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Reviewed by Molly Hankwitz

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< This Issue >
                        Craig Harris

This month Michael Punt presents a perspective on art, technology and
consciousness as viewed through the lens of electronic communication
in his article "Casablanca and Men in Black: Consciousness,
Remembering, and Forgetting," originally presented at the
Consciousness Reframed II Conference in 1998. The Leonardo Monograph
Series is now available in the LEA Archive, and we introduce it with a
new monograph by Michael Century & Thierry Bardini, entitled "Towards
a Transformative Set-up: A Case-Study of the Art and Virtual
Environments Program at the Banff Center for the Arts." David
Rosenboom's monograph "Extended Musical Interface with the Human
Nervous System: Assessment And Prospectus" is also available in the
Leonardo Monograph area, and we reintroduce it here with the abstract
to this in-depth exploration of Rosenboom's long term research. Also
this month we have a profile of the European Media Art Festival taking
place in Osnabruck.

Leonardo Digital Reviews contains an exhibition review and four book
reviews, covering a wide range of topics and people, including Albert
Einstein, Frank Popper, and the apocalyptic American millennium.

Several interesting opportunities are available at the moment.

The latest word on the electronic version of current issues of the
hard copy journal Leonardo is that it should become available next
month.

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                    | FEATURE ARTICLE |
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< Consciousness Reframed II -- Casablanca and Men in Black:
   Consciousness, Remembering, and Forgetting >
                        Michael Punt

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[Ed. note: Michael Punt is editor in chief of Leonardo Digital
 Reviews.]

A version of this paper was given at the Consciousness Reframed II
conference convened by CAIIA in 1998.

"I remember my first date, not the girl or even her name but the
movie. Not Casablanca but Sergei Eisenstein's 1924 film Strike. I
remember the scene which obliged her to clutch my hand, I can play it
over: a Bolshevik caught beneath a fallen door as a Cossack horse,
shot from the victim's point of view, trampled it onto the man's
chest, his eyes, shot from the horse's point of view, wide in terror
as the breath was forced from him. I forget if we kissed, if we saw
each other again; went on another date to another movie. Instead I
remember the glamorous audience - earnest young men and women in black
polo neck sweaters smoking in the foyer after the film - I remember
the strike in 1912 broken by the brutal forces of the Tzar when Sergei
was only 14 and remembered by him with crystal clarity 12 years later.
I remember understanding montage editing, and that this history was
told from the point of view of the masses and not the false continuity
of individuals so favoured by the bourgeoisie. Sergei made sure I
would remember only the heroic struggle of the workers. This movie
wrote my history as it wrote the history of anonymous revolutionaries.
This partial story as full of absences as presences helped me forget
and become fully conscious of my own presence in the histories playing
on the screen and off."

Art, technology, consciousness - the coalition of these three terms in
recent years has been inescapably linked with the proliferation of
electronic communications networks which blur the boundaries between
history, memory and self. This has even produced a new form of social
interaction in MUDs and MOOS. It is a common place that users of MUDs
and Moos apparently change their personal details with impunity.
Virtual environments, according to many commentators, allow quite
normal healthy people to construct new personal histories and live
with them satisfactorily. A few keystrokes and mouse click is enough
to launch a relatively complete other self. Multiple mailboxes also
apparently allow for distinct identities which can provide the scope
for 'acting out' different aspects of a single person. Again it is a
received wisdom that people frequently adopt different genders and
personae associated with different user names. Less dramatically
perhaps, institutional identities are often at variance with those
expressed by the same individual when they are using email accounts
established on private servers. It is as though the particular
apparatus constructs the individual subjectivity of the user, and this
is may appear quite revolutionary. Apparatus theory, however, has been
a topic of debate in film studies for three decades. The idea that the
cinematic apparatus produces a quite specific subject is well
developed and depends largely on a Freudian understanding of
consciousness and subjectivity which legitimates the collapsing of a
complex process of representation into a part of the apparatus. In
cinema, it is argued, we subscribe to the social construction of
meaning by re-enacting the processes of our own perception through the
camera.

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

[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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< Leonardo Monograph: Towards a Transformative Set-up: A Case-Study
  of the Art and Virtual Environments Program at the Banff Center
  for the Arts >
                                   Michael Century & Thierry Bardini

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Since the 1960s, three social models for access by artists to new
technologies and expertise may be distinguished: self-financed
research and development and/or partnership between freelance
individuals; artist-run media Centers or collectives; and the
institutional laboratory. While each model has supported both the
production of new works and the research and development of new
systems, the more costly and complex the technology, the more likely
it is that systematic research take place in the context of an
institutional laboratory. In this institutional setting, an
unavoidable tension arises between, on the one hand, the ad-hoc
requirements of specific works, and on the other, the development of
re- usable tools and systems which support economies of scale and
craft and the accrual of know-how. Where systematic artistic- or
content-led research is institutionally attempted, the challenge can
be expressed as follows: given the instability of the medium, how to
determine the characteristics of the initial set-up and its subsequent
iterations, such that it can be responsive to the widest possible
range of alternative trajectories? We consider this question as
embracing such dimensions as the extensibility and openness of the
software and hardware systems, cultural and disciplinary diversity,
and the ability of persons to move between pre-set or stereotyped
roles (like artist, developer/designer, theorist, or user). To the
extent that the set-up is able to economically and quickly accommodate
adaptability, diversity, and mobility, we call this a "transformative
set-up".

