

**Rockefeller Foundation New Media Fellowships
2003 Project Cover Form**

Patrick Lichty

Title Book of Hours

Genre: New Media/Palmtop-based program

**Applicant's Role in : All except some programming assistance
Production**

Production Format : PDA-based program

Anticipated Length :Contingent upon user's length of use

Color/B&W: Color

Sound/Silent: Sound

Brief Project Description (do not exceed space given below)

Book of Hours is a stand-alone program that operates upon PocketPC-based handheld computers such as the Ipaq, HP Jornada, and Casio Cassiopeia. The Book of Hours critically comments upon the similarities between the medieval books of hours, which contained schedules of Catholic devotions, calendars of festivals and services, and collections of votive texts based around the High Medieval Marian cult, and shows these similarities to the PDA by turning it into a 'Book of Hours' for the Church of Technopoly. The program calls upon the similarity of the Book of Hours as a medieval PDA, and transposes this cultural structure to that of the handheld organizer. The program generates its own devotional 'hymn' and lush computer-generated illuminations based on information from the texts contained in the Book's data. Users are entreated to follow its daily schedule of rites, such as checking e-mail, making cell phone calls, tracking one's portfolio, and asks for the user to consult the Calendar of High Upgrades and System Scans. In addition, the user can read from devotional passages from the writings of Pope William I of Gates, and Bishop Stephen of Wozniak, and can enter their own passages, thus allowing the Book to modify itself to the user's style of interaction. The Book will hold all information on itself in a file in the PDA's memory, so it's use will be 'remembered' over time.

Over time, the Book of hours takes note of its owner's interaction, and periodically modifies its texts through the use of a software-based 'divine agent'. In this way the Book of Hours becomes almost a form of satirical Spiritual Tamagotchi that asks for the user to reflect upon technology as secular religion much as the medieval noble was asked to reflect upon Christianity, with a bit more humor.

**Rockefeller Foundation New Media Fellowships
2003 Sample Work Form**

NAME: Patrick Lichty

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: Grasping at Bits - Art and Intellectual Control in the Digital Age

Year **2000**

Technical Info

Original Format

☐ Software
☒ X Web
☐ Installation
☐ Other _____

Format Submitted for Viewing

☐ Software
☒ X Web
☐ Installation
☐ Other _____

Preferred OS

☒ X Windows
☐ Mac
☐ Unix

Web Info (answer only if sample work is in Web format)

X_URL <http://www.voyd.com/gab/>

Browser requirement MSIE4+

☒ X Plug-in requirement Java must be enabled

☐ This sample requires broadband connection (fast Internet Connection)

☐ A local copy of the sample work has been included with the application

X A hardcopy explanation of the piece with illustration has been provided. Due to the nature of the technology used, the piece cannot be viewed offline.

Special Information For Viewing: There are four concurrent interfaces, but play with the upper one. Also, notice that the right hand side topics denote colors for coding various phrases in degree of association with the main themes. Lastly, mouse over hyperlinks in the text to bring up pop-up annotations.

Description of Work (use an additional sheet if necessary)

This essay utilized Natrifical's program 'The Brain' to illustrate how text could be arranged associatively rather than in a linear fashion, and could also then be viewed as a form of 'sculptural text' in a Calder-esque way. In addition, it incorporated several levels of information embedding, through color coding, pop-annotations, and the like. Its relevance to this project stems from the previous implementation of complex narrative structures and unique interfacing.

Introduction

At the turn of the millennium, the international art community has begun to recognize the significance of the Internet as a milieu for expression and critical inquiry of issues such as the globalization of capitalist culture. The increasingly *Blade Runner*-esque role of corporate culture and 'big money' in global society, and cyberspace in particular raises questions vis-a-vis freedom of expression and the controlling influence on intellectual property by multinational corporations. Artists who critique the expanding role of corporate power make visible the cultural terrain of this power relation, frequently through the subsequent litigation by those very same institutions under scrutiny. In addition, events such as the Leonardo and etoy controversies have brought to light corporations wishing to enforce their brand identity over artistic groups that predate them through the exertion of legal force. This essay views from a critical perspective the matrix of issues surrounding these questions of corporate influence and control of intellectual property. Grasping at Bits also speculates upon the possible implications that derive from the intersection between the aesthetic and the material in the age of the Internet.

