

TAMMY KNIPP

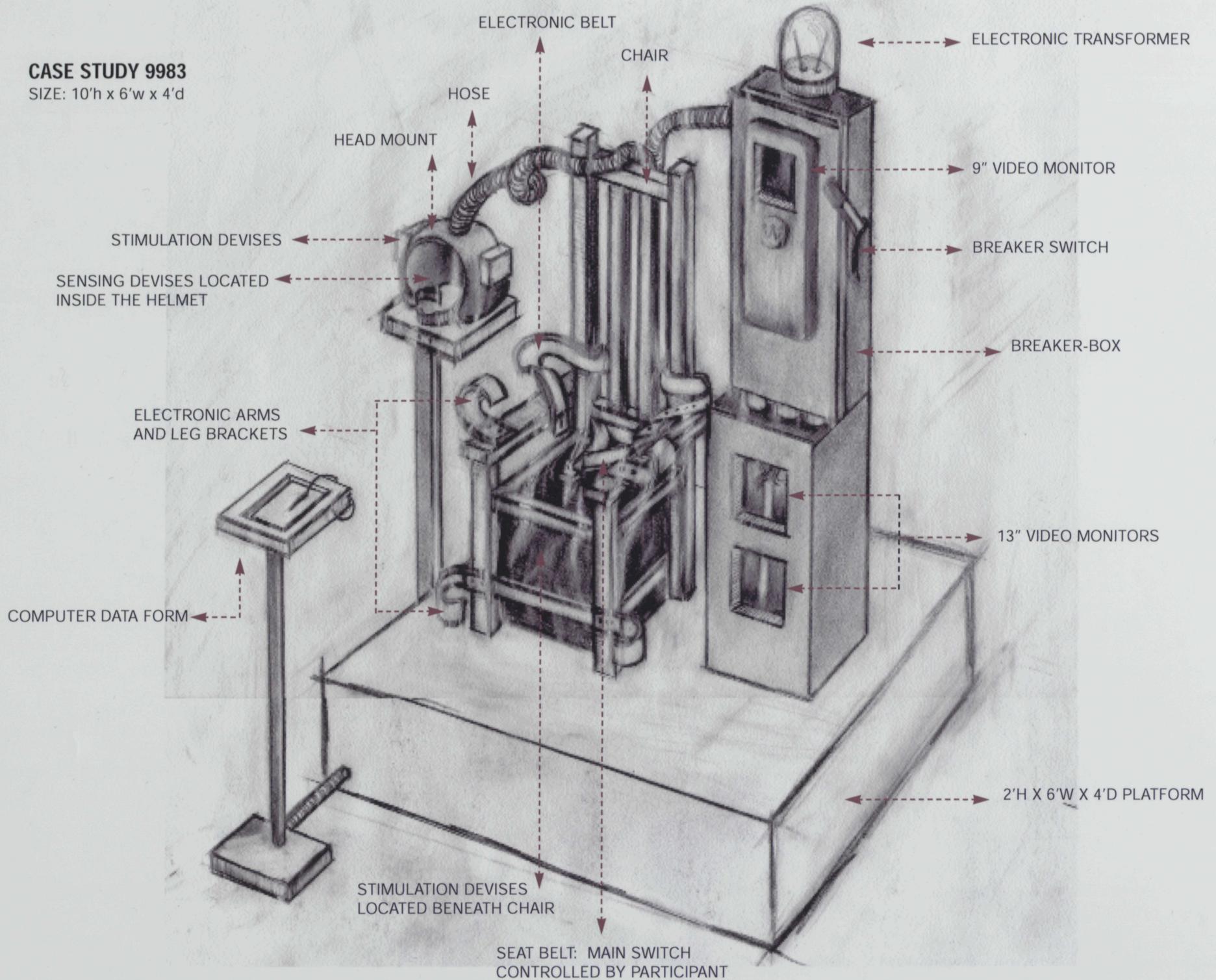
Title	CASE STUDY 9983 and CASE STUDY 9983-B
Genre	Computer/video kinetic sculpture installation
Applicant's Role in Production	Responsible for the conception, physical construction, programming electronic devices, and for orchestrating the necessary professionals required for installation, programming and data analysis.
Production Format	Interactive sculpture installation
Anticipated Length	2 minutes
Color/BW	Color
Sound/Silent	Sound

Brief Project Description (do not exceed space given below)

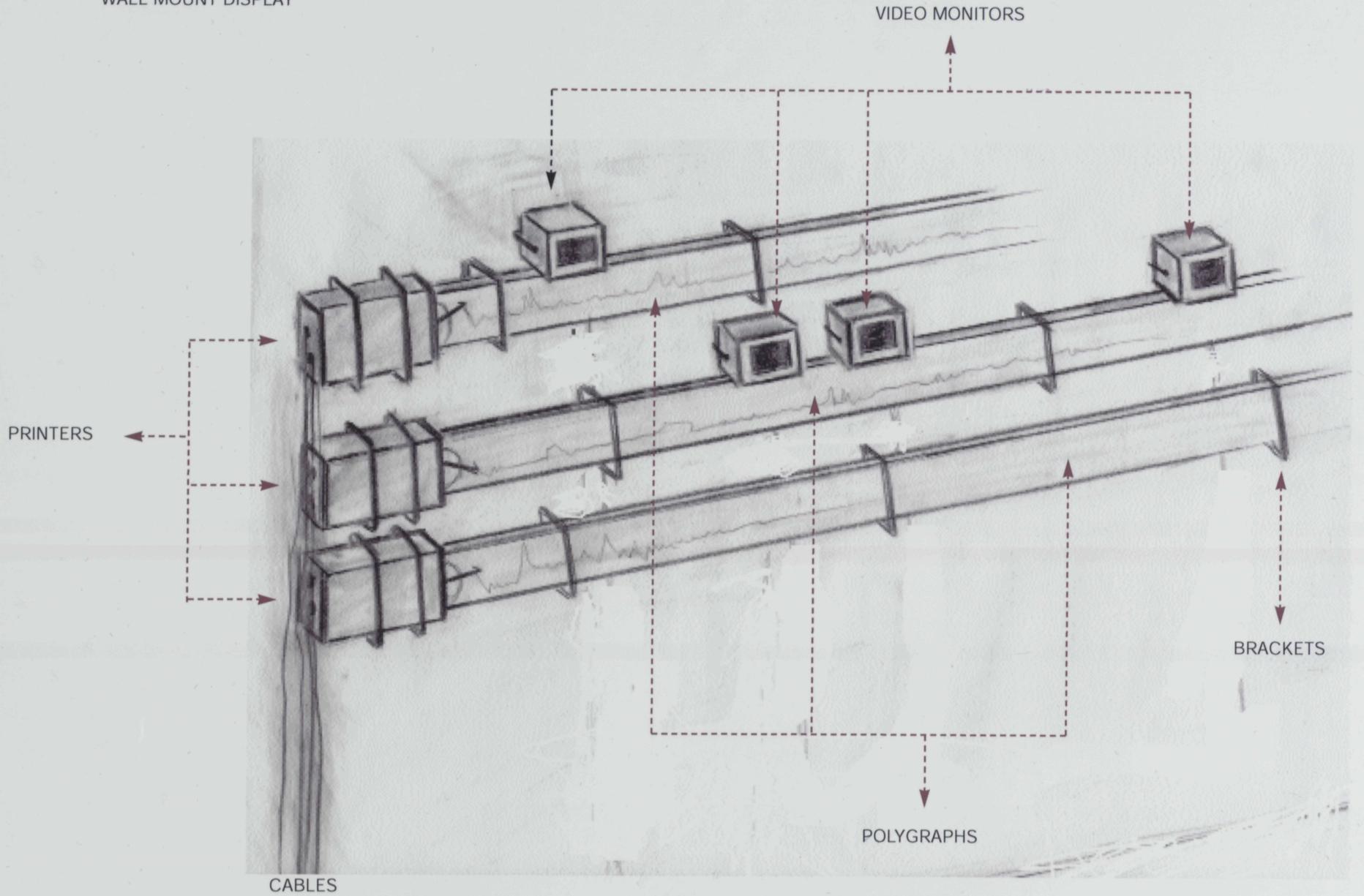
A work in progress, CASE STUDY 9983 is a performance-like interactive installation which encompasses and merges art, science, technology and culture. Through electronic media, the participant engages in a physical simulation of a near-death experience. A supplement to CASE STUDY 9983, CASE STUDY 9983-B is a wall mount display of polygraph recordings of the participant's physical responses--emulating scientific data. In the context of fine arts, CASE STUDY 9983/CASE STUDY 9983-B models a psychophysiological clinical case study (a study of the mind-body perspective) of an event-related mediated environment researching commonalities and differences among cultural and gender perceptions to a virtual simulation of implied danger. CASE STUDY 9983/CASE STUDY 9983-B is a hybrid, expanding the scope of new media to include alternative directions for research, interactions and fusions.

