



Interdisciplinary Film and Digital Media

Academic Program Review

Self-Study

2015

Interdisciplinary Film & Digital Media (IFDM) - College of Fine Arts



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## **Criterion 0 . Introductory Section and Background Information**

The section should provide a brief introduction to the self-study

### **0A . An executive Summary that provides a one- to two-page summary/abstract of the information contained within the self-study.**

The Interdisciplinary Film and Digital Media Program (IFDM) was a response to Governor Richardson's and the New Mexico State Legislature's Media Industries Strategy Project, a statewide economic initiative to develop a sustainable film and digital media industry in New Mexico, which includes an educational component. IFDM is a model of interdisciplinary education that gives our students and faculty the necessary critical, creative, and technical skills to apply digital technologies in innovative and productive ways in the twenty-first century.

IFDM was created by linking the existing strengths at UNM in Fine Arts, Engineering, Arts & Sciences, Anderson School of Management, and other schools and colleges. The curriculum developed for IFDM was premised on collaboration between the above mentioned participating Colleges and Schools of UNM, with degree tracks for students' entry from any of those Schools and Colleges. The curriculum is organized around a common core of classes taken by all students in the program and whose objective is to create a multidisciplinary cohort of students who are able to communicate and work across disciplines both critically and creatively. The common core culminates in a capstone course where the cohort receives concrete and practical experience in learning to work collaboratively by applying different types of expertise in a shared project.

IFDM students have a unique combination of both creative and technical skills and have been successful at continuing their education at esteemed institutions and finding careers in industry with a number of students successfully starting their own digital media production companies.

IFDM adjunct faculty are a set of skilled film and digital media working professionals who bring diversity and real world experience to the program.

IFDM is an undergraduate program under the umbrella of CFA and is housed in two buildings, Robert Hartung Hall, located on UNM's main campus and shared with the Theatre Dept and the other containing our high end facilities at Mesa del Sol, south of main campus about a 15 minute drive. More information on these facilities can be found on page 20.

This Academic Assessment is an opportunity to reflect on our accomplishments and to engage in thoughtful reflection and analysis on our past performance, challenges, goals and future plans. We have identified several strengths and challenges in our program. Challenges include the remoteness of our Mesa del Sol facilities, lack of traditional faculty lines, and efforts in staying current with the latest technology in the fast-paced, cutting-edge field of digital media with budget restraints.

This report highlights the growth and evolution of IFDM since its inception just seven years ago. Under the leadership of the current director, IFDM has significantly strengthened its foundation and has made strides in areas of research, servicing students and faculty, curriculum development and establishing important partnerships.

This APR will demonstrate ways in which IFDM is aligned with the mission and vision of the university; it will demonstrate our commitment to student success and building on our foundation in innovative ways to stay current and evolve with the changing spectrum of digital media and technology, striving to lead the way in our discipline.

### **0B . A brief description of the history of each program within the unit.**

The College of Fine Arts facilitated the effort to gain approval of IFDM in collaboration with IFDM's four partnering schools/colleges: the College of Fine Arts, the School of Engineering (Computer Science and Computer Engineering), Anderson School of Management, and the College of Arts and Sciences (Communication & Journalism). The program fits into the plans of each of these schools/colleges by addressing the sweeping impact of Digital Technologies across discipline and in society, the arts, sciences, and business to prepare students for the critical, creative, and technical demands in the classrooms and workplaces of the present and future.

The IFDM Program, in compliance with assurances given to the New Mexico Legislature for funding received in the 2007 Legislative session, admitted students to a pending program with the understanding that the program was in the process of applying for University approval. Twenty-nine students were admitted and enrolled in the first Core course offered under a topics number. The curriculum for the IFDM program was officially approved in Spring 2009.

### **0C . A brief description of the organizational structure and governance of the unit, including a diagram of the organizational structure.**

IFDM is headed by a Director with responsibility for managing the budget, operations, and personnel of the unit. The Director of the IFDM Program reports to the Dean of the College of Fine Arts.

IFDM has an established Executive Committee with a representative tenured faculty from each of its partnering schools/colleges. There is also a faculty council with 1-3 members from each partnering college/school. These members are appointed by the Deans and Chairs of the respective colleges/schools. The duties of the Faculty Council are to assist in developing and revising IFDM curriculum, to participate on subcommittees in, for example, admissions of pre-major status, to advise on IFDM programming and capstone courses, respond and comment on College/Schools major and concentration curricula, advise on internships, equipment, and teaching needs for the Common Core, and participate in program assessment as needed.

**0D . Information regarding specialized/external program accreditations associated with the unit including a summary of findings from the last review, if applicable. If not applicable, indicate that the unit does not have any specialized/external program accreditations.**

The proposed IFDM program is interdisciplinary in nature, and involves units that are already accredited by National Organizations. There is no national accrediting organization for this program. Each participating School or College has its own accrediting organizations that will continue to address their degree programs, including those degrees with IFDM concentrations or minors. Each of the Colleges/Schools has made adjustments to their concentrations if required by accrediting bodies.

**0E . A brief description of the previous Academic Program Review for the unit. The description should note when the last review was conducted. The description should also provide a summary of the findings from the review team's final report, the resulting action plan to address the recommendations, and a summary of actions taken as a result of the previous academic program review.**

This is the first Academic Program Review for the IFDM Program at UNM.

## **Criterion 1 . Program Goals**

The unit should have stated learning goals for each program and demonstrate how the goals align with the vision and mission of the unit and of the university. (Differentiate by program where appropriate.)

### **1A . Provide a brief overview of the vision and mission of the unit and how each program fits into the vision and mission of the unit.**

The mission for the IFDM Program is to (1) integrate filmmaking and digital media, (2) build a native New Mexican Hollywood, (3) train the citizens of New Mexico, and (4) foster research. Though the IFDM Program now sits under the College of Fine Arts, it was a collaborative effort that integrates four of UNM's schools/colleges: the College of Fine Arts, the School of Engineering (Computer Science and Computer Engineering), Anderson School of Management (Management), and the College of Arts and Sciences (Communication & Journalism.) The program fits into each of these schools/colleges by addressing the sweeping impact of Digital Technologies across disciplines and in society, the arts, sciences, and business to prepare students for the critical, creative, and technical demands in the classrooms and workplaces of the present and future.

### **1B . Describe the relationship of the unit's vision and mission to UNM's vision and mission.**

UNM's Mission and Strategic Plan place heavy emphasis on providing students with the tools they'll need toward contributing to the new media workplace and cultural activity, economic development, and promoting New Mexico's quality of life. The interdisciplinary nature of the IFDM Program is designed to accomplish this from a variety of vantage points (science, business, law, art, design, etc). IFDM is a unique and sought-after resource and center of excellence in digital media for New Mexico and the Southwest.

### **1C . List the overall learning goals for each undergraduate and/or graduate program within the unit.**

#### Broad Program Goals & Measurable Student Learning Outcomes

1. Broad Program Learning Goals for this Degree/Certificate Program
  1. This integrated interdisciplinary academic and research program is designed to give our students the necessary critical, creative, and technical skills to apply digital technologies in innovative and productive ways.
2. List of Student Learning Outcomes (SLOs) for this Degree/Certificate Program

To demonstrate and apply:

- A.1. knowledge of the history and practice of new/digital media
  2. technical knowledge of tools for producing new media
  3. through studio practice, knowledge of audio and visual principles in the artistic content
  4. knowledge of business practices and legal concerns in digital media
  5. knowledge of ethical issues in the interaction of technology, digital media, and society

And to develop the following skills:

6. ability to think critically about the history and practice of new/digital media
7. ability to program or modify existing digital media software
8. ability to use the creative tools of digital media to produce and tell stories
9. ability to prepare an effective business plan, including legal review for the production of a digital media project
10. ability to formulate policies and practices for digital media production from an ethical and social perspective

## **1D . Explain the manner in which learning goals are communicated to students and provide specific examples.**

IFDM communicates learning goals through class syllabi, faculty, advisement, program documentation, and the IFDM website.

In IFDM 105L, the first IFDM core course, students are introduced throughout the semester to different disciplines and areas of focus in film and digital media. Here students begin to understand the skills and knowledge they will need and will gain throughout their time in the program.

When students choose IFDM as a concentration or focus they are advised to focus their coursework in one of six different areas:

### **Anderson School of Management**

Bachelor of Business Administration (BBA) with an IFDM Concentration

### **College of Arts & Sciences**

Bachelor of Arts in Communication (BA) with Critical Studies in Mass Media Concentration

Bachelor of Arts in Journalism & Mass Communication (BA) with Digital Field Multimedia Concentration

### **College of Fine Arts**

Bachelor of Fine Arts (BFA) in Interdisciplinary Film & Digital Media with Critical Studies Concentration

Bachelor of Fine Arts (BFA) in Interdisciplinary Film & Digital Media with Production Concentration

### **School of Engineering**

Bachelor of Science (BS) in Computer Science with an IFDM Fine Arts Distributed Minor

Undergraduate students gain a deeper, more focused knowledge in the areas of digital media by focusing their studies in one of these areas.

IFDM faculty include student-learning goals in course syllabi and communicate regularly with students on student learning expectations.

The IFDM staff and director meet with prospective and current students to provide them with the information they need to reasonably assess their interest in the program as well as verse them in the skills and knowledge they will obtain while in the program.

The end-of-the-semester student showcase is a mandatory event where students showcase their work from the semester. In preparing their creative content and presentation of their work, faculty work with students to ensure they're on track with the goals of the course, which reflect the program's SLOs.

The IFDM staff and director meets with prospective and current students to provide them with the information they need to reasonably assess their interest in the program as well as verse them in the skills and knowledge they will obtain while in the program.

The end-of-the-semester student showcase is a mandatory event where students showcase their work from the semester. In preparing their creative content and presentation of their work, faculty work with students to ensure they're on track with the goals of the course, which reflect the program's SLOs.

## **1E . Describe the unit's primary constituents and stakeholders.**

The Interdisciplinary Film & Digital Media Program has no full-time faculty lines, but has 26 Adjunct Faculty in our Temp/Part-time faculty pool. We currently have 123 students enrolled in the program, 97 CFA majors, 7 A&S majors, 15 SOE majors, and 4 ASM majors; because of our commitment to the importance of digital media, we also serve a large number of other undergraduate students who are pursuing knowledge through our electives offered by IFDM.

## **1F . Provide examples of how satisfaction of the program goals serves constituents.**

Students who complete their degree with an IFDM concentration or minor are positioned to obtain jobs in digital media fields of high demand. Our alumni are working in a wide range of fields, including LucasFilms, Gaikai Inc., Los Alamos National Labs, Goldman Sachs, Pivot VFX, KNME and PBS with many starting their own film production businesses here in New Mexico.

Adjunct faculty have the unique opportunity to work with students and help them hone their skills in the direction of industry needs and standards; therefore, both students and faculty are at an ultimate advantage when it comes to student careers and a growing industry and community in digital media.

## **1G . Provide examples of outreach or community activities (local, regional, national, and/or international) offered by the unit. These could include activities such as colloquia, conferences,**



**speaker series, performances, community service projects, etc. Provide an assessment of these activities in relation to the unit's educational objectives.**

IFDM at UNM is one of approximately 25 technical and artistic national and international schools partnering with the Imageworks Professional Academic Excellence program (IPAX). IPAX was designed by Imageworks to build stronger relationships with established academic programs and to nurture and grow future generations of digital talent by working directly with academic faculty. IFDM was invited to be a part of this program at its inception. This program offers faculty fellowships and student internships and scholarships.

IFDM secured funding from the U.S. Forest Service in 2014 for a project entitled "Modern Media Approach to Organizational and Individual Learning." IFDM students began the production of a documentary film based on lessons learned during the Thirty Mile Fire, which until recently was one of the most controversial and largest fires in Forest Service History. This film will be used by the U.S Forest Service for educational and training purposes.

After securing funding from the New Mexico Endowment for the Arts and the National Endowment for the Arts in 2012/2013 for a project entitled "Dome Poems: Memory & Emergence," IFDM in partnership with ARTS Lab exhibited a bilingual portable multi-screen immersive multimedia public art installation in the Albuquerque Old Town Plaza. This traveling program honors traditional storytelling in a state-of-the-art medium with poetic reflections on the past 100 years of New Mexico culture and regional identity.

IFDM partners with the local organization, ACM SIGGRAPH Rio Grande Chapter, to build the film and digital media community in New Mexico and beyond. In partnership with SIGGRAPH IFDM hosts events each year such as the New Mexico Game Jam and the Global Game Jam. These are state and international game development competitions in which students, faculty, community and professionals come together to create games and network. The Program Manager, Chair of the Rio Grande ACM SIGGRAPH Chapter, also hosts local meet-ups throughout the semester for students from UNM and other colleges and schools.

IFDM partners with community art spaces and organizations such as the City of Albuquerque, 516 ARTS, and South Broadway Cultural Center to showcase student and faculty creative content. IFDM was part of the 516 ARTS Digital Latin America exhibition in 2014. IFDM hosted three public programs: a double featured film screening of *Blak Mama* and *Más allá del Mall*, a panel entitled *Art and Interdisciplinary Research* with panel participants from UNM's College of Fine Arts and other Digital Latin America international participating artists, and an IFDM student exhibit and open house entitled *Emerge: Film & Digital Media Creative Works*. All programs took place at the IFDM Mesa del Sol facility. IFDM also partners with the City of Albuquerque and local film festivals to screen student films at local venues such as the Kimo Theatre in downtown Albuquerque and The Guild. IFDM will partner with the South Broadway Cultural Center in 2015 to screen student and faculty works and to host a community dialogue.

IFDM regularly hosts professionals in the film and digital media industry to speak to and meet with our students and faculty, including Brian Levant, a UNM alum, television and film, writer and producer, best known for directing films such as *Beethoven* and *The Flintstones*; and *Breaking bad* producer Stewart Lyons.

IFDM has hosted and directed Animation and Music camps for students, ages 9-16, at the IFDM Mesa del Sol facilities. Students can attend the Animation I camp, an intro to animation, and also Animation II, an advanced camp, each lasting 2 weeks. At the end of each camp participants produce short animated pieces they showcase to their family and community in our screening theatre. IFDM students participate and help with the camps. IFDM also provides computer labs for UNM's pre-college science and math summer camps for students who are underprivileged and/or identified with learning disabilities.

IFDM regularly partners with UNM and community organizations to provide students with real world experience, including the Maxwell Museum in which our students created web content for an exhibition and archive of the exhibition, New Mexico Museum of Natural History and Science, UNM's Center for Alcoholism, Substance Abuse, and Addictions (CASAA), UNM's Marketing and Communications Department in which our students create the university institutional spot, and Albuquerque Studios where our students work with production companies or on set of Hollywood and locally produced TV series and film productions.

IFDM is also involved in international programs to offer our students opportunities to utilize technology in innovative ways, working with UNM faculty and their peers in other countries.

## **Criterion 2 . Teaching and Learning: Curriculum**

The unit should demonstrate the relevance and impact of the curriculum associated with each program. (Differentiate by program where appropriate.)

**2A . Provide a detailed description of curricula for each program within the unit. Include a description of the general education component, required and program-specific components for both the undergraduate and graduate programs. Provide a brief justification for any programs within the unit that require over 120 credit hours for completion.**

IFDM students may pursue their interests in digital media in one of our four partnering colleges/schools at UNM with six possible degree options to choose from:

### **Anderson School of Management**

Bachelor of Business Administration (BBA) with an IFDM Concentration

### **College of Arts & Sciences**

Bachelor of Arts in Communication (BA) with Critical Studies in Mass Media Concentration

Bachelor of Arts in Journalism & Mass Communication (BA) with Digital Field Multimedia Concentration

### **College of Fine Arts**

Bachelor of Fine Arts (BFA) in Interdisciplinary Film & Digital Media with Critical Studies Concentration

Bachelor of Fine Arts (BFA) in Interdisciplinary Film & Digital Media with Production Concentration

### **School of Engineering**

Bachelor of Science (BS) in Computer Science with an IFDM Fine Arts Distributed Minor

Students major in one of the four partnering colleges and take their IFDM core courses around the university and majoring colleges required courses. The IFDM Host Colleges/Schools grant degrees, not the IFDM program. All students admitted to the program have to complete the following degree requirements:

- UNM Core Curriculum – 37 hours (Comprised of Writing & Speaking; Mathematics; Physical & Natural Sciences; Social & Behavioral Sciences; Humanities; Foreign Language; Fine Arts)
- IFDM Host Colleges & Schools Major Requirements (Students must meet with a College/School advisor for specific degree requirements each semester)
- IFDM Core Courses – 32 hours (Students meet with the IFDM academic advisor each semester)

The IFDM core is required of all students in the program. It is designed to give students technical, critical, and creative skills with the history, critical understanding and practice of digital media. The IFDM core sequence of courses provides students with experience working individually and in collaborative teams. The IFDM core classes are taken in order from the time a student is admitted into the program. The last core courses of the program include capstone courses, in which students work in interdisciplinary teams to complete projects relevant to their IFDM curriculum.

To satisfy the program requirements, students must complete 32 credit hours of IFDM core classes and earn a grade of “C” or better in all courses.

### **Course sequence only for students admitted into the IFDM Program:**

#### **Fall Semester - 1st Year**

IFDM 105L - Inter & New Media Studies - 3 hrs

#### **Spring Semester - 1st Year**

CS 105L Introduction to Computer Programming - 3 hrs (for BA and BFA Majors)

CS 152L Introduction to Computer Programming Fundamentals – 3hrs (for BBA and CS Majors )

#### **Fall Semester – 2nd Year**

IFDM 205L- Studio I Activating Digital Space

#### **Spring Semester - 2nd Year**

IFDM 210 Intro to Modeling & Post Production

**Fall Semester - 3rd Year**

IFDM 300 Critical Intermediations

**Spring Semester - 3rd Year**

IFDM 310 Writing Digital Narrative

**Fall Semester - 4th Year**

IFDM 400 Ethics, Science, & Technology - 3 hrs

IFDM 450 Capstone I - 4 hrs

**Spring Semester - 4th Year**

IFDM 410 Business & Law of Film & New Media

IFDM 451 Capstone II - 4 hrs

**Majoring College/School Requirements -**

\*\*\*We are currently negotiating with our partnering colleges/schools ways in which we can lower the amount of credit hours to bring our program into line with our partnering departments with university minimum requirement of 120.

**Bachelor of Fine Arts (BFA) in Interdisciplinary Film & Digital Media (IFDM)  
Critical Studies Concentration**

**The University of New Mexico Core Curriculum (37 credits)**

Writing and Speaking: (9 credits)

Mathematics: (3 credits)

Physical and Natural Sciences: (7 credits)

Social and Behavioral Sciences: (6 credits)

Humanities: (6 credits)

Foreign Language: (non-English language; 3 credits; this degree requires completion of 4th semester of foreign language)

Fine Arts - one of the IFDM production courses will satisfy this requirement (3 credits)

**Students must earn a grade of C or better (not C-) in core curriculum courses.**

**University Residence Requirements**

- Minimum hours = 30

- Senior standing = 15 past 92

- In major = One half

- In minor = One quarter

**IFDM Core Courses - 32 credits**

IFDM 105L/Inter and New Media Studies

CS 105L/Introduction to Computer Programming

IFDM 205L/Studio I: Activating Digital Space

IFDM 210/Introduction to Modeling & Postproduction

IFDM 300/Critical Intermediations

IFDM 310/Studio II: Writing Digital Narrative

IFDM 400/Ethics, Science & Technology

IFDM 410/The Business & Law of Film & New Media

IFDM 450/Capstone I Senior Projects

IFDM 451/Capstone II Senior Projects

**IFDM Electives 33 credits**

Refer to the IFDM Career Pathways List (see appendices)

**IFDM Production Courses - 15 credits**

ARTH 250/Modern Art

ARTH 252/Contemporary Art & New Media

MA 210/Introduction to Film Studies

MA 326/History of Film I: Silent **OR** MA 327/History of Film II: Sound

MA 331/Film Theory

### **CFA Minimum Graduation Requirements**

- Consult with a CFA academic advisor regarding core curriculum options.
- Total credit hours = 128
- 300/400 level credit hours = 42
- Minimum cumulative grade point average = 2.0
- CFA degrees do not require completion of a minor filed of study
- While students may have a C in a course for the major, they must maintain and graduate with at least a 3.0 grade point average in the major.
- While Physical Education Non-Professional courses are not required for CFA degrees, students may apply a maximum of 4 credit hours of PENP courses toward CFA degrees.
- UNM reserves the right to make changes in the curricula and degree requirements as deemed necessary, with the changes being applicable to currently enrolled students.
- Students must meet degree requirements in effect at the time of admission or readmission to the College of Fine Arts as declared majors.

**For more information refer to the *UNM Catalog* at [catalog.unm.edu](http://catalog.unm.edu)**

### **Bachelor of Fine Arts (BFA) in Interdisciplinary Film & Digital Media (IFDM) Production Concentration**

#### **The University of New Mexico Core Curriculum (37 units)**

Writing and Speaking: (9 credits)

Mathematics: (3 credits) - Total credit hours = 129

Physical and Natural Sciences: (7 credits)

Social and Behavioral Sciences: (6 credits)

Humanities: (6 credits)

Foreign Language: (non-English language; 3 credits)

Fine Arts - one of the IFDM production courses will satisfy this requirement (3 credits)

**Students must earn a grade of C or better (not C-) in core curriculum courses.**

**Consult with a CFA advisor regarding options for core curriculum.**

#### **University Residence Requirements**

Minimum hours = 30

Senior standing = 15 past 92

In major = One half

In minor = One quarter

#### **IFDM Core Courses - 32 credits**

IFDM 105L/Inter and New Media Studies

CS 105L/Introduction to Computer Programming

IFDM 205L/Studio I: Activating Digital Space

IFDM 210/Introduction to Modeling & Postproduction

IFDM 300/Critical Intermediations

IFDM 310/Studio II: Writing Digital Narrative

IFDM 400/Ethics, Science & Technology

IFDM 450/Capstone I Senior Projects

IFDM 410/The Business & Law of Film & New Media

IFDM 451/Capstone II Senior Projects

#### **IFDM Electives 27 credits**

Refer to the IFDM Career Pathways List (see appendices)

#### **IFDM Production Courses - 30 credits**

ARTH 252/Contemporary Art & New Media

ARTS 130/Introduction to Electronic Arts

MA 111/Technical Introduction to Video Production

MA 210/Introduction to Film Studies

MA 216/Topics in Video Making **OR** ARTS 231/Video Art I

MA 409/Advanced Video Art

THEA 397/Sound for Performance **OR** ARTS 232/Sound Art I

THEA 403/Directing I

THEA 458/Screenwriting

THEA 493/Art Direction for TV, Film & New Media

### **CFA Minimum Graduation Requirements**

- Total credit hours = 129

-300/400 level credit hours = 42

- CFA degrees do not require completion of a minor field of study.

- Students must earn a C or better in each IFDM core course. However, students may earn D- in courses in IFDM production and IFDM electives provided their cumulative grade point average is at least a 3.0.

- While Physical Education Non-Professional courses are not required for CFA degrees, students may apply a maximum of 4 credit hours of PENP courses toward CFA degrees.

- Students must meet degree requirements in effect at the time of admission or readmission to the College of Fine Arts as declared majors.

### **(BS) in Computer Science with IFDM Distributed Minor in Fine Arts**

1. Consult the UNM Catalog for specific Core Curriculum courses.

2. PHIL 156 is not acceptable for the Core Writing & Speaking requirement.

3. Four (3 or more credit) science courses taken by science and engineering majors, two of which must come from one of the following sequences, including the laboratories. The remaining hours can be more advanced courses in the discipline chosen for the sequence or they can be additional introductory science hours.

Astronomy 270 + 270L, 271 + 271L Biology 201L, 202L (requires Chemistry 121/123L and 122/124L as prerequisites) Chemistry 121/123L, 122/124L Physics 160 + 160L, 161 + 161L E&PS 101 + 105L, 201L, or Environmental Science 101 + 102L, E&PS 201L

4. Students must declare a major.

5. Students may not use both E&PS and Environmental Science introduction courses to complete the science requirement. Physics is recommended. Laboratory science courses other than those above are subject to the approval of the CS advisor. They must be at least at a level such that majors in that discipline would earn credit in the course, and must have substantial laboratory content.

6. CS 105L Introduction to Computer Programming is strongly recommended as preparation for CS 152.

### ***PREMAJOR ADMISSION***

If you have not completed all the course requirements for Department Admission, you may be eligible for Pre-Major Admission. If you have completed Math 150 (Pre-Calculus) and Math 123 (Trigonometry) or Math 162 (Calculus), please speak with an academic advisor in the Engineering Student Services Office, Room 2080, Centennial Engineering Center.

### ***DEPARTMENT ADMISSION***

1. A minimum of 26 hours of credit acceptable toward the degree with a grade of C or better in all courses and an overall academic average for all courses taken at the University of New Mexico of not less than 2.20. Completion of English 101 with a C or better must be included in the 26 hours.

2. Of the 26 hours, 18 credit hours must be taken from computer science, mathematics and laboratory science with grades of C or better, except as noted below, and a cumulative GPA of 2.5 or above. Additional admission requirements and limitations for the School of Engineering are outlined in the UNM catalog.

3. Completion of the following courses with a grade of B- or better: CS 152, Computer Programming Fundamentals; Math 162, Calculus I.

NOTE: All students **must** see an advisor prior to registering each semester. The main office of the Computer Science Department is located on the first floor of the Farris Engineering Center.

All CS majors must select twelve hours of Fine Arts electives from the following approved courses: (Each of these courses is worth three credit hours.)

### **Bachelor of Arts (BA) in Communication** **Critical Studies in Mass Media concentration** **with IFDM core 56 required credit hours**

#### **Required UNM Core Courses**

#### **Required Major Coursework for Communication (15hours)**

CJ 101 – 3 hours Introduction to Communication

CJ 332 – 3 hours Business & Professional Speaking

or

CJ 333 – 3 hours Professional Communication

CJ 300 – 3 hours Theories of Communication

CJ 301 – 3 hours Communication Research Methods

CJ 400 – 3 hours Senior Seminar: Perspectives On Communication

#### **Required Coursework for Critical Studies in Mass Media concentration (9 hours)**

CJ 461 3 hours Media Criticism

Select any two courses:

CJ 268 – 3 hours Media Theory and Influence

CJ 335 – 3 hours Sociology of Mass Communications  
CJ 365 – 3 hours History of the Media  
CJ 465 – 3 hours Mass Media Ethics  
CJ 467 – 3 hours Mass Comm: International Perspectives  
CJ 469 – 3 hours Multiculturalism, Gender and Media

Additional required coursework for Critical Studies in Mass Media concentration (32 hours)

128 Hours Required for Graduation.

Must take the required IFDM core courses. Must be accepted as an IFDM Pre-Major in order to take IFDM core. Must apply to the IFDM Program in the Spring.

-

**Bachelor of Arts (BA) in Journalism & Mass Communication**  
**Digital Field Multimedia Concentration**  
**with IFDM core required**

UNM Core Requirements

**Required Major Coursework for Journalism (24 hours)**

CJ 171L – 3 hours Writing for Media  
CJ 269 – 3 hours Multimedia & Visual Communication  
CJ 365 – 3 hours History of Media  
CJ 478 – 3 hours Media Theory and Research  
CJ 278 – 3 hours Writing and Editing for Multimedia Journalism  
CJ 360 – 3 hours Broadcast News I  
CJ 375 – 3 hours Intermediate Reporting  
CJ 475 – 3 hours Advanced Multimedia Journalism

Additional required courses are the IFDM core. (32hours)

128 Hours required for graduation.

**Anderson School of Management**  
**Interdisciplinary Film & Digital Media (IFDM) – (BBA)**

**Concentration Overview**

The IFDM Concentration requires completion of 135 credit hours, including the following course work:

Pre-admission course work (55 credit hours)  
Anderson Core (30 credit hours)  
IFDM Core and Capstone (32 credit hours)  
BBA – IFDM Concentration (15 credit hours)  
Upper Division Humanities (3 credit hours)

Suggested Schedule:

Junior Year: First Semester

MGMT 300: Critical Intermediations  
MGMT 303: Managerial Accounting  
MGMT 306: Org Behavior & Diversity  
MGMT 322: Marketing Management  
MGMT 328: International Management  
Total Credit Hours 18

Junior Year: Second Semester

IFDM 310: Studio II: Writing Narrative  
MGMT 308: Eth, Pol & Soc Environment  
MGMT 310: Legal Issues for Managers  
MGMT 324: New Venture Strategies  
MGMT 384: Professional Selling  
MGMT 433: Mgmt of Service Operations  
Total Credit Hours 18

Summer

## Internship in IFDM

Senior Year: First Semester

IFDM 400: Ethics, Science & Technology

IFDM 450: Capstone I

MGMT 326: Financial Management

MGMT 450: Computer Based Info System

\*Concentration Elective

Total Credit Hours 16

Senior Year: Second Semester

IFDM 410: Business & Law of Film & New Media

IFDM 451: Capstone II

Concentration Elective

MGMT 498: Strategic Management

Total Credit Hours 16

## **2B . Describe the contributions of the unit to other internal units within UNM, such as offering general education core courses for undergraduate students, common courses for selected graduate programs, courses that fulfill pre-requisites of other programs, cross-listed courses.**

The IFDM Program complements existing offerings at UNM. The curriculum is designed to use mostly existing courses offered among the four participating schools/colleges. Some of the existing courses were retooled to meet the needs of their home department and IFDM objectives. The distinguishing feature of this program is its focus on digital technology related to media industries. Careful study of existing courses and programs has been done in order to ensure we have not duplicated course topics and content, and have optimized existing resources to build the IFDM program. During its inception, the Interdisciplinary Faculty Council was charged with developing the curriculum and developed its existing cores courses that provide a common set of knowledge and practices that the students deepen in their chosen major and then put to use in the concluding team-based Capstone classes in the Core.

With the leadership of the current Director, the core has evolved as a sequence to address a constantly changing, and evolving technical landscape and fit the needs of digital media skills that are in higher demand than ever before. IFDM currently cross-lists or offers a number of courses with partnering departments, including electives offered with Media Arts, American Studies, Architecture, Engineering, Communication & Journalism, Electronic Arts, English, Music, and Sustainability Studies. IFDM also offers courses, in partnership with Arts & Sciences, with UNM's branch campuses. IFDM initiates and offers a variety of electives offered with partnering departments and open to all UNM students because of the programs belief in the need and importance of the use of technology across disciplines at UNM.

IFDM identifies areas in digital media not being offered at the university by other schools/colleges and fills these holes, such as our Game Development track. IFDM offers two elective courses, Intro to Game Development and Advanced Game Development, which are complimented with student's coursework in Engineering, Fine Arts and the IFDM core. Also offered and initiated by a Sony Imageworks' professional animator, IFDM offers an Animation track: Animation I, II, and III. IFDM offers courses in Design in sequence with courses in the School of Architecture and Fine Arts: Design Elements: An Exploration and Creative Design Thinking. IFDM also offers Photography for Film and Digital Media and Audio production intro and advanced courses in partnership with Music. Further, IFDM offers special topics courses that raise critical issues involved in media, including courses taught by the IFDM Director, i.e. Artist as Filmmakers, and Emerging World Cinema. Special topics courses are open to all UNM students.

## **2C . Describe the modes of delivery used for teaching courses.**

The IFDM Program delivers courses in a variety of ways, including lectures, labs, studio, practicum and internship instructional models, with some courses offered online or web-enhanced. The IFDM core courses as well as many of the IFDM electives primarily consist of hands on courses, combining lectures and labs with students spending time inside and outside of class creating digital media content and working in interdisciplinary teams.

### **Criterion 3 . Teaching and Learning: Continuous Improvement**

The unit should demonstrate that it assesses student learning and uses the assessment to make program improvements. (Differentiate by program where appropriate.)

#### **3A . Describe the assessment process and evaluation of learning goals for each program. Provide information on how the unit assesses the effectiveness of its curricula and teaching effectiveness in meeting the educational objectives described in Criterion 1. Summarize and discuss direct and indirect evidence of students' learning gathered by the program. For accredited programs, the unit should utilize outcomes measures that are responsive to the accreditation expectations.**

The Fall 2015 semester will be the first semester student work will be assessed via a formal quantitative evaluation of student course work. IFDM has put together a subcommittee of adjunct and full-time faculty who carry out the assessment. This subcommittee will develop a rubric each year to measure Student Learning Outcomes (SLO) based on student creative works in the IFDM core sequence of courses, IFDM 105L, 205L, 210, 300, 310, 400, 410, 450, and 451. IFDM core sequence class CS 105L will be assessed by the Computer Science Dept, and the IFDM Assessment Subcommittee will consult with the CS department in evaluating and assessing student progress in this course and the IFDM Director and staff will address issues and necessary changes in partnership with the CS Department. The rubric developed by the IFDM Assessment Subcommittee consists of quantitative measurements for each chosen SLO for the specific year. Three to five SLOs will be chosen each year to be measured via the rubric. Evaluation of student course work and quantitative ranking of specific measurements of the coursework are recorded on a rubric at the End-of-Semester Student Showcase. Students present their creative works from their classes at the Student Showcase. This showcase happens in December, the weekend before finals week in the fall, and in May, before finals week in the spring. Fourth year students complete their final major project in the Capstone II course in the spring, at which time their final project will be assessed via the assessment rubric reliant on the chosen SLOs for that year. Data will be taken from the rubrics and evaluated by the assessment subcommittee. The scores on the rubric will be reviewed and recorded to provide information about how students are progressing through the program and if they are meeting SLOs.

The teaching faculty and Program Manager gather evidence, analyze and interpret data and make recommendations and/or implement recommendations to the Director and staff. The following year, IFDM will address the outcomes of the assessment and make improvements based on recommendations. Assessments are made on a semester-by-semester basis. Any implementation or changes to curriculum are phased in or changed over a period of a year or no more than three, giving time for the Director to consult with teaching faculty and the advisory committee as needed.

Learning outcomes will be listed in all core syllabi and faculty will be expected to ensure they are teaching toward specific learning goals through their ongoing assessment of student progress on exams and written work, the development of a digital media portfolio, and ability of students to work and produce in interdisciplinary teams.

Exams, written work, development of a digital media portfolio and students' ability to work and produce in mixed disciplinary teams, particularly by their 4th year in capstone, are direct measures of the SLOs listed. To properly assess and reach outcomes and quantitative measurements, the IFDM assessment subcommittee will evaluate student works at the Student Showcase with a rubric in which faculty record the results of their assessments. Indirect measures include mandatory end-of-showcase participation and feedback, Internship and Independent Study surveys and questionnaires, Advisory Board review of curriculum, mission, vision and action plans, and Teaching Faculty meetings once per year in which instructors discuss curriculum and the core sequence.

Since the IFDM program is interdisciplinary, it has its own admissions process and students move through the program in cohorts, assessments of learning outcomes are routinely performed and reviewed. There is an ongoing dialogue between the IFDM Director and students as well as the Director and faculty. Teaching faculty are primarily temp/part-time, since IFDM has no faculty lines; therefore, there is necessary assessment of SLOs each semester. The Director reviews faculty evaluations, meets with faculty and students regularly and looks closely and decides on addressing any situation in which the majority of students out of the whole, or numerous cohorts are having difficulty with a class or meeting SLOs. Curriculum, pedagogy, core sequence, and student success is discussed each year at the teaching faculty retreat and advisory board.

#### **3B . Provide evidence of actions taken to improve programs based upon the assessment process.**

IFDM has had an on-going process of evaluating student learning outcomes and identifying and addressing challenges through our Capstone course and also the end of semester student showcases, in which IFDM students and faculty present student works from all IFDM offered courses throughout the semester.

In the Fall 2014 semester IFDM began working with the College of Fine Arts and the UNM Director of Assessment to fine tune and



streamline our assessment process. We've developed a plan and process that will be carried out beginning in the Fall 2015 semester, in which we will conduct our first official assessment headed by a committee from our faculty council and adjunct faculty. We will continue to perfect our assessment process in order to provide qualitative and quantitative measures of our program to the university and to make ongoing changes and improvements as needed.

## Criterion 4 . Students (Undergraduate and Graduate)

The unit should have appropriate structures in place to recruit, retain, and graduate students. (Differentiate by program where appropriate.)

### 4A . Provide information regarding student recruitment and admissions (including transfer articulation).

The IFDM advisor and staff attend student recruitment events and speak to students about the program at elementary schools, middle schools, high schools, and community colleges. The IFDM program also hosts prospective students at our Mesa del Sol facility. The IFDM staff conduct workshops, talk about the program, show current student creative works and answer questions about the program when hosting. High schools and prospective students are also invited to the IFDM end of semester showcase where students present their creative works.

As a Hispanic minority/majority institution and the only research 1 Hispanic serving institution in the country, IFDM makes every effort to recruit a student demographic reflecting the overall UNM student body with close to or over 50% of our incoming freshman being Hispanic or Native American. One of IFDM's goals is to promote native New Mexican, Native American, and Latino students to our program wherein digital media industry educational opportunities can be offered to these groups that have traditionally been underrepresented in the upper level positions in the digital media industry and on campus.

IFDM partners with community entities and organizations to further reach out to prospective students in our community and across the state of New Mexico.

Prospective students must apply to the IFDM program through our online admissions process. Students are required to first apply to UNM. IFDM admissions open each spring and students can apply to begin their studies in IFDM in the following fall semester. Applicants must submit a written essay describing their background, interests and goals in film and digital media and submit up to three samples of original creative work. Prospective students should also submit SAT or ACT scores and their transcripts.

The IFDM admissions committee, made up of faculty council members and staff, review the applications and the IFDM advisor notifies students of their admission status. If accepted, students are admitted as an IFDM Pre-Major into the cohort that will begin in the Fall semester immediately following admission. Students must then apply to one of the four partnering colleges.

### 4B . Provide an analysis of enrollment trends, persistence, and graduation trends.

Each spring semester 50-70 out of approximately 110-200 applicants are admitted to the program to begin their studies in the fall. The first IFDM program began their studies in fall 2008 on good faith, with twenty-nine students admitted and enrolled in the first core course offered under a Fine Arts topics number. The core was approved in spring 2009.

We've seen a gradual increase in student retention, students completing the IFDM core, and students graduating on time from cohort 1 to our most recent cohort who has completed the IFDM core. IFDM partnering colleges grant IFDM students their degree. Students receive a degree in the College of Fine Arts, and IFDM has concentrations in the Anderson School of Management, Arts & Sciences and a CFA minor in Computer Science.

#### Full-Time/Part-Time Enrollment by Level of Students Admitted to Program

| Level            | FT-PT        | 2010      | 2011      | 2012      | 2013      |
|------------------|--------------|-----------|-----------|-----------|-----------|
| Undergrad        | FT           | 65        | 39        | 57        | 61        |
| Undergrad        | PT           | 8         | 7         | 8         | 10        |
| <b>Undergrad</b> | <b>Total</b> | <b>73</b> | <b>46</b> | <b>65</b> | <b>71</b> |

#### Total Number of Degree Recipients in the IFDM BFA Program

| Major                 | Degree | 2009-10 | 2010-11 | 2011-12 | 2012-13 |
|-----------------------|--------|---------|---------|---------|---------|
| IFDM                  | BFA    | 3       | 5       | 14      | 4       |
| Total Degrees Awarded |        | 3       | 5       | 14      | 4       |

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\*\*\*IFDM partnering colleges grant IFDM students their degrees. Fifty-seven students have completed the IFDM Program since 2009-2010 and

#### **4C . Provide a description of program advisement for students.**

The IFDM Student Success Specialist advises IFDM students on the IFDM core and tracks their progress through the sequence of courses until their completion of their Capstone course. IFDM students are directed to partnering department advisors to be advised on major requirements and graduation.

The IFDM Student Success Specialist coordinates with partnering advisors and trains them on the IFDM core. The IFDM advisor and the partnering dept. advisors work together to see our students through to graduation and on to graduate school or to start a career. The Program Manager also meets with students to advise on internships and possible career paths.

The IFDM Director regularly meets with students to advise and mentor them in their studies and on career pathways. The IFDM Director also is the faculty advisor for internships, independent studies, and regularly teaches topics courses in IFDM that are offered with partnering departments.

#### **4D . Describe any student support services that are provided by the unit.**

The IFDM Student Support Specialist arranges for mentoring or tutoring for students who are struggling in their courses. The advisor also meets with students at the beginning of each semester, mid-way through the semester and in their preparation for the following semester. IFDM staff are respondent and attentive to student needs and issues.

IFDM staff partner with other organizations and programs on campus to ensure student success, such as the Office of Student Academic Success, UNM Career Services, partnering department advisors, Dean of Students, and other organizations that meet the needs of a diverse student population.

#### **4E . Describe any student success and retention initiatives in which the unit participates.**

IFDM staff coordinate special events, such as the new student orientation, student showcase and equipment orientation, and various workshops such the Demo Reel workshop conducted each semester by an industry professional. The IFDM New Student Orientation is a full day of introducing students to the program, going over important information and policies and procedures, meeting the staff, faculty, other students in the program, and giving the student an idea of what to expect and how to navigate the program. At the end of every semester the staff coordinates the Student Showcase. Faculty, students, family, staff, and community gather together to hear faculty introduce and give an overview of each IFDM course and each student presents their creative works from their IFDM classes. These events build community and contribute to student success.

IFDM also has an internship program in which students have multiple different options to gain invaluable real-world hands-on experience in film and digital media. Internships also give our students the opportunity to network and find a job after graduation. Several IFDM students have obtained jobs after having an internship at partnering businesses or organizations.

