New Media Fellowships

2004 Project Cover Form

PAUL VANOUSE

Title ***The Active-Stimulation Feedback Platform***

Genre **New Media: Interactive Installation**

Applicant's Role in Production **Artist (sole producer)**

Production Format

Interactive Installation--a computer mediated simulation interacted with in physical space

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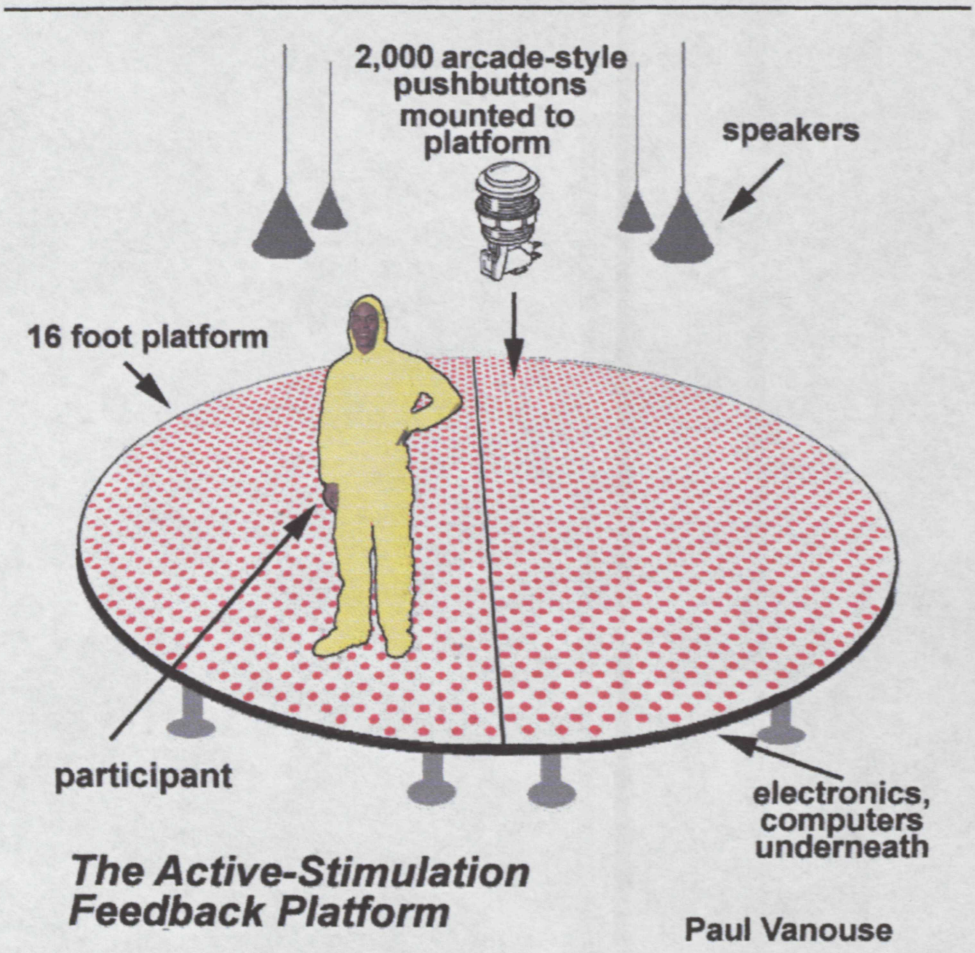
Brief Project Description (do not exceed space given below)

The Active-Stimulation Feedback Platform is about networks and flows, consent and resistance, desire and aversion. It is a global simulation, extruded from the computer onto a physical interactive platform, a circle 16 feet in diameter, densely covered with arcade-style push buttons. Viewer / participants will interact with the simulation by walking, crawling and rolling across these buttons. Their movements trigger and bias playback of audio samples ("yes" or "no") recorded from 2000 people across the globe.

Each button on the platform is mapped to a different world city. 2000 volunteers living in (or recently emmigrated from) each of these cities will have been recorded saying two simple words "Yes" and "No", in their native language, and the individual files (2 from each person) will be stored in the computer and associated with the 2000 buttons. Each button, when pushed plays either a "yes" or a "no". The computer biases each button input (whether it will say "yes" or "no") according to varied simulations. These simulations are based upon cold war war-game scenarios stemming from military think-tanks, and more recent economic forecasting stemming from corporate think tanks. The simulations would be dynamic. That is, that depending on the regions of the globe that were activated (by pressing their buttons), they could influence neighboring regions.

Up to 4 participants may fit comfortably onto the platform at any one time. They experience the system by sitting, walking, crawling or preferably rolling around on the platform --triggering a polyphony of "yes" and/or "no" responses. The system will be capable of playing back up to 36 audio files simultaneously, creating a dense, emergent soundscape. Participant's movements could be either intentionally attempting to influence the simulation, or merely trying to survey the global state of the system.

INSTALLATION DIAGRAM 1:



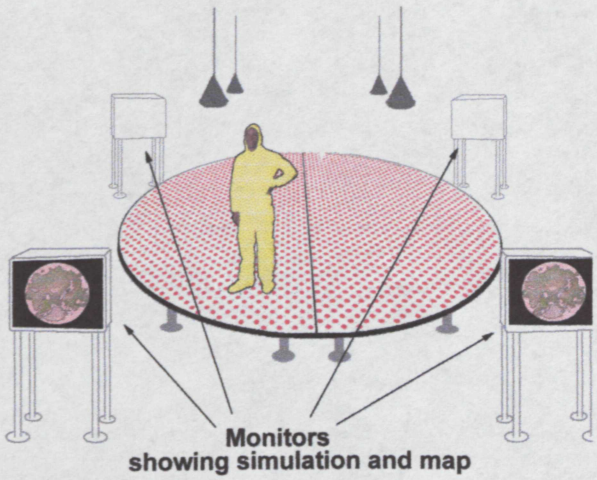
Main project diagram

The Active-Stimulation Feedback Platform is about networks and flows, consent and resistance, desire and aversion. It is a global simulation, extruded from the computer onto a physical interactive platform, a circle 16 feet in diameter, densely covered with arcade-style push buttons. Viewer / participants will interact with the simulation by walking, crawling and rolling across these buttons. Their movement's trigger and bias playback of audio samples ("yes" or "no") recorded from 2000 people worldwide. Approximately 4 viewers can easily fit on the platform at one time.

