

**2007 New Media Fellowships
Project Cover Form**

Ricardo Miranda Zúñiga

Title: Informationalism: Ideology

Genre: Installation, New Media

Applicant's Role in Production: Concept and Production

Production Format: Sculpture, Animation, Programming Interactivity

Brief Project Description (do not exceed space given below)

I wish to receive support for the construction of a newsstand. Rather than selling newspapers, magazines and snacks, this newsstand will allow users to interact with the dissemination of information.

Against the back wall of the interior of the newsstand will hang a large monitor. This monitor will present a real-time reflection of what is immediately in front of it (the street) as captured by a video camera installed above the monitor. The video reflection will be highly simplified to reflect only shadows of pedestrians and the viewer; the rest of the video environment will be saturated. Near the top of the screen, above the user's reflected shadow keywords and phrases associated with the concepts of "freedom" and "religion" will slowly fade in and out. Using one's video reflection, the user may reach and select one of these keywords or phrases. Upon selection, the live video reflection and text will fade out and an animation associated to the selected word or phrase will fade in and play. The animations will be experimental montage combining computer graphics with hand drawn material and photographic images or video footage.

The animation will be an interpretation of a historically famous speech related to social constructions of the ideas of freedom or religion. The animation will be accompanied by an audio reenactment of the speech or the speech itself (when available). The animation will be created to complicate the rhetoric of freedom or religion in public speeches. The animation ends by asking the user to define their concept of the selected term or phrase. For example, if the user selects the word "freedom," the animation ends with the phrase "How do you define freedom?" And as this question is asked a spotlight within the newsstand aimed at a microphone at the forefront of the interior of the newsstand turns on. The user may then respond to the question. These responses are recorded and will over time be integrated into the audio heard from the newsstand.

The work is primarily concerned with confusing the social constructs of freedom and religion as established within our society.

Check One: Sample
 Supplemental

2007 New Media Fellowships
Sample Work Form

Ricardo Miranda Zúñiga

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 10 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: Public Broadcast Cart (sample viewing time 3-4 minutes is sufficient, total time is 5:14)

Year: 2003-2006

Technical

Original Format

Software
 Web
 Installation
 Other Public Production
Other _____

Format Submitted for Viewing

Software
 Web
 VHS
 Other DVD

Preferred OS

Windows
 Mac
 Unix

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

XURL http://ambriente.com/wifi/index.php (if more than one please list them below)

I am including the URL, only if anything goes wrong with the DVD

- Browser requirement(s)
 Plug-in requirement(s)
 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: Sample viewing time 3 – 4 minutes. This sheet states that total viewing time is only 10 minutes, but guideline sheet states 15 minutes.

Description of Work (use an additional sheet if necessary)

Public Broadcast Cart is a shopping cart outfitted with a dynamic microphone, a mixer, an amplifier, six speakers, a miniFM transmitter and a laptop with a wireless card. The audio captured by the microphone on the cart is fed through the mixer to three different broadcast sources. The mixer simultaneously feeds the audio: to the amplifier that powers the six speakers mounted on the cart; to an FM transmitter transmitting to an FM frequency; to the laptop that sends the audio to an online server that will stream the live broadcast, such as the thing.net's server - <http://radio.thing.net>

The Public Broadcast Cart is designed to enable any pedestrian to become an active producer of a radio broadcast. The cart reverses the usual role of the public from audience to producer of a radio broadcast and online content. The public project is accompanied by a website that includes detailed instructions in building a small mobile radio station using miniFM and online streaming: <http://ambriente.com/wifi/index.php>

Check One: Sample
 Supplemental

2007 New Media Fellowships
Sample Work Form

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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 10 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: From Darkness ToDaylight (sample viewing time 7 minutes, 11 seconds)

Year: 2004

Technical

Original Format

Software
 Web
 Installation
 Other _____
Other _____

Format Submitted for Viewing

Software
 Web
 VHS
 Other DVD

Preferred OS

Windows
 Mac
 Unix

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

URL <http://ambriente.com/bowery/> (if more than one please list them below) **I am including the URL, only if anything goes wrong with the DVD**

- Browser requirement(s)
 Plug-in requirement(s)
 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: Sample viewing time 7 minutes and 11 seconds. This sheet states that total viewing time is only 10 minutes, but guideline sheet states 15 minutes.

