



Leonardo Electronic Almanac

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April, 2001

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Molly Hankwitz, Guest Editor

Leonardo Electronic Almanac
Volume 9, Number 4
Introduction

This issue of Leonardo Electronic Almanac presents exceptional research for creative and responsive technologies in performance, architecture, environments, tactile learning and the body. Challenged by the ideas of R. Buckminster Fuller's unfinished programs, the potentials of interactive architecture and performance interaction this issue is focused on poetic and communicative demands of technology's ubiquitous presence in human life and our prospective abilities to bring these creative tools and spaces into public use.

The papers introduced here were first delivered at the Banff Centre's conference 'Living Architecture' (September 2000) created by Sara Diamond.

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| FEATURE ARTICLES |
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< Audience Architectures, Extended Bodies and Virtual Interactive Puppetry (VIP): Towards a Portable Software for Empowering Performance Interactions >

by Lizbeth Goodman
Stefan Kueppers

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Abstract:

Lizbeth Goodman wrote and presented a session at the Banff Living Architectures event based on her ongoing work on the Extended Body research project of the INMPR, and demonstrated some new ideas arising from work in progress on a virtual puppetry project developing >from that larger area of research. Stefan Kueppers of UCL's VR Centre co-designed the animations for the VIP project and directed the technical aspects of the presentation. This team has since taken the

work further and begun a more extended investigation into the area of virtual puppetry, in collaboration with Jakob Segen of Bell Labs and with the Forkbeard Fantasy and Theatre Museum/Victoria and Albert Museums of London.

As a contribution to the investigation in a shared space and time (the Living Architectures Conference in Banff in late 2000), this presentation seeks to disrupt the notion of a body performing in time and space.

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

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

< Recognizing the Poetry of Variables in the Digital Ecology >
by Richard Loveless

Richard Loveless
Arizona State University and University of Surrey
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In July of 1991, Loveless became the first Director of the Institute for Studies in the Arts for the College of Fine Arts at Arizona State University. The ISA is a premiere trans-disciplinary arts research institute that has funded over 200 creative projects during his nine-year tenure as founding director. Research spans the visual arts, music, theatre, dance and telecommunications with emphasis on innovation and collaboration within the arts and outward to other disciplines. Collaborations involve scholars in Architecture, Engineering, Anthropology, Archeology, Geology, Medicine, Political Science, solid-state Science, Computer Science, Cell Biology and Education. The emphasis is on challenging the artist to engage digital media technologies in creative ways to extend their reach into wider spheres of scholarly influence in the coming century. In July 2000, Loveless retired from ASU and was re-appointed Professor Emeritus for the College of Fine Arts where he convenes two interdisciplinary graduate seminars annually on Creation and Collaboration in the Digital Reality. He also serves as Visiting Senior Lecturer/Research Fellow for the Institute for New Media Research, University of Surrey, the United Kingdom. Through the appointment at Surrey and his private consulting firm Global Connections: Consulting Services in Art and Technology he consults with five art and technology institutes in the European Union.

Abstract

In this paper Loveless explores Buckminster Fuller's notion that man has been given the capability to alter and accelerate the evolutionary transformation of the physical environment and thereby induce other men to subconsciously alter their ecological patterning. In support of these ideas, Loveless describes two research projects; one by architects Scott Murff and Terry Surjan titled "Evolutionary Dwellings," and the other, "Smoke and Mirrors," by Philip M. Jones, Ralph Lemon and Katherine Milton. These projects were funded by the Institute for Studies in the Arts at Arizona State University, where Loveless was the founding Director.

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

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

< Digital Putty, Tactile Navigation >
by Stefan Kueppers
Will McLean
Andrew Whiting

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Stefan Kueppers is an architect and researcher in the VRCentre at the Bartlett Postgraduate School, University College London working on collaborative virtual environments. He studies spatial behavior patterns in shared physical and virtual environments. His interests lie in the generative aspects of hybrid intelligent information environments, their application in group interaction and augmented VR technology. He is considering the role of knowledge management systems of spatial use patterns and their impact on designing real and virtual environments. He has worked on a wide range of building projects and has also been managing IT-systems for design support in practise and academia.

Digital Putty, Tactile Navigation

Authors: Stefan Kueppers (UCL)
Will McLean (UCL/ U.Westminster)
Andrew Whiting (Pringle Brandon Architects)

Abstract

Digital Putty is a model for a conversational interface to encourage learning and dialogue between users and their environments through experimentation, play and exchange. The aim is to create a new design tools that are linked to specific sets of virtual environments. These devices are designed to create a more stimulating dialogue between abstract exploration within virtual worlds and possible ranges of actions in the real world generating a broader frame for navigational experimentation.