CASE STUDY 9983

SIZE: 10'h x 6'w x 4'd



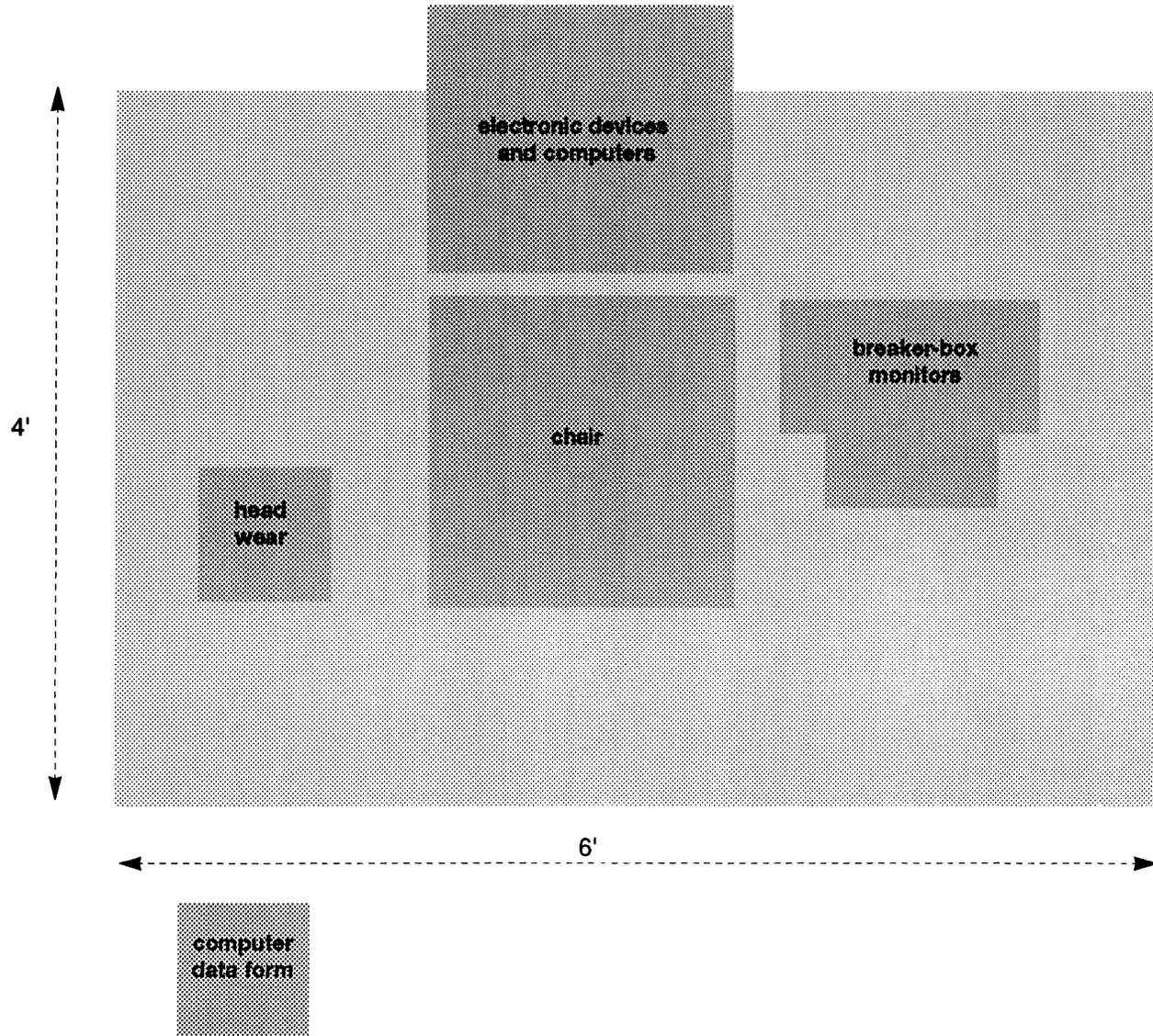
CASE STUDY 9983-B
WALL MOUNT DISPLAY



CASE STUDY 9983

1" = 1'

floor plan



EQUIPMENT

- 2 - 19" Video Monitors
 - 1 - 9" Video Monitor
 - 3 - VHS players
 - 3- Arion Computer Controller
 - 3 - computers
 - sensing devices
 - stimulus devices
 - electronic motors
 - 4 - cameras
- (additional equipment may need to be added to the list)

F

2003 Sample Work Form

TAMMY KNIPP

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title	CASE STUDY 107 (computer / video kinetic sculpture installation)	SAMPLE #1:	VIEW 1ST.
Year	1997	TOTAL DURATION OF THE WORK:	8 MINS.
		DURATION OF THE CUED SECTION (DOCUMENTATION OF THE INSTALLATION)	1 MIN. 20 SECS.

Technical Info**Original Format**

Software
 Web
 Installation
 Other _____

Format Submitted for Viewing

Software
 Web
 Installation
 Other video tape & 3 slides

Preferred OS

Windows
 Mac
 Unix

Web Info (answer only if sample work is in Web format)

URL _____ (if more than one please list them below)

Browser requirement _____

Plug-in requirement _____

This sample requires broadband connection (fast Internet Connection)

A local copy of the sample work has been included with the application

Special Information For Viewing: 1st.) view slide #1, #2 & slide #3 2nd.) view the video tape

Description of Work (use an additional sheet if necessary)

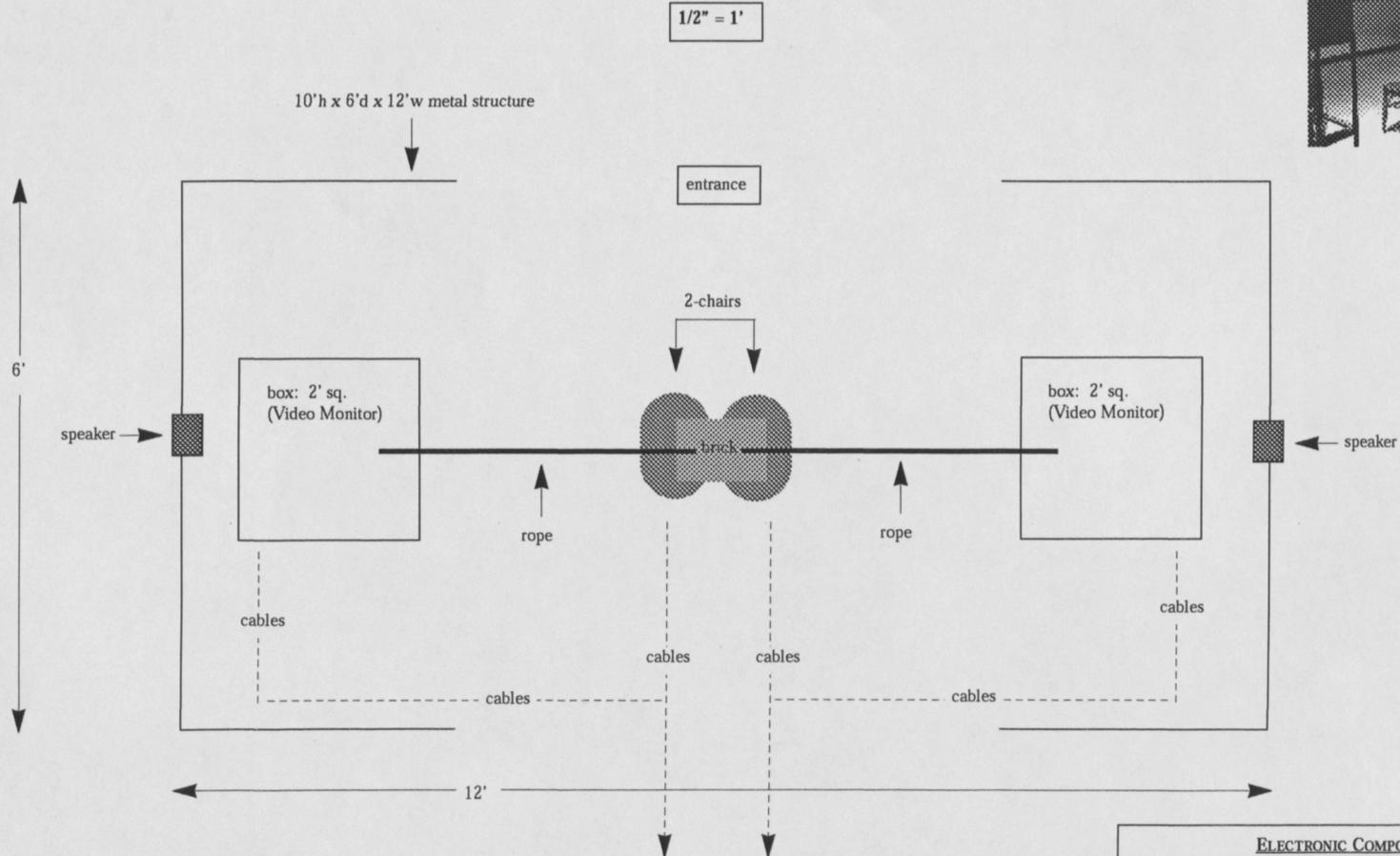
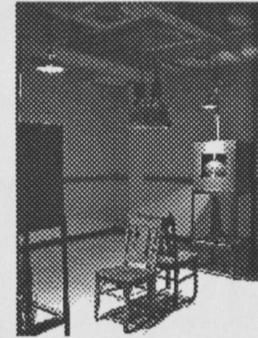
CASE STUDY 107 consists of two chairs bolted back to back, positioned directly under a suspended cinder block. With the aid of four pulleys attached to the ceiling, the cinder block is held in place by a 3/4-inch rope. The rope leads to two black boxes that encase 19-inch color video monitors. The objective is to create an optical illusion, making it appear as though the rope passes through to the underside of each black box. The physical weight and gravity of the suspended cinder block creates an illusion (perception) of stress, tension, and virtual danger--conversely, a "true" physical and emotional risk.

