9 March 2021

Dear _____,

I am pleased to report that, as a follow-on to our two *Arts* special issues "The Machine as Art" and "The Machine as Artist", MDPI has approved our proposal for a "Review of Machine Art" (!!!); i.e., we will now be able to go beyond theoretical considerations and actually provide some of the much-needed feedback on which creative types thrive (and hopefully feedback of an informed, scholarly variety !) -- and we would be delighted to receive a contribution from you or a member of your team !!!

With the further idea that this review could have a multi-year run, our initial team of Guest Editors are as listed following:

Juliette Bessette (http://www.centrechastel.paris-sorbonne.fr/membres/juliette-bessette)
Frederic Fol Leymarie (https://www.gold.ac.uk/computing/staff/f-folleymarie/)
Marian Mazzone (https://arthistory.cofc.edu/about-the-department/faculty-and-staff/mazzone.php)
Marie Vicet (https://u-paris10.academia.edu/MarieVicet)

In addition, Nicolas Ballet (http://labexcap.fr/wp-content/uploads/2019/11/BALLET-Nicolas-CV-analytique.pdf) has generously offered to serve alongside myself (http://www.space-machines.com/smith_cv.pdf) as an Editorial Assistant.

More critically, here is our proposed editorial statement:

> This Review of Machine Art aspires to take the next step in a scholarly approach to the current art/science rapprochement: with the understanding that the Arts "machine" special issues have been but part of an enormous literature on the underlying theoretical issues, we hope now to focus on the art itself. As currently envisioned, therefore, a typical article will have the form of a review of an artist, or art/science collaborative, whose work can support an in-depth, critical treatment; but given, however, that a large part of the thrust of the art/science rapprochement seems to be in the direction of a "vast expansion of the creative sphere" ("une large ouverture de la sphère créative") -- i.e., a tendency, as indelibly prefigured by photography, to "democratize" the process of creating art -- special consideration will be given to reviews which can shed some light on this emerging phenomenon.

Finally, two logistical items:

1) MDPI has promised us continued relief of some sort from publication fees -- but we do not yet know the details.

2) MPDI has apparently established a new (and quite sensible) policy wherein a special issue must attract at least six proposals -- title and abstract -- before it is given a web presence. So we definitely do not expect you to run out and discover a proposal together for us (!); but by the same token -- if you know of a researcher who is contemplating a review of your own work, or if you have been contemplating a review of some worthy techno-artist or art/science collaborative -- we would be much obliged to receive even a preliminary title/abstract.

Regards,
Glenn Smith
Arts Editorial Assistant

P.S. Following is some feedback from guest editor Marian Mazzone regarding the proposed text of this notice -- and it presents, as I hope you will agree, a pretty appealing picture (!!!):

"I might tantalize our potential abstract submitters with a proposition, drawn from some of the key concepts in Frederic's text [http://www.annales.org/enjeux-numeriques/2021/en-2021-03/2021-03-17.pdf] which might be inspirational: that bringing together art and machines is inherently creative: it helps us to understand human intelligence, increase its capabilities and capacities, and generate new structures through processes of simulation. Important also are 'concrete research milestones', actual examples of real work done in the world. Or in art language: artists who have translated idea into material forms (works of art)."