

Paul Ryan

924 West End Ave apt 42
NYC, NY 10025
212 316 4809

paulryan333@gmail.com
www.earthscore.org

Precis

Paul Ryan's video art has shown in Japan, Korea, Turkey, Israel, France, Germany, Holland, Spain, Denmark, Ecuador, Canada and throughout the United States, including *The Primitivism Show* in The Museum of Modern Art, and *The American Century Show* at the Whitney Museum of American Art. He presented his Design for an Environmental Television Channel at Bogazici University in Istanbul, The Contemporary Arts Center in New Orleans, The Cathedral of Saint John the Divine in New York City, MoMA, and a United Nations Conference. His program for a Hall of Risk in Lower Manhattan was presented at the Venice Biennial. His articles have appeared in numerous journals including *Leonardo*, *Terra Nova* and *Semiotica*. Mr. Ryan founded and edited the bioregional magazine *Talking Wood*. *Radical Software* published his seminal writings on video. NASA published his Earthscore Notational System. An Associate Professor of Media Studies at the New School, Mr. Ryan authored *Cybernetics of the Sacred*, *Video Mind/Earth Mind* and *The Three Person Solution*. The Smithsonian Institution marked the acquisition of his archives with an exhibition at the Archives of American Art in New York City. *DOCUMENTA (13)* has invited Paul Ryan to take part in the 2012 event.

Media Utopia: The Art and Advocacy of Paul Ryan

Exhibition: October 8 – December 31, 2008

Archives of American Art
New York Research Center

Selections from the exhibition are available on-line at:

<http://www.aaa.si.edu/exhibits/index.cfm/fuseaction/projects.projectitems/projectID/165>

Art Projects

Realm of Slippery Glimpses (conceptual)

Video Images for Poetry Project on the Internet
with Stephanie Strickland and Cynthia Lawson.
Multiple live showings, 2007-09, (partial list here)
UCSB Santa Barbara CA
U. Colorado at Boulder CO
Colorado State U. Fort Collins CO
U. Utah Salt Lake City
Lake Forest College, Lake Forest IL
Boise State Boise ID
Western Washington U. Bellingham WA
Duke Durham NC
St. John's U. Queens NY
U. Pittsburgh Pittsburgh
ELO Conference Washington State U. Vancouver WA
The Poetry Project St. Marks Manhattan
Stevens Institute of Technology Hoboken NJ
ISAMA Conference Albany NY
Hudson Valley Writers' Center Sleepy Hollow NY
e-Poetry 2009 Barcelona Spain

Light Showers (installation)

Video Images for Installation by Yushiko Sato and Michael Morris.
The Delaware Center for The Contemporary Arts, Wilmington, DE 2006-07
Lucas Schoormans Gallery, New York, NY 2007
International Contemporary Furniture Fair, ICFF, New York, NY 2007 and 2008.
Gwangju Design Biennale, Gwangju, Korea 2007

LightShowers Awards:

Winner of the 2007 Editors Booth Award at ICFF, New York
Interior Lighting Award, Architectural Lighting Magazine 2007

Wake the Nation - Steve Jimenez (UTUBE VIDEO)

Carly Simon sings for Obama/Biden
Images of Water by Paul Ryan, 2008

Hall of Risk (conceptual)

Conceptualized operating system for replacing NY Stock Exchange with 'Hall of Risk'.
Collaboration with Jean Gardner and David Rockwell, curated by Herbert Muschamp.
Venice Biennial, 2002, *NY Times Magazine* Sept 8, 2002.

Earthscore for Artists (eco-conceptual)

Program for Artistic Collaboration.
www.earthscore.org, 2001.

Johnnie AppleCircuit (eco-conceptual)

Web site linking growers in the Hudson Valley with customers and ecosystems.
World Wide Web Site, Earth Group, Public Markets, NYC, 1997.

Mountain Waters (eco-conceptual)

(Score 1990)
published in *Video Mind, Earth Mind*, 1993.

Forests Forever: The New York City Cycle (eco-conceptual)

(Score 1991)
published in *Video Mind...*, 1993.

