

Index

- 0.html* (Stromajer), 356–357
- 101 Dalmations* (Chevalier), 305
- 10 Meditations on a Song by Olivia Newton-John* (Householder), 173
- 1261 Days* (Palmer), 219
- 1600 Porta-Pac system, 82
- 2001* (Staeble), 329–330
- 3-D art, 197, 258–259, 279
- Allen and, 198–199
- Alt-X and, 344
- animation and, 137, 198–199
- Brixey and, 308
- Brown and, 298
- CAD software and, 106–109
- Chevalier and, 305
- modeling and, 90–91
- movies, 14
- Sommer and Mignonneau and, 302–303
- Tribe and, 320
- 4-D media, 370
- 6.26.27.86 (Acevedo), 91
- 70+1* (Casdin-Silver), 58
- 98.6 FM* (Slayton), 295
- AARON system, 157
- Abstraction Machine/Erotic: The Voyeur of Light* (Seaman), 245
- Academy of Media Arts and Sciences, 117
- Acevedo, Victor, 89–91
- Activism, 7, 350–352
- Actualité du virtuel* (Boissier), 150
- Adam and Eve* (van Eyck), 58
- Ad Infinitum* (Deck), 314
- Adobe Aftereffects, 89–91
- Adorno, Theodor, 50–51
- “Advanced Exploration in Visual Communication” (Agam), 34
- Adventures in Success* (Allen), 199
- Aequorea victoria*, 390
- Aesthetics, 4, 396–397
- Adorno and, 50–51
- bioaesthetics and, 118–129

- Aesthetics (cont.)
 cognition and, 110–118
 humanism and, 5–6
 image relation and, 150–151
 Internet and, 314 (*see also* Internet)
 Karavan and, 50–51
 Laboratory for Interactive Aesthetics
 and, 150
 Lichty and, 136
 light art and, 26–27
 multimedia and, 156–161
 plastic issues and, 89–110, 156–161
 (*see also* Plastic issues)
 reciprocal propositions and, 220–248
 sensory immersion and, 181–220
 synesthesia and, 161–175
 technoetic, 80
 telepresence and, 379–394
 Aesthetics and Computation Group,
 105
 Aesthetics of Communication
 symposium, 314
Afflicted Magician 1 (Gillette), 160
 Afghanistan, 269–270
 Agam, Yaacov, 12, 17, 30–36, 161
Agam Space (Agam), 35
 Alba, 390–392
Album sans fin (Boissier), 148
Alcbemy (Biggs), 207
Alchymeia (Brixey), 308
Alembic (Brown), 297–298
Alex (Ikam), 252
 Algorithmic art, 67–69
 Dombis and, 92–95
 Legrady and, 153–156
 Lichty and, 134–135
 Allen, Rebecca, 197–201
Aller-retour Tokyo/Kyoto (Chevalier), 306
 alt.art.com, 320
 Alternative Museum, 330
 Alt-X Online Network, 164, 343–344
american beauty series (Groebel), 95–97
*Americans Have No Identity, but They Do
 Have Wonderful Teeth* (Lichty), 136
America's Finest (Hershman Leeson), 280
 Amerika, Mark, 340–346
Amplified Body (Stelarc), 255
Anasazi (Rapoport and Washburn),
 69–70
 Andersen, Marc, 84
 Anderson, Laurie, 239
And What about Me? (Benayoun),
 203–204
Anecdoted Archive from the Cold War, An
 (Legrady), 154
Angels (Stenger), 375
Animated Soul, The: Gateway to Your Ka
 (Rapoport), 75
 Animation, 12, 91
 3-D, 137, 198–199
 Allen and, 197–199
 Bret and, 190
 Couchot and, 183
 Domingues and, 168–169
 Feingold and, 140–141
 holographic art and, 58–59
 Hovagimyan and, 338
 Laurel and, 176
 Lavaud and, 229
 RSG and, 318–319
 Sims and, 124
 Stenger and, 375–376
 Waliczky and, 117–118
Animation for a Swimming Pool
 (Couchot), 183
 Anker, Suzanne, 126–127
 Annaeus, Lucius, 170
Anonymous Muttering (Knowbotic
 Research), 347–348
 Antonakos, Stephen, 18–19

- Anyflo software, 179, 189
- AOL, 320
- Apikian, David, 179
- Apparition of Saint Orlan* (Orlan), 263
- Apparitions* (Vital Signs), 320
- Appia, Adolphe, 13–14
- Appleton, Peter, 78
- .apt.alt.* (Seaman), 243
- Aqua Echo* (Brixey), 308
- Archaeology, 70, 385–386
- Archeology of a Mother Tongue* (Dove), 234–235
- Archimedes Project, The* (RTMark Group), 352
- Architectural Hearing Aids* (Seaman), 243
- Architecture, 4, 16–17, 89
- Aristotle, 170
- Armstrong, Neil, 357
- Ars Electronica, 78, 112, 234, 271, 320, 343
- ART+COM group, 111
- Art, Technology, and Communication: Creation and Interactivity* (Domingues), 169
- Art after the Museum* (Benayoun), 202–203
- Art and Technology of the Image Group, 191
- Art as a Mode of Enquiry* (Brown), 298
- Art brut, 13
- ArtByte Magazine*, 232–233
- Art Direct/Sex, Violence, and Politics* (Hovagimyan), 334, 337, 340
- Art Dirt* (Hovagimyan), 334–335, 338, 386
- Artdirt Im-Port, 334, 337
- Artekno, 94
- Art-El, 179
- Arte povera, 12, 94–95
- Artificial Sculpture* (Rees), 107
- Artificial Changelings* (Dove), 231–233
- Artificial intelligence, 109–110, 157–158
- Artificial Intelligence Laboratory, Stanford, 157–158
- Artificial Reality* (Krueger), 182
- Art Impact: Collective Retinal Memory* (Benayoun), 204–205
- Art Is a Mistake in the System* (Molnar), 65
- Artist's Kiss, The* (Orlan), 262
- Art-I-Tronic* (Jennings), 362
- Artmedia 8, 313–314
- artnetweb, 337
- Arts et Technologies de l'Image, 184
- ARTWORK, 111
- Ascott, Roy, 132, 314
- communication art and, 77–80
- interactive installations and, 27–28
- reciprocal aesthetic propositions and, 224
- As Falling Falls* (Biggs), 208
- Aspects of Gaia: Digital Pathways across the Whole Earth* (Ascott), 78
- Aspen Movie Map, 198
- AT&T Targa Truevision system, 153
- Atari, 176
- Atkins, Robert, 279
- Atomic Cafe* (Lichty), 137
- Audiozone* (Collins), 280
- Au format, 377
- Aurora borealis, 169–170
- Aurora* (Brixey), 308
- Auroral Myth: Terrestrial Realities* (Czegledy), 170
- Autodestructive/autocreative art, 12–13
- Autres natures* (Chevalier), 306
- Avalanche* magazine, 83–84
- A-Volve* (Sommer and Mignonneau), 300–301

- Axis* (Acevedo), 91
Azimuth XX: The Logic Stage (Lovejoy), 328
Babel (Biggs), 208
 Bachelard, Gaston, 195
 Back, Douglas, 170
Ballet mécanique (Léger), 14
 Ballet Russes, 14
 Balpe, Jean-Pierre, 132–134
 Banff Centre for the Arts, 175, 234–235
 Baranoff-Rosiné, 17
 Barbaud, Pierre, 67
 Barbican Art Centre, 196–197
Bar Code Hotel (Hoberman), 239
Barcode (Deck), 315
 Barnsdall Municipal Gallery, 322
Barroco (Sarduy), 93
 Barron, Stéphan, 366–369
 Baudelaire, Charles-Pierre, 187
 Baudrillard, Jean, 126, 136
 Bauhaus movement, 12, 229
 light art and, 14, 16–18
 plastic issues and, 99
 sensory immersion and, 198–199
 Baumann, Horst H., 24
 Bayle, Thomas, 101
Being in Cyberspace (Heyrman), 164
 Belgium, Erik, 345
 Benayoun, Maurice, 201–205
 Bense, Max, 67
 Benton, Stephen, 25, 27
 Benyon, Margaret, 52–55
 Berger, Erich, 252–253
 Berger, René, 313–314
 Bergery, Benjamin, 292
 Berners-Lee, Tim, 47, 84
Beth (Casdin-Silver), 56
 Beuys, Joseph, 12, 317, 335, 345
Beyond Hierarchy? (Scott), 277–278
 Bible, 30
Bible Culled from the Sands, The (Forest), 81
 Bidlack, Rick, 196
 Biennial of Electronic Arts, 324
Big Bang (Longavesne), 222–223, 225
 Biggs, Simon, 206–210
Big Questions (Benayoun), 203
billet circulaire, Le (Boissier), 148
 bin Laden, Osama, 269
 Bioaesthetics
 Anker and, 126–127
 Fisher and, 119–120
 Kawagushi and, 127–129
 Nechvatal and, 120–123
 Sims and, 123–124, 126
 Biology, 300–303
 Bionic doll, 63
Biorhythm (Rapoport), 73
 Biorobotics, 390
 Biot, Maurice A., 43
 Biotechnology, 331, 389–392
Biotica (Brown), 296–298
 Bishop, Bainbridge, 15
Bitchery (Stenger), 376, 378
 Bitmapping, 47
BKPC (Barbie & Ken Politically Correct) (Hovagimyan), 337–338, 340
Black and White Global Jackpot (Giovannelli), 167
Black Box (Lovejoy), 328–329
 Blackout, 93
 Blaszczyk, Dorota, 196
Blessed Abyss, The: A Tale of Unmanageable Ecstasies (Dove), 234
Bleu+bleu vert+vert (Molnar), 64
Bleu du Ciel, Le (Barron), 367
 Blonsky, Marshall, 329

