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< Leonardo Electronic Almanac - Another Step Forward >
Craig Harris

Leonardo/ISAST and MIT Press are pleased to present Leonardo
Electronic Almanac (LEA), the next stage in the evolution of
Leonardo/ISAST's electronic network publishing program. Like its
predecessor Leonardo Electronic News, LEA is dedicated to
providing current perspectives in the art, science and technology domains.

Similarly, like the hardcopy Leonardo Almanac: International
Resources in Art, Science, and Technology, LEA offers a variety of
viewpoints, covering activities at media arts facilities and other
organizations, as well as work at the individual artist's studio. LEA presents
insights into contemporary international activities through columns which
feature artists' statements about their own work, profiles of media in
arts facilities, theoretical and technical perspectives, and reviews
of major events, exhibitions and publications. The point of departure
from Leonardo Electronic News and the Leonardo Almanac is the design
to incorporate more detailed perspectives about current work than
was possible in the newsletter format, and to provide more immediate
information about activities than is possible in a hardcopy
publication.

It is also the goal of LEA to provide a forum for people to
present their work in progress, in order to solicit input from peers and to
facilitate development.

The appearance of many electronic newsletters in a variety of
fields is indication that a growing number of people are turning to
network communication as a main source of information about current
activities. Networking technology and the social/economic
mechanism for human interaction on the networks have evolved to a stage
where it is now possible to create a subscription-based journal
distributed on the internet, and Leonardo/ISAST is happy to be working with
MIT Press to provide their first electronic journal.

Leonardo Electronic Almanac is comprised of a combination of
juried articles and perspectives, solicited columns and articles, and
an edited news and announcements component. Juried components will be peer-
reviewed by an editorial advisory board, which will also serve
as a soliciting body. The following provides preliminary guidelines
for those wishing to submit material for publication in Leonardo
Electronic Almanac. More detailed guidelines will be available for our
readers via ftp, and upon request. All submissions should be sent to Craig
Harris at craig@well.sf.ca.us.

Guidelines for Submission of Material for Publication

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< Artist's Articles >

Artists are invited to present 500 - 1000 words about their own
art work. LEA is concerned with the human perspective which forms
the basis for the work, and the scientific/technological
orientation which functions as inspiration and manifestation. Each submission
should include a brief biography, using not more than 50 of the word
range.

This is a juried and solicited component.

< Theoretical and Technical Perspectives >
Artists, researchers, scientists, philosophers, technology
developers, educators and others working in related fields are invited to
submit details about their work in the form of formal articles of not
more than 2000 words. Articles should clearly demonstrate fundamental
principles and orientation, referring readers to places to find
out more information. Those who submit are encouraged to explore the
creative use of ascii-based graphic representations which demonstrate
aspects of their research. Each submission should include a brief
biography, using not more than 50 words of the 1000-word limit. This is a
juried and solicited component.

< Reviews and Perspectives of Events, Exhibitions, Publications
and Resources >

Reviews and Perspectives of no more than 1000 words will be
published to provide readers with detailed information about recent work
and resources. Those who submit material in this category should be
concerned with constructive critique and informative
representation of the event or resource. Basic listings of what was viewed or
presented will not be published, since it is the content and orientation
for the work which is of interest to readers. Examples of reviews in
this category are Roger Malina's perspective on Siggraph '93
presented in this issue of LEA; an insightful view of a new book,
performance, music recording or multimedia CD-ROM; a concise perspective on a
technological resource designed to service creative activity;
and an analysis of one's experience during a creative residency at a
media arts facility. Items in this category are juried and solicited.

< Organization Profiles >
Educational Institutions, Media Arts facilities, research
facilities, and other organizations involved in any aspect of development or
production are invited to present detailed profiles of their
activities in submissions not exceeding 1200 words. Profiles should clearly
indicate the nature and goals of the work taking place, the orientation
which forms the basis of the work, and the resources available at the
facility, in the case where resources are being made available. There is
no restriction regarding the kind of organization which can submit
material, with the work of an experimental performance troupe
regarded as being as relevant as the activities of a media arts
facility.

This is a juried and solicited component.

< News and Announcements >

News items and announcements about major events and activities
are invited, with a 500-word limitation. This is a non-juried

component of LEA, but may be edited to suit length and content requirements.

