

ARTIST PROFILE -- STEPHEN WILSON - ART DEPARTMENT, SFSU

ART EXHIBITIONS AND EVENTS:

- INQUIRY THEATRE, 1991--Voice recognition allows viewers to use their voice to control digital video simulation of a walk down San Francisco's multicultural Mission Street and to inquire deeper into the contradictions of the American Dream for immigrants.
- ORATORIO FOR RELIGIOUS OPINION. V2 INTERNATIONAL FESTIVAL. S'Hogenbosch, Netherlands, 1990 --An interactive sound installation creates an "opera" of voice by digitizing the opinions of citizens and moving processed versions of their stored voices among several loudspeakers on a public square. Points of view get identified with particular physical locations.
- FATHER WHY, ARS ELECTRONICA, Linz, Austria, 1989 and Richmond Art Center, 1989. --A physical space serves as a metaphor for the emotional space surrounding the imminent death of a loved one. Computer responds with digital speech and music to viewers walking through the places of anger, longing, sadness, and forgetfulness
- EXCURSIONS IN EMOTIONAL HYPERSPACE, NCGA CADRE Show San Jose, CA Four computer controlled mannequins responded to viewers presence by each recounting a fictional life event from a unique emotional perspective.
- FLASHLIGHT THEATRE, Art Institute of Chicago, 1987 - Audience members created mini drama of characters speaking to each other with synthesized speech by shining flashlights at speakers surrounding the audience.
- OCEAN MERGE, CSU Summer Arts Invited Sculpture, San Luis Obispo., 1987 - By reading the changing resistance of sea water, the computer uses wave action to create a sound event of changing spatial location and digitized combinations of the viewers' voices with sea mammal sounds.
- DEMON SEED, SIGGRAPH Art Show, Anaheim, 1987 - Four computer choreographed moving and talking robot arms simulated demons in various world cultures and were periodically controllable by audience via velvet squeeze rods
- HI STRANGER, WELCOME TO CITY HALL, SF Arts Festival, 1986 - Interactive robots used synthesized speech and computer controlled video switching to simulate bureaucrats. Commissioned for City Hall lobby for festival.
- SYNTHETIC SPEECH THEATRE, CADRE Festival, San Jose, 1986 - Four programmed computer personalities conversed with viewers via synthesized speech and voice recognition. Computer enabled each voice to come from its own space in the room.
- PARADE OF SHAME, SF Cable TV & SIGGRAPH Art Show, 1985 - Home viewers and visitors to the art show affected computer graphics via calls to station automatically processed by my computer program. Participants' choices about the pace, process and direction of evolution affected the unfolding action.
- TRIO IN A, Polyphonix International Festival, San Francisco, 1985 - I programmed digital light poetry on electronic moving message board in collaborative performance with poet and sound artist.
- TIME ENTITY, SJSU and SFSU Galleries, 1983-84 - A computer graphic and sound representation of an artificial, time-sensitive lifeform interacted with viewers in a forest installation allowing them to send messages forward in time and to inspect specific moments in its life history.
- COMPUTERIZED STREET EVENTS, Bookspace Gallery, Chicago, 1981 - Passersby affected video and sound events by touching sensors on storewindows. Events changed over the month of the installation as information accumulated.
- INTERACTIVE COMPUTER THEATRE Chicago Art Institute, 1981 - Audience groups interacted with each other and a phantom group created by AI

PROFESSIONAL EXPERIENCE:

- Author, MULTIMEDIA DESIGN WITH HYPERCARD (Prentice Hall, 1991)
- Author, USING COMPUTERS TO CREATE ART (Prentice Hall, 1986)
- Author, THE AESTHETICS OF HUMAN COMPUTER CONTACTS --THE CHALLENGE OF ARTIFICIAL INTELLIGENCE AND INTERACTIVE TECHNOLOGIES FOR THE ARTS (In Review)
- Author, Articles in popular and academic journals (For example, "Noise on the Line: Issues in Telecommunications Based Art", "Interactive Art and Cultural Change", "Research and Development as a Source of Ideas and Inspiration for Artists""Preparing Artists to be Explorers on the Technological Frontier", "Toward a Tutoring Metaphor: Creation of Fictional Media Spaces for Artificially Intelligent Tutors", "Interactive Performance", "Artificial Intelligence and the Arts", "New Art Forms")
- Professor, Conceptual Design & Computer Related Art, San Francisco State University
- Panel Chair, NCGA (1989) "Artificial Realities, Intelligent Systems, and Interactive Art"; "New Technologies Conference(1987), "AI & the Arts"; -SIGGRAPH (1985), "Interactive Installations in Art & Education"
- Curator, ELECTRONIC GALLERY, Interactive Videotext Art on SF Cable TV
- Inventor, patent held for interactive greeting card
- Consultant, Exploring System Earth Consortium, Project to create AI tutors to teach science
- Research Director, Center for New Schools, Chicago
- Editorial Board Member, LEONARDO, an international journal of art & science
- PhD, Social Science (Education, Anthropology, Psychology), University of Chicago
- MFA, Art & Technology/ Performance, School of Art Institute of Chicago