SIGGRAPH

1987 acm SIGGRAPH

FOURTEENTH ANNUAL CONFERENCE ON
COMPUTER GRAPHICS AND INTERACTIVE TECHNIQUES

ANAHEIM, CALIFORNIA   JULY 27-31, 1987

ART SHOW COMMITTEE

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California State University

Barbara Mones-Hattal
Montgomery College

SPECIAL ACKNOWLEDGEMENTS

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

J. Brice

*All images exist within a wider context. Artists complete the
context.* — Jeff Brice

D. Sandin/D. Cox/R. Idaszak/E. Sandor

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

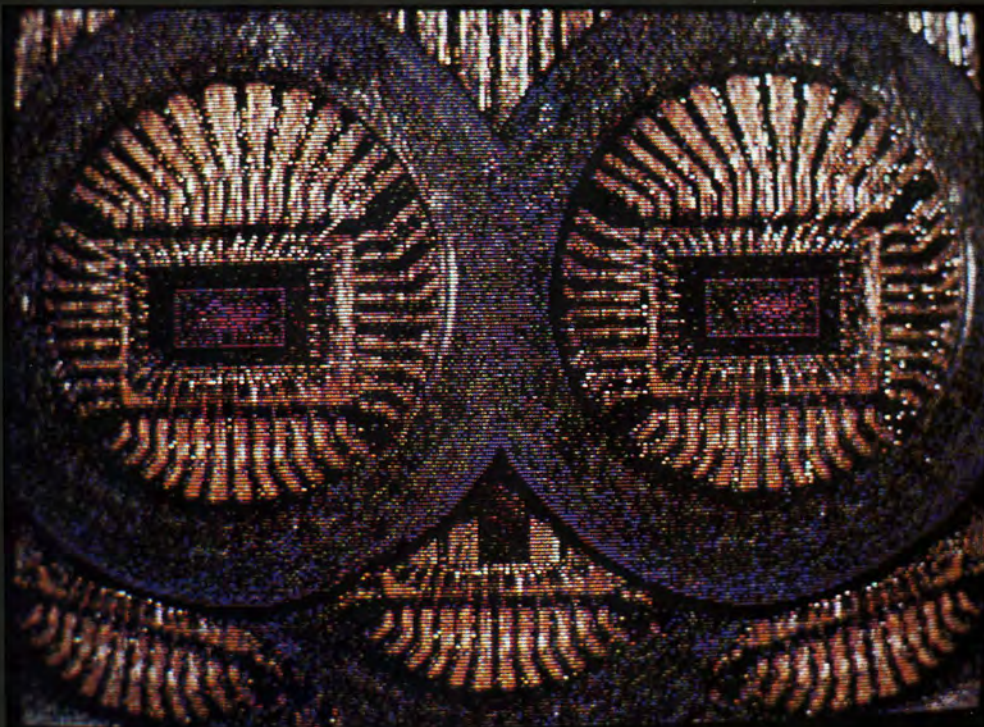*Conguering this art involves nothing short of PhD's, MFA's and XMP's.* — R. Idaszak

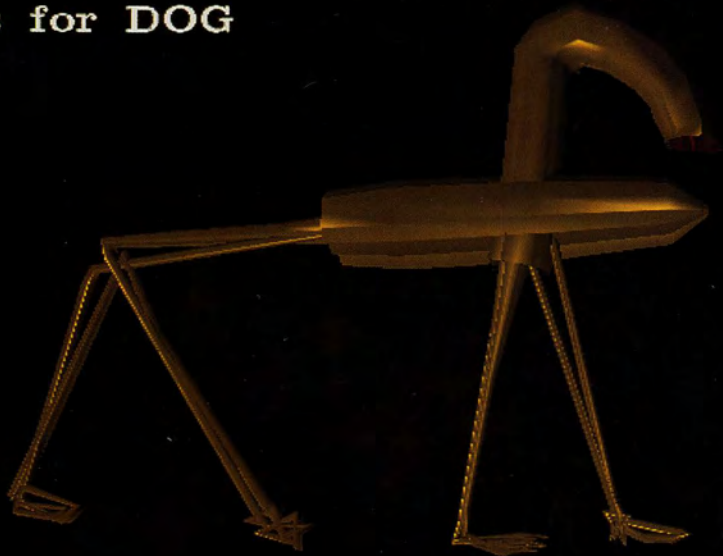*I want to make the invisible visible.* — D. Sandin
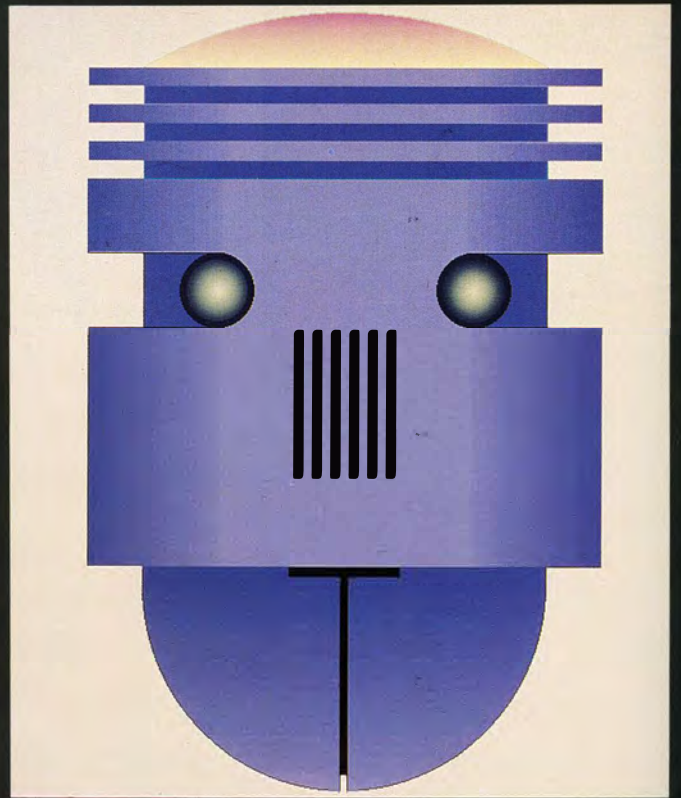
C. Rovilli

