



Leonardo Electronic Almanac

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PROFILES

< The Soros Center for Culture & Communication (C3) - Budapest >

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SCCA - Budapest

The Soros Centers for Contemporary Arts (SCCAs) are part of a network of foundations and institutions established and funded by Hungarian-born financier George Soros which is helping to build the infrastructure of open society in Central and Eastern Europe, the Baltics, and the former Soviet Union. The SCCA Network assists the international art world's access to the arts of the region. Each SCCA office assists in the development of its country's arts community by promoting its artists, arts professionals, and organizations through local and international cooperation. The first Soros Center for Contemporary Arts was established in Budapest by the Soros Foundation-Hungary in 1985. Since then a network of SCCA offices has emerged to include the following locations:

- + 1992 Warsaw/Poland, Prague/Czech Republic
- + 1993 Bratislava/Slovakia, Bucharest/Romania, Kiev/Ukraine, Ljubljana/Slovenia, Moscow/Russia, Riga/Latvia, St. Petersburg/Russia, Tallinn/Estonia, Vilnius/Lithuania, Zagreb/Croatia
- + 1994 Belgrade/Yugoslavia, Skopje/Macedonia, Sofia/Bulgaria
- + 1995 - 1996 Sarajevo/Bosnia and Herzegovina

ARTIST'S REGISTRY

Each SCCA maintains a computerized registry of local artists. Artists contribute their own visual and textual information including slides, videotapes, photographs, publications, and comprehensive biographies. This material is updated regularly and is available in English as well as the local language.

COMPREHENSIVE DOCUMENTATION of Select Visual Artists

Each local SCCA board annually selects modern and contemporary visual artists living or deceased (from or having residence in each country) for comprehensive documentation. An art historian is then commissioned to produce documentation which includes analysis and reproduction of selected works, biographical information, bibliographies, copies of relevant articles, catalogues, lists of exhibitions, performances, videos, etc., and lists of works in public and private collections. The documentation is entered into

the computerized database, where it is updated regularly and made available in English and the local language.

EXHIBITIONS

Each SCCA organizes an annual exhibition of local contemporary art, which is usually held in its host institution. These exhibitions deal with theoretical and/or practical areas of contemporary art that are less explored by artists in the country. Participation in these events is open to competition, and is publicized nationally. The Butterfly Effect is the 1996 exhibition organized by the SCCA-Budapest.

GRANTS

Local SCCA boards are responsible for selecting grantees in each country. Funding priorities are determined nationally, based on local interest and need, and are widely publicized. Generally, however, all SCCAs entertain proposals for preparation of contemporary art exhibitions and/or catalogues. Individuals or organizations in the region, however, must be the primary beneficiaries of such grants.

LIBRARY of International Opportunities and Publications

Each SCCA acts as a resource center where information on foreign grants, scholarships, and international arts programs, competitions, exhibitions, and other events is made available. Assistance with applications is offered to artists and arts professionals who request it. The local SCCAs also organize annual press conferences to publicize international opportunities in the arts. Additionally, local SCCAs maintain a library of exhibition catalogues of local artists' work and a collection of contemporary arts publications.

For more information on the Soros Foundations or on the SCCA Network, please contact:

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SCCA-BUDAPEST

A new institution has been established in Budapest, Hungary together with the Soros Foundation, the local PTT and SILICON GRAPHICS. SGI has provided over 1.5 million US dollars worth of hardware including an ONYX. It is a media art institution, forging to create multi-disciplinary projects between science and art, and is especially focused on the Internet, having a 256kb satellite connection. This is the first center of this kind in Eastern Europe, with an open program and serious technological base.

SCCA-BUDAPEST - Internet Art Access Program

The Soros Center for Contemporary Arts (SCCA) has initiated a World Wide Web (WWW) Internet service in conjunction with "Butterfly Effect" media art event series. The SCCA provides the opportunity for Internet access free of charge to Hungarian artists, artist groups and arts organizers. The Internet network, as a new technology and form of communications of our time, has created a special medium for contemporary artistic tendencies and endeavors. In addition to the traditional art forms (paintings, sculpture), special network forms have appeared on the Internet (WWW, virtual reality, hypermedia) which are based on the creative and interactive usage of the network as a progressive medium. The Internet today presents a great challenge to the artist, since the

potential and the extended borders offered by the new media promise to have an as-of-yet unforeseen impact on the artistic and communication forms of the future.

SCCA is launching a training program (free of charge) in an effort to provide artists with the technical knowledge and experience to use the Internet and WWW, and to become acquainted with its artistic and latest applications. The SCCA also provides artists with the technical opportunity to create their own artistic projects and home pages on the network. The final works will be globally retrievable via the SCCA WWW server. The SCCA Internet program is open to all artists and artistic initiatives. For detailed information, please contact Laszls Tvlgyes, SCCA Internet Program Coordinator.

The Butterfly Effect

The Butterfly Effect - The Coordinates Of The Moment Before Discovery - is a series of international events organized by the Soros Center for Contemporary Arts Budapest. It is an exhibition of media art works by Hungarian and international artists related to central and Eastern Europe. It includes the following programs:

- + "Media Relics" - an historical exhibition of inventions and experiments focussing on technological innovations produced by Central and Eastern Europeans,
- + "Moving Horizons" - a retrospective video, film and computer animation program of work by international artists,
- + "Staged Moments" - a series of multi-media dance performances, happenings, actions, concerts and experiments by international artists Mucsarnok and Petofi Hall,
- + "The Moment Before Discovery - an international symposium devoted to the development of media technology and media art both forgotten and unforeseen,
- + "In the Shadow of Technology" - a lecture program covering both practical and theoretical issues presented by international guests.

Fundamental to chaos theory is the phenomenon of sensitive dependence on initial conditions, commonly referred to as the Butterfly Effect. We have no way of knowing what effect technological media will have on the future of contemporary art. Today's situation is just as unpredictable as that of the last century, prior to the new discovery of film, television, holography and the computer.

If, while examining the routes to our present we realize what the original idea or invention meant (or could have meant) at the time, keeping in mind even aspects which were later forgotten, then we may be able to "see into the future". Applying this method, we can perceive the new in the old, recognizing the original richness of that which later became tradition. We can see the old in the new, too, with its transience and the boredom of its fashionability.

Although the fertile media environment appears to provide orientation, anyone existing within it can easily become lost due to information overload. A new analysis of historical events can, however, lead us out of the communication crisis. Archaeological

media research, in itself an artistic activity, could be effective in bringing this issue to the fore and making the transitional step within the public sphere, into a consciousness of the future.

With history as its starting point, this manifestation attempts to provide an overview of the current media art situation; it not only presents a general discussion on the shifting borders between science, technology and art in the 20th century, but renders a palpable image of the initial conditions and their possible effects with art works, events, lectures, discussions and the demonstration and utilization of media tools.

