RICHARD LOWENBERG

PROGRAMS DIRECTOR: Telluride Institute. Coordinator, Information and Society Programs; Composer to Composer, 1988; and Telluride Ideas Festival: WORK, 1985; POLITICS, 1986; GLASNOST, 1987; PERESTROIKA, 1988; ENERGY, 1991.

PROJECT DESIGNER: Skyfield; a new eco-telecommunity, in planning and development near Telluride, CO, 1985-.

ARTIST/CULTURAL AGENT: Communication arts activities that explore our information environment and attempt to create examples of cultural ecology. Video/electronic imaging and other sensory technologies have been primary media since 1968.

CURRENT PROJECTS:

INFORMATION REVOLUTIONS, a multi-componant project attempting to promote a sense of cultural ecology (tele-conference and book; CD-I; exhibitions and performances).

ENERGY: A Love Story, an original three act play. Premiered (work-in-progress): Sheridan Opera House, Telluride, CO, Sept. 7-8, 1991.

SHOT IN THE DARK and FLIR, video, photography and text compositions, utilizing image intensified 'nightvision', infrared heatseeking, and gas-plasma display technologies.

- Photography Residency: LightWork, Syracuse University, NY; Oct.- Nov., 1990.
  Conference coordinator/presentor:"Art & Economics: Towards a Cultural Ecology"; ARTTRANSITION '90, MIT/CAVS, Nov., 1990.
- EXHIBITIONS: Kunstmuseum, Dusseldorf, W.Germany (Wissenschaft & Fotografie), 1989-90; WORKS Gallery, San Jose, CA, 1989; EYE Gallery, San Francisco, CA (The Concealed Camera), 1988; LACE, Los Angeles, CA (Surveillance), 1987.

  Artist's Grant received: Telluride Council for the Arts, 1988/91.

IR: a video performance, with three talking military computers and infrared sensed, blind dance in the dark.

- Exhibitions: Ars Electronica, Linz, Austria, 1987; Venice Biennale, Italy (Informatique), 1986; Video Free America, San Francisco, CA, 1986; San Jose Institute for Contemporary Art, CA (CADRE), 1986; Rensalear Polytechnic U., Troy, NY, 1991.

  Artist's Grant received: Art Matters, 1986.

THERMAL IMAGING: creative video and digital still imaging with medical, industrial and military infrared and computer processing systems, 1975-.

- Exhibitions: Gallerie Magali, Mexico City, 1985; Cory Gallery, San Francisco, CA, 1984. Thermal Cartoon, produced with the MaFish Co., receives JVC video award, Tokyo, 1980.

APE STORY: a video (tele-play) about a talking gorilla lost in the information jungle, in the style of a Chinese Opera. A work in progress, 1982-.

KOKO: video documentation of the female gorilla learning human sign language and behavior, 1975-83.

- Presented on National Geographic TV.

GRAVITATIONAL FIELD DAY: an unfinished video composition, with dancers and gymnasts developing skills and performances in NASA weightlessness training facilities, 1979-82.

- Media Arts Grant received: National Endowment for the Arts, 1979.

BIO-ARTS: video and performance works, often using bio-electric sensors to control video and audio synthesis, 1971- 85.

Let Me Out, presented at the Museum of Modern Art, San Francisco, CA (Reel to Real), 1984; She Remembered the Warmth, presented at Video Free America, San Francisco, CA, 1979; Bio-Arts projects at the Kitchen, NYC, 1971-72.

Artist in Residence: Washington Research Center, San Francisco, CA, 1975-79.

SATELLITE ARTS: collaborating artist on two pioneering video arts projects using the NASA-CTS satellite communications system. Coordinated by Kieth Sonnier and Liza Baer, and Kit Galloway and Sherrie Rabinowitz; with funding from the NEA, and the Corporation for Public Broadcasting, 1977-78.

