

**PAUL CATANESE**

**Title** (working title) Remote Viewings

**Genre** Hybrid

**Applicant's Role in Production** Artist / Creator

**Production Format** Interactive Installation

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**Brief Project Description** (do not exceed space given below)

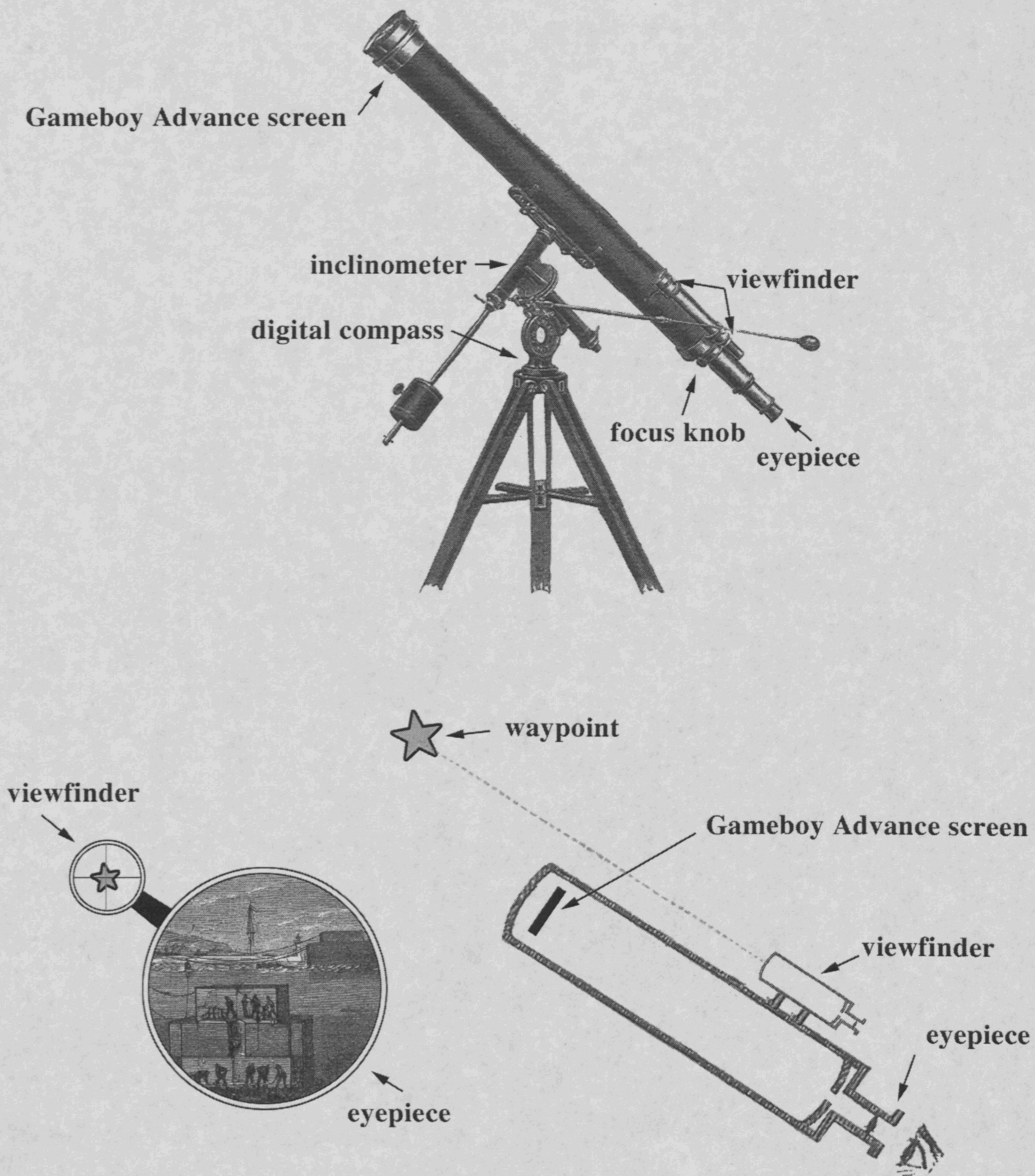
**Background**

I am in the initial stages of developing an interactive installation that has site-specific parameters. Currently, the method of interaction, the device I am planning to construct, the conceptual underpinnings and aesthetic style are known and concrete to me. There are still many unanswered questions that will become clear as I continue through my process. These items are discussed in detail in this project proposal, but I would like to provide a summary as follows:

**Brief Description**

The function of a telescope is to provide a method of viewing distant objects; in this project, I intend to modify a telescope such that it is capable of a different type of "remote viewing" - one that allows viewers to peer through to the memory, essence and alchemy of objects. This telescope will be the central interactive element within an environment of variable dimensions that will contain photographs, drawings and other images applied to the walls and ceiling of the installation space as well as protruding and floating objects. The "interactive telescope" will provide viewers with a method for exploring relationships between the virtual images within the telescope and physical objects within the environment.

