

Rockefeller Foundation New Media Fellowships  
2003 Project Cover Form

NAME: Tiffany Holmes

<b>Title</b>	<b><i>Light Conversation</i></b>
<b>Genre</b>	<b>Interactive multimedia installation</b>
<b>Applicant's Role in Production</b>	<b>Artist and creator of installation</b>
<b>Production Format</b>	<b>n/a</b>
<b>Anticipated Length</b>	<b>n/a</b>
<b>Color/B&amp;W</b>	<b>n/a</b>
<b>Sound/Silent</b>	<b>n/a</b>

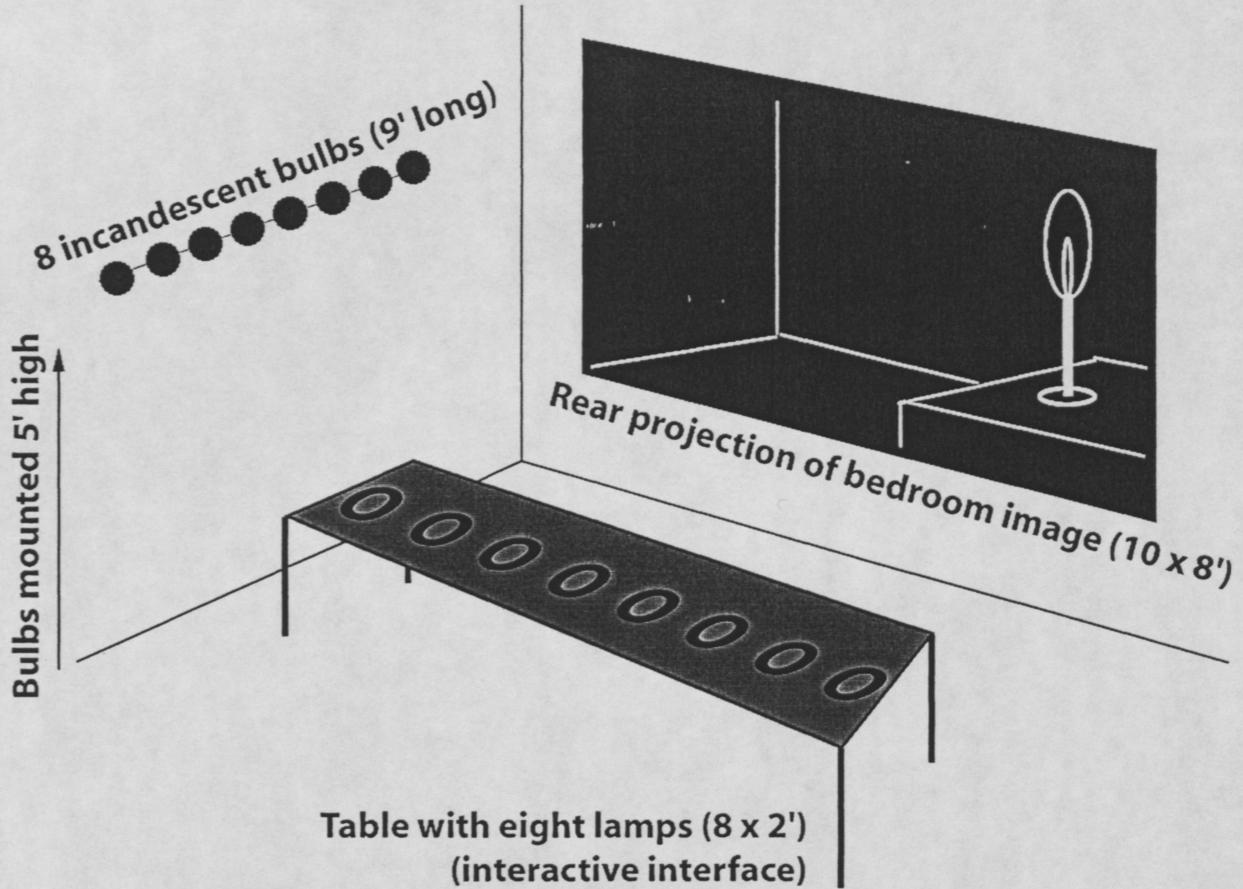
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**Brief Project Description** (do not exceed space given below)

