Inge Hinterwaldner

Art & Technology Bewegungen in Amerika

VL, Di. 6.11.2018: Computergrafik, Journale und Wettbewerbe

Giloth, Copper Frances/ Pocock-Williams, Lynn: A Selected Chronology of Computer Art: Exhibitions, Publications, and Technology, in: Art Journal, Vol. 49, Nr. 3, Oktober 1990, S. 283-297; hier: S. 284.

1963

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L. Roberts develops the first practical hidden-line removal algorithm.

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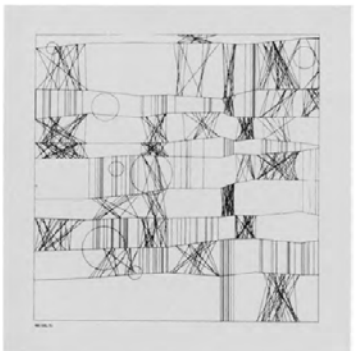

Frieder Nake, *Hommage to Paul Klee*, 1965, silkscreen on paper, 20 × 20 inches. Private collection.

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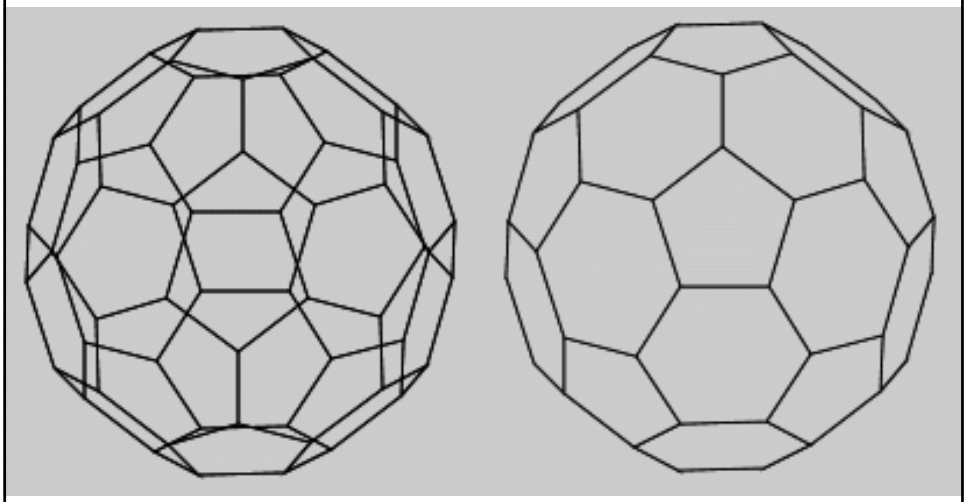

Verdeckte Kanten Problem.

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ASCII Code

ASCII control characters			ASCII printable characters						Extended ASCII characters							
00	NULL	(Null character)	32	space	64	@	96	`	128	Ç	160	á	192	└	224	
01	SOH	(Start of Header)	33	!	65	A	97	a	129	ü	161	í	193	┴	225	
02	STX	(Start of Text)	34	"	66	B	98	b	130	é	162	ó	194	┬	226	
03	ETX	(End of Text)	35	#	67	C	99	c	131	â	163	ú	195	├	227	
04	EOT	(End of Trans.)	36	$	68	D	100	d	132	ä	164	ñ	196	─	228	
05	ENQ	(Enquiry)	37	%	69	E	101	e	133	à	165	Ñ	197	┼	229	
06	ACK	(Acknowledgement)	38	&	70	F	102	f	134	å	166	ª	198	ã	230	
07	BEL	(Bell)	39	'	71	G	103	g	135	ç	167	º	199	Ã	231	
08	BS	(Backspace)	40	(	72	H	104	h	136	ê	168	¿	200	╚	232	
09	HT	(Horizontal Tab)	41	)	73	I	105	i	137	ë	169	®	201	╔	233	
10	LF	(Line feed)	42	*	74	J	106	j	138	è	170	¬	202	╩	234	
11	VT	(Vertical Tab)	43	+	75	K	107	k	139	ï	171	½	203	╦	235	
12	FF	(Form feed)	44	,	76	L	108	l	140	î	172	¼	204	╠	236	
13	CR	(Carriage return)	45	-	77	M	109	m	141	ì	173	¡	205	═	237	
14	SO	(Shift Out)	46	.	78	N	110	n	142	Ä	174	«	206	╬	238	
15	SI	(Shift In)	47	/	79	O	111	o	143	Å	175	»	207	¤	239	
16	DLE	(Data link escape)	48	0	80	P	112	p	144	É	176	░	208	ð	240	
17	DC1	(Device control 1)	49	1	81	Q	113	q	145	æ	177	▒	209	Ð	241	
18	DC2	(Device control 2)	50	2	82	R	114	r	146	Æ	178	▓	210	Ê	242	
19	DC3	(Device control 3)	51	3	83	S	115	s	147	ô	179	│	211	Ë	243	
20	DC4	(Device control 4)	52	4	84	T	116	t	148	ö	180	┤	212	È	244	
21	NAK	(Negative acknowl.)	53	5	85	U	117	u	149	ò	181	Á	213	ı	245	
22	SYN	(Synchronous idle)	54	6	86	V	118	v	150	û	182	Â	214	Í	246	
23	ETB	(End of trans. block)	55	7	87	W	119	w	151	ù	183	À	215	Î	247	
24	CAN	(Cancel)	56	8	88	X	120	x	152	ÿ	184	©	216	Ï	248	
25	EM	(End of medium)	57	9	89	Y	121	y	153	Ö	185	╣	217	┘	249	
26	SUB	(Substitute)	58	:	90	Z	122	z	154	Ü	186	║	218	┌	250	
27	ESC	(Escape)	59	;	91	[	123	{	155	ø	187	╗	219	█	251	
28	FS	(File separator)	60	<	92	\	124	|	156	£	188	╝	220	▄	252	
29	GS	(Group separator)	61	=	93	]	125	}	157	Ø	189	¢	221	¦	253	
30	RS	(Record separator)	62	>	94	^	126	~	158	×	190	¥	222	Ì	254	
31	US	(Unit separator)	63	?	95	_			159	ƒ	191	┐	223	▀	255	
127	DEL	(Delete)														

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Screenshot of Atari BASIC, frühe 1980er Jahre. Screenshot.

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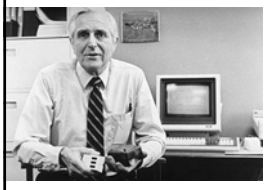
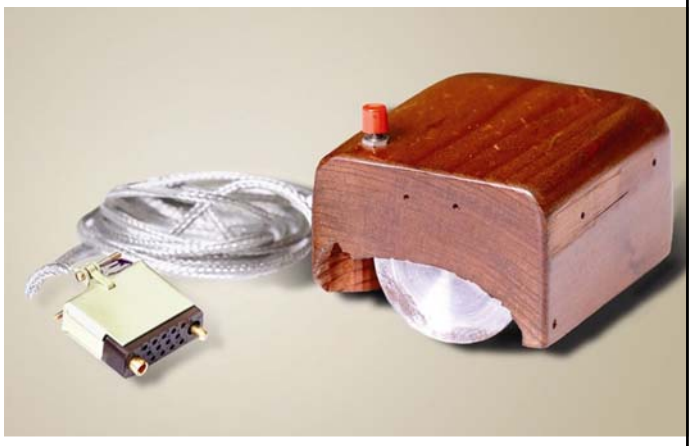
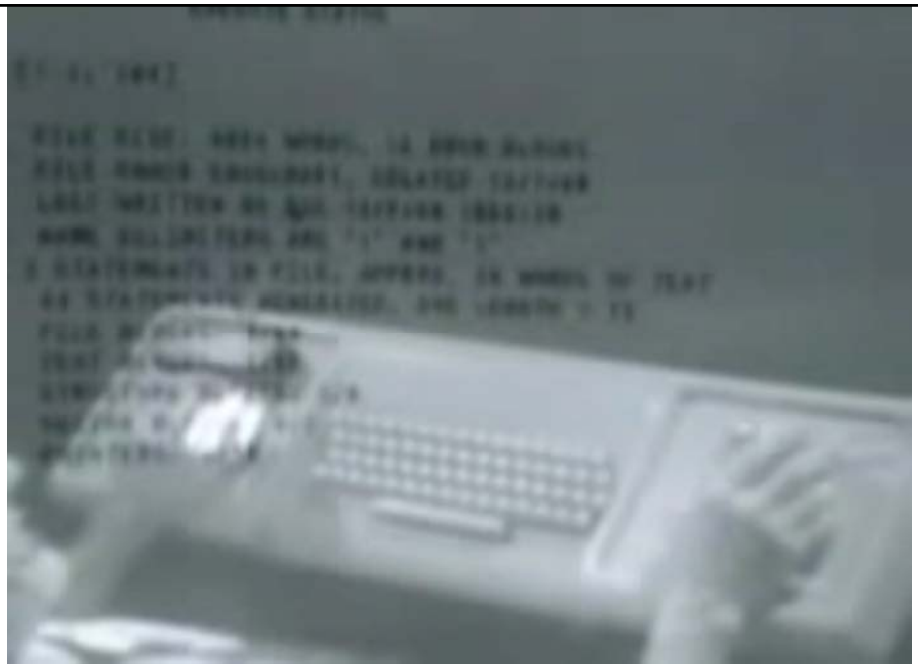




Douglas Engelbart: Mouse-Interface.



Douglas Engelbart und die «Mutter aller Demos», 9.12.1968.
Online: https://www.youtube.com/watch?v=JfIgzSoTMOs

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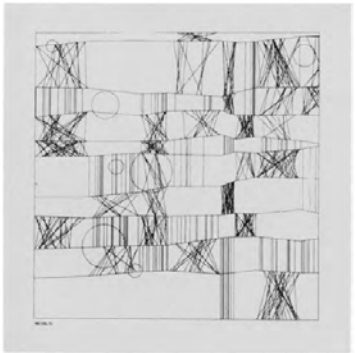

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1966

▼ ***Exhibitions***
"P. Hertwig, K. Alsleben, Frieder Nake and Georg Nees," Frankfurt am Main, Germany: Galerie d.

▼ ***Publications***
Allon Schoener, "2066 and ALL That." *EAT News*, newsletter of Experiments in Art and Technology, is founded.

▼ ***Technology***
Experiments in Art and Technology (EAT) is founded by Robert Rauschenberg and Billy Klüver (physicist in laser research at Bell Labs) to promote collaborations by artists and scientists.
F. Alterio and R. Dunlarey of Teletype Corporation develop Inktronic, the first ink-jet printer.

1967

▼ ***Publications***
Exakte Asthetik, special issue on "Art from the Computer."
Edmund C. Berkeley, "Computer Art: Turning Point."
Michael Noll, "The Digital Computer as a Creative Medium."

▼ ***Technology***
Center for Advanced Visual Studies (CAVS) is established at MIT by Gyorgy Kepes to provide collaborative environment for artists and scientists.
R. Masters and H. Fretheim of Control Data Corporation develop first touch-sensitive screen.

1968

▼ ***Exhibitions***
"Cybernetic Serendipity: The Computer and the Arts," London: Institute of Contemporary Art.*
"On the Path to Computer Art," Berlin: the parallel group in conjunction with a joint conference of MIT and the Technical University, Berlin.
"Some More Beginnings: An Exhibition of Submitted Works Involving Technical Materials and Processes," New York: Brooklyn Museum.*
"The Machine, as Seen at the End of the Mechanical Age," New York: Museum of Modern Art.*

▼ ***Publications***
Jack Burnham, *Beyond Modern Sculpture: The Effects of Science and Technology on the Sculpture of This Century*.
Kawano Hiroshi, "The Aesthetic for Computer Art."
Douglas Davis, "Art and Technology: The New Combine."
Leonardo begins publication. (Numerous articles on computer art have appeared in this journal, which continues to be published.)

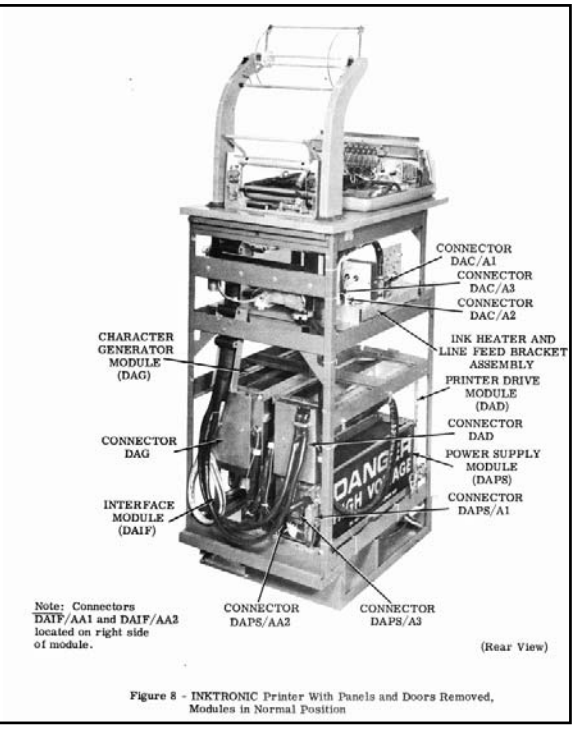
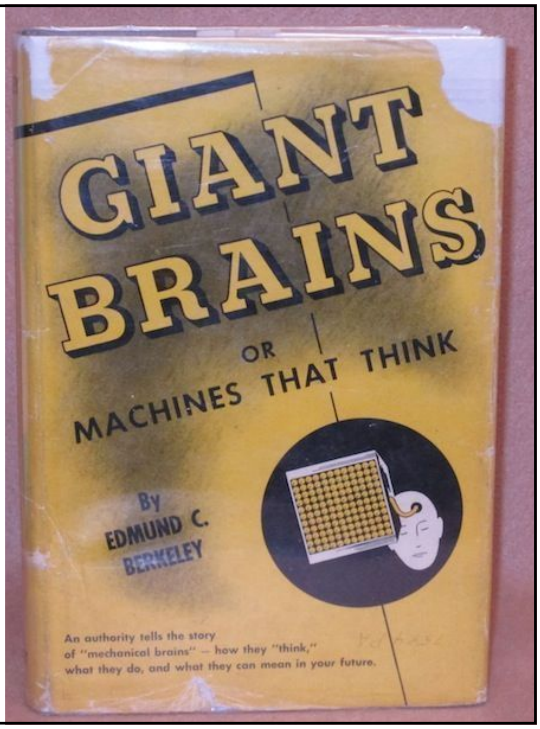
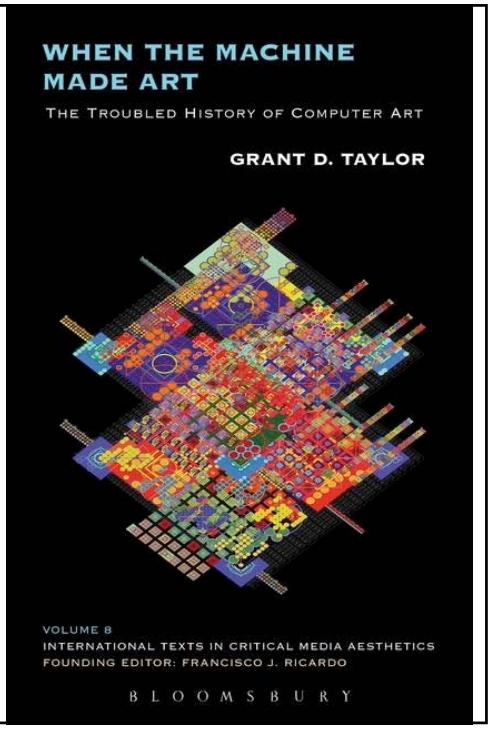