We describe here the artistic contribution to the development and
diffusion of virtual reality technologies (VR) at the Banff Center for
the Arts. The Banff Center, a publicly- financed Canadian institute of
continuing professional education in the fine arts, shifted its
program philosophy during the mid-1980s from medium-specific training
to an interdisciplinary residency model aiming to bring art practice
and theory into sustained dialogue. In 1988, the Banff Center
established a media arts department, and in 1990 the Center combined
the artist residency model with a multi-year research program on "Art
and Virtual Environments". It represented a departure from the
Center's previous reliance on cultural or educational sponsorship: the

new resources that were obtained to enable the establishment of a
virtual reality lab came from university, corporate as well as
government sources. The expectations of the stakeholders were
correspondingly diverse, including research into the underlying
technology of VR, development of new applications suggested by content
experimentation, and creation and public exhibition of virtual art
work. As new users of a medium still in the making, the artists appear
in relation to existing actors who try to enroll them. By
participating, the artists gain access to the virtual reality
technologies that allow their visions to be implemented in a virtual
"piece". But in participating, they also negotiate the extent to which
their discourse will be translated into someone else's discourse, that
it will be filtered, transformed, adapted. The device that makes this
transformation possible is the program itself. Based on an engineering
analogy, we can look at the program as a set of filters. What we get
at the end is a heterogeneous network of human agents and machines
that filters the artists' vision to produce a virtual piece.

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

[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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<   Leonardo Monograph: Extended Musical Interface with the Human
    Nervous System: Assessment And Prospectus >
                                    David Rosenboom

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 Technology
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The original version of the monograph "Extended Musical Interface with
the Human Nervous System: Assessment and Prospectus" was written in
1989 and published in 1990. My purpose in creating this volume was to
document work that had taken place since the publication of my earlier
book Biofeedback and the Arts, Results of Early Experiments [1]
in the mid-1970s and the time of the original publication of the print
edition of the monograph. The revised edition of the monograph has
been updated for publication on the World Wide Web. The ideas
contained in this monograph are intended to stimulate new ideas and
inspirations.

The purpose of this monograph is several-fold: (1) to give a detailed
description of some work done in the mid- to late-1970s in which I was
able to achieve the spontaneous generation of formal musical
architectures with a computer music system by using a detailed
analysis of evoked responses to features in those architectures
recorded from a performer's brain; (2) to provide an overview of some
historical events related to the development of artistic works that
are in some way responsive to bioelectrically derived signals; (3) to
describe briefly the emergence of the biofeedback paradigm and to
discuss biofeedback modeling; (4) to survey accumulated knowledge
regarding interpretation of electroencephalographic phenomena with
particular emphasis on event-related potentials (ERPs) and their
relation to aspects of selective attention and cognitive information
processing; (5) to present a speculative model for the general
interpretation of electroencephalographic waveforms; (6) to discuss

some inferences and speculations relating these phenomena to musical
experience; (7) to provide an assessment of some methods and
techniques that have been applied to realizing works of art with these
phenomena; (8) to describe some specific algorithms for generating
self-organizing musical structures in a feedback system that relates a
limited model of perception to the occurrence of event-related
potentials in a performer's brain; and (9) to discuss the potential of
new and emerging technologies and conceptual paradigms for the future
evolution of this work. Finally, an actual score containing a
conceptual scheme for a biofeedback work involving
electroencephalographic phenomena and electronic orchestrations is
provided in an appendix to stimulate further thinking and ideas for
applications in the arts.

The writing is addressed to those with an interdisciplinary interest
in the arts (particularly music) and the sciences (particularly those
of the brain, psychology and perception, and the study of
self-organizing systems). However, readers whose backgrounds are in
the arts or sciences alone, or even other areas such as cognition,
philosophy, computer science or musical instrument design will also
find material related to their interests. Many references are provided
with which the reader may enhance her or his knowledge in a particular
sub-discipline.

