



Leonardo Electronic Almanac

Volume 8, No. 10  
October, 2000

Craig Harris, Executive Editor  
Patrick Maun, Gallery Editor/Curator  
Craig Arko, Coordinating Editor  
Michael Punt, LDR Editor-in Chief  
Roger Malina, LDR Executive Editor

Editorial Advisory Board:

Roy Ascott, Michael Naimark, Simon Penny, Greg Garvey,  
Joan Truckenbrod

ISSN #1071-4391

CONTENTS

INTRODUCTION

< This Issue >

Craig Harris

FEATURE ARTICLES

< Leonardo Music Journal 10th Anniversary Supplement >

Nicolas Collins, Jurgen Brauningner,  
Carlos Palombini, Alistair Riddell,  
Ana Maria Rodriguez and others

LEONARDO DIGITAL REVIEWS

< This Month's Reviews >

Michael Punt

OPPORTUNITIES

< Electronic Time Based Art - Carnegie Mellon University School of  
Art >

< Department of Music at Brown University >

< Composer Position, University of Cincinnati >

PUBLICATIONS

< Art, Technology, Consciousness, ed. by Roy Ascott >

< Year Zero One Forum Issue #7 >

ANNOUNCEMENTS

< ArtCrawl.com >

< Call for Submissions: 2nd Outer Limits Film and Video Series >

< Workshop: Experimenting in Arts and Sciences >

< World-Information Exhibition - Vienna >

< Netmage >

< New Electronic Scientific Art Journal - The Secrets of  
Perfection >

< ISEA2000 >

< OLATS News >

ACKNOWLEDGMENTS  
LEA WORLD WIDE WEB ACCESS  
LEA PUBLISHING & SUBSCRIPTION INFORMATION

=====

INTRODUCTION
--------------

=====

< This Issue >

Craig Harris, Executive Editor

Leonardo Electronic Almanac  
Volume 8, Number 10  
Introduction

This issue of Leonardo Electronic Almanac is a supplement to the 10th Anniversary issue of "Leonardo Music Journal," featuring contributions by Nicolas Collins, Jurgen Brauningger, Carlos Palombini, Alistair Riddell, Ana Maria Rodriguez and others. This collection provides a remarkable addition to the hard copy journal, and represents a great convergence of publication media focusing on current activities in the realm of music and new media. In addition, Michael Punt provides insights into reviews appearing in Leonardo Digital Reviews this month. Several opportunities and announcements fill out the issue.

=====

FEATURE ARTICLES
------------------

=====

< Leonardo Music Journal 10th Anniversary Supplement >

Nicolas Collins, Jurgen Brauningger,  
Carlos Palombini, Alistair Riddell,  
Ana Maria Rodriguez and others

Happy Birthday, LMJ!

This year marks an anniversary of note for Leonardo Music Journal -- for 10 years now, the LMJ series has been devoted to aesthetic and technical issues in contemporary music and sonic arts. Currently under the editorship of Nicolas Collins, each thematic volume features artists/writers from around the world, representing a wide range of stylistic viewpoints, and includes an audio CD or CD-ROM. LMJ is available by subscription from the MIT Press <<http://mitpress.mit.edu/>>. Back issues are also available from the Electronic Music Foundation <<http://cdemusic.org/>>. LMJ's 10th anniversary will be celebrated in a variety of ways this year, starting with the publication of LMJ10 "Southern Cones: Music out of Africa and South America" and continuing with online activities, here in LEA, in fineArtforum (fAf) and elsewhere, and with events on the East and West Coasts of the U.S. Check out the LMJ website <<http://mitpress.mit.edu/Leonardo/lmj/sound.html>> for updates on anniversary activities. A full list of the contributors to 10 Years of

LMJ Volumes, along with tables of contents, abstracts, CD content lists and related materials are available on the LMJ site. In addition to materials related to the first 10 years of LMJ, we also present calls for papers for the 2001 and 2002 issues: the "Not Necessarily English Music" issue and the "Pleasure" issue.

Southern Cones: Music out of Africa and South America  
LMJ Volume 10, 2000

LMJ 10, the journal's tenth-anniversary volume, shifts the focus away from technological music's traditionally Eurocentric domain and concentrates instead on contributions to modern music coming out of Africa and South America. LMJ 10 addresses the idea that access to and attitudes toward technology shift radically with geography, causing both predictable and unexpected effects on the arts. This volume includes articles by Coriun Aharonian, Lucio Edilberto Cuellar Camargo, Damian Keller, George Lewis, Lukas Ligeti, Neil McLachlan, Artemis Moroni and others, O'dyke Nzewi, Carlos Palombini, Daniel Velasco and Jurgen Brauninger, and an introduction by Editor-in-Chief Nic Collins. Extract of Nic's Intro. Extract of Jurgen's Intro.

