



Leonardo Electronic Almanac

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INTRODUCTION

< This Issue >

Craig Harris

The International Symposium on Electronic Art was held this past week, and was a marvelous event. Attendance was so large that it surprised everybody,

with presentations, performances and exhibitions revealing an amazing quantity and diversity of work. This was a particularly exciting event for Leonardo and Leonardo Electronic Almanac, including participation in a panel session devoted to the future of publishing in the electronic arts, a reception celebrating the 30th anniversary of publishing the journal Leonardo, the first LEA Advisory Board meeting in the physical realm (up until now all communication has been taking place through electronic mail), and many meetings to develop content for future issues of LEA. The LEA community will have the opportunity to find out more about these activities in the coming months.

We have two profiles this month, one illuminating Documenta X, and the other exploring the Silicon Valley Institute of Art and Technology. Several of the reviews for Leonardo Digital Reviews this month have been contributed by members of Prometei Institute in Moscow. We also include several opportunities and announcements.

Next month Andreas Broeckmann and Kit Blake, both known for their work presented in the original V2 site, will be presenting a special feature created for LEA, to be published in conjunction with this year's Art on the Electronic Edge festival being held in Minneapolis, Minnesota, USA. This will appear along with additional content relating to the festival, and some of the reports from ISEA.

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PROFILES
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< Special documenta X >

Special: documenta X. Universes in Universe

URL(English version): <<http://www.kulturbox.de/univers/doc/english.htm>>

How inclusive is the documenta X's art world? Focus on the presence of the art from Africa, Asia and the Americas in the event of Kassel, Germany, with information on the participating artists, images of the exhibited works, statements of C. David on this issue, other commentary and interviews.

Take a look at a sample of Catherine David's statements on 'non-Western' art below, and for its full inclusion in the documenta X, at the URL:

<[http://www.kulturbox.de/univers/doc/e\\_zitate.htm](http://www.kulturbox.de/univers/doc/e_zitate.htm)>

An exclusive interview with the Brazilian artist Tunga with numerous pictures of his performance and work is also worth a visit:

<[http://www.kulturbox.de/univers/doc/tunga/e\\_intl.htm](http://www.kulturbox.de/univers/doc/tunga/e_intl.htm)>

We are compiling opinions and statements under:

<[http://www.kulturbox.de/univers/doc/e\\_for.htm](http://www.kulturbox.de/univers/doc/e_for.htm)>

The documenta X Special is part of Universes in Universe, a project started in Berlin (in English, German and Spanish) to activate the art exchange worldwide with already ca. 900 HTML files.

It combines:

- extensive directories with commented links to the arts of Africa, Asia, Latin America.
  - Biennials on-line coverage.
    - 6th Biennial of Havana (works and info on 60 participants, info on: theme, organizers, program, catalog, history, etc; statements, interviews, reviews. Havana Art Scene: extensive documentation on the parallel exhibitions of Cuban art
- URL: <<http://www.kulturbox.de/univers/car/havana/english.htm>>

Johannesburg Biennale: preview

- Forum: intercultural debate. (will start soon)
- Art exchange opportunities: calls for submission. Project pool.

In accordance with our project Universes in Universe (see Info) this Special concentrates on the presence of Africa, Asia, and the Americas in the documenta. We strongly believe that art from these regions should not be viewed separately or seen as a special peripheral phenomenon of the international art world. To begin with categorizing art according to the geographic location of the artist is a questionable practice. In

fact, Catherine David sends the argument in this direction once again. Jan Hoet wanted to look for interesting art outside of the core. Already in the preparatory phases, he claimed to have been successful. To the question of why he failed to include more non-Western artists, he answered that they are only important for their own country and their own epoch, not in the general sense of an artistic language. Heated discussions about the inclusion of artists from the South began during the last documenta. While some were thrilled that the door to the most important international art event had finally been opened to them, many others considered the number of included artists far too small. It was to be expected that this issue would play an even greater role at the documenta X. The controversies in the cross-cultural debate during the past few years, along with the well-known special interest of the curator Catherine David for the arts of the 'peripheries', have raised expectations in the South. All the same, she claimed that in preparing for the dX, she was most interested in a comprehensive survey and interpretation of the state of contemporary culture. The result is disappointing. To be sure, in 100 Days - 100 Guests a relatively large number of filmmakers, writers, artists, philosophers, economists and architects etc. from Africa, Asia and Latin America have been given the spotlight. At the same time, David states that contemporary art is, in non-Western cultures, mainly but a side-effect, and the truly relevant cultural expressions are to be found foremost in music, oral and written language (literature, theatre), and cinema. (see Statements and Commentary). Because of this, she included very few artists from these regions in her Parcours, the exhibition section of the dX.

We share David's view that she is not the UN (in her own words) and that, in this respect, there cannot be a fully equal representation of the entire globe. However, her concept does raise many questions. In our section entitled Opinions, we publish statements discussing this and the documenta itself. A link-list connects you to diverse reviews of the event.

The organizers devote little attention to information on participating artists. In response to a question in relation to the Web site, which could have been an extraordinary information source, we were told that the site was conceived as one of the dX's exhibition spaces, and not an info-stand. Not even a list of artists is to be found there. Therefore, we at least present the participants and the works which are of special interest to us in the context of our project.

THE ARTISTS:

- Aya & Gal - Middle East, Jerusalem
- Oladele A. Bamgboye - Nigeria
- Cabelo - Brazil
- Lygia Clark - Brazil
- Johan Grimonprez - Trinidad
- Wang Jianwei - China
- William Kentridge - South Africa
- Kerry James Marshall - USA
- Feng Mengbo - China
- Matthew Ngui - Singapore
- Helio Oiticica - Brazil
- Gabriel Orozco - Mexico
- Tunga - Brazil

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< Silicon Valley Institute of Art and Technology >

"Graduation: Animation and Digital Art Festival"

Silicon Valley Institute of Art and Technology

89 S First Street,

San Jose, CA 95113

Tel: (408)971-9100

Fax: (408)971-9191

Email: <SVIArttec@aol.com>

Multimedia exhibition showcasing animation art, video art, digital

prints and electronic installations created by students and faculty from Bay Area Universities, Colleges, and High Schools with established Computer Art departments. This exhibition will be accompanied by workshop programs offered through the summer. Schools to be represented in the exhibition: Lincoln High School, San Jose State University, Santa Clara University, Cogswell College, and Stanford University.

ARTISTS:

Lincoln High School:

Lincoln High School has a model classroom laboratory for digital photography, digital video and studio animation. The Lincoln High School students are showing their work in an exhibition featuring video, animation and digital prints created as school projects.

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Cogswell College - Sunnyvale

URL: <<http://www.cogswell.edu>>

Students from 3D Computer Art, 3D Animation, and Advanced 3D Modeling and Animation classes are exhibiting their work.. Prints of 3 Dimensional Computer generated images using Alias, Wavefront, and Power Animator illustrate the representation of space, static and dynamic image composition, mechanical motion, and abstractions in motion.

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Peter Billington - Santa Clara University:

"Interior Design for the Techno Geek"

URL: <[http://reality.sgi.com/petebill\\_corp/](http://reality.sgi.com/petebill_corp/)>

Peter Billington is a digital, post-industrial artist. He is currently completing his studio art degree from Santa Clara University with graduation in June 1997. He works at Silicon Graphics as a webmaster and 3D animator.

"The interactivity inherent in technology makes it the ideal artistic medium. I exaggerate this interactivity to simultaneously attract and repel my audience" states the artist.

