



Leonardo Electronic Almanac

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INTRODUCTION
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< This Issue >

Craig Harris, Executive Editor

This month Inke Arns presents a feature article "Free your mind and the rest will follow: Intim@ and the Great Teacher Astronaut." This project describes a long term project, exploring space, art, and an event that is to take place every 10 years for the 50 years. In "Leonardo under attack!" Annick Bureaud lays out some details about the current legal battle that Leonardo is engaged in as a result of a frivolous lawsuit attempting to force Leonardo to give up its long-standing usage of its name on the World Wide Web. I encourage everybody to read through this, and to weigh in on our side of this issue. Even if we win, which we should, the lawsuit has been extremely time-consuming and expensive. Since both time and money are at a premium at this organization, we are look forward to reaching a conclusion, and would appreciate any help that our readers can provide.

The profile "net\_condition" an exhibition of net-art in the Center for Art and Media Technology (ZKM) in Karlsruhe, Germany. This project is "about the artist's look at the way society and technology interact with each other, are each other's "condition." Also in our Profiles this month is "The Virtual Heritage Network," a new project of the International Society on Virtual Systems and MultiMedia (VSMM Society). The Virtual Heritage Network [VHN] will address many issues on an international scale by offering services to the virtual heritage industry and community through conferences, projects and information dissemination.

LDR Editor-in-Chief Michael Punt reports that in this month's selections in Leonardo Digital Reviews "has a cultural analysis feel."

Finally, the deadline for submission of materials for The Second Annual Conference of the International Society of the Arts, Mathematics and Architecture is March 15, 2000. There's still a little time to get in your papers! Check the web site for details: <<http://www.cs.washington.edu/isama2000/>>.

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| FEATURE ARTICLES |  
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< Free your mind and the rest will follow: Intim@ and the Great  
Teacher Astronaut >

by Inke Arns

Inke Arns  
Email: <inke@berlin.snafu.de>

In 1994, Dragan Zivadinov, theater director of the NSK performance department "Cosmokinetic Cabinet Noordung", announced a project which would last for the next 50 years. The "Noordung Prayer Machine" - a machine for the "production of holiness" - stretches out into the year 2045. By signing a contract, actors and actresses have agreed to participate in a production on the theme of "Love and State" (Inhabited Sculpture One versus One) which was premiered in Ljubljana on 20 April 1995. The production will be repeated every ten years, until the year 2045. The first repetition will take place on 20 April 2005 with the same actors and actresses, in the same costumes, in the same scenery, on the same day and at the same time as ten years before. If an actor or actress dies, s/he will be replaced by a moveable "robotic costume-symbol" combined with melody/rhythm.

The four following productions will be guided by the same principle. The concept notes that the second repetition will take place in 2015, the third one in 2025, the fourth in 2035, and the fifth in 2045. By the time of the fifth repetition, all the actors will be dead and the stage will be full of robotic costume-symbols, melodies and rhythms. The only survivor will be Dragan Zivadinov, who, together with the actor substitutes, will be launched in a space craft from a Russian launching site into the "Noordung" orbit of zero-gravity: By installing the actor substitutes in positions close to information satellites around the planet Earth, Zivadinov will abolish "Retrogarda". He predicts: "I, Dragan Zivadinov, will die on 1 May 2045."

Consider this a typically avant-garde project if you wish. When I met Dragan Zivadinov in Ljubljana in July 1998, it slowly occurred to me that it was not "merely" an artistic project. Zivadinov, very serious: "Well, I am going into space. I am going to be a cosmonaut." He told me in detail about his medical check-ups, about his brilliant health condition (according to the physicists from Kazakhstan) and about the 6-month training program for cosmonauts, first in Belgium, then in Germany and in Kazakhstan. And then, he would go into space. He will be the world's first civilian cosmonaut. For more than a decade he has been working on this project. Now the pieces of the puzzle finally come together.

... [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 under attack! >

by Annick Bureau

For further information, please contact:

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French Association Founded in 1967 and On the Web Since 1994 Under  
Legal Attack for Using the Name "Leonardo."

Court Suit Threatens the Existence of a Non-Profit Organization  
Dedicated to Bringing Together Art and the New Technologies For the  
Past 30 Years.

#### THE FACTS

On November 3, 1999 a bailiff and eight policemen carried out a search directed against the Leonardo Association, raiding a private residence. This highly unusual procedure was followed by the filing of a lawsuit against Leonardo by the Transasia Corporation and two co-complainants.

Transasia has just recently registered the names Leonardo, Leonardo Finance, Leonardo Partners, Leonardo Invest and Leonardo Experts in France. It is suing Leonardo for a million dollars in damages and interest on the grounds of trademark infringement.

Their basic argument is that a search engine request using the keyword "Leonardo" brings up not only the Transasia's sites but also the Web sites affiliated with the Leonardo arts organization.

