Sharon Daniel

Title : JustVoice

Genre : Public Art – Internet, Media Archive, Public Graphics, Live Webcast Public Event

**Applicant's Role in
Production** – I have originated the concept for the work and will design and direct all aspects of its production and development. I will collect and develop all of the audio and digital video media for the archive, design the website, database infrastructure and interfaces and oversee the implementation of these designs.

Production Format – website, portable digital media archive, Billboards, Busboards and Transit posters, public event utilizing teleconferencing and webcasting technologies

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Brief Project   (do not exceed space given below)

An evolving media archive of recorded conversations with incarcerated women, their families and communities, a website with an 800 number that will allow prisoners and the public to "call-in" by phone to record and publish their views on-line, a public graphics program, a public installation and live webcast "call-in" event that will allow incarcerated women to participate in public conversations, and record and publish their views, on imprisonment as a cultural and political solution to violence, addiction and poverty. The expansion of the prison system is buoyed by the ignorance of a majority of the public about what imprisonment really means to individuals and communities. JustVoice will challenge the assumptions of mainstream society about crime and punishment that fuel a commitment to prisons as the primary solution to our most pressing social problems.

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If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title – Documentation of work by Sharon Daniel – Narrative Contingencies, Subtract the Sky, Need_X_Change and as supplemental material documentation of the Brain Opera and two essays currently in press - "Systems and Subjects: Redefining Public Art," in *Context Providers*, Victoria Vesna, Margot Lovejoy and Christiane Paul editors, MIT Press books and "Achieving an Aesthetics of Dignity in the field of the Database" in *Database Aesthetics*, Victoria Vesna, ed. Minnesota University Press.

Year – 1996-present

Technical

Original Format	Format Submitted for Viewing	Prefered OS
_X_ Software	__ Software	__ Windows
_X_ Web	_X_ Web	X Mac OSX
_X_ Installation	__ VHS	__ Unix
_X_ Other__ public art __	_X_ Other ____CDROM____	__ Other_____

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

__URL_http://arts.ucsc.edu/sdaniel/rockefeller_____ (if more than one please list them below)

__ Browser requirement(s)

_X_ Plug-in requirement(s) – note – to view subtractthesky java applet requires JRE 4.1 or higher

_X_ This sample requires broadband connection (fast Internet connection)

_X_ A local copy of the sample work has been included with the application

Special Information For Viewing:

Description of Work   (use an additional sheet if necessary)

Artist's role - Each of the sample works represent my artistic vision. I am the principle artist, designer and producer of each sample project. I have originated the concept, designed and produced graphics and interfaces, designed database infrastructure and direct all aspects of programming and development for each of the sample works described below. I am the primary artistic collaborator and personal contact in the case of community and organizational collaborations. I am also the principal educator for community-based projects where education and training for collaborating participants is involved.

Sample 1 - Narrative Contingencies engages its audience both by inviting them to contribute personal artifacts and stories, and by allowing them to generate random results, constructing a narrative from chance combinations of words, sounds, and images.

Narrative Contingencies is an example of a *Collaborative System* which extends the context of public art into the Internet and the museum or gallery by allowing individuals and communities to evolve an aesthetically, intellectually, and politically expressive, collaborative environment on-line. "Narrative Contingencies" is an attempt to de-construct and reconstruct representation. Participants may contribute personal texts and images, and search and retrieve data in categories defined by each contributor. Participants use their own contributions, and the contributions of other participants in the database to collaborate on a continuously evolving narrative - a story, both collective and personal which, I hope, will challenge normative cultural representation by expressing the particular and diverse perspectives of each and all of its author/participants.

For the *Corcoran Biennial 2000, Media and Metaphor* I designed an interactive installation for the gallery space and added three new interfaces. The new installation interfaces allowed participants to scan images in the gallery and submit them to the database. Participants also had the opportunity to record their own stories via audio video capture. These files were streamed to the website. In the installation participants were able to make color prints of the results of their interactions and contribute the prints to a "storyboard" on the gallery walls that evolved to reflect the participation of all visitors during the course of the exhibition.

Participants on-line, http://narrativecontingencies.ucsc.edu, using the web interface only, are also encouraged to submit images and texts. Narrative Contingencies consists of the following interfaces, each represented by a verb to emphasize your participation through these types of acts -- READ, WRITE, GIVE, FIND, TELL, RECALL.

READ -- In the "Read" section you, the user, pick the texts to be read by using chance (selecting the dice) You may try the dice again and again then select the "storybook" icon to compile your story. Read your story.

WRITE --In the "Write" section you may use the dice to generate a random sequence of images Then, to interpret this sequence of images, type original text into the blanks adjacent to each image or randomly select five short text fragments from your favorite book or poem. The texts you contribute will extend a collaborative narrative. Select the storybook to see your text segments the images with their images. The eraser allows you to edit or delete your texts. Send your finished texts by 'depositing the book' and read the collective narrative.

FIND -- In the "Find" section you can create a whole story. To do so you first need to build a semiotic square. A semiotic square is comprised of four terms; a first word, (which is selected at random for you,) a second word which is its antonym, a third which is a synonym of the second and a fourth word which is an antonym of the third and a synonym of the first. The third word of a square must describe a category which encompasses the first and second terms. For example, (from The Semiotics of Passions, Greimas and Fontanille, 1993)

      1] subjective- - - - - - - - - - - - -2] objective

      4] taste - - - - - - - - - - - - - - - 3] judgmental

to "find" a semiotic square -- Term 1 is generated randomly - fill in the blanks for terms 2, 3, and 4 (select the instruction text that appears in each blank to replace it with the word you choose.) After you have filled in all of the blanks click the semiotic square in the center. The icon is transformed to allow you to complete your semiotic square with images you find by searching the narrative contingencies image database. The images you choose should represent the inter-section of meaning between the word-pairs in your semiotic square. Use the words you have chosen for your square as keywords to search the database for each image (these appear automatically in the text blank) or type in a word that expresses the relation between the two terms of your square that the image will represent. Then click on the square below the blank - images corresponding to your search will appear in the adjacent area. click on an image to select it. the search terms for the next image will automatically appear. When you have selected an image for each pair of terms click the icon in the center to contribute your semiotic square.

GIVE -- Add your own images to Narrative Contingencies. At the GIVE station in the installation you can scan an image or object you have with you to contribute it to the database. On-line, you can browse your own directory to select one of your own images to submit. Your image will become a part of Narrative Contingencies. You, or anyone, may find it here someday by chance -- or by choice. Participants are asked to contribute to the evolving databases of Narrative Contengencies and to become a part of a community of users. Each participant is asked to identify herself then to contribute images and text fragments which will be added to the Narrative Contingencies databases and randomly generated for users of the FIND and WRITE sections.

