(Art)n Artist Collaborations
AZT-Total Electron Density, 1991
20 x 24 in. PHSCologramR
(Art)n Artists: Stephan Meyers, Ellen Sandor, and Janine Fron
In collaboration with Dr. T J O'Donnell, O'Donnell Associates, Chicago, IL
Special thanks to Dan Sanin, TomDeFanti, and Maxine Brown

Double Scroll Attractor, 1993
20 x 24 in. PHSCologramR
(Art)n Artists: Stephan Meyers, Ellen Sandor & Janine Fron
In collaboration with Randy Hudson, Electronic Visualization Lab, University of Illinois at Chicago
Special thanks to Dan Sandin, Tom DeFanti, and Maxine Brown

Manganese Superoxide Dismutase, 1991
20 x 24 in. PHSCologramR
(Art)n Artists: Stephan Meyers, Ellen Sandor, and Janine Fron
In collaboration with William Stallings, Dr. Henry Dayringer, Katerine Pattridge, James Fee, and Martha Ludwig, Monsanto Corporation

Strange Attractor, 1989
20 x 24 in. PHSCologramR
(Art)n Artists: Stephan Meyers & Ellen Sandor
In collaboration with Dan Sandin, Electronic Visualization Laboratory, University of Illinois at Chicago
Special thanks to Tom DeFanti and Maxine Brown

Tom Coffin
ECHO
Video, 01:14 min.

*EYE*SPY*, 1995
Digiprints and interactive video installation
Two large Digiprints are part of an interactive video installation. EYE*SPY confronts the spectator as voyeur and questions issues of copyright on the internet using vibrant colors and multiple layering of images

SOLDLIKEMEAT
Video, 01:00 min.

Video Demo
Video, 01:31 min.

John Edel
Arriving south-bound at 43rd Street, 1995

Digital inkjet image

CTA New Access Methods Project
Wheelchair accessibility to Rapid Transit
From the platform we see the mezzanine, 1995
Digital inkjet image
Thanks to Skidmore, Owings & Merrill and Baker Engineering for initial modeling

Elevator to street, ramps up over track, 1995
Digital inkjet image

Looking East from California and Lake, 1995
Digital inkjet image

Ramp Access to CTA Station
Video, 04:07 min

Through the glass doors, 1995
Digital inkjet image

Robert Grzeszczuk
SphereEversion
SGI Onyx, Graphics Library, CAVE library and hardware
Contributors: Milana Huang, Lou Kauffman
The user enters the room of this application by walking through an obelisk with Esher's dragon print on it. Once 'Sphere Eversion' is entered the user sees the evolution of an everting sphereoa sphere that is trying to turn itself inside out without creating tears or creases but with possible self-intersections. Exploration of the everting sphere is possible by choosing menu items on the walls. One can change visual aspects of the sphere's surface as well as control the playback of the everting motion. The user leaves the room by navigating through the room's walls. Then they are once again faced with the dragon print on the obelisk that displays the paper dragon's frustration with its 2-dimensionality forcing it to self-penetrate in order to bite its tail. The viewer can then contemplate a similar problem as faced by the everting sphere.

Milana Huang
Extremities
Video, 01:20 min.

Joe Insley
A place for pasta, 1995
SGI Onyx, graphics library, video projectors, tracking devices, localized audio
'A place for pasta' is a brief, somewhat abstracted look into the world of pasta. As a part of the SCS-Artworld, it is one of many places that you may choose to visit. Should you decide to do so, you will be transported into a large room where

several man-sized ,pasta-like shapes are free to roam about. Once you've gotten your fill of these brightly colored shells, you will be asked to choose two of them which you can then combine to create a new shape, and set afloat among the others. 'A place for pasta' represents Joseph A. Insley's first attempt at programming for the CAVE(tm) and the culmination of his first semester in the Electronic Visualization program

Curiosity killed the fish
Video, 01:20 min.

Jimb
Video, 00:34 min.

Satoshi Koreki
BRAIN MASSAGE AND ROBO-INSECTS, 1995
Video
In the future massage is not only for the body, but also fro the brain.

Deb Lowman
The water song
Video, 04:45 min.

Thomas Nawara
Bottled up, 1995
Phosphors, bottle, metal, wire, fujix print

E[me], 1994
Phosphors

Protecto, 1995, 1995
Plastic, wood, wire, fujix print

Regression, 1994
Tin, copper wire, masking tape, packing paper, metal/plastic screen, iris print

Kathryn T. O'Keefe
Future Me
Video, 04:54 min.

Dave Pape
Ocean Planet
Video, 02:06 min.

So Yon Park
Transition, 1995

Digiprints

Dana Plepys, Joe Reitzer, Anna Seeto, Jonas Talandis
Video Swirl, 1995
Installation

Maria Roussos
Celebrations of Death
Video, 07:57 min.