Figure 8 - INKTRONIC Printer With Panels and Doors Removed, Modules in Normal Position

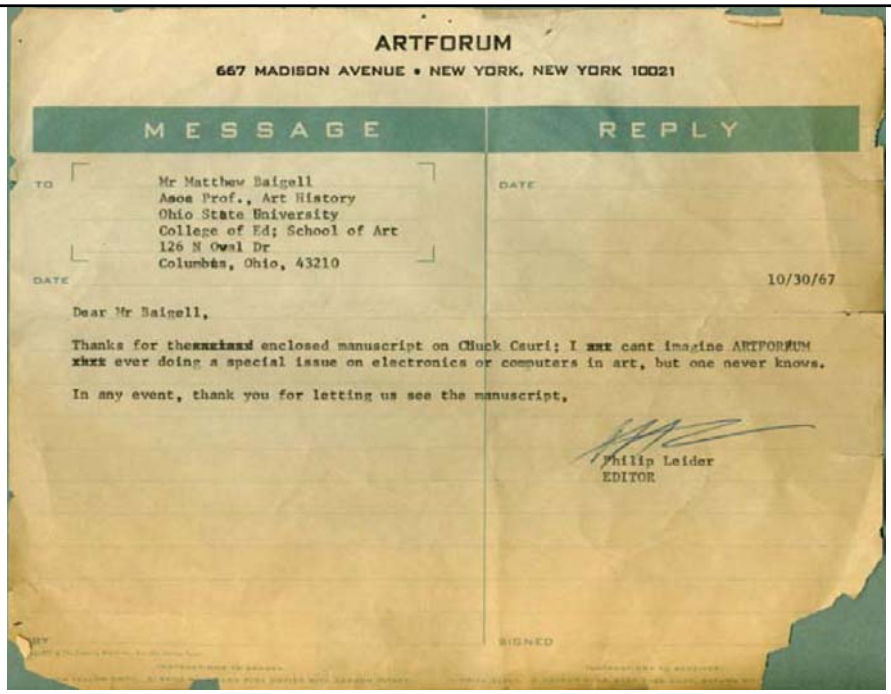
Teletype 2101AB Inktronic



Edmund C. Berkeley: Giant Brains, or Machines That Think, 1949.



Grant D. Taylor: When the Machine Made Art. The Troubled History of Computer Art, Bloomsbury: New York 2014.



ARTFORUM

667 MADISON AVENUE • NEW YORK, NEW YORK 10021

MESSAGE | REPLY

TO
Mr Matthew Baigell
Asoc Prof., Art History
Ohio State University
College of Ed; School of Art
126 N Oval Dr
Columbus, Ohio, 43210

DATE
10/30/67

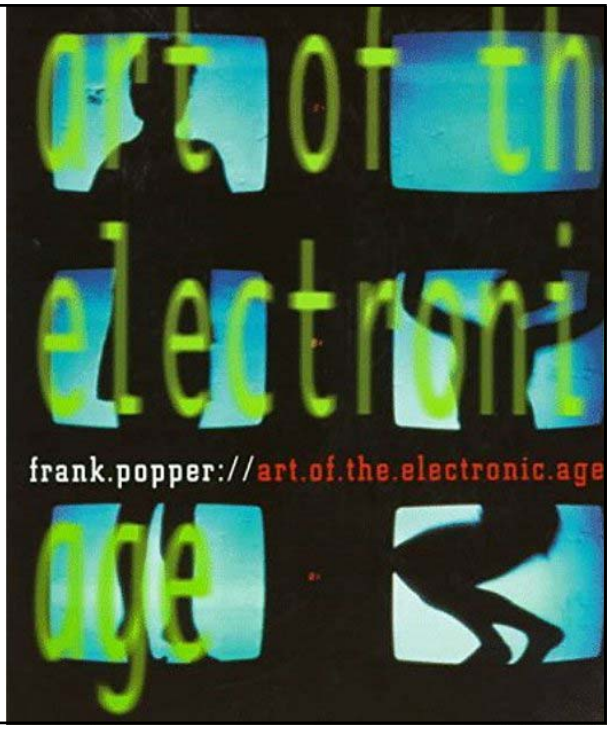
Dear Mr Baigell,

Thanks for the enclosed manuscript on Chuck Csuri; I ~~xxx~~ cant imagine ARTFORUM ~~xxxx~~ ever doing a special issue on electronics or computers in art, but one never knows.

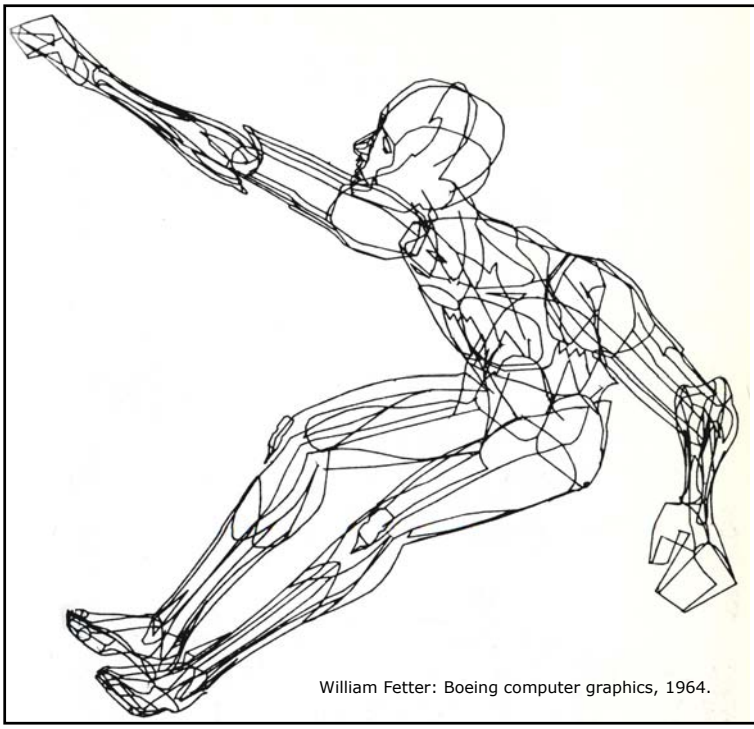
In any event, thank you for letting us see the manuscript,

Philip Leider
EDITOR

Brief von Philip Leider (Herausgeber von Artforum) an Matthew Baigell, Ohio State University, 30.10.1967.

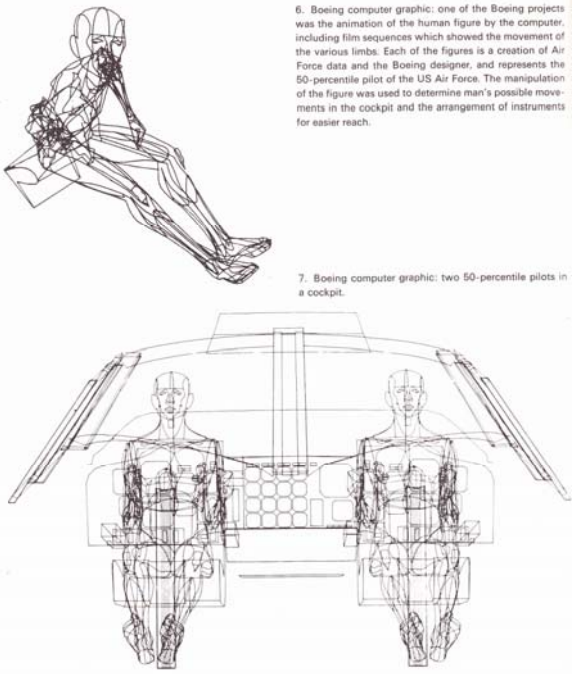


Frank Popper: Art of the Electronic Age, Thames and Hudson: London 1993.



William Fetter: Boeing computer graphics, 1964.

Animierte menschliche Figur, computergezeichnet. Extreme Reichweite.



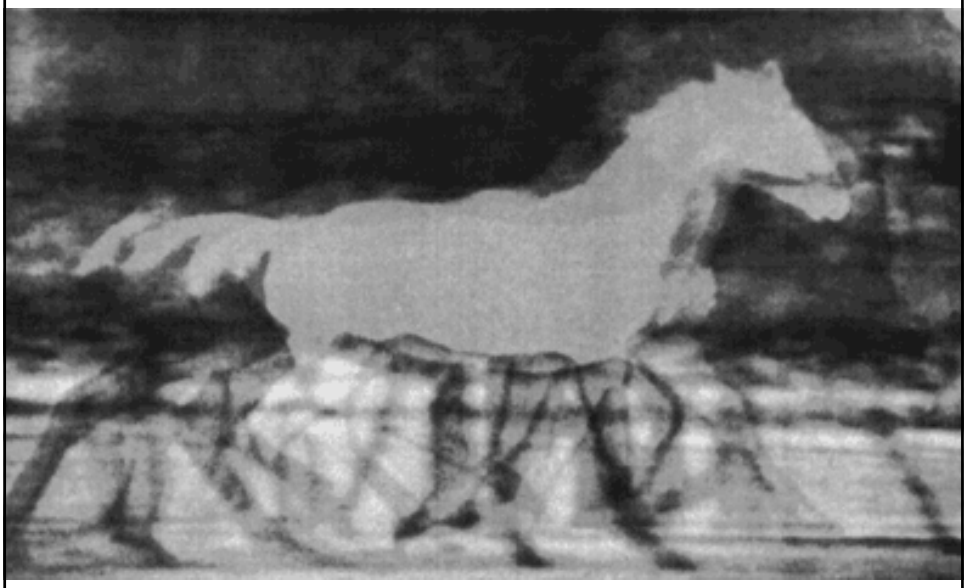
6. Boeing computer graphic: one of the Boeing projects was the animation of the human figure by the computer, including film sequences which showed the movement of the various limbs. Each of the figures is a creation of Air Force data and the Boeing designer, and represents the 50-percentile pilot of the US Air Force. The manipulation of the figure was used to determine man's possible movements in the cockpit and the arrangement of instruments for easier reach.

7. Boeing computer graphic: two 50-percentile pilots in a cockpit.

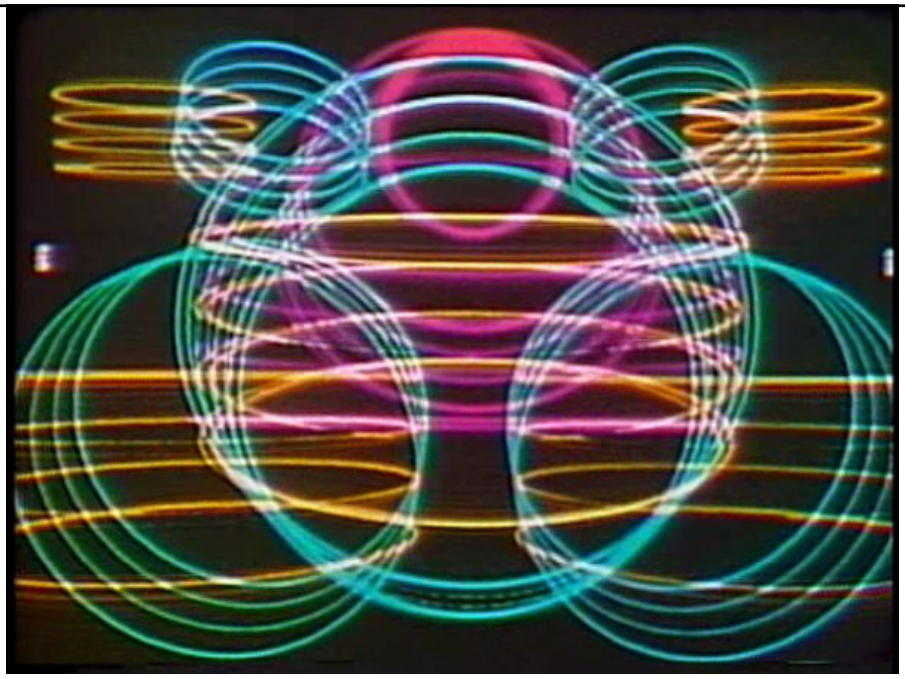
16

Lil Ashton's PTBM Research Journal: The Computer

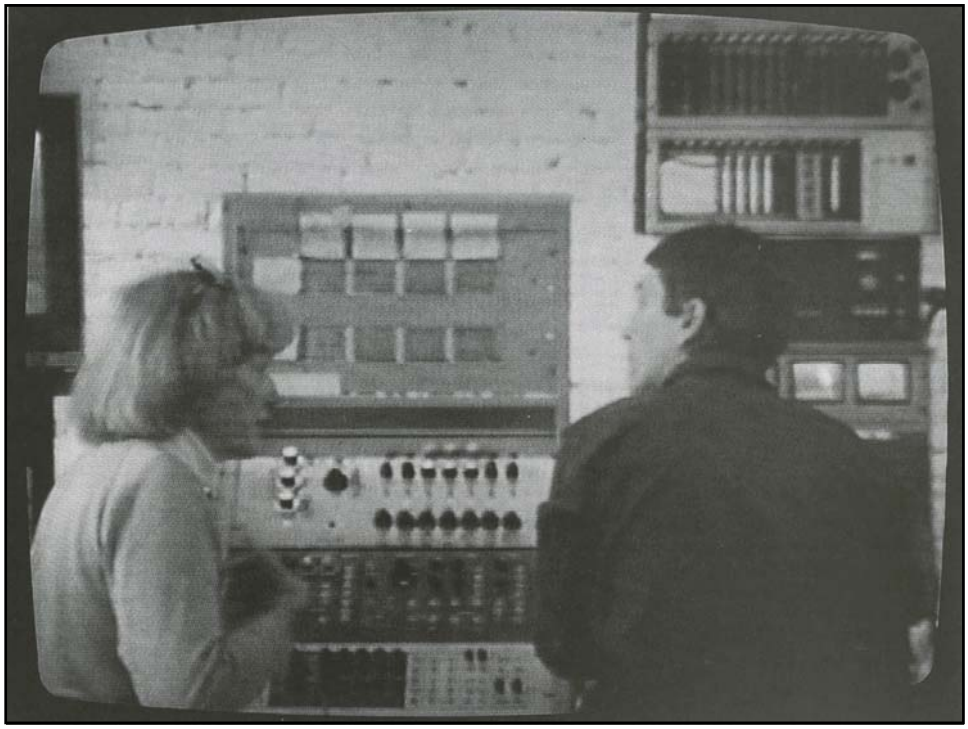
E.A.T.-Treffen im Seattle Science Center, 29.6.1968.