An eight-minute video segment displays a similar 3/4-inch rope, which gradually unravels. As each strand of rope breaks (video imagery), the cinder block overhead physically shakes. Simultaneously, the two chairs are jolted with an electronic vibration--a shock.

ARTIST: TAMMY KNIPP
 FLORIDA ATLANTIC UNIVERSITY

CASE STUDY 107
 COMPUTER / VIDEO / KINETIC SCULPTURE INSTALLATION

10'H x 12'W x 6'D



LIGHTING SPECS:
 Prefer: an environment with low lighting

LOCATION: ELECTRONICS
 2 - 19" VIDEO MONITORS
 2 - VHS PLAYERS
 1 - Arion Controller (120VAC or 230VAC 50/60 HZ 2 watts)

ELECTRONIC COMPONENTS:
 2 - 19" VIDEO MONITORS
 2 - VHS PLAYERS
 1 - (60Hz volts 115) 2- solenoids
 1 - Arion Controller (120VAC or 230VAC 50/60 HZ 2 watts)
 1 - Amplifier (120 volts AC, 60 Hz, 25 watts)
 2 bookshelf-speakers (pair) (150-18000Hz, 40 watts, 8 Ohms)
 2-vibrator (80 watts, volts 115 / 130)

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2003 Sample Work Form

TAMMY KNIPP

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title	CASE STUDY 309 (computer / video kinetic sculpture installation)	SAMPLE #2:	VIEW 2ND.
Year	1998	TOTAL DURATION OF THE WORK:	90 SECS.
		DURATION OF THE CUED SECTION (DOCUMENTATION OF THE INSTALLATION)	2 MINS.

Technical Info**Original Format**

Software
 Web
 Installation
 Other _____

Format Submitted for Viewing

Software
 Web
 Installation
 Other video tape & 2 slides

Prefered OS

Windows
 Mac
 Unix

Web Info (answer only if sample work is in Web format)

URL _____ (if more than one please list them below)

Browser requirement _____

Plug-in requirement _____

This sample requires broadband connection (fast Internet Connection)

A local copy of the sample work has been included with the application

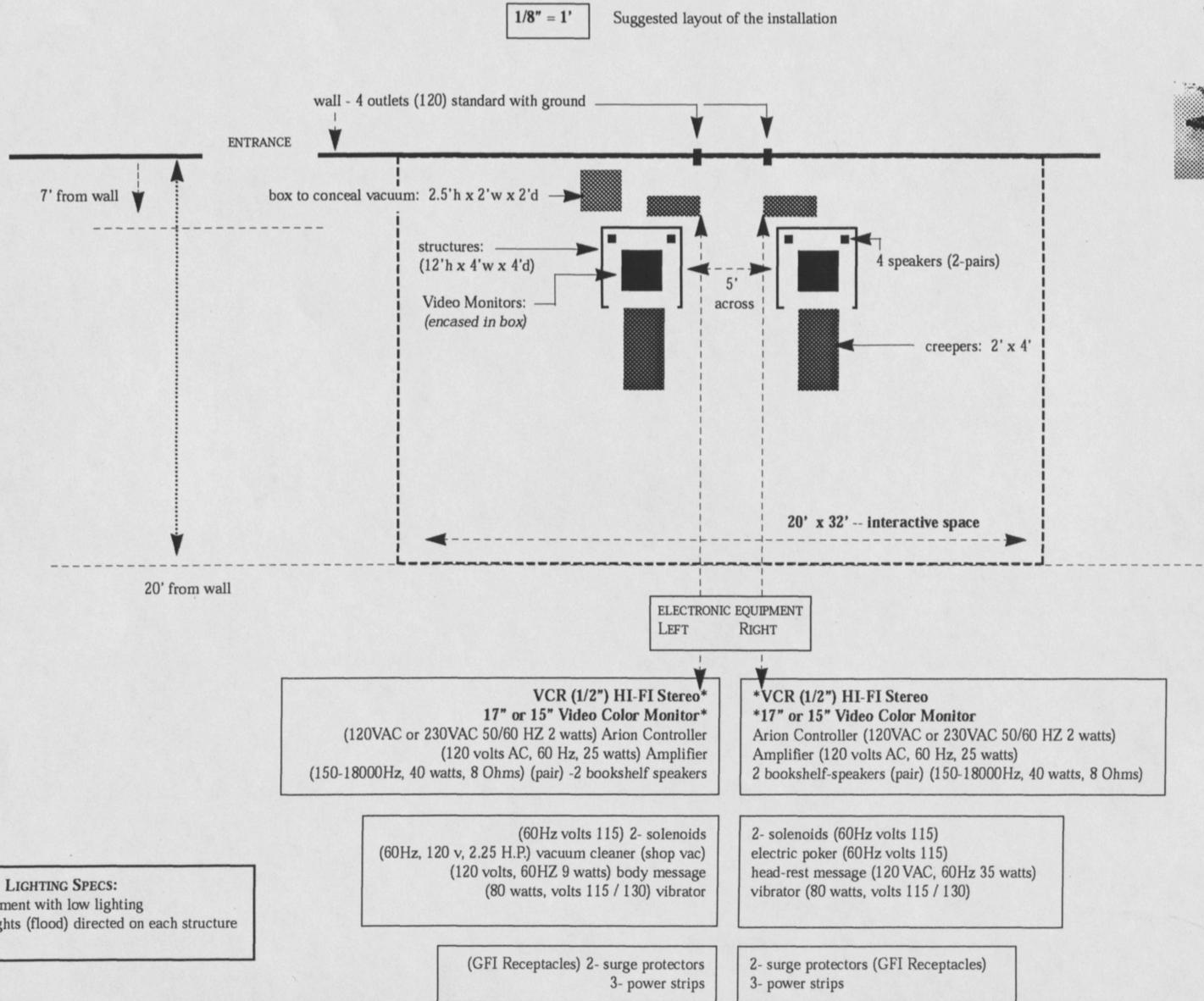
Special Information For Viewing: 1st.) view slide #1 & slide #2 2nd.) view the video tape

Description of Work (use an additional sheet if necessary)

CASE STUDY 309 utilizes a personable language, such as kinesthesia (uniting physical sensations with sound and imagery). The installation consists of two identical structures, each measuring 12 feet high, 4 feet wide, and 4 feet deep. Once again, the invitation accommodates viewing for two participants, each having an individual zone. However, the viewing perspective in this installation requires the participants to lie on their backs (a vulnerable position) on creepers and roll beneath a suspended two-foot-square black box. The boxes encase 19-inch video monitors. The objective is to synchronize the video imagery with that of physical kinetic sensations.

One of the towering structures depicts a video image of a cement brick falling in the direction of the reclined viewer. At the moment the brick breaks the glass (simulating the glass of the video screen), the black box physically shakes. Similarly, a video image displays an egg being dropped, then removed by a vacuum cleaner, at which time an actual vacuum cleaner pulls the participant's hair from the headboard of the creeper. Other synchronized visual-audio, kinetic elements are images of machinery parts that correspond to vibrating motions of head-and-body massage units.

