



Black Swan in Three Variations

(collaboration with Adam Hogan)

4K video still from installation, HayArt Cultural Center, Yerevan, Armenia; 1:01:00, dimensions variable

Date: 2023

Drawing from Nassim Nicholas Taleb’s timely and relevant book from his Incerto Series, “Antifragile,” and the notion that individuals can gain from the impact of highly improbable events, this triptych and evocative score offer three meditations on a selection of black swan events, including 911 and its aftermath, the 2008 Lehman Brothers bankruptcy and collapse of the global financial market, the sinking of the Titanic, and the recent rise of ChatGPT. The score draws from an array of speeches by political figures, AI experts, and members of the Financial Crisis Inquiry Commission, and explores perceived randomness and variability through algorithmic electroacoustic composition and granular synthesis.

A garden hose in the first display that gradually fills a large vessel with water, where the black swan chaos soon unfolds, is a nod to Brecht’s alienation effect. This unconventional chronometer marks the duration of the work, migrating the viewer between the scenarios that evolve in the second and third displays, and the one that unremittingly keeps time.

Additional Links:

<https://www.cyfest.art/15-hayart-cultural-center>



Black Swan in Three Variations (detail)

(collaboration with Adam Hogan)

Video still from installation, HayArt Cultural Center, Yerevan, Armenia; 1:01:00

Date: 2023



Black Swan in Three Variations (detail)

(collaboration with Adam Hogan)

Video still from installation, HayArt Cultural Center, Yerevan, Armenia; 1:01:00

Date: 2023



The Mutable Archive

<https://patriciaolynk.com/the-mutable-archive>

Series of nineteen digital pigment prints on archival paper, 80" x120"

Date: 2019

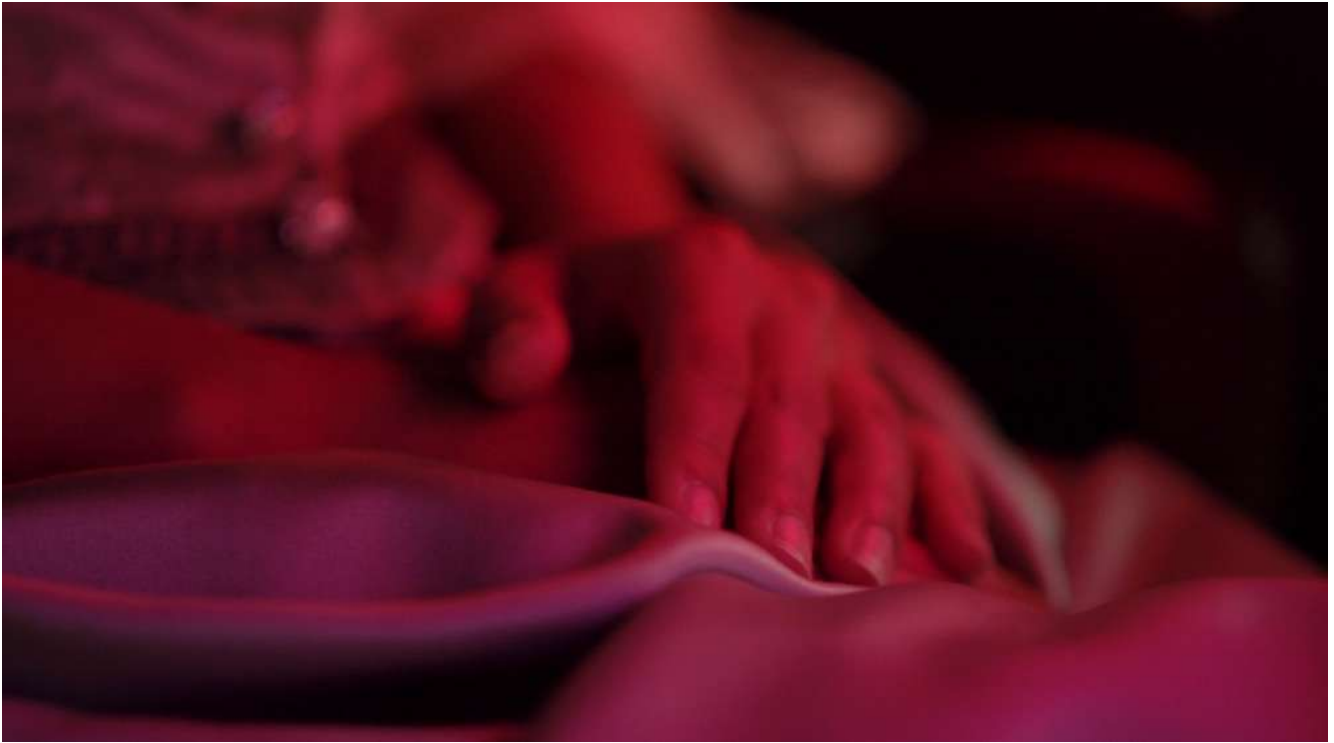
The Mutable Archive is a multi-layered series of photographs and performance videos that speak to renewed nationalistic obsessions with Othering and difference. A unique artistic strategy of this project involves interrogating the mechanics of storytelling and who speaks for those who are lost, particularly in the absence of verifiable archival material. Rather than follow conventional archival theory, the project prioritizes the relationship between each author/performer and their chosen subject while exposing how various narrative strategies can reveal the social and political challenges of the present.

Video performance (projection), 21:05

<https://vimeo.com/629178855/f0346d8019>

Date: 2019

Nineteen commissioned writers – artists, musicians, scholars, historians, a medical ethicist, a philosopher, an opera singer, and a spiritual medium – each create a speculative biography for the subject of their choosing from a collection of photographs from *The Mutable Archive*. Invited collaborators write speculative narratives about nineteen subjects from the Mütter Museum's collection. Each script and recorded monologue, a 4K cinematic video, exposes the roles of assumption and subjectivity in human history and science.



The Mutable Archive

<https://patriciaolynk.com/the-mutable-archive>

Series of nineteen digital pigment prints on archival paper, 80" x120"

Date: 2019

Project Overview

What can a story with an unstable narrative paradoxically reveal about truth? How might we reconcile the multitude of competing narratives that drive contemporary culture in a world that is always more complex than human minds can fathom in its totality? *The Mutable Archive* is an anthology; a collaborative, cross-disciplinary, multi-media art installation that combines 4K video projection, spatialized sound, performance, and narrative storytelling. Research and speculation are united in the interrogation of an anatomical collection, to expose the role of assumption and subjectivity in science.

The project begins with a series of photographs drawn from two anatomical museums: the Narrenturm in Vienna and The Mütter Museum in Philadelphia. Each image contains a skull with a post-mortem inscription and an accompanying archive card, which contains only partial information about the subject contained therein. Collaborators representing a diverse array of disciplinary fields—artists, historians, a medical ethicist, a philosopher, an opera singer, a hip-hop artist, and a spiritual medium—are invited to write and then perform speculative narratives about subjects of their choosing from the collection. Collaborators to date include Shimon Attie, Buzz Spector, and Chelsea Knight. Each script and recorded monologue, a 4K cinematic video, reveals a myriad set of issues related to race, gender, and class, while demonstrating the fictitious foundations of the human taxonomy itself. Rather than follow conventional archival theory, the project prioritizes the relationship between each author/performer and their chosen subject, while exposing how various narrative strategies can speak to the social and political conditions of the past which recur in our time.

Each performance amplifies a congregation of dislocated voices that reveal hidden and sometimes unexpected interpretations of historical archives, dreams, an even fantastic literature, which conjure the ghosts of science to grapple with the paradoxes of our time. The video performances catalyze a rich array of voices and stories, which shed light on more than the past; they reveal structural inequalities key to today's debates about colonial violence, gender-based trauma, class disparity, and cultural bias.