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. Astrahan

I. Astrahan

D is for DOG

P. Oppenheimer

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
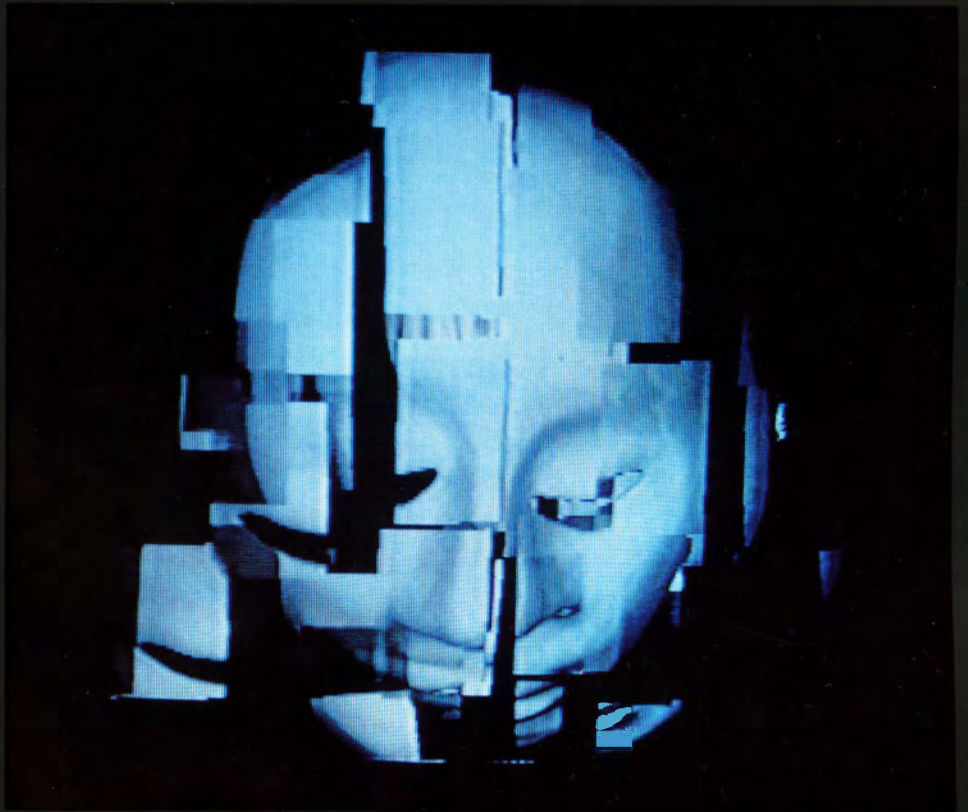

A. Cosgrove

K. Lumpkins

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

B. Sykes

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

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 magnifing and extending the boundries 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

M. Nahas/H. Huitric
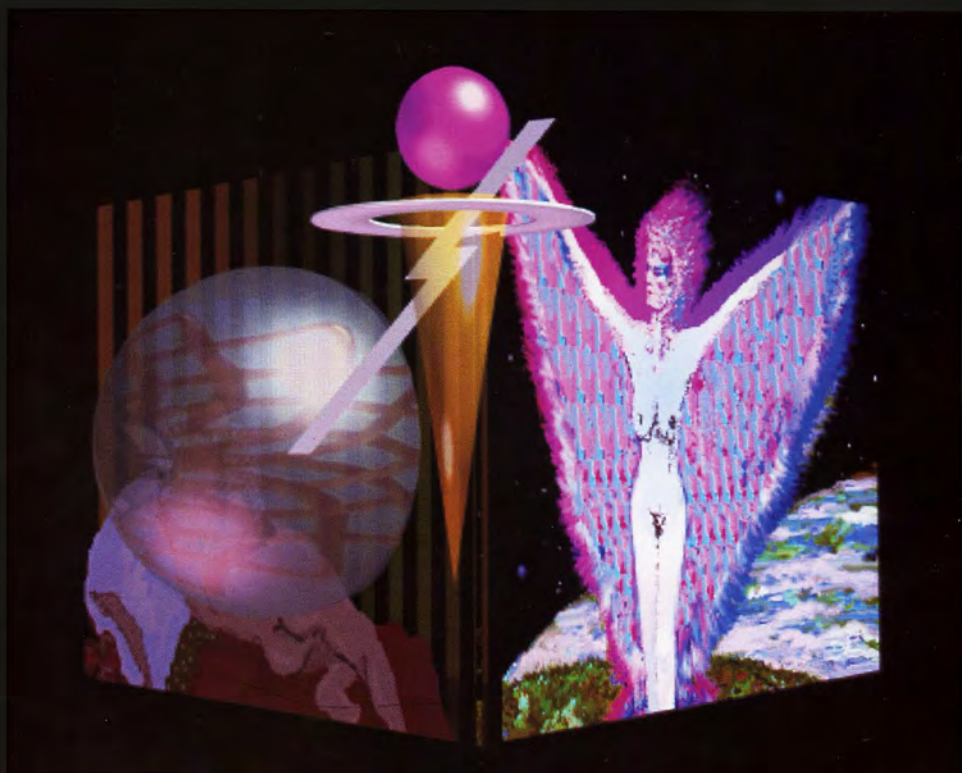
J. Culver

Wait for me, this'll only take a minute.... — J. Culver

L. Bernstein

S. Dipaola

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

B. De Fays

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
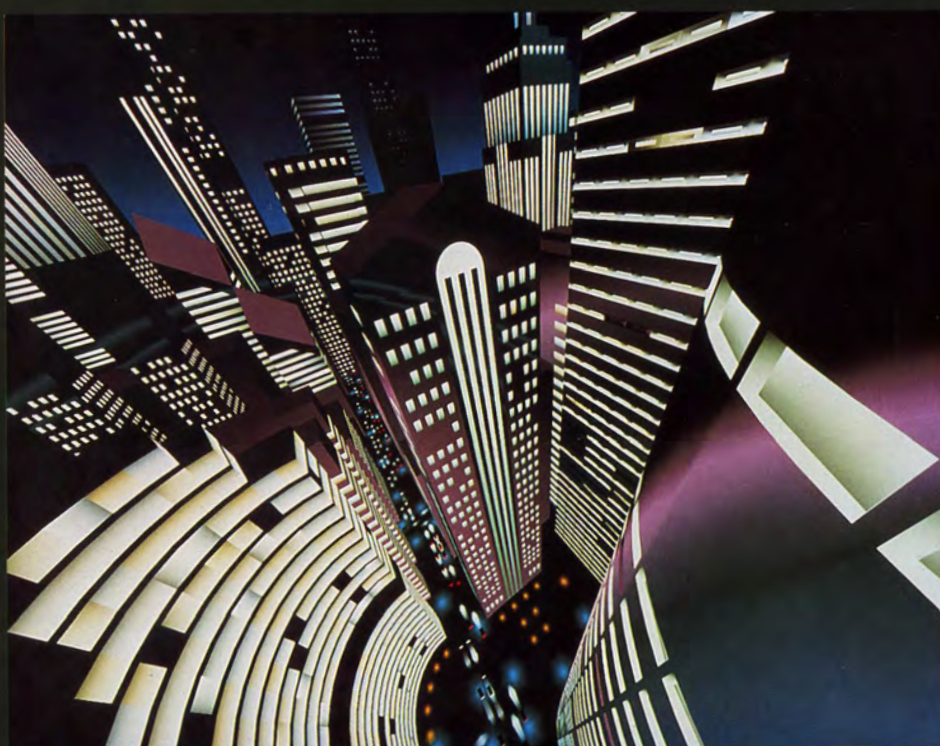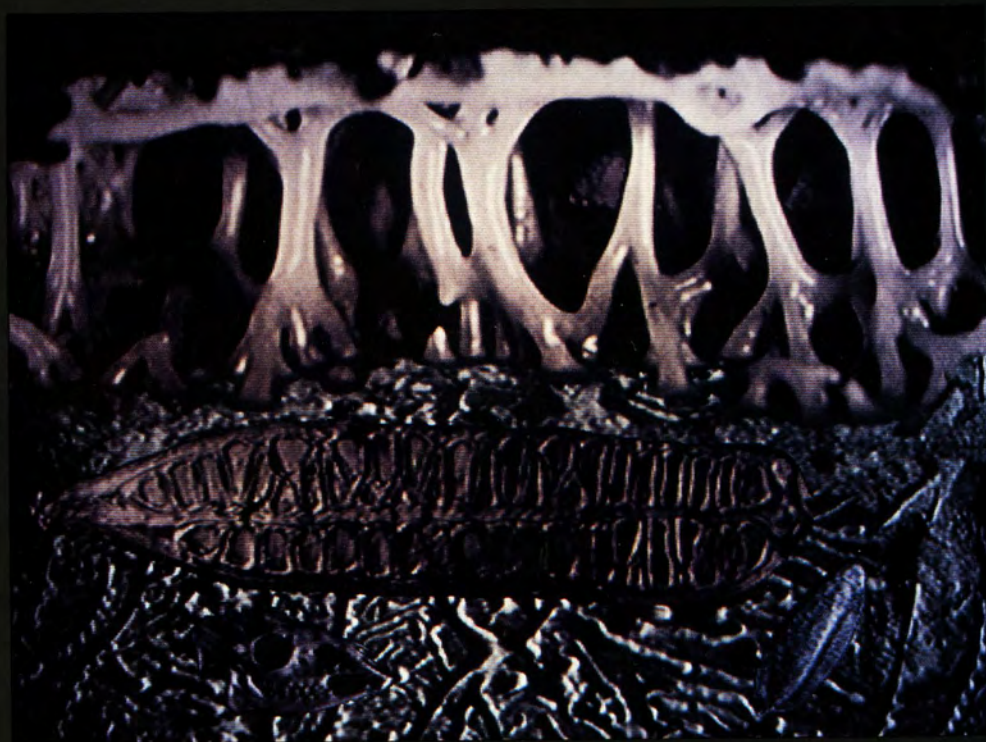

