Stephen Wilson

Contact

Art Department
San Francisco State University
San Francisco, CA 94132
(415) 338-2291 (415) 338-6537(fax)
http://userwww.sfsu.edu/~swilson

3303 Folsom Street
San Francisco, CA 94110
(415) 824-0792
swilson@sfsu.edu

Current Research

Smart Objects and Spaces
Art and Research
Environmental and Biological Sensing
Ubiquitous computing
Artificial Intelligence
Agents and Human-Computer Interface
GPS Satellite Location Technology
Art and Biology
Mapping of Conceptual and Emotional Space to Physical Space

Education & Teaching

School of the Art Institute of Chicago
M.F.A., Art and Technology/ Performance, 1981

Art Department, San Francisco State University, San Francisco, California
Professor, Computer-Related Art / Conceptual / Information Arts. 1982 - Present.

School of the Art Institute of Chicago, Chicago, Illinois
Lecturer, Computers and Art, 1979-81

Prior Education: Architecture, Princeton; Literature/Education BA, Antioch College;
Education, Interdisciplinary Social Sciences PhD, University of Chicago

Art Installations

SMARTSPACE SFSU Art Gallery,2008. Internet-connected spaces explore concepts of ubiquitous computing, intelligent spaces, & surveilliance. Using long-range RFID technologies, these spaces know the identity of whoever enters and project customized animated collages of searchbot collected images from history, art, fiction etc. on topics that people have indicated are important to them.

INTROSPECTION. Animal Nature Show, Miller Gallery, Carnegie Mellon U, 2005; Digital Body Show, ICA, London, 2006 (Documentation version) The installation enables people to interact with living microorganisms and cells derived from their own body and those of others via automated microscopy and motion detection based 'games'. Explores issues of bio-identification, boundaries between self and non-self, exposure, and public access to microbiological research.

TRACES OF CULTURE. 2004. SFSU Faculty Show. ACM Multimedia Show, Macy Gallery, NYC Custom crafted real-time searchbots are unleashed to rummage the Web's images, A series of interactive art events such as Name that Search Term and Newsbot ask visitors to reflect the Web's compendium and search process

PROTOZOA GAMES. 2003/4. Blue Room Gallery, San Francisco. Biodifferences Show, BEAP Binale, Perth, Australia, A series of computer mediated events confront humans and protozoa with a variety of challenges. Protozoa actions influence the humans and humans try to influence the protozoa .The event probes human relationships with animals, animal and human experimentation, the nature of intelligence and consciousness, and reflections on the essence of life.

TRANSITTIME -YLEM Show - Somarts Gallery, 2001; Exploratorium - Teleopolis Show, 2002
The installation presents a sound/video/kinetic "infomatic" event which changes in real time based on the live position of San Francisco Muni trains moving about the city at the moment of viewing; Includes video that matches what passengers are seeing and the "Magic Muni Chair' that vibrates in resonance with real train movements.

Art Events and Installations

BODY SURFING. SFSU Galleries, 2000
Exploration of the role of the body in an electronic age. Visitors navigate cyberspace by drumming, stretching, gesturing, running, and touching. Web visitors can control the drum and send body sounds to repace drum beats.

50 POINTS OF LIGHT. Siggraph98 Pioneers Show. Siggraph, Orlando, 1998
Simultaneous live views of 50 spots in the world collaged with time lapse amd other cultural materials.

CRIME-Z-LAND. San Francisco Arts Commission. San Francisco, CA 1998
Commission to create outdoor "active " interactive map of SF visualizing in real time where and when crimes happen. Simultaneously controllable by physical and World Wide Web visitors. Deconstruction of the concept of crime.WINNER Honorary Mention, Ars Electronica International Competition for Interactive Art.

TELEPRESENT. San Francisco, 1997.
Participants carried around a wireless box that automatically uploaded images from whereever they were to the Web.

La FINCA The Homestead project, Museum of Art, Valencia,Spain, 1996 Part of International team of artistsS explores colonialization.

