

## Rhizome.org Announces Winners of the 2005 Rhizome Commissions Program

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NEW YORK, NY\_ Rhizome.org is pleased to announce that eleven artists/groups have been awarded commissions to assist them in creating original works of net art. Each will receive awards ranging from \$2000 - \$900. The selected artists for the 2005-2006 commissioning cycle are Hans Bernhard, Annie Brissenden, Dave Burns, Jason Corace, Andy Deck, Victoria Fang, Jason Freeman, Ethan Ham, Peter Horvath, Sean Kerr, Thomas Laureyssens, Alessandro Ludovico, MTAA (M.River & T.Whid Art Associates), Tony Muilenburg, Adriaan Stellingwerff, Matias Viegner, and Austin Young.

A panel of jurors including Melinda Rackham, independent curator, artist and founder of the empyre mailing list, Jemima Rellie, Head of Digital Programmes at the Tate Modern in London, Eduardo Kac, Professor and Chair of the Art and Technology Department at The School of the Art Institute of Chicago, Francis Hwang, Director of Technology at Rhizome.org, and Rachel Greene, former Executive Director of Rhizome.org--selected ten projects from a pool of more than one hundred proposals received by the March 23, 2005 RFP deadline. Members of the Rhizome.org community participated in the evaluation process through secure web-based ballots and selected Fallenfruit.org, a proposal by Dave Burns, Matias Viegner and Austin Young, to receive a commission.

Launched in November 2001, the Rhizome Commissions Program makes financial support available to artists for the creation of innovative new media artwork via panel-awarded commissions. To keep the program relevant and timely, requests for proposals (RFPs) will change from year to year to reflect new developments in technology and the current cultural environment. The Rhizome Commissions Program is

made possible by support from the Jerome Foundation in celebration of the Jerome Hill Centennial, the Greenwall Foundation, the Andy Warhol Foundation for the Visual Arts, and the New York City Department of Cultural Affairs. Additional support has been provided by members of the Rhizome community.

The chosen projects will be publicly exhibited on the Rhizome.org web site at HYPERLINK "<http://rhizome.org/>"<http://rhizome.org> starting in January 2006. They will also be preserved in the Rhizome ArtBase, an online archive containing upwards of 1,500 new media art works, and presented at a public event in New York City.

"Rhizome.org has been serving the new media art community since 1996 by providing a place where artists and others can exchange information and resources, present new work, and engage in critical dialogue," said Lauren Cornell, Executive Director of Rhizome.org. "We are proud to be able to provide direct financial support to artists. Grants and commissions are especially vital for the new media art field, as it is still quite nascent. Unlike artists working in other mediums, new media artists have limited opportunities to seek compensation for their labor, or achieve financial return on their work. Additionally, the Commissions program lends institutional recognition to the projects, by exhibiting them both on and off-line, and preserving them in the ArtBase."

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## **2005 COMMISSIONED PROJECTS:**

\$2000 Awards:

### **Google Will Eat Itself**

By Hans Bernhard and Alessandro Ludovico

HYPERLINK "http://www.gwei.org/rhizome05.html" <http://www.gwei.org/rhizome05.html>

"We generate money by serving Google text advertisements on GWEI.org. With this money we buy Google shares. We buy Google via their own advertisements! Google eats itself - but in the end we'll own it! By establishing this model we deconstruct the new global advertisement mechanisms by rendering them into a surreal click-based economic model." – Hans Bernhard & Alessandro Ludovico

### **Triptych**

By Peter Horvath

HYPERLINK "http://www.6168.org/rhizome\_proposal/" [http://www.6168.org/rhizome\\_proposal/](http://www.6168.org/rhizome_proposal/)

Triptych is an audio/video, web-based work approximately ten minutes in length, that is structured as a non-linear, generative triptych that explores three dynamics: motion, resistance and stillness. Each panel of the triptych will focus on one dynamic in the context of an urban environment and will be named accordingly. The dynamics will be employed as visual metaphors for universal emotive and cognitive states taken from the artist's personal experiences. As the work will be generative, and therefore self-structuring, each time the work is viewed it will be unique. Triptych aspires to expand the conceptual and technical parameters of net-based video.