# “Telescope”



# VIEW THIS DVD FIRST

SUPPLEMENTAL INFO SHEET ATTACHED

New Media Fellowships  
2005 Sample Work Form

Check One: ☒ Sample  
☐ Supplemental

## PAUL CATANESE

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

**Title** DVD OF SELECTED WORKS

**Year** DOCUMENTATION YEAR, 2004 (DVD CONTAINS DOCUMENTATION OF PROJECTS FROM 2000 -> 2004)

### Technical Information

#### Original Format

☐ Software  
☒ Web  
☒ Installation  
☐ Other \_\_\_\_\_

#### Format Submitted for Viewing

☐ Software  
☐ Web  
☐ VHS  
☒ Other DVD

#### Preferred OS

☐ Windows  
☐ Mac  
☐ Unix  
☐ Other \_\_\_\_\_

#### Web Information (answer only if sample work is in Web format)

☐ URL \_\_\_\_\_ (if more than one please list them below)

☐ Browser requirement(s) \_\_\_\_\_

☐ Plug-in requirement(s) \_\_\_\_\_

☐ This sample requires broadband connection (fast Internet connection)

☐ A local copy of the sample work has been included with the application

### Special Information For Viewing:

DVD running time is 6 minutes. When DVD begins, there is a main menu with one choice to play the 6 minute video documentation of 5 projects. Only selection #3 has sound.

### Description of Work (use an additional sheet if necessary)

Please see additional Sheet Attached with information regarding the 5 segments within the documentation footage. Below is an abbreviated summary:

	TITLE	Original FORMAT	YEAR	Original URL (if applicable)
(1)	Medicinal Craft of Cephalopods	(installation)	2004	
	Recollections of a Somnambulist	(installation)	2004	
	A Short History of the Bezoar Stone	(installation)	2004	
(2)	Super Ichthyologist Advance	(installation)	2003	
(3)	Invisible Maps	(web based)	2001	<a href="http://www.paulcatanese.com/artwork/imaps/index.html">http://www.paulcatanese.com/artwork/imaps/index.html</a>
(4)	Come Hither	(installation)	2000	
(5)	Fish Histories	(web based)	2000	<a href="http://www.paulcatanese.com/artwork/fish/index.html">http://www.paulcatanese.com/artwork/fish/index.html</a>

## DVD Portfolio Guide

*Medicinal Craft of Cephalopods* – 2004

*Recollections of a Somnambulist* – 2004

*A Short History of the Bezoar Stone* – 2004

**Documentation of 3 Digital Cornell Boxes for Gameboy Advance – Running time: 1 minute**

In completion of a residency awarded through the 2004 artist fellowship program at the Kala Art Institute in Berkeley, California I created three digital Cornell boxes for the Gameboy Advance. Each of these pieces exist separately although they are often installed together as they are formally and conceptually complimentary to one another.

***Medicinal Craft of Cephalopods:*** This work explores the murky subject of immunology and structural medicine of the class Cephalopoda within the phylum Mollusca through a collection of illustrations depicting *their* knowledge. Relatively common ingredients within Asian herbalist traditions, the cephalopods are highly intelligent; morphologically and behaviorally complex organisms with a little understood social structure, although it is known that they are among the most ancient organisms, with a fossil record dating to the Mesozoic period.

***Recollections of a Somnambulist:*** A collection of animated tracings of moments as seen through closed eyelids. Perhaps remembered more correctly as those moments distilled from a journey taken, yet veiled by sleep. At the edge of land where the sea exchanges its force to pulverize the borders between them, the roar is less important than the foam – floating up from the depths, above the waves and deep into the heart of extinct, unknown constellations. These animated moments depict a vast, yet intimate experience where the boundaries between physical aspects of nature and internalized aspects of the individual blur with one another – hinting at a deeper cosmology which binds them.

***A Short History of the Bezoar Stone:*** There are several varieties of internal and external inorganic concretions visible within the structure of organized societies dating into the recesses of prehistory. This work explores the interior life-phases of concretions (bezoar stone), understood as forming within a living body, and the less-known exterior lives of the stone.

