

# CURRICULUM VITAE OF ROBERT SPAHR

## I. PROFESSIONAL AFFILIATION AND CONTACT INFORMATION

Director and Associate Professor with Tenure  
 School of Media Arts  
 Southern Illinois University Carbondale  
[rspahr@siu.edu](mailto:rspahr@siu.edu)  
[rob@robertspahr.com](mailto:rob@robertspahr.com)

### Online Portfolio (Selected Work)

<https://www.robertspahr.com/selectedwork/>

### Complete Online Portfolio

<https://www.robertspahr.com>

### Student Work

<https://www.robertspahr.com/studentwork/>

## II. EDUCATION

1991	Parsons School of Design / The New School, New York, NY Master of Fine Arts, Sculpture, Magna Cum Laude
1988	Art Academy of Cincinnati, College of Art & Design, Cincinnati, OH Bachelor of Fine Arts, Sculpture, Magna Cum Laude

## III. PROFESSIONAL EXPERIENCE

2023-present	<b>Director</b> <b>Associate Professor with Tenure</b> School of Media Arts College of Arts and Media Southern Illinois University, Carbondale IL  Director of a school with a total of 20 faculty, and 12 graduate assistants.
2021-2023	<b>Interim Director</b> <b>Associate Professor with Tenure</b> School of Media Arts College of Arts and Media Southern Illinois University, Carbondale IL  Director of a school with a total of 19 faculty, and 11 graduate assistants.

### Accomplishments

- Principal Investigator of a subgrant “Illinois SCOERs: Support for the Creation of Open Educational Resources,” in the amount of \$59,990 funded by the Open Textbooks Pilot Grant received from the Fund for the Improvement of Post-Secondary Education (FIPSE) and the U.S. Department of Education through the University of Illinois and Consortium of Academic and Research Libraries of Illinois (CARLI) to develop an instructor’s manual and ancillary materials for a project titled ‘Foundational Courses in the Theory and Practice of Media Arts’ that will be made available as Open Educational Resources.
- Co-developed and taught two additional team-taught Media Arts Foundations Courses that specifically integrate history, theory and practice.
- Began the administrative process of moving the MFA to the School of Media Arts, and the PhD to the School of Journalism and Advertising. Managed the scheduling, faculty course assignments, and GA assignments of the MFA and PhD programs in Mass Communication and Media Arts for the academic year 2021-2022.
- Three new faculty hires in Media Studies, Animation, and Audio Arts.
- Oversaw the shared governance of the faculty developing a new BA and BFA in Media Arts.
- Contributed to the Dean’s College of Arts and Media Festival by organizing a Faculty and Student Showcase.
- Conceived and organized as part of the Dean’s College of Arts and Media Festival an interdisciplinary panel on the subject “What is Truth?.” Participants were faculty and graduate students from Philosophy, Mathematics, Journalism, and Cinema.
- Began the administrative process for the approval of the BA, BFA and MFA in Media Arts within the School of Media Arts.
- Facilitated the beginning of the process of having faculty develop a new Media Arts online degree, with animation and gaming as the initial focus.
- Secured funding to bring the visiting artists ‘THE YES MEN’ to teach a seminar to the School of Media Arts Foundations students and to help promote an awareness of equity and social justice within the practice of media-making.

- Applied existing assessment tools to better understand the successes of the Media Arts Foundation Courses.

2020-2021

**Acting Interim Chair**

**Associate Professor with Tenure**

Department of Radio, Television and Digital Media

Department of Cinema and Photography

College of Mass Communication and Media Arts

Southern Illinois University, Carbondale IL

Chaired two departments with a total of 19 faculty, and 10 graduate assistants.

Accomplishments

- Began the process of merging the culture of two distinct departments with faculty agreement to name our new school the School of Media Arts.
- Oversaw the shared governance in developing a new set of operating papers.
- Began the merging of the curriculum of both departments.
- Oversaw the creation of four co-taught Media Arts foundation courses.
- Managed the Radio, Television, and Digital Media Self-Study Review Process.
- Worked with SIU Foundations and the Dean's office to secure funding to renovate an unused space into the Northlight Studio, (32'x80' studio space).
- Faculty hires in Cinema and Animation/Gaming.
- Oversaw the revision of Assessment Tools which can measure studies and practice based courses. The initial focus was specifically the first year classes taught within the Cinema Program and the Radio, Television and Digital Media Program.

2015-2021

**Associate Professor with Tenure**

Department of Cinema and Photography

College of Mass Communication and Media Arts

Southern Illinois University, Carbondale IL

2016-2019

**Coordinator of the Peace Studies Minor**

The course of study is interdisciplinary, designed to provide undergraduates with a better understanding of the causes of war and violence, the history of war and peace, and alternatives to violence in thought and practice.

- 2016      **Academic Sabbatical**  
 Continued to develop analog images and objects based on auto-generated computational art. Traveled to London, England, to research original documents in the British Museum, Glasgow, Scotland to study the design of Charles Rennie Mackintosh, and to Moscow, Russia to research Russian Icon paintings and Constructivism in the Tretyakov Gallery, as well as Constructivist and Soviet architecture.
- Ultralight backpacking the 165 mile, River to River Trail in Southern Illinois, walking from the Ohio River to the Mississippi River. Used this trip as an exploration in minimal design.
- Traveled to Ireland. Visited the neolithic Newgrange Tomb, Table Rock, The Burren, The Cliffs of Moher, several castles, and studied illuminated manuscripts including the Book of Kells in Dublin.
- Ultralight backpacking in Colorado, including the Rocky Mountains at an elevation of twelve thousand feet. Continued my exploration in minimal design.
- 2009-2015      **Assistant Professor**  
 Department of Cinema and Photography,  
 College of Mass Communication and Media Arts  
 Southern Illinois University, Carbondale IL
- 2008-2009      **Adjunct, Graphic Design**, SUNY, Purchase College, Purchase, NY
- 2008-2009      **Associate Manager of Educational Technology, Art+Design**, SUNY, Purchase College, Purchase, NY
- Fall 2007      **Adjunct, Multimedia**, University of the Arts, Philadelphia, PA
- Fall 2006      **Visiting Assistant Professor**, (Sabbatical replacement), Media Arts, Hartford Art School, Hartford, CT
- 2006-2009      **Web Master**, (Part-time) Siegel+Gale, branding firm, New York, NY
- 2005-2006      **Visiting Assistant Professor**, (Sabbatical replacement), Graphic Design, Dowling College, Long Island, NY
- 2005-2009      **Adjunct, New Media**, SUNY, Purchase College, Purchase, NY
- 2004-2006      **Web Developer**, Beliefnet.com, Inc., New York, NY
- 2001-2004      **Web Developer & QA Manager**, Global Education Network, New York, NY

- 2000-2001 **Usability Designer**, Global Education Network, New York, NY
- 1999-2000 **Web Producer and Project Manager**, About.com, Inc., New York, NY
- 1998-1999 **Intranet Coordinator**, RIA Group, New York, NY
- 1994-1998 **Co-Founder and Artistic Director**, Expanded Arts Theater & Shakespeare in the Park(ing) Lot, New York, NY
- 1992-1994 **Gallery & Event Series Curator**, The Kraine Theatre Gallery, New York, NY
- 1990-1991 **Teaching Assistant** of Professor Donald Porcaro, Parson's School of Design

#### IV. RESEARCH AND CREATIVE ACTIVITY

##### A. Interests and Specialties:

1. My art practice produces code-based automated art, live art performance, drawing, painting and sculpture all of which explores the nature of the Internet, it's strengths and failures, producing what has been called a post-Internet art that reflects the networks effect on our society and culture.
2. Computational art using generative and procedural processes; systems aesthetics; network theory; code as art; remix; net art; free/open source software; free culture; live art and time-based media; machine aesthetics; new media art history & theory; analog mixed-media images and objects created from auto-generated sources.

##### B. Current Projects:

1. CRUFT: Auto-Generated Art from Digital Leftovers: A long term project making auto-generated art from the relentless flow of information on the Internet. I explore the Internet as raw material to be appropriated, and recycled by writing computer code that is automated and runs on a 24/7 schedule producing a form of collage I call *Cruft*. The resulting digital artwork allows me to investigate broader issues of originality, authorship, reproduction and eternal value.
2. Mixed-Media Images, Objects and Performance: In response to the intense pace and constant change happening online, my art practice includes a slower method of applying traditional media such as charcoal, paint, wax and ink, to prints of selected *Cruft* images, and the creation of objects and performances that incorporate code based content. These works are created over longer periods of time resulting in a process that subverts the goals of speed, spectacle and distraction, offering an opportunity for slower looking and deeper thinking compared to the crushing overload of an endless stream of automated *Cruft*.

**C. Grants Applied for:**

- 2014 Efroymsen Contemporary Arts Fellowship
- 2010 Faculty Seed Grant, SIU
- 2009 Faculty Seed Grant, SIU

**D. Grants Received:**

- 2022 Illinois SCOERs: Support for the Creation of Open Educational Resources Grant to develop an instructors manual and ancillary materials for ‘Foundational Courses in the Theory and Practice of Media Arts.’ (\$59,990)
- 2014 The Unknown Territory Fellowship. Fellows focus on a specific project or avenue to explore in their work during a period of 2 - 4 weeks of continuous on site activity in Philadelphia, and make use of the resources and knowledge base at The Hacktory, which is a makers-space that empowers people to make art and re-purpose technology. In addition to working on a specific project, fellows teach workshops and lead programs about their work. July 28 - August 10
- 2013 GNU / Free Software Foundation Grant. Travel funds to travel to Massachusetts Institute of Technology, Cambridge, MA, to participate in the GNU30 Hackathon, and to develop a Hackathon for the community of Southern Illinois.
- 2012 William A. Minor Grant, SIU. Funds research into the ephemeral and transformative nature of Navajo Indian and Tibet Sand Painting. Outcome produced a series of egg tempera on inkjet paintings developed from the images of a series of *Cruft* images.  
  
Course Development Grant, SIU. Created an online production course.

