



Leonardo Electronic Almanac

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February, 2000

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INTRODUCTION

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< This Issue >

Craig Harris, Executive Editor

With LEA Volume 8 Number 2 we present two fascinating perspectives on space art. With Michael Benson's "A Look Back at Day Zero" we explore weightlessness in a step into the domain of zero gravity arts. Leah Lubin presents Part I in a three-part series entitled "An Artist's View of Space Science." Leah peruses space science in text and in paintings. Part II will get more into what the paintings say, and will also present to the Leonardo readers her new series called "Galactic Mysteries." In combination with Michael Punt's rich selection of reviews we expand the scope of this issue to include reframing consciousness, time travelling, digital dreams, and the complex research environment in contemporary Russia.

Enjoy the issue!

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FEATURE ARTICLES

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< An Artist's View of Space Science Part I >
by Leah Lubin

Leah Lubin
Tel: 650-851-0351
Email: <leah_lubin@worldnet.att.net>
URL: <http://home.att.net/~leah_lubin/index.html>

It was a cool Monday night in January 1998, and the NASA Ames in Mountain View, California was brightly lit.

I was pacing the floor of the lecture room, nervous about my upcoming speech (Refer to "I Paint The Cosmos", Leonardo Electronic Almanac, Volume 6, No. 3, March, 1998 for helpful background information). Mike Mosher composed and smiling, Trudy Myrrh focused, hospitable and welcoming, as we watched the hall fill up with our audience for the night.

Our show, "Artists Uninhibited View Of Space Science", included an exhibit of paintings on canvas (mine), Myrrh's imagery on translucent acrylic, Mike's "Flight Paths", an eclectic narrative with historical and semiconductor imagery in a computer based installation behind a mural-like facade and "Space|RACE", an interactive multimedia exhibit by C. Gaiter (This artist being from out of town did not attend the show or lecture in person).

Our collaborative show was in it's third month and this was the night that the artist voice would be heard. What were we trying to say with our art? What were our interests and inspirations where some of the

questions we were going to address?

To round out the evening, we invited Dr. Chris McKay, planetary scientist with the Space Science Division of NASA Ames, a popular speaker on Mars research and active scientist in the field.

I noticed our curator, NASA Ames own exhibit hall boss Jeff Cross, responsible for the exhibit hall content and look, from a billion dollar "moon rock" to pieces of space craft and displays that educate and excite. He had been so generous with his time and exhibit space. This night found him comfortably sitting in the audience watching us, he seemed pleased.

Trudy Myrrh welcomed us all and introduced the order of the evening program. First to speak was Dr. McKay, followed by me, the one to conceive the idea of the show, it's visionary creator willing to go out and sell NASA on the idea of moving aside their exhibit for four months to let us show our art work. Then Mike, followed by Trudy were to speak, rounding out the evening.

The audience seemed ready. The lights were dimmed. The evening got going and Dr. McKay showed his vivid photos from Pathfinder on Mars, simulations of future space stations and more. He was lively, he was entertaining, and answered all audience questions with care and concern.

I knew that I was the next one. I felt ready. I had written a four-page speech especially for the occasion. I felt good, I felt I looked good and recognized that not too many moments in ones life could it actually get better than this. This was my moment to communicate and explain about the paintings, my life's work and love, in the way that only words can sometimes describe.

Dr. McKay's talk was over. Trudy joined him on the podium and thanked him. We all clapped, and then she turned her attention to me and the history of our show. A year of pre-exhibit stories had her busy with enough to say. Then, she called my name and invited me to come on stage and give my talk. At this point I got up and walked on stage. To the left, Dr. McKay was leaving the stage. Returning to his seat, or so I thought, but as I reached the podium I realized that actually he was briskly walking down the middle of the hall and right through the exhibit doors. "What, hey wait a minute", I silently thought, "Don't you want to hear what I have to say?" Suddenly, if not briefly, I didn't feel so good. Why was he walking out, our guest, didn't he think the artists have anything worth while to tell the scientist?

But the moment passed and I refocused. I must admit that something in my writer's mind said "There's a story here, isn't there?"

