

ART CLAY

Metzerstrasse 33
CH-4056 Basel
Switzerland

Mobil: ++41 79 430 13 48
Email: arthurclay@mac.com

<http://mypage.bluewin.ch/artclay>
<http://www.digitalartweeks.ethz.ch>
<http://uk.youtube.com/user/arthurclay>

PERSONAL INFORMATION

Born.: New York, USA
Nationality: USA/CHE

WORK EXPERIENCE

Artistic Direction

- 2008 Curator "Fusebox 08" Exhibition for Unplugged Media Art, Basel Switzerland
Artistic Director and Management "Echoing Shanghai Festival", Basel Switzerland
Artistic Director and Management "Play Time Conference & Festival", Shanghai China
- 2007 Curator, "Cabled Madness", Performance Series & Exhibition, Cabaret Voltaire, Zurich Switzerland
- 2005 - 2008 Artistic Director and Management "Stereophonic SoundScape Competition"
- 2005- Artistic Director, *Digital Art Weeks* ETH Zurich, Switzerland
- 2000- Artistic Director, Erratum Ensemble, a group for performative Theatre using New Media. Basle, Switzerland & Berlin, Germany

Teaching

- 2006 - 2008 Lecturer in New Media, Performance & Sound Art, University of the Arts, Zurich, Switzerland
- 2003 - 2005 Lecturer in New Media, Fachhochschule für Kunst & Gestaltung, Aarau, Switzerland
Lecturer in New Media, Fachhochschule Salzburg, Salzburg, Austria
Industry Courses ETH Zurich, Seminar on Applications using Max/MSP & Jitter for sound, video and interactive art. Zurich, Switzerland
- 2002 - 2006 Director "MaxTalk", a user group for Max/MSP, Jitter, VNS etc., RealLabor, Basle, Switzerland
- 2001 - 2002 Lecturer in Interactive Musik & Sound Art, Hochschule für Musik, Lucerne, Switzerland

Business & Other

- 2004 - 2007 Application Specialist, Research Wearable Computing, ETH Zurich



- 1997 - Company Head, ToneText GmbH, Basle, Switzerland. Design & Production of Art-Multiples
- 1994-1997 Free-lance Sound Designer. Software interface design, Sensor System Design, Instrument Design.
- 1991-1993 Studio Assistant, Electronic Music Studio, Music Academy, Basle, Switzerland

EDUCATION

- 1990 - 1992 Studies in Sound Design, Music Academy, Basel, Switzerland
- 1986 - 1989 Bachelor of Arts in Languages, Art and Music
Vassar College, Poughkeepsie, NY, USA
- 1987 - 1988 Studies in Video & Photography, Hudson College, Hudson, NY, USA
- 1997 - 2000 Lehrdiplom (MA equivalent) for Flute SMPV, Basel, Switzerland

AWARDS

Artistic

- 2008 Award for "Innovation in Science and Art", Play Time Exhibition, SAST, Shanghai, China
- 2006 sitemapping.ch (BAK) Prize for an interactive art project, selected work: "Spinoza is(s)t..."
SoundScape06 Competition selected Project: A River & Five Bridges, Zurich, Switzerland
Artists Grant, Forberg Stiftung, Zurich Switzerland
Sitemapping.ch (BAK) Prize for the best creative software design, selected work: "Surreance"
- 2004 Competition Winner. Swiss Composer Alliance (STV), selected work: "Going_Publik" for distributed ensemble & wearable computers
- 2000 Performance Award, Regionale 2000, Basle, Switzerland
- 1997 Best Title for a Performance Award, Tip Magazine Berlin, Germany, title: "The Revenge of the American Indians on European Music and other Art Forms"
- 1994 Work Year Prize, Basel-City, Switzerland

Residencies

- 2003 Artists Grant, Forberg Stiftung, Zurich, Switzerland
- 2001 Artist in Residence, Experimental Intermedia, Ghent, Belgium
- 1997 Artist in Residence, Binz 39, Scoul-Nair, Switzerland
- 1996 Travel Grant for Berlin, Froberg-Stiftung, Zurich, Switzerland



- 1990 -1992 Recipient MacQuire Fellowship for overseas studies, New York, USA
- 1994 Artist in Residence, STEIM, Amsterdam, Holland
- 1993 Artist in Residence, STEIM, Amsterdam, Holland

WORKSHOPS & SEMINARS GIVEN

>Peformative Media Art<: How the performer's presence is articulated through electronic media and how to blur the divide between public and performer through dissemination and inclusion using electronic communication.

