



Leonardo Electronic Almanac

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INTRODUCTION
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< This Issue >

Craig Harris, Executive Editor

Leonardo Electronic Almanac  
Volume 8, Number 9  
Introduction

This issue of Leonardo Electronic Almanac features Part III of Leah Lubin's "An Artist's View of Space Science." We are fortunate to have this inside look into an artists background and point of view, and as always Leah's piece is accompanied by several images illustrating her work.

Also this month we are happy to bring the results of a Jerome Foundation/LEA/American Composers Forum Sonic Circuits commission to the readers of LEA, and to the world of the Internet. Randall Packer and Steve Bradley have created Telemusic #1, a live interactive, web-based performance artwork. The Profile for the work, including a description of the project and artist biographical statements are presented in this issue, and the work is available to experience live on Friday November 3, 2000 from 8-11 pm CST, live from the Landmark Center, in St. Paul, Minnesota. This performance is part of Sonic Circuits VII, the International Festival of Electronic Music and Art. The event is being cyber-cast via FuturePerfect.org, and Telemusic #1 can be accessed directly through <<http://www.telemusic.org>>. Join us for the event and help us to launch the work!

Sonya Rapoport and Barbara Lee Williams present a perspective on a Steve Wilson exhibition, and Michael Punt provides an editorial illuminating reviews appearing in Leonardo Digital Reviews.

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FEATURE ARTICLES
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< An Artist's View of Space Science - Part III >  
by Leah Lubin

Leah Lubin  
<[http://home.att.net/~leah\\_lubin/index.html](http://home.att.net/~leah_lubin/index.html)>

It was out of dire need that I started writing. A voice within so strong, it could not be ignored. It talked to me about communication, the need to be heard, but most of all the need to be understood.



## Artist Statements

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Steve Bradley  
Media Artist and Professor of Art  
University of Maryland, Baltimore County

My work is focused on strengthening communication across borders with collaborative links that provide accessible technology and support representation of a broader community as the basis of my presentation. I believe that the World Wide Web and networking technologies have provided an opportunity for individuals and groups with common goals to build a hybrid society. In the past these communities were difficult to organize, due to the boundaries imposed by cultural and political despite the artists, cultural workers, and networkers who desired such an exchange.

I consider myself to be a trans-media artist or generalist. I convert systems of cultural iconography via media and technology into an analytical and satirical inter-mediated narrative. I have been conditioned by the media culture so television (media) easily serves as my preferred mediated landscape. The computer serves as the primary tool by which I link many other tools.

Borders represent more than just geography and politics. In the midst of shifting cultural borders, new territories I see being created by artist collectives foster a democratic dialogue. This dialogue would include exhibitions, collaborative web projects, and telepresence events using fax, email, and videoconference technology.

While living in Baltimore, Maryland, for the past years I have contemplated how one could foster open relations between cultures in local and global communities. I have worked to create channels of exchange between disparate people and groups. Two years ago I created a sound-art radio show called [art@radio](http://media.umbc.edu/~artradio) that is broadcast from the University of Maryland Baltimore County. Through a number of list-serves and personal contacts, I made a call to artists and experimental musicians to submit sound works to be considered for RealAudio broadcast. I was looking for works which explore concepts such as serialism and ultra-rationality, allegory and the anti-rational, musique concrete, chance music, text-sound composition, sound/noise, synthetic and ambient space. Over the past year and a half I have received over 200 submissions.

On another front, I serve on the board of directors of NOMADS , a collective based in Washington, D.C., which is comprised of ten people. NOMADS' mission is to develop global pathways, real or virtual, connecting artists, institutions and audiences, and to serve as a catalyst for critical discourse in the contemporary arts. We do this through the presentation, dissemination, and documentation of innovative practices in the digital, media, visual and literary arts and the development of local, national and international networks for the distribution and exchange of critical dialogue. We host exhibitions, screenings, public forums, publications, and other activities both within the local community and globally via the World Wide Web.

