

PATRICIA OLYNYK

PROBE



bruno david **gallery**

PATRICIA OLYNYK

PROBE

October 3 - 25, 2008

Bruno David Gallery
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Director: Bruno L. David

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Extention III, 2008
Digital pigment print on archival paper
24 x 36 inches (60.96 x 91.44 cm) Edition of 3

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ART OF THE BODY BY REBECCA MESSBARGER

There is a desire, rife in western cultural history, to reveal the hidden body, to fill its gaps, and perfect its deficiencies, from the superficial to the “monstrous.” This is the enthralling subject of the Patricia Olynky’s series of photographic works and lightbox sculptures, which comprise *The Archive*. Re-contextualized in relation to each other and in the current moment, the historic anatomical models, fugitive flap anatomies, obstetrical probes, pharmacological remedies, and prosthetic limbs that Olynky re-frames in this series capture not only the creative interdependence of art and science in the quest to know the concealed structures of the human body, but the pleasure and anxiety at the heart of that quest.

Olynky’s work recalls the four-page dedication to Holy Roman Emperor Charles V that opens Andreas Vesalius’s revolutionary anatomical atlas *De Humani Corporis Fabrica* published in 1543, where the author reiterates eighteen times the term art to define the principle and essence of medicine. By art Vesalius means the primary handicraft or manual labor of medicine sanctioned by Hippocrates and Galen that, he vigorously laments, has been abandoned in his own day by false physicians, who, “in their egregious conceit squawk like jackdaws from their lofty professorial chairs things they have never done but only memorize from the books of others or see written down.” From the first line, he audaciously links the hands-on study of the body by the anatomist and dissector to the noble Arts and Sciences, from which it had traditionally been kept at a remote distance because of the ignominy associated with handling bodies, both alive and dead. He defines the “proposed goal” of all scholarly disciplines to which his book will greatly contribute as “exact learning and the successful application of knowledge.”

The *Fabrica*’s art of medicine represents the practical application of Vesalius’s own knowledge based on myriad dissections he conducted in Louvain and Paris, Bologna and Padua, knowledge elaborately displayed in the most magnificent and exacting written and visual study of the anatomical body hitherto published. The author’s aim for his massive seven-volume atlas was for it to be of use “to as many people as possible in an extremely abstruse and no less arduous enterprise, and to provide as truthful and complete an account as possible of the

fabric of the human body, which is made not of ten or twelve different parts (as it seems to the casual observer), but of some thousand.”

Vesalius links the instrumentality of his book in exposing the truth and opening up knowledge of the human body for a wide public to the literal opening of the body and dissection of its component parts by means of scalpel, forceps and the physician’s own gore-covered hands.

With the *Fabrica*, Vesalius simultaneously visualizes the gruesome work of human dissection and sublimates it by means of fine art. The title page shows the bodily chaos and carnage of a dissection scene in which Vesalius, the professor anatomist, is principal actor elbow deep in the lower torso of the female cadaver at center stage within the crowded Renaissance anatomy theater. Yet, through classical postures and landscapes created under Vesalius’s strict supervision presumably by the Flemish artist and Titian pupil Jan Stephan van Calcar, the noble écorché demonstrating the various anatomical systems throughout the *Fabrica*, elevate the unmade body and the anatomist who unmakes it to the level of sublime art and artisan. This is the first book of anatomy where the illustrations are seen as more important than the written text, and it forever changes the relationship of fine art to medical science.

Upon its appearance in 1543, the *Fabrica* thus fixes visual art in the service of empirical anatomy, upending an ancient hierarchy for which knowledge (including illicit knowledge) of the dissected body had served to underpin ideal studies of the nude in painting and sculpture by such lights as Donatello, Masaccio, Michelangelo and Leonardo. Leonardo’s public art and private notebooks, however, show the shifting position of the dissected body at the height of the Renaissance from auxiliary to primary subject of study, a position that Vesalius and those who followed him, radically reinforced. Yet, undergirding both works of art that privilege anatomical and medical knowledge in their attempt at more naturalistic representations of the body as well as medical texts that exploit artistic illustration to demonstrate anatomical and physiological truths, is an ancient desire to expose what is hidden from sight beneath the skin. It is a possessive desire for knowledge whose aim is control of Nature and, more urgently, the nature of ourselves.

Patricia Olynky’s images of early modern flap anatomies illustrate with special poignancy this hybrid motivation and affect. However, in Olynky’s photographic renderings, medicine works in the service of art. Her lightboxes recreate a “spectral” illusion of the original medical objects they represent. This is especially true of the prosthetic legs, which seem to be shadowboxes of the prosthetic devices themselves. In the case of the flap anatomy piece: *The Cold Open*, a film term that describes jumping immediately into a story or narrative, only the viscera glow pink, a reminder that the host – a human being- is more than simply the sum of his or her parts.

As Olynyk's art of the body elucidates, scientific renderings of the anatomical body are undeniably tied to identity and gender politics and to culturally defined notions of embodiment. Lucas Kilian's interactive anatomical flap prints: *Mirrors of the Microcosm* (1613), from which Olynyk created *The Cold Open*, allows the viewer to participate in a virtual dissection of a human specimen, who poses unflinchingly in defiance of their own disembowelment.

First published in the sixteenth century near the time of the *Fabrica*, flap anatomy books and low cost fugitive sheets, like Kilian's *Mirror*, appeared mainly in the vernacular as opposed to academic Latin, and gained popularity across Europe among a broad public that was able to act in the role of anatomist by lifting superimposed pages of deeper and deeper views of the body's interior. Flap anatomies contributed to the democratization and commercialization of anatomical knowledge. The suggestive act of folding back sequential flaps to unveil the secrets of the body, especially women's reproductive bodies, which were a focal point of these accessible sheets, also made anatomical discovery a distinctly enticing albeit somewhat suspect new form of popular scientific knowledge. Olynyk's black and white composition, interrupted by subtle pinkish color shifts in the area of the viscera, defies the traditional representations of the dissected body as both depersonalized anatomical subject and as *memento mori*, or moralistic visual reminder of mortality. Through idiosyncratic markings, she individuates the figures and brings the body back to the "self," as a site of personal discovery and even desire.

The disarticulated body also exists in Olynyk's cyborgian artificial arm and amusingly unmatched pair of lightbox prosthetic legs from different periods, one gendered male the other female, evoke the age-old drive to exceed the natural limitations of the human body by means of art and technology. As recent scholarship on manifestations of the Post Human in ancient and medieval cultures has shown, the human condition is shaped at the juncture where nature and art collaborate or collide. Prosthetic devices have been unearthed in 3000-year old Egyptian tombs and examples of wooden and metal limbs and wax noses begin regularly to appear from the 14th century. However, it was in the sixteenth-century that French military surgeon Ambroise Paré (1510-1590) first detailed the "Means and Manner to Repair or Supplye the Natural or Accidental defects or Wants of Man's Bodie." In his extensively illustrated inventory of the prosthetic eyes, ears, noses, tongues, palates, teeth, and genitalia, and mechanized fingers, arms, and legs he had designed for his many disfigured patients, Paré declares that it is the primary duty of a surgeon to replace those damaged or missing parts of the body by imitating Nature or indeed

surpassing Nature by ingenious art. He best exemplifies this art with his glistening artificial eyes crafted from silver, gold and polished enamel that not only covered sockets left eyeless by bullets on the battlefield or common disease, but also mechanically reinvented what saints and poets had deemed the very mirror of the soul. Exceptional form and function combine in Paré's medical art of the body "to meet the "necessitie of the bodie, but also for the decencie and comeliness thereof."

Through *The Archive* Patricia Olynyk challenges boundaries between past and present, art and science, nature and machine, made object and organism through a beguiling re-vision of what Paré deemed the necessity and beauty of the human body.