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Susan Felter - "Hollywood Icons in Computer":

Susan Felter uses the computer for a classic montage style. She assembles unrelated images and creates new relationships between the combined elements. What is particularly refreshing about her approach is that she avoids a common pitfall of mistaking technological effects for distinctly individual thoughts and vision.

Her computer art represents a fusion of several media - painting, photography, and filmmaking. Originally drawing faces and cartoon-like characters, she later began to combine photographic images and add painterly elements. In her digital work, Felter retains the radiant sense of color that makes her photographic work so distinctive. With her love of Hollywood movies and her fine art background, Felter's attraction for people and fantasy are evident in her imagery. The "Hollywood icons" series reveals Felter's love of filmmaking. She creates her own cinematic reality assembling visuals from a wide variety of sources: costumes from classic films, Egyptian figures, self portraits, sculpture from the Louvre collection, and scientific machinery.

Susan Felter has a MFA degree from UCLA and a BA in Psychology and Art from University of California, Berkeley. Currently she is an Associate Professor of Art at Santa Clara University.

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Ruth Kedar - Stanford University

URL: <<http://www.art.net/Studios/Visual/Kedar/RuthKedar.html>>

Ruth Kedar is an artist with extensive design and architectural training. Her career has always had an interdisciplinary flavor. Art and design are her passion. Her interests and projects refuse to belong to a single category or discipline. They are intertwined and span from three-dimensional design to monotypes, from silkscreen to computer graphics through interface design and multimedia. Her diverse and broad

background has also proven indispensable in her teaching career at the Stanford University's interdisciplinary Art and Design Program. In her art Ruth Kedar uses the new technologies as opportunities for exploration and growth and as tools of expression to be added to an ever expanding vocabulary. She is always probing and stretching the intended applications of her medium of choice in order to accommodate her own visions during the creative process. In this creative process, ideas and tools are deeply interconnected, influencing the course and direction of the final result.

"More than making single images, I develop logical structures that create new visual progressions" - states the artist. "I work in many layers. My philosophy and aesthetics are the fibers that run through them, connecting, expanding. The creative process, this dialog between self and medium evolves into visual languages, their grammar ever changing to encompass new avenues of thought. Therefore my medium of choice is always a vehicle that allows variations and exploration." Ruth's education and degrees include a Master of Fine Arts -Stanford University: -Ariely School of Marketing and Advertisement, Israel: Degree in Marketing and Advertisement -The Israel Institute of Technology, Haifa - Israel : B.Sc. in Architecture and Town Planning.

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Nancy Worthington:

"Elvis and Marilyn" - Interactive Environments.

Nancy Worthington creates construction/assemblages which are kinetic, interactive and incorporate light and sound. They are reflecting her insight and her commentary on contemporary society. Her work is at the same time playful and very profound.

"My visual images are on a tightrope between comedy and tragedy" - states the artist. "I attempt a balance between thought carried to its ultimate extreme in comic absurdity and feeling at its most intense level in tragic consequence. A vital part of my work exists in the social and psychological entrapment of ambiguities, inconsistencies, polarities and dualities of the human condition. Also prominent are the symbolic projections of inner subconscious images of my own ontological insecurities. The images integrate lights, sound and motion and become catalysts to levels of awareness in which the comic absurdities and the tragic consequences of being coexist. Hopefully my optimism for the future will facilitate change through awareness for a better, more humane world."

Nancy Worthington holds an MFA in Sculpture from Penn State. Her works have been shown at the 109th Salon in Paris, the World Conference on Women in Beijing, and at the 2nd International Female Artists Biennial in Stockholm.

OTHER WORKS by Nancy Worthington:

"Man on the Moon-Women & Cats of the Moon"

"Automata"

3-D THEATRE EXPERIENCE

Revolutionary, unique technology will be featured for special events and presentations transforming videos of Elvis Presley and Marilyn Monroe as well as other well-known videos into a true stereo vision shown on a cutting edge black screen using TRANSVISION technology and other scientific patents.

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Fractal Art: Los Gatos Cinema

A group exhibition, "Simplexity/Complicity: Fractal Graphics" by Thomas Malzbender, Michael McGuire and Eric Montgomery from Hewlett-Packard Laboratories. In this presentation of mathematically generated "deterministic chaos" prints, the three engineer-artists come together to convey a non-existent yet ever present view of the world that provides insight into the images of man and nature.

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Michael Sturtz

"Signs of Life: Technology to Revive a Dead Planet"

This exhibition contains the rarest and most valuable remnants and

artifacts of the third planet, one of nine, in a small, insignificant solar system in the unexplored western end of the spiral arm. This desolate planet is unique because it was once believed to have supported such abundant life, that its large bodies of water reflected a bright blue aura. As hypothesized by our archaeologists, the creatures that once inhabited this world transformed its atmosphere by constantly polluting and destroying the natural working order of the planet. The dull yellow land mass and pale reddish-black gaseous clouds are a clear indication that the planet's atmosphere burned off, ending the life of the planet as well as its inhabitants. The reasons for this self-destructive transformation are as mysterious as the strange objects and skeletal remains that have been excavated.

1. Observational Satellite [180in. x 84in. x 24in.] stainless steel, steel, cast glass, copper, motion detector, lighting, motorized disc drive, stereo sound system, 15 minute video on exposed T.V.tube, 1994.

This artifact was found, partially functioning, in a decaying orbit around the dead planet. This object could be key to our understanding why this species seemed to destroy its world. The satellite's observing lens senses anything within its view recording images on its memory disc. The satellite transmits abstracted audio bits of what is believed to be a form of communication. On the view screen that extends from the tail of its torso, a visual play back of the its past observations is projected in disjointed, negative color assemblages. These images include some of the inhabitants puzzling cultural rituals as well as scenes of the destruction of their world.

2. Burial Capsule (Atomic Blender) [88in. x 24in. x 17in.] steel, cast acrylic, black light, water, fluorescein, electricity, 1994. (Not shown)

This capsule is one of hundreds of thousands that were uncovered below a large area covered with surface markers. Historians have hypothesized that the liquid within the capsules was of significant religious importance in the now extinct culture, because of the great care that was taken to preserve the fluid and mark its burial site. This is one of two capsules that still retains its fluid. Most of the capsules were subjected to intense corrosion and leaked their fluid, while others were broken due to planetary tectonic movement. The other capsule is being further examined by our scientists. Currently there is debate as to whether or not they should be allowed to open the capsule and fully analyze the fluid.

3. Global Furnace [48in. x 36in. x 22in.] cast iron, steel, copper, marble, propane, electricity, water, 1993 .

This is believed to be a model for a device used in attempt to revitalize the planet's atmosphere by sea water to cool the increasing global climate. Due to a raise in global temperature, the existing bodies of water evaporated and rendered the device useless.

4. Organic Resuscitator stainless steel, glass, porcelain, water, earth, willow tree, 1996.

This piece of surface mass has been transferred into the resuscitator's tank. It contains a seedling organic life form, the only life found on the third planet. The resuscitator has been constructed to keep the seedling alive, which would have surely fallen victim to the atmosphere. The cross section of the planet's upper crust layers tell the story of the planet's history, the lower layers have trace elements of diverse organic matter and seem not to contain the incredibly high amounts of toxic matter that are prevalent over the entire planet. The skeletal remain is typical to the hundreds of thousands discovered on the surface. It could have provided compost for this solitary life form on a planet that was once thought to be completely dead.

