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<   This Issue >
                    Craig Harris

This month in Leonardo Electronic Almanac we are fortunate to be able
to present work by artist Tina LaPorta in the LEA Gallery, with
observations about the work by outgoing artist Carl Francis DiSalvo.
Gallery Curator Patrick Maun reports that he plans to continue the
process of publishing perspectives of new work by artists who
presented work in the previous exhibition, in addition to presenting
the views of the artists. As Carl describes, Tina LaPorta, in her
piece "Translate { } Expression, 1994," uses the technology of
3-dimensional rendering in conjunction with sound and interaction to
engage us in an investigation of the complex interplay between
technology, the body, and female subjectivity.

Also in this month's issue of LEA we have a fascinating historical
survey of the relationship between color and music by Niels Hutchison.
Maria Fernandez and Simon Penny provide a perspective on Jeffrey
Shaw's "A Users Manual-From Expanded Cinema to Virtual Reality."
Leonardo Digital Reviews continues to grow, as seen in this month's
issue, and there are a series of timely announcements that haven't
seen widespread distribution.

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            |  FEATURE ARTICLE  |
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<   Colour Music (excerpts) >
                    Niels Hutchison

Niels Hutchison, 1997.
Email: <nhutchison@hotmail.com>
URL: <http://www.vicnet.net.au/~colourmusic>

COLOUR MUSIC <http://www.vicnet.net.au/~colourmusic/welcome.htm>

Do you like music? And colour? These sensations might give you
personal delight; creative people have always understood the pleasure
to be had from light and sound, by painting and music-making. But the
expressive power of the arts is frequently directed towards more
general goals - a means to the ends of religion, politics, commerce,
recreation and therapy. These end-purpose have often affected the
artistic use of colour and sound: for instance, the musical note B was
long neglected because our ancestors' spiritual advisors considered B
as barely respectable. Likewise, Pope Gregory decreed the colours of
the rainbow that Noah saw were red and green only; limners were then
obliged to decorate manuscripts accordingly.

... [Content omitted: Ed.] ...

[Ed. note: the complete content of this profile is available at the
LEA website: <http://mitpress.mit.edu/e-journals/LEA/>.]
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< Review - Jeffrey Shaw - A Users Manual-From Expanded Cinema to
   Virtual Reality (excerpts) >
                            review by Maria Fernandez and Simon Penny

Email: penny+@andrew.cmu.edu

Pioneer virtual-media artist Jeffrey Shaw has maintained a prodigious
output of interactive media artworks for many years, works which are
both conceptually and technologically sophisticated. A new volume from
editions ZKM/Cantz Verlag : "Jeffrey Shaw: A Users Manual" documents
his work over almost 30 years, and includes essays by Peter Weibel and
Ann-Marie Duguet as well as texts by Shaw himself. This review must
therefore critique Shaw's work and his textual representation of it,
as well as the 'third-party' critical contributions. The texts are
published bilingually, the quality of the German texts and the
veracity of translations are outside the scope of this review.

The bulk of 'A Users Manual' is a lavishly illustrated pictorial
chronology of Shaw's work over 30 years, with short explanatory texts.
This section is followed by excerpts from longer texts by Shaw, mostly
on the subject of virtuality and dating from the late 80s and 90s, but
included is one text from 1969. This text is written in the episodic,
polemical revolutionary manifesto style so familiar from artists'
texts of the period. In this book we follow the career trajectory of a
particular virtual media artist through various media and experiments
culminating in some ground-breaking virtual media works. This allows
us to see certain continuities in Shaws' works. It is
historiographically important that 'A Users Manual' documents the
'pre-history' of a virtual media artist, because it demonstrates two
points clearly.

... [Content omitted: Ed.] ...

Given Shaws chosen media, the choice of book as medium is
anachronistic. A book is inadequate for truly documenting linear time
based media such as film, and for documenting media of more than two
dimensions, such as sculpture. It is thus quite inadequate for
documenting a media that combines both these forms with interaction
and (potentially) sound. The ready availability of documentation of
Shaws work on CD-ROM and video makes up for this, though it is odd
that such sources are not indicated nor included in the book.

"Jeffrey Shaw: From Expanded Cinema to Virtual Reality"
by Anne-Marie Duguet, reviewed by Maria Fernandez.

Anne-Marie Duguet offers an eloquent and erudite account of Shaw's
oeuvre in the style of conventional art historical monographs. Her
discussion is both descriptive of the formal qualities of the work and
analytical of the principles on which the work is based. Through her
essay, Shaw's career emerges as a series of experiments guided by a
series of fundamental, stable concerns.

She locates the origin of Shaw's interactive, multimedia works in the
art of the 1960's and 1970's including performances, events and
happenings (context and time -based works). Not only was Shaw active
as an artist during these decades but he made some of the principal
interests of artists of this period central to his later work. Such
interests include kinetics, the use of new materials, spectator
involvement in the development and completion of the work of art, the
goal to surpass the existing limits of architecture and cinema, and
the idea that a work of art need no longer be made by a single artist
but could result from intra and interdisciplinary collaborations.

... [Content omitted: Ed.] ...

Points of View (1983), was the first of Shaw's works which allowed the
spectator to explore in real time a computer generated three
dimensional environment. The work was controlled by one person
controlling two joy sticks; the user's views of the environment were
projected in front of a live audience. Duguet identifies two major
aspects of 'scopic activity and trajectory' in this piece:
omnidirectional exploration of the surface of the world and in depth
penetration into the matter and meaning of things. She concludes
after Christine Buci Glucksman that a global and a detailed view of
things are 'the two fantasy drives generating a worldliness that
stimulates travel, wanderlust and discovery.' Given that this piece
was inspired by the technology of flight simulators (38), it may have
been apt to discuss the trajectories made possible or encouraged in
the piece in the context of surveying and military strategies. As
numerous critical studies have shown in recent years, the notions of
'wanderlust' and 'discovery' are loaded with ambiguity as they are
deeply implicated in colonial projects of appropriation and
dispossession.

... [Content omitted: Ed.] ...

[Ed. note: the complete content of this profile is available at the
LEA website: <http://mitpress.mit.edu/e-journals/LEA/>.]

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                   | GALLERY FEATURE |
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< Translate { } Expression, 1994 >
                    Tina LaPorta
                    introduced by Carl DiSalvo

Introduction by: Carl DiSalvo

The issue of the body and its engagement within the realm of
technology, and specifically its positioning in what we have come to

call cyberspace, is an issue of increasing visibility and importance. Somewhat paradoxically so in that the visibility of this issue, its prevalence in cultural studies journals, art pieces, and conferences oftentimes revolves around the body's disappearance. Our experiences are becoming more and more often artificially mediated, whether through the keyboard or the dataglove. Subsequently, our ever-evolving identities complexify through their distributed enactment in virtual realms and the distancing of the representation of those identities from our corporeal existence.

