Scott Snibbe

Title: Love Tells Me I Am Everything

Primary Genre: New Media
Additional Genre:
Role in Production: Artist, Director
Production Format: Interactive Digital Projection
Proposed Running Time: unlimited

Brief Description

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

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

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

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

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

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

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

Scott Snibbe

Project Narrative

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

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

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

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

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

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This work will be my fourth in a series called Visceral Cinema, in which I try to turn the language of film into a deeply meaningful interactive experience. This piece is more of a poem than a narrative, similar to Visceral Cinema: Chien which I created in 2004. In that piece, I recombined and re-imagined elements of Salvador

Dalí and Luis Buñuel's surrealist masterpiece Un Chien Andalou so that viewers interact with a silhouette man pulling a piano. When they do, they can increase his burden by pulling on the piano, or, more powerfully, dissolve his entire body into a stream of ants.

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

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

Installation Elements

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

Use of Work

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

Feasibility Statement

I've produced over a hundred immersive interactive installations worldwide for temporary and permanent display over the last decade. This work will be produced similar to other works I have been creating since 2002. I have developed a hybrid cinema/computer science approach to these projects' development. The software system is elaborate and at this point represents fifteen years of work, now including the work of other programming collaborators. The system is informed by my professional training as a computer scientist

and work in that capacity at Brown University, Adobe Systems and Interval Research. For the Visceral Cinema pieces I have begun a hybrid film/computer science process whose main event is a live action green-screen shoot where costumed actors, actresses and animals are filmed in HD to be digitally recombined in the final artwork. For this work we will be filming mostly outdoors with pigeons against clear blue sky.

Fellowship Use/Budget Narrative

The total project budget is $35,000 to cover equipment, programmer labor, post-production labor, artist's labor and HD video.

Scott Snibbe

Artist Statement

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

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

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

Although the ideas that my works attempt to convey are complex, I have adopted a minimalist artistic practice. My working process is subtractive, removing elements until only those necessary for conveying a work's meaning remain. I combine this approach with the principles of phenomenology - the philosophy of how the body "thinks" through unmediated perception, rather than through reason and language. Participants construct the meaning of my works through a process of physical awareness, which, in the words of the philosopher Merleau-Ponty, "gives us at every moment a global, practical, and implicit notion of the relation between our body and things, of our hold on them." As applied to interactivity, my approach rewards viewers with an immediate, visceral sense of presence, while simultaneously inducing them to understand the conceptual motivation and deeper meaning behind the work.

My interests in phenomenology and minimalism reflect several of my artistic influences. First is the tradition of experimental and abstract film, especially the work of Len Lye, who created direct cinema by scratching and marking celluloid film directly with his body. Lye, along with other abstract film pioneers, including Oskar Fischinger, Hans Richter and Moholy-Nagy, revealed that it was possible to create sophisticated, time-based, emotion- and meaning-laden work without resorting to representation. A second direct influence on my work is the minimalist environmental art of the 60's and 70's, most notably that of Robert Irwin and James Turrell, who explored how subtle changes in an environment can make deep impressions on the viewer. My work continues in these traditions by constructing environments that directly and meaningfully react to viewers' presence and engagement.

Scott Snibbe

Title: Boundary Functions

Role in Production: Artist, Programmer

Year of Completion: 1998

Primary Genre: Installation

Additional Genre: Interactive

Production Format: Interactive Digital Projection

Panel Viewing Length: 01:00

Media Format Submitted for Viewing: DVD (Movie)

Description

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

Scott Snibbe

Title: Visceral Cinema: Chien

Role in Production: Artist, Director, Programmer

Year of Completion: 2004

Primary Genre: Installation

Additional Genre: Interactive

Production Format: Interactive Digital Projection

Panel Viewing Length: 01:00

Media Format Submitted for Viewing: DVD (Movie)

Description

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

Scott Snibbe

Title: Deep Walls

Role in Production: Artist, Programmer

Year of Completion: 2002

Primary Genre: Installation

Additional Genre: Interactive

Production Format: Interactive Digital Projection

Panel Viewing Length: 01:00

Media Format Submitted for Viewing: DVD (Movie)

Description

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

Scott Snibbe

Title: Cause and Effect

Role in Production: Artist, Programmer

Year of Completion: 2004

Primary Genre: Installation

Additional Genre: Interactive

Production Format: Interactive Digital Projection

Panel Viewing Length: 01:00

Media Format Submitted for Viewing: DVD (Movie)

