



Leonardo Electronic Almanac

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August, 1999

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| |  
| CONTENTS |  
| |

INTRODUCTION

< This Issue >

Craig Harris

FEATURE ARTICLES

< LEA Monograph: "Pour une typologie de la creation sur Internet" (A  
typology of Creation on the Internet) >

Annick Bureauud

< LEA Monograph: "Art et technologie : la monstration" (How to  
curate, display and exhibit works of electronic art) >

Annick Bureauud, Nathalie Lafforgue  
and Joel Boutteville

PROFILES

< LEA Gallery Feature: Metaphor and Terrain Mappings,  
Metanarrative and New Media Art >

Patrick Lichty

< Leonardo Electronic Almanac Redesign Phase II >

Patrick Maun

LEONARDO DIGITAL REVIEWS

< This Month's Reviews >

Michael Punt

OPPORTUNITIES

< EMU-Ensoniq >

< Professor for Digital Imaging and Animation, Cologne, Germany >

< Columbia College Chicago Sound Program Faculty: Audio Arts >

ANNOUNCEMENTS

< Auditory Display Conference, Spring 2000 in Atlanta >

ACKNOWLEDGMENTS

LEA WORLD WIDE WEB ACCESS

LEA PUBLISHING & SUBSCRIPTION INFORMATION

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INTRODUCTION
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< This Issue >

Craig Harris

This month we are pleased to be launching another major phase in the development of the Leonardo Electronic Almanac web site. LEA Gallery Curator and LEA web site designer Patrick Maun has been working for several months to establish a more facile mechanism for identifying content within the vast archives available, and all of the Leonardo web site designers have been working with us to develop a scheme that would make the long term archives for all Leonardo sites more accessible with LEA. The new navigation and indexing scheme will function across the broad topical areas within the site, and will also greatly facilitate identification of content within topical areas, and within individual articles. Patrick Maun provides some additional details about the new design and navigation/indexing system in this issue.

As part of this launch, we are pleased to be able to include two new monographs, available through the newly established Monographs area of the LEA site: "Pour une typologie de la creation sur Internet" (A typology of Creation on the Internet) by Annick Bureau, and "Art et technologie: la monstration" (How to curate, display and exhibit works of electronic art), by Annick Bureau, Nathalie Lafforgue and Joel Boutteville. The Monographs are in French, and Annick Bureau provides us with English abstracts.

Patrick Lichty presents "Metaphor and Terrain Mappings, Metanarrative and New Media Art," a new work in the LEA Gallery. Also this month readers will find another installment of Leonardo Digital Reviews, and our usual collection of Announcements and Opportunities that we believe have not had wide exposure.

For those of you who are anxiously awaiting implementation of the electronic versions of the hard copy journal Leonardo, we expect that to become available with the next issue of LEA, and look forward to providing that resource to our readers.

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 LEA Monographs  
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The Monographs section of Leonardo Electronic Almanac is dedicated to providing opportunities for people to present extensive articles that probe topics in great depth. The size and nature of the Monographs require more elaborate indexing and web design to make the content accessible, and the navigation scheme that guides presentation of content within the broad topics found in the LEA web site have been applied to categories within the Monographs in order to maintain consistency of presentation and ease of use.

The current list of Monographs includes:

Towards a Transformative Set-up: A Case-Study of the Art and Virtual Environments Program at the Banff Center for the Arts, by Michael Century & Thierry Bardini

Extended Musical Interface with the Human Nervous System: Assessment And Prospectus, by David Rosenboom

"Pour une typologie de la creation sur Internet" (A typology of Creation on the Internet) by Annick Bureauud

"Art et technologie: la monstration" (How to curate, display and exhibit works of electronic art), by Annick Bureauud, Nathalie Lafforgue and Joel Boutteville.

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|  
| FEATURE ARTICLE |  
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< LEA Monograph: "Pour une typologie de la creation sur Internet" (A typology of Creation on the Internet) >  
Annick Bureauud

Annick Bureauud  
57, rue Falguiere - 75015  
Paris, France  
Tel: 33-143-20-9223  
Fax: 33-143-22-1124  
Email: <bureauud@altern.org>  
URL: <http://www.olats.org>

-----  
Abstract  
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This article is in French and has been published originally by OLATS (Leonardo Observatory for the Arts and the Techno-Sciences), the French speaking web site of Leonardo <http://www.olats.org>. It belongs to a long term and broader project that OLATS has undertaken that is to provide the French speaking community at large with a documentation in all the areas of art and technology : history (Pioneers & Pathbreakers project), resource (CD-ROM and web sites reviews, bibliographies, etc.) and in-depth analysis (Livres & Etudes).

