

POSITION

Professor of Design specializing in Digital Media,
Chair of the Graduate Program in Design,
University of California, Davis

EDUCATION

- 1996 Masters of Arts in Interdisciplinary Arts and Creative Education,
San Francisco State University
- 1987 Bachelor of Fine Arts in Photography
University of Arizona, Tucson

RESEARCH AND CREATIVE WORKS: PROJECTS

- 2014 *Pacific Flyway II*. Photograph. Exhibited at PhotoPlace.
- 2014 *Instinct Extinct: The Great Pacific Flyway*. Collaboration with Ann Savageau and Valerie Constantino. Explores the biology, beauty, and bounty of the Flyway through a multi-disciplinary art installation designed to celebrate the Flyway, viewing it through various lenses: as wildlife habitat, agricultural backdrop, recreational playground, conservation story, and inspiration for artists, writers, poets, and everyone in California. Exhibited XXX and the Fullerton Arboretum Fullerton). Preliminary research exhibited in Vermont Photo Works.
- 2014 *CCMAD logo and website*. Collaboration with Erin Sayson. Website for organization information, participants and projects.
- 2014 *Blow!*. Collaboration with Alyssa Goldsmith. Sassy handkerchiefs for women with slogans such as “Don’t Be Snotty,” “Blow Hard,” “Love Your Mother; Blow Your Nose,” and “Blow, Baby, Blow.” Exhibited at Hey Baby! Art Against Sexual Violence. Curator remarked this piece was “everyone’s favorite in the show!”
- 2014 *Open Country Jukebox*. Collaboration with Jesse Drew. Jukebox version of *Open Country* for gallery installation. Exhibited at Morris Graves Museum. Featured in radio interview.
- 2014 *Open Country Live Cinema*. Collaboration with Jesse Drew. Live Cinema performance with original and historical film and video mixed live for target audiences. Performances highlight California’s contribution to country music or radical politics or working class stories or the role of women or international influences. Performed at the International Bar in Dublin, Ireland, Crocker Museum of Art in collaboration with the Center for Sacramento History (and it was noted as their

most successful event ever), Merced Multicultural Arts Center, The Humanities and Changing Conceptions of Work.

- 2014 *Wear Pink*. Painting from original photograph. Exhibited at Morris Graves Museum.
- 2014 *Out of Bounds!*. Collaboration with Jesse Drew. 3-D layered stroboscope that gives the viewer the sensation of sailing over or tunneling under the arbitrary boundaries imposed by institutions, governments and power structures. The stroboscope reveals in its flashing cycles the constant ebb and flow of walls going up while people tunnel under and birds fly over the erected boundaries. The installation uses the 150-year old technology of the stroboscope to further demonstrate the historical continuity of the notion of border and how easily they can be transgressed. Exhibited at San Diego Art Institute SDAI) as part of the International Postglobal Future Exhibitions Biennale; in Germany, Japan, Jordan, the Netherlands, Mozambique, Poland, Turkey and the UK. Presented at a Community Dialog at SDAI.
- 2014 *Young Designers*. Portraits of design students with their favorite tool for creating design or inspiring their creative thinking.
- 2013 *Stories of Solidarity*. Collaborative research group, including Robin DeLugan, Jesse Drew and Ken Jacobs. A social media platform that encourages workers in the low-wage, precarious workforce to build new forms of solidarity. Initial ideas generated at a hack-a-thon with UCLA students co-organized with Miriam Posner. Featured at the AFL-CIO 2013 National Convention, presented at UDC, IAMCR, Simon Fraser University, CCREC, featured in a Leonardo Art Science Evening Rendezvous LASER) talk, featured in Davis Enterprise, video recorded by GRITtv, The Labor Video Project, broadcast in Media Mornings / Co-op Radio, It's The Economy / KGNU Radio. Reviewed in the Huffington Post. Review states: "Alternatively, opportunities are also growing for the vibrancy of offline activity and lived experience to be reflected online. A platform developed at UC Davis records and maps stories of the labor movement in real time using social media tools. Using attractive design and innovative data collection methods, *Stories of Solidarity* brings workers' struggles to a broader audience than could be reached through traditional channels. Data visualization tools applied to public data sets are also putting information in the hands of activists, journalists and citizens to illustrate their concerns in new ways." Funded by CITRIS Seed Funding, CITRIS Data and Democracy, UCHRI, UCIRA, ViDi. Supported by OURWalmart.
- 2013 *Central Drive*. Collaboration with Jesse Drew. Video installation considers the compression of time and space represented by California's Interstate 5, particularly its passage through the Central Valley. Unlike other roads in California that mostly emerge from historical traditions of travel and commerce, Interstate 5 was built for one purpose — to move people from Northern California to Southern California as quickly as possible, in as straight a line as possible, without distraction from people, towns or diversions. Exhibited at Merced Multicultural Arts Center. Featured in several newspapers, the Valley Edition radio broadcast. Feature mentions: "Other parts of the exhibit remind viewers that long road treks remain at the core of the Central Valley experience. Created by Glenda Drew and her husband, Jesse Drew of UC Davis, "Central Drive" is a live-cinema video presentation that explores life on the

highway.” Reviewed in Merced Sun-Star. Review states, “It’s a great example of how art can help enable us to see ourselves in a more poetic light, and, I believe, it can potentially become part of a threshold into a new poetic era.”

- 2013 *Keep on Truckin’ Website*. Website to house photographs, video, artist biographies and project statements for *Keep on Truckin’*.
- 2013 *Keep on Truckin’*. Collaboration with Melissa Chandon. Photographic portraits exploring the use of typography and graphics in the context of truckdriving. Time-based portraits of truckdrivers. Large scale photographs printed on vinyl and paper. Work in progress shown at Rayko Gallery and Galeria Mérida. Completed work shown at Merced Multicultural Arts Center, Davis Feminist Film Festival, Morris Graves Museum. Cited in *Diario de Yucatán*, several newspapers, the Valley Edition radio broadcast, reviewed in Merced Sun-Star, the Times-Standard, featured with a radio interview on KHSU, Arcata, featured as opening event at the Davis Feminist Film Festival, presented at The Humanities and Changing Conceptions of Work. Featured in *Bitch: Feminist Response to Pop Culture*.
- 2013 *Central Valley Threads Website*. Website to house information, artist biographies and project statements for *Central Valley Threads* exhibition.
- 2013 *Party of Five, In Stereo*. Time-based stereo portraits. Expansion of earlier project, *Party of Eight*.) Exhibited in solo show at Sol Collective.
- 2013 *Extranjero Manos II*. Series of re-labeled agricultural sacks with graphics and message that reads, “Behind every kitchen door, the US is fed by *alien hands*.” (Expansion and complete remake of earlier project, *Extranjero Manos*.) Exhibited in solo show at Sol Collective.
- 2013 *Back of the House*. Large- and small-scale panoramic photographs of industrial kitchens and kitchen workers, printed on canvas. Exhibited in solo show at Sol Collective.
- 2013 *Social Media, Insecure Work and New Solidarities website*. Collaboration with Jesse Drew. Website to house project information and share research and resources.
- 2013 *cEnergi website*. Collaboration with Kat Fukui. Website to house *cEnergi* information, team and projects.
- 2013 *cEnergi video*. Collaboration with Christian Bergstrom. Short video introducing *cEnergi* PIs and projects.
- 2013 *Stories of Solidarity website*. Collaboration with Kat Fukui. Website to house *Stories of Solidarity* information, team, motion graphics, links to prototypes and sponsors.
- 2013 *Davis Media Access Postcards*. Series of illustrated postcards to encourage participation and donations.

- 2013 *Feminism 2.013*. Collaboration with Jesse Drew. Video installation that highlights the views of five young women who are representative of an emerging generation of new feminists. These young women address the phenomenon of what many perceive to be a “rape culture” that has emerged in contemporary times. Exhibited at Hey Baby! Art Against Sexual Violence, Davis Feminist Film Festival. Cited in *Tucson Weekly*.
- 2013 *Sexual Violence 2.013*. Collaboration with Jesse Drew. Interactive visual database where users contribute to an evolving definition of "sexual violence." Uses crowd sourcing to deepen understanding of terminology by encasing it with personal and community experience. A wall of interactive words becomes both poetic metaphor and visual voice. Exhibited at Hey Baby! Art Against Sexual Violence.
- 2012 *Karen Karnes Kiosk*. Collaborative project with student group. Interactive kiosk exploring the life and work of ceramist, Karen Karnes. Exhibited at the Crocker Museum of Art. Audience feedback includes, “Easy to get around the site, and it really expands the gallery,” “It was a very interactive and unique way to further my understanding,” “Techniques pages interface was intriguing,” “Very clear and informative. Excellent intro.”
- 2012 *Digital Glaze*. Collaborative project with student group. Interactive wall created using JavaScript and XBOX KINECT. Exhibited at the Crocker Museum of Art, reviewed by Sacramento Press. Reviewer remarks, “High tech art, Digital Glaze, caught a lot of people’s attention.”
- 2012 *cEnergi*. Collaborative research group, including Nina Amenta, Kwan-Liu Ma and Tom Turrentine. A range of interactive projects geared at altering the way energy is experienced by consumers in order to reduce energy use and emissions. Research projects include new energy interfaces for solar decathlon finalist competition, campus energy feedback system, carbon calculators and more. Work in progress used to apply to NSF CyberSEES grant and California Energy Commission (CEC).
- 2011 *Double Vision*. Collaboration with Jesse Drew. Poster and public distribution. Exhibited in OccuPoetry, reproduced in newspapers worldwide, including Al Jazeera , CBS, Der Spiegel, FOX News, New York Times, Sacramento Bee, San Francisco Chronicle, SF Gate, The Examiner, and was syndicated to worldwide publications. A photograph of a protester carrying the poster is in the collection of Getty Images and the poster is archived at the Center for the Study of Political Graphics.
- 2010 *Be My Valentine*. Collaboration with Jesse Drew. Interactive database based on candy valentines. Participants are prompted to create virtual, interactive candy hearts with personalized messages. Exhibited at Natsoulas Gallery.
- 2010 *Love Me, Kiss Me*. Collaboration with Jesse Drew. Interactive installation using live camera data, motion detection and projection. Participants are followed and “kissed” by animated lips. Exhibited at Natsoulas Gallery.
- 2010 *Mirror Mirror*. Collaboration with Jesse Drew. Interactive video database using motion detection that poses as foggy mirror that gives personalized messages of love. Exhibited at Natsoulas Gallery.

