

ONGOINGS: THE FINE ARTS GALLERY

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ver the years, artists have pushed the boundaries of computer art. In their ongoing explorations, they have invented their own creative processes, and they have achieved unique visual languages.

Ongoings: the Fine Arts Gallery presents an in-depth look at computer-based artists and their work. The exhibition breaks from SIGGRAPH traditions by presenting a body of work for each of a few artists, as opposed to exhibiting a survey of recent works by many artists. Thus, the Ongoings Gallery showcases artists' ongoing creative visions. In conjunction with Ongoings, Sketches features an Artist Presentation Session, where the artists can discuss their processes and content.

Artworks for Ongoings were selected in a competitive, open-submission process. Artists were welcome to submit either a long-term progression of work, including current work, or they could submit their current body of work. We particularly encouraged submission of works that use the computer in a creative way. As it turned out, the majority of the submissions were print works.

The Curatorial Advisory Committee spent three long days reviewing the work and composed a list of finalists; their recommendations were presented to Geno Rodriguez, a curator at The Alternative Museum, for final decisions. Once the list of artists was finalized, the exhibition evolved as individual works for each artist were selected. In the end, six artists were selected to exhibit a large number of works, and seven artists were selected to exhibit two or three works. Some of the artists are new to the SIGGRAPH audience, while others are long-time favorites.

In producing an exhibition of this sort, my goal was to create a place for the world to see the ongoing creative vision of artists who are dedicated to the use of technology in their art. My hope is that the audience will come away with an understanding of the passion of these artists.

Ongoings: the Fine Arts Gallery would not have been possible without the effort and support of many wonderful people to whom I give my sincere and grateful thanks. While it is not possible to individually thank everyone, I would like to express a special thanks to the following: the SIGGRAPH 97 Conference Committee, the Ongoings: the Fine Arts Gallery Committee, the Curatorial Advisory Committee, and all of the SIGGRAPH 97 Ongoings artists. Without them, this exhibition could not have been possible.

I would also like to thank recent Art Show Chairs, Jean Ippolito, Deanna Morse, and Ken O'Connell, for their advice and support. Thank you to my Pratt Institute Chair, Rick Barry, and his former assistant, Dena Slothower, for providing me with the time and assistance needed to produce this exhibition. Thank you to Lina Yamaguchi and all of the Pratt Student Volunteers for their hard work. Thank you to George Schuessler for his support when I needed it most. For all her invaluable advice and support over the years, I would like to thank Copper Giloth. On behalf of all SIGGRAPH artists and those who appreciate their work, I would like to thank Patric Prince for her ongoing dedication to the SIGGRAPH artist community. Finally, thank you to my family and friends for their unconditional love and support.

LYNN POCOCK

CHAIR, Ongoings: the Fine Arts Gallery

Curatorial Advisory Committee

Jeremy Gardiner is an artist whose paintings and multimedia projects have been shown in the US and abroad at many venues, including the Tibor de Nagy Gallery in New York, Friends of Photography in San Francisco, The Museum of Modern Art in Paris, The Institute of Contemporary Art in London and Museu de Arte Moderna de São Paulo. Gardiner is a graduate of the Royal College of Art in London and a Harkness Fellow at the Media Lab at MIT. He has received awards from The New York Foundation for the Arts and Prix Ars Electronica. He spent seven years helping to develop the graduate computer graphics program at Pratt Institute and taught at the School of Visual Arts in New York. His book *Digital Photo Illustration* was published by Van Nostrand Reinhold in 1994. His most recent project is a QTVR CD-ROM for Ricco Maresca Gallery in New York.

Andrew Glassner is a Writer-Director at The Microsoft Network, where he creates new interactive entertainments. He has worked on computer graphics research since 1978, at the NYIT Computer Graphics Lab, Case Western Reserve University, the IBM TJ Watson Research Lab, the Delft University of Technology, Bell Communications Research, Xerox PARC, and Microsoft Research. He is a popular writer and speaker. His book *3D Computer Graphics: A Handbook for Artists and Designers* has taught a generation of artists. Glassner created and edited the "Graphics Gems" series and the book

An Introduction to Ray Tracing. His most recent text is *Principles of Digital Image Synthesis*, a two-volume treatise on rendering theory and practice published by Morgan-Kaufmann. He has served as Chair of the SIGGRAPH 94 Papers Committee, Founding Editor of the *Journal of Graphics Tools*, and Editor-in-Chief of *ACM Transactions on Graphics*. He directed the short film "Chicken Crossing," which premiered at the SIGGRAPH 96 Electronic Theater. Away from work, Glassner paints, plays jazz piano, writes fiction, and hikes.

Lynn Pocock is an artist and Associate Professor of Computer Graphics and Interactive Media at Pratt Institute. Her artwork has often taken the form of experimental computer animation; her recent work takes the form of digital monotypes. Pocock's art and research have been published in scholarly journals such as *Leonardo* and the *Art Journal*, and her art work has been exhibited internationally, including in the New York Film and Video Expo, the London International Film Festival, and SIGGRAPH's Electronic Theater. Her professional activities have included directing an interactive educational project for the IBM Latin American Headquarters, co-producing the SIGGRAPH 93 Small Animation Theaters and serving on the Board of Directors of NYC SIGGRAPH. She holds a Bachelor of Arts degree in Mathematics and Art from Rutgers University, a Master of Science degree in Computer Science from the University of Maryland, and a Master of Fine Arts degree in Computer Art from the University of Massachusetts. Currently, Pocock is co-authoring a book on computer animation.

Ongoings: The Fine Arts Gallery Committee

CHAIR

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JOHN S. BANKS

The work is a theory of the world (not to imply a complete one).

Its purpose is to rejoice in a sense of wonder and mystery,
to see beyond the seen into the suspected,
to hint at the mystery felt during the journey.

Some experiences want altars, others visions, yet others remembrances.

These are representative of stages of a story comprised of episodic events,
peak moments, and places of discovery.



John S. Banks has been working with digital images for 16 years and with photographs for 25 years. He is currently living in Chicago, where he is on an indefinite leave of absence from his own business, Rising Star Ltd., in order to concentrate on image-making. For the previous 12 years, Banks was President or Vice President of Rising Star Ltd., a computer graphics reseller in Illinois.

Utah Portal, Iris print, 20" X 15", 1994

These images are my attempt at visualizing and clarifying a sense of discovery. By discovery, I mean finding something beyond what was known or expected. I feel this discovery at places that seem to suggest a story – a story I don't really know. In these images, I am not trying to express an actual story but rather to visualize some of the various states that may be experienced on a "journey." Doorways, paths, altars, and windows are the central elements within the context of a "site," which is the spark.

The work is derived from a photograph of a site. I try to create a visually compelling environment where there are multiple places to go. I try to clarify what the image may suggest by amplifying or reducing values and textures. Then I work outward from the focal point, and either collage in associated pieces of drawings or photographs, or add compositional motion with blur and distortion filters. Finally, lighting or tonal effects are added to the entire piece to further delineate the forms or to homogenize disparate elements. The sources are all my own photographs or drawings.



John S. Banks
Rising Star Ltd.
445 East Illinois 345
Chicago, Illinois 60611 USA
jb@r-star.com

SHERIANN KI-SUN BURNHAM

Originally I produced mixed media paintings and wall constructions, combining traditional media with computer images. Most recently, my works have been paintings solely created on the computer. These works are a continuing exploration in the formal aspects of abstracted space and form. My paintings invite the viewer to explore this visual space, finding their own interpretation.

Since an early age, I have been interested in the layering of pattern, texture, and form. This fascination has guided me through experiments with watercolor, pen and ink, stone lithography, and ultimately the computer.

Whether representational or abstract, I delight in the interplay between negative and positive spaces and the juxtaposition of geometric and biomorphic form. With the computer, I can also enhance the visual complexity within these spaces. The computer's immense texture- and pattern-generating capabilities enable me to create images that cannot be created easily in other media. I believe the computer as an artist's tool expands the imagination and extends the possibilities of what can be achieved in artistic expression. I hope the works represent a step in the development of computer art that utilizes the computer's strengths, without losing the human touch.



Sheriann Ki-Sun Burnham was born in Seoul, Korea in 1959. She holds a BA in Art from California State University, Long Beach. She has been a professional graphic designer/illustrator since 1980 and has been involved in computer graphics since 1981. Currently, she owns a freelance art and design business. Her fine art has been presented in many exhibitions and publications in the US and abroad, including the SIGGRAPH 88 and SIGGRAPH 89 Art Shows, the 1989/90 ACM SIGGRAPH Traveling Art Show, 1990 Artware – Art and Electronics in Germany, 1995 and 1996 Fractal Design Art Expos, and 1989 and 1997 Connecticut College Biennial Symposiums for Arts and Technology.

Nomad, Iris print, 22.25" X 22.25", 1996

Using scanned images of anything from rice paper to previously photographed computer textures, I create custom textures to paint with in Fractal Design Painter. The images in Ongoingings are representative of a series begun in late 1994. I build images by mirroring and altering areas as I go along. These images are then used alone or as grounds for additional painting.



