



November 3rd - 14th, 2015

Ellen Sandor and (art)<sup>n</sup>  
present

# Deconstruction in the Virtual World

An Exhibition of Digital PHSCologram Sculptures  
and Virtual Reality Experience

# Building Peace by Piece



Catalog Design by Chris Kemp  
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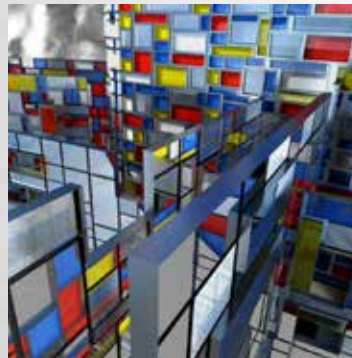
Michel Ségard

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**Nouveau Nouvel: Modifying Mondrian Details**, 2014  
Ellen Sandor, Chris Kemp, Diana Torres, and (art)<sup>n</sup>  
26"x26"x 58" PHSCologram Sculpture,  
Duratrans, Kodalith, and Plexiglas



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Ellen Sandor and (art)<sup>n</sup>  
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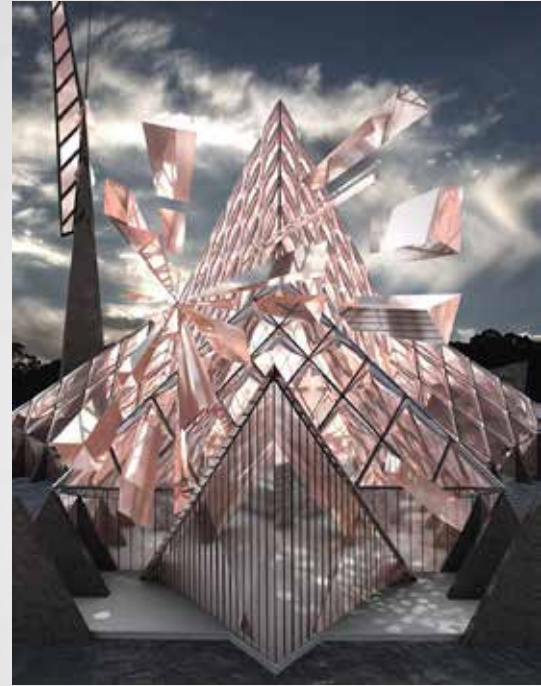
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# Deconstruction in the Virtual World: Building Peace by Piece

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Since the dawn of civilization, we humans have endeavored to give substance to the imagined worlds of our ideas — often using those constructs as sanctuaries from conflict. We have used literature, theater, art, and architecture to achieve this goal. Historically, architecture has offered the most immersive venue for the struggle to bring “virtual worlds” to life by reason of its three-dimensionality (and its ability to bring peace by providing physical shelter). Through the lens of modern and contemporary architecture, this exhibition explores the blurry space between reality and virtual reality (VR) and how works of art can emerge from that arena.

In 1983 and inspired by Man Ray’s passion for experimentation, Ellen Sandor founded (art)<sup>n</sup>, an artists’ collaborative group. They produced virtual three-



**Perfect Prisms: Crystal Chapel, 2009**

Ellen Sandor, Chris Kemp, Chris Day, Ben Carney,  
Miguel Delgado, and (art)<sup>n</sup>  
30”x40” Digital PHSCologram, Duratrans, Kodolith,  
and Plexiglas



dimensional images called PHSColograms that could be seen with only the naked eye and could visualize the invisible — thus making them precursors to 21st century computer-based VR. Since its inception, (art)<sup>n</sup> has been a medium for visual artists to expand their vision into the world of 3D. Under Sandor's direction, (art)<sup>n</sup> has also helped scientists visualize mathematical formulas, complex molecules, viruses, turbulence patterns and other phenomena and turned these images into works of art.

