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< This Issue >

Craig Harris

The Leonardo journal issues are now becoming available in electronic form, as promised many months ago. Leonardo Volume 31, Number 1 appears now with LEA 7-10, and additional issues in Volume 31 will become available shortly. Now that the structure is in place the new issues of Leonardo will appear with regularity. Due to the lateness in the arrival of this content, Leonardo/ISAST and MIT Press are extending the offer of access for Leonardo Electronic Almanac subscribers into the next publication year. The 30-year archive of past issues of Leonardo is a project that is underway, with much progress taking place. We expect this to become available during the year 2000 as well.

Also this month Machiko Kusahara presents "From/to Body to/from Robot," discussing new work by Eduardo Kac. Annick Bureaud provides three more monographs for our Monographs archive, based on a series of workshops focusing on exchanges between artists and scientists on the cultural impact of space activities. And Anton Robner provides an obituary about Alexander Pavlovich Nemtin.

In this month's Leonardo Digital Reviews we have two reviews of the Invencao conference held in Sao Paulo in September 1999.

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     |  FEATURE ARTICLES    |
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< From/to Body to/from Robot >

by Machiko Kusahara

When Eduardo Kac showed his piece "Teleporting an Unkown State" at SIGGRAPH 96, the public might have wondered how one could transfer sunlight via the Internet. If enough amount of light were not provided, the young plant, which was planted in the total darkness in the SIGGRAPH Art Gallery, would die.

In this project any participant from all over the world can capture the "photons" using one's own web camera and "send the photons" via Internet. The signals will be transferred immediately to the computer at the exhibition site thus giving power to a projector hanging on top of the young plant. It was only the participants' collaborative will that would keep the plant alive and growing. This plant grew from a seed without knowing the outer world and real sunlight.

"Teleporting an Unknown State" can be compared to Ken Goldberg's

"Telegarden" in the sense that it involved a real plant, and that
visitors from the network shared the responsibility in taking care of
it. However, there is something very different in "Teleporting an
Unknown State ". It is an element that can be associated with the
latter part of the title, "Unknown State". While non-material
elements such as photons and the network are the medium or vehicle for
such physical phenomenon as people sending enough light to a plant, we
observe a strong desire for committment toward physical entity and the
involvement of one's own body.

It might be deeply related to the fact that Kac was born and grew up
in Brazil and then moved to US. Certain similarity can be observed
with Stelarc who was born in Australia and lived in Japan for a while
before he started using eletronic technology in his performances.
Confrontation with different cultures inevitably brings a concern
toward one's identity including the role of physical body. Also,
artists such as Kac or Stelarc would say that they do not fully belive
in the Utopia of cyberspace. In appreciating the works of Kac, we
cannot leave the real and physical world with our own bodies, plants
and animals.

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

Author Biography

Machiko Kusahara is a Tokyo-based electronic art critic and
exhibitions curator. She is committee member of several organizations,
including: InterCommunication Center (ICC), Tokyo; Ars Electronica
Interactive Category Jury (1987-89); Japanese Ministry of Culture's
Media Art Festival (planning committee and jury); UNESCO Web Prize
jury (1988-89); Tokyo Metropolitan Museum of Photography (collection
committee). She teaches at the Kobe University. Her writings on
electronic art have appeared in many books, journals, and magazines
worldwide.

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

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< 3 LEA Monographs: Rencontres du 13 avril >
                                 Introduced by Annick Bureaud

Annick Bureaud
57, rue Falguiere
75015 Paris France
Tel : 33/143 20 92 23
Fax : 33/143 22 11 24
IDEA online URL: <http://nunc.com>
OLATS URL: <http://www.olats.org>
Email: <bureaud@altern.org>

The "Rencontres du 13 avril" are a series of workshops co- organized
by Leonardo/OLATS, the OURS Foundation and the International Academy
of Astronautics. Every year, since 1997, it gathers leading scientists
and artists on a specific theme for a one day workshop (by invitation)
in Boulogne-Billancourt in the near suburb of Paris. The "Rencontres
du 13 avril" focuses on the exchanges between artists and scientits
and on the cultural impact of space activities.