**E. Honors and Awards:**

- 2015 MCMA Undergraduate Creative Activity and Research Mentor
- 2014 *Special Mention Jury Award*, for *Data Loss Cruft (Corruption)*, and *Cliff Dwellers (Drone Study #4)* exhibited in *Viral Dissonance, Finger Lakes Environmental Film Festival*, Ithaca College, NY, Jury consisted of Curator, Dale Hudson, Assistant Curator, Claudia Pederson, Juror, Eduardo Cachucho, Juror, Babak Fakhamzadeh.
- 1989-1991 Vera List Sculpture Award, Vera List Endowment Parsons School of Design / The New School, NYC

- 1988-1989 Stephen H. Wilder Traveling Fellowship.  
Art Academy of Cincinnati, Cincinnati, OH  
Traveled throughout Italy, Greece and Germany.
- 1987-1988 Media Scholarships, Excellence in Sculpture and Excellence in Drawing  
Annie Elstun Endowment  
Art Academy of Cincinnati, Cincinnati, OH
- 1986-1987 2<sup>nd</sup> Year Scholarship, 1<sup>st</sup> Place  
Fannie G Harrison and Morris M. White Endowments  
Art Academy of Cincinnati, Cincinnati, OH
- 1985-1986 1<sup>st</sup> Year Scholarship, 6<sup>th</sup> Place  
M. E. Ingalls and Art Museum Tablet Endowments  
Art Academy of Cincinnati, Cincinnati, OH
- 1984-1985 Entrance Scholarship  
Art Academy of Cincinnati, Cincinnati, OH

**F. Papers and Presentations at Professional Meetings:**

**Invited**

- 2022 *XXV GENERATIVE ART 2022 International Conference, GA2022*, the 25th Generative Art International Conference, Exhibition, and Live Performances. In Roma, Italy, 12,13 and 14 December 2022 at Biblioteca Vallicelliana, Sala Borromini organized by Celestino Soddu and Enrica Colabella. Will present a paper entitled *Aesthetic Musings: Evil as a Generative Process* exploring generative processes, evil, and my own generative art.
- 2019 *Generative Art FUTURING Past*, an event organized by the Generative Design Lab, ARGENIA Association, as a partner of @postasis Erasmus+ European Program, hosted by the Casa delle Letterature inside the Cultural Program Massenzio, the Rome Summer Festival. Presented a paper entitled *Generative Processes in Art and Science* discussing generative processes and creativity in both art and science. June 2019
- 2018 *Art and Labor*, Varsity Arts Center, Carbondale, IL. Exhibition curated by Cade Bursell and included the work *Ecce Homo: Trace Evidence #1*.
- 2013 *Long Table Discussion, "What is the state of 'Remix' in 2013?*, Panel discussion regarding the state of Remix in 2013, as part of the REFEST Art & Tech Festival at LaMama, NYC, co-curated by CultureHub and Tom Tenny of Re/Mixed Festival NYC.
- 2012 *Recent Work: Red Queens Race*, Interrupt II Festival and Conference - Brown University, Providence RI, Presented recent work and methodology of CRUFT.

### **Peer-reviewed**

- 2021 *Defending Uncertainty: The Creative Process and Generative Art*. The XXIV Generative Art Conference, at Museo Archeologico Nazionale organized by Celestino Soddu and Enrica Colabella, Generative Art and Design Lab, Argenia Roma. Paper presentation.
- 2017 *Scholars on a Picnic: An Exploration of Generative Arts Practice and Pedagogy in Three Parts, Part One – Dada m'dada. DaDa mhm dada Da.* – The 20<sup>th</sup> Generative Art Conference, at MAR, Museum of Art and Classense Library in Ravenna, Italy 2017. This paper explores the live performance of *Scholars on a Picnic: A Generative Ballet in Three Parts* through the lens of generative arts practice, algorithmic art, chance procedures and Dada montage. *Scholars on a Picnic* utilizes the theory and practice of Dada, and live performance as developed by Oskar Schlemmer at the Bauhaus, as well as looking specifically at the philosophical writings of the absurd by Albert Camus. Published in the conference proceedings.
- 2014 *From Systems Aesthetics to Automated Drone Imagery in the Age of Machine Autonomy*. 102<sup>nd</sup> Annual College Art Association, sponsored by the New Media Caucus, a seven-minute lightning talk on the theme of Current Questions in New Media Art. Chicago, IL.
- 2012 *CRUFT: Recent Explorations in Indeterminacy, Materiality and the Ephemeral in the Age of Mobile Media*, GA2012 – XV Generative Art Conference, Foundation Cassa di Risparmio di Lucca, San Micheletto, Lucca, Italy. Published in the conference proceedings.
- 2011 *Pedagogy of Generative Art*, GA2011 – XIV Generative Art Conference, Politecnico di Milano University, Rome, Italy. Published in the conference proceedings.
- 2010 *Generative Art from Digital Leftovers or: How I Learned to Stop Worrying and Love the CRUFT*, GA2010 – XIII Generative Art Conference, Politecnico di Milano University, Milan, Italy Invited to present a paper which was then published in the conference proceedings.
- 2009 *American Dream Cycle (Payload): Genetic Algorithms*, GA2009 – XII Generative Art International Conference, Politecnico di Milano University, Milan, Italy.

### **G. Guest Lectures and Educational Workshops Presented:**

- 2021 *Digital Traces and Contemporary Arts Practice*. Sigma Tau Delta, International English Honor Society at Southern Illinois University. Guest lecture and presentation of recent work and contemporary art issues framed by the ideas of Walter Benjamin, Lev Manovich, Mark Fisher and Franco 'Bifo' Beradi.
- 2019 *Recent Work*, Faculty Symposium 2019. Presentation of recent auto-generated cruft including *Disenthrall Cruft*, *Value Meal Cruft* and *Angry Meditation Cruft* and multi-media images including *Because, I* and *Bifurcated Memory (Diptych)*.



2016 *Approaching Machine Aesthetics*, An invited lecture at the Higher School of Economics, within the Faculty of Communications, Media and Design in Moscow, Russia. The lecture outlined the development of machine aesthetics and its influence on the creative process. Graduate students also participated in a hands-on workshop that explored machine aesthetics through the use of sound.

2015 *Approaching Machine Aesthetics*, Invited to lecture on recent ideas that critique machine aesthetics and the biases of the network contained within contemporary systems of surveillance. Event was sponsored by the Global Media Research Center, in the College of Mass Communication and Media Arts, Southern Illinois University Carbondale.

*Auto-Generated Art from Digital Leftovers*. Guest lecture at Lindenwood University - Belleville. The presentation looked at factory robots, self-driving cars and wearable computers, and how automated software is changing the world as context for my own recent auto-generated artwork.

*Raspberry Pi, an Open Source Creative Tool*. Workshop at Lindenwood University - Belleville. The workshop was an introduction to networking, programming, free/open source software, and physical computing while demonstrating the creative possibilities of the small Raspberry Pi computer.

2013 *Modernism and Media Arts: An Historical Encounter*, Invited to lecture on the influence of the 1913 Armory Show on recent media arts and arts practice. Event was held at the Morris Library, Southern Illinois University Carbondale as part of week long events sponsored by the Carbondale Community Arts University.

*Digital Leftovers: The Ephemeral and the Permanent*, Faculty Symposium 2013. Presentation on the craft and egg tempera paintings from the series *Reparation for Events Real and Imagined* that was funded by the William H Minor grant.

2011 *Generative Art Practice: Recent Work*, Guest Lecture - Faculty Showcase. Presentation of my creative research within the context of Generative Art Practice. Nov 1<sup>st</sup>

2005 *Robert Spahr: CRUFT*, Guest Lecture, Art Academy of Cincinnati, Cincinnati, OH

2004 *Visiting Artist & Digital Media Seminar/Workshop*, Guest Lecture and Workshop. Xavier University, Cincinnati, OH

*Benjamin: The Work of Art in the Age of Mechanical Reproduction*, Guest Lecture, Art Academy of Cincinnati, Cincinnati, OH

## V. PUBLICATIONS AND CREATIVE WORKS

### A. Exhibits, Screenings and Performances:

## Invited

- 2020 *GENERATIVE ART 2020 International Conference, GA2020*, the 23rd Generative Art International Conference, Exhibition, and Live Performances. This year GA2020 was a virtual conference due to the pandemic, and held in Italy, Milan, METID, Politecnico di Milano University. Presented a networked generative performance entitled "Sideways Down the Rabbit Hole." Created in collaboration with Tyler Horn and Isabelle Bogran. December 2020.
- 2019 *Generative Art FUTURING Past*. One of twelve artists invited to attend an event organized by the Generative Design Lab, ARGENIA Association, as a partner of @postasis Erasmus+ European Program, hosted by the Casa delle Letterature inside the Cultural Program Massenzio, the Rome Summer Festival. Presented recent generative art. June 2019.
- 2018 *Art and Labor at the Varsity*, a group exhibition at the Varsity Theatre and Gallery, Carbondale, IL. Organized and curated by Cade Bursell. Exhibited *Ecce Homo: Trace Evidence #1*.
- Bitterness*, a group exhibition at CP Gallery 1101 at Southern Illinois University, organized and curated by Sarah Lewison. Exhibited sculptural object *Writ in Water*.
- 2016 *Twitter Machine object/performance*, a live art performance involving a sculptural object, and a mixed media audio file that remixes a speech of Donald J. Trump, and the song *Summer Wind*, by Frank Sinatra. Performed at the *Out of the Box Festival*, Shryock Auditorium, at Southern Illinois University, Saturday, April 2nd, 2016
- 2015 *Babel (shadows in the rear-view mirror)*, a live art performance that gathered text the Department of Homeland Security and images from search engines, to create new images and printed text read by the participating audience members. Organized by Global Media Research Center, College of Mass Communications and Media Arts, Southern Illinois University Carbondale.
- 2014 *Unknown Territory Exhibition: New Art From The Hacktory*, Grey Area Gallery, Crane Arts, Philadelphia, PA. Exhibited sixteen *Sabot (Nine Quilts for MOVE) Cruft*, and a series of *Incumbent (Self-Evident Truths) Cruft*. Organized and curated by Lee Tusman.
- Franklin Street Works Fundraiser*, Franklin Street Works, Stamford, CT. A mixed-media collage, *Untitled Self-Portrait* was sold at auction with the proceeds supporting Franklin Street Works.
- 2013 *Neuromast: Certain Uncertainty and Contemporary Art*, Franklin Street Works, Stamford, CT. Exhibited sixty four digital images of *Data Loss Cruft (Corruption)* and sixty four digital images of *Mandala Cruft*. Curated by Taliesin Gilkes-Bower and Terri C Smith.
- 2008 *CRUFT: The generative and procedural artwork of Robert Spahr*, International Workshop on Asia and Commons in the Information Age, ACIA. Organized and presented by Christopher Adams, writer and critic based in Taipei, Taiwan.

2005 *CRUFT, Solo Exhibition*, Manifest Gallery, Cincinnati, Ohio. Curated and with a catalog essay by Jason Franz, Executive Director, of Manifest Gallery. (catalog)

### **Invited & Juried**

2018 *Rules To Play By, An Exhibition of Game Rules as Art*, Group Exhibition featured as part of the PixelPop Festival 2018. St. Louis, MO. Juried and curated by Brianna Shuttleworth and Derek Dadian-Smith of the Flow Gallery. Exhibited three works: *Listen & Watch*, *Remember Stop Listen*, *Watch Count Document*.

2012 *Digital Art Gallery iV2012*, an International Conference on Information Visualization, University of Montpellier II, Montpellier, France, Exhibited four new *Mandala Cruft* images daily for the duration of the exhibit.

