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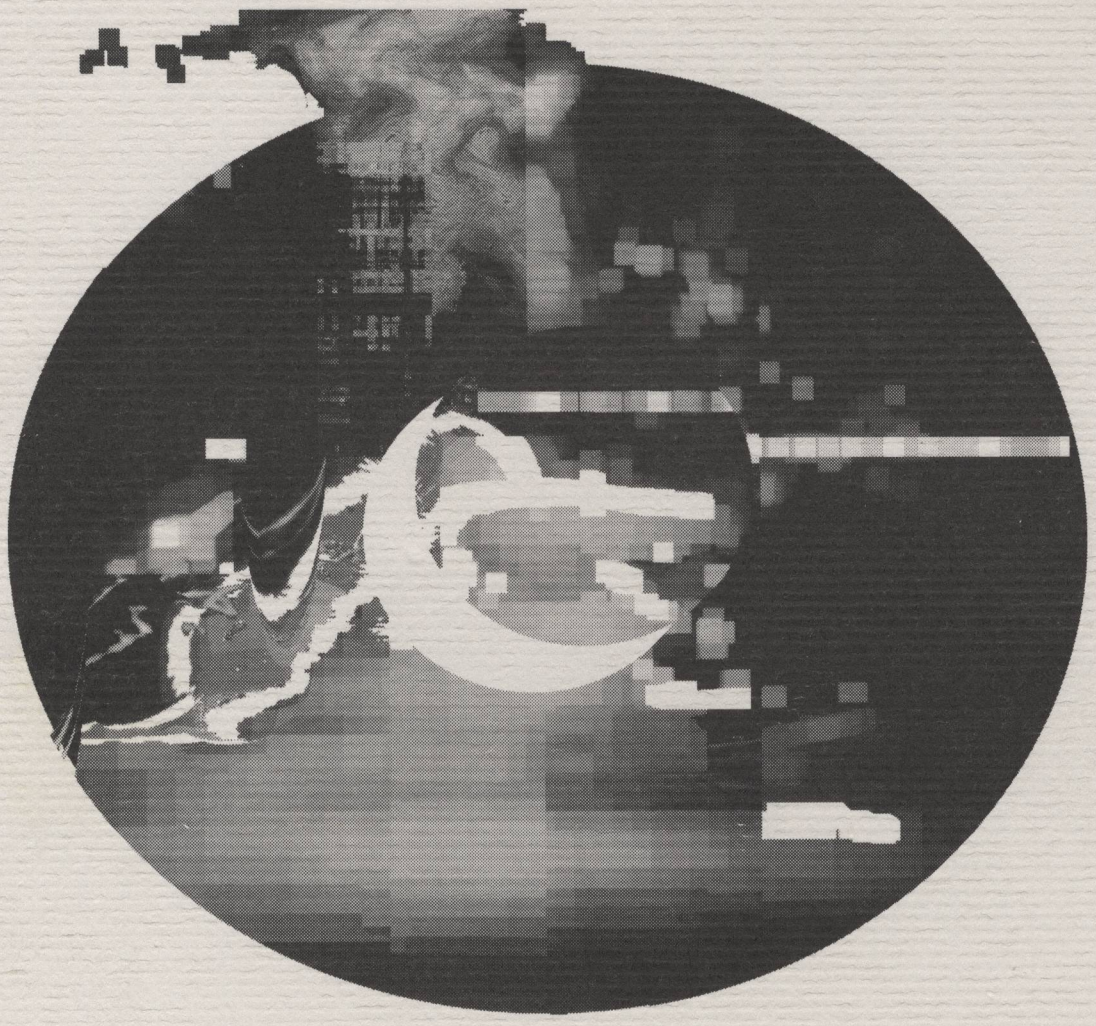