The good news is that the audience didn't notice his exit. My talk went very well and so did Mike's and Trudy's. Although we the artists exchanged looks and might have mentioned the quick exit of Dr. McKay, nothing was made of it. But, I must tell you next time we include a scientist in one of our talks, they will give their speech last! Of course, this incident itself is just a small indication of a situation that I inwardly believe might be something to look at. I am aware that some lucky artists who work in the field of space art are included in brainstorming sessions and projects that are scientific in nature, and that the interaction of the artist viewpoint is considered important, but I also believe this is extremely infrequent with minimum funding. I hope that might change in the future. I personally would welcome it in my career.

Part I. of a three part series on the subject of "Artist's View of

Space Science".

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

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

< A Look Back at Day Zero >

by Michael Benson

Nowadays, of course, it's difficult to even remember the opening experiments in the zero gravity arts. It almost seems as if everything's already been written -- all the elaborated critical theories, the vast textbooks of microgravity choreographies, that entire lexicon of discourses which resulted from all the work that has taken place in the four Earth orbiting theaters, and of course the smaller, but even more spectacular, Lunar Orbital Theater. (And here I have to admit, with a certain modest pride, that the film material I shot way back in the last days of the 20th Century -- of that by-now-familiar landmark Noordung Biomechanical Zero-Gravity Theater performance -- was projected at the inaugural performance of the LOT. And there was quite a party afterwards, directly above that spectacular crater named for Tycho Brahe. But I digress...)

So much progress has been made in the zero-gravity arts, in fact, that it's actually quite difficult to remember a time when Earth-bound artists, choreographers and actors were trying, with varying degrees of success, to break the tyranny of the horizontal horizon, and the vertical figure, and all the conventionalities imposed by Earth-bound existence. Nowadays gravity-limited dance, to take one example, is an obscure art practiced by small groups of admirable, but underfunded, experts, and they perform for ever-diminishing audiences. While they deserve to be supported, they inevitably appear more and more obscure; how can they compete with the increasingly bold and lyrical flights and improvisations which weightlessness affords? I don't think I'm going too far when I say that much of the research into the evolutionary changes which take place in the human body in zero gravity happened first and foremost in the arts. The growing inter-linkage of art and science (something which, back in the 20th century, would have seemed a startling concept -- the two fields were so far apart then; though by the end of the century the convergence was already discernable) first became apparent specifically in weightlessness studies. We should remember that even before that Noordung performance, French choreographer and dancer Kitsou Dubois was working in weightlessness with European astronauts in a European Space Agency aircraft. And all of this millennial activity, of course, led directly to the current collaborative situation. Who can forget that first high-profile partnership of choreographers and biomechanicians during the training phases of the first Pluto expedition? The fact that we won't know the end results of that trip for another fifteen years doesn't take away from the historical importance of the collaboration. Not since the Renaissance have the hard sciences and the arts been so intimately linked. But of course many people have written about this, and in much more sophisticated ways than I am capable of.

I have to admit, though, that the breakthrough in bio-extensional technologies which allows me to still be alive at the ripe old age of 120 -- and in good shape, I might add! -- wouldn't have been possible without the breakthroughs that zero-G research made possible. The

reason why there are seven people still alive who remember that first zero-G performance (which, as we all know, took place on a cosmonaut training aircraft flying near Moscow, even as the 20th century expired outside its frozen windows) is exactly because of medical research stemming from biomechanics studies in Earth orbit. And -- as will be clear in the below text -- these experiments were already prefigured during the Noordung theater performance, which unfolded concurrently with a medical experiment involving cancer cell division conducted during the flight. Suddenly, after this opening work of weightless theater, a whole new horizon of artistic, but also of scientific, possibility appeared -- a curved horizon, under the ink-black reaches of a cosmos before which the human race stands in the same relationship as, for example, a centuries-old African ant-colony does to New Manhattan.

All of which is my long-winded introduction (well, what do you expect from a 120-year old man?) to the text I wrote just after returning from Russia, on December 17, 1999. While today I wince a bit at what might appear as the most banal and commonplace observations about weightlessness -- who isn't by now familiar with the sensation of losing one's camera during that immaculate free float? -- I haven't changed a word, and I'd like to remind the reader that when this text first appeared, almost none of what I wrote about was common knowledge. It simply was unknown, because none of the missions during the preceding four decades of space-flight had included artists, actors, or filmmakers. So, without further chit-chat, let me conclude this introduction by thanking WebArts editors Gizmo Bajramovic and Tycho Henderson for inviting me to contribute to the webart Zapbook retrospective edition which floats weightlessly in front of you, even as you read these words. Remember: even something as simple as a negative-G Zapbook was unknown when I wrote this text!