*Super Ichthyologist Advance* – 2003

**Documentation of Multimedia Installation – Running time: 1 minute**

This project is inspired by the "gotta catch them all!" mantra which fuels the fanaticism of capturing Pokemon. In this ongoing installation of variable dimensions, I have converted the Gameboy into a virtual repository for show quality Koi. The fish are trapped inside of the devices: a much smaller tank, but more effective method for distributing ownership of these regal animals.

*Invisible Maps* – 2001

**Excerpts from online, interactive project – Running time: 1.25 minutes**

**Online Project can be found at <http://www.paulcatanese.com/artwork/imaps/>**

*Invisible Maps* is a web-based interactive work which explores threads of narrative: how the choices we make when traveling are akin to letters, words and sentences. With every

gesture we write novels; every stroll fills volumes of encyclopedia. Invisible Maps examines those unknowable relationships; invisible realities that linger in the atmosphere with the smell of electricity.

*Come Hither* – 2000

**Documentation of Multimedia Installation – Running time: 1 minute**

*Come Hither* is a multimedia installation which utilizes video and proximity sensors to lure viewers closer to a small 3” screen. The work is coupled with a large 56x48” Cibachrome close up of an octopus tentacle that illustrates the flesh of the creature in repulsive detail. The overall effect is one which attracts the user to the video but which requires them to move closer toward the portrait of the looming cephalopod.

*Fish Histories* – 2000

**Excerpts from online, interactive project – Running time: 1 minute**

**Online Project can be found at <http://www.paulcatanese.com/artwork/fish/>**

*Fish Histories* is an online work of narrative – but it is entirely reactive and linear. The idea was to explore the space of the browser as a form of book narrative. It is a hybrid creation of photography and text, bound and glued with programming and experienced via the internet. Viewing is intended as an intimate moment, similar to the immediacy and personal relationship to interaction with a Chinese scroll painting.

## PAUL CATANESE

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**Title** Invisible Maps

**Year** 2001

**Technical Information****Original Format**

☐ Software  
☒ Web  
☐ Installation  
☐ Other \_\_\_\_\_

**Format Submitted for Viewing**

☐ Software  
☒ Web  
☐ VHS  
☐ Other \_\_\_\_\_

**Preferred OS**

☐ Windows  
☐ Mac  
☐ Unix  
☐ Other \_\_\_\_\_

**Web Information** (answer only if sample work is in Web format)

☒ URL <http://www.paulcatanese.com/artwork/imaps/> (if more than one please list them below)

☒ Browser requirement(s) Any Browser

☒ Plug-in requirement(s) Must have latest Shockwave Plugin installed

☐ This sample requires broadband connection (fast Internet connection)

☐ A local copy of the sample work has been included with the application

**Special Information For Viewing:**

This is a large project. It will be impossible to view all of it within the timeframe provided. When you arrive at the URL provided you will find that there are 14 unique starting points for the project (this is part of the piece). Of the 14, I will suggest that you take time to begin exploring at the following entrances: *Burmese Musical*, *Aborigine Origine* and *Unspecified Maps*.

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**Description of Work** (use an additional sheet if necessary)**Statement**

*Invisible Maps* is a web-based interactive work which explores threads of narrative: how the choices we make when traveling are akin to letters, words and sentences. With every gesture we write novels; every stroll fills volumes of encyclopedia. *Invisible Maps* examines those unknowable relationships - invisible realities that linger in the atmosphere with the smell of electricity.

**Relationship to proposed project**

There are conceptual correlations between *Invisible Maps* and the proposed project – especially in regard to the idea that there are hidden realities that only interaction can reveal.

**PAUL CATANESE**

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**Title** www.paulcatanese.com

**Year** 1999, 2001, 2002, 2003, 2004

**Technical Information****Original Format**

☐ Software  
☒ Web  
☐ Installation  
☐ Other \_\_\_\_\_

**Format Submitted for Viewing**

☐ Software  
☒ Web  
☐ VHS  
☐ Other \_\_\_\_\_

**Preferred OS**

☐ Windows  
☐ Mac  
☐ Unix  
☐ Other \_\_\_\_\_

**Web Information** (answer only if sample work is in Web format)

**X URL** http://www.paulcatanese.com/ (if more than one please list them below)

**X Browser requirement(s)** Any Browser

**X Plug-in requirement(s)** See special information for viewing section

☐ This sample requires broadband connection (fast Internet connection)

☐ A local copy of the sample work has been included with the application

**Special Information For Viewing:**

- (a) the interactive projects on this site require the latest shockwave plugin  
 (b) the video documentation on this site require the latest quicktime plugin.