During this past year, I have been organizing Polar Circuit 3, an international new-media-arts residency that will be based in Rovaniemi, and Tornio, Finland. Polar Circuit media-art workshop was organized for the first time in 1997, at the College of Art and Media in Tornio, in the southwest part of Finnish Lapland. 52 artists, writers and students gathered to work on collaborative and individual projects.

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Randall Packer  
Composer and digital artist  
faculty of the Maryland Institute  
College of Art, Baltimore, Maryland

My work as a composer and media artist has focused on the integration of live performance, technology and the interdisciplinary arts. From the revival of avant-garde music theater to the creation of new interactive media work, my work has bridged current issues in art and technology with seminal interdisciplinary and performance strategies from throughout the 20th century. My artistic research has involved extensive historical investigation and analysis of the pioneering artists, scientists, and critical theorists in the media and performing arts, resulting in a book/website on the history of multimedia to be published by ArtMuseum.net and W.W. Norton in 2000-2001.

Critical to my own creative work as a media artist is the role of the composer in the context of the synthesis of the arts and technology, integrating musical and temporal structures with visual forms. As founding director of Zakros InterArts, a media arts company now based in Washington, DC, I have produced, directed and created critically acclaimed multimedia theater works including Mauricio Kagel's "Sur Scene" (1988), John Cage's "Theater Piece" (1989), Karlheinz Stockhausen's "Originale" (1990) and my own work, "Arches" (1991). I produced the "Deep Listening" new music series (1991-93) for Life on the Water in San Francisco, as well as organized and directed the annual "John Cage Memorial MusiCircus" (1992-94) at Fort Mason Center in San Francisco.

I have co-produced and composed music for CD-ROM under the Chronic Art series, computer films that were premiered at the 1996 San Francisco International Film Festival and the Mill Valley Film Festival. In 1997, I completed a collaborative sound-text work with writer Belen Garcia-Alvarado, "Through Invisible Cities," performed at the Yerba Buena Center for the Arts in San Francisco and released on CD in 1998. In 1999, the multi-user Web environment "Pleasure Island," created in collaboration with my students at UC Berkeley and filmmaker Jan Millsapps, was presented at the Interactive Frictions Conference held at the USC School of Cinema-Television in Los Angeles and later shown at the Mill Valley Film Festival. The collaborative installation "Mori," created together with internet artist Ken Goldberg, was included in the 1999 Biennial Exhibition at the InterCommunication Center (ICC) in Tokyo, Japan. Most recently my net art project, the "Telematic Manifesto," was included in the Net\_Condition exhibition at ZKM (Center for Art and Media) in Karlsruhe, Germany.

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Description of the proposed work  
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Study for Telemusic #1

In Study for Telemusic #1, the demarcation between physical and virtual space, between on-line and local proximity converges and blurs into a shared, participatory experience through sound and light, and our attention to its spatial and transformational qualities. There is a long history of the distribution of sound in space through a variety of orchestrational and electronic techniques. Here, the control source for the distribution of sound is the live presence of the network, a system that has brought about dissolution of spatial and geographic

boundaries since the invention of the telegraph.

Here the network's geographical distribution is abstracted and transposed as a means for heightening the viewer's experience of dislocation. Through an interactive system designed for the software environment MAX, real-time Internet activity becomes a source for controlling the distribution of sound-text, its timbral transformation, and the diffusion of lighting on stage, to heighten the viewer's awareness of the presence and broad dispersion of telematic activity in the abstract "geographical" domain of cyberspace.

A text will be composed of quotations and proclamations by pioneers of telecommunications technologies. Beginning with the 19th century inventor of the telegraph Samuel Morse, and continuing through the present with information age engineers, artists, and cultural renegades, their quasi-utopian statements will be used as the primary and ironic source material for spatialization and transformation, with simultaneous cultural, sonic, and visual implications .