< Locus+ >

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There are many organisations now, more than ten or fifteen years ago, which address the needs and promote the practice of artists who wish to work outside the gallery, but there are differences of purposes and intention. The majority of these organisations are informed by the political and critical orthodoxies of the dominant exhibition structure (a structure, moreover, which excludes artists from equal and integral participation); the original ideological and intellectual impetus for artists to develop different strategies is subservient to the curator's needs for peer group and establishment acknowledgment. This conflict and process of absorption, or appropriation of practice, creates the impression that social or political intervention achieves critical validity only when sanctioned by the institutional and museological mainstream. It removes opportunity through predetermined expectation and demands that necessary, but conflicting, needs are reluctantly renegotiated; control and ideological context are bartered away. Furthermore, the status of acceptability, within a broader cultural overview, is only granted with historical and emotional distance. This removes the most potent element in the armoury of contemporary artists; the immediacy of relevant engagement (with the attendant risks). For most artists, particularly those addressing constantly shifting social and political issues, or working as catalysts and activists, being able to predict or desire a position in a distant future perspective is irrelevant (if not impossible).

Locus+ is a visual arts facility that recognises the partial incompatibility and imbalance in the relationship between contemporary artists and the exhibition mainstream. As part of an established history within the Northern region, Locus+ places the artist at the centre of production and provides logistical and financial support to those who wish to work in different contexts and/or across formats. This web site records the artists projects of our first year and as a document it has to function as an archive, an arena for (limited) critical debate with exposition and as an advocate for, or evidence of, motive and method. This indicates the opening of a cultural space, albeit a small one, for the creation of new works that challenge issues both formally and conceptually. Locus+ is not an organisation that promotes the interests of one area of practice or the issues of a particular

exhibition or production methodology. Rather, through collaborative relationships with artists and organisations, seeks to create opportunities and frameworks that are in response to artists initiatives.

Locus+ at the Musee d'Art Moderne de la Ville de Paris

The Museum d'Art Moderne de la Ville de Paris is organising a survey show, called Life/Live, of artists' initiatives in the UK from the sixties to the present day. In addition to new works by Angela Bullock, the Chapmans, Douglas Gordon, John Latham and an interactive video section including Damien Hirst, Sarah Lucas and Gilbert and George there will be a number of 'petites expositions' by the following artists' run spaces: Bank, The Cairn Gallery, City Racing, Cubitt, Transmission, Independent Artspace, Imprint 93 and Locus+.

Locus+ will be showing the work of the following artists:

GREGORY GREEN - Gregnik (First State)

A live workshop on the Meadowell Estate, Newcastle upon Tyne, involving the research, development and construction of a prototype communications satellite. In collaboration with the Cabinet Gallery (London).

Gregnik, an alternative space program, was first conceived in the summer of 1995. It is an extension of a previous large scale guided missile and booster rocket systems, primarily designed for surface to surface or air combat and the delivery of nuclear payloads. Gregnik, an Alternative Space Program, is centered around the placement of Gregnik, a satellite broadcasting on an FM frequency, in a low level short term orbit above the Northern hemisphere. The basic intent of this program is to repeat the former USSR's Sputnik program on an independent and alternative level, with the hope of producing a similar examination of the roles and relationships of the state, the individual and technology in our contemporary global society.

Gregnik (First State) is the first research and development prototype for the orbiting FM broadcast satellite. The focus of Gregnik (First State) will be the development of the satellite casing as well as the broadcast and power systems. Collaborative research and fabrication will take place in both the United States and Great Britain, with an emphasis on an open public forum exploring financial, practical and conceptual issues relevant to the project scope. This will include an open on site fabrication process and an exhibition of the finished prototype. The exhibition will consist of production and research materials as well as a continuous broadcast on a locally available FM frequency from the actual satellite. At this point the intended broadcast material for the final orbiting satellite is a recorded loop tape of a stereotypical laugh track. The booster rocket currently planned for the scheduled launch of Gregnik is The Tower.

The Tower, originally designed in the fall of 1994 as an expandable booster rocket capable of delivering a 160 pound nuclear device, has been redirected towards Gregnik, An Alternative Space Program, presently sponsored by The New Free State of Caroline and Locus+. The Tower, also known as System 160 (multistage 160 pounds delivery system) is the sixth rocket in a series of fully functional high powered guided and unguided rocket systems. As the largest of the existing systems it was designed as an expandable multiple staged booster rocket. The exact number of

stages is determined by the specific mission parameters, which results in optimum utilisation of materials. System 160 has 16.5 inch diameter airframe with a spherical payload compartment capable of delivering a maximum of 160 pounds of hardware.

The entire project, including the actual launch of Gregnik, is currently scheduled to be completed by the beginning of the new millennium, symbolising both an end of the 20th century individual and the birth of a new identity for the coming millennium.

STEFAN GEC

Buoy. A fully operational ocean going buoy cast from a quantity of metal plate salvage from Soviet Whiskey Class submarine.

URL: <http://www.ruskin-sch.ox.ac.uk/lab/buoy>

This work premiered on 14th June 1996 as a land-based sculpture in Hartlepool. The buoy will than tour to various other European and East European ports until 1999, when it will be deposited in Murmansk. In collaboration with The Laboratory (Oxford) and the Ormeau Baths Gallery (Belfast). A maquette of Buoy has been produced in a limited edition of ten.

My work stems from my father's arrival in Britain as a refugee at the end of the Second World War following his forced separation from home and family by the advancing German troops as they swept across the Ukraine in 1942. As a child I was told stories about his experiences and these have subsequently filtered through into my work where I have attempted to explore the personal and wider implications contained within this history.

The events which brought about the fall of the Soviet Union in 1989-90 gave me permission to start work on a trilogy, in an attempt to chart this shifting period of world history. To date these works include Trace Elements and Detached Bell Tower. This body of work is site-specific, process-based and realised through installation and performance work endeavoured to make links and connections between Britain and the Ukraine/Eastern Europe covering both past and present.

Trace Elements consisted of eight large bells made from the steel of eight de-commissioned Soviet submarines that were being scrapped at Blyth. In 1990 the bells were installed in the centre of Newcastle upon Tyne on a wooden pontoon that surround one leg of the High Level Bridge that spans the River Tyne. At low tide the bells were exposed and at high tide submerged, the tidal flow pulling the bells' clappers, causing them to ring, echoing their former role below the waterline. In expanding the piece conceptually I began the second stage of the project under title Detached Bell Tower. The eight bells were moved and installed in three locations close to national borders in Glasgow, Helsinki, and Derry, the three points delineating the extremities of a large triangle across Northern Europe which attempted to map and engage with the changing continent.

To continue this process of transformation and movement the bells are to be melted down and incorporated within a fully operational navigation buoy, the sort used to mark shipping lanes and hidden marine dangers. The project, titled Buoy, will cover a large geographical area between 1996 and 1999 and attempt to reflect and trace the recent movements of borders and frontiers, geographical and political, across Europe.

The movement of the buoy, loaded with its Cold War history, will take it through waters it once patrolled as a submarine, this time guiding vessels in the international shipping lanes of the Atlantic Ocean, Norwegian, North, Baltic and Barents Sea, passing close to the cities of Reykjavik, Belfast, Glasgow, Dublin, Hull, Rotterdam, Copenhagen, Stockholm, Riga, St. Petersburg and Murmansk. The recasting of the metal in Trace Elements from submarine to bell transformed this role, but in a very real sense retained the history held within it. Buoy will now carry this material to deep water, off-shore sites. The passage around Europe is being supported by I.A.L.A (International Association of Lighthouse Authorities) who are responsible for buoyancy systems world wide. Help and assistance is also being provided by Trinity House (London).