5. Skeletal Remains with Mechanism cement, earth, porcelain, motorcycle, steel, 1995.

One of the few full skeletons found intact. The purpose for this machine and its relationship to the creature remain a mystery.

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Mark Wagner:

Mark Wagner's work is largely inspired by native American Indian lore. His philosophy "I demand more than sight to see. I believe that art is sacred and inseparable from life" could be a rallying cry for artists everywhere. As a result of his association with the native people of South Dakota he learned to look beyond his eyes, but it was in New Mexico that his work became focused on the direct connection between nature, spirit, and the human race. Mark Wagner translated all these insights into multilayered images built up from exquisitely sensitive drawings enhanced with abstractions suggesting legends. His continuing quest for vision and meaning is carried out in a series of paintings of humans, birds and symbols.

A master of many media, including oils, pencil, acrylics and enamel, Mark Wagner is equally interested and working on branching out to film and digital media.

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ART-TECH LOCATION:

Silicon Valley Institute of Art and Technology (Art-Tech) occupies a 12,000 sq ft. exhibition and office space in central downtown San Jose. Located in the heart of San Jose's downtown redevelopment zone and within walking distance of the San Jose Convention Center, The Tech Museum of Innovation, Children's Discovery Museum, San Jose Museum of Art, and the future headquarters of Adobe and Netcom corporations, the Silicon Valley Institute of Art and Technology provides a high visibility venue for the presentation of exhibitions and performances.

SHORT HISTORY:

Art-Tech originated as Holmes Fine Art which opened in 1993 and operated as a contemporary art gallery. In November 1994 the gallery's focus was oriented to high-tech art utilizing computer technologies, electronics, and optics.

In collaboration with CADRE Institute of San Jose State University, Holmes Fine Art organized a pioneering electronic art exhibition: "Action...Experimental...Art" which inaugurated an evolving exhibition series devoted to Art & Technology in which prominent local and national artists are represented with a wide variety of works that explore the frontier of the new media and technology.

MISSION:

Art-Tech comprises the only art gallery in downtown San Jose to showcase Art & Technology exhibitions open to the general public, corporations, schools, and academia. Art-Tech promotes further development and refinement of digital technology applied to art as well as the development and experimentation with methods and techniques of presentation of the art works. Presently Art-Tech is in the process of becoming a comprehensive non-profit Institute that will provide an integrated venue for academic research, artistic endeavors utilizing high technology tools and media, a gallery to display the resulting art works, a multimedia learning center, and a variety of complementary activities designed to emphasize the art-technology bridge and to relate these activities to the local community and local business.

Board of Directors:

Meryle Karloff Holmes

Founder, Executive Director ART-TECH

Consuelo Santos Killins

Community and Government Relations - California Arts Council (former director)

Tom Hayes

Director of Global Affairs - Applied Materials

Keith Roizman

Founder and CEO - Photogenesis

Senator Alfred E. Alquist

District 13 (former) California State Senate

Charles McMinn

Principal, Venture Capitalist CEFAC Consulting

Michael Malone

PBS Talk Show Host, Journalist, Author

Barbara L Harley

Founder, Director of Communications California Business Incubation Network

ART-TECH is currently looking for artists using emerging technologies in their work:

- digital photography
- electronic art
- interactive installations
- robotics, etc.

We encourage new media artists to contact us and submit their resumes and portfolios to be considered for future exhibitions.

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	LEONARDO DIGITAL REVIEWS	
	September 1997	

Editor: Roger Malina

Coordinating Editor: Kasey Rios Asberry

Editorial Advisors: Roy Ascott, Chet Grycz, Judy Malloy, Annick Bureaud, Marc Battier, Curtis E.A. Karnow, David Topper

Review Panel: Rudolf Arnheim, Wilfred Arnold, Robert Coburn, Mary Cure, Shawn Decker, Tim Druckrey, Jose Elguero, Michele Emmer, Josh Firebaugh, Eva Belik Firebaugh, Geoff Gaines, Bulat M. Galejev, George Gessert, Thom Gillespie, Francesco Giomi, Tony Green, Molly Hankwitz, Istvan Hargittai, Gerald Hartnett, Paul Hertz, Curtis Karnow, Richard Land, Roger Malina, Diana Meckley, Axel Mulder, Kevin Murray, Youri Nazaroff, Joseph Nechvatal, Simon Penny, Clifford Pickover, Harry Rand, Sonya Rapoport, Kasey Rios Asberry, Jason Vantomme, Misha Vaughn, Rainer Voltz, Christopher Willard, Barbara Lee Williams, Stephen Wilson

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< Exhibition Review: Organically Grown >

"Organically Grown" at the Center for the Arts,

Yerba Buena Gardens,

San Francisco, Ca, USA

Tel: (1)-415-978-2787,

URL: <<http://www.YerbaBuenaArts.org>>

March 12 - June 1, 1997

Reviewed by Roger F. Malina,

Email: [leo@mitpress.mit.edu](mailto:leo@mitpress.mit.edu)

This exhibit shows the work of four artists: Tony Bellaver, Nole Giuliani, Laura Stein and Olav Westphalen. All four artists address questions about the natural world and biology. Tony Bellaver shows an installation which consists of trees in various states of growth ( from seeds to sapling). In each installation loud speakers are pointed at the plants; the plants receive a stream of texts which explain and describe the world they are growing in and what they can expect in their coming lives. Nole Giuliani has created a number of small and large sculptures which she calls puppets, and are made from large layers of fungal skin. She grows the fungus in her studio, then dries the layers and varnishes them. Laura Stein creates plants through grafting, and imposing constraints on the growing fruits and vegetables. In the exhibit she displays photographs of vegetables she grew inside plastic moulds in the shape of cartoon animals. Olav Westphalen shows a video presentation of himself telling science-related jokes. In conjunction with the exhibit the gallery is hosting a series of outdoor concerts "Guts, Gourds and Skins" featuring music generated by the use of organic materials. The works are thought provoking, ironic. They seem almost uncomfortable with the topic of our interaction with nature, posing a question mark. As we react to the news of the first cloning of animals this year, we realise that the human race is now faced with the choice of intervening in its own evolution or creating new taboos. These artists manipulate biological material for their artistic ends. The artworks are displayed



in the hospital like sterility of the modern art gallery ( white walls, glass, sleek floors), an architectural environment as abstracted from nature as one can imagine, an environment with fewer human comforts than any scientific laboratory. With the current rate of extinction of species on this planet, one can imagine a far distant future when nature will be confined to museums and zoos. Perhaps we should feel uncomfortable about our relationship to the organic world around us.

Note: Leonardo has started a project on the arts, biology and genetics for its thirtieth birthday. For more information see the

URL: <<http://www-mitpress.mit.edu/isast/spec.projects>>

Editor's Note: The following reviews have been contributed by members of Prometei Institute in Moscow. A complete bibliography of contemporary Russian works treating Art, Sciences and Technology is available at Leonardo Online.

URL: <<http://www.mitpress.mit/Leonardo/home.html>>

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< Book Review: Symmetry in Music, 2 works >

Mirror symmetry in music.

S.S. Goncharenko

Novosibirsk: State Conservatory, 1993 [ in Russian] ,

372 p. ISBN 5-7196-0467-7

Order and symmetry in musical art: logical and historical aspect.

