



**PATRICIA OLYNYK**  
*Sensing Terrains*



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bruno david **gallery**

# PATRICIA OLYNYK

*SENSING TERRAINS*

February 12 - June 16, 2006

National Academy of Sciences, Washington, D.C.

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Cover Image: Patricia Olynyk. *Cenesthesia: Sound II* (detail), 2006  
Digital print on rag paper  
96 x 40 inches (243.84 x 101.6 cm)  
(paper size: 115 x 44 inches)

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NEW LIFE/HYBRID TERRAINS: Patricia Olynyk's Sensing Terrains  
by Rupert Goldsworthy

For her installation “Sensing Terrains” at the National Academy of Sciences in Washington in 2006, Patricia Olynyk presented a series of large-format black-and-white photographs and an installation including sound, and hanging from the ceiling an upside-down black-and-white anemone-like construction made of fabric printed with photographic imagery, and on the walls surrounding it a series of circular color photographs.

Olynyk’s work utilizes and mutates high-tech biological imaging systems. Some of her work has a transgenic theme. She juxtaposes senses, combining imagery of the sensory organs of biological specimens with photographs of trees and other plant forms in Japanese gardens.

Olynyk mixes images of molecular, vascular, animal, human and plant cells in an unholy interspecies mating between alien life forms. She creates a sensory array that deliberately juxtaposes species and bodies. Freed from the confines of scale and context, sensory organs and garden details become microscopic landscapes where viewers can travel through taste-buds and nasal epithelial cells into a scramble of roots, reminiscent of complex vascular systems. The resulting pieces evoke notions of hybridity and metamorphosis and offer an interpretation of nature as highly structured and abstracted.

The term “hybrid” is rich with juridical and *scientistic* association. It relates to biblical dictates on marital hygiene, and also the Third Reich’s hysteric regimes of purity, containment and contamination. In medieval folklore, the devil is an unholy mating of goat and man, in direct opposition to Hitler’s imagined pure-bred blond Aryan race, who in the Führer’s words are “schlank und rein” (slim and pure). In the US in 1967, during a landmark miscegenation prosecution case in Virginia, the presiding judge stated in court about the Lovings’ interracial marriage: “Almighty God created the races of White, Black, Yellow, Malay, and Red, and He placed them on separate continents, and but for the interference with His arrangement there would be no cause for such marriages. The fact that He separated the races shows that he did not intend for the races to mix.”

In a post-medieval, post-Hitlerian-science culture we are still haunted by myths of mutation, defilement and purity. The Victorian empirical trace won’t disappear. As Friedrich Kittler writes, we are surrounded by “technologies of inscription.” We are intimidated by the forbidding injunctions of fundamental religious doctrine while mad scientific progress is spurred endlessly on by the ruthless exigencies of neo-liberal Western society.

Beyond considering the notion of an unholy union in relation to racial or religious violence, we should also consider how the birth of electricity introduced a new notion of life. The idea of a *hybrid life* is played out in two particular figures in Romantic literature. These spectral projections have haunted Western culture since the nineteenth century.

Olynyk writes that in “Sensing Terrains” she was inspired by one of literature’s most renowned cautionary tales involving a chimeric creature, Mary Shelley’s *Frankenstein*. *Frankenstein* imagines an electric *undead*--a human body compelled back into the world by outside forces, literally shocked back to life. In Shelley’s book, the male scientist gives birth to his monster by sending electric currents through a body hybridized from dead human parts. *Frankenstein* re-imagines the body through technology. However this hybro-life form by its nature can only exist as a form of *undead*. In the event of reanimation, Shelley’s fictional monster actually proves himself to be in some respects still “humane”--capable of caring interactions with a blind man or in giving a young girl flowers. But it is debatable how sentient this *being* actually is. Half-man, half-machine, it’s only a matter of time before Shelley’s electrically-reanimated cadaver short-circuits and goes berserk on a killing rampage. This running-wild fear of an *electrical hybrid body* suggests the idea that a machine man could only have a very limited form of sentience and is potentially threatening to other life forms.

*Dracula*, “immortalized” by writer Bram Stoker, was no longer naturally living but a hybridized *undead*. *Dracula* is the evil *undead*, mirroring Christ’s eternal life. Jesus is invoked by the Christian Right as both model of the “returning one” and as exemplar of the inviolable “sacredness” of all life. Jesus is transfigured and “becomes man.” His ability to appear to conquer death creates in its wake a kind of moral panic around the issue of human life versus eternal existence. Further, if in Christian mythology *only* Jesus can live eternally, then correspondingly any other form of eternal or reanimated life can only be sacrilegious. The Count eludes death by ingesting the lifeblood of others. (His ingesting blood can be seen as borrowing from the language of Holy Communion in which the believer figuratively drinks the blood of Christ). *Dracula*’s life can only be extinguished in a particular ritual manner. The *Dracula* myth plays with the unnatural, parasitic refusal to die. This denial of mortality is a violation of religious tradition, for only Jesus can have life forever.

We should also consider the notion of Artificial Intelligence as *hybridized life*. In *The Test Drive* (2005), philosopher Avital Ronell notes that “Alan Turing’s scientific drive was put in gear at an early age, when he was hit by devastation. Chris, the boy he adored



and idolized, dies suddenly from tuberculosis on Thursday 13th February 1930. Suddenly. [...] Little Turing begins to set up his future lab and labor on the fringes of an unaccountable loss [...] he wonders whether Chris' mind can exist without his body." Ronell implies here that Turing's childhood loss was key in encouraging him to develop the prototype computer, that his drive to create artificial intelligence came from a desire to maintain the existence of Chris's mind after his physical passing. One can see Turing's drive as attempt to supplant his mourning through storing this *hybrid life* through technology. In a repetition of Shelley's morality tale, Turing dreams of the interspecial body.

