

**New Media Fellowships
2005 Project Cover Form**

Drew Browning, Annette Barbier

Title: Path of the Dragon*

Genre: Interactive Installation

Applicant's Role in Production: Producers/Directors/Artists

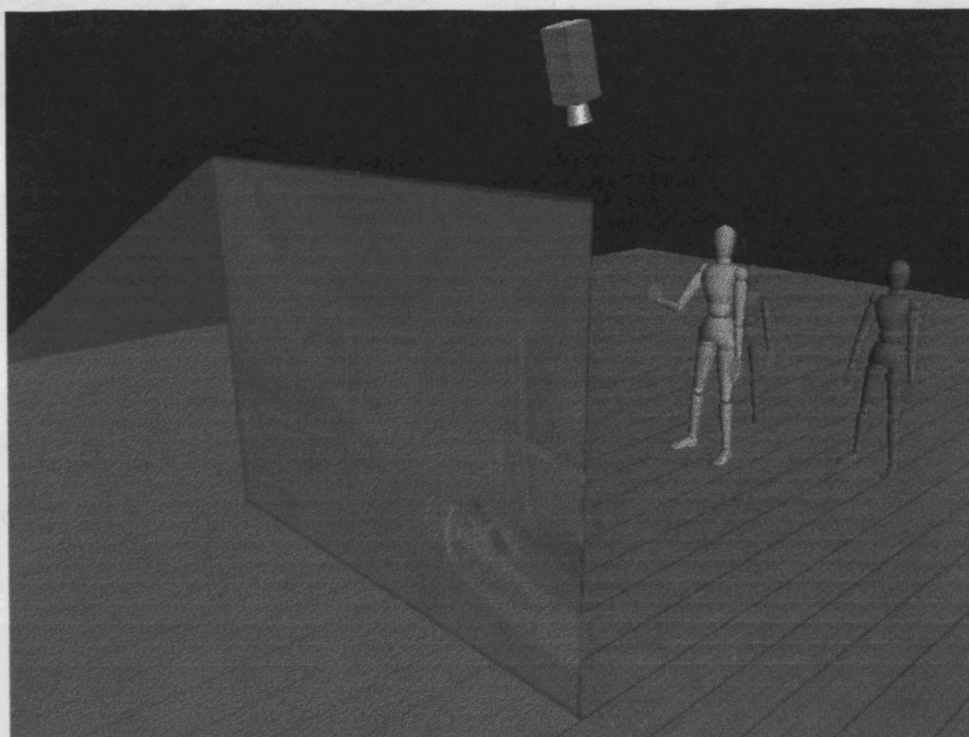
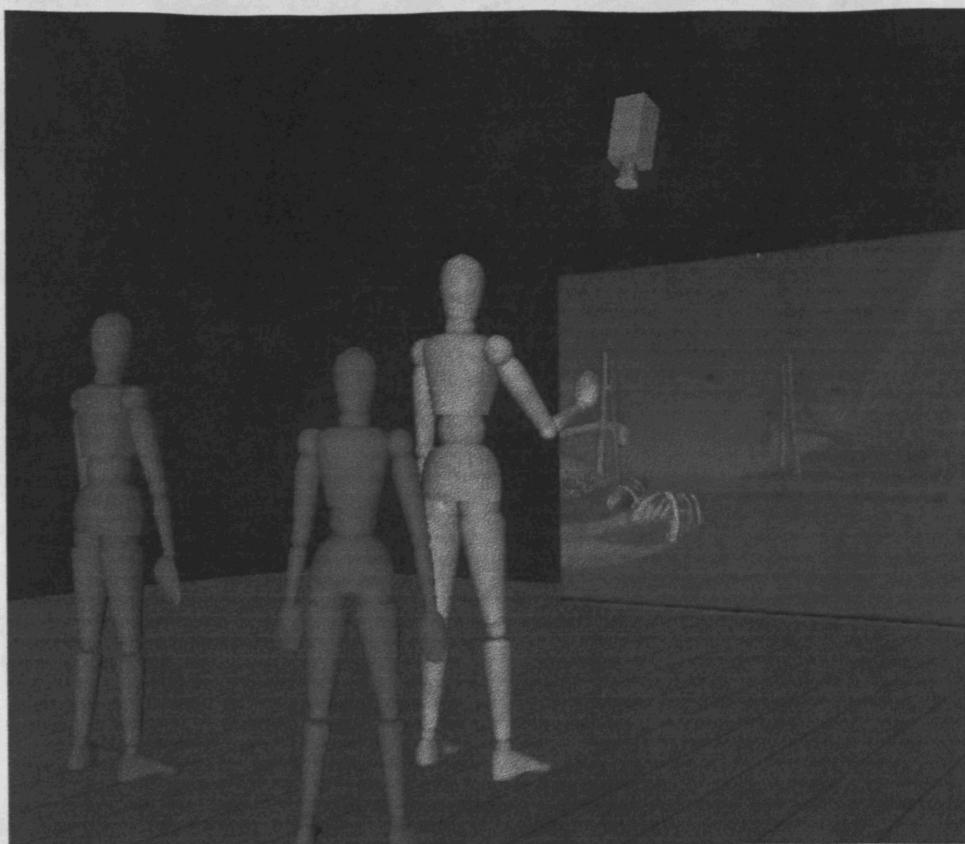
Production Format: Installation with motion sensing, projection, navigable and responsive virtual environment

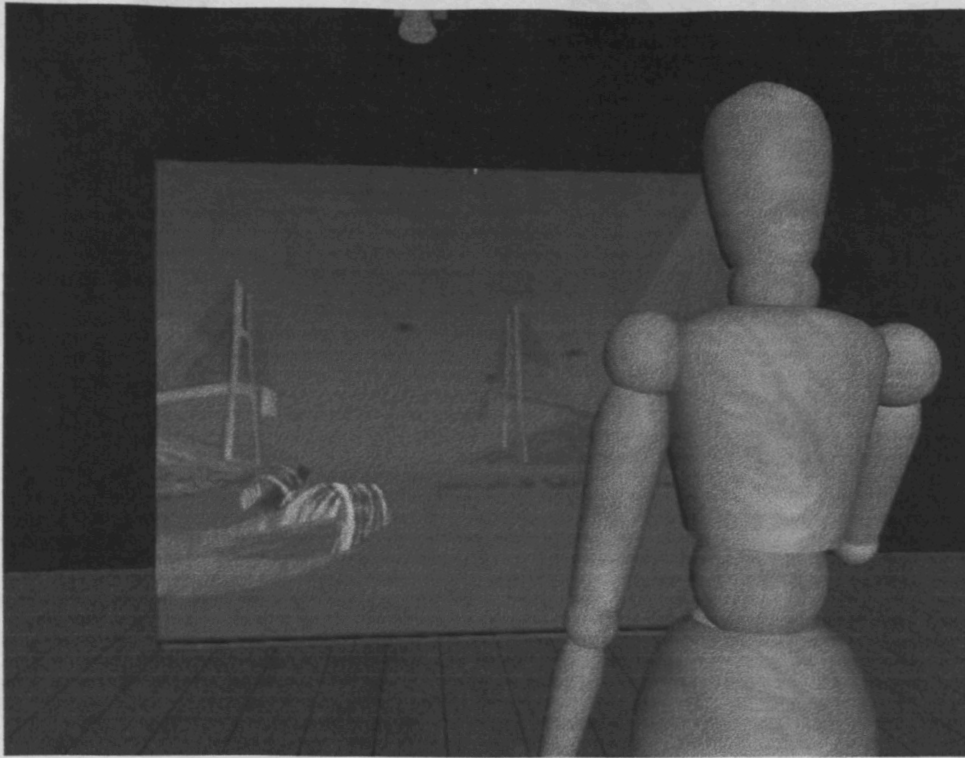
Brief Project Description (do not exceed space given below)

The river journey is the form of this installation in which a participant is a traveler in a mythic voyage through the ages of a nation, Vietnam. Beginning at dawn, the participant navigates through three levels: a past lived close to nature, a time of horrific upheaval and violence, and a time of adapting and rebuilding. The participant will encounter a dim space with a 9x12' screen and a suspended game paddle. Approaching the screen will trigger an initial animated sequence inviting the viewer to "play". Interaction is accomplished both with the paddle functions and by moving physically within the space. Although this is not literally a video game, it echoes video game techniques and formulas, inverting the typical first person shooter game form and inviting an experience of a different sort.

*In the creation myth of Vietnam, they are a people descended from Dragon king Lac Long Qun, whose body formed the country's rivers.

***Path of the Dragon* Installation Mock Up**





Path of the Dragon

This diagrammatic representation of a user in the installation space sketches in the spatial and scale relationship of participant and screen, in addition to positioning observers. The camera over the screen will collect movement and location data from the participant, who will hold a tethered or untethered paddle or glove for interaction.

Drew Browning, Annette Barbier

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: River of Many Sides

Year: 2004

Technical

Original Format

☐ Software
☐ Web
☐ Installation
☒ Other_media performance

Format Submitted for Viewing

☐ Software
☐ Web
☐ VHS
☒ Other_DVD documentation

Preferred OS

☒ Windows
☒ Mac
☐ Unix
☒ Other_DVD player

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

☐ URL _____ (if more than one please list them below)

☐ Browser requirement(s)

☐ Plug-in requirement(s)

☐ This sample requires broadband connection (fast Internet connection)

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

Special Information For Viewing: Please view 2 min. of each act, from the beginning

DVD contains video documentation of the performance in Chicago, IL. In June, 2004.

Description of Work (use an additional sheet if necessary)

Addressing issues of conflict vs. cooperation, this performance involving theater and media artists from the U.S. and Vietnam combined virtual environments and live performance to tell the story of a people at peace, at war, and in the aftermath of violence.

This sample documentation is intended to show moments in the stage performance, placement of the four screens, the actors and their relationship to the media, and audience interaction. It illustrates interaction between actor and media (when, for eg., the performers create flowers on screen through gesture and proximity) and audience contributions (making sounds, placing cranes on the memorial conclusion of the work). It is representative of our longstanding commitment to interactive media, the collaborative process, and innovative performance techniques.

Our history of working with interactive media began in the '70s with analog video synthesis in installations based upon participant image and sound. Also in the '70s, we worked with others in the City of Chicago's Artist in Residence program creating media performances such as "Sram Rap", a video play for children in which an alien (Sram) comes to earth, inhabits a broken TV set in a dump, and enlists 4 children in his attempt to return home. In this pre-ET play, performed at the Chicago Cultural Center and selected magnet schools, the character of Sram is a voice-modulated lissajous figure on a TV monitor. The monitor also acted, at various times, as a window into another world, a doppelganger, and a wish-fulfillment device. In the 70's and 80's, we also worked with dancers to create performances

incorporating choreography for video and for the stage.

Committed to continuing exploration of the potential of new media, we began working with Virtual Reality and web 3D in the 90's. Because no medium is free of its context, we could not help but consider the relationship of interactive computer graphics to the industry which did so much to promote it: defense. Virtual environments should not be exclusively the tools of war. From Quake to defense training environments, computer simulations have become means of destroying with no consequences. We envisioned creating a virtual environment which would bring people together in networked environments, and which would provide opportunities for performance as well as for individual exploration and construction. Our experiences in exhibiting in international venues gave us the opportunity to see first hand that virtual exchanges can transcend language, distance, and national borders.

Project history

In February 2003, 3 US and 2 Vietnamese artists were commissioned by not for profit Art Synergy to collaborate on a media performance. US artists traveled to Vietnam in June, 03, where they toured many sites connected with the Vietnam (or as their hosts knew it, the American) war, and returned to the US with their Vietnamese collaborators, who toured Washington DC, and took a river boat trip down the Mississippi. Then, they worked for two weeks to develop ideas for the performance. US artists spent the next several months developing the graphics models and environments and the interactive strategies and protocols, coming together once more in March for further development before performing the work in June, 04.

The collaborative approach is particularly appropriate for this project for a number of reasons. Most importantly, we resist the idea of an "exchange" which simply transplants work from one part of the world to another. This may indeed be valuable in certain circumstances, but it does not encourage the deeper work of engaging both artists and audience in an ongoing transformative dialogue. Observing popular culture phenomena such as on line gaming has led us to a medium which has a power that defies location, makes possible a range of relationships from competitive to cooperative, and speaks to artist and non-artist alike.

The result:

On June 11, 12, 13 at the University of Illinois theater in Chicago, we produced an hour-long, interactive, live performance with actors and computer environments. This culmination of a year's work included opportunities for audience interaction (which many audience members found "very moving") with the performance, and performer interaction with the computer environments. Software innovations written specifically for this piece allowed web 3D and Pure Data/GEM environments to communicate with each other to produce simultaneous or sequential events, making the environments appear continuous.

