



Leonardo Electronic Almanac

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March, 2000

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INTRODUCTION
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< This Issue >

Craig Harris, Executive Editor

Leonardo Electronic Almanac - Volume 8, Number 3

LEA Volume 8 Number 3 features a monograph by Frank Popper about the life and work of artist/scientist Frank Malina, covering the period from 1936 to 1963. Frank Malina is the founder of the hard copy journal Leonardo, and led a fascinating life integrating art and science in a way that launched new connections among artists and scientists.

Also this month is a Feature Profile "Rhizome\_Raw: Database Of Virtual Art," a project at Humboldt-University in Berlin. This project addresses the need for establishing ways to preserve virtual art in an arena of constantly evolving technology, with current technologies quickly becoming obsolete.

The Leonardo journal archive has recently been updated substantially. The electronic archive of this valuable hard copy journal now includes Volume 32, Numbers 1-5. Check it out if you haven't visited the archive in a while.

Finally, this is the last issue of LEA that we are going to be offering free access to all areas of LEA and to the full Leonardo journal electronic archive. Once again, the username for LEA is "lea," and the password is "animich." Access to the Leonardo journal archive is available using the username "leon," and the same password.

We hope that you all enjoy the vast and valuable resource that LEA provides, and that if you have yet to subscribe, that you will do so. If LEA is to continue publishing, we need to build our subscription base, in addition to our valued contributed income. Join us for the trip. We're changing the password with the next issue.

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MONOGRAPH
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< Frank Malina, Artist and Scientist: Works from 1936 to 1963 >  
by Frank Popper

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Introduction  
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(This monographic study written in 1963 is published in the year 2000 without any modifications)

'Art and Science,' "figurative" and "abstract" art, daylight and artificial light, virtual and real movement, geometrical, surrealist or realist subject matter - all these problems and relationships have occupied Frank Malina, the American artist who in spite of his many years of activity and his courage to face such basically important aesthetic problems and proposing his personal solutions and syntheses for them has remained relatively unknown outside a narrow circle of enthusiasts of "real" movement in art.

Yet his kinetic pictures form already a very important "oeuvre" and the radical innovation operated by such an artistic undertaking deserves very close attention, particularly because, aesthetically speaking, no label can easily be attached to Malina's art. While using an interesting new technique he remains a true painter in the sense that colour and colour changes play a decisive role in his pictures.

Without participating in either the architectural tendency of "constructionist" artists who have introduced real movement into their pictures, nor following the pure "tachist" tendency, he has enriched present day art with a renewal of what one could call modern stained glass windows or, more ambitiously the pictorial equivalent on a human and familiar scale of the more synthetic theatrical or cinematographic spectacles and television.

The burning actuality of Malina's art cannot be over-emphasized: a serious attempt is made to find an adequate expression of modern man's aesthetic and scientific ambitions.

Writing about a living artist is a difficult undertaking. An art historian or aesthetician when he dissects the character and the work of a creator who has ceased his activity deals with a whole. He can follow the different stages of the artist's development and is not too much concerned with the possibilities open to the artist at every moment of his career. He can neither be criticized by the artist himself nor contradicted by future developments.

This handicap becomes more serious yet when the artist has a complex personality - and in the case of Frank Malina is doubled by a fully grown scientist in the same person whose activities and thoughts and works do at first sight seem quite contradictory with his artistic attitude and output.

But what are the advantages of writing on a live subject and living human beings? You have some first impressions without intermediaries; you can utilize a dialectical method, you can discuss problems with the actors themselves, but above all the human contact which yields always the precious truth can be established - a link with the past created artificially can never make you participate completely in the creative process.

In such a way a living monograph is attempted here which hopes to participate and make the reader participate in Frank Malina's work which is so close to the ambitions of the main scientific and artistic trends of our time that the antinomy of the individual and the collective should be abolished here.

No event in history can repeat itself exactly in the same way. But it is difficult not to search for a parallel with the great Renaissance figures in an attempt to appreciate the prodigious effort and tenacity needed in the 20th century to brook the cleavage that has occurred between science and art.

Fear of the machine that had the tendency of superseding all human endeavours, on the other hand suspicion of all values with a "spiritual" component had led to a crisis culminating at the end of the 19th Century in an almost complete divorce between scientific and artistic pursuits. It is true that at the same time the foundations for a new way of living were laid and that artists started incorporating in their works either modern techniques, or subject-matter related to science. Artists began to see that the scientific spirit could be accepted in a new artistic synthesis.