### **Eternal Sunset**

By Adriaan Stellingwerff

HYPERLINK "http://www.eternalsunset.net/" <http://www.eternalsunset.net/>

Eternal Sunset continually presents live images of the sunset using existing online webcams from all over the world. As the sunset moves westward, Eternal Sunset tunes into different webcams, chasing the sunset around the globe. Eternal Sunset is a virtual space where time is passing but where the daily cycle of day and night has come to a freeze at sunset. Eternal Sunset comments on the collapse of space and time brought about by technology in general and the Internet in particular.

### **Panel Junction**

By Andy Deck

HYPERLINK "http://artcontext.org/act/05/panel/" <http://artcontext.org/act/05/panel/>

Panel Junction blends the graphic novel with forms of shared, online authorship. It merges spontaneous drawing with scripting and direction from online visitors. Participants from around the world will contribute dialog, graphics, caricatures, fonts, narrative ideas, internal monologues, jokes, backgrounds, puns, story-boards, coloring, anecdotes, and sketches. This will culminate in a printable (PDF) graphic novel of approximately ten pages.

\$1500 Awards:

### **music 4 100 computers**

By Sean Kerr

HYPERLINK "http://www.people.auckland.ac.nz/seankerr/proposals/rhizome\_project/" [http://www.people.auckland.ac.nz/seankerr/proposals/rhizome\\_project/](http://www.people.auckland.ac.nz/seankerr/proposals/rhizome_project/)

music 4 100 computers explores new music, the internet, multi-user environments, the role of the artist and audience in creating meaning from an event, and contains a strong component of social or community interaction.

### **Email Erosion**

By Annie Brissenden, Ethan Ham and Tony Muilenburg

HYPERLINK "http://www.ethanham.com/rhizome/" <http://www.ethanham.com/rhizome/>

Email Erosion is an installation (viewable via webcams) that automatically creates sculptures using email as a catalyst. A block of biodegradable styrofoam is surrounded by a steel frame. On each face of the frame is a mobile mechanism that can squirt water on the foam, causing it to slowly dissolve. Each mechanism is associated with an email address. Whenever email is received, the mechanism is triggered to either move or squirt water—the particular action being determined by an algorithm that uses the email's content as input data.

\$1200 Awards:

### **To Be Listened To...**

By MTAA (M.River & T.Whid Art Associates)

HYPERLINK "http://www.mteww.com/rhiz05/" <http://www.mteww.com/rhiz05/>

To Be Listened To... consists of 10 thematic podcast feeds. Each feed is open to audio programming by the online public. A website (authored in PHP) allows users to upload audio files (MP3-only) and subscribe to the feeds. The artists will not edit the uploads from users, but will seed each feed with audio files commissioned from 8 artists to be determined.

## **Lakshmi**

By Thomas Laureyssens

HYPERLINK "http://www.toyfoo.com/lakshmi/rhizome.html" <http://www.toyfoo.com/lakshmi/rhizome.html>

Lakshmi is an experiment in the integration of narrative, illustration and interaction. Its story is the Indian creation story called 'the churning of the ocean' and its visual style is inspired by Indian miniatures. The main experiment of the piece lies in the hiding of the story interface, merging it with the illustration to make it as immersive as possible. There is no text, just a voice to which you have to listen carefully to decipher the contours of the story.

## **Fallenfruit.org**

By Dave Burns, Matias Viegner and Austin Young

HYPERLINK "http://www.fallenfruit.org/grant.html" <http://www.fallenfruit.org/grant.html>

FallenFruit.org maps all the 'public fruit' planted on private property that overhangs public space. This project encourages people to harvest, plant and share public fruit. The project is a response to accelerating urbanization, as well as issues of grassroots community activism and social responsibility. The mission of the project is to expand our community fruit maps, photos and essays to create an online, global public fruit resource.