Not shown in the diagram is a gallery attendant who will loan tyvec suits to viewer / participants. Also not shown are possible positions of monitors or projections within the space that would display the computer simulation (a map) that determines what region of the globe corresponds to what region of the platform. See "project narrative" and the following diagrams for explanation.

INSTALLATION DIAGRAM 2:

As the audio that one hears in *The Active-Stimulation Feedback Platform* stems from a simulation based upon a modified world map, it is likely that I will use monitors (as shown in diagram at right), or projections on walls of exhibition space to show visuals from the "real-time" simulation. The visuals are not the primary aspect of the installation however and the manner in which they are displayed will likely vary from exhibit to exhibit. Also, issues such as the meaning and aesthetics of monitors relative to projection is something that will become more obvious as the project develops.



One possible way of displaying visuals.

The video on the monitors (or projections) will be directly fed from the main computer in the installation (underneath the platform). When no one is on the platform interacting, monitors will show the slow drifting together of land masses of the globe (as described in "project narrative" and portrayed below). When there is a participant, most likely only the final image (3) below-right will be on screen. This image shows the relationship of the 2000 red buttons on the platform to the final land mass. Viewers would also see the buttons light up on screen as the participants on the platform are stepping on them.

(1) Example map image.

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(2) Example sketch of a map in which all land masses have been programmed to drift together.

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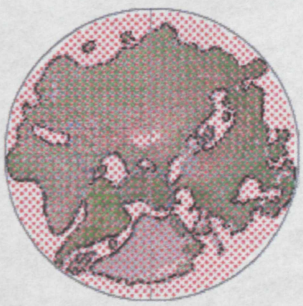

(3) Example sketch of how buttons on the platform could be mapped within computer to the nearest large city.

New Media Fellowships
2004 Sample Work Form

Check One: ✓ Sample
___ Supplemental

PAUL VANOUSE

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 ***The Relative Velocity Inscription Device***

Year **2002**

Technical Information

Original Format	Format Submitted for Viewing	Prefered OS
__ Software	__ Software	__ Windows
__ Web	__ Web	__ Mac
✓ Installation	✓ VHS 6 minutes	__ Unix
__ Other_____	__ Other_____	__ Other_____

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

__URL_____ (if more than one please list them below)

__ Browser requirement(s) _____

__ Plug-in requirement(s) _____

__ 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:

Description of Work (use an additional sheet if necessary)

1. *The Relative Velocity Inscription Device*, 2002, interactive installation, by Paul Vanouse. Custom plexiglass and stainless steel laboratory equipment, custom power switcher, fluid cooler/recirculator, biological materials, video camera, 2 DVD players, touch-screen monitor, Macintosh computer, 3 video projectors, miscellaneous electronics.

RVID **is a live scientific experiment using the DNA of my own multi-racial family of Jamaican descent. The experiment takes the form of an interactive, multi-media installation, containing a computer-regulated, biological separation gel through which four family members' DNA samples slowly travel. An early eugenic publication within the installation allows access to historical precursors of this "race," while a touch-screen display details the results of this particular experiment. The project compares contemporary DNA separation technologies with early 20th Century research in human genetics, particularly Eugenics, conducted on the island of Jamaica in 1929.** **(conceptual / aesthetic issues cont. next page)**

Racial categories were constructed based on external characteristics of groups (typically natives in imperial colonies). Skin color--is the most frequent delimiter. As human genetics moves from the study of the skin/body to the study of micro-bodies; from forms to underlying codes; critics have warned of subtler forms of scientific racism such as genetic or molecular racism. Perhaps the ultimate molecularization of racial stereotyping was voiced by James Watson, discoverer of the DNA double helix. In a lecture at UC Berkeley in 2000 Watson discussed an experiment in which a group of male students were injected with melanin, the substance produced by genes that makes our skin dark. Watson claimed that the students quickly became sexually aroused--developing erections. We are left to assume that even as the scientifically unpopular concept of race has been removed from skin color, a stigmatization of individual black-identified traits may follow. *Perhaps it is not the black body that is deemed prone to promiscuity, but blackness itself.* The very signifiers of race, rhetorically dislodged from their referents but still encoded within every cell in our bodies, could be personified as sexual deviants awaiting the opportunity to express themselves against our will and irrespective of environment.

In order to address this tense space of contemporary genomics, situated between the utopian pole of Post-Race and the historic racist pole of Eugenics, I utilized an early publication by biologist Charles B. Davenport called Race Crossing in Jamaica. Davenport sought to disprove the theory of hybrid vigor by showing the ultimate inferiority of Black/White hybrids. The study used a detailed methodology, which tabulated over one hundred examinations upon hundreds of human subjects. One of the factors that particularly intrigued me was the subject of performance, i.e. tests of strength and motor control. It was clear that these tests were biased by external, non-genetic factors, such as mood and occupation. Conversely, contemporary genomic studies, insure a digital precision--a genetic trait is either present or absent with no ambiguities. All that would be necessary is to design the correct examination for the micro-body and its value could be determined unambiguously. As my own family contains black/white hybrids of Jamaican descent, the subjects were easily selected--mother, father, sister and brother (myself).

