Title memoria/memoir

Genre Interactive installation and website

Applicant's Role in Production
Principal investigator and lead artist, driving the visual and conceptual direction of the work

Production Format
Database, a Flash ActionScript and java/php-enabled Web site and a physical interactive installation

Brief Project Description (do not exceed space given below)

This proposal for the New Media Fellowship is in support of a dynamic project, memoria/memoir which will be realized as both an interactive installation and website. The website is currently in development and this proposal is in support of the installation, which I intend to begin production on in spring 2005. Among other things, memoria/memoir is a venue for current research in Artificial Intelligence learning capabilities, on-going research into the workings of human memory and an exploration of non-keyboard interfaces for computer input and output. Working with collaborators in digital arts, electrical and computer engineering, neuropsychology, computer science, and composition and sound design, I am in the process of creating a complex arts and sciences interdisciplinary collaborative research project, which connects machines with human intelligence and memory with visual and aural symbols.

Memoria/memoir is a project about the memory process, how we gain, lose and share memories and how through our senses and emotions we archive, access and change memory over time. The project is entirely interactive. Through its database, a Flash ActionScript and java/php-enabled Web site and a physical installation, viewers will participate in an examination involving memory and sensory perception. The primary objectives of the work are to look at (1) how memory informs and affects our relationship to cultural memories, collective history, ourselves and others and (2) how we can visually represent these effects of memory using what we know and can learn about language, voice and pattern recognition from Artificial Intelligence, (3) to explore options for non-keyboard interfaces and (4) to engage in research and discovery through collaboration.
CAROL FLAX  installation floor plan

entrance includes input station

flow: visitor can enter on either side and move through the space among objects on pedestals or suspended from ceiling and scrims with video projected onto them.

- pedestals or suspended tactile or 3D rapid prototyped objects.
- locations of all pedestals and objects are tentative at this point

- hanging scrim for projecting onto.
- location of scrims is tentative at this point

- sensors will be placed throughout the space (locations to be determined)

3/8" = 1'

space size and configuration variable depending on venue
Carol Flax

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 2 mothers, 2 daughters, 2 sisters, 2 brothers, 1 father

Year 2003

Technical Flash ActionScript enabled website

Original Format
- Software
- XX Web
- Installation
- Other

Format Submitted for Viewing
- Software
- Web
- XX VHS
- Other

Preferred OS
- Windows
- Mac
- Unix
- Other

Web Information (answer only if sample work is in Web format)
- URL (if more than one please list them below)
- 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:

Description of Work (use an additional sheet if necessary)

2 mothers... (http://www.arts.arizona.edu/flax/2_mothers/) is the web version of 2 mothers, 2 daughters, 2 sisters, 2 brothers, 1 father, a DVD installation originally installed at the Tucson Museum of Art as part of the solo exhibition, Traces. The piece features a 50 year-old female adoptee. Each of her five genetic and four adopted family members are displayed on separate 5.6" flat panel LCD video displays in the installation and as video clips on the website, reading selections from the book, "The Dependent Gene" by David S. Moore. The viewer sees ten close up views of the lips of each person, but for the most part without hearing the audio. Occasionally the group will
recite a short passage aloud simultaneously. The piece is intended to raise issues about the relationship and probable interdependency of nature and nurture, posing the question of how we become who we are.

The web piece is similar to the DVD installation in terms of the questions it raises and the overall visual look. What is substantially different about the web as a medium, is the relationship of the audience to the piece and the very public nature of the medium. This work also is interactive on the web (i.e., the audience can control the outcome through their actions), as opposed to the museum installation where the audience is passive. As with much of my other work, the piece poses questions of who we are and how our sense of memory and identity helps to shape our character.

First piece on videotape Viewing time: 2:47
Carol Flax

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 Tuesday Afternoon

Year 2002

Technical Website

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

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Special Information For Viewing:

Description of Work (use an additional sheet if necessary)

In the process of globalization international borders become increasingly easy to cross for capital. Corporations reach super-mobility, but borders are militarized against "undesirable" populations. Birth becomes one's first immigration, and seemingly arbitrary lines determine social and economic geography. Tuesday Afternoon,(http://www.tuesday-afternoon.net) is an easily accessible screen-based hypermedia project. Landscape is experienced as site of discrimination and even death. Using sound, text and video, the game-like structure of Tuesday
Afternoon goes beyond the point-and-click and makes each visitor's navigation of the piece unique. Done in collaboration with Trebor Scholz, the piece has won numerous awards and was included in the 2002 XXV Bienal de Sao Paolo, Brazil.

This videotaped segment is meant give an idea of the tone and interface of this work. The full piece is included on the supplemental CD. This sample illustrates my deep commitment to the importance of interactivity in my artwork and my concerns that art be first about ideas and second about the technology.

Second piece on videotape Viewing time: 2:38
Carol Flax

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.

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**Title** Journeys: 1900/2000

**Year** 2000

**Technical** Interactive Installation

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

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| ___ 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:**

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

In 1999 I was commissioned to make a work for the exhibition Voyages (per)Formed, an exhibition about Photography and Tourism in the Gilded Age, curated by Alison Nordström. Four artists were commissioned to work in separate archives in order to reconsider 19th Century commercial photography albums. I chose to work in the UA, Center for Creative Photography archive and to make an interactive photo album, bridging the late 19th / early 20th and 21st centuries through the dominant new technologies of those eras. The camera has always served as reassurance of the real. As the new technology of the late 19th, early 20th century it mystified and amazed, but
most importantly, showed us that which we couldn’t see for ourselves. The new
technologies of the 21st century have all but removed that privileged position from the
camera, allowing for the creation of believable simulations. We enter the new century no
longer assured of the presence of that which we cannot see or even that which we can
see. We reconnect with a past where our imaginations must fill in. Without the power of
photographic evidence, the world is again a strange and exotic place.”

