

# Leonardo Network News

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

## LMJ Editorial Board: Tom Erbe

LMJ welcomes Tom Erbe to the LMJ Editorial Board. Tom Erbe has played an important role in American experimental and electronic music for the last 20 years. In addition to his pioneering and widely used program SoundHack, he has become one of the most sought after and respected sound engineers for contemporary music. Erbe studied computer science and music at the University of Illinois, Urbana-Champaign, and got his initial audio engineering experiences at WEFT, WPGU, and Faithful Sound Studios. In addition, Erbe has engineered the LMJ CD Series—a total of 19 CDs—since 1991, when the first LMJ CD was produced.

In 1987, Erbe became the Technical Director of the Center for Contemporary Music (CCM) at Mills College. At Mills, he worked as computer music and recording engineer with composers Robert Ashley, David Rosenboom, Larry Polansky, James Tenney and Alvin Curran. His research work at CCM included the program SoundHack, and the design of a 4-channel spatial audio processor for the NASA Ames Research Center.

In 1993, Erbe joined the faculty of the California Institute of the Arts as Technical Director of the computer music studios. Here he continued his work with SoundHack and spectral techniques, teaching courses in computer music, programming, and audio engineering. Erbe also directed the design and construction of CalArts' Dizzy Gillespie Recording Studios. While at CalArts, he archived the David Tudor collection for the Getty Research Institute.

In 2004, he joined the faculty of University of California, San Diego (UCSD), in the Department of Music. At UCSD, Erbe developed the Spectral Shapers, Delay Trio and Freesound plugin bundles, which explore new and old techniques in computer sound processing. Erbe was instrumental in the design and construction of the Conrad Prebys Music Center, which opened in April 2009.

## Leonardo Abstracts Service Update

Leonardo Abstracts Service (LABS), consisting of an English-language database, Spanish-language database, Chinese-language database and French-language database, is a comprehensive collection of Ph.D., Masters and MFA thesis abstracts on topics in the emerging intersection of art, science and technology. Individuals receiving advanced degrees in the arts (visual, sound, performance, text), computer sciences, the sciences and/or technology that in some way investigate philosophical, historical or critical applications of science or technology to the arts are invited to submit abstracts of their theses for consideration.

The new panel reviewers for submissions to the English-language database for 2009–2011 are: Yiannis Colakides, Co-Director, New Media (NeMe), Limassol, Cyprus; Christo Doherty, Chair, Digital Arts, University of the Witwatersrand, Johannesburg, South Africa; Ryszard W. Kluszczyński, Chair, Department of Media and Audiovisual Culture, University of Lodz, Poland;

Tom Lesser, Director, Center for Integrated Media, California Institution of the Arts, Valencia, California, United States; Rachel Mayeri, Assistant Professor of Media Studies, Harvey Mudd College, Claremont, California, United States; Andrea Polli, Director, Interdisciplinary Film and Digital Media (IFDM) and Mesa Del Sol Chair of Digital Media, University of New Mexico, Albuquerque, New Mexico, United States; Sheila Pinkel, Professor of Art, Pomona College, Claremont, California, United States.

For more information, visit: <[leonardo.info/isast/LABS.html](http://leonardo.info/isast/LABS.html)>

## Call for Papers: LMJ20—Improvisation

Improvisation has been a critical component in many forms of music around the world throughout most of history and is an essential quality of human intelligence that extends far beyond the borders of art. It remains, nonetheless, a controversial subject in contemporary Western music: detested and denounced by such titans as Pierre Boulez and John Cage, embraced with equal fervor by others and seriously misunderstood by many. For Volume 20 of *Leonardo Music Journal* (2010) we welcome papers on aspects of improvisation in music, art and the general realm of decision-making—especially texts addressing the interplay of improvisation and technology.

### DEADLINES

15 October 2009: Rough proposals, queries

1 January 2010: Submission of finished articles

Address inquiries and proposals to Nicolas Collins, Editor-in-Chief, at: <[ncollins@saic.edu](mailto:ncollins@saic.edu)>.

Editorial guidelines and information for authors can be found at <[leonardo.info/Authors](http://leonardo.info/Authors)>.

