

# CURRICULUM VITAE OF ROBERT SPAHR

## I. PROFESSIONAL AFFILIATION AND CONTACT INFORMATION

Associate Professor of Digital Media Arts  
Department of Cinema and Photography  
College of Mass Communication and Media Arts  
Southern Illinois University Carbondale,  
Mailcode 6610 , Carbondale, IL 62901  
[rob@robertspahr.com](mailto:rob@robertspahr.com)

### Online Portfolio (Selected Work)

<http://www.robertspahr.com/selectedwork/>

### Complete Online Portfolio

<http://www.robertspahr.com>

## II. EDUCATION

1991 Parsons The New School for Design, New York, NY  
Master of Fine Arts, Sculpture, magna cum laude

1988 Art Academy of Cincinnati, Cincinnati, OH  
Bachelors of Fine Arts, Sculpture, magna cum laude

## III. PROFESSIONAL EXPERIENCE

2015-present Associate Professor, Department of Cinema and Photography, Southern Illinois University, Carbondale IL

2009-2015 Assistant Professor, Department of Cinema and Photography, Southern Illinois University, Carbondale IL

2008-2009 Adjunct, Graphic Design, SUNY, Purchase College, Purchase, NY

2008-2009 Associate Manager of Educational Technology, Art+Design, SUNY, Purchase College, Purchase, NY

- Fall 2007 Adjunct, Multimedia, University of the Arts, Philadelphia, PA
- Fall 2006 Visiting Assistant Professor, (Sabbatical replacement), Media Arts, Hartford Art School, Hartford, CT
- 2006-2009 Web Master, (Part-time) Siegel+Gale, branding firm, New York, NY
- 2005-2006 Visiting Assistant Professor, (Sabbatical replacement), Graphic Design, Dowling College, Long Island, NY
- 2005-2009 Adjunct, New Media, SUNY, Purchase College, Purchase, NY
- 2004-2006 Web Developer, Beliefnet.com, Inc., New York, NY
- 2001-2004 Web Developer & QA Manager, Global Education Network, New York, NY
- 2000-2001 Usability Designer, Global Education Network, New York, NY
- 1999-2000 Web Producer and Project Manager, About.com, Inc., New York, NY
- 1998-1999 Intranet Coordinator, RIA Group, New York, NY
- 1994-1997 Co-Founder / Artistic Director, Expanded Arts Theater, New York, NY
- 1992-1994 Gallery & Event Series Curator, The Kraine Theatre Gallery, New York, NY
- 1990-1991 Teaching Assistant of Professor Donald Porcaro, Parson's School of Design

#### **IV. RESEARCH AND CREATIVE ACTIVITY**

##### **A. Interests and Specialties:**

1. I make visual art that spans computational art, performance, installation, painting and object-making, using collage, remix, automation, indeterminacy, and randomness to bear upon the computer and the Internet as machines that regulate and restrict just as much as they can be used to disrupt and resist dominant codes of seeing and being.
2. Computational art using generative and procedural processes; genetic algorithms; glitch art; systems aesthetics; network theory; code as art; remix; net art; free/open source software; free culture; live art and time-based media; new media art history & theory.

**B. Current Projects:**

1. CRUFT: Art from Digital Leftovers: This is a long term project making art from digital traces found on main stream media and social media web sites in which I take apart, juxtapose, recycle, and interrupt the relentless flow of media to reveal a relationship in which we don't simply consume media, but are also consumed by it.
2. MACHINE VISION: Images of Drone Landscapes: This project consists of the use of microprocessors, The Raspberry Pi, cameras, and sensors, to develop small autonomous machines that go out into the world and gather information. These automated machines watch our world, and share our information on a network, all controlled by hidden algorithms. The art they produce is the images of machine vision, and is an exploration of today's machine aesthetics.

**C. Grants Applied for:**

- 2014 Efroymsen Contemporary Arts Fellowship,  
2010 Faculty Seed Grant, SIU  
2009 Faculty Seed Grant, SIU

**D. Grants Received:**

- 2014 The Unknown Territory Fellowship. Fellows focus on a specific project or avenue to explore in their work during a period of 2 - 4 weeks of continuous on site activity in Philadelphia, and make use of the resources and knowledge base at The Hacktory, which is a makers-space that empowers people to make art and re-purpose technology. In addition to working on a specific project, fellows teach workshops and lead programs about their work. July 28 - August 10
- 2013 GNU / Free Software Foundation Grant. Travel funds to travel to Massachusetts Institute of Technology, Cambridge, MA, to participate in the GNU30 Hackathon, and to develop a Hackathon for the community of Southern Illinois.
- 2012 William A. Minor Grant, SIU. Funds research into the ephemeral and transformative nature of Navajo Indian and Tibet Sand Painting. Outcome produced a series of egg tempera on inkjet paintings developed from the images of a series of *Cruft* made from leftover images of social media web sites.

Course Development Grant, SIU. Developed an online production course in new media to be used in the online NGO certificate within the M.S. graduate program in MCMA.

**E. Honors and Awards:**

- 2015 MCMA Undergraduate Creative Activity and Research Mentor
- 2014 *Special Mention Jury Award, for Data Loss Cruft (Corruption), and Cliff Dwellers (Drone Study #4) exhibited in Viral Dissonance, Finger Lakes Environmental Film Festival, Ithaca College, NY, Jury consisted of Curator, Dale Hudson, Assistant Curator, Claudia Pederson, Juror, Eduardo Cachucho, Juror, Babak Fakhamzadeh.*
- 1989-1991 Vera List Sculpture Award  
Parsons School of Design / The New School, NYC
- 1988 Stephen H. Wilder Traveling Fellowship.  
Art Academy of Cincinnati, Cincinnati, OH  
Traveled throughout Italy, Greece and Germany.
- 1984-1988 Merit Scholarships, Art Academy of Cincinnati, Cincinnati, OH

**F. Papers and Presentations at Professional Meetings:**

**Invited**

- 2013 *Long Table Discussion, "What is the state of 'Remix' in 2013?", Panel discussion regarding the state of Remix in 2013, as part of the REFEST Art & Tech Festival at LaMama, NYC, co-curved by CultureHub and Tom Tenny of Re/Mixed Festival NYC.*
- 2012 *Recent Work: Red Queens Race, Interrupt II Festival and Conference - Brown University, Providence RI, Presented recent work and methodology of CRUFT.*

**Peer-reviewed**

- 2014 *From Systems Aesthetics to Automated Drone Imagery in the Age of Machine Autonomy. 102<sup>nd</sup> Annual College Art Association, sponsored by the New Media Caucus, a seven-minute lightning talk on the theme of Current Questions in New Media Art. Chicago, IL.*

- 2012 *CRUFT: Recent Explorations in Indeterminacy, Materiality and the Ephemeral in the Age of Mobile Media*, GA2012 – XV Generative Art Conference, Foundation Cassa di Risparmio di Lucca, San Michele, Lucca, Italy. Published in the conference proceedings.
- 2011 *Pedagogy of Generative Art*, GA2011 – XIV Generative Art Conference, Politecnico di Milano University, Rome, Italy. Published in the conference proceedings
- 2010 *Generative Art from Digital Leftovers or: How I Learned to Stop Worrying and Love the CRUFT*, GA2010 – XIII Generative Art Conference, Politecnico di Milano University, Milan, Italy Invited to present a paper which was then published in the conference proceedings.
- 2009 *American Dream Cycle (Payload): Genetic Algorithms*, GA2009 – XII Generative Art International Conference, Politecnico di Milano University, Milan, Italy.