- 2010 *You Are What You Eat*. Collaboration with Jesse Drew. Interactive video database using motion detection that poses as mirror but reveals majestic portraits of fruit as the viewer's reflection. Exhibited at 18 Reasons. Reviewed in Other Zine.
- 2010 *Suburban Chicken*. Collaboration with Jesse Drew. Viewmaster reel portraits of Davis chickens with their owners. Exhibited at Rayko Gallery and Galeria Mérida. Cited in *Diario de Yucatán*.
- 2010 *Suburban Chicken 2*. Collaboration with Jesse Drew. Holga stereo portraits of Davis chickens with their owners. Exhibited at Rayko Gallery.
- 2010 *Party of Eight*. Time-based photography project made in collaboration with Jesse Drew. Portraits create a motion-based, asynchronous gallery of contemporary food service workers from a wide gamut of restaurant establishments. Viewers are invited to hear the concerns, hopes and dreams of people who hoist the trays, clear the tables and wash the dishes; displayed ala "portrait hall style." Portraits shown in black and white and stereo-video. Exhibited at 18 Reasons, Galeria Mérida and Trickhouse. Reviewed in Other Zine. Cited in *Diario de Yucatán*. The review states, "She wields her camera, like all good documentarians, to create alternative voice, but it is Drew's sheer, uncalculated and loving eye, that distinguishes her art; which serves to dismantle mediated images of Other and to revive the looking eye. The portraits are images of people the artist knows very well in some cases, not a portrayal of the immigrant 'class'. This raises questions about our own vision and our own social indifference in how we see and treat others, offering a welcome dose of food for thought to the artistic audience."
- 2010 *Perla* from *Party of Eight*. Spanish version of one portrait in stereo video. Exhibited at Galeria Mérida. Cited in *Dario de Yucatán*.
- 2010 *Norma* from *Party of Eight*. Exhibited at Trickhouse. From the curator: "What is especially compelling about these portraits is that it uses the technological medium of 3D video in a way that gives voice to the invisible labor around us – ultimately creating an interpersonal connection between viewer and subject that is often obscured and overlooked in today's economically and technologically striated society."
- 2009 *Melissa Chandon*. Collaboration with Jesse Drew. Eight-minute video portrait of an artist. Uses a cinematic style that references the notable minimalist style with which Chandon paints, visual explorations describe location, object and the process of creative research and making. Premiered at Natsoulas Gallery. Played in galleries and museums that featured Chandon's work.
- 2009 *Still Life with Motion*. Collaborative project with Jesse Drew. Created in dialogue with Melissa Chandon. Motion-sensitive, interactive video installation. Projected images reflect dichotomy of goods and evils, polarities every society has to come to grips with. Default image is a randomly changing video tableau of dryland fires, oil refineries, landfill and environmental and social destruction. Polar images of wind turbines, ecological agriculture and social amelioration can only erase their opposites

through the massing of bodies in the public space (potentially urban streets) before it or through vigorous motion. Work in progress shown at the Natsoulas Gallery .

- 2009 *Open Country*. Documentary in progress in collaboration with Jesse Drew. Revisionist history of the origins of Country-Western music. Interviews include Billy Bragg, Hazel Dickens, Utah Phillips and Pete Seeger and the writers Roxane Dunbar-Ortiz, Archie Green and Gerald Haslam. Interviews with community radio station DJs who have country shows that champion both new “alt” country as well as traditional country that goes unplayed over the airwaves in favor of mainstream Country-Western. Within this review period, we made marked progress in the overall assembly of project. We have a rough edit and plan to finalize the edit and prepare for distribution by early 2015. Trailer screened at Mondavi Center for the Performing Arts. Work in progress screened at Other Cinema. Pete Seeger-related clips screened at Davis Oddfellows. Featured with an interview on KZYX, Mendocino and KHSU, Arcata. Research presented on on *Insights* on NPR (KXJZ) and in *Boom! A Journal of California*. Reviewed in Bay Citizen. Reviewed as “...a joyous, wide-ranging historical survey of the genesis and growth of country music in America...” Featured and reviewed in the Sacramento Bee. Review states: “The documentary explores country music’s roots in folk tradition and what the Drews say was a strategic, McCarthy-era separation by the music industry of the folk classification from a new genre dubbed ‘country and western.’”

- 2008 *Direct Quote: Women Speak Out on the Palin Nomination*. Collaboration with Jessie Chabot. Eight-minute community-based, PSA video project of women speaking out on the nomination of Sarah Palin during 2009 Presidential campaign. Women invited to the local public access station to make their own statements in response to media-hype suggesting a groundswell of support from female voters. Women located through an information booth at the Davis Farmer’s Market as well as several newspaper ads. Broadcast on Davis Community Television, AccessSacramento and other local access stations, as well as YouTube and KickApps. Interviewed about project on KDRT, “It’s About You.”

- 2008 *Video Harvest*. Second in a series of video installations. Explores disconnection between hands of immigrant laborers and mouths of Americans. Combines and contrasts close-up footage of workers’ hands, various locations of food industry and insatiable mouths. Nine small video monitors individually housed in clear plastic and arranged in rows that echo row crops. Center video monitor displays recent raids and arrests of Midwestern immigrant workers in various packing plants. Exhibited at James Kaneko Gallery. Recently accepted to Democracy and Direct Action conference in Michigan.

- 2007 *Extranjero Manos (Alien Hands)*. Series of re-labeled agricultural sacks with graphics and message that reads, “Behind every kitchen door, the US is fed by *alien hands*.” Exhibited at Galeria Mérida and CounterPULSE. Reviewed in newspapers and on television and radio. Reviewed as “totally anchored in present problems.”

- 2007 *Bracero (Hired Hand)*. Series of printed panels on fabric suggests fiber used in agriculture packing. Considers history of Bracero Program in relation to current immigration debate. Juxtaposition of historical and contemporary images visually

- emphasizes physical strength and human connection over injustice. Exhibited at Galeria Mérida. Reviewed in newspapers and on television and radio.
- 2007 *Despair-ity*. Considers the technique of disparity computation of depth in two-dimensional images to create a three-dimensional image) and popular culture in its form, a personally constructed Viewmaster reel, to reveal content of visualizing immigrant food workers. Exhibited at Galeria Mérida.
- 2007 *Hands That Feed*. Series of five trading cards that consider and celebrate the role of immigrant labor in the US food economy. Considers cultural role of trading cards, such as baseball and Yu-Gi-Oh!, to commemorate cultural heroic figures, both real and fictional, and create a cultural narrative. Combine labor statistics with scratch-'n-sniff technology, inviting the audience to *take one, collect all five*, and experience an olfactory sensation while considering role of immigrant labor. Exhibited at Segundo Dining Commons, Rayko Gallery and Other Cinema.
- 2007 *Pirámide Alimenticia (Food Pyramid)*. Poster diptych visually based on food pyramid guides commonly distributed by the US Department of Agriculture). Economic statistics replace categorical food groups. Visualization of disparities in the benefits and realities for workers and owners in US agribusiness. Embedded video monitors consider relationship between print and screen. Exhibited at Galeria Mérida. Reviewed in newspapers and on television and radio. Reviewed as “opportune in respect to the times...in the world, in Mexico and in our city.”
- 2007 *Hands That Feed: Pirámide Alimenticia (Food Pyramid)*. Postcard version of poster visually based on food pyramid guides commonly distributed by the US Department of Agriculture). Economic statistics replace categorical food groups. Visualization of disparities in the benefits and realities for workers and owners in US agribusiness. Viewers encouraged to take cards and send to someone working in the food industry. Exhibited at Tercero Dining Commons.
- 2007 *Mano a la Boca (Hand to Mouth)*. Video installation considers immigrant workers as “alien hands” and “faceless” to general public. Referencing field labor work, viewers stoop bent back to view video monitors held by “planted,” mechanical hands. Exhibited at Galeria Mérida. Reviewed in newspapers and on television and radio. Reviewer writes: “The concepts...are a vigorous, critical expression through artistic vision.” Accepted to UCDARNET Exhibition at UCLA, crated by Christiane Paul, New Media Curator at the Whitney Museum of American Art, but unable to show due to lack of security on location.
- 2006 \ UN / RAV \ EL /. Interactive exploration considers range of textile innovations, from industrial revolution to local trends of San Francisco; from machine-made to hand-made to child-made. Text and audio combine, moving images weave, movements of users appear on screen in a visual style referencing Jacquard punch card patterns. Ultimately levels of user movement change information on screen. Resulting staccato narrative considers (and hopefully unravels) relationships of history, humanity and technology. Exhibited at the San Francisco Museum of Craft + Design. Reviewed by Surface Design, an international design journal. Reviewed as “simultaneously technical, political, aesthetically complex...drew’s complicated collage of history,

politics, low-tech versus high tech considerations serves as an apt preface to the show itself.”

