Index

A
Abe, Yoshiyuki
ISEA exhibits by, 253–254
and Verostko, 234
“Abomination of artists’
statements,” 174
Abstract painting, 103–104, 198,
258
Abstract patterns, 104–105
Acrylic painting, 13–14
Adley, James, 198, 304
Adobe Creative Suite, 39
Adoration of the Kings, The
(Gossaert), 244–245, 247
Advanced painting, 46–47
Advances in art, 246, 248
Advertising, 64
Aesthetic aftershock, 149
Aesthetic experience, 195
Alexandra Palace graphics fair, 63
Algorists, 233–235, 248–256
Algorithmic art, 215, 227
Alma-Tadema, Lawrence, 53–54
Alter ego animation, 178
Ambassadors (Holbein), 216
Amiga computers, 18
Amphibians, 111
Analogies, 291

“Analogue Surface, The: Painting in
the Digital Age” exhibition, 161–162
Andersen, Thom, *Eadweard
Muybridge, Zoopraxographer*, 127
*Animal Locomotion* studies, 126
Animation
alter ego, 178
*Bingo*, 84
ideal forms for, 110
limitations of, 29–30
as problem solving, 225
Apple computers, 18
 Appropriation, 66
Archaeology of media, 256
Ars Electronica, 142
Art, testing, 204–206
Art and Language group, 142
*Art and Photography* (Scharf), 126
*Artforum* magazine, 77
Art II conference, 71–74
Art magazines vs. computer, 77–78
*Art News*, 14, 78
Art schools, training at, 154
“Art world,” meaning of, 52
*Artforum*, 77, 141
Artist researchers, 220–226
INDEX

Artists’ statements in catalogues, 171–174, 176
Artist’s print, 85–86
Arts Council, 206
Artscribe magazine, 56, 220
Ascott, Roy, 71, 194
Ashbery, John, 91–93, 95
Association of ideas, 156
Auerbach, Frank, 235
Austen, David, 284
Authenticity, 110
of computer graphics, 155
roughness for, 167
Autographic marks, 101–102
Autonomy of digital paint, 192

B
Bacon, Francis, 127
“Bad Science” Web site, 262
Baroque Thoughts for a Rainy Day (Walker), 136
Baselitz, Georg, 258
Basic-design thinking, 270
Bauer, Hans, 123–124
Bauhaus, 214
BBC project, 108–109
Beck, Harry, 60
Beethoven, Ludwig van, 107
Beginners, 25–30
“Being art,” 124
Beriou, 230
Berry, Rodney, 130
Beuys, Joseph
in neo-Dadaist Fluxus group, 200
self-consciousness of, 214
watercolours by, 208
Bicycle art, 276
Bicycle ride VR, 72
Biennales, 32
Bingo animation, 84
Blake, Quentin, 286
Blinn, Jim
on real world, 132
on research, 223–225, 304
Boxes, upgrading, 166–171
Brand names, 64
Braque, Georges
Echo, 290
low-tech, 71
modern art contemporary with, 62–63
Breaker, Jeanine, 29–30
Brendel, Alfred, 227–228
“British Abstract Painting” exhibit, 259
Broadway Boogie Woogie (Mondrian), 60
Brooks, Henry Jamyn, Private View of the Old Masters Exhibition, Royal Academy, 1888, 53–54, 299, 302
Browning, John, 20
Browsing through art, 216–217
Brushes in calligraphy, 158–159
Bug Box (Hall and Moline), 263
Bug’s Life, A movie, 109
Buses, London, 44, 130–132

C
Cage, John, 139
Calligraphy, 158–159
Cameras, 75, 167–170
Campbell, Jim, 121–122
Carnie, Andrew
Eye: Through the Mirror Darkly, 129
“Slices and Snapshots,” 128
Caro, Anthony, 140, 286
Carpets, 227–228
Casio Wrist Camera Watch, 167
Catalogues, artists’ statements in, 171–174, 176
Center for Digital Art, 123–124
Cezanne, Paul, 9
graininess in paintings by, 171
self-consciousness of, 214
Charts, 9–11
Cheese obsession, 154–155
Chillida, Eduardo, xvii
INDEX