Abstracts of all of these articles, along with the full texts of Nic's and Jurgen's introductions, are available online.

LMJ 10 Compact Disc

LMJ 10 includes the audio CD Southern Cones: Music out of Africa and South America. The CD, curated by Jurgen Brauninger, features music by Lukas Ligeti and BETA FOLY; Diego Luzuriaga; FELEMA: Mark Grimshaw, Monde Lex Futshane, Monde Lex Futshane; Eduardo Reck Miranda; Daniel Wyman; Damian Keller; Aldo Brizzi; Jurgen Brauninger; Rodrigo Sigal; TIMELESS: Bruce Cassidy and Pops Mohamed; Didier Guigue; Kurt Dahlke and BETA FOLY.

On-Line Materials

Here, in Leonardo Electronic Almanac, we present supplemental materials to LMJ10: (1) a text co-authored by Brazilian musicologist Carlos Palombini and Australian composer Alistair Riddell entitled "Alistair Riddell: Dave Reviews," and (2) a text by composer Ana Maria Rodriguez, who discusses the inspiration behind some of her works in "The Ambivalence of Technology" (see below for Abstracts).

Alistair Riddell: Dave Reviews  
by Carlos Palombini and Alistair Riddell

ABSTRACT: Palombini and Riddell narrate their respective experiences as listener and author of Dave Reviews, an electronic piece created in Australia from materials collected in the United States. Musical communication, the authors argue, is largely circumstantial and musicality is a function of one's openness to hearing. This article is accompanied by a sound file of Riddell's CD piece Dave Reviews.

The Ambivalence of Technology  
by Ana Maria Rodriguez

ABSTRACT: The author discusses the relationship between music and technology in her work, focusing on the aspects of working with computers and technology that act as a conceptual basis for her work.

More by LMJ10 Contributors

"Festival l'eau (the River Festival)," organized by Camel Zekri. In early 2000, a group of artists working in new technologies traveled down the Mouhoun River in Burkina Faso, Africa, to join local artists in creating works of music, photography and other media. Artists and composers Camel Zekri, Atau Tanaka, Edwin van der Heide, Zack Settle and Aly Keita (whose work appears on the LMJ10 CD) and others participated.

Afrique Virtuelle (Virtual Africa). This multimedia project focuses on the artists and composers of Africa, as well as others who have been inspired by African art.

"Fancy at Net -- The Electronic Carnival," by Artemis Moroni, Jose Augusto Mannis and Paulo Gomide Cohn. The authors describe the "Electronic Carnival," a 1994 network project in which participants interacted as masked actors in a play or buffoons in a carnival. Interactions took place utilizing text, music and images.

"AtoContAto: Live Performance with a Gesture Interface based on Tap Dance Control," by Jonatas Manzolini, Artemis Moroni and Christiane Matallo. AtoContAto, a combination of the Portuguese words for act and contact, was a multimedia performance in a pair of interactive, electronic tap shoes produced sound material in real time.

Additional materials related to LMJ10 are available online. Visit <<http://mitpress.mit.edu/e-journals/Leonardo/lmj/lmj10.html>> for descriptions and links.

For more information about Leonardo Music Journal, visit the LMJ website at <<http://mitpress.mit.edu/Leonardo/lmj/sound.html>>.

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

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

=====

LEONARDO DIGITAL REVIEWS
2000.10

Editor-in Chief: Michael Punt  
Executive Editor: Roger Malina  
Managing Editor: Bryony Dalefield  
Web Editor: Sudhira Hay

As the process of reconstructing Leonardo Digital Reviews in relation to the changing intellectual environment of the web progresses it seemed timely to reaffirm our mission. It also seems timely to publish it here this month:

"Leonardo Digital Reviews is the work of an international panel of scholars and professionals invited from a wide range of disciplines to review books, exhibitions, CD Roms, web sites, and conferences. Collectively they represent an intellectual commitment to engaging with the emergent debates and manifestations that are the consequences of the convergence of the arts, science and technology.

The Leonardo Digital Reviews website is the place where these reviews are received and posted as they arrive. Subject to the editorial processes, many are also printed in Leonardo to reach a different constituency and form part of the Leonardo archive. Increasingly this site will also be used for ambitious projects intended reconsider the practice of reviewing in the light of growing interdisciplinarity and emergent technologies of communication and distribution.