In summary, *The Mutable Archive* reflects both the scientific theories of the past and renewed nationalistic obsessions with Othering and difference that have been exposed in our current pandemic moment. Revealing the unique cultural milieu, political culture, and technological advancements that influenced the history of medical science, this project also exposes the practice of collecting anatomical specimens from around the world in an attempt to make sense of it. With this, *The Mutable Archive* speaks not only to the subjects enshrined in these collections, but to colonization, migration, and Empire; it interrogates the role that early forms of Eugenics played in systems of oppression that were present then, and which continue to underlie many of the challenges we face today.

Additional Links:

<https://patriciaolynyk.com/the-mutable-archive>

<https://www.meer.com/en/61040-the-mutable-archive>

<https://weissman.baruch.cuny.edu/wp-content/uploads/sites/20/2022/06/Some-Provocations-from-Skeptical-Inquirers.pdf>

<https://meredithtromble.net/impulsive-maneuvers/>

<https://museumofnonvisibleart.com/interviews/patricia-j-olynyk/>

<https://cdn.centerforinquiry.org/wp-content/uploads/sites/29/2016/07/22164043/SI-JA-16-37.pdf>

<https://anatomypubs.onlinelibrary.wiley.com/doi/10.1002/ase.1852>

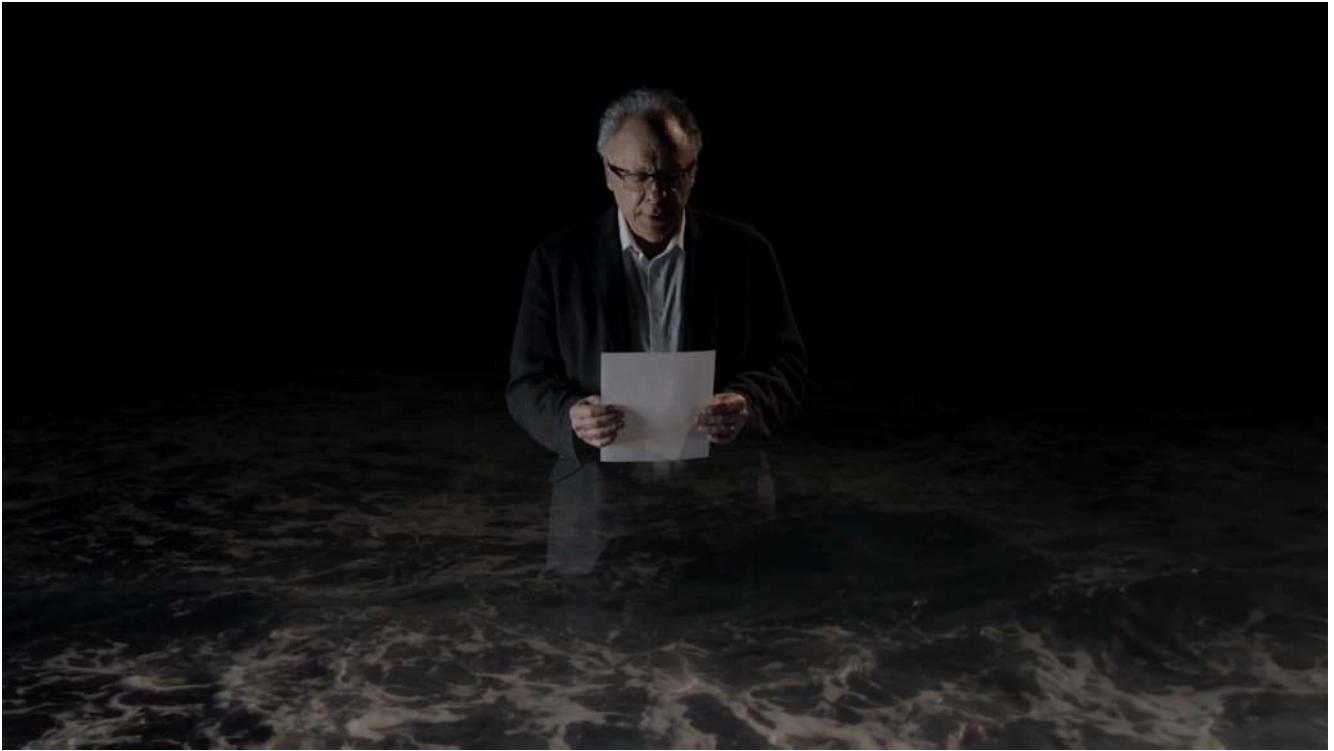


The Mutable Archive

Video still from video performance (projection), 21:05

<https://vimeo.com/629178855/f0346d8019>

Date: 2019



The Mutable Archive

Video still from video performance (projection), 21:05

<https://vimeo.com/629178855/f0346d8019>

Date: 2019



The Mutable Archive

Video still from video performance (projection), 21:05

<https://vimeo.com/629178855/f0346d8019>

Date: 2019



The Mutable Archive

Video still from video performance (projection), 21:05

<https://vimeo.com/629178855/f0346d8019>

Date: 2019

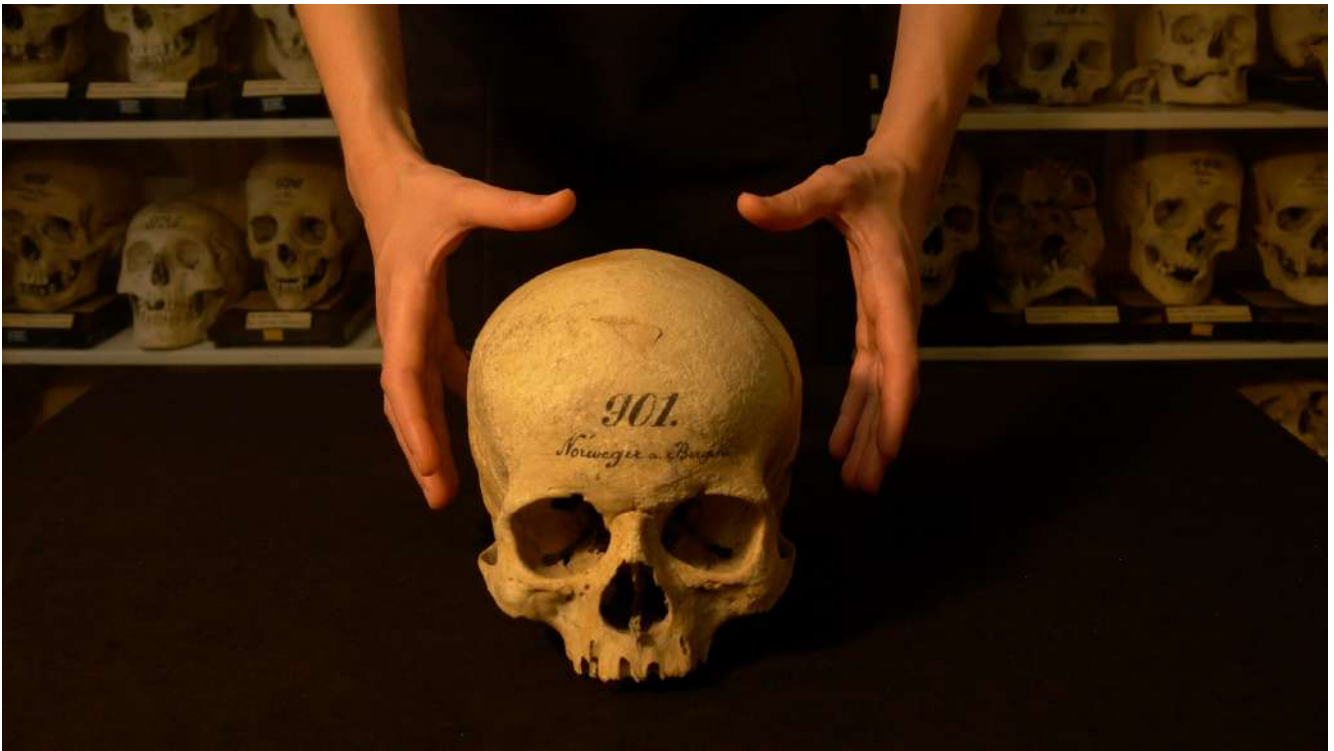


The Mutable Archive

Video still from video performance (projection), 21:05

<https://vimeo.com/629178855/f0346d8019>

Date: 2019

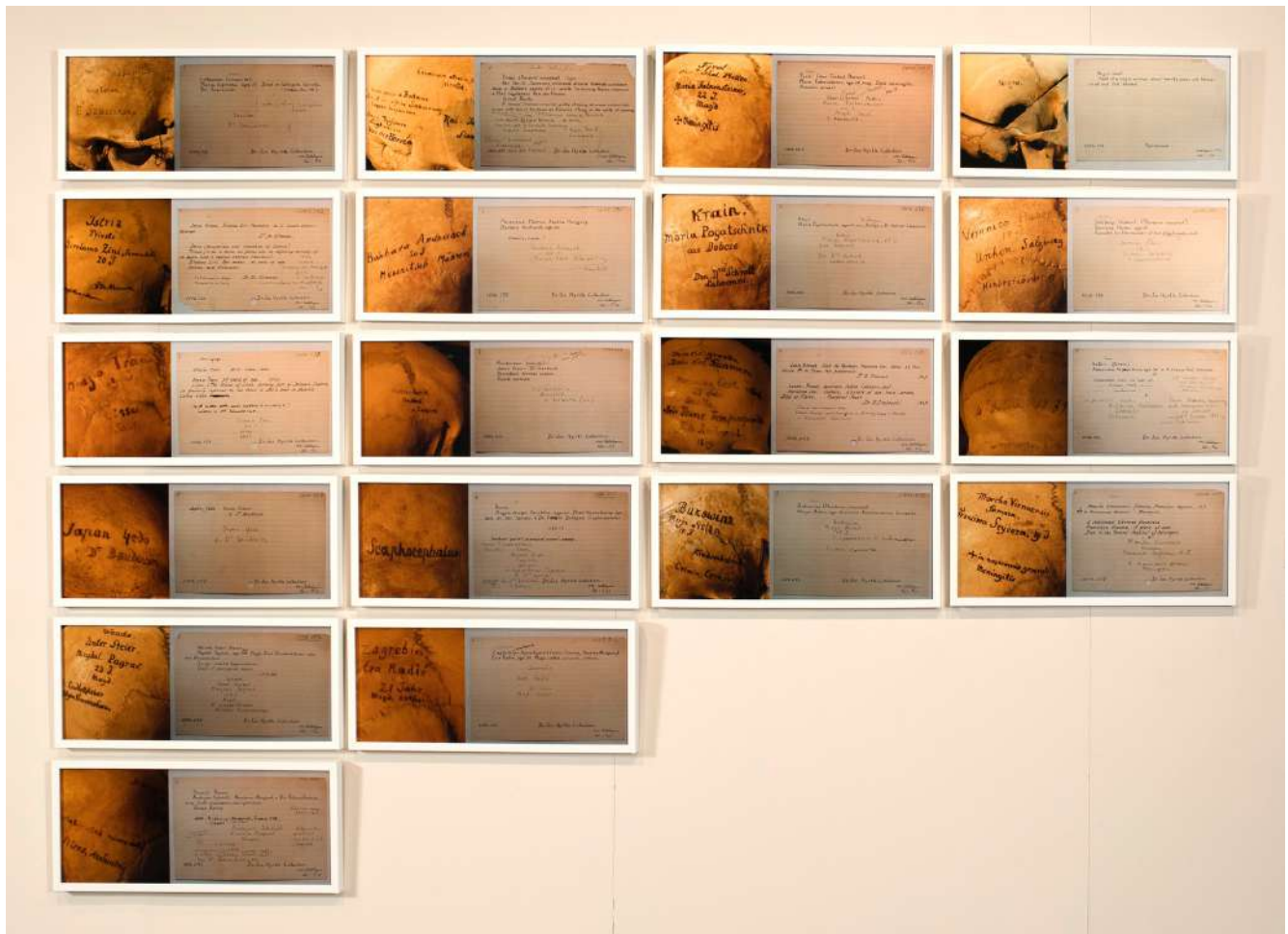


The Mutable Archive

Video still from video performance (projection), 21:05

<https://vimeo.com/629178855/f0346d8019>

Date: 2019



The Mutable Archive

Digital C-prints, size variable (nineteen panels, each approximately 11.25" x 28")

Date: 2019

Moecha Viennensis
 famosa.
 Francisca Seycora, 19 J
 † in nosocomio generali
 Meningitis

1006.059
 Moecha Viennensis, famosa, Francisca Seycora, 19 J.