Biography

Michael Benson is an American filmmaker and writer based in Ljubljana, Slovenia. His life-long interest in space exploration and space science has resulted in a series of texts during the last two years focussing on the unmanned exproation of space. Benson's feature-length documentary "Predictions of Fire", which focussed on the multimedia collective art movement NSK and the history of Slovenia and Yugoslavia, won a number of international best documentary awards. Benson has since produced a 55-minute film on Hong Kong titled "Fragrant Harbor/HK-->PRC/Pass the Glass" and is working on a feature-length global road movie titled "More Places Forever". In December 1999 Benson filmed the first zero gravity theatrical performance ever conducted in front of an audience - the Noordung Zero-G Biomechanical Theater. In combination with material featuring other artists who have created work or conducted research in zero gravity, he plans to make a film titled "Zero". It will focus on the emerging genre of zero-gravity art and trace its antecedents.

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LEONARDO DIGITAL REVIEWS
2000.02

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 sees the development of two welcome initiatives. Roger Malina's expanded text on Seki's new book Inner Visions is doing just what it should and is expanding. To date we have some sceptical reflections and interventions to Malina's opening remarks from Babara Beker. Sonya Rapaport, also breaks open the Digital Dreams of students at the Pacific Film Archive to find a mixed bag of promise and achievement. Weaving together a review of a collection of similarly diverse material, Prasad Rao tackles the collection of over 60 papers in Roy Ascott's anthology Reframing Consciousness - a daunting task at short notice and we are grateful for his grace. Mike Legget reviews Time Travelling with Rosalind Brodsky and finds a useful intervention in the developing genre of a dot.com dystopia. In a tranche of three substantial reviews, Bulat Galejev gives us another glimpse of the uniquely complex research environment in contemporary Russia, as he simultaneously shares with us his passion for the philosophy and colour. Elsewhere, Robert Coburn reviews SOUNDS, a compilation CD of mixed quality apparently, and David Topper considers Montgomery's study of the Moon in the Western Imagination and concludes with a positive impression.

We hope that with such a rich selection, currently available on the website, that there is plenty to interest you. As ever we are grateful to our panel of reviewers, for their selfless work for Leonardo Digital Reviews

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>

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	OPPORTUNITIES		
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< Lecturer/Senior Lecturer - University of Sydney >

Senior Lecturer/Lecturer in Digital Design Media
(equivalent to Assistant Professor/Associate Professor)
(tenurable)

Key Centre of Design Computing and Cognition
University of Sydney
Reference No. A09/000225
Professor John Gero
Email: <john@arch.usyd.edu.au>

Applications are invited for the position of Lecturer/Senior Lecturer in Digital Design Media (equivalent to Assistant/Associate Professor, tenure track). The Department of Architectural and Design Science is

recognised for its professional graduate programs and its international leadership in research. The digital design media area has a graduate program with over 40 students. The Faculty intends to develop this program further and to work towards greater integration in the design computing and audio programs. The Department plans to expand its research in this area developing synergy with the current extensive graduate research in design computing and design science. The appointee to this position will join a group of academics with an international reputation for leadership in architectural and design science.

The appointee will join the Key Centre of Design Computing and Cognition and will be expected to teach in the graduate Digital Media Program and contribute to design computing teaching at the undergraduate level. An appointee at the Senior Lecturer level is expected to have significant teaching experience in digital media, a research reputation, and demonstrated administrative experience. An appointee at the Senior Lecturer level would have the additional responsibility of co-ordinating and developing the graduate Digital Media Program.

The successful applicant must have a PhD and will be expected to have demonstrated teaching ability at graduate and undergraduate levels, proven research ability including a record of scholarly publications, and the ability to supervise research students and apply for research grants.

The position is full-time continuing (tenurable), available from July 2000, subject to the completion of a satisfactory probation period for new appointees. Membership of a University approved superannuation (pension) scheme is a condition of employment for new appointees. Further details may be found at <<http://www.arch.usyd.edu.au>>.