Journeys:1900/2000 is an interactive installation about a journey. It is a journey
in which the viewer is complicit and it cannot occur without their active engagement.
Using bend and touch sensors imbedded in a reproduction of a 19th century travel
album, video and audio are triggered as the pages of the album are turned. I have
constructed an album, which is composed of fragments of memory, pieces of voyages,
and bits of history, taking single images from various existing albums, reproducing and
recontextualizing them to create a voyage of my own devising. Each of these fragments
is enhanced by video and audio, which may support, amplify or contest the visual
information we are receiving from the photographic print on the album page.

In order to do a work using complex technologies, I applied for a residency at
Institute for Studies in the Arts at ASU, the technology research arm of the College of
Fine Arts at ASU. This is an internationally respected research institution that has
brought in some of the most prestigious artists of our time to give support to their
individual research. It is an incredible honor to be included among the prestigious
researchers who have worked there. In my case, I was given a fair amount of financial
support (totally approximately $11,000) and in-kind support of computers, space to set
up and test the project and assistance with programming, video editing and fabrication. I
also asked Kip Haaheim on the music faculty at UA to assist with audio recording and
received a UA grant in order to secure studio time with him. This was my project,
completely conceived and conceptualized by me. The production assistance was all
paid technical support and included programmer, Robb Lovell; video editor, Patricia
Clark; fabricators Kelly Phillips, David Lorig; and electrical engineer Assegid Kiddane.
The piece was exhibited at ISA, then traveled with the exhibition Voyages (per)Formed
for two years (to SMP, PRC at BU, Houston Fotofest) and was included in the University
of Arizona Museum of Art exhibition Love and/or Terror in fall 2003. Voyages
(per)Formed received approximately $100,000 in funding including a 2000 National
Endowment for the Arts Creation and Presentation Grant, with approximately $20,000 in

This piece bridges many of my major concerns, looking at issues of memory,
privilege, our sense of our own place in the world and using interactivity as a way to fully
engage the visitor. The segment selected gives an idea of the interface and the
immersive quality of the experience when interfacing with the piece. Additional
information is available on the supplemental CD and the project website
(www.arts.arizona.edu/flax/journeys/)

Third on the videotape Viewing time: 3:40
Carol Flax

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 Ex/Changing Families

Year 1997/1998

Technical Interactive Installation

Original Format Format Submitted for Viewing Preferred OS
__ Software __ Software __ Windows
__ Web __ Web __ Mac
XX Installation XX VHS __ Unix
__ Other __ Other

Web Information (answer only if sample work is in Web format)
__ URL ______________________________________________________ (if more than one please list them below)
__ 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:

Description of Work (use an additional sheet if necessary)

Ex/Changing Families was conceptualized by Ann Fessler and myself each working individually (on separate coasts) on our own room of the 4-room installation. This installation considers adoption as a particular social formation that resonates within a variety of cultural contexts and informs our understanding of identity as a whole. Visitors entered through the waiting room (conceptualized and created together), moved into the Nursery/Orphanage (my individual interactive installation), then into the Living Room (Ann's individual video installation) and finally to the mail room where people could interact with the website that I created or write stories and post them on the walls.
of the room. Early in the process of working on this piece, I applied for a Banff Centre for the Arts residency, so that we could have some time together to work. This residency allowed us the focused time to brainstorm, for me to create the website and for Ann to edit her video.

The piece has been installed twice, at the California Museum of Photography in Riverside, CA and the McKinley Avenue Contemporary in Dallas, TX. Each installation was site specific and slightly different. In both, the Nursery/Orphanage presents an environment dominated by cold, steel, institutional style cribs. Images of animals that are neither warm nor fuzzy are painted directly onto the walls or contained within “framed, slightly amiss, portraits.” Text panels explain the actual and emotional cost of adoption and a low-level sound track blends the voices of the institution, the voices of the society that feeds it and the voices of the (mostly) women and children who are both present and absent in this scene. As viewers move through the installation, they trigger sensors, which affect the audio. By entering into the space, visitors alter the site’s audio environment, not only for themselves, but also for each other.

This videotape sample is meant to give a sense of the feel of the space, the discomfort of the environment, the quality of the visuals and the audio and the way in which the visitor interacts with the space. As with all my interactive work, it is critical to me that the visitor be complicit in the outcome, not a passive viewer.

Fourth on videotape Viewing time: 2:43
Carol Flax

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 CD Sampler of Various Works
Year 1997-2004

Technical Websites, Interactive installations and DVD installations

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___ Plug-in requirement(s)
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___ A local copy of the sample work has been included with the application

Special Information For Viewing:

Description of Work (use an additional sheet if necessary)

This CD contains full websites and more detailed information about the work submitted on the videotape. All websites are located locally on the CD with additional links to live sites. There are two additional pieces on the CD that are not on the videotape.

2 mothers, 2002, DVD Installation
2 mothers, 2 daughters, 2 sisters, 2 brothers, 1 father, a DVD installation was originally installed at the Tucson Museum of Art as part of the solo exhibition, Traces. The piece features a 50 year-old female adoptee. Each of her five genetic and four adopted family members are
displayed on separate 5.6" flat panel LCD video displays reading selections from the book, "The Dependent Gene" by David S. Moore. The viewer sees ten close up views of the lips of each person, but for the most part without hearing the audio. Occasionally the group will recite a short passage aloud simultaneously. The piece is intended to raise issues about the relationship and probable interdependency of nature and nurture, posing the question of how we become who we are.

