

2006

Leonardo Electronic Almanac

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## Calls for Papers

### Call for PAPERS

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**Creative Data: Visualisation, Augmentation, Telepresence And Immersion**

[Click here to download pdf version.](#)

Guest Editors: Jack Ox, Jeremy Hight, and Erik Champion

[LEACreativeData@astm.net](mailto:LEACreativeData@astm.net)

Editorial Guidelines: <http://lealmanac.org/cfp/submit/index.asp>

Discussion Group: [leacreatedata-subscribe@googlegroups.com](mailto:leacreatedata-subscribe@googlegroups.com)

Deadline: 8 July 2007

#### Call for papers - LEA Creative Data Special

The Leonardo Electronic Almanac (ISSN No: 1071-4391) is inviting papers and artworks that deal with the emerging practice of data visualization as an immersive experience. Data has long been the property and domain of screen based collection, archiving, processing and interaction. The emergence of new processes, functionality and ways of interacting with information is opening up several new areas of great possibility in which the data allows newfound thematic and engaging forms of immersion, as well as innovative and perception-reshaping interaction.

#### Introduction

Consider a simple analogy; to swim in a pool is to understand three dimensionality, interaction, spatial relationships and a macro-micro view, as well as contextual and embodied interaction. Can we swim with data? How do we build, debate and discuss the future and shape of immersivity in its relation to data? Can the representation of data as an immersive environment be considered a creative accomplishment or support creativity in action or as spectacle? How does this change the way we collect and archive information? How does it relate to our ways of interacting with information in study and analysis? How can this enhance or fuse key aspects of image projection, virtual reality, augmented reality, new media and even locative media?

We are looking for essays, interviews, reports and other forms of writing that look at spatialization and layering of information, a greater sense of immersion, new forms of visualization and depth of field, precedents, future applications and connotations, our relationship to immersion and information inherently as how this applies to this new area.

Topics of interest may include (but are not limited to): case study related analysis, historical context and related precedents, future and new applications of the technology, spatial relationship analysis and analysis of immersive interaction, screen based graphic visualization, project and concepts of augmentation, relationship to augmented reality, virtual reality, locative media and spatial interaction, data visualization, creativity and the drawn line between "science" and "art", applications to spatial interpretation of architecture (from buildings to architecture of data, form, etc.), or new paradigms of the kinesthetic and proprioception applied to multi leveled or layered data and information processing (data/and/or human) in ways that creates or enhances immersivity. There is a nexus point of technology, information, creativity and interaction that connects back to essential concepts of seeing, ordering, interacting and interpreting. This call invites papers that explore the myriad ways this is now possible.

#### Key topics of interest

- CREATIVE DATA VISUALISATION:**  
 How can scientific data be streamlined and filtered to immerse the public in an intuitive and explorative yet also educational manner? Or allow them to explore their neighborhood, world or even universe at vastly varying scales and detail without cognitive overload?
- AUGMENTED AND INTERMEDIAL REALITIES:**  
 How can various fields and disciplines and areas of artistic endeavor take advantage of new digital technologies to mediate new spatial experiences and perspectives?
- STREAMED EXPERIENCE, SOCIAL PRESENCE AND TELEPRESENCE:**  
 Which networking and distributed technologies and systems have and can be creatively used to share the thoughts, actions and feelings of artists, scientists, actors and/or participants? Immersive environments are not standing alone today. They are more often part of a network of immersive environments. For instance, the OptiPuter consortium (<http://www.optiputer.net/>) has developed and distributed "OptiPortals" to many of its members. An OptiPortal is an immersive SAGE WALL that is connected to the LambdaRail (<http://www.glif.is/>). Huge data sets do not have to be stored at more than one site as it is less expensive to communicate them over optical networking that has a capacity of up to 10Gb per second.
- THEMATIC IMMERSION AND INTERACTION:**  
 How can virtual reality technology and thematic interaction combine to create immersive and engaging digitally mediated experiences? For example, what new types of audience participation, setting, interfaces, interaction devices and metaphors, background story etc can help add to a specific sense of space place or time in order to

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enhance engagement and a sense of immersion in a virtual environment?

While case study based analysis and critical analysis are highly desired we are also very interested in larger contextualization(s) and personal entry points. It is often observed that although we live in a society of escalating specialization and stratification, creative use of newer technology often begets a hybrid skill set and background. As creative practitioners, what brings you to this topic and field? What areas and specialties have already benefited from this field of technology and interaction? What new areas of potential are as yet untouched or waiting to be utilized? What is the line between art and science here; do the boundaries blur or crystallize?