< Dialogue >

Readers are invited to pose pertinent questions relating to the
challenges which face artists, scientists, technology
developers, researchers, educators, students, audience and others striving
to explore the frontier of the human experience. Topics will be
presented in issues of LEA as they are received, and readers are invited
to submit responses not exceeding 500 words. This is a non-juried,
moderated component.

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< A Review of the 1993 SIGGRAPH Art Show "Machine Culture: The
  Virtual Frontier" >

Roger F. Malina

The annual trade show SIGGRAPH (Special Interest Group on
Graphics and Interactive Techniques of the Association for Computing
Machinery) was held from August 1-6 1993 in Anaheim, California,
USA. This annual trade show attracts over 35,000 visitors.
Among the events sponsored by SIGGRAPH was an art show curated by Simon
Penny (Carnegie Mellon University) and entitled "Machine
Culture : The Virtual Frontier". As stated by Penny, the goal of the exhibit
was to "offer a survey of the current state of interactive and virtual
art practice around the world". Companion exhibits titled "Tomorrow's
Realities" and " Designing Technology" shared the exhibit space and also
included work created by artists.

On my return from visiting SIGGRAPH, I visited two exhibits on
display at the San Francisco Museum of Modern Art. These were "John
Heartfield: Photomontages" a retrospective of the work of the
activist-artist (1891- 1968) and "General Idea: Fin de Siecle" a survey
marking the 25th anniversary of this artists' collective. The context
of these two traditional contemporary art shows provide some insights for
thinking of the work at SIGGRAPH.

It is my personal belief that contemporary art can be most
effective when it takes into account the new knowledge that contemporary
science brings to bear on our understanding of ourselves and
the world around us, and makes use of appropriate new tools for art
making - tools that enhance artistic expression given the media
saturated context of today. Contemporary art speaks to people of today, effective
contemporary art uses appropriate new developments in the
culture of today. In some sense contemporary art, at its best, could not
have been made in the past.

As far as I am concerned the exhibit of the installations of
the group General Idea was a disappointment. General Idea has been at the
forefront of exploration of the social context of contemporary
art. But in fact I found more compelling pieces at SIGGRAPH. One of the
central installations of the General Idea exhibit is titled "One day of
AZT and One year of AZT". This two part installation consists of four

large identical sculptures portraying ("coffin sized" according to
the exhibit catalogue) pills of AZT - one of the types of medication used in
combating AIDS. On the walls of the gallery are 1,825 1/2 m
sized sculptures of AZT pills. The two installations represent the
daily and annual doses of AZT consumed by AIDS patients. On the floor of
the installation is an assemblage of small soap sculptures; the
sculptures are for sale for $10 each with the proceeds going to support an
AIDS charity. In its emotional impact, on this critical world health
issue, the work bears no comparison with the power of, for instance, the
"AIDS Quilt" - the traveling exhibit of quilts, each made in the
memory of an AIDS victim. The "language" used by General Idea is no way
informed by the topic; this installation could have just as easily been
made before the age of AIDS as in the age of AIDS. Museums could display
almost identical installations around the world, with different titles
- pick one "A lifetime of LSD", "Modern dogmas", "A symphony in white and
red", "Pills, pills, pills". The work is not illuminated by an
understanding of the science surrounding AIDS, and by using a conventional art
installation format- the work does not make use of any of the
new technologies available to artists today to communicate their
aesthetic vision.

The work of John Heartfield on the other hand is a revelation.
Heartfield has sometimes been called the "inventor" of photomontage and his
work is almost emblematic of work of an engaged politically
active artist. The exhibit features examples of his work created
during and between the two World Wars, work that was disseminated as
posters, book and magazine covers and illustrations. Cut up photographs,
from a variety of sources, are assembled into satirical and startling
combinations with politically charged meaning. Born in 1881,
Heartfield adapted a technology of his own age and used it in the context
of the emerging mass media. His work is an art of his own times, that
still succeeds as art objects today. According to the catalogue the
Berlin Dadaists, of which Heartield was one, "preferred to call
themselves "mechanics"- and to create an iconography using mass-produced
material in order to fashion their own "reality"".

This quote is the perfect lead in to the artwork included in the
SIGGRAPH 93 art show. In reviewing the work at SIGGRAPH, I can
but seek for the kind of appropriate marriage of technology and
content that is exemplified by the work of Heartfield in his age.

