# fourth
# international
# symposium on
# electronic
# art

FISEA

# Abstracts and Artist Statements

Minneapolis, Minnesota U.S.A.
November 3 – 7, 1993

FISEA

fourth international symposium on electronic art

## Contents

VNS Matrix
*All New Gen,* 1992
Interactive multimedia game
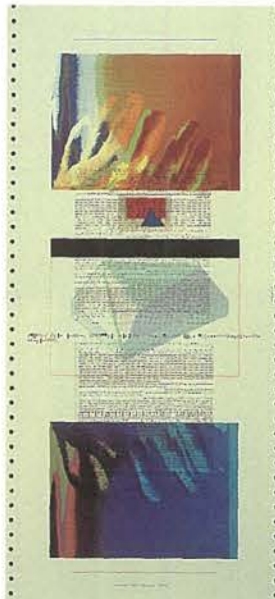Interactive Gallery





Chris Landreth
*Data Driven: The Story of Franz K.*
Electronic Theater, animation
Running time: 3:10



Alex Traube
*Memory I,* 1992
Computer generated image, C-print
20 x 24"



Joan Truckenbrod
*Paradigm Inverter,* 1992
Cibachrome
30 x 36"



Carlos Fadon Vicente
*Vector 12j,* 1989
Computer graphics, ink jet print
44 x 9-1/2"

## SONYA RAPOPORT

| Independent artist | |
| --- | --- |
| Address: 6 Hillcrest Court, Berkeley, CA 94705, U.S.A. | |
| Telephone: (510) 658-4741; Fax: (510) 642-0336 | |

*SEXUAL JEALOUSY: the Shadow of Love* is a computer-assisted interactive installation with music in which participants investigate the sources of their jealousy and methods for coping with their feelings. The artwork employs metaphorical illustrations and direct questions to probe the intensely personal and currently highly visible subject of sexual jealousy. The title refers to the observation that the jealousy reflects or "shadows" the initial reason for the attraction.

In the Hypercard stack are "attraction" sequences "played" by Indonesian puppets. Soap opera clips illustrate methods of coping with sexual jealousy. Depending on the attraction and coping choices made by the participant, the computer ultimately displays, then prints-out, a pair of footprints that lead to a "shadow message." The message, excerpted from a movie script, is revealed on a nearby monitor where all possible footprint combinations are displayed.

An interactive multi-channel computer music installation by composer Michael McNabb surrounds the computer area. A distant, algorithmic composition, evocative of Javanese court gamelan, is in dialogue with the computer program. Participants make choices on the Macintosh that signal composition changes. Musical variation is set corresponding to one of the five attraction (emotion) messages from the computer. Six instruments representing coping (action) normally play sparsely until the coping action message brings the relevant instrument to the foreground. When a "shadow message" is revealed, a real-time spatial musical composition (including five previous "revelations") is performed.

Aubrey Beardsley drawings, Indonesian shadow puppets and Jungian mythological images accompany the text. Marie Sat assisted with graphics. Ed Payne is the software designer; Dr. Ayala Pines the consulting psychologist.

## MICHAEL RODEMER and CHRISTOPH RUST

| Address – M. Rodemer: Department of Art and Technology, School of the Art Institute of Chicago, 37 South Wabash Avenue, Chicago, IL 60603 | |
| --- | --- |
| Address – Christoph Rust: Ohlauerstr. 3, D-3012 Langenhagen, Germany | |

The labyrinthine form may be seen as a metaphor for life's journey, or for the tortuous in's and out's of the art market, or for the discovery and development of the personality.

The FISEA 93 installation is a labyrinth equipped with sensors coupled to a computer. The visitor walking through the maze hears, via cordless headphones, previously recorded spoken text. The texts overlay a dimension of meaning onto the physical aspect of the maze and encourage a consideration of the interaction between the physical and psychological levels of the artwork.

## VNS MATRIX

| Contact: Josephine Starrs, artist | |
| --- | --- |
| Address: 22 Dunks Street, Parkside, Adelaide 5063, Australia | |
| Telephone: (618) 271-0135; Fax: (618) 211-7323 | |

VNS Matrix is a group of four women artists (Josephine Starrs, Julianne Pierce, Francesca da Rimini and Virginia Barratt) who are committed to redefining the role and image of women in art and technology. Both as makers and users of computer-based artforms, women are significantly under-represented. However, in the world of computer graphics, women are very much present in easily recognizable forms as they are in traditional cinema and advertising, that is, objectified, stereotyped and fetishized. VNS Matrix aims to subvert this traditional image by creating characters and representations of women who are strong, defiant and active.