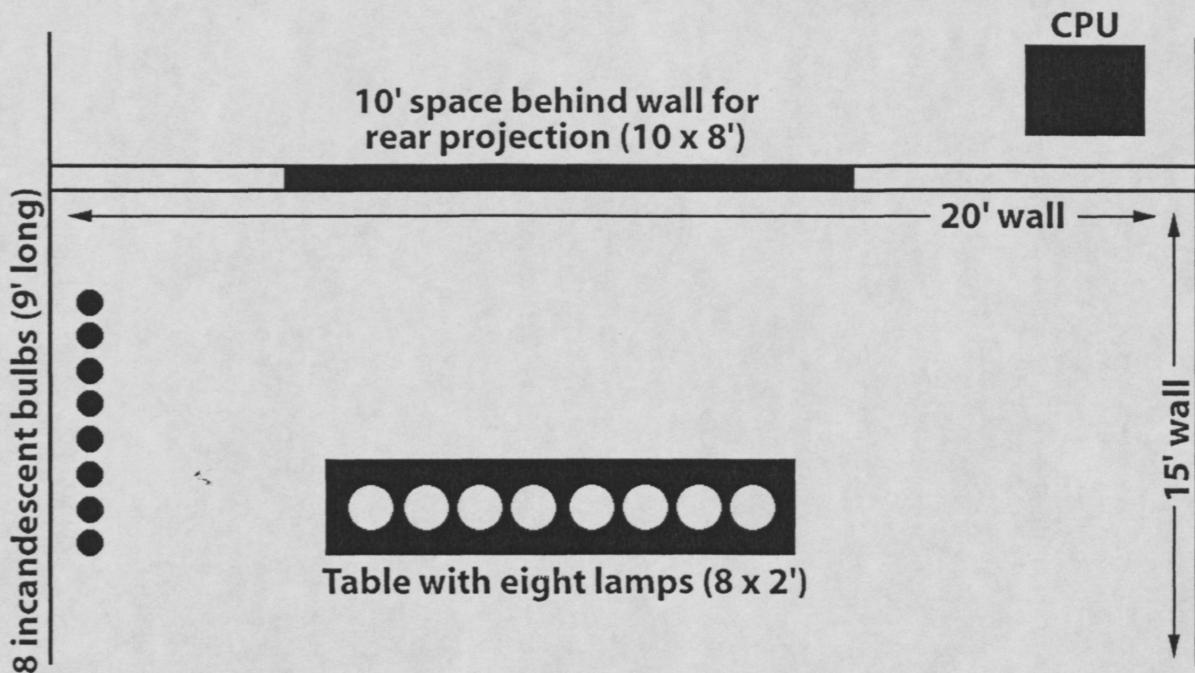
*Light Conversation*, an interactive multimedia installation, dynamically transforms language into light. Individuals unfamiliar with new media installation generate narrative content for the piece through interviews with the artist and by loaning a bedside lamp to the installation. Eight table lamps form the interactive interface for the piece. In the installation, the gesture of turning on a light—a century-old technology—is loaded with emotion, narrative, and consequence. By switching one lamp off and another on, viewers navigate the domestic world of the lamp-owners. Blinking bulbs transmit stories in ASCII code as images of specific bedspreads and nightstand reading zoom in and out of view. Viewers who engage a lamp spark an interactive dialogue that must be sensed, felt, read, and observed.

# LIGHT CONVERSATION: INSTALLATION DIAGRAMS

Side View: Low light levels in 20 x 25' room



Overhead view: False wall with scrim built to accommodate rear projection. All equipment and sensors hidden behind wall.



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2003 Sample Work Form

**NAME: Tiffany Holmes**

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.

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**Title** *Nosce Te Ipsum*

**Year** 2000 (Japanese version, 2001)

**Technical Info**

**Original Format**

Software  
 Web  
 Installation  
 Other \_\_\_\_\_

**Format Submitted for Viewing**

Software  
 Web  
 Installation  
 Other \_\_\_\_\_

**Preferred OS**

Windows  
 Mac  
 Unix

**Web Info** (answer only if sample work is in Web format)

URL \_\_\_\_\_ (if more than one please list them below)

Browser requirement \_\_\_\_\_

Plug-in requirement \_\_\_\_\_

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:**

Video tape is cued for committee to see 4 minute Nosce Te Ipsum installation documentation first. A three minute look at the Japanese version of the installation follows immediately on the tape.

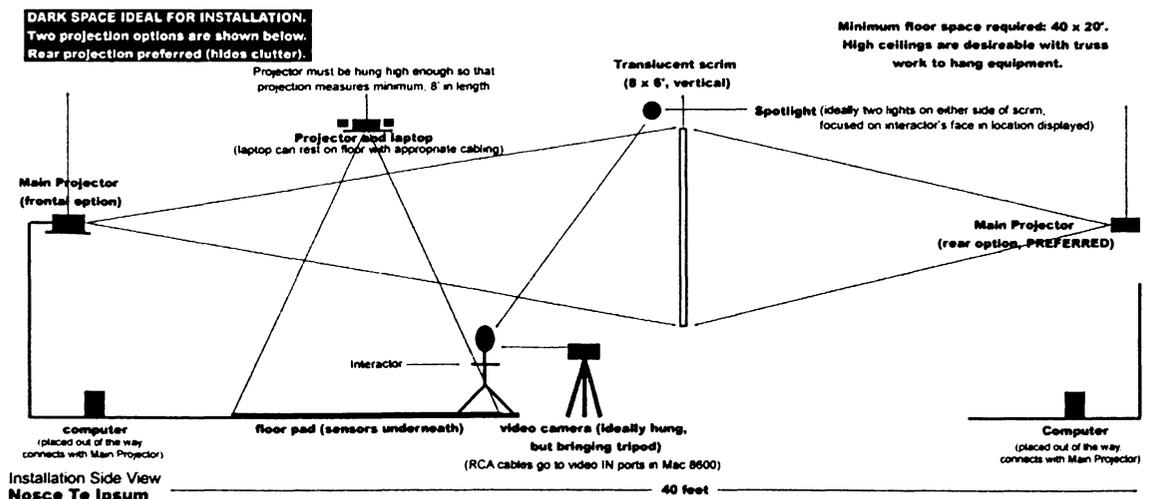
**Description of Work** (use an additional sheet if necessary)

See attached sheet.