A KICK IN THE GROIN BY IVAN GASKELL

For some time, Patricia Olynyk has been compiling photographic portraits of anatomical models and artificial limbs under the rubric, *The Archive*. All of these things are unpredictably evocative. I want to consider just one work in this series. It depicts a prosthetic device. I have always been squeamish about amputations. It hardly seems right to put my own feelings before those of the unfortunate person who has suffered the loss of one or more limbs, but I must be honest. Whenever I see a person whose sleeve is limp and empty, or seated legless in a wheelchair, I turn away, ashamed of my response. Each day I doubtless pass many who have lost arms or legs without my realizing it, for such are the triumphs of technology that contemporary prosthetic limbs can function almost as well as real ones, unidentifiable as artificial to the casual observer.

While a boon to those who receive them, high-tech prostheses shock me for reasons beyond the losses for which they compensate. The sheer range of conditions in which amputees live—from no provision whatsoever beyond crutches, to the most advanced prostheses imaginable—points to the huge disparities in health care provision, not only between developed and emerging economies worldwide, but even within one society, such as the United States. What does it say of us that one person can acquire an electronically enhanced artificial limb, while another is, at best, confined to a wheelchair? Inequalities in the consequences of limb loss have never been greater.

Admittedly, a disparity has always existed. The wealthy could acquire an exquisitely carved hardwood leg, padded with the finest soft leather, whereas a poor contemporary would have to make do with a simple peg-leg of softwood and canvas, its artifice clearly visible to all. Nonetheless, only recently has the difference in treatment between amputees with means and those without become so stark. This was not the case when I was growing up in a prosperous middle-class community in 1960s England.

Two boys at my school were amputees. One had lost his lower right leg. He rode a bicycle with a fixed bracket in place of the right pedal, propelling it deftly with the left alone. Only when wearing sports shorts was his prosthesis fully visible: a fleshy-pink, smooth plastic calf

and foot, loosely articulated at the ankle. He played rugby vigorously, not the first in such a condition determined to overcome his loss. The other boy had no right hand. In its place was a rigid model, the fingers and thumb curled as though about to form a grip that would never close. It was always covered with a grey, slightly soiled, knitted glove. Its wearer showed his own determination by playing the piano, accompanying with his undamaged left hand the melody he hammered out with the pinkie of his prosthesis.

The technology that accommodated these boys in their loss had changed little since the boost to innovation prompted by the First World War. The development of lightweight metals and plastics led to improvements in artificial limbs in subsequent decades, but the introduction of electronics and carbon fiber is a recent, double-edged, phenomenon. The amazing athletic achievements of people with limb loss, prompting public admiration and interest in events such as the Para-Olympics, have changed public attitudes to physical deprivation. Yet when double amputee Aimée Mullins can speak of having a choice among twelve pairs of legs for different occasions, despite her wholly admirable achievements as athlete, model, actress and motivational speaker, we know we are in the domain of privilege, however cruelly ironic that may be. Can even one former member of the military under the care of the Veterans Administration make a similar claim?

Patricia Olynyk reminds us that the hard-won image of amputee chic—whether earned by means of athletic achievement, art, or glamour—is fragile indeed. On my late evening studio visit, the artist flipped a switched on a vertical lightbox against the wall. It showed a color photograph of a leg, life-size, or as near to it as to appear so. The single leg and its foot faced me directly. Below was a perfect, tightly laced black men's oxford. Above it rose a grey short sock, pulled up to cover the lower calf, but slightly wrinkled and slack, suggesting that, with motion, it would slip and fall. The folds just visible above the shoe's tongue suggested that the sock was not necessarily covering the foot evenly, causing minor annoyance with each step. Yet, of course, there was no sensate foot to suffer this inconvenience, only, presumably, more of the flesh-colored plastic that rose to a glaringly artificial knee joint, as obviously mechanical as the shoed foot was both real and realistic. The knee caught highlights that pointed up the photographic process. It was bent so the plastic thigh receded and broadened to the pale brown leather strap with which the leg would be affixed to its wearer.

The artist had photographed the leg against a deep red background shading to black at the top. Although no part of the image literally

represented a wearer, it implied the necessity of a human body—itself ironically incomplete—to complete the picture. Somewhere, in the shadows beyond the pool of light that constituted this artwork, a stump awaited this leg.

The literal three-dimensionality of the lightbox lends the leg—the curiously animate artificial leg—a sculptural quality. The incongruity between a stockinged and shod foot and an untrousered leg traps the viewer in a moment of voyeuristic prurience. Even the desperate thought that this might be the artificial leg of a boy in short pants from a time when they wore such things could hardly dispel the resulting guilt. As I stared at it, I felt as though the leg had flexed, and that it had kicked me in the groin. I realized that I deserved it.

ARTIST STATEMENT BY PATRICIA OLYNYK

Through my work, I investigate the often-tenuous relationships between human culture, science and the environment. My installations frequently call upon viewers to expand their awareness of the worlds they inhabit-whether those worlds are their own bodies or the spaces that surround them.

In my recent series, Probe, I draw upon a vast inventory of prosthetic devices and medical instruments collected for their historical value in order to comment on the human desire to fetishize and even anthropomorphize objects used to supplement or probe the human body. These photographs, taken at the College of Physicians and the Mütter Museum in Philadelphia bring to light both the historical and modern desire to control and manipulate our corporeal selves.

AFTERWORD BY BRUNO L. DAVID

I am pleased to exhibit a new series of photographs by Patricia Olynyk at the Bruno David Gallery. Support for the creation of significant new works of art has been the core to the mission and program of the Bruno David Gallery since its founding. Patricia Olynyk's remarkable and compelling works makes her one the most impressive artist of the gallery.

Her current work continues to investigate the often-tenuous relationships between human culture, science and nature, and frequently calls upon viewers to expand their awareness of the worlds they inhabit — whether those worlds are their own bodies or the spaces that surround them. In her latest series, entitled “Probe,” she utilizes a vast inventory of bizarre prosthetic devices and medical instruments collected for their historical value in order to comment on the human desire to fetishize and even anthropomorphize objects used to supplement or probe the human body. Through her photographs, Olynyk draws together both the historical and modern desire to control and manipulate our corporeal selves. The new photographs were created during a recent residency as a Francis Wood Fellow at the College Physicians—Mütter Museum in Philadelphia.