Non-Linearity and "Concurrent Texts"

This essay builds on previous work in the area of spatial discourse and cognitive spaces through the use of mind map interfaces and 'concurrent texts'. The term *concurrent texts* refers to my research in creating textual installations with multiple layers of simultaneous information, as seen in the author's works (re)cursor, Metaphor and Terrain, Disappearance of Histories, and the Haymarket Riot project. The layering of concurrent texts is accomplished through the creation of an associative mind map metaphor, color coding, embedded pop up annotation, and rich cross-linking. In this way the text is imbued with several levels of interpretation/meaning, and creates a densely saturated information environment.



GRASPING AT BITS 1.1

Art and Intellectual Control in the Digital Age

An interactive HyperEssay

C. 2000-02 - Patrick Lichty

Abstract

Grasping At Bits is a critical non-linear essay originally commissioned by the Walker Art Center for the Art Entertainment Network online art exhibition. It deals with critical issues relevant to intellectual control and current events in the Internet art world through an analysis of the legal actions against art groups like Leonardo and etoy..

Introduction

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Technical Requirements:

Any Internet browser Version 4+

URL:

<http://www.voyd.com/gab/>

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2003 Sample Work Form**

NAME: Patrick Lichty

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: SPRAWL: The American Landscape in Transition

Year: 2000-2001

Technical Info

Original Format

☐ Software
☒ Web
☐ Installation
☐ Other _____

Format Submitted for Viewing

☐ Software
☒ Web
☐ Installation
☐ Other _____

Preferred OS

☒ Windows
☐ Mac
☐ Unix

Web Info (answer only if sample work is in Web format)

X_URL <http://www.voyd.com/gab/>

Browser requirement MSIE4+

☐ Plug-in requirement Quicktime, RealPlayer

☐ This sample requires broadband connection (fast Internet Connection)

☐ A local copy of the sample work has been included with the application

Special Information For Viewing: Open index.htm in 'sprawl' directory on CD-ROM. Left-hand side interface is a geographical map interface to sites visited. Each site consists of a Quicktime VR panorama of the site in question, as well as several video clips supplied by links at the bottom of the page.

Description of Work

Stark County, Ohio is a part of the nation that is undergoing radical change due to rapid development of suburban projects, such as housing and retail centers. It is not alone. In the 1990's the rapid expansion of American suburbs were cause of much civic debate about many social, cultural, economic, and environmental issues. In considering that Stark County is considered as a bellwether part of the nation by marketing, political, and media entities, Sprawl was created as a microcosmic examination of the macrocosmic issue of suburban sprawl in the United States.

The first exhibition of this body of textual, video, and photographic work was a 'hyperdocumentary' that expanded on previous work in narratives in online spaces that consisted of a geographic interface from which visitors could view 32 panoramic Quicktime images, background information about the area, and over 180 minutes of interview and onsite footage. The piece was a recipient of the Smithsonian American Art Museum's New Media/New Century Award, and is currently accessible at: <http://americanart.si.edu/helios/newmedia>.

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Title: RTMark Information Kiosk Screensaver

Year: 1999

Technical Info

Original Format

☐ Software
☐ Web
☐ Installation
☒ Other_Screensaver_

Format Submitted for Viewing

☐ Software
☐ Web
☐ Installation
☒ Other_Screensaver_

Preferred OS

☒ Windows
☐ Mac
☐ Unix

Web Info (answer only if sample work is in Web format)

☐ URL _____ (if more than one please list them below)

☐ Browser requirement _____

☐ Plug-in requirement _____

☐ This sample requires broadband connection (fast Internet Connection)

☒ A local copy of the sample work has been included with the application

Special Information For Viewing: Run Rtmark Kiosk screensaver .exe file, and then right-click the desktop to bring up 'Properties', select the Screensaver option, and selce Rtmark Screensaver. Run.

Description of Work (use an additional sheet if necessary)

This particular work was designed as an interactive kiosk screensaver to be distributed across corporate intranets by RTMark associates to encourage workers to consider the agendas of corporate abuses of power. It was distributed across several, including the Allstate Insurance intranet. It describes clearly the RTMark corporate subversion system succinctly and with deadpan humor.

