Jason Lewis

Title	25 PIECES OF PAPER
Genre	Interactive and Dynamic Poems
Applicant's Role in Production	concept, development and implementation
Production Format	twenty-five interactive and dynamic poems
Anticipated Length	NA
Color/B&W	varies
Sound/Silent	yes

Brief Project Description (do not exceed space given below)

25 PIECES OF PAPER is a series of twenty-five interactive and dynamic poems investigating one Edward Guthrie. The project title is taken from a rule of thumb in cultural anthropology that holds that every adult person born and grown to adulthood in the Western world since 1900 has at least twenty-five pieces of paper documenting their existence. These pieces of paper include birth, baptism, marriage and death certificates, tax identification numbers, school diplomas – in short, all manner of official records use to archive our passage from cradle to grave. Edward Guthrie name once appeared on a birth certificate. When he/I was adopted, that name was replaced with mine.

25 PIECES OF PAPER will be a record of what I find as I pursue the life that Edward Guthrie never had. Beginning with the unsealing of my adoption proceedings I will look for other records that will tell me about the life-that-might-have-been. Each interactive and dynamic poem will take as its inspiration one of the twenty-five pieces of paper that would have belonged to that life. In addition to text, the pieces will use audio, video and still imagery to touch on such big "I" Issues as identity, class and race as well as little "i" issues such as learning to like fry-bread and figuring out how to dance in a powwow arena without embarrassing oneself. They will explore how interactivity can be integrated into the semantics of poetry and writing in general. As a group they will paint a picture of how far – and how near – two lives can be from one another.

As each piece is completed it will be published to the web at www.25Pieces.com. When the entire series is finished it will be shown as a gallery exhibition.

Jason Lewis

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 TextOrgan

Year 2000

Technical Info

Original Format	Format Submitted for Viewing	Prefered OS
__ Software	__ Software	__ Windows
__ Web	__ Web	__ Mac
X Installation	__ Installation	__ Unix
__ Other_____	X Other: Video	

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: VIEW THIS TAPE FIRST (1)

Description of Work   (use an additional sheet if necessary)

Imagine you have a spray can; now, imagine that instead of paint, that spray can is full of words. As you spray them out onto the wall, you can change the size, the color and the font of the words; you can make them collapse in on themselves or explode outward; or wander around slowly and then, perhaps, bounce off the screen. This is the TEXTORGAN experience.

Part digital graffiti, part digital concrete poetry, part instrument, TEXTORGAN allows people to perform dynamic and interactive text. The TextOrganist sprays text onto the screen, manipulating its appearance and behavior in real-time. The MIDI

keyboard provides the means of manipulating the appearance of the text. Pressing the white keys triggers different effects, like increasing or decreasing the size of the text, changing the color or deforming letters, bouncing around words and exploding paragraphs.

The TEXTORGAN is composes of five main parts: a mouse, a MIDI keyboard, Windows computer, a projector and a series of pre-selected texts. The mouse is used to position the text; clicking the mouse button sprays the text onto the screen. If the user holds the mouse down, the spray becomes continuous, like a hose at full pressure.

The texts themselves come from original material written by the artists. They are written beforehand and loaded into the TEXTORGAN. By pressing the black keys on the MIDI keyboard the user can choose between thirty-two different streams of text.

TEXTORGAN is built on the ActiveText software library originally created by the artist for IT'S ALIVE!, an application for editing dynamic and interactive text. Like IT'S ALIVE!, TEXTORGAN leads you to look anew at the expressive possibilities of language, both written and spoken, and experience anew a medium that we all too often take for granted.

TEXTORGAN is written in C++ and uses a mouse and MIDI-keyboard for interaction. The installation is set up in a large room (25 ft. length) with the controls and a projector towards the rear. I was responsible for the writing and design, and co-responsible for the software architecture and programming.