Chopin, Frederic, 107
Church, Ryan, 215
Clocks, 35
Closed Circle, The (Coe), 269
Clowes, Daniel, 286
Coe, Jonathan, The Closed Circle, 269
Cohen, Harold, 95, 234, 286
Colby, Joy Hakanson, 302
Collages, 189
Colour
  on computer screen, 136–137
  in frog painting, 116
  with inkjet printers, 169
Commercial art, 202
Commercial competition, 146–147
Commercial illustrations, 32
Commodore Amiga computers, 18
“Commonplace media,” 175
Compasses, 160
Computer-aided design, 260
“Computer art”
  meanings of, 277
  shows, 147
Computer Art Society, 125
Computer Arts magazine, 77
Computer-based art in museums, 97
Computer drawing, 286
“Computer generated,” meaning of, 78
Computer Generated Imaging magazine, 226
“Computer graphics,” meaning of, 47
Computer Graphics World magazine, 77
Computer imagery, 47
Computer in the Visual Arts (Spalter), 80
Computer magazines vs. art magazines, 77–78
Computer Museum, 110
Computer print, 87
Computerkunst exhibition, 250
Computers
  evolution of, 257
  speed of, 118–121
  upgrading, 166–171, 197
Concept artists, 48
Confusion, creativity from, 169
Contests, digital painting, 98
Contexts
  in art, 123
  for critics, 173
Convenience paint, 13
Convergence in art, 118
Core Image program, 184
Corel Painter program. See Painter program
Cost factors, 264
Courbet, Gustave, 171
Coventry college, 142
Cranbrook Museum, 32–33
“Creative,” meaning of, 287
Creative Suite, 39
Creatively idle state, 6
Creativity
  from confusion, 169
  in software, 93
Critical process, 56–59
Critics
  contexts for, 173
  evaluations by, 149–151
Cubism, 189
Cupitt, John, 170
“Cybernetic Serendipity”
  exhibition, 15, 204–205, 229
Cyberspace
  artists in, 95
  meaning of, 277
D
Dada (Richter), 254
David (Michelangelo), 223
Davies, Char
  Osmose, 8
  and virtual reality, 84
Dazzle Draw program, xv–xvi
de Bono, Edward, 286
INDEX

dekooning, willem
graininess in paintings by, 171
painterliness of, 243–244
painting erased by rauschenberg, 162–163
and physical existence of paintings, 104
“dear painter” show, 202
degas, edgar, 285
dehlinger, hans
kreise, 43
learning from, 44
lyrical drawings by, 238–239
pencil drawing frames by, 249
and verostko, 234
delacroix, eugene, 31, 302
deluxe paint program
complexity of, 64
limitations from, 182
spinning brush in, 187
derry, john, 184, 208
dialectics, 249
differences, pre-digital vs. postdigital, 11–18
differentiation, 146–147
digital art (paul), 274
digital art, history of, 217–218
digital-art community, 213–214
digital-art movement, 4–5
“digital imagery,” meaning of, 277
“digital manipulation,” meaning of, 97–98, 144
digital painting, 205
digital painting, 62
contests, 98
hands-on work in, 83
limitations of, 74–75
searches on phrase, 5, 68
watercolours, 208
digital pieces, 108
director program, 39
displacement activity, 106
distorted view of nature, 110–111
dos systems, 168
drawing, 85, 278–282
“drawing as process” course, 210
drawing power campaigns, 279
drawing tablets, 223
dubuffet, jean, 171
duchamp, marcel
change from, 8
fountain, 138
dunn, john, 227–228
durer, albrecht, 247–248, 286
E
eadweard muybridge, zoopraxographer film, 127
east competition, 144
east enders show, 283
eight-bit paint programs, 64
8 bits or less series, 167
electronic haiku generator, 233
electronic theatre tapes, 246
elements of drawing (ruskin), 40–41, 109
em, david, 42–43, 302
embodied angels, 242
empire DJ shop, 68
engelbart, doug, 206
eno, brian, music for airports, 218
entertainment industries, 64
escher puzzle pictures, 285–286
ethnocentrism, 61
evolutionary geometry, 267
exhibitions
proposed, 214–215
quality of, 143
“expand your creativity” class, 79
eye: through the mirror darkly
(Carnie), 129
“eyes, lies and illusions” exhibition, 128
F
fantasy worlds, 193
features, drawing, 281
feedback, 205–206
fields, lis, 162
filters, 14
INDEX

