



## Leonardo

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### Gateway

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# GATEWAY

*In GATEWAY we report on significant events, including conferences and expositions; news of interesting developments in technology and science as they relate to the arts; tutorial-level discussions of important technologies and science for the nonexpert. We welcome readers' suggestions for and contributions to future sections.*

## **SCHOENBERG/KANDINSKY SYMPOSIUM AND THE ACADEMY OF LIGHT**

In January 1993, the Netherlands Royal Conservatory and the Municipal Museum of the Hague held an international symposium devoted to the comparative analysis of the creative works of two artists who have become twentieth-century symbols—composer Arnold Schoenberg and painter Wassily Kandinsky. The “synthetic” ideas of the artists were emphasized in the event, which highlighted the interaction of music and painting. The symposium was timed to occur with the celebration of the opening of 25 new studios and workshops for students of the electronic arts department and the Conservatory Music Theatre. The celebration also marked the opening of the international Academy of Light—with presentations by those whose work today embodies the spirit of the painting and music-synthesis of Kandinsky and Schoenberg.

Speakers included the following: from Holland: Frans Evers, Konrad Boehmer, Laurens v.d. Heijden, Hans Janssen, Job Ijzerman; from Germany: Albrecht Dümmling, Klaus Kropfnder; from the United States: Reinhold Brinkmann, Kurt W. Forster; from Russia: Irina Vanechkina and Bulat Galejev.

In the Art Gallery and hall, where Kandinsky's pictures are exhibited, the Conservatory students performed Schoenberg's *Pierrot Lunaire*. In the

## **ANNOUNCING: LEONARDO ELECTRONIC ALMANAC**

Since 1988, *Leonardo* has been involved in electronic publishing. Beginning in September 1993, publication of our newest, monthly on-line newsletter, *Leonardo Electronic Almanac* (LEA) began. LEA is dedicated to providing up-to-date perspectives on art involving science and technology—through artists' statements about their own work, profiles of art facilities, theoretical and technical discussions and reviews of major events. LEA is distributed by the MIT Press through subscription on the Internet electronic network.

LEA Editor Craig Harris is a board member of the nonprofit organization Leonardo/ISAST. He is a composer, multimedia artist, researcher and educator. His current research involves the exploration of the creative process and the impact of new technologies on creative work environments.

## **Announcing . . .**

*Leonardo Electronic Almanac* is available free to *Leonardo* subscribers and for \$25.00/year to nonsubscribers. Send orders via e-mail to <journals-orders@mit.edu>. Please include full mailing address or account number, telephone and fax numbers, and e-mail address. Nonsubscribers should send VISA/MasterCard information as well.

Send editorial submissions to <craig@well.sf.ca.us>. Send news (50 words) of your professional activities for publication to <mma@garnet.berkeley.edu>.

## ***Schoenberg/Kandinsky Symposium . . .***

Conservatory's Great Hall, Schoenberg's monodrama *Die gluckliche Hand* was presented with the original stage set and light-musical synthesis elements. The author of this review showed two musical videotapes that highlighted Kandinsky's pictures. In addition, a videotape of the recent Moscow stage performance of *Der glebe Klang* by Kandinsky and A. Schnittke (with a drama ensemble headed by G. Matskyavichyus) was shown.

One evening the guests were given tours of the new electronic music studios in the Conservatory and of the most ancient and newest musical instruments in the Museum in the Hague. The place of honour in this exposition was occupied by the "Thermenvox," produced in the pre-war years in the United States by the company founded by compatriot Lev Termen. Meeting participants enjoyed a pleasant surprise when 97-year-old Termen himself, along with his daughter Natalia, performed several pieces on the Thermenvox. Termen took part in the Academy of Light's opening celebration as guest of honour in recognition of the fact that, in addition to electronic music, he was engaged in the design of light-musical devices in the 1920s and 1930s. (In the United States, he conducted these experiments with Albert Einstein.) The Academy of Light is an unofficial organization, working in the "invisible college" mode, and it is intended to unite everyone engaged in music and light synthesis all over the world.