The Tricultural Tournament (performance conceptual)

Performers for three cultures invent collaborative behavior.
Rockefeller Media Arts Fellow Nominee, 1989-90. published in *Video Mind...* 1993.

Symphony for the Jersey Shore (eco-conceptual)

Score, 1988.
published in *Video Mind...*, 1993.

Earthscore Notational System (conceptual)

Five component notation to generate shared perception.
Leonardo, Vol. 24 No 4: 457-465. 1991.

Monastic Simulation (performance)

Enactment of a day in the life of monks with Dalton School Students.
The Cloisters, Metropolitan Museum of Art, 1987 (Dalton Archives)

Waters of Purification and Pollution (performance)

Spring Liturgy, 1986.
The Cathedral of St. John the Divine, published VMEM, 1993.

Design for a Television Ecochannel (eco-conceptual)

Full Scale Design for a Television Channel to monitor ecosystems for the people
who live there so they can generate sustainable policies and practices.
Museum of Modern Art, NYC, 1985. United Nations Conference, 1986.

Coast of Cape Ann (eco-conceptual)

Score 1981.
published *Video Mind...* 1993.

Watershed Watch (eco-conceptual)

Organized public monitoring of Passaic River Watershed in Pompton and Paterson
Talking Wood #2, 1979.(

Video Variations on Holy Week (performance)

One Man Show with lecture, ritual and performance.
The Kitchen Performance Space, 1976.

Threeing

Yoga of relationships for three or more people (performance)
Premiered The Kitchen 1976, Videotape Presentation Museum of Modern Art, NYC,
Primitivism Show 1985. Multiple venues for presentations and workshops.

The Horowitz Quartet (Installation)

Four channel Installation, poet Mikael Horowitz,
Dancing Theatre New Paltz, N.Y. 1974.

MMM, FFF, MMF, MFF (Installation)

Woodstock Video Festival installation 1973.

Earthscore as Utopian Community (Performance)

Initiated experimental video community interpreting ecosystems. 1971-76.
Dancing Theatre, 1975. CBC Radio 1975.

Video Wake for My Father (Performance)

Spontaneous Wake for Father, 12 hours.
Shown: 530 Riverside Drive, NYC. 1971.

Yes and No (Installation)

Feedback of ambiguousness to Museum Visitor
Installation, Rose Art Museum, Waltham, Mass., 1970.

Guns, Knives or Videotape (Installation)

Simulation of a fight with video.
published in *Radical Software* Vol. 1# 2, 1970.

Everyman's Moebius Strip (Installation)

Private feedback for gallery visitor.
TV as a Creative Medium, Howard Wise Gallery, New York City, 1969.

Selected Video Showings:

Cologne Festival, VISUALSOUNDS, Freies Rheinland, Cologne Germany, 2008.
Dance Tribute to Rachael Carsons, Brenda Bufalino and Company, Wesleyan Univ., 2008.
Bareiss Gallery, Taos, New Mexico, 2008.
17th Annual Florida Electroacoustic Music Festival, Univ. of Florida, 2008.
Resilience in Ecology and Urban Design Conference, Ecological Studies, Millbrook, NY., 2007.
Electronic Arts Festival, San Francisco, Ca., 2007.
Experimental Intermedia, NYC, 2007.
Neutral Ground & Soil Digital Media Suite, Regina, SK, Canada, 2007.
Radical Software Show, California College of Arts, Wattis Institute, (Raindance), 2006-07.
Center for Contemporary Maine Art, Rockport Me., 2005.
Haystack, Deer Isle, Me., 2004.
V bienal, Quito, Ecuador, 2004.
Experimental Intermedia, NYC, 2004.