RECALL -- The Narrative Contingencies Database is searchable, which allows participants to search for images, videos or texts contributed by others either by name, random number, contributed image name, keyword or text fragment. Search returns are displayed here as "thumbnails" or lists and participants may then view the detail of any image or video by selecting it.

TELL -- Here visitors to the installation are asked to TELL a story where chance has played a roll in their lives. These stories are recorded and added to the Narrative Contingencies database. Each contributor names and describes his or her own story so that you, and others, on-line and in the museum, may search for and recall it for playback in the RECALL section of Narrative Contingencies.

Sample 2 - Subtract the Sky - documentation of work-in-progress - SUBTRACT THE SKY is a collaborative system. It provides an online environment for collective and emergent methods of mapping individual and collective experience. It is a tool for intersubjective communication, interpretation and representation.

The project takes its name from a method used in astronomy. Astronomers must eliminate the light of all the stars they don't wish to see in order to capture the light of a single star. Effectively, astronomers must define what "sky" means for every observation. In other words, there is no single meaning for "sky", but many, given the perspective of the observer. To "subtract the sky" is to interpret data from a subjective perspective. Here, the phrase is used as a poetic and literal metaphor for the process of collecting, authoring and contributing data.

Subtract the Sky invites participants to become cartographers, enabled with the tools they need to produce an archive of maps that trace their own histories and re-map their own social and political worlds. We, the project collaborators, ask Subtract the Sky participants to map any subject from their own individual or community perspective and thus, to challenge dominant or normative representations of the world. The definition of "map" in this context is inclusive across a broad spectrum from geographical maps employing GIS and GPS data to the purely conceptual maps. Subtract the Sky participants will map their worlds by contributing and classifying new data (images, texts and sounds), creating new categories and associations between data objects, and re-interpreting existing data, using a real-time visualization of Subtract the Sky's evolving database. This interface, itself, provides a map of the current state of the database that dynamically expresses changes made by participants collaborating across the network in real time.

Participants may view this map from several different perspectives -- through the filter of classification and categorization, by genealogical association between contributed images, texts and sounds, or from their own, personal perspective - by creating a set of personal associations. Participants may search the database (or the web) by category or keyword. They may add selected images from their search to a palette which will later be downloaded to their own computer along with subtract the sky's map authoring environment.

This multi-user map authoring environment will allow participants to collaboratively author images, texts, and sounds, using source data from the database and/or their own data. Participants may then contribute their maps to the database by adding a new node to the map of the database and updating that node to contain their own map. Here participants may categorize their map and describe it with keywords.

The classification system we have designed consists of highly contested terms like nature, culture, aesthetics, public, private. It is our hope that the maps contributed under these categories and the key words used to described them will begin to inflect the meaning of the terms themselves and create new associations for them - re-locating and re-mapping language, multi-vocally.

The map authoring environment will track parent/child relationships between each new map contributed and the data objects used to author it. This information is uploaded with the contributed map and the associations are automatically represented in the genealogy view. While each individual or group contribution is automatically integrated in to the map of the database with associations drawn by classification and genealogy -- participants may also construct a representation of their own, personal perspective of the database by editing and reconstructing relations between data object in their "personal" visualization of the database

Subtract the Sky is a tool. It is designed to give voice to communities and individuals on issues of relevance within their own social world. When development is complete it will be available globally for users online but will also be employed in specific local contexts as a tool for constituencies who don't generally have access to communications technologies and whose voices are not heard in information space. Media representations are always actively mapping a complex geopolitical terrain that must be examined from many perspectives - not accepted as a monolithic absolute. Worlds should not be mapped using only the "available data". Data may be mapped and re-mapped from multiple perspectives. The field of data must be open to additions and reconfiguration from every perspective, without hierarchical ordering or restriction. A map is always perspectival. It locates but it is, itself, already located. Maps are political instruments which should be authored and employed by collectives and grassroots networks, not only by governments and authorities. Grassroots networks, non-profit organizations, disempowered, and often technologically disenfranchised groups need a context, access to the field of data, and tools for "imagery activism," developing collective and emergent methods of mapping and visualizing data -- this is the premise underlying the development of "Subtract the Sky".

Sample 3 - NEED_X_CHANGE – documentation of work-in-progress. NEED_X_CHANGE is designed to help the staff and clients of Casa Segura; an HIV prevention and needle exchange clinic in Oakland, California attain social and political "voice", through communication with their local community and participation in the global information culture. As of 1998 at least one out of every 3 AIDS cases was directly related to injection drug use. There are an estimated 22,000 injection drug users in Oakland and Alameda County, California. A total of 37.8% of all AIDS cases in Alameda County are related to injection drug use. Needle exchange programs are a proven method of reducing needle-related HIV risk behaviors among injection drug users. Casa Segura is a community based organization that provides easily accessible services to promote health and stop the spread of HIV, Hepatitis C, and other drug related harm among people who use drugs, their families and communities. Casa Segura's prevention strategies revolve around a "come as you are" approach. This approach is based on the belief that drug addicted people can help themselves live a positive more productive life-style if given the choice to change, the time, and the appropriate amount of support. Casa Segura's philosophy of "harm reduction" therapy and my own practice developing *Collaborative Systems* share a premise of respect for the "client" or "participant" and a recognition of the value and dignity of all individuals, their experiences and their perspectives. Through NEED_X_CHANGE the voices of the many individuals who both use and staff the center are made audible to the public through the project web-site. Each participant tells his or her own story in his or her own words. I have distributed inexpensive audio tape recorders and disposable cameras to participating Clients. These Clients are actively documenting their daily experience and taping their reflections on their own past experience. I have set up a small computer lab at Casa Segura. This lab provides an on-line authoring environment and training center for Casa Segura clients and staff. I am training participating clients in basic computer literacy and web publishing. I work one on one with participants to put their images, audio files and texts online. Most of the participants have never used a computer and, though they may have heard about the Internet, have never been online before. Regular meetings with me at the lab, during which I facilitate communication between clients, counselors and outreach workers, are helping to stabilize some clients and assist in their efforts to access support services and further vocational training. Because Casa Segura provides needle exchange it is politically embattled and continuously attacked by its district city council representative and others interested in the "economic development" or gentrification of the Fruitvale neighborhood of Oakland. There can be no better example of this fact than the arson perpetrated against the Safe-house on New Year's Eve in 2000. I believe that if Casa Segura clients' stories can be heard then the community will no longer misunderstand or fear Casa Segura or the impact of its presence in the community. The clients' web-sites, a series of billboards and bus boards will provide information about Casa Segura, its services, its staff and its clients, to the Fruitvale community and the bay area. The public graphics will be created collaboratively by allowing staff and clients who have developed their own web pages to participate in the visual design of the billboards that disseminate their stories.