Sheriann Ki-Sun Burnham
227 Ancona Drive
Long Beach, California 90803 USA
kisun@earthlink.net

ANNA M. CHUPA

The historical sources for my use of compressed space, intricate surface, horror vacui, and valenced imagery are medieval manuscripts and reliquaries, Kongo minkisi, and Fon bocio. As different as they may be in form and media, the Celtic carpet pages and minkisi/bocio share a common aesthetic impetus of revelation and concealment, sensuous surface and mystical presence.

Fon (Republic of Benin) and Kongo (Zaire) artist-priests create bocio and minkisi respectively as objects of personal empowerment. These power objects are assembled with a variety of layered objects, each alluding to medicine, healing, patron spirits, and the dead. Empowered with the

forces of the spirits and the dead, the bocio/minkisi counter danger and hostility, promoting well-being in times of stress, (Blier, 1995:73-74) and healing psychologically induced illnesses. "Peacock" contains imagery designed for the protection of my children, while "Aengus" is more immediately self-referential.

In "Aengus," the border functions as a binding device that evolved as a personal journey to find containment and integration to counter memories of dissolution. The title alludes to W.B. Yeats "Song of the Wandering Aengus," where the apple blossoms and the quest for the glimmering girl are a quest for reclamation of a sense of self and lost faith.





Aengus, Iris Print on Translite lightbox, 19 1/2" X 13 7/8", 1996

The remaining boxes combine personal narrative with imagery inspired by African Vodun, popularly known as Voodoo. American Voodoo evolved as a transformation of a number of African religious influences, Catholicism, and Spiritualism. Out of this, an aesthetic of spiritual objects and personal altars evolved.

The hand-held altar is a gris-gris, created to be carried as a personal protection. My altar installations extend the reliquary metaphor to create a place for a communicative exchange between the spiritual world and the world of everyday life.





Brain Cell, Iris Print on Translite lightbox, 20" X 13 1/2", 1996

"Brain Cell," "At the Gates 2," "Descanso," and "Assumption" are images dedicated to Esu and Gede. Esu is the guardian of the gates. As such, he plays an important role in all significant moments in life when an individual or community is at a crossroads, and important decisions need to be made or actions taken. Esu is also the Loa (spirit) of communication between human and divine forces. Finally, Esu is a trickster and a patron saint of rebel heroes who disrupt the status quo in order to

bring about a greater and fuller social harmony. He is often represented as a mischievous child who likes things he can't have (cigars, cigarettes, rum, matches) as well as toys and candy. Keys for Esu refer to his association with St. Peter. Conical figures with a cowrie shell face are found in altars from Benin to Brazil, Trinidad, and the United States. Esu's association with systems and networks is iterated in RJ45 connectors and similar items left on contemporary altars.



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Anna Chupa received her Master of Fine Arts degree at the University of Delaware and a Master of Arts in Liberal Studies at Dartmouth College. Her primary artistic disciplines prior to working in digital media were painting, textiles, printmaking, and performance art. She has published a book and several essays on Jungian archetypes in African-American fiction. Her digital photography and mixed media installations have been exhibited at SIGGRAPH, the Digital Salon, and the Silicon Gallery in Philadelphia.

At the Gates 2, Iris print on Translite lightbox, 18" X 21", 1996

Gede is closely related to Esu and is also associated with the crossroads, but more so with the junction between life and death. Gede imagery almost always includes cemetery crosses and skulls. His ability to see into two worlds positions him as the master of all healers. Gede is also the protector of infants and children. Together, these images are about defining moments and crossroads. They address issues of healing, empowerment, change. They are invocations, reflections.



Anna M. Chupa
Mississippi State University
Box 5182, Department of Art
Mississippi State University
Mississippi State, Mississippi 39762 USA
amc11@ra.msstate.edu

DIANE FENSTER

The Hide and Seek Series: An Archaeological Excavation of Memory

This autobiographical body of work addresses issues of self, gender, and intimacy using the concept of an archaeological excavation of memory as a metaphorical structure.

My involvement with digital imaging began 12 years ago. I soon discovered that computer technology provided me with the opportunity to manipulate, edit, and expand the photomontage format that I felt most suited my personal artistic expression. My work reflects my interest in both the Dada and Surrealist art movements, primarily in the use of the juxtaposition of seemingly unrelated visual elements. This methodology enables me to present an almost "cinematic" storyline based on the relationship of each of the vignettes within a particular piece. The computer has now offered me an even wider range of possibilities within the photomontage format. The technology has actually freed my range of expression and allowed an even more personal shaping of the symbolic elements I use in my work.



In my earlier work, I utilized "found" vintage or family photographs as a starting point for the final photomontage. In my more recent works, I experiment with different types of image processes using my own photography as a means to further strengthen the "finding of my own voice" through the presentation of "landscapes" that are charged with symbolism and emotion.





Canto Nine/Nine Nights I Hung on a Windy Tree, Iris print, 47" X 34", 1996

In this series, slides of the model and the objects (primarily furniture from motel rooms I have stayed in) are taken with a traditional 35mm camera. These are imaged with a slide printer using normal and transfer techniques. Resultant images are scanned and composited in Photoshop with text and other elements.



Diane Fenster creates both fine art and illustration using a Macintosh computer. Her style is an innovative combination of her own 35mm photography, video, still video, and scanned imagery. Fenster's fine art has been exhibited internationally, and her images appear in numerous publications and CD's on digital art including the APERTURE monograph "METAMORPHOSES: PHOTOGRAPHY IN THE ELECTRONIC AGE."

She is guest lecturer at many seminars, conferences, and art schools. Her illustration style is an outgrowth of the explorations she has taken with her personal work, and her commissions range from editorial to advertising to Web sites. Fenster's clients include Apple Computer, Inc., IBM Corporation, Dell Computer Corporation, Adobe Systems, Inc., Oracle, Inc. and Silicon Graphics, Inc.



Diane Fenster
287 Reichling Avenue
Pacifica, California 94044 USA
fenster@sfsu.edu
http://www.art.net/Studios/Visual/Fenster/ritofab_Home/fenster.html
<http://www.sirius.com/~fenster>

PHILLIP GEORGE

Mnemonic Notations 1990-1997

The original "Mnemonic Notations" series of images was developed from one computer file that has been continuously modified in an intuitive manner. At various stages, the computer file has been downloaded and displayed as an artifact for the spectator.

The ongoing process that constitutes this work emerges from a reflection on the correspondences between mind, memory, our experience of the land, and the social constructions of religions and philosophies that have a major impact on humanity's perceptions of the world and consequently on the way that it is remembered.

I am currently working on a body of work that includes the use of seahorses. This work has developed from the "Mnemonic" suite of images. I am interested in the ambiguity and the outright strangeness of these creatures, in that the male becomes pregnant and carries the young in a brood pouch. Seahorses also mate for life, and when one is caught without the other, the captured one will not breed.

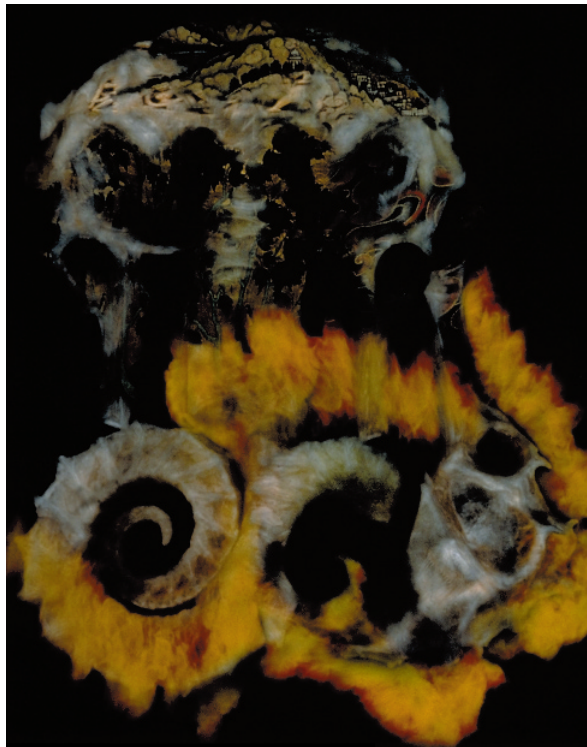
These images can be interpreted in many ways, but one that amuses me is that they represent the ultimate in political correctness – pregnant males! Here in these images, the Yogini with serpentine female energy manifests from the stomach of the male seahorse: a Tantric manifestation of many possible worlds embodied in the one time and incarnation. The



Phillip George was trained as a painter at the National Art School, graduating with a diploma in art in 1979. He received a masters degree with 1st class honours in painting and digital imaging from the University of New South Wales in 1996, and he is currently a lecturer in digital imaging at the University of Western Sydney Macarthur. Phillip George has also been a practitioner of Chinese yoga (Shaolin Ch'uanfa) since 1986.

works can be seen as artifacts secured from an imposing archaeological site of the future: a form of mutant androgynous specimen evolving out of memory into a theoretical future. They come with their baggage in tow.

