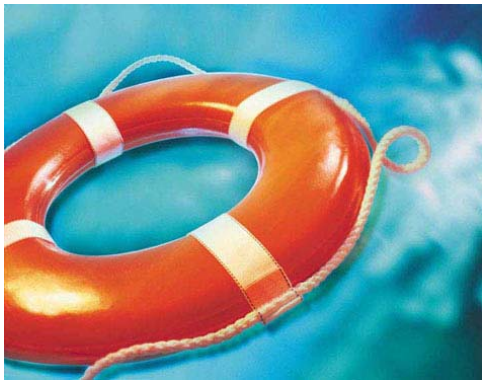


June 28 - December 30

Digital'00: 3rd Annual Digital Art Competition & Exhibition

ASCI's Third Annual Exhibition of digital art consisted of artworks selected from an open international competition. Approximately 350 entries from as far as Tokyo, Beijing, Australia, Brazil, Slovenia, and throughout the USA and Canada were received. The goal of this exhibition was to track the development of the nascent digital art field, and to provide public venues for artists working in the newest digital media not yet accepted in most NYC galleries. In addition to the physical exhibition, the selected artworks are included in a color exhibition catalogue and in an online, archived exhibition at the ASCI website.



"Life Saver" by David Arky (1999)

Jurors:

Net.art category: Jon Ippolito, artist, Curator of Media Arts, the Guggenheim Museum; Digital Print category: Marilyn Kushner, Curator of Prints and Drawings at the Brooklyn Museum of Art.

Selected Artists:

David Arky, Daniel Ayers, Kristine Campbell, Liz Demaree, Robin Germany, Michi Itami, Adrienne Klein, Zi Wen Li, Carmen Lizardo, Anna Munster, Barbara Robertson, Ed Ross, Naomi Spellman, Terry Towery, Sarah G. Vinci, Liu Wei, Cece Wheeler, David Crawford, Mary Flanagan, Marc Lafia, Golin Levin, Judd Morrissey, and Kazushi Mukaiyama.

Exhibition Venue Partners:

June 28 - July 14: Central Fine Arts gallery; Soho, NYC
Sept. 18 - Nov. 26: Tech Gallery, New York Hall of Science
Dec. 1 - Dec. 30: Silicon Gallery; Philadelphia, PA

Sponsors: Shutterfly, ArtByte, and Fusebox, with special thanks to Shutterfly for helping to underwrite the exhibition catalogue. We also gratefully acknowledge a donation from Canson, USA; web-design donated by Yee Peng Siew.



"Kazoku" by Michi Itami (1998)

June 28

State of the Art: Digital Prints

[a panel discussion, 7- 9pm, Central Fine Arts gallery, NYC]

Digital images, no longer just "experiments" in Photoshop, are rapidly becoming the medium-of-choice by both fine art photographers and printmakers. Not that long ago, artists could make and view digital images on their computer screens but had no way of printing out a product suitable for collection or sale. This panel examined important technical issues for artists creating archival-quality, digital prints, as well as for printers collaborating with artists to make the prints. The panel also provided information for museum curators and gallery owners who review, exhibit and collect digital prints.



"Lightofspeed.com" by David Crawford (1999)

2000 continued**Panelists:**

Meghan Boody, NYC artist producing digital prints
 Matthew Drutt, Curator, Guggenheim Museum, New York
 Marilyn Kushner, Curator- Prints, Brooklyn Museum of Art
 Cynthia Pannucci, (moderator) ASCI Director; printmaker
 Michal Smith, co-owner, Silicon Gallery Fine Art Prints, Ltd.
 Henry Wilhelm, preeminent researcher testing digital
 ink-sets, papers and printers

Additional support: Artbyte magazine; Fusebox, Inc., and
 our Special Donor- Canson, USA/Arches Paper.

digital 01

2001

September 29, 2001- January 25, 2002

Digital'01: Our Sci-Tech World

In this fourth annual ASCI digital art exhibition, we began to concentrate solely on digital prints. This new field had reached the point in its development where the availability of archival digital inks and printing processes had assuaged fears regarding "collectability." Both commercial galleries and major museums were showing and collecting this work. With these battles won -- at lightning speed compared to the acceptance of photography as a fine art medium -- this exhibition focused on content rather than on the technology used. Digital'01 invited artists and scientists around the world to submit digital prints (especially ones that employed significant computer manipulation) that reflected a micro or macro view of science and/or technology, or that commented on the potentially negative consequences of current scientific research.