To ensure its usefulness to other professionals Leonardo Digital Reviews insists on its independence from the material it covers, however the editor is always pleased to hear from artists, curators and publishers who have material that the panel might find appropriate for review."

Currently we have a very strong international panel of scholars, scientists and artists whose expertise range across disciplines and historical specialism as is apparent from this months postings. Wilfred Niels Arnold, Professor of Biochemistry at the University of Kansas Medical Center has provided a scholarly reflection on Ames-Lewis' account of the Quattrocento drawing that is, in the context of LDR, coextensive with a critical overview of the past decade of Ars Electronica brought to our attention by Timothy Druckrey and reviewed by Yvonne Spielmann. We are especially grateful that she has also found time this month to review the journal Digital Creativity, which is also supported by members of Leonardo community. Eugene Thacker's review of The Robot in the Garden: Telerobotics and Telepistemology in the Age of the Internet is one of several that we hope to publish in the near future as a broad response to this important book addressing a quite specific cultural manifestation. Sean Cubitt's review of Handel to Hendrix: The Composer in the Public Sphere, not only marks a significant and far reaching book by one of the most interesting cultural historians writing at the moment, but also Sean's own departure to New Zealand to take up a new appointment as Professor of Screen and Media Studies at The University of Waikato. As ever Leonardo Digital Reviews is grateful for the intellectual energy of its panel and we hope that the selections of reviews are of continuing relevance and interest to those concerned with the emergent debates and manifestations that are the consequences of the convergence of the arts, science and technology.

In this month's reviews:

Drawing in Early Renaissance Italy by Francis Ames-Lewis  
Reviewed by Wilfred Niels Arnold

Ars Electronica: Facing the Future

The Robot in the Garden: Telerobotics and Telepistemology in the Age  
of the Internet  
by Ken Goldberg  
Reviewed by Eugene Thacker

From Handel to Hendrix: The Composer in the Public Sphere  
by Michael Chanan  
Reviewed by Sean Cubitt

Journal Review: Digital Creativity  
edited by Colin Beardon and Lone Malmborg  
Reviewed by Yvonne Spielmann

=====  
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 <[ldr@Leonardo.org](mailto:ldr@Leonardo.org)>

=====

OPPORTUNITIES
---------------

=====

< Electronic Time Based Art - Carnegie Mellon University School of Art >

Faculty Search - ETB  
School of Art  
Carnegie Mellon University  
Pittsburgh, PA 15213-3890  
Additional Programmatic Information: <<http://www-art.cfa.cmu.edu>>

Tenure-Track Faculty Position - Electronic Time Based Art

Carnegie Mellon University School of Art

The School of Art at Carnegie Mellon University is seeking to fill a full time tenure track position in its Electronic Time Based Art area. We are seeking a dynamic individual working in: media performance, interactivity, VR, netart or other computer art forms. Artists with significant track record in other digital/electronic forms or qualified for joint appointments in electronic art and sciences, engineering, HCI or other fields will also be considered. A multidisciplinary orientation, conceptual strengths and contextual sensibilities are sought to teach freshman through graduate students.

Qualifications: Advanced Degree or equivalent. University level teaching experience required beyond teaching assistant. A versatile artist with a significant digital/electronic, time based media art background and exhibition record. Affirmative Action, Equal Opportunity Employer, women and minorities encouraged to apply.

Appointment Level: Assistant/Associate Professor Level tenure-track position beginning August 27, 2001.

Salary and Benefits: Nationally competitive and commensurate with experience.

Applications To Include:

- Letter of application with teaching philosophy.
- Curriculum Vitae
- Names/addresses / telephone numbers of 3 references (no recommendation letters,)
- Documentation of artwork: Up to 20 slides and/or 10 minutes of time-based media of applicants work (VHS, analogue audio cassette, Macintosh formatted computer files. Netscape is our default browser.)
- No student work.
- Self Addressed Stamped Envelope for return of materials.

Application Deadline: Feb 1, 2001.

\*\*\*\*\*

< Department of Music at Brown University >

For detailed information about the program see:

<[http://www.brown.edu/Departments/Music/grad\\_computer.html](http://www.brown.edu/Departments/Music/grad_computer.html)>

Of interest to potential students or teachers on the SEAMUS list:

The Department of Music at Brown University offers a graduate program at the Master of Arts level in Computer Music and Multimedia Composition. The program focuses on the production of original works exploring the use of digital music and sound in combination with images, text, and movement. We are especially interested in the creative use of real-time audio and multimedia systems for performance and installation.

