# GLENDA DREW: CURRICULUM VITAE

**EDUCATION**

1996 Masters of Arts in Interdisciplinary Arts and Creative Education.

San Francisco State University. San Francisco, CA.

1987 Bachelor of Fine Arts in Photography. University of Arizona. Tucson, AZ.

**CURRENT POSITION**

Professor, Department of Design, UC Davis  
Chair, Graduate Program in Design

# SELECTED CREATIVE WORKS

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 of user interface.

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.

2002 *Where Have All The Flowers Gone?* Video database explores multicultural 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.

2005 *Bodies in Motion: Alternating Currents.* Live video projection explores movement in consideration of surveillance technology/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...explore(s) the territory where body, sound and technology meet.”

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, 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.”

2009 *Open Country*. (In progress.) Documentary being made in collaboration with Jesse Drew.

Revisionist history of the origins of Country-Western music. Interviews include Pete Seeger, Utah Phillips and Hazel Dickens, 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. Trailer screened at Mondavi Center.

2010 *Keep on Truckin’*. Collaboration with Melissa Chandon. Photographic portraits exploring the use of typography and graphics in the context of truckdriving. Work in progress shown at Rayko Gallery and Galeria Mérida. Final work shown at Sol Collective and Morrise Graves Museum of Art

2014 *Stories of Solidarity*. Collaboration with Jesse Drew and others. A social media platform that encourages workers in the low-wage, precarious workforce to build new forms of solidarity. Work in progress exhibited at the AFL-CIO National Convention.

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.”

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 the San Diego Art Institute, Electronic Arts Gallery (Fort Collins) and the Gorman Museum (Davis).

2016 *FilmBar!* Collaboration with Jesse Drew. Interactive, immersive installation that extends documentary with social practice. Exhibited at ArtStreet, Sacramento to over 30,000 people.

2017 *PL!NK*. Collaboration with Jiayi Young. Immersive, interactive installation based on an exploded kaleidoscope that uses light, color, reflection and participation geared for a young audience.

2018 *Cliteray 2.0.* Collaboration with the Cliterates with public participation. Using the traditionally domestic craft and traditionally female visual language of embroidery, serves as a practice of creativity and tool for the reclamation and celebration of our bodies. Site-specific installation at the Shrem Museum.

2020 *A Working Lens (A.W.L.)..*A project of Class Conscious Photographers, a collective of photographers who document the lives of working people, as participants in the broad movement for social, racial and economic justice.  A.W.L. is a text and photo installation that looks at the contributions made by workers during the coronavirus crisis, who we all depend on to maintain our common social infrastructure during this pandemic.

2020 *Embarkation*. Collaboration with Jesse Drew. The tryptic comprised of three separate photographic, time-based and augmented reality installation works. Each witnesses and contemplates the human/machine interface of a vessel, headed for parts unknown, within a moment in time.

2020 *The Movement*. Collaboration with Jesse Drew. Rice paper prints with augmented reality. Custom algorithm drawn from the words of a person writing while imprisoned, directly contributing to current political events. Viewers experience the enunciation of thoughts and the conception of images reflecting meditations on the restriction of movement and the loss of freedom.

2022 *Home Is \_\_\_.* Collaboration with Brett Snyder and others. Participatory, interactive project with social sticker campaign and custom website exploring a time in which we have seen social and racial inequality laid bare.

2022 *future, past tense*. Collaboration with Jesse Drew. 3D dioramas with augmented reality. Using the motif of the ”photo spot” popular at public land venues, viewers trigger a series of found-footage vignettes evoking the themes associated with our environmental future.

