

Paul Ryan, Associate Professor of Media  
Video Artist

waterpr3@aol.com

Education:

1967-69, Fordham University

Worked for a year as a research assistant to media scholar, Marshall McLuhan; anthropologist, Edmund Carpenter; educator, John Culkin and painter Harley Parker. My second year at Fordham was devoted to exploring video as a medium in McLuhan's terms, publishing my findings and exhibiting my video art. Legally, these two years fulfilled the alternate service requirement for my conscientious objector draft status. I consider this work, this combination of theory and practice, the equivalent of earning an MFA degree.

1965-67, New York University

Earned a Bachelor of Arts degree in English Literature from Washington Square College. Full tuition scholarship, 3.50 GPA. Studied with literary critics Conor Cruise O'Brien and George Steiner; media scholar, Walter Ong; and art historian, Horst Janson.

1962-65, Monastic Training

Studied meditation, rhetoric, liturgy, philosophy and theology as a member of a monastic preaching order of the Catholic Church, the Passionists. Unaccredited by State agencies.

1960-62, Monastic Seminary

Earned an Associate of Arts degree from the Passionists Monastic Seminary System. Accredited by New York State. Liberal Arts education in a monastic setting.

Selected Teaching:

Sustainability and Communication, Graduate Media Studies, New School, 2003-09.  
Semiotics for Digital Producers, Graduate Media Studies, New School, 2001-08.  
Understanding McLuhan, Graduate Media, (online + Live) New School, 1998, 05-07.  
Understanding Cybernetics, Graduate Media Studies, New School, 1996-02, 2006.  
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.

Books:

The Three Person Solution, Purdue University Press, 2009.  
Creating Curriculum for Sustainability (manuscript).  
Video Thinking, collected essays, (manuscript).  
Fire Water Father, (with Jim Ryan) Earth Group, NYC 1997 Limited Edition 100 copies.  
Video Mind, Earth Mind, Peter Lang Publishers, NYC, 1993.  
Cybernetics of the Sacred, Doubleday Anchor, NYC, 1974.

Selected Articles and Essays:

"From Video Feedback to the Relational Circuit to Threeing", Leonardo, 2006. (Juried)  
"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.  
"Bateson, Peirce and the Three-Person Solution" American Semiotic Society Journal, 2002.  
Website: Earthscore.org. Selection of over 50 pieces, on PDF files, 2002, revised 2006-07.

"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.  
 "Peirce and Work" New Approaches to Semiotics and the Human Sciences, eds. W. Pencak & J.Lindgren, Peter Lang Publishing Inc., NYC. 1998.  
 "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. (Juried)  
 "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.s  
 "A Genealogy of Video", Leonardo, 1988. (Juried)  
 "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.  
 "Cybernetic Guerrilla Warfare", Radical Software Vol 1., #3, 1971.  
 [Reprinted in Grayroom by MIT and online in European web site: Art, Media Inquiries]  
 (<http://www.radicalsoftware.org/e/search/index.html>) search author, Paul Ryan 8 articles.  
 "Cable Television: The Raw and the Overcooked", Media and Methods, 1969.  
 "Videotape: Thinking About a Medium", Media and Methods, 1968.

#### Selected Presentations:

"Threeing", Anthology Film Archives and EAI, NYC, 2007.  
 "An Inconvenient Truth", Panel Member, New School, NYC, 2007.  
 "Can We Create a Cybernetic Religion", Bateson Symposium, Copenhagen, 2005.  
 "Graphic Creativity via Video", Asociacion Diseñadores Graficos, Quito, Ecuador, 2004.  
 "Charles Peirce and the Poetic Science of Earthscore", PST Group, NYC, 2004.  
 "Experience Threeing", workshop with Sevanne Kassarian, 16 Beaver, NYC, 2004.  
 "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.

### Art Projects

'The Art and Advocacy of Paul Ryan' Exhibition: Archives of American Art, Smithsonian Institution, New York City Research Center, 2008.

#### *Slipping Glimpse (online)*

Video Images for Poetry Project on the Internet

Stephanie Strickland and Cynthia Lawson Jaramillo 2007.

Presentations by Collaborators at e-Poetry 2007 festival, Paris, Symposium on Electronic Literature, College Park, MD, Society for Literature, Science and the Arts, 21st annual meeting, Portland Me. Multiple other venues.

<http://slippingglimpse.org> - can be viewed on Internet Explorer or Safari browsers

#### *Light Showers (installation)*

Video Images for Installations by Yushiko Sato and Michael Morris.

Delaware Center for the Contemporary Arts Fall 2006, Lucas Schoormans Gallery, NYC., International Contemporary Furniture Fair, Javits Center, NYC., 2007, Award: Best Booth of 600 Booths.

*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.

Rug for Threeing (collaboration with Michael Kalil)

Michael Kalil Retrospective, Parsons, NYC, 2001.

*Earthscore for Artists (eco-conceptual)*

Program for Artistic Collaboration.  
[www.earthscore.org](http://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.  
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 #1 and #2, 1979-80.

*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.  
Installation, Howard Wise Gallery, New York City, 1969.

Selected Video Showings:

Levontin 7, Tel Aviv, Israel, 2008

Electronic Music Festival, Project Artaud Theater, (Annea Lockwood), San Francisco, Ca., 2007.

Resilience in Ecology and Urban Design Conference, Ecological Studies, Millbrook, NY., 2007.