L.V. Aleksandrova

Novosibirsk: Conservatory, 1995 [ in Russian] ISBN

5-7196-0481-2

Reviewed by: E.V.Sintsov

E-mail:<[galeyev@prometei.ksu.ras.ru](mailto:galeyev@prometei.ksu.ras.ru)>

The structural analysis of musical works is a long established tradition. One of the fundamental directions in the frames of this analysis is the detection of the laws of symmetry. These laws form the basis of not only musical thought but also of human mentality. Clearly, this is why in recent years the scientists from the Novosibirsk conservatory have paid close attention to the problem of interrelation between symmetry and musical thinking. This review considers two researches characterized by different approaches to the given problem: the book about mirror symmetry by S.S.Goncharenko and the book that tells about the diversity of forms of symmetry in musical works (written by L.V.Aleksandrova). S.S.Goncharenko considers mirror symmetry in wide culturological context and derives from it unrealizable processes of thought active in creative work. She calls this peculiarity of thinking the reversibility (recurrence, progressive development that repeats the stages already covered in the reverse order) and reveals its manifestations in the very different layers and spheres of culture and art: in fairy-tales, exorcisms, rites, literature, music, and so on. The reversibility of thinking processes took roots in diverse forms of the mirror symmetry and its various manifestations are found by S.S.Goncharenko also in such simplest musical structures as consonances, phrases, tunes, palindromes in literature and in the most complicated evocative and compositional constructions, for example, in operas of R.Wagner and C.Debussy. This widespread use of the mirror symmetry and its capability to exist at different levels of musical and literary works is explained by the author by presence of the diverse sources from which the ethnocultural models of reversibility penetrate into the musical art. Another explanation of such all-penetrating nature of symmetrical structures is the examination of peculiarities of the artistic thinking proper: its existence at the boundary of binary contrapositions, formation of thinking processes in a way similar to that of natural phenomena, their similarity to the processes of internal speech, and participation of synesthetic processes in artistic thinking. The author's erudition, the theoretical validity of her approach, the diverse gamut of her arguments made it possible to draw a number of thorough aesthetic conclusions. One of these conclusions is as follows: the reversibility mechanism of artistic thinking manifests itself in mirror

symmetry. This mechanism aims at correcting binary contraposition in thought. Therefore mirror symmetry reflects the origination of specific boundary states of thinking in the contrapositions of material and spiritual things. In the author's opinion, such boundary states fix, hold, and protect the integrity of human mentality, since they lie in its near non-reflectable, deepest layers.

If S.Goncharenko considers the problem of symmetry in its wide culturological aspect, L.Aleksandrova uses a quite different approach; she analyzes in detail the very different forms and ways of ordering formation in the music alone. Her research is an attempt to formalize methods of creating musical structures. She puts forward an axiom: musical constructions are generated by universal laws of thought. The author employs this principle in the attempt to project a mathematical and logical apparatus onto the dynamic development of music; that is, she makes use of the fields of knowledge where the laws of cognition are realized in the most rational and abstract way. Such formal structural analysis allowed her to reveal in musical material the relations of orders, equivalence, tolerance, and also their components, that is, transitivity, symmetry, antisymmetry, asymmetry, reflectivity, and others (see p.5 of the book). As a transition to the mathematical and logical relations, she analyses the mechanisms of couplings that provide another image of musical order: disjunctive, conjunctive, implicative, and equivalent couplings.

In her most comprehensive effort the author applies the idea of complex systems of interrelations between musical order and symmetry to the diatonic system (see book, essay no.5). The resultant systemic evolution formed one of the most important features of present-day music: the so-called tolerant spaces. The author does not confine herself to revelation of formal symptoms of order and symmetry in music. She reveals also the stability of "figures of musical logic" fixed in the process of their repetition and determines their semantic load. She calls this layer of the musical material the pre-compositional layer of music (see p.7 of the book) and completes her study by trying to determine the laws of dynamics in music. The basis of these laws forms the most intricate system relating retention of and variation in musical structures. These two basic phenomena are considered through the prism of the symmetry and the antisymmetry of musical works. This approach is most sequentially represented in her analysis of Bartock's compositions. At different levels of his works the author reveals a certain combination of stable, unchangeable modules (constructions) with episodes based on free variance.

The analysis of various forms of order and symmetry aims at the creation of a complementary model of creative thinking which, on the one hand, strives for irrefutability, and, on the other hand, is caused by ambiguity. This is why the author attempts to use two complementary approaches: the probability method and the theory of fuzzy sets. Both approaches lean, in their turn, upon a systematic structural approach which makes it possible to establish the hierarchy of couplings at different levels of musical arrangement and to describe the process as a change of stable and variable constructions.

The high degree of formalization makes the author's observations most valuable and useful for construction of different models of ordering of musical material (for example, in computer-aided simulation of music).

At the same time, this rational/logical approach leads to a loss of the sensual, emotional, and spontaneous nature of music. This fact is connected, obviously, with disregard for a large number of pairings between musical and mathematical thinking. In connection with this it is notable that semantic functions of various images of order in music are studied very poorly (this aspect is also the most weak point in the previous book of S.S.Goncharenko). The semantic study of symmetric and other models could be of primary importance when substantiating the causes of formation of deep couplings within musical thinking with similar phenomena in other kinds of art. Both studies of the Novosibirsk

scientists contain a large stock of problems unsolved. They are very important not only from the standpoint of the derivation of certain universal laws of cognition, but could reveal new possibilities in the present-day evolution of musical dynamics.

Combination of thorough formalization with well substantiated aesthetic and culturological approaches makes it possible to avoid as much as possible the shortcomings inherent in each of these analyses independently. At the same time, the profound study of music viewed as moving forms and constructions may result, in my opinion, in interesting computer-assisted ideas as applied to the simulation of thought processes in music.

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< Book Review: Methods of Predicting the Development of Art Perspectives >  
V.M.Petrov, L.G.Boyagyeva.

Ruskyi mir,  
Moscow, Russia, 1996. 158p.  
ISBN: 5-85810-025-2

Reviewed by: Svetlana Sintzova  
E-mail: <galeyev@prometey.ksu.ras.ru>

This book elaborates upon the of research carried out by V.Petrov (well-known to readers of Leonardo). The book's authors set the goal of predicting both basic trends in cultural spheres and the directions of evolution of each art form separately. The research method was based upon a theoretical and informatical model. The essence of this model is in the reproduction of information processes inherent to any sufficiently complex self-developing system (both a man and an integral human society provide examples of this). Two kinds of processes exist : the analytical (inherent to the left hemisphere of the brain) which is characterized by the decomposition of the object in view, and the synthetic (inherent to the right hemisphere of the brain) characterized by integrity of perception and by empathy. The regime most appropriate for systemic development is the alternate domination by both of the processes. In terms of the social and psychological "climate" of a society this means that each of the types of consciousness prevails for 40-50 years (due to the fact that mentality changes only along with generations).

Selected indices provide quantitative data on the processes allowing the description of their respective roles in social as well as political "climate" of society and in different forms of art. The research goal is to provide integral estimation of artistic life within a definite period of time, thus serving the creation of a retrospective picture of its evolution. This picture, in its turn, is used for making predictions of styles of mental development for the next decades. To achieve this task the authors have analyzed the creativity of a number of artists in terms of a specific group of parameters.