Technical Notes:

The center screen at stage level is primarily driven by environments created in X3D/VRML (Virtual Reality Modeling Language), and the side screens were primarily created in PD/GEM (Pure Data/Graphics Environment for Multimedia). Software was written to allow PD/GEM and X3D environments to pass messages back and forth. The overhead screen was created in Macromedia Director. Video footage was shot by the artists in Vietnam and the U.S. on MiniDV.

Included in the supplemental materials is a review by Kathryn Farley, PhD candidate in Performance Studies at Northwestern University.

Drew Browning, Annette Barbier

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: Wave Harmonies

Year: 2003

Technical

Original Format

☐ Software
☐ Web
☒ Installation
☐ Other _____

Format Submitted for Viewing

☐ Software
☐ Web
☐ VHS
☒ Other ☐ DVD _____

Preferred OS

☒ Windows
☒ Mac
☐ Unix
☒ Other DVD player

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

☐ URL _____ (if more than one please list them below)

☐ Browser requirement(s)

☐ Plug-in requirement(s)

☐ This sample requires broadband connection (fast Internet connection)

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

Special Information For Viewing:

Documentation of the Museum of Science and Industry (Chicago) installation is on the DVD under the original title: Waiting in Line. Please view 2 min. of the movie from the beginning.

Description of Work (use an additional sheet if necessary)

Wave Harmonies was originally commissioned (under the title Waiting in Line) by the Museum of Science and Industry for their summer 2003 performance/installation series Experiments in Science and Art. It was modified by the artists for presentation at the May, 2004 conference "Performing the Imagination" at Northwestern University.

Wave Harmonies engages the audience – individual interactor or group of participants – in the creation and manipulation of waveforms displayed as Lissajous figures. Lissajous figures are graphic representations of the interaction of two periodic waveforms. A figure is constructed on the screen by modulating the position of a point in space both horizontally and vertically. If frequencies are equal to or multiples of one another, they produce visual harmonics resulting in organized patterns. In our interpretation of this principle, the audience uses colored cards to control the horizontal and vertical motion of a point moving on a screen. Through this installation, participants engage in working with a principle basic to the organization of matter and energy.

A secondary but no less interesting characteristic of the work is its social aspect. The camera view (from telephoto to wide angle) varies from time to time. At times, a single participant may be able to fill the screen with a color, and thus assume full responsibility for the patterns created. At other times, participants will have to work together to achieve the same level of control (exerted by amount of red or blue color in the camera's view), thus engaging in some level of interactivity with one another.

The work was conceived to address a major concern presented by museum staff, waiting in line for tickets, as an opportunity for artistic creation and scientific understanding. It involved the creation of an interactive media system in the Great Hall (entry area) that encouraged people waiting in the ticket line to participate in the creation of a rich visual experience displayed on a large multi monitor matrix. Each work commissioned was motivated by the scientific principle (preferably physics) such as color theory, harmonics, mechanics or geometry/calculus. The audience interacted with this system using colored cards detected through video cameras. The video capture controlled the graphics system. Our intention was to provide contexts for audience interaction that encouraged understanding through direct participation, and simultaneously created a fun, shared experience. The project adhered to the philosophy embedded in many of the museum's exhibits that learning is an interactive experience, and that taking ownership of an experience is what provides true understanding.

<http://www.rtvf.northwestern.edu/people/barbier/home/wait/index.htm>

Drew Browning, Annette Barbier

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: Home

Year: 2000, ongoing

Technical

Original Format

☐ Software
☒ Web
☒ Installation
☐ Other _____

Format Submitted for Viewing

☐ Software
☒ Web
☐ VHS
☒ Other _____ DVD _____

Preferred OS

☒ Windows for web work
☐ Mac
☐ Unix
☐ Other _____

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

☒ URL <http://www.rtvf.northwestern.edu/people/barbier/home/index1.html> (if more than one please list them below)

☒ Browser requirement(s) IE or Netscape

☒ Plug-in requirement(s) Cortona (available from www.parallelgraphics.com), flash, shockwave, quicktime

☒ This sample requires broadband connection (fast Internet connection)

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

Special Information For Viewing:

Documentation includes two movies on the DVD *Interactive Work*: A sample interaction with the on line work, and a documentation of the CAVE version. In addition, the web version of the work is included on CDROM. Please view 2:10 min. of Home CAVE, and 4 min. of Home On Line.

Description of Work (use an additional sheet if necessary)

A house is for sale - it has been abandoned by its owners. It reverberates to the memories of those who lived there, and whose most private moments still inhabit the half empty spaces. Outside, the house looks normal. It fits into the happy, suburban street filled with quirky, playful homes. Once inside, though, things start to change. Space stretches and falls apart, walls fall away, each room is a small plateau hanging in emptiness, resounding with the lives of those who still haunt it.

Home, an interactive work-in-progress, contains the work of 14 artists. These include: a screenwriter, a photographer, a set designer, film and video makers, and computer artists. Each has a unique perspective on the meaning of home, this most universal and basic of necessities.

The interface is a 3-D world created in the computer using VRML (Virtual Reality Modeling Language), and includes a soundscape composed of spoken narrative fragments (written by Dave Tolchinsky) and a musical ambient score (composed by John Loesel). The viewer can explore numerous rooms, each of which contains several links to the work of individual artists. For example, in the living room, a family

photograph hanging on the wall links to the interactive computer piece "Buckaroo Boy" by Art Nomura, which explores his background as an Asian American growing up in 1950s California and enamored of cowboys. This documentation is intended to describe a sample experience in which the viewer navigates from the beginning through the street and into some rooms of the house. It is not an exhaustive experience of the work, which might take 1 – 1 1/2 hours.

In the VRML world, you are able to navigate down the street to view all the houses, each of which reacts to you in a unique way. However, you can only enter the house at the end of the street. With the real 3-D house, you can look in the windows, circle the exterior, and enter by the front door. Clicking on the door takes you to the foyer.

The sounds of passage, of entering and leaving, the voices of those who have lived here permeate the space. Clicking on a door brings you to one of the rooms... The kitchen disintegrates before our eyes, objects hang in space like stars, and the work of several artists are linked to objects such as the coffee cup (Harlan Wallach's "Dream of Case 160"), telephone (Barbier's "Solicitation"), giant moth (Shawn Decker's soundscape "Last Friday Night"), pie (Michelle Citron's "As American as Apple Pie"), postcard (Karla Berry's "Road Trip Diaries" website, etc.

A realtor with a bad conscience shows you the house, stopping in the living room. A small child hides behind the chair, an aging debutante speaks of grand times entertaining, and a teenage boy observes his parents' relationship. The window gives you a view of the life of a homeless man in NYC (excerpt from a documentary by Melinda Levin), the bottle tells the story of an alcoholic family (Meet My Family, by Ondrea Delio). The chair yields an animation by Barbier, the family photo "Buckaroo Boy" by Art Nomura, the story of an Asian-American boy growing up in 50's California and enamored of cowboys. Upstairs, a hallway full of doors echoes regrets about doors opened, not opened, feared, hidden behind, slammed. The doors lead to the private family spaces - bedrooms and bathrooms. In the baby's room, the house-shaped nightlight evokes memories of sibling rivalry in "Playhouse" by Barbara Bird, and the rocking characters in the child's room lead to Deb Diehl's "Telltale", about a child's nighttime secrets. The parents' bedroom is strangely calm. The work of photographer Diane Hagamann speaks lyrically of the joys of life as a couple. One of the doors leads to a bathroom filled with responsive objects, including the mirror, in which Paul Hertz' "Beasties" greet you. In Browning's contemplative bathroom, turning on the faucet begins a flood of memories, and there are images buried in the tiles. The attic and basement – where fears and memories are stored. In the attic are scattered old family documents: a map, which leads to Laura Kissel's website "A Family Found" in which she reconstructs her family history from photographs, and Barbier's "Family Room", in which family members gradually disappear from an old photo.

The Home project began with the birth of the "home page" and grew from the idea that artists, given this medium of the internet, are challenged to be synthesizers, to make connections, to bring disparate things together and make sense of them. It was nourished by a conviction that contemporary consciousness had come to resemble the internet's fragmented, page by page, jumping, multitasking style. This work, on the scale of a feature film, is composed of numerous fragments which no two viewers will put together or experience in the same way.

The work was re-created for the CAVE virtual reality environment. Documentation of a tour for visiting artists is available as *CAVE Home* on the accompanying DVD.

The work is available via the internet at:
<http://www.rtvf.northwestern.edu/people/barbier/home/index1.html>

Drew Browning

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: Homeland Insecurity

Year: 2003

Technical

Original Format

☐ Software
☐ Web
☒ Installation (touch screen)
☐ Other _____

Format Submitted for Viewing

☐ Software
☒ Web
☐ VHS
☐ Other _____

Preferred OS

☒ Windows
☐ Mac
☐ Unix
☐ Other _____

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

☐ URL <http://www.evl.uic.edu/drew/HI> (if more than one please list them below)

☒ Browser requirement(s) Internet Explorer

☒ Plug-in requirement(s) Cortona VRML plug in available at: parallelgraphics.com

☐ This sample requires broadband connection (fast Internet connection)

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

Special Information For Viewing: A QT movie of a sample interaction is available on the site, as well as the work itself.

Description of Work (use an additional sheet if necessary)

This suite of interactive web works addresses our national paranoia inspired by the events of 9/11. The pieces collectively respond to our need for security and our fear of exposure in a threatening climate. The touch screen (installation mode) allows the viewer to put his finger on the source of our discomfort; the act of touching makes the viewer complicit in creating our collective malaise.

Target's ominous sound track and dramatic change in perspective forcefully illustrate our changed feelings about our skyscrapers and city centers.

In *Nation in Distress*, our most prized national symbol is revealed to be only a reflection of our true state, one of danger and desperate need. The symbolic meaning of re-orienting the flag has been used both as proper flag etiquette by those who recognize our current situation as dangerous, and as an anti-war statement by those who disagree with our foreign policy.

Sealed Box references the recent chemical and biological agents scare and the "weapons" – duct tape and plastic sheeting – that the government suggested as a way to fight back. The Chinese box structure implies an endless progression of house within house, suggesting the desperation of our need to protect ourselves and the inadequacy of our means to do so.

Annette Barbier

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: Extreme Measures

Year: 2004

Technical

Original Format

☐ Software
☒ Web
☐ Installation
☐ Other _____

Format Submitted for Viewing

☐ Software
☒ Web
☐ VHS
☐ Other _____

Preferred OS

☒ Windows
☐ Mac
☐ Unix
☐ Other _____

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

URL http://www.rtvf.northwestern.edu/people/barbier/extreme_measures/EMw3d.wrl (if more than one please list them below)

x__ Browser requirement(s) IE or Netscape

x__ Plug-in requirement(s) Cortona VRML viewer, free download at: www.parallelgraphics.com

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:

The work will display on a Mac, but w/out the sound, which is important. Please use a PC to view this work.

Description of Work (use an additional sheet if necessary)

It happened the day after Valentine's Day, they think. His mother found them two days later, in the room next to their bedroom. They couldn't get all the blood out of the carpet, so they just had to cut part of it out. They replaced the carpet in that room entirely before selling the house. They must have patched the walls where the buckshot went in, and changed the door.

Sometimes people we think we know do something that makes it clear that they have a secret life we know nothing about. They are in fact strangers to us. We can only attempt, in retrospect, to understand their actions – and them – by trying to put together pieces of the puzzle, by examining the various aspects of their lives to see if we can make sense of them.

Extreme Measures is a web work in VRML which uses the metaphor of the photo cube to suggest the way various areas of our lives can be segmented, encapsulated, kept separate, and what may happen when these areas converge. The cube serves as a way to display information on its face, but also to conceal information within.

Artists' Statement: Drew Browning, Annette Barbier

We have collaborated, on and off, since the mid 1970's. Although we don't always work together, we have many common skills and concerns, and living together magnifies and intensifies our shared ideas. We both grew out of an art context which was closing the door on structuralism and minimalism. Working in video at the time made us automatically iconoclasts: crusaders for a populist, political, anti-establishment stance in art, using a medium which most artists and art professionals saw only as "cheap film". We were dedicated to the proposition that cutting edge art was not content poured into the container of a medium, but rather an investigation of the new possibilities a medium offered. We have continued to probe the potential of new technologies, believing that original content arises from a dialogue between an artist and a medium. In addition, this dialogue can be extended to the viewer, making her a participant, through instruments like microphones and video cameras, and more recently computers, biofeedback devices, dna scans, etc. This is not to suggest a kind of technological determinism, a mere response to technological developments, but rather to celebrate the curiosity which leads artists to look for new means of expression in even the most unlikely places.

Our work continues to seek out new forms and vocabularies. In the 1970's, we began using analog technology to create interactive environments to provide a structured context for creation and play, producing live works involving viewer participation. The 70's and 80's also saw numerous collaborations with performers, using media on stage as part of the storytelling or choreographic presence. The added dimension of networking technology which allows for a direct relationship between local and global, opened numerous opportunities for interaction with others across the world. One joint project, Home, took advantage of this in two ways. It was originally a work of net art, providing interaction by allowing viewers to journey through a virtual house. In its re-creation as a networked virtual reality environment, viewers saw themselves and others as avatars and had live voice communication in the context of a large scale VR display system (the CAVE).

