Ricardo Dominguez

Title: b.a.n.g* * lab

* *(bits.atoms.nerons.genes)

Genre: New Media/Experimental

**Applicant's Role in
Production: Principle Scientist/Artist**

Production Format: On-line matrix/Social Lab Sculpture/ Nano-art objects and text.

Brief Project Description (do not exceed space given below)

Think small, think really small and then think even smaller and you will almost hit the little b.a.n.g (bit, atoms, neurons and genes) at the core of micro_gestures at the edge of invisibility. We are now caught in the rush of the incredible shrinking technology of nano-particles that can be found in cosmetics, baby lotions, sunscreen, fabrics, paints and inkjet paper. We now control the vertical and horizontal of structures far smaller than ever before. The nano-world derives from nanometer, a billionth of a meter, or about one 25-millionth of an inch. That is far smaller than the world of everyday objects described by Newton's laws of motion, but bigger than a single atom, a simple molecule, or a quantum wave mechanics.- but control of that small world is just a head of us. We are all surrounded by little b.a.n.g's that are rapidly transforming the world around us and within us - particle by particle. *b.a.n.g* lab will be a 10 year performance on the theme of nanotechnology, the future of aesthetics and social intervention.

b.a.n.g lab will be research and development lab to explore and present nano-art and nano-interventions. *b.a.n.g* lab will be hosted by CAL IT 2 (an edge technology center) at University of California, San Diego.

http://bang.calit2.net

Ricardo Dominguez

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 The Hackitivist

Year 2001

Technical

Original Format	**Format Submitted for Viewing**	**Preferred OS**
__ Software	__ Software	__ Windows
__ Web	__ Web	__ Mac
__ Installation	__X VHS	__ Unix
_X_ Other_Film_____	__ 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: Just Put into a VCR and start.

Description of Work   (use an additional sheet if necessary)

A 4min section on Ricardo Dominguez and Electronic Disturbance Theater from a 2001 Documentary entitled **The Hacktivist**.

Check One:_X__ Sample
___
Supplemental

Ricardo Dominguez

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: Dolores From 10 to 22 hrs (A Collaboration with Coco Fusco)

Year: 2002

Technical:

Original Format	Format Submitted for Viewing	Preferred OS
__ Software	__ Software	__ Windows
__X Web	__ Web	__ Mac
__ Installation	__ VHS	__ Unix
__ Other_____	__X Other_____DVD_____	__
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: Just start the DVD and watch for

2 to 3mins.

Description of Work   (use an additional sheet if necessary)

Dolores from 10h to 22h is a live stream net.performance by Coco Fusco and Ricardo Dominguez that took place on November 22nd, 2001 from Kiasma, Helsinki's Museum of Contemporary Art. It was also simultaneously broadcast at the Art in Motion Festival in Los Angeles, the Galerie Kapelika in Ljubjlana and iNIVA in London. Also, presented at Artspace in Sydney during the Sydney Festival in Feburary, 2002 as a DVD and Installation. Received an honorary mention at Transmedial in 2003.

Check One:__3_ Sample
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Supplemental

Ricardo Dominguez

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: Turistafronterizo.net

Year: 2005

Technical

Original Format	**Format Submitted for Viewing**	**Preferred OS**
__ Software	__ Software	__ Windows
_X Web	_X_ Web	_X_ Mac
__ Installation	__ VHS	__ Unix
__ Other_____	__ 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)

_X_ Plug-in requirement(s) Flash

_X 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:

Must be played while on-line one person at a time: Enter, chose a character, roll the dice and touch the character and move. See if you make money or lose it.