**Kyle, 2004, DVD Installation**
The birth of my first grandchild has been the occasion for my most recent DVD installation, *Kyle*. Along with a video projection of the mostly sleeping and mute newborn, the piece features genetic and non-genetic relatives of the still malleable and unformed infant, each of who will ultimately contribute significantly and in very different ways to who he is and who he becomes. For years my work has broached questions of uncertainly in my own identity, mingled with larger questions of social and cultural identities. Like life, my work with technology moves through multiple generations to reach its finished state. As I bring this next generation of family to my artistic explorations, I continue to broach these questions of identity and knowing and hopefully find a deeper understanding in the process.
Carol Flax artist statement

As an artist, I try to find those delimiting spaces where the personal and the social come together, where boundaries shift and nothing is quite certain. As an adoptee, I have spent most of my life caught in the transitional state between knowing and not knowing. For years my work has broached questions of uncertainly in my own identity, extended outward to include larger issues of social and cultural identities. I have used various strategies, sometimes working in the intense private realm, sometimes in the vulnerable and exposed public domain, and various approaches, from my early computer-altered print work in the mid-1980's to more recent web, multimedia and installation work. In each of my projects, questions of memory, both personal and cultural, help to shape my approach.

In my 1997/1998 interactive installation, Ex/Changing Families, I looked at the role of contradictory messages in identity formation. I wondered at a society that bandies about such loaded terms as "out of wedlock" and "illegitimate" while simultaneously leaving women and children subject to poverty/neglect. In response to the fears and fantasies engendered by the more negative discourses surrounding adoption, I created the home of the unwanted child, the child for whom society has no place. The "Nursery/Orphanage" presents an environment dominated by cold, steel, institutional style cribs. Text panels explain the actual and emotional cost of adoption and a low-level, triggered sound track blends the voices of the institution, the society that feeds it, and the (mostly) women and children who are both present in and absent from this scene. As viewers move through the installation, they trigger sensors, activating the audio and altering the site's audio environment, not only for themselves, but also for each other.

I continued to explore the idea of a journey, through both space and time, in my interactive installation Journeys:1900/2000. Using bend and touch sensors embedded in a reproduction of a 19th-century travel album, viewers trigger video and audio as the pages of the album are turned. The album I have constructed is composed of pieces of voyages and bits of history, taking single images from various existing albums, reproducing and recontextualizing them to create a voyage of my own devising. These
fragments are enhanced by multimedia, which support, amplify or contest the visual information being received from the photographic print on the album page. The voyages documented are from the turn of the last century and were significant events in the formation of collective cultural history. Our contemporary reading relies on hindsight as we fill in the missing pieces and allow our own interpretations to guide our experience.

My 2002 work, 2 mothers, 2 daughters, 2 sisters, 2 brothers, 1 father features a fifty year-old female adoptee, along with each of her five genetic and four adopted family members. Because she did not meet her genetic family until the age of forty, she spent most of her life without knowledge of her genetic connections. This piece is an inquiry into the question of what is inherent and what is learned and whether the two can ever be separated.

The birth of my first grandchild has been the occasion for my most recent DVD installation, Kyle. Along with a video projection of the mostly sleeping and mute newborn, the piece features genetic and non-genetic relatives of the still malleable and unformed infant, each of whom will ultimately contribute significantly and in very different ways to who he is and who he becomes. This installation continues my exploration of family, history, memory and identity. As in life, all my work with technology moves through multiple generations in order to reach its finished state. Just as I am bringing this next generation of family into my artistic explorations and continue to develop other new work, I will explore difficult issues and challenging new technologies as a means of expression, hopefully finding some answers and raising new questions along the way.
This proposal for the New Media Fellowship is in support of a dynamic project, *memoria/memoir* which will be realized as both an interactive installation and website. The website is currently in development and this proposal is in support of the installation, which I intend to begin production on in spring 2005. Among other things, *memoria/memoir* is a venue for current research in Artificial Intelligence learning capabilities, on-going research into the workings of human memory and an exploration of non-keyboard interfaces for computer input and output. Working with collaborators in digital arts, electrical and computer engineering, neuropsychology, computer science, and composition and sound design, I am in the process of creating a complex arts and sciences interdisciplinary collaborative research project, which connects machines with human intelligence and memory with visual and aural symbols.

*Memoria/memoir* is a project about the memory process, how we gain, lose and share memories and how through our senses and emotions we archive, access and change memory over time. The project is entirely interactive. Through its database, a Flash ActionScript and java/php-enabled Web site and a physical installation, viewers will participate in an examination involving memory and sensory perception. The primary objectives of the work are to look at (1) how memory informs and affects our relationship to cultural memories, collective history, ourselves and others and (2) how we can visually represent these effects of memory using what we know and can learn about language, voice and pattern recognition from Artificial Intelligence, (3) to explore options for non-keyboard interfaces and (4) to engage in research and discovery through collaboration.

Employing a dynamic user interface, both the website and physical installation will create similar experiences, one in virtual space, the other in physical space, to allow users to input their stories, call up their own and others’ stories/memories and to return and ‘replay’ their own memories. As the program acquires information—actually, "learns"—it emulates the processes of consolidation and reconsolidation in our brains, rewriting our memories each time they are activated. Importantly, it also helps to turn our individual memories into collective memories as each new connection is made. In both spaces, the visitor will enter and contribute
her/his story via sound, spoken word, text and visuals, and *memoria/memoir* will add the data to its archive. Visitors will be able to call up contributed stories as audio, text, image and video, or experience the Artificial Intelligence program as it controls and alters, combines and recombines the archived database material.