On the scientist's and specialist's side the attitude changed also. Whereas at the end of the 19th century and the beginning of the 20th, faith in progress and pure scientific and particularly mathematical knowledge was paramount, doubts and crises set in and the attempt to remain within the human orbit led naturally over new psychological experiences to the realization that art as one of the most glorious human achievements cannot be superseded by figures.

A single individual faced with such an important basic problem of our time must feel overpowered. Yet Malina has tried to grapple with it and his effort is at the same time typical and privileged in as much as he has assumed the responsibility of trying a synthesis between art and science without losing sight of the human rhythm.

In order to understand this better we shall have to examine his life and character in its diverse aspects before attempting a technical and historical analysis of his works and their aesthetic appreciation. But the problems involved are too extensive that we could avoid a discussion, with the artists' assistance, on the wider implications of the psychological, formal, sociological and other philosophical issues.

It cannot be denied that we have now reached a period in which the individual consciousness of the artist and the collective diffusion of his works, be they original or only reproduced, play a predominant part.

The naive artists are only falsely innocent, in fact they show a different face of their astuteness and intelligence. The formal problems are to them as real as the means they are using in order to resolve them. Just as colour, line and composition denote as many problems to every painter, the complexity of modern life demands that such media and expressions as artificial light and movement be incorporated in visual expressions and the artist who assumes this responsibility faces these problems additionally.

Similarly the spectator is asked to make wider use of his senses in order to follow the new visual stimuli and to arrive in this way at a more complete aesthetic experience. Malina's originality lies in the fact that he makes the spectator participate in a rhythm created by an artist who is sensitive to the fundamental changes in our lives due to scientific achievements.

With this idea in mind let us now approach the beginning and growth of an individual who is so much an expression of present-day ambitions that he is typical not only of his country and his continent but of the creative spirit of our time.

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

Please visit the Frank J. Malina Pioneers and Pathbreakers section on the OLATS web site for substantial additional information about this important 20th Century figure. We are currently working on mirroring the content found there on the LEA site directly as part of our long term archiving program. Until that project is completed you can find the content at the following address:

<<http://www.olats.org/pionniers/malina/malina.shtml>>

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PROFILES
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< Rhizome\_Raw: Database Of Virtual Art >  
Humboldt-University, Berlin

Oliver Grau  
Kunsthistorisches Seminar  
Philosophische Fakultät III  
Humboldt Universität Berlin  
Dorotheenstr. 28  
D-10099 Berlin  
Tel: +49 (0)30 2093-4295 (direct)  
Tel: +49 (0)30 2093-4288 (Secr)  
Fax: +49 (0)30 2093-4209  
email: <[Oliver.Grau@culture.hu-berlin.de](mailto:Oliver.Grau@culture.hu-berlin.de)>  
URL: <<http://www.arthist.hu-berlin.de/arthistd/mitarbli/og/og.html>>  
URL: <<http://waste.informatik.hu-berlin.de/MTG/>>

Ed. note: the text at the above URL's is largely in German.

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Introduction  
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Interactive media art, telematic art and especially virtual art create entirely new forms of perception and aesthetics, and enjoy a great response from audiences of festivals and international exhibitions. Museums have nevertheless in the main failed to systematically collect and document art of this kind. Because of a general deficit of information among museum professionals, it is at present only partially possible to support curatorial and conservational recourses. Consequently longterm concepts for the collecting of virtual art, especially in cooperation with computer centers, do not at this point in time exist.

Essential to the nature of digital art works is that their electronic, physical carriers quickly become anachronistic. It is not an exaggeration to say that a full decade of international media art is in danger of being lost. Only with intense effort can the growing gaps in collecting media art be filled again. In order to counter the increasing complex of difficulties, and in view of the current active developments, it is necessary to make information readily available as soon as possible.

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The Project  
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The Deutsche Forschungsgemeinschaft (DFG) therefore supports an initiative of the art-history department of the Humboldt-University in Berlin to build up an international archive of virtual art. A high-capacity internet database able to accomodate large numbers of users is being developed in cooperation with the University's computer center. The goal of the project is to both give an overview and to scientifically document the developments in media art, an oeuvre created by artists who are themselves actively engaged in complex international research networks. A research and information-center linked to museums and scientific institutions does not currently exist. The archive collects an array of information on art works: their construction, settings, places of exhibition and especially their technical hard and software configurations.