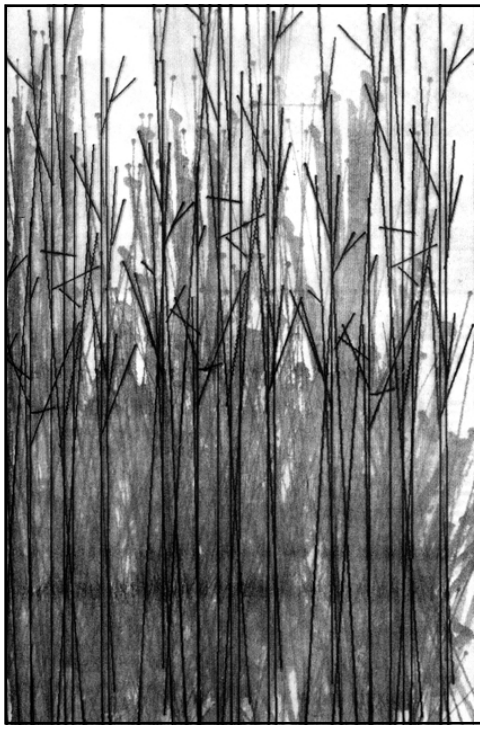


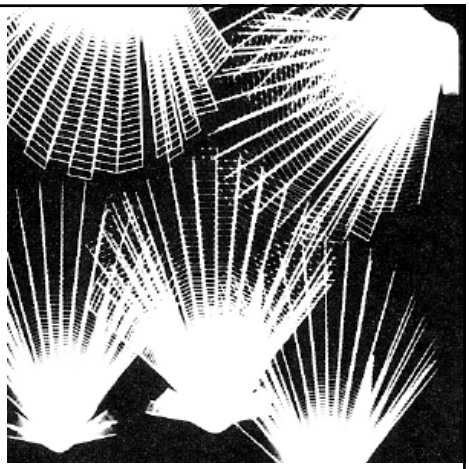
Robert Brown, Frank Olvey: The Tempest, 1967. Film, Farbe, 7 min. Still.



Susan Chase, Robert Brown, Frank Olvey, Morton Subotnik, Robert Tingley: Circle I, 1970. 16mm Film, Farbe, Ton, 6:45 min. Still.

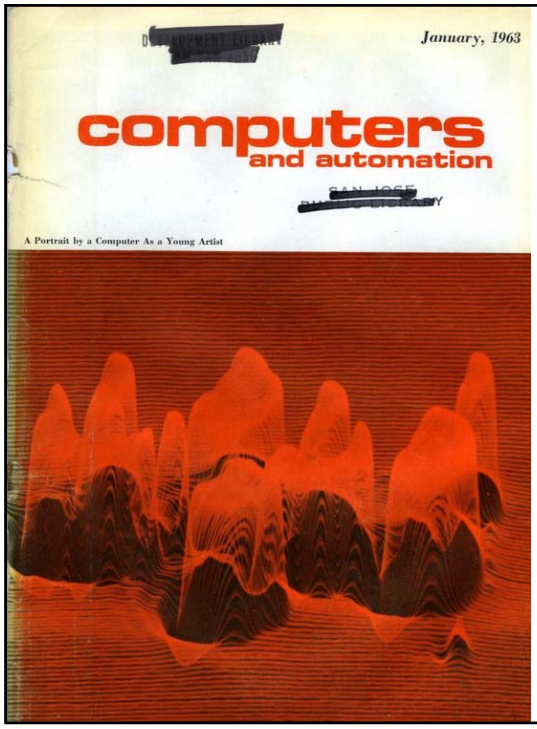






Grace C. Hertlein: Sea Fans, 1976.

Grace C. Hertlein: The Field, 1970. Computergenerierte Grafik, graue Tinte auf Pastellpapier.



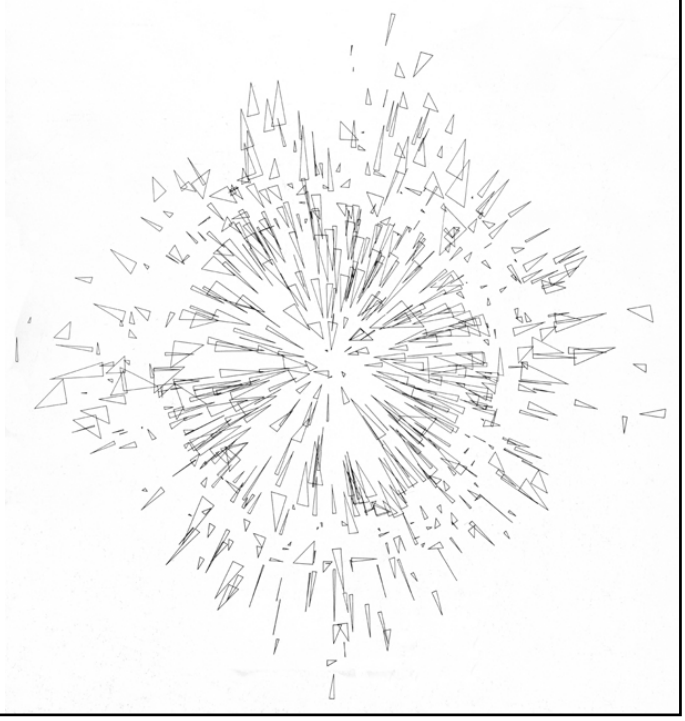
Ebram Arazi: A Portrait by a Computer as a Young Artist, 1963.

COMPUTER ART CONTEST

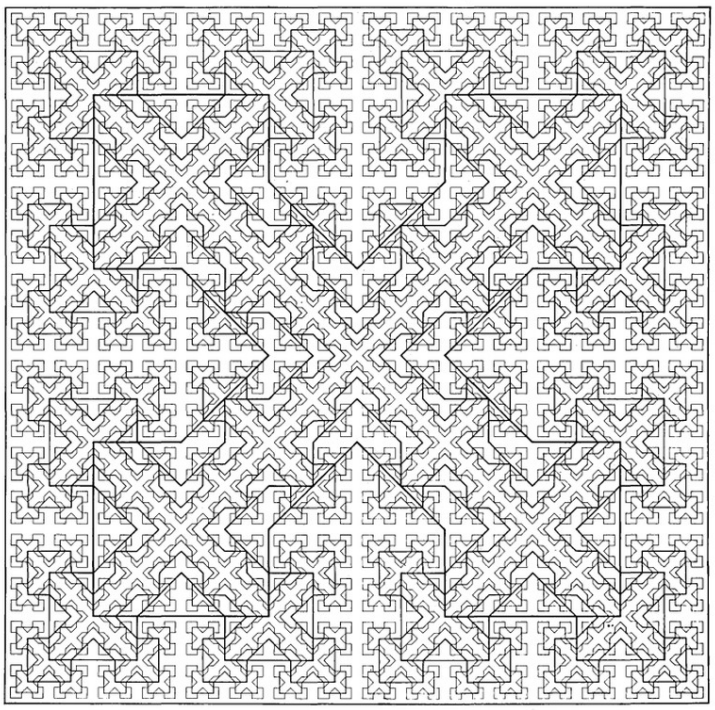
In January the front cover of "Computers and Automation" displayed an example of "computer art," an esthetic form created by the wedding of a computer to other electronic devices. To encourage explorations in this new artistic domain, "Computers and Automation" will hold an informal contest for similar examples of visual creativity in which a computer plays a dominant role. We invite any reader to submit to us examples — which we shall consider for publication in "Computers and Automation." To the best example in the judgment of the editors, we plan to devote the front cover of our August issue.

Entries close on June 30, 1963. For ideas, see the picture on the front cover of the January issue, and the account of it. For more information, please write to Computer Art Contest Editor, Computers and Automation.

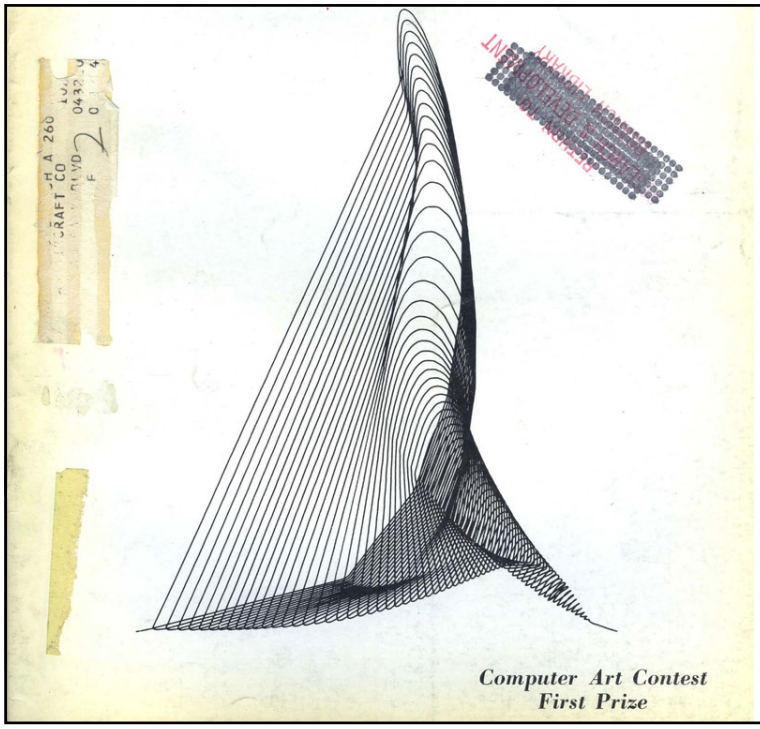
Ankündigung des ersten "Computer Art Contest" in der Februar-Nummer 1963 von „Computers and Automation".



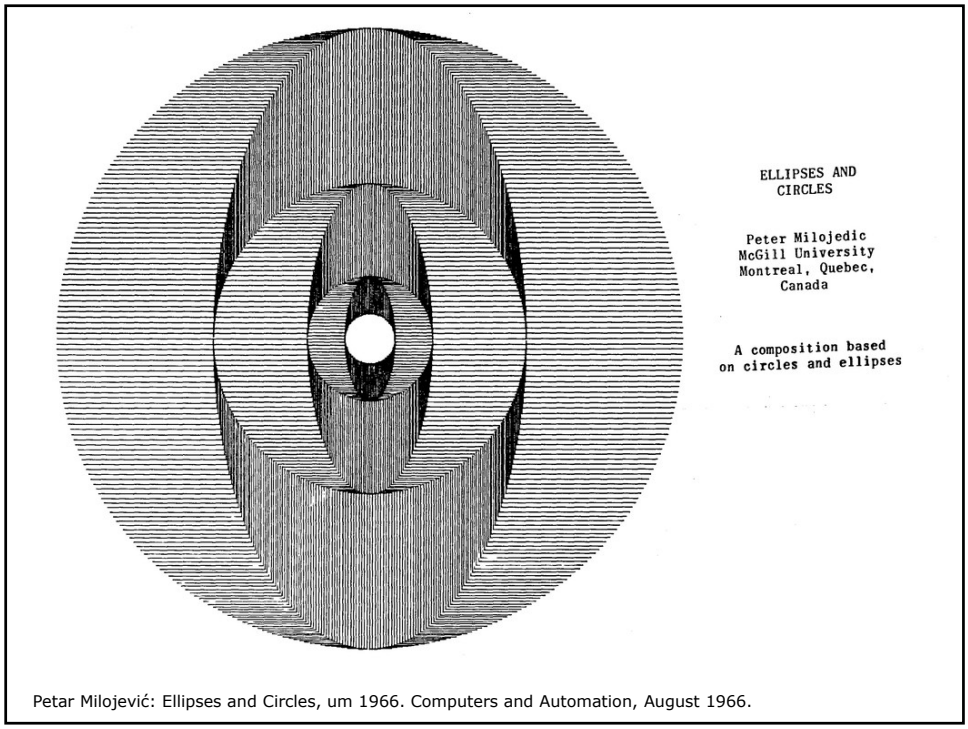
Ballistic Research Laboratories, Aberdeen, Maryland: Splatter Diagram, 1963. Computergenerierte Zeichnung.