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

[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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                    |  PROFILES         |
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< European Media Art Festival, Osnabruck >
                        Alfred Rotert

Alfred Rotert
Festivalboard
URL: <http://www.emaf.de>

Ministry for Science and Culture, Hannover
City of Osnabruck
Foreign Office, Bonn
EU Commission, Brussels
Federal Ministry for Education and Sciences, Bonn
European Coordination of Film Festivals, Brussels

From 5th to 9th May 1999, the 12th European Media Art Festival
presents the diversity of contemporary innovative and experimental
media art. The programme includes the work of established artists as
well as contributions from creative laboratories and inventive young
artists fascinated by unconventional images and visions.

1374 entries for the individual festival sections were received from
37 different countries. The largest numbers of submissions came from,
alongside Germany, the USA, Canada, Great Britain, and the
Netherlands. Some 230 works will be presented to the public in the
course of the festival. Taking place under the auspices of the German
EU presidency, the Media Minds congress is planned as an

interdisciplinary forum for philosophy, politics and artistic
practice, and will act as the theoretical backbone of this year's
festival.

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[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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< Festival Review: Experimental Arts at the Manege Hall >

Reviewed by: Mikhail S. Zalivadny
St.Petersburg

From August 1 to 11, 1998, the St. Petersburg Central Exhibition Hall
(known also under its historical name Manege) was the main scene of
action for the Second Biannual Festival of Experimental Arts. During
the festival days, more than 200 artists from 15 countries were
performing, installing, dancing and exhibiting their projects at the
Manage Hall and some other location in the city.

Among the various kinds and forms of art at the festival, there were
collage paintings and photo montages, action painting performances
(some of them accompanied with music improvisations), body art
displays, sculptures - among them, kinetics - made from
non-traditional materials (including everyday-life objects),
installations with music recordings and video film components, as well
as examples of computer graphic art. Several choreo-dramas (also
essentially different from traditional ballet performances) and
happenings were presented by artistic companies from Russia
(Interstudio Another Dance a.o.), USA (Paula-Josa Jones Performance
Company) and Austria (Lux-Flux).

A large-scale project entitled Informational Space Behind the
Looking-Glass was exhibited by St.Petersburg State University of
Air-Space Structural Devices; according to the author's conception of
this project, it is addressed "to the problem of a human personality

in the virtual world". The artist Andrey Melnik , together with the
St.Petersburg KEY computer centre, produced his synthetic art
composition The Theater of the Alive combining real and virtual
elements. And three concert performances, devoted to history and
contemporary estate of computer music were given by the Hatoyama Itiro
Electronics, Acoustics and Music School Studio attached to the
St.Petersburg State Conservatoire.

The program of the festival included the research conference examining
philosophical, socio-cultural and aesthetic problems engendered by the
new role and significance of information media in the contemporary
world. The main subjects for discussion at the conference were: "The
Third Millennium: Strategies and Tactics", "Illusions and
Commodities", "Original-Symbol- Production", etc.

The artistic accomplishments demonstrated by the festival participants
were often paradoxical and sometimes eccentric; but, quite
unexpectedly, only the lesser part of them was connected immediately
with application of electronic and computer technologies in art. In
this respect, the international seminars Art- Space-Ship and The Third
Reality held in 1994-95 in St.Petersburg appeared more
"technologically saturated" (with regard not only for advanced
technologies themselves, but, first and foremost, for artistic results
of their using). From the viewpoint of propagating non- traditional
forms of contemporary art, however, the festival has been (and remain)
undoubtedly valuable, because these forms, being worldwide-known for a
considerably long time, are still not too widespread in Russia.
===
< Book Review: Reflexions sur l'exil >

Popper Frank, Reflexions sur l'exil, l'art et l'Europe,
Entretiens avec Aline Dallier,
Klincksieck, Paris, 1998, 201 pages,
ISBN:2-252-03221-9, in French

Reviewed by Annick Bureaud
Email: <bureaud@altern.org >

Le revoile avec les indications qui manquaient.

For the art community, Frank Popper is the man who curated Electra,
one of the most important exhibitions in Europe in the second half of
the Century; or the man who supported and wrote reference books about
kinetic art; or the man who supported art and technology.

This new book is the story of his life, a two-voices story, written
with his wife in the form of a long interview. And we discover the man
behind the curator and the writer. We discover, incenditaly, that he
has not always worked in the art field but, among other things, in
tourism ! But more important, Popper is the embodiement of the spirit
and history of 20th Century Europe: the war and exile; speaking
several languages, but "feeling comfortable" in none of them; being
European through travels and culture; fighting for the most
contemporary art, supporting the creation of the present time but with
a strong affiliation to the history, with this "MittelEuropa" frame of
mind and knowledge and, sometimes with an elitist approach that for
sure is not entirely PC in today's France.