*Want to be kept informed?*

*For the latest news, updates and discussions, join the LEA Creative Data Mailing List.*



Subscribe to Creative Data: Visualisation, Augmentation, Telepresence And Immersion

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LEA encourages international artists /academics /researchers/ students /practitioners /theorists to submit their proposals for consideration. We particularly encourage authors outside North America and Europe to send their proposals for essays/artist statements.

#### *Publishing Opportunities*

As part of this special, LEA is looking to publish:

- Critical Essays
- Artist Statements/works in the LEA gallery
- Bibliographies (a peer reviewed bibliography with key texts / references in Immersive Data).
- Academic Curriculum (LEA encourages academics conducting course programs in this area to contact us)

Expressions of interest and outline should include:

- A brief description of proposed text (300 words)
- A brief author biography Short Author Bio (150-300 words)
- Any related URLs
- Contact Details: In the subject heading of the email message, please use "Name of Artist/Project Title: LEA Immersive Data Visualization-Date Submitted".

Please cut and paste all text into body of email (without attachments).

#### *Deadlines*

8 July 2007 - submission of abstracts

22 July 2007 - short-listed candidates informed

2 September 2007 - contributors to submit full papers for peer review

Editorial Guidelines: <http://leomanac.org/cfp/submit/index.asp>

Please send proposals or queries to:

Jack Ox, Jeremy Hight, and Erik Champion

[LEACreativeData@astn.net](mailto:LEACreativeData@astn.net)

or

Nisar Keshvani

LEA Editor-in-Chief

[lea@mitpress.mit.edu](mailto:lea@mitpress.mit.edu)

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#### **Dispersive Anatomies**

[Click here to download pdf version.](#)

**Guest Editors: Sandy Baldwin, Alan Sondheim and Mez Breeze**

[leadispersive@astm.net](mailto:leadispersive@astm.net)

**Editorial Guidelines:** <http://leomanac.org/cfp/submit/index.asp>

**Discussion Group:** [leadispersive-subscribe@googlegroups.com](mailto:leadispersive-subscribe@googlegroups.com)

Deadline: 31 May 2007

#### *Call for papers - LEA Dispersive Anatomies*

The Leonardo Electronic Almanac (ISSN No: 1071-4391) is inviting papers and artworks that address dispersion - dispersion of bodies, objects, landscapes, networks, virtual and real worlds.

A fundamental shift in the way we view the world is underway: the abandonment of discrete objects, and objecthood itself. The world is now plural, and the distinction between real and virtual is becoming increasingly blurred, with troubling consequences within the geopolitical register. This shift is related to a cultural change that emphasizes digital deconstruction over analog construction: a photograph for example can be accessed and transformed, pixel by pixel, cities can be taken apart by gerrymandering or eminent domain, and our social networks are replete with names and images that problematize friendship, sexuality, and culture itself. One issue that emerges here: Are we networking or are we networked? Are we networks ourselves?

LEA is interested in texts and works that deal with this fundamental shift in new and illuminating ways. Specifically, anything from essays through multimedia through networks themselves may be considered. We're particularly interested in submissions that deal with the incoherency of the world, and how to address it.

*Key topics of interest*

Topics of interest might include (but are not limited to):

- Networked warfare in real and virtual worlds.
- The wounded/altered body in real and virtual worlds.
- Transgressive sexualities across borders, sexualities among body-parts, dismemberments and groups, both real and virtual.
- Critical texts on the transformation of classical narrative - from its emphasis on an omniscient narrator and coherent plots/characters, to literatures of incoherency, dispersed narrations, and the jump-cut exigencies of everyday life.
- Deleuze/Guattari, TAZ, and other phenomena at the border of networking.
- Internet visions and their abandonment or fulfillment.
- The haunting of the world by ghosts, virtual beings, dreams and nightmares that never resolve.
- The geopolitical collapse of geopolitics.
- Military empires as scattershot entrepreneurial corporations.

Dispersion has two vectors: the breakup or breakdown of coherent objects; and the subsequent attempt to corral, curtail, or recuperate from this breakdown. How do we deal with networks that are constantly coalescing and disappearing? Where are we in the midst of this? In an era of pre-emptive culture, is guerilla warfare to be accompanied by guerilla culture as the order of the day? *Want to be kept informed?*

*For the latest news, updates and discussions, join the LEA Dispersive Anatomies Mailing List.*



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#### *Publishing Opportunities*

As part of this special, LEA is looking to publish:

- Critical Essays
- Artist Statement/works in the LEA Gallery
- Bibliographies (a peer reviewed bibliography with key texts/references in Dispersive Anatomies)
- Academic Curriculum (LEA encourages academics conducting course programmes in this area to contact us)

LEA encourages international artists / academics / researchers / students / practitioners / theorists to submit their proposals for consideration. We particularly encourage authors outside North America and Europe to submit essays / artists statements.