In order to make the project visible in the countries and cities the buoy will be passing, it is planned that a touring exhibition will visit selected art galleries and museums along the route. This exhibition will contextualise the work in each location as well as in its wider context.

The exhibition will combine a simple presentation consisting of a highly detailed scale model of Buoy along with information through the Internet to be expanded and updated as the project evolves. Information will include an explanation of the project with maps, plans, text, data outlining the journey, weather conditions, shipping traffic etc. Elements of this data will be reproduced in a publication planned to coincide with the close of the project in Murmansk, Russia.

The buoy will also be documented on shipping charts and in the publication Notice to all Mariners, a monthly journal that gives details of buoyage movement globally, taking the work into a non-artistic world.

CORNELIA HESSE HONEGGER - Nach Chernobyl, The Future's Mirror

Aquarelles of insects, that appear to show signs of mutation, collected from the perimeters of nuclear power stations.

Nach Chernobyl: 23rd November to 10th January 1997 at Oxford University Museum. The Future's Mirror: 11th to 13th November at Art and the Landscape, Low Wood Hotel, Windermere, and November 17th to January 19th 1997 at Tullie House, Carlisle.

I trained with and subsequently gained employment as a scientific illustrator for the Zoological Museum of the University of Zurich for Geneticists and Taxonomists. I became increasingly worried about the consequences of the nuclear disaster at Chernobyl. I started, therefore, in 1987, to carry out my own independent research into the health of insects (Heteroptera), which I have been painting for many years. In the areas worst hit by the nuclear cloud in Western Europe, I found a great number of mutilated bugs and plants. Since scientists still believe that acceptable thresholds still operate with regards to low radioactive emissions from artificial sources, I felt forced to continue with my studies in the proximities of nuclear power plants such as Sellafield (Great Britain), Chernobyl (Ukraine), Three Mile Island (United States of America), Gosgen and Leibstadt (Czechoslovakia) and Krummel (BRD). In the path of the prevailing winds at these nuclear power plants, I found an alarming number of mutated and misshapen bugs. My increasing anxiety about the destruction of the genetic make-up in nature, in proximity of working power plants, gives me the strength to stand in opposition

to today's science, and show the mutated bugs with the force of my painting.

PAUL WONG. Chinaman's Peak. A video installation. A video tape that explores the histories and myths surrounding the Chinese community of railway workers who constructed the Canadian rail system.

Further details on this exhibition:

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< Action Concret >

Action Concret
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Action Concret - process

Action Concret addresses itself to the technologically sophisticated environment of our advanced industrial society, and proposes critical and creative reforms which constitute a rupture of traditional solutions. It places itself close to the heart of the changes that are affecting the fields of industrial and communications technologies, taking for its object of investigation the new sensibility brought about by the rapid exchange of information over long distances.

The aesthetics of our communication presages a new spirit based on the merging of technology, art, and science. It is an aesthetic of events and objects occurring in real time, capable of visually and sonically uniting visually distinct places. In this environment it is not only the transmitted form which matters, but also the network that is activated by the functional conditions of exchange. The Art/Sound object is combined with the immateriality of field tensions, and by vital and organic energy-and artificial/mechanical energy (electricity, vibration, sonics) that transforms our object-centred sense of space and time.

The resulting instantaneous circulation of information without regard for geographical location has overthrown our traditional perceptions of the world. The "ART" of Action Concret is one of system, process, participation, and interaction. As our values are relativistic, our culture pluralistic, our images and forms evanescent, it is the processes of interaction between human beings which create meaning, and consequently cultures(or subcultures).

Action Concret seeks genuine dialogue with an ethereal network of individuals and organisations who are prepared for open and mutual exchange of information, and fusion of ideas.

Action Concret - Hourground

The "Hourground" project is an exploration of the human response to extreme frequencies (infrasound/ultrasound) and vibration, and the effects that these frequencies have upon solid objects. Elements of the research have been brought into an Art framework

in the form of a sound installation, whereby the effects of extreme frequencies upon loose materials bathed in ultra-violet light creates a moving 'sonic painting' .

There is an abundance of evidence which suggests that "religious experience" can be attributed to the auditory centres of the brain under certain conditions. It would not be unreasonable to argue that ritual devices such as bullroarers and large drums bear a resemblance to a species of natural sounds epitomised by the complex acoustics of thunder. This theory certainly helps us to understand the frequent religious attributions of thunder, perceived either as a primal force, or as the majestic voice of the gods. Referring to the extraordinary effects of the OM mantra chanted monotonously by Tibetan abbots two octaves below middle C, Weston la Barre reported: "...the experience seems so unbelievable as to seem hallucinatory..."

Infrasound frequencies have been explored by the military as a potential weapon assisting crowd control. The so-called "squawk box" was pioneered in the early seventies with devastating results. Blasts of low-frequency sound were aimed at rioters causing disorientation, sickness, and extreme panic. The apparent inaudibility of the frequencies used was said by victims to produce a "spooky" effect. The military seem to have abandoned the weapon, and now fervently deny all knowledge of its existence.

Research shows that infrasound is most harmful at frequency 7 - 8Hz, as it corresponds to the resonant frequency of the internal organs. In these cases the 'resonance' phenomenon occurs and the internal organs are ruptured.

An equal amount of research has demonstrated beneficial effects of infrasound upon the body, most notably in stimulating ovulation in women, and in some cases the rectification of colour-blindness, and the curing of sinus problems due to the extreme vibration of the nasal cavities.

Current information on extreme frequencies is too great to cover here, but Action Concret sees the ongoing Hourground project as a vehicle with which to present more information on the subject in a variety of formats.

Action Concret/Toy Bizarre - Isolation Studies

Unpurified drinking water, improper use of antibiotics, local warfare, massive refugee migration - changing social and environmental conditions have fostered the spread of new and potentially devastating viruses and diseases. Lassa, Ebola, HIV, and other "superbugs" which resist all known vaccines now threaten the existence of mankind.

Media developers Action Concret, and French sound sculptors Toy Bizarre join forces to produce 60 minutes of psycho-active sound, images objects, and texts reflecting the awesome potential of our microscopic invaders. "Isolation Studies" is a unique document of the coming plague. "Isolation Studies" is a warning - a reminder that only a thin veneer separates our high-tech society from personal and communal disaster.

Isolation Studies is a well-researched, easily digestible work of Art that will open all of our eyes to our terrifying future. The final battle will be fought inside all of us.

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Editor: Roger Malina
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Annick Bureauud, Marc Battier

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< Article Review: " Le Reve de L' Univers" >

J. P. Luminet
Journal des Astronomes Francais,
No 51, p28, 1996
(Observatoire de Paris, Meudon, 92195 Meudon, France)

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

In this article the French astronomer J. P. Luminet provides a review of poetry through the ages that connects to astronomy. He discusses first didactic poetry which uses poetry to express new astronomical knowledge, and then visionary poetry which, inspired by astronomical knowledge, creates mythical or lyrical propositions ("dreamers of the universe"). Included in the article are quotes from poems of Araxtus(300BC): "Les Phenomenes", Marinettis: "Les Licos du Temps et de l' Espace", Edgar Alan Poe: "Eureka", Gerard de Nerval: "Le Christ auz Oliviers", Francis Ponge: "Texte sur l' Electricite", Raymond Queneau: "Petite Cosmogonie Portative", and Charles Dobzynski: "L' Opera de l' Espace". This article is written in French.