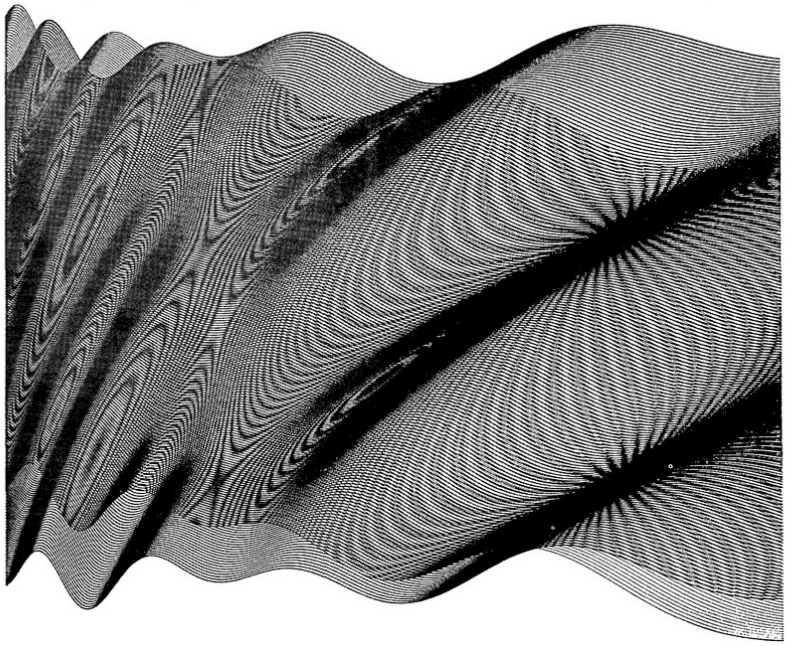
Anonym: Stained Glass Window, 1963. 2. Platz im ersten Wettbewerb von Computers and Automation, August 1963.



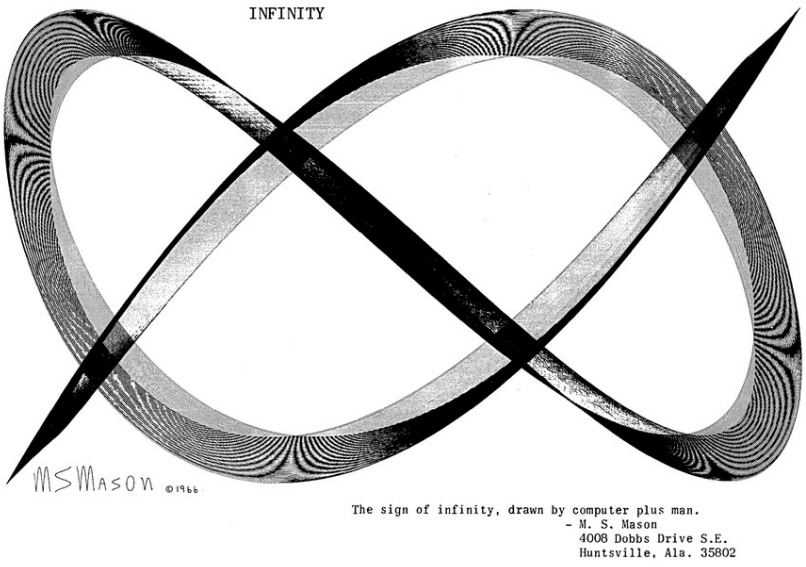
Ballistic Research Laboratories, Aberdeen, Maryland: The ricocheting projectile design, Gewinner, Cover Computers and Automation August 1964.



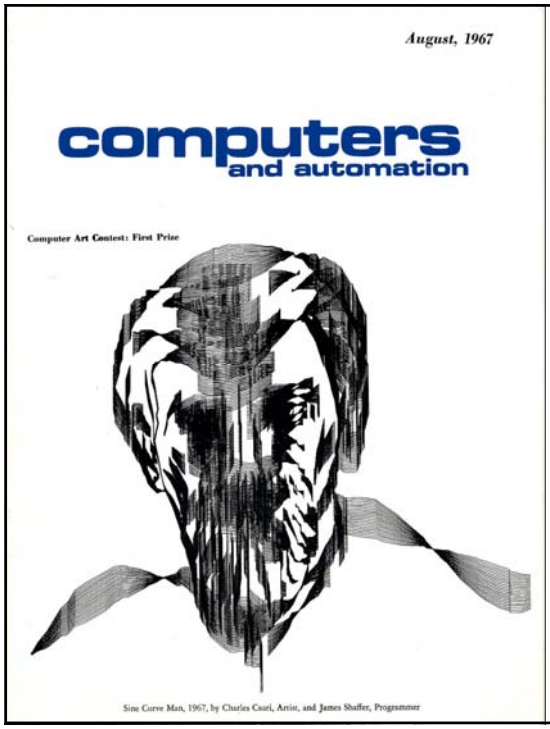
Petar Milojević: Ellipses and Circles, um 1966. Computers and Automation, August 1966.



Maughan S. Mason: Silk Patterns,1966. Computers and Automation, August 1966.

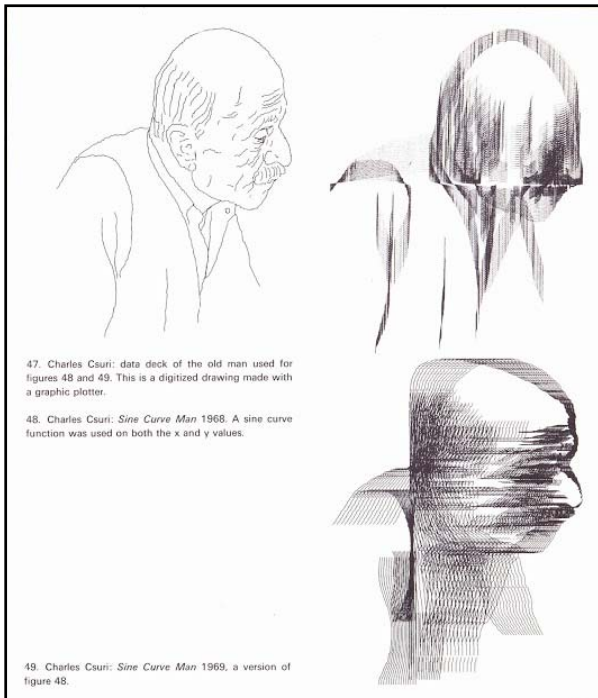


Maughan S. Mason: Infinity, 1966. Computers and Automation, August 1967.



Grafik aus: French, Nancy: Early DP Artists Tacket don Title Last, in: Computerworld, 1.8.1977, S. 9.

Computers and automation, August 1967.
5. Kunstwettbewerb.
Gewinner: Charles Csuri und James Shaffer: Sine curve man, 1967.

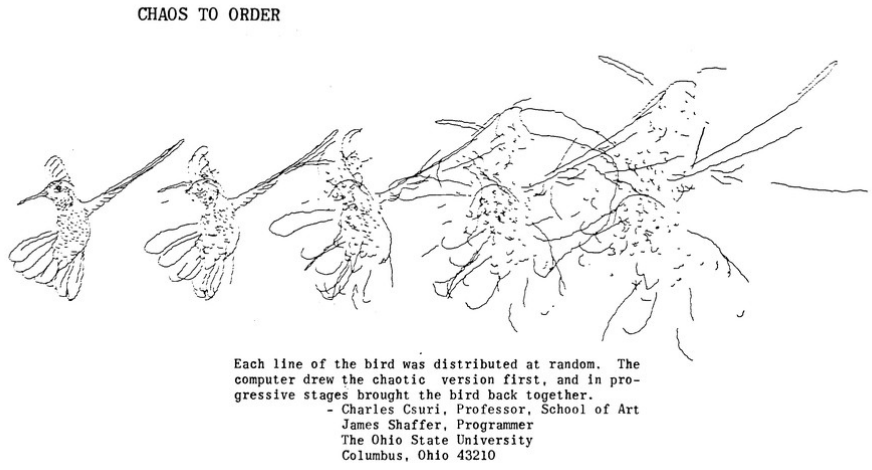


Charles Csuri:
l.o.: Plotterzeichnung eines alten Mannes.
r.o.: Sinuskurvenmann, 1968,
r.u.: Sinuskurvenmann, 1969.

Tendenzen 4, Computer und Visuelle Forschung, Informationsausstellung, Zentrum für Kultur und Information, 2.-8.8.1968. linke Wand: Leslie Mezei: Bikini Shiftes; O Canada; Variations of Tower of Babel; und: Digitized Girl. Frontale Wand: Charles Csuri: Sine Curve Man; Random Color Distribution; Hummingbird; Random War; und: Flies in a Circle.

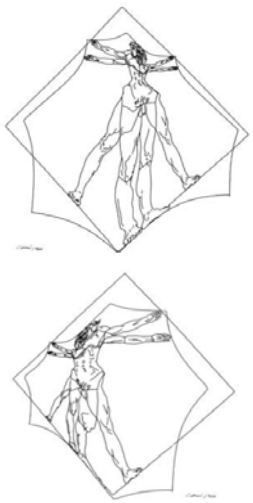
Installationsansicht von "Thinking Machines: Art and Design in the Computer Age, 1959-1989", The Museum of Modern Art, New York, 13.11.2017–8.4.2018. Foto: Peter Butler.

J. G. Raudseps: Profile of a Woman (l.) und Smoothed figure (r.), 1963. Antenna Lab.

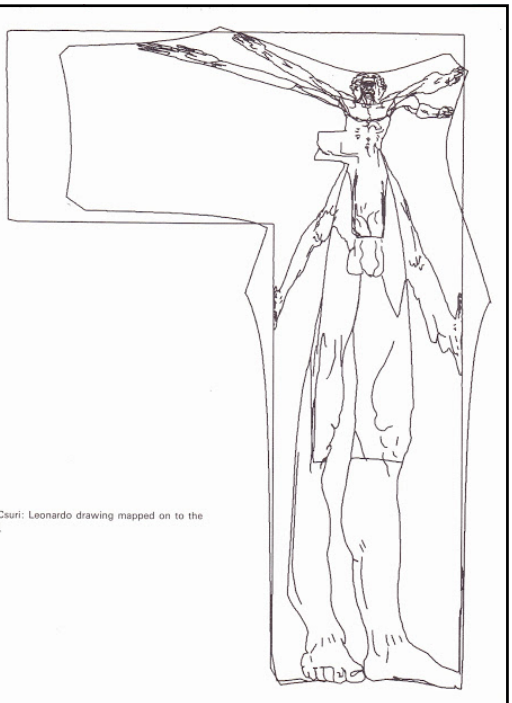


Charles Csuri und James Shaffer: Chaos to Order, ca. 1967. Einreichung zu Computers and Automation, August 1967. // auch: "Hummingbird II", 1969.

Charles Csuri: Contemplation, 1964. Öl auf Leinwand, 67 x 127 cm.



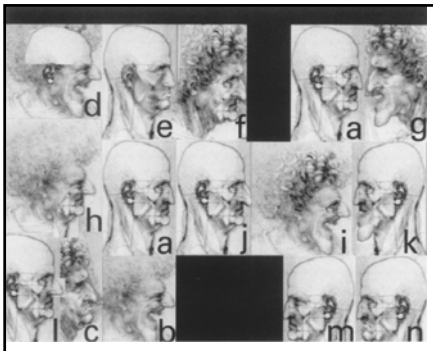
Charles Csuri: Leonardo da Vinci Series, 1966.
Tusche auf Papier.



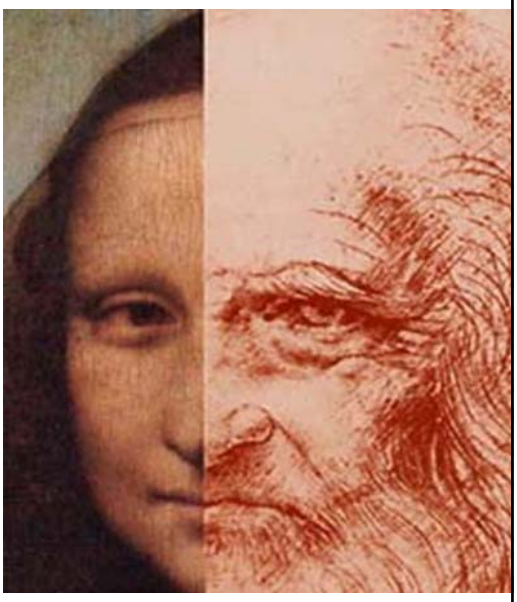
52. Charles Csuri: Leonardo drawing mapped on to the letter L, 1968.

Charles Csuri: Leonardo drawing mapped on to the Letter L, 1968.

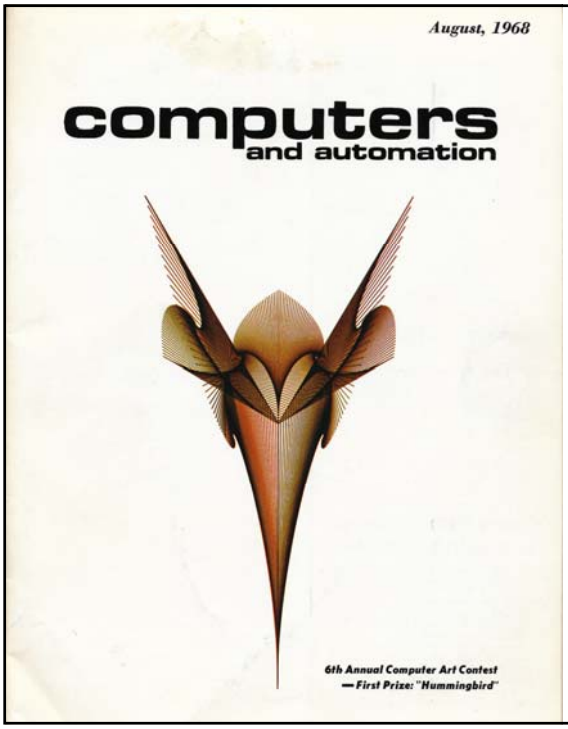
46



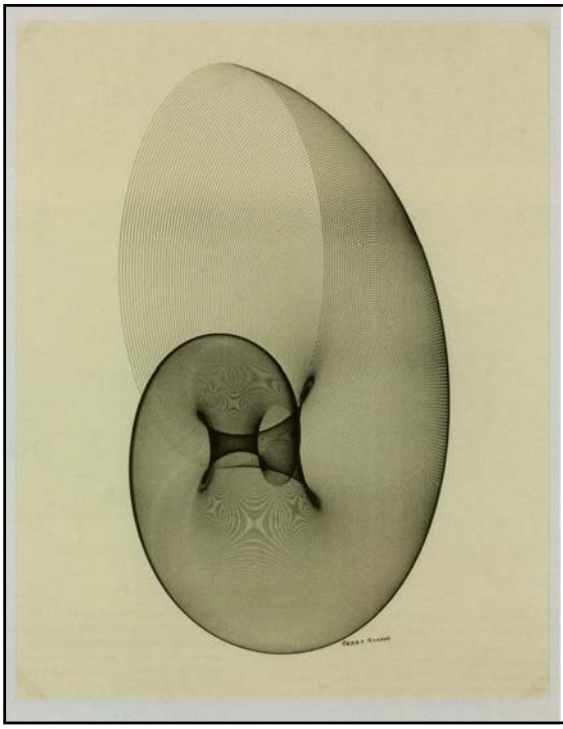
Lillian F. Schwartz: Plate # 10, 1994.