With a live connection in the space, the installation will draw from the data gathered through the website as well as allowing for more data input. My intention with the installation is to engage as many of the senses as possible, as modes of machine/program input or output in order to create an experience, which is immersive and visceral. Input may occur through voice recognition, eye movement, haptic devices, evocative and tactile objects housing sensors that the viewer will be invited to touch, and various triggers including motion, proximity and others; output (response) may occur as sights, sounds, touch, the suggestion of smell and taste (eventually maybe actual smells), fully engaging visitors' senses. Prior to entering, visitors will be invited to add their stories and then to select a keyword from a large list of words, which are potential memory triggers (foods, people, places, etc) either by speaking, pointing or touching. Then, when they enter the space, the activation will already have been affected by their selections. As the visitor moves through the space, variations of the stories, sounds and visual materials will be projected onto gallery walls, a series of large veils, and possibly other surfaces, emulating the way images may travel from the eye to the brain. Audio will permeate the installation with a mixture of the visitor's story and other aural/oral data from the database. Consequently, each visitor will have a unique experience within the space. The elements retrieved by visitors via queries made to *memoria/memoir* will mutate as the Artificial Intelligence program learns, remembers and forgets in a manner similar to the process of human memory. It will remind us that memory is nuanced and subtle, strange and mysterious and something that we may never fully understand yet it is critical to creating our place in the world.

This is clearly a long-term endeavor. In my discussions with memory researchers, Artificial Intelligence researchers and computer scientists, the response has been that this is exciting, innovative and difficult research. I imagine this project will continue and grow for many years and will hopefully eventually be
permanently installed somewhere. For the period of this fellowship, my goal is to do a first installation, which will be both an elegant visual and visceral work as well as an opportunity to gather additional data, learn from the process and the outcome and create an opportunity for continued research.

Since the late 1980s I have consistently made work that examines issues such as memory and its visual representation, and concepts such as how we understand who we are and what our place in the world is through the innovative use of various forms of digital technologies including print, web, multimedia work, and interactive installations. My goal is to use technology in new and provocative ways, while at the same time making work, which is content filled and technology supported, not the other way around. As a member of the University of Arizona art faculty, I have built relationships with other units on campus as well as alliances with researchers at other universities, helping me to achieve my research goals.

My full budget for this project is approximately $65,000. To date I have received almost $30,000 in grants and in-kind support to design and build the database structure (see supplemental budget sheet). This database is housed on servers at the Treistman Center for New Media at the University of Arizona. Continued support from the Treistman Center will allow me to complete the website by May 2005. For this proposal, I have budgeted programming and network support at $10,000, materials and supplies at $12,500, RP support and other labor at $2,500 and artist’s fees and travel at $10,000 for a total requested budget of $35,000. I am confident that I can complete a first installation of this project for the requested $35,000 during the 18-month term of the fellowship. I will continue to apply for funding in order to achieve my long-term goals with this project. Additionally, I have passed the pre-screening process and have been invited to submit a full proposal for a technical residency at the Banff Centre for the Arts to work on developing sensory input and output possibilities for non-keyboard interface and interactivity. The Banff residency will help me begin production on the installation. Were I to receive it, the New Media Fellowship will allow me to complete the project as I have envisioned and planned it over the past six months. I am very excited about that prospect and genuinely appreciate the opportunity to submit a proposal for consideration.
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CAROL FLAX

http://www.arts.arizona.edu/cflax/

EDUCATION

1982 MFA Photography, California Institute of the Arts
1980 BA Art, California State University, Northridge (Summa Cum Laude)

HONORS AND AWARDS

2002-03 Institute for Studies in the Arts, Arizona State University
   Funded Residency in support of memoria/memoir

2001 InternetKunstPreis 2001, Net-Z-Lab, Chemnitz, Germany
   for Tuesday Afternoon (with Trebor Scholz)

2001 Finalist in the First International 'Lite Show: Flash and Other Low Bandwidth Media'
   festival, BostonCyberArts for website, Gravity

   Funded Residency for production of Journeys:1900/2000

1996 Association of American Museums Publications Award
   for artist's book, Some (M)Other Stories: A Parent(hetic)al Tale

1996 Banff Centre for the Arts, Funded Residency
   for production of Ex/Changing Families, a collaborative installation later installed at the
   California Museum of Photography in Riverside, CA and the McKinney Avenue
   Contemporary in Dallas, TX

1992 Finalist, Long Beach MetroRail Pylon Competition (Blue Line), Long Beach, CA

1992 Finalist, Kodak Motion Picture and Television Imaging Center Lobby Installation,
   Los Angeles, CA

1991 Finalist, LA MetroRail Transit Station Design (Green Line), Los Angeles, CA

1990 City of Los Angeles, Cultural Affairs Artists Grant

1989 First Award, Artist's Billboard, Arts Festival of Atlanta, Atlanta, GA

1988 First Award, 18th Juried Photography Exhibition, Houston, TX

1982 James D. Phelan Art Award in Photography, First Award, San Francisco, CA
HONORS AND AWARDS (con't)

1981  National Endowment for the Arts Photography Honorarium

1981  Security Pacific Bank Bicentennial Art Award, Los Angeles, CA

GRANTS AND CONTRACTS

2002  Foreign Travel Grant, International Affairs Office, University of Arizona, Tucson, AZ

2002  Internet Technology and Commerce Institute Grant
      in support of *3D Visualization Symbology for Disaster Relief Operational Management*
      (Co-PI with Dr. Jerzy Rozenblit, ECE) ($14,500)

2002  The College of Fine Arts and the Internet Technology, Commerce and Design Institute,
      Digital Arts Planning Grant in support of *Memoria/Memoire* (PI) ($2000)

2002  Fine Arts Research and Professional Development Incentive Grant, College of Fine
      Arts, University of Arizona in support of research and development of work for

2002  International Visitor Grant, Office of International Affairs, University of Arizona
      in support of 2002 Digital Arts Symposium, *Neural Networks* keynote speaker, Kevin
      Warwick (PI) ($500)

2001  New Learning Environments and Instructional Technologies Grant, University of
      Arizona, Office of the Senior Vice President for Academic Affairs in support of *Art and
      Engineering: Creating Collaborations* (co-PI with Lucy Petrovich) ($24,900)

