



---

Leonardo Electronic Almanac Volume 13, Number 10, October 2005  
http://lea.mit.edu

---

ISSN #1071-4391

---

CONTENTS
----------

---

CONTENTS

---

LEONARDO ABSTRACT SERVICE DATABASES (LABS)

---

Recent top-rated abstracts from the Spanish-language and English-language databases:

< "Research arts: la interseccion arte, ciencia y tecnolog' a como campo de conocimiento y de acci-n" by Stella Veciana >

< "El Procés d' Interacció com a Base de l' Experiència Estètica en les Propostes Artístiques que utilitzen la Tecnologia de la Realitat Virtual" by Roc Parés Burguès >

< "Relations between Art and Science at Museums and Science Centres from 1969 until 2000" by Maria do Rosário de Assumpção Braga >

< "The Kinesfield: a Study of Movement-based Interactive and Choreographic Art" by Gretchen Schiller >

< "Almost Immortal: Aesthetic Ritual and Biological Mutation" by Alex Metral >

< "Internal Networks: Telepathy Meets Technology in the Dream Pod" by Camille Baker >

< "Quantum Feminist Mnemotechnics: The Archival Text, Electronic Narrative and the Limits of Memory" by Carolyn G. Guertin >

< "Participatory Media: Visual Culture in Real Time" by Daniel Palmer >

LEONARDO REVIEWS

---

< Art Since 1900: Modernism, AntiModernism, Postmodernism, reviewed by Andrea Dahlberg >

< At a Distance-Precursors to Art and Activism on the Internet, reviewed by Mike Leggett >

< Contents: Leonardo Music Journal Vol. 15 >

LEONARDO NETWORK NEWS

---

< Leonardo Co-Sponsors Space Sciences Lab Artists-in-Residence Semiconductor >

< Pacific Rim New Media Summit Experimental Publishing Project >

< In Memoriam: Bob Moog (a personal tribute by Marc Battier) >

BYTES

---

< Director, Institute for e-Learning and Research in the Arts and Design College of Arts and Architecture, The Pennsylvania State University >

< Director, School of Film and Digital Media, University of Central Florida >

< Call for Proposals for upcoming trans-disciplinary conference "CAMOUFLAGE" >

< INTERNATIONAL CONFERENCE: New Constellations: Art, Science and Society >

---

LEONARDO ABSTRACTS SERVICE DATABASES (LABS)

---

TOP-RATED ABSTRACTS FROM SPANISH-LANGUAGE LABS DATABASE

PUBLISHED 2ND QUARTER, 2005

Leonardo is pleased to announce the first group of top-rated thesis abstracts, all of which have been posted in the Spanish LABS database during the 2nd quarter of 2005. The Spanish LABS database is hosted by #Artnodes, a project of Universitat Oberta de Catalunya. The top-rated authors, chosen by a panel of peer-reviewers under the direction of Pau Alsina, are: Stella Veciana, student of Universidad de Barcelona, for the thesis titled "Research arts: la interseccion arte, ciencia y tecnología como campo de conocimiento y de acción"; Roc Parés i Burguès, student of Universitat Pompeu Fabra, Barcelona, for the thesis titled "El procés d'interacció com a base de l'experiència estètica en les propostes artístiques que utilitzen la tecnologia de la realitat virtual"; and Maria do Rosário de Assumpção Braga, student of House of Oswaldo Cruz at Oswaldo Cruz' Foundation Institute, for the thesis titled "Relations between Art and Science at Museums and Science Centres from 1969 until 2000". Top rated thesis abstracts from each quarter are published in Leonardo Electronic Almanac. More about the Spanish language LABS database and how to submit material can be found at:

<<http://www.uoc.edu/artnodes/leonardolabs>><http://www.uoc.edu/artnodes/leonardolabs>.

---

Research arts: la intersección arte, ciencia y tecnología como campo de conocimiento y de acción,

by Stella Veciana.

E-mail: veciana [ @ ] ub [ dot ] edu

#### ABSTRACT

Ante el panorama de sociedades cada vez más condicionadas por los procesos de transformación inducidos por la ciencia y la tecnología, el arte desarrolla nuevas estrategias creativas interdisciplinarias: nos referimos al arte que trabaja con métodos científicos e instrumentos tecnológicos con el fin de generar nuevas formas de conocimiento. Por ello, el objetivo de esta tesis es el estudio del arte como una forma de generar conocimiento. La sociedad del conocimiento ofrece nuevas posibilidades, pero también requiere de nuevas estrategias creativas a la hora de resolver las problemáticas emergentes vinculadas a ella. Una de estas nuevas respuestas a la sociedad del conocimiento es el arte que investiga con el fin de generar, desarrollar, presentar y comunicar conocimiento. El "arte de investigación científico-tecnológica", que la autora también denomina como "research arts", es un campo de investigación emergente del que se esperan impulsos importantes para la ciencia y la tecnología sobre todo en tanto que se plantea cuestiones desconocidas o ignoradas. El research arts destaca dos direcciones de investigación artística-científica-tecnológica: la primera intenta producir y desarrollar nuevos métodos, objetos de estudio, interfaces o visualizaciones, es decir, modelos de conocimiento heurísticos. Con la ayuda de teorías y escenografías de experimentación científico-tecnológicas se investiga la naturaleza y el entorno físico; se crean modelos de representación y simulación de una naturaleza virtual o hipotética; incluso se plantean nuevos modelos de comunicación y acción, especialmente en el contexto multilocal y bidireccional de Internet. Esta vertiente del research arts también incluye la redefinición y expansión de la actividad investigadora que surge del trabajo en equipos interdisciplinarios. La segunda rama de investigación del research arts se dedica a la creación de un campo común de traducción y comparación entre arte, ciencia y tecnología. Es el caso de la comunicación científica como, por ejemplo, la presentación y distribución de conocimiento a través de museos de la ciencia. Otra finalidad de esta vertiente de investigación artística está relacionada con el análisis de las diversas formas o funciones de la memoria social en las diferentes áreas de conocimiento y la detección de líneas de investigación ignoradas o no consideradas.

Fecha de recepción: 28.04.05

---

"El Procés d' Interacció com a Base de l' Experiència Estètica en les Propostes Artístiques que utilitzen la Tecnologia de la Realitat Virtual"

by Roc Parés Burguès

Email: rpare [ @ ] iua [ dot ] upf [ dot ] edu.

#### ABSTRACT

L' objectiu d'aquest treball és desenvolupar una aproximació a

l'estètica de les propostes artístiques que utilitzen la tecnologia de la realitat virtual. La meua tesi és que, per tal de possibilitar el desenvolupament de l'experiència estètica, la instal·lació de realitat virtual - és a dir, el sistema format pel conjunt de la infraestructura tècnica i la interfície audiovisual d'usuari - ha de respondre a la planificació dels aspectes d'interacció entre persona i sistema, interacció entre estímuls, així com d'interacció interpersonal. En la primera part, la tesi es fonamenta en l'estudi del debat dels anys noranta sobre la interactivitat en línia, en la identificació dels seus precedents en els corrents estètics de la recepció, de la comunicació i de la participació, així com en l'observació i l'anàlisi de propostes artístiques destacades que utilitzen la realitat virtual. El treball situa la realitat virtual en la complexitat del panorama de la comunicació audiovisual, i analitza l'actual desenvolupament d'infraestructures museístiques i altres plataformes on línia que utilitza aquest mitjà entra en contacte amb el públic, prenent com a referència el debat sobre cultura i mitjans tecnològics. Aquestes idees componen la base per a la part principal de la tesi, que consisteix en la conceptualització i producció experimental d'una instal·lació de realitat virtual multiusuari: "Lightpools o el Ball del Fanalet" de Perry Hoberman i Galeria Virtual. L'enfocament se centra en la interactivitat com una de les principals propietats específiques sobre les quals es fonamenta l'experiència estètica de la realitat virtual, entesa com a mitjà d'art i de comunicació audiovisual.