ART 1990

SIGGRAPH/ LA ART 1990
Patric D. Prince, Curator

In association with
The Open Festival

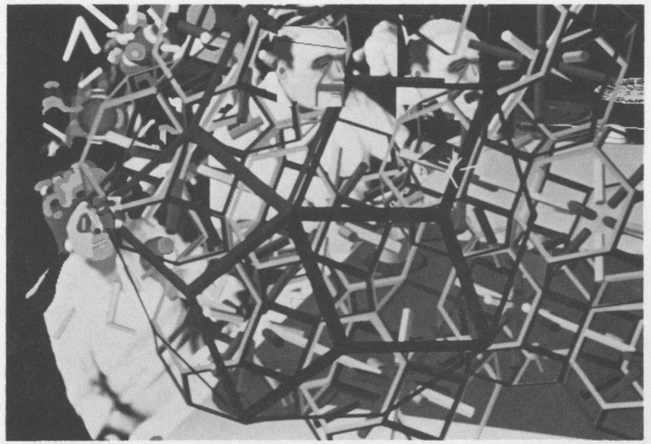
CONTENTS

Catalog design: Tin Yen / Mind's Eye Design
Cover: Inspired by Tin-Tao Yen

Electronic expression is serious and varied in scope. Ten years ago it was limited to a handful of devoted practitioners; today it has become part of the contemporary language of art. Tomorrow, artists who use the computer no longer will be considered unusual. Artists have always employed technology in the creation of work.

All digital imagery is animated: even the still works can be considered to be a section from a time/space continuum. The creation of virtual worlds in the process of artmaking makes this work different from any other from the past. The symbolic use of space in the past did not involve synesthesia as does electronic art. When Medieval European artists rubbed gold leaf on the ground of their paintings, everyone understood it to stand for what we call 'otherworldly' representation. The spiritual abstract concepts depicted were specifically related to the religious teaching of the time. Contemporary use of space in a synthetic reality is universal and infinite. Viewing this art causes us to freeze time. The use of high technology helps to evoke an awareness of our age.

Patric D. Prince

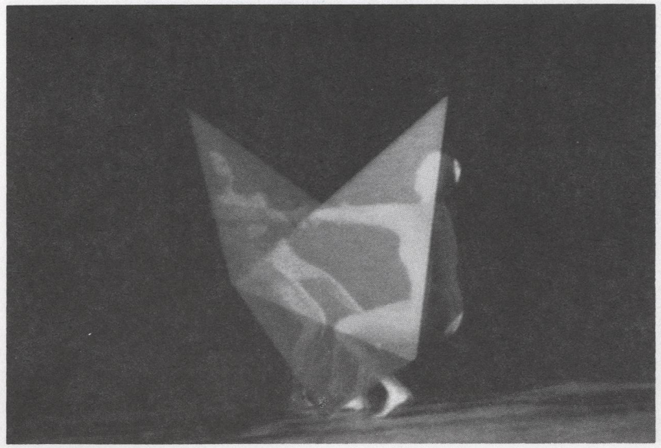


One half Spheroid Fiveness Interlink, 1990
Cibachrome print 24x30

VICTOR ACEVEDO

My artistic goals are to create a body of work which is multi-disciplined and facilitated by computer and videographic technologies. The decision to adopt electronic analogue and digital imaging tools was a conscious choice to work in the spirit of our times and specifically because the content of the work itself needed an electronic graphical visage, to be seen correctly. The work is computer generated, output to film transparency and then printed in Cibachrome .

The working method is to first digitize self-authored photographs via a scanner and then meld these within the computer with regular geometric abstractions such as tessellated zoomorphics or polyhedral nets. The resulting images seem to make visible the ephemeral crystallization of localized psychic energy networks which exist independently of the contemplative or dynamic interaction of people and 'things'. The finished cibachrome print of the image is like a special photography that shows an orderly 'non-parallel' reality, normally not visible to the naked eye - this being included with the usual recognition and reading of the scene as we are taught by the present culture.



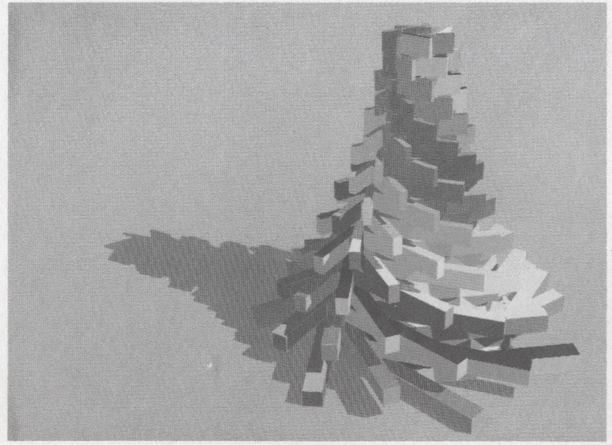
Steady State
Computer animation

REBECCA ALLEN

Since 1975, I have been creating moving images with new technology, especially 3-D computer animation systems. My work focuses on the study of natural movement and the role of human gestures and expression in the language of communication. I see the development of new technology as an extension of the human mind and body and comment on this relationship.