# SELECTED VENUES: EXHIBITIONS

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| 2006 | | San Francisco Museum of Craft + Design. “Installation/Innovation: Textile Art in the 21st Century." San Francisco, CA. (Group show, invitational). February-May. | |
| 2007 | | CounterPULSE. “Enclosures to Industrial Fast Food: Immigration and Work and Agriculture.” San Francisco, CA. | |
| 2011 | | Galeria Mérida. “evolución colectiva.” Mérida, Yucatán, Mexico. | |
| 2012 | | Crocker Art Museum. “Open Country.” Sacramento, CA. | |
| 2013 | | Southern Arizona Center Against Sexual Assault. “Hey Baby.” Tucson, AZ. | |
| 2013 | | Merced Multicultural Arts Center. “Central Valley Threads.” Merced, CA. | |
| 2014 | | Morris Graves Museum of Art. “This Land Is Your Land.” Eureka, CA. | |
| 2014 | | San Diego Art Institute. “Beyond Borders: Postglobal Mediations.” San Diego, CA. | |
| 2016 | | Hong Kong Polytechnic University. “Stories of Solidarity.” Hong Kong, China. | |
| 2017 | | ArtStreet. FilmBar. Sacramento, CA. | |
| 2017 | | Omi Gallery. “Nasty Women.” Oakland, CA. | |
| 2017 | | ISEA. “Biocreation and Peace.” Manizales, Colombia, South America. | |
| 2017 | | Crocker Art Museum. “ArtSpots: PL!NK.” Sacramento, CA. | |
| 2017 | | Shrem Museum. “Cliteracy.” Davis, CA. | |
| 2020 | | The Barn. “Memories of a New Future.” Woodland, CA. | |
| 2020 | | Natsoulas Gallery. “A Working Lens.” Davis, CA. | |
| 2022 | | Axis Gallery. “memory.unshift().” Sacramento, CA. | |

**SELECTED VENUES: SOLO EXHIBITIONS**

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| 2007 | Galeria Mérida. “Un Banquete Migratorio.” Mérida, Yucatán, Mexico. (Solo show, invitational). |
|  | March. (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. |
| 2010 | The concepts...are a vigorous, critical expression through artistic vision.”)  18 Reasons. “Turning the Tables.” San Francisco, CA. |
| 2012 | Sol Collective. “Food for Thought.” Sacramento, CA. |
| 2016 | Electronic Art Gallery. “MechaMotion.” Fort Collins, CO. |

**SELECTED REVIEWS**

2001 Ultragraphics. "Future Lens from San Francisco"[MAGAZINES] Feature article on my work as artist and educator. Ultragraphics is a Japanese magazine highlighting new trends in graphics. Ultragraphics, ( January)

2004 Artweek. "Moving Targets' at SF Camerawork"[MAGAZINES] 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. Artweek, ( April)

2006 Surface Design. "Installation/Innovation: Textile Art in the 21st Century."[MAGAZINES] Review of \ UN / RAV \ EL /. Surface Design is an international design publication featuring exhibition reviews, interviews and articles on emerging issues in surface design. Surface Design, ( Fall)

2007 Diario de Yucatan. "Se extienden 'Manos y puentes'."[NEWSPAPERS] 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?” Diario de Yucatan is a regional newspaper for Merida. Diario de Yucatan, ( March)

2013 Brad Hachten [NEWSPAPERS] . "Art exhibit may herald new poetic era” 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”. Merced Sun-Star, Merced, California.

2014 Tay Wiles . “Feast Your Eyes: Nine Artists Inspired by Food”[MAGAZINES]. Review mentions Norma, Bracero, Hands That Feed, Keep on Truckin’, Menu. Since 1996, Bitch has provided smart, witty, and thought-provoking commentary on and analysis of TV, film, music, advertising, books, and more. Readership of 80,000. Bitch: Feminist Response to Pop Culture, (Winter)

2016 ‘Instinct Extinct’ exhibition features the biology, beauty and bounty of the Pacific Flyway. Review of Instinct/Extinct. Review states, "A stroboscope and Goboscope ... create the illusion of flight within the gallery. Audio and video recordings collected on location, all add depth and make visiting the exhibit a multi-sensory experience.". Daily Journal, Vol. 6/17 Ukiah, California.