Fecha de recepción: 12 April 2005.

---

"Relations between Art and Science at Museums and Science Centres from 1969 until 2000"

by Maria do Rosário de Assumpção Braga.

Email: duaia [ @ ] aol [ dot ] com

#### ABSTRACT

The present work intends to be an exploratory research about the relationships among Art and Science in the space of Museum and Science Centers, in the period between 1969 and 2000. It is focused in the institutions of four associations of museums and science centers: the Brazilian ABCMC, the Latino-American Red POP, the predominant American ASTC and the world wide ICOM. The research was performed with actors of this field, and in the process of understanding the answers, it was possible to notice that a big number of institutions have these relationships with Art as usual practice. It could be noticed also the occurrence of three main relations, in spite of the kind of work of art was chosen by the institution for being exposed, presented or processed, (mainly of Visual Arts and Scenic Arts). The three main categories reflects the existence of Art as a shown work for decorative aesthetics or pleasure, establishing a relation of environmental information, illustration or being; the use of art as a media for contents of Science, and indicates also the presence of a synergetic relation, when both Art and Science are proposing or provoking experiences with the public of the Museums and Science Centers. The work develops a thought based on Bourdieu (1930-2003), theories of fields to understand which may be the reasons for happening these three main categories. It was based on bibliographic analyses and helps us to investigate

the individual and socio cultural perceptions, possibilities, interests, determinations and necessities to indicate one of the three categories in the practice of the museum or science center. It objects also to think about the meaning of these relationships to Art, to Science and to our societies as well as perceive the dynamic of the artistic and scientific fields about the question. The first results of the research were partially presented at the 8th Meeting of Red POP in Leon Mexico, in 2003, with the intention of developing a deep listening of the different actors of this field. The debates about the theme provided many tools for looking critically at the question, which added the acquired knowledge in the History of Health Science pos graduation.

Fecha de recepci-n: 30 April 2005.

---

TOP-RATED ABSTRACTS FROM ENGLISH-LANGUAGE LABS DATABASE

PUBLISHED 1st QUARTER, 2005

Leonardo is pleased to announce the first group of top-rated thesis abstracts, all of which have been posted in the English LABS database during the 1st quarter of 2005. The English LABS database is hosted by Pomona College, CA, USA. The top-rated authors, chosen by a panel of peer-reviewers under the direction of Sheila Pinkel are: Gretchen Schiller for: "The Kinesfield: a Study of Movement-based Interactive and Choreographic Art"; Alex Metral for: "Almost Immortal: Aesthetic Ritual and Biological Mutation"; Camille Baker for: "Internal Networks: Telepathy Meets Technology in the Dream Pod"; Carolyn G. Guertin for: "Quantum Feminist Mnemotechnics: The Archival Text, Electronic Narrative and the Limits of Memory"; and Daniel Palmer for "Participatory Media: Visual Culture in Real Time". Top rated thesis abstracts from each quarter are published in Leonardo Electronic Almanac. More about the English language LABS database and how to submit material can be found at: <http://leonardolabs.pomona.edu/>

---

"The Kinesfield: a Study of Movement-based Interactive and Choreographic Art"

by Gretchen Schiller

Email: Gretchen [dot] schiller [at] univ [dash] montp3 [dot] fr

ABSTRACT

Through the exploration of practice and theory, this thesis aims to elucidate the characteristics of movement-based interactive art and the kinesfield, a term developed during the course of the research to describe the publics' body-medium. Movement-based interactive art is based on choreographed movements of the body, media and specialized technologies which facilitate new forms of participatory movement experience. This emergent art form has initiated new methods of experiencing and presenting dance in the public domain. It is argued that this leads to new artistic developments which may constitute a paradigm shift of the concept of the body-medium in the field of dance. To understand whether the shift is indeed paradigmatic,

and to contribute to the development of dance and technology, this study introduces and applies the concept of the kinesfield to extend the theory of the body-medium as kinesphere, first proposed by Laban, and to challenge its characteristics in the context of movement-based interactive art. The concept of the kinesfield is employed to describe the relational dynamic of movement interactions which traverse the body and material forms in unbounded space. By this account, the body-medium is not defined geometrically, as in Laban's theory, but as a temporal and spatial field. The kinesfield accounts for a complexity of movement characteristics which pertain to the dynamic and relational experiences which occur between the biological body and its natural and atmospheric surroundings, natural forces, and its socio-cultural milieu. The argument unfolds as a triangulation of three movement-based interactive artworks (Shifting Ground, trajets, and Raumspielpuzzle) presented during the course of the thesis, my physical and experiential knowledge in the field of dance and an interdisciplinary literature investigation in the fields of dance, physiology/psychology/cognitive science, philosophy and sociology, plastic arts and cinema. This written document is accompanied by a CD-ROM which serves as an electronic appendix including images, videos and diagrams of the works referenced in the written thesis.

Date Submitted to Database: 11.14.04

---

"Almost Immortal: Aesthetic Ritual and Biological Mutation"

by Alex Metral

Email: Alex [ @ ] Alexmetral [ dot ] com

#### ABSTRACT

The recent developments in life extension continually reshape our understanding of human lifespan. Due to the realities, promises and fears of what we call the genetic revolution, our perceptions of the limited human lifespan is changing. Proteomics, transgenics, and anti-ageing technologies are the new vehicles for the recontextualization of a human life. Purpose and anxiety, historically rich areas for artists, have ripened to override the desire for mere immortality as it has been represented in previous artistic discourses. Art, having had a precursory role in the materialization of immortality is now foretelling a new possibility of life extension. In this new techno-aesthetic discourse; representations of biology in media such as digital motion, photography, cell culture, anatomy art, and performance, bridge the ever-narrowing gap between the scientific and aesthetic realms. Most importantly, these modes of media allow a new model of being. With these developments, art as a purveyor of immortality becomes absorbed by technology as a discourse of life extension. I use the word purvey to suggest the economic aspects of the problem, and indeed I will trace the transition from immortality to life extension in terms of shifts in modes of production, the advent of class jumping, and discussing as well the ideological function of concurrent art forms. This transition can be seen in the studio practice of Vito Acconci, Roy Ascott, Helen Chadwick, Olafur Eliasson, Patricia Piccinini, Karl Sims, the Tissue Culture and Art project, Marilene Oliver and Dr. Gunthar Von Hagen, among others. This thesis presents the historical trajectory of

aesthetic representations of immortality, and a current paradigm shift resulting in a new aesthetic discourse of life extension. It begins with the Greco-Roman period, follows through modes of production in the historic times of Chaucer, Shakespeare, and Galileo and brings us into late-capital and the advent of recent life-extension biotechnology. Contemporary art and philosophy will be presented in this study, as well as literature and science writings. I will take us through this argument through three key positions: We are now embedded in a new aesthetic discourse which gives rise to an unprecedented possibility of advancement in human mutation; Life extension overrides the desire for immortality as represented in previous artistic discourses; And finally I will show the shift away from immortality to representation of life extension as a spiritual/truth dynamic that represents technology, positioning my own work as a recent contribution.