and critics, 151
in paint programs, 114
special effect, 148
Final Cut program, 39
Fine art media, 270, 285
Fine artists, 180–181
Fine-grained images, 169
Five Seconds—Lamu (Wakely), 298
Flash program, 39
Flat screens on London buses, 44
Floating Windows, 22
Fluxus exhibition, 200
Forkbeard Fantasy group, 127
Formalism, 275
Foster, Hal, 275
Fount, Drawn, Painted (Walker), 279
Fountain (Duchamp), 138
Fractal experience, 298
Francis, Sam, 208
Frankenthaler, Helen, 14
Free-form improvisation, 155–156
Freehand lines, 67
Freud, Lucien, 145
Friedlander, Max, From Van Eyck to Brueghel, 247–248, 304
Friese-Green, William, 55
Frieze Art Fair, 292, 294
Frieze magazine, 77
Frith, William Powell, 53–54
Frog, Greenwood Road (Walker), 111–117
From Van Eyck to Brueghel (Friedlander), 247–248, 304
Fundamental painting, 145
G
Gere, Charlie, 256
“Get Creative” manuals, 287
Giclee prints, 136, 138
Gilbert and George, 140
Ginsberg, Allen, 63
Gladstone, William, 53–54
Gold, Rich, 1–2, 4, 222, 296
Golden Plotter prize, 250
Goldsworthy, Andy, 267
Gossaert, Jan, Adoration of the Kings, 244–245, 247
Graham, Beryl, 231
Graininess, 171
Grand Jatte (Seurat), 55, 211–212, 243
Graphic fine art, 285
Greenberg, Clement, 204, 304
Greene, Rachel
Internet Art, 274
surveys by, 80
Gresham, Kip, 165
Guardian, 99–100
Gut (Hall and Moline), 262–263
H
Haiku generator, 233
Hall, Lane
Bug Box, 263
Gut, 262–263
Post-Parasites, 261
“Hand-brushed oil on canvas” expression, 162
Hands-on work in digital painting, 83
Harwood, Graham, 214
Haunted Weather (Toop), 290
Hayter, Stanley, 235
Hayward Gallery, 290
Hebert, Jean-Pierre
on plotter drawings, 236–237, 304
and Verostko, 234
White Jojoba, 237
Herge (Georges Remi), 285
Heritage industry, 223
Hermetic works, 250
Heron, Patrick, 84
High tech-low tech project, 210
Higher-resolution images, 167
Hoberman, Perry, 130, 257, 264
Hockney, David, 153
Hoet, Jan, 3, 70
Holbein, Hans, Ambassadors, 216

311
INDEX

Holl, Francis Montague, 53
Homeless biomorphs, 140
Horn, Roni, 286
Horsing Around, Flying High (Ursyn), 265
Hoses, image, 157–158, 183
Huenlenbeck, Richard, 254
Huff, Ken
2001.5, 94
cyberart by, 266–267
digital painting by, 95–96
Huhtamo, Erkki, 129, 256
Hunt, William Holman, 53–54
Hydrogen Jukebox, The (Schjeldahl), 51
Hyman, Timothy, 283

I
Ice skating scoring system, 173
Ideal forms for animation, 110
Ideas, developing, 156–157
Ideas and Music: Curiosity (Walker), 7
“Illusion of Life, The” (Thomas), 225
Illustrator program, 159, 180
Image hose, 157–158, 183
Imitation of painting, 190–192
Impressionists, 55
Improvisation, free-form, 155–156
Inductions, 154
Information Arts (Wilson), 3, 80, 274–275
Information technology, 154
Information windows, 45
Ingres, Jean-Auguste-Dominique, 171
Inkjet printers
development of, 221
evolution of, 66
moving to, 136
for prints, 87, 143
upgrading, 168–169
Innocent, Troy, 230
Institute of Contemporary Art (ICA), 15
“Interactive,” meaning of, 277
Interactive Plant Growing (Sommerer and Mignonneau), 8, 276
Internet Art (Greene), 274
Invisibility of technology, 80
Iris prints, 87
“Is Modern Art a Sham?,” 61–62
ISEA (Inter Society of Electronic Arts)
beginnings of, 121
digital artists at, 142
digital talk at, 70
exhibits at, 251–254
Gold talk at, 1–2
“Revolution” and “Terror” themes at, 231
Istvan, Horkay, 123

