

The Newsletter of the International Society for the Arts, Sciences and Technology and of l'Observatoire Leonardo des Arts et Technosciences

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TWO NEW BOOKS AVAILABLE FROM THE LEONARDO BOOK SERIES AND MIT PRESS

Rethinking Curating: Art after New Media, by Beryl Graham and Sarah Cook; Foreword by Steve Dietz

As curator Steve Dietz has observed, new media art is like contemporary art—but different. New media art involves interactivity, networks and computation and is often about process rather than objects. New media artworks, difficult to classify according to the traditional art museum categories determined by medium, geography and chronology, present the curator with novel challenges involving interpretation, exhibition and dissemination. This book views these challenges as opportunities to rethink curatorial practice. It helps curators of new media art develop a set of flexible tools for working in this fast-moving field and offers useful lessons from curators and artists for those working in such other areas of art as distributive and participatory systems.

Rethinking Curating explores the characteristics distinctive to new media art, including its immateriality and its questioning of time and space, and relates them to such contemporary art forms as video art, conceptual art, socially engaged art and performance art. The authors, both of whom have extensive experience as curators, offer numerous examples of artworks and exhibitions to illustrate how the roles of curators and audiences can be redefined in light of new media art's characteristics. They discuss modes of curating, from the familiar default mode of the museum, through parallels with publishing, broadcasting, festivals and labs, to more recent hybrid ways of working on-line and off, including collaboration and social networking. *Rethinking Curating* offers curators a route through the hype around platforms and autonomous zones by following the lead of current artists' practice.

Green Light: Toward an Art of Evolution, by George Gessert

Humans have bred plants and animals with an eye to aesthetics for centuries: flowers are selected for colorful blossoms or luxuriant foliage; racehorses are bred for the elegance of their frames. Hybridized plants were first exhibited as fine art in 1936, when the Museum of Modern Art in New York showed Edward Steichen's hybrid delphiniums. Since then, bio art has become a genre; artists work with a variety of living things, including plants, animals, bacteria, slime molds and fungi. Many commentators have addressed the social and political concerns raised by making art out of living material. In *Green Light*, however, George Gessert examines the role that aesthetic perception has played in bio art and other interventions in evolution.

Gessert looks at a variety of life forms that humans have helped shape, focusing on plants—the most widely domesticated form of life and the one that has been crucial to his own work as an artist. We learn about Onagadori chickens, bred to have tail feathers twenty or more feet long; pleasure gardens of the Aztecs, cultivated for intoxicating fragrance; Darwin's relationship to the arts; the rise and fall of eugenics; the aesthetic standards promoted by national plant societies; a daffodil that looks like a rose; and praise for weeds and wildflowers. Gessert surveys recent bio art and its accompanying philosophical problems, the "slow art" of plant breeding, and how to create new life that takes into account what we know about ecology, aesthetics and ourselves.

Both of these titles, and more, are available from the Leonardo Book Series (MIT Press): <www.leonardo.info/isast/leobooks.html>.

Leonardo Associate Members receive 20% off all titles in the Leonardo Book Series. For information about how to redeem this discount, visit the Leonardo members page: <<http://leonardo.info/members.html>>.

LEONARDO EDUCATION AND ART FORUM REPORT FROM CAA 2010

The Leonardo Education and Art Forum (LEAF) is a working branch of Leonardo/ISAST. LEAF provides a forum for collaboration and exchange with other scholarly communities, including the College Art Association of America (CAA), of which Leonardo is an affiliate society. Despite many flight cancellations and delays due to snowstorms, members of LEAF had a strong presence at this year's Annual CAA Conference, which was held at the Hyatt Regency in Chicago. Over four thousand artists, art historians, curators, educators and students gathered 10-13 February 2010. Some CAA events were held onsite at the Hyatt; others took place at the Illinois State Museum and at Columbia College Chicago.

The overriding question at the CAA conference dealt with the role of artists in society. LEAF members represented a range of perspectives, from arts focused on pressing environmental issues to educational concerns that were also shared by groups such as the New Media Caucus. LEAF members amplified on the ethical and activist dimensions of their practices during the course of the conference. Many participated in discourses surrounding the practicalities, difficulties and successes of developing new media courses and discussed new media curriculum development.