### **G. Guest Lectures and Educational Workshops Presented:**

- 2015 *Approaching Machine Aesthetics*, Invited to lecture on recent ideas that critique machine aesthetics and the biases of the network contained within contemporary systems of surveillance. Event was sponsored by the Global Media Research Center, in the College of Mass Communication and Media Arts, Southern Illinois University Carbondale.
- Auto-Generated Art from Digital Leftovers*. Guest lecture at Lindenwood University - Belleville. The presentation looked at factory robots, self-driving cars and wearable computers, and how automated software is changing the world as context for my own recent auto-generated artwork.
- Raspberry Pi, an Open Source Creative Tool*. Workshop at Lindenwood University - Belleville. The workshop was an introduction to networking, programming, free/open source software, and physical computing while demonstrating the creative possibilities of the small Raspberry Pi computer
- 2013 *Modernism and Media Arts: An Historical Encounter*, Invited to lecture on the influence of the 1913 Armory Show on recent media arts and arts practice. Event was held at the Morris Library, Southern Illinois University Carbondale as part of week long events sponsored by the Carbondale Community Arts University.
- Digital Leftovers: The Ephemeral and the Permanent*, Faculty Symposium 2013. Presentation on the crufft and egg tempera paintings from the series *Reparation for Events Real and Imagined* that was funded by the William H Minor grant.
- 2011 *Generative Art Practice: Recent Work*, Guest Lecture - Faculty Showcase. Presentation of my creative research within the context of Generative Art Practice. Nov 1<sup>st</sup>

- 2005 *Robert Spahr: CRUFT*, Guest Lecture, Art Academy of Cincinnati, Cincinnati, OH
- 2004 *Visiting Artist & Digital Media Seminar/Workshop*, Guest Lecture and Workshop. Xavier University, Cincinnati, OH
- Benjamin: The Work of Art in the Age of Mechanical Reproduction*, Guest Lecture, Art Academy of Cincinnati, Cincinnati, OH

## V. PUBLICATIONS AND CREATIVE WORKS

### A. Exhibits, Screenings and Performances:

#### Invited

- 2015 *Babel (shadows in the rear-view mirror)*, a live art performance that gathered text the Department of Homeland Security and images from search engines, to create new images and printed text read by the participating audience members. Organized by Global Media Research Center, College of Mass Communications and Media Arts, Southern Illinois University Carbondale.
- 2014 *Unknown Territory Exhibition: New Art From The Hacktory*, Grey Area Gallery, Crane Arts, Philadelphia, PA. Exhibited sixteen *Sabot (Nine Quilts for MOVE) Cruft*, and a series of *Incumbent (Self-Evident Truths) Cruft*. Organized and curated by Lee Tusman.
- Franklin Street Works Fundraiser*, Franklin Street Works, Stamford, CT. A mixed-media collage, *Untitled Self-Portrait* was sold at auction with the proceeds supporting Franklin Street Works.
- 2013 *Neuromast: Certain Uncertainty and Contemporary Art*, Franklin Street Works, Stamford, CT. Exhibited sixty four digital images of *Data Loss Cruft (Corruption)* and sixty four digital images of *Mandala Cruft*. Curated by Taliesin Gilkes-Bower and Terri C Smith.
- 2008 *CRUFT: The generative and procedural artwork of Robert Spahr*, International Workshop on Asia and Commons in the Information Age, ACIA. Organized and presented by Christopher Adams, writer and critic based in Taipei, Taiwan,
- 2005 *CRUFT, Solo Exhibition*, Manifest Gallery, Cincinnati, Ohio. Curated and with a catalog essay by Jason Franz, Executive Director, of Manifest Gallery. (catalog)

## **Invited & Juried**

2012 *Digital Art Gallery iV2012*, an International Conference on Information Visualization , University of Montpellier II, Montpellier, France, Exhibited four new *Mandala Cruft* images daily for the duration of the exhibit.

*Interrupt II Festival and Conference*, Brown University, Providence RI, Performed a live art performance, *Red Queens Race (surveillance machine)*, using computational algorithms and source images from the Internet.

2011 *10 Years + Counting (10YAC)*, Invited to be a featured artist to present *Crude Cruft* in the online exhibit to mark the 10 year anniversary of our nation at war.

2010 *Urban Interventions*, Group Exhibition at the Reed Gallery, College of Design, Architecture, Art, and Planning, University of Cincinnati, Cincinnati, OH. Exhibited the video *American Dream Cycle (Payload) version #2*.

## **Juried**

2016 *Art2Code*, an exhibit and catalog that will exhibit the work of artists who use computer programming and code to create work that manifests as screen imagery, sculptural objects, installation environments, or time-based performance. *Sabot Cruft (Nine Quilts for MOVE)* was selected to be included. The College Art Association and the artists collective, *v1b3*, will distribute the printable PDF catalog. Project Curators: Tiffany Funk, PhD (ABD) Department of Art History, University of Illinois at Chicago; Conrad Gleber, Director, Digital Arts & Media Design Program, La Salle University, Philadelphia; Chris Manzione, Assistant Professor, Visual Arts and Technology, Stevens Institute of Technology; Ivan Martinez, Independent Artist; Mat Rappaport, Associate Professor, Columbia College Chicago; Gail Rubini, Professor Emeritus, Department of Art, Florida State University.

2015 *Synthetic Zero Event* at Bronx Art Space, Bronx, NY. Exhibited selection of ten videos created by *Blue Colic Cruft*. Juror: Mitsu Hadeishi.

*The Digital Muddy Expanded Media Festival VI.0: Crisis of the Visible*, Southern Illinois University Carbondale. Exhibited selection of eighteen images created by the *Sabot Cruft*. Juror: Nia Burks.

2014 *Viral Dissonance*, *Finger Lakes Environmental Film Festival*, Ithaca College, NY, Exhibited images of *Data Loss Cruft (Corruption)* and *Cliff Dwellers (Drone Study #4)*. Jury consists of Curator Dale Hudson, Assistant Curator Claudia Pederson, Juror Eduardo Cachucho, Juror Babak Fakhamzadeh.

*Exuberant Politics*, Exhibit held at two simultaneous locations, Legion Arts in Cedar Rapids, and Public Space One in Iowa City, IA. Mar 01 – Apr 09. Exhibited large digital prints of seven *Data Loss Cruft (Corruption)* images from the days of Jan 01 and Jan 17.



2013 *PRISM Breakup*, at Eyebeam, NYC, Eleven images of *Data Loss Cruft (Corruption)* was exhibited at the Eyebeam gallery and on the Eyebeam website, as part of a series of art and technology events dedicated to exploring and providing forms of protection from surveillance.

*LTC Digital Printmaking Exhibit*, at LTC, Lowell, MA, Exhibited nine egg tempera on inkjet print images mounted on board from the *Reparation for Events Real and Imagined* series. The show was juried by Jim Jeffers, an intermedia artist and designer and an Assistant Professor of Art & Design at UMASS Lowell.

*Parson's The New School for Design Alumni Show*, at the Sheila C. Johnson Design Center, NYC, Exhibited a framed digital print of *Data Loss (Corruption) Cruft*.

*ReFest / Art+Tech Festival 2013*, organized by CultureHub at La Mama, NYC, Exhibited live projections of three cruft: *Data Loss (Corruption)*, *Lifejacket*, and *Sift (after snowdon)* in the gallery. CultureHub is an incubator for creativity focused on the intersection of art and technology and is a partnership of Seoul Institute of the Arts (Seoul/Korea), La MaMa Experimental Theater Club (New York City/USA), CalArts (Los Angeles/USA), Contact Theatre (Manchester, UK)

*Generative Art Exhibit*, LA Triennale di Milano, Italy, as part of the GA2013 – XVI International Generative Art Conference. Exhibited seven *Data Loss (Corruption) Cruft* digital images and one image of *Dirge Cruft*. The sixteenth annual International conference focusing on generative art, generative processes and the genetic code of artificial events, as a construction of dynamic complex systems able to generate endless variations.

*Satellite Press Transmission*, Online arts journal of Satellite Collective with planned physical venue exhibits. Created a new net.art work entitled *Pocketful of Posie* created using a technique like the Game of Telephone remixing and reinterrupting another artists work, then passing this work on to the next artist.

2012 *GA2012 – XV International Generative Art Conference*, Politecnico di Milano University, Lucca, Italy. Performed a live art performance, *Pattern Recognition (the memory of all that)*, using computational algorithms and source images from the Internet. The sixteenth annual International conference focusing on generative art, generative processes and the genetic code of artificial events, as a construction of dynamic complex systems able to generate endless variations

2011 *Friction Research Issue #4 (Reclaim the Mind)*, Nictoglobe Online Magazine for Transmedial Art & Acts, edited by Andreas Maria Jacobs. A series of digital publications on the theory and practice of New Media Art. Exhibited *Panopticon Cruft* and *Crude Cruft*.



