

PATRICK CLANCY

C U R R I C U L U M V I T A E

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EDUCATION

1959-1960, 1961-1964, Pratt Institute, B.S. (Art Education)

1964-1967, Yale University, B.F.A., M.F.A. (Painting)

EXHIBITIONS

2005

"Equilibrium and Flow," Dolphin Gallery, Kansas City, MO, May 2005.

2004

"Group Show," Dolphin Gallery, Kansas City, MO, September 2004.

2002 -

"The Writing Machine," <http://www.thewritingmachine.org>

Weather driven sites of "local knowledge" at: The Banff Centre for the Arts, Banff, Alberta, Canada; The Centre for the Arts, Hobart, Tasmania, Australia; The Experimental Station, Kansas City, MO, USA

2000

"American Photography: Recent Additions to the Hallmark Photographic Collection," The Nelson-Atkins Museum of Art, Kansas City, MO, February – May 2000.

1999 -

National Endowment for the Arts On-Line Gallery, Works by American visual artists from the NEA archive

www.arts.endow.gov/explore/Gallery/gallery.html

"Writing the Millennium," The Writer's Place, Kansas City, MO, December 1999 – February 2000.

"Larry and Cindy Meeker Collection," Board of Governors, Federal Reserve, Washington, DC, June – August 1999.

1998

"Charlotte Street Project Exhibition," Loft 122, Kansas City, MO, October 1998.

1997

"The Writing Machine," a weather-driven interactive simulation (VRML and Java) for World Wide Web. The Banff Centre for the Arts, Banff, Alberta, Canada, September 1997-1998.

Visual Studies Workshop Benefit Photography Auction and Exhibition. Sotheby's Photographs Department, The One Club, New York, NY, October 3-5, 1997.

1996

"A Chaos of Delight: Artists and Scientists Seek an Understanding of Their World," Delaware Center for the Contemporary Arts, Wilmington, DE, February – March 1996.

"Perspective: Kansas City," Johnson County Community College, Overland Park, KS, June - July 1996.

"Patrick Clancy: Photographic Assemblages," Stephen Cohen Gallery, Los Angeles, CA, September/November 1996.

1995

"Black and White and in Color," UMKC Gallery of Art, Kansas City, MO, December 1994 – January 1995.

1994

"UNDERWORDS," an exhibition of large photocollages with lead relief, writing, embossed photographs, and other collaged materials. The Writer's Place, Kansas City, MO, December 1993 – January 1994.

1993

"Interconnections: John Cage, Marcel Duchamp, Edward Weston, Beatrice Wood," Art Gallery, Claremont Graduate School, Claremont, CA, November 1993.

"DEEP FALL NIGHT FOLDS," an exhibition of new work including a 20" x 37" photoscroll, Battlefield of the Cranes, a series of 30" x 40" multi-negative photogram prints, and Natural History, a 76" x 41" photocollage. Dolphin, Kansas City, MO, October 1993.

"Haunted Maps," an exhibition of large photocollages with lead relief, text, embossed photographs, and other collaged materials. Institute for Studies in the Arts, Arizona State University, Tempe, AZ, February – April 1993.

1992

365/360: The Plowed Field, an installation of photoscrolls with text, large collaged photographs with lead relief and other environmental elements; and The Crossroads, a performance with Kevin Cunningham, Gwen Widmer, and others. Visual Studies Workshop, Rochester, NY, September – November 1992.

1991

"Summer Invitational," Jan Weiner Gallery, Kansas City, MO, July/August 1991.

"100 Photographs by 100 Photographers," Houston Center for Photography's sixth annual print auction, 1991. Catalogue.

1990

"Patrick Clancy & Aaron Siskind," Jan Weiner Gallery, Kansas City, MO, March/April 1990.

"Chairman Exhibition," Kemper Gallery, Kansas City Art Institute, August/September 1990.

Camera Culture: Still Wild, 23 min. videotape with Gwen Widmer presented at: San Francisco Cinematheque, San Francisco, CA and included with "Mediated Visions," organized by San Francisco Cinematheque, shown on Peralta Cable Television, Oakland, CA.

1989

Houston Center for Photography Print Auction, Houston Center for Photography, Houston, TX.

1988

L.A.C.P.S. Benefit Auction, Krygier-Landau Contemporary Art gallery, Santa Monica, CA.

"J-O-H-N C-A-G-E The Ghost Sutra," an interpretive reading with Louis Kaplan, Kansas City Art Institute, Kansas City, MO. Videotape document.

"John Cage," an installation/performance with Kansas City Art Institute students, Kemper Gallery, Kansas City Art Institute, Kansas City, MO.

1987

"Under Known in New York," group show, The Bertha and Karl Leubsdorf Art Gallery, Hunter College, New York, NY.

Camera Culture: Still Wild, 1987, 23 min. videotape with Gwen Widmer presented at: The Cage, Cincinnati, OH.
New Langton Arts, San Francisco, CA.
University of Tasmania, Hobart, Tasmania.
Southwest Alternate Media Project, Houston, TX.
San Francisco International Video Festival.

1986

365/360 (The Plowed Field and the City), image/text photoscroll installation, Houston Center for Photography, Houston, TX.

365/360 (The Crossroads), performance with Gwen Widmer, Matthew Sommerville, and Michael Cummings, Diverse Works, Houston, TX.

365/360 (The Plowed Field), image/text photoscroll installation, Kemper Gallery, Kansas City Art Institute, Kansas City, MO.

"Frames of Mind: Recent Filmmaking in Central New York," film, photoscrolls, Munson, Williams, Proctor Institute, Utica, NY. (Curated by Scott MacDonald, and included work by Hollis Frampton, Bob Huot, Susan Eder, Alan Berliner, Marion Faller). Catalogue.

Frontier Living, an image/text work with Gwen Widmer in "Albuquerque Living Magazine," for "Art/Media" exhibition. Other artists included Jenny Holzer, Rachel Rosenthal, Light Bob, and Terry Allen. Videotape document.

Mystery Seeds, 1 min. videotape with Gwen Widmer and Rafe Clancy distributed by Video Data Bank, Chicago, IL.