I have included as documentation for this work in progress examples of web documents generated by four of the initial and current project participants. These are early examples of pages created by participants during their training. I have included here a brief description of each of these participants below. I am working at the margins of the mainstream society with individuals who operate according to exigencies far removed from the comfort zones of middle class America. My work is akin to ethnography in the sense that participants or subjects are encouraged to tell their own stories without mediation. The difference is that I make no pretense to objective evaluation, and have no intention of leaving my subjects in the "pristine" state of "nature." My work is activist, and is meant to change the material and social conditions of those with whom I work, not to preserve them as they are. This requires an extraordinarily time-consuming level of one-on-one commitment. For example, every Tuesday and Thursday, I drive to east Oakland to pick up Amalie and Jack, two participants in NEED_X_CHANGE. I take them to the project computer lab at Casa Segura's offices to work on their web-sites.

Jack - one of the first Casa clients I met and talked with at length about the project. He is 72, part Native American and part white. He has been an addict since he was in his early teens. He has lived in Oakland his entire life. He was a steelworker, helping to build the elevated section of the BART rail that runs overhead during the needle exchange. He has been in and out of prison for robbery and petty crimes. He lives in a "single room occupancy hotel" with his Caucasian partner Beth, an addict in her 40's. He maintains her habit and his own at sustenance level to prevent suffering from withdrawal. He is interested in learning how to use the computer. He is literate, but doesn't type. He claims he doesn't know how to spell. Jack doesn't' have outreach or caseworkers at Casa. He is self-reliant and very savvy both on the street and in relation to the social services system. He comes to the weekly exchange for needles, to be treated for abscesses, and to see the herbalist. I introduced him to the Internet by teaching him how to search online for "Jack." He was most interested in information about Jack London and Jack Kerouac. He is fascinated by the hyperlink.

Paco - a 50 year old Latino, an addict from his early teens to mid 40's, has been recovered for 5 years. His brother died of an overdose. He writes poetry. He has taken classes at Oakland's Laney Community College in sociology

and social work. He reads his poetry at local cafes and collaborates with other poets. He is marginally computer literate, uses email and word processing. He had never worked with visual images until he joined Need_X_Change. He writes obsessively. I introduced him to the web log so he would have a safe place to store his data. He had been using floppy disks, which he often damaged – sometimes loosing the only copy of a poem. The web log has also provided a simple interface for him to publish his work online. Even though he has moved to another city, he continues to participate through the web log.

Amalie - It took nearly a year of weekly contact to develop a working relationship with Amalie. During the first months that I tried to work with her she was frequently picked up by the police and incarcerated for anywhere from a week to ninety days (either in jail or the county mental hospital). She is an easy target for police given her prison record, her history as an addict and prostitute, and her homelessness. In order to work with Amalie and others in similar circumstances I had to adjust my preconceptions about how I would engage participants. I realized that I needed to bring her "in" – to provide a context of support for her immediate needs. She wanted to participate. She needed to be valued and given an opportunity to speak but she was too far out on the edge. Her practical reality was too extreme and unstable. Amalie had been imprisoned for seven years on a manslaughter charge for a case of self-defense. She was, for a time, a "celebrity" on *America's Most Wanted*. After getting out of prison she went into a residential program that was supposed to provide her with support services and help her make the transition from prison into housing. She was unable to complete the program and became homeless. She began using heroin again after loosing her place in the residential program. She came to Casa Segura for the Needle Exchange and wound clinic. Eventually she was given a slot in a methadone program. Soon after she was arrested, put in jail, and as a result, kicked out of her methadone program. She lost her social services, including Medical, partly because she failed to keep appointments and partly because she was in jail. Not surprisingly, this initiated a downward spiral. At this point, I decided to try to actively intervene. I started going to her camp twice a week to pick her up and take her to Casa Segura so she could work with me. I used these visits as a way to get her back in touch with her outreach and mental health workers. At the office she could also take a shower and get something to eat. I helped her reconstruct her social service network by offering her transportation and attending appointments with her. In conjunction with my efforts, her outreach worker at Casa Segura succeeded in getting her a new slot in the methadone program. Amalie has now produced approximately ten web pages with images and texts and published them on her site. Building a collaborative relationship in this context requires this level of active engagement. One main premise of Need-X-Change is that all addicts are much more than their addictions. Amalie is certainly much more. She has become deeply engaged in the project. She imagines her project in several phases: first, it is about making a case for establishing another "real" safe house for people like her; second, it is an autobiographical exegesis, and thirdly, it's a journal meant to develop her self awareness.

Supplemental work sample 1 – the Brain Opera - As Visual Design Director of the BRAIN OPERA I gained considerable experience designing and building interactive installations and advanced digital media interfaces for public spaces. The BRAIN OPERA premiered in 1996 in New York at the *Lincoln Center Festival* and through the Internet World Expo. It has since toured worldwide and is now permanently installed in the new *House of Music* in Vienna, Austria. Structured to incorporate the musical and visual contributions of its audiences, both live and on-line, the *Brain Opera* was a dynamically evolving "hyper-work" that, suggested a new paradigm for authorship, creativity and communication. The BRAIN OPERA was created in collaboration with Tod Machover and the Music and Cognition group at MIT's Media Laboratory. As Visual Design Director I collaborated on the development of the project concept. I directed the development of new interactive image technology for the installation and performance, as well as creating interactive video and images for these new interfaces. I conceived, shot and edited a three-channel, forty minute long video, which accompanied the Brain Opera concert performance and designed the initial project website. I collaborated with architects, sculptors and engineers on the design of the physical interfaces and the installation structure. I oversaw the research of MIT graduate and undergraduate student programmers and procured the services of other professionals to facilitate the design, fabrication, and installation of the structure and physical interfaces, which had to meet rigorous criteria of sustainability and maintainability. Because the BRAIN OPERA toured extensively before it was permanently installed in Vienna the design had to be flexible and modular and the interfaces, which were handled by thousands of participants had to be extremely robust.

Supplemental work sample 2 (enclosed)- **"Systems and Subjects: Redefining Public Art,"** in *Context Providers*, Victoria Vesna, Margot Lovejoy and Christiane Paul editors, MIT Press books

Supplemental work sample 3 (enclosed)– **"Achieving an Aesthetics of Dignity in the field of the Database"** in *Database Aesthetics*, Victoria Vesna, ed. Minnesota University Press.

Sharon Daniel – Artist's Statement - In his 1934 essay "The Author as Producer," Walter Benjamin challenges the artist to resist colonizing, appropriation and representation. I share Benjamin's conclusion that what matters in art practice is "... the exemplary character of production, which is able first to induce other producers to produce, and second to put an improved apparatus at their disposal. And this apparatus is better the more consumers it is able to turn into producers – that is, readers or spectators into collaborators...". Here Benjamin's describes my artistic vision and my position as a practitioner. My goal is to avoid representation – to not speak for others, but to provide them with productive means to speak for and among themselves, to build collaborative networks that address the special problems of communities with limited access to information technology and culture, and to build collaborative tools for communities to use for purposes of self-representation. I have recently written an essay for the forthcoming book, *Context Providers*. The title of the book is meant to stretch the concept of artistic creation from making *content* to making *context*. I see my role, as an artist, as that of a provider in the context of technoculture. Within the social register the human/computer interface acts as both a boundary and a bridge. My work as a public/net artist is to build bridges – between people and communities through innovative uses of technology.