Description

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

Scott Snibbe

Title: Shadow and Substance

Role in Production: Artist, Director

Year of Completion: 2008

Primary Genre: Installation

Additional Genre: Interactive

Production Format: Interactive Digital Projection

Panel Viewing Length: 01:00

Media Format Submitted for Viewing: DVD (Movie)

This is a work-in-progress: X

Description

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

Special Instructions

funded by:

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

To be completed February, 2008

Scott Snibbe

Title: Falling Girl

Role in Production: Artist, Director

Year of Completion: 2008

Primary Genre: Installation

Additional Genre: Interactive

Production Format: Interactive Digital Projection

Panel Viewing Length: 01:00

Media Format Submitted for Viewing: DVD (Movie)

This is a work-in-progress: X

Description

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

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

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

Scott Snibbe

Title: TELIC Catalog: Visceral Cinema

Role in Production: subject

Year of Completion: 2004

Primary Genre: Installation

Additional Genre: Interactive

Production Format: catalog

Panel Viewing Length: 01:00

Media Format Submitted for Viewing: Web

Local copy included: X

Description

Catalog featuring completed works and essays by prominent curators.

Scott Snibbe

5 Slides

Description

1. 3D layout for installation

2. Love Tells Me Everything (proposed) with 2 people apart

3. Love Tells Me Everything (proposed) with 1 person

4. Love Tells Me Everything (proposed) with 2 people together

5. Love Tells Me Everything (proposed) with 3 people

Scott Snibbe

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

Proposed Budget

Resume

Complete Budget (exceeding grant amount)

Renew Media Fellowship 2007			
Love Tells Me I Am Everything	November 27, 2007		
Full Budget for Scott Snibbe			
EXPENSES			
I. Pre-production			
Planning and research	artist + assistant labor	$	(1,000)
Storyboarding		$	(1,000)
Total		**$**	**(2,000)**
II. Production			
Insurance	pro-rated	$	(100)
Producer		$	(2,500)
Video production coordinator		$	(500)
Lighting designer	honorarium	$	(300)
Lighting instrument supplementary rental		$	(300)
Camera assistant	3 days	$	(450)
Cameraman	HD 1080i - 3 days shooting	$	(1,000)
Camera rental	with field monitor and media cards	$	(2,500)
Pigeon wranglers / trainers / location rentals	3 days	$	(3,000)
Production hard drives	1TB	$	(600)
Post-production video	roto, cleanup	$	(3,000)
Animation		$	(8,000)
Programming		$	(17,300)
Travel		$	(1,000)
Total		**$**	**(40,550)**
III. Installation Expenses (for exhibition)			
all equipment costs per rental			
Video projector	4000 lumen or greater	$	(4,000)
Projector ceiling mount with front-surface mirror		$	(400)
firewire camera	with appropriate micro lens, IR illuminator as necessary	$	(1,500)
firewire cables	10m firewire cables to carry from ceiling to PC	$	(100)
firewire repeaters	repeaters necessary every 10m	$	(100)
PC Computer	Running WindowsXP, 3Ghz+.,Pentium Duo, 666mhz+ bus, nVidia FX graphics. Small form-factor if mounted in ceiling.	$	(1,500)
Camera mounting bracket	1/4-20 bracket with universal swiveling head	$	(20)
Retroreflective screer	13' x 8'	$	(1,500)
Shipping	shipping of projector, computer, screen, props	$	(1,000)
Install Assistant Labor	on-site installation, configuration and calibration of h/w and s/w	$	(1,000)
Hardware and software sourcing and procurement		$	(500)
3d design for site		$	(1,000)
advise on site fixtures and fabrication		$	(500)
Total		**$**	**(13,120)**
Total Expenses		**$**	**(55,670)**
INCOME			
I. Received			
National Science Foundation	SGER - Interactive Narrative - equipment	$	13,120
HD Camera equipment rental	SGER - Interactive Narrative - equipment	$	2,500
Producer labor	SGER - Interactive Narrative - labor	$	2,500
Animation labor	SGER - Interactive Narrative - labor	$	2,550
Total		**$**	**20,670**
II. Requested			
RenewMedia Fellowship		$	35,000
Total		**$**	**35,000**
Total Income		**$**	**55,670**

Renew Media Fellowship 2007			
Love Tells Me I Am Everything	November 27, 2007		
Renew Funds Budget for Scott Snibbe			
I. Pre-production			
Planning and research	artist + assistant labor	$	(1,000)
Storyboarding		$	(1,000)
Total		**$**	**(2,000)**
II. Production			
Insurance	pro-rated	$	(100)
Video production coordinator		$	(500)
Lighting designer	honorarium	$	(300)
Lighting instrument supplementary rental		$	(300)
Camera assistant	3 days	$	(450)
Cameraman	HD 1080i - 3 days shooting	$	(1,000)
Pigeon wranglers / trainers / location rentals	3 days	$	(3,000)
Production hard drives	1TB	$	(600)
Post-production video	roto, cleanup	$	(3,000)
Animation		$	(5,450)
Programming		$	(17,300)
Travel		$	(1,000)
Total		**$**	**(33,000)**
Total Expenses		**$**	**(35,000)**