 † in nosocomio generali. Meningitis.
 a celebrated Viennese prostitute,
 Francisca Seycora, 19 years of age.
 Died in the General Hospital of Meningitis.
 Moecha Viennensis
 famosa
 Francisca Seycora, 19 J.
 † in nosocomio generali.
 Meningitis
 1006.059 Dr. Jos Hyrtl Collection.
 1946 Catalogue
 Vol. I. P. 17

Holländerin.
 Amsterd.
 v. Zuckerh.

1006.010
 Amsterdam (suicide) ^{die + know some part this}
 defsen Frau v Dr Zuckerh.
 Persistent frontal suture.
 Dutch woman.
 Holländerin.
 Amsterd.
 v. Zuckerh (sic)
 1006.010 Dr. Jos Hyrtl Collection.
 1946 Catalogue
 Vol. I. P. 6

Criminum atrocium
 pirata.
 cum decem sociis a Batavis
 captus, et in castello Samarang
 laqueo suspensus.
 Professore
 Lugdunensi
 Van der Hoeven
 Rai-Tao-Siam

1006.039
 check "solus/sociis"
 Pirate (Murderer executed) Siam
 Rai-Tao-Si. Siamensis, crimum atrocium famosus cum decem
 sociis a Batavis captus, et in castello Samarang laqueo suspensus.
 v. Prof. Lugdunensi. Van der Hoeven.
 Great Rarity.
 A famous Siamese criminal guilty of many atrocious crimes. Capti-
 tured with ten of his band at Batavis. Hung in the castle of Samarang.
 From my "Sociis" ^{see 1006.039} crimum atrocium famosus
 cum decem solus a Batavis pirata
 captus, et in castello Samarang laqueo suspensus Rai-Tao-Si
 Siamensis.
 (Aris) ? Professore Lugdunensi.
 1006.039 Van der Hoeven Dr. Jos Hyrtl Collection.
 1946 Catalogue
 Vol. I. P. 12

The Mutable Archive
 Digital C-prints, (detail)
 Date: 2019



Oculus (installation shot: BioBAT Artspace)

Digital Light sculpture, 44" x 48"

<https://patriciaolynk.com/oculus>

Date: 2018

This complex light sculpture depicts a colossal abstracted drosophila eye—replete with compound faceted surfaces—that is inspired in part by a series of scanning electron micrographs I produced in a transgenic lab several years ago. Its recalls the circular opening at the apex of a cupola and also alludes to a surveillance device, or drone hovering in mid-air. *Oculus* invites us to ponder the impact of the gargantuan and the miniature on our perception of bodily presence and scale. This work explores those sensory modalities that play a dominant role in spatial perception and triggers the affect of scale on several fronts. Ultimately, *Oculus* strategically triggers an affective encounter with the colossally represented miniscule, offering a fantastic voyage that navigates spatial, temporal, and phenomenal worlds.

Digital Modeling by Nathaniel Elberfeld and Alex Waller, Metron Designworks; and Sung Ho Kim, Axi:Ome.

