



Leonardo Electronic Almanac

Volume 8, No. 5

May, 2000

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INTRODUCTION

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< This Issue >

Craig Harris, Executive Editor

LEA 8-5 CONTENTS

In LEA Volume 8 Number 5 we feature the Part II of a 3-part installment called "An Artist's View of Space Science," by Leah Lubin. In Part II we find out about some of the artist's early influences, and the article is accompanied by several images of the artist's work. Also this month is a feature article by Lin Hsin Hsin, a frequent contributor to LEA. In "An Analytical Approach to Form Transformation" the author explores the conceptual modeling, configuration, manipulation and viewing mechanisms of the formation and transformation of digital sculptures.

There are several opportunities and announcements. Take note of the extension of the submission deadline for the Sonic Circuits commission project. We're hoping to receive some exciting proposals, so consider this as a very real possibility for that web performance project that you have been hoping to mount.

Thanks to all of you who have subscribed to LEA since we reimplemented the subscription service on the journal. Your participation is critical to the future of the activity.

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FEATURE ARTICLES

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

Leah Lubin  
Email: <leah\_lubin@worldnet.att.net>  
URL: <http://home.att.net/~leah\_lubin/index.html>

An artist sits dreaming in her Skylonda, Woodside, California studio. Studio and home in a redwood forest. The month is May in the year 2000.

Dreaming of her challenge, an opportunity to write and talk about her focus. The focus of her paintings. The direction of her work. A precious chance to once again connect.

Every story must have its starting point, and hers was to be found deep in her childhood.

An Israeli child relocated at the age of six to the deep north of England. Dealing with sudden cold and an unknown language. The developing inner world was all that existed. Floating, learning, learning to be alone.

Things got better when at the age of eleven she moved to London. By

now, a master of her new language and with an artist developing eyes she was ready for London and all her splendor.

For it was London and its architectural magnificence and fine art that prepared her.

Prepared her for a great challenge given to her by her art college teachers.

That yes, she must be the best artist she could technically be, but even more important, it was what she said, what she focused about. The message, the new ideas that her work would represent, that would judge her.

Put value to her art and its statements the driving force of her life.

At first, it was all about painting and drawing the human body. Her focus in art was "the model". Many body types. Of course the human body is beautiful in every form so this work kept her busy for quite a few years. For the love of the body has quite a hold. But apparently not strong enough because abstraction found it's way in next.

Shapes, new from within her being, her soul sprung forth taking over her previously realistic state of mind.

New works based on human form with other realms, other realities come about.

Paintings like "Playing In The Band", "Extended Family", "Between Two Worlds", "Spirit World", "Her Other Self". Drawings like "As He Moves", "Have We Landed".

But, still she felt a need for an even more pure message, a more direct way of opening the heart of the viewer. Because the viewer, the audience for the artist is like our every breath, a need that cannot be denied. The viewer, the listener, the reader, the primal force of recognition, the mirror of work.

It was around then, already an artist for at least ten years, that she began researching and painting the purity and the overwhelming beauty of the Cosmos. Pictures brought to Earth from far off galaxies, comets, formations of planets, our Moon, their moons, deep space. The seemingly endless beauty just out of our visual reach.

A haven of possibilities to remind us of the beauty of our existence.

An inspiration like no other of our galactic world given to us for life and inspiration as we grow as a people.

When we on Earth face our darkest days, when we take responsibility for our freedom to bring peace on Earth as a choice. It is the beauty of our Cosmos, our universe that will inspire us. Natural and untouched by man, unchanged by our efforts, more amazing than we can fathom. These are the vast visual lessons that will help put us in our place. One part, the human aspect of the world we all share.

Part II. of a three part series on the subject of "Artist's View of Space Science". Part I. appeared in the Leonardo Electronic Almanac, Volume 8, Number 2, February 2000.

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

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

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< An Analytical Approach to Form Transformation >  
by Lin Hsin Hsin

An Analytical Approach to Form Transformation  
by Lin Hsin Hsin  
IT Inventor, Artist, Poet  
Singapore  
Email Form: <<http://www.lhham.com.sg/lhh.html>>  
URL: <<http://www.lhham.com.sg/>>

Abstract

Unlike traditional sculptures which are carved, molded, shaped and formed using natural or synthetic material such as stone, wood, marble or metal, digital sculptures are formed either by scripting or 3D tools digitally. In contrast with traditional sculptures which can be partially animated by wind, temperature, pressure or installed electrical or mechanical parts as a non-metamorphic entity, digital representation of figurative or abstract 3D forms can continued to be shaped and reshaped, formed and transformed into numerous (new) forms over a defined timeline. As such, the succession of this series of transformation is termed animated sculptures. These animated 3D forms are to be viewed on screen with different time, location and background.