Steady state is defined as a stable condition that does not change over time or in which change in one direction is continually balanced by change in another. Subtle patterns of synchronous body movements occur as people interact with each other. These body rhythms, called Interaction Rhythms, are essential in every human interaction. As people move their bodies and extend their limbs, they trace invisible forms that surround their body, defining the space they occupy. When two people interact these spatial patterns intersect as well.

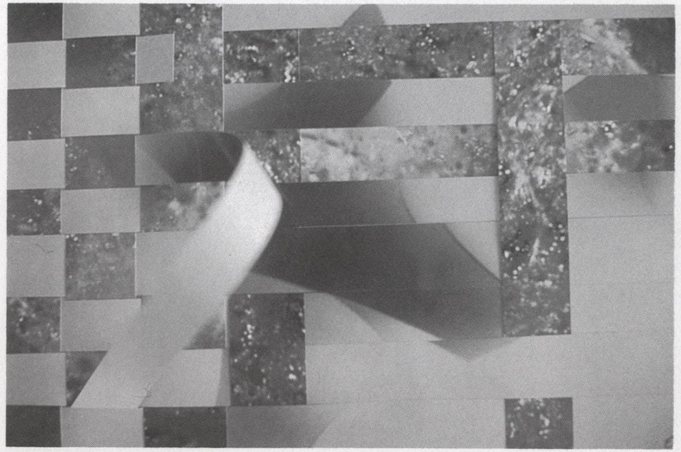
Visions of the future often predict the elimination of our physical selves, or the replacement of various body parts with more dependable, "man-made" parts featuring enhanced bionic capabilities. The body is linked to our emotions. There is so much we have yet to understand, one hopes we won't shed our bodies too soon.



Pinwheel Tower, 1990
Ink jet print

RON DAVIS

In 1963 Ron Davis began to paint in a hard edge, geometric, optical style. Between 1968 and 1969 he produced his first series of dodecagon resin paintings. Ronald Davis is concerned with traditional problems of painting: Renaissance perspective, space, scale, illusions and color relationships, which he relates to his interest in Hi-tech craft and its relationship with industrial materials. Central to Davis' work, is how to reconcile the artifact produced with the latest technology to a transcendental metaphor. Part of the now famous Art and Technology Program sponsored by the Los Angeles County Museum of Art in 1967-1971,.Davis has worked with computers since the late 1960s. Ron Davis uses several Macintosh computers in his studio to produce studies for his larger works as well as original prints that illustrate his interest in synthetic space. The drawings displayed are produced using Dimensions Design, and Dimensions Ray Tracer from VIDI and are printed with a Howtek Pixelmaster thermal printer.

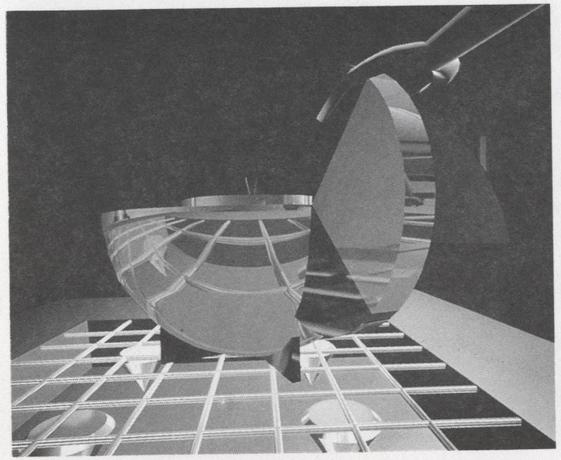


Michele 2
Construction 18x24

DAVID EM

People frequently ask me if there is a connection between my paintings and my computer-generated art works. Usually I say I don't know, maybe. Every so often, however, a connection will appear some time after I have finished a piece.