## EXAMPLE 1: *Nosce Te Ipsum*

In *Nosce Te Ipsum*, I draw together highly specialized, often compartmentalized ways of representing bodies in space. Here I link scientific process of dissection, drawing inspiration from 17<sup>th</sup> century flap anatomies, with media-sanctioned human forms. "Nosce Te Ipsum" is Latin for "know thyself." In the story that inspired this piece, *Snow White and the Seven Dwarfs*, the Wicked Queen would daily ask: "Mirror, mirror on the wall, who is the fairest one of all?" The mirror answered: "Queen it seems to me, there is none fairer in the land than thee!" Of course the dreaded day finally arrived when the mirror replied that a young lovely named Snow White had surpassed the Queen's beauty. Because the avatar did not return a predictable answer, the Queen's entire conception of her exterior appearance was shattered.

Like the Queen and her followers, many cultures desire physical beauty of a particular variety—the "fairest" bodies appear on the covers of popular magazines. *Nosce Te Ipsum* asks viewers to navigate a new body with very different physical characteristics. Viewers entering the installation space, initially view a projected spare outline of an androgynous human figure. A dense line of words—"slice," "pierce," "slit," "cut"—move across the floor toward the projection. As the viewer treads on the line of text, the singular body ruptures. Layers tear away, as in a dissection, to reveal a collage of bodies of all shapes and sizes. As the viewer progresses, more layers tear away and fold back, revealing overlapping sets of images that give way to further images. Arriving at the final word, the viewer's face, filmed in real time from a video camera, appears inside the projected composite. Here, observer and observed blur together in the hybrid body.



Web link: <http://webspaces.artic.edu/~tholme/nti/>

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**Title** *Follow the Mouse* (<http://www.artic.edu/~tholme/mouse/mouse.html>)

**Year** 2001

**Technical Info**

**Original Format**

Software  
 Web  
 Installation  
 Other \_\_\_\_\_

**Format Submitted for Viewing**

Software  
 Web  
 Installation  
 Other \_\_\_\_\_

**Preferred OS**

Windows  
 Mac  
 Unix

**Web Info** (answer only if sample work is in Web format)

URL \_\_\_\_\_ (if more than one please list them below)

Browser requirement \_\_\_\_\_

Plug-in requirement \_\_\_\_\_

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:**

Video tape is cued for committee to see *Nosce Te Ipsum* installation documentation first. *Follow the Mouse* (4 minutes) appears directly after *the Nosce Te Ipsum* footage (7 minutes).

**Description of Work** (use an additional sheet if necessary)

***Follow the Mouse* • Multimedia installation • Tiffany Holmes computer, plasma screen, printer, spy camera, live mouse**

"Follow the mouse" is a common behavior that computer programmers use to make an object trail the mouse pointer around the monitor. It is also, more colloquially, what we all do daily in front of our screens as we work, play, and communicate. In replacing a hardware mouse with

its namesake, a living creature, I hope to humorously raise some questions about the names and metaphors we invoke to describe the constructed environments that we inhabit.

The installation portrays an office workspace, a place where creative exploration and play may be suppressed to finish the more ordinary tasks of data entry, word processing, and e-mail. In this particular cubicle, the mouse creates a series of monotype inkjet prints. A small spy camera suspended above the mouse's cage enables the computer to monitor the mouse's changing position in its cage. The computer program I wrote analyzes the video information and maps a marks to the mouse's precise location in the cage in real time. Rapid movements create changes in the width and height of the marks while no movement triggers rotation. Printouts automatically occur on the hour. Each drawing is absolutely unique. The collection of printouts represents the intricate tracings of routine activity.

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Title *Fishbowl* (<http://www.artic.edu/~tholme/fishbowl/index.html>)

Year 2002

**Technical Info**

**Original Format**

Software  
 Web  
 Installation  
 Other \_\_\_\_\_

**Format Submitted for Viewing**

Software  
 Web  
 Installation  
 Other \_\_\_\_\_

**Preferred OS**

Windows  
 Mac  
 Unix

**Web Info** (answer only if sample work is in Web format)

URL \_\_\_\_\_ (if more than one please list them below)

Browser requirement \_\_\_\_\_

Plug-in requirement \_\_\_\_\_

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:**

Video tape is cued for committee to see *Nosce Te Ipsum* (7 minutes) installation documentation first. *Follow the Mouse* (4 minutes) appears second. *Fishbowl* documentation (2.5 minutes) follows third on the tape.

*Fishbowl* was displayed for the first time in September, 2002 at a solo show in the Merwyn Gallery at Illinois Wesleyan University. Another new installation, *Bearhunt*, was created for this exhibition as well—if the committee has time, three minute documentation of this new interactive piece follows *Fishbowl* on the tape.

**Description of Work** (use an additional sheet if necessary)

See attached page.

***Fishbowl* • multimedia installation • Tiffany Holmes • 2002**

Computer, electronics, quad projection, spy cameras, aquarium, and goldfish

*Fishbowl* explores the complicated politics and emerging aesthetics of surveillance in our culture. The title of the piece refers to the focal object, a glass tank that houses an aquatic pet, as well as the second meaning of the word: a place or condition of high public visibility and little or no personal privacy.