In 1997, the theme of the first "Rencontres" was "The Artists as Space

Explorers"; in 1998, Space Art/Earth Art ; and in 1999, Cultural Perspectives on Space.

In three years the "Rencontres" have gathered more than 40 participants : Jacques Arnould, Marc Battier, Eva Belik & Josh Firebaugh, Marco Bernasconi, Michael Boehme, Joel Boutteville, Burkhard Bratke, Ralf Buelow, Annick Bureaud, Jackie Burns, Vinton Cerf, Richard Clar, Jurgen Claus, Pierre Comte, David Criswell, Kitsou Dubois, Frank Friedlander, Richard Kriesche, William Hartmann, Benjamin Jay Britton, S.Reid Mac Gregor, Susan McKenna-Lawlor, Nathalie Lafforgue, Rob La Fresnais, Roger Malina, Christine Maxwell, Herve Moulin, Karen O' Rourke, Lucy & Jorge Orta, Didier Ottinger, Marki Peljham, Jean-Marc Philippe, Josette & Jean-Jacques Runavo, Richard Americus de Seabra, Alexandre Szames, Nicola Triscott, Claudine Varesi, Tracey Warr, Chris Welch, Arthur Woods

The three monographs archived in Leonardo Electronic Almanac document the three workshops with abstracts or full text of the communications. Extremely diverse, they range from artists presentations of achieved works or projects (Keo by Jean-Marc Philippe, Cosmic Dancer and the SEEDS project by Arthur Woods, Alpha of Zero G. Art by Pierre Comte, Earth Star by REichard Clar, Solar Modules by Jurgen Claus) to curators's projects of exhibitions (Seven Hills in Berlin for year 2000 presented by Ralf Buelow), to scientific presentations (Mars exploration and astrobiology by Douglas O' Handley, Lunar Solar Power Project by David Criswell, Design and Form of Extraterrestrial Garden by Chris Welch).

We invite the readers to check the full documentation archived on LEA and to go to OLATS web site for information on the next workshop: <http://www.olats.org>.

[Ed. note: the monographs referred to in this article are available at the LEA website: <http://mitpress.mit.edu/e-journals/LEA/>.]

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<   Obituary: Alexander Pavlovich Nemtin, 1936-1999 >
                              by Anton Rovner

Obituary: Alexander Pavlovich Nemtin, 1936-1999

By Anton Rovner
Email: <ant@dataforce.ru>

The name of Alexander Pavlovich Nemtin (13 July 1936-3 February 1999) in the history of Russian music turned out to be closely tied to the the name of Scriabin. Both Russian composers met in their attempt to carry out the grandiose project of completing the "Prefatory Action".

In the beginning of the 20th Century Alexander Nikolayevich Scriabin (1872-1915) conceived of the idea to create a large, mystical composition, the "Mysterium" - a large-scale theurgical action, which was supposed to be carried out in India, which would last for seven days, which all of humanity would attend and which, according to the conception of the composer, would lead to the transfiguration of all of humanity. The "Mysterium" was supposed to be preceeded with the

"Prefatory Action". Gradually, Scriabin's conception narrowed down to composing the "Prefatory Action" without the "Mysterium".

In April, 1915, Scriabin unexpectedly died from blood poisoning, the symptoms of which appeared for the first time during his tour in London several months earlier. After Scriabin's death, the only thing remaining from his grandiose plans concerning the "Prefatory Action" was 53 pages of musical sketches as well as a literary poetical text for the "Prefatory Action". Many of Scriabin's conversations and discourses about his plans concerning the "Prefatory Action" were written down by many of Scriabin's friends and admirers of his talent, such as Boris Schloezer, the composer's brother-in-law as well as the composer and critic Leonid Sabaneyev in his book "Reminiscences of Scriabin." Scriabin's text to the "Prefatory Action" was published in 1919 in the sixth volume of the journal "Russian Minds" ("Russkiye Propilei") in two versions - a preliminary and a final version, the latter one incomplete.