Form has rapidly become cliched as computer artists have focused on technical challenges rather than structural and conceptual possibilities such as the development of new forms of narrative and representation. VNS Matrix believes that it is vitally important for new technologies to be used in a critical fashion, and that women have access to the production and consumption of these exciting new tools.

The group's current project is the development of an interactive (art) computer game entitled *ALL NEW GEN*. The hero of the game, Gen, is the antithesis of pallid and predictable computer game characters. Gen is terminator of the moral code, saboteur of Big Daddy Mainframe. Her mission — to subvert and corrupt cyberspace.

VNS Matrix are cyberfeminists with attitude. Their ironic and witty art injects a critical edge into the arena of art and new technologies, imagining and imaging alternative future worlds.

## AKKE WAGENAAR and MASAHIRO MIWA

| Address: Krefelderstrasse 48, 50670 Köln, Germany | |
| --- | --- |
| Telephone: +49-221-7323525; Fax: +49-221-7323525 | |

*Animatrix* is an interactive computer installation, consisting of a dance and a music program connected together.

You enter a dark room. In the room is a projection screen with the Animatrix, a computer dancer reminiscent of a Bodhisattva (a Buddhist creature in half-enlightened state), projected on it, and you hear music being played. In front of the screen is a pedestal with a joystick. When you move the joystick the dancer starts to dance, and the music changes.

You can influence the dance and the music directly and indirectly. With the joystick you can change the speed and direction of the dance, and you can change the tempo and pattern of the music. You can give an acceleration or deceleration to the speed of the dance and the music by moving the joystick fast and suddenly stopping it: the acceleration or deceleration of that moment is then preserved for both music and dance. The music can be "scratched" by simply moving the joystick in any direction; when stopping, the last played "scratch" pattern is preserved and continued.

Both the dance and the music program have complex real time algorithms underlying them, describing the composition rules in relation to the user input directly and over a longer period of time. The use of the interface is recorded and evaluated continuously. A longer, complex (not necessarily continuous) use of the interface results in more complex dance patterns of the dancer and more clear and transparent music.

## G. LEE WALL

| Director, Exploded View Enterprises | |
| --- | --- |
| Address: 116 Withers Street, Brooklyn, NY 11211 U.S.A. | |
| Telephone: (718) 349-0132 | |

The interactive installation, *Geomorphic Architecture (a history of buildings that look like the earth)* documents a manufactured genre of architecture in which functional buildings have been designed to incorporate the shape of the earth as the main component of the structure. The installation promotes interest in the meanings of the buildings rather than the aesthetics or technical engineering.

The installation takes the form of a traditional educational or corporate exhibition design, using Edisonian technology. Information is presented in an explicative manner; the content is non-fictional.

The quiz-boards featured in the installation are labeled as being created by Exploded View Enterprises (EVE). The name is derived from the exploded view diagram which is a technical illustration that shows separately, but in proper sequence and relationship, the various parts of an assembly. When defining the words (explode and view) separately, the title could be thought to refer to a detonation of one's view, an explosion of the perception. EVE provides a model for thinking and living, by suggesting knowledge through radical and active open-mindedness, supported by the simultaneous maintenance of a lucid, interrelated inventory.

The goal of the exhibition, beyond the teaching of a discarded slice of architecture history, is that viewers be exposed to extraordinary examples of the symbolic relationship that can exist between forms and functions. Perhaps a viewer might be inspired to re-examine, with a critical eye, connections between meanings and forms in his or her surroundings, work and play.

## XSPACE

| Contacts: Gerfried Stocker and Horst Hörtner | |
| --- | --- |
| Address: Kernstockgasse 22-24/II, A-8020, Graz, Austria | |
| Telephone: +43-316-912766; Fax: +43-316 912766-4 | |

In *Wig Wag*, a public computer terminal is connected via modem to a robot set up over the roofs of the city. Visible over a long distance, this robot visualizes the messages entered into the computer by means of the international marine semaphore.

On the roof of a high neighboring building, a video camera with telelens is installed which films the robot. These pictures are fed into a computer which recognizes the signals by means of motion scanning and outputs them on screen—again as letters.

The highly suggestive force of marine imagery meets with the immateriality of digital information which is not yet surrounded by myths. The confrontation of differing communication systems constitutes a confrontation of the subjective world views they represent.