Browning says about his work: "My work creates dialogue about issues of difference, using the power of technology to challenge viewer perspective, and calling attention to what makes us human." His work has always dealt with body and self image, and his use of navigable environments has employed viewer centered perspective and variable point of view as a metaphor to talk about difference, and as a way to challenge representations of disability. In *Disability Perspective #1* (1997) for example, he used the controversy around the Franklin Delano Roosevelt Memorial to explore issues of disability identity. In the memorial, which at the time was not yet built, no representation of the president acknowledged his use of a wheelchair. In Drew's work, a fragmented computer model of the statue has images (with corresponding sounds) of FDR and disability rights activists mapped onto the individual polygons, juxtaposing the President's hidden identity with contemporary disability pride and disability rights movements. When viewed from a unique point of view, the fragments organize to form an imagined reverse side of the seated figure in the statue, revealing Roosevelt's wheelchair.

Barbier's work also resonates with particular technologies, finding correspondences between medium and meaning. Beginning in the early 80's lightweight video equipment allowing for a "home movies" approach made possible the production of videotapes which concentrated on an exploration of domestic space. The expressive possibilities of new media, including the potential for interactivity, led to investigations of the same theme in computer graphics and web work. In the mid 90's, she created a Home Page which has continued to expand. Naturally, it was about home. One portion of the site, *Home Invasion*, contains numerous recorded conversations with telemarketers. Excerpts of interviews with American expatriates the meaning of home also became part of the growing work.

We are committed to innovative approaches that use non traditional media and seek non traditional audiences. In the summer of 2003, an interactive installation at the Museum of Science and Industry in Chicago used the color content of a video camera pointed at museum visitors to create and manipulate an abstract figure representing the principles of waveform interaction. It reached people of all ages and backgrounds, who were delighted as well as informed. We have shown work in public spaces, corporate

lobbies, public schools, and on the internet. We want to question and probe, delight and provoke, and draw people into the process of creation. We want to create art that inspires and transforms those who, through using it, make it their own.

Project Narrative: Drew Browning and Annette Barbier

We propose an interactive installation, *Path of the Dragon*, that draws the participant into a journey through time. In literary or filmic journeys such as *Huckleberry Finn*, *The African Queen*, *Deliverance* and *Apocalypse Now*, the river has framed many archetypal rites of passage. On our virtual river journey, the participant is challenged with obstacles and choices. In this experience of three levels, the participant begins the first in a rural landscape in which s/he can plant, irrigate, fish, seek shelter, swim, etc while continuing to steer downstream. In level two the participant finds a place and time torn by strife and violence that challenges him to remain alive through running, concealment, or violence. Level three confronts the participant with a ravaged landscape and challenges him to rebuild.

The work includes computer models of landscapes, foliage, bridges, boats, fish, etc. as well as video we recorded in Vietnam and the U.S. Each level has a signature color scheme and visual treatment appropriate to the mood. Video applied to surfaces in the scene will show sights typical of that level. In level one, farmers plant rice, and lotus flowers float by as the participant travels along the river. In part two, documentary combat footage from the Vietnam war is used, and in level three urban footage from Vietnamese and US cities fills the environment.

This work uses techniques and ideas we have developed previously. In *River of Many Sides*, 2004, an interactive media performance, actors portray characters who re-live their experience of war and its destructive effects. *River* provides a fertile starting point for *Path of the Dragon*, which puts the participant in the role of doer rather than observer. The participant is now making the journey full of challenges and choices. Design of content and interactivity will be crucial, as the requirements of the viewer-centered game-like form we envision are a unique challenge. Because we have a rich fund of materials to draw from, because issues of violence and sovereignty remain urgent today, and

because we have only scratched the surface of this subject's potential, our proposed work is the most pressing thing on our artistic agenda at present. Another work from which *Path of the Dragon* draws is *Home*, 2000, a navigable on-line environment in which the viewer explores how home contains and represents the individual psyche. The proposed work is also viewer centered, but explores global movements beyond the individual's control. It takes the navigable space a step further by more clearly referencing the video game as a cultural phenomenon, and uses the space of the game, which has become a means to rehearse violence, as a means to reflect on it. The scale of *Path* creates an immersive experience and physical movement of the viewer creates visceral involvement and impact.

The participant will navigate through the virtual landscape using a hand held device such as a game paddle or glove and will stand in front of a 9'x 12' rear projection screen. In a room with controlled lighting, other visitors stand behind the participant and observe him interacting with the environment. To engage the work, the participant navigates and makes choices from alternatives presented at a given moment. Using buttons on the game paddle, he plants rice, catches fish, or dives underwater. Interaction also occurs through physical movement of the user, when, for example, he tries to evade enemies.

The participant enters a virtual boat at dawn and rows down a river. Schools of jumping fish appear, and the participant has a net to catch them. A rainstorm begins, and the participant must seek shelter (under a bridge, in a hut on the bank). These are examples of ways in which the participant contends with nature for existence over the story period of a day. At dusk, the participant encounters a low flying helicopter that capsizes the boat. He must then evade capture, bombs, gunfire, and will perhaps have an opportunity to fire using one of the paddle buttons. After numerous experiences with violence, the participant comes to another dawn, in a ruined land in which the tasks center on rebuilding.

Path of the Dragon is interactive in order to create the sense of a personal journey (rather than a passive viewing experience) in which the participant makes his own choices. These choices have life or death importance in the story space of the installation. This work references river journeys in literature, film and myth. In these stories, as in our piece, the individual's choices externalize one's biases and assumptions and allow one to examine them in a way that is not moralistic or overtly didactic. Unlike a game, the experience will be open ended, and will offer the opportunity to reflect on the sometimes unintended but devastating consequences of one's actions.

The computer-modeled landscape will be supplemented by short (1-3 min.) videos mapped onto surfaces in the virtual environment, including sky, earth, and water. These movies will reflect the mood and action of the moment, from planting rice to running from bombs to urban marketplaces.

This work is meant for exploration by an individual in a gallery, museum or other public setting. Our experience with large scale performances and installations leads us to believe that we will be able to bring this work to completion and find an appropriate venue for exhibition. *Waiting in Line*, our last large scale installation, was commissioned by the Museum of Science and Industry in Chicago, and engaged museum visitors of all ages. In September 2001, we produced a work for *Ars Electronica* which was installed successfully for a *Prix Ars* festival and continues to be shown as part of the museum's permanent collection. The director of the Vietnam Veteran's Art Museum in Chicago is interested in exhibiting the completed work, and we will continue to seek national and international venues.

We will use fellowship funding to provide release time from our respective institutions. We will require programming assistance for some of the more advanced interactive features we would like to implement. We will prototype the installation at its exhibition scale, which will require projection and computer equipment, and will need partial support for studio space, which is not currently available to us. Mounting the exhibition will require labor, materials and supplies.

Budget

| | |
|---|-----------------|
| Partial studio rental and overhead, 6 months: | \$6,000 |
| Programmer | \$7,000 |
| Computer and projector: | \$10,000 |
| Labor and materials for installation in exhibition venue | \$2,000 |
| Buy out for release time, one course each AB, DB | \$10,000 |
| Total: | \$35,000 |

Annette Barbier

EDUCATION

- School of the Art Institute of Chicago, Chicago, IL, MFA, 1977
- University of Illinois, Chicago, IL, BA with honors, 1974
- Sorbonne, Paris, France, Certificate in French Language, Superior Degree, 1971

PROFESSIONAL EXPERIENCE

Teaching:

1989 - present: Northwestern University, Associate Professor, Department of Radio/TV/Film. Head, Computer Graphics Area; Head of Production 94/95, 98/99, Chair, 1996-98; Director, Center for Art and Technology, 99 - present

1982 - 1989 - Northwestern University, Assistant Professor, Department of Radio/TV/Film.

1988 School of the Art Institute of Chicago, Instructor, Time Arts

1980-82 - Chicago Editing Center, Instructor. Workshops in single camera production.

1980-81 - Community Television Network, Instructor and Technical Consultant. Taught video production workshops to community youth, assisting staff in post production of several tapes now in distribution.

1978-80 - Chicago Council on Fine Arts, Artist-in-Residence. Taught technical assistance workshops to arts groups funded by the City of Chicago and to city administrators. Taught video to high school students whose production was awarded a Silver Plaque in the 1980 Chicago International Film Festival, student category.

1976 - Videopolis, Instructor and Coordinator. Produced tapes with community groups, taught personal and documentary video to high school students, updated and organized videotape library.

1974 - University of Illinois, Chicago: Research Assistant in the Department of Art and Design. Programmed analog computer/special effects system for faculty video/sculpture research project.

VISITING ARTIST / LECTURES / SCREENINGS / PRESENTATIONS

-Panel Chair and Presenter, Performing the Imagination festival, Collaboration in the Arts, with Drew Browning, Northwestern University, 5/01

- "HOME", Four Years Later: Interactive Strategies in Immersion and Engagement**, with Drew Browning; Univ. Film and Video Assn. Conference, 7/03
- Teaching New Media in a Film School Environment: Is it Possible?** Univ. Film and Video Assn. Conference, 7/03
- Panel Chair, The Post-Realistic Age: The Generation of Super Broadband Communication and Gigabit Networking**, V.03, Museum of Contemporary Art, Chicago, 3/03
- Lecture, Language and Cognition colloquium**, Northwestern University, "Identity and Virtuality", 11/01
- Visiting Artist**, University of Arizona, Tucson, 11/01
- Respondent, panel on multi-modal approaches to technological art**, SIGGRAPH, 8/01 Los Angeles, CA
- Visiting Artist**, School of the Art Institute of Chicago, lecture/presentation on "Home" and "Portal", 10/2000
- Screening/presentation of "Home"**, an interactive webwork, Univ. Film and Video Assn. Conference, Emerson College, Boston, 8/99
- Teaching Computer Animation**, ASIFA Central Conference, 4/98
- Lecture/presentation: Home**, 2/19/99, for a series sponsored by the Block Museum.
- Presentation of "Patio Lights" and "3 Minute Life"**, 8/97, University Film and Video - Association Conference, Oshkosh, WI
- Screening/presentation of "The Home Page"**, website, 8/96, University Film and Video Association Conference, Chapman University, Orange, CA
- "Writing for the Documentary"**, 8/96, UFVA
- "Teaching Interactive Multimedia"**, 8/95, University Film and Video Association Conference, Keene State College, Keene, NH
- "The Kinetoscope Project, Interactive Moving Image History"**, University Film and Video Association Conference, Temple University, Philadelphia, PA, 8/93.
- Formal Respondent, "Dykeotomy"**, University Film and Video Association, 8/92
- La Mondiale des Films et Videos des Femmes**, Quebec, Canada, April, 1991. Invited screening of "Women's Movements".
- Visiting Video Artists Series**, University of Michigan, March, 1991.
- The Goddess Went Barefoot**, presentation on women's folk art forms in India and their relevance to computer graphics, University Film and Video Association Conference, June, 1990.
- "Looking at the Other"**, curator and presentor, Video Data Bank, Gallery 2, School of the Art Institute of Chicago, April, 1989.
- Visual Pleasure in a Developing Country**, Center for New Television, 3/1, 89
- National Institute of Design**, Ahmedabad, India, 1/88.
- Gujarat University**, Ahmedabad, India, 1/88.
- Space Application Center**, Developmental and Educational Communication Unit, Ahmedabad, India, 1/88 and 4/88.
- Center for Environmental Education**, Ahmedabad, India, 1/88.
- State Institute for Educational Technology**, Pune, India, 2/88
- Film and Television Institute of India**, Pune, India, 2/88.
- SNDT College of Home Science**, Pune, India, 2,3/88.
- Ness Wadia College**, Pune, India, 3/88.
- Educational Media Research Center**, Hyderabad, India, 3,4/88.