P. Alexander

C. Caldwell

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
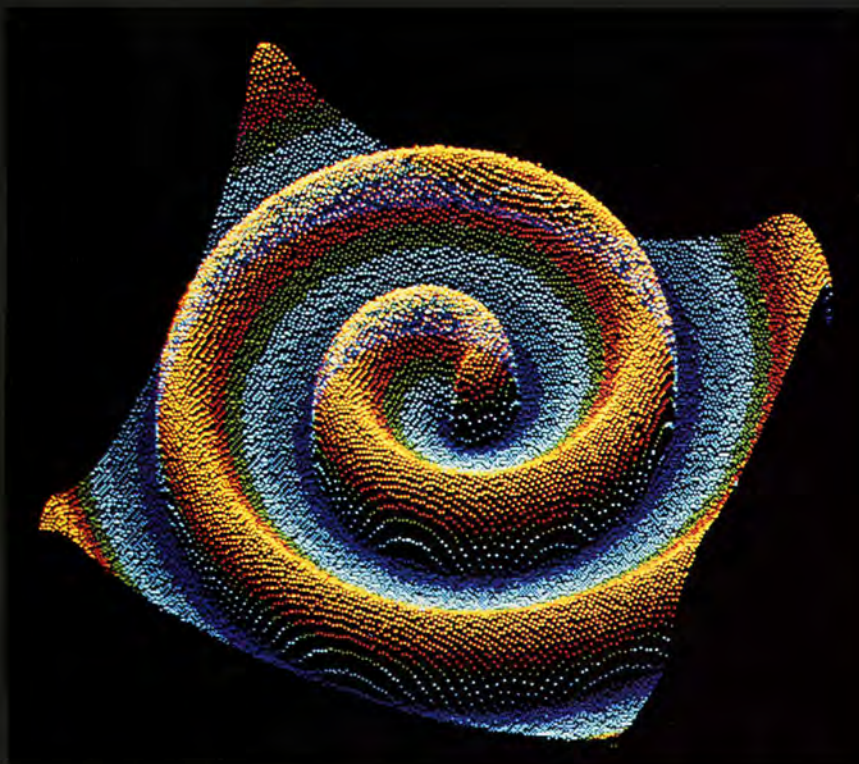

D. Kingsbury/P. Carswell/D. Close

J. Sharer

D. Saupe/H.O. Peitigen/H. Jurgens

S. Muller/T. Plesser/B. Hess

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

A. Rockwood

S. Lake

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

K. Fleischer

M. Prueitt

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
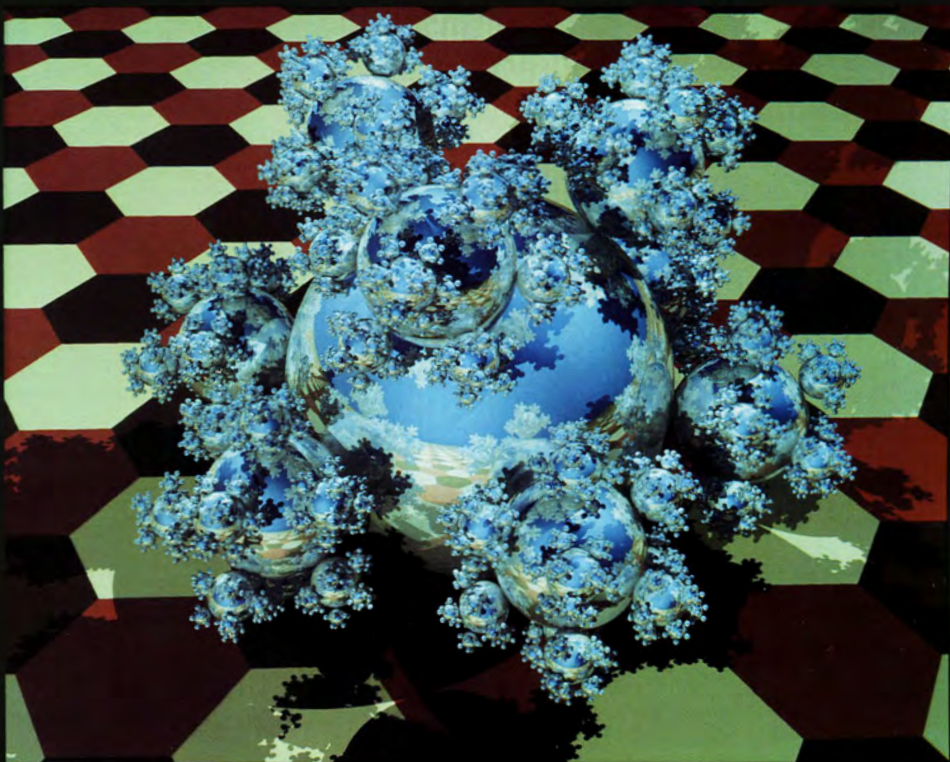
E. Haines

Sphereflake is an image of aprocedurally 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