- Bodies INCorporated* (Vesna), 322
- Bodymaps* (Schiphorst), 171–172
- Body of Water, A* (Sermon), 364–365
- Boissier, Jean-Louis, 148–151
- Bojana Kunst for Thought, Science, and Interdisciplinary Projects, 357
- Bolívar, Simón, 39
- Bolshoi Theatre, 15
- Book of Changes: The Yi-Jing* (Lavaud), 228
- Book of Plagues, The* (Lovejoy), 328
- Boom* (Fisher), 182–183
- Bouchon, Didier, 239–241
- Boutteville, Joël, 179
- Boxer's Puzzle* (Seaman), 243
- Braque, Georges, 90
- Bret, Michel, 183, 187–190
- Briand, Mathieu, 114–115
- Bridge, The* (Karavan), 50
- Brief History of Time, A* (Hawking), 216
- Brigham, Joan, 28
- Brixey, Shawn, 307–311
- Brown, Richard, 296–299
- Brown University, 56
- Buci-Glucksmann, Christine, 3–4
- Building a Community of People with No Time (notime)* (Vesna), 322
- Bureau, Annick, 179
- Burn* (Scott), 171
- Burroughs, William, 132
- Bury, Pol, 12, 17
- bus, Le* (Boissier), 148
- Bush, Vannevar, 47
- Bush Soul, The* (Allen), 199–201
- Butterfly* (Jung), 25
- Button, The* (Metzger), 41
- C5 Corporation, 295
- Cage, John, 13, 33
- Cal Arts, 153
- California Art Council ACEN Telecommunication Project, 70
- California Trilogy* (Stenger), 375, 377
- Calligraphy, 189
- Calos, Nino, 17–18
- Camouflage Town* (Wortzel), 382–383
- Canadian Museum of Contemporary Art, 152
- Canetti, Elias, 132
- Canny, John, 3
- Canter, Marc, 47
- Capra, Fritjof, 90
- Carnegie Hall, 15
- Carnivore* (RSG), 318–319
- Carousel of Suns* (Claus), 61
- Carpark* (Tribe), 319
- Casaba Melon Institute Twin Lions Cornerstone Expedition Team, 385–386
- Casdin-Silver, Harriet, 28, 55–59
- Castel, Louis-Bertrand, 14
- Casual Workers, Hallucinations, and Appropriate Ghosts* (Dove), 235
- Catalogue of Found Objects, A* (Legrady), 152–153
- Catherine Wheel, The* (Tharp), 199
- Cave Automatic Virtual Environment (CAVE) networks, 254
- Celestial Vaulting* (Brixey), 308
- Censorship, 337–338, 340
- Centerbeam* event, 28, 56
- Center for Advanced Visual Research, 26, 56
- Center for Culture and Communication (Budapest), 156
- Center for New Art Activities, Inc., 84
- Centre Contemporain Saint-Gervais, 154
- Centre de Recherche d'Art Visuel, 64
- Centre Lumière-Bleu* (Lavaud), 226–229

- Centre Pompidou, 150, 154, 226, 329
- Chambers* (Stenger), 376
- Chatonsky, Gregory, 359–362
- Chevalier, Miguel, 304–307
- Childhood/Hot Cold Wars* (The Appearance of Nature), (Feingold), 140
- Choice* exhibition, 171
- Chomette, Henri, 14
- Chronic Rebus Generator* (Penny), 254
- Chryssa, 19
- Cinema, 7, 11–12
- 3-D movies and, 14
- light art and, 13–17
- Cité des sciences et de l'industrie, 150
- Civil liberties, 350–352
- Claus, Jürgen, 29, 59–61
- Clavier à lumières*, 15
- Clavilux*, 15–16
- Closeness and Distance* (Palmer), 219
- Cloud Stage V* (Lovejoy), 328
- CNBC, 351
- Cobweb Space* (Cardin-Silver), 56
- Cocteau, Jean, 141
- Code 23* (Laurel), 177
- Codex: Genome* (Anker), 126
- Cognition. *See also* Interactive installations
- aesthetics and, 110–118
- artificial reality and, 182
- Briand and, 114–115
- Fleischmann and, 111–114
- Lichty and, 137
- Nideffer and, 141–145
- Sauter and, 115–116
- sensory immersion and, 181–220
- synesthesia and, 161–175
- Waliczky and, 116–118
- Cohen, Harold, 157–159
- Collage, 90–91
- Collider* (Hovagimyan), 334–335, 338
- Collins, Susan, 280, 282, 284–287
- Color Balance* (Simon), 99–100
- Color organs, 13, 15, 17–18
- Color Panel v1.0* (Simon), 100
- Commission Control* (Deck), 315
- Communication art, 7, 18, 30, 47–48
- Ascott and, 75, 77–80
- Forest and, 80–82
- Internet and, 84–85 (*see also* Internet)
- Lichty and, 135–136
- light art and, 21–22, 27
- Sharp and, 82–86
- Stelarc and, 255
- synesthesia and, 161–175
- techno-romanticism and, 366–369
- Como-Dudes, 294
- Compost* (Barron), 367–368
- Compton series* (Casdin-Silver), 56
- Computer-Aided Curating (C@C), 320
- Computer-aided design (CAD), 106–109
- Computers, 7–8, 18, 22–23, 31. *See also*
- Digital technology; Internet
- 3-D modeling and, 90–91
- AARON system and, 157–159
- Acevedo and, 90–91
- Anyflo software and, 179, 189
- Biggs and, 206–207
- Cohen and, 157–159
- Couchot and, 184
- Dombis and, 92–95
- Fleischmann and, 114–115
- Gillette and, 160–161
- Groebel and, 95–99
- Holzer and, 146
- Kawagushi and, 127–129
- Klima and, 265
- Krueger and, 182
- Laurel and, 176

- Legrady and, 152
 Lichty and, 135
 light art and, 13
 MAM system and, 143–145
 Mohr and, 67–69
 Molnar and, 64–67
 Palmer and, 218
 Rapoport and, 69–75
 robotics and, 120–122, 124–125
 Sauter and, 115–116
 sensory immersion and, 181–220
 social issues and, 161–175
 Stenger and, 374
 synesthesia and, 161–175
 Truckenbrod and, 75
 Verostko and, 159
 virtual reality modeling language
 (VRML) and, 374–378
 Waliczky and, 117–118
 Yalter and, 178–179
 Yvaral and, 38–39
Computer Says I Feel . . . , The
 (Rapoport), 73
 Computers in Art, Design, Research,
 and Education (CADRE) Laboratory,
 294
Computer Virus Project (Nechvatal),
 120–122
 Conceptual art, 7
Conduits (Slayton), 295
Conflict series (Longavesne), 222
 Connectionism, 79–80, 190
 Consciousness, 80
 Constructivism, 16, 198
Contact (Barron), 369
 Cooper Union for the Advancement of
 Science and Art, 382, 386
Cornucopia Series (Benyon), 54–55
Corps et Graphie (Tramus), 191
 Cortona, 377
 Cosmic Background Explorer, 225
Cosmic Series (Benyon), 53–54
 Cosmoplayer, 377
 Costa, Mario, 166, 313–314
 Couchot, Edmond, 3, 183–187, 190
 Counteracting Anti-Corporate Activism
 on the Web (seminar), 350
 Courchesne, Luc, 287–292
 Coyne, Richard, 366
 Craig, Edward Gordon, 13–14
 Croiset, Nicole, 179
 Cross, Lowell, 24
Crossing Talks (Benayoun), 204
 Cruz-Diez, Carlos, 39
 Crystallography, 37
CTHEORY journal, 136
 Cubicomp, 91
 Cubism, 68–69, 90–91
Curiosity Cabinet (Czegledy), 170
 Curtis, Pavel, 132
 CUseeMe, 331–332, 337
Cyber-Light-Blue (Lavaud), 228–229
 Cybernetic stance, 77
Cybernetic Tower (Schöffner), 18
CyberSM (Stenslie), 255, 257–261
 CyberVision computer, 176
Cyborg Detector (Berger), 252–253
 Czegledy, Nina, 169–173

 Dadaism, 12, 229
 d'Agostino, Peter, 248–251
 Dalí, Salvador, 39
 Dance, 13–14
Danse avec Moi (Bret and Tramus), 188,
 190–191
 Darwin, Charles, 384
Datamining Bodies (Vesna), 323–324
 Daubner, Ernestine, 72
David in Orense (Acevedo), 89–91
 Davies, Char, 191–197, 217–219, 298

- Davies, Paul, 170
- Dawkins, Richard, 127
- Debuffet, Jean, 13
- Deck, Andy, 314–317
- DeCordova Museum, 58
- Deep Contact* (Hershman Leeson), 280
- Deep Storage, 154
- Degenerative Prose: Writing beyond Category* (Amerika and Sukenick), 343
- Deleuze, Gilles, 217
- Delicate Balance* (Rinaldo), 230
- Derrida, Jacques, 360
- Design by Numbers* (Maeda), 105
- Design of the Grip, The* (Seaman), 243–244
- Desserprit, Roger, 17
- deuxieme Promenade, La* (Boissier), 148
- Device for Architectural Inversion* (Seaman), 241, 243
- Diaghilev, Sergei, 14
- Dialogue with the Knowbotic South* (Knowbotic Research), 348–349
- Diamond/Consciousness* (Gherbi), 370
- Dietz, Steve, 315
- Difference Engine 3* (Hershman Leeson), 279–280
- Differences and Repetitions* (Anker), 126
- Different Space* (Jung), 25
- Digital Arts Symposium, 362
- Digital Being, 345
- “Digital Body Automata” (Scott), 279
- Digital Mudra* (Rapoport), 73
- Digital Studies: Being in Cyberspace (exhibition), 343
- Digital technology, 20, 22–23, 28
- Acevedo and, 89–91
- Alt-X and, 164, 343–344
- Ascott and, 77–80
- Bayrle and, 101
- bioaesthetics and, 118–129
- CAD software and, 106–109
- capture and, 98
- CAVE networks and, 254
- cognition issues and, 110–118
- concept of, 396
- Dombis and, 92–95
- Groebel and, 95–99
- interactive installations and, 181–311
(see also Interactive installations)
- interactivity modes and, 187
- Internet and, 337–338 (see also Internet)
- Maeda and, 105
- Miller and, 100–101
- painting and, 89–90
- physical space and, 215–217
- plastic issues and, 89–110
- Rees and, 106–110
- Scheer and, 105–106
- Simon and, 99–100
- Trutwin and, 101, 104–105
- Diller, Burgoyne, 385
- Discovery Channel, 137
- Distance in Real-Time* (LaPorta), 332
- Distance.portal* (LaPorta), 331–333
- Division of Two-Dimensional Studies and Electronic Arts, 106
- Doctor Hugo, 162–164
- Documenta 8, 354
- “Documentary Study, The: The Drape-The Baroque” (Orlan), 263
- Document* (Biggs), 208
- Dombis, Pascal, 92–95
- Domike, Steffi, 134
- Domingues, Diana, 168–169
- Double Metamorphosis* (Agam), 35
- Double Vue* (Chatonsky), 361–362
- Double You (and X, Y, Z)* (d’Agostino), 248–250
- Dove, Toni, 231–236