Small Planet Auction, NYC, 2003.
WET Film and Video Festival, University of Virginia, 2002.
The Art Car Museum, Houston, Texas, fotofest, 2002.
The Museum of Modern Art, New York City, First Decade Show, 2002.
The Museum of Modern Art, New York City, Video Time Show, 2000.
The Whitney Museum of American Art, The American Century Show, 1999-2000.
The Museum of Natural History, NYC, 1993.
The Cathedral of St. John the Divine, NYC, 1993.
Habersham Gallery, Savannah, Georgia, 1992.
Bogazici University, Istanbul, Turkey, 1992.
Upstate Films, Rhinebeck, N.Y., 1991.
Festival Video Music Vitoria, Madrid, Spain, 1989.
The 3rd Fukui International Video Biennale, Fukui, Japan, 1989.
Charles Peirce Congress, Harvard University, Cambridge, Mass, 1989.
EcoVision, Lille, France, 1989.
Den Haag, Filmhuis, The Hague, Holland, 1987.
LACe Gallery, Los Angeles, Ca, 1987.
Robeson Center Gallery, Newark, 1987.
Museum of the Moving Image, New York City, 1987.
Cathedral of St. John the Divine, New York City, 1987.
Museum of Modern Art, Primitivism Show, 1984.
National Video Festival, American Film Institute, Los Angeles, Ca. 1983.
The Kitchen, New York City, 1976.
Dance Theatre Workshop, New Paltz, New York, 1974.

Collections: Smithsonian Institution: Archives of American Art, Museum of Modern Art, The Kitchen, Electronic Arts Intermix, NYC. Video Data Bank, Chicago Arts Institute, Private, ZKM.

Selected Video Productions:

Remembering Water Children, 6:40 minutes 2009.
Silent Water Music, 14:03 minutes 2008.
Coastal Chreods, 27:27 minutes, 2005.
Stationed on a Stone, 11:48 minutes, 2005.
Rockweed Paintings, 48:00 minutes, 2005.
Galapagos Moves, 29:00 minutes, 2005.
Cascade, 4:00 minutes, 2009.
Songs from the Sea, 15:00 minutes, 2004.
Water Flows through Water like Water, 8:20 minutes, 2003.
Bow Falls, 26:00 minutes, (Annea Lockwood, sound collaborator) 2003.
Digital Whitewater, 9:00 minutes, 2003.
Seven Notes from a Canyon, 5:00 minutes, 2003.
Rifle Falls, 5:00 minutes, 2003.
Red Rock Falls, 10 minutes, 2002.
Tapping on Water, #2, #3, #4, (with Brenda Bufalino) 30 minutes. 1999.
Water Fire Water, 10 minutes, 1996.
Crossing Brooklyn Ferry, 17:00 minutes - with C. Potter and Alan Ginsberg, SCTV, 1990.
Nature in New York City, 27:00 minutes 1989.
The Earthscore Method, documentary, The Dalton School 1989.
Human Nature Dance Company, documentary, Petrolia, Ca. 1998.
ICM-Method, The Dalton School, New York City, documentary, 1987-88.
Crux, Art Work, Gary Hill, documentary, 1987.

Tethys, Transatlantic Boat Trip with Robert Schuler, documentary, 1986.
 Gonzaga (Coast of Cape Ann), 2:30 minutes, 1985.
 Black Surf #1, #2, #3 (Coast of Cape Ann), 6:30 minutes, 1985.
 Stones that had Lost Their Weight (Coast of Cape Ann) 5:30 minutes, 1985.
 Surfing Photons(Coast of Cape Ann) 2:00 minutes, 1985.
 Fluking (Coast of Cape Ann)3:10 minutes, 1985.
 Mozart on Ice, (Hudson Valley) 2:00 minutes, 1985.
 Estuary Events (Hudson Estuary) 8 minutes, 1985.
 Models for Events (abstract chreods) 10:00 minutes, 1985.
 Mouth of the Hudson River (hand held scans) 10:00 minutes, 1985.
 Ritual of Triadic Relationships, 30:00 minutes 1984.
 Where the Water Splits the Rock, 5:00 minutes 1983.
 The Triadic Tapes, 12 half-hour tapes, edited from 45 hours, 1971-76.
 Earthscore Sketch, 18 hours, 36 continuous handheld half-hours, 1971-76.
 Water Chreods, 1-hour catalog of water flow patterns, yearlong study, 1975.
 Tapping on Water, 5:00 minutes 1975.
 Laser on Ice, 5:00 minutes 1975.
 Four More Years, TVTV, concept and camerawork, Washington DC. 1975.
 Color TV, 5:00 minutes, 1974.
 The Horowitz Quartet, 4 tapes, 30 minutes each, 1974.