"Pour une typologie de la creation sur Internet" is one of the first attempt to consider web (or net) art under its different forms and to define a typology beyond the hype. Based on the study of the available artworks at the time, the author has identified 4 different groups in which net art can be categorized, for each of which it gives examples: Hypermedia works; The message is the medium; Communication, Collaborative and Relational works; Cyberception. For each of these forms an analysis is conducted to see:

a) how and if they can be related to other art forms that exist outside the Internet/Web and other trends and concepts throughout the 20th Century art history;

b) how they propose new concepts, ideas, create their own artistic language and actually define new aesthetic perceptions. The survey has been done in 97/98. It is a first step that needs to be pursued.

... [Content omitted: Ed.] ...

[Ed. note: the complete content of this article is available at the LEA website: <<http://mitpress.mit.edu/e-journals/LEA/>>.]

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< LEA Monograph: "Art et technologie : la monstration" (How to curate, display and exhibit works of electronic art) >  
Annick Bureau, Nathalie Lafforgue  
and Joel Boutteville

Annick Bureau  
57, rue Falguiere - 75015  
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Tel: 33-143-20-9223  
Fax: 33-143-22-1124  
Email: <[bureau@altern.org](mailto:bureau@altern.org)>  
URL: <<http://www.olats.org>>

-----  
Abstract  
-----

This study, in French, has been originally done for the Fine Arts Department of the French Ministry of Culture in 1996. It has been published online by OLATS (Leonardo Observatory for the Arts and the Techno-Sciences), the French speaking web site of Leonardo <<http://www.olats.org>> in 1998.

It belongs to a long term and broader project that OLATS has undertaken that is to provide the French speaking community at large with a documentation in all the areas of art and technology: history (Pioneers & Pathbreakers project), resource (CD-ROM and web sites reviews, bibliographies, etc.) and in-depth analysis (Livres & Etudes).

The goal of the survey, as defined by the Fine Arts Department of the French Ministry of Culture, was to point out the differences in electronic artworks in regard to "traditional" ones and therefore to clarify the needs in exhibiting such works.

The survey is divided into 6 sections:

- the first one recalls the history and ideology behind art exhibitions in modern time, the apparition of museums, its role, etc.
- the second one focuses on the analysis of the nature of electronic artworks and proposes a typology (forms) beyond the different medias upon which they are based. The place and role of the public is emphasized.
- the third one is a state of the art of the different venues where electronic art has been (or is) shown : from museums and galleries, to science centers (i.e. The Exploratorium), to trade fairs (SIGGRAPH), to alternative spaces and dedicated spaces (ZKM, AEC, etc.), to cyberspace.
- the fourth section raises the issues of presentation and

conservation of the works.

- the fifth is an in-depth analysis of the publics, its knowledge (computer literacy among other things), and the fact that now it is a worldwide audience and less and less a local one.

- the sixth and last section opens up -if not to the "ideal" set up- to propositions that could be followed to support the visibility of electronic art within the French situation (but part of it can be used in other contexts).

At every steps, proposals are made to provide new solutions in order to "curate, exhibit and display" works of electronic art.

... [Content omitted: Ed.] ...

[Ed. note: the complete content of this article is available at the LEA website: <<http://mitpress.mit.edu/e-journals/LEA/>>.]

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| PROFILES |  
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< LEA Gallery Feature: Metaphor and Terrain Mappings,  
Metanarrative and New Media Art >  
Patrick Lichty

Metaphor and Terrain Mappings, Metanarrative and New Media Art

Patrick Lichty  
8211 E. Wadora NW  
N. Canton, Oh 44720  
Email: <[voyd@raex.com](mailto:voyd@raex.com)>  
URL: <[web.raex.com/~voyd](http://web.raex.com/~voyd)>

In an era which defines itself in discourses of change and difference, an issue in new media art and the analysis of information based art is the exploration of certain epistemological topologies which define certain aesthetic metanarratives. These include cognitive mapping, parasitic genres such as Jevbratt's Stillman Projects, and other metaphors for defining aesthetic informational spaces. This installation will seek to explore the borderland between theory, text, and media by inviting the audience member to navigate the discursive space of the artist.

