Title Untitled, possibly "Nica Cart"

Genre net art, video game, public new media art

Applicant's Role in Production Concept, design, programming, fabrication

Production Format Public kiosk in the form of a food-vending street cart and a video game arcade; an online 3D multiplayer game, chat room and web cam

Brief Project Description (do not exceed space given below)

A food vending cart located in New York City and a game arcade located in Managua, Nicaragua will be employed to establish communication between participants. Both the food cart and the arcade will present the user with a 3D video game; a chat room; and a web cam image.

The 3D game will be an on-screen wrestling match that employs the history between Nicaragua and the United States to define the match, a history of intervention and resistance. Although the game will offer at least four characters for the player to choose from, each character will be modeled after specific physical stereotypes from Nicaragua and the U.S. and each character will feature moves/abilities pertaining to the history of that stereotype.

Although the game will simulate a wrestling match, it will alternate between free-style wrestling and gift giving, depending on the moves made by the user and the capabilities programmed into the game's characters. On screen, as well as playing the 3D game, the players will be able to chat with one another and view one another via web cams (if turned on).

Along with the 3D video game, the NYC food-vending cart will feature a typical Nicaraguan meal. Once people play the game they will be awarded with a typical Nicaraguan plate of carne asada, rice and beans, fried green plantain and fried cheese. The meal is punctuated by two cups of coffee: the first is exported coffee which is made from the best bean cultivated in Nicaragua and the second is coffee available in the country, of much poorer quality.

The arcade game installed in Nicaragua will be continually available over a period of time and users will have the choice of playing an online competitor in real-time or playing against the computer, when no other player is available. The arcade's exterior will be hand-crafted from wood, mimicking traditional Nicaraguan furniture craft.

Due to possible connectivity problems in Nicaragua, a project alternative is enclosed.
Ricardo Miranda Zuñiga
Project Proposal: Untitled (possibly Nica Truck)

Approximate Dimensions:
- Front View: 48" x 78" x 30"
- Interior View from Behind: 48" x 30"
- Top View: 48" x 30"

Monitor
13.6" x 11"

Grill
17-1/2" x 22"

Game Pad

Approximate Dimensions: 48" x 78" x 30"

Monitor
Stove
Ice Box and Food Container
Computer with wireless card
Gas
Food Container
Storage Space
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**  NEXUM ATM

**Year**  2003

**Technical Information**

<table>
<thead>
<tr>
<th>Original Format</th>
<th>Format Submitted for Viewing</th>
<th>Preferred OS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Software</td>
<td>Software</td>
<td>Windows</td>
</tr>
<tr>
<td>X Web</td>
<td>X Web</td>
<td>Mac</td>
</tr>
<tr>
<td>X Installation</td>
<td>VHS</td>
<td>Unix</td>
</tr>
<tr>
<td>_ Other_________</td>
<td>X Other CD-ROM, Prints</td>
<td>_ Other______</td>
</tr>
</tbody>
</table>

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

X URL  http://www.nexumatm.us  (If more than one please list them below)

_ Browser requirement(s)  JavaScript Enabled

_ Plug-in requirement(s)  QuickTime Player, Flash Player 6

X This sample requires broadband connection (fast Internet connection)

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

**Special Information For Viewing:**
Insert enclosed cross-platform CD-ROM in computer, open the file "index.html" in a browser that is JavaScript enabled and has the Flash Player 6 and QuickTime Player.

**Description of Work**  (use an additional sheet if necessary)

NEXUM ATM, the interactive video sculpture in the form of an ATM, presents a history of aggressive intervention by the United States toward ten small, poor and globally dispersed countries. The ten countries represent a history of imperialism dating back from the 1820's to the present by the United States.

Accompanying the physical ATM is the NEXUM ATM website. The site is an informational depository to contest the actions of the Bush administration by presenting information and links toward civil mobilization.

NEXUMATM.US features:
* THE NEXUM Global Locator - an interactive atlas that displays a history of U.S. intervention
* The NEXUM public audio poll - pedestrians in various cities are asked, "Where do you stand on the United States' International Situation?"
* And much more!
RICARDO MIRANDA ZUNIGA

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  Public Broadcast Cart

Year  2003

Technical Information

Original Format

- Software
- X Web
- Installation
- X Other Public Interactive Art

Format Submitted for Viewing

- Software
- X Web
- Installation
- X Other Public Interactive Art

Preferred OS

- X Windows
- X Mac
- Unix
- Other

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

X URL http://www.ambriente.com/wifi

- Browser requirement(s)  JavaScript Enabled
- Plug-in requirement(s)  QuickTime Player

X This sample requires broadband connection (fast Internet connection)

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

Special Information For Viewing:  Insert enclosed cross-platform CD-ROM in computer, open the file "index.html" in a browser that is JavaScript enabled and has the Flash Player 6 and QuickTime Player.