The author also brings attention to the French book that he has just published of the same title with the publisher Cherche-Midi in the fall of 1996 which includes 250 poems by 100 different poets.

I bring this article and book to the attention of readers of LDR who may be interested in the cultural aspects of astronomy and space exploration. The Leonardo Space Arts Working Group has been compiling a bibliography, under the editorship of Annick Bureauud, dealing with the arts and space which can now be found at

URL: <http://www-mitpress.mit.edu/Leonardo/san.html>

Readers are encouraged to submit new items to be included in the bibliography. We would be particularly interested in web hyper-poems, or web-based work which should be included in the bibliography.

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< Exhibit Review: LUMEN-ESSENCE 2 >

NY, USA
September 1-30, 1996

Reviewed by: Richard Leslie
Email: richamy@tribeca.ios.com

"LUMEN-ESSENCE 2" is a delightful little show, set in a broad context, which speaks to the continuing development of light artists towards more conceptual and ideational art. A number of works integrate the inherent beauties of light into a broader set of meanings.

Heidi Kumao's "Tied: A Duet" projects a kinetic combination of verbs and nouns in light letters from a piano bench whose emotional flickerings couple personal accusations with admissions: "I am..." with "you are..." The images of women in Shu-Min Lin's egg shaped holograph, "The Collect", yoke celebration and violence through naive love, a concept Andre Breton would support, while the dense layering allows simultaneously diverse narratives. Amy Fisch and Terry Maxedon's cibatron light box literally "rakes" ex-vice president Dan Quayle (USA) on his own petard, while Frank Palaia's "Firebarrel" savages our evolution from the light of primitive fire to white, middle class astroturf.

Curated by Cynthia Pannucci, the 13 artists and 16 works were selected from the membership of Art & Science Collaborations, Inc. (ASCI), an international group of several hundred artists who use technology that is based in NYC. How appropriate this continuation of the 1960's EAT (Experiments in Art & Technology) esthetic which originated from this site. The exhibition celebrates the 100 year anniversary of the site of Bell Labs, the Westbeth building, in the gallery of what is now the world's largest artist residence at 55 Bethune Street, Greenwich Village, Manhattan. The show featured three other exhibitions and a full program of events.

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< Conference Review: Natural and Invented
Visual Embodiments of Music >

The Ylem Visual Music Forum
Exploratorium, San Francisco
Wednesday, September 11, 7:30 PM

Reviewed by: Trudy Myrrh
Email: TrudyMyrrh@aol.com

This forum featured the work of four leading visual music artists, Ron Pellegrino, Greg Jalbert, Michael Wanger and Stephen Malinowski. It was free and open to the public.

Visual music is a focused multimedia form with applications in performance, entertainment, art and education. The Forum's presenters represented a range from pure research to Emmy-nominated productions.

Ron Pellegrino <<http://www.microweb.com/ronpell>>, producer of this event, has been a pioneer and leading exponent of multimedia and music with affordable emerging technology since 1967, when preparing the earliest book on the Moog Synthesizer. Pellegrino's work in visual music brought him to San Francisco in 1972 to work at the National Center for Experiments in Television, at that time connected with KQED. Attracted by the early 70s already-in-full-swing South of Market multimedia art

and emerging technology performance scene, Pellegrino made the San Francisco Bay Area his base and produced and performed in scores of multimedia events at Bay Area science and art museums, galleries, and universities. During the 70s he took The Real* Electric Symphony - his Bay Area group of musicians, dancers and light artists - on performance tours in North America, Europe and South America with US State Department sponsorship. Internationally, he has presented over 400 public multimedia events mostly based on visual music, and is author of the 1983 book, "The Electronic Arts of Sound and Light". In this program Pellegrino used animation and the program Bliss Paint to respond to music. An oscilloscope worked in tandem with an anthropomorphic laser to produce projected dance movements. The music generated the waveform and vice versa: sound was generated from the waveform.

Stephen Malinowski <<http://www.well.com/user/smali/mam.html>> is an inventor of music visualization systems that are precise and literal rather than interpretive. He showed his Music Animation Machine, an animated graphical score for listeners which uses the pitch structure of the music itself to make the patterns you see. The precise correlation enriches and heightens the experience of listening, providing a remarkable awakening to the inner structure of music, especially to those who can't read music. At this performance Malinowski applied his system to Bach's soaring "Oratorio".

Greg Jalbert <<http://www.imaja.com>> is the founder of Imaja, a commercial software company. Jalbert demonstrated use of his creations, including the Bliss Paint real-time software animation system (the same that Pellegrino employed in his performance), Listen music-ear training software and Chronos multimedia timeline toolkit. He has performed Bliss Paint real-time animation projections with key Bay Area music groups, including the Grateful Dead, D' Cuckoo, Second Sight, Zero and Tribal Funk, as well as on the ATT music stage at the 1996 Atlanta Olympics.

Michael Wanger <<http://www.well.com/~vidkid>> produces film and video. His musical programs have appeared on PBS, he's been nominated twice for Emmy awards and won three CINE Golden Eagles. He showed work that paired animals with classical music and talked about the way he uses music. Although nowadays it's possible to manipulate pitch and tempo to a closer fit with movement, he prefers not to do this, looking instead for music and movement that naturally fit closely.

This forum presented work born of the marriage of technology and the rich tradition of global performance art. Lasers, computers, synthesizers and video were merged with dance, voice, dynamic visual art, and acoustic and electronic music to create an unparalleled sensory experience.

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< Digital Review Notes >

CALL FOR BIBLIOGRAPHIES TO BE POSTED ON THE
LEONARDO DIGITAL REVIEWS WWW SITE
(<http://www-mitpress.mit.edu/Leonardo/ldr.html>)

Leonardo Digital Reviews is calling for submission of bibliographies and reading lists to be posted on the LDR WWW Site. We are seeking bibliographies and reading lists of interest to our art/science/technology audience. These could be reading lists for classes and courses, that could be of

interest to other educators. Or they could be detailed bibliographies on a specialized topic (e.g. on Art and the Internet). Or the list could be the bibliography of a single author of interest to our readership. If you are interested in having a bibliography or reading list added to the Leonardo Digital Reviews WWW site you may either email it to
mason@mitpress.mit.edu

with a request that it be posted, or you may provide us with the URL for an existing bibliography and we will point to it. We hope this new resource may be of use to our readers.

Individuals interested in being added to the Leonardo Digital Reviews review panel should email (only) their curriculum vitae to

mason@uclink.berkeley.edu

We are particularly seeking reviewers who can review material in other languages than english. Unsolicited reviews are not accepted by LDR.