Description of Work (use an additional sheet if necessary)

FROM DARKNESS TO DAYLIGHT (2004) is a 3-channel video installation and online project reflecting on the history and the future of the Bowery neighborhood. The sculptural work is made of a series of large ducts that have been interwoven together and inserted with monitors featuring computer animated characters that reflect different histories of the Bowery. Each animation is based upon a real resident of the Bowery and features recorded interviews by each with the artist. The sample on DVD presents images of the installation and a portion of the animation edited for single channel. Detailed research into the history of the Bowery is consolidated into a web site that accompanies the physical installation and features an online version of the installation. This work reflects my ability to realize a large-scale installation. Commissioned by The New Museum of Contemporary Art. <http://ambriente.com/bowery/index.html>

Check One: Sample
 Supplemental

2007 New Media Fellowships
Sample Work Form

Ricardo Miranda Zúñiga

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 10 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: Vagamundo: A Migrant's Tale (sample viewing time 2 minutes, 55 seconds)

Year: 2002

Technical

Original Format

Software
 Web
 Installation
 Other_Public Display
Other _____

Format Submitted for Viewing

Software
 Web
 VHS
 Other_DVD _____

Preferred OS

Windows
 Mac
 Unix

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

URL <http://ambriente.com/cart/> (if more than one please list them below) **I am including the URL, only if anything goes wrong with the DVD**

Browser requirement(s)

Plug-in requirement(s)

This sample requires broadband connection (fast Internet connection)

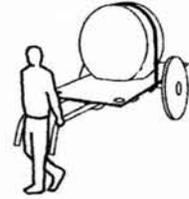
A local copy of the sample work has been included with the application

Special Information For Viewing: Sample viewing time 2 minutes and 55 seconds. This sheet states that total viewing time is only 10 minutes, but guideline sheet states 15 minutes.

Description of Work (use an additional sheet if necessary)

Vagamundo is a mobile public art project designed for on the street interaction to create temporary public commons. Through a mobile cart resembling an ice cream cart pedestrians are invited to play a video game that reflects the plight of illegal immigrants in New York. The project is informed by interviews that I conducted with new immigrants from Latin America residing in Manhattan and Brooklyn as well as years of working as a busboy in San Francisco. The game via a computer, monitor and joystick are placed within a hand built cart that sits on two back tires and a front caster. The use of the hand built ice cream cart establishes a concrete association with the thousands of paleteros found in major U.S. cities pushing ice cream carts. The game is composed of three levels each level represents a move up in the social scale and assimilation to the United States. Online version: <http://ambriente.com/cart/>

Ricardo Miranda Zúñiga
Artist Statement



Over the last several years, I have been combining computer-generated art with sculptural vehicles to transcend the monitor and achieve social metaphors that investigate issues of globalization. *Cargo Load* (1999) is a hand built wooden cart with a short-wave radio hidden within the structure of the cart and speakers at each corner of the bed of the cart. The short-wave radio's station memory, programmed to stations from around the world, is linked to a motion sensor that is installed at the back of the cart. The viewers of the sculpture trigger the radio's memory to shuffle from one station to another. *Cargo Load* is activated by public performance to personify the concept that in an information society, the modern individual bears the heavy load of global awareness. Wearing a business suit, I pull the cart along in a public environment; interested pedestrians are drawn to the odd tableau, which leads to a dialogue between interested spectators and myself - the cart becomes a public forum.

Cargo Load led to the ideation that aesthetic objects designed for public interaction might be used to create temporary public commons. I did, however, want to establish greater interactivity with the addition of narrative and moving images. A series of works involving installation, the web, and self-contained applications helped to enhance my programming capabilities and understanding of user interaction. This was a learning process that led to a diverse body of work including *Vagamundo: A Migrant's Tale* (2002), *NEXUM ATM* (2003), *The Public Broadcast Cart* (2003-2006), *From Darkness To Daylight* (2004), *Dentimundo* (2005) and *FALLOUT: A History of Upheaval* (2005-2006).