A few aspects of the work could not be performed live, including drawing blood, extracting DNA from the blood and amplifying DNA from selected regions of skin color genes. *However, all other phases of the process take place live in the space of public display.* Since Gel Electrophoresis uses DNA fragments that (when stained) are visible to the naked eye, this technology was perfect for public display in that it is performed at a scale at which viewers can actually see what is happening. It was essential that viewers witness:
a.) The experimental process itself--the DNA slowly moving through the polarized gelatin.
b.) Its abstraction into data--the camera periodically imaging the gel and computerized image-processing algorithms locating each sample and tracking which sample finishes first.
c.) Records of previous races--the viewer can access, via touch-screen, the results of all previous races, which are updated automatically as the experiment runs.
Each of these processes occurs live. *The gallery is not merely an incubation chamber in which a process is occurring, nor is it merely a display space to post the results of this experiment, but an fully automated laboratory where all phases can be viewed and evaluated.*

New Media Fellowships
2004 Sample Work Form

Check One: ✓ Sample
___ Supplemental

PAUL VANOUSE

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Title ***Paradise Reconfigured***

Year **2000**

Technical Information

Original Format	Format Submitted for Viewing	Prefered OS
__ Software	__ Software	__ Windows
__ Web	__ Web	__ Mac
_✓Installation	_✓VHS 4 minutes	__ Unix
__ Other_____	__ Other_____	__ Other_____

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

__URL_____ (if more than one please list them below)

__ Browser requirement(s) _____

__ Plug-in requirement(s) _____

__ 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:

Description of Work (use an additional sheet if necessary)

2. *Paradise Reconfigured*, 2000, interactive installation, by Paul Vanouse. Participants interact with the work by touching areas of the window glass. Custom opto-electronic sensors--interfaced to a computer--detect touching through the window and alter a visual narrative portrayed on three wax-embeded monitors and an audio narrative played on exterior speakers.

The piece explores intersections between "rational" science and biblical creation narrative, using the 1995-97 Visible Human Project as its subject. (The V.H.P. created a digital anatomy dataset by physically cross-sectioning a male and a female cadaver. Initially, the man was called "Adam" by project scientists, but the name had already been trademarked by another corporation. Thus the drier title, "Visible Man", was adopted instead.) The juncture between big science, religion and government, is especially ironic here if one considers the following: government takes life; big science quantifies and objectifies life; and religion, by the invocation of the Creation Myth, naturalizes the entire questionable machine.

New Media Fellowships
2004 Sample Work Form

Check One: ✓ Sample
___ Supplemental

PAUL VANOUSE

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 ***Terminal Time***

Year **2000**

Technical Information

Original Format	Format Submitted for Viewing	Prefered OS
__ Software	__ Software	__ Windows
__ Web	__ Web	__ Mac
__ Installation	✓ VHS 6 minutes	__ Unix
✓ Other Interactive Cinema	__ Other_____	__ Other_____

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

__URL_____ (if more than one please list them below)

__ Browser requirement(s) _____

__ Plug-in requirement(s) _____

__ 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:

Description of Work (use an additional sheet if necessary)

3. *Terminal Time*, 2000, Interactive Cinema. Created by Paul Vanouse, Michael Mateas, Steffi Domike. Terminal Time is a history "engine:" a machine which combines historical events, ideological rhetoric, familiar forms of TV documentary, consumer polls and artificial intelligence algorithms to create hybrid cinematic experiences for mass audiences that are different every time. Through an audience response measuring device connected to a computer, viewing audiences respond to periodic questions reminiscent of marketing polls. Their answers to these questions allow the computer program to create historical narratives, of the last 1000 years of world history, that attempt to mirror and often exaggerate their biases and desires.

Terminal Time **produces an "uncomfortable" history that encourages the audience to reflect on the naturalizing tendency of the documentary form, the rhetoric of utopian navigation surrounding the computer, and the extremes of rigid ideological reasoning. Each history is approximately 30 minutes long including periodic computerized polling of the audience.**

ARTIST STATEMENT:

My artwork explores the intersections of "big-science" and contemporary culture, explicating questions and concerns about how these domains relate to the individual as subject. What is our relationship to machines and machine-like processes, and how do they effect our relationship to others and even to our own bodies? How do broadcast media, telecommunications and bio-technology impact our desires and needs, and, conversely, how do these subjective impulses impact the meanings, operations and development of such information systems? Such are a few of the broad issues informing my work. I frequently take a sociological approach to these issues by creating interactive artwork contingent upon viewer response and participation. However, unlike much traditional sociology or critique following the entrenched condition of "objective research", my work does not seek clinical detachment from its foci.

I strive to address complex issues raised by varied new technologies through these very technologies. My artworks include data collection devices that examine the ramifications of polling and categorization, genetic experiments that undermine scientific constructions of race and identity, and temporary organizations that playfully critique institutionalization and corporatization. These "Operational Fictions" are hybrid entities--simultaneously real things and fanciful representations--intended to resonate in the equally hyper-real context of the contemporary electronic landscape.

The process of creating these works is as important as the "finished" works themselves--for instance working with biological materials involves building a laboratory, interacting with scientists, accessing materials often restricted to specialized domains and, of course, learning in earnest the principles necessary for realizing these diverse projects. Similarly, I have found that working with interactive computing has required an understanding and philosophical re-thinking of "Artificial Intelligence" for use within a social/cultural context.