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< End Leonardo Digital Reviews September 1996 >
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PUBLICATIONS

< virtureal ton >

sha.(PTM of andreas rodler)
grashofgasse 3/8/10
1010 vienna - austria
Tel/Fax +43-1-5130309
Email: rodler@ircam.fr

ISCM (international society for contemporary music), MICA (music information center austria), ORF-kunstradio (austrian broadcasting corporation) and sha (a composer, sound researcher and computer musician currently staying in Paris at IRCAM) are looking for facts and opinions as well as questions and answers concerning acoustic virtuality.

Sha will design an upcoming issue of the music magazine ton, published by the Austrian section of ISCM/online version ORF. This issue will be dealing with music the origin and motivation of which lies within the realms of the physical and spatial plasticity of sound and sound-structures, as well as in their spontaneous sensual perceptibility and the creation of perceptibility itself.

This music - recognized as soundart - is no longer bound to venues and places especially designed for the production of art but will/has to conquer its very own space; and not just (physical) real (feel subsonaquaticas!) space but also virtual/telematic and some o(u)t(h)er space as well. This new soundscape offers the possibility for our audio-perceiving system to move independently; not depending on other perceptible parameters - the visual perception of space in particular. The acoustic and the visual images of space - determined by experience - do not coincide with each other anymore; they are dis-sonant and their relation must be redefined. In every-day-space, far from the high altars of high art, this retuning will enable the ear to become emancipated.

With the assistance of new technologies acoustic virtuality introduces virtual soundings that were inaccessible up to now, although they did exist before and were always possible:

every space can sound (like) sound
every sound can sound (like) space

However, the definition of the ideas and concepts of acoustic virtuality are only about to come into being; yet numerous other fields are closely related to this subject. Aside from reflections on space / the perception of space from a philosophic point of view as well as their application in real life - acoustic ecology, sound design and sound/installation/art - this could be the following:

- + interactive 3D/4D spatialisation-systems striving to win the most precisely controlable sound of space from the space of sound.
- + basic research (and its applications) to the latest knowledge in the field of psycho- and physiological acoustic (which define the basis of understanding of the audio-perception and -transformation of space more precisely).
- + computer programs for analysis, dsp and composition the basic structure of which takes the aspect of space into consideration as a crucial parameter.
- + art-projects / art-experiments which combine such diverse influences and generate sensually perceptible virturealities.
- + and last not least all thoughts which may sound like fantasy when compared to all serious endeavor but will prove to fuel future artistic and technological developments.

Composers, musicians and musicologists in particular are used to regard music as art-in-time. "Space and music" are considered to belong rather in the field of acoustic science. It would seem a little too ambitious at this point to explore the origins of this misconception ; I would just like to mention the complete neglect of the aspect of space within our method of notation which took the basis for the comprehension of music in western civilization for the longest time. Space is being discovered - "musicalized" - very slowly and too often with all the wrong basic parameters.

Nonetheless the perception of space remains the human being`s most basic approach towards the environment. The perception of time seems to be derived from the perception of space and to be interspersed with the concept of space. Time - which cannot even be known to exist beyond our means of perception - can only be experienced as "space of time", and even when leaving the state of being awake - of being conscious - the perception of space dissolves only after all other perception of reality has vanished.

To accomplish this process of perceiving space the ear holds an eminent position much underrated by musicians and producers of public and private environments (architects, designers, advertising agents, planners of traffic facilities, etc.) alike. With its ability to differentiate macro- and microstructures at great distances as well as in closest proximity the sense of hearing is a link between the intimate sense of touch and the "sense of distance" of the eye. But beyond identifying sound the ear can also localize sound-sources and even listen round the corner; all this with the highest sensitivity (at the threshold of audibility one would encounter an amplitude deflection of the basilar membrane of approximately $10 \exp(-10m)$ (the average diameter of a hydrogen atom) and the energy it takes to trigger the

transverse fibers of the basilar membrane is $10 \times 10^{-20} \text{J}$ (a tenth of the energy of a quantum of visible light). Furthermore it is an everyday experience that the ear "reacts" faster than any other sense organ; hearing doesn't depend on any physical "reaction" (whereas to be able to look at something one has to turn the head or focus the eyes). Localization of sound is a matter of milliseconds, a typical sound can be recognized in thirty thousandths of a second. The ear can also perceive a much wider bandwidth (frequency range) than e.g. the eye: we can "see" one octave but can hear ten octaves.

In combination with the other sense organs we are able to perceive a multitude of impressions which determine our conception of space in all detail. but - due to the differences between the bits of information provided by our sensory perception - it is hard to define a standardized concept of space. The fact that every person has their own preconceived notions of their personal space renders such a definition even more complex as this phenomenon applies to "ear-space" in particular:

The acoustic perception of the "natural" environment of everyday life simply projects the superficial aspects of space (i am able to recognize my living room because i have learned how it reacts to acoustic signals - a car passing by, my lover's voice) whereas "non-natural" sounds produced and/or realized by electronic means go beyond the superficial aspects of visual space. These sounds carry their own physical volume; they appear to be large and dark or peaky and light at times. Instead of being perceived as simple features of a sound source and as indicators of the sound source's localization they mutate into quasi-objects complete with their own physical and spatial qualities. This creates an "ear-space" the dimensions of which are in an odd and confusing proportion to the "eye-space".

This confusing, " unreal " proportion of optical and acoustic space is the characteristic feature of acoustic virtuality which shall be discussed here. However, in this context the main interest is not the conventional reading of the terms virtual reality and cyberspace, both of which proceed on the assumption of an almost exclusively visual (virtual) world in which all other sense organs merely support the data of perception of the eye - not unlike the sound design of various hollywood productions they are accompaniment only, never allowed to play an equal part in the game of perception. By means of an irritating and relativizing relationship between ear-space and real-space both could equally fertilize each other, thus providing a long-term emancipation of the ear.

Virtual acoustics - the sector of development in music aims to expand the art of acoustic structuring of time into the art of acoustic structuring of space and - using contemporary technologies and media (like computers and loudspeakers) - has already led to astonishing results. In this context the definition of "space" would include both the surface as well as the inside - the microspace - of sound / a sound structure. These astonishing results were made possible only by the use of modern technologies, but these technologies in fact would never have been developed if not for the visionary wish to obtain these results. Consequently, attention shall be devoted to the space / the time between "vision" and "realization" - defined by the individual visions' "feasibility".

Both the development of hardware software should be presented at this point. Furthermore, a survey of the latest scientific

findings within the fields of physical, physiological, and psychological acoustics shall be presented, as these provide the basis for an understanding of the abilities related to spatial audioperception and transformation, redefining these abilities with regards to the phenomena mentioned earlier. Other focal points are the testing of the musical and physical qualities of such an (acoustically) virtual reality as well as the conscious opening up of this new sound-art into the public.

The realization of these projects is no longer bound to venues reserved for production of the arts; this art form will have / will want to conquer its very own space. And that does not just mean only to "open up / redesign" everyday-locations but also to extend the idea of "mediadesign" to an experimental understanding of telematic / virtual space, like global networks.

All of these areas are dealing with examinations and studies of the effects of such acoustic intrusions - some of which are happening permanently - upon the environment and people; but after all it is a discussion about a new "functionality" of this kind of music.

If you are interested to enter this huge arena of unanswered questions or you are racking your brains / your ears over them (like I do), send your suggestions / proposals / questions / articles / instructions and the like via e- or snail-mail or fax!