In the aquarium, the goldfish controls the feed from the four submersible surveillance cameras. A fifth spy camera hidden beneath the tank tracks the fish's precise position. The computer then locates the camera nearest to the fish's position and turns on the feed for that camera only. Displayed in quad format, the video behind the displays a real-time glimpse at the fish's perspective on the gallery. Only one camera in the quad projection is activated at a time. The main aim of the installation is to raise questions about the omnipresence of camera surveillance in our daily lives as well as questions relating to what sorts of bodies monitor community spaces.

For the last several years, my research and creative practice have explored the intersection between artistic, biomedical, and linguistic modes of corporeal representation—images and rhetoric of both human and animal bodies. In my interactive installations, I create interfaces that require viewers to physically participate in the act of “seeing” bodies of flesh, bodies of information, and bodies in motion. For example, in the interactive installation, *Phene-* (1999), viewers move a magnifying glass to examine animated letters in an oversized petri dish. In *Nosce Te Ipsum* (2000), the viewer “dissects” a human form composed of media images of idealized bodies and then confronts a real-time video image of their own face unexpectedly lodged within the gigantic collage. In the *Culture of Breath* (2000), viewers exhale into a tube to allow a breathless woman to inhale and restore a steady respiration pattern. As a media artist, I am committed to exploring simple human-machine interfaces that reference common gestures. Hand movements, footsteps, or breathing trigger change in the reactive spaces of my design.

The central aim of my work, in these and other installations, is to draw together highly specialized, often compartmentalized ways of knowing and representing living organisms engaged in everyday activities. My most recent installations ascribe interface control to bodies in motion—bodies unaware of their participation in the art work. For example, in *Follow the Mouse* (2001), I replace a traditional input device with its namesake, a live mouse. The rodent’s movement in the cage creates real time drawings on the computer monitor. In *Fishbowl* (2002), a roving goldfish controls the feed from submersible spy cameras trained on viewers that peer into her tank. In *<a\_maze@getty.edu>* (2001), a piece commissioned for the J. Paul Getty Research Institute, the viewer wanders through a museum exhibition, then discovers herself in an animation composed live using images from hidden cameras. According to art historian Barbara Stafford, “Holmes’s splintering maze reminds us of the process; that the beholder is always mapped into the instrument and always leaves traces in the system.”<sup>1</sup> In my work using video tracking tools, the body operates as both agent and subject—the body controls the content of the visual output yet in so doing becomes subject to the dominating power of video surveillance technology.

My resume further details my theoretical interests in subjectivity and control in interactive media. Please see my resume to view my written contributions to the new media field.

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<sup>1</sup> Barbara Stafford and Frances Terpak, *Devices of Wonder: From the World in a Box to Images on a Screen* (Los Angeles: Getty Research Institute, 2001), 114.

**Introduction**

As an interactive installation artist, I labor to bring vital human emotions into the analytical spaces of data processing. Computers sanitize human communication into a steady stream of 0's and 1's and refine the concrete particulars of life to pixels with specific numeric color values. My intention here is to use technological tools and computer code to imbue the simple act of turning on and off a lamp with emotion, narrative, and consequence. While a viewer cannot stroll into a stranger's bedroom unannounced, she can switch on another's bedside light in an installation environment, sparking an interactive dialogue that must be sensed, felt, read, and observed.

Transmitted through both analog and digital light mediums, selected conversations between the artist and volunteers interpret and elucidate our present relationship to the simplest of technologies: the table lamp. Simultaneously invented in 1879 by Thomas Edison in the United States and Joseph Swan in England, the electric light is an everyday convenience that continues to shape and influence lives. As our modern world is a wholly electrified space, we often take for granted the benefit of evening illumination that makes night hospitable to a wide range of human activity.

**Explanation of installation experience**

*Light Conversation* employs both simple and sophisticated technologies to recreate conversations between the artist and the exhibition participants in their homes. Entering the darkened installation space, the viewer first encounters eight bedside lamps on a low-lying narrow table. Volunteers lend their own fixtures to the exhibition, thus, each lighting device has its own material character: a stained glass lampshade juxtaposes one made of rice paper. On the right wall, the viewer sees a wall-sized projection of a bedroom interior that is controlled by a hidden computer. To the left, a row of eight

naked incandescent bulbs flash on and off at various rates with no evident pattern. When the viewer switches on one of the eight lamps the following events occur: the eight bulbs turn off for five seconds as a dim image of the bedroom interior that corresponds to the selected lamp emerges in greater detail.

When the bedroom image comes into focus, the incandescent bulbs begin to blink on and off at different rates. The bulbs broadcast the conversations between the artist and the volunteer in one of the oldest computer languages around: ASCII code. The computer translates the light pulses into alphanumeric characters. As the bulbs flash, sentences build in the lower portion of the bedroom image, allowing viewers to access the entire transcript of the video interviews. For example, the letter “A” translates to "01000001" in ASCII format. Reading the code and the bulbs from left to right, the second bulb and last bulb in the row would light up as the letter “A” sprang into view. Flickering on and off, the bulbs might appear to be in conversation with one another.

Photocells (light sensors) mounted above the stammering bulbs record the amount of luminance. Dramatic changes in the amount of luminance trigger changes in the projected image, revealing more or less information about the bedroom. Higher amounts of illumination push viewers further into the image, revealing more details about the room—such as titles of books on the nightstand—while less light zooms the perspective view out to the door thus distancing the viewer from the domestic space.

