

LSU School of Art

TENURE DOSSIER & MATERIALS

Hye Yeon Nam

*Please visit <http://hynam.org/tenure.html> for the full version
of grant proposals and supporting materials.*

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1. Introduction

1.1. Introductory Statement

Thank you for reviewing my dossier in support of my request for tenure at the Louisiana State University (LSU) School of Art. In this dossier, you will find an introductory summary of the teaching, research, and service categories followed by my contributions and accomplishments.

TEACHING. Since I joined LSU in January of 2014, I have been working as an assistant professor in Digital Art and as a research scholar in the LSU Cultural Computing Research Group at the Center for Computation and Technology (CCT), supervising the Art & Tech Laboratory as a co-director. By my sixth year at LSU, the Digital Art undergraduate concentration has nearly doubled to approximately 80 students. With selective admissions, we are admitting increasingly qualified students with better portfolios. I have contributed to the redesign and reorganization of the digital art undergraduate curriculum leading to the fastest departmental growth in the history of the School Art. I have taught both undergraduate and graduate courses including Moving Image, Creative Coding, Beyond the Screen, senior capstone projects, and graduate seminars.

Through my experience in digital art research and exhibitions, I have developed a myriad of professional connections. I strive to share these with students and provide them with needed opportunities in the art community. A recent Digital Art undergraduate alumna has been working at the Knock Knock Children's Museum after she assisted with my workshop at the museum. The LSU Foundation hired another of my digital art undergraduate students for their Augmented Reality Project. A recent female minority Digital Art MFA alumna has become an assistant professor at Prairie View A&M University, and I invited her to be involved in my Southeastern conference grant (SEC) at the University of Texas A&M in 2019. You can find more student testimonials in this packet.

RESEARCH. As an artist and academic, my work combines concept-driven artwork, digital craft, and scholarly research. My professional visual artwork expresses the social issues related to my cultural identity using physical computing in installations and performance. I received invitations to solo shows in New York, California, Louisiana, and South Korea. I have displayed my work domestically at the Smithsonian (National Portrait Gallery) and in Times Square as a Metropolitan Art Prize Runner-up. Internationally my work has been displayed at FILE (Electronic Language International Festival) in Brazil, the Future Places Festival in Portugal, and the Amorepacific Museum in Korea. I have recently participated in several group shows, exhibiting work at the Asian Arts Initiative in Philadelphia, the Jule Collins Smith Museum of Fine Art in Auburn (receiving an honorary mention), and the Humboldt Berlin University for Berlin Science Week. I have also presented artwork and publications at the SIGGRAPH (Special Interest Group on Computer Graphics and Interactive Techniques) Art Gallery, TEI (Tangible, Embedded and Embodied Interaction) and CHI (Computer-Human Interaction) conferences. I conducted several community design workshops for adults at the ISEA (International Symposium on Electronic Art) conference in Istanbul and the Conflux conference in New York, an interactive design workshop in music for 9th-12th grade students, interactive puppets workshops for 1st-2nd grade students at the

Knock Knock Children's Museum in Baton Rouge and the Richland Elementary School in Auburn. In 2016 I participated in the Future Innovators Summit at Ars Electronica in Linz.

I have also collaborated with colleagues and professionals by co-developing grant proposals. I am thankful to have been a part of the Louisiana Board of Regents Enhancement Grant for Digital Media Arts and Engineering (DMAE) Lab (\$75,297) in 2014 and a co-PI on LSU Student Technology Fee grant Navigate, Fabricate and Simulate (\$127,767) and LSU Robotics = Engineering + Art + Design (\$97,325) in 2018. I have also contributed to four more pending grant proposals including National Endowment of the Arts (NEA) Art Work (\$74,844), World Bank consultancy (\$75,000), LSU Faculty Research Grant (\$200,000), and an additional Louisiana Board of Regents Enhancement Grant (\$100,000) as a co-PI. Previously, I received \$20,000 and \$70,000 from the Korean Government as a lead design researcher in gaming and robotics. I received \$10,000 from the OCI (Orascom Construction Industries) Museum for an interactive robotic installation exhibition and \$8,000 twice from the Amorepacific Museum of Art for outdoor kinetic sculptures in 2015 and 2016. You can find further information about grants in my CV.

SERVICE. I have been serving as a member of the college curriculum and foundations committees, and I served on the development committee for visiting artists. As a faculty member on the foundations committee, I review freshmen portfolios to improve the quality of their artwork. I have also been a search committee member four times including a full time, joint faculty position in the Digital Media Arts & Engineering (DMAE) program and the School of Art for an exceptional digital artist with professional industry experience. I am currently a faculty adviser for the Digital Art and Design Association (DADA) student organization, and I have served as a juror for the School of Art annual High School Exhibition, an important BFA recruiting event.

I have served on many committees for the digital art and human-computer interaction (HCI) professional communities. I bridge artistic and academic fields as a member of the ACM (Association for Computer Machinery) SIGGRAPH Digital Arts Community Committee. I have also served as a workshop and art gallery co-chair for NIME (New Interfaces for Musical Expression) 2015 and an art gallery co-chair for TEI 2019.

Thank you for reviewing my dossier for tenure. Please feel free to visit my online portfolio and other supporting materials at www.hynam.org for video documentation of kinetic, interactive installations, design workshops, and other time-based work.

Sincerely,



Hye Yeon Nam, Ph.D.
Assistant Professor of Digital Art
Louisiana State University

1. Introduction

1.2. Curriculum Vitae

1.2.1. Professional CV

HYE YEON NAM

333 Laurel #21, Baton Rouge, LA 70801
Mobile: (857) 928-6375
URL: <http://www.hynam.org>
E-mail: hyenam@lsu.edu

EDUCATION

- 2014 **Georgia Institute of Technology**, Atlanta, Georgia, US
Ph.D. Digital Media, School of Literature, Communication and Culture
Adviser: Dr. Michael Nitsche
- 2006 **Rhode Island School of Design**, Providence, Rhode Island, US
MFA in Digital Media
- 2005 **Brown University**, Providence, Providence, Rhode Island, US
Sheridan Center Collegiate Teaching Certificate, Programming and Literature Coursework.
- 2002 **Ewha Woman's University**, Seoul, Korea
BFA in Information Design

TEACHING AND RESEARCH

- 2014-present **Louisiana State University, Baton Rouge, LA**
Assistant Professor (tenure-track) in Digital Art
Co-director of the Art & Tech Lab (@Lab)
- 2007-2008 **New York Institute of Technology, New York, NY**
Assistant Professor (tenure-track) in Communication Arts

SOLO/ TWO PERSON SHOWS

- 2019 Baton Rouge Gallery, Baton Rouge, LA, US - pending
- 2018 “**Temporal Aesthetics**”, Firehouse Gallery, Baton Rouge, LA, US
- 2015 “**Art + Tech**”, Art Gallery, CSU, CA, US
- 2014 “**You are Happy**”, OCI Museum, Seoul, Korea
- 2013 “**Bold Movement**”, Gallery Ho, New York, NY
- 2013 “**Unfamiliar Behavior**”, Telfair Museum, Savannah, GA
- 2012 “**Touching Anomaly**”, 3rd Ward, Brooklyn, NY
- 2011 “**Somewhere In-Between**”, Buffalo Arts Studio, Buffalo, NY

RESIDENCIES

- 2017 **Tri-Try Again**, Brooklyn, NY
2015 **Lab Residency**, Spokane, WA

GRANTS

- 2019 **“Talking Place: A Mixed-Reality Pavilion for Disappearing Coastal Communities”** (\$74,844, PI: Derick Ostrenko), Co-PI, NEA Art Works - pending
“Robot in Nature” (\$200,000, PI: Brendan Harmon), LSU Faculty Research Grant (FRG), Co-PI - pending
“Center for Digital Craft” (\$100,000, PI: Brendan Harmon), Co-PI, Louisiana Board of Regents Enhancement Grant, Baton Rouge, LA - pending
“Bringing Disruptive Technology to the Mekong Delta: Tangible Landscape” (\$75,000, PI: Brendan Harmon), Co-PI, World Bank Consultancy, Washington DC- pending
- 2018 **“Navigate, Fabrication and Simulate”**, LSU Student Technology Fee (STF) grant (\$127,767, PI: Zackary Berkowitz), Co-PI, LSU, Baton Rouge, LA
“LSU Robotics = Engineering + Art + Design,” LSU Student Technology Fee (STF) grant (\$97,325, PI: Marcio de Queiroz), Co-PI, LSU, Baton Rouge, LA
SEC (Southeastern Conference) Grant (\$900), LSU, Baton Rouge, LA
- 2017 **Jule Collins Smith Museum of Fine Art** (\$1,000), Auburn, AL
Summer Research Grant (\$5,000), LSU, Baton Rouge, LA
Teaching Enhancement Fund (TEF) grant (\$500), LSU, Baton Rouge, LA
- 2016 **Amorepacific Museum** (\$8,000), Seoul, Korea
“Melding the Physical and Virtual through Emerging Technologies”, Louisiana Board of Regents Enhancement (\$90,000, PI: Derick Ostrenko), Co-PI, Baton Rouge, LA
- 2015 **Amorepacific Museum** (\$8,000), Youngin, Korea
- 2014 **OCI Museum** (\$10,000), Seoul, Korea
“Digital Media Arts and Engineering (DMAE) Lab”, Louisiana Board of Regents Enhancement (\$75,297, PI: Marc Aubanel), Co-PI, Baton Rouge, LA
- 2011 **Next Generation Design Leaders Program** (\$70,000), Korea Ministry of Knowledge and Economy and Korea Institute of Design Promotion, Korea
- 2010 **Next Generation Design Leaders Program** (\$20,000), Korea Ministry of Knowledge and Economy and Korea Institute of Design Promotion, Korea
Creative Divergents, Summer 2010 Winner (\$500)
- 2009 **Focal Press Voucher** (AUS \$1000), Australia

PUBLICATIONS

- 2017 Nam, H., Berkowitz, Z., Berdahl, E. **Invisible: A Critical Digital Artwork as Performance**, CHI EA '17, Denver CO, pp.1399-1404.

- 2014 Nitsche, M., Quitmeyer, A., Farina, K., Zwaan, S., Nam, H. **Teaching Digital Craft**, CHI EA '14, Toronto, Canada, pp.719-730.
- Nam, H, Nitsche, M. **Interactive installations as performance: inspiration for HCI**, CHI '14, Munich, Germany, pp.189-196.
- 2012 Nam, H, Choi, C. **Artistic Robot Please Smile**, CHI EA '12, Austin, TX, pp.967-970.
- 2011 Nam, H. Choi, C., Mendenhall, S. **Please Smile**, C&C '11, Atlanta, GA, pp.423-424.
- Nam, H. Huggable Nature, ISEA '11, Istanbul, Turkey
- 2010 Nam, H, DiSalvo, C., Do, E. Y., Mendenhall, S. **"Dinner Party" Sociable Interfaces in a Tabletop Art Project**, IITM '10, Allahabad, India, pp.306-310.
- Nam, H. **Dinner Party**, Leonardo, Volume 43, Number 4, MIT Press, pp. 402-403.
- Nam, H., DiSalvo, C. **Tongue Music: The Sound of a Kiss**, CHI '10, Atlanta, Georgia, pp.4805-4808.
- 2008 Nam, H. **Wonderland**, SIGGRAPH '08, Los Angles, California, pp.108.

SELECTED GROUP EXHIBITIONS/ ACTIVITIES

- 2019 **404 International Festival of Art & Technology**, Lowell, MA
Robot-Human Workshop, Texas A&M, College Station, TX
- 2018 **"History of the Future"**, Boston CyberArts Gallery, Boston, MA
Interactive Puppets, Jule Collins Smith Museum of Fine Art, Auburn, AL
Interactive Puppets, Knock Knock Children's Museum, Baton Rouge, LA
- 2017 **"Art Science Exhibits"**, Berlin Science Week, Berlin, Germany
"Out of the Box", Jule Collins Smith Museum of Fine Art, Auburn, AL
"Hurry up and Wait", Asian Arts Initiative, Philadelphia, PA
CHI 2017 Art Gallery, Denver Convention Center, Denver, CO
- 2016 **Future Innovators Summit**, Ars Electronica, Postcity, Linz, Austria
"Make Link", Yongsan Family Park, Seoul, Korea
"A Building with a View", Contemporary Art Center, New Orleans, LA
ISEA 2016, Open Sky Gallery, Hong Kong
- 2015 **"Researcher's Way"**, Amore Pacific Museum, Youngin, Korea
"When Technology becomes Art", Sinsegae Gallery, Seoul, Korea
"Ewha Portfolio", Sungkok Art Museum, Seoul, Korea
"Project Daejeon: The Brain", Daejeon, Korea
- 2013 **"Parodic Machines"**, Van Every/Smith Galleries, Davidson, NC
"XYZ", MODA (Museum of Design Atlanta), Atlanta, GA
ISEA 2013, Sydney, Australia
Japanese American National Museum, California, LA
- 2012 **Asian Society**, Houston, TX
Korean Cultural Center, New York, NY
FILE, Rio de Janeiro, Brazil
- 2011 **"Evolution/Revolution"**, Buffalo Arts Studio, Buffalo, NY
ISEA 2011, Istanbul, Turkey
FILE, Sao Paulo, Brazil
E3 Expo, Los Angeles, CA
"Asian-American Portraits of Encounter", The Smithsonian National Portrait Gallery, Washington, DC

- “**Push/Pop**”, Open Space screening, Seattle, WA
- 2010 **Conflux Festival**, New York, New York
 “**Please Touch**”, ACM SIGGRAPH 2010 Art Gallery, Los Angeles, California
 “**Stand Clear of the Closing Doors**”, Williamsburg, New York
- 2009 **Times Square Screening**, New York, New York (curator. Isabella Rossellini)
Future Places Festival, Future Places, Porto, Plato
theLab, San Francisco, California (curator. Misako Inaoka, David Cunningham)
Tweak festival, Ireland
Dumbo Art under the Bridge Festival, Brooklyn, New York
Video Screening, The Bhavan, London, UK (curator. Ming Turner)
Simply Screen: Inbetweeners of Asia, Berlin, Germany (curator. Ming Turner)
Screengrab, James Cook University, Australia
This ability, Cafa Art Museum, Beijing, China (curator. Byeong Sam Jeon, Wang Chunchen)
ArcheTime, TheTankSpace, New York (curator. Olga Ast)
ICAD 2009, Re-New Festival, Copenhagen, Denmark
- 2008 **MISC Video & Performance**, NY Studio Gallery, New York, New York
Korus House, Korea Embassy, Washington DC
The Coyote Festival 2008, Chicago, Illinois (curator. Catherine Forster)
One Minute Festival & Video Festival Aarau, Switzerland
ACM SIGGRAPH 2008 Art Show, Los Angles
 “**Double Take**”, Eyebeam, New York
Viridian Artists, New York (curator. Elisabeth Sussman at the Whitney Museum of Art)
Windows Brooklyn, New York (curator. Sara Jones)
“The Future Was Then so now what”, SCOPE Pavilion Lincoln Center, New York
Centennial video special, Crawl Space, Seattle
 “**Mix it up**”, Rhonda Schaller Chelsea, New York, New York
International Winner 2008, Hun Gallery, New York, New York
 “**Kinetic Image**”, Target Gallery, VI (curator. Patrick Lichy)
- 2007 **Portraiture and Identity**, Center For New Americans, New York
- 2006 **“Translation: Misguided Machines and Cultural Loops”**, Duo Gallery, New York,
 New York (curator. Christian Paul)
“LDN Vs NYC” (Inflatable Collapsing New People from London and New York),
 New York, New York (curator. Karim Hamid)
“10 years later”, Gana Arts Center, Seoul, Korea

AWARDS

- 2017 **“Out of the Box”**, Honorable Mention, Jule Collins Smith Museum of Fine Art, Auburn, AL
- 2010 **FILE**, interactive work finalist, Brazil
- 2009 **Metropolis Art Prize**, Runner-Up, New York, NY
Future Places Festival, Honorable Mention, Porto, Portugal
ZeitGeist, 2009 Video Art Winner, United Creators, New York, NY

- 2008 **19th Annual Juried Exhibition**, First Prize, Viridian Artists, New York, NY
Target Gallery, Third Prize, Alexandria, VA
Hun Gallery, 2008 International Winner, Hun Gallery, New York, NY

TALKS

- 2019 **Texas A&M**, College Station, TX
2018 **Jule Collins Smith Museum of Fine Art**, Auburn, AL
2017 **SCAD**, Savannah, GA
2015 **Total Museum**, Seoul, Korea
2013 **Telfare Museum**, Savannah, GA
2011 **Rhode Island School of Design**, Providence, RI
2009 **Dork Bot**, New York, New York

SERVICE

- 2010- present **ACM SIGGRAPH**, New York, NY
SIGGRAPH Digital Arts Community (DAC) Committee
2019 **UIST 2019** (User Interface Software and Technology) conference,
Local Committee, New Orleans, LA (October, 20-23, 2019)
TEI 2019 (Tangible, Embedded, and Embodied Interactions) conference,
Co-Chair, Art Gallery, Tempe, Arizona, AZ (March 17-20, 2019)
2018 **SIGGRAPH Asia 2018**, Emerging Technology Committee
Tokyo, Japan (December 4-7, 2018)
2015 **NIME 2015** (New Interfaces for Musical Expression) conference,
Co-Chair, Workshop and Art Gallery, Baton Rouge, LA (May 31 –
June 3, 2015)
Altered Books: Digital Interventions (<http://altered-books.siggraph.org>)
with Prof. Copper Giloth, 2015 on-line Siggraph art show
2008 **New York City SIGGRAPH conference 2008**, the Metro CAF 2008
Committee

DVD RENTAL (Self-Portrait Video)

- 2012 **David Owsley Museum of Art**, Ball State University, Muncie, IN

REVIEWS

- 2014 **Intel IQ**, by editor, Jason Johnson
2012 **SI APAP.edu**, Recap and Video: Between Image and Word Symposium
2011 **PBS News Hour**, Negotiating Asian-American Identity Through Portraiture,
by reporter, Saskia De Melke

- VOANews.com**, Asian-American Artists Explore Their Identity: Smithsonian exhibit, by editor, Julie Taboh
- The Washington Post**, Review: The Asian American experience at the National Portrait, by reporter, Jacqueline Trescott (Website and News Paper)
- National Portrait Gallery** Official Website
- Bussiness Insider**
- Discovery** Channel, Daily Planet Episode, by producer Regine Taduran
- Slashdot**
- Wired** by Bruce Sterling
- Engadget** By Vlad Savov
- Kotaku** By Stephen Totilo
- Gizmodo**
- Mashable** by Charlie White
- 2010 **Tech News Daily** by Stuart Fox
- 2009 **Times Square** by Glenn Weiss
MSNBC (Broadcasting), Morning Jeo
PSFK (News), by Aziz Ali
Real Time Issue (Magazine), #93 Oct-Nov 2009, by editor Bernadette Ashley
Discovery Channel, Daily Planet Episode, by producer Seonaid Eggett (April 2, 2009)
- 2006 **Syracuse City Eagle** (Newspaper), Vol.3, Issue 37, Community Folks Art Center
Opens Double Header, Nancy Keefe Rhode
RISD View 2006 spring (Magazine), The future by Design, p.10.

INTERVIEWS

- 2016 **ACM SIGGRAPH**, Discover
- 2011 **MDR JUMP**, German public radio station, Germany (March 2011)
Goodday Sacramento, Live TV show, CA (February 2011)
AOL News (February 2011)
- 2008 **Strange Angels**, KBCH Radio's weekly broadcast of art & technology, Los Angeles, CA
ACM SIGGRAPH Art Gallery, report by JEN ZEN, Los Angeles, CA

PATENT

- 2011 **Game Controller using Kiss**, #13/331,190, US Patent and Trademark Office

1. Introduction

1.2. Curriculum Vitae

1.2.2. PS-36 LSU formatted CV

HYE YEON NAM

Assistant Professor

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hyenam@lsu.edu

www.hynam.org

PS-36 C.V.

1.1 History of Assignment:

Hye Yeon Nam is an Assistant Professor at LSU School of Art and a research scholar in the LSU Cultural Computing Research Group at the Center for Computation and Technology (CCT) by supervising the Art & Tech Laboratory as a co-director. She started her job as an Assistant Professor at LSU in January 2014.

2014 **Georgia Institute of Technology**, Atlanta, Georgia, US

Ph.D. Digital Media, School of Literature, Communication and Culture

Adviser: Dr. Michael Nitsche

2006 **Rhode Island School of Design**, Providence, Rhode Island, US

MFA in Digital Media

2005 **Brown University**, Providence, Providence, Rhode Island, US

Sheridan Center Collegiate Teaching Certificate, Programming and Literature Coursework.

2002 **Ewha Woman's University**, Seoul, Korea

BFA in Information Design

1.2. Teaching:

1.2.1. Documentation of teaching activities

1.2.1.1. Teaching Evaluations

The average score of teaching evaluations is 4 out of 5. The total score rate from the first semester to the last semester increased 33%. Detailed students evaluations are available in section 2.2. Teaching Evaluations.