The Student Success Specialist also is an advisor for the IFDM Student Organization, which further builds community and encourages our students to plan for and be a part of different activities and events in the digital media field.

The Program Manager is Chair of the ACM SIGGRAPH Rio Grande Chapter and coordinates weekly meet-ups for students interested in computer graphics and digital media. Furthermore, IFDM partners with this organization to host the New Mexico and Global Game Jams, conferences, and host industry professionals to speak to and meet with students.

#### **4F . Describe where graduates of each program are typically placed. Describe efforts to measure the success of program graduates and the results of those measures.**

IFDM has a strong internship program and has partnered with numerous industry and community contacts and organizations to provide our students with the necessary skills and real world experience to obtain jobs. As a result many of our students now have careers at LucasFilms, Pivot VFX, Los Alamos National Labs, Gaikai Inc., KNME and PBS. Students also are working for businesses such as Goldman Sachs, and have started their own film production and digital media businesses such as Enchanted Sky Entertainment, E&R Studios, and WyrDOS.com. Other students have continued their studies at places such as the Denius-Sams Gaming Academy at the University of Texas, the Academy of Art in San Francisco, and SMU Guildhall. IFDM is a program that fosters a strong community of students, faculty and staff. Therefore, the staff and director remain in contact with students after they graduate from UNM and regularly check in with them. Oftentimes we will meet, advise or mentor students in their efforts to obtain a career after graduation.



## **Criterion 5 . Faculty**

The faculty associated with the unit's programs should have appropriate qualifications and credentials. They should be of sufficient number to cover the curricular areas of each program and other research and service activities. (Differentiate by program where appropriate.)

### **5A . Describe the composition of the faculty and their credentials. Provide an overall summary of the percent of time devoted to the program for each faculty member and roles and responsibilities within each program.**

Unlike other programs with traditional faculty, our teaching faculty is made up of media working professionals who have committed substantial parts of their time, outside of their regular jobs, to teach in IFDM. IFDM teaching faculty are professional artists in the community with expertise in a variety of different fields in film and digital media coming to us from Sony Imageworks, Pixar, Pivot VFX, KNME, Sandia National Labs, and are freelance professional photographers, screenwriters and film producers.

### **5B . Provide information regarding professional development activities for faculty within the unit.**

IFDM is partnered with the Sony IPAX program, which offers our faculty fellowships. One of the IFDM faculty council members was a fellow in this program.

We have supported our staff and partnering program staff in attending the Red School and training in, for example, Qube software. Our Director, who is the only faculty, has gone to numerous creative arts and journalism conferences and programs in order to stay up-to-date with changes in technology and the evolving digital media landscape.

### **5C . Provide a summary and examples of research/creative work of faculty members within the unit.**

The IFDM Director, Miguel Gandert, is a distinguished professor of Communication and Journalism at the University of New Mexico and is currently in his fourth year as director of the IFDM Program. Gandert is an internationally renowned fine art and documentary photographer and multi-media producer. His recent work explores the contrast between the Indo-Hispano rituals in Bolivia and Latin America and Old and New Mexico. Miguel's photographs have been shown in galleries and museums throughout the world and are in numerous public collections including the National Museum of American Art, Museum of Fine Arts in Boston, National Museum of American History at the Smithsonian, the Center for Creative Photography in Tucson, the Beinke Rare Book and Manuscript Collection at Yale, and the Museum of Fine Arts in Santa Fe. His series, Nuevo México Profundo, Rituals of Indo-Hispano Homeland, was the subject of a book and one-person exhibition for the National Hispanic Cultural Center of New Mexico, in 2000, and his work was selected for the 1993 Whitney Museum Biennial. His most recent collaborations in research are "Dome Poems: Memory and Emergence," and the U.S. Forest Service grant entitled "Modern Media Approach to Organizational and Individual Learning."

### **5D . Provide an abbreviated vitae (2 pages or less) or summary of experience for each faculty member (if a program has this information posted on-line, then provide links to the information).**

Please see Faculty Council and Adjunct Faculty CVs in appendices.

## **Criterion 6 . Resources and Planning**

The unit has sufficient resources and institutional support to carry out its mission and achieve its goals.

### **6A . Describe how the unit engages in resource allocation and planning. If the program or unit has an advisory board, describe the membership and charge and how the board's recommendation are incorporated into decision making.**

Planning decisions and resource allocation are made within the program. IFDM's executive committee acts as the Director's advisory committee and recommends policy changes as needed.

### **6B . Provide information regarding the unit's budget including support received from the institution as well as external funding sources.**

IFDM receives I&G funding from UNM for our operating budget. It's used to pay temp/part-time instructors and IFDM staff, and to provide office supplies, phone and mailing services and other necessary supplies and services used for daily operations. IFDM also has a Mesa del Sol endowment from the state, used for research and student support in their studies and projects. IFDM also receives funding through our course fees budget, money generated from student's payment of course fees for taking IFDM core and elective courses. This funding is used for equipment and lab maintenance and to keep IFDM equipment up to date and in line with changing technology for student courses and their capstone projects.

### **6C . Describe the composition of the staff assigned to the unit (including titles and FTE) and their responsibilities.**

The IFDM Program is composed of 6 full-time staff members split between two facilities. Diahndra Grill is the Program Manager and oversees the operations of the unit, participates in strategic planning, curriculum planning and development, budget planning, reporting and builds community partnerships and coordinates the internship program. Dona Lewis-Aragon is the Program Coordinator and assists with fiscal responsibilities, the coordination of events, and oversees basic operations of the unit. Michelle Evans is the Systems Analyst I and oversees the facilities, equipment and technology needs of the IFDM Program. Michelle provides technical support to students and faculty. Rick Shepardson is the Systems Analyst II and provides technical support to students and faculty and maintains the equipment room and equipment checkout. Michael Bryant is the Administrative Assistant and provides administrative support to the IFDM staff and director. The Student Success Specialist position is currently vacant and advises students in their IFDM core courses and careers, tracks student progress while in the program, provides student support, coordinates the admissions process and recruitment, and assists in curriculum support and planning.

### **6D . Describe the library resources that support the unit's academic and research initiatives.**

The University Libraries has numerous catalogued volumes, print journal subscriptions, electronic journal subscriptions, government documents, manuscripts and archives, maps and cartographic images and microform titles spread between the Centennial Science and Engineering, Fine Arts and Design, Parish Memorial and Zimmerman Libraries. University Libraries' memberships with online education companies such as Lynda.com, which provides quality video courses in software skills, creative skills, and business skills taught by industry experts, provides invaluable resources for our students by enhancing their learning in the classroom and enabling them to strengthen their skills. The College of Fine Arts Library houses the IFDM program's media library materials, made available to instructors and students.

## **Criterion 7 . Facilities**

The facilities associated with the unit are adequate to support student learning as well as scholarly and research activities.

### **7A . Describe the facilities associated with the unit and associated programs including, but not limited to, classrooms, program space (offices, conference rooms, etc.), laboratories, equipment, access to technology, etc.**

IFDM operates from two facilities. The UNM main campus facility, Robert Hartung Hall, shared with the Theatre Department and IFDM's Mesa del Sol facility, located across from Albuquerque Studios.

IFDM has a Mac Lab and PC Lab, seating approximately 24 students each, at Hartung Hall. IFDM also has a classroom with projector and screen at Hartung as well as IFDM's main equipment checkout room and administrative offices. The IFDM facilities at Mesa del Sol include staff and an adjunct shared office, a conference room, four project rooms, sound booth and recording studio, a Mac Lab and PC Lab seating approximately 20 students each, an equipment room, IT office and server room, black box flex space, a screening theatre, two break room spaces, and open area working spaces.

The IFDM facility at Mesa del Sol is an advanced research and teaching facility, showcasing digital media research in areas such as visualization, the intersections of arts and science through digital media, artists' work, and student project work. IFDM promotes collaborations between digital media industry and universities at this facility. IFDM courses and partnering college/school courses are held in both facilities.

### **7B . Describe any computing facilities maintained by the unit.**

IFDM maintains four computer labs, a Mac Lab and PC Lab at Hartung seating approximately 24 students each and a Mac Lab and PC Lab at Mesa del Sol, seating 20 students each. These labs are maintained, equipped and used by IFDM and IFDM's partnering schools/colleges and contain the latest high-end software programs used in digital media production.

## **Criterion 8 . Program Comparisons**

The programs within the unit are of sufficient quality compared to relevant peers. (Differentiate by program where appropriate.)

**8A . Provide information on the distinguishing characteristics of the programs within the unit. Discuss the unit's programs in comparison with other programs such as number of faculty, student characteristics, types of programs : Parallel programs at any of our 16 peer institutions. Parallel programs at any of our regional/student referent peer institutions. Regional and national comparisons of academic programs.**

In response to the State's Media Industries Strategic Project, most of New Mexico's major colleges or universities have developed a film industries-based program. NMSU's Creative Media Institute focuses on digital filmmaking and animation. NM Highlands has a concentration in their Media Arts Department on Interactivity and Multimedia (focus on interactive exhibits for galleries and museums) and Digital Film Making. ENMU offers a bachelor degree in film, the Digital Cinema Arts (DCA) Degree. The Digital Cinema Arts (CDA) degree combines academic studies, such as general education, theory, criticism and history, with the creative production skills necessary to create narrative, animated or experimental film.

Regionally: Texas Tech University Electronic Media and Communication offers a program in the new converged media environment, the Electronic Media and Communication (EM&C) program blends professional courses in broadcasting, digital production, and writing into a broad liberal arts education. UT Austin's Department of Radio, Television and Film is a nationally competitive program for UG and Grads. The UG program offers a combination of production, screenwriting and media studies with education in skills and theory, technical and historical knowledge, and creative and critical abilities. UT also has the Denius-Sams Gaming Academy whose goal is to ensure that Gaming Academy certificate-holders have the tools to succeed in creative or management roles in the games industry. Arizona State offers a BA in Film and Media Production in their School of Theatre and Film in the Herberger College of the Arts. ASU also has an Arts, Media, and Engineering Program with research focus that is most closely analogous to UNM ARTS (Arts, Science, Technology, and Science) Lab. UC Boulder has a Film Studies Department that has an emphasis on the study of film and the visual arts. Film Studies explores narrative, documentary, avant-garde cinema and fine arts animation.

Nationally: University of Southern California's (USC) School of Cinematic Arts includes programs in film, television and interactive media; UCLA's School of Theater, Film & Television is an interdisciplinary school which includes studies in acting, directing, writing, producing, animation, cinematography, lighting design, and sound design; The University of Utah Film & Media Arts program combines strong grounding history and criticism with a solid base in film production, animation, and new media.



## Criterion 9 . Future Direction

The unit engages in strategic planning and prioritization in order to achieve its mission and vision.

### 9A . Provide a summary of strengths and challenges for the unit.

#### Strengths

The Interdisciplinary Film & Digital Media Program is a model for interdisciplinary studies and is a cutting edge program in which students gain technical and creative knowledge and skills, making them strong competitors for industry careers that are in high demand and for graduate programs. This is evidenced in the quality of creative works our students produce and by the internships and careers our students obtain during their time in the program and beyond graduation.

We train a remarkably diverse undergraduate student population, whose demographics reflects that of the university population as a whole. Our students are excelling in fields that have been historically underrepresented by such groups and are deeply engaged in their coursework as well as working outside their courses on independent collaborative projects with their classmates. Furthermore, our students are involved with numerous community and UNM programs and projects, including UNM's Southwest Film Center, the Daily Lobo, and Southwest Conceptions as well as taking leadership roles with organizations such as the UNM KIVA Club which promotes higher education, preserves and encourages growth and cultural values and identities of Native American students while also providing a positive social environment for students attending or working at UNM.

#### **Enrollment by Sex & Ethnicity of Students Admitted to the Program Fall 2010 to Fall 2013**

| <b>Sex</b>             | <b>Ethnicity</b> | <b>2010</b> | <b>2011</b> | <b>2012</b> | <b>2013</b> |
|------------------------|------------------|-------------|-------------|-------------|-------------|
| Female                 | Percent Minority | 46.7%       | 60.0%       | 61.9%       | 76.2%       |
|                        |                  |             |             |             |             |
| <b>Sex</b>             | <b>Ethnicity</b> | <b>2010</b> | <b>2011</b> | <b>2012</b> | <b>2013</b> |
| Male                   | Total            | 43          | 31          | 44          | 50          |
|                        | Percent Minority | 41.9%       | 38.7%       | 50.0%       | 44.0%       |
|                        |                  |             |             |             |             |
| <b>Sex</b>             | <b>Ethnicity</b> | <b>2010</b> | <b>2011</b> | <b>2012</b> | <b>2013</b> |
| Female & Male combined | Total            | 73          | 46          | 65          | 71          |
|                        | Percent Minority | 43.8%       | 45.7%       | 53.8%       | 53.5%       |

Our adjunct faculty are very involved with our program and our students. These working professionals come from a wide range of different backgrounds and have a variety of expertise in digital media. Our teaching faculty provide our students with invaluable exposure to the professional world of digital media and provide our students with internships, jobs and careers. They are highly committed to student achievement and spend time with students outside of class mentoring them on Independent projects with no compensation for their time.

IFDM has collaborated with, supported and built upon existing partnerships with programs and departments across campus. IFDM encourages interdisciplinary collaborative faculty and student research and creative work in our state of the art facility at Mesa del Sol. We have hosted numerous faculty meetings, conferences and other events at our space. We also provide classroom space, as it's available and in efforts to strengthen relationships with our partnering departments and build relationships with programs such as American Studies.

The IFDM end-of-the-semester student showcase has become a model for other programs at the university. This event allows our faculty and students to showcase student creative works from their courses during the semester. The event is highly attended, with over 300 attendees at our spring showcase, including industry, community, family, staff, students and faculty in attendance. IFDM builds strong community around the students and teaching faculty and cultivates an environment of innovation and collaboration.

IFDM continues to strengthen its curriculum and expand its electives and offer students unique learning opportunities to explore, expand and build on creative potential. Core courses such as Ethics, Science and Technology teaches students social responsibility and ethical use of media and The Business & Law of Film and New Media teaches students to conceptualize and build their own companies as artists. IFDM offers electives open to all university students in an effort to contribute to the digital revolution that is transforming all areas of

contemporary culture. IFDM affirms the importance of storytelling across all disciplines and gives students the opportunity to utilize technology to tell their stories and facilitate the telling of other stories.

### **Challenges**

The IFDM budget is currently a concern in IFDM being able to stay up-to-date with the latest technology and meet the needs of an evolving digital media landscape. We are approaching five years since the date we ordered our current Apple and Dell computers in our computer labs, and we are currently experiencing some issues with some of the computers in running slow and other problems. We will need to replace these computers in the near future as well as some of our digital media equipment students need for their classes. Course fees currently are used to pay for equipment and maintenance of the equipment and facilities, however, this budget is not sustainable after the five-year mark and we will need to look at alternative methods of funding.

Because of budgetary concerns within the university, it has been difficult for some of our partnering colleges to provide the required courses for our students to graduate on time. IFDM has been able to supplement these required courses with our own electives, which can count if our students cannot get into the required courses or they are not offered. This is not sustainable and there must be a long-term plan in place so these courses are consistently offered and our students can graduate on time.

The distance from UNM's main campus to IFDM's Mesa del Sol facilities is problematic in being able to fully utilize the space and equipment. Although the use of the building has significantly increased over the past three years, this continues to be a challenge for IFDM. There is currently no public transportation to and from the Mesa del Sol community and we are currently provided with only one UNM shuttle that we must schedule around our classes. This limits students, faculty and staff.

IFDM's adjunct faculty bring unique and valuable skills and real world experience to our program, however, not having traditional faculty lines poses a number of issues for our unit, including consistency within the IFDM curriculum.

### **9B . Describe the unit's strategic planning efforts.**

The IFDM Program holds a faculty retreat each year in August to discuss curriculum and the direction of the program. In addition, the program's executive committee meets and discusses strategic planning on an as needed basis. The IFDM Director and the Program Manager regularly meet on strategic planning and goals, and the Director also meets with the Dean to address issues and to discuss strategic planning and the direction of the program.

### **9C . Describe the strategic directions and priorities for the unit.**

The IFDM Program plans to continue expanding electives and to develop curriculum, increase UNM and community involvement at M&S and expand into other disciplines, i.e. dance; and we plan to continue to grow our internship program to create a sustainable program both pedagogically and technologically, strengthening the possibilities for utilization and innovation across the university and providing opportunities for students to work in the film and digital media industry.

The IFDM Program plans to work to increase and expand its relationship with partnering faculty and colleges and other units at UNM who share subject matter with IFDM and whose courses would be an asset to students. This includes involving more tenured faculty from other units, such as Adan Avalos from Media Arts, Patrick Kelley from Computer Science, and Gabriel Melendez from American Studies. The IFDM Director has requested to share full-time faculty lines between similar partnering departments, such as Media Arts, to meet the needs of our curriculum. IFDM also is negotiating with our partnering colleges/schools ways in which we can lower the amount of credit hours to bring our program into line with the university minimum requirement of 120.

The IFDM Program Director hopes to develop more research grants with partnering faculty in which our students can gain more practical experience and have more exposure to faculty scholarly work and to the university.

IFDM plans to build on our current curriculum tracks, i.e. strengthening our Design track in partnership with the College of Fine Arts and the School of Architecture and strengthening our Game Development track in partnership with Engineering.



# Appendices



## **IFDM Career Pathways**

This is a working document for helping IFDM students create curricular/career pathways in various areas.  
Faculty list suggested elective courses below:

### **Acting, Directing & Writing**

#### *Acting Focus*

THEA 130[120] Acting I  
THEA 131[121] Acting II (Prereq: THEA 130)  
THEA 230[220] Acting III (Prereq: THEA 131 or Pre or Corequisite: THEA 231)  
THEA 231[224] Voice & Movement I (Prereq: THEA 130)  
THEA 331[225] Voice & Movement II (Prereq: THEA 231)  
THEA 330[221] Acting Skills IV (Prereq: THEA 230)  
THEA 267 Acting Study for Non-Majors  
THEA 518/418 Creative Drama  
THEA 430 Acting Characterization (Prereq: THEA 330)  
THEA 437/537 [421/521] Acting-Entering the Profession (Prereq: THEA 330 and THEA 331)  
THEA 432/532 [422/522] Advance Acting- Beyond Realism [Topics in Modern Styles] (Prereq: THEA 330 or THEA 434)  
THEA 434 [426] Performance Arts (Prereq: THEA 131)

#### *Directing Focus*

THEA 223 Introduction to Script Analysis  
THEA 295/495 Studies in Theatre  
THEA 403 Directing I (Prereq: THEA 105 and THEA 130)  
THEA 404/504 Topics in Directing (Prereq: THEA 403)  
THEA 493 Art Direction for TV/Film  
THEA 419/519 Children's Theatre  
THEA 471/571 Video Content Production

#### *Writing Focus*

THEA 355 Fundamentals of Playwriting  
THEA 455 Seminar in Playwriting  
THEA 456L Playwriting Laboratory  
THEA 457 Advanced Dramatic Writing Workshop  
THEA 458/558 Screenwriting  
THEA 460/560 Comedy Writing I  
THEA 461/561 Comedy Writing II

### **Animation**

CS 394/ARTS 394 CGI and Animation  
CS 494/ARTS 494/594 Advanced Topics in Computer Generated Imagery  
ECE 512 Advanced Image Synthesis  
IFDM 491 – Introduction to Maya: Foundation  
IFDM 491 – Advanced Topics in Maya: Production  
IFDM 491 – Animation I – Basics  
IFDM 491 – Animation II – Body Mechanics  
IFDM 491 – Animation III – Acting Principles  
IFDM 491 – Comics Books & Traditional Animation

Check the current schedule of classes at [my.unm.edu](http://my.unm.edu), or at [schedule.unm.edu](http://schedule.unm.edu) to view current semester offerings. Please note that some courses have pre-requisites, co-requisites and restrictions.

Revised 18 July 2013

### **IFDM Career Pathways**

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Faculty list suggested elective courses below:

#### **Art**

ARTH 250 Modern Art  
ARTS 106 Drawing I  
ARTS 125 Practices I  
ARTS 126 Practices II  
ARTS 141 Introduction to Art and Ecology  
ARTS 130 Introduction to Electronic Art  
ARTS 231 Video Art  
ARTS 232 Sound Art  
ARTS 289 Digital Imaging Techniques  
ARTS 330 Intermediate Electronic Art  
ARTS 332 Sound Art II (Prereq: 232)  
ARTS 358/458 Nature & Technology  
ARTS 431 Advanced Time Based Media (Prereq: ARTS 331 permission of instructor)  
ARTS 432 Special Projects in Electronic Art I  
ARTS 433 Special Projects in Electronic Art II  
ARTS 434 Immersive Media (Prereqs: ARTS 330 & permission of instructor)  
ARTS 435 The Art of Transmission (Restriction: permission of instructor)  
ARTS 389 Topics in Studio Art  
ARTS 494 Advanced Topics in Computer Generated Imaging

#### **Business**

IFDM 491 Digital Marketing  
MGMT 190 Special Topics in Management [The Business of Social Networking]  
MGMT 322 Marketing Management (Prereq: ENGL 102 and ECON 106)  
MGMT 329 Data Management and Databases  
MGMT 461 System Development Project (Prereq: MGMT 329 – Pre or corequisite MGMT 331)  
(to specialize in web social networks)  
MGMT 450 Computer-Based Information Systems [Creative IT: Multi-User Virtual Environments]  
(to specialize in 3D/mobile social networks)

#### **CGI Special Effects**

##### *Technical track:*

CS 394/ARTS 394 CGI and Animation  
CS 494/ARTS 494/594 Advanced Topics in Computer Generated Imagery  
ECE 331 or CS 361L (Prereq: ECE 231 & MAT 327 – Coreq: ECE 340)  
ECE/CS 412 Introduction to Computer Graphics – Scanline Algorithms (Prereq: ECE 331 or CS 361L)  
ECE/CS 413 Introduction to Ray and Vector Graphics (Prereq: ECE 331 or CS 361L)  
ECE/CS 512 Advanced Image Synthesis

##### *Art track:*

CS 394/ARTS 394 CGI and Animation  
CS 494/ARTS 494/594 Advanced Topics in Computer Generated Imagery  
IFDM 491 Visual Effects Pipeline  
IFDM 491 Introduction to Maya: Foundation

Check the current schedule of classes at [my.unm.edu](http://my.unm.edu), or at [schedule.unm.edu](http://schedule.unm.edu) to view current semester offerings. Please note that some courses have pre-requisites, co-requisites and restrictions.

### ***IFDM Career Pathways***

This is a working document for helping IFDM students create curricular/career pathways in various areas.  
Faculty list suggested elective courses below:

IFDM 491 Advanced Topics in Maya: Production  
IFDM 491 3D Compositing for CGI

#### ***Design, Immersive & Interactive Media***

ARTS 434 Immersive Media (Prereqs: ARTS 330 & permission of instructor)  
ARTS 435 The Art of Transmission (Restriction: permission of instructor)  
CJ 279 Web Design [Electronic Publishing]  
CJ 374 Design & Visual Presentation I  
CJ 474 Design & Visual Presentation II [Prereq: CJ 374 with a grade of B or better; permission of instructor]  
IFDM 491 Design Elements: An Exploration  
IFDM 491 Immersive Media & Interactive Visualization  
IFDM 491 Visualization of Data

#### ***Design for Performance***

THEA 196 Introduction to Stage Lighting  
THEA 292 Rendering for Stage, Screen & New Media  
THEA 293 Fundamentals of Design Theory for Performance and New Media  
THEA 296 Lighting Methods and Equipment (Prereq: THEA 196)  
THEA 304 Make Up Design for Stage Film & Television  
THEA 370 2-D CAD and 3-D Viz  
THEA 371 Digital Imagery and Production  
THEA 386 Light Aesthetics  
THEA 387 Design History and Styles  
THEA 390 Scenic Painting for Stage and Screen (Prereq: THEA 192 & THEA 292)  
THEA 391 Advanced Scenic Techniques  
THEA 392 Introduction to Scenic Design for Performance and New Media (Prereq: THEA 105 and THEA 292)  
THEA 394 Costume Design I (Prereq: THEA 105 and THEA 194)  
THEA 396 Lighting Design I (Prereq: THEA 105 and THEA 196)  
THEA 492 Advanced Scenic Design for Stage, Screen, and New Media (Prereq: THEA 392)  
THEA 494 Costume Design II (Prereq: THEA 394)  
THEA 470 Architectural Modeling, Visualization, and Presentation for Designers  
THEA 472/572 3-D Modeling and Animation for Designers  
THEA 473 Interactive Design & Technology  
THEA 475/575 Special Topics in Computer for Design  
THEA 492 Advanced Scenic Design for Stage, Screen & New Media (Prereq: 392)

#### ***Documentary Film***

IFDM 491 Culture in Documentary Film (Fall 2012)  
IFDM 491 Digital Documentary Production (Spring 2013)  
MA 111 Technical Introduction to Video Production  
MA 216 Topics in Video Making (Prereq: MA 111)  
MA 324/ENG 324 Introduction to Screenwriting (Prereq: ENGL 224)  
MA 332/432 Documentary Film History

Check the current schedule of classes at [my.unm.edu](http://my.unm.edu), or at [schedule.unm.edu](http://schedule.unm.edu) to view current semester offerings. Please note that some courses have pre-requisites, co-requisites and restrictions.

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### ***IFDM Career Pathways***

This is a working document for helping IFDM students create curricular/career pathways in various areas.  
Faculty list suggested elective courses below:

MA 409 Advanced Video Art (Restriction: permission of instructor)  
CJ 464 News Documentaries (Prereq: CJ 460)  
MA 429 Topics in Production  
MA 432/332 Documentary Film History  
MA 496 Undergraduate Production Project

#### ***Film & Television***

IFDM 491 Culture in Documentary Film  
IFDM 491/CJ 463 Techniques of Television Production  
IFDM 491 Storyboarding  
IFDM 491 Producing Visual Content for Political Campaigns  
IFDM 491 Digital Documentary Production  
IFDM 491 Red Camera Seminar (Summer 2012)  
IFDM 491 Digital Cinematography (Spring 2013)  
MA 111 Technical Introduction to Video Production  
MA 210 Introduction to Film  
MA 216 Topics in Video Making (Prereq: MA 111)  
MA 324/ENG 324 Introduction to Screenwriting (Prereq: ENGL 224)  
MA 326 History of Film I: Silent (Prereq:MA 210)  
MA 327 History of Film II: Sound (Prereq:MA 210)  
MA 330 Studies in Film  
MA 339 Russian Culture & History through Film  
MA 409 Advanced Video Art (Restriction: permission of instructor)  
MA 390 Topics in Elements of Filmmaking  
MA 391 16mm Filmmaking  
MA 410/310 Latin American Film  
MA 429 Topics in Production  
MA 431/331 Film Theory (Prereq: MA 210)  
MA 433/333 Film Noir(Prereq: MA 210)  
MA 434/334 Teen Rebels  
MA 435/335 International Horror Film  
MA 436/336 Images of Women(Restriction junior & senior standing)  
MA 437 Alfred Hitchcock  
MA 496 Undergraduate Production Project

#### ***Game Design & Development/Digital Storytelling***

##### ***Technical track:***

CS 394 CGI and Animation  
CS 494/594 Advanced Topics in Computer Generated Imagery  
ECE/CS 412 Introduction to Computer Graphics – Scanline Algorithms (Prereq: ECE 331 or CS 361L)  
ECE/CS 513 Real-Time Rendering and Graphics Hardware (Prereq: ECE 412)

##### ***Art track:***

IFDM 491 Introduction to Maya: Foundation  
IFDM 491 Intro to 3D Game Development

Check the current schedule of classes at [my.unm.edu](http://my.unm.edu), or at [schedule.unm.edu](http://schedule.unm.edu) to view current semester offerings. Please note that some courses have pre-requisites, co-requisites and restrictions.

### ***IFDM Career Pathways***

This is a working document for helping IFDM students create curricular/career pathways in various areas.  
Faculty list suggested elective courses below:

IFDM 491 Storytelling for Emergent Media  
IFDM 491 Advanced Topics in Maya: Production  
ARTS 394 CGI and Animation  
CS 494 Advanced Topics in Computer Generated Imagery

#### ***Interdisciplinary Areas***

ARTH 101 Introduction to Art I  
ARTH 201 History of Art I  
ARTH 202 History of Art II  
ARTH 420 History of Graphic Arts I  
ARTH 421 History of Graphic Arts II  
ARTH 422 Contemporary Architecture (Restriction: enrolled in BFA ARTH or BAA Arch)  
ARTH 429 Topics in Art History  
AMST 186 Introduction to Southwest Studies  
AMST 320 Topics in Environment, Science and Technology  
ARTS 358 Nature & Technology (Restriction: permission of instructor)  
CJ 268 Media Theories  
ENGL 224[222] Introduction to Creative Writing (Prereq: ENGL101)  
ENGL 419 Visual Rhetoric  
HST 439 History of Science and Technology in the US  
PHYC 105 Physics and Society  
PHYC 108 Introduction to Musical Acoustics  
WMST 357 Media-Arts and Women

#### ***Music***

IFDM 491 Fundamentals of Music Technology  
IFDM 491 Sound Production-II  
IFDM 491 Entering the Twilight Zone: Music and Sound Production for Film  
MUS 271 Music Today  
MUS 305 Composition I (Prereq: MUS 254)  
MUS 306 Composition II (Prereq: MUS 305)  
MUS 311 Computer Applications I  
MUS 380 Recording Techniques I  
MUS 412 Computer Applications II  
MUS 416 Studies in Twentieth –Century Music (Prereq: MUS 361 & MUS 362)  
MUS 481 Recording Techniques II

#### ***Photography & Digital Media***

ARTH 425 19<sup>th</sup> Century Photography  
ARTH 426 20<sup>th</sup> Century Photography  
ARTH 427 Contemporary Photography  
ARTS 187 Introduction to Photography  
ARTS 188 Visualizing Ideas Using Photography (Prereq: ARTS 187)  
ARTS 287 Black & White Photography  
ARTS 288 Color Techniques in Photography (Prereq: ARTS 188)  
ARTS 289 Digital Imaging Techniques  
IFDM 491 – Photography for Film & Digital Media

Check the current schedule of classes at [my.unm.edu](http://my.unm.edu), or at [schedule.unm.edu](http://schedule.unm.edu) to view current semester offerings. Please note that some courses have pre-requisites, co-requisites and restrictions.

Revised 18 July 2013

Curriculum vitae

**Miguel Gandert**

Department of Communication and Journalism  
University of New Mexico  
Albuquerque, NM 87131-1086  
(505) 710-7944  
Internet: mgandert@unm.edu

**Education:** Master of Arts in Photography  
University of New Mexico, 1983

**Employment:** University of New Mexico: Distinguished Professor, Director Interdisciplinary Film and Digital Media Program, associate chair spring 2003-2005, fall 2006-2007 Department of Communication and Journalism, and research associate, Southwest Hispanic Research Institute. University department affiliations: American Studies, Chicano Studies, Art and Art History, Media Arts, Architecture, Anthropology, and Latin American/Iberian Institute. 1991 – present. Freelance photographer, filmmaker 1975 - present

**Select One-Person Exhibitions:**

Andrew Smith Gallery, Santa Fe, New Mexico  
Recent Work  
June –July 2013

Museo de La Universidad de Valladolid, Spain  
Rutas en cuerpo y alma: Fotografía antropológica de Miguel Gandert  
October 2010

Hispanic Culture Center, Albuquerque, NM  
From Field to Feast  
September 12 – December 9, 2008

Samuel Dorsky Museum of Art, SUNY New Paltz:  
*Rituales del Tierra y Espiritu*  
September 20 -December 19, 2007

University Art Museum, New Mexico State University  
*Nuevo Mexico Profundo: Rituals of an Indo-Hispano Homeland*  
September 15-December 15, 2004

St. Mary's College, San Antonio, Texas  
*Danzantes Indo-Hispanico, Bolivia Y Nuevo Mexico*  
October 3- November 3, 2003

Museo Nacional de Arte, La Paz Bolivia,  
*Nuevo Mexico Profundo: Rituals of an Indo-Hispano Homeland*  
February 12-March, 15 2003

Museo de Ethnografía y Folklore, La Paz, Bolivia  
*Danzantes Indo-Hispanico, Gran Poder Y Nuevo Mexico*  
May 23-June 30, 2002

National Hispanic Culture Center of New Mexico, Albuquerque, New Mexico  
*Nuevo Mexico Profundo: Rituals of an Indo-Hispano Homeland*  
October 19, 2000- May, 2001

Article 26, Barcelona, Spain  
Messissatges de Nou Mexic / Primavera Fotogràfica 2000

April 5-May 26, 2000

Albuquerque Museum, Albuquerque, New Mexico  
*Voces de la Tierra: The Sacred Earth*  
October 10, 1999 - January 3, 2000

Purdue University, West Lafayette, Indiana  
“VSJ/Scenes from an Urban Chicano Experience”  
August 19-September 22, 1996

Gallery 516, University of New Mexico Art Museum, Albuquerque, New Mexico  
“Latino Diversity in Boston”  
May 3 - July 27, 1996

Center for Southwest Research, University of New Mexico, Albuquerque, New Mexico  
“Images from the 1993 Whitney Biennial”  
February 1995

MARS Art Space, Phoenix, Arizona  
“*La Frontera: A Way to Survive*”  
January - February 1994

Ruth Ramberg Gallery, Albuquerque, New Mexico  
Recent Work: Photolithographs from the Tamarind Institute  
August 16 - September 4, 1993

National Museum of American History, Smithsonian Institution, Washington, D.C.  
“VSJ/ Scenes from an Urban Chicano Experience”  
April - July 1990

Photogenesis, Albuquerque, New Mexico  
“Being With It: A look at the World of Carnies”  
November - December 1981

ASA Gallery, Albuquerque, New Mexico  
“Let’s Boogie at Okie’s, Photographs of the Death of a Rock-and-Roll Bar”  
September 1980

Blue Sky Gallery, Portland, Oregon  
“Boxers and Wrestlers”  
October 1978

**Select Group Exhibitions:**

Museum of Fine Arts Santa Fe  
Alcove Show  
Summer 2012

Palace of the Governors, Santa Fe, New Mexico  
Through the Lens  
October 2008- September 2009

University of New Mexico Art Museum  
Photography New Mexico  
September-December, 2008

Jonson Gallery, University of New Mexico

Zapata: Political Art,  
Fall 2005

Houston Fotofest, Houston Center for Photography  
Llano Estacado: Island in the Sky,  
Spring 2006

Texas Tech University, Lubbock Texas  
Llano Estacado; Island in the Sky  
June-September 2005

International Center for Photography, New York, New York  
Only Skin Deep, December 10, 2004- February 28, 2005  
High Museum of Art, Atlanta, Georgia  
Photographers, Writers, and the American Scene: Vision of Passage  
April 2-August 7, 2004

El Paso Museum of Art, El Paso, Texas  
Framing the Border  
November 3, 2001- February 24, 2002

Museo de America, Madrid, Spain  
Con Sentimiento desde Nuevo México  
Traveling for 2 years throughout Spain  
September - November 2000

**Select Books and Catalogues:**

In the Country of the Broken Crosses, Arturo Madrid, Photographs by Miguel Gandert, Trinity University Press, 2012

The Plaza Book The Cultural Space of New Mexico, Chris Wilson, Photographs by Miguel, Trinity University Press, 2011

Llano Estacado: Island in the Sky, Contributing photographer  
Texas Tech Press, 2011

“Reflexiones de Mi Corazon,” with Maria Baca and Gabriel Melendez  
University of New Mexico Press, undercontract Winter 2010

Llano Estacado: Island in the Sky, Contributing photographer  
Texas Tech Press, undercontract Fall 2010

The Plaza Book The Cultural Space of New Mexico, Chris Wilson, Photographs by Miguel Gandert, Trinity University Press, undercontract, Winter 2010

Through the Lens, Creating Santa Fe, Contributing photographer  
Museum of New Mexico Press, 2008

Photography New Mexico, Contributing photographer  
Fresco Books, 2008

“Rituales del Tierra y Espiritu”  
Samuel Dorsky Museum of Art, SUNY New Paltz:, 2007

Hermanitos Comanchitos: Indo-Hispano Rituals of Captivity and Redemption, Enrique Lamadrid, Miguel Gandert, University of New Mexico Press, 2003

Photographers, Writers, and the American Scene: Vision of Passage, James L. Enyeart, and Arena Editions, 2002 contributing photographer

Nuevo Mexico Profundo, Rituals of an Indo-Hispano Homeland, Enrique Lamadrid, Lucy Lippard, Ramon Gutierrez, and Chris Wilson, Museum of New Mexico Press, 2000 photography monograph

Con Sentimiento desde Nuevo Mexico, Museo de America, Madrid Spain 2000  
Contributing photographer

Chimayo Weaving the Transformation of a Tradition, Helen R. Lucero and Susan Baizerman, University of New Mexico Press, 1999 Contributing photographer

Pilgrimage to Chimayo: Contemporary Portrait of a Living Tradition, Sam Howarth and Enrique R. Lamadrid, Museum of New Mexico Press, 1999 Contributing photographer

From the West: Chicano Narrative Photography, The Mexican Museum, 1995  
contributing photographer

*Luna Córnea, #7, Centro de la Imagen*, Mexico City D.F. 1995,  
Contributing photographer

Crafting Devotions: Traditions in Contemporary New Mexico Santos, University of New Mexico Press, 1995, Contributing photographer

*Los Tesoros del Espiritu: Familia y Fe*, Academia El Norte Publications, 1994,  
Photography editor, photographer

Homeland Use and Desire, Massachusetts College of Art, 1994,  
Contributing artist

Contemporary Identities: The Phoenix Triennial, Phoenix Art Museum, 1993,  
Contributing artist

1993 Biennial Exhibition, Whitney Museum of American Art, in association with Harry N. Abrams, Inc., Publishers, New York,  
Contributing artist

Three Generations of Hispanic Photographers Working in New Mexico, Van Deren Coke  
The Harwood Foundation of the University of New Mexico, Taos, NM, 1993,  
Contributing artist

*Nuestras Mujeres*, El Norte Press, 1992,  
Co-editor, contributing photographer

Artists of 20th Century New Mexico, Museum of New Mexico press 1992,  
Contributing artist

*Chispas: Cultural Warriors of New Mexico*, The Heard Museum, 1992,  
Contributing photographer

500 Años del Pueblo Chicano, 500 Years of Chicano History, South West  
Organizing Project, 1991, Contributing photographer

CARA/Chicano Art: Resistance and Affirmation, The Wight Gallery, 1991,  
Contributing artist

VSJ/Scenes from and Urban Chicano Experience, Smithsonian Institution  
Press 1990, Author and artist

Albuquerque by Six, Albuquerque Museum 1989, Contributing artist  
Sin Fronteras/Crossing Borders, University of Colorado at Colorado  
Springs, 1989, contributing artist

The Flow of the River, Hispanic Cultural Foundation, 1988, Photographer,  
picture editor

The Essential Landscape, University of New Mexico Press, 1985, Contributing artist

**Select Published Writings/ Photographs:**

Tracks of Time, Washington Post Magazine, April 14, 2008

New Mexico Historical Review, Volume 83, Number 4,  
*Rutas del Corazón: Pilgrimage and Cultural Commerce on the Camino Real de Tierra,* by  
Enrique R. Lamadrid Photographs by Miguel Gandert, Book review, cover , 2008

Matachines A Gathering 2008, Written chapter  
Office of Cultural Affairs, New Mexico 2008

**Recent Awards:**

Hirshfield Award for Book Design, 2013  
*In the Country of the Broken Crosses*

Scenic Byways, Santa Rosa Dive Center, 2013

GSA Art and Architecture, Las Cruces Federal Courthouse, 2010

Gilberto Espinosa Award for best Article on New Mexico History, 2009

Southwest Book Award 2004/2013  
*Hermanitos Comanchitos*, March 2005  
*The Plaza Book The Cultural Space of New Mexico*, March 2005

Chicago Book Award/American Folklore Society  
*Hermanitos Comanchitos*, October 2004

Southwest Collection, Texas Tech University  
*Llano Estacado: Island in the Sky*  
Photographic Survey, 2004

American Cultural Specialist, Grant U.S. State Dept.  
La Paz, Bolivia June, July 2001, February 2002 and May 2002  
7 lectures and development of two exhibitions, and fieldwork on mestizo feasts of Bolivia.