In *Vagamundo*, I employ the video game format in order to construct social commentary. Based on interviews as well as the experience of my parents, the video game *Vagamundo* depicts the plight of new immigrants from Latin America to the United States. The game is placed within a

hand built cart, resembling a small ice cream cart. The use of the hand built ice cream cart establishes a concrete association with the thousands of paleteros found in major U.S. cities pushing their carts and selling various flavors of crushed ice for a dollar. Through the mobile cart presented on street corners, pedestrians are invited to play the video game. The game is composed of three levels reflecting various layers of assimilation.

NEXUM ATM (2003) employs the standard ATM interaction to tell a history of U.S. imperialism throughout the last two centuries. The shell of the ATM is a hand constructed furniture piece ATM, that features an interactive video application. Both of these projects are carefully framed in everyday objects -- the ice cream cart and the ATM, to bring to the forefront the content of the work.

The Public Broadcast Cart, a shopping cart outfitted with a microphone, speakers, amplifier, personal computer, and miniFM transmitter that enables any pedestrian to become an active producer of an audio broadcast. The cart reverses the usual role of the public as audience of radio broadcasts or online content. The audio stream is available to anyone online.

Dentimundo an online multimedia documentary of Mexican dentistry along the U.S. border, presents users with a directory of dentist clinics along the border, interviews with Mexican dentists, research regarding U.S. health insurance and an original corrido para el dentista fronterizo. The most recent FALLOUT is both an online repository of personal perspectives concerning Nicaragua and an installation informed by submissions to the website. With each project, I approach art as a social practice that seeks to establish dialogue in public spaces. Having been born of immigrant parents and grown up between Nicaragua and San Francisco, a strong awareness of inequality and discrimination was established at an early age. Themes such as immigration, discrimination, gentrification and the effects of globalization extend from highly subjective experiences and observations into works that tactfully engage others through populist metaphors while maintaining critical perspectives.

Ricardo Miranda Zúñiga, Project Narrative

Informationalism: Ideology

For several years, I've been constructing situations that seek to creatively disrupt the given norms of public space. These are situations that are at once aesthetically and dialogically engaging. Ideally they are tools or vehicles for interactions and discussion that utilize the public sphere in a Habermasian sensibility. That is a public sphere as "a theater in modern societies in which political participation is enacted through the medium of talk" (Fraser, Nancy, "Rethinking the Public Sphere"). It is the space in which individuals deliberate about the affairs that they hold in common - an arena for discursive interaction. The project that I am proposing continues this line of investigation. I wish to receive support in the construction of a newsstand, similar to the small newsstand commonly found on the streets of the world's urban centers.

Rather than selling newspapers, magazines and snacks, this newsstand will present to its public the following:

- disseminate the latest news feeds via several small LED displays;
- present upon a large screen original animations associated to dominant, Western concepts of "freedom" and "religion" as put forth by historically famous speeches;
- allow viewers to contribute their thoughts on freedom or religion – oral reflections that will be incorporated into the news stand.

I will construct a small newsstand, approximately 7' x 6.5' x 4'. Along the top rim of the newsstand will run hand carved wooden tiles depicting icons of how information has embedded itself in people's personal lives. I will design this iconography of information by public and online polling, asking people what information-based objects they regularly carry and how these products are utilized.

A thick, clear plastic window will protect the interior of the newsstand. The only opening will be small sound holes near the bottom center of the window behind which a microphone will be available to record user's thoughts. At the forefront of the interior will be a shelf, upon which the microphone sits. This shelf will be assembled from several small LED displays that are continuously running the latest RSS feeds from popular online news sources. Hanging upon the rear wall of the newsstand will be a large monitor. Above this monitor will be placed a video camera that captures the street scene just beyond the newsstand. This image will be presented upon the monitor, however the image will be highly saturated so that only shadows of the moving elements on the street are seen on the screen and the rest of the scene is very light or white. Near the top of the screen, above the closed-channel video reflection, keywords and phrases associated with the concepts of "freedom" and "religion" will slowly fade in and out. Via speakers built into the newsstand, a voice will beckon pedestrians to approach the newsstand and instruct viewers to interact with the display.