- School of Journalism and Communications, Osmania University, Hyderabad, India, 4/88.
- College of Fine Arts, University of New Mexico, 11/86
- "Interactive Media for Artists", University Film and Video Association Conference, Athens, Ohio, 8/86.
- Cable and the Arts, National Federation of Local Cable Programmers, Evanston, IL 5/84.
- "What You Need to Know About Dance and Video", Dance and Video Conference, School of the Art Institute of Chicago, 5/83.
- Children and Television, 1982 Media Symposium, Production Panel Member, Governor's State University, 10/82.
- Video From France, Center for New Television and the Goethe Institute, 5/83.
- American Center in Paris, Center for Media Art, Paris, France, 10/82.
- Presenter in "Putting Television to Work for the Arts", Chicago Public Library Cultural Center, 8/81.
- Creative Use of Television in the Arts, Indiana University, Bloomington, IN, 10/80

PERMANENT COLLECTIONS

- The Rose Goldsen Archive of New Media Art, Cornell University Library
- Ars Electronica Center, Linz, Austria
- State of Illinois Gallery, State of Illinois Building, Chicago, IL
- Center for New Television, Chicago, IL
- Art Institute of Chicago, Video Data Bank, Chicago, IL
- University of Illinois, Chicago, Resource Center, Department of Art, Architecture and Urban Science, Chicago, IL
- The Chicago Public Library, Dance Archive, Chicago, IL
- Milwaukee Art Museum, Audio Visual Collection
- California College of Arts and Crafts, Videotape Library
- Minneapolis College of Art and Design, MCAD Gallery
- Marshall Field Video Collection
- U.S. Consular Library, Madras, India
- Film and Television Institute of India, Pune, India

EXHIBITIONS:

-
- Performance of "River of Many Sides", commissioned by Art Synergy, collaboration with US and Vietnamese artists, 6/04, UIC theater, Chicago, IL
 - Installation of "Wave Harmonies" at Performing the Imagination Festival, Northwestern University, 5/04
 - International Digital Media and Arts Association conference, juried screening of "Extreme Measures", a web work, Orlando, FL, 3/04
 - Commission for "Waiting in Line", an interactive installation at the Museum of Science and Industry, "Experiments in Art and Science" series, Aug. 14-18, 2003
 - Touch Screen pieces and video installation "Step on It" at UFVA, July, 03.
 - "Home Works"- Betty Rymer Gallery, School of the Art Institute of Chicago; 12/02 – 2/03; exhibition of HOME at the SAIC Alumni show.
 - V.02, Museum of Contemporary Art, Chicago April 18/19, 02; exhibition of HOME in conference/exhibit on art and technology
 - "Contact Zones", Nickle Art Museum, Calgary, Alberta, Canada, 10-12/01. "Home"

included in show of interactive CDROMS.

- Chicago Artists' Month, exhibit of Home at the CAVE at UIC, 10/24/01
- Block Museum, part of the permanent collection of The Virtual Block, from 9/25/01 and ongoing, http://www.blockmuseum.northwestern.edu/art_tech/virtual.html
- Ars Electronica Conference and Exhibition, 9/2001, Linz, Austria; "Home", a virtual reality environment for the CAVE, part of Alive on the Grid;
http://www.ev1.uic.edu/research/template_res_project.php3?indi=202,
- Inter Society for Electronic Arts, "Home", Paris, France, 12/2000;
<http://www.isea2000.com/an/som.htm>
- Block Museum, Collaborating faculty, "Portal", a sound and image installation, 9/00
<http://www.cat.northwestern.edu/portal>
- FILE, <http://www.file.org.br>, "Home", Museum of Image and Sound, Sao Paulo, Brazil, 8-9/00
- Women in the Director's Chair, "Patio Lights" and "3 Minute Life", 3/98, Chicago, IL
- Center for Community Resources, Screening of selected videotapes, 10/15/98
- Included in "Electronic Immersions: 4 Generations of Illinois Artists" at the State of Illinois Gallery, Sept. - Oct. 1997, in connection with the International Society of Electronic Artists conference in Chicago.
- Website, "The Home Page", was featured in "Women and the Art of Multimedia" at the National Museum of Women in the Arts, 4-5/97.
- IV CONGRESSO DA ASSOCIACAO INTERNACIONAL DA SEMIOTICA VISUAL (from 26 -30 August 1996) at PUC/Sao Paulo. Screening of The Homestead including Home Invasion: Conversations with Telemarketers.
- Museum of Contemporary Art, Chicago 1945-1995, included in screening "Chicago Video Narratives" November 14- December 1, 1996.
- Illinois Arts Council Media Fellowship Winners screening, June 29,30, 1995; School of the Art Institute of Chicago, Flaxman Screening Room
- Festival of Illinois Film and Video Artists Retrospective: Award Winning Works from Past festivals 1981-1994, Sept. 30, 1995; Chicago Filmmakers
- Image Union (Ch. 11, WTTW, Chicago, IL) screening of "Longing", April 20, 1995 and "Domestic Portraits", "Moving to the Suburbs", 11/94
- Fourth National Poetry Video Festival, April 5-7, 1995 Video Festival, Dallas, TX,
- Chicago Filmmakers invited screening, March 4, 1994
- James River Festival of the Moving Image, Virginia Commonwealth University, "Longing", April 15 - 17, 1994
- Mill Valley Film Festival, Mill Valley, CA, "The Kitchen Goddess", 11/93
- Dallas Video Festival, Dallas, TX, "The Kitchen Goddess", 11/93
- Women in the Director's Chair, "The Kitchen Goddess" featured in Home Girls, 3/93.
- Intimate Technologies/Fictional Personas, St. Lawrence University, Canton, NY, "Table of Silence", 3/92
- My Country 'Tis of Thee (show named after the videotape), American Museum of the Moving Image, Astoria, NY, Jan 13-19, 1990
- In Search of Paradise, Artists Space, NYC, and L.A.C.E., Los Angeles, "Women's Movements", Jan 18-Feb 24, 1990
- Twelfth Annual San Francisco Art Institute Film and Video Festival, "Women's Movements", April 20-22, 1990

- imMEDIATE family, Newhouse Center for Contemporary Art, Snug Harbor Cultural Center, Staten Island, NY, "Table of Silence", April 28 - Sept 2, 1990. (Subsequently toured with these tapes on NY cable stations).
- The Houston International Film Festival, "Women's Movements", Silver Award Certificate, April, 1990
- University Film and Video Association, formal screening , "Women's Movements", June, 1990, formal respondent John Caldwell (review published in Journal of South Asian Cinema).
- Downtown Community TV screening series, NYC, "Women's Movements", 8/2890
- This Is Who I Am, "Table of Silence", 911, Contemporary Arts Center, Seattle, Washington, 11/89
- Women in the Director's Chair, "My Country 'Tis of Thee", Chicago Filmmakers, Chicago, IL, March 8-12, 1989
- WTTW Channel 11, Public Television, "My Country 'Tis of Thee", 9/89; "The Chicago Street", 10/89.
- New Video Chicago, Gallery 2, School of the Art Institute of Chicago, 10/88
- It's About Time, The Independents on the Learning Channel, 4/88, "Table of Silence"
- Women in the Director's Chair, "Table of Silence", Chicago, 3/88
- High Profiles: Graduates of the UIC School of Art and Design, Gallery 400, Univ. of IL at Chicago, 4/87
- Channel 11, WTTW, Public Television, Image Union, Chicago, 2/87
- Visual Narratives, Triton College, 3-4, 87
- Women in the Director's Chair, Chicago, 3/87
- San Paolo Video Festival, Brazil, 9/87
- Lifestories, Minneapolis College of Art and Design Gallery, 10-11/86
- American Film Institute National Video Festival, Los Angeles, CA, 12/86
- "Video and Language, Video as Language", L.A.C.E., Los Angeles, 12/86 and the Bergman Gallery, Renaissance, Society, University of Chicago, 3/87
- Making Waves, Noyes Cultural Arts Center, Evanston, IL; 8/86, Table of Silence (Installation)
- Tales from Chicago—Visual Narrative, Center for New Television, Chicago, 2/86
- Fellowship Video show, State of Illinois Art Gallery, 1/86
- Athens Video Festival, Athens, OH, 11/85
- First International Video Biennale, Vienna, Austria, 9/85
- Video-Biennale Internationale, Josefsplatz, Germany, 4/85
- European tour (Wales, Paris) of Chase Scene, a video/computer graphics performance, spring, 1985. Chase Scene premiered at Dancespace, St. Marks's Church, NYC, 10/84. Contributing artist.
- "Chicago", survey of work by Chicago artists, Banff Centre, Banff, Alberta, Canada, 2,3/85
- Women in the Director's Chair, 10/84, Chicago
- Great Lakes Video and Film Festival, Milwaukee, WI, 10/84
- One person exhibit, installations and tapes, the Center for New Television, 9/84
- "UnScene", group show at ARC Gallery, installation from Growing Things series, 9/84.
- Alternative Space, Museum of Contemporary Art, Chicago, 7/84
- Image Union, Ch. 11, WTTW, "Dance in Silence", 10/83 and 10/82
- Outdoor Installations, the Randolph Street Gallery, 7/83

- Women Directors A to Z, Center for New TV, Chicago Filmmakers, ARC Gallery, 12/12/82
- "Expression", production of Television Francaise 1, originating in Paris and broadcast internationally, 12/81
- 3rd Erlangen Video Festival, Erlangen, Germany, 5/81
- Video at Anthology Film Archives, NYC, 4/81
- Neuro-Electronic Exoperimenters, The Center for Media Art, American Center in Paris, France, 4/81
- So To Speak, a video/dance performance, MoMing Dance and Arts Center, Chicago, IL, 3/81 and the University of Illinois, Chicago, 1/82
- Video Roma II, Rome, Italy, 9/79
- Works That Can't, ARC Gallery, (drawings), Chicago, IL, 8/79
- Image Union, WTTW, Chicago, Street Show Auditions, 7/79
- Channel 7, WLS-TV, Chicago, excerpts from works in progress, 2/79
- Image Union, WTTW, Chicago, Beach Ball Boogie, 11/78
- First Chicago Modern Dance Festival, Navy Pier, Video/Dance Works in Progress, 7/6/98
- Chicago and Vicinity Show, (sculpture), Art Institute of Chicago, 1/75

AWARDS

- for "Home", Second Place, FILE web art, <http://www.file.org.br>, 9/00
- Producer - Post Production Award, Center for Communication Resources, 12/98
- for "Domestic Portraits 1&2", Honorable Mention, 19th Festival of Illinois Film and Video Artists, 4/94
- for "Longing", Gold Award, Houston Worldfest, 5/94
- for "Women's Movements", Silver Award, The Houston International Film Festival, 4/90
- for "Women's Movements", independent video category, Chicago International Film Festival, Silver Plaque, 11/89
- for "Women's Movements", CANfest, Chicago Access Corporation, Gold Award, 11/89
- for "My Country 'Tis of Thee", Gold CAN Award, IL Community TV competition, '88
- for "William Wordsworth and the 19th C. Romantics", 30 sec. Public Service Announcement, Honorable Mention, American Film and Video Fest. NYC, 5/88
- for "Table of Silence", Silver Plaque and Silver Hugo, Chicago International Film Festival, 11/87
- for "Forced Perspective", Certificate of Merit, 11th Festival of Illinois Film and Video Artists, 1986
- for "Mixed Emotions", Merit Award, Athens Video Festival, 11/85
- for "Inside", Certificate of Merit, 10th Festival of Illinois Film and Video Artists, 6/85
- for "Inside", Gold Plaque, Chicago International Film Festival, Independent Video category, 11/84
- for "Off the Wall", technical and post production consultant, 1st Place, H.S. category, Downtown Community TV's Community Video Festival, 12/83
- Artist's Residency, Experimental Television Center, Owego, NY, 8/83
- for "Eye See the World so Beautifully", Silver Plaque, Chicago International Film Festival, Independent Documentary Category, 11/80; Second Place Award, Great Lakes Film Festival, Sponsored Productions Category, 10/80
- for "Stereopticon I-IV", Best Videotape and Honors Award, 8th Annual Dance,

Video and Film Festival, NYC, 6/79

-for "Trilogy", one of 10 best of show in "Videotape: The Meaning is the Use",
University of Chicago, 5/78

GRANTS

- Nominated for Rockefeller New Media Art Fellowship, 8/04
- School of Communications Research Program, \$7,616 with Ian Horswill in Computer Science for *The New Studio for Computational Media*.
- Center for for Interdisciplinary Research in the Arts, Northwestern University, \$14,400 for "River of Many Sides", interactive media performance
- University Research Grants Committee, Northwestern University, \$7,500 for "River of Many Sides"
- Center for Global Culture and Communication, Northwestern University, \$2,000 for "River of Many Sides"
- Illinois Arts Council Fellowship, 3/01, \$7,000
- Alumnae Board, Northwestern University, \$3,050 for purchase of graphics server
- University Research Grants Committee, Northwestern University, for the conversion of Home website to the CAVE, \$7,500, 11/2000
- Cross School Initiative grant from Northwestern University for the establishment of a Center for Art and Technology: 3 years, \$250,000, 99 - 2001
- Center for for Interdisciplinary Research in the Arts, Northwestern University, participant on collaborative grant (principle investigator: Ian Horswill), \$10,000, 10/99
- Center for Interdisciplinary Research in the Arts, Northwestern University, \$13,000, 10/97, for production of "Home"
- Illinois Arts Council, Media Arts Finalist Award: \$500, 11/95
- Illinois Arts Council, Artist's Fellowship, \$5,000, 11/91
- University Research Grants Committee, Northwestern University, \$5,000, 11/91
- National Endowment for the Arts Regional Fellowship, \$2,200, 9/91
- Institute for Modern Communications, Northwestern University, proposal for "The Kinetoscope Project: 100 years of Film History", \$10,000, 1991
- Center for Interdisciplinary Research in the Arts, Northwestern University, \$1,500 for research on computer graphics and women's folk art forms in India, 1989
- Illinois Arts Council Technical Assistance Grant, \$1,500 for computer graphics and women's folk art forms in India, 1989
- Illinois Arts Council Technical Assistance Grant, \$1,500 with Drew Browning, U. of IL, for post production of videotape on disability in Cuba, 1989.
- Fulbright Lectureship, 1-4/88
- Illinois Arts Council, Artists' Fellowship, 1985
- Illinois Arts Council, Artists' Fellowship, 1984
- NEA Interarts award, participating artist (for production of Chase Scene), 1984
- Illinois Arts Council grants, 1980, 79,78