- 2006 *Untitled Citizen No.* Computer punch card with mirror; questions effect and internalization of surveillance heightened by digital technologies. Exhibited at the Washington Pavilion of Arts and Science.
- 2005 *Bodies in Motion: Alternating Currents.* Live video projection explores movement in consideration of surveillance technology and culture. Collaborative project with Lara Downes and David Grenke. Performed at Mondavi Center for the Performing Arts. Reviewed by California Aggie and Davis Enterprise. My work reviewed as “cutting-edge video...explores) the territory where body, sound and technology meet.”
- 2005 *Bodies in Motion: Bodies in Motion.* Live video projection explores movement in consideration of issues that influence immigration. Explores motivation and control of mass movements. Collaborative project with Lara Downes, David Grenke and Laurie San Martin. Performed at The Mondavi Center for the Performing Arts. Screened internationally at Galeria Mérida and CounterPULSE. Reviewed by California Aggie, Davis Enterprise and Por Esto!. My work reviewed as “cutting-edge video...explores) the territory where body, sound and technology meet,” and “signals the vision of hope against the uninterrupted flow.”
- 2005 *Bodies in Motion: Snapshots.* Live video projection explores relationship between body movement and human emotion. Collaborative project with Lara Downes, David Grenke and Adam Silverman. Performed at The Mondavi Center for the Performing Arts. Reviewed by California Aggie and Davis Enterprise. My work reviewed as “cutting-edge video...explores) the territory where body, sound and technology meet.”
- 2002 *Makibaka!* CD-ROM showcases process and production of *Makibaka!* performances. Includes written histories of the Philippine American War, information on waves of Philippine immigration to the US, edited documentation of performance segments, creative explorations of content. Distributed nationwide to academics and researchers. Screened at SF Camerawork and the Alliance for Community Media Western Regional Conference.
- 2002 *Where Have All The Flowers Gone?* Video database explores cultural semiotics of color. Collaborative project with Valerie Soe. Exhibited at The Exploratorium, National Asian American Telecommunications Association. Screened internationally at Dallas Film Festival, Kingston University.
- 2002 *Rocket's Alphabet.* Screen-based, interactive alphabet.
- 2002 *Mission Window.* Installation with digital projection explores internal and external space within the context of one San Francisco apartment building. Collaboration with Daisy Eneix. Exhibited at The LAB.
- 2000 *Makibaka!* Performance project explores the Philippine American War and effects of “struggle” on Bay Area Filipino youth. Collaborative project with Pearl Ubungen and community members. Performed at La Peña Cultural Center and SomArts. Acclaimed

as “Critic’s Choice” in the San Francisco Bay Guardian.

- 1999 *Teller Machine*. CD-ROM explores political economy through familiar interface of an ATM machine. Collaboration with Jesse Drew. Exhibited internationally at venues including Mill Valley Film Festival, Artists’ Television Access, Pacific Film Archives/Berkeley Museum of Art, Other Cinema, Media Alliance, Crucible Steel Gallery, Cesar Chavez Gallery, Tulipmania, SF Camerawork, Chico State University Art Gallery, Galeria Mérida. Reviewed in Artweek, Pacific Sun and on-line. Considered “subversive” and “impressive” in its construction.

- 1997 *A Space: The Final Frontier*. Experimental documentary addresses parking issues in San Francisco. Interviews with Bill Maher, head of Department of Parking and Transportation; Tim Redmond, editor of the *Bay Guardian*; and Peter Byrne, consumer advocate; woven with found footage, street interviews and skits. Collaboration with New College of California students. Screened at Artists’ Television Access. Broadcast on AccessSF.

- 1997 *Who Owns The Internet?* Window installation exploring privatization of media. Collaborative project with Jesse Drew. Exhibited at Artists’ Television Access.

- 1997 *The Paper Tiger TV-ROM*. CD-ROM explores history of Paper Tiger Television, as well as history of media and communications. Includes "how to" make media section, bookstand of publications, catalog of videos and comprehensive list of resources. Created animation, graphics, sound effects, user interface and programming. Screened at Artists’ Television Access, portions broadcast on AccessSF and included in documentary titled “Paper Tiger Reads PTTV”. Presented at the New School. Reviewed by Channel 13. Review states, “Playing a low-fi, children’s show aesthetic against serious themes, Paper Tiger was an early innovator in the kind of left-leaning, media-critical news that’s blossomed since the dawn of the Internet.”

- 1996 *Finally Got The News* (1994-1996). A Paper Tiger Television monthly, alternative look at news. Investigative, humorous, insightful critique of/alternative to, conventional news. Covered topics such as O.J. Simpson, Newt Gingrich on technology and alternative history of San Francisco. Broadcast on AccessSF.

Paper Tiger Television (PTTV) is a media activist collective that works to expose and challenge the corporate control of media. The programs produced at PTTV inspire media-savvy community productions and activism around the world. PTTV strives to increase awareness of how media can be used to affect social change. PTTV functions as a democratic collective in that all participates define the vision and determine the output of each project.

- 1996 *Welcome To The Crossroads*. Window installation explores ownership of communications and public access. Collaborative project with Paper Tiger Television. Residency and exhibition at the San Francisco Arts Commission.

As part of this project, we authored and published a ‘zine with the same name.

- 1996 *Hired, Tired, Fired*. Mock magazine covers critically and humorously address the

prevalence of white males in the high-tech industry and suspicious absence of women (and people of color). Posters clandestinely wheat-pasted around the Moscone Center in San Francisco in time for viewing pleasure by morning MacWorld attendees. Collaboration with [grrl.scouts](#). Reviewed by [hotwired.com](#) as “a bang-up job of plastering dissident flyers on every available telephone pole...”

- 1992 *Being Some Body*. Optically-printed, experimental 16mm film examines connection between body image issues and popular media. Screened at Other Cinema, AccessSF, Roxie Cinema. University of California, Irvine, Victoria Theater, E-Space Gallery, Other Cinema, Philadelphia Festival of World Cinema. Reviewed by San Francisco Bay Guardian as recommended activity. Reviewed by curator as “suggestive” and “refreshingly aware.”

RESEARCH AND CREATIVE WORKS: PUBLICATIONS

- 2013 “Social Media, Insecure Work and New Solidarities: A ‘Hack-a-thon’ for Precarious Workers.” Co-authored with Jesse Drew. IAMCR Dublin 2013: Community Communication. Dublin, Ireland: IAMCR Virtual Paper Room. 2013.
- 2012 “Paper Tiger Stripes Again!” Hello Tiger. New York, NY: Paper Tiger. 2012.
- Acquired by the Downtown Collection of the Fales Library Special Collections of New York University in New York City in the Paper Tiger archives.
- 2012 “Design + Occupy UC Davis: An Intervention.” Bad Subjects: Political Education for Everyday Life. Ames, IA: Iowa State University. 2012.
- 1996 “Prison Industrial Complex.” (Sub)TEX. Austin, Texas: (sub)TEX Collective. November/December.
- 1999 “Design for Advocacy.” MediaFile. San Francisco, CA: Media Alliance. March/April.
- 1999 “Web Design Hints from Glenda.” MediaFile. San Francisco, CA: Media Alliance. January/February.

VENUES: EXHIBITIONS

- 2014 Southern Arizona Center Against Sexual Assault. “Hey Baby! Art Against Sexual Violence.” Tucson, Arizona. (Invitational).
- Exhibition of *Blow!*. Curator remarked this piece was “everyone’s favorite in the show!”
- 2014 PhotoPlace. “Things With Wings.” Middlebury, Vermont. (Juried).
- Exhibition of *Pacific Flyway II*.

- 2014 Morris Graves Museum. "This is Your Land." Eureka, CA. (Invitational).
Exhibition of *Keep on Truckin'*, *Open Country Jukebox*.
- 2014 Morris Graves Museum. "5 x 7." Eureka, CA. (Invitational).
Exhibition of *Wear Pink*.
- 2014 San Diego Art Institute. "Beyond Borders: Postglobal Mediations." San Diego, CA. (Invitational).
Exhibition of *Out of Bounds!*
Curated by Denise Carvalho and Ginger Shulick. The show is linked with the Postglobal Future Exhibitions Biennale; in Germany, Japan, Jordan, the Netherlands, Mozambique, Poland, Turkey and the UK.
Reviewed in San Diego City Beat.
- 2013 Southern Arizona Center Against Sexual Assault. "Hey Baby! Art Against Sexual Violence." Tucson, Arizona. (Invitational).
Exhibition of *Feminism 2.013* and *Sexual Violence 2.013*. Cited in *Tucson Weekly*.
- 2013 Merced Multicultural Arts Center. "Central Valley Threads." Merced, CA. (Invitational).
Exhibition of *Keep on Truckin'!*, *Central Drive*. Performance of *Open Country Live Cinema*. Cited in several newspapers, the Valley Edition radio broadcast, reviewed in Merced Sun-Star.
Review states: "It's a great example of how art can help enable us to see ourselves in a more poetic light, and, I believe, it can potentially become part of a threshold into a new poetic era."
- 2012 Crocker Museum of Art. "Karen Karnes." Sacramento, CA. (Invitational).
Exhibition of *Karen Karnes Kiosk*.
Audience feedback includes, "Easy to get around the site, and it really expands the gallery," "It was a very interactive and unique way to further my understanding," "Techniques pages interface was intriguing," "Very clear and informative. Excellent intro."
- 2012 Fales NYU Library Gallery. "It's the 21st Century: Do you know where your Brains are?" New York, NY. (Invitational).
Exhibition of *Finally Got The News* and PTTV TV-ROM.