### **Explanation of interactivity in installation**

By switching another lamp on, viewers can rapidly exit one bedroom and enter another. With a simple gesture, viewers initiate a feedback loop: first, written letters morph into ASCII-coded light pulses on the bulbs; next, the changing levels of light from the bulbs alter the amount of information available in the bedroom image (near or far viewpoint). When a visitor turns on a different lamp, light in the installation space fades; then, after a pause in the dark, the bulbs and projector transmit information from the bedroom that corresponds to the lamp just engaged.

## **Role of participant-volunteers • Interaction with artist**

Eight volunteers of varying ages and backgrounds who have had little to no contact with new media installation work lend a bedside lamp to the installation and participate in an interview with the artist. Participants choose lamps that have particular significance in their lives. These light fixtures compose the user interface in the installation. Exhibited on a low table, a mission-style lantern stands tall next to a pink ballerina luminary hiding beneath a brass lamp with lily shades. In the interviews, volunteers discuss perceptions about illumination in their home with the artist. Conversations target psychological associations with light and dark as well as narratives generated by the presence or absence of light in the home. These taped conversations are converted to text files for translation to ASCII code.

Collaboratively, I work with the interviewee to compose a short 8-minute video portrait of the participant's home space with the borrowed lamp in its original context. To clarify, the videotaped interview generates only text copy for use in the installation. The videotaped portrait of the participant's home is a separate piece of the project—produced for use as a visual component of the installation.

## **Summary and relationship of project to artist's work**

*Light Conversation*, an interactive multimedia installation, dynamically transforms language into light. The piece slows the frenetic pace of computer communication and exposes the abstract and functional beauty of alphanumeric coding in two contrasting electronic mediums: our blazingly fast CPUs and the century-old incandescent bulbs. Individuals unfamiliar with new media installation provide narrative content for the piece—thus, a more diverse range of people come together in the exhibition venue.

As I explained in the artist's statement, my work explores how current ways of organizing knowledge and perceiving the world have their roots in eighteenth-,

nineteenth-, and early twentieth-century technologies of seeing. Using magnifying glasses, microscopes, and tiny cameras as interactive interfaces, my previous installation work links our contemporary experience of media with historical inventions that reframe our world. In *Light Conversation*, the lamp functions as navigational device, narrative generator, and domestic icon. The viewer pulls a chain on a sailboat-shaped lamp. Naked light bulbs whisper coded tales of Aunt Sally's violet bathrobe and Jemma's monster nightmares. Images of a bed covered with a burgundy comforter with a stuffed pig tipped on one side zoom into view.

### **Feasibility statement**

I will develop the proposed installation project from January through August of 2004. I have a first exhibition venue secured at the Delaware Center for Contemporary Art for September of 2004. Once conceptualized, interactive installations require a minimum of six months to one year to prototype and execute. I am hoping to complete *Light Conversation* in eight months, working through the winter term (January-May) and through the summer. Experienced with interface design, I have created other art works that use sensors to create changes in a projected image and that turn electronic devices on and off—please see enclosed documentation of *Nosce te Ipsum* and *Follow the Mouse*.

### **Fellowship Use**

As a full-time junior faculty member at the School of the Art Institute of Chicago, I plan to apply the fellowship monies toward the following: release time from a semester of teaching, studio space rental and purchase of installation materials. Our teaching load at the School of the Art Institute of Chicago is three courses per semester and studio classes run all day from 9am to 4pm. Because art and technology courses require a great deal of preparation time, I can only work productively on large-scale installation projects during the three summer months when I am not teaching. The fellowship thus represents a tremendous opportunity to focus on my work without time or material constraints.

**PHYSICAL ELEMENTS OF INSTALLATION (see diagram also):**

Eight lamps sit on a low-lying table in the center of the installation space. Eight naked bulbs are mounted at eye-level on the left wall, and light sensors are mounted about two feet above these bulbs. The right wall contains a large rear projection. The computer that reads the light sensors and lamp interface hides behind the 20' false wall that conceals the rear projector.

**MOVEMENT THROUGH THE INSTALLATION:**

A viewer enters the installation and switches on a lamp. Bulbs and projection dim for five seconds. The rear projection reveals a far away view of a domestic space that contains the lamp engaged just seconds prior. Eight bulbs on left wall start to flash on and off as text slowly appears in lower third of the projection. The emerging words are converted to ASCII letters that are flashed on the bulbs. The words are transcripts from interviews conducted between the artist and lamp donors. Photo cells measure the amount of light coming from the bulbs and alter the projected image to show detail shots when large amounts of light are present and fish-eye shots when less light is in the room. Image transformations occur dynamically.

**PARTICIPANT INTERACTION:**

Eight lamps donated by volunteers who also participated in interviews with the artist compose the interactive interface. By switching a lamp on, viewers exit the conversational space of one bedroom and enter another. With this simple gesture, viewers initiate a complex feedback loop—described in detail in the project narrative.