Behind our every interaction in cyberspace is the body. Our fingers rapidly type away and our hands deftly move the mouse and our eyes scan the screen for content. However, while their interaction in the construction of these experiences is implicit, the presence of the body in the virtual space of these interactions is all but absent. The body within cyberspace, when it exists at all, exists as only a mere representation, nothing atomic, but some mathematics which, though we have been able to make into fancy pictures, still deny corporeality. We may only hint at it. And those hints, while intriguing, are undeniably of an other essence than our corporeal existence.

Tina LaPorta, in her piece "Translate { } Expression, 1994", uses the technology of 3dimensional rendering in conjunction with sound and interaction to engage us in an investigation of the complex interplay between technology, the body, and female subjectivity. Her expression of this investigation as networked interactive piece mandates a certain amount of participation and responsibility on the part of the participant in the unfolding of these ideas. As well, it implicates the participant the disappearance of the body. As we investigate and explore her 3dimensional rendering of a female body, in whole and in parts, we are distanced from it. We know what it represents, yet it does not represent it in a manner we are used to experiencing it. We are conspicuously aware that this is an artificial construction, and as the audio reminds us in an almost eerie digital female voice, a construction without flesh, whose intelligence is artificial.

"Translate { } Expression, 1994" expands the distance between the virtual representation of the female form and our corporeal existence by undressing it, by revealing it for what it is, code. By revealing and expressing the code as a part of the experience of the piece, LaPorta places yet another layer between ourselves and this representation. We cannot say that immediately behind this creative expression is someone somewhere, rather the immediate step behind it is mathematics. It is akin to denying our corporeal existence the knowledge of parents and replacing it with a vast sheet of documenting genetic makeup asking ourselves to find our identity and history within it. While the body has not disappeared in "Translate { } Expression, 1994" it has been transmuted, changed into something which we call a body through representation, but which by its obvious artificiality is little of what we know to be a body. It is as LaPorta states a trace, a trace of our corporeal existence, a trace of our corporally situated being ,something there, but something not quite there, something disappearing.

Artist's Statement: by Tina LaPorta

This work explores the relationship between technology, the body and female subjectivity.

The alienation experienced when the subject comes into direct contact with the screen, the interface, and the code is the affect of the displaced embodiment which resonates within the symbolic realm of cyberspace.

While the corporeal body disappears, it is replaced by an immaterial
outline of our passing presence. The code, then, refers to the body's
DNA structure: what becomes visible to the eye is that which is
generally hidden.

As we shift toward a state of immaterial existence, technology
increasingly eliminates all traces of material reality.

[Ed. note: the complete content of this LEA Gallery feature is
available at the LEA website:
<http://mitpress.mit.edu/e-journals/LEA/GALLERY/gallery.html>]

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           |      LEONARDO DIGITAL REVIEWS      |
           |          JUNE   1998              |
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< Editorial Notes: New Panelists >

LDR welcomes new panelists Rhonda Roland Shearer, Andreas Broeckmann,
Fred Andersson and Michael Leggett. Please look for their bios online
at the main Digital Reviews website:

<http://mitpress.mit.edu/e-journals/Leonardo/ldr.html>

(choose panelists from index). Also consult the Dgital Reviews website
for information on becoming a reviewer or submitting materials for
review to the Digital Reviews Panel.
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< Event Review: Transarchitectures, Visions of Digital Communities >

Symposium
June 5 and 6 at the Getty Research Institute,
Lose Angeles, CA, USA
URL: <http://www.lacn.org/trans>

Reviewed by Roger Malina
E-mail: <rmalina@alum.mit.edu>

This two day workshop and public lecture sought to address discussion
surrounding the "built environment" of online communities and spaces.
As pointed out in the conference statement, online communities such as
Alphaworld have populations of over 200,000. Where are the architects?
Symposium organizers sought to explore the design issues - what design

aesthetics and methodologies are being carried over from the real to the virtual environments, how are on-line businesses introducing constraints and needs upon the design of physical spaces, what is new and what is old in the design of cyberspace. The workshop included a very diverse group of artists, architects, technologists: Bill Viola, Rebecca Allen, Coco Fusco, Katherine Hayles, Antonio Muntadas, Michael Nash, Kas Oosterhuis, Thomas Horan, Peter Kollock, Mark Lawton, Sadie Plant, Edward Soja, Linda Stone). The public lectures were given by William Mitchell, Red Burns and Michael Benedikt.

Mitchell argued that online and physical communities are inseparable; that it matters where you are logging on. He discussed various ways in which the network infrastructure is beginning to restructure, fragment and recombine, elements of the built environment in the same way that the earlier networks of rail and canal shaped the cities that were the access nodes. He argued that a new economy of presence was developing which sought to trade off of the immediacy, materiality and cost of face to face meeting. He sketched some impacts upon future human settlement patterns arguing that more than ever "location, location, location" was the valuable resource. He identified five areas: digital network linkage, smart spaces (the delivery of connectivity), expanded homes (re-integration of home and work space – the shopkeeper living over the store), the economy of presence, the development of intensified spaces(electronic fronts for architectural backs) which needed elaboration.

Benedikt provoked the audience with a discourse about the poverty of virtual spaces compared to the information richness of physical spaces. He argued that rather than mimic real spaces in virtual ones, we need to transfer the design of social function. He stated that most uses of 3D environments were pointless since proximity did not increase information content. He argued that web pages should not be designed as book or magazine pages, but rather as territories with insides and outsides, edges, forbidden zones, zones of engagement, zones of spectatorship. He reiterated his belief that visitors in cyberspace must be visible to others, that lurking was a destroyer of social intercourse. He argued that the Gibsonian (JJ Gibson) concept of space as articulated in his ecology of vision was more appropriate to cyberspace as opposed to the Platonic (space is empty, the sum of its geometrical descriptions) or the Aristotelian (space is thick with fields, shape as boundary). In Gibsonian space each location is characterized by the optic array passing through that point; these bundles had to be designed. He argued that cyberspace was inherently impoverished because all the views provided were those that someone had designed to be seen – there are no unauthorized views (cf. a room seen lying on the floor under a table). He felt that it would be at least 50 years before spaces suitable for rich social community would be developed. This skeptical value of the state of community building on line was echoed by Red Burns in her review of a number of on line sites, where she questioned the purpose of so much of the on line paraphernalia. "Why would I want to go there?" she asked.