This installation will attempt to expand on the artist's previous cognitive mapping experiments by constructing a mind map consisting of essay, media, and interactive components. As well as constructing a cognitive space of text and media, this work will also reference a series of other bodies of work exploring the metanarrative as art object - Jevbratt, Holtzman, Amaze, Plumb Design, and others.

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Notes regarding the installation  
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In creating the piece, it was quickly realized that the work in para-site art and new interfacing metaphors is expanding rapidly, and that there may be a number of works that will have been completed

between the time of completion of this essay and its implementation. I may continue to update the installation for a time with new links and expository texts, but this component is as yet unclear.

As this hyper-essay required significant amounts of rethinking the process of writing and the representation of ideas in a "cognitive cloud" of associative links, this installation is of an experimental nature. It provides only one possible configuration of discursive space, and is meant as another step in the ongoing conversation on the topics contained in the essay. Your discussion and commentary are welcomed.

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About the Artist/Author  
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Patrick Lichty is an independent artist, theorist, and curator located in North Canton, Ohio, USA. He works in numerous media, including print, video, electronic installation, generative sound, and online works. Collaborations include projects with Haymarket Riot (USA), PointProject (Norway), RTMark (USA), the Recombinant History Apparatus (USA), and SITO.ORG (Global). Chief interests include ubiquitous computing, cognition and creativity, generative arts, and guerrilla media. Lichty is Cultural Director for Promote Awareness, a disabilities advocacy foundation, is an advisor to Bowling Green's Technology and Culture program, and is active within a number of organizations such as ISEA, the Popular Culture Association, and the Arion Institute for Performance and Media Studies.

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< Leonardo Electronic Almanac Redesign Phase II >  
Patrick Maun

Patrick Maun  
Leonardo Electronic Almanac  
Email: <butoh@well.com>

Volume 7-8 introduces phase II of our ongoing redesign. This phase introduces several new items within the main navigational element, including links to the expanded Leonardo family of websites, the Leonardo Monographs and coming soon, the Leonardo Print Journal Current Issue Archives (the Online Computer Library Center, Inc.) and the 30-Year Archives. Any site redesign is a large undertaking, but the LEA redesign project is made more so due to the large volume of pages (over 500 at this point) that must be individually edited when any navigation redesign is introduced. Though the future includes visions of a fully databased site, at this point it is not feasible.

The design is simple, yet effective. The visitor to the Leonardo Electronic Almanac can reach every area of the site with one or two clicks on the main navigational bar. This includes monthly issues, Leonardo Galleries not located on our servers such as Virtual Africa Project, the entire family of Leonardo sites such as the Leonardo Music Journal, Leonardo Online, and the Observatoire Leonardo des arts et des technosciences. Once deep into the site, the visitor can with a glance ascertain where they are within the site. The site is still technological compatible with almost all browsers and operating systems, allowing individuals and institutions to access this site without the necessity of the latest software, browsers or OS.

The redesign is far from complete. Some upcoming changes include adding the Pioneer Profiles section this coming November, creating

space for area sponsorship, furthering refining of the sub-navigation, stylistic consistencies throughout the site, and allowing for multiple criteria indexing of all article, profile and publication indices.

I hope you enjoy the changes that you find. If you have any comments, I can be reached at <butoh@well.com>.

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LEONARDO DIGITAL REVIEWS
1999.08

Editor-in Chief: Michael Punt  
Executive Editor: Roger Malina  
Managing Editor: Kasey Rios Asberry

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Michael Punt  
<<http://mitpress.mit.edu/e-journals/Leonardo/ldr.html>>

