

to purchase the journal and view the virtual exhibition themselves—they will not be disappointed.

Repeating my opening remarks, this is an important issue of the *HYLE* journal for all interested in the liaison between art and science generally, and art and chemistry specifically. I hope it will spawn further heated debate in this exciting and almost limitless enterprise.

## AUDIO CDS

### PRINTS, SNAPSHOTS, POSTCARDS, MESSAGES AND MINIATURES 1987–2001

by Fred Frith. ReR Megacorp,  
Thornton Heath, U.K., 2002.

*Reviewed by Stefaan Van Ryssen, Hogeschool  
Gent, Jan Delvinlaan 115, 9000 Gent,  
Belgium. E-mail: <stefaan.vanryssen@  
pandora.be>.*

Fred Frith has always been a millipedic musician, and this record testifies to the point. It shows some of the thousand skills he masters, the main one being, of course, improvisation.

Six of the songs, as the CD insert notes,

were recorded for a WDR radio production by Alexander Schumacher. The aim of the program was to explore the nature of improvisation. I was supposed to create pieces spontaneously, using my choices from a long list of sampled fragments which I heard only after arriving in the studio. The texts were derived from whatever was in the newspaper on the day of the recording. All these songs were composed and constructed directly onto tape without preparation.

The result has a certain immediacy and urgency. The songs are constructed over some simple bass lines mixed with the sample, with the addition of guitars and keyboards and finally a voice. Simple elements do not make a simple dish, however. “Stones,” for example, reinvents the waltz, limping as if hit in the leg by a bullet, and not inappropriately the accompanying text is about the Palestinian Independence Celebrations in Hebron, 1997. “I want it to be over” is a frightening song on a text from the *International Herald Tribune*, repeating over and over a phrase from an interview with Bill Clinton about Monica Lewinsky. Frith uses samples

of broken glass and an Escher-loop for this miniature drama. As improvisation goes, this is top class. The interactions between the samples and the instruments are subtle and never obvious. What starts as a banal song suddenly turns into a universal message (Reduce me), and what appears to be mere camp at first hearing is a sarcastic comment on manipulation and mass hysteria (Levity).

The other songs include a remake of Serge Gainsbourg’s “The Ballad of Melody Nelson,” dark, morose, mysterious, criminal, vintage Gainsbourg with an ironical twist because of the funny accent in the French lyrics.

One needs to listen carefully to these seemingly simple tracks, but they will reveal themselves after a while, leaving the listener not with insight into the nature of the process of improvisation, but with awe at what a master improviser can do in real time.

### ARCANE DEVICES: ENGINES OF MYTH

David Lee Myers. ReR Megacorp,  
Thornton Heath, U.K., 1988–2003.

*Reviewed by Curtis E.A. Karnow, 685  
Market Street, 6th Floor, San Francisco  
CA 94105, U.S.A. E-mail: <ckarnow@  
sonnenschein.com>.*

David Lee Myers bemoans J.S. Bach. Myers makes closed electronic feedback loops, and so even the Moog keyboard violates the implied rule: No outside input. “[E]lectronic sound is a pulse of the cosmos which never heard of J.S. Bach, much as I might appreciate the genius of that other music. The electron rules its own universe” <<http://www.pulsewidth.com>>. Myers fabricates machines, including the Feedback Workstation, which he used to make most of *Arcane Devices*’ tracks. The “improvisations for feedback” album was originally released in 1988 and subsequently re-mastered for the 2003 CD.

These are not free-range electrons, though. Myers very carefully massages their stream, and bits of the music are indeed indistinguishable from early Moog, such as Dick Heyman’s *Electric Eclectics*. To be sure, Myers is far more abstract and industrial than popular Moog, but the tone intervals and timing are surgically composed. Imagine patches contributed by Jimi Hendrix, arranged on the fly by an infinitely flexible metronome. This is

little more than a proof of concept, however: Perhaps because Myers works alone, the tapestry is thin, no more than one to two tracks. A guy in a junkyard, hammer in one hand and tongs in the other, starting up motors, shredding cables, methodically smashing hoods and breaking glass, just to see what he can come up with.

## LEONARDO REVIEWS ON-LINE

The reviews published in print are but a small selection of the reviews available on the *Leonardo Reviews* web site. Below is a full list of reviews published in *LR* from May to August 2004 <[leonardoreviews.mit.edu](mailto:leonardoreviews.mit.edu)>.

### August 2004

*Activity-Centered Design: An Ecological Approach to Designing Smart Tools and Usable Systems*, by Geri Gay and Helene Hembrooke. Reviewed by Rob Harle.