*Interrupt II Festival and Conference*, Brown University, Providence RI, Performed a live art performance, *Red Queens Race (surveillance machine)*, using computational algorithms and source images from the Internet.

2011 *10 Years + Counting (10YAC)*, Invited to be a featured artist to present *Crude Cruft* in the online exhibit to mark the 10 year anniversary of our nation at war.

2010 *Urban Interventions*, Group Exhibition at the Reed Gallery, College of Design, Architecture, Art, and Planning, University of Cincinnati, Cincinnati, OH. Exhibited the video *American Dream Cycle (Payload) version #2*.

### **Juried**

2023 *Re-Fest 2023 Festival*, organized by CultureHub at La Mama, NYC. Exhibited *I Want My Cruft* which was presented in the 'Re-New' themed, custom-built virtual space presenting video art and live performance. CultureHub is a global art & technology community founded by SeoulArts and La MaMa.

2022 *Re-Fest 2022 Festival*, organized by CultureHub at La Mama, NYC. Exhibited *Fury Cruft* which was presented in the 'Re-Unification' themed, custom-built virtual space presenting video art and live performance. CultureHub is a global art & technology community founded by SeoulArts and La MaMa.

2021 *The New River*, the oldest journal devoted exclusively to digital writing and art, currently housed at Virginia Tech. Presented the daily generated *Milton's Balm Cruft*, as well as a selection from the archive.

*GA2021 – The XXIV International Generative Art Conference*, at Museo Archeologico Nazionale organized by the Generative Art and Design Lab, Argenia, Roma Italy. Presented a networked and generative performance entitled, *The Present Moment Amplifier* collaboratively created by Jay Needham and Robert Spahr.

*House Party: Reunion*, an Alumni exhibition hosted in the Chidlaw Gallery at the Art Academy of Cincinnati, Cincinnati Ohio. Exhibited the drawing *Because, I #3*.

2020 *DRAWN, 7<sup>th</sup> Annual International Exhibit of Contemporary Drawing* at Manifest Creative Research Gallery & Drawing Center, Cincinnati, Ohio. Exhibited two drawings, *Because, I #3* and *Because, I #1*. There were 555 entries from 151 artists submitted. The jury process selected and exhibited 22 works by 18 artists from across the U.S.A. and beyond.

2017 *GA2017 – The 20<sup>th</sup> International Generative Art Conference, Exhibition, Live Performances*, at the MAR, Museum of Art and Classense Library in Ravenna, Italy the 13, 14 and 15 of December 2017. Presented a performance titled *Scholars on a Picnic: A Generative Ballet in Three Parts*, is a collaboration with Michele Leigh and Jay Needham. This is a live performance that incorporates chance, algorithms and game play to determine its parameters. Drawing from a rich history of generative arts performance, such as Fluxus and Happenings, this performance will offer a unique experience and include the audience in its generative practice. We take as our starting point, the game *La Conquête du Monde* (The Conquest of the World) or as it was later called, *Risk, the Game of Global Domination*, which was developed in the late 1950s by writer/filmmaker Albert Lamorisse. Our second influence comes from the *World Game* or *World Peace Game*, an educational game developed by Buckminster Fuller in 1961 to challenge the notion of dominant nation states and to create solutions to problems like over population, world hunger, and now climate change.

*Maps-DNA-and-Spam, a Temporary Home for Wayward New Media*, Online exhibit curated by Michael Demers. March 2017. Exhibited a selection of *Value Meal Cruft*.

2016 *Artist Statement: Exhibition and Publication* at Czong Institute for Contemporary Art, CICA Museum, South Korea. October – November 2016. Exhibited a selected *Value Meal Cruft*.

*Art2Code*, an exhibit and catalog that will exhibit the work of artists who use computer programming and code to create work that manifests as screen imagery, sculptural objects, installation environments, or time-based performance. *Sabot Cruft (Nine Quilts for MOVE)* was selected to be included. The College Art Association and the artists collective, *v1b3*, will distribute the printable PDF catalog. Project Curators: Tiffany Funk, PhD (ABD) Department of Art History, University of Illinois at Chicago; Conrad Gleber, Director, Digital Arts & Media Design Program, La Salle University, Philadelphia; Chris Manzione, Assistant Professor, Visual Arts and Technology, Stevens Institute of Technology; Ivan Martinez, Independent Artist; Mat Rappaport, Associate Professor, Columbia College Chicago; Gail Rubini, Professor Emeritus, Department of Art, Florida State University.

2015 *Synthetic Zero Event* at Bronx Art Space, Bronx, NY. Exhibited selection of ten videos created by *Blue Colic Cruft*. Juror: Mitsu Hadeishi.

*The Digital Muddy Expanded Media Festival V1.0: Crisis of the Visible*, Southern Illinois University Carbondale. Eighteen images created by the *Sabot Cruft*. Juror: Nia Burks.

2014 *Viral Dissonance*, *Finger Lakes Environmental Film Festival*, Ithaca College, NY, Exhibited images of *Data Loss Cruft (Corruption)* and *Cliff Dwellers (Drone Study #4)*. Jury consists of Curator Dale Hudson, Assistant Curator Claudia Pederson, Juror Eduardo Cachucho, Juror Babak Fakhamzadeh.

*Exuberant Politics*, Exhibit held at two simultaneous locations, Legion Arts in Cedar Rapids, and Public Space One in Iowa City, IA. Mar 01 – Apr 09. Exhibited large digital prints of seven *Data Loss Cruft (Corruption)* images from the days of Jan 01 and Jan 17.

2013 *PRISM Breakup*, at Eyebeam, NYC, Eleven images of *Data Loss Cruft (Corruption)* was exhibited at the Eyebeam gallery and on the Eyebeam website, as part of a series of art and technology events dedicated to exploring and providing forms of protection from surveillance.

*LTC Digital Printmaking Exhibit*, at LTC, Lowell, MA, Exhibited nine egg tempera on inkjet print images mounted on board from the *Reparation for Events Real and Imagined* series. The show was juried by Jim Jeffers, an intermedia artist and designer and an Assistant Professor of Art & Design at UMASS Lowell.

*Parson's The New School for Design Alumni Show*, at the Sheila C. Johnson Design Center, NYC, Exhibited a framed digital print of *Data Loss (Corruption) Cruft*.

*ReFest / Art+Tech Festival 2013*, organized by CultureHub at La Mama, NYC, Exhibited live projections of three cruft: *Data Loss (Corruption)*, *Lifejacket*, and *Sift (after snowdon)* in the gallery. CultureHub is focused on the intersection of art and technology and is a partnership of Seoul Institute of the Arts (Seoul/Korea), La MaMa Experimental Theater Club (New York City/USA), CalArts (Los Angeles/USA), Contact Theatre (Manchester, UK)

*Generative Art Exhibit*, LA Triennale di Milano, Italy, as part of the GA2013 – XVI International Generative Art Conference. Exhibited seven *Data Loss (Corruption) Cruft* digital images and one image of *Dirge Cruft*.

*Satellite Press Transmission*, Online arts journal of Satellite Collective with planned physical venue exhibits. Created a new net.art work entitled *Pocketful of Posie* created using a technique like the Game of Telephone remixing and re-interrupting another artists work, then passing this work on to the next artist.

2012 *GA2012 – XV International Generative Art Conference*, Politecnico di Milano University, Lucca, Italy. Performed a live art performance, *Pattern Recognition (the memory of all that)*, using computational algorithms and source images from the Internet. The sixteenth annual International conference focusing on generative art, generative processes and the genetic code of artificial events, as a construction of complex systems able to generate endless variations.

- 2011 *Friction Research Issue #4 (Reclaim the Mind)*, Nictoglobe Online Magazine for Transmedial Art & Acts, edited by Andreas Maria Jacobs. A series of digital publications on the theory and practice of New Media Art. Exhibited *Panopticon Cruft* and *Crude Cruft*.
- Evening of Generative Art Performance and Music*, Cervantes Gallery, Piazza Navona, Rome, Italy, presented as part of the GA2011 – XIV Generative Art Conference. Performed a live art performance, *Red Queens Race (surveillance machine)*, using computational algorithms and source images from the Internet.
- Digital Art Gallery iV2011, an International Conference on Information Visualization*, London, England. Exhibited a new daily *Crude Cruft* for the duration of the gallery exhibit.
- Digital Art Gallery cgiv2011, Computer Graphics, Imaging and Visualization*, Singapore. Exhibited a new daily *Crude Cruft* for the duration of the gallery exhibit.
- SOS ART 2011: Art Exhibit of Creative Expressions for Peace and Justice*, Art Academy of Cincinnati, Cincinnati, Ohio. Exhibited an artist book entitled *Six October Days* of automated poetry generated from the words of radio talk show host, Rush Limbaugh using the computer code of *Stub Cruft (rush limbaugh redux)*.
- SOS ART 2011: Poetry Readings of Creative Expressions for Peace and Justice*, Art Academy of Cincinnati, Cincinnati, Ohio. Presented a reading of six poems from my artist book entitled *Six October Days*. These automated poems were generated from the words of radio talk show host, Rush Limbaugh using the computer code of *Stub Cruft (rush limbaugh redux)*.
- 2010 *Live Art Performances at DRHA 2010 Conference: Digital Resources for the Humanities and Arts*, Brunell University, London, England. Presented a three hour live art performance called *American Dream Cycle (Resignation)*, which used genetic algorithms that processed images and wrote the performance score in real time.
- Evening of Generative Art Performance and Music*, Politecnico di Milano University, Milan, Italy, presented as part of the GA2010 – XIII Generative Art Conference. Performed a live art performance based upon *Stub Cruft (rush limbaugh redux)*.
- 2009 *Evening of Generative Art Performance and Music*, Politecnico di Milano University, Milan, Italy, presented as part of the GA2009 – XII Generative Art Conference. Performed a live art action called *American Dream Cycle (Payload)* using genetic algorithms that produced images and text that became the basis for the performance.
- Domestic*, Group Exhibit, AC [Institute Direct Chapel], New York, NY. Exhibited a video of *Panopticon Cruft*.
- 2008 *VERSION>08 Dark Matter Version Festival*. An annual international convergence of activists and artists showcasing emerging, progressive trends in art, politics, technology and music. Chicago, Illinois.

*Hunter\_Gatherer*, Group Exhibit, presented by CAST Gallery and Stock-site.org.au  
Tasmania, Australia.

*Ubuntu.Kuqala*, *Finger Lakes Environmental Film Festival*, Ithaca College, NY, Curated by Dale Hudson and Sharon Lin Tay. Exhibited images from *Premise Cruft*, *Distress Cruft* and *Babylon Cruft*.

*Computer Art Congress CAC.2*, Mexico City and Toluca City, Mexico. (Juried) A selection of recent CRUFT was accepted for presentation and publication in the congress' proceedings.

