

# 1988 - 1990



Cynthia Pannucci, Founder/Director of ASCI

## **Beginnings**

What started as a personal vision to create a high-tech public artwork for the Staten Island Ferry Terminal resulted in the formation of Art & Science Collaborations, Inc. (ASCI) with artist, Cynthia Pannucci, as Director. The artists that were attracted to ASCI were those producing kinetic, light, and other hybrid works which, at that time, had difficulty being shown in the New York commercial gallery world. In the early years, informal gatherings took place monthly where artists shared their work, discussed issues related to exhibiting, learned about new resources and technical information. What rapidly evolved was a supportive “grass roots” network for this type of artwork.

# 1990 - 1992

## **Secured a “free” lower Manhattan space for monthly meetings**

Invited artists and technologists who were pioneering new types of media to begin the monthly Monday meetings with informal presentations, and then group members’ work was shared.

A few of those presenters:

Tom Klinkostein, Fax art with live Europe-New York projects

Chuck Hoberman, folded paper prototypes of “unfolding structures”

Carl Machover, computer graphics and virtual reality

Leni Schwendinger, site-specific light projections on buildings

## **Began monthly publication of the *ASCI BULLETIN***

This printed publication introduced speakers and listed opportunities, resources and information of interest to artist practitioners in this eclectic field. It quickly became an invaluable tool for keeping up with this fast-paced new art movement. The ASCI Board decided to charge membership dues of \$30 per year in order to defray the costs of producing the *BULLETIN*.

## **Art & Science, Divorce or Marriage; a panel discussion, NYC**

This event was organized by the ASCI Exhibition Committee for “Artists Talk On Art” as part of their annual series, Soho, NYC.

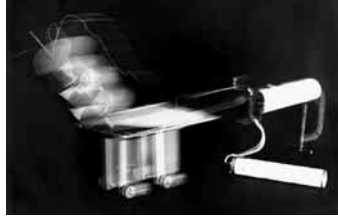
Panelists:

Robert Chambers, kinetic interactive sculpture

Cynthia Pannucci (moderator), artist, Director of ASCI

Leni Schwendinger, site-specific light projects

Mary Ziegler, kinetic sculpture



"TS Model 3" by Joan Giroux



"The Way" by Mary Ziegler



"Circular Bicycle" by Eric Staller



"The Dance" by Tim Watkins



"Showtime" by Gil Rosen

1992 continued

April 26 - May 24

**The Pull of Kinetics, Sung Harbor Cultural Center, NYC**

This first ASCI member's exhibition was curated by Cynthia Pannucci and their first exhibition catalog was created.

Daniela Bertol, video painting  
 Sydney Cash, opto-kinetic sculpture  
 Jo-Ann Castano, kinetic light sculpture  
 Robert Chambers, interactive sculpture  
 Joan Giroux, kinetic sculpture  
 Flash Light, LED light paintings  
 Ray Rapp, video sculpture  
 Peter Terezakis, interactive audio paintings  
 Nancy Meli Walker, video installation  
 Tim Watkins, kinetic sculpture  
 Mary Ziegler, kinetic sculpture

**New York Hall of Science hosted ASCI members meeting**

Eric Staller, early kinetic artist, presented slides of his twenty-year career.

**First ASCI sponsored project, "Underground Sky" by Alena Ort**

Commissioned for the Bowling Green Subway Station in lower Manhattan, by the MTA's Arts for Transit Program.

## 1993

April 3 - May 2

**SpringWorks: The Pull of Kinetics II, New York Hall of Science, NYC**

Expanded version of ASCI's kinetic art exhibition moved to the Great Hall at the New York Hall of Science at the invitation of Marcia Rudy, Director of Public Programs. Signage described the science and accompanied each artwork. It was estimated that over 25,000 people (families, school groups and general public) saw this exhibit.

Exhibiting artists:

Sara G. Armstrong  
 Jeffrey Barron  
 Gregory Barsamian  
 Sydney Cash  
 Jo-Ann Castano  
 Robert Chambers

Kevin Daniel  
 Fisch/Maxedon  
 Flash Light  
 Gil Rosen  
 David Shapiro  
 Ward Shelley

Peter Terezakis  
 Nancy Meli Walker  
 Tim Watkins  
 Mary Ziegler

In-kind contributions:

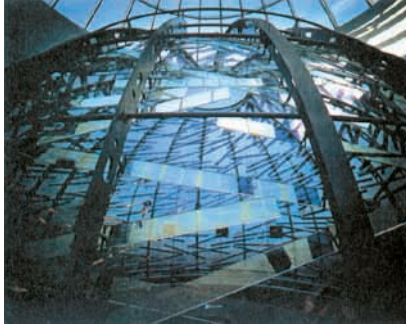
Arlington Industries  
 Circuit Techniques  
 Eagle Electric Co.  
 General Electric  
 W.W. Grainger, Inc.

Halmor Hardware  
 Hewlett-Packard  
 Holokrome Co.  
 LTV Steel  
 Polaroid Corp.

