Proposed Project Coversheet
2008 New Media Fellowship

Scott Snibbe

Title: Love Tells Me I Am Everything
Primary Genre: New Media
Additional Genre:
Role in Production: Artist, Director
Production Format: Interactive Digital Projection
Proposed Running Time: unlimited

Brief Description

"Wisdom tells me I am nothing; love tells me I am everything. Between the two my life flows."

--From I am That, Dialogues of Sri Nisargadatta Maharaj

Sometimes we spontaneously feel love - through the kind words of someone else, a smile, or admiration for someone's selfless actions. How can we cultivate such thoughts deliberately and consistently? Buddhists meditate in order to attain these states reliably. Meditation's not for everyone. This installation is an attempt to turn a meditative thought process into a projected reality embodying the Buddhist notion of spontaneous love.

In Love Tells Me I Am Everything silhouette birds fly from the hearts of viewers' shadows as they stand in front of a digital projection. When one person stands in front of the work, birds emanate from his or her shadow and fly off screen. With two people, the birds fly from within one person's shadow directly into the other. As more people stand in front of the work, further connections form between the groups of people as birds fly between them. Subtleties emerge as people come to understand how their posture affects the emergence of birds. With one arm raised the birds fly out from the line of their arm, like Charlie Chaplin emerging from a skinny tree in a cinema trick.

Buddhists say that love and wisdom are like two wings of a bird. True spiritual progress can't be made without perfecting both. Wisdom is the insight into the "unfindability" of ourselves. As Thich Nhat Hahn says, "You are only made of non-you elements". Meditating on our own unfindability, we analyze our physical and mental parts, only to find each part made of sub-parts, ad infinitum. Our body made of limbs, organs, blood, cells, neurons, atoms, sub-atomic particles; our thoughts made of individual moments of consciousness and cognition; ideas and words interdependent with our entire education and culture. When we contemplate these ideas our ego dissolves.

In contrast, when we contemplate love, we find ourselves connected to everyone and everything. Everything we enjoy, all the things, thoughts, ideas that bring us delight come from someone else. The roads, our food, our friend's smiles, art, computers, spiritual teachings, are all made by others so that we can enjoy our lives.

This work is another small step towards my ultimate goal as an artist to pioneer a new medium as engaging as cinema, yet one where people remain aware of their own body and their social relationship to others. The medium as I see it also has the potential to be impermanent, changing, and unique, like life itself.
Proposed Project - Project Narrative
2008 New Media Fellowship

Scott Snibbe

Project Narrative

"Wisdom tells me I am nothing; love tells me I am everything. Between the two my life flows."

--From I am That, Dialogues of Sri Nisargadatta Maharaj

Sometimes we spontaneously feel love - through the kind words of someone else, a smile, or admiration for someone's selfless actions. How can we cultivate such thoughts deliberately and consistently? Buddhists meditate in order to attain these states reliably. Meditation's not for everyone. This installation is an attempt to turn a meditative thought process into a projected reality embodying the Buddhist notion of spontaneous love.

Love is not passive or anonymous. Only by incorporating rich, clear interactivity, do I believe it's possible even to explore this particular idea in a way that actually connects viewers to each other, rather than telling them a story of other people being connected to others.

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Visitors can enjoy the work in a few minutes. However, the open-endedness of the imagery, always slightly different, invites them to stay much longer and to return again and again.

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This work will be my fourth in a series called Visceral Cinema, in which I try to turn the language of film into a deeply meaningful interactive experience. This piece is more of a poem than a narrative, similar to Visceral Cinema: Chien which I created in 2004. In that piece, I recombined and re-imagined elements of Salvador
Dali and Luis Buñuel's surrealist masterpiece Un Chien Andalou so that viewers interact with a silhouette man pulling a piano. When they do, they can increase his burden by pulling on the piano, or, more powerfully, dissolve his entire body into a stream of ants.

The other two works, still in-progress, are more elaborate narratives. The first, Shadow and Substance, tells the story of Mary Baker Eddy in her earliest moments establishing the Christian Science religion through a miraculous self-healing. This project was supported in part by a 2004 New Media Fellowship. The second retells the story Falling Girl by Dino Buzzatti, in which a woman jumps with great glee from a skyscraper and experiences quickly all the stages of her life like a floating dream. In both, the viewers' bodies play intimate roles in advancing the story.