*Evening of Generative Art Performance and Music*, Cervantes Gallery, Piazza Navona, Rome, Italy, presented as part of the GA2011 – XIV Generative Art Conference. Performed a live art performance, *Red Queens Race (surveillance machine)*, using computational algorithms and source images from the Internet.

*Digital Art Gallery iV2011, an International Conference on Information Visualization*, London, England. Exhibited a new daily *Crude Cruft* for the duration of the gallery exhibit.

*Digital Art Gallery cgiv2011, Computer Graphics, Imaging and Visualization*, Singapore. Exhibited a new daily *Crude Cruft* for the duration of the gallery exhibit.

*SOS ART 2011: Art Exhibit of Creative Expressions for Peace and Justice*, Art Academy of Cincinnati, Cincinnati, Ohio. Exhibited an artist book entitled *Six October Days* of automated poetry generated from the words of radio talk show host, Rush Limbaugh using the computer code of *Stub Cruft (rush limbaugh redux)*.

*SOS ART 2011: Poetry Readings of Creative Expressions for Peace and Justice*, Art Academy of Cincinnati, Cincinnati, Ohio. Presented a reading of six poems from my artist book entitled *Six October Days*. These automated poems were generated from the words of radio talk show host, Rush Limbaugh using the computer code of *Stub Cruft (rush limbaugh redux)*.

2010 *Live Art Performances at DRHA 2010 Conference: Digital Resources for the Humanities and Arts*, Brunell University, London, England. Presented a three hour live art performance called *American Dream Cycle (Resignation)*, which used genetic algorithms that processed images and wrote the performance score in real time.

*Evening of Generative Art Performance and Music*, Politecnico di Milano University, Milan, Italy, presented as part of the GA2010 – XIII Generative Art Conference. Performed a live art performance based upon *Stub Cruft (rush limbaugh redux)*.

2009 *Evening of Generative Art Performance and Music*, Politecnico di Milano University, Milan, Italy, presented as part of the GA2009 – XII Generative Art Conference. Performed a live art action called *American Dream Cycle (Payload)* using genetic algorithms that produced images and text that became the basis for the performance.

*Domestic*, Group Exhibit, AC [Institute Direct Chapel], New York, NY. Exhibited a video of *Panopticon Cruft*.

2008 *VERSION>08 Dark Matter Version Festival*. An annual international convergence of activists and artists showcasing emerging, progressive trends in art, politics, technology and music. Chicago, Illinois.

*Hunter\_Gatherer*, Group Exhibit, presented by CAST Gallery and Stock-site.org.au Tasmania, Australia.

*Ubuntu.Kuqala, Finger Lakes Environmental Film Festival, Ithaca College, NY, Curated by Dale Hudson and Sharon Lin Tay. Exhibited images from *Premise Cruft*, *Distress Cruft* and *Babylon Cruft*.*

*Computer Art Congress CAC.2, Mexico City and Toluca City, Mexico. (Juried) A selection of recent CRUFT was accepted for presentation and publication in the congress' proceedings.*

2007 *Generative Art Exhibit, Generative Art Conference, GA 2007 Milan Polytechnic University, Milan, Italy. *Distress Cruft (my fellow americans)*, *Crayon Cruft (Childhood's End)*, and *Babylon Cruft* were accepted for exhibition and publication into the conference proceedings. *Worldwide Moving Image III*, E32 NIGHT 5C Cultural Center 5C Cafe, NYC. Screening of a video of *Panopticon Cruft*.*

2006 *[R][R][F]200x--->XP - Version 3, Digital Art Festival, Rosario/Argentina. Exhibited a selection of recent CRUFT images.*

*Perform.Media, Festival and Symposium, Indiana University, Bloomington, Indiana, Exhibited a selection of recent CRUFT.*

*Digital Art Gallery, International Conference on Information Visualization, IV2006, London, England. Exhibited *Hourly Cruft*, *Premise Cruft* and *Tenet Cruft*.*

*Digital Art Gallery, Computer Graphics, Imaging and Visualization, CGIIV 2006, Sydney, Australia, Exhibited *Hourly Cruft*, *Premise Cruft* and *Tenet Cruft*.*

*Trampoline Event #19, Nottingham, United Kingdom, Broadway Cinema. Exhibited a series of images from *Hourly Cruft* and *Premise Cruft*.*

*Adding Insult to Imagery? Artistic Responses to Censorship and Media, Indiana University of Pennsylvania, & Central Missouri State University. (catalog)*

2005 *Pendu Gallery Online Exhibit, Pendu Gallery, Brooklyn, NY. Curated by Todd Pendu.*

2004 *Hourly Cruft* included into the permanent collection called ArtBase., Rhizome.org at the New Museum, NYC

*6th International Salon of Digital Art, Havana, Cuba. Exhibited images of *Hourly Cruft* and *Premise Cruft*. (catalog).*

*Digital Art Gallery, International Conference on Information Visualization, IV 2004, London, England. Exhibited images from *Hourly Cruft* and *Premise Cruft*.*

*Digital Art Gallery*, Computer Graphics, Imaging and Visualization CGIV 2004, Penang, Malaysia. Exhibited images from *Hourly Cruft* and *Premise Cruft*.

*The Profession of Art*, Foundry Art Centre, St.Charles, MO. Exhibited *Open Source Multiple: Hints from John Milton*.

### **Non-Juried**

2014 *Outside the Box: Improv Squared*, Media Arts and Music collaboration between the SIU MCMA and improvisation group from the SIU School of Music. Presented *A Tree in the Forest (Study for Blue Colic Cruft)*, which is projected images from a security camera and computational code that manipulates and changes the images based on the volume of sounds that the improvisational musicians played.

*Big Muddy Film Festival 36*, Faculty Showcase, Carbondale, Illinois. Screened a short video of my web-based multimedia piece *Pocketful of Posies*.

2013 *Combined Faculty Show*, University Museum, *Southern Illinois University Carbondale*. Exhibited two egg tempera on inkjet print images from the *Reparation for Events Real and Imagined* series.

*The Armory Show of 1913 and the Legacy of Modernism*, Carbondale Community Arts University, Carbondale IL. Performed a live art performance, *Red Queens Race (surveillance machine)*, using computational algorithms and source images from the Internet.

2009 *Combined Faculty Art Exhibition*, University Museum, Southern Illinois University, Carbondale, IL, Exhibited a digital print of an image from *Hourly Cruft*.

2008 *Iraqi Memorial, Commemorating Civilian Deaths*. Created *Crude Cruft (1 minute memory tondo)* for this online memorial exhibition. Project organized by Joseph Delappe.

2007 *Secret Artworks*, Time Warner ArtWorks Gallery, Cincinnati, OH. Exhibited four mixed media *Elegy to the American Republic (Tiles)*.

2006 *Faculty Exhibition*, Hartford Art School, Joseloff Gallery, West Hartford, CT. Exhibited an inkjet print of an *Hourly Cruft*.

1998-

2003 *BrainWrench.com: an art project in the form of an electronic greeting card site*. I created hundreds of digital images, and created a web site that allowed these images to be sent as as electronic greeting cards. BrainWrench.com was subversive. The sacred and profane were expressed through innocent-appearing electronic greeting card images, that turned the Hallmark and American Greetings format upside down. Thousands of people used these images to share with others ideas not easily expressed.

1994-

1997 *Expanded Arts*. Co-Founded by Jennifer Pias and Robert Spahr in February of 1995, at 85 Ludlow St. NYC. The critically acclaimed theatre company produced over 300 productions in it's "Storefront Theatre." Expanded Arts also presented "*Free Shakespeare in the Park(ing) Lot*" in the Municipal Lot across the street from the theatre. I directed and adapted a variety of plays and short stories including William Shakespeare's, *King Lear*, *Macbeth* & *Midsummer Night's Dream*; Jean Genet's, *The Balcony*; Howard Brenton's, *Christie in Love*; an original adaptation of several *Edgar Allen Poe's Short Stories*; an original adaptation of Charles Dicken's, *A Christmas Carol*", (my ghost of Christmas past had 200 blinking Christmas tree lights sewn into his costume and he carried his own extension cord); Euripide's, *Medea*; an original adaptation of Lewis Carroll's, *Alice in Wonderland*; Bertolt Brecht's, *The Elephant Calf* and Eugene Ionesco's, *The Lesson*.