This little book (186 pages) is a gift, because in it, Popper shares
with us his views on art -not in a theoretical, academic form but from
a personnal writting, intertwined with the joy and pain of a Jew
trapped in the History (with a capital H) of this Century. We promise
: we'll make Europe, the *real* one, the one of Culture, respect and
true exchanges among people.

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< Book Review: On Reflection Written by Jonathan Miller >

National Gallery Publications, London, 1998; distributed by
Yale University Press.
Hardback, 224 pp., $40
ISBN 1 85709 236 8, .

Reviewed by Wilfred Niels Arnold
Email: <WARNOLD@KUMC.EDU >

Jonathan Miller, who enjoys formal training in the natural sciences
and medicine, has been praised on both sides of the Atlantic for his
many and varied media accomplishments. Be it on stage, in television,
or with the printed word, and engaged with anything from offbeat
comedy, through Shakespeare, to "The Body in Question," he is noted
for novel and entertaining perspectives. The present book, "On
Reflection," was published as a companion to one of Dr. Miller's
recent projects, an exhibition at London's National Gallery of 60 art
works entitled "Mirror Image."

There are color reproductions on almost every page and the narrative
glides through 15 chapters dealing with subjects such as the qualities
of gleam, shine, flare, glimmer, and lustre; the differences between
reflections in ponds and windows compared with mirrors; and analyses
of artist's self-portraits. The art is nicely reproduced on good
quality paper. The content of the captions is frequently repeated in
the text, as if offering a choice between long and short journeys for
the reader. A list of the art works in the exhibition (by gallery
room), a picture list in the book (by page), a selected bibliography
of 55 entries, and an index that works, are assembled on the final 25
pages. The digits and title on the even-numbered pages are printed as
mirror images; this quirky device was supposedly the brain child of
the designer. Application to the first few pages would have made the
point.

Not surprisingly, most of the chosen paintings include mirrors in
their compositions, some almost filling the picture others seemingly
registering as an aside. Miller spends considerable time on
psychological aspects of mirrors and reflections, for looking at and
looking through, seeing backwards, and as metaphors for mind and soul.
Our commentator is also adroit at discovering detail and, at times a
bit pedantic, telling us where to look and the intent of the artist!
More mundane explanations, for example that many of the old masters
were simply demonstrating virtuosity by pulling off difficult
renditions on a flat surface, are given scant attention. Likewise, I
was surprised that the discussion of Edouard Manet's "Bar at the
Folies-Bergere" neglected to mention the distinct possibility that the
artist painted the barmaid and her mirror image on separate days and
"got-it-wrong," albeit with an intriguing end result. These are minor
criticisms.

On the other hand, failure to find as much science as I anticipated
was a bit of a disappointment. For example, modern photometric devices
can be used to scan both painting and subject and in some of the
present cases of reflections from polished pots and armor it would
have been of interest to quantify the degrees of exaggeration the
artists employed. Although there are only a small number of line
drawings some of them, for instance the diagram on page 121 depicting
the fields of view for left and right eye and the overlapping region,
do not have enough information in the caption for someone without
prior knowledge of the subject. Also, the composite figure on page 91,
showing birds- eye views of subject, mirror, and image, contains an
unfortunate error. The last panel depicting the emotional distress

arising from the mannequin jumping behind its own image has the part
in the hairline of the former on the wrong side, it should be on the
red-sleeve side of the head.

The borderlands of the hard sciences and the arts are rough hoeing.
All too often the science suffers because the cultivator is undecided
about the depth that readers will accept. A successful balance was
obtained by Vicki Bruce and Andy Young for "In the Eye of the
Beholder: the Science of Face Perception," which was recently reviewed
in Leonardo. "On Reflection," is a visually attractive book, but will
be more frequently picked up from a coffee table than pulled from a
reference shelf.
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< Book Review: Einstein's Miraculous Year >

Einstein's Miraculous Year
Five Papers that Changed the Face of Physics
Edited and introduced by John Stachel
Princeton University Press
Princeton, NJ, 1998
198 pp., cloth $19.95
ISBN: 0-691-05938-1

Reviewed by David Topper
Email: <topper@uwinnipeg.ca>

In 1905 Albert Einstein published in the German journal Annalen der
Physik four papers that revolutionized the physics of our century. As
well, he delivered his Ph.D. dissertation to the University of Zurich.
These five remarkable works, reprinted (in English translation) in
this marvelous book on Einstein's "miraculous year," constitute an
introduction to 20th century physics.

Einstein's dissertation was on a new method of determining molecular
dimensions (using liquids instead of, say, gases). His paper on
Brownian motion (the second in this book) gave further evidence for
measuring molecules – at a time when the existence of atoms was still
seriously questioned. The third section of the book contains the two
papers on what later was called the "special theory of relativity";
the second paper concluded with the equivalence of energy and mass,
later written as $E=mc^2$.