**Description of Work** (use an additional sheet if necessary)

paulcatanese.com is my portal to my art practice and has both projects as well as documentation of my work. In terms of where to begin, it depends when you are looking at the site as I am currently working on two separately funded commissions that will both be released to the public on November 1st, 2004.

The first commission, *Collective Geology of the Erased Space* - is a net.art commission created for Turbulence.org with funds made possible by the National Endowment for the Arts. This piece explores the idea that sounds communicated over long distances might imbue themselves on the objects they pass near or through in ways that can be detected after the fact. Presented with a stylized geologic strata, viewers can stroke the virtual surface of the strata with their mouse, revealing sounds hidden within. As multiple viewers "touch" the strata over months and years, the strata erodes revealing additional layers. The sounds consist of fragments of conversations and interference.

The second commission, *Misplaced Reliquary* - is a net.art commission that has both online as well as physical components created for Rhizome.org / The New Museum of Contemporary Art. In this piece, I have repurposed the Gameboy Advance as a personal handheld cabinet of curiosity. A collection of rodent's bones, avian beaks and papery carapaces. They are sloughed, dropped or exposed and the game lies in collection. Not collection within a machine or some bitmapped construct, but collection that occurs within the field, on the hunt for misplaced relics of the animal saintyard. This collection of relics and their holy travels will be catalogued and contained within a virtual repository which will take the form of a Gameboy Advance ROM that can be viewed and "played" online. In addition, instructions will be given for downloading the ROM file itself and installing on gameboy advance hardware. Finally, an artist's edition of 5 game cartridges will be created as well.

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**Title** Evolution of a GBA Artist (Essay)

**Year** 2003 (queued for publication in December 2004 in the book, *Computer Games and Art: intersections and interactions* edited by Grethe Mitchell & Andy Clarke)

**Technical Information**

**Original Format**

☐ Software  
☐ Web  
☐ Installation  
☒ Other Essay

**Format Submitted for Viewing**

☐ Software  
☐ Web  
☐ VHS  
☒ Other Essay

**Preferred OS**

☐ Windows  
☐ Mac  
☐ Unix  
☐ Other \_\_\_\_\_

**Web Information** (answer only if sample work is in Web format)

☐ URL \_\_\_\_\_ (if more than one please list them below)

☐ Browser requirement(s) \_\_\_\_\_

☐ Plug-in requirement(s) \_\_\_\_\_

☐ This sample requires broadband connection (fast Internet connection)

☐ A local copy of the sample work has been included with the application

**Special Information For Viewing:**

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**Description of Work** (use an additional sheet if necessary)

*Evolution of a GBA Artist* is an essay that provides a point of reference for the natural and organic progression of my art practice; it details the reasons why I became interested in working with the Gameboy Advance as a device for artistic expression as well as the tension between the device which inherently references video-games and my interest in approaching the device pre-literate of its purpose as a game appliance.

## Artist Statement

My work focuses on the creation and innovation of hybrid art forms. I view these forms as an extension of the space of theatre; not as a mere spectacle of emotions, but hybrids so far extended they have been separated from the original. These forms retain characteristics of theatre by exploring the notion of language as an incantation. In this way, my work functions as a conduit which spans physical and virtual spaces imbued with the intimacy of a Chinese scroll painting – the surface of which is a vast, electrified book powered by the semiotic nature of words, images and sounds.

This palette allows me to transform visual surfaces into fragmentary poetics where symbols run together with the immediacy of the process of wet on wet watercolor. My imagery explores the shape of dreams, narratives cloaked beneath eroding remnants of memory and skeletal forms of everyday objects illuminated. Unperceived relationships are revealed through the interplay of light and shadow akin to an x-ray photograph. This flickering light, like the cinematic gate, is rooted in the campfire around which stories are revealed.

I use these hybrids to explore the production of space, the degradation of memory and topologies of narrative via combinations of poetics, animation, video, choreography, sound and environments. However, my exploration of hybrid forms is not bound by these methods alone. There may be modes of interaction, reaction or none at all. The distribution may involve machines or devices, but it is not limited to them. The tools or modes may expand or contract: they are plastic entities that I expect to utilize, incorporate, exploit, arrange, repurpose and subvert.

## **Project Narrative**

I am in the initial stages of developing an interactive installation that has site-specific parameters. Currently, the method of interaction, the device I am planning to construct, the conceptual underpinnings and aesthetic style are known and concrete to me. There are still many unanswered questions that will become clear as I continue through my process.