**TYPE AND DURATION OF VIDEO IMAGERY USED:**

When a visitor switches on a lamp, the installation space dims while a new Quicktime movie loads. There are 64 possible movies to view—eight different movies (called at random for variation) are linked to each of the eight lamps. The eight movies associated with one lamp display different views of the same room, where the lamp engaged in the interaction was previously sited. Each of these one-minute movies contains near and far views of items in the space; the computer controls which frame the movie pauses on based on the amount of light in the room. Greater amounts of light bring us closer to the details of the domestic space while less light pushes us away from the room. Because the light in the room fluctuates constantly, the view of the room changes continually.

ITEM	QUANTITY	PRICE	TOTAL
<b>Installation components:</b>			
Solid state relays	8	20	160
Cables/wiring	-	100	100
EZIO board/power supply	2	150	300
Keyspan serial to USB adapter	1	100	100
Electric bulbs, mounts and associated hardware	8	30	240
Multimedia projector with ceiling mount	1	6000	6000
Custom-built table for lamps (wood and fabrication costs)	1	310	310
Photo cells and misc. electronic components (resistors, etc.)	-	100	100
512 MB RAM upgrade for notebook computer	1	150	150
<b>Recording media:</b>			
MiniDV tapes (60 minute)	16	10	160
DAT tapes	16	5	80
<b>Space (studio rental)</b>			
	12 months	400 per month	4,800
<b>Teaching release time (8 months allotted for project completion)</b>			
	3 courses (one semester)	22,500	22,500
<b>GRAND TOTAL</b>			<b>35,000</b>

## SHORT BIO:

Holmes' installation work explores the movement of human and animal bodies and the visual languages from different disciplines used to represent that movement. She lectures and exhibits worldwide in these venues: *Digital Salon '99*, *Viper* in Switzerland, *Next 1.0* in Sweden, Siggraph 2000, *World@rt* in Denmark, *Interaction '01* in Japan, *ISEA Nagoya*, and the J. Paul Getty Museum in Los Angeles. She is currently an Assistant Professor of Art and Technology at the School of the Art Institute of Chicago where she teaches courses in interactivity and the history and theory of electronic media.

## CURRENT POSITION:

Assistant professor, Art and Technology, School of the Art Institute of Chicago, January 2001—.

## EDUCATION:

- MFA** 1996-1998      **Imaging and Digital Arts.** University of Maryland, Baltimore County, Baltimore, MD. Awarded graduate student assistantship and merit award.
- MFA** 1992-1995      **Painting.** Maryland Institute, College of Art, Baltimore, MD. Coca-Cola fellowship recipient.
- BA** 1986-1990      **Art History.** Minor in Environmental Studies. Williams College, Williamstown, MA. Graduated *cum laude*.

## EXHIBITION EXPERIENCE:

### •SOLO SHOWS

- 2004      **Delaware Center for the Contemporary Arts**, Project Space, Wilmington, DE.
- 2002      ***Pet Ambitions***, Merwin Wakeley art gallery, Illinois Wesleyan Univ., Bloomington, IL. *Fishbowl*, *Bearhunt*, and *Follow the Mouse* exhibited.
- 2000      ***The Culture of Breath***, Meyers Gallery, Living Arts Foundation, Tulsa, OK.
- 2000      ***Nosce Te Ipsum***, University of Michigan Media Union, Ann Arbor, MI.
- 1999      ***Phene-***, MFA Thesis Show. Fine Arts Gallery, UMBC, Baltimore, MD.
- 1998      ***New Paintings***. William Street Artist's Cooperative, Ann Arbor, MI.
- 1998      ***Littoral Zone***. School 33 Art Center, Baltimore, MD.
- 1997      ***MarkSPOT***. Student photography gallery, UMBC, Baltimore, MD.
- 1996      ***Archaic Departures***, MFA Thesis Show. Fox Gallery, MICA, Baltimore, MD.
- 1994      ***Woman as Chimera***. Tuttle Gallery, McDonough School, Pikesville, MD.

## EXHIBITION EXPERIENCE:

### •INTERNATIONAL VENUES

- 2002            *ISEA Nagoya*, installation and artist's presentation, Japan: *Follow the Mouse*.
- 2001            *Interaction '01*, biennial, International Academy of Media Arts and Sciences, Japan.
- 2000            *World@rt, Nosce Te Ipsum* installation and artist's talk, Aalborg, Denmark.
- 1999            *Digital Salon*. School of Visual Arts, New York, NY and Barcelona, Spain.
- 1999            *Viper: International Festival for Film and New Media*, Lucerne, Switzerland.

