ART SHOW COMMITTEE

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Dot-Dash, Oakland, CA
DUNN Instruments, Inc., Springfield, VA
Helix Productions, Alameda, CA
Holography Institute, Petaluma, CA
IBM
The Lasersmith, Inc., Chicago, IL
LAZERUS, Berkeley, CA
NO-Coast Design, DeKalb, IL
Schier Associates, Oakland, CA
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Raytel, Troy, NY
Zeta Music Systems, Berkeley, CA

Sanity Maintenance provided by the music of: Bryan Ferry,
Roxy Music, Mike Oldfield, Alyson Moyet, Vangelis, & Yanni.
THE SIGGRAPH LOGO HOLOGRAM

The image affixed to the cover of this catalog is an original computer-generated holographic image created by developing a unique three-dimensional database model designed for holographic dynamics. The model is based on the original two-dimensional conference logo. Lighting, movement and three-dimensional dynamics were effected in the computer model. This hologram is the first smooth, phong-shaded embossed reflection hologram. The "embossed reflection" type hologram is most effectively viewed in sunlight or direct incandescent light.

This hologram was produced through the considerable efforts of the following:

   Jp Culver, LAZERUS, Berkeley, CA
   Jeffrey Murray, The Holography Institute, Petaluma, CA
   Lorraine Nichols, Nichol Graphics, San Diego, CA
   Tony Reynolds, DUNN Instruments, Springfield, VA
   Thomas F. Rust, LAZERUS, Berkeley, CA
   Steve Smith, The Lasersmith, Inc., Chicago, IL
   Mike Teitel, The Lasersmith, Inc., Chicago, IL
   . . . with special thanks to Daerielle Culver

For the most dynamic effect, the hologram should be viewed in sunlight or direct incandescent.
What's the point? What is the art in a computer art exhibit? Why have this exhibit at SIGGRAPH at all? Why is it that computer art is still being "discovered"? It seems to go without saying that all these and other questions are asked each year. Nevertheless, as the SIGGRAPH '86 Art Show so graphically illustrated in its retrospective, this "new art" has been around for at least the last twenty years. Yet, for each new Columbus, working with the computer seems to present a challenge in and of itself. A challenge independent of the product that is produced. Approaching the "medium" from every conceivable direction, the visual architect sculpts meaning and imagery from a general purpose tool with roots extending through both every computing and every visualizing device ever produced.

The SIGGRAPH conference Art Show provides the opportunity to present ideas, images, and explorations not necessarily acceptable to a traditional museum environment. The scientific alongside the fine art. Interactive, static and performance works all investigating the development of the computer as an imaging aid to the mind.

To the visualist, working with this imaging aid can be difficult, frustrating and dissatisfying. Conversely, it can be very stimulating, exciting and rewarding. In short, it is the unparalleled dialogue inherent in any creative process whether it be poetry writing, hardware design, programming, forging an image, creating an interactive environment, or crossing the street with that particular flair. Each creative process is a unique communication. For this reason, rather than a series of articles by noted pundits, the text of this catalog is composed of a collection of personal comments and thoughts about their works in the exhibit by the contributors themselves. These comments elucidate some of the thoughts involved in working with the computer, both personal and technical.

The images speak eloquently for themselves.

Yet, a catalog is but a faint reflection of the actual works in the exhibit . . . . This is especially true this year as a number of interactive works, as well as the laser performance, cannot really be experienced through mere photographs. We invite you to experience and take away some part of the creative spirit inherent in these visual works. In the process, you will add something of your own, of your creation. The artists working with the computer begin a dialogue. Your thoughts, working from within your own dimensional framework, in turn, extend this unique dialogue of mind and vision.