J
Jacobson, Bernard, 304
Jerwood Drawing Prize, 145
John, Augustus, 12
John, Gwen, 12
Johns, Jasper, 141
JoJo, 272
Judson, Jack, 129–130

K
Kai’s Power tools, 187
Kandinsky, Wassily, 104
Kane, Kevin, 265
Kant, Immanuel, 273
Kawaguchi, Yoichiro
animation by, 230
at magic lantern exhibit, 130
nature paintings by, 267
quoted, 214
Kelly, Ellsworth, States of the River, 297
Kieler, Patrick, 289
Kim, Scott, 287
INDEX

Kimura, Mari, 252
Kinetic art, 57
Klee, Paul, 156, 216, 285
Klein, Norman, 302
Koen, Victor, 123, 214
Kreise (Dehlinger), 43

L
La Grande Jatte (Seurat), 55, 211–212, 243
Landreth, Chris
animations by, 230
Bingo animation, 84
Lansdown, John, 15–16
Laptops, 35–36
Lasseter, John, 109
Latham, William, 267
Laurel, Brenda, Place Holder, 3, 71
Layers, 14
Learning by beginners, 27–30
Lee, Alan, 99–100
Léger, Fernand, 62–63
Legible City (Shaw), 8
Leonardo’s Laptop, 35
Lewis, John, 290
Lichty, Patrick, 130, 167
Lieser, Wolfgang, 211
Life drawing, 29
Life Drawing Studio, 160
LightWave stage, 178
Lindisfarne Gospels, 235
Lines, 156
Live demonstrations, 98
Lochner, Stephan
Martyrdom of the Apostles, 241–242
style of, 240–241
Loft artists, 48
London
buses, 44, 130–132
Underground system, 108
Long, Richard, 140
“Looking like art,” meaning of, 124
Louis, Morris, 14
Louvre, scanning at, 171
Low-resolution photographs, 169
Low-tech, 170
Lunenfeld, Peter, 80

M
Macintosh computers, 120, 257
MacPaint program, 258
Magazines, computer vs. art, 77–78
Magic carpet, 227
Magic Lantern Castle Museum, 129
Magic lanterns, 129–131
Magritte, Rene, 202
Mahler, Gustav, 251
Mainstream art world, 52
Malevich, Kasimir
change from, 8
and spiritual realm, 104
Mallin, George, 125
Manet, Edouard, 171
Manovich, Lev, 80, 256–257
Maps
of painting culture, 9–11
of undergrounds, 60
Marden, Brice, 145
Martyrdom of the Apostles
(Lochner), 241–242
Mathematical spaces, 253
Mathematics, 282
Matisse, Henri, 60
current comments on, 62
modern art contemporary with, 62–63
Matisse paint system, 137
Matter and spirit, 240–248
Maya program, 95
McEvilley, Thomas, 119–120
McSherry, Stewart, 265
Mechanical aids, 160
Mechanical/technological intervention, 299
Metaphors
interpreting, 225
in paint programs, 67–68
INDEX