Additional Links:

<https://patriciaolynk.com/oculus>

<https://www.meer.com/en/63294-patricia-olynk-oculus>

https://www.laduenews.com/arts-and-culture/makers/patricia-olynk-details-her-inspiration-behind-oculus-artwork/article_fe0ffa1f-5dc6-5fac-9a25-af03270f81c6.html



Oculus (installation shot: Bruno David Gallery)

Digital Light sculpture, 44" x 48"

<https://patriciaolynk.com/oculus>

Date: 2018



Dark Skies

Multi-media installation with spatialized sound and two-channel projection on dimensional (digitally sculpted) wall, 8' X 8'

<https://patriciaolynyk.com/dark-skies-2018>

Dark Skies is a time-based, multi-media installation inspired by the penetrating psychological and physical effects of sundown, and what follows, nightfall. It is a work that grew out of stargazing, and a deep concern about both light pollution and the recognition that communications satellites that clutter the night skies will soon conceal our view of outer space. Likewise, the alien view of earth will be obscured.

The International Dark Sky Association (IDA) defines light pollution as the omnipresence of obtrusive artificial light, which affects brain wave activity and the circadian rhythms of human and non-human lifeforms alike. The work takes as its title an astronomical reference, which refers to remote places that are free of hazy, human-made light, which allow for an extended view into deep space and time as a unique perceptual experience. Due to the finite speed of light, stargazing also offers us a unique temporal experience, a view into the past.

Dark Skies reveals two distinct timeframes on the 24-hour clock simultaneously, a condition that can only exist by way of technology. Activating both the visual and aural senses, it invites a close meditation on the visceral qualities of a key cinematic moment—sundown. The first video proffers a crimson-coloured, vespertine sky while the second presents a night sky penetrated with milky streams of light. The spatialized sound composition emanating through the space draws primarily from field recordings captured at twilight during high summer. Each soundtrack possesses its own unique characteristics: the first emphasizes lower frequencies—deep, rumbling sounds—that are intended to shrink the listener down to the level of the microscopic, and the second offers a macro view or a “zooming out” from the world of the microscopic into outer space. Viewers are invited to migrate between the soundtracks—essentially moving between macro and micro worlds.



Dark Skies (detail)

<https://patriciaolynk.com/dark-skies-2018>

Additional Links:

<https://patriciaolynk.com/dark-skies->

<https://meredithtromble.net/aas/tag/patricia-olynk/>

<https://www.youtube.com/watch?v=4TI6BfOGrRA>

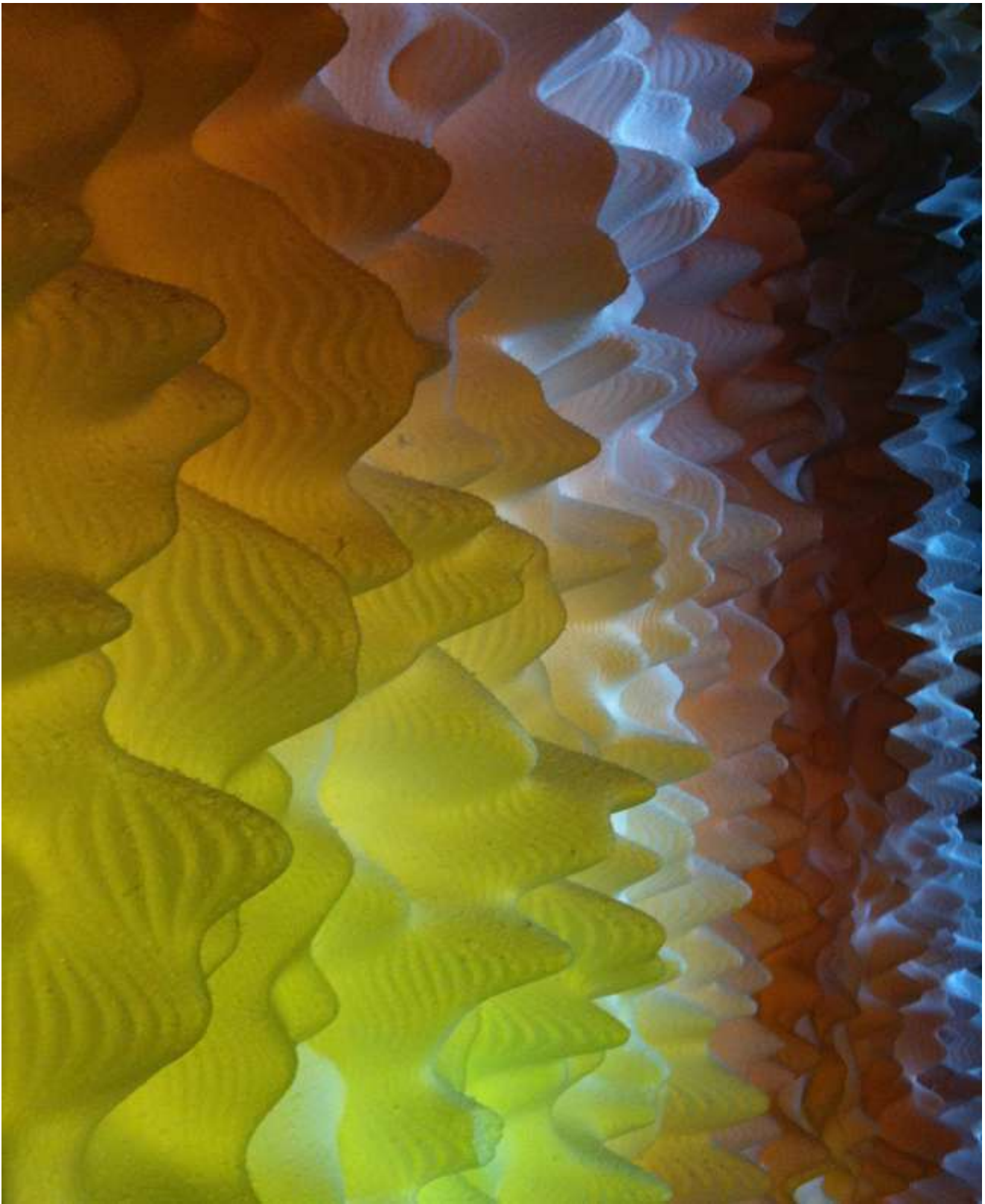
<https://artsci.ucla.edu/events/dark-skies-patricia-olynk-lecture-exhibition-opening>

<https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&ved=2ahUKewjOhb7d9fGBAxVMImoFHWbJCog4FBAWegQIBxAB&url=https%3A%2F%2Fdailybruin.com%2F2019%2F05%2F23%2Fart-to-heart-digital-media-artists-synesthetic-storytelling-enlivens-and-humanizes-history&usg=AOvVaw11A03ENTRwdsDT07iB4ARX&opi=89978449>

<https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&ved=2ahUKewjOhb7d9fGBAxVMImoFHWbJCog4FBAWegQIBxAB&url=https%3A%2F%2Fdailybruin.com%2F2019%2F05%2F23%2Fart-to-heart-digital-media-artists-synesthetic-storytelling-enlivens-and-humanizes-history&usg=AOvVaw11A03ENTRwdsDT07iB4ARX&opi=89978449>