## SLIDE SHOW PARTICIPANTS

| | |
|---|---|
| Abbado, Adriano | Milan, Italy |
| Argyropoulos, Andy | Chicago, IL U.S.A. |
| Astrahan, Ilene | New York, NY U.S.A. |
| Azambuja, Carlos | Rio de Janeiro, Brazil |
| Bachelder, Steven | Stockholm, Sweden |
| Barta, Les | Incline Village, NV U.S.A. |
| Bayrle, Thomas | Frankfurt, Germany |
| Beams, Mary | DeKalb, IL U.S.A. |
| Bradford, Dan | Baltimore, MD U.S.A. |
| Brown, Paul | Miss State, MS U.S.A. |
| Burden, Jeff | Decatur, IL U.S.A. |
| Burke, Patrick | Washington, DC U.S.A. |
| Camargo, Isaac | Londrina, Brazil |
| Campiglio, John | Santa Fe, NM U.S.A. |
| Carlson, Karen | Menlo Park, CA U.S.A. |
| Castaldi, Damian | Annandale, New South Wales, Australia |
| Chamberlain, Peter | Honolulu, HI U.S.A. |
| Chang, Dr. Rodney | Honolulu, HI U.S.A. |
| Chung, Kyeng-Im | Albany, NY U.S.A. |
| Clark, Gary | Bloomsburg, PA U.S.A. |
| Colonna, Jean-Francois | France |
| Cramer, George | Madison, WI U.S.A. |
| Dade, Roger | Boscombe, Bournemouth, Dorset, U.K. |
| de Melo Pimenta, Emanuel Dimas | Lisbon, Portugal |
| de Toledo, Rodrigo Bastos | Rio de Janeiro, Brazil |
| DeLutri, Robert | St. Paul, MN U.S.A. |
| Dixon, David | Johnson City, TN U.S.A. |
| Dodson, Liz | Minneapolis, MN U.S.A. |
| Draznin, Wayne | Cleveland, OH U.S.A. |
| Effertz, Karin | Laudenbach, Germany |
| Farrell, Anne | Santa Fe, NM U.S.A. |
| Fisher, Rob | Bellefonte, PA U.S.A. |
| Freeman, Nancy | Annandale, VA U.S.A. |
| Gai, Marilena | Torino, Italy |
| Gallagher, Jean | Chico, CA U.S.A. |
| Gartel, Laurence | Floral Park, NY U.S.A. |
| Garvey, Gregory | Montreal, Quebec, Canada |
| Geitz, Sarah | Catonsville, MD U.S.A. |
| Gellman, Rachel | New York, NY U.S.A. |
| Glynn, David | Los Angeles, CA U.S.A. |
| Grancher, Valery | Lyon, France |
| Green, Brian | Bryan, TX U.S.A. |
| Greetham, Justin | Bournemouth, Dorset, England |
| Guzak, Karen | Seattle, WA U.S.A. |
| Halaby, Samia | New York, NY U.S.A. |
| Hammerman, Michael | Chicago, IL U.S.A. |
| Haveman, Josepha | Berkeley, CA U.S.A. |
| Holcomb, Michael | Eugene, OR U.S.A. |
| Horowitz, Jeff | New York, NY U.S.A. |
| Inakage, Hiroko | Kamakura, Kanagawa, Japan |
| Johnson, Peter | St. Paul, MN U.S.A. |
| Komatsubara, Midori | Minneapolis, MN U.S.A. |
| Lavers, Katie | Bayswater, Australia |
| Lincoln, Janice | Romeo, MI U.S.A. |
| Lindbloom, Terri | Tallahassee, FL U.S.A. |
| Little, Gregory | Oberlin, OH U.S.A. |
| MacArthur, Ann | Santa Fe, NM U.S.A. |
| Martin, Lucille | Perth, Australia |
| Maun, Patrick | St. Paul, MN U.S.A. |
| McCreary, Karen | Long Beach, CA U.S.A. |
| McFadden, Robert | Montreal, Quebec, Canada |
| McQuiston, Kurt | Cincinnati, OH U.S.A. |
| Millstein, Mark | Pittsburgh, PA U.S.A. |
| Nechvatal, Joseph | Arbois, France |
| Osaka, Takuro | Tokyo, Japan |
| Pentelovitch, Robert | New York, NY U.S.A. |
| Poindexter, Dave | Tallahassee, FL U.S.A. |
| Pravda, Kit | Menlo Park, CA U.S.A. |
| Riebe, Markus | Gallneukirchen, Austria |
| Robinson, Jeri | Lancaster, PA U.S.A. |
| Rollins, Kent | Ithaca, NY U.S.A. |
| Rosen, Avi | Nesher, Israel |
| Schminke, Karin | Woodland Hills, CA U.S.A. |
| Scott, Victoria | Santa Fe, NM U.S.A. |
| Seidman, Spencer | San Francisco, CA U.S.A. |
| Shanks, Bradlee | Tampa, FL U.S.A. |
| SKADADA | Bayswater, Australia |
| Smith, Alexa | Roseville, MN U.S.A. |
| Smith, C.J. | Woodburn, OR U.S.A. |
| Strum, Michael | Sydney, New South Wales, Australia |
| Struwe, Gerel | Koln, Germany |
| Sullivan, James | Edina, MN U.S.A. |
| Szamosy, Csaba | Parkville, Victoria, Australia |
| Todd, Kevin | West Launceston, Tasmania, Australia |
| Thompson, George | Overland Park, KS U.S.A. |
| Valesco, Frances | San Francisco, CA U.S.A. |
| Vander Houwen, Greg | Issaquah, WA U.S.A. |
| Webb, Lanny | Athens, GA U.S.A. |
| Whitaker, Corinne | Pasadena, CA U.S.A. |
| Wiese, Anja | Dusseldorf, Germany |
| Witte, Mary | Boise, ID U.S.A. |
| Woldorsky, Rochelle | Minneapolis, MN U.S.A. |
| Yoshihoto, Seiji | Tokyo, Japan |
| Zoltness, Mara | Minneapolis, MN U.S.A. |