One of the more controversial panels was "New Media/New Terrain: Pioneering a Ph.D. in Creative Research," chaired by Jessica Walker. Along with panelist Victoria Vesna, other active LEAF members who have completed a body of Ph.D. research agreed that the Ph.D. provides artists the opportunity to undertake transdisciplinary research with rigor and also entails self-realization. Elsewhere at the conference, Tiffany Holmes (who just received her Ph.D.) was a strong advocate for an artistic practice that confronts urgent social issues and looks beyond the art world, and Andrea Polli addressed the rapidly changing environments of the polar regions.

Paul Hertz chaired LEAF's official panel, "Migratory Structures: Scientific Imagery and Contemporary Art Practice," focused on mappings from one domain to another, inter-media, social interfaces and art/science collaborations. The panelists (Marlena Novak, Jay Alan Yim, Jean-Pierre Hebert, Diane Gromala and Jack Ox) and discussant (Hannah Higgins), all highly accomplished, articulate artists, shared concerns about patterns, form, structure and process.

At LEAF's Business Meeting, a variety of issues were discussed, including approaches to distance education, changing teaching models in universities, curriculum development, the advantages of blogs, ideas for future conferences and open source concerns. Immediately following the Business Meeting, Nina Czegledy and Victoria Vesna (co-chairs of LEAF) were succeeded by Ellen K. Levy as chair and Patricia Olynyk and Joe Lewis as chair-elects. Leonardo thanks Czegledy and Vesna for their innovative work and commitment to fostering the goals of Leonardo.

The book and trade fair, generally an indication of trends in the field, included works by many Leonardo-published authors.

Next year's CAA conference will take place in New York City in February. Since it will be CAA's centennial, special events are in process, including LEAF's panel, "New Media, Art-Science, and Mainstream Contemporary Art: Toward a Hybrid Discourse?" This will be chaired by Edward Shanken, newly appointed LEAF International Liaison.

Find out more about LEAF and how to participate: <www.leonardo.info/isast/LEAF.html>.

ZER01 SYMPOSIUM: GLOBAL WARNING—ARTISTS, SCIENTISTS AND ENVIRONMENTAL ACTIVISM

This two-day symposium will examine the interconnect- edness of ideas and actions and the current relationships between art-making, science and ecology. A group of dis- tinguished artists, scientists and policy-makers will present and examine case studies of collaborative environmental art projects. Symposium participants will be invited to help advance this crossdisciplinary enterprise through their active involvement in the dialogue.

The Global Warning symposium is organized by ZERO1: The Art and Technology Network; the City of San Jose Pub- lic Art Program; and CADRE Laboratory for New Media at San Jose State University in collaboration with Leonardo/ ISAST, with additional support from the Montalvo Arts Center. It will be held 16-17 September 2010, in conjunction with the 3rd OISJ Biennial in San Jose, CA.

2010 OISJ Biennial Overview

The OISJ Biennial is a multidisciplinary, international contemporary art festival that focuses on the intersection between art, technology and digital culture. The 3rd OISJ Biennial will take place 16-19 September 2010, in venues throughout downtown San Jose, CA.

Build Your Own World

The theme of the 3rd OISJ Biennial, “Build Your Own World,” is predicated on the notion that, as artists, designers, engineers, architects, corporations and citizens, we have the tools to (re)build the world—in both large and small ways. It is about how powerful ideas and innovative individuals from around the world can make a difference and come together to build a unique, citywide platform for creative solutions and public engagement. It is about the inspiration needed to build a world we want to live in and are able to live with.

Symposium Day 1

Thursday, 16 September 2010

Leonardo/ISAST will host the first full day of the sympo- sium. Illuminating Leonardo/ISAST’s mission—to confront the critical challenges of the 21st century by creating opportunities for the powerful exchange of ideas among practitioners of art, science and technology—Global Warning will encourage cross-disciplinary dialogue, fostering conver- sations among scientists, artists and policy-makers grappling with some of the key environmental issues of our time.

The morning sessions, highlighting environmental policy, will provide a context for the afternoon’s focus on artistic and scientific environmental practice. The day will start with a high-profile keynote speaker followed by a moderated, thematically focused panel/audience discussion. Afternoon sessions will provide an overview of the field of activist environmental art, place scientists and artists in conversation with one another, and encourage open dialogue with the audience.