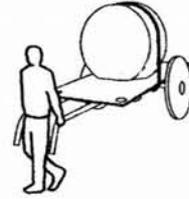
When a pedestrian elects to interact with the newsstand, s/he will do so by using one's video reflection. The user may reach and select one of the keywords or phrases along the top of the display. Upon selection, the live video reflection and text will fade out and an animation associated to the selected word or phrase will fade in and play. The animations will be experimental montage that may combine computer graphics with hand drawn material or photographic images or video footage.

If no selection is made after several minutes, real-time news feed titles will be superimposed upon the closed-channel video reflection. When these news feeds are called into the program presented on the monitor, news titles will be scanned for select keywords. If a matching keyword is embedded in the title an associated animation will play on the screen. Following the animation, the image on the monitor will return to the real-time video reflection of street activity. Pedestrians will again be beckoned to interact with the newsstand.

The animation will be a creative interpretation of a historically famous speech related to social constructions of the ideas of freedom or religion. The animation will be accompanied by an audio reenactment of the speech or the speech itself (when available). The animation will be created to complicate the rhetoric of freedom or religion in public speeches. The lighting within the newsstand will change based on the content of the animation and audio. The animation ends by asking the user to define their concept of the selected term or phrase. For example, if the user selects the word "FREEDOM," the animation ends with the phrase "How do you define freedom?" As this question is asked a spotlight within the newsstand aimed at a microphone at the forefront of the interior of the newsstand turns on. The user may then respond to the question. These responses are recorded and will over time be integrated into the audio heard from the newsstand.

Actors of diverse cultural and ethnic backgrounds will be hired to re-enact portions of historically documented speeches of leaders such as Lenin, Charles de Gaulle, Roosevelt, Castro, Martin Luther King, Reagan, Bush and etcetera. The selection of speeches will be global in scope and the actors playing the speaker will speak in the original language of the speech, text translation will be provided.

Ideally this presentation in a public space will lead to discussion on the topics represented in current news media and discussion will be fueled by the juxtaposition of the animation and the speech. My primary interest underlying this project is a questioning of how social ethics are constructed based on historical events and how these social constructions inform personal identity or perhaps confuse personal identity due to a global awareness. These interests will guide the animations however the animations will be playful narratives allowing the viewers to be immersed in them. They will not be a display of didactic content.



Productions & Exhibitions

- 2006** **FALLOUT: Nicaragua and Its Diaspora**, solo exhibition with Miami Dade Public Library System
Underfire, Space, Chicago, group exhibition curated by Ryan Griffis
sonambiente Berlin 2006, Sound Art Festival organized by Matthias Osterwold and Georg Weckwerth, produced by Akademie der Kunst
Ars Electronica, Austria, Linz (Honorary Mention, Net Visions - Dentimundo)
Russia: Significant Other, National Center for Contemporary Art at the Anna Akhmatova Museum, St. Petersburg, Russia, curated by Olga Kopenkina, February 8th – March 3rd, 2006
- 2005** **FALLOUT: What's Left**, Momenta Art, curated by Eric Heist at a not for profit art gallery, Brooklyn, NY, December 9th 2005 – January 23rd, 2006
InSite05, "InSite is a network of contemporary art programs and commissioned projects that map the liminal border zone of San Diego-Tijuana." Online scenario titled "Tijuana Calling" of InSite05 is curated by Mark Tribe
When Living Was Labor, Bronx Museum of the Arts, NY, curated by Erin Salazar
Live.Picture, The Jamaica Arts Center for the Performing and Visual Arts, Queens, NY, curated by Heng-Gil Han
FILE | Electronic Language International Festival, Sao Paulo, Brazil, juried exhibition, curated by Fabiano Onca:
<http://www.file.org.br/file2005/>
- 2004** **Tactical Media and Activism Festival Digitofagia**, Museum of Sound and Image, Sao Paulo, Brazil
File 2004 – Electronic Language International Festival, Sao Paulo, Brazil
Association for Computing Machinery Conference Exhibition, Columbia University, NY
Ars Electronica, Festival for Art, Technology and Society, Linz Austria
Counter Culture, The New Museum, Manhattan, NY, curated by Melanie Franklin Cohn (upcoming - opens July 10th). Group exhibition
public.exe: Public Execution, Exit Art, Manhattan, NY, curated by Michele Thursz and Anne Ellegood (upcoming). Group exhibition
Art in the Office at the Global Consulting Group's corporate headquarters, Manhattan. Group exhibition
- 2003** **gate page** for Whitney Museum artport, portal to net art curated by Christiane Paul, December:03, online at: <http://artport.whitney.org/>
L Factor at Exit Art, November 22 - February 15, 2004. Group exhibition
<Alt Digital>, The American Museum of the Moving Image, Dec. 10th - spring 2004
Si : Alors : Sinon : Art and Interactivity at DAÏMÓN Media Center, Hull, Quebec
backup_festival: lounge|lab in Weimar, Germany, October 20th - November 2nd
Artist in the Market Place at The Bronx Museum
Interactiva'03 at the Museum of Contemporary Art of Yucatan, Mexico
Version>03 Digital Convergence at The Chicago Museum of Contemporary Art
Wireless Park Lab Days, a two-day public event at City Hall Park, Manhattan, NYC
ICONOGRAPHY: Critiquing the Icon curated by Patrick Lichy, online at:

<http://www.voyd.com/icon/>

LatinoNetarte.net: net.art from Latin American countries at JavaMuseum, curated by Agricola de Cologne, online at: <http://www.javamuseum.org/2003/latinofeature/>
Chiangmai First New Media Art Festival, Contemporary Art Museum in Chiangmai, Thailand, online at:

http://iceca.chiangmai.ac.th/events/nma_thailand.html

Subrational eRuptions at Turbulence.org, curated by Ryan Griffis, online at:

<http://turbulence.org/curators/griffis/index.html>

NANOFESTIVAL V.001 at Zeroglab, online at:

<http://www.xs4all.nl/~are/nanofestival/01/index.html>

- 2002** **Race in Digital Space** at the Lucas Complex, University of Southern California, LA
The Kitchen's Fourth Annual Neighborhood Street Fair, Manhattan, NY
ProFresh at Bellwether Gallery, Brooklyn, NY
FREE MANIFESTA, exhibition produced in conjunction with MANIFESTA 4, The European Biennial of Contemporary Art, online at: <http://www.freemanifesta.org/dir.html>
dLux>ART02 an International Showcase of Experimental Media Arts by Australian organization, dLux media|arts, online at: <http://www.dlux.org.au/dart02/online.html>
- 2001** **INCIDENT.NET, Issue 2: Portrait**, On-line exhibition of net-based self-portraiture, online at: <http://www.incident.net>
Micromuseum, Mediaterra Festival2001, Group Exhibition traveling through Europe
Borderhack 2.0, Audioworks broadcast over the US/Mexico border, Tijuana, Mexico
- 2000** **The New Polis**, solo exhibition at the Chautauqua Institute Art Center
audiophile, online audio narrative at OVEN Digital
The New Revolutionary Myth, Video Screening at UC Santa Barbara
Beginning a New Century: Emerging Artists in Western New York, the Burchfield-Penny Art Center, the Museum of Western New York Arts, Buffalo State
- 1999** **Three Rivers Art Festival**, performance and installation, **Cargo Load**, Pittsburgh, PA
Master of Fine Art Exhibition at the Associated Artist of Pittsburgh
- 1998** **Video-High Speed Art**, Secession Gallery Without Walls, San Francisco, CA
Strictly Painting II, Mclean Project for the Arts, Emerson Gallery, Washington DC
Non/Identification Ritual, Performance on the New York City Subway
HoneyPie: Undercover Stripper, performance, video and on-line project with Elizabeth Monoian
- 1998** **Wats:on Festival of Art**, group exhibition at the Frame Gallery, Pittsburgh, PA
Dry Run, group exhibit, Viaduct Studio, Pittsburgh
A series of digitally animated public service announcements were aired on PCTV, Pittsburgh

Education

1999 **Master of Fine Art**, Carnegie Mellon University

1994 **Bachelor of Arts in Practice of Art and English Literature, Minor in Spanish Literature**, University of California at Berkeley

Appointments

2001-Present **Assistant Professor**, Department of Art, The College of New Jersey