Application deadline: January 1, 2001. Financial aid is available.

\*\*\*\*\*

< Composer Position, University of Cincinnati >

Send letter and resume to:  
Univ of Cincinnati  
Robert Zierolf  
Division Head of Composition, Musicology, and Theory  
College-Conservatory of Music  
PO Box 210003, Cincinnati, OH  
45221-0003

Faculty appointment (tenure-track) sought from composers artistically recognized through distinguished record of professional accomplishment or outstanding promise.

Duties include teaching composition and composition-related courses according to expertise.

Salary commensurate with experience.

No scores or recordings until requested.

Application deadline: Dec. 15, 2000

AA/EOE

=====

PUBLICATIONS

=====

< Art, Technology, Consciousness, ed. by Roy Ascott >

Professor Roy Ascott  
Tel/fax +44 (0)1633 432174  
Tri-band: +44 (0)7967 148719  
Email: <[roy\\_ascott@compuserve.com](mailto:roy_ascott@compuserve.com)>  
URL: <<http://www.caiia-star.net>>

Newly published:  
Art, Technology, Consciousness  
mind@large  
Roy Ascott (ed)  
URL: <<http://www.intellectbooks.com/authors/ascott/mindatlg.htm>>

Within a technological context, this volume addresses contemporary

theories of consciousness, subjective experience, the creation of meaning and emotion, and relationships between cognition and location. Its focus is both on and beyond the digital culture, seeking to assimilate new ideas emanating from the physical sciences as well as embracing spiritual and artistic aspects of human experience. Developing on the studies published in Roy Ascott's successful Reframing Consciousness, the book documents the very latest work from those connected with the internationally acclaimed CAiiA-STAR centre and its conferences. Their artistic and theoretical research in new media and art includes aspects of:

- ¥ artificial life
- ¥ robotics
- ¥ technoetics
- ¥ performance
- ¥ computer music
- ¥ intelligent architecture
- ¥ telematic art

With profound insights for those in fields of Art, Media and Design - both academics and professionals - this book will also provide new ideas for software designers working on material to be used by the arts community.

and now in paper back:

Reframing Consciousness  
Art, mind and technology  
Roy Ascott (ed)  
URL: <<http://www.intellectbooks.com/authors/ascott/refram.htm>>

We are in the middle of a process of complex cultural transformation, but to what extent is this matched by the transformation in the way we see ourselves? This book covers a wide-ranging discussion on the interaction between Art, Science and Technology, and goes on to challenge assumptions about 'reality'. Loosely themed around four key elements of Mind, Body, Art and Values, the editor leads the investigation through the familiar territories of interactive media and artificial life, combining them with new and ancient ideas about creativity and personal identity. The contributing authors number over sixty highly respected practitioners and theorists in art and science, bringing to the subject a stimulating diversity of approach and a rich background of knowledge. Art has long been preoccupied with questions involving the mind and consciousness. But it is fast finding that new technology, creatively applied, brings new possibilities to bear. This volume provides a strong foundation for the debates that are sure to follow in this field.

\*\*\*\*\*

< Year Zero One Forum Issue #7 >

Year Zero One Forum Issue #7  
URL: <<http://www.year01.com/forum.htm>>

Year Zero One announces the launch of Issue #7, the sixth edition of our forum for dialogue about contemporary art practice and digital culture through on-line critical reviews, essays and news.

Featured in the current issue:

GROWING THINGS @BANFF  
Report on a gathering of artists and scientists at the Banff New Media Institute which focused on the accelerated growth of bio and nano tech



Reviewed by Sasha Wentges

CREATING SPACE FOR HEALTHY COMMUNITIES

A survey of unique projects by women artists which push the boundaries of traditional art 'space'.

Reviewed by Suzanne Farkas

SURGE

A review of a collaborative project by filmmaker Barbara Sternberg and installation/performance artist Rae Davis at the Koffler Gallery

Reviewed by Suzanne Farkas

MOUCHETTE

Will she ever be rich enough to own herself?

News about Mouchette and the drivedrive.org sponsored campaign to trademark her name.

OF SHIFTING SHADOWS

CD ROM launch at InterAccess by Gita Hashemi. Returning to the 1979 Iranian Revolution through an exilic journey in memory and history

YEAR ZERO ONE is an on-line artist run centre which operates as a network for the dissemination of digital culture and new media through web based exhibitions, an extensive media arts directory, and the YEAR01 Forum - an electronic art journal.