Parallel with Turing's childhood idea--to create a hybridized and bodiless life form for the twentieth century--it's interesting to consider how science-fiction books and cinema appear to prophesy much of the actual technological developments of a later era. Long before the advances of genetic mutation and successful cloning became reality, sci-fi and Hollywood had already conceived of a new breed of monster, less visually-marked than with the theatrical cape of *Dracula* or the trademark scars of *Frankenstein*. Instead this new life form appears mechanized as robots, androids and cyborgs who can pass invisibly among us. Possible projections of the cyber-body shown in films like *Blade Runner* lead us to consider possible future real-life relations between the body, artificial intelligence and sentient life. How will future medicine and lifestyles change and re-define our notions of life and "sentient living"?

We are living in an era where Artificial Intelligence is no longer just a sci-fi fantasy but tangibly present in our lives. We are surrounded by hybridized human existence and, as Donna Haraway pointed out in the *Cyborg Manifesto* in 1986, many of us daily use some form of synthetic prosthesis.

Ronell writes in The *Telephone Book* that the "prosthesis, capable of surviving the body in which part it replaces, acts already as a commemorative monument to the dissolution of a mortal coil." In this she implies that the technological replacement of a body part encourages the body to further atrophy and that each new technological and interspecial aid we create to help our lives continue allows that part of our physical bodies to atrophy instead. In some sense it's hard not to see our networked world as it currently stands as leading towards a hybrid techno-human cross-special sentience.

Hybridity is no longer generally considered a negative or unholy concept. From automobiles to medicine, this term now signals adaptability, economy and survival. The dark centuries of state partitioning the sacred and "whole" away from the mixed or de-

filed are finally past. We are slowly progressing from a closed society of exclusion to a networked culture of potentiality, of fractal, rhizomic inclusivity and viral, open source cross-pollination.

In “Sensing Terrains” Olynyk uploads three-way cross human-animal-plant-life forms, mated at a molecular level, that emerge in myriad forms, transgenic, after-human, and post-species. Through their very existence, these empirically-undefinable molecular post-bodies interrupt and confront our category-fixated social and political imaginary. As suggested by Olynyk’s images of an imagined mutant transpecial life, we move ever closer to the cyborg existence. What will define the future parameters of the animal body, the “human,” and chemico-hybridized life? Or will such institutional definition be possible?

*Rupert Goldsworthy is a British writer, artist and curator based in New York.*

i. An example of this Nazi scientific mania, is that the 1943 Nuremberg National Congress, Himmler spoke solemnly about his involvement in the Nazi extermination of the Jews in Germany. He spoke of “taking neither pleasure nor profit from this work, only feeling a sense of duty.” (Cited from a paper given by Leanh Nguyen, Clinical Psychologist/Psychology Supervisor, NYU/Bellevue Program for Torture Survivors. From the NYU Research in Trauma and Violence Panel “Torture, Truth and Survival” April 20, 2005).

Also relevant to consider is the levels of prejudice against interracial marriage in the U.S. less than fifty years ago. This can be gauged from the famous 1967 Lovings case in Virginia. In 1961 Virginia banned interracial marriages. As a mixed couple Richard and Mildred Loving were prosecuted under a statute enacted in 1924 entitled “An Act to Preserve Racial Integrity.” During the court proceedings the judge stated that: “Almighty God created the races of White, Black, Yellow, Malay, and Red, and He placed them on separate continents.” He added that “And but for the interference with His arrangement there would be no cause for such marriages. The fact that He separated the races shows that he did not intend for the races to mix.” As one can gather from this court dialogue the American institutional system was still deeply ingrained with bigotry against miscegenation even as late as 1967. It is interesting to note that the number of interracially married couples in the United States has grown from 150,000 couples in 1970 to 1.1 million in 1994 and the number of children born out of interracial marriages jumped from 460,300 in 1970 to 1.9 million during the same period. This is a huge and unprecedented jump in only twenty-five years. In addition, according to the U.S. Census Bureau, one in fifty recent marriages is interracial which is four times the number of 1970. Statistics from this same source also indicate societal ostracization of interracial couples now is much less open. But instead, mixed race couples often suffer more in the workplace and are more frequently held back in career advancement.

ii. As Spinoza posited in 1677 in his Ethics, if all life is a manifestation of God, therefore all life is sacred. “Each attribute which expresses God’s essence also expresses his existence” (Spinoza. I, Prop. XIV). Spinoza argues that since God is infinite substance, no attribute which expresses the essence of substance can be denied to be “of God.”

iii. Ronell. P.55

iv. Ronell. p.88

Press Release For *Sensing Terrains*  
at National Academy of Sciences

In response to a technology mediated world increasingly desensitized to physical sensation, Patricia Olynyk calls on viewers to expand their awareness of the worlds they inhabit, whether those worlds are their own bodies or the spaces that surround them. She does this through a multi-media installation that focuses on modes of sensation—integrating magnified images of sense organs with macro-images of garden environments designed to heighten sensate experience.

The exhibition, *Sensing Terrains* explores “cenesthesia,” or “the general feeling of inhabiting one’s body that arises from multiple stimuli [that stem] from various bodily organs” (source: Merriam-Webster Medical Dictionary). Large-scale electron micrographs created by Olynyk portray the sense organs of a variety of specimens, including human corneas (representing sight), wild mouse taste buds and olfactory epithelia (representing taste and smell), guinea pig cochlea (representing sound) and drosophila feet (representing touch). It’s an eclectic array that deliberately mixes species to emphasize that being sensate is not uniquely human. Olynyk seamlessly blends these images with enlarged details of Japanese garden spaces specifically composed and constructed by garden designers to “tickle the senses.”

Freed from the confines of scale and context, sensory organs and garden details become hybrid “landscapes” where viewers can travel through tastebuds and nasal epithelial cells into a scramble of roots, reminiscent of complex vascular systems. Some of the images have been printed in a dramatic chiaroscuro black and white, while others are tinted in electric orange and blood red. In the center of the installation, suspended above the viewer, a large petal-like construction of printed images on silk hangs like a diaphanous, floating sea anemone.