- 2000 – 2003 **Writer and Editor** of the Culture Section, *Ni de Aqui Ni de Alla*, for the on-line weekly publication "theSpleen" (www.theSpleen.com)
- 2000 **Rich Media and Internet Developer** at OVEN Digital, New York City
- 1999 – 2001 **Assistant Professor**, Department of Media Arts, SUNY Fredonia
- 1999 **Adjunct Professor**, Carnegie Mellon School of Art, Pre-College Program
- 1996-1999 **Teaching Assistant**, School of Art, Carnegie Mellon University
- 1996-1999 **Exhibit Designer** at the Pittsburgh Children's Museum, PA
- Instructor and Assistant Co-ordinator** for a project to keep street children of the streets at the Cultural Center of Managua, Nicaragua
- Installation Technician** at the Yerba Buena Center for the Arts, San Francisco, CA

Residencies, Fellowships & Awards

- 2006 **Lambent Fellow**, Tides Foundation
Artist in Residence at tesla Berlin, Media Art Center:
http://www.tesla-berlin.de/_page.php?aktion=SHOW_PAGE&Page_ID=240
- 2004 **Turbulence** Artist Commission (<http://www.turbulence.org/>), \$5000
inSite_05 Commission (<http://www.insite05.org/>), \$5000
- 2003 **Future of the Present** at Franklin Furnace, Manhattan, NY, \$5000
Artist in the Market Place (AIM Program), Bronx Museum, NY
Electronic Media and Film Program, New York State Artists Grant Award, \$500
- 2002 **Artist in Residence** at Harvestworks Media Center, Manhattan, NY, \$3700
- 2000 **Campus Professional Development Grant**, SUNY Fredonia, \$1000
UUP Academic Incentive Award, \$1000
- 1996-1999 **Graduate Fellowship**, Carnegie Mellon University
- 1998 **College Arts Association, Professional Development Fellowship**, \$15,000
Artist in Residence at Kunst Seminar, Metzingen, Germany, lodging and studio
- 1997 **Artist in Residence** at Skoki, Poznan Academy of Fine Art, Poland, lodging and studio

Publications

- 2002 **Open Sourcing New Media**, a review of the New Museum's Open_Source_Art_Hack published in the July/August edition of the magazine Afterimage edited by Are Flagan.
The Work of Artists in a Databased Society: net.art as Online Activism, published in the March/April edition of the magazine Afterimage edited by Are Flagan.
This essay was also published in the **Version>02 Conference Reader**, held at the Chicago Museum of Contemporary Art.

The UnderNet World: IRC as Resistant Media, published in the French Reader, **Connections: Art, Network, Media** edited by Annick Bureau and Nathalie Magnan

2000-2003 Writer and editor of the culture column *ni de aqui, ni de alla*, at theSpleen, a online weekly, www.thespleen.com

Select Bibliography

- 2006** *Stimmen blühen aus dem Wagen*, by ALJOSCHA WESKOTT **die tageszeitung**
Marca Acme, Review of Presentation at E.V.I.L. –
<http://www.marcaacme.com/articulo-view.php?id=119>
Flash Art, Review of FALLOUT: What's Left by Akiko Ichikawa, March-April 2006, pg. 53
El Pais, Spain, Review of Fallout: What's Left - *El arte digital no olvida Nicaragua* by Roberta Bosco, Edición del jueves, 30 de marzo de 2006,
http://www.elpais.es/articulo/elpcibpor/20060330elpcibpor_2/Tes/portada/arte/digital/olvida/Nicaragua
- 2004** **Net Art** by Rachel Green published by Thames & Hudson
Counter Culture on the Bowery and Vicinity by Cathy Lebowitz, **Art in America**, November 2004
New Museum's New Non-Museum: For Now, A Parking Lot Will Do Just Fine by Randy Kennedy, Art & Leisure, **New York Times**, July 25, 2004
Treasure Hunt: To get a sneak peak at the New Museum's new digs, you'll need a map and sensible shoes by Linda Yablonsky, **Time Out New York**, issue 462 August 5 - 12, 2004
From Flophouse to Art House: the New Museum puts down roots in the Bowery **New York Magazine**, July 12, 2004
PUBLIC ADDRESS ART by Carine Zaayman, review written for online art journal, ARTTROB, based in South Africa: <http://www.artthrob.co.za/04jan/project.html>
- 2003** **furtherfield.org**: Essay, **Information in the Expanded Field: a Case Study** by Ryan Griffis and **Interview**
Interdisciplinary Practice/Viewer Experience by Judy Malloy, NYFA Current (c) 2003, available online at **EZine**
Arcade Classics Spawn Art? Current Trends in the Art Game Genre by Tiffany Holmes, 2003, .pdf available online at **MelbourneDAC**
AIM 23 The Bronx Museum of the Arts by Brian Boucher, International Flash Art Review online at **MelbourneDAC**
Un vélo, un caddie et un pousse-pousse wifi: Trois prototypes associatifs de haut débit embarqués by Thuan Huynh, online at **transfert.net 11/2003 Archive**
VAGABUNDO: A migrant's tale by Costanza Ruggeri, online at **CULTUR-E [la revista]**
Representin': Digital Artists Confront Race, by Cinque Hicks, RHIZOME.ORG
- 2002** *Vagamundo: uno street-game digitale sull'immigrazione clandestine*, by Tatiana Bazzichelli, Neural Online: New Media Art and Hacktivism Magazine, **read review**
Histoires d'immigrants et crops laurentiens, by Bruno Guglielminetti, Cyberpresse, Canada
- 2000** *Alberto Rey on Mary Tobola and Ricardo Miranda Zuñiga*, Beginning a New Century: Emerging Artist in Western New York, Burchfield Penney Art Center