As part of this suit, Transasia has asked that Leonardo be forbidden to use the word "Leonardo," not only on its Web sites, but in any of its products and services, including its publications. This strikes at Leonardo's right to exist.

LEONARDO: for 30 years the world's premier champion of a closer relationship between the arts and the sciences, providing information, promoting exchanges and stimulating thinking on both sides.

The Leonardo Association is a French non-profit organization. Together with the International Society for the Arts, Sciences and Technology (ISAST), it works to forge an international community of artists, scientists and students.

John Cage, Franck Popper, R. Buckminster Fuller have participated in Leonardo, an artistic and academic network founded in Paris during the 1960s by Frank Malina, a space science pioneer and kinetic artist. For 30 years now Leonardo has been dedicated to promoting artists who use science and the new technologies in their work. Its activity, long centered on print media, now also includes a Web site and online publishing.

The broad juridical implications of the Transasia suit are of a matter of serious concern for all those involved in the Net. The Leonardo Association, conscious of what is at stake in this case, is preparing a legal defense based on three main arguments:

Net Democracy: Forbidding someone to use a particular keyword means facilitating access to some sites and obstructing access to others. This is inequitable and contrary to the spirit of democracy that characterizes the Net.

The principle of antecedence ("first come, first served"): Leonardo magazine has been published and circulated internationally for three decades. It has been available online as an MIT electronic publication since 1994 (mitpress.mit.edu/Leonardo).

Thus suit betrays a bias in its choice of target: Search engines looking for the keyword "Leonardo" come up with many Web pages, some of them dedicated to Leonardo da Vinci and others to Leonardo DiCaprio!

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PROFILES
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< net\_condition >

presented by the Center for Art and  
Media Technology (ZKM)

To view the on-line component of the show please go to the URL:  
<[http://on1.zkm.de/netCondition.root/netcondition/start/language/default\\_e/](http://on1.zkm.de/netCondition.root/netcondition/start/language/default_e/)>

An exhibition of net-art in the Center for Art and Media Technology (ZKM) in Karlsruhe, Germany.

But - can net-art really be exhibited?

As the title of the exhibition supposes, net\_condition is not about "net-art for net-art's sake"; rather, it's about the artist's look at the way society and technology interact with each other, are each other's "condition": At the dawn of information society, there's a growing demand for knowledge, data exchange, entertainment, and it frequently has to be "just in time", "on demand", "in real time". The technical answer to this is called "internet". At the same time, the net itself is shaping society, new fields of social, commercial, and artistic interaction emerge. There are new possibilities, even those no one ever asked for. In this rich field of opportunities, utopian and emancipatory hopes re-appear on stage; equality of chances, world citizenship, participation without borders are regarded as technically doable and are promoted by private communities, while the global players in the commercial world go for their goals with the very same technical means. Social interaction is changing with the net. From the point of view of the history of media, we also see a change in the way people play music, remember, tell stories, design, play. net\_condition is talking about how these changes are reflected, presented, and researched by net artists.

Also, net\_condition is about how events in real space and events in the virtual "space" of the net react to each other, trigger each other, or just collide. Distributed Virtual Reality, Shared Cyberspace, non-local communications, multi user environments and net games - these are some of the main topics of net\_condition. For Peter Weibel, head of the ZKM and curator of net\_condition, has high hopes for the role net-art is about to play. Says he: "At present, net art is the driving force, which is the most radical in transforming the closed system of the aesthetic object of modern art into the open system of post-modern (or second modern) fields of action."

... [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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< The Virtual Heritage Network >  
The VSMM Society

International Society on Virtual Systems and MultiMedia  
Scot Thrane Refsland  
Email: <[thrane@vsmm.org](mailto:thrane@vsmm.org)>  
URL: <<http://www.virtualheritage.net>>

The VSMM Society can be found at  
<<http://www.vsmm.org>>.

The International Society on Virtual Systems and MultiMedia (VSMM Society) announces the establishment of the Virtual Heritage Network [VHN], a new international organisation designed to promote the utilisation of technology for the education, interpretation, conservation and preservation of Natural, Cultural and World Heritage. The network is a physical and electronic network of people and resources in many countries currently working in the virtual heritage community.

The Virtual Heritage Network [VHN] will address many issues on an international scale by offering services to the virtual heritage industry and community through conferences, projects and information dissemination. The main feature of VHN is the website, a substantial database of news, conferences, events and employment opportunities. The main feature is an online electronic Library for the permanent archival of manuscripts, projects and websites relating to Virtual Heritage.

There has been a strong international growth of interest in the prospect of using VR to recreate historic sites and events for such purposes as education, special project commissions and showcase features at national and World Heritage visitor centres. In the context of heritage, VR goes much further, however, in that it offers a means of protecting the fragile state of some sites and can help educate visitors not so much about their history, but in how to explore, interpret and respect them. Yet, even though the Virtual Heritage industry and community has grown substantially, it is still fragmented and difficult to find researchers, projects, news and events or how to produce virtual heritage applications. Many times researchers will duplicate efforts because they did not know of existing research or case studies. The Virtual Heritage Network provides a common network point to solve these problems through education, administrative, legal/financial case studies, and member interaction tools.