Raindance Archives, co-produced over 25 tapes as a member, 1969-71, including *Proto Media Primer*, part of *Surveying the First Decade*, a Collection of Early Video Work distributed by Video Data Bank, Art Institute of Chicago. In 2008 alone there were a total of 64 purchases and rentals of this survey by Art and Educational Institutions located in cities such as Tokyo, Seoul, Beirut, Barcelona, Basel, Munich and throughout the United States and Canada. The Raindance Archives is being collected by ZKM in Germany.

Selected Publications:

"A Modest Proposal to Replace the Priesthood with the Practice of Threeing", *Inside Out*, 2007.
 "From Video Feedback to the Relational Circuit to Threeing", *Leonardo*, 2006.
 "Bateson, Peirce and the Three-Person Solution" *American Semiotic Society Journal*, 2006.
 "Bateson, Gregory" *Dictionary American Philosophers*, ed. John Shook, Bristol, UK, 2005.
 "McLuhan and Earthscore", *The Legacy of McLuhan*, ed. Strate/Wachtel, Hampton Inc. 2005.
 "Making Peace" in *Violence and Culture*, editor Myrdene Anderson, Univ. of Indiana, 2005.
 "The Relational Circuit Revisited" *SEED Journal* Vol. 4 # 1, University of Toronto, 2004.
 "Gender and Threeing, Ecology and Cyberspace" *Semiotica*, February 2003.
 Website: Earthscore.org. Selection of over 50 pieces, on PDF files, 2002, revised 2006.
 "Dialogue with Pierre Levy", *Fourth Door Review*, 2001.
 "Threeing and the Blessed Trinity", *American Semiotic Society Journal*, 2000.
 "Video Journey Through Utopia" *Afterimage*, December 1999.
 "Raging Beauty" *Massage*, (Internet Zine) August, 1999.
 "Video Chi", *Terra Nova*, MIT, Volume 2, Number 1, winter, 1997.
 "The Millennium, Montage..." *Codes and Customs*, Ed. R. Kevelson, Lang, NYC, 1994.
 "The Earthscore Notational System..." *Leonardo*, 1991.
 "A Sign of itself", *On Semiotic Modeling*, Eds. Anderson/Merrell, Mouton, NYC, 1991.
 "Video, Computers and Memory", *Ways of Knowing*, ed. John. Brockman, 1991.
 "The Mission to Planet Earth, The Earthscore System and Television"
Proceedings Earth Observation and Global Change Decision-Making Conference, NASA 1990.
 "Al Robbins Was A Warrior Artist", *Millennium*, 1989.

"A Genealogy of Video", Leonardo, 1988.
"Ecochannel Design", IS Journal #5, 1987.
"Theoretical Basis For the Ecochannel Design", IS Journal #5, 1987.
"Metalogue with Gregory Bateson" All Area #1, 1980.
"Relationships", Talking Wood, #4. 1980.
"Cable Television: The Raw and the Overcooked", Media and Methods, 1969.
"Videotape: Thinking About a Medium", Media and Methods, 1968.

Artist's Notebook, dOCUMENTA (13), Kessel, Germany, 2010. (forthcoming).
The Three Person Solution, Purdue University Press, W. Lafayette, Ind., 2009.
Fire Water Father, (with Jim Ryan) Earth Group, NYC 1997.
Video Mind, Earth Mind, Peter Lang Publishers, NYC, 1993.
Cybernetics of the Sacred, Doubleday Anchor, NYC, 1974.