A significant portion of (art)<sup>n</sup>'s portfolio has dealt with architectural themes. Since the inception of digital media, architecture has taken on new forms and meanings, and artists have been able to work more directly with architectural themes and their many nuances about spatial relationships. As early as 1989, (art)<sup>n</sup> created *Chaos/Information as Ornament: a Tribute to Louis Sullivan*, a six-panel sculpture paying homage to Sullivan's

decorative aesthetic. First shown at the ACM SIGGRAPH '89 Art Show in Boston, the work juxtaposed details from Sullivan buildings with 3D renderings of fractal objects imbedded in four-dimensional space. In this exhibition, the selection of (art)<sup>n</sup>'s architecture-themed works, taken together, also address the issue of finding a path to peace in our turbulent world by examining the changing role of the residence and by documenting the abusive use of the enclosure.

Why architecture? Since humankind started making images, artists have sought to use art to create virtual worlds that would bring their thoughts, beliefs, and emotions to life in the minds of others. This quest has demanded environments that are three dimensional and immersive. For millennia, architecture and theater filled this need. In particular, architecture offered the most immersive solution: an individual could navigate through its spaces, absorbing their religious, political, and/or aesthetic content. Frank Lloyd Wright put it this way: "The



**Starchitects Revisited, 2015**

Ellen Sandor, Chris Kemp, Diana Torres, Ben Carney,  
Chris Day, Mike Seigel, Thomas Meeker, Miguel Delgado,  
and (art)<sup>n</sup>

42"x42"x 72" PHSCologram Sculpture, Duratrans, Kodalith,  
and Plexiglas  
Digital Photograph by James Prinz Photography

mother art is architecture. Without an architecture of our own we have no soul of our own civilization.”

Techniques for creating 3D images that could be viewed without a mechanical apparatus were developed around the turn of the 20th century by various people, including M.G. Lippman in 1908. One successful version is called a barrier-strip autostereogram. Sandor and (art)<sup>n</sup> refined this imaging technology to produce what is now known as a PHSCologram. (PHSCologram is an acronym for photography, holography, sculpture, and computer graphics.) A large scale 3D image could now be seen without the use of any mechanical device. And a new art medium emerged.

(art)<sup>n</sup> has one characteristic that makes it uniquely able to exploit this new medium to its fullest: collaboration. It is the bedrock of the group’s organization. Sandor acts primarily as a producer/director and works with a team that

often includes guest artists to co-produce (art)<sup>n</sup>'s pieces. Continuing and constant collaboration has allowed (art)<sup>n</sup> to stay at the leading edge of both art and technology and, now, to enter the realm of 3D VR via the Oculus Rift, one of the goggle-based VR systems. Furthermore, the architectural theme of this exhibition dovetails nicely with (art)<sup>n</sup>'s collaborative approach, as architecture is, for the most part, a collaborative endeavor, notwithstanding the “starchitect” status of many of its luminaries.

Many of the pieces in this exhibition depict residences. They tell the story of how the notion of what a residence entails has evolved over time. For example, *Gliding Goff/Gryder Residence Reconstructed* depicts the ancient notion of the home as a castle, complete with a moat and draw bridge-like entrance, but interpreted by Goff in an Disneyesque way. In contrast, *Townhouse Revisited* depicts a purely

VR space that addresses the question: If hard matter and gravity offer no impediment in virtual reality, what then will meeting, working and playing in spaces look like there? The home is evolving from a defensive enclave to, potentially, a venue for creative interaction.

But the evolution of the home to a more peaceful environment is not the only content of this exhibition. It is also steeped in 20th century architectural history. The PHSCologram sculpture *Palm Springs Parallel*, based on the 1941 Palm Springs home by Albert Frey, is an early example of the trend to open up a residential space and let in nature — a direction clearly articulated by Mies van der Rohe in his Barcelona pavilion of 1929. The abstract planes introduced into the virtual 3D space of this piece speak to that heritage.

In the four-panel sculpture called *Starchitects Revisited*, we see *Reconstructing the Wright Space*. It recalls the recent exterior restoration of Frank



**Reconstructing the Wright Space, 2009**

Ellen Sandor, Chris Kemp, Chris Day, Ben Carney, Miguel Delgado, and (art)<sup>n</sup>  
40"x30" Digital PHSCologram, Duratrans, Kodolith, and Plexiglas





**Mies-en-scène: The Farnsworth House, 2009**

Ellen Sandor, Chris Kemp, Chris Day, Ben Carney, and (art)<sup>n</sup>  
40"x24" Digital PHSCologram, Duratrans, Kodalith, and Plexiglas