*Artful History: A Restoration Comedy*, by Jason Simon and Mark Dion. Reviewed by Roy R. Behrens.

*The Cinema Effect*, by Sean Cubitt. Reviewed by Yvonne Spielmann.

*Design Research: Methods and Perspectives*, edited by Brenda Laurel. Reviewed by Maia Engeli.

*Frank Lloyd Wright and the Johnson Wax Buildings*, by Jonathan Lipman. Reviewed by Roy R. Behrens.

*Ghouls, Gimmicks, and Gold: Horror Films and the American Movie Business, 1953–1968*, by Kevin Heffernan. Reviewed by John F. Barber.

*God’s Man: A Novel in Woodcuts*, by Lynd Ward. Reviewed by Roy R. Behrens.

*History after Apartheid: Visual Culture and Public Memory in a Democratic South Africa*, by Annie E. Coombes. Reviewed by Andrea Dahlberg.

*La Commune (Paris 1871)*, by Peter Watkins. Reviewed by Roy R. Behrens.

*Les défis du cybermonde*, edited by Hervé Fischer. Reviewed by Stefaan Van Ryssen.

*Neo-Baroque Aesthetics and Contemporary Entertainment*, by Angela Ndalianis. Reviewed by Jan Baetens.

*Purity and Provocation: Dogma 95*, edited by Mette Hjort and Scott McKenzie. Reviewed by Michael R. (Mike) Mosher.

*Red Edge*, by Frode Gjerstad and Lasse Marhaug. Reviewed by Michael R. (Mike) Mosher.

*Rhythm Science*, by Paul D. Miller (a.k.a. Dj Spooky That Subliminal Kid). Reviewed by Michael R. (Mike) Mosher.

*The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900–1933*, by Emily Thompson. Reviewed by Trace Reddell.

*Tranzition*, by Richard Pinhas. Reviewed by Trace Reddell.

*Understanding Me: Lectures and Interviews*, by Marshall McLuhan. Reviewed by Michael R. (Mike) Mosher.

*You Can Hear Me*, by Ehmes (Pat Mantovi). Reviewed by Stefaan Van Ryssen.

## July 2004

*Advertising Outdoors*, by David Bernstein and *History of the Poster*, by Josef and Shizuko Müller-Brockmann. Reviewed by Roy R. Behrens.

*Amartya Sen: A Life Re-Examined*, directed and produced by Suman Ghose. Reviewed by Aparna Sharma.

*America as Second Creation: Technology and Narratives as New Beginnings*, by David E. Nye. Reviewed by Michael Punt.

*Close Reading New Media: Analyzing Electronic Media*, by Jan Van Looy and Jan Baetens. Reviewed by Dene Grigar.

*Compelling Visuality: The Work of Art in and out of History*, edited by Claire Farago and Robert Zwijnenberg. Reviewed by Wilfred Niels Arnold.

*Digital People: From Bionic Humans to Androids*, by Sidney Perkowitz. Reviewed by John F. Barber.

*Earthly Paradises: Ancient Gardens in History and Archaeology*, by Maureen Carroll. Reviewed by Rob Harle.

*Had Gadya: The Only Kid. Facsimile of*

*El Lissitzky's Edition of 1919*, edited by Arnold J. Band, with an introduction by Nancy Perloff. Reviewed by Stefaan Van Ryssen.

*The Molecular Gaze: Art in the Genetic Age*, by Suzanne Anker and Dorothy Nelkin. Reviewed by George Gessert.

*Neurology of the Arts: Painting, Music, Literature*, edited by F. Clifford Rose. Reviewed by Amy Ione.

*Photographers of Genius at the Getty*, by Weston Naef. Reviewed by Julia Peck.

*Russia at Play: Leisure Activities at the End of the Tsarist Era*, by Louise McReynolds. Reviewed by Stefaan Van Ryssen.

*Shooting Kennedy: JFK and the Culture of Images*, by David M. Lubin. Reviewed by Andrea Dahlberg.

*Telematic Embrace: Visionary Theories of Art, Technology, and Consciousness*, by Roy Ascott; edited and with an essay by Edward A. Shanken. Reviewed by Jan Baetens.

*Typography: Formation and Transformation*, by Willi Kunz. Reviewed by Roy R. Behrens.

## June 2004

*American Type Design and Designers*, by David Consuegra. Reviewed by Roy R. Behrens.

*Biocosm: The New Scientific Theory of Evolution: Intelligent Life Is the Architect of the Universe*, by James N. Gardner. Reviewed by Rob Harle.

*How Images Think*, by Ron Burnett. Reviewed by Robert Pepperell.