The collection of subject matter should be done preferably by using the internet - as the virtureal ton is going to be online from 10/96 onwards.

< Convergence: The Journal of Research into New Media Technologies

Call for Papers/Summer 97 issue >

University of Luton
Email: convergence@luton.ac.uk
URL: <http://www.luton.ac.uk/Convergence>

For Volume 3, No. 4 of the Journal (Winter 1997) we are seeking papers relating to research projects or case studies on sound and music theory and production as they relate to new media technologies. Papers would be welcome that deal with digital sound; delivery systems; technology and psychoacoustics; and critical analysis of new technologies in composition, performance and improvisation. This issue will be guest-edited by Rebecca Coyle of Macquarie University, Sydney, Australia.

'Convergence' is a refereed academic journal which addresses the creative, social, political and pedagogical issues raised by the advent of new media technologies. As a research journal it provides a forum both for monitoring and exploring developments and for publishing vital research. Published quarterly in paper form and adopting an inter-disciplinary approach 'Convergence' will develop this area into an entirely new research field. The principal aims of 'Convergence' are:

- o to develop critical frameworks and methodologies which enable the reception, consumption and impact of new technologies to be evaluated in their domestic, public and educational contexts

- o to contextualise the study of those new technologies within existing debates in media studies, and to address the specific implications of the increasing convergence of media forms
- o to monitor the conditions of emergence of new media technologies, their subsequent mass production and the development of new cultural forms
- o to promote discussion and analysis of the creative and educational potentials of those technologies, and to contextualise those cultural practices within wider cultural and political debates.

Submission deadline for this issue is 30 April 1997

Proposals for articles or completed papers should be sent to:

Rebecca Coyle
 Dept of Media and Communication Studies
 Macquarie University, NSW 2109, Australia
 Tel: +61 (0)2 9850 8752
 Fax +61 (0)2 9850 8240
 Email: rcoyle@pip.engl.mq.edu.au

All other editorial, subscription and proposal inquiries to:

Julia Knight or Alexis Weedon, Editors
 Convergence
 School of Media Arts
 University of Luton
 75 Castle Street
 Luton, LU1 3AJ, United Kingdom
 Tel: +44 1582 34111
 Fax: + 44 1582 489014
 Email: Convergence@luton.ac.uk

'Convergence' is a paper journal. For further information and details of back issues see our web site.

< Consciousness Reframed >

Joseph Nechvatal
 Email: jnech@imaginet.fr
 URL:
<http://www.dom.de/arts/artists/jnech/>
<http://www.cybertheque.fr/galerie/jnech>

I am serving on the advisory board for an upcoming International Conference entitled "CONSCIOUSNESS REFRAMED" which is being conducted at CAiiA, the Centre for Advanced Inquiry in the Interactive Arts, at the University of Wales. We are holding this International Conference on July 4,5,6 in 97.

My area of interest involves VR & theoretical artistic spacial constructs of VR information. The topic heading will be: "Deframed Perceptual Spaces: mirrorings, imaginings, replicas & copies of mirrored images".

There are other topic groups in development as well. Here they all are:

- Mapping and Responsive Visualisations
- Public-Personal
- Sonic Reembodiment/Disembodiment
- Left Brain Navigation
- Cyberception and Paranature
- The Cybernetics of Architecture
- Community of Ahomogeneous Systems
- Dream Consciousness Reality
- Transformations and Future Body

I'm looking for papers and/or presentations.

< Sonic Arts Network - Call for articles >

Pete Stollery
Department of Aesthetic Education
Northern College
Hilton Place
Aberdeen AB9 1FA
Scotland UK
Tel: +44 1224 283601
Fax: +44 1224 283576
Email: p.stollery@norcol.ac.uk

Sonic Arts Network UK, publishes the annual Journal of Electroacoustic Music and articles are now being received for the next edition which will be published in December 1996. Articles on any aspect of electroacoustic music in its widest possible context are suitable but particularly welcome are articles with a focus on education and compositional tools.

Please send articles (WORD format preferable) to me at the address above.

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ANNOUNCEMENTS

< "Music of Japan Today III: Tradition and Innovation" >

E. Michael Richards
Email: 76400.1435@CompuServe.COM
URL:

<http://www.hamilton.edu/html/academic/music/erichards/musjapan.htm>

Conference - call for papers, performances
April 5-6, 1997
Hamilton College
Clinton, NY USA

Guest composers: Toshiro Mayuzumi, Harue Kunieda, P.Q. Phan

Theme of the symposium:

Western art music has been a part of widespread cultural life for a relatively short time in Japan. Much music in Western-style written by Japanese composers has been created through stylistic imitation and adaptation of nineteenth-century styles from Europe. It is only in the last forty-five years that some Japanese composers have become more individualistic; concerned with

reflecting philosophical and musical elements from their own culture, they have begun to discover and develop their own music. The most successful of this music represents a powerful cross-fertilization of aesthetics and musical characteristics from both East and West. This new Japanese music is reflective of a variety of aspects of contemporary Japanese society, all of which are deeply rooted in a national aesthetic, psychology, and culture that has evolved over many years.

Hamilton College will host a third two-day symposium of performances, lecture-recitals, panel discussions, and paper presentations on topics that concern new Japanese music from the widest possible range of disciplines and expertise. Two composers of international stature from Japan will be present at the symposium, in addition to special guest composer P.Q. Phan (Vietnam/US).

Performances during the symposium will include a broad range of works for different genres (solo instrument, chamber music, orchestra) by Mayuzumi, Kunieda, and Phan, as well as Toru Takemitsu, Joji Yuasa, and others. They will include the premiere of a new work for orchestra by Kunieda. The performers for these concerts will include members of the Syracuse Society for New Music, and faculty and students of Hamilton College.

Call for papers or lecture/recitals:

Papers

Abstracts of no more than 300 words on any topic relating to the theme of the symposium. The review committee will take special interest in proposals that address:

- 1) music and ideas of the guest composers. Interdisciplinary topics are welcomed, including (but not limited to) those that discuss Mayuzumi's opera *Kinkakuji* (Mishima).
- 2) concepts of time and space in the cultures and traditional arts of Japan from perspectives (any or all) of (but not limited to) the following disciplines: Comparative Literature, Religion, Japanese Language, Philosophy, History, Asian Studies, Theatre, Art History, Architecture, Music.