My ultimate goal as an artist is to pioneer a new medium as engaging as cinema, yet one where people remain aware of their own body and their social relationship to others. The medium as I see it also has the potential to be impermanent, changing, and unique, like life itself. Progress proceeds slowly as these works are phenomenally expensive and complicated to produce, despite the seeming simplicity and elegance of the final form. This will be my second interactive cinema poem as I move towards Interactive Cinema.

Installation Elements

My technical goal in this and other interactive projections is to create a visually seamless and instantly reactive reality, like the experience of looking in a mirror. This installation consists of a large projection screen 9' to 14' wide and 6' to 8' tall. A digital projector sits 9' to 20' away from this screen, mounted in the ceiling. As people walk in front of the screen, it acts first merely as a light source. They see their shadows fall upon the surface of the screen. A digital video camera, mounted beside the projector, captures viewers' shadows and transmits them to a computer which performs elaborate processing to isolate their silhouettes and generate the shadow imagery in response to the number of people and the type of gestures they perform.

Use of Work

My work is best experienced in public spaces with significant traffic. As with prior works, this piece will likely show at art institutions worldwide (galleries, museums and nonprofit spaces). I am also increasingly more and more excited to situate these pieces temporarily and permanently in public and private spaces. I recently won my first airport commission for the Los Angeles Airport's Tom Bradley International Terminal and also completed another cinematic permanent piece for the lobby of Mills College on the history of women in science. Environments like this can be even more profound - to find people unexpectedly and in a public place like an airport potentially tired, scared, frustrated or bored, and transform these moments into ones of joy and delight - potentially even connecting visitors to strangers and transforming public anonymity into a real social space.

Feasibility Statement

I've produced over a hundred immersive interactive installations worldwide for temporary and permanent display over the last decade. This work will be produced similar to other works I have been creating since 2002. I have developed a hybrid cinema/computer science approach to these projects' development. The software system is elaborate and at this point represents fifteen years of work, now including the work of other programming collaborators. The system is informed by my professional training as a computer scientist.
and work in that capacity at Brown University, Adobe Systems and Interval Research. For the Visceral Cinema pieces I have begun a hybrid film/computer science process whose main event is a live action green-screen shoot where costumed actors, actresses and animals are filmed in HD to be digitally recombined in the final artwork. For this work we will be filming mostly outdoors with pigeons against clear blue sky.

Fellowship Use/Budget Narrative

The total project budget is $35,000 to cover equipment, programmer labor, post-production labor, artist’s labor and HD video.
Artist Statement
2008 New Media Fellowship

Scott Snibbe

Artist Statement

My work explores how seemingly independent phenomena are, upon analysis, actually interdependent and mutually created. Such interdependence may be understood in terms of the Buddhist notion of Emptiness, which holds that no object, physical or mental, exists in isolation from the rest of reality. For example, humans often think of themselves as embodied individuals that act separately from their surroundings and other people. However, when people examine even the most basic unit of the individual self--the human body--they find it composed entirely of "non-self" physical elements such as their parents' genetic material, food, and water that all, ultimately, originate from ancient stellar explosions. These elements are in continual exchange with the environment and with others through eating, respiration, immunological and genetic processes. Similarly, human mental structures and processes, including languages, ideas, memories, and preferences, all emerge from our interactions with other individuals and society. Even when alone, the imprints of these previous interactions drive our mental processes. Such a view of interdependence and emergence has gained widespread contemporary support in the fields of complexity theory, social psychology, and network theory.

In my artwork, I portray this interdependence of individuals with their environments and with each other through bodily interactions. Many of my works do not function unless viewers actively engage with them--by touching, breathing, moving, etc.--so that viewers are essential to the work's existence as art. Furthermore, although the works involve state of the art technologies, viewers' experiences more typically occur in the realm of human-to-human interactions. The pieces provoke communication among the viewers that, more than a mere reaction to the work, becomes the very essence of it.

Interaction is by nature time-based, and my artistic process is rooted in my training as an experimental filmmaker and animator. The frame-by-frame creation of movement is based on an understanding that even a thirtieth of a second can change the perceptual and emotional impact of a cinematic moment. I apply a similar methodology in creating time-based interactions among humans and technology. My artistic vocabulary is comprised of the subtle changes in timing that unfold as projections or mechanical objects react to viewers. These changes in timing are encoded not as frames of film, but as computer instructions that constantly reinterpret and update the temporal conditions of the work.