The sensory experience is intensified by an interactive and evocative soundscape. Triggered at various locations throughout the installation, sounds drawn from recordings made by Olynyk during two research related trips to Japan evoke blood coursing through the body, a heart beat, the trancelike hum of Buddhist chants.

Rupert Goldsworthy Interview with Patricia Olynik  
February 2012

*RG: Can you tell us a little about the genesis of this show “Sensing Terrains”?*

*PO:* There has been a growing interest in scientific visualization and medical imaging in recent years amongst artists and scientists alike, in particular those forms that exist at the micro and nano scales. The representation and reinterpretation of scientific data alters our worldview within a broader cultural context and further allows us to engage the discourses related to critical aesthetics, psychology, evolving technologies and human consciousness in expanded ways.

“Sensing Terrains” was conceptualized and produced in response to our technology-mediated world where we are increasingly desensitized to physical sensation. The multi-sensory installation calls on viewers to expand their awareness of the worlds they inhabit, whether those worlds are their own bodies or the spaces that surround them.

*In this multi-sensory installation you create a series of hybridized images; can you speak briefly about the source images and how and why you picked them?*

I had been granted research funds to work with research scientists - or at least to work with their histological samples and was working on another architectural project simultaneously that focused on various patterns that emerge at the micro and macro scales in our natural environment. The samples themselves were mesmerizing and displayed an impressive array of fractal, logarithmic, random, bilateral, and radial patterns which were drawn from sense organs harvested from human and non-human, transgenic and non-transgenic subjects.

Large-scale electron micrographs I created myself depicted the five most common senses: sight, smell, taste, touch, and sound, in addition to the “sixth sense,” represented by “gut” or intestinal tissue. It was an eclectic array that deliberately mixed species to emphasize that being sensate is not uniquely human. I then enlarged and composed these images with both micro and macro details of Japanese garden spaces specifically composed and constructed by garden designers to “tickle the senses” to create my own series of “hybrid landscapes.”

*Let's talk about your transgenic subjects and how that theme plays out in your work?*

Transgenic creatures carry foreign genes in their genomes and are bred primarily for advancing research in biotech and medicine. Examples of transgenics are mice with human DNA, bred for testing pharmaceuticals and various mammals and aquatic species bred for food that mature quickly and have increased muscle mass. Their unique status brings to light the rich history of other hybrid and chimeric creatures existing between worlds from the cultural imaginary whose very existence is the result of our desire to modify or create life.

I've always been inspired by one of literature's most renowned cautionary tales involving a chimeric creature: Mary Shelley's *Frankenstein* (published in 1818). Shelley's work gave the world its first characterization of the "mad scientist," whose desire to create a human being (or at least to resurrect one composed of multiple donors), ultimately unleashes a monster. Moreover, her "creation," proposes the notion that certain characteristics we interpret as components of "personality" can be embodied in a composite being. It also proposes that consciousness can be constructed, and that knowledge, memory, and indeed, identity itself does not reside in any one place.

Shelley instills empathy and compels me to consider the status and identity of the many new life forms we are creating in today's laboratories.

*As you reflect on this work from 2007 now, what are your thoughts?*

Today, I continue to use the materials and archives from the labs where I've worked over the past five years. Images from the micro and macro worlds, particularly the scanning electron micrographs have provided source imagery for two current works: *Because Nothing Was, Therefore All Things Are*, which consists of five video vignettes screened on a 50 foot diameter digital video theater dome at the Jordan Hall of Science at Notre Dame University in 2009, and *Dark Skies*, a multi-sensory installation recently exhibited at the California NanoSystems Institute Gallery at UCLA's Art I Sci Center.



“Because Nothing Was...” is based on the notion that everything that exists in nature is one reality (substance) and that complex patterns of formation and movement found in it reveal a series of embedded codes. The title is an excerpt from Edgar Allen Poe’s Eureka poem, an essay on the material and spiritual universe. Though disregarded in its day, the piece describes Poe’s intuitive conception of the nature of the universe and surprisingly anticipates key discoveries in the 20th century, such modern cosmology’s conception of black holes.

“Dark Skies” is a collaboration with the architectural firm: Axi: Ome and sound designer, Christopher Ottinger. This multi-channel video projection on CNC routed tiles was loosely inspired by the concept of bio-mimicry and the surfaces of the tiles themselves are drawn from the topography of a wild mouse taste bud. The title is an astronomical reference, referring to remote places free of hazy city light that allow for an extended view into deep space and time. This insight offers not only a unique perceptual and psychological experience but the promise of new discovery.

Like “Sensing Terrains,” the installation also includes a soundscape, drawn primarily from field recordings captured at twilight in the Rocky Mountains during high summer. The sound design in “Dark Skies” serves two functions: The first is to sonically articulate the ambiguous space between micro and macro environments, echoing those depicted in video elements, and the second is to add an interactive and immersive quality to the work.

Afterword  
by Bruno L. David

I am pleased to present a catalogue on the exhibition, “Sensing Terrains: An Installation by Patricia Olynyk.” Sensing Terrains is an installation created in 2006 by Patricia Olynyk for the National Academy of Sciences in Washington, D.C., juxtaposes scanning electron micrographs of sensory organs with photographs of Japanese gardens designed to “tickle the senses.” Specimens range from human corneas (representing sight) and wild mouse taste buds and olfactory epithelia (representing taste and smell) to guinea pig cochlea (representing sound) and drosophila feet (representing touch). Her work 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.

Patricia Olynyk’s work has been featured in solo and group exhibitions around the world, at such venues as the Brooklyn Museum; the New York Hall of Science; the Museo del Corso in Rome; Galleria Grafica and the Saitama Modern Art Museum in Japan; and the American University in Cairo. Her work is included in numerous private collections as well as those of Hewlett Packard, the American Council on Education and the Fogg Art Museum at Harvard University. Olynyk has received numerous project, research, exhibition and travel grants, including the 2002 North American Print Biennial’s Digital Print Award; the 2005-06 Wood Fellowship from the Francis C. Wood Institute for the History of Medicine at the College of Physicians of Philadelphia; and the 2005 Sound and Vision Artist Residency and Financial Award from the Banff Center for the Arts in Alberta. She has organized several exhibitions and public art performances, including Printed Science at the University of Wisconsin, Madison (2006) and Mexotica: A Living Museum of Fetishized Others at the University of Michigan (2003).