Date Submitted to Database: 11.13.04

---

"Internal Networks: Telepathy Meets Technology in the Dream Pod"

by Camille Baker

Email: cbaker [ @ ] sfu [ dot ] ca

#### ABSTRACT

This research project encompassed a media installation space and a written document, exploring the concept of initiating a mind/body to computer communication interaction, using a non-local portal environment as the interface. The concepts play at the boundaries of conventional science, in terms of human versus computer capabilities, suggesting the potential for these capabilities to work in tandem, through means still not widely accepted. I explore recent findings in physics, psychology and neuroscience, coupling them with developments in human computer interaction, wireless communication and other technologies, to envision an experiential means of connecting human consciousness with technology systems. This research incorporated biosensors, multimedia, yoga, meditation and attempts at telepathy within an experiential media installation, an immersive physical space or pod, positioning this work as bridge between art and technology. My goal with this installation was to put the creative agency into the mind and body of the participant, seeing myself as a creative facilitator, focusing my role as the experience designer not an artist per se. The Dream Pod project pushes beyond purely superficial design or meaningless interactivity, as I employ as many methods available to provide a fully embodied experience. I have challenged myself as an experience designer to tap into a deeper level of human experience, diving into what it means to be an embodied participant, exploring physical and emotional responses. With this project, I suggest that we look within our embodied cognitive system to learn more about what we have innately and continue to use technology as a tool, to be used to aid in the rediscovery of ourselves and the power of our own body/minds. I offer my dream pod as the beginning of that rediscovery. In future iterations, I hope to refine this prototype installation using discoveries learned with this version to make it a more powerful interactive work. Each discovery from this project could branch off into many diverse directions, with equally fascinating outcomes, only introduced here. This is just the beginning of potentialities in

this area, and perhaps, the seeds of a PHD project for the future.

Date Submitted to Database: 12.04.04

---

"Quantum Feminist Mnemotechnics: The Archival Text, Electronic Narrative and the Limits of Memory"

by Carolyn G. Guertin

Email: carolyn [dot] guertin [at] utoronto [dot] ca

ABSTRACT

New technologies-- whether used for artistic or scientific ends--require new shapes to speak their attributes. Feminist writers too have long sought a narrative shape that can exist both inside and outside of patriarchal systems. Where like-minded theorists have tried to define a gender-specific dimension for art, Quantum Feminist Mnemotechnics demonstrates that feminist artists have already built and are happily inhabiting this new technological room of their own. This dissertation is an exploration of the architectural shapes of mnemonic systems in women's narratives in the new media (focusing on Shelley Jackson's Patchwork Girl, M.D. Coverley's Califia and Diana Reed Slattery's Glide and The Maze Game as exemplary models). Memory is key here, for, what gets stored or remembered has always been the domain of official histories, of the conqueror speaking his dominant cultural paradigm and body. I explore at length three spatial architectures of the new media: the matrix, the unfold and the knot.

Within quantum mechanics, the science of the body in motion, the intricacies of the interiorities of mnemonic time--no longer an arrow--are being realized in the (traditionally) feminized shape of the body of the matrix. This is the real time realm of cyberspace where the multiple trajectories of the virtual engender a new kind of looking: disorientation as an alternative to linear perspective. Where women have usually been objects to be looked at, hypermedia systems replace the gaze with the empowered look of the embodied browser in motion in archival space. Always in flux, the shape of time's transformation is a Möbius strip unfolding time into the dynamic space of the postmodern text, into the unfold. As quantum interference, the unfold is a gesture that is a sensory interval. In this in-between space, the transference of the nomadic browser takes place; she performs the embodied knowledge acquired in her navigation of the world of the text. Quantum space in hypertexts is shaped as an irreducible knot, an entangled equation both in and out of space-time, spanning all dimensions as a node in a mnemonic system. Wanderlust is the engine driving the browser on her quest through the intricately knotted interplay of time and space in these electronic ecosystems. What the browser finds there is rapture--an emergent state of embodied transformation in the experiential realm. What she acquires is not mastery, but agency, and an aesthetic interval of her own.

Date Submitted to Database: 12.14.04.

"Participatory Media: Visual Culture in Real Time"

by Daniel Palmer

Email: e [ @ ] danielpalmer [ dot ] com

ABSTRACT

This thesis argues that contemporary visual media culture is characterised by unique forms that enable - and increasingly demand - qualitatively distinct viewing relations. I offer historical and theoretical explorations of various media technologies and genres, and propose that today's visual culture may be described as 'participatory', primarily in the sense that its 'modes of address' function to blur the line between the production and consumption of imagery. Furthermore, I suggest that these participatory relations, underpinned by real time media, are productive of 'performative' subjects - composed, under the prevailing 'media imaginary', of increasingly individualised exchanges. Thus, I argue that the phenomenon of media participation must be considered in relation to defining characteristics of contemporary capitalism - namely its user-focused, customised and individuated orientation.

Organised in terms of historical, theoretical and generic sections, two opening chapters establish, respectively, the technological and theoretical context of the inquiry, preparing for four subsequent chapters concerned with media genres. Chapter 1 argues that contemporary media are home to new image forms that are, as a result of their participatory and networked character, more performative than merely representational. Chapter 2 introduces the concept of 'indivisualisation' - referring to participatory visual environments in which the performance of the individual viewing subject is crucial to the nature of the viewing relationship. Drawing on a wide range of media theorists including Jonathan Crary, Margaret Morse, Lev Manovich and Manuel Castells, as well as contemporary sociologists Ulrich Beck and Zygmunt Bauman, I make a connection between the personalised address and coextensive temporal performances characteristic of participatory media and a pervasive social demand for compulsory, ongoing self-transformation. Performative subjectivity, I argue, is the logical counterpart to real-time screens, and its prevailing mode is individualised. The remaining four chapters seek to elaborate and substantiate the dynamics of participation and indivisualisation by exploring a series of exemplary 'real-time' media genres - news media, reality entertainment media (reality television and webcams), computer games, and media art. As these chapters demonstrate by a breadth of example, what is at stake in contemporary real-time media may be nothing less than our relation to mortality and 'otherness'

Date Submitted to Database: 12.19.04.

---

LEONARDO REVIEWS  
October 2005

---

This Month Leonardo Reviews features a report on an heroic enterprise by Thames and Hudson to publish a version of the history of art since 1900 which responds to new modes of engaging with information. Andrea Dahlberg greets this with some

mixed reaction in a full and stimulating review. Also featured this month is Mike Leggett's review of 'At a Distance'. As one of the early activists on the net Leggett is able to combine a reaction with personal recollection and his contribution to Leonardo Reviews this month makes for a fascinating insight. Elsewhere at <http://leonardoreviews.mit.edu/> there are new reviews by regular contributors; Rob Harle Michael Mosher, Stefaan van Ryssen, Robert Pepperell, Eugene Thacker and Mikhail S. Zalivadny and an extensive archive.