Although the ideas that my works attempt to convey are complex, I have adopted a minimalist artistic practice. My working process is subtractive, removing elements until only those necessary for conveying a work's meaning remain. I combine this approach with the principles of phenomenology - the philosophy of how the body "thinks" through unmediated perception, rather than through reason and language. Participants construct the meaning of my works through a process of physical awareness, which, in the words of the philosopher Merleau-Ponty, "gives us at every moment a global, practical, and implicit notion of the relation between our body and things, of our hold on them." As applied to interactivity, my approach rewards viewers with an immediate, visceral sense of presence, while simultaneously inducing them to understand the conceptual motivation and deeper meaning behind the work.
My interests in phenomenology and minimalism reflect several of my artistic influences. First is the tradition of experimental and abstract film, especially the work of Len Lye, who created direct cinema by scratching and marking celluloid film directly with his body. Lye, along with other abstract film pioneers, including Oskar Fischinger, Hans Richter and Moholy-Nagy, revealed that it was possible to create sophisticated, time-based, emotion- and meaning-laden work without resorting to representation. A second direct influence on my work is the minimalist environmental art of the 60's and 70's, most notably that of Robert Irwin and James Turrell, who explored how subtle changes in an environment can make deep impressions on the viewer. My work continues in these traditions by constructing environments that directly and meaningfully react to viewers' presence and engagement.
Scott Snibbe

**Title: Boundary Functions**

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<thead>
<tr>
<th>Role in Production:</th>
<th>Panel Viewing Length:</th>
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<tbody>
<tr>
<td>Artist, Programmer</td>
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<tr>
<td>Installation</td>
<td>Interactive</td>
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<table>
<thead>
<tr>
<th>Production Format:</th>
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</thead>
<tbody>
<tr>
<td>Interactive Digital Projection</td>
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</table>

**Description**

Boundary Functions projects lines dividing each person from every other as they stand on a raised square floor. As people move around the floor, the diagram dynamically changes to describe the personal space of each individual. The work reveals that personal space is defined only by our relation to others, and changes without our control.
### Title: Visceral Cinema: Chien

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<thead>
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<td>Production Format:</td>
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<td>Interactive Digital Projection</td>
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**Description**

Visceral Cinema: Chien re-imagines the surrealist masterpiece Un Chien Andalou, by Salvador Dali and Luis Buñuel. The work combines key moments from the film with viewers’ shadows to form interactive projections. All of the action occurs in silhouette. Initially, viewers see a large video projection of a man pulling a grand piano towards the viewer. When viewers walk between the projector and the projection, their shadows affect the projected man’s actions. If a viewer moves between the man and the piano, the piano is pushed back, causing the man to strain harder and lose ground. If a viewer intersects the man, the man dissolves into ants at their point of intersection, and the ants gradually overtake the entire screen.
Title: Deep Walls

Panel Viewing Length: 01:00
Media Format Submitted for Viewing: DVD (Movie)

Role in Production: Artist, Programmer
Year of Completion: 2002
Primary Genre: Installation
Additional Genre: Interactive
Production Format: Interactive Digital Projection

Description

Deep Walls creates a projected cabinet of cinematic memories. Within each small rectangular box, one of the last sixteen events recorded by the screen is played back. Recordings are created by viewers when they walk in front of the projection - recording begins as soon as the first person enters the screen and finishes as soon as the last person leaves.
Title: Cause and Effect

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<tr>
<td>Production Format:</td>
<td>Interactive Digital Projection</td>
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Description

Viewers' move in front of a screen displacing small recordings of prior events. In the recordings only the viewers are shown, giving a sense of autonomy to actions which were determined through interaction with the prior recordings. "cause and effect" is a common translation for the Buddhist term Karma, which dictates that all human experiences are the result of their own prior actions.
Title: Shadow and Substance

Role in Production: Artist, Director
Year of Completion: 2008
Primary Genre: Installation
Additional Genre: Interactive
Production Format: Interactive Digital Projection

Panel Viewing Length: 01:00
Media Format Submitted for Viewing: DVD (Movie)
This is a work-in-progress: X

Description

Shadow and Substance is an interactive film depicting the moments in the life of Mary Baker Eddy leading up to her discovery of Christian Science. The film is engaged by walking in front of the projection, where the shadow of the viewer interacts with the silhouette figures of the film. The viewer propels the story forward, and at times becomes a character in the narrative.