The Slide Show was curated by Judith Yourman, visual artist and Assistant Professor of Electronic Media, St. Olaf College, Northfield, Minnesota.

## LISTENING CHAMBER PARTICIPANTS

| | | |
|---|---|---|
| Caldwell, James | Macomb, IL U.S.A. | And gives to airy nothing (1993) |
| Duesenberry, John | Brookline, MA U.S.A. | Decline (1992) |
| Franey, Colin M. | Champaign, IL U.S.A. | Risonare C |
| Gennaula, Chris | Mendota Heights, MN U.S.A. | Purge (1993) |
| Giomi, Francisco | Florence, Italy | Chromatism (1992) |
| Hass, Jeffrey E. | Bloomington, MN U.S.A. | Liaisons (1991) |
| Olson, Mike | Minneapolis, MN U.S.A. | Song of the Badger II |
| Ryan, William | Champaign, IL U.S.A. | Point Common |
| Vorn, Bill | Montreal, Canada | Danse Macabre (1992) |

The Listening Chamber was curated by Dr. Homer Lambrecht, composer, MIDI instrumentalist and Associate Professor of Music, University of Wisconsin-River Falls.

## EXHIBITION CHECKLIST

Yoshiyuki Abe, *LS-59*, Photographic print, IBM AT compatible (80486) Homebrew framebuffer, Artist's software, 31-1/2 x 31-1/2", 1993 ▪ Victor Acevedo, *6.26.27.86*, IRIS ink jet print on watercolor paper. Compaq 386, Cubicomp Framebuffer Apple Macintosh IIci, Cubicomp 3D Modeler, Targa Tips, Adobe Photoshop, 16 x 20", 1991; *T3r5*, IRIS ink jet print on watercolor paper, Compaq 386, Cubicomp Framebuffer Apple Macintosh IIci, Cubicomp 3D Modeler, Stratavision 3D, Adobe Photoshop, 16 x 20", 1992 ▪ Amy Arntson, *Ode to Vees*, Multimedia with fresnel lenses, collaged environment, Amiga, Live, 20 x 20 x 20", 1990 ▪ Paul Badger, *Stone: From Ken Jarecke, Burned Iraqi*, Lithograph, 11 x 14", 1993; *Dust: From Ken Jarecke, Burned Iraqi*, Lithograph, 11 x 14", 1993 ▪ Romeu Bessa, *Modern Cave II*, computer generated image, cybachrome print, IBM compatible, Tempra Pro, 8 x 12", 1992; *Modern Cave VI*, computer generated image, cybachrome print, IBM compatible, Tempra Pro, 8 x 12", 1993 ▪ Steve Bradley, *Lamb Rib Chops*, computer, transfer, canvas, Quadra 800, Macintosh scanner, Adobe Photoshop, video spigot, 30 x 8", 1993, *Every Hour*, computer, transfer, canvas, Quadra 800, Macintosh scanner, Adobe Photoshop, video spigot, 30 x 8", 1993 ▪ Elaine Breiger, *3D Wall Piece*, Etching, PC, Apple Macintosh II, DGS, Adobe Photoshop, 42 x 22 x 7", 1992 ▪ Bob Brill, *An Evening with John Montroll - I*, Color dot matrix print, 386 computer and color dot matrix printer, Artist's software, 18-5/8 x 18-5/8", 1990, *An Evening with John Montroll - II*, Color dot matrix print, 386 computer and color dot matrix printer, Artist's software, 18-5/8 x 18-5/8", 1990 ▪ Sydney Cash, *Visual Motility*, glass, computer graphics, IBM PC, Infinite Graphics IGI 2100, 18 x 16 x 4", 1991 ▪ Kathleen Chmelewski, *Self Portrait*, Digital collage, rice paper, Apple Macintosh IIci, Microtek Scanmaker 600ZS, Apple Personal Laserwriter NT, Adobe Photoshop 2.0, 9-1/2 x 17", 1992 ▪ Denis Dale, *Traveling Through Time*, Dye sublimation print, 8 mm & VHS video, Video