\$1000 Award

## **Citypong**

By Jason Corace and Vicky Fang

<http://www.citypong.com/>

CityPong allows residents of rival cities to collaboratively compete against each other in a game of Pong. The game is played in the same fashion as the original, but the time, scale, and way in which the players participate is different. In a game of CityPong, players move

their respective city's paddles by voting which direction to move the paddle. The voting takes place online or by text messaging a number found on a projected building-side gamescreen. Each player's vote moves their city's paddle a fraction of a pixel. CityPong requires group collaboration and consensus to successfully win the game, and relies on a sense of community and city pride, with team building and trash talking opportunities incorporated into the system. Games are played over the course of several days and matches are won on a best out of three game basis. Unlike professional sports however, CityPong demands active and direct participation. Its fans will also be its players.

\$900 Award

### **iTunes Signature Maker**

By Jason Freeman

<http://music.columbia.edu/~jason/temp/rhizome/>

iTSM is software art that scans your music collection and algorithmically generates a short sonic remix of everything you've got. By trying to capture the essence of your musical taste, iTSM seeks to help people learn something about the music they listen to (and by extension about themselves), to share that with others, and to have some fun in the process.

## **ARTIST BIOS**

**Hans Bernhard**, lives and works in Vienna & St. Moritz, he is the founder of etoy.com & UBERMORGEN.COM. Hans holds an M.F.A. in visual media from the University of applied arts in Vienna. In 1996, he was awarded with the golden Nica Prix Ars Electronica. Aliases: hans\_extrem, etoy.HANS, etoy.BRAINHARD, David Arson, Dr. Andreas Bichlbauer, h\_e, net\_CALLBOY, Luzius A. Bernhard, Andy Bichlbaum, Bart Kessner. Behind UBERMORGEN.COM we can find one of the most uncatchable identities - controversial and iconoclast - of the contemporary european techno-fineart avantgarde. ubermorgen is a german word for "super-tomorrow".

**Annie Brissenden** is a video and installation artist in Portland, Oregon. She received her Bachelor of Science in Fine Art Sculpture in 2005. Her work typically involves performance, feminist issues, and humor. She occasionally shows her work in local galleries and has received a grant in collaboration with Ethan Ham from Portland's Regional Arts and Culture Council for an installation in 2006. Annie is the Co-coordinator of the

Portland State University Film Committee, was the teaching assistant for Intro to Video at PSU and recently started her own multimedia art and videography business, Videre Productions.

**Dave Burns** is an artist who currently teaches at CalArts and lives and works in Los Angeles. He is a graduate of California Institute of the Arts 1993 and has received an MFA in Studio Arts from the University of California, Irvine in 2005. His recent video work has shown in festivals around the world and various galleries including; InsideOUT, ADD-TV, Pressplay, MIX Festival and NEWFEST. Recent art projects have been shown at Track 16 Bergamot Station, OTIS, ArtCenter, Machine Gallery, WORKS gallery, REDCAT, MESSHALL in Chicago, and at Artists Space in New York. Publications about his recent works can be seen in FAB magazine, SCOOP!, The Journal of Aesthetics and Protest, SUPERSONIC catalogue, PLOT magazine and Metropolis Magazine.

**Jason Corace** is a media artist and educator who lives in New York City. He holds an undergraduate degree from the Evergreen State College and an MFA from Parsons School of Design. He currently teaches in the Parson's School of Designs Design and Technology program, researches new forms of data visualization at the Parsons Institute of Information Mapping and works on projects with his friends.

**Andy Deck** is an American artist specializing in Internet art. His work addresses the politics and aesthetics of collaboration, interactivity, software, and independent media. Using the site ARTCONTEXT.NET, Deck combines code, text, and images to demonstrate new patterns of participation and control that distinguish online presence and representation from previous artistic practices. His aesthetic program delves into the myth of technological progress, issues surrounding collective authorship, and the cultural context of political passivity. Visitors to Artcontext are engaged in online production processes that suggest both the potential and limits of systematized creativity. His associations include Personal Cinema, a 2005 European Media Art Festival award winner; Turbulence ([turbulence.org](http://turbulence.org)); and Furtherfield ([furtherfield.org](http://furtherfield.org)), which mounted a retrospective of his online work in 2004. He is a co-founder of the environmentalist arts organization Transnational Temps, which is currently developing Terranode ([terranode.org](http://terranode.org)), an earth art project for the new century.