Joanne P. Culver
SIGGRAPH '87 Art Show Chair
All images exist within a wider context. Artists complete the context. — Jeff Brice
The most significant art from this century might be born from "Renaissance teams" where specialists contribute skills toward the creation of work in a collaborative, creative process. — D. Cox

Forms generated by elliptic ovals have fascinated geometers, artist, and astronomers ever since Appollonius, de Vinci, and Kepler. — G. Francis

Conquering this art involves nothing short of PhD’s, MFA’s and XMP’s. — R. Idaszak

I want to make the invisible visible. — D. Sandin
Everything about using a computer to create art seems natural to me...I used a digitized image of a computer chip and worked on it.... — I. Astrohan
The prevailing aesthetic in 3-D computer graphics involves expression through geometry and formula. One of the goals of the presented work is to break away from these constraints. 2-D hand-drawn curves are used to describe 3-D models. This results in more expressive and less symmetrical forms. Realism is a tool, not a goal. — P. Oppenheimer

I frame grabbed an image of myself and a book illustration, photographed the screen in black and white, enlarged the photo onto several sheets of high contrast film in different exposures, and printed these in color onto a sheet of white vinyl.... — A. Cosgrove
I feel computer-generated images walk hand in hand with those produced classically. These images are not a contradiction, but an alternative which gives an artist the chance to grow. — K. Lumpkins
The video tape is a modern-day personification of the female warrior spirit. The piece depicts the timeless battle of women, whose inherent warrior qualities are first fought, then realized, and eventually developed into harmony with the total self. It is this same force that gives women of this nature the strength to survive and succeed. — B. Sykes-Dietze
C. Indigo/J. Culver/T. Rust

It's not enough to utilize technology for the sake of it...but to communicate through imagery that transcends words. Dancing in partnership with computers and lasers brings the image alive in true 3-D. The laserized image is manipulated to change and distort the appearance of the performer...as well as magnifying and extending the boundaries of the dance movement. Interaction with the hard scientific technology of our world, leads to the possibilities of taming that energy for positive creative uses. — C. Indigo
Wait for me, this'll only take a minute.... — J. Culver
The head models were created using a parameterized, three-dimensional head generating system. Once the head models are rendered, a variety of line enhancing, image filtering and depth buffer techniques were applied to the image. — S. Dipaola
The computer's instant feedback tells me which elements to reject, which to retain, which to pursue. It seems to me I am not so much working on a computer as with it. — P. Alexander
Without having to deal with the burden of physical tools and being able to quickly try out new variations, the computer provides an efficient new medium that is really a number of media in one. — C. Caldwell
The quantitative structure of the core of the spiral-shaped traveling wave of chemical activity appearing in a thin excitable layer of the Belousov-Zhabotinskii reaction... was analyzed experimentally.... Data describing the core, shape and propagation of the wave will be applicable to pattern formation in embryonic development and in mathematical equations....

— S. Muller / T. Plesser / B. Hess, et al.

Mathematics is the language of science, of investigation. Ideas which are described by it can be manipulated and synthesized to create new ideas. Mathematical models can be generated which correspond to objects familiar to us because of our experience in the real world. When this is done, we often discover that we have tread serendipitously into the realm of art. — A. Rockwood
To consider every variant of the problem and every effect of the possibilities, I focus on the attributes of the computer, i.e. its ability to store, process and organize information, not on its efficiency or precision. An understanding of the computer's core differentiates the machine from being a slave to being an alternate nervous system. — S. Lake

...a sheet of deformable material was described. The sheet's parameters were set so that it was only slightly stretchy, but was able to bend easily. This closely approximates some types of cloth. — K. Fleischer
Peaceful Waters... shows mirror reflections on the sphere and on the water. The water is transparent and has refraction of light entering and leaving the surface. The white "snow" landscape shows diffuse reflection. The water and the landscape were defined by logical meshes. — M. Prueitt
Sphereflake is an image of procedurally grown objects made of shiny steel balls. Each ball has nine smaller spheres budding out from its surface, recursively. Altogether there are 7381 balls in the environment. — E. Haines
This project was realized by using a computer in three different ways. The first was an image generated totally using the computer. Second, by using a paint program,... I was able to modify the image to better fit the design criteria. Third,... to do 2-D mock-ups of packages and layouts. — K. Lasalle