Spigot, Video/Apple Macintosh, Nu-Vista, Adobe Photoshop 2.1, 28 x 34", 1992 ▪ Char Davies, *Drowning (Rapture)*, 3D computer image: photographic transparency (duratran) in lightbox, Silicon Graphics, SOFT-IMAGE, 4 x 6', 1993 ▪ Bill Davison, *Brazilian Arcade*, Screenprint, Macintosh IIci, RastorOps 264 Card Panasonic Scanner, Frame Grabber, Adobe Photoshop, 22 x 30", 1993 ▪ Hans Dehlinger, *Three views into a landscape*, plotter drawing, ink on paper, Siemens WS 430, Fortran using GKS, 27-1/2 x 39-1/3", 1993 ▪ Stewart Dickson, *Fractal Zoom*, Selective Laser-sintered polycarbonate, Silicon Graphics/AT Austin SLS, artist's software, 4 x 4 x 4", 1993; *Fractal Zoom #2*, Selective Laser-sintered polycarbonate, Silicon Graphics/AT Austin SLS, artist's software, 4 x 4 x 4", 1993; *Fractal Zoom #4*, Selective Laser-sintered polycarbonate, Silicon Graphics/AT Austin SLS, artist's software, 4 x 4 x 4", 1993 ▪ Roz Dimon, *The World's Greatest Bar Chart*, Digital Cibatransparency Lightbox, Macintosh IIci with video vision, Adobe Photoshop, 18 x 22 x 1-3/4", 1992 ▪ Leslie Nobler Farber, *Confetied Chips*, print outs, fabric, dye, paint, Amiga 2000, Migraph hand scanner, IBM 386, DeluxePaint, TouchUp, Digipaint, Lumena 3.4, 32 x 27", 1992; *Sawtooth*, Print outs, paper, fabric, plastic, dye, Amiga 2000, IBM 386, DeluxePaint, Digipaint, Photolab, Lumena 3.0, 26 x 21", 1992 ▪ Diane Fenster, *I Waited. For Hours.*, Fujichrome print, Macintosh FX, Adobe Photoshop, 30 x 30", 1993; *Night Six*, Fujichrome print, Macintosh FX, Adobe Photoshop, 20 x 30", 1992; *Night Seven*, Fujichrome print, Macintosh FX, Adobe Photoshop, 20 x 30", 1992 ▪ Carol Flax, *Orrin, Or...*, IRIS ink jet print, Macintosh IIci, Adobe Photoshop, 30 x 48" (each piece 30 x 24"), 1992; *Casey*, IRIS ink jet print, Targa, TIPS, 30 x 48" (each piece 30 x 24"), 1991 ▪ Tania Fraga, *Vision in Deepness*, mirror stereoscopic installation, HP workstation, Rayshade, 78 x 12 x 4", 1993 ▪ Phillip George, *Headlands Mnemnonic Notations #11*, gilding, gouache, collage on color laser copier on canvas, 486 50 MHZ, AT & T TIPS, 90-1/2 x 63", 1992 ▪ Madge Gleeson, *Codex*, IRIS print, IBM, Microtek scanner, Aldus Photostyler, 22 x 30", 1993 ▪ Steve Holzer, *Hypnographia I*, Serigraph, M-set printout, photo process screen, IBM PC, laser painter, CHAOS, TGL PLUS, Paintbrush, 6-1/2 x 7", 1992; *Hypnographia III*, Serigraph, M-set printout, photo process screen, IBM PC, laser painter, CHAOS, TGL PLUS, Paintbrush, 7 x 11", 1992 ▪ David Husom, *Lake Superior, WI*, Type R print,Leaf 45 Scanner, Apple Macintosh IIci, Dicomed Imaginator SI , dicomed captivator film recorder, 12 x 20", 1993 ▪ Eduardo Kac, *Aduc*, White-light transmission computer holopoem, Macintosh holography lab, Swivel Pro, MM Director, 12 x 16", 1991 ▪ Dorothy Krause, *Crusader*, Digital collage, Macintosh Quadra 700, IRIS 3047, Adobe Photoshop, Color Studio, 24 x 26", 1992 ▪ Lizanne Merrill, *In Memory*, Fractal photo, fabric, dirt, wood, rocks, photo