Metaphors (cont.)
in Photoshop, 74
visual, 9–11
window, 40
Michelangelo, David, 223
Mignonneau, Laurent
demo art by, 230
Interactive Plant Growing, 8, 276
Miles, Rosie, 303
Millais, John Everett, 53–54
Millennium Dome, 231
Mind over silicon, 288
Mindscape, 104
Minimal art, 141
Miró, Joan, 62–63
Models, 109
Modern art
controversy over, 60
Studio editorial on, 61–62
Modern Painters, 3
Modernism, 55
Mohr, Manfred, 234
Moline, Lisa
Bug Box, 263
Gut, 262–263
Post-Parasites, 261
Monday Morning, 266
Mondrian, Piet
modern art contemporary with, 62–63
and spiritual realm, 104
Springer on, 59–60
style of, 243
Monet, Claude
graininess in paintings by, 171
Thames work by, 296
undigital style of, 243
Moores, John, 81–82
Morgan, Stuart, 58, 119–120, 303
Multimedia, 270
Museums, computer-based art in, 97
Music, visual, 228
Music for Airports (Eno), 218
Mutation, 20
Mute magazine, 20
Muybridge, Eadweard, 125–126
Muybridge festival, 127–128
N
Nake, Frieder, 15
National Gallery, close-ups at, 170
“Natural media” programs, 67
Nature, distorted view of, 110–111
Nauman, Bruce, 84
Neagu, Paul, 56
neo-Dadaist Fluxus group, 200
New Image painting, 258
“New media,” 175, 277
New-media art, 20–21
“New Primitives” exhibition, 59
Newell, Martin, 110
Nonexpert phase of digital art, 219
Novelty paint, 193–199
O
Objectivity, 110
Observation in painting, 103
Oil paint, virtual, 190–191
Old media, 277
Op art, 57
Opinions, 205–206
Optical tricks and illusions, 129–131
Original prints, defined, 165
Osmose (Davies), 8
P
Page journal, 15
Paint, novelty, 193–199
Paint box, 27
Paint programs
for collages, 189
evolution of, 67–68
filters in, 114
as novelty, 177–178
Painter program
for calligraphy, 159
guides for, 79, 93–94
image hose in, 157–158, 183
introduction of, 182–183
painter orientation of, 39
upgrades for, 180
version IX, 207, 215
Painterly look, 47
Painters, training for, 196–197
“Painting digital,” meaning of, 38
PAIR program, 2
Palettes, developing, 187
Panofsky, Erwin, 246
Paper stencils, 114–116
Parallel streams of work, 103
Pattern Painting, 258
Paul, Christiane
  Digital Art, 274
  surveys by, 80
Pearl Park Scripture (Verostko), 234
Peer exhibition, 284–285
Persian carpets exhibit, 227–228
Philosophy students, 83
Photographic etching process, 31
Photographs, low-resolution, 169
Photography, 31, 75
Photoshop program
  metaphors in, 74
  performance of, 186
  training for, 154
  upgrades for, 180
Photoshop user groups, digital
  painting contests by, 98
Pianos, 75, 107
Picasso, Pablo
  current comments on, 62
  graininess in paintings by, 171
  modern art contemporary with,
    62–63
  realism rejected by, 46
  self-consciousness of, 214
Pigeons Kyoto (Walker), xvi
Pigments, 13, 75–76
Pioneers, 256
Place Holder (Laurel), 3, 71
Plato, ideal forms of, 110
Plotters, 234–237, 260
Pluralism, 153
Poetic image, 141
Poetry by Ashbery, 91–93
Polke, Sigmar, 153, 201, 276
Pollock, Jackson
  graininess in paintings by, 171
  and physical existence of
    paintings, 104
  realism rejected by, 46
  self-consciousness of, 214
Pop art collages, 143
Post-Parasites (Hall and Moline), 261
Postdigital painting, 32–33
Postmodernism, 17
Power tools, 187
PowerBook computers, 18
PowerPC computers, 18
PowerPoint program, 222
Poynter, Edward John, 53–54
"Practising artist," meaning of, 161
Pre-digital vs. postdigital age,
  11–18
Presence, 141
Prince’s Drawing School, 282–285
Printers
  development of, 221
  evolution of, 66
  moving to, 136
  for prints, 87, 143
  upgrading, 168–169
Prints, 164–166
  computer, 87
  exhibitions of, 143
  quality of, 144–145
Private View of the Old Masters
  Exhibition, Royal Academy,