More than half a century later another Russian composer, Alexander Nemtin, came up with the idea of completing this grandiose project. Nemtin was born in Perm and studied composition at Moscow Conservatory in the class of Mikhail Chulaki. Towards the time of the beginning of his work on the "Prefatory Action" - the year 1970 - Nemtin had already composed a number of orchestral, chamber and solo compositions. Among them, one should first of all mention two piano sonatas, the "Suite from Old Times" (1965), a number of Poems for piano, the song cycle "Japanese Songs" on the texts of Medieval Japanese poets for tenor, oboe, trumpet, violin and triangle, "Pavane" for cello and piano, songs for voice and piano and a song cycle for baritone and piano on the texts of 19th century Hungarian poet Sandor Petefy carrying the title "The Stars are Falling from the Sky onto the Earth".

Nemtin has also composed a number of large-scale works for larger instrumental ensemble including a few orchestral works. Among those one could name his Symphonietta for String Orchestra "From Youth" (1978) as well as two symphonies, the more prominent of which is the Second Symphony, carrying the title "War and Peace" (1963-1974), which has been performed by the Kharkov Philharmonic Orchestra under the direction of Gennady Provatorov on the "Moscow Autumn" Festival in October of 1983. This symphony is a one-movement, consisting of five contrasting sections, combining features of sonata form with programatic subject matter. It has been inspired not by the novel by Tolstoy but by the contemplations of the composer about the destiny of the world and humanity. The program of the symphony deals with the contemplations of the composer on the history and fate of the world and humanity and depicts two alternative futures for mankind - either one ending in a war of total annihilation or an alternate one of a general overcoming of all wars and conflicts and a resolution towards a lasting world piece and improvement of human relations.

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

Alexander Nemtin, lived a solitary life of a hermit. He had few dealings with the Composers' Union and almost never promoted his own music - the latter was done chiefly by his wife and by his few faithful friends. He spent most of his time, leading a secluded existence, concentrating on his great project of finishing Scriabin's "Prefatory Action." He had a very limited number of performances of his own solo, chamber and orchestral compositions in Moscow and abroad - in Europe and America. His compositions were performed a limited number of times in the USA - including a performance of his First Sonata by pianist Stephen Gosling on October 29, 1993 at the Bruno Walter Auditorium at Lincoln Center in New York City as part of the

Bridge Contemporary Music Series, directed by the writer of this article. Starting from 1985 he has had a number of his compositions published by the "Sovetsky Kompozitor" music press in Moscow, including his two piano sonatas, his Symphonietta for strings, the Second Symphony "War and Peace" and the song cycle for baritone and piano to the texts of Sandor Petefy. His 3 Poems for Piano, written in memory of Scriabin, were published by Margun Press in Massachussets in 1993. As performances of his "Prefatory Action" are increasing in various countries and as mention of him becomes more frequent in the press worldwide, Alexander Nemtin is gradually beginning to receive the fame that he deserves for his great musical endeavor.

[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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<   Introduction to the Leonardo Journal and Leonardo Music Journal
    Electronic Archive >
                        Introduced by Patricia Bentson

Patricia Bentson
Leonardo Senior Editor
Leonardo On-Line Managing Editor
425 Market Street, 2nd Floor
San Francisco, CA 94105
Fax: 415-405-7758
Email: <pbentson@sfsu.edu>
Web: <http://mitpress.mit.edu/Leonardo/>

Leonardo and Leonardo Music Journal
Comments: <isast@sfsu.edu>

Art, technology and science are more closely linked today than ever before. For over 30 years, Leonardo has explored the evolution of these links through the writings of the artists, technologists, scientists and educators at the forefront of the art-and-technology revolution. Now, issues of Leonardo, from 1968 to the present, along with those of the annual Leonardo Music Journal (LMJ), are available in PDF format to subscribers and to associate members of Leonardo/ISAST.