Proposals should include:

- A brief description of proposed text (200-300 words)
- A brief author biography
- Any related URLs
- Contact details

In the subject heading of the email message, please use \*Name of Artist/Project Title: LEA Dispersive Anatomies Special - Date Submitted.\* Please cut and paste all text into body of email (without attachments).

Editorial Guidelines: <http://leoalmanac.org/cfp/submit/index.asp>

Deadline for proposals: May 31, 2007

Please send proposals or queries to:

Sandy Baldwin, Alan Sondheim and Mez Breeze  
[LEADispersive@astn.net](mailto:LEADispersive@astn.net)

or

Nisar Keshvani  
LEA Editor-in-Chief  
[lea@mitpress.mit.edu](mailto:lea@mitpress.mit.edu)

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#### **LEA: Open Call for Submissions 2007 - 2008**

[info@leoalmanac.org](mailto:info@leoalmanac.org)

Deadline: 1st Dec 2006

The **Leonardo Electronic Almanac** (ISSN No: 1071-4391) is inviting an open call for special issues / papers to be published in 2007/8. LEA is an international peer-reviewed e-journal published by MIT Press since 1993.

The LEA Editorial Board seeks proposals for:

\* *Special Issues:* To guest edit a special issue/s around any established or emerging topic area. The special will give you an opportunity to work with LEA, its peer-review network and experts in the field to publish critical essays, artist statements, produce bibliographies and academic curriculum.

\* *Theoretical Discussions:* \*Original\* essays documenting research, critical commentary in areas of discussion such as nanotechnology, cyberart, cyberfeminism, hypertext, robotics, bio-art, artificial life, genetics. This list is by no means exhaustive, and proposals need not be limited to these areas.

\* *Artists Statements / Gallery Commissions:* International artists are encouraged to submit statements or proposals for

\*original\* for exhibiting new media artwork. Curators are welcome to propose thematic exhibitions.

LEA encourages international artists / academics / researchers / students / practitioners / theorists to submit their proposals for consideration. We particularly encourage authors outside North America and Europe to submit essays / artists statements.

Proposals should include:-

- a 150 - 300 word abstract / synopsis detailing subject matter
- a brief bio (and prior works for reference).
- names of collaborators (if suggesting a thematic issue / curated gallery)
- any related URLs
- contact details

We also welcome all collaborative ideas, suggestions and proposals from individuals as well as organizations.

Please send proposals or queries to:

Nisar Keshvani  
Editor-in-Chief  
Leonardo Electronic Almanac  
<http://leomanac.org/>  
[info@leomanac.org](mailto:info@leomanac.org)

by 1 December 2006. (Pls note - Response to proposals may take up to 4 - 8 weeks.  
Only shortlisted candidates will be contacted).

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**Wild Nature and the Digital Life**  
Guest Editors: Sue Thomas and Deme Grigar  
[digitalwild@astm.net](mailto:digitalwild@astm.net)

The Leonardo Electronic Almanac (ISSN No: 1071-4391) is inviting papers and artworks that deal with the emerging data-based spatial practice of Locative Media.

Wild nature has traditionally been perceived as the preserve of the physical world and may seem to have little to do with the abstract spaces of the digital. But what can be described as "wild nature" at a time when much of the earth's land is being annexed by cities, brought into production, and turned into tourist meccas or eco-excursions? How are humans reinventing "the wild" digitally? What is the relationship between humans and wild nature, and has it changed with the advent of the computer technology? Is the notion of wild nature limited to the physical world, and if not, then where else can we find it? How do those who are most immersed in the digital integrate it with the physical?

While a critical response to these questions is highly encouraged, we are equally interested in the wide-angle view and in the intimate. Specifically, we welcome essays, interviews, reports and other genres of writing that speak to the ways in which we reconcile and integrate the relationship between wild nature and the digital life; that address the part that wild nature plays in our work; looks at the ways the functionality of our body in the digital compares with the way it works in the mountains, in the ocean, or other physical spaces; and explores the changes that the wired life has brought about to our domestic and professional habitat, how it may have changed our health, or shifted our understanding of ecosystems and of other species on this planet and elsewhere.