Selected Presentations:

Raindance Reunion, Loyola University, Chicago, 2010.
"Video", Graduate Fine Arts, Parsons, NYC, 2010.
"The Art and Advocacy of Paul Ryan: Q&A" Archives of American Art, NYC, 2008.
"Threeing" Anthology Film Archives with EAI, NYC. 2007.
"Can We Create a Cybernetic Religion", Bateson Symposium, Copenhagen, 2005.
"Bateson and Janson: the Relational Circuit and Art History", Centennial, 2004.
"Threeing as a Tool for Learning" Wagner College, Staten Island, NYC. 2002.
"Earthscore" Graduate Urban Planning Program at Columbia University, NYC. 2002.
"Threeing and the Blessed Trinity", American Semiotic Society, Lafayette, Ind., 2000.
"Earthscore, Deleuze and Peirce", American Semiotic Society, Pitts., Pa. 1999.
"John Culkin", New York State Communications, Catskills, NY. 1999.
"Writing and Video", Video History Conference, Syracuse, 1998.
"Face-to-Face in a Wired World", Bateson Lecture, the New School, 1998.
"McLuhan and Earthscore", McLuhan Conference, Fordham, NYC, 1998.
"Cybernetics and Semiotics", Columbia University, 1998.
"Creativity, Peirce and Earthscore" American Semiotic Society, Louisville, Ky., 1997.
"Earthscore for Educators", Forum on Global Education, Monterey, Ca. 1996.
"Video Art" The Dalton School, NYC, 1996.
"Remote Sensing and The Earthscore Method", Montage 93, Rochester, NY, 1993.
"Sustaining Community", The Learning Alliance, New York City, 1992.
"TV/Environmental Monitoring" Contemporary Communications, Istanbul, 1992.
"TV and Ecology", New York City PrepCom for Earth Summit in Rio, 1992.
"New Paradigms: Art/Environment", Society for Photographic Education, NYC, 1991.
"Celebrating Raindance", the Kitchen Performance Space, NYC, 1991.
"Community Mobilization and the Media", World Congress of Local Governments for a Sustainable Future, United Nations, New York City, 1990.
"Law and Ecology", Roundtable on Law and Semiotics, Penn State, 1990.
"Green Cities and Television", Green City Conference, Berkeley, Ca. 1990.
"NEST- an Ecochannel for NYC" Environment '90 Conference, New York City, 1990.
"Architecture and Semiotics", Parsons Graduate Criticism Program, 1989.
"American Video Art/European TV", Romnanistentag, Aachen, Germany, 1989.
"The Role of Art in Redefining the Human", Chicago Art Institute, 1989.
"Earthscore Curriculum" Progressive Education Conference, Chicago, 1989.
"The Making of Meaning", International Translation, Barnard, New York City, 1988.

"Threeing" Contemporary Arts Center, New Orleans, 1988.
"Ecochannel for the Mississippi?", Contemporary Arts, New Orleans, 1988.
"Television and Restoration" Restoring Earth Conference, Berkeley, Ca. 1988.
"A Sign of itself", American Semiotic Society Convention, Pensacola Florida, 1987.
"Video, Tool of Firstness", American Anthropology Society, Montreal, 1987.
"Art and Ecology", Cathedral of St. John the Divine, New York City, 1986.
"Triadics and Trance" Milton Erickson Society, 1986.
"Television/Ecology" Interactive Telecommunications Program, NYU, 1986.
"Triadic Relations", The Reality Club, New York City, 1985.
"Gregory Bateson" Galletin Division, New York University, 1985.
"Is the Computer Revolution Real?" New School for Social Research, 1985.
"Video Perception", Artists on Art Lecture Series, New York City, 1985.
"A Triadic Logic", The Reality Club, New York City, 1982.
"Video and Ecology", Media Studies, University of Buffalo, 1982.
"Video Explorations", Xerox Research Center, Palo Alto, Ca. 1977.
Numerous presentations as McLuhan Fellow and with Raindance. 1967-68.

