

Lea

LEONARDO ELECTRONIC ALMANAC

VOL 17 NO 1 A collection of articles, reviews and opinion pieces that discuss and analyze the complexity of mixing things together as a process that is not necessarily undertaken in an orderly and organized manner. Wide open opportunity to discuss issues in interdisciplinary education; art, science and technology interactions; personal artistic practices; history of re-combinatory practices; hybridizations between old and new media; cultural creolization; curatorial studies and more.

Contributions from

Frieder Nake, Stelarc, Paul Catanese

and other important cultural operators.

M I S H
W V 2 H

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Transmediation as Betrayal: The Case of the Leonardo Electronic Almanac

When inheriting the history of a publication like the Leonardo Electronic Almanac (LEA) it is difficult to stay faithful to historical traditions and at the same time catch up with the evolution of contemporary online media and social networks.

Therefore the new LEA is an operation of betrayal inspired by the old tradition – nevertheless a process of growing out of an old skin that was too tight and tattered. Our vision is for LEA to be a place of collective production, not just a repository of articles, but of events and research as well. LEA is changing into an institutional partner able to bring about synergies and collaborations, as well as a publication able to move between speedy productions and high quality endeavors.

With the new LEA we did not face only the challenge of re-inventing the magazine and its activities, but more importantly we had to respond to questions that were not only philosophical but also economic. As any contemporary publication that is open access – in the attempt to keep an academic tradition of shared knowledge – LEA is re-born with the help of a community that united around an ideal of shared participation.

The following names may not be immediately recognizable to the reader, but it is important to me, both as an academic and as a person who has always believed in the strength of collaboration, to acknowledge their contribution and work.

I wish to thank Özden Şahin, LEA's Editorial Manager and Curator, who has steadfastly worked and suffered with me through what at times was a very painful process. Deniz Cem Önduygu who has grown to be LEA's Art Director and Patrick Tresset, Web Architect, who has endured the 'design drama' in ensuring that a vision was transformed to reality. I also have to thank Max Novakovic and Selim Kurar, our Web Developer and Web Designer, and Ebru Sürek the Editorial Assistant.

I have to acknowledge that John Francescutti, Managing Editor, is always right in spotting problems and issues that may arise and has tried his best to troubleshoot despite my impatience to make things happen fast.

My thanks also go to Martin Callanan for his editorial work, Vince Dziekan and Jeremy Hight for their curatorial contribution and to Andrea Ackerman who recently joined us.

Finally, for their support when things got rough, thanks go to Roger Malina, Gunalan Nadarajan, Nina Czegledy, Meredith Tromble and Paul Brown.

A special thought goes to Stephen Wilson, who passed away this year and who I wish could be here today to celebrate another endeavor which he inspired.

These are the people that have given LEA time, effort and dedication – in other words money! If we were to calculate their costs and actually pay them for their time and work – we would not be able to afford to produce the magazine.

I am mentioning the financial issue in order to clarify that the re-vamp of LEA was not an accidental meeting of people who share the same goal of service to the academic community. My guess is that we tend to gravitate towards people that share our ideals and without whom many success and projects would not be possible.

For this reason, as Editor in Chief of LEA, I plan for it not to become a crowd sourcing tool of exploitation but one of participation and engagement.

The old framework of LEA as an information tool is still there – but it is more about the possibility of knowing that there is a space for effective collaborations and engagements. As more and more budgets are cut in the arts, and administrators and colleagues challenge us proudly with the notion 'I don't do anything for nothing' or ask for unreasonable fees and percentages – resistance is no longer an option.

Perhaps more than resistance what we really need is to attack by moving the art, science and technology world into a range of new partnerships, synergies and collaborations.

It is perhaps also important to show that the digital is not just about technology but also about the contemporary politics and cultural frameworks derived from the adoption and usages of such technologies.

It is in this context that we should renovate our efforts to build up new frameworks that allow academic collaborative efforts not only to survive but to prosper in a world of international democratized synergies that can resist and move beyond contemporary exploitative frameworks.

Perhaps in this revamp of LEA – based on a negotiation between transmediation and remediation, creation of new content and representation of old themes on new technological platforms – I have betrayed much of its historical heritage, but I hope that Frank Malina's vision has been respected.

LEA is back! And growing thanks to the support of the international community. It may not be perfect but it is born of the energy of emerging international professionals that have dedicated their time and energy to make the new LEA a reality.

Lanfranco Aceti

Editor in Chief, Leonardo Electronic Almanac



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Erkki Huhtamo

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