2007 *Generative Art Exhibit*, Generative Art Conference, GA 2007 Milan Polytechnic University, Milan, Italy. *Distress Cruft (my fellow americans)*, *Crayon Cruft (Childhood's End)*, and *Babylon Cruft* were accepted for exhibition and publication into the conference proceedings. *Worldwide Moving Image III*, E32 NIGHT 5C Cultural Center 5C Cafe, NYC. Screening of a video of *Panopticon Cruft*.

2006 [R][R][F]200x--->XP - *Version 3*, *Digital Art Festival*, Rosario/Argentina. Exhibited a selection of recent CRUFT images.

*Perform.Media, Festival and Symposium*, Indiana University, Bloomington, Indiana, Exhibited a selection of recent *CRUFT*.

*Digital Art Gallery*, International Conference on Information Visualization, IV2006, London, England. Exhibited *Hourly Cruft*, *Premise Cruft* and *Tenet Cruft*.

*Digital Art Gallery*, Computer Graphics, Imaging and Visualization, CGIV 2006, Sydney, Australia, Exhibited *Hourly Cruft*, *Premise Cruft* and *Tenet Cruft*.

*Trampoline Event #19*, Nottingham, United Kingdom, Broadway Cinema. Exhibited a series of images from *Hourly Cruft* and *Premise Cruft*.

*Adding Insult to Imagery? Artistic Responses to Censorship and Media*, Indiana University of Pennsylvania, & Central Missouri State University. (catalog)

2005 *Pendu Gallery Online Exhibit*, Pendu Gallery, Brooklyn, NY. Curated by Todd Pendu.

2004 *Hourly Cruft* included into the permanent collection called ArtBase., Rhizome.org at the New Museum, NYC

*6th International Salon of Digital Art*, Havana, Cuba. Exhibited images of *Hourly Cruft* and *Premise Cruft*. (catalog).

*Digital Art Gallery*, International Conference on Information Visualization, IV 2004, London, England. Exhibited images from *Hourly Cruft* and *Premise Cruft*.

*Digital Art Gallery*, Computer Graphics, Imaging and Visualization CGIV 2004, Penang, Malaysia. Exhibited images from *Hourly Cruft* and *Premise Cruft*.

*The Profession of Art*, Foundry Art Centre, St.Charles, MO. Exhibited *Open Source Multiple: Hints from John Milton*.

### **Non-Juried**

2021 *ROMBAK, an Online Symposium of Catalysts of Creative Practitioners*. Organized by the faculty of Creative Multimedia and faculty of Cinematic Arts, Multimedia University, Cyberjaya, Malaysia. Presented a selection of *Milton's Balm Cruft, Fabrications Cruft and In Isolation Cruft* in the *ROMBAK Festival Showcase 2021*.

2018 *Secret ArtWorks at The Banks*, organized by ArtWorks Cincinnati, Cinti, OH. Exhibited three works from the *Ecce Homo: Self-Portraits* series.

*Minumental*, Art Academy of Cincinnati, Cinti, OH. Exhibited three works from the *Ecce Homo: Self-Portraits* series.

2017 *Unauthorized SFMOMA Show*, San Francisco, CA. Exhibited *Ecce Homo #8* - image from Moscow sketchbook, Exhibitor #82 beginning on May 2, 2017, 11:32:32 AM,

*TrumpTHIS!*, The Art Car Museum, Houston, Texas. Group show that exhibited *Ecce Homo #3* mixed-media drawing.

2014 *Outside the Box: Improv Squared*, Media Arts and Music collaboration between the SIU MCMA and improvisation group from the SIU School of Music. Presented *A Tree in the Forest (Study for Blue Colic Cruft)*, which is projected images from a security camera and computational code that manipulates and changes the images based on the volume of sounds that the improvisational musicians played.

*Big Muddy Film Festival 36*, Faculty Showcase, Carbondale, Illinois. Screened a short video of my web-based multimedia piece *Pocketful of Posies*.

2013 *Combined Faculty Show*, University Museum, Southern Illinois University Carbondale. Exhibited two egg tempera on inkjet print images from the *Reparation for Events Real and Imagined* series.

*The Armory Show of 1913 and the Legacy of Modernism*, Carbondale Community Arts University, Carbondale IL. Performed a live art performance, *Red Queens Race (surveillance machine)*, using computational algorithms and source images from the Internet.

2009 *Combined Faculty Art Exhibition*, University Museum, Southern Illinois University, Carbondale, IL, Exhibited a digital print of an image from *Hourly Cruft*.

2008 *Iraqi Memorial, Commemorating Civilian Deaths*. Created *Crude Cruft (1 minute memory tondo)* for this online memorial exhibition. Project organized by Joseph Delappe.

2007 *Secret ArtWorks*, Time Warner ArtWorks Gallery, Cincinnati, OH. Exhibited four mixed media *Elegy to the American Republic (Tiles)*.



2006 *Faculty Exhibition*, Hartford Art School, Joseloff Gallery, West Hartford, CT.

1998-

2003 *BrainWrench.com: an art project in the form of an electronic greeting card site*. I created hundreds of digital images, and created a web site that allowed these images to be sent as as electronic greeting cards. BrainWrench.com was subversive. The sacred and profane were expressed through innocent-appearing electronic greeting card images, that turned the Hallmark and American Greetings format upside down. Thousands of people used these images to share with others ideas not easily expressed.

1994-

1997 *Expanded Arts*. Co-Founded by Jennifer Pias and Robert Spahr in February of 1995, at 85 Ludlow St. NYC. The critically acclaimed theatre company produced over 300 productions in it's "Storefront Theatre." Expanded Arts also presented "*Free Shakespeare in the Park(ing) Lot*" in the Municipal Lot across the street from the theatre. I directed and adapted a variety of plays and short stories including William Shakespeare's, *King Lear*, *Macbeth* & *Midsummer Night's Dream*; Jean Genet's, *The Balcony*; Howard Brenton's, *Christie in Love*; an original adaptation of several *Edgar Allen Poe's Short Stories*; an original adaptation of Charles Dicken's, *A Christmas Carol*", (my ghost of Christmas past had 200 blinking Christmas tree lights sewn into his costume and he carried his own extension cord); Euripide's, *Medea*; an original adaptation of Lewis Carroll's, *Alice in Wonderland*; Bertolt Brecht's, *The Elephant Calf* and Eugene Ionesco's, *The Lesson*.

The successful Off Broadway *Shakespeare's R&J* was first produced by Expanded Arts in September of 1997. It became the longest running Romeo & Juliet in the history of Broadway. Every summer Expanded Arts produced *94 plays in 94 days*, the marathon production of original plays presented over the 94 days of summer.

Expanded Arts received a great deal of critical acclaim in the press: John O'Mahoney, The New York Post; Tony Allen-Mills, The London Sunday Times; Peter Marks, The New York Times; Francine Russo, Village Voice; Sam Whitehead, Time Out New York; Debra Rodriguez, Fox 5-TV. Expanded Arts has also been featured in the Arts and Leisure section of the The New York Sunday Times, as well as WPLJ, WBAI-Radio and WNYC-Radio.

## **B. Articles and Professional Journals:**

### **Peer-reviewed**

2020 *The Slow Cancellation of the Future*, *GASATHJ, Generative Art, Science and Technology hard Journal*. A peer reviewed online journal. Founded by Enrica Colabella and Celestino Soddu, Politecnico di Milano University, Milano, Italy. Published an artist statement with examples of Fabrications Cruft, Milton's Balm Cruft, Burn-and-Rave Cruft, Effluvium Cruft, and two works on paper, *Because, I #3* and *Because, I #7*.

2014 *InterArtive, Culture + Urban Space, Issue #65, August 2014*, InterArtive is an open platform for dialogue that attempts to bring together different theoretical and practical fields of criticism and reflection on contemporary art and thought. Developed from an academic context, but emerging from a need to reach beyond it and to establish links with the artistic production, InterArtive functions as an online monthly journal and as a cultural association that carries out projects off-line. *Cliff Dwellers (Drone Study #4)* was presented in the online exhibition.

From Systems Aesthetics to Automated Drone Imagery in the Age of Machine Autonomy, *NMC | Media-N Journal of the New Media Caucus*, CAA Conference Edition, published in the summer of 2014. Conference proceedings from the 102<sup>nd</sup> Annual College Art Association, sponsored by the New Media Caucus.

*Hz Journal #19: July 2014*, A refereed online journal. Stockholm, Sweden. *Blue Colic Cruft, Cliff Dwellers (Drone Study #4) Cruft, Data Loss Cruft, Sift Cruft, Mandala Cruft* and *Periwinkle Cruft* was presented with a short artist statement. Curated by Sachiko Hayashi.

2012 *Mandala Cruft (occam's razor), GASATHJ, Generative Art, Science and Technology hard Journal. Issue #1*, A peer reviewed online journal. Founded by Enrica Colabella and Celestino Soddu, Politecnico di Milano University, Milano, Italy. Published a statement regarding the concept and methodology of CRUFT and recent images of *Mandala Cruft*.

2010 Recent Thoughts on Panoptic Cruft (fragments). *Surveillance and Society. Volume 7, No 2 (2010): 98-101*.

2006 *PLAY*, Drainmag.com, A refereed on-line journal. Published a short artist statement, as well as images from *Monochrome Cruft, Era Cruft, Hourly Cruft* and *Premise Cruft*.

2005 *Hz Journal #7 / HZ Net Gallery #6: December 2005*, A refereed online journal and gallery. Stockholm, Sweden. Exhibited an image of *Mire Cruft (after karl)*, as well as an online link to the most recently created *Mire Cruft*. A short artist statement accompanied the artwork. Curated by Sachiko Hayashi.

### **Non-Peer reviewed**

2019 The Here and Now of the Work of Art, *MediaCommons: Field Guide Project*. Published a short essay on the legacy of Walter Benjamin in a post-digital landscape, as well as images from *Darkling Cruft, Placebo Cruft, Data Loss Cruft*, and *Deservings Cruft*.

### **C. Creative Contributions:**

2013 *Funk's SoundBox 2012*, by Christopher T. Funkhouser, exhibited in the virtual gallery at the Electronic Literature Organization Festival 2013, Paris, France. My creative contribution consisted of an audio recording of myself discussing my art work and the methodology of

making Cruft, as well as the audio of my live art performance *Red Queens Race (surveillance machine)* and an audio file of a *Stub Cruft (rush limbaugh redux)*.

- 2010 *Untitled Self Portrait*, Contributed a digital image to the Net.Art project by Lily McElroy called *2009 was a rough year*. This project was exhibited at Thomas Robertello Gallery, Chicago, IL.