Michael Punt

Editor-in-Chief

Leonardo Reviews

---

REVIEWS POSTED OCTOBER 2005

Art Since 1900: Modernism, AntiModernism, Postmodernism

by Hal Foster, Rosalind Krauss, Yve-Alain Blois and Benjamin HD Bloch

Reviewed by Andrea Dahlberg

The Art of Setting Stones & Other Writings from the Japanese Garden

by Marc Peter Keane

Reviewed by Rob Harle (Australia)

At a Distance-Precursors to Art and Activism on the Internet

by Annmarie Chandler & Norie Neumark

Reviewed by Mike Leggett

Charming Hostess

by Punch

Reviewed by Michael R. (Mike) Mosher

Reconstructing Consciousness, Mind and Being

The Ninth Annual Conference of the Consciousness and Experiential Psychology Section of the British Psychological Society

Reviewed by Robert Pepperell

I wish you peace

by Paul Dunmall Moksha Big Band

Reviewed by Stefaan Van Ryssen

New Philosophy for New Media

by Mark Hansen

Reviewed by Eugene Thacker

Acousmatics and Interactive Music Festival

Pro Arte Institute, with support of the Ford Foundation

Reviewed by Mikhail S. Zalivadny

---

Art Since 1900: Modernism, AntiModernism, Postmodernism

by Hal Foster, Rosalind Krauss, Yve-Alain Blois and Benjamin HD Bloch

Thames and Hudson, London, 2005

704pp., illus. 224 b/w, 413 col. Paper, £45.00

ISBN: 0500238189.

Reviewed by Andrea Dahlberg

andrea.dahlberg [ @ ] bakernet [ dot ] com

Art Since 1900 is a survey of the ideas and particular approach to art history of its authors--Hal Foster, Rosalind Krauss, Yves-Alain Bois, and Benjamin Buchloh. These art theorists have showcased their ideas in October, the art journal founded in the U.S. in 1976. Art Since 1900 is an overview and a continuation of the October project. This means that the essays, discussions, and discrete entries on particular subjects that comprise the book focus on the art of Europe and the U.S. and are preoccupied with critical theory and conceive of art as "texts" to be analysed and problems to be solved. Duchamp, of course, is the towering figure in this view of art. To paraphrase Levi-Strauss, these authors believe that 'art is good to think'. In 'thinking art' the authors invoke the grand narratives of psychoanalysis, structuralism, semiotics, modernism and postmodernism.

Unlike many, I have no quarrel with this theoretical focus. The authors are instrumental figures in the development of this way of looking at art; their work is extremely influential, and I doubt that anyone could seriously claim that it is not worth engaging with. My view is that this is one highly influential approach to the study of how visual meaning is constructed and that as much can be gained from rejecting aspects--or indeed, all--of this approach as accepting it.

My expectation was that this survey would introduce the undergraduate and the more serious general reader to this way of engaging with visual art. In some respects this expectation is met. The organisation of the material is a triumph. Some 107 essays are arranged chronologically from 1900 to 2003, each is well illustrated and supplemented by detailed time lines and side boxes on ancillary topics. Four theoretical essays on psychoanalysis, the social history of art, structuralism and formalism and post-structuralism and deconstruction are placed at the beginning of the volume and lay the theoretical foundations for what follows. Easy to follow symbols throughout the text refer the reader to related essays and entries so that non-chronological readings are possible. The reader can follow a

traditional art historical reading or break off at any point to follow a series of linked ideas that cut across time. This organisation of the material encourages multiple readings of subjects with illuminating results. It is a way of reading that is familiar to us because this is how the internet creates relationships between ideas--by the use of hyperlinks--but it takes a high degree of skill to emulate so effortlessly this way of linking ideas in print and with a subject as complicated as this.

The problems I perceive with this work are twofold. One is the inability of the authors to communicate their ideas in plain English. I see nothing intrinsic in the subject matter that precludes this. The book, however, is full of sentences like these:

"Matisse resisted Rodin's metonymic fragmentation, and in some ways his sculpture represents the opposite approach."

The essays are full of jargon, such as "hierarchical canonicity" and "hegemonic media apparatus" and contain much of the vocabulary of Derrida and other theorists. Some of this jargon can be understood if the introductory essays are read first. But this precludes the kind of creative readings of the book made possible by the constant references to related ideas. A firm grasp of most of the complex theories the authors subscribe to is necessary before most of the essays can be read, and this is only very partly provided for in the introductory essays. In addition, I simply cannot see why much of this jargon is used. It seems possible to explain many of the authors' ideas without recourse to it, and those passages that I found unable to translate into jargon-free English were ones I suspected made little sense to begin with.

While the essays suffer from this use of jargon and barely comprehensible sentences, the text boxes within them on various related topics are written in much clearer prose and offer many illuminating insights.

The second problem is that while the authors are enthusiastic proponents of the use of theories, such as Marxism, post-modernism and psychoanalysis "to place criticism on a more rigorous intellectual footing," they have, in practice, ignored most of the (often quite devastating) critiques of these theories launched from within the social sciences. Some of the passages where the authors draw particularly heavily on concepts from semiotics and deconstruction import the concept of visual meaning as forms of linguistic or literary meanings with the result that the construction of visual meaning is treated as though it is strikingly akin to the construction of linguistic or literary meanings. This, in turn, means that the works of art under examination lose much of their specificity and a whole, huge dimension of what defines them is under-analysed. One cannot help wondering if the authors' disinterest in painting after 1960 is not connected to this. This way of analysing art marries much better with art that is pre-occupied with ideas and far less so with art which is insistently visual.

This kind of engagement with visual art can be understood as a response to Duchamp's question: 'what is art?' and his attempt to dissolve it. It turns art criticism into an intellectual exercise, requiring it to justify itself, question itself, and look at the conditions of its own making and display. Many of

its strengths and limitations can be seen in this volume, and this raises the question: What other approaches to art might there be at this point in time? The book is a summation of the October project that will speak most clearly to those already familiar with the work published in that journal but, at the same time, it invites the reader to stand back from that project and assess its significance and imagine what lies beyond.

---

At a Distance-Precursors to Art and Activism on the Internet

by Annmarie Chandler & Norie Neumark

The MIT Press, Cambridge, MA, 2005

496pp., illus. 50 b/w. Cloth, \$ 39.95

ISBN: 0-262-03328-3.

Reviewed by Mike Leggett

University of Technology Sydney

PO Box 123

Broadway NSW 2007

Australia

mike [dot] leggett [at] uts [dot] edu [dot] au

The temporal focus of *At A Distance* is the 1970s and 1980s, a period in the Western art world when the immaterial was made present. This collection of essays commissioned of a stellar line-up by Annmarie Chandler and Norie Neumark illuminate from a variety of perspectives the work propelled by artists, writers, curators, and audiences that was to materialise for the coming of the Net, its emergent behaviours and discourses.

The editors introduce the book and each of its three sections with succinct and perceptive analysis, providing a context for events that many of us will find hard to realise is now a part of a formative history. More than a recollection of goings on, engaging and fascinating as this is, it helps the reader to comprehend both the development and the potential of electronic networks through the uses technological systems of the period were put. The book describes the widening use by artists of spoken and written language, expressed through the distribution affordances of the time: the mail system, the telex, and later the fax machine. These tools were used to distribute work and extend the use of language by practitioners whilst in a state of extreme physical dispersal.

Tilman Baumgartel describes the prescient work in the late 60s of the Baxters and their N.E.Thing Co Ltd with telex networks. The creation of pseudo-identities and--entities, which in the context of the French philosophers and the *Les Immatériaux* exhibition co-curated by Lyotard some 15 years later, helps to describe ". . . the classic problem of the unity of body and soul shifts".