The characteristics used to provide for concretization of peculiarities manifest in analytic or synthetic cognition in music, painting and theater. The questioning of experts in creativity was the primary method employed. Analysis of their responses revealed that asymmetry highly correlates with creativity. The "Index of the asymmetry of creative process" was introduced to exact a quantitative estimate of the degree of analytic or synthetic process in cognition. A final "index of asymmetry" for each artist was obtained by means of combining answers related to several scales. The following regularity was revealed as a result: periodical alternation of analytic and synthetic types of thought in different forms of art is analogous to and synchronous with the process in social and psychological sphere. This approach provides for the revelation of a main trend in evolutionary process. The authors emphasize that it is not a matter of strict mathematical regulations but only of trends. Such an approach allows the prediction of the major characteristics and the general direction of cultural development, the major components of the development of art forms, and also foresees the main stylistic signs in each art form.

So, it is possible to foresee in the spheres of art and music an

optimistic or tragic disposition, detect degrees of rationality or intuition, constraint or freedom of form, the logicity or spontaneity of material development, the uniformity in timbre or presence of half-tones and nuances, the predominance of middle and upper registers or the leading role of the low register. The authors depict a prospective development of music, fine arts and theatre in the near future based upon the analysis of signs of creative thought.

This book is of interest, undoubtedly, for others besides the cultural theoretician. One of the book's valuable features is its practical orientation which provides reference-points for specialists in art: critics, art students and directly for those engaged in artistic practice. The appendices to the book are of great value since they help in familiarizing with the details of the measuring techniques. Characteristics of the creativity of artists, composers and directors as well as others whose "asymmetry indexes" are presented in a tabular format. This provides for extensive factual material for specialists involved in the prediction of development in various art forms.

The authors of the book emphasize that the results obtained are not final and represent only sketches, the bases for further research. The method based upon extrapolation does not reflect today's conceptions of the role of causality in the process of evolution. Therefore results obtained from the implementation of this method provide only background for which separate elements will be present in the picture of the future with different degrees of pronunciation.

It seems to me that an approach providing the promise of more accurate prognosis would be the cultural "superposition" on informational and theoretical model upon other models such as the system of arts developed by B.M.Galeyev which features "creative man" as its center (Leonardo readers have been familiarized with system too)[ 2] . Another interesting method of analysis was proposed by a Kazan researcher and Professor of Kazan State University, Yu.G.Nigmatullina. This model seeks to reveal the dialectics of the realized and the unrealized potential in literary process. "Superposition" of the method she uses on the methods developed by the authors of herein-reviewed book would render their material more concrete [ 3] .

We would like to emphasize, along with this book's authors, that their approach to the prediction of cultural development could be applied to both culture as a whole and to its separate parts. I would like to attract readers attention to the fact that the informational and theoretical model proposed by the book's authors can be used for the analysis of any segment of culture and that this method could be used in combination with other model of culture to obtain a more three-dimensional picture of cultural development.

References:

1. Petrov V.  
"Quantitative Estimates of Left and Right - Hemispherical Dominance in Art"  
Leonardo, v.29, No.3, 1996, pp201-205.  
"Art and Science Serve Each Other: The Russian Branch of the International Association of Empirical Aesthetics."  
Leonardo, v.29, No.4, 1995, pp.327-328.
2. B.Galeyev.  
"The New Laokoon: A Periodic System of the Arts."  
Leonardo, v.24, No.4, 1991, pp.453-456.
- 3.Nigmatullina Yu.  
"Complex Researches of Artistical Creativity. Prognosing Problems."  
Kazan:Kazan University Press,1990.

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< Book Review: The Blue Rider >

The Blue Rider

W.Kandinsky and F.Mark (Editors),  
Z.S.Pyshnovska-ya (translation and commentaries) ,  
"Izobrazitel' noye Iskusstvo",

Moscow, 1996 [in Russian] ISBN 5-85 200-3

Reviewed by: Bulat M.Galeyev,

E-mail:<galeyev@prometey.ksu.ras.ru>

It is very hard for western readers and young people of today's Russia to believe but it is an indisputable fact: the propaganda of abstract art was penalized in Soviet times as a serious crime! That's why Soviet readers were familiarized with the well-known book-manifesto "Der Blaue Reiter (published by W.Kandinsky and F.Mark still in 1912 in Munich [in German] [1] only from critical literature. At times we got some pieces of information about reissues of the "Blue Rider" in different languages, and also about international symposiums and special monographs devoted to the given issue [2,3]. But nearly 85 years was required for the "Blue Rider" to "begin to neigh" in Russian (God, forgive me this "horse" style).

It is worthwhile to note that the international collection of papers included reports of such German artists and musicians as F.Mark, A.Macke, and Schoenberg, France was presented by articles of R.Allard and E.V.Busse. But most of the authors were of Russian origin - W.Kandinsky himself, artist D.Burlyuk, musicologists L.Sabaneyev and N.Kul'bin, composer T.Hartmann, writers M.Kuz'min and V.Rosanov. Almost all articles were provided with a large number of intra-text illustrations. The Russian authors were invited by W.Kandinsky who translated their materials from Russian into German and annotated them. The keynote of all articles is the revolution in art at the interface of XIX-XX centuries, destruction of national and professional boundaries, and the main thing, the triumph of ideas of arts synthesis (it is this theme that was discussed in articles of Sabaneyev, Kandinsky, and Schoenberg; Kandinsky, moreover, appended also the scenario of his scenic composition "Yellow sound").

The new edition of "The Blue Rider" was translated from German into Russian with detailed commentaries by art critic Z.S.Pyshnovskaya. She also supplied this book with an additional introduction and summary, "From the history of Blue Rider". Everything seems to indicate that the book was prepared for press a long time ago, but publication was impeded by lack of financial means. Thank heavens, in 1996 the publishers received a grant from the Russian Humanitarian Scientific Foundation; with this help the book has finally been printed.

The publication of this book was a significant event for the cultural public of Russia. The number of literary works in Russian about the history of abstract art, and, specifically, about W.Kandinsky, has been relatively scarce. There is a kind of "Renaissance", that is, there is both a renewal of interest and the possibility to publish similar materials openly only observed in the last few years (notably the re-publication of works by W.Kandinsky himself and publication of new monographic studies of his native activity [5,6].

It is natural that the frantic haste of the process of publication of "The Blue Rider" in Russian should work to diminish its quality. Clearly, the book was printed in a slapdash manner due in part to the state of joyous excitation at attaining the grant and compounded by the fact that the grant was actually insufficient to provide high-quality printing and polygraphy. For instance, the illustrations with music notation are missing in the articles devoted to musicology. The use of one and the same fontsize and weight throughout the book makes it difficult to distinguish between the introduction and commentaries of W.Kandinsky (1912) as well as the new insertions of the present publisher (1996). The same can be said about illustrations which the present publishers have to place at the end of the book in the form of a separate appendix (by pulling them out of the articles' text) (by placing them beyond any connection with the article text). Besides, it is impossible to understand why disappeared so many illustrations that could be seen in the original (1912); instead, there appeared new illustrations introduced by the present publisher.

Is it reasonable to publish such a historical retrospective? To avoid confusion we have found it necessary to speak aloud about all these

peculiarities and shortcomings of the new Russian edition while admitting the fact that publication of such a non-commercial book in today's Russia is a heroic deed! But even though we can forgive the draw-backs as being caused by some external circumstances (haste, lack of necessary means, and so on) one can put the blame for the following errors on the publisher himself.