The archive has already become in its period of foundation a reference point for museum curators and organizers of congresses. The most important international journals of media art, as well as organizations of media art, related educational institutions, mailing lists and the press will receive information about the database.

Data needed to be included:

- concepts (in both sketch and text form)
- graphics of the installations' structures
- hardware and software configurations (lists and diagrams)
- video documentations
- lists of exhibitions (places, dates, names of works)
- biographies
- interviews and sound documents
- articles and publications written by yourself
- articles from journals and newspapers
- academic literature on your work

Our technical basis consists of: SUN-Server, SQL-Server, Oracle Datenbank, Quicktime-Video. u.a.

... [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
2000.03

Editor-in Chief: Michael Punt  
Executive Editor: Roger Malina  
Managing Editor: Kasey Rios Asberry

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Please see the web site for this month's reviews -- ed.

Michael Punt  
Editor in Chief  
Leonardo Digital Reviews  
<<http://mitpress.mit.edu/e-journals/Leonardo/ldr.html>>

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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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< Director for the University of Florida Digital Worlds Institute >

Dr. Winfred Phillips, Vice President  
Office of Research and Graduate Education  
223 Grinter Hall, PO Box 115500  
University of Florida  
Gainesville, FL 32611-1155  
Tel: 352-392-1582  
Fax: 352-846-0491

Director - University of Florida Digital Worlds Institute

The University of Florida Office for Research and Graduate Programs invites nominations and applications for a dynamic and creative Director for the University of Florida Digital Worlds Institute (UFDWI).

The Board of Regents recently approved the UF Digital Worlds Institute, which is a collaborative effort between the College of Engineering and the College of Fine Arts. The primary aim of the UFDWI is to offer a teaching and research environment that encourages collaborations between artists, scientists and engineers. The mission of the UFDWI is to bring together the diverse talents and resources of the digital media research community at UF to form a focused group that can effectively investigate/study, create, and enhance the technologies that are rapidly becoming an integral part of our lives and to prepare graduates for productive careers in this rapidly developing field.

**Duties and Responsibilities:** The Director will provide leadership in establishing UFDWI with the specific mandate to develop external funding, including vendor partnerships and other collaborative ventures with industry to create a premier research center. The Director will also provide leadership in developing research and educational initiatives in the digital arts and sciences for the Institute in collaboration with the Colleges of Engineering and Fine Arts.

**Qualifications:** The successful candidate must have a nationally recognized stature in the Arts, Sciences or Digital Technology, with a broad knowledge of Media Arts and Sciences. Significant administrative and professional experience in the media industry and/or higher education is essential. Applicants should demonstrate strong communication skills, embrace high scholarly and artistic standards, and be sensitive to the role of the UFDWI in the context of a major institution of higher education. Applicants should have a commitment to fostering interdisciplinary research and creative activity; commitment to diversity; experience in program planning and development; ability to manage budgets in a complex research university; and successful sponsored research development, fund raising, and community outreach.

This is a twelve-month appointment with a desired starting date of July 1, 2000. The salary is highly competitive and commensurate with experience and qualifications.

Application Procedure: Applicants should send a letter of interest, a resume, a statement regarding their administrative philosophy, appropriate evidence of creative activity and/or research and the names of four references, who have been asked to send letters of recommendation written specifically for this position, directly to the above address.

Deadlines: This position will remain open until filled. The University of Florida is a major, public, comprehensive, land-grant research university with over 43,000 students. A member of the AAU, Florida is ranked among the nation's leading research universities by the Carnegie Commission on Higher Education.

The search will be conducted under Florida's "Government in the Sunshine" Law. The University of Florida is an Equal Employment Opportunity Affirmative Action Employer.

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ANNOUNCEMENTS
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< School of Visual Arts Liberal Arts Conference >

Dr. Maryhelen Hendricks, conference director,  
Tel: 212-592-2625  
URL: <<http://www.schoolofvisualarts.edu>>

The Humanities and Sciences Department of the School of VISUAL ARTS  
Presents:

Metamorphoses 2000: Expressive Technology, Art and Humanities

Keynote Speaker: Jaron Lanier, Lead Scientist, National Tele-Immersion Initiative, Internet2 Central Laboratory

The Fourteenth Annual National Conference of Liberal Arts and the Education of Artists October 18-20, 2000

