

manner. They illustrate abundantly what they have to say, using case studies and a plethora of carefully chosen visual images that come both from world-renowned masters and from teenage pupils. The narrative is appended with a sample syllabus. The book will be useful for anyone engaged in music and drawing education, art appreciation or pedagogy, and will be enjoyed by other art lovers as well.

EDUARDO KAC: TELEPORTING AN UNKNOWN STATE

edited by Peter Tomaz Dobrila. KIBLA, Slovenia, 1998. 87 pp., illus. Paper. ISBN: 9-616-30400-3.

Reviewed by Robert Pepperell, Whichester Wharf, Clink Street, London, SE1 9DG, U.K. E-mail: <pepperell@cwcom.net>.

This short collection of essays reviews and documents a number of artworks by the Brazilian-born artist Eduardo Kac (pronounced "katz," as the various authors remind us). Kac is often cited, along with Stelarc and Orlan, as an artist who transgresses the boundary between human and machine, organic and artificial. A number of his most widely publicized works deliberately provoke an immediate sense of apprehension, which masks their underlying poetry as, for example, with the piece *Time Capsule* (Brazil, 1997). In full-view of public and media, Kac inserted a digital transponder tag, of the kind used to track animals, under his skin and registered himself with a databank in the United States. Having concisely introduced the contemporary technological context of Kac's work, the essay by Arlindo Machado that describes this piece proceeds to expose the rich seams of personal history and public rhetoric that Kac orchestrates through his use of gallery spaces and communication technologies.

The opening essay, by Kac himself, documents a piece of work that inspires the title of the volume: *Teleporting an Unknown State* (New Orleans, 1996). Presented as a "biotelematic interactive installation" the work is imbued with an aesthetic elegance that powerfully metabolizes the continuity between the biological and the technological. A seed is planted in a dark room by Kac and is illuminated only by the light from a video projector mounted overhead. This projector displays the light collected from

volunteer participants around the world who digitally capture local light and convey it, via the Internet, to the exhibition space. Thus, it is the combined effort of the participants and the global communication technologies that allows the seed to germinate and ultimately thrive, as those who contributed could witness on a live web-cam. On the day the exhibition ends, Kac gently uproots the 18-inch plant and replants it next to the gallery door.

This dual-language publication is well produced and, although short, has more than its share of ideas. It may become an essential digest or point of reference for those inspired by the convergence of technology, humans and art.

THE INTERNET: A WRITER'S GUIDE

by Jane Dorner. A C & Black Limited, London, U.K., 2000. 200 pp., illus. Paper, £9.95. ISBN: 0 7136 5192X.

Reviewed by Nisar Keshvani, P.O. Box 12552 Elizabeth Street, QLD 4002, Australia. E-mail: <n.keshnavi@qut.edu.au>.

E.M. Forster's famous words, "only connect" begin this book, but British writer Jane Dorner prophesizes that it should now be updated to "only interconnect." How very appropriate in this modern electronic age! Today's writers should embrace rather than shun away from technology, and the world of the Internet is the message. She describes her book as a cookbook rather than a recipe book, the difference being that the former demonstrates the exact ingredients needed, whereas the latter "gives general principles together with tips and tricks from personal experience." It definitely keeps to its promise.

This book shows the reader how to enhance writing skills and capitalize on the resources available on the Net. In simple terms it brings high-tech jargon down to earth. Besides new avenues of publishing, it suggests ways of connecting with subjects, audiences and other authors. The first half of the guide covers getting on-line, e-mail basics, understanding web browsers, joining discussion circles and forums. The second half, though, is slightly illuminating. Dorner talks about fresh publishing opportunities, Internet publishing practicalities and on-line resources. (It provides a list of excellent links via an accompanying website: <<http://www.internet.co.uk/>>.) A list of more than

800 writing-related links is accessible online with a password disclosed in the book.

Lest one be misled into thinking that the Net is the answer to all the occupational hazards of being a writer, Dorner is quick to point out that "it does not replace the post, the telephone, going into libraries, browsing bookshops, attending literary events or talking to people face-to-face. It is as well as." Her honest writing style is in no way intimidating, especially for Internet "newbies," and the book serves as an excellent start-up guide with practical and useful tips. She shares tricks of the trade such as the best times to cold call an editor (answer: between 10:30 A.M. and 12 noon for best results, since in the early morning they are dealing with morning mail, at lunch-time they deal with appointments and after lunch they rush to meet deadlines.)

I found the guide to be a valuable read. It is a useful reference and warrants a space on a writer's personal shelf for days when you are drained of ideas or need an Internet-related question answered quickly.

JOURNAL

DIGITAL CREATIVITY

edited by Colin Beardon and Lone Malmberg. Published four times a year by Swets & Zeitlinger, The Netherlands. 142,00, US \$79.00 (individuals); 383,00, US \$213.00 (institutions). ISSN: 1462-6268.

Reviewed by Yvonne Spielmann, Cornell University, The Society for the Humanities, Andrew D. White Center, 27 East Ave., Ithaca, NY 14853-1101. E-mail: <ys89@cornell.edu>.

The journal *Digital Creativity* aims to cross disciplines, starting with art, design and new media, which are then linked with computer sciences and information technologies and with architecture and education. The journal grew out of the merger with the Computers in Art & Design Education (CADE) organization in the early 1990s. Since 1998 it has been published by Swets & Zeitlinger and the format has changed to large-size. The ambitious approach of convergence is intended to overcome the old divisions in

the history of discourse and replace traditional disciplines by opening spaces for new fusions. Consequently the journal not only focuses on text-based contributions but also encourages artists and designers to present their visual works: high goals to achieve in a print journal that appears in black and white only. Moreover, any critical reader and researcher will have reservations in respect to an announcement in which the editors enthusiastically declare that “the journal aims to cover new developments in all of these fields.”