#### **D. Chapters in Professional Books:**

##### **Peer-reviewed**

- 2012 *From Atoms to Bits: Traces From Inside Plato's Cave*. Wrote the introduction essay to the book, discussing the dematerialization of art in a digital age. INPA1, International Photography Annual 1, exhibition-in-print, Manifest Creative Research Gallery and Drawing Center, Cincinnati, OH

#### **E. Reviews / Articles / Blogs / Catalogues / Interviews / Publications:**

- 2016 *Artist Statement: Publication* at Czong Institute for Contemporary Art , CICA Museum, South Korea. The book “*Artist Statement #1*” December 2016.
- 2015 Dale Hudson and Patricia R. Zimmermann, *Thinking through Digital Media: Transnational Environments and Locative Places* (Palgrave, 2015). The authors discuss my work in relation to databases, algorithms and remix, supported with quotes from my own writings.

Robert W. Sweeny. *Dysfunction and Decentralization in New Media Art and Education* (Intellect Bristol, UK / Chicago, USA, 2015) Discusses my work, and quotes me from my artists statements talking about my use of appropriated images. Printed image of a *Crayon Cruft* is included in the book.

Invited to participate in a month-long discussion on “–empyre– soft\_skinned\_space” mailing list (<http://www.subtle.net/empyre/>) to talk about my process, concerns, and projects-in-process. The guest moderators Dale Hudson and Patricia Zimmermann invited a selection of artists, coders, activists, and intellectuals whose projects they analyzed in their book *Thinking through Digital Media: Transnational Environments and Locative Places* (Palgrave, 2015).

- 2013 Jennifer Fuller, Interview, “Hackathon: Privacy Concerns and Answers,” WSIU-FM Radio, Carbondale, IL, October, 17, 2013. We discussed the Edward Snowden leak of NSA tracking all communications and the general loss of privacy. We also discussed some simple technology and Free Software that is available to help protect ones privacy.

Robert W. Sweeny. “Dysfunction in the Networks of Machinic Assemblage.” *Visual Arts Research*, Volume 39, No 1, 108-121. University of Illinois Press. Summer 2013. Discusses my work, and quotes from my artists statements talking about my use of appropriated images.

Debra Burns, "Differential Surveillance of Students: Encounters with Surveillance / Sousveillance Art as Opportunities for Reform", *Lea, Leonardo Electronic Almanac*, Vol, 19, No 4, September, 15, 2013. Reproduced a video still of *Panopticon Cruft*, quotes me from an email interview and from my journal article, "Recent Thoughts on Panoptic Cruft (fragments)", in *Surveillance and Society*. Volume 7, No 2.

Tom Tenney, "The new black box has global reach," *The Villager*. November 12, 2013. <http://thevillager.com/2013/11/12/the-new-black-box-has-global-reach/> Article about the exhibit *ReFest / Art+Tech Festival 2013*, organized by CultureHub at La Mama, NYC,. Exhibited live projections of : *Dataloss (Corruption)*, *Lifejacket*, and *Sift (after snowdon)* in the gallery. I also participated in the "Long Table Discussion on the State of Remix in 2013," curated by the author of this article Tom Tenney. This article contextualizes micro "black box" theatre spaces in New York in the 1990's as well as the conceptual art of the 1960's and 1970's as it influences contemporary arts practice and the work in the *ReFest / Art+Tech Festival 2013*.

Gloria Polites, "Digital Printmaking Reception - October 26," LTC, Lowell Telecommunications Corporation. October 04, 2013. <http://cityvoices.ltc.org/content/digital-printmaking-reception-october-26-1> Published an image of my inkjet print and egg tempera mixed-media painting *Reparation For Events Real and Imagined (tile #7)* .

- 2011 Nick Neyland, "On the Lower East Side, Shakespeare Among the Camrys", *Wallstreet Journal*. July, 6<sup>th</sup> 2011. <http://blogs.wsj.com/metropolis/2011/07/06/shakespeare-in-the-parking-lot-lower-east-side/> Article about the current series of Free Shakespeare, and an interview with me, discussing the origin and history of Free Shakespeare in the Parking Lot.
- 2009 "AC Institute [Direct Chapel] Group Exhibition Domestic", AC Institute, March 19, 2009. <http://artcurrents.org/gallery/id07.html>
- 2008 Dale Hudson and Sharon Lin Tay, "ubuntu.kuqala: Online Digital Media Arts Exhibition", Ithaca College. March 31, 2008. <https://www.ithaca.edu/fleff08/exhibitions/ubuntu/> Reproduction of an image from *Premise Cruft* with an essay from the curators.
- 2007 Robert W. Sweeny, "Adding Insult to Imagery? Art Education and Censorship. *Journal of the National Art Education Association*. Reston, VA: NAEA Press. Essay speaks of the responsibilities of artists and educators using mass media images, and specifically references the exhibit which presented my Cruft.
- 2006 PaleFireR, "Perform.Media," *Pandora's Box*, (blog), September 29, 2006. <http://www.palefirer.com/conferences/performmedia/> Reactions to the festival at Indiana University called Perform.Media, with commentary about my cruft, and quotes from my artist statement.

Don Relyea, "Robert Spahr Crufts," *Don Relyea's Blog*,(blog) August 2, 2006. <http://www.donrelyea.com/cgi-bin/blosxom.cgi/2006/08/> Publishes an image of *Hourly*

*Cruft* and *Mire Cruft (after Karl)*, and quotes me talking about the methodology of my creative research. He then notes the similarity to his own approach in recent projects. Robert W. Sweeny, “Adding Insult to Imagery? Artistic Responses to Censorship and Media,” Printed exhibition catalog and essay. January, 16, 2006.

- 2005 “Manifest Volume 6, Selections from: CRUFT by Robert Spahr and Drawings from Kevin T. Kelly”, Manifest Press, Cincinnati, OH, September, 2005. Printed exhibition catalog containing fifteen color reproductions of CRUFT, and an artist statement.
- 2004 Kevin Slavin, “Global and Local, Thinking and Acting, Variables. (Auto),” Saturation, (blog). April 27, 2004. Comparing my work to that of Martin Liebscher, Jason Salavon, Mark Tribe and Thomas Bayrle. Republished an image of *Hourly Cruft*.

## VI. TEACHING EXPERIENCE

### A. Teaching Interests and Specialties:

Generative and Procedural Art  
Creative Processes  
Live Art Performance / Installation  
Sculpture / Physical Computing  
Drawing / Collage / Painting / 2D Design  
Net.Art / Code as Art  
Free / Open Source Software / Free Culture  
Privacy, Surveillance, Copyright & Remix  
Machine Aesthetics  
Conceptual Art  
Web Design and Development  
Interaction Design  
New Media Art History & Theory

### B. Current Graduate Faculty Status:

Regular

### C. Number of Master’s and Ph.D. Committees on which you have served:

#### Completed M.S and M.F.A

1. Andrew Beyke, MFA, 2022
2. Jake Beck, Phd, 2021
3. Josh Niles, MFA, 2021
4. Mi Young Park, Phd, 2018
5. Nichole Nicholson, Phd, 2018
6. Kelly Caringer, Phd, 2017
7. Wickham Flannagan, MFA, 2017

8. Todd Birdsong, MFA, 2015
9. Alexa Nutile, MFA, 2014
10. Mike Kartje, MFA, 2014
11. Ryan Jenkins, MFA, 2013
12. Justin Edgren, MFA, 2013
13. Deron Williams, MFA, 2012
14. Josh Gumiela, MFA, 2010
15. Julia Rendelman, MS, 2010
16. Jesse Barlow, MS, 2010

In-Progress M.S, M.F.A, and Ph.D

1. Sam Sloan, Phd

**D. Names of Students who have completed Master's Thesis and Doctoral Dissertations under your direction:**

Completed M.S. and M.F.A .

1. Nick Knappenburger, MS, 2022
2. Jessica Carr, MS, 2022
3. Eric Halfacre, MS, 2022
4. Emma Paterakis, MFA, 2021
5. Lindsay Washington, MFA, 2018
6. Nathan Fortmeyer, MS 2017
7. Dimitar Velkov, MS, 2016
8. Kate West, MS, 2016
9. Ai Saito, MS, 2015
10. Kelly McGuire, MS, 2015
11. Colby Roate, MS, 2015
12. Allie Lee, MFA, 2014
13. Rachel Kubiak, MS, 2014
14. Matthew McGuire, MS, 2014
15. Derek Smith, MFA, 2013
16. Silvia Dadian, MFA, 2013
17. David Farrell, MFA, 2013
18. Erin Smith, MS, 2013
19. Adithi Ravishankar, M.S., 2013
20. Ana Paula Maia, M.S., 2012
21. Cary Bryant, MS, 2012
22. Olesya Kravchuk, MS, 2011
23. Katrina Stackhouse, MS, 2011
24. Dasha Bondareva, MS., 2011
25. Chang Liu, MS, 2011
26. Beth Alongi, MS, 2010

- 27. Mariona N. Jones, MS, 2010
- 28. Adam Porter, MS, 2010
- 29. Estefania Martinez, MFA, 2010

In-Progress M.S, M.F.A, and Ph.D

- 1. Leah Sutton, MFA

**E. Guest Lectures and Educational Workshops Presented:**

- 2019 *Digital Traces and Contemporary Arts Practices*, Guest lecture on visual culture and contemporary arts practices, MCMA 504, Foundations of Media Theory, Dr. Lisa Brooten. Fall Semester.
- 2018 *The Contingent Object and Contemporary Arts Practices*, Guest lecture on visual culture and contemporary arts practices, MCMA 504, Foundations of Media Theory, Dr. Lisa Brooten. Fall Semester.
- 2017 *Systems Art and Contemporary Arts Practices*, Guest lecture on visual culture and systems art, MCMA 504, Foundations of Media Theory, Dr. Lisa Brooten. Assigned readings included Lev Manovich, Roy Ascott, and Jack Burnham. Fall Semester.  
  
*Creative Process Workshop*, as part of the Carterville Junior High School Leadership Council at WSIU. Hands on workshop exploring creative processes using sound. Spring Semester.
- 2016 *Systems Art and Machine Aesthetics*, Guest lecture on visual culture, machine aesthetics, and systems art, MCMA 504, Foundations of Media Theory, Dr. Lisa Brooten. Assigned readings included Lev Manovich, Roy Ascott, and Jack Burnham. Fall Semester.  
  
*Developing Your Creative Process*, as part of the Big Muddy Tributaries at the Museum of Contemporary Art, Chicago. Workshop presented to Chicago area high school students. Spring Semester
- 2015 *New Media as an Extension of Cinema*, Guest Lecture, CP102, Sound and Image, Cade Bursell: Spring Semester
- 2014 *Art and Technology Workshops*. Organized and presented four workshops for students and faculty of MCMA during the Fall semester. Subjects included Free Software, Privacy, Raspberry Pi's and 3D Printing *New Media as an Extension of Cinema*, Guest Lecture, CP102, Sound and Image, Cade Bursell: Spring and Fall Semesters  
  
*Raspberry Pi, an Open Source Creative Tool*. As part of the *Topics in Creative Research Workshops*, sponsored by the MCMA Centers for Global Media Research and New

Media. The workshop introduced the Raspberry Pi which is a stripped-down, credit card sized, \$35.00 computer that runs the free open source operating system Linux. Topics included an introduction to networking, programming, free/open source software, and physical computing while demonstrating the creative possibilities of this small computer.