  1888 (Brooks), 53–54
Private views, 51
Projectors, 223
Protestant work ethic, 65
<table>
<thead>
<tr>
<th>Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>Psychedelic geometry, 193–194</td>
</tr>
<tr>
<td>Public views, 51</td>
</tr>
<tr>
<td>Q</td>
</tr>
<tr>
<td>Quality, opinions about, 206</td>
</tr>
<tr>
<td>Quantel paint system, 27, 137, 182–183</td>
</tr>
<tr>
<td>Quattrocento painting, 240</td>
</tr>
<tr>
<td>R</td>
</tr>
<tr>
<td>Rapaport, Sonya, 121</td>
</tr>
<tr>
<td>Rauch, Neo</td>
</tr>
<tr>
<td>digital artists compared to, 153</td>
</tr>
<tr>
<td>Unschuld, 202–203</td>
</tr>
<tr>
<td>Rauschenberg, Robert</td>
</tr>
<tr>
<td>collages by, 251</td>
</tr>
<tr>
<td>de Kooning drawing erased by, 162–163</td>
</tr>
<tr>
<td>programming by, 139</td>
</tr>
<tr>
<td>programs influenced by, 184</td>
</tr>
<tr>
<td>Real vs. virtual, 240</td>
</tr>
<tr>
<td>Realism</td>
</tr>
<tr>
<td>in digital painting, 98</td>
</tr>
<tr>
<td>relativity of, 246</td>
</tr>
<tr>
<td>Reality Engine, 276</td>
</tr>
<tr>
<td>Rehearsing for paint simulators, 23</td>
</tr>
<tr>
<td>Reichardt, Jasia, 15, 229</td>
</tr>
<tr>
<td>Rembrandt, 286</td>
</tr>
<tr>
<td>“Representational,” meaning of, 103</td>
</tr>
<tr>
<td>Reptiles, 111</td>
</tr>
<tr>
<td>Research, 220–226</td>
</tr>
<tr>
<td>Resolution of images, 167–170</td>
</tr>
<tr>
<td>“Revolution” theme, 231</td>
</tr>
<tr>
<td>Reynolds, Joshua</td>
</tr>
<tr>
<td>on education, 244</td>
</tr>
<tr>
<td>on painting as intellectual, 105–106, 303</td>
</tr>
<tr>
<td>Rhizome.org site, 80</td>
</tr>
<tr>
<td>Richmond, George, 53</td>
</tr>
<tr>
<td>Richter, Gerhard, 170</td>
</tr>
<tr>
<td>on consumer society, 201–202</td>
</tr>
<tr>
<td>digital artists compared to, 153</td>
</tr>
<tr>
<td>influence of, 146</td>
</tr>
<tr>
<td>philosophy of, 199–200</td>
</tr>
<tr>
<td>Richter, Hans, Dada, 254</td>
</tr>
<tr>
<td>Riley, Bridget, xvii</td>
</tr>
<tr>
<td>River theme, xviii–xix</td>
</tr>
<tr>
<td>Roberts, David, 264</td>
</tr>
<tr>
<td>Roughness for authenticity, 167</td>
</tr>
<tr>
<td>Rousseau, Douanier, 70–71</td>
</tr>
<tr>
<td>Royal Academy</td>
</tr>
<tr>
<td>Establishment at, 299</td>
</tr>
<tr>
<td>painting of, 53–54</td>
</tr>
<tr>
<td>Royal College of Art</td>
</tr>
<tr>
<td>Computing department at, 21</td>
</tr>
<tr>
<td>teaching at, 86–87</td>
</tr>
<tr>
<td>Rubin, Cynthia Beth, View from the Women’s Window, 254</td>
</tr>
<tr>
<td>Ruskin, John, xv</td>
</tr>
<tr>
<td>in Brooks painting, 53</td>
</tr>
<tr>
<td>complexity by, 296</td>
</tr>
<tr>
<td>Elements of Drawing, 40–41, 109</td>
</tr>
<tr>
<td>on teaching, 301</td>
</tr>
<tr>
<td>Russell, Vera, 135</td>
</tr>
<tr>
<td>S</td>
</tr>
<tr>
<td>Saatchi Collection, 206</td>
</tr>
<tr>
<td>Saatchi Gallery, 148</td>
</tr>
<tr>
<td>Saunders, Gill, 303</td>
</tr>
<tr>
<td>Scanners, 66</td>
</tr>
<tr>
<td>Scharf, Aaron, Art and Photography, 126</td>
</tr>
<tr>
<td>Schjeldahl, Peter</td>
</tr>
<tr>
<td>on art, 63</td>
</tr>
<tr>
<td>on artists’ statements, 174, 303</td>
</tr>
<tr>
<td>The Hydrogen Jukebox, 51</td>
</tr>
<tr>
<td>Schnabl, Julian, 146, 258</td>
</tr>
<tr>
<td>Schneider, Wolfgang, 250</td>
</tr>
<tr>
<td>Schneiderman, Ben, 35, 302</td>
</tr>
<tr>
<td>Schongauer, Martin, 248</td>
</tr>
<tr>
<td>Schwarz, Steve, 221</td>
</tr>
<tr>
<td>Science art, 276</td>
</tr>
<tr>
<td>Sculptural thinking, 286</td>
</tr>
<tr>
<td>Sculptures, 140–141, 189</td>
</tr>
<tr>
<td>Sedgeley, Peter, xvii</td>
</tr>
<tr>
<td>SellArtSmart magazine, 164</td>
</tr>
<tr>
<td>“Sensation” exhibition, 230</td>
</tr>
<tr>
<td>Sensibility, 258</td>
</tr>
<tr>
<td>Sequin, Carlo, 266</td>
</tr>
</tbody>
</table>
INDEX