From the United States, Bill Moritz and Elfriede Fischinger reported on the light-musical films by Oskar Fischinger, and gave a concert with their light-instrument, the "lumograph." Videotapes of light-musical concerts of Christian Sidenius, also of the United

## *Schoenberg/Kandinsky Symposium . . .*

States, were shown in his absence. The director of the performance of *Die gluckliche Hand*, Dick Raaijmakers, and light-artist Christa van Santen represented the Netherlands. Gustav Metzger, light-designer of famous rock-band ensembles, demonstrated in detail the technical methods he uses in his artistic practice. In addition to Termen, Russia was represented by my presentation of a documentary film about the works of SKB "Prometheus." F. Evers and Babeth M. Vanloo took part in the planning and preparation of the academic program.

The whole event ended with a "round table" devoted to interdisciplinary problems of art education, with discussion of the question: "Are the utopian ideas of Schoenberg, who in 1942 proposed to establish a 'School for Soundmen,' and of Moholy Nagy, who described at the same time the contours of an 'Academy of Light,' a reality now?" Such meetings give us hope that today these ideas have indeed become reality.

BULAT M. GALEYEV  
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Russia

## **BEHRS RECEIVE LINDBERGH GRANT**

*Leonardo* authors Marion R. Behr and Omri Behr [1] of ElectroEtch Enterprises, Edison, New Jersey, U.S.A., received a 1993 Lindbergh Grant from the Charles A. Lindbergh Fund for their project entitled "Electronically Controlled Art Etching: Improving Artist Safety and Eliminating Hazardous Waste."

Given in the name of the famed flyer and conservationist, Lindbergh Grants are presented annually to

## **THE EYE: A JOURNAL OF CONTEMPORARY ART**

The maiden issue of *The Eye: A Journal of Contemporary Art* has been published in Nigeria. Contents include "Towards Artistic Revolution in Nigeria," by Edwin Debebs; "Historical and Aesthetic Notes on Uli" (the art form of body and wall painting using indigo dyes), by C. Krydz Ikwemesi; a profile of sculptor Isiaka Osunde by Gani Odutokun; "Three Propositions on Public Art in Nigeria," by Osa D. Egonwa and a portfolio on sculptor Richard Baye with a text by the artist, as well as exhibition reviews and commentaries. The magazine is a bi-annual publication of the Eye Society, founded in 1989 to promote the visual arts as instruments of development. Editorial advisors include *Leonardo* Honorary Editor Yusuf Grillo. An editorial signed by Jacob Jari, secretary of the society, states, "We believe in the freedom of the artist to use his varying experiences for the benefit of mankind. Such experiences may not necessarily be identifiable with a traditional background, but may include benefits from explorations in science and technology." For more information, contact *The Eye*, P.O. Box 1411, Zaria, Nigeria. Subscriptions: N 50.

# GATEWAY

## MEDIEN LABOR MÜNCHEN

A new laboratory has been created in Munich for the implementation of interdisciplinary Media Art projects: the Medien Labor München (MLM). It is currently housed on the second floor of the Künstlerwerkstatt in the Lothringer Strasse, and was set up through the auspices of the Cultural Affairs Office (Kulturreferat) of the city of Munich with the help of several industry sponsors, among them, the Siemens Cultural Program.

In its pilot phase, the primary task of the MLM will be to hold courses and workshops on the artistic possibilities of new media, as well as to convey basic technical knowledge on their use and implementation. These classes are open to all interested parties—particularly to artists, but also to people in the natural sciences and humanities. The goal of these courses is to enable participants to independently use electronic tools to carry out long-term projects at the MLM. Beyond this, criteria for an aesthetic of the new media arts and appropriate forms for their presentation should be developed.

Lecture series, conferences and exhibitions are planned in order to engage a broad section of the public in a discussion on the media arts. For more information, contact MLM Medien Labor München, P.O. Box 801269, Lothringerstr. 13, 8000 Munich 80, Germany.