Because political and economic power are increasingly dependent upon access to and presence within the global information culture, the voices of the technologically disenfranchised, marginalized and underserved are becoming less and less audible. To reverse this dangerous trend, individuals and communities across the socio-economic spectrum must have access to information technologies and the ability to represent themselves, and their positions, in information space. As critic Catherine Stimpson points out, "Doing Cultural Democracy demands...the incessant recognition of the moral, cognitive and cultural lives of others ..." (introduction to Jane Kramer's "Who's Art is it Anyway?") Any adequate expression of the condition of contemporary culture requires that a plentitude of voices speak directly from widely differing contexts about their own socio-ideological situations, and be heard. My work is a form of public art in which information technologies are appropriated and developed so that these constituencies may both speak and be heard, so that cultural democracy may evolve toward greater social justice than what is possible now under conservative control and the erosion of support for public life. To "do cultural democracy" now, for me, means to build and/or annex social, political, and technological infrastructures as a means to enable communities to become the co-designers and creators of programs and systems that facilitate their own reclamation, reintegration and sustainability. To address this in practice requires a comprehensive critical engagement with the material conditions of informatics. "Informatics" is an infrastructure comprised of and for the technologically enfranchised elite. However, no one within the reach of global capitalism, however far outside the infrastructure, is exempt from its influence. Informatics creates an environment in which there is constant pressure to substitute abstract information for direct experience. Certainly, wherever the interpretation of available data is privileged over embodied experience, and the consumer is the only acknowledged citizen, the welfare of the technologically and economically disenfranchised may be ignored, their social role de-valued, and their rights systematically erased.

Such conditions have inspired a radical shift in my art practice from a traditional aesthetics of the object to what, as an activist, I call an "Aesthetics of Dignity". I define this shift in terms of the relation between a new type of audience/viewer – the participant-producer -- and a new type of artist/practitioner -- the context-provider. The context-provider's role is to establish a framework in which "participant-producers" may

emerge and represent themselves in concert with other participant-producers – thus producing collective statements born of shared experiences among individuals.

As a context-provider (artist, software designer, activist, organizer) I assist communities in collecting their stories, soliciting their opinions on politics and social justice, and building the online archives and interfaces that will give this "data" the "human" face of human suffering, substitute a presence for the prevailing, disgraceful absence, and redraw the social, cultural and economic boundaries that marginalize it. I am working at the margins of mainstream society with individuals who operate according to exigencies far removed from the comfort zones of middle class America. My work is akin to ethnography in the sense that participants are encouraged to tell their own stories without mediation. The difference is that I make no pretense to objective evaluation of their cultures. My work is activist, and is meant to change the material and social conditions of those with whom I work, not to preserve them as they are. This requires one-on-one commitment – building collaborations, and community networks in addition to developing tools and interfaces.

As a context-provider, committed to an activist aesthetic of dignity, I build social systems in which the perspective of each individual participant is actively solicited and incorporated without censorship. These "collaborative systems" provide participants with both the means and the opportunity to tell their own stories in their own words. Through collaborative system interfaces, participants are allowed to develop archives based on their own experiences and are given the tools they need to interpret and represent their own lives on their own terms. The net-based component of these systems and interfaces have a second, public effect; they turn readers or spectators outside of the speaking-communities representing themselves, into collaborators through, ideally, their willingness to listen. This is the bridge that my work builds – a bridge between communities normally segregated from each other. Those who are unaware of the conditions of social injustice are also its victims, psychologically, economically, and most importantly, politically. Each contribution that is made through a collaborative system interface is part of a conversation - a negotiation between individuals and communities. I believe that the net may yet fulfill the utopian expectations of the 80's and 90's to mobilize a broad renewal of responsible civic life. By engaging communities who have limited access to information technology, and developing tools and interfaces specific to their needs, I provide contexts for self-representation, communication, and education that will effect direct and substantive change in the political and material circumstances of their lives.

In my practice the development of collaborative tools and community networks has taken many forms from, large-scale, database-driven collaborative systems for online communities such as SUBTRACT THE SKY and NARRATIVE CONTINGENCIES to environments for learning/community/identity that address specific groups of participants in their own social contexts, like NEED_X_CHANGE. To understand these projects as works of art one must move from questions of ontology, (what is art?) to questions of pragmatism, (what can art do?). Instead of representing, or critiquing the political issues they engage from an individual or monolithic perspective, my work attempts to make new practical and political realities possible for the individuals and communities they engage.

The expansion of the prison system is buoyed by the ignorance of a majority of the public about what imprisonment really means to individuals and communities. JustVoice will challenge the assumptions of mainstream society about crime and punishment that fuel a commitment to prisons as the primary solution to our most pressing social problems by establishing:

1) Media archive of personal histories and political analysis. The archive will contain audio and video of recorded conversations with incarcerated women, their families and communities, will be a tool for community outreach and method for soliciting public participation in a variety of events. The interface will provide access to *a searchable database of media – texts, images and sounds* - including an archive oral histories and images produced by prisoners and their communities, audio files containing statements and comments made by participants and the public via a telephone "call-in" recording interface, streaming media archive of public events.
2) a website with an 800 number that will allow prisoners and the public to "call-in" by phone to record and publish their views on-line,
3) a public graphics program which will present content from the archive and advertise access to the call-in events,
3) live webcast "call-in" events at public and arts venues in San Francisco and Los Angeles that will allow incarcerated women to participate in public conversations, and record and publish their views, on imprisonment as a cultural and political solution to violence, addiction and poverty.