This new work is seen as running in "Tangent" to the older "Mnemonic Notations" body of works, but in the new work, the parallel processing that is under way at the time of writing is underlined by the process of the practice. The images are created and produced as two-dimensional images on canvas, and at the same time are moved into a QuickTime VR interactive environment for use in immersive environmental works.

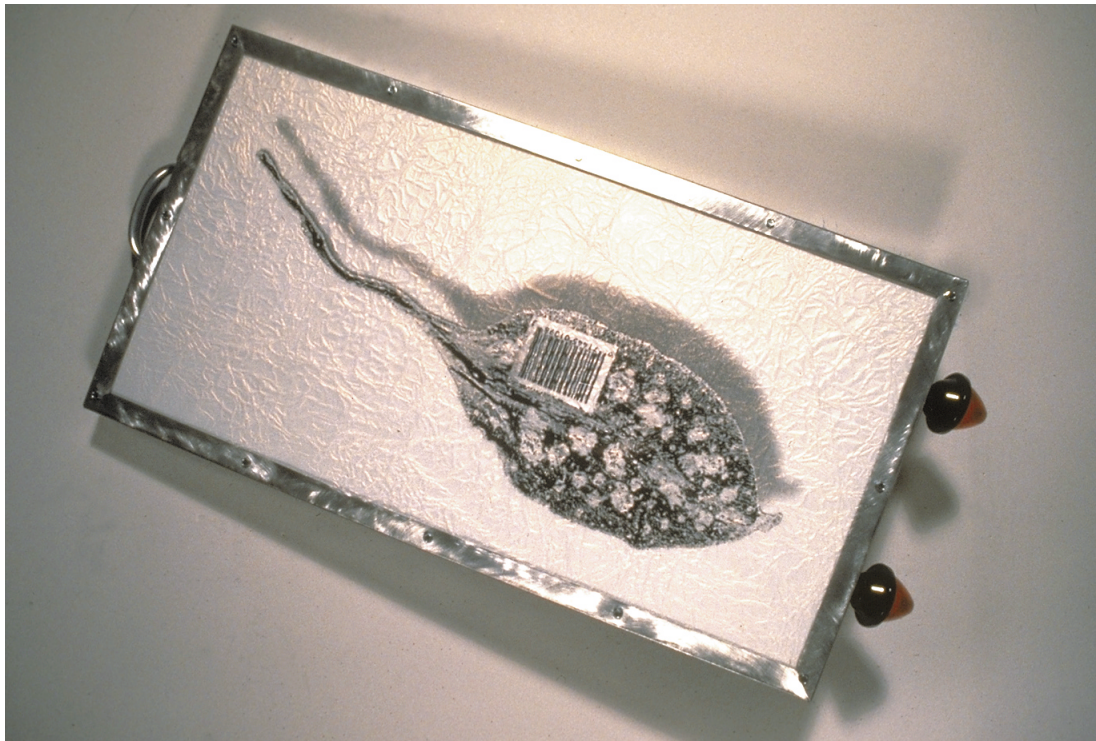


Phillip George
11 Miller Street
Bondi, Australia
p.george@uws.edu.au

MADGE GLEESON

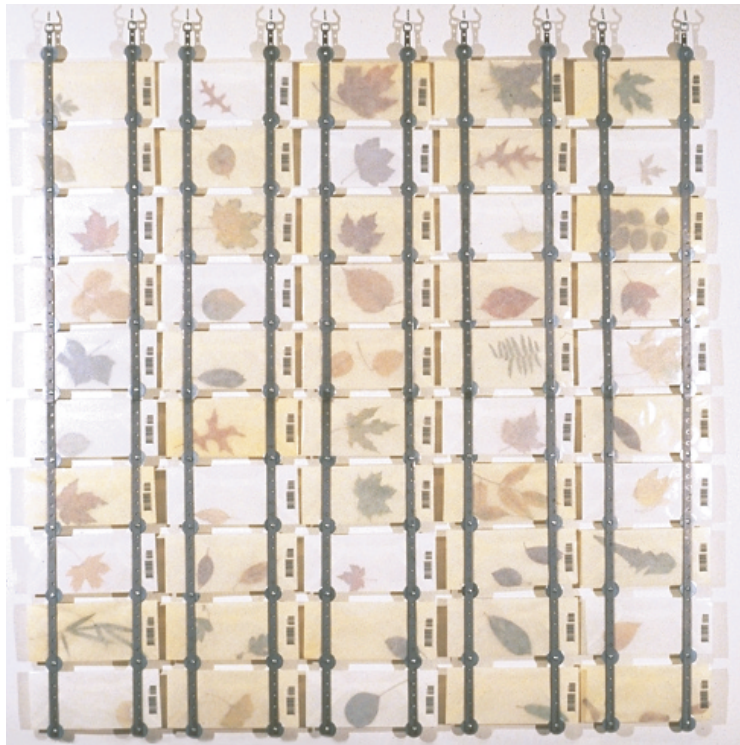
I am extremely interested in the role of new technology in shaping our cultural environment. The computer is both the means and indirectly the content of many of my pieces. If Dick and Jane are still out there, they would be quite shaken by the information society that we are creating. I struggle with the social issues raised by all of this but at the same time am fascinated by the new possibilities. As artists before us have been buffeted by fin de siècle psychology, we are certainly tasting the fin de millennium.

Most of these pieces involve a scanned object that has been enhanced and then greatly enlarged. Despite their hyperreal texture, the black and white fictionalizes them. Most are printed on mylar, which is transparent or frosted and then displayed over wood veneer, formica, aluminum foil, and other materials. Hardware is repurposed from the local scrap metal yard, and the framing material is custom made by a furnace contractor. There is an intended slurring of the real and artificial, of the digital and tactile.



"Artist's Garden" captures a bar-coded leaf in an oversized specimen box with wheels and tail lights. The piece, which is meant to hang crookedly on the wall, deals with the uneasy relationship of humans to the natural environment.

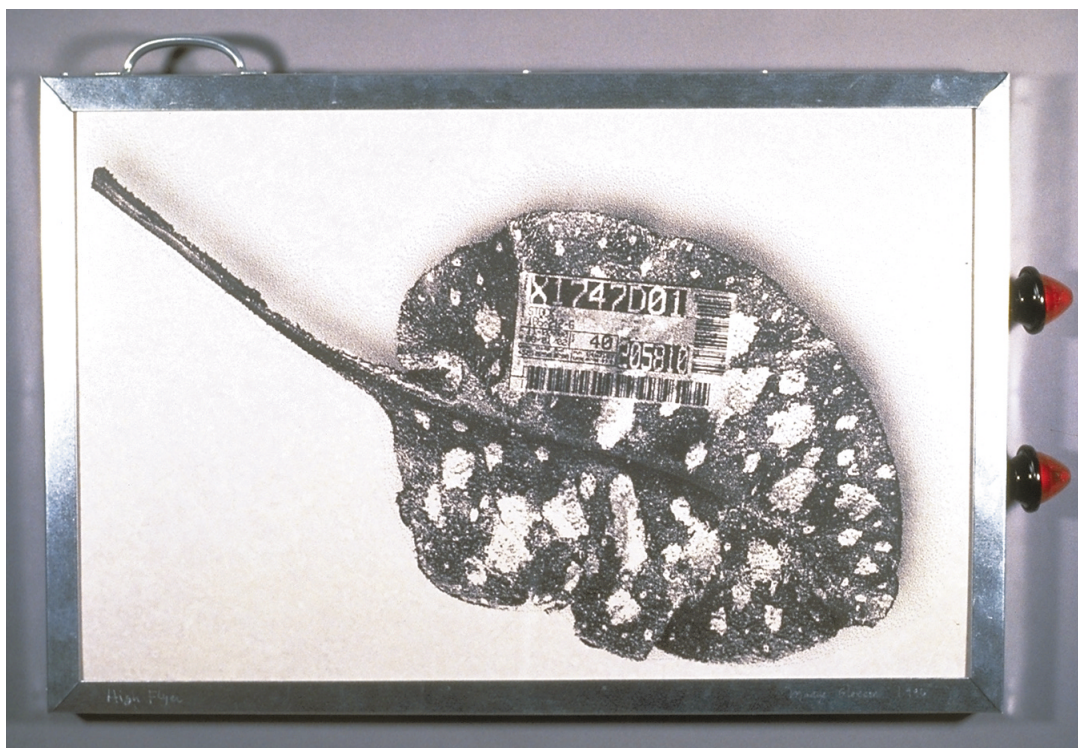
In "Endangered Species," real leaves are displayed in glassine envelopes, each sequentially bar coded. All of the plants are commonplace, suggesting that everything is endangered.



"Golden Parachute" is also about money, power, and the environment.