One work that is indicative of an important new direction in my
opinion is the work of the team headed by Joseph Bates entitled "Edge of
Intention". The work is presented as an artwork, but it it is
also a prototype of a computer game, and an artificial intelligence
research project. The work appears as a real-time animated, simulated
world displayed on a computer monitor. The world contains three
"creatures" that "interact with each other and with a fourth user-controlled
creature. Each creature is an autonomous entity that seems to
perceive its environment, act in response to those perceptions, tries to
achieve its desires, reacts emotionally to events that occur and form simple
relationships with other creatures". The viewer, by controlling
one of the creatures becomes a participant in the artist created world.
According to the creators of the work "Our artistic concern is whether
the technical capabilities of the "creatures" clearly convey these subjective
internal states, and whether this then creates appropriate emotional and
intellectual responses in the human participants". For my taste
the current visual presentation of the work is disappointing (the
creatures and the world are minimal cartoonlike designs that have in
themselves little visual interest), and the interactive situation not
fully involving.

This early version can only hint at the eventual work that will
be created, but the possibilities for a rich involving work, with
new explorations of social issues are already apparent.

Lynn Herhsman's interactive installation "Room of One's Own" is
a simple but well realised piece. It is a computer based
installation where the viewer initiates operation by looking inside the work. The
viewer's eye movements trigger the video and computer action displayed
inside the work. The work also responds to the viewer's presence via
audio sensors placed beneath a mat upon which the viewer stands. The
piece hides completely the technology employed and for me is a
succesful integration of an artistic concept with appropriate technology.

This year the SIGGRAPH show had a number of works from artists
outside the USA. It is encouraging to see SIGGRAPH reach out
beyond the USA and display interactive work from Europe, Australia and
other countries. A distinctive piece was the work "Interactive Plant
Growing" by Christa Sommerer and Laurent Mignoneau from Germany. The
installation shows a video screen display of algorithms which
simulate plant growth morphology. Each virtual plant species has at
least 6 different variations, with size , color and morphology all being
influenced by viewer control. In the installation, the viewer
makes changes in the parameters controlling the image of plant growth
by touching or by proximity to physical plants in pots in the
installation.

When I saw this work previously, I was concerned that the visual
material was primarily a work of scientific visualisation
(visual material in fact which could also be seen in scientific conferences on
articial life).

However on second viewing, it seemed to me that the artists have
transformed the material in the way it is presented. It clearly
is presented as an art work. The simple interactivity is
appropriate and effective. Conceptually, there is a direct commentary on the
effects of human intervention on the natural environment.

Other work in the exhibit were examples of many of the main
trends in modernist and post-modernist art - but all made use of computer
mediated interaction with the viewer. A companion exhibit of new
interactive computer technology, "Tomorrow's Realities",
included an interactive installation by artist Hazen Reed titled "
Portraits of People Living with AIDS" - this work is an interactive documentary
where each viewer can record and insert their own videotaped commentary
into the work - this evolving documentary combined with artwork explores
in an evolving and involving way the impact of AIDS on real people .
Also in the "Tomorrows Realities" exhibit (it was not clear, and this
was a positive thing, where the art show ended and the rest of
SIGGRAPH began) was an on line networking project called "Matrix: Women

Networking" organised by ArtWire where viewers could
participate in a number of on line artists projects. These included works of
interactive literature, computer graphics, games using encription. Lisa
Cooley of the Literary Network, for instance, organised a poetry "slam"
where viewers commented on, reacted to and evaluated two poems
written by poets in different parts of the network.

Although all the work displayed in "Machine Culture" involved
interaction between the viewer and the artist created work, in
many cases the three dimensional presentation "as sculpture" was

artistically interesting in itself (although having this large number of
works in one location, caused some visual confusion between the works). In
many cases when the work was "waiting" for the viewer, the displayed
static or moving images were carefully designed in themselves and
could have been presented as artworks without interactivity in a museum of
traditional contemporary arts. These aspects of the work -
aesthetic considerations of primary concern to artist-creators but of
secondary concern to scientist or engineer-creators - are one way that
the artist's hand was evident at SIGGRAPH.