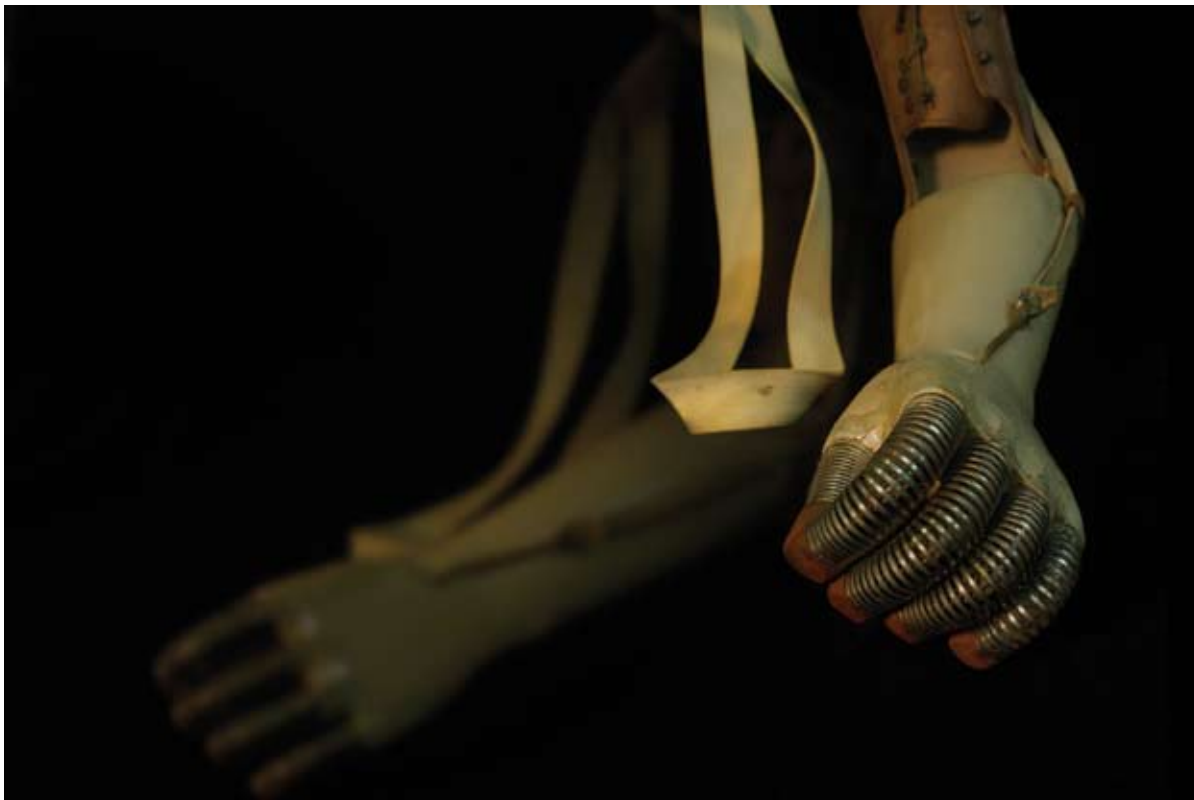
Patricia Olynyk lives and works in St. Louis, Missouri. She is the Director of the Graduate School of Art and the Florence and Frank Bush Professor of Art in the Sam Fox School of Design & Visual Arts at Washington University in St. Louis, Saint Louis, Missouri. She completed her undergraduate work at the Alberta College of Art and Design in Canada and received her MFA with Distinction from the California College of the Arts. In addition, she was a Monbusho Scholar and Tokyo Foundation Research Scholar at Kyoto Seika University in Japan for four years.

Her work has been shown internationally in numerous exhibitions including at the National Academy of Sciences in Washington D.C.; the Brooklyn Museum of Art; the Museo del Corso in Rome; Denise Bibro Gallery in New York; Galleria Grafica in Tokyo; Toby Moss Gallery in Los Angeles; the American University in Cairo; Galerie Michele Broutta in Paris; the Saitama Modern Art Museum in Japan; and at Museo del Corso in Rome.



Photo by Stan Strembicki

CHECKLIST & IMAGES OF THE EXHIBITION



Extention III, 2008

Digital pigment print on archival paper

24 x 36 inches (60.96 x 91.44 cm)

Edition of 3

Fanning Probe, 2008
Digital pigment print on archival paper
53-1/2 x 24 inches (135.89 x 60.96 cm)
Edition of 3





Isomorphic Extention II, 2008
Digital pigment print on archival paper
53-1/2 x 24 inches (135.89 x 60.96 cm)
Edition of 3

Isomorphic Extention I, 2008
Digital pigment print on archival paper
53-1/2 x 24 inches (135.89 x 60.96 cm)
Edition of 3





Probe I, 2008

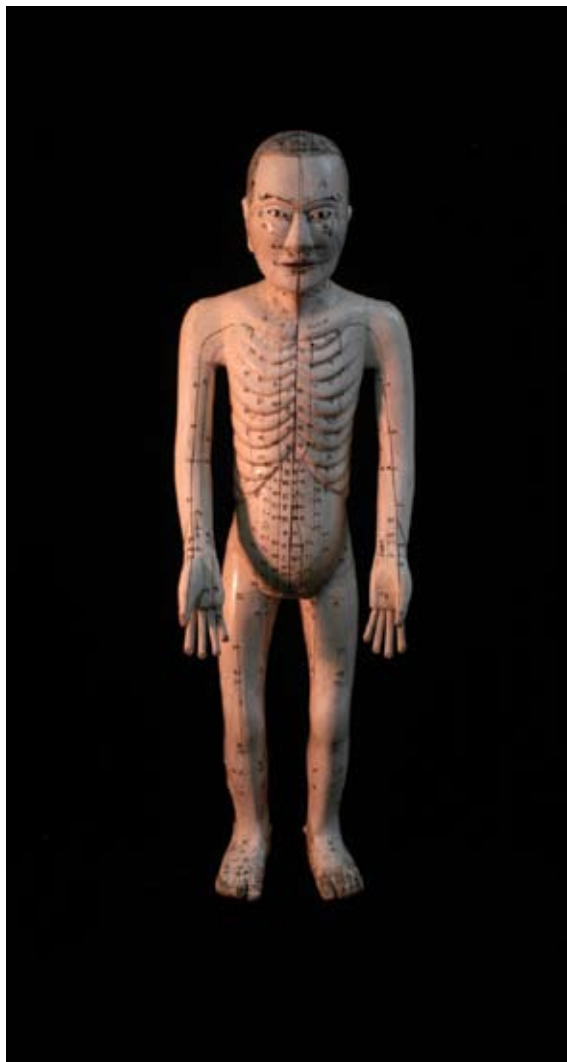
Digital pigment print on archival paper

57 x 24 inches (144.78 x 60.96 cm)

Edition of 3

Probe II, 2008
Digital pigment print on archival paper
57 x 24 inches (144.78 x 60.96 cm)
Edition of 3





Meridian Probe, 2008
Digital pigment print on archival paper
45 x 24 inches (114.3 x 60.96 cm)
Edition of 3

Flow, Storm, Flow... (Panel I), 2010
Digital pigment print on backlit film
18 x 12 inches (45.72 x 30.48 cm)





Flow, Storm, Flow... (Panel II), 2010
Digital pigment print on backlit film
18 x 12 inches (45.72 x 30.48 cm)

Flow, Storm, Flow... (Panel III), 2010
Digital pigment print on backlit film
18 x 12 inches (45.72 x 30.48 cm)