### •GROUP SHOWS

- 2003            *Talking Speculum*, Indianapolis Art Center, Indianapolis, IN.
- 2002            *Art Chicago 2002*, Navy Pier, Chicago, IL.
- 2001            *Devices of Wonder: From the World in a Box to Images on a Screen*, J. Paul Getty Museum, Los Angeles, CA. Site specific installation commissioned by the Getty Research Institute.
- 2001            *Follow the Mouse, at ART/TECH, Art: The Next Generation*, Jean Albano Gallery, Chicago, IL. Also, interactive performance, "Follow the Mouse", August 9, 2001.
- 2000            *Siggraph Art Gallery, Nosce Te Ipsum*, New Orleans, LA. Installation featured in the *New York Times, The Living Arts*, front page, August 1, 2000.
- 2002            *ArtWired International*, O'Kane Gallery, Univ. of Houston, Downtown. Houston, TX. Jurors: MANUAL, Suzanne Bloom and Ed Hill.
- 2000            *Sensitivities/Sensibilities: Interactive Art*, Invisible Museum, Denver, CO.
- 1999            *Chromosome Forest*. Boston CyberArts Festival, Museum of Science, Boston, MA.
- 1999            *Immedia*. Media Union Gallery, University of Michigan, Ann Arbor, MI.
- 1999            *State of the Arts*. The Galleries at Salisbury State University, Salisbury, MD.
- 1998            *Mosaics*. Studio Gallery 234, York, PA.
- 1997            *Layers in Time: New Digital Work*. Halycon Gallery, Baltimore, MD.
- 1996            *19th Annual Art On Paper Exhibition*. Gallery on the Circle, Annapolis, MD. Juror: JoAnn Moser, Curator of Graphic Arts at the Natl. Museum of American Art, Smithsonian Institution, Washington D.C.
- 1995            *Demons, Addictions, and Other Vices*. Artscape '95, Baltimore, MD. Jurors: Gard Jones and Chevelle Makeba Moore.
- 1995            *Annual Juried Show*. Mattawoman Creek Art Center, Smallwood State Park, MD. Juror: Dr. Jack Cowart, Deputy Dir. and Chief Curator, Corcoran Gallery of Art.
- 1995            *Texas National '95*, Univ. of Texas, Nagadoches, TX. Juror: Leon Golub, artist.

- 1995 **18th Annual Art On Paper Exhibition.** Gallery on the Circle, Annapolis, MD.  
Juror: Frank Gettings, Curator of Prints and Drawings at the Hirshhorn Museum and Sculpture Garden, Washington D.C.
- 1995 **Tiers.** Resurgam Gallery, Baltimore, MD.
- 1995 **First year MFA Show,** Maryland Institute, College of Art, Baltimore, MD.
- 1994 **Stillness is Literal.** Resurgam Gallery, Baltimore, MD.
- 1994 **Bedtime Stories, Dreams, and Nightmares.** Artscape '94, Baltimore, MD.

## INVITED PAPERS:

- 2002 **"What do computers eat? Teaching beginners to think critically about technology and art,"** Educators' Panel, Siggraph 2002, San Antonio, TX.
- 2002 **"Art games and Breakout: New media meets the American arcade."** Art Gallery, Siggraph 2002 and the Computer Games, Digital Cultures conference in Finland.
- 2001 **"The Archaeology of Gesture."** Paper given at the 8th Biennial Symposium on Arts and Technology, Connecticut College's Ctr. for Arts and Technology, New London, CT.
- 2000 **"Rendering the Viewer Conscious: Interactivity and Dynamic Seeing."** Paper for Barbara Stafford's panel titled: "Consciousness: Connecting Neuroscience to the Art of Seeing Thought." CAA annual conference, New York, NY.
- 2000 **"Virtual Paper Dolls: Unfolding the Digital Body."** Paper given at session, "Creating Content for Interactive New Media" at Next 1.0 (New Extensions of Existing Technologies), Karlsdad, Sweden.
- 2000 **"Performing Virtual Dissection."** Paper to be given at Consciousness Reframed 2000, 3rd International Conference on Art, Technology, and Consciousness, Center for Advanced Inquiry in the Interactive Arts, University of Wales College, Newport, UK.
- 1999 **"Phene- : Creating a Digital Chimera."** Festival presentation in the "Sketches and Applications" program, SIGGRAPH '99, Los Angeles, CA.
- 1999 **"Early Modern Flap Anatomies: Pedagogical, Aesthetic, and Scientific Reverberations."** Paper given at symposium titled "Nervous Fluids and Innards in Early Modern Physiology and Culture" in conjunction with the International Society of the History of Neuroscience in Zurich and Lausanne, Switzerland.
- 1999 **"Littoral Zone: Seeing Bodies and Letters in Cyberspace."** Paper given at "Minds, Machines, and Electronic Culture," the Seventh Biennial Symposium on Arts and Technology at Connecticut College, New London, CT.

## PUBLICATIONS:

- "Performing Virtual Dissection,"** in *Art, Technology, Consciousness*, London: Intellect Books, 2000.
- "The Corporeal Stenographer: Language, Gesture, Cyberspace,"** published in conjunction with catalogue of international traveling exhibit, *The Digital Salon. Leonardo Almanac: International Resources in Art, Science, Technology*, Volume 32, Cambridge, MA: MIT Press, 1999.

## ARTIST AWARDS AND GRANTS:

**Delaware Center for the Contemporary Arts**, "Art and Community Residency," Wilmington, DE, 2004.

**Roger Brown Residency**, New Buffalo, MI, 2001.

**University of Michigan Society of Fellows**, Ann Arbor, MI, 1998. Awarded a three-year research fellowship to research and work with an interdisciplinary community of scholars.

**Rackham Summer Interdisciplinary Institute**, Ann Arbor, MI, 2000. Awarded a fellowship to research and work with an interdisciplinary group of scholars to create an interactive art exhibit and panel.

**Travel Award**, Dean's Discretionary Funds, University of Michigan, Ann Arbor, MI, 1998.

**Phi Kappa Phi Honor Society**, College Park, MD, 1996.

**Coca-Cola Fellowship**, Maryland Institute, College of Art, 1992-96. Awarded to applicants who demonstrate exceptional leadership abilities in the arts and education.