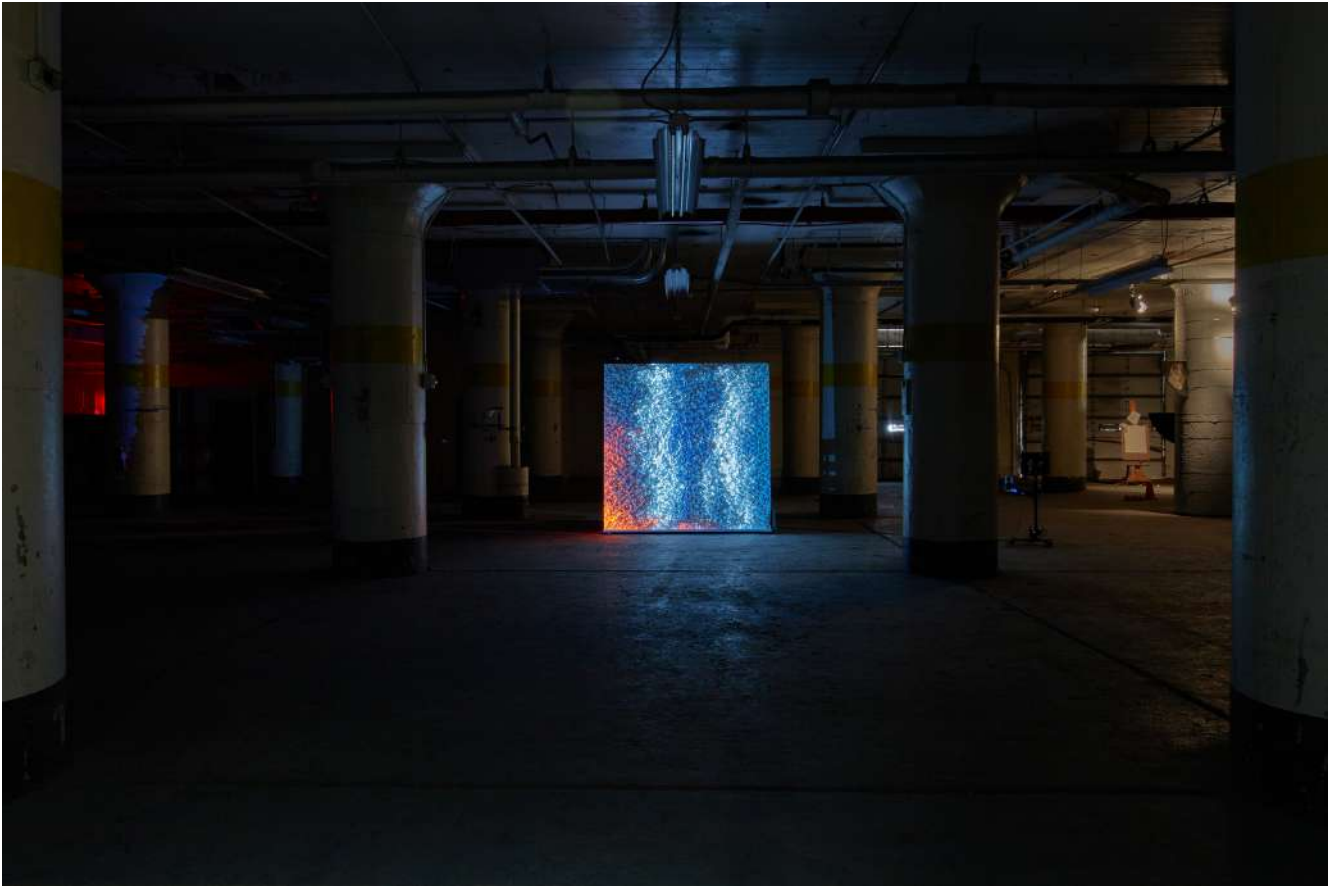
<https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&ved=2ahUKewjOhb7d9fGBAxVMImoFHWbJCog4FBAWegQIBxAB&url=https%3A%2F%2Fdailybruin.com%2F2019%2F05%2F23%2Fart-to-heart-digital-media-artists-synesthetic-storytelling-enlivens-and-humanizes-history&usg=AOvVaw11A03ENTRwdsDT07iB4ARX&opi=89978449>

<https://www.cyfest.art/annenkirche-13>



Dark Skies (detail)

<https://patriciaolynk.com/dark-skies-2011>

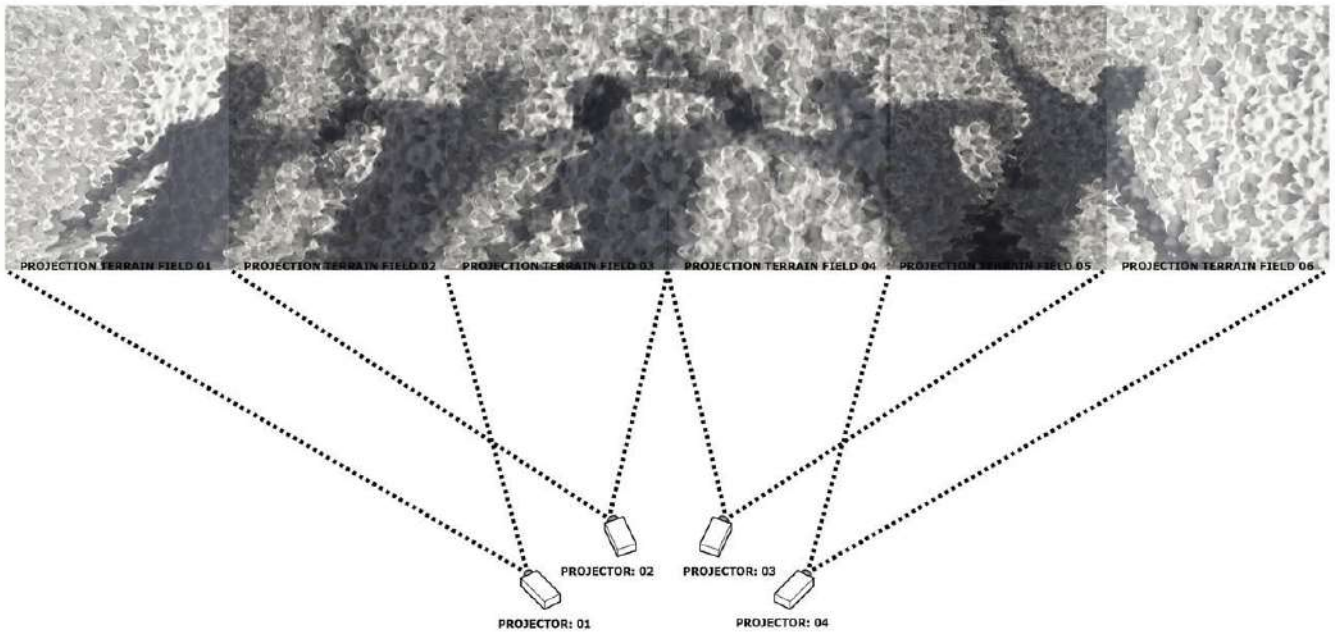
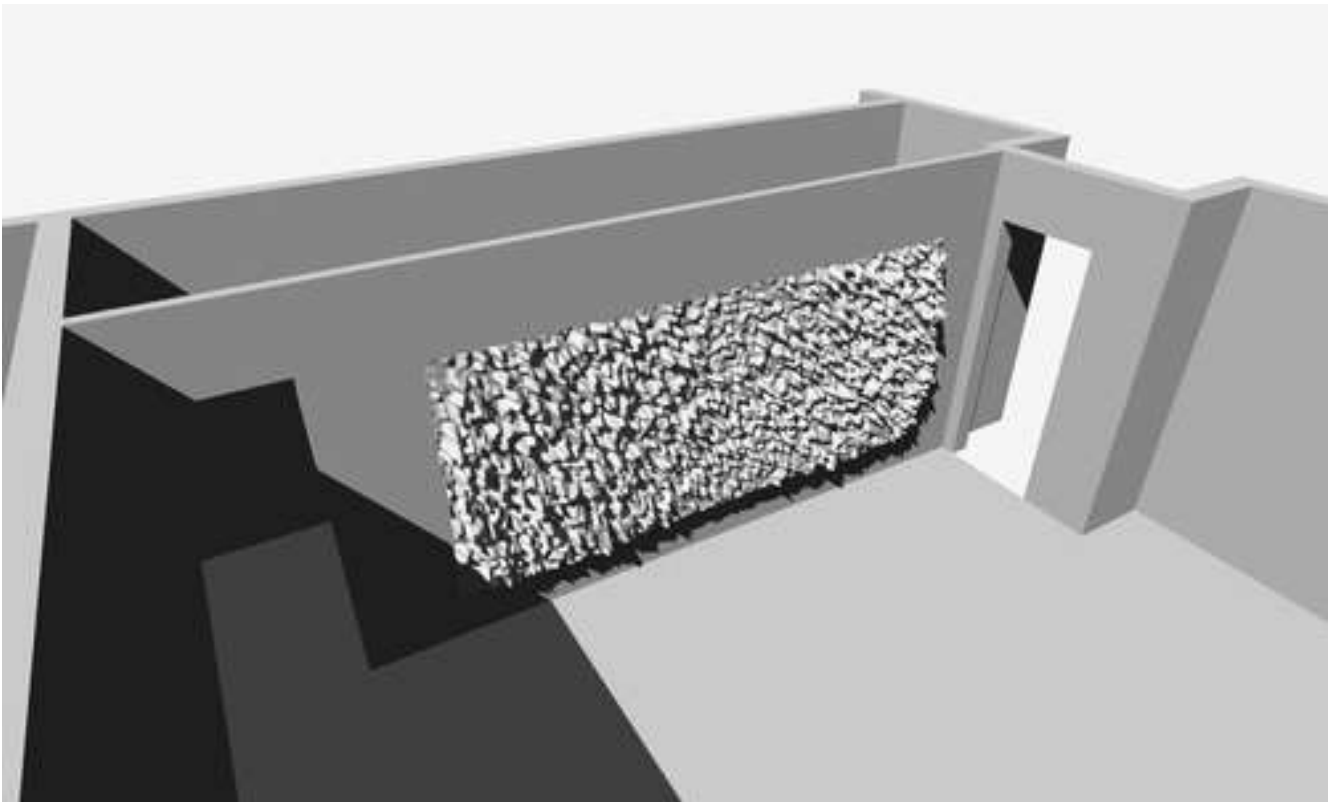