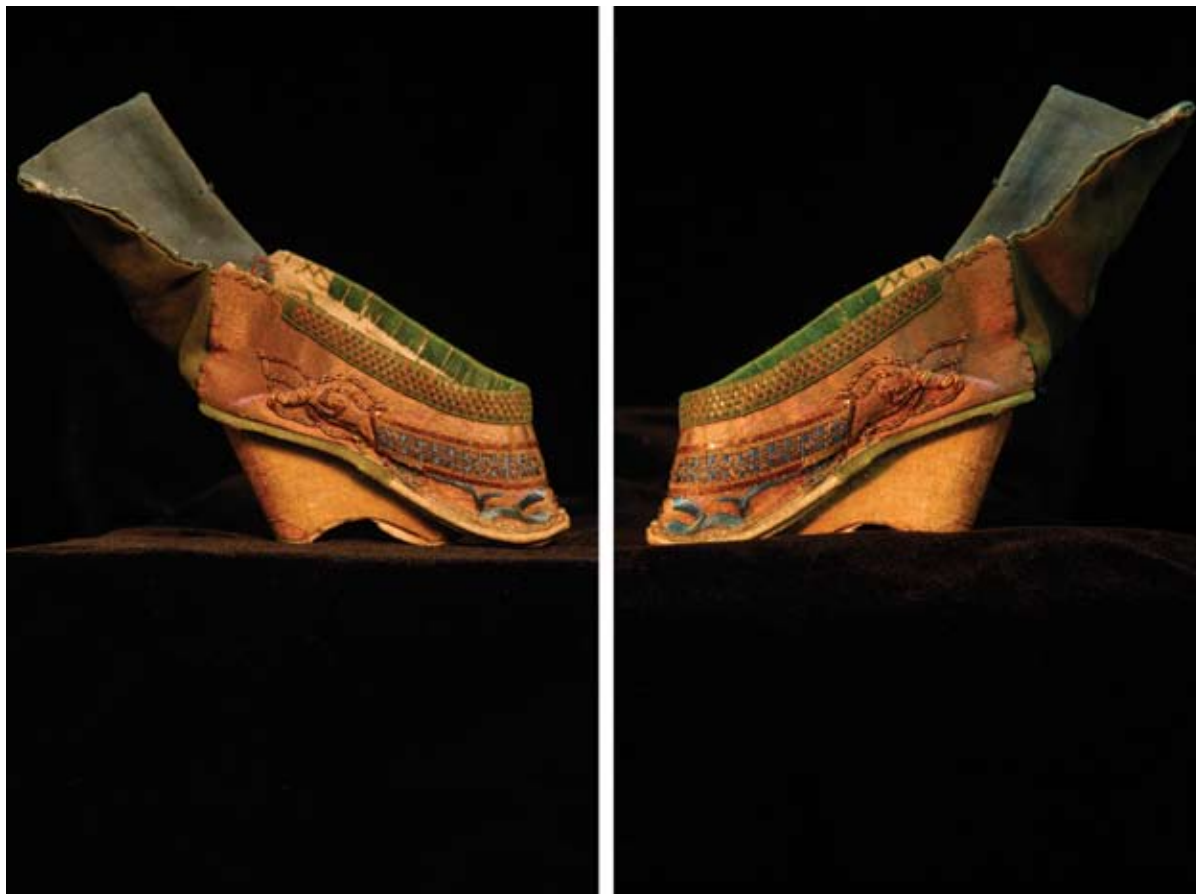




Strange Proximities, 2010
Digital pigment print on archival paper
48 x 32 inches (121.92 x 81.28 cm)



Open Source, 2010
 Digital pigment print on backlit film
 15 x 20-1/2 inches (38.10 x 52.07 cm)



Lotus Pair, 2010

Digital pigment print on archival paper
10 x 13 inches (25.40 x 33.02 cm) Diptych

Probe I & II, 2008
Digital pigment print on archival paper
57 x 24 inches (144.78 x 60.96 cm)
Diptych, Edition of 3





Patricia Olynk: Probe at Bruno David Gallery, 2008 (installation view - detail)



Patricia Olynk: Probe at Bruno David Gallery, 2008 (installation view - detail)



Patricia Olynyk: Probe at Bruno David Gallery, 2008 (installation view - detail)



Patricia Olynk: Probe at Bruno David Gallery, 2008 (installation view - detail)

PATRICIA OLYNYK

Lives and works in Saint Louis, Missouri

EDUCATION

1990 – 1993	Research Scholar, Department of Art, Kyoto Seika University, Kyoto, Japan.
1989 – 1990	Diploma, Osaka National University of Foreign Studies, Osaka, Japan.
1986	Intern/Archivist, Department of Prints, Drawings, and Works on Paper, San Francisco Museum of Modern Art, San Francisco, California.
1985 - 1988	Master of Fine Arts Degree with Distinction, California College of the Arts, Oakland, California.
1984 – 1985	Coursework in Art History, Department of Art, University of Calgary, Calgary, Alberta.
1979 - 1983	Diploma of Visual Art, Alberta College of Art and Design, Calgary, Alberta, Canada.

SELECTED ACADEMIC APPOINTMENTS

2007 - present	Director, Graduate School of Art and Florence and Frank Bush Professor of Art, Sam Fox School of Design & Visual Arts, Washington University in St. Louis, Missouri.
2005 - 2007	Research Associate Professor, Life Sciences Institute, University of Michigan, Ann Arbor, Michigan.
2005 – 2007	Associate Professor, School of Art & Design, University of Michigan, Ann Arbor, Michigan.
2002 - 2005	Director, Penny W. Stamps Distinguished Visitors Program and Roman J. Witt Visiting Faculty Program, School of Art & Design, University of Michigan, Ann Arbor, Michigan.
1999 - 2005	Assistant Professor, School of Art & Design, University of Michigan, Ann Arbor, Michigan.
1994, '98, '99	Instructor, University of California, Berkeley, California.
1994 - 1995	Lecturer, New College of California, San Francisco, California.

OTHER APPOINTMENTS

2010	Chair Elect, Leonardo Education and Art Forum, The International Society for the Arts, Sciences and Technology (Leonardo/ISAST), San Francisco, California.
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2011 - 2013	Co-President, Association of Women Faculty (AWF), Washington University in St. Louis, Missouri
2011 – present	Strategic Communications Task Force Member, ArtsEngine: Arts Practice in Research Universities, University of Michigan, Ann Arbor, Michigan

SELECTED EXHIBITIONS AND PROJECTS

2014	OVERVIEW_2014, Bruno David Gallery, St. Louis, Missouri.
2013	Splice, group exhibition, Pratt Manhattan Gallery, New York Eureka!, video screening for PostNatural exhibition, Digital Video Theater, Jordan Hall, College of Science, Notre Dame University, Notre Dame, Indiana.
2012	Dark Skies, solo exhibition in collaboration with AXI:Ome and Christopher Ottinger, Art I Sci Center, California Nanosystems Institute, UCLA, Los Angeles, California. Blue, White, Red, Bruno David Gallery, St. Louis, Missouri.
2011	Selections from the Permanent Collection, Sheldon Museum of Art, University of Nebraska, Lincoln. 2010 Overview, group exhibition, Bruno David Gallery, St. Louis,
2011	(scheduled) Soundgardens, solo exhibition, Crowe Collection of Asian Art, Dallas, Texas.
2010	Overview, group exhibition, Bruno David Gallery, St. Louis, Missouri.
2009	M A T R I X, group exhibition, Museum of Fine Arts, Florida State University, Tallahassee, Florida. Sensing Terrains, video projection screening, Digital Video Theater and solo exhibition, Jordan Hall, College of Science, Notre Dame University, Notre Dame, Indiana.
2008	Nature (Re)Made: Genomics and Art, group exhibition, Williams Center Art Gallery, Lafayette College, Easton, Pennsylvania. OSO Bay XV Biennial Exhibition, two-person exhibition, Weil Gallery, Texas A&M University, Corpus Christi, Texas. Probe, solo exhibition, Bruno David Gallery, St. Louis, Missouri. Perfect with Pixel, group exhibition, Dorothy Uber Bryan Gallery, Bowling Green State University School of Art, Bowling Green, Ohio. FOUR ACES, group exhibition, Bruno David Gallery, St. Louis, Missouri.
2007	Sensing Terrains, solo exhibition, Center for Biotechnology and Interdisciplinary Studies, Rensselaer Polytechnic Institute, Troy, NY. Landscapes of Today's Science, group exhibition, Pfizer, Inc. Corporate Headquarters, New York, NY. The Large Format Print Show, group exhibition, University of Wisconsin, Madison; University of Texas, San Antonio; Washington University, Saint Louis.
2006	The Seduction of Scale, group exhibition, Life Sciences Institute, University of Michigan, Ann Arbor, Michigan. Digital '06: Bio/Med Sci/Art, group exhibition, New York Hall of Science, New York.