Lecture/recitals

30 minutes duration; send cassette tape of performance and short abstract (200 words)

The Review Committee welcomes a cassette tape submission by solo performers for a performance of a solo work of Mayuzumi or a solo work of Takemitsu (to commemorate his recent death). Winners will receive a \$250 honorarium and performance opportunity at the April 6 concert. (for information about availability of scores, please contact E. Michael Richards)

Submissions postmarked on or before FEBRUARY 1, 1997 and sent to Directors:

E. Michael Richards
Associate Professor of Music
Department of Music
Hamilton College
Clinton, NY 13323
Tel: 315-859-4353

Fax: 716-425-8525
Email: erichard@hamilton.edu

or

Kazuko Tanosaki
Lecturer in Music
89 Dewey Ave
Fairport, NY 14450

< Consciousness Revealed Symposium >

Dr. Larry R. Vandervert Chair
Consciousness Revealed Symposium
W. 711 Waverly Place
Spokane, WA 99205-3271
Tel: (509) 325-2682
Fax: (509) 533-3433
Email: lvanderv@ctc.edu

Date: April 4, 1997, (8AM--4:30PM)
Location: Fort Mason Center for the Arts, San Francisco, CA USA

Participants:

Waiter J. Freeman, Neuroscience, U. California, Berkeley
Stuart Hameroff, Anesthesiology, U. Arizona, Tucson
Karl Pribram, BRAINS, Radford U., Radford
John Searle, Philosophy, U. California, Berkeley
Henry P. Stapp, Lawrence Berkeley Lab, U. California
Larry Vandervert, American Nonlinear Systems
Akter Ahsen, Director, Image Institute, Yonkers, NY
with
Artists of the San Francisco Art Institute, and
Tucson Artist Cindi Laukes

A Completely New Approach to the Scientific Study of Consciousness

The purpose of the Consciousness Revealed Symposium is to generate, and capture (with the aid of artists from the San Francisco Art Institute) conscious imagery of leading scientists and philosophers as they think and talk about consciousness. Features of such imagery will be used to refine and extend leading scientific and philosophical approaches to the study of consciousness. The symposium should in no way be confused with any sort of "new age" project.

On the contrary, to understand consciousness we must first understand the foundations of concept formation in thinking about consciousness. The goal of the symposium is to place the imagery revealed within (a) the consciousness-theoretical perspectives of the above listed scientists and thinkers, and (b) the image-schema research and theory on the foundations of conceptual thought of leading developmental psychologist, Jean Mandler (U. California, San Diego).

THE IMAGE-SCHEMAS OF THINKING

Many scientists and mathematicians have described their own imagery associated with thinking associated with creative discovery. Often cited examples include those of, for example, the chemist Kekule (the ring structure of benzene), and the mathematician Poincare (the so-called Fuchsian functions). But it was Einstein, often describing the role of his own imagery in discovery, who delineated the mental flow of imagery in a manner perhaps applicable to all thinking:

What, precisely, is "thinking"? When at the reception of sense-impressions, memory-pictures emerge, this is not yet "thinking." And when such pictures form series, each member of which calls forth another, this too is not yet "thinking." When, however, a certain picture turns up in many such series, then - precisely through such return - it becomes an ordering element for such series, in that it connects series which in themselves are unconnected. Such an element becomes an instrument, a concept. [Mandler's image-schemas are conceptual primitives - the "atoms" of concepts.] I think that the transition from free association or "dreaming" to thinking is characterized by the more or less dominating role which the "concept" plays in it. It is by no means necessary that a concept must be connected with a sensorily cognizable and reproducible sign (word); but when this is the case thinking becomes by means of that fact communicable. (Autobiographical Notes, 1949)

Here Einstein's thinking about thinking is revealed. But he also felt that all thought was of this nature. The purpose of the Consciousness Revealed Symposium is, precisely, to capture, record, and probe the conceptual primitives in the images involved in thinking about the nature of "consciousness. The symposium thesis is that, if Einstein (and Mandler) is correct, it is only through such images that we know anything of consciousness. That is, these images are the headwaters of James's stream of consciousness.

CAPTURING THE IMAGES OF CONSCIOUSNESS

To capture and record image-schemas associated with consciousness, leading scientists and thinkers will describe their mental images as they discuss the nature of consciousness; while artists capture them in real-time in sketches. In addition, detailed video coverage of the scientist-artist "encounter" process will be overseen by veteran cameraman Jim Laukes.

AUDIENCE INVOLVEMENT

The foregoing symposium activity will evolve with full involvement of comments, questions, and consciousness imagery generated by members of the symposium audience -- an artist will be free at all times to work with members of the audience.

All of the above will be selectively assembled in published form to constitute an edited work entitled, "Consciousness Revealed". An edited video account of the symposium proceedings will be available for archival purposes, and for seminars and classroom use.

Symposium registration fee is \$105; remit fee to Dr. Vandervert. (Seating is limited) Symposium Site: Fort Mason Cultural Center, San Francisco, CA. There is ample parking at Fort Mason, and there are three restaurants on the site.

< The Fifth International Conference in Central Europe on
Computer Graphics and Visualization' 97 >

Prof Vaclav Skala, CSc.
Department of Informatics and Computer Science
University of West Bohemia
Univerzitni 22, Box 314
306 14 Plzen, Czech Republic
Tel.: +42-19-2171-188 direct
+42-19-2171-212 secretariat
Fax: +42-19-2171-213

Email: skala@kiv.zcu.cz
URL: <http://yoyo.zcu.cz/~skala/wscg97.html>

As we have been doing since 1992, we organise this year again the well known WSCG 97 International Conference and Exhibition:

(Co-Chairs: Prof.Nadia Thalmann, Switzerland,
Prof.Vaclav Skala, Czech Republic)

in cooperation with IFIP working group 5.10 on Computer Graphics and Virtual Worlds will be held at the University of West Bohemia, Plzen, Czech Republic in February 10 - 14, 1997. The UNION Agency is responsible for all Conference and Exhibition arrangements.

We expect to have at least 120 - 150 conference participants from all over the world as in the previous years. Details on previous conferences can be found at

<http://herakles.zcu.cz> and select WSCG conferences.

The WSCG97 Exhibition will be held in February 12, 1997 at the University of West Bohemia in Plzen as a part of the WSCG97 International Conference. Top leading world and Czech companies specialised in Computer Systems (hardware and software), Computer Graphics, Multimedia, Virtual Reality, CAD/CAM and GIS Systems, Computer Animation will be presenting their latest products.

A significant part of the WSCG97 Exhibition is the exhibition of books, journals, CD ROMs and other materials with a possibility of enclosing information material to the conference attendees pack. It is expected that more than 400 visitors, many students and members of university staff will come there as the WSCG97 Exhibition is open for public free as in previous years. We expect that about 600 people will visit the place during those days.

< Building a Renaissance Community -
a symposium and exhibition at the Aronoff Center for the Arts
>

Salli Lovelarkin, Director
Weston Art Gallery
Aronoff Center for the Arts
650 Walnut Street
Cincinnati, OH 45202 USA
Tel: 513-721-3344
Fax: 513-977-4150

The Weston Art Gallery in the Aronoff Center for the Arts, Cincinnati, OH, is presenting Creation Studies, a sculpture exhibition by Ana England and Stephen Finke, April 4 - May 24, 1997. The artists' work explores the relationships between contemporary science, religious belief and artistic discipline to enlighten us about our physical world and spiritual lives.

"Building a Renaissance Community" is a series of monthly dialogues between artists and scholars on the subjects of art, science and religion that was inspired by the exhibition. The group attempts to deal with the vast amount of information in today's world by sharing knowledge and ideas across disciplines.

The Weston Art Gallery is looking for participants for a day-long event on April 12, 1997, that connects the disciplines in either concept, research or production, and workshops that enable

participants to dialogue, experiment or interact with each other.

Proposals for workshops, presentations or events that would be understandable by people of different backgrounds and disciplines, should be submitted in writing by January 15, 1997.