As the device I am planning to construct and the method of interaction are intrinsically linked, I will begin by describing that element of the installation. I plan to modify a telescope so that when viewers look through the eyepiece, they are actually looking at animated images on a small video screen embedded within the telescope. The video screen will actually be a repurposed Nintendo Gameboy Advance (GBA) – a handheld gaming device that I have used in prior works. In addition to the video screen, the GBA has powerful computing and interaction capabilities that I plan to utilize as well.

Specifically, the telescope body will be fitted with a small electronic compass and an inclinometer that will feed information to the GBA regarding the physical orientation of the telescope. This orientation data will be used to change the images on the screen – as if the viewer were actually using the telescope to view an environment, although in this case, the imagery of that “environment” needs further discussion. To describe the imagery and its relationship to the dimensions of interactivity provided by the telescope, it is important to discuss an aspect of astronomy that I have been reflecting upon.

I am intrigued by the concept of gravitational lensing – a phenomenon predicted by Einstein’s theory of relativity which has since been observed. Gravitational lensing can be summarized as the extreme mass of an object (such as a star, galaxy or black hole) acting as a magnifying lens – or more often, like a fun-house mirror for the light in the universe. For example, the gravity of a relatively close star might produce multiple

images of a relatively distant star within the night sky – or a galaxy might produce an image of an extraordinarily distant region of the universe as if it were much closer to the viewer. Granted, the topology of the universe is far more complex than these examples reveal. Of interest to me is the great degree of serendipity involved in viewing a “lensing event”. This is because viewers on Earth are moving through space and therefore changing relationship to the massive objects that act as lenses – thereby re-focusing the lens and altering the images produced.

The physical installation environment that the telescope will exist within will contain visible “waypoints” that users can train the telescope on by using the optical viewfinder on the telescope that will not be modified in any way (as opposed to the main body and eyepiece as described previously). The waypoints will include photographs, drawings and other images applied to walls and ceiling of the installation space as well as protruding and floating objects. As viewers train the telescope on these waypoints, I envision an additional dimension of interactivity provided by the telescope device, conceptually related to gravitational lensing, that relies on the focusing knobs that are normally used to adjust the position of the glass lens elements. I intend to modify the knobs so that they provide data to the GBA that will allow users to not so much focus – as to “tune in” to the hidden cosmologies within the images and objects of the room. For example, perhaps a viewer will train the telescope on a small floating house – through the viewfinder, they will see the house, but on the screen (seen through the eyepiece), they will witness a surreal portal that peers into the memory of the house or its inhabitants. The focusing knob would allow viewers to discover additional levels of relationships between the virtual image and physical objects.

This example characterizes the *most literal* of the types of image/object relationships that I expect to develop; others will be more symbolic. The imagery within the telescope will

be monochrome, illustrative and animated loops although the speed of those animations will vary from obvious motions to much slower and less identifiable changes. The illustrative aesthetic will be reminiscent of late nineteenth century engravings.

I expect that the waypoints in and of themselves will entice viewers into exploring the installation environment in greater depth – both through the telescope and without it. I also expect to incorporate sound within the environment by embedding speakers throughout the space that emit barely audible sounds in order to further choreograph the viewers through the space. Not that the audible sounds are directions, just that viewers will inevitably move closer to the sound sources in order to attempt to understand them. I do not expect that the sounds will be interactively controlled, but their net effect will cause viewers to occasionally block the view from the telescope to the waypoints; further encouraging any viewers at the telescope to train upon other waypoints.

**Feasibility:** The natural and organic evolution of my art practice has brought me to this point. I have addressed many technical issues with the GBA in prior works and have used the device in negotiating intersections between virtual/physical spaces. I envision an initial 2 to 3 month period of exploration, prototype and travel and a 3 to 4 month period for production. These two periods of time would be separated by an incubation phase.

**Use of Work:** The installation will have site-specific parameters that make it appropriate for interior spaces, although the dimensions of that space can vary widely. Ultimately I would like to secure a permanent home for this work in an institution.

**Fellowship Use:** The fellowship would provide living expenses during exploration and production periods. Other funding areas would include materials and installation costs.