- 2006 Nature Re-perceived, group exhibition, Gallery Project, Ann Arbor, Michigan.
Sensing Terrains, solo exhibition, National Academy of Sciences, Washington, D.C.
Expressing Identity – American Prints Since 1980, group exhibition, Sheldon Memorial Art Gallery, Lincoln, Nebraska.
- 2005 KONTAKT: Hand in Hand, group exhibition, Universität der Künste Berlin, Germany and Muzeum Narodowe w Poznaniu, Poznan, Poland.
Open Expression: Contemporary American Prints, group exhibition, American University in Cairo and Opera House Gallery, Cairo, Egypt.
Common Senses, solo exhibition, National Palace of Culture and Lessedra Contemporary Art Projects, Sofia, Bulgaria.
18th National Exhibition, group exhibition, The Armory Center for the Arts, Pasadena, California.
Sensory Experience, group exhibition, Ingham Chapman Gallery, University of New Mexico, Gallup, New Mexico.
- 2004 Sublime Present: International Aspects of Contemporary Print, group exhibition, Musashino University Art Gallery, Musashino University, Tokyo, Japan.
Summer Group Show, Denise Bibro Fine Art Gallery, New York, New York.
3rd World Art Print Annual, Lessedra international group exhibition, sponsored by Lessedra Gallery and Contemporary Art Projects, Sophia, Bulgaria; exhibition venue: National Palace of Culture, Sofia, Bulgaria.
- 2003 2003 Contemporary Art Festival, group exhibition, Saitama Modern Art Museum, Saitama, Japan.
- 2003 Transfigurations/Transmutations, solo exhibition, Art Life Mitsuhashi, Kyoto, Japan.
Sculptural Prints, group exhibition, Print Center, Philadelphia, Pennsylvania.
Electronica, Electronic Music Festival, University of Michigan, Ann Arbor, Michigan.
Locale, group exhibition, University Art Gallery, Central Michigan University, Mt. Pleasant, Michigan.
- 2002 The Liquid Language of Artist's Books, group exhibition, Loggia Gallery, University Art Museum, Laramie, Wyoming.
Transfigurations, solo exhibition, Galleria Grafica, Tokyo, Japan.
Moments of Order, two-person exhibition, Wellington B. Gray Art Gallery, East Carolina University, Greenville, North Carolina.
46th National, group exhibition, Hunterdon Museum of Art, Clinton, New Jersey..
- 2001 Digital Printmaking Now, group exhibition, Brooklyn Museum of Art, Brooklyn, New York.
Mois de L'estampe, group exhibition, Galerie Michele Broutta, Paris, France.
Paper Road, group exhibition, Museo del Corso, Rome, and Santa Maria Della Scala, Sienna Italy.
Crosscurrents 2001 – The Work of Pyramid Atlantic, group exhibition, the Art Gallery of the University of Maryland, College Park, Maryland.
- 2000 International Artist's Book Invitational Exhibition, Galerie 5020, Salzburg, Austria.
Sticks, Pods, Bones, solo exhibition, Institute for the Humanities, University of Michigan, Ann Arbor, Michigan.
2nd International Artist's Book Triennial, group exhibition, Gallery iArka and Gallery iKaire-Desine, Vilnius, Lithuania.
High Touch/High Tech – Crossing the Divide, group exhibition, Space 743, San Francisco, California.
Paper in the Millennium, group exhibition, Robert Williams American Museum of Papermaking, Atlanta, Georgia.
Collaborative Mail Art Plus, group exhibition, Cork Gallery, Lincoln Center, New York, and Robert W. Johnson Medical School, Rutgers University, Tiscataway, New Jersey.

- 1999 Circus: At the Dawn of the New Millennium, solo exhibition, Michael Himovitz Gallery, Sacramento, California.
 Toward the Next Millennium, group exhibition, dp Fong Gallery, San Jose, California.
- 1999 Out West: the Artist's Book in California, group exhibition, New York Center for the Book, New York, New York.
- 1998 The Art of Digital Technology, group exhibition, Fiesta Hall, Santa Clara, California.
 California Landscapes: An Urban/Rural Dialogue, group exhibition, Triton Museum of Art, Santa Clara, California.
- 1997 Collectors Gallery Salutes the Kala Institute, group exhibition, Oakland Museum of Art, Oakland, California.
 25 Years of Book Arts, group exhibition, San Francisco Center for the Book, San Francisco, California.
 Kala Institute Fellows Exhibition, group exhibition, Yerba Buena Center for the Arts, San Francisco, California.
- 1995 L.A. International Biennial Invitational, Tobey Moss Gallery, Los Angeles, California.
- 1993 Paper Shadows, two-person exhibition, Open Studio, Toronto, Ontario, Canada.
 Recent Works, solo exhibition, Ufer! Gallery, Kyoto, Japan.
- 1992 Eclipse, solo exhibition, Ufer! Gallery, Kyoto, Japan.
 Perspectives from Japan: Nine Printmakers, group exhibition, Print and Drawing
 Council of Canada Gallery, Toronto, Ontario, Canada.
 Glass Houses, solo exhibition, Gallery Grafica, Ginza, Tokyo, Japan.
- 1992 Animal Land, group exhibition, Kuopio Arts Museum, Iisalmi City Gallery, Finland; and Varkaus Artmuseum, Jyväskylä Finland.
- 1991 Overlays, solo exhibition, Art Space Niji, Kyoto, Japan.
 Material Shadows, solo exhibition, Ufer! Gallery, Kyoto, Japan.
 Kinoprint, group exhibition, Heian Gallery, Kyoto, Japan.
 Amnesty International Invitational, group exhibition, Goethe Institute, Kyoto, Japan.
- 1989 Serious Printmaking, group exhibition, Inter Alia Fine Arts, Edmonton, Alberta, Canada.
- 1987 The Printed Image, group exhibition, Hudson River Museum, Yonkers, New York.
- 1985 International Print Biennial, group exhibition, Museum of Fine Arts, Taipei, Taiwan, Republic of China.

SELECTED AWARDS AND GRANTS

- 2011 Curriculum Grant for the ArtSci Initiative, granted by The Skandalaris Center for Entrepreneurial Studies,
 Washington University in St. Louis, Missouri.
- 2009 Diversity and Inclusion Grant for Multiple Feminisms, Coordinating Council for Diversity Initiatives, Washington University in
 St. Louis.
- 2007 Project Grant for Spoken Bodies, granted by the Office of the Vice President for Research and the School of Art & Design
 University of Michigan.
- 2005 Project Grant for KONTAKT: Hand in Hand, Trust for Mutual Understanding, New York, New York.
 Travel Grant for KONTAKT: Hand in Hand, granted by the Center for Russian and East European Studies, University of
 Michigan.