The notion of new spatial territories as a landscape for human experience is superimposed on the hyper-dramatic stage of evangelical statements concerning the network and its potential for social and aesthetic transformation.

... [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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< Steve Wilson Exhibition Review >  
Sonya Rapoport  
and Barbara Lee Williams

Sonya Rapoport  
Email: <[rapop@socrates.berkeley.edu](mailto:rapop@socrates.berkeley.edu)>  
URL: <<http://www.lanminds.com/local/sr/srapoport.html>>

Barbara Lee Williams  
Email: <[delano@pacbell.net](mailto:delano@pacbell.net)>

Body Surfing: An Interactive Cyber/Physical Art Installation  
by Stephen Wilson  
at SFSU Art Gallery, Faculty Exhibition  
September 26 - October 19, 2000  
URL: <<http://userwww.sfsu.edu/~swilson/art/body/bodysurfing.html>>

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Introduction  
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Stephen's close personal association with Leonardo rather prohibits a review in the normal sense that we use the term at LDR. However, so as not to overlook an exhibition simply on that basis, as a brief pointer to Stephen Wilson's installation at SFSU Art Gallery we have included a dialogue review between Sonya Rapoport and Barbara Lee Williams. We are grateful to them both for working to a close deadline and keeping within an impossibly restrictive word count. We are fortunate however that a fuller visual account of the work can be found at:

<<http://userwww.sfsu.edu/~swilson/art/body/bodysurfing.html>>

Michael Punt  
Editor in Chief  
Leonardo Digital reviews

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Sonya Rapoport: We furtively made our way through SFSU's faculty show, anticipating Steve Wilson's interactive installation, BODY SURFING, an artwork that repudiates the obsolescent role of the physical body in cyberage. Eventually I found myself in a black cubic hole of pubic images.

Barbara Lee Williams: . . .classical nudes, erotic photographs, video streams of dance and sports, MRI scans, and superimposed texts denying the flesh: "breath refused," "belly spurned," "feeling a twinness with the machine."

These provocative texts, plus the insertion of film sequences, immediately evoke the format and visual complexity of many web sites.

But the key to the work is its activation by the viewer: a sound track invites us to touch objects containing hidden body sensors in order to activate several videos. The positioning of these objects forces us to move quickly and stretch in order to keep the films playing.

SR: . . .communal collaboration, running and touching games, a primordial twist to the physical distancing of electronic cutting edge. In contrast to this "live" energetic complexity, the extended sound component presented on the web is a visual calm.

The drum's rhythms can be created in a sequence on-line; users' vocal grunts can affect the drumbeat; and links of related texts can be added for synthesized voice reading at the site.

BLW: Steve's dizzying on-site piece seduces the viewers while elevating the concept of inter-activity to a dynamic level: within the suggestive "cave" the work provides a rich selection of interactive possibilities: one can intellectually view the piece by simply reading the images and texts; or physically interact, by touching, or drumming; or vicariously participate by watching the rest of the audience forget themselves in physical art-making.

SR: The physicality of the work hedonizes its digital presence.

[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
2000.09

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

This month there are 15 new reviews on the LDR website, (and possibly more at the time of publishing as we catch up with the backlog). Two

new responses to Zeki's Inner visions by Jennifer McMahon and George K. Shortess add to the growing body of discussion about this book generated by Roger Malina's project. All the reviews and an overview of the project will be published early next year in Leonardo. It promises to be a significant document about an important book. Elsewhere we are grateful to Roy Behrens for allowing us to reprint his admirably succinct reviews from Ballast Quarterly, and Mike Mosher for his commentary on Aleksandra Manczak's photographs. Sean Cubitt tackles a demanding anthology by Vivian Sobchack and Kevin Murray detects a dubious teleology and a whiff of Modernism in Michael Rush's survey of new media. Once again we are grateful to Bulat M. Galejev for his commentaries on Russian Artists in Exile and the visualisation of sound. His valuable contributions to LDR ensure that we have a sense of work in Russia, which I for one, would have little access to. Curtis Karnow ponders the question of Codes as laid out by Clifford Pickover, and Molly Cox tackles the no less enigmatic affairs of Situationists in a welcome contribution to the biographies of Guy Debord by Anselm Jappe.