2001  Arizona Commission on the Arts Grant
      in support of 2002 Digital Arts Symposium, *Neural Networks* (PI) ($2700)

2001  Arizona Commission on the Arts Encouragement grant
      in support of *Journeys: 1900/2000* (PI) ($500)

2001  University of Arizona, College of Fine Arts Small Grant
      in support of 2002 Digital Arts Symposium, *Neural Networks*
      (Co-PI with Lucy Petrovich) ($1500)

2001  University of Arizona, College of Fine Arts Small Grant
      in support of School of Art Visiting Artist Program (PI) ($2500)

2000  National Endowment for the Arts, Creation and Presentation Grant
      in support of *Voyages (Per)Formed* (Co-PI) ($15,000)
GRANTS AND CONTRACTS (con’t)

2000 University of Arizona, College of Fine Arts Small Grant in support of *Interfacing the Future: 3rd Annual Digital Arts Symposium* (Co-PI with Lucy Petrovich) ($2500)

2000 Marjorie and Louis Slavin Grant in support of *Interfacing the Future: 3rd Annual Digital Arts Symposium* (Co-PI with Daniel Bernardi) ($1000)

1999-00 Institute for Studies in the Arts, Arizona State University, Residency and Research Grant in support of *Journeys:1900/2000* (PI) ($11,726)

1999-00 University of Arizona, Small Grant, Office of the Vice President for Research in support of *Journeys:1900/2000* (PI) ($4937)

1999 University of Arizona, College of Fine Arts Research and Professional Development Incentive Grant in support of *Journeys:1900/2000* (PI) ($1926)

1999 Visual Arts II Fellowship from Tucson/Pima Arts Council (PI) ($4975)

1998 University of Arizona New Learning Environments and Instructional Technologies Grant (PI) ($13,122)

1998 University of Arizona, College of Fine Arts Small Grant in support of *Mission:Mars* (PI) ($2900)

1998 University of Arizona, College of Fine Arts Small Grant in support of Digital Arts Symposium (Co-PI with Lucy Petrovich) ($1100)

1995 Instructional Development Grant, University of California, Santa Barbara

SOLO AND COLLABORATIVE EXHIBITIONS AND INSTALLATIONS

2002 *Traces*, Solo Exhibition, Tucson Museum of Art, Tucson, AZ

2000-2002 *Journeys:1900/2000*, Interactive Installation as part of *Voyages (Per)Formed*, (catalog)
2002 *Fotofest*, Houston, TX
2001 Photographic Resource Center, Boston, MA
2000 Southeast Museum of Photography, Daytona Beach, FL
SOLO AND COLLABORATIVE EXHIBITIONS AND INSTALLATIONS (con't) Flax pg. 4

2000 *Journeys: 1900/2000*, Interactive Installation, Institute for Studies in the Arts Gallery, Arizona State University, Tempe, AZ. This piece was commissioned by curator, Alison Nordstrom at the Southeast Museum of Photography for the exhibition, *Voyages (Per)Formed*, and was completed in residence at the Institute for Studies in the Arts at Arizona State University.


1995 Solo Installation, San Francisco Camerawork, San Francisco, CA

1993-1994 Public Arts Commission, City of Manhattan Beach, CA

1993 Public Art Installation, Inverness Rail Station, Inverness, Scotland

1991 Solo exhibition, 92nd St. Y, New York, NY

1991 Solo exhibition, Executive Tower, Los Angeles, CA

1990-1991 Window Installation, 462 Broadway, New York, NY

1990 Artist's Billboard, Los Angeles Festival, Los Angeles, CA

1990 Solo exhibition, Midtown Y, New York, NY

1990 Artist's Billboard, San Pedro, CA (City of LA Cultural Affairs Grant)

1989 Artist's Billboard, Arts Festival of Atlanta, Atlanta, GA (First Award)

1983 Solo exhibition, LAPA Gallery, Venice, CA

1983 Solo exhibition, Hoffman Gallery, Spokane, WA

1982 *Constructs*, Graduate exhibition, Gallery D300, CalArts, Valencia, CA

1981 Solo exhibition, BC Space, Laguna Beach, CA

WEB ART

http://www.tuesday-afternoon.net

*Tuesday Afternoon* (with Trebor Scholz), A project about borders and their political and social implications.
WEB ART (con’t)

http://www.arts.arizona.edu/flax/journeys
Web site for the Interactive Installation piece, *Journeys: 1900/2000*

http://www.mind-shift.net/

http://www.arts.arizona.edu/flax/gravity/
*Gravity* A piece about traveling parallel paths. Finalist in the First International 'Lite Show: Flash and Other Low Bandwidth Media' festival, BostonCyberArts

http://www.mintmuseum.org/cflax/
*Sometimes* A piece of visual poetry commissioned by the Mint Museum of Art, Charlotte, NC.

http://www.cmp.ucr.edu/ex/changing/
*Ex/Changing Families* At the California Museum of Photography, a web site and traveling collaborative installation about issues of adoption and its social and political implications

http://www.arts.arizona.edu/flax/
*M/Other Stories* A poetic piece on adoption and its surrounding issues. This site offers viewers an opportunity to add their own stories.

http://www.cmp.ucr.edu/flax/mortal/
*In the Absence of Memory* Part of the web project, "Terminals", and the UC, Santa Cruz project, "Mortal Coil"

http://www.arts.arizona.edu/art444x/
The site for the Digital Photography Program at the University of Arizona

http://www.art.uiuc.edu/~art/carol_flax/carolflax.html
*@art gallery* A virtual gallery for contemporary electronic art maintained by Joseph Squier at the University of Illinois, Urbana Champagne.

http://www.art.uh.edu/dif/flax_1.html
*Digital Imaging Forum* The electronic journal and internet web site for digital imaging, maintained by Suzanne Bloom and Ed Hill at the University of Houston.