emulsion, Commodore Amiga, Scene Animator, 36 x 24"/ 24 x 10", 1993 ▪ Mike Mosher, *Devil's Food Daniel*, Acrylic on foamcore, Apple Macintosh SE, Apple Macintosh, HyperCard, facade: 10-1/2 x 16 ▪ Georg Muhleck (Audio by Pierre Dostie), *Screen Heads - Automata Simulations (All Neighbors Normal in the End)*, Datagraphy laser transfers on aluminum, edition of three, Apple Macintosh, Amiga 2000, DAT recorder, digital sampler, keyboard controlled sequencer, CaSim, Adobe Photoshop, Screen Machine, 33 x 47-1/4", 1993 ▪ Aribert Munzner, *Genesis*, Digital Triptych 93-1, Illuminated color transparencies, Artronics BFA -3M , CPM-86 Paint Program, 31 x 122 x 5", 1993 ▪ Jeff Murphy, *Combatants*, Digital collage, tiled laser prints, electronic paper (Laser printer paper), Adobe Photoshop, 39-1/2 x 57", 1993 ▪ Ann-Marie Rose, *The Northwest Angle(2)*, IRIS inkjet print, Leaf 45 scanner, Apple Macintosh II ci, IRIS inkjet printer, Adobe Photoshop, 32 x 44", 1993 ▪ Bill Seaman, *The Exquisite Mechanism of Shivers*, Interactive Videodisc, video disc, Apple Macintosh II, Quadra, Stereo audio system, Reverb, Video Computer Monitor, HyperCard 2.1, Variable / 27 min. linear video, more than 10 to the 33rd power of possible combinations in the Sentence Player alone (you could spend your entire life and not repeat a sentence). Text c1990, Videodisc c1991 ▪ Bruce Shapiro, *In Memory of Yoshitori Hattori*, painted aluminum, mixed metals, Artist-built robotic engraver, Design CAD, 21 x 34", 1993 ▪ John Sherman, *Signing*, Linotronic print, NEXT, PostScript, 4 x 4', 1991 ▪ Rosemary Smith, *History Looking at Herself*, 4 x 5" film to photographic paper, Scanner/computer to film recorder, 20 x 24", 1991 ▪ Chingyu Sun, *I Want to Say...*, QMS printout, Apple Macintosh IIFX, Adobe Photoshop, 17 x 17", 1991 ▪ John Tonkin, *these are the days*, video installation, single monitor, Amiga, artist's software, 1993 ▪ Alex Traube, *Memory I*, Computer generated image, C-print, 20 x 24", 1992 ▪ Pierre Tremblay, *From Robin*, digital photography, Macintosh IIci, Adobe Photoshop, 8 x 10", 1992 ▪ Joan Truckenbrod, *Paradigm Inverter*, Cibachrome, Compaq 386, Lumena, 30 x 36", 1992 ▪ Carlos Fadon Vicente, *Vector 10a*, computer graphics, ink jet print, 21-1/2 x 9-1/2", 1989; *Vector 10e*, computer graphics, ink jet print, 66 x 9-1/2", 1989; *Vector 12j*, computer graphics, ink jet print, 44 x 9-1/2", 1989 ▪ Carlos Fadon Vicente, *Vector 12q*, computer graphics, ink jet print, 33 x 9-1/2", 1989 ▪ James Faure Walker, *Drop*, inkjet on Kapa, Amiga, Xerox 4020, Deluxe Paint III, Digipaint, 40 x 30", 1993 ▪ Annette Weintraub, *Spiral Nebulae*, Tiled and laminated phase-change print, Macintosh II, RasterOps 364 card, Wacom tablet, Adobe Photoshop, PosterWorks, 31 x 47", 1992 ▪ Mark Wilson, *26 D 91*, monochromatic ink drawings on mylar, IBM PS/2, IBM pen plotter, artist's software, 36 x 36", 1991 ▪ Anne Zahalka, *Silence...*, Cibachrome prints, Apple Macintosh, Quadra 950, ColorStudio 1.5, 72 x 24", 1993