In the UK, membership of VHN is gaining pace. The most recent partners joining the VHN partner program include the Lion Salt Works in Northwich, Cheshire, the Manchester-based Advanced Telematics Centre and, in the north-east of England, the University of Teesside's VR Centre.

In collaboration with the Carnegie Trust, the Lion Salt Works <<http://www.lionsaltworkstrust.co.uk/>> has been working with Virtual Presence to carry out a VR development programme based around the

historic salt mining town of Northwich.

The Telematics Centre <<http://www.atc.mcc.ac.uk/>>, an initiative funded by the European Regional Development Funding to support Small and Medium-sized Enterprises, brings expertise in IT network facilitation media conferencing and on-line delivery, an important contribution to the VHN's goal of making international heritage more accessible through the medium of VR.

The University of Teesside <<http://vr.tees.ac.uk>>, home to one of the UK's academic "reality centres", has recently become involved in the establishment of the Northumbria Heritage Virtual Reality Centre, to be built at the Historic Quay in Hartlepool, UK. The Teesside's Management Team is chaired by Prof. Stone.

Other founding participants include English Heritage and the Monastery of St Francis & Gorton Trust <<http://www.gortonmonastery.org.uk>> in south-east Manchester (representing one of the 100 most endangered sites in the World Monuments Fund's Year 2000 directory). European membership is expected to grow dramatically over the next 12-18 months.

Since 1996 The International Society on Virtual Systems and MultiMedia has been hosting the VHN and have been working and collaborating in this area through Special Sessions on Virtual World Heritage, published articles in many Journals and international Newspapers. In November 1999, an official announcement for the establishment of VHN and the web database was made at the Annual UNESCO Site Manager's meeting in Poitiers, France.

Currently VHN is producing a special Session on Virtual Heritage during the VSMM2000 conference in October 2000 in Japan. <<http://www.vsmm.org/vsmm2000>> and will be releasing a large format, full colour Book on Virtual Heritage in the summer 2000.

Membership to the Virtual Heritage Network and the use of its services is free.

... [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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LEONARDO DIGITAL REVIEWS 2000.01
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Editor-in Chief: Michael Punt  
Executive Editor: Roger Malina  
Managing Editor: Kasey Rios Asberry

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

This month's selection of reviews has a cultural analysis feel, starting as it does with Murat Aydemir's review of Modonna: The Many Faces of a Popstar by Hannah Bosema and Patricia Pisters. This book,

written in Dutch created something of a controversy in Holland and we are grateful to Murat for making the debate available to us while we await an English edition. Saying in the same geographical and cultural area, Raham Khazam reviews the Soundscapes festival in Amsterdam in which he suggests that the principal issue is the responsibility that we take for our own acoustic environment; a theme which segues nicely into Allan Shield's report on the autobiography of Ian McHarg. Finally Fred Andersson looks at the third of Rosalind Krauss's books which make crucial interventions in the debates over Modernism. His review once more raises the issue of the limits imposed by a chosen linguistic mode - not least in Krauss's own work. art.

Michael Punt  
Editor in Chief  
Leonardo Digital Reviews

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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](mailto:kasberry@humanorigins.org)>

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OPPORTUNITIES
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< BGSU accepting MFA applicants >

Detailed information about our program, facilities and faculty can be found at:

Program: <[http://www.bgsu.edu/departments/art/c\\_art/cmgraduate.html](http://www.bgsu.edu/departments/art/c_art/cmgraduate.html)>  
Facilities: <[http://www.bgsu.edu/departments/art/c\\_art/cmfacil.html](http://www.bgsu.edu/departments/art/c_art/cmfacil.html)>  
Faculty: <[http://www.bgsu.edu/departments/art/c\\_art/cmfacul.html](http://www.bgsu.edu/departments/art/c_art/cmfacul.html)>

We are very excited to announce the introduction of our new MFA program in Computer Art and Animation at Bowling Green State University. Please pass this information on to your most motivated and talented students.

We are now accepting applicants for 3 to 6 MFA candidates for Fall 2000.

Our graduate program has been designed to provide students the opportunity for direct interaction with faculty and extensive access to our state-of-the-art SGI Unix, SGI NT, and Macintosh facilities.

Within the Computer Art and Animation division we have three areas of specialization: 3D Animation, Interactive Multimedia, and 2D Imaging.

Graduate students determine their own focus and work with a variety of faculty members to realize their creative vision. The faculty in the Computer Art and Animation MFA program collectively have expertise in 3D

Character Animation, WWW Art, Interactive Installation Art, Virtual Reality, 2D Imaging and Print Technology, Performance Art, Video Art, CD-ROM Art, Digital Painting, and Computer Programming.