Description of Work   (use an additional sheet if necessary)

turistafronterizo.net
Is an on-line bi-lingual game by Ricardo Dominguez & Coco Fusco commissioned by InSite_02 **Tijuana Calling** an online exhibition of work that makes use of the Internet to explore various features of the Tijuana/San Diego border region, including cultural tourism, NAFTA, shopping, activism and narco-tunnels, http://www.turistafronterizo.net

2006 NEW MEDIA FELLOWSHIPS
RICARDO DOMINGUEZ

PROPOSAL FOR b.a.n.g lab
At CAL IT 2

Little b.a.n.g.s:

Think small, think really small and then think even smaller
and you will almost hit the little b.a.n.g (bit, atoms,
neurons and genes) at the core of micro_gestures at the edge
of invisibility. We are now caught in the rush of the
incredible shrinking technology of nano-particles that can be
found in cosmetics, baby lotions, sunscreen, fabrics, paints
and inkjet paper. We now control the vertical and horizontal
of structures far smaller than ever before. The nano-world
derives from nanometer, a billionth of a meter, or about one
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and present nano-art and nano-interventions. *b.a.n.g* lab
will be hosted by CAL IT 2 (an edge technology center) at
University of California, San Diego.

http://bang.calit2.net

Artist Statement:

The idea for *b.a.n.g* lab started in 1986 when I first read
The Engines of Creation: The Coming Era of Nanotechnology
By K. Eric Drexler. When I became a member of the Critical
Art Ensemble (1987 – 1995) nanotechnology became part of the
what we called the "performative matrix" that would emerge
during the 90's. The "performative matrix" was divided into 3
stages of analysis, critique and aesthetic intervention:
stage one, Digital Capitalism; stage 2, Genetic Capitalism;
stage 3, Particle Capitalism (nanotech driven economies) by
the end ofthe 90's. Each stage called for a different type of

aesthetic interventions. As a new media performance artist I focused on Electronic Civil Disobedience during the mid and late 90's with my group the Electronic Disturbance Theater and the Digital Zapatista movement; meanwhile the rest of Critical Art Ensemble pursued the development of bio-intervention art; by the end of the 90's I attempted to develop work around nanotechnology but was never able to find support for the work — specifically around the issue of nano-toxicology and the unregulated use of primitive nanocarbons and nanotubes in a wide number of mass market products — that was at the core of the performative intervention I was seeking to stage.

The Spook Who Sat By the NanoGate: Project Narrative

Then in 2004 I was offered the opportunity to develop a 10 year trans-disciplinary performance project at CAL IT 2 at UCSD.

While they are offering the infrastructure, scientific Connections, limited access to atom-force microscopes and nano-construction tools. What is not available at this point in time is the funds to purchase my own **nano-development tools** for b.a.n.g lab. In order to create the technological stage for my performance I will need several basic nano-staging tools.

As with all edge technology the cost for these basic tools is extremely high — but with some funding b.a.n.g lag will be able to acquire one key component — a low-end atomic-force microscope for photographic mapping and particle x/y configuration and nano-inscriptions — image design and text on particles on a limited scale.

Particles Not For Sell

Why is a b.a.n.g lab performance necessary — because at this time no government has developed a regulatory regime that address the nano-scale or societal impacts of the invisibly Small. Even as I write, a handful of food and nutrition products containing unregulated nano-scale additives are already flowing in commercially available products. Like wise, a number of pesticides formulated at the nano-scale Are on the market and have already been released into the environment on a global level. The core trajectory of the b.a.n.g lab performance would be to push of art/science current arc and develop works that would foreground these issues and attempt to reach a wide matrix of artists, activist and scientist in

order to bring this lack of regulation to widest public space. While at the same time develop mass interventions into companies, organizations and military who are using this technology without any set internal/or external limits. (Which is the way they — Venture Capitalist to Homeland Security — want it). While all this may seem like far off Science Fiction — it is not. Based on current trends, particle-scale technologies will further concentrate economic power in the hands of just a few mega-corporations. How likely is it that those without access will benefit from the technology that is completely outside of our/their control.

As an artist/activist I now have the opportunity to be not only a spook (spy) in the "house of nano" but participate in accessing the scientific protocols and technology — in order to create a potential map what possible aesthetic and cultural interventions might be possible in the days to come.

nanoJanitors

b.a.n.g lab will continue my history of critical art, direct action aesthetics, long term research and a strong art/science collaborative matrix (for artists and activist) who will be invited to participate and use the b.a.n.g lab resources. Which I believe will also open a new phase of edge tech art beyond micro/bio aesthetics or post-contemporary interactive web/installation work — it is time to break with the politics of the optic and create invisible b.a.n.g's. Where we as artist can create the particle-tools and nano-gestures that we will need to clean up the mess that the Tiny Matter Markets and Nano Warriors are making today. The artist of today will become the nanoJanitor of tomorrow!