1985 – 1986

Hawaii nei: fish out of water, photoscroll in "Playing It Again: Strategies of Appropriation." Exhibition included work by: Sarah Charlesworth, Peter D'Agostino, Stephen Frailey, Suzanne Hellmuth/Jock Reynolds, Barbara Kruger, Mike Mandel, Richard Prince, Larry Sultan, Gwen Widmer, and Reese Williams. Catalogue.
University of Colorado/Boulder, Boulder, CO.
Los Angeles Center for Photographic Studies, Los Angeles, CA.
Camerawork Gallery, San Francisco, CA.
Diverse Works, Houston, TX.
Photographic Resource Center, Boston, MA.
University of Rhode Island, Kingston, RI.
Center for Contemporary Art, Santa Fe, NM.

1985

Camera Culture: Still Wild, 45 min. videotape with Gwen Widmer screened at Western and Southwestern Regional Society for Photographic Education, Boulder, CO.

Thoughts Forming Matter: 1) The Observatory (An instant in the remote future), 2) The Archive (Geometries of lost fragments). video installation with sound, photoscrolls, and archival materials. University of Colorado Art Galleries, Boulder, CO.

1984 - 1985

Shots, 1980, 17 min. videotape with Hollis Frampton, screened with exhibition, "Recollections - Recreations: Hollis Frampton's Other Work." Albright Knox Art Gallery, Buffalo, NY.
Long Beach Museum of Art, Long Beach, CA.
Newberger Museum, S.U.N.Y./Purchase, Purchase, NY.
Laguna Gloria Art Museum, Austin, TX.

1984

Performance of 365/360
Camerawork Gallery, San Francisco, CA with Gwen Widmer.
San Francisco Art Institute, San Francisco, CA.
University of Colorado/Boulder, Boulder, CO with Gwen Widmer and Matt Sommerville.

1982

"Copy Cat Show," color Xeroxes, Franklin Furnace, New York, NY.

1981

Shots, 17 min. videotape with Hollis Frampton, video exhibition, Santa Fe Council for the Arts, Santa Fe, NM.

Screening/installation of photoscrolls, film and videoworks: Southwest Alternative Media Project, El Paso, TX.

"Exhibit A / Circumstantial Evidence," photoscrolls, Albuquerque United Artists Downtown Center for the Arts, Albuquerque, NM. Other artists included Betty Hahn, Peter DeLory, Michael Hudock, Paul Akmajian, Liz Hale, Jeff Bryan & Jim Jacob. Catalogue.

1980

"Gun Show," photoscroll and color Xeroxes, Los Angeles, CA. and Houston, TX. Curated by James Harithes.

Paseo Vidéo (Energy Generator), Lingam/Yoni (Image Generator), American Mystery (Marginal Theorem), photographs and installation drawings in "Installation Video, An Exhibition of Diagrams, Documentation, and Video Installation," Hallwalls, Buffalo, NY. Other artists included Dara Birnbaum, Wendy Clarke, Brian Eno, Ken Feingold, Dan Graham, Gary Hill, Sara Hornbacher, Shigeko Kubota. Catalogue.

Modern Signs: 1855-1971 (Artifacts of work: 1964-1980) Artificial Clews (Turquoise for New Mexico), performance with multiple slide projection and video projection. University of New Mexico, Albuquerque, NM.

Atopia: No man's land, performance, and installation with sound and photoscroll notation. Utica College, Utica, NY. See May 1981 "Afterimage" article by Scott MacDonald.

Marginal Works, performance with Hollis Frampton, color Xerox, photoscrolls, drawings, and 16 mm film, Películas, projected and viewed on rewinds. Picker Art Gallery, Colgate University, Hamilton, NY.

"Mail Art Flow System," Fine Arts Gallery, Broken Arrow, OK.

1979

"The Electrostatic Print as a Creative Medium," color Xeroxes, Picker Art Gallery, Colgate University, Hamilton, NY.

"Alternative Imaging Systems", visiting artist, color Xerox piece, Everson Museum, Syracuse, NY.

Lingam/Yoni (Image Generator), video performance/installation, Goodrich Gallery, Williams College, Williamstown, MA.

1978

Waves of Seeing, 30 min. videotape, Everson Museum, Syracuse, NY.

It Looks Like Televisions Re-suns, 25 min. videotape, Manhattan/Teleprompter Cable Series on Video Art, New York, NY.

Untitled Xerox Piece, Organization of Independent Artists Exhibition, New York, NY.

1977

Videotapes screened:

Rice Media Center, Houston, TX.

Rocky Mountain Film Center, Boulder, CO.

Theater Vanguard, Los Angeles, CA.

Pacific Film Archives, Berkeley, CA.

California College of Arts and Crafts, Oakland, CA.

Northwest Film Study Center, Portland, OR.

Walker Art Center, Minneapolis, MN.

Art Institute of Chicago, Chicago, IL.

Media/Study/Buffalo, Buffalo, NY.

Donnell Library, New York, NY.

1976

Videotapes screened:

Pittsburgh Filmmakers, Pittsburgh, PA.

Washington Project for the Arts, Washington, DC.

Greenville County, South Carolina Museum of Art, Greenville, SC.

Kentucky Arts Commission, Lexington, KY.

Woodstock Video Expovision, Woodstock, NY.

Central New York Video Exhibition, Everson Museum, Syracuse, NY.

1975

Televisions Re-suns, video installation, Synapse Experimental Video Center, Syracuse, NY.

1974

Paséo Video, a responsive video installation within an acoustic standing wave environment, Charles A. Dana Performing Arts Center, Colgate University, Hamilton, NY.

1972 - 1973

Seeds of Dissent, Xalapa, Veracruz, Mexico.

1972

Plant-assisted Telecommunications Link, School of Architecture, Yale University, New Haven, CT.

Electronically Responsive Botanical Environment, California Institute of the Arts, Valencia, CA.

Pulsa installation/performances, light/sound, video with Simon Forte, Nam June Paik, Peter Van Riper, Allison Knowles, and others. California Institute of the Arts,

Los Angeles, CA.

1971

Pulsa sound installation, New York State Council of the Arts, "Critic's Choice" exhibition, Cornell University, Ithaca, NY.

Pulsa light/sound installation, "Works For New Spaces," Walker Art Center, Minneapolis, MN. Catalogue.

Real-time video/sound link between Los Angeles and New York, "Armory Show" New York Avant-garde Artists Festival, with Charlotte Moorman and Nam June Paik.

