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Leonardo Electronic Almanac

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Craig Harris, Executive Editor  
Roger Malina, Editor

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INTRODUCTION
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< This issue >

Craig Harris

This issue presents profiles of work by Johannes Birringer and by Ron Rocco. Johannes Birringer presents background about several performance works, and a dossier about his performance troupe AlienNation Co. Birringer's web site provides additional information about this group of diverse creators and performers. Ron Rocco presents a web version of his work "The Horizon is Nothing More than the Limit of Our Sight". The original version was a physical installation, and the web site provides a graceful glance at Rocco's "exploration of a psychic boundary". The Rocco profile also presents a view into his work "Berlin Diaries", a personal story-based web presentation. I try to reflect some of the character and flow of this web piece in the text version of the profile appearing in the text-distributed component of LEA. Web versions of the profiles will appear soon.

Leonardo Digital Reviews contains an insightful perspective about humanity and our sense of body and self in a review by Rudolf Arnheim. I found the perspective on the work of Santiago Calatrava particularly poignant, so much so that I am driven to find out more about this work. Additional reviews by Roger Malina and Sonya Rapoport fill out this month's edition of LDR.

Work on the LEA web site has been progressing. There is a new Publications section, which will grow quickly now that the structure is in place. Also, look in the coming month for a new database section that will greatly facilitate maneuvering throughout the LEA contents.

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PROFILES
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< Johannes Birringer and AlienNation Co. >

Johannes Birringer  
1341 W Foster Chicago, IL 60640 USA  
Tel: (+1) 312 275 3480  
Email: orpheus@merle.acns.nwu.edu  
URL:  
<http://pubweb.acns.nwu.edu/~orpheus/>

In recent years, artists in the dance and performance art communities have been forced (or wanted) to respond to the increasing presence of imaging/recording and electronic technologies in the culture and the exhibition contexts in which we work, and a range of responses or negotiations can be observed.

In 1994 I participated in a workshop at the School for New Dance Development (Amsterdam) focused on the examination of a new movement towards holistic mind/body philosophies in dance practice. The long workshop brought together over a hundred participants from different countries, and we felt there was a considerable investment among everyone in creative, spiritual and existential approaches to movement and bodily experience that depart from the technique-based rigors of ballet and modern dance training on the one hand, and that appear to be antagonistic to the technological imperatives in media

culture and the new hypertheories of cyberspace and virtuality on the other. These theories seem especially alienating and distorting from the point of view of dancers who need to work with and rely on intimate knowledge of the body.

My own role was a paradoxical one, since I work as choreographer and video/filmmaker (with my Chicago-based international performance ensemble, "AlienNation Co."), and I am strongly interested in developing integrated movement research linking physical expression and movement choreography (image/sound) in electronic interfaces.

#### AlienNation Company Dossier

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AlienNation Co. works as a laboratory for cross-cultural, integrated arts research that has evolved organically out of several collaborative performance projects. Over the past three years, AlienNation Co. has been exploring the connections between live performance and cinematic/video space-time, inventing new processes of composition that combine dance-theatre choreography with video choreography, acoustic and electronic music, poetry and the visual arts. Experimenting with both site-specific and cross-cultural performance materials, the company has been particularly concerned with physical-emotional experience (in the body) and with the ideology of visual objects/images. Its experimental work, which includes theatre and dance pieces, installations, and film concerts, evolves together with video/film production, documentation, and writing. The work is committed to addressing issues of our time and our various, overlapping cultural experiences. As collaborative work with artists in other locations, it offers a contribution to the crossing of borders and the exchange of creative dialogues in the world.

AlienNation Co. currently has three productions in repertoire since its formation in 1993. After the premiere and the international touring of AlienNation (1993-94), the second production, Lovers Fragments, has been created in two different versions that were shown in Cleveland and Chicago between April and December 1995. Film versions of Lovers Fragments were presented at festivals and conferences in London, Helsinki, Montreal, and Havana. The latest project is a sequence of three site-specific opera experiments, Parsifal (1995-97), based on an exploration of myth, religion and the production of sexualities. The company produces its videoworks at xenologue productions studio.

#### AlienNation - the Performance

"AlienNation" is a sharp and bitter parody of recent history. The Wall has come down, and a gap has opened up in the place where it once stood. Two women encounter a fallen angel with broken wings in a deserted capital: Berlin. Before the fall, the angel was a man trapped in an elevator waiting to be received by his boss. The elevator has gone out of order; the man experiences a nightmarish vision of the future. What in fact takes place in the present is another chapter in the long history of European colonialism. We have seen the fall of a wall and the overturning of real-existing socialism. We observe how one part of Germany (east) is colonized by the other (west) after a failed revolution. In the performance, a white male bureaucrat-missionary is sent off on a mission to Latin America, yet he knows neither the mission nor the country where he arrives. Two women dance their own stories, they are invisible to the white man. The broken narratives comment on the breakdown of a European history that was headed for integration but now repeats its older, familiar habits of nationalism and racism in a new climate of cultural xenophobia.

## Lovers Fragments

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"Lovers Fragments" is a new multimedia performance-concert created by Johannes Birringer with Leo Aristimuso, John Cook, Hilary Cooperman, Tara Peters, Imma Sarries-Zgonc, Catherine Satterwhite, Shannon Steen, Mariko Ventura, and Margaret Werry, and with Andre Marquetti, T. Weldon Anderson, Michael Deutscher, Steve Ivan, Peter Mueller (music). The work was first created for the Fourth Blue Rider Theatre Festival, Chicago: December 15 - 17, 1995.

"It was a game a first. I can't remember now how it began. Perhaps I shed my dress. Perhaps she tore it as we fought. Perhaps we were naked over dinner. Like all games, it was a license of sorts - a license to touch. A license to hurt. A license to struggle, to resist, to restrain. To keep holding. To cry out. To feel fear. Did you see it happen? The circling, the clinch, the rocking and slaps of flesh. It was real enough at the time. Time after time. Because it never had to stop. No one ever won. No one ever came. No one ever got married or paid the mortgage. The children never left home, or died in car wrecks. Like in a story, or in memory..."

Margaret Werry [from the press release]

"Lovers Fragments" is a multi-media performance created with an ensemble of dancers, actors, and visual artists and the original music of Brazilian composer Andre Marquetti and his collaborators. It explores contemporary anxieties about sexuality, loss, and separation. With its extra-ordinary filmic images and photographic sculptures, "Lovers Fragments" conjures a new surrealist poetry, a reverse futurism for the end of our exhausted century. The new production, initiated by Johannes Birringer and members of his AlienNation Co., was first workshopped during the 1994 Conjunto/Encuentro Internacional in Havana, Cuba. It evolves from a collaborative search for transformative processes that challenge our understanding of cultural and conceptual borders. In its current rehearsal phase, "Lovers Fragments" is still undergoing constant changes. Filmic and photographic scenes were shot on location in Cuba, East Germany, and the United States. The ensemble is examining Roland Barthes's and Reinaldo Arenas's homoerotic writings while experimenting with a new "photogrammatic" style of performance and staging techniques that allow for flexible and open transitions between sculptural installation, dance, and filmic projection. Japanese-American artist Mariko Ventura is creating a series of clay sculptures that become body-shaped surfaces for 8mm film projections.