The artists included in the SIGGRAPH 93 art show were Coactive
Aesthetics, Sheldon Brown, Agata Bolska, Luc Courchesne, Kenneth
Rinaldo and Mark Grossman, Linda Dement, Louis-Philippe Demers
and Bill Vorn, Ken Goldberg and Richard Wallace, Monika Fleichmann,
Christian Bohn and Wolfgang Strauss, Gregory Garvey, Ian Haig,
Agnes Hegedus, Lynn Hershman, Perry Hoberman, Haruo Ishii, Hilary
Kapan, Alain Mongeau and Eric Mattson and Suzie Dumont, Christian
Moller, Myron Krueger, Carl Loeffler, Nancy Patterson, Public Domain
Inc., Ed

Cunnius Elnor Kinsella and Susan Kirchman and Jeff Raymond and
Alan Stacell, Christa Sommerer and Laurent Mignonneau, Martin
Spanjaard, Naoko Tosa, Fred Truck, Victoria Vesna, Ake Wagenaar
and Nasahiro Miwa.

A comprehensive catalogue of the exhibit is available as "Visual
Proceedings" which also includes a catalogue of the SIGGRAPH
1993 Electronic Theater, the Designing Technology exhibit and the
Tomorrow's Realities exhibit. It will be available Nov 1 from
Leonardo.

For further information send email to mma@garnet.berkeley.edu

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Annie Lewis

< The Centre for Advanced Inquiry in the Interactive Arts >

Roy Ascott, Director
Newport School of Art & Design, Gwent College of Higher Education
Caerleon, Gwent NP6 1XJ, Wales
Tel/Fax: +44 (0)633 432174
Email: 100140.2500@compuserve.com

Gwent College in Wales UK announces the creation of its Centre
for Advanced Inquiry in the Interactive Arts (CAIIA) under the
direction of Roy Ascott. The mission of the centre is to contribute to the
advancement of those art and design practices to which
interactivity is central, and in which computer-mediated and advanced
telecommunications systems creatively and profitably augment the
human use of such practices.

* CAIIA will explore the potential of new technologies
and multimedia systems, employing intercultural and transdisciplinary
strategies for artistic, commercial, and educational development, at regional
and global levels.

* CAIIA will seek to make existing interactive systems
more user-friendly, and to develop completely new forms of personal
interface and public access to such systems.

* CAIIA will act as both a physical meeting place and an
electronic network node for collaborative study and practice in the field
of interactive arts at an advanced level. It will be involved in
sponsoring research, developing innovative design strategies, initiating
arts projects, and stimulating new critical and theoretical studies
through symposia, teleconferences, on-line publications and databases.

The work of CAIIA will take place both within the purpose-built
amenities at Gwent and in the worldwide data space of computer
networks. The physical resource will include a Datagarden (with
its associated electronics laboratory), with access also to the
extensive range of technological and professional facilities of the
Newport School of Art. Planning is under way for the creation of the Dynamic

Information System for the Interactive Arts (DISIA) which will
provide a constantly updated on-line database of everything relevant to
the field, with input/output in video, graphics, sound and text modes.

M.A. Interactive Arts (University of Wales): The course is
scheduled to begin in September 1994. The full-time MA will run for 48 weeks
within an academic year of four terms. The part-time course
will run for 68 weeks over two years. The MA Interactive Arts will be
available also to students who are located at a distance from the Centre,
whether in remote parts of the UK or in other countries, by means of a
combination of e-mail, video conferencing and file transfer
systems.

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< The National Institute of Art and Disabilities (NIAD) >
551 23rd Street
Richmond, CA 94804 USA
Tel: 510-620-0290.

The Mission of NIAD is to provide the freedom to create for
adults with developmental disabilities and to create and add to the
fullness of life - both for people with disabilities and for the cultural life
of society.

NIAD achieves its mission through the provision of an innovative,
interdisciplinary visual art studio program; an emphasis on the
professional exhibition of NIAD artists' work; opportunities
for NIAD artists to earn income and recognition through the marketing and
reproduction of their work; professional training for those
interested in the field of art and disabilities; and dissemination of the
NIAD model nationally and internationally.

The art centers are based on a model originated by Florence
Ludins-Katz, M.A. (died 1990), artist-teacher and Elias Katz, Ph.D.,
psychologist, who started with certain premises about
creativity which derived from Florence's experiences and insights as an artist
and the basic tenets of humanistic psychology.

"Creative self expression in the arts is the outward
manifestation in an art form of what one feels internally. This
expression may find its outlet in painting, sculpture, music,
dance, poetry or many other forms. It may be inspired by what
one sees or experiences in the environment or a transformation
of it: or it may be a reaction to inner moods, feelings or
sensations. The essence of this definition is that creativity
lies within the individual and must be expressed for well-being and
growth."