To evolve, visual thinking must take advantage of modern technological means of image generation, while keeping the best of what has gone before, thereby creating a truly unique visual vocabulary for our times. — J. Morie
In my work I assume the computer to be an essential component of the design process. — D. Bertol
My approach to scene simulation has been to minimize computation by implying scene detail with texture instead of modeling it explicitly with intricate geometry. My motivation in the "Spectral Landscapes" series was to overcome a limitation in my previous quadric surface modeling, which did not simulate rugged mountains convincingly. — G. Gardner
Multiple crystalline refractions done by ray tracing superquadric primitives... — R. Bradley
Over The Waves is to get over human hardships. Fish group is man group. It is shape of human society that beautiful figure on lapped fishes. — C. Hirota

I wanted to invent a stark and vaguely alien landscape. — K. La Padula
The fur was grown procedurally on the surface of the animal called 'Oscar'. It was rendered using a special lighting model and an A-buffer algorithm in order to give it a realistic appearance. — G. Miller & J. Hunwick
Still, the images as they exist on the CRT are not in themselves satisfying as art pieces, so I further enhance them by translating them into physical mediums.... — D. Gerbarg
I chose to use a computer, and one whose graphic displays were in low resolution... because of the way in which the process of digitizing an image with a video camera emphasized the shapes composing the landscape. A complex, realistic image could be altered to a more abstract image of blocky shapes, defined by the five step grey scale of the software.... Another important reason for using the computer was the ability it gave me to manipulate the image, once digitized, with paint software. — W. Luttrell
Landscapes are drawn from elevation data entered by painting an overhead view or by hand digitizing a topographic map. — D. Spence
Pictures are called to the screen, modified and processed live, resulting in new combinations along the way.... The sequence will shift from preset combinations, to pseudo varied combination of effects. Periodically it will return to home base. — J. Schier & D. Dosch
The exploration of these three-dimensional forms on the computer and plotter often lead us in unexpected directions with unpredictable results. We use the plotter to make drawings and templates with which we fabricate the sculptures. — B. & S. Hamilton
In designing this piece, I used a combination of traditional sculptural techniques (in my studio at home) and 3-D computer modeling and rendering techniques... The computer was used for two reasons. First, it facilitated and speeded up certain practical aspects of the design and pre-fabrication process. And second, it was a fertile source of compositional ideas and solutions, given the sort of compositional ideas and solutions I was interested in making. — M. O'Rourke

I entered virgin territory, with new tools and embarked on an adventure of discovery. — J. Lit Fischer
This work is the kinetic sculpture simulated and designed by computer. I created it with the inspiration from the ecology of the ray living in the marine. The analyzed and interpreted them in the light of organic moving. The fins of the work (like an umbrella’s ribs) are moved by a cam system and a motor. For the purpose of the simulation of a fin moving. I developed the short software of 3D-wireframe animation. Like this way, I think it is effective for creation as we artists use computer technology. — S. Yamamoto