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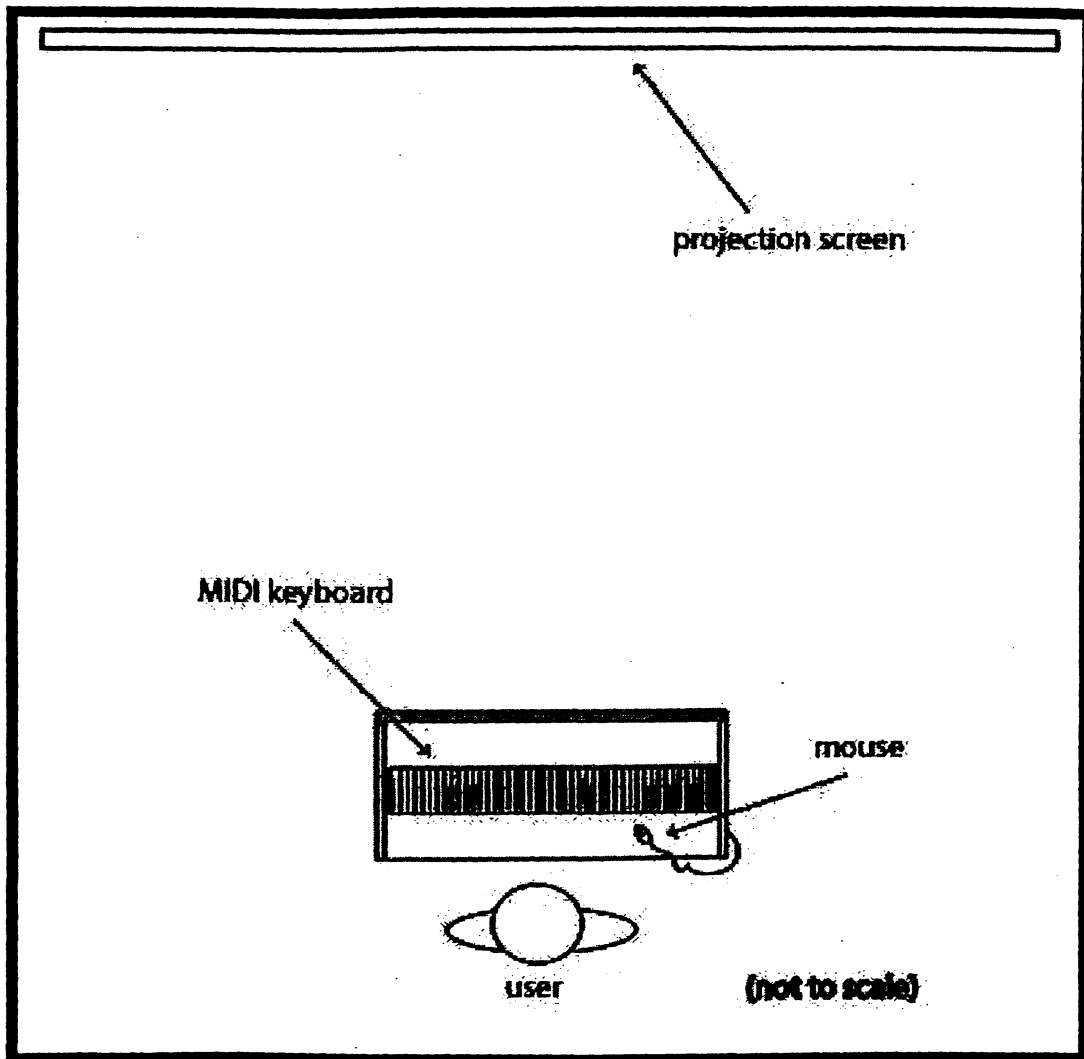
Simplified diagram of TEXTORGAN installation

Jason Lewis

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Title   Nine

Year   2001

Technical Info

Original Format	**Format Submitted for Viewing**	**Prefered OS**
__ Software	__ Software	__ Windows
X Web	__ Web	__ Mac
__ Installation	__ Installation	__ Unix
__ Other_____	X Other: Video	

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: VIEW THIS SAMPLE SECOND (2)

Description of Work   (use an additional sheet if necessary)

Life is a puzzle. Just when you think everything has been arranged just right, something changes. Just as you've finally made sense of the past, you remember something differently.

NINE is an interactive poem about the impossibility of ever finishing that puzzle – and the insistent need to keep trying.

The reader is presented with a classic nine-tile puzzle where one tile is vacant and the objective is to assemble the other eight tiles into a complete picture.

NINE is slightly different. When the user grabs a tile with the mouse and moves it around, two things happen: text appears in the vacant space, and the image on the tile changes into something else, and then something else yet again, on and on until the she releases the mouse.

NINE is a dynamic poem about place and identity. Edward Guthrie was the name given to me at birth and then taken away when I was adopted. The text in NINE describes a meeting between the Edward Guthrie who-almost-was and myself. The images in the piece are of different places I have been and Edward Guthrie might have been.

There are five sets of these images, and each set is composed of three layers: one layer with a photo of the place from space; a second layer with an image underlying the photo which shows a map of that same area; and a third layer with a photo that I have taken in that place.