This paper attempts to present an analytical approach to the conceptual modeling, configuration, manipulation and viewing mechanisms of the formation and transformation of digital sculptures by algorithm driven scripting methods and timeline driven 3D tools. It discusses the discoveries of technical problems manifested in conversion incompatibilities between file formats, the approximation of true color representation and deficiencies in Web-enabling capabilities as well as offers possible corrections for these issues. Beyond which, it provides a platform of integrating the manifold polygonal meshes and solid models with aesthetic vision from concept to the visualization and realization of animation in 3D surface transformation embedded with optimal compression.

Introduction

Unlike traditional sculptures which are carved, molded, shaped and formed using natural or synthetic material such as stone, wood, marble or metal, digital sculptures are formed either by scripting or 3D tools digitally. In contrast with traditional sculptures which can be partially animated by any of the combinations of wind, temperature, pressure or installed electrical or mechanical parts as a non-metamorphic entity, digital representation of figurative or abstract 3D forms can continued to be shaped and reshaped, formed and transformed into numerous (new) forms over a defined timeline using algorithm driven scripting methods and timeline driven 3D tools. As such, the succession of this series of transformation is termed animated sculptures. These animated 3D forms can perform discrete or continuous animation in standalone or networked mode, viewed on screen at any time, location and background across time zones.

... [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
2000.05

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

Please visit the LDR website for this month's reviews.

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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< The University of New Mexico College of Fine Arts - 2 listings >

Geoffrey Batchen, Chair  
Artist-in-Residence Search Committee  
College of Fine Arts  
The University of New Mexico  
Albuquerque NM 87131-1396  
Email: <[gbatchen@unm.edu](mailto:gbatchen@unm.edu)>  
URL: <<http://www.unm.edu/~finearts/jobs.htm>>

1)

The University of New Mexico  
College of Fine Arts  
Notice of Vacancy  
Artist-in-Residence in Electronic Arts

POSITION: Artist-in-Residence, one semester to two-year academic appointment as a visiting professor in the College of Fine Arts at The University of New Mexico. This will be a joint appointment with the Arts Technology Center and the Albuquerque High Performance Computing Center.

RESPONSIBILITIES: Pursue creative research and teach one course per semester to upper level and graduate students in the area of the candidate's expertise. Creative work related to the Southwest and/or the sciences is encouraged. Work created will be exhibited during the residency.

RANK & SALARY: Visiting Assistant or Associate Professor; salary

between \$25,000 and \$30,000 per semester. A studio and support budget will be provided. Appointment subject to available funding.

APPOINTMENT BEGINS: January 16, 2001

MINIMUM QUALIFICATIONS: Artist creating in new media with a national exhibition record.

PREFERRED QUALIFICATIONS: Artist who possesses conceptual understanding of new media, has experience collaborating with other artists, is conversant with the technology of computing and visualization, has university teaching experience and a terminal degree.

INTERVIEW: Two or more candidates will be invited to The University of New Mexico to meet students and faculty. Faculty committees and the administration will interview the finalists.

APPLICATIONS: Application materials must include: (1) letter of application; (2) resume; (3) samples of creative work in appropriate format (a minimum of 12 still images and/or 10 minutes of real-time work); (4) names and complete addresses (including telephone, FAX numbers, e-mail addresses) of three references. Please include a self-addressed stamped envelope if you want materials returned. Only complete applications will be considered.

DEADLINE: For best consideration application materials must be received by August 15, 2000; however, position will remain open until filled.

Complete applications must include all four (4) materials as described under applications. Please send all pertinent materials to: Geoffrey Batchen, Chair, at the above address.

The University of New Mexico is located in Albuquerque, New Mexico, a city of 500,000 on the Rio Grande at an altitude of 5,200 feet. The University of New Mexico is a large, diverse state university with a faculty of more than 1,200 serving approximately 26,000 students. The College of Fine Arts offers undergraduate and graduate degrees in Art and Art History, Music, Theatre and Dance, and Media Arts. The college enjoys access to state-of-the-art performance facilities. The Arts Technology Center is dedicated to fostering research and artistic production in the area of emerging technologies. The Albuquerque High Performance Computing Center provides a focus for research and education in advanced high performance computing, interdisciplinary applications, and state-of-the-art communications.