Southwest Book Award 2000  
*Nuevo Mexico Profundo*, March 2001

National Endowment for the Arts  
National Millennium Survey  
photographer August 1996-August 1997

**Daniel Peebles**  
423 Montclair Dr. SE  
Albuquerque, NM 87108  
[daniel@danielpeebles.com](mailto:daniel@danielpeebles.com)  
917-670-8627

## **Positions Held:**

**University of New Mexico**, Albuquerque, NM – Adjunct Professor, Interdisciplinary Film and Digital Media Program Fall 2012 - present

**Daniel Peebles Photography**, Commissioned photographic work for national and international editorial and advertising clientele 1990 - present

**The Art Center Design College**, Albuquerque, NM - Adjunct Professor, Department of Art – Spring Semester 2010

**University of New Mexico**, Taos, NM - Adjunct Professor, Department of Art 2007

**Eggers Films**, Los Angeles, CA - 2<sup>nd</sup> Assistant Director 1988 – 1991

**University of Michigan**, Ann Arbor, MI - Faculty, Department of Art 1985

**Ansel Adams Photography Workshops** - Teaching Assistant 1976 – 1980

**Friends of Photography Workshops** - Teaching Assistant 1976 – 1980

## **Lectures and Workshops:**

**International Center for Photography**, New York, NY - Lecture, May 2005

**International Center for Photography**, New York, NY - Lecture, November 2003

**University of New Mexico**, Albuquerque, NM - Lectures and Workshops 1999 – 2010

**Texas Tech**, Lubbock, TX - Lecture and Workshop December 1997

## **Education:**

**University of New Mexico**, Albuquerque, NM - MA Art Studio, Photography 1982

**San Francisco Art Institute**, San Francisco, CA - BFA Art Studio, Photography 1979

**Minneapolis College of Art and Design**, Minneapolis, MN - (non-degree)

Photographic Illustration 1976

## **Selected Permanent Collections:**

**Los Angeles County Museum**, Los Angeles, CA

**Museum of Fine Arts**, Santa Fe, NM

**Musee Niephore Niepce**, Paris, France

**Phinney Center**, Seattle, WA

**University of Arizona**, Museum of Art, Tempe, AZ

**University of New Mexico**, Museum of Art, Albuquerque, NM

## **Selected Solo Exhibitions:**

**Exhibit 208**, Albuquerque, NM, June 2014

**Exhibit 208**, Albuquerque, NM, June 2011

**Drive In Studio Gallery**, New York, NY August 2004



**Photo Metro**, San Francisco, CA May 1994  
**Mills College**, Oakland, CA December 1988  
**2/C Gallery**, Denver, CO July 1988

### **Selected Group Exhibitions:**

**Center for Fine Art Photography**, Fort Collins, CO Dec. 2013  
**New Mexico Museum of Art**, Santa Fe, NM Sept. 2013  
**Wired Gallery**, Taos, NM August 2009  
**Harwood Art Center**, Albuquerque, NM August 2007  
**Abrams Gallery**, Albuquerque, NM August 2001  
**Musee Nicephore Niepce**, Paris, France June 2000  
**Museum of Fine Arts**, Santa Fe, NM August 1996  
**Stables Gallery**, Taos, NM September 1995  
**Staley – Wise Gallery**, New York, NY September 1991  
**Museum of Art, University of New Mexico**, Albuquerque, NM April 1990  
**Museum of Fine Arts**, Santa Fe, NM August 1989  
**Center for Photography at Woodstock**, Woodstock, NY April 1989  
**Meisel Gallery**, New York, NY September 1988  
**Bruce Vellick Gallery**, San Francisco, CA August 1988

### **Grants:**

**Willard Van Dyke Memorial Grant** Recipient 1989

### **Articles:**

**View Camera Magazine** January/February 2012  
**View Camera Magazine**, July/August 2011  
**View Camera Magazine**, May/June 2010  
**Camera Arts Magazine**, October/November 2001  
**Photo Metro Magazine**, Spring 1994

### **Selected Commissions 1990 – Present:**

|                          |                   |                  |
|--------------------------|-------------------|------------------|
| AARP                     | Forbes            | Outside          |
| Adidas                   | Fortune           | Parenting        |
| American Express         | Interview         | Parents          |
| Bloomberg Personal       | Kiplinger's       | People           |
| Bloomberg Wealth Manager | Kraft             | Premiere         |
| Business 2.0             | Latina            | Proctor & Gamble |
| Business Week            | LA Times Magazine | Purofino Cigars  |
| Calumet Photographic     | Men's Health      | Rolling Stone    |

Carrier  
Citibank  
Compac  
Comcast  
Details  
Entertainment Weekly

Modern Maturity  
Money  
Monster.com  
New Scientist  
Newsweek  
New York Times Magazine

Shimano  
Smart Money  
Sony Style  
Texas Monthly  
Time  
Vanity Fair

## MICHAEL J. KAMINS

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4749 SOUTHERN SE, ALBUQUERQUE, NEW MEXICO 87108  
505-264-5076, mkamins@newmexicopbs.org

### EDUCATION

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**1981** B.A. in Photography/Art History/Literature. Magna cum laude with departmental honors in 5 College Program at the University of Massachusetts, Amherst, Massachusetts. Attended Amherst College, Hampshire College, Mt Holyoke College, Smith College and University of Massachusetts Amherst.

**1985** M.A. in photography, minor in art history. Graduate studies in video production and theatrical directing. University of New Mexico, Albuquerque, NM.

### PROFESSIONAL EXPERIENCE

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**1995 July - Present. Executive Producer**, New Mexico PBS/KNME. Responsible for setting vision and criteria for KNME's original programming. Duties includes: hire, train, and supervise content creation staff (public affairs and cultural affairs producers, associate producer/unit coordinator), independent producers ( New Mexico in Focus host, correspondents, Line panelists, Public Square host, producer, editor); program development which includes seek funding, write grants, and create collaborations with foundations, institutions, and corporate partners, topic selection, point of view, and dramatic structure; organize and schedule programming; assist in program promotion; supervise local, regional and national distribution (PBS, NETA, APT, ITVS, NAPT/Visionmaker), oversee multiplatform distribution (broadcast, internet, social media) of KNME original content; and early adopter of PBCore metadata standards for asset management.

For 19 years, develop and supervise hundreds of original productions for New Mexico PBS/KNME programs for example: old and new *COLORES!*, *New Mexico in Focus*, *Public Square*, *Connect*, *America Graduate*, *Moments in Time*, *Artisodes*, *UNM Connections*, *School Matters*, and special programs such as *The Sandias*, *Painting Taos*, *Balloon Fiesta*, *Commitment to Peace*, *Songs of the Spirit*, and numerous others. Additional work with independent producers to acquire content for NM PBS broadcast and distribution (*El Senador*, *This Town Is Not For Sale*, *Our Time is Now*, *Up Heartbreak Hill*). Program topic emphasis is on meeting the needs of a multicultural and underserved audience.

**1989 January - July 1995. Producer/Director**, KNME public and cultural affairs programming. Produced over 35 documentaries, numerous public affairs programs, commercial and educational projects. Responsible for managing, developing, designing and creating substantive, insightful programs for public broadcasting. Duties include: manage and schedule production personnel and facilities, writing, extensive research, videography, lighting, sound, editing, selecting and interviewing talent and subjects.

**1986 January - Present. Visiting Lecturer/Adjunct Faculty**, Cinematic Arts and Interdisciplinary Film & Digital Media Departments at the University of New Mexico. Responsible for teaching introductory and advanced level production classes in the practice and art of motion pictures.

**1986 – 1995 Freelance Production.** Served as producer, line producer, associate producer, director, asst. director, cameraman, audio, and other capacities for numerous national, regional, and local commercial productions.

### SELECT RECENT RECOGNITION

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**2012** Executive Producer - *Bataan: A 70th Anniversary Commemoration*, NATAS Rocky Mountain Emmy nomination for Interview/Discussion-Program, Judge – 48 Hour Film Project.

**2011** Producer - *USS New Mexico BB40: The Drinan Diary*, NATAS Rocky Mountain Emmy nomination for Historic/Cultural Story. Panelist- NALIP: National Association of Latino Independent Producers Conference, Judge - 48 Hour Film Project

**2010** Photographer – *Balloon Fiesta* NATAS Rocky Mountain Emmy for Feature Photography. Executive Producer - *Painting Taos*, and *Desert Reef*, NATAS Rocky Mountain Emmys. Six NATAS Rocky Mountain Emmy nominations.

**2008** Executive Producer/Producer – *The Sandias* NATAS Rocky Mountain Emmy for Environmental Program and Feature Photography.

**2006** Executive Producer – *Earthshaker* NATAS Rocky Mountain Emmy nomination. *KiMo: King of its Kind*, NATAS Rocky Mountain Emmy nomination.

**2004** Executive Producer – *Songs of the Spirit*, *Route 66: The Neon Road*, NATAS Rocky Mountain Emmy Award. Feature Photography - *Albuquerque's Historic Railroad Shops*, NATAS Rocky Mountain Emmy Award, Native American Music Awards nomination *Songs of the Spirit*.

**2003** Producer – *A Commitment to Peace*, NETA Awards Best Historical Documentary, NATAS Rocky Mountain Emmy. Executive Producer – *Condition Extreme*, *One Friday Night*, *A Life's Journey*, NATAS Rocky Mountain Emmy nominations.

**2002** Executive Producer – *Laura Gilpin: The Enduring Photographer*, NETA Awards Best Biographical Documentary. *Rt66 in New Mexico* NATAS Rocky Mountain Emmy, *Los Escondidos* NATAS Rocky Mountain Emmy nomination, *Mural: Tools for Change*, NATAS Rocky Mountain Emmy nomination

**2001** Broadcast Producer - *This Town Is Not For Sale* shown at Cinefestival San Antonio, Texas. Producer/Director - *The Sky's The Limit* shown at Telluride Mountain Film Festival (Jury Award) and Taos Mountain Film Festivals. Executive Producer – *Hands of a Craftsman*, *Heart of an Artist*, NETA Best Documentary.

### RECENT FUNDING

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**2012** W.K. Kellogg Foundation – *Public Square*. City of Albuquerque Urban Enhancement Trust Fund – *Painting Albuquerque* (w.t.), NM Arts/National Endowment for the Arts – *Artisodes*, McCune Charitable Foundation – *Public Affairs Programming*. WETA - *Makers: Women Who Make America*. Corporation for Public Broadcasting /Bill & Melinda Gates Foundation - *American Graduate*.

**2011** W.K. Kellogg Foundation – *Public Square*. Corporation for Public Broadcasting /Bill & Melinda Gates Foundation -*American Graduate*. NM Arts/National Endowment for the Arts – *Artisodes*. McCune Charitable Foundation – *Public Affairs Programming*.

**2010** Institute of Museum & Library Services/ New Mexico History Museum – *15 History Videos*. W.K. Kellogg Foundation – *Public Square*. NM Arts/National Endowment for the Arts – *Artisodes*. McCune Charitable Foundation – *Public Affairs Programming*.

**2009** Institute of Museum & Library Services/ New Mexico History Museum – *15 History Videos*. The Albuquerque Tri-centennial Committee/Taos Art Museum/1st Community Bank/Randy Briggs – *Painting Taos*. New Mexico Arts & McCune Charitable Foundation – *Artisodes*. Tri Station Collaborative – *Volunteerism*. Nature – *Zoo Stories*.

**2008** The Albuquerque Tricentennial Committee –*Balloon Fiesta*. NM Children Youth & Families Dept. – *Invisible Children*. New Mexico History Museum – *6 Exhibition Videos*. PBS Frontline – *Power Struggles*. PBS Frontline - *Social Entrepreneurs*. McNeil Lehrer Productions – *Deliberation Day*. NM Arts – *Artisodes*. NM Historical Records Advisory Board – *Archives*. Corporation for Public Broadcasting – *2008 Election Grant*. Burnett Foundation – *Glenna Goodacre: Notable New Mexican*. NM Museum of Natural History & Science - *Desert Reefs*. NM Dept of Health – *Hepatitis C*.

**2006** McCune Foundation – *New Mexico in Focus*. NM Arts – *COLORES! documentary series*. The Albuquerque Tricentennial Committee – *The Sandias*. Navajo Water Commission, NM Office of the State Engineer – *The Water Haulers*.

**2005** McNeil/Lehrer Productions and Albuquerque Public Schools - *Deliberation Day*. NM Arts – *COLORES! series*. NM Museum of Natural History and Science – *Earth Shaker*, McCune Foundation – *In Focus series* and *Amy Biehl High*. New Mexico Medical Review Association -- *Remaking American Medicine*. City of Albuquerque Urban Enhancement Trust Fund and The Albuquerque Tricentennial Committee – *La Villa De Alburquerque, Platicas*.

**2004** McCune Foundation – *In Focus series*. College of Arts & Sciences. UNM – *Tony Hillerman's New Mexico*. McNeil Lehrer Productions - *Deliberation Day*. NM Arts – *COLORES! Documentary series*. New Mexico Main Street Program, The Route 66 Association – *The Neon Road*. Akal Security, Public Service Company of New Mexico – *Pete V. Domenici: Notable New Mexican*.

**2003** Public Broadcasting Service, Native American Public Telecommunications – *Songs of the Spirit*. Corporation for Public Television, Twin Cities Public Television – *Alzheimer's: Caring, Coping Learning*. New Mexico Arts – *COLORES! documentary series*. National Dance Institute, McKee Foundation – *Excellent Steps*. Public Broadcast Service – *Coyote Waits: Behind the Scenes*. Santa Fe Opera – *The River Where We Dream*. McCune Foundation – *New Mexico in Focus series*. NM Children, Youth and Family Dept. – *Home Safe Home*. Center for Regional Studies – *Ed Romero*. Santa Fe New Mexican – *Roundhouse Reports*. New Mexico Dept. of Veterans Services - *Serving Those Who Served*. The City of Albuquerque Urban Enhancement Trust Fund – *The KiMo Theater*.

**2002** McCune Foundation and Santa Fe New Mexican – *In Focus*. New Mexico Arts – *COLORES! series*. Albuquerque Community Foundation, Wheels Museum, Lockheed Martin – *Albuquerque's Historic*

*Railroad Shops*. UNM Community Medicine – *What’s Killing Our Teens*. NM Dept of Health – *The Air We Share*, Intel Corporation – *Condition Extreme*. CPB Better Practices in Journalism - *Native Voices Native Votes*. Witter Bynner Foundation for Poetry – *In Between the Lines*. National Educational Telecommunications Association – *A Commitment to Peace*.

**2001** Phillips 66 - *Route 66 in New Mexico*. New Mexico Arts - *COLORES!* series. Albuquerque Community Foundation & UETF/City of Albuquerque – *Albuquerque’s Historic Neighborhoods*. National New Deal Arts Preservation Award – *Promises Kept: New Deal Art in NM*. Witter Bynner Foundation for Poetry – *My Words Are My Power*. McCune Foundation – *In Focus*.

### **SELECT PRODUCTIONS MULTICULTURAL & UNDERSERVED AUDIENCES**

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Executive Producer and Producer

**2010-2013** *Public Square*: one hour civic dialogue program focusing on issues related to vulnerable children, secure families, racial equity, and civic engagement.

**2012** *Bataan: A 70th Anniversary Commemoration*: interviews with survivors of the infamous Bataan Death March. *Up Heartbreak Hill/POV*: The intimate story of Navajo teens deciding to leave home for college. *American Graduate*: stories about at-risk diverse youth facing dropping out *Rock & Rhythm Band*, *Native American Community Academy*, *Working Classroom*, *Gordon Bernell Charter School*.

**2011** *Buffalo Soldiers in New Mexico*, *The Palace of the Governors: A Witness to History - Moments in Time*: short NM history documentaries. *American Graduate*: stories featuring diverse at-risk youth facing dropping out

**2010** *In Her Own Voice - Doña Teresa Aguilera y Roche and Intrigue in the Palace of the Governors, 1659-1662* *Tesoros de Devoción*, *Remembering the Santa Fe Japanese Internment Camp*, *The Last Hurdle: El Camino Real de Tierra Adentro* – *Moments in Time*: short NM history documentaries. *Growing Native* a video about sustainable environmental and community practices in Native culture. *Making It* a 30 minute program profiling young Hispanic and Native baseball players learning the secrets of making it in the big leagues.

**2008** *Invisible Children* 30 minute documentary about children of incarcerated parents. *Raising Hope* a one hour program profiling diverse underrepresented communities overcoming poverty through social engineering. *Power Struggles* a 30 minute program profiling the Navajo Nation’s battle over building an additional coal fire power plant. *Social Entrepreneurs* a 30 minute program profiling diverse communities developing community resources to build stronger local businesses.

**2006** *La Villa de Alburquerque*: 60 minute documentary about the colonial history of Albuquerque focusing on early Spanish settlement and the coming together of Pueblo and Spanish cultures. *Age of Aids*: 30 minute program about New Mexico’s twenty years of AIDS history. *Platicas*: 2-30 minute programs about multicultural authors in New Mexico.

**2005** *Alabados de Nuevo Mexico*: 30 minute documentary about the Penitente Ballads of Northern New Mexico. City of Albuquerque Urban Enhancement Trust Fund and The Albuquerque Tricentennial Committee – *La Villa De Alburquerque*, *The Albuquerque Tricentennial* – *Platicas*.

**2004** *The River Where We Dream*: 30 minute documentary, an opera written produced and acted by Cochiti Pueblo children. *Alzheimer's: Caring, Coping Learning*: 60 minute live, statewide town hall providing elderly with resources to deal with Alzheimer's disease.

**2003** *El Senador*: 60-Minute National PBS national documentary about the life and times of Dennis Chavez who championed equal rights. *Songs of the Spirit*: 60-Minute national PBS production featured top Native American performers recorded at the Kimo Theater. *Home Safe Home*: A 90 minute live statewide town hall for women to help find resources to end the cycle of domestic violence. *Ed Romero*: 30 minute documentary about the life of New Mexico's former ambassador to Spain, influential businessman and cultural spokesman.

**SELECT COMMUNITY COLLABORATIONS**

Executive Producer and Producer

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New Mexico History Museum: *Moments in Time*, 15 short documentaries about New Mexico's diverse history. 6 short history permanent exhibition videos: *Setting the Stage, On the Trail, Far Northern Impact: Matachines, WWII in New Mexico, Boom*.

The Albuquerque Museum: *Clyde & Carrie Tingley of New Mexico, The Alvarado Hotel, Places of the Heart, More Places of the Heart, Albuquerque's People of the Heart, Albuquerque's Historic Neighborhoods, Albuquerque 1940-1980 City of Change*.

The Albuquerque Museum Foundation (Notable New Mexican series - 2004 through 2009): *Ed Romero, Tony Hillerman, Peter V. Domenici, Notable New Mexicans, Glenna, Goodacre, Maria Benitez*.

The New Mexico Museum of Natural History and Science: *Earthshaker, Sleeping Monsters and Sacred Fires: Volcanos in New Mexico, Desert Reefs*.

The National Atomic Museum: *Trinity: Getting the Job Done, A Commitment to Peace*.

Youth Development Incorporated: *Deliberation Day - Closing the Achievement Gap, Healthcare*.

**SELECT RECENT NATIONAL COLLABORATIONS**

Executive Producer and Producer

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POV: Up Heartbreak Hill

American Graduate/WNET: *Our Time is Now*

Major Market Group (MMG): COLORES! submissions

NETA – *Bataan: A 70th Anniversary Commemoration*

Corporation for Public Broadcasting/Bill & Melinda Gates Foundation – *American Graduate*

Frontline: *Age of Aids, Social Entrepreneurs, Power Struggles*

NAPT/LINCS/ITVS Co-Production *Up Heartbreak Hill* documentary profiling Navajo High School seniors.

NAPT *Growing Native* pilot directed by Chris Eyre.

LPB *Raising Hope* a one hour program profiling diverse underrepresented communities overcoming poverty through social engineering. LPB/V-me Spanish language version of Election 2010 coverage.

Public Broadcasting Service/pledge programming and Native American Public Telecommunications: *Songs of the Spirit*.

PBS National Program Service: *El Senador, COLORES!*, culturally diverse episodes of COLORES! for national distribution.

Corporation for Public Broadcasting/Station Election Project – *Citizen Journalists*

McNeil Lehrer Productions: *Deliberation Day - Election 2004, Closing the Achievement Gap 2005, Healthcare 2007*.

LINCS/ITVS: *Dancing with Photons*

National Educational Telecommunications Association: *A Commitment to Peace*



## CURRICULUM VITAE

**ADRIANA RAMÍREZ DE ARELLANO, J.D., Ph.D.**

Women Studies Program  
MSC03 2155  
1 University of New Mexico  
Albuquerque, NM 87131-0001  
Telephone: 505.262.2188  
Electronic Mail: ardap@comcast.net

### **EDUCATION**

2008 **Doctor of Philosophy** *with Distinction*, Anthropology, University of New Mexico.

Doctoral Dissertation: "Voice and Identity in Legal Narratives of Gender Violence and Sexual Torture in the Southwestern United States"; Chair: Louise Lamphere

1995 **Juris Doctor**, *Honors in Clinical Law*, University of New Mexico School of Law.

Juris Doctor Thesis: "*The Cartography of Silence*: Mapping the Recognition of Tribal Customary Law Within a Jurisprudence of Legal Racism"; Co-chairs: Christine Zuni-Cruz; Ann C. Scales

1995 **American Indian Law Certificate**, University of New Mexico School of Law.

1991 **Masters of Arts**, Anthropology, University of New Mexico.

1988 **Bachelor of Arts**, *Magna Cum Laude*, Anthropology University of New Mexico.

### **ACADEMIC HONORS**

|           |   |
|-----------|---|
| 2013      | Faculty of Color Teaching Award, Project for New Mexico Graduates of Color    |
| 2012      | Faculty of Color Award, Project for New Mexico Graduates of Color, UNM        |
| 2003-2004 | Ford Foundation Dissertation Fellowship for Minorities                        |
| 1995-1996 | National Association of Women Lawyers "Outstanding Woman Law Graduate"        |
| 1995      | Navajo Supreme Court "Outstanding Service to the Courts of the Navajo Nation" |
| 1989-1992 | University of New Mexico Graduate Opportunity Fellowship                      |
| 1991      | Phi Kappa Phi   |
| 1989      | Phi Beta Kappa  |

### **GRADUATE COMMITTEE SERVICE**

2015 Barбора Gregusova, Department of Music, MA Thesis Committee, Thesis topic: the Construction of a Bohemian Nation within the Austrian-Hungarian Empire:

- Wagnerian harmonic influences in 19th-century Czech composer Zdeněk Fibich's opera *Šárka*. Upcoming defense-Spring 2015
- 2015 Kelsey Martin, Department of Art History, MA Thesis Committee. Thesis topic: Female Agency and Ambiguous Consent in 18th-Century French *fête galantes* imagery." Upcoming defense-Spring 2015
- 2014 Priscila Poliana; Comm. & Regional Pln., School of Architecture; MA thesis Committee; Thesis: "CARTOGRAPHY OF POWER: THE 47<sup>TH</sup> STATE'S AVERSION TO GRAFFITI ART". Defended December 12, 2014, with *Distinction*
- 2014 Marisa García, Ph.D., Department of Communication and Journalism  
Dissertation: Mediated Narratives on Citizenship, Immigration, and National Identity: The Construction of DREAMer Identities in Public Discourse Surrounding President Obama's 2012 Deferred Deportation Announcement," defended on July 10, 2014
- 2014 Sarah Beck, M.A., Department of Communication and Journalism  
Thesis: "Reel Queer: Emergent Discourses and Contexts of Queer Youth Identity Constructions and Experiences in Digital Video Projects", defended April 2, 2014
- 2014 Eileen Shaughnessy, M.A., Department of American Studies  
Thesis: "The Un-exceptional Bomb: Settler Nuclearism, Feminism, and Atomic Tourism in New Mexico", defended April 11, 2014
- 2013 Wendy Hines, Ph.D., Department of Communication and Journalism  
Dissertation: "Narrative medicine and Traditional Medical Interviewing Approaches in Women with Breast Cancer", defended: July 25, 2013
- 2013 Chris Galanis, M.F.A., Art and Ecology Program, College of Fine Arts  
Thesis: "Donkey Walking: Rituals of Progress and Domestication," defended May 6, 2013
- 2014 Jennifer Buntjer, PhD Candidate, Language, Literacy, and Sociocultural Studies
- 2013 Dené Shelton, M.A. Candidate, Rhetoric and Writing Program, English Department
- 2013 Xiaoyu Wang, M.A. Candidate, Department of Foreign Literatures and Languages

### **PROFESSIONAL TEACHING EXPERIENCE**

#### ***Adjunct Assistant Professor, Department of Anthropology*** (2010-Present)

Graduate Independent Study ANTH 598 (graduate, 1 section)

Cultures of the World ANTH 130 (2 sections)

Topics ANTH 340 (POLS 313; WMST 324; WMST 331) (3 sections)

#### ***Lecturer III, Women Studies Program*** (2013-Present)

Graduate Independent Study WMST 579 (graduate, 11 sections)

Feminist Research Methodologies WMST 512 (graduate, 2 sections)

Feminist Theories WMST 510 (ENGL 511.004) (graduate, 2 sections)

Feminism in Action WMST 498 (4 sections)  
Contemporary Women Legal Issues WMST 314 (POLS 314) (undergraduate-2 sections)  
Women and The Law WMST 313 (POLS 313) (undergraduate-2 sections)  
Undergraduate Independent Study WMST 499 (2 sections)  
Senior Seminar WMST 492 (undergraduate-1 section)

***Visiting Lecturer III, Women Studies Program*** (2012-Present)

Graduate Independent Study WMST 579 (graduate, 2 sections)  
Feminist Research Methodologies WMST 512 (graduate, 2 sections)  
Feminism in Action WMST 498 (2 sections)  
Senior Seminar WMST 492 (undergraduate, 1 section)  
Transnational Feminisms WMST 331 (AFST 397; ANTH 340; POLS 300; SOC 398) (1-section)  
Race, Class & Feminism WMST 325 (SOC398; POLS300; AMST350; AFST397; ENG315) (1-sec)  
Women and The Law WMST 313 (POLS 313) (undergraduate-2 sections)

***Instructor, Interdisciplinary Film and Digital Media Program*** (2011-Present)

Ethics, Science, and Technology, IFDM 400 (undergraduate-4 sections)

***Instructor, Women Studies Program*** (2011-2012)

Contemporary Feminist Theory, WMST 324 (ENGL 411; ANTH 340; POLS 300) (1 section)  
Introduction to Women Studies, WMST 200 (1 section)

***Instructor, Department of Political Sciences*** (2004-2010)

Contemporary Women Legal Issues, POLS 314 (WMST 314, ANTH 340) (4 sections)  
Women and The Law POLS 313 (WMST 313) (7 sections)

**INVITED LECTURES**

“Sacagawea, Pocahontas, and Sally Hemmings: A De-colonial Approach to National Myths of Origin”  
Guest Speaker at Interwoven Cultures course, University Honors Program (February 13, 2013)

“Rape: Legitimate or Foundational” Women Law Caucus, UNM School of Law (November 14, 2012)

“A (Colonial) Anthropologist Studying the (Empire’s) Legal System” Guest Speaker at the Research  
Methods in Native American Contexts course (March 1, 2012)

“E Pluribus Unum: Studying Metaphors of Power” El Centro De La Raza (October 25, 2011)

“New Mexico Rape Law” Women Law Caucus, UNM School of Law (October 12, 2011)

“De-colonial Jurisprudence: The Importance of Native American Legal Categories of  
Personhood” Community Lawyering Panel Presentation at the UNM School of Law  
“Cultivating Native Intellect and Philosophy Symposium”(March 10, 2011)

“Dissertation Workshop on Critical Social Issues” Guest Speaker at the Feminist Theory and  
Ethnography Seminar (December 10, 2008)

“Toward an Erotology of Rape” Guest Speaker at the Critical Social Issues, Anthropology  
Topics course (November 28, 2006)

## **ADMINISTRATION**

**2014-present**      ***Co-Principal Investigator and Program Coordinator,  
UNM-Andrew. W. Mellon Doctoral Fellowship Program***

The UNM-Mellon Foundation Program was established in early 2008 with a large award from the Andrew W. Mellon Foundation. The program has funded 23 senior doctoral students in six disciplines (American Studies, Anthropology, Communications and Journalism, History, Linguistics, and Sociology) whose work shows a commitment to expanding our understanding of Native American and Hispanic communities in the United States and Latin America. Responsibilities include: administrative support; data gathering; records; communications; public relations; event planning and coordination; keynote lecture logistics; program coordination, working with fellows, faculty mentors, advisory board, participating departments, university administrators; campus-wide outreach--research centers, student resources-- program evaluation, results, assessment; academic and professional development curriculum development— workshops, consultants, conference panels; doctoral fellows' one-on-one assistance and mentorship.

**2014-present**      **Faculty Advisor, “Feminist Student Scholars”**

**2014-present**      **WMST-Curriculum Committee, A&S Program Assessment Plan liaison**

**2013-present**      ***Undergraduate Academic Advisor, Women Studies Program, UNM***

**2010-2013**      ***Postdoctoral Associate. Andrew W. Mellon Foundation***

The UNM-Mellon Foundation Program was established in early 2008 with a large award from the Andrew W. Mellon Foundation. The program has funded 23 senior doctoral students in six disciplines (American Studies, Anthropology, Communications and Journalism, History, Linguistics, and Sociology) whose work shows a commitment to expanding our understanding of Native American and Hispanic communities in the United States and Latin America. Responsibilities include: administrative support; data gathering; records; communications; public relations; event planning and coordination; keynote lecture logistics; program coordination, working with fellows, faculty mentors, advisory board, participating departments, university administrators; campus-wide outreach--research centers, student resources-- program evaluation, results, assessment; academic and professional development curriculum development— workshops, consultants, conference panels; doctoral fellows' one-on-one assistance and mentorship.

## **GRANT WORK**

2013      *Principal Investigator.* “BUILDING PROFESSIONAL LEADERSHIP AND ADVANCING NATIVE AMERICAN AND LATINO HUMANISTIC SOCIAL SCIENCE AT THE UNIVERSITY OF NEW MEXICO” Grant Renewal Proposal. Michael W. Graves, Beverly Singer, and Adriana Ramírez de Arellano, Principal Investigators; Louise Lamphere, Senior Advisor (November 2013) \$800,000.

2013      *Co-author.* “BUILDING FUTURE LEADERSHIP FOR THE ADVANCEMENT OF NATIVE AMERICAN AND LATINO HUMANISTIC SOCIAL SCIENCE AT THE UNIVERSITY OF NEW MEXICO: UNIVERSITY OF NEW

MEXICO MELLON PREDOCTORAL FELLOWSHIP PROGRAM” Annual Report of Activities and Accomplishments, January 2012- December 2012 (Mellon Grant #40700756); Dr. Louise Lamphere and Dr. Michael Graves, Principal Investigators, and Dr. Adriana Ramírez de Arellano, UNM-Mellon Postdoctoral Associate

2012 *Co-author.* “BUILDING FUTURE LEADERSHIP FOR THE ADVANCEMENT OF NATIVE AMERICAN AND LATINO HUMANISTIC SOCIAL SCIENCE AT THE UNIVERSITY OF NEW MEXICO: UNIVERSITY OF NEW MEXICO MELLON PREDOCTORAL FELLOWSHIP PROGRAM” Annual Report of Activities and Accomplishments, January 2011- December 2011 (Mellon Grant #40700756); Dr. Louise Lamphere and Dr. Michael Graves, Principal Investigators, and Dr. Adriana Ramírez de Arellano, UNM-Mellon Postdoctoral Associate

2011 *Research Assistant.* “BUILDING FUTURE LEADERSHIP FOR THE ADVANCEMENT OF NATIVE AMERICAN AND LATINO HUMANISTIC SOCIAL SCIENCE AT THE UNIVERSITY OF NEW MEXICO: UNIVERSITY OF NEW MEXICO MELLON PREDOCTORAL FELLOWSHIP PROGRAM” Annual Report of Activities and Accomplishments, January 2011- December 2011 (Mellon Grant #40700756); Dr. Louise Lamphere and Dr. Michael Graves, Principal Investigators.

### **ADMINISTRATIVE TRAINING**

“Effective Communication and Decision Making in a “Diverse” Environment “ Workshop UNM Center for Teaching Excellence Workshop; (February 20, 2015)

“NWSA Curriculum Institute”, Cincinnati, Ohio (June 26-27, 2014)

“Preventing Academic and Research Integrity Workshop” OSET (April 11, 2013)

“Cultural and Interdisciplinary Programs Session” Advisor’s Institute (May 21, 2012)

### **PUBLIC SERVICE**

#### **ACADEMIC MEMBERSHIPS**

|               |  |
|---------------|--|
| 2014-present  | College of Arts & Sciences Fellowship Collective, UNM-Mellon Representative  |
| 2014- present | UNM Honorary Degree Committee, Faculty Senate Member   |
| 2011-present  | Faculty Fellow, Graduate Resource Center and Centro de la Raza “Latino/a Graduate and Professional Student Fellowship Program” |
| 2014          | A&S Dean’s WMST Director Search Committee, Member  |
| 2014          | National Women’s Studies Association   |
| 2012-2013     | Office of Graduate Studies, Graduate Recruitment Task Force  |

#### **COMMUNITY MEMBERSHIPS**

|              |  |
|--------------|--|
| 2011-Present | ACLU-NM, Board of Directors (Executive & Governance Committees)        |
| 2010-Present | Friends of Puppet & Object Theater, <i>Emerita</i> Board of Directors, |
| 2012-2013    | ABQ GED, Inc., Board of Directors                                      |
| 1992-2000    | Outpost Productions, Inc., Board of Directors, Secretary               |

## ACADEMIC SERVICE

Panelist, "What to Expect As a Graduate Student"; Graduate Resource Center *Jump Start Orientation*, UNM (May 29, 2014)

Panelist, *Graduate Resource Center Workshop "Preparing for Academic & Professional Careers"*, UNM (April 22, 2014)

Moderator, "Feminist Methodologies Seminar Students' Work in Progress" Panel, 2014 Shared Knowledge Conference, UNM (April 10, 2014)

Panelist, "Reflection & Provocation: the role of the arts in social issues"; *43<sup>rd</sup> Annual John Donald Robb Composer's Symposium: Beyond Borders*, UNM (April 8, 2014)

Panelist, UNM American Studies Department "Graduate Students Open House: "Funding Opportunities Workshop Panel" (April 4, 2014)

Panelist, International Business Students Global Panel "Alienation: An Expression Through Art and Culture"; Anderson School of Management, UNM (January 31, 2014)

Panel Chair, *Justice and Repair Panel*, "(Un-) Silencing The Past: Narratives of Trauma in Comparative Perspective Symposium" (October 25, 2013)

Guest Speaker, "Research Questions and Literature Reviews", *UNIV 391: Community Research Intersession* (May 16, 2013)

Panel Moderator, *New Mexico Shared Knowledge Conference* (April 17, 2013)

Guest Speaker, Raza Graduate Student Association "Latina/o Faculty Spotlight" (April 2, 2013)

Panel Moderator, *College of Education Graduate Student Colloquium* (March 23, 2013)

Facilitator, "Violence in the Media" *PNMGC Critical Issues Roundtable* (March 20, 2013)

Guest Speaker, *Upward Bound UNM* (March 2, 2013)

Facilitator, "Queer Theory Roundtable", *LGBT Resource Center Brown Bag Series* (April 27, 2012)

Panel Moderator, *Graduate & Professional Student Conference* (April 23, 2012)

Participant, *PNMGC "Leadership Panel"* (October 18, 2012)

Guest Speaker, *Office of Graduate Studies Orientation Panel* (August 22, 2012)

Panelist, *Graduate Resource Center/RGSA "Graduate School 101" Roundtable* (April 4, 2012)

Co-facilitator, "*Workshop on Quantitative Methods*", Graduate Resource Center, UNM (March 29, 2012)

Panelist, *GPSA "Women in The Academy" Roundtable* (March 22, 2012)

Testimony, *Student Senate Financial Review Board Hearings*, (El Centro de La Raza , PNMCG) (January 22, 2012)

### **COMMUNITY SERVICE**

Panel Proposal, Moderator, "*Technotopia: The Colonization of the Body as The Ultimate Frontier*" International Symposium for Electronic Arts (ISEA 2012); Albuquerque, NM (September 22, 2012)

Juror, "Albuquerque: Machine Wilderness, 18th International Symposium on Electronic Art" (2012)

Grant Evaluator, New Mexico Humanities Council, "El Otro Lado-Albuquerque Project" (2010)

Participant, Discussion Panel, "Miss Representation" Screening (September 18, 2011)  
Presenter, American Civil Liberties Union "Defending Artistic Liberty Panel", Street Art Festival, 516 Arts, (October 23, 2010)

### **PRO BONO LEGAL SERVICE**

Legal Consultant (2009-Present): Federal Statutory Definition of Torture, 18 USC 2340 "Severe Mental Pain or Suffering"; Sex Offender Registration and Notification Act "Stigma-Plus" Analysis; ; Sex Crime Litigation; Native Etiologies of Trauma; "Cultural Defense".

Legal Research, supporting memorandum and proposal of statutory language used to amend the New Mexico Adoption Code in order to comply with The Indian Child Welfare Act. (1994)

Legal Research and memorandum for the Navajo Nation's Supreme Court's "Solicitor's Opinion Confidentiality of Peacemaking Proceedings" (1994-1995)

Symposium "Tribal-Based Resolution of Domestic Violence Disputes" University of New Mexico School of Law, May 15, 1995.

**Curriculum Vitae**  
Peter G Lisignoli  
plisign@gmail.com  
MFA in Experimental and Documentary Arts  
(February 2015)

**RESEARCH AREAS AND INTERESTS**

Experimental Ethnography, Documentary Practice, Cultural Studies, Critical Theory, History of the Avant – Garde, History and Narrative, Music Performance, Latin American Studies, Public Art, Collage, Video Art, Photography.

**EDUCATION**

2011 – 2013

**Duke University, Experimental and Documentary Arts** MFA

2003 - 2008

**College of Fine Arts, University of New Mexico** BA in Media Arts

- Minor in Anthropology
- Focus Area in Latin American Language and Culture

**AWARDS AND HONORS**

- Summa Cum Laude Baccalaureate Honors.
- Cum Laude Departmental Honors.
- Gus Blaisdell Memorial Award in Critical Writing.
- Michael Costello Award for Academics and Service to the Department of Cinematic Arts.

**ACADEMIC POSITIONS**

2013 to Present Lecturer, Department of Cinematic Arts and Interdisciplinary Film and Digital Media, University of New Mexico.

2013 to 2013 Teaching Assistant, Franklin Humanities Institute, Duke University.

2012 to 2013 Teaching Assistant, Center for Documentary Studies, Duke University.

2011 to 2012 Practice Assistant, Arts of the Moving Image, Duke University.

2008 to 2011 Temporary Part-Time Faculty, Department of Cinematic Arts, University of New Mexico.

2010 to 2011 Volunteer, “Tarascan Project,” Department of Anthropology, University of New Mexico.

2004 to 2008 Office Specialist, Department of Cinematic Arts, University of New Mexico.

**LECTURES, EXHIBITIONS, PERFORMANCES, & CREATIVE WORK**

February 2015 Contributing Artist, “Happiness is a Warm Projector,” Center for Contemporary Art, Santa Fe, NM.

April 2014 Screening of *Signs of the Nevada Sun*. Film Festival Exhibition, “Experiments in Cinema.” Albuquerque, NM.

June 2014 Editor, “Rudolfo Anaya: The Magic of Words.” Documentary Film by Ellis Productions.



November 2013 Contributing Artist, "Black River Falling," Music Accompaniment for Live Theatre, Tricklocke Theatre Company, Albuquerque NM.

April 2013 Contributor, "Film/Music Collaboration w/ Wet Ink Ensemble," Multimedia performance, Duke University.

March 2013 Contributor and Curator, "Distances + Relativities," MicroCinema and Thesis Exhibition, Carrack Modern Art: Durham, NC.

February 2013 Contributor, "New Works in Virtual Reality," VR Installation, Duke University.

January 2013 Contributor, "Las Vegas in 48 hours," Art Exhibition and Film Screening, Duke University.

April 2013 Contributor, "Music/Film: Performances with the Wet Ink Ensemble," MFA in Experimental and Doc Arts and Ph.D in Music Composition Collaboration, Sheaffer Theatre, Duke University: Durham, NC.

March 2012 Co-Curator, "Film in the House of the Word," Film and Poetry Series, Duke University.

March and April 2013 Contributor and Curator, "Distances and Relativities," Thesis Show and Micro-Cinema, Carrack Modern Art: Durham, NC.

January 2013 Contributor and Co-Curator, "Las Vegas in 48hrs," Art Exhibition, Frederic Jameson Gallery: Durham, NC.

September 2012 Invited Filmmaker, "Film in the House of the Word," Reading and Screening, Duke School: Durham, NC.

July 2012 Contributor and Co-Curator, "Open Air Picture Show," Film Screening, Tan Gallery: Albuquerque, NM.

January 2012 Contributor and Curator, "Occupations," Art Exhibition, East Duke Building, Duke University.

June 2011 Performer, "Albuquerque Folk Festival," Albuquerque, NM.

April 2011 Lecturer, "Soviet Montage Cinema" Department of Cinematic Arts's course on Film Theory, University of New Mexico.

March 2011 Performer, "Durango Bluegrass Meltdown," Music Festival: Durango, CO.

October 2009 Lecturer "On Chris Marker's *Sans Soleil*" Department of Cinematic Arts' course on Film Theory, University of New Mexico.

May 2008 Screening of *Bulerías*, College of Fine Arts Graduation Convocation, Albuquerque, NM.

October 2006 Lecturer, "On the Imperfect Aesthetics of Cuban Revolutionary Cinema," CERIA Open House, University of New Mexico.

## **BEVERLY R. SINGER**

As of February 2015  
Department of Anthropology & Native American Studies  
University of New Mexico

### **Education**

Ph.D. Doctor of Philosophy, University of New Mexico, Albuquerque, New Mexico, American Studies Dissertation: "Film and Video Made by Native Americans: A Cultural Examination of Native American Participation in Film and Video Production" (1996).

Certificate. Anthropology Film Center, Santa Fe, NM, Documentary Filmmaking (1982).

M.A. University of Chicago, Chicago, IL, Social Service Administration (1977).

B.A. College of Santa Fe, Santa Fe, NM, cum laude, Social Welfare (1975).

### **Professional Employment (principal)**

Associate Professor, Departments of Anthropology and Native American Studies, University of New Mexico, Albuquerque, NM, 2002-Present

Director, Alfonso Ortiz Center for Intercultural Studies, University of New Mexico, Albuquerque, NM, January 2012-present.