REVIEWS

- Home cited in: Fischnaller, Franz. "E-Art ... Net ... Society", Editori Riuniti, Rome, Italy, June, 2004
- David Zerlin in the UFVA Digest, <http://www.ufva.org/digest/pages/octnewmedia.html>, "New Media@UFVA.Boston.1999"

- Ted Hardin, *Journal of Film and Video*, April, 1999
- Paul Hertz, in *Leonardo: The Journal of the International Society for the Arts, Sciences and Technology*, Vol. 30, No. 4, 1997, MIT Press.
- Fred Camper in *The Reader*, 10/97, Chicago, IL
- Caldwell, John, *Journal of South Asian Cinema*, 5/91
- Kleinhans, Chuck, "Visual Narratives: New Chicago Video," *New Art Examiner*, 5/87
- Straayer, Chris, "Women in the Director's Chair", *Afterimage*, Vol. 14, #10, 5/87
- Goldman Rohm, Wendy, "Women star as directors, writers, producers at film fest", *March*, a Lerner paper, week of March 3, 1987
- Bayard, Louis, "Reel life: A festival of females' films and videos", *The Reader*, 3/6/87
- Sieling, Neil, "The stories behind Chicago's Visual Narratives", *Scan*, a publication of the Center for New Television, March-April, 1987
- Hixson, Kathryn, "Video News: back to the story", *The Reader*, Feb. 13, 1987
- Rankin, Scott, "Video and Language, Video as Language," Catalog for the exhibition at Los Angeles Contemporary Exhibition Center, 12/4/86 - 1/18/87
- Carroll, Noel, *Untitled review*, *Dancemagazine*, March, 1985
- Prescott, David, "Four Women Directors get spotlight in 'Nuevo Video'", *The Chicago Tribune*, Friday, August 8, 1986
- Gold, Jonathan, "Music to the Eyes", *LA Weekly*, Nov. 28, 1986
- Smith, Amanda, "The Body and the Box", *The Village Voice*, 10/20/84
- Samachson, Dorothy, "Turtles, Tubes and Technique", *The Reader*, April 3, 1981
- Christiansen, Richard, "Kast, St. Louis troupe stage programs", *The Chicago Tribune*, 3/30/81
- Barzel, Ann, "Chicago...", *Dance News*, May, 1981
- Rich, Ruby, "Glimpses of TV Future", *The Reader*, 10/5/80
- Schulze, Franz, "Setting sites on new frontiers," *The Chicago Sun Times*, July 16, 1978
- Tamblyn, Christine, "Video Roundup", *The New Art Examiner*, 12/76

PUBLICATIONS

- guest editor, *Leonardo Electronic Almanac*, issue on Multimedia Performance, forthcoming in 2005
- interviewed and work excerpted for "Artists Across Illinois", a quarterly show broadcast on WTTW Ch. 11, Chicago, IL, Jan. 17, 2002
- interviewed and work excerpted in "Clarke House", a half-hour documentary, broadcast on Ch. 20, Chicago, IL, summer, 01
- Conference Review: The Total Museum Conference, Reviewed by Hertz & Barbier *Leonardo Electronic Almanac*, Volume 4, No. 11, November 1996;
<http://mitpress.mit.edu/journal-issue-abstracts.tcl?issn=10714391&volume=4&issue=11>; a portion of the above review dealing with the work of Mary Lucier has been reprinted in: *Mary Lucier: Art and Performance*, ed. Melinda Barlow, The Johns Hopkins University Press, 2000.
- Featured video artist interviewed by critic Chuck Kleinhans on Image Union program, WTTW (PBS) Chicago, Spring 1994, various broadcasts

SERVICE TO THE FIELD

- Emeritus Trustee (Life) University Film and Video Association, 7/04

- Panelist, Rockefeller Media Fellowships, 1/04
- External Program Reviewer, Emerson College, April, 2002
- Nominator, Rockefeller Media Fellowships, 2001-2003
- Discussant, Panel on Intermedia, SIGGRAPH, 8/01, Los Angeles, CA
- Juror, "Paradise Lost", exhibition of internet art, School of the Art Institute of Chicago, and gallery talk, Betty Rymer Gallery, April 18, 2000 (simulcast on WBBM radio)
- Discussant/Respondent, Sawyer Conference on "Synesthetic Education and the Cultural Organization of the Senses", Franke Institute for the Humanities, University of Chicago, October, 99. Response to Donald Hoffman paper on line at: humanities.uchicago.edu/sawyer/cSasHS/participants.html
- Respondent, Mark Morris video installation, UFVA, Emerson College, Boston, 8/99
- Past-President, UFVA (an Executive position of the Board of Directors including ex-officio membership on the board of the University Film and Video Foundation) 1/99 - 1/2000
- Juror, SIGGRAPH 99, internet art.
- Juror, School of the Art Institute Alumni show, Time Arts category, August, 99
- President, University Film and Video Association, 1/97 - 1/99
- Respondent, Video/Computer installation by Karla Berry, UFVA, 8/97
- Member, Programming Committee, St. Level Youth Media. advising and planning media projects for young people from the inner city.
- Member, Kodak Educational Program Advisory Board 96/98
- Juror, WTTW Ch. 11 "Bob Awards" for best independent media screened on Image - Union. 10/97
- Juror, 1997 National Media Owl Awards, a national festival of media about older Americans.
- Juror, International Society of Electronic Artists. This consisted of two completely separate electronic art competitions, the School of the Art Institute student show, and the primary exhibit accompanying the conference. 8/97
- Juror, International Symposium on the Electronic Arts exhibition, 3/97
- Juror, Owl Awards, Television Production category, 3/97
- Programming Committee, Street Level Youth Media, 1-97 - 00
- Juror, WTTW Ch. 11 Bob Awards for Independent Media, 7/96
- Film/Video External Program Reviewer, Penn State, 5/96
- Juror, Owl Awards, Independent Production category, 2/96
- Member, Advisory Committee, Conference "Visions of Aging, New Media Technologies for Gerontological Education." 1996
- President-Elect, University Film and Video Association, 1/96 - 1/97
- Executive Vice President, University Film and Video Association, 92-94
- Program Chair, University Film and Video Association Conference, 1993
- Juror, Chicago International Film Festival, Computer Animation, 1991,90
- Juror, Fellowship Awards, School of the Art Institute of Chicago, 1990
- Juror, International Monitor Awards, 1989
- Center for New Television: Member of the Board of Directors, 1985-90. Chaired several committees, 1 year as Vice-Chair.
- Member, Media Advisory Panel, Illinois Arts Council, 1985-88
- Juror, Women in the Director's Chair, 1983
- Juror, Chicago Film Festival, Independent productions, 1981

-Juror, Chicago Board of Education High School Video Festival, 1981

SERVICE TO THE UNIVERSITY

- Director, Center for Art and Technology, 99 – present**
- Co-chair, University Task Force on Interdisciplinary Arts, 02/03**
- Member, Copyright Committee, 2000 - present**
- Member, Task Force on Distance Education, 2000-01**
- Member, Task Force on the Reformulation of the Institute for Learning Sciences, 00-01**
- Member, Task Force on the Future of the Block Museum, 2001 (9-12)**
- "Reports from the Interdisciplinary Front: Experiments in Art and Technology", Domain Dinner Presentation, 11/01**
- Head of Production, 94/95; 99/2000**
- Chair, Dept. Radio/TV/Film, 1996 - 98**
- Member, Production Committee, 1989 - present**
- Member, Committee on Distance Education, 2000/2001**
- Member, Copyright Committee, 2000/2001**
- Member, School of Speech Search Committee, 00/01**
- Member, Dance Search Committee, RTVF Production Search Committee, 99/00**
- Creative and Performing Arts Focus Group, 1999 - present**
- Member, KDMS Organizational Committee, 1998 - present**
- Member, MFA Task Force, 97 - 99**
- Member, University Committee for Computer Planning, 98/99**
- Member, School of Speech Honors Committee, 97/98**
- Juror, Residential College Home Page competition, 5/96**

CURRICULUM VITAE

DREW R. BROWNING

EDUCATION

GRADUATE:

School of the Art Institute of Chicago 9/74-6/76 Degree: MFA 6/76

UNDERGRADUATE:

University of Illinois at Chicago Circle 9/71-6/74

SUBJECTS STUDIED:

Video, Audio, Design, Photography, Drawing, Painting, Sculpture

PROFESSIONAL EXPERIENCE

ACADEMIA:

- University of Illinois at Chicago, School of Art and Design, 9/83-present
 - Associate Professor, Electronic Visualization, Electronic Media and Industrial Design Programs (Undergraduate and Graduate)
 - Founder and Director of the Design Visualization Laboratory, a teaching/research facility in the School of Art and Design
- School of the Art Institute of Chicago, Video Department, 1/83-5/83
- University of Illinois at Chicago, School of Art and Design, 1/81-1/83
- Center for New Television, A Community Media Arts Center, 9/81-6/82
- University of Illinois at Chicago, School of Art and Design, 9/76-8/77
- School of the Art Institute of Chicago, Video Department, 9/76-5/77
- School of the Art Institute of Chicago, Video Department, 9/74-5/76
- University of Illinois at Chicago, School of Art and Design, 1/73-5/74

BUSINESS:

Art and Design Consultant ('76-present)

For Architecture and Industrial Design firms, museums, advertising agencies, publishers, video and film production and post-production companies.

SELECTED EXHIBITIONS

- "River of Many Sides", University of Illinois Chicago Theater, Chicago, IL; a commissioned collaboration with artists from the US and Vietnam resulting in a multi-media performance, June 11-13, 2004, <http://www.omik.com/as/prg12/virtual.html>
- "Performing Imagination", Center for Art and Technology, Northwestern University, Exhibition of "Wave Harmonies", Curator: Paul Hertz, Wave Harmonies engages the audience in the creation and manipulation of waveforms displayed as Lissajous figures, May 1, 2004.
- "Experiments in Art and Science", MSI Chicago, Exhibition of "Waiting in Line", commissioned by the Museum of Science and Industry Chicago, an interactive computer installation of visually rich, graphical representations of waveforms, exhibited in the Great Hall, Aug 14-18, 2003, <http://www.rtvf.northwestern.edu/people/barbier/home/wait/index.htm>

- "University Film and Video Conference (UFVA) 2003", Exhibition of "Homeland Insecurity", McMaster Gallery, University of South Carolina, July 22-26, 2003, <http://www.evl.uic.edu/drew/HI>
- "Home Work/s", Betty Rymer Gallery, Chicago, Exhibition of HOME2003, an interactive on-line virtual reality exhibit, Dec 11, 2002 - Feb 7, 2003, <http://www.artic.edu/saic/bettyrymer>
- "Version>02 Festival", Museum of Contemporary Art, Chicago, Exhibition of HOME2002, an interactive on-line virtual reality exhibit, April 18-20, 2002, <http://www.versionfest.org/or> <http://www.select-media.com/content/events/events.php>
- "Contact Zones: The Art of the CD-ROM", The Nickle Arts Museum, Calgary, Alberta, Canada, Exhibition of HOME2001, an interactive on-line virtual reality exhibit, 10/26/01 - 12/6/01, <http://contactzones.cit.cornell.edu/> <http://www.ucalgary.ca/~nickle/>
- "Design Matters Symposium", Best Practices in Affordable Housing; University of Illinois at Chicago, Exhibition of "Design Matters Interactions", an interactive virtual walkthrough of exemplary projects from the Design matters Catalog, October 22 - 23, 2001, <http://affordablehousing.aa.uic.edu/>
- "Chicago Artists Month: Alternate Currents", Electronic Visualization Laboratory at UIC, Exhibition of homeCAVE, a CAVE virtual reality work, October 27, 2001, <http://www.sine.org/cam/>
- Block Museum of Art, Evanston, IL, Exhibition of HOMEopening, an interactive on-line virtual reality exhibit, now in permanent collection, September 25-28, 2001, <http://www.blockmuseum.northwestern.edu/exhibitions/current.html>
- "ARS Electronica Festival 2001", Linz, Austria, Exhibition of homeCAVE, a CAVE virtual reality work in group showing of "EVL: Alive on the Grid", now in permanent collection at ARS Electronica Center, September 1-6, 2001, http://www.evl.uic.edu/art/template_art_project.php3?indi=209
- "ISEA 2000" (Inter Society for Electronic Arts), Paris, France, Exhibition of HOME, an interactive on-line virtual reality exhibit, Festival and conference at the Forum Des Images, December 7-10, 2000, <http://www.isea2000.com/>
- "FILE 2000", Museum of Image and Sound, Sao Paulo, Brazil, Exhibition of HOME, an interactive on-line virtual reality exhibit, Sept 2000, Second Place Award, <http://www.file.org.br/file2/english/test.html>
- "University Film and Video Association," 53rd Annual Conference, Emerson College, Boston, MA; Aug. 4-7, 1999; Exhibition of "Home" An Interactive Computer Art Work, Respondent: David Tetzlaff, Mills College.
- "Electronic Immersions" - 4 Generations of Illinois Artists, Illinois Art Gallery, James R. Thompson Center; An invitational show curated by Jane Stevens and Nancy Bechtol, Sept 2 - Oct 24, 1997. Exhibition of "Disability Perspective #1", the videotape, in conjunction with the Eighth International Symposium on Electronic Art ISEA'97.
- "Virtual Spaces", Gallery 400, University of Illinois at Chicago; A group show by the Electronic Visualization Laboratory, Sept 15-27, 1997, Exhibition of "Disability Perspective #1", Virtual Reality Environment. In conjunction with the Eighth International Symposium on Electronic Art ISEA'97.
- "CAVEart", a group virtual reality art exhibition by the Electronic Visualization Laboratory, April 29-30, 1994; Exhibition of "Equilibrium" Virtual Environment.
- "Thirteen UIC Faculty", Group show of UIC School of Art and Design Faculty, UIC Gallery 400, March 11-April 12, 1991; Exhibition of "Disability Activism" videotape.