The successful Off Broadway *Shakespeare's R&J* was first produced by Expanded Arts in September of 1997. It became the longest running *Romeo & Juliet* in the history of Broadway. Every summer Expanded Arts produced *94 plays in 94 days*, the marathon production of original plays presented over the 94 days of summer.

## **B. Articles and Professional Journals:**

### **Peer-reviewed**

2014 *InterArtive, Culture + Urban Space, Issue #65, August 2014*, InterArtive is an open platform for dialogue that attempts to bring together different theoretical and practical fields of criticism and reflection on contemporary art and thought. Developed from an academic context, but emerging from a need to reach beyond it and to establish links with the artistic production, InterArtive functions as an online monthly journal and as a cultural association that carries out projects off-line. *Cliff Dwellers (Drone Study #4)* was presented in the online exhibition.

From Systems Aesthetics to Automated Drone Imagery in the Age of Machine Autonomy, *NMC | Media-N Journal of the New Media Caucus*, CAA Conference Edition, published in the summer of 2014. Conference proceedings from the 102<sup>nd</sup> Annual College Art Association, sponsored by the New Media Caucus.

*HZ Journal #19: July 2014*, A refereed online journal. Stockholm, Sweden. *Blue Colic Cruft*, *Cliff Dwellers (Drone Study #4) Cruft*, *Data Loss Cruft*, *Sift Cruft*, *Mandala Cruft* and *Periwinkle Cruft* was presented with a short artist statement. Curated by Sachiko Hayashi.

2012 *Mandala Cruft (occam's razor)*, *GASATHJ, Generative Art, Science and Technology hard Journal. Issue #1*, A peer reviewed online journal. Founded by Enrica Colabella and Celestino Soddu, Politecnico di Milano University, Milano, Italy, Published a statement regarding the concept and methodology of CRUFT and recent images of *Mandala Cruft*.

- 2010 Recent Thoughts on Panoptic Cruft (fragments). *Surveillance and Society. Volume 7, No 2* (2010): 98-101.
- 2006 *PLAY*, Drainmag.com, A refereed on-line journal. Published a short artist statement, as well as images from *Monochrome Cruft*, *Era Cruft*, *Hourly Cruft* and *Premise Cruft*.
- 2005 *HZ Journal #7 / HZ Net Gallery #6: December 2005*, A refereed online journal and gallery. Stockholm, Sweden. Exhibited an image of *Mire Cruft (after karl)*, as well as an online link to the most recently created *Mire Cruft*. A short artist statement accompanied the artwork. Curated by Sachiko Hayashi.

### C. Creative Contributions:

- 2013 *Funk's SoundBox 2012*, by Christopher T. Funkhouser, exhibited in the virtual gallery at the Electronic Literature Organization Festival 2013, Paris, France. My creative contribution consisted of an audio recording of myself discussing my art work and the methodology of making Cruft, as well as the audio of my live art performance *Red Queens Race (surveillance machine)* and an audio file of a *Stub Cruft (rush limbaugh redux)*.
- 2010 *Untitled Self Portrait*, Contributed a digital image to the Net.Art project by Lily McElroy called *2009 was a rough year*. This project was exhibited at Thomas Robertello Gallery, Chicago, IL.

### D. Chapters in Professional Books:

#### Peer-reviewed

- 2012 *From Atoms to Bits: Traces From Inside Plato's Cave*. Wrote the introduction essay to the book, discussing the dematerialization of art in a digital age. INPA1, International Photography Annual 1, exhibition-in-print, Manifest Creative Research Gallery and Drawing Center, Cincinnati, OH

### E. Reviews / Articles / Blogs / Catalogues / Interviews / Publications:

- 2015 Dale Hudson and Patricia R. Zimmermann, *Thinking through Digital Media: Transnational Environments and Locative Places* (Palgrave, 2015). The authors discuss my work in relation to databases, algorithms and remix, supported with quotes from my own writings.

Robert W. Sweeny. *Dysfunction and Decentralization in New Media Art and Education* (Intellect Bristol, UK / Chicago, USA, 2015) Discusses my work, and quotes me from my artists statements talking about my use of appropriated images. Printed image of a *Crayon Cruft* is included in the book.

Invited to participate in a month-long discussion on “–empyre– soft\_skinned\_space” mailing list (<http://www.subtle.net/empyre/>) to talk about my process, concerns, and projects-in-process. The guest moderators Dale Hudson and Patricia Zimmermann invited a selection of artists, coders, activists, and intellectuals whose projects they analyzed in their book *Thinking through Digital Media: Transnational Environments and Locative Places* (Palgrave, 2015).

- 2013 Jennifer Fuller, Interview, “Hackathon: Privacy Concerns and Answers,” WSIU-FM Radio, Carbondale, IL, October, 17, 2013. We discussed the Edward Snowden leak of NSA tracking all communications and the general loss of privacy. We also discussed some simple technology and Free Software that is available to help protect ones privacy.

Robert W. Sweeny. “Dysfunction in the Networks of Machinic Assemblage.” *Visual Arts Research*, Volume 39, No 1, 108-121. University of Illinois Press. Summer 2013. Discusses my work, and quotes me from my artists statements talking about my use of appropriated images.

Debra Burns, “Differential Surveillance of Students: Encounters with Surveillance / Sousveillance Art as Opportunities for Reform”, *Lea, Leonardo Electronic Almanac*, Vol, 19, No 4, September, 15, 2013. Reproduced a video still of *Panopticon Cruft*, quotes me from an email interview and from my journal article, “Recent Thoughts on Panoptic Cruft (fragments)”, in *Surveillance and Society*. Volume 7, No 2.

Tom Tenney, “The new black box has global reach ,” *The Villager*. November 12, 2013. <http://thevillager.com/2013/11/12/the-new-black-box-has-global-reach/> Article about the exhibit *ReFest / Art+Tech Festival 2013*, organized by CultureHub at La Mama, NYC, where I exhibited live projections of three crufts: *Dataloss (Corruption)*, *Lifejacket*, and *Sift (after snowdon)* in the gallery. I also participated in the “Long Table Discussion on the State of Remix in 2013,” curated by the author of this article Tom Tenney. This article contextualizes micro “black box” theatre spaces in New York in the 1990's as well as the conceptual art of the 1960's and 1970's as it influences contemporary art practices and the work in the *ReFest /Art+Tech Festival 2013*.

Gloria Polites, “Digital Printmaking Reception - October 26,” LTC, Lowell Telecommunications Corporation. October 04, 2013.

<http://cityvoices.ltc.org/content/digital-printmaking-reception-october-26-1>

Published an image of my inkjet print and egg tempera mixed-media painting *Reparation For Events Real and Imagined (tile #7)* with an announcement about the show, and details about the curator and artists.

- 2011 Nick Neyland, “On the Lower East Side, Shakespeare Among the Camrys”, *Wallstreet Journal*. July, 6<sup>th</sup> 2011. <http://blogs.wsj.com/metropolis/2011/07/06/shakespeare-in-the-parking-lot-lower-east-side/> Article about the current series of Free Shakespeare, and an interview with me, discussing the origin and history of Free Shakespeare in the Parking Lot which I co-founded in NYC, in the summer of 1995.