The National Institute of Art and Disabilities (NIAD) has
established several art centers for disabled adults in the United States
and Canada.

The centers are full-time non-profit, independent day programs
designed to meet the universal needs for creative self-
expression in the arts. The model for the center includes a large open studio
space where the disabled artists create with encouragement and
support of specially trained master artist-teachers.

Of the 12 centers in California, about half concentrate on
visual arts, paint, sculpture, printmaking and crafts. The others include
visual arts, dance, music and theater. Almost 1000 adults with
developmental disabilities are served daily in these centers.
Close to 200 persons are employed in the operation of the centers, more
than half being professional artists.

Members of the advisory council include artists Roy De Forest and
Stephen de Stabler. Benefactors include the Chevron Companies,
Walter and Elise Haas Fund, Pacific Bell, the Lef Foundation,
and the William Randolph Hearst Foundation. NIAD has also received
government grants from the National Endowment for the Arts.

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Annie Lewis, Craig Harris

< Manifestation for the Unstable Media V: The Body in Ruin >
October 1 - 10, 1993

V2 Organization
Mutlestraat 32

5211 PT's-Hertogenbosch, Netherlands
Tel: +31-73-137958
Fax: +31-73-122238

The focus of the festival each year is art in relation to the
technological society.

The way we perceive and interpret our body is very much related
to our perception of the world around us. We know by now that this
perception is changing with the speed of the cultural evolution
which in our technological age means with the speed of light. We
again have a strong interest in our body and how it relates to the outside
world.

For these purposes the term "body" is meant to encompass the
physical aspects of body as well as the constellation of body through
which sensory experiences are constructed.

Technological extensions of body, the car, telephone, television,
microscope and medical prostheses means that we can model the
body more intensely now according to our ideals. We can strip our
bodies of typical characteristics such as gender and race. In addition
new gene technologies make it possible to alter genetics. Nano-
technology is in the process of being developed to hopefully become the perfect
technology for reproduction. As technology penetrates our
bodies we are more and more becoming cyborgs.

So if one talks about the disappearing body it is meant to mean
that the typical characteristics of what we call the identity of the
'body' are disappearing. 'Body' in this case could be replaced by words
like 'object' or 'nature' which are undergoing the same process as
the body.

This festival examines the 'body in ruin' from an
interdisciplinary perspective, linking key developments in the (social) sciences
and mass culture to current developments in the arts. The body is
presented here not only as a biological but also a disputed social space,
a border to be crossed and recrossed by other bodies and technologies.

The festival will include an exhibition of artworks which
includes work by Paul Sermon, Monika Fleishmann and Wolfgang Strauss and Erik
Hobijn. There will also be a symposium curated by Dietmar Kamper
from the University of Berlin. In addition there will be
performances by STELARC and a demonstration by Erik Hobijn.

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< Fourth International Symposium on Electronic Art '93 –
  Minneapolis, USA >
November 3-7, 1993

FISEA 93, Minneapolis College of Art & Design
2501 Stevens Avenue South

Minneapolis, MN 55404 USA
Tel: (612) 874-3754
Fax: (612) 874-3732
Registration: Joan Klaiber

Email: joan_klaiber@macmail.mcad.edu
Program Director: Roman Verostko
Tel: (612) 825-2720

Momentum is building towards ISEA '93, with a strong list of
presenters and artists and a varied schedule of activities. Brenda Laurel
and Jan Hoet are featured speakers. Readers should contact symposium
organizers at the above address for details and a full list of presenters.

Highlights

Workshops

* Animatronics for the Artist
* Applied Cyberspace: Artists and Existing Network
Structures
* Computer-generated Imagery and Printmaking
* Creative Digital Photography
* Demonstration and Assessment
* Desktop Video: Digital Manipulation of Tape
* Digital Future For Art: Multi-Media and CD-ROMs
* Fundamentals & Background
* IRCAM Signal Processing Work Station
* Programming Interactive Image, Sound, and Quicktime
Stacks in Hyper- card
* Software Environments for Creating Interactive Sound
Art on Macintosh Computers
* Using Lisp to express musical ideas
* Using Multichannel Biosignal Input Devices for
Controlling Computer Graphics and MIDI Music Applications

Exhibitions
Reception and Grand Opening 5:00-7:30 (Nov 4), followed by
selected electronic events in the MCAD complex. Submissions received or
expected include use of electronics with traditional media and
new experimental forms. Technologies include: electrophotography,
digital color laser technology, expert systems, stereo lithography,
artificial life, VR, AI, multi media, sensors, robotics, networking, tele-
communications, and interaction.

