PROJECTS FOR THE WEB and DIGITAL VIDEO/ONGOING

One Text, Many Stories, website, work-in-progress, 2008.
Surface Incident, ongoing series of archival digital prints based on 3D models, work-in-progress.
Rock, Water, Earth, Sky, Multiple channel video, work in work-in-progress.
Under the Clock (from Waiting Room), short video, 2006 from a work-in-progress.

SURFACE INCIDENT [still images]
2008 “The Global Contemporary,” curated by Stefan Eins, Kyrgyz Republic, Central Asia (traveling exhibition)

PROJECTS FOR THE WEB and DIGITAL VIDEO
Waiting Room, 2006

2006 FILE-RIO, Telemar Cultural Center (March 20th-April 20, 2006).
2005 “sub.realities,” University of Texas, Dallas.
FILE 2005, Festival Internacional de Linguagem Eletronica, Sao Paulo, Brasil.
2004 SIGGRAPH04, Los Angeles, California
Heara 8 (Comment 8), Sala-Manca, Jerusalem, Israel.

The Mirror That Changes, 2001. Commissioned by The Ruschlikon Centre for Global Dialogue and Swiss Re, Ruschlikon, Switzerland.
Kiosk version shown at Swiss RE. Zurich, Switzerland. (www.virtualthemeworld.com/mirror),
2006 Eco-Poetics. Finger Lakes Environmental Film Festival, Ithaca College, and Rose Goldsen Archive of New Media Art, Cornell University. Curated by Timothy Murray, Cornell University.
First Chiang Mai New Media Art Festival, Chiang Mai University Museum, Chiang Mai, Thailand.
FILE2002 Festival Internacional de Linguagem Eletronica, Sao Paulo, Brasil.

MIRAGE, 2001
Commissioned by CEPA, Buffalo, NY.
(CEPA.BUFFNET.NET/EXHIBIT.2001/PARADISE2/WEINTRAUB/MIRAGE/index.html)
“Paradise in Search of A Future,” The Atlanta Contemporary Art Center, Atlanta, GA.

(www.turbulence.org/Works/crossroads/index.html)
2002 “Video Biennial Israel” Digital Artlab, Tel Aviv, Israel.
“Urban Myths,” Digital Artlab, Tel-Aviv, Israel; Bezalel Academy for Arts and Design, Jerusalem, Israel.
“Silent Motion” Picker Gallery, Kingston University, Kingston, UK; and Colville Place Gallery, London, UK.
“Cinema Online,” International Film Festival, Rotterdam, Netherlands.
2000 “Périphérique—a web bookmark project,” GIV (Groupe Intervention Vidéo). Montreal, Canada.
“Art Gallery, Siggraph2000, New Orleans, LA.

Sampling Broadway (downtown), 1999.
This project was commissioned by Turbulence with a grant from the Jerome Foundation.
(www.turbulence.org/works/broadway/index.html)


“The Once and Future Web,” National Library of Medicine, NIH, Bethesda, MD.


2001 Contact Zones,” Calgary at the Nickle Arts Museum, the University of Calgary, Canada.
2000 Gertrude Posel Gallery, University of Witwatersrand, Johannesburg, South Africa.
1999 “Contact Zones,” Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY. Traveled to Hobart & William Smith College, Geneva, NY; Centro de la Imagen, Mexico City; Virginia Film Festival, Charlottesville, VA.
“Cin(E)-Poetry Fest, Literary Television, National Poetry Association, Somarts Theater, San Francisco, CA.
“Digital Traces,” 55 Mercer Gallery, NYC.
Nomad Videofilm Festival. Fine Arts Cinema, Berkeley; Northwest Film Center, Portland; 911 Media Arts, Seattle, Catacomb Microcinema, Winnipeg, Canada; Praque Indies 2000, Catacomb microCinema.


2001 “Périphérique - a web bookmark project,” GIV (Groupe Intervention Vidéo), Montreal, Canada.
“Touchware,” SIGGRAPH 98, Orlando, FL.
Interactive Media Review, I.D. Magazine.
Musée d’art Contemporain de Montreal, Media Centre.
“Touchware,” SIGGRAPH 98 Art and Animation Show, Orlando, FL.
1997 ISEA97 International Symposium on Electronic Art. Art Institute of Chicago, Chicago, IL.

“Kahanamoku & Beyond,” a satellite exhibition, Biennale of Sydney. Casula Powerhouse, Sydney, Australia.
1995 featured project on ArtNetWeb.
“CODE,” Ricco/Maresca Gallery, NYC.