- DoWhatDo* (Slayton), 295
- Drama Review, The*, 234
- DraWarD* (Deck), 314
- Druckrey, Timothy, 154
- Duchamp, Marcel, 12, 229
- Dutch Electronic Film Festival (DEAF), 320
- Dyens, Georges, 25, 27
- Dynamic Systems* (Lavaud), 226
- Dynamique tridimensionnelle* (Lavaud), 226
- Dynishka and Sue* (Casdin-Silver), 58
- Dystopia Mix* (LaPorta), 332
- Earls, Paul, 24, 28
- Earth* (Klima), 267–269
- Ecole d'Art, 337
- E-commerce, 323
- Economic issues, 4
- Ecosystem 2000* (Klima), 265–267
- Eco-technological art, 59–64
- Edison, Thomas, 161
- Education, 12, 77
- Eggeling, Vicking, 14
- Eiffel Tower, 50
- Eighth Day, The* (Kac), 392–393
- Einstein, Albert, 163
- Eisenstein, Sergey, 325
- Elastic Movies* (Courchesne, et al), 292
- Electra exhibitions, 7, 50, 78, 150
- Electronic Arts Festival of Art and Technology, 78
- Electronic Bible and the Gulf War, The* (Forest), 81
- Electronic Café, 28
- Electronic Chronicles, The* (Wortzel), 385–386
- Elektronisches Musterhaus (Electronic Model House)* (Fleischmann), 111
- E-mail
 online presence and, 367–368
 social communications and, 314, 317, 319–321
- Embodying procedure, 158
- Embryo* (Kawagushi), 127–128
- Emergence, 80
- Empire 24/7* (Staeble), 329
- Encyclopedia Chiaroscuro* (Courchesne), 287–288
- Enemies, The* (Waliczky), 117
- Engelbart, Douglas, 47
- Entropies* (Lavaud), 226
- Environmental art, 12–13
 Ascott and, 78–79
 eco-technological art and, 59–64
 interactive installations and, 275–311
 Laurel and, 175–177
 light art and, 13, 18, 26
 Malina and, 43–46
 Metzger and, 39–42
 Tinguely and, 42–43
 Wilfred and, 15–16
 Yalter and, 177–180
- Enzensberger, Han Magnus, 25
- Eon* (Brixey), 310
- Ephemere* (Davies), 191–197
- Epicycle* (Brixey), 309
- Epigraphs, 132–134
- Epistemological issues, 2–3
- Epstein, Jonathan, 136
- Equivalents II* (Legrady), 154
- Equivocal Forks, Series I and II* (Casdin-Silver), 56
- Eric in Orense* (Acevedo), 89–91
- Ernst, Jimmy, 385
- Espace rythmé “Que la lumière soit”* (Agam), 33–34
- Essay concerning Human Understanding* (Kac), 389

- Eternal Shelves* (Stenger), 374, 376
- Ethical issues, 2–3
- Evenstructure Research Group, 236
- Every Icon Is a Java Apple* (Simon), 99
- Every Image* (Galloway), 318
- Exchange Fields* (Seaman), 241, 247
- Exhaust* (Casdin-Silver), 56
- Experience chromatique aleatoire interactive* (Cruz-Diez), 39–40
- “Exploration of Algorithmic Art” (Verostko), 159
- Exquisite Mechanism of Shivers, The* (Seaman), 244–245
- Eye to the Ear Remix* (LaPorta), 332
- Family Portrait* (Courchesne), 290–291
- Faraday’s Garden* (Hoberman), 239
- Faux Conceptual Art* (Hovagimyan), 334, 337
- Feather Shadows* (Jung), 25
- Federal Bureau of Investigation (FBI), 318–319
- Feingold, Ken, 140–141
- Female Cosmetic Series* (Benyon), 54
- Festival Virus, 94
- FILMTEXT* (Amerika), 345–346
- Film theory, 325
- Final Cut Pro, 89–91
- Fisher, Ebon, 119–120
- Fisher, Scott, 182–183
- Fisberman and his Wife, The* (Waliczky), 117–118
- Fish* (Klima), 264–265
- Fitzroy, Robert, 384
- Flavin, Dan, 18
- Fleischmann, Monika, 111–114
- Fléri, Louis, 251–252
- Float* (Kawagushi), 127
- Flora Petrinsularis* (Boissier), 148
- Fluxus Group, 12
- Focus* (Waliczky), 116–117
- Folding the Protein* (Rapoport), 75
- Fontana, Lucia, 19–20
- Forest, Fred, 27–28, 80–82, 314
- Formes et Lumieres* (Schöffler), 18
- Four Fold Rotational Wasp* (Acevedo), 91
- Fractals, 25
- Franklin Furnace series, 234
- Free Alba! campaign, 391
- Free Trade Agreement of the Americas, 351–352
- Freie Kunstschule, 329
- Fresh!* (Stenger), 376, 378
- Frieda Ackerman Working Group, 11
- From Analogue to Digital* (Legrady), 152
- From Signal to Noise* (Legrady), 153
- Frontiers of Utopia* (Scott), 276–277
- Fuchs, Mathias, 78
- Fugitive* (Penny), 254
- Fuller, Loïe, 12–13
- Fuller, R. Buckminster, 90
- Funambule Virtuelle, La* (Bret and Tramus), 187, 190–191
- Futterer, Patricia, 252–253
- Future_body Version 1.0* (LaPorta), 330
- Futurists, 198
- Fuzzy Dreamz* (Heyrman), 164
- Fuzzy logic, 163
- G8 protests, 352
- Gabo, Naum, 12
- Gagarin, Yuri Alekseyevich, 355–356
- Galaxies* (Agam), 35
- Gallia* (Stenger), 374–375
- Galloway, Alex, 317–319
- Galloway, Kit, 27–28, 224
- Games, 63–64, 200
- Deck and, 315
- Galloway and, 319

- Klima and, 264–265, 269–271
 Nideffer and, 141–145
 Stenger and, 377
 Stromajer and, 356–357
- Gene Culture: Molecular Metaphor in Contemporary Art* (Anker), 126
- Genesis* (Kac), 390
- Genesis* (Rapoport), 72
- Genetic Images* (Sims), 126
- Genetic Tableaux: Symbolic Planet (Constellation)* (Anker), 126
- Geometry
 Acevedo and, 90–91
 Bret and, 189
 Dombis and, 92–95
- German National Research Center for Information Technology (GMD), 111–112
- Gesamtkunstwerk*, 78–79, 131, 180. *See also* Synesthesia
- GFP Bunny* (Kac), 389–392
- Gherbi, Nikola, 369–370
- Gibson, William, 215–216
- Gilardi, Piero, 62–64
- Gillette, Frank, 160–161
- Gimzewski, James, 324
- Giovanelli, Jean-Pierre, 164–167
- Giver of Names* (Rokeby), 274–275
- Globalization, 3
- Globe Theater Repertory Company of Robots, 383
- Globus oculi* (Boissier), 148
- God, 30–31, 117, 216
- Go* (Klima), 264
- Goldberg, Ken, 43, 253, 380–382
- Golden Calf, The* (Shaw), 237
- Golden Nika Prize, 112
- Golem* (Biggs), 207
- Gomringer, Eugen, 69
- GraffitiJam* (Deck), 314
- GRAMMATRON* project (Amerika), 341–346
- Grand Collaboration, A* (Sharp), 84
- Graph9 computer, 178
- Grasping at Bits: Art and Intellectual Control in the Digital Age* (Lichty), 137–138
- Grau, Oliver, 3, 348
- Great Game, The* (Klima), 269–271
- Great Wall of China, The* (Biggs), 208
- Greeks, 6, 19, 170, 215, 352
- Groebel, Matthias, 95–99
- Groeneveld, Dirk, 236
- Grogoz, Philippe, 377
- Groupe de Recherche d'Art Visuel de Paris, 12, 36
- Groupe de Recherches Musicales, 183, 377
- Grubinger, Eva, 320
- GSMart* (Stromajer), 357
- Guerilla video, 21
- Guestbook* (Klima), 265
- Guggenheim Foundation, 234, 326, 343
- Gulf War, 270
- Gunther, Ingo, 352–355
- Hacked Channels* (Groebel), 98–99
- Haeckel, Ernst, 231
- Hahne, Marille, 277
- Hall of Shadows* (Courchesne), 291
- Halo* (Biggs), 207–208
- Handle with Care* (Collins), 280
- Handsight* (Hegedus), 211–213
- Hardin, Garrett, 137
- Harrison, John, 196, 217
- Hasek, Jaroslav, 132
- Hausmann, Raoul, 12, 17
- Hawking, Stephen, 216
- Hawksley, Sue, 208

- Hayes-Roth, Rick, 158
- Hayles, N. Katherine, 365–366
- Heartbreak Hotel* (Hovagimyan and Sinclair), 340
- Hegedüs, Agnes, 211–213
- Heim, Michael, 216
- Helmholtz, Hermann, 14
- Hemskeerk, Joan, 371–374
- Hershman Leeson, Lynn, 132, 279–281, 283
- Hexagramme* (Lavaud), 226–227
- Heyrman, Hugo, 162–164
- Hindu sculptures, 109
- Hirschfeld-Mack, Ludwig, 16
- Histoire de Peau* (Yalter), 179
- Hoberman, Perry, 238–239
- Hockney, David, 161
- Hoenic, P. K., 17
- Hologram* (Enzensberger), 25
- Holographic art, 18, 34
- animation and, 58–59
 - Benyon and, 52–55
 - Casdin-Silver and, 55–59
 - Dove and, 233–234
 - historical perspective on, 23–29
 - Kac and, 389
 - process of, 24
- Holosculptures, 26
- Holzer, Jenny, 145–148
- Home of the Brain* (Fleischmann), 112
- Homepage* (Stenger), 378
- Hommage au Marquis de Sade* (Yalter), 178
- Householder, Johanna, 173
- House of Illusion, The* (Fleischmann), 111
- Hovagimyan, G. H., 334–340
- Huebler, Christian, 346
- Huhtamo, Erkki, 247
- Huitric, Hervé, 183, 189
- Humanization, 1, 3, 5–6, 397
- artificial reality and, 182
 - bioaesthetics and, 118–129 (*see also* Aesthetics)
 - Internet and, 332, 355–370 (*see also* Internet)
 - linguistics and, 132
 - sensory immersion and, 181–220
 - SolArt Global Network and, 61
 - telerobotics and, 379–394
- Hybrid Invention Generator* (Seaman), 248
- Hybridization, 304
- Hypercubes, 68–69
- Hypertext, 84
- Balpe and, 132–134
 - Domingues and, 169
 - Feingold and, 140–141
 - Haymarket Riot and, 136–137
 - Lichty and, 134–140
 - MAM system and, 143–145
 - Nideffer and, 141–145
 - Stenger and, 374–378
 - syntax and, 134
- Ian* (Casdin-Silver), 58
- Icarus* (Piene and Earls), 28–29
- ICC-NTT InterCommunication Museum, 301–302
- Iconoclast* (Sauter), 115
- Ikam, Catherine, 251–252
- IKI–IKI Phone* (Sommer and Mignonneau), 302
- Ikony* (Casdin-Silver), 56
- Image calculée, 150
- Image relation, 150–151
- Images: De l'optique au numérique* (Couchot), 184
- Imaginary Vision the of Architect's Belly, An* (Gherbi), 370
- Imagination at Work* (Fleischmann), 111
- Immaterialism, 12