Since 1968 the journal Leonardo has provided a forum for the discussion of art and developing technologies. Articles in Leonardo cover such topics as Art and Internet, Visual Mathematics, Biology and Genetics, Synesthesia, Art Education, Artificial Life and others. The journal emphasizes the writings of artists all over the world who use science and technology in their creations.

Established in 1991, LMJ publishes peer-reviewed writings by composers, sound artists, researchers, musicians, instrument builders and musical theorists about their own work. LMJ also features a companion compact disc series that focuses on specific themes in new and experimental music. The CD Companion section of the journal provides statements by the composers included on the accompanying CD.

[Ed. note: the archive referred to in this article is available at the LEA website: <http://mitpress.mit.edu/e-journals/LEA/>.]

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|    LEONARDO DIGITAL REVIEWS   |
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Michael Punt
<http://mitpress.mit.edu/e-journals/Leonardo/ldr.html>

In this month's Leonardo Digital Reviews we have two reviews of the
Invencao conference held in Sao Paulo in September 1999. Most of those
who attended thought that it was indeed a seminal event in which new
directions for research and practice in electronic art were
articulated. As ever, Sonya Rapoport's review provides a personal
insight into the conference experience in which the daily interaction
with ideas and individuals in and out of the lecture rooms shines
through the text. She modestly omits her own moving paper in which she
developed a semiotic reading of olive oil and ensured that many of us
will never 'read' Popeye cartoons with the shrouded innocence of youth
again. Equally modest about her own contribution is Daniela Kutchat's
account which provides an overview of the event and the main ideas of
the papers that were presented in the keynotes and various panels.
Daniela is a Brazilian artist and researcher in the field of
electronic art and we are especially grateful to her for the
additional effort involved in making an intervention in a second
language, more particularly since our deadlines and the arrival of her
first child seemed at times perilously close. We wish Daniela and her
latest creation well. Leonardo will be covering some of the
presentations at a later date and we are grateful to Sonya and Daniela
for providing the immediate context for the articles to come.

Michael Punt
Editor in Chief
Leonardo Digital Reviews

Both reviews together with coverage of books and other events can be
found in full at:
<http://mitpress.mit.edu/e-journals/Leonardo/ldr.html>.

Conference Review: Invencao 99
Reviewed by Sonya Rapoport

Conference Review: Invencao 99
Reviewed by Daniela Kutschat

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Visit Leonardo Digital Reviews online to read these reviews in full
together with the latest postings in LDR Raw as they come in.
<http://mitpress.mit.edu/e-journals/Leonardo/ldr.html> Your comments
are welcome at <kasberry@humanorigins.org>

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                 |  OPPORTUNITIES |
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< Columbia University job announcements >

Systems Administration/Systems Manager

Reference #:991027
Grade:12
Department:Music
Salary:commensurate with experience

Description:

Reporting to the Director of the Computer Music Center (CMC), the
incumbent will be responsible for maintaining the integrity of the
computer hardware of the CMC and the Music Department; including
support of Unix/Macintosh/Windows computers and data networks:
specification/installation of new hardware/software, communication
with vendors; general system maintenance activities
backups/accounts/security/etc); programming tasks necessary to
maintain high level of technology at the CMC; assistance in
fundraising and outreach activities; general computer support to CMC
users; liaison to AcIS and other technology units in the University;
additional tasks may be assigned as necessary for continued
development of CMC technology; supervisory responsibilities include
students/staff assigned to specific technical tasks; will be required
to work with computer technology budget set by the Director of the
CMC.

Qualifications:

Bachelor of Science or equivalent in Computer Science, Computer Music,
or related field required. Extensive knowledge of
Unix/Macintosh/Windows required, including programming
(C/C++essential). Three years professional experience in sysadmin and
familiarity with digital audio required. Excellent interpersonal,
organizational and communication skills desired. Must work as part of
development team.

This is a Morningside Campus-Officer- position. Qualified applicants
should FAX resumes to (212)854-9267 [ATTENTION: Tim Polashek]. Please
reference the "Systems Administration" position in the application.
Resumes may also be submitted on-line, go to:

<http://www.hr.columbia.edu/hr/html/job_opportunities.html>

and search for Reference #991027. Deadline for applications is
Friday, Nov. 19 1999 (or until the position is filled).