Protech Circuits  
 Sony Corporation  
 Twin Leather, Inc.  
 United Electronics  
 Zenith Data Systems

**Established a quarterly, national newsletter, "Movements"**

under the editorial stewardship of Michael von Uchtrup. It included articles as well as informational listings.



*"Spectral Light Dome" by James Carpenter*



*Lumen-Essence exhibition,  
One Main Street, Brooklyn*

**1993** *continued*

**Published article about "The Pull of Kinetics"**  
in *LEONARDO Journal*, Vol. 27, No.4.

**1st Art & Technology Speaker Series, NYC**

Provided a unique look at the art of both early pioneers and contemporary artists whose innovative work intersected the fields of art, science, and technology and created an historical context for new experiments in this field. A collaboration with the Extended Studies Program of The Cooper Union.

Presentations:

**September 8** - James Seawright, early use of electronics in sculpture

**October 5** - Agnes Denes, global environmental projects

**November 2** - James Carpenter, architectural glass sculpture

**December 7** - Katrin Eismann, photography and digital imaging

**October 2 - November 27**

**Lumen-Essence, One Main Street Space, Brooklyn, NYC**

This group exhibition was solely of light art curated by the ASCI Exhibition Committee.

Selected Artists:

Kevin Daniel

Flash Light

Matthew Tanteri

Ray Rapp

Alena Ort

Peter Terezakis

Tim Watkins

## 1994

**2nd Art & Technology Speaker Series, The Cooper Union, NYC**

Presentations:

**January 10** - NYU Media Research Lab, immersive multi-media

**February 1** - Deborah Natsios, architecture inspired by entomology

**March 7** - Dennis Oppenheim, earthworks to kinetic sculpture

**April 5** - David Durlach, audio-kinetic, interactive sculpture

**May 2** - Tony Giovannetti, lighting designer and special effects

**February 16**

**Slide presentation at FIBER OPTIC FAIR, NYC**

Designers' Lighting Forum and the NY Section of the Illuminating Engineering Society, and hosted by Con Edison. Michael Hayden, and herself. Sponsored by the NYC Chapter of the Cynthia Pannucci presented art using fiber optics by Clyde Lynds,

**March 26 - April 10**

**SOUNDsensations - The Inside Story of Audio, NYC**

ASCI artists were invited to exhibit their work in conjunction with the Opening of this new permanent exhibition at the New York Hall of Science.

Exhibiting artists:

Ken Butler, hybrid musical instruments

David Durlach, interactive audio-kinetic sculpture

Flash Light, interactive audio-light video game, "Land of Lumia"

Nancy Meli Walker / 77Hz, live electronic music and video



"Baja 1" by  
Jill Viney



"Electronic Tu-Tu's" - Benoit Maubrey  
and Die Audio Gruppe



"Survival Guide to Global  
Village" by Doris Vila



"World Bank Baby" by  
Steve Bradley



"Untitled" by  
Robert Chambers

**1994** *continued*

**3rd Art & Technology Speaker Series, The Cooper Union, NYC**

This year's monthly series was supported by the AT&T Foundation.

Presentations:

**September 21** - Lillian Schwartz, computer art projects, Bell Labs

**October 11** - John Driscoll, acoustic art from macro to the micro

**November 8** - Christopher Janney, interactive audio public artworks

**December 14** - Kyong Park, military sites into cultural projects

**May 2 - 6**

**Illuminated Artworks Exhibit, Lightfair International, NYC**

Commissioned by The New York Section of the Illuminating Engineering Society for their booth at the national convention at Javits Center.

Cynthia Pannucci curated artworks using various light media.

Exhibiting artists:

Kevin Daniel, computer-programmed fluorescent tubes

Flash Light, computer-programmed LED's

Gerald Marks, holograms

Alena Ort, neon sculptures

Matthew Tanteri, laser and light projection sculpture

**June 7**

**ASCI Members' Night, The Cooper Union, NYC**

Part of the Art & Technology Speaker Series; 47 ASCI members

showed slide and video documentation of their work in the Great Hall.

**"Movements" newsletter expanded to bi-monthly publication**

**First "Gallery" section of the LEONARDO Journal**

Cynthia Pannucci curated this new section for their August 1994 issue.

Selected artists:

Steve Bradley, digital prints

Ken Butler, hybrid electronic instruments

Robert Chambers, interactive sculpture

Matthew Tanteri, light installation

Doris Vila, holographic projections in space

Mary Ziegler, kinetic sculpture

# 1995

**Collaborated with NTT-AD, USA (Nippon Tel & Tel Advertising)**

on the design and production of ASCI's first website. It featured artist members' work, resources and links, ASCI member hyperlinked homepages, online exhibitions, project guidelines and symposia programs, and ASCI member news.

**Presented ASCI members' work at universities and schools**

University of Florida in Gainesville, University of Miami in Coral Gables, Ringling School of Fine Arts in Sarasota, Miami Alternative High School of the Arts, and at a BOCES Teachers Conference on Long Island. Talks by Cynthia Pannucci.