What do nanites at b.a.n.g lab want?

We want to purchase our own low-end atomic-force microscope from NanoSense Corp.

Project Budget:

Low-end Atomic-Force Microscope: $32,000 dollars
Imaging Software for Microscope: $3,000.00 dollars.

Total: $35,000 dollars

Ricardo Dominguez

b.a.n.g (bits.atoms.neurons.genes) lab
http://bang.calit2.net

Teaching:

b.a.n.g (bits, atoms, neurons and genes):
the invisible edges of bio_nano_technology
Art and technology in practice (MFA)
CAL (IT) 2 and Visual Arts Departments, UCSD
Spring, 2005

Digital Interventionist Actions
A theory and practice lecture course
Visual Arts and Theater Departments, UCSD
Spring, 2005

Collaboration and the Social Matrix
A lecture course (Under graduate level class).
Visual Arts Department, UCSD
Fall, 2004.

Electronic Civil Disobedience
A lecture course (Under Graduate level class).
Gallatin School of Individualized Study, **NYU**.
Fall, 2003.

HTML Conceptualism: **Building Gestures On-line.**
A lecture and practice course (**Graduate level class**).
Department of Performance Studies,
Tish School of the Arts, NYU. Summer, 2003.

Critical Issues in Design, Technology and New Media.
Undergraduate level class. Department of Art,
City College of New York. Spring, 2003

The Performative Matrix . (Visiting Artist).
Five Temporary Lecture Courses. Graduate level.
Department of Performance Studies,
Tish School of the Arts, NYU. Fall, 2002.

Lecture Residency (One Month). Ohio State University,
Department Of Comparative Studies.
Graduate and undergraduate level classes.
Fall, 2002. Established by Jill Lane, Assistant Professor.

Network_Art_Associations

Board Member, The Hemispheric Institute of Latin American
Performance and Politics (02 – 06)
http://hemi.nyu.edu

Peer Review Committee Member, **Leonardo Magazine** (04 –06).

Director of **ThingTank,** a new media Think Tank – NYC (02 – 04)
Funded by the Rockefeller Foundation and the Nathan Cummings Foundation.

Co-**founder** of the **Electronic Disturbance Theater**:
A network_art_activism project. (1998 - 06)

New York Director of the Starmedia **Broad Band Initiative** (1998 – 2000)
http://www.starmedia.com

Co-Director **The Thing** , an on-line journal - NYC (1995 - 06)
http://bbs.thing.net

Moderator of the *InfoWar* thread 1998 for **Ars Electronica**.
http://web.aec.at/infowar/

Editor, **The X-Art Foundation. Blast 5: Drama**. With Jordan Crandall
(1994 -1996). On and off line hypertext, gallery exhibition, digital
performances, and street actions.
http://www.blast.org

Member, Critical Art Ensemble (1987 – 95).

2004 Performances

"i-BPE: A Patent the Patent Engine." Collaboration
with Diane Ludin. ISEA 2004, Estonia.
http://www.ibiology.net

"A/K/A Mrs George Gilbert." Video art project by
Coco Fusco. Actor, (FBI Agent). The Project (Gallery), NYC.

"After The Fourth World War." A performance.
29th International Krakow Theater Festival. Poland

"Hackers: The Art of Abstraction." A performance.
National Museum (Reina Sofia). Madrid, Spain.

2003 Performances

"The Nanotastic Voyage, or Tales of Atom and Eve." A performance
with mop. ESC, a contemporary art and media center, in **Graz, Austria.**

"Incredible Disappearing Woman." A play by Coco Fusco.
(International Tour 2003 – 04). **Actor (multiple characters).**
In–Transit Performance Festival (Berlin), ICA (London, U.K.),
PICA Festival (Portland, Oregon) and Theater Now, (Belgrade, Serbia).

"Lobal Now!" A performance for Live Culture: Performance
and the Contemporary at **Tate Modern (U.K.).**

2002 Performances

"After the 4th World War: A Performance"
7th International Theater Festival "Confrontations",
October 9-13, 2002, **Lublin, Poland**

"Rich=Air." A Wireless Network on the Street Performance. A Project in collaboration
with **Shu Lea Cheng**. September, 2002.