http://cepa.buffnet.net/exhibits/EXHIBIT.19981999/ruinsinreverse/RIR.02.public.html
*Ruins in Reverse: Time and Progress in Contemporary Art, Public Art*

http://www.crania.com
Crania, A Literary/Arts Magazine. Featured artist, Issue 6
SELECTED GROUP EXHIBITIONS

<table>
<thead>
<tr>
<th>Year</th>
<th>Exhibition Name</th>
<th>Location</th>
<th>Notes</th>
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<tbody>
<tr>
<td>2004</td>
<td><em>In the Center of Things</em>, Center for Creative Photography, University of Arizona, Tucson, AZ</td>
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<tr>
<td>2003</td>
<td><em>Global Priority</em> Herter Art Gallery, University of Massachusetts, Amherst, MA (Catalog published by Routledge)</td>
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<td>2003</td>
<td><em>Love and/or Terror</em> University of Arizona Museum of Art, Tucson, AZ</td>
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<td>2002</td>
<td><em>dos madres</em> Second International Art Biennial-Buenos Aires, Museo Nacional de Bellas Artes, Buenos Aires, Argentina (catalog)</td>
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<td>2002</td>
<td><em>Tuesday Afternoon</em> (with Trebor Scholz), WebArt, XXV Bienal de São Paulo, São Paulo, Brazil (catalog)</td>
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<td>2001</td>
<td><em>Borderlands</em> (with Trebor Scholz), WebArt, Hellenic World Foundation, Athens, Greece</td>
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<td>2001</td>
<td><em>Zeros and Ones</em> Moser Performing Arts Center Gallery, Joliet, IL</td>
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<td>2001</td>
<td><em>Art Faculty Exhibition</em> University of Arizona Museum of Art, Tucson, AZ</td>
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<td>2000</td>
<td><em>FILE festival internacional de linguagem eletronica</em> WebArt, Sao Paulo, Brazil</td>
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<td>1998-1999</td>
<td><em>Ruins in Reverse</em> Window Installation, CEPA Gallery, Buffalo, NY (publication and web site)</td>
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<td>1998</td>
<td><em>Digital Frontiers</em> George Eastman House, Rochester, NY (catalog on CD-ROM)</td>
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<td>1998</td>
<td><em>Art Faculty Exhibition</em> University of Arizona Museum of Art, Tucson, AZ</td>
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<td>1997</td>
<td><em>Telling Our Own Stories</em> Southeast Museum of Photography, Daytona Beach, FL</td>
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<td>1996</td>
<td><em>Mortal Coil</em> print and web, Sesnon Gallery, Porter College, University of California, Santa Cruz, CA</td>
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<td>1996</td>
<td><em>Faculty Exhibition</em> University Art Museum, University of California, Santa Barbara</td>
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<td>1995</td>
<td><em>P.L.A.N. Photography Los Angeles Now</em>, Los Angeles County Museum of Art, Los Angeles, CA</td>
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</tbody>
</table>
SELECTED GROUP EXHIBITIONS (con’t)

1995  
Autobiographical Works by Women Photographers Silver Eye Center for Photography, Pittsburg, PA

1995  
Digital Identities: Technologies of Meaning Sheppard Gallery, University of Nevada, Reno, NV

1995  
Contemporary Photography: The California Focus Armand Hammer Museum of Art, Los Angeles, CA

1994  
L’Image réinventée: Art/Photographie/Numérique CYPRES, Aix en Provence, France

1994  
Transformations California Museum of Photography, Riverside, CA

1994  
Underexposed Los Angeles Municipal Art Gallery, Barnsdall Art Park, Los Angeles, CA

1993-1994  

1993  
Pro-femina: Images of Women by Women Samuel P. Harn Museum of Art, Gainesville, FL and Southeast Museum of Photography, Daytona Beach, FL (purchase) (catalog)

1993  
Fotofeis: Scottish International Festival of Photography Public Art Installation, Technology Venue, Inverness, Scotland (catalog)

1993  
The Art Factor FISEA 93, Minneapolis College of Art and Design, Minneapolis, MN

1992  
Digital Photography Centre National de la Photographie, Palais de Tokyo, Paris, France (catalog)

1992  
SIGGRAPH ’92, Chicago, IL

1992  
Intimate Technologies/Fictional Personas, Brush Art Gallery, St. Lawrence University, Canton, NY

1992  
Inaugural Exhibition, Southeast Museum of Photography, Daytona Beach, FL

1991  
Clear and Present Danger: Censorship in an Age of Intolerance Carleton College, Northfield, MN

1991  
Virtual Memories Friends of Photography, San Francisco, CA

1991  
Out of the Ether Film in the Cities, Minneapolis, MN
SELECTED GROUP EXHIBITIONS  (con’t)

1990    Siggraph '90, Dallas, TX and traveling to Frankfurt, Madrid, Boston and New York
1990    Digital Image-Digital Photography Jonsson Library, Dallas, TX
1990    SISEA, Groningen, Holland
1990    Digital Photographs Webster University, St. Louis, MO
1989    Media Talk  Security Pacific Gallery, Costa Mesa, CA (purchase) (catalog)
1989    Creative Process  Downey Museum of Art, Downey, CA
1989    Digitized Images Orange Coast College, Costa Mesa, CA
1989    Just Beyond Photography Montpelier Art Center, Laurel, MD
1988    Prix Ars Electronica 88 Linz, Austria (book)
1988    Digital Photography San Francisco Camerawork, San Francisco, CA, and traveling to University of Texas at Arlington; Houston Center for Photography; CEPA Gallery, Buffalo, NY; Museum Folkwang, Essen, West Germany; Musseet for Fotokunst, Odense, Denmark; Perspektief, Rotterdam, Holland; curated by Jim Pomeroy and Marnie Gillette (catalog)
1988    Eighteenth Juried Photography Exhibition Foto Fest, Houston, TX  (first award)
1988    Exhibition of Computer Art SIGGRAPH, Atlanta, GA
1986    Faculty Show photographs, California State University, Northridge, CA
1986    Outspeak  LACPS Gallery, Los Angeles, CA
1985    Olympic Show, Part I  Los Angeles County Museum of Art, Los Angeles, CA
1984    Otis Art Institute, Los Angeles, CA
1983    New Photographics Central Washington University, Ellensburg and Cheney Cowles Memorial Museum, Spokane, WA
1983    Sequential Photography Mount Vernon College, Washington, D.C.
SELECTED GROUP EXHIBITIONS (con’t)