Acting Director, Native American Studies, University of New Mexico, Albuquerque, NM, August 2009-July 2010.

Inaugural Director, Alfonso Ortiz Center for Intercultural Studies, Department of Anthropology and The Maxwell Museum, of Anthropology, UNM-Albuquerque, May 2000-August 2002.

Assistant Professor, Department of Ethnic Studies, California Polytechnic State University San Luis Obispo, CA, September 1997-June 1998.

Research Officer, Graduate School of Social Work, Columbia University, New York, NY, January 1991-July 1996.

Program Officer, Association on American Indian Affairs, New York, NY, April 1988-April 1990.

## **Previous Academic Employment (part-time)**

Lecturer, Parsons Liberal Studies The New School University, New York, NY, January 1992-June 2000.

Assistant Professor, Department of History, City University of New York, Brooklyn, NY August 1996-June 1997.

Instructor, New York University, New York, NY, January 1992-June 1992.

## **Independent Film and Video Productions**

(Director, Researcher, Editor)

*Il Ngwesi Masaai Lodge*. (2014) Kenya, Africa collaboration with Joseph Nijalis Shuel and Yvonne Adhiambo Ouwor. (16 min.) Story of *Il Ngwesi* Ecolodge built and operated by Laikipia Masaai in 1996.

*Cultures of Exile: Conversations on Language and the Arts*. (2013) Produced and edited 20-60 min. videos and *Cultures of Exile Conference Highlights* (30 min.) for the UNM International Studies Institute Conference (Oct. 24-25, 2013) organized by Eleni Bastea and Walter Putnan.

*Joe Sando: Pah Peh Jemez Pueblo Historian* (2012) 23 minutes. Co-producer, Carnell Chosa. The School for Advanced Research, the Indian Pueblo Cultural Center (IPCC), and the Leadership Institute at the Santa Fe Indian School hosted a Pueblo Studies Symposium named in honor of *Joe Sando*. My contribution was a film portrait of Dr. Sando, a noted historian from Jemez who author many books on Pueblo Nations and cultures. Screened at IPCC. October 2012.

*Archiving Indigeneity* (2012) 3 min. Experimental video about archiving land, people and place. Produced for presentation at the International Symposium on Electronic Art Conference. September 2012.

*Visible Voices: Native American Studies at UNM*. (2012) 59 minutes. Produced with students at UNM. It's been 8 years since the B.A. in Native American Studies was conferred at UNM. 12 students provide self-reflected analysis about the significance of higher education and the NAS degree in their lives. Students hosted a public screening UNM Lobo Theater, May 2012.

*Season of Transformation: Decolonized Education at the University of New Mexico*, (2006) 24 minutes. Produced with students at UNM. Examines indigenous knowledge, history and thinking at UNM and features Native faculty perspectives on academia. Premiered at the Navajo Studies Conference, UNM, November 2006 and a re-edited version is now online at <http://www.unm.edu/~nas/stories.html>

*The Unveiling of Po'Pay Statue carved for National Statuary Hall in the U.S. Capitol Building.* Beverly R. Singer, producer/director. 10-minutes. Documentary filmed at Ohkay Owingeh May 21, 2005 screened at the Po'Pay Commemoration Symposium, University of New Mexico, November 3, 2005.

*Waking Up on Central*, (2004) 24 minutes. Produced with homeless youth. In their own words, the youth share their experience and ideas for changing society's view of the issues related to the growth of a homeless population in the U.S. Premiere screening at The Guild Cinema, Albuquerque, NM to benefit homeless youth shelter, December 2004.

*A Feminine Study of Native Women Icons*, (2003) 6 minutes. Video produced for an exhibition titled "Lady Liberty as a Native American Female Icon," American Indian Community House Gallery, New York, NY.

*Desert Rainwater Harvesting* (2002) 24 minutes. Documents a youth garden project focused on water conservation and art, co-sponsored with Basia Irland, UNM Professor of Art and conducted at Isleta Pueblo, NM. 200 copies of the video were available to school and SW environmental organizations.

*Video Virgin* (2001) 9 minutes. Images of the virgin are noted from New York to New Mexico with a subtext of illegal immigration of indigenous people from Mexico where the virgin originated. Exhibition video produced for "Who is the Virgin of Guadalupe? Women Artists Crossing Borders," Henry Street Settlement/Abrons Art Center, New York, NY.

*Oku P'in: Alfonso Ortiz, 1939-1996* (2000) 19 minutes. Highlights the life and legacy of a Tewa anthropologist. Produced for the Inaugural Event for the Alfonso Ortiz Center at the University of New Mexico, Albuquerque, NM.

*Diabetes: Notes from Indian Country* (1999) 30 minutes. Contains professional views regarding diabetes diagnosis and effectively community treatment models. Produced for the Center for American Indian Research and Education Diabetes project. Shown at numerous universities and American Indian health centers nationally. Distributed by Third World Newsreel, New York, NY.

*Wellness in Native California: Our Ancestry, Our Future* (1998) 23 minutes. An overview of cultures and health issues in some California Indian tribes. Screened at First Peoples' Environmental Festival, Montreal, Canada; Taos Talking Picture Festival, Taos, NM.

*Native Children to Children: HIV/AIDS* (1997) 14 minutes. Native American youth share their views about HIV/AIDS. WNYC-TV, New York, NY and at major universities.

*Hózhó of Native Women* (1996) 29 minutes. Professional Native American women share their perspectives about community health and wellness issues. Screened at Sundance Film Festival, Park City, Utah; Taos Talking Picture Festival, Taos, NM.

*A Video Book* (1994) 6 minutes. 20<sup>th</sup> Anniversary Margaret Mead Film and Video Festival, New York, NY; Dreamspeakers Festival, Edmonton, Canada; Taos Talking Picture Festival, Taos, NM; 15<sup>th</sup> Annual International du Film d'Amiens, Amiens, France and on WNYC-TV public television in New York, NY.

*He Wo Un Poh: Recovery in Native America* (1993) 58 minutes. Seven Native Americans 13-60 y/o share their stories of recovery from alcoholism. Vienna International Film Festival, Vienna, Austria; 9<sup>th</sup> Annual Film and Video Festival, Smithsonian National Museum of the American Indian; Imagining Indians Film and Video Festival, Scottsdale, Arizona; Women in the Director's Chair Festival, Chicago, Illinois; Wind and Glacier Voices Festival, Lincoln Center, New York, NY.

*Indigenous People and the Land I & II* (1992) 48 minutes. Philosophical testimonials by indigenous people explain their cultural and spiritual relationship with the natural world. Produced for "Rock the Boat," a Columbus Quincentennial Response, Deep Dish Satellite TV Broadcast, New York, NY.

*Mondo's Story* (1990) 23 minutes. A day in the life a reservation youth with a choice. Two Rivers Film and Video Festival, Minneapolis, Minnesota.

*Looking Back for the Future: The Institute of American Indian Arts* (1988) 15 minutes. Wheelwright Museum of the American Indian, Santa Fe, NM.

### Major Film Productions

*The Answers Lie Within: The Institute of American Indian Arts in Southern Africa*, (2007) Producer/Director/Editor. In the summer of 2007, 41 Native American artists traveled to several countries in Southern Africa, including Botswana, Lesotho, Mozambique, South Africa, Swaziland and Zimbabwe. Director of location filming with four filmmakers in S.A., upon returning to the US, edited 90+ hours of video footage to a 27-minute video of the exchange for the Institute of American Indian Arts.. The film was used to expand education programs intersecting cultural and economic initiatives in Southern Africa funded by the Kellogg Foundation.

*Who We Are*, Associate Producer. (2000-2004) Film commissioned by the Smithsonian Institution National Museum of the American Indian for its' inaugural opening in Washington, DC in September 2004. Pre-production research was based on themes of indigenous land, traditional subsistence, traditional beliefs, self-government and creative expression with location filming at Barrow, Alaska; Hopi Second Mesa, Arizona; Lake Titicaca, Bolivia; Haida Gwaii and Nova Scotia Mik'maq in Canada; and Totonaco and Nahautl in Mexico; and reservations in Minnesota, Oklahoma, and South Dakota.

### Books

Husk of Time Photographs by Victor Masayesva, Jr. "Introduction by Beverly R. Singer." Tucson: University of Arizona Press, 2006.

Wiping the War Paint Off the Lens: Native American Film and Video. Minneapolis: The University of Minnesota Press, 2001.

Rising Voices: Writings by Young Native Americans. Arlene B. Hirschfelder and Beverly Singer, Eds. NY: Macmillan, 1992.

### **Book chapters**

“To Touch, Plot, and Dream the Il Ngwesi Savannah,” in Resolutions 3: Global Networks of Video. S. Ma Ming-Yuen and Erika Suderburg, Eds, University of Minnesota Press, 2013. Society for Cinema and Media Studies Best Edited Collection Award 2014.

“The Dirt Roads of Consciousness,” in Native Americans on Film: Conversations, Teaching, and Theory. M. Elise Marubbio and Eric L. Buffalohead, Eds., University of Kentucky Press, 2013.

“The Making of *Who We Are* Now Showing at the NMAI Lelawi Theater” in The National Museum of the American Indian: Critical Conversations. Amy Lonetree and Amanda Cobb, Eds., University of Nebraska, 2008.

“Planting Seeds of Conservation: Pueblo of Isleta Rainwater Project and Xeric Garden,” in Water Library, Basia Irland, University of New Mexico Press, 2007.

“Native American Cinema,” in Schirmer Encyclopedia of Film: Thomas Gale Publishing, Farmingdale, MI, 2006.

“Facing Ancestry,” in Beyond the Reach of Time and Change: The Photography of Frank A. Rinehart, Simon Ortiz, Ed. Arizona: University of Arizona Press, 2004.

“Native Filmmaking,” in Native American Voices: A Reader. Third Edition, Susan Lobo & Steve Talbot. NJ: Prentice Hall, 2001.

“Native-Made Film and Video,” in Stereotypes in the World of Children Reader and Bibliography, Arlene B. Hirschfelder, Paulette Molin, and Yvonne Wakim, (eds.), Metuchen: Scarecrow Press, 1999.

“Prevention of Health Care Problems,” with Steven P. Schinke in Cognitive Behavior and Behavioral Social Work Treatment, D. Granvold, Ed., Brooksand Cole Publishing, Pacific Grove, CA, 1993.

### **Reviews**

Invited Review Essay. “Native American Film outside the Margins of Filmmaking,” featuring *Smoke Signals*, *Native Cinema Rising* (2012), by Joanna Hearne, and *Seeing*

*Red: Hollywood's Pixled Skins* (2013), edited by LeAnne Howe, Harvey Markowitz, and Denise K. Cummings. Great Plains Quarterly, Vol. 34, No. 4, Fall 2014.

*Pueblo Indians and Spanish Colonial Authority in Eighteenth-Century New Mexico*. By Tracy L. Brown University of Arizona Press, 2013. 237pp. (In Press) The Journal of Southwestern Anthropology and History.

*Engaged Resistance: American Indian Art, Literature, and Film from Alcatraz to the NMAI*. By Dean Rader. Austin: University of Texas Press, Great Plains Quarterly, vol. 32, no. 1, Winter 2012.

*Weaving Worlds*. Directed by Bennie Klain. Austin, TX: Trickster Films, 2008 in American Indian Quarterly, vol. 34, no. 2, Spring 2010.

Lois Beardslee, *The Women's Warrior Society*. Tucson: The University of Arizona Press, 2008, or American Indian Quarterly, Vol. 33, No.2, April 2009.

Edward P. Dozier, *The Inconsistency of the American Indian Anthropologist.*, Marilyn Norcini. The University of Arizona Press, 2007, Current Anthropology, Vol. 49, Number 2, April 2008.

Review of *Alanis Obomsawin: The Vision of a Native Filmmaker*, Randolph Lewis, University of Nebraska Press, 2006, Northeast Anthropology Journal, 2007.

### **Manuscript Reviews**

"Skin Flicks: Native American Studies Scholars Look at the Indigenous Film Experience" Tom Holm and Steve Pavik, Eds., University of Arizona Press Review, 2010

"Pueblo Dancing," Photographs by Nancy Hunter Warren; Essay by Jill Drayson Sweet; Foreword by Michael Ennis-McMillan, University of New Mexico Press, 2008.

"Unsettling Sights: The Fourth World on Film," Corinn Columpar, University of Southern Illinois, 2008.

"Native American Performance and Representation," S.E. Wilmer. University of Arizona Press Review, 2007.

"Narratives of Location: Televisual Media and the Production of Indigenous Identities in Mexico, Erica Wortham. Duke University Press Review, 2006.

"Navajo and Photography: A Critical History of the Representation of an American People," James Faris in Journal of Anthropological Research, Vol. 62, No.1, Spring 2006.

"Native American Representations: First Encounters, Distorted Images, and Literary Appropriations," Ed. Gretchen M. Bataille in Journal of Anthropological Research 58(4): 604-605. 2002

## **Other writing**

“Indian Education, 2025,” Ted Jojola, Ph.D., Tiffany Lee, Ph.D., Adelamar Alcántara, Ph.D.; Mary Belgarde, Ph.D.; Carlotta Bird, Ed.D.; Nancy Lopez, PhD; Beverly Singer, PhD. New Mexico Public Education Department Study Report-185 pp., Indian Education Division, April 2011.

## **Articles and Essays**

“Sand Mist [in Morocco]” (in press) RED INK: An International Journal of Indigenous Literature, Art, and Humanities, Arizona State University, Fall 2015.

“Digital Tools, Strategic Alliances, and the Protection of Traditional Knowledge,” Beverly R. Singer Associate Professor, Department of Anthropology and Native American Studies, University of New Mexico; Jorge A. Garcia, Director, Iberoamerican Science Technology and Education Consortium, University of New Mexico; Judith van der Elst Ph.D. Candidate, Department of Anthropology, University of New Mexico, 2012.  
<http://www.academia.edu/1940974/> and <http://hdl.handle.net/1928/11225>

“Indigenous Protagonist Filmmakers,” Good practice of intercultural dialogue for supportive action. UNESCO, Division for Cultural Policies and Intercultural Dialogue, March 2007.

“Going for *Kosi*” in Native Peoples, Phoenix, AZ, 2004.

“Weaving a new cloth of collaboration at the University of New Mexico,” Insight and Opinion, The Albuquerque Tribune, 2002

“Video America Indigena/Video Native America” Wicazo Sa Review, 16 (2): 35-53, 2001

“We Must Retrace Our Steps: Native American Language Revitalization,” Smithsonian National Museum of the American Indian Journal, 2 (1). 2001.

“Mud in Your Eye: Indian Filmmaking,” Journal of the Center for Indigenous Arts & Culture, 1 (1) 1999.

“The Native Spirit at Sundance,” The Sundance Film Festival Catalog, 1997.

“Replaying the Native Experience,” The Independent, 17 (10) 1994.

“Views from the sky about earth.” IKON 12 (13) 1992.

## **Professional Awards and Recognition**

New Mexico Center for the Advancement of Research Engagement and Science on Health Disparities, UNM Health Sciences Center Senior Fellow, 2013



Honorary Stars AISS Recognition for Contributions to UNM Student Community, 2013

Southwestern Indian Art Association Juried Award for “Clothes line at *Kha’po Owingeh*.”  
New Mexico Museum of New Mexico Photography Exhibition, July 2011-February, 2012

Mellon Fellowship Graduate Mentor, Edward Jolie and Jacobo Baca, UNM Anthropology and  
History Departments Mellon Fellowship Recipients for Doctoral Students in Social and  
Humanistic Studies, 2008-2011

Outstanding Faculty & Staff Recognition, American Indian Student Services, 2008 and 2009

Ronald E. McNair Scholar Program Faculty Mentor, “The Heritage of Acoma Potters,”  
Pamela Price, University of New Mexico, 2007-2008

Regents Lecturer Award, UNM, 2007-2010

Undergraduate Research and Creativity Symposium Class Award, University College, Office  
Faculty of Color Award, Outstanding Faculty of Color, Project for New Mexico Graduates of  
Color, University of New Mexico, 2006-2007.

Featured Artist and Educator, “Living Portraits of New Mexico Artists & Writers,”  
I Outreach Project of New Mexico CultureNet, Santa Fe, New Mexico, 2005.

Lincoln Ethics Visiting Scholar, Arizona State University, Lincoln Center for Ethics, College  
of Architecture and Environmental Design, and the Herberger Institute for Design  
Excellence International Symposium, Tempe, AZ, 2004

Woodrow Wilson Foundation Fellowship supported by the Rockefeller Foundation,  
Princeton, NJ, 2000-2001

Faculty Development Award, California Polytechnic State University, San Luis Obispo, CA,  
November 1997-September 1998

Walking in Beauty Award, Awarded to *Hózhó of Native Women*, Two Rivers Film and Video  
Festival, Minneapolis, MN, 1997

Special Jury Award, *A Video Book*, Dreamspeakers Festival, Edmonton, Canada, 1996

Artists’ Projects Film and Video Award. Awarded by the Lower Manhattan Arts Council,  
The National Endowment for the Arts, The Rockefeller Foundation, The Andy Warhol  
Foundation for Visual Arts, and The Jerome Foundation, 1996

### **Research and Project Grants**

“UNM Totem Project,” NM Arts Grant, PI, July 2014, \$5,688. (not accepted)

“UNM Andrew Mellon Foundation Dissertation Fellowships Grant, Co-PI, December 2013, \$800,000.

“Morocco Patchwork Identities” UNM Research Allocations Grant 2013, \$9,000.

“Massai Video Project” UNM Research Allocations Grant 2009, \$4,000.

“Diabetes and Science Education in American Indian and Alaska Native Schools” (DETS) Round Dance Curriculum Video, The National Institute of Diabetes and Digestive and Kidney Diseases (NIDDK), the Centers for Disease Control and Prevention (CDC), Indian Health Service (IHS), Tribal Colleges and Universities (TCU), and the Tribal Leaders Diabetes Committee, August 2008, \$1,600.

“Summer Media and Film Boot Camp” for New Mexico High School Youth, Summer 2007. New Mexico Higher Education Department, \$25,000.

“Indian Education in New Mexico, 2025,” UNM Indigenous Education Study Group for the Eight Northern Pueblos, Inc., 2006, New Mexico Public Education Department, Division of Indian Education, \$250,000

“Indigenous Film Series,” McCune Charitable Trust, April 2004, \$8,000

"Desert Rainwater Harvesting Project," Woodrow Wilson Foundation, January-December 2002, \$10,000

“Alfonso Ortiz Center,” University of New Mexico Endowment and Program Fund, McCune Charitable Trust, May 2002, \$250,000

“Alfonso Ortiz Center,” Chamiza Foundation, July 2001, \$5,000

*Diabetes: Notes from Indian Country*, Center for American Indian Research and Education, University of California, Berkeley, January-August 1999, \$12,000

*Wellness in Native California: Our Ancestry, Our Future*, Center for American Indian Research and Education, University of California, Berkeley, April-December 1998, \$15,000

*Native Children to Children: HIV/AIDS*, Lower Manhattan Arts Council, February-December 1997, \$7,500

*He Wo Un Poh: Recovery in Native America*, National Institute for Alcohol Abuse and Alcoholism, January-December 1993, \$130,000

*Mondo's Story* film project, National Institute for Alcohol Abuse and Alcoholism, 1990, \$50,000

“Reducing Cancer Risks Among Native American Youth and Families,” National Cancer Institute (NCI), Columbia University, School of Social Work, 5-year award, 1992-1996, \$6 million

“Alcohol Abuse Prevention in Native American Communities,” National Institute for Alcohol Abuse and Alcoholism (NIAAA), Columbia University, School of Social Work, 4-year award 1991-1995, \$2 million.

### **Invited presentations at professional meetings (selected from 1992)**

“Re-connecting Ancestral Wisdom through Indigenous Film and Video Production,” *écoles Internationales D'ÉTÉ*, Expressions de la decolonization Summer Institute, University of Montreal, June 2014.

“Has Western Medicine Healed Native People?” 22<sup>nd</sup> Annual Association of American Indian Physicians (AAIP) 2014 Cross Cultural Medicine Workshop, April 2014.

“Values in Perception,” Central New Mexico College Libraries' Annual Diversity Speaker Series, November 6, 2014.

“Pueblo Peoples,” U.S. State Department and The Bureau of Educational and Cultural Affairs organized by the Multinational Institute of American Studies, New York University housing 16 International Fulbright professors learning about New Mexico, June 2013.

“Art-Sci+Access to <All>.” 3<sup>rd</sup> Land, Art-Sci Symposium, sponsored by Land Heritage Institute, U-T Dallas, Texas A&M, U-T Austin, Museums of Science, San Antonio, TX, March 2013.

“Visual Interventions for Indigenous Film Tourism,” Panel on Critical Approaches to Anthropology, American Anthropological Association Annual Meeting, San Francisco, CA, November 2012.

“Preserving Indigenous Cultural Diversity in the Digital Age of Globalization,” ISEA 2012 Panel at International Symposium of Electronic Art, Albuquerque, NM, September 2012.

“New World: Timeless Visions and Pueblo Pottery,” International Academy of Ceramics 45<sup>th</sup> General Assembly, Santa Fe, September 2012.

“Digital tools, Strategic Alliances, and the Protection of Traditional Knowledge,” Beverly Singer, Jorge A. Garcia, and Judith van der Elst, Third African Digital Scholarship & Curation Conference. University of Botswana Multidisciplinary Center Block 252, Botswana, Africa, May 25-27, 2010.

“Native/Indigenous Representation: Changing Mediums in Media,” Grand Valley State University, Celebrating American Indian Heritage, Grand Rapids, MI. November 2010.

“Imagining Futures: Creativity, Convergence and the Regional Economy.” International Conference on Arts and Sciences, Aga Khan University in Tanzania Development, East Africa, Kenya. October 2010.

“Indigenous Peoples’ Films and Stories,” Arts and Sciences Faculty Seminar, Aga Khan University, Nairobi, Kenya, August 2009.

“The Dirt Roads of Consciousness: Indigenous Film as Repatriae.” University of Quebec, Montreal. First Peoples Film Festival, Groupe Interdisciplinaire de recherche sur les Ameriques, June 2009.

United Nations Indigenous Peoples’ Consultation and Dialogue on Self-Determined Development or Development with Identity. Organized by TEBTEBBA and supported by The Christensen Fund, International Fund for Agriculture and Development and UNESCO. Tivoli, Italy, 14-17 March 2008.

“Raising Our Visibility & Voice,” All Ivy Native Council Spring Conference, University of Pennsylvania, Philadelphia, PA, April 2007.

“Native Women Walking in Beauty,” International Women’s Day, DeAnza College, Cupertino, CA, March 7, 2007.

“Indicators of an Indigenous Paradigm, Native American Studies at UNM, “ Association of Native American Faculty, Arizona State University, Tempe, AZ, February 23, 2007

“Indigenous Identity and Self-Representation,” Keynote for UNESCO ICT for Intercultural Dialogue, Developing Communication Capacities of Indigenous Peoples, Igualada, Spain/La Vella, Andorra, October 17-20, 2006.

“In Living Color: Mass Media's New Faces,” IAIA Museum presents Conversations to Remember with Disney Entertainment and Feature Films at the St. Francis Auditorium, Santa Fe, NM, June 28, 2006.

“Mental Health Research Among Indigenous Communities,” Invited Speaker for Kern County Mental Health Forum on Diversity, Bakersfield, CA, June 2006.

“Indigenous Research,” College of Education Globalization, Diversity, and Education Lecture Series, Washington State University, Pullman, WA, and at The Northwest Museum, Spokane, WA, April 16, 2006.

“Decolonizing Indigenous Peoples,” Keynote, Race and Diversity Conference, University of Vermont, Burlington, VT, March 2006.

“Creating an Indigenous Paradigm in Native American Studies,” Western Social Science Association 47<sup>th</sup> Annual Conference, Albuquerque, NM, April 2005.

“Performing Culture,” 5<sup>th</sup> annual Hemispheric Institute Encuentro “Performing Heritage: Contemporary Indigenous and Community-based Practices, co-sponsored by Universidade Federal de Minas Gerais and New York University, Tisch School of the Arts, Belo Horizonte, Brazil, March 2005.

“Who We Are,” Opening Screening Celebration of the Smithsonian, National Museum of the American Indian, Washington, DC, September 2004.

“Native American Arts/Archeology Invited Presentation,” Idyllwild Summer Arts Academy, Idyllwild, CA, July 2004.

“Video Virgin” presentation at Towards a Theory for Religion as Art International Conference on Guadalupe, Orishas, and Sufi, National Hispanic Cultural Center, Albuquerque, NM, May 2004.

“Native American Movement in Film and Video,” University of Idaho Film Festival, Moscow, ID, March 2004.

“Perspectives in New Mexico History and Culture-Pueblo Indian History and Culture,” Office the State Historian 2002 Humanities Forum, Museum of Indian Arts and Culture, September, 2002.

“Earth and Us: Tewa and Kiowa Celebration of Traditions!” A multi-media program of Tewa and Kiowa History, Music, Dance and Arts. Northern New Mexico Community College and the Northern Pueblos Institute, Espanola, NM, June 2002.

“Wiping the War Paint off the Lens: Native American Film and Video,” Open Doors: Regional Scholars and Writer Series, Southwest Hispanic Research Institute, Chicano Studies, and the UNM General Library Center for SW Research, February 2002.

“Representation as Colonization: Manifest Destiny and Popular Culture Images of Indigenous Peoples,” 23<sup>rd</sup> Annual Conference of The Southwest/Texas Popular Culture Association, American Culture Association, Albuquerque, February 2002.

“American Prism,” Commencement Speaker, Department of American Studies, University of New Mexico, Albuquerque, May 2001.

“Indigenous Women in Film,” Women’s History Month Keynote Lecture, Women’s Studies, New Mexico State University, Las Cruces, NM, March 2001.

“Indigenous Creativity,” Keynote Speaker, Atlatl Native Arts Network Conference, New York, NY, October 2000.

“Effigies of Ourselves: Native films and videos from the USA and Canada. ” The

First Hemispheric Institute Seminar and Conference of Performance and Politics, New York University and the University of Rio de Janeiro, Brazil, July 2000.

“Native Women in Film and Video,” Southwest Museum, Los Angeles, CA, February 1998.

“Native Film and Video As Cultural Artifact,” Minneapolis Institute of Art, MN, October 1997.

“Singular Voices, Collective Dreams: Native Women Filmmakers,” The Center for Media, Culture and History, New York University, May 1996.

“Film and Video Made By Native Americans,” Visual Anthropology Session, American Anthropological Association Conference, Washington, DC, November 1995.

“People of Color: Political Prisoners in the U.S.” Sarah Lawrence College, Bronxville, NY, February 1994.

“Indian Images Before Us,” Cooper-Hewitt National Museum of Design Smithsonian Institution, New York, NY, June 1993.

“Native American Outreach and Deep Dish Satellite TV,” Indigenous Media Conference: Images, Identities and Politics, McGill University, Montreal, Canada, March 1992.

### **Professional Film and Museum Consultation**

“Manahatta Today: Indigenous Art of NYC,” LeRoy Neiman Art Center, New York, NY, December 2014.

Associate Producer, Preparation Theater Film, Smithsonian National Museum of the American Indian in partnership with Batwin+Robin Productions, New York, 2000-2004.

Reviewer, Grant Proposals, Native American Public Telecommunications, Lincoln, NE, 2004

Public Programs Advisor, American Museum of Natural History, New York, NY. 1999-2000

Co-Investigator and Video Producer, Center for American Indian Research and Education, University of California, Berkeley, CA, 1998-2001

Film Festival Selector, Native American Film and Video Festival, Smithsonian National Museum of the American Indian, New York, NY, 2000

Public Programs Advisor, Film and Video Center, Smithsonian National Museum of the American Indian, George Gustav Heye Center, New York, NY, 1997-1999

Film and Video Advisor, “Viewing Race,” Rockefeller Foundation National Video Resources, New York, NY, 1997

International Film Juror, “Festival du Court Métrage,” Clermont-Ferrand, France, 1997

Media Advisor, “Mathematics and Science For All,” Annenberg Foundation/CPB Public Television, Montana State University, Bozeman, MT, 1995

Film Reviewer, *POV*, The American Documentary for Public Television, New York, NY, 1995

Exhibition Curator, “Traveling with the Ancients,” Museum of Modern Art, New York, NY 1994

Exhibition Curator, “Prisoners of War: On Native Soil/On Foreign Land,” Parsons School of Design, New York City, 1992

### **Specialized Experience**

Invited Exhibition. “From here, there,” DVD selected for *As We See It*, Native American Photography at Yekaterinburg Fine Arts Museum, Russia. Sponsored by Consulate General of the United States, August 2014.

Invited Exhibition, “*Clothesline at Khapo*,” for *Contemporary Navajo Photographers: Present Tense* Invited Exhibition, Maxwell Museum of Anthropology, UNM, 2012-2013

Native Cinema Showcase Discussant, “A Conversation with Aboriginal Cree Filmmaker, Paul Riccard about his films *Winter Chill* and *Aboriginal Architecture*,” Center for Contemporary Arts, Santa Fe, August 2006

Summer Faculty, Institute of American Indian Arts Film and Television Workshop with ABC Entertainment Television Group Talent Development Programs, the Walt Disney Company, Santa Fe, NM, June-July 2004 and 2005, 2006

Theater Director for “INET Radio” a Live Performance Radio Play sponsored by KUNM, Albuquerque. Performed live at the Indian Pueblo Cultural Center featuring 10 actors, August-December 2003

Invited Art Exhibitor and Panelist, “Warrior Mother Spirit: Lady Liberty as a Native American Icon.” New York Council for the Humanities in collaboration with the American Indian Community House, New York NY, October 2003.

Media Scholar-in-Residence, Taos Talking Picture Festival, Taos, NM, 2000

Invited Filmmaker, *Video America Indigena/Video Native America* Film Festival Tour, one of four U.S. filmmakers selected by Mexico’s *Instituto Nacional Indigenista* (Institute of Indian Affairs) to travel and present video programs in the States of Morelia, Michoacan; Cuernavaca, Morelos; and Oaxaca, the Smithsonian, August 1998.

Artist-in-Residence, United Nations International School, New York, NY, August-December 1992.

## **Teaching**

Anthropology Dissertation Chair:

Kaila Cogdill (Ph.D. 2013); Sean Gantt (Ph.D. 2013); Christina Mello (Ph.D.2013); Stephanie Sanchez, co-chair (Ph.D. 2013); Gwendolyn Saul (Ph.D. 2013); Judith van der Elst (Ph.D., 2012); Christine Snyder and Jagna Cyganik

Anthropology Dissertation Committee Member:

Thomas Kies (Ph.D. 2006), Shasta Gaughen (Ph.D. 2012), Shirley Heying (Ph.D., 2012), Sean Bruna (Ph.D. 2013), Andrew Carey (ABD), Ian Thompson (Ph.D. 2008)

American Studies Ph.D. Co-Chair:

Teresa Cordova (Ph.D. 2012); American Studies M.A. Committee Member: William McClary, M.A. (2012); (Keith Murray (Chair) (2009); Leah Carpenter-Gish (2009); John Paul Rangel (2008)

History Department Ph.D. Committee 2013-2015: Jacobo Baca (ABD)

Architecture and Indigenous Planning, M.A. Committee 2015: Henry Jake Foreman

Latin American Studies M.A. Committee: Anna Lopera (M.A. 2011)

College of Fine Arts M.F.A. Committee: Katherine DeBlassie (MFA 2010), Margaret Archuleta (ABD)

College of Education Committee: Carol Christensen (Ph.D. 2007); Bonita Baxter (M.A. 2007)

UNM Andrew Mellon Fellowship Mentor 2008-2011: Edward Jolie (ABD Archeology), Kent Blansett (Ph.D. History), Jacobo Baca (Ph.D. History)

Ronald E. McNair Scholar Program Faculty Mentor 2008: "The Heritage of Acoma Potters," Pamela Price, Anthropology, University of New Mexico

## **Courses Taught at University of New Mexico**

Visual Anthropology

Digital Documentary

Visual Culture

Images of Indians in American Culture

Video Methods

Socio-Political Concepts in Native America

Politics of Native American Art



Research, Issues, Ethics and Practices in Native America  
Indigenous Research Methods in Native American Contexts  
Introduction to Native American Studies  
Intercultural Legacies of New Mexico  
Culture Study of Indigenous Video  
Indigenous Peoples of North America  
Southwest Native American Folklore  
Multiculturalism and Indigenous Media  
American Indian Narratives  
Indigenous Self-representation  
Decolonizing Culture and Race Identity

### **Courses Taught at The New School University**

American Indian Narratives  
American Images: Culture and History  
Imagining the West  
Native American Culture in Media

### **Courses Taught at California Polytechnic State University**

Introduction to Ethnic Studies  
U.S. Cultural Heritage  
American Culture Images: American Indians

### **Anthropology Departmental Service**

Chair, Mid-Probation Review for Ethnology, Cristobal Valencia, 2014  
Chair, Annual Review for Ethnology, Cristobal Valencia, 2012-2013  
Committee Member, Annual Review for Ethnology, Ronda Brulotte, 2012-2013  
Outside Academic Review for Promotion and Tenure Third Year, Kristin Dowell, Department of Anthropology, University of Oklahoma, Norman, OK, August 2011  
Search Committee, Anthropology, Ethnology, 2011-2012 and 2009-2010  
Outside Academic Review for Tenure and Promotion, Freya Schiwy Department of Media and Cultural Studies, University of California Riverside, October 2009  
Jubilee Anniversary Committee, Anthropology, 2003-2004  
Sponsor, Anthropology Mid-day Series, 2003-2004  
Search Committee, Maxwell Museum Director Search, March 2007

### **Native American Studies Service**

Search Committee, Native American Studies Tenure Track Assistant Professor position, 2014  
Academic Review for Promotion and Tenure 3<sup>rd</sup> year and Tenure, Lloyd Lee, 2011 and 2013  
Academic Review for Promotion and Tenure, Tiffany Lee, 2010  
Search Committee Chair, Native American Studies Tenure Track Assistant Professor position, 2004, 2005 and 2008

Search Committee, Native American Studies Visiting Professor Search, February 2007

### **College of Arts and Science Service**

Organizer and host, UNM *International Indigenous Book Festival*, co-sponsored by IFAIR, Ortiz Center for Intercultural Studies, Indigenous Nations Library Program, Native American Studies, UNM Bookstore, April 13 and 13, 2012

Regents Lecturer Awards Selection Committee, 2010

Search Committee Chair, Native American Studies faculty position, 2004-2005 and 2008

Advisory Board Member, Institute for American Indian Research, 2007- present

Director, Institute for American Indian Research (IFAIR), 2007-2012

Organizer and host, *International Indigenous Research Conference, Sipapu Secular: Planting Seeds of Our Research*, co-sponsored by IFAIR, Department of Anthropology; Society of Native American Graduate Students, NAS Indigenous Research Group, and Zimmerman Library Indigenous Nations Library, April 3-4, 2008

Advisory Board, UNM Mellon Pre-Doctoral Fellowship Program, 2008-2009

### **University Service**

Faculty Senate Library Committee, 2014-2015

Faculty Committee for a College of Social Transformation, 2012-2013

Advisory Faculty Board, Interdisciplinary Film and Digital Media Program, 2011-present

Search Committee, Interim Provost, 2010-2011

Acting Director, Native American Studies, 2009-2010

President's Strategic Advisory Team - Cost Containment/Revenue Generation, 2009-2010

Core Curriculum Task Force, University of New Mexico, 2009-2010

Search Committee, Arts & Sciences Religious Studies Director, 2008

Provost Search Committee, University of New Mexico, 2007-2008

Presidential Search Committee, University of New Mexico, 2006-2007

### **Selected Inter/National Community Service**

Board Vice-President, Chamiza Foundation, Santa Fe, NM, 2004-present

Board member, Pablita Velarde Museum of Indian Women in the Arts, Santa Fe, NM  
2013-present

Board member, ITVS (Independent Television Service), San Francisco, CA, 2003-2010

Board member, Chiapas Media Project, Chiapas, 2002-2010

Board member, Native American Family Awareness Network, NY, NY, 1999-2006

Charlie O'Dowd

Charlie O'Dowd is a graduate of the UNM Theatre Arts Department ('81). He forged a career in entertainment starting as an actor in Equity productions and continuing behind the scenes through filmmaking, television and radio production and audio book narration - and culminating as filmmaking instructor at both UNM and CNM.

O'Dowd has worked in the film and TV biz for over twenty five years – on the crews of Breaking Bad, Better Call Saul and America's Most Wanted – as a segment producer for NBC, AMC, ESPN, and Entertainment Tonight – and on feature films including City Slickers, Young Guns II and Suspect Zero.

After many years of producing and voicing TV and Radio commercials, O'Dowd was recruited by an audio book producer to narrate a novel. Five years and 83 novels later he was awarded the Audio World Golden Headset Award along with Annette Bening, James Earl Jones and Tim Curry.

O'Dowd firmly believes that industry professionals make the best instructors in the arts – a mix of knowledge and expertise. During my undergraduate work at UNM I was mentored by industry pros Lou Criss (Broadway director), Peter Prouse (SAG Film Actor), and Bob Hartung (writer, producer, director with multiple Emmy and WGA nominations and wins). Upon graduation he was ready for work in the industry.

Opportunities for work in entertainment can be fleeting – versatility is a key to continued success. As an instructor, O'Dowd counts on his varied experience and on his continuing connections to the film and entertainment industries to deliver knowledge and guidance to hungry, aspiring students.



## MARY TSIONGAS

tsiongas@unm.edu

505.401.3861

<http://www.marytsiongas.com>

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### EDUCATION

California College of the Arts San Francisco, California M.F.A. Film, Video, Performance, 1993 w/Distinction  
Massachusetts College of Art Boston, Massachusetts B. F. A. Ceramic Sculpture, 1987 w/ Distinction  
Boston College, Chestnut Hill, Massachusetts B.S. Biology and Psychology, 1981 Cum Laude

### TEACHING HISTORY

University of New Mexico Department of Art & Art History 2001-Present  
San Francisco Art Institute Visiting Artist Faculty Film & Digital Media 1994-2001

### ADMINISTRATIVE POSITIONS

**Chair** of the Department of Art and Art History 2013-Present  
**Associate Chair & Graduate Director** of the Department of Art and Art History 2011-2013

### SELECTED RESIDENCIES / CURATORIAL PROJECTS

**McColl Center**, Charlotte, NC Residency & workshop with Charlotte Public Schools 2013  
**Organizer**, *Transformative Surface*, **UNM Art Museum, ISEA Partner**, Albuquerque, NM 2012  
**Curator**, "*Survival Tactics*" **SCA Contemporary Art, ISEA 2012 partner**, Albuquerque, NM 2012  
**PLAND Residency: Topographia Collective** with L. Montgomery, C. Harris, J. Lovell 2010

### SELECTED PUBLICATIONS

**Visualizing Albuquerque**, Art of Central New Mexico. Joseph Traugott January, 2015  
**ISEA 2014**, Symposium Catalog for Exhibitions, Zayed University November, 2014  
**Late Harvest**, Exhibition Catalog, Nevada Museum of Art October, 2014  
**THE Magazine**, Critical Reflections, Dec/Jan, Diane Armitage Dec/January 2013-2014  
Review of my solo exhibition *Likenesses of Light* at Richard Levy Gallery.  
**Creative Loafing Charlotte**, Grace Cote, *Time is on Their Side*, March 8, 2013  
Online review of two-person exhibition *All the Time in the World*  
**West Virginia Gazette**, Julie Robinson, April 13, 2013  
Online review of two-person exhibition *All the Time in the World*  
**Pasatiempo**, Rob DeWalt, September 7, 2012  
Review of *Alcove 12.9* exhibition at NM Museum of Fine Arts  
**THE Magazine**, Jon Carver, 505, May 2011  
Review of my work in the *505* exhibition at Richard Levy Gallery.  
**Land Art New Mexico, Radius Books** 2009  
"*Sculpture as Analogy*" **SCA Contemporary Art** exhibition entry in book.  
**Art Papers**, Jon Carver, Review Santa Fe 2007  
Review of *The Art and Artifice of Science* exhibition at NM Museum of Fine Arts.  
**The Art and Artifice of Science**, NM Museum of Fine Arts 2007  
Installation image & description of *Threshold* collaborative work with Min Kim Park and Masumi Shibata in catalog of exhibition.