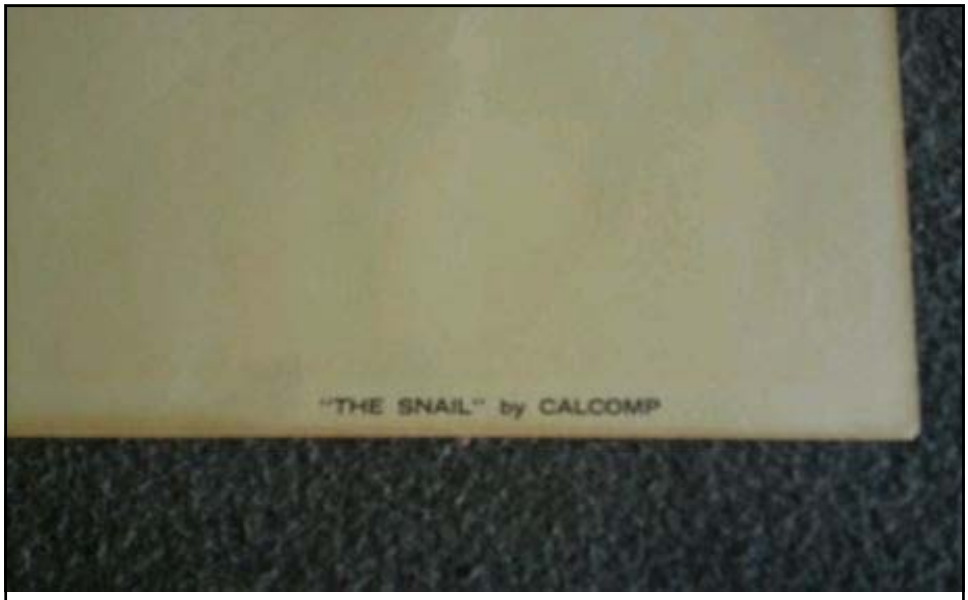
Lillian F. Schwartz: Mona/Leo, 1987.



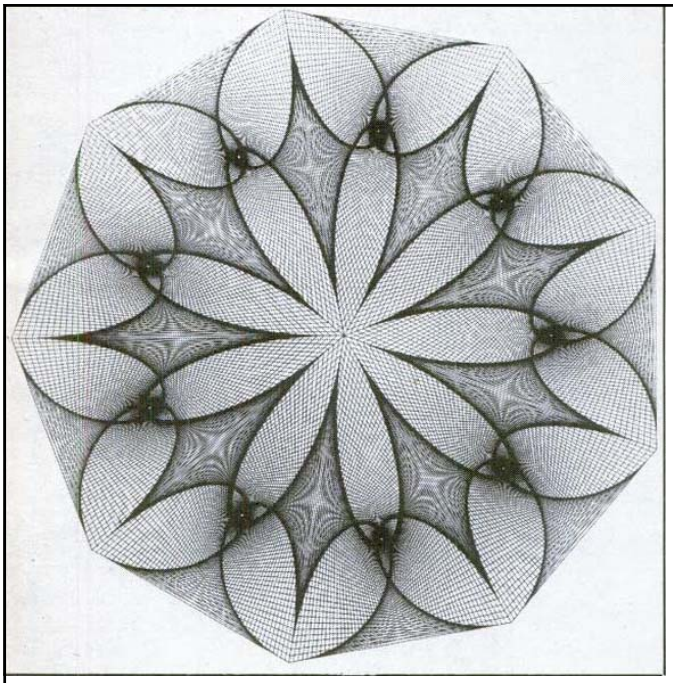
Computers and automation, August 1968.
6. Kunstwettbewerb.
Gewinner: Kerry Strand/Gary Craigmile: Hummingbird, 1968.

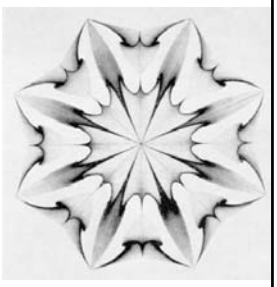


Kerry Strand: Snail, 1968 (1964). Plotterzeichnung. Computergenerierte Zeichnung, Schwarze Tusche auf Mylar, 89 x 50,5 cm. GE-425, CalComp 502/760. Programmiert in FORTRAN.



Kerry Strand: The Snail, 1967. Plotterzeichnung.





Kerry Strand / Larry Jenkins: Krystallos, Mitte 1960er Jahre.

Kerry Strand / Larry Jenkins: Symplexity, Mitte 1960er Jahre.

CalComp: CalComp is looking for the best computer artist, in: IEEE Computer Graphics and Applications, Vol. 4, Nr. 5, Mai 1984, S. 85.

C A L L F O R E N T R I E S

CalComp is looking for the best computer artist.

$15,000 in Cash Prizes.

To help celebrate our 25th Anniversary, CalComp is holding an International Computer Art Competition! There's $15,000 in cash prizes to win, along with a lot of fame, and all you need to enter is the use of a CalComp plotter.

To make our competition as fair as possible, we've created two different judging divisions.

The Professional Division, with a Grand Prize of $5,000, is for professional artists, along with engineers, architects and others now employed in the computer graphics field.

The Student Division, with a Grand Prize of $3,000, is open to anyone enrolled in a college or university during the 1983-84 school year.

Everyone has an equal chance of winning, both cash and fame. So, enter the CalComp International Computer Art Competition and help us find the best computer artist.

It could be you.

Prizes For Professional Division:
- $5,000 Grand Prize
- $2,000 Second Place Prize
- $1,000 Third Place Prize
- $250 honorable mention prizes

Prizes For Student Division:
- $3,000 Grand Prize
- $1,500 Second Place Prize
- $750 Third Place Prize
- $250 honorable mention prizes
- A CalComp Model '84 desktop plotter will be presented to each winner's school, college or university.

CalComp International Computer Art Competition Entry Rules

Who May Enter:

1. Entrants must be 18 years of age or older.
2. There will be two categories of winners.
   a. Professional Division. Includes entrants currently employed in the computer or computer graphics fields, those who use computers on the job (engineers, architects), and professional artists.
   b. Student Division: Includes those enrolled in any college or university during the year in which the submitted work was created. Entry may or may not be part of class project.
3. Entrants, or members of their families, cannot be employed by CalComp, its advertising and public relations agencies, its subsidiaries or its parent company (Sanders Associates, Inc.).

What May Be Entered:

Computer art submitted to the contest may be created on any graphics-producing system; but must have been produced on a CalComp plotter. Dimensions of the work may not exceed 36"W x 54"H. Entrants must supply the following information. CalComp plotter model number, serial number, and an explanation of the ink colors and types of pens used to create the work.

Judges Will Look For:

Excellence of artistic expression and graphic design in visual communication; imaginative use of the unique qualities of the plotter.

Who Will Judge:

The CalComp Computer Art Jury will consist of:
- Budice Feder, chairperson, is an internationally known computer artist, whose designs have been shown at the Museum of Modern Art, Paris.
- Randy Akers, juror, is a director/designer, Gehring Associates, Los Angeles, CA.
- Lokman Glasgow, juror, is a director, Downey Art Museum, Downey, CA.
- Mary Ann Giarita, M.F.A., juror, is a professor, Fine Arts Department, California State University, Northridge, CA.
- Aaron Marcus, juror, designer and graphic communications consultant, Aaron Marcus and Associates, San Francisco, CA.

How To Enter:

Contestants may submit from one to eight different pieces of computer art to qualify for competition. Initial entries must be made in the form of 35-mm color slides. Mark all slides with entrant's name, title of artwork and an indication of the correct view.

On a separate paper, include the following: name, address, phone, employer or college, position, title of artwork, CalComp plotter used (model, plotter serial number), software used, colors used, type of pens used, size of actual work, and a description of how the work was created, including what problems were overcome and what techniques were used.

Slides should be encased in plastic sleeves and sent, with a self-addressed, stamped envelope, to:

CalComp Art Competition
2411 W. La Palma Avenue
Anaheim, CA 92801

All entries must be postmarked no later than July 2, 1984.

Finalists will be required to submit original work (plotter hard copy). These entries must be submitted in plexiglass box frames, or plexiglass and one-inch metal frames, with white mats. Do not send work framed with glass. Dimensions for framed work must not exceed 45" x 54".

Decisions made by the judges are final. Prize-winning work becomes the property of CalComp.

Winners will be notified by mail on or before September 15, 1984. Formal announcements of competition results will be made at a Gala Exhibition of entries at the California Museum of Science and Industry in Los Angeles. Selected work will also be featured on the CalComp 1985 Calendar.

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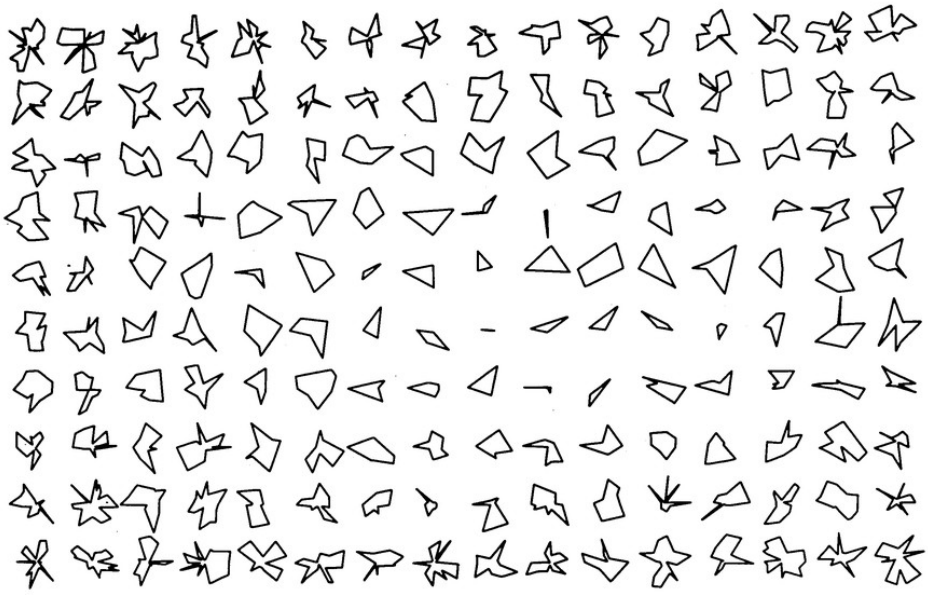
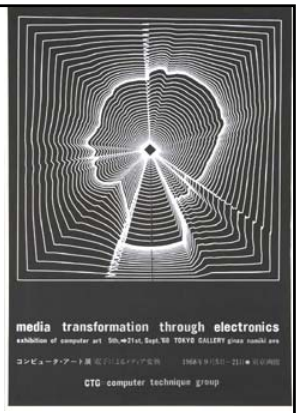
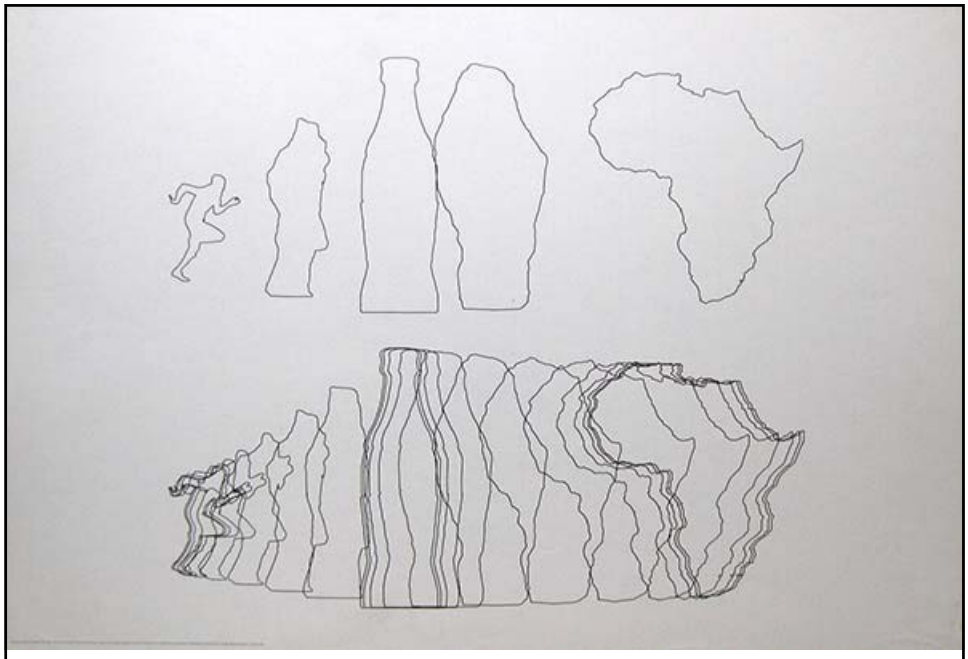


Haruki Tsuchiya: March of the Polygons, ca. 1968. Computers and Automation, August 1968.

