

Paul Vanouse Narrative Biography

Paul Vanouse has been working in emerging media forms since 1990. Interdisciplinarity and impassioned amateurism guide his art practice. His electronic cinema, biological experiments, and interactive installations have been exhibited in 19 countries and widely across the US. Venues have included: Walker Art Center, Carnegie Museum, Andy Warhol Museum, New Museum, Museo Nacional de Bellas Artes in Buenos Aires, Louvre in Paris, Haus Der Kulturen Der Welt, Berlin, Zentrum fur Kunst und Medientechnologie in Karlsruhe, Centre de Cultura Contemporania in Barcelona, and TePapa Museum in Wellington, New Zealand. His work has been discussed in journals including: Art Journal, Art Papers, Flash Art International, Leonardo, New Art Examiner, AfterImage, and New York Times.

Vanouse's artworks have been funded by Renew Media Arts Fellowship (formerly known as Rockefeller New Media Fellowship, 2008), Creative Capital (2006), New York State Council on the Arts project grant (2000, 2005), New York Foundation for the Arts Fellowship (2002), Pennsylvania Council on the Arts project grants (94, 95, 98), PCA Fellowship (98), Mellon Charitable Trust (98), Heinz Foundation (98), Pennsylvania Humanities Council (98), Sun Microsystems equipment grant (2000), National Science Foundation (1997). He has received awards at festivals including Prix ARS Electronica (2007) in Linz, Austria, and Vida 5.0 (a competition for artwork exploring Artificial Life, 2002), in Madrid, Spain. Museum commissions include the Walker Art Center for "The Consensual Fantasy Engine online" (1998), and the Henry Art Gallery in Seattle for "The Relative Velocity Inscription Device" (2002).

Vanouse is an Associate Professor of Art at the University at Buffalo, NY. He has been a Foreign Expert at Sichuan Fine Arts Institute, China (2006) Honorary Research Fellow at SymbioticA, University of Western Australia (2005), Visiting Scholar at the Center for Research and Computing in the Arts, UC San Diego (1997), and Research Fellow at the Studio for Creative Inquiry, Carnegie Mellon University (1997-2003). He holds a BFA from the University at Buffalo (1990) and an MFA from Carnegie Mellon University (1996).

For the past several years, Vanouse has been specifically concerned with forcing the arcane codes of scientific communication into a broader cultural language. In *The Relative Velocity Inscription Device* (2002), he literally races DNA from his Jamaican-American family members, in a DNA sequencing gel, in a installation/scientific experiment that explores the relationship between early 20th Century Eugenics and late 20th Century Human Genomics. The double entendre of race highlights the obsession with "genetic fitness" within these historical endeavors. Similarly his latest endeavor the *Latent Figure Protocol* (2007), utilizes DNA sequencing technologies to create emergent representational images in which there is a tension between that which is portrayed and the DNA materials (from the specific individual or specific species) used to generate it.