1982  
*Phelan Award Winners Exhibition* San Francisco Camerawork, San Francisco, CA

1982  
*Photography Invitational* Weber State College, Ogden, UT

CITATIONS

Gerbracht, Grady and Susan Jahoda, Ed., *Global Priority, Rethinking Marxism,* (New York: Routledge 2003); pp. 360-361


Silver, Joanne. “Visual Arts; Souvenirs inspire travels back in time.” *Boston Herald,* 7 Dec 2001


Nordström, Alison. “Voyages (per)Formed,” in the *loupe* (November/December 2001): pp. 5-8

Xu, Gan, Ph.D. *Installation Art.* (Beijing, China: Art Publishing House, 2001)


Nordström, Alison. *Voyages (Per)Formed,* Daytona Beach, FL: Southeast Museum of Photography, Daytona Beach Community College, 2000 (catalog essay)


_Fotografie Nach Der Fotografie*, Siemens Culture Program, Verlag Der Kunst, Germany, 1996


“Cyberscope.” *Newsweek*. 12 December 1994


_CAMERAWORK, A Journal of Photographic Arts*. SF Camerawork, Fall/Winter, 1993, vol. 20, no.2


Howe, Graham, and Pilar Perez, eds. *FRAMEWORK* (Summer, 1991)


Gerken, J. E., ed. *CLICK 1*, (Northlight Books, 1990)
CITATIONS (con’t) Flax pg. 11

PERSPEKTIEF 37, Perspektief Center for Photography, Rotterdam, Netherlands, Dec 1989-Jan 1990


O’Dair, Barbara. “Media Talk’ Exhibit Manipulates Images as it Examines the Concept.” Orange County Register, September 15, 1989

Security Pacific Corporation, Media Talk, with essays by Mark Johnstone and Irene Borger, 1989 (exhibition catalog)

Houlihan, James W. “The Ethics of Manipulation.” SPOT, Houston Center for Photography, Winter, 1988

Leopoldseder, Hannes. Meisterwerke der Computerkunst, Prix Ars Electronica, TMS-Verlag-Bremen, 1988


San Francisco Camerawork, Inc. Digital Photography: Captured Imagery, Volatile Memory, New Montage, 1988, includes essays by Martha Rosler, Tim Druckrey, and Jim Pomeroy (exhibition catalog)


PUBLICATIONS


Flax, Carol. Journeys: 1900/2000, Southeast Museum of Photography, Daytona Beach Community College, 2000 (Commissioned catalog in conjunction with exhibition, Voyages (per)Formed) (Funded by a grant to the Museum from the Florida State Institute of Museum and Library Services).


Flax, Carol and Robert Cook, eds. "Power and Control Imag(in)ing Technology", exposure, Vol.30, No.1/2, 1995

PUBLISHED ARTIST'S BOOK


SELECTED COLLECTIONS

- Museo Nacional de Bellas Artes, Buenos Aires, Argentina
- Seattle Art Museum, Seattle, WA
- Santa Barbara Museum of Art
- Visual Studies Workshop, Rochester, NY
- Southeast Museum of Photography, Daytona Beach, FL
- Center for Creative Photography, University of Arizona, Tucson, AZ
- Bank of America (formerly Security Pacific Bank) Art Collection, Los Angeles, CA
- Numerous Private Collections

SCHOLARLY PRESENTATIONS

2003 Invited Speaker, Representational models for the creative process and computational models of memory, Institute for Studies in the Arts, Arizona State University, Tempe, AZ

2003 Invited Speaker, Maryland Institute College of Art, Baltimore, MD

2002 Invited Speaker, XIX Jornadas de la crítica, Second International Art Biennial-Buenos Aires, Museo Nacional de Bellas Artes, Buenos Aires, Argentina

2002 Invited Speaker, College of Arts and Media, University of Colorado at Denver, Denver, CO
SCHOLARLY PRESENTATIONS (con’t)  

2002  
**Invited Speaker**, Computer Imaging Department, The Metropolitan State College of Denver, Denver, CO

2002  
**Invited Speaker**, Society for Photographic Education National Conference, Las Vegas, NV

2002  
**Invited Speaker**, Third Richard A. Harvill Conference on Higher Education, University of Arizona, Tucson, AZ

2002  
**Invited Speaker**, *Eye of the Beholder* Optical Science and the Visual Arts, Tucson Museum of Art, Tucson, AZ

2001  
**Invited Faculty**, American Photography Institute, National Graduate Seminar, New York University, New York, NY (June 8, 2001)

2001  
**Invited Speaker**, Net-Z-Lab Awards Ceremony, Chemnitz, Germany

2001  
**Invited Speaker**, *The Art of Family* Center for Creative Photography, University of Arizona, Tucson, AZ

1999  
**Invited Speaker**, *Photography; Digital Spin* Simmons College, Boston, MA

1999  
**Invited Speaker**, Centro de la Imagen, Mexico City, Mexico (Part of an invited residency. See description under Artist Residencies)