- Immatériaux, Les, 150
- Immersion, 79–80
 illusion and, 181–182
 interactive installations and, 181–220
 (*see also* Interactive installations)
 plastic issues and, 183–187
- “Immortal Duality” (Scott), 279
- Incident of the Last Century: Sampling Sarajevo* (Chatonsky), 359
- In Conversation* (Collins), 286
- Information Arts: Intersections of Art, Science, and Technology* (Wilson), 47–48
- Information theory, 153
- Ingres, Jean-Auguste-Dominique, 262
- “Inhabited Content: An Exploration into the Role of the Viewer” (Collins), 285
- In Memoriam to Postmodernism: Essays on the Avant-Pop* (Amerika and Olsen), 343
- Institute of Contemporary Art, 154
- Instruments of Material Poetry* (Brixey), 308
- InterAccess Electronic Media Arts Centre, 170
- Interactive installations, 397
 Agam and, 30–36
 Allen and, 197–201
 Ascott and, 77–80
 Benayoun and, 201–205
 Berger and, 252–253
 Biggs and, 206–210
 Boissier and, 148–151
 Bret and, 187–190
 Brixey and, 307–311
 Brown and, 296–299
 Chevalier and, 304–307
 Collins and, 280, 282, 284–287
 Couchot and, 183–187
 Courchesne and, 287–292
 Czegledy and, 170–172
 d’Agostino and, 248–251
 Davies and, 191–197
 Domingues and, 168–169
 Dove and, 231–236
 embodied interface and, 235–236
 environmental commitments and, 275–311
 Fisher and, 182–183
 Gilardi and, 62–64
 Giovanelli and, 164–167
 Goldberg and, 380–382
 GRAMMATRON project and, 341–346
 Haymarket Riot and, 136–137
 Hegedüs and, 211–213
 Hershman Leeson and, 279–281, 283
 Hoberman and, 238–239
 human body and, 181–220, 226–230, 235–236, 254–264, 272–273
 hybridization and, 304
 hypertext and, 131–145
 Ikam and, 251–252
 image relation and, 150–151
 individual commitments and, 248–275
 Internet and, 314 (*see also* Internet)
 kinetic art and, 29–39
 Klima and, 264–271
 Krueger and, 182
 Laurel and, 175–177
 Lavaud and, 225–230
 Legrady and, 152–156
 light art and, 27–28
 Longavesne and, 221–225
 Lovejoy and, 327–328
 Lozano-Hemmer and, 210–211
 MAM system and, 143–145
 Minitel and, 78

- Interactive installations (cont.)
 Nideffer and, 141–145
 Orlan and, 261–264
 Palmer and, 213–220
 Penny and, 253–254
 physical space and, 218
 plastic issues and, 183–187
 Rapoport and, 69–70, 73
 reactive systems and, 271
 reciprocal aesthetic propositions and,
 220–248
 Rinaldo and, 230–231
 Rogala and, 173, 175
 Rokeby and, 271–275
 Sauter and, 115–116
 scientific commitments and, 275–311
 Scott and, 276–279
 Seaman and, 241–248
 sensory immersion and, 181–220
 Shaw and, 236–238
 Simon and, 99–100
 Slayton and, 292–296
 Sommer/Mignonneau and, 300–303
 Stelarc and, 254–256
 Stenslie and, 255, 257–261
 synesthesia and, 161–175
 telerobotics and, 379–394
 Tramus and, 187–188, 190–191
 Wortzel and, 382–387
 Yalter and, 177–180
 Yvaral and, 36–38, 39
- Interactive networks, 7
- Interactive Plant Growing* (Sommer and
 Mignonneau), 300
- Interconnections* (Chevalier), 306
- Interface Autodrom* (Berger), 253
- “Interfacing the Future with
 Distributed Minds/Negotiated
 Spaces” (Jennings), 362
- International Biennial of Film, 343
- International Symposium on Electronic
 Art (ISEA), 164, 320, 343
- Internet, 2, 7–8, 39, 47, 164, 397–398
 Alt-X and, 164, 343–344
 Amerika and, 340–346
 Barron and, 366–369
 censorship and, 337–338, 340
 Chatonsky and, 359–362
 Collins and, 285–287
 critical artistic attitudes on, 371–379
 Deck and, 314–317
 democratic process and, 314
 e-commerce and, 323
 e-mail and, 314, 317, 319–321,
 367–368
 Galloway and, 317–319
 Gherbi and, 369–370
 Goldberg and, 380–382
GRAMMATRON project and,
 341–346
 Gunther and, 352–355
 Haymarket Riot and, 136–137
 Hovagimyan and, 334–340
 hypertext and, 374–378
 Javascript and, 340, 376–377
 Jennings and, 362–363
 JODI and, 371–374
 Kac and, 387–394
 Knowbotic Research and, 346–350
 LaPorta and, 330–334
 Lichty and, 135, 138–139
 light art and, 13
 Lovejoy and, 324–329
 MAM system and, 143–145
 mappings and, 379–393
 neocommunicability and, 314
 newsgroups and, 320
 Novak and, 379
 online galleries and, 320
 personal presence and, 355–370

- public art for, 314–315
 RTMark Group and, 350–352
 Sermon and, 363–366
 Sharp and, 84–85
 Simon and, 99–100
 situation-specific events and, 314
 social communications and, 313–355
 Staehle and, 329–330
 Stenger and, 374–378
 Stromajer and, 355–359
 synesthesia and, 162
 telerobotics and, 379–394
 Tribe and, 319–321
 Vesna and, 322–324
 virtual reality modeling language (VRML) and, 374–378
 Wortzel and, 382–387
Interruption/Continuation (Molnar), 64
inter_skin (Stenslie), 258–259
Interstices (Palmer), 220
 Interval Research Corporation, 176
 Intima Virtual Base Web, 358
Into the Rainbow (Jung), 25
Introductory Exchanges (Collins), 286
 Inventions, 11, 15, 46
 AARON, 157–159
 Anyflo, 189
 artificial reality and, 182
 clavilux, 15–16
 Edison and, 161
 Lichty and, 135
 lumidyne, 44–45
 Malina and, 44
 Memex, 47
 ocular harpsichord, 14
 polardyne, 46
 reflectodyne, 45–46
 Seaman and, 248
 Sketchpad, 47
 synthesizers, 345
 XANADU, 47
Inverosimile (Unlikely) (Gilardi), 63
Inversions (Seaman), 247–248
Invisible Shape of Things Past, The (Sauter), 116
Invisible to Visible series (Longavesne), 222
 IO_DENCIES (Knowbotic Research), 346
 IO (Giovannelli), 166–167
 Isast, 11
Is God Flat? (Benayoun), 203
Is the Devil Curved? (Benayoun), 203
Is There Anybody out There? (Stromajer), 355–356
 Itten, Johannes, 30
i want to share you-what are you doing to me? (Stromajer), 357–358
Ixiana (Gilardi), 63
 Jannings, Pamela, 362–363
 Javascript, 340, 376–377
Je seme a tout vent (I Sow to the Four Winds) (Couchot), 184–186
 Jeune Peinture Belge, 164
 JODI (JOan Hemskeerk and DIRk Paesman), 371–374
 Johansen, Frithioff, 25–26
 Jolliffe, Daniel, 172–173
 Jones, Bill, 232–233
 Jones, Simone, 171
 Jones, Stuart, 208
 Jordan, Ken, 46–47, 132
 Jung, Dieter, 25, 58
 Kabbalah, 30, 370
 Kac, Eduardo, 387–394
 Kafka, Franz, 132
Kafka Chronicles, The (Amerika), 343

- KALEVALA MOO (Wortzel), 386
 Kandinsky, Wassily, 161, 226, 228–229
Kannibal (Yalter), 179
 Kant, Immanuel, 217
 Kaprow, Allan, 12, 132
 Karavan, Dani, 24, 49–52
 KARBA (Metzger), 41
Karen (Casdin-Silver), 56
 Karl Ernst Osthaus Museum, 26
 Kastner, Frédéric, 161
 Katchadourian, Nina, 319
Kathryn of Dunes (Casdin-Silver), 58
 Kawagushi, Yoichiro, 127–129
 Kay, Alan, 47, 176
Keep Back the Tide (Tribe), 319
 Kellner, Douglas, 136–137
 Kelomees, Raivo, 148
 Kepes, György, 12, 18
 Kerckhove, Derrick de, 224
 Kinetic art, 7, 12, 188
 communications art and, 77
 interactive installations and, 29–39
 Laurel and, 175–176
 light art and, 17
 luminokinetic art and, 18–23
 Metzger and, 41–42
 Penny and, 254
 Kipling, Rudyard, 269
 Kiru (robot), 383
 Klee, Paul, 65, 99–100
 Klein, Adrian Bernard, 15
 Klein, Yves, 12
 Klima, John, 264–271
 Knowbotic Research, 346–350
 Kohonen SOM, 155
 Kosice, Gyula, 17–18
 Kosuth, Joseph, 19, 329
 Kowalski, Piotr, 19
 Kraftwerk, 199, 356–357
 Krebs, Rockne, 24
 Krueger, Myron, 182
 Kuhn, Hans Peter, 208
 Kunst-Licht-Kunst exhibition, 27
 Kunst und Ausstellungshalle, 154