2013 *New Media as an Extension of Cinema*, Guest Lecture, CP102, Sound and Image, Cade Bursell: Spring and Fall Semesters.

*Art, Social Media, and New Technologies Used for Control and Resistance* Guest Lecture for CP 358i, Introduction to Peace Studies, Dr. Robbie Lieberman.

*New Media as an Extension of Cinema*, Guest Lecture, CP102, Sound and Image, Cade Bursell: October 25th

2012 *Recent Generative Art*, Guest Lecture – MCMA 557, Cade Bursell, Presented a lecture on Generative Art, and my own creative research and work. August 28<sup>th</sup>.

*Internet Art: Art in the Age of Decentralized Networks*, Guest Lecture, MCMA 550, Dr. Walter Metz, August 22<sup>nd</sup>

*Guest Critique*: CP102, Dr. Angela Aguayo, Guest Critique for the students and their invited guests. May 12<sup>th</sup>.

*New Media as an Extension of Cinema*, Guest Lecture – CP102, Sound and Image, Dr. Angela Aguayo: March 12<sup>th</sup>.

*Introduction to Hacking and Glitch*, Advanced Experimental, Professor Cade Bursell, Presented a guest lecture/workshop on hacking, introductory coding, glitch images, data mashing and circuit bending. April 16<sup>th</sup>.

*Art, Social Media, and New Technologies Used for Control and Resistance*, Guest Lecture – CP 358i, Introduction to Peace Studies, Dr. Jyotsna Kapur & Dr. Robbie Lieberman

2011 *Recent Generative Art*, MCMA 557, Professor Cade Bursell, Presented a lecture on Generative Art, and my own creative research and work. December 1<sup>st</sup>.

*Internet Art, HTML5 and CSS3 - Digital Art - Greg Wendt*, Presented a guest lecture on Internet Art, HTML and CSS, as well as my own creative research. November 28<sup>th</sup>.

*Guest Critique*, CP102, Dr. Angela Aguayo, Guest Critique of Student Experimental work from CP102, for the students and their invited guests. May 13<sup>th</sup>.

*Contemporary Arts Practices and their Relationship to War/Peace/Protest* Guest Lecture, CP 358i, Introduction to Peace Studies, Dr. Jyotsna Kapur: Feb 22<sup>nd</sup>



## F. Work Cited in Syllabi:

- 2009 Scot Cotterell, "Inspiration - Robert Spahr," *FSE120 Digital Imaging*, (blog syllabus), September 28, 2009. <http://utasdigiimage.blogspot.com/2009/09/inspiration-robert-spahr.html> An online syllabus for an introductory course in computing digital imaging technologies, techniques and aesthetics, focusing on art and design related applications. This post was listed as inspiration for the students, and quoted me from an artist statement describing my methodology making CRUFT.

## G. Other:

### Student Exhibits and Live Art Performances

- 2020 *GENERATIVE ART*, An online exhibit of selected work created in Generative Art CP470D and MCMA543. The students curated the exhibit.
- 2018 *Picking Your Brain: An Exploration of Art and Science*, An exhibit of the art and artifacts produced by the students of the interdisciplinary University Honors course, *Creative Critical Thinking: Between Art & Science*. The course was co-taught with Dr. Scott Hamilton-Brehm. The participating students worked collaboratively to curate and coordinate this event.
- Where We Are Now*, An exhibit of selected work from the MFA students in MCMA 557/558 presented in the CP Gallery. The participating graduate students worked collaboratively to curate and coordinate this event.
- 2017 *Mary's Creature*, A live inter-media interpretation of Mary Shelley's *Frankenstein* developed by the students of Cinema & Photography, developed as the final project of my Live Art and Interactivity Class, in collaboration with Dr. Jyotsna Kapur's History of Media Arts Class.
- 2016 *Morphosis*, A live inter-media interpretation of Kafka's *Metamorphosis* developed and performed by the students of Cinema & Photography presented as part of the Big Muddy Tributaries event held at the Museum of Contemporary Art, Chicago.
- 2015 *Morphosis*, A live inter-media interpretation of Kafka's *Metamorphosis* developed as the final project of my Directing Class, co-convened with the Theory of Acting Class, co-directed by myself and Dr. Jyotsna Kapur.
- Art As Life: Happenings & Fluxus Events*, Students of the History of New Media Class, created original performances and films in the spirit of Fluxus and Happenings, and presented historical recreations of performances and films. The participating students worked collaboratively to curate and coordinate this event.
- 2013 *The Banquet*: Student Live Art Performance at SIU in the Cinema Soundstage. Collaboratively developed by the students in my Live Art Class, which consisted of an hour long performance and art exhibit. (I coordinated the event, and curated the exhibit.)

2012 *Big Muddy Film Festival 34*, Carbondale, Collaboratively developed a multimedia performance entitled *Expanded Cinema: Traces from Outside the Cave* with a group of graduate students as the artist collective called *i|o workshop*.

2011 *Generative Art: Student Exhibition / Performance*: Collaboratively developed by the students in my Generative Art Class, this exhibit and performance took place in the Cinema and Photography Gallery, and Soundstage, as well as throughout the College of Mass Communication and Media Arts. (I coordinated the event, and curated the exhibit.)

*Big Muddy Film Festival 33*, Carbondale, Illinois. Developed a collaborative performance called *Live Media Event* working with graduate student as the artists collective called *i/o workshop*. This performance consisted of live art and real-time automated computer generated images created by the use of genetic algorithms.

2010 *ARTSTUMPH: Student Live Art Performance* at SIU in the Cinema Soundstage. Collaboratively developed by the students in my Live Art Class.

*ARTSTUMPH @ Cedarhurst: Student Live Art Performance* at Cedarhurst Arts Center, Mt. Vernon, IL. This was a smaller group of ten students that presented a version of the performance adapted for the Cedarhurst Memorial Day Weekend event called *The Happening*. (I coordinated the performance, and organized the event with Cedarhurst)

*Projection*, Varsity Theater, Carbondale, IL. Group exhibition curated by graduate student, Erin Smith. Presented a selection of digital images produced by the *Great Transnational Nude Cruft*.

*Projections Performance, Process, PPP Show*, (Juried) Surplus Gallery, Carbondale, IL. Created a multimedia installation called *Phase Transition*, in collaboration with SIU graduate students working as an artist collective called *i|o workshop*.

#### Off-Campus Student Trips

2018 *Graduate students from MCMA 557 and MCMA 558*. Student trip to view artwork at the Museum of Contemporary Art and the Art Institute of Chicago, Chicago IL

2014 *Graduate students from MCMA 557*, Student trip to view the artwork at the St Louis Art Museum and the St. Louis Contemporary Art Museum, St. Louis, MO

*Graduate students from MCMA 557 and MCMA 543*. Student trip to view artwork at the Museum of Contemporary Art and the Art Institute of Chicago, Chicago IL

2013 *Hackathon at Massachusetts Institute of Technology*. Received funding from the Free Software Foundation and SIU, that allowed myself and three grad students to travel to MIT in Cambridge, MA, and participate in the GNU / Free Software Foundation Hackathon. Students were able to participate and work directly with developers of free

software, as well as hear the founder of GNU / Free Software Foundation, Richard M. Stallman give the keynote address.

### Undergraduate Research

- 2022 McNair Scholar  
Dorcas Brou, Stories of Lost Souls: A Qualitative Investigation into Japanese Storytelling and Anime
- 2012 Research Rookie  
Andrew Spencer, Research Using Computer Code to Create Art
- 2010 Undergraduate Thesis-Production  
Danielle Williamson, Cinema Final Project and Screening

### Individual Enrollments

- 2022 Ebru Bodur, MCMA 596 743: Independent Study. Developed observational drawings, collage using found objects, resulting in collage/assemblage installations using found cardboard and paint.
- Jessica Carr, MCMA 589 743: MS Report/Project: Decentralizing the Music Industry: New Media Creates Gateways for Independent Musicians.
- Eric Halfacre, MCMA 589 743: MS Report/Project: Gamification via App-Based Rewards Systems: Behavioral Changes and Effects on User Interaction.
- Nick Knappenburger, MCMA 589 743: MS Report/Project: Patriotic Media and the Consequences of Nationalism.
- 2021 Leah Sutton, MCMA 596 743: Independent Study. Developed HTML and CSS skills resulting in an interactive Net.Art project exploring user navigation within a virtual garden.
- Eric Halfacre, MCMA 596 743: Independent Study. Developed mobile app functionality, user interface mock-ups, and user flow charts.
- 2020 Emma Paterakis, MCMA 596 743: Independent Study. Readings of contemporary artists' writings. Developed a series of works exploring the sewing machine as a method of assemblage.
- 2019 Isaac Animashaun, CP 491 743: Individual Study. Developed and produced two short experimental narrative films. Fall Semester
- 2018 Evelyn Aden, MCMA 589 743: MS Report/Project: Began developing her research paper and project addressing social media marketing and the impact of surveillance capitalism and the loss of privacy. Fall Semester

Daniel Robbins, CP 497A 743: Independent Projects in Cinema: Researched and developed a responsive web portfolio, as well as creating a series of network based art works that were an extension of his traditional cinema practice. Spring Semester

Lindsay Washington, MCMA 599: Thesis: Completed development of web based tactical media project, video and installation for the thesis exhibit presented at the SIU art museum. The exhibit focused on institutional racism in the schools and prison systems, as well as black identity and black feminism. Spring Semester

Evelyn Aden, MCMA 596 743: Independent Study. Researched the changing social media landscape, and the impact of surveillance capitalism and the loss of privacy on social media marketing. Spring Semester

2017 Lindsay Washington, MCMA 599: Thesis: Began development of web based tactical media project, video and installation for the thesis show that focuses on institutional racism in the schools and prison systems, as well as black identity and black feminism. Fall Semester

Nathan Fortmeyer, MCMA 589 743: MS Report/Project: Research paper and project on privacy and surveillance. Spring Semester.

2016 Dimitar Velkov, MCMA 589 743: MS Report/Project: Research paper and project on emerging narratives. Spring Semester.  
Matt Crowell, MCMA 596 743: Independent Project. Developed skills in coding Python, to create a program to scrape data from Twitter, which will be used for dissertation research. Spring Semester.

John Ascher, CP 491 743: Individual Study. Researched Genetic Algorithms, and developed skills in coding Processing. Created a series of computational images. Spring Semester.

Zachery Green, CP 491 743: Individual Study. Researched and analyzed the James Joyce short stories, *The Dubliners*. Developed a series of treatments, and storyboards as contemporary adaptations for three of the stories. Spring Semester.