"Recline of the West: A Monologue." **Doing Time:** A New Media Performance Festival,
Scotland. May, 2002.

"Lost Robots for The People." A performance with forgotten machines. **CAM,** Valencia,
Spain. February, 2000.

2001 Performances

"Dolores From 10 to 22hrs." A 12 hour streaming net.performance with **Coco Fusco**.
Finish Contemporary Art Centre Kiasma, Helsinki. November 22, 2001.
http://www.kiasma.fi/ars/dolores

"Waste not, want not." Performance. **Tilt**, ANAT symposium.
Sydney and Adelaide, **Australia**. October, 2001.

"Mayan Tales." Performance for **Kunstbunker, Nuremburg**, Germany.
International Human Rights Festival. September, 2001.

"Antagonismes." A performance for
Museum of Contemporary Art of Barcelona July, 2001.
(http://www.macba.es/catala/09/conexion_remota.html),
and essay (http://www.macba.es/catala/09/09_19.html).

"The Performative Matrix." A performance, lecture and panel. Globalization, Art, and
Cultural Difference: On the Edge of Change. Presented by **ArtSpace**.
Sydney, **Australia**. July, 2001.

"Digital Zapatismo." A performance. **Monterey, Mexico**.
Atrocity and Memory Conference. **The Hemispheric Institute of Performance
and Politics**. June, 2001.

"<t-utopia>: A Drive-by Theory Performance." **Stony Brook, Humanities Institute**, State
University of New York. February, 2001.

"Warhol Highjack: 72 Small Gestures in 72 Hours." A performance under
constant surveillance and streamed live on-line in collaboration with
members of the **Verbal group**. January 26-28, 2001.

2000 Performances

"Just Take IT." **Dystopia and Identity in the Age of Global Communications**.
Curated by Cristine Wang. Tribes Gallery, NYC. December, 2 to January 13, 2001.

"Street Action on the Superhighway" for **LA Freewaves Festival** on
November 10, 2000
http://eda.design.ucla.edu/freewaves/events/street_action.html

"Mayan Technology Stories: Street Performance" Hull Time Based Arts, UK.
The Eighth International ROOT Festival. October 20th to 22nd October 2000.

"Sorry, Wrong Number: Calling the Loss." With Diane Ludin.
The Kitchen, New York City. September 27, 2000.
http://www.wired.com/news/culture/0,1284,39063,00.html

"Post-Media Impossibilities" (A video work).
Tenacity: Cultural Practices in the Age of Bio and Information Technologies.
Swiss Institute New York, March 24 to May 13 2000,
and **Shedhalle** Zurich, June 30 to August 6 2000.

"Fake_Cookie" with fakeshop.com. A net.performance for
Whitney Biennial, 2000.
http://www.fakeshop.com

1999 Performances and Presentations

"etoy.com vs. eToys.com: 12 days of X-mas action":
Collaborative performance with rtmark.com, bbs.thing.net and rhizome.org.

"Virtual Y2K": A Performative intervention with The Electronic Disturbance Theater.
Watson Institute of International Studies. Brown University, Providence, RI. November 9,
1999.

"Last (no)exit: net": Netbased collaboration ("Genetic Response System").
Part of group net art selection for **Ciberarte '99** by **Jose Luis Brea**.
http://www.ciberart99.ua.es/m_g_prog.htm

"NSA_Show": A performance by The Electronic Disturbance Theater.
InfoWarCon (Conference). Crystal City, Virginia. September 9, 1999.

"Artificial Geographic." CUSeeMe performance with 'Fakeshop'
and 'Los Fantasmas' on TV, radio, and Internet. **"The Next Five Minutes"**
in Amsterdam, March. http://www.n5m.org

"Genetic Response System." With **Fakeshop and Diane Ludin**.
Honorable mention: **"Best of Life 2.0"** exhibition. January.
Madrid, **Spain**. http://www.telefonica.es/fat/alife/aludin.html

1998 Performances and Presentations

"SWARM": An EDT Project for **ARS Electronica Festival**
'98 (Linz, Austria). http://web.aec.at/infowar

"The Electronic Disturbance Theater". **A Thing Project**. (NYC).
http://www.thing.net/~rdom/ecd/ecd.html

"Multiple Dwellings": **Fakeshop** Worker: A digital installation and physical performance. (Brooklyn, NY) June

"Vanities": Hypertext fiction and image collage created in collaboration with Diane Ludin for **TRACE Online journal**-FRAME 2.