2)

#### Artist-in-Residence in Electronic Arts

The University of New Mexico invites applications for Artist-in-Residence in Electronic Arts; a one-semester to two-year academic appointment as visiting professor in the College of Fine Arts with a joint appointment in the Arts Technology Center and the Albuquerque High Performance Computing Center. Residents will pursue creative research and teach one course per semester. Salary will be \$25,000 to \$30,000 per semester. Appointment subject to available funding. Appointment begins January 16, 2001.

MINIMUM QUALIFICATIONS: Artist creating in new media with a national exhibition record.

PREFERRED QUALIFICATIONS: Artist who possesses conceptual

understanding of new media, has experience collaborating with other artists, is conversant with the technology of computing and visualization, has university teaching experience and a terminal degree.

APPLICATIONS: Application materials must include: (1) letter of application; (2) resume; (3) samples of creative work in appropriate format (a minimum of 12 still images and/or 10 minutes of real-time work); (4) names and complete addresses (including telephone, FAX numbers, e-mail addresses) of three references. Please include a self-addressed stamped envelope if you want materials returned. Only complete applications will be considered.

DEADLINE: For best consideration application materials must be received by August 15, 2000; however, position will remain open until filled. Send applications to: Geoffrey Batchen, Chair, at the above address.

The University of New Mexico is an Equal Opportunity/Affirmative Action Employer and Educator.

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< Sonic Circuits Commission >

Leonardo Electronic Almanac  
Email: <lea@mitpress.mit.edu>

Sonic Circuits should be an announcement. We'll have a profile appearing in November, but at this point there's nothing to profile. Make sure that we show the deadline for submission. Also, here is a commission notice that I would like to repost, with a mention of an extension of deadline.

#### LEA COMMISSION OPPORTUNITY

LEA is pleased to be participating again this year in the Sonic Circuits festival. The festival launches in November 2000, and is a collaboration between Leonardo Electronic Almanac, the American Composers Forum, and the Walker Art Center. In addition to a constellation of performances in Minneapolis and St. Paul, several works are selected to become part of a travelling set of works to be performed at Sonic Circuits festivals around the globe. For Sonic Circuits VIII we are fortunate to be able to offer a commission for new work, underwritten by the Jerome Foundation. Three commissions are offered this year, and LEA is administering one of them.

LEA is seeking to foster a new collaborative performance work to be created by a musician or music group working with new media, and a visual artist or visually-oriented group working in new media. The work should be a Web-based performative piece, capable of being featured as a live performance work on the Internet, lasting approximately 15 minutes, with a version that can reside in the permanent LEA Gallery Archive.

The commission fee is \$3,000, to be divided equally among collaborators, inclusive of expenses pertaining to creation of the work. The piece will be presented during the launching festival in November 2000 in the Twin Cities, with the expectation that the performance will be web-cast, and it will be featured in the LEA Gallery in November's issue of the journal. The artists will also need to prepare a profile describing their work, their collaboration, and the resources employed to create and present the work. Artists will retain ownership of their work, offering LEA rights to present the

work at the festival, and non-exclusive rights to publish the work in LEA and in the LEA Archive.

Proposals should be sent to <lea@mitpress.mit.edu>, and should include:

- a) biographical statements for all artists,
- b) a clear and detailed description of the proposed work,
- c) a description of how the work is to be performed at the festival,
- d) a description of how the work would function as part of the permanent LEA Gallery Archive,
- e) pointers to samples of work by the artists participating in the collaboration, and
- f) a project budget.

The deadline for consideration has been extended to August 10, 2000. Decisions will be made by August 15, 2000. The work needs to be completed and prepared for presentation no later than October 20, 2000, in order to ensure that the work is completed on time, and to allow for festival presenters to properly prepare for performance.

