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     |   INTRODUCTION    |
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< This Issue >

Craig Harris

In LEA this month Bulat Galeyev presents his understanding of synaesthesia and its manifestations in art in his article "What Is Synaesthesia: Myths And Reality." Rudolf Arnheim discusses the impermanence of visual objects and experiences in an editorial entitled "The Coming and Going of Images." Patrick Lichty provides a preview into his upcoming LEA Gallery exhibition work, "Topologies of Narrative: Mappings, Metanarrative and New Media Art," and Michael Punt introduces this month's Leonardo Digital Reviews highlights.

In addition we have a preview of a new work being prepared for the LEA Gallery, to appear in LEA 7:7. Also upcoming in LEA 7:7 will be 2 articles that will supplement articles being published in Leonardo Music Journal later this year. These articles arrived too late to be included in the hard copy journal, and LEA is making them available on line and in the archive. This will be the first of two installments of additional articles for LMJ, the next installment to appear in LEA 7:12.

LEA and MIT Press are aware that there have been some difficulties with the subscription system. We apologize for any inconvenience people may be experiencing, and we are working to rectify the software issues that are causing the problems. Please bear with us through this transition, and thank you for your patience.

Behind the scenes we at LEA have been hard at work in designing a more facile interface to what has become an enormous and quickly growing archive. We will be launching the new interface enhancements next month, with LEA 7:7, and LEA subscribers will notice a significant improvement in the pathways into the work available at the site.

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     |   FEATURE ARTICLE   |
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< What is Synaesthesia: Myths and Reality >

Bulat M. Galeyev

Bulat M. Galeyev
Institute "Prometei"
K.Marx'a 10, KGTU
Kazan, Russia, 420111
Email: <galeyev@prometey.kcn.ru>

Abstract

The author presents his understanding of synaesthesia and its
manifestations in art, arguing and defending the opinion that it is
not the mind anomaly but a norm of human psychics (perception,
imagination, creativity). He considers it as a specific manifestation
of non-verbal thinking, realized by either involuntary or purposeful
comparison of the impressions of different modalities, on the basis of
structural or semantic and, most of all, emotional similarity. On his
opinion, synaesthesia is social, cultural, but not biological
phenomenon. It is exactly language and art that serve as the "testing
areas" where synaesthesia is formed and most actively cultivated. The
functions of synaesthesia in monosensory and bisensory (i.e.
synthetical) arts are discussed separately.

Introduction

Let's come to common understanding on terminology.

The interest has become noticebly higher to the "synaesthesia"
phenomenon in last years. Such "synaesthetic" boom was only in the end
of XIX century in Europe (France, United Kingdom, Russia), and then in
Germany and USA in 20s of XX century. Nowadays, experts on
synaesthesia discuss the problems not only at traditional conferences
and on pages of hardcopy journals, but also, due to progress of
information exchange means, create special WWW-sites and hold
teleconferences.

But if one compare the interpretation of "synaesthesia" term by
International Synaesthetical Association
<http://nevis.stir.ac.uk/~ldg/ISA>, French group SynaesthesiaMetafort
<http://www.metafort.com/>, Leonardo Journal
<http:/mitpress.mit.edu/e-journal/Leonardo/home.html> and by other
researchers (see, for example,
<http://130.212.8.138/msp/Instructors/rey/synesth.html>) one can
notice that even now these interpretations differ.

This complicates, naturally, mutual understanding and provokes
misunderstandings and conflicts. But the discussions are necessary
(that are these discussions which give birth if even not to truth,
then at least to formulation of problem worth solving). I don't
believe my opinion on problems being discussed is absolute true, but I
have been involved tightly in the researches of synaesthesia for 30-40
years and have published several monographs and dozens of articles on
the topic. And it seems to me that I have answers to some questions
being discussed in printed editions and on the WWW. But to my regret,
the most part of my publications are in Russian, language unaccessible
to Western readers. The language barriers have negative effect on my
work too. That's why I and my colleagues have been able to prepare and
publish in English only few short articles and reports, being, to all
appearances, translated roughly. And the content of my monographs was
presented in the West in yet more short reviews, not providing enough
full idea of my positions.

