

Leonardo Network News

CELEBRATING THE
FORTIETH ANNIVERSARY OF
THE LEONARDO NETWORK



*The Newsletter of the International Society for the Arts, Sciences, and Technology
and of l'Observatoire Leonardo des Arts et Technosciences*

New Advisory Board Members

The Leonardo Advisory Board added four new members—Sean Cubitt, Ricardo dal Farra, Rick Rinehart and Li Zhenhua—to its ranks in 2007. Cubitt, dal Farra, Rinehart and Li will assist in advising the Leonardo/ISAST Governing Board of Directors through periodic reports about the projects and publications of the organization with which they are involved.

Sean Cubitt is Director of the Program in Media and Communications at the University of Melbourne. Among his publications are *Digital Aesthetics*, *The Cinema Effect* and *EcoMedia*. His research interests are in media arts, the history and philosophy of media and globalization. Cubitt is also Editor-in-Chief of the Leonardo Book Series.

Ricardo Dal Farra has been conducting activities in the merging fields of arts, sciences and new technologies for more than 25 years as composer, multimedia artist, educator, researcher, performer and curator. He holds a Ph.D. in arts from the Université du Québec à Montréal. Dal Farra is the founding director of the Electronic Arts Experimenting and Research Centre (CEIArtE) at the National University Tres de Febrero (UNTREF) in Buenos Aires. He is also professor of media arts and music technology at the same university. Dal Farra's electroacoustic, mixed music and new media works have been performed in concerts and symposia in more than 40 countries. He has performed using live interactive systems since the late 1970s. Dal Farra has been a member of the Board of Advisory Editors of the *Journal of New Music Research* since 1988, an international editor for *Leonardo Music Journal* since 1995 and is a member of the Executive Editorial Group of the EMF Institute. He is also a fellow of Colegio de Compositores Latinoamericanos de Música de Arte.

Richard Rinehart is Digital Media Director and Adjunct Curator at the University of California at Berkeley Art Museum. He currently teaches digital art at U.C. Berkeley, and has taught at San Francisco Art Institute, U.C. Santa Cruz and San Francisco State University. Rinehart is a working digital media artist who has exhibited at Exit Art, New York, and Yerba Buena Center for the Arts. He serves as the Associate Director for Public Programs of the U.C. Berkeley Center for New Media. Rinehart curates digital art exhibitions and programs for the Berkeley Art Museum, curated digital art for New Langton Arts for 6 years and has also curated or juried for ISEA2006/ZeroOne, Creative Capital Foundation, Djerassi Foundation, Marin Arts Council and San Jose City/Airport Project. Rinehart manages research projects in the area of digital culture, including the NEA-funded project Archiving the Avant Garde, a national consortium of museums and artists distilling the essence of digital art in order to document and preserve it.

Li Zhenhua is a multimedia artist, curator and producer. He has worked with Chinese as well as international contemporary art and culture since 1996. Among the highlights of his

productions are the first MAAP international new media art festival in 2002 in the Beijing Millennium Museum, as well as the 2004 moving image festival onedotzero, which originated in London and was shown in the Beijing Today Art Gallery. In 2005 he produced the China tour of the British Barbican Art Center exhibition Communicate, which toured four major Chinese cities. During the same year he co-founded the Naples Far East Film Festival together with Loredana Cozza and Dongfang University in Naples. In 2006, the Chinese Complete Art Experience Project (CAEP), including Li, was invited to Rochester University New York. In addition, Li curated the exhibition The Wave (Chinese Experimental Short Films 1997–2004), which toured from Walker Art Center in Minneapolis to the Naples Dongfang Film festival and later in 2007 to the Art Centre of Chicago. Also in 2006, Li was the executive producer of the 2006 Beijing International New Media Arts Exhibition and Symposium and founded the Beijing-based L.A.B. Chinese Media Art Archive, an exhibition space/research facility/archive. In 2007, Li curated the symposium Multi Media Arts International Lab and Forum, which took place as part of the China International Gallery Exposition (CIGE) and simultaneously curated and produced the exhibition Sustainable Imagination—Media Art in China 1999–2007 in Arario Gallery Beijing. Both symposium and exhibition focused on media practices in China and internationally. At present, Li is working with the Japan Foundation as Project Manager of the group exhibition Beautiful New World—Contemporary Visual Culture from Japan in Beijing <www.beautifulnewworld.info>. He is also project manager and producer of the 2008 China International New Media Arts Exhibition in the National Art Museum of China (NAMOC) <www.cinmae.org>. For more details of past and present undertakings, please visit <www.msgproduction.com> and <www.bjartlab.com>.