K. La Salle

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
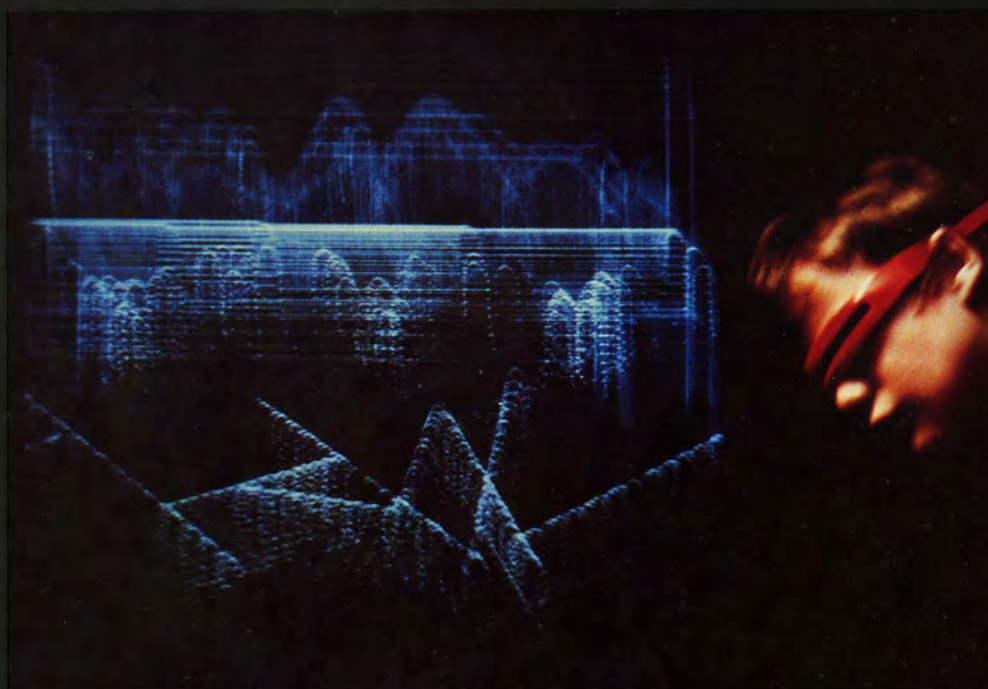
J. Morie
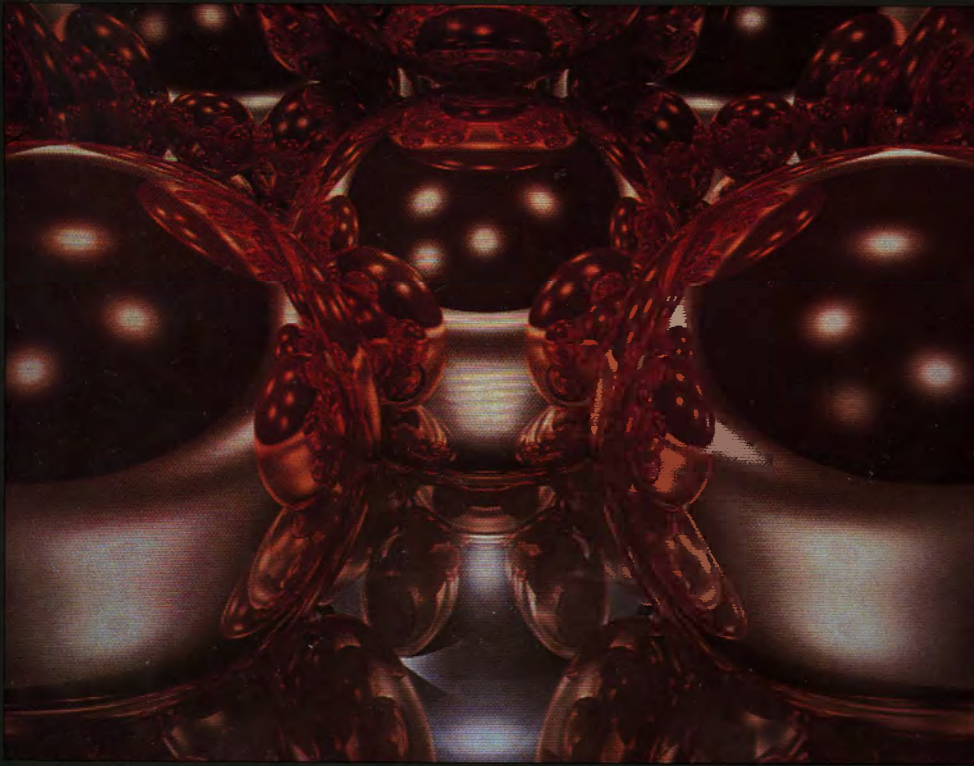
D. Breen

In my work I assume the computer to be an essential component of the design process. — D. Bertol

D. Bertol

G. Gardner

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

R. Bradley

Multiple crystaline refractions done by ray tracing superquadric primitives.... — R. Bradley

C. Hirota

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 alein landscape. — K. La Padula

K. La Padula

M. Maguss

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

G. Miller/J. Hunwick
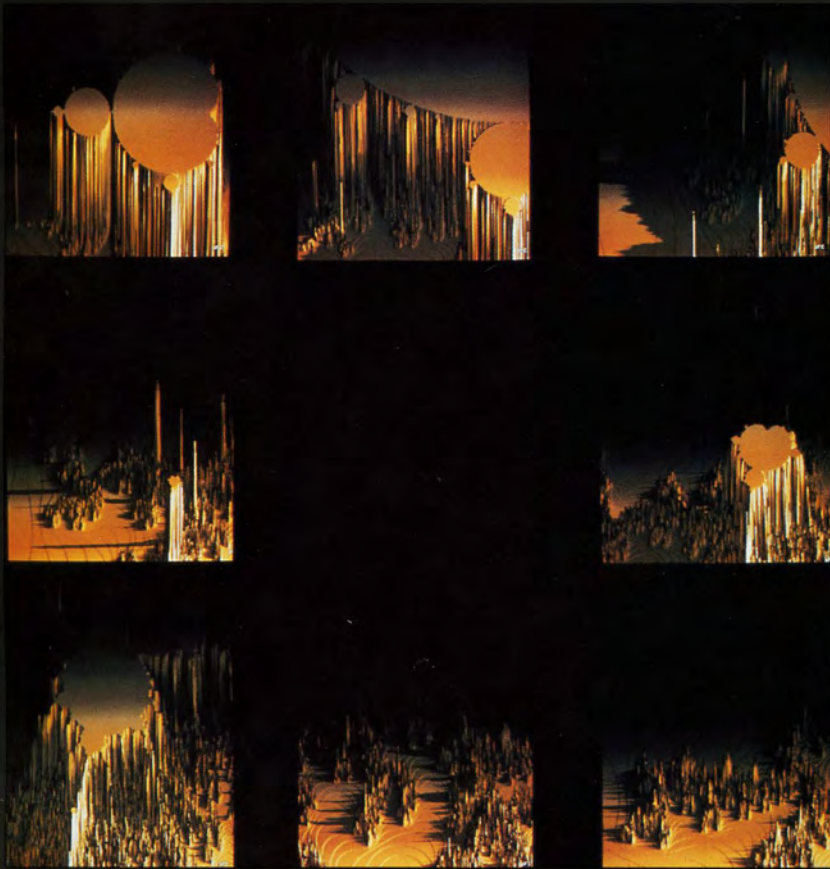
J. Colonna
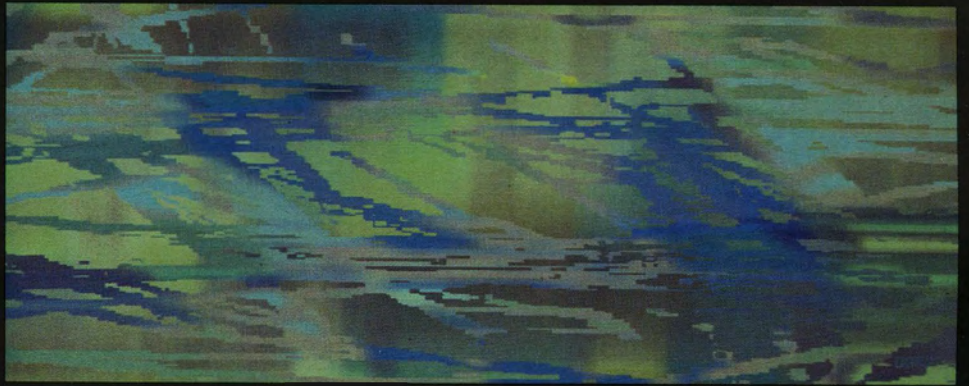
D. Gerbarg