1.2.1.2. Teaching history

Courses taught including interdisciplinary and off-campus courses. (Course number, title, location, semester, and enrollment). 'Score' indicates the overall instruction score out of 5 on student evaluations. Notes indicate if the course was CxC communication intensive (CI), hours (H), interdisciplinary (ID), cross-listed (CR), service-learning (SL), or in-progress (IP) Credit hours for studio classes are equivalent to 3 hours of lecture and 3 hours of lab.

Course	Title	Semester	Enrolled	Notes
ART 7255.1	Digital Art Seminar	Fa 2018	9	ID
ART 4290.1	Digital Art Synthesis	Fa 2018	12	ID

ART 4240.1	Beyond Screen	Fa 2018	3	ID
ART 2210.1	Creative Coding	Fa 2018	22	CI
ART 7255.1	Digital Art Seminar	Sp 2018	3	ID
ART 7030	Independent Study	Sp 2018	1	
ART 4280.1	Digital Art Practicum	Sp 2018	17	ID
ART 2230.1	Virtual Space	Sp 2018	25	CI
ART 4290.1	Digital Art Synthesis	Fa 2017	5	CI
ART 2210.1	Creative Coding	Fa 2017	22	CI
ART 7255.1	Digital Art Seminar	Sp 2017	7	ID
ART 4059.1/ EE4859.1	Digital Media Capstone Class	Sp 2017	6 / 20	ID, CR
ART 2050.1	Digital Art I	Sp 2017	21	CI
ART 4290.1	Digital Art Synthesis	Fa 2016	6	CI
ART 2220.1	Moving Image	Fa 2016	20	CI
ART 2050.1	Digital Art I	Su 2016	10	CI
ART 7255.1	Digital Art Seminar	Sp 2016	6	ID
ART 4059.2/ EE 4859.1	Digital Media Capstone Class	Sp 2016	5 / 20	ID, CR
ART 2050.3	Digital Art I	Sp 2016	22	ID
ART 4290.1	Digital Art Synthesis	Fa 2015	16	CI
ART 2210.1	Creative Coding	Fa 2015	25	CI, ID
ART 7250.1	Digital Art Praxis	Su 2015	2	
ART 2050.1	Digital Art I	Su 2015	18	ID
ART 7255.1	Digital Art Seminar	Sp 2015	4	ID
ART 7250.1	Digital Art Praxis	Sp 2015	1	
ART 4290.1	Digital Art Synthesis	Sp 2015	13	CI
CS 2463.1	Programming with Digital Media	Sp 2015	22	ID, CR
ART 7250.1	Digital Art Praxis	Fa 2014	6	
ART 4030.1	Independent Study	Fa 2014	7	
ART 2220.1	Moving Image	Fa 2014	23	CI
ART 2210.1	Creative Coding	Fa 2014	20	CI
ART 7255.1	Digital Art Seminar	Sp 2014	5	ID
ART 4560.1	Interactive Media	Sp 2014	20	ID, CI

New courses developed or redesigned from existing course numbers:

ART 2210 Creative Coding

ART 2230 Virtual Space

ART 4240 Beyond Screen

ART 4280 Digital Art Practicum

New degree programs or curriculum developed:

2016 BFA Digital Art Undergraduate Curriculum (co-author)

2015 BA Screen Arts Curriculum Creation (co-author)

Interdisciplinary degree program to address the need for an integrated “film” major at LSU.

Graduate Committees:

Year Completed	Student Name	Dissertation / Thesis title	Chair	Member
Fa 2018	Jamie Kutner	Creating Coping Mechanism: An Anatomy of a Gallery-Based Installation and Performance Work	✓	
Sp 2018	Elisa Fabris Valenti	In-Between: The Spaces of Modernity		✓
Sp 2018	Sarah Ferguson	Darkness on the Edge of Town	✓	
Sp 2017	Haley Hatfield	Conditions of My Release		✓
Sp 2016	Hira Tariq	Placed Residue		✓
Sp 2016	Leah Hamel	Momentary Eddies		✓

1.2.2. Listing of publications concerning instruction:**1.2.2.6. Miscellaneous**

2014 Mike Scott, “LSU lands on national ranking of top 100 animation schools in the country”, The Times Picayune, April 28, 2014.

1.2.4. Participation in:**1.2.4.1. Professional Meetings, Symposia, Workshops, and Conferences on teaching**

2018 **Communication Across the Curriculum (CXC) Summer Institute**, Louisiana State University, Baton Rouge, LA, Participant.

2016 **ARS Electronica**, Austria, Linz, September 8-12, Future Innovators Submit Presenter

2015 **ACM conference**, Human Factors in Computing Systems (CHI), Seoul, Korea, April 20-23, Workshop Presenter.

1.2.4.2. Local Instructional Activities

2018 **Digital Art Senior Show**, the annual BFA show, Foster Gallery, December, Digital Art Area Organizer.

DART 7003 Doctor of Design, Digital Culture Panel, Guest Critic.

NSF funded Smart City project, SCC-Planning: Promoting Smart Technologies in Public Safety and Transportation to Improve Social and Economic Outcomes in a US EDA-Designated Critical Manufacturing Region (PI: Seung-Jong Park), Community Outreach, Water Campus, Baton Rouge, LA, Collaborator.

- Studio 330**, Digital Art Senior Show, Guest Critic.
- Redstick Festival**, Digital Media Center, April 24-28, Co-Organizer.
- Animation Jam**, Digital Media Center, April 13-15, Co-Organizer.
- LA 7062 Advanced Topics**, Arduino Workshop, Guest Critic.
- 2017 **Digital Art Senior Show**, the annual BFA show, Foster Gallery, December, Digital Art Area Organizer.
- Redstick Festival**, Digital Media Center, April 27-29, Co-Organizer.
- "Divergent Exploration: Perspectives in the Digital Spere"**, Digital Art Graduate Show, Firehouse Gallery, Organizer.
- Studio 330**, Digital Art Senior Show, Guest Critic.
- 2016 **Digital Art Senior Show**, the annual BFA show, Foster Gallery, December, Digital Art Area Organizer.
- Game Jam**, Digital Media Center, September 25, Reviewer.
- "Art of the App"**, LSU Student Union Gallery, Baton Rouge, LA, Co-curator.
- ARCH 7002/ 7004 Graduate Design Studio**, Project Review, Guest Critic.
- Studio 330**, Digital Art Senior Show, Guest Critic.
- 2015 **LSU Architecture Studio**, Grad Students Studio Review, May, Guest Critic.
- "Digital I/O"**, Digital Art Senior Show, Foster Gallery, December, Organizer.
- "Screening Illusions"**, Digital Art Graduate Show, Firehouse Gallery, Organizer.
- LoVid: Tali Hinkus** Guest Lecture, Co-Organizer.
- 2014 **"Digital by Design"**, Digital Art Senior Show, LSU Digital Media Center, December, Organizer.
- Prospect 3+**, Satellite Festival Baton Rouge, LA, Co-Organizer.
- Redstick FutureFest**, LSU Digital Media Center, Baton Rouge, LA, Co-Organizer.

1.2.5. Other instructional activities or other contributions to the profession:

1.2.5.1. Membership in professional organizations;

New Media Caucus, 2015 – present
 College Art Association, 2013 – present
 NING Digital Art Community, 2010 – present
 ACM membership, 2009 – present

1.2.5.2. Administrative duties;

Digital Art Area Coordinator 2014 Fall - 2015 Fall, 2016 Fall, 2018 Fall

1.2.5.3. New teaching methods/ material developed, etc.

2015-present Participated an ongoing research blog for ART 7255 Digital Art Seminar, D+M Media Research Studio, <http://art7255.wordpress.com/>

1.2.7. Research Support/Grant Activities aimed at advancing one's ability to teach:

- 2017 **Teaching Enhancement Fund (TEF)**, attending the ACM SIGGRAPH Conference (\$500), LSU, Baton Rouge, LA

1.3. Scholarship:

1.3.1. Listing of research publications:

1.3.1.2. Shorter Works

- 2017 Nam, H., Berkowitz, Z., Berdahl, E. **Invisible: A Critical Digital Artwork as Performance**, CHI EA '17, Denver CO, pp.1399-1404. (6-11 May 2017)
- 2016 **15th International Conference on New Interfaces for Musical Expression Program Book**. Edited by Jesse Allison, Edgar Berdahl, Stephen David Beck, Derick Ostrenko, Hye Yeon Nam, Esteban Maestre, Daniel Shannahan. Published in conjunction with the NIME 2015 conference and art exhibitions, shown at the Shaw Center for the Arts and Louisiana State University in Baton Rouge, LA.
- 2014 Nitsche, M., Quitmeyer, A., Farina, K., Zwaan, S., Nam, H. **Teaching Digital Craft**, CHI EA '14, Toronto, Canada, pp.719-730. (26 April - 1 May 2014)
- Nam, H., Nitsche, M. **Interactive installations as performance: inspiration for HCI**, TEI '14, Munich, Germany, pp.189-196. (16-19 February 2014)
- 2012 Nam, H., Choi, C. **Artistic Robot Please Smile**, CHI EA '12, Austin, TX, pp.967-970. (5-10 May 2012)
- 2011 Nam, H., Choi, C., Mendenhall, S. **Please Smile**, C&C '11, Atlanta, GA, pp.423-424. (3-6 November 2011)
- Nam, H. **Huggable Nature**, ISEA '11, Istanbul, Turkey (14-21 September 2011)
- 2010 Nam, H., DiSalvo, C. **Tongue Music: The Sound of a Kiss**, CHI '10, Atlanta, GA, pp.4805-4808. (10-15 April 2010)
- 2008 Nam, H. **Wonderland**, SIGGRAPH '08, Los Angles, California, pp.108. (12-14 August 2008)

1.3.1.5. Recordings

- 2017 **Jule Collins Smith Museum of Fine Art**, artist interview recording, "Out of the Box"
Jule Collins Smith Museum of Fine Art, progress recording, "Out of the Box"
<http://jcsmauburn.edu/exhibitions/ootb-2017-digital-exhibition-1-nam/>
- 2016 **Amorepacific Museum**, artist interview recording, "Make Link" August
Amorepacific Museum, progress recording, "Make Link" August
<https://www.youtube.com/watch?v=hP4DVjHaZhi>
- 2016 **Amorepacific Museum**, artist interview recording, "Researcher's Way" August
Amorepacific Museum, progress recording, "Researcher's Way" August
<https://www.youtube.com/watch?v=THahKvUfbSw&index=4&list=PL8Hj4Qv8Rceu-RdRRq4Cm6TEFMhnhl9X>

1.3.1.6. Miscellaneous

- 2018 **Auburn Research magazine**, Spring 2018
- 2017 **Jule Collins Smith Museum of Fine Art**, Catalog, "Out of the Box"
- 2016 **ACM SIGGRAPH**, Inspirational Member profile interview (<http://www.siggraph.org/discover/inspiration/member-profiles/hye-yeon-nam>)
- Georgia Institute of Technology**, Alumni Interview (<http://dm.lmc.gatech.edu/people/alumni/hye-yeon-nam-dm-ph-d-2014/>)

- LSU, College of Art and Design website, Hye Yeon Nam's Kinetic Sculpture Installation Exhibition in Yongsan, Korea, by Angela T Harwood
- 2015 **The Orion**, Interactive art exhibition opens at Chico State by Amanda Rhine (<https://theorion.com/41440/multimedia/post-format-video/interactive-art-exhibition-opens-at-chico-state/>)
- ACM SIGGRAPH**, online show, Altered Books: Digital Interventions with Prof. Copper Giloth
- LSU, College of Art and Design website, Floating Identity by Hye Yeon Nam Featured at Amorepacific Museum of Art in Korea by Angela T Harwood
- 2014 **Intel IQ**, The Kiss Controller Shows How Wearable Videogames Could Bring Us Closer, Jason Johnson
- 2013 **Georgia Institute of Technology**, Hye Yeon Nam combines art and digital media to reflect society (<http://dm.lmc.gatech.edu/phd-student-hye-yeon-nam-combines-art-and-digital-media-to-reflect-society/>)
- 2012 **Smithsonian Asian Pacific American Center**, SI APAP.edu, Recap and Video: Between Image and Word Symposium (<http://smithsonianapa.org/now/portraits-of-encounter-podcasts/>)
- 2011 **PBS News Hour**, Negotiating Asian-American Identity Through Portraiture, by reporter Saskia De Melker
- VOA News**, Asian-American Artists Explore Their Identity: Smithsonian exhibit, by Julie Taboh (http://www.51voa.com/VOA_Standard_English/Asian-American-Artists-Explore-Their-Identity--43245.html)
- The Washington Post**, Review: The Asian American experience at the National Portrait, by Reporter Jacqueline Trescott (Website and News Paper)
- National Portrait Gallery**, Official Website
- Bussiness Insider**
- Discovery Channel** (Canada Broadcasting), Daily Planet Episode by producer Regine Taduran
- Slashdot**
- Wired**, Article by Bruce Sterling
- Engadget**, Article by Vlad Savov
- Kotaku**, Article by Stephen Totilo
- Gizmodo**
- Mashable**, Article by Charlie White
- MDR JUMP**, German public radio station, Germany
- Goodday Sacramento**, Live TV show, California
- AOL News**
- 2010 **Tech News Daily**, Article by Stuart Fox
- 2009 **Times Square**, Article by Glenn Weiss
- MSNBC**, Broadcasting, Morning Jeo
- PSFK**, News by Aziz Ali
- Real Time Issue**, Magazine, #93 Oct-Nov 2009, by editor Bernadette Ashley
- Brokelyn.com**, Article by Faye
- Art Fag City**, Article by Paddy Johnson
- Discovery Channel** (Canada Broadcasting), Daily Planet Episode, by producer Seonaid Eggett
- Wire/multimedia**, Article by editor Eliot Van Buskirk
- Makezine**, Article by editor Collin Cunningham

NoiseAddicts

NZMusician

- 2008 **Strange Angels**, KBCH Radio's weekly broadcast of art & technology, Los Angeles, California
ACM SIGGRAPH, 2008 Art Interview, report by JEN ZEN, Los Angeles, California
- 2006 **Syracuse City Eagle**, News Paper, Vol.3, Issue 37, Community Folks Art Center
Opens Double Header, Nancy Keefe Rhode
RISD View, Magazine, The future by Design, p.10.

1.3.3. Other creative and artistic contributions:

1.3.3.1. Original works presented:

- 2019 **"404 International Festival of Art & Technology"**, Lowell, MA
Robot-Human Workshop, Texas A&M, College Station, TX
- 2018 **"History of the Future"**, Boston CyberArts Gallery, Boston, MA
"Temporal Aesthetics", Two Person Show, Firehouse Gallery, Baton Rouge, LA, US
- 2017 **"Art Science Exhibits"**, Berlin Science Week, Berlin, Germany
"Out of the Box", Jule Collins Smith Museum of Fine Art (Juror. Jean Shin), Auburn, AL
LSU School of Art Faculty Exhibition, Glassell Gallery, Baton Rouge, LA
"Hurry up and Wait", Asian Arts Initiative, Philadelphia, PA
CHI Art Gallery, Denver Convention Center, Denver, CO
- 2016 **Future Innovators Submit**, ARS Electronica, Postcity, Linz, Austria
LSU School of Art Faculty Exhibition, Glassell Gallery, Baton Rouge, LA
"Make Link", Yongsan Family Park, Seoul, Korea
"A Building with a View", Contemporary Art Center, New Orleans, LA
ISEA 2016, Open Sky Gallery, Hong Kong
- 2015 **"Art+Technology"**, Two Person Show, CSU, CA
"Researcher's Way", Amore Pacific Museum, Youngin, Korea
"When Technology becomes Art", Sinsegae Gallery, Seoul, Korea
"Ewha Portfolio", Sungkok Art Museum, Seoul, Korea
- 2014 **"You are Happy"**, Solo Show, OCI Museum, Seoul, Korea
"Project Daejeon: The Brain", Daejeon, Korea
New Faculty Show, Foster Gallery, Baton Rouge, LA
- 2013 **"Bold Movement"**, Solo Show, Gallery Ho, New York, New York
"Unfamiliar Behavior", Solo Show, Telfair Museums, Savannah, GA
"Parodic Machines", Van Every/Smith Galleries, Davidson, NC
"XYZ", MODA (Museum of Design Atlanta), Atlanta, GA
ISEA festival, Sydney, Australia
"Asian-American Portraits of Encounter", Japanese American National Museum, California, LA
- 2012 **"Touching Anomaly"**, Solo Show, 3rd ward, Brooklyn, New York
"Asian-American Portraits of Encounter", Asia Society Texas Center, Houston, TX
"Reverse & Rebirth", Korean Cultural Center, New York, New York
FILE festival, Rio, Brazil
- 2011 **"Somewhere In-Between"**, Two Person Show, Buffalo Arts Studio, Buffalo, New York
"Evolution/Revolution", Buffalo Arts Studio, Buffalo, New York

- IndieCade**, Culver City, Los Angeles
ISEA 2011, Istanbul, Turkey
Juan Media Festival, In-cheon, Korea
“**Asian-American Portraits of Encounter**”, The Smithsonians National Portrait Gallery, Washington DC
FILE festival, Sao Paulo, Brazil
“**Push/Pop**”, Open Space screening, Seattle, WA
- 2010 **Conflux Festival**, New York, New York
“**Please Touch**”, ACM Siggraph Art Gallery, Los Angeles, California
“**Stand Clear of the Closing Doors**”, Williamsburg, New York
- 2009 **Times Square Screening**, New York, New York (curator. Isabella Rossellini)
Future Places Festival, Future Places, Porto, Plato
the Lab, San Francisco, California (curator. Misako Inaoka, David Cunningham)
Tweak Festival, Ireland
Dumbo Art under the Bridge Festival, Brooklyn, New York
Video Screening, The Bhavan, London, UK (curator. Ming Turner)
Simply Screen: Inbetweeners of Asia, Berlin, Germany (curator. Ming Turner)
Screengrab, James Cook University, Australia
“**This Ability**”, Cafa Art Museum, Beijing, China (curator. Byeong Sam Jeon, Wang Chunchen)
Archetyme, TheTankSpace, New York (curator. Olga Ast)
- 2008 **MISC Video & Performance**, NY Studio Gallery, New York, New York
Hun Gallery, New York, New York
Korus House, Korea Embassy, Washington DC
“**The Coyote Festival**”, Chicago, Illinois (curator. Catherine Forster)
ACM SIGGRAPH, 2008 Art Galley, Los Angles, CA
“**Double Take**”, Eyebeam, New York
Viridian Artist Chelsea, New York (curator. Elisabeth Sussman at the Whitney Museum of Art)
Windows Brooklyn, New York, NY (curator. Sara Jones)
“**The Future Was Then so Now What**”, SCOPE Pavilion Lincoln Center, New York
Centennial video special, Crawl Space, Seattle
“**Mix it up**”, Rhonda Schaller Chelsea, New York, New York
Hun Gallery, International Winner 2008, New York, New York
“**Kinetic Image**”, Target Gallery, VI (curator. Patrick Lichty)
- 2007 **Portraiture and Identity**, Center For New Americans, New York
2006 “**Translation: Misguided Machines and Cultural Loops**”, Duo Gallery, New York, New York (curator. Christian Paul)
“**LDN Vs NYC: Inflatable Collapsing New People from London and New York**”, New York, NY (curator. Karim Hamid)
Community Folk Art Center, Syracuse, New York
MFA Thesis Show, RISD Museum, Providence, Rhode Island
Feminism Festival, The Arts at Marks, Hawaii
“**10 years later**”, Gana Arts Center, Seoul, Korea
“**Becoming Uncomfortable**”, List Museum, Providence, Rhode Island

1.3.3.2. Other creative activities:

- 2019 **UIST 2019** (User Interface Software and Technology) conference, New Orleans, LA (October, 20-23, 2019), Local Committee.
- TEI 2019** (Tangible, Embedded, and Embodied Interactions) conference, Art gallery, Tempe, Arizona, AZ (March 17-20, 2019), Co-Chair.
- 2018 **Jule Collins Smith Museum of Fine Art**, Interactive Puppets, Workshop Organizer, Auburn, AL
Knock Knock Children's Museum, Interactive Puppets, Workshop Organizer, Baton Rouge, LA
- 2016 **Interactive Design Workshop for Music**, Digital Media Center, July 2016, Workshop Co-Organizer.
- 2015 **NIME 2015** (New Interfaces for Musical Expression) conference, Art gallery and workshop, Co-Chair.