"Lovers Fragments" presents primarily visual narratives which explore the erotic and spiritual fantasies and phantasms of several bisexual lovers trapped in an abandoned building in a snow landscape. They are trying to reconstruct an event in the past that led to their separation from Teresa who now lives on an island (Cuba) unable to leave and communicate with them, as her letters get intercepted or never reach their destination. Some of the lovers had been forced to leave their countries and face the disorientation of immigration. Their intersecting fantasies and memories are portrayed like a silent movie, a sequence of magical and surrealist images, interrupted only by the concrete actions and physical relations of the actors and dancers on stage. Their relationships to the musicians and to particular instruments are a vital dimension of the performance and its exploration of memory and the connections between nostalgia and Eros.

This performance is a meditation on sexual ecstasy, loss and reintegration in a time of great uncertainty and convulsion over

questions of sexual and national identity. Its fragmented gestural languages breathe the urgency of being alive and of exposing life's dark and sensuous side, the longings and fears, and the melancholia of disillusionment and solitude. Interweaving silence with bursts of tropical music, the performance creates a dense landscape of sensual bodies joined and disjointed by deep desires that are disturbing and exhilarating.

#### Parsifal

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"Parsifal" is a performance-installation created by Johannes Birringer and Imma Sarries-Zgonc, in collaboration with Erika Bosse, Wolfgang Bosse Konstell, Volker Lenkeit, Richard Mansfeld, and others. The German premiere took place on September 30, 1995, at the Festspielhaus Hellerau in Dresden. "Parsifal" was first workshopped in East Germany and designed as a site-specific installation. It will grow into a film/music/performance piece and next year in Cuba, into a ritual dance-theatre piece. "Parsifal", an experimental opera-installation in three Acts, is a work in progress to be developed in a sequence of three different performance concepts, each one with a particular focus and artistic design.

The Prologue and First Act will be created in the partially destroyed architecture of the old Festspielhaus Hellerau in Dresden, East Germany, where a group of artists founded a utopian art colony in 1911, which was to be dedicated to modern dance, music-theatre, and the new futurist visual art. Abandoned shortly after World War I, the site was later occupied by the Nazis and then by the Soviet Army. Act I of Parsifal is designed as a site-specific acoustic installation and architectural choreography, in 14 different rooms of the dilapidated Festspiel-Theater complex. The prologue is created as a dance solo (choreographed by Imma Sarries-Zgonc) in front of the Festspielhaus-facade modified by Jo Siamon Salich, and performed to a sonic transformation of Wagner's "Parsifal" overture (created by JS Salich). Johannes Birringer, Imma Sarries-Zgonc (AlienNation Co., Chicago), and the members of RU-IN (Dresden) will be creating the acoustic and visual installation and a cycle of 14 performance actions which will also be transmitted via film projectors from the 14 rooms of the East Wing into the centrally located foyer of the destroyed auditorium.

The focus of the installation-performance is the slow and deliberate decomposition of the Wagnerian myth of the grail/redemption in the modified architecture of German ruins. While working in the collective process, each of the performing artists individually examines her/his associations with the contaminated site and the terminal condition of a dead myth and its psycho pathology. The actions unfold in a time after the end of opera, when the silence has finally settled in and the brotherhood of gods disappeared. There is no pretense that the spilling of blood purifies; there are no more communal rituals. In its de-ritualized, non-operatic form, this performance raises some hard questions about bloodletting, infected blood, failing immune systems and ethnic cleansing.

The Second Act, prepared for the Cleveland Performance Art Festival, will reinterpret the utopian leitmotif from Wagner's sacred music-drama by transplanting the two main themes of innocence/self-renunciation and suffering/redemption into a New World context and by addressing contemporary myths of sexual perversion and masochism as well as the paranoia of militant/millennial religious extremism. An independent, new musical score will be created, together with a silent film and a performance-scenography which will involve 3 dancers/actors.

The production will construct a strong kitsch sensibility in order to highlight the contradictory relations between perversion, fear of sexuality, sado-masochism, and religious yearning for the holy grail. The overall tone of the performance will be closer to parody than to high operatic drama, but we will make use of certain opera conventions and costumes. We will create our own film images and develop the performance actions together with the music. We will also bring cloth with us, as we plan to stage the action in a red and blue silk/velvet environment. The work can be staged in a performance space of gallery.

The third Act of "Parsifal" will be created in Cuba in 1996, in a collaboration with the theatre group La Jaula Abierta. This stage of the production will relocate the Christian mythology of our theme into an Afro-Cuban context and into a confrontation with the revolutionary experience of the people of a former colony. It will be the last stage in the deconstruction of a European myth and its racist ideology, and open towards a new exploration of the significance of utopian ideas and practices at the end of the century.

Lively Bodies - Lively Machines/Split Realities  
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It was a surprise to be invited back this summer to Amsterdam, where we shall gather for the second workshop, this time entitled "Bodies of Influence," focusing on the excluded or repressed: technology. We are preparing a conference on the development of LifeForms (Merce Cunningham's program) as a digital animation tool with myriad uses involving the body, including programs for choreographers, and a presentation of interactive stage technology from researchers at STEIM who are working with William Forsythe. Forsythe is the first choreographer to have produced a CD-ROM on choreographic process.

During the summer of 1996 I will direct a research lab in Chichester (England), with performers, musicians, engineers, and visual artists. I am calling the project "Lively Bodies - Lively Machines/Split Realities," since we will work in parallel frames (performance rehearsal and video/Internet platforms). My interest is directed at "liveliness" in terms of the storage function of bodily and erotic memories in comparison to digital and sampling technologies of simulated preservation/animation. I will use the photo/video-grammar of my last production, "Lovers Fragments" as the base for the new production. This research continues the current collaborative projects we began in East Germany, Slovenia, and Cuba in 1993-94 during intensive workshops in "physical theatre." Our investigations have a strong utopian dimension, as we seek to exchange creative knowledge on the level of local production and physical praxis, reflecting on the specific contextual limits of technological prostheses, while at the same time exploring the transnational implications of interactivity on the conceptual level of cyberspace. In August I've been invited to re-invent a new version of "Lovers Fragments" for the Dresden Museum of Hygiene in East Germany. This museum is a famous museum of health built in the early 20th century, and later entangled with the Nazis. The current exhibit, which we will contribute to, is on "sexuality since the 1960s", including the role of contraception.