Topics of interest might include (but are not limited to):

- Projects combining art and natural history
- Art and nature collaborations
- Telematics and consciousness
- Historical context
- Connectedness studies
- Embodiment theory
- Emergence studies
- Anthropology and social networks
- Ecology and the environment
- Natural magic and spirituality

The twin conceptual territories of bits and atoms are closer than they may at first seem. This call invites papers and works that explore ways in which the wired sensibility has led us full circle towards an enhanced engagement with wild nature.

LEA encourages international artists / academics / researchers / students / practitioners / theorists to submit their proposals for consideration. We particularly encourage authors outside North America and Europe to send proposals for essays / artists statements.

As part of this special, LEA is looking to publish:

- Critical Essays
- Artist Statement/works in the LEA Gallery
- Bibliographies (a peer reviewed bibliography with key texts/references in Digital Life)
- Academic Curriculum (LEA encourages academics conducting course programmes in this area to contact us)

Expressions of interest and outline should include:

- A brief description of proposed text (300 words)
- A brief author biography
- Any related URLs
- Contact details

In the subject heading of the email message, please use "Name of Artist/Project Title: LEA Wild Nature and Digital Life – Date Submitted". Please cut and paste all text into body of email (without attachments). Detailed editorial guidelines at: <http://mitpress2.mit.edu/e-journals/LEA/submit>

**Deadline for expressions of interest: 8 July 2005**

Timeline (please note the timeline is subject to changes)

- 8 July 2005 - submission of abstracts
- 22 July 2005 - short-listed candidates informed
- 2 September 2005 - contributors to submit full papers for peer review

Please send proposals or queries to:

Sue Thomas and Dene Grigar  
[digitalwild@astn.net](mailto:digitalwild@astn.net)

and

Nisar Keshvani  
LEA Editor-in-Chief  
[lea@mitpress.mit.edu](mailto:lea@mitpress.mit.edu)

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**Locative Media**

**Guest Editor:** Drew Hemment [lctvmedia@astn.net](mailto:lctvmedia@astn.net)

The Leonardo Electronic Almanac (ISSN No: 1071-4391) is inviting papers and artworks that deal with the emerging data-based spatial practice of Locative Media.

Across a broad range of contexts the interface between data environments and location has emerged as a central concern, reversing the trend towards digital content being viewed as placeless, or only encountered in the amorphous space of the internet. An emerging field of creative practice is coalescing around artists and technologists who are exploring the use of portable, networked, location-aware computing devices for social interfaces to places and artistic interventions in which geographical space becomes a canvas. Artists have long been concerned with place and location, but the combination of mobile devices with positioning technologies is opening up a manifold of different ways in which geographical space can be encountered and drawn, and presenting a frame through which a wide range of spatial practices may be looked at anew. Locative Media as an emergent culture is further characterised by an emphasis on the social and user led, and as a site where technological utopianism rubs up against a critical understanding of Locative Media's own axiomatic of control.

Submissions are sought which foreground not the technologies but rather issues to do with participation, perception and process, and that explore the critical context of Locative Media. What is Locative Media's relationship to dominant logics of representation, and how does it force a reassessment of accustomed ways of representing, relating to and moving in the world? How may methodologies within Media Art and other disciplines be developed to meet a convergence of geographical and data space, and a practice that works across international boundaries, mediums and genres? How can collaborative or user-led mapping and cartography offer new possibilities for community organisation? What metaphors are available for these new kinds of spatial experience other than mapping and navigation? How may artists respond to the abstraction inherent in Locative Media as a data-based form, and look beyond the reductive understanding of location that comes from Geographic Information Systems - in which place is considered as a set of geographic coordinates or a wireless cell - to explore, for example, context, co-location and material embodiment? What is the relationship between this emerging critical art practice and both the surveillance and control technologies it deploys and wider mechanisms of domination? What taxonomies of Locative Media projects can be discerned, and how may terminology evolve to meet this new interdisciplinary environment?

Locative Media is in a condition of emergence, simultaneously opening up new ways of engaging in the world and mapping its own domain. For this issue, submissions that present the exploratory movements of Locative Media in historical context are of equal interest to submissions that offer a snap shot or polaroid of its current state of emergence.

Topics of interest might include (but are not limited to):

- Antecedents and historical context
- Taxonomies of Locative Media projects
- Art and technology collaborations
- Social applications
- Critical analyses
- Cultural analyses
- Scalability and ownership issues
- etc ...