1.3.4. Participation in Other Professional Meetings, Symposia, Workshops, and Conferences:

- 2015 NVIDIA demo, SIGGRAPH Conference, The 42nd International Conference and Exhibition on Computer Graphics & Interactive Techniques, Los Angeles, California

1.3.5. Other scholarly or creative activities or other contributions to the profession:

1.3.5.1. Membership in professional organizations:

- Association for Computing Machinery
SIGGRAPH Digital Arts Community Ning Site
Rhizome

1.3.5.2. Administrative duties:

- 2014-present Co-Director, Art & Tech @Lab
2014-2015 Workshop Chair, NIME: New Interfaces for Musical Expression

1.3.6. Other awards, lectureships, or prizes that show recognition of scholarly or artistic achievement.

- 2019 **Domestic Travel Grant** (\$750) for 404 International Festival of Art & Technology, LSU, Baton Rouge, LA
- 2018 **SEC Travel Grant** (\$900) to Texas A&M for research and workshop, LSU, Baton Rouge, LA
- 2017 **Jule Collins Smith Museum of Fine Art** (\$1000), Honorable Mention, Jule Collins Smith Museum of Fine Art, Auburn, AL
International Travel Grant (\$1000) for Berlin Art Science Exhibition, LSU, Baton Rouge, LA
SCAD, foundation studies artist talk (\$2000), Savannah, GA

- Summer Faculty Research Grant** (\$5000) for New York Tri-Tryagain residency, LSU, Baton Rouge, LA
- 2016 **Amorepacific Museum**, (\$8,000), Yongsan Family Park, Seoul, Korea
LSU Travel Honorarium (\$2000) for attending Amore Pacific Museum, Yongsan Family Park, Seoul, Korea and SIGGRAPH conference, Los Angeles, US
Lab Residency (\$250), Spokane, Washington
Rhode Island School of Design (RISD), Foundation class, RISD Museum, October, Guest Lecturer
- 2015 **Amorepacific Museum**, (\$8,000), Yongin, Seoul, Korea
Georgia Institute of Technology, The Computer as an Expressive Medium, June, Guest Lecture
- 2014 **OCI Museum** (\$10,000), Seoul, Korea (July – August 2014)
- 2013 **Telfair Museum** (\$2000), Artist Talk, Savannah, GA
- 2011 **Next Generation Design Leaders Program** (\$70,000), Korea Ministry of Knowledge and Economy and Korea Institute of Design Promotion, Korea (July 2011 – December 2011)
- 2010 **Next Generation Design Leaders Program** (\$20,000), Korea Ministry of Knowledge and Economy and Korea Institute of Design Promotion, Korea (June 2010 – January 2011)
Creative Divergents, Summer 2010 Winner (\$500), August
- 2009 **Focal Press Voucher** (AUS \$1000), Australia, June 2009

1.3.7. Other research Support/ Grant Activities:

- 2018 “**Navigate, Fabrication and Simulate**”, LSU Student Technology Fee (STF) grant (\$127,767, PI: Zackary Berkowitz), Co-PI, LSU, Baton Rouge, LA
“**LSU Robotics = Engineering + Art + Design**”, LSU Student Technology Fee (STF) grant (\$97,325, PI: Marcio de Queiroz), Co-PI, LSU, Baton Rouge, LA
- 2016 “**Melding the Physical and Virtual through Emerging Technologies**”, Louisiana Board of Regents Enhancement (\$90,000, PI: Derick Ostrenko), Co-PI, Baton Rouge, LA
- 2014 “**Digital Media Arts and Engineering (DMAE) Lab**”, Louisiana Board of Regents Enhancement (\$75,297, PI: Marc Aubanel), Co-PI, Baton Rouge, LA

1.3.8. Theses/dissertations directed:

MFA Thesis Committees Chaired: 2
MFA Thesis Committees: 4

1.3.9. Major areas of research interest.

Interactive installations
Performance
Robotics

1.4. Service:

1.4.1. Student organizations advised.

2014-present Digital Art and Design Association (DADA), Faculty Co-Advisor.

1.4.2. Recruitment of students and faculty.

Ongoing	Maintain LSU Digital Art Website and Social Media. Tour prospective undergraduate, graduate students, and school groups. Oversee selective admissions for Digital Art BFA and MFA.
2016-2017	Digital Art Full-time instructor search committee.
2015	LSU Digital Art Catalog, Developed content and helped with design with SoA Graphic Design Student Office
	Printmaking tenure track faculty search committee.
2014	Photography tenure track faculty search committee. Digital Art Full-time instructor search committee.

1.4.3. University service:

2017-current	Member, Foundation Committee, LSU
2015-2017	Member, Development Committee, LSU Member, College Curriculum Committee, LSU
2015-2016	Sophomore Gold Faculty Mentor, LSU
2013-present	Art & Technology Lab (@ Lab), LSU Center for Computation & Technology, Co-Founder.

1.4.4. Professional service:

1.4.4.1. Advisory board, commissions, or agencies

2010-present ACM SIGGRAPH Digital Art Community (DAC) Committee.

1.4.4.2. Journals edited, manuscripts refereed, books and proposals reviewed.

2017	CHI conference, "Smart Eyewear Based Experience Measurement and Analysis System to Infer Visitor Experience of Art Museum", Reviewer.
	DIS conference, "The Distaff: A physical interface to facilitate interdisciplinary collaborative performance", Reviewer.
2016	Digital Creativity Journal, "Water, image, gesture and sound: Composing and performing an interactive audiovisual work", Reviewer.
	Digital Creativity Journal, "Light fountain – a virtually enhanced stone sculpture 3", Reviewer.

1.4.5. Other external service:

1.4.5.1. Art Shows/ science fairs judged.

2019	SIGGRAPH, Art Papers, Committee.
2018	SIGGRAPH Asia, Emerging Technology (E-Tech), Committee. SIGGRAPH online exhibition, Origins + Journeys, Juror.
2017	SIGGRAPH online exhibition, Immersive Expressions, Juror.

- 2016 SIGGRAPH Asia Art Gallery, Juror.
SIGGRAPH online exhibition, Science of the Unseen, Juror.
- 2015 SIGGRAPH online exhibition, Enhanced Vision, Juror.

1. Introduction

1.3. Letters of Support



College of Art & Design
School of Art

January 23, 2019

To Whom it May Concern:

It is with great pleasure that I write this letter of recommendation for Dr. Hye Yeon Nam in support of her application for tenure. As an associate professor in the Digital art concentration at the LSU School of Art I have had the good fortune of working closely with Hye Yeon for over 5 years. This has included co-teaching classes, serving on internal and external university committees, and collaborating together on performances and exhibitions. I am constantly impressed by her thoughtfulness, diligence, fairness, and collegiality in all that she does at our university and for the digital art community. I hope that this letter will provide an internal perspective on Hye Yeon's performance in relation to teaching, service, and research.

Hye Yeon's research addresses an array of cultural and identity related issues that are both highly personal and widely applicable. When first coming to LSU she worked on a new piece funded by the OCI Museum of Art in Korea called *Breathing* where 4 linear actuators controlled the positions of 3 large pieces of transparent plastic. Each layer was covered in writing from a different language (English, Korean, and shapes) forming a silhouette of herself. The slow movements of the motors created a parallax effect which morphed her portrait from one state to another. Her more recent, *Floating Identity*, pieces confront varying standards of beauty using large pools of water and movable facial features. Her work is approachable and seemingly playful at times, but often steeped in raw emotion and expresses a call to action that is demanding and poetic.

I am privileged to have worked with Hye Yeon on a number of committees, including the planning committee for the NIME (New Interfaces for Musical Expression) conference in Baton Rouge and the ACM SIGGRAPH Digital Art Community (DAC). For NIME we were co-curators for the art exhibition component where she worked tirelessly to ensure its success. As a part of the SIGGRAPH DAC, we co-curated an online exhibition (*Immersive Expressions*) with works of electronic art employing WebVR technologies. We also co-authored a successful student technology fee proposal last semester for \$120,000 to enable our students and faculty access to new tools and emerging technologies aligned with digital craft. I can't imagine taking on any of these challenges without Hye Yeon. It is because of her leadership that our university has been so tightly knitted with the digital art community and is an active contributor to the forefront of new media art practices.

Louisiana State University • 220 Design Building • Baton Rouge, LA • 70803 • 225-578-5411

It is uncommon to find someone with such commitment, positivity, character, and collegiality as Hye Yeon. Her work, show record, and teaching portfolio speak for themselves, but I hope this letter has provided a glimpse into how much I value her as a colleague at the LSU School of Art. Thank you very much for taking the time to review her tenure portfolio.

Sincerely



Derick Ostrenko
dostrenko@lsu.edu

Associate Professor at Louisiana State University
School of Art / Center for Computation & Technology



January 21, 2019

Manship School of
Mass Communication

Louisiana State University
211 Journalism Building
Baton Rouge, LA 70803-7202

O 225-578-2336
F 225-578-2125
www.manship.lsu.edu

Louisiana State University
University Promotion and Tenure Committee

Dear Committee Members,

On behalf of the cultural computing focus area at the Center for Computation and Technology, it is my pleasure to recommend Dr. Hye Yeon Nam for promotion to the rank of associate professor at LSU. In reviewing Dr. Hye Yeon's promotion package, I found her to be notable in all three areas of research, teaching and service. First, I will address her research and creative record.

Dr. Hye Yeon has built a diverse record of research and creative work as a productive transdisciplinary scholar of digital art. She has produced notable work at the intersection of art and human computer interaction (HCI). She has shown her work locally, regionally and across the world while also publishing quality work in high-impact journals.

I believe Dr. Hye Yeon will continue her trajectory to become a leading scholar in digital art in the coming years. Her overall body of work is imaginative and ground breaking. She also collaborates extensively, oftentimes with graduate students she is mentoring. I also commend her for her extensive pursuit in grant funding to support her work.

Her record also demonstrates that she brings that same energy and commitment to the classroom as a dedicated and creative teacher. Digital media challenges professors to constantly question their own assumptions about media trends to stay current in our rapidly changing field. Dr. Hye Yeon has done that by constantly updating her own course materials as well as developing new courses to meet these changes. Her student letters of support indicate that she continues to mentor students long after graduation.

She has also performed yeoman's work in her service at the department, university and public levels, through membership and active committee work in national and international associations.

Dr. Hye Yeon's obvious commitment to all three areas of our work has positioned her to become a leading scholar in digital art. I look forward to

Porter, Page 2

seeing her work for many years to come. I would be happy to answer any questions you have about her qualifications for associate professor. Please call me at 225.573.7377 or email me at lporter@lsu.edu.

Sincerely,



Lance Porter, PhD
Professor
Focus Area Lead
Cultural Computing
Center for Computation and Technology
Director, Social Media Analysis and Creation (SMAC) Lab

January 22, 2019

Statement of Support for Dr. Hye Yeon Nam

To Whom It May Concern,

Jamie Marie Kutner
267 Lovers Ln #5
Baton Rouge, LA 70806

jamie.kutner@gmail.com
410-419-9509

It is my honor to write in support of Dr. Hye Yeon Nam's application for tenure within the School of Art at Louisiana State University.

Dr. Nam was the chair of my MFA thesis committee, and in this role she exhibited an unwavering commitment to my success, even when I doubted my ability to complete the program. I have witnessed her skill in instruction in a range of courses, from undergraduate requirements such as Creative Coding to the Digital Art graduate seminar. As an educator, she is patient, thorough, and always prepared with robust examples of relevant artwork to inspire student projects. In supporting my thesis work, she challenged my conceptual and technical development, with both encouragement and definitive intervention. She is passionate about every stage of the pedagogical process, as evident in her detailed lesson planning, and her commitment to student mastery of skill and concept.

Dr. Nam's artwork stands at the forefront of the field of new media art. She consistently produces staggering work using an immense range of media, from performance to robotics, that challenges what it means to be human in digital culture. Her local, national, and international exhibitions have earned her much acclaim. Furthermore, her service within organizations such as SIGGRAPH demonstrates her vision for the development of the greater digital media art community. We are lucky to have her as a part of Baton Rouge's creative community as a member of the faculty at the LSU School of Art, and I will forever be grateful for Dr. Nam's presence in my life as an educator, mentor, and friend.

Sincerely,



Jamie Kutner

November 28th, 2016.

To whom it may concern,

It is an honor to have the opportunity to write this letter for my professor and friend in the School of Art, Dr. Hye Yeon Nam. She has taught me for three years and it has been a high-learning curve yet an extremely enjoyable experience. She has been very encouraging and has been a great mentor for me.

Her support during my time at Louisiana State University meant a lot to me especially as an international student. As a foreign graduate student getting used to a new system seemed a little overwhelming and she helped me get past it. With her guidance I was able to overcome many hindrances. She helped me get comfortable with my biggest blocks which included coding for interactivity.

The first course I took from her was Digital Art seminar and during that time I learnt a lot. She is very knowledgeable and inspirational in the courses she taught. She encouraged me to work with the interactive and tangible art. I have had many stimulating conversations with her which motivated me to experiment with multiple techniques for creating art work. I knew from the first semester I took her class that not only would she take out time to help me gain as much knowledge as I could but she would also be a guide to develop professionally. She has always been able to relate to me and my work and has guided me throughout for a professional life both as an artist, a teacher and an international student. She has gone out of her way in the process of helping me with my career goals.

Her interest has always been that of the students and therefore has been very helpful during class critiques. Her suggestions have helped me think outside the box and look at everything from a different perspective. Not only is she available for office hours but she took the time out and went out of the way for her students. She sees the potential in every student has helped them push beyond their boundaries.

The most important quality in a teacher is to help your students learn the important tools and to feel successful when they succeed. Dr Hye Yeon Nam has not only helped me with her generous teaching and career development, she has helped me grow as a person. In my opinion Dr. Hye Yeon Nam is particularly an amazing teacher as she has shown me what the relationship of a teacher and student can be like. I do not just consider her my professor I consider her my very close and dear friend.

Sincerely,
Hira Tariq

Shawn Palmer

Traditional and Digital
Media Artist

225.235.3906

shawnpalmer528@gmail.com

shawnpalmer.myportfolio.com

November 28, 2016

To Whom It May Concern:

I am writing this letter to you in support of Hye Yeon Nam's reappointment to Louisiana State University College of Art of Design. As a student of Hye Yeon from January 2014 through my graduation in May of 2016, I am pleased and honored to extend my support of her continued efforts within the CoAD.

As a student of Hye Yeon, I was given exceptional support and direction to further my education and creative efforts as a student at LSU. Through countless projects and assignments, Hye Yeon has always endeavored to provide excellence in her instruction and support of students to do their best and think creatively while completing assignments. She brought a wide range of knowledge and guidance in support of her students.

I have taken several different classes with Hye Yeon as my instructor while a student within the Digital Art program at LSU, which included instruction in areas such as creative coding, Adobe After-Effects and Premier, and my Senior Art Show in Foster Gallery. As a student in CoAD, I owe much of my success in graduating LSU with a BA in Fine Art with a GPA of 3.7 to Hye Yeon's efforts to help me succeed. On the numerous occasions I sought her expertise and help, she unfailingly not only helped me, she did so with a smile and an obvious desire to see me do my best.

In addition to providing class assignments that encouraged technical and creative mastery, Hye Yeon also provided invaluable support in guiding me to find success post-graduation. I have contacted her at various times seeking advice on updating and reinventing my online presence to find work post-graduation, and sought her input on updating my resume. The fact that Hye Nam has selflessly given of her time to help me even after I am no longer her pupil speaks volumes about her dedication to help those she has taught to become their best as they move forward in their post-academic careers.

Hye Yeon is an excellent and integral member of the College of Art and Design. It is her knowledge coupled with her desire to help her students achieve success that make her such a valuable asset to Louisiana State University and CoAD. It was an honor to be her student, and I count her as a mentor. I wish her much continued success within the College of Art and Design, and know that any success I attain in the future will in large part be due to her guidance and mentorship while I was her student, and beyond.

Best Regards,

Shawn Palmer

December 26th, 2018

Ashley Aucoin
at.aucoin@gmail.com
Louisiana State University, Digital Art BFA (2018)
Learning Innovations Educator at Knock Knock Museum
1900 Dalrymple Dr, Baton Rouge, LA 70808

To whom it may concern,

During my time at LSU, I have come to know Dr. Hye Yeon Nam and am honored to be writing this letter for her. She is a caring, hard-working, and creative professor and it has been a pleasure learning from her. I feel that I grew tremendously as a student and person throughout my years with Hye Yeon. She guided me starting with my first Digital Art class and continued on even after I graduated from LSU to this day.

A very important quality that she has as a professor, is her desire to see her students learn and succeed. She has very flexible office hours if you are struggling or just in need someone to talk to. I specifically recall one time when she stayed after hours to help a few students who were struggling to understand in her creative coding class. She stayed until she was sure that everyone was successful with their projects, which ended around midnight. She just has this incredible work ethic and these sort of things really proved that to me.

What amazed me about Dr. Nam, is that she is a professor even when she isn't in the classroom. I have personally benefited from this when she went above and beyond to assist me with my senior project which involved micro-controllers such as Arduinos. I knew that she had experience and I reached out to her. She was encouraging when I needed it and even assisted me during the shows when she did not have to. She really has gone out of her way to help me as a student and with my career goals.

Another valuable quality that she possesses, is that she is passionate about art and coding! It is clear when Dr. Nam teaches because she is knowledgeable and inspirational in the courses she teaches. She is always curious- she likes to discover new tools, materials, and she is constantly exploring. I was in a class that she audited called Ways & Means, where she learned Rhino and how to use the CNC Router. In the little free time she had, she listened to a podcast series to learn about Art History. More recently, she has been working with the FormLabs 3D printer and their new experimental ceramic clay.

I personally think the most important quality in a teacher is their ability to inspire and motivate their students. She went above and beyond for me and has even assisted me beyond LSU, in finding available opportunities such as a graphic design opportunity I am currently working for. I will always be grateful for Dr. Hye Yeon Nam and all the effort it took on her part to inspire me to push my limits and I think that's the best kind of teacher you can find.

Sincerely,

Ashley Aucoin

Shei Gotico
Senior Digital Art Student
Louisiana State University

5432 Mulberry Dr.
Bossier City, LA 71112
shjgotico@gmail.com
(904) 616-0643

December 26th, 2018

To whom it may concern,

I am writing this letter in support of my professor, Dr. Hye Yeon Nam. She is one of my favorite professors at Louisiana State University. Professor Nam has been teaching me for two years, and in doing so, she has shown valuable expertise and great enthusiasm in the courses she teaches.

As a student, I aspire for the best teaching methods and learning processes. The courses that I was enrolled in involved creative coding and thinking. Dr. Nam has always been considerate and open to ideas with me. At the same time, she was able to push me to think unconventionally from many different perspectives. In addition, she would always provide helpful opinions and new ideas, both effective and ineffective, to inspire me. There are times where I have encountered technical issues and she would always make herself available to walk me through the process of solving them. She has believed in my work, which motivated me to become more ambitious. With her strategies, I learned how to manage the cause and effect of certain complications. Not only is she working inside the class but she also finds time to help me outside the class despite the time conflicts.

Her knowledge and enthusiasm enables her to discuss information well, which also helps her students expand their interests. The courses she teaches not only include learning, but also include fascinating theme requirements that would make the projects enjoyable for the student. She values the individuals' creative skills, and this has persuaded her students to become better artists. At the same time, she understands the struggles that each one goes through, which makes everyone appreciate her even more. What I have seen from her is that she only wants her students to be successful and is willing to do whatever necessary to ensure success for the student.

I have felt that she did not only wants me to learn, but she also wants me to feel accomplished with every difficulty that I encounter. In fact, I am very happy having her as my professor because she has opened many doors for me so that I can imagine the opportunity that exists. Without her teachings, I would not be striving for bigger possibilities in the near future.

Sincerely yours,
Shei Gotico

2. Teaching

2.1. Teaching Statement

TEACHING STATEMENT

Civilization is witnessing new applications from virtual reality to sociable robots with the accelerated development of emerging technology. At this point, new media educators should be responsible for reacting to these changes in digital domains and reflecting them in class. However, some of these changes are not predictable; hence my teaching philosophy is grounded in the development of critical thinking skills as a fundamental base. I encourage my students to practice and conduct research across multiple boundaries with new processes for digital applications. I emphasize the importance of conducting research, understanding context, and contributing to a community. I mentor students to discover their specialty, and bravely express their true voices through critical thinking and making.

As an assistant professor in Digital Art and a research scholar in the Center for Computation and Technology (CCT) at Louisiana State University (LSU), I strive to develop interdisciplinary collaborations in the classroom. Digital domains have shifted beyond computational programming, and with these advances come significant impacts on society. Therefore, my students should know these computing environments and gain practical expertise. They should also conduct relevant research pertaining to social and cultural issues because historic transitions are circuitous. When I had mentored the President of the LSU Women in Computer Science Club, in Creative Coding and for her Capstone, she and her classmates developed a project about evolving identity and discourse.

When teaching, I focus on placing the subject matter in a historical context by examining a broad range of works, both from specific fields of study as well as from cross-disciplinary influences. I also look at how politics and culture relate to individual identity. For example, when I teach Creative Coding, I emphasize not only the importance of programing and design skills but also encourage students to examine the roles that we need to play in society by revealing or suggesting alternative solutions to social issues and advocacy. Memorably, one of my LGBT undergraduate student developed an interactive installation switching video inputs between personal and public contents in a TV monitor with audiences' distance from the TV monitor reflecting how much people care for and listen to the LGBT community issues. In another class, Beyond the Screen I asked students to apply their craft techniques in digital realms to express social and cultural impacts in society. A MFA student created a sculptural female figure with LEDs and motors representing multiple layers of societal

expectations and roles to female. In my classes students learn how to express their emotions for sharing their thoughts with an audience. This can be a practical stepping-stone to develop students' art career.