Salary:

Lecturer	\$58,471 - \$69,369 pa
Senior Lecturer	\$71,536 - \$82,376 pa

(These salary levels represent a total remuneration package comprised of salary at the appropriate level, employer contributions to superannuation and annual leave loading. Level of appointment and responsibility will be commensurate with qualifications and experience.)

Applications (five copies) should quote the reference no, address the selection criteria, and include a CV, a list of publications, the names, addresses, e-mail, fax and phone number of three confidential referees and be sent to The Personnel Officer, College of Sciences and Technology, Carslaw Building, (F07), The University of Sydney, NSW, 2006, Australia.

< 6 positions - German National Research Center for Information Technology >

6 positions available immediately: research scientists / artists / theorists (3 years) @ GMD CAT - communication, art & technology - Project: <http://imk.gmd.de/mars/cat>

GMD - German National Research Center for Information Technology
(<http://www.gmd.de>), Institute for Media Communication
(<http://imk.gmd.de>), Media Arts Research Studies
(<http://imk.gmd.de/mars>), D-53754 Sankt Augustin.

Contact:

Mrs. Monika Fleischmann
Tel: x49-2241-142809
Fax: x49-2241-142449
Email: fleischmann@gmd.de

To apply please send the usual documents (informal application, CV, references etc.) with the respective code to:

GMD-Forschungszentrum Informationstechnik GmbH
Abteilung Personalbetreuung
Schloss Birlinghoven
D-53754 Sankt Augustin

Deadline March, 10, 2000

Research Area:

Connected Communities
(Code E16/2000)

Implementation of communication and cooperation environments for Connected Communities / CAT-network (communication, art & technology). Conceptual, technical and aesthetic development of a platform in cooperation with artists : media integration, models of participation, knowledge-management. Qualification: Masters/Docs/Postdocs in Computer Science or equivalent experience.

Research Area:

Media Production
(Code E17/2000)

Editorial work on the content of the CAT-network and implementation of a series of media-cultural events and topics. Media integration (Internet/TV/radio/stage) in context of cross-media, digital production processes. Contact to the area of interactive media. Networking with partners from culture and business. Qualification: Masters in Arts or equivalent experience.

Research Area:

Visualization of Data and Communication
(Code E18/2000)

Analysis of media and time-based data of communication for internet applications. Focal point of research: spatially oriented analysis and visualization of data, generative realtime visualization of data, data mining, GIS with special focus on Connected Communities. Qualification: Masters/Docs/Postdocs in Computer Science or equivalent experience.

Research Area:

Information- and Communication Design
(Code E19/2000)

Development and implementation of audio-visual desktop applications, intuitive navigation structures for online-applications. Professional usage of digital design and typography, interactive guidance of users, webprogramming languages, integration of current database formats. Implementation and administration of dynamic websites. Qualification: Masters in Web Design or equivalent experience.

Research Area:

Database Systems
(Code E20/2000)

Modeling / Implementation of database systems on various operating-systems (Linux, Windows NT). Implementation / administration of dynamic websites, programming (C, C++, Java, Perl), dynamic access to databases in web-based communication- and cooperation environments.

Qualification: Masters/Docs/Postdocs in Computer Science or equivalent experience.

Research Area:

Multimedia Service

(Code E21/2000)

Integration of Multimedia Services in Internet-based communication environments for the virtual platform CAT: high and low bandwidth multimedia services (ATM, Realstreaming), integration of TV and interactive media. Compression techniques, Multimedia standards (MPEG4 etc.), digital broadcast. Qualification: Masters/Docs/Postdocs in Computer Science and/or communications engineering.

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ANNOUNCEMENTS

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< Monaco Dance Forum >

Jean-Marc Matos
12 rue Saint Just 93100
Montreuil, France
Email: <kdmatos@worldnet.fr> (questions only)>
URL: <http://www.mddf.com>

From December 12th to 17th 2000, the Monaco Danses Dances Forum will present its first edition in which a large space is dedicated to dance and technology.

On that occasion the Monaco Danses Dances Forum invites all interested artists and dance-technology 'inventors' to answer to this call for proposals by conceiving a project and to mail it to Jean-Marc Matos (dance and technology coordinator).

All the details and the application form are available on the web site.