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 the thing.net's server from which the audio is broadcast online at 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.
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**  Vagamundo: A Migrant's Tale  
**Year**  2002

**Technical Information**

<table>
<thead>
<tr>
<th>Original Format</th>
<th>Format Submitted for Viewing</th>
<th>Preferred OS</th>
</tr>
</thead>
<tbody>
<tr>
<td>_ Software _</td>
<td>_ Software _</td>
<td>_ Windows _</td>
</tr>
<tr>
<td>_ X Web _</td>
<td>_ X Web _</td>
<td>_ Mac _</td>
</tr>
<tr>
<td>_ Installation _</td>
<td>_ VHS _</td>
<td>_ Unix _</td>
</tr>
<tr>
<td>_ X Other Public Interactive Art _</td>
<td>_ X Other CD-ROM, Prints _</td>
<td>_ Other _</td>
</tr>
</tbody>
</table>

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

- X URL: http://www.ambriente.com/cart (If more than one please list them below)
- _ Browser requirement(s) ________________________________
- _ Plug-in requirement(s) _ Flash Player 6
- _ 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:**

Insert enclosed cross-platform CD-ROM in computer, open the file "index.html" in a browser that is javascript enabled and has the Flash Player 6.

**Description of Work**  (use an additional sheet if necessary)

Vagamundo is a mobile public art project and an online game. 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 City. Following an introduction – Getting Across the Border, the player is challenged by various levels of social and cultural assimilation.

Ideally, the project achieves two goals. First to present an interesting tableau that interrupts the given codes of public space as an unsuspecting pedestrian discovers a free videogame in an ice cream cart – a vehicle that represents an economic means to new immigrants. And second, Vagamundo places the player in the role of a new, undocumented immigrant to New York City, an experience that may cause one to consider what life is like for others. The “others” that the project concerns itself with is an impoverished immigrant subculture that goes highly unnoticed by main-stream media.
Artist Statement, Ricardo Miranda Zuñiga

Over the last six years, I have been combining computer-generated art with sculptural vehicles to transcend the monitor and achieve powerful 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 all 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; surprised pedestrians are then drawn to the odd tableau, which leads to a dialogue between interested spectators -- 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. The New Polis (2000) is an immersive installation in which viewers play with physical building blocks to trigger projected video vignettes that investigate theories of urban development in western civilization. A Virtual Landscape (2001) pushes the capabilities of a web browser to unfold a narrative. And audiophile (2001), presents audio recordings of the urban space on a web site for people to download onto their computers and use as the sounds of their operating system. Each of these projects enhanced my programming capabilities and understanding of user interaction; a learning process that has lead to Vagamundo: A Migrant's Tale (2002), NEXUM ATM (2003), and The Public Broadcast Cart (2003); documentation of these projects are enclosed as part of my proposal.

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 presented within a small ice cream cart. The use of the hand built ice cream cart establishes a concrete association with the thousands of paletos found in major U.S. cities pushing their carts and selling various flavors of crushed ice for a dollar. Vagamundo places the player in the role of a new immigrant to New York City, an experience that may cause one to consider what life is like for others.

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, the sculpture consists of computer and monitor, numerical keypad, receipt printer, speakers, interactive video application, and a web site: http://www.nexumatm.us/.

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 latest project, presented September 19th and 20th 2003 at City Hall Park, Manhattan was part of a public art event titled Wireless Park Lab Days, the two-day event that celebrated the availability of open wireless (Wi-Fi) networks in Lower Manhattan and explores their implications for art, community, and shared space. As part of the event, I presented The Public Broadcast Cart (2003), a mobile radio station 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 issues that I confront through my work stem from my childhood experiences and observations. Since an early age I was aware of my parent's difficulties as immigrants struggling with a new language and culture. Growing up I spent my summers in Nicaragua and the school year in San Francisco. These two very different environments created considerable confusion in
so far as my understanding of where I belong in the world and of human interaction in general. These feelings have extended into the art practice that I have developed.