SCOTT SNIBBE

ARTIST'S CURRICULUM VITAE (ABBREVIATED)
November, 2007

www.snibbe.com

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

EDUCATION: 1992-1994 M.Sc., Computer Science, Brown University.
1987-1991 Bachelor of Arts, Computer Science, Brown University.
1987-1991 Bachelor of Fine Arts, Brown University.
1989-1992 Experimental Animation, Rhode Island School of Design.

SELECTED SOLO EXHIBITIONS:
2006   *Body, Space and Cinema*. London Institute of Contemporary Art. May, 2006
Brown University. March, 2006
2005   *Visceral Cinema: Chien*. Telic. Los Angeles, CA. September, 2005
Body Language. Art Interactive. Boston, MA. April, 2005
Blow Up. Yerba Buena Center for the Arts. San Francisco, CA. January, 2005
2004   *Presence/Absence*. Tarble Arts Center. Eastern Illinois University. October, 2004
Interdependence. Arizona State University. January, 2004
2003   *Screen Series*. Beall Center for Art & Technology. Irvine, CA. November, 2003

SELECTED GROUP EXHIBITIONS:
2007   *Metalandscapes*. Miró Foundation, Mallorca, Spain, October 2007
Our Distance From Things. Telic Arts Exchange. Los Angeles, California. March, 2007
Play Innovation. Kitakyushu Innovation Gallery. Kitakyushu City, Japan. April-July, 2007
2006   South Korea Media Art Biennial. October, 2006
International Symposium on Electronic Art / Zero One Festival. San Jose, California. August, 2006
Global Economic Forum. San Jose, California. August, 2006
Thread. Artspace New Haven, Connecticut. June, 2006
Art & Technology Zone. Tokyo Intercommunications Center. May, 2006
Israel Museum. Jerusalem, Israel. May, 2006
2005   *L'ombre a la portée des enfants: Ombres et lumière*. Cite des sciences et de l'industrie. Paris, France. October, 2005
Hybrid Creatures and Paradox Machines. Ars Electronica 2005
California Institute of the Arts. April, 2005
Artefact. Belgium. February, 2005
Tilt. Perpignan, France. February, 2005
2004   *Ars Numerica*. Montbeliard, France. December, 2004
Reactive. Rx Gallery. San Francisco. November, 2004
MAIS: Exposition d'Installations Interactives. Brussels, Belgium. October, 2004
Art Life. The Exploratorium. San Francisco. October, 2004
Le Channel, scène nationale de Calais. France. September, 2004
Villette Numerique. La Villette. Paris, France. September, 2004
Institute of Modern Art. Brisbane, Australia. October, 2004
Biennale of Electronic Arts Perth. Fremantle, Australia. September, 2004
Eastern Illinois University. September, 2004
Social Construction. Southern Exposure. San Francisco, CA. May 2004 (curator)
Art Rock 2004. Brittany, France. May, 2004
Dreaming Butterfly: Digital Playground. Nabi Art Center. Seoul, South Korea. April – August, 2004

Contemporary Arts Services Trust. Tasmania, Australia. April, 2004

The Art of Digital Resistance. Version>04. Chicago, Illinois. April, 2004

2003   *Uijeongbu International Digital Art Festival.* South Korea. October, 2003

Ars Electronica 2003. Linz, Austria. September, 2003

House of Tomorrow. Experimenta. Victorian Arts Centre, Australia. September 2003

Dialogue with Light and Shadow. Toki Messe. Nigata, Japan. April 2003

Reactive Art, San Francisco Media Arts Coalition, San Francisco Museum of Modern Art. January 2003

2002   *Legends of Interactivity,* The Kitchen, New York City. November 2002

Carnivore, Eyebeam, New York City. October, 2002

NewFangle, GenArtSF, San Francisco. October – December, 2002

Time Share, Art Interactive, Cambridge, Massachusetts. September, 2002

911+1: The Perplexities of Security, Watson Institute for International Studies. Providence, RI. September, 2002