>Crossing Over the Line<: How stalking practices can be considered as methods for public art as a modern form of portrait making, using security systems technologies as it brush and canvas.

>Machine Poetics<: Based on the concept of the "Cut-Up", the course covers many aspects of the use of the machine in art demonstrating process in media art, so that the artist can think like a machine and the machine feel like a human.

>Mobile Art & Music<: How mobility can bear significance for the creator of art and also for ist recipient participants by demonstrating how personal space can be endowed with added capabilities and explored as an extension of the self and body

>The Cut Up Approach<: The Seminar yields to participants what the simplest method approach to creating media art might be by combining all genre from acoustic to the visual and back within the realm of machine poetics before and the beyond randomness.

>Max/MSP & Jitter I, II & III<: Basic concepts and approaches to the MAX language by breaking it down into systematically into Storage objects (storing and recalling information), messages (data types and display), data flow (moving information), and C programming objects (C Library functions).

>Sound Art<: The various forms of the Sound Art movement such as installations, sculptures and acoustical performance are discussed and the technological basis and methods behind the movement are demonstrated.

>Introduction to Sound Design<: A course in sound editing for people from a wide range of practices. Live and studio recording, Sample making, Mixing and use of effects are covered substantially.

>Mini MIDI Course<: An easily understandable theoretical and practical introduction to the MIDI language for musicians and media artists.

>Interactive Music<: How a computer can be used to improvise with you by having it listen to what your are playing, think about your playing in a musical way, and then respond along with you to create true interactive music.

>Hacking & Interfacing<: The workshop presents a series of projects which introduce concepts behind a hacker approach to human machine interfacing by misusing off the shelf products and tag in sensors.

>Introduction to Jitter<: the course focuses on creating useful programs for live performance using max/msp & Cycling 74's Jitter program and how to combine the programs for cross mapping between audio and visual media.

>Synergital Synaesthetics<: Intermedia used to demonstrate how one can create artworks that strive towards true trans-disciplinarity by stretching and snapping the boundaries of a



single art genre through the application of modern technology.

>Tracking Video & Audio<: In general the course focuses on using the visual to control the aural and vice versa. The course deals with using video signal (light) as a control source for sound and with audio to control video output in all parameters.

>Real World Thinking<: A collection of works from composers of the American school, who were responsible for much of today's innovations in sound art and music composition. Works are discussed, analyzed and performed.

>Self Portrait & Image Representation<: Extending the self as an image into the public eye as an interactive element with projects in open space.

>Multimedia & The Improviser<: The course demonstrates the possibilities of the interactive arts by focusing on interfacing the improvising musician to computer controlled visual processes using still and moving images.

PROJECTS (Selection)

Schwittering (2008-):

Performative Theater for an Actor and Two Monitors to the theme of Borders

Shanghai Echoes (2007-2008)

A Sound Installation for Listening Sticks and Ambient Sources

Surreance (2005-2006)

A Performance for two Performers and a Medium

Gespannte Gefährten (1996-2002)

A Sit-Com for the Stage for Two Actors and Chamber Music Ensemble

Spinoza Is(s)t... (2000-2007)

Theater for New Media for Three Actors & Electronic Music

China Gates (2006-2008)

Mobile Sound Art for Gong Ensemble & Satellites

The Third Mind (2007)

An Ambient Music, Dream-Machine, Chill Out Project

Going Publik (2004)

Music for a Distributed Ensemble & Wearable Computers

Love Gas (2000)

Public Sound Art for 100 Motorcycles & Conductor

Swiss ReMake (2007)

Public Art Installation for 3d Screen

HoerRoom(2004) Art Clay

An electro-acoustic Sound Installation for Elastic Cabled Instruments

Warm@Home (2002)

An interactive Video Installation for Two Performers and a House

Unser Garten (2000)