- 2009 “AC Institute [Direct Chapel] Group Exhibition Domestic”, AC Institute, March 19, 2009. <http://artcurrents.org/gallery/id07.html> A description of the exhibit, and listing of all the artists involved.
- 2008 Dale Hudson and Sharon Lin Tay, “ubuntu.kuqala: Online Digital Media Arts Exhibition”, Ithaca College. March 31, 2008. <https://www.ithaca.edu/fleff08/exhibitions/ubuntu/> Reproduction of an image from *Premise Cruft* with an essay from the curators.
- 2007 Robert W. Sweeny, “Adding Insult to Imagery? Art Education and Censorship. Journal of the National Art Education Association. Reston, VA: NAEA Press. Essay speaks of the responsibilities of artists and educators using mass media images, and specifically references the exhibit which presented my Cruft.
- 2006 PaleFireR, “Perform.Media,” *Pandora's Box*, (blog), September 29, 2006. <http://www.palefirer.com/conferences/performmedia/> Reactions to the festival at Indiana University called Perform.Media, with commentary about my cruft, and quotes from my artist statement. “Robert Spahr’s project called the Cruft blew my mind. He borrows the term "cruft" to describe images that are created by a program he has written ... So these images are constantly rebuilt and ever changing. Talk about textual poaching! The definition of "cruft" could be highly useful in terms of my project.”
- Don Relyea, “Robert Spahr Crufts,” *Don Relyea's Blog*,(blog) August 2, 2006. <http://www.donrelyea.com/cgi-bin/blosxom.cgi/2006/08/> Publishes an image of *Hourly Cruft* and *Mire Cruft (after Karl)*, and quotes me talking about the methodology of my creative research. He then notes the similarity to his own approach in recent projects.
- Robert W. Sweeny, “Adding Insult to Imagery? Artistic Responses to Censorship and Media,” Printed exhibition catalog and essay. January, 16, 2006.
- 2005 “Manifest Volume 6, Selections from: CRUFT by Robert Spahr and Drawings from Kevin T. Kelly”, Manifest Press, Cincinnati, OH , September, 2005. Printed exhibition catalog containing fifteen color reproductions of CRUFT, and an artist statement.
- 2004 Kevin Slavin, “Global and Local, Thinking and Acting, Variables. (Auto),” Saturation, (blog). April 27, 2004. Comparing my work to that of Martin Liebscher, Jason Salavon, Mark Tribe and Thomas Bayrle. Republished an image of *Hourly Cruft*.



## **VI. TEACHING EXPERIENCE**

### **A. Teaching Interests and Specialties:**

Generative and Procedural Art  
Conceptual Art  
Web Design and Development  
Interaction Design  
Net.Art / Code as Art  
Live Art Performance / Installation  
Sculpture / Physical Computing  
Free / Open Source Software / Free Culture  
Privacy, Surveillance, Copyright & Remix  
New Media Art History & Theory

### **B. Current Graduate Faculty Status:**

Regular

### **C. Number of Master's and Ph.D. Committees on which you have served:**

#### Completed M.S and M.F.A

1. Todd Birdsong, MFA, 2015
2. Alexa Nutile, MFA, 2014
3. Mike Kartje, MFA, 2014
4. Ryan Jenkins, MFA, 2013
5. Justin Edgren, MFA, 2013
6. Deron Williams, MFA, 2012
7. Josh Gumiela, MFA, 2010
8. Julia Rendelman, MS, 2010
9. Jesse Barlow, MS, 2010

#### In-Progress M.S, M.F.A, and Ph.D

1. Sam Sloan, Phd
2. Nichole Nicholson, Phd
3. Mi Young Park, Phd
4. Kelly Caringer, Phd

**D. Names of Students who have completed Master's Thesis and Doctoral Dissertations under your direction:**

Completed M.S. and M.F.A.

1. Kate West, MS, 2016
2. Ai Saito, MS, 2015
3. Kelly McGuire, MS, 2015
4. Colby Roate, MS, 2015
5. Allie Lee, MFA, 2014
6. Rachel Kubiak, MS, 2014
7. Matthew McGuire, MS, 2014
8. Derek Smith, MFA, 2013
9. Silvia Dadian, MFA, 2013
10. David Farrell, MFA, 2013
11. Erin Smith, MS, 2013
12. Adithi Ravishankar, M.S., 2013
13. Ana Paula Maia, M.S., 2012
14. Cary Bryant, MS, 2012
15. Olesya Kravchuk, MS, 2011
16. Katrina Stackhouse, MS, 2011
17. Dasha Bondareva, M., 2011
18. Chang Liu, MS, 2011
19. Beth Alongi, MS, 2010
20. Mariona N. Jones, MS, 2010
21. Adam Porter, MS, 2010
22. Estefania Martinez, MFA., 2010

In-Progress M.S. and M.F.A.

1. Dimitar Velkov, MS

**E. Guest Lectures and Educational Workshops Presented:**

- 2016 *Developing Your Creative Process*, as part of the Big Muddy Tributaries at the Museum of Contemporary Art, Chicago. Workshop presented to Chicago area high school students
- 2015 *New Media as an Extension of Cinema*, Guest Lecture, CP102, Sound and Image, Cade Bursell: Spring Semester

2014 *Art and Technology Workshops*. Organized and presented four workshops for students and faculty of MCMA during the Fall semester. Subjects included Free Software, Privacy, Raspberry Pi's and 3D Printing

*New Media as an Extension of Cinema*, Guest Lecture, CP102, Sound and Image, Cade Bursell: Spring and Fall Semesters

*Raspberry Pi, an Open Source Creative Tool*. As part of the *Topics in Creative Research Workshops*, sponsored by the MCMA Centers for Global Media Research and New Media. The workshop introduced the Raspberry Pi which is a stripped-down, credit card sized, \$35.00 computer that runs the free open source operating system Linux. Topics included an introduction to networking, programming, free/open source software, and physical computing while demonstrating the creative possibilities of this small computer.

2013 *New Media as an Extension of Cinema*, Guest Lecture, CP102, Sound and Image, Cade Bursell: Spring and Fall Semesters.

*Art, Social Media, and New Technologies Used for Control and Resistance* Guest Lecture for CP 358i, Introduction to Peace Studies, Dr. Robbie Lieberman.

*New Media as an Extension of Cinema*, Guest Lecture, CP102, Sound and Image, Cade Bursell: October 25th

2012 *Recent Generative Art*, Guest Lecture – MCMA 557, Cade Bursell, Presented a lecture on Generative Art, and my own creative research and work. August 28<sup>th</sup>.

*Internet Art: Art in the Age of Decentralized Networks*, Guest Lecture, MCMA 550, Dr. Walter Metz, August 22nd

*Guest Critique*: CP102, Dr. Angela Aguayo, Guest Critique for the students and their invited guests. May 12<sup>th</sup>.

*New Media as an Extension of Cinema*, Guest Lecture – CP102, Sound and Image, Dr. Angela Aguayo: March 12<sup>th</sup>.

*Introduction to Hacking and Glitch*, Advanced Experimental, Professor Cade Bursell, Presented a guest lecture/workshop on hacking, introductory coding, glitch images, data mashing and circuit bending. April 16<sup>th</sup>.

*Art, Social Media, and New Technologies Used for Control and Resistance*, Guest Lecture – CP 358i, Introduction to Peace Studies, Dr. Jyotsna Kapur & Dr. Robbie Lieberman: March 20<sup>th</sup>.

2011 *Recent Generative Art*, MCMA 557, Professor Cade Bursell, Presented a lecture on Generative Art, and my own creative research and work. December 1<sup>st</sup>.

*Internet Art, HTML5 and CSS3* - Digital Art - Greg Wendt, Presented a guest lecture on Internet Art, HTML and CSS, as well as my own creative research. November 28<sup>th</sup>.

*Guest Critique*, CP102, Dr. Angela Aguayo, Guest Critique of Student Experimental work from CP102, for the students and their invited guests. May 13<sup>th</sup>.

*Contemporary Arts Practices and their Relationship to War/Peace/Protest* Guest Lecture, CP 358i, Introduction to Peace Studies, Dr. Jyotsna Kapur: Feb 22<sup>nd</sup>

#### **F. Work Cited in Syllabi:**

2009 Scot Cotterell, "Inspiration - Robert Spahr," *FSE120 Digital Imaging*, (blog syllabus), September 28, 2009. <http://utasdigiimage.blogspot.com/2009/09/inspiration-robert-spahr.html> An online syllabus for an introductory course in computing digital imaging technologies, techniques and aesthetics, focusing on art and design related applications. This post was listed as inspiration for the students, and quoted me from an artist statement describing my methodology making CRUFT, along with a link directly to my own work on my website: <http://www.robertspahr.com/work/>

#### **G. Other:**

##### Student Exhibits and Live Art Performances

2016 *Morphosis*, A live inter-media interpretation of Kafka's *Metamorphosis* developed and performed by the students of Cinema & Photography presented as part of the Big Muddy Tributaries event held at the Museum of Contemporary Art, Chicago. This new version was co-directed by myself and Dr. Jyotsna Kapur.