The principle behind my work is twofold: to approach communication as a creative process and to investigate how economic realities formulate not only the world we live in, but more importantly the lives we lead. My intention is to continue developing new media art that may be presented in the physical public sphere. The goal of such work is to transcend the usual venues of fine art; to attract a diverse audience that may engage in interactive work; and to create embodied dialogue leading to thoughtful exchange.
Project Narrative, Untitled (possibly "Nica Cart")
Ricardo Miranda Zuñiga

Recently, I participated in a chat session with five artists dispersed around the world. We will be convening in Weimar, Germany to collaborate in a project that will be presented at a new media festival. A committee selected the artists, and the chat session was the first time that I have communicated with these people. The chat session allowed us to convey our physical locations, our personal interests, and a few of our preconceptions about the collaboration. In my mind, the session effectively created a sketch of the personalities that I will be working with. As I no longer chat often, it served as a reminder of the power of real time communication between people with common interests, even if only textually and on the screen.

Over the last two years, the focus of my work has been to develop new media art that may be presented in the embodied public sphere. I have taken this direction because I was dissatisfied with the on screen net art and gallery installation work that I had been creating. Although my work existed in a communication technology, the Internet, I did not feel that the work lead to compelling and thoughtful exchange, the sort of exchange that, I believe, can only happen through physically embodied interaction between individuals.

Of course, physical distance can hinder in-person interaction, therefore my proposal encompasses both the physical public sphere and online real-time communication between individuals three thousand miles apart.

A food vending cart located in New York City and a game arcade located in Managua, Nicaragua will be employed to establish communication between participants. Both the food cart and the arcade will present the user with a 3D video game; a chat room; and a web cam image.

The 3D video game will either be constructed using the engine of an existing game or more likely will be an entirely original game that is built using Maya, and Director MX with the Havok 3D engine. The game will be an on-screen wrestling match that employs the history between Nicaragua and the United States to define the match, a history of intervention and resistance. Although the game will offer at least four characters for the player to choose from, each character will be modeled after specific physical stereotypes from Nicaragua and the U.S. and each character will feature moves/abilities pertaining to the history of that stereotype. Broadly, some stereotypes might be a Mestizo (of Spanish and Native American descent), a Misquito (of Rama Indian and African descent), an upper-middle class character (of White Protestant descent)... however each character will be contemporary and present internationally familiar details. The game and characters will be designed based on interviews and research gathered in Nicaragua and the United States.

Although the game will simulate a wrestling match, it will alternate between free-style wrestling and gift giving, depending on the choices made by the user and the capabilities programmed into the game's characters. On screen, as well as playing the 3D game, the players will be able to chat with one another and view one another via web cams. Using the chat engine made available, participants will be able to learn more about one another and exchange varying cultural perspectives.
Along with the 3D video game, the NYC food-vending cart will feature a typical Nicaraguan meal. Once people play the game they will be awarded with a typical Nicaraguan plate of carne asada, rice and beans, fried green plantain and fried cheese. The meal is punctuated by two cups of coffee: the first is exported coffee which is made from the best bean cultivated in Nicaragua and the second is coffee available in the country, of much poorer quality.

I am submitting this proposal as an alternative approach to public art using interactive new media. It elicits public performance and dialogue as well as on-screen exchange between the participants. Due to the fact that the cart requires electricity, gas and myself to fully function, these performances could be executed over a series of prescheduled events.

The arcade game installed in Nicaragua will be continually available over a period of time and users will have the choice of playing an online competitor in real-time or playing against the computer, when no other player is available. The arcade’s exterior will be hand-crafted from wood, mimicking traditional Nicaraguan furniture craft.

**Project Proposal Alternative**

Whereas the food-vending cart in NYC will use free WiFi nodes (wireless internet) accessible throughout Manhattan, the arcade in Nicaragua presents possible Internet connection difficulties. Due to poor Internet connectivity in Nicaragua and the fact that most online subscribers must pay the provider per minute of Internet use, as well as possible difficulties due to the fact that I cannot be in Nicaragua when presenting the piece in New York, the project may consist of two separate non-connected parts, the food-vending cart in New York City, and a stand alone game in Nicaragua – it will be the same game, but only played by one player against the program. The NYC version will remain an online multiplayer game, but not necessarily against/with someone located in Nicaragua.

My intention is to continue developing new media art that may be presented in the physical public sphere while making use of on-screen interaction for distant communication via WiFi nodes. The goal of project is to transcend the usual venues of fine art; to attract a diverse audience that may engage in interactive work; and to create a temporary public forum. Ideally, the project will present an interesting tableau that interrupts the given codes of public space as unsuspecting pedestrians discover free food, a free videogame, free exchange and free information.