Content - I have initiated a project collaboration with non-profit organization *Justice Now*, the only teaching law center in the country solely focused on the needs of women prisoners. Together we are documenting conversations with women prisoners and their communities and publishing their views in the public spaces of the city and the internet. The majority of imprisoned women were convicted of non-violent crimes, yet are also survivors of violent crime, particularly sexual abuse, commonly left un-acknowledged. Once imprisoned, women endure continued state violence through sexual abuse, medical neglect, brutality, and the destruction of their communities. Women prisoners are a population uniquely able to empathize both with experiences of victimization, and offer a crucial perspective on the need to provide safety and justice to disempowered people. Access to prisoners and prisons by the media or human rights investigators is virtually non-existent. Several states, such as California, have enacted media bans, making it illegal for the media to conduct face-to-face interviews with prisoners that are not controlled and censored by prison officials. As a result, what representations there are of prisoners tend to be exploitative and highly inaccurate. Though there is increasing representation of "crime" and "criminals" in mainstream media, these representations are largely controlled by conservative special interest groups to promote their political and financial interests. In an attempt to bring forward alternative, more accurate representations of prisoners and the social repercussions of imprisonment I have started working with clients of Justice Now, ten women who are incarcerated at California Correctional Facility for Women in Chowchilla, CA. These womens' lives have been impacted by the increasing criminalization of the means by which impoverished women survive. As government increasingly relies on imprisonment as a catchall solution to the social problems these women experience first hand, their voices, and images, are disappearing from public view. I have already begun to solicit the stories, ideas, and opinions of imprisoned women through a series of personal and telephone interviews. I am traveling with Justice Now under the cover of "Legal Advocate" on weekly visits to the women's prison in Chowchilla to record conversations with currently incarcerated participants and work with them on the development of the structure and content of the media archive and website. In the recorded conversations the participants represent their experience, history, social position and political views. The recorded and written statements the women have made thus far are astonishing. Each participant has a particularly powerful story to tell and an incisive political analysis to share. For example, participants Judy Ricci, Beverly Henry and Madeline Bloxon are former injection drug users living with HIV. They are all current or former pier counselors who help other women get tested and/or pursue adequate medical treatment. They are both witnesses to and victims of medical neglect and physical abuse. Madeline is a cancer patient in remission because of forced exposure to asbestos while in prison. Her sentence, 35 to life for shoplifting a pair of boxer shorts – her "third strike" – has effectively become a death sentence. Most Californians who voted for the "three strikes you're out" law don't realize that it is being used to justify life sentences for non-violent, petty offenders whose crimes are the product of addiction, poverty and abuse – that they, their children and families are being victimized by a criminal justice system that is set up to produce more and more prisoners in order justify the political power and support the

economic growth of the prison-industrial complex. Most voters have no idea of the social implications of the three strikes law and the abuse of power it has triggered. This is just one of the foci that the women have brought to the project. Each of the participants is highly politicized and dedicated to the task of raising public awareness about state transgressions against the civil and human rights of prisoners.

Process – Women incarcerated at CCWF are allowed visits only with family members and legal representatives. I would not have access to these women without the support of *Justice Now and the "cover" of "legal advocate."* Because Justice Now supports women prisoners in cases of sexual harassment, physical and administrative abuse, medical neglect, compassionate release, and assists prisoners in their own efforts to campaign for civil rights, human rights, and prison abolition, our relationship with the prison administration is adversarial. This creates a substantively different environment from that of other prison arts projects such as "Arts in Corrections" and Rhodessa Jones' "Medea Project". Bringing recording equipment into the prison is procedurally and logistically difficult, and in the case of video taping, expensive. The visits require adherence to Kafkaesque regulations and acceptance of invasive search and surveillance procedures. Because the women are not allowed access to computers, cameras, tape recorders or media equipment of any kind, I am transcribing our recorded conversations for their review and approval and creating page layouts and images based on their suggestions. I return to the prison each week with examples and draft designs enclosed in files as legal documents for the women to review. After their review, I revise. I expect this process to continue over a substantial number of visits. I also communicate with the participants through their legal mail which is searched but not read by prison officials. Their letters include extensive texts, images and referrals to friends and family who they want to invite into the process.

Visual style - It is impossible to describe or precisely predict the appearance of the images that will emerge from this process since it is based on an activist aesthetics of dignity and the results will depend on content developed in collaboration with participants. It is my intention to work with the participants to achieve and communicate a positive, productive, and empowered sense of themselves and their relationship to their communities that is both imaginative and concrete. They may wish to express their ideas and political analyses but maintain their anonymity. They may wish to create composite or heroic/comic/symbolic false identities to protect their confidentiality. They may wish to reveal their person and personal history in detail using family photographs and documents. They may wish to edit the video, audio and images recorded at the prison in a variety of ways. I will not impose my own aesthetic on the collaboratively developed imagery. Instead, I will employ the notion of Social Aesthetics first articulated by William Olander and Craig Owens in the catalogue for Art and Social Change, USA in 1986. Social Aesthetics are "style-less." Style, which is an attribute of the personal, is replaced by co-operation and intervention. Social aesthetics do not operate on the plane of uniqueness but in the realm of community and in terms of audiences to be addressed. Notions of value are derived from the social world of the participating community and focused on transformative process, not product.

In order to present the results of the collaborations in the media archive, online and through the public graphics program, I will design a visual framework that can support the variety and diversity of contributed/collaboratively developed but individually distinct media, organize it, and make it accessible in an aesthetically and intellectually engaging manner. The design challenges in this sense are similar to those of previous projects Narrative Contingencies and Subtract the Sky (both included in documentation of sample work). For example, in Narrative Contingencies I designed a graphical interface based on the semiotic square – a tool of semiotics and linguistic analysis – which also provided the conceptual framework for the project. I used the semiotic square to organize the interface to incorporate contributed images in a visually and conceptually coherent manner and to provide a high level interaction metaphor and lower level interaction method. The concept and premise of JustVoice is based, in part on my research into cybernetics and social systems theory. The structure and design of the project interfaces will make use of concepts and analytical tools of systems theory such as autopoiesis and Bateson's helix to provide interaction metaphors and organize visual data.) The data structure will be developed in collaboration with the women participants – evolving in relation to their shared concerns and taking keyword/clues from similarities in their narratives.

Context and Contribution to genre - I have designed this project to solicit the opinions of communities most impacted by prisons and amplify the voices of communities across the socio-economic spectrum by to publishing their perspectives on-line and in public space. Designs for the website and public graphics will be developed in collaboration with women prisoners and their communities. This process will provide education, training and access to information technology to individuals and communities, that currently have no opportunity to represent themselves or broadcast their positions in the media. My goal as an artist is to make new practical and political realities possible for marginalized and disenfranchised individuals and communities. It is my belief that information and communication technologies can be exploited to this end. JustVoice will contribute to a genre, which is emerging globally, that includes media-based, political interventions by groups like Raqs Media Collective, and Mongrel and community-based public art projects like "the Row Houses" project in Houston, TX.