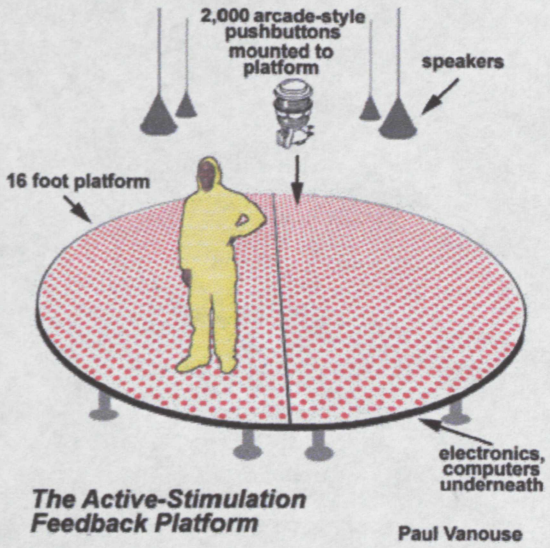
Radical interdisciplinarity and impassioned amateurism power my art practice. Specialization is an outgrowth of the rationalization and instrumentalization of labor. Highly-motivated amateurism and "true" interdisciplinarity, on the other hand, are strategies by which domain-specific knowledge and authority can be productively discussed, challenged and intelligently incorporated into other cultural fields.

Terms such as "installation", "performance", "multi-media" and "digital-media" are valid attributes, although they are not of use to me in defining my own practice. Rather, my multi-layered works merging form, medium and content witness a fundamentally conceptual art-practice. I believe that no medium is transparent, and thus all components of a work must be utilized as intentional signifying elements. My work utilizes emerging technologies and varied spaces for unconventional public display to stimulate discussion in a constantly changing cultural milieu.

PROJECT NARRATIVE:

(1) SUMMARY:

The Active-Stimulation Feedback Platform is about networks and flows, consent and resistance, desire and aversion. It is a global simulation, extruded from the computer onto a physical interactive platform, a circle 16 feet in diameter, densely covered with arcade-style push buttons. Viewer / participants will interact with the simulation by walking, crawling and rolling across these buttons. Their movement's trigger and bias playback of audio samples ("yes" or "no") recorded from 2000 people worldwide.



(2) DESCRIPTION AND PARTICIPATORY EXPERIENCE:

Physically, *The Active-Stimulation Feedback Platform* is a 16 foot, white circular platform approximately 2 feet high. Mounted on the surface of the entire platform are 2000 red arcade-game buttons, spaced about 2 inches apart. 4 conical speakers hang above the platform. Electronics, described later, reside underneath the platform.

Each button is mapped to a different world city. This mapping will be achieved by taking an existing map of the world (figure 1), then treating each land-mass as a separate graphic object. Then I will create a simple computer program that makes the land masses "attract" one another (each land mass can move/rotate one pixel per program cycle trying to maximize its proximity to other land masses) (figure 2). The land masses tend to form a nearly circular "pangaea" continent. Lastly, the 2000 cities will be mapped to buttons on the circular platform, roughly corresponding to their location in the new global continent (figure 3).

(figure 1) Example map image.

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(figure 2) Example sketch of a map in which all land masses have been programmed to drift together.

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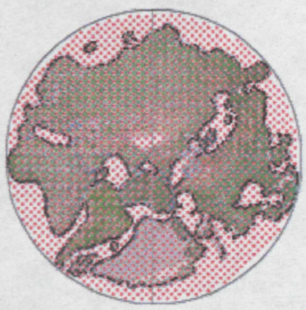

(figure 3) Example sketch of how buttons on the platform are mapped within computer to the nearest large city

2000 volunteers living in (or recently emmigrated from) each of these cities is recorded saying two simple words "Yes" and "No", in their native language, and the individual files (2 from each person) are stored as sound files in the computer and associated with the 2000 buttons. Each button, when pushed plays either a "yes" or a "no".

The computer biases each button (whether it will say "yes" or "no") according to varied simulations. These simulations are based upon cold war war-game scenarios stemming from US military think-tanks, and more recent economic forecasting stemming from economic think tanks. For instance, the recent invasion of Iraq could be seen as biases of "yes" emanating from US cities, while most European buttons would be biased for "no". Similarly, global justice movements could be modeled. The simulation--extruded into real space on the ASFP--would be dynamic. That is, that depending on the regions of the globe that were activated (by pressing their buttons), they could influence neighboring regions.

Users interact with the system by first borrowing a tyvec unitard from an attendant. Up to 4 participants may fit onto the platform at any one time. They experience the system by sitting, walking, crawling or preferably rolling around on the platform. Rolling is especially stimulating as feeling and hearing the spring-loaded buttons click beneath one's body weight is similar to the experience of rolling across bubble-wrap--triggering a polyphony of "yes" and "no" responses. Participants will be told the social content of the simulation that they are entering into. Their movements could be either intentionally attempting to influence the simulation, or merely trying to survey the global state of the system.

(3) CONCEPTUAL:

Such simulations are the stuff of economic modeling, military war game scenarios, viral epidemic statistics, population studies and consumer polling. In the case of this artwork, I would like to reclaim such chaotic, predictive algorithms as a method to muse on varied possibilities of global feedback. While it is in the wake of failed global efforts to constrain warfare that the project was initiated, it takes inspiration from the newly operationalized networks of resistance that formed in the process. My attitude toward the work is neither purely deconstructive nor cyber-utopian but does hope to inspire cooperative behavior (including cooperative dissent) across the simulated globe platform and perhaps even the real one.

While new technology often remains trapped in western frameworks (such as English and Indo-European languages), I conceived this work with the idea of a polyphony of simple words from all major languages. Linguists note that "yes" and "no" are some of the most basic utterances that are generally recognized even without familiarity with the language. Thus as already hinted at, the project is sympathetic to neo-humanist ideas of nomadic/diasporic, polyglot, networks as inherently empathetic structures capable of inspiring social progress.