**Victoria Fang** is a multimedia/game designer in New York City. She holds a Masters degree in Design and Technology from Parsons School of Design. Her undergraduate degree is from Williams College in Math and

Theatre. Her work seeks to explore the ways in which technology can alter the user experience in traditional and emerging forms of entertainment and storytelling. Prior to her time at Parsons, she spent several years working as a web developer, and an actress/director. She has worked in independent game design and currently freelances as a multimedia developer while working on her own projects.

**Jason Freeman's** (<http://www.jasonfreeman.net>) works break down conventional barriers between composers, performers, and listeners, using cutting-edge technology to turn audiences and musicians into compositional collaborators. Recent projects include Glimmer, in which the audience used light sticks to shape a musical performance by the American Composers Orchestra at Carnegie's Zankel Hall; Auracle, a voice-controlled networked sound instrument developed collaboratively by a group led by Max Neuhaus; and N.A.G. (Network Auralization for Gnutella), interactive software art commissioned by Turbulence which was described by Billboard as "...an example of the web's mind-expanding possibilities."

**Ethan Ham** is a sculptor and installation artist living in Portland, Oregon. His current work has been exploring mechanical kinetic art that generates art in reaction to audience behavior. This spring he received his MFA from Portland State University. Ethan teaches computer game programming and gameplay design at the Art Institute of Portland.

**Peter Horvath** works in video, sound, photo-based and new media. Camera in hand since age 6, he inhaled darkroom fumes until his late 20's, then began exploring art forms in time based media. Immersed himself in digital technologies at the birth of the Web, co-founded 6168.org, a site for net.art, and adopted techniques of photo-montage which he uses in his net-based and 2D works. Exhibitions include the Whitney Museum Of American Art's Artport, FILE Electronic Language International Festival (São Paulo, Brazil), Video Zone International Video Art Biennial (Tel Aviv, Israel), the Musée national des beaux-arts du Québec (Québec City, Canada), as well as venues in New York, Tokyo, London, and numerous net.art showings. He is a founding member of the net.art collective Hell.com. He likes to consider a future when high bandwidth will be free.

**Sean Kerr** is an artist and freelance curator. Currently Sean is Associate Head of Elam School of Fine Arts [<http://www.elam.auckland.ac.nz/>], University of Auckland, New Zealand. He has strong interests in sound and its relationship to image, pop culture



and visual art. He explores these themes in multiple formats including installation, live performance, painting and the web. His project site [<http://seankerr.net>] presents current projects as well as an archive of previous works. His practice strides across distinct camps and elides the distinction between artist, curator and producer.

**Thomas Laureyssens** (Belgium, 1976) holds a degree in Graphic Design and New Media from Sint Lukas Brussels, where he researched interactive storytelling. His goal was to merge illustration, story and interface in a consistent whole, a line of work he has continued after his graduation in 2001. He was part of a video-art collective (Visual Kitchen) with whom he explored the narrative possibilities of video in collaborative live performances.

From 2004 onwards he broadened the screen-based work he has done until then. This has resulted in the development of some independent projects, such as the conceptualisation of the dance performance Cycle and the landscape artwork Pedestrian Levitation.net. With the latter he has analyses and visualises both real and virtual movements of pedestrians by applying a mental layer of motion on the surface of existing architecture. Today his works covers the broad field of media – from experimental interface design and video to art installations.

**Alessandro Ludovico** is a media critic and editor in chief of Neural magazine [<http://english.neural.it>] from 1993 (Honorary Mention, Net.Vision, Prix Ars Electronica 2004). He has written: 'Virtual Reality Handbook' (1992), 'Internet Underground.Guide' (1995), 'Suoni Futuri Digitali' (Future Digital Sounds, 2000). He's one of the founding contributor of the Nettime community and one of the founders of the 'Mag.Net (European Cultural Publishers)' organization. He writes for various international magazines and he's also an expert in the Runme.org board, a collaborator of the Digitalkraft exhibitions, and has curated different new media art exhibitions. Weekly he conducts 'Neural Station' a radio show on electronic music and digital culture and is part of the n.a.m.e. (normal audio media environment) group. From 2005 he's partner of Ubermorgen's GWEI.org action (Honorary Mention, Net.Vision, Prix Ars Electronica 2005, Rhizome Commission 2005).