Juror:

Michal Smith, trained as a research biologist, transitioned into computer technology, and then founded Silicon Gallery in Philadelphia, the first fine art digital print workshop/gallery in the United States.

Selected Artists:

Barry Anderson (Indiana); David Arky (NYC); Karen Bell (NYC); Anna Bliss (Utah); William Byrne (NYC); Kelly Chambers (Rhode Island); Kevin Crawford (NYC); Eric Heller (Massachusetts); Richard Johnson (Minnesota); Virginia King (New Zealand); Nadja Kutz (Germany); Hilary Lorenz (NYC); Gay Malin (NYC); Robin Locke Monda (NYC); Keith Millman (New York); Ingrid Percy (Canada); Harriet Sanderson (Washington); Greg Sidal (California); Sarah Trigg (NYC); Bruce Wands (NJ).

Exhibition Partners:

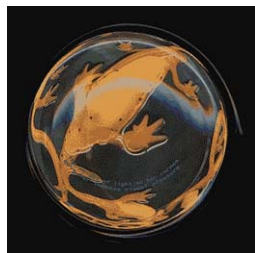
Sept. 29 - Nov. 25, 2001: Tech Gallery, New York Hall of Science

Dec.7 - Jan. 25, 2002: The Silicon Gallery, Philadelphia, PA

Media Sponsor: Artbyte magazine.



Technology Gallery at the New York Hall of Science (photo: Marcia Rudy)



"Eye Habitat #7" by Keith Millman (2001)



2001 continued

November 2- 4

ArtSci'01 Symposium: Catalyst for Collaboration
Our third symposium on collaboration, CUNY Graduate Center, NYC

Multimedia presentations on a wide and diverse range of extraordinary collaborative projects involving artists and scientists included: photographs rendered in hybrid grass; a musical score based on brain activity; sculpture grown from living tissue; and brainwaves transmitted via the Internet. The 28 presenters also shared their insights regarding the opportunities and pitfalls of collaborating across disciplines. A few of the questions posed in the 27 Breakout sessions were: How can the discoveries of scientific research and the powerful metaphors of art combine to impact society at large? Art, if contemporary, clearly needs to incorporate the sciences. But do the sciences truly 'need' the arts? How can an expressive medium inform an empirical field? In both art and science, innovation is very often the unintended result of a creative/ investigative process. Do you think these "accidental breakthroughs" are more apt to be amplified or hindered in interdisciplinary collaborative partnerships? Does it make a difference whether the collaboration is product-based, process-based, or theory-driven?



One of 28 Breakout Sessions



Nina Sobell presents
 "Brainwave Drawings"



"Sunbathers 2000," Heather Ackroyd
 and Dan Harvey (photo on live grass)

Keynoters:

Joe Davis, 20-years Artist-in-Residence, biophysics lab at M.I.T.

Dana Boyd, researcher/lecturer in Microbiology and Molecular Genetics at Harvard Medical School.

Art-Science Presenters:

- Brandon Ballengée (environmental artist) & Peter Warny (herpetologist)
- Heather Ackroyd & Dan Harvey (photographers)
- David Kremers (conceptual artist/researcher)
- Roy Ascott (artist, author) & Dr. Luis Eduardo Luna (anthropologist)
- Michael Rees (new media sculptor)
- Rachel Berwick (video artist) & Doug Whalen (linguist)
- Brian Felsen (multi-media artist) & Daniel Dennett (philosopher)
- Margaret M. Myers (artist, co-director: Studio for Creative Inquiry)
- Aviva Rahmani (eco-artist) & Michele Dionne (coastal ecologist)
- Jennifer Hall (artist, Founder/Director of Do While Studio, Boston)
- Rob Fisher (artist), John Pollack (biologist), & Roger B.Dannenberg (composer/computer scientist)
- Stacy Levy (artist) & Bob Deason (hydrogeologist)
- Suzanne Anker (artist) & Dorothy Nelkin (sociologist of science)
- Ben Rubin (media artist) & Mark Hansen (statistician)
- Nina Sobell (multimedia artist), Sun Qing (Ph.D. candidate in Theoretical Physics), Dr. John Dubberstein (physician)
- Adrienne Wortzel (artist), Carl Weiman (scientist) & Marcin Balicki (engineer)

2001 continued

Event Partners:

Art & Science Collaborations, Inc. (ASCI); Public Programs at The Graduate Center of the City University of New York, and its VP of Science Research, Dr. Brian Schwartz.

Funders: The Rockefeller Foundation and AT&T

Media Sponsors: Artstream, Artbyte, Leonardo, and Nature magazines.



ArtSci INDEX, a new online tool for nurturing collaboration [Full-year of concept development, programming, beta-testing]

Collaboration is rapidly becoming the hallmark of the 21st century. The ArtSci INDEX is a user friendly, online research tool with a searchable database and special matching function designed to assist individuals around the world in finding appropriate collaborators for projects of mutual interest. The INDEX was officially launched at our ArtSci'02 Symposium on Collaboration in December, 2002.

Funders: Seed money from the Rockefeller Foundation and production funds from AT&T. [Currently seeking marketing funds.]

**2002**

September 28, 2002 – January 31, 2003

**Digital'02: Envisioning Time, Space, and the Future
ASCI's 5th International Digital Print
Competition/Exhibition**

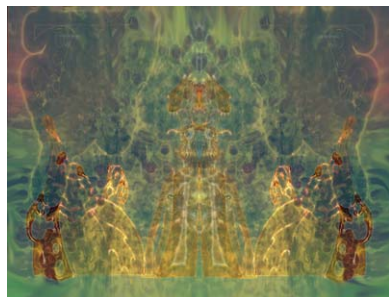
Through this annual competition/exhibition, ASCI continues to nurture and celebrate the nascent medium of digital print-making by highlighting outstanding international, national, and local talent. This year's show relates thematically to a major exhibition, *EINSTEIN*, that opened concurrently at the American Museum of Natural History in New York in mid-November. The works in Digital'02 either related to concepts of time, space, and the future, or utilized specific scientific phenomena or technologies that relate to Einstein's legacy, including: GPS, X-rays, and electron microscopy.

Juror:

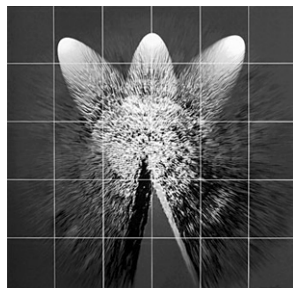
Julia Van Haften is currently the Assistant Director of the Digital Library Program at the New York Public Library (she was curator of Photography at NYPL for twenty years before taking her present position).

Exhibiting Artists/Scientists:

Christine Auda (New Jersey), Elizabeth Bajbor (Poland); Gloria P. Brush (Minnesota), William M. Byrne (New York City), Patrick Dalton (New York City), Lena David (New York City), Daria Dorosh (New York City), John Fillwalk (Indiana), Peter Gudynas (England), Debbie Hahn (New Zealand), Joanne Handley (Australia), Donald Johnson (Canada), Tammy Jo Jones (North Carolina), Matthew Klein (New York City), Liz Lee (New York), Gail Rubini (Florida), Raymond



"Created from Light" by Elizabeth Bajbor (2001)



"ELLE" by Joanne Handley (2002)

2002 continued

St. Arnaud (Canada), Dennis Summers (Michigan), Eugene Tulchin (New Jersey), Michael J. Vitti (New York City), John Vucic-Wolfpup (Australia), Lorraine Walsh (North Carolina), and Cece Wheeler (Virginia).