Ryan Lay, CP 491 743: Individual Study. Developed a series of mixed-media images consisting of drawings and photographs, with an emphasis of working both digitally and analog. Spring Semester.

2015 Ai Saito, MCMA 589 743: MS Report/Project: Research paper on Japanese Aesthetics in the Age of New Media incorporating her previous creative research developing net.art. Fall Semester.

Kelly M. McGuire, MCMA 589 743: MS Report/Project: Research paper/project on The Human Footprint of Our Daily Consumption: Defetishizing Commodities Through New Media. Fall Semester.

Ai Saito, MCMA 591 743: Readings: Reading list, literary review, and preliminary work on MS Report/Project investigating Japanese aesthetics, space, time and shadows. Summer Semester.

Ryan T. Lay, CP 497B 743: Independent Projects in Photo: Developed a series of large scale photographed portraits, which were then manipulated digitally and with traditional analog drawing and painting media. The work continued to be developed alternating scanning the image, working digitally, then printing the image and working with analog media. Completed work was accepted for exhibition in St. Louis, MO. Spring Semester.

Kelly M. McGuire, MCMA 596 743: Independent Study: Preliminary research and readings for her MS Project looking into the human footprint of consumerism. Also designed a series of information graphics developed into a prototype of an interactive web site. Spring Semester.

Colby E. Roate, MCMA 596 743: Independent Study: Developed a series of tactical media projects investigating Post-feminist issues presented on the web, using the visual language and tactics of consumer advertising. Spring Semester.

Ai Saito, MCMA 596 743: Independent Study: Developed a series of eight net.art projects creating interactive visual poetic variations of a Japanese haiku poem. Spring Semester.

Colby E. Roate, MCMA 589 743: MS Report/Project: Research paper on the historical development of feminism, as reflected in consumer advertising. Final project consisted of a tactical media ad campaign using visual tactics of advertising as a way to challenge the viewers to reconsider their assumptions regarding feminism. Spring Semester.

Katherine L. West, MCMA 589 743: MS Report/Project: Research paper in the creation of community using historical case studies to develop general principles for community development. Final project was a complete strategy for the re-development of community for WSIU radio. Spring Semester.

2014 Michael G. Maxwell, MCMA 596 743: Independent Study: A study in physical computing first with a focus on audio digital/analog processing on the microprocessor Arduino UNO, and then on glitched images captured and created using a camera module connected to the credit card sized Raspberry Pi computer. Fall Semester

Katherine L. West, MCMA 596 743: Independent Study: Reading list, literary review, and preliminary work on MS Report/Project. Fall Semester

Matthew McGuire, MCMA 589 743: MS Report/Project: Researched three dimensional representation, with case studies including the development of perspective in renaissance painting, the film *The Matrix*, and 3D Mammograms, looking closely at the technological, social and economic influences. Fall Semester

Sarah Mitchell, CP 497B 743: Independent Projects in Photo: Development of a final project that combines environmental portraiture with journalism and new media to create an interactive hypertext narrative web site telling the stories of LGBTQIA identified folks living in the Southern Illinois region. Summer Semester

Marta Bender, CP 497A 743: Independent Projects in Cinema: Development of database driven web tools using MySQL and PHP, responsive web design, and SEO. Spring Semester

Mary Crylen, CP 491 743: Individual Study: Investigations into web based, narrative storytelling using the still and moving image, created using HTML/CSS and animated GIF images. Spring Semester

2013 James Throgmorton, CP 497A: Independent Projects in Cinema: Readings by Albers and Itten, with production work investigating color and light. Fall Semester

Sam Shirly, CP 497A: Independent Projects in Cinema: Readings and production work based on ideas of Minimalist Music and Conceptual Art. Fall Semester

Allie Lee, MCMA 599: Thesis: Reading list, literary review, and preliminary work on thesis paper. Fall Semester

Allie Lee, MCMA 548: MFA Projects: Created video and installations that further develop concepts dealing with presence, absence and loss. Fall Semester

Mike Kartje, MCMA 548: Readings: Lev Manovich & Cybernetics. Summer Semester

Allie Lee, MCMA 548: MFA Projects: Created several Net.Art projects and developed a reading list and literary review. Summer Semester

Allie Lee, MCMA 548: MFA Projects: Created several Net.Art and drawing projects. Spring Semester

David Farrell, MCMA 599: Thesis: Thesis exhibit and paper. Spring Semester

Silvia S. Dadian, MCMA 599: Thesis: Thesis exhibit and paper. Spring Semester

Adithi Ravishankar, MCMA 596: Independent Study: Developed wireframes, design mockups and user testing for her project of social media for higher education. Spring Semester

Erin L. Smith, MCMA 589: MS Report/Project: Completed writing her thesis on New Media Art History and Curation. Spring Semester

2012 Adithi Ravishankar, MCMA 589: MS Report/Project: Research into social media's use in academic settings, literature review, began building web site project. Fall Semester

David Farrell, MCMA 599: Thesis: Light Trails & Landscape Photography. Fall Semester

Silvia Dadian, MCMA 596: Independent Study: Readings and literature review: Lucy Lippard; Hal Foster; Rosalind Krauss; Nicholas Bourriaud; Martin Esslin and Gene Youngblood. Produced several installation / performances. Summer Semester

David Farrell, MCMA 596: Independent Study: Built a pinhole camera using a flat bed scanner. Light trail photography at National Parks. Summer Semester

Derek Smith, MCMA 599: Thesis: 108 Koans which were individual objects, events, and performance scores. Developed a reading list, literary review and worked on thesis paper. Spring Semester

Derek Smith, MCMA 596: Independent Study: Developed a complete web site portfolio that archived all his work he has done here at SIU, leading up to and including the 108 Koans. Spring Semester

Sam Sloan, MCMA 596: Independent Study: Phd student in Speech Comm. Reading list, literature review, and wrote a paper integrating visual avant-garde new media history within current traditions of performance studies. Spring Semester

Nichole R. Nicholson, MCMA 596: Independent Study: a Phd student in Speech Comm. Developed several Net.Art hyper-narrative projects. Spring Semester

Ana Paula V. Maia, MCMA 589: Final Project: Developed a Net.Art website and wrote a paper that explores the way in which digital identities and images of self thorough self-mediation develop in the age of social networking. Spring Semester

Steve Walker, CP 497A: Independent Projects in Cinema: Still and moving images to create synthetic realism. Explored High Dynamic Range Imaging, Global Illumination and Image Based Lighting in 3D Computer Graphics. Spring Semester

2011 Cary Bryant, MCMA 589: MS Report / Project: Completed final research paper, as well as coding and producing a website dedicated to tips, advice and examples of successful uses of social media for small businesses, students and educators. Fall Semester

Beth Alongi, MCMA 589: MS Report / Project: Researched how University Health Center's use social media as outreach to their student population. Produced a paper, user testing, and coded a redesign of SIUC Student Health Center website. Fall Semester

Letrent Catchings, MCMA 596: Independent Study: Researched social media and social communications, and it's impact on mobilizing social movements and protest groups. Reading List, literary review, and a paper. Fall Semester

Ryan Jenkins, MCMA 548: MFA Projects: Produced weekly works of generative Net.Art. Continued to improve web production skills, learning to code and program in the scripting language PHP. Fall Semester

Aaron Farrell, CP497A: Independent Projects in Cinema: Produced an ambitious and successful independent narrative film project. Fall Semester

Cary Bryant, MCMA 596: Independent Study: Researched social media by using online opinion polls and user testing of college students, to better understand how use of social media differs from traditional media assumptions. Summer Semester

Beth Alongi, MCMA 596: Independent Study: Researched writings on social media, as well as specific Universities, and their use of social media. Summer Semester

Chang Lui, MCMA 743: Independent Study: Researched luxury brands, and technologies impact on marketing western brands to an evolving Chinese economy. Explored Western fashion influences on Chinese upper middle class. Spring Semester

Chang Lui, MCMA 589: Final Project: Developed and designed a website portal containing marketing information about luxury items and fashion. Useful site to both western and eastern branding and marketing firms. Spring Semester

Olesya Kravchuk, MCMA 589: Final Project: Researched the historical development and the impact of technology on investigative journalism. Created a web portal for Ukrainian journalist to educate them on the use of social media. Spring Semester

Dasha Bondareva, MCMA 589: Final Project: Research into how the fashion industry, and the media present the female body image. Developed and designed a database driven website, allowing young girls to create a profile, and become a member of a social media focused site containing original content. Spring Semester

2010 Katrina Stackhouse, MCMA 589: Final Project: Complete redesign of the WSIU radio web site. User testing of existing site, functional analysis, wire frames, redesign used Drupal. the open source content management system. Fall Semester

Danielle Williamson, CP 499P: Senior Thesis-Production: Production exploring web based portraits that ultimately produced her thesis show called 'Dataface' presented at the Varsity Theater. Fall Semester

Dasha Bondareva, MCMA 596: Independent Study: Preliminary web site research and comparative analysis of other web sites dealing with teenage anorexia. Developed web site using Drupal, the open source content management software. Fall Semester

Julia Rendelman, MCMA 596: Independent Study: Project to further develop and improve her web site that supports her research paper about the photography of New Orleans's photographer Pops Whitesell. Fall Semester

Estefania Martinez, MCMA 599: Thesis: Post-production on her animated film called Emerald, wrote the thesis paper, and created a promotional web site. Fall Semester



Patrick Mulcrone, MCMA 596: Independent Study: Developed programming skills to create computational art. Programmed the arduino micro processor, allowing him to remotely control a camera and automate the processing of the images. Summer Semester

Jesse Barlow, MCMA 596: Independent Study: Developed and designed the SIUC Autism Center's website, working on a complete redesign, content, and video production / streaming video. Summer Semester

Mariona Jones, MCMA 589: MS Research Report: Researched issues of free culture, free software, remix and copyright. Created a website and workshops to teach children about free software and free culture. Spring Semester

Adam Porter, MCMA 589: MS Research Report: Researched copyright, free / open source software, free culture and net labels, as well as the impact of technology on the music industry. Developed his own net label, and a functional web site. Spring Semester

2009 Mariona Jones, MCMA 596: Independent Study: Reading list and literature review on open source, free culture and principles of persuasion and propaganda. Developed workshops and a web site to educate students on the importance of creating and remixing of free culture, Fall Semester

#### Courses Taught at Southern Illinois University, Carbondale, IL

Integrative Studio II - Team-Taught with New Media Then (CIN 362 Foundations Course)  
Spring 2022

Integrative Studio I (CIN 341) - Team-Taught with New Media Now (CIN 361 Foundations Course)  
Fall 2022, Fall 2023