Lloyd Wright's Robie House. The repeated porch parapets and projecting limestone slabs evoke the crowded urban space that has been the environment of the house from its inception in 1909. We also encounter *Mies-en-scène: The Farnsworth House*. This PHSCologram demonstrates Mies' evolution from the Constructivist geometry of the Barcelona Pavilion to the minimalist, open and transparent space that became part of his signature style. Bringing this mini survey of the progression of architectural style into the 21st century, we view *Pritzker Deconstructed*, based on the Pritzker concert pavilion by Frank Gehry in Chicago's Millennium Park. Frank Gehry remarked that "architecture should speak of its time and place, but yearn for timelessness." The post-modern curved panels of the band shell façade fly out accentuating their organic fluidity, only realizable using modern computer technology — at the same time that they adorn the 2,500 year old architectural form of the amphitheater.

Also included in *Starchitects Revisited* is *Perfect Prisms: Crystal Chapel* a rendering of the unrealized chapel for the University of Oklahoma designed by Bruce Goff in 1949. The depiction of virtual spaces has a long history. This PHSCologram gives life to Goff's project just as Brunelleschi's geometric perspective drawing of the interior of Santo Spirito gave life to a not-yet-realized space in 1428.

As an adjunct to *Starchitects Revisited*, an experimental VR version exists that is viewable using Oculus Rift goggles. The piece is part of (art)'s activity as a content developer for the Oculus Rift. Through it, we are able to experience the interiors of these four iconic architectural spaces. We enter Wright's Robie House and look out onto the University of Chicago Campus through the walls of windows that surround the living-dining space — an open plan that predates the Albert Frey house by 31 years. Or, we walk through the interior of Mies' Farnsworth House and are exposed to the extreme, ethereal openness



**Pritzker Deconstructed, 2008**

Ellen Sandor, Chris Kemp, Chris Day, Mike Seigel, Thomas Meeker, and (art)<sup>n</sup>  
40"x30" Digital PHSCologram, Duratrans, Kodalith, and Plexiglas

of the structure, taking in the woodland scenery on every side. Entering Bruce Goff's Crystal Chapel, we stroll around the building and, once inside, gaze up at the spectacular crystalline form of the roof. Finally, we meander through the Pritzker Pavilion amphitheater and the lawn behind it, experiencing the subtle sense of enclosure imparted by the arching curved grid that hovers over the entire space. Four spaces, each more open than the next, guide us through the deconstruction of the architectural enclosure that has occurred over the last 100 years.

Bringing unrealized spaces to life is again the theme in the two pieces *Second Illusion about Antonio G. in New York* and *Third Illusion about Antonio G. in New York*. Combined as a two-panel sculpture, these PHSColograms are based on Antonio Gaudi's entry in the 1908 competition for the design of a grand hotel in New York City that was to have been 1,016 feet tall. It would have been the world's tallest building for that time. In

a strange twist of fate, the location for this hotel was to have been where the World Trade Center towers once stood. These PHSColograms have given this architectural dream an existence it would otherwise never have, since all that remain of this project today are a few sketches by Gaudi and a few more detailed renderings by Juan Matamala y Flotats.

*Nouveau Nouvel: Modifying Mondrian* is a four PHSCologram sculptural interpretation of Jean Nouvel's 100 11th Avenue condominium apartment building in Manhattan that highlights the structure's artistic inspiration. The façade of the building is articulated by a musically syncopated rhythm of projecting and intersecting planes, that is in a way, very similar to the rhythms found in Mondrian's *Tableau 1* from 1921 and *Red, Blue, and Yellow* from 1930. The PHSColograms accentuate this similarity with the addition of Mondrian inspired red, blue, and yellow panels, linking the aesthetic past and present.