**Proposed Project Budget**

Travel:	\$4,000	
Living Expenses:	\$14,000	(live / work space rental)
Materials:	\$8,000	
Production:	\$4,000	
Installation Costs:	\$5,000	
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Budget Total	\$35,000	

# Curriculum Vitae

Paul Catanese

## Education

**School of the Art Institute of Chicago** **1998 – 2000**

Chicago, Illinois  
Master of Fine Arts  
Art & Technology

**State University of New York at Geneseo** **1993 – 1997**

Geneseo, New York  
Bachelor of Fine Arts  
Major: Theater  
Minors: Art Studio, English Composition

## Professional Experience

**Assistant Professor** **August 2003 – Present**

New Media  
Design and Industry Department  
San Francisco State University

I accepted the position of Assistant Professor of New Media in August of 2003 within the Department of Design and Industry, College of Creative Arts at San Francisco State University. My duties include, but are not limited to the teaching, development and evolution of New Media curriculum, the coordination of a 24-seat Macintosh laboratory and the coordination of the Department of Design and Industry Website.

**President and Founder** **May 2000 – May 2004**

New Media Design and Development  
Skeletonmoon, Inc.  
Chicago, Illinois

For four years, from May 2000 – May 2004, I provided consulting & development services to the new media industry through Skeletonmoon, Inc. a company that I founded. Posthumous to the existence of Skeletonmoon, there are several clients who I continue to correspond with in order to provide ongoing support for long-term projects, but as the corporation has been dissolved as of May 2004, I am not currently taking on new clients.

**Lecturer** **January 2000 – May 2003**

Art & Technology Department  
School of the Art Institute of Chicago  
Chicago, Illinois

**Instructor** **August 2002 – May 2003**

Museum of Contemporary Art  
Chicago, Illinois

**Lecturer**  
Academic Computing Department  
Columbia College  
Chicago, Illinois

**August 1999 – May 2001**

**Instructor**  
1999  
Art Department  
Harold Washington College (HWC)  
Chicago, Illinois

**August 1998 – December**

**Instructor**  
**2002**  
Mac University  
Chicago Illinois

**May 1999 – January**

## **Grants, Honors and Awards**

**2004 Nomination: 2005 Rockefeller Media Arts Grant** **New York, NY**  
Nomination

**Whitney Museum of American Art** **New York, NY**  
Honarium

This honarium was bestowed in conjunction with the invitation of Christiane Paul, Assistant Curator of New Media at the Whitney Museum for my selection as the featured artist for the Whitney Museum's Artport for online and digital work for the month of July 2004.

**Rhizome / New Museum of Contemporary Art** **New York, NY**  
Commission for New Artwork  
*Misplaced Reliquary* – Net.Art / Digital Cornell Box for Nintendo Gameboy

I have been commissioned to create a new artwork for Rhizome.org that will reshape users expectations of the Nintendo Gameboy Advance, turning it into a personal cabinet of curiosities. My work has been consistently exhibited internationally for the past six years and this important commission represents a significant degree of accomplishment and recognition within the global net.art community. For creative artists and designers, Rhizome provides an online platform for the global new media art community and represents one of the earliest vanguards of the net.art movement. In its eight year history, this is only the second time that Rhizome has awarded commissions for new work. It is also important to note that prior to awarding these commissions, Rhizome merged its operations with the New Museum of Contemporary Art in New York City. The New Museum of Contemporary Art was founded in 1977 and is the premier contemporary art museum in New York and among the most important internationally.

**Turbulence / National Endowment for the Arts** **New York, NY**  
Commission for New Artwork  
*Collective Geology of the Erased Space* – Net.Art

In January of 2004 I was awarded a commission from Turbulence, an online manifestation of New Radio and Performing Arts a not-for-profit organization founded in 1981 with a core mission of commissioning art works by emerging and established artists. The commission awarded to me by Turbulence was made possible with funds from the National Endowment for the Arts.

**2003 Kala Art Insitute** **Berkeley, CA**  
Artist-in-residence Fellowship Award  
Residency at Kala from January – August 2004

During my 8 month residency working at Kala, I created a series of three virtual artist books for the Nintendo Gameboy Advance entitled *Recollections of a Somnambulist*, *Medicinal Craft of Cephalopods* as well as *A Short History of the Bezoar Stone*. From September 2, 2004 to October 11, 2004 there was a group gallery show at the Kala Art Institute highlighting the work of four (out of eight total) Fellowship artists working at Kala in 2004.

**Association for Multimedia Communications** **Chicago, IL**  
Interactive Design Competition Award

**2001 Macromedia** **San Francisco, CA**  
Macromedia Site of the Day Award

**Columbia College** **Chicago, IL**  
Technology Fellowship

**1998 New York Foundation for the Arts** **New York, NY**  
Special Opportunity Stipend

**1996 Geneseo Foundation** **Geneseo, NY**  
Creative Research Summer Fellowship

**1995 Geneseo Foundation** **Geneseo, NY**  
Research Grant

**Screening & Exhibition Record**

**2004 Whitney Museum of American Art** **New York, NY**

I was the featured artist for the Whitney Museum of American Art's gallery for digital work, Artport, for the month of July 2004.