This particular piece is being included to illustrate the artist's proficiency with small applications, Flash design, and to give an idea of proficiency in 1999 to provide a guide to current technical proficiency, which of course, has improved. It is provided in lieu of Assoniations, a PDA-based (2002) poetry installation at the New Orleans Center for Contemporary Art (catalogue included), which was accidentally destroyed.

Installation Diagram:

The gallery installation primarily consists of an old oak table, one that could be from a monastery, upon which a large leather-bound book is laid. The book is blank, and has a computer mouse upon it, and keyboard beside it. Approximately ten feet ahead, the Book of Hours screen is projected on the wall. There are possibilities for the screen, such as a Gothic wooden frame to go around the projection, but I feel that at this time, this is outside of the scope of the installation.

A diagram is unnecessary due to the simplicity of the installation.

Patrick Lichty - Artist's Statement

Definition: In my practice, the perennial question posed by curators and foundations in statements is, "What do you do?" As an artist who works with new media in a conceptual manner, an answer is often a slippery proposition that is not tied to particular media or technical processes. But for brevity, my work centers on the construction and communication of narrative, often based in social activism through critical inquiry/issues in reading and cognitive science (Grasping at Bits ¹), perception (8 Bits or Less²), media subversion & collaboration (RTMark³/YesMen), performance (The GRID), and social discourse (SPRAWL⁴, Grasping at Bits, SPRAWL, RTMark/YesMen). I believe much like Kandinsky did that art is a medium of communication through which concepts and experiences are expressed.

Process:

However, although it does not offer an easy mnemonic to the curator or administrator, working across several related threads over time as an artistic process has been highly synergistic in nature. The challenges and often-lengthy development that accompanies the technological arts favor a multifaceted approach where principles and perspectives discovered in one thread of work feed another. Examples of this are the intertwining of interactive techniques and video that began in intervention-based work that evolved into RTMark projects, and spread into textual sculptures like Grasping at Bits and media narratives like SPRAWL, although this is only one example of many. The process of creative exploration through technical experimentation and critical inquiry has allowed my work to develop in consistent, but perhaps not contiguous ways, and it is that consistency in development which is a defining factor.

Community/Altruism

Communication and dissemination of content is key to my involvement in the media arts community. One should not feel they are alone in their efforts, and the most satisfying art I have made is that which reflects on and/or acts upon social issues/community. This is why I have consistently worked to promote the new media arts through curatorial efforts, involvement in organizations such as ISEA, and now as editor of Intelligent Agent magazine in NYC, as well as working to promote new media in the arts community of New Orleans and Baton Rouge. As a non-institutional (independent) artist with the respect of museums and academia, I feel that I am in a unique position to serve culture in bringing fresh perspectives to light and fostering community through curatorial and critical projects.

1: Honorable Mention, Ars Electronica 2002

2: Numerous festivals, including ISEA2002 Nagoya & Digital Louisiana, New Orleans CAC

3: Participants, Whitney Biennial 2000 & Venice Biennial 2001 (?)

4: New Media/New Century Award, Smithsonian American Art Museum

Project Narrative – Book of Hours

Background:

In the modern day, technology has come to represent more than the use of tools, but an overarching paradigm that defines societal modes of communication, structure of thought, and personal interaction. This has been explored in Postman's book, *Technopoly*, in which he posits that in the current day, high technology has become so interwoven with Western society that it emulates a quasi-religious status in anyone's life that uses it. If one considers the way that computer technology has influenced popular notions of cognition ("I'm still processing that..."), mental organization (directory/files structures), ideology (the Windows/Macintosh wars, and the Atari, Commodore ones before them), it is easy to construct a critical analysis of technology as a secular religion.

The Book of Hours:

In the medieval age, the Book of Hours was an illustrated devotional manuscript typically used for the personal use of the high born for the structuring of their daily activities (devotional, of course). The Books included a loosely prescribed set of psalms, passages, prayers, and rites, most based around the Marian Virgin cult (such as the Hours of the Blessed Virgin) that was common in the Late Medieval church. In addition, calendars to calculate the dates of Easter and the various feasts ordered the year for the devotee. In many ways, it served as a Medieval PDA, or at least an analogue to the Franklin-Covey organizer.