In addition to my classroom teaching, I continue to actively pursue my own practice and research in the digital media fields. I currently work for ACM SIGGRAPH as a Digital Art Community committee member and co-chair of TEI 2019 Art Gallery. Since my effectiveness in teaching strongly engages with my professional activities, I pursue and develop my work with robotics and interactive installations with students. I also encourage young scholars to become involved as researchers, contributors, and collaborators in the professional art/design and research communities, and I help them with my networks and references. A recent Digital Art undergraduate alumna has been working at the Knock Knock Children's Museum after she assisted with my workshop at the museum. The LSU Foundation hired another of my digital undergraduate students for their Augmented Reality Project. A recent female minority Digital Art MFA alumna has become an assistant professor at Prairie View A&M University, and I invited her to be involved in my Southeastern conference grant (SEC) at the University of Texas A&M in 2019. After I understand students' interests, I help them maximize their talents in the professional field by sharing my knowledge and supporting their success. Through my mentoring I help students to develop by building their critical thinking skills and encouraging them to express their inner voices.

2. Teaching

2.2. Teaching Evaluations

Please visit <http://hynam.org/tenure.html> for the full version.

School of Art
Student Course Evaluation
Spring 2018

INSTRUCTOR: Nam COURSE: ART 2230 001

1. My major is:
 12 100.0% Interior Design
 0 0.0% Pre-Interior Design
 0 0.0% Other

2. My classification in my major is:
 0 0.0% Freshman
 9 75.0% Sophomore
 2 16.7% Junior
 1 8.3% Senior

3. My current grade point average is:
 6 50.0% 3.7-4.0
 1 8.3% 3.5-3.6
 4 33.3% 3.0-3.4
 1 8.3% 2.75-2.9
 0 0.0% under 2.75

4. My gender is:
 4 33.3% Male
 8 66.7% Female

5. My age is:
 7 58.3% 17-20
 5 41.7% 21-25
 0 0.0% 26-30
 0 0.0% 31 and over

6. My employment commitment in hours worked per week is:
 10 90.9% 1-10 hours
 1 9.1% 11-20 hours
 0 0.0% 21-30 hours
 0 0.0% 31-39 hours
 0 0.0% 40 hours

Parts II, III, and IV - Use the following scale to determine your response:
 0-not applicable 1-strongly disagree 2-disagree 3-neutral 4-agree 5-strongly agree

Part II: Course Evaluation	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
7. The course objectives were clear	4.167	0.389	12	4.174	0.954	677
8. The course was well organized	3.750	0.866	12	4.070	1.085	675
9. Content of this course was valuable	4.917	0.289	12	4.047	1.134	678
10. Required course activities aided my learning	4.583	0.515	12	4.047	1.113	662
11. The course has relevancy to future professional demands	4.833	0.389	12	3.773	1.338	660
12. Books and other materials required were pertinent to this course	4.000	1.323	9	3.853	1.265	590
13. The tests were consistent with the material for which I was responsible	4.375	0.518	8	4.222	0.999	546
14. The grading system was fair and consistent	4.250	0.452	12	4.179	1.000	664
15. Course required an appropriate amount of work for the credit earned	4.667	0.492	12	4.165	1.067	671
16. Overall, I was satisfied with the course	4.500	0.522	12	4.021	1.158	671

School of Art
Student Course Evaluation
Spring 2018
INSTRUCTOR: Nam **COURSE: ART 2230 001**

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part III: Instructor Evaluation						
17. Instructor seemed knowledgeable in the subject matter of the course	3.667	0.651	12	4.593	0.694	675
18. Instructor was able to effectively communicate the subject matter	3.583	0.669	12	4.215	1.030	671
19. Instructor was able to create a sense of purpose and order in the teaching setting	4.083	0.669	12	4.163	1.047	674
20. The instructor behaved in a professional manner	4.750	0.452	12	4.469	0.817	676
21. The instructor seemed prepared for class	4.333	0.651	12	4.434	0.842	671
22. Instructor was reasonably available for assistance outside of regular class hours	4.500	0.674	12	4.254	0.951	619
23. Instructor had dedication and enthusiasm for the subject being taught	4.417	0.669	12	4.540	0.765	674
24. Instructor's evaluation and grading procedures were fair	4.167	0.835	12	4.258	0.999	659
25. The instructor's attitude towards students was respectful and responsive	4.500	0.522	12	4.372	0.916	675
26. Instructor emphasized ways of solving problems rather than solutions	4.167	0.577	12	4.213	1.033	642
27. Instructor rates well as compared with other instructors at the university	4.000	0.739	12	4.142	1.084	671
28. Overall, I was satisfied with the instructor's handling of this course	4.000	0.603	12	4.138	1.103	672
Part IV: Student Self-Evaluation						
29. I attend all/most classes	4.667	0.492	12	4.468	0.763	667
30. I completed all assignments	4.583	0.515	12	4.556	0.714	673
31. I was conscientious in meeting due dates for all assignments	4.500	0.522	12	4.526	0.760	665
32. I brought a high level of interest/enthusiasm to this course	4.583	0.515	12	4.019	1.091	672
33. I was conscientious in my class participation	4.417	0.515	12	4.214	0.894	664
34. I was motivated to do my best work in class and assignments	4.583	0.515	12	4.252	0.904	670
35. I was open-minded to the points of view that were presented	4.750	0.452	12	4.453	0.683	671
36. Overall, my performance in this class was excellent	3.833	1.115	12	4.096	0.904	666
Part V: Summary						
37. My expected grade in this course is						
7 58.3% A						
5 41.7% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
38. I would give this course the grade of						
6 50.0% A						
6 50.0% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
39. I would give the instructor a grade of						
7 58.3% A						
5 41.7% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
40. I would give the textbooks and other class materials a grade of						
8 66.7% A						
4 33.3% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						

School of Art
Student Course Evaluation
Spring 2018
INSTRUCTOR: Nam **COURSE: ART 7255 001**

1. My major is:
 1 100.0% Interior Design
 0 0.0% Pre-Interior Design
 0 0.0% Other

2. My classification in my major is:
 0 0.0% Freshman
 0 0.0% Sophomore
 0 0.0% Junior
 0 0.0% Senior

3. My current grade point average is:
 1 100.0% 3.7-4.0
 0 0.0% 3.5-3.6
 0 0.0% 3.0-3.4
 0 0.0% 2.75-2.9
 0 0.0% under 2.75

4. My gender is:
 1 100.0% Male
 0 0.0% Female

5. My age is:
 0 0.0% 17-20
 0 0.0% 21-25
 0 0.0% 26-30
 1 100.0% 31 and over

6. My employment commitment in hours worked per week is:
 0 0.0% 1-10 hours
 1 100.0% 11-20 hours
 0 0.0% 21-30 hours
 0 0.0% 31-39 hours
 0 0.0% 40 hours

Parts II, III, and IV - Use the following scale to determine your response:
 0-not applicable 1-strongly disagree 2-disagree 3-neutral 4-agree 5-strongly agree

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part II: Course Evaluation						
7. The course objectives were clear	2.000	0.000	1	4.174	0.954	677
8. The course was well organized	3.000	0.000	1	4.070	1.085	675
9. Content of this course was valuable	2.000	0.000	1	4.047	1.134	678
10. Required course activities aided my learning	3.000	0.000	1	4.047	1.113	662
11. The course has relevancy to future professional demands	2.000	0.000	1	3.773	1.338	660
12. Books and other materials required were pertinent to this course	0.000	0.000	0	3.853	1.265	590
13. The tests were consistent with the material for which I was responsible	0.000	0.000	0	4.222	0.999	546
14. The grading system was fair and consistent	0.000	0.000	0	4.179	1.000	664
15. Course required an appropriate amount of work for the credit earned	5.000	0.000	1	4.165	1.067	671
16. Overall, I was satisfied with the course	3.000	0.000	1	4.021	1.158	671

School of Art
Student Course Evaluation
Spring 2018
INSTRUCTOR: Nam **COURSE: ART 7255 001**

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part III: Instructor Evaluation						
17. Instructor seemed knowledgeable in the subject matter of the course	4.000	0.000	1	4.593	0.694	675
18. Instructor was able to effectively communicate the subject matter	3.000	0.000	1	4.215	1.030	671
19. Instructor was able to create a sense of purpose and order in the teaching setting	2.000	0.000	1	4.163	1.047	674
20. The instructor behaved in a professional manner	4.000	0.000	1	4.469	0.817	676
21. The instructor seemed prepared for class	4.000	0.000	1	4.434	0.842	671
22. Instructor was reasonably available for assistance outside of regular class hours	4.000	0.000	1	4.254	0.951	619
23. Instructor had dedication and enthusiasm for the subject being taught	4.000	0.000	1	4.540	0.765	674
24. Instructor's evaluation and grading procedures were fair	0.000	0.000	0	4.258	0.999	659
25. The instructor's attitude towards students was respectful and responsive	4.000	0.000	1	4.372	0.916	675
26. Instructor emphasized ways of solving problems rather than solutions	0.000	0.000	0	4.213	1.033	642
27. Instructor rates well as compared with other instructors at the university	3.000	0.000	1	4.142	1.084	671
28. Overall, I was satisfied with the instructor's handling of this course	2.000	0.000	1	4.138	1.103	672
Part IV: Student Self-Evaluation						
29. I attend all/most classes	5.000	0.000	1	4.468	0.763	667
30. I completed all assignments	4.000	0.000	1	4.556	0.714	673
31. I was conscientious in meeting due dates for all assignments	4.000	0.000	1	4.526	0.760	665
32. I brought a high level of interest/enthusiasm to this course	3.000	0.000	1	4.019	1.091	672
33. I was conscientious in my class participation	4.000	0.000	1	4.214	0.894	664
34. I was motivated to do my best work in class and assignments	3.000	0.000	1	4.252	0.904	670
35. I was open-minded to the points of view that were presented	3.000	0.000	1	4.453	0.683	671
36. Overall, my performance in this class was excellent	3.000	0.000	1	4.096	0.904	666
Part V: Summary						
37. My expected grade in this course is						
1 100.0% A						
0 0.0% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
38. I would give this course the grade of						
0 0.0% A						
0 0.0% B						
1 100.0% C						
0 0.0% D						
0 0.0% F						
39. I would give the instructor a grade of						
0 0.0% A						
1 100.0% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
40. I would give the textbooks and other class materials a grade of						
0 0.0% A						
1 100.0% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						

School of Art
Student Course Evaluation
Fall 2017

INSTRUCTOR: Nam

COURSE: ART 2210 001

1. My major is:
 11 91.7% Interior Design
 0 0.0% Pre-Interior Design
 1 8.3% Other

2. My classification in my major is:
 0 0.0% Freshman
 0 0.0% Sophomore
 10 83.3% Junior
 2 16.7% Senior

3. My current grade point average is:
 3 25.0% 3.7-4.0
 3 25.0% 3.5-3.6
 5 41.7% 3.0-3.4
 1 8.3% 2.75-2.9
 0 0.0% under 2.75

4. My gender is:
 4 36.4% Male
 7 63.6% Female

5. My age is:
 1 8.3% 17-20
 11 91.7% 21-25
 0 0.0% 26-30
 0 0.0% 31 and over

6. My employment commitment in hours worked per week is:
 8 72.7% 1-10 hours
 3 27.3% 11-20 hours
 0 0.0% 21-30 hours
 0 0.0% 31-39 hours
 0 0.0% 40 hours

Parts II, III, and IV - Use the following scale to determine your response:
 0-not applicable 1-strongly disagree 2-disagree 3-neutral 4-agree 5-strongly agree

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part II: Course Evaluation						
7. The course objectives were clear	3.667	0.888	12	4.228	0.845	956
8. The course was well organized	3.583	0.793	12	4.140	0.958	955
9. Content of this course was valuable	3.750	0.965	12	3.977	1.122	951
10. Required course activities aided my learning	3.667	0.778	12	3.997	1.064	946
11. The course has relevancy to future professional demands	3.500	1.087	12	3.602	1.357	944
12. Books and other materials required were pertinent to this course	3.818	0.751	11	3.737	1.309	871
13. The tests were consistent with the material for which I was responsible	4.167	0.408	6	4.294	0.892	810
14. The grading system was fair and consistent	3.833	0.835	12	4.278	0.874	949
15. Course required an appropriate amount of work for the credit earned	4.083	1.165	12	4.186	0.984	951
16. Overall, I was satisfied with the course	3.583	0.996	12	4.038	1.076	951

School of Art
Student Course Evaluation
Fall 2017
INSTRUCTOR: Nam **COURSE: ART 2210 001**

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part III: Instructor Evaluation						
17. Instructor seemed knowledgeable in the subject matter of the course	3.667	0.985	12	4.618	0.672	960
18. Instructor was able to effectively communicate the subject matter	3.417	1.084	12	4.231	1.010	958
19. Instructor was able to create a sense of purpose and order in the teaching setting	3.833	0.718	12	4.187	1.001	954
20. The instructor behaved in a professional manner	4.583	0.515	12	4.474	0.757	957
21. The instructor seemed prepared for class	4.333	0.778	12	4.455	0.782	955
22. Instructor was reasonably available for assistance outside of regular class hours	4.417	0.669	12	4.219	0.911	863
23. Instructor had dedication and enthusiasm for the subject being taught	4.333	0.492	12	4.601	0.693	958
24. Instructor's evaluation and grading procedures were fair	3.833	0.835	12	4.337	0.869	952
25. The instructor's attitude towards students was respectful and responsive	4.583	0.515	12	4.396	0.858	958
26. Instructor emphasized ways of solving problems rather than solutions	3.917	0.900	12	4.270	0.920	903
27. Instructor rates well as compared with other instructors at the university	4.200	0.919	10	4.195	0.975	939
28. Overall, I was satisfied with the instructor's handling of this course	3.833	0.937	12	4.228	0.983	952
Part IV: Student Self-Evaluation						
29. I attend all/most classes	4.583	0.515	12	4.364	0.871	957
30. I completed all assignments	4.750	0.452	12	4.562	0.720	956
31. I was conscientious in meeting due dates for all assignments	4.833	0.389	12	4.570	0.699	955
32. I brought a high level of interest/enthusiasm to this course	3.917	0.900	12	3.811	1.163	953
33. I was conscientious in my class participation	3.667	0.985	12	4.060	1.016	951
34. I was motivated to do my best work in class and assignments	3.833	0.718	12	4.143	0.959	956
35. I was open-minded to the points of view that were presented	4.400	0.516	10	4.410	0.719	946
36. Overall, my performance in this class was excellent	3.833	0.718	12	4.064	0.915	948
Part V: Summary						
37. My expected grade in this course is						
5 41.7% A						
7 58.3% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
38. I would give this course the grade of						
1 9.1% A						
6 54.5% B						
4 36.4% C						
0 0.0% D						
0 0.0% F						
39. I would give the instructor a grade of						
5 45.5% A						
4 36.4% B						
2 18.2% C						
0 0.0% D						
0 0.0% F						
40. I would give the textbooks and other class materials a grade of						
2 20.0% A						
4 40.0% B						
4 40.0% C						
0 0.0% D						
0 0.0% F						

School of Art
Student Course Evaluation
Fall 2017

INSTRUCTOR: Nam COURSE: ART 4290 001

1. My major is:

2 100.0%	Interior Design
0 0.0%	Pre-Interior Design
0 0.0%	Other
2. My classification in my major is:

0 0.0%	Freshman
0 0.0%	Sophomore
0 0.0%	Junior
2 100.0%	Senior
3. My current grade point average is:

0 0.0%	3.7-40.0
2 100.0%	3.5-3.6
0 0.0%	3.0-3.4
0 0.0%	2.75-2.9
0 0.0%	under 2.75
4. My gender is:

0 0.0%	Male
2 100.0%	Female
5. My age is:

0 0.0%	17-20
2 100.0%	21-25
0 0.0%	26-30
0 0.0%	31 and over
6. My employment commitment in hours worked per week is:

0 0.0%	1-10 hours
2 100.0%	11-20 hours
0 0.0%	21-30 hours
0 0.0%	31-39 hours
0 0.0%	40 hours

Parts II, III, and IV - Use the following scale to determine your response:
0-not applicable 1-strongly disagree 2-disagree 3-neutral 4-agree 5-strongly agree

Part II: Course Evaluation	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
7. The course objectives were clear	4.000	0.000	2	4.228	0.845	956
8. The course was well organized	4.000	0.000	2	4.140	0.958	955
9. Content of this course was valuable	5.000	0.000	2	3.977	1.122	951
10. Required course activities aided my learning	4.000	0.000	2	3.997	1.064	946
11. The course has relevancy to future professional demands	5.000	0.000	2	3.602	1.357	944
12. Books and other materials required were pertinent to this course	4.000	0.000	1	3.737	1.309	871
13. The tests were consistent with the material for which I was responsible	4.000	0.000	1	4.294	0.892	810
14. The grading system was fair and consistent	3.500	0.707	2	4.278	0.874	949
15. Course required an appropriate amount of work for the credit earned	4.500	0.707	2	4.186	0.984	951
16. Overall, I was satisfied with the course	4.000	0.000	2	4.038	1.076	951

**School of Art
Student Course Evaluation
Fall 2017**

INSTRUCTOR: Nam COURSE: ART 4290 001

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part III: Instructor Evaluation						
17. Instructor seemed knowledgeable in the subject matter of the course	4.500	0.707	2	4.618	0.672	960
18. Instructor was able to effectively communicate the subject matter	4.000	0.000	2	4.231	1.010	958
19. Instructor was able to create a sense of purpose and order in the teaching setting	4.000	0.000	2	4.187	1.001	954
20. The instructor behaved in a professional manner	4.500	0.707	2	4.474	0.757	957
21. The instructor seemed prepared for class	4.500	0.707	2	4.455	0.782	955
22. Instructor was reasonably available for assistance outside of regular class hours	4.500	0.707	2	4.219	0.911	863
23. Instructor had dedication and enthusiasm for the subject being taught	4.000	0.000	2	4.601	0.693	958
24. Instructor's evaluation and grading procedures were fair	4.000	0.000	2	4.337	0.869	952
25. The instructor's attitude towards students was respectful and responsive	4.500	0.707	2	4.396	0.858	958
26. Instructor emphasized ways of solving problems rather than solutions	3.500	0.707	2	4.270	0.920	903
27. Instructor rates well as compared with other instructors at the university	4.000	0.000	2	4.195	0.975	939
28. Overall, I was satisfied with the instructor's handling of this course	4.000	0.000	2	4.228	0.983	952
Part IV: Student Self-Evaluation						
29. I attend all/most classes	4.500	0.707	2	4.364	0.871	957
30. I completed all assignments	4.500	0.707	2	4.562	0.720	956
31. I was conscientious in meeting due dates for all assignments	4.500	0.707	2	4.570	0.699	955
32. I brought a high level of interest/enthusiasm to this course	4.000	0.000	2	3.811	1.163	953
33. I was conscientious in my class participation	4.000	0.000	2	4.060	1.016	951
34. I was motivated to do my best work in class and assignments	4.500	0.707	2	4.143	0.959	956
35. I was open-minded to the points of view that were presented	4.500	0.707	2	4.410	0.719	946
36. Overall, my performance in this class was excellent	4.000	0.000	2	4.064	0.915	948
Part V: Summary						
37. My expected grade in this course is						
2 100.0% A						
0 0.0% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
38. I would give this course the grade of						
2 100.0% A						
0 0.0% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
39. I would give the instructor a grade of						
2 100.0% A						
0 0.0% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
40. I would give the textbooks and other class materials a grade of						
2 100.0% A						
0 0.0% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						

School of Art
Student Course Evaluation
Spring 2017

INSTRUCTOR: Nam COURSE: ART 2050 001

1. My major is:
 2 50.0% Interior Design
 0 0.0% Pre-Interior Design
 2 50.0% Other

2. My classification in my major is:
 2 50.0% Freshman
 1 25.0% Sophomore
 1 25.0% Junior
 0 0.0% Senior

3. My current grade point average is:
 1 25.0% 3.7-4.0
 2 50.0% 3.5-3.6
 0 0.0% 3.0-3.4
 1 25.0% 2.75-2.9
 0 0.0% under 2.75

4. My gender is:
 0 0.0% Male
 4 100.0% Female

5. My age is:
 3 75.0% 17-20
 1 25.0% 21-25
 0 0.0% 26-30
 0 0.0% 31 and over

6. My employment commitment in hours worked per week is:
 1 25.0% 1-10 hours
 3 75.0% 11-20 hours
 0 0.0% 21-30 hours
 0 0.0% 31-39 hours
 0 0.0% 40 hours

Parts II, III, and IV - Use the following scale to determine your response:
 0-not applicable 1-strongly disagree 2-disagree 3-neutral 4-agree 5-strongly agree

