

## SHELLEY ESHKAR

birth 3.26.1970  
education B.F.A., The Cooper Union School of Art, 1993.

### RECENT ARTWORKS

- 2007 **Forest.** A live five-screen installation that visually enacts outdoor games played in childhood. Opened at the Centre for Contemporary Art in Glasgow; three-screen public art installation at the Science Centre in Dublin. Created with Marc Downie and Shelley Eshkar; created with support from Dancing in the Streets, the Green-wall Foundation, the New York Foundation for the Arts, Renew Media, and the Rockefeller Foundation.
- Point A → B.** A two-screen installation that explores the urban sport of parkour. Opened at the Jerwood Space in London and the Centre for Contemporary Art in Glasgow. Created with Paul Kaiser and Marc Downie; commissioned by Capture05.
- Recovered Light.** Projected directly on the scaffolded eastern facade of the York Minster in England, it acted as a kind of massive virtual x-ray (90 feet tall), peering through the scaffold at a masterpiece of 15th century stained glass, the Great East Window. The piece ran live for five hours every evening, taking more than seven hours to complete a single cycle of its never-repeating imagery. Now on permanent display inside the Minster. Created with Paul Kaiser and Marc Downie; commissioned by the York Minster and by Illuminating York.
- 2006 **Enlightenment.** A public artwork created for the facade of Avery Fisher Hall, it actively investigates, visualizes, and reconstructs the deeper musical structures of Mozart by means of artificial intelligence and realtime graphics. It runs live on a cluster of 10 high-resolution displays and is likely the highest resolution live digital artwork ever created. Created with Paul Kaiser and Marc Downie; commissioned by Lincoln Center. **how long does the subject linger on the edge of the volume...** Intelligent geometries respond in real-time to the relations between dancers and over time as they evolve in the intricate choreography of Trisha Brown. Created with Paul Kaiser and Marc Downie; commissioned by Arizona State University; New York premiere at Lincoln Center.
- 2005 **how long does the subject linger on the edge of the volume...** Intelligent geometries respond in real-time to the relations between dancers and over time as they evolve in the intricate choreography of Trisha Brown. Created with Marc Downie and Paul Kaiser; commissioned by Arizona State University; New York premiere at Lincoln Center.
22. Evocative scenes and virtual beings enter the narrative of Bill T. Jones improvising in real-time on the stage. Created with Paul Kaiser and Marc Downie; commissioned by Arizona State University.
- 2003-4 **Arrival.** Digital simulation of indoor office spaces and reversed time, created with Paul Kaiser (interface engineering by Scott Snibbe; sound design by Terry Pender). Interactive version opened at the Yerba Buena Center for the Arts in winter 2004; final version opened at Pace University/LMCC in fall 2004.
- 2002-3 **Lifelike.** Digital projections for Merce Cunningham's Fluid Canvas, created with Paul Kaiser and Marc Downie. Premiered September 2002 at the Barbican in London. Subsequent tour included Zellerbach Hall in Berkeley, the Next Wave Festival at the Brooklyn Academy of Music, and the Festival d'Automne in Paris.
- 2002 **Pedestrian.** Public art installation in the form of digital projections of simulated crowds, created with Paul Kaiser; sound design by Terry Pender. Premiered at four venues in Manhattan, February 12 – March 23; subsequent tour included Daejeon Municipal Museum of Art (Korea); Piazza del Duomo, Milan; Concert Hall, Bruges; ZKM Media Museum, Karlsruhe; the CyberArts festival, Boston; the Kiasma Museum, Helsinki; Seoul train station and Art Center Nabi (Korea); and the city of York (UK).
- 2001-8 **Loops.** An interactive realtime portrait of Merce Cunningham, created with Shelley Eshkar and Marc Downie. Premiered in October 2001 at the Media Lab of M.I.T. as part of the ID/Entity show. Traveled to the Kitchen in New York in November 2001, and subsequently to the Beall Center of UC Irvine, SF Cameraworks, and to the

VideoDanza festival in Barcelona. A 3-screen "process" version opened at SIGGRAPH in July 2003, then traveled to the Institute for Studies in the Arts, Arizona State University. Special version adapted for Cunningham Events premiered in Paris in August 2002. New version with generative sound score premiered at Ars Electronica in fall 2004.

*COPY*, Roth Horowitz gallery. Exposure #1; animated flipbook edition

1999 **BIPED**. Digital projections for dance by Merce Cunningham. Created with Shelley Eshkar. Premiered in Berkeley, California, then opened (with changes) at the State Theater, Lincoln Center. Has toured extensively ever since, including such venues as Paris, London, Dublin, Los Angeles, Chicago, Amsterdam, Seattle, Montreal, Madrid, Brussels, etc. Projections alone exhibited at The Kitchen (1999) and Pacific Northwest College of Art (2004).

**Ghostcatching**. Virtual dance installation created with Bill T. Jones and Shelley Eshkar. Premiered at Cooper Union in New York City, and has since been exhibited at MASS MoCA, Lisbon, Essen (Germany), and Philadelphia. A video version toured as part of Jones' Breathing Show, which traveled to Los Angeles, Chicago, Princeton, Boston, Rome, The Hague, and many other venues. A separate video vision also shown in Havana, Cuba, in June 2002. Television broadcasts include ABC-TV (1999), WGBH Boston, and Channel 13 NY (both 2004).

1998 **Hand-drawn Spaces**. 3-screen virtual dance installation created with Merce Cunningham and Shelley Eshkar. Premiered at SIGGRAPH, then traveled to the Wexner Center, the Barbican Center (London) and others. Commissioned by SIGGRAPH with support from the Pew Charitable Trust.

#### RESIDENCIES AND FELLOWSHIPS

2007-8 Le Fresnoy - Studio National, Tourcoing, France. To create stereopticon series **Depth** and to mentor young artists on fellowship program.

2002-05 Institute for the Arts, Arizona State University, Tempe. To develop real-time motion-capture dances 22 and *how long does the subject linger on the edge of the volume...*

2001-03 Media Lab, M.I.T. To create *Loops*, commissioned by the Media Lab for its ID/Entity show.  
Dance Department, University of California, Irvine. To create *Pedestrian*.  
Dance Department, Ohio State University, Columbus.

2000 World Views. Artist residency at the World Trade Center, New York City. To prototype *Pedestrian*.

1999 Mass MoCA, North Adams, Mass. To exhibit *Ghostcatching* & to revise *BIPED*.

1997 The Cooper Union for the Advancement of Science and Art, New York City. To create *Ghostcatching*.

#### SELECTED HONORS & AWARDS

2006 Media Arts Fellowship, Rockefeller Foundation.

2005 Award of Distinction for *how long does the subject linger...*, Ars Electronica, Linz, Austria.

2002-5 Residency at the Institute for the Arts, Arizona State University, to create realtime performance pieces with Paul Kasier and Marc Downie for Trisha Brown and Bill T. Jones.

2002 NYFA Computer Art Fellowship.

2000 Bessie Award for *BIPED* visual décor.  
Award, Congress of Research in Dance.

1996 Award from the Foundation for Contemporary Performance Arts.