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

P. Voci

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. Luttrel

W. Luttrell

D. Spence

Landscapes are drawn from elevation data entered by painting an overhead view or by hand digitizing a topographic map. — D. Spence

J. Stroweis

D. Dosch/J. Schier

*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
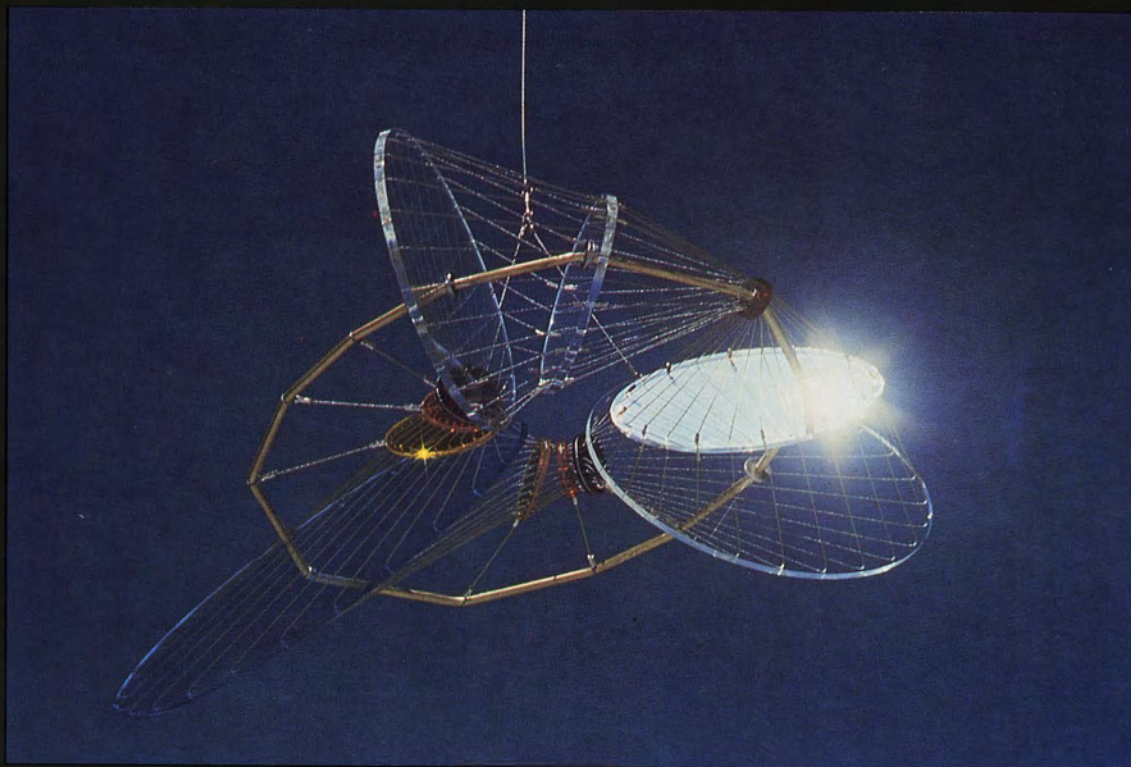
B. & S. Hamilton

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
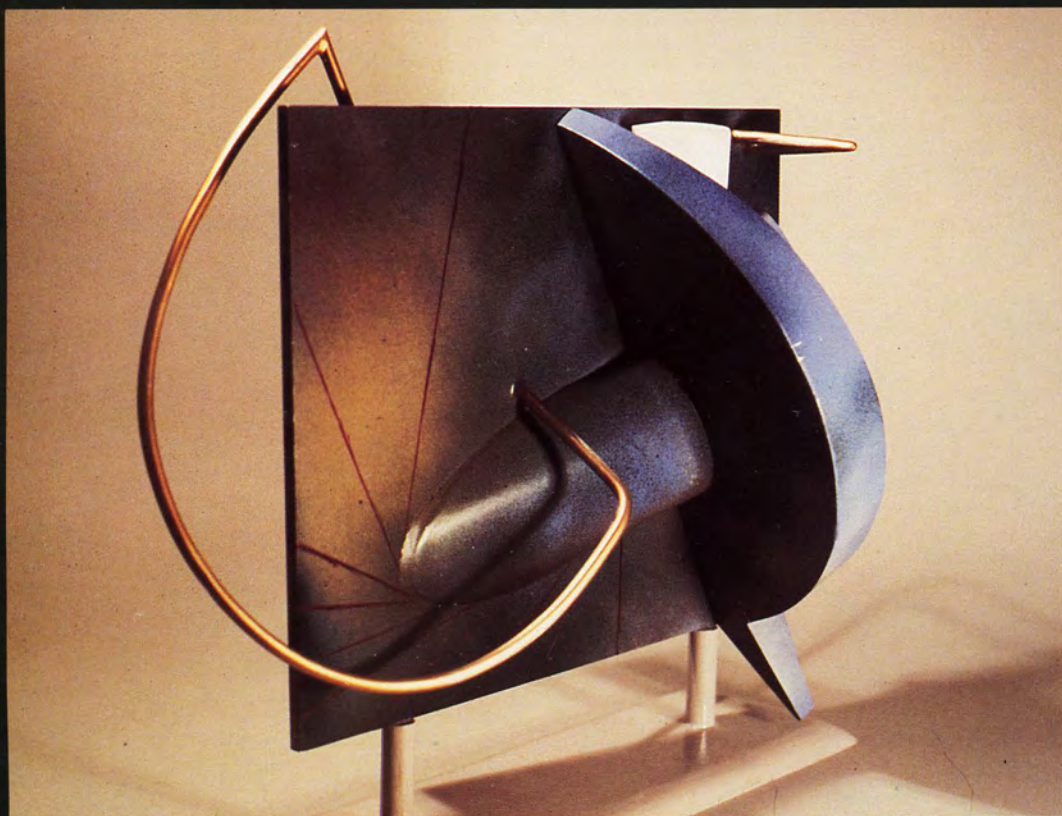
M. O'Rourke