“Serious Games” exhibition, 231
Serra, Richard, 285
Seurat, Georges
  graininess in paintings by, 171
  Grand Jatte, 55, 211–212, 243
Shaw, Jeffrey
  bicycle ride, 72, 276
  Legible City, 8
  and virtual reality, 84
Sheridan, Jamy, 227–229, 246
“Shooting Shakespeare,” 127
Shoup SuperPaint system, 110
SIGGRAPH art shows and conferences, 257
  for 2D works, 81
  alter ego animation at, 178
  catalogues at, 80
  commercial exhibition space at, 282
  critics at, 153
  digital artists at, 142
  Electronic Theatre tapes from, 246
  exhibitions at, 27–28, 82
  Magic Lantern Castle Museum at, 129
  optical test talks at, 110
  plotter drawings at, 236–237
  sculptures at, 141
  teapot at, 244
  tree drawings at, 109
  video footage into paintings talk at, 65
  Wright exhibit at, 149–150
Sight size, 110
“Silent Motion” exhibition, 125, 128, 263
Sims, The, 276
Simulations
  benefits in, 179
  by software, 190–192
Sketch pads, 192
Sketchbooks, 156
SketchUp program, 282
Skills training, 152–153
Slacker art, 229–230
“Slices and Snapshots” exhibition, 128
Smith, Alvy Ray, 124, 303
Snobbery, 1–2, 292–293
Societe Anonyme, 59
Software programs
  creativity in, 93
  limitations from, 182, 188
  painting imitation by, 190–192
  upgrading, 222
Sommerer, Christa
demo art by, 230
  Interactive Plant Growing, 8, 276
Song for Upper Street, A (Walker), 36
Sonic, Wearable, and Wireless Experience theme, 9
Space organisation, xvii
Space use in studios, 88–89
Spalter, Anne Morgan, Computer in the Visual Arts, 80, 302
Special effect filters, 148
Specialisation, 84
Specialists, 154
Speed
  of computers, 118–121
  pre-digital vs. postdigital, 11–12
Spielberg, Steven, 80
Spinning brush, 187
Spinoza, Baruch, 243
Spirit and matter, 240–248
Spiritual geometric abstractions, 143
Spiritual realm, 104
Spitz, Rejane, 130
Springer, Nelson Junius, 59, 302
Stain paintings, 14
Star Trek TV series, 73
Starting points for paintings, 111
States of the River (Kelly), 297
Stelarc, 214, 230, 252
Stella, Frank, 45, 141, 229
Stencils, 114–116
Stereoscope, 131