Physical geography in the work is de-stabilized and nothing delineates existing borders, which can be roughly gauged by different accents but not always definitively. Certain adjacent relationships will remain between countries sharing land-borders, but new ones are also formed, and these are in fact underdetermined. Since the simulation that

condenses the land-masses will find different "stable" states each time the program is run, in some cases Europe may be central to the land mass, and at other times India or Africa.

(4) TECHNICAL / FEASABILITY:

I have already worked out many of the technical challenges of the project. *ASFP* will utilize a parallel network of electronics attached to a Mac or PC. In short, groups of 16 buttons are attached to one of 125 16-bit shift registers, groups of 16 shift registers are attached to one of 8 micro-controllers, each micro-controller sends midi-data of "on buttons" to an 8 input midi box, this midi box communicates with a computer via usb. While gauging the position of bodies in a defined space may be simpler using a video camera interfaced to the computer, such a passive interface is less tactile, intentional or stimulating for the participant than the 2000 button platform. The computer programming environment used to handle midi input and play up to 32 simultaneous audio files is MAX/MSP.

Like my previous work *Terminal Time*, the project explores large-scale computer simulation requiring a rethinking of "Artificial Intelligence" within a social context.

(5) SCHEDULE / BUDGET NARRATIVE

The total cost of producing the project is $35,000, which will be used primarily for personnel (to assist in assembly, fabrication, audio recording and programming), and also for materials and equipment. (see accompanying budget)

To date, I have been investigating the history of scientific and war-game simulation and experimenting with varied electronic components to determine a viable, inexpensive and creative way to technically realize the project. I have also begun recording voices (saying "yes" and "no") at a leisurely pace during exhibition travel and have planned ways of quickening the pace (i.e. international student groups). I will continue these activities and search and collect varied world opinion polling data throughout the winter of 2003-2004.

Grant period activities will include: 1) designing and building the actual platform, 2) implementing software and electronics, 3) determining what if any other visual components need to be situated near the platform to contextualize the disembodied voices, 4) testing the system with varied social and economic data, 5) resolving how the work will be exhibited, the performative role of the gallery attendant, and how the simulations might change over the course of an exhibition or be tailored to a given exhibition location.

(6) USE OF WORK:

I feel that one of the tasks of contemporary art is to transform the "neutral" space of galleries and museums into an alternative genre of public display. For instance, my previous work *The Relative Velocity Inscription Device*, transforms artspace into an automated scientific laboratory, and my *Cult of the New Eve* collaboration transforms artspace into quasi-religio-scientific recruitment center. Similarly, *ASFP* will transform artspace into a participatory, global-simulation and public service center, complete with a (gallery) attendant who lends unitards and answers basic questions. I plan to distribute the work to museums, galleries and festivals, in some of which I have an exhibition history, but also given the polyglot nature of the work to seek even wider international audiences.

Paul Vanouse
New Media Fellowship Proposal

The Active-Stimulation Feedback Platform : FULL BUDGET

	Expenses
Personnel	
Artist Fee, Paul Vanouse	5,000
Technical Assistant--Computer graphical simulation and wiring assistant	4,500
Technical Assistant--Fabrication, Assembly and welding	3,500
Audio Recording Assistant--to record some of the voices	2,000
Equipment	
(1) Macintosh Computer for development and within installation	3,000
Computer software (Max-Msp)	1,000
4-channel sound-out card and serial control card for computer	250
Portable audio field recorder, microphone, headphones (for recording voices)	400
Midi-USB 8to1 i/o board	400
Regulated Power supply for electronics	200
(16) Basic Stamp Microcontrollers	1,000
Hanging conical speakers (4)	400
Audio amplifiers (2) for speakers	400
Rack mounts and containers for electronics/circuitry (under platform)	250
Miscellaneous electronic and fabrication equipment	350
Materials	
Computer Storage and Archiving media (CD-ROM, DVD-ROM, Audio Tapes, etc)	250
High Density Acrylic board 5/8" thick, (2) 8' x 16' for 16' circular platform	1000
Arcade-style Push-buttons (2000 @ 1.25 ea.)	2,500
Aluminum Bar stock for undersupport of the circular platform	600
Miscellaneous wiring, cables and electrical connectors	700
16-bit Shift Registers (125) and other micro-electronic components	1,000
Tyvec unitards (25) for viewer/participants to wear on platform	250
Circuit boards / costs of sending out circuit diagrams to fabrication house	200
Crating Materials (wood, durable padding, etc.) for (2) platform crates	400
Miscellaneous construction materials, hardware and fasteners	1,000
Travel	
Miscellaneous travel for project promotion and recording of voices	800
Rental	
Studio Rental (6 months @ $550/month)	3,300
Truck Rental (3 days)--moving materials from fabrication site to studio	200
Other	
Postage, shipping, general supplies	150
TOTAL PROJECT EXPENSES	35,000
AMOUNT REQUESTED FROM ROCKEFELLER FOUNDATION	35,000

Paul Hawthorne Vanouse

http://www.contrib.andrew.cmu.edu/~pv28/

EDUCATION

1996 Masters of Fine Arts, Carnegie Mellon University, Pittsburgh, PA.

1990 Bachelor of Fine Arts, State University of New York at Buffalo, Buffalo, N.Y.

1989 Summer study, Lord Rumsey Scholarship, Abidjan, Ivory Coast, West Africa.

1988 Semester Exchange, Wolverhampton Polytechnic, Wolverhampton, U.K.

SELECTED EXHIBITIONS

2003 *The Good, the Bad–Who is the Ugly? PART II,* ESC im labor, Graz, Austria. (forthcoming, 2003)

El Delito del Cuerpo, Havana, Cuba. (forthcoming 2003)

Re:Cycle, McMaster Museum of Art, Hamilton, Ontario.