ARTS AND SCIENCES - TELLURIDE: a ten day working meeting of artists and scientists, high in the Colorado Rockies. Program creator. Video documentation with Grant Johnson. Funded in part by the Zoline Foundation, 1979.

THE SECRET LIFE OF PLANTS: create plant and human bio-music scenes for the feature film/video, with John Lifton and Jim Wiseman, for Columbia Pictures, 1976-77.

BAJA: create video and holography compositions/installation, as one of six artists producing work based on a month in Baja, Mexico, 1975-76.

Exhibited at the San Francisco Museum of Modern Art, CA, 1976; Nancy Hoffman Gallery, NYC, 1976.

Project Grant received: San Francisco Society for Encouragement of Contemporary Art, 1975.

RANDOM OR NOT: a video performance, presented at the Sausalito Arts Center, 1974.

AERODANCE and GARDEN OF DELIGHTS: audio compositions for the Multi-Gravitational Dance Co., presented at the Nicolais Dance Theater, NYC; and the Autumn Festival, France, 1972.

FEED FIELDS BACK and SEE MUDRA GULP: video compositions, presented at the Whitney Museum, NYC, 1971; and Pacific Film Archives, Berkeley, CA, 1971-72.

INSTRUCTOR: Electronic Media Arts, Pratt Institute, Brooklyn, NY 1971-72.

VIDEO SYNTHESIZER:

Large, computer operated-programmed machine-instrument, basically functioning as does a sound synthesizer (Moog, Buchla); having visual matter ~~by~~ broken down into all its variables, and through transforming of the scanning process, is able to produce or reproduce purely electronic visual images (With or without camera); the quality and degree of sophistication to depend upon the control and perfection of the unit.

Included herein would be input-output and matching devices for:

Sound synthesizer,

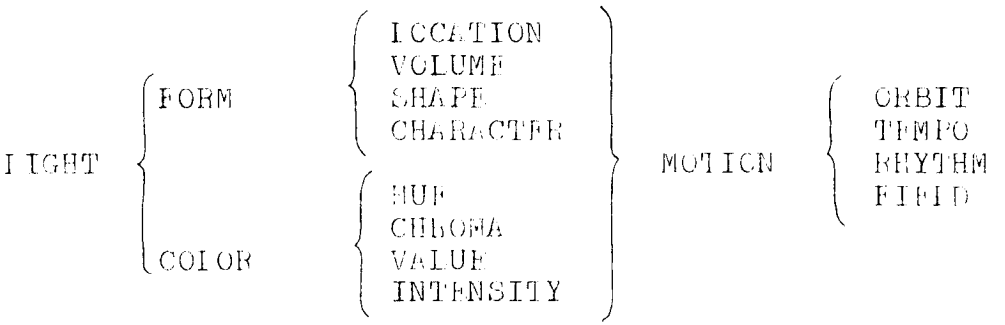
Video monitor-projection system,

Video taping unit,

Camera units, and other voltage controlled electronic systems (encephalograph, oscillascope, etc.).

All video work at this point (distortions, feedbacks, etc.) with the exception of live tape documentation, is an involvement in image breakdown. Given the realization of a video synthesizer, all work would result in image buildup-creation, the possibilities of which would be infinite.

Breakdown of visual elements as programming concept for video synthesizer:



Create direct relationships (Bio-chemically), (Cybernetically) between human(sensorial, emotional) systems and audio-visual environ-system presentations, through use of electrodes; computors; video-audio-synthesizer; bio-chemical-electro-seclusion chambers.

1. Totally self-regenerative electronic control factors.

2. Human response-action-control factors.
   A. External human action-response generation.
   B. Internal human action-response generation (sensorial relay systems).

Any stimulus-impulse can be electrically converted to trigger sensory presentation equipment through proper voltage transformation, oscillation, regulation:

Neurological
Optical
Olfactory
Vocal
Thermal
Tactile

} Readings-conversion-presentation