Applicants to the MFA program are required to submit a portfolio



consisting of a cover letter, resume, 3 letters of recommendation, documentation of work (15-20 slides, VHS Video tape, Zip, 1GB Jaz, CD-ROM, and/or WWW site) and a self addressed stamped envelope by March 1st.

Online Application:

<<http://www.bgsu.edu/colleges/gradcol/adms/admindx.html>>

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< Dartmouth College Post-Graduate Fellowship in Computer Music >

Post-Graduate Fellowship in Computer Music

Dee Copley  
Electro-Acoustic Music Studio  
6187 Hopkins Center  
Dartmouth College  
Hanover, NH 03755  
Email: <[dee.copley@dartmouth.edu](mailto:dee.copley@dartmouth.edu)>  
URL: <<http://music.dartmouth.edu>>

Bregman Electronic Music Studio  
Music Department  
Dartmouth College

Two-year, terminal post-graduate fellowship in computer music, starting 7/1/00 through 6/30/02. Responsibilities include working with faculty to supervise the design, activities and maintenance of the Bregman computer music facilities; collaborating with faculty, graduate and undergraduate students in research and composition projects in electro-acoustic music; pursuing an active research profile in the field; and participating fully in the intellectual and artistic community of the Dartmouth graduate program in electro-acoustic music. Some undergraduate teaching possible.

Applicants should have a strong technical skills in electro-acoustic music, especially maintaining hardware. demonstrable skills and experience in computer programming for music, studio and computer music system administration and programming (Unix/Linux, network and web administration, Java/C++, Macintosh, Windows and MIDI).

Send c.v, letter of interest, and list of three references by April 1, 2000.

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< University of Connecticut School of Fine Arts >

Assistant/Associate Professor  
Department of Art and Art History

New Genres Search  
University of Connecticut  
Department of Art and Art History  
875 Coventry Road, U-99  
Storrs, CT 06269-1009 (Search #00A208)

The University of Connecticut invites applications for a full-time tenure track position in New Genres in the School of Fine Arts beginning August 23, 2000. Salary and rank commensurate with experience. The Department of Art and Art History seeks an outstanding artist and teacher to respond to a combination of studio needs in a multi-disciplinary BFA/MFA program. Professional activity may include any number of new genre approaches such as installation, performance,

electronic media, public art, sound art, artists' books, etc. Teaching interest and ability in 3D and/or another studio area a plus. An ideal candidate should be well versed in historical, theoretical and critical issues. Teaching responsibilities include undergraduate courses in foundations, advanced studio and seminars, along with participation in the graduate program. Exhibition record, MFA and teaching experience beyond graduate school required.

Application Materials: letter of application, curriculum vitae, names and contact information of three references, statement of teaching philosophy and research/creative activity, examples of artist and students' work (slides, digital and/or VHS up to ten minutes accepted.) Position open until filled. Pre-arranged interviews at CAA if materials received before Feb. 15, 2000. Please send materials with self addressed stamped envelope to the above address.

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< School of the Art Institute of Chicago >

Art & Technology (Animation) Search Committee  
SAIC  
Dean's Office  
37 S Wabash Ave  
Chicago, IL 60603  
Email: <lmosquera@artic.edu >

The Art and Technology Animation search committee has reopened its search and applications will now be accepted until the position is filled. We ask your assistance at this time to identify qualified candidates for this position. Please email the names of professionals in your field who should receive a copy of the enclosed job description or kindly forward this on to individuals or organizations who may be interested.

Our goal is to make an appointment for fall 2000. Therefore applications will be accepted on a continual basis however preferred consideration will be given to applications received by Wednesday, March 15th.

The School of the Art Institute of Chicago, one of the leading professional art schools of and design, operates with the museum of the Art Institute of Chicago. The School is comprised of 13 studio departments, 7 academic and 3 certificate programs and offers the Bachelor of Fine Arts and Interior Architecture Degrees, Master of Fine Arts degrees in studio and writing, and Master of Art degrees in arts administration, art education, art history / theory and criticism, art therapy and historic preservation, as well as post-baccalaureate certificates and continuing studies programs. The School of the Art Institute of Chicago is an Equal Opportunity / Affirmative Action employer/educator. Women, minorities and international applicants are encouraged to apply. The position is full-time, tenure-track, rank and salary commensurate with experience and begins the fall of 2000.

All applications will be accepted on a continual basis, however preferred consideration will be given to applications received by Wednesday, March 15th.

#### Qualifications

The successful candidate will possess significant experience with one or more leading 3-D software environments; be comfortable exploring interactive and non-linear animation as well as the realm outside of character-based animation; show evidence of an experimental, robust

approach to relevant areas of media technology and other uses for animation, and have a developed critical framework.

#### Description

Artist-researcher-animator sought to teach experimentally oriented courses integrating 3-D and other forms of animation with related media & professional practices. He or she will teach and advise undergraduate and graduate students in an interdisciplinary academic environment, working with other time based media artists, architects, designers, and show vision and leadership in managing the Art & Technology Studies animation program, and contribute to the development of the transdisciplinary SAIC animation community, curriculum, and facilities.