The poem contained in the text is linear, but the reading of it fragments the images around it. The reader must pursue parallel yet conflicting goals – assemble a complete image, even as it constantly slips away; and pursue the text as it unfolds, even as it forces you to constantly re-arrange the tiles.

NINE was created in Flash. I was responsible for all aspects of the work.

Jason Lewis

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   I Know What You're Thinking

Year   2000

Technical Info

Original Format	Format Submitted for Viewing	Prefered OS
X Software	__ Software	__ Windows
__ Web	__ Web	__ Mac
__ Installation	__ Installation	__ Unix
__ Other_____	X Other: Video	

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: VIEW THIS SAMPLE THIRD (3)

Description of Work   (use an additional sheet if necessary)

I KNOW WHAT YOU'RE THINKING is a found poetry generator that reanimates the bored and restless texts residing on your hard drive. I KNOW WHAT YOU'RE THINKING is your computer speaking to you, retelling all of the stories that you have told it, chopping them up, splicing the bits into something new, something you never imagined. I KNOW WHAT YOU'RE THINKING dredges up slices of five year-old emails and ten year-old term papers and presents them to you afresh. Every time your computer is idle for more than a moment, I KNOW WHAT YOU'RE THINKING is there, exposing your history one little chunk at a time.

I KNOW WHAT YOU'RE THINKING trolls your computer's hard drive(s) for all the text, html pages, chat logs, browser cookies and mailboxes it can find. It then writes random chunks of text from these various files to the screen, in five streams. Each stream has its own particular appearance, and varies in size and on-screen duration, creating a motion collage of different layers of semi-transparent text. If you are quick enough, you can click on a piece of text as it flashes by. I KNOW WHAT YOU'RE THINKING will then find the original source of that text and open the file for you. You can then decide whether to keep it, or throw it away before anybody else sees it.

I KNOW WHAT YOU'RE THINKING is written in Director for Windows and Mac. I was responsible for all aspects of the work.

Jason Lewis : Artist's Statement

Well-wrought words and carefully-crafted code form the basis of my artistic practice. Poetry is an intimate medium. It draws you in close, and whispers to you. You have to pay attention to the details. It is this quality that I seek to reproduce in interactive media. The hyper-rational process of constructing computer code can all too easily lead to interactive experiences which lack the human richness of even the most simple free verse.

Intensely personal in nature, my writing deals with the large and small details that make up a life as it unfolds, day by day. I have used poetry to address topics such as adoption & fostering, the transitioning from a small rural mountain town to Stanford University and San Francisco, and living in Berlin before the Wall came down. Formally, my work grows out of a fascination with the way that poetry can stretch the structure of language to great lengths yet remain intelligible, functional and enjoyable. Even more fascinating is the reader's ability to accept and incorporate the significance of that change in structure into the overall meaning of the poem. Such malleability provides the perfect arena in which to experiment with visual language.

The Italian Futurist, F.T. Marinetti, wrote:

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When necessary, we shall use three or four columns
to a page and twenty different type faces. We shall
present hasty perceptions in italic and express
scream in bold type…a new, painterly, typographic
representation will be born on the printed page.
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Marinetti and his Futurist and Dadaist peers saw an opportunity in the growing prevalence and availability of cheap printing presses. They used that tool to express themselves in a way they thought unique to the technology and times at hand. Though transposed to a different tool and a different time, my experiments with interactive and dynamic texts share a similar goal. I aim to not only craft a uniquely digital poetry but also to address issues of how we who create new media can develop, articulate and implement its own distinct formal and expressive language.

Code is just as essential to my work as text. Code lies at the heart of all digital work, yet off-the-shelf applications often obscure this essential layer. By writing my own C++- and Java-based software to push the limits of programming possibilities, I am able, for instance, to design a software architecture for the TEXTORGAN installation which allowed me to treat text as a fundamentally dynamic medium. I have co-created ActiveText, a C++ software library for editing, producing and performing dynamic and interactive text. I use ActiveText as the material basis for much of my work. The result is an expression of poetry of our times, with the tools of our times.

Project Narrative : Jason Lewis

According to some cultural anthropologists, every adult person born and grown to adulthood in the Western world since 1900 has at least twenty-five pieces of paper documenting their existence. These pieces of paper include birth, baptism, marriage and death certificates, tax identification numbers, school diplomas – in short, all manner of official records use to archive our passage from cradle to grave.