Symposium Day 2

Friday, 17 September 2010

The City of San Jose Public Art Program and the CADRE Laboratory for New Media will host the second day of the symposium. This day will focus on the role public art and artists can play in environmental activism, informed by urban planning, sustainable design issues and public policy. The morning session will feature presentations by three teams selected to develop designs for the *Climate Clock*, a landmark public art project that incorporates Silicon Valley's measurement, data management and communications technologies to help people understand climate change while encouraging them to continue reducing their carbon footprint. The *Climate Clock* will be realized as a site-specific iconic installation to be integrated into the expansion of the San Jose Diridon Station, designated as the California High-Speed Rail Hub. An overview of the Climate Clock Initiative will be presented and complemented by artist-team presentations of their design strategies prior to the beginning of their residencies in Fall 2010.

Afternoon sessions will investigate how issues of public policy, urban planning, sustainable design and civic cultural/economic development strategies can serve as a platform for public art and how public art can stimulate community dialogue about these issues of critical importance.

Leonardo, The International Society for the Arts, Sciences and Technology

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Leonardo Book Series

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Benefits of Membership

Artists, scientists, engineers, researchers and others interested in the contemporary arts and sciences are invited to join Leonardo/ISAST. Benefits include reduced rates for Leonardo/ISAST publications, eligibility to participate in Leonardo working groups and special invitations to Leonardo-sponsored events.

For further details visit:

<leonardo.info/members.html>
E-mail: <kq@leonardo.info>

Affiliate memberships also available for non-profit organizations, educational institutions and corporations working at the intersection of art, science and technology.

MISSION STATEMENT

The critical challenges of the 21st century require mobilization and cross-fertilization among the domains of art, science and technology. Leonardo/ISAST fosters collaborative explorations both nationally and internationally by facilitating interdisciplinary projects and documenting and disseminating information about interdisciplinary practice.

PUBLICATIONS

Print Journals

The *Leonardo* journals are scholarly peer-reviewed journals of record. *Leonardo*, published bimonthly, is the official journal of Leonardo/ISAST. *Executive Editor*: Roger F. Malina. *Leonardo Music Journal* with CD is published annually. *Editor-in-Chief*: Nicolas Collins.

World Wide Web

The Leonardo On-Line web site (www.leonardo.info) publishes organizational information, the Leonardo Electronic Directory and more. *Managing Editor*: Patricia Bentson.

Electronic Journal

Leonardo Electronic Almanac (leoalmanac.org) is an electronic journal dedicated to providing a forum for those who are interested in the realm where art, science and technology converge. *Editor-in-Chief*: Lanfranco Aceti. *Co-Editor*: Paul Brown.

Leonardo Reviews

The Leonardo Reviews Project, through a panel of reviewers, publishes reviews of relevant books, journals, electronic publications and events. Reviews are published on the Web (leonardo.info/ldr.html), and selected reviews are published in *Leonardo Electronic Almanac* and in *Leonardo*. *Editor-in-Chief*: Michael Punt.

Books

The Leonardo Book Series (leonardo.info/isast/leobooks.html), published by the MIT Press, highlights topics related to art, science and developing technologies. *Editor-in-Chief*: Sean Cubitt.

LABS Databases

Databases of master's and Ph.D. theses. English LABS: <leonardolabs.pomona.edu>; *Coordinator*: Sheila Pinkel. Spanish LABS: <www.uoc.edu/artnodes/leonardolabs>; *Coordinator*: Pau Alsina. French LABS: <francolabs.univ-paris1.fr>; *Coordinator*: Annick Bureaud.

AWARDS

Frank J. Malina Leonardo Award for Lifetime Achievement recognizes eminent artists who through a lifetime of work have achieved a synthesis of contemporary art, science and technology. Winners include Gyorgy Kepes, Nicolas Schöffer, Max Bill, Takis and Abraham Palatnik.

Leonardo Award for Excellence recognizes excellence in articles published in Leonardo publications. Winners include Rudolf Arnheim, Otto Piene, Charles Ames, Frieda Stahl, Donna Cox, Janet Saad-Cook, George Gessert, Alvin Curran, Karen O'Rourke, Eduardo Kac, Hubert Duprat with Christian Besson, José Carlos Casado with Harkaitz Cano, Bill Seaman, Arthur Elsenaar with Remko Scha, and Steve Mann.

Leonardo New Horizons Award for Innovation is given to individuals or groups for innovation in new media. Winners include Critical Art Ensemble, Gregory Barsamian, Graham Harwood, Evelyn Edelson-Rosenberg, Jean-Marc Philippe, Jaroslav Belik, Peter Callas, Patrick Boyd, Christian Schiess, Kitsou Dubois, Wayan Sadra, and Ewen Chardronnet.