Other distinctive attributes of the Book of Hours are illustration, localization, and nobility. Consider the illustrated text, handcrafted in gilt and tempera as a metaphor for colorful computer graphics shown by devices like the PDA. Secondly, many Books of Hours reflected regional influences such as political alliances of the recipient, fashions of the time etc.; in many ways representing a customization of the spiritual 'operating system' contained within the book for the owner, or even the assignment of icons (!) and wallpaper to the desktop of a PDA. Lastly, although personal data devices are somewhat commonplace in the United States, I would safely venture to say that demographics in possession of such technology could be largely presupposed within the US to possess certain attributes of employment wealth, education and/or technical aptitude. This parallels the widely held conception that the medieval owner of a Book of Hours was a person of at least comfortable means, social station, and literacy. If one were to expand the demographics of access intrinsic to the PDA to the global population, the station of privilege specific to the use of personal data devices becomes even more obvious.

And lastly, if Latin was the language of the old religion, surely computer code is the language of the new.

DESCRIPTION:

Book of Hours (PocketPC PDA)

The Book of Hours is a PocketPC-based installation for PDAs that critically

Preliminary Screen Shot

satirizes the quasi-religious aspects of technological culture by transforming a PDA into a lushly illustrated Book of Hours for the Religion of Technopoly. It incorporates (see Figure II) a daily votive schedule, interactive computer-generated illuminations and sonic 'hymns', a journal/canon annotator (so that the owner will shape the texts over time), and a Church Calendar of System Upgrades, Purges, and votive Maintenance. All of the information within the Book of Hours is held within a Master Database, which is managed and occasionally shaped by an AI-based 'Divine Agent', that allows communication between the Database and the User, as well as communication with other Books and (if time allows) a constructed Altar of the Great Database. The Book of Hours is intended as a satirical object with elements of play (through the Illuminations), beauty (overall design) and critical engagement through its questioning of the role technology has within the society that it dominates.

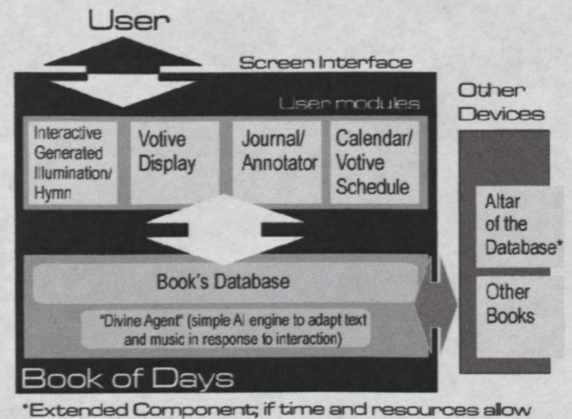
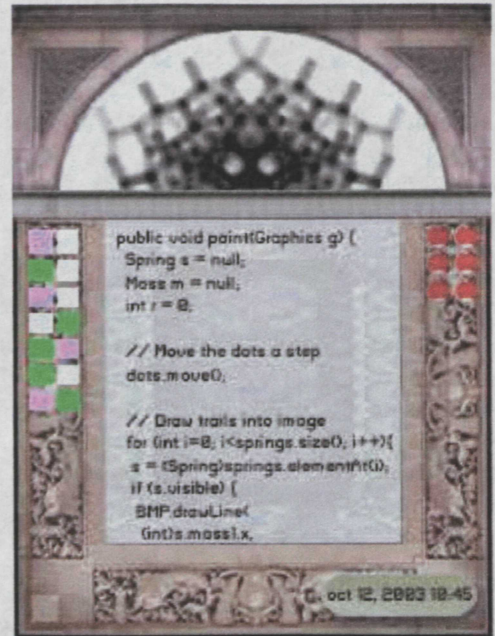
Centrality of Interactivity:

Because the Book of Hours is a dynamic text, generating itself from historical references, program-based rewriting of itself, and user interaction over time, it is specific to media that are accessible only

through computational means. In addition, the generation of book illuminations through mathematical principles derived from the Book's database of texts simply cannot be done in any other medium at this time. The Book of Hours is a critique of New Media technology that resides firmly within it.