## INTERACTIVE CHECKLIST

VNS Matrix (Virginia Barratt, Francesca da Rimini, Julianne Pierce, Josephine Starrs), *All New Gen*, interactive multimedia game, Macintosh Quadra, color monitor, printer ▪ Gerfried Stocker, Horst Hortner, *Wig Wig*, robotic message transmission, input terminal, stereo controlled robot, video camera, computer-vision decoder, output terminal ▪ Laurent Mignonneau, Christa Sommerer, *Interactive Plant Growing*, user controlled growth of computer generated plants, live plants, Silicon Graphics Indigo Extreme, video projector, projection screen ▪ Digital Therapy Institute: Keisuke Oki, *Brain Wave Rider*, brain wave controlled game vehicle, 2 bodysonic board, TV monitor, bodysonic chair ▪ Akke Wagenaar, Masahiro Miwa, *Animatrix*, user controlled virtual dancer, Silicon Graphics Indigo Elan, data projector, Macintosh Powerbook, Akia s-1000 sampler, audio mixer, 2 speakers ▪ Gregory Garvey, *The Catholic Turing Test*, computerized confessional, Macintosh Plus, kneeler, artwork ▪ Michael Rodemer, *Lifewalk*, interactive audio labyrinth, suspended labyrinth, Macintosh IIfx, infrared sensors, headphones ▪ Stewart Dickson, *Topological Slide*, platform for traversing topological surfaces in virtual reality, 2 Silicon Graphics Indigo Extremes, headgear, platform ▪ Saburo Hirano, *Nervous Nest*, interactive sound environment, Macintosh II, amplifier, sensors, mixer, 4-speakers ▪ Sonya Rapoport (composer: Michael McNabb), *Sexual Jealousy: The Shadow of love*, interactive Hypercard program with MIDI sound environment, Macintosh IIci, NEXT computer, Laserwriter, amplifier, 4-speakers ▪ Lee Wall, *Geomorphic Architecture*, eight interactive quiz boards with mounted panels, custom-made quiz boards

## ELECTRONIC THEATER CHECKLIST

Sylvia Pengilly, *Environmental Chaos*, 3:00 ▪ Thomas Bayrle, *A moment of Finnegans Wake*, 5:00 ▪ Alain Mongeau, *Minute Georgienne*, 3:00 ▪ James Duesing, *Maxwell's Demon*, 6:30 ▪ Jun Watanabe, *Odoro Odoro*, 1:45 ▪ Nick Didkovsky, *Threads*, 2:00 ▪ Heloisa Siffert, *Forces of Change*, 2:00 (excerpt) ▪ Herve Huitric, *la grande roue*, 2:00 (excerpt) ▪ John Tonkin, *Air*, 3:00 ▪ Chris George, Warren Midgley, Anargiros Sarafipoulos, Katherine Szuminska, *Floating Point*, 2:00 (excerpt) ▪ William Latham, *Biogenesis*, 2:00 (excerpt) ▪ Adem Jaffers, *Rave Culture*, 3:00 ▪ John Douglas, *Underneath*, 3:30 ▪ Chris Landreth, *Story of Franz K.*, 3:00 ▪ Michelle Robinson, *When I was six*, 2:30 ▪ Matthew Brunner, *Deathing*, 8:40 ▪ Cheung Wai-Kwong, *Sous l'antres cieux* ▪ Leslie Bishko, *Grasping for Air* ▪ Nance Paternoster, *Booli* ▪ Troy Innocent, *Jawpan*, 6:00 ▪ Javier Mariscal, *Acuarinto*, 5:30

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