#### Application Procedure

Send: curriculum vitae, videotapes, CD-ROM, or CD-ROMs with websites, course syllabi, and statements on teaching philosophy and research or work to the above address.

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ANNOUNCEMENTS
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< VSMM2000 6th International Conference on VSMM >

The International Society on Virtual Systems and MultiMedia presents 6th International Conference on VSMM 2000 4-6 October 2000 Softopia, Gifu, Japan

"International Collaboration through Virtual Heritage Technical Applications and Highspeed Connectivity"

#### INFORMATION

For more information, please email the conference Secretariat:

English: <vsmm-sec@vsmm.org>

Japanese: <vsmm-secJ@vsmm.org>

French: <vsmm-secF@vsmm.org>

URL: <<http://www.vsmm.org/vsmm2000>>

#### AUTHOR SCHEDULE

Paper Deadline: 1 May 2000

Acceptance Notification: 10 July 2000

Manuscript Submission: 10 August 2000

VSMM Conference: 4-6 October 2000

The International Society on Virtual Systems and MultiMedia announces the First Call for Papers for VSMM 2000, to be held in Gifu, Japan 4-6 October 2000. This conference will be the 6th International Conference on Virtual Systems and MultiMedia. This year's conference theme will be multifaceted, highlighting Virtual Heritage, Highspeed Connectivity, Technical excellence and commercial collaboration.

#### SPECIAL SESSION ON VIRTUAL HERITAGE

This will be the third Special Session on Virtual Heritage and will explore the virtual reality tools and applications used in Cultural, Natural and

World Heritage. This session has quickly become the industry benchmark for all developments and innovations pertaining to Virtual Heritage, so if your research is in any way related to this field, you are highly encouraged to participate. VSMM has recently launched the Virtual Heritage Network [VHN], a new organisation for the advancement of technological use in heritage applications. VHN will play a substantial role in this session to develop a strong and active virtual heritage community. More information on Virtual Heritage <<http://www.virtualheritage.net>> can be found here.

#### SPECIAL TOUR OF WORLD HERITAGE SITE: SHIRAKAWA - GO.

We are planning a special tour of the world famous Shirakawa Go Grass Huts, a UNESCO World Heritage site. This tour will be an all-day excursion the day before the conference. More on this tour will be posted on the web when available.

#### SPECIAL SESSION ON HIGHSPEED CONNECTIVITY

This new session will explore the use of Highspeed collaborative tools and applications. With the advent of the Internet2, vBNS and other highspeed networks, a great importance is being placed on greater speed and complex sharing across international boundaries. Researchers developing collaborative applications which either utilize this highspeed connectivity or use standard networking topology in an innovative way are highly encouraged to submit papers.

#### TECHNICAL SESSION

This ever-popular session has been the standard of VSMM since 1995 and attracts a large number of high quality papers dealing with many themes including Telemedicine, Medicine, robotics, telepresence, software and hardware innovations and more. This session is open to research related to virtual reality and multimedia.

#### COMMERCIAL COLLABORATION: SPECIAL SESSION ON JAPANESE VR COMMERCIALISATION

This session will focus on the commercial development of the virtual reality industry in Japan. It's focus is to assist all Japanese and International researchers and companies planning to do business in or with Japan. It will include special sessions on incubation programs and opportunities, case studies, funding and technical resources, workshops and a full exhibition of Japanese VR Technologies. The VSMM Society is currently working with many embassies to assist and promote a strong international attendance for this session.

#### SOCIAL ACTIVITIES

Anyone who came to the VSMM98 in Japan can tell you that it was an event not to be missed. Although we can't reveal our secrets just yet, it is assured that we have something up our sleeves that will make VSMM98 pale by comparison. Just to recap VSMM98, we had: Japanese Taiko (Drum Performances) Karaoke Competitions, Official banquets, Onsens (Natural Hotsprings) tours, Traditional Japanese dinners with interactive traditional singing and dancing, technical tours of VR Techno Center Japan, not to mention stargazing in Ancient Castle grounds and visiting restaurants and shops the size of telephone boxes. Ok we're all engineers so we always somehow managed to fit everyone in with room to spare....

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< Electronic Arts Intermix >

Electronic Arts Intermix

542 W 22nd Street, 3rd FL  
NY 10011  
Tel: 212 337 0680  
Fa: 212 337 0679  
URL: <<http://www.eai.org>>

Electronic Arts Intermix (EAI) invites you to visit the Online Catalogue of EAI's collection of artists' video and new media, at <<http://www.eai.org>>

EAI's collection represents a broad survey of international media art, from seminal tapes of the 1960s to new works by young artists of the 1990s. The Online Catalogue is a resource that includes biographies for over 200 artists and descriptions of over 2,500 works.