Makepeace Tsao Leonardo Award recognizes organizations or groups that have increased public awareness of art forms involving science and technology, particularly through exhibitions. The first award was given to La Cité des Arts et Nouvelles Technologies de Montréal.

Leonardo Global Crossings Award recognizes excellent work by international artists, professionals and scholars in the globally emerging art-science-technology field. The first Leonardo Global Crossings Prize (2005) was awarded to the brother-sister team of Abdel Ghany Kenawy and Amal Kenawy (Cairo, Egypt).

Leonardo-EMS (Electroacoustic Music Studies) Award for Excellence is awarded for the best contribution to the EMS symposium by a young researcher, as decided by a joint jury. Awards have been given to criticalartware (Jon Cates, Ben Syverson and Jon Satrom) for their presentation at the 2006 symposium, and Michael Bullock for his presentation at the 2008 EMS symposium.

Leonardo Art Science Student Contest Award is a juried award for student work selected from projects received through an open submission process. The first Leonardo Art Science Student Contest awards (2008) were given to Hiroki Nishino, Michiko Tsuda, Jaewook Shin, Byeong Sam Jeon, Margarita Benitez and Markus Vogl.

COLLABORATIONS WITH OTHER ORGANIZATIONS

Leonardo/ISAST frequently collaborates with other organizations on topics of current interest by collaborating on conferences or workshops and by publishing special sections in *Leonardo* or co-sponsoring events. Current collaborators include:

- ACM Multimedia
- ACM SIGGRAPH
- Ars Astronautica
- Artnodes (Spain)
- Association Leonardo (France)
- College Art Association (USA)
- Creativity and Cognition Studios, University of Technology Sydney (Australia)
- Electronic Music Foundation (USA)
- Fondation Langlois Research Documentation Center (Canada)
- MIT Press (USA)
- Pomona College (USA)
- School of the Art Institute of Chicago (USA)
- The University of Plymouth (UK)
- Sabanci University (Turkey)

For more information, please visit <leonardo.info/collablist.html>.

LEONARDO PROJECT WORKING GROUPS

Leonardo hosts working groups on projects with a topical focus:

Cultural Roots of Globalization (FCM) Editorial Committee
Mark Beam, Annick Bureau, Steve Dietz, Marina Grzinic, Julien Knebusch, Roger Malina, Yukiko Shikata.

Leonardo Education and Art Forum

Ellen K. Levy, *chair*; Patricia Olynyk, Joseph Lewis, *co-chairs*. See <leonardo.info/isast/lef.html> for more information.

Leonardo Space Arts Working Group

Annick Bureau, Richard Clar, Roger Malina, Jean-Luc Soret, Arthur Woods.

Lovely Weather: On the Cultural Context of Climate Change

Editorial Committee: Ramon Guardans, Annick Bureau, John Cunningham, Andrea Polli, Janine Randerson, Jacques Mandelbrojt, Drew Hemment.

Scientists' Working Group

Tami Spector, *chair*; Piero Scaruffi, Roger Malina, Christian Simm, John Hearst.

Artists and Scientists in Times of War Working Group

Michele Emmer, Sheila Pinkel, Ana Peraica, Randall Packer, Nisar Keshvani, Roger Malina.

AFFILIATE MEMBERS

Leonardo/ISAST is pleased to work with interested organizations and corporations through the Affiliate Membership Program. Visit <leonardo.info/isast/org-membership.html> for more information.

Affiliate Members School of the Art Institute of Chicago; University of Plymouth, U.K.; UCLA Art|Sci Center; CalArts Herb Alpert School of Music; UTS Creativity and Cognition Studios; Université Paris Sorbonne OMF-MINT; LABORAL Centro de Arte y Creación Industrial; UC Santa Cruz Digital Arts and New Media Program; Banff New Media Institute; UC Santa Barbara Media Arts and Technology Program; University of Minho; University of Caldas; Scottsdale Center for the Performing Arts; University of Denver School of Art and Art History; SymbioticA; University of Illinois eDREAM Institute; University of Calabria Evolutionary Systems Group; ZERO1; Universiteit Leiden; University of Florida Digital Worlds Institute; Srishti Labs.