## Leonardo On-Line Has a New Look!

Leonardo On-Line, the on-line hub of the Leonardo Network, has a new face! The sleek new design launched 1 July 2009 makes navigation easier and features many images of artists' works. The bi-weekly e-newsletter also has been updated to reflect the web site's new design. Both the web site and e-newsletter offer greater advertising opportunities for organizations and individuals interested in getting the word out about a project, program or opportunity of interest to the Leonardo Network. For more information about advertising opportunities on Leonardo On-Line and in the Leonardo Network Newsletter, visit: <[www.leonardo.info/isast/placeads.html](http://www.leonardo.info/isast/placeads.html)>.

## Affiliate Membership Program

The Leonardo Affiliate Membership Program is going strong, with 14 member organizations working at the inter-

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section of art, science and technology. The newest member of our program is the University of Caldas, based in Colombia.

The Faculty of Arts and Humanities of the University of Caldas aims to provide a high-quality humanities education that, through a holistic conception of the individual and knowledge, develops professionals in the sciences, arts and technology for the development of society and the consolidation of a national identity. The school specializes in arts, design, philosophy and educational studies. Academic programs include visual arts, performing arts, music, philosophy, modern languages, literature, educational research and visual design, creating spaces for a dynamic interrelation of art, science and technology in the region and the country. It is of great interest to the University of Caldas to carry out work with institutions to achieve its proposed targets.

Organizations joining the Leonardo Affiliate Membership Program gain access to the full spectrum of opportunities offered exclusively to Affiliate Members, including enhanced networking with peers, new opportunities for collaborations and invitations to participate in upcoming Leonardo-sponsored exhibitions, panels, workshops and other activities. For more information and to join the program, visit: <[www.leonardo.info/isast/org-membership.html](http://www.leonardo.info/isast/org-membership.html)>.

## Leonardo Book Series

Leonardo Book Series published four major new titles in the 2008–2009 season. Susan Kozel's *Closer: Performance, Technologies, Phenomenology* followed Steve Dixon's magisterial survey of digital performance with a meticulously thought-through analysis of some of the ways that technology has interwoven with the most bodily of the traditional arts, dance and theatre. Pleased as we always are with Patrick Ciano's layout for most recent books in the series, the layout of this work was a standout feature, as was its captivating movement through the phenomenology of contemporary mediated performance. Matt Fuller's *Software Studies: A Lexicon* is a collection masquerading as a short encyclopedia of key terms on software. Each written by a leading analyst, the collection marks a key moment in digital humanities and social science when a generation familiar not just

with consuming but with designing and building applications and network media sets out to analyze its own tools. Imagine a book by cinematographers on the various phases of filmmaking, then imagine they come equipped with startling levels of theoretical fluency, and one has some idea of the power and range of this book, which seems likely to be a key text for the coming generation of digital scholars. With *Tactical Biopolitics*, Beatriz da Costa and Kavita Philip extend the territory already marked out in an initial survey by Eduardo Kac's *Signs of Life*. The new bio-arts demand the kind of interdisciplinary thinking and understanding that have been a hallmark of the Leonardo project since its inception. This title takes the techniques and aesthetics of the new form and places them in relation to the emergence of new ethical and political concerns about such critical biological issues as climate change, environmental toxins, urbanism, atmospheric pollution and species loss, drawing new parallels between aesthetics and ethics for the biological century to come. Paul Brown, Charlie Gere, Nicholas Lambert and Catherine Mason bring the fruits of funded research into the history of the British computer arts scene in the form of an anthology of texts and writings from the pioneers themselves and subsequent researchers in *White Heat/Cold Logic*. This is a model of the kind of work supported by the Leonardo initiative in media art histories, a meticulous scholarly capture of oral histories, archival documents, documentation and ephemera, to trace the birth of a new movement in the arts and sciences.

Forthcoming titles include Sarah Cook and Beryl Graham's *Curating New Media*, a long-awaited text from the founders of the influential CRUMB list that brings together international new media curators to discuss the challenges and opportunities of their craft. Also in the pipeline is Laura U. Marks's remarkable study of the Islamic origins of digital art. The series editor and advisory board welcome exciting initiatives, either through themes emerging from the Leonardo network or from authors whose work we find challenging, innovative and of lasting importance. The refereeing system is a vital part of the process, and we are deeply grateful to all the anonymous reviewers of submissions, successful and unsuccessful, who have helped us keep the cutting edge of the series.

—Sean Cubitt, Editor-in-Chief, Leonardo Book Series