**Thomas W. Hardie Award in Environmental Studies**, Williamstown, MA, 1990. Received graduation prize for solo show, *Altered Berkshire Landscapes*.

**Miller Grant**, Williamstown, MA, 1989. Awarded funds to create a series of paintings about land use.

## ARTS - IN - EDUCATION AWARDS AND GRANTS:

**Canton Cyberspace**, Baltimore, MD, 1995-96. Awarded grant from the Fund for Educational Excellence to pursue a computer project dealing with the "oral histories" of inner city middle school students.

**Passport to Africa**, Baltimore, MD, 1994-95. Awarded grant from the Fund for Educational Excellence to pursue a bookmaking project.

**Studio 13 Coordinator**, Baltimore, MD, 1993-94. Awarded funds from the MD Student Service Alliance to develop a service-learning program for arts-talented, at-risk youth. Students collaborated to produce window installations in local storefronts.

**Kidwitness News Coordinator**, Baltimore, MD, 1994-96. Awarded grant from Panasonic to create a video news program at an urban middle school.

**Mural Painting**, Baltimore, MD, 1993-94. Awarded grant from school beautification committee to paint murals on the playground.

**Native American Weaving**, Baltimore, MD, 1993-94. Awarded grant from the Fund for Educational Excellence to coordinate a weaving project.

**I Have A Dream**, Baltimore, MD, 1992-93. Awarded grant from school principal to create a quilt recording students' messages to President Clinton. Students presented this quilt to the presidential staff during the inaugural festivities in Washington D.C.

**Teacher of the Year**, Bakers Elementary School, Scotland Neck, NC, 1991.

**IPECS (Interdisciplinary Project for Experimental Course Studies)**, Williams College, Williamstown, MA. 1988-90. Awarded monies to create and facilitate a full-credit college-level semester course called *Nonviolence and Social Change*.

## CURATORIAL EXPERIENCE:

**Tree Tracks: Branching Beyond the Disciplinary**, Univ. of Michigan Media Union Video Gallery, 2000. Interdisciplinary collaboration between ten University of Michigan professors, interactive installation and gallery display, see documentation: <http://www.umich.edu/~arts/treetracks>.

**Axon**, Univ. of Michigan Cyberarts Gallery, WWW publication: <http://www.umich.edu/~arts/axon>, 2000.

**Surrealist Games**, WWW publication: <http://www.umich.edu/~tgholmes/bbbwebsite/games.html>, 2000.

**Interactive Computer Art: Student Show**, Canterbury House, Ann Arbor, 1999.

**What We Need To Know About Art**, Maryland Art Place, 1994. Participated in a collaborative effort to produce a show that highlighted the work of African-American artists.

**African American Story Quilts**, Williams College Museum of Art, 1989. Interviewed quilt artists for catalogue essay written by Professor Eva Grudin.

## TEACHING EXPERIENCE:

**Assistant professor.** Art and Technology, School of the Art Institute of Chicago, Chicago, IL, 2001—.

•ARTTECH 2101: Fundamentals of Art and Technology (year long foundation course).

**Online syllabus** : [http://www.artic.edu/~tholme/fall\\_fundamentals/index.html](http://www.artic.edu/~tholme/fall_fundamentals/index.html)

•ARTTECH 3135: Interactive Multimedia

**Online syllabus** : <http://www.artic.edu/~tholme/multimedia/multimedia.html>

•GRADUATE SEMINAR: Performing Interactivity

**Online syllabus** : <http://www.artic.edu/~tholme/seminar/overview.html>

**Assistant professor.** University of Michigan, School of Art and Design, Ann Arbor, MI, 1998-2000.

•ART 115: Introduction to Drawing

•ART 328: Multimedia

•ART 454: Bodies, Brushes and Bits. Class examines processes of markmaking in the context of corporeal representation, emerging technologies and contemporary theory.

**Teaching assistant.** University of Maryland, Baltimore County, Baltimore, MD, 1996-1998.

•ART 282: Introduction to Computer Art (2 semesters, independent instructor)

**Online syllabus**: <http://www.gl.umbc.edu/~holmes/holmes282.html>

•ART 424: Advanced Photography. Assistant to David Yager, Chair, Art Department.

## OTHER TEACHING EXPERIENCE:

### •PUBLIC SCHOOL

**Media Specialist**, Canton Middle School, Baltimore, MD, 1994-1996. Created research units that aligned technology with school curriculum, instructed students and faculty in use of multimedia software.

**Art Educator**, Canton Middle School, Baltimore, MD, 1992-1994.

**Teach for America Corps Member**, 1990-present. One of 500 graduates recruited to teach in inner city and rural areas of the country. (Part of President Clinton's Americorps.)

**Fourth Grade Teacher**, Bakers Elementary School, Scotland Neck, NC, 1990-92. Voted *Teacher of the Year* in 1991.

**SPECIAL STUDY:**

**Instituto de Allende**, San Miguel de Allende, Mexico, 1994. Took classes in landscape painting.

**Penland School**, Penland, NC, 1993. Completed an immersive program in papermaking and fibers.

**Center for Wildlife Management**, Kenya, 1989. Assisted in field research on a game ranch.