LEONARDO/ISAST BOARDS AND COMMITTEES

Leonardo/ISAST Governing Board of Directors

Greg Harper, *chair, president, treasurer*; Meredith Tromble, *secretary*; Roger Malina, *chair emeritus*; Jeffrey Babcock; Jim Crutchfield; Nina Czegledy; Melinda Klayman; Gordon Knox; Tami Spector; Marcia Tanner; Darlene Tong; Stephen Wilson

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Patricia Bentson, Pamela Grant-Ryan.

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Sean Cubitt, *Editor in Chief*; Annick Bureau; Laura U. Marks; Anna Munster; Michael Punt; Sundar Sarukkai; Joel Slayton; Eugene Thacker.

Classified Advertisements

GET THE WORD OUT

Announce a job opportunity, new project, publication or upcoming event to Leonardo's targeted community.

Option 1: classified ad in print journal

Present a short, text-only message to *Leonardo* and *Leonardo Music Journal* subscribers. *Leonardo* is published bi-monthly and *LMJ* is published annually.

Option 2: classified ad in email newsletter and on web

If you want to get the word out far and fast, you can present your message to the Leonardo community in the Leonardo Network Newsletter. Your ad will also be posted on the Leonardo On-Line website.

Option 3: display or full-page ad in print journal

If your ad includes graphics, you can place a display ad or a full-page ad in *Leonardo* or *Leonardo Music Journal*.

For rates, schedule deadlines and payment options, visit: <leonardo.info/isast/placeads.html> or email the Leonardo Editorial Office: <ads@leonardo.info>.

Leonardo/ISAST members will receive a 20% discount!

THE DIATROPE INSTITUTE has partnered with Amazon.com to create an online bookstore specializing in art, science and technology titles. Our stock includes both new and used items. We will also search for and special order hard-to-find books in the field. Please visit us at <www.diatropebooks.com>. For more information e-mail us at <info@diatropebooks.com>.

ASTRONYMOUS: for recovering astronomers seeking to re-enter society: <www.twine.com/twine/12mkkxp5k-3lm/astronymous-leonardo-art-and-astrophysics-working-group>. This twine is for professional astronomers who have dual careers as both scientists and artists, or for astronomers who have collaborated with artists on the creation of artworks. Professional astronomers wishing to join the twine should e-mail Jayanne English: <Jayanne_English@umanitoba.ca>.

IMAGINING MEDIA@ZKM. An exhibition on the occasion of the 20th anniversary of the ZKM at the ZKM|Media Museum, 10 October 2009–31 December 2010. The future is the declared objective of the work produced at the ZKM|Center for Art and Media Karlsruhe. On the occasion of its jubilee, now 20 years after its founding in 1989, the institution casts back to its past with the opening of an exhibition that brings the history of the ZKM to life; the best of media art works produced by international artists at the ZKM will be presented. Curated by Peter Weibel and Bernhard Serexhe.

THE THURSDAY CLUB. An open forum discussion group for anyone interested in the theories and practices of cross-disciplinarity, interactivity, technologies and philosophies of the state-of-the-art in today's (and tomorrow's) cultural landscape(s). Originally set up in October 2005 by GDS, the Club has grown to include 300 members: artists, technologists, scientists—in fact, a growing diversity of people from different communities worldwide who are connected via a mailing list and online forum. Organized and supported by the Goldsmiths Digital Studios (GDS) and the Goldsmiths Graduate School, Goldsmiths, University of London, U.K. <www.thethursdayclub.net/>.

INTERACTIVE ART RESEARCH, Gerfried Stocker, Christa Sommerer, Laurent Mignonneau (Eds.), 2009. Springer Verlag Vienna/New York, ISBN: 978-3-211-99015-5. English, with DVD, <www.springer.com/springerwiennewyork/art/book/978-3-211-99015-5>. This monograph represents a comprehensive overview of Sommerer and Mignonneau's art and research. In addition to providing detailed project descriptions of each interactive artwork, it includes essays and articles by highly recognized media scholars and theoreticians such as Peter Weibel, Christiane Paul, Mathias Michalka, Itsuo Sakane, Erkki Huhtamo, Christine Schoepf, Hannes Leopoldeder, Ingeborg Reichle, John L. Casti, Machiko Kusahara, Tomoe Moriyama, Florence de Mèredieu, Oliver Grau and Roy Ascott.