Awards and Grants:

Invitee: Hand, Mind and the Creative Process, Cooper-Hewitt/Haystack, Me. 2004.
Banff Co-Production Grant, Waterfall Studies, Banff Art Centre, Canada, 2002.
Academic Specialist Grant, USIA, (Fulbright Hays Act), 1992.
Nominee, Rockefeller Fellowship in Intercultural Media Art, 1989-90.
Artist-in-Residence, Earth Environmental Group, NYSCA, 1990.
New York Foundation for the Arts Fellowship, 1989.
New York State Council on the Arts, Computers in Education Grant, 1988-89.
Artist-in-Residence, Staten Island Community Television, NYSCA, 1989.
Artist-in-Residence, Earth Environmental Group, NYSCA, 1988.
New York State Council on the Arts, Video Production Grant, 1984.
New York State Council on the Arts, Writing Grant, 1984.
New Jersey State Council on the Arts, Video Production Grant, 1982.
New York State Council on the Arts, Earthscore Grants, 1971-76.
McLuhan Fellowship, Fordham University, 1967, 69.

Selected Teaching:

Programming for Sustainability, Graduate Media Studies, New School, 2010.
Semiotics for Digital Producers, Graduate Media Studies, New School, 2001-09.
Understanding Cybernetics, Graduate Media Studies, New School, 1996-02, 2006-10.
Sustainability and Communication, Graduate Media Studies, New School, 2003-08.
Understanding McLuhan, Graduate Media, (online + Live) New School, 1998, 05-07.
Deleuze and Video, Graduate Media Studies, New School, 2005.
Understanding Semiotics, Graduate Media Studies, New School, 1997-04.
Deleuze and Cinema, Graduate Media Studies, New School, 1998-02.
Circuitry for the Sacred, Interactive Telecommunications Program, NYU, 2000.
AVID Editing, Masters in Technology/Design, Parsons School of Design, 1998.
SuccessWorks, Program for Workers Displaced by Defense Industry, ETI, 1995.
Earthscore Video, Savannah College of Art and Design, Ga. 1994.
Lighting, Savannah College of Art and Design, Ga. 1994.
Graduate Writing for Television, Savannah College of Art and Design, Ga. 1993-94.
Introduction to Video, Savannah College of Art and Design, Ga. 1992-94.

Graduate Video and Society, Savannah College of Art and Design, Ga. 1992-94.
Video for the Building Arts, Savannah College of Art and Design, Ga. 1993.
Graduate Video Production, Savannah College of Art and Design, Ga. 1992-93.
Earthscore Method of Video Production, Visual Studies, Rochester, 1993, 91.
Earthscore Method of Video Production, Bogazici University, Istanbul, 1992.
Video Production, The Parks Council Urban Corps, Staten Island, 1991.
Advanced Video Production, Staten Island Community Television, 1990.
Video Production, The Parks Council Urban Corps, NYC, 1989. *National Prize, AFI*.
Computers and Society, Graduate Media Studies, New School, 1985, 86.
Seminar/Gregory Bateson, NYU, Interactive Telecommunications, 1984.
Media/McLuhan, Ramapo College, 1983.
Experimental Video, SUNY, New Paltz, 1975.
Media/McLuhan, New York University, 1969.
McLuhan Fellow, Fordham University, 1967-69, included teaching responsibilities.

Selected Citations of Work:

'Topologies of the Social', Interview with Felicity Scott, Grey Room, NYC, forthcoming.
Distributed Cognition at/in Work, N. Katherine Hayles, *Frame* 21.1 (2008)
"Radical Software, Dan Graham...Bateson" William Kaizen, *Art Journal*, Fall 2008.
Art and Social Change, eds. Will Bradley and Charles Esche, Tate, London, 2008.
'Topological Pathways of Post-Minimalism' Eric de Bruyn, *Grey Room*, 2006.
Cinematics, Gardner J. and McGrath, B.: Wiley Press, London, 2007.
Topologies of the Flesh, Rosen, Steven, Ohio, Ohio Univ. Press, 2006.
Collectivism After Modernism eds. Sholette, Stimson: Univ. of Minn. Press, 2005.
Closed Circuit Videoinstallationen, Slavko Kacunko, Logos-Verlag, Germany 2004.
"Tale of the Tape: Radical Software", David Joselit, *Artforum*, May 2002.
"Think Big", Herbert Muschamp, *New York Times Magazine*, Sept 8, 2002.
History of Video Art, Thames, London, Michael Rush, 2002.
"Design Education..." Greening of the Campus III, Muncie, Ind. J. Gardner, 1999.
Anthology of Video History, Video Data Bank, Chris Hill, Chicago, 1998.
Art as Inquiry, Peter Lang Publishers, Marga Bijvoet, New York City, 1997.
Subject to Change, Oxford Press, Deirdre Boyle, New York City, 1997.
"Two Meanings of the Word "Environment" and Ecological Interdependency", Peter Harries-Jones, for Karl Polanyi Conference, Concordia Univ., Montreal 1996.
"Paul Ryan's Video Mind" *Fourth Door Review*, Sussex, Britain, Autumn 1996.
"Earthscore", *Metropolis*, New York City, September 1996.
"Did the Portapak Cause Video Art?" Millennium, Jon Burris, summer, 1996.
Shell Game, Mercury Press, Jerry Martien, San Francisco, 1996.
"Recycling Video" AfterImage, John Minkowsky, January 1992.
Electronic Arts Intermix: Video EAI, New York City, Ed. Lori Zippay, 1991.
The Re-Enchantment of the World, Bantam, Morris Berman, 1984.
"Willoughby Sharp Interview". Video 81 2(1) 14-17. 1981.
Review of One-Man Show at Kitchen, Village Voice, Easter Week, 1976.
"Earthscore as Intentional Community", Ideas, CBC, Producer, Merrily Pascal, 1975.
Interfaces of the Word, Walter Ong. S.J. Cornell University Press Ithaca, NY, 1975.
"Earthscore as Utopian Community", CBC Radio "Ideas" (1 hr., M. Pascal) 1975.
"Sacrament and Television", Jack Burnham Video Art, ICA Univ. of Penn. 1975.

Environmental Initiatives:

Co-Founder and Co-Director, The Gaia Institute, Cathedral of St. John the Divine, 1985-

1991. The Institute fostered dialogues between science, religion and art about the earth as a self-correcting system. Workshops, lectures, exhibitions and events.

Founder and Executive Editor, *Talking Wood Magazine*, Pompton Lakes, N. J., 1979-80. Ecological magazine dedicated to sustainability in the Passaic River Watershed of North Jersey. Total of over 400 pages produced and distributed to an estimated 15,000 readers. Included a Watershed Watch and investigative journalism that uncovered a toxic waste site and covert uranium mining in the Ramapo Mountains.

Founder and Director, Earthscore Foundation, High Falls, N.Y., 1971-76. Arts organization in the Hudson Valley researching and developing ways in which video could be used to interpret ecological systems. Showings in the Hudson Valley and New York City. Research lead to codification of the Earthscore Notation and an Environmental Television Channel Design.

Selected Positions and Affiliations:

Associate Professor, Graduate Media Studies, New School 2006-Present.
Core Faculty, Graduate Media Studies, New School University, 1998- Present.
Jeff Kennedy, Exhibition Design, Consultant, 1999.
Black Rock Forest Consortium, Videographer, 1998-99.
New Lab for Teaching/Learning, The Dalton School, Various Media Roles, 1987-98.
American Semiotic Society, 1994 - Present.
(Member Thomas A Sebeok Award Committee 1997-98.)
Media Alliance, New York City, 1988 - 1995.
Reality Club, New York City, Member, 1981- 91 President, 1988-90.
Environment '90, New York City, Member of Steering Committee 1988-90.
CoFounder/CoDirector, Gaia Institute, Cathedral of St. John the Divine, 1985-1991.
New York University Alumni Association. 1982-85.
T'ai Chi Chuan Associations, (various) 1969 - 1996.
Founder and Editor, *Talking Wood Magazine*, Ringwood, N. J., 1979-80.
Pearl Street Holography Club, New York City - Rhinebeck, 1975-76.
Founder and Director, Earthscore Foundation, High Falls, N.Y., 1971-76.
Center for the Study of Social Change, New York City, 1969-71.
Raindance, Alternate Video Group, New York City, 1969-71.