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ANNOUNCEMENTS
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< The Inspiration of Astronomical Phenomena -- Third Conference >

Prof. Salvatore Serio  
Palermo Observatory (Chair, Local Organizing Committee)  
Email: <insap3@oapa.astropa.unipa.it>

Dr. Rolf M. Sinclair  
Chevy Chase MD (International Organizing Committee)  
Email: <rolf@santafe.edu>

Prof. Raymond E. White  
Steward Observatory (International Organizing Committee)  
Email: <REWhitel933@aol.com>

URL: <<http://ethel.as.arizona.edu/~white/insap>>

THE INSPIRATION OF ASTRONOMICAL PHENOMENA -- THIRD CONFERENCE  
Palermo (Sicily), Italy -- December 31, 2000-January 6, 2001  
CALL FOR APPLICATIONS AND PAPERS

Dear Colleagues:

We wish to inform you of the up-coming Third International Conference on The Inspiration of Astronomical Phenomena ("INSAP III"). This meeting will explore mankind's fascination with the sky by day and by night, which has been a strong and often dominant element in human life and culture. The conference will provide a meeting place for artists and scholars from a variety of disciplines (including Archaeology and Anthropology, Art and Art History, Classics, History and Prehistory, the Physical and Social Sciences, Mythology and Folklore, Philosophy, and Religion) to present and discuss their studies of the influences that astronomical phenomena have had on mankind.

The first two meetings (Castel Gandolfo, 1994; Malta, 1999) successfully brought together for the first time people from just such a range of disciplines to address topics of common interest. Papers



from the first meeting were published in "Vistas in Astronomy" (1995) and in "Leonardo" (1996), and those from the second will appear shortly in book form. These papers (described on our Website under "the First (or Second) INSAP Conference") give an idea of the range of subjects presented at these meetings. A similar publication is planned for the third meeting.

The meeting will be held overlooking the Mediterranean, a few minutes from the center of Palermo, and will start with a New Year's Eve (and Millennium Eve) banquet December 31, 2000. The meeting rooms will include ample space for display (and sale) of works of art by attendees.

Full information on INSAP III and on the earlier conferences, and an application form for the upcoming meeting, can be found on our website, or obtained from the undersigned. Attendance will be by invitation from among those applying. All presentations and discussions will be in English.

This Conference is sponsored by the Palermo Observatory, the Vatican Observatory, and the Steward Observatory, and is hosted by the Palermo Observatory as part of the bicentennial of the discovery there of the first asteroid, Ceres, on the nights of January 1-3, 1801.

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< MOSAIC 2000 >

Conference Committee:  
David H. Salesin  
University of Washington

Carlo Sequin  
University of California, Berkeley

Craig S. Kaplan  
University of Washington

Email: <mosaic2000@cs.washington.edu>  
URL: <<http://www.cs.washington.edu/mosaic2000/>>

MOSAIC 2000

Millennial Open Symposium on the Arts and Interdisciplinary Computing  
21-24 August 2000  
University of Washington Seattle, Washington

Whenever mathematics has encountered the arts, works of subtle beauty and harmony have emerged. The discovery of mathematical perspective during the Renaissance revolutionized painting. The interest in four-dimensional geometry during the early part of this century motivated the idea of multiple viewpoints in cubism. The Islamic art that M.C. Escher found during his visits to the Alhambra inspired him to create tilings using animal forms. More recently, the Torqued Ellipses of Richard Serra were deeply influenced by mathematics and architecture.

MOSAIC 2000 will bring together artists, mathematicians, architects, and computer scientists, as well as musicians, writers, and poets to explore the opportunities at the intersections of their fields. The symposium will feature an exciting series of invited presentations from renowned artists and researchers, refereed paper presentations, as well as short informal talks and discussion on topics chosen based on the interests of the conference participants. There will also be an informal display area open to all participants to exhibit visual

art, sculpture, puzzles, and other objects of interest.

The latest known details about the conference are available at the website.

\* Fields of Interest

MOSAIC 2000 encompasses a broad range of fields as they relate to mathematics and/or computer technology, including, for example: architecture; computer-aided design and fabrication; 2D geometric art; sculpture; origami; mathematical visualization; the structure of music, poetry, and dance; and tessellations and tilings. More detailed descriptions of some fields of interest can be found at <http://www.cs.washington.edu/mosaic2000/fields.html>.

\* Invited Speakers

MOSAIC 2000 will include a series of invited talks by leaders in mathematics, architecture, sculpture, poetry, and music. For an up-to-date list, please see: <http://www.cs.washington.edu/mosaic2000/invited.html>.

\* Getting More Information

MOSAIC 2000 was originally planned to be the ISAMA 2000 conference. We are no longer directly supported by ISAMA. For more information about ISAMA and their annual conference, please visit <http://www.isama.org>.