 Laboratory for Interactive Aesthetics,
 150
Labyrinth (Lovejoy), 326, 328
Lacemaker, The (Avedo), 89–91
*Landscape Painting as Countersurveillance
 of Area 51* (Slayton), 293–295
 Langton, Chris, 190
 Lanier, Jaron, 23
 LaPorta, Tina, 330–334
 Laser art, 13
 Groebel and, 99
 holographic art and, 18, 23–29, 34,
 52–59, 233–234, 389
 Karavan and, 49–52
 music and, 24
 Rogala and, 175
Lasia (Stenger), 377
Last Stone, The (Chatonsky), 360–361
 László, Alexander, 17
 Laurel, Brenda, 175–177
 Lausten, Thorbjorn, 20
 Lavaud, Sophie, 225–230
 Lawrence Berkeley National Laboratory,
 73, 225
Legal Tender (Goldberg), 381
 Léger, Fernand, 14
légères (Stenger), 376
Legible City, The (Shaw), 236
 Legrady, George, 152–156
 Lejeune, Jacques, 377
 Lenticular lenses, 93–94
Leonardo journal, 11, 303
 Levi, Primo, 132
 Lévy, Pierre, 132, 395
 LeWitt, Sol, 99, 317

- Libérer L'Universel: Modernité, Mystique, Eternité* (Gherbi), 370
- Lichty, Patrick, 134–140
- Licklider, J. C. R., 47
- Life Species* series (Sommer and Mignonneau), 301–302
- Life X.O., 211
- Light art, 7, 12
- aesthetics and, 26–27
 - analogy theories and, 14
 - Bauhaus and, 14, 16–18
 - cinema and, 13–14, 16–17
 - clavilux and, 15–16
 - color organs and, 13, 15, 17–18
 - communication art and, 21–22, 27
 - constructivism and, 16
 - Couchot and, 183
 - environmental art and, 26
 - figurative light and, 33
 - holographic art and, 18, 23–29, 34, 52–59, 233–234, 389
 - Holzer and, 146
 - interactive installations and, 27–28
 - kinetic art and, 17
 - laser art and, 13, 18, 23–27, 49–52, 99, 175
 - Lichty and, 135
 - luminokinetic art and, 18–23
 - music and, 14–15, 22
 - neon, 18–20, 135, 173, 175
 - ocular harpischord and, 14
 - Sommer/Mignonneau and, 301
 - sound and, 14
 - stage lighting and, 13
 - video art and, 21–23
- Light Line Experiment* (Piene), 28
- Light Prop for an Electric Stage* (Moholy-Nagy), 16
- Light-Space Modulator, Lichtrequisit* (Moholy-Nagy), 16
- Linguistics, 47–48
- Amerika and, 343–346
 - Boissier and, 148–151
 - consciousness and, 131–132
 - Haymarket Riot and, 136–137
 - Holzer and, 145–148
 - humanization and, 132
 - hypertext and, 131–145
 - Kelomees and, 148
 - Legrady and, 152–156
 - Lichty and, 134–140
 - MAM system and, 143–145
 - Nideffer and, 141–145
 - redundancy and, 134
 - Stenger and, 377
 - syntax and, 134
 - tragedy and, 132
- Liquid Views* (Fleischmann), 112–113
- Liquescence* (Brixey), 309–310
- Live Project Point, 84
- Living Room, The* (Sommer and Mignonneau), 303
- Loans from the Invisible Museum, 329
- London/Point Reyes* (Casdin-Silver), 58
- Longavesne, Jean-Paul, 43, 221–225
- Lorna* (Hershman Leeson), 280
- LOS ANGELES 2000* (Stenger), 377–378
- Los Angeles County Museum of Art, 324
- Lovejoy, Margot, 23, 324–329
- Lovers Leap* (Rogala), 173
- Lovink, Geert, 320
- Lovstrom, Richard Edgar, 15
- Lozano-Hemmer, Rafael, 210–211
- LSD, 83
- Lumia Suite* (Wilfred), 18
- Lumidyne, 12, 44–45
- Lumiere et Mouvement, 7
- Luminokineticism, 12

- Luminous Structures* (Kosice), 18
 Lüsebrink, Dirk, 115–116
 Lye, Len, 12, 14, 17
- Machida Museum, 322
- Machine a travailler le temps, La* (Forest), 82
- Machines a communiquer, 150
- Macintosh computers, 179, 244
- Mackenzie, Michael, 234
- McLaren, Norman, 14
- McLuhan, Marshall, 33, 161, 366
- Macro Synapse-Cuboctahedron Periphery* (Acevedo), 91
- Maeda, John, 105
- Maeda@Media* (Maeda), 105
- Maes, Pattie, 163
- Magritte, René, 163
- Makaya Refugee Camp, 352
- Male Cosmetic Series* (Benyon), 54
- Malevitch, Kasimir, 179
- Malina, Frank, 12, 17–18, 43–46
- Mandala of Aleph, The* (Gherbi), 369–370
- MA: On Milk, Mother, and Death* (Giovannelli), 166–167
- Mapping, 47, 90
 Allen and, 198
 Fleischmann and, 114–115
 telerobotics and, 379–394
- Maré, Rophe de, 14
- Marimura Art Museum, 329
- Marx, Karl, 83–84
- Massachusetts Institute of Technology (MIT)
 Architecture Machine Group, 182, 198
 List Visual Arts Center, 337, 339
 Media Lab, 105, 124, 163
 Visible Language Workshop, 294
- Massivement Parallele* (Chevalier), 305
- Mateas, Michael, 134
- Material use, 37, 93–94
- Mathematics, 14
 Acevedo and, 90–91
 algorithmic art and, 67–69, 92–95, 134–135, 153–156
 Bret and, 189–190
 Davies and, 195–196
 Dombis and, 92–95
 information theory and, 153
 Lichty and, 134–135
 Maeda and, 105
 randomness, 92–95
- Matheson, Steven, 319
- Matos, Jean-Marc, 226
- Matrix, The* (film), 215
- Mattel, Inc., 337–338
- Mauet, Stéphane, 239–241
- Mauro, Georges, 196
- Maxwell, Clerk, 14
- May, Gideon, 245
- Media Lab, The* (Stenger), 374
- Media rituals, 119
- Mediated Encounters* (Rinaldo), 230
- Memex, 47
- Mémories de la déportation (Memory of the Deportation)* (Chatonsky), 360
- Men, Images, Machines* (Polieri), 27–28
- Menagerie* (Fisher), 183
- Mercury Project, The* (Goldberg), 380
- Meredieu, Florence de, 179
- Merleu-Ponty, Maurice, 216
- Mesmer: Secrets of the Human Frame* (Dove), 233–234
- Messenger, The* (Ikam), 252
- Messiaen, Olivier, 161
- MesuRages* (Orlan), 263
- Metaphor and Terrain* (Lichty), 137
- Metzger, Gustav, 12, 39–42

- MIDI files, 377
- Mignonneau, Laurent, 300–303
- Millennium Dome, 298
- Miller, Steve, 100–101
- Milwaukee Anemone* (Piene), 28
- Minc, Alain, 77–78
- Minitel, 78
- Mobbile* (Metzger), 41
- Mobile Agent Management (MAM)
system, 143–145
- Mobile Image Group, 28
- Mobile Museum for Modern Media, 164
mobiles lumineux, 18
- Models of Reality* (Heyrman), 164
- Modernism, 4–7
- Moholy-Nagy, László, 12, 16, 18
- Mohr, Manfred, 67–69
- Moire effects, 37–38
- Molding the Golem* (Rapoport), 75
- Molnar, Vera, 64–67
- Molnart* (Molnar), 65
- Moments de Jean-Jacques Rousseau*
(Boissier), 148
- Mona Lisa* (da Vinci), 38
- Mondrian, Piet, 100, 161
- Monument of Life* (Karavan), 50
- Moon Is the Oldest TV, The* (Paik), 22
- Moore, Stephen, 72–73
- Moorman, Charlotte, 22
- morale sensitive, La* (Boissier), 148
- Morellet, Francois, 18
- Mori* (Goldberg), 381–382
- MOSIC, 84
- Movie Manuals, 198
- Mozaic* (Biggs), 208
- MP3 files, 345
- MSNBC, 342
- Multimedia, 46–47
cross media and, 131
Haymarket Riot and, 136–137
hybridization and, 131
hypertext and, 131–145
intermedia and, 131
linguistics and, 131–156
MAM system and, 143–145
mappings and, 379–393
Net art and, 313–355 (*see also*
Internet)
personal presence and, 355–370
plastic issues and, 156–161
security and, 175–180
sociopolitical issues and, 175–180
synesthesia and, 131, 161–175
telerobotics and, 379–393
tragedy and, 132
- Multimedia: From Wagner to Virtual
Reality* (Packer and Jordan), 46
- Multiuser Object Oriented (MOO)
server, 144–145, 386
- MusEleanor, 386
- Museum of Contemporary Art, 154
- Museum of Holography (New York), 56
- Museum of Modern Art (Paris), 7, 33,
50, 78, 178
- Museum of Modern Art (San Francisco),
196, 319
- Museum of Monterrey, 196
- Museum on the Web, 343
- Music, 11, 183
Agam and, 34–36
Allen and, 199
Bret and, 189–190
Cage and, 13
cognition and, 110
Haymarket Riot and, 136–137
Hovagimyan and, 337
laser art and, 24
light art and, 14–15, 22
NOEMI and, 239–241
ocular harpischord and, 14