2015 *Morphosis*, A live inter-media interpretation of Kafka's *Metamorphosis* developed as the final project of my Directing Class, co-convened with the Theory of Acting Class, co-directed by myself and Dr. Jyotsna Kapur.

*Art As Life: Happenings & Fluxus Events*, Students of the History of New Media Class, created original performances and films in the spirit of Fluxus and Happenings, and presented historical recreations of performances and films. The participating students worked collaboratively to curate and coordinate this event.

- 2013 *The Banquet*: Student Live Art Performance at SIU in the Cinema Soundstage. Collaboratively developed by the students in my Live Art Class, which consisted of an hour long performance and art exhibit. (I coordinated the event, and curated the exhibit.)
- 2012 *Big Muddy Film Festival 34*, Carbondale, Collaboratively developed a multimedia performance entitled *Expanded Cinema: Traces from Outside the Cave* with a group of graduate students as the artist collective called *i|o workshop*.
- 2011 *Generative Art*: Student Exhibition / Performance: Collaboratively developed by the students in my Generative Art Class, this exhibit and performance took place in the Cinema and Photography Gallery, and Soundstage, as well as throughout the College of Mass Communication and Media Arts. (I coordinated the event, and curated the exhibit.)

*Big Muddy Film Festival 33*, Carbondale, Illinois. Developed a collaborative performance called *Live Media Event* working with graduate student as the artists collective called *i/o workshop*. This performance consisted of live art and real-time automated computer generated images created by the use of genetic algorithms.

- 2010 *ARTSTUMPH*: Student Live Art Performance at SIU in the Cinema Soundstage. Collaboratively developed by the students in my Live Art Class, this hour long performance. (I coordinated the performance.)

*ARTSTUMPH @ Cedarhurst*: Student Live Art Performance at Cedarhurst Arts Center, Mt. Vernon, IL. This was a smaller group of ten students that presented a version of the performance adapted for the Cedarhurst Memorial Day Weekend event called *The Happening*. (I coordinated the performance, and organized the event with Cedarhurst) *Projection*, Varsity Theater, Carbondale, IL. Group exhibition curated by graduate student, Erin Smith. Presented a selection of digital images produced by the *Great Transnational Nude Cruft*.

*Projections Performance, Process, PPP Show*, (Juried) Surplus Gallery, Carbondale, IL. Created a multimedia installation called *Phase Transition*, in collaboration with SIU graduate students working as an artist collective called *i|o workshop*.

#### Off-Campus Student Trips

- 2014 *Graduate students from MCMA 557*, Student trip to view the artwork at the St Louis Art Museum and the St. Louis Contemporary Art Museum, St. Louis, MO

*Graduate students from MCMA 557 and MCMA 543*. Student trip to view artwork at the Museum of Contemporary Art and the Art Institute of Chicago, Chicago IL

- 2013 *Hackathon at Massachusetts Institute of Technology*. Received funding from the Free Software Foundation and SIU, that allowed myself and three grad students to travel to

MIT in Cambridge, MA, and participate in the GNU / Free Software Foundation Hackathon. Students were able to participate and work directly with developers of free software, as well as hear the founder of GNU / Free Software Foundation, Richard M. Stallman give the keynote address. Participating graduate students: Todd Birdsong, Allie Lee, Kate West.

### Undergraduate Research

- 2012 Research Rookie  
Andrew Spencer, Research Using Computer Code to Create Art
- 2010 Undergraduate Thesis-Production  
Danielle Williamson, Cinema Final Project and Screening

### Individual Enrollments

- 2016 Dimitar Velkov, MCMA 589 743: MS Report/Project: Research paper and project on emerging narratives. Spring Semester.
- Matt Crowell, MCMA 596 743: Independent Project. Developed skills in coding Python, to create a program to scrape data from Twitter, which will be used for dissertation research. Spring Semester.
- John Ascher, CP 491 743: Individual Study. Researched Genetic Algorithms, and developed skills in coding Processing. Created a series of computational images. Spring Semester.
- Zachery Green, CP 491 743: Individual Study. Researched and analyzed the James Joyce short stories, *The Dubliners*. Developed a series of treatments, and storyboards as contemporary adaptations for three of the stories. Spring Semester.
- Ryan Lay, CP 491 743: Individual Study. Developed a series of mixed-media images consisting of drawings and photographs, with an emphasis of working both digitally and analog. Spring Semester.
- 2015 Ai Saito, MCMA 589 743: MS Report/Project: Research paper on Japanese Aesthetics in the Age of New Media incorporating her previous creative research developing net.art. Fall Semester.
- Kelly M. McGuire, MCMA 589 743: MS Report/Project: Research paper/project on The Human Footprint of Our Daily Consumption: Defetishizing Commodities Through New Media. Fall Semester.

Ai Saito, MCMA 591 743: Readings: Reading list, literary review, and preliminary work on MS Report/Project investigating Japanese aesthetics, space, time and shadows. Summer Semester.

Ryan T. Lay, CP 497B 743: Independent Projects in Photo: Developed a series of large scale photographed portraits, which were then manipulated digitally and with traditional analog drawing and painting media. The work continued to be developed alternating scanning the image, working digitally, then printing the image and working with analog media. Completed work was accepted for exhibition in St. Louis, MO. Spring Semester.

Kelly M. McGuire, MCMA 596 743: Independent Study: Preliminary research and readings for her MS Project looking into the human footprint of consumerism. Also designed a series of information graphics that were then developed into a prototype of an interactive web site. Spring Semester.

Colby E. Roate, MCMA 596 743: Independent Study: Developed a series of tactical media projects investigating Post-feminist issues presented on the web, using the visual language and tactics of consumer advertising. Spring Semester.

Ai Saito, MCMA 596 743: Independent Study: Developed a series of eight net.art projects creating interactive visual poetic variations of a Japanese hiaku poem. Spring Semester.

Colby E. Roate, MCMA 589 743: MS Report/Project: Research paper on the historical development of feminism, as reflected in consumer advertising. Final project consisted of a tactical media ad campaign using visual tactics of advertising as a way to challenge the viewers to reconsider their assumptions regarding feminism. Spring Semester.

Katherine L. West, MCMA 589 743: MS Report/Project: Research paper in the creation of community using historical case studies to develop general principles for community development. Final project was a complete strategy for the re-development of community for WSIU radio. Spring Semester.

2014 Michael G. Maxwell, MCMA 596 743: Independent Study: A study in physical computing first with a focus on audio digital/analog processing on the microprocessor Arduino UNO, and then on glitched images captured and created using a camera module connected to the credit card sized Raspberry Pi computer. Fall Semester

Katherine L. West, MCMA 596 743: Independent Study: Reading list, literary review, and preliminary work on MS Report/Project. Fall Semester

Matthew McGuire, MCMA 589 743: MS Report/Project: Researched three dimensional representation, with case studies including the development of perspective in renaissance painting, the film *The Matrix*, and 3D Mammograms, looking closely at the technological, social and economic influences. Fall Semester



Sarah Mitchell, CP 497B 743: Independent Projects in Photo: Development of a final project that combines environmental portraiture with journalism and new media to create an interactive hypertext narrative web site telling the stories of LGBTQIA identified folks living in the Southern Illinois region. Summer Semester

Marta Bender, CP 497A 743: Independent Projects in Cinema: Development of database driven web tools using MySQL and PHP, responsive web design, and search engine optimization. Spring Semester

Mary Crylen, CP 491 743: Individual Study: Investigations into web based, narrative storytelling using the still and moving image, created using HTML/CSS and animated GIF images. Spring Semester