- "Partners in Purchase: Selected Works 1976-1987", Illinois Arts Council, State of Illinois Gallery, State of Illinois Center, Chicago, September 22, 1989; Exhibition of "Weightless" videotape.
- "20th Anniversary of the Venceremos Brigade", Randolph Street Gallery, Chicago, Feb 4, 1989; Exhibition of "Fidel" videotape.
- "15th Anniversary Third World Conference", Mega-Cities MultiMedia, Palmer House, Chicago, April 6, 1989; Exhibition of "Fidel" videotape.
- "RESNA '88," Association for the Advancement of Rehabilitation Technology, Eleventh Annual Conference on Rehabilitation, Technology Montreal, Quebec, Canada, June 19-23, 1988; Exhibition of videotape "LEGS, A Hardware Simulation."
- "Technology and Aging," Northeastern Gerontological Society, 8th Annual Conference; New Brunswick, New Jersey, May 20-21, 1988; Exhibition of videotape, "LEGS, Legged Electromechanical multiply-Gaited Superchair."
- "Futures: Past and Present," Industrial Design Society of America Midwest '88 District Conference, University of Illinois at Chicago, April 9, 1988; Exhibition of "Design Visualization".
- "Louis Sullivan: The Function of Ornament", Chicago Historical Society, Museum Lobby, Sept 1986 -Jan 1987; Computer Graphics for videotape used in exhibition. Videotape also exhibited at: Cooper Hewitt Museum, New York, March-June 1987; St. Louis Art Museum, St. Louis, August-December 1987; Carson Pirie Scott, Chicago, October 1986, Window exhibit on State Street Mall; WTTW Channel 11, Chicago, December 1987, Multiple Prime Time Broadcasts.
- "Louis Sullivan: Unison With Nature," Erie Art Museum, Nov 1987-Jan 1988.
- "Minority and Small Business Opportunities in Rehabilitation, Technology," University of Illinois at Chicago, Oct 14, 1987; Sponsored by: Veterans Administration, Small Business Administration; Exhibition of products for people with disability.
- "RESNA '87," Association for the Advancement of Rehabilitation Technology, Tenth Annual Conference on Rehabilitation Technology, San Jose, CA, June 19-23, 1987; Exhibition of videotape, "LEGS, Legged Electromechanical multiply-Gaited Superchair."
- "Independence '87," A national rehabilitation technology convocation, Veterans Administration, Washington, D.C., March 27-29, 1987; Exhibition of walking wheelchair design in an interactive computer graphic installation.
- "Chase Scene", Collaborating Artist, A video/computer/dance with large screen projection on stage. First performed at: Danspace, New York, October 18-20, 1984. European tour, Spring 1985, including performances at: Queens Hall, Hexham; American Center, Paris. Also performed at: University of Illinois at Champaign-Urbana, Department of Dance, May 27, 1986.
- "Chicago - Biographies of an Interactive Lifestyle," A videotape survey, Banff Centre, Banff, Alberta, Canada, February 22-March 17, 1985; Exhibition of Video Art.
- "Alternative Spaces," A retrospective of Chicago cooperative galleries, Museum of Contemporary Art, Chicago, June 23-August 19, 1984; Exhibition of Video Art.
- "Magazine 'Expression'", A program broadcast internationally on TF1 originating in Paris, France, December, 1981
- "Third Erlangen Video Festival", Erlangen, West Germany, May 12-17, 1981
- "Neuro-electronic Exo-peri-mentors", American Center, Paris, France April 21-25, 1981

- "Anthology Film Archives Hour", a program cablecast on Manhattan Cable, Channel 10, New York, N.Y., May 1&3, 1981
- "Video at Anthology Film Archives", Report from Chicago, New York, N.Y., April 25, 1981
- "So To Speak", Collaborating Artist/Technical Director, A video/dance performance with large screen projection on stage. Performed at: MoMing Dance and Arts Center, Chicago, March 20-21, 27-28, 1981; University of Illinois Chicago Circle Center, January 20, 1982.
- "Sram Rap", Collaborating Artist, Chicago Artists in Residence Program, A childrens' video play. Performed throughout the summer of 1979 at: Chicago Public Library Cultural Center, Chicago, and Walt Disney Magnet School, Chicago.
- "Common Ground", a program broadcast on WBBM, Channel 2, Chicago, IL, October, 1979
- "Video Roma II", Rome, Italy, September, 1979
- "Eighth Annual Dance Video and Film Festival", New York, NY, June, 1979, BEST VIDEOTAPE AND HONORS AWARD
- "Video Roma", Rome, Italy, May, 1979
- "Video/Dance Works in Progress", First Chicago Modern Dance Festival, Navy Pier, Chicago, Ill., July 6, 1978
- "Third Electronic Visualization Event", First Chicago Center Theatre, First National Bank Building, Chicago, Ill, May 13, 1978
- "Videotape: The Meaning is the Use", Bergman Gallery, University of Chicago, Chicago, IL, May, 1978. ONE OF TEN PRIZE-WINNING VIDEOTAPES.
- "International Music Conference", Stockholm, Sweden, May 1978
- "Flykengen Video Festival", Stockholm, Sweden, 1977
- "Iowa City Film Festival", Iowa City, Iowa, October, 1977
- "Computer Arts Exhibition", Kyushu, Japan, October, 1977
- "Nightwatch", a program broadcast on WTTW, Channel 11, Chicago, IL, April, 1977
- "VII Encounter on Video", Barcelona, Spain, February, 1977
- "New Work in Abstract Video Imagery", Everson Museum of Art, Syracuse, NY, December 1976-January 1977
- "International Computer Arts Exhibition", Tokyo, Japan, October, 1976
- "Center Focus", Co-organizer/Collaborating Artist, A video event presented in conjunction with the College Art Association Convention in Chicago. One Illinois Center, Chicago; February 1976.
- "Second Electronic Visualization Event", exhibition of "Leaves", Performing Video Artist, with Tom DeFanti, University of Illinois at Chicago; April, 1976.
- "First Electronic Visualization Event", exhibition of "Circle9 Sunrise", Performing Video Artist, with Tom DeFanti, University of Illinois at Chicago; April, 1975.
- Museum of Modern Art, New York, NY, December, 1975
- "The Third International Animation Film Festival", New York, NY, October, 1975
- Museum of Contemporary Art, Chicago, IL, August, 1975
- "The Third International Computer Art Festival", New York, NY, June 1975
- "Computer Graphics Conference", Bowling Green, OH, June, 1975
- "VTR", a program broadcast on WNET, Channel 13, New York, NY, June, 1975

- "Chicago Video Works", a program broadcast on WTTW, Channel 11, Chicago, IL, June, 1975
- Musee d'Art Moderne, Paris, France, Fall 1974
- "U.S. Information Agency Summer Art Festivals", Cologne, West Germany; Arles, France, Summer 1974

SELECTED VIDEO TAPES

ART TAPES

- "Disability Activism;" 10 min., 1991; An experimental/documentary reflecting ten years of personal involvement in the Disability Rights Movement.
- "Chase Scene;" 15 min., 1985; Co-produced with Barbier, Moyemont, and Skura. A videotape adaptation of the video event "Chase Scene." Responsible for all computer graphic effects.
- "Now or Later;" 5 min., 1984; Co-produced with Barbier, Moyemont, and Skura. A series of video "sketches" leading to the production of "Chase Scene," the performance. Responsible for all computer graphic effects.
- "So To Speak;" 16 min.; 1981; Co-produced with Barbier, Moyemont, and Kast. Based on the video/dance performance "So To Speak." This videotape combines the elements of the original videotape created for the performance with the live dance into a new multi-layered entity using digital and analog effects to achieve a synthesis. (see SELECTED VIDEO EVENTS/PERFORMANCES). Responsible for all video and computer graphic effects.
- "Travels and Farewells;" 28 min.; 1981; Co-produced with Barbier, Moyemont, and Kast. An interpretation in video of a dance choreographed by Maggie Kast. Using a number of unique soundtracks, the piece deals with parting -- often from the point of view of a child. It is a delightful combination of dance and mime, and the involvement of the camera in particular sequences of the dance allows the audience to take a participant's viewpoint. Responsible for directing the video production and videotape editing. Part of the Dance Archives of the Chicago Public Library Cultural Center.
- "Sram Rap;" 12 min.; 1979; Co-produced with Barbier. A videotape adaptation of the video/play "Sram Rap." (see SELECTED VIDEO EVENTS/PERFORMANCES). Responsible for all video and computer graphic effects, technical direction, and videotape editing.
- "Stereopticon I-IV;" 20 min.; 1979; Co-produced with Barbier, Moyemont, Fahrenwald, and Gerber. Improvisational Video/Dance works which are sometimes dark and spare, sometimes spacious and soaring. Produced live, involving two camera people, two musicians, a video artist, and a dancer all with a common focus -- the video monitor. Responsible for all video and computer graphic effects and videotape editing. **BEST VIDEOTAPE AND HONORS AWARD**, Eighth Annual Dance Video and Film Festival, New York, June, 1979
- "Street Show Auditions;" 9:40 min.; 1979; Co-produced with Barbier, Moyemont, and Fahrenwald. A number of street entertainers, ranging from the amusing to the outrageous, come together at the Apollo Theatre to vie for the City's favor. The event is an audition for performers who will entertain commuters at bus and train stops during the long, hot summer. The highlighted performer is Spike Bones, a bones player who has enjoyed some success at local clubs and neighborhood festivals. More than just an entertaining catalog of Chicago talent, this tape is a tribute to ingenuity and taste in the "City that Works." Responsible in part for video production. Responsible for technical direction and videotape editing.

- "Collected Works in Dance and Video;" 25 min.; 1978; Co-produced with Barbier and Hirsch. Improvisational Video/Dance works produced live involving a camera person, a musician, a video artist, and a dancer in a visual "jam." Responsible for all video and computer graphic effects and videotape editing.
- "Trilogy;" 8 min.; 1978; Co-produced with Barbier. Early Video/Dance works produced live exploring movement of a dancer in counterpart with movement created by video and computer graphic technology. **ONE OF TEN PRIZE-WINNING VIDEOTAPES**, Videotape: The Meaning is the Use, Bergman Gallery, University of Chicago, Chicago, May, 1978; Responsible for all video production videotape editing.
- "Center Focus;" 20 min.; 1976; Co-produced with Dawe. A videotape interpretation of the Self Portrait installation at the video event "Center Focus." Responsible for video production.
- "Nancy Drew Patch;" 1974; A pioneering work in Video/Dance performed in real time. One of the first works produced in color on the Sandin Image Processor.