- Music (cont.)
- Seaman and, 241–248
 - Stenger and, 377
 - synesthesia and, 161–175
- Music2eye, 239–241
- Musil, Robert, 132
- Musique Non Stop* (Allen), 199
- Mutatis mutandis* (Boissier), 148
- My Faux Cinema* (Stenger), 374, 377–378
- My Mother's Letters* (Molnar), 65
- Mysticism, 30–31, 90, 370
-
- Nabokov, Vladimir, 132
- Nahas, Monique, 183
- Naimark, Michael, 175
- Nanfei in Waspland* (Stenger), 375, 377
- Nanotechnology, 324
- Narcissus, 274
- Narrative. *See* Linguistics
- Narrative Intelligence* (Stenger), 374
- Narrative Structures for New Media* (Jennings), 362
- NASA Virtual Environment
- Workstation Project, 182–183
- National Art Gallery of Canada, 152, 196
- National Film Board (Canada), 14
- Nature* (Stenger), 375, 377
- Nauman, Bruce, 18
- Nazis, 360
- Nechvatal, Joseph, 120–123
- Nelson, Ted, 47
- Neon, 18–20, 135, 173, 175
- “Nervepool” (Fisher), 119
- Net art. *See* Internet
- Netscape, 84
- Nettime, 320
- Network Conductor, 345
- “Network Congestion: Still-Life with Artificially Constructed Psychobabble” (Amerika), 345
- Neural Net Starfish* (Brown), 298
- Neuromancer* (Gibson), 215–216
- New American Radio, 234
- Newman, Isaac, 190
- New Media Economist, 345
- New realism, 12
- Newsgroups, 320
- Newton, Isaac, 14
- New York Institute of Technology (NYIT), 198
- New York Times*, 341–342
- Nideffer, Robert, 141–145
- Nintendo Game Boy, 319
- NOEMI (Music2eye), 239–241
- NoMo PoMo, 345
- Noon, Jeff, 346
- NOOS, 228–229
- Nora, Simon, 77–78
- North versus South* (Gilardi), 63
- No Simulation Like Home* (Sermon), 365
- Nouvelle tendance, 110
- Novak, Marcos, 379
- Nuage fractal* (Chevalier), 304
- Nu Cynthesis* (Acevedo), 89–91
- Nuet: Det Polare Raum (Now: The Polar Space)* (Lausten), 20
- NYC '83–'85 (Acevedo), 91
-
- Objects on My Dresser* (Rapoport), 75
- Ocular harpischord, 14
- Odres d'Achat* (Chevalier), 306
- Olea Nostra (Oil Civilization)* (Giovannelli), 167
- Olsen, Lance, 343
- “On:e” (Amerika), 345
- One Percent Disorder* (Molnar), 65
- One Year of Birth Control* (Jones), 171

- Online Public Spaces: Multidisciplinary Explorations in Multiuser Environments* (Nideffer), 141–142
- Ontological issues, 2–3, 355
- Op art, 110
- OpenMouse, 321
- Open Source Lounge, 315
- Open Studio* (Deck), 315
- Ophelia* (Casdin-Silver), 58
- Optimus (analog glasbead v1)* (Klima), 265
- Orazem, Vito, 58
- Orient-Express* (Barron), 367
- Orion* (Couchot), 183
- Orlan, 254, 261–264
- Ornitorrinco* (Kac), 387–388
- Orpheus* (Cocteau), 141
- Orpheus* (Feingold), 141
- Osmose* (Davies), 191–197, 217–219, 298
- OSS/**** (JODI), 371
- Other, The* (Ikam and Fleri), 252
- Ouija* (Goldberg), 382
- Outlining, 158
- Ozone* (Barron), 367
- Packer, Randall, 46–47, 132
- Paesman, Dirk, 371–374
- Paik, Nam June, 22, 199, 221
- Painting, 183
- AARON and, 157–159
- Anyflo and, 179, 189
- collage and, 90–91
- cubism and, 90–91
- digital technology and, 89–90
- holographic art and, 52–54
- Miller and, 100–101
- Nechvatal and, 120–122, 124–125
- robotics and, 95–99, 120–125
- Sharp and, 84
- Wortzel and, 382–385
- Yalter and, 178
- Palatnik, Abraham, 17–18
- Palmer, Mark W., 213–220
- Panspermia* (Sims), 123–124
- Paradoxical Mutations* (Lovejoy), 328
- “Paragraphs on Conceptual Art” (LeWitt), 317
- Parallax* (Biggs), 208–209
- “Parallel to Perception: Some Notes on the Problems of Machine-Generated Art” (Cohen), 158
- ParaSite* (Stelarc), 255
- Parent, Francis, 167
- Parocurs* (Molnar), 65
- Parthenia* (Lovejoy), 326
- Pascal, Blaise, 39
- Paschke, Ed, 225
- Passages* (Courchesne), 291–292
- Passages de l’image, 150
- Passage Sets/One Pulls Pivots at the Tip of the Tongue* (Seaman), 245, 248
- Pauline, Mark, 177
- Paulos, Eric, 3
- Peabody Museum, 70
- Pedestrian Gestures* (Collins), 286
- Peinture rythmée par la lumière* (Agam), 33–34
- Pékin pour mémoire* (Boissier), 148
- Penny, Simon, 253–254
- Pepper, Andrew, 25–26
- Pepperell, Robert, 78
- Périphérie* (Chevalier), 304
- Persistent Invisible Fields* (Davies), 170–171
- Personalized Movies, 198
- Perspex, 37
- Pesaneck, Zdenek, 16–17
- Petit Mal* (Penny), 253
- petit manuel interactif, Le* (Boissier), 148

- Petronio, Stephen, 208
- Phaedo* (Plato), 215
- Pballi* (Casdin-Silver), 56
- Phat-client interface, 143
- Phon:E:Me* (Amerika), 344–345
- Photography, 7, 11–12, 23
- digital, 89–110 (*see also* Digital technology)
 - Legrady and, 153
 - Lovejoy and, 324–325
 - plastic issues and, 89–110
 - Rapoport and, 70–71
 - Rokeby and, 272
 - September 11, 2001 and, 329–330
 - Stahle and, 329–330
 - Trutwin and, 104
 - Yalter and, 178
- Photography after Photography
- exhibition, 154
- Photon Voice* (Brixey), 308
- Phototropy* series (Sommer and Mignonneau), 301
- Picasso, Pablo, 90
- Pièces à conviction* (Benayoun), 202
- Piene, Otto, 20, 28–29
- PingBody* (Stelarc), 255
- Pink Corpse* (Casdin-Silver), 58
- Pixelismus* (Yalter and Croiset), 179
- Pixelpark, 320
- Place: A User's Manual* (Shaw), 237–238
- Placeholder* (Laurel), 175–176
- Planet Ocean* (Claus), 59–60
- Plastic issues, 12
- Acevedo and, 89–91
 - Bayrle and, 101
 - Cohen and, 157–159
 - Couchot and, 183–187
 - digital technology and, 89–110
 - Dombis and, 92–95
 - Gilardi and, 62–64
 - Gillette and, 160–161
 - Groebel and, 95–99
 - immersion and, 183–187
 - Maeda and, 105
 - Miller and, 100–101
 - multimedia and, 156–161
 - Rees and, 106–110
 - Scheer and, 105–106
 - Simon and, 99–100
 - Trutwin and, 101, 104–105
 - Verostko and, 159
- Plato, 215
- Pleating of the Text, Tbe: A Planetary Fairy Tale* (Ascott), 78
- Plume et le Pissenlit, La* (Bret), 190
- Pockets Full of Memories* (Legrady), 155–156
- Poetry, 25, 244, 247, 307–311
- Polar Circuit Artist Residencies, 386
- Polardyne, 46
- Polieri, Jacques, 27–28
- Politics, 4, 21, 397–398
- activism and, 7, 350–352
 - Chatonsky and, 360
 - security and, 175–180
- Polymorphic pictures, 33
- Pop art, 12
- Popureve* (Stenger), 375
- PORT: Navigating Digital Culture (exhibition), 337
- Portrait One* (Courchesne), 288–290
- Postmasters Gallery, 329
- Postmodern Currents: Art and Artists in the Age of Electronic Media* (Lovejoy), 328
- Postmodernism, 5–7, 136
- Poststructuralism, 136
- Pray for Death* (Hovagimyan), 338
- Present Space* (Jung), 25
- Preservation of Entropy* (Brown), 299
- Printmaking. *See* Digital technology

- Projects Studios One, 154
 Projekttriangle, 156
Prometheus: The Poem of Fire (Scriabin), 15
 Prophet, Jane, 320
 Protests, 350–352
Proxy (Nideffer), 141–145
 Pseudo Programs, Inc., 386
 Public Relations Society of America, 350
Pulso-Funktory (Rogala), 173, 175
 Purple Moon, 176–177
Pyramis ou le Voyage d'Eudore (Yalter), 178
- Quark (Longavesne), 224–225
Quarxs series (Benayoun), 203
 Queens Museum, 326
- Rabinowitz, Sherrie, 27–28
 Radical Software Group (RSG), 318–319
 Ramus, Jonas, 170
 Randomness, 92–95
 Rapoport, Sonya, 69–75
Rara Avis (Kac), 388
 Ray, Tom, 300–301
 Raysse, Martial, 19
RCSP (Slayton), 295
 Reactive systems, 271
 Real Audio files, 337
 Reality, 1–2
 Recombinant History Apparatus, 134
 “Recombinant Poetics: Emergent Meaning as Examined and Explored within a Specific Generative Virtual Environment” (Seaman), 247
Rectangles chevauchants (Molnar), 66
(re)cursor, 136–137
Red/Dice/Dex Chiffres (Seaman), 247
Redeeming the Gene (Rapoport), 73, 75
 Rees, Michael, 106–110
 Reflectodyne, 12, 45–46
Reflektorische Farblichtspiele, 16
Reflexions (Rokeby), 271–272
 Refresh: The Art of the Screen Saver (exhibition), 318
Refugee Republic (Gunther), 352–353
 Refugees, 352–355
Reincarnation of Saint Orlean (Orlan), 263
 Reinhardt, Ad, 385
 Religion, 12, 117, 216, 384
 Agam and, 30–31
 Forest and, 81–82
 Lavaud and, 225–226, 228
 Mysticism and, 30–31, 90, 370
 northern lights and, 169–170
 Rapoport and, 72
Remote_corp@REALities (LaPorta), 332–333
Renata (Cascin-Silver), 58
Reparation (Chatonsky), 361
Reproductive System, The (Biggs), 207
Resonance and Transience (Palmer), 218–219
Reunion des Musees Nationaux (Boissier), 150
 Reuters International, 342
 Reuterswård, Carl Fredrik, 24
Revelation (Heyrman), 164
Revenances (Chatonsky), 360
Reverse Side of the Body, The (Domingues), 168
Revue Synesthésie journal, 164
 Rhizome, 317–319
 Rhode Island School of Design (RISD), 198
 Richards, Catherine, 170
 Richter, Hans, 14