*HYLE: International Journal for Philosophy of Chemistry*, edited by Tami I. Specator and Joachim Schummer. Reviewed by Rob Harle.

*IT Project Estimation: A Practical Guide to the Costing of Software*, by Paul Coombs. Reviewed by Michael R. (Mike) Mosher.

*Laughter Out of Place: Race, Class, Violence and Sexuality in a Rio Shantytown*, by Donna M. Goldstein. Reviewed by Michael R. (Mike) Mosher.

*Luchino Visconti*, by Geoffrey Nowell-Smith. Reviewed by Andrea Dahlberg.

*Museums for the 21st Century*, by Josep Maria Montaner. Reviewed by Dennis Dollens.

*Odd Man Out: Readings of the Work and Reputation of Edgar Degas*, by Carol Armstrong. Reviewed by Amy Ione.

*Picasso: Style and Meaning*, by Elizabeth Cowling. Reviewed by Roy R. Behrens.

*The Red Book of Cultures, Europe-Asia Contemporary Music Festival*. Reviewed by Alexandre A. Ovsyannikov.

*A Transatlantic Avant-Garde: American Artists in Paris 1918–1939*, edited by Sophie Lévy. Reviewed by Michael R. (Mike) Mosher.

*Twisty Little Passages: An Approach to Interactive Fiction*, by Nick Montfort. Reviewed by Dene Grigar.

*Ulm Method and Design: Ulm School of Design 1953–1968*, by Ulmer Museum/HfG-Archive, with essays by Gui Bonsiepe, et al. Reviewed by Roy R. Behrens.

*Where Stuff Comes From: How Toasters, Toilets, Cars, Computers and Many Other Things Come to Be as They Are*, by Harvey Molotch. Reviewed by John Knight.

## May 2004

*Against Fashion: Clothing as Art, 1850–1930*, by Radu Stern. Reviewed by Roy R. Behrens.

*Arcane Devices: Engines of Myth*, by David Lee Myers. Reviewed by Curtis E.A. Karnow.

*ART MOVES: 2003*, Department of Art Faculty Exhibiton catalog, University of Minnesota. Reviewed by Michael R. (Mike) Mosher.

*Avant-Garde Page Design 1900–1950*, by Jaroslav Andel. Reviewed by Roy R. Behrens.

*Beyond Productivity: Information Technology, Innovation, and Creativity*, edited by William J. Mitchell, Allan S. Inouye and Marjory S. Blumenthal. Reviewed by Stefaan Van Ryssen.

*Brecht in L.A.*, by Rick Mitchell. Reviewed by Andrea Dahlberg.

*Deep Gossip*, by Henry Abelove. Reviewed by Stefaan Van Ryssen.

*Drive-By*, by the Necks. Reviewed by Michael R. (Mike) Mosher.

*Effigies in Cork*, by VRIL. Reviewed by Michael R. (Mike) Mosher.

*Essential Sources in the Scientific Study of Consciousness*, edited by Bernard J. Baars, William P. Banks and James B. Newman. Reviewed by Robert Pepperell.

*Jaroslav Rössler: Czech Avant-Garde Photographer*, edited by Vladimir Birgus and Jan Mlcoch; translated by Derek Paton. Reviewed by Allan Graubard.

*The Moving Image, Journal of the Association of Moving Image Archivists*. Reviewed by Michael R. (Mike) Mosher.

*Prints. Snapshots, Postcards, Messages and Miniatures 1987–2001*, by Fred Frith. Reviewed by Stefaan Van Ryssen.

*Spoors*, by the Science Group and *Crashing Icons*, by Absolute Zero. Reviewed by Michael R. (Mike) Mosher.

*Wenda Gu: Art from Middle Kingdom to Biological Millennium*, edited by Mark H.C. Bessire. Reviewed by Rob Harle.

*YLEM Journal: Artists Using Science and Technology*. Reviewed by Rob Harle.

## MATERIALS RECEIVED

### Audio Compact Discs

*Argon-Evolution: Human*  
Scott Morgan, 2002. E-mail:  
<webmaster@argon-evolution.com>.

*Ash in the Rainbow*  
Haco and Sakamoto Hiromichi. ReR Megacorp, Thornton Heath, Surrey, U.K., 2004.

*Electrotherapy*  
Scott Smallwood. Deep Listening Publications, Kingston, NY, U.S.A., 2004.

*Middle of the Moment*  
Fred Frith. Fred Records/ReR Megacorp, Thornton Heath, Surrey, U.K., 2004.

*Multiples and the Lost Project*  
Rocco Di Peitro. John Schwab Studio, Columbus, OH, U.S.A., 2004.