Patricia Olynyk earned a Diploma of Visual Art from the Alberta College of Art and Design in Calgary in 1983 and a Master of Fine Arts with distinction from the California College of the Arts in Oakland in 1988. She studied Japanese language and cultural history at Osaka National University of Foreign Studies and spent three years as a research scholar at Kyoto Seika University. Prior to joining the University of Michigan in 1999, Olynyk taught at the New College of California and the Academy of Art College, both in San Francisco, as well as the University of California, Berkeley, and the University of Nebraska, Lincoln. In 2002 she became director of Michigan’s Penny W. Stamps Distinguished Visitors Program and Roman J. Witt Visiting Faculty Program. In 2005 she became the first non-scientist appointed to the Life Sciences Institute. She is the director of the Graduate School of Art in the Sam Fox School of Design & Visual Arts; Washington University in St. Louis. She lives and works in St. Louis, Missouri.

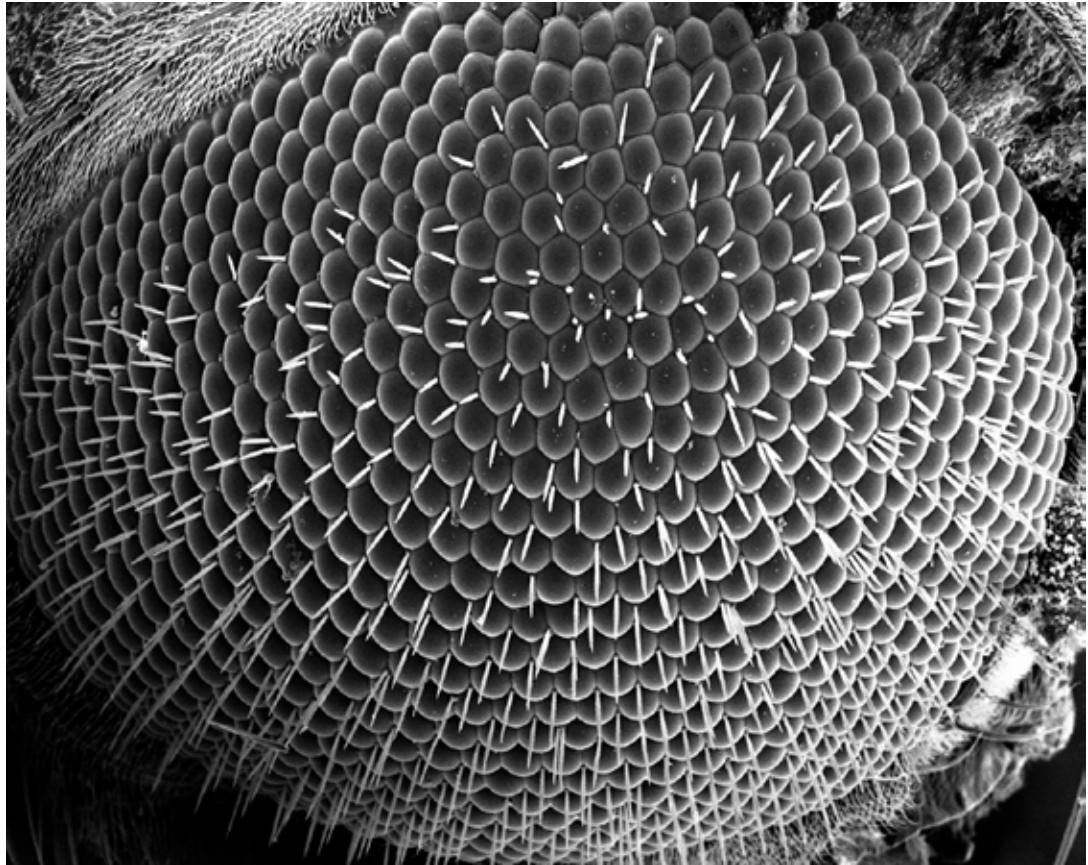
Support for the creation of significant new works of art has been the core to the mission and program of the Bruno David Gallery since its founding in 2005. I would like to express my sincere thanks to Rupert Goldsworthy for his thoughtful essay and interview with Patricia. I am deeply grateful to Yoko Kiyoi and Christy Kirk, who gave much time, talent, and expertise to the production of this catalogue. Invaluable gallery staff support was provided by Kara Gordon, Rachael Schomburg, Emily Thompson, Malahat Qureshi, Nicole Yen and Martin Lang.