1999  
**Invited Speaker**, Colloquium on Technology Development Studio, Institute for Studies in the Arts, Arizona State University, Tempe, AZ

1998  
**Invited Speaker**, Artist in Residence, Summer Media Institute, Ohio Arts Council, Ohio University, Athens, OH (see description below under Artist Residencies)

1998  
**Invited Session Chair and Presenter**, Technology and Collaboration, College Art Association Conference, Toronto, Canada

1998  
**Invited Session Chair and Presenter**, The Magic Classroom: Pioneering the Digital Future I: Art Studio, College Art Association Conference, Toronto, Canada

1998  
**Invited Visiting Artist**, Mixed Media Series, Maryland Institute College of Art, Baltimore, MD

1997  
**Invited Speaker**, in conjunction with the exhibition, "Discomfort", Contemporary Arts Forum, Santa Barbara, CA
1997  **Invited Speaker**, Symposium: *Telling Our Own Stories*, Southeast Museum of Photography, Daytona Beach, FL

1995  **Invited Speaker**, Rhode Island School of Design, Providence, RI

1995  **Panelist**, Teaching Multimedia, LA Freewaves conference on Artist and Activist CD-ROMS, University of Southern California, Los Angeles, CA

1995  **Invited Speaker**, Carnegie Mellon University, Pittsburgh, PA

1995  **Invited Speaker**, Loyola Marymount University, Los Angeles, CA

1994  **Invited Speaker**, Rochester Institute of Technology, Rochester, NY

1994  **Invited Speaker**, *Pro-Femina*: Four Women Photographers, SMP, Daytona Beach, FL


1993  **Invited Speaker and Panel Moderator**, Photography Without Borders, SF Camerawork, San Francisco, CA

1992  **Invited Speaker**, Photography Studies in France, Paris, France

1992  **Invited Speaker**, Southeast Museum of Photography, Daytona Beach, FL

1991  **Panelist**, "Documentary Photography: Repeatedly Buried, But Not Dead", SPE West Regional Conference


1990  **Invited Speaker**, University of California, Riverside, CA

1989  **Invited Speaker**, California State University, San Bernardino

1989  **Invited Speaker**, Maryland Institute, College of Art, Baltimore, MD

1985  **Co-chair and Panelist**, LACPS Symposium: Issues in Education, Otis Art Institute, Los Angeles, CA
ARTIST RESIDENCIES

2002 Invited one-year residency, Institute for Studies in the Arts, Arizona State University, Tempe, AZ in support of memoria/memoire.

1999-2000 Invited one-year residency, Institute for Studies in the Arts, Arizona State University, Tempe, AZ. Residency included funding and technical support for completion of the project, Journeys: 1900/2000

1999 Invited one-week residency, Centro de la Imagen, Mexico City, Mexico. Residency included teaching a one week workshop on web design and an invited lecture to members of the Center

1998 Invited one-week residency, Summer Media Institute, Ohio Arts Council, Ohio University, Athens, OH. Residency included teaching one-week workshop on digital book design and giving public presentation on my work

1996 Invited six-week residency, Banff Center for the Arts, Banff, Canada. Funded residency in support of research and development of collaborative installation, Ex/Changing Families, with artist, Ann Fessler

1995 Invited one-week, Artist in Residence, Drexel University, Philadelphia, PA funded by a Teaching Learning Committee Grant for Residency and Production

1993 Invited six-week residency, Fotofeis, Inverness and Dundee, Scotland for research and production of banners to be installed in Inverness Train Station as part of Fotofeis, The Scottish International Festival of Photography

PROFESSIONAL EXPERIENCE

1997-present Assistant Professor, Photography and Intermedia, School of Art, University of Arizona, Tucson, AZ

1998-present Chair, Electronic Publications, Society for Photographic Education

2002 Co-chair, Fourth Annual Digital Arts Symposium, Neural {Net}work, University of Arizona, Tucson, AZ

1993-01 Member, National Board of Directors, Society for Photographic Education

2000 Chair, 3rd Annual Digital Arts Symposium, Interfacing the Future University of Arizona, Tucson, AZ

1999 Chair, Second Annual Digital Arts Symposium, Artists and Technology, University of Arizona, Tucson, AZ
1998  Chair, First annual Digital Arts Symposium, University of Arizona, Tucson, AZ
1997  Adjunct Professor, Laboratory for New Media, School of Film and Television, UCLA
1997  Curator, "Discomfort", Contemporary Arts Forum, Santa Barbara, CA
1997  Art Director, Cyberteca MultiMedia Production, St. Martin's Press, New York
1996-97  Researcher, University of California, Santa Barbara, Department of Germanic, Slavic and Semitic Studies. Project to research distance learning using the World Wide Web
1996  Chair, Society for Photographic Education, National Conference, Los Angeles, CA
1995  Producer and Creative Director, CD-ROM "A Poetic Vision", commissioned by Santa Barbara Museum of Art in Conjunction with Exhibition of Work by Anne Brigman
1994-96  Adjunct Professor, Electronic Media, Dept of Art Studio, University of California, Santa Barbara
1993  Instructor, Video Catalog Production, Vidkidco, LBMA Video Annex, Long Beach, CA
1994  Instructor, Video Production, Multivision Cable Television and City of Manhattan Beach, CA
1993-1994  Instructor, Electronic Media, Orange Coast College, Costa Mesa, CA
1991-1992  Chair, Western Region, Society for Photographic Education
1989-1992  Member, Board of Directors, Society for Photographic Education, Western Region
1989  Chair, Western Regional Conference, Society for Photographic Education
1984-1988  Instructor, Photography, California State University, Northridge, CA
1982-1988  Member, Board of Directors, Los Angeles Center for Photographic Studies (VP, 1987-88)
1984  Administrator, LACPS/ LAOOC/MOCA 1984 Olympics Photo Commission Project