*Music for the Feature Film The Boys*  
The Necks. ReR Megacorp, Thornton Heath, Surrey, U.K., 2004.

*Music from the Ocean*  
Bob L. Sturm. Composer Scientist Recordings, U.S.A., 2002.  
<Composerscientist.com>.

*Probe*  
S.E.T.I. and Si\_COMM. Vivo Records, Zambrow, Poland, 2004.

*Reveries of the Solitary Walker*  
Nikola Kodjabashia. ReR Megacorp, Thornton Heath, Surrey, U.K., 2004.

*Slew*  
Thomas Dimuzio. ReR Megacorp, Thornton Heath, Surrey, U.K., 2004.

*Tara's Room: Two Meditations on Transition and Change*  
Pauline Oliveros. Deep Listening Publications, Kingston, NY, U.S.A., 2004.

### Books

*Anime Explosion! The What? Why? And Wow! of Japanese Animation*  
Patrick Drazen. Stone Bridge Press, Berkeley, CA, U.S.A., 2003. 369 pp., illus. Paper. ISBN: 1-880656-72-8.

*Architecture's New Media: Principles, Theories, and Methods of Computer-Aided Design*  
Yehuda E. Kalay. MIT Press, Cambridge, MA, U.S.A., 2004. 536 pp., illus. Trade. ISBN: 0-262-11284-1.

*Ask Not: The Necessary Stage in Singapore Theatre*  
Tan Chong Kee and Tisa Ng, eds. Times Editions, Singapore, 2004. 390 pp., illus. Paper. ISBN: 981-232-804-1.

*Audio Culture: Readings in Modern Music*  
Christoph Cox and Daniel Warner, eds. Continuum International Publishing Group, New York, NY, U.S.A., 2004. 417 pp. Paper. ISBN: 0-8264-1614-4.

*Carnival of Perception: Selected Writings on Art*  
Guy Brett. Institute of International Visual Arts, London, U.K., 2004. 262 pp., illus. Paper. ISBN: 1-899846-34-4.

*Conversation Pieces: Community + Communication in Modern Art*  
Grant H. Kester. University of California Press, Berkeley, CA, U.S.A., 2004.

253 pp., illus. Paper. ISBN: 0-520-23839-7.

*Cult Television*  
Sara Gwenllian-Jones and Roberta E. Pearson, eds. University of Minnesota Press, Minneapolis, MN, U.S.A., 2004. 242 pp. Paper. ISBN: 0-8166-3831-4.

*Designing with Kanji: Japanese Character Motifs for Surface, Skin and Spirit*  
Shogo Oketani and Leza Lowitz. Stone Bridge Press, Berkeley, CA, U.S.A., 2003. 144 pp., illus. Paper. ISBN: 1-880656-79-5.

*Drug Wars: The Political Economy of Narcotics*  
Curtis Marex. University of Minnesota Press, Minneapolis, MN, U.S.A., 2004. 347 pp., illus. Paper. ISBN: 0-8166-4060-2.

*The Electric Guitar: A History of an American Icon*  
André Millard, ed. Johns Hopkins Univ. Press, Baltimore, MD, U.S.A., 2004. 226 pp., illus. Trade. ISBN: 0-8018-7862-4.

*Experiencing Music Video: Aesthetics and Cultural Context*  
Carol Vernallis. Columbia Univ. Press, New York, NY, U.S.A., 2004. 327 pp., illus. Paper. ISBN: 0-231-11799-X.

*Fractal Speech Processing*  
Marwan Al-Akaidi. Cambridge Univ. Press, New York, NY, U.S.A., 2004. 214 pp., illus. Trade. ISBN: 0-521-81458-8.

*The Geometry of Multiple Images*  
Olivier Faugeras and Quang-Tuan Luong. MIT Press, Cambridge, MA, U.S.A., 2004. 672 pp., illus. Paper. ISBN: 0-262-56204-9.

*Imitation of Life: How Biology Is Inspiring Computing*  
Nancy Forbes. MIT Press, Cambridge, MA, U.S.A., 2004. 171 pp., illus. Trade. ISBN: 0-262-06241-0.

*Integration-Ready Architecture and Design: Software Engineering with XML, Java, .NET, Wireless, Speech, and Knowledge Technologies*  
Jeff Zhuk. Cambridge Univ. Press, New York, NY, U.S.A., 2004. 609 pp., illus. Paper. ISBN: 0-521-52583-7.

*The Interventionists: User's Manual for the Creative Disruption of Everyday Life*  
Nato Thompson and Gregory Sholette, eds. MIT Press, Cambridge, MA,