=====

ANNOUNCEMENTS

=====

< ArtCrawl.com >

ArtCrawl.com
12700 Nicollet Ave.
South, Burnsville, MN 55337, USA
Tel: (952) 882-8100
Fax: (952) 890-5722,
E-mail: <info@ArtCrawl.com>

Established internet art broker extends exposure for emerging artists. Emerging artists subscribing to ArtCrawl.com are now listed on the newly released BuyArt.com.

On BuyArt.com, a site expressly designed for art industry professionals, registered members find information about where to buy primary, secondary and emerging artist's artwork.

The exposure generated on BuyArt.com, in conjunction with their existing presence on Doubletakegallery.com, gives emerging artists contact with all areas of the buying public; individual collectors, publishers, gallery owners, art dealers, distributors and interior designers.

This cross-channel marketing approach gives independent artists broader exposure via the World Wide Web.

< Call for Submissions: 2nd Outer Limits Film and Video Series >

Outer Limits
c/o Video Lounge

PO Box 1220  
Canal Street Station  
New York, NY 10013  
USA  
Email: <outerlimits@inorbit.com>  
URL: <www.videolounge.org>

CALL FOR ENTRIES

Submit Short Film and Video and Proposals for Curated Programs to 2nd  
Outer Limits Film and Video Series  
Spring 2001  
New York City  
Deadline: Dec. 22, 2000

Submit short videos and films to the second Outer Limits Film and  
Video Series, taking place in Spring 2001 in New York City.

Outer Limits is a collaboratively organized series of short  
experimental, documentary, animation and independent narrative film  
and video, with an emphasis on work from the far geographic and  
cultural reaches.

The 2001 series will focus on (but is not limited to) three areas of  
the global experience:

- 1) Global tourism and tourists
- 2) Individualism, eccentrics and vernacular culture
- 3) Time and distance (including a program of very short works that  
demonstrate what can be accomplished within the common expression  
"in five minutes" - works made specifically for this program are  
particularly encouraged).

Send NTSC or PAL VHS tapes and brief description by Dec. 22, 2000 to  
the above address.

Also considering proposals for 60-90 minute programs of short works  
organized by film and video collectives, festivals, and curators,  
exploring the above themes or featuring work from other countries,  
cities and regions (submit proposals via e-mail).

Outer Limits is organized by Video Lounge, the New York Animation  
Festival, and Perimeter Media + Culture Projects.

\*\*\*\*\*

< Workshop: Experimenting in Arts and Sciences >

Robert Zwijnenberg  
Tel: 31 (0)20 6827192  
Email address: <R.Zwijnenberg@lk.unimaas.nl>

Geert Somsen  
Tel: 31 (0)43 3883314  
Email address: <G.Somsen@history.unimaas.nl>

Carlijn Diesfeldt  
Workshop assistant  
Email address: <C.Diesfeldt@student.unimaas.nl>

Experimenting in Arts and Sciences: An International Workshop  
organized by Ruth Benschop, Geert Somsen and Robert Zwijnenberg at the  
Universiteit Maastricht.

## Aims and Background

The analysis of art and the analysis of science are usually distinct academic endeavors. Explorations within art and explorations within science seem to be even less related activities. One can regret the former situation from an interdisciplinary point of view. But one can actually deny the second assertion on closer observation.

Historically, the arts and sciences have been quite intimately connected phenomena, as is already indicated by the very term "art", which used to refer to many areas that now are classified as "science". But also in more recent periods, there seem to have been, and still are, many more congruences and cross-links than appear on first sight. This workshop aims to bring the two cultural spheres (back) into a common perspective by examining the role of experiment in the arts and the sciences. By bringing together scholars who study arts and/or sciences and who have a special interest in experimentation, it intends to create a fresh view on two seemingly disparate domains.

Experiment provides a most suitable site for a productive encounter of art and science as subjects of study. After all, both artists and scientists are engaged in inquiry, in the manipulation of material objects, and in probing the boundaries of representation and intervention activities that they themselves, from time to time, call "experimental". Also historically, experiment seems to have been the prime locus where mutual influence and exchange of ideas and practices have taken place. From Leonardo to Von Hagens, experimentation has formed an important common ground for the interaction of art and science.

The questions raised by these considerations are exactly the issues that the workshop would like to address: What counts as experiment in all of these instances? What functions do experiments perform within the various strands of art and science? What do experimenters in both areas aim at? Whom do they speak to? What different criteria are formulated for what is a 'good' experiment? What are the ideals connected to experimentation? What is the virtue of being 'experimental' in both the arts and the sciences? Without trying to find definitive answers, an exploration of these issues can reveal the rich domain of similarities and dissimilarities of experimentation in art and science.