"**Electronic Civil Disobedience**." A project of electronic theory with Stefan Wray.

1997 Performances and Presentations

"ZapatistaPortAction at M.I.T." A 12 week RealAudio/RealVideo performance in collaboration with Ron Rocco, **ArtNetWeb, Psuedo.com and MIT** .
http://artnetweb.com/port/grabs/rabi_screens.html

"Future's Memory: A 13 Episode Cuseeme TV Project "
(**Manhattan Cable TV**).
A collaboration with **Diane Ludin** and **Floating Point Unit**.

"Blast 5: Drama " **Sandra Gering Gallery**, NYC.
A collaborative hypertext and digital performance with **Jordan Crandall**.
http://www.blast.net/

"Burnings." An interactive installation in collaboration with the X-Art foundation, Diane Ludin, and Jordan Crandall. **In The Flow: Alternative Authoring Strategies**. (**Franklin Furnace, NYC**)
http://www.franklinfurnace.org

1996 Digital Projects and Performances

"Thing Project: Vanessa Beecroft." With **Vanessa Beecroft**

VR Timeline: html conceptualism.
Curated by **Mark Amerika and Alex Galloway**.
http://www.altx.com/ds

"Dollspace: A Haunting" with **Francesca da Rimini** and Michael Grimm
http://www.thing.net/~dollyoko

2003 Lectures and Workshops

"Open Seme: Against the Meme." Lecture. International Festival of Art, Science and Technology, Conde Duque (Centro Cultural), Madrid Media Lab, Spain.

"Going Lo_bal." Workshop. "Live Culture," Tate Museum, London.

"New Crowds and Power: Immaterial Gestures as Social Sculpture."
Artists Lecture Series, School of Art Institute of Chicago.

2002 Lectures and Workshops

"Hamlet/Machine." A collaboration with Coco Fusco.
Produced by **Shu Lea Cheang,** DASARTS.
http://www.calit2.net/

"digital-is-not-analog." A lecture and panel.
Centro de Cultura Contemporània de Barcelona.

"Hacktivism." A public lecture. **Wexner Center**
of Contemporary Art, Ohio.

"Globalization, Performance, and the Public Sphere."
Lecture. **Ohio State University,** Journalism Department.

"Digital Disobedience: Routing Around Cyber-terrorism."
Lecture and panel. **"Rose Goldsen Lecture Series,"**
Cornell University.

"Digital Environments and Embodiment."
Lecture and workshop. Ohio State University, Dance
and Technology Program.

"New Media Art and the Archive." Lecture.
Ohio State University, Theater Department.

"Zapatismo and Transnational Cultural Forms." A lecture.
Ohio State University, Spanish Department.

2001 Lectures and Workshops:

"The Body Global." Lecture.
7th Performance Studies Conference. Mainz ,**Germany**. March, 2001.

"E-Race-ing the Digital" Lecture and Panel. Race & Digital Space
Conference at **M.I.T**. April, 2001.

"Hacktivism and network_art." Lecture and workshop.
Salara Media Lab. **Bologna, Italy**. April, 2001.

"Encrypted_Skins: New Tools for Autonomy." Lecture and
workshop. Forteprestino Hub, **Rome, Italy**. April, 2001.

"Body as Byte Life." Lecture and performance.
Kunstmuseum, Luzern. April, 2001.

"Re-flesh the Networks, Wire the Streets: A Call for Cross-platform Activism."
A lecture for the **Princeton Institute for Advanced Study,**
Princeton. March 22 – 23, 2001.

2000 Lectures and Workshops:

"Virtual Today, Real Tomorrow: Nano-technology and Art ."

Lecture. **Centrum Sztuki, Warsaw**, Poland. November, 2000.