Nina Sobell, interactive media projects at CAT, NYU

1995 continued

**4th Art & Technology Speaker Series, The Cooper Union, NYC**

A co-production of The Cooper Union, this year's monthly series gained the support of the following sponsors:

- AT&T Foundation
- The David Bermant Foundation
- NTT-AD USA
- Sony, USA

Presenters:

**January 10 -**

Nina Sobell, from interactive sculpture to interactive multimedia

**February 8 -**

A. Michael Noll, early Bell Labs computer art experiments

**March 7 -**

Alice Ayccock, science-inspired sculpture

**April 12**

**1st CYBER FAIR For Artists, The Cooper Union, NYC**

Deciphered, decoded, and demystified the "information super highway" and advised artists on how to make, discuss, document, and market their art on the Internet.

Presenters:

- Remo Campopiano, Artnetweb
- Stacy Horn, Echo
- David Green, ArtsWire
- Wolfgang Stachle, The Thing



(event flyer) 1st CYBER FAIR for Artists

**May 9**

**David Bermant, modern-day Medici, The Cooper Union, NYC**

Collected and commissioned interactive art for his shopping malls around the country. Supported early techno art including Nam June Paik and George Rhoads. Presentation in the Great Hall.



"Two Fruit Flies: a micro-opera" by Ken Butler

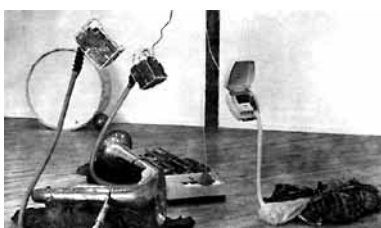
**May 17 - May 21**

**2nd SpringWorks Festival, the New York Hall of Science**

A co-production with the New York Hall of Science and funded by a grant from the Queens Council on the Arts. Curated by Cynthia Pannucci.

Selected artists:

- Ken Butler, hybrid electronic instruments
- Kathryn Greene, video installation
- Sue Rees and Jonathan Beepler, interactive audio installation



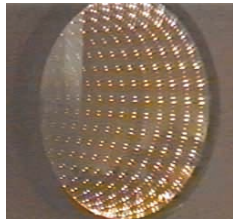
"Object and Sound: Automation of Accidental Gestures" by Sue Rees and Jonathan Beepler



*"Circles to Infinity" by Kathleen & William Laziza*



*"Sound Playground" by Bill & Mary Buchen*



*"Infinity Mirror" by Earl Reiback*



*"Mute" by Heidi Kumao*



*"Ultrasonic Baby-Boomers" by Steve Geiger*

**1995** *continued*

**May 23 - June 24**

**THE DIGITALISTS exhibition, MMC Gallery, NYC**

Curated by the ASCI Exhibition Committee for Marymount Manhattan College.

Selected artists:

Ilene Astrahan

Steve Bradley

Roz Dimon

Rachel Gellman

Phillip George

Susan Kaprov

Sr. Judith Savard

Annette Weintraub

**June 6**

**2nd ANNUAL ASCI MEMBERS NIGHT at The Cooper Union**

**September 1 - September 30**

**LUMEN-ESSENCE II, Westbeth Galleries, NYC**

Exhibition produced in conjunction with the "Art as Science and Science as Art" exhibition celebrating the 100-year anniversary of this site as the original home of Bell Laboratories.

Exhibiting artists:

Fisch/Maxedon

Heidi Kumao

Flash Light

Meryl Meisler

Alena Ort

Franc Palaia

Earl Reiback

Anita Thacher

Peter Terezakis

Tim Watkins

**September 16 - October 28**

**"art AND technology" exhibition**

Held at the Staller Center, State University of New York at Stony Brook. Curated by art historian, and writer, Richard Leslie who made his selections from the ASCI membership.

Exhibiting artists:

Sara Garden Armstrong

Gregory Barsamian

Stephen Geiger

Chuck Genco

Ron Kuivila

Flash Light

Matthew Tanteri

Doris Vila

Mary Ziegler

**September 18 - 22**

**International Society for Electronic Arts presentation, Montreal**

(ISEA'95) A selection of ASCI artists' work shown by Cynthia Pannucci.



Laurie Anderson, (keynote)  
2nd CYBER FAIR

1995 continued

**October 21**

**2nd CYBER FAIR, The Cooper Union, NYC**

ASCI partnered with NTT-Ad, USA (Nippon Tel & Tel) for a follow-up to their successful April 12th Cyberfair for Artists that provided presentations about how museums, artists, and the new media industry were using the Internet and WWW as a new creative medium. Some of the issues raised were: Will the documenting of art on the Internet by museum websites eventually put the museums out of business? What is the role of the museum in helping to facilitate artists' projects in cyberspace? Laurie Anderson's keynote acknowledged a fascination with the medium's interactive capabilities yet warned graduating fine art students not to be seduced by the financial lure of the commercial Internet industry. And ended with, A. Michael Noll's warning of cyber-overload via email and the invasion of personal computer privacy. In an adjacent hall, twenty ISP's and CD-Rom companies gave demos and were available to answer informal questions by event attendees.