2005	<p>Project Grants for KONTAKT: Hand in Hand, granted by the School of Art & Design and the Rackham Graduate School, University of Michigan.</p> <p>R. D. Richards Memorial Faculty Award, School of Art & Design, University of Michigan.</p> <p>Project Grants for Ars Combinatoria, granted by the Office of the Vice President for Research, University of Michigan and the School of Art & Design, University of Michigan.</p> <p>Faculty Research Grant for NIWA: Captured Traces/(un)Natural Spaces, granted by the Center for Japanese Studies, University of Michigan.</p>
2004	<p>First Prize Award for Lessedra 3rd World Art Print Annual, sponsored by Lessedra Gallery and Contemporary Art Projects, Sofia, Bulgaria.</p> <p>Project Grant for NIWA: Captured Traces/(un)Natural Spaces, granted by the School of Art & Design, University of Michigan.</p> <p>Rackham Summer 2004 Research Grant for Ars Combinatoria, granted by the Rackham School of Graduate Studies, University of Michigan.</p>
2003	<p>Enrichment Award and Project Grant for Ars Combinatoria, Life Sciences, Values and Society Program, University of Michigan.</p> <p>Faculty Research Grant for Soundgardens, granted by the Center for Japanese Studies, University of Michigan.</p> <p>Project Grant for Soundgardens, granted by the School of Art & Design, University of Michigan.</p> <p>Digital Print Award for The Boston Printmakers 2002 North American Print Biennial, 808 Gallery at Boston University, Boston, Massachusetts.</p> <p>Conference Travel Grants for IMPACT: International Printmaking Conference 2003,</p>
2003	<p>Michaelis School of Fine Art, University of Cape Town, South Africa, granted by the Rackham Graduate School and School of Art & Design, University of Michigan.</p>
2002	<p>Conference Travel Grant for International Conference on Arts and Humanities, University of Oahu, Hawaii, granted by the Rackham Graduate School, University of Michigan.</p> <p>Project Grant for The Chimaera Project, granted by the Life Sciences Institute and the Office of the Vice President for Research, University of Michigan.</p> <p>Exhibition Grants for Transfigurations, Ginza, Tokyo, Japan, granted by the International Institute and the School of Art & Design, University of Michigan.</p>
2001	<p>Travel Grant for international symposium: A Print Odyssey, Lamar Dodd School of Art, Cortona Italy, granted by the School of Art and Design, University of Michigan.</p>
2000	<p>Project Grants for The Nature/Culture Cusp, granted by the Office of the Vice President for Research and the School of Art & Design, University of Michigan.</p>
1999	<p>Faculty Development Grant for interdisciplinary teaching, granted by The Center for Research, Learning and Technology, University of Michigan.</p>
1987	<p>Juror's Award for Works on Paper National Juried Print Exhibition, Berkeley Art Center, Berkeley, California.</p>
1987/1986	<p>First Prize Award for The Printed Image, Hudson River Museum, Yonkers, New York.</p>
1985/1984	<p>Alberta Culture Study Grant for the Visual Arts, granted by the Provincial Government of Alberta, Canada (four separate years).</p>

SELECTED SCHOLARSHIPS AND FELLOWSHIPS

2006	2005-06 Wood Fellowship, Francis C. Wood Institute for the History of Medicine, The College of Physicians of Philadelphia, Philadelphia, Pennsylvania.
2001	Helmut S. Stern Faculty Fellowship, Institute for the Humanities, University of Michigan.
1991 - 1993	Tokyu Foundation Scholarship, granted by the Tokyu Foundation, Tokyo, Japan.
1989 - 1991	Monbusho Scholarship, granted by the Ministry of Education, Science and Culture, Tokyo, Japan.
1989	Ruth Mott Graduate Scholarship, California College of the Arts, Oakland, California.

SELECTED RESIDENCIES

2011	BAIR Visual Arts Residency, Banff Center for the Arts, Banff, Alberta, Canada
2009	Analogous Fields: Art + Science Thematic Visual Arts Residency, Banff Center for the Arts, Banff, Alberta, Canada.
2006	Artist Residency, Department of Arts and Center for Biotechnology and Interdisciplinary Studies, Rensselaer Polytechnic Institute, Troy, New York.
2005	Optic Nerve Thematic Visual Arts Residency and Financial Award, Banff Center for the Arts, Banff, Alberta, Canada.
2005	Sound and Vision Thematic Visual Arts Residency and Financial Award, Banff Center for the Arts, Banff, Alberta, Canada.
2004	Visual Arts Residency, Banff Center for the Arts, Banff, Alberta, Canada.
	Artist Residency, Trillium Press, Brisbane, California.
2002	Artist Residency, Pyramid Atlantic, Silver Spring, Maryland.
	Artist Residency, Pyramid Atlantic, Silver Spring, Maryland.
1999	Artist Residency, Villa Montalvo, Saratoga, California.
1996	Artist Residency, Kala Institute, Berkeley, California.
1987 - 1988	Affiliate Artist Residency, Headlands Center for the Arts, Sausalito, California.
1984	Artist Residency, Moorland Press, Bridgewater, Somerset, England.

SELECTED LECTURES, PANELS, JURIES AND WORKSHOPS

2013	Visiting Artist, Boston University, Boston, Massachusetts. Guest lecturer, Practice, Curriculum + the Trans-disciplinary Turn, Teacher's College, Columbia University, New York. Panelist, Challenging Ocularcentrism: New Adventures in Mediated Sensoria for Reconfiguring Sensation: Sensory Prostheses and the Postnatural Sensorium panel, Society for Literature, Science and the Arts Conference,
2013	University of Notre Dame, Notre Dame, Indiana. Co-Chair, Art + Medicine: Reciprocal Influence, Leonardo Education and Art Forum (LEAF) Panel,

- 2013 2013 College Art Association Conference, New York, New York.
Juror, Kemper Braque Film Challenge, Washington University in St. Louis, Missouri.
- 2012 Guest Lecturer, U.C.L.A. Art Sci Center, U.C.L.A., Los Angeles, California.
Presenter, Granting Permission, 2012 National Council of Art Administrators (NCAA) Conference: Wexner Center for the Arts, Columbus, Ohio.
Keynote Speaker, Breaking Tradition, Rethinking the Economy of Learning, ISEA Education Panel, 2012 Inter-Society for Electronic Arts (ISEA) Conference, University of New Mexico, Albuquerque, New Mexico.
Panelist, Synapetic Scenarios for Ecological Environments, Panel, 2012 Inter-Society for Electronic Arts (ISEA) Conference, University of New Mexico, Albuquerque, New Mexico.
Panel Moderator, Eco-Art and the Evolving Landscape of Social and Situated Practices, Leonardo Education and Art Forum (LEAF) Panel, 2012 Inter-Society for Electronic Arts (ISEA) Conference, University of New Mexico, Albuquerque, New Mexico.
Panel Moderator, Sustainable Futures: Eco-Art in the 21st Century, Leonardo Education and Art Forum (LEAF) Panel, 2012 College Art Association Conference, Los Angeles Convention Center, Los Angeles, California.
Symposium Organizer, Inland Symposium: Central Standard Time (CST), Washington University in St. Louis, Missouri.
- 2011 Discussant, Brain Drain/Brain Gain in Art, Science and Technology; Leonardo Education and Art Forum (LEAF) Panel and Workshop, 2011 Inter-Society for Electronic Arts (ISEA) Conference, Sabanci University, Istanbul, Turkey.
Guest Lecturer, U.C.L.A. Art Sci Center, U.C.L.A., Los Angeles, California.
Invited Speaker, Convocations Series, St. Louis College of Pharmacy, St. Louis, Missouri.
Presenter, Body Extremes/Extremities, Japan Embodied: Mellon Sawyer Seminar Series, East Asian Studies Japanese Program, Washington University in St. Louis, Missouri.
Panelist, Imagine the Future, Leonardo Education and Art Forum Panel, 2011 College Art Association Conference, New York, New York.
Panelist, Into Focus: Art/Science in the University Classroom, Science & the Arts series at The Graduate Center of the City University of New York, New York.
Panel Moderator, Painting with Prints and the Ties that Bind, Southern Graphics Council International Conference, Washington University in St. Louis, Missouri.
- 2010 Discussion Moderator, The Pleasure of Light, exhibition and conference, Ludwig Museum, Budapest, Hungary.
Invited Speaker, Re: Visualizing Science, Re-Picturing Art, 6th Annual Life Sciences & Society Symposium, University of Missouri, Columbia, Missouri.
Panelist, Differentiating Space: Identifying the Local in Visual Culture, The Inland Visual Studies Symposium, Bradley University, Peoria, Illinois.
- 2009 Guest Speaker, Art at the Intersections of Science and Technology, Mildred Lane Kemper Art Museum, Washington University in St. Louis, St. Louis, Missouri.
Visiting Artist, Department of Art, Art History and Design and College of Science, University of Notre Dame, Notre Dame, Indiana.
- 2009 Panel Moderator, Beyond the Studio: The New Landscape of Social and Situated