Deadline: April 30th 2000

< 4th International Summer Meeting of Electroacoustic Music >

Mr Zsolt Keserue
Hungarian Radio
HEAR Studio
Brody S andor utca 5-7.
Email: <hear@prosi.radio.hu>

4th International Summer Meeting of Electroacoustic Music in Sarvar
Nadasdy Castle
July 23-30, 2000
Venue: Nadasdy Castle, Sarvar, Hungary
Address: Varkerulet 1. H-9600 Sarvar
(Sarvar is a small town in West- Hungary, about 200km far from Budapest and Vienna alike.)

Artistic direction: Istvan Szigeti (Hungary) and Igor Lintz-Maues (Austria) with the participation of the EAR Ensemble (Budapest).

The Electroacoustic Music Studio of the Hungarian Radio (HEAR Studio)

and the Austrian Society for Electroacoustic Music (GEM) invite composers from all over the world to attend this meeting. This is a good opportunity for performing live electroacoustic music and meet composers, performers, technicians and audience interested on this music. At the same time to spend nice days on the charming surroundings of Sarvar. The pieces to be sent can be: chamber music involving electronics (tape or live-electronics) and any combination of the following instrumental setting:

2 flutes, 1 clarinet, 1 bassoon, 1 trumpet, 1 trombone, 1 harp, 1 violin, 1 viola, 1 cello, 1 bass guitar, sopran and mezzosopran voices. Several synthesizers can be also involved in the works. There is no possibility of using piano, nevertheless electronic keyboards are available. Any other instruments is to be provided by the authors at their expense.

Nevertheless the participant should provide for an exciting sound projection concept as well as for its live realization. 12 independent loudspeaker system are available.

Workshop is available by Nicolas Collins about live electronics during ISMEAM.

The concerts will be held in the open air, the courtyard of the Castle. Lights and video projection could eventually be used after sunset. The participation on the meeting and the entrance to all concerts are free of charge. The accomodation and travelling expenses are to be covered by the participants. There are several possibilities of accomodation from room to five-star hotel.

< AAAI-2000 Workshop on Artificial Intelligence and Music >

William Birmingham
The University of Michigan, EECS Department
1101 Beal Ave
Ann Arbor, MI 48109 USA
Tel: 734-936-1590
Fax: 734-763-1260
Email: <wpb@eecs.umich.edu>
Workshop: <<http://musen.engin.umich.edu/aaai2000.htm>>
AAAI-2000:
<<http://www.aaai.org/Conferences/National/2000/aaai-iaai2000.html>>

IMPORTANT DATES

Submission deadline: March 10, 2000
Notification date: March 24, 2000
Camera-ready papers due: April 26, 2000
Date of workshop: July 31, 2000

Call For Papers/Participation

AAAI-2000 Workshop on Artificial Intelligence and Music Towards Formal Models for Composition, Performance, and Analysis to be held in the context of the 17th National Conference on Artificial Intelligence (AAAI-2000) Austin, Texas, July 30-August 3, 2000.

While the AI-and-Music field has an important place in AI research, its practical relevance is now more compelling than ever: increasing demand for high-quality content from WWW-based providers, entertainment and computer-game industries has fueled new interest in algorithms for composing and analyzing music.

TOPICS OF INTEREST

AIM research has been mostly cognitively driven, and has yielded impressive results. Yet, this work often does not consider computational and other theoretical and practical issues inherent in music processing and understanding. To move forward, a solid understanding of these issues must be developed. This workshop, another in a series of international AIM workshops, will address topics like the following:

- * Systems using formal AI techniques from such fields as machine learning and constraint satisfaction for music processing;
- * Pattern matching and pattern extraction algorithms and their application in music analysis and intelligent retrieval;
- * Computational models of style induction, musical performance, or composition, and their application in working systems;
- * AI methods for automated transcription, beat and tempo tracking, etc.;
- * General complexity issues involved tasks like those mentioned above;

Potential participants are encouraged to suggest related topics.

SUBMISSION REQUIREMENTS

A potential participant should submit a brief paper (approximately 3000 words) describing research in progress, completed research, or position statements on the workshop topics. Instead of a paper, a potential attendee may submit a short statement of interest (approximately 500 words) describing his or her interest in the workshop and relevant perspectives he or she can bring to workshop discussions. Please include a concise description of any demonstrations that will be made.