**MTAA (M.River & T.Whid Art Associates)** is a Brooklyn, New York-based conceptual and net art collaboration founded in 1996. Their studies of networked culture, the economics of art, digital materials, and

the institutional art world take the form of web sites, installations, sculptures, videos and photographs. Their work has been commissioned by The Alternative Museum, Creative Time, New Radio & Performing Arts, Inc., and The Whitney Museum of American Art and has been exhibited by PS1 Art Center, New York, 2000; The Walker Art Center, Minneapolis, 2000; Eyebeam, New York, 2002; Postmasters Gallery, New York, 2004; and The Getty Research Institute, Los Angeles, 2005. Please visit their website, MT Enterprises WorldWide (mteww.com), for more information and to view their net art.

**Tony Muilenburg** is currently studying computer engineering at Portland State University, where he is an active member of the Eta Kappa Nu honor society leadership, and President of the robotics club. His experience includes Hardware Engineering at Intel, Software Engineering at Tektronix, and general construction.

**Adriaan Stellingwerff** has been working in the field of new media and screen-based arts for over 8 years. Combining his technical background as an engineer with his interest in the arts, he started working as a new media arts curator and producer in the Netherlands in 1998. Between 1998 and 2003, Adriaan curated and organised three major international exhibitions of interactive installation art ( [HYPERLINK "http://www.artinoutput.nl"](http://www.artinoutput.nl) \t "\_new" www.artinoutput.nl). In this period he also acted as the co-producer for two new installation works. In 2003, Adriaan co-founded taste-E.org, an increasingly recognized and successful online portal to websites in the field of the electronic arts for which he continues to be the researcher and editor. Adriaan moved to Australia about two years ago, where he now works as the Program Manager at dLux media arts, a Sydney-based new media arts organisation.

**Matias Viegner** is a Los Angeles based writer who teaches in Critical Studies and the MFA Writing Program at CalArts. His criticism appears in the anthologies *Queer Looks: Lesbian & Gay Experimental Media*, and *Camp Grounds: Gay & Lesbian Style*. He has fiction in the anthologies *Men on Men 3*, *Sundays at Seven*, *Dear World*, *Suspect Thoughts*, and *Discontents*, edited by Dennis Cooper. He has shown work or performed at Mess Hall in Chicago; The Whitney Museum, The Kitchen, and The Drawing Center in New York; ArtCenter's Windtunnel gallery, LACE, Highways, Beyond Baroque in LA; New Langton Arts in SF, and the LaJolla Museum of Contemporary Art. He's editor and co-translator of Georges Batailles' *The Trial of Gilles de Rais*. He has also published in *Bomb*, *Artforum*, *Art Issues*, *Artweek*, *Afterimage*, *Critical Quarterly*,

High Performance, Framework, American Book Review, Fiction International, Paragraph, Semiotext(e) and X-tra.

**Austin Young's** work is primarily photography and video. He currently works and lives in Los Angeles. His work can be seen in Interview Magazine, and has appeared in Surface, Flaunt, Vogue, Spin, Rolling Stone, and many others. He is currently collaborating with Siouxsie Sioux, Diamanda Galas, Margaret Cho, Skinny Puppy, and The Velvet Hammer Burlesque on creating their recent imagery. His portrait subjects include: Miranda July, Leigh Bowery, Lypsinka, Nina Hagen, Debbie Harry, Jimmy Scott, Sandra Bernhard, Ziyi Zhang, Mark Almond, Ann Magnuson. Recent video work has shown at InsideOUT, Mix Festival, Frameline, Reeling, and The Silver Lake Film Festival. "The Stroke" won best short of 2003 on ADD-TV.

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Rhizome.org is an online platform for the global new media art community. Our programs support the creation, presentation, discussion and preservation of contemporary art that engages new technologies in significant ways. We foster innovation and inclusiveness in everything we do. Rhizome.org is a not-for-profit organization.