317
INDEX

Sterling, Bruce, 133, 256
Stewart, Doug, 286
Stockwell, Dean, 127
Storr, Robert, 304
Student perceptions, 269–271
Studio 8 program, 67, 86–87
Studio magazine, 60–61
Studio International magazine, 13, 56, 276
Studio School, 279
Studios
   atmosphere of, 196–197
   physical vs. digital, 157
   traditional vs. digital, 5–7, 10–11, 99, 102
   work process based on, 87–89
Summer Show, 296, 299
Superrealistic illustration, 193
Surfaces in art, 123
Surrealistic montages, 143
Sylvester, David, 228

Y
TAPIES, Antoni, 171
Tartans, 183
Tate Britain, 12
Tate Modern, 17–18, 206
Teapots, 110, 244
Technical drawing, 286
Technical paragraphs in artists’ statements, 171–174, 176
Technology, invisibility of, 80
Technology artists, 126
Telematic art, 232
Terms, common, 103–104
“Terror” theme, 231
Testing art, 204–206
Textbooks, 80
Thames, The (Kelly), 297
Thames river, 296–297
Thin slicing, 233
Thin stain painting, 14
Thomas, Frank, Illusion of Life, 225
Threads, 156
3D elements
   animation, 110, 178
   editing, 178
   modelling, 223
   mouse, 178
   prototyping, 141
   rendering, 179
   teapot, 244
   visualisation, 28
Threinen-Pendarvis, Cher, 302
Thumbprints, 110–111
Tiger operating system, 184
Tintin illustrations, 285
Tools, effect of, 42–43
Toop, David
   Haunted Weather, 290
   on music, 289
Torn abstractions, 146
Toy Story movie, 29
Tractatus (Wittgenstein), 141
Training
   at art schools, 154
   for paint simulators, 23
   for painters, 196–197
   requirements, 152–153
Tram ride video, 289
Trees, drawing, 109
Truckenbrod, Joan, 194, 255
Tucker, William, 140
Turner, Joseph Mallord William, xvii–xviii
   Thames work by, 296
   tools used by, 209
Tutorials, 209
Tuymans, Luc, 153, 170, 201
Twelfth Discourse (Reynolds), 105–106
2D paint programs, 178–179
2001.5 (Huff), 94

U
   “Ubi-Lunch-Box, The,” 2–3
   Ubiquitous computing, 2
Underground system, 60, 108
Unschuld (Rauch), 202–203
Upgrade anxiety, 168
Upgrading
  computers, 166–171, 197
  software, 222
Ursyn, Anna
  Horsing Around, Flying High, 265
  Zen of driving in traffic
  comments by, 266, 304
V
Value of works of art, 204
Van Dyke, Dick, 178
Varnishing day, 296
VB3T134 (Wilson), 237
Vector programs, 159
Vermeer, Jan, View of Delft, 253–254
Verostko, Roman
  ISEA exhibits by, 252
  Pearl Park Scripture, 234
  plotter drawings by, 234–235
  self-description, 249
Victory Cafe, 259
Video editing, 178
View from the Women’s Window
  (Rubin), 254
View of Delft (Vermeer), 253–254
Viola, Bill, 121
“Virtual art,” meaning of, 277
Virtual oil paint and watercolour, 190–192
Virtual-reality (VR), 3, 84
  evolution of, 71–74
  Place Holder, 71
  Rousseau as inspiration for, 70–71
Virtual Tennis Pro program, 68
Virtuality in painting, 84
Visual metaphors, 9–11
Visual music, 228
Visual noise, digital art as, 148
Visual thinking, teaching, 286
Vocabulary, visual, 286
W
Wacom tablets, 5, 100–101
Wakely, Shelagh, Five Seconds—Lamu, 298
Walk-through art, 231
Walker, James Faure
  Baroque Thoughts for a Rainy Day, 136
  Found, Drawn, Painted, 279
  Frog, Greenwood Road, 111–117
  Ideas and Music: Curiosity, 7
  Pigeons Kyoto, xvi
  Song for Upper Street, 36
Wands, Bruce, 304
Warhol, Andy, 141
  self-consciousness of, 214
  silk-screened images by, 163
Warhol’s Factory, 45
Watercolour
  digital, 208
  virtual, 190–192
Watts, George Frederic, 53–54
Web
  art on, 62
  ignorance of, 84
  as spirit, 240
Weintraub, Annette, 254
“Wet in wet” technique, 12
“What if” questions, 295
Whistler, James, Thames work by, 296
White Jojoba (Hebert), 237
Wicked problems, 22–23
Wild Palms TV series, 21
Wilson, Mark
  VB3T134, 237
  and Verostko, 234
Wilson, Stephen, 3, 80, 274–275, 301
Window metaphor, 40
INDEX

Windows, painting on, 22–24
Wingate, Richard, 128
Wired magazine, 20, 77, 232
Wired UK magazine, 20
Witt, Sol Le, 127, 163, 303
Wittgenstein, Ludwig
   on aesthetic feeling, 194
   Tractatus, 141
Wood-shedding, 6
Wright, Mike, 149–150
Wrist Camera Watch, 167
WYSIWYG acronym, 45

Y
Young British Artists (YBAs), 299

Z
Zap Factor, xvii
Zen of driving in traffic talk, 266
Zimmer, Mark
   on contemporary art, 184–185
   Core Image program by, 184
   paint simulation by, 190
   Painter program by, 182–183
ZKM publications, 80