Expressive technologies - those used for art and communication - are the most positive and dynamic of the new technologies to emerge from the 20th century. They have already changed us: we shape the tool and the tool shapes us. Virtual shape-shifters, they prompt artists and educators to challenge old definitions of identity, physical and personal space, authorship and community. While some educators fear that students no longer aspire to creativity, demanding instead to be taught technique, others believe that the union of machine and art forces a reconsideration of what is real and what is a simulacrum, what is self and what is other, and which self among the many is the real one. Expressive technologies have enabled the creation of the "virtual school," an educational institution without walls which is causing major legal, pedagogical and social change. The debate about distance learning, the traditional learner and the impact of on-line courses on the community of students and teachers has begun. While we value the return of Renaissance ideal of interdisciplinary cooperation among artists, educators and scientists, how will we adapt to these

metamorphoses?

Proposals may be submitted for open sessions on: Visual art (on-line & interactive performance; the art gallery vs. virtual space; web art & net art; the visual essay; interactive storytelling) The liberal arts (micro-analysis, open-source programs; email & the return of the word, computer assisted writing) The virtual school (Internet courses, virtual pedagogy and the virtual instructor) Interdisciplinary & general topics (the role of liberal arts in the education of artists; art programs in a university context; art students; teaching; all academic areas; art criticism; art history; administration; curriculum)

October 18-20, 2000, The Algonquin Hotel, New York City.

Registration \$245; after September 15, \$255.

Please note that we cannot waive the registration fee.

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< Southeast Asia's First Conference on Music Technology in the Third Millenium >

URL: <<http://www.music.upm.edu.my/techConference.html>>

The Aim of the Conference: The Department of Music at the Universiti Putra Malaysia seeks to hold an international conference (the first of its kind in southeast Asia) that will focus on "music technology." The aim of the conference is to explore the current state of the emerging field that is formed as those of music and technology become inextricably intertwined.

The conference will provide opportunities for the exploration of the psychological, sociological, intellectual, cultural, economic and creative dimensions of this burgeoning interaction.

What is the state of the field of music technology? What has shaped the field? What is the future likely to hold? What are the factors that will affect that future? What are the implications and impacts on related fields?

To address these and other relevant issues, scholars, educators, composers, performers, engineers, developers and authors are invited to present their visions, findings and creative works, in a spirit of international sharing.

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Target Audience (non-presenters)  
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Researchers, academicians, teachers, professionals, scholars, students, and anyone who is interested in the application of modern technology in the field of music.

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Schedule  
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16/3

5 pm onwards: registration  
8 pm: Keynote address, followed by Opening Performance

17/3

9 am: Session 1 - Non-technical papers  
10.30 am: Tea  
11 am: Session 2 - Technical papers  
12.30 pm: Lunch  
2 pm: Tutorial sessions  
4.30: Visit to UPM Music Dept.  
6.30: Dinner  
8 pm: Piano recital by UPM

18/3

9 am: Session 3 - Electroacoustic compositions  
10.30: Tea  
11 am: Closing session

Note: Poster sessions contributed by graduate and undergraduate students will be held in between formal sessions.

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Keynote Address Speaker  
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Mr Salehuddin Mohd Salleh, Assistant Director, Istana Budaya (National Theater) A well-known figure in Malaysian musical circles, Mr Salehuddin is actively involved in the Artistic Development of the National Symphony Orchestra and the National Arts Academy.

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< New Art Portfolio - The home of original art - Call to all Artists >

NEW ART PORTFOLIO  
P. O. Box 144, Stroud,  
Gloucestershire, GL5 4YG, UK  
URL: <<http://www.newartportfolio.com>>

NEW ART PORTFOLIO is an exciting new web site displaying and promoting the work of independent artists and galleries from around the world. Launching at the end of May 2000 the site will have six main categories of art - paintings (covering all aspects of 2D art), sculpture, photography, ceramics, jewellery and glassware, as well as a host of other features for both artists and collectors, bringing a whole world of original art direct into the home.

Curator and MD of the Cotswold based site, Mark Barrow, is keen to promote its individuality. "NEW ART PORTFOLIO is not just another on-line gallery. We want to eliminate the barriers that have traditionally prevented many artists from displaying and selling their work, so the concept of NEW ART PORTFOLIO is to make it open to all artists, whatever their circumstances or wherever they are based. There are a huge number of really talented people out there who are just not getting the exposure they deserve. Our aim is to build a genuine community of users, both artists and collectors, that have been drawn by the site's content and services."