< The Incident 1996 >

Sholto Ramsay
ICA Video
12 Carlton House Terrace, London SW1Y 5AH
Tel: 44 171 930 0493
Fax: 44 171 873 0051
Email: video@icarts.demon.co.uk
URL:
<http://www.illumin.co.uk/ica/incident/>
<http://www.illumin.co.uk/ica/>

THE INCIDENT is taking place at the ICA, London, England October 11-15 1996.

THE INCIDENT is a major encounter between artists, technologists and visionaries exploring phenomena as a significant part of contemporary culture. Conference (Oct 12-13) speakers include: internet pioneer Roy Ascott, Peruvian shaman and artist Pablo Amaringo, Jungian psychotherapist Beata Bishop, author of "The Orion Mysteries" Robert Bauval, Editor of "UFO (US) Magazine" Vicki Cooper, author of "The Metaphysics of Virtual Reality" Michael Heim, author of "Ayahuasca Visions" Eduardo Luis Luna, performance artist Linda Montano, author of "Le Serpent Cosmique" Jeremy Narby, author of "Blackfoot Physics" David Peat, artist Kathleen Rogers, author of "Where Science and Magic Meet" Serena Roney Dougal, artist onnie Samaras, Richard West and members of The Shamen. The event will include installations by James Turrell and Kathleen Rogers, and performances by Anne Bean and Linda Montano.

Booking and other info:
Email: video@icarts.demon.co.uk
Tel +44 (0)171 930 3647

Press info:
Email: lori@ica.org.uk or carolinem@ica.org.uk
Tel: +44 (0)171 873 0061
Fax: 873 0051

< Art in the Electronic Age - Perspectives of a New Aesthetic >

Goethe-Institut (Ulrike Hofmann)
Gran Via de les Corts Catalanes, 591, 3
08007 Barcelona, Spain
Tel: (34-3) 3173886/90
Fax: (34-3) 3010630
Email: claudia@connect-arte.com
URL:
<http://www.connect.arte.com>

Art in the Electronic Age - Perspectives of a New Aesthetic is an international congress taking place 20 January -- 1 February 1997, in Barcelona, Spain, organized by the Goethe-Institut with the support of Institut Francais, The British Council, Instituto Italiano de Cultura, Institut d'Estudis Nord-Americans and the Association L'Angelot.

< From Energy to Information:

Linda Henderson
Department of Art and Art History
University of Texas
Austin, TX 78712-1104
Email: nrgy2inf@ccwf.cc.utexas.edu
URL: <http://www.ar.utexas.edu/centrifuge/e2i.html>

"From Energy to Information: Representation in Science, Art, and Literature" will be held at The University of Texas at Austin, April 3-5, 1997. This interdisciplinary symposium/workshop is co-organized by Linda Henderson from the Dept. of Art and Art History at the University of Texas, and Bruce Clarke from the Dept. of English at Texas Tech University, along with Richard Shiff, the Director of the Center for the Study of Modernism at the University of Texas, which is co-sponsoring the event with the new Center for Interactive Arts Studies in the College of Fine Arts at the University of Texas.

The conference will offer plenary addresses by historian and critic W. J. T. Mitchell and by Nobel Prize-winning physicist and chemist Ilya Prigogine. Five panels will bring together scholars from the fields of history of science, art, and literature to investigate practices of representation in scientific texts and illustrations and in literary and artistic images during the late 19th and 20th centuries.

The panels, arranged chronologically, address the following topics: + "The Cultures of Thermodynamics,"
+ "Ether and Electromagnetism: Capturing the Invisible,"
+ "Traces and Inscriptions: Diagramming Forces,"
+ "Representing Electronic Information,"
+ "Virtual Spaces/Virtual Bodies."

Panelists and moderators include Charles Altieri, Wayne Andersen, Ian F. A. Bell, Michael Benedikt, Robert Brain, Bruce Clarke, Charlotte Douglas, N. Katherine Hayles, Linda Dalrymple Henderson, Bruce J. Hunt, Douglas Kahn, Timothy Lenoir, Marcos Novak, Richard Shiff, Kristine Stiles, David Tomas, Gregory Ulmer, and Norton Wise. Further information on the conference will be made available at the "Energy to Information" website.

< The Total Museum - an Interactive Multimedia Conference >

The Total Museum Conference
c/o Museum Education
The Art Institute of Chicago
111 S Michigan Ave
Chicago, IL 60603
Tel: 312/443-3690
Fax: 312/443-0849
URL: www.pg.net/TotalMuseum

The Goethe Institut and The Art Institute of Chicago are sponsoring a ground-breaking international conference entitled The Total Museum, which will explore the potential impact of interactive media, immersive virtual reality systems, the Internet, the World Wide Web and other upcoming technological advancements on the current notion of a museum. Panel sessions will take place on Friday, October 25 and Saturday, October 26 in the Rubloff Auditorium at The Art Institute of Chicago, and will be augmented by two weeks of special exhibitions in locations throughout the city featuring electronic and media artworks and

performances by international artists.

KEYNOTE SPEAKERS:

David Ross, Director, The Whitney Museum of American Art, New York City

Roy Ascott, Director, Center for Advanced Inquiry in the Interactive Arts, University of Wales, Great Britain

CONCLUDING REMARKS:

Hans-Peter Schwarz, Director, Media Museum, Center for Art and Media, Karlsruhe, Germany

MULTIMEDIA EXHIBITIONS

October 18, 1996 until November 3, 1996.

ARTISTS INCLUDE:

(Art)^n Laboratory- Ellen Sandor, Stephan Meyers, Janine Fron-, Mary Lucier, Tony Oursler , Mirosław Rogala, Jill Scott , Bill Seaman, Jeffrey Shaw, David Rokeby, Steina Vasulka

PANEL SESSIONS

Three loosely defined areas: Immersive Concepts, Interactive Media, and The Digital Museum have been identified as starting points for discussion. Friday, October 25 and Saturday, October 26 from 9:00am to 1:00pm and from 4:00pm to 5:30pm

The conference is FREE to the public, but ADVANCE REGISTRATION is encouraged, and is available through our Web site or by calling the Goethe Institut at 312/329-0915. Same day registration is available, but space is limited.

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OPPORTUNITIES

< Computer Music programmers needed at IBM >

Dr. David H. Jameson
Manager, Computer Music Center
URL:
http://www.research.ibm.com/music

IBM is looking for talented C++ programmers to work on new computer music applications. For more information and to apply, please point your browser at
http://www.research.ibm.com/music/jobs/ad.html

< Minnesota State Arts Board seeks Executive Director >

Marjorie Casey
Email: msab@tc.umn.edu

The Minnesota State Arts Board is seeking applicants for the position of Executive Director. The position requires administrative experience, broad knowledge and experience in the arts, the ability to manage a staff and budget, to work with a board, and to work creatively and effectively with Minnesota arts institutions and artists, government, and the private sector. The salary range is \$50-65,000. Applicants are asked to send a resume, list of three references, and a cover letter to:

Kathy Lilly
c/o Minnesota Department of Commerce
133 East 7th Stret

Saint Paul, MN 55101 USA
TDD Users: (612) 296-2860.

Applications are encouraged to be submitted by November 6, 1996.
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