The virtual 3D space of PHSColograms can also transcend the merely architectural. *Holocaust in Memoriam* contains two computer-generated renderings of the interior of the Auschwitz-Birkenau concentration camp. These PHSColograms are derived from a collaboration with *The Survivors of the Shoah Visual History Foundation*. One PHSCologram, based on a hand-drawn image of the interior of the concentration camp barracks by a survivor of Auschwitz-Birkenau, depicts an image-processed black-and-white rendering that leads the viewer to a spiritual light, similar to that described in near death experiences. The other view is a deconstructed version of the original barracks, based on architectural plans of the Auschwitz-Birkenau camp. These two interpretations are balanced by two PHSColograms of flowers, one inspired by Man Ray's solarized photographs of calla lilies, the other a computer-generated floral image by Charles Csuri. Altogether, the sculpture broaches the concept of spiritual peace ultimately transcending brutal



**Nouveau Nouvel: Modifying Mondrian**, 2014  
Ellen Sandor, Chris Kemp, Diana Torres, and (art)<sup>n</sup>  
26"x26"x 58" PHSCologram Sculpture, Duratrans,  
Kodalith, and Plexiglas  
Digital Photograph by James Prinz Photography

earthly existence. One is reminded of Piet Mondrian's comment that "to approach the spiritual in art, one will make as little use as possible of reality, because reality is opposed to the spiritual."

(art)<sup>n</sup>'s progression has evolved from an important precursor to the development of modern VR to an artistic producer for its latest incarnation. But all new visualization technologies have the ability to be used for both aesthetic and commercial purposes. The end of each segment of the VR version of *Starchitects Revisited* has a subtle allusion to this dilemma. The (art)<sup>n</sup> logo serves as a trigger symbol that actuates a deconstruction animation of the building to the state of its original PHSCologram. Although (art)<sup>n</sup> is providing entertaining walk-throughs of four architectural icons, each VR segment is ultimately anchored in those icons' aesthetics — the commercial (art)<sup>n</sup> logo takes the viewer back to the original aesthetic inspiration. It is (art)<sup>n</sup>'s artistic vision as a content developer for

the Oculus Rift to provide peaceful, aesthetic alternatives to the currently popular and often violent video content that is sure to migrate to this platform.

In the 32 years (art)<sup>n</sup> has produced 3D images, the group has brought a third dimension to the works of dozens of artists and scientists. The architecturally themed PHSColograms in this exhibition reveal a trajectory toward a more complete, more varied, and richer virtual reality made possible by Sandor's and (art)<sup>n</sup>'s aesthetic approach. They help provide continuity from the physical attempts at VR in the past (such as Renaissance perspective drawings) to the completely computer generated VR of today. Of equal importance, (art)<sup>n</sup>'s role as a developer for the Oculus Rift offers an avenue for artistic content to migrate more easily to today's VR world. (art)<sup>n</sup> and PHSColograms demonstrate that the center of virtual reality's aesthetic future lies in exploring the question (paraphrased from

the *Townhouse Revisited* description): “If hard matter and gravity offer no impediment in virtual reality, what then will art look like there?”

This exhibition, through the examination and deconstruction of architectural spaces, constitutes a subtle plea for peace and a recognition of the sacredness of our architectural heritage. This kind of subtle political and humanist content has existed in the works of (art)<sup>n</sup> since its inception. As Donna Cox, an early (art)<sup>n</sup> collaborator, put it: “Ellen and I have continued to act as ‘artists as producers’ who influence and participate in political activism through our art/technology.”

-Michel Ségard

**In Memoriam, 2015**

Ellen Sandor, Chris Kemp, Diana Torres, and (art)<sup>n</sup>  
42”x32”x 72” PHSCologram Sculpture, Duratrans, Kodolith,  
and Plexiglas  
Digital Photograph by James Prinz Photography





**Interior of a Barracks at Auschwitz-Birkenau, 1995**

Stephanie Barish, *Survivors of the Shoah Visual Foundation, USC*

Ellen Sandor, Stephan Meyers, Janine Fron, and (art)<sup>n</sup>

40"x30" Digital PHSCologram, Duratrans, Kodolith, and Plexiglas





**Garden of Digital Delights: Man Ray Detail, 2011**

Ellen Sandor, Chris Kemp, Diana Torres, Michael Cone, and (art)<sup>n</sup>  
30"x30" Digital PHSCologram, Duratrans, Kodalith, and Plexiglas



**Garden of Digital Delights: Charles Csuri Detail, 2011**  
Ellen Sandor, Chris Kemp, Diana Torres, Michael Cone, and (art)<sup>n</sup>  
30"x30" Digital PHSCologram, Duratrans, Kodolith, and Plexiglas