EAI is a non-profit media arts center that provides the international distribution of an extensive collection of artists' video and new media, a video preservation program, a screening room, and equipment access, among other programs. Please contact us at [info@eai.org](mailto:info@eai.org) for further information.

Tapes are available for rental and purchase in a range of formats. For ordering and price information, or to order directly online, please visit <<http://www.eai.org>>.

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< Sound in Space 2000 >

JoAnn Kuchera Morin and Curtis Roads  
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CREATE Symposium  
Room 1145, Music Building  
University of California  
Santa Barbara CA 93106 USA

Saturday and Sunday, 18-19 March 2000

Center for Research in Electronic Art Technology (CREATE)  
Department of Music, University of California, Santa Barbara USA

The art of sound spatialisation has assumed prime importance in contemporary composition. In the virtual reality of the studio, composers spatialise sounds, lending the illusion of sounds emerging from imaginary environments. These virtual worlds can be brought to the physical space of the concert hall equipped with a multichannel sound projection system.

CREATE is sponsoring a weekend symposium on Sound in Space, 18-19 March 2000. The program will feature presentations by CREATE staff, other University of California researchers, as well as contributed papers from around the world. An octophonic sound system will be available for demonstrations, as well as multitrack players. Evenings are free for open-air dinners in Santa Barbara restaurants.

Registration at the door will be accepted.

Registration fees:  
Presenter: US\$ 75

Non-presenting participant: US\$ 150  
Make checks payable to  
"Regents of the University of California, CREATE account."

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< What's new in Virtual Africa >

URL: <<http://www.olats.org/africa/index.shtml>>

"The River Festival: Encounters on the Mouhoun River" by Camel Zekri & Dominique Chevaucher

'An Encounter between Traditional Arts and New Technologies' :

From January 12th to February 1st 2000, a group of international artists, most of them working and creating art and music with new technologies, meet to travel down the River Mouhoun in Burkina Faso and collaborate with local artists. Together, they will create new works in villages, run workshops with local artists, children in the streets, in schools and homes.

During Nov-Dec 2000 and in May-June 2001, this very same group of artists will tour Europe, together with artists from Burkina Faso met during the trip down the River Mouhoun. This "travelling tour" will be structured around residencies during which the artists will run workshops and meet the local artists in European towns.

The first River Festival took place in Niger in December 1996 (travel down the river), in March 97 and January 98 (tour in France).

10 Artists from Burkina Faso:

Virtual Africa presents the works of a group of artists from Burkina Faso. This selection of sculptures and paintings was part of an exhibition co-organized in Limoges by the Olorun Foundation. Among the participants are: Andre Sanou, Abou Traore, Goudou Bambara, Guy Compaore, Moussa Kabore, Takite Kambou, Ky Siriki, Saliou Traore, Suzanne Oueadraogo, Christophe Sawadogo. As the exhibition shows, their creation, rich and varied, is the reflection of a society itself characterized by a strong cultural diversity.

(Text in French)

The Namibian Painter: Ndasuunje Joseph Shikongeni

After joining the resistance struggle for the Namibian Independence, Shikongeni starts an artistic career and works with the artist Joe Madisia, at the Franco Namibian Cultural Centre. His work is directly inspired by the past and present history of Namibia, and testifies to his people's sufferings.

(Text in English)

Very Soon in Virtual Africa: The interview of Antonio Ole by Barbara Murray

Antonio Ole was born in Angola but his family is half Portuguese half Angolan. His work is very much "an exploration of conditions in Africa and the impact of colonialism". Yet, he refuses to consider art as a mere political weapon. "Art", Ole says, "has the freedom to go further in other directions, searching for horizons and variety. Art is particularly about light".

Barbara Murray is the editor of a young and dynamic journal "Delta

Gallery", published in Harara, Zimbabwe.

(Text in English)

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< Forthcoming in LEONARDO - abstracts >

Forthcoming in LEONARDO Vol. 33, No. 2 (April 2000)

SELECTED ABSTRACTS

"The Garden of Chances": A Visual Ecosystem  
by Guillaume Hutzler, Bernard Gortais and Alexis Drogoul

Abstract

"The Garden of Chances" is a computer-generated artwork that makes a link between the real-world climate and a virtual garden of abstract, colored shapes. When the artwork is functioning all day long and all year round, the spectator can see the evolution of the climate as the time passes. The software has been developed as a simulation of a real ecosystem and it relies on multi-agent techniques. In this article, the authors present the basic principles of the software and explain how they use it as a tool to explore both art processes and multi-agent issues of emergence and interpretation.

On Anamorphosis: Setting Some Things Straight  
By David Topper

Abstract

Recently there has been a revival of anamorphic imagery, notably in its use as a metaphor by postmodern theorists. But often, discussions of anamorphosis are confused, and even wrong. In this article, the author not only focuses upon correcting these errors, but also analyzes our perception of anamorphic images, since there is a dearth of such in the literature. The resulting discussion points out aspects of how we see anamorphs that have never been pointed out before.