ARTIST IN RESIDENCIES Xerox PARC Research Center and NTT Research Center, Palo Alto, CA. 1994-6 (At PARC) Competitively selected to participate in experimental PAIR artist in residence program. Work collaboratively with researchers in invention of newmultimedia information spaces. (At NTT) Assisted policy planners in conceptualizing the future of telecommunications.

MEMORY MAP. Multimedia,95. SIGCHI (Boston,MA), and DATA/DADA Show, Maryland Art Place, Baltimore, MD An interactive sound installation that maps memories and anticipations to physical space. Voices of older viewers come from in front of current viewer and voices of younger come from behind.

IS ANYONE THERE? . SIGCHI, 1993 (Monterrey,CA) and SIGGRAPH, 1993 (Chicago), Ars Electronica, 1993 (Austria) Computer automatically calls selected pay phones in the city 24 hours a day and uses intelligent programming and digitized speech to engage those who answer in conversations about their lives and their surroundings. Viewers using voice recognition interactively devise multiple strategies to navigate record of conversations and related digital video. WINNER Golden Nica Ars Electronica International Competition for Interactive Art.

ORATORIO FOR RELIGIOUS OPINION. V2 Organization. 'S-Hertogenbosch, 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 physical locations. International Manifestation for Unstable Media

FATHER WHY. ARS ELECTRONICA, Linz, Austria 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. 1988 Four computer controlled mannequins each recounted a fictional life event from a unique emotional perspective and tracked each other's conversation.

OCEAN MERGE. CSU Summer Arts program, San Luis Obispo, CA. 1987. By reading the changing resistance of sea water, the computer uses wave action to create an event of changing spatially located sound moving in sychronism with ocean waves.

DEMON SEED, SIGGRPAH Art Show, Anaheim, CA. 1987. Four squeeze-rod controlable computer choreographed moving and talking robot arms simulated demons in various world cultures

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. 4 programmed computer personalities conversed with viewers via synthesized speech and voice recognition. Computer enabled each voice to come from its own space.

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.

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 its life history.

PATENT: INTERACTIVE PRINT MEDIA, 1982.
Invention of technique applicable to various types of print media whereby electronic circuitry produces sound, light and other effects in response to various inputs such as touch, position, sound, etc. (Featured- Venture Magazine) Patent # 4,299,041

Research and Professional

Panels, Workshops, Symposiums, Editorial and Organizational Work

Keynotes and Invited Speeches 1997-2008: Telefonica Space (Buenos Aires, 2008); Biomedicie and Aesthetics (Copenhagen, 2007); First Internacional Congress on Technological Esthetics, Transmutations of the body in Art-Science, Wearable Computers, and Games (Sao Paulo, 2006), Sonic Acts (Amsterdam,2006; Galleria Kapelica (Ljubiana,05); Container (Zagreb,05); Hexagram Jury (Montreal, 2004,5) ; Art & Biotechnogies (Montreal, 2004); Biodifferences (BEAP, Perth , Australia, 2004); Distinguished Visiting Artists Series (U of Michigan, 2004); Art and Metallurgy (Nancy, France, 2003); Art and Electromagnetism (Hexagram, Montreal, 2003); Art and Research (ARCO, Madrid, Spain, 2002); Art-Science Collaboration (Wellcome-Trust ArtSci Program, Liverpool, UK, 2002); Ubiquitous Computing (ISEA2002, Nagoya, Japan, 2002); Experimental Media (Toronto Film Center, 2002); Art and Genetics (UCLA, 2002); Liberating the Labs (UCBerkeley ATC Lecture Series, 2002); Art and Emerging Technologies (SF Museum of Modern Art, 2001); Digital Frontier (U New York, Buffalo, 2001); Wilson Art (Wexler Museum Distinguished Artists Series, Columbus, Ohio, 2001); Art Frontiers (ZeroOne, SRI, Palo Alto, CA, 2000); Beyond Digital Media (CAA Meetings, NYC, 2000); Beyond Media (Center for Twentieth Century Stuides, UWM, 1999); New Media Opportunities on the Web (Hong Kong International Web Symposium, 1997)