Reviewed by Channel 13. Review states, "Playing a low-fi, children's show aesthetic against serious themes, Paper Tiger was an early innovator in the kind of left-leaning, media-critical news that's blossomed since the dawn of the Internet."

- 2012 Crocker Museum of Art. "Fired Up Mix." Sacramento, CA. (Invitational).

Exhibition of *Digital Glaze*.

Reviewed in Sacramento Press. Reviewer remarks, "High tech art, Digital Glaze, caught a lot of people's attention."

- 2011 Galeria Mérida. "evolución colectiva." Mérida, Yucatán, Mexico. (Invitational).

Exhibition of *Uno* from *Party of Eight*, *Keep on Truckin'*, *Suburban Chicken* and *Suburban Chicken 2*. Cited in *Diario de Yucatán*.

- 2010 Natsoulas Gallery. "City Arts Group's Valentine's Fundraiser." Davis, CA. (Invitational).

Exhibition of *Be My Valentine*, *Love Me*, *Kiss Me*, *Mirror Mirror*.

- 2010 Rayko. "The Last Kodachrome." San Francisco, CA. (Invitational).

Exhibition of *Keep on Truckin'*, *Suburban Chicken*, *Suburban Chicken 2*.

Reviewer in ArtBusiness.com states, "Great colors and unusual subjects enliven this farewell show".

- 2009 Natsoulas Gallery. "Still Life with Motion." Davis, CA. (Invitational)

Exhibition of work in progress, *Still Life with Motion*.

For the past two decades, John Natsoulas has pursued his vision of making fine art accessible in a friendly setting. One of the major roles of the John Natsoulas Gallery is to provide a place for cultural meetings, conferences, and public activities, which create a wonderful community dialogue through a variety of visual, literary and musical events.

- 2008 UCLA. "UCDarnet Exhibition." Los Angeles, CA.

Acceptance of *Mano a la Boca*.

Accepted but unable to exhibit due to lack of security on location. The show was curated by Christiane Paul, New Media Curator at the Whitney Museum of American Art.

- 2008 Rayko Gallery. San Francisco, CA. (Invitational).

Exhibition of *Hands That Feed*.

Rayko Gallery is renowned gallery dedicated to the exhibition of all types of photography.

2008 Other Cinema. San Francisco, CA. (Invitational).

Exhibition of *Hands That Feed*.

2008 James Kaneko Gallery. "feeel." Sacramento, CA. (Invitational).

Exhibition of *Video Harvest*.

Exhibition of *Hands That Feed*.

The James Kaneko Gallery is a contemporary and fine art gallery serving the American River College community and the greater Sacramento region.

2007 CounterPULSE. "Enclosures to Industrial Fast Food: Immigration and Work and Agriculture." San Francisco, CA. (Invitational).

Exhibition of *Extranjero Manos*.

Screening of *Bodies in Motion: Bodies in Motion*.

CounterPULSE is the new name for 848 Community Space, and has played a unique and significant role in the SF performance community. CounterPULSE serves as an incubator space to create socially relevant, diverse, community-based art.

2007 Galería Mérida. "evolución colectiva." Mérida, Yucatán, Mexico. (Invitational).

Exhibition of *Despair-ity*.

Galería Mérida is a contemporary and fine art gallery in Mérida, Yucatán, México. It is one of the most popular galleries in Mérida, showcasing local and international artists.

2007 Segundo and Tercero Dining Commons. "Art by glenda drew." Davis, CA. (Invitational).

Exhibition of *Hands That Feed*.

Exhibition of *Pirámide Alimenticia*.

The Segundo and Tercero Dining Commons serve hundreds of UC faculty, staff and students daily, providing a diverse and unsuspecting audience. At Segundo, the cards were on one of many displays confronting guests as they enter or exit the dining commons. At Tercero, the cards were located at individual tables in "table tents," a format generally reserved for in house advertising.

- 2006 San Francisco Museum of Craft + Design. "Installation/Innovation: Textile Art in the 21st Century." San Francisco, CA. (Group show, invitational). February-May.

Exhibition of \ *UN / RAV / EL* /.

The San Francisco Museum of Craft + Design interprets the role of craft and design in contemporary society. They are known for hosting innovative exhibitions.

- 2006 Washington Pavilion of Arts and Science. "Do Not Fold, Bend, Spindle or Mutilate: Computer Punch Card Art." Sioux Falls, SD. (Group show, invitational). July-October.

Exhibition of *Untitled Citizen No.*

The Washington Pavilion of Arts and Science is the region's premiere entertainment, cultural and educational facility. Their mission is to educate, entertain and inspire by making arts and science part of our lives.

- 2005 Center for Research in Computing and the Arts. "New Media Works." San Diego, CA.

Acceptance to exhibit *Makibaka!*

The Center for Research in Computing and the Arts is an Organized Research Unit of the University of California, San Diego. Their mission is to facilitate the invention of new art forms that arise out of the developments of digital technologies.

- 2004 SF Camerawork. "Moving Targets: The Art of Resistance." San Francisco, CA. (Invitational). February-March.

Exhibition of *Teller Machine*.

San Francisco Camerawork is a non-profit artist's organization and gallery that encourages emerging and mid-career artists to explore new directions in photography and related media by fostering creative forms of expression that push existing boundaries.

- 2004 University Art Gallery, California State University Chico. "Moving Targets: The Art of Resistance." Chico, CA. (Invitational). August-September.

Exhibition of *Teller Machine*.

The University Art Gallery is an exhibition space that focuses on original works by regional, national and international artists.

- 2003 National Asian American Telecommunications Association. "Where Have All The Flowers Gone?" San Francisco, CA. (Invitational). December-January.

Exhibition of *Where Have All The Flowers Gone?*

The National Asian American Telecommunications Association NAATA) brings award-winning programs by and about Asian Pacific Americans to the public. The mission of NAATA is "to advance the ideals of cultural pluralism in America and to promote better understanding of the Asian Pacific American experience through film, video and radio."

- 2002 The LAB. "Living Laboratory." San Francisco, CA. (Group show, invitational). September-October.

Exhibition of *Mission Window*.

The LAB is an interdisciplinary arts organization that supports the development and presentation of new visual, performing, media and literary art. Of particular interest is work that crosses boundaries, encourages evolving artistic and social dialogue between artists and audiences, and develops the culture and community of the San Francisco Bay Area. The LAB has earned a reputation as one of the foremost presenters of experimental art in the country. Critics, audiences, artists, and other organizations look to The LAB to find some of the most important work by today's emerging artists.

- 2002 The Exploratorium. "Seeing." San Francisco, CA. October-December.

Exhibition of *Where Have All The Flowers Gone?*

The Exploratorium is an experimental, hands-on museum designed to spark curiosity. It houses interactive exhibits in the areas of science, art and human perception. The Exploratorium stands in the vanguard of the movement of the "museum as educational center." It provides access to, and information about, science, nature, art, and technology.

- 2001 Crucible Steel Gallery. "Circuits, Currents, Codes." San Francisco, CA. (Group show).

Exhibition of *Teller Machine*.

Crucible Steel Gallery is located within the non-profit arts and education space known as CELLspace. CELLspace is a highly popular (80,000 visitors per year) community arts space in the Mission District of San Francisco.

- 2001 Cesar Chavez Gallery. "Examining CON\$UMERISM?" San Francisco, CA. Group show, invitational). March-April.

Exhibition of *Teller Machine*.

The Cesar Chavez Gallery, located on the campus of San Francisco State University, is dedicated to bringing the visual and interdisciplinary arts to the

diverse population of San Francisco.

- 2001 “Tulipmania.” Amsterdam. (Invitational).

Exhibition of *Teller Machine*.

Tulipmania is a specially-convened multimedia arts conference that showcases emerging media artists.

- 2001 “LA Freewaves.” Los Angeles, CA.

Acceptance to install *Teller Machine*.

LA Freewaves is dedicated to the creative exhibition of the most innovative and culturally relevant independent new media from around the world. Showcasing international artists and reaching international audiences, LA Freewaves facilitates cross-cultural dialogues by inventing dynamic new media exhibition forms at experimental and established venues throughout Los Angeles and beyond.

- 2000 Other Cinema. “Showdown In Seattle.” San Francisco, CA. (Invitational).

Exhibition of *Teller Machine*.

Other Cinema is a regionally recognized showcase for “unusual and experimental” independent filmmakers in San Francisco.

- 2000 Media Alliance. San Francisco, CA. (Group show, invitational).

Exhibition of *Teller Machine*.