We highly encourage email submission of Postscript, PDF, or Word documents, as attachments. Submissions should be single column and 12-point font. Hardcopy submissions are acceptable.

PARTICIPATION

Participation will be based on submitted research summaries. We anticipate admitting about 30 persons to the workshop.

< The First International Viridian Design Competition >

Submissions on paper should be sent to:

Sustainability Institute/Viridian Competition
PO Box 174
Hartland Four Corners, VT 05049 USA

Email Submissions should be sent to: <viridmeter@aol.com>

If your submission is also available on a web site, please include the URL.

For additional information, please write to the address above or send an email to <viridmeter@aol.com>. Updates on the competition will be posted to the Sustainability Institute's web site, <<http://www.Sustainer.org>>.

Copies of this announcement are available at:
www.sustainer.org/ViridMeterComp.html

The Sustainability Institute in cooperation with The International Network of Resource Information Centers (aka the Balaton Group) announces THE FIRST INTERNATIONAL VIRIDIAN DESIGN COMPETITION.

A Total of \$8000 USD in Prizes will be awarded for excellence in the design of a functional and aesthetically dazzling VIRIDIAN ELECTRICITY METER.

Competition Timeline

Deadline for initial submissions: May 31, 2000
Announcement and notification to Finalists: June 15, 2000
Deadline for Finalist submissions: August 15, 2000
Announcement of winners and prizes awarded: October 1, 2000

The Viridian Electricity Meter is a household energy consumption meter that resides in a prominent place inside the home. Its purpose is to provide accurate, compelling, and artistically fascinating feedback to homeowners about their current energy use. Users are rewarded aesthetically for reducing energy consumption (and for switching their energy source to a renewable one). In other words, the more sustainable their energy consumption, the more beautiful and fascinating the meters display.

Viridian Meters should be technically accurate, artistically creative, adaptable to many different cultural contexts, marketable, and above all, very, very cool. Commercially produced Viridian Meters should be capable of generating consumer desire. The ideal Viridian Electricity Meter would be so attractive, people would simply want one, regardless of whether they personally cared very much about saving energy.

The purpose of the competition is to bring forward as many different design ideas for the Viridian Meter as possible, to increase the likelihood of discovering one or more ideas with the potential for being manufactured and distributed in the mass market.

The competition sponsors therefore encourage maximum design creativity and diversity in reinterpreting the Viridian Meter concept, together with technical accuracy, functional utility, and consumer ease-of-use.

Procedure for Submissions

The Competition will proceed in two rounds. In the first round, entering teams or individuals will submit a one-page written description of their proposed Meter, a one-page description of the individual or team submitting the design, and (optional) a one-page artist's conceptual drawing or technical schematic drawing of the proposed Meter. The written description should be clear, colorful, and compelling, while also conveying the following key facts:

- Visual appearance of the meter
- Manner in which information on energy consumption will be displayed
- Basic technical description of how energy usage will be monitored
- Intended position within a residence (e.g., wall-mounted, table-top, etc.)
- Materials and components to be used in construction

Participants should also indicate whether they are able to construct a working prototype of their design.

In the second round, up to fifteen Finalists will be invited to submit a more detailed schematic proposal and, if feasible, a working prototype.

The competition judges will then select anywhere from one to eight winners, depending on the quality of the submissions, and divide the

prize money as they see fit.

Winners will have their work featured on a competition web site, and their designs may be introduced to potential manufactures and retailers. Features articles about the competition will be written and submitted to leading art and design magazines. Entrants will retain all rights to their designs, but Finalists will sign agreements allowing the Sustainability Institute to reproduce images of their submissions.

Note: All submission documents become the property of Sustainability Institute and will not be returned. Please retain copies for your own records.

< California State Fair Juried Art Competition >

California Works, California State Fair
P.O. Box 15649
Sacramento, CA 95852.
Tel: (916) 263-3010
URL: <<http://www.calexpo.com>>

Call For Entries: New Media Artists: You are invited to enter the California State Fair Juried Art Competition California Works. All digital, light, sound, & electronic artworks encouraged. Deadline: May 26.

Fee: \$12 per entry.