"High Flyer" is imprinted with a tracking bar code, implying an exchange between sender and receiver, and also suggesting the potential scarcity of the commonplace. This piece is environmental in theme.

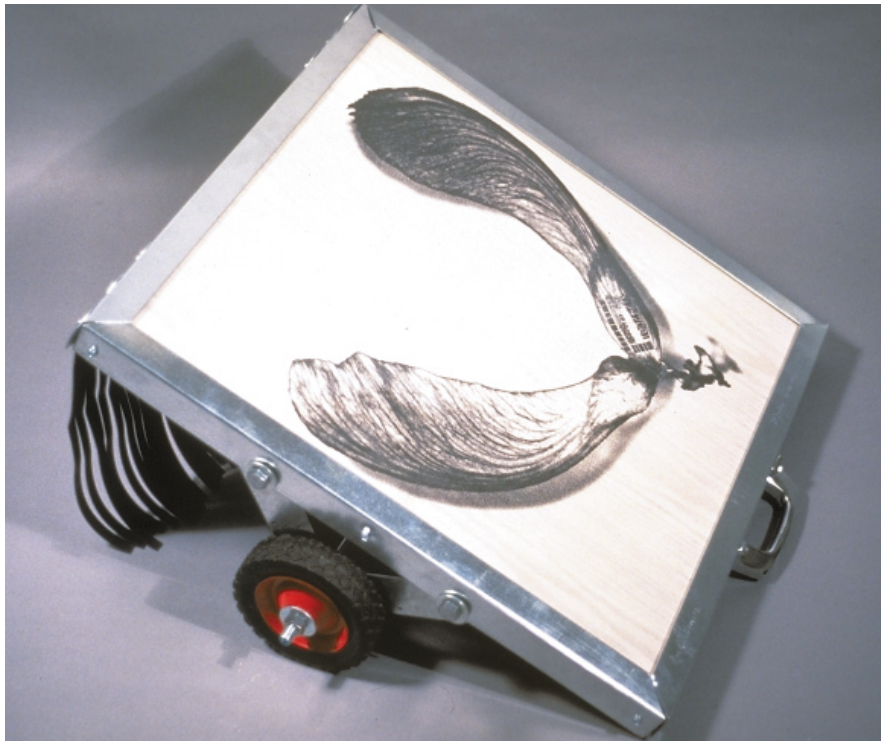




High Flyer, laser print/mixed media, 22" X 35", 1996

"Road Warrior" uses a motorcycle metaphor, including tail reflectors and a mud flap. The maple spinners are going nowhere unless someone gives them a lift. The meaning and value are, of course, altered by the predicament.

"Mirror, Mirror" is about letting go of privacy, one seemingly innocent question at a time.



Madge Gleeson lives and works in Bellingham, Washington, a college town on the banks of Puget Sound with a view of Vancouver, British Columbia. She teaches at Western Washington University and has maintained a studio in Seattle for the past decade. Born in Chicago, she holds degrees from Brown University and Washington State University. Most of her exhibition work in the past decade has been computer-related. She has shown a number of times at both SIGGRAPH and ISEA.



Madge Gleeson
 Western Washington University
 Department of Art
 Bellingham, Washington 98225 USA
 mgleeson@henson.cc.wvu.edu

Mirror, Mirror, laser print/mixed media, 30" X 30" X 5", 1996

KEN GONZALES-DAY

"The Museum of Broken Identities" takes Goya's "Black Paintings" as a point of departure. The idea is to draw attention to the fact that artists have always been engaged within a social discourse, and it is only with the emergence of a global society that the artist's role becomes increasingly unstable. This exhibition seeks to suggest a new potential for artists located within digital technology.

The themes of the work are taken from specific paintings by Goya and reference his skepticism of the social and political milieu of his day. Using digital technologies, this fictitious museum directly addresses issues concerning the artist's role in society, as well as in new technologies, and as such, enters into contemporary debates surrounding the historical instability of identity per se – an instability accentuated by the presumed



Currently an Associate Professor at Scripps College, Ken Gonzales-Day received a WESTAF/NEA award in New Genres in 1996. In 1995, he received an MFA from the University of California, Irvine. In 1993, he was a Van Leer fellow in the ISP at the Whitney Museum of American Art. He holds an MA in Art History from Hunter College, C.U.N.Y. and a BFA from Pratt Institute in Brooklyn.

He has exhibited at: White Columns & Christinerose Gallery in New York, the New Orleans Contemporary Art Center, Los Angeles' Foundation for Art Resources at Full Moon Gallery, L.A.C.P.S. Re:solution Gallery, Spaces in Cleveland, the Hallwalls Contemporary Art Center in Buffalo, and the New Museum of Contemporary Art, among others.

Untitled #33, From the Museum of Broken Identities (After Goya's Black Paintings), C-print from digital negative, 40" X 30", 1996

"reality" of digital manipulation. Other manipulations included transformations of race and gender and occur as themes only through specific historical paintings. A fundamental subversion of this project can be found in the fact that I play all of the characters in all of the pieces. While they are not necessarily obvious at first glance, the viewer will become increasingly aware of the manipulations, which, once discovered, offer easy access into the playfulness and the historical implications of the imagery itself.

All of the images are taken with a 4x5 large-format camera; scanned into the computer; combined with other photographic elements, digital scans, and digital images; output as 4x5 color negatives; and printed as C-prints.



Ken Gonzales-Day
7712 Lexington Avenue
West Hollywood, California 90046 USA
kday@scrippscol.edu

JEAN-PIERRE HÉBERT

The process is a convergence of mathematics and drawing. Arrangements of forms and numbers, geometries and structures, perspectives and symmetries are found and evolved in code form to produce images. This results in lines that are then drawn one by one on paper, using graphite leads, silver points, water colors, inks with pens, or brushes using analog rather than digital technology. This said, only the appearance of the process has been outlined. The mind and soul behind it remain, in fact, why and how the work is done, essential while the process remains circumstantial. Art – with computer.

*“a few drawings,
mere ‘restes d’encre’,*

*each, a few
lines on a sheet of paper,*

*each, countless
& invisible
lines of code in a computer,*

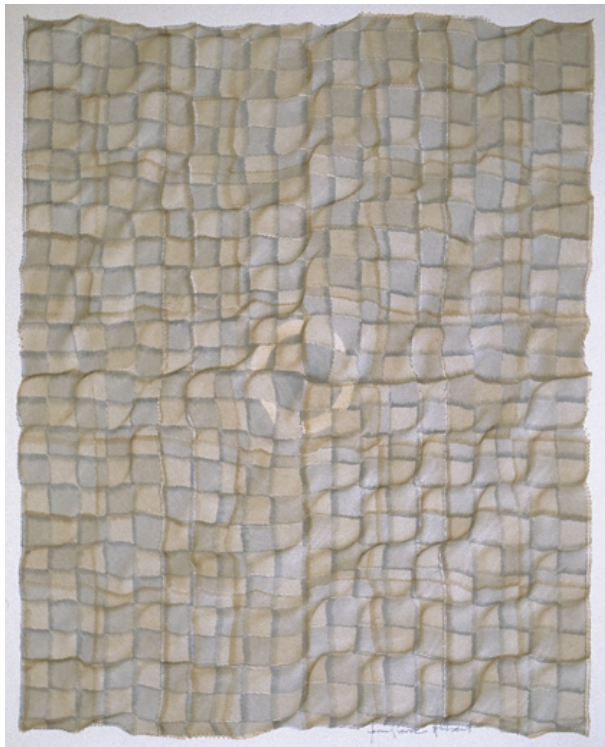
*each, minute
& uncertain
ink strokes by an indefatigable plotter.”*

Jean-Pierre Hébert was born in France in 1939. He was trained as an engineer and has always been interested in drawing and water color painting. His first hands-on experience with computers was in 1959, and he has been involved with computers ever since. He began his first experimentations with computer drawings in 1979 and began a serious exploration in 1986. Along with Helaman Ferguson, Ken Musgrave, and Roman Verostko, Hébert founded the Algorists group in August 1995.

Content: no; Intent and invitation: yes.

The work is abstract by choice.

Mathematics is an inspiration and a path in the search for the spiritual, an inspiration and a powerful means in the conception and execution of the work. Each one will interpret abstraction at one's own inclination and whim: so it is hoped that the work will set the viewers' thoughts, imaginations, dreams, and meditations free.



Jean-Pierre Hébert
4647 Via Huerto
Santa Barbara, California 93110 USA
jph@solo.com

Gris de Payne & Ochre, ink on paper, 56 cm X 36 cm, 1996

Deux Lignes Ochres, ink on paper, 60 cm X 46 cm, 1996

CHRIS S. JOHNSON

There was a lifeguard. Given the lives of hundreds of children, but too young to vote or drink, the lifeguard was searching for his/her identity, where it belonged in the world. His/her soul was held out like a decorated cake constructed from the basic elements of life. The lifeguard continues on a journey not knowing what it will encounter next. Symbols of society bombard the lifeguard, and stories are told.