Digital Pedagogy Developer/User Services Consultant

Reference #:991030
Grade:11
Department:Music
Salary:commensurate with experience

Description:
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Reporting to the Associate Director of the Computer Music Center (CMC), the incumbent will provide support to Music Department faculty and students in creation and use of new educational technologies, act as liaison to University resources (CNMTL ,AcIS, etc), and assist in coordinating cross-disciplinary work. Responsibilities include developing innovative technological approaches to enhance pedagogy and research; initial application development and prototyping; envisioning new directions for technology/pedagogy growth; fundraising necessary to support future activities; coordination of new and existing projects; digital technology support for Music Department pedagogy, including advanced use of CMC technologies; develop, install and maintain software/hardware required to support digital pedagogy; responsible for the documentation and training required for implementation; supervisory responsibilities include students/staff assigned to specific digital pedagogy budget as determined by the Director of the CMC.

Qualifications:

Bachelor of Science in Computer Science, Computer Music or related experience required. Advanced degree in Music/Computer Music preferred. Strong background in network/instructional technologies required (HTML/cgi-bin). Experience with project management. Ability to relate well with Music faculty. Excellent interpersonal, organizational and communication skills, ability to work independently and under pressure required. Music experience required. Must work as member of development team.

This is a Morningside Campus-Officer- position. Qualified applicants should FAX resumes to (212)854-9267 [ATTENTION: Tim Polashek]. Please reference the "Digital Pedagogy Developer" position in the application. Resumes may also be submitted on-line, go to:

<http://www.hr.columbia.edu/hr/html/job_opportunities.html>

and search for Reference #991030. Deadline for applications is Friday, Nov. 19 1999 (or until the position is filled).

-------------------------------------------------
Administrative Aide
(This is a Part-time, 25 hours per week position)

Reference #:991029
Grade:07
Department:Music
Salary:$15/hour

Description:

Reporting to the Associate Director of the Computer Music Center (CMC) the incumbent will be responsible for purchasing equipment/supplies and processing invoices through University computerized system (CAR/FFE); receptionist tasks (answer phone, take messages, type letters and grants, photocopy, collect/sort/send mail, direct visitors); writing/answering routine correspondence; answering Center's General e-mail inquiries; oversee, and process maintenance requests; process casual and work-study payroll; provide administrative support (mailings, reservations, scheduling, receptions) for CMC outreach activities; performs other duties as assigned.

Qualifications:

High School Diploma or equivalent required; two years' related

experience required. Ability to use computers for administrative tasks (word processing, e-mail, web-browsing, data bases) required. Good interpersonal, organizational and communication skills required. Ability to work under pressure and handle multiple tasks in busy environments required.

This is a Morningside Campus-Support Staff-2110 position. All 2110 employees are still required to sign up at the Human Resources Office, Interchurch Center, Room 1901 (475 Riverside Drive). Please note that internal applicants must sign up within the five-day posting period in order to receive appropriate consideration for a particular position. Qualified applicants should fax resumes to (800)438-6942. Please note the Reference #991029 on the application. Resumes may also be submitted on-line, go to:

<http://www.hr.columbia.edu/hr/html/job_opportunities.html>

and search for Reference #991029. Applications will be accepted until the position is filled.

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<  Job Opportunity-Univ. of N. Texas  >

University of North Texas - Composition. Artist/Teacher in Composition.

Duties:

Teach private composition lessons and related courses, e,g. computer music, orchestration, contemporary music literature, and/or new music performance. Recruit highly qualified students, advise students, and participate fully in faculty activities.

Qualifications:

Active, accomplished professional composer with experience teaching at the college level. Doctorate required.

Rank, salary:

Full-time, tenure-track Assistant professor; salary commensurate with qualifications and experience.

Starts August 22, 2000.