## RECENT HONORS AND GRANTS

|   |      |
|---|------|
| <i>Women To Watch 2015</i> , National Museum of Women in the Arts, Washington, DC | 2015 |
| Spread 3.0 Finalist for Funding, Site Santa Fe, Santa Fe, NM                      | 2012 |
| University of New Mexico, Research Allocations Committee Large RAC grant          | 2012 |

## CREATIVE ACTIVITY AND RESEARCH

### Solo and Two Person Exhibitions

|  |      |
|--|------|
| <i>"The Likenesses of Light"</i> solo show, <b>Richard Levy Gallery</b> , Albuquerque, NM                | 2013 |
| <i>"Alcove 12.9"</i> solo show <b>New Mexico Museum of Fine Arts</b> , Santa Fe, NM                      | 2013 |
| <i>"All The Time in The World"</i> 2 person show, <b>The Clay Center</b> , Charleston, WV                | 2013 |
| <i>"All The Time in The World"</i> 2 person show, <b>McColl Center of Art</b> , Charlotte, NC            | 2013 |
| <i>"Vanish Series; Plenty of Time"</i> <b>Currents 2012</b> solo show <b>CCA Santa Fe</b> , Santa Fe, NM | 2012 |
| <i>"Moving Target"</i> <b>UNM Art Museum</b> , Video Project Space, Albuquerque, NM                      | 2008 |

### Group Exhibitions and Art Fairs

|  |      |
|--|------|
| <i>"Coordinates"</i> , <b>Richard Levy Gallery</b> , Albuquerque, NM                               | 2015 |
| <i>"Visualizing Albuquerque"</i> , <b>Albuquerque Museum</b> , Albuquerque NM                      | 2015 |
| <i>"ISEA" 2014</i> , <b>Zayed University</b> , Dubai, UAE  | 2014 |
| <i>"Late Harvest"</i> <b>Nevada Museum of Art</b> , Reno, NV                                       | 2014 |
| <i>"The Miami Project: Contemporary &amp; Modern"</i> <b>Art Fair</b> , Miami, FL                  | 2014 |
| <i>"Houston Contemporary"</i> <b>Art Fair</b> , Houston, TX  | 2013 |
| <i>"Changing Perceptions of the Western Landscape"</i> <b>Albuquerque Museum</b> , Albuquerque, NM | 2013 |
| <i>"The Miami Project: Contemporary &amp; Modern"</i> <b>Art Fair</b> , Miami, FL                  | 2012 |
| <i>"Thinking New Mexico: A Centennial Exhibition"</i> , <b>NMSU Art Gallery</b> , Las Cruces, NM   | 2012 |
| <i>"The Transformative Surface"</i> <b>UNM Art Museum, ISEA Partner</b> , Albuquerque, NM          | 2012 |
| <i>"PULSE: New York"</i> <b>Art Fair</b> , New York, NY  | 2012 |
| <i>"An Inquisitive Eye, Seeing Into Prints"</i> , <b>UNM Art Museum</b> , Albuquerque, NM          | 2012 |
| <i>"505"</i> <b>Richard Levy Gallery</b> , Albuquerque, NM   | 2011 |
| <i>"There's a way in which...."</i> <b>PlaySpace</b> , San Francisco, CA                           | 2010 |
| <i>"Shadows"</i> <b>SCA Contemporary Art</b> , Albuquerque, NM                                     | 2010 |
| <i>"Albuquerque Now"</i> <b>Albuquerque Museum</b> , Albuquerque, NM                               | 2010 |
| <i>"Landscape and Memory"</i> <b>Gallery Project</b> , Ann Arbor, MI                               | 2010 |
| <i>"Sculpture as Analogy"</i> <b>SCA Contemporary Art</b> , Albuquerque, NM                        | 2009 |
| <i>"Land Arts of the American Southwest"</i> <b>AC2 Gallery</b> , Albuquerque, NM                  | 2008 |
| <i>"The Art and Artifice of Science"</i> <b>Museum of Fine Arts</b> , Santa Fe, NM                 | 2007 |
| <i>"Green"</i> <b>516 Arts</b> , Albuquerque, NM   | 2007 |

## SELECTED PUBLIC LECTURES & PRESENTATIONS

|   |      |
|---|------|
| Public Lecture at the Clay Museum in Charleston, West Virginia                | 2013 |
| Visiting Resident artist talk for Teaching Fellows Institute at McColl Center | 2013 |
| Meeting of the Minds: University Art Museum                                   | 2012 |
| "Dendrochronologist's Dilemma" OASIS, during the ISEA 2012 Albuquerque, NM    | 2012 |
| Organizer/Contact ISEA 2012 Conference in Albuquerque (UNM representative)    | 2012 |

## PUBLIC COLLECTIONS

|  |
|--|
| New Mexico Museum of Art, Santa Fe, NM |
| San Jose Museum of Art, San Jose, CA   |
| Private collections on request         |

## RICK LESLIE SHEPARDSON II

### EDUCATION

#### SAVANNAH COLLEGE OF ART AND DESIGN

2006-2008: Masters of Fine Arts: *Film and Television*

MFA Thesis Film: Screenwriter and Director of Photography: *The Very Cold Day*: Super 16mm

MFA Thesis Paper: *From the Stars to the Cave to the Screen: The Evolution of Humanity and the Motion Picture Experience*

Committee Members: Annette Haywood Carter MFA, Michael Jackson Chaney MFA, Phillip Lewis PhD

#### UNIVERSITY OF NEW MEXICO

2002-2005: Bachelor of Arts: *Media Arts*

Focus on Digital Production and Film Criticism

### SKILLS & ABILITIES

- Professional experience in Camera, Electrical (Lighting), and Grip Departments on feature film and national commercial productions
- Certified Red Camera Specialist: *Red School: Brooklyn, New York*
- Director of Photography on numerous corporate and documentary productions for clients including Google, Dos Equis Beer, and Lovelace Woman's Hospital
- Director of Photography for Award Winning Projects including *Okeanos Filofofos* (Gray's Reef Marine Life Keystone Presentation Award) and the Native American Music Award nominated music video *Songs of Survival*
- Involved in community outreach and recruiting: offering camera and lighting demonstrations to students from high school and junior high schools throughout New Mexico
- Experience mentoring and training university students on Grip, Electric, and Camera Equipment
- Director of Photography on over twenty 16mm and high definition short film, music video, and documentary projects which have screened in festivals from Albuquerque, NM to Melbourne, Australia

### TEACHING AND WORKSHOP EXPERIENCE

#### INSTRUCTOR: INTERDISCIPLINARY FILM AND DIGITAL MEDIA DEPARTMENT'S RED CAMERA INSTITUTE

University of New Mexico  
2015

- Used the Red One Motion Picture Camera as a foundation for students to explore how technical concepts and visual design principles of cinematography contribute to cinematic space and other formal elements which underscore narrative and emotional subtext and ultimately create the subjective cinematic experience
- Emphasized importance of location scouting and selection—inciting students to consider how aesthetics of the three dimensional shooting space transition to cinematic space
- Created in class lighting exercises which provoked students to explore the nuances of motion picture lighting and consider how lighting design motivates narrative, reveals character, and elicits emotion
- Introduced students to a wide range of tools from the Grip, Electric, and Camera Departments, focusing on how these tools contribute to the final image
- Mentored students on standard Motion Picture Camera Department protocols crucial to gaining ground in an industry with little on the job training
- Encouraged students to apply technical terminology such as f-stop and focal length towards critical analysis of motion picture art

- Introduced students to a variety of departments (Art, Production Design, Wardrobe, etc.) which directly and indirectly contribute both to the image and ultimately the subjective motion picture experience.

### **TEACHING ASSISTANT: INTRODUCTION TO FILM AND VIDEO**

Savannah College of Art and Design  
(2008)

- Mentored students through preproduction, principal photography, and post production of their first motion picture narrative projects
- Introduced students to fundamentals of 16mm film and digital production
- Created 16mm and digital video projects based on critical readings of film theorists such as Sergei Eisenstein and Walter Benjamin
- Guided students through post production software such as *Final Cut Pro* and *Adobe Premier*
- Created assignments and projects to immerse students in both critical, theoretical, and historical aspects of Motion Picture Production

### **IFDM NEW STUDENT EQUIPMENT ORIENTATION**

University of New Mexico

- Developed a seminar for incoming students that focused on basic equipment operation with an emphasis on personal safety
- Created individual modules for Camera, Sound, and basic set protocols
- Demonstrated the importance of the grip and electric department to the image by creating a simple campfire lighting set up.

#### RELATED EXPERIENCE IN ACADEMIC SETTING

### **OPERATIONS: UNM IFDM PROGRAM**

(2012-current)

- Researched student and instructor needs as well as Industry trends to purchase equipment and software for interdisciplinary curriculum including courses in Digital Motion Picture Production, Still Photography, and Video Game Design
- Designed policies and procedures regarding IFDM and Communication and Journalism's Red Camera Program
- Designed policies and procedures regarding use of high end production tools including GlideCam camera rig and Fischer Suitcase Camera Dolly
- Served on Hiring Committees for Staff to support Interdisciplinary Film and Digital Media Programs
- Served on IFDM Application Review Board
- Constructed and lit cyclorama green screen wall for compositing class
- Performed Set Visits on Student Production to ensure safe set practices
- Managed IFDM Equipment Checkout

#### FILM AND TELEVISION INDUSTRY EXPERIENCE

### **FREELANCE DIRECTOR OF PHOTOGRAPHY**

(2008-current)

Lit and Shot documentary and corporate video projects for national and local clients including:

- *Google Get Your Business Online*
- *National Association of Former U.S. District Attorneys*
- *Dos Equis Beer*
- *American Family Business Foundation*
- *Lovelace Women's Hospital*
- *Albuquerque Hispano Chamber of Commerce*
- *Desert Fish Restaurant*
- *University of New Mexico Communications and Journalism Department*



- *University of New Mexico Department of Dental Medicine*

**FREELANCE NATIONAL COMMERCIAL CAMERA DEPARTMENT AND TELEVISION**  
(2008-2013)

Worked as First Assistant and Second Assistant Camera for national and large scale local commercials across the United States for clients including:

- First Assistant Camera: Red One: *Citgo Gas*
- First Assistant Camera: Red One: *Assurant Health Insurance*
- Second Assistant Camera: Red One: *Milwaukee State Hospital*
- Second Assistant Camera: Red Scarlet: *Santa Ana Star Casino*

**SELECTED RELATED FEATURE FILM AND COMMERCIAL EXPERIENCE**

- Electrician: *NMDOT DWI SPOT*: Half Life Digital
- Electrician: *Lovelace Health Insurance*: Southwest Productions
- Electrician: *Diane Denish Political Spot*: Southwest Productions
- Camera Utility: Day Play: *IN PLAIN SIGHT*
- Camera Utility: Day Play: *BREAKING BAD*
- Camera Utility: *ADVENTURES OF A TEENAGE DRAGON SLAYER*
- Camera Utility: *THE DRY LAND*
- Camera Utility: ESPN
- Office Production Assistant: *TRUTH BE TOLD*
- Office Production Assistant: *THIS MUST BE THE PLACE*

**DIRECTOR OF ACQUISITIONS LOST HORIZON LLC**

As Director of Acquisitions, I coordinated and negotiated fifteen-thousand dollar film equipment purchase.

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**PROFESSIONAL  
AFFILIATIONS**

New Mexico SIIGRAPH

- Assisted in coordination of New Mexico and National Game Jam
- Coordinated mixers and meet ups for high school and university students across the state with a common interest in pursuing careers in game design and digital media

## REFERENCES

**Miguel Gandert:**

Director: Interdisciplinary Film and Digital Media Program: UNM  
505.710.7944  
[mgandert@unm.edu](mailto:mgandert@unm.edu)  
Robert Hartung Hall  
2414 Central Ave SE - Rm 220  
Albuquerque, NM 87106

**Diahndra Grill:**

Program Coordinator: Interdisciplinary Film and Digital Media Program: UNM  
505.277.2286  
Robert Hartung Hall  
2414 Central Ave SE - Rm 220  
Albuquerque, NM 87106

**Emjay Pate:**

IATSE 600  
Director: *Powwow Weekend* (documentary)  
605.321.5338

**Greg Blackwell:**

Systems Analyst II & Supervisor: Interdisciplinary Film and Digital Media Program: UNM  
505.206.7903  
[Gblackwe@unm.edu](mailto:Gblackwe@unm.edu)  
2414 Central Ave SE - Rm 220  
Albuquerque, NM 87106

**Adan Garcia:**

Co Facilitator: IFDM Red Camera Institute  
Operations Manager and Instructor: Communications and Journalism Dept.: UNM  
Director: *Just Call me Joe* (Documentary)  
419.308.6590  
1 University of New Mexico  
Albuquerque, NM 87131

**Kate Nash Cunningham**  
@katenashnm  
505.385.9089  
nmkatecunningham@gmail.com  
katenashcunningham.com

## **Work experience**

### **New Mexico News Port**

Editor

July 2014 - present

Assign and coordinate news coverage and work with journalism majors to produce content for a student journalism website at the University of New Mexico. Liaise with professional partners about content production.

### **University of New Mexico**

Adjunct faculty

August 2012 - present

Experience includes a variety of in-person and online journalism classes. Successfully created and secured grant funding for Mobile Reporting class this year.

### Classes include

CJ 393 Digital Journalism Ethics, taught online in spring 2014, expected fall 2015

CJ 279 Web Design, taught online in summer 2014, expected summer 2015

CJ 490 Newspaper Practice, taught in person spring and fall 2013

CJ 393 Mobile Reporting, taught in person spring 2015

CJ 171 Intro to Media Writing, taught in person fall 2012, fall 2014 and spring 2015

CJ 278 Writing and Editing for Multimedia Journalism, expected fall 2015

### **New Mexico Daily Lobo**

Writing coach

June 2011 - present

Responsible for constructive classroom critique of published student newspapers and multimedia pieces. Guide students in digital journalism technology, ethical reporting practices and current storytelling trends. Plan, coordinate and produce annual two-day journalism bootcamp for majors in the department.

### **Santa Fe New Mexican**

Reporter

January 2008 - December 2012

Covered the state political and government beat for the printed daily newspaper as well as for online coverage through Twitter, blogs and other platforms.

### **Albuquerque Tribune**

Politics writer

April 2005-January 2008

Covered Gov. Bill Richardson's bid for president as well as the New Mexico Legislature. Wrote a weekly political column and daily blog on state government. Assignments included the corruption trial of a former state treasurer, Congressional elections and immigration stories.

### **Albuquerque Journal**

Capitol bureau reporter

January 2003-March 2005

Wrote about the New Mexico Governor's Office and Legislature. Assignments included covering Gov. Bill Richardson's meetings with then-president Vicente Fox in Mexico City, and the state's Department of Homeland Security. Also covered stories about the U.S.-Mexico border.

#### Albuquerque Tribune

City and state government reporter

January 1999-January 2003

Covered the Albuquerque Mayor's Office and the City Council. Assignments included the city's quest to find a new minor-league baseball team and build a new stadium. Also covered Bernalillo County government and immigration stories, resulting in strong knowledge of Albuquerque-area activities and culture.

#### Fresno Bee

News writing intern

Summer 1998

Wrote general-assignment and spot news.

#### New Mexico Daily Lobo

News editor, photo editor, staff reporter

April 1996-January 1999

Covered various beats at the University of New Mexico; coordinated news and photo coverage.

### **Education**

University of South Florida Saint Petersburg

Graduated with a master's degree in digital journalism and design in May 2014.

University of New Mexico

Graduated cum laude with a bachelor's degree in journalism and Spanish in 1999.

Universidad de Barcelona, Spain

Attended Spanish culture and language classes from 1994 to 1995

### **Awards and memberships**

First place, special series, New Mexico Press Women, April 2013

First place, news series, New Mexico Press Association, October 2012

Best Documentary, Santa Fe Three-minute Film Fest, May 2009

First place, continuing coverage, New Mexico Press Women, March 2009

Second place, spot news, Scripps Howard quarterly contest, February 2008

Selected participant, Institute of Mexicans Living Abroad journalism conference, Mexico City, April 2007

Best of E.W. Scripps award, spot news, March 2006

First place, investigative reporting and second place, continuing coverage, New Mexico Press Women, April 2005

Member, UNM Student Publications Board, 2005-2007

Second place, investigative reporting, New Mexico Associated Press Managing Editors, April 2002

Founding member, Hank Trewhitt Alumni Journalism Award Committee, 2001

David Gomez award for outstanding achievement in reporting, April 1998

Teaching assistant, intermediate reporting class, fall 1998

Selected participant, Germany for Journalists newspaper program, May 1998

### **Other skills**

Fluent in Spanish

Experience shooting and editing video and audio

Experience with social media and blogging

### **Other published works**

Contributing author, PBS Media Shift, March, October and November 2014, expected February 2015

Contributing author, Santa Fe, Its 400th Year: Exploring the Past, Defining the Future, published January 2011

Author, WonderDads Albuquerque, published February 2011

# ADAM TURNER

310.601.6272  
turneradam@gmail.com

## PROFESSIONAL SCREENWRITING EXPERIENCE

- **The Great Kingdom** (2014) | Writer/Producer | Adam F. Goldberg, Executive Producer  
*Documentary about the creators of the role-playing game Dungeons & Dragons | In Production*
- **A Modern Gentleman's Guide** (2014) | Teleplay | Adam F. Goldberg, Executive Producer | *In Development*
- **Arson** (2009) | Teleplay | Queens & Kings Productions
- **Mighty Mouse** (2008) | Paramount | Story & Treatment | Scott Aversano, Producer
- **Doom Patrol** (2008) | Warner Brothers/DC Comics | Story & Screenplay | Akiva Goldsman, Producer
- **Spider Baby** (Blacklist 2007) | Lionsgate Films | Screenplay | Lawrence Bender, Producer
- **Chucklebears** (2007) | Paramount | Story & Treatment | Julia Pistor, Producer
- **The Deplorable Darius D.** (2006) | Blowtorch | Screenplay | Paul Schiff, Producer

## SCREENWRITING AWARDS & ACHIEVEMENTS

- Austin Film Festival one hour spec TV teleplay winner (2014)
- ABC/Disney Talent Diversity Writing Fellowship semi-finalist (2014) and finalist (2015)
- NBC Writers on the Verge semi-finalist (2014)
- Scriptapalooza TV writing competition 3rd Place (2014)

## DIRECTOR/PRODUCER/WRITER/EDITOR

- **Detroit Driven featuring Kid Rock** (2014) | Agenda Global | promoting Detroit entrepreneurs
- **Area 52** (2002) | ½ hour pilot | SyFy Channel/Exposure Studios | starring Fred Savage
- **Free Wheelin'** (2001) | short film | Flicks on 66 Festival | Audience Award Winner
- **Drive** (1999) | short film | New York University | screened in over 20 international film festivals
- **TV Commercials** (2003 – 2014) | *Heading Home PSA | Special Olympics PSA | Political Spots for Congressional, Gubernatorial Candidates, independent expenditures | NM Oil & Gas Assoc | SunCal*
- **Discover Energy** (2004) | educational classroom video | NM Energy & Natural Resources Department
- **Phelps Dodge** (2003) | corporate video | DW Turner Inc.

## EDUCATION

### New York University, Maurice Kanbar Institute of Film & Television

Bachelor of Fine Arts, Film & Television | December 1999

*Martin Scorsese Young Filmmaker's Scholar | Dean's Leadership Circle | Heinemann Production Grant | Honor's Day Scholar | Wasserman Award Finalist | Commencement Award for Outstanding Departmental Contributions*

# ADAM TURNER

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## ADDITIONAL EXPERIENCE

### Teaching Faculty | 2011–Present

University of New Mexico, Interdisciplinary Film and Digital Media Program, Albuquerque, NM

*Designed and taught core curriculum classes emphasizing dramatic structure and cinematic syntax.*

### Political Consultant | 2009–2012

Agenda Global

*Developed messaging and campaign strategies for candidates and independent groups. Clients included candidates for U.S. Congress, Governor, and State Senate.*

### Development Director & Co-Founder | 2010

Motion Picture Association of New Mexico, Santa Fe, NM

*Responsible for assembling a coalition of educators, producers, studio owners, vendors, and crew members to protect the 25% film production rebate under threat in the 2010 New Mexico legislative session.*

### Landman/Leasing Agent | 2011

Westward Energy, Wolf Point, Montana

*Responsible for leasing mineral rights for an energy project in the Bakken basin.*

### Personal Assistant

- Miramax Films (1999) | Assistant to Deena Wald, Creative Marketing Department | New York, NY
- Cinepix Film Properties (now Lionsgate) (1998) | Marketing Assistant | New York, NY

### Production Assistant

- The Repair Shop (1998) | TV Pilot | ABC Television/San Vicente Productions | New York, NY
- John Mellencamp: Live in Indianapolis (1997) | Rubicon Pictures | New York, NY
- Kiss Me, Guido (1996) | Feature Film | Killer Films, Inc | New York, NY

### Assistant to the Managing Director

Scenario: Magazine of the Screenwriting Art (1995–1996) | New York, NY

### Operations Assistant

Todman Soundstage (1995–1997) | New York, NY

## ASSOCIATIONS & AFFILIATIONS

- F.B.I. Citizen's Academy Alumni Association | 2014–Present
- Writer's Guild of America, West | 2006–Present

## **AARON ESTRADA | CG SUPERVISOR**

Aaron has over 18 years experience in the VFX and animation industry, not counting the time he spent working summer jobs while still in high school. While in his 20's, he co-founded and helped manage the computer graphics group at Dreamworks TV Animation where the group pioneered the use of desktop computers for the production of broadcast quality animation in the era when only Unix workstations were considered up to the task. The efficient work-flows he helped develop allowed a modest team averaging 4 artists to produce 60 minutes of computer animation in less than a year. Aaron's professional resume also includes work as a lead in the computer graphics groups of Sony Development and Nickelodeon and work as a senior level artist at Sony Imageworks, Rising Sun Pictures, Dreamworks Feature Animation and Rhythm & Hues | BoX. His filmography includes: The Amazing Spiderman, Kungfu Panda, Men in Black 3, The Green Lantern, Over the Hedge, Flushed Away, Bee Movie, Shark Tale, G-Force, Cats and Dogs 2, Zookeeper, Journey 2: The Mysterious Island, several location based films, commercials and TV programs including the Emmy Award winning Earth2 pilot. Aaron designed and taught computer graphics curriculum for Gnomon and currently serves as a Lecturer in The University of New Mexico's IFDM program.



## DEBORAH FORT

Address: 2707 Camino Artesano, Santa Fe, NM 87505

Cell: (505) 577-8463

Email: [deborah@deborahfort.com](mailto:deborah@deborahfort.com)

[debfilms@unm.edu](mailto:debfilms@unm.edu)

Web Site: [deborahfort.com](http://deborahfort.com)

### Employment

- Current** **University of New Mexico, Albuquerque, NM**  
Associate Professor in the Cinematic Arts Department.  
Teaching classes in documentary theory and production, gender issues in film, post-production and video art. IFDM Faculty Council.
- Labyrinth Media, Santa Fe, NM**  
Producer. Developing media projects including documentaries, personal narratives, web materials and interactive environments.
- 2011 **Little Globe - Life Songs Project, Santa Fe, New Mexico**  
Video Consultant.
- 2010 **Assistant Editor, Ousmane Sembéne Documentary**  
Working with NM Producer, Jason Silverman, on a documentary on the life of acclaimed African filmmaker, Ousmane Sembéne.
- Fall 2009 **University of New Mexico, Albuquerque, NM**  
Visiting Professor, Cinematic Arts Department. Taught four week workshops on Film Theory and Project Development and an intercession course on Digital Storytelling.
- Spring 2009 **New Mexico High School for the Arts, Consultant in developing Film / Video Curriculum. Facilitated, intensive workshop on filmmaking.**
- 1992- 2009 **College of Santa Fe, Santa Fe, NM**  
Professor, Department of Moving Image Arts Acting Chair, 2001 and 2009, Assistant Chair 1999, 2004-2007. Taught film appreciation, documentary theory and production, ethics in the media, women and film, feminist film theory, film and video production, digital post-production. Extensive experience in administration as well as curriculum development.
- 1999-2007 **Founder/Director, GirlsFilmSchool at College of Santa Fe**  
Developed curriculum, raised funds and administrated a two week summer residential film program for HS girls, and presented additional workshops and community events during the year.
- 2002 **Institute for American Indian Arts, Santa Fe, NM**  
Presented semester long video workshop in conjunction with GirlsFilmSchool.
- 1994-1999 **University of New Mexico, Albuquerque, NM**  
Part-Time Visiting Lecturer, Media Arts Department  
Taught documentary history and theory, 16mm film production, avant-garde film studies.

## Employment (Continued)

- 1991-1992 **Ithaca College, Ithaca, NY.** Assistant Professor, Department of Cinema and Photography. Taught film production, directing and senior project seminar.
- Summer2000 **University of California, Santa Cruz, CA**
- 1990-1991 Lecturer, Theatre Arts/Film Program. Taught film, video and audio production beginning through advanced, documentary theory. Advised independent study projects and Women's Film Collective. **Employment**
- 1984-1990 **Humboldt State University, Arcata, CA**  
Assistant Professor, Theatre Arts/Film Program, taught film production, beginning through advanced animation, optical printing, audio design, visual communication, media strategies, performance art, film history, film appreciation, women in film, advised graduate thesis projects in both production and critical studies.

## Education

- 2012 Max/MSP/Jitter Intensive Workshop, Center for New Music and Audio Technology, UC Berkeley, Berkeley, CA
- 2009 MAX/MSP/Jitter Workshop, College of Santa Fe
- 2008-2009 Acting, National Dance Institute, Santa Fe, NM
- 2006 Creative Capital Professional Development Workshop, Santa Fe Art Institute
- 1990 Video Engineering, Bay Area Video Coalition, San Francisco, CA
- 1990 NEH Seminar on Autobiography, James Olney, Facilitator, Louisiana State University, Baton Rouge, LA.
- 1988 Directing Workshop, American Film Institute, Los Angeles, CA
- 1981 MFA, San Francisco Art Institute, San Francisco, CA  
Filmmaking under James Broughton, Steve Dwoskin, Larry Jordan, George Kuchar, Gunvar Nelson, Constance Penley.
- 1973 B.S. University of Iowa, Iowa City , IA

## Awards/Grants

- 2011 Teaching Allocation Grant, UNM, Albuquerque, NM  
College of Fine Arts Professional Development Grant, UNM
- 2006 Creative Capital Professional Development Workshop, Santa Fe, NM  
Nomination, Fairfax Award for Excellence in Teaching, CSF, Santa Fe, NM
- 2002 National Endowment for the Arts - for GirlsFilmSchool
- 1999 Dance On Camera Special Selection
- 1998 Faculty Research Grant, College of Santa Fe, Santa Fe, NM
- 1996 Faculty Research Grant, College of Santa Fe, Santa Fe, NM
- 1994 Best Documentary, Austin Gay and Lesbian Film Festival,  
Black Maria Film Festival Director's Citation  
BACA Film/Video Festival, Third Place Documentary
- 1994 North Carolina Film and Video Festival Traveling Showcase  
Paul Robeson Foundation Distribution Grant

### Awards/Grants (Continued)

- 1993 Best of the American Film Institute Video Festival, Kennedy Center, Washington, D.C.  
Women In The Directors Chair Festival, Chicago, IL
- 1991 Production Grant-UCSC Lesbian/Gay Faculty Research Group
- 1990 National Endowment for the Humanities Summer Seminar for College Teachers Grant

### Films, Installations and Performances

- 2013 *Illusive Allusion*, Experiments In Cinema Festival, Albuquerque, NM. Solo improvisational video performance.
- 2012 *Warning To Wonder*, Warehouse 21, Santa Fe, NM. Improvisational video performance with Ruth Zaporah.  
*In This Time*, Currents 2012, Santa Fe, NM. Improvisational video performance with Linda Rodack.  
*Spare Change*, Currents 2012, Santa Fe, NM. Improvisational video busking performance.
- 2010 *2D:3D*, 1 Minute mini-documentary on Susan York as part of *Rietveld's World* at the Museum Centraal in Utrecht, The Netherlands.  
*Wise Fool May Day*, 3 Minute mini-documentary on the Wise Fool New Mexico May Day Celebration.
- 2009 *Action Theater: The Practice*. Extensive DVD presenting exercises in improvisational performance.  
*Cathy Aten: Artist* A short documentary portrait on sculptor, Cathy Aten.
- 2008 *And Then?* Sound and video installation.
- 2007 *Gertrude And Pablo In A Room Of Their Own*, 4 Minute Animation based on Gertrude Stein's *Americans*  
*Particle Theories: Time, Space and the Construction of Memory*, Three channel video installation using found footage and green screen.  
*Particle Theories: Matter*, Video sculpture.
- 2006 *Gossip*, Group show, College of Santa Fe Fine Arts Gallery. Spoken word performance.
- 2004 LISP, Monthly Caberet, Santa Fe, NM, Spoken word performance.  
*Pride*, Albuquerque, NM, Spoken word performance.  
*Delta Force*, Spoken word performance piece.
- 1999 *It Takes Time To See*, Color/BW Video, 14 Minutes. Experimental documentary on Yvonne Rainer's *Trio A*.
- 1993 *The Great Divide* Color/Video 59 Minutes. A documentary on moral conflict focusing the issue of civil rights for lesbians and gay men.
- 1992 *Dykeotomy*, Color Video. Color/Video 20 Minutes A semi autobiographical experimental narrative.
- 1990 *You Like Totally Have To Talk About, You Know, It (Sex)*, 16mm Color/Video Transfer. Experimental educational documentary on sexual communication in the age of AIDS.

### **Selected Solo Exhibitions**

- 2008 **MOViN Gallery**, College of Santa Fe, Santa Fe, NM  
Video/Sound Installation
- 2007 **MOViN Gallery**, College of Santa Fe, Santa Fe, NM  
Three Channel Video Installation
- 2000 **EL MUSEO CULTURAL de Santa Fe**, Santa Fe, NM
- 1998 **ARC Gallery**, Albuquerque, NM
- 1995 **University of New Mexico**, Albuquerque, NM
- 1994 **Center for Contemporary Arts**, Santa Fe, NM  
**San Francisco Cinematheque**, San Francisco, CA  
**Humboldt State University**, Arcata, CA
- 1994 **Women Direct**, Ithaca College, Ithaca, NY  
**Syracuse University**, Syracuse, NY  
**Speech Communication Association National Conference**,  
New Orleans, LA  
**Santa Fe ACLU**, Santa Fe, NM
- 1994 **National Gay and Lesbian Task Force National Conference**, Dallas, TX
- 1993 **Northwest Film and Video Center**, Portland, Oregon
- 1992 **Film/Video Screening Series**, Porter College, UC Santa Cruz  
**Video Screening Series**, University of Redlands, Redlands, CA

### **Selected Group Exhibitions**

- 2013 *Experiments in Cinema*, Albuquerque, NM
- 2012 *Experiments in Cinema*, Albuquerque, NM  
*Currents 2012 New Media Festival*, Santa Fe, NM  
*Warning To Wonder*, Warehouse 21, Santa Fe, NM. Improvisational video performance with Ruth Zaporah.
- 2011 *Experiments in Cinema*, Albuquerque, NM
- 2010 *Rietveld's Universe*, Museum Centraal, Utrecht, The Netherlands
- 2007 *Loosely Joined*, 516 Gallery, Albuquerque, NM  
*Poem Palooza*, Video Performance, CSF, Santa Fe, NM
- 2006 *Gossip*, College of Santa Fe, Fine Arts Gallery, Santa Fe, NM  
*Poem Palooza*, Video Performance, CSF, Santa Fe, NM  
*Portland Women's Film Festival*, Invited Presenter, Portland, ME
- 2004 *Lisp*, Spoken Word, Santa Fe, NM
- 2000 *Dance On Camera Festival*, Lincoln Center, New York, NY
- 1999 *Faculty Showcase*, College of Santa Fe, Santa Fe, NM
- 1994 *The Living Room Festival*, KQED, Public Television Broadcast,  
San Francisco, CA  
*The New Festival*, New York, NY  
*LA Gay and Lesbian Film and Video Festival*, LA, CA  
*Brooklyn Academy of the Arts Film and Video Festival*, Brooklyn, NY
- 1994 *North Carolina Film and Video Festival*, NC  
*Black Maria Film and Video Festival*, NJ  
*Austin Gay and Lesbian Film Festival*, Austin, TX  
*New Hampshire International Film Festival*, NH

## Selected Group Exhibitions

- 1993 *Women In The Director's Chair Festival*, Chicago, IL  
*AFI Video National Festival*, Los Angeles, CA  
*Highlights From The AFI Video Festival*, Kennedy Center,  
Washington, D.C.  
*ThirdWave International Women's Film and Video Festival*, Austin, TX
- 1993 *Athens International Film Festival*, Athens, OH  
*Hypothalamic Inqueeries*, Camera Work, San Francisco, CA  
*The New Orleans Gay and Lesbian Film Festival*, New Orleans, LA  
Network Q, January Edition
- 1992 UFVA Convention, Sarasota, FL  
Northwest Film Center, Portland, OR

## Professional Activities

- Present UNM Teaching Enhancement Committee, Albuquerque, NM  
UNM Online Course Advisory Committee, Albuquerque, NM  
UNM IT Use Committee, Albuquerque, NM  
President, Board of Directors, Zap Productions, Santa Fe, NM  
Santa Fe Community College Film Program Advisory Board, Santa Fe, NM
- 2014 Chair, UNM Online Teacher of the Year Award Committee  
UNM Extended Learning Online Liaison for CFA, Albuquerque, NM  
Amy Biehl Hight School Senior Awards Adjudicator
- 2013 Chair, UNM Online Teacher of the Year Award Committee  
UNM Extended Learning Online Liaison for CFA, Albuquerque, NM
- 2012 Evaluator, Emerson College Tenure Review, Emerson College, Boston,  
MA
- 2008 - 2009 Chair, Faculty Council, College of Santa Fe, Santa Fe, NM  
Acting Co-Chair, Moving Image Arts Department, College of Santa Fe
- 2008 Visiting Artist, Lourdes Portillo's Class, Stanford University, Stanford, CA  
Presented Video Workshop for Women, Chico, CA
- 2007 Acting Asst. Chair, Moving Image Arts Department, College of Santa Fe
- 2006-2012 Creative Capital Santa Fe Artists Group, Santa Fe, NM
- 2006 Presenter, Portland Women and Girls Film Festival, Portland, ME  
Jury, !Sightings! Video Competition, Santa Fe Community College,  
Santa Fe, NM
- 2004 Panel Moderator, Santa Fe Film Festival, Santa Fe, NM  
Assistant Chair, Moving Image Arts Department, College of Santa Fe
- 2002 Panel Moderator, Santa Fe Film Festival, Santa Fe, NM
- 2001 Acting Chair, Moving Image Arts Department, College of Santa Fe
- 1999 Founded GirlsFilmSchool, two week intensive film program for  
high-school girls.  
Assistant Chair, Moving Image Arts Department, College of Santa Fe
- 1998 Guest Lecturer, Media Arts Program, University of New Mexico
- 1997 Presenter, CSF Faculty Lecture Series, *The Female Voice in  
Autobiographic Film and Video*

### Professional Activities (Continued)

- 1996 Attendee, Robert Flaherty Documentary Seminar, Auburn, NY
- 1996 Presenter, CSF Faculty Workshop, *The Artist and Social Responsibility*
- 1995 Presenter, College of Santa Fe Social Science Club Symposium.  
Screening and discussion of *Dykeotomy*
- 1994 Presenter, Speech Communication Association National Conference,  
Panel on *The Great Divide*, New Orleans, LA
- Presenter, *Console-ing Passions: Television, Video and Feminism*, The University of Arizona, Tucson, AZ
- Paper: "Put Up Your Tapes: The Use of Video in the Cultural Wars"
- Visiting Artist, Ithaca College, Ithaca, NY
- 1992 Presenter / Panelist, Ohio University Film Conference
- Paper: "The Female Voice in Autobiographic Film and Literature."
- Visiting Artist, University of California at Santa Cruz
- Visiting Artist, University of Redlands, Redlands, CA.
- 1991 Film Festival Judge, Humboldt Film and Video Festival, Arcata, CA

### Publications

- 2012 David Finkelstein, *Film Threat Reviews*, [www.filmthreat.com](http://www.filmthreat.com)
- 2008 Kathleen Sweeney, *Maiden USA; Girls Icons Come of Age*, Peter Lang Publishing, Inc.
- 2006 Mary Celeste Kearny, *Girls Make Media*, Routledge Press
- 2005 Kathleen Sweeney, *Girls Make Movies*, *Afterimage*, Nov-Dec 2005
- 2002 Katy Dean, *Film School For Girls Eyes Only*, *WIRED*, 06.17.02
- Michelle Pentz Glave, *Girls, Cameras and the ART of Filmmaking*, Santa Fe New Mexican
- 2002 Deborah Baker, AP, *Girls Get Touch of Celluloid Life*, Albuquerque Journal North, 06.22.02
- 2001 Heidi Utz, *Boys On The Side*, Santa Fe Reporter, 07.03.01
- 2001 Georgia Packard, SOC, *Film School Open To Girls*, Operating Cameraman, Spring-Summer 2001
- Lynn Cline, *Fort Juggles Challenging Elements of Film*, Santa Fe New Mexican, November 2001
- 2000 Deborah A. Fort and Karen A. Foss. Review of *Feminism and Documentary*. Ed. Diane Waldman and Janet Walker, *Quarterly Journal of Speech*, 86 (August 2000), 370-72
- 2000 Diana Heil, *College Combines Entertainment, Education*, Albuquerque Journal, 06.26.00
- Jennifer Dunning, *Critic's Choice/Film; Dance and the Camera Celebrating Together*, The New York Times, 01.14.00
- 1995 Edward Guthmann, *KQED Series Brings Local Films to TV*, San Francisco Chronicle, 01.13.1995

### **Publications (Continued)**

- 1994 Erin Blackwell, *The Great Divide Stares Down Homophobes*, Bay Area Reporter, 03.17.1994
- 1993 Anthony DellaFlora, *Videos Document Moral, Social Conflict in Anti-Gay Initiatives*, Albuquerque Journal, 12.05.1993
- Annette Barbier, *Dykeotomy* by Deborah Fort, Video Review, Journal of Film and Video, Fall/Winter 1993

### **Television Broadcast**

- 1995 Free Speech TV, National Cable Show, Boulder, CO
- 1994 KQED, PBS Affiliate, San Francisco, CA

### **Memberships**

Center for Contemporary Arts  
New Media Caucus, CAA  
UFVA

### **Works In Progress**

***The Zaporah Project*** A 60 minute HDV documentary on theater artist, Ruth Zaporah. Ruth, now in her 70's, is the creator of the improvisational performance approach, *Action Theater*. *The Zaporah Project* explores the creative world of this incredible woman.

Interactive video installation and performance projects.