Much of my work is a prediction of the social and spiritual changes that will affect mankind at the end of the Twentieth century as a result of high technology...No matter what new forms of communication we create, what war machines we construct, or what kinds of life-forms we genetically engineer, it will come out of the collective unconscious of men and women around the world married to the inexorable ghost inside the machine.

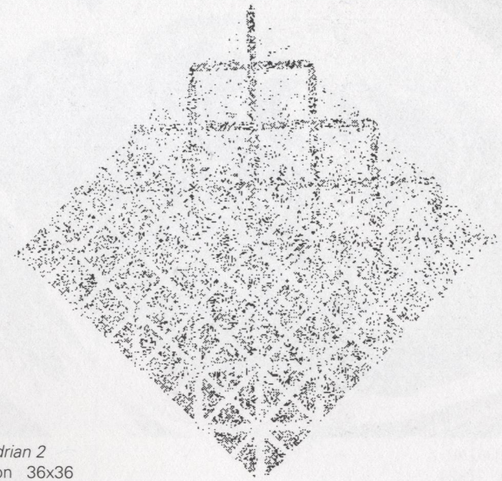


Teapot, 1987
Photo print 48x60

SHELLY LAKE

Although everyone recognizes the immense importance of the computer, we are terribly frightened of its power. We are inclined to look upon the computer as a dehumanizing appliance, unaware of its profound potential as a creative partner. An understanding of the computer's core differentiates the machine from being a slave to being an alternate nervous system.

Technology has always concerned itself with the material objects of civilization, the computer promises to cross over into an intangible realm, redefining the meaning of technology itself. By replacing our fears with love, we may better understand the computer, hence better understand ourselves.

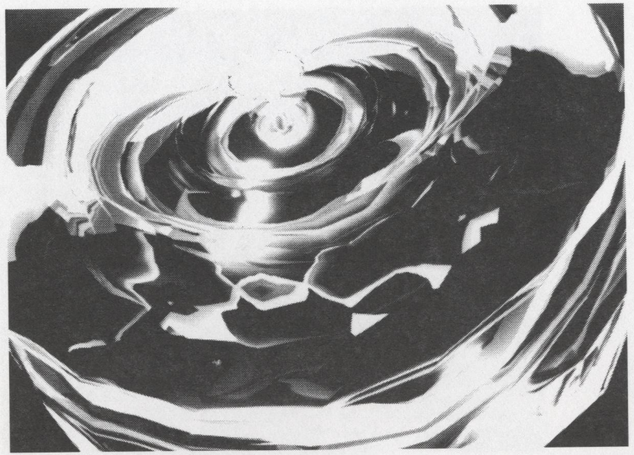


After Mondrian 2
Construction 36x36

TONY LONGSON

Space and the illusion of space are recurring themes throughout the history of art-my work deals with the intimate relationship between the two. Space can be described in fixed terms such as length, area and volume, but the appearance of space is a shifting intangible thing, which changes according to our experience of it. The formal ingredients of my objects are simple geometric meshes which are disguised within an even visual texture. These elements avoid recognition or recollection and encourage a visual exploration - the content of the work is this experience of looking at space.

Tony Longson uses computer and associated technologies to develop his ideas and to make three-dimensional constructions. he held a three Arts Council of Great Britain Fellowship in the 1970s to investigate relationships between Art and Technology. In 1980 he was awarded a Bicentennial Arts Fellowship jointly sponsored by the British Council and the National Endowment for the Arts.

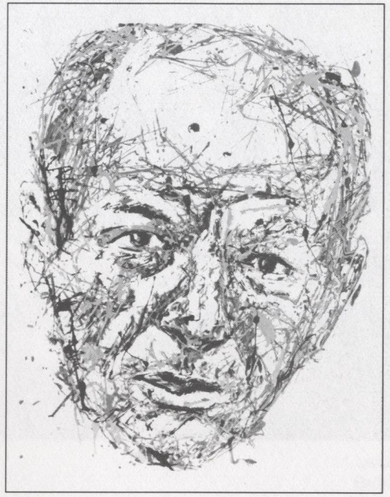


TRANS-BOWL-IA
Ink jet print 18x24

STEWART MCSHERRY

I consider myself an abstract expressionist dealing with three-dimensional forms and space in photorealistic way. The computer to me is a tool. I use computers because I am comfortable interacting with them and I enjoy the challenge of new, relatively unexplored media. The computer's ability to create pseudo-realities is as close as possible to my own daydreaming fantasies.