Ars Electronica 2002, NetArt 2002 exhibition. Linz, Austria. September, 2002

CODeDOC, Whitney Museum Artport. September, 2002

Arte Digital IV, Havana, Cuba. June – July 2002

Innaugural Exhibition, Shizuoka Arts Center, Tokyo, Japan. March, 2002

Refresh. Institute of Contemporary Art, London. February – March, 2002

New Frontiers. Art Association Gallery, Jackson Hole, WY. January, 2002

2001   *bienalle.net.* Jeffrey Deitch Projects, Brooklyn, NY. November 5-7, 2001

Mathematica. The Exploratorium, San Francisco, California. October 6, 2001 - May 5, 2002

Tirana Biennale. Tirana, Albania. September 1 - October 15, 2001

Only The Lonely. Foro Artistico, Hanover, Germany. August 31 - September 23, 2001

LifeLike. New Langton Arts, San Francisco. June 27 - July 28, 2001.

2000   *Refresh: The Art of the Screen Saver.* Cantor Center for the Visual Arts, Stanford University. October 12 – November 26, 2000

Transmediale 2000. In conjunction with the Berliner Filmfestspiele. February, 2000. Berlin, Germany.

1999   *Adding Media / Subtracting Signs.* NTT Intercommunications Center (ICC). Tokyo, Japan. 22 June - 20 July, 1999

Organic Information: Work from the Aesthetics and Computation Program at the MIT Media Laboratory. Art Directors Club Gallery. New York City. May 6-27, 1999

Interaction '99. International Academy of Media Arts and Sciences (IAMAS). Ogaki City, Gifu, Japan. March 5-14, 1999

1998   *Inaugural Exhibition.* Center of the Edge Gallery. The Tech Museum. San Jose, California. October 98 - April 99

Ars Electronica 98. Cyberarts 98 exhibition. Linz, Austria. September, 1998

Motion Phone Urban Installation. Stuttgart Filmwinter 98. Germany. March, 1998

1997   *WRO '97.* Wroclaw, Poland. March, 1997

Vienna Global Village '97. Vienna, Austria. April, 1997

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

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

COMMISIONS:

2007   "Identity" (3 pieces), for Franklin Institute, Philadelphia, PA

"Social Light" for London Science Museum

"Women Hold Up Half the Sky", for Mills College. Oakland, California

"Fear" for the California Science Center, Los Angeles, California

"I am California", for Capital Unity Center, Sacramento, California

"Shadow Mosaic 4x3", for Haptor-Barrett, Los Angeles, CA

2006   "Three Drops", for The Exploratorium / National Science Foundation

"Cabspotting", for The Exploratorium / National Endowment for the Arts

2005   "Outward Mosaic #1", for Amelia Chenoweth

"Central Mosaic", for Cité de Sciences, Paris, France

"Blow Up", for Yerba Buena Center for the Arts. San Francisco, CA

2004   "Overhead", for New York Hall of Science. New York City

        "Near", for New York Hall of Science. New York City

2003   Computerfinearts.com, Doron Golan. New York City

2002   "Shadow", for *Art Interactive*. Boston, MA

        "Fuel", for *Carnivore* as part of the Radical Software Group. New York City

        "Tripolar", for *CODeDOC*, The Whitney Museum of American Art. New York City

2001   "It's Out", for *Tirana Biennial*. Tirana, Albania

1999   "Emptiness is Form", for *Refresh: The Art of the Screensaver*. Stanford, California

PERMANENT INSTALLATIONS/COLLECTIONS:

Whitney Museum of American Art. New York

Tokyo Intercommunications Center

Mills College. Oakland, California (in-progress)

Capital Unity Center. Sacramento, California (in-progress)

London Science Museum

National Discovery Museum Institute, Bangkok, Thailand

The Franklin Institute, Philadelphia, Pennsylvania

Haptor-Barrett. Los Angeles, California

Phaeno Museum. Wolfsburg, Germany

New York Hall of Science. New York

Cité de Sciences, Paris, France

Yahoo! Corporation, Sunnyvale, California

Private collections worldwide

SELECTED BOOKS:

Architectural Design Special Issue: 4dsocial: Interactive Design Environments. Lucy Bullivant. Wiley & Sons, 2007.

Responsive Environments. Lucy Bullivant. Victoria & Albert Press, 2006.

Creative Code. John Maeda. Thames & Hudson. 2004.

Aspect: The Chronicle of New Media Art. Issue 2: Artists of the West Coast. Commentary by George Fifield. 2003.

Digital Art. Christane Paul. Thames and Hudson, 2003

CyberArts 2003: International Compendium Prix Ars Electronica. Leopoldseder & Schöpf, ed., Springer-Verlag, 2003

Information Arts. Stephen Wilson. MIT Press, 2001

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

Cyberarts 98: International Compendium Prix Ars Electronica. Stocker & Schöpf, ed., Springer-Verlag, 1998.