Terminal Time, ESC im labor, Graz, Austria.

Paradise Reconfigured, Karl Drerup Art Gallery, Plymoth State University, NH.

PED.Tonawandas, Carnegie Art Center, North Tonawanda, NY.

Ineditos 2003, La Casa Encendida, Madrid, Spain.

ZCCA-Lisbusin (and its Left Lithuanian Wing) in Bialystok, Bialystok, Poland.

The Space Between, Davis Museum, Wellesley College, Wellesley, MA.

Provocations, Weblab, Orlando, FL.

2002 *FIX 02, 5th Biennial of Performance Art*, Catalyst Art Center, Belfast, Northern Ireland

Ejercisios Laboratorios, Centro de Desarrollo de las Artes Visuales, Havana Cuba.

Bienal de Arte, Museo Nacional de Bellas Artes, Buenos Aires, Argentina.

St@rt_Up, Te Papa Museum, Wellington, New Zealand.

Terminal Time, Powerhouse Museum, Sydney, Australia.

Gene(sis), Henry Art Gallery, Seattle, WA.

Metapet, Remote Lounge, New York, NY.

2001 *Digital Deviance*, Magasin, Centre National d'Art Contemporain de Grenoble, Grenoble, France.

Art Futura 2001, Centre de Cultura Contemporania de Barcelona, Barcelona, Spain.

Media Tonic, Pittsburgh Filmmakers. Pittsburgh, PA.

Digital Insight, Fuller Museum of Art, Brockton, MA.

ReWriting Landscapes, Chatham College, Pittsburgh, PA.

PED, Research Center for Art and Culture, University at Buffalo, Buffalo, NY.

2000 *Trust Me*, New Museum of Contemporary Art, New York, NY.

Cult of the New Eve, ESC, Graz, Austria.

Paradise Reconfigured, CEPA Gallery, Buffalo, NY.

Systems, The Brewhouse – Space 101, Pittsburgh, PA.

Digital Salon, School of Visual Arts, New York, NY.

FUSION!, Miller Gallery, Carnegie Mellon University, Pittsburgh, PA.

SIGGRAPH 2000, New Orleans, LA. USA.

Future Heritage Expo, Center Brussels 2000, Brussels, Belgium.

L'Oeuvre Collective, Les Abattoires Museum, Toulouse, France.

Demo or Die, Squeaky Wheel Media Center, Buffalo, NY.

Terminal Time, Media Lab, Massachusetts Institute of Technology, Boston, MA.

Subdivided...Reconfigured...Reunited, Megahan Gallery, Allegheny College, Meadville, PA.

F I L E (Festival Internacional de Linguagem Eletronica), The Museum of Image and Sound, Sao Paulo, Brazil.

Art In Motion, University of Southern California, Los Angeles, CA.

1999 *Annual Conference of the Society for Media Religion and Culture,* University of Edinburgh, Edinburgh, Scotland, UK.

Carnegie Museum of Art, Pittsburgh, PA.

Andy Warhol Museum, Pittsburgh, PA. USA.

Three Rivers Film Festival, Pittsburgh, PA. USA.

American Association of Artificial Intelligence (AAAI) Fall Symposium on Narrative Intelligence. Cape Cod, MA. USA.

Sonic Circuits, Landmark Theater, Saint Paul, MN. USA

International Cultural Heritage and Informatics Meeting 99, Washington, DC./Arlington, VA. USA.

Intercore, Saint Clara Hospital, Rotterdam, Netherlands, Organized by CEL.

Net_Condition, Zentrum fur Kunst und Medientechnologie , Karlsruhe, Germany.

1998 *Consensual Fantasy Engine II*, Walker Art Center, Minneapolis, MN.

SIGGRAPH 98: Touchware, Orlando, FL.

Impakt Festival, Utrecht, Netherlands.

Ars Interruptus, Navarra's Video Festival, Pamplona, Spain.

Beyond Interface, Museums and the Web Conference, Toronto, Canada.

Athens International Film and Video Festival, Athens, OH.

Flaming Creatures, (performance), The Andy Warhol Museum, Pittsburgh, PA.

Consensual Fantasy Engine II, SAGAs Writing Interactive Fiction, Munich Film and Television School, Munich, Germany.

Consensual Fantasy Engine II, University of Metz, Metz, France.

1997 *International Conference on Hypermedia and Interactivity in Museums 97*, The Louvre Museum, Paris, France.

Re-Inventing the Box, Betty Rymer Gallery, School of the Art Institute, Chicago, IL.

Consensual Fantasy Engine II, Allegheny College Chapel, Meadville, PA.

International Symposium on Electronic Art (ISEA97), Chicago, IL.

1996 *Copenhagen Film+Video Workshop Festival 96*, Copenhagen, Denmark.

MFA Thesis Exhibition, Gallery 937, Pittsburgh, PA.

International Film Festival Rotterdam, Rotterdam, Netherlands.

Environmentality, Brew House Space 101, Pittsburgh, PA.

1995 *International Symposium on Electronic Art (ISEA95)*, Montreal, Canada.

Santiago Bienal of Video and Electronic Art, Museum of Contemporary Art, Santiago, Chile.

The Consensual Fantasy Engine, Beehive Theater, Pittsburgh, PA.