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
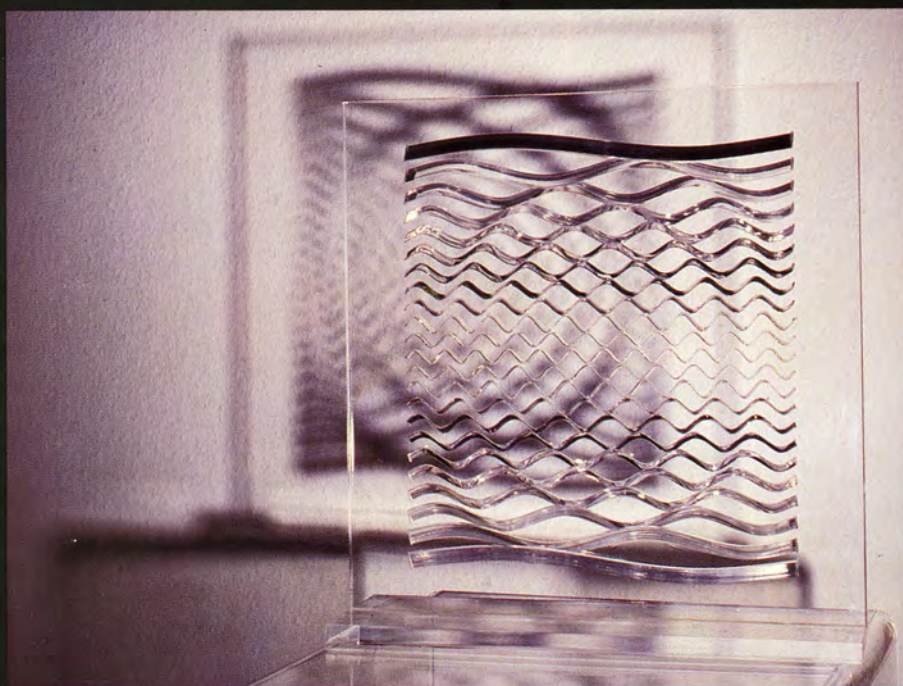
J. Lit Fischer

C. Adell

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 extraterrestial) environment which we all hold in trust, and our responsibility for the health of the earth and its future inhabitants. — **C. Adell**

S. Yamamoto
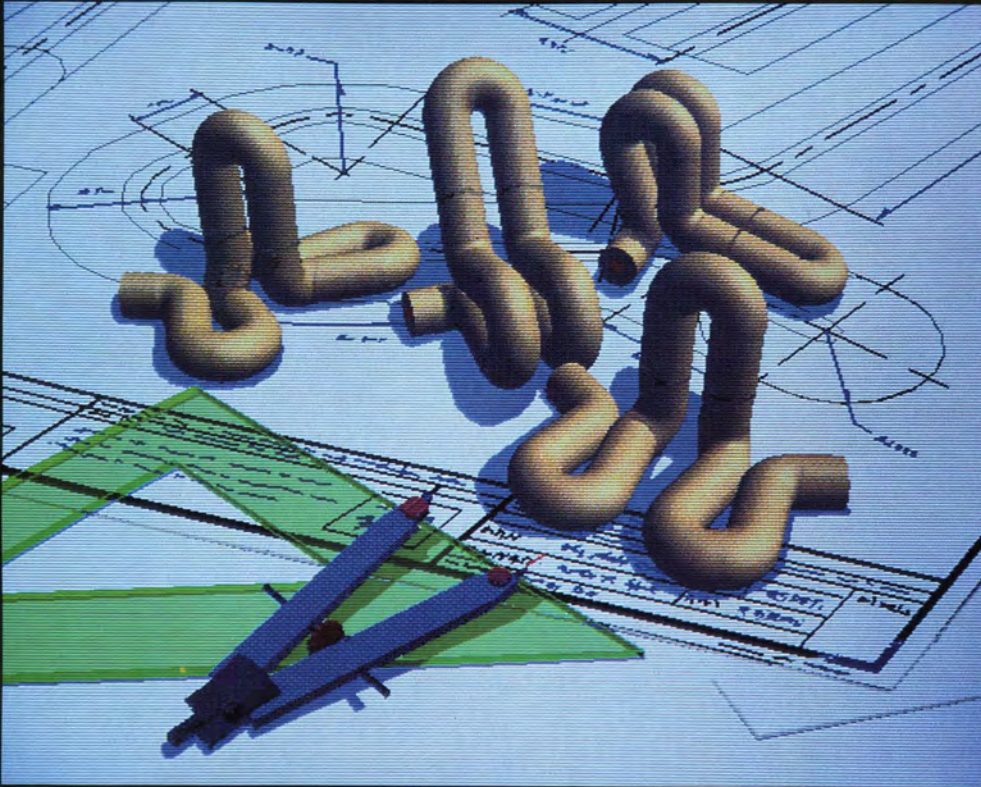
S. Khoe

E. Kent

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

A. Marquez

"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
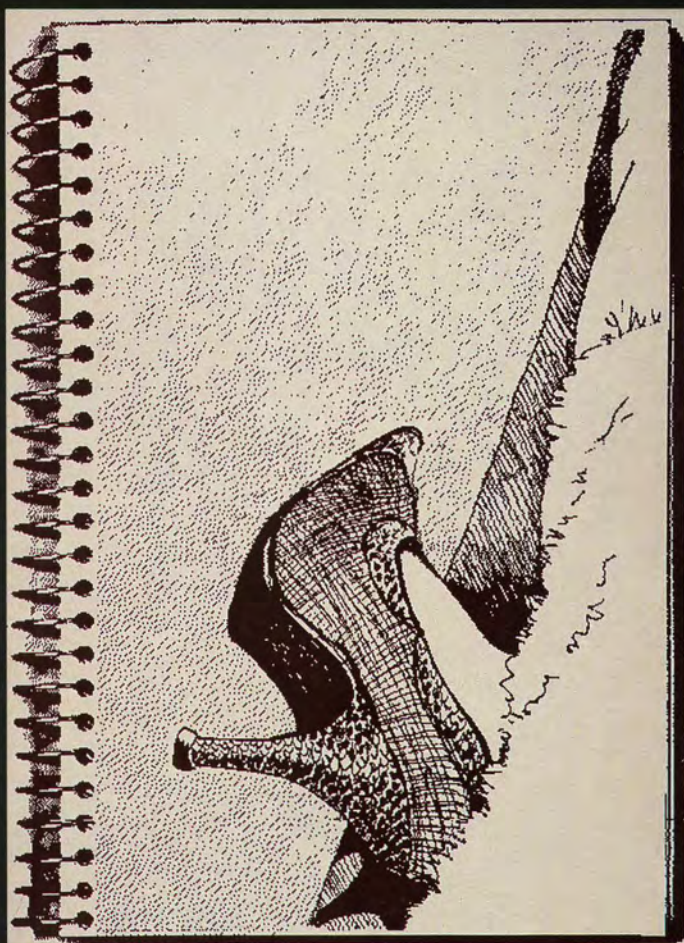
L. Jones

T. Trull

By expressing the image in the mind on the display in real-time, inspiration comes to stay on the picture. — T. Sato