*Even less widely known, but important for what it tells of man and novelty, is the fact that historically the first discovery of useful materials, machines or processes has almost always been in the decorative arts, and was not done for a perceived practical purpose. Necessity is NOT the mother of invention—only of improvement. A man desperately searching for a weapon or food is in no mood for discovery; he can only exploit what is already known to exist. Discovery requires aesthetically motivated curiosity, not logic, for new things can acquire validity only by interaction with an environment that has yet to be. . . .*

—Cyril Stanley Smith, "On Art, Invention and Technology,"  
*Leonardo* 10, No. 2, 144 (1977).

## Lindbergh Grant . . .

men and women who further a balance between the advance of technology and preservation of the natural/human environment.

An excerpt of the summary prepared by the Fund describes the Behrs' project as follows: "Marion Behr, with her husband Omri Behr, has developed a system that replaces the use of acid with low-voltage electric current exposing the crystal structure of the metal, eliminating health concerns for the artist and waste disposal problems associated with the chemicals. It is hoped that further development and adaptation of this new process will enable artists and students to pursue an art form which is presently restricted to locations with expensive ventilation systems and acid disposal facilities."

Over the years the Lindbergh grants have become known as highly sought-after awards, often supporting innovative ideas and young researchers, and providing "seed money" for larger, long-term projects with far-reaching applications. Many people remember Charles Lindbergh chiefly for his historic flight from New York to Paris; however, the Fund is committed to promoting the vision exemplified in the nearly 50 years after the flight, which Lindbergh spent making substantial contributions in fields ranging from aeronautic research and natural resource conservation to biomedical research, exploration and wildlife preservation.

To receive a 1995 grant application form, write or call the Charles A. Lindbergh Fund, 708 So. 3rd St., Suite 110, Minneapolis, MN 55415, U.S.A. Tel: (612) 338-1703.

## Note

1. See Omri M. Behr and Marion R. Behr, "Etching and Tone Creation Using Low-Voltage Anodic Electrolysis," *Leonardo* 26, No. 1 (1993).

## **LEONARDO AUTHOR/MEMBER NEWS**

### **Electronic PictureBooks**

The Exploration in Education (ExInEd) program of the Special Studies Office (SSO) at the Space Telescope Science Institute is developing a series of multimedia educational publications called Electronic PictureBooks, which are authored by space scientists, engineers and astronauts. The goal of ExInEd in publishing these works is to find new ways to relate space science and exploration to basic teaching and learning, and to expand the space community's ability to reach out to teachers, students and the public at large.

These Electronic PictureBooks run on Macintosh computers, and each contains text, full-color images and navigational features to assist the reader. The ExInEd program is also in the process of developing CD-ROMs (both Mac- and IBM-compatible), which will contain whole libraries of Electronic PictureBooks.

The growing list of Electronic PictureBook titles includes: *Gems of Hubble*, *Endeavour Views of Earth*, *The World Factbook*, *Magellan Highlights of Venus*, *Images of Mars*, *Scientific Results of the GHRS*, *Terrestrial Impact Craters*, *Volcanic Features of Hawaii and Other Worlds*, and *The Impact Catastrophe that Ended in the Mesozoic Era*.

Current Electronic PictureBooks are now available on disk from the Astronomical Society of the Pacific (Tel: 415-337-2624). They can also be downloaded from SSO's electronic bulletin board (Tel: 410-516-4880), from the commercial network America On-Line, and via the Internet using anonymous ftp to host address <stsci.edu>. For detailed instructions on how to download an Electronic PictureBook, how to find out more about this program or how to author an Electronic PictureBook,