Presenters:

Michael Govan (Keynote), Director DIA Center, NYC; first American art museum website

Laurie Anderson (Keynote), pioneering multi-media performance art

Douglas Davis, "The World's First Collaborative Sentence"

Remo Campopiano, "Overview of Cyberspace - the Terminology"

Philip Djwa, Harvestworks; "How to Get Hooked-Up + Costs"

Artist Projects: Adrienne Wortzel, Laura Trippi, and Andrea Sferes

John Aigner, NYWorks; "Marketing Yourself on the Internet"

Liz Doherty/Jason Taylor, NTT-Ad; "Homepage Creation Tips"

A Michael Noll, Annenberg School, USC; "Cyber Overload"

Craig Kanarick, Razorfish, NYC; "Future Predictions"



"Boxed Header" by Deena des Rioux

**1996**

**February 27 - March 2**

**NEO-KINETICS: POSTMODERN TECHNE, NYC**

Exhibition held at Eighth Floor Gallery, 473 Broadway and curated by the ASCI Exhibition Committee.



"Chameleon" (video still) by  
M.R. Petit



"The Truth in Painting" by  
Ray Rapp

Ilene Astrahan  
Jeffrey Barron  
Alan Berliner  
Ken Butler  
Sydney Cash  
Kevin Daniel  
Agnes Denes  
Deena des Rioux  
Fisch/Maxedon  
Mel Fisher  
Philip George  
Julie Harrison  
Emily Hartzell  
Perry Hoberman  
Stephen James  
Susan Jennings

Susan Kaprov  
Adrienne Klein  
Nancy Klotz  
Theo Komecke  
Helga Kopperl  
Kathleen Laziza  
William Laziza  
Ross Lewis  
Flash Light  
Shu-Min Lin  
Gerald Marks  
Ikuko Nakamura  
Ana Maria Nicholson  
Alena Ort  
Franc Palaia  
M.R. Petit

Ray Rapp  
Rich Scarpita  
Leni Schwendinger  
Nina Sobell  
Steve Soreff  
Matthew Tanteri  
Meryl Taradash  
Peter Terezakis  
Cheryl Van Hooven  
Doris Vila  
Jill Viney  
Nancy Meli Walker  
Truckin Wallman  
Tim Watkins  
Mary Ziegler



“Seven Waves 4 Twenty-Eight” by Gerald Marks

1996 *continued*

**March 24**

**Presented ASCI artists working in performance, Philadelphia**  
for the American Music Theatre’s “Festival of Electronic Arts in Theatre,” at the University of Pennsylvania and sponsored by the AT&T Foundation. Cynthia Pannucci showed video documentation.

**June 12**

**Gerald Marks’ “Seven Waves 4 Twenty-Eight,” NYC subway station**  
A commission project installed in the Lexington Ave./28th Street Subway Station for the MTA’s *Arts in Transit* Program. This ASCI sponsored project utilized computer-generated, digitally printed imagery.

## 1997

**Developed its first art-sci projects having international-scope:**

- LightForms98 Competition and Exhibition
- ArtSci’98 Symposium

(Special web-segments were created for marketing both projects.)

**March: ASCI website launched at [www.asci.org](http://www.asci.org)**

## 1998

**January**

**Developed TEKmart for the ASCI website**

A unique online resource of materials & technologies especially suited for artists mixing media - “Art Supplies for the 21st Century.”

**April 4 - 5**

**ArtSci’98: International Symposium Nurturing Collaboration, NYC**

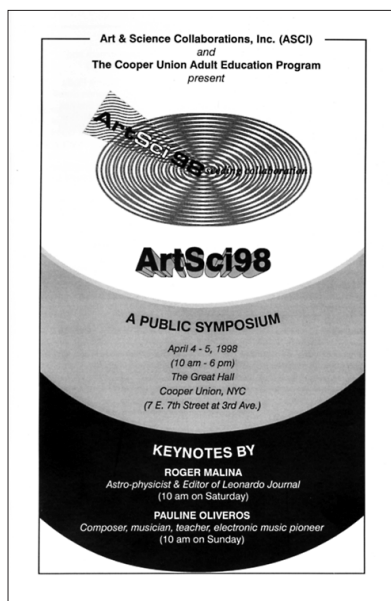
40 of our nation’s leading research scientists, artists, educators, writers, and representatives from the science and technology industries presented both the macro and micro views of their work in relation to creativity. Some of the questions posed were: As creativity is a shared aspect of art and science, what new cultural expressions, new ways of seeing, and new insights are being developed by today’s artists and scientists? What are the ways that art and science have altered and continue to move each other? The discoveries and tools of science have had a major impact on art. How has art impacted science? Artists’ work often challenges society to change and yet many scientists argue that this is outside their mandate of conducting unbiased research. Should our obligations as citizens ever over-ride professional mores? How are current technological tools affecting the creative process from discovery to presentation to collaboration?