Potential Scenario:

After the user installs the program and enters personal information, the daily Votive Schedule would come up, highlighted for the current time, accompanied with generated illumination and hymn. The Schedule would include devotional tasks like checking Email, making text messages, Cell calls, etc, and a short aphoristic reading from the books of Jobs, Gates, or Negroponte. The user can opt to read the hour's devotion (in code, but would translate to English with a tap on the screen),



play with the animated Illumination graphic, go to the Calendar to monitor upcoming Feasts, Purges, and Upgrades, enter their own Devotionals and Annotations in that section, or alter the Code in the existing ones to customize it for their needs. The Book would have entries the full year, and the Illuminations/sonic Hymns would generate based on the Book's information in its Database. Therefore, as the user interacts with the Book through the days, the simple artificial intelligence 'Divine Agent' would account for the User's interactions with it and alter thematically (color, sound, texts) to reflect User interactions, and conversely to structure the User's time according to Church principles. Functions like the interactive Illuminations and generated Hymns would hopefully entice the User to return daily to monitor its progress. In a way, it would become the

Living Word of the Cybernetic Religion.

Upon meeting another user with a Book Installation, they may opt to 'commune' (merge Databases), by sharing information through the Infrared port, which commingle the Databases of the Books in Question through communication of the Divine Agents of the Books, reflecting the communion of the two technological 'souls'

It is hoped that the Book would be interacted with over a period of time, acting both as critical intervention, satirical religious Tamagotchi, and pleasurable aesthetic object (through the illuminations and hymns).

If Time allows, I would also consider the construction of a gallery based 'Altar' where users could commune with a larger Divine Agent and share with the 'Great Database' hosted on the Internet. However, this project is contingent on development of the base project, and is outside the scope of this narrative.

Contributions to the Field:

Currently, there are few installations for PDA-based artwork, and fewer yet that addresses critical issues of high technology through personal devices. In short, there have been few installations for personal devices that engage with the culture in which they reside on a critical level, and none that deal with technology as secular religious practice.

Secondly, the Book of Hours would continue in my research in electronic narrative and representation, creating a work that is far more linear than the Grasping at Bits and SPRAWL installations, but nevertheless explores texts that adapt over time, therefore looking at how new media 'reading' functions as opposed to other media.

Feasibility:

The Book of Hours is based on available technology for Pocket PC's and Internet art works in general.

From a personal perspective, Book of Hours represents technical challenges, mainly in programming, that only require the learning of new functions in the Flash MX application and having the components communicate with the Book's database. These challenges are no more difficult than those I had in learning new techniques to create the interface in Grasping at Bits, and the database construction in SPRAWL.

As for the Altar, the challenges are more rigorous in implementing the infrared communications between the Book and the Altar, but I am confident that I can locate sources for assistance in this matter. In the case that the Book of Hours represents a more challenging project than originally expected, The Altar can be omitted, as the Book is the focal point of the initiative.

Use: Timeline- (set for 12 month schedule, actual schedule will likely fit 18-month period)

First 4 months: Research on Books of Hours, and solidification of content; focus group research for content; creation of initial graphics, finalizing structure and identifying programming challenges.

Second four months: Implementation of programming, development of Book application and identification of technical issues between Books, and Book/Altar communication.

Third four months: Beta Testing of Books to select public, Possible development of Altar Installation, Test Installations in New Orleans & UK. Release at end of period.

Dissemination of Work:

The project is designed three modes of presentation, PDA (native), Web Demo, and Gallery (single Channel, or with Altar). The application itself will be available freely for download via the Internet for PocketPC users. This is the 'native' version of the application. Upon doing so, they may run the program, customize it, and have it communicate with other Books. Users not possessing the proper PDA may also interact with an online demo. In addition, projection-based installations in the gallery will allow an experience at an institutional scale through single channel installation.

Use of Funding/Importance of Grant at this Time:

Much of the basic utilization of the funding as it pertains to the project is outlined in the Timeline. In addition, there would be benefits to the local and global community through continuation of independent curation, promotion of new media through publication, expanded lecturing and travel, and ombudsmanship for the genre. Also, this opportunity comes at a crucial time in my career, as I have had great success with collectives like RTMark, my solo work has only recently (<3 years) begun to attract international attention, and the Fellowship would bring these efforts to full fruition. I am a totally independent artist with no 'daytime' job or academic affiliation, so the Fellowship would free time and other resources that are otherwise not available, and would greatly alleviate the financial situation of my studio. As mentioned in the Statement, I am highly engaged in the promotion of new media arts on the local and global scale, and these initiatives would continue during the time, and some of the personal living expenses would likely be invested back into the community.