In view of this, I will try to join the discussion being carried on in
the West and to present, though again in short, the kind of author's
thesis of my previous publications on synaesthesia for possible

discussion of my arguments on the pages of the Leonardo Journal.

Subject of our investigation: synaesthesia as psychic phenomenon

It is well known to experts that the very term "synaesthesia", along with its temporary synonym "colour hearing", was brought into scientific usage about hundred years ago. But even encyclopedias and theses lacked and lack now uniformity in establishing limits of the term and, respectively, in its definition. The synaesthesia was interpreted, first of all, as

a) intersensorial links in psychics. But, besides this, the term "synaesthesia" is used to describe the result of the links manifestation in specific fields of art
b) poethical tropes and stylistic figures, relating to intersensorial transfers ;
c) colour and spatial images, provoked by music; and even
d) interactions between art forms (visual and auditory).

For example, they ascribe such expressions as "skyblue sound of flute" (by Russian poet K.Balmont) to literature synaesthesias , pictures by W.Kandinsky, J.Belmont, H.Valensi - to painting synaesthesias, pieces by K.Debussi, N.A.Rymski-Korsakov, O.Messian - to musical synaesthesias, even implying in such way existence of special "synaesthetic" genres (program music, musical painting) and what is more - of "synaesthetic" forms of art (light-music, musical abstract films). Most noticeable raise of interest to such interpretation of synaesthesia is observed today, when intensive experiments in synthesyzing modern audiovisual, computer aids are conducted. So, one can see that the situation is actually not very favourable for mutual understanding. In connection with this, one should recall Descartes who warned that to get convention about terms means solving half of problem! Taking into account the specificity of the situation a researcher should warn in each case what is his interpretation of a term used. And one should certainly suggest from the very beginning possible conditioning of all such interpretations of synaesthesia by basic, psychological phenomenon ("intersensorial links"). And the conditioning is actual as we'll see later. All the above stated is more or less evident - both in methodological and in logical aspect.

... [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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< Editorial: The Coming and Going of Images >
                              Rudolf Arnheim

By "images" I mean visual objects and experiences. Visual objects come in three or two spatial dimensions, such as sculptures or pictures. Visual experiences comprise the totality of what our sense of vision has to offer. Visual objects would not exist for us as direct experience unless our eyes perceived them.

By speaking of "coming and going" I am referring to the impermanence of objects and experiences. Visual objects, such as works of art, come in all sorts of materials, which are exposed to the damaging forces of nature and the neglect and destructiveness of people. The impermanence of experiences deals with the fragility of our memory, with forgetting and the twisting of meaning it entails.

The coming and going of happenings refers to performances, such as those of theater and dance. There we need to distin guish between performances detached from the audience, whose participation is limited to applause or hisses, and others where the leaders and the led together make the significant event happen, such as in the church liturgy or the rituals of native cults.

All the comings and goings of imagery call for certain stabilizing safeguards. They need to share a target content. It may be immobile like a sculptural monument or an action like a narrative or other event.

This is the theme of my present paper; the coming and going of imagery and the stability needed to counteract it. To illustrate this theoretical theme I will rely on an obvious example taken from the pictorial work of this journal's figurehead, Leonardo da Vinci. His "Last Supper" has been known as the most famous painting in the world, which makes it an example of permanence.

... [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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<   Gallery Preview: Topologies of Narrative Mappings, Metanarrative
    and New Media Art >
                              Patrick Lichty

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

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

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

Biography

Patrick Lichty is a conceptual media artist and cultural theorist. His

works include a variety of media, including printmaking, kinetics, video, generative music, online technologies, and neon. Collaborations include work with SITO.org and RTMark, and events include the New York Digital Salon, and Ars Electronica. As a scholar, he has been published widely in academic and cyberjournals such as CTHEORY, frAme, LEONARDO, and Sociological Spectrum. He speaks frequently at symposia and conferences concerning technology's impact on the emergent electronic media culture. His most recent work is a video contribution to the Recombinant History Apparatus' (S. Domike, M. Mateas, P. Vanouse,) interactive historical journey, Terminal Time.