In the workshop the day before the discussion raged far and wide from the central topic. Bill Viola presented a view of the artist as the keeper of the image, with the image as the intermediary between the transcendent and the physical. He explored how cybertechnology now made possible skills which earlier cultures claimed to be able to exercise through paranormal effects (e.g. influence at a distance). He illustrated his view of virtual spaces with the analogy of the shop which can either be described as the collection of objects it contains, or the sum of the connections of the shop with the alphanumeric world (contracts, economic relationships). Coco Fusco talked about her contact with workers in the electronic factories along the US/Mexico border and the exploitative conditions that she

found; she argued that one had not only to examine the process of
consumption of cyberspace, but also the processes of production.
Antonio Muntadas talked about how in the new situation the activity of
"hybridization" took on positive connotations.

My overwhelming impression from the event was the paucity of the
analytical and critical apparatus at our disposal for even describing
the communities and spaces being built (Mitchell called for empirical
studies of what email was actually used for). Yet the organizers
clearly demonstrated that there is an exciting emerging topic that
brings together architects, designers, artists, technologists,
scholars in the humanities as well as the business players who are
busy staking out new territory and building the infrastructure we will
depend on. The event was co-sponsored by the Getty Research Institute,
the Getty Information Institute, in collaboration with the Los Angeles
Culture Net. The organizers were David Jensen, Moira Kenney and Marcos
Novak. The web site has some of the workshop presentation material
available.

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< Book Review: Collective Intelligence, Mankind's Emerging World in
   Cyberspace >

Written by Pierre Levy
Translator: Robert Bononno
ISBN 0-306-45635-4
$27.95 cloth, 302pp

Reviewed by Kevin Murray
Email: <kmurray@mira.net>

Two streams have fed thinking about cyberspace. In the US, writers
like Nicholas Negroponte provide accounts of the efficient and
democratic worlds made possible by online services. Across the
Atlantic, French philosophers such as Paul Virilio and Bruno Latour
place these developments in a narrative that encompasses the
development of Western thought. Pierre Levy's book, Collective
Intelligence, is a rare attempt to synthesize these utopian and
analytic perspectives. The result is exhilarating, though like hot air
ballooning, the journey is less secure than it looks.

Like his American counterparts, Levy places the reader at the
crossroads: either we cross the river into a collective future, or
cling to our atomistic lives serving static hierarchies. He shares
with Kevin Kelly a belief in the need to 'let go' individualism in
order to embrace the self-organizing energies of the hive mind. Levy
maps the path to this through four worlds: earth, territory, commodity
and knowledge spaces present the evolution of civilization towards a
utopian society. In this society, knowledge is immanent, and therefore
accessible to all members at all times. Cyberspace is its soil. There
is something a little fanciful about these four worlds. Their
arrangement resembles the Miller brothers' CD-ROMs _Myst_ and _Riven_,
with their evocative worlds of ancient technologies brought together
by a common advanced virtual knowledge. Though Levy makes passing
reference to Hegel, his four worlds lack a dialectical development.
While Levy's thought is exciting and his language poetic, his argument
lacks the adventure of Hegel's. There are no struggles, trials or
climactic transformations.

Rather than theoretical complexity, _Collective Intelligence_ stands
out for the generosity of its ideas. The challenge of making knowledge
immanent to itself offers significant design opportunities. Levy's
book is threaded with references to a French system he calls the
'knowledge tree', which maps the skills resident in a community. This

is a useful pretext for artists attempting to design virtual spaces
for mirroring collectivities.

Without acknowledging him, Levy's ideas reflect the theories of Emile
Durkheim, for whom religions are primarily ways for societies to
represent themselves. Read with a degree of speculative license,
Collective Intelligence can offer artists of digital media the
opportunity to renew their contract with society, and open new avenues
for cultural, political and economic life. It seems a window of
possibility not seen since the era of Russian constructivism in the
1920s. Though the way ahead may not be as smooth as Levy suggests, he
certainly raises our expectations about what it might contain.

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< Book Review: J.M.W. Turner: Romantic Painter of the Industrial
   Revolution >

Written by William S. Rodner
University of California Press, Berkeley & Los Angeles;
London, 1998. (222 + xiv) pp., 8 color plates and 61 b/w illustrations
ISBN: 0-520-20479-4.

Reviewed by Wilfred Niels Arnold
Email: <warnold@kumc.edu>

In June of 1842, John Ruskin (1819-1900), art critic and universal
commentator on morals and taste, started an ambitious work with a
monumental title, "Modern Painters: their superiority in the art of
landscape painting to all the ancient masters proved by examples of
the true, the beautiful and the intellectual, from the works of modern
artists, especially from those of J.M.W. Turner Esq., R.A." The first
volume appeared in 1843 and Ruskin's goal was to rescue Joseph Mallord
William Turner (1775-1851) from neglect and obscurity. The English
artist was a touch embarrassed by the effusive praise, but it did
change the critical tide and established Turner as one of the great
masters of watercolor and of landscape art. The acclaim continues to
the present and has been captured in several books including the
latest by William Rodner, an historian at Old Dominion University,
Norfolk, Virginia.

The qualifier "Romantic Painter of the Industrial Revolution," is an
eye catcher and the reader anticipates a new interpretation, or at
least emphasis by Dr. Rodner, on the selection and rendition of motif
and landscape by Turner. The Industrial Revolution, which dated from
about 1760 in England and gradually spread to other European
countries, concerned the replacement of hand tools with machines and
of horses and sails by steam engines. There was considerable
opposition to the trend because of well-placed fears of increased
dangers to the health and welfare of workers and travelers, and Rodner
addresses these items. Another contribution is the coverage of other
British artists that were contemporaries of J.M.W. Turner; some of
these will be new names for most readers.

Turner observed these innovations and developments along with all his
countrymen but seems to have been the first to elevate steam trains
and ships to subjects for artistic glorification. Rodner documents the
paintings but one waits unfulfilled for some sociological insight into
what, if anything beyond intelligent observation, was driving Turner.
Likewise the influence of Turner on the impressionists is given only
passing reference. One might reasonably have expected a critical
comparison of Turner's "Rain, Steam, and Speed - The Great Western
Railway, 1844, with, for example, Monet's "Arrival of the Normandy
Train at the Gare Saint-Lazare," thirty three years later. William
Rodner has constructed a visually attractive dissertation on J.M.W.

Turner and the Industrial Revolution, but his anticlimactic conclusion is that the artist, "limited his role as critic to a cautionary note on human aspiration, without expressing any explicit social concern."