In the last paper, Einstein put forth his quantum (later photon)
theory of light, which he considered at the time to be his most
revolutionary idea. The ordering of these five papers in four sections
is not according to their chronological publication but rather in
terms of their innovative nature – hence the quantum theory of light
is last.

The reprints are supplemented with valuable introductory essays for
each section and a superb 25 page introductory essay to the book.
Reading these essay alone provides the reader with a succinct
discussion of Einstein's scientific life around 1905. However, I
should emphasize that these essays are not for the "lay reader,"
although I'm sure such a reader familiar with the fundamentals of
physics could follow most of the discussion. Much information is based
on recent research on Einstein as well as the documents on his early
life that have been recovered by the Einstein Papers Project, the goal
of which is the publication of Einstein's complete works; at present,
the Project is up to volume 8 (1914-1918). John Stachel was an early
editor of the Project; indeed this book is an extraction from The
Collected Papers of Albert Einstein, Volume 2, the Swiss Years:
Writings, 1900-1909, which he edited. Accordingly the introductory
essays in the book are abridged versions of those appearing in the

Collected Papers. Perhaps I should point out that these are not the first English translations of Einstein's four famous papers. Dover Publications has reprinted the two 1905 relativity papers (and more) in The Principle of Relativity and the Brownian motion paper (and more) in Investigations on the Theory of Brownian Movement. The latter also contains Einstein's published version of his Ph.D. dissertation from the Annalen der Physik (1906).

The light quantum paper has been published in several places: theAmerican Journal of Physics, vol.33, #5 (May, 1965), 367-374, and in H. A. Boorse & L. Motz (eds.), The World of the Atom (NY: Basic Books, 1966), 544-557. Finally, Arthur I. Miller published his translation of the first relativity paper his book, Albert Einstein's Special Theory of Relativity (Reading, Mass: Addison- Wesley, 1981), pp. 370-393, which contains several valuable footnotes. Nevertheless, I suspect that the translations in Stachel's book (namely, from Volume 2 of the Collected Papers) will be the authoritative ones for years to come.
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< Book Review:' The Pyrotechnic Insanitarium
American Culture on the Brink' >

Mark Dery
Grove Press, 1999.
304 pages

Reviewed by Molly Hankwitz
Email: <mollybh@wenet.net>

Dreamland is Burning!
Review of 'The Pyrotechnic Insanitarium American Culture on the Brink'

This is not an irrelevant book and there are irrelevant, undistinguished texts out there in millennium publishing. Mark Dery, coiner of the term 'culture jammer'and author of the 'culture jammer manifesto' gives an interesting interpretation of the apocalyptic chatter characterizing the American millennium. He manages a huge quantity of material and untangles some of the most ridiculous and dramatic media-hype in which post-post modern American minds are mired. An admirable undertaking!

This is a book about western pop culture and Americans' contradictory relationship to it; a somewhat euro-centric critique which can't climb out of itself and is fascinated by catching its own tail.

Yet Dery's perspectives are well-argued; his subject matter handled with sophistication. Readers will get off on the joy ride as the white middle class nerve is touched. Dery has a multiplex knowledge of contemporary media and sharply contrasts media messages with their prevailing counter-forces: economic stability, middle-class homelife, the role of the family, children, globalism, social control,gender roles and preconditions for these ideologies to remain in tact (or to fall apart).

The book depicts an uncanny, unwholesome world, obsessed with lack of control, full of theatrical despair compassionately upturned by the author who points the finger at the stasis at the heart of American social fear. From the perspective of contemporary critiques such as Sorkin's 'Variations on a Theme Park' or the writings of Mike Davis, and some of the new publishing on architecture from Princeton, Dery makes his most important point when he undertakes an argument on the inner city, with its ultra-rich and majority underclass, and renders this as the site, if not the root inspiration for the disturbing mainstream spectacle--this is argued in the last chapter but is left

rather schematically dealt with. The very communities from which cultural commodities like art and media are made and works speaking from those same subject-positions have little representation in the text. Hence, much of this critique comes across as "First-World" supported by the western academic canon.

Yet, as the author goes after his central thesis within metaphors of a theme-park and a Freudian palette of ideas, Dery shows us that turn of this century phenomena-- emanating from the concoctions of blathering TV hosts, from techno-babble and the news, and invigorated by the raw intelligence of American visual artists: Mike Kelley, photographer Zoe Leonard, black humorist Renee French and, notably, such fringe luminaries as experimental filmmaker/conspiracy theorist, Craig Baldwin--are symptoms of a "pervasive anxiety" deeply rooted in our history--in our dream-manufacturing culture --where the stability and rootlessness, fear and safety, city and suburb dualities are played out. Taking us through dark horrors, examples of idealizations, redressings of childhood, garish fascinations with clowns, pedophiles, bodies, flesh, Goth, medical images, aliens, robots, outer space, invasions, terror, ruthless killers such as the Unabomber, Jean Luc Gacy, and a cast of a others, the author deconstructs this anxious space and there are multiple perspectives from which this same subject, anxiety/loss/abject could be argued.