As was mentioned above, the Russian texts of the 1912 edition were translated into German by W.Kandinsky. The present publisher has carried out the reverse translation of these articles from German back into Russian. We can suppose that as the result of such double translation, the exact sense of the texts may be distorted and even be lost! In fact this is what has happened. Anyone may check this for themselves: Kandinsky had published his article "Uber Buhnen Composition" in his native Russian in 1919 [ 7], while the Sabaneyev's article "Prometheus" was published by him in Russian earlier in 1911.[ 8].

If we compare these Russian originals with their new Russian translations, it is clear that something has been lost in translation. It is probable that there exist somewhere else a number of published or unpublished originals of other Russian authors; when "returning" these texts to the motherland, one should strive for scrupulous restoration of the primary sources. In any case I would like to warn the readers that in the above-mentioned Sabaneyev's article, for instance, there is a confusion and it is very considerable. When preparing the Russian edition the expert of Kandinsky's works and the "Blue Rider" would have to be aware of and familiar with these initial texts.

I regretfully write about these blunders (who wants to be a "kill-joy?"). Nonetheless, I think that readers and art experts must know about these blunders in this so valuable an edition; as they say: "Plato is my friend but the truth is more precious".

I can only hope that such works as the "Blue Rider" will be more readily published in their native Russian in the future, and therefore be more available.

References:

1. "Der Blaue Reiter Almanach" (Hrsg. W.Kandinsky und F.Mark). Munchen: R. Piper und C Verlag, 1912.
2. "Der Blaue Reiter. Documenten einer geistigen Bewegung." Leipzig, 1986 Verlag Philipp Reclam.
3. A.Zweite. "The Blue Rider in the Lenbachhaus" Munich; Prestel Verlag, 1989.
4. Kandinsky W. "On Spiritual in Art." Leningrad; Leningradskaya Galereya, 1990 (in Russian).
5. Wassili Kandinsky. Art exhibition catalogue. Leningrad; Avrora, 1989 (in Russian).
6. Sarabyanov D., and Avtonomova N. Wasili Kandinsky "Path of Artist. Artist and Time." Moscow; Galart, 1994 (in Russian)
7. Kandinsky W. "On Scenic Composition." Izobrazitelnoye Iskusstvo, 1919, N1 (in Russian)
8. Sabaneyev L. Scriabin's "Prometey". Muzyka, 1911, N13 (in Russian).

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< Digital Review Notes >

Leonardo Digital Reviews is a review journal published regularly as a section of the Leonardo Electronic Almanac. Leonardo Digital Reviews covers publications, conferences, events and publicly presented performances and exhibits. The focus is the work of artists, scientists, technologists and scholars dealing with the interaction of the arts, sciences and technology. Topics covered include the work of visual artists, composers and multimedia artists using new media and technologies in their work, artists dealing with issues and concepts from contemporary science, the cultural dimensions of science and technology and the work of scholars and historians in related fields. Specifically, we publish:

a) Reviews of publications in electronic formats (CD, CD-ROM, CDI, on-line, diskette, WWW, etc.).  
b) Reviews of print publications, events, conferences, and exhibits dealing with art, science and technology.  
Accepted reviews will be published in Leonardo Digital Reviews. Reviews of key works will also be considered for publication in the Leonardo Journal and Leonardo Music Journal published in print by MIT Press. Authors, artists and others interested in having their (physical) publications considered for review in Leonardo Digital Reviews should mail a copy of the publication to Leonardo, 425 Market Street, San Francisco CA 94107, USA. Event and exhibit organizers, and authors of virtual/electronic publications and events interested in having their event reviewed should send information in advance electronically (only) to:

davinci@uclink.berkeley.edu

Individuals interested in being added to the Leonardo Digital Reviews review panel should email (only) their curriculum vitae to:

leo@mitpress.mit.edu

We are particularly seeking reviewers who can review material in other languages than English. Unsolicited reviews are not accepted by LDR.

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< End Leonardo Digital Reviews SEPTEMBER 1997 >

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OPPORTUNITIES
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< IRCAM - AudioSculpt and Developer Job Opportunities >

Please send AudioSculpt applications to :

Vincent Puig

Email: puig@ircam.fr

URL: <<http://www.ircam.fr/actualites/actualites-e.html#offres>>

We are looking for a new developer in the Analysis/synthesis team.

Mainly for AudioSculpt and its related analysis/synthesis engines (Phase Vocoder, etc).

Please send R&D Developer applications (Email preferred) to :

Hugues Vinet

Scientific Director

1, Place Stravinsky, F-75004

Paris, France

Email: vinet@ircam.fr with copy to rod@ircam.fr

Fax to +33 1 44 78 15 40

JOB OFFER - R&D Developer

Ircam (Institut de Recherche et de Coordination Acoustique/Musique) is a leading non-profit organization dedicated to musical production, R&D and education in acoustics and music, located in the center of Paris (France), next to the Pompidou Center. It hosts composers, researchers and students from many countries cooperating in contemporary music production, scientific and applied research. The main topics addressed in its R&D department are acoustics, psychoacoustics, audio synthesis and processing, computer aided composition, human machine interfaces, real time systems, multimedia databases.

Job description:

A developer position is available in the Analysis/Synthesis team (headed by Xavier Rodet), for designing and programming a time-frequency graphical editor software application, coupled with existing sound analysis/synthesis engines. It is an extension of the concept of the AudioSculpt time frequency editor for the phase vocoder, developed at Ircam. The main target will be the Macintosh, but made as portable as possible to other platforms (Unix, PC) by using portable GUI class frameworks (JDK, Rhapsody/Openstep,...). The proposed contract is for one year starting end 97/beginning 98 and it can be renewed.

Required skills and experience:

At least 5 years of Macintosh, NeXTStep/OpenStep or JDK programming experience in C/C++/Objective C/Java.  
Experience in GUI design and development.  
Knowledge of musical software.  
Knowledge of digital signal processing.  
Experience in Unix programming.

Desired experience:

Knowledge in image processing.

Desired qualities:

Autonomy, creativity and methodology in design and development.

Good contact with users and other teams at Ircam.

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< Two Computing Posts: Revelation Project >

Two Computing Posts: Revelation Project (fwd)

From: Stephen Arnold <stephen@music.gla.ac.uk>

Further details of the Post and applications procedure are available from:

Prof Malcolm P. Atkinson,  
Computing Science Department,  
University of Glasgow,  
Glasgow G12 8QQ,  
Scotland - UK  
Tel: +44 141 330 4359

URLs:

<<http://www.music.gla.ac.uk/HTMLFolder/Research/NetMuse.html>>

<<http://www.music.gla.ac.uk/HTMLFolder/Research/SMaTBaM.html>>

<<http://www.dcs.gla.ac.uk/~george/minims/minims.html>>

It would be nice if one of these jobs were to be filled by someone with a real interest in computing and music, since an important component of this interdisciplinary project involves the design and implementation of music applications in a high-performance interactive multimedia networked environment. Exploiting ATM technology, it builds on experience gained in the Music Department on the Netmuse, SMaTBaM! and MINiMS projects - check the above URL's. If you want some informal feedback on what's going on, please get in touch.

Computing Officers - 2 Posts

Applications are invited for two posts as Computing Officers to join the Revelation project for three years. The applicants should have well established computing skills as well as being effective communicators as their role will be to set up and run a sophisticated system for high fidelity, multimedia web services. They would then join in pioneering and show-casing the use of this technology for education and research. Initially, the project will be focusing on providing remote and self-managed study facilities in the Arts & Humanities, but diversification to provide similar facilities for Science, Medicine and Engineering is anticipated. Technological challenges will be combined with a requirement to pioneer new methods that allow non-computer scientists to make complex information available digitally. The posts will be on the Administrative, Library & Computing scale, and within the range 15,159 - 27,985 pounds sterling per annum, depending on experience and qualifications. Appointments will be for three years in the first instance. Closing date for applications is Monday, 22 September 1997.