- Riding the Net* (Sommer and Mignonneau), 302–303
- Rigid Waves* (Fleischmann), 112
- Rimington, Alexander Wallace, 15
- Rinaldo, Kenneth, 230–231
- Roberts, Sara, 280
- Robotic Renaissance Project, 386
- Robotics, 4, 28, 47–48, 397
- AARON and, 157–159
- biorobotics and, 390
- Feingold and, 140–141
- Goldberg and, 3, 43, 380–382
- Groebel and, 95–99
- Kac and, 387–394
- Klima and, 264
- Knowbotic Research and, 348–350
- Lichty and, 135
- Nechvatal and, 120–122, 124–125
- Nideffer and, 141–145
- paintings and, 95–99, 120–125
- Penny and, 253–254
- Rinaldo and, 230–231
- Scott and, 279
- Slayton and, 292–296
- telerobotics and, 379–393
- Wortzel and, 382–387
- Robot in the Garden, The* (Goldberg), 3, 43
- Rogala, Miroslaw, 173–175
- Rokeyby, David, 271–275
- Romans, 6, 170
- Room for Walking* (Joliffe), 172–173
- Room of One's Own* (Hershman Leeson), 280
- Rothko, Mark, 385
- @RT+COM Gallery, 225
- RTMark Group, 137, 350–352
- Ruhr Visions, 323
- Russolo, Luigi, 13
- Ruttmann, Walter, 14
- Rythmes colorés* (Survage), 14
- Saint Orlan* (Orlan), 263
- Saint Vincent de Paul* (Yvaral), 37
- Salon Agam* (Agam), 35
- SALVAGE (Lovejoy), 327
- San Francisco* (Stenger), 376
- Sangue Sessuale* (Amerika), 343
- Santa Barbara Museum of Art, 322
- Sarduy, Severo, 93
- Satellites, 7, 27–28, 84, 98–99
- Saunders, Steve, 176
- Sauter, Joachim, 115–116
- Sayonara Diorama* (Wortzel), 382–385
- Scheer, Joseph, 105–106
- Schiphorst, Thecla, 171–172
- Schlemmer, Oscar, 199
- Schöffler, Nicholas, 12, 17–18
- Schulte, Jamieson, 254
- Schultz, Pit, 320
- Schwarz, Hans Peter, 277
- Schwerdtfeger, Kurt, 16
- Science, 47–48, 80, 300–303
- Scott, Jill, 276–279
- Scott, Victoria, 170–171
- Screen savers, 318
- Scriabin, Aleksandr, 15, 161
- Sculptural User Interface, 107
- Sculpture, 12
- Gherbi and, 370
- Gunther and, 354
- holosculptures and, 26
- NOEMI and, 239–241
- Rees and, 106–110
- Seaman and, 241
- social, 317
- Sculpture* (Waliczky), 117
- SCYBERCONF, 211

- Seaman, Bill, 241–248, 292
- Seawell, Sam, 136
- Sebring, Ellen, 292
- Security, 175–180
- Selfish Gene, The* (Dawkins), 127
- Semaphora* series (Couchot), 183
- Semiotics, 329
- Send-Receive Two-Way Demo, The* (Sharp), 84
- sense:less* (Stenslie), 259
- Sense of Place* (Legrady), 154
- Sensing Speaking Space* (Legrady), 154–155
- September 11, 2001, 329–330
- Serbian Skylight* (Klima), 270
- Sermon, Paul, 363–366
- Serralves Museum, 357
- Sexual Blood* (Amerika), 343
- Sexual Jealousy: The Shadow of Love* (Rapoport), 75
- Shadows* (Biggs), 206
- Shakespeare, 315
- Shannon, Claude, 153
- Sharp, Willoughby, 82–86
- Shaw, Jeffrey, 23, 236–238
- Shear* (Seaman), 243–244
- S.He* (Seaman), 243
- Shift* (Palmer), 218
- Shockwave interface, 345
- Shoe-Field* (Rapoport and Washburn), 69–72
- Siggraph, 225, 320, 322, 343
- Signature of the Source* (Weber), 26
- Sikora, Stéphane, 239–241
- Silicon Graphics, 179
- Silicon Remembers Carbon* (Rokeby), 272–274
- Simon, John F., 99–100
- Sims, Karl, 123–124, 126
- Siña, Alexandro, 18
- Siña, Moira, 18
- Sinclair, Peter, 337, 339–340
- Sketchpad, 47
- Skull* (Acevedo), 91
- Sky Chasm* (Brixey), 308
- Skywriter* (Fleischmann), 113
- Slade School of Fine Art, 284
- Slated Breakfast-Cisceral Analytic* (Acevedo), 91
- Slayton, Joel, 292–296
- Slippery Traces* (Legrady), 154
- Sloan, Helen, 280, 282, 284
- SMDK: SimulationSpaceMosaic of Mobile Datasounds* (Knowbotic Research), 346
- Smile* (Allen), 199
- Smithsonian Institution American Art Museum, 134–140
- Smoot, George, 225
- SoaPOPerA for Laptops, A* (Hovagimyan), 334, 337, 339–340
- Social issues, 397–398
- activism and, 7, 350–352
- bioaesthetics and, 118–129 (*see also* Aesthetics)
- censorship and, 337–338, 340
- civil liberties and, 350–352
- Gunther and, 352–355
- Haymarket Riot and, 136–137
- interactive installations and, 275–311 (*see also* Interactive installations)
- Internet and, 313–355 (*see also* Internet)
- Laurel and, 175–177
- politics and, 175–180
- security and, 175–180
- surveillance, 292–296, 350–351, 397–398

- Social issues (cont.)
 war and, 269–270
 Yalter and, 177–180
- Sociological Art Collective, 81
- Sociological Walk in Brooklyn-Sao Paulo*
 (Forest), 81
- Socrates, 215
- Soft-Image, 91, 196
- SOLART Expert System, 61
- SolArt Global Network, 61
- Solitaire: dream journal* (Jennings), 362
- Solitary* (Biggs), 206
- Solve et Coagula* (Stenslie), 259–260
- Sommaire* (Molnar), 65–66
- Sommerer, Christa, 300–303
- Sorry, We're Open* (Hoberman), 238
- SOS Third World* (Giovannelli), 166
- Soto, Jesus-Raphael, 12
- Sound, 11, 47–48
 Amerika and, 345
 Cage and, 13
 Couchot and, 183
 Legrady and, 153–154
 Lichty and, 135
 light art and, 14
 Rokeby and, 272
 Seaman and, 241–248
 Stromajer and, 356–357
 synesthesia and, 161–175
- Sous-Terre (Underground)* (Chatonsky),
 361
- Space frames, 90
- Space Invaders Act 1732* (Deck), 315
- Spatial Concept* (Fontana), 19–20
- Spatial Navigator, The* (Flesichmann),
 112
- Spatiodynamism, 12
- Speakerine de Synthèse* (Tramus), 191
- Sphere Series* (Casdin-Silver), 56
- Spinoza, 217
- Splenditella* (Stenger), 377
- SPRAWL: The American Landscape in*
Transition (Lichty), 138–139
- Sprinkling Menstrual Navigator (film),
 358
- Stable Mouvant* (Giovannelli), 164–165
- Staeble, Wolfgang, 329–330
- Stage lighting, 13
- Stenslie, Stahl, 254
- StarryNight* (Galloway), 317–318,
 321
- Star Trek* (television series), 137
- Stein, Joël, 24
- Stelarc, 254–256
- Stenger, Nicole, 374–378
- Stenslie, Stahl, 255, 257–261
- Stimbo* (Stelarc), 255
- StockObjects, 321
- Stomach Sculptures* (Stelarc), 255
- Stone, Sandy, 252–253
- Storm from Paradise* (Lovejoy), 327
- Street-writing bicycles, 350
- Strickland, Rachel, 175
- Stromajer, Igor, 355–359
- Structure octa-tetra* (Yvaral), 37
- Student revolution, 7
- Sukenick, Ron, 343
- Sun Sculptures* (Clause), 60–61
- Super Galaxies* (Agam), 35
- Super Polyimages* (Agam), 35
- Surianu, Horia, 377
- Surprising Spiral* (Feingold), 140–141
- Survage, Leopold, 14
- Surveillance, 292–296, 350–351,
 397–398
- Survival* (Gilardi), 63–64
- Survival Research Laboratory, 177
- “Suspended Disbelief” (Sloan), 280,
 282, 284
- Sutherland, Ivan, 47

- Svoboda, Josef, 50
- SWITCH* journal, 294
- Sympathetic Sentience* (Penny and Schulte), 254
- Synergetics* (Fuller), 90
- Synesthesia, 131
- Czegledy and, 169–173
- Domingues and, 168–169
- Giovanelli and, 164–167
- Heyrman and, 162–164
- Jolliffe and, 172–173
- Rogala and, 173–175
- Synthesized Mona Lisa* (Yvaral), 38
- Synthesizers, 272, 345
- Tableaux de bord* (Chevalier), 306
- Tables Turned, The* (Sermon), 364
- Tabula rasa-Mémoire des crayons* (Boissier), 148
- Tactics for Survival in the New Culture* (Hovagimyan), 338
- Talmud, 30
- Tao of Physics, The* (Capra), 90
- Tappeti-natura*, 62
- Tastiera per luce*, 15
- Tatlin, Vladimir, 12
- Techno-ecological art, 7
- Technoetic aesthetic, 80
- Technologie dans l'art, La: De la photographie à la réalité virtuelle* (Couchot), 184
- Technology, 8, 395
- AARON and, 157–159
- artistic sources of, 11–13
- biotechnology and, 331, 389–392
- CAVE networks and, 254
- communication art and, 75–85
- computers and, 64–75
- eco-technological art and, 59–64
- environmental, 7, 39–46
- globalization and, 3
- holographic art and, 52–59
- humanization of, 1, 3, 5–6
- hypertext and, 131–145
- interfaces and, 1–2
- Internet and, 7 (*see also* Internet)
- laser art and, 49–52
- linguistic sources and, 47–48
- modern light art and, 13–29
- MP3 files and, 345
- nanotechnology and, 324
- scientific sources and, 47–48
- sensory immersion and, 181–220
- signal-transmission devices and, 307–308
- spectator participation and, 29–39
- synthesizers and, 345
- technical sources and, 46–47
- three principal roots of, 11
- virtual reality modeling language (VRML) and, 374–378
- Technology Recapitulates Phylogeny* (Rinaldo), 231
- Techno-Mariage (Techno-Wedding)* (Lavaud), 229–230
- Techno-romanticism, 366–369
- Technoromanticism: Digital Narrative, Holism, and the Romance of the Real* (Coyne), 366
- Technosphere project, 320
- Tele art, 31, 33–36
- TeleGarden, The* (Goldberg), 253, 380–381
- Telematic Connections: The Virtual Embrace (exhibition), 322
- Telematic Dreaming* (Sermon), 253, 363–365
- Telematics, 7
- Ascott and, 77–80
- synesthesia and, 161–175