A Collaborative Project for Multimedia and a Sandbox

Suitcase Concerts (1995-1999)



Short Performances with Sound, Light & Image

AutoBioGraphy (1993)
Artificial Reality for a Performer

Gebrochene Worte (1997-2000)
Hörspiel Live with Texts from Urs Jaeggi

Harmonic Raking (2000)
Installation for a Set of Rakes

CONFERENCES

PlayTime Conference 08, Shanghai, China,
Subtle Technologies 2008, Toronto Canada
NIME 2008, Genova, Italy
DAW Conference 2007, Zurich
NIME Conference 2006, New York, NY, USA
SPCA Conference 2006, Urumqi, China
LAC Conference 2006, ZKM, Karlsruhe, Germany
DAW Conference 2006, Zurich
Interactive Futures Conference, 2005, Victoria, B.C., Canada
Cognition & Creativity Conference, 2005, London, England
NIME Conference 2005, Vancouver, B.C., Canada
Computer Jamboree 2003, Ivrea, Italy

PUBLICATIONS

Books

>Interactive Music Tutorial<, Art Clay, Unpublished Manuscript, 2006
>Visual Composition<, Art Clay, Unpublished Manuscript, 2004

Articles

>Interview with Art Clay, Artistic Director of Zurich's DAW07< Rachel Watts, hz-journal.org, Fylkingen Sweden, www.hz-journal.org 2007
>Art Clay Scientist or Artist? <, in: DigiMag17 / Set06 , Beatrice Bofanti, Italy
>Art, War & Technology< Interview, STV Festival 04, in Programm Book 2004

Catalogs

>Intrude ART Issue07 2008< Zendai MoMa, Shanghai China, 2008
>Aisa-Europe Mediations<, Hannover Kunsthalle, Hannover Germany, 2007
>China Gates, A Digital Art Week Project<, in: Creative Interactions - The Mobile Music Workshops 2004 - 2008, University of Applied Science Vienna, 2008
>Stille als Geräusch, Worte, Air Feu<, in: Das Heisse und das Kalte, Kunst u. Gesellschaft, Symposiumsbeiträge für Urs Jaeggi, hg. v. Peter Trübner, Peter Lang Verlag, Bern 1997

Proceedings

>Inventing Malleable Scores: from Paper to Screen Based Scores<, in: Transdisciplinary Digital Art: Sound, Vision and the New Screen, Springer Verlag, Germany 2007
> SQUEAK: Using your Mobile Phone as a Gesture Sensor<, in: Proceedings DAW Conference 2007
>Motion Tracking Music with Mobile-Media Technology<, in: Proceedings SPCA Conference 2006
>Unbound and Open Source<, in: Proceedings LAC Conference 2006
>China Gates, A Work in Progress<, in: Proceedings 3rd International Mobile Music Conference 2006
> A GPS Interface for Public Art Use<, in: Proceedings ACM Siggraph Conference 2006, California



>China Gates, A Work in Progress<, in: Proceedings 3rd International Mobile Music Conference 2006, Sussex, England
>The Wrist Conductor<, in: Proceedings NIME Conference 2007
>GoingPublik: Using Realtime Global Score Synthesis<, in: Proceedings NIME Conference 2005
>GoingPublik: Suggesting Creativity Inside the Ivory Tower<, in: Proceedings Creativity&Cognition 2005

REVIEWER

NIME06, NIME07, NIME07, NIME08, NIME09
DAW05, DAW06, DAW07

COMPUTER ABILITY

Languages: (C++), (Pascal), JavaScript, Flash, Basic
Internet: HTML, bbedit, Dreamweaver etc.
MIDI: Max, Vision, eLogic, etc.
Notation: Finale, Scriabin
DSP: Max/MSP, etc.
Sound Editors: ProTools, Deck, Peak, eLogic etc.
Video: FinalCut Pro, iMovie, Jitter, Cyclops, VNS, Director, DVD Pro etc.
Graphic: Photoshop, Illustrator, InDesign, etc.
Microsoft: Word, Excel, PowerPoint

LANGUAGES

English & German

HOBBIES

Languages, Games, Bicycle Touring, Tai Chi, Swimming,
Ethnic Cooking, Balloonistic