Feasibility –The BRAIN OPERA, NARRATIVE CONTINGENCIES website and installation at the Corcoran Biennial, SUBTRACT THE SKY, and NEED_X_CHANGE are represented in the examples of past work submitted demonstrate:

1) My ability to work with targeted communities in their own contexts – understanding their cultures and expectations
2) My ability to collaborate with arts and non-profit organizations and to solicit funding and support for long-term and complex projects that cross the boundaries of net art, public art, performative event, and museum and gallery contexts
3) My ability to design and direct the development of software and hardware, including interactive interfaces, data collection, data-mining, data visualizations, sculptural elements and architectural infrastructure

Use of Fellowship – as outlined in the attached budget I will use the fellowship to extend the length of a sabbatical leave from one to two quarters. This will give me twenty weeks to make prison visits, interview and collaborate with prisoners' families and communities to develop the media archive content and structure, design the interfaces for the archive and call-in audio recording server, plan and implement the public call-in events, and design the public graphics. The time off is essential to the success of the project. The visits to the prison are particularly difficult and time consuming and almost impossible to fit into my teaching schedule. Each visit means a fourteen hour day. The prison is a three to four hour drive each way. Processing to get into the prison takes approximately an hour. Visiting sessions are six hours long but, because of the security procedures and bureaucratic restrictions that both prisoners and visitors are subjected to it is impossible to see more than three prisoners per visit. That is why I have limited the number of participants to ten at this time. I would like to increase that number, and there are many women interested in participating, but it is difficult at this point to keep adequate contact going with the current participants. The visits themselves are emotionally exhausting and the environment is oppressive. Transcribing and editing the taped conversations as well as corresponding with the women by mail requires a great deal of time and effort. Working with prisoners' families and friends (who are seldom computer literate) is also very time consuming. It is very difficult to sustain the energy necessary for this work and for teaching simultaneously. The remainder of the fellowship would be used to pay expenses related to the visits, developing the technological infrastructure and making it available to the public as stipulated in the attached budget.

Scope and Significance of the Project - The women's prison population has grown by almost 500% since 1980. Over 80% of women in prison are serving time for nonviolent, property or drug-related crimes—"crimes" of survival. Inside prison, violence against women in the form of human rights abuses—including medical neglect, brutality, and sexual abuse—occurs regularly. Outside prison, the imprisonment of millions of people, disproportionately people of color, has a devastating long-term impact on the communities from which prisoners come. Prisons increasingly are isolated geographically from urban population centers, where prisoners' families, advocates and communities are largely located. The isolation these women experience is profound. In the current political climate—one that supports shutting down public access to information about government conduct, increasing repression against people of color and immigrants, and the dissolution of civil rights—more than ever we need alternative means of getting information into the public sphere so that people can make informed decisions about how the government allocates resources and treats people under its control. This is an issue of relevance to everyone.

Sharon Daniel – Budget - JustVoice

Collecting Data for Archive

Course relief – buy out of course from University of California to be combined with sabbatical time earned in order to have two quarters (20 weeks) off from teaching for weekly prison visits and work with prisoners' families and communities in Los Angeles and San Francisco Bay Area.

	$ 10,000.00
Prison visits – audio recording 10 visits for audio recording only @170.00 =	$ 1,700.00
(includes expenses for car rental, gas, food purchased for prisoners during visit - for one day visit - 6 hours each visit allows visits with 3 women - to CCWF in Chowchilla, CA from San Francisco Bay area)	
Prison visits – video recording 5 visits @ 620.00 =	$ 3,100.00
(includes expenses for car rental, gas, food purchased for prisoners during visit and fee charged by prison for oversight of video recording (150.00/hour) for one day visit - 6 hours each visit allows visits with 3 women - to CCWF in Chowchilla, CA from San Francisco Bay area)	
Mini disc recorder – Sony MZ-NF610 walkman minidisk recorder	
(for audio recording of conversations with prisoners, their families and communities)	$ 200.00
Mini discs - @ $10.00/package (mini discs may not be taken into prison unless "factory sealed" so a new package must be purchased for each visit)	
	$ 100.00
Travel to Los Angeles	
(airfare from San Francisco and car rental in Los Angeles – lodging provided as in kind)	$ 400.00
Subtotal	*$15,500.00*

Developing Archive server infrastructure and interfaces

Computer programming – (database programming for archive and development of uphone call-in server infrastructure (rate for computer science student research assistant at Univ. of California, Santa Cruz)

Software development, server and system installation for UPHONE server, general system administration and maintenance (150 hours @ $16.30/hour)	$ 2500.00
UPHONE server support and documentation to be provided by UPHONE programmer Kate Rich, CUBE CINEMA, UK	
	$ 500.00
Real Media server/encoder	
RealStreaming Server Software - Helix Universal Server	$ 2000.00
RealEncoding Software - Helix Producer Plus	$ 200.00
Laptop for audio editing station (use with families, communities and interns) and to house portable version of the archive Sony VAIO® Z1VA Notebook PCG-Z1VA	$ 2,300.00
Subtotal	*$ 7,500.00*

Print production for public graphics to be installed in Los Angeles and San Francisco Bay Area

Fabrication Costs - production and printing – billboard, busboard and transit posters

production cost/30 sheet outdoor sign 100.00
       1 sign design for 30 sheet = 100.00
printing cost/30 sheet outdoor sign 100.00
       6 prints = 600.00
installation cost/30 sheet outdoor sign 150.00
       6 installations = 900.00
total for 3 30 sheet signs = $ 1,600.00

production cost/8 sheet outdoor sign 100.00
       1 sign design for 8 sheet = 100.00
printing cost/8 sheet outdoor sign 100.00
       6 prints = 600.00
installation cost/8 sheet outdoor sign 75.00
       6 installations = 450.00
total for 6 8 sheet signs = $ 1,150.00

production cost/transit shelter sign 100.00
       2 sign designs for transit shelter sign = 200.00
printing cost/transit shelter sign 100.00
       6 prints of each version = 1200.00
installation cost/transit shelter sign 75.00
       12 installations = 900.00
total for 9 transit shelter signs = $ 2,300.00

production cost/king bus panel sign 100.00
       1 sign designs for king bus panel sign = 100.00
printing cost/ king bus panel sign 100.00
       3 prints = 300.00
installation cost/ king bus panel sign 75.00
       3 installations = 225.00
total for 3 king bus panel signs = $ 625.00

                                   Subtotal   *$ 5,675.00*

Rental of Prime Billboard Space for public graphics program
(most of the advertising space required will be provided as in kind support to
the collaborating non-profit organization prime locations and specific schedules
are not necessarily available through this program)   *$ 5,000.00*

Public Teleconference Event

       Special 800 number installation and teleconferencing equipment for
       Public teleconference event enabling live call-in participation for incarcerated women

                                              $ 1,325.00

Total Budget Request   **$35,000.00**

Sharon Daniel - career narrative/resume

My work has been recognized and supported through fellowships, grants and exhibitions. In June 2001 I was awarded a **California Arts Council Artist Fellowship** for exemplary work in the field of Digital Media, one of only four Digital Artists awarded such fellowships in the first year Digital project became eligible for support.

In 2001 I also received a project grant from the **Creative Work Fund** to support a collaboration with Casa Segura, a community-based program of the Alameda County Exchange (ACE) and HIV Education and Prevention Project (HEPPAC). The Creative Work Fund supports creative collaborations between artists and organizations in San Francisco and Alameda counties. The **UC Institute for Research in the Arts** also recently awarded a grant for this project. In 2000 I received an individual artist's grant from the **Fondation Daniel Langlois**, to support development of SUBTRACT THE SKY. Research and development for this project has also been supported by a co-production residency at the Banff Centre for the Arts in 1999/2000. Also in support of SUBTRACT THE SKY, the **France-Berkeley Fund**, of the Institute of European Studies at the University of California, Berkeley and the Ministere des Affaires Etrangeres, Direction de la cooperation scientifique Universitaire et de la Recherche, granted seed funding for a binational research collaboration co-directed by Professor Karen O'Rourke of the University of Paris 1 at the Sorbonne.