### **IN MEMORIAM: FRANÇOIS MOLNAR, 1922-1993**

François Molnar was born in 1922 in Hungary, attended the School of Fine Arts in Budapest and studied art history and aesthetics at the University of Budapest. His graduate studies were in psychology and psychophysiology at the Sorbonne in Paris. Molnar's research career was focused on understanding the psychophysiological bases of perception and the scientific bases of the aesthetics of visual arts. Molnar was also the co-founder of the Groupe de Recherches des Arts Visuels (GRAV) and of the Groupe Art et Informatique. He created and led the Laboratoire du Centre de Recherche Experimental et Informatique des Arts Visuels. He was also President of the International Association for Experimental Aesthetics (IAEE). His numerous publications include the following *Leonardo* articles: "Experimental Aesthetics or the Science of Art," *Leonardo* **7**, 23 (1974); and "Noise, Form, Art" (with V. Molnar), *Leonardo* **22**, 15 (1989). A recent important text was "A Science of Vision for Visual Art," in *Emerging Visions of the Aesthetic Process*, edited by G. C. Cupchik and J. László (Cambridge Univ. Press, 1992).

ROGER F. MALINA

**IN MEMORIAM: LEONARDO  
HONORARY EDITOR CYRIL  
STANLEY SMITH**

*Leonardo* Honorary Editor Cyril Stanley Smith died 25 August 1992. Born in Birmingham, England, he obtained his PhD in metallurgy at the Massachusetts Institute of Technology (MIT) in 1926. During World War II he worked at Los Alamos Laboratory on the purification and properties of plutonium. As a member of the General Advisory Committee of the Atomic Energy Commission he voted against the crash development of the hydrogen bomb. After the war he established the Institute for the Study of Metals at the University of Chicago as an interdisciplinary institute devoted to the study of metals. In 1960 he became Institute Professor at MIT, where he studied the history of the science and practice of metallurgy. He developed approaches for understanding the methods of fabrication and thus the ages of ancient metallurgical samples such as swords and tools. He showed that breakthroughs in many scientific areas were motivated by aesthetic curiosity rather than the pursuit of practical goals. Cyril Stanley Smith had a lasting influence, not only as a metallurgist, but as an in-

*Author/Member News. . .*

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ROBERT A. BROWN  
ExInEd

***Leonardo* Author Ronald R. Brown**

In 1992, Binney & Smith (Easton, PA), makers of Liquitex paint and Crayolas, awarded Ronald R. Brown [1] for a construction having apartheid as the subject matter. Brown exhibited several of his artworks at a gallery's Earth Day celebration and was one of more than 40 sculptors featured in a videotape presented at the International Sculpture Center's Biennial convention in Philadelphia [2]. He also presented his ideas at the Small Computers Art Network (SCAN) conference in Philadelphia.

In 1993, Brown presented a paper explaining his artistic approach at the Fourth Biennial Arts and Technology Symposium at Connecticut College. His work was exhibited at Allentown College of Saint Francis de Sales (Center Valley, PA) and at Pacific Lutheran University (Tacoma, WA) for the "But Is It Art? . . . Currents in Electronic Imaging" exhibition. For more information, contact Ronald R. Brown, 569 Lake Warren Road, Upper Black Eddy, PA 18972, U.S.A.

**Notes**

1. See Ronald R. Brown, "The Use of the Knight's Tour to Create Abstract Art," *Leonardo* **25**, No. 1, 55-58 (1992). Ronald R. Brown's art and music ideas also were mentioned in Clifford A. Pickover, *Mazes for the Mind* (St. Martin's Press, 1992) pp. 204-205.
2. Each of the artists utilize the computer in their work in some way. The videotape was produced by sculptors Rob Fisher and David Smalley, with grants from the ISC and Connecticut College. The videotape, *The Computer: A Tool for Sculptors*, can be obtained from the ISC, Washington, D.C.

*Author/Member News. . .*

## **Computerkunst/Computer Art in Germany**

The Museum der Stadt Gladbeck has been working with computer art for several years through its biannual international competitions and expositions (wandering shows). The museum places emphasis on the documentation of developments and artists [1] and is building up a collection of artworks, particularly computer graphics and objects. The next competition (with an award of 5000 DM) will be held in May 1994. The museum is a member of Leonardo/ISAST, ISEA (International Society for the Electronic Arts, Groningen) and GEK (Gesellschaft für Elektronische Kunst, Cologne).