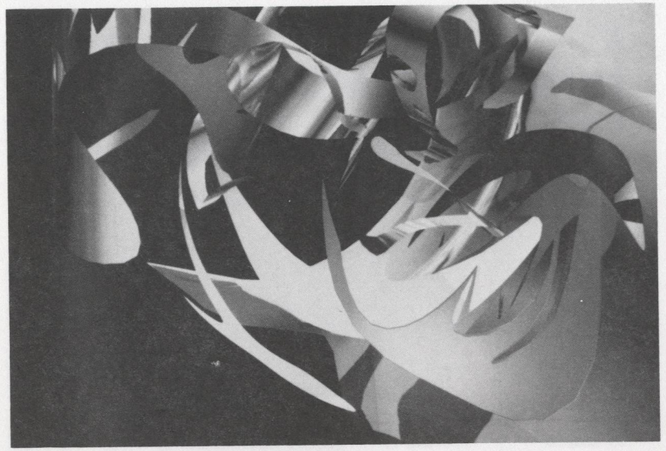
Computers can be applied to creating extradordinary visual imagery, and that is seductive and appealing. Although interacting with computers is not always as gratifying as throwing paint on a canvas or as immediate, the technology is capable of providing options and feedback, especially when dealing with complex imagery.



Pollock, 4
Painting 25x35

KAMRAN MOOJEDI

Since I began working on the computer, I have questioned the conventional theory that it is only a tool in the service of other mediums. In order to discover the possibilities unique to the computer as a medium, I incorporate the artistic use of technical skill with conceptual thinking and historical perspective as a platform for my jumping into the unknown. One of the important characteristics of the computer that interests me is its capability to be customized and individualized more than other mass production machinery. This adaptability allows us to fill the gap between human and machine which originated at the start of the Industrial Revolution. This possibility makes our time exciting and is the focus of my work. Through intensive interaction with the computer and by borrowing Pollock's style, I claim neither to be a "machine" nor a "Pollock," yet they play symbolic roles at the opposite of the spectrum. My art work is neither end, but the bridge in between the domain of my medium.



Reflection Studies 11
Stereo-pair 6x6x3

VIBEKE SORENSEN

I am exploring a kind of visual paradox: physically impossible, though perceivable spaces. These spaces help me to question and challenge my perception of the world around us and inside us. I arrive at these images through a combination of gestural and abstract procedures, combining the spontaneity and intuition of human movement with analytical computational processes. Often the spaces I create surprise me, and I feel like an explorer and navigator through new and unknown territories. I consider abstraction a template for new ideas and new symbols, and in working with the computer, I hope to create images and spaces unique to it, ultimately reaching for a new paradigm for thinking about space and perception.

Plunger, 1990
Ink jet print 12x16

JAMES WRINKLE

My first introduction to the computer was as a means of developing my paintings. The machine was primitive and I had to re-think traditional concepts to master the appropriate application program. Learning these new techniques was an interesting approach to drawing, but for me, something was missing. That important element was color. After the introduction of color applications for the personal computer, I found an it to be an incredible tool enabling me to work out my ideas about color, structure, and form. To be able to experiment with seemingly endless variation has been an inspiration.

Most recently I have been able to transfer these images to paper by means of a color printer with stunning results. These images lose nothing in terms of vibrancy of color and I am enthusiastic about this new medium.

SIGGRAPH/ LA would like to acknowledge the generous support from

Alias America Corporation

Lyon Lamb Video Animation Systems, Inc.

Thomson Digital Image America, Inc.

Wavefront Technologies, Inc.

Special Thanks to

Eric Acevedo
John Dorr
Chad Hammes
Neal Handly
Michael J. Masucci
Steve Nelson
Gregory Panos
Randy Randall
Steve Silas
Meg Stratton
Tin Yen
Larry Zamora
all the SIGGRAPH volunteers

In Memory of

Edmund A. Emshwiller

February 16, 1925 - July 27, 1990