Trina Roy
Charlie's back
Photographic print

Chris' brow
Photographic print

Chris' face, detail
Photographic print

Chris' uncombed hair
Photographic print

Jim's head
Photographic print

Keith's tongue
Photographic print

Keith's hair
Photographic print

Maria's forehead
Photographic print

Milana's cheek
Photographic print

Dan Sandin
Air on the Dirac Strings
Video, 02:18 min.

Dave Swoboda
Dig
SGI Onyx, Graphics Library, CAVE(tm) library and hardware

This application focuses on large volumetric spaces. CAVE(tm) users are encouraged to explore their surroundings. Everything in the application can be “Climbed.” Users start in a futuristic art museum and work their way toward more natural feeling spaces. Dave started his artist exploration at UIC’s film and video department, where he took classes in “Computer Graphics.” Once a graduate student of the Electronic Visualization Laboratory, Dave began exploring the CAVE as an artistic medium. The ‘Dig’ application was built on principles established in the first CAVE(tm) application written in 1994 for CAVEArt, the virtual “Cathedral.”
Contributors: Bob Iannaccone, John Hanses, Dave Paper, Marcus Thiebaux

Marcus Thiebaux
Detour: Brain Deconstruction
Video, 01:25 min.

Christina A. Vasilakis
House of the Future, 1995
Computer graphics installation
The house of the future consists of a tour of a house with “intelligence.” As a tourist walks through the home, it talks to them, guiding htem through the elements which serve the inhabitants; needs: light illuminate the path of the tourists at the appropriate moment, video walls and audio provide entertainment or provide atmostphere. It will even plan your meals for you. So, take a tour through the house of the future and enjoy.

Alan Verlo
Psycho Particles, 1995
SGI Onyx, Graphics Library, CAVE(tm), Localized Audio
Contributors: Dana Plepys, Dave Swoboda
‘Psycho Particles’ is a short CAVE(tm) experience designed to make the user feel alternately all-powerful and completely intimidated. The particles are small particle systems which exhibit somewhat complex, user-influenced)and slightly paranoid) behaviors. When first approached, the particles disperse and avoid the user. When approached again, the particles protect their territory and begin to attack the user. In attacking the user, however, the particles self-destruct by exploding into many pieces on striking the user. ‘Psycho Particles’ is currently installed in the multi-space DIG project.

Margaret Watson
Artistic Transformation, 1995
Computer manipulated silver print
Photograph: February, 1995 Chicago

Exit to Infinity, 1995
Computer manipulated silver print

Photograph: March, 1993 Kissimmee, Florida

Fluid Infinity, 1995
CAVE(tm)
The viewer will experience a virtually animated sculpture made out of fluorescent paper pentagons. The fun in experiencing the piece is not only being able to view it from all angles. But also walking into the sculpture to create new 2D and 3D designs. The sculptural space is entered and exited via teleport. This is Ms. Watson's first CAVE(tm) application. She is a first year student in the MFA program.

Forest of Surreal Memories, 1995
Computer manipulated silver print
Photograph: March, 1993 Ocala National Forest, Florida

Reflective Arbor Rhythm, 1995
Computer manipulated silver print
Photograph: March, 1993 Ocala National Forest, Florida

Serenity
Video, 08:56 min.

Shades of Organic Growth, 1995
Computer manipulated silver print
Photograph: March, 1993 Ocala National Forest, Florida

Static Aqua Motion, 1995
Video & C Shell Script Programming
Special Thanks: Dave Swoboda

Ryan Christopher White
Culture Clash
Video, 02:56 min.

Web based installation
EVL http://www.ncsa/uiuc.edu/EVL/docs/html/homepage.html
DVL http://bucky.aa.uic.edu/DVL

Net Can Cam!
Net Can Cam! Is the final project of the Electronic Media Events AD409 Spring '95 class. The class collaborated to create a state of the art Electronic Space to unify the different events of EVE4. To this goal, we have connected Gallery 400

with the virtual reality events at the National Center for Super Computing Applications. Argonne national Labs, Iowa State University, the Electronic Visualization Laboratory, and possibly a gallery in Germany using the MBONE Multicasting Internet Backbone to provide realtime video and audio communications over the Internet.

EVL artists
Blur: EVE4 Compilation
Video, 03:24 min

Blur contributors: Tom Coffin, Alan Cruz, John Edel, George Francis, Terry Franguiadakis, Jon Goldman, Roert Grzeszczuk, Joe Insley, Louis Kauffman, Jason Leigh, Deb Loman, Misha Lunchbox, Dave Pape, Dan Sandin, Marcus Thiebaux, Ryan Christopher White

Video editing: Kathryn T. O'Keefe and Misha Lunchbox Caylor

Video theater design consultant: Isabelle McGuire

Video theater builders: Tom Coffin, John Edel, Mitch Ferris, Monica Harman, Karen Indek, Joe Insley, Deb lowman, Selena Kegley, Joe Reitzer, and Anna Seeto

Video Program Design: Maria Roussos