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       |    LEONARDO DIGITAL REVIEWS     |
       |            1999.06             |
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Editor-in Chief: Michael Punt
Executive Editor: Roger Malina
Managing Editor: Kasey Rios Asberry

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Michael Punt

This month's batch of reviews highlights the broad diversity of the LDR project. The two contributors come from very different fields of artistic and academic endeavour and the materials also cross disciplinary boundaries. Fred Anderson is a critic and curator currently working on a research project at Karlstad, Gothenburg which examines the philosophical framework connected with the idea of a total work of art. His reviews of David Carrier's book: Garner and Tullis and the Art of Collaboration, however takes a very 'grounded' look at the traditional processes of image making and how these may change in response to new ideas. His other review this month, Vi - en dokumentation of kulturrodgiveri / We - a Documentation of Cultural Affairs, on the other hand is a book project which is the outcome of a piece of cultural analysis, and which finally manifests itself as a musical art work. Dutch Music journalist, Rene van Peer, presents a very full review of a sound project by Stephen P. McGreevy under the rubric of the Very Low Frequency Band. His report on the interface between sound art and the electric mains current includes a discussion of some of the outcomes of this project as well as a list of web sites where further information can be found. Van Peer's second piece is more culturally located as he thoughtfully situates Jon Rose's CD: The Fence, in a particular set of political debates. As ever we are grateful for the work and thoughts of the LDR panel whose range and expertise allows us to cover such a broad field of academic, scientific and artistic endeavour.

In this month's LDR:

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

Book Review: Vi - en dokumentation of
kulturrodgiveri / We - a Documentation of
Cultural Affairs (book and 3 CD-discs)
by Staffan Mossenmark and Joergen Svensson.

The National Swedish Radio, Stockholm 1997. 65 pp., illust.
Trade, $ 60.
ISBN: 91-630-5917-7.
Reviewed by Fred Andersson

Book Review: Garner Tullis and the Art of Collaboration
by David Carrier.
New York, NY, USA, 1998.
Reviewed by Fred Andersson

Disk Review: Electric Enigma: The VLF Recordings of Stephen P.
    McGreevy

Stephen P. McGreevy
Electric Enigma: The VLF Recordings of Stephen P. McGreevy
Irdial-Discs 62ird tcp2
The CONET Project: Numbers Stations
Irdial-Discs 59ird tcp1
R&D by Disinformation
Ash International Ash 2.9
R&D2 by Disinformation
Ash International Ash 9.2
Antiphony
Ash International Ash 3.4
Al-Jabr
Ash International Ash 4.3
Reviewed by Rene van Peer

CD Review: The Fence
Jon Rose
ReR Megacorp ReR JR5
Reviewed by Rene van Peer

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

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                   | OPPORTUNITIES |
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< Lectureship in Computer Music Composition, School of Music, Queen's
   University Belfast >

Lectureship in Computer Music Composition (Ref: 99/K113A) School of
Music, Queen's University Belfast

The Personnel Office
The Queen's University of Belfast
Northern Ireland
BT7 1NN
Tel: (01232) 273044
Fax: (01232) 324944
Email: <personnel@qub.ac.uk>
URL: <http://www.music.qub.ac.uk>

Informal enquiries may be made to:

Mr Christopher Corrigan
Tel: 028-9027-3088
Email <c.corrigan@qub.ac.uk>

or

Dr Ian Woodfield
Tel: 028-9027-3482
Email <i.woodfield@qub.ac.uk>

The School of Music is a dynamic and expanding unit with a very strong
record in research and teaching. The School wishes to make an
appointment to a full-time Lectureship in Electro-acoustic
composition/music technology. The successful applicant will join a
flourishing and innovative team of professional composers and support
staff and will be expected to deliver high-quality
research/composition, teaching and administration.