Exhibition Partners:

Sept. 28 - Dec. 1: Technology Gallery, New York Hall of Science

Dec. 8, 2002 - Jan. 31, 2003: Taranto Gallery, Chelsea, NYC

November 6, 2002 - January 18, 2003**Ecco Vanitas: Rethinking Still Lives****[a collaboration between ASCI & gallerythe.org]**

Ecco Vanitas: Rethinking Still Lives posed the questions: What constitutes a contemporary *vanitas* framed within current scientific thought? How does the mapping of the human genome and cloning affect notions of immortality? How does controversial new research, from stem cells to featherless chickens, impact on or problematize traditional concepts of the Self? How do these novel concepts best find form in tabletop assemblages, paintings, boxed constructions, or other artistic modalities?

This was an ASCI members' exhibition and the artworks were presented in a multi-window storefront/artspace, Brooklyn, NY, and are permanently archived online.

Exhibition Curator: Koan-Jeff Baysa

Exhibiting Artists: Alyce Santoro, Jeph Gurecka and Jeff Wyckoff, and a.m. hotch

December 6 - 8**ArtSci'02: New Dimensions in Collaboration**

A major Einstein exhibition at the American Museum of Natural History in New York inspired the theme of our 4th international symposium on collaboration. The legacy of Albert Einstein permeates this century - laser beams and superstrings, generative systems and AI, X-rays and MRIs, and the continuing search for our place in the cosmos. Alongside scientists, technologists, and humanists, Artists have probed the post-Einstein universe for nearly a century. From installations that seem to react to the pull of invisible forces, to the altered landscapes and mindscapes of VR, artists continue to push the limits of available technology, stretching and questioning our notions of perception, dimension, and time.

ArtSci'02 asked the question: How are artists and scientists exploring this legacy through art-sci collaborative projects? And for the first time, all of our scientists presented alongside their artist partners.

In this 4th international art-sci symposium on collaboration, ASCI continued to build a visible context for the nascent field of art-science practice, publicly sharing and documenting exemplary models of art-sci collaborations. We continued to provide a valuable information hub, collaborative tools, and an open forum for dialogue about



ArtSci'02 logo by Gregorio Rivera



Morag Wightman, Zero Gravity Flight



"Second Skin: A New Emergent Architecture" by Marcos Lutyens and Tania Lopez Winkler

2002 continued

current art-science practice and interdisciplinary collaboration in general.

ArtSci'02 began with an exciting Friday at the American Museum of Natural History that included a group viewing of the *EINSTEIN* exhibition, followed by an Art-Sci Social Mixer/cocktail party. The evening was capped off with a Keynote address. [see below]

On Saturday and Sunday, seven artist-scientist teams from around the world gave audio-visual presentations on intriguing new collaborations. These included a public sculpture that registers muons (subatomic particles) and translates them into light; human movement experiments on a zero-gravity parabolic flight; an interactive installation based on the way a nanoscientist manipulates an individual molecule; and a project that utilizes hypnosis and genetic algorithms to create new innovations in architecture.



Muon sculpture "Towers" by Monica Sand & Bjorn Jonson

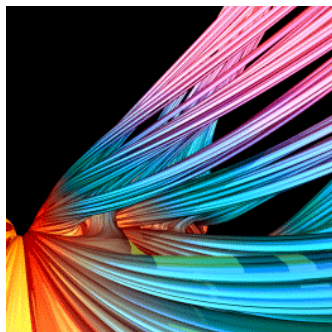
However, the majority of the weekend program was interactive, with attendees participating in 28 Breakout Sessions, Workshops, and Mentor Sessions. The discussion-based Breakout Sessions covered: best practices; professional development; new models of art-sci curriculum [from high-school to Masters degree programs, plus informal art-sci educational models]; new global initiatives in art-sci practice; art-sci humanitarian projects; and funding models for this new field. Workshops were on practical skill development such as: How to create PowerPoint and/or a multimedia CD for giving public presentations; and one on the importance of contracts in collaborative work.