< ISEA 2000 - Call for Projects >

ISEA2000
URL: <<http://www.art3000.com>>
<<http://www.isea.qc.ca>>
Email: <isea2000@art3000.com>

SUBMISSION PROCEDURE

Deadline for all submissions: April 30, 2000
To respond to the call for participation, send a proposal accompanied by the application form and all requested documents (see instructions) to:

ART3000
156 avenue de Verdun
Issy-les-Moulineaux - France
Tel. : 33 (0)1 46 48 66 36
Fax : 33 (0)1 46 48 66 59
<<http://www.art3000.com>>
Email: <isea2000@art3000.com>

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, 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.

INTERNATIONAL SYMPOSIA

ISEA2000 continues the tradition in which each edition is hosted by a different city. The ISEA Symposium will hold its 10th edition in Paris.

1. Utrecht, Netherlands (FISEA, 1988)
2. Groningen, Netherlands (SISEA, 1990)
3. Sydney, Australia (TISEA, 1992)
4. Minneapolis, USA (FISEA, 1993)
5. Helsinki, Finland (ISEA 94)
6. Montreal, Canada (ISEA 95)
7. Rotterdam, Netherlands (ISEA 96)
8. Chicago, USA (ISEA 97)
9. Liverpool & Manchester, UK (ISEA 98)
10. Paris, France (ISEA 2000) - 10th edition

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.

This call for participation is open to all propositions related to the above program of activities.

THEMES

In April 2000, an international programming committee comprised of professionals working in art, culture and research will select the projects chosen to be part of ISEA2000. These works will concern the following themes :

Digital Art

Dedicated to art history and theory, various schools of thought and their relation to new technologies, this part of the symposium will consider artistic movements which have preceded and accompanied the emergence of information and communication technologies. The goal will be to gain a better understanding of how contemporary approaches to digital art have developed. We will also examine the ways in which these approaches are unique.

Interactivity And Generativity : Transmitters Of New Forms

Using interactivity, global networks and computer equipment available worldwide, authors and creators of digital works are inventing new means of expression which dramatically alter the artist's relation to art and the public. The form and the manner in which a work develops are no longer solely determined by its creator. With interactive and generative processes, a work's form and development may be influenced by the reactions of the viewer, or those of its environment, and/or by a programmed autonomy.

Real time and outside interventions are thus two elements of the creative process. How do these factors modify representation, speech,

narrative and expression?

New Arenas Of Revelation

In comparison to certain powerful cultural industries, digital creation presents itself as being a laboratory of free expression which entirely modifies our relation to time, space, information, communication and art. Virtual realities and communication networks are increasingly becoming indispensable elements of our daily environment. Can this new arena of representation be considered a new space for revelation, and if so, for the emergence of which emotions and meanings?

The Internet foreshadows the interconnection of a multitude of virtual spaces for exchange and expression populated by nomadic communities. International, interdisciplinary and multicultural, digital space abolishes borders and is part of a massive social and cultural transformation. It is defining new codes of representation which are unique to cyberspace and which call for analysis and questioning.

The transformation of creative tools resulting from the convergence of digital techniques allows for means of expression previously unheard of, as well as new relationships between different artistic disciplines : video and film, fine arts, theatre, sound, writing, design, fashion, architecture.

New artistic forms emerge from these encounters. What are their consequences? How will they affect the creative process?

All proposals must be related to these mentioned themes.

INFORMATIONS ON SUBMISSIONS

THE INTERNATIONAL SYMPOSIUM

1 - PAPERS

Papers can be short (20 minutes) or long (45 minutes). The papers will be published in the ISEA2000 Proceedings after the event. All papers must be written in English and / or French. They must be original and previously unpublished.

An abstract of 500 words maximum is required for the first deadline, April 15, 2000. After a preselection, the authors will be requested to send their full dossier, including illustrations, videos, or other materials.

2 - PANELS

Panel proposals should contain the theme of the panel and a description of the proposed panel members.

3 - POSTER SESSIONS

Poster sessions are informal presentations (about 30 minutes) of research or art practice, with the aid of audiovisual equipment. Proposals should include a short description of the work, with supporting visual or audio materials (pictures, videotape, cdrom, website, etc.).

4 - WORKSHOPS

Workshops are thematic discussions open to the public. Workshop proposals should aim at both teachers and students in the field of the electronic arts (including music) and at Symposium participants. Proposals can cover any field of electronic art. Workshop proposals that aim at integrating electronic art in more traditional art forms are especially welcome. Workshops typically include hands-on sessions.