Teachers:

Robert Pollack, New School, Pragmatism
Claude Ponsot, Painting
Conor Cruise O'Brien, NYU, Literature
George Steiner, NYU, Literature
Walter Ong, S.J. NYU, Literature
Horst Janson, NYU, Art History
Marshall McLuhan, Fordham, Media
John Culkin, Fordham, Media
Ted Carpenter, Fordham, Media
Al Scheflen, Roosevelt Hospital, Kinesics
Gregory Bateson, Cybernetics

Public Commentary on the Work of Paul Ryan

Both the ecological possibilities of TV and the problems of fascistic domination of it have been grasped by Paul Ryan artist and polymath subtle, complex, relevant Ryan proposes that we generate feed-back by television from the scientifically informed, thousand eyed demos, the people. This is something new under the sun a decentered, democratic system in which we all can contribute in unpredictable, self-correcting ways.

Bruce Wilshire, Professor of Philosophy, Rutgers University

...a fresh synthesis of the artistic and the technological...no refutation of science and technology here: rather, a system is defined which embraces the multiple ways humans 'know', in order to address the environmental crisis.

John Giancola, Associate Professor of Communications, Tampa University
Former Director of Video Program at New York State Council on the Arts

Many artists in the United States have teaching positions, but for most of them it is just a job, a way of earning a living. For Ryan, education is part of his artwork, if not the central part. Again, for him education is not restricted to what we usually think, it includes a new approach to teaching, which one might define as an interdisciplinary systems approach, with the intent to create an ecology of mind.

Marga Bijovet author of Art as Inquiry

Ryan ('s) ...relational circuit...combines hierarchy, topology, intransitivity, and completeness in such a way as to fulfill all the conditions imaginable for 'a sign of itself'...

Myrdene Anderson and Floyd Merrell, Purdue University

[Ryan's] purpose, as I see it...is to suggest a parallel process between the structure and dynamic semiosis of Peirce's logic of relationships and an ecoevaluation of the earth. In this valuation cultivation and creation of the earth as observed, and the human viewer as observer, enter into a dialogic relationship...

Roberta Kevelson, Distinguished Professor, Penn State

For me the greatness of Paul Ryan's video images of water is that they are not pictures of water, they are pictures of chreods, those necessary, complex, and beautiful forms that appear everywhere in the world where stable change continually occurs. These are not landscape images, not sentimental, not appropriating. They are intensely engaged with the rules of multi-dimensional flow and are a model for the mutually affirmative resonance of water flows and human flows.

Stephanie Strickland, Digital & Print Poet

Just as we erect planetariums to support telescopes that gain sightings of the stars, so Ryan's mental constructs provide the plans with which we can erect terrestrial observatories housing video.

Peter Berg, Director, Planet Drum Foundation

Ryan's array of interests and experimental research tends to focus upon the daunting task of radically altering perceptual behavior and, as a consequence, instituting a distinct *kunstler's* epistemology...Though vastly different in other respects, Ryan's attitude of mind in this regard is comparable to Joseph Buey's concept of sculpture as social action.

Frank Gillette, Artist, NYC

This thinking is remarkably consistent...informed by an intelligent creative use of the theories of Charles S. Peirce, Gregory Bateson, Rene Thom, Nelson Goodman...Ryan makes some original contributions himself in the conceptual realm...he is working in an American tradition of theorizing, exemplified in the work of Buckminster Fuller and John Cage...one of the most innovative explorers... addressing the operations of an electronic civilization on its own terms.

Gregory Ulmer, Professor of Literature, University of Florida

Interdisciplinary...intercultural...To see what Ryan does with anthropology is to realize what anthropology has become and what it failed to be...Most interesting [is] Ryan's persistent and developing critique of duality ...in favor of an assortment of triadic structures...devised...to bring a self regulating openness to human conscious and community...when Ryan takes on duality, he takes on human community and consciousness itself, not an academic commentary.

Thomas De Zengotita, Anthropologist, New York University

[Ryan's] formalization of being three (Threeing) is completely astonishing.

Alain Badiou, Ecole Normale Supérieure