Keynoters:

Sandra Kaufmann, acclaimed choreographer, and Michael Bassett, rising-star playwright/videographer, presented the fascinating story of the development of their recently commissioned multi-media play called *Superstrings*.

Art-Science Presenters:

- Marcos Lutyens (intermedia artist) & Tania Lopez Winkler (architect)
- Alok B. Nandi (media author/artist) & Xavier Marichal (engineer)
- Monica Sand (sculptor/video artist) & Bjorn Jonson (physicist)
- Glorianna Davenport (filmmaker/research director); Alison Wood (atmosphere & ocean science/media research); and Vanessa Wood (film/animation/visual artist)
- Louise K. Wilson (video/installation artist); Anthony Bull (bioengineering researcher); and Morag Wightman (choreographer/performance artist)
- Daniel Sandin (electronic art & visualization) & Louis H. Kauffman (mathematician)
- Victoria Vesna (media artist), James Gimzewski (nano scientist), Josh Nimoy (Programmer, Designer)



"A Volume of Julia Sets" by Dan Sandin and Louis Kauffman (computer animation)

Event Partners: American Museum of Natural History, NYC, and Art & Science Collaborations, Inc. (ASCI); Public Programs at The Graduate Center of the City University of New York, and its VP of Science Research, Dr. Brian Schwartz.



"Untitled" by
Joseph Trumpey (2003)

2002 *continued*

Funders: The Rockefeller Foundation, The National Endowment for the Arts

Media Sponsors: Nature magazine, and Leonardo Journal

2003

January 21 – March 21

Completed by Nature

[a collaboration between ASCI & gallerythe.org]

Completed by Nature was an exhibition that looked at the active and passive interactions of the artist and his/her natural surroundings, the end result of which is "translocatable" to fit within the context of contemporary visual art. One renowned example is Walter De Maria's "*Lightning Fields*" in which the artist has removed himself and the installation is completed by Nature. At the other end of the concept spectrum is an artist who considers her self to be a work in progress, waiting to be inspired and "completed by nature itself."

This was an ASCI members' exhibition and the artworks were presented in a multi-window storefront/artspace, Brooklyn, NY, and are permanently archived online.

Exhibition Curator: Koan-Jeff Baysa

Exhibiting Artists: Huong Ngo, Sally Resnick Rockriver, and Joseph E. Trumpey.



"Centaur," Stephen Olier (2003)

March 26 – May 30

Dark Science

[a collaboration between ASCI & gallerythe.org]

The works selected for *Dark Science* deployed elements of dark humor as a self-reflexive commentary on scientific pontifications and their tenuous equations with truth: William Byrne's three-channel animation invokes a mechanistic, humanless ecosystem; Stephen Olivier's interpretive paintings of medical x-rays of tragic phenomena, phocomelia and clycopia, are set against those of mythological beings, eroding disbelief in their impossibilities; Fred Fleisher's surveillance schemes, couched in uneasy cute and cuddly dolls, found objects, and stuffed animal chimaeras, belie a panopticon society and covert agendas.

This was an ASCI members' exhibition and the artworks were presented in a multi-window storefront/artspace, Brooklyn, NY, and are permanently archived online.

Exhibition Curator: Koan-Jeff Baysa

Exhibiting Artists: Stephen Oliver, Bill Byrne, and Fred Fleisher

2003 *continued*

May 22

ASCI Director presented at Banff Summit on

Collaboration Cynthia Pannucci gave a telecomm presentation about ASCI's *ArtSci INDEX* for the "*Beauty of Collaboration: Methods, Manners and Aesthetics*" Summit, organized by Sara Diamond, Director of the New Media Institute, The Banff Centre, Canada.

Originating in New York, a city that is itself a cultural laboratory with over 55,000 professional artists in all disciplines, it was envisioned that ASCI's *ArtSci INDEX* would be most helpful to assist those independent, "unaffiliated" artists without the resources of an institution or university. Thus, the *INDEX* was designed to help "level the playing field" by using the Internet as a vehicle for equitably distributing collaborative possibilities – it promises to become a "hub" for art-science "matchmaking," incubation, and a global showcase.