Mail Art and Fluxus are the touchstones in this volume of the movement toward the modern networks. Robert Filliou's 'Eternal

Network' envisioned ". . . a coterie of friends and artists participating in an ongoing open exchange of art and ideas." John Held's account of the intertwining of Fluxus members with the aspirations of the later group of Mail artists is exhaustive, (though temporally confusing), giving an account of the international scope of their pursuits. In 1986 we learn, incredibly given the premise, that ". . . Mail Artists convened over 80 international face-to-face meetings in a series of Decentralised World-Wide Mail-Art Congresses, celebrating and examining the meaning of Mail Art." The presence of flesh then as now, trumps its absence.

Fluxus gets further attention from two of its notable apologists, Owen F. Smith and Ken Friedman, who together in separate essays provide a detailed overview. Contradictions abound; Smith's claim that Fluxus is "...a community and a philosophy rather than an art historical movement. . . ", whilst inflecting the pith of ideas in the design and publishing industries is advanced in the face of four decades of being exhibited in art houses and discussed in art journals. If Fluxus forms a part of the celebrity section of the information economy and is the test bed precursor for remote networking, does the Net also mirror the tendency for the anonymous or emergent work to be occluded by the Pantheon? Friedman's claim that financing a network is more difficult than resourcing individual artists misses the point in the contemporary setting if not in the settings of yesteryear, and his take on global inequality is obscuration entirely. (As Sean Cubitt observes in the flourish of a concluding essay, "Nomadism is a privilege of the wealthy.")

The second section of the book is the turn of practitioners to reflect upon their earlier uses of communication technologies. Galloway and Rabinowitz reconsider in conversation the Hole in Space and the Electronic Café, ". . . a real-time improvisational creation . . . about social spaces that accommodate the physical reality and the virtual" that brought together ". . . a community of users and a community of enthusiasts. . . ". Here art and activism are tested on the streets--or the airwaves. Negativland entered the hotly contested space of IP and music copyright discovering ". . . the term recontextualised as a legally understandable defense against copyright restrictions on reuse in new art", which they carried into their collage radio show, Over the Edge.

Tetsuo Kogawa is interviewed by the editors over email distance and as experienced practitioners, (Neumark with sound and radio, Chandler with film and video); their questions extract a fascinating story from a very engaging interlocutor. It is about the mini-FM micropowered transmitters in Japan in the 80s, operating with a range of about a kilometre. Linked together, they could operate a little like the wi-fi zones of today. As in the US, parts of Europe and Australia, they provided the kind of community radio service addressing issues of culture and politics ignored by the mainstream. Of the 50 odd wonderful illustrations in the volume--pity there were not more--my favourite is of Felix Guattari slumped on the floor of Radio Home Run looking, (or more correctly listening), philosophically pensive.

The chapter helps define vividly the editor's use of the term 'activist', where amateur, mentor, provocateur, avant-gardist or collectivist might have also applied to describing a particular kind of cultural production. Kogawa, critical of the banzai-collectivity of his corporate culture, despairing at the

state of the world, describes vividly the complexities of seeking the means, as an individual and as a member of the post-War generation of the industrialised countries, to avoid contributing to the corrupted social infrastructure whilst building the basis of another. Language was part of this: the use of a word 'otaku' --literally, your house, but also 'you, at a slight distance' --was a form of address within emerging youth culture. Also, building the electronic devices, from mini-FM to music and 'noise' instruments used in performance as a means to reconsider art and body, space and time, where sound and aural space offer in embodiment a state of integration.

Activism in the USA recovers the history of the alternative media network as a forerunner of the indiemedia movement on the Net. In the context of an oppressive corporate information regime, Jesse Drew's account of the Gulf Crisis TV project (GCTV) illustrates the difficulty public broadcasters have when it comes to criticism of the governments and corporations who fund television and radio networks and how GCTV's most reliable network was "in effect an American electronic samizdat" where tapes were copied and passed hand to hand.

Which brought to the mind of this reader the absence from this volume of reference to the Eastern samizdat movement of the period covered. Traditional literary forms, from the first appearance of literacy to now, are as much about remote networking as about coding. The samizdat phenomena, in its various national formations, is a measure of how effective oppressive regimes can be in suppressing memory, how without the exposure to others activism, for reasons of language but overridingly for reasons of maintaining anonymity, the 'otaku' of activity is nullified.

Roy Ascott in quoting Barthes' "generative idea that the text is made", (whilst also being an appropriate description of this book), journeys across the globe in various formulations, textual, physical and electronic, in the process of defining the telematic art for which he is well known, citing 'the potential for continuity and connectivity' as his continuing purpose.

There is one account by Andrew Garton, an Australian artist, tracing his career from the earliest electronic games machines, through community radio to the early BBS networks. Whilst the impact of the structural changes made by a radical federal government in the 70s on an individual is engaging, the changes to communication facilities and networks across Australia affected a large number of artists. The editor's country of domicile being Australia may account for this singular representation, which thereby misses accounting for the internationally recognised pioneering work in the development of radio for distance learning and remote communities.

Estridentistas is the intriguing expression, (not translated anywhere but colliding the Spanish words for dentist and shrill), used by a group of Mexican artists in the 1920s. Much influenced by the Futurists, Maria Fernandez recounts this aspect of the revolutionary period, when much was written about 'sound', 'electricity', 'the telephone' ". . . and the social costs of that modernity" which, had they pondered more critically at that point would have prepared us better for the communication technologies in which we are immersed today. (Another aspect of the period would have been battling the ageless, ahistorical communication networks of the Catholic Church!).

Sound and noise are, like Mail Art, other touchstones in this collection. "Computer network music aims to reveal the voice of the system itself..." and Chris Brown and John Besought lead us through this manifestation of chamber music, populated by electronics and systems specialists with rules-based scenarios and the electric to sonify and delight. Like musicians across many ages, what emerges as distinct from other network populations is a level of sociability based on physical proximity, object tuning and intense concentration--some networks function better when they are contained in the same room.

At a Distance is very much more than a listing of related activities responsible for our perceptions of the Net, if not its practice-based development. In folding and crossing the narratives, the discourse and its impact both then and now become more transparent. One of the satisfactions of hindsight is that this account may be valuable for understanding the process of recognizing and assessing tendencies as they arise in the new online domains. The computer and Net were the central tools in compiling these viewpoints and the presentation of the material keeps this in mind.

For the most part, the technology of these opportunities, (in the same way as most of us use the Net today), is kept at arms length. Apart from an exotic moment of access to television network satellites, we learn little of the more mundane machines, far-reaching in their affect on artists' networks, such as the Phillips cassette recorder, the Polaroid camera, the off-set litho printer, the film and video camera and the VCR. For an artist to prepare to work with printers of paper or of film for instance, required communities of interest to organize, plan, raise resources and engage in realpolitik in order to acquire the material means with which to pursue a different kind of creative practice.

The resulting collaborative networks that spread across regional, national and international boundaries built audiences in festivals and distribution systems. Film-makers occupied the no-man's-land between cinema and museum, print artists the spaces between the bookshop and the museum, all depending on the assuredness of a distribution system vectored toward an audience active in creating the links with artists. Expanded Cinema, in fitting handily as performance events into museum spaces, was a worthy if small part of this activity and is a brief part of the vivid histories which Johanna Drucker and Reinhard Braun

describe.