For a very short period in time, one Edward Guthrie, born on the17th of December, 1967, began accumulating his twenty-five pieces of paper. Eight months later, Edward Guthrie was adopted. His birth certificate was sealed by the court, and the one created to replace it had an entirely different name: Jason Lewis.

25 PIECES OF PAPER is a series of dynamic and interactive poems which I will create as I follow the life that Edward Guthrie might have had. This trail will take me first to the Superior Court of California to petition to have my adoptions records unsealed and recover my original birth certificate, and through it, the names of my birth parents. From there I can begin constructing the almost-was life of Edward Guthrie, and begin to document his twenty-five pieces of paper that almost were.

Each of the twenty-five pieces in the series will address different issues raised in pursuing Edward Guthrie's "history"; each will use interactivity to advance its semantics. BIRTH is about the different circumstances in which my two mothers, biological and adopted, found themselves such that former had to give up a child while the latter was able to take one. It will be based around the unsealed court documents, including pre-natal interviews with the biological parents and evaluations done by government social workers, as well as audio interviews with my adoptive parents. The user will see two head silhouettes facing each other at a short distance apart, surrounded by white space. One will be a facsimile of my biological mother, one of my adoptive mother. As they speak to each other, words curl out of their lips and flipping, twisting and curling off into space. When the user runs the mouse over certain of these words it will spawn another stream of text related to that word. That stream in turn will be able to spawn its own streams, each one with its own audio track

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GRADUATION asks the question: would a half-breed boy growing up on the Cherokee reservation in Oklahoma feel more at home than a brown boy being raised in a rural redneck town of 350 people in northern California? As part of my visit to the Cherokee reservation I will find and interview people who are my age who grew up there. These interviews will be counter posed to the diaries I kept during my school years.

BAPTISM looks at the fundamentalist religion in which I was raised in comparison to the religion Edward Guthrie's family practices. My baptismal records will serve as a starting point and will incorporate information about the use of both native and modern religions on the reservation. The format for the piece will be similar to NINE, except that each tile in the puzzle will be video of a mouth. Each mouth will speak a different "sermon"; moving the tiles will reveal text underneath commenting on the sermon. TAXES compares our "current" socio-economic standing and how it came about, letting the user play with demographic data related to who I am and who Edward Guthrie could have been to create different futures for the both of us.

Each of the remaining twenty-one pieces will be designed with the same goal of employing interactivity to draw the user into probing the divergent histories and constructing her own story about what happened to Edward Guthrie and why.

25 PIECES OF PAPER speaks to an American society that is increasingly nomadic. We move often, changing jobs with ever-increasing frequency. Our families are dispersed across the country and our friendships are carried on over continents. The issues which effect the larger population, issues of identification, community and belonging, are reified in the world of adoption. The majority of adoptees with whom I have spoken engage in a discourse of uncertainty about their identity, a sense of loss, of unrootedness. This is not my experience. I am content with my family and the life they helped me construct. Yet, as the only adoptee in a very large, extended family, the only non-white in the family and almost the only brown person I ever saw while growing up, common sense suggests that I should at least be somewhat confused. I find, however, that I am more fascinated with finding out about Edward Guthrie as a means of illuminating the life that I have made than as a way of mourning a life I lost.

25 PIECES OF PAPER continues my explorations of new forms of text-based expression in the digital medium. My long-time goal is to leverage the strengths of the computer, such as the support for interactive and dynamic modes of communication, the incorporation of still and moving images and sound as well as text, and the availability of computation to process data in complex ways, to create a "dynamic poetry". I believe that dynamic poetry can be a powerful form of writing which uses all of these capabilities.

Dynamic poetry requires a significantly different approach to the "material" of digital text than that which is commonly followed, one which requires a software architecture that treats text as fundamentally dynamic and interactive instead of simply as an extension of its printed counterpart. To that end I have spent the last few years custom-building code to support such work, creating, with Alex Weyers, a library of C++ software called ActiveText. I have used ActiveText for my own work, in pieces such as TEXTORGAN, an installation that lets user perform with live text, and applications such as IT'S ALIVE!, a dynamic text-editing program available as shareware. I have also made the library available to other artists, such as Sha Xin Wei, who is using it perform text in public spaces as part of the HUBBUB project, and Archer Pechawis, a media-integrated performance artist from British Columbia, who is using it in a performance about his Cree heritage. Part of the work of 25 PIECES OF PAPER will be further evolving ActiveText so that it can be used in conjunction with Flash, allowing me to present work to a much wider audience. In addition to C++ and Flash, I anticipate that some pieces will be written in Java or Director. I have made work in all of these formats and choose which application or language to use depending on the interactive requirements of a particular piece.