Check URL: <<http://www.dcs.gla.ac.uk/announce/revelation.html>> to get full details.

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< UC Berkeley, Department of Art Practice - Assistant Professor >

Margaret Thalhuber

New Genres Search

Department of Art Practice, UC Berkeley

Berkeley, CA 94720-3750

Tel: (510) 642-4190

Fax: (510) 643-0884



Email: <mmt@uclink4.berkeley.edu>

UC BERKELEY, DEPARTMENT OF ART PRACTICE will appoint a tenure track Assistant Professor in New Genres effective July 1, 1998. We encourage applications from those working in the disciplines of electronic/computer art, performance or installation. Please apply by sending a professional resume, a sheet of 20 slides or video or CD ROM of recent work with SASE, a list of references and a statement of your approach to teaching. Closing date: December 1, 1997. The University of California is an Equal Opportunity Employer.

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| ANNOUNCEMENTS |  
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< Art, Tech & Culture Colloquium at Berkeley >

Organized by Profs. Ken Goldberg and Kevin Radley.

Tel: (510)643-2846.

URL: <http://ieor.berkeley.edu/~goldberg/lecs/>

Art, Technology, and Culture

A New Colloquium at UC Berkeley

``In photography, exhibition value begins to replace cult value all along the line. But cult value does not give way without resistance ...'' -- Walter Benjamin.

Academic Year 1997-98

Wednesdays 7-9pm, 160 Kroeber Hall, UC Berkeley

- 1 Oct Julia Scher, MIT and Radcliffe  
Predictive Engineering and the Cult of Surveillance
- 15 Oct Hubert Dreyfus, UC Berkeley  
Kierkegaard and the Information Superhighway
- 5 Nov Bruce Tomb and John Randolph, IOOA
- 19 Nov Billy Kluver, EAT, New York City  
Collaboration of Artists and Engineers:  
Past, Present, and Future
- 8 Dec Lev Manovich, UCSD Art and Art Practice  
The Computer as Illusion Machine
- 28 Jan Carlo Sequin, UC Berkeley  
Mathematics-Based Virtual and Real Sculpture
- 25 Feb Luc Courchesne, U. Montreal Art  
Art Making as Forging Evidence
- 11 Mar Peter Lunenfeld, Art Center College of Design, Pasadena  
The Alchemical Imaginary: Magic, Technology and  
Digital Media
- 8 Apr Margaret Morse, UCSC  
Virtualities: Body Fictions
- 29 Apr Margaret Crane and Jon Winet, Xerox PARC  
Endless Beginnings: Interactive Narrative in Public  
Space

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< 2nd International CAiiA Research Conference >

CAiiA

Centre for Advanced Inquiry in the Interactive Arts

University of Wales College, Newport

Caerleon Campus PO Box 179 Newport NP6 1YG Wales UK

URL: <http://caiiamind.nsad.newport.ac.uk>

CALL FOR PAPERS

2nd International CAiiA Research Conference

CONSCIOUSNESS REFRAMED

art and consciousness in the post-biological era

19 - 23 August 1998

Centre for Advanced Inquiry in the Interactive Arts

University of Wales College, Newport

The Conference Consciousness Reframed: art and consciousness in the

post-biological era is a forum for the presentation and discussion of issues and developments in the emergent field of art, technology and consciousness. Following the success of the 1st CAiiA Consciousness Reframed Conference in July 1997, which attracted over 170 delegates from 23 countries, including some 98 presenters, we are arranging the second conference to take place in August 1998, again at the Caerleon Campus of the University of Wales College, Newport. Registration and Reception will be on Wednesday 19 August. The programme will be scheduled from Thursday to Saturday inclusive, with departure on the morning of Sunday 23 August 1998.

Papers are invited from researchers in all disciplines who are involved in exploring inter-relationships between art, technology and consciousness. Submission of Abstracts:

Abstracts (500 word maximum) are due no later than 21 November 1997. Please submit abstracts as an attached document in Microsoft Word by e-mail to <aces@newport.ac.uk Please include up to five keywords with your abstract.

Panels may be proposed. Proposals should include details of each member of the panel .

Include in your submission the title, author(s), institutional affiliation, and contact address (including phone/fax/email and URL if applicable)

Your Abstract must be accompanied by a declaration of intention to attend the conference.

Abstracts will be acknowledged on receipt and authors will be notified of acceptance by 17 December 1997. Final papers of no more than 2500 words will be required by 1 April 1998.

Registration Fee:

The registration fee for presenters will be UK 95 (ninety five pounds). The registration fee for non-presenters will be UK 225 (two hundred and twenty five pounds)

In order to be included in the Conference Programme and announcements, presenters are required to pay the registration fee by 10 February 1998.

Conference Accommodation and Meals:

The residential fee for accommodation and all meals, (including the Conference Dinner) from the Reception on Wednesday 19 August 1998 through breakfast on Sunday 23 August 1998 will be UK 190 (one hundred and ninety pounds). The non-residential fee, without accommodation and breakfast but for all other meals, (including the Conference Dinner) from the Reception on Wednesday 19 August 1998 through evening of Saturday 22 August 1998 will be UK 90 (ninety pounds).

Residential and non-residential fees must be paid by 30 June 1998.

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< 2nd Annual Santa Fe International Electro-Acoustic Music Festival >

Steven M. Miller - Director, Contemporary Music Program

Asst. Professor of Contemporary Music

Performing Arts Department

The College of Santa Fe

1600 St. Michael's Drive

Santa Fe, NM 87505 USA

Email: cmp@unix.nets.com

The Contemporary Music Program of The College of Santa Fe

Announces a Call For Works

Background Information:

The 2nd Annual Santa Fe International Electro-Acoustic Music Festival will be held April 3 & 4, 1998 in Santa Fe New Mexico, USA. This year's festival will comprise several events:

Outdoor ambient sound/music installation in the CMP (Contemporary Music Program) courtyard

Performance by the CSF Electro-Acoustic Music Ensemble lead by David Dunn and Steven M. Miller

Afternoon concert of electro-acoustic tape music

Two evenings of live electro-acoustic performances (performers TBA)

The Call for Works:

Tape Music:

We are soliciting tape music works intended for stereo playback in an indoor location conducive to active and attentive listening in a comfortable environment (not a typical concert hall). Preference is for recent works, no longer than 15-18 minutes in length (to facilitate a larger number of pieces presented), composed specifically for the electro-acoustic tape music medium.

All submissions must be submitted on audio CD or DAT (44.1 ONLY), and include short program notes and bio on composer/performers involved. Technical info may also be included.

All submissions for tape music must be postmarked no later than 15 February 1998.

Live Performance:

Proposals for live performance of electro-acoustic music will also be considered. Please be aware that at this time only a modest honorarium for performers can be offered. Regrettably, we can not provide or assist with transportation, lodging or other expenses.

All submissions must include a high quality recording of the piece(s) to be performed or other relevant examples, a complete description of technical needs (indicating which will be provided by the performers, and which will be need to be provided by us), and program notes and bio on composer(s)/performer(s).

All submissions for live performances must be postmarked no later than 15 January 1998.