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part II: Course Evaluation						
7. The course objectives were clear	2.750	1.500	4	4.266	0.911	713
8. The course was well organized	3.250	0.957	4	4.110	1.056	712
9. Content of this course was valuable	3.250	0.957	4	4.146	1.028	710
10. Required course activities aided my learning	3.500	1.000	4	4.079	1.073	697
11. The course has relevancy to future professional demands	4.500	0.577	4	3.786	1.301	700
12. Books and other materials required were pertinent to this course	3.000	2.000	3	3.827	1.258	625
13. The tests were consistent with the material for which I was responsible	4.000	1.000	3	4.353	0.851	590
14. The grading system was fair and consistent	2.500	1.291	4	4.314	0.908	701
15. Course required an appropriate amount of work for the credit earned	4.250	0.500	4	4.291	0.920	707
16. Overall, I was satisfied with the course	3.000	1.414	4	4.142	1.070	703

School of Art
Student Course Evaluation
Spring 2017

INSTRUCTOR: Nam COURSE: ART 2050 001

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part III: Instructor Evaluation						
17. Instructor seemed knowledgeable in the subject matter of the course	3.750	0.500	4	4.614	0.691	710
18. Instructor was able to effectively communicate the subject matter	2.250	1.500	4	4.305	0.991	711
19. Instructor was able to create a sense of purpose and order in the teaching setting	2.500	1.291	4	4.251	0.985	712
20. The instructor behaved in a professional manner	3.500	1.000	4	4.484	0.799	708
21. The instructor seemed prepared for class	3.250	0.957	4	4.463	0.795	706
22. Instructor was reasonably available for assistance outside of regular class hours	4.000	0.000	4	4.252	0.957	656
23. Instructor had dedication and enthusiasm for the subject being taught	3.750	0.500	4	4.592	0.701	708
24. Instructor's evaluation and grading procedures were fair	2.250	0.957	4	4.367	0.896	705
25. The instructor's attitude towards students was respectful and responsive	3.000	0.816	4	4.412	0.868	709
26. Instructor emphasized ways of solving problems rather than solutions	3.000	0.816	4	4.305	0.930	672
27. Instructor rates well as compared with other instructors at the university	2.250	0.957	4	4.250	0.972	696
28. Overall, I was satisfied with the instructor's handling of this course	2.250	0.957	4	4.269	1.004	703
Part IV: Student Self-Evaluation						
29. I attend all/most classes	4.750	0.500	4	4.496	0.727	714
30. I completed all assignments	4.750	0.500	4	4.620	0.634	698
31. I was conscientious in meeting due dates for all assignments	4.750	0.500	4	4.595	0.641	694
32. I brought a high level of interest/enthusiasm to this course	4.000	1.155	4	4.007	1.073	712
33. I was conscientious in my class participation	4.250	0.957	4	4.186	0.918	705
34. I was motivated to do my best work in class and assignments	4.250	0.957	4	4.222	0.935	708
35. I was open-minded to the points of view that were presented	4.000	1.155	4	4.458	0.691	708
36. Overall, my performance in this class was excellent	4.250	0.957	4	4.156	0.889	706
Part V: Summary						
37. My expected grade in this course is						
2 50.0% A						
2 50.0% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
38. I would give this course the grade of						
0 0.0% A						
3 75.0% B						
0 0.0% C						
1 25.0% D						
0 0.0% F						
39. I would give the instructor a grade of						
0 0.0% A						
1 25.0% B						
2 50.0% C						
0 0.0% D						
1 25.0% F						
40. I would give the textbooks and other class materials a grade of						
2 66.7% A						
1 33.3% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						

School of Art
Student Course Evaluation
Spring 2017

INSTRUCTOR: Nam COURSE: ART 4059 001

1. My major is:
 1 25.0% Interior Design
 0 0.0% Pre-Interior Design
 3 75.0% Other

2. My classification in my major is:
 0 0.0% Freshman
 0 0.0% Sophomore
 0 0.0% Junior
 4 100.0% Senior

3. My current grade point average is:
 1 25.0% 3.7-40.0
 1 25.0% 3.5-3.6
 1 25.0% 3.0-3.4
 0 0.0% 2.75-2.9
 1 25.0% under 2.75

4. My gender is:
 3 75.0% Male
 1 25.0% Female

5. My age is:
 0 0.0% 17-20
 4 100.0% 21-25
 0 0.0% 26-30
 0 0.0% 31 and over

6. My employment commitment in hours worked per week is:
 1 25.0% 1-10 hours
 3 75.0% 11-20 hours
 0 0.0% 21-30 hours
 0 0.0% 31-39 hours
 0 0.0% 40 hours

Parts II, III, and IV - Use the following scale to determine your response:
 0-not applicable 1-strongly disagree 2-disagree 3-neutral 4-agree 5-strongly agree

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part II: Course Evaluation						
7. The course objectives were clear	4.500	0.577	4	4.266	0.911	713
8. The course was well organized	4.250	0.957	4	4.110	1.056	712
9. Content of this course was valuable	4.500	0.577	4	4.146	1.028	710
10. Required course activities aided my learning	4.250	0.957	4	4.079	1.073	697
11. The course has relevancy to future professional demands	5.000	0.000	4	3.786	1.301	700
12. Books and other materials required were pertinent to this course	5.000	0.000	1	3.827	1.258	625
13. The tests were consistent with the material for which I was responsible	5.000	0.000	1	4.353	0.851	590
14. The grading system was fair and consistent	4.250	0.957	4	4.314	0.908	701
15. Course required an appropriate amount of work for the credit earned	4.750	0.500	4	4.291	0.920	707
16. Overall, I was satisfied with the course	4.500	0.577	4	4.142	1.070	703

School of Art
Student Course Evaluation
Spring 2017

INSTRUCTOR: Nam COURSE: ART 4059 001

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part III: Instructor Evaluation						
17. Instructor seemed knowledgeable in the subject matter of the course	4.250	0.957	4	4.614	0.691	710
18. Instructor was able to effectively communicate the subject matter	4.250	0.957	4	4.305	0.991	711
19. Instructor was able to create a sense of purpose and order in the teaching setting	4.500	0.577	4	4.251	0.985	712
20. The instructor behaved in a professional manner	4.500	0.577	4	4.484	0.799	708
21. The instructor seemed prepared for class	4.500	0.577	4	4.463	0.795	706
22. Instructor was reasonably available for assistance outside of regular class hours	4.333	1.155	3	4.252	0.957	656
23. Instructor had dedication and enthusiasm for the subject being taught	4.750	0.500	4	4.592	0.701	708
24. Instructor's evaluation and grading procedures were fair	4.250	0.957	4	4.367	0.896	705
25. The instructor's attitude towards students was respectful and responsive	5.000	0.000	4	4.412	0.868	709
26. Instructor emphasized ways of solving problems rather than solutions	4.750	0.500	4	4.305	0.930	672
27. Instructor rates well as compared with other instructors at the university	4.250	0.957	4	4.250	0.972	696
28. Overall, I was satisfied with the instructor's handling of this course	4.000	1.414	4	4.269	1.004	703
Part IV: Student Self-Evaluation						
29. I attend all/most classes	5.000	0.000	4	4.496	0.727	714
30. I completed all assignments	4.750	0.500	4	4.620	0.634	698
31. I was conscientious in meeting due dates for all assignments	4.750	0.500	4	4.595	0.641	694
32. I brought a high level of interest/enthusiasm to this course	4.250	0.957	4	4.007	1.073	712
33. I was conscientious in my class participation	4.500	0.577	4	4.186	0.918	705
34. I was motivated to do my best work in class and assignments	4.750	0.500	4	4.222	0.935	708
35. I was open-minded to the points of view that were presented	4.750	0.500	4	4.458	0.691	708
36. Overall, my performance in this class was excellent	4.500	1.000	4	4.156	0.889	706
Part V: Summary						
37. My expected grade in this course is						
3 75.0% A						
1 25.0% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
38. I would give this course the grade of						
3 75.0% A						
1 25.0% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
39. I would give the instructor a grade of						
2 50.0% A						
1 25.0% B						
1 25.0% C						
0 0.0% D						
0 0.0% F						
40. I would give the textbooks and other class materials a grade of						
2 50.0% A						
1 25.0% B						
0 0.0% C						
0 0.0% D						
1 25.0% F						

School of Art
Student Course Evaluation
Spring 2017

INSTRUCTOR: Nam COURSE: ART 7255 001

1. My major is:
 0 0.0% Interior Design
 0 0.0% Pre-Interior Design
 1 100.0% Other

2. My classification in my major is:
 0 0.0% Freshman
 1 100.0% Sophomore
 0 0.0% Junior
 0 0.0% Senior

3. My current grade point average is:
 1 100.0% 3.7-40.0
 0 0.0% 3.5-3.6
 0 0.0% 3.0-3.4
 0 0.0% 2.75-2.9
 0 0.0% under 2.75

4. My gender is:
 0 0.0% Male
 1 100.0% Female

5. My age is:
 0 0.0% 17-20
 0 0.0% 21-25
 1 100.0% 26-30
 0 0.0% 31 and over

6. My employment commitment in hours worked per week is:
 0 0.0% 1-10 hours
 1 100.0% 11-20 hours
 0 0.0% 21-30 hours
 0 0.0% 31-39 hours
 0 0.0% 40 hours

Parts II, III, and IV - Use the following scale to determine your response:
 0-not applicable 1-strongly disagree 2-disagree 3-neutral 4-agree 5-strongly agree

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part II: Course Evaluation						
7. The course objectives were clear	5.000	0.000	1	4.266	0.911	713
8. The course was well organized	4.000	0.000	1	4.110	1.056	712
9. Content of this course was valuable	5.000	0.000	1	4.146	1.028	710
10. Required course activities aided my learning	4.000	0.000	1	4.079	1.073	697
11. The course has relevancy to future professional demands	5.000	0.000	1	3.786	1.301	700
12. Books and other materials required were pertinent to this course	0.000	0.000	0	3.827	1.258	625
13. The tests were consistent with the material for which I was responsible	5.000	0.000	1	4.353	0.851	590
14. The grading system was fair and consistent	4.000	0.000	1	4.314	0.908	701
15. Course required an appropriate amount of work for the credit earned	5.000	0.000	1	4.291	0.920	707
16. Overall, I was satisfied with the course	5.000	0.000	1	4.142	1.070	703

School of Art
Student Course Evaluation
Spring 2017

INSTRUCTOR: Nam COURSE: ART 7255 001

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part III: Instructor Evaluation						
17. Instructor seemed knowledgeable in the subject matter of the course	5.000	0.000	1	4.614	0.691	710
18. Instructor was able to effectively communicate the subject matter	5.000	0.000	1	4.305	0.991	711
19. Instructor was able to create a sense of purpose and order in the teaching setting	5.000	0.000	1	4.251	0.985	712
20. The instructor behaved in a professional manner	0.000	0.000	0	4.484	0.799	708
21. The instructor seemed prepared for class	0.000	0.000	0	4.463	0.795	706
22. Instructor was reasonably available for assistance outside of regular class hours	0.000	0.000	0	4.252	0.957	656
23. Instructor had dedication and enthusiasm for the subject being taught	0.000	0.000	0	4.592	0.701	708
24. Instructor's evaluation and grading procedures were fair	4.000	0.000	1	4.367	0.896	705
25. The instructor's attitude towards students was respectful and responsive	5.000	0.000	1	4.412	0.868	709
26. Instructor emphasized ways of solving problems rather than solutions	0.000	0.000	0	4.305	0.930	672
27. Instructor rates well as compared with other instructors at the university	5.000	0.000	1	4.250	0.972	696
28. Overall, I was satisfied with the instructor's handling of this course	5.000	0.000	1	4.269	1.004	703
Part IV: Student Self-Evaluation						
29. I attend all/most classes	5.000	0.000	1	4.496	0.727	714
30. I completed all assignments	5.000	0.000	1	4.620	0.634	698
31. I was conscientious in meeting due dates for all assignments	5.000	0.000	1	4.595	0.641	694
32. I brought a high level of interest/enthusiasm to this course	4.000	0.000	1	4.007	1.073	712
33. I was conscientious in my class participation	4.000	0.000	1	4.186	0.918	705
34. I was motivated to do my best work in class and assignments	5.000	0.000	1	4.222	0.935	708
35. I was open-minded to the points of view that were presented	4.000	0.000	1	4.458	0.691	708
36. Overall, my performance in this class was excellent	4.000	0.000	1	4.156	0.889	706
Part V: Summary						
37. My expected grade in this course is						
1 100.0% A						
0 0.0% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
38. I would give this course the grade of						
1 100.0% A						
0 0.0% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
39. I would give the instructor a grade of						
1 100.0% A						
0 0.0% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
40. I would give the textbooks and other class materials a grade of						
1 100.0% A						
0 0.0% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						

School of Art
 Student Course Evaluation
 Fall 2016

INSTRUCTOR: Nam COURSE: ART 2220 001

1. My major is:

11	78.6%	Studio Art
0	0.0%	Art History
3	21.4%	Other

2. My classification in my major is:

0	0.0%	Freshman
10	76.9%	Sophomore
2	15.4%	Junior
1	7.7%	Senior

3. My current grade point average is:

2	14.3%	3.7-4.0
6	42.9%	3.5-3.6
5	35.7%	3.0-3.4
1	7.1%	2.75-2.9
0	0.0%	under 2.75

4. My gender is:

4	28.6%	Male
10	71.4%	Female

5. My age is:

7	50.0%	17-20
6	42.9%	21-25
0	0.0%	26-30
0	0.0%	31 and over

6. My employment commitment in hours worked per week is:

7	53.8%	1-10 hours
5	38.5%	11-20 hours
1	7.7%	21-30 hours
0	0.0%	31-39 hours
0	0.0%	40 hours

Parts II, III, and IV - Use the following scale to determine your response:
 0-not applicable 1-strongly disagree 2-disagree 3-neutral 4-agree 5-strongly agree

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part II: Course Evaluation						
7. The course objectives were clear	4.500	0.650	14	4.385	0.909	1501
8. The course was well organized	4.286	0.726	14	4.248	0.995	1498
9. Content of this course was valuable	4.857	0.363	14	4.258	0.995	1493
10. Required course activities aided my learning	4.643	0.633	14	4.230	0.998	1473
11. The course has relevancy to future professional demands	4.714	0.611	14	3.980	1.230	1448
12. Books and other materials required were pertinent to this course	4.615	0.650	13	4.105	1.130	1375
13. The tests were consistent with the material for which I was responsible	4.417	0.996	12	4.422	0.844	1353
14. The grading system was fair and consistent	4.571	0.646	14	4.413	0.849	1479
15. Course required an appropriate amount of work for the credit earned	4.571	0.646	14	4.379	0.876	1501
16. Overall, I was satisfied with the course	4.571	0.646	14	4.276	0.977	1487

School of Art
Student Course Evaluation
Fall 2016

INSTRUCTOR: Nam COURSE: ART 2220 001

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part III: Instructor Evaluation						
17. Instructor seemed knowledgeable in the subject matter of the course	4.571	0.756	14	4.698	0.643	1499
18. Instructor was able to effectively communicate the subject matter	4.500	0.650	14	4.438	0.895	1492
19. Instructor was able to create a sense of purpose and order in the teaching setting	4.500	0.760	14	4.393	0.878	1490
20. The instructor behaved in a professional manner	4.857	0.363	14	4.569	0.754	1493
21. The instructor seemed prepared for class	4.571	0.646	14	4.501	0.834	1476
22. Instructor was reasonably available for assistance outside of regular class hours	4.571	0.514	14	4.396	0.869	1448
23. Instructor had dedication and enthusiasm for the subject being taught	4.615	0.506	13	4.628	0.693	1490
24. Instructor's evaluation and grading procedures were fair	4.500	0.760	14	4.493	0.825	1486
25. The instructor's attitude towards students was respectful and responsive	4.786	0.426	14	4.520	0.826	1489
26. Instructor emphasized ways of solving problems rather than solutions	4.714	0.611	14	4.432	0.851	1457
27. Instructor rates well as compared with other instructors at the university	4.571	0.514	14	4.429	0.907	1459
28. Instructor regularly attended scheduled classes	4.769	0.599	13	4.658	0.683	1469
29. Overall, I was satisfied with the instructor's handling of this course	4.714	0.469	14	4.451	0.900	1464
Part IV: Student Self-Evaluation						
30. I attend all/most classes	4.571	0.514	14	4.549	0.717	1491
31. I completed all assignments	4.643	0.633	14	4.694	0.611	1498
32. I was conscientious in meeting due dates for all assignments	4.714	0.469	14	4.648	0.659	1496
33. I brought a high level of interest/enthusiasm to this course	4.714	0.611	14	4.210	0.981	1487
34. I was conscientious in my class participation	4.571	0.646	14	4.320	0.895	1486
35. I was motivated to do my best work in class and assignments	4.714	0.469	14	4.408	0.846	1488
36. I was open-minded to the points of view that were presented	4.571	0.646	14	4.586	0.659	1487
37. Overall, my performance in this class was excellent	4.500	0.650	14	4.303	0.812	1494
Part V: Summary						
38. My expected grade in this course is						
8 57.1% A						
6 42.9% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
39. I would give this course the grade of						
10 71.4% A						
2 14.3% B						
2 14.3% C						
0 0.0% D						
0 0.0% F						
40. I would give the instructor a grade of						
9 64.3% A						
5 35.7% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
41. I would give the textbooks and other class materials a grade of						
9 64.3% A						
2 14.3% B						
2 14.3% C						
0 0.0% D						
1 7.1% F						

School of Art
 Student Course Evaluation
 Fall 2016

INSTRUCTOR: Nam COURSE: ART 4290 001

1. My major is:

5	83.3%	Studio Art
0	0.0%	Art History
1	16.7%	Other
2. My classification in my major is:

1	16.7%	Freshman
0	0.0%	Sophomore
0	0.0%	Junior
5	83.3%	Senior
3. My current grade point average is:

1	16.7%	3.7-4.0
3	50.0%	3.5-3.6
1	16.7%	3.0-3.4
1	16.7%	2.75-2.9
0	0.0%	under 2.75
4. My gender is:

3	50.0%	Male
3	50.0%	Female
5. My age is:

0	0.0%	17-20
6	100.0%	21-25
0	0.0%	26-30
0	0.0%	31 and over
6. My employment commitment in hours worked per week is:

2	33.3%	1-10 hours
3	50.0%	11-20 hours
1	16.7%	21-30 hours
0	0.0%	31-39 hours
0	0.0%	40 hours

Parts II, III, and IV - Use the following scale to determine your response:
 0-not applicable 1-strongly disagree 2-disagree 3-neutral 4-agree 5-strongly agree

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part II: Course Evaluation						
7. The course objectives were clear	4.167	1.169	6	4.385	0.909	1501
8. The course was well organized	4.333	0.816	6	4.248	0.995	1498
9. Content of this course was valuable	4.500	0.837	6	4.258	0.995	1493
10. Required course activities aided my learning	4.333	0.516	6	4.230	0.998	1473
11. The course has relevancy to future professional demands	4.833	0.408	6	3.980	1.230	1448
12. Books and other materials required were pertinent to this course	3.800	0.837	5	4.105	1.130	1375
13. The tests were consistent with the material for which I was responsible	4.600	0.548	5	4.422	0.844	1353
14. The grading system was fair and consistent	4.667	0.516	6	4.413	0.849	1479
15. Course required an appropriate amount of work for the credit earned	4.500	0.837	6	4.379	0.876	1501
16. Overall, I was satisfied with the course	4.333	1.211	6	4.276	0.977	1487

School of Art
 Student Course Evaluation
 Fall 2016

INSTRUCTOR: Nam COURSE: ART 4290 001

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part III: Instructor Evaluation						
17. Instructor seemed knowledgeable in the subject matter of the course	4.167	0.753	6	4.698	0.643	1499
18. Instructor was able to effectively communicate the subject matter	4.333	0.816	6	4.438	0.895	1492
19. Instructor was able to create a sense of purpose and order in the teaching setting	4.333	0.816	6	4.393	0.878	1490
20. The instructor behaved in a professional manner	4.667	0.516	6	4.569	0.754	1493
21. The instructor seemed prepared for class	4.667	0.516	6	4.501	0.834	1476
22. Instructor was reasonably available for assistance outside of regular class hours	4.333	0.516	6	4.396	0.869	1448
23. Instructor had dedication and enthusiasm for the subject being taught	4.500	0.548	6	4.628	0.693	1490
24. Instructor's evaluation and grading procedures were fair	4.667	0.516	6	4.493	0.825	1486
25. The instructor's attitude towards students was respectful and responsive	4.667	0.516	6	4.520	0.826	1489
26. Instructor emphasized ways of solving problems rather than solutions	4.667	0.516	6	4.432	0.851	1457
27. Instructor rates well as compared with other instructors at the university	4.333	0.816	6	4.429	0.907	1459
28. Instructor regularly attended scheduled classes	4.500	0.548	6	4.658	0.683	1469
29. Overall, I was satisfied with the instructor's handling of this course	4.333	0.516	6	4.451	0.900	1464
Part IV: Student Self-Evaluation						
30. I attend all/most classes	4.833	0.408	6	4.549	0.717	1491
31. I completed all assignments	4.667	0.516	6	4.694	0.611	1498
32. I was conscientious in meeting due dates for all assignments	4.667	0.516	6	4.648	0.659	1496
33. I brought a high level of interest/enthusiasm to this course	4.667	0.516	6	4.210	0.981	1487
34. I was conscientious in my class participation	4.500	0.548	6	4.320	0.895	1486
35. I was motivated to do my best work in class and assignments	4.500	0.548	6	4.408	0.846	1488
36. I was open-minded to the points of view that were presented	4.667	0.516	6	4.586	0.659	1487
37. Overall, my performance in this class was excellent	4.667	0.516	6	4.303	0.812	1494
Part V: Summary						
38. My expected grade in this course is						
4 66.7% A						
2 33.3% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
39. I would give this course the grade of						
5 83.3% A						
0 0.0% B						
1 16.7% C						
0 0.0% D						
0 0.0% F						
40. I would give the instructor a grade of						
5 83.3% A						
1 16.7% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
41. I would give the textbooks and other class materials a grade of						
3 50.0% A						
3 50.0% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						