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

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

< Identity, Poetry, Memory, Nature >
by Vibeke Sorensen

Vibeke Sorensen,
Artist and Professor
Division of Animation and Digital Arts
School of Cinema-Television
University of Southern California

September 23, 2000
Email: <vibeke@usc.edu>
URL: <http://visualmusic.org/text/MMdoc.htm>

Abstract

The author discusses her recent work in digital art in relation to her background and identity, focusing on multi-disciplinarity and multiculturalism. She reviews her thoughts on the poetic and transformative qualities of digital media, and discusses liquid architecture, visual music, and her recent collaborative multi-modal works, Lemma 1 and Lemma 2 of the Global Visual Music Project. She also reviews her interactive architectural installations, Morocco Memory II and Sanctuary, which explore relationships between personal and cultural memories, and incorporate smell and touch in interacting with the works, and in creating new forms of dynamic, physical-digital narrative.

... [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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OPPORTUNITIES

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No new Opportunities this issue.

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ANNOUNCEMENTS

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< Announcing: Complex Systems and Art; ...and Sports... >

Title: Complex Systems in Life and Art (a one-day program)

Date: Friday, June 8, 2001

Location: Santa Fe Art Institute, Santa Fe, NM

The ways that art describes/manifests the world around us and our internal worlds are interwoven with the new insights from the study of complex systems. Understanding art as a language, the historical development of art, and the creative process itself are all key areas in which art and complex systems have a common ground. Artists have also become engaged with the rich dynamic pattern forming and generative models characteristic of many studies in complex systems. In this one-day program, we will introduce the basic concepts of complex systems that are being developed today, consider their relevance to everyday life, and explore the artistic concepts and expressions that are being brought to light by these exciting developments. For further information and registration (subsidized by SFAI to be \$20 for students, \$80 for artists/faculty, \$200 for corporate) see: <http://necsi.org/education/sfai.html>.

Title: Complex Systems and Sports (a two day conference)

Date: Friday and Saturday, September 14-15, 2001

Location: Ultramar Express, Barcelona, Spain

The complex nature of sports can be readily recognized. Nevertheless, the theory, practice and research methods commonly applied to sports are based upon classical conceptual frameworks. The recent developments in complex systems concepts and methods that are being applied to diverse sciences offer a possibility of studying sports from a different perspective. This perspective can capture more closely the nature of sports. This meeting, with contributions from internationally recognized researchers, will serve as a forum for the exchange of ideas between professionals interested in Physical Activity and Sport Sciences for the development of a new theoretical, practical and research paradigm. For further information, see <http://www.inefc.es/barcelona/complex.htm>.

< Living in Mixed Realities >

cast01

Email: cast01@netzspannung.org

URL: <http://netzspannung.org/cast01>

We invite you to participate in the cast01 conference on intersections of artistic, cultural, technological and scientific issues of:

LIVING IN MIXED REALITIES

cast01 Conference on Communication of Art, Science and Technology
September 21-22, 2001 / GMD - Schloss Birlinghoven, Sankt Augustin /
Bonn, Germany

cast01 invites submissions of innovative research, media art practise and theory. We are looking for ground breaking media art and inspiring research projects on topics like: Semantic Web, Mixed Reality, Advanced Interfaces and Future Media Spaces that symbolise the influence of information technology on patterns of life and work in a networked society.

Proposed contributions (english or german) may be in the form of research papers or artistic presentations as well as blueprints and posters of developing concepts. Researchers, artists, theorists, practitioners and entrepreneurs are encouraged to submit interdisciplinary projects and critical reflections on the merging of the virtual and the real.

Topics:

- * Agents and Narrative Intelligence
- * Artistic Productions / Mixed Reality Architecture
- * Awareness, Memory Space and Knowledge Discovery
- * Cultural Archives
- * Distributed Systems and Parallel Architectures for the Web
- * Hypermedia Formats (XML, VRML, MPEG-4, MPEG-7)
- * Interactive TV
- * Mixed Reality Environments
- * Performative Interfaces
- * Tracking, Tracing, Vision Systems

DEADLINE FOR SUBMISSIONS: May 31, 2001

Notification of acceptance: June 30, 2001

Camera-ready papers: July 15, 2001

Early registration deadline: July 31, 2001 (reduced price)

PROCEEDINGS: Accepted papers and blueprints will be published in the Conference proceedings. A special issue of netzspannung.org journal of Art, Design and Innovation Research will be published with cast01 conference best papers.