Prix Ars Electronica 96: International Compendium of the Computer Arts. Leopoldseder & Schöpf, ed. Springer-Verlag, 1996

SELECTED PRESS:

Useless Programs, Useful Programmers, and the production of Social Interactive Artworks, Dichtung-Digital Nr. 36, 2006.

Scott Snibbe's Deep Walls: A Close Reading. Roberto Simanowski, Dichtung-Digital Nr. 36, 2006.

Vapor Travails: Total cabbie awareness: Eloquence and error in tracking San Fran taxis. The Village Voice. April 17, 2006.

By Invitation Only. Jan Belson, Interior Design Magazine. May, 2006.

Best of Boston: Year brought prolific creativity, cultivated and raw. Cate McQuaid, Boston Globe, December 30, 2005.

Interactive works capture interplay of shadows, light. Cate McQuaid, Boston Globe, June 24, 2005.

Cyberart combines art and computers, Rachel Rawlins, BBC News Service, May 7, 2005.

Art That Puts You in the Picture, Like It or Not. Sarah Boxer, New York Times, April 27, 2005.

Secrets of Digital Creativity Revealed in Miniatures. New York Times, September 16, 2002

Hotlist. John Ippolito. Artforum. Summer 2002

Better Living through Chemistry, San Francisco Examiner, November 8, 2001

Screen Savers as Artists' Medium, New York Times, November 23, 2000

Portrait of Artist as Businessman, Wired News, November 3, 2000

Ones to Watch, Interview Magazine, April 2000

Interaction '99. NHK National News Broadcast. Tokyo, Japan. March 12, 1999

BY THE ARTIST:
Early Influences. Catalog Essay. Uijeongbu Digital Art Festival. South Korea, October, 2003
Body, Screen and Shadow. San Francisco Media Arts Council (SMAC) Journal. January, 2003
Computation and Improvisation. ICC Journal. Tokyo, Japan. November, 2002.

GRANTS AND AWARDS:
National Science Foundation Small Grant for Experimental Research, 2007.
National Video Resources Technical Assistance Grant, 2005.
Rockefeller/National Video Resources New Media Fellowship, 2004.
Honorable Mention for Interactive Art. *Prix Ars Electronica*, 2003.
Golden Nica, *Prix Ars Electronica*, 2002. (As part of the Radical Software Group's Carnivore)
Honorable Mention for Interactive Art. *Prix Ars Electronica*, 1998.
Honorable Mention. *FANTOCHE Animation Festival*, 1998.
Award of Distinction for Interactive Art. *Prix Ars Electronica*, 1996.
Official Selection, *Stuttgart Trickfilm-Festival,* 1996.
Bronze Animation Award, *New York Expo of Short Film & Video,* 1995.
Director's Citation, *Black Mariah Film Festival,* 1995.
Graduate Research Fellowship. *Brown University.* Providence, RI. 1993, 1994.
Regional Finalist, *Student Academy Awards,* 1991.
Artists Project Grant, *NEA/Rhode Island State Council on the Arts,* 1992.
Best student film award, *ASIFA EAST*, New York, 1990.
Student Film Award. *Stuttgart Trickfilm-Festival,* 1992.
Best Drawn Animation, *U Festival of Student Film,* 1991.
Undergraduate Research Fellowship, *Microsoft Corporation.* Seattle, WA, 1988-90.

SELECTED SCREENINGS:

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

PROFESSIONAL EXPERIENCE:
Visiting Scholar, New York University Courant Institute of Mathematics
Visiting Artist, Wayland Seminar. Brown University. 2006.
Lecturer, Visiting Artist, San Francisco Art Institute Graduate Department, CA. 2005.
Visiting Artist, California Institute of the Arts, Valencia, CA. 2005.
Artist in Residence, The Exploratorium, San Francisco, CA. June-August 2004.
Visiting Artist, University of Oregon, Eugene, OR. April 2002.
Artist In Residence, The Art Interactive, Cambridge, MA. August-September 2002.
Lecturer, Art Department, UC Berkeley. Summer 2002.
Member, Research Staff, Interval Research Corporation. Palo Alto, CA, 1996-1999.
Computer Scientist, Adobe Systems. Seattle, WA, 1994-1996.
Research Programmer, Computer Graphics Group, Brown University. Providence, RI, 1990-92.
Guest Lecturer, Brown University. 1989-94.
Teaching Assistant, Rhode Island School of Design, 1990-94.