Lynne Carstarphen

Coordinating Editor Lynne Carstarphen left *Leonardo* in July 2007 to pursue freelance writing and editing. Carstarphen worked at Leonardo for nearly 5 years, starting out as an editorial assistant in 2003. She later became an associate editor, and later took over the coordinating of manuscripts and issue production. Her professionalism, work ethic and good humor will be missed by the editorial staff. We wish her well in all future pursuits.

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In Memoriam: Rudolf Arnheim

By Marvin Eisenberg for the Ann Arbor News; reprinted by permission. Rudolf Arnheim, a pathbreaking psychologist of visual experience in the arts, died at the age of 102 in Ann Arbor, Michigan, on 9 June 2007.

His last academic post was at the University of Michigan, where he was visiting professor in the Departments of Art, History of Art, and Psychology from 1974 to 1984. The previous American years of his long academic career were spent at Sarah Lawrence College from 1943 to 1968 and at Harvard in the Department of Visual and Environmental Studies from 1968 to 1974.

Born in Berlin in 1904, where his father was a manufacturer of pianos, Rudolf Arnheim took his doctorate at the University of Berlin in 1928, with a dissertation on the experimental psychology of visual expression and secondary studies in musicology and history of art. At the time that Arnheim was enrolled in Berlin University's Institute of Psychology, it was the center of experimentation in Gestalt psychology, with Max Wertheimer, Wolfgang Köhler and Kurt Lewin the central authorities.

Arnheim conducted some of the earliest experiments in the application of Gestalt theory in the perception of works of art. Between 1928 and his departure from Nazi Germany in 1933, he was on the editorial staff of *Die Weltbühne*, the influential weekly magazine then edited by Carl von Ossietzky and suppressed with the advent of the Third Reich. It was in this publication that Arnheim ventured into film criticism, a medium that became central to his theories of vision. Between 1933 and 1938, Arnheim worked in Rome as an editor at the League of Nations' International Institute for Educational Film. With the declaration of the "racial laws" in Fascist Italy in 1938, Arnheim went with the assistance of Herbert Read to England, where he worked as a translator at the Overseas Office of the BBC in London. Along paths he termed "rises and descents, twists and vistas," he migrated to the United States in 1940. Assisted by a Rockefeller Foundation grant, by 1941 he was associated with the Office of Radio Research at Columbia University and from 1942 to 1943 held a Guggenheim Fellowship in New York. The latter year also marked his entrance into academe. While on the faculty of Sarah Lawrence he also taught at the New School for Social Research and from 1959 to 1960 held a Fulbright Lectureship at Ochanomizu University in Tokyo.

Numerous schools awarded honorary degrees to Rudolf Arnheim, including Sarah Lawrence, the University of Michigan, the Rhode Island School of Design, and the University of Padua in Italy. Recently his doctoral degree from Berlin, annulled during the Third Reich, was restored to him by Humboldt University, Berlin, soon to be followed by the creation of the Arnheim Guest Professorship for Contemporary Art History. Chairs in his name have also been established at Harvard University and the University of Michigan. The University of Bielefeld, Germany, established the Rudolf Arnheim Institute for International Art, Music and Cultural Economics in 2001.

Arnheim's books on the psychology of vision include *Art and Visual Perception* (1954, revised 1974), *Toward a Psychology of Art* (1966), *Visual Thinking* (1969), and *The Power of the Center* (1983). His influential writings on cinema appeared in 1932 and in a reissue as *Film as Art* (1957). His most recent books are *Parables of Sunlight, Observations on Psychology, the Arts, and the Rest* (1989), *To the Rescue of Art* (1992), and *The Split and the Structure* (1996).

Rudolf Arnheim served terms as president of the American Society of Aesthetics and of the Division on Psychology and the Arts of the American Psychological Association. In 1976 he was elected to the American Academy of Arts and Sciences, and in 1978 he was a Resident Scholar at the American Academy in Rome.

The architectural historian James Ackerman, a colleague at Harvard, wrote: "From the perspective of the 1990s, Rudi Arnheim emerges as the quintessential voice of modernism in the sphere of psychology—a discipline virtually coeval with the modern movement. He clarified to tens of thousands of readers and students the relevance of perceptual processes to their responses to the arts and especially to the abstract aspects of art. . . . On his retirement it proved impossible to identify a successor of his stature and scope."

Rudolf Arnheim's wife, Mary Elizabeth, died in Ann Arbor in 1999. He is survived by his daughter Margaret and her husband Cor Nettinga and their children Kees, Naomi, son-in-law Gerard Castelein, and great-grand-daughter Ella, all of whom reside in the Netherlands. A memorial meeting will be held at a later date; for details, please contact Professor Arnheim's daughter Margaret <c.nettinga@tip.nl>.