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< Ron Rocco - Two Works on the World-Wide-Web >

Ron Rocco  
373 Sackett Street, 1  
Brooklyn, N.Y. 11231  
Tel/Fax: (718) 852-6350  
Email: rr192@columbia.edu

## The Horizon is Nothing More than the Limit of Our Sight

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In the spring of 1990, I was asked by the Brooklyn Museum to create a work which would fill one of the museum's contemporary art galleries for the exhibition, "Working in Brooklyn". My ambition was to use the installation at the museum to address the precarious state of our shared relationship with the natural environment. The title for the work, "The Horizon is Nothing More Than the Limit of Our Sight", was extracted from the funeral eulogy of my beloved mother-in-law and naturalist Shirley Wood, of Block Island, Rhode Island. This work which stands as a memorial to her spirit was inspired by her continuous efforts to bring parcels of land into conservancy on that island.

The installation consists of three elements assembled within the darkened room. At the entrance to the installation a video monitor stands before a labyrinth of steel barricades, tree branches and underbrush. Beyond these obstructions stands the third element: a luminous copper house-like structure imprinted with the pattern of tree branches through which light is transmitted. The technology used in the construction of this element originated in the computer industry. A circuit board - a copper-coated laminate over fiberglass - was photographically processed and then acid-etched to reveal the underlying translucent surface in the pattern of the tree branches. Six panels were then constructed into the house-like structure and illuminated from within to display the organic framework.

The video monitor, which the viewer encounters first upon entering the room, sets the mood and cadence for the approach to the installation. The video screen depicts a dense landscape of underbrush and ponds. The image, a looped 30-second computer sampled segment of video footage, attempts to recreate the strange sense of distortion I encountered in a dream where a flat terrain warped up into view obscuring the horizon. In the video segment selected the perspective drops from a few dozen feet above the ground to the edge of a continuously approaching topography. A complete shot of the landscape is never shown although one expects the camera to rise above the horizon line at any moment.

This view from above while moving rapidly across the wooded terrain is interrupted only by the reflection of blue sky in the ponds below. The images, which have been altered with an image processor, have a color and texture that is odd and unfamiliar. They have been described by art critic Jeanne Greenberg as, "making the landscape appear self-generating with its kelly greens, stark whites, and fluorescent blues." This modulation of color and juxtaposition of earth and sky is a recurrent theme of mine, a metaphor for disorder. Here in this installation the video tape hints at a horizon which is implied in the distance. But this horizon is never seen and it is this that generates the viewers urgency of expectation. As Greenberg points out, "This tape, then, with its relentless movement and saturating view, becomes a primer for the tension between the work and the viewer."

During my study of the archaeology of technology at M.I.T. the word 'horizon' was often use in reference to a unification of peoples sharing common stylistic traits or employing similar technologies. I have chosen to transform this term for my own use and to imply with it a new unification of peoples operating with interests of a larger human-ecological character.

My interest is to use the 'horizon' to exemplify the transformation

of our relationship with nature. The installation serves to represent the conceptual limits which create dual worlds of nature and man. The work also alludes to the metamorphosis of our conceptions to a point where all worlds become a coherent whole. The separation is, in fact, just another construction of man.

This quest to find the horizon, to come to some fixed point of tranquillity, is what finally leads one away from the interminable passage through the video landscape. At this moment it is the copper object glowing in the distance that draws one's attention. This house-like icon is framed from this vantage-point by the seven foot square steel barricade which, although it remains a physical obstruction to passage toward the object, contains a cone-shaped surface which recedes from the viewer funneling vision to the icon beyond. The viewer now has two methods of approach. From each side of the barricade, a corridor is defined. On one side I delineate this corridor with the unbroken length of the steel mesh, an imposing man-made barrier. On the other side the steel mesh barricade is broken only to be replaced by a large tangle of brush and fallen branches, a natural obstruction, which is no less an impediment to one's passage. Together they portray an enigma which envelop the copper object.

This house-like icon is the viewer's 'golden temple'. It enshrines the aggregate of concepts each of us brings with us germane to home, community, and civilization. On both physical and metaphorical levels the house and its brilliant surface unites the spheres of man and nature. In resolving to navigate the maze of barriers, with the goal of reaching the lit house, the spectator symbolically confronts our labyrinthine impressions of nature, which up until now have isolated us from it. With a view fixed upon the copper surface of the solitary icon one finds direction. In conclusion, it is during the exploration of this psychic boundary that one can approach a meaningful ecology. And as Greenberg concludes, "Upon completing the voyage, one finds spiritual completion within the house and the energy it emits."

RON ROCCO 1992<P>

(Jeanne Greenberg quoted from the catalog for the exhibition "Working in Brooklyn-Installations", The Brooklyn Museum, 1990)

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There is now a version of this work for the World Wide Web, and the following textual characterizations provide a glimpse of how the work is portrayed. The design of the web pages captures the sense of approaching the same vantage point from two directions:

The distortion of the man-made  
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In passing to the left, around the installation, the viewer is confronted by a 7 foot steel barrier. The cold, hard and sharply defined metal offers no opening.

The glowing image of a house entices the viewer and we are drawn closer the wall recedes from us, opening onto a window with a view of the single illuminated object.

The enigma of the natural world  
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In passing to the right, around the installation, the viewer



encounters a tangle of brush and branches which create an impenetrable barrier.

The glowing image of a house entices the viewer and we are drawn closer the wall recedes from us, opening onto a window with a view of the single illuminated object.

Transformation spaces  
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The fusion of all possibilities in a single illuminated object.

The Berlin Diaries by RON ROCCO  
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[Editor's Note: Personal stories have become an prevalent aspect of artists' exploration of new media, especially on the World Wide Web. There is a natural affinity between the multi-layered and interconnected way that our human sensibilities operate, and the way that the web reflects the multidimensional nature of information. One of the challenges that we face is to find ways to integrate the nature of the content with the technological representation. The following textual excerpts from Ron Rocco's Berlin Diaries provide a sense of both content and flow within the web implementation. The '[' brackets indicate links on the various web pages, and as readers will note there are layers of links that weave through the content, providing a familiarity through layers of repetition that reflect "Berlin's many layers".]