COMMERCIAL/EDUCATIONAL TAPES

- "UIC-VA Walking Chair Project;" 10 min., 1988; Browning, Song, Trimble, Priemer. Produced for NASA First International Symposium on Space and Automation Robotics -- Establishing a Foothold. This tape documents the status of the walking chair research. Includes computer animations of the second model walking in straight, level walk and the prototype taking its first steps under its own power. With narration. Responsible for all computer graphic modeling and animations, hardware simulations, and video editing.
- "LEGS, Hardware Simulation;" 2 min., 1988; Browning, Song, Trimble, Priemer. Produced for "RESNA '88," Montreal, Quebec, Canada, June 19-23, 1988. Using the walking chair prototype and video disk technology, this tape simulates with animation the prototype walking in straight, level gait. Responsible for video production and editing.
- "LEGS, Legged Electromechanical multiply-Gaited Superchair;" 5 min., 1987; Browning, Song, Trimble. Produced for "RESNA '87," San Jose, CA, June 19-23, 1987. A computer animation of the first model of the walking chair climbing stairs, raising and lowering, and walking in a straight level gait. With music and narration. Responsible for computer graphic modeling, animation, and video editing.
- "Louis Sullivan: The Function of Ornament;" 7 min., 1986; Barbier, Browning. Produced for the Chicago Historical Society. This tape promotes the exhibit "Louis Sullivan: The Function of Ornament" at the Chicago Historical Society, The tape shows some of Sullivan's themes and sources, using computer graphics to clarify some of his basic concepts. Responsible for computer graphic animations.
- "Open Window;" 30 min.; 1982; Co-produced with Barbier, Moyemont, and Fahrenwald. An educational videotape about window restoration. Client: After Image Ltd. Responsible in part for video production. Responsible for technical direction and videotape editing.
- "A Place That Moves;" 30 min.; 1981; Co-produced with Barbier, Moyemont, and Fahrenwald. A portrait of contemporary passenger train service. Client: Amtrak. Responsible in part for video production. Responsible for technical direction and videotape editing.

- "Running a Steam Locomotive;" 90 min.; 1980, Co-produced with Barbier, Moyemont, and Fahrenwald. An educational videotape about the lore and workings of steam locomotives. Client: After Image Ltd. Responsible in part for video production. Responsible for technical direction and videotape editing.
- "Night Lights;" 0:30 min.; 1979; Co-produced with Barbier. A public service announcement for the City Department of Human Services. Client: City of Chicago. Responsible for all video and computer graphic effects.
- Computer animated logo designs and illustrations for: Freese and Friends, 1982; January Productions, 1981; South Lake Mall, 1979; Morrie Mages Sports, 1979; Alberto Culver, 1978; Chicago Black Hawks, 1978; Chelozzi Ettleson Chevrolet, 1978; B & B Catering, 1977; Shirt Tales, 1977; Unitrol Inc., 1977.

PERMANENT COLLECTIONS

- Rose Goldsen Archive of New Media Art, Cornell University Library, July 2003, "HOME2003" (CD version), Browning/Barbier. The archive is designed to be North America's premiere research depository of new media art on CD-Rom, DVD-Rom, internet, and digital video. Curated by Timothy Murray.
- ARS Electronica Center, Linz, Austria
- Block Museum of Art, Evanston, IL
- California College of Arts and Crafts, Oakland, CA
- School of the Art Institute, Data Bank, Chicago, IL
- University of Illinois at Chicago Circle, College of Architecture, Art and Urban Sciences, AAUS Resource Center, Chicago, IL
- Chicago Public Library Cultural Center, Dance Archives, Chicago, IL

AWARDS

- For "Home", Second Place, FILE web art, <http://www.file.org.br>; Museum of Image and Sound, Sao Paulo, Brazil, Sept 2000
- For "Stereopticon I-IV", Best Videotape and Honors Award, 8th Annual Dance; Video and Film Festival, NYC, June 1979
- For "Trilogy", One of Ten Best of Show in "Videotape: The Meaning is the Use"; University of Chicago, Bergman Gallery, May 1978

GRANTS

Proposed and Sponsored Research

- 2004; Co-investigator, RERC on Universal Design and the Built Environment, US Dept. of Education - NIDRR, Glenn Hedman, Principal Investigator. Grant period: October 1, 2004 - September 30, 2009. AMOUNT REQUESTED: \$4,249,500; AMOUNT FUNDED: pending.
- 2003; Co-investigator, A Tale of Two Countries (working title), Center Interdisciplinary Research in the Arts, Northwestern University, AMOUNT REQUESTED: \$19,695; AMOUNT FUNDED: \$14,400.
- 1999, Contributing Faculty, The Affordable Housing Design Catalogue, Fannie Mae Foundation, University/Community Partnership Program, Roberta Feldman (UIC), Principal Investigator. Grant period: January 1, 1999 - April 30, 2002.
- 1998, Co-director and Collaborating Artist, "The Home Project," Center for Interdisciplinary Research in the Arts, Northwestern University, Annette Barbier (NU), Principal Investigator. Grant period: January 1, 1998 - January 1, 1999.

- 1998, Contributing Faculty, National Science Foundation, Directorate for Computer Information Science and Engineering, (CISE) Research Infrastructure Program, Electronic Visualization Lab, Thomas A. DeFanti (UIC), Principal Investigator. Grant period: October 1, 1998 - September 30.
- 1997, Contributing Faculty, National Science Foundation, National Computational Science Alliance, Universal Design and Disability Access project, Gregg Vanderheiden (UW Madison), team leader. Grant period: October 1, 1997 - September 30, 2002.
- 1997, Contributing Faculty, Rehabilitation Services Administration (RSA) Training Program, "OccuTech," Occupational Therapy pre-service training project, Joy Hammel (UIC), Principal Investigator. Grant period: September 1, 1997 - August 31, 2000.
- 1994, Principal Investigator, "Feasibility of Alternative Methods of Access for Persons with Disabilities to CTA Elevated Stations", Chicago Transit Authority; Amount Requested: \$50,000; Amount Funded: \$50,000
- 1994, Project Leader, "Mosaic Disability Access Project", NSF National Science Foundation and NCSA National Center for Supercomputing Applications; Amount Requested: \$80,000; Amount Funded: \$80,000
- 1993, Co-Investigator, "Proprioception, Balance and Equilibrium", Veterans Administration Rehabilitation Research and Development Service, Not funded.
- 1992, Co-Principal Investigator, "Apparel Design Visualization Training", DCCA Illinois Dept. of Commerce and Community Affairs; Industrial Training Program; Amount requested \$34,541; Not Funded.
- 1992, Software Grant, Design Concept PC, 2D CAD, \$94,800; Design Concept Workstation, 2D CAD \$71,200; In support of research: "Apparel Visualization" Computer Design Inc., Grand Rapids, Michigan; Amount requested \$166,000; Amount funded \$166,000.
- 1992, Principle Investigator, "Apparel Visualization", DCCA Illinois Dept of Commerce and Community Affairs, SofTech Software Research Technologies Center; Amount requested \$25,000; Amount funded \$25,000
- 1992, Hardware donation, Image Processing System, Center for New Television, Chicago
- 1992, Co-investigator, "Evaluating the Visual Aspects of Product Design: Simulating Ergonomic Studies From Within Virtual Realities", MRC Manufacturing Research Center, UIUC; Amount requested \$19,000; Not Funded
- 1991, Co-investigator, "Evaluating the Visual Aspects of Product Design: Simulating Ergonomic Studies From Within Virtual Realities", MRC Manufacturing Research Center, UIUC; Amount requested \$43,400; Amount funded \$20,000
- 1990, Software Donation, CADVANCE 3.51 computer aided design software, VOA Associates Inc., Chicago
- 1990, Software Award, For purchase of NEURON DATA NEXPERT expert system software, Office of the Vice Chancellor for Research; Amount requested \$4,380; Amount funded \$4,380
- 1990, Co-investigator, "Evaluating the Visual Aspects of Product Design: Simulating Ergonomic Studies From Within Virtual Realities", MRC Manufacturing Research Center, UIUC; Amount requested \$37,000; Not Funded
- 1989, Principal Investigator, "Disabled Activists in Cuba", Illinois Arts Council Special Projects Assistance Grant; Amount requested \$1500; Amount funded \$1500
- 1989, Principal Investigator, "Disabled Activists in Cuba", New Television Award, The Center for New Television; Amount requested \$2300; Amount funded \$825
- 1989, Recipient, Software grant in support of research, Prime Computer, Itasca, IL; Amount requested \$43,000; Amount funded \$43,000, April 1989

- 1988, Recipient, Software grant in support of research, Alias Corporation; Toronto, Canada; Amount requested \$105,000; Amount funded \$105,000, November 1988
- 1988, Recipient, Software grant in support of research, AutoDesk Incorporated; Sausalito, CA; Amount requested \$6,800; Amount approved \$6,800, March 1988
- 1987, Principal Investigator, "Industrial Design of Walking Wheelchair", Edward Hines Jr. Veterans Administration Hospital; Amount requested \$14,649; Amount approved \$14,649, 10/87 to 9/88
- 1987, Principal Investigator, "Industrial Design of Walking Wheelchair", Edward Hines Jr. Veterans Administration Hospital; Amount requested \$9,437; Amount approved \$9,437, 4/87 to 9/87
- 1984, Principal Investigator, "Personal Computer-Aided Design and Manufacture", University of Illinois at Chicago, Graduate Research Board; Amount requested \$6,300; Amount approved \$2,500, 11/83 to 11/84
- 1983, Collaborating Artist, "It's Now Or Later," creation of video/computer/dance performance, National Endowment for the Arts; Amount requested \$14,000; Amount approved \$5,000, 3/83 to 3/84
- 1980, Collaborating Artist, "Son of SRAM RAP," creation of childrens science fiction screen-play, Illinois Arts Council; Amount requested \$6,000; Amount approved \$6,000, 2/81 to 3/83

INVITED COLLOQUIA

- Performing Imagination Festival, Center for Art and Technology, Northwestern University, Evanston, IL, May 2004; Panel: Creating Works of Imagination: Intermedia and Collaborations (presented with Annette Barbier).
- UFVA 2003, University Film and Video Association Conference, University of South Carolina, July 22-26, 2003; Panelist presenting paper: "Interactive strategies in immersion and engagement" (presented with Annette Barbier).
- University of Arizona, Tucson, Dept. of Media Arts, November 15-18, 2001; Paper presented: Identity and Virtuality, Visiting Artist (with Annette Barbier)
- Mary and Leigh Block Museum of Art, Northwestern University, Evanston, IL; Feb. 19, 1999; Lecture/demonstration: "The Home Project, An Interactive Computer Art Work" (presented with Annette Barbier).
- UFVA '98, University Film and Video Association Conference, Winston-Salem, North Carolina; Aug. 3-7, 1998; Assistant Conference Organizer
- Virtual Reality and Persons with Disabilities, CSUN Center on Disabilities, California State University Northridge; June, 1995; Paper presented: "Virtual Reality and Accessible Transit Design, New Access Methods Project", Drew R. Browning, John G. Edel.
- Virtual Reality and Persons with Disabilities, CSUN Center on Disabilities, California State University Northridge; June, 1994; Paper presented: "Input Interfacing to the CAVE by Persons with Disabilities".
- UFVA '93, University Film and Video Association Conference, Temple University, Philadelphia, PA; August, 1993; Panelist presenting paper: "Virtual Reality and Media Art"
- Virtual Reality and Persons with Disabilities, CSUN Center on Disabilities, California State University Northridge; June, 1993; Paper presented: "Projection-Based Virtual, Environments and Disability"
- National Disability Employment Awareness Month, U.S. Dept. of Housing and Urban Development, Region V Office, Chicago, IL. Oct. 28, 1993; Presentation on Virtual Reality and Persons with Disability

- Public Art, the Environment, and Community, The Hirsch Farm Project, School of the Art Institute of Chicago, Oct 21, 1992; Panelist on panel: Pressure on the Public.
- SHOWCASE 91! Computer Applications for the Business Community, UIC, Software Technologies Research Center, Office of the Vice Chancellor for Research, June 20, 1991; Director of the Design Visualization Laboratory (DVL), exhibiting research conducted in the DVL.
- 3rd Annual Board of Governors Public Policy Conference: Transportation and Economic Development in Illinois, Chicago State University, November 16, 1990; Panelist presenting paper: "Accessible Public Transportation: Past, Present & Future", Cablecast on Chicago Access cable December 3, 1990
- UFVA '90, University Film and Video Association, 44th Annual Conference: The Second Century, Ithaca College, Ithaca, New York, June 13-16, 1990; Panel Moderator: Microcomputers in Production.
- AISC Advanced Information Systems Conference, UIC, May 7, 1990; Software Technologies Research Center, Office of the Vice Chancellor for Research, Director of the Design Visualization Laboratory (DVL), exhibiting research conducted in the Design Visualization Lab.
- UFVA '89, University Film and Video Association, 43rd Annual Conference, Glendon College, York University, Toronto, Canada, June 14-18, 1989; Moderator Formal Video Screenings: Health and Ecology, University Promotional
- 15th Anniversary Third World Conference, Palmer House, Chicago, April 6, 1989; "Enabling Technologies in Third World Countries"; Lecture and exhibition of video tape and slides. Panelist: Urban Technology Strategies.
- Science and Technology Conference, UIC, April 25, 1989; "Legged Mobility, a Wheelchair Alternative", Lecture and exhibition of video tape and slides. One of four UIC faculty selected by the Chancellor's Office to present their research.
- NGS, Northeastern Gerontological Society, 8th Annual Conference, "Technology and Aging", New Brunswick, New Jersey, May 20-21, 1988; "Legged Mobility, a Wheelchair Alternative", Lecture in Plenary Session and exhibition of video tape and slides
- IDSA, Industrial Design Society of America, Midwest '88 District Conference, "Futures: Past and Present", University of Illinois at Chicago, April 9, 1988; "Design Visualization", Lecture and exhibition on computer-aided design.
- Conference on Minority and Small Business Opportunities in Rehabilitation Technology, Small Business Administration and the Veterans Administration, University of Illinois at Chicago, October 14, 1987; "Industrial Design of Products for Persons with Disabilities", Lecture and exhibition of slides.
- SIGGRAPH, Special Interest Group on Graphics, Chicago Chapter, School of the Art Institute, Chicago, April 16, 1985; "Personal Computer Aided Design"; Lecture and demonstration on computer aided design with an emphasis on "personal" applications. Discussed design work and the development of the software used in these applications.
- Media Symposium: 1984 New Communication Technology, Governors State University, Park Forest South, Illinois, Nov 12, 1983; "Computer Art"; Lecture and demonstration on computer art using low cost computers. Participant in panel discussion on Art and Technology.