"Network_art_activism." **Bunker Sztuki, Krakow**, Poland. November, 2000.

"What Next: After Post-Media." Lecture. **C3, Budapest, Hungry**. October, 2000.

"Transparency and Digital Activism." Lecture. **Art One Gallery, Slovenian**. October, 2000.

1999 Lectures and Workshops:

"(Re)combinant Resistance: A Call for Wetware Aesthetics." Technology and Art Conference. Lecture, **NYU**. Winter, 1999.

"Digital Zapatismo." Lecture and performance. **National Security Agency**, U.S. Fall, 1999.

"Power and the End(s) of Representation." Lecture and panel discussion, **Miami-Dade Alliance of Film/Video**. Summer, 1999.

"Pure Technology: Computers Without Screens and the End of the Spectacle." Lecture, **Florida Media Research Ensemble Conference at University of Florida**. Spring, 1999.

Publications:

"Illegal Knowledge: Strategies for New-Media Activism."
An e-mail colloquy Chris Carter, Ricardo Dominguez, Geert Lovink, Margaret Quan and Bruce Simon. **Informatic Resistance, (Verso)**, edited by Bruce Simon (2005).

"Risk: A Chronology." **Riesgo/Risk, Felix: A Journal of Media Arts** and Communication, (Felix Press, 2003). Edited by Kathy High.

"From ACT UP to Mayan Technology: An Interview." In **from ACT UP to the WTO, (Verso, 2003)**, edited by Benjamin Shepard and Ronald Hayduk.

"Ricardo Dominguez and Electronic Disturbances."
 Cultural Resistance Reader,
(Verso, 2002). Edited by Stephen Duncombe.

"Dispatches from the Future: A Conversation on Hacktivism."
A dialogue between Ricardo Dominguez and performance theorist Jon McKenzie. **Connect: A Journal of New Media**, (2001).

"EDT" in **Corpus Delecti: Performance Art of the Americas**, (**Routledge**, 2000), edited by Coco Fusco.

The Electronic Disturbance. Critical Art Ensemble
(Former Member 1987 - 1995). Publisher: Autonomedia. 1994.
http://mailer.fsu.edu/~sbarnes/ECD/ECDbook.html

"Post-Media Impossibilities: Or Mayan Technologies for The People".
Ctheory; Arthur and Marilouise Kroker (Editors).
http://www.ctheory.com

"Diogenes On-line: Gestures against the Virtual Republic".
Switch. Brett Stalbaum (Editor).
http://switch.sjsu.edu/web/v4n2/ricardo/index.html

"The Ante-Chamber of Revolution: A Prelude to a Theory
of Resistance and Maps". **Ctheory**. Arthur and
Marilouise Kroker (Editors).

"Zapatistas: The Recombinant Movie."
Digital Delirium Culturetexts, St. Marks Press.
Arthur and Marilouise Kroker (Editors)
http://www.ctheory.org

"Run for the Border: The Taco Bell War."
Ctheory. **Arthur and Marilouise Kroker (Editors).**
http://www.ctheory.org

Grants

"New Thing." A New Media Art Activism Platform.
Nathan Cummings Foundation, 2004. ($89,000 U.S.).
Project Director.

"ThingTank." A Development Project for The Thing.
Rockefeller Foundation Grant, 2002. ($95,000 U.S.)
Project Director.

Nomination for a **New Media Rockefeller Foundation Grant** 2003

Nomination for a **New Media Rockefeller Foundation Grant** 2002

"Anchors for Witnessing: Counter- Surveillance for Off Grid Communities."
Creative Capital Grant, 2001. **($35,000 U.S.) Individual Artist Grant.**

Education

Florida State University, Tallahassee, Florida.
M.A. in **Performance Theory**, 1985.
Areas of study: critical theory, history of acting,
directing, directing theory and staging.

Asolo Conservatory, Sarasota, Florida.
M.F.A. in **Acting**, 1983. Areas of study:
acting, singing, dancing, fencing and stage combat

University of Southern Utah, Cedar City, Utah.
B.A. in **Theater Studies**, 1981
Areas of study: acting, theater history, directing,

lighting and costuming.