For information and applications, contact Wolfgang Schneider (Director), Museum der Stadt Gladbeck, Burgstrasse 64/Wasserschloss Wittringen, D 45 964 Gladbeck, Germany.

### **Note**

1. The museum's computer-art catalogues include: *Computerkunst '86* (ISBN 3-923815-10-7); *Computerkunst '88* (ISBN 3-923815-15-8); *Computerkunst '90* (ISBN 3-923815-20-4); *Computerkunst '92* (ISBN 3-923815-26-3).

## **Encounters in the Solar Spectrum: The Nicoloffs**

*Leonardo* authors Alex and Martha Nicoloff create moving images of light and shadow in an environment illuminated by the solar spectrum [1]. From among a profusion of reflection and refraction, unexpected color-forms emerge that have strong evocative power.

The Nicoloffs document the continuous changes of these color-forms in video with spontaneous improvisations generating order from their chaotic origin. These appearances are often sustained indefinitely, dissolving

terdisciplinary thinker with broad interests from the social context of technology, architecture and the arts, as well as topics in art and mathematics. An example of his interdisciplinary approach is found in his discussion of tiling patterns, "The Tiling Patterns of Sebastien Truchet and the Topology of Structural Hierarchy," *Leonardo* **20**, No. 4, 373 (1987). Cyril Stanley Smith joined the *Leonardo* Editorial Board in 1975 and was a strong supporter of the journal.

ROGER F. MALINA



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and re-emerging until they disappear or crash. At other times in another mode, a geometric theme is displaced and reconstituted to eventually become a colorful web for fragments approaching dissolution.

The two perspectives have been sometimes identified as aleatory and stochastic. Electronic music chosen for its capacity to arouse visual association provides the opportunity for further integration through post-production editing. The result the Nicoloffs aspire to is a poetic fusion of luminous spectral color-forms and evocative sound.

For more information, contact Alex and Martha Nicoloff, 1729 Virginia Street, Berkeley, CA 94703, U.S.A.

**Note**

1. See Alex Nicoloff and Martha Nicoloff, "Reflections on Refractions: Kinetic Light-Painting-Music in the Solar Spectrum," *Leonardo* 25, No. 2, 159-161 (1992).

**Leonardo Author Timothy Binkley**

Timothy Binkley [1] is chair of the graduate program in computer art at the School of Visual Arts, New York, and also director of the Institute for Computers in the Arts, New York. He is currently working on a book, *The Virtual Reality of Digital Culture*, to be published by Oxford University Press, and recently published *Symmetry Studio* (1992), a textbook companion to his *Symmetry Studio* software for textiles, wall-coverings, floor coverings and mathematical applications. Binkley has recently exhibited his interactive computer installations at SIGGRAPH '93, Ars Electronica '92, Videobrasil International Videofestival (1992), Digital Jambalaya, New York (1992) and Image du Futur, Montreal (1993), among others. For more information, contact Timothy Binkley, Institute for Computers in the Arts, School of Visual Arts, 209 East 23rd Street,

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New York, NY 10010, U.S.A.

**Note**

1. Timothy Binkley, "Digital Dilemmas," *Digital Image—Digital Cinema*, SIGGRAPH '90 Art Show Catalog, *Leonardo* Supplemental Issue (1990).

*Im Banne der Angst*

The fall of 1992 saw the publication of a new book by I. Eibl-Eibesfeldt and Ch. Sütterlin, *Im Banne der Angst* (Munich: Piper Verlag, 1992) (495 pp.). For more information, contact Christa Sütterlin, Humanethologie M.P.G., D-82346 Erling, Germany.

*Leonardo* would like to know what our authors and members are up to! Send your news to Leonardo Author/Member News, Leonardo/ISAST, 672 South Van Ness Avenue, San Francisco, CA 94110, U.S.A.

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E-mail: <isast@garnet.berkeley.edu>.