Checklist & Images of the Exhibition



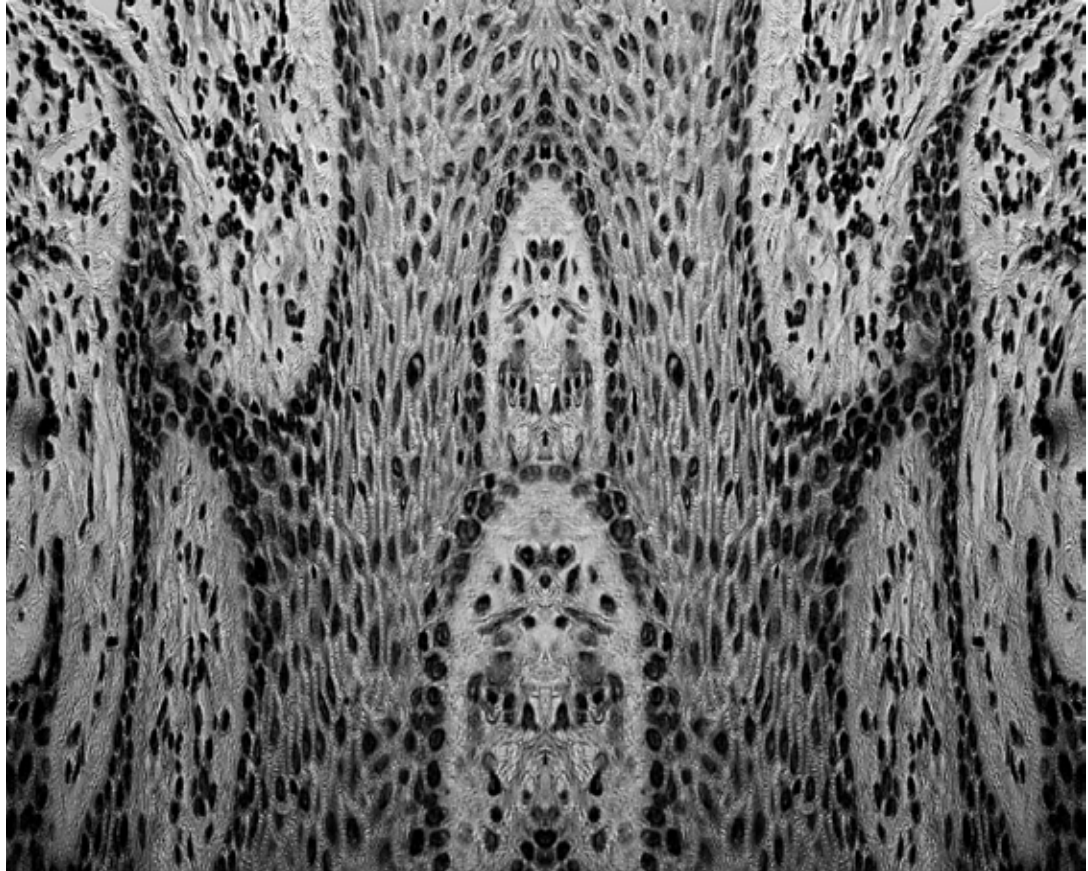
***Cenesthesia: Sight***, 2006  
Digital print on rag paper  
96 x 40 inches (243.84 x 101.6 cm)  
(paper size: 115 x 44 inches)





***Cenesthesia: Sight II***, 2006  
Digital print on rag paper  
96 x 40 inches (243.84 x 101.6 cm)  
(paper size: 115 x 44 inches)







***Cenesthesia: Sight III***, 2006  
Digital print on rag paper  
96 x 40 inches (243.84 x 101.6 cm)  
(paper size: 115 x 44 inches)



***Cenesthesia: Taste***, 2006  
Digital print on rag paper  
96 x 40 inches (243.84 x 101.6 cm)  
(paper size: 115 x 44 inches)



***Cenesthesia: Touch***, 2006  
Digital print on rag paper  
96 x 40 inches (243.84 x 101.6 cm)  
(paper size: 115 x 44 inches)





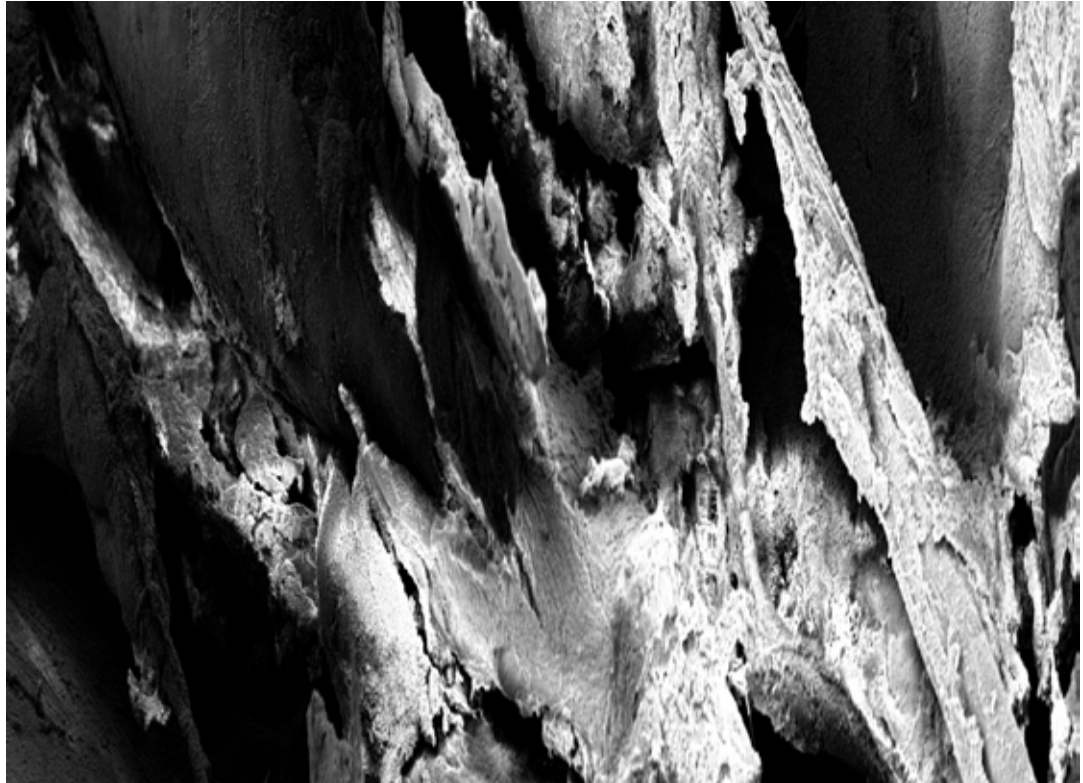
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Digital print on rag paper  
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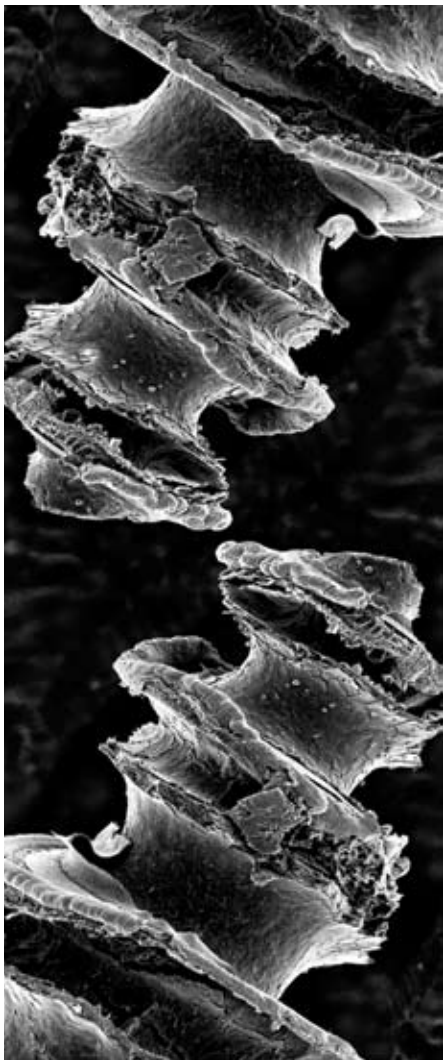