There is a useful timeline list, a feature of this Leonardo series, (from which it modestly omits itself and ISEA as founding forces in arts networks). The Index is 'abridged' and there is an excellent approach to design with clear text and layout and a ravishing dust-jacket. Is that J.J. Gibson's image of a tree framed in the middle of a field on a summer's day, an 'affordance' to those who seek its cool shade and an illustration of ". . . resources, which are only revealed to those who seek them"?

INTRODUCTION

The Word: Voice, Language and Technology

In the beginning of music there was the Word---whether "hush" (little baby) or "hosanna"---but from the knife that kept the great castrato Farinelli forever boyish to the harmonizer that made Laurie Anderson temporarily mannish, technology has been used to tweak the human voice and to color the stories it tells. The advent of electronic amplification, radio and recording allowed a single microphone to convey the lip-brushing intimacy of the whisper and croon far beyond the first row of the concert hall. The evolution of pop vocal styles from the 1950s onward cannot be separated from such innovations in recording technology as tape echo, double tracking, electronic reverberation and, most recently, the ever-expanding palette of digital effects. Vocal cut-ups and processing have been essential tools of the avant-garde, from Walter Ruttmann's film soundtrack experiments in the 1930s through Cage and Reich to Ashley and Sonami, while artists from Kurt Schwitters to Jaap Blonk have created purely acoustic vocal works that mimic the aural artifacts of technology.

The power of the semantic content of a text when combined with the melodic possibilities of the voice have made "song" the world's most common musical form, and technology-driven vocal innovations have often triggered the emergence of new musical genres (rap being the most conspicuous example). Between the much-touted "abstractness" and "universality" of music and the seductive specificity of words there exists a poignant and powerful lacuna. The voice may be our first and most "natural" instrument of art, but art is artificial, and the link between technique and technology is more than a pun.

For the current issue of LMJ, we invited contributions that address the interplay of the voice, words and technology in music. The responses present a dynamic diversity of approaches, from technology-driven texts to text-driven technology. Eduardo Reck Miranda and Timothy Polashek discuss computer programs for generating texts: For his opera *Sacra Conversazione*, Miranda created a sophisticated artificial phonological system that not only creates its text content but synthesizes these new vocal sounds directly from the computer based on "syllabic stress contour analysis," while Polashek's elegant algorithm produces "babble-ish" poetry and text/sound music. Gil Weinberg's *Voice Networks* is a musical installation that allows the general public to engage in ensemble musical performance based on the exchange and transformation of voice "motifs." Robert Gluck's installation *Sounds of a Community*, on the other hand, encourages visitors to explore relationships between traditional cultural identity, religious identity and musical expression through interaction with a series of sound sculptures modeled on traditional Jewish ritual objects.

Observing the hyper-intelligibility of whistled languages such as *el Silbo* (from the aptly named Canary Islands), which are used for long-distance communication in mountainous areas, Marc Bšhlen and J.T. Rinker sidestepped the thorny problems of computer recognition of spoken language when they designed their *Universal Whistling Machine*: Their computer program senses the presence of living creatures (human or animal) in its vicinity,

attracts them with a "signature whistle" and incorporates any response into an extended whistled composition. Basile Zimmermann draws another linguistic analogy: He writes about the adaptation of Western music technology in contemporary China, with a focus on the significance of Chinese language in the incorporation of Western software into local musical culture. English composer and critic David Toop examines his own work in relation to "the hinterland that exists between vocal utterance and music," including discussion of his collaborations with sound poet Bob Cobbing and artist John Latham.

M. Sumner Carnahan, David Hahn and Ed Osborn each contribute statements on works about the use and abuse of language. Carnahan documents her collaboration with J.A. Dean's "conducted improvisation" ensemble, in which a collection of her stories serves as a source for real-time group composition. Hahn, who worked for a background music company, describes his day-job--driven hybridization of corporate babble and background music into compositions combining meaningful text and extra-verbal utterances. Osborn writes about his repurposing of primitive language-instruction machines for live performance. Dutch music journalist René van Peer interviews Jaap Blonk (the CD curator for this issue) on the incorporation of electronics into his virtuosic vocal performances. New York composer Daniel Goode is represented by the bittersweet libretto from his recent composition *Interpreting*, in the *Composer's Notebook* section of the journal.

For the CD, Blonk chose quixotic vocal work from a dozen artists---both well established and emerging---hailing from Europe, Japan, and North and South America: Tomomi Adachi, Vincent Barras and Jacques Demierre, Christian Bšk, Anne-James Chaton, Ricardo Dal Farra, Kenneth Goldsmith, Daniel Goode, Lasse Marhaug, Jelle Meander, Julien Ottavi, Jšrg Piringner, Américo Jorge M. Rodrigues, and Sprechakte X/Treme.

Voltaire once said, "If it's too silly to be said, it can always be sung." It is clear that in the 21st century, as in the 18th, the trappings of music---the deference to melody and rhythm, the reprieve from conversational decorum, the happy, face-saving support of technology (whether harpsichord or karaoke machine)---frees us to say things we cannot in the normal run of life. There are words that need more than WordŠ.

Nicolas Collins

Editor-in-Chief, *Leonardo Music Journal*

---

## Articles

< Eduardo Reck Miranda: Artificial Phonology: Disembodied Humanoid Voice for Composing Music with Surreal Languages >

< Timothy D. Polashek: Beyond Babble: A Text-Generation Method and Computer Program for Composing Text, Sound Music and Poetry >

< Gil Weinberg: Voice Networks: The Human Voice as a Creative Medium for Musical Collaboration >

< David Toop: Sound Body: The Ghost of a Program >

< Robert J. Gluck: Sounds of a Community: Cultural Identity and

Interactive Art >

< Marc Bšhlen and J.T. Rinker: Experiments with Whistling  
Machines >

< Basile Zimmermann: Technology Is Culture: Two Paradigms >

< Daniel Goode: Composer's Notebook: Interpreting >

< Jaap Blonk with René van Peer: Sounding the Outer Limits >

Artists' Statements

< M. Sumner Carnahan: One Inch Equals 25 Miles: Prose Generates  
Music >

< David Hahn: Corporate Coitus: Disfluencies as Compositional  
Building Blocks >

< Ed Osborn: Language Master: Its Master's Voice >

---

LMJ15 CD COMPANION

< Vox ex Machina >

Jaap Blonk: CD Curator's Introduction on Vox ex Machina

TRACKLIST AND CREDITS

CD Contributors' Notes

Tomomi Adachi: KANA

Américo Rodrigues: O som que circula nas veias

Christian Bšk: Mushroom Clouds

Sprechakte X/Treme: Vielleicht

Vincent Barras and Jacques Demierre: OOA

Ricardo Dal Farra: . . . due giorni dopo

Jelle Meander: Al Amin Dada

Jšrg Piringer: en do

Kenneth Goldsmith: Eighteen Earrers

Julien Ottavi: voix imprrrsonel

Daniel Goode: Juicy Cantata---Violence in America

Anne-James Chaton: Extraordinary Voyages

Christian Bšk: Synth Loops

Lasse Marhaug: May Rap Bonk Bonk---MAJAAP Pudding Mix

2005 Leonardo and Leonardo Music Journal Author Index

2005 Leonardo Electronic Almanac Author Index

Leonardo Co-Sponsors Space Sciences Lab Artists-in-Residence  
Semiconductor

Following upon the success of Liliane Lijn's summer 2005 artist's residency at University of California at Berkeley's Space Sciences Lab (SSL), Leonardo is pleased to welcome the SSL's new artists-in-residence: U.K. artists Ruth Jarman and Joseph Gerhardt. Jarman and Gerhardt, who work collaboratively as Semiconductor, will spend 4 months at SSL, working at the Lab as part of Isabel Hawkins's Center for Science Education. Work by Semiconductor includes films and digital animations made out of sound, using abstract landscapes and architecture as a means to describe aural and visual interpretations of the world. Live digital performance is one strand of Semiconductor's output; they also produce surround sound installations and single-screen Sound Films that are exhibited at galleries, festivals and biennials worldwide. Examples of their work can be found on-line at: <[www.semiconductorfilms.org](http://www.semiconductorfilms.org)>.