Advisor, Interactive Institute, KTH, Stockholm, Sweden. Directed workshops, and advised the director on design of national network of Institutes to orchestrate collaboration between artists and researchers. Consultant and International Jury - Hexagram Art/Technology Collaborations (Montreal)

International Editorial Board, LEONARDO Journal. Advisory Board YLEM Art & Technology group 1982- present

Workshops 1993-97: Master-Class Emerging Technologies, (Copenhagen96 Cultural Capital of Europe. Invited as one of three world artists to create a masterclass for Scandinavian artists); World Wide Web Design for Artists. (ISEA International Symposia for Electronic Arts - Chicago97, Rotterdam96, Montreal95); New Technology and Education (Hawaii Educational Change Project. Honolulu, 1995)

Papers Presented 1984-93: Artist as Researcher (ISEA Minneapolis, 1993) Interactive Multimedia Art (MacWorld Expo, San Francisco, 1992,1991); Chair, Panel Artificial Realities, Intelligent Systems, and Interactive Art (NCGA CADRE meetings, San Jose, CA, 1989); Producer, Computer Mediated Events,Distinguished Artist Forum (SFSU, 1988); Chair, Panel on "AI and the Arts" (New Technologies Symposium, Chicago Art Institute, 1987); Chair, Panel on "Creation of Computer Mediated Interactive Installations in Educational, Museum, and Art Settings" (SIGGRAPH , San Francisco, 1985)

Art & New Technology Research

Fellowship, Program for New Media (Ford & Rockefller Foundations) 2004. *Guests & Symbiants* - Research for Installation in which people play games with live organisms extracted from their bodiess. Nikon equipment grant.

Director, INTERACTIVE ARTS, 1982-Present. Consultant to industries investigating the interactive potential of new technology including projects such as interactive directories for office buildings , interactive signage.and hardware & software for physical rehabilitation. Apple Certified Developer. Voice Navigator Developer. Beta Test Site.

Consultant, Cable Channel 35, San Francisco, 1983-1990. I developed hardware & software system to expand videotext capabilities to include voice response & enhanced graphics. As result of proposal I wrote, Apple Computer awarded the station an equipment grant.

Principal Investigator, Advanced Imaging Center, SFSU, 1988. I conceptualized and wrote successful grant to establish an Advanced Imaging Center, which would help creative artists explore new imaging technologies and new kinds of linkages between industry and universities in the research and development and training.

Art & New Media Research 1980-86 •Principal Investigator, CSU Academic Improvement Project, 1984-86. I directed committee planning interdisciplinary computers & arts curriculum and wrote successful proposal for R &D project to develop model curriculum and drafted systemwide policy recommendations. • Exhibit Design & Evaluation, Museum of Science & Industry, Chicago, 1981-82 I assisted in the design and evaluation of exhibits including NSF funded project to teach scientific literacy and NEH project to teach architecture using interactive microcomputers. •Consultant, Development Office, School of Art Institute, Chicago, 1980-82 I investigated art/technology funding opportunities from foundations and government, helped author successful grant for time arts program, and helped plan organization development activities to teach faculty grant development skills.

Education & New Technology

Core Investigator, Project Catalyst, 1990-1993. National Science Foundation funded project to introduce new technologies to secondary school teachers. Exploring System Earth Consortium, 1986-88. I consulted on the design of the human interface for a university consortium trying to develop artificial intelligence modules for teaching physical science

Publications

Art, Technology & Culture Publications

Border Patrol: Experiments in Art and Science (tentative title). Thames & Hudson, London. Publication date: March, 2009.