This month Leonardo Digital Reviews sees a welcome return of Roy R. Behrens in a series of reviews reprinted from Ballast Quarterly Review. Behrens' offers six reviews covering important topics of interest to professional designers and teachers including an intervention in the form/function debate. As always, Behrens' reviews are short sharp commentaries which leave the reader in little doubt about the merits and possible uses of the works. Ye. V. Sintzov's coverage of an international conference devoted to the creativity of Kandinsky is no less compact considering the wealth of material. Once again those of us who do not speak Russian are grateful for the insight that such reviews can bring. Yvonne Spielmann's discussion of a new contribution to critical theory by Sean Cubitt is no less polemical. Her summary of the main sections concludes with the observation that, from Cubitt's position, new nomadic and eclectic forms of criticism will emerge as the only effective passage of resistance to the globalisation of culture. David Cox recognises a similar rhetorical strategy in his review of Murray McKeich's earlier book Memory Trade: A Pre - History of Cyberculture. With some reservations, Robert Pepperell finds the collection of essays edited by Michael Levin less than lucid to those outside academic philosophers, but his own street walking through the text draws from it the strong link between visual metaphors and spoken language. As ever LDR is grateful to its panel of reviewers who contribute to the growing sophistication of our engagement with the complex interfaces between art, science and technology.

Michael Punt  
Editor in Chief  
Leonardo Digital Reviews  
<<http://mitpress.mit.edu/e-journals/Leonardo/ldr.html>>

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LDR Book Review: Design By Numbers  
by John Maeda  
MIT Press, Cambridge, M.A., U.S.A., 1999.  
ISBN 0-262-13354-7

Reviewed by Roy R. Behrens

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LDR Book Review: Merchant Prince and Master Builder  
(exhibition catalogue)  
by Richard L. Cleary  
Heinz Architectural Center, Carnegie Museum of  
Art, Pittsburgh, P.A., U.S.A.  
Distributed by University of Washington Press, Seattle, W.A., 1999.  
ISBN:0-880390036-0.

Reviewed by Roy R. Behrens

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LDR Book Review: Typography: Macro- and Microaesthetics  
by Willi Kunz  
Niggli, Switzerland, 1998. Distributed in  
the U.S.A. by Willi Kunz Associates,  
2112 Broadway, New York NY 10023, U.S.A  
Email: <wkany@aol.com>  
ISBN 3-7212-0348-8.

Reviewed by Roy R. Behrens

-----  
LDR Book Review: Gestalt Psychology in German Culture,  
1890-1967: Holism and the Quest for Objectivity  
by Mitchell G. Ash  
Cambridge University Press, New York, NY, U.S.A., 1995.  
ISBN: 0-521-47540-6.

Reviewed by Roy R. Behrens

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LDR Book Review: On Book Design  
by Richard Hendel  
Yale University Press, New Haven, CT, U.S.A., 1998.  
ISBN:0-300-07570-7.

Reviewed by Roy R. Behrens

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LDR Video Review: Alvar Aalto: Technology and Nature.  
Produced by Oy Yleisradio  
Distributed by Films for the Humanities and Sciences,  
Box 2053, Princeton N.J., U.S.A. 08543  
800/257-5126.  
VHS color video. 59 minutes.  
Website: <<http://www.films.com>>

Reviewed by Roy R. Behrens

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LDR Book Review: Digital Aesthetics  
Sean Cubitt  
Sage Publications: London, 1998  
ISBN 0-7619-5900-9

Reviewed by Yvonne Spielmann

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LDR Book Review: Versatile world of Kandinsky  
M.: Nauka, 1998, 208 pp., (in Russian)  
ISBN 5-02-011684-X

Reviewed by Ye.V.Sintzov  
Russia, 420066, Kazan,

Chernomorskaya str., 1.

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LDR Book Review: Sites of Vision  
David Michael Levin, ed.  
MIT Press, Cambridge, MA, U.S.A. 1999. 500 pp.  
Trade.  
ISBN: 0-262-62129-0.

Reviewed by Robert Pepperell

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LDR Book Review: Memory Trade: A PreHistory of Cyberculture  
Illustrated by Murray McKeich.  
NSW, Australia: Interface, 1997.  
131 pp. 30+ b/w photographs.

Reviewed by David Cox

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Visit Leonardo Digital Reviews online to read these reviews in full  
together with the latest postings in LDR Raw as they come in.  
<<http://mitpress.mit.edu/e-journals/Leonardo/ldr.html>> Your comments  
are welcome at <[kasberry@humanorigins.org](mailto:kasberry@humanorigins.org)>

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	OPPORTUNITIES		
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< EMU-Ensoniq >

For consideration, email your resume to <[employment@emu.com](mailto:employment@emu.com)>.