[Explore more] Tonight's sky was full with clouds in enormous formations, like a map of Anatolia. Huge thunder clouds moved in from the northwest. They rolled in from the sea over central Europe to Berlin. The sky was a patchwork of light, the clear Prussian blue of evening was accented with monoliths of white. Earlier, the clouds passed across the setting sun and glowed like immense Chinese lanterns. Thunder and darkened billows still tower over the western sky where the sun dropped from sight. These clouds could be seen ringing out massive gray curtains of rain. Suddenly they were upon Berlin and I left the roof as the report of thunder filled the Hof. When the rain came it fell square to the ground, direct and uninterrupted. There were no wind blown torrents. It was like the watering of a garden and the plants were animated by the falling sheets of rain. Above the trees, outside my bedroom window, I looked down upon a rolling canopy of leaves shivering with the flood. In twenty minutes it was all over. [Silence once again returned to the Hof.] [Berlin 1]

[Berlin 1]

BERLIN 21/6/91

The S-Bahn Station at Alexanderplatz, the East's beloved Alex, had an other-worldly feel at night. Walking there was like passing into a caldron of time. Alexanderplatz was caught in a [social vortex] which accelerated one into a strange present, pulled from an even more inexplicable past. In my mind, I imagined I could reconstruct Berlin's past by observing the rails which passed through Alex. There was, not far from here, a station known as the Palace of Tears, near the once named Marx-Engels Platz, where DDR 'burgers' shunned by their comrades passed into exile, through the subway of the west. Further on, passing into the western half of the city, were the ruined tracks of the Anhalter Bahnhof, choked with a fifty year growth of [white birch trees]. [Explore More]

[social vortex] This is a city of phantoms. During the DDR days it was the phantom maps, with their grayed-out city core representing the forbidden west, that left no clues for the easterner of what to expect on the other side of the wall. Today it is the wall itself

that has become the phantom, along with the procession of S-Bahn place names which have been banished as non-places: Dimitroff Strasse, Marx-Engels Platz, Leninallee, Karl-Marx Strasse, Bruno-Leuschner Strasse, Otto-Winzer Strasse. These are the fallen victims of cultural re-alignment. In Berlin the emotional landscape is hidden, like terrain under a new coat of snow. So much so that people can speak of a 'Mauer im Kopf', an intangible presence shouldered by 3.5 million inhabitants. The outlines of the recent past are similarly blanketed over. On the surface there remains a metallic calm which denies the turbulent past. The edges are still there but they are just below the surface, just under what one can see. Like the neon signs newly placed along the Karl-Liebknecht Strasse, which barely cover the faded signage of their predecessor, most buildings bear a palimpsest of the city's earlier tracings. Only someone who knew the nature of the city's [scars] could perceive the tenderness that was present in those places. Never tranquil, yet dormant, till the end of the world that is Berlin! Immer Unruhig!

[ Silence once again returned to the Hof.][ I fulfill a dream]

BERLIN 20/8/91

KOTTBUSSE TOR

What a strange metamorphosis! This energy which drives me to reject all that I have known, all that I am comfortable with, is insanity. I jump into this new world and find it entirely intact waiting for me to fill my place. How uncanny and almost haunting! Things really are bigger than the sum total of their parts. I feel I could have been here for years and yet? The world shifts and political empires rise and fall. The landscape changes and people move from place to place. What is it that guides the change, something which passes beyond consciousness? What a strange world of rich and diverse bounty. I came to the brink in New York, to the edge of the abyss. I hauled a friend in from over the edge and then by some virtue I won myself freedom. The [10,000 things] all went flushing down the toilet. Cars, beaches, summer houses, theaters, drinks, dinners the whole world of it went out in a whirlwind of events. [Explore (white birch trees)]

[ white birch trees]

BERLIN 20/11/91 SACKGASSE! Walking

I spent this night walking through Kreuzberg, from Sylvia's house along the Paul-Lincke Ufer eastward. The drizzle was just enough to moisten my forehead. As my mind wandered I began a long line of reflection. It had been clear to me from the start that there was much at stake in returning to Berlin: The state of my marriage was unclear. My life in New York was shattered and in some moments I even called my soundness of mind into question. But returning to Berlin was necessary. It was my re-awakening. There is passion here, the tempo of which brings on a fever in me. I have too much energy. I feel I can not extract myself from the force of experiences. I am caught in a stream of emotion and events. I can not sleep and as I walk off my insomnia my mind moves rapidly through the night.

For a moment I stand at the Hobrecht Brucke. I watch the white swans glide through the evening water. Their phantom-like images are distorted by a winter breeze. The shadow of the bridge encases their reflection in a frame of darkness. The streets have been fairly empty and very quiet. This evening holds a looming potential. Above the streets the ardor of lovers charge the night air with sound. This drifts down from an open window as I pass. There is no end to my loneliness. It gnaws at me. I am losing everything I value. [ I fulfill a dream] and yet the dream promises nothing. Emptiness. Soon another apparition will fill the void.

[ 10,000 things]

BERLIN 29/8/91 SCHINKESTRASSE

I hear the fireworks outside and I scramble to get out and up high enough to get a view. I have to be fast. I rush for the ladder to the roof and being unfamiliar with it and its shakiness, I back off. I run into the street. I can still hear the fireworks around me, up high, but just out of view. I race to the corner where I surely could see them. As I arrive at the spot, I see the afterglow of the last shot. They are gone. [The time's up.] Your out!

[The time's up.][scars]

BERLIN 10/7/91

There were also the tracks that paralleled the Kiefholz Strasse, near Treptower Park. These crossed a tressel bridge to reach the western bank of the Landwehrkanal and at various, more congenial times, transported coal between the two Berlins. The landscape there was desolate and barren. From the bridge one could still observe a row of steel lamp-posts which once illuminated the now phantom wall. Here one was a short distance from the vast dusty lot which marked the site of the Gorkitzer Bahnhof. The place was haunted by the remains of a tiled pedestrian corridor, once interior to the now vanished structure of the rail station. The residents of Schlesisches Tor, my friend Ulla's grandmother included, would run to this spot and huddle along the narrow passageway, during the frequent Allied bombing of the city at the end of the war. Now the decapitated tunnel lies like an open wound across the face of this open stretch of land. Soon it too will be covered by one of Berlin's many layers.

Biography

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Education:

Center for Advanced Visual Study at The Massachusetts Institute of Technology, Cambridge, Ma. Master of Science in Visual Studies.

Candidate.

State University of New York, College at Purchase, N.Y. Bachelor of Fine Arts Degree.

Fordham University, Bronx, N.Y. Bachelor of Science Candidate.

Selected Exhibitions and Performances:

Kunstlerhaus Bethanien, Berlin, Germany: "The Berlin Project"

Solomon R. Guggenheim Museum, N.Y., N.Y. A Performance: "Zaroff's Tale"

ISEA95 International Exhibition of Electronic Art, Montreal, Canada: "Andro-media 2"

The Banff Center, Alberta, Canada: Installation for the "Visualization of Sound"

The Brooklyn Museum of Art, Brooklyn, N.Y. Installation: "The Horizon is Nothing More than the Limit of Our Sight"

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LEONARDO DIGITAL REVIEWS
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Editor: Roger Malina

Coordinating Editor: Kasey Rios Asberry

Editorial Advisors: Chet Grycz, Judy Malloy, Annick Bureaud, Marc Battier

REVIEW PANEL: Rudolf Arnheim, Marc Battier, Robert Coburn, Shawn Decker, Jose Elguero, Michele Emmer, Geoff Gaines, Bulat M. Galeyev, Thom Gillespie, Francesco Giomi, Gerald Hartnett, Paul Hertz, Curtis Karnow, P. Klutchevskaya, Richard Land, Barbara Lee,

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< Book Review: The Body and the Self

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Reviewed by Rudolf Arnheim

1200 Earhart Road #537

Ann Arbor, MI 48105 USA

Email: mason@mitpress.mit.edu

This collection of essays addresses the question of how people or animals deal with the outer world and how they distinguish it from their own selves. The self is made aware to us by our consciousness. More specifically, a person or animal's own body holds an intermediate position between what belongs to the outer world and what is a component of the self.