Ultimately, the book serves as a wannabe reality check, a glimpse into the adolescent if not infantile psyche of millennial culture but fails to deliver us beyond that; never exploring subjects which are so clearly a part of fin-de-siecle globalism. Dery overlooks the very boundary problems which initiate from such an exclusive excursion and avoids utilizing already well-formed critiques such as Ella Shoat's and Robert Stam's 'Unthinking Eurocentrism' (Routledge, 1994) which have been made against eurocentric media and American globalism. He avoids specific discussion of forces fundamental to the production of the artistic and cultural artifacts upon which his arguments are based.

He does target anxiety, characterized by this American imagination and technolust for unfathomably bizarre tales. He employs talk shows, news shows, TV sitcoms, cartoons, commercial film, cyberspace and architecture to do this--a full basket-- and displays discomfort with this talent show carnival in and of itself, likening our freakish imagination to the space of Hollywood's 'Blue Velvet' and linking us forgivingly to a nostalgic history of wonderlands such as Coney Island's Luna Park (from which the descriptive phrase 'pyrotechnic insanitarium' was first coined). This creates a compelling case for his thesis that America--or maybe just New York America?-- is somehow on a brink, precariously poised in business-as-usual between the real, the imagined, the hyperreal and out-and-out disaster--and provides an interesting interpretation of the role that themeparks, a proliferating architectural form, may be occupying in our millennial imagination.

Dreamland may be burning! If not a reference to the Watts Riots, then Dery sets the tone for his thesis with apocalyptic style. Is this a yearning for Dreamland, a nostalgia for the themepark, a call to arms for some golden past, or a clarion call for hoped for violence and, if so, where does criticism begin and end? The world is coming to an end! Is our anxiety over this loss simply and only apparent in the plethora of media on psycho killer-clowns, mad cow disease, the return of the flesh, formaldehyde,the new 'grotesque',the airbrushed schmaltz of global Disneyland consumption or more apparent in the accruing number of Main Streets and shopping malls, corporate comfort and gated, policed communities and prisons? And if it is about yearning, then who is doing the yearning? Who is doing the speaking? What side is our

author on? Isn't this diversion part of a post-modern-style which we already know too well? Isn't it part and parcel of an unforgivable exclusion of the global populations who aren't necessarily "helped out" at all by American global economy but who are instead, colonized by it? Is 'anxiety' simply sexism and racism and an unwillingness to share power?

The author's use of Munch's painting, 'The Scream', citing neo-surrealist Ron English's reworking of the same,' Post-modern Angst: The Scream as Multiple Personality' to open the book contextualizes Dery's view of American culture within a western art world already known for its sins of omission. Old art history is appropriated, overturned, cast in the new light of more recent events. Dery's deconstruction of killer-clowns in Section 1 is well-executed, interesting reading. The speed with which culture is created and regurgitated is part of the author's astonishment, the salient feature being --and not a particularly original one, but one which is fun to hammer out-- that American media is earmarked and sold on obsession, that this is in fact a very American disease and the techno-boom; our growing dependency on technology, VR and cyberspace is but a continuing symptom.

Left, apparently, both 'inside' and 'outside' of our culture shock-paranoia-culture making processes, simultaneously unable to escape the dream factory or to discourage ourselves from recycling it, American pop culture is rendered as a veritable funhouse of obscuring needs and attentions. Even Dery's section on male pregnancy-desire seems to get us around Freudian castration.

Yet, I am not making fun of this work. It's creative. Dery facilitates the reading of a powerful mirage of images and sources from which to think. He raises questions about the pastiche engulging our current state of mind which is a sight better than not asking them at all. It's a good read.
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<http://mitpress.mit.edu/e-journals/Leonardo/ldr.html>
Visit to learn more about Panelists and read past reviews.
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                     | OPPORTUNITIES |
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< ISEA - Montreal, Quebec >

ISEA
Fax: (514) 281 6543
Email: <isea@isea.q.c.ca>
Send resume with cover letter.

Employment Offer / Executive Director

ISEA - The Inter-Society for the Electronic Arts is an international non-profit organization dedicated to the promotion and the interdisciplinary and cross-cultural development of the electronic arts. ISEA is based in Montreal, Quebec (Canada).

Mandate

The Director answers to the Board of Directors. He/She is responsible
for all activities of the ISEA head quarters and has the mandate to
ensure that the actions of the HQ are in accordance with the mission
and objectives of ISEA, while also seeing to the optimal development
of the organisation.