LEA encourages international artists / academics / researchers / students / practitioners / theorists that engage with locative media to submit their proposals for consideration. We particularly encourage authors outside North America and Europe to send proposals for essays / artists statements.

As part of this special, LEA is looking to publish:

- Critical Essays
- Artist Statement/works in the LEA Gallery
- Bibliographies (a peer reviewed bibliography with key texts/references in Locative Media)
- Academic Curriculum (LEA encourages academics conducting course programmes in this area to contact us)

Proposals should include:

- A brief description of proposed text (300 words)
- A brief author biography
- Any related URLs
- Contact details

In the subject heading of the email message, please use "Name of Artist/Project Title: LEA Locative Media Special – Date Submitted". Please cut and paste all text into body of email (without attachments).

**Deadline for proposals: 7 March 2005**

Timeline

- 7 March 2005 - submission of abstracts
- 11 March 2005 - short-listed candidates informed
- 1 April 2005 - contributors to submit full papers for peer review

Please send proposals or queries to:

**Drew Hemmert**  
[lectvmedia@astm.net](mailto:lectvmedia@astm.net)

or  
Nisar Keshvani  
LEA Editor-in-Chief  
[lea@mitpress.mit.edu](mailto:lea@mitpress.mit.edu)

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#### **MultiMedia Performance**

**Guest Editors: Annette Barbier, Craig Harris and Marla Schweppe** [mmmedia@astm.net](mailto:mmmedia@astm.net)

The Leonardo Electronic Almanac (ISSN No: 1071-4391) is inviting papers and artworks that showcase Multimedia Performances. This category includes works which span a range of practices, which challenge the way performance has heretofore been defined and examines the ways in which new technologies have opened up the meaning and practice of performance. We expect that performance includes a live component, be it on line, in an interactive installation, or on stage.

LEA encourages international artists / academics / researchers / students to submit their proposals for consideration. We particularly encourage young authors and contributors from outside North America and Europe to send proposals for articles/gallery/artists statements (if applicable).

Expressions of interest and outline should include:

- A brief description of proposed text (100 – 300 words)
- A brief author biography
- Any related URLs
- Contact details

In the subject heading of the email message, please use "Name of Artist/Project Title: LEA MultiMedia Performance – Date Submitted". Please cut and paste all text into body of email (without attachments).

Deadline for expressions of interest: 10 December 2004

Deadline for proposals: 15 February 2005

Please send proposals or queries to:

**Annette Barbier, Craig Harris and Marla Schweppe**  
[mmmedia@astm.net](mailto:mmmedia@astm.net)

or  
Nisar Keshvani  
LEA Editor-in-Chief  
[lea@mitpress.mit.edu](mailto:lea@mitpress.mit.edu)

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#### **Geography of Pain**

**Guest Editors: Tom Ettinger and Diane Gromala** ([paim@astm.net](mailto:paim@astm.net))

As part of Leonardo's ongoing Art and Biology project, the Leonardo Electronic Almanac (ISSN No: 1071-4391) is seeking short texts/abstracts (with imagery and project URLs) by artists and scientists, or artist/scientist teams, whose work addresses pain in all its forms. Projects of interest include aesthetic works that address subjective experiences, social conditions, and cultural constructions of pain. Projects on the art of healing are of interest as well, especially multidisciplinary approaches that integrate Eastern and Western traditions. We will also consider current health science, computer science, and engineering research relevant to these topics.

LEA encourages international artists / academics / researchers / students to submit their proposals for consideration. We particularly encourage authors outside North America and Europe to send proposals for articles/gallery/artists statements.

This LEA Special is part of a new collaborative initiative on pain management, founded by:

\* Tom Ettinger, Yale University, and interim Executive Director, Art & Science Collaborations, Inc. (<http://www.asci.org>)

\* Diane Gromala, Georgia Institute of Technology (<http://www.lcc.gatech.edu/~gromala>)

\* Julian Gresser, Chairman, Alliances for Discovery (<http://www.breakthroughdiscoveries.org>)

\* Roger Malina, Chairman and Editor, Leonardo (<http://mitpress.mit.edu/Leonardo>)

Interested authors should send:

- A brief description of proposed text (100 - 300 words)
- A brief author biography
- Any related URLs
- Contact details

In the subject heading of the email message, please use "Name of Artist/Project Title: LEA Pain Management - Date Submitted". Please cut and paste all text into body of email (without attachments).