**Deconstructing the Barracks at Auschwitz-Birkenau**

Ellen Sandor, Chris Kemp, Diana Torres, and (art)ⁿ

40"x30" Digital PHSCologram, Duratrans, Kodolith, and Plexiglas

# Ellen Sandor

Founding Artist and Director, (art)<sup>n</sup>

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Ellen Sandor is a new media artist, and Founder/ Director of the collaborative artists' group, (art)<sup>n</sup>. In 1975, she received an MFA in Sculpture from The School of the Art Institute of Chicago. Her time at SAIC led her to be inspired by photography, sculpture, and video, and intrigued by the spiritual nature of Outsider Art. In the early 1980s, Sandor had the vision to integrate these things with other art forms including computer graphics that resulted in a new medium she called PHSColograms, which are 3D barrier-screen computer-generated photographs and sculptures.

Because PHSColograms are a collaborative endeavor, Sandor has had the good fortune to work with an incredible group of gifted artists, scientists, technologists, and thinkers. These collaborators hail from distinguished institutions and universities including: The Scripps Research Institute, NASA Ames, Langley and Lewis Research Centers, JPL,

and the University of Illinois. Some acclaimed artists Ellen and (art)<sup>n</sup> have worked with include: Ed Paschke, Karl Wirsum, Christopher Landreth, Martyl and Claudia Hart. All these collaborators have shared her enthusiasm for utilizing technology to push conceptual and technical boundaries within the arts.

The works of (art)<sup>n</sup> are in the permanent collection of The Art Institute of Chicago, Santa Barbara Museum of Art, International Center of Photography, The University of Oklahoma, The Smithsonian Institution and others. Commissions include The City of Chicago Public Art Program, The State of Illinois Art-in-Architecture Program, and Smith-Bucklin Corporation.

Sandor co-authored U.S. and international patents awarded to her for the PHSCologram process. She also co-authored papers that have been published in Computers & Graphics, IEEE, and SPIE. She is an Affiliate of eDream, National Center for Supercomputing Applications at



University of Illinois, Urbana-Champaign, Chair of the Advisory Board of the Gene Siskel Film Center of the School of the Art Institute of Chicago, on the Board of Governors for the School of the Art Institute of Chicago, and is a Life Trustee of The Art Institute of Chicago.

In 2012, she received the Thomas R. Leavens Award for Distinguished Service to the Arts through Lawyers for the Creative Arts, and in 2013, received the Gene Siskel Film Center Outstanding Leadership Award. Ms. Sandor is also co-founder of the Richard and Ellen Sandor Family Collection. In 2014, she was awarded an Honorary Doctorate of Fine Arts from the School of the Art Institute of Chicago, and was recently awarded Fermilab's Artist in Residence for 2016.

**Second Illusion About Antonio G. in New York,**  
2010 (Bottom, Right)

**Third Illusion About Antonio G. in New York,**  
2010 (Top, Right)

Ellen Sandor, Chris Kemp, Ben Carney, and (art)<sup>n</sup>  
40"x24" Digital PHSCologram, Duratrans, Kodolith,  
and Plexiglas



## (art)<sup>n</sup> Collaborators

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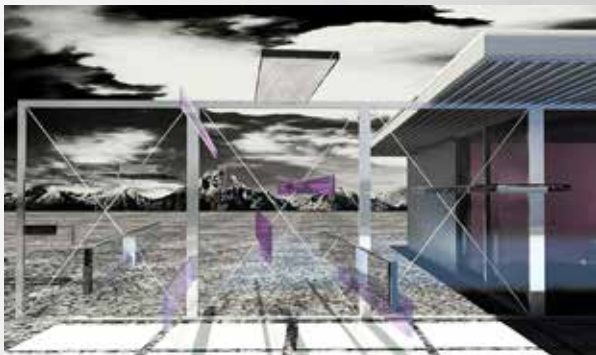
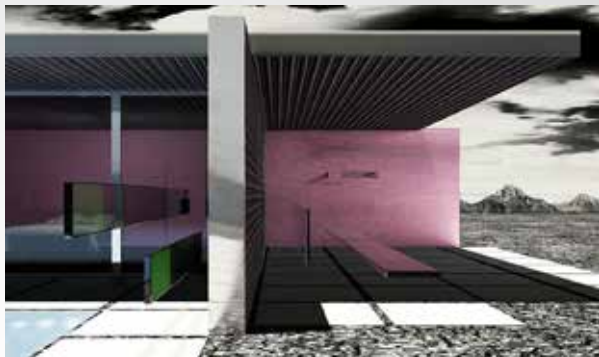
**Chris Kemp** is a long-standing collaborator with (art)<sup>n</sup> since 2006 and current studio director of the collective. Along with new media PHSColograms and virtual reality, he's a devoted painter, photographer, and digital designer who has exhibited his work throughout the United States as well as Europe and Central America.