COMPUTER ALPHABET

T. Sato
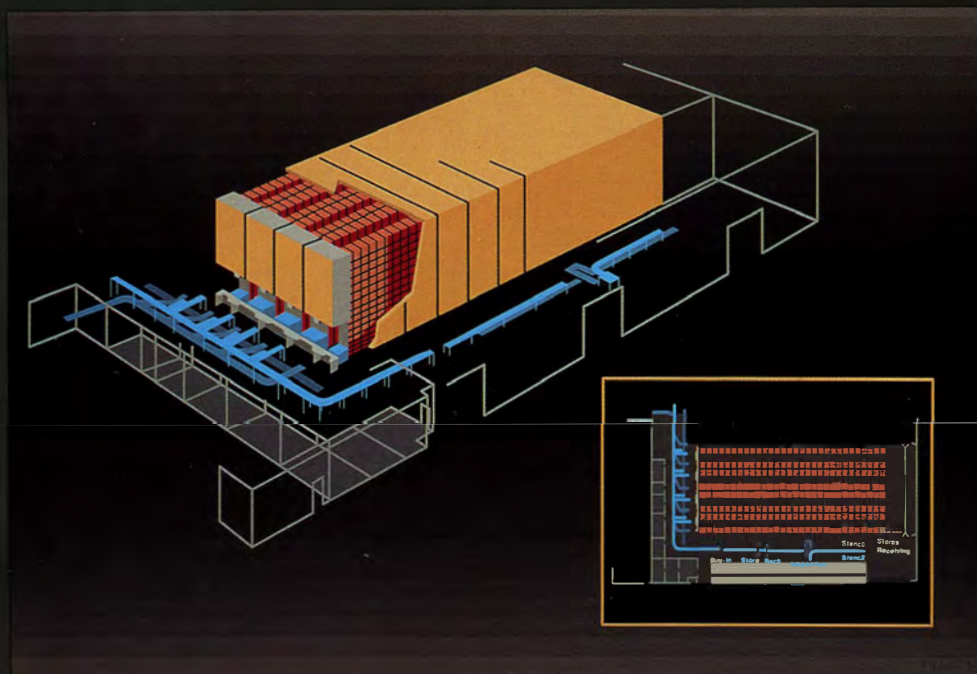
D. Brown

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

G. Lewis

A. Druin

This computing environment has been nicknamed "NOOBIE" (short for "New Beast") because of its huggable exterior that includes fur, feathers, and irridescent fish skin. —
A. Druin & G. Gorden

M. Javril

M. Abers
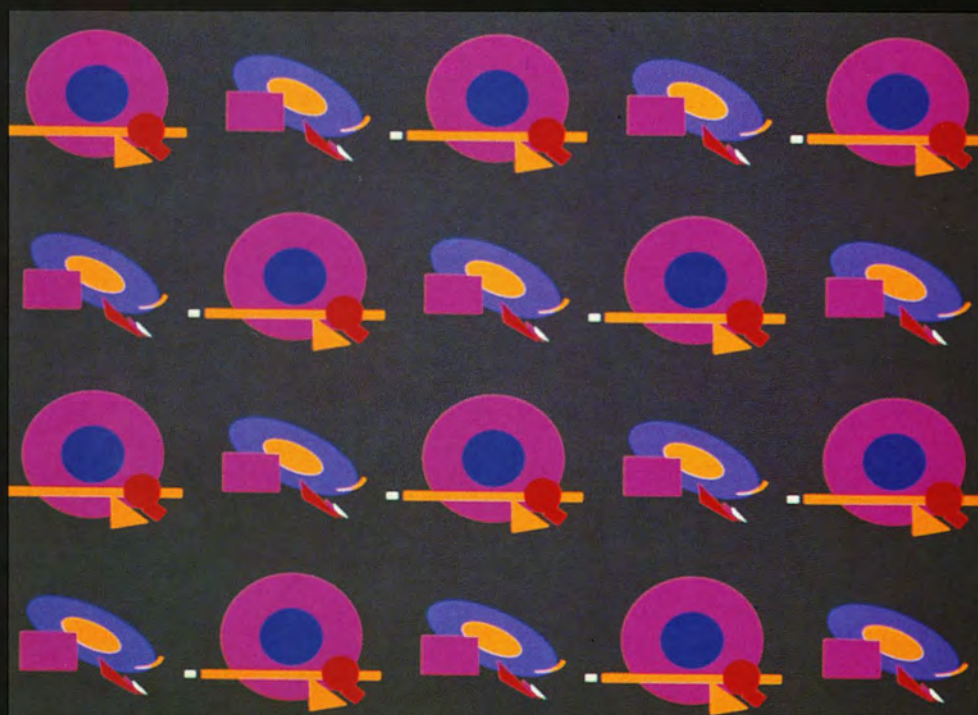
Rosebush Visions

SIGGRAPH ART SHOW — HARDCOPY

Pat Alexander
"Mirage III"
11"x14"
Hdw: IBM PC
Sftw: Easel

Ilene Astrahan
"Hello Mr. Chips"
Ink Jet Print 11"x14"
Hdw: Amiga
Sftw: Deluxe Paint

Colette & Charles Bangert
"Katie-Bright"
plot B.5"x11"
Hdw: IBM PC/HP 7475 A
Sftw: By C.Bangert

Linda A. Bernstein
New York Institute of Technology
"Couple"
Print 20"x24"
Hdw: PDP 11/23
Sftw: Images I

Daniela Bertol
"Moebius Columns"
Photo 11"x14"
Hdw: VAX 11/780
Sftw: Draft

Terry Blum
"Square One" #16
Photo 16.5"x22"
Hdw: IBM AT/No.9 FB
Sftw: Lumena/'Fit Paint'

Chiara Boeri
"Femme avec Casque"
Photo 6cmx6cm
Hdw: Iris 3030
Sftw: Wavefront

Randy Bradley
Rensselear Polytechnic Institute
"The Light Stuff" 11"x14"
Hdw: DG MV10000/E&S PS300/
        Raster Tech 1/380/DUNN 635
Sftw: Clockworks

David E. Breen
Rensselear Polytechnic Institute
"Filene #3" 11"x14"
Hdw: DG MV/10000/E&S PS300
        Raster Tech/Dunn 631
Sftw: Clockworks

Jeff Brice
"Medusa"
Photo 19"x40"
Hdw: DEC PDP 11-73
Sftw: Images 2+/Big-N-Fast

Carolyn Brown
University of Oregon
"Blue Series II" 16"x20"
Hdw: IBM AT/Vectrix 3B4A
Sftw: By artist

Debbie Joy Brown
Boeing Support Division Graphics
"New Development" 11"x14"
Hdw: Genigraphics 100V/Renton WA
Sftw: Genigraphics

Craig Caldwell
Ohio State University
"What in the World"
Print 20"x24"
Hdw: Marc2/VAX 780
Sftw: TWIXT

Jean-Francois Colonna
Ecole Polytechnique
"Recursive"
Photo 30cmx40cm
Hdw: Solar Computer/FB by artist
Sftw: By artist

Sandro Corsi
Rising Star Graphics
"Anatomy Composit" 11"x14"
Hdw: IBM/Targa/CalComp F B
Sftw: Lumena

Allen Cosgrove
Somerset College
"Self.270"
Photo 21"x27"
Hdw: NEC APC4/Definicon/Targa
Sftw: Digital Arts DGS-1

Jp Culver/T. Rust
LAZERUS
"Non-Titled"
20"x24"
Hdw: LAZERUS 432
Sftw: *RADIANT*

Catherine Theresa Daly
Computer Arts Institute
"Linguini in Space" 11"x14"
Hdw: IBM PC
Sftw: Lumena

Beatrice De Fays
"Untitled" 11"x14"
Hdw: PC based
Sftw: Artron

Steve Dipaola
New York Institute of Technology
"Blue Cirque" 18"x30"
Hdw: VAX 11/785/Ikonas/Dicomed
Sftw: N.Y.I.T.