**Keynotes:**

Roger Malina, astro-physicist, Editor of LEONARDO Journal  
Pauline Oliveros, composer, musician, pioneer in electronic music

**Selected presenters:**

Red Burns, Director NYU’s Interactive Telecommunications Program  
Ashok Dhingra, a chief materials scientist at Dupont  
Michele Oka Doner, grows sculptural material via ocean accretion



(program) ArtSci’98 at The Cooper Union, NYC



Panel: "Creativity - Its Meaning and Function in Science and Art" at ArtSci'98

(Pictured L to R) Ron Graham, Laura Di Laurenzio, Cynthia Goodman, Pauline Oliveros, and David Katzive (moderator)

**1998** *continued*

Cynthia Goodman, curator and organizer of art-techno exhibitions  
 Ronald Graham, mathematician, Director of Research at AT&T Labs  
 Robert Greenberg, innovator of computer animation for movies  
 Chuck Hoberman, sculptor and designer of "unfolding structures"  
 Don Ihde, pioneer in North American philosophy of technology  
 Billy Kluver, co-founder E.A.T.(Experiments in Art & Technology)  
 Ken Knowlton, early computer animation experiments at Bell Labs  
 Mary Lucier, pioneer of the video installation genre  
 Carl Machover, lecturer and consultant on computer graphics  
 Tod Machover, composer, hyper-instrument design, M.I.T.Media Lab  
 Doris Schattschneider, mathematics professor, M.C. Escher expert  
 Nadrian Seeman, the originator of the field of DNA nanotechnology  
 Doree Seligmann, 3-D online environments, Lucent Technologies  
 Tyler Volk, biology professor at NYU; author of "Gaia's Body"  
 George Whitesides, chemistry, physics, biology research, Harvard

Sponsors: Co-produced by The Cooper Union, and sponsored by Discover Magazine, and the Leonardo Journal with additional support from AT&T.



"Lost Referential" tracks people's movements, LightForms'98

**April 17- May 31**

**LightForms'98 at the New York Hall of Science**

Co-produced with the New York Hall of Science, this was an exhibition of large-scale, interactive, site-specific lightworks. An audience of over 25,000 attended (families, school groups, and general public).

Winning Artists:

Philippe Demers/Bill Vorn, Canada; "Lost Referential"  
 Paul Friedlander, UK; "Dark Matter"  
 Dirk Rutten/Jeroen Kascha, Netherlands; "Satori"



Interacting with "Dark Matter" in the Great Hall

Major sponsors:

Discover Magazine  
 Leprecon/CAE  
 USHIO America

Judges:

James Carpenter, glass sculptor  
 Don Holder, lighting designer  
 Billie Tsien, architect



People watching "Satori" transform

Media partners included:

Architectural Record  
 Discover Magazine  
 International Lighting Review  
 LD+ A Magazine  
 Leonardo Journal

Lighting Dimensions  
 Photonics Spectra  
 Physics Today  
 Theatre Craft International



*Digital'98 at the New York Hall of Science*

**1998** *continued*

**September 12 - December 6**

**Digital'98: International Digital Art Competition & Exhibition.**

Provided NYC exhibition opportunities for new artform and international exposure via online exhibition at ASCI's website. Judge: Tim Druckrey; exhibition venues included the New York Hall of Science and The Brooks Gallery at The Cooper Union, NYC.

Winners:

Kim Beckmann, digital print	George Laumann, digital print
Maya Drozd, website	Mark Napier, website
John Maxwell Hobbs, website	Sandy Young, digital print



*"Collectibility & the Digital Print"*  
(from L to R) David Kiehl, Michael Malcolm, Randy Green, Linda Laska

**September 27**

**Collectibility & the Digital Print, a panel discussion, NYC**

The digital print's collectibility was perhaps at that time, one of the more controversial issues in the New York artworld. Many artists and curators perceived a "glass ceiling" regarding the showing and collecting of the digital print. This panel brought together experts from the newly forming fine art digital print industry with artists, curators, collectors, and writers to discover whether this allegation was real or imagined. Is imaging software like Photoshop changing the aesthetic of the print and photograph? Do the new fine art digital printers, inks and papers create prints that rival the traditional color photograph in terms of archivability? And, does it matter?

Participants:

Randy Green, Muse X Editions, fine art publisher in California  
 Paul Griffin, digital artist, Creative Services at Iris Graphics  
 Bill Jones, editor, ArtByte Magazine  
 David Kiehl, Curator of Prints, Whitney Museum, New York  
 Linda Laska, Promotion/Product Mgr. at Arches Paper  
 Richard Leslie, writer, curator and art historian  
 Michael Malcolm, private dealer of fine art photography  
 Cynthia Pannucci (moderator) artist, curator, ASCI Director  
 Lynn Pocock, digital artist, professor and curator  
 Waldo Tejada, photographer, Dir.Digital Studio, Cooper Union  
 Henry Wilhelm, preeminent authority on the fine art digital print



*Cynthia Pannucci at WOMEN TEK, Philadelphia*

Sponsors: Iris Graphics, Arches Paper, Colorspan, Cymbolic Sciences, and Digital-Ink.