Applicants must have a primary honours degree or equivalent and have
completed a PhD in music or a science subject relevant to
electro-acoustic composition or music technology. They must also
provide evidence of research focus in electro-acoustic composition,
music technology or computer programming with musical applications
together with evidence of work already published or accepted for
publication which would enhance the School's research record, rated 5
in the last Research Assessment Exercise (RAE). The ability to teach
computer programming with musical applications, as demonstrated either
by experience of teaching the subject at tertiary level or by a
relevant research focus is also essential. Some teaching experience in
electro-acoustic composition or music technology at tertiary level,
experience of computer programming in C, C++, Lisp or Java, together
with experience of concert administration, general musicianship skills
and experience in maintaining electro-acoustic equipment in studios
and in setting up equipment for concerts, are desirable.

PLEASE NOTE that computer and telephone links with the School of Music
may be disconnected for a short period around 28 June 1999.

Closing date: 5.00 pm, Friday 30 July 1999.

The University is committed to Equal Opportunities and to selection on
merit. It therefore welcomes applications from all sections of
society.

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< Leonardo Book Series Continues >

Leonardo Book Series Continues With "The Digital Dialectic" and "Art
and Innovation"

Leonardo/ISAST Editorial Offices
425 Market St. 2nd Floor
San Francisco CA 94105
Tel: (415) 405-3335

Fax: (415) 405-7758
Email: <isast@sfsu.edu>

Two new books document the theory and practice behind the
interdisciplinary jam session that is new media.

Leonardo/ISAST and MIT Press announce the release of two exciting new
books in the Leonardo Book Series: "The Digital Dialectic: New Essays
on New Media," edited by Peter Lunenfeld, and "Art and Innovation: The
Xerox PARC Artist-in-Residence Program," edited by Craig Harris. Both
books deal with the multifaceted nature of new media through both
theoretical and hands-on approaches in search of the ways in which we
will communicate and create tomorrow.

"The Digital Dialectic: New Essays on New Media"

"The Digital Dialectic" is an interdisciplinary jam session about our
visual and intellectual cultures as the computer recodes technologies,
media, and art forms. Unlike purely academic texts on new media, the
book includes contributions by scholars, artists, and entrepreneurs,
who combine theoretical investigations with hands-on analysis of the
possibilities (and limitations) of new technology. The key concept is
the digital dialectic: a method to ground the insights of theory in
the constraints of practice. The essays move beyond journalistic
reportage and hype into serious but accessible discussion of new
technologies, new media, and new cultural forms.

"Art and Innovation: The Xerox PARC Artist-in-Residence Program" The
idea behind Xerox's interdisciplinary Palo Alto Research Center (PARC)
is simple: if you put creative people in a hothouse setting,
innovation will naturally emerge. PARC's Artist-in-Residence Program
(PAIR) brings artists who use new media to PARC and pairs them with
researchers who often use the same media, though in different
contexts. This is radically different from most corporate support of
the arts, where there is little intersection between the disciplines.
The result is both interesting and new scientific innovations.

"Art and Innovation" explores the unique process that grew from this
pairing of new media artists and scientists working at the frontier of
developing technologies. In addition to discussing specific works
created during several long-term residencies, the artists and
researchers reveal the similarities and differences in their
approaches and perspectives as they engage each other in a search for
new methods for communication and creativity.

For descriptions, prices, and order information, go to
<http://mitpress.mit.edu/e-journals/Leonardo/isast/leobooks.html>

Leonardo/ISAST serves the international art community by providing a
channel of communication for artists and others interested in the
arts, with an emphasis on artists who use science and developing
technologies in their work.

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< Summer Institute in Santa Barbara >

Digital Sound and Music Design: Summer Institute in Santa Barbara

CREATE
Department of Music
University of California
Santa Barbara CA
93106 USA

Tel: (805) 893-4586
Fax 893-7194
Email: <info@create.ucsb.edu>
URL: <www.create.ucsb.edu>

16-20 August 1999

Presented by the Center for Research in Electronic Art Technology
(CREATE) Department of Music, University of California, Santa Barbara

Digital sound is an integral component of music composition,
recording, motion pictures, broadcasting, CD production, Internet
audio, computer games, and multimedia. The Center for Research in
Electronic Art Technology (CREATE) of the Department of Music at the
University of California, Santa Barbara is offering an intensive
week-long summer course in the digital sound synthesis and processing.
This practical introductory course offers hands-on training in use of
MacOS programs for digital multitrack recording, mixing, synthesis,
and processing. It features new techniques and leading computer
programs, including those developed by the distinguished faculty.