**Deadline for submissions: 15 October 2004**

Please send proposals or queries to:

**Tom Ettinger and Diane Gromala**

[pain@astn.net](mailto:pain@astn.net)

or

Nisar Keshvani

LEA Editor-in-Chief

[lea@mitpress.mit.edu](mailto:lea@mitpress.mit.edu)

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**LEA Gallery Special: Global Crossings (GX)**

**Guest Curators: Dennis Summers and Choy Kok Kee** [gxgallery@astn.net](mailto:gxgallery@astn.net)

The Leonardo Electronic Almanac Gallery (<http://mitpress2.mit.edu/e-journals/LEA/LEA2004/gallery.htm>) is inviting submissions in conjunction with the Leonardo Global Crossings Initiative. The Gallery is looking to make visible the work of international artists, professionals and scholars who live and work in a wide variety of situations where access to established venues for exhibition, display and publication is limited. Difficulty of access may be attributed to cultural, geographic, ethnic, institutional or disciplinary diversity, or issues related to the North/South divide, age, gender, etc. Through this Gallery we seek to showcase little-known work in the art-science-technology field and to counter the natural tendency of networks to be inward looking, thus reinforcing established points of view.

We are looking for work that considers the global earth in some fashion or another. It can be work that addresses global social, political economic, spiritual, etc. issues. It can be work that physically or metaphorically lies in multiple locations on the planet, it can be work that may have personal relationships to multiple locations on the planet. Or anything else that loosely falls along the concept of being "global" in nature.

LEA encourages international artists / academics / researchers / students to submit their proposals for consideration. We particularly encourage young authors outside North America and Europe to send proposals.

#### **Process**

Zip all necessary files into a folder named after the contributing artist. Send as an attachment to [gxgallery@astn.net](mailto:gxgallery@astn.net) or if necessary, provide ftp instructions.

In a separate attachment include:

- 300 word abstract / synopsis / description of work
- A brief author biography / resume
- Any related URLs
- Contact details

In the subject heading of the email message write "Name of Artist: LEA Global Crossings - Date Submitted".

**Deadline for submissions: 15 November 2004 \*\*\* EXTENDED DEADLINE \*\*\***

Please send proposals or queries to:

**Dennis Summers/Choy Kok Kee**

[gxgallery@astn.net](mailto:gxgallery@astn.net)

or

Nisar Keshvani

LEA Editor-in-Chief

[lea@mitpress.mit.edu](mailto:lea@mitpress.mit.edu)

What is the Global Crossings (GX) Initiative?

This initiative is part of the Leonardo/International Society for the Arts, Sciences and Technology (ISAST) Global Crossings (GX) Project. GX is committed to identifying and showcasing the work of international artists, professionals, and scholars from outside North America and Europe. Leonardo/ISAST has initiated this policy to reach out to diverse cultural and global communities to overcome the considerable natural barriers that prevent trans-cultural collaboration in the emerging art-science-technology field. This initiative is funded by the Rockefeller Foundation, New York. Leonardo/ISAST, a leading international scholarly and professional network, has for 35 years been an advocate of new creative practices, documenting and promoting innovative work through its publications and projects. Info: <http://mitpress2.mit.edu/e-journals/LEA/globalx.htm>

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**LEA Special Issue: New Media Poetry and Poetics**

Guest Editor: Tim Peterson ([newmedia@astn.net](mailto:newmedia@astn.net))

The Leonardo Electronic Almanac (ISSN No: 1071-4391) is inviting papers and artworks that deal with New Media Poetry and Poetics. This category includes multimedia digital works (image/text/sound) as examined through the lens of "writing," specifically any of those concerns central to poetry rather than narrative or prose: reader as active participant in the "ergodic" sense, the use of stochastic methods and chance procedures, and the complex relations between the author, reader, and computer-as-writer/reader which evolve from that interaction. Modes of work that foreground the digital medium (such as "codework") are also welcome. We would particularly like to emphasize the "poetics" of new media writing as well, that is, the point where aesthetics intersects with politics to create dynamic attempts at social change.

LEA encourages international artists / academics / researchers / students to submit their proposals for consideration. We particularly encourage authors outside North America and Europe to send proposals for articles/gallery/artists statements.