School of Art
Student Course Evaluation
Spring 2016
INSTRUCTOR: Nam **COURSE: ART 2050 003**

1. My major is:

9	50.0%	Studio Art
0	0.0%	Art History
9	50.0%	Other
2. My classification in my major is:

11	55.0%	Freshman
2	10.0%	Sophomore
6	30.0%	Junior
1	5.0%	Senior
3. My current grade point average is:

6	30.0%	3.7-4.0
1	5.0%	3.5-3.6
8	40.0%	3.0-3.4
4	20.0%	2.75-2.9
1	5.0%	under 2.75
4. My gender is:

5	25.0%	Male
15	75.0%	Female
5. My age is:

10	66.7%	17-20
3	20.0%	21-25
1	6.7%	26-30
0	0.0%	31 and over
6. My employment commitment in hours worked per week is:

10	50.0%	1-10 hours
7	35.0%	11-20 hours
3	15.0%	21-30 hours
0	0.0%	31-39 hours
0	0.0%	40 hours

Parts II, III, and IV - Use the following scale to determine your response:
 0-not applicable 1-strongly disagree 2-disagree 3-neutral 4-agree 5-strongly agree

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part II: Course Evaluation						
7. The course objectives were clear	3.429	0.926	21	4.283	0.981	1175
8. The course was well organized	3.524	1.078	21	4.169	1.051	1164
9. Content of this course was valuable	4.000	0.949	21	4.269	1.042	1162
10. Required course activities aided my learning	3.905	1.044	21	4.201	1.068	1149
11. The course has relevancy to future professional demands	4.286	0.644	21	4.045	1.230	1142
12. Books and other materials required were pertinent to this course	4.250	0.931	16	4.088	1.142	1046
13. The tests were consistent with the material for which I was responsible	4.286	0.611	14	4.322	0.975	1003
14. The grading system was fair and consistent	3.476	1.250	21	4.221	1.061	1141
15. Course required an appropriate amount of work for the credit earned	3.857	1.108	21	4.267	1.003	1150
16. Overall, I was satisfied with the course	3.857	1.062	21	4.144	1.100	1139

School of Art
Student Course Evaluation
Spring 2016
INSTRUCTOR: Nam **COURSE: ART 2050 003**

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part III: Instructor Evaluation						
17. Instructor seemed knowledgeable in the subject matter of the course	3.667	1.017	21	4.603	0.774	1164
18. Instructor was able to effectively communicate the subject matter	2.895	1.449	19	4.281	1.060	1144
19. Instructor was able to create a sense of purpose and order in the teaching setting	3.400	1.501	20	4.273	1.030	1145
20. The instructor behaved in a professional manner	4.238	0.831	21	4.520	0.801	1140
21. The instructor seemed prepared for class	3.905	1.261	21	4.447	0.870	1120
22. Instructor was reasonably available for assistance outside of regular class hours	3.737	1.240	19	4.331	0.968	1092
23. Instructor had dedication and enthusiasm for the subject being taught	4.190	0.928	21	4.531	0.795	1150
24. Instructor's evaluation and grading procedures were fair	3.450	1.395	20	4.327	0.995	1129
25. The instructor's attitude towards students was respectful and responsive	3.857	1.236	21	4.426	0.932	1133
26. Instructor emphasized ways of solving problems rather than solutions	3.400	1.429	20	4.334	0.978	1106
27. Instructor rates well as compared with other instructors at the university	3.250	1.482	20	4.318	1.043	1106
28. Instructor regularly attended scheduled classes	4.750	0.444	20	4.671	0.698	1127
29. Overall, I was satisfied with the instructor's handling of this course	3.450	1.432	20	4.312	1.041	1119
Part IV: Student Self-Evaluation						
30. I attend all/most classes	4.476	0.680	21	4.487	0.802	1146
31. I completed all assignments	4.762	0.436	21	4.605	0.734	1156
32. I was conscientious in meeting due dates for all assignments	4.429	0.870	21	4.558	0.796	1142
33. I brought a high level of interest/enthusiasm to this course	4.333	0.796	21	4.210	1.010	1140
34. I was conscientious in my class participation	4.048	0.805	21	4.334	0.858	1140
35. I was motivated to do my best work in class and assignments	4.333	0.658	21	4.324	0.905	1126
36. I was open-minded to the points of view that were presented	4.286	0.644	21	4.529	0.725	1117
37. Overall, my performance in this class was excellent	4.150	0.489	20	4.196	0.886	1113
Part V: Summary						
38. My expected grade in this course is						
9 45.0% A						
7 35.0% B						
4 20.0% C						
0 0.0% D						
0 0.0% F						
39. I would give this course the grade of						
9 45.0% A						
7 35.0% B						
1 5.0% C						
2 10.0% D						
1 5.0% F						
40. I would give the instructor a grade of						
7 35.0% A						
5 25.0% B						
3 15.0% C						
3 15.0% D						
2 10.0% F						
41. I would give the textbooks and other class materials a grade of						
8 40.0% A						
6 30.0% B						
5 25.0% C						
0 0.0% D						
1 5.0% F						

School of Art
Student Course Evaluation
Spring 2016
INSTRUCTOR: Nam COURSE: ART 4059 002

1. My major is:

2	18.2%	Studio Art
0	0.0%	Art History
9	81.8%	Other

2. My classification in my major is:

0	0.0%	Freshman
0	0.0%	Sophomore
1	8.3%	Junior
11	91.7%	Senior

3. My current grade point average is:

4	33.3%	3.7-40.0
1	8.3%	3.5-3.6
4	33.3%	3.0-3.4
2	16.7%	2.75-2.9
1	8.3%	under 2.75

4. My gender is:

8	72.7%	Male
3	27.3%	Female

5. My age is:

0	0.0%	17-20
11	91.7%	21-25
1	8.3%	26-30
0	0.0%	31 and over

6. My employment commitment in hours worked per week is:

4	36.4%	1-10 hours
6	54.5%	11-20 hours
1	9.1%	21-30 hours
0	0.0%	31-39 hours
0	0.0%	40 hours

Parts II, III, and IV - Use the following scale to determine your response:
0-not applicable 1-strongly disagree 2-disagree 3-neutral 4-agree 5-strongly agree

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part II: Course Evaluation						
7. The course objectives were clear	3.818	1.079	11	4.283	0.981	1175
8. The course was well organized	3.083	1.165	12	4.169	1.051	1164
9. Content of this course was valuable	3.667	0.778	12	4.269	1.042	1162
10. Required course activities aided my learning	3.333	1.303	12	4.201	1.068	1149
11. The course has relevancy to future professional demands	4.167	0.718	12	4.045	1.230	1142
12. Books and other materials required were pertinent to this course	3.222	1.093	9	4.088	1.142	1046
13. The tests were consistent with the material for which I was responsible	3.444	1.014	9	4.322	0.975	1003
14. The grading system was fair and consistent	2.700	1.636	10	4.221	1.061	1141
15. Course required an appropriate amount of work for the credit earned	3.500	1.000	12	4.267	1.003	1150
16. Overall, I was satisfied with the course	3.167	1.267	12	4.144	1.100	1139

School of Art
Student Course Evaluation
Spring 2016

INSTRUCTOR: Nam COURSE: ART 4059 002

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part III: Instructor Evaluation						
17. Instructor seemed knowledgeable in the subject matter of the course	3.455	1.036	11	4.603	0.774	1164
18. Instructor was able to effectively communicate the subject matter	2.909	1.375	11	4.281	1.060	1144
19. Instructor was able to create a sense of purpose and order in the teaching setting	3.250	1.138	12	4.273	1.030	1145
20. The instructor behaved in a professional manner	4.083	0.793	12	4.520	0.801	1140
21. The instructor seemed prepared for class	3.300	1.252	10	4.447	0.870	1120
22. Instructor was reasonably available for assistance outside of regular class hours	3.700	0.949	10	4.331	0.968	1092
23. Instructor had dedication and enthusiasm for the subject being taught	3.909	0.944	11	4.531	0.795	1150
24. Instructor's evaluation and grading procedures were fair	3.182	1.328	11	4.327	0.995	1129
25. The instructor's attitude towards students was respectful and responsive	3.500	1.168	12	4.426	0.932	1133
26. Instructor emphasized ways of solving problems rather than solutions	3.250	1.055	12	4.334	0.978	1106
27. Instructor rates well as compared with other instructors at the university	3.400	0.966	10	4.318	1.043	1106
28. Instructor regularly attended scheduled classes	3.917	1.084	12	4.671	0.698	1127
29. Overall, I was satisfied with the instructor's handling of this course	3.364	1.027	11	4.312	1.041	1119
Part IV: Student Self-Evaluation						
30. I attend all/most classes	4.500	0.798	12	4.487	0.802	1146
31. I completed all assignments	4.750	0.452	12	4.605	0.734	1156
32. I was conscientious in meeting due dates for all assignments	4.583	0.669	12	4.558	0.796	1142
33. I brought a high level of interest/enthusiasm to this course	4.500	0.522	12	4.210	1.010	1140
34. I was conscientious in my class participation	4.333	0.778	12	4.334	0.858	1140
35. I was motivated to do my best work in class and assignments	4.167	0.835	12	4.324	0.905	1126
36. I was open-minded to the points of view that were presented	4.250	0.754	12	4.529	0.725	1117
37. Overall, my performance in this class was excellent	4.250	0.622	12	4.196	0.886	1113
Part V: Summary						
38. My expected grade in this course is						
6 50.0% A						
6 50.0% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
39. I would give this course the grade of						
0 0.0% A						
6 50.0% B						
5 41.7% C						
1 8.3% D						
0 0.0% F						
40. I would give the instructor a grade of						
0 0.0% A						
5 41.7% B						
6 50.0% C						
0 0.0% D						
1 8.3% F						
41. I would give the textbooks and other class materials a grade of						
1 9.1% A						
2 18.2% B						
4 36.4% C						
2 18.2% D						
2 18.2% F						

School of Art
Student Course Evaluation
Spring 2016
INSTRUCTOR: Nam COURSE: ART 7255 001

1. My major is:

1	100.0%	Studio Art
0	0.0%	Art History
0	0.0%	Other
2. My classification in my major is:

0	0.0%	Freshman
0	0.0%	Sophomore
0	0.0%	Junior
0	0.0%	Senior
3. My current grade point average is:

0	0.0%	3.7-40.0
0	0.0%	3.5-3.6
1	100.0%	3.0-3.4
0	0.0%	2.75-2.9
0	0.0%	under 2.75
4. My gender is:

0	0.0%	Male
1	100.0%	Female
5. My age is:

0	0.0%	17-20
1	100.0%	21-25
0	0.0%	26-30
0	0.0%	31 and over
6. My employment commitment in hours worked per week is:

0	0.0%	1-10 hours
1	100.0%	11-20 hours
0	0.0%	21-30 hours
0	0.0%	31-39 hours
0	0.0%	40 hours

Parts II, III, and IV - Use the following scale to determine your response:
0-not applicable 1-strongly disagree 2-disagree 3-neutral 4-agree 5-strongly agree

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part II: Course Evaluation						
7. The course objectives were clear	3.000	0.000	1	4.283	0.981	1175
8. The course was well organized	2.000	0.000	1	4.169	1.051	1164
9. Content of this course was valuable	3.000	0.000	1	4.269	1.042	1162
10. Required course activities aided my learning	2.000	0.000	1	4.201	1.068	1149
11. The course has relevancy to future professional demands	3.000	0.000	1	4.045	1.230	1142
12. Books and other materials required were pertinent to this course	2.000	0.000	1	4.088	1.142	1046
13. The tests were consistent with the material for which I was responsible	2.000	0.000	1	4.322	0.975	1003
14. The grading system was fair and consistent	4.000	0.000	1	4.221	1.061	1141
15. Course required an appropriate amount of work for the credit earned	3.000	0.000	1	4.267	1.003	1150
16. Overall, I was satisfied with the course	2.000	0.000	1	4.144	1.100	1139

**School of Art
Student Course Evaluation
Spring 2016**

INSTRUCTOR: Nam COURSE: ART 7255 001

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part III: Instructor Evaluation						
17. Instructor seemed knowledgeable in the subject matter of the course	5.000	0.000	1	4.603	0.774	1164
18. Instructor was able to effectively communicate the subject matter	4.000	0.000	1	4.281	1.060	1144
19. Instructor was able to create a sense of purpose and order in the teaching setting	4.000	0.000	1	4.273	1.030	1145
20. The instructor behaved in a professional manner	4.000	0.000	1	4.520	0.801	1140
21. The instructor seemed prepared for class	4.000	0.000	1	4.447	0.870	1120
22. Instructor was reasonably available for assistance outside of regular class hours	4.000	0.000	1	4.331	0.968	1092
23. Instructor had dedication and enthusiasm for the subject being taught	5.000	0.000	1	4.531	0.795	1150
24. Instructor's evaluation and grading procedures were fair	5.000	0.000	1	4.327	0.995	1129
25. The instructor's attitude towards students was respectful and responsive	5.000	0.000	1	4.426	0.932	1133
26. Instructor emphasized ways of solving problems rather than solutions	4.000	0.000	1	4.334	0.978	1106
27. Instructor rates well as compared with other instructors at the university	5.000	0.000	1	4.318	1.043	1106
28. Instructor regularly attended scheduled classes	4.000	0.000	1	4.671	0.698	1127
29. Overall, I was satisfied with the instructor's handling of this course	4.000	0.000	1	4.312	1.041	1119
Part IV: Student Self-Evaluation						
30. I attend all/most classes	5.000	0.000	1	4.487	0.802	1146
31. I completed all assignments	5.000	0.000	1	4.605	0.734	1156
32. I was conscientious in meeting due dates for all assignments	5.000	0.000	1	4.558	0.796	1142
33. I brought a high level of interest/enthusiasm to this course	4.000	0.000	1	4.210	1.010	1140
34. I was conscientious in my class participation	4.000	0.000	1	4.334	0.858	1140
35. I was motivated to do my best work in class and assignments	2.000	0.000	1	4.324	0.905	1126
36. I was open-minded to the points of view that were presented	4.000	0.000	1	4.529	0.725	1117
37. Overall, my performance in this class was excellent	3.000	0.000	1	4.196	0.886	1113
Part V: Summary						
38. My expected grade in this course is						
0 0.0% A						
1 100.0% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
39. I would give this course the grade of						
0 0.0% A						
0 0.0% B						
1 100.0% C						
0 0.0% D						
0 0.0% F						
40. I would give the instructor a grade of						
1 100.0% A						
0 0.0% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
41. I would give the textbooks and other class materials a grade of						
0 0.0% A						
0 0.0% B						
1 100.0% C						
0 0.0% D						
0 0.0% F						

School of Art
 Student Course Evaluation
 Fall 2015

INSTRUCTOR: Nam COURSE: ART 2210 001

1. My major is:

9	90.0%	Studio Art
0	0.0%	Art History
1	10.0%	Other
2. My classification in my major is:

0	0.0%	Freshman
1	8.3%	Sophomore
5	41.7%	Junior
6	50.0%	Senior
3. My current grade point average is:

2	15.4%	3.7-4.0
2	15.4%	3.5-3.6
7	53.8%	3.0-3.4
1	7.7%	2.75-2.9
1	7.7%	under 2.75
4. My gender is:

6	46.2%	Male
7	53.8%	Female
5. My age is:

2	15.4%	17-20
10	76.9%	21-25
0	0.0%	26-30
1	7.7%	31 and over
6. My employment commitment in hours worked per week is:

2	20.0%	1-10 hours
4	40.0%	11-20 hours
3	30.0%	21-30 hours
1	10.0%	31-39 hours
0	0.0%	40 hours

Parts II, III, and IV - Use the following scale to determine your response:
 0-not applicable 1-strongly disagree 2-disagree 3-neutral 4-agree 5-strongly agree

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part II: Course Evaluation						
7. The course objectives were clear	4.231	0.927	13	4.361	0.863	1362
8. The course was well organized	4.077	1.115	13	4.278	0.931	1362
9. Content of this course was valuable	3.917	1.165	12	4.287	0.956	1359
10. Required course activities aided my learning	4.385	0.870	13	4.237	0.952	1342
11. The course had relevancy to future professional demands	4.000	0.853	12	4.015	1.202	1310
12. Books and other materials required were pertinent to this course	4.667	0.492	12	4.080	1.107	1217
13. The tests were consistent with the material for which I was responsible	4.636	0.505	11	4.366	0.868	1215
14. The grading system was fair and consistent	4.308	0.947	13	4.294	0.957	1348
15. Course required an appropriate amount of work for the credit earned	4.000	1.291	13	4.321	0.914	1351
16. Overall, I was satisfied with the course	4.154	1.144	13	4.266	0.979	1352

**School of Art
Student Course Evaluation
Fall 2015**

INSTRUCTOR: Nam

COURSE: ART 2210 001

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part III: Instructor Evaluation						
17. Instructor seemed knowledgeable in the subject matter of the course	4.615	0.650	13	4.668	0.655	1360
18. Instructor was able to effectively communicate the subject matter	3.923	1.382	13	4.386	0.904	1358
19. Instructor was able to create a sense of purpose and order in the teaching setting	4.154	1.144	13	4.382	0.904	1351
20. The instructor behaved in a professional manner	4.462	0.660	13	4.587	0.721	1358
21. The instructor seemed prepared for class	4.615	0.506	13	4.532	0.768	1347
22. Instructor was reasonably available for assistance outside of regular class hours	4.462	0.877	13	4.425	0.851	1320
23. Instructor had dedication and enthusiasm for the subject being taught	4.615	0.506	13	4.598	0.686	1351
24. Instructor's evaluation and grading procedures were fair	4.154	1.068	13	4.429	0.871	1347
25. The instructor's attitude towards students was respectful and responsive	4.462	0.877	13	4.513	0.793	1342
26. Instructor emphasized ways of solving problems rather than solutions	4.154	0.987	13	4.438	0.819	1323
27. Instructor rates well as compared with other instructors at the university	4.154	1.068	13	4.395	0.925	1328
28. Instructor regularly attended scheduled classes	4.769	0.599	13	4.739	0.566	1335
29. Overall, I was satisfied with the instructor's handling of this course	4.308	1.032	13	4.453	0.882	1335
Part IV: Student Self-Evaluation						
30. I attend all/most classes	4.308	0.655	13	4.568	0.686	1358
31. I completed all assignments	4.385	0.961	13	4.647	0.678	1358
32. I was conscientious in meeting due dates for all assignments	4.154	0.987	13	4.598	0.706	1355
33. I brought a high level of interest/enthusiasm to this course	4.000	1.291	13	4.255	0.955	1349
34. I was conscientious in my class participation	4.231	0.927	13	4.386	0.845	1350
35. I was motivated to do my best work in class and assignments	4.231	1.013	13	4.397	0.852	1356
36. I was open-minded to the points of view that were presented	4.462	0.660	13	4.552	0.699	1356
37. Overall, my performance in this class was excellent	4.077	1.038	13	4.257	0.853	1352
Part V: Summary						
38. My expected grade in this course is						
5 38.5%	A					
6 46.2%	B					
2 15.4%	C					
0 0.0%	D					
0 0.0%	F					
39. I would give this course the grade of						
4 30.8%	A					
6 46.2%	B					
3 23.1%	C					
0 0.0%	D					
0 0.0%	F					
40. I would give the instructor a grade of						
8 61.5%	A					
3 23.1%	B					
2 15.4%	C					
0 0.0%	D					
0 0.0%	F					
41. I would give the textbooks and other class materials a grade of						
8 61.5%	A					
2 15.4%	B					
3 23.1%	C					
0 0.0%	D					
0 0.0%	F					

School of Art
Student Course Evaluation
Fall 2015
 INSTRUCTOR: Nam COURSE: ART 4290 001

1. My major is:

7	100.0%	Studio Art
0	0.0%	Art History
0	0.0%	Other
2. My classification in my major is:

0	0.0%	Freshman
0	0.0%	Sophomore
0	0.0%	Junior
8	100.0%	Senior
3. My current grade point average is:

2	25.0%	3.7-4.0
1	12.5%	3.5-3.6
2	25.0%	3.0-3.4
2	25.0%	2.75-2.9
1	12.5%	under 2.75
4. My gender is:

5	71.4%	Male
2	28.6%	Female
5. My age is:

0	0.0%	17-20
8	100.0%	21-25
0	0.0%	26-30
0	0.0%	31 and over
6. My employment commitment in hours worked per week is:

2	28.6%	1-10 hours
5	71.4%	11-20 hours
0	0.0%	21-30 hours
0	0.0%	31-39 hours
0	0.0%	40 hours

Parts II, III, and IV - Use the following scale to determine your response:
 0-not applicable 1-strongly disagree 2-disagree 3-neutral 4-agree 5-strongly agree

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part II: Course Evaluation						
7. The course objectives were clear	4.875	0.354	8	4.361	0.863	1362
8. The course was well organized	4.875	0.354	8	4.278	0.931	1362
9. Content of this course was valuable	4.875	0.354	8	4.287	0.956	1359
10. Required course activities aided my learning	4.750	0.707	8	4.237	0.952	1342
11. The course has relevancy to future professional demands	4.875	0.354	8	4.015	1.202	1310
12. Books and other materials required were pertinent to this course	5.000	0.000	8	4.080	1.107	1217
13. The tests were consistent with the material for which I was responsible	4.875	0.354	8	4.366	0.868	1215
14. The grading system was fair and consistent	5.000	0.000	8	4.294	0.957	1348
15. Course required an appropriate amount of work for the credit earned	4.875	0.354	8	4.321	0.914	1351
16. Overall, I was satisfied with the course	4.875	0.354	8	4.266	0.979	1352

School of Art
Student Course Evaluation
Fall 2015

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part III: Instructor Evaluation						
17. Instructor seemed knowledgeable in the subject matter of the course	4.750	0.707	8	4.668	0.655	1360
18. Instructor was able to effectively communicate the subject matter	4.875	0.354	8	4.386	0.904	1358
19. Instructor was able to create a sense of purpose and order in the teaching setting	4.750	0.707	8	4.382	0.904	1351
20. The instructor behaved in a professional manner	4.875	0.354	8	4.587	0.721	1358
21. The instructor seemed prepared for class	4.875	0.354	8	4.532	0.768	1347
22. Instructor was reasonably available for assistance outside of regular class hours	4.875	0.354	8	4.425	0.851	1320
23. Instructor had dedication and enthusiasm for the subject being taught	4.875	0.354	8	4.598	0.686	1351
24. Instructor's evaluation and grading procedures were fair	4.750	0.707	8	4.429	0.871	1347
25. The instructor's attitude towards students was respectful and responsive	5.000	0.000	8	4.513	0.793	1342
26. Instructor emphasized ways of solving problems rather than solutions	5.000	0.000	8	4.438	0.819	1323
27. Instructor rates well as compared with other instructors at the university	4.875	0.354	8	4.395	0.925	1328
28. Instructor regularly attended scheduled classes	5.000	0.000	8	4.739	0.566	1335
29. Overall, I was satisfied with the instructor's handling of this course	4.875	0.354	8	4.453	0.882	1335
Part IV: Student Self-Evaluation						
30. I attend all/most classes	4.750	0.707	8	4.568	0.686	1358
31. I completed all assignments	4.875	0.354	8	4.647	0.678	1358
32. I was conscientious in meeting due dates for all assignments	4.750	0.707	8	4.598	0.706	1355
33. I brought a high level of interest/enthusiasm to this course	5.000	0.000	8	4.255	0.955	1349
34. I was conscientious in my class participation	4.875	0.354	8	4.386	0.845	1350
35. I was motivated to do my best work in class and assignments	4.875	0.354	8	4.397	0.852	1356
36. I was open-minded to the points of view that were presented	4.875	0.354	8	4.552	0.699	1356
37. Overall, my performance in this class was excellent	4.875	0.354	8	4.257	0.853	1352
Part V: Summary						
38. My expected grade in this course is						
7 87.5% A						
1 12.5% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
39. I would give this course the grade of						
8 100.0% A						
0 0.0% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
40. I would give the instructor a grade of						
8 100.0% A						
0 0.0% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
41. I would give the textbooks and other class materials a grade of						
7 87.5% A						
1 12.5% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						

School of Art
Student Course Evaluation
Spring 2015
 INSTRUCTOR: Nam COURSE: ART 7255 001

1. My major is:

4	100.0%	Studio Art
0	0.0%	Art History
0	0.0%	Other
2. My classification in my major is:

0	0.0%	Freshman
0	0.0%	Sophomore
0	0.0%	Junior
2	100.0%	Senior
3. My current grade point average is:

4	100.0%	3.7-4.0
0	0.0%	3.5-3.6
0	0.0%	3.0-3.4
0	0.0%	2.75-2.9
0	0.0%	under 2.75
4. My gender is:

0	0.0%	Male
4	100.0%	Female
5. My age is:

0	0.0%	17-20
1	25.0%	21-25
3	75.0%	26-30
0	0.0%	31 and over
6. My employment commitment in hours worked per week is:

0	0.0%	1-10 hours
3	75.0%	11-20 hours
1	25.0%	21-30 hours
0	0.0%	31-39 hours
0	0.0%	40 hours

Parts II, III, and IV - Use the following scale to determine your response:
 0-not applicable 1-strongly disagree 2-disagree 3-neutral 4-agree 5-strongly agree

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part II: Course Evaluation						
7. The course objectives were clear	4.250	0.957	4	4.387	0.956	1222
8. The course was well organized	4.500	0.577	4	4.294	1.004	1218
9. Content of this course was valuable	4.750	0.500	4	4.352	0.978	1223
10. Required course activities aided my learning	4.750	0.500	4	4.308	0.970	1210
11. The course has relevancy to future professional demands	5.000	0.000	4	4.121	1.204	1193
12. Books and other materials required were pertinent to this course	5.000	0.000	4	4.155	1.119	1097
13. The tests were consistent with the material for which I was responsible	5.000	0.000	4	4.427	0.894	1071
14. The grading system was fair and consistent	5.000	0.000	4	4.337	0.974	1212
15. Course required an appropriate amount of work for the credit earned	5.000	0.000	4	4.377	0.943	1214
16. Overall, I was satisfied with the course	5.000	0.000	4	4.292	1.054	1217

School of Art
Student Course Evaluation
Spring 2015
INSTRUCTOR: Nam **COURSE: ART 7255 001**

		COURSE			DEPARTMENT		
		Mean	Std	N	Mean	Std	N
Part III: Instructor Evaluation							
17. Instructor seemed knowledgeable in the subject matter of the course		4.750	0.500	4	4.665	0.679	1225
18. Instructor was able to effectively communicate the subject matter		4.750	0.500	4	4.419	0.940	1220
19. Instructor was able to create a sense of purpose and order in the teaching setting		4.750	0.500	4	4.388	0.949	1220
20. The instructor behaved in a professional manner		4.750	0.500	4	4.571	0.818	1216
21. The instructor seemed prepared for class		5.000	0.000	4	4.510	0.844	1219
22. Instructor was reasonably available for assistance outside of regular class hours		5.000	0.000	4	4.445	0.887	1183
23. Instructor had dedication and enthusiasm for the subject being taught		5.000	0.000	4	4.610	0.748	1215
24. Instructor's evaluation and grading procedures were fair		5.000	0.000	4	4.443	0.889	1208
25. The instructor's attitude towards students was respectful and responsive		5.000	0.000	4	4.520	0.877	1220
26. Instructor emphasized ways of solving problems rather than solutions		5.000	0.000	4	4.452	0.881	1195
27. Instructor rates well as compared with other instructors at the university		5.000	0.000	4	4.421	0.963	1208
28. Instructor regularly attended scheduled classes		5.000	0.000	4	4.709	0.652	1212
29. Overall, I was satisfied with the instructor's handling of this course		5.000	0.000	4	4.425	0.969	1206
Part IV: Student Self-Evaluation							
30. I attend all/most classes		5.000	0.000	4	4.524	0.753	1217
31. I completed all assignments		5.000	0.000	4	4.695	0.630	1215
32. I was conscientious in meeting due dates for all assignments		5.000	0.000	4	4.656	0.665	1210
33. I brought a high level of interest/enthusiasm to this course		5.000	0.000	4	4.340	0.918	1210
34. I was conscientious in my class participation		5.000	0.000	4	4.418	0.828	1211
35. I was motivated to do my best work in class and assignments		5.000	0.000	4	4.439	0.855	1211
36. I was open-minded to the points of view that were presented		5.000	0.000	4	4.608	0.657	1212
37. Overall, my performance in this class was excellent		5.000	0.000	4	4.350	0.825	1215
Part V: Summary							
38. My expected grade in this course is							
4 100.0%	A						
0 0.0%	B						
0 0.0%	C						
0 0.0%	D						
0 0.0%	F						
39. I would give this course the grade of							
4 100.0%	A						
0 0.0%	B						
0 0.0%	C						
0 0.0%	D						
0 0.0%	F						
40. I would give the instructor a grade of							
4 100.0%	A						
0 0.0%	B						
0 0.0%	C						
0 0.0%	D						
0 0.0%	F						
41. I would give the textbooks and other class materials a grade of							
4 100.0%	A						
0 0.0%	B						
0 0.0%	C						
0 0.0%	D						
0 0.0%	F						

School of Art
 Student Course Evaluation
 Fall 2014

INSTRUCTOR: Nam COURSE: ART 2210 001

1. My major is:

6	54.5%	Studio Art
0	0.0%	Art History
5	45.5%	Other

2. My classification in my major is:

0	0.0%	Freshman
0	0.0%	Sophomore
5	50.0%	Junior
5	50.0%	Senior

3. My current grade point average is:

2	18.2%	3.7-4.0
2	18.2%	3.5-3.6
4	36.4%	3.0-3.4
2	18.2%	2.75-2.9
1	9.1%	under 2.75

4. My gender is:

9	81.8%	Male
2	18.2%	Female

5. My age is:

3	27.3%	17-20
8	72.7%	21-25
0	0.0%	26-30
0	0.0%	31 and over

6. My employment commitment in hours worked per week is:

4	40.0%	1-10 hours
5	50.0%	11-20 hours
1	10.0%	21-30 hours
0	0.0%	31-39 hours
0	0.0%	40 hours

Parts II, III, and IV - Use the following scale to determine your response:
 0-not applicable 1-strongly disagree 2-disagree 3-neutral 4-agree 5-strongly agree

Part II: Course Evaluation	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
7. The course objectives were clear	3.900	1.101	10	4.249	1.023	1509
8. The course was well organized	4.300	0.675	10	4.186	1.045	1510
9. Content of this course was valuable	4.600	0.516	10	4.137	1.112	1493
10. Required course activities aided my learning	4.500	0.527	10	4.086	1.132	1484
11. The course has relevancy to future professional demands	3.800	1.135	10	3.812	1.352	1444
12. Books and other materials required were pertinent to this course	4.000	1.155	10	3.916	1.286	1377
13. The tests were consistent with the material for which I was responsible	4.143	0.690	7	4.322	0.934	1160
14. The grading system was fair and consistent	4.200	1.229	10	4.236	0.997	1497
15. Course required an appropriate amount of work for the credit earned	4.300	0.949	10	4.244	1.049	1507
16. Overall, I was satisfied with the course	4.300	0.675	10	4.106	1.135	1498

School of Art
Student Course Evaluation
Fall 2014

INSTRUCTOR: Nam COURSE: ART 2210 001

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part III: Instructor Evaluation						
17. Instructor seemed knowledgeable in the subject matter of the course	4.636	0.674	11	4.600	0.788	1518
18. Instructor was able to effectively communicate the subject matter	4.091	0.944	11	4.277	1.041	1511
19. Instructor was able to create a sense of purpose and order in the teaching setting	4.182	1.079	11	4.253	1.034	1512
20. The instructor behaved in a professional manner	4.727	0.467	11	4.545	0.822	1513
21. The instructor seemed prepared for class	4.727	0.467	11	4.468	0.871	1501
22. Instructor was reasonably available for assistance outside of regular class hours	4.727	0.647	11	4.365	0.913	1468
23. Instructor had dedication and enthusiasm for the subject being taught	4.818	0.405	11	4.553	0.803	1515
24. Instructor's evaluation and grading procedures were fair	4.182	1.401	11	4.362	0.956	1507
25. The instructor's attitude towards students was respectful and responsive	4.727	0.647	11	4.462	0.892	1512
26. Instructor emphasized ways of solving problems rather than solutions	4.600	0.966	10	4.346	0.969	1473
27. Instructor rates well as compared with other instructors at the university	4.300	1.059	10	4.292	1.036	1478
28. Overall, I was satisfied with the instructor's handling of this course	4.818	0.405	11	4.682	0.684	1492
Part IV: Student Self-Evaluation						
29. I attend all/most classes	4.545	0.820	11	4.318	1.022	1499
30. I completed all assignments	4.500	0.527	10	4.516	0.756	1507
31. I was conscientious in meeting due dates for all assignments	4.700	0.483	10	4.672	0.679	1506
32. I brought a high level of interest/enthusiasm to this course	4.700	0.483	10	4.622	0.693	1499
33. I was conscientious in my class participation	4.400	0.699	10	4.139	1.039	1506
34. I was motivated to do my best work in class and assignments	4.300	0.823	10	4.330	0.914	1506
35. I was open-minded to the points of view that were presented	4.100	0.994	10	4.330	0.908	1508
36. Overall, my performance in this class was excellent	4.400	0.699	10	4.512	0.778	1507
Part V: Summary						
37. My expected grade in this course is						
0 0.0% A						
0 0.0% B						
2 20.0% C						
3 30.0% D						
5 50.0% F						
38. I would give this course the grade of						
5 50.0% A						
4 40.0% B						
1 10.0% C						
0 0.0% D						
0 0.0% F						
39. I would give the instructor a grade of						
5 50.0% A						
3 30.0% B						
0 0.0% C						
2 20.0% D						
0 0.0% F						
40. I would give the textbooks and other class materials a grade of						
7 70.0% A						
1 10.0% B						
1 10.0% C						
1 10.0% D						
0 0.0% F						

School of Art
 Student Course Evaluation
 Fall 2014

INSTRUCTOR: Nam COURSE: ART 2220 001

1. My major is:

- | | | |
|----|-------|-------------|
| 11 | 84.6% | Studio Art |
| 0 | 0.0% | Art History |
| 2 | 15.4% | Other |

2. My classification in my major is:

- | | | |
|---|-------|-----------|
| 0 | 0.0% | Freshman |
| 5 | 38.5% | Sophomore |
| 3 | 23.1% | Junior |
| 5 | 38.5% | Senior |

3. My current grade point average is:

- | | | |
|---|-------|------------|
| 2 | 15.4% | 3.7-4.0 |
| 2 | 15.4% | 3.5-3.6 |
| 6 | 46.2% | 3.0-3.4 |
| 2 | 15.4% | 2.75-2.9 |
| 1 | 7.7% | under 2.75 |

4. My gender is:

- | | | |
|---|-------|--------|
| 7 | 63.6% | Male |
| 4 | 36.4% | Female |

5. My age is:

- | | | |
|---|-------|-------------|
| 6 | 46.2% | 17-20 |
| 7 | 53.8% | 21-25 |
| 0 | 0.0% | 26-30 |
| 0 | 0.0% | 31 and over |

6. My employment commitment in hours worked per week is:

- | | | |
|---|-------|-------------|
| 2 | 15.4% | 1-10 hours |
| 6 | 46.2% | 11-20 hours |
| 5 | 38.5% | 21-30 hours |
| 0 | 0.0% | 31-39 hours |
| 0 | 0.0% | 40 hours |

Parts II, III, and IV - Use the following scale to determine your response:
 0-not applicable 1-strongly disagree 2-disagree 3-neutral 4-agree 5-strongly agree

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part II: Course Evaluation						
7. The course objectives were clear	4.083	0.900	12	4.249	1.023	1509
8. The course was well organized	3.923	1.256	13	4.186	1.045	1510
9. Content of this course was valuable	4.417	0.669	12	4.137	1.112	1493
10. Required course activities aided my learning	4.500	0.674	12	4.086	1.132	1484
11. The course has relevancy to future professional demands	4.364	0.809	11	3.812	1.352	1444
12. Books and other materials required were pertinent to this course	4.083	1.165	12	3.916	1.286	1377
13. The tests were consistent with the material for which I was responsible	4.333	0.778	12	4.322	0.934	1360
14. The grading system was fair and consistent	4.250	0.622	12	4.236	0.997	1497
15. Course required an appropriate amount of work for the credit earned	4.077	1.188	13	4.244	1.049	1507
16. Overall, I was satisfied with the course	3.769	1.235	13	4.106	1.135	1498

School of Art
Student Course Evaluation
Fall 2014
INSTRUCTOR: Nam **COURSE: ART 2220 001**

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part III: Instructor Evaluation						
17. Instructor seemed knowledgeable in the subject matter of the course	4.000	0.739	12	4.600	0.788	1518
18. Instructor was able to effectively communicate the subject matter	3.750	1.055	12	4.277	1.041	1511
19. Instructor was able to create a sense of purpose and order in the teaching setting	3.769	1.166	13	4.253	1.034	1512
20. The instructor behaved in a professional manner	4.417	0.669	12	4.545	0.822	1513
21. The instructor seemed prepared for class	4.083	0.996	12	4.468	0.871	1501
22. Instructor was reasonably available for assistance outside of regular class hours	4.077	1.115	13	4.365	0.913	1468
23. Instructor had dedication and enthusiasm for the subject being taught	4.500	0.674	12	4.553	0.803	1515
24. Instructor's evaluation and grading procedures were fair	4.250	0.754	12	4.362	0.956	1507
25. The instructor's attitude towards students was respectful and responsive	4.231	0.927	13	4.462	0.892	1512
26. Instructor emphasized ways of solving problems rather than solutions	4.083	0.793	12	4.346	0.969	1473
27. Instructor rates well as compared with other instructors at the university	3.917	0.996	12	4.292	1.036	1478
28. Overall, I was satisfied with the instructor's handling of this course	4.417	0.669	12	4.682	0.684	1492
Part IV: Student Self-Evaluation						
29. I attend all/most classes	3.769	1.235	13	4.318	1.022	1499
30. I completed all assignments	4.077	1.188	13	4.516	0.756	1507
31. I was conscientious in meeting due dates for all assignments	4.462	1.198	13	4.672	0.679	1506
32. I brought a high level of interest/enthusiasm to this course	4.385	1.193	13	4.622	0.693	1499
33. I was conscientious in my class participation	4.000	1.155	13	4.139	1.039	1506
34. I was motivated to do my best work in class and assignments	4.154	1.214	13	4.330	0.914	1506
35. I was open-minded to the points of view that were presented	4.154	0.987	13	4.330	0.908	1508
36. Overall, my performance in this class was excellent	4.154	0.987	13	4.512	0.778	1507
Part V: Summary						
37. My expected grade in this course is						
0 0.0% A						
1 7.7% B						
3 23.1% C						
5 38.5% D						
4 30.8% F						
38. I would give this course the grade of						
6 46.2% A						
7 53.8% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
39. I would give the instructor a grade of						
5 38.5% A						
5 38.5% B						
3 23.1% C						
0 0.0% D						
0 0.0% F						
40. I would give the textbooks and other class materials a grade of						
6 46.2% A						
5 38.5% B						
2 15.4% C						
0 0.0% D						
0 0.0% F						

School of Art
 Student Course Evaluation
 Fall 2014

INSTRUCTOR: Nam COURSE: ART 7250 001

1. My major is:

4	100.0%	Studio Art
0	0.0%	Art History
0	0.0%	Other
2. My classification in my major is:

0	0.0%	Freshman
0	0.0%	Sophomore
0	0.0%	Junior
0	0.0%	Senior
3. My current grade point average is:

4	100.0%	3.7-4.0
0	0.0%	3.5-3.6
0	0.0%	3.0-3.4
0	0.0%	2.75-2.9
0	0.0%	under 2.75
4. My gender is:

0	0.0%	Male
4	100.0%	Female
5. My age is:

0	0.0%	17-20
1	33.3%	21-25
2	66.7%	26-30
0	0.0%	31 and over
6. My employment commitment in hours worked per week is:

0	0.0%	1-10 hours
2	66.7%	11-20 hours
0	0.0%	21-30 hours
0	0.0%	31-39 hours
1	33.3%	40 hours

Parts II, III, and IV - Use the following scale to determine your response:
 0-not applicable 1-strongly disagree 2-disagree 3-neutral 4-agree 5-strongly agree

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part II: Course Evaluation						
7. The course objectives were clear	4.500	0.577	4	4.249	1.023	1509
8. The course was well organized	4.750	0.500	4	4.186	1.045	1510
9. Content of this course was valuable	5.000	0.000	4	4.137	1.112	1493
10. Required course activities aided my learning	5.000	0.000	4	4.086	1.132	1484
11. The course has relevancy to future professional demands	5.000	0.000	3	3.812	1.352	1444
12. Books and other materials required were pertinent to this course	4.500	1.000	4	3.916	1.286	1377
13. The tests were consistent with the material for which I was responsible	5.000	0.000	3	4.322	0.934	1360
14. The grading system was fair and consistent	5.000	0.000	4	4.236	0.997	1497
15. Course required an appropriate amount of work for the credit earned	5.000	0.000	4	4.244	1.049	1507
16. Overall, I was satisfied with the course	5.000	0.000	4	4.106	1.135	1498