Beginning with programs such as Peak and Pro Tools, students learn the
basics of digital audio multitrack recording and mixing. Building
rapidly on this foundation, the course presents new software synthesis
techniques based on the manipulation of micro-sound such as granular
and pulsar synthesis using programs such as Cloud Generator and
SuperCollider. The course continues with sound processing techniques
such as modulation, convolution, spatialisation, and pitch/time
manipulations, with programs such as Hyperprism and SoundHack.
Graphical synthesis with MetaSynth is presented. In the final part of
the course students learn the technique of compact disc mastering.

Students are encouraged to bring tapes and CDs of sounds that they can
use in mixing and processing. The CREATE studios are made available in
the evenings for hands-on practice with assistance. The studios
feature a full array of MacOS, Windows, and Unix computers,
synthesizers, processing, and multitrack recording equipment.
Participants sign up at the beginning of the workshop for individual
lab time, which is a minimum of 10 hours. At the end of the course,
students have a working knowlege of state-of-the-art digital audio
recording, mixing, synthesis, and sound processing techniques.
Participants can apply the knowledge gained in this course in home,
academic, and commercial music and sound production studios.

Intended audience: Musicians, sound engineers, multimedia specialists,
and sound designers, and others interested in this promising field of
digital sound.

Instructors: Curtis Roads and JoAnn Kuchera-Morin. JoAnn Kuchera-Morin
is Professor in the Department of Music and serves as the director of
CREATE. Curtis Roads is Visiting Professor. He is also Associate
Editor of Computer Music Journal (the MIT Press).

Text: The Computer Music Tutorial by Curtis Roads (1996, the MIT
Press). Available for purchase on first day of class.

When: Monday 16 August through Friday 20 August 1999

Where: Studio Varese, Room 2215, Music Building, Department of Music,
University of California, Santa Barbara.

Fee: US$ 795. Included in fee, luncheon on Monday 16 August, plus 10
hours studio time.

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< Mark Amerika's PHON:E:ME web project >

Mark Amerika's PHON:E:ME Web Project is Latest Commission for Walker
Art Center's Gallery 9

"It's DJ electronica meets Fireside Theater meets Marcel Duchamp."
--Mark Amerika

Novelist, Web publisher, and net artist Mark Amerika, Founding
Director of the Alt-X Online Publishing Network, has created
PHON:E:ME, a new Web project, commissioned by the Walker Art Center's
Gallery 9. PHON:E:ME asks viewer-participants to expand traditional
notions of authorship and narrative and invites them to "re:mix" their
own textual-auditory experience over the Web. The project launches
June 30 at <http://phoneme.walkerart.org.>

Amerika, using the m.o. "surf, sample, manipulate," remixes sounds and
texts to create an original composition that blurs the borders between
spoken, written, and sculpted artistic forms. Part oral narrative,
part experimental sound collage, and part written hypertext, PHON:E:ME
also addresses the new possibilities of both conceptual and
performance art in network culture.

The sound works associated with PHON:E:ME were developed with
Minneapolis-based sound artist Erik Belgum and composed with a
specially programmed speech synthesizer that uses the artist's own
voice. This tailor-made synthesizer was created by sampling the
artist's voice as he speaks all of the phonemes of the English
language as well as mimics other electronica sounds, such as drum kits
and bass lines. Additional sound and interface design were developed
by Anne Burdick, DJ Reset, Cam Merton, and Tom Bland.

Joe Tabbi, editor of Electronic Book Review, who contributes an essay
"Amerika, Ink" to the project, writes of Amerika's earlier, critically
acclaimed GRAMMATRON project: "What distinguishes Mark's project, its
claim to priority as a work of imagination, is that it stands as the
first substantial literary work created to exist on the Web."