Dark Skies

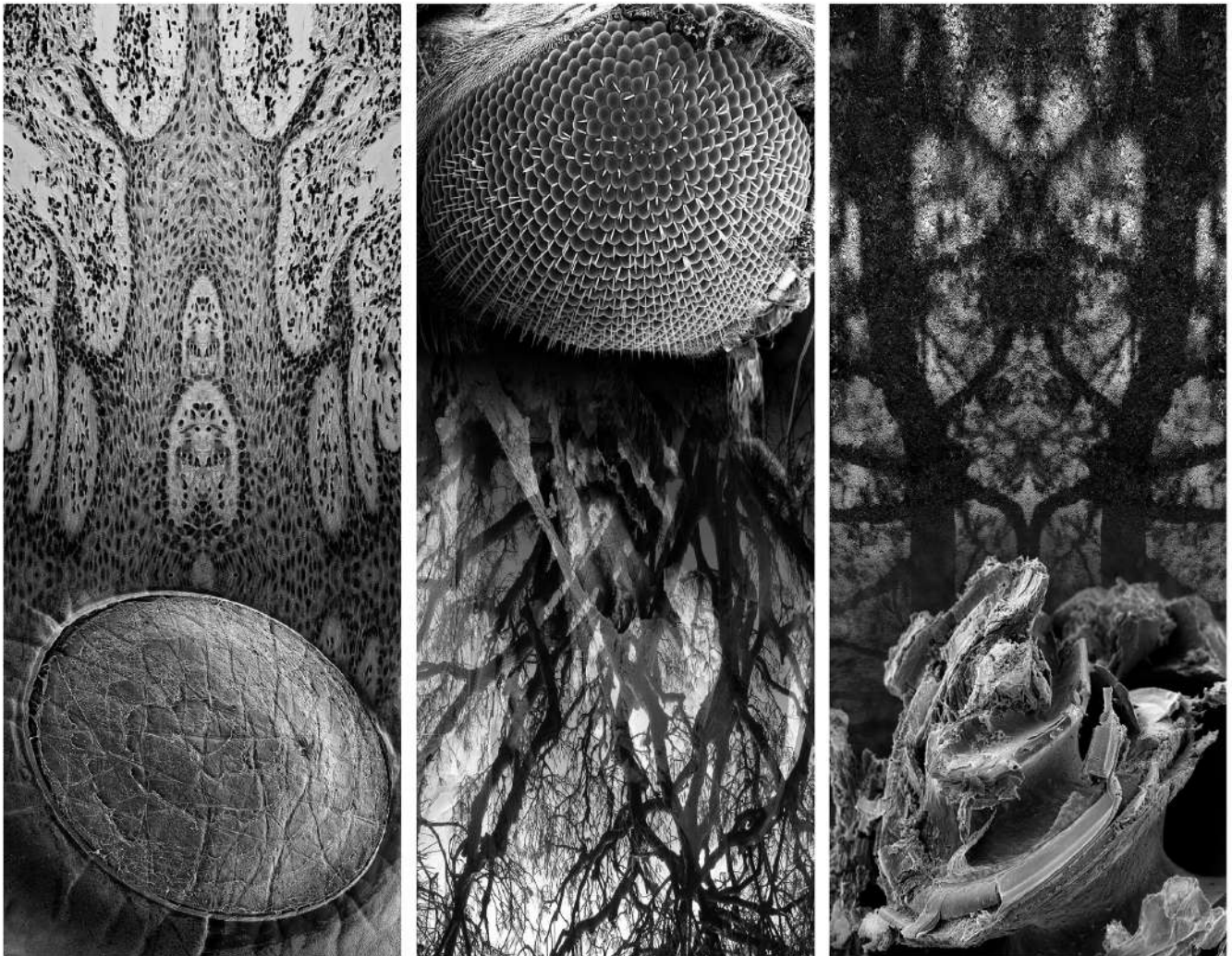
Multi-media installation with spatialized sound and two-channel projection on dimensional (digitally sculpted) wall, 8' X 8' (installation shot from BioBAT Artspace, Brooklyn, NY)

<https://patriciaolynyk.com/dark-skies->

2018



Dark Skies (schematic models)
<https://patriciaolynk.com/dark-skies-2018>



Sensing Terrains II

2015

<https://patriciaolnyk.com/sensing-terrains>

Sensing Terrains is a multi-media, site-specific installation that examines the relationship between consciousness and bodily sensation. Scanning electron micrographs of histological samples combine a variety of specimens – human and non-human, transgenic and otherwise – with photographs of images from special Japanese gardens that have been composed and constructed to "tickle the senses." These formidable images impose a reorientation of our own sense of scale as the viewer navigates a new gargantuan landscape through the abstract projection of their own body into an alien space.



Sensing Terrains II (rotunda, National Academy of Sciences, Washington, D.C.)
2015

In the center of the installation space, a giant anemone-like diaphanous sculpture made of printed Asian silk hovers from the rotunda dome. The structure portrays a rich array of images that include molecular, vascular, animal, human and plant forms, suggesting an interspecies breed of alien life in a self-contained, self-regulated ecosystem. Sensory organs and Japanese garden elements become microscopic landscapes where the viewer, can travel through taste buds and nasal epithelial cells into a scramble of tree roots, reminiscent of complex vascular systems.



Eureka Poem

Projection (with sound score) on 50' diameter Digital Video Theater, Jordan Hall of Science, Notre Dame University

<https://patriciaolynyk.com/eureka-2012>

This series of five, large-scale video vignettes were inspired by Edgar Allen Poe's *Eureka Poem*, an essay on the material and spiritual universe. *Eureka!* also entertains the notion that everything that exists in nature is one reality (substance) and that complex patterns of formation and movement found within it reveal a multitude of hidden codes. A sequence of mute projections slowly and hypnotically shift and morph, calling attention to the qualities of both photography and the moving image as each vignette unfolds to reveal an isolated moment in time within a larger narrative.