I was disappointed to find that the majority of the chapters, including those by the editors, were written by adherents of analytical philosophy, the esoteric game of nit-picking conceptual definitions of mostly obvious facts. I leave it to initiates to comment on these exercises. But I find much value in the articles on developmental psychology and neurological reports on the pathological effects of deficient consciousness in patients. These scientific studies rely on approaches that have long been accepted as classics, but they refine them most valuably with new procedures.

One overall result deserves particular attention: our sensory exploration of the outer world is not aroused primarily by its mere exposure to our eyes, ears or touch, but by action --- the action of our own body or events in the outer world. One striking example is given in experimental reports by A. N. Meltzoff, K. Moore and G. Butterworth on the behavior of infants. When a person protrudes his tongue, the infant, in fascination watching, repeats the gesture promptly. But when simply shown the protruded tongue the infant does not imitate what it sees.

The conscious mind's equivalent of physical action is volition. We experience our willing as the initiator of our bodily actions. The arena in which we can watch our will in operation is consciousness. More generally, consciousness is the arena of the self. The self, one of this book's main subjects, is experienced first of all as the focal point, from which we face the world perspective-wise. But this point of observation becomes immediately the seat of the will, the agent of our physical action. I shall say more about the self at the end of this review.

The other main subject of the book is the experience of our body, and there we are faced by the distinction between the body image and the body schema. The body image is the precept probed by our vision, proprioception and touch. As all our percepts, this one is the outcome of exploration, which can be quite comprehensive or more local, but is never a perfect replica of what the senses receive. The body schema is produced almost entirely by the proprioceptive sensations of tension and action in the muscles, tendons and joints. Apparently vision is likely to win over proprioception when the two senses are in competition. As far as the representation of the body

image in the brain is concerned, there is evidence that the higher brain areas of the cortex are limited to the separate lateral control of the body halves, whereas the central control of the body as a whole is located in an evolutionary older subcortical area.

How and why conscious awareness came about in evolution we probably shall never know. But how indispensable it is in our present organic setup is made dramatically clear in J. Cole and J. Paillard's report on two patients deprived of any awareness of what their limbs do or can do. In these patients the sensory receptors of the limbs are still functioning, so that the hands and feet can still react; but no direct awareness of this reaches the patients' minds. Without being able to feel what the body is doing, the patients learned how to make their limbs perform the intended moves, by persistent, laborious concentration on what they have been taught. Standing upright works as long as the patient meticulously controls it, but when at all distracted he or she falls down. They can learn the correct pressure needed to grasp an egg without crushing it. But there is a difference between what Paillard calls morphokinetic and topokinetic acts. Asked to trace an 8 shape in the air (morphokinetically) the patients have no trouble, because the place and size of the shape are not prescribed; but to point to a visual object or pick it up (topokinetically) is more difficult. Also, to accompany speech with gestures appropriate to communicate effectively with other people calls for strenuous learning, gesture by gesture.

As I mentioned before, the self is experienced as the focal point from which we observe our body and the outer world. The persistent proprioceptive awareness of our body helps us to feel that our self keeps existing. The infant learns to distinguish between what belongs to its own self and what does not by what it can or cannot control. Its will can move the hands and feet, but to move a toy takes more than willing. Also there is at first no notion of anything existing beyond what is directly perceived. Hence the importance of the experiments first described by Albert Michotte as the tunnel effect and now refined by Meltzoff and Moore. When a moving object disappears behind a screen, an infant stops attending to it. Only at a later stage does it watch for the object's reappearance on the other side. It has discovered that action can persist regardless of whether seen or not.

One important distinction seems to me to have been neglected in these studies, namely the double focus of the self's activity. Normally attention is focused on the task to be performed, so much so that the self all but vanishes from consciousness. Hours may go by unnoticed, meals may be skipped. But watching one's self as it performs is a more sophisticated attitude. One needs this shift of focus to learn how exactly a certain action is carried out. This is indispensable, for example, for the functioning of the patients referred to above. But to the normal person it can also be a handicap, blocking intuitive invention and creation. Actors must learn to move naturally while observing the rules intuitively that become a part of their behavior on stage. Painters or sculptors may be hampered by the useful rules they have acquired, if these intellectual prescriptions overtake the impulse and the feel of what looks right.

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< Book Review: Movement, Structure and the Work of  
Santiago Calatrava,  
by Alexander Tzonis and Liane Lefaivre >

Birkhauser-Verlag fur Architektur

Reviewed by Josh Firebaugh  
Email: 100567.2200@compuserve.com

"And so it is with the structures of Santiago Calatrava: they manifest movement, rather than mask it. Not only do they succeed in standing; they do so in a way that is close to the optimal. Theirs is a cognitive achievement, at the highest level in the hierarchy of well-formed structures. Calatrava's structures keep that sense of wonder alive; they open the discerning eye; they are an open invitation to soaring and dreamwork."

The creations of the Spanish architect Santiago Calatrava are never static. The 45 year old architect possesses an extensive background in art, architecture, and engineering, and has projects all over the world. His work is unique and hyper-modern despite his profound understanding of Classical principles. The strength of his projects partially derives from his ability to integrate complicated movable structures into his designs while maintaining a sense of balance and purity. Understanding the importance of Calatrava's integration of movement and structure is fundamental to fully appreciate his work. The success of "Movement, Structure and the work of Santiago Calatrava" results from the fact that the authors, Alexander Tzonis and Liane Lefaivre, have focused upon the essential quality of Calatrava's work: the harmonious integration of movement and structure. "Strength", Calatrava has said, "both in architecture and in mechanics, are equal to mass times acceleration. Mass is an abstract universal unit, which means that mobility is implicit in the concept of strength. A simple way of translating this is to say that strength can be likened to crystallized movement."

In their introduction, Tzonis and Lefaivre begin with Calatrava's Doctoral thesis "On the Foldability of Frames" (1981) at the Swiss Federal Institute of Technology in Zurich. The thesis examined "the design of stable, trussed, load-bearing structures that, through folding, could be transformed into planar or even linear structures by means of an ingenious system of compact, movable components." Calatrava ventured into the field of mechanical engineering in order to investigate the joints necessary for such structures. Doctoral research of structures that may contract or expand laid the foundation for later work. Fortunately, the authors have included several illustrations of the thesis and the subsequent Swiss patent (1983) in the appendix, rare for Calatrava publications.