To mark its launch, NEW ART PORTFOLIO is inviting artists from around the globe to take part in an Open International Competition. Winners will be selected from the categories above and their work displayed on the world wide web free of charge for a whole year. The deadline date for entries is 15th May and any artists wishing to take part should visit the temporary web site at [www.newartportfolio.com](http://www.newartportfolio.com) to print off an entry form and send that, together with stills of up to 8 pieces of work and an S.A.E., to: NEW ART PORTFOLIO, P. O. Box 144, Stroud,

Gloucestershire, GL5 4YG, UK

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< Call for Entries - Split 2000 >

PP 244 (Kralja Tomislava 15)  
HR-21000 Split  
Hrvatska / Croatia  
Tel: +385 21 348 001  
Fax: +385 21 348 002  
Email: <split.filmfest@st.tel.hr>  
URL: <<http://www.st.carnet.hr/split-filmfest/>>

The 5th Int'l Festival of New Film will take place from September 23rd - 30th 2000 in Split, on the Adriatic coast of Croatia.

The Festival is open to all new, creative, innovative, personal, radical, subversive etc work (FILM, VIDEO & NEW MEDIA) of all styles, themes, genres and lengths, preferably from outside the mainstream, whether it's involving traditional film techniques or the latest technology of electronic image.

To obtain an Entry Form please visit festival's web site, or contact us if you want sent it to your address.

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Regulations  
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All works must have been completed after January 1st 1999.

The deadline for entries is June 1st 2000.

Screening copies must reach Split by September 10th 2000.

All submissions must include a VHS preview tape, or CD-ROM, as applicable, accompanied by an entry form (or necessary information on artist and work) completed in Croatian or English, along with supporting documentation.

Preview entries should be mailed as Small Packet/petit Pacquet and must be clearly labelled for custom purposes as follows: Video cassette, no commercial value, cultural exchange only. Please allow ONLY ONE item per tape.

PREVIEW TAPES & DOCUMENTS WILL NOT BE RETURNED.

There's no limit to the duration of entries. The selection panel will select work for competition (or other programmes), the international juries will award prizes.

Entries selected for screenings will be notified promptly after selection of procedures for transporting screening copies.

The Festival will make all reasonable effort to present work in the best possible conditions. Transport of the copies is at the risk of the sender.

The screening copies will be returned after 15 days (if not arranged otherwise). The cost of return shipment will, as a rule, be paid by the Festival.

Unless specific written notice is given to the contrary, the Festival

reserves the right to print any accompanying information and still photographs for promotional reasons, or in Festival's catalogue.

Screenings of selected films and videos, CD-ROMs, installations, Internet projects, performances, retrospectives, hommages, (workshops), discussions and the catalogue will be presented at the Festival

Along with special money prizes, the Festival sculpture (Grand Prix: The Tail) will be awarded for each category (film, video & new media) by international juries.

All entries should be sent to:

INT'L FESTIVAL OF NEW FILM  
PO Box 244 (Kralja Tomislava 15)  
Split 21 000  
Croatia / Hrvatska

Sunny Split might also be a good place for the promotion of recent production as an Art Film Market will take place during the Festival. It will concentrate on growing South European Market area as majority of distributors for this part of the world are located in Croatia.

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< Netmage >

Adelaide Ronchi  
Email: <netmage@linkproject.org>

NETMAGE: creative and innovative images on media, arts and communication first international festival, Bologna (Italy) 23 November-3 December, 2000.

Netmage was developed by the LINK PROJECT in Bologna, an independent organisation created in 1994 that has the aim of developing, in Italy, a network of productive exchanges in different fields that belong to cultural experimentation such as music, performances arts, visual film and electronic art and communication. Up to now, the LINK has developed and has helped the growth of centers for international cultural experimentation in Italy.

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The Competition  
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The aim of the competition is to gather works belonging to different fields, and different nature, for instance film production, work and video and television formats, multimedia products, web projects, installations and live performances, mixed-media, all in order to reconstruct a panorama of international new production.

Netmage, first Italian international festival dedicated to creations connected to new technologies proposes an international competition.