EMU / Ensoniq, a technology leader in sampling, synthesis and digital audio is looking for a Desktop Music Product Manager who wants to make a mark in the music/audio industry.

This creative, driven, self-motivated individual will lead a team that will create the strategy for the next generation, desktop music products for EMU / Ensoniq. This position requires an extensive technical and music background combined with excellent verbal and written communication skills, as well as, good organizational and perseverance skills. A technical, business or music degree is highly desirable. Experience with music retailers is a plus.

\*\*\*\*\*

< Professor for Digital Imaging and Animation, Cologne, Germany >

The Founding Rector  
The Academy of Media Arts  
Peter-Welter-Platz 2  
50676 Cologne, Germany  
Tel: 49-221-201-890  
Email: <[mg-office@khm.de](mailto:mg-office@khm.de)>

Professor (C3 BBes0) "Digital Imaging and Animation" in the Department Media Design.

The Professorship is to be responsible for conception and design for

the moving image through the application of digital technology and new media creative design solutions. The main focus of teaching concerns the creative, artistic and technical questions arising from the conception and realisation of computer generated animation for a wide range of applications and media, in particular video, film and multimedia, at both undergraduate and postgraduate levels of the Academy's study programme.

We are seeking an outstanding, high-profile designer with an appropriate first degree, possibly also possessing further technical or computer science qualifications. He/she will have experience in cutting-edge professional practice in the conception and realisation of computer generated animation, for example in the areas of culture, education or computer science. He/she will have a broad-based knowledge of the computer graphics industry internationally, as well as a clearly defined specialty in one particular area of expertise.

He/she should be able to demonstrate an openness to interdisciplinary and project-oriented collaboration between teaching staff and students, as well as a willingness to participate in the organisation of the study programme and in the autonomous administration of the Academy. The appointment is to be made at the earliest opportunity on the basis of a 5 year short-term contract. In certain circumstances the Academy would also be prepared to offer a part-time professorship (0.5).

The Academy of Media Arts Cologne is committed to increasing the quota of women on its teaching staff. Women candidates of equal suitability, qualifications and expertise will be preferred. Handicapped candidates of equal aptitude will similarly receive preferential treatment. Applications are invited, complete with curriculum vitae and the usual references (including examples of creative work) to arrive no later than October 31st, 1999.

\*\*\*\*\*

< Columbia College Chicago Sound Program Faculty: Audio Arts >

Audio Art Search  
Columbia College Audio Technology Center  
676 N. LaSalle St.  
Chicago, IL 60610

Columbia College Chicago Sound Program is accepting applications for a faculty position in Audio Art beginning February 2000. The sound Program is a comprehensive, undergraduate course of study in audio technology, sound design, recording, sound for picture, live sound and acoustics. Application review will begin Sept. 27th and continue until the position is filled.

Responsibilities include teaching core audio theory and production; teaching and curriculum development in aural awareness, aesthetics of sound production and techniques of audio art; and student advising. A terminal degree or exceptional professional credentials in Fine Arts, Media Arts, Music or a related field as well as undergraduate teaching experience and a record of professional performances/exhibitions is required.

Columbia College is a diverse, open admissions, urban institution of 8,600 undergraduate and graduate students emphasizing arts and communications in a liberal education setting. We offer a competitive salary and excellent benefits package. Minority and Women applicants are especially encouraged to apply.

Please submit a letter of application, vita, three letters of recommendation and a single CD or tape with a variety of short excerpts of your artistic output to the above address.

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ANNOUNCEMENTS
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< Auditory Display Conference, Spring 2000 in Atlanta >

CALL FOR PARTICIPATION ICAD 2000

The Sixth International Conference on Auditory Display at the Georgia Institute of Technology  
Atlanta, Georgia USA  
Email: <icad2000@icad.org>  
URL: <http://www.icad.org>

April 2-5, 2000

ICAD 2000 will be held on April 2-5, 2000 at the Georgia Institute of Technology's Center for Advanced Telecommunications Technology (GCATT) in Atlanta.

ICAD is the premier forum for presenting research on the use of sound to provide enhanced user interfaces, display data, monitor systems, and for computers and virtual reality systems. It is unique in its singular focus on audio and the array of perception, technology, design and application areas that it currently encompasses. Like its predecessors, ICAD 2000 will be a single-track conference. Attendance is open to all, with no membership or affiliation requirements.