CHUA'S CIRCUIT WEBSITE. The Evolutionary Systems Group (ESG) presents CHUA'S CIRCUIT <<http://160.97.10.253/chuaweb/>>, collecting Chua's different Attractors, videos, music, sound and animations. The website shows new forms of digital art and has as starting point six papers with the title "The Gallery of Chua's Attractors," published in six consecutive issues, since January 2007, in the *International Journal of Bifurcation and Chaos*. The six papers, together with a CD-ROM containing music from Chaos, have become a book with the same title. An experimentation with high school students on chaos is the main focus of this site.

SYMMETRY: TWO NEW BOOKS. *Visual Symmetry* by Magdolna and Istvan Hargittai (World Scientific, 2009) is a pictorial presentation in full color, including over 500 photographs from all over the world with easy yet accurate and systematic explanations of the simplest to the most complex occurrences of symmetry in the world around us. *Symmetry through the Eyes of a Chemist*, Third Edition, by Magdolna and Istvan Hargittai (Springer, 2009) is a systematic journey through chemistry from the point of view of symmetry. An independent reviewer exclaimed about the first edition: "The most delightful book on symmetry ever written!"

DIRECTORY OF UNIVERSITY PROGRAMS IN THE ART/SCIENCE/TECHNOLOGY FIELDS. Leonardo/OLATS, co-sponsor of YASMIN, is pleased to bring the following resource to your attention: Pier Luigi Capucci, co-moderator of the YASMIN list, has started a resource of academic courses on arts/sciences/technologies, including a directory of existing directories. In Europe it will be of particular interest to students interested in the ERASMUS program for student mobility. The resource can be found at: <<http://www.noemalab.org/sections/projects/edu/>>. If you are running a program and wish to be included, please send your information and link to: <staff (at) noemalab.org>.

PAVEL FLORENSKY, BEYOND VISION: Essays on the Perception of Art, N. Mislser, ed. (Reaktion Books, London, 2002) is a collection of essays on art by the Orthodox priest, mathematician and scientist Pavel Florensky (1882–1937). Although Florensky is known widely for his religious writings—on the church service, on icons, on liturgy—his conception of art history, of artistic devices and of visual culture in general is less familiar. Edited by Nicoletta Mislser and translated (for the first time) from the Russian by Wendy Salmond, Pavel Florensky's *Beyond Vision* contains Florensky's major statements on realism, Aegean Culture and perspective. <<http://www.reaktionbooks.co.uk/>>

MASTER OF RESEARCH IN COMPUTER MUSIC. The computer is becoming increasingly ubiquitous in all aspects of music. The new MRes in Computer Music at the University of Plymouth (UK) provides an exciting opportunity to pursue a research project of your choice while enhancing your career with a post-graduate academic qualification. Projects range from the development of music technology to musical practice using computers. The training conveys skills necessary to progress to more advanced research towards a Ph.D. The course is delivered in the context of the Interdisciplinary Centre for Computer Music Research (ICCMR). For more information, please contact Eduardo Miranda <eduardo.miranda@plymouth.ac.uk>.

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artistic assessment. FREE email from author:
<dinavonzweck@earthlink.net>.

THE TOPOLOGY OF DESIRE —Artificial Life's Search for Sexuality. Free email article, request from author: <info@writerightnyc.com>.

DIGITAL PERFORMANCE: A HISTORY OF NEW MEDIA IN THEATER, DANCE, PERFORMANCE ART AND INSTALLATION, by Steve Dixon (Leonardo Books/MIT

Press, 2007), is now available. Award Winner, Association of American Publishers, Inc. (Professional/Scholarly Publishing Awards for Excellence); Lewis Mumford Award for Outstanding Scholarship (Media Ecology Association). "A Herculean undertaking... Dixon's groundbreaking work will occupy a central position in the evolving canon of digital performance literature" [Theatre Journal]; "Remarkable... an absolutely invaluable resource which is unlikely to be surpassed or even challenged" [The Art Book]; "It's hard to imagine a bolder or more in-depth book" [Leonardo Reviews]. For more information, or to order this book, visit: <<http://leonardo.info/isast/leobooks/books/dixon.html>>.

LIGHT-MUSIC, SYNESTHESIA, "COLOR HEARING":

annotated bibliography (Russia, 1742-2002). The Prometheus Research Institute (Kazan, Russia) has recently published a unique bibliography of nearly all Russian publications on synesthesia, "color hearing" and related experimental arts such as light-music, abstract musical films, inter-media compositions, etc. (compiled by scientific editor Bulat Galejev). The bibliography covers the last 260 years and includes nearly 2500 titles of books, journal articles and conference theses. As these works are little known in Western countries, Prometheus Institute suggests a project of making an English version of the bibliography (printed and online) with abstracts in English for each item. The project can be realized given sufficient financial support. We will be very grateful for any grants or donations from interested organizations. Publications by the Prometheus Institute are currently available online at: <<http://synesthesia.prometheus.kai.ru>>.