BEST PAPER AWARD: The best paper, artistic presentation, blueprint / poster and student presentation will be honored with the cast01 award.

cast01 is organised by netzspannung.org and by the GMD - German National Research Center for Information Technology. It is supported by the German Federal Ministry for Education and Research (bmb+f) and by the European Commission. It is hosted by MARS Exploratory Media Lab: <<http://imk.gmd.de/mars>>.

< Sonic Circuits IX >

Sonic Circuits IX International Festival of Electronic Music

URL: <www.SonicCircuits.com>

Connect with the circuit:

Composers:

- * Be on a CD of tape-works, broadcast around the world;
- * Have your score realized by new performers;
- * Have your video art seen across the US and abroad;

Performers:

- * Be on a roster and receive invitations to perform live;

Presenters:

- * Produce your own festival eventÑour DIY kit will facilitate your programming.

Just send in your electronic musical work (if you plugged something in to make it, it qualifies Ñ style no object). Selected works will be promoted to venues and radio stations for one year. Over 230 composers and artists have been programmed since 1993.

Sonic Circuits, now in its ninth year, is a festival with a difference; it comprises a caravan of curated works which travels the world to form the basis for a multitude of events throughout the season. Any musical works or acts which involve electronic technology (e.g., works for electro-acoustic tape, live performance with electronics, video art, new media art, sound art...) may be submitted for program consideration. The 20-30 selected works are offered to more than 70 venues across the globe and, in addition, the CD of tape works is sent to numerous radio stations.

Entries are curated in four categories: Tape: Works intended for tape (CDR) alone are produced on a run of 1,000 CDs. These are used for playback at live events, for promotion to radio stations, and are available worldwide on the innova label; Video: Works for video (VHS-NTSC) with a strong sound component are compiled and sent to each venue for projection during live events; Score: Works for instrument and tape that can be realized from a score. Samples are sent out on demo tapes so venues with local performers interested in learning the piece can request performance materials; Live Acts: Works performed by their creators. Samples and contact info are sent out so venues can invite you to perform.

Detailed information, all program notes and bios are available from <www.SonicCircuits.com>.

If you have any kind of performing space, Sonic Circuits is designed to facilitate your programming the latest in electronic art. Simply request the no-obligation DIY kit and we will send you the materials for a program framework which you are welcome to supplement with locally-produced material. Schools, theaters, lofts, galleries, bars, construction sites, and courtyards have all been home to presentations. Minimum requirements: PA system, playback equipment (video projector and lighting are desirable). Pre-recorded material will be sent to you in October and you can then check out the work samples on the web: mix it up with local/student work or live performers and you have a show. The Sonic Circuits season begins in November and continues throughout the year. Schedule your event at your convenience.

Submissions

Please submit one work for:

- * Audio (CDR, DAT) or video tape (NTSC format only);
- * Work for live performer with electronics; or
- * A sample of your own live performance.

Entries will be reviewed by a panel of artists, technically knowledgeable and familiar with a range of new-media issues and musical styles.

Eligibility

Open to all artists worldwide. American Composers Forum membership is not required at the time of application but you are welcome to join, and selected artists are expected to become members.

Selection Criteria

- * Artistic quality of the work. Sonic Circuits seeks to encourage experimental and innovative uses of the particular medium;
- * Technical quality of the work. Skillful use of technology will be favored;
- * Appropriateness of duration and format. Programming considerations often favor works less than 15 minutes duration, but longer works will be considered.
- * Preference will be given to works that have not yet had wide exposure. Inclusion on the Sonic Circuits roster does not guarantee every work will be performed.

Postmark Deadline

- * July 1, 2001

< Call for materials for the Frank J Malina Archives >

Jocelyne Rotily, Curator
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Thanks to a grant from the French Ministry of Culture, a web site dedicated to the work of Frank Malina, the founding editor of Leonardo, has been opened. Details follow.

We are interested in locating any archival materials, correspondence and other texts which are relevant to this archive.

We are also interested in any documentation and correspondence relevant to the first decade of Leonardo from 1965 to 1975.

If you have access to any such archival materials, we would be interested in hearing from in order to obtain copies that can be incorporated into the Frank J Malina Archives or can be made available on line in the Frank J Malina web site.