The workshop will undermine some hidden assumptions and oppositional clichés about art and science. For example, the received view of science as being methodical, conventional and rigid, with art being creative, unconventional and open-ended, may well have to yield to observations of the conventional characteristics of art and the creative characteristics of science. A juxtaposition of contributions on experimentation in arts and sciences, so far analyzed separately, thus promises to produce novel and important insights. The aim of the workshop is to encourage a theoretical approach to experimentation in arts and sciences. A discussion of remarkable examples of experiments in which arts and science meet, is but one of the many options open to participants to do this.

The workshop itself will be experimental, in that it attempts to explore the possible conformities and unconformities of the role of experimentation in the arts and sciences. The outcome of this inquiry is thus by no means fixed. Taken together, the contributions to the workshop will form a unique and revealing ensemble that opens exciting vistas on a hitherto underexplored meeting place.

## Places and Times

The workshop will be held at the Faculty of Arts and Sciences of Universiteit Maastricht, located in the beautiful old town of Maastricht, on January 25 and 26, 2001. Admission is free, but regrettably we cannot afford to reimburse cost of travel and accommodation. However, if necessary for raising travel funds, we can provide an official invitation. There will be a workshop dinner for all participants on the night of the 25th and lunches and refreshments are offered during the day. Participants are kindly requested to confirm their participation. They have to respond to the following e-mail address: <C.Diesfeldt@student.unimaas.nl>.

\*\*\*\*\*  
< World-Information Exhibition - Vienna >

WORLD-INFORMATION.ORG @ Vienna  
Exhibition, Forum, Events  
Institute for New Culture Technologies/Public Netbase  
Museumsquartier  
Museumsplatz 1  
A-1070 Vienna, Austria  
Tel: +43 1 522 18 34  
Email: <info@world-information.org>  
URL: <http://world-information.org>

Opening                    November 23, 2000; 7 p.m.  
Exhibition                WORLD-INFORMATION EXHIBITION  
Duration                  November 24 - December 10, 2000  
Discussion                WORLD-INFORMATION FORUM  
                              Friday, November 24, 2000,  
                              2 p.m. - 8 p.m.

Party                      PureData Ensemble  
                              Friday, November 24, 2000,  
                              8 p.m (open end)

Place                      Technical Museum Vienna  
                              Mariahilferstrasse 212  
                              A-1140 Vienna Opening Hours:  
                              Monday-Saturday 9 a.m.- 6 p.m.;  
                              Thursday 9 a.m. - 8 p.m.;  
                              Sunday and holidays  
                              10 a.m. - 6 p.m.

Admission fee            Students: ATS 60  
                              Adults: ATS 120  
                              Groups: ATS 90

#### WORLD-INFORMATION EXHIBITION

"What exactly is the internet? Who controls it and how does it work? In what ways do new technologies transform our society? What is the impact of these technologies on daily life, work, art, politics and economics? What will the cultural heritage of the future be?"

From November 24 to December 10, 2000, the WORLD-INFORMATION EXHIBITION will take place in Vienna's Technical Museum. The theme of this exhibition, which is divided into three parts, is the development of new information and communication technologies. The project is under the patronage of UNESCO and has been initiated by the Institute for New Culture Technologies / Public Netbase, Vienna.

Through installations and artistic works, the WORLD-INFORMATION EXHIBITION demonstrates today's world of information and its possibilities and effects on all aspects of life: the private environment, the workplace, politics, the economy, education, science and art.

The exhibition was first shown in Brussels in July 2000.

The first part of the exhibition - World Infostructure - takes us into the cultural and technological foundations of our global Internet society. The journey into the world of information begins with the alphabet and travels via Internet to the most recently developed high-end technologies. Through a highly informative presentation, visitors experience how information resources extend throughout the world, and to where and in which forms the data streams flow.

Future Heritage - the second part of the exhibition - helps to analyze the cultural heritage of tomorrow. This section concentrates on extremely diverse expressions and forms - created by artists such as RTMark (USA), Ingo Gunther (Germany/USA), Oliver Ressler (Austria), Critical Art Ensemble (USA) and Marko Peljhan (Slovenia) that demonstrate interaction between information technologies and electronic networks.