Media Arts Practice II (CIN 302 – Co-Taught Foundations Course)  
Spring 2022

Media Arts Practice I (CIN 301 – Co-Taught Foundations Course)  
Fall 2021

Media Arts: Performance (CP 300D - Foundations Course)  
Fall 2017, Spring 2018, Fall 2018, Spring 2019, Fall 2019, Spring 2020

Introduction to Sound and Image (CP 102 – Foundations Course)  
Fall 2011, Spring 2016, Spring 2017

Drawing, Mindfulness and the Creative Process (CP 470D)  
Spring 2020 (online)

Generative Art (CP 470 / MCMA 543)  
Spring 2011, Spring 2020 (online)

Forum in Art and Culture (CIN 100)  
Fall 2020 (online), Spring 2021 (online), Fall 2021, Spring 2022, Fall 2022

Creative Critical Thinking: Between Art and Science (UHON 351F & UHON 351U)  
Created and co-taught with Dr. Scott Hamilton-Brehm  
Fall 2018

Live Art: Media Arts and Interactivity (CP 470D / MCMA 512)  
Spring 2017, Fall 2020

Creative Processes (CP 470D / MCMA 543)  
Winter 2015 (online), Summer 2021 (online)

Net.Art (MCMA 516)  
Fall 2012, Fall 2014, Spring 2019

New Media Production (CP 440 / MCMA 543)  
Summer 2011, Fall 2011, Summer 2012, Fall 2012, Summer 2013,  
Fall 2013 (two sections), Summer 2014, Fall 2014, Fall 2015, Fall 2017, Spring 2021

Film Directing (CP 471 / MCMA 543)  
Fall 2015

MFA Studio Arts Practice and Critique (MCMA 557 / 558)  
Fall 2018

MFA Studio Arts Practice (MCMA 557)  
Spring 2014, Fall 2014

Web & Interaction Design (MCMA 510 / MCMA 512)  
Spring 2011, Spring 2012, Spring 2013, Spring 2014, Spring 15

Experimental Strategies: Live Art (CP 470D / MCMA 543)  
Spring 2010, Spring 2013,

History of New Media (CP 361 / CP 470A / CP 470D / MCMA 552)  
Fall 2010, Spring 2012, Fall 2012, Spring 2015, Spring 2016, Spring 2018, Fall 2019,  
Fall 2021

Web Portfolio (CP 470D / MCMA 543)  
Spring 2010

Web Production I (CP 470D / MCMA 543)  
Summer 2010

Web Practices I (CP 470D / MCMA 543)  
Fall 2010

Digital Communication Production (MCMA 301)  
Fall 2009

New Media Studio (MCMA 543)  
Fall 2009

Courses Taught at SUNY Purchase College, Purchase, NY

Creating Web Documents  
Spring 2005, Fall 2005, Spring 2006, Fall 2006, Spring 2007, Fall 2007,  
Spring 2008, Fall 2008, Spring 2009

Digital Media for Designers 1  
Fall 2008, Spring 2009

Design for the Web  
Fall 2008

Interactive Design  
Spring 2009

Courses Taught at University of the Arts, Philadelphia, PA

Special Topics: Propaganda and Persuasion in a Digital Age  
Fall 2007

Courses Taught at Hartford Art School, Hartford, CT

Introduction to Media Arts  
Fall 2006

Explorations in Live Art/Digital Video  
Fall 2006

Courses Taught at Dowling College, Long Island, NY

Designing with the Computer I  
Fall 2005 (two sections), Spring 2006

History of Graphic Design  
Spring 2006

## **VII. UNIVERSITY EXPERIENCE**

### **A. Department Committees / Service:**

- 2017 C&P Ad-Hoc NASAD Committee
- 2017 Chancellor Scholarship Weekend. Member of the C&P Faculty who greeted candidates for the Chancellor and University Excellence Scholarship. Spring Semester
- 2017 Organized and hosted visiting artist Preston Rescigno. The Fine Art Activity Fee funded his two day visit which included an artist talk, several classroom visits to students in the School of Art and Design, and the Department of Cinema & Photography. He also presented a two day workshop where students did collaborative storytelling using photography, video and social media. Fall Semester.
- 2014-2017 C&P Gallery Coordinator
- 2014-2017 C&P Website Committee
- 2013-2014 C&P Chair Search Committee
- 2013 C&P Tenure-Track Search Committee for an Assistant Professor in Narrative Production
- 2012 C&P NTT Search Committee for a Visiting Assistant Professor
- 2011-2014  
2019-2020 C&P Personnel/Budget/Welfare Committee
- 2011 C&P Grievance Committee
- 2009-2012,  
2019-2020 C&P Fine Art Activities Fee Committee
- 2009,  
2012-2017 C&P Curriculum Committee
- 2009-2018 Numerous departmental Phone-A-Thons, perspective student tours and related recruitment / development activities

### **B. College and University Committees, Councils and Service:**

- 2020 MCMA Representative to the University Graduate Council
- 2019-2020 MCMA Promotion and Tenure Committee

- 2019 Faculty Liason of the MCMA Living Learning Communities
- 2017- 2019 Coordinator of The Peace Studies minor
- 2015- 2018 MCMA Representative to the Faculty Senate
- 2015 University Level Early Career Faculty Excellence Award Selection Committee
- 2014-2015 University Retention Committee and University Curriculum Task Force
- 2014-2016 University Core Curriculum Advisory Representative
- 2014 University Technology Mentor for MCMA
- 2015 MCMA Coordinator of Technology Search Committee
- 2014-2015 MCMA Media Arts & Studies Working Group Facilitator
- 2014-2015 MCMA Core Working Group
- 2014 MCMA Promotion and Tenure Ad-Hoc Committee
- 2014 MCMA Media Literacy Ad-Hoc Committee
- 2014 Chancellor Scholarship Weekend, Member of the Faculty Interview Team to help determine Chancellor and University Excellence Scholars.
- 2013-2014 RTD Tenure-Track Digital Media / Gaming Search Committee
- 2013-2014 MCMA Dean Search Committee.
- 2013-2016 MCMA Graduate Committee
- 2010-2013 MCMA Graduate Orientation / M.S. New Media Track
- 2012 MCMA M.S. Graduate Curriculum Ad-Hoc Committee
- 2012 MCMA Civil Society Organization Symposium, Presentation on issues related to the use of new media by CSO's, and participated in a development session working with Gaia House to discuss strategies for their use of new media.
- 2012-2014, 2016-2020 MCMA M.S. Application Review Committee
- 2012 MCMA NTT Search Committee for a Visiting Assistant Professor

- 2012 MCMA Gaming Committee to develop a Gaming Minor.
- 2012- 2019 MCMA Representative to the Faculty Association
- 2012, 2013 Met individually with approx. fifteen UCOL 101 students to discuss their current progress, good study habits, and the overall curriculum in CP.
- 2011 Invited by management council to speak as a faculty representative during the Saluki Survival Sessions at the beginning of the Fall semester.
- 2011 MCMA Representative to participate in the Lipman Hearne focus group.
- 2010-2018 MCMA M.F.A. First Year Review Committee
- 2010, 2011, 2015 MCMA M.F.A. Application Review Committee
- 2010 MCMA Class Preview Event, Spring and Fall Semesters
- 2009-2011 MCMA College Expo, New Media Presentation

## **VIII. PROFESSIONAL SERVICE**

### **A. Membership in Professional Associations:**

- 2005- 2020 College Art Association
- 2012-2023 New Media Caucus
- 2013- 2023 Electronic Frontier Foundation
- 2013- 2023 GNU / Free Software Foundation
- 2013- 2019 Internet Society (ISOC)

### **B. Editorial Positions:**

- 2014-to date *Generative Art, Science and Technology hard Journal (GASATHJ)*. Invited to be on the editorial board of the GASATHJ journal. This journal focuses on an interdisciplinary approach to creativity involving Science, Technology and Generative Art.

### **C. Exhibition Curator, Juror and Consultantships:**

- 2017 *The Art of Sleep*, Curator of an interdisciplinary exhibit presented in the Department of Cinema & Photography Gallery. Open to faculty, staff and students of Southern Illinois University, Carbondale. This exhibit explored sleep from a range of perspectives, approaches, and disciplines – from the arts, humanities and the sciences. Faculty and students from Microbiology, Communication Studies, Cinema & Photography, and Psychology participated.
- 2013 Invited to be a juror for the publication, *2nd International Photography Annual*, for the Manifest Gallery, Cincinnati, Ohio.
- 2012 Invited to be a juror for the exhibition and cash award of the 3rd Annual Manifest Prize and the exhibition ONE. Resulting in an exhibition of one individual work, and a cash prize of \$1000.
- 2011 Web Development and Design to create a new website for the PBS Documentary *The Tragedy of Bataan*, written and directed by Jan Thompson.
- 2010 Invited to be a juror for the exhibition and book, *International Drawing Annual*, for the Manifest Gallery, Cincinnati, Ohio.
- Consulted with the brand identity firm Siegel+Gale, 625 Avenue of the Americas, 4th Floor, New York, NY 10011, for a small web site.
- 2009 Invited to be a juror for the exhibition *Master Pieces*, Manifest Gallery, Cincinnati, Ohio
- Invited to be a juror for the exhibition and book, *International Drawing Annual*, for the Manifest Gallery, Cincinnati, Ohio.

**D. Guest Lectures and Educational Workshops Presented:**

- 2016 *New Media Art and Theory in the Age of Decentralized Networks*. Guest lecture during the Chancellor Scholarship Weekend, for students and their families, presented in the Guyon Auditorium at Morris Library.
- 2015 *Pie with Professors*. Invited to discuss my current research with the new Chancellor Scholars.
- 2013 *Hackathon at MIT and SIU* - Massachusetts Institute of Technology and at Southern Illinois University Carbondale. Received funding from the Free Software Foundation and SIU, that allowed myself and three grad students to travel to MIT in Cambridge, MA and participate in the GNU Hackathon. As part of our grant, the students and I then held a Hackathon at SIU for the students, faculty, and community to help bring awareness to Free software, as well as share information on protecting one's privacy.

- 2012 *Successful Communication in the Age of Decentralized Networks*. Guest Lecture - Occupy Carbondale Social Forum at Big Muddy IMC, Invited to participate on the panel entitled, 'We are the Media: Independent Media and the Occupy Movement.'
- 2010 *Creating Web Documents: Learning to code HTML and CSS*. Developed an introduction to HTML coding workshop, open to all students and faculty and presented it at the MCMA New Media Center in both the Spring and Fall semesters.
- 2010-2013 *Open Critique Night*. Initiated and coordinated regular evenings open to all students and faculty to share their creative research and receive critique.

**E. Evaluation of Manuscripts for Journals and Book Publishers and of Grant Proposals for Agencies:**

- 2012 Invited to review the essay *GNU Manifesto* by Jonathan Reeve which will be in a three volume set called *Manifesto in Literature*, published by Gale, a division of Cengage Learning, June 2013.