# Regina Chavez Puccetti

801 Madison Street NE  
Albuquerque, NM 87110  
rchav217@unm.edu  
505.550.8874

## RESUME

Educator  
Facilitator  
Non-Profit Leader  
Mentor

### EDUCATION

**Master of Community & Regional Planning (MCRP)**, University of New Mexico, School of Architecture & Planning 1999; Emphasis in Public Art Planning; Professional Project (thesis) “A Proposed Master Plan for Art – Albuquerque International Sunport”, passed with Distinction  
**Certificate of Accounting**, University of Phoenix 1989  
**Bachelor of University Studies (BUS)**, University of New Mexico 1979, Major in Economics  
**Colorado Women’s College**, coursework in Music and Spanish

### SKILLS SUMMARY

**Teaching:** university level - arts management (face2face and online), business and law of film & digital media, creative economy, professional arts management practices, gallery and museum practices, business of art professional certificate; and community branding workshop  
**Planning, Policy and Analysis:** public art, arts & cultural districts, cultural plans, cultural data analysis, economic development, airport master plan for art  
**Non-Profit Leadership:** non-profit executive and financial management, board leadership and development, fundraising, strategic planning, capacity building and goal development  
**Communication:** excellent oral and written skills, program and airport spokesperson, public presentations, Toastmasters certification, event mistress of ceremonies  
**Economic Development:** small business incentives, industrial revenue bond administration, arts and cultural industries, Upper Midwest Economic Development Course accredited by the International Economic Development Council (IEDC)  
**Fiscal and Contract Management:** non-profit financial management, program budgeting, municipal government project and contract management, property management accounting  
**Facilitation:** public, private and non-profit board retreats, community working groups, strategic planning retreats, community town halls, International Association for Public Participation (IAP2) certification

### WORK EXPERIENCE

#### UNIVERSITY OF NEW MEXICO

- College of Fine Arts – Arts Management Program / Anderson School of Management, **Lecturer II and Director of Certificate Programs**, Jan 2014 – Present
  - Co-developed *The Business of Art* professional certificate for ASM Executive & Professional Education Center (taught 3/8 modules)
  - FA 450 Professional Arts Management Practices
  - FA 470 Advanced Arts Management Topics: Creative Economy
  - FA 284 Freshman Learning Communities: Creative Economy
  - FA 250 Introduction to Arts Management
- College of Fine Arts – Arts Management Program, **Adjunct Lecturer III**, Aug 2010 – Dec 2013
  - FA 250 Introduction to Arts Management
- Interdisciplinary Film & Digital Media Program, **Lecturer II**, Jan 2011 – Present
  - IFDM 410 Business & Law of Film & New Media



**SANTA FE UNIVERSITY OF ART AND DESIGN** (Santa Fe, New Mexico)

- Arts Management Program, *Contributing Faculty*, Aug 2013 – Dec 2013
  - BBAM 1003 Introduction to Business and Arts Management

**CULTURAL ECON**

*Principal/Owner*, Aug 2007 – Jun 2014

Small business specializing in creative economy planning and facilitation for the arts and cultural industries:

- Board retreat facilitation for Taos Art Museum board of directors (Taos, NM)
- Strategic planning and board retreat facilitation for Millicent Rogers Museum board of directors (Taos, NM)
- Retreat facilitation, vision development, and strategizing for the City of Albuquerque Arts Board
- Research and strategic consulting services focusing on capacity building and financial sustainability of an urban arts and cultural district for Quixote Productions (Santa Fe, NM)
- Cultural planning and facilitation services for the City of Albuquerque Public Art Program and the Arts Business Cultural Industries Leadership Team
- Arts, Promotions and Cultural Planner Program Associate - technical assistance to develop the State’s first two designated Arts & Cultural Districts, cultural planning, community visioning and branding, developing logo standards and guidelines for State of New Mexico Economic Development Department, New Mexico Main Street Program
- Senior Consultant for STAR (Strategic Transitions & Achievement Resources) Group Consulting – facilitation projects using Search Conference method with public utility and community working groups in Florida, management and strategic planning retreats in New Mexico
- Statewide Coordinator / Fundraising Chair for the 2007 New Mexico Governor’s Summit on Economic Development: Energizing the Entrepreneurial Economy for City of Albuquerque, Economic Development Department

**CREATIVE ALBUQUERQUE**

*Founding Executive Director*, Feb 2010 – Feb 2013

Developed and directed programs, communications and fundraising efforts to support non-profit efforts of advocacy and economic development initiatives for the local creative economy:

- ABQ Culture Count – cultural data analysis with three national initiatives (“*Arts & Economic Prosperity Study IV*”, “*Local Arts Index*” and “*Creative Vitality Index*” resulting in the publication of “*Albuquerque 2012: State of the Creative Economy*”
- Cultural Planning – arts & cultural district planning resulting in “*Multitude of Riches: A Blueprint for the Creative Development of Downtown Albuquerque*”; cultural assets inventory and mapping for the City of Albuquerque and Bernalillo County
- Albuquerque Symposium on the Creative Economy (annual event), topics included the creative economy, intellectual property, and profit and the creative economy
- Creative Bravos Awards annual recognition event
- Creative Speakers Luncheon series
- Emerging Creatives Professional Development Program
- “*Arts & Cultural Industries Action Plan*” for City, identifying strategies for leadership, funding and advocacy

**CREATIVE ALBUQUERQUE (continued)**

- *“Creativity Matters: Chronicles of the Creative Economy”* e-newsletter
- Served on the following board/community committees: Executive, Finance, Development, Organizational Development, Bravos, Downtown Arts & Cultural District Steering Committee, ABQ Culture Count Task Force, Advocacy, Audience Building Consortium and the full board of directors

**SOUTHWEST UNIVERSITY OF VISUAL ARTS**

**Adjunct Faculty**, Summer 2012

Developed curriculum and taught SE 301 Gallery & Museum Practices

**CITY OF ALBUQUERQUE, ECONOMIC DEVELOPMENT DEPARTMENT**

**Economic Development Planner**, May 2005 – Aug 2007

Focused on arts and cultural economic development and small business incentives:

- Contract manager - Sirolli Institute STEPS (Southeast Team for EntrePreneurial Success) project
- Staff liaison - Mayor’s Small Business Advisory Council and City’s “Q” Branding project
- Statewide Coordinator and Fundraising Chair – *“2007 New Mexico Governor’s Summit on Economic Development: Energizing the Entrepreneurial Economy”*
- Advisory Committee - *“The Economic Importance of the Arts & Cultural Industries in Albuquerque and Bernalillo County”* study produced by UNM Bureau of Business and Economic Research, 2007
- Coordinated the Mayor’s Technology Summit, 2006
- Administered the Industrial Revenue Bond program

**CITY OF ALBUQUERQUE, AVIATION DEPARTMENT**

**Arts Program Manager**, Nov 1999 – May 2005

Developed and managed the Arts Program of the Albuquerque International Sunport:

- Managed the 112-piece permanent art collection including acquisitions, conservation, exhibitions, and policy development
- Participated in the development of the airport Rental Car Center including the site development and acquisition / commission of fifteen works of public art
- Participated in the renovation project of the historically designated WPA Old Airport Terminal Building reintegrating much of the original art collection to the facility and partnering with the Albuquerque Museum of Art and History to borrow additional works of art from that period
- Authored the airport’s first Master Plan for Art and arts program policies
- Project Manager for 1914 Curtiss Biplane conservation project in partnership with the Albuquerque Museum of Art and History; included solicitation of sponsors and training of Boy Scout troop docents
- Project Manager for \$2.5M landscape design, renovation and public art project
- Staff liaison for Airport Art Advisory Committee, Airport Advisory Board, and Albuquerque Arts Board
- Created the Sunport Serenades year round music program for local performing artists
- Created an arts and cultural exhibition space program partnering with the Albuquerque Museum of Art and History, the University of New Mexico and various not for profit organizations

**CITY OF ALBUQUERQUE, AVIATION DEPARTMENT (continued)**

- Served as arts and cultural community liaison
- Produced supporting promotional printed materials, events and website
- Co-chaired Annual Sunport Challenge Golf Tournament
- Concurrently served as **Interim Public Information Officer**, Nov 2002 – Apr 2003
  - Responded to media inquiries for the Albuquerque International Sunport

**CITY OF ALBUQUERQUE, PUBLIC ART PROGRAM and AVIATION DEPARTMENT**

**Intern**, Feb 1998 – Nov 1999

Interned jointly at the City Public Art Program and Aviation Department while completing a Master in Community and Regional Planning (MCRP) at UNM School of Architecture & Planning

- Worked with staff and Albuquerque Arts Board to develop and administer public art projects including the art collection at the Albuquerque Int'l Sunport
- Public art planning, site development, contract preparation, community outreach, maintenance, conservation planning and program development

**ACCION NEW MEXICO**

**Loan Officer**, May 96 – Dec 97

- Developed/maintained small business micro lending activities and led outreach efforts

**HISPANIC CULTURE FOUNDATION**

**Executive Director, Director of Finance**, Jun 93 – Feb 96

Directed all program, financial, personnel and board development activities for the foundation

- Identified, cultivated, and promoted Hispanic arts and cultural initiatives
- Led fundraising activities of major gifts, grant writing, donor and friend raising events
- Edited the quarterly newsletter "*El Puente*"
- Responsible for all accounting/tax functions and administration of all personnel functions

**CB COMMERCIAL REAL ESTATE GROUP**

**Accounting Supervisor**, Aug 91 - Jun 93

- Supervised accounting for 17 retail, office and industrial commercial properties in NM

**TERRANOMICS RETAIL SERVICES**

**Senior Property Accountant, Property Accountant**, Feb 90 - Aug 91

- Responsible for accounting functions for seven retail shopping centers nationwide

Time off with family, Apr 86 – Feb 90

**ARTHUR YOUNG & CO CPAs**

**Governmental Consultant**, (Dallas/San Antonio, TX) Oct 85 – Apr 86

- Worked on an efficiency study of the operations and procedures of Bexar County, Texas
- Organized group proposal activities including writing, editing, proofing and publication

**MCGLADREY HENDRICKSON & PULLEN CPAs**

**Management Advisory Services Technician**, (Minneapolis, MN) Aug 83 – Aug 85

- Organized Group proposal activities including writing, editing, proofing and publication

Time off with family, Aug 79 – Aug 83

## AWARDS

- + Women of Influence 2011 – New Mexico Business Weekly (now known as Albuquerque Business First)
- + University of New Mexico Alumni Association, School of Architecture & Planning Chapter, Maureen Walter – Alumni of the Year Award 2007
- + The Albuquerque Conservation Association (TACA), Award of Merit for the Art Collection at the Albuquerque International Sunport Rental Car Center 2002

## BOARDS OF DIRECTORS

### Current

- + Albuquerque Convention & Visitors Bureau, *May 2010-Present (2013-14 Chair)*
- + City of Albuquerque Landmarks & Urban Conservation Commission, *July 2010-Present (2013-15 Vice Chair)*
- + CNM (Central New Mexico Community College) Foundation, *May 2011-Present*

### Past

- + Creative Albuquerque, *Ex-Officio*
- + Pueblo Alto Neighborhood Association, *Vice President*
- + Albuquerque Youth Symphony, *Board President* (Finance, Executive, Development, Capital Campaign Cabinet, Alumni Association)
- + UNM School of Architecture & Planning Alumni Association Chapter (*VP Planning, Capital Campaign*)
- + STEPS (Southeast Team for Entrepreneurial Success) ( Fundraising, Executive)
- + The Albuquerque Civic Trust
- + Flicks on 66 (now known as Digital Film Institute/Duke City Shootout)
- + Magnifico Arts, *Chair* (Development, Executive, Visual Arts)
- + Albuquerque Arts Alliance
- + Albuquerque Philharmonic Orchestra (Violinist, *Treasurer*)
- + Taylor Ranch Neighborhood Association
- + Not-for-Profit Financial Managers Association
- + Institute of Management Accountants

## COMMUNITY LEADERSHIP

- + UNM School of Architecture & Planning, *Dean's Council for Design + Planning Excellence*
- + Southwest University for Visual Arts, *Commencement Speaker, 2012*
- + Young Nonprofit Professionals Network, *Advisory Council*
- + Albuquerque Convention & Visitors Bureau, *Culture and Heritage Directors Council*
- + NM Court of Appeals Building, *Public Art Selection Committee*
- + Entrepreneurial Leadership Exceleator, *Cultivating Leadership Program Graduate*
- + Albuquerque Community Foundation, *Arts and Cultural Grants Panelist*
- + Phoenix Sky Harbor Int'l Airport, *Selection Panelist - Desert Sculpture Garden*
- + Americans For The Arts, *Roundtable Leader, Member*
- + Fiesta Artistica Art Exhibit, *Planning Committee and Juror*
- + Toastmasters Midday Madness Club, *Advanced Toastmasters Bronze certification*
- + New Mexico Hispano Music Association, *Judge*
- + Albuquerque Arts Alliance -- *Bravos Selection Panelist* for Excellence in Visual Arts, Arts Organization, Arts Education, Arts Volunteer, and Music; *Mistress of Ceremonies*, Annual Bravos Awards; Visual Arts Managers

## PRESENTATIONS

- + National Association of Latino Arts and Cultures (NALAC), Regional Arts Training Workshop, *"Building Relationships with Funders"*, Panelist
- + New Mexico Advertising Federation, *"Branding The New Creative Economy"*
- + (Albuquerque) Economic Forum, *"What The Creative Economy Means to Business"*
- + New Mexico Association of Museums Conference, *"Museums & the Creative Economy"*
- + New Mexico Main Street Institute, *"Branding to Set You Apart From the Herd: Strategies for Developing, Implementing, and Sustaining the Destination Brand"*
- + American Association of Airport Executives, Phoenix, AZ, *"Art In Airports"*
- + Airports Council International, Public Relations Conference, Austin, TX, *"Art In Airports"*
- + American Symphony Orchestra League, Los Angeles, CA, Panelist on *"Developing A Youth Symphony Board"*
- + New Mexico Arts - Bernalillo County - City of Albuquerque - Harwood Art Institute *"Public Art Workshop"* on public art contractual issues
- + New Mexico Association of Museums Conference, *"Non-Traditional Art Venues"*
- + Numerous civic organizations in greater Albuquerque area, *"Sunport Arts Program"*

## PUBLICATIONS, ARTICLES, NEWSLETTERS

- + Creative Albuquerque, *"Albuquerque 2012: State of the Creative Economy"*
- + Creative Albuquerque, *"Multitude of Riches: A Blueprint for the Creative Development of Downtown Albuquerque"*
- + Creative Albuquerque, *"Arts & Cultural Industries Action Plan"*
- + New Mexico Business Weekly, *"Face of Business"*, Cultural Econ, June 13, 2008
- + *"New Mexico Arts and Cultural District Identity Standards Manual"*, co-author 2008
- + *"Flight Path" ("On Course")* quarterly news magazine of the Albuquerque Int'l Sunport, numerous submissions on Sunport Arts Program and Landscape, 1998–2005
- + Editor, *"Central Perspectives"*, semi-annual newsletter for UNM School of Architecture & Planning Alumni Association Chapter, 2003-2004
- + *"A Proposed Master Plan for Art – Albuquerque International Sunport"*, 1999, revised 2000
- + *"For Dancing (and juggling, music, etc.) in the Streets"*, Albuquerque Tribune, January 8, 1999
- + New Mexico ARTS Newsletter, *"What To Ask Before Applying for a Public Art Commission"*, June/July 2000
- + Editor, *"El Puente"*, quarterly newsletter of the Hispanic Culture Foundation, 1994–1996

REFERENCES AVAILABLE UPON REQUEST

# JONATHAN H. WHETZEL

## EDUCATION

Texas A&M University, College Station, TX  
**MS in Computer Science**

2005

Texas A&M University, College Station, TX  
**BS in Computer Science**  
Honors: Summa Cum Laude

2002

## TEACHING EXPERIENCE

University of New Mexico, Albuquerque, NM  
**Adjunct Professor**

2011 – present

Create and teach courses on video game development within the Interdisciplinary Film & Digital Media (IFDM). I also mentor IFDM student groups on independent and senior thesis video game projects, and act as liaison on game development between Sandia, UNM, and the New Mexico Film Office.

## WORK EXPERIENCE

Sandia National Laboratories, Albuquerque, NM  
**Senior Member of the Technical Staff**

2011 – present

Serve as team leader and principal investigator Interactive Systems and Simulation group. Manage small research teams on building interactive simulations and serious games, along with applying machine learning techniques to analyze data from these products. These applications have been deployed in the field to agencies with Department of Defense and Department of Homeland Security.

Sandia National Laboratories, Albuquerque, NM  
**Member of the Tech Staff**

2005 – 2011

Software engineer building products derived from research within the Cognitive Science and Applications group. My efforts focused on the development of the Automated Expert Modeling for Automated Student Evaluation (AEMASE), a capability to evaluate trainees based upon live demonstrations of instructors or experts within targeted training environments. I also worked on adapting Sandia's Cognitive Modeling architecture to be used within virtual characters in training environments.

Texas A&M University, College Station, TX  
**Research Assistant**

2002 – 2005

Developer for "Revised Space Fortress", a video game for organizational psychologists to test various training protocols. I also studied the development of neural network structures for creating virtual players using an analysis of human player behavior. From this work I conducted research on the effect of using virtual teammates as opposed to human teammates for learning a complex task.

## SELECTED PUBLICATIONS AND PAPERS

Abbott, R.G., Haass, M.J., Silva, A.R., Whetzel, J.H., Forsythe, J.C. (2014). Training Adaptive Decision-Making: Laboratory Directed Research & Development Report. *Sandia National Laboratories Technical Report*.

Alvari, H. Lakkaraju, K., Sukthankar, G., Whetzel, J. (2014) Predicting Guild Membership in Massively Multiplayer Online Games. *Social Computing, Behavioral-Cultural Modeling and Prediction*. Springer International Publishing, pp. 215 – 222

Cardona-Rivera, R., Lakkaraju, K., Whetzel, J.H., Bernstein, J. R. (2013). Large Scale Conflicts in Massively Multiplayer Online Games. *Complex Sciences*. Springer International Publishing, pp 40 – 51

Forsythe, J.C., Glickman, M.R., Haass, M.J., Whetzel, J.H. (2012). A Data Driven Approach to Assess Team Performance Through Team Communication. *Sandia Technical Report*. SAND2012-10193

Abbott, R. G., Basilio, J. D., Glickman, M. R., & Whetzel, J. H. (2010) Trainable Automated Forces. *Interservice/Industry Training, Service, and Education Conference (I/ITSEC)*, Orlando, FL.

Djordjevich, D.D., Xavier, P.G., Bernard, M. L., Whetzel, J.H., Glickman, M.R., Verzi, S.J. (2008), Preparing for the Aftermath: Using Emotional Agents in Game-Based Training for Disaster Response. *IEEE Symposium on Computational Intelligence and Games*. Perth, Australia

Abbott, R. G., Whetzel, J.H., Basilico, J.D. (2008). Interactive Search for Patterns of Behavior. *Applied Human Factors and Ergonomics International*. Las Vegas, NV.

Whetzel, J. H., Arthur, Jr., W. E., Volz, R.A. (2007). The Efficacy and Effectiveness of Intelligent Agents as Team Training Partners in the Acquisition of Complex Skills. *Computer Games and Team and Individual Learning*. Oxford, UK: Elsevier.

Abbott, R.G., Whetzel, J.H., Basilico, J.D. (2007). Automated Student Evaluation for a Distributed After-Action Review Application. *Human System Integration Symposium*. Annapolis, MD.

#### VIDEO GAME CREDITS

**Siphon** (2014): Industry mentor for IFDM students. *Online release* (<http://www.playsiphon.com>)

**Alloy** (2012): Industry mentor for IFDM students. *Online release* (<http://www.alloyvideogame.com>)

**Quarry** (2010): Designer/Programmer. *Released by Microsoft for Xbox 360*

**GroundTruth: ToxicCity** (2009): Designer/AI Programmer. *Released to Dept. of Homeland Security*

#### OTHER ACTIVITIES

##### **Organizer of NeuroGame Jam**

**2014**

Designed and conducted a 48 hour challenge for building games & applications inspired by principles of neuroscience. I worked with a local middle school STEM group (Brain Hackers), who assisted each of the teams during the event.

##### **Co-owner of PixelBot Laboratories, LLC**

**2010 – 2012**

In partnership with Peter Hague, I owned and operated a video game development company that builds indie games for the PC, Xbox 360 and mobile platforms. I work as game designer and lead programmer with my business partner working as co-designer and lead artist.

##### **Organizer for the NM Game Jam**

**2009 – 2012**

The NM Game Jam is a statewide 48 hour game development challenge held at distributed locations. I co-founded the game jam and held many positions including management of site coordinators at each of the jam locations and lead fundraising efforts.

## **CK Barlow**

Composer & Music Technology Instructor  
740 Leafydale Terrace, Pikesville, MD 21208  
(505) 463-8790  
ck@ckbarlow.com

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### **Qualifications Summary**

- Seven years' experience (2008 to present) teaching music technology at the University of New Mexico, developing and delivering current, practical content both in person and online.
- Daily, real-world experience as a film/TV composer more than 2,700 plays of music across multiple television networks. Professional film-scoring experience.
- Proficiency in several major pro-audio platforms, a Master of Music degree awarded with distinction in Music Theory & Composition, and publications in major music-technology journals.
- 25 years' experience as a technical communicator and specialist, encompassing instructional writing, training development, technical support, and Web and multimedia production.
- Relocated to Baltimore-Washington area in February 2015 to be closer to family.

### **Work Experience**

#### ***Adjunct Faculty – Lecturer II, Music Technology; Computer Music Lab Manager***

Aug 2008 to present, University of New Mexico (UNM), Music Department and Interdisciplinary Film & Digital Media (IFDM) program, Albuquerque, NM

Design and teach music technology courses in person and online. Courses include Fundamentals of Music Technology, Advanced Music Production, Introduction to Max Programming, and Arts Entrepreneurship.

#### ***Film/TV Composer & Music Technologist***

Present

Compose and produce original music and sound designs for film, television, live and media productions. Supply multiple publishers in film/TV and advertising; more than 600 titles registered with ASCAP; more than 2,700 plays on domestic and international television. Score feature films, including *Warrior Woman* (2011) and *Roswell FM* (2013). Assisting David Felberg, violinist and associate concertmaster of the NM Philharmonic, presented the only New Mexico performances of Pierre Boulez's *Anthèmes II* for violin and electronics using custom Max/MSP patches. Perform solo iPad- and laptop-sampler pieces based on field recordings and using a variety of hardware controllers. Performed for many years with the acclaimed New Mexico avant-orchestral ensembles Out of Context and mJane.

#### ***Freelance Technical Writer and Editor***

July 2011 to present, self-employed and through ManPower, Albuquerque, NM  
Technical and marketing writing, editing and reporting for various clients.

#### ***Project Manager, Sr. Marketing Programs Developer, and other positions***

Dec 2002 to July 2011, PNM Resources (New Mexico's largest electric utility), Albuquerque, NM  
Highlights: Lead writer on successful \$2M ARRA proposal for a renewable energy project. Led three high-value process-improvement initiatives. Designed and executed programs to shift the corporate culture toward greater innovation and creativity. Contributed to executive and board-level discussion documents regarding corporate strategy and risk management. Led team to redefine corporate values. With PNM's now-defunct Avistar subsidiary, wrote user manuals, feature stories, marketing pieces, press releases, white papers and presentations. Wrote, shot, recorded voiceovers for and edited product videos.



### **Prior employment, all in Technical Writing, Technical Support & Marketing Communications**

- Advanced Visual Systems, June 1996 to Dec 2002, Albuquerque, NM – Marcom Coordinator
- Tech Reps, Feb 1994 to June 1996, Albuquerque, NM – Technical Writer II
- Stone Design, Aug 1992 to Nov 1993, Albuquerque, NM – Technical Support Specialist
- Digital Review Magazine, Oct 1989 to Apr 1992, Newton, MA – Copy Chief, Copy Editor
- Mark of the Unicorn (MOTU), Sep 1988 to Sep 1989, Boston, MA – Technical Support Specialist
- Northern Telecom, Feb 1987 to Apr 1988, Research Triangle Park, NC – Documentation Engineer

## **Software Experience**

**DAWs, Editors, Video Production:** Logic, Live, Digital Performer/AudioDesk, Reaper, Pro Tools, Sibelius, MaxMSP, MainStage, Audacity, STEIM LiSa, Premier, iMovie, iDVD, numerous virtual instrument plug-ins. iPad: MusicStudio, GarageBand, Samplr, Tabletop, AudioBus, IAA, AudioShare, Turnado, Animoog, etc.

**General Productivity:** Microsoft, Google, OpenOffice, etc. Various Web and image-processing software.

**Programming languages:** Entry-level C# and C, FORTRAN, BASIC, Assembly.

## **Education**

**Master of Music in Composition and Theory.** Aug 1997 to May 2002, University of New Mexico, Albuquerque, NM. 4.05 GPA, awarded with distinction. Committee: Dr. Christopher Shultis, Dr. Richard Hermann, Dr. Patrice Repar

**Critical Listening I (online course).** Fall 2009, Berklee College of Music. Grade: A

**Bachelor of Arts in English/Technical Writing; minor in Music Theory/Composition.** Aug 1983 to Dec 1986, Miami University, Oxford, OH. 3.713 GPA

**Designing Courses for Effective Student Learning.** January 2009, Office of Support for Effective Teaching (OSET), University of New Mexico, Albuquerque, NM

**Certificate in Screenwriting for Corporate Video.** September 2004, Maine Media Workshops (formerly Maine Photographic Workshops and Rockport College), Rockport, ME

## **Honors and Affiliations**

- Board member, New Mexico Post-Production Alliance
- Member of Ohio Fellows honorary for Leadership, Scholarship, Creativity and Initiative. One of nine Miami University students inducted from class of 3,400
- Member of Sigma Tau Delta English honorary
- President's or Dean's list every semester during both undergraduate and graduate degrees

## **Publications**

- Barlow, CK. "Thomas DeLio: Amounts. to." *Computer Music Journal* 27 (2003)
- Interviewed in: Carnahan, Melody Sumner. "One Inch Equals 25 Miles: Prose Generates Music." *Leonardo Music Journal* 15 (2005)

## RESUME

Neeta Verma  
11533 Woodmar Lane NE  
Albuquerque, NM 87111-6516

Telephone 505•323•2382  
Fax 505•323•2383  
Email designv@aol.com

www.designv.us  
[design•envy]

## EDUCATION

**Yale University, School of Art**, USA 1991, Master of Fine Arts (MFA)  
**National Institute of Design**, India 1986, Diploma in Graphic Design  
**Benaras Hindu University**, India 1979, Diploma in Music, 1st Division, Honors  
**Benaras Hindu University**, India 1978, Bachelor of Arts, 1st Division

## TEACHING EXPERIENCE

**Nova Scotia College of Art and Design**, Canada, 1991  
Visiting Faculty: Taught a 4 credit eight week course titled *Word & Image*.  
**Yale University**, USA, 1991  
Teaching assistant to professor in design: Taught fundamental graphic design and typography.  
**National Institute of Design**, India, 1986-1989  
Full-time Faculty: Taught graduate and undergraduate courses for three years (courses included typography, composition, symbol design, book-binding and communication skills)  
Formulated courses, curriculum, lectures and presentations.  
Coordinated Visiting Faculty.  
Served on the Admissions Committee.  
Served as Acting Vice Chair, Visual Communication

## PROFESSIONAL DESIGN WORK FROM 1988 THROUGH 2011

## PROFESSIONAL EXPERIENCE

### Catalogues & Booklets

- New York Botanical Garden, NY: School Programs Catalogue
- American Red Cross, NY: *“Annual Meeting & Volunteer Recognition Event”* Booklet
- Liberty Science Center, NJ: School Programs Booklet
- Central Park Conservancy, NY: School Programs and Teacher Workshops Booklet
- Yale University Art Gallery, CT: Catalogue for *“Vision & Continuity”*

### Exhibit Design

- NM Farm and Ranch Museum, NM: A proposal for a concept for 3,500 square feet exhibit

### Ad Campaigns

- Whitney Museum of American Art, NY

### Marketing

- Explora, NM
- Museum of New Mexico Foundation, NM: New Mexico Women Authors' Book Festival

**Visual Identity & Branding**

- Central Park Conservancy, NY
- Museum of New Mexico Foundation, NM: New Mexico Women Authors' Book Festival•  
Cholcolate Dreamer, NY
- Sandia Nationa Labs, NM: XGC Grand Challenge

**Annual Reports**

- Liberty Science Center, NJ
- Central Park Conservancy, NY

**Signage System**

- Cooper-Hewitt Design Museum, NY

**Press Kit Covers**

- The Wildlife Conservation Society/Bronx Zoo, NY
- Liberty Science Center, NJ

**Travelling Exhibits**

- Liberty Science Center, NJ: Logo, external banner, internal banner and poster for exhibit titled "Bats"  
"Sport" & "Balancing Acts"

**Brochures**

- Liberty Science Center, NJ: Facility Rental Brochure and Teacher Spring Mailer
- Central Park Conservancy, NY: City Naturalists Summer Institute
- New York Public Library, NY: Exhibits and Programs Brochure/Calendar

**Invitations & Cards**

- American Red Cross, NY: Invitation to *Annual Meeting & Volunteer Recognition Event*
- Liberty Science Center, NJ: Invitation to *Special Effects: World Premier of an OMNIMAX film*
- Central Park Conservancy, NY

**Magazines**

- Yale Literary Magazine, CT

**Postage Stamp**

- Ministry of Post and Telegraph, India: Designed a commemorative postage stamp on  
the theme of *Love and Care for Elders*, released by Rajiv Gandhi, the Prime Minister of India.

**REFERENCES**

Available upon request.

**AFFILIATIONS**

AIGA: Member

Maxwell Museum: Served on board and served as President of Board 2009-2010

All Faiths Receiving Home: Served on the board 2012-2014

Arts Board: City of Albuquerque: Served on the board representing District 8 2012-2014

## **Education**

PhD, Communication, Computing and Electronics, 2011 The University of Plymouth, Plymouth UK  
MFA, Time Arts, 1992 The School of the Art Institute of Chicago, Chicago IL  
BA, History of Art, 1989 The Johns Hopkins University, Baltimore MD

## **Affiliations**

The International Society for the Electronic Arts (ISEA), The College Art Association, The American Society for Acoustic Ecology (ASAE), The World Forum for Acoustic Ecology (WFAE), The Leonardo International Society for the Arts, Sciences and Technology, The Leonardo Education and Art Forum (LEAF)

## **Professional Experience**

The University of New Mexico, Albuquerque NM

2009-present Associate Professor, Art & Ecology and Mesa Del Sol Endowed Chair of Digital Media, College of Fine Arts and School of Engineering

Founder and Director, Social Media Workgroup (SMW), 2009-present  
Research Associate, UNM Center for Advanced Research Computing (CARC), 2010-present  
University-wide Graduate Policy Committee 2010-present  
University-wide Limited Competition Research Committee 2011-2014  
Department Advisory Committee, 2012-2013  
Art & Ecology Area Representative, 2010-2012  
Founding Director, Interdisciplinary Film and Digital Media (IFDM), 2009-2010  
Director, ARTS Lab, 2009-2010

Hunter College, New York NY

2001-2008 Associate Professor Department of Film and Media

Director, MFA Program in Integrated Media Arts, 2005-2008  
Senate Technology Committee Member, 2004-2006  
PSC-CUNY Grant Reviewer - Visual Art Category 2003-2005, Performing Arts Category 2008  
Undergraduate Media Advisor, 2001-2005  
Policy and Curriculum Committee (P&C) Member, 2001-2005  
All-College Curriculum Committee Member, 2001-2004  
All-College Website Committee Member, 2003-2004  
Granted Tenure May 2006  
Wrote and developed interactive media courses in the Integrated Media Arts MFA Program  
Wrote and developed undergraduate Digital Media Foundation, Web Production, Web Projects, and Web Programming Courses

1999-2001 Full Time Faculty Academic Computing, Columbia College, Chicago IL

2000/2001 Teacher of the Year Award, Columbia College Center for Teaching Excellence  
Responsible for curriculum and hiring Adjunct Faculty in Interactive Media and Programming  
All-College Curriculum Committee Member: Chair of Distance Learning Sub-Committee  
Urban Missions Partnership Committee Member: Grant Proposal Guidelines Sub-Committee

1998-2001 Adjunct Faculty, The School of the Art Institute of Chicago

Taught Experimental Programming on SGI systems and Fundamentals of Art and Technology  
Served on Graduate Critique Panel

1998-1999 Full Time Artist-In-Residence, Academic Computing, Columbia College, Chicago IL

Initiated new courses in Web Graphics and Database Programming, VRML, and Robotics  
Member of the Community Arts Partnership Planning Committee  
Helped to coordinate student mentorship program and student art exhibition

1996-1998 Curriculum Chair, Art and Design, Robert Morris College, Chicago IL

Responsible for Curriculum in Art courses: Graphic Design, Video, Multimedia, CAD, Web Design  
Helped develop curriculum for an approved BAS Degree in Design  
Member of the Technology Planning Committee  
Developed prototype web pages and web based curriculum  
Assisted in the creation of several commercial CD-ROMs  
Art directed commercially published student CD-ROMs

1996-1998 Associate Adjunct Professor, Academic Computing, Columbia College, Chicago : Taught Interaction Design Courses

1996-1997 Associate Adjunct Professor, Art and Design, University of Illinois, Chicago

Taught Graduate seminar in Technology and Contemporary Theory  
Served on Graduate Critique Panels

1994-1996 Full Time Instructor, Multimedia and Computer Imaging Robert Morris College Chicago: Taught Graphic and Multimedia Design

## Courses

1993-1994 Instructor, Fine Arts St Joseph High School Westchester, IL: Created a Studio Art Program including photography and video

1992-1993 Instructor, Color and Design IHM High School Westchester, IL

Summer 1992

Video Instructor The Discovery Program Francis Parker Day School Chicago, IL

Video Instructor Chicago Initiative Project : Trained adults in video for city-wide project

1991-1992 Technical Instructor The School of the Art Institute of Chicago (SAIC) IL : Prepared guidelines for other instructors

1989-1991 Teaching Assistant First Year Program 4-D SAIC : Co-taught a Fundamentals of 4-D Course

1991 Teaching Assistant Art History Survey SAIC : Conducted a seminar class

Associate Editor Letter eX Chicago, IL -Wrote and edited performance reviews

## **Selected Grants and Awards**

2015

Americorps/VISTA *Building Capacity for STEAM Education in New Mexico*, NM

2014

Public Art Award: Mobile Unit, Bernalillo County Public Art NM

Finalist, SXSW Eco Place by Design for *The 'T' House* by Biocultura, Austin TX

Exhibition Grant, Farm D'Art Tour, Fermentation Fest Reedsburg WI, with support from Art Place America (NEA and other foundations)

Exhibition Grant, Ideafactory and the city of Springfield MO, with support from Art Place America (NEA and other foundations)

Finalist, Bio Art Award ZonMW, The Netherlands

Finalist, Iowa State Fair, Greater Des Moines Public Art Foundation (GDMPAF), Des Moines IA

2013

ABQ Meeting Heroes Award for ISEA2012: Machine Wilderness, Albuquerque NM

Bravos Award for ISEA2012: Machine Wilderness, Albuquerque NM

2012

NSF Award, Division of Chemistry: Sustainable Energy Pathways through Education and Technology (SEPTET) co-PI with PI Olga Lavrova, Electrical and Computer Engineering (5 year project)

2011

Finalist, COAL Art + Environment Prize, The French Ministry of Culture and Communication, National Centre of Fine Arts (CNAP)

2010

*Fulbright Specialist Program, The Council for International Exchange of Scholars*

*Fellowship 2010 Wings World Quest Women of Discovery New York NY*

2009

University of New Mexico Regents Speaker grant for *Open Season* series of media and technology presentations related to open source/open culture

*World Technology Award Nominee*, Arts Category New York NY

*Artist's Fellowship*, New York Foundation for the Arts (NYFA)

*Qwartz Award 5, Compilation Category for *Autumn Leaves* CD on Gruenrecorder including *Heat and the Heartbeat of the City* track*

2008

*01SJ Green Prix for Environmental Art*, Nominated for Roadside Garden, San Jose CA

*Meet the Composer Grant* for participation in ME'DI.ATE, San Francisco, MetLife Creative Connections program

*Cox Family Visiting Artist's Fellowship*, Center for Humanities and the Arts, University of Colorado, Boulder CO

*The Queens Council on the Arts Individual Artist Support*, the New York City Department of Cultural Affairs Greater New York Arts Development Fund

*President's Travel Grant* for Research, Hunter College, New York NY

2007

*National Science Foundation Antarctic Artists and Writers Program* funded for travel and residency at McMurdo station and field sites, Antarctica

*CUNY Research Equipment Grant*, Hunter College, New York NY

*Visual Arts Research Grant* PSC-CUNY, Hunter College, New York NY

2006

*President's Travel Grant* for Research, Hunter College, New York NY

*Shuster Fellowship* Hunter College, New York NY

*Assisting IMA MFA Students Creating Video and Interactive Installations* Teaching and Learning with Technology Grant, Hunter College, New York NY

*Visual Arts Research Grant* PSC-CUNY, Hunter College, New York NY

2005

*N. nominated out of over 2600 entries for the *Viper International Awards*, The VIPER International Festival for Film and New Media, Basel Switzerland*

*President's Travel Grant* for Research, Hunter College, New York NY

*Visual Arts Research Grant* PSC-CUNY, Hunter College, New York NY

*Installation Commission Lovebytes 2005 Festival, Sheffield UK*

2004  
*Design and Implementation of Virtual Networked and Mobile Collaborative Spaces* 2-year CUNY Collaborative Incentive Research Grant, Hunter and Brooklyn College, New York NY  
*Web Commission Turbulence*, New Radio and Performing Arts, Inc. (NRPA) and the Greenwall Foundation, New York NY  
*The Queens Council on the Arts Individual Artist Support*, the New York City Department of Cultural Affairs Greater New York Arts Development Fund  
*Pre-selection Award Artist-in-Labs* University of Applied Sciences and Arts, Zurich Switzerland

2003

*Interdisciplinary Research Grant* PSC-CUNY, Hunter College, New York NY  
*Atmospherics/Weather Works: A Spatialized Meteorological Data Sonification Project* awarded *Best Technical Paper* at The Virtual Systems and Multimedia International Conference VSMM Montreal Quebec  
*Digital Pluralism*, *UNESCO Digital Arts Award 2003 at IAMAS* Honorary Mention  
*Atmospherics/Weather Works* chosen as one of seven 'best artwork' projects in "Machine as the artist's co-author" category Machinista 2003, Permian Media Art Festival Perm City, West Ural Russia

2002

*Bridges II Travel Grant* for participation in Bridges II as delegate and jury member The Banff New Media Institute, Banff Canada  
*Fundamental Patterns - Peripheral Basics* Competition Finalist The JavaMuseum Agricola de Cologne Germany

2001

*Collaborative Project Grant* with Free Street Theater The Office of Community Arts Partnerships Columbia College, Chicago IL  
*Collaborative Project Grant* with Street Level Youth Media The Office of Community Arts Partnerships Columbia College, Chicago IL

2000

*Ameritech Artist's Project Grant* Funding support for *pause*. with the Chicago Cultural Center Department of Cultural Affairs

1999

*Harvestworks Recording Production Grant* New York City, NY  
*Chicago Artist's International Program Travel Grant* for Exhibition at Titanik Gallery, Turku, Finland  
*Columbia College Faculty Assistance Grant* For the production of hybrid Audio CD/CD-ROM *The MiX*, Artemisia Gallery

1998

*Illinois Arts Council Special Assistance Grant* *MiXing: Women in Sound Art Festival*, Artemisia Gallery  
*CAAP Portfolio Development Grant* City of Chicago

1997

*Illinois Arts Council Special Assistance Grant* *Meme Me*, Artemisia Gallery  
*CAAP Portfolio Development Grant* City of Chicago

1996

*Adobe Systems Arts Grant* *Ada*, Artemisia Gallery Chicago

1995

*Franklin Furnace Production Grant* *Dear*, Doorika The Ohio Theatre, New York City

### **Selected Residencies**

2014: Visiting Artist Fellow, Drury University MA (SIVA) Program, Springfield MO  
2014: Visiting Artist-in-Residence, The Vermont Studio Center, Johnson VT  
2013: Artist-in-Residence, Columbia College Intermedia MFA Program, Chicago IL  
2012: Elsewhere, Greensboro NC  
2012: The Marsh-Billings-Rockefeller National Park and K2 Family Foundation Artist-in-Residence, Woodstock VT  
2011: National Park Service Artist-in-Residence The Grand Canyon South Rim AZ  
2011: Fulbright Specialist Residency, AUT University, Auckland NZ  
2010: Blast Theory, Portslade Brighton, UK  
2010: The University of Helsinki's Kilpisjärvi Biological Station sponsored by the Bioart Society of Finland  
2010: The Khaj International Artist's Association New Dehli, India  
2009: The Goldwell Open Air Museum with Chuck Varga, Goldwell NV  
2008: The Eyebeam Center for Art and Technology, New York NY  
2007/2008: National Science Foundation Antarctic Artists and Writers Program McMurdo station, South Pole and Dry Valleys, Antarctica  
2007: *Luminous Green*, sponsored by Fo.am, Brussels Belgium  
2006: The Taipei Artist Village Taipei, Taiwan  
2006: Solar Circuit Aotearoa (SCANZ) Western Institute of Technology at Taranaki, New Plymouth New Zealand  
2005: Free103point9's Wave Farm with the New York Society for Acoustic Ecology in Greene County NY  
2003: Le Centre de production DAÏMÖN Quebec, Canada  
2003: Engine 27 New York NY  
2000: Visual Studio Workshop Rochester NY  
2000: Millennium Community Arts The Mid-Atlantic Arts Council support for *pause*. with the Chicago Cultural Center  
2000: The CRCA Center for Research in the Computing Arts, The University of California at San Diego CA  
2000: *The Future of the Present* Residency in Live Performance via the Internet Franklin Furnace New York NY  
1999: The iEAR Institute at Rensselaer Polytechnic, Troy NY  
1995: *Illinois Arts Council Artist's Alternatives*, Chicago IL

### **Selected Public Works**

2015: January-April: *Particle Falls* Utah State University, Logan UT  
2014: November-January 2015 *Particle Falls* sponsored by the Heinz Foundation Breathe Project, Pittsburgh PA  
2014-ongoing *Skylight*, part of the SEPTET Project at the Anderson-Abruzzo Balloom Museum launched in conjunction with Balloo Fiesta  
2014, Albuquerque NM



2014: October: *Tastelab* leading UNM Art and Ecology students, Farm D'Art Tour, The Wormfarm Institute's Fermentation Fest, Reedsburg WI  
2014: September: *Particle Falls* featured in Dlectricity, Detroit MI  
2014: September *Rain*, part of the SEPTET Project featured artwork of Taos Paseo, on Taos Plaza, Taos NM  
2014: March *Rain*, part of the SEPTET Project on the ASUNM Solar Decathlon House at Mesa Del Sol, Albuquerque NM  
2013: October *Biokitchen* by Biocultura (Andrea Polli and John Donalds), N. and Harvestfly at Explora! for the ASTC 2013 Conference, Albuquerque NM  
2013: September-December *Particle Falls* sponsored by the Chemical Heritage Foundation on the facade of the Wilma Theater, Philadelphia PA  
2012: May-September *Binding Sky*, on Navajo Nation in collaboration with Navajo artists Venaya Yazzie and Esther Belin, New Mexico Arts TIME  
2010: September-October *Ground Truth: Kilpisjarvi* at The Article 10 Biennale in Stavanger, Norway  
2010: July-November *Particle Falls* with Chuck Varga The San Jose Department of Public Art and featured in the 2010 01SJ Festival San Jose, CA  
2010: April *Hello, Weather!* and *Breather* with Chuck Varga in In Context: Public Art Ecology, Khoj + Citywalk Mall, New Delhi India  
2009-ongoing: *Hello, Weather!* weather station with Chuck Varga at Debs Park Audubon Center, Los Angeles CA  
2009-ongoing: *Hello, Weather!* weather station with Chuck Varga at the HKZ Mediacampus, Zurich  
2008: November *Cloud Car* with Chuck Varga at the New York Hall of Science, New York NY  
2008-ongoing: *Hello, Weather!* weather station with Chuck Varga at the Eyebeam Center for Art and Technology, New York NY  
2008: October *Cloud Car* with Chuck Varga at the Eyebeam Block Party with Transportation Alternatives, New York NY  
2008 September *Cloud Car* with Chuck Varga for Park(ing) Day sponsored by Transportation Alternatives, New York NY  
2008: April *Ground Truth* at The ATLAS Center, University of Colorado, Boulder CO