My images use a modern saint: the lifeguard. Through the journeys of the lifeguard, the images discuss the intricate connections holding our lives together. There are things that surround us, and contradictions

abound in our society. Today, we no longer pray to a god, but to computers. They have become our new religion. We rely on the machines for the lifeblood of our society. Why is it that we are so fascinated by the computer?

I use computer art to not only question our society, but to question the viewer's belief in the art object. Computer art exists not on any known natural plane. An image is reached by entering a maze of directories. I find this similar to cave painters who searched their way back to the sacred images. Once there, the image is almost alive.



Today, the computer stores a 3D rendering, a multimedia piece, an installation, a movie special effect, a scientific picture of an organism, and two-dimensional images until the moment when it is given life. It may exist only for a brief moment on the screen, or sometimes longer when printed. Computer images appear on the screen, on celluloid, and in printed form.

My work embodies a zealous devotion to computer imaging. Each piece brings a new discovery. Duratrans in lightboxes project light toward the viewer, recreating the journey from the monitor to the eye. Light engulfs the room, leaving a powerful and beautiful effect on the viewer.

I was interested in art long before I can remember; my interest in

computers began in the fourth grade. That year, I programmed squares and lines to create images not unlike an etch-a-sketch. On a Tuesday in 1984, we got a Macintosh 128k computer and MacDraw. My interest in computers and art continued into college. I took printmaking, painting, sculpture, and photography. In 1991, I began using Fractal Design Painter and the WACOM tablet to create my images. They closely simulated the feeling that I was used to.

My images and discourse matured during two years of graduate work at The School of the Art Institute of Chicago. I create images that incorporate metal, wood, fabric, and an eclectic mix of output options. Now, in teaching digital art at Northern Arizona University, I constantly challenge myself and my students to embrace this new medium to the fullest.



Chris S. Johnson
Northern Arizona University
1385 West University Avenue #164
Flagstaff, Arizona 86001 USA
c.s.johnson@nau.edu

TAMMY KNIPP

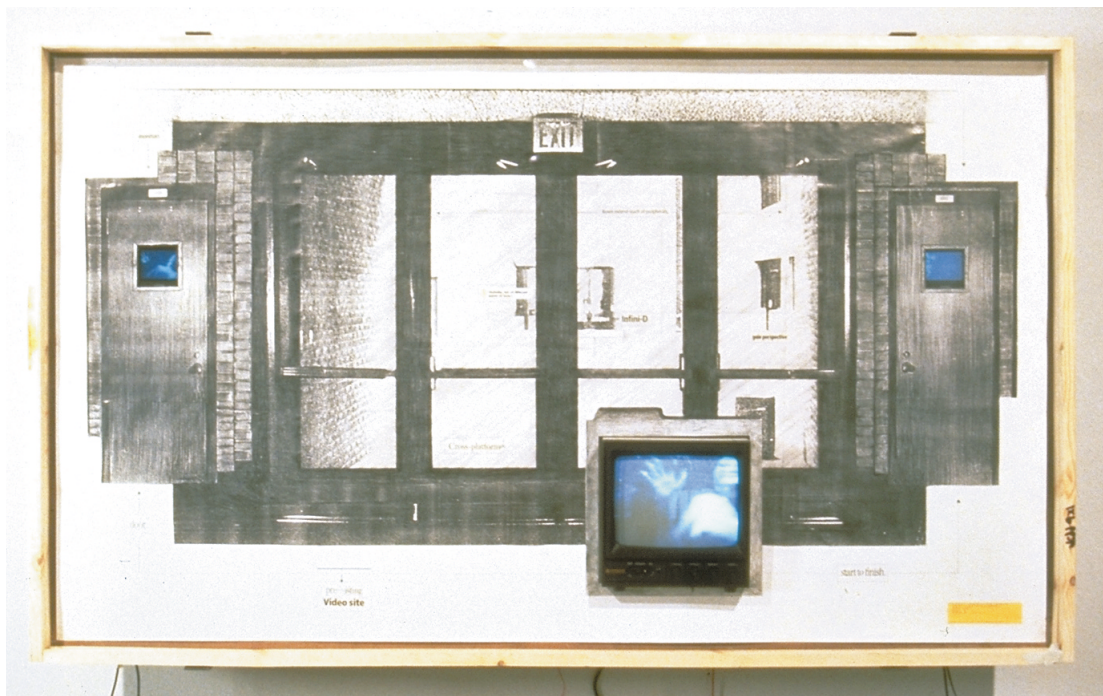
Through the interdisciplinary medium of computer-aided video/kinetic sculptures, I create interactive, performative installations. Both visual and audio elements are simultaneously experienced in the physical domain (kinesthesia), challenging perceptions of reality through illusion. By altering perceptions and creating multi-sensory experiences, the lines between 2D, time-based imagery and 3D, tactile experiences are blurred.

These sculptural installations are assigned a CASE STUDY number (title). Each CASE STUDY encompasses three, multi-dimensional formats: the original installation; a video documentation capturing an interactive, performative aspect in which viewers become unbeknownst performers; and a mixed-media compositional design of text, image, and a nine-inch video monitor. This format depicts the work in its entirety, from concept to construction to the documentary response.

Influenced by the cognitive processes of dyslexia and its relationship to art-making, each CASE STUDY focuses on the characteristics that surround a haptic learner. In a technologically driven culture, the reality is virtually perceived.

Tammy Knipp is an artist and a Professor of Art at Florida Atlantic University. She holds an MFA degree in Imaging and Digital Arts from the University of Maryland, Baltimore County and an MFA degree in Sculpture from Washington University, St. Louis. She was a 1995-1996 fellow recipient of Art Matters. Her work has been shown in New York, Indianapolis, Austin, Los Angeles, Chicago, and the Alexandria Museum of Art, Alexandria, Louisiana.

Tammy Knipp
Florida Atlantic University
Art Department, Room 106
777 Glades Road
Boca Raton, Florida 33431-0991 USA
tknipp@fauvms.acc.fau.edu



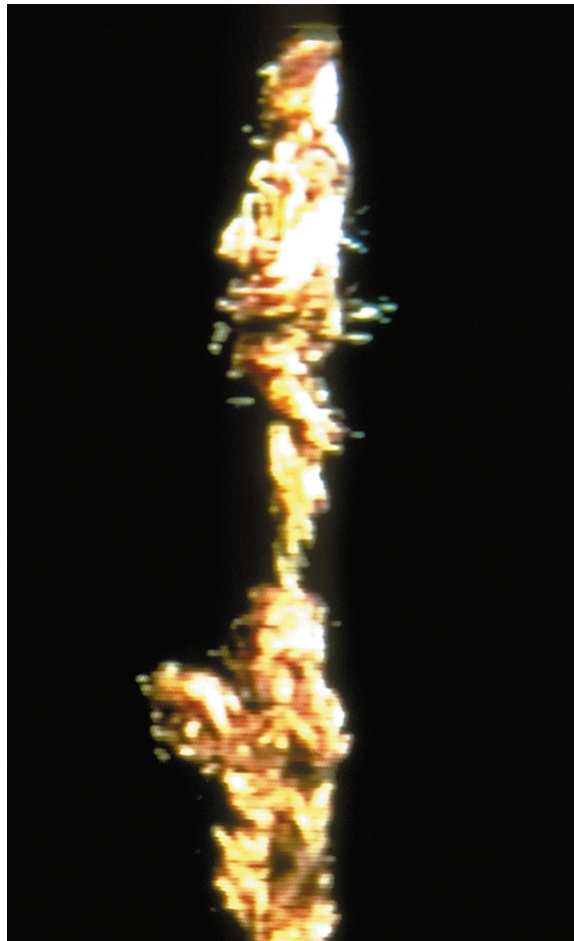
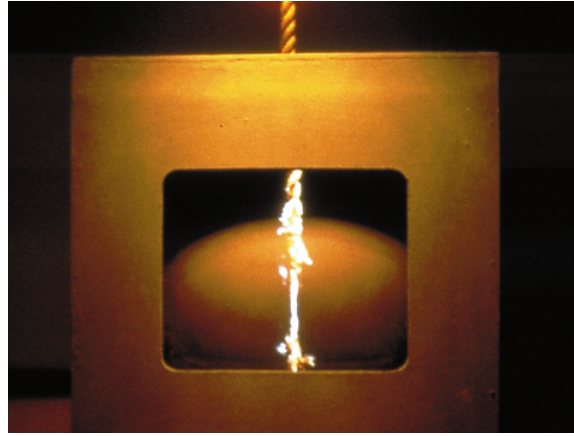
CASE STUDY 118 (documentation), mixed-media collage/9" video monitor, 3' X 5' X 1', 1996



CASE STUDY 2442, computer-aided video/sculpture, 5' X 4' X 6', 1994

CASE STUDY 2442 (detail view), computer-aided video/sculpture, 5' X 4' X 6', 1994