The book is generally well produced. Reference material is assembled at the end: 34 pages for notes, 8 for a selected bibliography, and then an adequate index of 12 pages. There are many illustrations, but given the price and type of book the number in color is modest. The positioning of illustrations close to the relevant text is not always observed and, worst of all, the eight color plates are ganged together in the center of the volume. Given the high quality of paper used throughout it is difficult to excuse this unfortunate decision. Surely it is a throwback to older struggles in composition that are now overcome by modern computer-assisted techniques in the publishing industry.

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< Book Review: Special Cases, Natural Anomalies and Historical
  Monsters >

Written by Rosamond Purcell.
Chronicle Books, San Francisco, CA, U.S.A., 1997.
160 pp., illus. Trade, $24.95. ISBN: 0-8118-1568-4.

Reviewed by Mike Mosher
Email: <mikemosh@well.com>

Special Cases is a strange yet sometimes delicious book, fun to thumb through and gaze into. The book was developed from material in an exhibition that Rosamund Purcell curated at the Getty Research Institute for the History of Art and the Humanities in Santa Monica, California in the fall of 1994.

The author began with her own photographs of natural history exhibits which compelled her by their oddity to research their origins, medical issues and contexts.

In Purcell's photographs light plays across medical specimens, in which the photographer is obviously fascinated. She has a special sympathy with skeletons, for her camera gives dignity and poise to the bones of tragic giants or hydrocephalitic children. She doesn't hesitate to relocate specimens and exhibits from the University of Bologna or the Thomas Dent Mutter Museum in Philadelphia into dappling sunlight for a more interesting photograph. Light transfixes her, and one reviewer has compared the feel of her work to Vermeer's paintings. The freakish, whether pickled fruit or fetus, were once distorted by strange physiological turns in their development and again by the optics of the glass bottles in which each are preserved.

Rosamund Purcell's photographic research gave her the opportunity to hunt and gather in libraries, poring over old tomes to accumulate their fascinating facts. The author ranges over monsters in medieval accounts, scientific exhibits and old prints, as well as Sixteenth- and Seventeenth-Century collections whose odd assemblages allowed her to contemplate the social phenomenon of the act of collection itself. Purcell gives us an extended meditation on many aspects of "the monster". She notes that the concept of "the other" has at times furthered the racist designation of various nonwhite peoples as monstrous and deformed.

A chapter called "Too Much, Not Enough and In the Wrong Place" discusses notable owners of limbs, eyes, and appendages fitting that description. Madame Dimanche, the well-documented horned woman of Paris is discussed alongside P.T. Barnum's "Fee-Jee Mermaid" hoax

exhibited in his New York Museum in the 1840s. Dog-headed men and various Siamese twins, dwarves and giants are illustrated, as well as sufferers of extreme (and visually compelling) afflictions of the skin and hair. With the author's guidance we look upon these cases with fascination and sympathy, for they were often people of memorable intelligence and personality.

As an author Rosamund Purcell is attracted to different things than a more traditional and exhaustive academic would be. Purcell's concerns have resulted in a unique text reminiscent of Edward Dahlberg's _The Sorrows of Priapus_. The book provides much visual information, inspiration and reference to artists of all kinds. The design supports the discussion of specimens with quirky asymmetrical columns and a gently punkish, galumphing headline font. _Special Cases_ is in itself a sort of wunderkammer, the collector's cabinet of curiosities that flourished 350 years ago in which some specimens depicted in the book were first displayed. In this postmodern era, the scientific style of early modernity is of great interest, echoed in the unsystematic yet attractive hodge-podge which finds current expression in the shape of the World Wide Web and its collected artifacts. Since the days of Albrecht Durer, perhaps natural histories are often best collected and assembled by artists.

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< CD-ROM Review: Planet of Noise >

Produced by Brad Miller and Mackenzie Wark

Reviewed by Michael Leggett
Email: <legart@ozemail.com.au>

Encountering (what turns out to be) the central space of Planet of Noise is like entering the psychic space of an urban existence, with the flak and shash that is the backdrop to our continuum, there in the space contained by eyes and ears, screen and speakers. This is no virtual space. It is the flat space that jangles us by day and night, which rocks our senses with the artifice of color and layout, which entreats any suspension or suspicion with the sweet reason of word play and tinker bells. It is the center, off-set, re-centered, re-framed - so that reason cannot function, so that the tension between gibberish and illumination can be asserted. This is unsettling, this is unclear, this bugs the question - "..is that all there is?"

The little orb revolves and circulates. No sapphire planet floating shipshape in its solar orbit this one. Each time it is seen, it wears a different coat of texture- mapped exotica. The interactor's mouse chases it away! It will return, bouncing from the off-screen wall, the ball with a dog, and imitate the actions of the bouncing ball, leading the eye along the words - and then down the words, and then across the words, and then ...away, somewhere. "Sunless: Planet of Noise. Planet orbiting no sun. Spinning itself out of itself." This little orb is actually the gateway forward through the exhibition, enabling one 'frame' and its associated sounds, to be replaced by the next. But, without resisting the anthropomorphic metaphor, first you have to catch it as it darts around, learn its habits, anticipate its re-entry, ambush its intention. The caught jester. Clicking it moves you on - at a brisk pace past each 'frame', or in more engaged manner, with each one.

At each interface the mouse rollovers (not rolls over) the on-screen text and triggers a female voice. She recites part or all of the phrase or saying. This is definitely not the well known phrase or saying encountered in the reference library (or even Channel Nine's Catch Phrase).

Brad Miller and Mackenzie Wark have collaborated to produce dimensional aphorisms: "High Fidelity: the complete relationship - to love and to lie; to be loved and deceived". At the appropriate rollover the voice reiterates: "to love and to lie; to be" as a coda of the original - until the mouse rolls off, returning some attention to the richly crafted backdrop.

This is a visual backdrop with full stereophonic accompaniment, employing the full gamut of sampled and electro-synthesized loops, prepared with contributions from Jason Gee, Derek Kreckler and Brendan Palmer. The visual backdrop over which each aphorism hovers is the digital equivalent of a medieval tapestry. These are mostly flat surfaces which have been texture value-added using Photoshop software, (with some algorithmic conclusions to Mandelbrot's work on Fractals). There are also surfaces directly re-purposed from Miller's earlier seminal work, Digital Rhizome including the 'infini-d* worm hole' three-dimensional forms that featured so centrally in that hypercarded [early multimedia software] piece. In an encounter with Rhizome, an early exploration of hypermedia (now called multimedia), it is soon realized that whilst the sequence is the unique result of how each interaction proceeds, the process of interacting is learnt to influence progress but not 'control' it. This is the case too with Planet. However, the 'mazing' process of clicking outwards in a conceptual circle, attempting to plot 'landmark' images along the way in order to map the topography of the piece is not possible in the new piece, neither the other diffuser of subversive strategies - interpretation. These are given. As a list on the jewel-case cover and as Mackenzie Wark's aphorism texts.