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< International Multimedia Urban Arts Festival >

Artistic Co-ordination : Anne Roquigny  
Email: <ar@cicv.fr>

Communication/Press Accreditation : Eric Prigent  
Email: <eric@cicv.fr>

URL: <http://www.cicv.fr>  
<http://www.nuits-savoureuses.net>

INTERFERENCES: Interstices, collisions, fusions

The CICV Pierre Schaeffer is launching a Worldwide Call for Projects for the International Multimedia Urban Arts Festival which will take place from December 14 to 23, 2000 at Belfort in France.

50 artistic projects will be selected and three prizes of 100,000 French Francs will be awarded by an international jury.

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< Summer Intensive in Electro-Acoustic Music >

Randall Neal  
UPIC Summer Intensive  
RR#1, Box 1506  
Barre, VT 05641  
802/479-5535  
email: <obneal@together.net>

SUMMER INTENSIVE IN ELECTRO-ACOUSTIC MUSIC  
July 3rd - July 28th, 2000

Les Ateliers UPIC, the electro-acoustic studios of Iannis Xenakis, offers a month-long intensive course in electronic music and composition for English speakers. All classes and studio sessions conducted in English. The course takes place at UPIC studios in Alfortville (Paris), France. Group class sessions and private creative work in the studios are the heart of this program. Classes will be taught by Gerard Pape (Director/composer, Les Ateliers UPIC, Columbia, U of Michigan, Ann Arbor), Curtis Roads (U Cal, Santa Barbara /CREATE), composer/software designer), Joel Chadabe (President, Electronic Music Foundation, composer, historian) and Sylviane Sapir (software design MARS workstation). Assistance in private studio work will be provided. Les Ateliers UPIC maintains UPIC, MARS and Pro-Tools 4 studios. The UPIC is the revolutionary graphic composition/synthesis system created by Iannis Xenakis. Recent studio acquisitions include Giuseppi Di Giugno's MARS workstation, Metasynth and others. Les Ateliers UPIC is supported in part by the French Ministry of Culture and Communication and by the Ministry of Foreign Affairs.

Field trips will be provided to observe other aspects of the French and European electronic music scene. In past years these have included Pierre Schaeffer's Groupe de Recherches Musicales at Radio France; IRCAM at the Pompidou Centre; a Stockhausen electronic music performance in Amsterdam, and other studio groups or individuals working at the classic or cutting edge.

Participants will be housed in the heart of the Parisian Left Bank. All Paris attractions are within walking distance of the dorm located adjacent to the Luxembourg Palace.

Course enrollment is limited.

Consider a creative experience in Paris for 2000!

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< Eighth New York Digital Salon >

Bruce Wands, Director, NY Digital Salon,  
Tel: 212-592-2530  
Email: <bruce@sva.edu>

Detailed entry information is available on the web at  
<<http://www.sva.edu/salon/CallEntriesFrames.html>>

The School of Visual Arts will host the Eighth New York Digital Salon at the Visual Arts Museum, 209 East 23rd Street in Manhattan this November and the exhibition will have an international tour in 2001. This digital art exhibition consists of four components: a gallery exhibition of prints, sculptures, interactive installations, CD-ROMS and performances; a series of animation/digital video screenings; a website with Internet art and selected links, and a special issue of Leonardo containing original essays on digital culture that will be published in November 2000. The jury is composed of internationally known digital artists, curators and experts in the field.

According to Bruce Wands, Chair of SVA's MFA Computer Art Department and Director of the New York Digital Salon. This year's show promises to be the best ever. The 7th New York Digital Salon is a huge success in Spain, being viewed by 13,000 people in Madrid and Valladolid, Spain. The show was covered by ten television stations and every major newspaper and magazine in Spain. Media coverage was estimated at 40 million people. The growing interest in digital art on the international level has allowed the exhibition to have a unique collection of work from diverse cultures. We have over 80 artists from 14 countries, and are hoping to expand that with the 8th NYDS."

The New York Digital Salon has been exhibited in New York City; Milan, Italy; Barcelona, Madrid, Alicante and Valladolid, Spain; the Canarie Islands; and Lisbon, Portugal. The NYDS8 will debut at the Visual Arts Museum in November 2000 and will tour internationally in 2001 to Europe and Asia. The NYDS8 is sponsored by School of Visual Arts; Leonardo: MIT Press; Thundergulch; Bell Atlantic; Apple Computer, Spain; Bandaluz; Video Report; World Art Magazine.

As New York Digital Salon and digital technology undergo rapid changes, so has SVA's Computer Art curriculum. Faculty and students stay on the cutting edge of digital creativity and are constantly learning about new hardware capabilities, new software packages, and integrating them into their creative work. The MFA Computer Art Department offers a curriculum specializing in Animation, Telecommunications, Interactive Multimedia, and Installations.