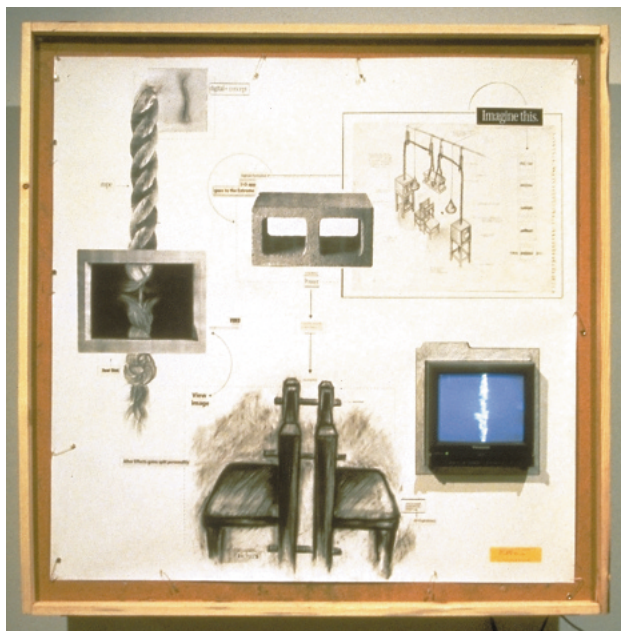




CASE STUDY 107, computer-aided video/sculpture, 1994

CASE STUDY 107 (detail view), computer-aided video/sculpture, 1994

CASE STUDY 107 (detail view), computer-aided video/sculpture, 1994

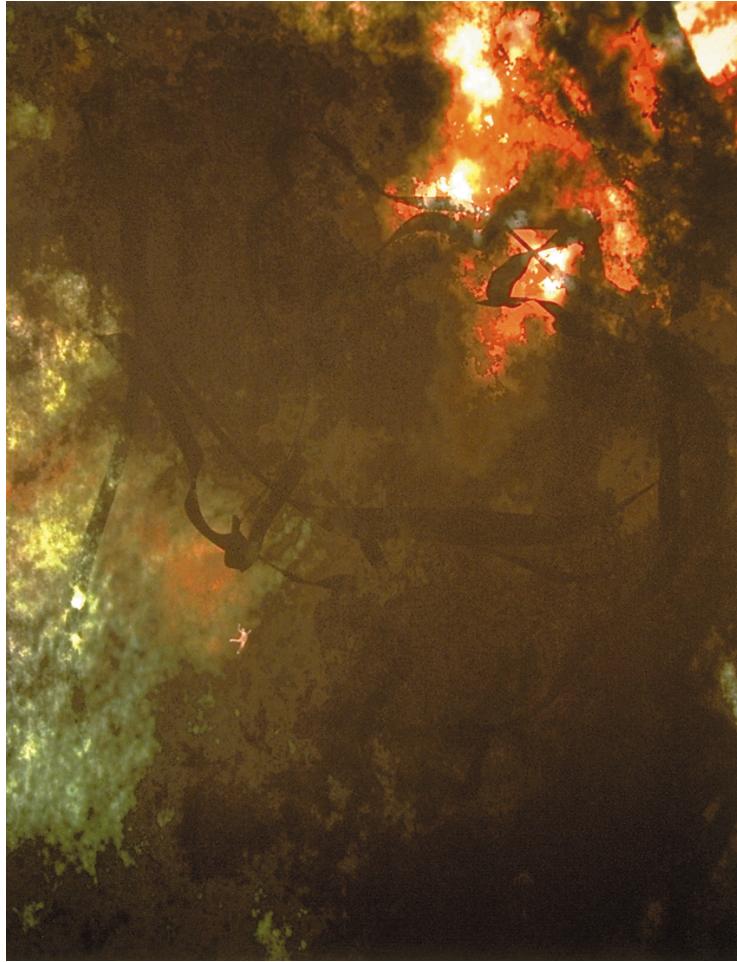


MICHAEL O'ROURKE

I think and feel most clearly and understand my world most clearly through my eyes. I tend to notice and remember the way things, places, people look. Later, when I try to think about these things, I find myself thinking most clearly when I think visually. And to help myself make sense of the complexities of the world, I attempt to represent these complexities in a visual format – as pictures, as sculptures, as moving images. This is how I try to understand my life, my experiences, life in general. This is my artwork. I am especially attuned to the spatial aspects of the visual world – to the way things are arranged in space, to the emptiness of spaces, to the clustering of objects within spaces, to the emotional resonances of space.

What first allowed me to represent space as I was perceiving it was my encounter, in 1978, with three-dimensional computer graphics. I had already been making sculpture in traditional media and becoming more and more conscious of the space of the sculpture rather than its volume. When I stumbled upon three-dimensional computer graphics, I discovered a way of visualizing space without any volume. I composed lines – of no thickness – in an empty space, now made perceptible by the lines. These first compositions were interactive. I called them “virtual” sculptures.

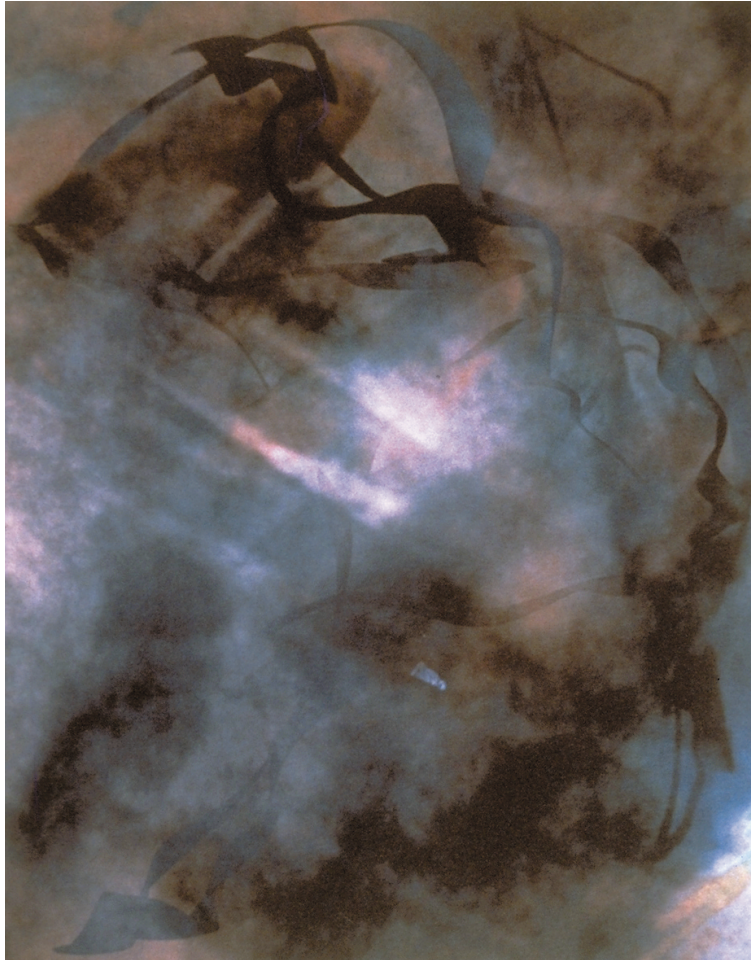




A La Recherche du Centre Exact: Arastradero, Iris print on paper, 43" X 35", 1996

Space is emotional. The space of a cathedral can be imposing. A corridor can be threatening. The enormity of a night sky may be awe-inspiring. The spaces of these first computer compositions had their origins in emotional states. Trying to understand, to "get a handle on," to create a handle for my feelings – about death, about what was passing back and forth between a woman and myself.