These reviews can be read at the usual URL:  
<<http://mitpress.mit.edu/e-journals/Leonardo/ldr.html>>.

Memory of Images by Aleksandra Manczak  
Reviewed by Mike Mosher

Inner Vision, An Exploration of Art and the Brain  
by Semir Zeki  
Reviewed by Jennifer McMahon

Inner Vision, An Exploration of Art and the Brain  
by Semir Zeki  
Reviewed by George K. Shortess

Meta-Morphing: Visual Transformation and the Culture of Quick-Change  
edited by Vivian Sobchack  
Reviewed by Sean Cubitt

Peter Behrens and a New Architecture for the Twentieth Century  
by Stanford Anderson  
Reviewed by Roy R. Behrens

Suspensions of Perception: Attention, Spectacle, and Modern Culture  
by Jonathan Crary  
Reviewed by Roy R. Behrens

Sex Appeal: The Art of Allure in Graphic and Advertising Design  
edited by Steven Heller  
Reviewed by Roy R. Behrens

Lives of the Great 20th-Century Artists  
by Edward Lucie-Smith  
Reviewed by Roy R. Behrens

Theo Van Gogh 1857-1891  
by Chris Tsolwijk and Richard Thomson  
Reviewed by Roy R. Behrens

New Media in Late 20th-Century Art  
by Michael Rush  
Reviewed by Kevin Murray

Russian Artists in Exile. Reference Book (1917-1939)  
by Leikind O.L., Makhrov K.W., Severjukhin D.Y.  
Reviewed by Bulat M. Galejev



Aesthetics from Below and Aesthetics from Above - Quantitative Way of Reapproachment  
by Yury Nikolaevich Rags  
Reviewed by Alexander P. Mentjukov

Children Draw Music  
by I.Vanechkina, I.Trofimova  
Reviewed by B.Galeyev

Cryptorunes, Codes and Secret Writing  
by Clifford A. Pickover  
Reviewed by Curtis Karnow

Guy Debord  
by Anselm Jappe  
Reviewed by Molly Cox

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

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	OPPORTUNITIES	
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< Producer, Broadcast/Multimedia Project, Northeastern University >

Please send resume and sample of work to:  
Professor Bruce Ronkin  
Chairman, Music Department  
Northeastern University  
351 Ryder Hall,  
Boston MA 02115  
Tel: (617) 373-3088  
Fax: (617) 373-4129  
Email: <[bronkin@lynx.neu.edu](mailto:bronkin@lynx.neu.edu)>

Northeastern University seeks a creative, energetic individual to lead a team in the development of an interactive broadcast/multimedia project in the Department of Music. This nationally/internationally distributed project is intended to be a lively, entertaining, and educational "broadcast," using radio, audio, video, and the world wide web. It will likely be produced in conjunction with a public broadcasting organization. In addition to his or her role in the conceptualization, development, and production phases of this project, the Producer will direct all aspects of the project including office management, budget administration, and staff supervision. He or she will also be responsible for leading the promotion and marketing of the program to prospective audiences and sponsors.

A Bachelor's degree is required, and a background in music is essential for this position. A minimum of five years professional-level experience in radio/web broadcasting or a related field, and demonstrated organizational and planning skills are a necessity. This is a full-time position with benefits.

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< Florida State University School of Music >

Send resume and 3 reference letters with letter of application to

Jon R. Piersol, Dean  
Composition Search  
School of Music  
Florida State University  
Tallahassee, FL 32306-1180

Invitation for applications, appointment effective August 2001

Position: Composer with expertise in electro-acoustic composition

Salary/rank: Tenure-track position; rank and salary commensurate with qualifications and experience.