Project Budget

(Liberal estimate – more or less, everything it could ever cost...)

Hardware:

IPAQ Pocket PC 3950 (From Compaq.com) (x2)	\$1498
LCD Projector for gallery presentation (unitedvisual.com) (Sony VPL-CS5 Portable Video SVGA LCD projector)	\$2499
Dell PC for development/Altar (2.8 GHZ processor, 1 GB RAM, 80 GB HD – rough price, may vary)	\$2700
Miscellaneous equipment for gallery construction (wood, paint, electronics)	\$500
Wiring estimate (surge suppressors, etc)	\$100
Crating	\$250
Subtotal	\$7547

Software:

Sseyo Koan generative sound software	\$200
Macromedia Studio MX	\$399
PocketPC Software Development environment (estimated typical)	\$1100
Subtotal	\$1699

Staff:

Programming support (Interns)	\$3000
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Research:

Travel:	
NYC x 3 for discussions with other artists, like Mark Napier, John Klima @ \$1000 ea	\$3000
Wellesley College (Wellesley College, MA – contains five original books, & scholarly texts)	\$1000
London (for hands-on training @ Sseyo and test installation @ Furtherfield gallery)	\$1500
Unforeseen travel for research/presentation	\$1500
Materials	
Copying & Incidentals	\$150
Books	\$400
Subtotal	\$7550

Support

Internet Hosting for project @ 24 months	\$480
Domain registration for 3 years (BOOKOFHOURS.ORG)	\$75
Subtotal	\$555
Show Cards (500)	\$105
Postage 500@ \$.37	\$185
Subtotal before personal expenses	\$20,641

Remaining stipend for living expenses	\$14,359
Total	\$35,000

STATEMENT

Dedicated to cultural inquiry and social activism through technological arts advocacy, exploration of media subversion and nonlinear narrative, and independent curatorial projects.

SELECTED EXHIBITIONS/INTERVENTIONS

- Torino Biennale 2002 - RTMark – Video Karaoke
- Smithsonian American Art Museum, Washington DC – SPRAWL
New Century/New Media award winner
- *Whitney Biennial 2000*, Whitney Gallery of American Art, New York
Bringing IT to YOU: Video Category (RTMark)
Internet Installation: Internet Category (RTMark)
- *Venice Biennial 2001*, Venice, Italy (RTMark & self)
- *World-Information.org* (part of Brussels 2000) Captain Euro Installation
- *Get Together: Collaborative Art (1999)*. Kunsthalle Wien, Wien, Austria
- *Net_Condition (1999)* Installation & Performance ZKM Karlsruhe, Germany (RTMark)
- ETOY Press Conference (1999) – MOMA NY, New York (RTMark)
- *1998-2001 New York Digital Salon*, NY SVA, New York
(under own and pseudonyms)
- *Maribor Triennial*, Maribor, Slovenia (RTMark)
- *Ars Electronica 2000*, Honorable Mention (Grasping at Bits)
- *Ars Electronica 1999*, Guest speaker (RTMark)
- *Ars Electronica 1998*, Juror, Infowar competition (RTMark)

SELECTED PUBLICATIONS

- Columnist, Arthbyte Magazine (2000)
- Numerous articles covering work in the NY Times, Die Zeit, Wired, etc.
- Exhibition Catalogues – Whitney Biennial, Maribor Triennial, etc.
- INFLIGHT – Collaborative publication with Johan Gimónprez, publication date Aug. 2000
- LEONARDO – Numerous publications in the print version and Online Almanac

PROFESSIONAL AND RELATED EXPERIENCE

2002 – International Liason/Cultural Diversity Committee, ISEA

2001- Technology Chair, National Visual Artists Guild

1990-present: Independent media artist, curator, critic, writer and lecturer

1995 - Cultural Director, Promote Awareness (Disabilities advocacy organization) Minneapolis, MN

1997-9 Advisory Board Member, Culture and Technologies program, Firelands College, Bowling Green University.

1993 - New Media Editor - *ROCKLIST Magazine*.

1995- Guest lecturer – various universities

1994-98 - Associate Writer - *COREL Magazine*, *3D Artist Magazine*.