I enjoy the opportunity to remind viewers of the sensitivity of the global (and extraterrestrial) environment which we all hold in trust, and our responsibility for the health of the earth and its future inhabitants. — C. Adell
It is important to me philosophically to be able to make a personal thing with an impersonal machine or system: I like to use tools. I have made pictures with pens, pencils, brushes, needles and knives, and I enjoy the process of making an image. With a computer and a graphics tablet or light pen I use my hands and head and the hands and head of the computer and software writer... I believe strongly in the peaceful and creative use of technology and in the sharing of information. — E. Kent
"Off The Bike, Into The Spikes" is a subtle digital translation of the original sketch, perhaps an intermediate step toward the more tactile quality of silkscreen. — L. Jones
By expressing the image in the mind on the display in real-time, inspiration comes to stay on the picture. — T. Sato
The computer as an illustration tool allows me a higher degree of design freedom, direct contact with a vast array of colors as well as a higher degree of variety in my assigned projects. I use photographs and pencil sketches as predesign tools. — D. Brown
This computing environment has been nicknamed "NOOBIE" (short for "New Beast") because of its huggable exterior that includes fur, feathers, and iridescent fish skin. — A. Druin & G. Gorden
<table>
<thead>
<tr>
<th>Name</th>
<th>Institution</th>
<th>Artwork Description</th>
<th>Hardware</th>
<th>Software</th>
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<td>Pat Alexander</td>
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<td>&quot;Mirage III&quot; 11&quot;x14&quot;</td>
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<td>Ilene Astrahan</td>
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<td>&quot;Hello Mr. Chips&quot; Ink Jet Print 11”x14”</td>
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<td>Draft</td>
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<td>Terry Blum</td>
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<td>IBM/AT</td>
<td>No. 9 FB</td>
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<td>Chiara Boeri</td>
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<td>Iris 3030</td>
<td>Wavefront</td>
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<td>Rensselaer Polytechnic Institute</td>
<td>&quot;The Light Stuff&quot; 11”x14”</td>
<td>DG MV10000/E&amp;S PS300/ Raster Tech 1/380/DUNN 635</td>
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<td>DEC PDP 11-73</td>
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<td>&quot;Recursive&quot; Photo 30cmx40cm</td>
<td>Solar Computer/FB by artist</td>
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<td>&quot;Blue Cirque&quot; 18”x30”</td>
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<td>Eudice Feder</td>
<td>California State University/Northridge</td>
<td>&quot;The Fourth Plane&quot; Plot 23”x12”</td>
<td>CDC Cyber 750/Raster Comp Pltr</td>
<td>Simplot</td>
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<td>Masaki Fujihata</td>
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<td>&quot;Marshmellow Chest&quot; 70cmx54cm</td>
<td>Sun-3/160</td>
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<td>Darcy Gerbarg</td>
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<td>Dual 6800/Digital Graphics/Dunn</td>
<td>Custom Paint System</td>
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<td>3D/Eye Inc.</td>
<td>&quot;Shereflake&quot; 11&quot;x14”</td>
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<td>Dupont Design Tech/System 1-E</td>
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<td>&quot;Chroma&quot; Inkjet 10”x8”</td>
<td>Leading Edge No.9/Xerox</td>
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<td>Chojiro Hirota</td>
<td>Masashino Fine Art University</td>
<td>&quot;Fishes Over the Waves&quot; Plot/Silkscreen 35.5”x28.5”</td>
<td>NEC/ITSU plotter</td>
<td>Utopia</td>
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Maso Inakage
"Message from the Third Kind"
Print 53cmx40cm
Hdw: DAI-Nippon/NEC PC-9801 VM2/ YOK IM 9800 FB
Sftw: Ray Tracking w/Textures

Lauretta Jones
"Off the Bike Into The Spikes"
Laserprint 18”x24”
Hdw: Macintosh/Thunderscan
Sftw: Thunderscan/Fullpaint

Eleanor Kent
"Shell Stamps"
Stamps 5”x1”
Hdw: Apple Iie/Gibson Light Pen
Sftw: Pen Painter/Koalatech

Douglas Kingsbury/P.Carwell/D.Close Cranston/Csuri Productions
"EF Hutton" 17”x14”
Hdw: Pyramid Tech/VAX 11/780/VAX 11/750/ Sun/E&S PS 300
Sftw: Cranston/Csuri

Sam P. Khoe/D.Lazarus
Art Center College of Design
"Design Stage" 11”x14”
Hdw: IBM PC AT
Sftw: Tinker/Chartpak

Shelley Lake
"Iron"
Photo 3”x4”
Hdw: Cray XMP/Dicom 048
Sftw: By artist

Haresh Lalvani/R. McDermott
New York Institute of Technology
"Fivepack 2"
Print 3.5”x4.5”
Hdw: VAX 11-780/E&S Dicom
Sftw: Solid Modeling/Polyhedra

Karen La Padula
The Boeing Company
"Moonrise on Planet Z"
Photo 11”x14”
Hdw: Genographics SGI
Sftw: Genographics

Gina Lewis
California College of Arts & Crafts
"Epicure" 5.5”x5”
Hdw: IBM PC/Disbala prtr
Sftw: EASEL

Kurt Lumpkins
Rush Imagination Center
"Ear-Rings"
Photo 16”x20”
Hdw: Wasatch PC 1024/Matrix QCR
Sftw: Wasatch PC