DAVID ROSENBOOM'S FUTURE TRAVEL RELEASED.

Long out of print in its original 1981 LP version, Future Travel has now been released again, re-mastered for digital media, by New World Records (80668-2) <www.newworldrecords.org/>. A new version of And Out Come the Night Ears, first introduced in 1978, is also included. One of the first albums composed almost entirely with a digital synthesizer, Future Travel features the Touché, a pioneering digital keyboard instrument from Buchla and Associates. Rosenboom also performs on piano, violin, percussion and the Buchla 300 Series Electric Music Box, along with spoken texts.

ROB HARLE'S LATEST ARTWORK. Rob is an established sculptor and artist and an active Reviews Panel member for Leonardo. He not long ago added a new section to his web site: RECENT WORK. This displays his most up-to-date digital artwork with prices and purchasing details. Rob's work is only available directly from him or through the one gallery that shows his work, Nimbin Artist's Gallery, Nimbin, Australia. Each work is an original, one-off giclée framed print and, as with his academic research, is concerned with the technoMetamorphosis of humanity, and more lately with the relationship of consciousness to an "all-integrating field of matter." Please visit his website at <www.robharle.com>.

EXEMPLARS OF THE NEW TROBAR CLUS, adventures in diminished reference, lost classics of modernism, *écriture actuelle*, hard-core composition, ephemeral memos filed by the Research Division of the Bureau of Resistance, and a series of sacrifices in which the victims are words. All at Eclipse Archive: <<http://english.utah.edu/eclipse/>>.

THE CONCEPTUAL INFORMATION ARTS (CIA) PROGRAM AT SAN FRANCISCO STATE UNIVERSITY'S ART DEPARTMENT

stresses experimental art at the juncture of science, technology and culture, offering both BA and MFA degrees. Contact Steve Wilson or Paula Levine. Website: <<http://userwww.sfsu.edu/~infoarts/>>. Tel: (415) 338-2291.

DVA <www.virtualart.at>. A pioneer in the field, the Database of Virtual Art has been documenting the rapidly evolving field of digital installation art since 1999. Our research-oriented, complex overview of immersive, interactive, telematic and genetic art has been developed in cooperation with renowned media artists, researchers and institutions. The database is based on open-source technologies and allows individuals to post material themselves. As one of the richest resources online, the Database offers a freshly implemented scientific thesaurus. *Advisory Board:* Roy Ascott, Beryl Graham, Erkki Huhtamo, Jorge La Ferla, Gunalan Nadarajan, Christiane Paul, Martin Roth, and Steve Wilson.

REWIND | ARTISTS' VIDEO IN THE 1970s & 1980s

A major research project to collect and preserve the most important British video art of the 1970s and 1980s. This period saw an explosion of creativity in video art as artists gained access to video equipment and the UK was a pioneering center of vibrant, though disparate, independent film and video activity. Sadly, much of the work was not properly preserved or archived, and as a result, little of it has been exhibited or seen in any context over the intervening decades. Rewind now makes this canon available again with online interviews with the major players: visit <rewind.ac.uk>.

LISTEN TO YOUR DATA: <musicalgorithms.ewu.edu>.

For questions or commissions, contact composer Jonathan Middleton <jmiddleton@ewu.edu>. Recent examples of his work are featured on the commercial recordings *Dreaming Among Thermal Pools and Concentric Spirals* on Soak; *The Marriage of Cello and Bassoon*, sold through CD Baby <www.cdbaby.com>; and *Redwoods Symphony, mvt. 1: Melancholia*. He has also recorded with the Kiev Philharmonic on ERM Media's *Masterworks of the New Era*, vol. 11 (to be released).



elements of imagination

상상력의 요소들



SIGGRAPH ASIA 2010 S E O U L

The 3rd ACM SIGGRAPH Conference and Exhibition on Computer Graphics and Interactive Techniques in Asia
Conference 15-18 December 2010 Exhibition 16-18 December 2010

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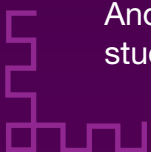


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