### **Selected Solo Exhibitions**

2014: August *The 'T' House* by Biocultura at Ideafactory, Springfield MO  
2013-2014: *Breathless*, West Virginia University, Morgantown WV  
2012: *Breathless*, Parco Arte Vivente, Torino Italy  
2007: September- October *Airlight Boulder*, *Airlight Taipei* and *Airlight Socal* The ATLAS Center, University of Colorado, Ecoarts, Boulder CO  
2007: July Elevator Music 10 Atmospherics/Weather Works surround sound installation at the Tang Museum and Art Gallery Skidmore College, Saratoga Springs NY  
2007: January-March *Atmospherics/Weather Works* a retrospective of several works at the Beall Center for Art + Technology, Irvine CA  
2005: April-May *The Queensbridge Wind Power Project* at Contemporary and Classic Navy Pier Art Expo, Chicago IL  
2004: May *Atmospherics/Weather Works* in The Whitney Museum of American Art's Artport Gatepage, New York NY  
2003: April *Atmospherics/Weather Works* Multi-Channel Sound Installation Engine 27, New York NY  
2002: November *The Fly's Eye* InterMedia public installation The Aronoff Center, Cincinnati OH  
2000: October *Documenting Pause* public art project Chicago Rooms, Chicago Cultural Center, Chicago IL  
1999: September *nineteen ninety-nine in chicago* Drawings Artemisia Gallery, Chicago IL  
1999: July *Inside the Mask* Interactive Installation Spaces, Cleveland OH  
1998: September *Inside the Mask* Interactive Installation Artemisia Gallery, Chicago IL  
1998: June *Live Live!* documentation of Community Public Art Project The Museum of Contemporary Art, Chicago IL  
1997: January *Fetishes* Alfred University, Alfred NY  
1994: January *White Wall/Black Hole* Sound and Light Installation Artemisia Gallery, Chicago IL  
1993: May *Environment of Violence* Art and Social Justice Award Colfax Cultural Center, South Bend IN  
1993: February *Environment of Violence* Installation Gallery 2, Chicago IL

### **Selected Two-Person Exhibitions**

2005: April-June *N.* installation commissioned by the Lovebytes 2005 Festival at Site Gallery Sheffield UK – With UK artist and programmer Joe Gilmore  
2000: September *Biolante* sound installation Artemisia Gallery Chicago. IL with Chuck Varga, artist and founding member of the art rock band, GWAR

### **Selected Group Exhibitions**

2015  
*Rapid Fire* in the Independent Curators International (ICI) touring exhibition Martha Wilson at the Pratt Manhattan Gallery and Fales Library, New York NY  
*Sonic Antarctica* in From Field Recording to Data Sonification in Late Capitalism at the Labor Neunzehn, Berlin  
*Mobile Art Unit* two public art maquettes with Raimund MacClain and Michael Lopez in All Over the Map, The Albuquerque Museum, NM  
2014  
*Biokitchen* video at ISEA2014, Zayed University, Dubai UAE  
2013  
*Wind over Water* with Nigel Jamieson, SIGGRAPH Asia Art Gallery, Convention Center, Hong Kong  
2012  
December *Binding Sky* documentation presented at Aqua2012 during Art Basel, Miami FL  
September-December *Particle Falls* in The Transformative Surface, The UNM Art Museum, Albuquerque NM  
June-July *Sonic Antarctica* video installation in REGIONALE12, Murau, Austria  
June *Retina Burn* featured as part of Knowledges at the Mount Wilson Observatory, CA

2011  
June-October Sound works in *The Collective Juke Box*, Le Temps de l'Ecoute (Listening Time) at the Contemporary Art Center Villa Arson, Nice France  
April-June *The Queensbridge Wind Power Project* in Human = Landscape at the Chaffe Art Center, Rutland VT

2010

November *November Additions: An Exhibition of Artist's Multiples* at Monster Basement, Williamsburg NY  
October *Ground Truth: Kilpisjarvi* in Arctic Live Chicago Calling Arts Festival, Elastic Gallery, Chicago IL  
June *N.* in Currents 2010 Santa Fe, New Mexico  
May-July *Ground Truth* in Resilience Espace D' Art Conemporain La Tolerie, Clermont-Ferrand France  
May-June *Soundseeker.org* at the Kitchen for the 2010 Whitney ISP Exhibition Undercurrents: Experimental Ecosystems in Recent Art  
May-June *Sonic Antarctica* in Soundtrack to a Catastrophic World at Manif D'art 5, La Biennale De Quebec, Quebec  
April-June *The Fly's Eye* in Artificial Selection, 516 Arts, Albuquerque  
April *N.* in What Matters Most? benefit exhibition for Ecoartspace, Exitart, New York NY  
February-March *Sonic Antarctica* in re(((SOUND))) at the Hunt Gallery, Webster University St. Louis MO

2009

December-May 2010 *Sonic Antarctica* in Polar Expeditions, Verbeke Foundation, Berlin  
October-November *Hello, Weather!* in Down to Earth, Ecoartspace New York, NY  
October-November *Cloud Car* and *Hello, Weather!* in Mapping a Green Future, the Center for Contemporary Art, Santa Fe NM  
October *Cloud Car* in Environment 2.0 at LICA (Lancaster Institute for the Contemporary Arts) Peter Scott Gallery, Lancaster University, UK  
September-October *Airlight NYC* in Free as Air and Water, 41 Cooper Gallery, Cooper Union NYC  
September-October *Sonic Antarctica* in (In) Habitable, The 2009 @rt Outsiders Festival at the Maison Européenne de la Photographie (Museum of Photography), Paris France  
August-October *The Queensbridge Wind Power Project* in HUMAN=LANDSCAPE at the Firehouse Gallery, Burlington VT  
August *Cloud Car* presented in the 2009 Inter-Society for Electronic Arts (ISEA) Festival, Belfast Ireland  
August *Sonic Antarctica*, leading artwork in Polar Identity at WORKS Gallery, San Jose CA and online at SWITCH, the online journal for art and technology  
June-July *N.* in Tone and Temperament at AC [Institute Direct Chapel], New York NY  
June-July *Hello, Weather!* in X, Y, Z, and U curated by the League of Imaginary Scientists at Outpost Contemporary Art, Los Angeles hosted by Apexart, NYC  
May *Sonic Antarctica* and *Cloud Car* installations in Futuresonic Cube Gallery, Manchester UK  
April *Cloud Car* video documentation in Eco-Art Actions, an online exhibition by Ecofuturist International  
April-May *Sonic Antarctica* installation in Den Frie Udstillingsbygning, Copenhagen Denmark  
March-May Documentation of Polli's performance *Rapid Fire* in Martha Wilson: Staging the Self at the Dalhousie Art Gallery, Halifax  
February-May *N.* and *The Queensbridge WindPower Project* in Ecomedia, Sala Parpalló, Valencia, Spain  
February-April *The Queensbridge Wind Power Project* in Out of the Blue at Gallery Bergen, Bergen Community College, Paramus NJ  
February *Sonic Antarctica* installation in Deep North, Transmediale 09, The House of World Cultures, Berlin Germany  
January-April *Hello, Weather!* with SP Weather Station in Queens International 4, The Queens Museum of Art, New York NY

2008

November *The Queensbridge Wind Power Project* in *Overlap in Green*, the Garage Biennale, The Garage, San Francisco CA  
October-December *Sonic Antarctica* in *Version Beta* Centre pour l'image Contemporaine, Geneva Switzerland  
October-April 2009 *90degreessouth* live public installation in *Coming to You Live Art* in General at Bloomberg New York NY  
October-November *Sonic Antarctica* in *Atmos*, MIC Toi Rerehiko - Media and Interdisciplinary Arts Centre, Auckland New Zealand  
October-November *Sonic Antarctica* in *Eco-Sophia: The Artist of Life*, The Sheppard Fine Arts Gallery University of Nevada, Reno NV  
May-October *N.* in *Feeling the Heat - Artists, Scientists and Climate Change* Deutsche Bank Art, New York NY  
April-September *N.* in *Melting Ice / A Hot Topic: Envisioning Change*, sponsored by The Natural World Museum with the United Nations Environment Programme (UNEP), The Field Museum of Natural History, Chicago IL  
June-August *The Queensbridge Wind Power Project* The CUNY Institute for Sustainable Cities exhibition, Governor's Island New York NY  
June-July *Heat and the Heartbeat of the City* in *Shall We* at the Art Center Nabi, Seoul Korea  
March-April *N.* video in *E.P.A. (Environmental Performance Actions)* presenting documentation of environmental performances at Exitart, New York NY  
March-April *The Queensbridge Wind Power Project* in Feedback, part of the Beyond Light Bulbs series at Eyebeam, New York NY  
February-March *The Queensbridge Wind Power Project* in Culturing Nature :: Culturing Technology, Katherine E. Nash Gallery, University of Minnesota, Minneapolis MN  
February-March *N.* in *Melting Ice / A Hot Topic: Envisioning Change*, sponsored by The Natural World Museum with the United Nations Environment Programme (UNEP), Salle du Quai Antoine Ier, Monaco  
January-April *N.* in *Ecocentric Video Lounge*, Sonoma County Museum, Santa Rosa CA

2007

November *The Queensbridge Wind Power Project* in *Unsafe Distance*, the ENTER, Stone Bell House, Prague  
October-January *N.* in *Ökomedien/Ecomedia* at The Edith Russ Site for Media Art, Oldenburg Germany  
October-January *Heat and the Heartbeat of the City* and *N.* in *Envisioning Change*, BOZAR Centre for Fine Arts, Brussels Belgium  
October-December *N.* in *Sublime Climate: Addressing Global Warming*, The Garthwaite Center for Science and Art, The Cambridge School of Weston MA  
September-October *N.* in *Weather Report*, curated by Lucy Lippard, The Boulder Museum of Contemporary Art, Boulder CO  
August *N.* video in Global Eyes The Siggraph 2007 Art Gallery at the San Diego Convention Center, San Diego CA  
July *N.* installation featured in CitySol, Stuyvesant Cove Park, New York NY  
June-August *Heat and the Heartbeat of the City* and *N.* in *Envisioning Change*, The UN World Environment Day exhibition, at The Natural World Museum in partnership with the United Nations Environment Programme, Oslo Norway  
June-July *Why is the Sky Blue?* and *Retina Burn* in *Summer Love* at the GAGA Arts Center, Garnerville NY  
March-May Several projects including new work, *Roadside Garden*, in New Climates curated by Shane Brennan, Rhizome.org, New York NY  
January *Heat and the Heartbeat of the City* in *Critical Translations* The Katherine Minneapolis MN

2006

October The "Propagation" show, curated by Sabrina Raaf, featuring *The Queensbridge Wind Power Project*, POLVO, Chicago IL  
October *The Strange Journey of PM2.5* digital prints and sound in the 5th Anniversary Exhibition at The Taipei Artist Village Gallery, Taipei Taiwan  
October *Heat and the Heartbeat of the City*, *Sound-seeker* and *N.* at An Ear to the Earth Festival of Music, Sound and Ecology 3 Legged Dog, New York NY  
September *The NYSoundmap* in Perform.Media The School of Fine Arts Gallery, Indiana University, Bloomington IN



July-August *The Queensbridge Wind Power Project* in Intersections, Boston MA  
July T2 in SCANZ (Solar Circuit Aotearoa) Govett-Brewster Art Gallery, New Plymouth New Zealand  
July *Intuitive Ocusonics* video in Sound/Bodies Govett-Brewster Art Gallery, New Plymouth New Zealand  
May *Atmospherics/Weather Works* in The Thailand New Media Arts Festival Annual International Summit on Creativity in Multimedia and Communication, Bangkok Thailand  
May Surge featuring the *NYSoundmap* in the Observatori Festival, Valencia Spain  
April-October *The Queensbridge Wind Power Project* in A Delicate Balance, General Electric Company World Headquarters, Fairfield CT  
April *N.* in *The Drop*, Exit Art Gallery, New York NY  
April *Heat and the Heartbeat of the City* in the Two Thousand + Six Festival of Performancing Technology and Technologising Performance at the Sonic Arts Research Center, Belfast Ireland  
March *N.* in The VIPER International Festival for Film and New Media, Basel Switzerland  
March *The Queensbridge Wind Power Project* in Out of the Blue Abington Art Center, Jenkintown PA  
January NYSAE's *NYSoundmap* in Surge an online exhibition sponsored by Rhizome and Free103point9, New York NY

2005

December *Aqua Art* site-specific sound transmission at Aqua Art Miami during Art Basel Miami Beach, Miami FL  
November-December *The Queensbridge Wind Power Project* in Mind in Matter Open Source Art, Champaign IL  
August-October *The Fly's Eye* in Sequences Q Arts, Derby UK  
September *The Queensbridge Wind Power Project* in Dark Nature, 111 Front Street Galleries DUMBO, Station Independent Projects, Brooklyn NY  
August *Art in the Air*, International Audio Art Festival Struts Gallery, New Brunswick Canada  
July-September *prog:ME* Festival of Electronic Media Centro Cultural Telemar, Rio de Janeiro Brazil  
June-August *Meteorological Phenomena* at The Wavehill Public Garden and Cultural Center, Bronx NY  
April *Heat and the Heartbeat of the City* in The JavaMuseum final online exhibition  
April *Heat and the Heartbeat of the City* in the [R][R][F]2005--->XP online global networking project  
April *Heat and the Heartbeat of the City* in the Images Festival for Video and New Media, Toronto Canada  
February-March *The Fly's Eye* in Sequences Royal Pump Rooms, Leamington Spa, Leamington UK  
January *Atmospherics/Weather Works* Location is Everything, Rhizome's second online exhibition, New York NY

2004

December *Atmospherics/Weather Works* audio CD and *Intuitive Ocusonics* DVD The 1st International Festival of Electronic Art 404 The Juan B. Castagnino Art Museum, Rosario Argentina  
October *Atmospherics/Weather Works* 8-channel installation NFF '04: TECHNOGRAPHY, The New Forms Festival Electra, Vancouver Canada  
September *Atmospherics/Weather Works* audio CD 6th Manifestation Internationale Video Art et Art Electronique, Montreal Canada  
April *Atmospherics/Weather Works* as a 4-channel outdoor ambient installation The Santa Fe International Festival of Electroacoustic Music, College of Santa Fe Center for Contemporary Arts, Santa Fe NM  
March *Atmospherics/Weather Works* audio CD Thailand New Media Art Festival Srinakarinwirot University, Bangkok Thailand  
February *Atmospherics/Weather Works* audio CD and web site The Ogaki Biennale 2004 Organized by the World Forum for Media Art and Culture Committee Center for Media Culture, Gifu Japan  
February *The Fly's Eye* and *Atmospherics/Weather Works* audio CD Gigantic ArtSpace, New York NY

2003

December *Wind Rose Garden* in the Ars Electronica booth at the WSIS World Summit on the Information Society, Geneva Switzerland  
September *The Fly's Eye* COSIGN 2003, The University of Teesside UK  
August *Atmospherics/Weather Works* website in Hipersonica, the FILE electronic language international festival 2003 at the Paço das Artes, São Paulo City Brazil  
July *The Fly's Eye* New Forms Festival, Vancouver Canada  
July *The Fly's Eye* SIGGRAPH '03 Art Gallery, San Diego CA  
June *Atmospherics/Weather Works* Cybersonica at The Institute of Contemporary Arts (ICA), London UK  
June *The Fly's Eye* V Salón y Coloquio Internacional de Arte Digital The Centro Cultural Pablo de la Torriente Brau, Havana Cuba

2002

December *The Fly's Eye* prints Generative Art 2002 Politecnico di Milano University, Milan Italy  
November *The Fly's Eye* EVA 2002 The Kunstgewerbe Museum, Berlin Germany  
September *Rapid Fire* featured on Re-Load, an On-line exhibition of The Istanbul Contemporary Art Museum, Istanbul Turkey  
July Signal:Noise Sine: :apsis Experiments exhibition featuring *The Fly's Eye*, Swanson Cralle Gallery, Louisville KY  
July *Beaut.e(Code)* Artemisia Gallery, Chicago IL - With book artist Karen Hanmer and computer scientist Robert Hanmer  
January *The Fly's Eye*, Gain, Apex Art, New York NY

2001

December *Rapid Fire*, The Ninth New York Digital Salon The Visual Arts Museum/School of Visual Arts, New York NY  
October *Rapid Fire*, DMF 2001 (Digital Media Festival) the Corredor Gallery, and the College of Fine Arts Auditorium, the University of the Philippines  
September *Pause*, Medi@terra \_01 'micromuseum.' Fournos Centre for Art and New Technology Greece  
September The Impact of Ylem: 20 Years of Art, Science, And Technology SOMARTS Gallery, San Francisco CA  
September *Rapid Fire*, FILE Festival The Museum of Image and Sound, Sao Paulo City Brazil

2000

March *Size Matters*, Artemisia Gallery Membership Exhibition Chicago IL  
September Art Walk 2000 *First Works* an exhibition of seminal works Columbia College Chicago Galleries, Chicago IL  
August *(Re) Trace* Long Ago and Far Ahead Festival CESTA, Tabor Czech Republic - With George Cremaschi and Abdelali Darouch

1999

December *happen.stance* Sound Installation Titanik Gallery, Turku Finland  
August *Open Spaces* Interactive Sound Installation Artemisia Gallery, Chicago IL

1998

November *On Your Mark*, 25th Anniversary Exhibition/Auction Artemisia Gallery, Chicago IL  
October *More is More!* Video Installation Kunstlerhaus, Hamburg Germany

1997

September *Cache*, Interactive Installation Hokin Gallery, Columbia College  
June *Tight*, Interactive Installation Artemisia Gallery, Chicago IL  
April *Observatoriia*, site specific installation in Observatory Vilnius University, Vilnius Lithuania  
February *The Gun as Image* Florida State University Museum of Fine Arts, Tallahassee FL

1996

September Kinetic Sculpture Exhibition University of Indianapolis, Indianapolis Indiana  
May Ctrl/Shift/Delete *Fetish* Interactive Installation NAME Gallery, Chicago IL  
March *Vocation/Avocation* Robert Morris College Faculty Exhibition American Center for Design, Chicago IL

1995

December *Attitudes* Installation Nylisstasafnid, Reykyavik Iceland  
November *Text/Context* Photographic Installation Indiana University, Gary IN  
Summer *Appetite* Installation Here, New York NY

1993

January *Sound Structures* Sound and Light Installation ARC Gallery, Chicago IL

1992

April *Taken from Life* Installation ARC Gallery, Chicago IL

### **Permanent Collections**

*Retina Burn* Audio CD, *Atmospherics/Weather Works* Audio CD and *Queensbridge Wind Power Project* DVD the Rose Goldsen Archive at Cornell University  
Digital prints and sound from the series *The Strange Journey of PM2.5* collection of the Taipei City Government

### **Professional Presentations**

2015

Presentation: *Transport: Women & Creativity* at the Anderson-Abruzzo Balloon Museum, Albuquerque NM  
Presentation: *Science in the Sky: Wind and Solar* youth outreach at the Anderson-Abruzzo Balloon Museum, Albuquerque NM  
Presentation: Geography and Environmental Studies Colloquium, The University of New Mexico, NM  
Keynote: *Particle Falls and Related Projects*, ARTsySTEM Utah State University, Logan UT

2014

Artist's Presentation: *Particle Falls and Related Projects*, The Heinz Foundation Breathe Project, Pittsburgh PA  
Presentation: *People, Places, Performances, Pathologies*, The Lightning Lounge, The University of New Mexico Office of the Provost  
Artist's Presentation: Environmental Entanglements - Art, Technology and Natures Symposium, The Rpyal Danish Academy of Sciences and Letters, Copenhagen Denmark  
Artist's Presentation: Washington University Sam Fox School of Art, Art/Science Fellows, St Louis MO  
Artists' Talk: Biocultura at: Ideafactory, Springfield MO  
Visiting Artist Presentation: Driry University MA (SIVA) Program, Springfield MO  
Visiting Artist Presentation: The Vermont Studio Center, Johnson VT  
Panel Presentation: The Association for Environmental Studies and Sciences (AESS), New York NY  
Artist's Presentation: The Bio Art Award, ZonMW Den Haag, The Netherlands  
Artist's Presentation: Environmental Visions Conference, Nanyang University, Singapore  
Deem Distinguished Lecture: West Virginia University, Morgantown WV

2013

Pro Training Session: Ambient Viz: Light Real-Time Data Visualization for Building-Scale Public Art, LDI Las Vegas NV  
Artist's Presentation: The University of Oregon Architecture and Allied Arts Department, Eugene OR  
Invited Poster Session: The National Academy of Sciences annual Frontiers of Science Symposium, Irvine CA  
Artist's Presentation: Sensing Change: Mapping the Climatic Imaginary through Art, Science and History, An Evening with Andrea Polli, The Chemical Heritage Foundation, Philadelphia PA  
Artist's Presentation: Discussion of Particle Falls and Art/Science collaboration with Drexel University's EXCITE Center Director Youngmoo Kim, The Wilma Theater, Philadelphia PA  
Panel Presentation: Challenges, Opportunities, and Impacts at the Intersection of Art and Science, Grantmakers in the Arts Annual Conference, Philadelphia PA  
Artist's Presentation: The Land Heritage Institute Art-Sci Symposium, San Antonio TX  
Panel Presentation: ISEA2013 Education Forum, Sydney Australia  
Panel Presentation: Wind Over Water with Nigel Jamieson and Robbert De Goede, ISEA2013 Sydney Australia  
Panel Presentation: A Walk in the Woods, ISEA2013 Sydney Australia  
Workshop: Sensing Sydney Data Slam, Sydney Australia  
Workshop: Floating Land, Boreen Point, Queensland Australia  
Presentation: Pecha Kucha Night, Sunshine Coast, Queensland Australia  
Keynote and Workshop: Balance/Unbalance 2013 Noosa, Queensland Australia  
Keynote: Sensing Environments Earth Week Festival, RPI, Troy NY  
Artist's Presentation: It's a Question of Risk, Columbia College Intermedia, Chicago IL  
Artist's Presentation, Arts Media & Engineering, Arizona State University, Tempe AZ

2012

Presentation: What's Your Space Opera? TedX Albuquerque  
Presentation: Art in the Digital Age, Stanford University, Palo Alto CA  
Panel Presentation: Ecomedia Panel, The International Sculpture Center Conference, Chicago IL  
Presentation and Workshop: Encuentro Art y Nuevas Ciencias organized by the Centro Nacional de las Artes, Mexico City MX

Presentation: NSF Global Sustainable Soundscapes Network workshop sponsored by the Purdue University Department of Forestry and Natural Resources, Baraboo WI  
Presentation and Workshop: The Imagen Festival, Manizales Colombia  
Presentation: The Mountain West Arts Conference, Salt Lake City UT  
Artist's Presentation and Workshop: 23five Activating The Medium XV Festival, The Lab, San Francisco and Workshop at Lake Merritt, Oakland  
Keynote and Workshop: Antarctica- Imagined Geographies, Southern Illinois University, Carbondale IL  
Panel Presentation: The Navajo Studies Conference at the Institute of American Indian Arts, Santa Fe NM  
Panel Presentation: The Leonardo Education and Art Forum Panel, the Annual College Art Association Conference, Los Angeles CA  
Presentation: Ongoing developments of ISEA2012: Machine Wilderness, Oasis, Albuquerque NM

## 2011

Author Presentation: Book launch Transdiscourse: Mediated Environments, Eyebeam Art+Technology Center, New York NY  
Artist's Presentation: Antarctica Music Festival and Conference, Australian National University, Canberra Australia  
Artist's Presentation: NOW FUTURE Dialogues with Tomorrow, the Atmospheric Commons, Massey University College of Creative Arts Toi RauWharangi Wellington, New Zealand  
Postgraduate Seminar: *PLAY: Talk Series*, AUT University, Auckland NZ  
Artist's Presentation: *Sound Structure- Sound and Art in an Era of Flow* as part of the Art Chicago 2011 Seminar Series, Chicago IL  
Seminar: The New Mexico Scientist/Artist Research Collaboration (NM-SARC) as part of ISEA2012 at the Santa Fe Institute, Santa Fe NM  
Keynote: Making Visible the Invisible Conference, University of Huddersfield, UK  
Panel Presentation: *Sonic Spaces* The College Art Association's 100th Anniversary Annual Conference, NYC  
Artist's Presentation: *Interpolar Pathways at SCANZ 2011: Eco Sapiens Symposium*, remote presentation to program at the Owae Marae, Waitara, Taranaki, NZ

## 2010

Artist's Presentation: *Ear to the Earth 2010*, NYU Frederick Loewe Theater, New York NY  
Artist's Presentation: *Irregular Art Practice in Public Space*, an International 4-day workshop at Platform3 in Munich, Germany and various locations in the city  
Workshop Leader: *Professionalizing Your Art Practice* sponsored by The College Art Association, University of New Mexico  
Panel Presentation: *Airspace* at ISEA 2010 in the Ruhr Valley, Germany  
Panel Presentation: *Hello, Weather!* at ISEA 2010 in the Ruhr Valley, Germany  
Artist's Presentation *Breathtaking: Public Participation in Measuring and Modeling Weather and Climate* at The Lighthouse, Brighton, UK  
Presentation: *Breathtaking: Public Participation in Measuring and Modeling Weather and Climate* in the INSEA European Congress 2010 in Lapland, Finland  
Artist's Presentation *Breathtaking: Public Participation in Measuring and Modeling Weather and Climate* at the University of Helsinki's Kilpisjärvi Biological Station Finland  
Presentation: *Airspace* at The World Forum for Acoustic Ecology's conference The University of Joensuu in Koli, Finland  
Keynote: *Media Ecology and Natural Environments*, The Eleventh Annual Convention of the Media Ecology Association The University of Maine  
Panel Chair: *Robotics + Art, Theory and Technology Smack Down!* 516 Arts, Albuquerque NM  
Presentation: *Academic Challenges to Building Cyberinfrastructure*, University of New Mexico, Albuquerque NM  
Artist's Presentation: *In Context: Public Art Ecology Lectures*, Khoj + FICA, New Delhi India  
Panel Chair: *Far Field: Digital Culture, Climate Change and the Poles*, The College Art Association, New Media Caucus Panel, Columbia College Chicago

## 2009

Presentation: *Far Field: Digital Culture, Climate Change and the Poles*, DAC 09, University of Irvine CA  
Panel Chair: *Sustainability and Digital Culture*, DAC 09, University of Irvine CA  
Presentation: *Open Eye Lecture Series*, Academy of Performing Arts, Prague  
Presentation: *Roundtable KlimaKunstForschung*, Akademie Der Kunste, Berlin  
Presentation: *Consciousness Reframed*, *The Planetary Collegium's Xth International Research Conference*. Macromedia Hochschule für Medien und Kommunikation, Munich  
Presentation: *Free as Air and Water I: Artistic responses to Self-Sustainability and Climate Change*, Great Hall, Cooper Union NYC  
Workshop: *Hello, Weather!* at The Center for Contemporary Art (CCA) Santa Fe, NM  
Keynote: *The Leonardo Education and Art Forum (LEAF)* at the 2009 Inter-Society for Electronic Arts (ISEA) Festival, Belfast Ireland  
Artist's Presentation: *The 2009 Inter-Society for Electronic Arts (ISEA) Symposium*, Belfast Ireland  
Artist's Presentation: *Cloud Car* and *Hello, Weather!* at the Beatty Community Center, Beatty NV  
Workshop: *Hello, Weather!* at the Springs Preserve, Las Vegas NV  
Workshop: *Hello, Weather!* in X, Y, Z, and U curated by the League of Imaginary Scientists at Outpost Contemporary Art, Los Angeles hosted by Apexart NYC  
Artist's Presentation: *Hello, Weather!* at the UCLA Art | Sci Center + Lab Open Salon  
Artist's Presentation: *Ground Truth* at The Ammerman Center for Arts & Technology Studio Works Colloquia Series, Connecticut College New London CT  
Artist's Presentation: *Ground Truth* brunch talk with Tue Greenfort at Den Frie Udstillingsbygning, Copenhagen Denmark  
Presentation: *Ground Truth* Thematic Correlations for Art Researchers, Monash University Art and Design, Melbourne Australia  
Presentation: *Sonic Antarctica* presented in Megalópolis sonoras (identidad cultural y sonidos en peligro de extinción) The World Forum for Acoustic Ecology, Mexico City Mexico  
Artist's Presentation: *Scaling the Sonic Terrain: Raising Environmental Awareness Through Sonification* The Sound + Science Symposium, The UCLA California NanoSystems Institute Auditorium, Los Angeles CA  
Artist's Presentation: *Ground Truth* at Ecomedia, Sala Parpalló, Valencia Spain  
Roundtable chair: *Education at the Intersections of Art, Science and Technology* hosted by The Leonardo Education Forum (LEF), The College Art Association Conference, Los Angeles CA  
Panel co-chair: *Shifting Paradigms in Media Art, Science and Technology Education in a Global Context* hosted by The Leonardo Education Forum (LEF), The College Art Association Conference, Los Angeles CA  
Artist's Presentation: *Ground Truth* and *Sonic Antarctica*, The Center for Research in the Computing Arts, The University of California San

Diego CA  
Presentation: *Mix* The 5th Annual New Mexico Media Industries Conference, The University of New Mexico, Albuquerque NM

2008

Workshop: *Extreme Weather Snowglobes* with Chuck Varga and Heidi Neilsen at the Eyebeam Hackshop, Eyebeam, New York NY  
Panel Presentation: *Ground Truth* and *Sonic Antarctica* with Karen St Germain and DJ Spooky at Science and the Arts, the CUNY Graduate Center, New York NY  
Artist's Presentation: *The Eyebeam Roadshow* with Steve Lambert, David Jimison, Michael Mandiberg, Friedrich Kirschner and Christina Krall at the Mills College MFA Studio Art Program Oakland CA  
Artist's Presentation: *The Eyebeam Roadshow* with Steve Lambert, David Jimison, Michael Mandiberg, Friedrich Kirschner and Christina Krall at the Berkeley University Center for New Media  
Artist's Presentation: *The Eyebeam Roadshow* with Steve Lambert, David Jimison, Michael Mandiberg, Friedrich Kirschner and Christina Krall at the UC Santa Cruz MFA Digital Media Program  
Workshop: The Eyebeam Roadshow *Ear Cleaning* Workshop Mills College MFA Studio Art Program, Oakland CA  
Session Chair: *Citizen Sound*, The 2008 Ear to the Earth Festival, Judson Church, New York NY  
Artist's Presentation: *Ice + Air + Water + Dust* at The SP Weather Station Studio, Long Island City NY  
Panel Presentation: *Ground Truth* at The Relevance of Art in an Age of Global Warming, Moore College of Art and Design, Philadelphia, PA  
Artist's Presentation: *Ground Truth* at L'Art Interpolaire @rt outsiders Maison Européenne de la Photographie, Paris  
Artist's Presentation: *The Queensbridge Wind Power Project* The CUNY Institute for Sustainable Cities science lecture series, Governor's Island New York NY  
Artist's Presentation: *90degreessouth* ISEA 2008 SMU, Singapore  
Artist's Presentation: Urban Climate Camp in conjunction with ISEA 2008 SMU, Singapore  
Artist's Presentation: Luminous Green in conjunction with ISEA 2008 SMU, Singapore  
Artist's Presentation: Z-node Mini-symposium Nanyang Technical University, Singapore  
Artist's Presentation: *Ground Truth*, Deutsche Bank, New York NY  
Artist's Presentation: *Ecomedia*, ARTSLab, The University of New Mexico Art Department, Albuquerque NM  
Artist's Presentation: *Ground Truth*, Cofrin Auditorium, The ATLAS Speaker Series, ATLAS Institute, University of Colorado, Boulder CO  
Panel Presentation: *Climate Concerns* special panel for Earth Day, The CUNY Graduate Center, New York NY  
Artist's Presentation: *Ecomedia* Fachhochschule Noredwestschweiz Hochschule fur Gestaltung und Kunst, Aarau Switzerland  
Artist's Presentations and Workshops: The University of Colorado Department of Art and Art History, Thesis, History and Graduate Sculpture Seminars, Boulder CO  
Artist's Presentation: *Ice + Air + Water + Dust* The University of Colorado Department of Art and Art History Visiting Artist Lecture Series, Boulder CO  
Artist's Presentations: *Ice + Air + Water + Dust* and *Breathtaking: Climate Science in Art and Media* The University of Missouri Department of Art and Art History, Kansas City MO  
Panel Presentation: *Breathtaking: Climate Science in Art and Media* The College Art Association Conference Greenmedia Futures, Dallas TX  
Roundtable Presentation: *Leonardo Education Forum: Art Education at the Intersections of Art, Science and Technology* The College Art Association Conference Dallas TX  
Artist's Presentations: *Ice + Air + Water + Dust* and *Ecomedia* at Allegheny College, Department of Art, Meadville PA

2007

Panel Presentation: *Air for Sale: The Marketing of Greenhouse Gases* MutaMorphosis, the ENTER festival, Prague Municipal Library, Prague  
Session Chair: *Citizen Sound*, The 2007 Ear to the Earth Festival, Judson Church, New York NY  
Artist's Presentation: *Ice + Air + Water + Dust* at the Wolf Law School Courtroom, University of Colorado, Boulder CO  
Artist's Presentation: *Airlight Boulder* at the ATLAS Center, University of Colorado, Boulder CO  
Artist's Presentation: *Ice + Air + Water + Dust* at the UIC Elecronic Visualization Program, Chicago IL  
Panel Presentation: Intersections of Art, Technology and Education: Leonardo Education Forum, Pacific Rim New Media Studies, and Beyond at the International Conference on the Arts in Society in conjunction with Documenta 12, The University of Kassel, Germany  
Visiting Artist's Presentation: *Ecomedia*, Bard MFA Program, Annandale on the Hudson NY  
Artist's Videoconference Presentation: *Ice + Air + Water + Dust* at The Art of Immersive Soundscapes 2, University of Regina Canada  
Artist's Presentation: *Ecomedia* at The First Summit Meeting of the Planetary Collegium, Montréal Canada  
Visiting Artist's Presentation: NYSAE's *NYSoundmap* and *Sound-seeker* and Googlemaps Workshop, College of Staten Island Digital Media NY

2006

Artist's Presentation: *Ecomedia* to the Integrated Media Arts MFA Program, Calarts, Valencia CA  
Panel Presentation: *Practical History*, St. Mark's Church Sanctuary Peter Stuyvesant's Ghost New York NY  
Artist's Presentation: *Ecomedia* Don Ihde's Technoscience Doctoral Seminar at SUNY Stonybrook NY  
NYSAE's *NYSoundmap*, *Sound-seeker* and other projects presented at the World Forum for Acoustic Ecology International Conference Hirosaki, Japan  
Visiting Artist's Presentation MFA Program in Art and Technology, The School of the Art Institute of Chicago, Chicago IL  
*Ice + Air + Water + Dust* presented at An Ear to the Earth Festival of Music, Sound and Ecology 3 Legged Dog, New York NY  
NYSAE's *NYSoundmap* and *Sound-seeker* presented in Conflux 2006, Brooklyn, NY  
Artist's Presentation: *Ecomedia* Year Zero One San Jose: Global Festival of Art on the Edge ISEA annual symposium, San Jose CA  
Artist's Presentation: *Taipei Airlight* with Dr. Kuo-ying Wang and Dr. Chung-Ming Liu The Taipei Artist Village, Taipei Taiwan  
Artist's Presentation: *Ecomedia* the Atmospheric Department at National Central University, Chung-Li Taiwan  
Artist's Presentation: The Taipei Artist Village, Taipei Taiwan  
Artist's Presentation: *Ecomedia* Department of Atmospheric Sciences and Institute of Atmospheric Physics, National Central University, Chun-Li Taiwan  
*Googlemaps Hacking* Workshop to the Aotearoa Digital Arts Symposium, Western Institute of Technology at Taranaki, New Plymouth New Zealand  
Artist's Presentation: Solar Circuit Aotearoa Western Institute of Technology at Taranaki, New Plymouth New Zealand  
Artist's Presentation: The Arts Computing and Engineering graduate seminar, University of California, Irvine CA  
Artist's Presentation: Interactive Media Arts course, University of California, Irvine CA  
Artist's Presentation: *Ecomedia* Social Aspects of Computing course, University of California, Irvine CA  
*Tuning the Cosmos* The 25th Annual Space Development Conference The National Space Society and The Planetary Society, Los Angeles



CA  
Surge NYSAE's NYSoundmap Public Presentation Participant, Inc. sponsored by Rhizome and Free103point9, New York NY  
Leonardo Education Forum Mentoring Session Chair, *The College Art Association Conference* Boston MA  
Artist's Presentation: *Five on Five*, New Media Caucus, *The College Art Association Conference* Art Interactive Boston MA

2005  
Workshop: *The NYSoundmap* with NYSAE, Knowing the World through Sound Symposium at the Frederick Loewe Theater, NYU New York, NY  
Artist's Presentation: *Interpreting the Data Environment*, Knowing the World through Sound Symposium at the Frederick Loewe Theater, NYU New York NY  
Artist's Presentation: *Ecomedia* the School of Visual Arts MFA Computer Art Department New York, NY  
*New Technologies, New Languages, New Environments* The Canadian Women's Studies Association Keynote, the Consortium for Computers in the Humanities at the Humanities and Social Science Federation Annual Congress, University of Western Ontario London Ontario Canada  
*Heat and the Heartbeat of the City: Sonifying Global Climate Change* at Space: Planetary Consciousness and the Arts 9th Workshop on Space and the Arts sponsored by Leonardo/OLATS Yverdon-les-Bains  
*Design and Implementation of Virtual Networked and Mobile Collaborative Spaces* at Share, Share Widely the Institute for Distributed Creativity (iDC) with the Office of the Associate Provost for Instructional Technology and the New Media Lab, The Graduate Center, City University of New York NY  
Artist's Presentation: *The Nature and/or Nurture of Public Art* Chicago Contemporary and Classic Art Fair at Navy Pier Chicago IL  
Artist's Presentation: *The Queensbridge Wind Power Project* for members and friends of the New York Hall of Science at the National Arts Club, New York NY  
Artist's Presentation: *Interpreting the Data Environment* the Lovebytes Festival, Site Gallery, Sheffield UK  
*Mentorship Roundtable* Leonardo/The International Society for the Arts, Sciences, and Technology, The College Art Association Atlanta GA  
Panel Presentation: *Contact: Works that Create a Community through Physical, Virtual, or Momentary Relationships* The College Art Association Atlanta GA

2004  
Artist's Presentation: *Eco-Location* The Digital Gallery of Pace University, New York NY  
Keynote: *New Technologies/New Languages* The New Forms Festival, Vancouver Canada  
Artist's Presentation: *The Sonification of Complex Systems* The Vancouver Art Gallery, The New Forms Festival, Vancouver Canada  
Artist's Presentation: *Aesthetics and the Sonification of Complex Systems* The 10th International Conference on Auditory Display, Manly Australia  
Artist's Presentation: *Data Aesthetics* The 10th International Conference on Auditory Display The Sydney Opera House, Sydney Australia  
Artist's Presentation: *Imagining Cooperation* The Free Cooperation Conference The Department of Media Study, The State University of New York at Buffalo, Buffalo NY  
Artist's Presentation: *Art Experiments in the Visualization and Sonification of Complex Systems* The Department of Media Study, The State University of New York at Buffalo, Buffalo NY

2003  
Artist's Presentation: *System.Perception: Crossmedia Investigations* Hunter College, New York NY  
Artist's Presentation: *Atmospherics/Weather Works* The Department of Communication Studies at Concordia University supported by Centre Interuniversitaire des arts Médiatiques (CIAM) and Hexagram, Montreal Canada  
Artist's Presentation: *Atmospherics/Weather Works* Virtual Systems and Multimedia International Conference VSMM 2003 The Science Center of Montreal, Montreal Canada  
Artist's Presentation: *The Fly's Eye* COSIGN 2003, The University of Teesside, Teesside UK  
Artist's Presentation: *Atmospherics/Weather Works* Le Centre de production DAÏMŌN, Hull Quebec Canada  
Artist's Presentation: *Experiments in the Visualization and Sonification of Patterns and Complexity* The Center for Art and Technology, Northwestern University, Evanston IL  
Convocation Presentation: *Intuitive Ocusonics and Atmospherics/Weather Works* Most Significant Bytes Mount Union College, Alliance OH  
Artist's Presentation: *Experiments in the Visualization and Sonification of Complex Information* CAA 2003 Complexity and Emergence, New York NY

2002  
Artist's Presentation: *Communicating and Navigating in Digital Worlds* EVA 2002, Berlin Germany  
Artist's Presentation: *Active Vision: Artworks Inspired By Vision Systems* InterMedia, Cincinnati OH  
Artist's Presentation: *Selected Works and Conversations with Artists from the Ninth New York Digital Salon* Thundergulch + NY Digital Salon at The New School, New York NY  
Artist's Presentation: *Experiments in the Visualization and Sonification of Dynamic Information Networks*, RCA Visual, St. John's Newfoundland Canada  
Artist's Presentation: *Collaborative Process in Space Art*, Boulogne Billancourt France  
Artist's Presentation: *Communication and New Media* CUNY Wired! CUNY Graduate Center, New York NY

2001  
Artist's Presentation: *Plugged-In* MCN/CIMI, Cincinnati OH  
Artist's Presentation: *A High Tech Touch* the National Women's Caucus for Art Annual Conference, Chicago IL  
Artist's Presentation: *Keeping it Real* Columbia College TV and the Office of Community Arts Partnerships in conjunction with the College Art Association Conference, Chicago IL

2000  
Artist's Presentation: *Performing Sound: Bodies and Technologies* Hosted by the Outer Ear Festival and held at The School of the Art Institute of Chicago, Chicago IL  
Artist's Presentation: *Cocktails and Conversation* Harvestworks, New York NY  
Artist's Presentation: *The Glitch* Digital Art and Culture (DAC) 2000, Bergen Norway  
Artist's Presentation: *Active Vision* Jihui, The Net Art Initiative, Parson's and The New School, New York NY  
Artist's Presentation: *Improvisation and Culture: Between Real-Time and Real World* CalArts, Valencia CA  
Artist's Presentation: *Active Vision* The Center for Research in the Computing Arts, University of California, San Diego CA