Media Alliance is a nationally-recognized media resource and advocacy center for media workers, non-profit organizations, and social justice activists.

- 1999 Mill Valley Film Festival. Mill Valley, CA.

Exhibition of *Teller Machine*.

The Mill Valley Film Festival is an international film festival presented by the California Film Institute. The California Film Institute is an internationally respected nonprofit arts organization that presents innovative work of emerging and established filmmakers whose films address diverse issues relevant to contemporary society.

- 1999 Pacific Film Archives/Berkeley Museum of Art. Berkeley, CA. Group show, invitational).

Exhibition of *Teller Machine*.

The Pacific Film Archive (PFA) is part of the visual arts center at University of California, Berkeley. PFA was conceived as an American version of the Cinémathèque Française in Paris. PFA is one of the nation's most important film centers.

- 1997 Artists' Television Access. "Who Owns The Internet?" San Francisco, CA. Invitational). June-July.

Exhibition of *Who Owns the Internet?*

Artists' Television Access is a nationally recognized cinema highlighting innovative and avant-garde film and video.

- 1996 Arts Commission Gallery. "Welcome To The Crossroads." San Francisco, CA. February-March.

Installation of *Welcome to the Crossroads*.

The San Francisco Arts Commission is a public agency that champions the arts in San Francisco. I was awarded a two-month installation, plus residency, for the Paper Tiger Television collective.

VENUES: PERFORMANCES

- 2014 UC Berkeley, The Humanities and Changing Conceptions of Work. "Open Country." Berkeley, CA. (Invitational).

Performance of *Open Country Live Cinema*.

- 2013 International Bar. "Open Country." Dublin, Ireland. (Invitational).

Performance of *Open Country Live Cinema*.

- 2013 Crocker Art Museum (in collaboration with the Center for Sacramento History). "Open Country." Sacramento, CA. (Invitational).

Performance of *Open Country Live Cinema*.

Remarked by curator as "most successful event ever!"

- 2013 Merced Multicultural Arts Center. "Open Country." Merced, CA. (Invitational).

Performance of *Open Country Live Cinema*.

- 2005 Mondavi Center for the Performing Arts. "Bodies in Motion." Davis, CA. (Invitational).

Public rehearsal of *Bodies in Motion: Snapshots*.

The Mondavi Center for the Performing Arts at University of California, Davis, explores the full range of the performing arts, from the traditional to the innovative, and from diverse cultures and disciplines through presentation, education, public service, and research.

- 2005 Mondavi Center for the Performing Arts. "Bodies in Motion." Davis, CA. (Invitational).

*Performance of Bodies in Motion: Alternating Currents,
Bodies in Motion: Bodies in Motion,
Bodies in Motion: Snapshots.*

- 2000 La Peña Cultural Center. "Makibaka!" Berkeley, CA. (Invitational).

Public performance of Makibaka!

La Peña is a non-profit performance center that supports the work of community organizations that are active in international and domestic social justice issues.

- 2000 SomArts Cultural Center. "Makibaka!" San Francisco, CA. (Invitational).

Three public performances of Makibaka!

SomArts operates the South of Market Cultural Center under contract to The San Francisco Art Commission. SomArts' flexible performance spaces and spacious art galleries afford artists the opportunity to artistically exploit multidisciplinary possibilities.

VENUES: SCREENINGS/BROADCAST

- 2014 Davis Feminist Film Festival. "Keep on Truckin'." Davis, CA. (Invitational)

Keynote presentation and screening of Keep on Truckin'

Screening of Feminism 2.013.

The Davis Feminist Film Festival is a grassroots event that uses alternative media as a springboard for linking art to social issues. The goal of the festival is to showcase independent film spanning documentary, narrative, and experimental genres in order to explore perspectives often missing from mainstream media and culture. Now in its 8th year and increasingly international in scope, the festival provides an inclusive public space for under-represented artists—particularly women and people of color—to raise consciousness about gender, race, class, sexuality, and other dimensions of social inequality. It is a fun, inspiring, community-building event for artists and audiences alike!

- 2014 The Davis Oddfellows. "Open Country'." Davis, CA. (Invitational)

Screening of Pete Seeger clips from *Open Country*.

- 2011 Other Cinema. "Jesse + Glenda Drew: Big Country." San Francisco, CA.
(Invitational)

Screening of *Big Country* work in progress.

Reviewed in Bay Citizen as "...a joyous, wide-ranging historical survey of the genesis and growth of country music in America..."

- 2009 Redcat. "Paper Tiger Reads Paper Tiger Television." Los Angeles, CA.

Screening included several animations from *The Paper Tiger TV-ROM*.

REDCAT is a vibrant laboratory where innovating artists from throughout Los Angeles and around the world gather to push the boundaries of creative expression. Through performances, exhibitions, film screenings, and literary events, REDCAT highlights today's adventurous young artistic voices along with the most influential artists of our generation.

REDCAT stands as the most innovative, wide-reaching and interdisciplinary organization in the downtown arts district of Los Angeles. Each season REDCAT presents a far-reaching roster of work by globally renowned artists, inside one of the most versatile and technologically advanced presentation spaces in the world.

- 2009 Natsoulas Gallery. "Melissa Chandon."

Screening of *Melissa Chandon*.

- 2009 Mondavi Center for Performing Arts. "Big Country."

Screening of *Big Country* trailer.

- 2008 FEM ART '08, Barcelona, Spain.

Screening of *Bodies in Motion*.

FEM ART is a prominent, international, multi-venue film festival and art exhibited that features work that addresses evolving definitions of "feminism."

- 2008 Davis Community Television (DCTV). Davis, CA.

Repeated broadcast of *Direct Quote: Women Speak Out on the Palin Nomination*.

DCTV is a public access television station run by Davis Media Access (DMA) serving the Davis community and beyond.

- 2008 Access Sacramento. Sacramento, CA.
- Repeated broadcast of *Direct Quote: Women Speak Out on the Palin Nomination*.
- Access Sacramento is a public access television station serving the Sacramento region and beyond.*
- 2008 YouTube. "Direct Quote: Women Speak Out on the Palin Nomination."
- Direct Quote: Women Speak Out on the Palin Nomination.*
- YouTube hosts user generated content in a public forum-type environment. The video was viewed over 2,000 times and was rated between 4.5 and 5 stars by the public audience.*
- 2008 Kickapps. "<http://www.directquotemovie.net>."
- Direct Quote: Women Speak Out on the Palin Nomination.*
- Kickapps is a video streaming enabled web server that is built for video sharing. The kickapps site was made specifically to invite women outside the Davis area to add their own videos to the project.*
- 2007 Paper Tiger NYC. "Paper Tiger Reads PTTV." (Invitational).
- Paper Tiger NYC includes animations from *The Paper Tiger TV-ROM* in historical documentary.
- 2005 Kingston University. "Color and Culture." Sussex, UK.
- Screening of *Where Have All The Flowers Gone?*
- Color and Culture is an international conference sponsored by Kingston University.*
- 2004 SF Camerawork. "Moving Targets: The Art of Resistance." San Francisco, CA. (Invitational).
- Screening of *Makibaka!*
- 2004 Alliance for Community Media Western Regional Conference. Reno, Nevada.
- Screening of *Makibaka!*
- The Alliance for Community Media is an organization for community media television stations across six Western states.*
- 2004 Dallas Film & Video Festival. Dallas, TX.

Screening of *Where Have All The Flowers Gone?*

The Dallas Film & Video Festival has celebrated independent vision from the subversive to the sublime for over 20 years. They are known for being authentically quirky, unapologetically independent, intellectual and irreverent.

1997 Artists' Television Access. "Buying Time." San Francisco, CA. (Invitational).

Screening of *A Space: The Final Frontier*.

1997 AccessSF. "New Experimental Works." San Francisco, CA. (Invitational).

Screening of *A Space: The Final Frontier*.

1997 Artists Television Access. "New Works by Paper Tiger Television." San Francisco, CA. (Invitational).

Screening of *The Paper Tiger TV-ROM*.
Exhibition of *Teller Machine*.

1997 AccessSF. "Finally Got The News." San Francisco, CA. (Invitational).

Broadcast of animations from *The Paper Tiger TV-ROM*.

1996 Other Cinema. "New Experimental Works." San Francisco, CA. (Invitational).

Screening of *The Single Tingle*¹.

1996 Other Cinema. "New Experimental Works." San Francisco, CA. (Invitational).

Screening of *Menu*².

1994-6 AccessSF. "Finally Got The News." San Francisco, CA.

Broadcast of *Finally Got The News*.

1994 Victoria Theater. "Media Darlings." San Francisco, CA.

Screening of *Being Some Body*.

The Victoria Theater is San Francisco's oldest operating theater. They are recognized for their commitment to experimental filmmaking and theater.

1994 E-Space Gallery. "Menstrual Bouquet." San Francisco, CA. (Invitational).

Screening of *Being Some Body*.

E-Space Gallery is an experimental gallery in San Francisco, showcasing emerging and cutting-edge artists.

- 1994 Other Cinema. "Invocation: Maya Deren +." San Francisco, CA. (Invitational).

Screening of *Being Some Body*.

- 1994 Philadelphia Festival of World Cinema. "Philadelphia Celebrates World Cinema." Philadelphia, PA.

Screening of *Being Some Body*.

The Philadelphia Festival of World Cinema is an international film festival that showcases features and shorts.