# SELECTED GRANTS

2000 Principal Investigator, Creative Work Fund, Funding for Makibaka!

2013 Co-Principal Investigator, Transforming Consumer Energy Interfaces (cEnergi), RISE

2013 Co-Principal Investigator, Social Media, Insecure Work and New Conceptions of Labor Solidarity, UC Humanities Network UC Working Groups and the Andrew W. Mellon Foundation

2013 Co-Principal Investigator, Working Class Cultural Labor in the Central Valley, UC

Humanities Network UC Working Groups and the Andrew W. Mellon Foundation 2014 Co-Principal Investigator, Stories of Solidarity, CITRIS

2015 Co-Principal Investigator, Instinct/Extinct, The Great Pacific Flyway, Exhibit Envoy, James Irvine Foundation

2017 Principal Investigator, Youth Activism Roundtable, Feminist Research Institute

2017 Co-Principal Investigator, PL!NK, Crocker Museum of Art (Principal Investigator), Crocker Museum of Art

2017 Principal Investigator, Stories of Solidarity, Faculty Research Grant

2018 Co-Principal Investigator, PlaceMakers: UC Place-based Art + Design Initiative, UCOP

**JESSE DREW**

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**Educational Background:**

PH.D, RADIO-TELEVISION-FILM

University of Texas at Austin, 1994-1998

MASTER OF ARTS, BROADCASTING AND ELECTRONIC COMMUNICATIONS

San Francisco State University, 1991-1993

BACHELOR OF ARTS, INTERDISCIPLINARY ARTS

San Francisco State University, 1987-1989

# Summa cum laude

ASSOCIATE OF SCIENCE, ELECTRONICS TECHNOLOGY

College of San Mateo, 1979-1982

**Recent Positions:**

**Professor, Cinema and Digital Media**

University of California, Davis

July 2002 to Present

Director/Chair from 2005-2011

## Associate Dean and

## Director, Center for Digital Media

San Francisco Art Institute

Jan 2001 to July 2002

**Recent Published Writings and Creative Work**

ACM (Association for Computing Machinery) Publication: [C&C '19: Proceedings of the 2019 on Creativity and Cognition](https://dl.acm.org/doi/proceedings/10.1145/3325480). June 2019. Pages 518–52*. Pixeldust: An Algorithmic Collective Memory Project*. Jesse Drew and Glenda Drew.

Conference Proceedings: Designing For Climate Change For All—A Media And Communication Design Course To Increase Public Awareness. Bo Gao, Glenda Drew, Jesse Drew. Milano, Mexico City, Cape Town, Bangalore, Beijing, Curitiba. 3-5 April 2019. *Designing Sustainability for All*. Lens World Distributed Conference.

Book Chapter: The Communicative Core of Working Class Organization. Meikle, Graham, (ed), The Routledge Companion to Media and Activism. (2019). Routledge, New York. 117-124

Interactive Installation. Pixeldust: An algorithmic cinematic history project. (2017) Debuted at ISEA, the International Symposium on Electronic Arts: Manizales, Colombia.

Cinematic Installation. Film Bar: An interactive and immersive film experience based upon documentary investigation into the history and politics of American country music. Mixed media, electronics, computer code. (2017). Verge Center for the Arts and Art Street, Sacramento, CA.

Book Chapter: Commons Sense: An Education for the Rest of Us. In River of Fire: Commons, Crisis and the Imagination. (2016). Winslow, C. (ed.). Arlington, MA: Pumping Station Press.

Book: A Social History of Contemporary Democratic Communications. (2015) New York: Routledge Press. Original publication in 2013 reprinted in paperback 2015.

Chapter in book: Radical Remix: Manifestoon. In The Routledge Companion to Remix Studies. (2015). (Navas, E, Gallagher, O & Burrough, X. (eds.). New York: Routledge.

Chapter in book: Jesse Drew: *Free Cities and Urban Utopias*, in Erick Lyle, (2015) (ed), Streetopia,

Booklyn Press, New York.

Essay: Notes From Underground. In Tank Magazine,Volume 8, Issue 1, Spring 2014. London.

Essay: *Real Revolutionaries Carry a Banjo*. (2014). In Viewpoint Magazine (on-line journal).

Essay: *On Collage: Grabbing the Jackalope by the Antl-ears*. (2014). In Otherzine (on-line journal)