Responsibilities: Responsibilities will include individual instruction in composition; courses and seminars in electro-acoustic music; and leadership in the development and administration of an important new center for electro-acoustic composition, performance, and research.

Qualifications: Doctorate preferred; teaching experience in composition and electronic music; active research and composition profile.

Institution: The Florida State University is a comprehensive research institution of 16 colleges and schools with 1,600 faculty serving a student body of 35,000. The School of Music, with 80 faculty and over 1,000 students, offers a wide range of professional degrees in music, baccalaureate through doctorate including the B.M., M.M., and D.M. in Composition, and the B.M., M.M., and Ph.D. in Theory.

The University is situated in Tallahassee, Florida's beautiful, wooded capital city, with an area population of over 240,000. Located in the "Big Bend" area of northern Florida, Tallahassee enjoys a mild change of season, and proximity to the Gulf of Mexico.

Deadline: November 1, 2000 - Applications considered upon receipt.

Florida State University is an equal opportunity/affirmative action employer.

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< Assistant Professor, University of Minnesota Duluth >

For a full position description and application submission information, please contact:

Gloria DeFilipps Brush  
Chair, GD 2001 Search Committee  
Art Department, University of Minnesota Duluth  
317 Humanities Building  
10 University Drive, Duluth, MN. 55812.  
Tel: (218) 726-8580  
Email: <gbrush@d.umn.edu>  
URL: <<http://www.d.umn.edu/art/>>

Graphic Design Assistant Professor, Tenure-Track

Salary: dependent upon experience  
Start Sept. 1, 2001. Term of contract: 9/1/2001 - 5/31/2003

Teach courses in various aspects of graphic/digital design.

Assignments dependent upon departmental need and areas of expertise. Potential Involvement with new Visualization and Digital Imaging Laboratory. Join 6 FTE person, rapidly expanding design program. Contribute to aspects of the M.F.A. program in graphic design. Creative activity/research, service and advising responsibilities.

Essential qualifications: M.A. minimum in graphic design, visual communications or closely related design area by 7/1/2001. Experience with Mac-based design technology. Familiarity with current and emerging electronic technologies and historical and critical graphic/media design issues. Communication skills appropriate to a faculty position. See full position description for preferred qualifications.

Completed applications must be postmarked by March 1, 2001.

The University of Minnesota is an equal opportunity educator and employer.

\*\*\*\*\*  
< Composer Position, The University of California at Davis >

For inquiries about the position

Pablo Ortiz, Chair  
Search Committee  
Department of Music  
University of California, Davis  
1 Shields Avenue  
Davis, California 95616

Tel: (530) 752-5537  
Fax: (530) 752-0983  
Email: <slpolley@ucdavis.edu>

The University of California at Davis seeks to appoint an Assistant Professor of Music Composition for a tenure track position. An appropriate terminal degree such as Ph.D., D.M.A., or equivalent professional experience is required. We seek an accomplished composer capable of teaching a variety of graduate and undergraduate classes in his/her area of expertise and related tropics. Preference will be shown to candidates with experience in directing professional new music ensembles. The successful candidate should also possess a thorough knowledge of twentieth-century music, including that written within the past ten years.

Please send letter of application, curriculum vitae with full bibliographical/discographical citations, and three letters of reference (under separate cover) to the chair at the above address.

Applications should be postmarked by December 1, 2000, for full consideration; position open until filled.

The University of California is an Affirmative Action Equal Opportunity/ employer.

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| ANNOUNCEMENTS |  
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< OLATS News >

1 - OLATS new face: <<http://www.olats.org>>

The re-design of the site is done and running. More dynamic, with a new navigation format, it is much more easier to find one's way in all the topics and infos.

Have a look !