- 1993 UCI Fine Arts Gallery. "Girl to Woman: Stories for the New Feminism." University of California, Irvine. Irvine, CA. (Invitational).

Screening of *Being Some Body*.

The UCI Fine Arts Gallery serves the campus community and beyond.

- 1992 Other Cinema. "New Experimental Works." San Francisco, CA. (Invitational).

Screening of *Being Some Body*.

- 1992 AccessSF. "New Experimental Works." San Francisco, CA. (Invitational).

Screening of *Being Some Body*.

AccessSF is the award-winning, nonprofit public access television station for San Francisco.

- 1992 Roxie Cinema. "8th Annual Film Arts Festival." San Francisco, CA.

Screening of *Being Some Body*.

Founded in 1909, the Roxie is the oldest continually operating theater in San Francisco. Aside from the Roxie's long-standing reputation as one of the most provocative and risk-taking theaters in the nation, it has also been one of the most diverse in its choice of programming.

VENUES: SOLO SHOWS

- 2013 Sol Collective. "Food For Thought." Sacramento, CA. (Invitational).

Exhibition of *Party of Five in Stereo*,

*Extranjero Manos II,
Back of the House.*

Reviewed in Davis Enterprise. Review states, “The primary themes in Drew’s work include social justice for underserved populations, immigrant labor and the interplay of technology with culture.”

Sol Collective is a community-based arts education center. Modeled after Berkeley’s La Peña Cultural Center, their 3,200 square foot space includes a gallery, music lab, media lab, and store. The project is a branch of the nonprofit organization Freedom Bound Center, which focuses on empowering youth and promoting social justice. Over the years, it’s partnered with local arts venues including Verge, the Crocker and the Sacramento History Museum as a way to develop and expand its programming.

2010 18 Reasons. “Turning the Tables.” San Francisco, CA. (Invitational).

*Exhibition of Party of Eight,
You Are What You Eat.*

Reviewed in Other Zine. The review states, “She wields her camera, like all good documentarians, to create alternative voice, but it is Drew’s sheer, uncalculated and loving eye, that distinguishes her art; which serves to dismantle mediated images of Other and to revive the looking eye. The portraits are images of people the artist knows very well in some cases, not a portrayal of the immigrant ‘class’. This raises questions about our own vision and our own social indifference in how we see and treat others, offering a welcome dose of food for thought to the artistic audience.”

A non-profit engaging the community through food and art, located in the heart of the Mission district. 18 Reasons brings people together to deepen our relationship to food and each other. Through an innovative community center and thought provoking, fun programming, they inspire action and foster collaboration toward creating a just and sustainable food system.

2007 Galeria Mérida. “Un Banquete Migratorio.” Mérida, Yucatán, Mexico. (Invitational, solo show).

*Exhibition of Mano a la Boca,
Pirámide Alimenticia,
Extranjero Manos,
Bracero,
Teller Machine.*

Screening of *Bodies in Motion: Bodies in Motion*.

Reviewed as “totally anchored in present problems;” “signals the vision of hope against the uninterrupted flow;” and “opportune in respect to the times...in the

world, in Mexico and in our city. The concepts...are a vigorous, critical expression through artistic vision.”

Galería Mérida is a contemporary and fine art gallery in Mérida, Yucatán, México. It is one of the most popular galleries in Mérida, showcasing local and international artists.

VENUES: WEB-BASED EXHIBITIONS

- 2012 OccuPoetry: Poets for Economic Justice. Issue 2
[http://occupypoetry.org/issues/OccuPoetry Issue 2.pdf](http://occupypoetry.org/issues/OccuPoetry%20Issue%20.pdf). (Invitational).

Exhibition of *Double Vision*.

OccuPoetry collects and publishes poetry about economic justice/injustice, greed, protest, activism, and opportunity.

- 2010-1 Trickhouse. “Video: Glenda Drew, *Norma*,” Vol 11,
<http://www.trickhouse.org/vol11/video/glendadrew.html>. (Invitational).

Exhibition of *Norma* from *Party of Eight*.

Trickhouse is a quarterly curatorial project. The mission is to serve as an environment for visual art, writing, sound, video, interviews, essays, and experiments. They are interested in the generative nature of collaboration, the notion that temporary venues can suggest intriguing strategies for engagement and community, the proximity of medium and genre, the possibilities within given venues site-specific work), and the unformed and the raw; the polished and the pristine.

REVIEWS OF CREATIVE WORK: NEWSPAPERS

- 2014 “Turning Point: Folk and Country and Pete Seeger.” Sacramento Bee. Sacramento, CA. February.

Feature article about *Open Country*.

Review states: “The documentary explores country music’s roots in folk tradition and what the Drews say was a strategic, McCarthy-era separation by the music industry of the folk classification from a new genre dubbed ‘country and western.

- 2014 “ART GROWS HERE: Art reflects life.” Times Standard. Eureka, CA. July.

Feature article about *This Land Is Your Land*, *Keep on Truckin'* and *Open Country Jukebox*.

Review states: “Drew and Chandon came to a deeper understanding and appreciation for the lifestyle of truck drivers and their notion of ‘home,’ in addition to the demands of their career choices on their families...(The) artists combine reality and imagination, and create thought provoking pieces of art that reflect our lives.”

- 2013 “Social Media Tool Garners Attention.” Davis Enterprise. Davis, CA. September.

Feature about *Stories of Solidarity*.

- 2013 “UCD professors share art exhibit.” Davis Enterprise. Davis, CA. September 9, 2012.

Review of *Food for Thought*.

Review states, “The primary themes in Drew’s work include social justice for underserved populations, immigrant labor and the interplay of technology with culture.”

- 2013 “Brad Hachten: Art exhibit may herald new poetic era.” Merced Sun-Star. Merced, CA. September.

Review about *Central Valley Threads*.

Review states: “It’s a great example of how art can help enable us to see ourselves in a more poetic light, and, I believe, it can potentially become part of a threshold into a new poetic era.”

- 2007 “Se extienden ‘Manos y puentes’.” Dario de Yucatán. Mérida, Yucatán, Mexico. March.

Review of *Un Banquete Migratorio*.

Reviews my work as “Hard working hands (that) are seen on multiple displays and repeatedly ask, “Why do these men that work so hard have nothing?”

Dario de Yucatán is a regional newspaper for Mérida.

- 2007 “Puente y Un banquete migratorio.” Por Esto! Mérida, Yucatán, Mexico. March.

Review of *Un Banquete Migratorio*.

Reviews my work as “totally anchored in present problems;” “signals the vision of hope against the uninterrupted flow;” and “opportune in respect to the times...in the world, in Mexico and in our city. The concepts...are vigorous, critical expression through artistic vision.”

Por Esto! is a local, regional newspaper for Mérida.

- 2005 “Interdisciplinary performance art piece to premiere at Mondavi Center Tonight.” The California Aggie. Davis, CA. May.

Article about *Bodies in Motion*.

Reviews the project as an “innovation in three artistic disciplines—visual communication, music and dance.”

- 2005 “Collaborative work debuts at Mondavi.” The Davis Enterprise. Davis, CA. May.

Article about *Bodies in Motion*.

Reviews my work as “cutting-edge video...explore(s) the territory where body, sound and technology meet.”

- 2000 “Critic’s Choice: Stage. WWW—wild wild west/world wide web.” San Francisco Bay Guardian. San Francisco, CA. August.

Review of *Makibaka!*

Acclaimed as “critic’s choice.”

- 1992 “8 Days a Week.” San Francisco Bay Guardian. San Francisco, CA. March.

Review of *Being Some Body*.

Reviewed as recommended activity.

The San Francisco Bay Guardian is an award-winning weekly that serves San Francisco and the Bay Area.

REVIEWS OF CREATIVE WORK: MAGAZINES (Selected)

- 2014 “Feast Your Eyes: Nine Artists Inspired by Food.” Bitch: Feminist Response to Pop Culture. Winter.

Review of *Norma, Bracero, Hands That Feed, Keep on Truckin’, Menu*.

Review states “Glenda Drew, the political artist, ...remind(s) us how two-dimensional our perception of food can be.” And: “How detached can we be from our sources of pleasure and still expect them to taste or feel so good? Unfortunately, it’d be impossible to fully process the infinite human experiences hidden behind every meal. But Drew’s work lets us try.”

Bitch Media is a nonprofit feminist media organization best known for publishing the magazine Bitch: Feminist Response to Pop Culture. Bitch Media's mission is

to provide and encourage an engaged, thoughtful feminist response to mainstream media and popular culture. Bitch Media seeks to be a fresh, revitalizing voice in contemporary feminism, one that welcomes complex arguments and refuses to ignore the contradictory and often uncomfortable realities of life in an unequivocally gendered world. Bitch Media has a broad reach, with more than 80,000 readers and subscribers in 46 countries and all 50 states.

Since 1996, Bitch: Feminist Response to Pop Culture, has provided smart, witty, and thought-provoking commentary on and analysis of TV, film, music, advertising, books, and more. Each issue of Bitch offers a whip-smart collection of critical essays, thoughtful reported pieces, incisive reviews, and interviews with feminist artists, thinkers, culture-makers, and activists—a mix that readers simply won't find anywhere else. In addition to a readership of 80,000 that loves having Bitch in their lives, the magazine has also received critical acclaim from other media outlets.