According to Amerika, "With PHON:E:ME the emphasis is on
sound-writing, with hypermediated text . . . and very little attention
placed on imagery per se," adding "I've always thought of writing as
filtering, in the mediumistic sense. Writer as techno-shaman:
filtering the white noise exploding in his skull and digitally editing
it all into some on-the-fly re:mix."

Amerika is the author of two novels, The Kafka Chronicles and Sexual
Blood. The Philadelphia Inquirer has said: "the real counterculture is
not gone and Mark Amerika is proof of that . . . his work is not so
much a book as it is a Dadaist demonstration, once again honoring the
dictum that it's the artist's sacred duty to destroy what commerce has
made common." His GRAMMATRON project <http://www.grammatron.com> was
developed while he was a Creative Writing Fellow and Lecturer on
Network Publishing and Hypertext at Brown University. Released in June
1997, it is one of the most widely accessed art sites on the World
Wide Web. He is also the creator of Hypertextual Consciousness, a
breakthrough study in electronic writing and publishing. Amerika
frequently gives lectures, performances, and demonstrations on Web
publishing, hypertext fiction and theory, avant-pop literature, and
the future of narrative art in network culture.

PHON:E:ME was commissioned by the Walker Art Center's Gallery 9 with
additional support from the Australia Council for the Art's New Media

Fund, the Perth Institute of Contemporary Art, and the Jerome
Foundation.

The Walker Art Center is located one block off Highway I-94 at the
corner of Lyndale Avenue South and Vineland Place in Minneapolis. For
public information, call 612.375.7622; TDD: 375.7585. Gallery hours:
Tuesday, Wednesday, Friday, Saturday, 10 am-5 pm; Thursday, 10 am-8
pm; Sunday, 11 am-5 pm; closed Monday <http://www.walkerart.org>.

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< Scope1: Information vs. Meaning in Vienna >

Presenting The new SCOPE conference series

scope1: information vs. meaning a conference on information technology
and the future of knowledge
September 30-October 1, 1999, Hilton Hotel, Vienna, Austria

Program Commmittee:
Claudia Cavallar, Clark Dodsworth, Paul Haeberli, Mark Pesce, Manfred
Tscheligi
Tel: +43-1-402 7755-0
Fax: +43-1-402 8052
Email: <register@scope.at>
URL: <http://www.scope.at>

What will the relationship be between humans and information? How will
intelligent environments influence our use of data? Is there a clear
boundary between the artificial and the real? How will one enhance the
other? And finally, how will the latest developments in Information
Technology evolve to help us turn information into knowledge that is
truly useful and meaningful?

The SCOPE conference series will address these questions -and other
important IT issues- with top global scientists and technology
visionaries discussing their latest ideas and achievements; ones that
will transform the ways we communicate, work and learn in the future.

The first conference in this series, "scope1: information vs.
meaning", will take place September 30 - October 1, 1999, at the
Hilton Hotel in Vienna, Austria. Under the theme of Information
Technology and the Future of Knowledge, this remarkable gathering will
focus on critical changes in how we access and manage information.

Understanding those changes is one step toward mastering their
effects.

For more about the conference program and speakers, visit our website
at: <http://www.scope.at>.

If you would like to take part in this unique event, simply register
at the website at <http://www.scope.at/register> or call (43-1)
402-77-55-0.

This is a one-time public service announcement. However, you can
receive updates and special features on the conference by joining our
mailing list at: <http://www.scope.at>.

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< 1 year course in physical models of the ZKM >

Winter Semester 1999/2000 - Summer Semester 2000

ZKM Zentrum fur Kunst und Medientechnologie
Institut fur Musik und Akustik
keyword "Genesis"
Lorenzstr. 19
76135 Karlsruhe
Tel: 0721/ 8100 1600
Email: <caro@zkm.de>

Director: Ludger Brummer, collaboration: Yvonne Mohr

Deadline for requests of participation: July 30 1999

For the first time a course where musicians and visual artists use the same software to create sound and picture: music as well as the computer animations are generated with the software "Genesis" - based on Newton Laws with the common source of physical modelling.