---

Pacific Rim New Media Summit Experimental Publishing Project

How are information technology and creativity shaping new directions in the arts and sciences around the Pacific Rim? What challenges face organizations and individuals in the region who are working in the fields of architecture, design, literature, theater and music? How do academic research and information-technology--based industry fit into this picture?

The political and economic space of the Pacific Rim represents a dynamic context for innovation and creativity. Experimentation in the many disciplines that encompass art, science and technology is resulting in the emergence of new forms of cultural production and experience unique to the region. The complex relations and diversity of Pacific Rim nations are exemplified as well throughout the hybridized communities that compose Silicon Valley.

The Pacific Rim New Media Summit will be a gathering of organizations and representatives from the Pacific Rim and elsewhere Asia to investigate the complex relations and diversity of Pacific Rim nations while focusing on the development of partnerships in order to address the multiple challenges faced throughout the region as it develops its art-and-science networks in tandem with its increasing economic influence. This transdisciplinary event will have a specific focus on educational methodologies and practices.

The summit is organized into seven working groups according to the following topic areas:

- \* Container Culture (Chair: Steve Dietz)
- \* Education (Chair: Fatima Lasay)
- \* Place, Ground and Practice (Chair: Danny Butt)

\* Urbanity and Locative Media (Chair: Roh Soh-Yeong)

\* Latin American/Asia-Pacific New Media Initiatives (Chair: Jose-Carlos Mariategui)

\* Directory, Organizations and Residencies (Co-Chairs: Julianne Pierce and Nisar Keshvani)

\* Piracy, Ethics and Community (Chair: Steve Cisler)

For more information on the Pacific Rim New Media Summit, visit <http://isea2006.sjsu.edu/prnms.html>.

#### Leonardo Publishing Initiative

In conjunction with the Pacific Rim New Media Summit, Leonardo will undertake a multifaceted publishing initiative directly related to its role as co-sponsor of the summit event. This initiative has three components:

#### Hybrid Print and DVD Journal Issue of Leonardo

To coincide with the summit, Leonardo is publishing a special hybrid issue based on the work of the seven Pacific Rim working groups, featuring new media educational programs and artists from the Pacific-Asia region. The print issue of the journal will include statements by artists as well as articles by cultural theorists looking at issues germane to the seven working-group topics, plus introductory texts by the working-group chairs. The accompanying DVD will feature short video works by artists from around the Pacific Rim.

#### LEA Special Sections on Working Group Topics

As a lead-up to the summit, the Leonardo Electronic Almanac has been publishing on a regular basis materials submitted by the working groups as each develops its mandate. Working-group statements, names of working-group members and contact information for the working-group chairs have been available in issues of LEA since March 2005 (on the Web at <http://lea.mit.edu>). Additional materials will continue to be published in LEA as the working groups define and refine their focus in preparation for the summit.

#### On the Web

Simultaneous with the release of the Leonardo special issue, the Leonardo On-Line web site [www.leonardo.info](http://www.leonardo.info) will include video-clip teasers from the Pacific Rim DVD.

---

In Memoriam: Bob Moog

#### A Personal Tribute by Marc Battier

Robert A. Moog died on 21 August 2005. He had been diagnosed with a brain tumor in the spring. Sadly, the disease spread rapidly despite all the support and care of his family and from the Duke Cancer Center in Asheville, North Carolina.

Some time before Bob's passing, a list was set up by his family on the Internet. It was amazing to watch the message list grow by the hour. People from all over the world expressed their appreciation, often saying that Bob's instruments had changed the course of their lives.

I was able to witness an outpouring of this feeling at the May 2004 Moogfest in New York City as I sat in a booth with Bob that evening. People approached quietly and expressed their gratitude. Bob took this very soberly and with great dignity.

Bob Moog, born in 1934, began his career at an early age. Born to a father who was a passionate radio amateur, Bob grew up amidst electronic equipment. It is from this fertile soil that he started to build theremin instruments to support his engineering studies. His theremins became popular and Bob, very naturally, became a full-time musical instrument builder. In 1964, he presented to the Audio Engineering Society an initial prototype of an electronic synthesizer. While the idea of such an instrument came from discussions with composer Herbert Deutsch, Bob brought to life a number of decisive innovations. The following year, the modular synthesizer began to sell. A few years later, the instrument entered the public realm through the craft and talent of Wendy Carlos and Switched on Bach. Other brilliant designers invented various types of electronic instruments, but none became as popular as the synthesizers Bob invented. As Marcel Duchamp once wrote, "The invention of new musical instruments changes the whole sensibility of an era." Eventually, Moog met the man through whom he was led to designing instruments, Leon Theremin. Composer and computer music pioneer John Chowning was a witness when Bob and Leon met at Stanford in 1991: "Moog quietly thanked Theremin for having inspired him and so many others. Theremin understood and so did Bob."

Bob Moog's instruments changed the way music was made in the 20th century. Even today, more than forty years after his first modular synthesizers were commercialized, people gather to celebrate the moogs. Bob Moog was the recipient of numerous awards for his innovative work as an instrument maker. There have been Moogfests, where famous performers as well as emerging ones met and played for the fun of it. In September 2005, Tokyo will host a second Moog Day. It is likely that people will continue celebrating the man and his instruments.

LEONARDO NETWORK NEWS COORDINATOR: Kathleen Quillian  
isast [ @ ] leonardo [ dot ] info

---

BYTES

---

Director, Institute for e-Learning and Research in the Arts and Design  
College of Arts and Architecture  
The Pennsylvania State University

The Director of the new e-Learning and Research in the Arts and Design initiative in the College of Arts and Architecture at Penn State shall be responsible for providing leadership and overall coordination of digital imaging and technology in the arts and design in three primary areas: 1) online instruction,

2) stimulating research in these allied fields, and 3) grant writing/fundraising to support the projects of the Institute.

The mission of the Institute is to take a leading position in the future of the disciplines represented in the College of Arts and Architecture in the global advancement of digital practice, implementation, and research.

The director shall supervise a staff comprised of two instructional designers, an online course manager, and clerical staff and shall be the primary point of contact for the Institute. The director shall serve as the liaison with the academic leaders of the College, shall establish and/or build upon internal and external collaborations in the areas of e-learning and research in digital technologies in the arts and design, and shall be responsible for proposal development for external support of research in these areas.

For application details, a more complete position description, and information regarding this initiative, please see website: <http://www.artsandarchitecture.psu.edu/e-learning/>

Penn State is committed to affirmative action, equal opportunity and the diversity of its workforce.