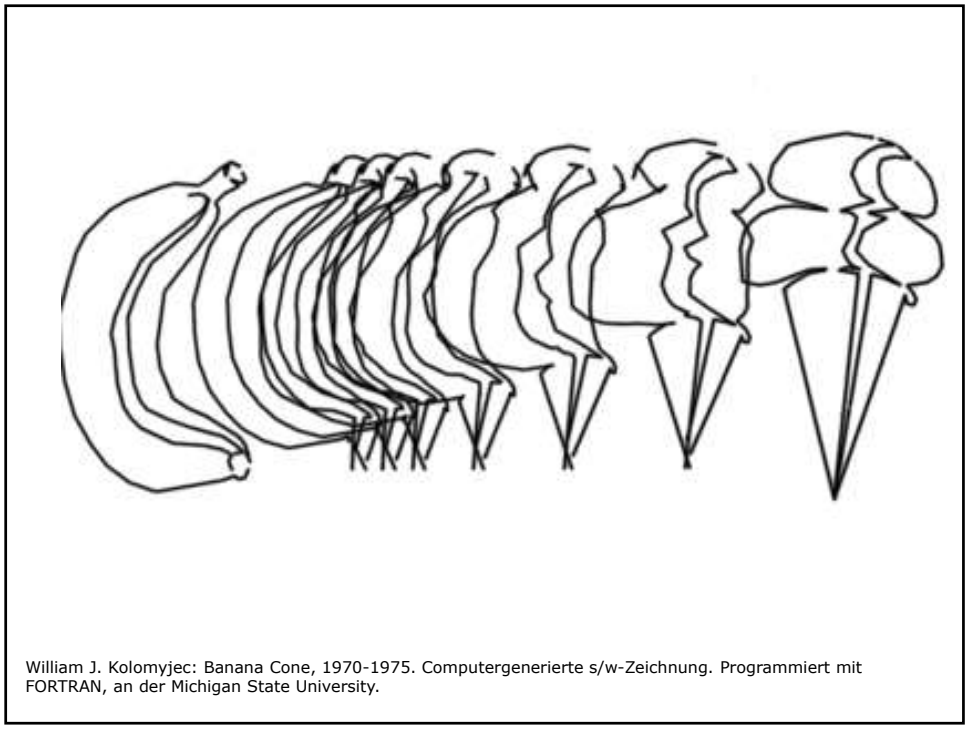


Version als Postermotiv der Gruppe CTG.

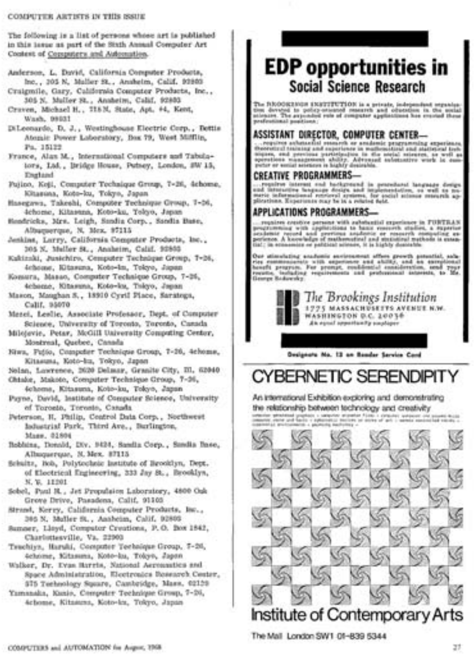
Masao Komura und Kunio Yamanaka: Return to Square, 1967. Computers and Automation, August 1968.



Masao Kohmura/Fujino Kouji/CTG: Running Cola is Africa, 1967/1968.



William J. Kolomyjec: Banana Cone, 1970-1975. Computergenerierte s/w-Zeichnung. Programmiert mit FORTRAN, an der Michigan State University.



COMPUTER ARTISTS IN THIS ISSUE

The following is a list of persons whose art is published in this issue as part of the Sixth Annual Computer Art Contest of Computers and Automation.

Anderson, L. David, California Computer Products, Inc., 305 N. Muller St., Anaheim, Calif. 92803
Craigmile, Gary, California Computer Products, Inc., 305 N. Muller St., Anaheim, Calif. 92803
Craven, Michael H., 718 N. State, Apt. #4, Kent, Wash. 98031
DiLeonardo, D. J., Westinghouse Electric Corp., Bettis Atomic Power Laboratory, Box 79, West Mifflin, Pa. 15122
France, Alan M., International Computers and Tabulators, Ltd., Bridge House, Putney, London, SW 15, England
Fujino, Koji, Computer Technique Group, 7-26, 4chome, Kitasuna, Koto-ku, Tokyo, Japan
Hasegawa, Takeshi, Computer Technique Group, 7-26, 4chome, Kitasuna, Koto-ku, Tokyo, Japan
Hendricks, Mrs. Leigh, Sandia Corp., Sandia Base, Albuquerque, N. Mex. 87115
Jenkins, Larry, California Computer Products, Inc., 305 N. Muller St., Anaheim, Calif. 92803
Kakizaki, Junichiro, Computer Technique Group, 7-26, 4chome, Kitasuna, Koto-ku, Tokyo, Japan
Komura, Masao, Computer Technique Group, 7-26, 4chome, Kitasuna, Koto-ku, Tokyo, Japan
Mason, Maughan S., 18910 Cyril Place, Saratoga, Calif. 95070
Mezei, Leslie, Associate Professor, Dept. of Computer Science, University of Toronto, Toronto, Canada
Milojevic, Petar, McGill University Computing Center, Montreal, Quebec, Canada
Niwa, Fujio, Computer Technique Group, 7-26, 4chome, Kitasuna, Koto-ku, Tokyo, Japan
Nolan, Lawrence, 2620 Delmar, Granite City, Ill. 62040
Ohtake, Makoto, Computer Technique Group, 7-26, 4chome, Kitasuna, Koto-ku, Tokyo, Japan
Payne, David, Institute of Computer Science, University of Toronto, Toronto, Canada
Peterson, H. Philip, Control Data Corp., Northwest Industrial Park, Third Ave., Burlington, Mass. 01804
Robbins, Donald, Div. 9424, Sandia Corp., Sandia Base, Albuquerque, N. Mex. 87115
Schultz, Bob, Polytechnic Institute of Brooklyn, Dept. of Electrical Engineering, 333 Jay St., Brooklyn, N. Y. 11201
Sobel, Paul H., Jet Propulsion Laboratory, 4800 Oak Grove Drive, Pasadena, Calif. 91103
Strand, Kerry, California Computer Products, Inc., 305 N. Muller St., Anaheim, Calif. 92803
Sumner, Lloyd, Computer Creations, P.O. Box 1842, Charlottesville, Va. 22903
Tsuchiya, Haruki, Computer Technique Group, 7-26, 4chome, Kitasuna, Koto-ku, Tokyo, Japan
Walker, Dr. Evan Harris, National Aeronautics and Space Administration, Electronics Research Center, 575 Technology Square, Cambridge, Mass. 02139
Yamanaka, Kunio, Computer Technique Group, 7-26, 4chome, Kitasuna, Koto-ku, Tokyo, Japan

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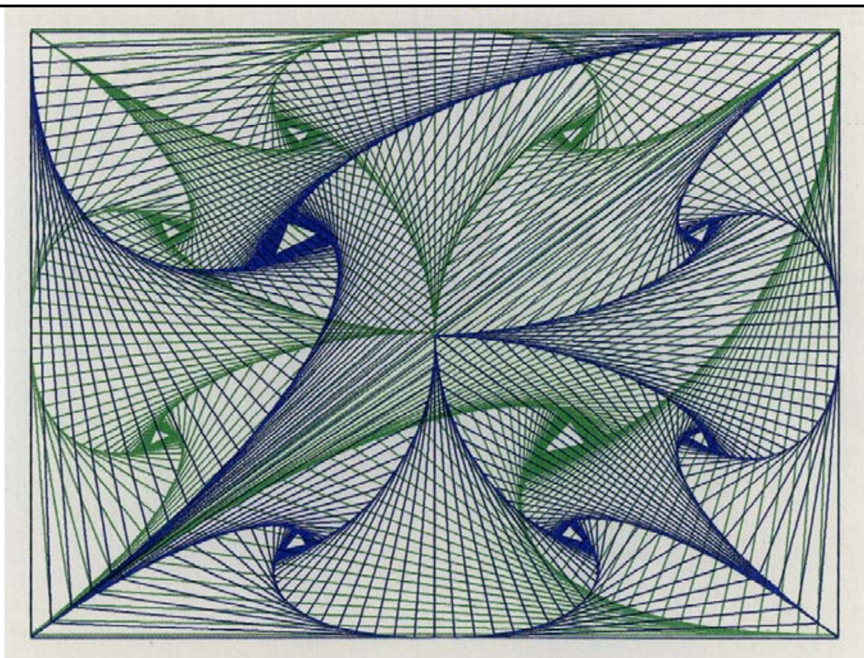
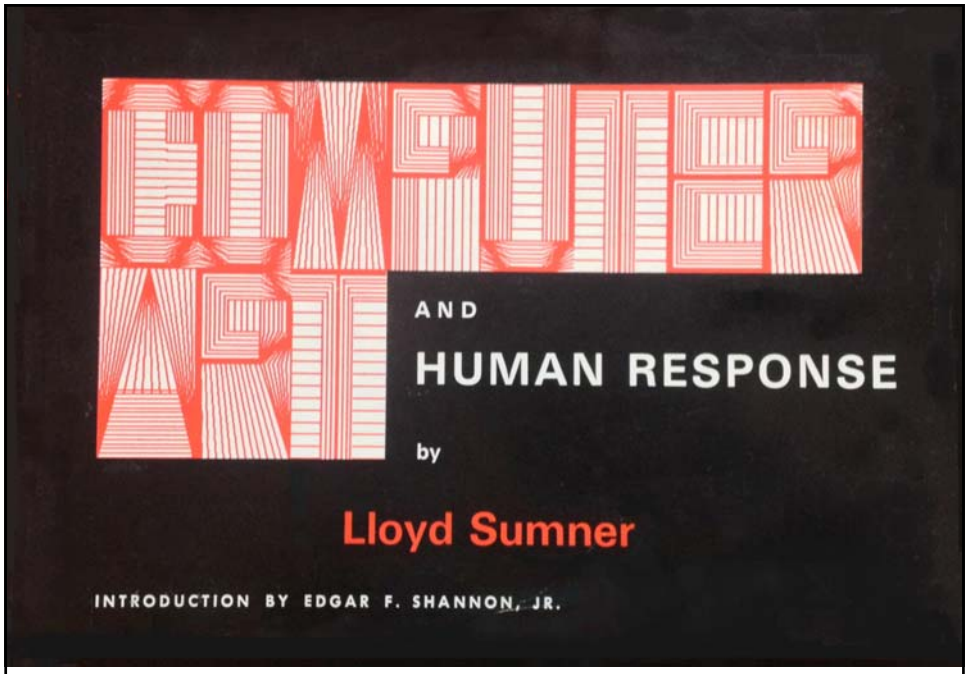
COMPUTERS and AUTOMATION for August, 1968 27

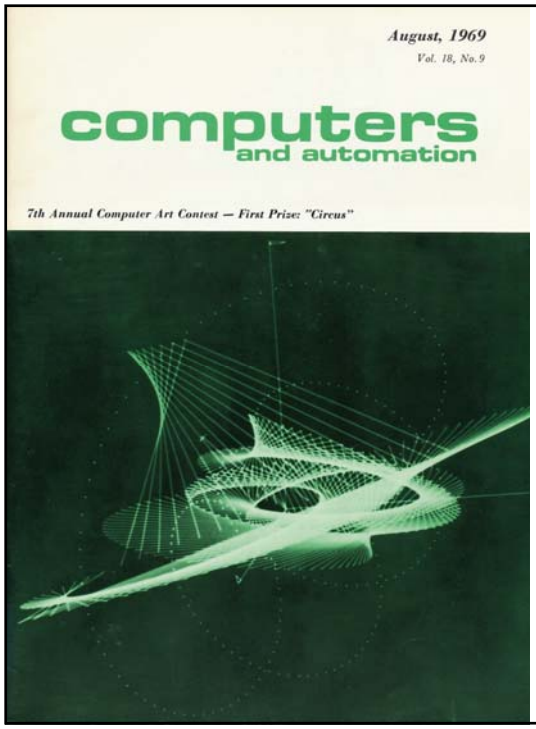
Werbeanzeige ICA: Cybernetic Serendipity in: Computers and Automation, August 1968, S. 27.



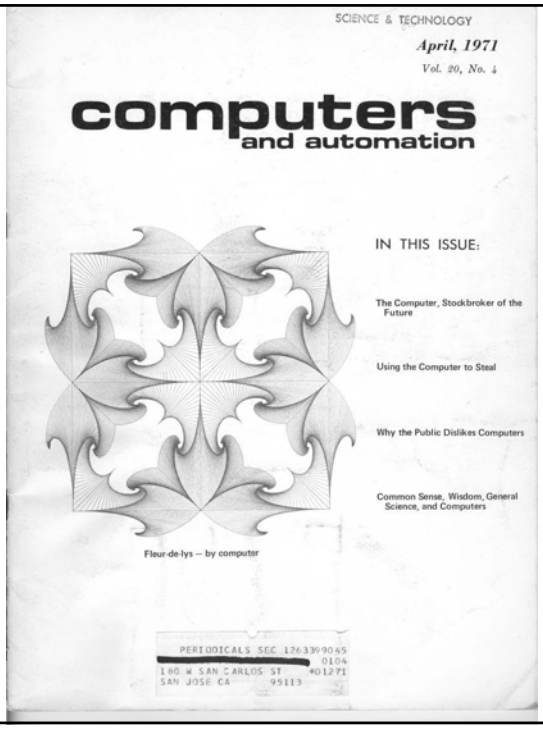
Lloyd Q. Sumner: Spires of Contribution, 1967. Wettbewerb 1968. Computergenerierte Zeichnung, Tusche auf Papier, Burroughs B5500, CalComp 565 plotter. Programmiert in ALGOL, hergestellt an der University of Virginia.



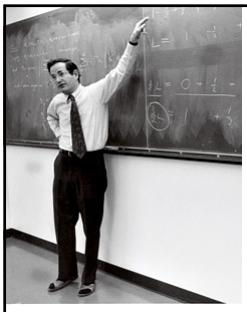
Publiziert 1968 bei Paul B. Victorius in Charlottesville.