Pulsa installations, multiple video projections, light/sound performance/installations with Nam June Paik, Serge Tcherepnin, Simon Forte, and others. California Institute of the Arts, Burbank, CA.

"John Cage Birthday Performance," with Nam June Paik, Richard Titlebaum, Maryann Amacher, Joe Jones, and others, WGBH-Boston, MA.

"Yoko Ono Show," invitational piece, Everson Museum, Syracuse, NY.

Pulsa light/sound installation, Stanford University, Palo Alto, CA.

Pulsa light/sound installation, Philadelphia Museum of Art, Philadelphia, PA.

"The World Band," a series of musical performances/concerts with Richard Titlebaum, Dougie Mitchell, Anthony Braxton, David Behrman, Alvin Lucier, Maryann Amacher, and others.

Pulsa light/sound installation, University of Rhode Island, Kingston, RI.

Pulsa video installation, Automation House, New York, NY. Three floors and the outside of the building on Madison Avenue were linked with wall-size, live video projected images, so that people could communicate life-size, real-time, between a series of installation/environments. The installation included light/sound and time delayed images.

Pulsa light/sound installation, Mills College Center for Contemporary Music, Oakland, CA.

"Music With Its Roots in the Aether," avant-garde music festival, curated by Robert Ashley, Mills College Center for Contemporary Music, Oakland, CA.

Pulsa light/sound/video projected installation, Silvermine School of Art, CT.

Pulsa sound installation for 12 portable tape recorders and a Strobe light /sound field, Nova Scotia College of Art and Design, Halifax, Nova Scotia, Canada.

1970

Pulsa video installation, University of Kentucky, Louisville, KY.

Pulsa video installation with three video projections, time-delayed images, sound and florescent light configurations. Yale University School of Art and Architecture Gallery, New Haven, CT.

Pulsa light/sound installation, De Cordova Museum, Lincoln, MA.

1969 - 1970

"Spaces," Pulsa light/sound/video installation, Museum of Modern Art, New York, NY.

1969

Pulsa light/sound installation, Wadsworth Atheneum, Hartford, CT.

Invitation to participate in Sao Paolo Biennale refused by Pulsa group in protest of Brazilian government's suppression of freedom.

Pulsa strobe light/sound installation, Louis Weiner Field, Bethany, CT.

Electric Ear Series, performance using Pulsa hybrid digital/analogue synthesizer and strobe lights, organized by Morton Subbotnik, part of the Monday evening concert series at The Electric Circus, New York, NY. Other performances in this eight-week series included: Terry Reily, John Cage, Robert Ashley, and Walter DeMaria.

1968

Pulsa florescent light/sound installation, University of Rhode Island, Kingston, RI.

Pulsa strobe light/sound installation, 55 airport landing strobes and 55 channels of sound in a 1/2 mile field configuration through which you moved, a wave energy outdoor environment not perceivable as an object. Yale University Golf Course, New Haven, CT.

Pulsa strobe light/sound installation, 55 channels of sound and 55 airport landing strobe lights 15" beneath the surface of the 1/4 mile pond, Boston Public Garden, Boston, MA.

Pulsa installation, with florescent light walls 100 feet long, reflective Mylar electrostatic speakers 15 feet high, and sound. This installation was programmed by the hybrid digital/analogue signal generator. Art Gallery, Yale University School of Art and Architecture, New Haven, CT. Catalogue.

1967 - 1968

A continuing series of installations of programmed environments utilizing light, sound, and experimental electronic apparatus. Loft, 257 Orange Street, New Haven, CT.

1966

Paintings & Drawings, Athena Gallery, New Haven, CT.

"First Eleven," paintings, New Haven Jewish Community Center, New Haven, CT.

SELECTED

Internet

BIBLIOGRAPHY <http://www.patrickclancy.org>

Interview with Patrick Clancy by Holly Willis, Editor of RES Magazine, Creative Capital Foundation, Emerging Fields, Artist Profile

<http://www.creative-capital.org>

Information Arts: Intersections of Art, Technology, Science and Culture – Links, compiled by Stephen Wilson in preparation for a new book, Information Arts, published by MIT Press in 2001. Natural Phenomena—Non-Linear Dynamic Systems, Water, Weather, Solar Energy, Geology, Mechanical Motion/Sky, the Winds and the Weather/ Patrick Clancy, The Writing Machine.

<http://userwww.sfsu.edu/~infoarts/links/wilson.artlinks2.html>

Year Zero One Forum online magazine coverage of "Growing Things: The Cultures of Nano Tech, Bio Tech and Eco Tech Meat Art" symposium at Banff Centre for the Arts, Banff, Alberta, Canada, June, 2000. "The Science of Alchemy and the Engendering of Simulacra" and a short video interview with Patrick Clancy.

<http://www.year01.com/issue7/banff.html>

Text document of "Notes on Alchemy, Metonymy and Engendering Simulacra," lecture/presentation for "Growing Things: The Cultures of Nano Tech, Bio Tech and Eco Tech Meat Art" at Banff Centre for the Arts, Banff, Alberta, Canada.
www.banffcentre.ab.ca/nmi/programs/2000/growingthingspeakers.htm

Description of The Writing Machine.
www.creative-capital.org

Sensor driven text demo, The Writing Machine, Version 2.0
<http://www.artschool.utas.edu.au/bill/TWM>

2005

"Patrick Clancy at the Dolphin," by Catherine Archias, Review, ReviewFund, Kansas City, MO, September 2005.

2002

Information Arts: Intersections of Art, Science and Technology, by Stephen Wilson, The MIT Press, Cambridge, Massachusetts, 2002.

2000

From Margin to Center: The Spaces of Installation Art, by Julie H. Reiss, 2000. Pulsa.

1999

An American Century of Photography: From Dry-Plate to Digital, Second Edition, by Keith F. Davis, Hallmark Cards in association with Harry N. Abrams, Kansas City & New York, 1999.

Sculpture in the Ancient Maya Plaza: The Early Classic Period, by Flora Simmons Clancy, University of New Mexico Press, Albuquerque, NM, 1999. Photographs courtesy Patrick Clancy.

1998

"Patrick Clancy," by William Easton. Charlotte Street Fund – 1998, catalogue essay.