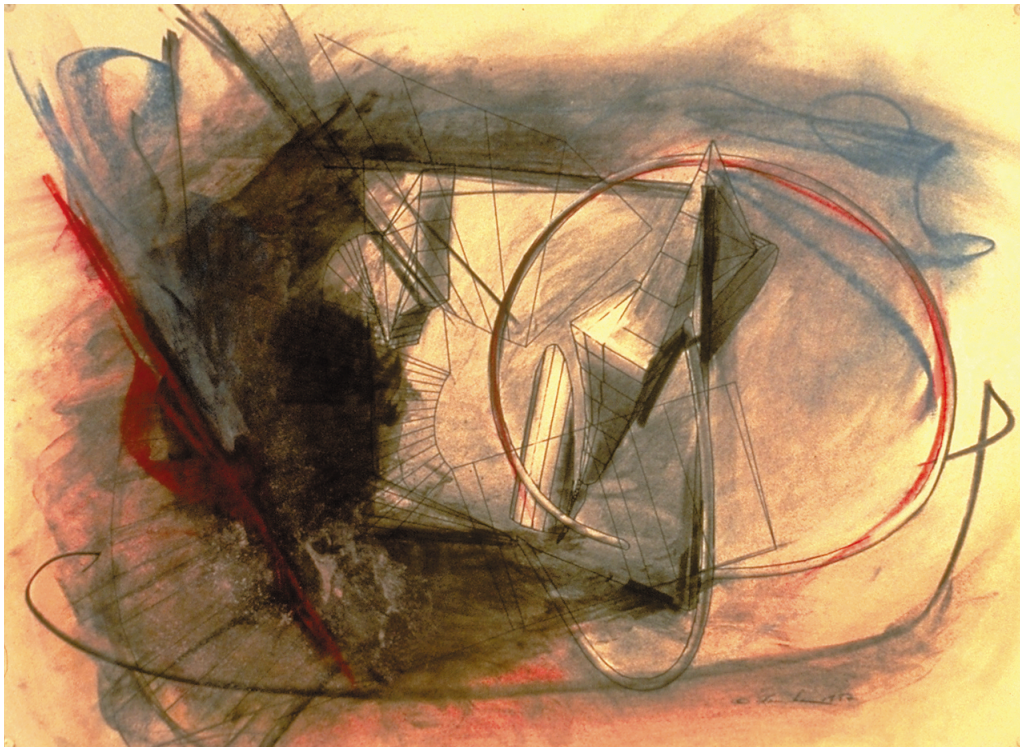




À La Recherche du Centre Exact: Santa Cruz, Iris print on paper, 43" X 35", 1996

Twenty years later, I am still thinking visually, still concerned with space, and still making spatial compositions that help me understand the world and my/our emotional reactions to it. More recently, emotional issues predominate in my work, even while the underlying perceptual issues continue. When a man and a woman come together, what is happening? What is this powerful emotional urge we feel to unite with another? What is the nature of the almost overwhelming feeling of one-ness we can feel with another? And the profound feeling of alone-ness we can feel when we lose that sense of union?

Throughout all of this work, I have always worked in a variety of media, both computer-generated and traditional. The technology of the work is significant to me only in so far as it stimulates new ways of seeing or understanding things. The computer has consistently had that effect for me for 20 years. But I also work, with equal enthusiasm, in non-computer media. The interplay that happens as I move from one medium to another, from one way of thinking about the issues to another, has always been fruitful for me. The goal is always the same: to understand my world.



Michael O'Rourke studied sculpture and computer graphic art for his MFA at the University of Pennsylvania, producing both physical sculpture and real-time interactive virtual sculpture between 1979 and 1982. He subsequently worked for seven years as a Senior Research Staff Artist at the New York Institute of Technology, where he produced computer-aided sculpture, animation and graphics. He now teaches at Pratt Institute, and continues working in a variety of media, both digital and traditional, producing graphic works and animation. His work has been exhibited widely and internationally since 1983.



Michael O'Rourke
Pratt Institute
44 Tompkins Place, #1
Brooklyn, New York 11231 USA
morourke@interport.net

ANNA ULLRICH

My body of work seduces. I scan objects such as fabric, newspaper, and rope to create folds, crevices, and hidden spaces. I literally create fabricated landscapes whose tactile imagery urges one to touch the surface of the print.

No image completely retains its original value or meaning after I've transformed it in montage. A newspaper article becomes a hilltop or a corn husk. A plastic cosmetic case becomes a wind turbine. A photograph of a nurse becomes a pirate ship's sail. I am interested in how the viewer is able to follow these fantastic translations through allusions to familiar forms. The combination of real objects, photographs, and completely computer-generated imagery produces a hybridized landscape that is surreal in its incongruities and yet remains grounded because of references to the familiar.

My artwork expresses a desire for mastery and control over the male subject. Rather than being concerned with (re)gaining control over imagery of the female subject, I am fascinated with the cultural control inherent in creating imagery of the "other," in my case, the masculine experience. I imbricate the sexual within the visual through fetishizing the inorganic and invest every object with a throbbing life vein. The subjects within my layered narratives are surrounded by a landscape and objects burgeoning with desire, threats, and anxiety.

I use Photoshop, for image manipulation, along with an object-oriented and vector-based program, RIO, for laying out my compositions within a PC. My visual sources have included traditional photography, appropriated and computer-generated imagery, and images of objects captured using a flat-bed scanner. This last method, scanning objects on a flat-bed, has



Anna Ulrich earned her BFA in photography at the University of Washington in Seattle and is now a graduate student of photography at the University of Notre Dame. She teaches Web design at Andrews University and introductory workshops on Photoshop and the World Wide Web at Notre Dame. In November of 1996, she and six other artists opened the Steelhead Gallery in South Bend, Indiana with their first exhibition. She expects to receive her MFA in the spring of 1998.

been very important in defining my visual style. My interest in using the flat-bed to capture the various perspectives of objects and to achieve a dramatic three-dimensional quality (due to the modeling effects created by the light source) has drawn me to three-dimensional modeling programs. I now use 3D Studio MAX to create three-dimensional objects and incorporate this imagery alongside my other visual sources. I am currently exploring the possibilities of creating a hybrid between my normal output method, inkjet and cibachrome prints, and a projected animation that appears within the static print.

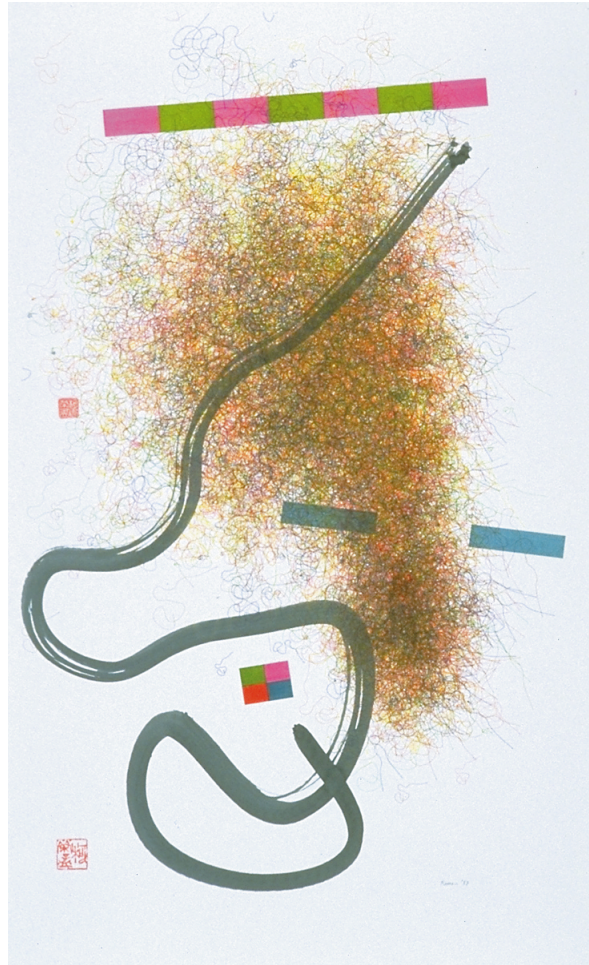


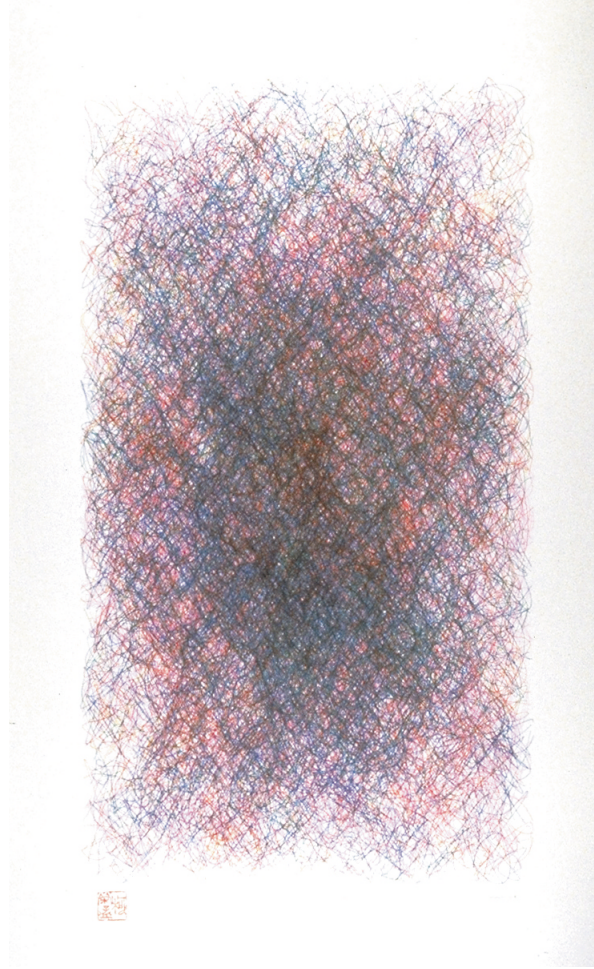
Anna Ullrich
P.O. Box 975
Notre Dame, Indiana 46556 USA
Ullrich.1@nd.edu
<http://www.nd.edu/~aullrich>

ROMAN VEROSTKO

My work represents 50 years of exploring worlds of unseen form. The procedures evolved from early 20th century artists who pioneered the fine art of painting and sculpting "unseen form" known as "abstract art." With the advent of computers, this adventure led to composing instructions (software) for generating worlds of form that are accessible only with extensive computing. By joining software form generators with fine arts practice, I create aesthetic objects to be contemplated much as we contemplate the wondrous forms of nature. The software, written with Basic and Digital Microprocessor/Plotting Language (DM/PL™), automatically generates work that follows the artist's instructions.