- 2006 “Installation/Innovation: Textile Art in the 21st Century.” Surface Design. Fall.

Review of \ UN / RAV \ EL /.

Reviews my work as “simultaneously technical, political, aesthetically complex...drew’s complicated collage of history, politics, low-tech versus high tech considerations serves as an apt preface to the show itself.”

Surface Design is an international design publication featuring exhibition reviews, interviews and articles on emerging issues in surface design.

- 2004 “‘Moving Targets’ at SF Camerawork.” Artweek. April.

Review of *Teller Machine*.

Reviews my work as “impressive” in its construction of user interface.

Artweek has been long recognized as the national voice of contemporary art on the West Coast.

- 2001 “Future Lens from San Francisco.” Ultragraphics. January.

Feature article on my work as artist and educator.

Ultragraphics is a Japanese magazine highlighting new trends in graphics.

REVIEWS OF CREATIVE WORK: WEBSITES (Selected)

- 2007 [http://www.yucatan.com.mx/noticia.asp?cx=17\\$0100000000\\$3511985&f=20070322](http://www.yucatan.com.mx/noticia.asp?cx=17$0100000000$3511985&f=20070322)

Review of *Un Banquete Migratorio*.

- 2007 http://www.porestone.net/v06/index.php?option=com_content&task=view&id=27467&Itemid=52

Review of *Un Banquete Migratorio*.

- 2005 <http://nl.newsbank.com/cgi-bin/ngate/DVEB>

Review of *Bodies in Motion*.

- 2004 http://www.sitefour.com/artforreal.org/reviews_main.php?r_id=76

Review of *Teller Machine*.

Reviewed as “deconstructed/reconstructed...subverts the ‘private electronic confessional’ of the ‘global financial matrix’ and dispenses, instead of the usual financial indulgences and corporate absolutions, footage of various national liberation movements.”

Sitefour is a website that reviews Bay Area exhibitions.

- 2001 <http://www.sanfranciscoartmagazine.com/april/circuits/circuits.html>

Press release for *Teller Machine*.

Reviewed as “a mock ATM with a mixed message about the benefits of technology in our modern world. The machine dispenses printed statements predicated on the viewer’s answers to a series of questions. The piece seems to suggest that technology is amoral, and is simply a tool to achieve good or bad aims based on the motivations of the user.”

San Francisco Art Magazine is an on-line magazine documenting the San Francisco art scene.

- 1996 “[grrl.scout].” hotwired.com.

Review of *Hired, Tired, Fired*.

Reviewed as “a bang-up job of plastering dissident flyers on every available telephone pole...”

Launched in 1994, HotWired was the first commercial web magazine. Although part of Wired Ventures, HotWired was a separate entity from Wired (the print magazine) and had original content.

REVIEWS OF CREATIVE WORK: WEB-BASED JOURNALS

- 2014 “Visualize a Love of Learning.” One UC Davis. Davis, CA. 2014.
<http://www.ucdavis.edu/one/stories/faculty/drew.html>

Mentions *Young Designers*.

Review states: “A bright red heart tattoo represents her passionate approach to life in all its aspects: creativity, communication, collaboration, social justice and, above all, teaching and learning. Her students characterize her as extraordinarily caring about them and their education.”

- 2014 “Cyberphysical Democracy: Online Platforms and Offline Action.” Huffington Post. Camille Crittenden. New York, NY. 05/15/2014.
http://www.huffingtonpost.com/camille-crittenden/cyberphysical-democracy-free-speech_b_5325838.html

Mentions *Stories of Solidarity*.

Crittenden states: “Alternatively, opportunities are also growing for the vibrancy of offline activity and lived experience to be reflected online. A platform developed at UC Davis records and maps stories of the labor movement in real time using social media tools. Using attractive design and innovative data collection methods, *Stories of Solidarity* brings workers' struggles to a broader audience than could be reached through traditional channels. Data visualization tools applied to public data sets are also putting information in the hands of activists, journalists and citizens to illustrate their concerns in new ways.”

- 2012 “*At the Crocker; Art Mix: Fired Up Mix – Photo Essay*.” Sacramento Press. August 10, 2012.

Review of *Digital Glaze at Crocker Museum of Art*.

Reviewer states, “High tech art, Digital Glaze, caught a lot of people’s attention.”

- 2012 “*Do You Know Where Your Brains Are? 30 Years of Paper Tiger*.” Metrofocus, Channel 13, WNET. February 8, 2012.

Review of *Its the 21st Century: Do you know where your Brains are?*.
Reproduced animations from *PTTV TV-ROM*.

Reviewer states, “Playing a low-fi, children’s show aesthetic against serious themes, Paper Tiger was an early innovator in the kind of left-leaning, media-critical news that’s blossomed since the dawn of the Internet.”

- 2011 “*Turning the Tables: New work by Glenda Drew*.” Other Zine. Issue 20: Spring 2011.

Review of *Party of Eight* and *You Are What You Eat at 18 Reasons*.

From the review: “She wields her camera, like all good documentarians, to create alternative voice, but it is Drew's sheer, uncalculated and loving eye, that

distinguishes her art; which serves to dismantle mediated images of Other and to revive the looking eye. The portraits are images of people the artist knows very well in some cases, not a portrayal of the immigrant 'class'. This raises questions about our own vision and our own social indifference in how we see and treat others, offering a welcome dose of food for thought to the artistic audience."

Other Zine is the peer reviewed web-based journal component to Other Cinema, a long-standing bastion of experimental film, video, and performance in San Francisco's Mission District. They are inspired and sustained by the ongoing practice of fine-art filmmaking, as well as engaged essay and documentary forms. Whether avant-garde or engagé, their emphasis is on the radical subjectivities and sub-cultural sensibilities that find expression in what used to be called "underground cinema".

- 2011 "Drawing Crowds: A Night Out with the Hillbillies of Valencia Street." Bay Citizen. April 19, 2011.

Review of *Big Country* at *Other Cinema*.

Reviewed as "...a joyous, wide-ranging historical survey of the genesis and growth of country music in America..."

The Bay Citizen was launched as a nonprofit, nonpartisan, member-supported news organization dedicated to promoting innovation in journalism and catalyzing citizen engagement with the news. Their newsroom is made up of award-winning journalists who cover a wide variety of Bay Area civic and cultural news topics that are often under-reported or unavailable through other sources.

- 2010 "RAYKO-FIVEPOINTS." ArtBusiness.com. December 17, 2010.

Review of *The Last Kodachrome* at Rayko Photo.

Review states "Great colors and unusual subjects enliven this farewell show."

ArtBusiness.com is a critical art review site run by Alan Bamberger, an art consultant, advisor, author, and independent appraiser specializing in research, appraisal, and all business and market aspects of original works of art, artist manuscript materials, art-related documents, and art reference books.

BOOKS AND CATALOGS

- 2014 "An Exhibition at PhotoPlace Gallery," *Things With Wings*, Blurp, 2014.

- 2011 Cox, David, *Sign Wars: The Culture Jammers Strike Back*, LedaTape Organisation, 2011.
- 2009 “Art & Design from East and West,” Journal of Wuhan University of Science and Engineering, WUSE (Wuhan University of Science & Engineering), China, 2009.
- 2009 Drew, G., S. Avila, T. McNeil, A. Savageau, S. Verba, K. Sylva, “Art Education”, WUSE (Wuhan University of Science & Engineering), China, 2009.
- 2005 “Program 2004-2005.” Mondavi Center for the Performing Arts. Davis, CA. 2004-2005.
- 2005 “Your Guide to the Season.” Mondavi Center for the Performing Arts. Davis, CA. 2004-2005.
- 2005 “Arts at UC, Davis.” College of Letters and Sciences. Davis, CA. 2004-2005.
- 2004 “Killer Shots: A Photographic Response to War.” Camerawork. San Francisco, CA. Spring/Summer.
- 1999 “New Media Installations and Events.” Mill Valley Film Festival. Mill Valley, CA. September.

LECTURES AND PRESENTATIONS

- 2014 *Davis Feminist Film Festival*. Davis, CA. Feature presentation about the process and outcomes of *Keep on Truckin’*.
- 2014 *The Humanities at Work*. UC Berkeley. Berkeley CA. Presentation about the process and outcomes of *Open Country* and *Keep on Truckin’*.
- 2014 *Stories of Solidarity*. Simon Fraser University. Vancouver, Canada.
- 2014 *Community Dialog for ‘Beyond Limits’*. San Diego Art Institute. San Diego, CA. Presentation about the process and outcomes of *Out Of Bounds*.
- 2014 *Generating Knowledge and Building Democratic Power with Community-Based Research and Digital Media*. The University of California Center for Collaborative Research for an Equitable California. Santa Cruz, CA.
- 2013 *Stories of Solidarity*. AFL-CIO National Convention, Los Angeles, CA. (Invitational).
- The American Federation of Labor-Congress of Industrial Organizations is the umbrella federation for U.S. unions, with 56 unions representing 12.5 million working men and women.*

- 2013 *Labor Communication, Technology and Media*. Union for Democratic Communications UDC): Project Censored. San Francisco, CA.

The Union for Democratic Communications was founded in Philadelphia, PA in 1981. It is an organization of communication researchers, journalists, media producers, policy analysts, academics and activists dedicated to: critical study of the communications establishment; production and distribution of democratically controlled and produced media; fostering alternative, oppositional, independent and experimental production; development of democratic communications systems locally, regionally and internationally.