The exhibition histories of the works represented in my file include important international venues such as; **Ars Electronica** and **Lincoln Center** (the BRAIN OPERA), **Bienal de Artes Visuais do Mercosul** in Porto Alegre, Brazil, the **Korean Biennial 2001, FILE2001 Festival** São Paulo, Brazil, **Mediateca of the Fundació "la Caixa,"** Barcelona, and the **Corcoran Museum of Art** in Washington (NARRATIVE CONTINGENCIES) Foreign language versions of NARRATIVE CONTINGENCIES have also been exhibited at, **Université de Paris I, Panthéon, Sorbonne,** the French national science research center (CNRS), the **SIBGRAPI** exhibition in Campinas (Brazil), the **ANPAP** conference in Sao Paulo (Brazil), and the "Archives of Creation" symposium at the CNRS in Paris. I continue to exhibit nationally, internationally and on the Internet. SUBTRACT THE SKY will be exhibited at the French national science research center or CNRS and **Université de Paris I, Panthéon, Sorbonne** this November.

My work has been the subject of reviews, radio and television interviews and catalogue essays. There were countless reviews and interviews about the BRAIN OPERA from around the world, in print and on radio and television. The BRAIN OPERA was also the subject of an installment of the *PBS series Scientific American*. Version One of NARRATIVE CONTINGENCIES was included in the "Hotlist" compiled by influential Walker Art Center New Media curator Steven Dietz for *Artforum* magazine in October 2000 (included in envelope of "additional materials"). Numerous reviews and essays about the Corcoran Biennial 2000 - Media and Metaphor (Version Two of NARRATIVE CONTINGENCIES) included substantial commentary on my project — including the curator's interview on *NPR's Morning Edition* and two lengthy articles in the *Washington Post.* The exhibition catalogue for the Biennial contains and essay about the work by Joanna Raczynska. Last year I was interviewed for the influential online journal *Switch*. This interview is published in the current issue (http://switch.sjsu.edu) which focuses on collaboration.

I have made numerous presentations about my research at public forums including the **Art In Motion Festival** sponsored by the Annenberg Center and LA Museum of Contemporary Art, the **Institute for Advanced Study at Princeton University, CAL Arts** in Los Angeles, **UCLA** Design|Media Arts Lecture Series, The **Arts Alliance Lab** in San Francisco, The **Santa Cruz Museum** and the **Mill Valley Film Festival.** I have served as a moderator for panels such as "What's Next? New Innovative Models for art/research collaboration," at "Art Frontiers: Partners in Art and Industry," which was organized by **Zero-One Foundation** (Palo Alto) and the Kitchen (NYC) and sponsored by the Ford Foundation. I have also presented papers at many international and national conferences sponsored by the College Art Association (CAA), the International Society for Electronic Arts (ISEA), Leonardo Journal, the Center for Advanced Inquiry in Interactive Art in Wales (CAIIA), the UC Digital Cultures Project and the UC Digital Arts Research Network.

I am engaged in traditional modes of exhibition and publication as well as new modes of exhibition and publication. I exhibit works in gallery and museum exhibitions, in on-line exhibitions curated through museums, galleries, and other arts institutions, and in the un-curated space of the Internet independent of institutional support. Like most scholars, but unlike many artists, I also publish theoretical essays in books, journals, on-line journals and independently on the Internet. I present scholarly papers at professional conferences as well as demonstrating my projects in public venues. It is my goal to theorize and contextualize my research projects in relation to the cultural moment, the intellectual discourse, and the political environment in which they operate. My projects require many phases of development and multiple stages of implementation. They are ongoing, continuously evolving, long-term research commitments. Most of my projects include designing and implementing new software. After the initial conceptual development occurs, technical and design development for a project, (which requires funding through fellowships, grants and residencies) may take several years. Phases of implementation may also include prototyping and user testing as well as phased project launches that can be considered as publicatiol participate in a diverse range of research collaborations with a variety of organizations from UC system-wide multi-campus research groups to non-profit social service organizations. I engage in collaborations, particularly those that involve community-based organizations, because I am committed to a social and political function for art practice. I generate a framework for collaboration with an audience or participant group that is meaningful relative to their social environment. Participants are engaged in a manner, which facilitates productive self-expression, increases social or political awareness, and challenges cultural codes. I employ models of complex systems, which hold obvious interest for the study of social relations and the design of environments intended to produce social change.

Sharon Daniel
Artist/Researcher/Associate Professor of Film and Digital Media

Exhibitions and Screenings

2003	DEAF03 – the Dutch Electronic Arts Festival, V2 Institute, Rotterdam, Holland SUBTRACT THE SKY, (February)
2002	Université de Paris I, Panthéon, Sorbonne, SUBTRACT THE SKY, (November)
2001	FILE-2001 festival, Museu da Imagem e do Som, São Paulo, Brazil, NARRATIVE CONTINGENCIES, http://www.file.org.br (August-September)
	Mediateca of the Fundació "la Caixa," Barcelona – NARRATIVE CONTINGENCIES, (February-July)
2000	Corcoran Biennial 2000, Corcoran Gallery of Art, Washington, D.C., NARRATIVE CONTINGENCIES INSTALLATION AND COMMUNITY SITE (December, 2000-March, 2001)

SECRET AGENT, a collaboration with the UC Digital Arts Research Network commissioned by the Institute for Studies in the Arts, Arizona State University, Tempe, Arizona for "DIGITAL SECRETS: New Collaborations in Visual Art and Technology" (November)

BRAIN OPERA, permanent installation in the new "House of Music" in Vienna, Austria (July)

NARRATIVE CONTINGENCIES
-- ARCHIVES OF CREATION symposium at the French National Science Research Center (CNRS), interactive web project and interactive installation, NARRATIVE CONTINGENCIES, Paris, France (January)
-- Korean Biennial exhibition, New Media Art "Scar," "2000 Kwangjoo Biennial Media Art Project," (March)
-- interactive web project and interactive installation, curated by Christophe Le François and Patricia d'Isola at the art space « RDV » in Auvers sur Oise, France (January)
-- AAA – Archiving as Art, Université de Paris I, Panthéon, Sorbonne, UFR des Arts Plastiques et Sciences de l'Art, salle Michel Joumiac, 162 Rue St. Charles, Paris and Showroom Dine Chelabi, 36-38 Rue Charlot, Paris. http://fohel.com/archiving-as-art/