The book continues with a historical review of kinetic architecture and academic studies that focus on moveable structures. The authors note that this subject has preoccupied scholars since Hellenistic times. Vitruvius, an ancient architectural theorist, identified "Mechanics" along with "Building" and "Clockmaking" as an essential domain for architecture. After additional historical references from the Renaissance and Baroque the authors arrive at Calatrava's early projects.

The Ernsting Warehouse in Coesfeld, Westfalen with its minimal aluminum facades and inventive garage doors, is an appropriate point of departure. The project is analyzed in terms of Calatrava's ability to realize his theories of kinetic structure in built projects. A divergence into the German architect Semper's hypothesis of "Bekleidung" (or philosophy of dressing) in relation to architectural cladding are succinct and relevant. A description of Calatrava's student exploits with a doughnut shaped swimming pool containing 20,000 liters of water, hanging from the ceiling of the university, provide an intriguing conclusion to the examination of

early work.

The authors describe projects as kinetic, wing-like structures that seem to fly or to be poised at the point of departure. They repeatedly evoke the act of dreaming. Even Freud is mentioned several times in related discussions. Despite the intellectual risks of invoking references to Freud and psychology, dreaming is a suitable allusion for the hypnotic play of light, shadow, motion, and space conjured by Calatrava's projects. Tzonis and Lefaivre cite several examples of Calatrava's work with commentary specific to each. These examples include the Concrete Pavilion or "shadow machine" exhibited at the Swissbau in Basle (1989) and at the Museum of Modern Art in New York (1993), a proposal for a floating pavilion on Lake Lucerne to celebrate the 700th anniversary of the Swiss Confederation, and the Kuwait Pavilion of the 1992 Expo in Seville.

Tzonis and Lefaivre discuss the multiple superimposed images, moving one over another, created by the interaction of moving structural components. They cite the kinetic roof of the Science Center in Valencia as an example. Themes of structural superimposition lead to deconstructing examples of Calatrava's kinetic sculpture such as "Stalks of Wheat" for the Fondation Cartier in Paris. These initial arguments create a background for the next selection of work dissected by the authors: projects in which individual structural components do not move, but which create an infrastructural matrix for the flow of circulation and services.

The Stadelhofen Train Station excels in its integration of public transportation, urban context and natural setting into a single complementary, rather than conflicting, whole. Its unique success lies in the conception of Stadelhofen not so much as a composition of volumes, but as an organization of coexisting, cooperating sub-systems accommodating the complicated flow of urban life. The result is a three-dimensional, well-woven network of different scales and movement qualities. The authors contend that these conditions create a point of departure for the continued exploration of the poetics of motion. "There is, too, a flow that is indirectly seen, namely the flow of forces channeled down to the ground via the intricate configurations of the structure and the penetrating flow of light filtering down." These principles apply to examples such as the recently completed Lyon-Satolas TGV station in France and the airport terminal project in Bilbao, Spain. According to the authors, the quality of movement through formalistic similarity strikingly reveals itself in many of Calatrava's sculptures. They assert that Calatrava imparts a sense of motion not only from elements that literally move, but also from designing forms that suggest they are about to break free and fly.

If generative movements are to be committed to memory, and if such histories are to be chronicled, how can this be done? Can physical structures through their form and dimensions, internally record their own complex history of emergence in any better way than an external archive of preliminary sketches which document the process of evolution of the structure's form?"

This question precedes a morphological examination of the Swiss Alps. The authors correctly contend that the work of Calatrava physically registers the process of its own creation upon its form. They use well-crafted arguments based on examples from natural science to illustrate this point. The most concise example cited concerns the jagged peaks of the Alps and Mont-Blanc. Glaciers carved the mountains. This geologic streamlining reveals itself in the rough form and geometry of the Alps. Numerous academics from various fields studied the mountains as "a paradigm" about form,

structure, and movement. Explaining the extent to which Calatrava incorporates structures found in nature and natural forms is integral for understanding his work. The discussion of natural morphology as it relates to Calatrava is the most analytical, original, and intriguing text in the book. Several interesting illustrations by the art theorist John Ruskin and the architect Viollet-le-Duc complement this section.

The relationship between the process of construction, generative movement and the final form of a structure has been of major interest to philosophers, natural scientists, and biologists alike." Tzonis and Lefaivre point to D'Arcy Thompson, the British naturalist who systematically studied the morphology of nature. His book "On Growth and Form" contributed greatly to this field of research that began in antiquity. Thompson asserted that the form of an object is "a diagram of forces", and that form suggests potential energy and virtual movement. The authors conclude that for Calatrava the form of a given structure implies movement; "not movement which has already occurred, but movement which may occur, potential movement". The impression of motion also lies in the domain of art.

Art historians spend considerable effort in documenting the evolution of movement in art. The authors refer to specific examples from art history to illustrate this evolution. Their references, such as the development of contraposto in ancient sculpture and the unfinished quality of Michelangelo's Slaves, offer no surprises. However, this cataloging is important within the context of the book to place Calatrava's revolutionary work within its proper perspective.

The text of "Movement, Structure and the Work of Santiago Calatrava" reveals many important aspects of Calatrava's work. Tzonis and Lefaivre are correct to interweave student work and early projects with more recent designs. Calatrava's sculptures often embody structural principles with great purity. The authors appropriately examine his sculpture and reference it to illustrate important points. The book presents both a serious text and a poetic monograph of Calatrava's oeuvre. The arguments sketched out are perceptive. The text, flowery at times, encompasses many subjects and themes, some superficially. The academic impact of the book would be more powerful if some ideas had been discussed in greater detail. However, the book succeeds in its objective of revealing the depth of Calatrava's obsession with foldable structures. The thoughtful selection and composition of high quality images provide complementary visual support for the text. QUIM NOLLA of Barcelona deserves praise for the refinement of the graphic design. Capturing the poetics of Calatrava's designs is a difficult task. One senses instinctively the power of his work in the flesh as well as in the photograph. Tzonis and Lefaivre with the collaboration of QUIM NOLLA have successfully translated the complex nature of Calatrava's architecture into a beautiful book.

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< Article Review: The Neurobiology of Kinetic Art,  
by S. Zeki and M. Lamb >

Brain (1994),  
117, p607-636

Reviewed by Roger F Malina  
Email: mason@mitpress.mit.edu

I recently met the neurobiologist Semir Zeki and he made me aware of his 1994 article in the journal Brain on the neurology of kinetic art. The crux of his article is that motion perception is an



autonomous visual attribute (like colour, form and possibly depth) and that it is separately processed in the brain. This attribute he argues is involved in kinetic art and that artists have tried to exploit, instinctively and physiologically this brain function and that in their explorations artists are exploring the organisation of the visual brain with techniques unique to artists. He argues that kinetic art provides fertile ground on which to begin an exploration of the relationship between the physiology of visual perception, brain activity and the aesthetic experience of visual art. Implicit in the approach is the supposition that physiological stimulation of specific visual areas of the brain can create aesthetic experiences.