November 1

ASCI launches new website design including the new areas: Featured ASCI Member, In-the-Spotlight [projects from the field], ASCI News, an Archive of past issues of the monthly ASCI eBulletin, and a Members-only BulletinBoard. The re-design also includes an automatic, online membership renewal process system for more efficiency.



fractal image from "Chaos" presentation

December 1

Look-Up! "Chaos" on a Planetarium Dome

Public presentation at the CUNY Graduate Center, NYC CUNY joins forces with Art & Science Collaborations, Inc. (ASCI) for an evening of fascinating talk, music, and images by physicist James Crutchfield [the Santa Fe Institute] and David Dunn, composer and audio engineer. Together they spearhead "The Theatre of Pattern Formation" project, a visual and auditory articulation of Chaos Theory, designed for the immersive environment of the LodeStar Astronomy Center in Santa Fe, NM.

2004

June 7 - 11

ASCI Convenes Seminar For NYU: Art & Science At The Crossroads

ASCI's Artistic Director, Cynthia Pannucci, has organized a week-long seminar for New York University's Faculty Resource "Network Summer 2004" Faculty Enrichment Program. Here faculty from 41 member institutions, selected through a competitive application process, will gather for an intensive seminar at NYU's Washington Square Campus. This is an opportunity for faculty to revitalize their research and teaching, to reconnect with developments in their fields, and to share exciting and stimulating informal exchanges with colleagues from institutions nationwide. ASCI's seminar focuses on interdisciplinary explorations of knowledge and aesthetics through an historical overview of the development of the art-sci-tech field in the USA, and via a fascinating look at the intersections of art+math, and art+biology. A key objective of the seminar is the introduction or fine-tuning of art-sci curriculum materials in college classrooms.



"Interneural Net," Peter Gudynas, (2002)
Digital'04 print exhibition at New York Hall of Science



Beneath-the-SEE, a global public awareness project

2004 *continued*

September 10 – December 5

Digital'04: TOMORROW

Art & Science Collaborations announces its 6th International Digital Print Competition & Exhibition to be held September 10 through December 5, 2004 in the Technology Gallery at The New York Hall of Science, NYC. For Digital2004's exhibition theme, *TOMORROW*, artists and scientists around the world who produce digital prints, were invited to enter digital prints that presage "tomorrow" by showing us their visionary images of what they believe science and technology will produce for our futures. What will our products and world look like, on and off this planet, or perhaps beneath its oceans? Juror: Anne Barlow, curator at The New Museum, NYC. An online exhibition documents the show at ASCI's website. [click on exhibitions]

Building on our pioneering art-sci-tech work, ASCI is developing a bold new initiative of ArtSci Humanitarian Projects which will involve:

- Research and development of three symposia [artscience health & wellbeing, artscience & the environment, artscience & peace/social justice], a global traveling project, and educational tools;
- Research and development of ASCI's first ArtSci humanitarian project, "*Beneath-the-SEE*," a unique, multi-component, global public awareness project that uses the power of art to capture public attention and to tell the story of the crisis of our oceans.
[Currently in the fundraising phase of this project.]

ArtScience History Project:

We are seeking funding for a history project that will include a hyperlinked timeline and portfolio, plus links to the work of the pioneers in the art-science-technology field in the USA. This will be a "work-in-progress" as more early work comes to light. [We are seeking information about art-tech or art-sci work executed in mid-1960's - 1980's by artists, scientists, technologists, or teams.]

ASCI's History Project will also make publicly available the audio and video recordings documenting ASCI's seminal panels and symposia in New York [early 1990's – 2002] that were instrumental in re-invigorating the Art-Tech field and later helped coalesce the Art-Science field in the United States. ASCI organized the first CyberFair for Artists [1995], "Bell Labs & The Origins Of Multimedia" [1998], and "CYBERART" [1999] re: support structures for early "netart". [See Projects Archive /symposia at our website www.asci.org for links to detailed program information, presenters' bios, and sponsors.