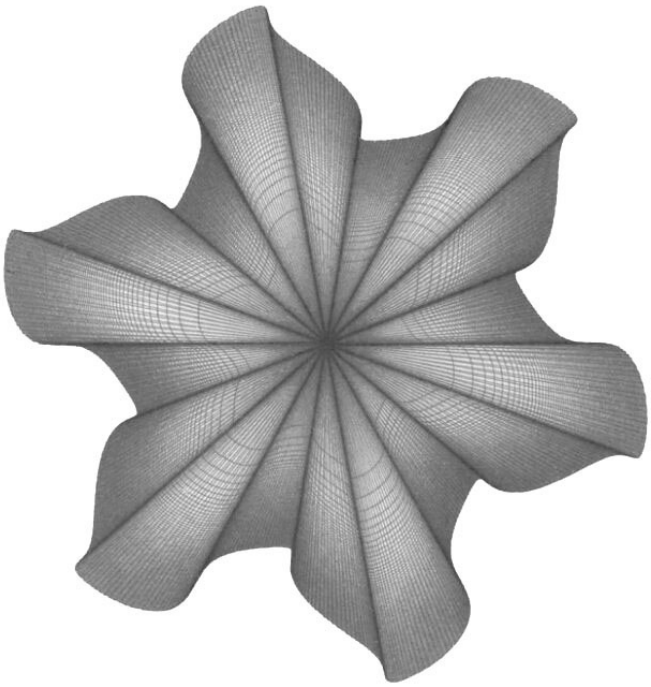
Computers and automation, August 1969.
7. Kunstwettbewerb.
Gewinner: Circus.



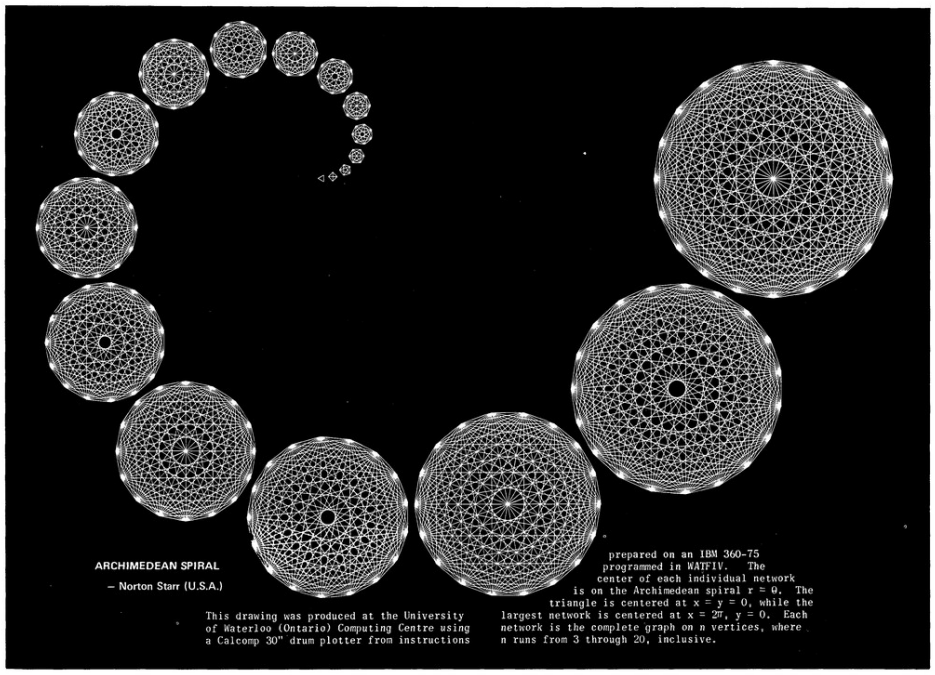
„Computer": Fleur-de-lys, 1971.



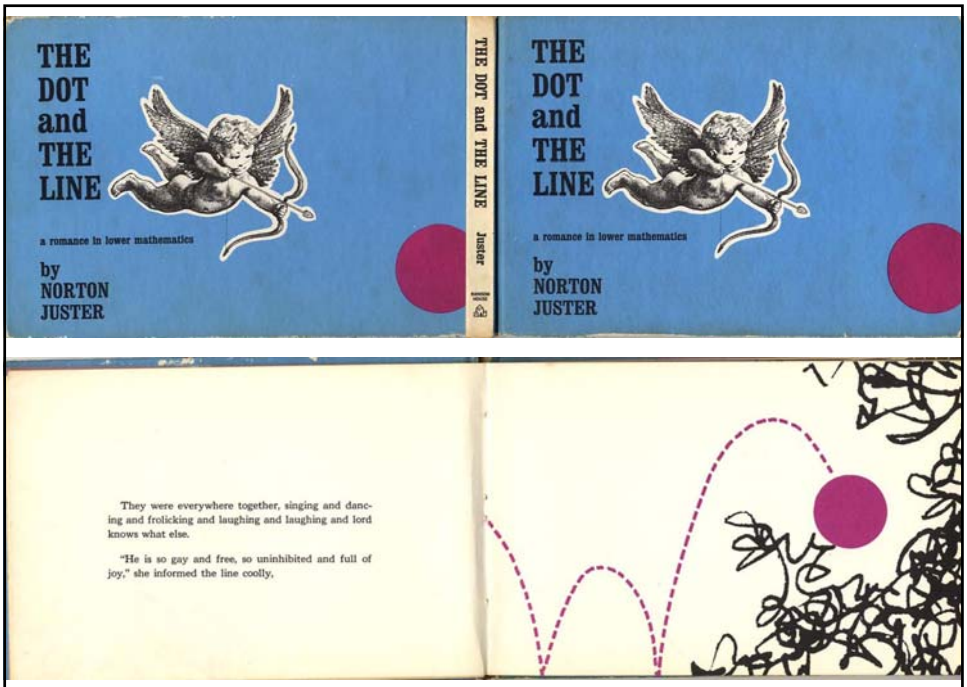
Norton Starr beim Unterricht im Amherst College, Massachusetts.



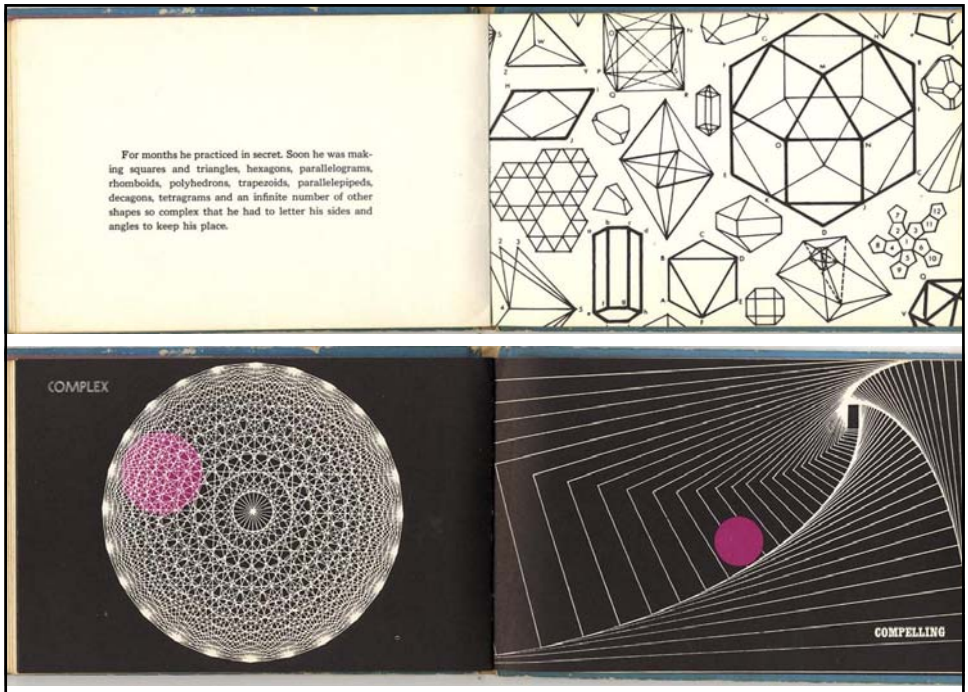
Norton Starr: o.T. [Teil von "Harmonic Variations"], 1972-1973. Computergrafik.



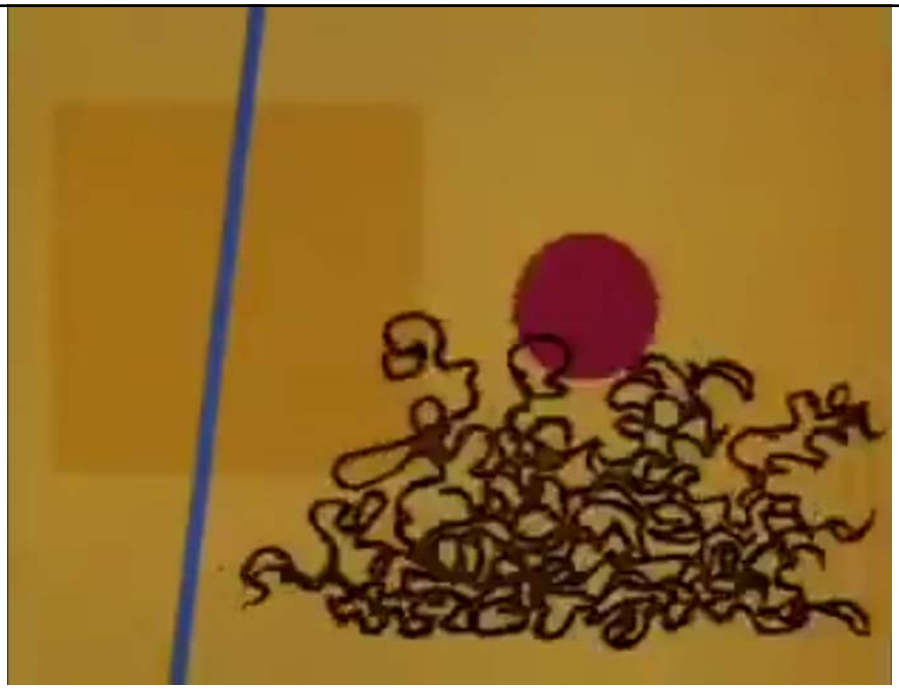
Norton Starr: Archimedean Spiral, 1973. Computers and Automation, August 1973.



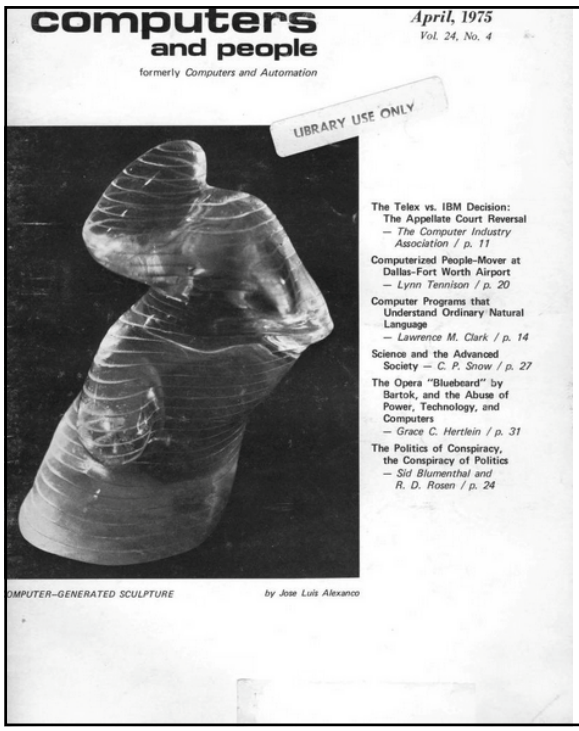
Norton Juster: The Dot and the Line, 1963. Buch mit Illustrationen.



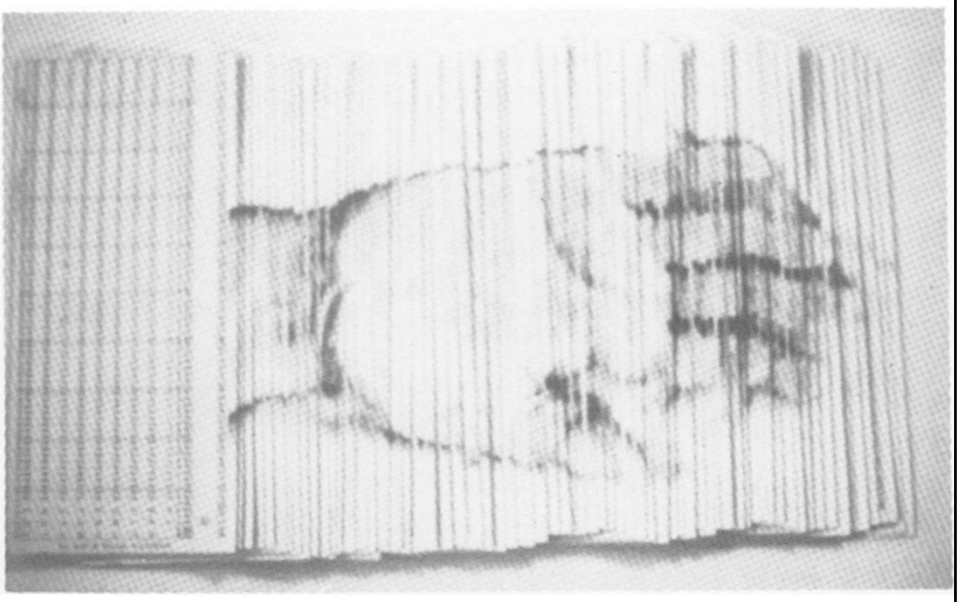
Norton Juster: The Dot and the Line, 1963. Buch mit Illustrationen.



Chuck Jones: The Dot and The line, 1965. Video, 10 min. Still.



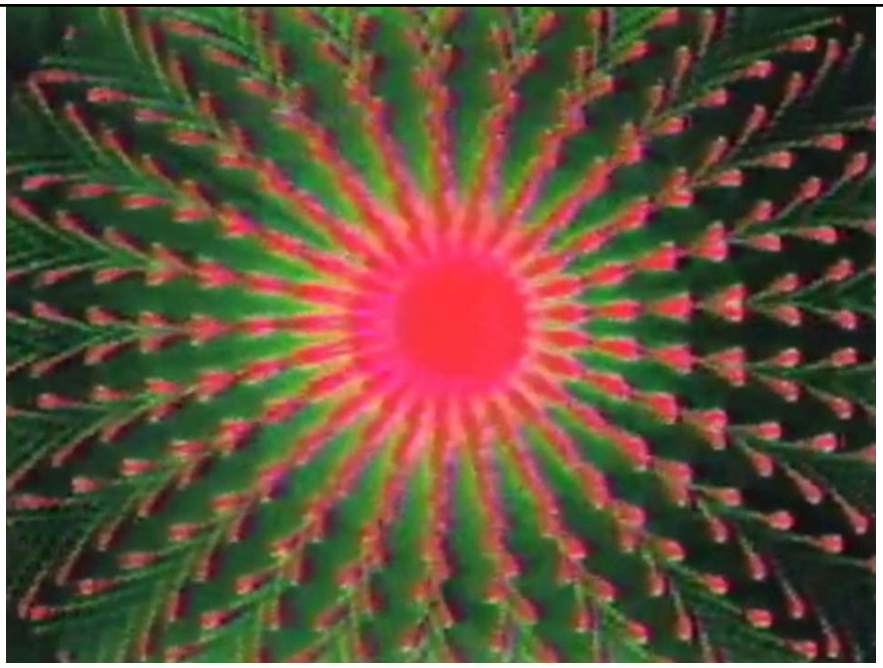
Jose Luis Alexanco firmierte mit einer computergenerierten Skulptur, 1975.