*Meghan Body with her work at WOMEN TEK*

**October 6 - October 31**

**WOMEN TEK: Artists Using Science and Technology, Philadelphia, PA**

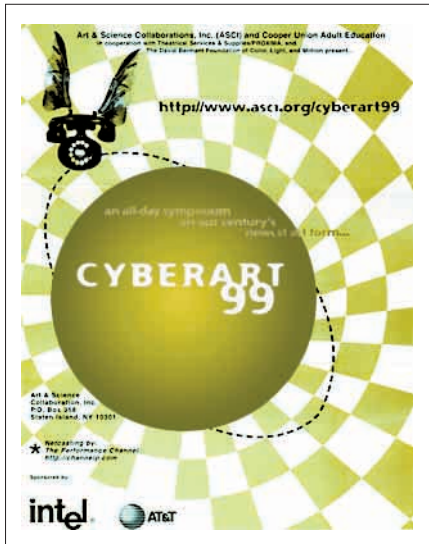
An exhibition curated by Cynthia Pannucci for the Lawrence Gallery at Rosemont College (a women's college outside Philadelphia).

Exhibiting artists:

Meghan Body	Sally Minker
Karen Brown	Lynn Pocock
Madge Gleeson	Annette Weintraub
Heidi Kumao	Danielle Wilde
Marcia Lyons	Mary Ziegler
Meryl Meisler	



*"Bell Labs & The Origins of the Multimedia Artist"*  
 (L to R) Emanuel Ghent, Ken Knowlton,  
 Laurie Spiegel, Max Mathews



*(poster) Cyberart'99 at Cooper Union, NYC*



*Cyberart'99 panel: "What are the pressing issues from the field?"*  
 (L to R) Steve Bradley, Bill Jones,  
 Mark Napier



*Cyberart'99 panel: "Proposals for Viable Support Models"*  
 (L to R) Ciaran Doyle/Intel, Marah  
 Rosenberg/Lucent Technologies,  
 John Maxwell Hobbs/Ericsson, and  
 Max Anderson/Whitney Museum

**1998** *continued*

**November 8**

**Bell Labs & the Origins of the Multimedia Artist, a panel discussion**

This afternoon panel discussion featured anecdotal stories and the experimental work of early pioneers in digital music, animation, and even versions of virtual reality from Bell Labs in the 1960,s - 1970,s.

Participants:

Emmanuel Ghent, composer of algorithmic music, computer-lighting  
 Billy Kluver, co-founder of E.A.T. (Experiments in Art & Technology)  
 Ken Knowlton, one of the early developers of computer motion pictures  
 Carl Machover (moderator), computer graphics consultant  
 Max Mathews, often referred to as the "father of computer music"  
 A. Michael Noll, one of the first pioneers of digital art and virtual reality  
 Laurie Spiegel, composer who did extensive creative work at the Labs  
 Jerry Spivack, brought interactive graphics into a museum setting  
 Doree Seligmann, current relationship of Bell Labs to multimedia

Sponsors:

The Filmmakers Collaborative Ltd., Intelligistics, Inc., Lucent Technologies

**1999**

**May 8 - 9**

**Cyberart'99, an International Symposium, NYC**

The field of cyberart had evolved and changed dramatically since ASCI's first Cyberfair at Cooper Union in 1995. Net.art, as it is now called by many, has become the primary medium for a new breed of artist. However, since it cannot be commodified and sold at galleries like traditional art media, this fine art field needs new support models if it is to survive. This international symposium asked several questions: What are the existing support models in the States and around the world, and what can we learn from them? Are we still defining the medium or does it defy such pigeon-holing? What are the other pressing issues in the field besides financial rewards?

Presenters:

Maxwell Anderson - Director of the Whitney Museum of Art, NYC  
 Robert Atkins, art writer, editor, producer  
 Steve Bradley, web artist, professor at the University of Baltimore  
 Steve Dietz, Director, New Media, Walker Art Center, Minneapolis  
 Ciaran Doyle, Director of INTEL's ArtMuseum.net Project  
 Jesse Gilbert, composer, musician, digital audio specialist  
 John Maxwell Hobbs, Creative Director, Ericsson CyberLab, NYC  
 Jon Ippolito, artist & Assistant Curator of Media Arts, Guggenheim  
 Bill Jones, Editor of ArtByte Magazine  
 Laura McGough, independent curator, Co-Director of NOMADS  
 Mark Napier, web artist and technologist  
 Randall Packer, media artist, curator, lecturer at UC Berkeley,  
 Manuel Schilcher, web artist, engineer of Ars Electronica's Lab  
 Marah Rosenberg, New Artist Program, Lucent Technologies, NJ  
 Wolfgang Staehle, Founder & Director of The Thing  
 Helen Thorington, Founding Director of turbulence website  
 Martha Wilson, Founding Director of the Franklin Furnace, NYC  
 Adrienne Wortzel, web artist, professor at Cooper Union, NYC



"Fireflies" by the Mark Yurkiw Group for SolarScapes Project

**1999** *continued*

Sponsors: The AT&T Foundation, ArtByte Magazine, The Intel/ Whitney American Century Internet Collaboration Project, and Theatrical Services & Supplies/PROXIMA.