GRANTS AND AWARDS

2003 New York Foundation for the Arts, Fellowship

2002 ALife 5.0 Competition, Madrid, Spain, Second Prize.

2000 New York State Council on the Arts, Project Grant.

Sun Microsystems, Academic Equipment Grant. Principal Investigator.

Commission for interactive installation,*The Relative Velocity Inscription Device*, Henry Art Gallery, Seattle, WA.

1999 *Consensual Fantasy Engine on-line*, Walker Art Center, Minneapolis, MN. Commissioned web-based project for Digital Arts Study Collection.

1998 Pennsylvania Council on the Arts, Individual Artist Fellowship.

Pennsylvania Council on the Arts, Interdisciplinary Arts Grant.

Pennsylvania Humanities Council, Planning Grant.

A.W. Mellon Educational and Charitable Trust, Special Projects Grant.

Howard Heinz Endowment, Small Arts Grant.

1997 National Science Foundation, Informal Science Education grant, Co-Investigator.

1995 Pennsylvania Council on the Arts, Interdisciplinary Arts Grant.

1994 Pennsylvania Council on the Arts, Interdisciplinary Arts Grant.

TEACHING POSITIONS

1999–pres. Assistant Professor, Department of Art, University at Buffalo, Buffalo, NY.

1997 Lecturer, Dept. of Visual Arts, University of California San Diego, La Jolla,CA.

1997 (su.) Visiting Assistant Professor, Division of Art, West Virginia University, Morgantown, WV.

1996 Adjunct Assistant Professor, Department of Art, Carnegie Mellon University, Pittsburgh, PA.

RESEARCH POSITIONS / FELLOWSHIPS

1997 Visiting Scholar, Center for Research and Computing in the Arts, University of California San Diego, La Jolla, CA.

1996-pres. Research Fellow, Studio for Creative Inquiry, Carnegie Mellon University, PA.

SELECTED PUBLICATIONS

2003 *The Relative Velocity Inscription Device*, Biotechnology, Art and Culture, Ed. Eduardo Kac, MIT Press. (forthcoming).

Race, Inter-Race and Post-Race in the Study of Human Genetics, Afterimage, Sept./Oct. 2002

2002 *A Recombinant History Apparatus presents Terminal Time*, Vanouse, Mateas and Domike, Narrative Intelligence, John Benjamins Press.

2000 *Terminal Time: an Ideologically-Biased History Engine*, Mateas/Vanouse/Domike, Proceedings of the AAAI, Symposium on Narrative Intelligence.

The Millennial Museum (contributing essayist), MCN Spectra, Summer 2000.

SELECTED BIBLIOGRAPHY

2003 *Art of the Encyclopedic* review, Kristen Gallagher, Art Papers, Aug/Sept., 2003.

Bridging the Gap, Christopher Millis, Boston Pheonix, April 18, 2003, ill.

Genesis, Robin Held, ed, CD-ROM exhibition catalog, Henry Art Gallery, Seattle, WA

2002 *Interact to your heart's content*, Josie McNaught, Dominion Post, Wellington, NZ, August, 2002.

The Wonders of Genetics Breed a New Art, Steven Henry Madoff, New York Times, May 26, 2002.

News: Gene(sis), Melissa Dunn, Flash Art, March-April, 2002.

Cool People, Buffalo Spree, May-June 2002, ill.

Interview, Marcie Sillman, KUOW Public Radio, Seattle, WA. April 3, 02.

The Art of Human Genomics: Project Focuses on Race, Brad Broberg, Puget Sound Business Journal, March 22-28, 2002.

2001 Information Arts, Steven Wilson, ed., Leonardo series, MIT Press.

Paradise Reconfigured review, Kristen Gallagher, Art Papers, May/June, 2001.

2000 *The Cybernetics of Performance and New Media Art*, Patrick Lichty, Leonardo Electronic Almanac, Fall 2000, ill.

1999 *Postcolonial Media Theory*, Maria Fernandez, Art Journal, Fall 1999.

Manipulating history, Kristen Hays, Sept 16, 1999, ill.(AP), reprinted: Times News, Lehighton, PA; News, Danville, PA; Standard Observer, Irwin, PA; Republican, Kane,

PA; St. Marys, PA; ERA, Bradford, PA; Indiana Gazette, Indiana, PA; Dominion Post, Morgantown, WV.

Crossing creative boundaries, Mary Thomas, Pittsburgh Post Gazette, Sept. 13, 1999.

1998 *Paradoxes of Progress,* Audrey Mandelbaum, The New Art Examiner, Feb., 1998, ill.

1997 *Interactive Art the Leaves the PC Behind*, Mathew Mirapaul, The New York Times on the Web, Sept. 18, 1997, ill.

Din Hemme-Lighed Finder Mage, B.T. Copenhagen, Denmark, Sept. 13, 1997.

1996 *The Consensual Fantasy Engine*, Cyber Flash, Canal+, Television Broadcast, N° 102, Paris, France, Jan. 23, 1996. (Interview.)

En Rejse Ind I Fantasimaskinen, Benn Q. Holm, Det Fri Aktuelt, Copenhagen, Denmark, June 13, 1996, ill.

SELECTED ARTIST LECTURES AND PANELS

2003 Lecture and participation, *Skinning Our Tools*, Banff New Media Institute, Banff, CA.

Artist Lecture, Art Education Teacher workshop, Art Institute of Chicago, Chicago, IL

Artist Lecture, Visual Studies in a State of Emergency Symposium, Cornell University, Ithaca, NY.

From Surface to Depth, Caribbean Literature Conference, University of Miami, FL.

2002 Artist Lecture, *Encuentro*, Instituto Superior de Arte, Havana, Cuba.

Artist Lecture, Museo Nacional de Bellas Artes, Buenos Aires, Argentina.