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Paper Submissions  
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Submissions are solicited in all aspects of auditory display including (but not limited to) the following topics:

- Sonification (data representation through audio)
- Sound Design and Esthetics
- Sound in human-computer interfaces
- Auditory interfaces for people with visual disabilities
- Audio on the world wide web
- Sound in virtual environments
- Tools and systems to support auditory display
- Sound in mobile and wearable computing devices

This year submission will be via email and will be accepted for:

- Full Papers and Short Papers
- Tutorials and Workshops
- Posters and Demonstrations

Full Paper Submissions will consist of a 4 page extended abstract in the conference proceedings format\*\*, while other submissions are expected in a 1-3 page length, dependant upon focus. Since audio demonstrations are a key component of ICAD, the abstract should include a description of the prospective audio demonstrations to accompany the paper. (The GCATT Auditorium is set up for full audio

and video playback, and each seat is wired with power and network connections for laptop computers.)

From the submissions, the program committee will invite long (30 minutes) and short (15 minute) presentations. If you have a preference for one of these, please indicate it on the cover sheet. Posters and Demonstrations/Tutorials and Workshops will be invited based on relevance, quality of proposal and demonstrated expertise of expert participant.

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\*\*The abstract should be tailored to the type of project.

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Important Deadlines and Dates  
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Deadline for Paper Abstract submittal:	NOV 15, 1999
Acceptance of abstract:	DEC 05, 1999
Demo/Poster submission	NOV 15, 1999
Acceptance of Demo/Poster:	DEC 20, 1999
Receipt of manuscripts:	MARCH 1, 2000
Deadline for early registration discounts:	MARCH 1, 2000

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Conference Dates - April 2-5, 2000  
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Sunday April 2, 2000 - Optional Tutorials and Workshops  
Monday April 3, 2000 - Registration - Conference - Banquet  
Tuesday April 4, 2000 - Conference - Percussion Technology Concert/  
Tech Arts Fest  
Wednesday April 5 - Conference- Proposed high-speed link with CHI  
Conference - Afternoon Wrap up

There are 4 affiliated Hotels (3 within walking range of GCATT) that are giving special rates to ICAD 2000 attendees. More information on this and other destinations in Atlanta will follow in subsequent mailings.

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Further Information  
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Full, up-to-date information on submissions, formats, registration, Travel, sponsorship and social programs will be posted on the ICAD web site.

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International Community for Auditory Display  
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ICAD 2000 is a program of the International Community for Auditory Display. ICAD is a not-for-profit corporation created to support research, education and community formation in the emerging field of auditory display. The primary projects of ICAD are the conferences, the listserver <icad-request@santafe.edu> and the ICAD Web site <<http://www.icad.org>>. Since auditory display researchers come from a wide variety of disciplinary, professional, and geographical backgrounds, ICAD seeks, above all, to facilitate communication across boundaries. A membership organization founded in 1996, ICAD welcomes participation in its programs and governance.

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Submissions  
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- 1) Research efforts should include: the objective, methodology, and results.
- 2) Applications and designs should include: the goals, users, development process, and evaluation.
- 3) Posters /Demonstrations should include: the objective, equipment provided by author, devices needed from GCATT.
- 4) Tutorials and Workshops should include: the objective, relevance, author's background, equipment needed .

All submissions must also include a single cover sheet which contains:

- \* the paper title
- \* the full names, affiliations, complete addresses, phone and FAX numbers, and e-mail addresses of the authors
- \* a 100 word abstract
- \* a list of up to five keywords

The extended abstracts (and final papers) must be in the conference proceedings format. The required style files (Microsoft Word) can be found on the ICAD web sites. Submissions will NOT be accepted if they are not in the standard conference format. If you have any problems with formatting please email to the address above.

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ACKNOWLEDGMENTS
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LEA and Leonardo/ISAST gratefully acknowledges Al Smith and The Malina Trust for their support of Leonardo Electronic Almanac.

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WORLD WIDE WEB
ACCESS

The LEA Word Wide Web site contains the LEA archives, including all back issues, the LEA Gallery, the Profiles, Feature Articles, Publications, Opportunities and Announcements. It is accessible using the following URL: <<http://mitpress.mit.edu/e-journals/LEA/>>

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