2 - A new "Guided Tour" of the Internet dedicated to periodicals on line. <<http://www.olats.org/reperes/reperes.shtml>>

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< Art in the post-biological era >

Detailed program at <<http://www.olats.org>>

contact:

Annick Bureauud  
Email: <[bureauud@altern.org](mailto:bureauud@altern.org)>

Symposium : Art in the Post-Biological Era

OLATS and CAiiA-STAR, in partnership with the C.ID. Mediatheque of the National School of Fine Arts, Paris, organise December 12th and 13th 2000, a symposium on the theme Art in the Post-Biological Era.

Through the presentation of the works and researches of the artists members of the research group CAiiA-STAR, this symposium will point out the state of the art in the current creation and explore the emerging fields in techno-sciences related art: biotechnological art, online creativity, interrelationship between physical and cyberspace, the link between the ancien myths and the contemporary practices, an approach to a consciouness reframed by the contemporary technologies, etc.

Among the participants: Roy Ascott, Peter Anders, Donna Cox, Elisa Giaccardi, Diane Gromala, Pamela Jennings, Eduardo Kac, Jim Laukes, Dan Livingstone, Kieran Lyons, Simone Michelin, Laurent Mignonneau, Joseph Nechvatal, Marcos Novak, Michael Punt, Nirranjan Rajah, Gretchen Schiller, Bill Seaman, Thecla Schiphorst, Chris Speed, Christa Sommerer.

CAiiA-STAR is under the direction of the artist and theoretician Roy Ascott.

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< Call for Digital Art Submissions: Immedia2001 >

Entity, the Ann Arbor digital artist coalition is seeking submissions for our 6th annual exhibition of digital and electronic art. This event of art and technology will take place February 6-28, 2001. It was initiated in 1996 and has involved hundreds of artists and organizations. This juried exhibition is an exciting opportunity to participate in an international event and share your voice as digital artists and activists.

Works created with or related to the # d i g i t a l # m e d I u m # are welcomed. These may include, but are not limited to: print, Web design, interface design, film, video and animation, interactive media, installation, electronics, sculpture, music, performance and dance. Submission Deadline: December 1, 2000. Fill out your submission form online at:

<<http://entity.umm.u.umich.edu/immedia2001>>

Information on the submission process, rights and responsibilities will be answered on our website.

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< Maid in Cyberspace/ Les HTMLles >

Alexandra Guite  
Coordinator of the festival  
STUDIO XX  
338, Terrasse Saint-Denis  
Montreal (Quebec) H2X 1E8  
Tel: 514-845-7934  
Fax: 514-845-4941  
Email: <[alexg@studioxx.org](mailto:alexg@studioxx.org)>  
URL: <<http://studioxx.org/>>

Montreal, Canada, February 7-11 2001  
At the Cinematheque Quebecoise

Maid in Cyberspace/ Les HTMLles is back once again to present the truly innovative in web art production by women artists. This time around, we are looking for artwork that explore this year's theme of Mutant Cultures and Identities.

The festival will present a selection of Web projects, installations, performances and conferences, produced by female artists that investigate present day flux and mutation of both identities and cultures.

Submissions are welcome for on-line projects. This year, we wish to favor as much Net based sound projects as visual ones. Also we are looking for a Web installation that will be showcased above the main foyer of the Cinematheque\*. The sound and visual aspects of this installation are equally important. It should be participative, modifying itself as a result of spectators' interaction throughout the course of the festival.

Applications should be sent to Studio XX via email in the body of their email, no attachments please. All submissions must include:

- +Name, home address, telephone number, email.
- +URL address of the Web project.
- +A short bio (250 words).
- +A short description of the Web project (250 words).
- +Images and substantial description of installation projects.

Deadline for application is November 27th 2000.

Artists will be notified in December of the outcome.  
Only completed projects will be accepted.

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WORLD WIDE WEB
ACCESS

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< End of Leonardo Electronic Almanac 8(9) >  
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