The exhibition's third part - World C4U - is defined by state-of-the-art security and control technologies. Command, Control, Computer and Communication (C4) are the keywords for the visitors' encounter with technologies like electronic voice recognition, digital finger printing and the iris scan. During their tour of the exhibition, visitors' data tracks are recorded via an integrated closed circuit TV system; this ultimately leads to everyone getting to "meet" their virtual double.

#### WORLD-INFORMATION FORUM

In addition to the exhibition, the WORLD-INFORMATION FORUM will be held at Vienna's Technical Museum on November 24, 2000, from 2 p.m. until 8 p.m. At the WORLD-INFORMATION FORUM, the overall effects of the new information and communication technologies on society will be discussed. Views on the continuing development of these technologies will be given, and the political and economic aspects and influences will be analyzed by experts from science and politics. Speakers include Ben Bagdikian from the Graduate School of Journalism at the University of California (USA), and Kunda Dixit, director of Panos South Asia and publisher of the Nepal Times (Nepal), and Steve Wright, director of the OMEGA foundation (UK). Further contributions will be provided by representatives of online media and by media activists, including Hito Steyerl, publicist and filmmaker (Germany), Alice Dvorske Initiative Against Economic Globalisation (INPEG), (Czech Republic), Marion Hamm, IndyMedia (UK), and a representative of APC, who will share their experience as independent cultural organizations.

Another highlight is the PureData Ensemble Party at 8 p.m., with World Radio Remote Audio System, one of the first interfaces for online jamming.

\*\*\*\*\*

< Netmage >

Netmage - Link Project  
Via Fioravanti 14, 40129 Bologna, Italia  
Telfax ++39.051.352330 -370971  
Email: <netmage@linkproject.org>  
URL: <http://www.linkproject.org/netmage>

URL: <<http://www.netmage.it>> (from 23th of november 2000)

What is Netmage?

Netmage is the first international Italian festival dedicated to new forms of creativity related to technological, social and communication innovation.

Netmage is planned as a multi-form event that over a period of 10 days offers TV and web projects, discussion arenas, concerts, art installations, film and video projections, performances and mixed media.

Netmage is divided into three sections that cross different expressive areas- visual arts, cinema, television, post-rave culture and entertainment- without differentiating between projects thought of and created for different circuits and different audiences. The differentiations will rather be based on the convergence between languages and expressive devices:

- INTERNATIONAL COMPETITION
- FORUM
- MEDIA MAGICA

#### 1) INTERNATIONAL COMPETITION

The competition is directed towards projects on audio-visual area (cinema, video, TV, mixed media) and Web area (web-design, network projects, portals) Among 400 works from all over the world, about 100 audio-visual products has been selected and included in the Netmage program, and the best 50 web projects will be available on the public demand in the web area.

#### 2) FORUM

The forum is divided into different discussion panel. The forum will act as a meeting, interaction and confrontation point between productive and economical realities and the main authors who create and work in this field. Sections on the French scene (coord. by Nini Candalino), Italian (coord. by Link), and British scene (in collaboration with onedotzero - London), on the experience of Linz Ars Electronica festival and on television and innovative channels in Europe.

#### 3) MEDIA MAGICA (MEDIA MAGIC)

Media Magica is a project dedicated to exhibitions conceived as a real festival within the Festival. Media Magica is articulated in a series of single exhibition modules: video and film retrospectives, multimedia installations, audio/video performances and live shows by international electronic music artists whose works have been selected by Netmage for their quality, poetical depth, technical competence, and intensity of expressive research.

THE ORGANIZERS: LINK PROJECT

Netmage was created and planned a by Link Project as part of the official Bologna European Cultural Capital for the year 2000 program.

Linkproject is an independent cultural centre that since 1994 operates in the field of organization of cultural events, and promotes interactions between different creative spheres: music, visual and performing arts, cinema, communication systems. Linkproject, that has more than 40.000 members and an average yearly attendance of 150.000

visitors, is becoming a major landmark, in Italy, for a wide range of audiences. Linkproject has also developed in the recent years collaborations and exchanges with a network of international associations and institutions throughout the world.

\*\*\*\*\*  
< New Electronic Scientific Art Journal - The Secrets of  
Perfection >

URL: <<http://www.is.lt/jurate/titulinis.html>>

The first edition of the new electronic scientific art journal 'The Secrets of Perfection' is out. Please visit our website above.

\*\*\*\*\*  
< ISEA2000 >

ISEA2000 revelation

Visit <<http://www.isea2000.com>> to have a complete program.

Press relations:

Virginie Gallon and Eliza Kosmala

Tel.: 01 46 48 66 36

Email: <[eliza@art3000.com](mailto:eliza@art3000.com)>

Art digital event!