William C. Luttrel
"River Reflection #3"
Photo 17.5”x13.4”
Hdw: Commodore 64/Digital Vision Camera/ Kaolapad/Epson MX 80
Sftw: Computer Eyes/Kaola/ Billboard Maker

Martin Maguss
Visual Images
"Rex Goes on Vacation"
Photo 16”x20”
Hdw: Genographics 100C
Sftw: System

nanette Linda Mahlab
Fashion Institute of Technology
"Totem Poles "
Textiles 10.5”x12”
Hdw: Cromemco
Sftw: Slidemaster

Albert Marquez
"Self-Portrait 1-Birth"
11”x14”
Hdw: IBM PC
Sftw: PC Paintbrush System

Nelson Max/J.Bloomenthal
Lawrence Livermore National Laboratory
"Sun and Shade"
Print 30”x40”
Hdw: Cray XMP/Dicom 048
Sftw: By artist

Delle Maxwell
Pacific Data Images
"Sketches of Venice"
Photo 9”x13”
Hdw: Ridge 32/Raster Tech F B
Sftw: In-house

Gavin Miller/J.Hunwick
Cambridge Univ. England
Oscar in "A Room With A View" 12”x12”
Hdw: Prime 2655/Sigmas/ ARGs 7000 Series Frame Store
Sftw: DUCT/G.Miller

Vera Molnar/F.Litle
A Boyse Publishers
"36 Corres, 8928 Quadrilateres; Geometries Du Plaisir"
Book 12”x12”
Hdw: BFM 186/Calcamp Plotter
Sftw: Molnart

Jacquelyn Ford Marie
"Strangely Deeply Caught"
Print 11”x14”
Hdw: Apple II +/Graphics Tablet
Sftw: Utopia Graphics

Mr. Screens
"Control"
Transparencies in illuminator 40”x60”
Hdw: Minivex PDP11/Genisco F B/Matrix MPS
Sftw: Images 1

Stefan C. Muller/T. Plessner/B. Hess
Max-Planck-Institut/Dortmund
"The Rotating Chemical Spiral"
11”x14”
Hdw: Perkin-Elmer 3230/Raster Tech
Sftw: GRIPS

Monique Nahas/H. Huitric
"Court Tijours"
Photo 50cmx50cm
Hdw: Gould Sel 32/77
Sftw: Rodin

Douglas B. Nelson
DBN Enterprises Inc.
"Oh! Columbia"
24”x30”
Hdw Used: Infrared probe eye imaging system
Sftw Used: Colorized Inframetrics

Barbara Nessim
"The Gift"
Ink jet 24”x30”
Hdw: NEC PC 100
Sftw: Basic

Peter Oppenheimer
New York Institute of Technology
"D is for Dog" 11”x14”
Hdw: VAX 11/780/ikonas/E&S MPS
Sftw: DORK/Y.I.T.3D

John Pearson
"Further Reconstruct #9"
Relief sculpture 74”x44”x7”
Hdw: AT&T PC6300/TARGA/HP pltr
Sftw: J. Cocula

Thomas Porett
"News Mosaic"
Ink jet Print 14”x40” Triptych
Hdw: Symtec PG5300/TARGA/HP Pltr
Sftw: Custom

Melvin L. Prueitt
Los Alamos National Laboratory
"Peaceful Waters"
Photo 18”x24”
Hdw: Cray/Dicom
Sftw: By artist

Jean Michel Quesne
"Untitled"
11”x14”
Hdw: Genographics
Sftw: Genographics

Alyn P. Rockwood
"Toroidal Knot"
Photo 8”x10”
Hdw: VAX 11/780/E&S PS340
Sftw: By artist
Chris Rovillo  
Rush Imagination Center  
"Machine Head"  
Photo 9"x9"  
Hdw: Wasatch PC 1024/Matrix  
Sfw: Wasatch/Matrix

Tadashi Sato  
NEC Design Center LTD.  
"Computer Alphabets"  
Photo 7038mmx728mmx (2)  
Hdw: NEC PC-9801  
Sfw: Graphics/3-D Graphics