Proposals can be for a half day session or a full day session. Workshop proposals must be sent in a short and precise text presentation form. Since available equipment at this stage is limited, it is important to indicate the equipment requirements as completely as possible in the proposal.

5 - INSTITUTIONAL PRESENTATIONS

Institutional presentations are open to institutes, organizations, festivals etc. in the field of the electronic arts. In principle, all relevant proposals should be accepted, but it must be noted that presenters in this category do not receive free admission to the Symposium.

ASSOCIATED PUBLIC EVENTS

6 - CONCERTS, PERFORMANCES AND STREET SCENES

Concerts and performances will be programmed as part of the event. Individuals and institutes are invited to submit the best and most recent examples of their work in these fields. The street represents an ideal space for presenting new media creations to the general public. Artists invest the public space with a critical view of urban communication, architecture and social debate. Proposals which relate to the above mentioned topics and adapted to an outdoor exhibition are especially encouraged.

7-ISEA2000 REVELATION EXHIBITIONS

All forms of new media creations (interactive installations, Websites, videotapes, virtual reality works, multimedia, networks, computer aided sculpture, digital imagery, etc.) keeping with the proposed themes are welcome for ISEA2000's exhibitions. Proposals should clearly describe the contents of the materials submitted, the installation requirements (including hard and software, audiovisual equipment, necessary assistance, etc.) and include audio and/or visual material (pictures, tapes, etc.) to give an overview of the work.

8-ELECTRONIC THEATER

A film and video show will be held during ISEA2000. Individuals and institutes are invited to submit the best and most recent examples of their work in the fields of computer animation, image processing and video art. A broad selection will be shown at the exhibition site.

GENERAL SUBMISSION INFORMATION

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>>.

Submitters who believe that a broader understanding of the context of their work is important for review may include additional supporting materials, such as a statement describing their access to technology or documentation of other work which is not intended for current consideration. Please clearly identify supplemental materials.

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.

< OLATS News >

- 1) New On Virtual Africa: <<http://www.olats.org/africa/index.shtml>>
 - 10 Artists from Burkina Faso
 - The Namibian Painter: Ndasuunje Joseph Shikongeni
 - Very Soon in Virtual Africa: The interview of Antonio Ole by Barbara Murray

- 2) New on the Frank Malina web site:
<<http://www.olats.org/pionniers/malina/malina.shtml>>

- 3) Rencontres du 13 avril, Space and the Arts Workshop: Life in Space
<<http://www.olats.org/space/index.shtml>>

- 1) New On Virtual Africa
 - 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)

- 2 New on the Frank Malina web site

The artistic and scientific accomplishments of Frank Joseph Malina - engineer, kinetic artist and founder of Leonardo - are now presented and highlighted in a new graphic and conceptual frame. On the web site, the audience may be informed upon Frank J. Malina's life and career, and provided with a wide range of documentation addressing both a scientific and artistic public : bibliographic lists of Frank Joseph Malina's publications on kinetic art and astronautics, a list of Frank Joseph Malina's artwork in public collections, a tribute to Malina's work by his son Roger Malina, Frank Joseph Malina's Memoirs relating his experimentation and research on rocketry, and lots of original materials. Coming next : the inauguration of a virtual gallery exhibiting 50 artworks, a selection from the artist's contribution to op' art, and kinetic art; the publication of an

interview of Frank J. Malina with GORIN, Xavier DE LA SALLE, DOMELA; and the publication of Frank Popper's writing on Malina and other kinetic artists. This text is a chapter from his book Art Cinetique.

3 Rencontres du 13 avril, Space and the Arts Workshop : Life in Space

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

In year 2000 the fourth "Rencontres du 13 avril" focuses on the theme Life in Space. Is there life "out there"? That is, beside "us", human beings? But also, is there life at all?

This workshop will examine the different "searches for life", their scientific basis and methodologies but also their myths and "silent background", from looking for "ones-like-us" (intelligent life, with the SETI/Search for Extra-Terrestrial Intelligence activities) to "ones-different-from-us" (astrobiology) who might even be based on a non-carbon-based-life.

The workshop will also include the artistic propositions and point of view of artists, curators and critics involved in art, culture and space activities.

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ACCESS

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