- 2013 *Crises, 'Creative Destruction' and the Global Power and Communication Orders: Internet Usage, Social Media and Virtual Communities*. International Association for Media and Communication Research (IAMCR). Dublin, Ireland.

The International Association for Media and Communication Research (IAMCR) is the preeminent worldwide professional organization in the field of media and communication research. Its members promote global inclusiveness and excellence within the best traditions of critical scholarship in the field.

- 2012 *Design at UC Davis*. UC Davis. Davis, CA. (By request, a talk to Elk Grove High School students).
- 2012 *Open Country*. Michigan State University / University College Dublin. International Bar. Dublin, Ireland. (Invitational).
- 2011 *Design at UC Davis*. UC Davis. Davis, CA. By request, a talk to Elk Grove High School students.
- 2011 *Turning the Tables*. Working-Class Studies Association Conference. University of Illinois, Chicago. Chicago, IL. (Invitational).
- 2008 *glenda drew, media artist*. Chico State University. Chico, CA. (Invitational).
- 2007 *Enclosures to Industrial Fast Food: Immigration and Work and Agriculture*. CounterPULSE. San Francisco, CA. (Invitational).
- 2007 *Designer as Author, not Advertiser*. University of California, Davis. Davis, CA. (Invitational).
- 2006 *Collaborative Design Education*. Design Frontier Conference. AIGA Education Conference. Denver, CO.
- AIGA sets the national agenda for the role of design in its economic, social, political, cultural and creative contexts.*
- 2005 *Where Have All The Flowers Gone?* Kingston University. "Color and Culture." Sussex, UK.

- 2005 *Interactive Media and Visual Communication*. University of California, Davis. Davis, CA. (Invitational).
- 2004 *Moving Targets: The Art of Resistance*. SF Camerawork. San Francisco, CA. (Invitational).
- 2004 *Interactive Photography*. Riverside-Brookfield High School. Riverside, IL. (Invitational).
- 2004 *Art, Aesthetics and Politics*. University of California, Davis. Davis, CA. (Invitational).
- 2004 *Sonic Youth Howls and Awakens*. Alliance for Community Media Western Regional Conference. Reno, NV.
- 2004 *Big Country*. Artists' Television Access. San Francisco, CA. (Invitational).
- 2003 *The work of glenda drew*. University of California, Davis. Davis, CA. (Invitational).
- 2002 *The City College of San Francisco Multimedia Studies Program*. Mission High School. San Francisco, CA. (Invitational).
- 2000 *The City College of San Francisco Multimedia Studies Program*. Department of Vocational Rehabilitation. San Francisco, CA. (Invitational).

INTERVIEWS

- 2014 *The Changing Nautre of Labour Movements (working book title)*. Lina Dencik (with Dr. Peter Wilkin). Cardiff, UK. (Invitational). 2/20/2014.
- 2014 *CITRIS Projects: Stories of Solidarity*. CITRIS. Davis, CA (Invitational).
- 2014 *This Land is Your Land*, KHSU, Arcata CA. (Invitational).
- 2014 *Talking About California*. KZYY. Mendicino, CA. (Invitational). 2/20/2014.
- 2013 *Using technology and collaboration to create community mapping in support of labor*. Rachel Lears Food Chain Workers Alliance (and Jubilee Films and Eric Brelsford Parsons). New York, NY. (Invitational). 10/10/2013.
- 2008 *It's About You*. KDRT. Davis, CA. (Invitational).

France Kassing interviewed Jessie Chabot and myself for radio broadcast about *Direct Quote: Women Speak Out on the Palin Nomination*.

Cal Winslow interviewed me and Jesse Drew about *Open Country*.

KZYY is Community Public Radio for all of Mendocino County and beyond.

2007 *Paper Tiger Reads PTTV*. Martha Wallner. Berkeley, CA. (Invitational).

Martha Walner interviewed me about my role in and memories of PTTV.

GRANTS AND AWARDS

2014	Academic Senate Research Travel Grant () Travel to San Diego to participate in <i>Beyond Limits, Postglobal Mediations</i>	\$800
2014	Academic Senate Research Travel Grant () Travel to Vancouver to present <i>Stories of Solidarity</i>	\$800
2014	Faculty Research Grant () Funding for <i>Stories of Solidarity</i>	\$2,000
2014	California Energy Commission, CEC * Funding for cEnergi	\$200,000
2014	CyberSEES * Funding for cEnergi	\$400,000
2014	Center for Information Technology Research in the Interest of Society (CITRIS) Data and Democracy () Funding for <i>Stories of Solidarity</i>	\$30,000
2014	Center for Excellence in Teaching and Learning Travel Minigrant () Field trip to the Exploratorium in San Francisco	\$500
2013	CITRIS, Seed Funding () Funding for <i>Stories of Solidarity</i>	\$5,000
2013	Center for Excellence in Teaching and Learning Travel Minigrant () Travel to AFL-CIO National Convention to present <i>Stories of Solidarity</i>	\$500
2013	CITRIS, Seed Funding () Funding for <i>Stories of Solidarity</i>	\$8,000
2013	Center for Visualization, ViDi () Support for <i>Stories of Solidarity</i>	\$5,000
2013	IFHA* Funding for CCMAD	\$1,000,000
2013	UCIRA () Funding for hackathon	\$2,000

* not awarded

2013	Faculty Research Grant () Funding for <i>Open Country</i> and <i>Feminism 2.013</i>	\$2,000	
2013	Academic Senate Research Travel Grant () Travel to Tucson to participate in <i>Hey Baby! Art Against Sexual Violence</i>	\$800	
2012	RISE () Funding for cEnergi		\$860,000
2012	Center for Excellence in Teaching and Learning () Funding for guest lecture by Carol Wells	\$200	
2012	Faculty Research Grant () Funding for <i>Open Country</i>	\$2,000	
2011	New Faculty Research Grant () Funding for <i>Big Country</i>	\$2,000	
2011	Undergraduate Instructional Improvement Grant () Overview foundation course curriculum	\$1,000	
2011	Academic Senate Research Travel Grant () Travel to Chicago to present <i>Party of Eight</i> at conference	\$800	
2010	New Faculty Research Grant () Funding for <i>Big Country</i>	\$1,800	
2010	Center for Excellence in Teaching and Learning () Funding for guest lecture by Summer Stone	\$200	
2009	New Faculty Research Grant () Funding for <i>Big Country</i>	\$2,000	
2009	Technology Resource Center () Travel grant for design graduate education conference	\$500	
2009	New Faculty Research Grant () Funding for <i>Big Country</i>	\$2,000	
2008	Technology Resource Center () Funding for workshop on information design	\$500	
2007	Technology Resource Center () Funding for field trip to San Francisco	\$500	

* not awarded

2007	New Faculty Research Grant () Funding for <i>Estadística Vital</i>	\$2,000
2007	Academic Senate () Travel to Mexico for exhibition	\$800
2006	Fairyland () Proposal for <i>Tunneltale</i> (Semi-finalist)	\$70,000
2006	Teaching Resource Center (TRC)* Design lecture series	\$8,000
2006	TRC () Travel to Denver for conference ⁱ	\$500
2006	TRC () Bus for field trip ³	\$500 ²
2005	New Faculty Research Grant () Funding for <i>Big Country</i>	\$2,000
2005	Fiscal Sponsorship (Film Arts Foundation) () Fiscal Sponsorship for <i>Big Country</i>	
2005	Academic Senate () Travel to England for conference/exhibition	\$800
2004	UCIRA (Institute of Research Arts) () Funding for <i>Bodies In Motion</i>	\$5,000
2004	Creative Capital * Funding for <i>Red Country</i>	\$35,000
2003	National Asian American Telecommunications Association () Installation of <i>Where Have All The Flowers Gone?</i>	\$500
2003	UC-Davis Teaching Resources Center () Slides for DES 13	70 slides
2003	Creative Work Fund () Funding for <i>Huwiyyah</i> (Finalist)	\$35,000
2002	VTEA, City College of San Francisco () Collaboratively applied for funding to create curriculum for Design Collaborative	\$25,000

* not awarded

2002	VTEA , City College of San Francisco () Funding to update computer labs (new computers, software, graphics tablets)	\$74,000
2002	Exploratorium () Funding for <i>Where Have All The Flowers Gone?</i>	\$5,000
2001	Peer Mentoring **, City College of San Francisco () Mentoring for beginning students	\$3,300
2001	VTEA , City College of San Francisco () Funding to update computer lab (new computers, software)	\$111,000
2001	VTEA City College of San Francisco * Funding for PC lab	\$102,000
2000-01	Blockgrant , City College of San Francisco () Funding to update computer lab (hard drives, CD writers, software)	\$16,000
2000	Potrero Nuevo Prize () Funding for community march through a historical neighborhood with data projection of digital photography	\$10,000
2000	VTEA , City College of San Francisco () Funding to update computer lab (software, instructor station, networking)	\$47,000
1999	Blockgrant , City College of San Francisco () Funding to update computer lab (hard drives, video cards, zip drives, digital cameras, headphones, software)	\$60,000
1999	Creative Capital * Funding for <i>Makibaka!</i>	\$35,000
1999	Creative Work Fund () Funding for <i>Makibaka!</i>	\$35,000
1996	Arts Commission Grant () San Francisco Arts Commission Gallery	\$10,000

* not awarded