Dietmar Sauppe/H. Jurgen/H. O. Peitgen  
University of Bremen/University of California Santa Cruz  
"Shadow Play On Two Sets of Ripples"  
11"x14"  
Hdw: Iris 3030  
Sfw: By artist

Patricia Search  
Rensselaer Polytechnic Institute  
"Grid Frieze"  
Inkjet Print 72.5"x26"  
Hdw: Mindset/Diab/a C750 Prtr  
Sfw: Lumena

Jon W. Sharer  
"What The Eye Cannot See"  
Photo 8"x10"  
Hdw: Cubicomp/Imaging Technology  
Sfw: Cubicomp/Lumena

Dan Spence  
"Northeast Meander Bend"  
Print 10"x14"  
Hdw: Apple 3/Inovion PGS 2  
Sfw: By artist

Paul Stewart  
University of Michigan  
"Red Landscape"  
Intaglio 24.5"x34.5"  
Hdw: Macintosh Plus Thunderscan  
Sfw: Macpaint/Easy 3D

Jacques Stroweis  
New York Institute of Technology  
"Two Brothers Under The Sun"  
Photo 11"x14"  
Hdw: VAX II/785/Ikonas F B  
Sfw: N.Y.I.T/GEM

Joan Truckenbrod  
Phase Transition"  
Photo 16"x20"  
Hdw: IBM AT/Targa  
Sfw: Tips

Tim Troll  
Corporate Computer Graphics  
"Artist Brushes": 11"x14"  
Hdw: Dick Reed Imagination/Dictom D148 SR/Color Image

Christina Vanthomme  
"Images"  
Photo 24cmx36cm  
Hdw: BULL SM90  
Sfw: Logiciel anlyfo de M.Bret

Peter Voci  
New York Institute of Technology  
"Displayscape"  
48"x61"  
Hdw: DEC Micro-PDP 11  
Sfw: CGL

Margie Wilson  
Cornell University  
"Self Portrait": 2"x2"  
Hdw: IBM PC AT/EGA/ICB  
Sfw: In-house

Mark Wilson  
"NAC 1.4"  
Drawing 19"x24"  
Hdw: IBM PC/Tektronix 4663 pltr  
Sfw: By artist

SIGGRAPH ART SHOW — INSTALLATION

Carrie Adell  
"Twin Jet Radio Source"  
Pendant 8.5"x5"x.5"  
Hdw: RRAD & Radio source

Tom DeWitt  
Rensselaer Polytechnic Institute  
"Finger Space"  
75"x30"x30"  
Hdw: Apple II/EAG/Videolab/IBM-XT/IBM Plasma Panel  
Sfw: 6502 Assembler/Pascal

Diana Dosch  
"Dorr Dance"  
"Drown Box"  
Sculpture 6"x6"x6"  
Hdw: Cubicomp/Xerox 402/IBM XT clone  
Sfw: Lumenar/Custom by J.Schier

Allison Druin/G. Gordon  
Massachusetts Institute of Technology  
"Noobie": 52"x66"x66"  
Interactive Soft Sculpture  
Hd: Macintosh/TVSynthesizer  
Sfw: Video works

Jurgen Lit Fischer  
"Overtones 45"  
 Plexiglass Sculpture 16"x16"x5"  
Hdw: Prime 9950/Sony II/Benson 1222/ 
Aristomat 8320/Harcus Laser  
Sfw: Fortran

Jo ann Gillerman  
Viper Optics  
Slide Presentation  
Hdw: Aurora 125/Amiga 1000  
Sfw: Aurora/Deluxe Paint/Deluxe Video

Lucia Grossberger/B. Bishop  
"SpaceLace 87" Interactive Kaleidoscope  
Hdw: Apple II GS  
Sfw: PACK developed by B. Bishop

Bruce & Susan Hamilton  
"Metamorphosis III"  
Sculpture 6"x20"x25"  
Hdw: Tektronix 4051/Amdek Amplot II pltr  
Sfw: by Bruce Hamilton

Peter Hildebrandt  
Tektronix Laboratory  
Interactive Stereoscopic Display  
Hdw: IBM AT/Tektronix Stereoscopic Shutter  
Sfw: By artist