2013 James Throgmorton, CP 497A: Independent Projects in Cinema: Readings by Albers and Itten, with production work investigating color and light. Fall Semester

Sam Shirly, CP 497A: Independent Projects in Cinema: Readings and production work based on ideas of Minimalist Music and Conceptual Art. Fall Semester

Allie Lee, MCMA 599: Thesis: Reading list, literary review, and preliminary work on thesis paper. Fall Semester

Allie Lee, MCMA 548: MFA Projects: Created video and installations that further develop concepts dealing with presence, absence and loss. Fall Semester

Mike Kartje, MCMA 548: Readings: Lev Manovich & Cybernetics. Summer Semester

Allie Lee, MCMA 548: MFA Projects: Created several Net.Art projects and developed a reading list and literary review. Summer Semester

Allie Lee, MCMA 548: MFA Projects: Created several Net.Art and drawing projects. Spring Semester

David Farrell, MCMA 599: Thesis: Thesis exhibit and paper. Spring Semester

Silvia S. Dadian, MCMA 599: Thesis: Thesis exhibit and paper. Spring Semester

Adithi Ravishankar, MCMA 596: Independent Study: Developed wireframes, design mockups and user testing for her project of social media for higher education. Spring Semester

Erin L. Smith, MCMA 589: MS Report/Project: Completed writing her thesis on New Media Art History and Curation. Spring Semester

2012 Adithi Ravishankar, MCMA 589: MS Report/Project: Research into social media's use in academic settings, literature review, began building web site project. Fall Semester

David Farrell, MCMA 599: Thesis: Light Trails & Landscape Photography. Fall Semester

Silvia Dadian, MCMA 596: Independent Study: Readings and literature review: Lucy Lippard; Hal Foster; Rosalind Krauss; Nicholas Bourriaud; Martin Esslin and Gene Youngblood. Produced several installation / performances based on ideas explored in the readings. Summer Semester

David Farrell, MCMA 596: Independent Study: Built a pinhole camera using a flat bed scanner. Light trail photography at National Parks. Summer Semester

Derek Smith, MCMA 599: Thesis: 108 Koans which were individual objects, events, and performance scores. Developed a reading list, literary review and worked on thesis paper. Spring Semester

Derek Smith, MCMA 596: Independent Study: Developed a complete web site portfolio that archived all his work he has done here at SIU, leading up to and including the 108 Koans. Spring Semester

Sam Sloan, MCMA 596: Independent Study: Phd student in Speech Comm. Reading list, literature review, and wrote a paper integrating visual avant-garde new media history within current traditions of performance studies. Spring Semester

Nichole R. Nicholson, MCMA 596: Independent Study: a Phd student in Speech Comm. Developed several Net.Art hyper-narrative projects. Spring Semester

Ana Paula V. Maia, MCMA 589: Final Project: Developed a Net.Art website and wrote a paper that explores the way in which digital identities and images of self thorough self-mediation develop in the age of social networking. Spring Semester

Steve Walker, CP 497A: Independent Projects in Cinema: Still and moving images to create synthetic realism. Explored High Dynamic Range Imaging, Global Illumination and Image Based Lighting in 3D Computer Graphics. Spring Semester

2011 Cary Bryant, MCMA 589: MS Report / Project: Completed final research paper, as well as coding and producing a website dedicated to tips, advice and examples of successful uses of social media for small businesses, students and educators. Fall Semester

Beth Alongi, MCMA 589: MS Report / Project: Researched how University Health Center's use social media as outreach to their student population. Produced a paper, user testing, and coded a redesign of SIUC Student Health Center website. Fall Semester

Letrent Catchings, MCMA 596: Independent Study: Researched social media and social communications, and it's impact on mobilizing social movements and protest groups. Reading List, literary review, and a paper. Fall Semester

Ryan Jenkins, MCMA 548: MFA Projects: Produced weekly works of generative Net.Art. Continued to improve web production skills, learning to code and program in the scripting language PHP. Fall Semester

Aaron Farrell, CP497A: Independent Projects in Cinema: Produced an ambitious and successful independent narrative film project that involved working with children, and scheduling the student center's swimming pool as the main location. Fall Semester

Cary Bryant, MCMA 596: Independent Study: Research ed social media by using online opinion polls and user testing of college students, to better understand how use of social media differs from traditional media assumptions. Summer Semester

Beth Alongi, MCMA 596: Independent Study: Researched writings on social media, as well as specific Universities, and their use of social media. Summer Semester

Chang Lui, MCMA 743: Independent Study: Researched luxury brands, and technologies impact on marketing western brands to an evolving Chinese economy. Explored Western fashion influences on Chinese upper middle class. Spring Semester

Chang Lui, MCMA 589: Final Project: Developed and designed a website portal containing marketing information about luxury items and fashion. Useful site to both western and eastern branding and marketing firms. Spring Semester

Olesya Kravchuk, MCMA 589: Final Project: Researched the historical development and the impact of technology on investigative journalism. Created a web portal for Ukrainian journalist to educate them on the use of social media. Spring Semester

Dasha Bondareva, MCMA 589: Final Project: Research into how the fashion industry, and the media present the female body image. Developed and designed a database driven website, allowing young girls to create a profile, and become a member of a social media focused site containing original content. Spring Semester

2010 Katrina Stackhouse, MCMA 589: Final Project: Complete redesign of the WSIU radio web site. User testing of existing site, functional analysis, wire frames, redesign used Drupal. the open source content management system. Fall Semester

Danielle Williamson, CP 499P: Senior Thesis-Production: Production exploring web based portraits that ultimately produced her thesis show called 'Dataface' presented at the Varsity Theater. Fall Semester

Dasha Bondareva, MCMA 596: Independent Study: Preliminary web site research and comparative analysis of other web sites dealing with teenage anorexia. Developed web site using Drupal, the open source content management software. Fall Semester

Julia Rendelman, MCMA 596: Independent Study: Project to further develop and improve her web site that supports her research paper about the photography of New Orleans's photographer Pops Whitesell. Fall Semester

Estefania Martinez, MCMA 599: Thesis: Post-production on her animated film called Emerald, wrote the thesis paper, and created a promotional web site. Fall Semester

Patrick Mulcrone, MCMA 596: Independent Study: Developed programming skills to create computational art. Programmed the arduino micro processor, allowing him to remotely control a camera and automate the processing of the images. Summer Semester

Jesse Barlow, MCMA 596: Independent Study: Developed and designed the SIUC Autism Center's website, working on a complete redesign, content, and video production/ streaming video. Summer Semester

Mariona Jones, MCMA 589: MS Research Report: Researched issues of free culture, free software, remix and copyright. Created a website and workshops to teach children about free software and free culture. Spring Semester

Adam Porter, MCMA 589: MS Research Report: Researched copyright, free / open source software, free culture and net labels, as well as the impact of technology on the music industry. Developed his own net label, and a functional web site, to promote music and educate the public on these issues. Spring Semester

2009 Mariona Jones, MCMA 596: Independent Study: Reading list and literature review on open source, free culture and principles of persuasion and propaganda. Developed workshops and a web site to educate students on the importance of creating and remixing of free culture, Fall Semester

#### Courses Taught at Southern Illinois University, Carbondale, IL

Creative Processes (CP 270D / CP 470D)  
Winter 2015

Film Directing (CP 471 / MCMA 543)  
Fall 2015

MFA Studio Arts Practice (MCMA 557)  
Spring 2014, Fall 2014

Net.Art (MCMA 516)  
Fall 2012, Fall 2014

Introduction to Sound and Image (CP 102)  
Fall 2011, Spring 2016

New Media Production (CP 440 / MCMA 497 / MCMA 543)  
Summer 2011, Fall 2011, Summer 2012, Fall 2012, Summer 2013,  
Fall 2013 (two sections), Summer 2014, Fall 2014, Fall 2015

Web & Interaction Design (MCMA 510 / MCMA 512)  
Spring 2011, Spring 2012, Spring 2013, Spring 2014, Spring 15

Generative Art (CP 470 / MCMA 543)  
Spring 2011

Experimental Strategies: Live Art (CP 470D / MCMA 543)  
Spring 2010, Spring 2013