A Web Site Dedicated to Frank Joseph Malina's Achievements in the Arts and Sciences is Presented On-Line:

URL: <<http://www.olats.org/pionniers/malina/malina.shtml>>

OLATS/LEONARDO (with the financial support of the Ministry of French Culture) is pleased to announce the creation of a web site dedicated Frank Malina: Kinetic artist, research engineer and scientist, and founding editor of Leonardo.

This web site has been designed to bring to the fore the many facets of Frank J. Malina's personality, and show the innovative quality of his accomplishments both in the astronautics and the development of kinetic arts. It provides a great variety of material (some of them have never been published) of scientific and artistic nature. Among them are:

- An illustrated biography referring to the most important episodes of Malina's life: his childhood in Czechoslovakia; his departure for the United States where, after entering GALCIT, he gained an international fame with the development of WAC Corporal, the first operational American high altitude rocket. Other information can be found about his career at the Unesco (Paris), the troubles he endured during the MacCarthy's years, and his many activities in the art world as a kinetic artist and as the founding editor of Leonardo.

- A virtual gallery dedicated to Frank Malina's artwork: with a selection of 50 works, the exhibition is an overview of the artist's contribution to op' art, and kinetic art. Comments by Frank Malina himself give a deeper insight into the artist's process of creation.

- Bibliographical data including: works by and on Frank Malina.

- An unpublished monograph on Frank J. Malina by Frank Popper: Frank Malina, Artist and Scientist : Works from 1936 to 1963

Frank Popper's monograph on Frank Joseph MALINA is now published in OLATS. In this monograph, Frank J. Malina is defined as a highly original artist who operated some radical innovations in the domain of kinetic art.

- A conversation of Frank J. Malina with the artists Gorin, Xavier De La Salle, and Cesar Domela. Significant matters are discussed such as: art and the expression of spirituality, contemporary architecture and its evolution towards "the biological development of structures," representational art versus abstract art, etc.

- A whole section untitled "Testimonies and Memories" which is a body of texts written by personalities who were part of Frank Malina's life; it includes: A Homage to Frank Malina by his son Roger F. Malina as well as a "portrait" of Frank Malina -artist and scientist - by the art historian Pauline Koffler.

- And there is more to discover at the following address:
<<http://www.olats.org/pionniers/malina/malina.shtml>>.

< OLATS News >

Pioneers & Pathbreakers: notice about John & James Whitney
by Philippe Langlois
<<http://www.olats.org/pionniers/pp/whitney/whitney.shtml>>

Between special effects and VJ, the electronic culture is now
diffusing everywhere. Time has come for this notice about the Whitney
brothers, who renewed the visual language, the relationship between
sound and images and created amazing technical devices to serve their
art.

Pioneers & Pathbreakers: notice about Oskar Fischinger
by Philippe Langlois
<<http://www.olats.org/pionniers/pp/fischinger/fischinger.shtml>>

In 2000, we celebrated the hundred anniversary of the birth of Oskar
Fischinger. This artist, still relatively unknown by mainstream
audience, is one of the key master of visual music, a true pioneer in
the field of animation techniques.

New on Virtual Africa
<<http://www.olats.org/africa/nouveautes.shtml>>

Within the "Spirit and Power of Water" Project:

- * "Portraits of the Himba " by Karin Retief
- * Iba Ndiaye, an artist of Senegalese origin, who is presenting today a
series of paintings untitled "Paysages du Sahel."
- * Elisabeth Piotelat, French engineer et member of the SETI (Search
for Extra Terrestrial Intelligence), " Le Reflet des toiles a la
surface du point de l'eau"
- * Jonathan Zilberg, an American anthropologist, "Shona Sculpture and
Shona Culture: The Water Spirit"
- * Bob Gluck, American composer, pianist and educator; music piece
"Jonah Under the Sea" (1997)
- * Cynthia Rubin, American electronic artist, interactive piece
"Jonah's Memories"
- * "I Have a Drum", an interactive installation imagined by Philippe
Monvaillier.
- * The "Natural Order of Things" by Colette Gaiter

In the "Arts and Sciences" Section: Jean Pierre Rossie's presentation
of his recent book: "Toys, Culture and Society. An Anthropological
Approach with Reference to North Africa and Sahara."

4 - Lawsuit against Leonardo still pending
<<http://mitpress.mit.edu/e-journals/Leonardo/isast/lawsuit.html>>

The lawsuit by Transasia against the non profit arts group Leonardo
has not yet been resolved and will not come to trial until late April
2001. The matter continues to consume large amounts of our energy and
resources.

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| ACKNOWLEDGMENTS |
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| LEA |
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