Eureka Poem

Projection (with sound score) on 50' diameter Digital Video Theater, Jordan Hall of Science, Notre Dame University

<https://patriciaolynk.com/eureka-2012>



Eureka Poem

Projection (with sound score) on 50' diameter Digital Video Theater, Jordan Hall of Science, Notre Dame University

<https://patriciaolynk.com/eureka-2012>

Biography

Patricia Olynyk is an artist whose work explores science and technology-related themes and the ways in which social systems and institutional structures shape our understanding of our place in the world. She received her MFA degree with Distinction from the California College of the Arts and spent four years as a Monbusho Scholar and a Tokyu Foundation Research Scholar in Japan at the Osaka University of Foreign Studies and Kyoto Seika University. She is the recipient of numerous awards and distinctions, including a Helmut S. Stern Fellowship at the University of Michigan's Institute for the Humanities, the R. D. Richards Memorial Faculty Award in the Penny W. Stamps School of Art & Design, University of Michigan, and a Francis C. Wood Fellowship at the College of Physicians, Philadelphia. In 2020, she was appointed the inaugural Medicine + Media Arts Fellow at UCLA's Art | Sci Center. Her work has been featured in *Venice Design 2018* at Palazzo Michiel dalle Colonne; the *Los Angeles International Biennial*; The Brooklyn Museum; the Saitama Modern Art Museum, Japan; and Museo del Corso, Rome. Olynyk's solo exhibitions include: *Sensing Terrains* at the National Academy of Sciences in Washington, D.C., *Dark Skies* at the Art | Sci Center Gallery at UCLA, and *Transfigurations* at Galeria Grafica, Tokyo, Japan. Other exhibitions include: *Skeptical Inquirers* at the Sidney Mishkin Gallery, Baruch College, New York, *Sleuthing the Mind* at the Pratt Manhattan Gallery, New York, and *Interplanetary VR Sustainable Futures*, Ars Electronica, Linz, Austria.

Olynyk is former Chair of the Leonardo Education and Art Forum, a branch of the International Society for the Arts, Science and technology (Leonardo/ISAST). For the past twelve years, she has co-directed the Leonardo/ISAST *NY LASER Talks* program in New York, which promotes cross-disciplinary exchange between artists, scientists, humanists, and scholars. She was appointed inaugural director of the unified Graduate School of Art and Florence and Frank Bush Professor of Art in the Sam Fox School of Design & Visual Arts at Washington University in 2007. She currently holds a courtesy appointment in the University's School of Medicine and fellowships in The Institute for Public Health and Living Earth Collaborative, both interdisciplinary hubs that facilitate research across a wide range of fields. Prior to joining Washington University in 2007, Olynyk was appointed in the Stamps School of Art & Design at the University of Michigan, where she also directed their endowed Distinguished Visitors Program and the Roman J. Witt Visiting Faculty Program. In 2005, she became the first non-scientist appointed to the university's renowned Life Sciences Institute.

Education and Postgraduate Research Positions

- 1991 - 1993 **Tokyu Foundation Scholar**, Department of Art, Kyoto Seika University, Kyoto, Japan.
1990 - 1991 **Monbusho Research Scholar**, Department of Art, Kyoto Seika University, Kyoto, Japan.
1985 - 1988 **Master of Fine Arts Degree with Distinction**, California College of the Arts, Oakland, California.
1979 – 1985 **Fine Arts Diploma**, Alberta University of the Arts, Calgary, Alberta, Canada.

Selected Exhibitions, Installations and Screenings

- 2023 **CYFEST 15 International Media Art Festival**, HayArt Cultural Center, Yerevan, Armenia.
DOURO BIENNIAL 2023, invitational, C a Museum, Vila Nova de Foz, Portugal.
On the Waterfront, Brooklyn Waterfront Artists Coalition, Brooklyn, New York.
Breakthrough Astronomy & CubeSat Alpha Hologram, group exhibition, New York (scheduled).
- 2022 **Interplanetary VR Sustainable Futures**, Ars Electronica, Linz, Austria, and Espronceda Institute for Art & Culture, Barcelona, Spain.
SNAP Invitational, The Shapin-Nicolas Art Project, Louisville, Kentucky.
Global Print Biennial, Douro Museum, Douro, Portugal.
Quick Brown Fox, Russian Decorative Art Museum, Moscow, Russia.
- 2021 **CYFEST-13: Cosmos and Chaos**, commissioned for Annenkirche, St. Petersburg, Russia.
Montreal Independent Film Festival, Montreal, Canada.
Pro-TO-type(s): Krakow International Triennial, group exhibition, Krakow Academy of Art, Poland.
- 2020 **Oculus**, solo installation, Bruno David Gallery, St. Louis, Missouri.
The Mutable Archive, solo exhibition (video room), Bruno David Gallery, St. Louis, Missouri.
- 2019 **Umwelt**, three-person exhibition of the *Zooid Institute Collective* with catalogue, BioBAT Art Space, Brooklyn Army Terminal, Brooklyn, New York.
- 2018 **VENICE DESIGN 2018**, Venice Architecture Biennale ancillary exhibition with catalogue, Palazzo Michiel, Venice, Italy.
Fossil Tales, group exhibition, Central Booking Gallery, New York.
- 2016 **Some Provocations from Skeptical Inquirers**, two-person exhibition with catalogue, Sidney Mishkin Gallery, Baruch College, City University of New York (CUNY).
- 2015 **Twisted Data**, group exhibition, Central Booking Gallery, New York.
The Songs We Sing, collaborative performance, Zagreus Projekt, Berlin, Germany.
- 2014 **Reconceived Bodies (In Three Acts)**, solo exhibition, Sarofim School of Fine Arts Gallery, Southwestern University, Georgetown, Texas.
Sleuthing the Mind, group exhibition with catalogue, Pratt Manhattan Gallery, New York.
Ephemeral, Unraveling History, group exhibition, Ruth S. Harley University Center Gallery, Adelphi University, Garden City, New York.
- 2013 **The Medicine Show**, group exhibition, Central Booking Gallery, New York.
Splice, group exhibition, Pratt Manhattan Gallery, New York.
- 2012 **Dark Skies**, solo exhibition in collaboration with AXI:Ome, Art I Sci Center, UCLA, California.
- 2009 **MATRIX**, group exhibition, Museum of Fine Arts, Florida State University, Tallahassee, Florida.
Because Nothing Was..., commissioned screening, Digital Visualization Theater and solo exhibition, Jordan Hall, College of Science, Notre Dame University, Notre Dame, Indiana.

- 2008 **OSO Bay XV Biennial Exhibition**, two-person exhibition with catalogue, Weil Gallery, Texas A&M University, Corpus Christi, Texas.
- 2007 **Sensing Terrains**, solo exhibition, Center for Biotechnology and Interdisciplinary Studies, Rensselaer Polytechnic Institute, Troy, New York.
- 2006 **Sensing Terrains**, solo exhibition with catalogue, National Academy of Sciences, Washington, D.C.
- 2005 **KONTAKT: Hand in Hand**, group exhibition, Universität der Künste Berlin, Germany and Muzeum Narodowe w Poznaniu, Poznan, Poland.
- 2004 **Sublime Present**, group exhibition, Musashino University Art Gallery, Tokyo, Japan.
Summer Show, group exhibition, Denise Bibro Gallery, New York.
- 2003 **Contemporary Art Festival**, group exhibition, Saitama Modern Art Museum, Saitama, Japan.
Transfigurations/Transmutations, solo exhibition with catalogue, Art Life Mitsuhashi, Kyoto, Japan.
- 2002 **Transfigurations**, solo exhibition with catalogue, Galleria Grafica, Tokyo, Japan.
Moments of Order, two-person exhibition, Wellington B. Gray Art Gallery, East Carolina University, Greenville, North Carolina.
- 2001 **Digital Printmaking Now**, group exhibition with catalogue, Brooklyn Museum, Brooklyn, New York.
Mois de L'estampe, group exhibition, Galerie Michele Broutta, Paris, France.
Paper Road, group exhibition with catalogue, Fondazione Roma Museo (Museo del Corso), Rome; and Santa Maria Della Scala, Sienna, Italy.
- 2000 **International Artist's Book Invitational**, group exhibition, Galerie 5020, Salzburg, Austria.
Sticks, Pods, Bones, solo exhibition, Institute for the Humanities, University of Michigan, Ann Arbor.
- 1999 **Circus: At the New Millennium**, solo exhibition, Michael Himovitz Gallery, Sacramento, California.
Out West: the Artist's Book in California, group exhibition, New York Center for the Book, New York.
California Landscapes: An Urban/Rural Dialogue, Triton Museum, Santa Clara, California.
- 1997 **The Artists of Kala**, group exhibition, Oakland Museum of Art, California.
Kala Artists, group exhibition, Yerba Buena Center for the Arts, San Francisco, California.
- 1995 **L.A. International Biennial**, group exhibition, Tobey Moss Gallery, Los Angeles, California.