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< OLATS News >

Annick Bureauud  
Email: <[bureauud@altern.org](mailto:bureauud@altern.org)>  
URL: <<http://www.olats.org/>>

1 - Conversation of Frank J. Malina with Jean Gorin, Xavier De LaSalle and Cesar Domela.

URL:  
<<http://www.olats.org/pionniers/malina/arts/entretGorinSalle.shtml>>

2 - An unpublished monograph on Frank J. Malina by Frank Popper :  
Frank Malina, Artist and Scientist : Works from 1936 to 1963.

3 - Opening of the virtual gallery devoted to Frank Malina's work.

URL: <<http://www.olats.org/pionniers/malina/galerie/galerie.shtml>>

4 - Virtual Africa: The Last Paintings of Luis Meque by Chiedza Musengezi.

URL: <[http://www.olats.org/africa/galerie/gal\\_meque.shtml](http://www.olats.org/africa/galerie/gal_meque.shtml)>

5 - Virtual Africa - In the 'Arts and sciences' Section: Jean Pierre Rossie's presentation of his recent book: "Toys, Culture and Society. An Anthropological Approach with Reference to North Africa and Sahara."

URL: <[http://www.olats.org/africa/artsSciences/rossie\\_toys\\_en.shtml](http://www.olats.org/africa/artsSciences/rossie_toys_en.shtml)>

6 - Virtual Africa - Very Soon in the Virtual Gallery: The interview of Antonio Ole by Barbara Murray.

1 - Conversation of Frank J. Malina with Jean Gorin, Xavier De LaSalle and Cesar Domela.

OLATS is publishing a conversation of Frank J. Malina with the artists Gorin, Xavier De La Salle, and Cesar Domela. The four of them talk at length about significant issues such as: art and the expression of spirituality, contemporary architecture and its evolution towards "the biological development of structures", representational art versus abstract art, etc. This conversation, at times tinged with humorous remarks, is an excellent approach to kinetic art and more generally speaking a reflection on creation.

(Text in English)

2 - An unpublished monograph on Frank J. Malina by Frank Popper: Frank Malina, Artist and Scientist: Works from 1936 to 1963.

We are pleased to announce that Frank Popper's monograph on Frank Joseph Malina will be soon published in Olats. Frank Popper, who engaged himself in the theoretical analysis of kinetic art when public interest in this movement was relatively small, has extensively written about Frank Malina. In his words, Malina's "kinetic pictures form already a very important "oeuvre" and the radical innovation operated by such an artistic undertaking deserves very close attention, particularly because, aesthetically speaking, no label can easily be attached to Malina's art. While using an interesting new technique he remains a true painter in the sense that colour and colour changes play a decisive role in his pictures " (excerpt from Frank Malina, artist and scientist: Works from 1936 to 1963 by Frank Popper, p. 1)

(Text in English)

3 - Opening of the virtual gallery devoted to Frank Malina's work

A virtual gallery dedicated to Frank Malina's artwork has been just inaugurated. With a selection of 50 works (to be completed), the exhibition is an overview of the artist's contribution to op' art, and kinetic art.

Comments by Frank Malina himself give a deeper insight into the artist's process of creation.

(Text written mostly in French)

4 - Virtual Africa : The Last Paintings of Luis Meque by Chiedza Musengezi

Chiedza Musengezi reviews an exhibition of works by Luis Meque organized in 1998 to commemorate the life and art work of a painter who actively contributed to Zimbabwean artistic life. His last paintings, characterized by predominantly dark colours and an expressionist style, find their inspiration in urban scenes, in portraits of marginal people. They also reveal Luis Meque's daily

struggle with illness and death.  
(Text in English)

5 - Virtual Africa - In the 'Arts and sciences' Section: Jean Pierre Rossie's presentation of his recent book: "Toys, Culture and Society. An Anthropological Approach with Reference to North Africa and Sahara"

Jean-Pierre Rossie is a Social-Cultural Anthropologist and Staff Member of Nordic Center for Research on Toys and Educational Media (University of Halmstad, Sweden). For several years, he has been working on the social representation and significance of toys in North Africa.  
(Text in French and in English)

6 - Virtual Africa - Very Soon in the Virtual Gallery: 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 Harare, Zimbabwe.  
(Text in English)

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