1999  
Artist's Presentation: *Sonic Interactions* Invencao: Thinking the Next Millennium, Sao Paulo Brazil  
Artist's Presentation: *Public Art and Technology* Creativity and Consumption University of Luton, Luton UK  
Artist's Presentation: *Digital Media in the Next Millennium: Technology Preparation for Art and Design* The Midwest Computer Conference, Benedictine University, Chicago IL  
Artist's Presentation: *Minds, Machines, and Electronic Culture* The Seventh Biennial Symposium on Arts and Technology at Connecticut College  
Artist's Presentation: *Reality Bites* The College Art Association Conference, Los Angeles CA

1998  
Group Presentation: *Technology Tools for Teaching*, Columbia College Faculty Retreat, Chicago IL  
Artist's Presentation: *Cognitive Models of Dynamic Graphic Phenomena and their Representations*, A Varenus Workshop Presentation Pittsburgh PA  
Panel Chair: *Collaborations in Higher Education* SIGGRAPH 98 Education Section, Los Angeles CA  
Artist's Presentation: *Consciousness Reframed*, CAiiA 98, UK  
Artist's Presentation: *Digital and the Senses: New Perceptions*, Imagina 98 The Digital Whole Monaco  
Curator's Presentation: *Exchanging Currency: Artists Cross the Canadian/U.S. Border* The College Art Association Conference, Toronto Canada

1997  
Artist's Presentation: *A Celebration of Chicago Women Artists* Harold Washington Library, Chicago IL  
Artist's Presentation: *The Gun As Image* Florida State University Fine Arts Museum, Tallahassee FL  
Artist's Presentation: *Fetishes* Alfred University, Alfred NY

1996  
Artist's Presentation: *Ctrl/Shift/Delete, Sexuality, Fear, and Desire in the Digitized World* NAME Gallery, Chicago, IL  
Curator's Presentation: *Ada, Women in information Technology* Artemisia Gallery, Chicago IL

1995  
Curator's Presentation: *Double Edged Sphere* WARM Annual Juried Show, Minneapolis MN

1994/1993  
*Chaotic Systems in Musical Composition* The Mathematical Association of America National Conference Artist's Lecture

1992  
*Chaotic Systems in Musical Composition* Fereinkurze fur Neue Musik, Darmstadt Germany Recorded sound work played in lecture on computer generated musical systems

### **Published Work/Broadcasts/Screenings/On-line**

2014  
Screening: *Biokitchen* video in ISEA2014, Zayed University, Dubai UAE  
Webradio Broadcast: *The 'T' House* 2-hour radio program, [Free103point9.org](http://Free103point9.org), Wave Farm NY  
Radio Broadcast: *The 'T' House* five 1/2-hour radio programs, KRZA 88.7 FM, Taos NM  
Book Chapter: *Toxic Airs* edited by James Fleming and Ann Johnson, University of Pittsburgh Press

2013  
Book Chapter: *Art of Immersive Soundscapes* edited by Pauline Minevich and Ellen Waterman, University of Regina Press

2012  
Book Chapter: *Climate Change Politics: Communication and Public Engagement* edited by Anabela Carvalho and Tarla Rai Peterson Cambria Press  
Screening: *e-Oculus Documentation Video*, ISEA2012 The Albuquerque Museum of Art, Albuquerque, NM  
Broadcast Commission: *In the Far Field* and *Atmospherics/Weather Works* on the German Public Radio series *SWR2 Ars Acustica*  
Article: updated *Atmospherics/Weather Works* in *AI & SOCIETY*: Volume 27, Issue 2 (2012), Page 299-301

2011  
Book: *Far Field: Digital Culture, Climate Change and the Poles*, co-authored with Jane Marsching, Intellect Press  
Article: updated *Who Owns the Air?* in the Proceedings for the 11th Annual Convention of the Media Ecology Association, 2011  
Book Chapter: *The Book of Guilty Pleasures*, edited by Kim Cascone and Soda Design  
Entry on Climate and Culture: *The Encyclopedia of Climate and Weather, Second Edition* Oxford University Press, 2011

2010  
Book Chapter: *Who Owns the Air?* in the Transdiscourse book series: *Mediated Environments* edited by Andrea Gleiniger, Angelika Hilbeck and Jill Scott, Springer Books  
*Cape Royds, No Boundaries* and *I Don't have the Data*, tracks on *Soundtrack to a Catastrophic World* Audio CD produced by Jump Ship Rat, Liverpool, and premiered at Manifestation Internationale D'Art De Quebec  
*90degreesouth* on [Google Earth Outreach Showcase](http://Google Earth Outreach Showcase)  
*Ground Truth* screening in *Astrotime's Scientific American* at [Lesley University](http://Lesley University) Cambridge and [Axiom Gallery](http://Axiom Gallery) Boston MA  
*Cloud Car* screened in *Spectacle De Variétés* at The Tank, NYC

2009  
*Ground Truth* screened in *In the Face of Nature* Edith-Ruß-Haus Oldenburg, Germany  
*Listening to the Poles* article in *RETHINK*, the National Gallery of Denmark, Den Frie Centre of Contemporary Art, Nikolaj Copenhagen Contemporary Art Center and the Alexandra Institute, Nordic Exhibition of the Year and part of the official culture program for the UN Climate Change Conference  
*Ground Truth* screened in *Other Conditions. A Scenario* Hebbel Theater Berlin Germany  
*Heat and the Heartbeat of the City* in Katie Holten's *Tree Museum* Audio Guide, The Grand Concourse, Bronx NY

*Ground Truth* screened in Deep North, The House of World Cultures, Berlin Germany  
Selections from 90degreesouth.org featured in the [Ear to the Ground Earth Day special](#) Seedmagazine.com, April 22  
Selections from *Sonic Antarctica* aired on Flotation Device with Jonathan Lawson and Chris DeLaurenti KBCS 91.3 FM Seattle, March 22 and 29  
[Eyebeam Reblog](#) guest blogger January  
On Air: 1-hour Radio Feature [Listening by Numbers - Sonification between Science and Art](#) Interview with Theresa Schubert and Frank Halbig

2008

*Sonic Antarctica* full-length solo audio CD on the German label [Gruenrecorder](#)  
Interview with artist China Blue on Giant Ear))), the New York Society for Acoustic Ecology's monthly web radio program [free103point9](#), New York NY  
*Ground Truth* Artist Statement in [Gender on Ice](#), The Scholar and Feminist Online, Barnard University  
*Ground Truth* at [Cine Gaia](#), The 1st Rio De Janeiro Botanical Garden International Environmental Film Festival, Rio De Janeiro, Brazil  
*Non-quantitative Knowledge about Global Warming: a Trip to Antarctica* article published in the Journal of Science Communication (JCOM) volume 07, issue 03, September 2008, SISSA Medialab Trieste Italy  
*Andrea Polli on Ground Truth* NYFA Current the [Green Issue](#) online July, 2008  
*Round Mountain* on [Audible Geography](#) audio CD in celebration of the 50th anniversary of the Institute of Australian Geographers on ROOM40 records  
*Sonic Antarctica* live radio stream on Giant Ear))), the New York Society for Acoustic Ecology's monthly web radio program [free103point9](#), New York NY  
*How's the Weather?* live radio stream Whitney Biennial [Neighborhood Public Radio](#), New York NY  
*Atmospherics/Weather Works: A Spatialized Meteorological Data Sonification Project* in the Spanish language Journal [Elinution](#) Edicion #4

2007

*Eco-media: Art Informed by Developments in Ecology, Media Technology and Environmental Science* article in [Technoetic Arts, A Journal of Speculative Research](#) Intellect Journals, Art and Design, vol. 5 no. 3  
*The New York Society for Acoustic Ecology* book chapter in [Autumn Leaves: Sound and Environment in Artistic Practice](#) Double Etendre Press, edited by Angus Carlyle

2006

*Heat and the Heartbeat of the City* article in [The Leonardo Music Journal 16](#) including an audio CD curated by Peter Cusack with an excerpt from *N.*  
*N.* and *The Queensbridge Wind Power Project* screening at the [Expanding the Space](#) conference The Universitat Internacional Menendez Pelayo, Valencia Spain  
*The Queensbridge Wind Power Project* screening at the Solar One [Solar Powered Arts Festival](#)  
*The Sound of Fear* article in the online journal [Intelligent Agent](#) June 2006 vol 6 no 1  
*Heat and the Heartbeat of the City* audio broadcast on [Res-Qualia](#) Radio Barcelona, Spain

2005

*Heat and the Heartbeat of the City* article published in the online [Hz Journal #7](#), Fylkingen, Stockholm  
*Atmospherics/Weather Works* and other works in the octophonic concert and radio transmission of *Sobre el Control Zeppelin '05* the Centro de Cultura Contemporánea, Barcelona Spain  
*Atmospherics/Weather Works* audio broadcast in [Fieldwork](#) on 107.3 radio hosted by Adam Hulbert Sydney, Australia  
Selections from *N.* and *Heat and the Heartbeat of the City* in concert sponsored by [free103point9 Radio Tune \(Out\)\)\)side](#) Wave Farm, New York  
*Heat and the Heartbeat of the City* in *Sounds in Space* [Ääniä tilassa] radio broadcast Finnish Broadcasting Company [YLE Radio 1, 87.9 MHz](#)  
*Atmospherics/Weather Works: A Spatialized Meteorological Data Sonification Project* [The Leonardo Journal of The International Society for the Arts, Sciences and Technology](#) MIT Press Vol 38 No. 1  
Short paper on the *Heat and the Heartbeat of the City* project in the online [Landviews Journal of Landscape, Art & Design](#) March 2005  
*The Dragonfly and the Peering Locust* in the online journal [Intelligent Agent](#) March 2005 vol 4 no 3

2004

*Atmospherics/Weather Works: Artistic Sonification of Meteorological Data* August 2004 [Scale](#), an online publication at the University of California, San Diego  
*Retina Burn* MP3 album release on [Stasisfield](#), a record label promoting experimental electroacoustic music  
Stereo recordings of *Atmospherics/Weather Works* on [Sonus](#), a new project of the Canadian Electroacoustic Community (CEC) promoting electroacoustic music worldwide  
*Resonant Cities: Exploring the Sonic Identity of our Surrounding Space* excerpts from *Atmospherics/Weather Works* stereo recordings featured in a series of radio programs curated by Robert H. King and sponsored by DRIFT, a [New Media Scotland Project](#)

2003

Excerpts of live *Intuitive Ocusonics* on [Dice 3](#) audio CD by MiShinnah Productions with institutional support from the New York Foundation for the Arts, The Pauline Oliveros Foundation, Harvestworks, and the Electronic Music Foundation  
*Carton of Truth* Project Director and Coordinator for Student Web site companion for video documentary *Making a Killing* with [Infact.org](#)  
*Atmospherics/Weather Works: A Spatialized Meteorological Data Sonification Project* conference publication The Virtual Systems and Multimedia International [VSMM](#) Montreal Quebec  
*Atmospherics/Weather Works* short paper in conference publication [Cybersonica](#) at The Institute of Contemporary Arts (ICA) London, UK

2002

*Active Vision Systems for Improvisation* [ISEA 2002](#) conference publication Nagoya, Japan  
*Active Vision and Die Fliegenauge* [EVA 2002](#) conference publication Berlin, Germany  
Excerpts of Live Intuitive Ocusonics on [Dice 3](#) Audio CD produced by MiShinnah Productions  
Excerpts of Live Intuitive Ocusonics on *IBOL Records Magazine #3* enhanced CDr produced by IBOL records  
*Rapid Fire: Eye Movements in Computer Human Interfaces* [Convergence: The Journal of Research into New Media Technologies](#) Vol 7 No. 2



2000  
*sine::apsis experiments* co-authored with Sabrina Raaf YLEM Newsletter Vol 20 No. 12

*Art@radio* broadcast for Acustica SF International 2000 excerpts from *Active Vision*

*Active Vision* book chapter in Reframing Consciousness. Intellect Books, edited by Roy Ascott

<dis>*PLAY* Web and CD-Rom Project Director and Coordinator for exhibition site, Columbia College Chicago

1999

*Active Vision* The Leonardo Journal of The International Society for the Arts, Sciences and Technology MIT Press, Vol 32 No. 5

*Expression of Individual Cross-Cultural Experience* The International Fine Art Journal for Social Change

*Ping Chong's Undesirable Elements/Chicago* Web and CD-Rom Project Director Duncan YMCA Chernin's Center for the Arts, The Museum of Contemporary Art Chicago, and Columbia College Chicago

*The Millennium Schools Quilt Project* Web site Project Coordinator Chicago Cultural Center Education Dept. and Columbia College

1998

*U-Turn* (<http://www.urn.org>) Chicago Artists Issue

*Live Live!* Public Art Project On-Line (<http://www2.rmccil.edu/live> or <http://homepage.interaccess.com/~apolli/live>)

Project Director and Coordinator with The Chicago Museum of Contemporary Art's Art & Soul Teen Program and the Robert Morris College Institute of Design

*Virtual Space and the Construction of Memory* The Leonardo Journal of Art and Science Vol 31 No. 2

1997

*The Great Chicago Cultural Center Adventure* CD-ROM Chicago Cultural Center Education Dept. with the Robert Morris College Institute of Design

1996

*Imagination takes Wings*, Multimedia Student Kiosk Rookery Building, Chicago

1992

*Gang Free PSA* Cable Access Chicago (CAC)

*Tearjerker* Camera/Lighting CAC with Doorika Theatre

*The Voyage of Our Lives* CAC with St. Mary's High School

*The Chicago Initiative Video Program* Instructor/Director with the Chicago Boys' and Girls' Clubs

*The Ones Who Know*, Interview Director with the School of the Art Institute of Chicago

## **Performances**

2013

May *The Bio-ethics of Beer* mobile media experience/performance with The Social Media Workgroup and Gabriel Melcher, Ideas City sponsored by The New Museum, New York NY

2012

September *The Bio-ethics of Beer* mobile media experience/performance with The Social Media Workgroup and Gabriel Melcher, ISEA2012, Albuquerque NM

2011

March *Selections from Sonic Antarctica* at the John Donald Robb Composers' Symposium, The University of New Mexico, Albuquerque NM

July *Selections from Atmospherics/Weather Works*, World Listening Day Concert at New York University Steinhardt Education Building, New York NY

July *City Island Hop* Artist's Walk with Elastic City, NYC

June *Sonic Antarctica* electroacoustic and visual performance for the Antarctica Music Festival and Conference, Australian National University, Canberra Australia

August *Atmospherics/Weather Works*, multi-channel electroacoustic performance for the John Donald Robb Composers' Symposium, The University of New Mexico NM

2009

May Public Soundwalks on the High Line and at the North River Waste Treatment Plant with NYSAE for the 2010 Whitney ISP Exhibition Undercurrents: Experimental Ecosystems in Recent Art

October *Sonic Antarctica* and Public Soundwalk, Whatnight #3 DATA: Soundscapes, Found Sound, Image to Sound, Deleting Sound Festival, sponsored by Gruenrekorder and the De Pont Museum of Contemporary Art Ennukapel Tilburg, Netherlands

May *Walking on Taylor Glacier* from *Sonic Antarctica* in the Klanglandschaft concert Soundscapes & Listening, Vienna Austria

2008

August Public soundwalk for The Soundwave>Series ((3)) Hosted by the ME'D1.ATE, City Hall, San Francisco, CA

August *Sonic Antarctica*, immersive sound and video for The Soundwave>Series ((3)) Hosted by the ME'D1.ATE, Intersection For The Arts, San Francisco CA

May *Sonic Antarctica* quadrophonic excerpt with video, presented by the Intermedia Arts Group, The CUNY Graduate Center Segal Theater, New York NY

February *Sonic Antarctica* soundscape concert and 90degreesouth multi-channel video installation Creative Solutions for Sustainable Futures: Art & Global Warming forum the Department of Art and the Environmental Studies Program at Colgate University, Hamilton NY

January *Sonic Antarctica* soundscape concert, The Coffeehouse, McMurdo Station Antarctica

2005

March *The Alternate Controller Series Harvestworks*, NY

February *Atmospherics/Weather Works* 8-channel concert at the Spark Festival of Electronic Music and Art at the University of Minnesota School of Music Minneapolis MN

2004

July *Terra Acoustica* 16-channel concert hosted by the New York Chapter of the American Society of Acoustic Ecology, Hunter College NY



2003  
March *Intuitive Ocusonics and Atmospherics/Weather Works* Guest Artist Performance Most Significant Bytes Mount Union College, Alliance, OH

2002  
November *Atmospherics/Weather Works* Demonstration InterMedia Cincinnati, OH  
April Rapid Fire at Networks , RCA Visual St. John's, Newfoundland, Canada

2001  
November V2 Wiretap solo audio performance Rotterdam, Holland  
September Downtown Arts Festival Chelsea Walk performance with Taketo Shimada, Printed Matter, New York, NY  
August *Rapid Fire* N-Space Art Gallery SIGGRAPH '01 Los Angeles, CA  
May *Rapid Fire* The 4th Annual Subtle Technologies Conference performance with Neil Weirnik Innis Town Hall, University of Toronto, Canada  
February *Rapid Fire* Immedia , at the University of Michigan. Performance with Taketo Shimada, Leah Paul, Adam Spannaus, Tal Kopstein, and Jeremy Edwards.

2000  
December *Rapid Fire* The Monaco Danses Dances Forum , the Grimaldi Forum, Monaco. Performance with Carol Genetti and Jerome Bryerton.  
December *Rapid Fire* ISEA , *International Symposium on Electronic Art* , Divan Du Monde, Paris France. Performance with Carol Genetti and Jerome Bryerton.  
December *Minutia* Artemisia Gallery, Chicago IL. Performance with Seth Cluett, Jack Wright, Carol Genetti, and Jerome Bryerton.  
October *Net Audio*, webcast performance with Mauretta Heinzelmann as part of the Espressiva 2000 festival in Hamburg, Germany.  
August *Long Ago and Far Ahead Festival* CESTA, Cultural Exchange Station in Tabor, Czech Republic. Performance with George Cremaschi.  
July *Rapid Fire* Webcast and Live Performance with Franklin Furnace, at The Kitchen, New York, NY  
February *Zones of Active Vision* Visiting Artist Performance with eye tracking and Carol Genetti The CRCA Center for Research in the Computing Arts, The University of California at San Diego, CA

1999  
December *Weeping* Performance Titanik Gallery, Turku, Finland  
October *Inside the Mask*, Improvisational Musical Performance with eye tracking and Carol Genetti and Eric Leonardson, The iEAR Institute at Rensselaer Polytechnic, Troy, NY  
July *Inside the Mask*, Improvisational Musical Performance with eye tracking and Carol Genetti and Eric Leonardson, The Knitting Factory, New York City, NY  
July *Inside the Mask*, Improvisational Musical Performance with eye tracking and Carol Genetti, Eric Leonardson, and Ken Rinaldo, At the Lab Columbus, OH  
July *Inside the Mask*, Improvisational Musical Performance with eye tracking and Carol Genetti, Eric Leonardson, and Ken Rinaldo, Spaces Cleveland, OH  
February *The Final Mix*, Improvisational Musical Performance with Pauline Oliveros and others, Artemisia Gallery, Chicago

1998  
September *Inside the Mask*, Eye Tracking and Shadow Tracking Performance, Artemisia Gallery, Chicago  
August *Eleveneleven*, 12 hour performance, Artemisia Gallery ,Chicago  
March *Gape*, Eye Tracking Performance/Performative Lecture Imagina 98: The Digital Whole Monaco

1997  
September *Gape*, Eye Tracking Performance Meme Me: Identity and Replication in the Information Age Artemisia Gallery, Chicago  
June *Tight* Artemisia Gallery, Chicago  
April *Spinduline Spyna* Observatoriia Vilnius University,, Lithuania

1996  
November *PPapa*, Collaborative Performance with Jan-Erik Andersson N.A.M.E.. Chicago

1992  
Sound Performance *Fereinkurze fur Neue Musik* Darmstadt, Germany  
*The College Art Association* Chaotic Rhythmic Drum Systems Gallery 2, Chicago

### **Doorika Theatre**

1996  
September *Bathe Me* Dr. Faustus Lights the Lights, Lighting Designer, Technical Director Chicago Filmmakers

1995  
October *Dear* Lighting Designer, Technical Director Avante Garde-A-Rama PS122 New York City The Ohio Theatre, New York City  
September Chicago Filmmakers  
August The Rhino Theatre Festival  
March *Fakenese* Lighting Designer/Technical Director Cleveland Performance Festival  
March *Saajury* Lighting Designer/Technical Director Blue Rider Theatre  
January *Akogare No Pari* Lighting Designer/Technical Director Baliwick Theatre

1994  
October *Throes* Lighting/Sound Designer/Technical Director The Vineyard Theatre, New York August The Rhino Theatre Festival  
April *Saajury* Lighting/Sound Designer/Technical Director Doorika Space, Chicago

1993  
October *Hard Head Flair* Lighting Designer/Technical Director Doorika Space, Chicago  
June *The Most of Shave* Technical Director Doorika Space, Chicago

## **Curatorial/Other Service**

2012-present: Editorial Board, The Arid Journal  
2012-present: Editorial Board, The Leonardo Music Journal  
2015 Judge, VEX VRC Robotics Competition, Albuquerque NM  
2013: Editorial Board, Balance/Unbalance Proceedings  
2013: Planning Committee and Juror, The Digital Latin America Festival, 516ARTS, Albuquerque NM  
2012 Leonardo LABS Doctoral Abstract Reviewer  
2012: Guest Editor, Media-N special issue ISEA2012  
2010-2012: Co-chair, the OSET Open Source Learning Community (OSLC) and host of Open Source Day, University of New Mexico NM  
2010-2012: Artistic Director, ISEA2012  
2011: Career Services Mentor, The College Art Association 100th Anniversary Conference, New York NY  
2010: Invited Participant, Re/search: Art, Science, and Information Technology, The National Science Foundation CISE and the National Endowment for the Arts, Arlington VA  
2010: Review Panelist, The National Science Foundation, Creative IT Track, Washington DC  
2009: Theme Leader and Reviewer, Sustainability: Digital Arts and Culture (DAC) 09, Irvine CA  
2009-2013 Vice-President, The American Society for Acoustic Ecology  
2009-2012: Juror, The Climate Clock Public Art Initiative, San Jose CA  
2008, 2005: Manuscript Reviewer, The Leonardo Journal of The International Society for the Arts, Sciences and Technology and the Leonardo Electronic Almanac, MIT Press  
2007: Co-Organizer, Mobilized! Mobile Media 'unconference' Eyebeam and Brooklyn Polytechnic, New York NY  
2006-2009: Co-Chair, The Leonardo Education Forum  
2004-2008: Co-Chair, The New York Chapter of the American Society for Acoustic Ecology, Hunter College, New York NY  
2006: Panel Chair The Society for Literature, Science & the Arts 20th Annual Conference, New York NY  
2006: LMCC Swing Space and 15 Nassau Visual Art Jury, New York NY  
2006: Siggraph Boston Art Gallery Jury, Chicago IL  
2005-2006: Curatorial Team, The Electronic Music Foundation's An Ear to the Earth Festival of Music, Sound and Ecology, New York NY  
2005, 2006: Organizing Committee, Leonardo/College Art Association Mentorship Session, 2005 Atlanta GA, 2006 Boston MA  
2004-2005: Organizing Committee, International Symposium on Digital Art, IV04-Dart Gallery London University, London UK  
2002: Organizing Committee, Bridges II, delegate and jury member The Banff New Media Institute, Banff Canada  
2000: Co-Curator <dis>PLAY 11th Street Gallery Columbia College Chicago IL  
1998: Co-Organizer MiXing: Women in Sound Art Festival, Artemisia Gallery, IL  
1997: Co-Curator Meme Me: Identity in the Replication Age Artemisia Gallery,  
1996: Curator, ADA Women and Information Technology Exhibition Artemisia IL  
1995: Curator, Double Edged Sphere Warm Annual Juried Show Warm, Minneapolis MN

## **Selected Citations, Reviews and Interviews**

Edible Santa fe, Albuquerque, Taos Art & Ecology Exploring the Origin of Food Through Art by Elizabeth Shores, February/March, 2015

Utah Herald Journal News New USU Interdisciplinary Project Aims to Bridge Art, Science by Kevin Opsahl December 3, 2014

Utah Standard Examiner USU Art and Science Mashup Evokes DaVinci by Becky Wright December 11, 2014

WESA.fm Pittsburgh Radio 90.5, Public Art Points Out Pollution During Holiday Celebration by Mark Nootbaar Nov 21, 2014

Pittsburgh Post Gaxzette Particle Falls Sheds Light on Pollution by Madasyn Czebiniak Nov 16, 2014

Cambridge News and The Independent, 2014 Fermentation Fest Sept 26, 2014

Rootstock, Fermentation Fest August 22, 2014

ABC Radio Selections from Sonic Antarctica featured on Soundproof Radio Yak August 10, 2014

Springfield News Leader Artists Make Connection Between Science, Tea by Camille Dautrich July 30, 2014

NEA Arts Magazine A Kind of Beauty The Artistic Climate <http://arts.gov/NEARTS/2013no3-kind-of-beauty/artistic-climate>

Philadelphia CityPaper Nineteen Philly arts groups are rolling around in piles of Knight Foundation money today Mikala Jamison May 13, 2014

ABC-6 Action News <http://abclocal.go.com/wpvi/video?id=9265637>

Scientific American/Symbiartic blog <http://blogs.scientificamerican.com/symbiartic/2013/10/30/sciart-on-the-scene-in-novdec-2013/>

WHYY Friday Arts Philadelphia Public Television November 2013 <http://whyy.org/cms/fridayarts/data-and-aesthetics-sensing-change/>

WHYY Newsworks <http://www.newsworks.org/index.php/homepage-feature/item/60248-pollution-and-light-dance-on-the-side-of-the-wilma-theater>

abqARTS Machine Wilderness: Re-envisioning art, technology and nature Machine dreams and cultural expressions and September 2012 issue: Cover & Machine dreams and cultural expressions: the visual arts blossom in multimedia forms (pg 23)

Adobe Airstream A Performance Preview of ISEA2012: Machine Wilderness

Albuquerque Journal ABQ hosts International Symposium and Machines in spotlight at ISEA

Alibi Art News ISEA, USEA, We All See Emergent Art Forms in Burque

Daily Lobo Blooms sense, beckon viewers Electronic art conference comes to Albuquerque for U.S. return

[El País](#) La ciudad digital como un organismo vivo

[Local Flavor](#) September 2012 issue: Machine Wilderness

[Local IQ](#) ISEA2012: Nature vs. Technology

[New Mexico Business Weekly](#) Morning Edition: July 26, 2012: ABQ to host International Symposium on Electronic Art

[Sandia Lab News](#) November 4, 2011: Where art & science meet: Art/technology happening looks to Sandia for ideas

[THE: Santa Fe's Monthly Magazine](#) September 2012 Edition Cover & ISEA2012 Albuquerque: Machine Wilderness: Preview (pg 38)

[Adobe Airstream](#) Listen: ISEA2012: Electronic Art Meets Humanism

[KUNM](#) Performance New Mexico: ISEA2012: Machine Wilderness, Women's Focus ISEA2012: Machine Wilderness, and ISEA artists explore intersection between art and technology New Mexico

[New Mexico PBS](#): New Mexico In Focus

[Art21 Blog](#) ISEA2012: Machine Wilderness in Review

'Albuquerque in the Global Spotlight' [Art Ltd.](#) Special Supplement July 2012

[The Vermont Standard](#) National Park Exhibits Polli Glass July 25, 2012

[MN Daily](#) Dying Bats Immortalized through Techno, August 8, 2012

[Woodstock Art Worm](#) NPR Picks up on Woodstock's National Park Audio Artist, August 2012

[WNYC](#) Bat Calls make Eerie Comeback as Techno-like Beats, August 5, 2012

'Sound and Sustainability: National Park Artist Exhibit and New Studio Opening' [The Vermont Standard](#) July 12, 2012

[National Park Audio Artist](#), Woodstock Early Worm July 12, 2012

[TIME for Public Art](#) by H. Haveman June 3, 2012 Gallup Journey

[CLIMATE ACTIVISM ART](#) by: Alena Giesche, April 17, 2012 Thalo Magazine

[El Tiempo](#) April 2012 [Festival sobre artes electrónicas en Manizales](#)

[Déjese sorprender](#) por el Festival Internacional de la Imagen, April 2012

[Revista Arcadia](#) April 2012 [Empieza el XI Festival Internacional de la Imagen](#)

[The New Mexican](#) May 2012 [The TIME Project](#)

[Art and Sustainability: Connecting Patterns for a Culture of Complexity](#) by Sacha Kagan, Verlag Press 2011

[SMOG DIVENTA ARTE \(Smog becomes art\)](#) segment on Italian television program NONSOLOMODA (NOTONLYFASHION) about the Breathless exhibition, Torino

[Participatory Mass Observation and Citizen Science](#) [The Leonardo Journal of The International Society for the Arts, Sciences and Technology](#) MIT Press Vol 41 No. 1

[Art & Science Meet in Albuquerque](#) [Prime Time Monthly](#) December, 2011

[La Isobara Entra en Las Bellas Artes](#) [El Pais](#) November 15, 2011

[Where Art & Science Meet](#) [Sandia Lab News](#) November 4, 2011

'Walkabout Sketchbook' by Roz Chast, and [Art Pick Open City](#) online, [The New Yorker](#), September 19, 2011

[Break Thru Radio](#) [Art Uncovered - Andrea Polli](#), August 9, 2011

'World's leading creative minds choose Albuquerque for art-science meet ' by Megan Kamerick [New Mexico Business Weekly](#), August 19, 2011

'Radio, Art, Life: New Contexts May 2008' by Helen Thorington on [Radio Art Net](#) online, June 30, 2011

'The Omnibus Roundup — Wayfinding, Green Cities, Safety Zones, Water and Phytoremediation', [Urban Omnibus](#) online [City Island Hop](#), July 1, 2011

'This Week in New York Critic's Pick', [Time Out](#) print and online [City Island Hop](#), July 3, 2011

[Particle Falls](#) featured in 'The Pollution Series' on [Incident.net](#) 2011

[Cura Magazine](#) Issue #8 'Aesthetics of Climate' by Elena Giulia Rossi, spring/summer 2011

[Franklin Furnace and the Spirit of the Avant-Garde: A History of the Future](#) book by Toni Sant, Intellect Press 2011

[Klimakunstforschung](#) book edited by Friedrich von Borries, Christian Hiller and Wilma Renfordt, Merve Verlag Press 2011

[Sound Mapping: A Primer](#) by Greg J. Smith [Current Intelligence](#) February 15, 2011

[Des Artistes en Pole Position](#) by Julia Pascual [Terra Eco](#) February, 2011

[The Artist's Guide to Grant Writing](#) book by Gigi Rosenberg, Random House 2010

[Artists-in-Labs: Networking in the Margins](#) book by Jill Scott, Springer Books 2010

[You Are Here: Why We Can Find Our Way to the Moon but Get Lost in the Mall](#) book by Collin Ellard Anchor Books 2010

[2010 Article Stavanger Report](#) by Rahma Khazam September 28th, 2010

[Sonic Antarctica](#) in the ARTerrain Gallery of [Terrain.org: The Journal of the Built and Natural Environments](#)

[University Showcase](#) KUNM New Mexico Public Radio, August 6, 2010

[Artists and Scientists Converge to Build Future](#) [San Jose Events: Stark Silver Creek](#) August 4, 2010

[Land/Art: New Mexico](#) book by Lucy Lippard, William Fox et. al Radius Books 2010

['Undercurrents' Makes an Ecological Museum of New York City](#) by Mike Newton [The Indypendent](#) June 2, 2010

[Chicks in Chinos Rule](#) by Ned Brown [New York Social Diary](#) May 18, 2010

[Art + Science Now](#) book by Stephen Wilson, Thames & Hudson 2010

[EAR ROOM|re-sounding dialogues across the globe](#) interview with Mark Peter Wright, January 2010

[Holland Herald](#) Sound Issue [soundseeker.org](#) December 2009

[Santa Fe Reporter](#) [Ecotistical](#) November 11, 2009

[KNME PBS Television](#) [New Mexico in Focus](#) October 30, 2009

[Santa Fe Radio Cafe](#) October 8, 2009

[SF Reeper.com](#) [VisionShift! Art in the Age of Climate Change hits Santa Fe](#) October 8, 2009

[MetroActive The Arts](#) [Poles Apart Artists at WORKS/San José examine the state of the Earth, north and south](#) by Gary Singh August 19, 2009

[Sentireascoltare](#) [Sonic Antarctica CD review](#) by Sara Bracco August 06, 2009

[Pahrump Valley Times](#) ['Cloud Car' Shows Up in Beatty](#) August 05, 2009

[Pahrump Valley Times](#) [Hello, Weather! Workshop in Beatty](#) July 31, 2009

[Textura.org](#) [Andrea Polli: Sonic Antarctica](#) CD review March, 2009

[Las Vegas Sun](#) [For Members of one Artist Residency, the Desert is their Muse](#) by Kristen Peterson, Jun 7, 2009

[Blow Up Magazine](#) [Inframedia](#) by Leandro Pisano, review of [Sonic Antarctica #134](#) July, 2009

[Heathen Harvest](#) [Andrea Polli: Sonic Antarctica](#) by Henry Lauer, CD review June 1, 2009

[Sequences](#) chapter in book by Karla Loring 'The Fly's Eye by Andrea Polli' Wallflower Press, 2009

[A Companion to the Philosophy of Technology](#) book by Jan-Kyrre Berg Olsen et. al. Wiley-Blackwell Books 2009

[Glitch-Designing Imperfection](#) images in book, Thames and Hudson NY, 2009

[Neural.it](#) [Andrea Polli: Sonic Antarctica](#) by Aureliio Cianciotta, Experimental Audio Art CD review March 30, 2009

[Queens Tribune](#) [Queens Artist's Vision Unites With Mayor's Green Policy](#) by Juliet Werner, 2008

[Seed Magazine](#) [Cold Truth](#) by Catrinel Bartolomeu December 10, 2008

[Neural.it](#) [Andrea Polli & Joe Gilmore - N.](#) Electronic Music Review, 2008

[The Villager](#) [Listening In: Electronic Musicians Take a Pulse of Urban Life](#) by Stacey Coburn Vol. 78 No. 20 October 15-21, 2008

[Checkerspot: A Canadian Wildlife Federation Magazine](#) [The Art of Climate Change](#) by Bruce Gillespie Vol. 4 Fall/Winter, 2008/2009

[L'Uomo Vogue](#) (Italian Edition) [Art: The Creative Fight Versis Global Warming](#) by Donato Rahmani July, 2008

[ARTnews](#) [Global Warning: A Portfolio](#) by Rachel Corbett and Adam P. Schneider June, 2008

National Public Radio (NPR) [Studio 360, Eco-Art](#) interview with Trey Kay, first airing nationally April 19+20, 2008

[Andrea Polli And 90 Degrees South](#) video by Meredith Drum on the [Good Magazine](#) Video Blog, April 2, 2008

[Sonic Antarctica](#) [The Colgate Maroon News](#) by Alyssa Perez February 14, 2008



*The New Cartographers* [In These Times](#) by Jessica Clark, February 29, 2008

*The Art of Sound* [The Antarctic Sun](#), February 1, 2008

*CD Review* [Andrea Polli & Joe Gilmore: N.](#) [The Wire](#), Issue 287 January, 2008

[The Big Fish: Consciousness as Structure, Body and Space](#) book by Anna Bonshek, Rodopi Press 2007

[Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation](#) by Steve Dixon, MIT Press 2007

*Warning: Art! Arts in Climate Crisis* [Dam: Design, Architecture and Art Magazine](#) no. 11 May/June, 2007

WKCR, Studio A, interview on *The Ear to the Earth Festival* 07 October 7th, 2007

*Looking for Inspiration in the Melting Ice* review by Claire Dederer in [The New York Times](#) September 23, 2007

WAMC Albany Public Radio feature by Julia Taylor *Elevator Music* presenting *Atmospherics/Weather Works* August 27th, 2007

WNYC [The Brian Lehrer Show](#) interview presenting *Sound-seeker* March 29th, 2007

[Virtual Concert](#) and interview hosted by Aviva Rahmani February 6, 2007

*The Anxiety of the Client: Dilemmas of the Database as a Compositional Tool* by Mathew Ostrowski in [The Leonardo Electronic Almanac](#) vol 15 issue 1, 2007

*Sounding Off* review by Jit Fong Chin in [Squeeze OC](#) February, 2007

*An Eye and Ear on the Earth* review by Shana Ting Lipton in [The LATimes](#) Jan 18, 2007

*Hurricanes and Global Warming as Art* by Michael Rydzynski in [The OC Register](#) December 26th, 2006

*Weather or Not* by Theo Douglas in [The OC Weekly](#) January 11th, 2007

[WFMU Stochastic Hit Parade](#) interview with Bethany Ryker and Joe Gilmore discussing *The NYSoundmap* and *N.*, October 2006

*World Music for a Dying Planet* by Jason Gross discussing *N.* and *Heat and the Heartbeat of the City* in [Downtown Express](#) October 6th

*The Glacier Whisperers* by Shane Brennan features *N.* [The College Hill Independent](#) September 15th

*Intuitive Ocusonics* in [Vague Terrain](#) 04: *The Body Digital* On-line Digital Arts Quarterly Toronto, Canada 2006

*Sound-seeker* featured in the [Manhattan User's Guide](#) Newwww.York, August 16th, 2006

[Neighborhood Public Radio](#) Interview discussing the Leonardo Education Forum at ISEA 2006

Artist's interview in [Neural.it](#) no.25, Summer 2006

Artist's interview on [Soundlab](#) space for sonic art in the framework of [NewMediaArtProjectNetwork]:|Cologne, Summer 2006

Artist's interview in [The Javamuseum Interview Project](#), Cologne, Germany 2006

[WNYC SoundCheck](#) interview with John Schaefer discussing the *NYSoundmap* 2005

[WBAI](#) Pacifica Radio interview discussing Acoustic Ecology with Janet Coleman, Joel Chadabe and Annea Lockwood 2005

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Oates, Leah. [NY Arts Magazine](#) *Dark Nature: Part 1* September/October, 2005

[Bronx Talk](#) BronxNet (cable channel 67) Erica Strongin/Julia Waters discuss *Meteorological Phenomena* with Gary Axelbank June 16, 2005

[Bronx News 12](#) (cable channel 12) *Meteorological Phenomena* interview with Erica Strongin in Glyndor Gallery July 29, 2005

[Museums New York Magazine](#) *A Mix of Sun and Clouds* Summer, 2005

*The Radio Broadcast* *Cart* Radio interview with [Ricardo Miranda Zuñiga](#) as part of the exhibition *public.exe*, Exit Art NYC 2004, archived by THE THING: <http://radio.thing.net/>

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Day, Adrienne. [NY Arts Magazine](#) *Gen.R.8ing Art* March/April, 2004

[Women, Art and Technology](#) book by Judy Malloy, MIT Press, 2003

St. George, Paul. *Andrea Polli: Extended Moments* chapter in [Human-Computer Interaction](#) edited by G. W. M. Rauterberg, IOS Press, 2003

Apple.com <http://www.apple.com/dvdstudiopro/articles/harvestworks/> outlines the *Atmospherics/Weather Works* project March, 2003

89.3, *WFPL* public radio interview for *Signal:Noise*, Louisville, KY 2002

*Software Development Magazine* discusses the *Beaut.e(Code)* project July, 2002

Wilson, Stephen. *Information Arts* MIT Press, 2002

Loring, Karla. *The Chicago Tribune Magazine A Virtual Renaissance* February 25, 2001

89.3, *WKKC Critic's Corner* public radio interview, Chicago IL 2000

Camper, Fred *nineteen ninety-nine in chicago* *The Chicago Reader* Sept 17, 1999

*Art and Innovation: The Xerox PARC Artist-in-Residence Program* book by Craig Harris, MIT Press 1999

Birringer, Johannes. *Media & Performance* The Johns Hopkins University Press 1998

848, *NPR Chicago* radio interview 1998

*Something Else*, *WLUW 88.7 FM* radio presentation of *MiXing Festival* with co-organizer Carol Genetti Chicago IL 1998

diMaggio, Tanya *Talking With Doorika Maxine*, Issue no. 1. 1997

Hayford, Justin *Fractured Voices Chicago Reader* Sept 20, 1996

Mullin, Diane *Ada: Women in Technology Review* *The New Art Examiner* May, 1996

### **Relevant Workshops and Training**

*Incubator* ASU Invited Workshop: Beyond the instrument metaphor: new paradigms for interactive media 10

*The College Art Association* 95, 96, 97, 98, 99, 00, 03, 05, 06, 07, 08, 09, 10, 11, 12

*SIGGRAPH* 97, 98, 01, 03

*Techne and Eros*, Artist's Workshop The Santa Fe Media Institute Interactive tools for Performance 99

*Varenius Workshop* NCGIA 98

*Imagina* 98

*CAiiA* and Interstices-STAR Symposium 98

*ISEA* 97, 00, 06. 10, 11

*Building Scripts for the Web* 96

*The Total Museum*The Art Institute of Chicago 96

*The Foundation for Human Potential Music and the Brain Seminar* The Art Institute of Chicago 96