- Telenoia: Around the World* (Longavesne), 222, 224
- Teleporting an Unknown State* (Kac), 389
- Telepresence, 3
- biotelematics and, 389
 - Brixey and, 307–311
 - Internet and, 331–332, 379–393
 - Kac and, 387–394
 - robotics and, 379–394
 - sensory immersion and, 181–220
 - Slayton and, 292–296
 - Stelarc and, 254–256
 - transgenic art and, 389–390
- Telepresent Surveillance* (Slayton), 293
- Tele-synesthesia. *See* Synesthesia
- Télé-Totem* (Yalter), 178
- Television
- Groebel and, 95–99
 - Paik and, 22
 - Wortzel and, 386
- Télévision la Lune* (Yalter and Meredieu), 179
- Telezona* (Berger), 253
- Telling Motions* (Seaman), 243
- Tell Me the Truth* (Acevedo), 91
- Tenhaaf, Nell, 171
- Tereshkova, Valentina Vladimirovna, 355–356
- Terminal Time* (Lichty), 134–135
- Terra Nomade* (Yalter), 179
- Terrorism, 329–330
- Tharp, Twyla, 199
- Thing, The* (Staehle), 329, 338, 340
- Third Hand* (Stelarc), 255
- Thizome, 321
- Thome, Diane, 377
- Thorington, Helen, 234
- Thread Waxing Space, 234
- Three Behaviours for Partitioning Space* (Cohen), 157
- Through the Looking Glass: Technology and Creativity at the Turn on the Second Millennium* (Lichty), 139
- Tillie the Telerobotic Doll* (Hershman Leeson), 280
- Time Capsule* (Kac), 389
- Time Digital* journal, 342
- Time-Space Sculptures* (Waliczky), 117
- Timis, Dan, 377
- Tinguely, Jean, 12–13, 17, 42–43, 221
- Tito, Josip Broz, 356
- To Dream or Not to Eat* (Stenger), 375, 377
- tokyocity.ee* (Kelomees), 148
- Touch-Touché* exhibition, 171–173
- Tournées*, 13–14
- Tout s'éclaire* (Stenger), 377
- Tow, Rob, 175
- “Toward the Design of a Computer-Based Interactive Fantasy System” (Laurel), 176
- Traces of a Constructed City* (Tribe), 320
- Traces* (Penny), 254
- Tracing* (Legrady), 154
- Tragedy, 132
- Tragedy of the Commons* (hardin), 137
- Traits* (Barron), 367
- Trajectories* (Balpe), 132–134
- Tramus, Marie-Hélène, 183–184, 187–188, 190–191
- Transdermal Patch, The* (Rapoport), 73
- TRANS-E, My Body, My blood* (Domingues), 169
- Transformations* (Molnar), 65
- Transgenic art, 389–390
- Transgenic Bagel, The* (Rapoport), 73–75
- Transitional Space* (Legrady), 154
- Translate { } Expression* (LaPorta), 330
- Tree of Life, The* (Gherbi), 370
- Tribe, Mark, 317, 319–321

Tribute to Galileo, A (Karavan), 50
 Triggers, 77
Trilogy (Stenger), 376
 TRS-80 computer, 265, 267
 Truckenbrod, Joan, 75
Truisms (Holzer), 145–148
 Trutwin, Tobias, 101, 104–105
TSAR, 84–85
 Tsukuba University Institute of Art and Design, 105
 Tuchacek, Alexander, 346
Tunnel around the World, The (Banayoun), 201
Tunnel under the Atlantic Ocean, The (Benayoun), 201–202
 turbulence.org, 330
Turbulences numériques (Chevalier), 304
 Turing, Alan Mathison, 190
 Turner, J. M. W., 217
T U R N S (Lovejoy), 327–328
 Turrell, James, 59

UCBM3 (You Could Be) (Tenhaaf), 171
Uirapuru (Kac), 388
Uno mystica: Love Objectified (Gherbi), 370
 Universal Concepts Unlimited, 126
Universal Translator (Rokeby), 274
 University of Art and Design (Helsinki), 156
 University of California, 141
Untitled (Palmer), 218
Utopian Entrepreneur (Laurel), 177

 V2 Dutch Electronic Festival, 230
 Valensi, Henry, 14
 van Berkel, Regina, 241
 van Eyck, Jan, 58
Van Eyck and Bosch, To (Casdin-Silver), 58

 van Gogh, Vincent, 318
 Vanouse, Paul, 134
 Vantongerloo, Georges, 170
Variations Sainte Victoire (Molnar), 66
 Vasarely, Victor, 12, 37
 Vector General, 198
Vectorial Elevation (Lozano-Hemmer), 210–211
Venus of Willendorf '91, The (Casdin-Silver), 56
 Vermeer, Johannes, 89–90
 Verostko, Roman, 159
 Vertov, Dziga, 14
Very Nervous System (Rokeby), 271
 Vesna, Victoria, 141, 322–324
Video Affirmations (Hovagimyan), 337
 Video art, 7–8, 18
 Allen and, 198–199
 Ascott and, 77–80
 Boissier and, 148–151
 Chatonsky and, 359–362
 Courchesne and, 287–292
 Domingues and, 168–169
 Fleischmann and, 114–115
 guerilla video and, 21
 Haymarket Riot and, 136–137
 Kelomees and, 148
 Lichty and, 134–140
 light art and, 21–23
 Lovejoy and, 325
 plastic issues and, 89–110
 Radical Software Group (RSG) and, 318–319
 Rogala and, 173, 175
 Seaman and, 241–248
 Sharp and, 82–85
 Yalter and, 178
Video Communication Games (Polieri), 27
Videoplace (Krueger), 182
Video Waves (Longavesne), 222

- Vila, Doris, 25–26
- Village Voice* journal, 342
- Viola, Bill, 47, 132, 221
- Violinist, The* (Acevedo), 91
- Virilio, Paul, 136
- Virtual art
- CAVE networks and, 254
 - concept of, 2–8, 396
 - connectivity and, 79–80
 - contemporary issues and, 2
 - defined, 1–2
 - emergence and, 80
 - immersion and, 79–80
 - interfaces and, 1–2
 - modernism and, 4–5
 - new approach of, 1
 - openness of, 4
 - physical space and, 215–218
 - sensory immersion and, 181–220
 - synesthesia and, 161–175
 - transformation and, 80
- Virtual Balance* (Fleischmann), 113
- Virtual Identities* (Longavesne), 222
- Virtual Museum, The* (Shaw), 236–237
- Virtual Poetry* (Yalter), 179
- Virtual Realism* (Heim), 216
- Virtual reality modeling language (VRML), 374–378
- Virtualscapes* (Longavesne), 222
- Virtual Worlds conference, 343
- “Virus and Pearls: The Materialization of Culture” (Anker), 126–127
- Viruses, 105, 153
- Visible Language Workshop, 105
- Vision Is Finer Than a View, A* (Heyrman), 164
- Visman, Miles, 78
- Visual Music* (Agam), 35–36
- Vital Signs, 320
- vitesse du Silence, La* (Chatonsky), 361
- Void matrix, 90–91
- Void Matrix Lattice* (Acevedo), 91
- von Kármán, Théodore, 43
- voyeur_web* (LaPorta), 333–334
- VR/RV: A Recreational Vehicle in Virtual Reality* (d’Agostino), 250–251
- Vuocolo, Jeanette, 234
- Wagner, Richard, 47, 161
- Waiting Room, The* (Biggs), 208
- Waliczky, Tamás, 116–118
- Walker Art Center, 234, 326, 343–344
- Walter Cronkite’s Universe* (television series), 199
- War, 269–270
- Warhol, Andy, 12
- Warm* (Scott), 171
- Washburn, Dorothy, 69–70
- Watch Detail, The* (Seaman), 244
- Water, Light, Time* (Heyrman), 164
- Water Catalogue, The* (Seaman), 243
- Water Wheel* (Seaman), 243
- Wattenberg, Martin, 317
- WAV files, 377
- Way of Human Rights* (Karavan), 51
- Weber, Sally, 25–26
- Web-jam remote events, 337
- Weizmann Institute, 50
- Weil, Benjamin, 326
- Well, The* (Stenger), 374
- Welt aus Sprache (World out of Language), 329
- Whitney/Demos Production, 124
- Whitney Museum of American Art, 234, 265, 328, 330, 343, 382
- Wiener, Norbert, 47, 190
- Wiernik, Neil, 170
- Wiggilism Manifesto* (Fisher), 120
- Wilfred, Thomas, 12, 15–18
- Wilhelm, Yvonne, 346

Wilhelm Lehbruck Museum, 364
 Williams, Barbara Lee, 75
 Willoughby Sharp Gallery, 84
 WillPowers, 199
 Wilson, Stephen, 47–48, 252
 Internet and, 347–348
 reciprocal aesthetic propositions and, 239
 sensory immersion and, 182–183
 telematics and, 379
Wired magazine, 342
 Wire-frame models, 330–331
 Wittig, Geri, 295
Woman, A (Casdin-Silver), 56
Woman and Economics (Fleischmann), 111
 Woolford, Kirk, 258
Work in Progress (Deck), 314
 World Economic Forum, 350
World Generator, The/The Engine of Desire (Seaman), 245–247
World Nerve Tunnel, The (Far Near) (e-motion) (Benayoun), 201–202
World Processor (Gunther), 355
World Skin: A Safari into the Land of War (Benayoun), 204–205, 253
 World Trade Center, 18, 351–352
 World War I era, 7
 Wortzel, Adrienne, 382–387

 XANADU, 47
 Xenakis, Iannis, 24
 Xerography, 135

 Yalter, Nil, 177–180
YDSTYDS (Slayton), 295
 Yerba Buena Arts Center, 154, 329
 Yi-jing, 226
 Yugoslav War, 270
 Yvaral, Jean-Pierre, 12, 36–39

 Zentrum für Kunst und
 Medientechnologie (ZKM), 148, 254,
 277–278, 322, 329, 364
Zero@Wave-function:nano dreams & nightmares (Vesna and Gimzewski), 324
Zersber (Sauter), 115
Zodiac (Klima), 267