MCAD Gallery
Selected works installed for one month: 2-D, 3-D, installations
and experimental electronic forms suitable for gallery presentation.

Equipment, security and other factors determine inclusion in
this one month show.

Interactive and Network Arts
Emerging experimental forms will be presented in alternative
spaces during the Symposium.

Slide Show
Viewing room with continuous showing of selected visual works.

Listening Chamber
Selected music / sound art will be presented during the
symposium.

Electronic Theater
Computer animation, video, film, and experimental form. Includes
selected sequences which serve as a meaningful experience
relative to a longer work.

Sound Performance Events
Features work that integrates electronics with the
sound/performance arts. This includes traditional music, dance and theater, as
well as new directions in non-traditional formats. Live performance
presentations include an evening at the Whitney Theater (Mpls Community
College, Nov 3) and a featured evening on Saturday as part of the opening
season for the new 1250 seat Tedd Mann Concert Hall at the
University of Minnesota. Short electronic events in alternative spaces in
the downtown area are planned for Fri & Sat 5:30-6:00 PM.

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< 13th Annual Symposium on Small Computers in the Arts -
  From Obscurity to Ubiquity: Personal Computing >
November 12-14, 1993

Small Computers in the Arts Network
Attn: Dick Moberg
P.O. Box 401
Ambler, PA 19002 USA
Tel: (215) 283-0860

Small Computers in the Arts (SCAN) presents its 13th Symposium
on Small Computers in the Arts at the Franklin Institute Science
Museum in Philadelphia, Pennsylvania. The central theme of the event
is the evolution of personal computing into more responsive systems for
artistic creativity. This year the event will offer workshops,
demonstrations and installations for the general visitor to the
Franklin Institute, as well as to the SCAN conference attendees.

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< Technological Directions in Music Education Conference -
  University of Texas at San Antonio >
December 2, 3, and 4, 1993

Dr. David Sebald, Division of Music, UTSA
dsebald@lonestar.utsa.edu
Tel/Voice mail: (210) 691-5327
Fax: (210) 691-4347

The Institute for Music Research, University of Texas at San
Antonio announces its fall, 1993 conference/workshop, "Technological
Directions in Music Education". The conference will focus on two
aspects of technology in music education:

1) technology's impact on the music curriculum

2) technology's potential for improved delivery of music
instruction.

The three day event will feature nationally known keynote
speakers, research presentations, discussion panels, and practical
demonstrations related to these topics. Industry representatives will present
sessions on multimedia production for the classroom, electronic music

products, and emerging instructional technologies.

There will be no concurrent sessions at this conference; all sessions will be available to all participants. Conference proceedings, research summaries, and Saturday morning's open summative discussion on technology's directions in music education will be published and distributed by the Institute for Music Research. This event provides an opportunity to help shape the future of music education.

The conference organizers hope to provide a forum for a wide variety of participant presentations ranging from experimental research studies to reports of new technologies and related curricula currently being applied in music instruction at colleges, public schools, and studios.

Normal registration fee is $100; however, presenters' registration fees will be discounted to $60.

Deadline for proposal acceptance: September 24, 1993
Acceptance notification will be mailed by or before October 1, 1993

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< CHI 94 Interactive Experience >
April 24-28, 1994

Michel Beaudouin-Lafon, Interactive Experience Co-Chair
Universit de Paris-Sud
c/o CSRI, Sandford
Fleming Bldg.
F-91405 ORSAY Cedex - FRANCE
Beaudouin-Lafon.chi@xerox.com

Garry Beirne, Interactive Experience Co-Chair
LRI - Bt 490
University of Toronto
10 King's College Road, Room 2002
Toronto, ON, M5S 1A4
CANADA
Beirne.chi@xerox.com

The annual CHI conference is the leading forum for exchange of ideas on all aspects of Human-Computer Interaction (HCI). The HCI community is made up of educators, researchers, developers, and designers with backgrounds in such diverse areas as computer science, behavioral and social science. CHI '94 invites attendees to explore and celebrate the interdependencies that exist among our different disciplines and points of view as they interact to improve the quality of Human-Computer Interaction.