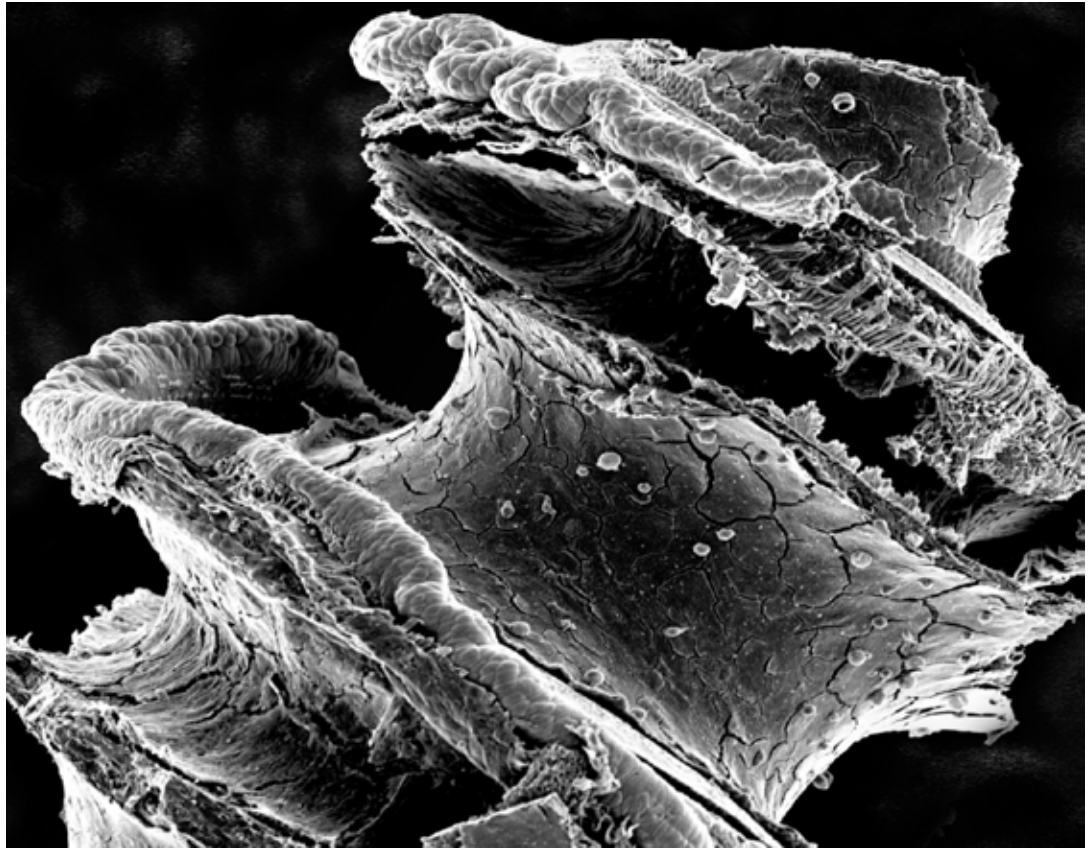
***Cenesthesia: Smell***, 2006  
Digital print on rag paper  
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(paper size: 115 x 44 inches)