Aphorisms are pithy sentences (wittily) expressing a precept or principle. Besides being economical with language they impose that moment of reflection which allows the individual readers personality to explore and extract a full meaning, if not several. Such interaction is at the core of Planet of Noise and is both the form and content of the work. (1.)

Extra-textuality dimensions are added to the aphorisms. Besides recitation, the mouse rollover might trigger a slogan ("..discovered!"), or a sound extract, events which sidle into the general ambience of the sound loop that runs behind the displayed words. The events are of course the 'bites' which the doorstop journalist has made so famous - those ten-second sentences which summarize the situation, the position, the event; a speech, a disaster, a success, a discovery. Moments elevated by attention, by a framing, editing, honing process which digests the occurrence into its accepted category, ready for uncritical consumption. Digital mediums are perfect for doing this since each pixel, each fraction of a waveform is replaceable, removable - revisable. To remove the photo-image from having a privileged relationship with truth is the implication here, by placing 'photograph as evidence' into the doomed archives of history and confirming the documentary and the photo-journals as works of creative endeavor. (2.)

Planet's word fields are separated from the backdrop by an aura, (actually called feathering in the Photoshop menu), bathing the typography in a supporting cushion of ethereality. Whilst words, backdrop, recitation, music, effects, your friendly playful bouncing ball AND the subtly changing indicators of the cursor icon itself float before your very eyes in off-centered profusion, your brain begins to engage with dimensions of meaning which extrude somehow behind the image at which you gaze.

Meaning is returned to the subject. There is no link here, other than

the metaphysical. No coded text which ejects the reader to another
text on some other site on the other side of the world or another
sector of the CD-ROM. Immersion here is sequential, following the
predetermined path around the virtual gallery's hidden walls, formed
as they are, invisibly, into ten rooms (or Zones) - Eden Free Trade
Zone; Republic of Sadness; The Military Entertainment Complex - which
group each aphorism into an association with the reality of
contemporary real-politik. And the way out of each room? Back to where
you started. Is the metaphor complete? Well no, remember we're dealing
with a figure of speech here which places it's meaning clearly at your
door. Stop? Well, not yet....

Footnotes
1. Derrick de Kirckhove, associate of McLuhan and now director of the
Program in Culture and Technology at the University of Toronto, in his
book, The Skin of Culture, employs aphorisms to different ends. In the
book, one of De Kirckhove's concerns to direct us away from the
literate ear and toward the associative of the oral ear. Indeed he
uses an aphorism in doing so: "Our neglect of the ear may be one of
the prices we have paid for literacy". Georg Lichtenberg developed the
art of the aphorism in the 18th Century and devised one which shrilly
warns: "There are many people who won't listen until their ears are
cut off."
2. The contemporary clothing advertisement featuring the
photo-manipulated Yalta conference news photograph, achieves what
Stalin attempted to do unsuccessfully - when he ordered Trotsky
touched out of all known group photographs. Of course the ad also
demonstrates that exaggerated lies will succeed where slightly altered
truth by concealment will fail.

*generated using Infini-D software
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< CD-ROM Review: Gloria Unti, Life and Work >

Produced by Ann Wettrich and Wendy Bardsley
Legacy Oral History Project
329 Montcalm St
San Francisco, 94110
1998

Reviewed by: Kasey Rios Asberry
Email: <kasberry@humanorigins.org>

Dancer, educator and community arts activist Gloria Unti has worked
in San Francisco since the mid-fifties. Through her work in
neighborhood centers from the Beat era to the present she has
influenced many artists at the earliest stages of their training.
Individuals who built the renown San Francisco Mime Troupe worked with
Unti, Ed Mock was an early student. She is co-Founder of the
Performing Arts Workshop now based at Fort Mason. Unti was active in
the movement that built the network of neighborhood-based cultural
centers throughout San Francisco, an effort that in working against
the concentration of resources downtown has supported neighborhood
character and prevented the homogenization of the arts so common in

other cities. In this environment the concept of multi-culturism was fostered. Her collaborative style of teaching has provided people who wouldn't have considered themselves artists the tools of expression and self-knowledge to be creative in other aspects of their lives. Her work has profoundly and quietly supported a proactive current in San Francisco civic life.

But in this time of the reflexive commitment of every aspect of life to the WWW (we may be tempted to think that something isn't a real phenomena unless it is mirrored in a website) the evidence of the work of many artists seems to be disappearing faster than it historically would have. Even B.D.E.*, dance in particular has tended to evaporate faster than other expressive forms because the experience of it is so intensely time-based. Artifacts of the other ephemeral art form that Unti has worked in, community organizing, are erased almost without trace by changes in political climate. Upcoming generations of artist and activist may well not know who to thank. The CD-ROM _Gloria Unti, Life and Work_ tells her still-unfinished story transparently, often in her own voice or those of her colleagues and through a cache of 16mm films that Unti has built over her years of dancing and teaching. Navigation through the document is clear, the realization is relatively free from obvious artifacts of the software which was used to produce it. Here the power of the oral history is allowed to supply strength of statement unmitigated by gimmick. We need more such documents as _Gloria Unti, Life and Work_ to help counter digital amnesia.

*Before Digital Era
==
< Architecture Intersection: Destruction and Utopia >

Destruction and Utopia: Hope on the Web (#2 in series)
Written by Molly Hankwitz
Email: <mhankwitz@atasite.org>

Manfredo Tafuri ('Architecture and Utopia--Design and Capitalist Development', MIT, 1972) saw in the modernist city the expression of the advent of the dominance of the machine and new technologies through the vision of such luminaries as Mies van der Rohe, Le Corbusier and Laszlo Maholy-Nagy. These architects and artists proposed images for the city in the attempt to depict shifts in human production and give voice to utopic organizations. In such efforts as Mies van der Rohe's design for the reconstruction of Battery Park, NY or through Le Corbusier's assertion of a continuous 'ground plane' in the concept of new pedestrian traffic; retrospectively, their plans now seem either fully consumed or speculative gestures, grandiose, even inappropriate, when viewed in isolation.

It is necessary to know that these were profound attempts to change perception and the lived reality of the city--in hindsight modernism's legacy offers us new ways of looking, through new juxtapositions of representation--which lead to new ways of shaping and experiencing space. Underlying these precepts, and it was certainly not van der Rohe and Le Corbusier alone, but a product of modernism, was the notion and images of the modernist city--especially in the case of van der Rohe--as a 'technological object', an object manipulated and manipulable. The city's redressing and representation through modernist discourse would be that which would best describe the modernist platform, the modernist future, and modernist theories of space. It was a revolutionary move, one which attempted to disengage architectural form from the 19th century while utilizing the productive residues of the modern ages' own historical production--film, photography and TV--to mediate the new vision and the spectacle of the city itself.