2- 12'H x 4'W x 4'D



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2003 Sample Work Form

TAMMY KNIPP

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title	CASE STUDY 5510 / CASE STUDY 5510-B (computer / video kinetic sculpture installation)	SAMPLE #3:	VIEW 3RD.
Year	2000	TOTAL DURATION OF THE WORK:	3 MINS. 30 SECS.
		DURATION OF THE CUED SECTION	2 MINS. 45 SECS.
		(DOCUMENTATION OF THE INSTALLATION)	

Technical Info**Original Format**

Software
 Web
 Installation
 Other _____

Format Submitted for Viewing

Software
 Web
 Installation
 Other video tape & 5 slides

Prefered OS

Windows
 Mac
 Unix

Web Info (answer only if sample work is in Web format)

URL _____ (if more than one please list them below)

Browser requirement _____

Plug-in requirement _____

This sample requires broadband connection (fast Internet Connection)

A local copy of the sample work has been included with the application

Special Information For Viewing: 1st.) view slide #1, #2, #3, #4 & slide #5 2nd.) view the video tape

Description of Work (use an additional sheet if necessary)

CASE STUDY 5510 is a contemporary version of a dual guillotine that is coin-activated. CASE STUDY 5510 & CASE STUDY 5510-B is a video-kinetic sculpture installation consisting of two guillotines measuring 8 ft high mounted on a platform. Two people participate. They select one of two viewing positions: face down to view a 19-inch monitor that plays a video tape of the inside of an empty basket, or face up to view a wooden block actually dropping.

The guillotines operate by inserting a quarter, activating a 3 minute, 30 second performance. The performance begins with a video image displayed on a 13-inch monitor depicting a three-fourth-inch rope unwinding (virtually appearing to unwind). The monitor is positioned between the two guillotines as a frontal view designed for the audience. A 3-D metal wheel spins with the synchronization of the video image of the rope in motion. The 3-D motion of the spinning wheel enhances the realism and builds a degree of anticipation.

After the video image of the rope unwinds (90-second segment), spikes protrude from the wooden blocks. One and a half seconds later the spikes (the wooden blocks) drop. Synchronized with the fall, a concealed air compressor forces air around the necks of each subject/participant. Three seconds later, the spikes (wooden blocks) return to their

original position. As the wooden blocks/spikes lift, a second wheel spins simultaneously with the video image of the rope rewinding.

CASE STUDY 5510-B is an extension of CASE STUDY 5510. With two surveillance cameras mounted on the top of each guillotine, CASE STUDY 5510-B captures a unique language (perhaps, a pure language): the facial gestures of the two subjects as they experience the simulation of a beheading machine. The expressions are depicted on two 13-inch monitors mounted on a wall in a remote location of the gallery. The monitors show a live video image (a close-up view) of each participant/subject, capturing their facial expressions as the spikes/wooden blocks fall.

CASE STUDY 5510 & 5510-B applies elements of danger and anticipation of a near death experience as initial stimulants to encourage participatory behavior. CASE STUDY 5510 & 5510-B are 3-D models that use the scientific theories of psychophysiology. The works offer multiple perspectives and dialogues in the historical context of guillotines, control and technology as executor, monetary value and entertainment at the expense of another's vulnerability, and the elements of fear and danger in the context of the autonomic nervous system.

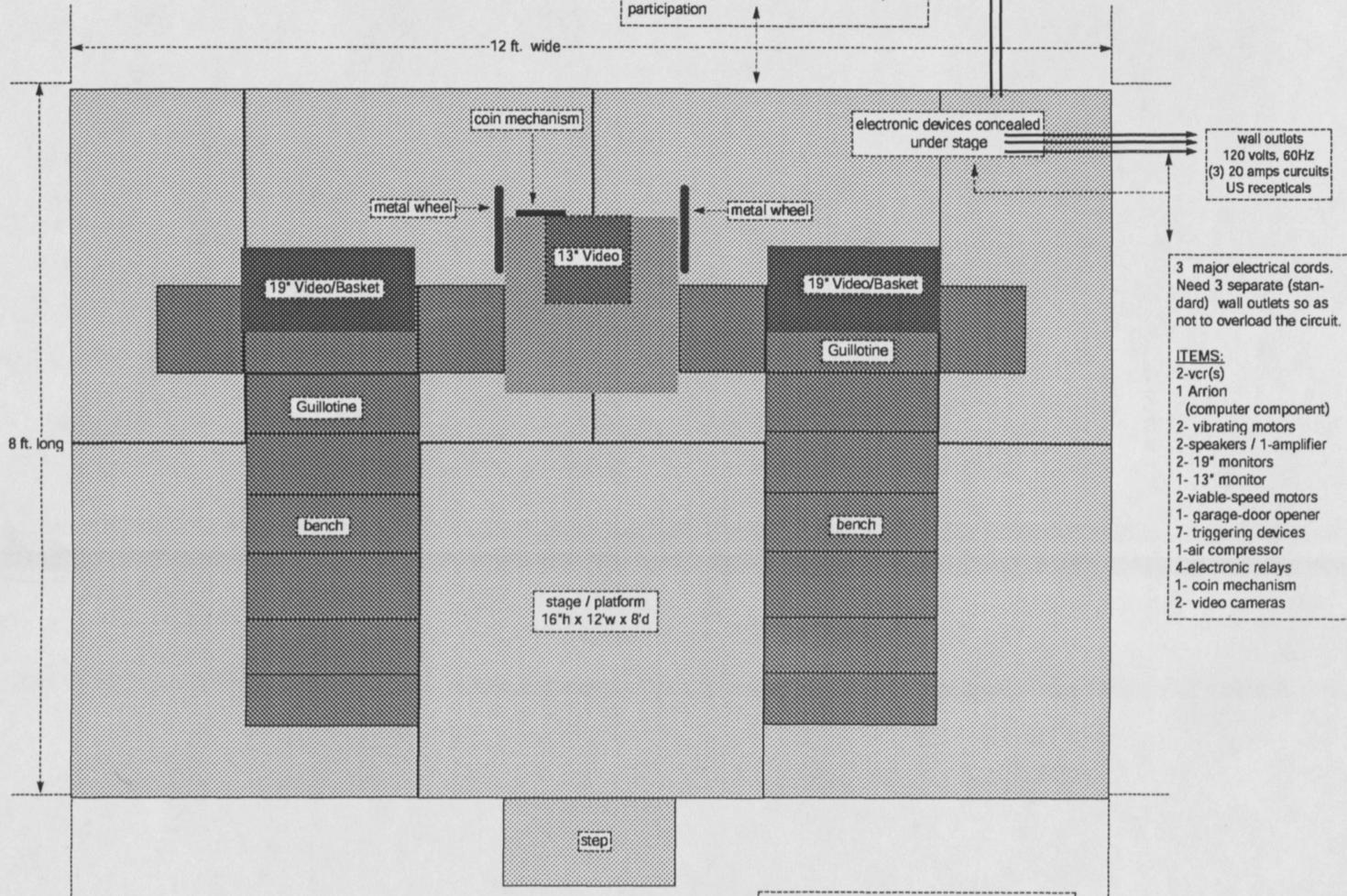
Tammy Knipp

title: **CASE STUDY 5510**
media: **compture / video / kinetic sculpture interactive-installation**
(barn lumber / steel / electronic devices)
year: 2000
size: stage/platform: 12'w x 8'd x 16"h
8'h guillotines + 16"h stage = 9' 6" total height
NOTE: safety devices installed

2- video cables (25'-75' distance) are coming from the 2 concealed cameras—mounted on top of the Guillotines). Video cables lead to . . .
CASE STUDY 5510-B:
(2-boxes mounted on the wall, each enclosed with 13" video monitors depicting both subject's facial expressions)

to CASE STUDY 5510-B
(see wall space/plan)

audience circumference approx. 3-6' around the piece to accommodate interactive / public participation



wall outlets
120 volts, 60Hz
(3) 20 amps circuits
US recepticals

3 major electrical cords.
Need 3 separate (standard) wall outlets so as not to overload the circuit.