Transrevelation,(Audiovisual Concert) Unitarian Community Church, NYC, 2007. (Review  
[http://www.furtherfield.org/displayreview.php?review\\_id=232](http://www.furtherfield.org/displayreview.php?review_id=232))

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.  
Google Video, 2005 to present: see <http://video.google.com/videosearch?q=earthscore>  
Center for Contemporary Maine Art, Rockport, Me., 2005.  
Center of Sustainable Education, Graduate Center CUNY, AIA and Metropolis Magazine (Sponsors)  
Water: From Water Wars to Sustainable Water Management Conference March 2004.  
Collagescope Project, Gerd Stern, Cresskill, N.J., 2004 (Donated video for use).  
Haystack, Deer Isle, Me., 2004.  
V bienal, Quito, Ecuador, 2004.  
Experimental Intermedia, NYC, 2004.  
Small Planet Auction, NYC, 2003.  
Staten Island Greens EcoFest, Winter Palace, 2003.  
Donation of Video to First Annual Benefit Auction at White Box, NYC, 2002.  
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, New York City 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: Museum of Modern Art, The Kitchen, Electronic Arts Intermix, New York City. Video Data Bank, Chicago Arts Institute, Private, ZKM.*

#### Selected Video Productions:

Remembering Water Children, 6:30 minutes, 2008.  
Silent Water Music, 14:00 minutes, 2008.  
Coastal Chreods, 27:27 minutes, 2005.  
Stationed on a Stone, 11:48 minutes, 2005.  
Rockweed Paintings, 48:00 minutes, 2005.  
Movements from the Galapagos, 28:00 minutes, 2005.  
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.  
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.  
Coast of Cape Ann, 18:00 minutes 1985.  
Ecochannel Design, 33:00 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.  
Tender is the Tape I, 30:00 minutes, 1970.  
Media Primer, 30:00 minutes, 1970.  
Raindance Archives, co-produced over 25 tapes, 1969-71.

#### 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 Citations:

'Steps to an Ecology of Communication' William Kaizen, Art Journal Vol. 6, no. 3, Fall 08.  
The Self-Evolving Cosmos, Steven Rosen, 2008, World Scientific, London, 2008.  
Cinematics, J. Gardner and B. McGrath: Wiley Press, London, 2007.

Realizing the Impossible, (Dara Greenwald) ed. J. MacPhee & E. Reuland, AK Press, Oakland Ca. 2007.

'Topological Pathways of Post-Minimalism', Eric de Bruyn, Gray Room 25, fall 2006.

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.

"From Solidarity to Fluidarity", Kevin McDonald, Social Movement Studies, Vol 1 issue 2, October 2002, pages 109-128.

"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.

"Signals in Syracuse", Ann Curran; Afterimage, Vol. 26, 1999

"Design Education..." Greening of the Campus III, Muncie, Ind. J. Gardner, 1999.

"Anthology of Video History", Video Data Bank, Chris Hill, Chicago, 1998.

"Stories from a Generation: Early Video at the LA Woman's Building", Cecilia Dougherty; Afterimage, Vol. 26, 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.

"Virtual Geography, Video Art and the Global Environment" Environmental Education Research. Vol. 2, Issue 3, October 1996 , pages 379 - 389.

"Earthscore", Metropolis, New York City, September 1996.

"Paul Ryan's Video Mind" Fourth Door Review, Sussex, Britain, Autumn 1996.

"Did the Portapak Cause Video Art?" Millennium, Jon Burriss, summer, 1996.

Shell Game, Mercury Press, Jerry Martien, San Francisco, 1996.

"Recycling Video" AfterImage, John Minkowsky, January 1992.

A Sequence of Video-to-Video Installations Illustrating the Together/Separate Principle, with Reference to Two-Way Interactive Cable TV Systems, Mit Mitropoulos, Leonardo, Vol. 24, No. 2, Connectivity: Art and Interactive Telecommunications (1991), pp. 207-211

Electronic Arts Intermix: Video EAI, New York City, Ed. Lori Zippay, 1991.

"Wilderness as Reentrant Form", D. Dunn, Leonardo 1988, JSTOR.

Tracking Video Art: "Image Processing" as a Genre, Lucinda Furlong, Art Journal, Vol. 45, No. 3, Video: The Reflexive Medium (Autumn, 1985), pp. 233-237

Video: A Selected Chronology, 1963-1983, Barbara London, Art Journal, Vol. 45, No. 3, Video: The Reflexive Medium (Autumn, 1985), pp. 249-262.

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.

"Sacrament and Television", Jack Burnham Video Art, ICA Univ. of Penn. 1975.

(For more citations please google "Early Video Project" and "Vasulka Archives")

#### 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 a Design for an Environmental Television Channel.

#### 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.

#### Comments on the Work of Paul Ryan

Since the late sixties [Paul Ryan] has been involved in a unique artistic and philosophical project, at once completely practical, yet with a sophisticated theoretical basis, to develop the possible uses of video....He views video as an evolutionary tool. The range of strategies which he has developed out of this project are potentially far reaching...

Oliver Lowenstein, Editor, *Fourth Door Review*

Beginning with his installation *Everyman's Moebius Strip* in the Howard Wise Gallery's show, 'TV as a Creative Medium', in May of 1969, Ryan has consistently...forged an *oeuvre* that integrates explicitly social and ecological partisan concerns with participatory formal innovations.... 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, New York City

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

[Paul Ryan] has contributed substantially to the critical understanding of some technical and quite abstract aspects of Peirce's semiotics and metaphysics...I think of Paul as a philosophic artist who understands that it is aesthetic ground that in one way or another supports everything else.

Nathan Houser, Professor of Philosophy, Director, Peirce Edition Project

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...

Thomas De Zengotita, Contributing Editor *Harper's*

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*

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

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