A precursor to the series, entitled NINE, is already on the web at www.thethoughtshop.com. NINE uses text as a means of pulling the user through a complex set of photos, maps and images dealing with an imagined impending "meeting" with Edward Guthrie. The text in NINE is a meditation on the inability to ever fully make sense of the past. Accordingly, as the user, who sees a classic nine tile puzzle, begins to drag and arrange the tiles to create a complete image, the images change and text appears in the blank square. By pursuing the text, the user fragments the images; by unifying the images, the user loses the text.

I plan two strategies for distributing the project. As each piece is completed, it will be published to a website, www.25pieces.net, for viewing (if created in Flash, Director or Java) or downloading (if written in C++). Once the series is complete, I will take it to Marisa Olsen, Assistant Director and Curator of the SF Cameraworks gallery in San Francisco, who has expressed an interest in mounting a solo show featuring the work.

Though larger in scope than my previous projects, 25 PIECES OF PAPER is an extension of a creative and technical process that I have been refining for a number of years. A Rockefeller Fellowship will provide me with the time and resources to concentrate on creating a complete and compelling set of dynamic poems while further developing the underlying ActiveText technology. The Fellowship money would be used to purchase a computer workstation and various media production software for processing the texts, images, audio and video created and collected in the course of the project. Included as well are costs for upgrading my programming environment and hiring an assistant to share the coding work. An amount is reserved for partial rent on a studio space in which to house the equipment and produce the project. I will use some of the money to lease server space to host and a high-speed internet connection for maintaining www.25pieces.net. The remaining amount will be employed to fund travel, food and lodging costs while doing research in Tallequah, Oklahoma (birthplace of my biological mother), Sacramento, CA (site of my adoption) and other, as yet unknown sites where some of the twenty-five pieces of paper may be found.

Budget for **25 Pieces of Paper**

	cost US $	use
Hardware		
Macintosh PowerMac G4	3500	media (text, audio, video, image) design, programming and production
Apple 22" monitor	2500	media (text, audio, video, image) design, programming and production
Western Digital 120 GB FireWire Drive	350	storing media
Sony DCR-PC101 MiniDV Handycam	1400	recording interviews and documents
AKG Wireless Lavalier Mic	400	recording interviews
blank miniDV tapes	250	recording interviews and documents (25 x $10/each)
Software		
Metrowerks CodeWarrior	600	developing ActiveText C++ library and creating Flash wrappers
Macromedia FlashMX Studio	800	developing Flash pieces
Adobe AfterEffects w/ Production Bundle	1700	media production work
Adobe Illustrator 10	400	media production work
Adobe Photoshop 7	600	media production work
Apple Final Cut Pro 3	1000	audio/video production work
Production		
assistant programmer	4800	assist with developing the ActiveText library
Network		
hosting for www.25pieces.com	1100	site for displaying the work [18 months x $60/months]
Workspace		
600 sq. ft. studio space	4500	1/2 of writing, programming and production space [18 months x $500/month]
DSL to studio space	1100	high-speed internet connection for managing www.25pieces.com [18 months x $60/month]
Travel		
Tallaquah, OK	4000	airfare, food and motels while researching biological mother's background
Sacramento, California	2000	airfare, food and motels while researching legal issues around adoption
destinations yet unknown	4000	airfare, food and motels while researching other "pieces of paper"
total	**35000**	

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Jason Lewis

www.thethoughtshop.com

Work Experience:

09.02 – pres. Assistant Professor, *Digital Image & Sound, Faculty of Fine Arts, Concordia University*, Montreal, QC, Canada. Teach courses on interactive and computational media. Responsible for defining a new department which works in partnership with the Computer Science department to provide students with a major combining fine arts, design and computer science.

09.99 – 08.01 Founder and Director, *Arts Alliance Laboratory*, San Francisco, CA. Lead art and technology studio. Responsible for setting research agenda and conducting original research into on-line and off-line digital media, soliciting artists' proposals for the studio's artist-in-residence program, and promoting innovative interactive/dynamic/computational new media to the art, technology, and academic communities.

09.96 – 08.99 Member of Research Staff, *Interval Research Corporation*, Palo Alto, CA. Responsible for conceiving and leading project developing innovative new media technologies. Managed relationships between the lab and various high-profile artist collaborators. Produced and co-designed corporate web site. Acted as interface design consultant to other projects within the lab and co-led University Workshop, an annual interactive design competition sponsored by Interval.