Today, this critical approach must be drawn alongside of other critical readings of the current surge of new technologies and their simultaneous affect on the space around us. There are certainly a number of factors evident in our sense of urban space which are features of this late millennium period and which crossover nicely with developments, for example, in Web technology and the language of the Web. Moreover, the burgeoning industries of the internet, fiber optics, software production, artificial life , etc present us with a set of circumstances, akin to other historical developments, but not quite the same. There is the redistribution of production, instantaneous paperless reproduction, digital transference of images over great distances, capacity for increased surveillance and high-speed communication. Perception and representation are transformed with the development of new media, as Mike Davis points out in his numerous dark essays which emphasize architectures of social control, surveillance of neighborhoods, fear and security with respect to Los Angeles. Surely, unless the machine with its accompanying ability to reproduce reality dies out of human use, this critical modernist trope, of a consciousness of the machine, one which embraces the presence of the machine as an aesthetic component of reality, is more than integral, it is a precise key to social forms of power and the presence of technological production. Yet, while the great modern legacy has inveighed our sensibilities with the presence of technology and has given us useful form with which to reconcile and utilize its presence, and has even radically abandoned it as in certain instances of Wright's Living City or of someone like Gaudi, the modernists also served to rationalize architecture and to destroy it. It is no wonder that postmodernity came about with an arsenal of anti -modernisms: the return to the picturesque, historic reverie, color, applique, even pastiche. Why carry out the traditions of a severe rationalism? Why give to technology the form of the city? Why attempt to order the confusions of an epoch? Perhaps we could call this latter intention, confusionism.

In Mike Davis' modernist essay,'Destruction of LA', the author accounts for descriptions of his city through film, literature and media, eventually emerging on the other side. The urbanism depicted is one of dark upheaval and ultimate destruction. The destruction of Los Angeles has been the central theme or dominating image in more than a hundred and fifty novels, short stories, and films. Moreover, since 1960, the city and its suburbs have been punctually destroyed an average of three times per year, with the rate dramatically accelerating in the 1990's. Since last summer, for example, Los Angeles has been parboiled by aliens (Independence Day), reduced to barbarism by mega- earthquakes (Escape from LA and The Crow: City of Angels), and transformed into a postmodern Pompeii (Volcano) all to the sheer delight of millions of viewers. No other city seems to excite such dark rapture. The entire world seems to be rooting for Los Angeles to slide into the Pacific or be swallowed up by the San Andreas.

Davis' notion of destruction as an image for reading the ethos of a place or the urban problem is useful to the architectural imagination which seeks in part to give form and connectivity to movements in intellectual thought, or which shapes the construction of new spaces or virtual spaces. That we live in a destructive society, physically and intellectually--i.e. visa vis consumption-- is to embrace the human community, something central to the problem of architecture itself, especially in fast-paced consumer-driven America. What is useful too about Davis' appropriated governing image, that of a city, namely LA, undergoing upheaval in a nexus of dark narratives of future destruction, even to the extent that both 'science fiction' and 'film noir' are lived constructs for the perception of the city, is that

'the urban' becomes, through such an exploration on Davis' part, augmented by artistic imagination--emotions, spaces, color, sound, aesthetics, voice--and is woven into something called 'urbanism' --or an aesthetic of urban space, a science of it. Urban architecture becomes a potential vehicle for human imagination and meaning as informed by just such an intersecting venture. ...

Please note: This review (part of a series by Ms Hankwitz on the intersection of architecture with emerging media) has been excerpted here, please see the URL:
<http://mitpress.mit.edu/e-journals/Leonardo/ldr.html>, and choose RAW from the index.
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< Digital Review Notes >

Read the full versions of these and other reviews of digital media, arts, sciences and technology at the LDR web site, collected online since 1994.

 <mitpress.mit.edu/e-journals/Leonardo/ldr.html>

New Features:
This month we welcome new panelists: Yvonne Spielmann, Andreas Broekmann, Mike Mosher, Fred Andersson, Sean Cubitt, Michael Leggett & Jack Ox. Please see their bios and contact information online at the above URL (choose "Panelists").

Check LDR RAW for the most up-to-the minute submissions of reviews and editorials.

Contact Leonardo Digital Reviews at <ldr@msp.sfsu.edu>

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< Eduardo Kac Receives the Leonardo/the International Society for the
   Arts, Sciences and Technology Award for Excellence >

The Leonardo Award for Excellence is awarded annually to an author for excellence in an article published in Leonardo in the field of art, science and technology. The award consists of a citation, a $500 honorarium, and a press release and public announcement.

The awardee is selected by the editorial staff of Leonardo. This year the staff in both the San Francisco and Paris offices were polled and a consensus for this award emerged easily.

In making this award, we would like to cite two areas judged to be outstanding in the work of Eduardo Kac:

Best known as a telepresence artist, Kac has also been instrumental in a number of new media innovations including holography, robotics and visual poetry. He has described his work in Leonardo in articles including his 1996 piece "Ornitorrinco and Rara Avis: Telepresence Art on the Internet" 29 No. 5, p. 389.

Kac works with multiple media to create hybrids from the conventional operations of existing communication systems, engaging participants in situations involving elements such as light, language, distant places,

time zones, telerobotics, interspecies interaction, video conferences, biological elements, and the exchange of digital information. His work relies on the indefinite suspension of closure and the intervention of the participant. Kac encourages confrontation of complex issues concerning identity, agency, responsibility, and the very possibility of communication.

With this award, Leonardo/ISAST would also like to acknowledge another aspect of Kac's excellent contributions to the field. Since 1996 Eduardo Kac has been Guest Editor for the Leonardo project "Radical Intervention: The Brazilian Contribution to the International Electronic Art Movement." This project combines Web and print publications and a gallery project. It features articles by and about pioneering Brazilian artists whose work has helped lay the foundation for and develop the emerging field of new media arts. Kac's work in soliciting, arranging for translations and working with the authors and artists has helped bring the substantial contribution of Brazilian artists to the electronic art movement to the attention of an international audience.

Recent articles by Eduardo Kac include:

Simone Osthoff, "Lygia Clark and Hulio Oiticica: A Legacy of Interactivity and Participation for a Telematic Future," Leonardo 30, No. 4, pp. 279--289, 1997.

Carlos Fadon Vicente, "Evanescent Realities: Works and Ideas on Electronic Art," Leonardo, 30, No. 3, pp. 195--205, 1997.

Flo Menezes, "To Be and Not To Be: Aspects of the Interaction Between Instrumental and Electronic Compositional Methods," Leonardo Music Journal 7, pp. 3--10, 1997.