- 2009 Practices, National Council of Art Administrators (NCAA) and Association of Collegiate Schools of Architecture (ACSA) joint conference, Sam Fox School of Design and Visual Arts, Washington University in St. Louis, Missouri.
 Guest Speaker, Media Arts panel for Ars Electronica 2009 conference and exhibition, Ars Electronica Center, Linz, Austria.
 Panelist, Media Arts, Science and Technology panel for International Conference on the Arts in Society, Palazzo Cavalli Franchetti Istituto Veneto di Scienze, Lettere ed Arti Campo S. Stefano, Venice, Italy (held in conjunction with the Venice Biennale).
 Currents Exhibition Guest Speaker, The Work of Claudia Schmacke, gallery talk, Saint Louis Art Museum, St. Louis, Missouri.
 Reviewer, Biologic, juried exhibition, SIGGRAPH International Conference and Exhibition, New Orleans, Louisiana.
 Panelist, Identity and Ethics in an Age of Elective Bio-enhancement, General Surgery and Division of Plastic Surgery and Center for Ethics and Human Values, Center for Advanced Medicine, Washington University in St. Louis, Missouri.
- 2008 Advisor and Collaborator on National Science Foundation Grant application for: Singing Darwin Seeing Science - New-Media Event, Virginia Tech University, Blacksburg, Virginia.
 Panelist, Technology and Artmaking panel, for The Humanities in an Age of Science: The Consortium of Humanities Centers and Institutes Conference, Pulitzer Foundation, St. Louis, Missouri.
 Juror, A Place at the Table, juried exhibition sponsored by the Women's Caucus for Art (WCA), Ann Arbor Art Center, Ann Arbor, Michigan.
- 2007 Discussant, Subtle Technologies Conference, University of Toronto, Toronto, Canada.
 Visiting Artist, Department of Art & Art History, University of Texas, San Antonio, Texas.
 Presenter, Engaging Sci-Art Through Public Space for International Symposium on the Arts in Society, New York University, N.Y.
 Panelist, The Repetitive Gesture: for Double Take: New Forms in Printmaking and Sculpture, 2007 College Art Association Conference, Hilton Hotel, New York, N.Y.
- 2006 Guest Lecturer, Sensing Terrains, 2006 Annual Meeting, National Academy of Sciences, Washington, D.C.
 Workshop Instructor, Anderson Ranch, Aspen Colorado.
 Moderator, Printed Science panel, Genetic Imprint conference, University of Wisconsin, Madison, Wisconsin.
 Presenter, Open Expression: Contemporary American Prints, invitational group exhibition and symposium, American University in Cairo, Cairo, Egypt.
- 2005 Guest Lecturer, Innerspark Program, CalArts, Valencia, California.
 Juror, Lessedra 4th World Art Print Annual, international juried exhibition, National Palace of Culture, Sofia, Bulgaria.
 Panelist, Print Cocktail panel, College Art Association Annual Conference, Atlanta, Georgia.
- 2004 Visiting Artist, Department of Art and Art History, College of Architecture and Urban Studies, and Women's Studies, Virginia Tech University, Blacksburg, Virginia.
 Workshop Instructor, Penland School, Penland, North Carolina.
- 2003 Panelist, IMPACT: International Printmaking Conference 2003, Michaelis School of Fine Art, University of Cape Town, Cape Town, South Africa.
 Panelist, Shared Vision – the Creative Process, residency and symposium with David Nash, Penland School, Penland, North

2003	Carolina. Visiting Artist, School of Art, East Carolina University, Greenville, North Carolina. Panelist, International Conference on the Arts and Humanities, University of Oahu, Hawaii. Workshop Instructor, Penland School, Penland, North Carolina.
2002	Panelist, Fusion/Fission: Coming Together/Moving Apart, Mid America Printmaking Conference 2002, University of Wyoming, Laramie, Wyoming. Visiting Artist, School of Art, East Carolina University, Greenville, North Carolina.
2001	Visiting Artist, School of Art, University of Tennessee - Knoxville, Tennessee. Panelist, A Print Odyssey 2001 - International Symposium, University of Georgia Lamar Dodd School of Art, Cortona, Italy. Panelist, Velazquez's The Spinners: What are We Looking For?, Institute for the Humanities, University of Michigan, Ann Arbor, Michigan.
2000	Presenter, Paper Roads Congress, Abbazia di Spineto, Tuscany, Italy. Presenter, High Touch/High Tech symposium, Oakland Museum, Oakland, California. Workshop Instructor, Haystack Mountain School, Deer Isle, Maine. Visiting Lecturer, College of Marin, Kentfield, California.
1999	Visiting Artist, Bemis Center for Contemporary Art, Omaha, Nebraska. Workshop Instructor, Magnolia Editions, Oakland, California. Instructor, San Francisco Center for the Book, San Francisco, California.
1998	Guest Presenter, Sonoma State University, Sonoma, California.
1995 - 2000	Workshop Instructor, Kala Art Institute, Berkeley, California.
1995	Workshop Instructor, Mexican Arts Museum, San Francisco, California.
1994	Juror, Hamaguchi Scholarship, California College of the Arts, Oakland, California. Presenter, Women In Communication and Arts, Yerba Buena Center for the Arts, San Francisco, California.
1993, 1994	Guest Lecturer, California College of the Arts, Oakland, California.

OTHER SELECTED PROFESSIONAL ACTIVITIES

2003	Producer, for performance: Mexotica: A Living Museum of Fetishized Others, directed by Guillermo Gomez Pena, Duderstadt Center, University of Michigan, Ann Arbor, Michigan.
1999	Founder and Program Coordinator, Nebraska State Penitentiary. Lincoln, Nebraska; established prison arts program for members of Lakota Tribe.
1995	Assistant Sound Editor, for films: Nina Takes a Lover, directed by Alan Jacobs, and Boys on the Side, directed by Herbert Ross, Saul Zaentz Film Company, Berkeley, California.
1994, 1995	Production Manager, for public art performance: The Roof is on Fire, directed by Suzanne Lacy, Federal Building Parking Garage, Oakland, California.
1986 - 1988	Studio Assistant, Magnolia Editions, Oakland, California.