Zeki's original scientific research is in the discovery that there are a large number of visual areas in the cortex of the macaque monkey and that one of these is specialised for visual motion. His article provides a broad scientific review of the state of research. He then discusses how the work of specific artists seem to exploit specific features of cortical processes - including Duchamp, Tinguely, Calder, Bridget Riley, Gabo, Demarco, Moholy Nagy, Pol Bury, Belik, Takis and others. He takes seriously the idea that artists are carrying out applied research which helps study the organisation of the visual brain and that there is a beginning of an understanding of the relationship of the brain and its manifestation in art.

Designers of Web sites need to do their homework - or hire a neurobiologist!!

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< Book Review: HEALTH AND HAPPINESS  
in 20th-Century Avant-Garde Art,  
by Donald Kuspit and Lynn Gamwell >

Published by Cornell University Press 1996

Reviewed by Sonya Rapoport  
6 Hillcrest Court  
Berkeley, CA 94705 USA  
Email: rapop@garnet.berkeley.edu  
URL: <http://www.lanminds.com/local/sr/srapoport.html>

This book serves as a catalog for the exhibition HEALTH AND HAPPINESS in 20th-Century Avant-Garde Art, curated by Lynn Gamwell for the State University of New York at Binghamton's Art Museum. The exhibit is also presented in cooperation with the New York Academy of Sciences in the Art and Science exhibition series. These perfunctory facts about the scholarliness of this publication explain why I, not knowing them in the beginning, considered this glossy, beautifully and plentifully illustrated and light-heartedly titled book very strange.

The first essay, HAPPINESS, HEALTH AND RELATED ANOMOLIES, by Donald Kuspit, quickly plunged me into an unhappy frame of mind. Although I was familiar with the artists illustrated and discussed, I became entangled in a thicket of references to critics and scholars I had never heard of. For the benefit of the erudite reader who is familiar with psychoanalytic and other philosophical and critical theory, I'll mention the names that appeared in the first page and a half: Jose Ortega y Gasset, Hans Sedlmayr, Nicholas Berdyaev, Renato Poggioli, Louis Sass, and D.W. Winnicott. Kuspit discusses why the avant-garde, represented by Picasso and Duchamp, is neither healthy nor happy, and what manifests happiness as expressed by Matisse and Bonnard. Perhaps his presentation could be of interest to the trade.

One goes from the "sublime" rhetoric to the "ridiculous" banality of

examples of happiness found in magnificent paintings. The works of Matisse, the happiest of all painters, are replete with such examples: bowls of fruit are images that represent "symbols of abundance" and "fruits of life", while the "spots" and "streaks" of color in INTERIOR WITH A YOUNG GIRL suggest "her sexual future as well as her latent eroticism". Kuspit's metaphors "to paint orgasmic gratification" and "makes the discharge seem delicate" are somewhat stretched. Freud aptly said, "Sometimes a cigar is just a cigar."

The second and concluding essay, ARCADIAN IMPLUSES in AVANT-GARDE ART, is written by Lynn Gamwell, curator of the exhibition. Her intimacy with the selecting the works perhaps explains the flow and ease with which she explains their reasons for inclusion. The difference between Gamwell's and Kuspit's perspectives is apparent in their interpretation of Imogen Cunningham's THE BATHER (1915) and Rainer Fetting's RECLINING NUDE (1984). Gamwell describes both works as illustrating lovers in idyllic gardens, natural settings, where humans are most passionate, "naked in the wilderness," so to speak. Kuspit is somewhat more cynical about these artists depicting their lovers. He suggests that the two artworks - one a photograph, and the other a painting - were created to satisfy each artist's own intense drive. This is why the artworks are precariously balanced and rendered.

Gamwell emphasizes the role that nature has played in healthy avant-garde art. She discusses the avant-garde artists' openness to modern scientific currents. Kandinsky and Mondrian are early 20th-century examples of those who, by their creative foresight, altered the viewing experience of nature, landscape, and the cosmos. She feels that Mondrian's work, in contrast to Kandinsky's, has a dated look because of its rigid geometry and it obscures reality. However, I disagree. In spite of the implication of informed concepts of the scientific universe in Kandinsky's work, its visual affinity with abstract expressionism sustains a dated look.

Since the title of the book refers to 20th-century advanced art, this book convinces me more than ever that curators and art critics are ignoring art of the latter part of this century, most specifically electronic art. To my mind, electronic art deserves special place here in health and happiness. Legitimate candidates include Simon Penny's PETIT MAL, an interactive mobile device; Ken Rinaldo's CYBERSQUEEKS, electronic sound puppets; and Eduardo Kak and Ikuo Nakamura's bi-directional, interactive, telematic, inter-species sonic installation, ESSAY CONCERNING HUMAN UNDERSTANDING.

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< Reviewer's Bio: Josh Firebaugh >

Josh Firebaugh is an American architect currently working in Paris, where he lives with his wife. He was born in Boston, MA USA, and studied architecture at Rice University in Houston, Texas.

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Editor's Note: Leonardo Digital Reviews is available on the WWW at <http://www-mitpress.mit.edu/Leonardo/ldr.html>.

Comments to the editors may be made to [davinci@uclink.berkeley.edu](mailto:davinci@uclink.berkeley.edu).

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< END LEONARDO DIGITAL REVIEWS JUNE 1996 >

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ANNOUNCEMENTS

< Prizes, Statement of the Jury -  
First International Music Software Competition >

Stephen Travis Pope  
Computer Music Journal  
Email: stp@create.ucsb.edu

The First International Music Software Competition was organized by the International Institute of Electroacoustic Music in Bourges, France. The competition was open to all music-related freeware and shareware for a variety of platforms (Apple Macintosh, IBM-compatible PC, Atari, UNIX, etc.). The prizes are accompanied by a cash award of FF 5000 (~= US\$ 1052); the mentions by FF 2500. Submissions were divided into 4 categories (see below).

The jury was presided over by Max Mathews (CCRMA, Stanford, USA) and consisted of:

Daniel Arfib (CNRS, Marseille, France);  
Francois Giraudon (GMEB, France);  
Peter Lunden (KTH, Sweden);  
Alain Mangenot ("Keyboards" Magazine, France);  
Giovanni de Poli (CSC, Padua, Italy);  
Stephen Travis Pope (Computer Music Journal, USA); and  
Francis Rousseaux (University of Paris 4, France).

The Jury met in Bourges from 3-6, June, 1996 and delivered the following decisions and statement.