Following the tradition of earlier CHI conferences, CHI '94 is planning an Interactive Experience. The Interactive Experience (IE) is a gallery of exhibits highlighting new interaction techniques and technologies as well as novel uses of existing technology. The IE enables attendees to personally experience works which are best understood through hands-on interaction. Contributions are being encouraged from diverse domains, including art, research, education and commerce. Systems should be operable by participants with little or no assistance.

The Interactive Experience Co-chairs are encouraging submissions of recent work for presentation at CHI '94. Contact the above

people to receive a CHI '94 Submission Guide and an Interactive
Experience Submission Guide.

Deadlines for Papers, Interactive Experience, Demonstrations,
Videos, Panels, Workshops and Organization Overviews: September 17, 1993

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< International Symposium on Electronic Art 1994 >

ISEA '94
University of Art and Design Helsinki
UIAH Centre for Advanced Studies
Hameentie 135 C
00560 Helsinki, Finland
Tel: +358-0-7563344
Fax: +358-0-7563537

The 5th International Symposium on Electronic Art will take
place in Helsinki, Finland from August 23 through August 8, 1994. ISEA
'94 will provide a forum for scholars, artists, critics, scientists and
educators, and will include an academic program; a symposium with papers,
panels, poster sessions and workshops; and a large-scale
artistic program with exhibitions, concerts, performances, network
projects, screenings and listenings. In addition to more general topics
related to the electronic arts, the organizers of ISEA '94 encourage
discussion on four themes:

Spacescapes - Configurations of Space and Landscape in the
Electronic Arts

High & Low - Cultural Histories of Technology

The Next Generation - Questions on the Future of Electronic Art
Electronic Arts in the University - The Pedagogical Challenges
of Electronic Arts in Universities

Other specific interests of ISEA '94 are to promote artistic
and scientific interaction between the West and the Post-Communist East, and
to lay particular stress on electronic sound and music in their
diverse forms.

ISEA '94 coincides with the Helsinki Festival, the capital's
major cultural festival. Both events culminate on the "Night of the Arts", a
carnival that fills the town with artistic action.

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< The SOLART Global Network 1995 >

Jurgen Claus
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(00.32+87) 74.37.91

The aim of The SOLART Global Network 1995 is to bring artists
working with outdoor solar artworks together in July and August
of 1995. During this period participating artists work in her/his
autonomy, sharing a common catalog and a common film and video
documentation of the event. Exhibitions are planned to show the
resulting art works and their documentation. The network

represents a networking of people who share the same vision of the Solar Age.

Technology is used at the most advanced level, but only to strengthen the underlying values of a critical and creative redefinition of art in the Biosphere. The Biosphere concept regards living matter in its entirety as the domain for the accumulation and transformation of the sun energy.

The SOLART Global Network project addresses how art and artists can share this concept of all living matter.

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< Art & Cyberculture >

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Fax: 61.2.887 1030

A selection of 13 papers delivered at the Third International Symposium on Electronic Art has been published in the August issue of Media Information Australia. The collection, entitled "Art & Cyberculture", brings together a range of critical essays and approaches to the discussion and analysis of emerging forms of new electronic media. Following one thread of the many questions raised at the Symposium, this 140 page publication focuses on the ways artists and critics are responding to the globalization of culture that tends to come with the introduction of new electronic forms.

Papers include:
"Lust & Wanderlust", Nancy Paterson
"Interactivity Means Interpassivity", Mona Sarkis
"Virtual Bodybuilding", Simon Penny
"Cultural Maintenance & Change", Beverly Jones
"A Computer Controlled Marionette for Out of Body Theatre",
Jennifer Hall
"Will it take Sanctions Against Australia to Get Us Into the
Black?"
Marshall Bell

"The Techno/Cultural Interface", David Tafler & Peter d'Agostino
"Computer Graphics as a Cross-Cultural Experience", Rejane Spitz
"Under Threat From the West? Thai Art & Culture", Helen
Michaelsen
"The Rhythm & Structure of Multicultural Communication",
Patricia Search
"Suck on This, Planet of Noise", McKenzie Wark
"Quoting & Appropriation: Whose Work Is It?", Cynthia Beth Rubin
"Diagnosing the Computer User", Norie Neumark

Additional papers presented at TISEA and not included in this volume will be made available in a separate publication by November

93. For further information contact Ross Harley (r.harley@unsw.edu.au)
or Wim van der Plas (ISEA@MBR.FRG.eur.nl).

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