---

Director, School of Film and Digital Media, University of Central Florida

The School of Film and Digital Media at the University of Central Florida seeks a visionary Director to lead its growth into an internationally prominent center for creative innovation and scholarship in film and digital media.

The Ph.D., M.F.A. or comparable industry experience is required. The successful candidate must have a record of either scholarship or professional creative activity consistent with the standards for appointment as a tenured associate or full professor.

A significant record of accomplishment as a successful cinema or media professional, or in a related academic field, is required. The Director must have demonstrated leadership skills, a clear understanding of the potential of the field and the ability to work effectively with the important constituencies of the university, community and industry.

The School of Film and Digital media consists of the Film and Digital Media Divisions, the Center for Research and Education in the Arts, Technology and Entertainment (CREATE) and the Florida Interactive Entertainment Academy (FIEA). The Director would oversee all of these components.

The University of Central Florida is a growing metropolitan research university in Orlando, enrolling nearly 45,000 students.

The School of Film and Digital Media has more than 1,200 students and 37 faculty members with facilities on the main campus in East Orlando as well as a new graduate and professional center in downtown Orlando where CREATE and FIEA are housed. There is also a Downtown Media Arts Center.

Bachelor of Arts degrees in Cinema Studies and World Cinema, a B.F.A. in Film (including Production and Screenwriting) and a B.A. and B.S. in digital Media (Visual Language, Internet and Interactive Systems) are offered. A graduate program beginning Fall 2005 offers the M.F.A. in Entrepreneurial Digital Cinema and the M.A. in Visual Language and Interactive Media. The M.S. in Interactive Entertainment will be offered pending approval.

Applicants for the position should submit: 1) a letter of application, 2) a complete vita and 3) the names and contact information for three references. Applications should be sent to Dr. Mary Alice Shaver, Chair, Director Search, School of Film and Digital Media, P.O. Box 163120, University of Central Florida, Orlando, FL 32816-3120. Review of applications will begin on October 4 and continue until the position is filled. UCF is a culturally diverse university and an Affirmative Action/Equal Opportunity Employer. Search documents may be viewed by the public upon request, in accordance with Florida statute.

---

CALL FOR PROPOSALS for upcoming trans-disciplinary conference "CAMOUFLAGE: Art, Science, and Popular Culture," to be held at University of Northern Iowa (Cedar Falls) April 22, 2006.

Proposals are invited for 30-minute slide talks, panel discussions, demonstrations, or other events on any and all dimensions of camouflage.

There will be a \$20 registration fee for conference participants, with the exception of all students, UNI faculty, and all session presenters, who will be admitted free.

Please e-mail all proposals (include title and brief paragraph description) to conference organizer Prof Roy R. Behrens at ballast [ @ ] netins.net, with "Camouflage Conference" in the subject line. Deadline for submissions is January 10, 2006.

---

#### INTERNATIONAL CONFERENCE

New Constellations: Art, Science and Society

17-19 March 2006

Museum of Contemporary Art

Circular Quay West, Sydney Australia

New Constellations: Art, Science and Society - an international conference charting the ways in which art and science are gravitating towards one another within contemporary culture.

The Conference will present the latest thinking about collaboration between artists and scientists and examine how the worldwide trend towards interdisciplinary engagement is changing the definitions, methodologies and practices they use and how they view the social implications of their work.

Key Speakers:

Ruzena Bajcsy, Immediate Past President, CITRIS (Centre for

Information Technology Research in the Interest of Society),  
University of California, Berkeley, California;

Elizabeth Grosz, Professor of Women's and Gender Studies,  
Rutgers, The State University of New Jersey, and Visiting  
Professor of Architecture, Princeton University, Princeton, New Jersey;

Steve Kurtz, Founding Member, Critical Art Ensemble; Carnegie  
Mellon University, Pittsburgh, Pennsylvania;

Roger Malina, Chairman, Board, Leonardo, the International  
Society for the Arts, Sciences and Technology; Co-Chair,  
International Advisory Board, Inter-Society for the Electronic Arts.

The Conference has grown out of a collaboration between artist  
Mari Velonaki and The University of Sydney's Australian Centre  
for Field Robotics, an Australian Research Council - Australia  
Council for the Arts Linkage Project.

The Conference is supported by Artspace, Australian Network for  
Art and Technology and Patrick Systems and Technologies and The  
University of Sydney.

Conference enquiries: 61 2 9245 2484 or email [ @ ] education  
[ dot ] mca [ dot ] com [ dot ] au

For further program details and information go to  
<http://www.mca.com.au/newconstellations>

This project has been assisted by the Australian Government  
through the Australia Council, its arts funding and advisory body.

---

#### CREDITS

---

Nisar Keshvani: LEA Editor-in-Chief  
Natra Haniff: LEA Editor  
Michael Punt: LR Editor-in-Chief  
Andre Ho: Web Concept and Design Consultant  
Roger Malina: Leonardo Executive Editor  
Stephen Wilson: Chair, Leonardo/ISAST Web Committee  
Craig Harris: Founding Editor

Editorial Advisory Board:  
Irina Aristarkhova, Roy Ascott, Craig Harris, Fatima Lasay,  
Michael Naimark, Julianne Pierce

Gallery Advisory Board:  
Mark Amerika, Paul Brown, Choy Kok Kee, Steve Dietz, Kim Machan

fAf-LEA Corresponding Editors:  
Lee Weng Choy, Ricardo Dal Farra, Elga Ferreira, Young Hae-  
Chang, Fatima Lasay, Jose-Carlos Mariategui, Marcus Neustetter,  
Elaine Ng, Marc Voge

---

LEA  
PUBLISHING  
INFORMATION

---

Editorial Address:  
Leonardo Electronic Almanac  
PO Box 850  
Robinson Road  
Singapore 901650  
lea [ @ ] mitpress [ dot ] mit [ dot ] edu

---

Copyright (2005), Leonardo, the International Society for the  
Arts, Sciences and Technology  
All Rights Reserved.

Leonardo Electronic Almanac is published by:  
The MIT Press Journals,  
238 Main Street, Suite 500  
Cambridge, MA 02142  
U.S.A.

Re-posting of the content of this journal is prohibited without  
permission of Leonardo/ISAST, except for the posting of news and  
events listings which have been independently received.  
Leonardo/ISAST and the MIT Press give institutions permission to  
offer access to LEA within the organization through such  
resources as restricted local gopher and mosaic services. Open  
access to other individuals and organizations is not permitted.

---

---

#### ADVERTISING

---

Leonardo Electronic Almanac is published monthly - individuals  
and institutions interested in advertising in LEA, either in the  
distributed text version or on the World Wide Web site should contact:

Leonardo Advertising Department

c/o SFAI  
800 Chestnut Street  
San Francisco, CA 94133  
U.S.A.  
Phone: (415) 391-1110  
Fax: (415) 391-2385  
E-mail: isast [ @ ] leonardo [ dot ] info  
More Info: [http://mitpress2.mit.edu/e-  
journals/Leonardo/isast/placeads.html#LEAads](http://mitpress2.mit.edu/e-journals/Leonardo/isast/placeads.html#LEAads)

---

---

#### ACKNOWLEDGEMENTS

---

LEA acknowledges with thanks the Rockefeller and Ford  
Foundations for their support to Leonardo/ISAST and its projects.

---

< End of Leonardo Electronic Almanac Vol. 13, No. 10 >

---