Lectures and Panels

2006 **Artist Lecture**, Carnegie Mellon University, Pittsburgh, PA

Artist Lecture, E.V.I.L at Teatro July, Managua, Nicaragua –
<http://www.marcaacme.com/articulo-view.php?id=119>

Artist Lecture, Syracuse University, NY invited by Transmedia Program

Artist Lecture, Grounds for Sculpture, Hamilton, NJ

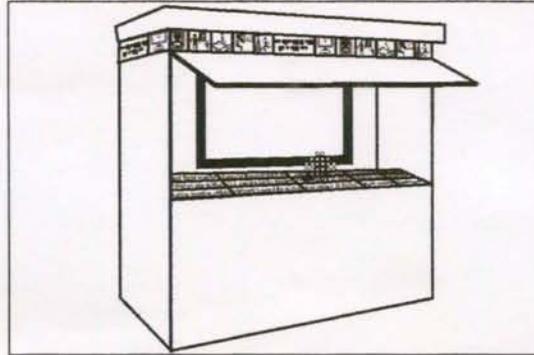
- 2005** **Guest Moderator** for online scholarly discussion group on New Media, - empyre -. The title of the month long discussion was "Sites in Translation" on the topic of cultural translation on the Internet. (<http://www.subtle.net/empyre/>)
Moderator for discussion on teaching new media as part of the conference "New Media Education" at the CUNY Graduate Center
Artist lecturer as part of the lecture series "Floating Points" hosted by Emerson College, Boston, MA.
Guest Lecture for "WebCam Talk 1.0 Series – A Guest Speaker Series on New-Media Arts Education organized by The Institute for Distributed Creativity (<http://newmediaeducation.org/>).
- 2004** **Artist Lecture**, University of California at San Diego as part of the artists invited to realize a project for the inSite_05 Exhibition
Artist Lecture, Digitofagia: Tactical Media and Activism Festival at the Museum of Sound and Image in Sao Paulo, Brazil
Artist Lecture, School of Visual Arts, NYC graduate physical computing class
The Upgrade, a monthly lecture series in NYC by new media artists and curators, organized by artist Yael Kanarek and held at Eyebeam
networks, art, & collaborations, conference held at SUNY at Buffalo, Department of Media Studies (upcoming in April)
Artist Lecture, at SUNY at Buffalo, Department of Media Studies
Artist Lecture at the Rocky Mountain College of Arts and Crafts, Denver, Co,
- 2002** **ART, LIFE, MEDIA, MACHINES**, a panel discussion on new media art and social engagement at the Bass Museum of Art, Miami, FL
- 2000** **The UnderNet World: Identity Is Information**, presented at *Consciousness Reframed: art technology and consciousness* for the 3rd Centre for Advanced Inquiry in the Interactive Arts International Research Conference, University of Wales College, Newport, UK
- 1999** **College Art Association**, Professional Development Fellowship Lecture