1996

"Place/Non-Place: How to Cultivate a Digital Garden," by Verena Andematt Conley. Digital Gardens: A World in Mutation, The Power Plant Contemporary Art Gallery at Harbourfront Centre, Toronto, Canada, 1996.

"Art Picks of the Week: Patrick Clancy, Chaz Borjorquez and Mear," by Peter Frank. LA Weekly, Vol. 18, No. 48, October 25-31, 1996.

1995

Screen Writings: Scripts and Texts by Independent Filmmakers, by Scott MacDonald, University of California Press, Berkeley, CA, 1995.

1993

"Art Review," by Alice Thorson, The Kansas City Star, Friday, December 31, 1993.

"High Contrast," by Tony Allard, The New Times, October 21 - November 3, 1993.

"Words figure into artist's reinvention of photography," by Alice Thorson, The Kansas City Star, Friday October 29, 1993.

1992

Eigenwelt der Apparate-Welt: Pioneers of Electronic Art, (Pulsa), by Ars Electronica, Artistic Director Peter Weibel, Curators Woody and Steina Vasulka, Editor David Dunn, Linz, Austria, 1992.

"365/360 by Patrick Clancy: A brief summary (material, theme, relevance)," by James B. Wyman, Exhibitions Program Coordinator, Visual Studies Workshop, Rochester, New York. Program Notes, September, 1992.

1991

"Joseph Kosuth and Seth Siegelaub Reply to Benjamin Buchloh on Conceptual Art," (Pulsa), October, #57, Summer, 1991.

1990

Chairman Exhibition Catalogue, Charlotte Crosby Kemper Gallery, Kansas City Art Institute, August 1990.

"Whether Maps, Pedagogic Strategies in Recent Video," by Matthew Sommerville. Afterimage, December 1990, discussion of Camera Culture: Still Wild videotape.

1988

"Computers and Art in the Age of the World Picture," by Christopher Burnett, VIEWS: The Journal of Photography in New England, Vol. 9, #3, Spring 1988.

1987

"Field Disturbance/Patrick Clancy's 365/360," by Margo Reece, SPOT, Houston Center for Photography, Vol. 5, #1, Spring 1987.

"Review: Patrick Clancy Installation at Houston Center for Photography, and Performance of The Crossroads at Diverse Works, Houston," by Ed Hill and Suzanne Bloom, Artforum, Vol. XXV, #8, April 1987.

1986

"Patrick Clancy's 365/360 and the Simulated Voyage," by Christopher Burnett, SPOT, Houston Center for Photography, Vol. 4, Winter 1986.

"The Recent Photoscrolls of Patrick Clancy," by Edward Bryant, Artspace, Spring 1986.

"Text As Image In Some Recent North American Avant-Garde Films," by Scott MacDonald, Afterimage, Vol. 13, #8, March 1986.

Frames of Mind (Recent Filmmaking in Central New York), catalogue essay by Scott MacDonald, Munson Williams Proctor Museum, Utica, NY, March 7 - May4, 1986.

"Subversive Acts – Art/Media in New Mexico," by Steve Durland, High Performance, Vol.9, #1, 1986.

1985

Patrick Clancy's 365/360: 36 Project Papers (12 Completed Herein), by Christopher Burnett. M.F.A. dissertation, University of New Mexico, Albuquerque, NM.

"Playing It Again: Post-Modernism On The Move," by Paul Hester, SPOT, Houston Center for Photography, Winter 1985.

"Re-viewing Representation," by Abbe Don, Artweek, Los Angeles, May 25, 1985.

"Frampton's Other Work," by Christopher Burnett, Afterimage, Vol. 12, #8, March 1985.

Get The Message: A Decade of Art for Social Change, by Lucy R. Lippard, 1985.

1983

"It's the Thought That Counts," a review of "Video as Attitude" exhibition by Catherine Lord, Afterimage, October 1983.

"Video As Attitude In New Mexico," by Susan Zwinger, Artweek, 1983.

Overlay: Contemporary Art and the Art of PreHistory, by Lucy R. Lippard, Pantheon Books, New York, 1983.

1982

Art Diary, Giancarlo Politi, Editore, Milano, Italy.

1981

"Patrick Clancy's Photoscrolls," by Scott MacDonald, Afterimage, Vol. 8, #10, May 1981.

1978

"Pulsa," Propylaen Kunstgeschichte, 2nd Supplement.

1977

"Art Outdoors In and Out of the Public Domain," by Lucy R. Lippard, Studio International, March/April 1977.

1974

"Video Art: Old Wine, New Bottle," by Allan Kaprow, Artforum, June 1974.

1973

Modern Painting and Sculpture, by Sam Hunter.

"Art and Machines," Encyclopedia Yearbook, by Albert E. Elsen.

1972

Purposes of Art, by Albert E. Elsen, Holt, Rinehart, and Winston.

Arthropods: New Design Futures, by Jim Burns, Praeger, New York.

"World Band," by Richard Teitelbaum, Soundings #1, January 1972.

1971

On the Future of Art. Lectures at the Guggenheim Museum, edited by Edward Fry.

1970

"Pulsa," by Dale McConnathy, Vogue, February.

"Politics of Space: Exhibition at the Museum of Modern Art," by Gregory Battcock, Arts, Vol. 44, February.

"Spaces at MOMA," Design, #257:20, May.

"Spaces," by Philip Leider, Artforum, Vol. 8, # 69, February.

"Spaces Show At MOMA," Interiors, Vol.129, #6, 8 February.

"Spaces Show at Museum of Modern Art," by Carter Ratcliff, Art International, Vol. 14, # 78, February.

"Spaces - MOMA," by David Shirey, Newsweek, February.

"Pulsa Light Sound," by David Shirey, New York Times, 24 December.

1969

"Computer Sculptures," by Robert Mallory, Artforum, May.

"Real-time Systems," by Jack Burnham, Artforum, September.

"Impossible Art," by David Shirey, Art in America, May/June.

"Art in the Electric Age," by John Chandler, Art International, February.

1968

"Sound Synthesis: A Flexible Modular Approach with Integrated Circuits," by Peter J. Kindlmann and Paul H. Fuge (Pulsa). IEEE Transactions on Audio and Electroacoustics, Vol., AU-16, No. 4, December 1968.

"Pulsa," Eye Magazine, Yale University, New Haven, CT.

"Pulsa," E.A.T. Catalogue, Brooklyn Museum and Museum of Modern Art, New York.