The Web site for the "Radical Intervention" project can be found at: <http://mitpress.mit.edu/e-journals/Leonardo/home.html>

Past winners include: Rudolf Arnheim, Otto Piene, Charles Ames, Frieda Stahl, Donna Cox, Janet Saad-Cook, George Gessert, Alvin Curran and Karen O'Rourke.

For additional information on Leonardo and our awards program, visit our web site at: <http://mitpress.mit.edu/e-journals/Leonardo/home.html>

EDUARDO KAC OPENS SOLO SHOW AT ALDO CASTILLO GALLERY, CHICAGO

Contact:
Aldo Castillo Gallery
Attn: Julia Friedman
Tel: 312-337-2536
Fax 312-337-3627
URL: <http://members.aol.com/artaldo>

Exhibition: Entitled "Language Works", the exhibition is comprised of 12 media works exploring visual texts in changeable environments.

When: The show opens on July 17 and closes on August 29, 1998

Where: Aldo Castillo Gallery, 233 West Huron, Chicago, Illinois 60610

Web: The show can be seen at <http://www.ekac.org/languageworks.html>.

Curatorial Essay: "The Language Labyrinth" by Julia Friedman

<http://www.ekac.org/labyrinth.html>.

 The exhibition:

This month, Aldo Castillo Gallery presents "Language Works", an exhibition by Chicago artist Eduardo Kac curated by Julia Friedman. For 15 years Kac has been exploring the poetics of electronic and photonic media, investigating new writerly and readerly strategies. Of the twelve works on display, six are digital and therefore can only be experienced directly on a computer. These six digital works include runtime animations, a hypertext, and a VRML (Virtual Reality Markup Language) piece. Kac is also showing three Iris prints from his "Erratum" series, one hologram from his "Holopoetry" series, one single-channel video, and a video installation.

Some of the pieces in the show are interactive and invite the viewer to navigate a textual space and discover new meanings along the way. The Iris prints and hologram undermine the fixity of the verbal sign on the two-dimensional surface, extending their semantic ambiguity to the unstable organization of the verbal material. Other works, notably the videos and animations, explore verbal rhythms that can only be created once language is removed from stable surfaces and is immersed in a malleable electronic space.

Kac states that "language plays a fundamental role in the constitution of our experiential world. To question the structure of language is to investigate how realities are constructed". For the artist, "language (particularly written language) is nothing but a transitional moment in a much more complex semiological continuum. The show explores this notion in multiple ways."

Biographical note:

Eduardo Kac is an artist and writer who works with electronic and photonic media, including telepresence, robotics, and the Internet. His work has been exhibited widely in the United States, Europe, and South America. Kac's works belong to the permanent collections of the Museum of Modern Art in New York, the Museum of Holography in Chicago, and the Museum of Modern Art in Rio de Janeiro, Brazil, among others. He is a member of the editorial board of the journal Leonardo, published by MIT Press. His anthology "New Media Poetry: Poetic Innovation and New Technologies" was published in 1996 as a special issue of the journal Visible Language, of which he was a guest editor. Writings by Kac on electronic art as well as articles about his work have appeared in several books, newspapers, magazines, and journals in many countries, including Argentina, Australia, Austria, Bolivia, Brazil, Finland, France, Germany, Holland, Hungary, Mexico, Paraguay, Portugal, Spain, Russia, Uruguay, United Kingdom, and United States. He is an Assistant Professor of Art and Technology at the School of the Art Institute of Chicago and a Ph.D. candidate in the Center for Advanced Inquiry in the Interactive Arts (CAiiA), at University of Wales College, Newport, United Kingdom. Kac has received numerous grants and awards for his work.

Recent awards:

The Shearwater Foundation recently announced the award of $10,000 to Chicago-based artist and writer Eduardo Kac to support his work and research. The Florida-based Foundation does not accept applications and recognizes individual creative excellence within its stated areas of interest with annual awards. CEC International Partners, New York, also announced that Eduardo Kac was the recipient of an ArtsLink Award in the amount of $3,500, and noted that "the review panel was very impressed with the quality of Kac's creative work". Earlier this year

Eduardo Kac received the 1998 Leonardo Award for Excellence, which is awarded annually to a Leonardo author for an article describing work judged to be excellent in the field of art/science and technology. Previous Leonardo award winners have included Rudolf Arnheim and Otto Piene.

Additional information:

For more information see Kac's web site at <http://www.ekac.org>

Eduardo Kac can be contacted via email at: <ekac@artic.edu>

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< Guggenheim Museum Inaugurates Artists' Projects on the Web
   with Shu Lea Cheang's Brandon, 1998-1999 >

One-Year Project, to be Launched in June 1998 is Part of Major
Initiative For Guggenheim's Expanded Online Presence.

FOR FURTHER INFORMATION:
Scott L. Gutterman
Director of Public Affairs
Guggenheim Museum SoHo
575 Broadway
New York, NY 10012
Tel (212) 423-3840
Fax (212) 941-8410
E-mail: <sgutterman@guggenheim.org>

or

Mylene van Noort
Maatschappij voor Oude en Nieuwe Media / Society for Old and New Media
De Waag, Nieuwmarkt 4, 1012 CR Amsterdam
Tel: 020-5579806
Fax: 020-5579880
E-mail: <mylene@waag.org>

URL: <http://brandon.guggenheim.org>

In association with Society for Old and New Media, De Waag, Amsterdam.

Join us online for an Amsterdam-New York netlink launch on June 30.

13:00-15:00, public and press preview Videowall, Guggenheim Museum
              SoHo
20:00-22:00, a bloody merry party, Theatrum Anatomicum, Amsterdam

On June 30, 1998, the Guggenheim Museum will launch its first artist's project commissioned for the World Wide Web. Conceived and directed by filmmaker and media artist Shu Lea Cheang, BRANDON: A One-Year Narrative Project in Installments explores issues of gender fusion and techno-body in both public space and cyberspace.

BRANDON derives its title from Brandon/Teena Brandon of Nebraska, USA, a gender-crossing individual who was raped and murdered in 1993 after his female anatomy was discovered by people who thought he was a man. Cheang's project deploy's Brandon into cyberspace through multi-layered narratives and images whose trajectory leads to issues of crime and punishment in the cross-section between real space and virtual space. The project, a multi-artist/multi-author /multi-institutional collaboration, will unfold over the course of the coming year, with interfaces developed (1996-1997) for artist

collaboration and public intervention: bigdoll interface, roadtrip
interface (with Jordy Jones, Susan Stryker, Cherise Fong); Mooplay
interface (with Francesca Da Rimini, Pat Cadigan, Lawrence Chua, Linda
Tauscher) and panopticon interface (with Beth Stryker and Auriea
Harvey). During 1998-1999, we would invite guest curators to institute
multi-author upload for each interface.