Proposals should include:  
- 300 word abstract / synopsis  
- A brief author biography  
- Any related URLs  
- Contact details

Deadline for proposals: 15 Aug 2004

Please send proposals or queries to:

Tim Peterson  
[newmedia@astn.net](mailto:newmedia@astn.net)  
and  
Nisar Keshvani  
LEA Editor-in-Chief  
[lea@mitpress.mit.edu](mailto:lea@mitpress.mit.edu)

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**RE-SEARCHING OUR ORIGINS: Critical and Archival Histories  
of the Electronic Arts**

Guest Editors: Paul Brown <[Paul@paul-brown.com](mailto:Paul@paul-brown.com)> and  
Catherine Mason <[cs.mason@hart.bbk.ac.uk](mailto:cs.mason@hart.bbk.ac.uk)>

The Leonardo Electronic Almanac (ISSN No: 1071-4391) is inviting papers:  
The mid- to late 20th Century has become a popular topic for humanities research in recent years. Many projects are attempting to re-discover and re-contextualise the somewhat neglected field of history of art and technology. International histories of electronic and digital arts are now beginning to be written and voice given to the pioneers of these artforms. Additionally, with contemporary 'new media' artforms such as video and net art enjoying high prominence at present, much discussion is taking place about the foundations of current practice and about reception of electronic arts in cultural institutions, including curatorial practice as well as archiving and conservation issues.

This special issue of LEA seeks to report on international projects and initiatives working to recover, document or construct critical and historical contexts for the electronic arts.

Topics of interest might include (but are not limited to):

- . Origins of electronic and digital arts
- . Key transition points, for example - from analogue to digital
- . Art and technology collaborations
- . Educational/access initiatives
- . Critical analyses
- . Cultural analyses
- . Acquisition and conservation issues
- . Etc...

For the LEA February 2005 issue, we invite contributions from artists, practitioners, curators, theorists and historians that engage with histories of the electronic/digital arts and art/science/technology collaborations. These can include:

- . full papers
- . works in progress
- . artists' statements
- . museum and gallery initiatives
- . etc...

- under three levels of submission:

- . Fully refereed papers
- . Shorter work that may be sent to peer review and
- . Personal reminiscences and experiences that may be editorially selected and not peer reviewed.

The guest editors are members of CACHE: Computer Arts, Contexts, Histories, etc... a major research and archiving project based in the School of History of Art, Film and Visual Media at Birkbeck, University of London and funded by the UK Government's Arts and Humanities Research Board. CACHE is documenting and contextualising the early days of computer arts in the UK from its origins in the 1960s to 1980, when the first "User Friendly" systems began to appear.  
<http://www.bbk.ac.uk/hafvm/cache/>

LEA encourages international artists / academics / researchers / students to submit their proposals for consideration. We particularly encourage authors outside North America and Europe to send proposals for articles/gallery/artists statements.

Proposals should include:  
- 200 - 300 word abstract / synopsis  
- A brief author biography  
- Any related URLs

- Contact details

Timeline

1 May 2004 - submission of abstracts  
31 May 2004 - short-listed candidates informed  
31 Sept 2004 - Contributors to submit full papers for peer review

Deadline for abstracts: 1 May 2004

Please send proposals or queries to:  
Paul Brown <Paul@paul-brown.com> or  
Catherine Mason <cs.mason@hart.bbk.ac.uk>  
and  
Nisar Keshvani  
LEA Editor-in-Chief  
[lea@mitpress.mit.edu](mailto:lea@mitpress.mit.edu)

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**From the Extraordinary to the Uncanny: the persistence of a parallel universe**

Guest Editor: Michael Punt, [extraordinaryconnections@uk2.net](mailto:extraordinaryconnections@uk2.net)

The Leonardo Electronic Almanac (ISSN No: 1071-4391) is inviting papers for a special issue guest edited by Michael Punt under the rubric: "From the Extraordinary to the Uncanny: the persistence of a parallel universe."

We are seeking submissions of papers and other works from artists historians, and theorists interested in this topic. In particular we are calling for short papers (±2500 words) or artists statements and image essays on:

- \* para-science and para-art
- \* spirit photography
- \* magic, conjuring and performance
- \* consciousness, precognition and the uncanny subject
- \* coincidence, narrative and psychoanalysis
- \* history and the inexplicable event
- \* sub-cellular phenomena and a macro reality
- \* toward a theory of unstable realities
- \* accident, memory and amnesia

LEA encourages international artists / academics / researchers / students to submit their proposals for consideration. We particularly encourage young authors outside North America and Europe to send proposals for articles/gallery/artists statements.

Expressions of interest and outline should include:

- 300 word abstract / synopsis
- A brief author biography
- Any related URLs
- Contact details

Deadline for expressions of interest: 30 April 2004

Deadline for accepted proposals: 10 September 2004.