- ITVA, Industrial Television Association, Chicago Chapter, School of the Art Institute of Chicago, January 25, 1978; "Computer Animation", Lecture and demonstration on the use of video special effects in commercial productions. Browning discussed his work and the development of the hardware used in these productions.
- Indiana University, Dept. of Art, Bloomington, Indiana, October, 1980; A two day residency including a lecture/demonstration/workshop on video art and critiquing of graduate student work.
- Joliet Junior College, Joliet, Illinois, October, 1980; A one day residency including a lecture/screening and critiquing of student work.

PUBLICATIONS

PUBLISHED PAPERS

- "Virtual Reality and Accessible Transit Design, New Access Methods Project", Browning, D., et al, Proceedings of the International Conference on Virtual Reality and Persons with Disabilities; June, 1995, CSUN Center on Disabilities.
- "Input Interfacing to the CAVE by Persons with Disabilities", Browning, D., et al, Proceedings of the International Conference on Virtual Reality and Persons with Disabilities; June, 1994, CSUN Center on Disabilities.
- "Projection - Based Virtual Environments and Disability", Browning, D., et al, Proceedings of the International Conference on Virtual Reality and Persons with Disabilities; June, 1993, CSUN Center on Disabilities.
- "Feasibility Study of a Walking Wheelchair for Persons with Mobility Limitations", Browning, D., Priemer, R., Song, S., and Trimble, J., Submitted to the Journal of Rehabilitation Research and Development, Veterans Administration, Department of Medicine and Surgery, October 1988.
- "An Accessible Solar Vehicle", Browning, D., Becker, W. PV International, PVIEA Photovoltaic Information and Education Association, June/July 1987.
- "Design Evolution of Copenh-2 Keyguard," COPH Bulletin, Vol. XIX, No. 6, Illinois Congress of the Physically Handicapped, 1983.
- "The Image Processor," Scan Magazine, Center for New Television, February 1982.
- "Shooting Stills from Video," Scan Magazine, Chicago Editing Center, January-February, 1980.

PUBLISHED ILLUSTRATIONS

- Insight Magazine, Jan 25, 1988
- ID Magazine of International Design, Nov/Dec, 1987
- U of I Chicaguan, Sept, 1987
- PARFR Report, Program for Applied Research on Fertility Regulation, 1985
- Playboy Magazine, Playboy Enterprises, three illustrations in 1980

REVIEWS AND INTERVIEWS

Review of "River of Many Sides":

- Kathryn Farley, "River of Many Sides", ArtLetter.Com, 2004, http://www.artletter.com/html/review_1.html

Review of "HOME":

- David Zerlin, "New Media@UFVA Boston 1999", UFVA Digest

Reviews of "Chase Scene" the performance:

- Noel Carroll, Dance Magazine, March 1985
- Amanda Smith, The Village Voice, February 1985

- Ann Nugent, The Stage, England, May 16 1985
- Lisa Brunel, Le Matin, France, May 25, 1985

Reviews of "So To Speak" the performance:

- Richard Christiansen, Chicago Tribune, March 30, 1981
- Dorothy Samachson, Reader, April 3, 1981
- Ann Barzel, Dance News, May 1981
- Camille Hardy, Dance Magazine, July 1981

Interviews with Drew Browning:

- Justin Breaux, "'River of Many Sides' blends art, technology, two cultures", 06/23/04
- Victoria Lautman, Art Beat, WTTW TV, 4/12/02
- Mike Ervin, New City, June 18, 1992
- Michael Miller, Wall Street Journal, December 4, 1987
- Donna Green, ID Magazine of International Design, November/December, 1987
- Len Patrillas, WPNA Radio, 1490 AM, October 5, 1987
- Steve Marten, U OF I Chicagoan, September, 1987, reprinted The Voice of the Physically Challenged, November, 1987
- Bernadette O'Shay, Voice of America Radio, August 19, 1987
- Neil Steinberg, Chicago Sun-Times, August 5, 1986
- Chicago Tribune, August, 1986
- Charles Langrall, Scan Magazine, February, 1982
- Dave Daruska, Zoetrope, No. 4, August, 1979
- Jud Yalkut, Ohio Media, Contemporary Media Study Center, December, 1977

CITATIONS

Cited in **PERIODICALS**

- Breaux, Justin, "'River of Many Sides' blends art, technology, two cultures", UIC News, 06/23/04;
<http://www.uic.edu/casp/depts/paff/uicnews/articledetail.asp?id=8818&IssueID=431&catID=2>
- Booth, S., "Web site helps campus improve access", UIC News, 12/03/03
- Stodder, L., Profile: Drew Browning, "'Home' is where his heart is", UIC News, 11/28/01;
<http://www.uic.edu/casp/depts/paff/uicnews/articledetail.asp?id=6198&IssueID=333&catID=2>
- La Velle, J., All about EVE 5, "21st century CAVE art", UIC News, 02/28/01
- "Paving the way. Designers are redefining accessibility", Chicago Tribune, Section 8, page 3, Oct. 2, 1998
- USA Today, article on disabled "Share a Smile Becky" doll, June 5, 1997
- Ryan, T., 'Supergimp' films ignore real people with disabilities, UIC News, 03/22/95
- Crain's Chicago Business, article on the future of industry, 11/30/94
- Weismantel, P., Opening doors for the disabled, UIC News, 02/03/93
- Foerstner, A., "Being There", Chicago Tribune Magazine, April 19, 1992
- Spizzirri, J., "When 2 Worlds Converge", Illinois Quarterly, Vol 4 Issue 5, March/April 1992
- Ritter, J., "Legs for Wheelchair? Science in Spotlight", Chicago Sun-Times, April 26, 1989
- Galloway, P., "Presenting ... Video Fidel", Chicago Tribune, January, 26, 1989
- At Chicago, UIC, October 7, 1987
- Reader, Chicago, September 11, 1987
- Alumni, UIC, School of Art and Design, Spring 1987

- Forbes, March 23, 1987
- Republican, July 14, 1986
- At Chicago, UIC, April 2, 1986
- Inserts, Vol. 1 No. 8, Center for New Television, Nov, 1984
- Chicago Tribune, April 24, 1981
- Reader, April 27, 1979

Cited in **BOOKS**

- E-Art ... Net ... Society, Editori Riuniti; Rome, Italy; June, 2004
- Michael Gamble, Communication Works, McGraw-Hill, ISBN: 0-07-247843-8, ©2002
- John Pile, Interior Design, Abrams Publishing Company, Spring 1988, Consultant on accessible design.

Cited in **JUDICIAL DECISION**

- Patricia Patton, Chief Administrative Law Judge, State of Illinois Human Rights Commission, Jones vs. CTA and RTA, January 15, 1988; Testimony given on accessible transportation in this landmark decision.

SERVICE TO THE UNIVERSITY

University wide:

- Chancellor's Advisory Committee on Disability Commitment; This Committee has been charged to think strategically about the future of persons with disabilities at UIC and within the larger community and to create a document that will guide the implementation of the Chancellor's Statement of Commitment to Persons with Disabilities; Chairperson Sept 03 - present
- Chancellor's Committee on the Status of Persons with Disabilities; Member Jan 85-present; Co-chair Sept 89 - Sept 97; Chair Dec 86-89. Subcommittees: Accessibility and Electronic Communications.
- ADA (Americans with Disabilities Act) Compliance Project Planning and Priorities, Ron Schon Chair.
- Search Committee for the Coordinator of the Office of Disability Services, Bill Gorman Chair.
- Conference Planning Committee, 1990-91; SHOWCASE 91: Computer Applications for the Business Community, Software Technologies Research Center, OVCR.
- Chancellor's Retreat, 1990, 1991.
- President's Retreat, 1990, 1991.
- Faculty Advisor to: United Flames for Persons with Disability. A student organization of people with disability, 1989-92.
- Honors college, 1997 - 1999.
- UIC Affirmative Action Speak-Out, Speaker, March 6, 1989.
- College of Medicine, Dept. of Obstetrics and Gynecology, Computer Graphics Consultant, Sept 1985.

College of Architecture and the Arts:

- A&A Building ADA (Americans with Disabilities Act) Compliance Review, Bruno Ast, Chair, 1998 - 2001.
- Project Planning Committee for A&A Addition & Remodeling 1994 - 2002.
- College Facilities Planning Committee 1990-91.
- College Marshall, Commencement, June 1989.
- College Computer Committee, 1989-present.
- Committee on Computer Utilization Within the College, 1983-85.

School of Art and Design:

- Industrial Design Area Coordinator 2000-2003
- Search committee for the Director of the School of Art and Design, Julia Fish, Chair, 1998-99.
- Promotion and Tenure Committee, 1989-92
- School Educational Policy Committee 1990/91
- Presentation for NASAD review of Industrial Design Program, May 90, Mar 92
- Educational Policy Committee, 1986-87
- UIC/UIUC Schools of Art and Design Retreat, Oct. 1986
- Student Awards Committee, 1984/85-1985/86
- Production Faculty Review Committee, 1984-88
- Lectures and Exhibitions Committee, 1983/84

SERVICE TO THE FIELD

- AIVF Association of Independent Video and Filmmakers/ UFVA University Film and Video Association; Member of New Media Caucus, involved in strategic planning for moving the organization into new media representation.
- TAAD Center (Technical Aids and Assistance to the Disabled); Mission: To empower people with disabilities by promoting individual discovery and choice of appropriate computer technologies. Founding Member Board of Directors 1981 to present. Chair, Personnel Committee. Computer Graphics demonstration, Museum of Science and Industry, 1983.
- DACC (Disability Arts and Culture Center); Mission: To further the artistic expression of people with disabilities and to celebrate disability culture. Founding Member, Board of Directors 1997 - present, Space Planning Committee.
- CNTV (Center for New Television); Board Research and Development Committee member. 1986-1988; Steering Committee member, 1985-86; Image Processor demonstration to CNTV membership 1984; Interactive Image Processor Installation at CNTV open house 1983.

JURIES:

- Johns Hopkins University, National Search for Computing Applications to Assist Persons with Disabilities, Museum of Science and Industry, Region 5, Judging Chairperson, 1991
- Chicago International Film Festival, Independent Video, 1991
- Chicago International Film Festival, Independent Video, 1990
- Center for New Television Access Award Program, 1986
- Columbia College, Student Video Competition, 1984
- Chicago Public High Schools Student Video Fair, May 1984
- Chicago Public High Schools Student Video Fair, May 1982
- Johns Hopkins University, National Search for Personal Computing to Aid the Handicapped, 1981
- Chicago International Film Festival, Independent Video, 1981
- Chicago International Film Festival, Independent Video, 1980

SERVICE TO THE COMMUNITY

CTA Chicago Transit Authority

- Citizens Advisory Board; Member, March 1988 to Nov 1991 (Two terms). The CAB is mandated by Illinois State Statute to advise the CTA board. Accessible Transportation Committee, Chairman; Outreach Committee

- Joint Implementation Committee; Chairman, 1989 - 1991. Mandated by Illinois Human Rights Commission settlement: Jones v CTA
 - Advisory Committee on Lift Equipped Buses; Member, May 1988 to 1989
 - Advisory Committee on Services for the Disabled, Alternate Member 85-87
- ACCESS LIVING of Metropolitan Chicago, Member 1981 to present
- Accessible Education Committee 1994
 - Transportation Committee Member 1984
 - Career Day, April 23, 1986: Presentation to high school students with disabilities at the independent living center.
- ADAPT American Disabled for Accessible Public Transit
- Member Board of Directors 1984 to 1995
 - Gave testimony in Landmark Litigation: Jones vs. CTA and cited in Illinois Human Rights Commission Decision, Spring 1988, which lead to the introduction of accessible mainline transportation in Chicago, Winter 1991.
- CCD/IL Coalition of Citizens with Disabilities in Illinois; Member 1986 to 1989