**May 8**

**ASCI Benefit Performance by Jaron Lanier, "Father of VR," NYC**  
in conjunction with the Cyberart'99 symposium at The Cooper Union.

**June 1999 - June 2000**

**SolarScapes for the Liberty Science Center, NJ**

Commission and installation of two large-scale solar art projects. Project funded by GPU Energy. ASCI conducted the competition and acted as project consultant.

Winners were:

Ameila Amon and Wendy Brawer, "Solspherica" (on outside deck)  
The Mark Yurkiw Group, "Fireflies" (inside the tower)

**June 2 - 3**

**Benefit performance of "NEXT EXIT," by Dana Atchley, NYC**

A digital storytelling one-person show co-produced by ASCI and The Kitchen performance space. Sponsored by Intel as a benefit for ASCI.



(poster) "Next Exit" by Dana Atchley, at the KITCHEN, NYC

**September 1999 - January 2000**

**Digital'99: 2nd Annual Digital Art Competition and Exhibition**

Provided NYC exhibition opportunities for new artform and international exposure via online exhibition at ASCI's website. Judge: Therese Mulligan, Photography Curator at the George Eastman House, Rochester, NY. Venues include: the New York Hall of Science, and the Brooks Gallery at The Cooper Union.

Exhibiting Artists:

Abigail Doan, digital print  
Madge Gleeson, digital print  
Carmin Karasic, website  
Jun-Ho Lee, digital print

Liz Miller, website  
Marjan Moghaddam, digital print  
Heidi Nash-Siedlecki, digital print  
ParkBench.org, website

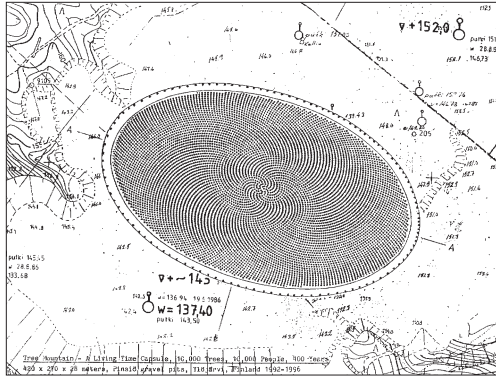
**November 13 - 14**

**ArtSci'99: 2nd Annual International Symposium, NYC**

Some of the questions addressed through keynotes, presentations, and panels were the following: There have been collaborations between scientists and artists in times past. What was the nature of some of these institutional collaborations? Are there different benefits from different models? What can we learn from these circumstances that is useful for future endeavors? Is the trend toward increased communication and cross-discipline inspiration and influence a Pre-millennial bandwagon or true Renaissance? What are the factors that seem to be defining this most recent convergence? Recent studies on the nature of creativity in the fields of neurological science, cognitive science, and psychology make conclusions that quantify the creative process. Could such research actually discourage a full appreciation of the irreducible art of artistic invention? Are the mental processes needed to create common to scientists as well as visual artists, writers, choreographers, etc.? As science gains more control over manipulating nature, from human genes to our food supply, what fears and warnings are being projected? Will artists and scientists use their common ground of visual technology to bring ideas regarding bio-ethics to the public?



(program) ArtSci'99: 2nd Annual Symposium, NYC



"Tree Mountain" - A Global Time Capsule" by Agnes Denes, Ylojarvi, Finland

### 1999 continued

#### Selected presenters:

Dr. France Cordova (keynote), Vice Chancellor Research, UCSB  
 Agnes Denes, pioneer environmental artist and conceptualist  
 Rob La Frenais, curator at Arts Catalyst, the UK's art-science agency  
 Amy Ione, artist, writer, researcher on art-sci history & curriculum  
 Richard Loveless, Director art-techno program, Univ. Arizona, Tempe  
 Dr. Ruth MacKlin professor of Bioethics, Albert Einstein College  
 Dr. John Maeda, professor of media arts, M.I.T. Media Lab  
 Marah Rosenberg, Bell Labs' Media Group; starting new initiatives  
 Dr. Todd Siler, artist, author, psychologist; art-sci for schools  
 Dr. Laurence Smaje, (keynote) Sci-Art Program at The Wellcome Trust  
 Kenneth Snelson, sculptor inventor of the tensegrity principle  
 Victoria Vesna, artist & chairman Department of Design, UCLA  
 Dr. Louis Visentin, prof. biology & V.P. Academic, UNB, Canada  
 Samuel Yanes, consultant; past Director of Polaroid's Art Program

### November 13

#### "BUCKY," A one-man performance at The Cooper Union, NYC

Life and philosophies of R. Buckminster Fuller staged in conjunction with the ArtSci'99 symposium.