**Diana Torres** started working with (art)<sup>n</sup> as a 3D artist in 2011 while getting her MFA at The School of the Art Institute of Chicago. She is an interdisciplinary artist from Colombia whose work includes animations, illustrations, paintings, drawings and sound. She has exhibited and screened her work in Europe, Australia, USA and South America.

**Janine Fron** has been a member of (art)<sup>n</sup> since the early 1990s, and has collaborated on works that are in the permanent collection of The Art Institute of Chicago, Smithsonian Institution, International Center of Photography, and Santa Barbara Museum of Art, among others. She believes in the transformative nature of the arts to heal the human spirit.

**stephan.com** started working with (art)<sup>n</sup> in the mid-80's while getting his BS and MFA at the University of Illinois at Chicago Electronic Visualization Laboratory. He shares four patents on the PHSCologram technology and contributed to hundreds of works during his tenure until 1999. In this millennium, he's received another dozen patents and a third degree in Dance, and has worked primarily as a software developer.

**Michel Ségard** is a former Adjunct Assistant Professor at the School of the Art Institute of Chicago, Department of Art and Technology. He was a Contributing Editor to the New Art Examiner and has curated exhibitions and authored exhibition catalogs for more than 30 years.



**Palm Springs Parallel: Frey House 1**, 2010  
Ellen Sandor, Chris Kemp, Ben Carney, and (art)<sup>n</sup>  
65"x40"x 15" PHSCologram Sculpture, Duratrans, Kodolith, and Plexiglas

Digital Photograph by  
James Prinz Photography

## (art)<sup>n</sup> PHSColograms

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PHSCologram (pronounced skol-o-gram) is a new media acronym for photography, holography, sculpture and computer graphics. A number of rendered views of a virtual scene are digitally interleaved, in which the first line of every image is combined with the corresponding first line, and so forth until a recombined single image is made. This blurring of images into a single piece is attached to a line screen—a black piece of film with corresponding clear lines that is affixed to a piece of plexiglas, and allows a viewer to interpret the digital photograph as a three-dimensional sculptural object when backlit. The PHSCologram process is patented and was licensed by Picker International and 3M.

Commissioned projects include works in The Smithsonian Institution, Museum of Contemporary Art Chicago, Santa Barbara Museum of Art, Museum of Jewish Heritage, International Center for

Photography, City of Chicago Department of Cultural Affairs Public Art Program and State of Illinois Art-in-Architecture Program.

Museum collections include The Art Institute of Chicago; Roger Brown Study Collection, School of the Art Institute of Chicago; Fred Jones Jr. Museum of Art, University of Oklahoma; Brauer Museum of Art, Valparaiso University; Chazen Museum of Art, University of Wisconsin-Madison; Union League Club of Chicago; Museum of World Culture; Buckminster Fuller Institute; National Academy of Sciences; and Musée Carnavalet Paris.



**Gliding Goff: Gryder Residence Reconstructed, 2009**  
Ellen Sandor, Chris Kemp, Chris Day, Ben Carney, Miguel Delgado, and (art)<sup>n</sup>  
40"x30" Digital PHSCologram, Duratrans, Kodolith, and Plexiglas