Selected Books and Exhibition Catalogues

- 2019 **The Umwelts of Art and Science: Complexity, Collaboration, and Community Inquiry**, catalogue essay for *UMWELT* exhibition, BioBAT Art Space; essay by Hannah Star Rogers.
- 2016 **Organismic Praxis: Art as Scientific Skepticism**, catalogue essay for *Some Provocations from Skeptical Inquirers*, Sidney Mishkin Gallery, Baruch College, (CUNY); essay by Charissa Terranova.
- 2015 **RETROSPECTIVE: A Decade of Intersections**, survey of collaborative and interdisciplinary exhibitions, lectures, workshops, and curricula at UCLA's Art | Sci Center and Lab, Art | Sci Center, UCLA.
- 2008 **OSO Bay XV Biennial** exhibition catalogue with essay, published by the Well Gallery, Texas A&M University, Corpus Christi, Texas; essay by Elisabeth Reese.
- 2003 **Transfigurations**, solo exhibition catalogue, Galleria Grafica Tokio; catalogue essay by Akira Kurosaki.
- 2002 **Digital Printmaking Now**, Brooklyn Museum, exhibition catalogue essay by Marilyn Kushner.

Selected Reviews and Interviews

- 2020 **Oculus**, The Wall Street International Magazine, September 2020. <https://wsimag.com/art/63294-patricia-olynyk-oculus>
- The Mutable Archive**, The Wall Street International Magazine, February 2020. <https://wsimag.com/art/61040-the-mutable-archive>
- "Umwelt" at BioBAT Art Space**, exhibition review, SciArt Magazine, April 2020; essay by Michal Gavish. <https://www.sciartmagazine.com/on-view-umwelt.html>

- Patricia Olynyk Details Her Inspiration Behind 'Oculus' Artwork**, interview and exhibition review, Ladue News, December 7, 2020; article by Bryan Hollerbach. https://www.laduenews.com/arts-and-culture/makers/patricia-olynyk-details-her-inspiration-behind-oculus-artwork/article_fe0ffa1f-5dc6-5fac-9a25-af03270f81c6.html
- UMWELT at BioBAT Art Space**, feature article, Interalia Magazine, January 2020. <https://www.interaliomag.org/articles/umwelt-at-the-biobat-art-space/>
- 2016 **Truth in the Visual Arts: Skepticism in the Work of Ellen K. Levy and Patricia Olynyk**, exhibition review, Brooklyn Rail, April 6, 2016; review by William Corwin. <http://www.brooklynrail.org/2016/04/artseen/truth-in-the-visual-arts>
- Sumptuous Skeptics: Ellen K. Levy and Patricia Olynyk Stage Creative Inquisition**, exhibition review, Arte Fuse, March 18, 2016; review by Eileen G'Sell. <https://artefuse.com/2016/03/18/sumptuous-skeptics-ellen-k-levy-and-patricia-olynyk-stage-creative-inquisition-124450/>
- Artistic Provocations from Skeptical Inquirers**, essay, Skeptical Inquirer, July/August 2016; essay by Massimo Pigliucci. <https://pocketmags.com/us/skeptical-inquirer-magazine/july-august-2016>
- A Skeptical Response to Science Denial**, essay, Skeptical Inquirer, July/August 2016; essay by Russ Dobler. <https://pocketmags.com/us/skeptical-inquirer-magazine/july-august-2016>
- Interviews from Yale University Radio**, interview by Brainard Carey, March 23rd, 2016. <http://museumofnonvisibleart.com/interviews/patricia-j-olynyk/>
- 2015 **Twisting Art and Science**, article for Haber's Art Reviews, December 2015; article by John Haber. <http://www.haberarts.com/sciart5.htm>.
- 2014 **Art (and Science) Talk with Patricia Olynyk**, feature interview, National Endowment for the Arts Blog, July 1, 2014; interview by Paulette Beete. <http://arts.gov/artworks/2014/art-and-science-talk-patricia-olynyk>
- Science As Art: Soundscapes, Light Boxes and Microscopes (Op-Ed)**, feature interview, Live Science, June 26, 2014; interview by Paulette Beete. <http://www.livescience.com/46555-science-inspired-art-of-patricia-olynyk.html>
- 2013 **Dark Skies and Slow Thinking**, feature essay for Art and Shadows Blog, January 30, 2013; essay by Meredith Tromble. <http://meredithtromble.net/aas/2013/01/30/dark-skies-and-slow-thinking/>
- Report: St Louis**, interview for feature article, Art Ltd. Magazine, Sept/Oct 2013; interview by Patricia Watts. http://www.artltdmag.com/index.php?subaction=showfull&id=1378770539&archive=&start_from=&ucat=39&
- 2012 **Tastebuds that Resemble a Moonscape**, exhibition review, Culture Lab, February 2012; review by Casey Renz. <http://www.newscientist.com/blogs/culturelab/2012/02/taste-buds-that-resemble-a-moonscape.html>

Selected Fellowships

- 2020 **Inaugural Medicine + Media Arts Fellow**, Art | Sci Center, Design Media Arts (DMA), University of California Los Angeles (UCLA), California.
- 2016 **Art | Sci Center Fellow**, Art | Sci Center, and Design Media Arts (DMA), University of California Los Angeles (UCLA), California.
- 2006 **Francis C. Wood Fellow**, Francis C. Wood Institute for the History of Medicine and Mütter Museum, The College of Physicians of Philadelphia, Philadelphia, Pennsylvania.
- 2001 **Helmut S. Stern Faculty Fellow**, Institute for the Humanities, University of Michigan.

Selected Residencies

- 2019 **Artist in Residence**, Narrenturm, Naturhistorisches Museum, Vienna, Austria.
- 2011, '09, '06, '05 **Artist in Residence**, *Analogous Fields: Art + Science; Visual Arts; Optic Nerve; and Sound and Vision* visual arts residencies, Banff Center for the Arts, Banff, Alberta, Canada.
- 2007 **Artist in Residence**, Department of Arts and Center for Biotechnology and Interdisciplinary Studies, Rensselaer Polytechnic Institute, Troy, New York.
- 1999 **Artist in Residence**, Villa Montalvo, Saratoga, California.

Selected Public Collections and Commissions

Center for Biotechnology and Interdisciplinary Studies, Rensselaer Polytechnic Institute, Troy, New York.

Cincinnati Hospital Medical Center, Cincinnati, Ohio.

Life Sciences Institute and **University of Michigan Museum of Art**, (jointly owned collection), Ann Arbor, Michigan.

American Council on Education, Washington, D.C.

National Museum in Poznan (Muzeum Narodowe w Poznaniu), Poznan, Poland.

Sheldon Memorial Art Gallery, Lincoln, Nebraska.

Fogg Art Museum, Harvard University, Cambridge, Massachusetts.

Schultze & Associates, Sacramento, California.

Hewlett Packard, Corporate Headquarters, Palo Alto, California.

Kyoto Seika University, Kyoto, Japan.

Fairmont Hotel, Dallas, Texas.

Canadian Western Natural Gas, Calgary, Alberta, Canada.

Private collections