**Festival Internacional De Linguagem Electronica (FILE)** **Sao Paulo, Brazil**

I was approached by Paula Perissinotto and Ricardo Barreto, founders and organizers of the FILE festival with a special invitation to present my work at this internationally acclaimed festival of electronic media as an honored guest.

**Center for Interactive Media Studies** **Oxford, OH**

I will be presenting three virtual artist's books for Gameboy Advance created during my residency at the Kala Art Institute and delivering a gallery talk on my art practice at the Center for Interactive Media Studies at Miami University in Oxford, OH in conjunction with the 2004 Interactive Media Forum Conference at which I am also presenting a paper.

**Kala Art Institute** **Berkeley, CA**

I participated in a four-person group show at the Kala Art Institute that marked the culmination of my eight month artist-in-residency fellowship at Kala. At this show, I presented a series of three virtual artist books for the Nintendo Gameboy Advance entitled *Recollections of a Somnambulist*, *Medicinal Craft of Cephalopods* as well as *A Short History of the Bezoar Stone*.

**Fylkingen HZ Net Gallery****Stockholm, Sweden**

I was approached by Sachiko Hayachi, curator of the Fylkingen HZ Net Gallery to present my digital work.

**2003 New Forms Festival****Vancouver, Canada**

The New Forms Festival is an exciting showcase for experimental, emerging artforms. I was invited to present my research on emerging digital artforms which subvert commercial video game technology. Additionally, I was asked to present an installation piece: *Super Ichthyologist Advance* which utilizes the Gameboy Advance as "a container for the lingering digital ghosts of several show-quality koi."

Museum of Contemporary Art  
The Irish Museum of Modern Art  
Chiang Mai New Media Art Festival  
Stuttgarter Filmwinter  
RRF Festival  
Istanbul 2003 Web Biennale

Chicago, IL  
Dublin, Ireland  
Chiang Mai, Thailand  
Stuttgarter, Germany  
Cologne, Germany  
Istanbul, Turkey

2002 Villette Numerique  
Artmedia 2002  
Rhizome  
Strange Fruits  
Digital Interactive Artist's Network  
Whalelane  
MediaHexa Art Festival

Paris, France  
Buenos Aires, Argentina  
New York, NY  
Amsterdam, Netherlands  
New York, NY  
New York, NY  
Seoul, Korea

2001 roARaTorio Festival  
Planet Art  
Het Wilde Wetten  
Personal Vision Festival  
CinemaTexas Outdoor Film Series  
Fountainhead Lounge  
Newport Beach Film Festival  
Multimedia Microcinema.  
Zero Room  
Bellevue Art Museum  
MiniCine  
Washington Psychotronic Film Society  
Zeitgeist Gallery  
20th - CRASH Film Festival  
Video Balagan  
Cleveland Public Theater  
Angelika Film Center  
26<sup>th</sup> Flicks on 66 Festival  
2<sup>nd</sup> Annual Vancouver Film Festival  
Expresion en Corto Film Festival  
ANIMAC01  
Horscircuit Recontres Festival

Paris, France  
Heneglo, Netherlands  
Rotterdam, Netherlands  
Kobe, Japan  
Austin, TX  
Atlanta, GA  
Newport Beach, CA  
Skopje, Macedonia  
Monterrey, Mexico  
Bellevue, WA  
Shreveport, LA  
Washington, DC.  
Cambridge, MA  
Mexico City, Mexico.  
Boston, MA  
Cleveland, OH  
New York City, NY  
Albuquerque, NM  
Victoria, BC, Canada  
Guanajuato, Mexico.  
Barcelona, Spain  
Paris/Berlin

2000 "Bliss" - Inside Art Gallery \*catalogue  
St. Balbach Art Production  
IndieKino  
Crash Audiovisual Festival  
OvarVideo \*catalogue  
Wollongong Film Festival  
Enter Multimediale Festival  
Commencement Art Gallery

Chicago IL  
Vienna, Austria  
Seoul, Korea  
Mexico City, Mexico  
Ovar, Portugal  
Wollongong, Australia  
Prague, Austria  
Tacoma, Washington

Cineteca Nacional  
 Chopo Festival  
 Chinsegut Film & Video Festival  
 Neues Kino