## (art)<sup>n</sup> Virtual Reality

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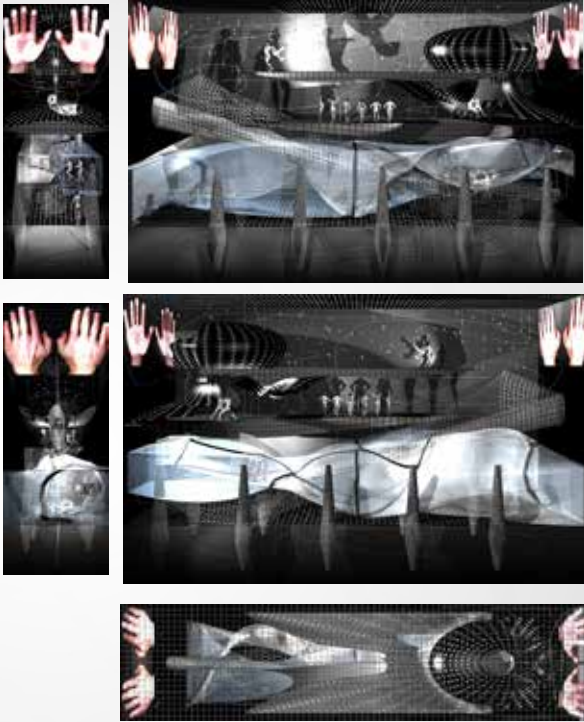
Since its origin, (art)<sup>n</sup> Laboratory has been devoted to exploring culture through the lens of the leading edge of technology. This trend continues today, venturing a medium that is certain to shape social discourse in coming decades; virtual reality. William Morris said a century ago: “You can’t have art without resistance in the materials.” The tools and medium chosen by an artist utterly influences the result; the capabilities and limitations of each give rise to the happy accidents and bursts of creativity needed to transcend them.

(art)<sup>n</sup>'s virtual worlds are created with Autodesk Maya ®: a 3D computer graphics software that has been used by the collaborative for 25 years, since it was called Alias and required a specialized computer workstation.

Players are allowed to interact with each virtual world through Unity 5: a development platform primarily known for creating games. This software provides a rich ecosystem that allows the artist to weave together nearly every form of digital asset – images, 3D models, audio, and more – with a powerful object-oriented scripting language allowing for boundless creativity.

And finally, players can experience these worlds in 3D through the magic of the Oculus Rift DK2. The presently planned 2016 release of the Rift on the consumer market will have vast and far-reaching ramifications on our culture, giving birth to a whole new pop culture medium and new ways of working and creating in every industry.





**Townhouse Revisited, 1999**

Ellen Sandor, Thomas J. McLeisch, Fernando Orellana, Nichole Maury, Todd Margolis, Janine Fron, and (art)<sup>n</sup>  
65"x40"x 10" PHSCologram Sculpture, Duratrans, Kodolith, and Plexiglas  
Digital Photograph by James Prinz Photography



**Aquatic Assemblage: The Maritime Metropolis, 2012**

Ellen Sandor, Chris Kemp, Diana Torres, and (art)<sup>n</sup>  
25"x25"x 73" PHSCologram Sculpture, Duratrans,  
Kodalith, and Plexiglas  
Digital Photograph by James Prinz Photography



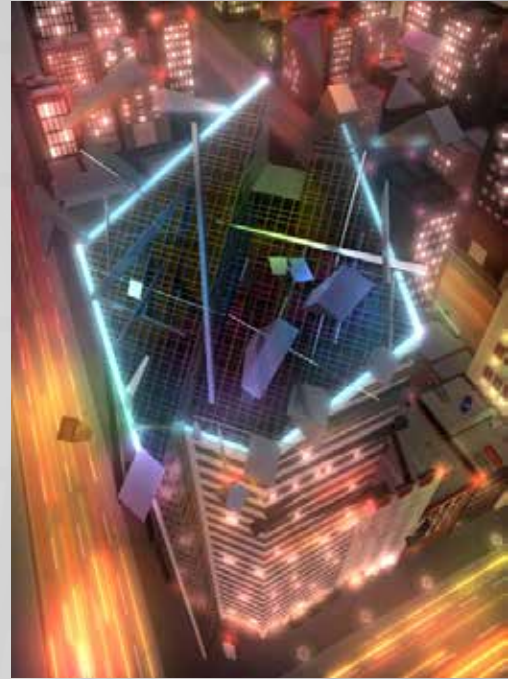
**Deconstructed Marina Towers Detail, 2012**

Ellen Sandor, Chris Kemp, Diana Torres, and (art)<sup>n</sup>  
40"x30" Digital PHSCologram, Duratrans, Kodalith,  
and Plexiglas