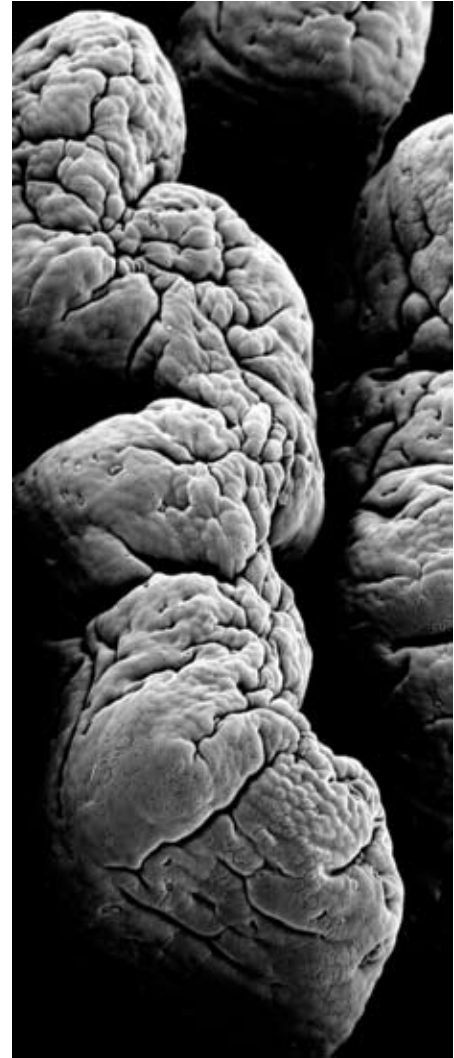
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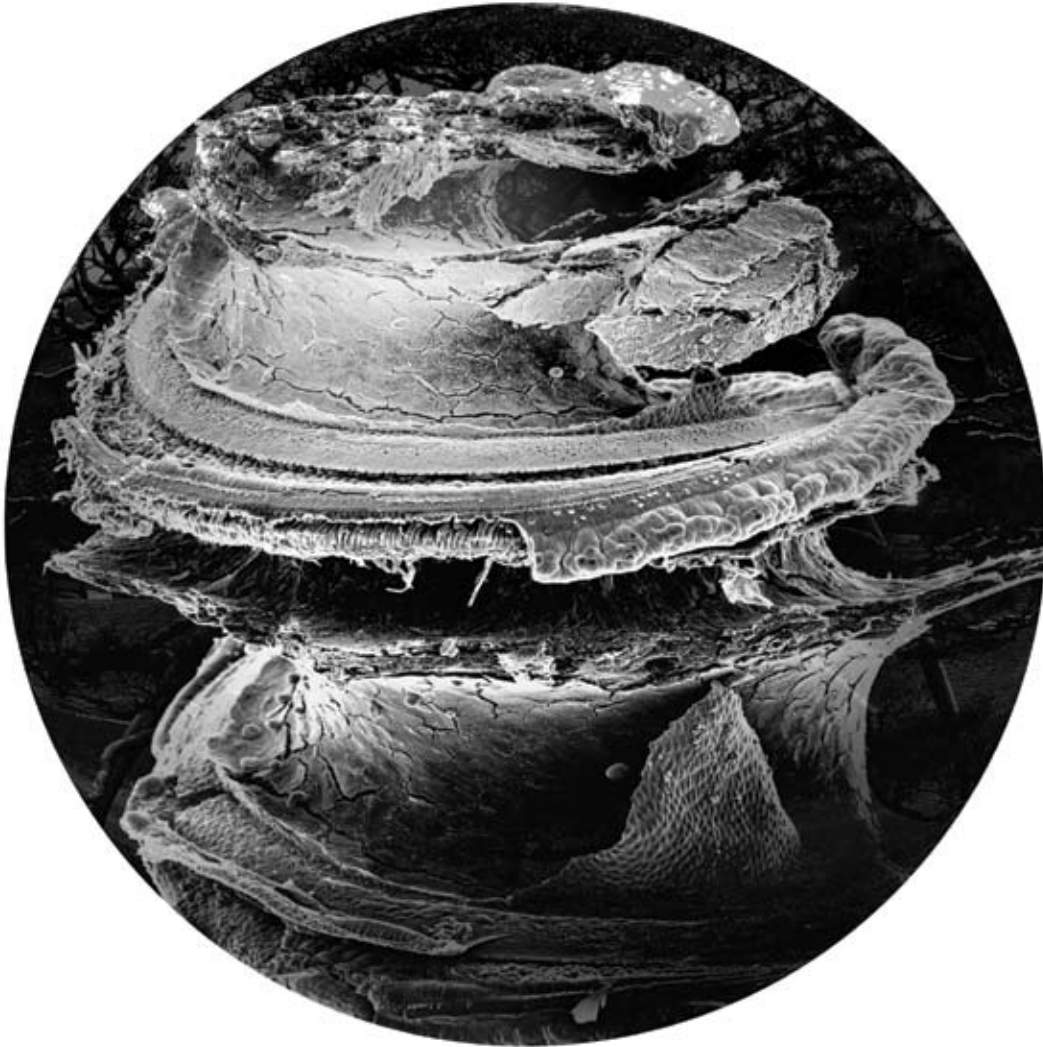




***Cenesthesia: Sound II***, 2006  
Digital print on rag paper  
96 x 40 inches (243.84 x 101.6 cm)  
(paper size: 115 x 44 inches)

***Cenesthesia: Sixth Sense***, 2006  
Digital print on rag paper  
96 x 40 inches (243.84 x 101.6 cm)  
(paper size: 115 x 44 inches)





***Imprint***, 2006  
Digital print on rag paper  
42 x 42 inches (106.68 x 106.68 cm)  
(paper size: 47 x 44 inches)



***Leading Edge*, 2006**

Digital print on rag paper  
42 x 42 inches (106.68 x 106.68 cm)  
(paper size: 47 x 44 inches)



***Orb***, 2006  
Digital print on rag paper  
42 inches (106.68 cm) in diameter





***Orb II***, 2006  
Digital print on rag paper  
42 inches (106.68 cm) in diameter



Cenesthesia – Rotunda, 2006 (Installation View)  
13 digital prints on Chinese silk  
National Academy of Sciences Rotunda  
Panel size: 156 x 44 inches each



Cenesthesia – Rotunda, 2006 (Installation View)  
National Academy of Sciences Rotunda



## PATRICIA OLYNYK

Artist lives and works in St. Louis and maintains studios in New York and St. Louis

### 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, College and Graduate School of Art, Washington University in St. Louis, Missouri.
2011 – present	Professor, (courtesy appointment), Women, Gender and Sexuality Studies, Arts & Sciences, Washington University in St. Louis, Missouri.
2011 – present	Co-President, Association of Women Faculty, 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.
1999	Visiting Assistant Professor, Department of Art and Art History, University of Nebraska, Lincoln, Nebraska.
1996 – 1999	Instructor, Academy of Art University, Fine Art Department, San Francisco, California.
1994, '98, '99	Instructor, Visual Arts Extension Program, University of California, Berkeley, California.
1994 – 1995	Lecturer, Experimental Performance Studies and Media Studies, New College of California, San Francisco, California.

## OTHER SELECTED POSITIONS

- 2011 – present      Chair, Leonardo Education and Art Forum, The International Society for the Arts, Sciences and Technology (Leonardo/ISAST), an affiliate of MIT Press and the College Art Association of America (CAA) that promotes the advancement of research and academic scholarship at the intersections of art, science, and technology.