Please send proposals or queries to:  
Michael Punt  
[extraordinaryconnections@uk2.net](mailto:extraordinaryconnections@uk2.net)

or  
Nisar Keshvani  
LEA Editor-in-Chief  
[lea@mitpress.mit.edu](mailto:lea@mitpress.mit.edu)

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**Network Leaps, Bounds and Misses: Critiquing Regional Strategies for Digital Arts and Electronic Music in Asia and the Pacific**

Guest Editor: Fatima Lasay <[fats@up.edu.ph](mailto:fats@up.edu.ph)>

The Leonardo Electronic Almanac (ISSN No: 1071-4391) is inviting papers.

Under the UNESCO Digi-Arts Knowledge Portal for technology-based arts and music, an international colloquium took place on 4-5 December, 2003 at the Sarai Center for Study of Developing Societies in Delhi, India. The meeting, entitled "Old pathways/New travelers: new media, electronic music and digital art practices in the Asia Pacific region", sought to launch a media arts and electronic music initiative sponsored by UNESCO Digi-Arts and Sarai, to promote and develop research, networking, mutual cooperation, training and knowledge in these fields within the region. The meeting also aimed to point out the role and place of media and technology in a social, cultural and economic landscape inscribed by ancient histories of contact and paths that internally connect the landmass of Asia and the island cultures of the Pacific regions, its impact on young people and its potential as a unique tool to promote cultural diversity.

As critical and engaging discussions of such a network of associations are underway, what do our past and current national and regional practices reveal about the limits of localization, proximity and regional reification? What lies beneath or within concepts of media and technology as instruments for promoting cultural diversity? Is media and technology a result or cause of culture? What is the position of media, art and technology in the ontological divide between regionalization and globalization? In which aspects do we need to transcend the regional level in the regional network building efforts? What is the significance of local ontologies within the process of building a regional network?

Can asymmetrical local and regional development and promotion of digital arts in the region be addressed by mere institutional and conventional proximity? If geographic proximity is insufficient, then which conceptual spaces might provide a more solid basis for cooperative development? What critical and realistic approaches have been and can be

made, in both imagination and actualization, to move in opposite directions and still meet together, across the globe, in building that strong and balanced support structure for digital arts in the region?

For the June issue of LEA, we invite contributions from artists, musicians, practitioners, curators and critics that address regional networking competence problems and realities in the field of digital arts and electronic music in the Asia Pacific cultures.

LEA encourages international artists / academics / researchers / students to submit their proposals for consideration. We particularly encourage authors outside North America and Europe to send proposals for articles/gallery/artists statements.

Proposals should include:  
- 300 word abstract / synopsis  
- A brief author biography  
- Any related URLs  
- Contact details

Deadline for proposals: 31 March 2004

Please send proposals or queries to:

Fatima Lasay  
[fats@up.edu.ph](mailto:fats@up.edu.ph)

or

Nisar Keshvani  
LEA Editor-in-Chief  
[lea@mitpress.mit.edu](mailto:lea@mitpress.mit.edu)

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#### **Live Art and Science on the Internet**

The Internet has become a venue and medium for art that continues the impulse to broadcast ideas to a worldwide audience. Leonardo and Guest Editor Martha Wilson seek texts on the subject of "Live Art and Science on the Internet" for a series of special sections in both the international print journal *Leonardo* and online < [www.leonardo.info](http://www.leonardo.info) >.

As artists and others produce live art on the Internet, liveness, presence, mediatization, online activism, surveillance, and identity/gender, among other related issues, are being explored. We seek texts documenting such work as well as texts on the history of this field of practice and the vocabulary being used to describe it. We also seek texts from scientists who have used the Internet to conduct science investigations live on line.

Guest Editor Martha Wilson and her peer review committee seek *Statements* (500 words and one image describing one work), *Notes* (2,500 words and 6 images describing a body of work), *Galleries* (750-word curator's introduction plus 10 images by individual artists, each with a 200-word caption) and *Articles* (5,000 words and 12 images). Texts describing the work of an artist or scientist must be written by the artists or scientists themselves, with co-authors if necessary.

This call for papers is open for 2004, 2005 and 2006.

Please send initial statement of interest with a brief explanation of your project to Martha Wilson [leonardo@franklinfurnace.org](mailto:leonardo@franklinfurnace.org) For author guidelines, follow the link "Info for Authors" on Leonardo On-Line < [www.leonardo.info](http://www.leonardo.info) >

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