- ITEMS:**
- 2- vcr(s)
 - 1 Arrion (computer component)
 - 2- vibrating motors
 - 2- speakers / 1- amplifier
 - 2- 19" monitors
 - 1- 13" monitor
 - 2- viable-speed motors
 - 1- garage-door opener
 - 7- triggering devices
 - 1- air compressor
 - 4- electronic relays
 - 1- coin mechanism
 - 2- video cameras

Lighting: dramatic (perhaps 4 spot lights)
Audio: provided by the artist
Power: Standard
3 separate (standard) wall outlets
Network: NA
NO: electronic / AV equipment required (artist will provide)

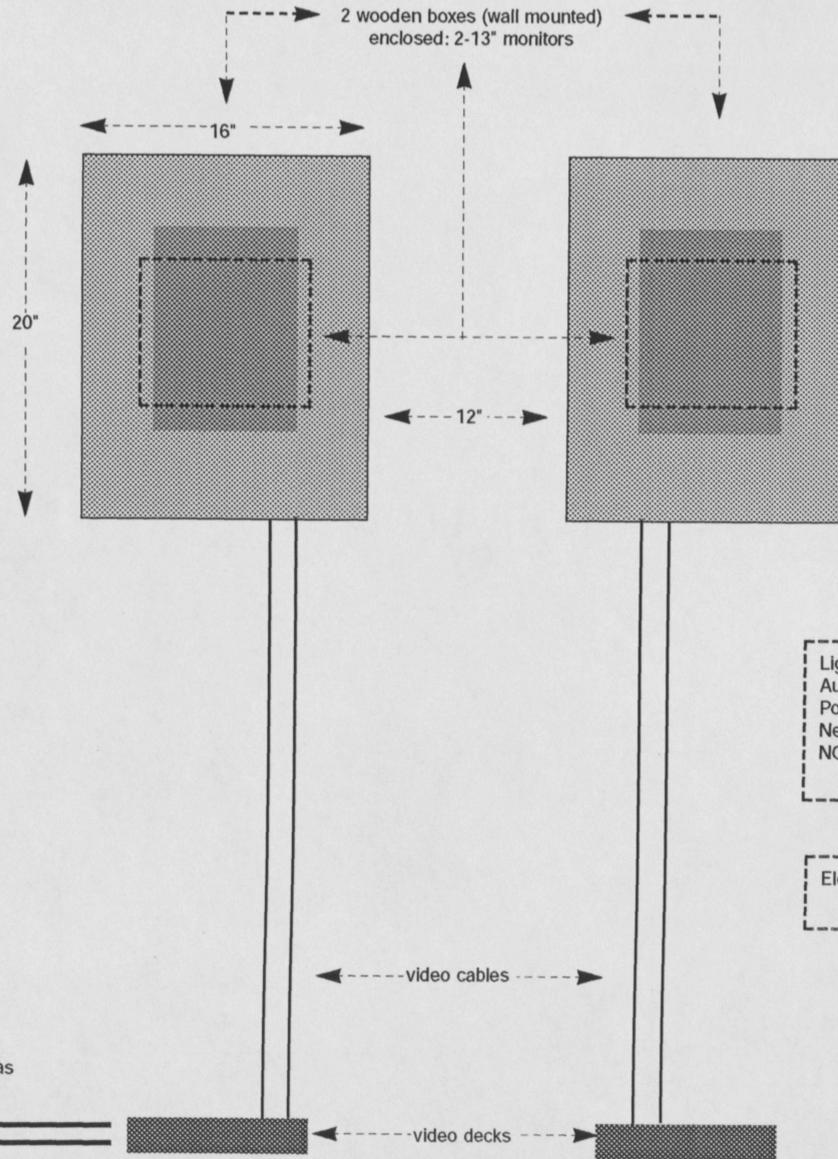
Aerial View
Scale: 6" = 1'

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Tammy Knipp

title: CASE STUDY 5510-B
media: 2- 13" video monitors / 2 wooden boxes
(live-video imagery)
year: 2000
size: each--16"w x 20"h x 2"d

NOTE: this piece is a supplement to
CASE STUDY 5510--in other words, this piece
does not exist without
CASE STUDY 5510 (the source). A 75' cable
extension available to accommodate the
distance to the nearest wall from the source.



Lighting: dramatic (perhaps 2 spot lights)
Audio: NA
Power: Standard
Network: NA
NO: electronic / AV equipment required
(artist will provide)

Electronic devices: 2-VCRs
2-13" monitors

Frontal View
Scale: 1"=1'

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APPLICANT: Tammy Knipp

ARTIST STATEMENT: One of the virtues of our changing times is that new media has challenged us to rethink and re-examine our basic presumptions about reality and the reality that is virtually perceived. From the perspective of an electronic-media artist, I present bodies of work (CASE STUDIES) of performative-like installations comprised of 3-D structures integrating technology and virtual imagery with the realities of the physical, psychological and cultural perspectives. These interactive installations instigate “social happenings” whereby participants and viewers become subjects from an observational perspective, providing a simulated clinical “case study” in the context of art. Raising issues of belief and perceptions of trust in the constructs of mediated environments, the demarcation between virtual risk and real risk (virtual reality and reality) breaks down.

VISION: In the context of fine arts, it is my vision to create mediated environments that provide appropriate conditions to facilitate public interaction, creating a model for observational research in the areas of art, technology, science and culture. I discover new media to be a major core that fosters interdisciplinary studies. I feel new media is the next frontier for promoting further explorations of the body, the mind and cognition in the context of a techno-driven culture.

WORKING METHOD: My working method is an interdisciplinary approach combining my degrees of study: graphic design including the psychology of advertisement, consumer behavior, visual culture, visual intelligence and literacy; 3-dimensional installations; digital imaging including computer-driven electronic devices, video and interactive studies. I have expanded my research to include the studies conducted in the field of psychophysiology (mind-body perspective) which includes areas of cognition and emotions induced by imagery and perceptions. As an artist, I work intuitively, influenced by research and 3-dimensional materials. I produce graphite drawings and preliminary sketches of the conceptualized work. These drawings provide visual information for critical analysis in such areas as esthetics and production. I orchestrate the production, seeking professionals in specific areas to assist in the completion of the work. Upon completion, the work is publically exhibited whereby I collect observational data and produce a written abstract/paper of the suggested conclusions for publication.

CONTRIBUTION:

Publication:	<i>Analecta Husserliana</i> (United Kingdom: Kluwer Academic Publishers, 2001), 85-102
Article:	"Virtual Environments: Psychosocial Happenings and the Theater of Life"
Sponsor:	Phenomenology, Fine Arts and Aesthetics Conference Harvard Divinity School, Harvard University, Cambridge, MA

APPLICANT: Tammy Knipp

PROJECT NARRATIVE: A work in progress, CASE STUDY 9983 is a performance-like interactive installation which encompasses and merges art, science, technology and culture. The 3-dimensional physical construction closely resembles an electric chair, suggesting a visual and perceptual element of real danger. Located next to the chair is an 8' industrial grade breaker-box. This breaker-box houses a 3-channel video system designed to elevate the level of anticipation and danger before the main switch to activated. As reflected in the advertisements of mass culture, this selective stimuli of implied danger is purposely chosen to entice both subject participation and audience involvement. Before sitting in the chair, the willing participant (subject) is asked by a designated assistant to fill out a computerized data form, simulating a credit card purchase. The start of the two minute experience is controlled by the subject as he/she is instructed to fasten their seat belt when ready. Through electronic media, the participant engages in a physical simulation of a near-death experience. Attached to the chair are concealed computer-driven electronic devices which produce seven different physical sensations directed to different parts of the human body. Concealed in the head mount that is to be worn by the willing subject are sensing devices designed to detect and record the physical activity of the subject, similar to that of an electroencephalogram (EEG). Additional sensing devices are installed to detect the autonomic nervous system (ANS) of the subject such as the heart and pulse rates, sweat glands and skin-conductance responses (SCR). CASE STUDY 9983 records each subject's physical response to an event-related potential (ERP); ERP is a type of recording used in the field of psychophysiology which measures the occurrence of external or internal stimulus. A supplement to CASE STUDY 9983, CASE STUDY 9983-B is a wall mount display of the polygraph prints with four video monitors depicting the subject's face, hands and an aerial view recording the behavioral responses of the audience. CASE STUDY 9983-B presents collective responses (data) that merely suggest commonalities and differences among subjects that best represent gender difference and race/ethnicity. In the context of fine arts, CASE STUDY 9983/CASE STUDY 9983-B models a psychophysiological clinical case study of an event-related mediated environment researching cultural and gender perceptions to implied danger.

CASE STUDY 9983/CASE STUDY 9983-B is a continuation and expansion of my previous case studies. Each case study (mediated environment) is a model for investigational research, providing data which informs my next production. For example, CASE STUDY 107, 309 and 5510 provided suggestive con-

clusions for promoting interactivity; sustaining the span of attention in altered viewing positions; applying appropriate interfaces for complex systems; and selecting the appropriate stimulus/response with proper timing.

INTERACTIVE COMPONENT: CASE STUDY 9983 extends the concept of interactivity beyond the mediated dialogue between human and machine to include physical conditions for enticing social and cultural interaction. The interactive component of CASE STUDY 9983 is based on learning models children apply such as observing facial expressions and the body language of others. As adults, we continue to use observational cues to acquire knowledge of others especially in a multi-diverse culture. Thus, creating the appropriate conditions for social interaction is an important feature in CASE STUDY 9983.