History of New Media (CP 361 / CP 470A / CP 470D / MCMA 552)  
Fall 2010, Spring 2012, Fall 2012, Spring 2015, Spring 2016

Web Portfolio (CP 470D / MCMA 543)  
Spring 2010

Web Production I (CP 470D / MCMA 543)  
Summer 2010

Web Practices I (CP 470D / MCMA 543)  
Fall 2010

Digital Communication Production (MCMA 301)  
Fall 2009

New Media Studio (MCMA 543)  
Fall 2009

Courses Taught at SUNY Purchase College, Purchase, NY

Creating Web Documents  
Spring 2005, Fall 2005, Spring 2006, Fall 2006, Spring 2007, Fall 2007,  
Spring 2008, Fall 2008, Spring 2009

Digital Media for Designers 1  
Fall 2008, Spring 2009

Design for the Web  
Fall 2008  
Interactive Design  
Spring 2009

Courses Taught at University of the Arts, Philadelphia, PA

Special Topics: Propaganda and Persuasion in a Digital Age  
Fall 2007

Courses Taught at Hartford Art School, Hartford, CT

Introduction to Media Arts  
Fall 2006  
Explorations in Live Art/Digital Video  
Fall 2006

Courses Taught at Dowling College, Long Island, NY

Designing with the Computer I  
Fall 2005 (two sections), Spring 2006

History of Graphic Design  
Spring 2006

**VII. UNIVERSITY EXPERIENCE**

**A. Department Committees / Service:**

2014-2016 C&P Gallery Coordinator

2014-2016 C&P Website Committee

2013-2014 C&P Chair Search Committee

2013 C&P Tenure-Track Search Committee for an Assistant Professor  
in Narrative Production

- 2012 C&P NTT Search Committee for a Visiting Assistant Professor
- 2011-2014 C&P Personnel/Budget/Welfare Committee
- 2011 C&P Grievance Committee
- 2009-2012 C&P Fine Art Activities Fee Committee
- 2009, C&P Curriculum Committee  
2012-2016
- 2009-2016 Numerous departmental Phone-A-Thons, perspective student tours and related recruitment / development activities

**B. College and University Committees, Councils and Service:**

- 2015-2016 MCMA Representative to the Faculty Senate
- 2015 University Level Early Career Faculty Excellence Award Selection Committee
- 2014-2015 University Retention Committee and University Curriculum Task Force
- 2014-2016 University Core Curriculum Advisory Representative
- 2014 University Technology Mentor for MCMA
- 2015 MCMA Coordinator of Technology Search Committee
- 2014-2015 MCMA Media Arts & Studies Working Group Facilitator
- 2014-2015 MCMA Core Working Group
- 2014 MCMA Promotion and Tenure Ad-Hoc Committee
- 2014 MCMA Media Literacy Ad-Hoc Committee
- 2014 Chancellor Scholarship Weekend, Member of the Faculty Interview Team to help determine Chancellor and University Excellence Scholars.
- 2013-2014 RTD Tenure-Track Digital Media / Gaming Search Committee
- 2013-2014 MCMA Dean Search Committee.



- 2013-2016 MCMA Graduate Committee
- 2010-2013 MCMA Graduate Orientation / M.S. New Media Track
- 2012 MCMA M.S. Graduate Curriculum Ad-Hoc Committee
- 2012 MCMA Civil Society Organization Symposium, Presentation on issues related to the use of new media by CSO's, and participated in a development session working with Gaia House to discuss strategies for their use of new media.
- 2012-2014, 2016 MCMA M.S. Application Review Committee
- 2012 MCMA NTT Search Committee for a Visiting Assistant Professor
- 2012 MCMA Gaming Committee to develop a Gaming Minor.
- 2012-2016 MCMA Representative to the Faculty Association
- 2012, 2013 Met individually with approx. fifteen UCOL 101 students to discuss their current progress, good study habits, and the overall curriculum in CP.
- 2011 Invited by management council to speak as a faculty representative during the Saluki Survival Sessions at the beginning of the Fall semester.
- 2011 MCMA Representative to participate in the Lipman Hearne focus group.
- 2010-2015 MCMA M.F.A. First Year Review Committee
- 2010, 2011, 2015 MCMA M.F.A. Application Review Committee
- 2010 MCMA Class Preview Event, Spring and Fall Semesters
- 2009-2011 MCMA College Expo, New Media Presentation

## VIII. PROFESSIONAL SERVICE

### A. Membership in Professional Associations:

- 2005-2016 College Art Association
- 2012-2016 New Media Caucus
- 2013-2016 Electronic Frontier Foundation
- 2013-2016 GNU / Free Software Foundation
- 2013- 2016 Internet Society (ISOC)

### B. Editorial Positions:

- 2014 *Generative Art, Science and Technology hard Journal (GASATHJ)*. Invited to be on the editorial board of the GASATHJ journal. This journal focuses on an interdisciplinary approach to creativity involving Science, Technology and Generative Art.

### C. Consultantships:

- 2013 Invited to be a juror for the publication, *2nd International Photography Annual*, for the Manifest Gallery, Cincinnati, Ohio.
- 2012 Invited to be a juror for the exhibition and cash award of the 3rd Annual Manifest Prize and the exhibition ONE. Resulting in an exhibition of one individual work, and a cash prize of \$1000.
- 2011 Web Development and Design to create a new website for the PBS Documentary *The Tragedy of Bataan*, written and directed by Jan Thompson.
- 2010 Invited to be a juror for the exhibition and book, *International Drawing Annual*, for the Manifest Gallery, Cincinnati, Ohio.
- Consulted with the brand identity firm Siegle+Gale, 625 Avenue of the Americas, 4th Floor, New York, NY 10011, for a quick mini-web site
- 2009 Invited to be a juror for the exhibition *Master Pieces*, Manifest Gallery, Cincinnati, OH

Invited to be a juror for the exhibition and book, *International Drawing Annual*, for the Manifest Gallery, Cincinnati, Ohio.

**D. Guest Lectures and Educational Workshops Presented:**

- 2016 *New Media Art and Theory in the Age of Decentralized Networks*. Guest lecture during the Chancellor Scholarship Weekend, for students and their families, presented in the Guyon Auditorium at Morris Library.
- 2015 *Pie with Professors*. Invited to discuss my current research with the new Chancellor Scholars.
- 2013 *Hackathon at MIT and SIU* - Massachusetts Institute of Technology and at Southern Illinois University Carbondale. Received funding from the Free Software Foundation and SIU, that allowed myself and three grad students to travel to MIT in Cambridge, MA and participate in the GNU Hackathon. As part of our grant, the students and I then held a Hackathon at SIU for the students, faculty, and community, in October 2013, to help bring awareness to Free software, as well as share information on protecting one's privacy.
- 2012 *Successful Communication in the Age of Decentralized Networks*. Guest Lecture - Occupy Carbondale Social Forum at Big Muddy IMC, Invited to participate on the panel entitled, 'We are the Media: Independent Media and the Occupy Movement.'
- 2010 *Creating Web Documents: Learning to code HTML and CSS*. Developed an introduction to HTML coding workshop, open to all students and faculty and presented it at the MCMA New Media Center in both the Spring and Fall semesters.
- 2010-2013 *Open Critique Night*. Initiated and coordinated regular evenings open to all students and faculty to share their creative research and receive critique.

**E. Evaluation of Manuscripts for Journals and Book Publishers and of Grant Proposals for Agencies:**

- 2012 Invited to review the essay *GNU Manifesto* by Jonathan Reeve which will be in a three volume set called *Manifesto in Literature*, published by Gale, a division of Cengage Learning, June 2013.

A curriculum vitae, Latin for "course of life", often shortened as CV or vita (genitive case, vitae), is a written overview of someone's life's work (academic formation, publications, qualifications, etc.). It is sometimes mistakenly described as plural. Vitae can be plural or possessive (genitive case in Latin). Vitae often aim to be a complete record of someone's career, and can be extensive. They are different from a résumé, which is typically a brief 1–2 page summary of qualifications and work