Why Should I Get a New One if the Old One Ain't Broken? (panelist and co-chair with Nell Tenhaff), International Symposium on Electronic Art, Nagoya, Japan.

Artist Lecture, Department of Art, Brown University, Providence, RI.

Artist Lecture, TePapa Museum, Wellington, New Zealand.

2001 Invited Artist Presentation, Digital Flaherety Seminar, Troy, NY. (Co-sponsored by iEAR lecture series of Renssalaer Polytechnic.)

Artist Lecture/Screening, College of Arts and Sciences Lecture series, University at Buffalo.

Artist lecture, York University Department of Art, Toronto, CA.

Plenary Lecture, Annual Meeting of the Society for Literature and Science, Buffalo, NY

2000 Tactical Media workshop, ESC, Graz, Austria.

Artist Lecture, State University of New York at Fredonia, Fredonia, NY.

Demo Salon (panelist), Demo or Die festival, Squeaky Wheel, Buffalo, NY.

1999 Ptolémée 99, *Recherche, consevation et exposition de l'art électronique* (panelist), Cité des Sciences et de l'Industrie, Paris, France.

Artist Lecture, L'Ecole de Louvre, Paris, France.

International Cultural Heritage and Informatics Meeting 99, (panelist), Washington, DC./Arlington, VA. USA.

Artist lecture, Center for Research in Computing and the Arts, University of California at San Diego, USA.

1998 *Scope as Trope: Vision, Control and Spatial Erotics* (panelist and co-chair with Natalie Bookchin) International Symposium on Electronic Art, Manchester, UK.

Terminal Time, Public Showing conference, Center For Twentieth Century Studies, University of Wisconsin-Milwaukee, Milwaukee, Wisconsin.

Artist Sketch, SIGGRAPH 98, Orlando, Florida.

LIST OF SELECTED PREVIOUS WORKS:

Full descriptions and images of each of these works can be viewed on my website:
www.contrib.andrew.cmu.edu/~pv28 OR
www.contrib.andrew.cmu.edu/~pv28/electart.html (please view)

***The Relative Velocity Inscription Device*, 2002**, interactive installation, Paul Vanouse. (described in "sample work" form)

***PED*, 2001**, Site-specific, interactive installation/performance, by Paul Vanouse, Millie Chen, Andrew Johnson. 10 bicycles, custom electronics, modified portable tape-players, etc.

The work explores issues of guidance, and control as well as land use, public policy and suburbanization--specifically the relationship between a large-scale, suburban research university and the declining city of Buffalo. Participants may borrow bicycles and embark on a free tour along any of 10 pre-painted paths throughout the university. Each bicycle is outfitted with speakers and a tape player that plays a 10-12 minute lecture (specific to each path) that plays as the bicycle is pedaled (the tape players are "pedal-activated to that one only hears the lecture while pedaling and traversing the landscape).

***Cult of the New Eve*, 2000**, performance and public intervention. A collaboration between Paul Vanouse, Faith Wilding and the Critical Art Ensemble. The Cult of the New Eve reacts to modern biotechnology as manifested in its promises of salvation by practicing a New Eve Cult aimed to unmask the utopias. In varied performances, an intermeshing of electronic information systems with performative theatre practice, the cult members explore and provoke the discourse of life science.

***Paradise Reconfigured*, 2000**, Interactive installation. Paul Vanouse
(described in "sample work" form)

***Terminal Time*, 2000**, Interactive Cinema. Paul Vanouse, Michael Mateas, Steffi Domike
(described in "sample work" form)

***The Security Bra™*, 1998**, performative wearable electronic media.
The Security Bra™, combines sensual elegance with practical personal security features. Utilizing ultra-sonic and micro-computer technology, the bra constantly probes the wearer's immediate frontal vacinity, detecting approaching persons or even static objects within an 8 foot range.

***Persistent Data Confidante*, 1997**, www.textgenomics.com, net.art.
The Persistent Data Confidante is a www site allowing for the anonymous transfer of secrets and confessions. The work asks users for a secret after which they receive one previously contributed from another user. They are then asked to rate the secret they have received. Each secret's "popularity" or intrigue increases its probability of being re-told in the future -- thus the best secrets will "live-on" while the more banal will "die-off."

***Items 1-2000*, 1996**, interactive installation. 600 pound wax block, live performer, Macintosh computer, barcode scanner, 2 monitors, misc. electronics.

The work seeks to contextualize work in anatomical imaging, using the Visible Human project as an example, with the social issues of American medicine. Participants interact with the work through a stainless-steel barcode scanner (wielded like a scalpel), slicing horizontally across a wax-embedded performer (laying atop a 600 pound wax block) to reveal the hidden target organ on the room's monitors.

***The Consensual Fantasy Engine*, 1995**, interactive cinema, Paul Vanouse and Peter Weyhrauch.

Society's tele-presence impacted on the actions of the police and possibly OJ Simpson's own actions during the chase of 1994. Our responses to the barrage of information will set up lasting metaphors and prejudices—tainting our understanding of future world events. The work explores how we have a substantial stake in the creation of such meanings. The work creates a 30 minute customized "Hollywoodesque" story for each new audience targeted to their responses (via applause meter) to questions during the story. The "engine" is capable of producing millions of different stories using its database of movie clips and artificial intelligence narrative evaluation functions built by the authors.

***Follower*, 1995**, interactive coin-operated installation / video game.

The installation work begins as fast-paced, arcade-style adventure, with an abstracted enemy, and gradually gives way to visceral photographic images, and recent US military history, such as the Iran-Contra affair and the Panama Invasion. The work is viewed via projection. Interaction takes place via a coin-op / trackball console built entirely from salvaged arcade game parts and consoles.