Special Instructions

funded by:

2004 New Media Fellowship
California Institute for the Arts
National Science Foundation

To be completed February, 2008
### Title: Falling Girl

**Role in Production:** Artist, Director  
**Year of Completion:** 2008  
**Primary Genre:** Installation  
**Additional Genre:** Interactive  
**Production Format:** Interactive Digital Projection

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**Description**

Falling Girl is an immersive interactive narrative installation based on a short story by the Surrealist writer Dino Buzzati. Conceptually, artistically and technically innovative, Falling Girl allows the viewer to participate in the story of a young girl falling from a skyscraper. During her miraculously slow descent, the girl reacts to the people and events in each window. The daylight fades, night falls and passes, and at dawn, when the falling girl finally lands on the sidewalk, she is an aged woman who bears no resemblance to the young girl who started her fall a few minutes before.

Cameras situated in the room and connected to computer incorporate images of viewers themselves that appear in the apartments that the falling girl passes -- as reflections in windows and mirrors, shadows in darkening rooms, and fleeting images on television screens. These are juxtaposed with the ever present central image of the girl in silhouette falling slowly along the skyscraper's side as she gets older and older. In this way, viewers participate in this tale about the shortness of our lives and the petty concerns that often occupy us.

The project is a collaboration between two artists. Choreographer/Director Annie Loui is co-writing the adapted story, casting and directing all the dance and movement performances. Scott Snibbe is co-writing the story, creating pre-production artwork and programming and generating the interactive elements and physical installation with his studio staff.
Title: TELIC Catalog: Visceral Cinema

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Description

Catalog featuring completed works and essays by prominent curators.
5 Slides

Description

1. 3D layout for installation
2. Love Tells Me Everything (proposed) with 2 people apart
3. Love Tells Me Everything (proposed) with 1 person
4. Love Tells Me Everything (proposed) with 2 people together
5. Love Tells Me Everything (proposed) with 3 people
Additional Uploaded Document(s)
2008 New Media Fellowship

Scott Snibbe

The following files were uploaded, but were not included in this document:

Proposed Budget
Resume
Complete Budget (exceeding grant amount)
# Renew Media Fellowship 2007

## Love Tells Me I Am Everything

November 27, 2007

**Full Budget for Scott Snibbe**

## EXPENSES

### I. Pre-production

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost</th>
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<tr>
<td>Planning and research artist + assistant labor</td>
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<tr>
<td>Storyboarding</td>
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### II. Production

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<td>Producer</td>
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<td>Video production coordinator</td>
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<td>Lighting designer honorarium</td>
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<tr>
<td>Lighting instrument supplementary rental</td>
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<tr>
<td>Camera assistant 3 days</td>
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<tr>
<td>Cameraman HD 1080i - 3 days shooting</td>
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<td>Camera rental with field monitor and media cards</td>
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<tr>
<td>Pigeon wranglers / trainers / location rentals 3 days</td>
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<tr>
<td>Production hard drives 1TB</td>
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<td>Post-production video roto, cleanup</td>
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<td>Animation</td>
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### III. Installation Expenses (for exhibition)

- **all equipment costs per rental**
  - Video projector 4000 lumen or greater: $4,000
  - Projector ceiling mount with front-surface mirror: $400
  - Firewire camera: $400
  - Firewire cables 10m: $1,500
  - Firewire repeaters necessary every 10m: $100
  - PC Computer: Running WindowsXP, 3Ghz+, Pentium Duo, 666mhz+, nVidia FX graphics. Small form-factor if mounted in ceiling: $1,500
  - Camera mounting bracket 1/4-20 bracket with universal swiveling head: $20
  - Retroreflective screen: 13’ x 8’: $1,500
  - Shipping: $1,000
  - Install Assistant Labor: on-site installation, configuration and calibration of h/w and s/w: $1,000
  - Hardware and software sourcing and procurement: $500
  - 3d design for site: $1,000
  - advise on site fixtures and fabrication: $500
  - **Total** $13,120

- **Total Expenses** $55,670

## INCOME

### I. Received

<table>
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### II. Requested

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- **Total Income** $55,670
## Renew Media Fellowship 2007

**Love Tells Me I Am Everything**

November 27, 2007

### Renew Funds Budget for Scott Snibbe

#### I. Pre-production

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Total Expenses: $ (35,000)
SCOTT SNIBBE

ARTIST’S CURRICULUM VITAE (ABBREVIATED)
November, 2007

BORN: August 20, 1969
LIVES AND WORKS: San Francisco and New York City

1989-1992 Experimental Animation, Rhode Island School of Design.