**Project Budget**

1. Month travel and stay in Nicaragua from NYC: $2000
2. 2 Week travel and stay in Nicaragua from NYC: $1200
3. Hiring of 3D modeling artist: $6000
4. Fabrication of food-vending cart and cart equipment: $4000
5. Fabrication of wooden video arcade (in Nicaragua): $800
6. 2 Computers: $2000
7. 2 Flat LCD screens: $1600
8. 1 Year Dedicated Server Hosting: $400
9. 4 Times Moving and Installation of food-vending cart: $800
10. Installation and moving of video arcade (in Nicaragua): $200
11. Living Expenses: $16,000
12. Total: $35,000
Ricardo Miranda Zuñiga

http://www.ambriente.com

Education

Carnegie Mellon University, Pittsburgh, PA
Master of Fine Arts, 1999

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

Productions & Exhibitions (annotated)

2003  <Alt> Digital, The American Museum of the Moving Image (AMMI), curated by AMMI Digital Art
Carl Goodman

L Factor at Exit Art (November), group exhibition curated by Papo Colo and Jeanette Ingberman to celebrate the influence of Latino Culture upon U.S. popular culture.

Wireless Park Lab Days, a two-day event that celebrated the availability of open wireless (Wi-Fi) networks in Lower Manhattan and explores their implications for art, community, and shared space. Produced by Dana Spiegel of NYCwireless, and curator Brooke Singer and artist Yury Gitman, Wireless Park Lab Days was held in City Hall Park, September 19th and 20th.
http://www.nycwireless.net/labdays/
http://www.ambriente.com/wifi

Version>03 Digital Convergence at The Chicago Museum of Contemporary Art (March)
Group exhibition curated by Ed Marsewski and the Assistant Director of Performance Programs at MCA Yolanda Cesta Cursach.
http://www.versionfest.com/

Si : Alors : Sinon : Art and Interactivity at DAIHON Media Center, Quebec (December). Group exhibition curated by a panel committee including director of DAIHON, Normand Rivest and artist Dominique Laurent.
http://www.daihon.qc.ca/

InteractivA’03 at the Museum of Contemporary Art of Yucatan, Mexico (July). This is a Curated Biennial by Raul Ferrera-Balanquet.
http://www.cartodigital.org/interactiva/

Artist in the Market Place Exhibition at the Bronx Museum, Bronx, NY (July). The exhibition is part of a selected artist seminar that I participated in through the Spring 2003.

http://istanbulmuseum.org/webbiennial.html

Chiangmai First New Media Art Festival, Contemporary Art Museum in Chiangmai, Thailand, online at http://iceca.chiangmai.ac.th/events/ (28 March – 15 April, 2003)
Group exhibition selected by a curatorial panel.

CITY MEDIA NATURE, GOETHE-INSTITUT INTER NATIONES BOGOTA,
This is a group exhibition organized by Luis Carlos Sotelo, Assistant Cultural Director at the Goethe Institute in Bogota, Columbia, selection was made by an international committee of established media artists.
http://www.goethe.de/hn/bog/
LatinoNetarte.net: net.art from Latin American countries at JavaMuseum, curated by Agricola de Cologne, online at:
http://www.javamuseum.org/2003/latinofeature/

NANOFESTIVAL v.001 at Zeroglab, selected by committee.
http://www.xs4all.nl/~are/nanofestival/index.html

Subrational eRuptions at Turbulence (http://turbulence.org/), online group exhibition curated by Ryan Griffis

2002 Race in Digital Space at the Los Angeles Contemporary Museum of Art, conference and group exhibition.

The Kitchen’s Fourth Annual Neighborhood Street Fair, New York City, curated public event by the oldest New York institution for new media art.

dLux>ART02, International Showcase of Experimental Media Arts dLux media|arts, curated group exhibition online version:
http://www.dlux.org.au/dart02/online.html

FREE MANIFESTA, an open call exhibition of public art produced in conjunction with MANIFESTA 4, The European Biennial of Contemporary Art
http://www.freemanifesta.org/

2001 Borderhack 2.0, curated Audioworks broadcast over the US/Mexico border, Tijuana, MX

Micromuseum, Mediterrá Festival, curated group exhibition traveling through Europe.

2000 The New Polis, curated solo exhibition at the Chautauqua Institute Art Center

audiophile, online audio narrative at OVEN Digital, www.oven.com

1999 Beginning a New Century: Emerging Artists in Western New York, regionally curated exhibition at Burchfield-Penney Art Center, the Museum of Western New York Arts.

Three Rivers Arts Festival, curated public exhibition, Pittsburgh, PA.

Pittsburgh Fringe Festival, regionally curated video screening at the Mattress Factory, Pittsburgh, PA.