06.95 - 09.95 Interaction Designer, *Fitch, Inc.,* San Francisco, CA. Conceptualized and realized interface designs for the office application bundle of a major software maker. Responsible for understanding users' needs and translating them into usable design concepts and interactive prototypes.

05.94 - 09.94 Assistant Producer and Research Coordinator of *the Electric Carnival, Lollapalooza '94 North American Tour.* Made original proposal and assisted with conceptual and interactive design for an interactive arena that traveled with the Lollapalooza rock tour. The Electric Carnival drew approximately 60,000 people throughout the course of the tour and received numerous positive reviews in the press.

10.93 - 5.94 Interaction Designer, *Interval Research Corporation*, Palo Alto, CA. Explored and developed multi-media tools for information navigation. Focused on human-computer interaction, multimedia interface and design methodologies.

04.92 - 06.92 Instructor, *Undergraduate Special Course, Stanford University*, Stanford, CA. "Critical Theories for an Electric Society". Conceived, designed and lead a course investigating the nature of the human-computer interaction and the societal impact of telecommunications technology. Drew on readings in philosophy, psychology, computer science, sociology and linguistics.

10.91-10.93 Carnegie Research Fellow, *Institute for Research on Learning*, Palo Alto, CA. Conducted investigations into alternative methods for improving the human-computer interaction. Projects included: designing and implementing a series of computer-based math tutors; leading a project to investigate the current state and future consequences (technological and social) of hypermedia technologies; and working with IRL's interdisciplinary research staff on

integrating modern philosophies of the mind and human action with formal methods of computer interface design.

Education:

09.94 - 12.96 Royal College of Art, London, England. *M.Phil. in Design*. Conducted "Dynamic Poetry", an applied research project investigating interactive text and how it can be used in digital documents. Thesis consisted of a 150-page manuscript and CD-ROM with the 12 interactive pieces completed in support of the thesis. Studio-based course-work emphasized innovation and independent creativity.

09.85 - 06.91 Stanford University, Stanford, California, USA. *B.S. in Symbolic Systems*
Coursework included computer science, human-computer interface design, linguistics, psychology and logic.

09.85 - 06.91 Stanford University, Stanford, California, USA. *B.A. in German Studies*. Coursework included philosophy, critical theory, cultural studies, language and literature.

09.87 - 04.88 Freie Universität, Berlin, Germany. Pursued research into media technology and the differences between public and private control of television channels. Coursework in media theory, telecommunications technology and political science.

Featured Work, Curatorial Activity and Residencies

09.02 – 22.02 Nine, in "net.narratives" exhibition, SF Camerworks, San Francisco, CA.

05.01 CyperPowWow 2K residency, Banff Center for the Arts, Banff, Alberta, Canada.

04.01- pres. Nine, commissioned for CyberPowWow 2K exhibition, Banff Center for the Arts, Banff, AB, Canada.

10.01 – 11.01 NewFangle (co-curator), GenArt SF, Herbst International Theater, San Francisco, CA.

11.00 – 12.00 CodeZebra (producer), Residencies at Arts Alliance Laboratory no. 3, San Francisco, CA.

12.00 TextOrgan, ISEA 2000, Paris.

09.00 -09.01 TextOrgan, Print on Screen, Ars Electronica Center, Linz, Austria.

09.00 The ActiveText Project, CyberArts 2000, O.K Centrum for Contemporary Art, Linz, Austria.

10.98 Breeder, *Beeldschermtypografie* (Screen Typography), Uitgeversbedrijf Lecturis BV. Dynamic poem featured in this Dutch book on the new wave of motion typography.

10.98 - pres. Dynamic Poetry, part of the *Digital Dirt* on-line exhibit curated by CTHEORY. Includes *Telecommunications* and *CrossPurposes*.

09.98 WordNozzle, a selection for the New Media segment of the Mill Valley Film Festival, Mill Valley, CA.

02.98 Text Scratching, performance at the Institute for Contemporary Art in London, England, as part of the Arts Alliance First Annual Global Summit.