Application letter should be accompanied by curriculum vitae and contact information for three references. Mail materials to: Composition Search, c/o Thomas Clark, Associate Dean; UNT College of Music; P.O. Box 311367; Denton, TX 76203-1367. To ensure full consideration, all materials specified above should be received by January 3, 2000. UNT is EO/AAE.

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<  SEAMUS-L: job announcement  >

The University of North Texas College of Music invites applications for a Music Network Manager. This individual will manage the shared computer systems and provide support to computer users in the College of Music. The Music Network Manager will also supervise the Music Technology Operations Manager, Music Computer Lab Manager, and other hourly workers as assigned. A Bachelor's degree in Computer Science or equivalent in experience and expertise is required. Novell

certification and two years technical work experience in a related
computing environment preferred. Must be available to work flex time,
some evenings and weekends. Also preferred are the following skills:

Qualifications:

Substantial knowledge of network operating systems including Novell
NetWare 4.x
Knowledge of networking concepts, protocols and hardware
Knowledge of UNIX, Linux, DOS, Windows, and Macintosh OS
Knowledge of SQL and relational databases
Superior ability to communicate with users and with other staff
Excellent supervisory and organizational skills
Knowledge of safety and security precautions appropriate to work performed
Knowledge of audio, video, and MIDI

For additional information regarding this position, please look for
the Computer Support Specialist IV (Music) position at
<http://www.unt.edu/hr/employment/bulletin.htm>. For more information
about the UNT College of Music, please point your browser to
<http://www.music.unt.edu/> or contact Jon C. Nelson, Interim
Associate Dean of Operations at <jnelson@music.cmm.unt.edu>.


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                  |   ANNOUNCEMENTS  |
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< WSCG'2000 Call for papers - Int.Conf on Graphics, Visualization and
   Interactive Digital Media >

Prof.Ing.Vaclav Skala, CSc.
c/o Computer Science Dept., Univ.of West Bohemia
Univerzitni 8, Box 314, 306 14 Plzen, Czech Republic
Tel: +420-19-7491-188
Fax: +420-19-7822-578, 799   include your e-mail!!!
Email: <skala@kiv.zcu.cz> Subject: INFO WSCG
URL: <http://wscg.zcu.cz select WSCG'2000>

WSCG'2000, The 8-th International Conference in Central Europe on
Computer Graphics, Visualization and Digital Interactive Media 2000

in cooperation with

EUROGRAPHICS, IFIP working group 5.10 Computer Graphics International
- CGI on Computer Graphics and Virtual Worlds

will be held in February 7 - 11, 2000 in Plzen close to PRAGUE, the
capital of the Czech Republic

Conference Chairs
Nadia Magnenat Thalmann, MIRALab-CUI, Univ. of Geneva, Switzerland
Vaclav Skala, Univ. of West Bohemia, Czech Republic

Keynote speakers (preliminary)
Carl Machover, Machover Associates Corp., USA
Ben Delaney, CyberEdge Information Services, USA
Philip J.Willis, Univ.of Bath, UK
Andrej Iones, Univ.of St.Peterburg, Russia

Topics included

Fundamental algorithms, rendering and visualization, virtual reality, animation and multimedia, medical imaging, geometric modelling and fractals, graphical interaction, object-oriented graphics, WWW technologies, standards, computer vision, parallel and distributed graphics, computational geometry, computer aided geometric design, CAD/CAM, DTP and GIS systems, educational aspects of related fields, usage of graphics within mathematical software (Maple, Mathematica, MathCAD etc.) in education.

Papers on all aspects of computer graphics are encouraged

The program includes international books exhibition and video show, too.

Information for exhibitors:
Please contact the organiser as soon as possible for detailed information and conditions.

The WSCG Exhibition will be held in parallel. Top leading European and Czech companies active in computer graphics, visualization and computer vision, CAD/CAM and GIS systems, virtual reality, multimedia systems and others will be presenting their latest products.

Special programme will be available, too.

Accepted papers will be published in the Conference proceedings with ISBN. They are reviewed by INSPEC, Cambridge Scientific Abstracts, InfoStore, IEE, ISI, AIMS, INIST and others for citations index and other purposes.