"Pulsa," by Lucy R. Lippard, Arts Canada, December.

"Pulsa: Light as Truth," Yale Alumni Magazine, April.

PUBLICATIONS

2005

"The Science of Alchemy and the Engendering of Simulacra," in Euphoria and Dystopia: The Banff New Media Institute Dialogues, 1995 -- 2005, Sarah Cook, Sara Diamond and Susan Kennard, editors, NMMI, Banff, Alberta, 2005.

2002

"The Future of Computing in Organic Information Ecologies," in Art and life in the 21st century: technology, science and creativity, Diana Domingues, editor, Sao Paulo, Brazil, 2002.

1998

"The Role of the Artist in the Age of Autopoietic Simulation," in Future Fusion: Application Realities for the Virtual Age, Proceedings of the International Society on Virtual Systems and Multimedia, Gifu, Japan, 1998. Sponsored by Gifu Research and Development Foundation.

1994

"The Imaging Effect," in The Simulated Presence, published by The Institute for Studies in the Arts, Arizona State University, Tempe, Arizona, Spring 1994.

1993

"The Field of His Ironic Play," co-authored with Gwen Widmer, Christopher Burnett, and Ellen Zweig, in For a Burning World Is Come to Dance Inane: Essays By And About Jim Pomeroy, edited by Timothy Druckery and Nadine Lemmon, Crical Press, Brooklyn, NY, 1993.

"Telefigures and cyberspace," in Rethinking Technologies, edited by Verena Conley, University of Minnesota Press, 1993.

"Through the Vanishing Point, Bodies in Cyberspace," published in French in Felix Guattari's Art and Psychoanalysis Journal, Chimeras, Paris, France.

1988

"Text and Photo Interventions," in Cinematograph: A Journal of Film and Media Art, Vol. 3, The San Francisco Cinemathque, San Francisco, CA.

1986

"On Hollis Frampton's 'Quaternion' (1976)." Filmmakers' Co-operative Catalogue, New York, NY.

1983

Video As Attitude, catalogue essay, Museum of Fine Arts, Santa Fe, and University of New Mexico, Albuquerque, NM.

1981

Exhibit A / Circumstantial Evidence, catalogue, Albuquerque United Artists, Albuquerque, NM.

1980

Nouvelles Impressions d'Alberquque: cans–canyons, offset printed photoscroll with text by Patrick Clancy and "Inconclusions for Patrick Clancy," by Hollis Frampton included as a parallel embedded text.

"Paseo Vidéo (Energy Generator), Lingam/Yoni (Image Generator), American Mystery (Marginal Theorem)," Installation Video catalogue, Hallwalls, Buffalo, NY.

1978

"Paseo Vidéo," Break the Glass in Case of Fire/Anthology From the Center for Contemporary Music, Mills College, Oakland, CA.

1972

"The City As Artwork," by Patrick Clancy in The Arts of the Environment, by Gyorgy Kepes, Dir. of The Center For Advanced Visual Studies, M.I.T. Vision + Value Series, George Braziller, Ed., New York, NY. Other essays in book by Robert Smithson, René Dubos, Edward T. Hall, Kevin Lynch, Leo Marx, Erik Erikson, Albert Szent-Gyorgyi, et al.

1971

"Pulsa Report on Art and Technology," Los Angeles County Museum, Los Angeles, CA.

"Radio Program for KPFA," interview by Robert Ashley, March, Berkeley, CA.

1970

"Installation Project Proposal for Pulsa Installation for the Spaces Exhibition at the Museum of Modern Art," Spaces, catalogue, Museum of Modern Art, New York, NY. Curated by Jennifer Licht.

1968

"Pulsa," Eye Magazine, May, Yale University, New Haven, CT.

TEACHING

2000 – 2002

University of Tasmania School of Art, Hobart, Tasmania, Visiting Scholar and Artist, Australia, July.

1986 –

Kansas City Art Institute, Kansas City, MO, Professor and Chair, Photography & New Media Department.

1997

The Banff Centre for the Arts, Banff, Alberta, Canada, Workshop Faculty, The Interactive Screen, Summer.

1995

Ohio University, Athens, OH, Clarence H. White, Jr. Lecturer in Photography, October.

1987

University of Minnesota, Minneapolis, MN, Visiting Professor, Graduate Seminar in Contemporary Art Theory, "Cross-disciplinary Strategies in Art Production," Spring.

1986

Kansas City Art Institute, Kansas City, MO, Visiting Artist in Photography Department, Spring.

1985

University of New Mexico, Albuquerque, NM, Visiting Artist, "Advanced Photography Seminar," Spring.

1984

University of New Mexico, Albuquerque, NM, Visiting Artist, "Late 20th Century Art History and History" and "Theory of Film Comedy," Spring.

1984

San Francisco Art Institute, San Francisco, CA, Visiting Artist in Film History & Theory, Graduate and Undergraduate Filmmaking Seminars, Fall.

1984

University of Colorado, Boulder, CO, Visiting Artist Seminar, October.

1980 - 1981

University of New Mexico, Albuquerque, NM, Visiting Artist in Sculpture.

1974 - 1980

Colgate University, Hamilton, NY, Assistant Professor, Department of Art & Art History.

1979

Williams College, Williamstown, MA, Robert Sterling Clark Visiting Lecturer in Art, Winter Study Period.

1978 - 1979

Utica College of Syracuse University, Utica, NY, 20th Century Art History Lectures.

1975 - 1976

Syracuse University, Syracuse, NY, Visiting Artist, Synapse Experimental Video Center.

1971 & 1972

California Institute of the Arts, Burbank, and Valencia, CA, Visiting Artist, Spring semesters.

1967 - 1972

Yale University, New Haven, CT, School of Art and Architecture, Lecturer and Research Associate,

**WORKSHOPS
SEMINARS &
RESIDENCIES**

2002

Banff Centre for the Arts: New Media Institute, Banff, Alberta Canada,
Co-Production Residency, June – July.

Lewis Environmental Studies Center, Oberlin College, Oberlin, Ohio. Charrette leader for visualization of data flow, environmental art and feedback systems for *The Living Machine's* Intelligent Architecture and Research Center.

2001

“ArtSci2001: Structures of Creativity and Collaboration in Art and Science,” international symposium sponsored by ASCI (Art and Science Collaborations, Inc.) at CUNY Graduate Center, New York, New York, Breakout session leader, November.