Master of Fine Arts Exhibition at Associated Artist of Pittsburgh, Pittsburgh, PA.


Strictly Painting II, juried group exhibition, Mclean Project for the Arts, Emerson Gallery, Washington DC.

Non/Identification Ritual, independent performance on the New York City Subway

HoneyPie, independent online collaborative web project with Elizabeth Monian.

Wats:on Festival of Art, curated group exhibition, The Frame Gallery, Pittsburgh, PA.

Dry Run, independent group exhibition, Viaduct Studio, Pittsburgh, PA.
Appointments

2001-Present  Assistant Professor, The College of New Jersey, Ewing, NJ.
1999-2001  Assistant Professor, State University of New York, Fredonia.

Writer and Editor of the Culture Section, “ni de aquí ni de alla,” of the on-line Weekly publication theSpleen (www.theSpleen.com).

1999  Adjunct Assistant Professor of Art, Carnegie Mellon School of Art
1996-99  Exhibit Designer at The Pittsburgh Children's Museum, PA.
Teacher's Assistant at The School of Art, Carnegie Mellon University.

1998  Web Designer, co-designed and wrote the html for the web site, Cultural Tourism, by animator James Duesing:

cultural/tourism

1995  Instructor at the Cultural Center, Managua, Nicaragua.
performed puppet shows, played games and read stories.

1994-95  Installation Technician at the Yerba Buena Center for the Arts, San Francisco, CA.

Residencies, Fellowships & Awards

2003  backup_festival 2003, Weimer Berlin in conjunction with Bauhaus University, selected as a participating artist to collaborate in a new project for the festival (October).
Future of the Present, Franklin Furnace Fellowship, Manhattan, NY, $5000.
Artist in the Market Place, Bronx Museum, Bronx, NY.

2002  Artist in Residence at Harvestworks Media Center, Manhattan, NY, $3700.

2000  Campus Professional Development Grant, SUNY Fredonia, $1000
Artist in Residence at OVEN Digital, Manhattan, NY, $6000.

1998  College Arts Association, Professional Development Fellowship, $15,000.
Artist in Residence at Kunst Seminar, Metzingen, Germany.

1997  Artist in Residence at Skoki, Poznan Academy of Fine Art, Poland. Only ten U.S. artists were selected to participate in this residency for cultural exchange.

Publications


“The Work of Artists in Databased Society: net.art as Online Activism” published in the April 2002 edition of Afterimage: The Journal of Media Arts and Cultural Criticism. This essay was also published in the Version>02 Conference Reader, held at the Chicago Museum of Contemporary Art.

2000-present Writer and editor of the culture column, “ni de aqui, ni de alla” at theSpleen, a weekly online zine, www.thespleen.com.

Lectures and Panels


dorkbot-nyc is a monthly meeting of artists (sound/image/movement/whatever), designers, engineers, students and other interested parties from the New York area who are involved in the creation of electronic art at Columbia University Computer Music Center (by invitation).

2002 Harvestworks 2002 Artist in Residence Presentation: as part of my residency at Harvestworks Media Center, I presented my project Vagamundo upon completion to an audience that included New York City area curators.

ART, LIFE, MEDIA, MACHINES: a panel discussion on new media art and social engagement at the Bass Museum of Art, Miami, Fl. (by invitation)

2000 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 (refereed)


Drawing the Boundaries: Tradition and Americanization, an panel discussion held at the Southern Exposure, San Francisco, CA. (by invitation)

1998 Guest Artist Lecture at Chatham College, Pittsburgh, PA. (by invitation)

Select Bibliography


“Interdisciplinary Practice/Viewer Experience” by Judy Malloy, EZine http://www.msstate.edu/Fineart_Online/Backissues/Vol_17/maf_v17_n05/reviews/interdisc.html


“Representin': Digital Artists Confront Race” by Cinque Hicks, RHIZOME.ORG

“Vagamundo: uno street-game digitale sull'immigrazione clandestine”
by Tatiana Bazzichelli, Neural Online: New Media Art and Hacktivism Magazine
http://www.neural.it/nnews/vagamundo.htm

“Histoires d'immigrants et cropuis laurentiens” by Bruno Guglielminetti, Cyberpresse, Canda

“VAGABUNDO: A migrant's tale” di Costanza Ruggeri
http://www.cultur-e.it/content_c.asp?SUBC=423

2000  "Alberto Rey on Mary Tobola and Ricardo Miranda Zuñiga” Beginning a New Century: Emerging Artist in Western New York, Burchfield Penney Art Center