Prizes

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Category 1 -- Analysis/Synthesis out of Real-time

Prize

Tom Erbe (USA) for "SoundHack" for the Macintosh

Mentions

Vincent Lesbros (France) for "Phonogramme" for the Macintosh

Michael Norris (New Zealand) for "SoundMaker Plug-ins" for the Macintosh

Category 2 -- Analysis/Synthesis in Real-time

No prize or mentions awarded

Category 3 -- Computer-Assisted Composition

Prize

Heinrich Taube (USA) for "Common Music" for the Macintosh or UNIX platforms

Mentions

Philippe Domon (France) for "GGSM" for the Atari

Luis Maria Rojas (Argentina) for "Texture" the PC

Category 4 -- Real-Time Gestural Control

Prize

Serge De Laubier (France) for "MIDI-Formers" for the Macintosh

Mentions

Simon Bolzinger (France) for "DKompose" for the Macintosh based on the

work of Jean-Claude Risset and Scott Van Duyne

Mark F. Stramaglia (USA) for "BackToBasics" for the Macintosh

Jury Statement

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The members of the jury (as members themselves of the electroacoustic music community) would like to thank the organizers for initiating this competition, and for their support for the development of free- and shareware for musical applications. We hope that the prize money and the acknowledgment of the mentions encourages the development of ever-more-useful and high-quality musical software.

We reviewed over 30 submissions from 11 countries. The submissions address a very diverse set of musical application areas, and use a wide range of implementation technologies. We were impressed by the quality of the submissions, and encourage music software developers to continue in their efforts, and to submit their software to next-year's 2nd International Music Software Competition.

We congratulate the winners.

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< IRCAM New Multimedia Library >

Michael Fingerhut  
Multimedia Library Project Manager  
Michel.Fingerhut@ircam.fr

The Multimedia Library of IRCAM has officially opened its doors in the remodelled new wing. Its collections comprize ca. 15,000 books and The Multimedia Library of IRCAM has officially opened its doors in the remodelled new wing. Its collections comprize ca. 15,000 books and over 6,000 scores of contemporary (post-WWII) music, as well as the IRCAM/EIC (Ensemble Intercontemporain) archives of concerts for the last 20 years, audio CDs, documentary videos and CD-ROMs.

The catalog of this collection, as well as access to the material itself - audio (CD-quality sound), video, CD-ROM - are available within the walls of the Multimedia Library.

Patrons are able to access the catalog, as well as the material, through the network in a continuous, CD-quality, stream of sound to the patron's station. The software provides access to the catalog as well as to the digitized material, which is enriched with close to 1,000 biographical and musicological notes on composers and their works, as well as musical and scientific articles.

Internet access to the catalog, as well as to the articles of Resonance, IRCAM's free publication, is available via WWW, at <http://mediatheque.ircam.fr> (the interface is currently only in French, and will be translated into English at a later time). It requires a browser capable of displaying so-called FRAMES (other browsers will display a downgraded interface). The material itself (other texts, music and video) is not available on the net for reasons of protection of intellectual rights and copyrights. The WWW server also offers (in French only, for now) a description of the technical setup.

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< SONIC CIRCUITS IV, International Festival of Electronic Music >

Philip Blackburn  
AMERICAN COMPOSERS FORUM  
332 Minnesota Street, Suite E145  
St. Paul MN 55101 USA  
Tel.: (612) 228-1407  
Fax: (612) 291-7978  
Email: compfrm@maroon.tc.umn.edu

URL:

<http://www.tc.umn.edu/nlhome/ml11/comprm>

Climb aboard the circuit:

- + Be on a CD, broadcast around the world;
- + Receive multiple diffusions of your work across the US and Canada; and/or
- + Produce your own festival event - we will facilitate your programming.

Just send in your electronic musical work (if you plugged something in to make it, it qualifies - style no object). Over 80 composers have been programmed since the festival began.

Sonic Circuits, now in its fourth year, is a festival with a difference; it comprises a traveling curated pool of works which forms the basis for many events throughout the season. Any musical works which involve electronic technology (e.g. works for electro-acoustic tape, live performance with electronics, computer pieces, video art...) may be submitted for program consideration. The selected works receive multiple performances at venues across North America and may be featured on the highlights CD which is sent to radio stations around the world. For live events, entries are curated by a local panel, made into a CD, and sent to each venue as a skeleton program which may then be supplemented by locally-produced live performance.

The season of presentations begins in September, 1996. Venues will include: Boston, New York, Toronto, Winnipeg, St. Cloud and Minneapolis. It is easy to host a leg of this international festival: simply contact ACF for complete details. Pre-recorded program material will be sent to you in October. Or, if you know of a radio show that broadcasts experimental music, let us know.

Submissions: Please submit one work for audio/video tape with or without a visual or live component (musical performers, computer, video art, film, slides, dance, actors, etc.). Works appropriate for ISDN-line hook-ups are also welcome.

#### Eligibility

- + Composers must be either:
  1. Members of the American Composers Forum - call (612) 228-1407 if you would like to join OR
  2. Currently-enrolled students.

#### Selection Criteria

- + Artistic quality of the work. Sonic Circuits IV seeks to encourage experimental and innovative uses of the electronic medium;
- + Technical quality of the work. Skilled use of the technology will be favored;
- + Appropriateness of duration and format. While every attempt will be made to find an appropriate context for inclusion of works, practical feasibility will be taken into account when programming.

Deadline: August 3, 1996

#### GUIDELINES for HOSTING a festival event

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Because of the portable nature of works on tape, electronic music can easily be included in your programming. Sonic Circuits facilitates the selection of program material to allow you to host an event featuring a selection of the highest quality of electroacoustic music currently being made around the world.

During August, a panel of composer/presenters will review the applications and select a pool of recommended works. Those works suitable for audio playback will be pressed into a compact disc. Videotapes and works involving live performance will also be listed.

As a presenter you are encouraged to produce an event at your venue from the pool of recommendations. The material will be provided to you free of charge, however you are responsible for all costs associated with producing the show: promotion, hall/tech rental, and honoraria for performers.

We will provide you with:

- + 1 CD of 70' of the latest electroacoustic work featuring a variety of styles and aesthetics, as recommended by the Sonic Circuits panel;
- + Written program notes for the selected works;
- + Copies of VHS videotapes as requested;
- + Printed posters to be amended for your event;
- + Template for press release.

You are welcome to use the program as is, rearrange the order, use only a handful of works or supplement them with live performers or pieces from your region. Space and technical requirements will depend on the works selected, but as a general rule CD and video playback facilities will be needed. Alternative (non-proscenium) performance spaces are encouraged: chapels, theaters, courtyards have all worked well in the past.

The CD will be available in October, 1996, and your event may be scheduled anytime thereafter. We invite you to consider mid-November as a possible time; if more than one location schedules a performance on the same day, live hook-ups over phone-lines or the internet may be possible. Performances through Summer, 1997, are also fine - we only ask that they be well promoted, diffused in a professional manner, and that you keep us informed as it preparations are underway.

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INFORMATION

Editorial Address:  
Leonardo Electronic Almanac  
718 6th Street SE  
Minneapolis, MN 55414-1318  
Tel: (612) 362-9390  
Fax: (612) 362-0097  
Email: harri067@maroon.tc.umn.edu

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