Rockefeller Foundation Study and Conference Center in Bellagio, Italy, Resident, July – August.

University of Tasmania School of Art, Hobart, Tasmania, Visiting Scholar and Artist, June.

“Bridges,” International Consortium on Collaboration in Art & Technology, The USC Annenberg Center for Communication and The Banff Centre for the Arts New Media Institute, Los Angeles, Member and Participant, May – June.

2000 – 2002

University of Tasmania School of Art, Hobart, Tasmania, Australia, Visiting Scholar and Artist, July.

1995 – 2002

Banff Centre for the Arts, Think Tank Participant, Summers.

1997

University of Minnesota, Minneapolis, MN, Visiting Artist and Consultant, March.

University of New Mexico, Albuquerque, NM, Visiting Artist and Consultant, April.

1995

Ohio University, Athens, OH, Visiting Scholar and Artist, Clarence H. White, Jr. Lecturer in Photography, October.

PUBLIC
LECTURES

2003

“Data Atmospheres,” panel with Frances Dyson and Douglas Kahn at “Rethinking Space and Time Across Science, Literature and the Arts,” Society for Literature and Science, University of Texas at Austin, October.

2002

“Natural, Social and Information Ecologies in the Age of the Internet,” Oberlin College, Oberlin, OH, October.

“The Writing Machine and Related Works,” Kansas City Art Institute, Kansas City, MO, April.

“The Writing Machine Project: Software, Visualization and Cultural Content,” The Interactive Screen, The Banff New Media Institute, Banff, Alberta, Canada, July.

“The Writing Machine Projects,” ART FORUM 2002, Dechaineux Lecture, Centre for the Arts, University of Tasmania, Hobart, Tasmania, Australia, July.

2001

“The Writing Machine and Other Installations,” Rockefeller Foundation Study and Conference Center, Bellagio, Italy, August.

"The Writing Machine," University of Missouri, Columbia, Meteorological Sciences Dept., April.

2000

"The Interactive Technologies of the Avant-Gardener," Artspace, Sydney, Australia, July.

"The Writing Machine," Creative Capital Foundation Summer Retreat at Skowhegan, Maine, August.

"Patrick Clancy: Six Lectures on My Photography and New Media Works," University of Tasmania School of Art, Hobart, Tasmania, July.

"Notes on Alchemy, Metonymy and Engendering Simulacra," at "Growing Things: The Cultures of Nano Tech, Bio Tech and Eco Tech Meat Art," New Media Institute, The Banff Centre for the Arts, Banff, Alberta, Canada, June.

Panel Moderator and Discussion Leader, "American Photography: Refocusing the Past," The Nelson-Atkins Museum of Art, Kansas City, MO, March, with Keith Davis, Catherine Preston, Jan Schall.

1999

"Technologies of the Avant-Gardener," Invencao: Thinking the Next Millennium, ISEA (Inter-Society for the Electronic Arts) in collaboration with Itau Cultural, Leonardo and CAiiA-STAR (Centre for Advanced Inquiry in the Interactive Arts, University of Wales College, Newport and Centre for Science, Technology and Art Research, University of Plymouth, UK), Sao Paulo, Brazil, August.

"The Writing Machine," The Banff Centre for the Arts, Banff, Alberta, Canada, December.

"Photography and the Exhibitions Another Africa and American Photography," The Nelson-Atkins Museum of Art, Kansas City, MO, October.

"Internet2, the World Wide Web and New Media Research in the Arts and Sciences," Kansas City Metro Area Technology Event, sponsored by Kansas Technology Enterprise Corporation and The OZ Entertainment Company at Johnson County Community College, November.

1998

"The Role of the Artist in the Age of Autopoietic Simulation," FutureFusion, The 4th International Conference on Virtual Systems and MultiMedia, VSMM98, Gifu, Japan, November.

"Out of the Box," The Banff Centre for the Arts, Banff, Alberta, Canada, Summer.

1997

Panel Moderator with Mel Chin and GALA Committee on the GALA Committee's interventionist project with the television show "Melrose Place." At Johnson County Community College, in association with Grand Arts Gallery, Kansas City, MO.

University of Minnesota, Minneapolis, MN.

University of New Mexico, Albuquerque, NM.

"The Summer Summit: A Real World/Banff Centre Think Tank on the Future of Interactive Media," The Banff Centre for the Arts, Banff, Alberta, Canada.

"The Intereactive Screen, 1997," The Banff Centre for the Arts, Banff, Alberta, Canada.

School of Visual Arts, New York, NY.

Keynote Address, *Fin De Siecle: Viewing 2000*, Midwest Regional Conference of the Society for Photographic Education, Minneapolis, MN.

1996

Surf's Up: The Deep Web Workshop, and *Hot Sites* panel with Sara Diamond, Andrew Cochran, Evan Solomon, Katherine Keating, and *Artists & the Web* seminar with Jon Tupper, Marina Zurkow, Katherine Keating, and Evan Solomon. The Banff Centre for the Arts, Banff, Alberta, Canada, June.

1995

"Plowing the Field: Photography in the Context of Cinematic Process," Clarence H. White, Jr. Lecture, Ohio University, Athens, OH.

"The Constructed Forest: This is the End—Let's Go On," by MANUAL (Ed Hill and Suzanne Bloom), The Society of Contemporary Photography, Kansas City, MO.

1993

"The Imaging Effect: Telefigures, Autopoiesis, and Simulation," a performative lecture as part of *The Simulated Presence: A Critical Response to Electronic Imaging* Symposium, Institute for Studies in the Arts, Arizona State University, Tempe, Arizona. Other participants include Carl Loeffler, Mark Poster, and Gene Youngblood. Televised Panel Discussion (PBS), Gallery Talk, and Lecture. February 17-20, 1993.

1991

Second Annual Conference on Cyberspace, participant, University of California-Santa Cruz, CA.

"Performance and the Camera" and "Expectations and Innovations: Photographic Education in the 90's," two panel discussions, Society for Photographic Education Annual National Conference, New Orleans, LA.

1990

"Bodies in cyberspace," Second Annual L.P. Irvin Colloquium, *Questioning Technologies*, Miami University, Oxford, Ohio, 1990. Other participants were Françoise Gaillard, Thierry de Duve, Felix Guattari, N. Katherine Hayles, Avital Ronell, and Reda Bensmaia.