Navigating through CASE STUDY 9983 is a physical and tactile experience. The physicality entices public involvement which typically creates interactive dialogues that result in the coaxing of a member from the audience to be a willing participant. First, the participant is asked to fill out a computerized data form. Second, the participant is escorted to the chair and is assisted with the head mount and body strap. Third, the participant plays a submissive role by making one simple choice: buckling his/her seat-belt. Buckling the seat-belt allows for technology to play the superior role. This one choice reflects the participant's level of confidence and trust with machine and artist.

FEASIBILITY STATEMENT: I feel it is very important to note that every case study I conceptualized is successfully completed. (It is also important to note that every case study is examined by a licensed safety inspector.) An affiliation of Florida Atlantic University, I have access and connections with the appropriate departments to complete this project, (The Center for Complex Systems and Brain Science).

FELLOWSHIP USE: The Fellowship Award will be used for the following purchases: hardware/software equipment; out-put equipment; sensors and simulation devices; labor and professional fees; travel; printed publication for exhibition; and miscellaneous supplies.

Schedule of Activities for Project: CASE STUDY 9983 / CASE STUDY 9983-B

- Summer 2001-Summer 2002: -Physical construction is complete
- Summer 2002: -3-channel video segment filmed
- Fall 2002-Winter 2002: -Video editing
- Fall 2002-Summer 2003: -Mechanical & electrical modifications for simulation devices
- Fall 2002-Spring 2003: -Working closely with the Department of Complex Systems and Brain Science, Florida Atlantic University, Boca Raton, FL
-Collecting information for the purchases of hardware/software applications, sensing devices, interfaces and data out-put devices
- Upon Acceptance:
- Summer 2003: -Travel to University of Bergen, Norway to visit Dr. Hugdahl's experimental setup in his psychophysiological laboratory
- Fall 2003-Summer 2004: -Purchase the necessary equipment and orchestrate the production: computer programmers, hardware specialist, mechanical & electrical engineers for necessary modifications.
- Fall 2004: -Solo exhibition: CASE STUDY 9983/CASE STUDY 9983-B Schmidt University Galleries, Boca Raton, FL
- 2005: -Submission to International Conferences, such as:
SIGGRAPH 2005
Cyber Arts 2005
ISEA '2005
- 2005-2006 -CASE STUDY 9983-B: The polygraphs will be analyzed by professionals in the field. I will produce a written abstract/paper of the suggested conclusions for publication and for international conference proposals in related fields of study.

APPLICANT: Tammy Knipp

PROJECT BUDGET:

APPROXIMATE FIGURES

Professional Labor:

\$6000

Polygraphs: analyst reports

Hardware installation

Software programmers

Mechanical & electrical engineers

Safety inspector

Travel Expenses:

\$4000

Equipment:

\$21,000

Out-put devices (polygraphs)

Video cameras and monitors

Hardware/software products including interface sensors

Electronic devices to produce physical simulations

Metal fabrications: mounts and brackets

Printed Publication

\$3000

4-color brochure

Miscellaneous Supplies:

\$1000

TOTAL \$35,000

EDUCATION

- 1996: **M.F.A. DEGREE**, IMDA (IMAGING & DIGITAL ARTS)
UNIVERSITY OF MARYLAND BALTIMORE COUNTY
BALTIMORE, MD
- 1987: **M.F.A. DEGREE**, SCULPTURE, 3-D INSTALLATION
WASHINGTON UNIVERSITY, SCHOOL OF ART
ST. LOUIS, MO
- 1985: **GRADUATE STUDIES**, COMPUTER GRAPHICS
ROCHESTER INSTITUTE OF TECHNOLOGY
ROCHESTER, NY
- 1980: **B.A. DEGREE**, GRAPHIC DESIGN
MAGNA CUM LAUDE
TRUMAN STATE UNIVERSITY, KIRKSVILLE, MO
(FORMERLY: NORTHEAST MISSOURI STATE UNIVERSITY)

FELLOWSHIPS / AWARDS / GRANTS

- 2001: **FLORIDA INDIVIDUAL ARTIST FELLOWSHIP AWARD**
FLORIDA DEPARTMENT OF STATE, Division of Cultural Affairs, TALLAHASSEE, FL (\$5000) -- **CASE STUDY 5510**
- 2000: **NOMINATION:** *Who's Who Among America's Teachers Award*
- 2000: **FAU TEACHERS INCENTIVE PROGRAM (TIP) AWARD**
FLORIDA ATLANTIC UNIVERSITY, BOCA RATON CAMPUS, (\$5000)
- 2000: **VISUAL & MEDIA ARTISTS FELLOWSHIP PROGRAM**
SOUTH FLORIDA CULTURAL CONSORTIUM
MIAMI-DADE COUNTY CULTURAL AFFAIRS COUNCIL (\$15,000) -- **CASE STUDY 5510**
- 2000: **HONORARIUM**, BRUCE GALLERY OF ART
EDINBORO UNIVERSITY, EDINBORO, PA
(THE MONETARY GIFT WAS USED FOR EXHIBITION EXPENSES) -- **CASE STUDY 107**
- 2000-1999: **SECAC (SOUTHEASTERN COLLEGE ARTS CONFERENCE) ARTIST FELLOWSHIP AWARD**
CHAPEL HILL, NC (\$3000) -- **CASE STUDY 5510**
- 1999: **HONORARIUM**, MERWIN AND WAKELEY GALLERIES
SCHOOL OF ART, ILLINOIS WESLEYAN UNIVERSITY, BLOOMINGTON, IL
(THE MONETARY GIFT WAS USED FOR EXHIBITION EXPENSES) -- **CASE STUDY 107**
- 1999: **HONORABLE MENTION**
FLORIDA INDIVIDUAL ARTIST FELLOWSHIP AWARD
FLORIDA DEPARTMENT OF STATE, Division of Cultural Affairs, TALLAHASSEE, FL
- 1998: **HONORABLE MENTION**
FLORIDA INDIVIDUAL ARTIST FELLOWSHIP AWARD
FLORIDA DEPARTMENT OF STATE, Division of Cultural Affairs, TALLAHASSEE, FL
- 1998: **NOMINATION:** THE CONFERENCE OF SOUTHERN GRADUATE SCHOOLS
AWARD FOR NEW SCHOLARS
- 1996: **THE ART MATTERS FOUNDATION FELLOWSHIP**
NEW YORK CITY, NY (\$1000) -- **CASE STUDY 309**
- 1996: **CAROLE FIELDING GRANT**
THE UNIVERSITY FILM AND VIDEO ASSOCIATION (\$500) -- **CASE STUDY 309**

EDUCATIONAL EMPLOYMENT

- 1996-PRESENT: ASSISTANT PROFESSOR OF FINE ART / GRAPHIC DESIGN**
SCHMIDT COLLEGE OF ARTS AND LETTERS
FLORIDA ATLANTIC UNIVERSITY, BOCA RATON, FL
- 1994-1996: ADJUNCT FACULTY / GRAPHIC DESIGN**
FINE ARTS DEPARTMENT
UNIVERSITY OF MARYLAND BALTIMORE COUNTY, BALTIMORE, MD
- 1987-1993: INSTRUCTOR OF FINE ARTS / GRAPHIC DESIGN**
COMMUNICATION & THE ARTS
HARRISBURG AREA COMMUNITY COLLEGE, HARRISBURG, PA

DESIGN EMPLOYMENT

- 1991-1993: 3-D DISPLAYS / GRAPHIC DESIGN AND VISUAL COMMUNICATIONS**
THE HOMESTEAD GROUP, INC. REALTOR.
CAMP HILL, PA
- 1980-1985: ART DIRECTOR / ADVERTISING DESIGN**
DEPARTMENT / RETAIL
PENN DANIELS INC., QUINCY, IL

PUBLISHED PAPERS: CASE STUDY 309 / CASE STUDY 107

- 2001: (International Conference Journal / Referee of full paper)**
TITLE OF PUBLICATION: ANALECTA HUSSERLIANA
CONFERENCE: *Theatrum Mundi: The Theater of life on the Stage of the World*
SPONSOR: PHENOMENOLOGY, FINE ARTS AND AESTHETICS CONFERENCE
HARVARD DIVINITY SCHOOL, HARVARD UNIVERSITY, CAMBRIDGE, MA
PUBLISHER: KLUWER ACADEMIC PUBLISHERS, UNITED KINGDOM
TITLE OF PAPER: *VIRTUAL ENVIRONMENTS: PSYCHOSOCIAL HAPPENINGS AND THE THEATER OF LIFE*
- 1999: (International Conference Journal / Referee of full paper)**
TITLE OF PUBLICATION/CONFERENCE: EUROGRAPHICS: SHORT PAPERS AND DEMOS.
PUBLISHER: THE EUROGRAPHICS ASSOCIATION
TITLE OF PAPER: *CASE STUDIES: Psychosocial Happenings in Mediated Environments*
ISBN 1017-4656, pp 185-188
- 1999: (International Conference Journal / Referee of full paper)**
TITLE OF PUBLICATION/CONFERENCE: INFORMATION VISUALIZATION IV '99
PUBLISHER: IEEE Computer Society, Los Alamitos, CA '99
TITLE OF PAPER: *Merging Realities: Psychosocial Happenings--A World on Stage,*
ISBN 0-7695-0210-5, pp. 413-421
- 1998: (International Art Magazine / Referee of Artist Statement)**
PUBLICATION: LEONARDO, Volume 31, Number 5, 1998, MIT Press,
EXHIBITION REVIEW: *Sixth Annual New York Digital Salon*
TITLE: *The Extra-Sensitized,*
pp 408-476