SELECTED SOLO EXHIBITIONS:
      Brown University. March, 2006
      Body Language. Art Interactive. Boston, MA. April, 2005
      Interdependence. Arizona State University. January, 2004

SELECTED GROUP EXHIBITIONS:
      Our Distance From Things. Telic Arts Exchange. Los Angeles, California. March, 2007
2006  South Korea Media Art Biennial. October, 2006
      International Symposium on Electronic Art / Zero One Festival. San Jose, California. August, 2006
      Art & Technology Zone. Tokyo Intercommunications Center. May, 2006
      October, 2005
      Hybrid Creatures and Paradox Machines. Ars Electronica 2005
      California Institute of the Arts. April, 2005
      Artefact. Belgium. February, 2005
      Tilt. Perpignan, France. February, 2005
2004  Ars Numerica. Montbeliard, France. December, 2004
      MAIS: Exposition d'Installations Interactives. Brussels, Belgium. October, 2004
      ArtLife. The Exploratorium. San Francisco. October, 2004
      Le Channel, scène nationale de Calais. France. September, 2004
      Villette Numerique. La Villette. Paris, France. September, 2004
      Institute of Modern Art. Brisbane, Australia. October, 2004
      Biennale of Electronic Arts Perth. Fremantle, Australia. September, 2004
      Eastern Illinois University. September, 2004
Contemporary Arts Services Trust. Tasmania, Australia. April, 2004

2003
Uijeongbu International Digital Art Festival. South Korea. October, 2003
Ars Electronica 2003. Linz, Austria. September, 2003
Dialogue with Light and Shadow. Toki Messe. Nigata, Japan. April 2003

2002
Carnivore, Eyebeam, New York City. October, 2002
NewFangle, GenArtSF, San Francisco. October – December, 2002
Time Share, Art Interactive, Cambridge, Massachusetts. September, 2002
CODEDOC, Whitney Museum Artport. September, 2002
Inaugural Exhibition, Shizuoka Arts Center, Tokyo, Japan. March, 2002
New Frontiers. Art Association Gallery, Jackson Hole, WY. January, 2002

2001
bienalle.net. Jeffrey Deitch Projects, Brooklyn, NY. November 5-7, 2001
Tirana Biennale. Tirana, Albania. September 1 - October 15, 2001
Only The Lonely. Foro Artistico, Hanover, Germany. August 31 - September 23, 2001

2000

1999
Adding Media / Subtracting Signs. NTT Intercommunications Center (ICC). Tokyo, Japan. 22 June - 20 July, 1999
Interaction '99. International Academy of Media Arts and Sciences (IAMAS). Ogaki City, Gifu, Japan. March 5-14, 1999

1998
Inaugural Exhibition. Center of the Edge Gallery. The Tech Museum. San Jose, California. October 98 - April 99
Ars Electronica 98. Cyberarts 98 exhibition. Linz, Austria. September, 1998
Motion Phone Urban Installation. Stuttgart Filmwinter 98. Germany. March, 1998

1997
WRO '97. Wroclaw, Poland. March, 1997
Vienna Global Village '97. Vienna, Austria. April, 1997

1996
Ars Electronica 96. Cyberarts 96 exhibition. Linz, Austria. September, 1996

1995
SIGGRAPH 95 Interactive Communities. Los Angeles, CA. August 1995

COMMISIONS:
2007
“Identity” (3 pieces), for Franklin Institute, Philadelphia, PA
“Social Light” for London Science Museum
“Women Hold Up Half the Sky”, for Mills College, Oakland, California
“Fear” for the California Science Center, Los Angeles, California
“I am California”, for Capital Unity Center, Sacramento, California
“Shadow Mosaic 4x3”, for Haptor-Barrett, Los Angeles, CA

2006
“Three Drops”, for The Exploratorium / National Science Foundation
“Cabspotting”, for The Exploratorium / National Endowment for the Arts