1989

"The Future of Art," with Gene Youngblood. *Metamorphosis Symposium*, organized by Fritjof Capra, Center for Contemporary Art, Santa Fe, NM.

1988

"Hero of the Disorderly Conduction," as part of The Dispersal of the Heroic Subject panel, Mid-America College Art Association 52nd Annual Conference, Kansas City, MO.

"Taking Risks in Programming," Missouri State Arts Council, St. Louis, MO.

Chaired and organized panel: "Changing Paradigms – The Site of Exchange and Production Within Expanded Information Forms," with Adriene Jenek, Catherine Lord, and Jim Pomeroy. Society for Photographic Education 25th Annual National Conference, Houston, TX.

1987

"Artificial Intelligence Panel," *Simulations/Dissimulations Conference*, School of the Art Institute of Chicago, Chicago, IL.

“Changing Paradigms: Beyond Science and Art, Towards a New Definition of Culture,”
Panel discussion with physicists, University of Minnesota, Minneapolis, MN.

“Marginal Works and Haptic Space,” University of Minnesota, Minneapolis, MN.

National Organization of Art Administrators, Santa Fe, NM.

Title III Computer Graphics Presentation, U.S. Department of Education, Washington, D.C.

1986

Hamilton College, Clinton, NY.

University of Kansas, Lawrence, KS.

University of California/San Diego, LaJolla, CA.

Alliance of Independent Colleges of Art, Minneapolis, MN.

Houston Center for Photography, Houston, TX.

1985

Southwest Regional Society for Photographic Education, Boulder, CO, Videotape presentation with Gwen Widmer, New Media Panel with Jim Pomroy, Charlie Roitz, et al., and Slow-scan communications and digital photography panel.

Kansas City Art Institute, Kansas City, MO.

“Meaning in Art and Science,” *Sigma Xi Honorary Science Society Lectures*, Colorado School of Mines, Golden, CO.

1984

University of Colorado/Boulder, Boulder, CO.

University of California/Los Angeles (U.C.L.A.), Los Angeles, CA.

Los Angeles Center for Photographic Studies, Los Angeles, CA.

San Francisco Art Institute, San Francisco, CA.

University of California/Irvine, Irvine, CA.

California Institute of the Arts, Valencia, CA.

1983

University of New Mexico, Albuquerque, NM.

West/Southwest Regional Society for Photographic Education, Chandler, AZ.

Keynote Address to combined Native American Schools of North America, Phoenix, AZ.

1981

Southwestern Alternative Media Project, El Paso, TX.

1980

“Meaning In Art and Science,” Asa Grey Biological Society of New York State, Utica, NY.

“Photoscrolls and Marginal Works: Atopia – No Man’s Land,” Utica College of Syracuse University, Utica, NY.

University of New Mexico, Albuquerque, NM.

1978

"Lecture On My Videotapes," Utica College of Syracuse University, Utica, NY.

1977

"Independent Filmmaking: Minimalism and After," Gallery Association of New York State, Lawana Arts Center, Watkins Glen, NY.

1976

Kirkland College, Clinton, NY.

Syracuse University, Syracuse, NY.

1972

Hobart & William Smith College, Geneva, NY.

1971

Automation House, New York City, NY, Hunter College Art History Seminar.

Stanford University, Palo Alto, CA.

1970

Museum of Modern Art, New York, NY, Hunter College Art Classes.

DeCordova Museum, Lincoln, MA.

Herron School of Art, Indianapolis, IN.

New York State Council on the Arts lecture for "Critics Choice Series - First Grants Awarded by New York State Council on the Arts," videotaped by Cornell University.

1969

Hartford School of Art, Hartford, CT.

School of the Visual Arts, New York City, NY.

1968

Yale University, New Haven, CT, "Time Extended Music, A Panel Discussion With Environmental Emphasis," with LaMonte Young, Terry Reily, Steve Reich, and Jim Tenny.

University of Rhode Island, Kingston, RI.

2001

Review of ELECTROMEDIASCOPE, KXTR Radio, Kansas City, MO, January.

2000

Radio interview with Bruce James, Radio National, Australian Broadcast Company, Sydney, Australia, July.

1999

ELECTROMEDIASCOPE interview, KCTV, Channel 5, Kansas City, Fall.

1996

"Patrick Clancy at Stephen Cohen Gallery, Los Angeles: September 20, 1996," Feature Spot on Ooh La La, Canadian syndicated television program, City TV, Toronto, Canada, aired on October 5 & 6.

1986

"Art + Media," The Illustrated Daily, KNME-TV5, Albuquerque, NM.

MEDIA
REVIEWS &
INTERVIEWS

MAJOR
GRANTS &
COMMISSIONS

1983

"Video As Attitude," The Illustrated Daily, 30 min. feature interview with Hal Rhodes, KNME-TV5, Albuquerque, NM.

2002

New Media Co-Production Grant for The Writing Machine, Banff Centre for the Arts,
Banff, Alberta, Canada.

2001

The Writing Machine, Missouri Arts Council, St. Louis, MO.

2000

Individual Artist Grant, Creative Capital Foundation in collaboration with The Andy Warhol Foundation, New York, NY.

Development grant for Cyber-Site New Media Research Center, Rockefeller Foundation, Creativity & Culture Division, New York, NY.

Distinguished Achievement Award, Kansas City Art Institute, Kansas City, MO

1998

Individual Artist Grant, Charlotte Street Fund, Kansas City, MO.

1997

Co-production Grant, Banff Centre for the Arts, Banff, Alberta, Canada.

1995

NEA Visual Artists Fellowship in Photography. (\$20,000.00)

1993

M-AAA/NEA Photography Fellowship. (\$5,000.00)

1988

Independent Production Fund Regional N.E.A. Fellowship to produce an experimental videotape with Gwen Widmer. (\$3,500.00)

1986

Art in Public Places Commission from the New Mexico Arts Division, a permanent photographic installation for the Youth Diagnostic and Development Center, Albuquerque, NM. (\$5,853.00)

Southwest Interdisciplinary Arts Fund (Rockefeller Foundation and N.E.A.), with Gwen Widmer for the performance of *365/360: The Crossroads.* (\$4,000.00)

1985

Western States Regional Media Arts Fellowship for the videotape, *Camera Culture: Still Wild.* (\$3,500.00)

1982

Artist-In-Residence Post-Production Video Grant, Visual Studies Workshop, Rochester, NY.