SELECTED EXHIBITIONS
1999 “Illuminated Manuscripts,” Contemporary Art Center of Virginia, Virginia Beach, VA.
“REVTECH,” Foreman Gallery, Hartwick College, Oneonta, NY.
“Digital Perspectives,” Ukrainian Museum of Modern Art, Chicago, IL.
1996 “Picture Element,” Valencia College, Orlando, FL.
“International Computer Artists,” Frances Colburn Gallery, University of Vermont, Burlington, VT.

1994
“Metamorphoses: Photography in the Electronic Age,” FIT, curated by the Aperture Foundation for

“Night Light,” Museum of Contemporary Art, ISEA 94 (International Symposium on Electronic Art), Helsinki, Finland.
“Inaugural exhibition,” Advanced Technology Center, DeAnza College, Cupertino, CA.

1993

1992
TISEA (Third International Symposium on Electronic Art), Ars Multiplicata, Sydney, Australia.
“Digital Photography,” Santa Rosa Junior College Art Gallery, Santa Rosa, CA.

1991

1990
ACM SIGGRAPH Traveling Art Show Boston Computer Museum, Boston, MA.

1991
“Computers in Art and Design,” SIGGRAPH 91, Las Vegas, NV.
“Small Computers in the Arts Exhibition,” University of the Arts, Philadelphia, PA.

1988

1987

“Forms and Fabrications,” Leonard Perlson Gallery, NY. [one-person show]

1986
“Electronic Theater ’86-Science into Art,” NYC ACM/SIGGRAPH, Javits Center, NY.

GRANTS and AWARDS
1998, 97, 95, 93, 90 PSC-CUNY Research Foundation Grant, Visual Art.
1998 ID Magazine, Silver Award, Interactive Media Design Review
1993 Metropolitan Transit Authority, Arts for Transit. Finalist, 59th Street commission.

SELECTED COLLECTIONS
The Aldrich Museum of Contemporary Art
Best Products Company
FMC Corporation
Peat Marwick, Inc.
The Prudential Insurance Company
The Print Club of Albany
The Wichita Museum
Swiss Re

American Telephone and Telegraph Long Lines
The Cooper Union
Euphrat Museum of Art
Fine Arts Museum of Long Island
LeHigh University
The West Texas Museum
Computerfinearts

CURATED EXHIBITIONS

BIBLIOGRAPHY
Reviews, Articles
Parent, Sylvie, “Projects Web Localisation “[Photographic Projects for the Web: Site Recognition], CV ciel variable, Montreal, Canada, number 77, November 2007. 2007
“(Psycho)Geography,” Intelligent Agent (vol. 2 no. 2), Spring, 1998. and artnetweb/Intelligent Agent No. 3.03
Featured Artist, Art & Science Collaborations, Movements, Fall, 1992.
“Pantile,” Review listings, Newsday, Friday, June 1, 1984 (Illustration).

Online Citations and Events
“Arts plastiques, le favori. La célèbre biennale du musée new-yorkais s’ouvre au Net-art,” Le Monde Interactif,
“Arts plastiques, le favori. La célèbre biennale du musée new-yorkais s’ouvre au Net-art,” Le Monde Interactif,
“(Psycho)Geography,” Intelligent Agent (vol. 2 no. 2), Spring, 1998. and artnetweb/Intelligent Agent No. 3.03
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Online Citations and Events
“Arts plastiques, le favori. La célèbre biennale du musée new-yorkais s’ouvre au Net-art,” Le Monde Interactif,

Instituto Cultural Itau of Sao Paulo, Brazil, in conjunction with ISEA97 featuring “Pedestrian.”


OTHER CITATIONS

PANELS, PRESENTATIONS, PAPERS

“Shelf Life,” Institute for Distributed Creativity (IDC), invited to select a theme and moderate a list discussion of 1300 theorists, artists and researchers who explore collaboration in media art, technology and theory with an emphasis on social contexts. November, 2007.


Moderator, “Art on the Web, the Web as Art,” SIGGRAPH96, August, 1996.


Presentations.
Digital H@ppy Hour, The Kitchen/Rhizome, April, 00.


“The Web as Intimate Space,” ISEA96, Rotterdam, the Netherlands, September, 1996.


Papers and Articles

“Art on the Web, the Web as Art.” Communications of the ACM. October, 1997.


“Web Space is the Art Place,” Intelligent Agent, October, 1996.


Other

REVIEWER

JUROR
New York Foundation for the Arts (NYFA) Artists’ Fellowships panelist, Computer Arts, 2007
EMA Excellence & Dansker Award, 2002.
New Horizons Award for Innovation in New Media, 2000.
78th Art Director's Club of New York, New Media Jury, 1999.

VISITING ARTIST LECTURES
“Work Zone,” School of Visual Arts, 2002
University of Missouri-Columbia, Missouri. 2000.
New York University, 1993.

EDUCATION
M.F.A. University of Pennsylvania, Graduate School of Fine Arts.
B.F.A. The Cooper Union.