In development with Society for Old and New Media, DeWaag, two netlink
forum/installation are also scheduled for Theatrum Anatomicum
interface (with Mieke Gerritzen, Roos Eisma,Yariv Alterfin, Atelier
Van Lieshout): The first, "Digi Gender Social Body: Under the Knife,
Under the Spell of Anesthesia," to be held in fall 1998, will bring
together noted cultural critics, genderists, surgeons, and
bio-technologists to reconsider binary codes of male-female and the
mapping of the digital body. The second forum, held in May 1999 in
conjunction with the Institute on Arts and Civic Dialogue at Harvard
University, is entitled "Would the Jurors Please Stand Up? Crime and
Punishment as Net Spectacle." The event, which will incorporate avatar
performance and the deployment of a virtual court system, will convene
a panel of legal scholars and provocators to preside a net public
trial of sexual assaults in RL (real life) and cyberspace.

BRANDON is curated by: Matthew Drutt, Associate Curator for Research,
Guggenheim Museum <http://www.guggenheim.org> and produced in
association with Caroline Nevejan, Suzanne Oxenaar/curators, Society
for Old and New Media, Amsterdam <http://www.waag.org> Anna Deavere
Smith and Andrea Taylor/directors, Institute on the Arts and Civic
Dialogue, Harvard University <http://www.arts-civic.org> Sara
Diamond/director of media arts, Banff Center for the Arts, Alberta
<http://www-nmr.banffcentre.ab.ca> BRANDON is part of a broader
program in the media arts being led by John G. Hanhardt, Senior
Curator of Film and Media Arts at the Guggenheim Museum.

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< Silicon Gallery and Silicon Gallery Fine Art Prints >

Silicon Gallery and Silicon Gallery Fine Art Prints
139 North 3rd Street
Philadelphia, PA 19106.
Call toll free 888-ART-PRIN
Fax 215-238 6067 or
Email <silicong@micats.com>
URL: <http://www.micats.com>

Want to know more about digital art?
===================================
Rick De Coyte of Silicon Gallery along with a small team of academics,
artists and print makers have put together a distance learning course
for computer art. This course introduces students to the use of
computer technology in art production. It will contextualize computer
art in terms of its relation to traditional art, offer a brief history
of computer art and its origins, examine and critique computer art
that exists on the Internet, and examine the tools needed to create
and produce art in a digital environment. This course will be offered
in the fall as an accredited course (3 credits). If you don't need or

don't care about credits and would like to take part in our really
unique interactive on-line course the pilot is starting on July 6th.

For more information, course curriculum and registration email
<rick@micats.com> or visit
<http://www.micats.com/SGFAP/education.html>.

Archival Inks and papers - The latest results
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In our continuing search for the very best in archival papers and inks
we are please to announce that the latest test by Henry Wilhelm of
Wilhem Research, Inc. continues to rate our inks and papers at the top
of the list for light stability.

For more information about archival issues in digital printing check
out
<http://www.micats.com/SGFAP/longevity.html>.

Gallery News
============
Our current show, Ruth Wests's "Savage Women" opened on "First Friday"
June 6th to great acclaim and success. Because or July show will be at
the Macworld Expo in New York until July 10th you have an extra few
days to check out Ruth's work including July's First Friday. More
information is at <http://micats.com/ruth_west.html>.

What's "First Friday"? - find out at
<http://www.oldcity.org/html/first_friday.html>.

July's show organized by Daryl Wise, are the winners of a juried show
for MACWORLD Expo Digital Art Gallery" and promises to be very
exciting.

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< Organised Sound Call for Submissions >

From: Tony Myatt <tone@cage.york.ac.uk>

Organised Sound - An International Journal of Music and Technology

Publishers: Cambridge University Press

CALL FOR SUBMISSIONS: Sound and Space

It has often been said that the two greatest revolutions of music in
this century have been the increase of sound source and colour to the
musical vocabulary on the one hand and the treatment of space
(physical, virtual) on the other. The former subject is one of the
through lines of "Organised Sound". The subject of space will be the
focus for Volume 3 / Number 2 and will hopefully continue on as
another through line thereafter.

The development from monophonic to stereophonic to quadraphonic to
multi-channel sound reproduction represents one aspect of placing
sound in space. The use of specific sites for music-making and the
creation of sound installations represent two other areas of interest.
Alvin Lucier's work, "I am Sitting in a Room" lets the space sing for
itself. Some forms of contemporary popular music can only be played in
vast spaces. The internet and its music represents no space at all.
Still these examples are just the tip of the iceberg as far as sound
and space developments are concerned, particularly regarding new
technologies.

What is spatial music? How does/should music behave in

three-dimensional space? Is spatial location and movement a relevant
music parameter?

As always, any submission relating to other music and technology
topics are welcomed by the Editors. Musical compositions can also be
submitted for the annual Organised Sound CD.

TIMETABLE for SUBMISSIONS

Articles and other material for the editors' consideration should be
submitted by September 1 1998. If submitted in hard copy, three copies
should be posted to:

 The Editors,
 Organised Sound,
 Department of Contemporary Arts,
 Crewe and Alsager Faculty,
 Manchester Metropolitan University,
 Hassall Road,
 Alsager,
 ST7 2HL,
 UK.

Email submissions should be mailed to: <os@cage.york.ac.uk>.

Notes for Contributors can be obtained from the Editors or from the
Organised Sound Web site:
<http://www.cup.cam.ac.uk/Journals/JNLSCAT/oso/oso.html>.

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< VideoMath Festival >

Herbert W. Franke
Puppling, Austria_e 12
82544 Egling, Germany
Tel: +8171 18329
Fax: +8171 29594
Email: <franke@zi.biologie.uni-muenchen.de>

The International Congress of Mathematicians 1998 - the world-biggest
mathematical event - taking place in Berlin August, 18-27. An
important part will be the VideoMath Festival as a connection between
art and science. Further information is available at the URL:
<http://www-sfb288.math.tu-berlin.de/VideoMath/>.

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The LEA Word Wide Web site contains the LEA archives, including all
back issues, the LEA Gallery, the Profiles, Feature Articles,
Publications, Opportunities and Announcements. It is accessible using
the following URL: <http://mitpress.mit.edu/e-journals/LEA/>

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Editorial Address:

Leonardo Electronic Almanac
718 6th Street SE
Minneapolis, MN 55414-1318
Tel: (612) 362-9390
Fax: (612) 362-0097
Email: <lea@mitpress.mit.edu>

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