PROFESSIONAL
SERVICES

1971

New York State Council on the Arts Grant (Pulsa).

1968 - 1972

Grahm Foundation Grant for Advanced Study in the Fine Arts (Pulsa, \$50,000.00 @ \$10,000.00 annually).

2002 -

Associate Board Member, Visual Studies Workshop, Rochester, New York.

1996 -

Advisor and Co-founder, Kansas City Filmmakers Jubilee, Kansas City, MO.

1995 -

Education Committee of the Nelson-Atkins Museum of Art, (strategic long-range plan to address the broad educational mission of the Museum), Kansas City, MO.

1999 - 2001

Media Arts Panel Member, Missouri Arts Council, St. Louis, MO.

1996 - 1999

Board of Advisors, IEVR (Institute for the Exploration of Virtual Realities), University of Kansas, Lawrence, KS.

1995 - 1999

Advisor to the Society for Contemporary Photography, Kansas City, MO.

1993

Juror/Panelist, Regional Artist's Projects grant program. Administrated by Randolph Street Gallery, Chicago, Illinois, and National Afro-American Museum Cultural Center, Wilberforce, Ohio. Funding for individual artists or small collaborative groups whose projects challenge and extend cultural traditions and artistic expressions, residing in Indiana, Illinois, Michigan, Missouri, and Ohio.

Juror/Panelist, Delaware Division of the Arts' Individual Artist Fellowship program in Photography and Media Arts (Video and Film).

Juror/Panelist, Independent Production Fund Awards. A regional fellowship program for media artists in the Mid-American/South Central region of the United States, including Puerto Rico and the U.S. Virgin Islands. Administered by Southwest Alternate Media Project, Houston, Texas.

Juror, Municipal Arts Commission Photography Exhibition, Kansas City, Missouri.

1992

Juror, Municipal Arts Commission Photography Exhibition, Kansas City, MO.

1991

Panelist, Municipal Arts Commission, Municipal Auditorium 1 % for Art, a \$1.2 million project, Kansas City, MO.

1990

Panelist, Illinois State Arts Council, Media Arts Panel, Chicago, IL.

Panelist, McKnight Photography Fellowships, Film in the Cities, Minneapolis, MN.

1989

Panelist, Western States Media Arts Grants funded by N.E.A. for film and video artists residing in Alaska and Hawaii and all states west of the Mississippi River. Rocky Mountain Film Center, Boulder, CO.

Juror, Municipal Arts Commission Photography Exhibition, Kansas City, MO.

Member of the Evaluation Team of the Commission on Institutions of Higher Education of the North Central Association of Colleges and Schools on visit to Columbia College, Chicago, IL.

1988

Member of the selection panel for the Jerome Media Art Installation Commissions, Minneapolis, MN.

1987

Artist panelist for Interdisciplinary Arts Fellowship Program for individual artists residing in Texas, Oklahoma, Arkansas, Kansas, Missouri, and Nebraska. Sponsored by the Rockefeller Foundation and N.E.A., Houston, TX.

1985

Chair, The New Mexico Arts Division Media Arts Panel, Santa Fe, NM.

Artist panelist for New Mexico Arts Division Interdisciplinary Arts Grants, Santa Fe, NM.

CULTURAL &
CURATORIAL
PROJECTS

1993 -

Co-Curator with Gwen Widmer, ELECTROMEDIASCOPE: An International Survey of Contemporary Experimental Works in Independent Film, Video, New Media And Performance Art, The Nelson-Atkins Museum of Art, Kansas City, MO.

1999 - 2002

Co-Founder and Executive Director, Cyber-Site New Media Research Center, a nonprofit organization for the development of works and ideas in art, science and technology on the World Wide Web.

1991

Program Coordinator, and Conference Co-chair with Sherry Lacy for "Intervening Spectra," Midwest Regional Society for Photographic Education Conference, Kansas City, MO. Participants included Suzanne Helmuth and Jock Reynolds, Jeff Wall, Sheldon Brown, Christopher Burnett, Keith Davis, Edward W. Earle, Wendy Geller, Gadi Gofbarg, and Jason Simon.

1988

Program Coordinator with Louis Kaplan of the 52nd Annual Conference of the Mid-America College Art Association, "The Artist As Heroic Figure: Myth, Society, Struggle," Kansas City, MO. Participants included Jean François Lyotard, Dara Birnbaum, Peter Eisenman, Leon Golub, Robert Storr, Tom Conley, Karen Marta, Sam Samore, Manual Buz Hartshorne and others.

1984

Organizer and co-founder with Robert Gaylor of the Santa Fe Institute. Participating artists at inaugural conference were Allan Kaprow, Pauline Oliveros, Bart Parker, Diane and Jerome Rothenberg, Carolee Schneeman, and Nathaniel Tarn.

1982 - 1983

Curator/theoretician, fund-raiser, and technician for Video As Attitude, an exhibition of video installations including: Joan Jonas, "He Saw Her Burning;" Allan Kaprow, "Untitled;" Bill Beirne, "Extras: Street Performance for an Audience Enclosed;" Juan Downey, "Sinage;" Dieter Froese, "Not A Model For Big Brother's Spy-Cycle;" Robert Gaylor, "Suspension of Disbelief - 10:00 P.M.;" Gary Hill, "Primarily Speaking;" Rita Myers, "In the Planet of the Eye, Second Stage: The Eye of the Beast is Red;" Bruce Nauman, "Untitled;" Michael Smith, "Mike's Dressing Room;" Francesc Torres, "Jean's Lost Notebook;" Steina and Woody Vasulka, "The West;" and Bill Viola, "Room For St. John of the Cross." At The Museum of Fine Arts, Santa Fe, and The University Art Museum, University of New Mexico, Albuquerque, NM.

1975 - 1998

A series of programs exploring independent, experimental film and video from a theoretical and historical perspective. These programs were sponsored by the New York State Council of the Arts (C.A.P.S. Visiting Artist Program), Colgate University, The University of New Mexico and the New Mexico Arts Division, The San Francisco Art Institute, Kansas City Art Institute and the Missouri State Arts Council.