Crimson Indigo/J. Culver/T. Rust  
LAZERUS  
"Loser/Dance Performance"  
Hdw: Macron Beam/Warp Digital Laser Synthesizer  
Sfw: Forth-right

Marcia Javril  
"Flora"  
Silk Scarf 60"x13"  
Hdw: E. Tannenbaum’s Chromachron  
Sfw: By E. Tannenbaum

Kathleen La Salle  
"Tsunami"  
Poster 9.4"x18.5"  
Package 4"x4"  
Hdw: Sony SMC-2000  
Sfw: Lumena/Custom Fractal Program by C.Simon

Tony Lupidi  
Computer Graphics Research Group  
Rainbow Hologram  
Hdw: VAX 11/780/PS 300  
Sfw: SCN-Assembler/Twixt/Snake

Michael O’Rourke  
New York Institute of Technology  
"Images of Ourselves — Isis"  
Sculpture 17"x15"x9"  
Study for "Isis: ‘Out  
Drawing 22"x30"  
Hdw: VAX 11/780/Ikonas/HP 7580A pltr  
Sfw: N.Y.I.T.

Dan Sandin/  
E. Sandor/C. Cox/G. Francis/R. Idaszak  
University of Illinois  
"Psoclograms"  
Hdw: Gray/IBM PC  
Sfw: Fortran/RT1
SIGGRAPH ART SHOW — VIDEO

Marilyn Abers
"I'm Running As Fast As I Can" 3:00
Hdw: DEC 11/23/Aurora F B
Sftw: Aurora

Don Butler
S. Gordon/D. Lindau/A. Seiden/D. Winkler
Post Perfect Inc.  "Celerity"
Hdw: Iris 3030/Celerity 1260/
Raster Tech 1/80/Sony BVH-2500
Sftw: Wavefront

Arturo Cubecub
"Orbit" 2:42
Hdw: Bosch FGS 4000/ADO

Jp Culver
LAZERUS
"Reversed Neon" 2:30
Hdw: Macron Beam/Warp Laser Projector
Sftw: FORTH-Right

Diana Dasch
"Tales of Despair" 3:00
Hdw: Cubicomp FB
Sftw: Lumena

Copper Giloth
University of Massachusetts
"Clothes Hanger" 3:35
Hdw: Amiga 1000
Sftw: Deluxe Video

Mike Higgins
"UFO Ballet" .30
Sftw: Eva/Lumena

Hillary Kapan/S. Collins
University of Oregon
"Number 0.08" 4:00
Hdw: tektronix 4404
Sftw By artists

Michael Mages/L. Warco
"Polaroids" 2:40
Hdw: Aurora 125
Sftw: Aurora

J.C.Meynard/N. Croiset/C. Depraz
Studio Base 2
"Systeme Particuler" 2:00
Hdw: VAX/Catharsys Graphics Card/PC AT
Sftw: A. Chesnais

Michael O'Rourke
New York Institute of Technology
"Ghost of Understanding" 5:00
Hdw: VAX 11/780/Ikonas/HP
Sftw: N.Y.I.T.

Micha Riss
New York Institute of Technology
"Color Cycles" 5:00
Hdw: C.G.L.
Sftw: Images System/C.G.L.

Rosebush Visions Corp.
"Samnu Opening" .35
Hdw: Harris 800/Dicomed D 48C
Sftw: Visions

Vibeke Sorensen
California Institute of the Arts
"Metamorphosis Study I" :39
Hdw: Cubicomp/Vas 4/Sony 5850
Sftw: Cubicomp

Barbara Sykes-Dietze
Columbia College
"Kalyian" 10:00
Hdw: Datamax UVI/Mirage
Sftw: Zgrass

Naoko Tosa
"Energy" 2:00
"Ecstacy" 7:00
Hdw: DEC PDP/Mirage/NEC DME.II
Sftw: Aurora/100

S.P.A.C.E.
Student Poster Exhibit
Student Video Exhibit
Participants Listed on Site

Catalog Design by: NO-Coast Design