If you have questions, desire more information, or are interested in leading a workshop or seminar, please contact the conference committee. You can also keep abreast of announcements and updates by subscribing to the MOSAIC 2000 mailing list. See <http://www.cs.washington.edu/mosaic2000/maillinglist.html> for instructions.

We hope you can join us for this enlightening and energizing experience!

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< Spatialization Competition: The Space of Sound >

Send to: Competition 'The Space of Sound'  
Musiques et recherches 3, place de Ransbeck  
1380 Ohain  
Fax: +322 3510094  
Email: <musiques.recherches@skynet.be>

SPATIALIZATION COMPETITION 'THE SPACE OF SOUND'  
Interpretation of acousmatic works

Acousmatic : Recorded piece composed in studio, projected on loudspeakers in concert with the intervention of no live sound sources. The competitors will spatialize the compulsory works on two different sets of loudspeakers, that of Musiques & Recherches (chamber music format) which will be installed at the Chapelle de Boondael in Brussels, and that of the GRM (Groupe de Recherches Musicales of INA in Paris (full orchestra format) installed at the Theatre Marni. Only stereo works will be played.

1. The competition is open to all persons registered by mail not later than July 6th 2000 (according to the postmark). There is no registration fee. To register, the competitor must send in the registration form (attached) correctly completed, a photo of

him/herself, the title of the work he/she has chosen, the name of the author and a short commentary on the work.

2. Preselection will take place from 15 to 17 October 2000 and concerns a compulsory piece and a piece chosen by the preselection jury from a list of stock pieces which will be made known to the candidate after his/her registration. Preselection will take place using Musiques & Recherches' spatialization system (36 loudspeakers), in the Chapelle de Boondael, Brussels. The compulsory piece will be communicated to the candidate two months before the competition. A graphic transcription of this piece will be sent by the competitor to Musiques & Recherches by 20th September at the latest (according to the postmark). The quality of this transcription will be taken into account in the preselection. The final selection which will take place from 19 to 22 October 2000 will judge a second piece chosen by the finals jury from the list of stock pieces communicated to the competitor after his/her registration, and a piece chosen by the competitor, possibly a personal composition. The final selection will take place on the acousmonium of the INA-GRM at the Theatre Marni, Brussels. A maximum of six finalists will be selected.

3. All stock pieces must be prepared by the candidate. The jury's choice will be communicated to the candidate the day before his/her participation in the preselection part of the competition, and the day before his/her participation in the finals.

4. During the competition, each competitor will therefore present four pieces:

- In preselection, a compulsory stereo piece (chosen by the preselection jury of the acousmatic composition competition 'Metamorphoses') with its transcription, and a stock piece chosen by the jury from a list presented to the candidate. These will be played on the loudspeaker orchestra of Musiques & Recherches.
- In the finals, a work chosen by the competitor and a stock piece chosen by the jury from a list presented to the candidate to be played on the GRM Acousmonium.

5. The maximum duration of each piece is approximately 15 minutes. Rehearsal periods will be programmed for each competitor: two, two-hour rehearsals per candidate are planned for, on each of the set-ups. Stereo listening equipment will be available to candidates.

6. The competition is open to the public and will take place within the framework of the 7th International Acousmatic Festival 'The Space of Sound' which will take place in Brussels from 13th to 22nd October 2000.

7. Prizes will be awarded at the end of the Festival, 22nd October 2000

8. The decisions of the jury will be final.

9. The organiser does not undertake to pay for travelling and accomodation expenses of the candidates, but will provide a list of accomodation addresses, on request. The candidate will have free access to the festival.

10. The original French version of the present regulations is the sole and incontestable reference.

Jury:

Preselection: Francois Bayle, Francis Dhomont, Denis Smalley, Christian Calon, Robert Normandeau, Hans Tutschku, Annette Vande Gorne;

Final selection: Francois Bayle, Francis Dhomont, Denis Smalley, Daniel Teruggi, Christian Zanasi.

Prizes (to be confirmed)

From the European Commission, General Directorate for Culture (100 000 BF).

Invitation to be interpreter-installer for the next M&R festival.

Voucher for equipment to be supplied by a partner.

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< The Inaugural Dennis Rosen Memorial Lecture >

For further press enquiries, please contact

Mr Nicholas Rosen

Email: <nick@online-agency.com>

Public Lecture

The Royal Institution of Great Britain

Science as Theatre

The inaugural Dennis Rosen memorial lecture

to be given by

Professor Carl Djerassi (Writer and Chemist, Stanford University)

on Friday June 30th 2000, 7.30pm.