The best papers will be considered for possible publication in the Journal of Visualisation and Computer Animation, Computers&Graphics, The Visual Computer, Machine Graphics & Vision and others journals.

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< Art In Motion >

Art in Motion - A New International Festival of Time Based Media

Jim Keller & Janet Owen, festival organizers
Tel: (213) 740-2787
Fax: (213) 740-8938
Email: <aim@usc.edu>
URL: <http://www.usc.edu/go/aim>

The University of Southern California School of Fine Arts has announced its ground breaking new international festival of time-based media, 'Art in Motion'. Submissions are expected from around the world and the selections will be screened at the festival on January 28, 2000 on the U.S.C. campus.

Unlike other festivals which limit entries on the basis of media the only criteria for this event is that the work be time-based. "We anticipate submissions will rage from 30 second CGI, through artists' video pieces, animated shorts and web sites, to feature-length movies;" said festival organizers Jim Keller and Janet Owen; "and any hybrids that slip between these definitions are particularly welcome."

Entrants will compete in four categories: Features, Shorts, Animation, and Interactive/New Media. A $1,000 award will be given for the one

work selected as Best of Show, and one First Prize will be awarded in each category. Bruce Hainley, Artforum contributor, writer, critic and curator will be one of the trio of Art In Motion judges. The two other judges; prominent professionals in the fields of film, video and media experimentation; are yet to be confirmed.

Anyone wishing to have information on entering the festival can either visit the Art in Motion web site at <http://www.usc.edu/go/aim/> or call the U.S.C. School of Fine Arts at (213) 740-ARTS and request printed information be sent to them. Information on festival tickets and schedules will be posted on the web site at a later date.

The Art in Motion Festival will be part of the USC millenium exposition entitled Southern California In The World/The World In Southern California, or SC/W for short. Details can be found on the SC/W website at <http://www-rcf.usc.edu/~scw/>.

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< Cyberslag Foundation - Open Electronic Festival >

Recordings (CD, tape, MD, vinyl, VHS pal/ntsc), biographies and other information can be sent to:

Cyberslag Foundation/Open Electronic Festival
Jeroen de Boer/music director
Munnekeholm 10
9711 JA Groningen
The Netherlands
Tel: 0031 (0)50-3637513
Fax: 0031 (0)50-3632209
Email: <J.T.de.Boer@let.rug.nl>
 or   <Usva-th1@bureau.rug.nl>
URL: <http://www.cyberslag.com>

Call for Works Cyberslag Foundation/Open Electronic Festival

The Open Electronic Festival is an annual multiple-day event that focuses on electronic music and media art. The festival is organised by the Cyberslag Foundation (grounded in 1998), and takes place in the City of Groningen, The Netherlands. Besides organising the festival the Foundation also organises concerts and exhibitions throughout the year on several locations in Groningen.

The main focus of the Cyberslag Foundation is presenting an overview of both traditional and actual developments in the electronic arts. We are internationally oriented and are interested in a wide variety of electronic artforms.

This means the Foundation's philosopyh covers an area that (roughly) results in a profound interest for the following genres:

- works for tape
- electro-acoustic music
- acousmatic music
- computer-generated music
- live electronic music
- techno and other dance-oriented music
- musique concrete
- soundscapes
- multimedia works
- improvised music with electronics

Featured festivalartists are among other: Scanner, David Shea, Evan

Parker/Joel Ryan, Dutch Institute of Sonology, Michel Waisvisz
(STEIM), Jon Rose, Miya Masaoka and Laetitia Sonami.

The performance-program of last year's festival can be found on our
website: <http://www.cyberslag.com/>.

For our third festival (December 2000), plus other events (October
1999-October 2000), we're looking for artists who might be interesting
for us to be part of the program. I would like to ask you to keep us
informed about artists, releases and performance-schedules.

The deadline for separate events in the October 1999-October 2000
period is flexible. Contact us for detailed information.

The deadline for the December 2000 festival is set for May 31, 2000.

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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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