ART-ID/CYB-ID: identities in cyberspace – international internet collaboration at http://www.mind-shift.net. My individual contribution at http://arts.ucsc.edu/sdaniel/cyber/index.html

1999	NARRATIVE CONTINGENCIES

-- Il Bienal do Mercosul, Mostra Arte e Tecnologia, Ciberarte: Zonas de Interação, Curator: Diana Domingues, Porto Alegre, Brazil (November, 1999-January, 2000)
-- ANPAP conference exhibition, Sao Paulo, Brazil (November
-- SIBGRAPI exhibition, Campinas, Brazil (October)
-- THE ARTCHIVIST—http://artissimo.univ-paris1.fr/archiving-as-art/—part of "The Archives of Creation" at the French National Science Research Center (CNRS) and the University of Paris, Sorbonne,

1998	"Narrative Structures," installation version of NARRATIVE CONTINGENCIES, interactive Web interface at Art Tech Gallery, San Jose, California (March-May)
1997	"Metaphoric Construction Company/NARRATIVE CONTINGENCIES AND SIGNAL-TO-NOISE," Web project -- COMA '97 Festival, Mapping Digital Boundaries with Art, Music and Technology, digital salon, San Francisco Computer Museum, San Francisco, California (http://www.fog.com) (October) -- SONAR '97, Barcelona, Spain (http://www.sonar.es) (July-August) -- DeCordova Museum Virtual Gallery and boston.com, electronic publishing division of the *Boston Globe* (http://www.decordova.org/exhibit/exhibit.html–now at http://sparky.ucsc.edu/~sdaniel) BRAIN OPERA multi-channel interactive video opera, -- exhibited at the Festival Acarte, Fundação Caloust Gulbenkian, Av. de Berna, 45-1067 Lisboa Codes, Lisbon, Portugal (September) -- exhibited at the Kravis Center for the Performing Arts, West Palm Beach, Florida (April-May)
1996	BRAIN OPERA multi-channel interactive video opera, -- exhibited at the Nexopera Festival (a Nexsite project), presented by NTT Data Corporation, Ebisu Garden Place, Tokyo, Japan (November) -- exhibited at the Electronic Cafe International and European Cultural Capital Celebrations, Copenhagen, Denmark (October) -- exhibited at the Ars Electronica Festival, Linz, Austria (September) -- Lincoln Center Festival, New York, New York, and world wide web (July-August) THE INTERNET BRAIN OPERA, web site (http://brainop.media.mit.edu) and the Internet World's Fair (http://www.park.org) NARRATIVE CONTINGENCIES video screening, *Visión Múltiple / Multiple Vision*, Museo Contemporáneo Carrillo Gil, Mexico City, Mexico (July) Mobius Gallery and Performance Space, Boston, Massachusetts (May)
1995	THE BODY OF THE POSSIBLE, interdisciplinary performance video based on texts by Michel Serres from "Genesis" and by Lucky Bersianak from "Eugelionne," Tower Performance Series, Massachusetts College of Art, Boston (November) NARRATIVE CONTINGENCIES, *Fantastic Tales*, Women in the Director's Chair, 14th Annual International Film/Video Festival, Chicago, Illinois (March)
1994	NARRATIVE CONTINGENCIES, video screening, *The Computer in the Studio*, De Cordova Museum and Sculpture Park, Lincoln, Massachusetts, and The Computer Museum, Boston, Massachusetts (September-November)
1993	VALIS SONG, multi-channel video from the opera *Valis* in collaboration with composer Tod Machover, The Kitchen, New York City, New York (April) STRANGE ATTRACTION: NON-LOGICAL PHASE LOCK OVER SPACE-LIKE DIMENSIONS, Center for Advanced Visual Studies, Massachusetts Institute of Technology, Cambridge, Massachusetts (January)

WRITINGS AND CREATIVE ACTIVITIES

Creative Activities in Progress

2002	BORDERTECHNOLOGIES Server Distribution Project - http://bordertechnologies.org

2001	JUSTVOICE!: WOMEN PRISONERS' ORAL HISTORY PROJECT
2000	NEED_X_CHANGE – http://needxchange.org
1998	SUBTRACT THE SKY – http://subtractthesky.net

Contributions to Books

2003   "Need_X_Change," *Anthology of Art* (initiated by Jochen Gerz and organized by the Academy of Visual Arts of Braunschweig (Germany) and the University of Rennes (France). catalogue, CD-Rom, website and publication in issues of the German partner magazine *Lettre International* (forthcoming).

"Achieving an Aesthetics of Diginity in the field of the Database' for agency and activism in on-line public art practice" in *Database Aesthetics*, Victoria Vesna, ed. Minnesota University Press (forthcoming 2003).

"Narrative Contingencies: a 'collaborative system' story evolves," in *Archiving as Art*, edited by Karen O'Rourke, to be published by CRNS Archives of Creation, 2003 (forthcoming 2003)

2002   "Systems and Subjects: Redefining Public Art," in *Context Providers*, Victoria Vesna, Margot Lovejoy and Christiane Paul editors, MIT Press books (in press)

"Interface to Agency," in *Art and Life in the 21st Century: technology, science, and creativity*, edited by Diana Dominques, Universidade de Caxias Do Sul, São Paulo: Ed. Unesp. (in press)

1999   "Modeling Interpretation," *Reframing Consciousness*, Roy Ascott, ed., pp. 185-191, Center for Advanced Inquiry in Interactive Art, Exeter England: University of Wales and Intellect Press

Recent Articles in Professional Journals and Online Publications

2002   "Need_X_Change," in *Anthology of Art*, vol. 20 (initiated by Jochen Gerz and organized by the Academy of Visual Arts of Braunschweig (Germany) and the University of Rennes (France). http://www.anthology-of-art.net, AUGUST 1 – 14

2000   "Collaborative Systems," image/text project in *New Observations – Organic Logic*, John Roloff and Mark Bartlett, editors, fall/winter 2000 double issue, volume 127, pp. 9-11

1999   "Collaborative Systems: evolving databases and the 'conditions of possibility' – artificial life models of agency in on-line interactive art," *AI and Society*, vol. "Database Aesthetics: Issues of Organization and Category in Online Art," Springer-Verlag

EDUCATION

1985	MFA, University of Tennesse, Knoxville
1979	Master of Music, University of Texas, Austin
1977	Bachelor of Music, Baylor University, Waco, Texas

EMPLOYEMENT

1996 -	University of California, Santa Cruz
1995-96	Visiting Artist, Rhode Island School of Design, Providence, Rhode Island
1994-96	Director of Visual Design and Video Artist, "The Brain Opera," Massachusetts Institute of Technology Media Laboratory, Cambridge, Massachusetts Assistant Professor, Maryland Institute College of Art, Baltimore, Maryland
1991-94	Lecturer, Massachusetts Institute of Technology, Cambridge, Massachusetts