Science is inherently dramatic--at least in the opinion of scientists--because it deals with the new and unexpected. But does it follow that scientists are dramatic and that science can become the stuff of drama? While science-in-theatre is a very rare genre, recent developments suggest that the tide may change.

Carl Djerassi, inventor of the contraceptive pill, is Professor of Chemistry at Stanford University in California, and one of the few American scientists to have been awarded both the National Medal of Science and the National Medal of Technology.

THE DENNIS ROSEN MEMORIAL TRUST - First annual lecture

The Dennis Rosen Memorial Trust was established to continue the work of the late Dennis Rosen, (until his death, Reader Emeritus, University College London, Dept of Crystallography) promoting the arts in their widest sense amongst scientists and to encourage a deeper understanding of science by artists.

The Trust is an educational charitable trust, which will be promoting an annual lecture at the Royal Institution on the subject of science and the arts. In addition it will establish studentships for artists at scientific institutions and for scientists at arts institutions.

Dr. Rebecca Rosen, a trustee and daughter of Dennis Rosen, said: "As the pace of scientific change quickens and the practical and moral consequences of the changes become more profound, there is an increasing need to break down the barriers between science and the arts. The Trust programme will cover topics which promote dialogue between the two groups, exploring the origins of the differences, encouraging a better understanding of each other's work and examining the social consequences of the divide between arts and sciences."

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< Leonardo Defense Fund Donations from EMF >

Electronic Music Foundation (EMF) distributes past issues of Leonardo Journal and Leonardo Music Journal as well as Leonardo compact discs. EMF has announced that it will donate the proceeds from its sales of these publications to the Leonardo Legal Defense Fund. For information on these publications, go to:

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

and click on the picture of Leonardo. Or read about Loenardo in the news column.

Or go here:

<<http://www.cdemusic.org/special/leonardo.html>>.

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< OLATS News - Special Frank Malina >

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

URL:

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

OLATS is publishing a conversation of Frank J. Malina with the artists Jean 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 is - 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

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

We are pleased to announce that Frank Popper's monograph on Frank Joseph Malina is now 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 - A Conversation of Frank J. Malina on His Artworks with Frank Popper (1963).

URL:

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

(Text in English)

4 - OLATS presents a chapter from Frank Popper's essay, "L' Art cinetique": "Tableaux lumineux: Palatnik, Malina, Calos, Vardanega, Martha Boto, Albrecht, Healey. Hoenich: robot art".

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

(Text published in French with the permission of the Dunod Publishing House, Paris.)

5 - Opening of a virtual gallery devoted to Frank Malina's work

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

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 )

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< Sonic Circuits International Electronic Music Festival >

Sonic Circuits International Electronic Music Festival:

Sonic Circuits VIII

<<http://www.soniccircuits.com>>

Sonic Circuits CDs

<<http://www.composersforum.org/noframe/innova/sonic.html>>

Connect With The Circuit!

Composers:

Be on a CD of tape-works, broadcast around the world; Have your score realized by new performers; Have your video art seen across the US and abroad.

Performers:

Be on a roster and receive invitations to perform live.

Presenters:

Produce your own festival event-our DIY kit will facilitate your programming. Just send in your electronic musical work (if you plugged something in to make it, it qualifies - style no object). Selected works will be promoted to venues and radio stations for one year. Over 200 composers and artists have been programmed since 1993.

Sonic Circuits is a festival with a difference; it comprises a caravan of curated works which travels the world to form the basis for a multitude of events throughout the season. Any musical works or acts which involve electronic technology (e.g., works for electro-acoustic tape, live performance with electronics, video art, new media art, sound art...) may be submitted for program consideration. The 20-30

selected works are offered to more than 40 venues across the globe and, in addition, the CD of tape works is sent to numerous radio stations.

Entries are curated in four categories:

Tape:

Works intended for tape alone are produced on a run of 1,000 CDs. These are used for playback at live events, for promotion to radio stations, and are available worldwide on the innova label.

Video:

Works for video (VHS-NTSC) with a strong sound component are compiled and sent to each venue for projection during live events.

Score:

Works for instrument and tape that can be realized from a score. Samples are put on the web site so venues with local performers interested in learning the piece can request performance materials.

Live Acts:

Works performed by their creators. Samples and contact info are put on the web so venues can invite you to perform. Sonic Circuits does not currently have a budget for artist fees.

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