Mexico City, Mexico  
 Chopo, Mexico  
 Tampa, Florida  
 Basel, Switzerland

1999 Center on Contemporary Art  
 Ukranian Museum of Modern Art \*catalogue  
 School of the Art Institute of Chicago  
 ArtWindows  
 Union Street Gallery  
 Independent Exposure  
 Zeitgeist Art and Coffee  
 Psychotronic Film Festival  
 DayDream Theatre  
 Bar Garsouille  
 ANIMAC99  
 L'Alternativa'99  
 Estonian Film Festival  
 Bangkok Experimental Film Festival

Seattle, WA  
 Chicago, IL  
 Chicago, IL  
 Chicago, IL  
 Chicago, IL  
 Seattle, WA  
 Seattle, WA  
 Washington DC  
 Washington DC  
 Caen, France  
 Llieda, Spain  
 Barcelona, Spain  
 Tallinn, Estonia  
 Bangkok, Thailand

## Publication History

- 2004 *Evolution of a GBA Artist*, Accepted for forthcoming publication in *Computer Games and Art: Intersections and Interactions*, Edited by Grethe Mitchell and Andy Clarke
- 2003 *Where have all the video game console artists gone?* Published November 2003, Level-Up Conference Proceedings, Digital Games Research Association
- 2001 *Director's Third Dimension: Fundamentals of 3D programming in Director 8.5*  
 Published October 2001, QUE Publishing, 914pgs, CD-ROM
- Vector Math (is not the tool of satan)*  
 Published November 2001, director-online.com
- Working with Random Vectors*  
 Published December 2001, director-online.com
- 2000 *Introduction to EZIO (alternative input devices)*  
 Published December 2000, director-online.com

## Conferences & Visiting Artist Lectures

- 2004 Center for Interactive Media Studies, Miami University. Oxford, OH**  
 Gallery discussion of my art practice to coincide with exhibition of artwork at the 2004 Interactive Media Forum in October 2004.
- Visiting Artist: First Year Program, School of the Art Institute of Chicago,**  
 Chicago, IL, October 2004
- Visiting Artist: Art & Technology Graduate Seminar, School of the Art Institute of Chicago,**  
 Chicago, IL, October 2004
- Fellowship Gallery Talk: Kala Art Institute, Berkeley, CA, March 2004**
- Visiting Artist: Conceptual Information Arts Department, San Francisco State University,**  
 San Francisco, CA, March 2004

- 2003**      **Digital Games Research Conference, Utrecht, Netherlands**  
 Paper: "Where have all the video-game console artists gone?"
- New Forms Festival, Vancouver, Canada**  
 Paper: "Where have all the video-game console artists gone?"
- Power Up Festival, Bristol, England**  
 Paper: "Where have all the video-game console artists gone?"
- Version 3 Festival, Museum of Contemporary Art, Chicago, IL**  
 Workshop: "Using the Gameboy as an device for artistic expression"
- 2002**      **Visiting Artist: Art Department, Northern Illinois University, Dekalb IL**
- Macromedia Devcon, Orlando, FL**  
 Paper: "Real Time 3D Programming"
- Visiting Lecturer: Harvard Extension School, Boston MA**
- Visiting Lecturer: Macromedia Headquarters, San Francisco CA**
- Visiting Lecturer: Boston Lingo Users Group, Boston MA**
- 2001**      **Visiting Lecturer: Association for Multimedia Communications, Chicago, IL**
- 1997**      **Association for Theater in Higher Education Conference, Chicago, IL**  
 Paper: "Interactivity vs. Reactivity"

## **Bibliography**

- 2003**      Review: "Ins Netz gegangen:Fischtanks." Stuttgarter Zeitung,  
 www.stuttgarter-zeitung.de, April 2003
- 2002**      Interview: Dredge, Stuart. "User Report Director 8.5." Cre@teonline  
 Magazine, Feb. 2002, 76-79.
- 2002**      Review: Ludovico, Alessandro. "Invisible Maps, cartografie dell'inconscio."  
 Neural Online, www.neural.it, Apr. 2002
- 1999**      Interview: Witter, David. "Animation's Cutting Edge." Fra Noi, Oct. 1999,  
 69, 106.

## **Professional Memberships**

College Art Association (CAA)  
 Association for Multimedia Communications (AMC)  
 Inter-Society for the Electronic Arts (ISEA)

## **Video Distribution**

Blackchair Productions / Microcinema International (San Francisco, CA)  
 Offline Networks (Ithaca, NY)

## **Websites**

<http://www.paulcatanese.com>