Sonia Landy Sheridan: Scientist's Hand at 3M, 1976. Bedruckte Lochkarten.

Sonia Landy Sheridan auf der Fotokopiermaschine, School of the Art Institute of Chicago, 1973.

Treffen im Rahmen von Generative Systems, School of the Art Institute of Chicago, ca. 1976.



Daniel J. Sandin, Thomas A. DeFanti, Mimi Shevitz : Spiral PTL, 1980. 6.41 min, Video, Still.
Online: https://www.youtube.com/watch?v=hw9kY85DkfE

SECTIONS HOME SEARCH The New York Time

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By JOHN CANADAY AUG. 30, 1970

VIEW PAGE IN TIMESMACHINE

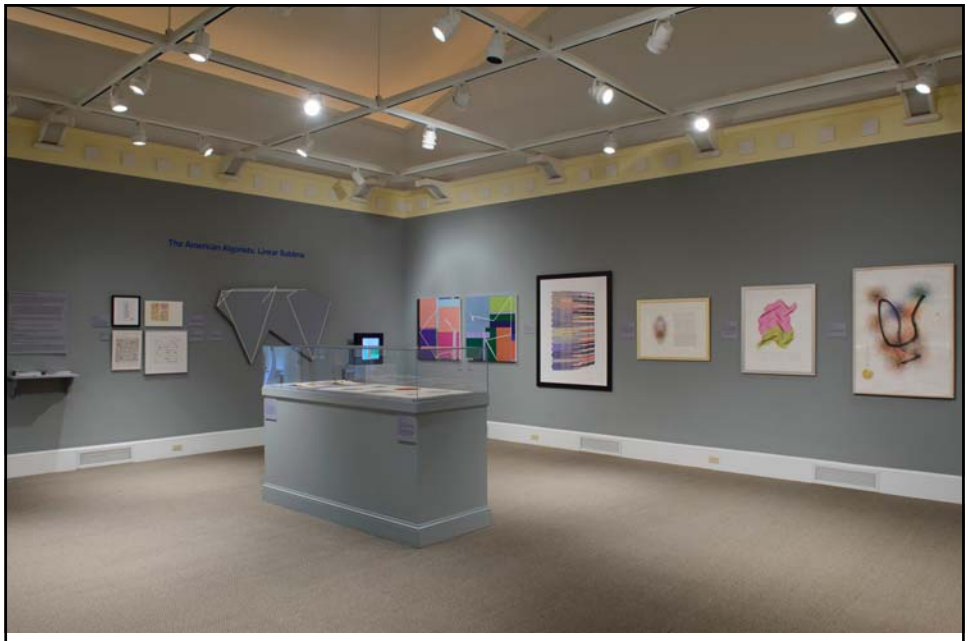
August 30, 1970, Page 87
The New York Times Archives

THE exaggerated esteem in which art ists are held today is indicated by a phrase that occurs in a publicity re lease from ACM—the Association for Computing Machinery, which is holding its 25th national conference Sept. 1-3 at the New York Hilton Hotel. "Computers are creating art which is indistinguishable from the man-made product," the release states. That's a recommendation?

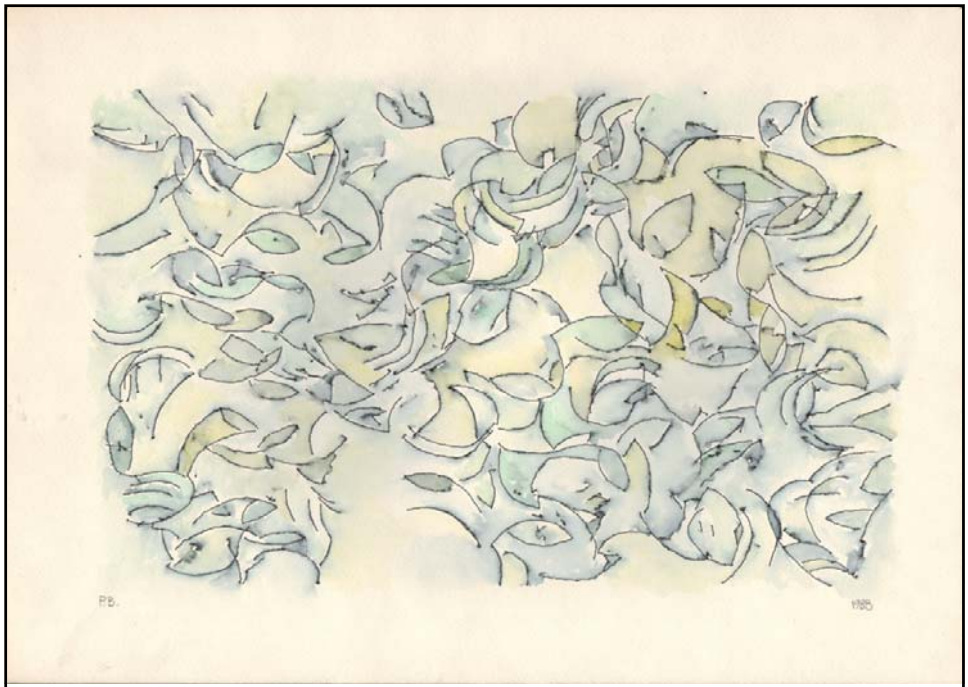
Exhibitions of computer art have been popular sideshows for several years now, and about 40 examples have been assem bled as part of the convention's program, which has as its over-all goal "to interface the computer industry with the problems of society and the world." The least of these problems, it seems to me, is to teach computers how to give us more of what artists are already giving us too much of. If the computer is going to be used as an art tool, it should be used to produce art peculiar to its peculiar nature, art which —like the pattern illustrated to the left—is literally impossible of execution by hand.

Called "The Snail," the black and white drawing, 36 inches high, is one continu ous line of uniform width that, if unwound and stretched out

Canaday, John: Less Art, More Computer, Please, in: New York Times, 30.8.1970, Sektion D, S. 19. [oder S. 87], in: https://www.nytimes.com/1970/08/30/archives/art-less-art-more-computer-please.html (27.4.2018).

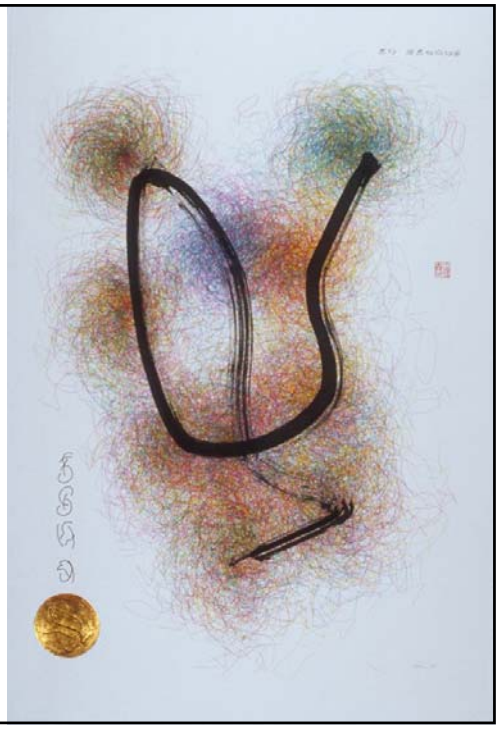


"The American Algorists: Linear Sublime", August-November 2013. Ausstellungsansicht, Suzanne H. Arnold Art Gallery am Lebanon Valley College, Annville, Pennsylvania // Westside Gallery New York City.
Katalog online: http://www.nydigitalsalon.org/american-algoriths/AmericanAlgoristHiRes.pdf



Peter Beyls: Untitled algorithmic pen plotter drawing tinted with watercolor, 1988.

Roman Verostko: Vision 3, 1993.
Plotterzeichnung mit Stift und Pinsel auf Papier.



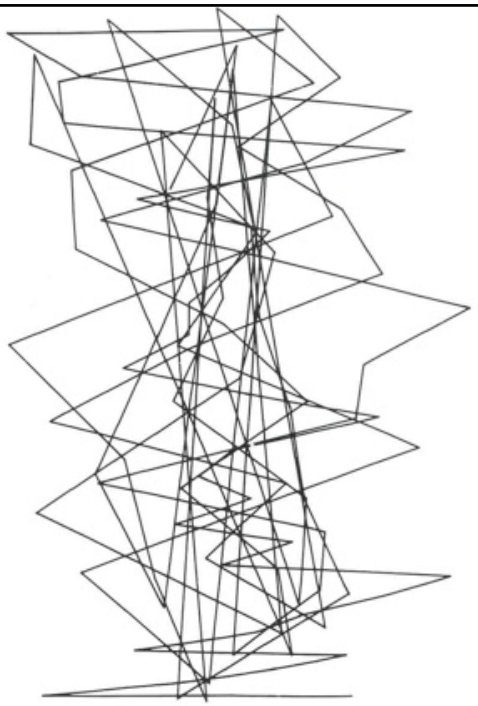
Roman Verostko: Nested Swallow, Version I, 1997.

if (creation && object of art && algorithm && one's own algorithm) {
include * an algorist *
} elseif (!creation || !object of art || !algorithm || !one's own algorithm) {
exclude * not an algorist *
}

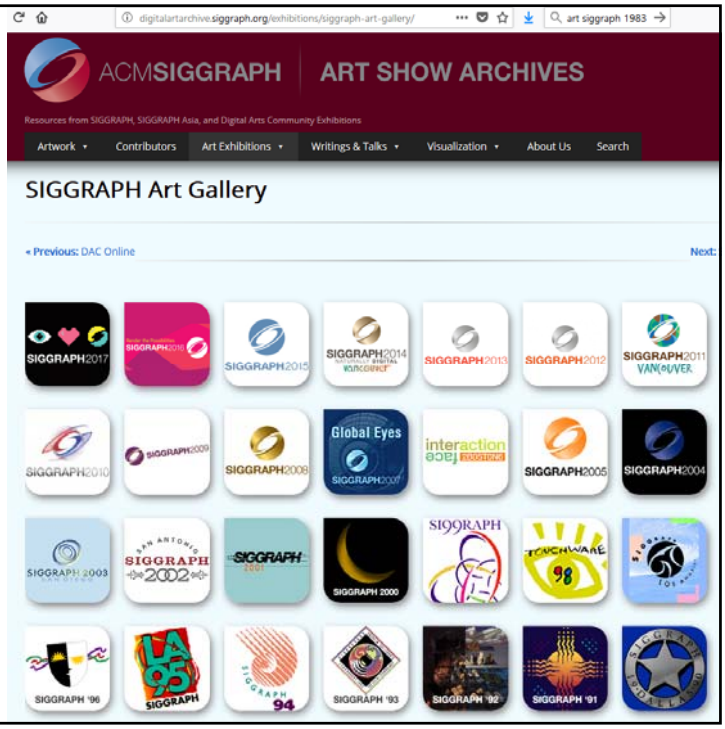
Jean-Pierre Hérbert: The Algorist Manifesto, 1995. (präsentiert auf der SIGGRAPH Konferenz 1995).

Jean-Pierre Hérbert: Olive Bark, 1990.

Gregorius Reisch: Margarita Philosophica, Freiburg 1503.
Algorist (links) versus Abakus-Mathematiker (rechts).



A. Michael Noll: Gaussian-Quadratic,1962-1963.
(Copyright: 1965)



ACM SIGGRAPH Art Shows Archive: http://digitalartarchive.siggraph.org/exhibitions/siggraph-art-gallery/

https://www.siggraph.org/participate/awards

The Distinguished Artist Award for Lifetime Achievement in Digital Art

The Distinguished Artist Award is presented annually to an artist who has created a substantial and important body of work that significantly advances aesthetic content in the field of digital art. ACM SIGGRAPH members are invited to nominate individuals for the Distinguished Artist Award by contacting the Artist Award Chair by December 15 each year. Nominations should include as much information about the nominee as possible, specifically:

- Name(s) of the individual(s) being nominated (address and/or phone number and/or email address are also appreciated).
- References to web sites showing the artist's works and texts when applicable (multiple references are welcome).
- Nominator's name, address, telephone number, and email address.
- A statement describing the significance of the artist's contributions according to the criteria below.

Criteria for the Distinguished Artist Award:

- The artist has been contributing internationally to the digital arts for more than 20 years.
- The artist has produced important work(s) referenced in digital art history/theory papers/books.
- The artist has established an unexplored area in the field of digital art/media art.
- The artist has been advancing the use of digital technologies in creative expression.
- The artist has contributed to the history and/or theory and/or practice of digital art through writing and presentations at conferences and symposia.

Art Award Committee

- Sue Gollifer, Chair
- Peter Anders
- Francesoa Franco
- Irini Papadimitriou
- Eddie Shanken
- Paul Thomas

HIDE AWARD RECIPIENTS

2017 Ernest A. Edmonds

2016 Steina Vasulka

2015 Lillian Schwartz

2014 Harold Cohen

2013 Manfred Mohr

2012 Jean-Pierre Hébert

2011 Charles Csuri

2010 Yoichiro Kawaguchi

2009 Lynn Hershman Leeson

2009 Roman Verostko

The Distinguished Artist Award for Lifetime Achievement in Digital Art, in: https://www.siggraph.org/participate/awards (13.5.2018).

Manfred Mohr beobachtet einen Plotter, Paris 11.5.1971.

Mark Wilson tauscht den Stift beim IBM 7585 Pen Plotter aus. Studio des Künstlers, West Cornwall 1987.

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