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< INTERSCULPT' 97 News >

Christian Lavigne

°crivain & Artiste Multimedia

Robosculpture & Telesculpture

1, Cour de Rohan, 75006 Paris, France

Tel: 33 (0)1 43 26 45 85

Fax: 33 (0)1 40 46 82 02

URL: <<http://www.stratocom.fr/intersculpt/>>

This year, our biennial event for new technologies in sculpture is scheduled from Friday, 3, October, to Saturday, 18, October. As usual, INTERSCULPT will take place both in Paris and Philadelphia, in:

\* GALERIE GRAPHEs, 3 rue de Buci, 75006 Paris

Manager: Luc Monod, Tel: (33) (0)1 46 33 57 57

\* SILICON GALLERY, 139 north 3rd street, Philadelphia, PA 19106

Manager: Rick DeCoyte, Tel: 215 238 60 60, Email:

<[decoyte@omni.voicenet.com](mailto:decoyte@omni.voicenet.com)>

As you know, the opening day is a "First Friday" in Philadelphia: a "doors open" day for all art galleries, with a large public.

INTERSCULPT is organized by:

\* ARS MATHEMATICA (France)

Christian Lavigne et Alexandre Vitkine

\* THE COMPUTER AND SCULPTURE FORUM (USA)

Tim Duffield, phone: 610 430 85 57, e-mail: [timd@netaxs.com](mailto:timd@netaxs.com)

Rob Fisher, phone: 814 355 14 58, e-mail: [rnfl@andrew.cmu.edu](mailto:rnfl@andrew.cmu.edu)

Inside galleries, we'll show pictures, documents, real artworks, virtual artworks: 3D shapes, videos, Web sites, etc. We hope to make again videoconferencing between artists and public: it was very attractive in 1995.

Our Web site is: <<http://www.stratocom.fr/intersculpt/>>

In Galerie Graphes, these facilities will be available:

\* videotape, videoprojector (Nec), big screen

\* 2 or 3 PC Pentium with large monitors (Packard-Bell)

\* scanner, printer, numerical camera (Canon)

\* softs Corel Draw, Autocad, etc.

\* 3-axis milling machine (Charlyrobot)

During the exhibition, we'll organize a special afternoon with lectures and demonstrations, probably inside the French Senate (Palais du

Luxembourg). Mr Georges Taillandier, Chairman of French Association for Rapid Prototyping, will be our guest of honour.

We urgently ask artists:

\* to state their own contribution to IS' 97: physical or electronic documents and objects to exhibit (small real objects sent by mail), ability for coming in Paris or Philadelphia, for livening up the exhibition...

\* to sent us as soon as possible ISO, DXF, or STL files, for robosculptures or ingravings to realise during the event, as far as we'll be able.

\* to sent us as soon as possible materials for lectures and Web site: slides, prints, digital pictures, videos, comments, updated news (works in progress, biography,..).

We hope to read you soon. Best Regards. AmitiÚs.

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< ONIX - Nuevo Ensemble de Mexico: Call for Scores >

No deadline:

CALL FOR SCORES

Send scores and tapes to:

Alejandro Escuer

Artistic Director

Av. del Convento 34-6

San Mateo Coyoacan

Mexico D.F. 04120

Tel: (525)604-4299

Fax: (525)604-1127

URL: <<http://escuer@servidor.unam.mx/escuer@mexred.net.mx>>

ONIX Nuevo Ensemble de Mexico (flute, clarinet, oboe, string trio, harp, percussion, piano, electronic, and guests) announces a call for scores. From solos to sextets of nonclassical instrumentation. Especial attention to electroacoustic music in combination with acoustical instruments for the 1997 season. Selected scores will be performed and may be recorded.

ONIX Nuevo Ensemble de Mexico is a comprehensive project that includes the support of musical creation through international collaborations, commissions, courses, seminars, concerts and recordings. Its flexible instrumentation (fl, cl, str. trio, pno, perc, harp, electr. and guests) allows composers to explore the most diverse timbral and contrasting resources of today's repertoire.

It is integrated by well known soloists that have demonstrated professional excellence and high levels of artistry.

Not only the members of the ensemble share a peculiar delight and commitment for new music, but a vast experience on extended techniques and discourses that characterize contemporary musical idioms. The goals of ONIX are oriented to propitiate and foster highly crafted forms of musical expression that have defined the twentieth century and will influence the music of the twentieth first century.

There is an emphatic interest in enlivening the participation of other artists such as painters, photographers, writers, etc. The idea is to create multidisciplinary projects open to the exploration of original participations that could enrich and diversify the music's symbolic and/or visual dimensions.

Hence, ONIX Nuevo Ensemble de Mexico is looking for alternatives to establish itself for the first time in this country as a continuous and sustained new music forum, revitalizing the performer-composer relationship through the organization of international collaborations, seminars, lectures, reading sessions, concerts and recordings all year round.

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< VW 98: Artificial and Virtual Worlds >

CALL FOR PAPERS AND PARTICIPATION

Jean-Claude Heudin (IIM, France)

Conference Chair

Email: <[Jean-Claude.Heudin@devinci.fr](mailto:Jean-Claude.Heudin@devinci.fr)>

Sylvie Perret (IIM, France)  
Conference Secretary  
Email: <Sylvie.Perret@devinci.fr>

IMPORTANT DATES

Submission deadline : 28 February 1998  
Notification of acceptance : April 98  
Camera-ready due : May 1998  
Conference : July 1-3, 1998

In the last few years, there has been an increasing interest in the design of artificial worlds, using image synthesis, modeling, multimedia and virtual reality. In practice this approach is something broader and more fundamental. We can imagine virtual worlds reflecting some parts of our reality, but also the synthesis of new universes with associated "physical" laws and artificial life forms.

This interdisciplinary conference aims to provoke new understandings of the important role that such virtual worlds will play in domains such as business, computer games, education, training, simulation, etc. It will investigate the relationships between the natural and the artificial from both theoretical and philosophical points of views. It will also address technical developments and practical applications.

VW' 98 hopes to extend the scientific community by encouraging contributions from people involved in technical, philosophical and art works related to the design and applications of virtual worlds. The meeting will involve oral presentations, both invited and contributed, poster sessions, tutorials, debates, exhibitions and demonstrations.

TOPICS

Authors are invited to present original work in one of the following topics (but not limited to) :

Artificial and Virtual Worlds, Applications of Virtual Worlds, Synthesis of Virtual Worlds, Artificial Realities, MetaWorlds, CyberSpace, Online Communities, Artificial Life, Evolutionary Computation, Simulation of Ecological and Evolving Environments, Agents and Multi-Agents, Collective Behaviors, Emergence of Social Behaviors, Multimedia, Virtual Realities, Image Synthesis, Semiotic Issues, Philosophical Issues, Ethical problems ...

PAPERS SUBMISSIONS

The papers will receive three independent reviews. The papers describing strong original research works will be accepted for publication in the conference proceedings, which will be also published as a book. Paper presenting less mature work will be presented at the conference but will not be published in the proceedings. Papers should not be longer than 12 pages, including title, names of authors and their addresses, email, and an abstract of 70-150 words. The official language of the conference is English, but papers can be submitted in French or English. We encourage paper submissions via the Internet in Postscript format, though traditional paper is also acceptable (4 hard-copies). Demonstrations, Videos, and proposals for associated workshops and tutorials are also welcomed.

Papers should be send to the Conference Secretariat (hard-copies) or to the conference chair (email).

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