After Helsinki, Montreal, Chicago, Liverpool - ISEA (International Symposium on Electronic Art) will be held for the first time ever in France, organised by ART3000.

An International Symposium  
30 countries represented

7th-10th December-Forum des Images  
8th December-UNESCO  
Associated artistic events from December the 1st to the 31st.

Papers, panels, seminars, individual presentations video, musical sessions, concerts, web-sites and CD-ROM presentations

With 250 presenters / 60 papers / 15 panels / 70 individual presentations / 7 institutional presentations / 10 seminars.

\*\*\*\*\*  
< OLATS News >

1 - Pioneers and Pathbreakers: Pierre Schaeffer  
URL: <<http://www.olats.org/setF4.html>>

Pierre Schaeffer or the "inventor" of musique concrete. Pierre Couprie has established a detailed notice with biography, list of works, bibliography, theoretical concept and more.

2 - Symposium : Art in the Post-biological Era  
URL: <<http://www.olats.org>>

December 12th and 13th 2000

Mediatheque de l'Ensba  
CID, Palais des Etudes, Escalier droite, 1er etage  
14, rue Bonaparte  
75006 Paris

Entrance free in the limits of available seats.

The symposium is organized by OLATS and CAiiA-STAR in cooperation with the Mediatheque of the Ecole nationale superieure des beaux-arts (Paris National Art School).

Following the biological evolution, then the cultural and social evolution (from the first prehistorical tools up to nowadays), we are entering a new phase in which the future of Humans is framed by technologies, among which the biotechnologies.

With his theory of evolution, Darwin had confronted us with the continuum of the living... and with the necessity to redefine ourselves, as humans, in regard of other animals and, specially, the mamals. The technologies around us that emerged from cybernetics (telecomputation, artificial life, robotics) have lead us to a confrontation with the machine, the organic and the inorganic. Today, the biotechnologies confront us with the creation of new species, "artificial" living systems, that could, may be, give birth to a new "human". In this continuum between matter and life, carbon-based system and silicon-based system, a new way to deal with consciousness is emerging, toward a technoetic.

Those issues, central to the techno-sciences researches, the political and social debates, are also at the heart of art practices, be they Internet-based, or bio-technological related, or in connection with artificial life, or even with this very ancient art that is dance.

During those two days, through the presentations of the researches and artworks of the artists members of the research group CAiiA-STAR, this symposium will examine the current creations and explore the emerging art practices within the field of art related to techno-sciences : biotechnological art, online creation, virtual space - physical space relationships, links between ancient myths and contemporary practives, approaches to a consciousness reframed by contemporary technologies,etc.

=====

| ACKNOWLEDGMENTS |  
| |

=====

LEA and Leonardo/ISAST gratefully acknowledges Al Smith and The Malina Trust for their support of Leonardo Electronic Almanac.

---

| LEA |  
| WORLD WIDE WEB |  
| ACCESS |  
| |

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

---



LEA
PUBLISHING &
SUBSCRIPTION
INFORMATION

Editorial Address:

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

---

Copyright (2000), Leonardo, the International Society for the Arts,  
Sciences and Technology

All Rights Reserved.

Leonardo Electronic Almanac is published by:

The MIT Press Journals  
Five Cambridge Center  
Cambridge, MA 02142 USA

Posting of this journal is prohibited without permission of  
Leonardo/ISAST, except for the posting of news and events listings  
which have been independently received. Leonardo/ISAST and the MIT  
Press give institutions permission to offer access to LEA within the  
organization through such resources as restricted local gopher and  
mosaic services. Open access to other individuals and organizations is  
not permitted.

---

< Ordering Information >

Leonardo Electronic Almanac is free to Leonardo/ISAST members and to  
subscribers to the journal Leonardo for the 1999 subscription year.  
The rate for Non-Leonardo individual subscribers is \$35.00, and for  
Non-Leonardo institutional subscribers the rate is \$50.00. All  
subscriptions are entered for the calendar year only.

Send orders to: <journals-orders@mit.edu>

Please include full mailing address or MIT Press account number,  
telephone and fax numbers, and e-mail address. Please send  
VISA/MasterCard information as well.

---

ADVERTISING

Individuals and institutions interested in advertising in Leonardo  
Electronic Almanac, either in the distributed text version or on the  
World Wide Web site should contact <journals-info@mit.edu> at MIT  
Press for details.

=====  
< End of Leonardo Electronic Almanac 8(10) >  
=====