Despite the impression of presumption at first sight, the careful reader will find thoroughly edited issues addressing topics that are not much discussed elsewhere, for example “Digital Technologies for Theatre and Performance” (1999), which covers questions of introducing technologies of virtuality into theater scenes. Also of interest is Mike Tuomola’s research into the *Commedia dell’Arte*, in particular where he finds conceptualizations of characters that “can provide us with a formula for sets of varieties that have the potential to create dramatic action in ‘Multi-user Virtual World’” (Vol 10, No. 3, p. 171). In the same issue Steve Dixon refers to Brenda Laurel’s interactive statement of “computers as theatres” and expands her ideas into a “digital proscenium” on a multi-media screen where the theatrical *mise-en-scène* undergoes processes of transposition and transformation, more precisely remediation. Another issue features *Osmose* by Char Davies, in which the author of this well-known project gives a comprehensive description of the potential of “medium” in “immersive virtual space” and explains its paradox that “the immersed feels embodied and disembodied at the same time” (Vol. 9, No. 2, p. 71). The key aspect lies in a body experience where time and space dissolve in parallel to diving, as Davies outlines.

Body and technology certainly become major topics to be addressed in many different aspects, such as Victoria Vesna’s approach towards avatar technology that sheds light on the discussion of personal/impersonal relations in virtual reality. One step further into mediation, Roy Ascott compiles a selection of presentations given at the Consciousness Reframed conference around questions of self and reality. Thinking of the body in terms of extensions describes Johanna Drucker’s concern with hybridity and prosthetics and Ted Krueger’s projects for the amalgam-

ation of organism and architecture, whereas Ebon Fisher imagines a more playful future of “wiggling” that is a kind of combinatory and risky game model “revealing the tension of being part animal and part environment” (Vol. 9, No. 1, p. 27). In contrast, Niranjana Rajah seriously examines the history of modern philosophy in cross-reading with Buddhist metaphysics in order to evaluate ontological problems of the “post-biological era” defined by multi-user environments. In connecting computer language and poetic language, Bill Seaman explores theoretical/conceptual models for use in an aesthetic practice. The idea is to create a “new form of poetic construction and navigation that I call ‘Recombinant Poetics’” (Vol. 9, No. 3, p. 154). A “purely” poetic “answer” to theoretical considerations is provided by the *Interactive Poem* by Nako Tosa and Ryohei Nakatsu. As the artists describe the piece (which was presented at ISEA’97) in the journal: “A computer-generated poet, MUSE, conveys short poetic words and emotions to a person. . . . By hearing these words, the person is able to enter the world of that poem, and at the same time, he or she is able to speak to MUSE with poetic words” (Vol. 9, No. 1, p. 53). With such rich material to explore, one hopes that in future editions *Digital Creativity* will meet its high ideals.

MATERIALS RECEIVED

Multimedia Products

The Crazy Bloody Female Center

Nina Menkes. The Labyrinth Project. University of Southern California, Los Angeles, CA, U.S.A., 2000. Interactive CD-ROM.

Mysteries and Desire: Searching the Worlds of John Rechy

The Labyrinth Project. University of Southern California, Los Angeles, CA, U.S.A., 2000. Interactive CD-ROM.

Audio Compact Discs

Equus y Resonancias

Juan Reyes. Musicomp, Santa Fé de Bogotá, 1996.

33 anos de Música Electroacustica Colombiana

Various artists. E.C.O., Santa Fé de Bogotá, 1998.

Books

Carl Sagan’s Cosmic Connection: An Extraterrestrial Perspective

Carl Sagan. Cambridge University Press, Cambridge, MA, U.S.A., 2000. 302 pp., illus., Trade. ISBN: 0-521-78303-8.

The Century of the Gene

Evelyn Fox Keller. Harvard University Press, Cambridge, MA, U.S.A., 2000. 186 pp., illus., Trade. ISBN: 0-674-00372-1.

Color and Meaning: Art, Science, and Symbolism

John Gage. University of California Press, Berkeley, CA, U.S.A., 1999. 320 pp., illus., Paper. ISBN: 0-520-22611-9.

L’Istante Zero

Pietro Grossi. Sismel, Florence, Italy, 1999. 103 pp., illus., Paper. ISBN: 88-87027-65-X. In Italian.

Material Legacies: Bamboo

Enrique Martínez. Bolger Publications, Minneapolis, MN, U.S.A., 2000. 72 pp., illus., Paper. ISBN: 0-911517-67-7.

Observing the Moon

Gerald North. Cambridge University Press, Cambridge, U.K., 2000. 240 pp., illus., Trade. ISBN: 0-521-62274-3.

Prometheus 2000 Conference Proceedings: On the Destiny of Light-Music at the Border of Centuries

Kazan, 2000. 263 pp. Paper. ISBN: 5-7544-0152-3. In Russian.

Renaissance Art between East and West

Lisa Jardine and Jerry Brotton. Cornell University Press, Ithaca, NY, U.S.A., 2000. 224 pp., illus., Trade. ISBN: 0-8014-3808-X.

A Thin Cosmic Rain: Particles from Outer Space

Michael W. Friedlander. Harvard University Press, Cambridge, MA, U.S.A., 2000. 241 pp., illus., Trade. ISBN: 0-674-00288-1.

What Is Life?

Lynn Margulis. University of California Press, Berkeley, CA, 2000. 288 pp., illus., Paper. ISBN: 0-520-22021-8.

Periodicals

Kulturchronik

No. 2, 2000.

Kulturchronik

No. 3, 2000.

Musicworks: Explorations in Sound

No. 77, Summer 2000. Includes audio CD.