"Beyond the Digital: Preparing Artists to Work at the Frontiers of Technoculture" in Alexenberg, Mel (ed.) *Educating Artists for the Future*, Intellect Books, London, 2007

"Corpus: a Thought Experiment about Bioart Exhibits in the Museum of the Future" in Caroline A. Jones, ed., *Sensorium*: Embodied Experience, Technology, and Contemporary Art. Cambridge:MIT Press and MIT List Visual Arts Center, 2006

"Potential Contributions of Bioartists to Research" in Poissant, Louise and Ernestine Daubner (eds.) *Art Et Biotechnologies*. Presses de l'Universite du Quebec. Montreal, 2004

"Art Research as a Cultural Act". in *BioMediale: Contemporary Society and Genomic Culture*. Dimitry Bulatov(ed). National Publishing House, Kalingrad, Russia, 2004

"Traces of culture: Searchbots Scour the Web Looking for Visual Information". *Proceedings of the 12th annual ACM international conference on Multimedia*, ACM. New York, 2004.

"Wireless Art as Research" in Katja Kwastek (ed) Catalogue Ohne Schnur Wireless Art Show. University of Munich, 2004

"Looking Forward, Looking Backward" in Steven Nowlin (ed) Neuro show sponsored by Art Center and CalTech 2003

Information Arts: Intersections of Art, Science and Technology. (MIT Press,2002)

Editorial, "Research as a Cultural Act" (Lonton Times Higher Education Supplement, 2002); "Welcome to the Posthuman Era" (Le Devoir, Montreal, 2002); New Art Forms L'Officiel Paris); Art & Science Roudtable (Closer to the Truth, National Public TV, 2002)

"New Links Between Art and Research" paper presented at College Art Association, NYC, 2000 "Art and Research Agendas" paper presented at ISEA Invencao meetings in Sao Paulo, Brazil, 1999

Websites: Emerging Technologies Website; Art Resources in Art & Technology (artists links, organizations, essays, think tanks); ***How-to-Guides for Web Authors*** (all available at http://userwww.sfsu.edu/~swilson/)

"Refelections on PARC Artist in Residence Program*" in Craig Harris (ed) Art and Innovation. (MIT Press, 1999)*

"Art as Research" 1996 (paper commissioned by A*R*T project, Stockholm Sweeden - available online on swilson site)

World Wide Web Design Guide. Hayden Books, 1995

"Aesthetics and Practice of Designing Interactive Computer Events". *SIGGRAPH94 Visual Proceedings*. ACM, Chicago,1994 (Published as Interactive Hypermedia Work on CD ROM)

"Artificial Intelligence Research as Art Research". *Stanford Humanities Journal*. (Fall, 94)

"Educating Artists to Work with Telecommunications". *THE Journal*. Vol. 21: No. 5 (December, 93)

"Light and Dark Visions: The Relationship of Cultural Theory to Art that Uses Emerging Technologies". *SIGGRAPH93 Art Show Catalog*. ACM, Chicago, 1993

Multimedia Design with HyperCard. Prentice Hall. Englewood Cliffs, N.J., 1991

"Research & Development as a Source of Ideas for Artists". *Leonardo*, Vol 24: No. 3 (1991)

Using Computers to Create Art. Prentice Hall. Englewood Cliffs, N.J., 1986

"Noise on the Line - Issues in Telecommunications Based Art" . *Leonardo*, Vol 24: No. 2 (1991)

"Interactive Art & Cultural Change". *Leonardo*, Vol 23: No. 2&3 (1990)• "Tutoring Metaphor: Exploring Pedagogical Possibilities of Interactive AI Workstations" *ESE Newsletter* Issue 17 (September-October, 1987)

"Artists As Explorers on the Technological Frontier". *Academic Computing*, Vol 1, No. 2 (1987)

Various papers on interactive art events and the relationship of art and artificial intelligence. USF Invitational Forum, Invited Speaker NCGA, 1984,86

"An Introduction to Artificial Intelligence for Artists". in Marcia Chamberlain. *CADRE: Computers in Art, Design, Research, and Education*, San Jose State University, 1984

"Environment-Sensing Artworks and Interactive Events: Exploring Implications of Microcomputer Developments". *Leonardo*, Vol 16: No. 4 (Autumn, 1983)

"Computer Art: Artificial Intelligence and the Arts". *Leonardo*, Vol 16:No. 1 (Winter, 1983)