Responsibilities

* Strategic planing and development of ISEA
* Management of material, human and financial resources of the
  organization
* Development and implementation of policies and programs (ex.
  multicultural and community-based intiatives)
* Coordination and development of applications for funding and sponsorship
* Development of a high public profile in the national and
  international arts and scientific communities to promote the role
  and functions of the organisation
* Coordination with the Board of Directors and the International
  Advisory Committees

Requirements

* Master degree or equivalent experience in Fine Arts, Arts
  Administration or related field
* Work experience in managment in cultural organizations
* Communication and human resources abilities
* Good knowledge of the national and international field of the
  electronic arts
* Recognized profile and activities
* Biligual spoken and written (French-English)

Interviews will be conducted at the end of May 1999. We thank in
advance all the candidates. Only selected candidates for an interview
will be notified.

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<   Pompeu Fabra University - Barcelona >

Universitat Pompeu Fabra
Promocio dEstudis Tecnics (Montserrat Sanchez)
C/Rambla 31, E-08002 Barcelona,Spain
Tel: 34 93 542 2200
Fax: 34 93 542 2202
Email: <eic@iua.upf.es>
URL: <http://www.upf.es>

Positions open at Pompeu Fabra University (Barcelona, Catalonia,
Spain)

The Pompeu Fabra University starts, in the academic year 1999-2000, a
new degree together with a PhD programme in Computer Engineering
specialised in new media. This initiative spins from the
interdisciplinary research and creation activities of the Audiovisual
Institute <http://www.iua.upf.es> around digital media.

A range of positions will be open in the next four years for lecturers
and researchers at an international level interested in the area of
technological solutions to problems posed by new media content
creation. They should be interested also in an active collaboration
with companies for promoting the progress of the Information Society.
The research areas are those around the generation, transmission and
reception of content, with methods coming from Computer Science,
Telecommunications, Mathematics, Physics, such as advanced telematics,
telepresence, computer animation, virtual reality, mobile telematic

services, image, sound synthesis, interactivity, multimedia creation
and production, information processing and retrieval, video and image
analysis and experimentation, music analysis and synthesis,
applications in fields such as distance education and biomedicine, ...

The Pompeu Fabra University is looking for suitable candidates. Those
lecturers/researchers interested can send a CV, a statement of
research and teaching interests and of the level of position aimed,
and/ or request further information, by mail, fax or email.

General information on the perspectives on education, research, and
philosophy of the new project (to be updated in the next few months)
can be found in <http://www.iua.upf.es/eic>. Information for the
prospective students (only in Catalan) can be found in
<http://www.upf.es/servidor/einform.htm>.

****
< CREATE Research Director - Santa Barbara, CA >

Human Resources-Employment
3101 SAASB
University of California
Santa Barbara, CA 93106-3160
USA
Tel: (805) 893-3166 (general information)
URL: <http://ucsbuxa.ucsb.edu/Human-Resources>

Research Director, CREATE
Department of Music
University of California
Santa Barbara CA 93106 USA
URL: <http://www.create.ucsb.edu>

The official title of this position is: Senior Development Engineer in
the Department of Music

JOB NUMBER: 98-08-005

$49,700.00-$52,676.00/yr. (hiring range)
$49,700.00-$74,500.00/yr. (full range)

Apply By: 6/1/99

Note: Extended. Reapplication unnecessary.
Preferred starting date: 7/1/99

Duties:

Functions as the Research Director for the Center for Research in
Electronic Art Technology (CREATE). Designs and implements advanced
software for sound and music synthesis, interfaces for music
composition and signal processing.

Coordinates consulting staff and research with graduate students from
engineering, computer science, art studio, music, and the new Media
Arts and Technology Program.

Will supervise assistants to administer a network of computers (UNIX,
MacOS, Windows) and associated digital signal processing hardware and
software for artistic production, performance, pedagogy, and research.

Minimum Requirements:

Graduation from college with major work in engineering and substantial

engineering experience, including responsible design work, OR
equivalent combination of education and experience. Knowledge and
experience with different computer operating systems , programming
languages, Music N sound synthesis and signal processing software and
Internet multimedia software.

To apply for the position, contact the UCSB Employment Office.

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< L'OREAL Art and Science of Color Prize >

L'Oreal DGRD Direction de la communication
Attention: Amandine de Francqueville
Centre de Recherche Charles Zviak
90, rue du General Roguet
92583 Clichy Cedex France
Tel: +33 47 56 78 41
Fax: +33 47 56 41 85
Email: <rd@loreal.com>
Web: <http://www.loreal.com/art_and_science/colorprize.asp?ID=4>

L'OREAL Art and Science of Color Prize

Does an artist in your community deserve recognition? L'Oreal's Art
and Science Foundation will award 60,000 euros in prizes for artwork
inspired by color.