REVIEWS OF MY WORK

- 2000: THE PALM BEACH POST**, BOCA RATON, FL,
PSYCHOLOGY KEY TO ARTIST'S WORK
JUNE 11, 2000, SECTION J -- **CASE STUDY 2442**
- 1998-99: Wired** (on-line publication)
WWW.WIRED.COM/NEWS/NEWS/CULTURE/STORY/16060.HTML
- 1997-98: BOCA RATON NEWS**, BOCA RATON, FL,
ELECTRONIC ART, FEBRUARY 7, 1998
SURE, BUT IS IT ART?, MAY 31, 1997

PROFESSIONAL EXPERIENCE

REFEREE

PAPERS / PANELIST / PRESENTATIONS: **CASE STUDY 5510 / CASE STUDY 309 / CASE STUDY 107**

- 2003: UP-COMING**
HAWAII INTERNATIONAL CONFERENCE ON ARTS AND HUMANITIES
 HONOLULU, HAWAII
PAPER: "MFA DEGREE: COGNITION IN VISUAL LITERACY"
 "DOES THE COMPUTER ENHANCE OR HINDER CREATIVE PRACTICES AND CONCEPTUAL DEVELOPMENT?"
 JAN 12-15, 2003
REFEREE PROCESS:
 proposal solicited by chair then put through a blind peer review
- 2001: DIGITAL FRONTIER CONFERENCE**
 UNIVERSITY OF BUFFALO, BUFFALO, NY
PANEL: DIRTY DATA AND STRANGE INTENTIONS:
 THE ARTIST AS RESEARCHER, THE RESEARCHER AS ARTIST
 Nov 2-3, 2001
REFEREE PROCESS:
 proposal solicited by chair then put through a blind peer review
- 2000: SECAC/MACAA CONFERENCE**
 (SOUTHEAST COLLEGE ART / MID-AMERICA COLLEGE ART ASSOC.)
ARTIST TALK: BELKNAP & COVI GALLERIES,
 ALLEN R. HITE ART INSTITUTE
 UNIVERSITY OF LOUISVILLE, LOUISVILLE, KY
 Oct. 20, 2000
REFEREE PROCESS:
 proposal solicited by chair then put through a blind peer review
- 2000: 28TH ANNUAL SOUTHERN GRAPHICS COUNCIL CONFERENCE**
 UNIVERSITY OF MIAMI, MIAMI, FLORIDA
PANEL: ELECTRONIC MEDIA: NEW PARADIGMS FOR DISCOURSE
 MARCH 1-5, 2000
REFEREE PROCESS:
 proposal solicited by chair then put through a blind peer review
- 1999: INTERNATIONAL CONFERENCE ON UTOPIA AND DYSTOPIA**
IN LITERATURE AND THE VISUAL ARTS
 STATE UNIVERSITY OF WEST GEORGIA, ATLANTA, GA
PAPER: MEDIATED ENVIRONMENTS:
 PSYCHOSOCIAL HAPPENINGS--A WORLD ON STAGE
 NOVEMBER 5-7, 1999
REFEREE PROCESS:
 proposal solicited by chair then put through a blind peer review
- 1999: INTERNATIONAL CONFERENCE, EUROGRAPHICS '99**
 UNIVERSITA DEGLI STUDI DI MILANO, MILANO, ITALY
PAPER: CASE STUDIES:
 PSYCHOSOCIAL HAPPENINGS IN MEDIATED ENVIRONMENTS
 SEPTEMBER 7-11, 1999
REFEREE PROCESS:
 proposal solicited by chair then put through a blind peer review
- 1999: SIGGRAPH '99, 26TH. INTERNATIONAL CONFERENCE**
 LOS ANGELES CONVENTION CENTER, LOS ANGELES, CA
PAPER: CASE STUDIES
 MERGING REALITIES, EXPERIENTIAL, INTERACTIVE ART
 AUGUST 8-13, 1999
REFEREE PROCESS:
 proposal solicited by chair then put through a blind peer review
- 1999: INTERNATIONAL CONFERENCE ON INFORMATION VISUALIZATION IV'99**
INTERNATIONAL SYMPOSIUM AND GALLERY OF DIGITAL ART D-ART '99
 UNIVERSITY OF LONDON, LONDON, ENGLAND
PAPER: MERGING REALITIES:
 PSYCHO-SOCIAL HAPPENINGS--A WORLD ON STAGE
CHAIR: DIGITAL ART, SESSION 3-4
 JULY 14-16, 1999
REFEREE PROCESS:
 proposal solicited by chair then put through a blind peer review
- 1999: 5TH. ANNUAL MEETING OF THE AMERICAN SOCIETY OF**
PHENOMENOLOGY, AESTHETICS, AND THE FINE ARTS
 HARVARD DIVINITY SCHOOL, HARVARD UNIVERSITY, CAMBRIDGE, MA
PAPER: VIRTUAL ENVIRONMENTS:
 PSYCHO-SOCIAL HAPPENINGS & THE THEATER OF LIFE
 APRIL 16-18, 1999
REFEREE PROCESS:
 proposal solicited by chair then put through a blind peer review
- 1998: SECAC '98 (SOUTHEAST COLLEGE ART CONFERENCE)**
ANNUAL CONFERENCE
 MIAMI, FL
PAPER: ELECTRONIC MEDIA INSTALLATION:
 THE ART OF PSYCHOSOCIAL HAPPENINGS
PAPER: THE HAPTIC EXPERIENCE IN DRAWING:
 A SEARCH OF MEANING
 OCTOBER 29-31, 1998
REFEREE PROCESS:
 proposal solicited by chair then put through a blind peer review
- 1998: 12TH. ANNUAL NATIONAL CONFERENCE**
LIBERAL ARTS & THE EDUCATION OF ARTISTS,
"RETHINKING TRADITION: EDUCATING THE ARTIST
FOR THE 21ST. CENTURY"
 SCHOOL OF VISUAL ARTS, NEW YORK, NY
PAPER: THE HAPTIC EXPERIENCE:
 A SEARCH FOR MEANING
 OCTOBER 14-17, 1998
REFEREE PROCESS:
 proposal solicited by chair then put through a blind peer review
- 1998: SIGGRAPH '98, 25TH. INTERNATIONAL CONFERENCE**
 ORLANDO, FL
PAPER: PEAK EXPERIENCES IN VIRTUAL ENVIRONMENTS:
 A SUDDEN SURGE OF MEANING
 JULY 19-24, 1998
REFEREE PROCESS:
 proposal solicited by chair then put through a blind peer review
- 1998: CAA 86TH. ANNUAL CONFERENCE**
(COLLEGE ART ASSOCIATION)
 TORONTO, CANADA
PAPER: REALITY VIRTUALLY PERCEIVED:
 HAPTIC APPROACH TO MAKING
 ART ELECTRONICALLY
 FEBRUARY 25-28, 1998
REFEREE PROCESS:
 proposal solicited by chair then put through a blind peer review
- 1997: SIGGRAPH '97, 24TH. INTERNATIONAL CONFERENCE**
 LOS ANGELES CONVENTION CENTER, LOS ANGELES, CA
SESSION: ARTIST SKETCHES
 AUGUST 6, 1997
REFEREE PROCESS:
 proposal solicited by chair then put through a blind peer review

PRESENTATION RECORD

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2001: **SIGGRAPH '2001 N-SPACE FINE ARTS GALLERY**
(VIDEO / KINETIC SCULPTURE INSTALLATION: CASE STUDY 5510)
28TH. INTERNATIONAL CONFERENCE,
LOS ANGELES CONVENTION CENTER, LOS ANGELES, CA
AUGUST 12-17, 2001
*INTERNATIONAL EXHIBITION/CONFERENCE ON ELECTRONIC IMAGING;
ONE OF 50 ARTISTS CHOSEN FROM A POOL OF APPROX. 700
APPLICANTS FROM AROUND THE WORLD TO EXHIBIT; SIGGRAPH IS
ONE OF THE BEST AND MOST, PRESTIGIOUS VENUES FOR THE EXHIBIT
OF ELECTRONIC MEDIA.*
REFEREE PROCESS:
solicited by organizers, blind peer review