Professional Service

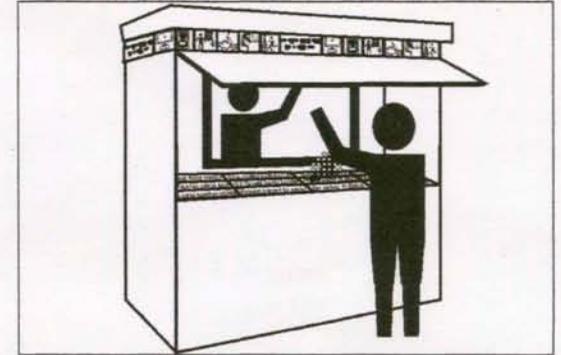
- 2006** Acting Member of Board of Directors of Franklin Furnace, not for profit Arts organization
Panelist on the Illinois Arts Council's Individual Excellence Awards in Media Arts.
- 2005** Panelist on the Ohio Arts Council's Individual Excellence Awards in Media Arts
Member of the exhibition programming committee for the Bronx Museum, NY.
Board member in the Cyber Arts Board for the Longwood Center for the Arts, Bronx, NY. In which I help direct Artist in Residence using new media.
Serving as peer review member of the Live Art on the Internet for Leonardo Magazine of MIT Press, I review up to three submitted essays that may be published if selected. Serving on this committee through 2006.



I wish to receive support in the construction of a newsstand, similar to the small newsstand commonly found on the streets of the world's urban centers.



This news stand will disseminate news through RSS/XML feeds; retrieve original animations associated to dominant Western concepts of "freedom" and "religion" as selected by pedestrians; viewers will then be asked to contribute their thoughts on freedom or religion.

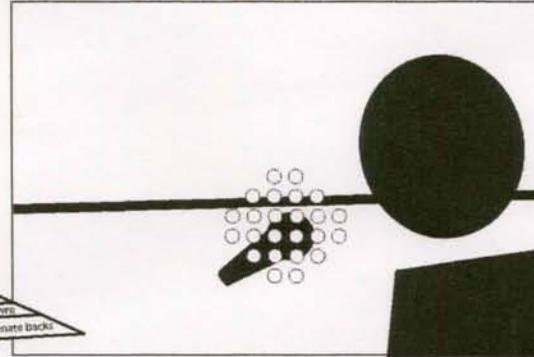


Via a camera within the newsstand, the monitor will reflect the street scene immediately in front of the newsstand. Along the top of the monitor will be words that pedestrians may select by touching them with their video reflection.

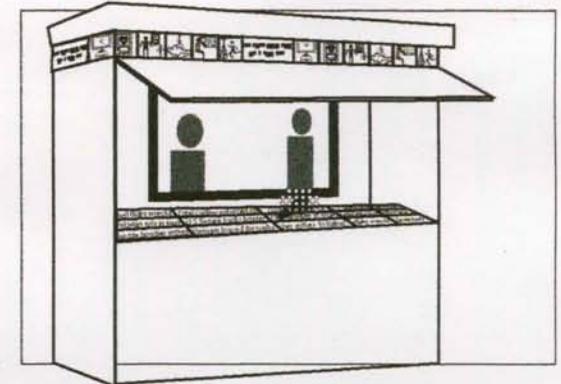


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Upon selection, the live video reflection and text will fade out and an animation associated to the selected word or phrase will fade in and play. The animations will be an experimental montage - a creative interpretation of a historically famous speech related to social constructions of the ideas of freedom or religion.



The animation ends by asking the user to define their concept of the selected term or phrase. For example, if the user selects the word "FREEDOM," the animation ends with the phrase "How do you define freedom?" As this question is asked a microcontroller triggers a spotlight aimed at a microphone. Responses are recorded and integrated into the audio of the newsstand.



Speakers will be embedded into the newsstand and a voice will beckon pedestrians to approach the newsstand to use their video reflection to select a word or phrase. If no selection is made after several minutes, the monitor will display current news feeds. The feeds will be scanned for keywords, when select words are matched, an animation is played.