Who is eligible?

Scientists and artists of any nationality and any discipline who
create and innovate in an area of color.

Prizes

Grand Prize: one 30,000-euro prize ($32,600)
Promotion Prize: two 15,000-euro prizes ($16,300 each)

Application period

Deadline for application: July 31, 1999
Award ceremony: January 2000 in Paris, France

Jury

An international jury of artists and scientists, including Nobel Prize
winners, will select three winners whose work demonstrates a creative
dialogue between art, science and color.

If you know an artist whose work focuses on color and who may be
eligible to enter, kindly direct him/her to the above URL.

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                   | ANNOUNCEMENTS |
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< Interactive Narrative Conference >

The Labyrinth Project
Annenberg Center for Communication
University of Southern California

734 West Adams Boulevard
Los Angeles, CA 90089
Tel: 213-743-2524
Fax: 213-743-2962
URL: <http://www.annenberg.edu/labyrinth>

Conference & Exhibition Alert

Interactive Frictions: At the Pressure Point Between Theory & Practice
A National Conference On Interactive Narrative
Davidson Conference Center, University of Southern California
June 4-6, 1999

Interactive Frictions: The Art Exhibit

An Installation Exhibit Of Interactive Fictions That Move Beyond Mouse
And Monitor To Narrativize Public Space USC Fisher Gallery,
University of Southern California
June 5-18, 1999
Friday, June 4, the Opening Reception, USC Fisher Gallery Patio

The Conference

Co-organized by Marsha Kinder and Tara McPherson. Co-sponsored by the
Annenberg Center for Communication at USC, the Division of Critical
Studies at USC and the Society for Cinema Studies.

Friday, June 4:   PERFORMING INTERACTIVE PLEASURES
Speakers include: Janet Murray, Sandy Stone, Patricia Mellencamp,
Margaret Morse, Mark Pesce, Vilsoni Hereniko

Saturday, June 5:   EXPANDING NARRATIVE
Speakers include: George Landow, Brenda Laurel, Edward Branigan,
Katherine Hayles, Isaac Julien, Yuri Tsivian, Justine Cassell, Norman
Klein, Erik Loyer, Peter Lunenfeld

Sunday, June 6:   SPATIALIZING HISTORY & MEMORY
Speakers include: Anne Marie Duguet, Pedro Meyer, Marcos Novak, Henry
Jenkins, Lev Manovich, Hamid Naficy, Michael Nash, Vivian Sobchack

The conference will also include breakaway panels with multimedia
papers and presentations by additional artists and scholars from all
over the world. Multimedia projects will also be on exhibit at the
Davidson Conference Center.

The Exhibition

Co-curated by Marsha Kinder and Holly Willis. Co-sponsored by the
Annenberg Center for Communication at USC,the USC Fisher Gallery, and
the USC School of Fine Arts. An installation exhibit of works dealing
with interactive narrative by artists coming from different domains.
Artists include Bill Viola, Vibeke Sorenson, Norman Yonemoto, Cindy
Bernard, Sara Roberts and Christine Panushka, George Legrady, Jean
Rasenberger,and many others.

The Labyrinth Project

The Interactive Frictions Conference and Exhibition are being
presented as part of The Labyrinth Project - a three year research
initiative for expanding the language of interactive narrative
sponsored by the Annenberg Center for Communication at the University
of Southern California, Los Angeles, CA. The Labyrinth Project is
directed by Marsha Kinder, Professor of Critical Studies, USC School
of Cinema-TV

Primary goals of The Labyrinth Project include:

- expanding the language, art, culture and theory of interactive
  narrative
- creating experimental story spaces, database narrative networks, and
  multiple-user interactive fictions that are emotionally compelling,
  that combine filmic language with interactive storytelling, and that
  continue to push the envelope of new digital media across multiple
  platforms establishing USC as a primary training ground for new talent
  and as an R&D site both for experimental artists and industry.

The event also includes the world premiere of an electronic anthology
of interactive fictions produced by the creative team of The Labyrinth
Project in collaboration with three world-class, award-winning Los
Angeles based artists--independent filmmakers Nina Menkes and Pat
O'Neill and novelist John Rechy. Though already well known for their
non-linear experimentation in film or fiction, these artists have not
previously worked with electronic multimedia. "Memories and Desire:
Searching the Worlds of John Rechy,"Menkes's "The Crazy, Bloody,
Female Center," and O'Neill's "Ho el bassa: Shades of Noir" will be on
display at the Interactive Frictions exhibit.

Conference speakers, USC professors and artists are available for
interviews.

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| WORLD WIDE WEB   |
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