Brad Armstrong, actor  
 Alice Wilson, playwright

### December 3

#### FUTURE TIME Symposium, Taipei Cultural Center, NYC

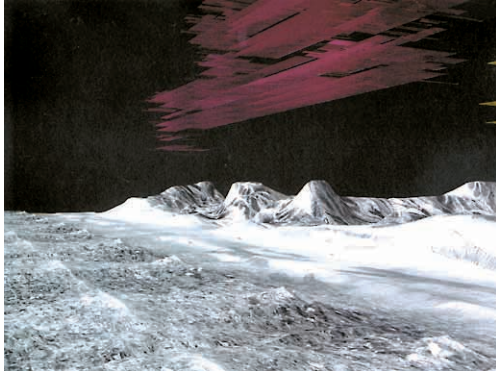
The turn of the millennium urges a simultaneous contemplation of both the past and the future. This day-long event integrated the voice and work of visionary art professionals together with unique "seers" in science, Chinese philosophy, science fiction, sociology, history, and business to create a holistic framework from which to view the topic of time. In conjunction with the TIME MIGRATION exhibition at the Taipei Gallery (December 3 - February 2000) and sponsored by the Chinese Information and Culture Center.



FUTURE TIME symposium

#### Presenters:

Nelson W. Aldrich (moderator), Editor of *Civilization Magazine*  
 Greg Benford, author of sci-fi novels, *Timescape*, and *Deep Time*  
 Agnes Denes, artist, scholar, and conceptualist  
 Yann Y. Gamard, President of SWATCH GROUP, USA  
 Brian Greene, professor at Columbia University, NYC  
 Robert Krulwich (moderator), ABC News correspondent  
 Kim Levin, art critic and writer for *The Village Voice*  
 Kelly Moore, sociology professor at Barnard College, NYC  
 James Tu, Managing Director of Tao's Culture Center, NYC  
 Zhang Zhang, Director of the Central Fine Arts Gallery, NYC  
 Mary Ziegler, artist using time-based media



"The Virtual Color Organ" by Jack Ox and Dave Britton

# 2000

## "The Virtual Color Organ" by Jack Ox and Dave Britton

A current art-sci sponsored project of ASCI. It is an intermedia, visual music, synthetic, interactive, immersive VR artwork. Funders are being sought for completion funds.

### January 10

#### Presentation of ASCI at UCLA

For the New Media Department's Monday evening lecture series.

### January - December 2000

#### The year of the scientist at ASCI Member Meetings, NYC

Invited scientists for informal presentations and open discussions of their work with potential of collaborating with ASCI artists.

#### January -

Dr. Tom Ettinger/ NYU; "Museum of Psychology & Art" Project

#### February -

Dr. David Madacsi/ U.Conn.; searching for special qualities of natural light around the world

#### March -

Dr. Nadrian Seeman/ NYU chemistry; DNA nanotechnology inspired by Escher woodcuts

#### April -

Dr. Greg Matloff/ NYU physics; interstellar space travel via microwaves

### February 25

#### Influence of Art on Science in the Later Twentieth Century, a panel

This panel was developed by Anne Collins in conjunction with ASCI for the College Art Association's Annual National Convention at the Hilton Hotel, NYC.



"Biovoid with Grid" by Karen Brown



"Seeds of Discontent" Sally Minker



"Breath" from "Sampling Broadway" by Annette Weintraub

#### Panelists:

Anne F. Collins (introductions) - art lecturer, Univ. of Virginia  
 Aviva Rahmani, environmental art pioneer, "Ghostnets" Project, Maine  
 Stephen Wilson, artist, author, professor, San Francisco State Univ.  
 Louise K. Wilson, installation artist, UK  
 Michael Edgerton, composer, Univ. of Wisconsin (collaborating w/Tasko)  
 Dr. Stephen Tasko, acoustic scientist at the University of Wisconsin  
 Cynthia Pannucci (discussant) - artist and Director of ASCI, NYC

### March 25 - June 4

#### WOMENTEK: Artists Using Science and Technology

An expanded version of the original exhibition curated by Cynthia Pannucci was commissioned by The Peninsula Fine Arts Center, Newport News, VA; plus production of a color exhibition catalog.

#### Exhibiting artists:

Meghan Boody	Heidi Kumao	Eva Sutton
Karen Brown	Marcia Lyons	Annette Weintraub
Madge Gleeson	Meryl Meisler	Danielle Wilde
Lisa Hutton	Sally Minker	Mary Ziegler
Adrienne Klein	Lynn Pocock	



"Flies" by Danielle Wilde