06.96	WordNozzle, *I.D. Magazine* Annual Design Review Category Honorable Mention in Interactive Media.
06.96	Calculator Collection, *I.D. Magazine* Annual Design Review Category Winner in Interactive Media Category. Technical collaboration with fellow second-year students.
04.96	WordNozzle, *Upper and Lower Case*. Feature on selected work of the Computer Related Design department at the Royal College of Art.
02.96	Life is Bait, London, England. Commission from the Arts Council of England to create an example of *Emotional Computing*.
04 - 05.95	Aura, in *SelfStorage - a Brian Eno/Laurie Anderson Production*, London, England. Installation which utilized breath as the mode of interaction.

Papers , Presentations and Publications:

Senior Artist (Faculty), Interactive Screen 2002, Banff Centre for the Arts, Banff, AB (July 2002)

"New Mediators : The Social Life of Digital Art" (Panel), Pacific Film Archive/Berkeley Art Museum/GenArt SF, Berkeley, CA (September 23, 2001)

"All Things Text", ISEA 2000, Paris, France (December 2000)

"Introducing Arts Alliance Laboratory" , ISEA 2000, Paris, France (December 2000)

"Innovative Models: Art and Technology Centers, Community Relationships, and Funding Directives" (Panel), .art Frontiers: Industries, Artists, Partnerships Conference, San Jose, CA (November 2000)

"The ActiveText Project", Interactive Screen 0.0, Banff Centre for the Arts, Banff, Alberta, Canada (August 2000)

"Strange Alchemy", UCLA Department of Design Invited Lectures Series, UCLA (March 2000)

"ActiveText: A Method for Creating Dynamic and Interactive Texts", User Interface Software and Technology Conference (UIST), Asheville, North Carolina, November 1999.

"Trying Something New: Art, Technology and Venture Capital at Arts Alliance Laboratory", European Multimedia Labs 5, Bore Place, Kent, UK (October 1999)

"Plastic Text", Navigating Intelligence Summit, Banff Centre for the Arts, Banff, Alberta, Canada (September 1999)

"Dynamic Text, or Why Should We Worry About Text When We Still Have Video and Audio to Figure Out?", invited talk, Synch or Stream Streaming Media Symposium, Banff Centre for the Arts, Banff, AB, Canada, May 1999.

"WordNozzle: Painting with Words", Special Interest Group Graphics (SIGGRAPH) Annual Conference, Los Angeles, August 1997.

"The Trouble with Text," New Media Workshop, Banff Centre for the Arts, Banff, Alberta, Canada, March 1997.

"An Exploration of Engineering Learning", with Brereton, M.F., J.Greeno, L.J.Leifer, & C.Linde, Proceedings of the Fifth International Conference on Design Theory and Methodology, American Society of Mechanical Engineering Technical Conferences, Albuquerque, NM, Sept. 19 -23, 1993.

"Innovative Assessment of Innovative Curricula: Video Interaction Analysis of Synthesis Exercises," with Brereton, M.F., J.Greeno, L.J.Leifer, & C.Linde, American Society of Engineering Educators Annual Conference Proceedings, 1993.

"Invisibilities at the Interface", with Adrian Chan, Technologies of Vision Conference, Stanford University, Stanford, CA, November 1992. (original title: "The Communicative Interface")

"Interaction, Intervention, & Collaboration: the Video CaseBook Project", Workshop on the Technology and Pedagogy for Collaborative Problem-Solving as a Context for Learning (pre-CSCW '92 conference workshop), Ontario Institute for Studies in Education, Toronto, ON, Canada, November 1992.

"Media-Literate and Media-Hip: Hypermedia and the New Media Literacy", Computer-Using Educators Annual Conference, Santa Clara Convention Center, Santa Clara, CA, October 1992.

Honors/Awards:

Carnegie Consortium Research Fellowship
Royal College of Art Scholarship
Interval Research Corporation Scholarship
Arts Council of England Grant for Interactive Art

Other:

Member of the Board, SMARTLab, London, UK (2000 to pres.)
Member, Stanford University Native American Alumni Association

Languages   Natural: German
Artificial: C++, ActionScript, Java, Javascript, HTML, Lingo

Operating
Systems   Windows, MacOS, Unix/Linux

Tools   Microsoft Developers Studio (C, C++, J++); Metrowerks CodeWarrior (C++, Java), Macromedia Director, Flash MX, Dreamweaver, FreeHand, Fontographer; Adobe Photoshop, AfterEffects, PageMaker, Illustrator; Kinetix 3D StudioMAX; Apple FinalCut Pro

Citizenship   United States

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Complete List of Works

Title:	Nine
Format:	Screen-based, mouse-driven interactive piece Flash
Role:	Writer, designer and programmer
Year Completed:	2001
Description:	Dynamic poem examining place, identity and history
Exhibition	net.narratives, SF Cameraworks, 2002 CyberPowWow 2K, Banff Centre for the Arts, 2001