2001: **ACM1: BEYOND CYBERSPACE**
(ASSOCIATION FOR COMPUTING MACHINERY)
(VIDEO / KINETIC SCULPTURE INSTALLATION: CASE STUDY 5510)
SAN JOSE CONVENTION CENTER, SAN JOSE, CA
MARCH 10-13, 2001
*INTERNATIONAL EXHIBITION/CONFERENCE ON ELECTRONIC IMAGING;
ONE OF 15 ARTISTS CHOSEN FROM AROUND THE WORLD TO EXHIBIT;
ACM IS ONE OF THE TOP SYMPOSIA FOR THE EXHIBIT OF ELECTRONIC
MEDIA.*
REFEREE PROCESS:
solicited by organizers, blind peer review

1998: **SIXTH INTERNATIONAL ANNUAL NEW YORK**
DIGITAL SALON EXHIBITION
(VIDEO / KINETIC SCULPTURE INSTALLATION; CASE STUDY 309)
SCHOOL OF VISUAL ARTS MUSEUM, NEW YORK, NY
NOVEMBER 9-28, 1998
REFEREE PROCESS:
solicited by organizers, blind peer review

1998: **CYBER ARTS '98**
(AS PART OF "ARS ELECTRONICA '98," INTERNATIONAL FESTIVAL)
(VIDEO / KINETIC SCULPTURE INSTALLATION: CASE STUDY 309)
O.K. CENTER FOR CONTEMPORARY ARTS, LINZ, AUSTRIA
SEPTEMBER 7-20, 1998
*INTERNATIONAL EXHIBITION/CONFERENCE ON ELECTRONIC IMAGING
CHOSEN FROM A SELECTION OF ARTISTS FROM AROUND THE WORLD
TO EXHIBIT AT ONE OF THE BEST AND MOST PRESTIGIOUS VENUES
FOR ELECTRONIC MEDIA.*
REFEREE PROCESS:
solicited by organizers, blind peer review

1998: **SIGGRAPH '98 TOUCHWARE FINE ARTS GALLERY**
(VIDEO / KINETIC SCULPTURE INSTALLATION: CASE STUDY 309)
25TH. INTERNATIONAL CONFERENCE, ORLANDO, FL
JULY 21-23, 1998
*INTERNATIONAL EXHIBITION/CONFERENCE ON ELECTRONIC IMAGING;
ONE OF 50 ARTISTS CHOSEN FROM A POOL OF 800 APPLICANTS
FROM AROUND THE WORLD TO EXHIBIT; SIGGRAPH IS ONE OF THE
BEST AND MOST PRESTIGIOUS VENUES TO EXHIBIT ELECTRONIC MEDIA.*
REFEREE PROCESS:
solicited by organizers, blind peer review

1997: **ISEA '97 (INTERNATIONAL SYMPOSIUM ON ELECTRONIC ART)**
(VIDEO SCULPTURE INSTALLATION: CASE STUDY 118)
SCHOOL OF THE ART INSTITUTE OF CHICAGO, CHICAGO, IL
SEPTEMBER 22-27, 1997
*INTERNATIONAL EXHIBITION ON ELECTRONIC IMAGING; ONE OF 55
ARTISTS CHOSEN FROM AROUND THE WORLD TO EXHIBIT; ISEA IS
ONE OF THE BEST AND MOST PRESTIGIOUS SYMPOSIA TO EXHIBIT
ELECTRONIC MEDIA.*
REFEREE PROCESS:
solicited by organizers, blind peer review

1997: **SIGGRAPH '97 ONGOINGS FINE ARTS GALLERY**
(VIDEO / KINETIC SCULPTURE INSTALLATIONS: CASE STUDY 107)
24TH. INTERNATIONAL CONFERENCE,
LOS ANGELES CONVENTION CENTER, LOS ANGELES, CA
AUGUST 3-8, 1997
*INTERNATIONAL EXHIBITION/CONFERENCE ON ELECTRONIC IMAGING
ONE OF 13 ARTISTS CHOSEN FROM A POOL OF 750 APPLICANTS
FROM AROUND THE WORLD TO EXHIBIT; SIGGRAPH IS ONE OF
THE BEST AND MOST PRESTIGIOUS VENUES TO EXHIBIT ELECTRONIC MEDIA.*
REFEREE PROCESS:
solicited by organizers, blind peer review

REFEREE NATIONAL
EXHIBITIONS

- 2000: **SECAC/MACAA EXHIBITION**
(VIDEO / KINETIC SCULPTURE INSTALLATION: CASE STUDY 5510)
BELKNAP & COVI GALLERIES, ALLEN R. HITE ART INSTITUTE
UNIVERSITY OF LOUISVILLE, LOUISVILLE, KY
OCT 16-20, 2000
REFEREE PROCESS: solicited by director
- 2000: **TRANS (T1.26.00)**
(VIDEO / KINETIC SCULPTURE INSTALLATION / MIX MEDIA: CASE STUDY 107)
BRUCE GALLERY OF ART, EDINBORO UNIVERSITY, EDINBORO, PA
JANUARY 26 - FEBRUARY 18 2000
REFEREE PROCESS: solicited by director and put through a blind peer review

REFEREE: SOLO/ONE PERSON
EXHIBITIONS

NATIONAL / SOLO / REGIONAL
EXHIBITION RECORD

- 1999: **DIGITAL IMAGING**
(VIDEO / KINETIC SCULPTURE INSTALLATION: CASE STUDY 107)
ILLINOIS WESLEYAN UNIVERSITY, BLOOMINGTON, IL
SCHOOL OF ART MERWIN AND WAKELEY GALLERIES
OCTOBER 4-29 1999
REFEREE PROCESS: solicited by director and put through a blind peer review

REFEREE
REGIONAL AND GROUP/INVITATIONAL
EXHIBITIONS

- 2000: **Nu Art So FL**
2000 SOUTH FLORIDA CULTURAL CONSORTIUM
VISUAL & MEDIA ARTISTS FELLOWSHIP EXHIBITION
(VIDEO / KINETIC SCULPTURE INSTALLATION CASE STUDY 5510)
SCHMIDT CENTER GALLERY
FLORIDA ATLANTIC UNIVERSITY, BOCA RATON, FL
MAY 5 - JUNE 18 2000
REFEREE PROCESS: solicited by professionals, blind peer review
- 1999: **DIGITAL TOOLS & OUTPUT MEDIA:**
DELETING THE DISCORD BETWEEN ART & TECHNOLOGY
(VIDEO SCULPTURE INSTALLATION / MIX MEDIA DRAWING:
CASE STUDY 2442)
BOWLING GREEN STATE UNIVERSITY, BOWLING, OH
DECEMBER 4 1998 - FEBRUARY 5 1999
REFEREE PROCESS: solicited by professionals, blind peer review
- 1999: **"HORT 41"**
(VIDEO SCULPTURE INSTALLATION: CASE STUDY 107)
FORT LAUDERDALE, FL
DECEMBER 11 - JANUARY 7, 2000
BLIND PEER REVIEW BY (JURIED BY):
JURORS: CAROL DAMIAN, PROFESSOR, FL INTERNATIONAL UNIVERSITY
GINGER GREGG DUGGAN, CURATOR, DIRECTOR
MUSEUM OF ART, FORT LAUDERDALE
- 1998: **COMPUTER ART EXHIBITION 1998**
(VIDEO / KINETIC SCULPTURE: CASE STUDY 2442)
OLD MAIN ART MUSEUM, NORTHERN ARIZONA UNIVERSITY
FLAGSTAFF, AZ
MARCH 26 - MAY 22, 1998
REFEREE PROCESS:
solicited by professionals, blind peer review
- 1997: **ISEA CULTURAL PARTNER EXHIBITION**
(VIDEO / KINETIC SCULPTURE: CASE STUDY 309)
ARTEMESIA GALLERY, CHICAGO, IL
SEPTEMBER 4-27, 1997
REFEREE PROCESS:
solicited by professionals, blind peer review
- 1997: **46TH ANNUAL ALL FLORIDA JURIED EXHIBITION**
(VIDEO / KINETIC SCULPTURE: CASE STUDY 2442)
BOCA RATON MUSEUM OF ART, BOCA RATON, FL
MAY 21 - JULY 13, 1997
JUROR: JAMES DEMETRION,
DIRECTOR OF THE HIRSHHORN MUSEUM
AND SCULPTURE GARDEN IN WASHINGTON, D.C.