1992 *Johnson Glass Studio*, Canton, OH - Apprenticeship in glassbending and sign fabrication

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EDUCATION

1962 Informal training in the arts from birth. Mother, exhibiting regional artist.

1985 Associate of Applied Science/Electronic Engineering Technology University of Akron, Akron, OH

1990 Bachelor of Science in Electronic Engineering (Concentration in Art) University of Akron

1991 Studied on Post-Baccalaureate level in Glass and Art History -Kent State University (GPA - 4.0)

1992 Apprenticeship in Advanced Neon - Johnson Glass Studio, Canton, OH

AWARDS

2002 - Herb Alpert Foundation/CalArts Award for Excellence in the Arts

2001 – Smithsonian American Art Museum, New Century/New Media Award

(Sprawl – the changing American Landscape)

2000 – Ars Eletronica, Linz, Austric - Honorable Mention

(Grasping at Bits – Intellectual Control and art in the Digital Age)

1999 - Annual May Show Little Art Gallery of North Canton, Ohio – First Prize for Drawing/Print

1998 – Massillon Museum, Annual regional art show - Best of Show

(Digital Print – Blind)

1998 - Annual May Show Little Art Gallery of North Canton, Ohio – First Prize for Drawing/Print

1998 – F3 Film Festival – Award for Excellence in Short Film, “The Voice of World Control”

1997 - MSNBC – *The Site (gdiv)* – Best personal site on the Web

1996 - Annual May Show Little Art Gallery of North Canton, Ohio - 2nd Place, Sculpture

1996 - Massillon Museum, Annual regional art show Honorable Mention - 2D

1995 - Annual May Show Little Art Gallery of North Canton, Ohio - Special Award for Innovation

1995 - Computer Pictures Magazine 4th Annual Art Gallery Award for Excellence in 2D

1989-1994 over 20 prizes in community art exhibitions within a 150 mile radius of Cleveland.

PROFESSIONAL AFFILIATIONS

College Art Association

Intl. Soc. Electronic Arts (96-)

Cultural Diversity Committee, International programming committee 2002

(Assistant to Japanese steering committee for 2002 conference)

Promote Awareness (Disabilities advocacy foundation, Cultural Director)

Arion Institute for Performance and Media Studies (Media Studies director)

ISAST *International Society for the Arts, Sciences, and Technology* (95-)

College Art Association (2001-2002)

National Visual Artists' Guild Board member (2000-)

Addendum: Completed Major Works (Selected)

Web-Based/Interactive

Assoniations (2002) PDA-based multimedia poem

SPRAWL (2001) Interactive online panoramic photography/video documentary on urban sprawl (created as a product of the 2000 Smithsonian New Media/New Century Award)

Grasping at Bits: Art and Intellectual Control (2000) (sculptural essay, Ars Electronica 2000 Hon. Ment.)

Blind: (1998) (Internet Installation about perception, blindness and online space – never exhibited)

Metaphor and Terrain: Interface as art (1999) (sculptural essay, Leonardo Electronic Gallery commission)

Disappearance of Histories/Histories of Disappearance (1997) (Non-linear Essay)

Event Spaces 01: (re)Cursor (1994)

Haymarket Riot: The Visual Sociology of Jean Baudrillard – Multimedia screen-based installation, 1989

RTMark Screen Saver (1999)

RTMark (1994-), YesMen (2000-)

Interactive

Magic 8-Ball Bust O' Lenin (2002) (fortune-telling electronic bust of V.I. Lenin – on tour)

The Grid: (1996-) (architectural generative soundspace – see <http://www.voyd.com/grid>)

Grid II (audiovisual environment, technology infrastructure completion in Dec. 2002)

Video:

Haymarket Riot: Machine video series (1995-7) Web Video series (1998-2000)

8 Bits or Less Series (2002) 8 Bits or Less, For a Few Bits More, A Fistful of Bits, Close Vision

The Pornography of Suffering (2002)

Amilith (generative video series) 1998

RTMark (1996- including Bringing IT to YOU!, \$29.95, Is your VCR Y2K Compatible?)

Terminal Time (1999) (AI-Based interactive history documentary <http://www.terminaltime.com>)

Curatorial Projects

Through the Looking Glass (2000 - Cleveland) (intl exhibition of new media with over 80 artists)

(re)distributions: PDA Art as Cultural Intervention (2001-2, Baton Rouge show of PDA and nomadic art)

Over 500 print works, 2500 wristcam photographs, 5 albums of computer generated music, robotic works, and others.