Title:	TextOrgan
Format:	Projected, interactive installation using mouse and MIDI keyboard C++ / Windows
Role:	Writer, designer and co-programmer
Year Completed:	2000
Description:	Interactive and dynamic text performance installation
Exhibition	Print on Screen, Ars Electronica Center, Linz, Austria 2000 - 2002

Title:	The ActiveText Project
Format:	Projected, interactive installation using mouse and MIDI keyboard C++ / Windows
Role:	Writer, designer and co-programmer
Year Completed:	2000

Description:	Installation which allows users to perform interactive and dynamic texts
Exhibition	Ars Electronica 2000, Linz, Austria

Title:	I Know What You're Thinking
Format:	Screen-based, mouse-driven interactive piece Director / Windows / Mac
Role:	Author, designer and programmer
Year Completed:	1999
Description:	Searches through the text documents stored on the user's hard-drive to retrieve snippets of text to create a visual collage; users can click on the snippets to retrieve the source document

Title:	It's Alive!
Format:	Screen-based creative application C++ / Windows
Role:	Designer, co-architect and co-programmer
Year Completed:	1999
Description:	Editor for interactive and dynamic texts

Title:	Slippy
Format:	Screen-based, mouse-driven interactive piece C++ / Mac
Role:	Author, designer and programmer
Year Completed:	1998
Description:	Dynamic poem about a very long night

Title:	Reconstruction

Format:	Projected, mouse-driven interactive installation Java
Role:	Author, designer and programmer
Year Completed:	1998
Description:	Dynamic poetry tool performance installation

Title:	Perihelion
Format:	Screen-based, mouse-driven interactive piece Java
Role:	Author, designer and programmer
Year Completed:	1998
Description:	Dynamic poem about getting too close to the sun

Title:	Dynamic Poems, Series I
Format:	Screen-based, mouse-driven interactive pieces Director / Mac
Role:	Author, designer and programmer
Year Completed:	1996
Description:	*Breeder* – dynamic text collages using intelligent text *Scratch* – sampling, deconstructing and reconstructing poetry *Telecommunications* – dynamic poem about a dying friendship *CrossPurposes* – dynamic poem about different perspectives
Exhibition History:	*FUSELab 98*, web gallery for FUSE98 conference, San Francisco, CA 1998

Title:	Life is Bait
Format:	Screen-based, mouse-driven interactive piece Director / Mac

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Role:	Co-creator (along with Paul Trevor), designer and programmer

Year Completed: 1996

Description: Explores the case of several eco-activists who were sued for libel by McDonald's Corporation for saying their food was not nutrious.

Exhibition History: The Hub Club Arts Council Award Winners Show, London, April 1996

Title: WordNozzle Installation

Format: Projected, interactive installation
Director / C / Windows

Year Completed   1996

Role: Creator, designer and co-programmer

Description: The installation version of *WordNozzle* has the same functionality of the desktop version, but with an altogether different interface. It is projected on a very large screen, and users interact with it not by the traditional mouse and keyboard but by using a fire hose and nozzle donated by the London Fire Brigade. Working with Michael Field, an engineer at the Royal College of Art, I custom-built a 3-D tracking system that registered the location of the nozzle so users could control the location of the words on the screen.

Exhibition History: Royal College of Art degree show, 1996.

Title: WordNozzle

Format: Screen-based creative application

Year Completed: first version completed in 1995; latest version completed in 1998

Role: Creator, designer and programmer

Description: *WordNozzle* is equal parts digital graffiti and digital concrete poetry, an experiment in "painting" with text. It enables the user

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to select any text-only (ASCII) file as an input to the nozzle, and then spray the words of text in a continuous stream while controlling the font, size, style and color of the text. Users can save the images they create.

Exhibition History: Mill Valley Film & Video Festival, Mill Valley, CA, October 1998

FUSELab 98, web gallery for FUSE98 conference, San Francisco, CA 1998

Award History: *I.D. Magazine* 1996 Design Review Honorable Mention

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Title: Aura

Format: Projected, interactive installation

Year Completed: 1995

Role: Co-creator, videographer and programmer

Description:
Exhibition History: *Rituality*, Royal College of Art, London, fall of 1995.

Expanded and modified for the Laurie Anderson / Brian Eno-produced installation show *Self-Storage*, Wembley, London, spring of 1996.