2005
“Outward Mosaic #1”, for Amelia Chenoweth
“Central Mosaic”, for Cité de Sciences, Paris, France
“Blow Up”, for Yerba Buena Center for the Arts. San Francisco, CA
“Near”, for New York Hall of Science. New York City
2003 Computerfinearts.com, Doron Golan. New York City
2002 “Shadow”, for Art Interactive. Boston, MA
“Fuel”, for Carnivore as part of the Radical Software Group. New York City
2001 “It’s Out”, for Tirana Biennial. Tirana, Albania
1999 “Emptiness is Form”, for Refresh: The Art of the Screensaver. Stanford, California

PERMANENT INSTALLATIONS/COLLECTIONS:
Tokyo Intercommunications Center
Mills College. Oakland, California (in-progress)
Capital Unity Center. Sacramento, California (in-progress)
London Science Museum
National Discovery Museum Institute, Bangkok, Thailand
The Franklin Institute, Philadelphia, Pennsylvania
Haptor-Barrett. Los Angeles, California
Phaeno Museum. Wolfsburg, Germany
New York Hall of Science. New York
Cité de Sciences, Paris, France
Yahoo! Corporation, Sunnyvale, California
Private collections worldwide

SELECTED BOOKS:
The Computer In the Visual Arts. Anne Morgan-Spalter. Addison-Wesley, 1999

SELECTED PRESS:
Useless Programs, Useful Programmers, and the production of Social Interactive Artworks, Dichtung-Digital Nr. 36, 2006.
Best of Boston: Year brought prolific creativity, cultivated and raw. Cate McQuaid, Boston Globe, December 30, 2005.
Interactive works capture interplay of shadows, light. Cate McQuaid, Boston Globe, June 24, 2005.
Better Living through Chemistry, San Francisco Examiner, November 8, 2001
Screen Savers as Artists' Medium, New York Times, November 23, 2000
Portrait of Artist as Businessman, Wired News, November 3, 2000
Ones to Watch. Interview Magazine, April 2000

Abridged Artist’s Curriculum Vitae, Scott Snibbe

BY THE ARTIST:


GRANTS AND AWARDS:

National Science Foundation Small Grant for Experimental Research, 2007.
National Video Resources Technical Assistance Grant, 2005.
Rockefeller/National Video Resources New Media Fellowship, 2004.
Golden Nica, Prix Ars Electronica, 2002. (As part of the Radical Software Group's Carnivore)
Award of Distinction for Interactive Art. Prix Ars Electronica, 1996.
Bronze Animation Award, New York Expo of Short Film & Video, 1995.
Director's Citation, Black Mariah Film Festival, 1995.
Regional Finalist, Student Academy Awards, 1991.
Student Film Award. Stuttgart Trickfilm-Festival, 1992.
Best Drawn Animation, U Festival of Student Film, 1991.

SELECTED SCREENINGS:

San Francisco Camerawork Gallery; FANTOCHE (Switzerland); Oberhausen Festival of Short Film (Germany);
Charlotte Film and Video Festival (North Carolina); Taos Talking Pictures (New Mexico); Seattle International Film Festival; Mill Valley Film Festival (California); International Trickfilm-Festival Stuttgart (Germany), Official Competition; Hiroshima International Animation Festival (Japan), Best of the World Program; Filmfest Dresden (Germany), Competition Program; Wellington Film Festival (New Zealand); Black Mariah Film Festival, Director's Citation.
New York Expo of Short Film & Video, Bronze Animation Award; Shanghai Animation Festival, Wellington Film Festival (New Zealand); Seattle International Film Festival; Holland Animation Festival; Stuttgart Trickfilm-Festival (Germany); Sinking Creek Film Festival (Tennesse); Athens Film Festival (Ohio); Big Muddy Film Festival (Illinois); San Francisco Golden Gate Awards; Student Academy Awards Finalist; Black Mariah Film Festival, Director's Choice.

PROFESSIONAL EXPERIENCE:

Visiting Scholar, New York University Courant Institute of Mathematics
Lecturer, Visiting Artist, San Francisco Art Institute Graduate Department, CA. 2005.
Visiting Artist, University of Oregon, Eugene, OR. April 2002.
Lecturer, Art Department, UC Berkeley. Summer 2002.
Guest Lecturer, Brown University. 1989-94.
Teaching Assistant, Rhode Island School of Design, 1990-94.