Towards a Philosophy of Virtual Reality: Issues Implicit in  
"Consciousness Reframed"  
By Stephen Jones

Abstract

This paper reviews the first "Consciousness Reframed" conference. A number of artists' works in media such as virtual reality and interactive installations are discussed, and various issues relating to "technoetic" artworks are raised. These issues include questions such as the potentially dehumanizing nature of technology, the transcendent states claimed for cyberspace, the nature of immersion, and aspects of the problem of consciousness. The author offers some suggestions regarding how technoetic art might tackle such issues.

\*\*\*\*\*

< Prix Ars Electronica 2000 >

Marie Ruprecht  
Email: <marie.ruprecht@orf.at>  
URL: <http://prixars.orf.at>

With the Prix Ars Electronica, the worlds highest prized competition for computer and multimedia art, the ORF in Upper Austria continues its commitment and initiatives for promoting artistic, creative and

scientific uses of digital media in the third millennium. Computer artists around the world are once again invited to send their works to Linz to compete for the Golden Nicas, Awards of Distinction and Honorary Mentions.

The Prix Ars Electronica 2000 is announced internationally in the categories of .net, Interactive Art, Digital Musics, Computer Animation and Visual Effects, and throughout Austria with the competition cybergeneration - u19 freestyle computing.

Works will be selected by five juries of international experts.

The category Interactive Art is open to all types of current interactive works in any form: installations, performance, audience participation, virtual reality, multimedia, telecommunication, etc. Criteria for judging the works include the form of interaction, interface design, new applications, technical innovations, originality and the significant role of the computer for the interaction.

Please see <<http://prixars.orf.at>> for further information, you will find a detailed description of the Prix Ars Electronica and the procedure how to submit your work.

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< ISEA 2000 - Call for Papers >

ISEA2000, 10th International Symposium on Electronic Art

December 7-10 2000

Atelier d'ART3000 - ENSCI  
ISEA2000  
48, rue Saint Sabin  
75 011 Paris - France

URL: <<http://www.art3000.com>>  
URL: <<http://www.isea.qc.ca>>  
Email: <[isea2000@art3000.com](mailto:isea2000@art3000.com)>

CALL FOR PAPERS AND PARTICIPATION  
Deadline: April 15, 2000

ISEA2000 is organized by ART3000 in collaboration with ISEA - The Inter-Society for the Electronic Arts, with the support and the collaboration of the Ministry of Culture and Communication (DDAT, DAP, DAI, CNC, DMDTS), and in partnership with the Forum des images, CICV Pierre Schaeffer Center, Canadian Cultural Center, ACROE and the General Quebec Delegation.

#### LOCATION

ISEA2000 will be held from December 7-10, 2000 at the Forum des images in Paris as well as other participating venues in the capital.

#### PRESENTATION

ISEA2000 will be a major international event for members of the artistic community involved with new media. It consists of:

- 1 - an international symposium composed of papers and panel sessions, poster sessions, workshops and institutional presentations,
- 2 - a program of exhibitions, concerts, performances, electronic theater, "street scenes" (outdoor activities),



3 - and publications.

#### GENERAL SUBMISSION INFORMATIONS

It is important to include with each proposal:

- a complete list of required equipment,
- a description of how the projects will be financed and produced.

In order to facilitate the selection submissions, ART 3000 will set up a database of the proposals. For this reason it is strongly recommended that submissions include an html/Web presentation of each proposal (one page maximum) which will be available for consultation on the ART3000 Website <<http://www.art3000.com>>.

All submitters whose work is selected will receive a letter of acknowledgment including a request to use materials for ISEA2000 publicity and for their eventual placement in the event archives.

#### SUBMISSION PROCEDURE

Deadline for all submissions : April 15, 2000

To respond to the call for participation, send a proposal accompanied by the application form and all requested documents (see instructions) to the above address.

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< Art Entertainment Network >

URL: <[http://www.walkerart.org/gallery9/webwalker/ww\\_020800.html](http://www.walkerart.org/gallery9/webwalker/ww_020800.html)>

Art Entertainment Network

<<http://aen.walkerart.org>>

Let's Entertain

<<http://www.walkerart.org/va/letsentertain/>>

EAT: Entertainment, Art, Technology

<<http://www.walkerart.org/salons/eat/>>

Sins of Change: Media Arts in Transition, Again

<<http://www.walkerart.org/salons/sinsofchange/>>

mediatheque

<<http://aen.walkerart.org/mediatheque/>>

artwarez

<<http://aen.walkerart.org/artwarez/>>

Empire of Signs

<<http://www.walkerart.org/gallery9/empire/>>

WebWalker

<<http://www.walkerart.org/gallery9/webwalker/>>

The Kitchen

<<http://www.thekitchen.org>>

Opening February 11 and running through April 30, the Walker Art Center presents in the galleries in Minneapolis and online a complex of events that examine--and just plain play with--the intersections between art, entertainment, the network, commerce, and life. During these three months, the work of over 125 artists will be presented as part of:

Let's Entertain: the exhibition in the galleries

Art Entertainment Network: the exhibition online

EAT: Entertainment, Art, Technology an online forum

Sins of Change: Media Arts in Transition, Again: an international symposium at the Walker

mediatheque: your source for 24 x 7 digital arts programming on the Web

artwarez: cool art downloads

## 1. Art Entertainment Network

Art Entertainment Network (AEN) is an online exhibition of more than 40-Web-based artist projects that exploit the convergence of media on the Internet in order to explode the boundaries between art and entertainment--and daily (online) life. All these projects are designed to be viewed, experienced, participated in, and played with online--from Natalie Bookchin's video gamelike "The Intruder" to participatory projects such as Mark Napier's "(c)bots" to new forms of narrative such as Auriea Harvey's "An Anatomy" to Ken Goldberg and Bob Farzin's mysterious "webcam," "Dislocation of Intimacy."

AEN is a concept portal by Steve Dietz, designed by Vivian Selbo, which is a gateway to the projects in the exhibition as well as other artist-created video, audio, and text works from around the Internet, featured "24 x 7" in the online mediatheque. Like any portal, there are the expected features from a search engine to a link of the day, except that in AEN each of these features links to a specific artist project, for instance, one that plays with the notion of a search engine such as Mongrel's "Natural Selection" or a daily link, as in Maciej Wisniewski's "Jackpot."

For the gallery installation, Antenna Design New York, Inc. has extended the idea of a network portal into the gallery to create a physical one--a revolving door that is a kind of portal between the physical installations of Let's Entertain, and the online projects of Art Entertainment Network. As the door turns, different projects "open up," yet the viewer/ambulator always circles back, never actually crossing the threshold into the virtual.

## 2. Entertainment, Art, Technology

Entertainment, Art, Technology (EAT), is an online discussion investigating the reasons we are entertained and the ways entertainment affects our relationship to art and technology.

EAT is inspired by the 1966 organization of the same acronym: Experiments in Art and Technology, founded by engineer Billy Kluver. The Walker's EAT is a contemporary manifestation that considers the dynamic between entertainment, mass media, art, and technology.

No matter what your preferred form of entertainment, its consumption is subject to a basic set of tracts. Each of EAT's six tracts will be addressed for two weeks and led by a different set of invited artists, writers, theorists, and technocultural producers.

Choice: What shall I do today?  
Engagement: Am I having fun yet?  
Competition: Who will win?  
Mischievous: Can I get away with it?  
Surrender: Have I forgotten the real world?  
Sacrifice: Is this worth it?

EAT will be digested on the Walker website once a week as well as in a weekly WebWalker issue. Join us for virtual dinner.

## 3. Sins of Change

Sins of Change: Media Arts in Transition, Again is a two-day international symposium hosted by the Walker Art Center with The Kitchen. As older forms of media such as film and video converge with new digital technologies and networked communications, we are challenged to expand and redefine our critical understanding of the

media and its intersection with the social, cultural, and educational institutions in the 21st century. In 1983, the Walker Art Center hosted Media Arts in Transition, a major national conference focusing on the emerging forms of independent film and video production. The conference examined the technological, social, economic, and aesthetic forces shaping the future of the media arts. Many of the questions posed at the 1983 conference remain relevant today, but their contexts and implications are far broader. Sins of Change: Media Arts in Transition, Again unites curators, academics, and artists from around the world who share their perspective on the issues underlying the state of media arts in transition, again.

Registration is limited. Full details and registration form at <<http://www.walkerart.org/salons/sinsofchange/>>.

#### 4. Let's Entertain

CELEBRITY. DESIRE. SEDUCTION. TRANSGRESSION. Welcome to the pleasure zones of today's gratification-driven consumer society. From the development of urban entertainment districts like Times Square and experiential retail environments such as Nike Town to the cult of celebrity surrounding politics today, everyday life is being transformed into an endless loop of multisensory spectacles and fictions in which we participate with both enjoyment and guilt.

Let's Entertain revolves around the twisted root of popular culture through a diverse selection of multidisciplinary artworks by more than 90 artists from 17 countries, some of them working in the placeless realm of the Internet. Drawing on 25 years of art practices—including Pop, Conceptual process, performance, and appropriation—these artists employ entertainment strategies as a means of critiquing our “thrill-seeking” society as well as a way to address the many complexities of contemporary global cultures. Their works, many of which invite active participation within the galleries, take form beyond simple medium or technique and bypass old distinctions between “high” and “low” art.

The artists in Let's Entertain challenge us not to simply renounce notions of entertainment and pleasure per se, but to understand how such strategies can be used to tell a different story—one that is sweet, amusing and, like a fairy tale, sometimes cruel.

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