**Deconstructed Aqua Detail, 2012**

Ellen Sandor, Chris Kemp, Diana Torres, and (art)<sup>n</sup>  
40"x30" Digital PHSCologram, Duratrans, Kodolith,  
and Plexiglas



**Deconstructed Crain Communications Building Detail, 2012**

Ellen Sandor, Chris Kemp, Diana Torres, and (art)<sup>n</sup>  
40"x30" Digital PHSCologram, Duratrans, Kodolith,  
and Plexiglas

## Contributing Artists 1983 - 2015

Ben Carney  
Michael Cone  
Chris Day  
Miguel Delgado  
Janine Fron  
Nick Gaul  
Randy Johnson  
Gary Justis  
Chris Kemp  
Pete Latrofa  
Jack Ludden  
Todd Margolis  
Nichole Maury  
TJ McLeish  
Thomas Meeker  
Stephan Meyers  
Keith Miller  
Fernando Orellana  
Sabrina Raaf  
Mark Resch  
Mike Siegel  
Dan Sandin  
Diana Torres  
Dien Truong  
Gina Uhlmann  
Jim Zanzi

## Gallery Affiliations

**Galería Arteconsult**  
Panama City, Panama, 2010 - present

**Kasia Kay Art Projects**  
Chicago, IL, 2007 - present

**Maya Polsky Gallery**  
Chicago, IL, 1997 - present

**Jean Albano Gallery**  
Chicago, IL, 2000 - 2006

**Oskar Friedl Gallery**  
Chicago, IL, 1995 - 2006

**Rhona Hoffman Gallery**  
Chicago, IL, 1993 - 1994

**Feature Inc.**  
New York, NY, 1985 - 1993

## Major Institutional and Corporate Collaborators

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Genentech, Inc.  
Iowa State University  
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Monsanto Corporation  
NASA Ames, Langley, and Lewis  
Research Centers  
San Diego Supercomputing Center  
The Scripps Research Institute  
UCLA School of Medicine  
USAE Waterways Experiment Station  
University of Illinois  
Yale University

## Major Individual Collaborators

Stephanie Barish  
BINO & COOL  
Steve Boyer  
Donna Cox  
Carolina Cruz-Neira  
Charles Csuri  
Tom DeFanti  
Margaret Dolinsky  
Michael Dunbar  
Andre Ferella  
Barry Flanary  
George Francis  
Phillipe Paul Froesch  
Carla Gannis  
David Goodsell  
Gero Gries  
Claudia Hart  
Mr. Imagination  
Chris Landreth  
Robert Lostutter  
Gerhard Mantz  
Feng Mengbo  
Ron Nielsen  
TJ O'Donnell  
Arthur Olson  
Ed Paschke  
Bob Patterson

Dana Plepys  
Maggie Rawlings  
Miroslaw Rogala  
Cynthia Beth Rubin  
Dan Sandin  
Larry Smarr  
Lisa Stone  
Margaret Watson  
Karl Wirsum  
Zhou Brothers

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Douglas Druick, President  
Eloise W. Martin, Director

### **Buckminster Fuller Institute**

Elizabeth Thompson,  
Executive Director

### **Fred Jones Jr. Museum of Art, The University of Oklahoma**

Mark White, PhD  
Wylodean and Bill Saxon Director and  
Eugene B. Adkins Curator

### **Smithsonian National Museum of Natural History**

Dr. Christián Samper, Director

### **Howard Ecker + Company**

Howard Ecker

### **International Center of Photography**

Willis E. Hartshorn Ehrenkranz,  
Director

### **Musée Carnavalet, Paris**

Jean-Marc Leri, Director

### **Museum of Contemporary Art, Chicago**

Madeleine Grynsztejn,  
Pritzker Director

### **Murphy/Jahn, Inc. Architects**

Helmut Jahn

### **Museum of Jewish Heritage - A Living Memorial to the Holocaust**

Robert M. Morgenthau, Chairman

### **Northwestern University**

### **University of Chicago**

### **Ed Paschke Art Center**

### **Keck Center Gallery, National Academies**

### **LUMA- Loyola University Museum of Art**



# Deconstruction in the Virtual World Building Peace by Piece

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