SELECTED ARTICLES AND REVIEWS

- 2014 Art (and Science) Talk with Patricia Olynyk, National Endowment for the Arts and Live Science Magazine; interview by Paulette Beete
- 2012 Interview Aftershock online magazine, summer 2012; interview by Rupert Goldsworthy.
Tastebuds that Resemble a Moonscape, Culture Lab, February 2012; review by Casey Renz.
<http://www.newscientist.com/blogs/culturelab/2012/02/taste-buds-that-resemble-amoonescape.html>
Investigating Art and Science, feature article, Washington University Record, February 2012; article by Liam Otten.
- 2010 Probing for Artistic Innovation, feature article, Washington University Magazine, Spring edition, 2010; article by Candace O'Connor.
- 2008 Art Stars, Alive Magazine, September, 2008; article by Paul Ha.
- 2007 Applying Science to Esthetics, Ann Arbor News, Sunday, September 23rd, 2007; review by John Carlos Cantu.
Seduction of Scale Dazzles, Ann Arbor News, Sunday, April 15th, 2007; review by John Carlos Cantu.
- 2006 When Art, Science Meet, The Washington Examiner, Weekend February 11th and 12th, 2006; review by Robin Tierney.
New Look at Nature Scores Impressively, Ann Arbor News, October 1st, 2006; review by Roger Green.
Sense-(ational) Art, Sofia Echo, June 27th, 2005; review by Lucy Cooper.
http://www.sofiaecho.com/article/sense-ational-art/id_11623//brojid_255/catid_47/view_1
- 2006 College Art Association Leonardo Digital Review, February 2005; review by Amy Ione.
http://mitpress2.mit.edu/e-journals/Leonardo/reviews/mar2005/caa_ione.html
- 2004 Printmaker Merges her Art with Science, Ann Arbor News, September 2, 2004, 51-2; review by Marianne Rzepka.
- 2003 Walking in a World of Your Own, Ann Arbor News, November 19, 2003; review by Marianne Rzepka.
The Print Center Presents Sculptural Prints Exhibition, City Suburban News (Philadelphia, Pennsylvania), September 10 – 16, 2003; review by staff writer.
- 2002 A Leafy Labyrinth, Michigan Today, October, 2002, 24; review by Joanne Nesbit.
VR Cave Art, LSA Magazine, Spring 2002, 54; review by staff writer.
- 2001 Patricia Olynyk--Sticks, Pods, Bones, Dialogue Magazine, January/February, 2001; review by Jeanette Wenig Drake.
Humanities Meets the Arts at Institute, LSA Magazine, Fall 2001, 7; Betsy Nisbet.
- 2000 Olynyk's "Sticks, Pods, Bones" Add Up to Mysteries, The Ann Arbor News, November 4, 2000, D-1; review by John Carlos Cantu.
High Touch/High Tech Symposium, Studio NOTES (Benecia, California), June 2000; review by staff writer.
- 1999 Ready-Made for 2000, The Sacramento News and Review, December, 1999; review by Debra Belt.
- 1998 The Art of Digital Technology, Artweek, October, 1998, 18-19; review by Glenn Kurtz.
- 1995 Shinpei Sakakura, Akira Nagasawa, Patricia Olynyk, Art Issues, September Issue, 1995, 43; review by Michael Anderson.
Par Avion, Galleria Grafica Tokio, L.A. International: Mexico, L.A. Weekly, July 28 - August 3, 1995; review by Peter Frank.
- 1993 New Works on Paper, Hangwa Geijutsu, Spring Edition-No. 80, 1993; essay by Akira Kurosaki.
- 1992 Glass Houses, Kyoto Shinbun, Kyoto Shinbun Newspaper, 1992; review by staff writer.
- 1991 Overlays, Kyoto Shinbun, Kyoto Shinbun Newspaper, 1991; review by staff writer.

SELECTED BOOKS AND CATALOGUES

- 2014 PROBE: Patricia Olynyk's Probe, catalogue essays by Rebecca Messbarger and Ivan Gaskell, published by Bruno David Gallery Publications, St. Louis, Missouri.
- 2012 NEW LIFE/HYBRID TERRAINS: Patricia Olynyk's Sensing Terrains, catalogue essay by Rupert Goldsworthy, published by Bruno David Gallery Publications, St. Louis, Missouri.
- 2010 Critical Mass - Printmaking Beyond the Edge, International Survey of Contemporary Printmaking, essays by various contributors, edited by Richard Noyce.
- 2009 M A T R I X exhibition catalogue, published by the Museum of Fine Arts, Florida State University, Tallahassee, Florida.
- 2008 OSO Bay XV Biennial exhibition catalogue published by the Well Gallery, Texas A&M University, Corpus Christi, Texas; essay by Elisabeth Reese.
- 2005 The Objects of my Affection, The Elizabeth R. Rafael Founder's Prize Exhibition catalogue published by the Society for Contemporary Craft; essay by Robert Ebendorf.
- Open Expression: Contemporary American Prints, exhibition catalogue published by the American University in Cairo for invitational exhibition at the American University in Cairo and the Opera House Gallery, Cairo, Egypt; curated by Karen Kunc.
- 2004 Sublime Present, exhibition catalogue published by Musashino University for invitational exhibition at Musashino University Art Gallery, Tokyo, Japan.
- Transfigurations/Transmutations, solo exhibition catalogue, Art Space Mitsuhashi, Kyoto, Japan; catalogue essay by Akira Kurosaki.
- 2003 2003 Contemporary Art Festival Exhibition, catalogue published the Saitama Modern Art Museum, Saitama, Japan.
- Transfigurations, solo exhibition catalogue, Galeria Grafica Tokio, Tokyo, Japan; catalogue essays by Jason Edward Kaufman and Glenn Kurtz.
- 2002 Digital Printmaking Now, published by the Brooklyn Museum, concurrent with curated exhibition at the Brooklyn Museum, New York; juried by Marilyn Kushner.

SELECTED PUBLICATIONS

- 2012 Minding the Gap: Risk Capital and the Myth of Two Cultures, Editorial for Leonardo, Vol. 45, No. 1 (2012).
- 2008 Contributing Writer for Feature Article, Grapheion Arts Magazine, Fall 2008.
- 2005 Cover: Nature Medicine, Volume 11 No 3, March 2005.
- 2004 Dissolving Disciplines: Art Education for the 21st Century, Graphic Impressions, Southern Graphics Newsletter, Spring 2004.
- 2003 New Terrains, Graphic Impressions, Southern Graphics Newsletter, Summer 2003.
- 2002 Making Marks Beyond the Print Studio: Mapping an Interdisciplinary Terrain, Contemporary Impressions: The Journal of the American Print Alliance, Fall 2002.

SELECTED PUBLIC COLLECTIONS AND COMMISSIONS

2007 Center for Biotechnology and Interdisciplinary Studies, Rensselaer Polytechnic Institute, Troy, New York.
2005 Art and Architecture Library, University of Michigan, Ann Arbor, Michigan.
2004 Life Sciences Institute and University of Michigan Museum of Art, (jointly owned collection), University of Michigan, Ann Arbor, Michigan.
2003 American Council on Education, Washington, D.C.
2002 Sheldon Memorial Art Gallery, Lincoln, Nebraska.
University Lithoprinters, Ann Arbor, Michigan.
2001 Fogg Art Museum, Harvard University, Cambridge, Massachusetts.
2000 Schultze & Associates, Sacramento, California.
1998 Hewlett Packard, Corporate Headquarters, Palo Alto, California.
1993 Kyoto Seika University, Kyoto, Japan.
1989 Fairmont Hotel, Pyramid Room, Dallas, Texas.
1988 East Tennessee State University, Johnson City, Tennessee.
1984 Canadian Western Natural Gas, Calgary, Alberta, Canada.
Numerous private collections

SELECTED PROFESSIONAL MEMBERSHIPS AND ASSOCIATIONS

ASCI – Art and Science Collaborations Inc., CAA - College Art Association, Ecoartnetwork, ISEA - Inter Society for the Electronic Arts, LEAF - Leonardo Education and Art Forum (Chair Elect), SLSA - Society for Literature, Science and the Arts.

SELECTED PROFESSIONAL AFFILIATIONS

Chair (2011-13) Leonardo Education and Art Forum (LEAF)
Member Art and Science Collaborations Inc. (ASCI)
Member College Art Association (CAA)
Member Ecoartnetwork
Member Inter Society for the Electronic Arts (ISEA)
Member New Media Caucus
Member National Council of Art Administrators (NCAA)
Member Rhizome
Member Society for Literature, Science and the Arts (SLSA)

ARTISTS

Laura Beard
Martin Brief
Lisa K. Blatt
Shawn Burkard
Bunny Burson
Carmon Colangelo
Alex Couwenberg
Jill Downen
Yvette Drury Dubinsky
Beverly Fishman
Damon Freed
Douglass Freed
Joan Hall

Richard Hull
Kim Humphries
Ellen Jantzen
Michael Jantzen
Kelley Johnson
Howard Jones (Estate)
Chris Kahler
Bill Kohn (Estate)
Leslie Laskey
Peter Marcus
Patricia Olynky
Gary Passanise

Judy Pfaff
Daniel Raedeke
Tom Reed
Frank Schwaiger
Charles Schwall
Christina Shmigel
Thomas Sleet
Shane Simmons
Buzz Spector
Cindy Tower
Mario Trejo
Ken Worley