The software was created in the institute ACROE-CLIPS in Grenoble by Claude Cadoz, Annie Luciani, and Jean-Loup Florens and given to the Center for Art and Media Techno-logy (ZKM) Karlsruhe, one of the few European collaboration partners of ACROE-CLIPS.

The participants will develop physical models to generate sounds and computer animations. The animations can later on be combined with scenes of "real" video created in the digital editing facilities of the ZKM. The video scenes can be produced at the ZKM with the aid of a motion controlled camera inside a Blue Box. The acoustical sphere will be elaborated by the use of compositional strategies to generate musical material out of the physically modelled sounds. The target will be the creation of a poly media video which is characterised by the use of visual and acoustic physical models.

The course will be taught using Silicon Graphics Workstations - O2 and Octanes. The SGI's will be used for the computer animations as well as for the composition and sound synthesis. While the composition will be entirely performed with Silicon Graphics Workstations, the video work will be finished in professional digital or analog video editing systems.

The course will be accompanied by lectures and lessons of artists and media scientists from the field of music, acoustic and visual communication, for example Claude Cadoz, creator of the Genesis underlying software Cordis Anima - Annie Luciani, creator of Cordis Anima and Genesis especially in the context of visual aspects - Silke Braemer, who researches and works in the field of the visualisation of movement - Johannes Goebel, the head of the Institute for Music and Acoustics, Pierre Dutilleux, expert in the field of signal processing at the Institute for Music and Acoustics - Peter Weibel, head of the ZKM - Jeffrey Shaw, head of the Institute for Visual Media - Robert Darrol, artist in the field of computer animation - Jean-Francois Guiton, video artist - Nik Haffner, dancer at the Frankfurt Ballet.

The lessons will be taught in short periods during the semester and in larger periods at the beginning and end of the semester holidays each with a specific topic covering compo-sition/sound design or animation/visual design. The course will take place during roughly one year. The time schedule for the lessons will consist of eight meetings:

Week: Sept 27. - Oct 3. 1999

November Weekend, 5. - 7. 1999

December Weekend, 4. - 5. 1999

January Weekend, 14. - 16. 2000

2 Weeks: Feb 21. - March 3. 2000

May Weekend, 5. - 7. 2000

June Weekend, 2. - 4. 2000

2 Weeks: July 24. - Aug 4. 2000.

Previous knowledge:

Expected are experiences in the field of sound design/composition or
in the field of visual design/animation/video design. The course will
be held in German.

The participants do not have to be students. For students it is aimed
that the course will be accepted as part of their professional
education at the specific institution.

The participation will be without charge. Accommodation and travel
will not be paid for by the ZKM. The ZKM can be supportive in the
effort to gain scholarships.

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< ISEA Gathering at Siggraph99 >

ISEA GATHERING at Siggraph 99

Thursday August 12, 1999 12-2pm
Room 511A
Los Angeles Convention Centre
Los Angeles, USA

We would like to invite all ISEA members, friends, and interested
parties planning to attend Siggraph99 (Los Angeles, August 8-13) to an
ISEA gathering during this event. The gathering, hosted by ISEA Board
members Cynthia Beth Rubin and Kathy Rae Huffman, will be an
opportunity to meet old friends, network, and discuss ISEA projects.
Members of Siggraph's International Committee will be present, as well
as several other "sister" organizations in the electronic arts.

Hope to see you there! For more information or to participate, please
contact one of the following:

Cynthia Beth Rubin
ISEA Board of Directors
Co-chair, Cultural Diversity Committee
Email: <cbrubin@brainiac.com>

Kathy Rae Huffman
ISEA Board of Directors
Email: <huffman@rpi.edu>

Katarina Soukup
International Relations, ISEA
Email: <katarina@isea.qc.ca>

More information on Siggraph99 itself can be found on the website:
<http://www.siggraph.org/s99>

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