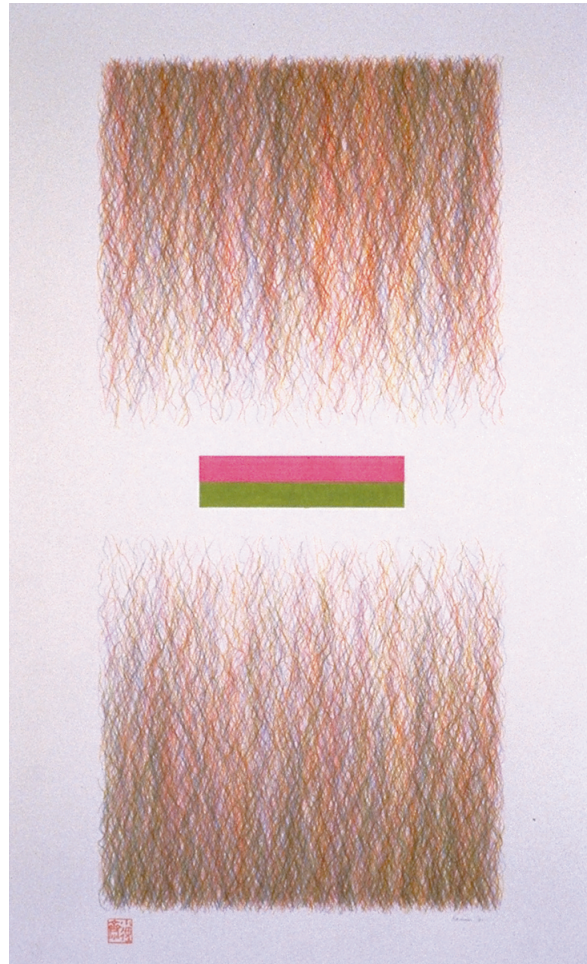
A fine art form generator specifies the procedures for initiating, developing, and improvising an artist's art-making idea. Such a form generator may be likened to a biological genotype, since it contains the coded information for generating the form. The procedure for executing the code, somewhat analogous to biological epigenesis, grows the art form. The creation and control of these instructions provide an awesome means for an artist to visualize form-growing concepts. Such routines provide access to an infinity of visual worlds never before seen by the human eye. It is noteworthy that such procedures hold much in common with processes associated with crystallization and genetics.





Pathway series, ink on paper, 44" by 30", 1993

Works are executed with a multipen plotter coupled to a PC driven by the software. The plotter, choosing from an array of pens loaded with inks mixed in the studio, draws each individual line. Most works require thousands of lines and frequent pen changes, which are software controlled. An optional brush routine allows the occasional substitution of a brush for a pen. All brush strokes are plotted using Chinese brushes adapted to the machine's drawing arm. One recent series of illuminated digital scripts is reminiscent of medieval manuscripts. Many of these works are enhanced with a touch of gold or silver leaf applied by hand. However, the design elements illuminated with gold are always code-generated and machine-plotted.

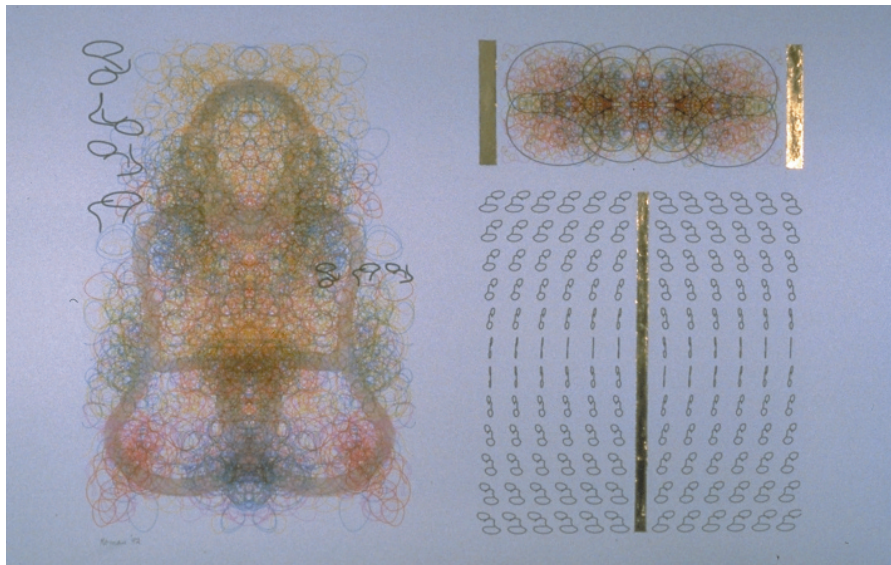




Nested Swallow, ink on paper, 44" by 30", 1995

Over the years the software has evolved by stages, yielding a series of works for each stage – Pathway, Gaia, Glyph, Scarab, Apocalypse, and Ezekiel. Each of these series has distinctive formal qualities associated with its form generators. None of the works are made with intentional representations in mind. Rather, each work presents one more adventure into a world of forms that have never been seen before. This art does not represent some sort of subject or object. Just as one might label this or that flower, so also I label this or that art form. Titles are therefore arbitrary and often derived from evocative qualities associated with the work.

The art works are visual manifestations of the dynamic procedures by which they grew. They may be viewed as visual celebrations of the information processing procedures embedded in today's culture. The finished works invite us to savor the mystery of their coded procedures, whose stark logic yields a surprising grace and beauty. These procedures provide a window on those unseen processes from which they are grown. By doing so, they serve as icons illuminating the mysterious nature of our evolving selves.



Roman Verostko has pioneered the development and creative use of an artist's personal expert system. Recipient of the Golden Plotter First Prize (1994, Gladbeck, Germany) and an Ars Electronica honorable mention (1993), his work has been exhibited in major art and technology exhibitions on five continents. A past Board Member of the Inter-Society for Electronic Art and Program Director for the Fourth International Symposium on Electronic Art, Verostko has published articles and lectured internationally on the subject of Art and Algorithm. Recent work includes a binary version of a Universal Turing Machine illuminated with algorithmically generated designs. A Professor Emeritus of the Minneapolis College of Art and Design, he currently resides in South Minneapolis, where he maintains an experimental studio with one work station reserved for research and development.

Diamond Lake Apocalypse: Buddha, ink on paper, 22" by 30", 1992



Roman Verostko
5535 Clinton Avenue South
Minneapolis, Minnesota 55419 USA
roman@mcad.edu
<http://www.mcad.edu/home/faculty/verostko/roman.html>

Scarab Series, ink on paper, 30" by 22", 1993

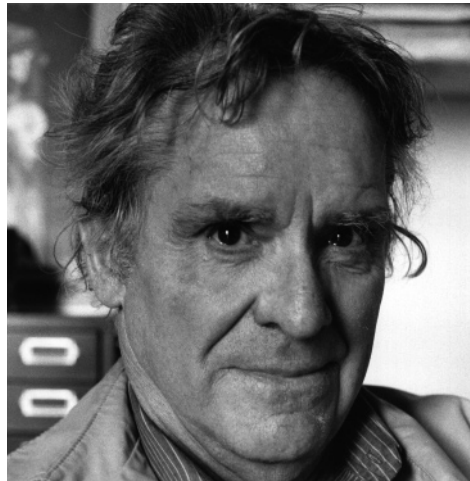
ROBERT MALLARY 1917-1997

Ongoing: the Fine Arts Gallery is dedicated to the memory of my mentor and friend, Robert Mallary.

Lynn Pocock

CHAIR, Ongoing: the Fine Arts Gallery

I am one of the pioneers of computer art, having worked continuously in this now increasingly popular field of art and technology since 1967, the year I learned of the computer's remarkable ability to generate and transform images. But my interest in the creative integration of science, technology, and art goes back to the early fifties, when my ground-breaking experiments with polyester and other plastic materials eventually gave rise to the series of assemblage relief constructions, wall sculpture, and "tuxedo" figures for which I became known during the brief halcyon days of Neo-Dada and assemblage art in the early sixties.



My contributions to computer art over the years include: learning to write and use my own computer programs; developing the first program, TRAN2, for the computer-aided design of sculpture; developing the first program, ECOSITE, for the design of land reclamation and earth sculpture; developing a series of large programs oriented to the lineal character of computer-driven pen plotters; developing a large library of tutorial programs and subroutines (over 150 in all) to support my creative work and teaching; and creating and exhibiting a large oeuvre of computer-graphic art that has drawn upon the resources of this library. I have also written articles and lectured extensively on computer art.

Robert Mallary
1917 - 1997

Photo: Paul Barube



Work by Robert Mallery