Patricia Fearey
"Unto Earth"
Photo 9.4"x13.5"
Hdw: ITT Xtra-XL/Targa/Samurai
Sftw: Lumena

Eudice Feder
California State University/Northridge
"The Fourth Plane"
Plot 23"x12"
Hdw: CDC Cyber 750/Calcomp Pltr
Sftw: Simplot

Kurt Fleischer
Schlumberger Palo Alto Research
"Red Dress" 11"x14"
Hdw: Symbolics 3670
Sftw: By artist

Masaki Fujihata
Frogs Inc.
"Marshmellow Chest"
70cmx54cm
Hdw: Sun-3/160
Sftw: By artist/M. Ota

Geoffrey Y. Gardner
Grumman Data Systems
"Spectral Landscapes:Fourier Mountains"
Terrain Synthesis 8"x10"
Hdw: VAX 11/7B0/Raster Tech/Seiko Prtr.
Sftw: Original Terrain Synthesis

Darcy Gerbarg
"Veld 2"
Serigraph 26"x56"
Hdw: Dual 6800/Digital Graphics/Dunn
Sftw: Custom Paint System

Eric Haines
3D/Eye Inc.
"Shereflake" 11"x14"
Hdw: HP 320/HP-320 SRX
Sftw: In-house

Fletcher Hayes/T.McMahon
"Nipper"
Photo 11"x14"
Hdw: Dupont Design Tech/System 1-E
Sftw: Dupont Design Tech/System 1-E

C. William Henderson
"Chroma"
Ink jet 10"x8"
Hdw: Leading Edge No.9/Xerox
Sftw: Lumena

Chojiro Hirota
Masashino Fine Art University
"Fishes Over the Waves"
Plot/Silkscreen 35.5"x28.5"
Hdw: NEC/IWTSU plotter
Sftw: Utopia

Masa Inakage
"Message from the Third Kind"
Print 53cmx40cm
Hdw: DAI-Nippon/NEC PC-9801 VM2/
    YDK IM 9800 F B
Sftw: Ray Tracing 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"x7"
Hdw: Apple IIe/Gibson Light Pen
Sftw: Pen Painter/Koalatech

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

Som 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/VAX 11/782/IMI 500/E&S
PS300
Sftw: Model/Prevue/DP3D

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

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

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

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

William C. Luttrell
"River Reflection #3"
Photo 17.5"x13.4"
Hdw: Commodor64/Digital Vision Camera/
    Koalapad/Epson MX 80
Sftw: Computer Eyes/Koalaprint/Billboard
Maker

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

Nanette Linda Mahlab
Fashion Insitute 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/Dicomed D48
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/Sigmex/
    ARGS 7000 Series Frame Store
Sftw: DUCT/G.Miller

Vera Molnar/F.Lille
A Buyse Publishers
"36 Carres,8928 Quadrilateres;
Geometries Du Plaisir"
Book 12"x12"
Hdw: BFM 186/Calcomp Plotter
Sftw: Molnart

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

Mr. Screens
"Control"
Transparencies in illuminator 40"x60"
Hdw: Minivax PDP11/Genisco F B/Matrix QCR
Sftw: Images I

Stefan C.Muller/T.Plesser/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 Toujours"
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/N.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 Mosiac"
Ink jet Print 14"x40" Triptych
Hdw: Symtec PGS III/Chromojet
Sftw: Custom

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

Jean Michel Quesne
"Untitled" 11"x14"
Hdw: Genigraphics
Sftw: Genigraphics

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
Sftw: Wasatch/Matrix

Tadashi Sato
NEC Design Center LTD.
"Computer Alphabets"
Photo 1038mmx728mmx (2)
Hdw: NEC PC-9801
Sftw: Graphics/3-D Graphics

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

Patricia Search
Rensselear Polytechnic Institute
"Visions" 16"x20"
Hdw: Data General MV10000/E&S PS300
Sftw: Getto-Long Ray Tracer

Karin Schminke
University of Wisconsin/Eau Claire
"Grid Frieze"
Inkjet Print 12.5"x26"
Hdw: Mindset/Diablo C150 Prtr
Sftw: Lumena

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

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

Paul Stewart
University of Michigan
"Red Landscape"
Intaglio 24.5"x34.5"
Hdw: Macintosh Plus Thunderscan
Sftw: 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
Sftw: N.Y.I.T./GEM

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

Tim Trull
Corporate Computer Graphics
"Artist Brushes" 11"x14"
Hdw: Dicomed Imagination/
Dicomed D148 SR/Color Image

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

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

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

Mark Wilson
"NAC L4"
Drawing 19"x24"
Hdw: IBM PC/Tektronix 4663 pltr
Sftw: By artist

SIGGRAPH ART SHOW — INSTALLATION

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

Tom DeWitt
Rensselear Polytechnic Institute
"Finger Space" 75"x30"x30"
Hdw: Apple II/EAB Videolab/IBM-XT/
IBM Plasma Panel
Sftw: 6502 Assembler/Pascal

Diana Dosch
Dot-Dash
"Drown Box"
Sculpture 6'x6'x6'
Hdw: Cubicomp/Xerox 402/IBM XT clone
Sftw: Lumena/Custom by J.Schier

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

Jurgen Lit Fischer
"Overtones 45"
Plexiglass Sculpture 16"x16"x5"
Hdw: Prime 9950/55-II/Benson 1222/
Aristomat 8320/Harcus Laser
Sftw: Fortran

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

Lucia Grossberger/B.Bishop
"SpaceLace'87" Interactive Kaleidoscope
Hdw: Apple II GS
Sftw: PACK developed By B.Bishop

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

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

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

Marci Javril
"Flare"
Silk Scarf 60"x13"
Hdw: E.Tannenbaum's Chromachron
Sftw: By E.Tannenbaum

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

Tony Lupidi
Computer Graphics Research Group
Rainbow Hologram
Hdw: VAX 11/780/PS 300
Sftw: 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
Sftw: N.Y.I.T.

Dan Sandin/
E. Sandor/D.Cox/G.Francis/R.Idaszak
University of Illinois
"Pscolograms"
Hdw: Cray/IBM PC
Sftw: Fortran/RT1

Jeff Schier
Schier Associates
"More or Less"
Frame Buffer Display-Live Processing
Hdw: Cubicomp FB/IBM XT
Sftw: By artist

Stephen Wilson
San Francisco State University
"Imaginary Creature Control Wall"
Interactive Sculpture 4'x8'
Hdw: Apple II/peripherals
Sftw: Custom

Shigeki Yamamoto
University of Tsukuba
"The Ray" 1040mmx900mmx1560mm
Kinetic Sculpture
Hdw: NEC PC-9801 F2
Sftw: Basic

SIGGRAPH ART SHOW — VIDEO

Mariyln 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 Cubacub
"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 Dosch
"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 111/780/Ikonas/HP
Sftw: N.Y.I.T.

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

Rosebush Visions Corp.
"Samnu Opening" :35
Hdw: Harris 800/Dicomed D48C
Sftw: Visions

Vibeke Sorenson
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