

Speculative Data and the Creative Imaginary: shared visions between art and technology

National Academy of Sciences Exhibitions and Cultural Programs

Rotunda Gallery

2100 C Street N.W., Washington D.C.

June 3 to August 24, 2007

Opening Events Wednesday June 13, 2007

- 6 to 8 PM, Exhibition Opening Reception
- 8 PM, ACM Creativity and Cognition Conference Panel
Bridging Art and Science with Creativity Support Tools

About the Exhibition:

Curator: Pamela Jennings, Ph.D., Assistant Professor, Carnegie Mellon University

Speculative Data and the Creative Imaginary: shared visions between art and technology will be on exhibit at the National Academy of Sciences Rotunda Gallery in Washington D.C. June 3 to August 24, 2007. The summer long exhibition has been organized as part of the ACM Creativity and Cognition Conference to be held in Washington D.C. June 13 to 15, 2007 (<http://www.cs.umd.edu/hcil/CC2007/>).

Works in the *Speculative Data and the Creative Imaginary* exhibition represent a confluence of research and creative practices that include the visual arts, design, architecture, performance, science, technology and engineering. The exhibited works focus on computer mediated experiences, technology development, aesthetic practices and cultural criticality. They complement the ACM Creativity and Cognition conference themes of cultivating creative minds, sustaining creative communities, and promoting creative engagement. These speculative creative digital media works illustrate methods in which new knowledge can be founded from hypothesis stemming from creative inquiry and practice. The works celebrate imaginary scenarios and real-time phenomenon from the outer space to cyberspace, collective space to urban space, public space to embodied space, and ecological space to dialogical space.

Exhibiting Artists

- Nell Breyer (MIT Center for Advance Visual Studies) “I:MOVE”, movement visualization studies.
- Sheldon Brown (UC San Diego) “Scalable City”, virtual reality visualization of land development.
- Donna Cox (NCSA) “Cosmic Visualizations”, from the National Center for Supercomputing Applications.
- Roger Dannenberg (Carnegie Mellon University) opening event “Resound! Fanfares for Trumpet and Computer” and “McBlare Robotic Bagpipies”
- Ernest Edmonds (University of Technology, Sydney) “Video Constructs”, movement visualization studies.
- Tiffany Holmes (School of the Art Institute of Chicago) “7000 Oaks and Counting”, energy consumption monitor.
- Pamela Jennings (Carnegie Mellon University) “Sui Generis”, digital prints.
- Greg Judelman (Banff Center for the Arts) “Flower Garden”, social network visualization.
- George Legrady (UC Santa Barbara) “Global Collaborative Visual Mapping”, dynamic image database.
- Marcos Novak (UC Santa Barbara) “Allosphere”, virtual reality fMRI studies.
- Sabrina Raaf (Univ. of Illinois Chicago) “Test People”, digital prints.
- Bill Seaman (Rhode Island School of Design) “Hybrid Invention Generator”, speculative invention simulator.
- Thecla Schiphorst (Simon Fraser University, Canada) “Whisper”, wearable technologies.
- Christa Sommerer and Laurent Mignonneau (University of Art and Design, Linz, Austria) “Life Species II”, a text-to-form coding system.
- Martin Wattenberg (IBM Watson, Cambridge, Mass) “Thinking Machine”, A.I. game engine.

About the Opening Panel:

Bridging Art and Science with Creativity Support Tools

A special panel connecting the 2007 ACM Creativity and Cognition conference and the exhibition will take place at the National Academy of Sciences June 13, 2007. The panel, *Bridging Art and Science with Creativity Support Tools*, moderated by Ben Shneiderman, University of Maryland will include Rita Colwell, Professor University of Maryland and former Director, U.S. National Academy of Sciences Foundation; Sara Diamond, President, Ontario College of Art and Design; Paul Greenhalgh, Director, Corcoran Gallery of Art; William Wulf, President, National Academy of Engineering. The following day conference attendees will visit the Corcoran Gallery of Art for a reception at the exhibition “Modernism: Designing a New World 1914-1939”.

About National Academy of Sciences Exhibitions and Cultural Programs

[http://www7.nationalacademies.org/arts/Speculative Data and the Creative Imaginary.html](http://www7.nationalacademies.org/arts/Speculative_Data_and_the_Creative_Imaginary.html)

<http://www.nasonline.org/>

The National Academies is comprised of the National Academy of Sciences, the National Academy of Engineering, the Institute of Medicine, and the National Research Council. The Academies perform an unparalleled service by bringing together committees of experts in all areas of scientific and technological endeavor. These experts serve pro bono to address critical national issues and give advice to the federal government and the public. The National Academy of Sciences building was constructed in 1924 and art and architecture have played a critical role in the development of the National Academies' identity from its beginning. For the past twenty-seven years, the National Academy of Sciences' Office of Exhibitions and Cultural Programs (OECF) has sponsored exhibitions, concerts, lectures, film series, and other events that explore relationships among the arts, sciences, medicine, and engineering in history as well as in society. Located on Washington, D.C.'s National Mall, the Office of Exhibitions and Cultural Programs' (OECF) exhibitions are viewed by the general public. The OECF joins other Washington, D.C. institutions by offering world class programs, at no charge, to a diverse community. The OECF's outreach program extends its visitor demographics to many local groups including students from local universities. Members of the National Academy of Sciences, National Academy of Engineering, and Institute of Medicine, as well as National Academies' committee members frequent the OECF's exhibitions and events due to its location.

Pamela Jennings, Ph.D.

Assistant Professor of Art and Human Computer Interaction, Carnegie Mellon University

<http://studio416.cfa.cmu.edu>

Pamela Jennings' interactive digital artworks reveal personal narratives and hidden realities while simultaneously encouraging public discourse. Her exhibitions included *Authenticating Digital Art: Expression and Cultural Hybridity* at the Studio Museum of Harlem and the List Center for Visual Arts, *Koodattu Kokemus* at the Kiasma Museum of Contemporary Art in Helsinki, Finland, the NY State Governor's Conference on Art and Technology, FE Gallery in Pittsburgh, 707 Gallery in Santa Fe, and many international film and video festivals. Jennings' work has been featured in two books: *Creating Their Own Image: A History of African-American Women Artists*, and *Struggles for Representation: African American Film/Video/New Media Makers*. She co-chaired the 2006 ACM CHI “About Face: Interface: Creative Engagement in New Media Arts and HCI” workshop; ACM Multimedia Interactive Arts program. And she has presented papers in HCI conferences including Interact 2003, Human Computer Interaction Emotion and Design Consortium in Winter Park, Colorado. She has received grants from the National Science Foundation, Rockefeller Foundation, the New York State Council on the Arts, and the Pennsylvania Arts Council, and Berkman Faculty Development Grant. She is a MacDowell Artists' Colony Fellow. Her commercial and industry-based research positions have included IBM Almaden Research Center, and SRI International. Jennings completed her Ph.D. in Computer Science and Critical Digital Media from the

University of Plymouth, U.K., and M.F.A. from the School of Visual Arts, MA from the International Center of Photography New York University program, and BA from Oberlin College.