## SELECTED EXHIBITIONS AND PROJECTS

- 2012      Dark Skies, solo exhibition in collaboration with AXI:Ome and Christopher Ottinger, Art I Sci Center and California Nanosystems Institute (CNSI), UCLA, Los Angeles, California.  
W.O.P. I, group exhibition, Bruno David Gallery, St. Louis, Missouri.
- 2011      Prints + Multiples, group exhibition, Bruno David Gallery, St. Louis, Missouri.  
Selections from the Permanent Collection, Sheldon Museum of Art, University of Nebraska, Lincoln.
- 2010      OVERVIEW\_10, 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.  
Because Nothing Was..., 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.  
Probe, solo exhibition, Bruno David Gallery, St. Louis, Missouri.  
OSO Bay XV Biennial Exhibition, two-person exhibition, Weil Gallery, Texas A&M University, Corpus Christi, Texas.  
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 Media Show, group exhibition, University of Wisconsin, Madison; University of Texas, San Antonio; Washington University, Saint Louis.  
The Seduction of Scale, group exhibition, Life Sciences Institute, University of Michigan, Ann Arbor, Michigan.
- 2006      Digital '06: Bio/Med Sci/Art, group exhibition, New York Hall of Science, New York.  
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.

- 2005 Common Senses, solo exhibition, National Palace of Culture and Lessedra Contemporary Art Projects, Sofia, Bulgaria.  
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.
- 2003 2003 Contemporary Art Festival, group exhibition, Saitama Modern Art Museum, Saitama, Japan.  
Transfigurations/Transmutations, solo exhibition, Art Life Mitsuhashi, Kyoto, Japan.  
Sculptural Prints, group exhibition, Print Center, Philadelphia, Pennsylvania.  
Eclectronica, 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 iArkaï and Gallery iKaire-Desineï, 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, d.p. Fong Gallery, San Jose, California.  
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.

#### SELECTED AWARDS AND GRANTS

- 2011 Curriculum Grant for Art/Sci Initiative, granted by The Skandalaris Center for Entrepreneurial Studies, Washington University in St. Louis, Missouri.
- 2009 Diversity and Inclusion Grant for Multiple Feminisms, granted by the Coordinating Council for Diversity Initiatives, Washington University in St. Louis, Missouri.
- 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.  
Project Grants for KONTAKT: Hand in Hand, granted by the School of Art & Design and the Rackham Graduate School, University of Michigan.  
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.  
R. D. Richards Memorial Faculty Award, School of Art & Design, University of Michigan.  
Faculty Research Grant for NIWA: Captured Traces/(un)Natural Spaces, granted by the Center for Japanese Studies, University of Michigan.
- 2004 Project Grant for NIWA: Captured Traces/(un)Natural Spaces, granted by the School of Art & Design, University of Michigan.  
Rackham Summer 2004 Research Grant for Ars Combinatoria, granted by the Rackham School of Graduate Studies, University of Michigan.
- 2003 Enrichment Award and Project Grant for Ars Combinatoria, Life Sciences, Values and Society Program, University of Michigan.  
Faculty Research Grant for Soundgardens, granted by the Center for Japanese Studies, University of Michigan.  
Project Grant for Soundgardens, granted by the School of Art & Design, University of Michigan.
- 2002 Project Grant for The Chimaera Project, granted by the Life Sciences Institute and the Office of the Vice President for Research, University of Michigan.



2002	Exhibition Grants for Transfigurations, Ginza, Tokyo, Japan, granted by the International Institute and the School of Art & Design, University of Michigan.
2000	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. Juror's Award for Works on Paper National Juried Print Exhibition, Berkeley Art Center, Berkeley, California.
1987	First Prize Award for The Printed Image, Hudson River Museum, Yonkers, New York.
1987, 1986	Alberta Culture Study Grant for the Visual Arts, granted by the Provincial
1985, 1984	Government of Alberta, Canada (four separate years).

#### 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.
2007	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. 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

- 2012                      Guest Lecturer, U.C.L.A. Art Sci Center, U.C.L.A., Los Angeles, California.  
                               Panelist, 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, Synaptic Scenarios for Ecological Environments, ISEA 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.  
                               Panelist, SPLICE Conference, University of Toronto, Toronto, Canada.  
                               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.  
                               On-site Organizer, Inland Symposium: 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, 2010-11 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, Hilton Hotel, 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: György Kepes and Frank J. Malina at the intersection of Art and Science 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 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.  
 Public Lecture, Rensselaer Polytechnic Institute, School of Humanities, Arts and Social Sciences, Troy, New York.  
 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.

2003	Panelist, Shared Vision – the Creative Process, residency and symposium with David Nash, Penland School, Penland, North 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, ESSAYS, AND REVIEWS

- 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-a-moonscape.html> >  
Investing 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](http://www.sofiaecho.com/article/sense-ational-art/id_11623//brojid_255/catid_47/view_1)  
College Art Association Leonardo Digital Review, February 2005; review by Amy Ione.  
[http://mitpress2.mit.edu/e-journals/Leonardo/reviews/mar2005/caa\\_ione.html](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

- 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 brochure with essay, 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 Kurosaki Akira.
- 2003 2003 Contemporary Art 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 AUTHORED

- 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 AFFILIATIONS

Chair/Member	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 Counsel of Art Administrators (NCAA)
Member	Rhizome
Member	Society for Literature, Science and the Arts (SLSA)

## ARTISTS

Margaret Adams

Dickson Beall

Laura Beard

Elaine Blatt

Martin Brief

Lisa K. Blatt

Shawn Burkard

Bunny Burson

Carmon Colangelo

Alex Couwenberg

Jill Downen

Yvette Drury Dubinsky

Beverly Fishman

Damon Freed

William Griffin

Joan Hall

Ann Hamilton

Kim Humphries

Kelley Johnson

Howard Jones (Estate)

Chris Kahler

Bill Kohn (Estate)

Leslie Laskey

Sandra Marchewa

Peter Marcus

Genell Miller

Patricia Olynky

Gary Passanise

Judy Pfaff

Daniel Raedeke

Charles P. Reay

Chris Rubin de la Borbolla

Frank Schwaiger

Charles Schwall

Christina Shmigel

Thomas Sleet

Buzz Spector

Cindy Tower

Mario Trejo

Ken Worley