School of Art
 Student Course Evaluation
 Fall 2014

INSTRUCTOR: Nam COURSE: ART 7250 001

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part III: Instructor Evaluation						
17. Instructor seemed knowledgeable in the subject matter of the course	5.000	0.000	4	4.600	0.788	1518
18. Instructor was able to effectively communicate the subject matter	4.750	0.500	4	4.277	1.041	1511
19. Instructor was able to create a sense of purpose and order in the teaching setting	4.750	0.500	4	4.253	1.034	1512
20. The instructor behaved in professional manner	5.000	0.000	4	4.545	0.822	1513
21. The instructor seemed prepared for class	5.000	0.000	4	4.468	0.871	1501
22. Instructor was reasonably available for assistance outside of regular class hours	5.000	0.000	4	4.365	0.913	1468
23. Instructor had dedication and enthusiasm for the subject being taught	5.000	0.000	4	4.553	0.803	1515
24. Instructor's evaluation and grading procedures were fair	4.750	0.500	4	4.362	0.956	1507
25. The instructor's attitude towards students was respectful and responsive	5.000	0.000	4	4.462	0.892	1512
26. Instructor emphasized ways of solving problems rather than solutions	5.000	0.000	4	4.346	0.969	1473
27. Instructor rates well as compared with other instructors at the university	5.000	0.000	4	4.292	1.036	1478
28. Overall, I was satisfied with the instructor's handling of this course	5.000	0.000	4	4.682	0.684	1492
Part IV: Student Self-Evaluation						
29. I attend all/most classes	5.000	0.000	3	4.318	1.022	1499
30. I completed all assignments	4.750	0.500	4	4.516	0.756	1507
31. I was conscientious in meeting due dates for all assignments	4.500	1.000	4	4.672	0.679	1506
32. I brought a high level of interest/enthusiasm to this course	4.500	1.000	4	4.622	0.693	1499
33. I was conscientious in my class participation	4.750	0.500	4	4.139	1.039	1506
34. I was motivated to do my best work in class and assignments	5.000	0.000	4	4.330	0.914	1506
35. I was open-minded to the points of view that were presented	4.750	0.500	4	4.330	0.908	1508
36. Overall, my performance in this class was excellent	5.000	0.000	4	4.512	0.778	1507
Part V: Summary						
37. My expected grade in this course is						
0 0.0% A						
0 0.0% B						
0 0.0% C						
2 50.0% D						
2 50.0% F						
38. I would give this course the grade of						
2 50.0% A						
1 25.0% B						
0 0.0% C						
0 0.0% D						
1 25.0% F						
39. I would give the instructor a grade of						
3 75.0% A						
0 0.0% B						
0 0.0% C						
0 0.0% D						
1 25.0% F						
40. I would give the textbooks and other class materials a grade of						
3 75.0% A						
0 0.0% B						
0 0.0% C						
0 0.0% D						
1 25.0% F						

School of Art
 Student Course Evaluation
 Spring 2014

INSTRUCTOR: Nam COURSE: ART 4560 001

1. My major is:

15	100.0%	Studio Art
0	0.0%	Art History
0	0.0%	Other
2. My classification in my major is:

0	0.0%	Freshman
0	0.0%	Sophomore
13	86.7%	Junior
2	13.3%	Senior
3. My current grade point average is:

5	33.3%	3.7-4.0
3	20.0%	3.5-3.6
3	20.0%	3.0-3.4
4	26.7%	2.75-2.9
0	0.0%	under 2.75
4. My gender is:

4	28.6%	Male
10	71.4%	Female
5. My age is:

3	20.0%	17-20
12	80.0%	21-25
0	0.0%	26-30
0	0.0%	31 and over
6. My employment commitment in hours worked per week is:

6	42.9%	1-10 hours
6	42.9%	11-20 hours
2	14.3%	21-30 hours
0	0.0%	31-39 hours
0	0.0%	40 hours

Parts II, III, and IV - Use the following scale to determine your response:
 0-not applicable 1-strongly disagree 2-disagree 3-neutral 4-agree 5-strongly agree

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part II: Course Evaluation						
7. The course objectives were clear	3.357	0.929	14	4.342	0.935	1292
8. The course was well organized	3.267	0.961	15	4.263	0.984	1310
9. Content of this course was valuable	3.667	1.047	15	4.305	1.013	1300
10. Required course activities aided my learning	3.467	0.915	15	4.263	1.027	1297
11. The course has relevancy to future professional demands	3.133	1.060	15	4.164	1.127	1264
12. Books and other materials required were pertinent to this course	3.786	0.802	14	4.182	1.103	1221
13. The tests were consistent with the material for which I was responsible	4.167	0.718	12	4.433	0.887	1175
14. The grading system was fair and consistent	3.267	1.163	15	4.337	0.967	1302
15. Course required an appropriate amount of work for the credit earned	3.733	1.163	15	4.387	0.908	1302
16. Overall, I was satisfied with the course	3.200	1.320	15	4.222	1.074	1310

School of Art
Student Course Evaluation
Spring 2014
INSTRUCTOR: Nam **COURSE: ART 4560 001**

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part III: Instructor Evaluation						
17. Instructor seemed knowledgeable in the subject matter of the course	4.333	0.724	15	4.662	0.683	1308
18. Instructor was able to effectively communicate the subject matter	2.533	1.125	15	4.353	0.979	1312
19. Instructor was able to create a sense of purpose and order in the teaching setting	2.733	1.033	15	4.312	0.994	1313
20. The instructor behaved in a professional manner	4.133	0.834	15	4.562	0.760	1305
21. The instructor seemed prepared for class	4.000	0.756	15	4.503	0.822	1301
22. Instructor was reasonably available for assistance outside of regular class hours	4.467	0.743	15	4.411	0.910	1276
23. Instructor had dedication and enthusiasm for the subject being taught	4.200	0.862	15	4.607	0.754	1304
24. Instructor's evaluation and grading procedures were fair	3.267	1.335	15	4.425	0.892	1302
25. The instructor's attitude towards students was respectful and responsive	4.333	0.900	15	4.504	0.850	1303
26. Instructor emphasized ways of solving problems rather than solutions	3.533	0.915	15	4.421	0.901	1281
27. Instructor rates well as compared with other instructors at the university	3.000	1.195	15	4.363	0.976	1286
28. Overall, I was satisfied with the instructor's handling of this course	2.733	1.335	15	4.325	1.034	1283
Part IV: Student Self-Evaluation						
29. I attend all/most classes	4.467	0.743	15	4.521	0.748	1310
30. I completed all assignments	4.600	0.828	15	4.657	0.681	1308
31. I was conscientious in meeting due dates for all assignments	4.667	0.617	15	4.629	0.693	1306
32. I brought a high level of interest/enthusiasm to this course	4.133	0.990	15	4.293	0.957	1302
33. I was conscientious in my class participation	4.467	0.640	15	4.393	0.867	1303
34. I was motivated to do my best work in class and assignments	4.133	0.990	15	4.416	0.868	1307
35. I was open-minded to the points of view that were presented	4.600	0.632	15	4.571	0.717	1308
36. Overall, my performance in this class was excellent	4.400	0.737	15	4.323	0.843	1277
Part V: Summary						
37. My expected grade in this course is						
9 60.0% A						
5 33.3% B						
1 6.7% C						
0 0.0% D						
0 0.0% F						
38. I would give this course the grade of						
1 6.7% A						
7 46.7% B						
4 26.7% C						
2 13.3% D						
1 6.7% F						
39. I would give the instructor a grade of						
1 6.7% A						
5 33.3% B						
5 33.3% C						
4 26.7% D						
0 0.0% F						
40. I would give the textbooks and other class materials a grade of						
4 30.8% A						
4 30.8% B						
4 30.8% C						
0 0.0% D						
1 7.7% F						

School of Art
Student Course Evaluation
Spring 2014
 INSTRUCTOR: Nam COURSE: ART 7255 001

1. My major is:

- 1 20.0% Studio Art
- 0 0.0% Art History
- 4 80.0% Other

2. My classification in my major is:

- 1 50.0% Freshman
- 0 0.0% Sophomore
- 0 0.0% Junior
- 1 50.0% Senior

3. My current grade point average is:

- 3 60.0% 3.7-4.0
- 1 20.0% 3.5-3.6
- 1 20.0% 3.0-3.4
- 0 0.0% 2.75-2.9
- 0 0.0% under 2.75

4. My gender is:

- 2 50.0% Male
- 2 50.0% Female

5. My age is:

- 0 0.0% 17-20
- 2 40.0% 21-25
- 3 60.0% 26-30
- 0 0.0% 31 and over

6. My employment commitment in hours worked per week is:

- 1 20.0% 1-10 hours
- 4 80.0% 11-20 hours
- 0 0.0% 21-30 hours
- 0 0.0% 31-39 hours
- 0 0.0% 40 hours

Parts II, III, and IV - Use the following scale to determine your response:
 0-not applicable 1-strongly disagree 2-disagree 3-neutral 4-agree 5-strongly agree

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part II: Course Evaluation						
7. The course objectives were clear	3.000	1.581	5	4.342	0.935	1292
8. The course was well organized	3.600	1.673	5	4.263	0.984	1310
9. Content of this course was valuable	3.600	1.949	5	4.305	1.013	1300
10. Required course activities aided my learning	3.600	1.949	5	4.263	1.027	1297
11. The course has relevancy to future professional demands	3.400	1.817	5	4.164	1.127	1264
12. Books and other materials required were pertinent to this course	4.000	1.732	5	4.182	1.103	1221
13. The tests were consistent with the material for which I was responsible	4.800	0.447	5	4.433	0.887	1175
14. The grading system was fair and consistent	5.000	0.000	3	4.337	0.967	1302
15. Course required an appropriate amount of work for the credit earned	3.600	1.517	5	4.387	0.908	1302
16. Overall, I was satisfied with the course	3.200	1.789	5	4.222	1.074	1310

School of Art
Student Course Evaluation
Spring 2014
 INSTRUCTOR: Nam COURSE: ART 7255 001

	COURSE			DEPARTMENT		
	Mean	Std	N	Mean	Std	N
Part III: Instructor Evaluation						
17. Instructor seemed knowledgeable in the subject matter of the course	4.000	1.225	5	4.662	0.683	1308
18. Instructor was able to effectively communicate the subject matter	2.800	1.483	5	4.353	0.979	1312
19. Instructor was able to create a sense of purpose and order in the teaching setting	2.750	1.708	4	4.312	0.994	1313
20. The instructor behaved in a professional manner	4.800	0.447	5	4.562	0.760	1305
21. The instructor seemed prepared for class	4.800	0.447	5	4.503	0.822	1301
22. Instructor was reasonably available for assistance outside of regular class hours	4.800	0.447	5	4.411	0.910	1276
23. Instructor had dedication and enthusiasm for the subject being taught	4.800	0.447	5	4.607	0.754	1304
24. Instructor's evaluation and grading procedures were fair	5.000	0.000	3	4.425	0.892	1302
25. The instructor's attitude towards students was respectful and responsive	4.500	1.000	4	4.504	0.850	1303
26. Instructor emphasized ways of solving problems rather than solutions	3.500	1.915	4	4.421	0.901	1281
27. Instructor rates well as compared with other instructors at the university	3.667	2.309	3	4.363	0.976	1286
28. Overall, I was satisfied with the instructor's handling of this course	3.250	1.500	4	4.325	1.034	1283
Part IV: Student Self-Evaluation						
29. I attend all/most classes	4.200	0.447	5	4.521	0.748	1310
30. I completed all assignments	4.800	0.447	5	4.657	0.681	1308
31. I was conscientious in meeting due dates for all assignments	4.400	0.548	5	4.629	0.693	1306
32. I brought a high level of interest/enthusiasm to this course	4.600	0.548	5	4.293	0.957	1302
33. I was conscientious in my class participation	3.800	1.095	5	4.393	0.867	1303
34. I was motivated to do my best work in class and assignments	3.800	0.447	5	4.416	0.868	1307
35. I was open-minded to the points of view that were presented	4.400	0.548	5	4.571	0.717	1308
36. Overall, my performance in this class was excellent	3.400	1.140	5	4.323	0.843	1277
Part V: Summary						
37. My expected grade in this course is						
3 60.0% A						
2 40.0% B						
0 0.0% C						
0 0.0% D						
0 0.0% F						
38. I would give this course the grade of						
2 40.0% A						
1 20.0% B						
2 40.0% C						
0 0.0% D						
0 0.0% F						
39. I would give the instructor a grade of						
2 40.0% A						
2 40.0% B						
1 20.0% C						
0 0.0% D						
0 0.0% F						
40. I would give the textbooks and other class materials a grade of						
3 60.0% A						
1 20.0% B						
1 20.0% C						
0 0.0% D						
0 0.0% F						

Course: ART 4059 001 Nam

Student

This class was good because it increased my ability to work in a group solve problems on my own as opposed to with the help of an instructor.

It would have been nice to learn a thing to two from the professors. Might I suggest a few lectures pertaining to the projects? I think it would have been very reasonable to do a few talks on video game/art design since everyone was doing a game this semester.

Student

1. He has great enthusiasm for the class projects but does not describe the semester's goals in any length at the beginning of the course.

2. The breadth of the classwork is too variant to ascribe particular strengths other than the open-ended nature of it.

3. The class itself is easily one of the most useful in the course registry, as it allows the students to work in a more professional setting as they would in a real studio or company.

Student

This class had the perfect formula for creativity and productivity. There was a lot of freedom with the pressure of deadlines for small assignments.

FALL 2016

ART 4290/001

NAM

1. Very knowledgeable of critical details and is very evaluative of organized work, although it would be to the course's benefit if she enforced stricter deadlines.
 2. It is the perfect course for graduating art students seeking to expand their digital skillset to a more professional degree, although I would prefer that we have more critiques throughout the semester.
 3. No particular suggestions at the moment—see above comments.
-
1. Strength of the instructor would be in her persistence to help a student succeed and being enthusiastic when handling it. Weaknesses are not there.
 2. The strength of the course would be possible real world experience, and the weakness would be the timing.
 3. Possibly more time for the real world issues, internships and etc.

FALL 2015

ART 2210/001

NAM

3. Consider requiring an intro to computer science course as a pre-req to this course.

Excellent instructor. Course meaningless to my future plans. Wish it weren't required.

The digital media lab needs to be better organized! Nam is fantastic! Continue to offer this class.

Not so much little assignments due before projects because there is no time between 4-5 classes to put as much effort into the major projects.

I <3 nam

FALL 2015
ART 4290/001
NAM

You're the best!

Nam is a very nice lady.
She is a good teacher.
Pay her more please.

You are Awesome!!!

I (heart) Nam!
You are the bestest!

I (heart) Nam

Best teacher at LSU (smiley face, heart)

FALL 2014

ART 7250/001

NAM

The professor made herself available to students, often far beyond expectation. Although there were moments that I felt overwhelmed by the course material she helped me understand the content and provided support for me to solve problems on my own. The major assignments changed objectives which became a little confusing, but I don't feel that it was problematic.

1. Sometimes it's a little confusing to understand certain concepts. But great content and its fun when you get it.
2. There aren't as many tutorials available, but you find them if you research hard.
3. For grad students I think having lesser assignments and if we could spend more time on certain projects it'll be cool.

FALL 2014

ART 2210/001

NAM

Instructor was very enthusiastic about material. The instructor lacked knowledge for higher level concepts, but is knowledgeable enough to teach this the target demographic of this class.

The class was great and Nam is a very good teacher. She is helpful and willing to compromise. I think the class should have stuck with processing and taught us ONE coding language/program.

Strength: programming. Weakness: relevance to future profession. Have an HTML or Webdesign class that can be subbed. This class is more computer science than art.

1. She knows the material incredibly well which can be great, but also not so great. What she may think is simple to grasp is rather difficult for some artistic minds. However she is wonderful and I enjoyed her as a teacher.

2. Great for critical thinking, bad for staying interested.

1. She was really nice and always willing to help during project design and development. Extended deadlines a few hours so everyone could submit a complete project.

2. The only weakness of the this course is that the basics of processing and arduino coding were too fast tracked. It would be/was difficult for others not familiar with java to understand loops iteration, etc. so quickly.

3. My only other complaint is that the grading system was a bit odd. WAY too many points were deducted from projects and assignments for simple coding errors and 'aesthetics'. I'm projected to make a C when in reality this should have been an easy B.

2. Teaching

2.3. Course Syllabi & Assignments

**ART 7255, Digital Art Grad Seminar,
ART 4240 (02), Beyond Screen (Fall 2018)**

Monday: Studio visit, Individual meetings, Lab hours (#334), Group Tutorials

Wednesday: Lecture, discussion, and critique

Classroom: #330, 12:30-3:20

Instructor: Hye Yeon Nam (hyenam@lsu.edu)

Course Description

The goal of this course is to develop students' creative and critical perspective in wearable technology, kinetic art, and installation work and to conceptually address interactive art as an expressive tool. This course aims to foster the development of a substantial creative project or body of artwork through a series of critical reviews. Students will learn the basic hardware and software to share stories, thoughts, and themes using digital crafts. Students from diverse backgrounds can apply their own craft techniques in digital realms to develop each project.

The list of hardware includes Arduino microcontrollers, printed circuit boards (PCB), and other electronic parts (amp, lights, resistors, sensors, audio signals, etc) and the list of open source data resource includes Twitter API, openweathermap.org or other open API sources. The list of software includes Rhino, Maya, SketchUp, or other 3D software for 3D printing. You must attend the Design shop for the required training workshop at the beginning of the semester. You may expect the cost of class materials to range from a minimum of \$50 to a maximum of \$200 depending on the scale or complexity of your project.

Grading Breakdown

Unit 1: Wearable (40%)

- Body Scanning + Wearable Technology + 3D printing (+ RFID tag + Big Data)
- Create a wearable project to express yourself related to water (e.g. any rainy days, or recent Baton Rouge flood or Hurricane experience)

Unit 2: Kinetic (40%)

- Kinetic Installation
- Create a kinetic project that can share your story (about emotions, struggles, or values that you think it is important to share)

Unit 3: Final Project (20%)

- Final Project (new project or unit further development)

Optional Textbook/ References

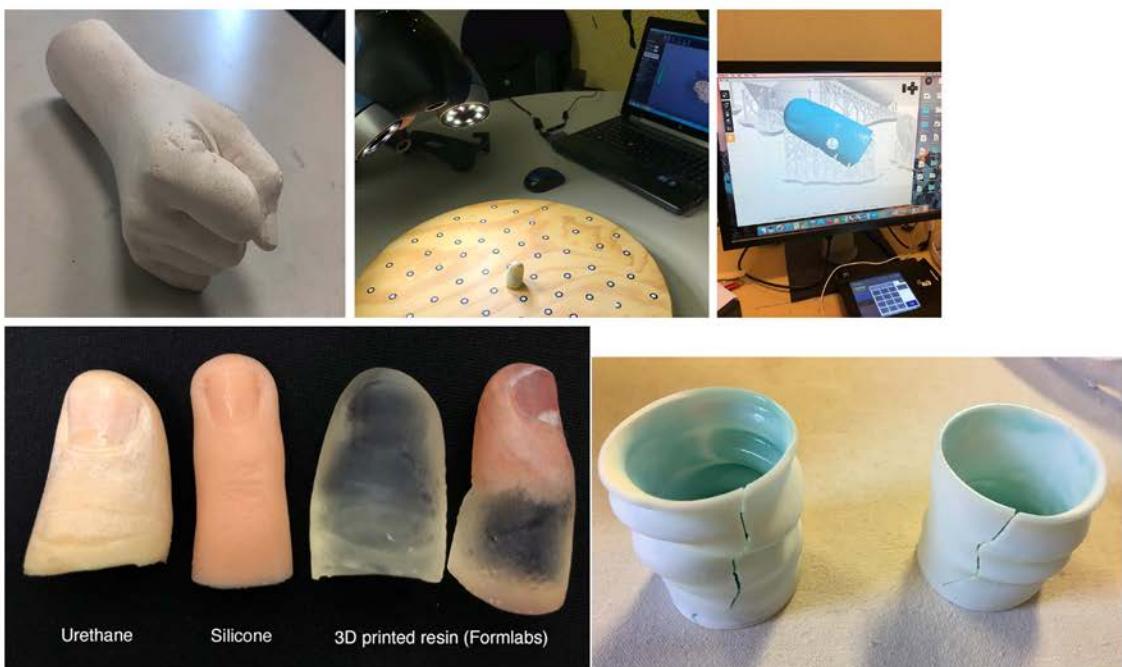
Arduino:

- Getting Started with Arduino, Maker Media (2014)
- Sparkfun Inventor's Kit for Arduino
- (<https://cdn.sparkfun.com/datasheets/Kits/SFE03-0012-SIK.Guide-300dpi-01.pdf>)
- <https://learn.adafruit.com/>
- <https://learn.sparkfun.com/>

Maya:

- Maya 2018 Essential-Training
- <https://www.lynda.com/Maya-tutorials/Maya-2018-Essential-Training/604210-2.html>

Facilities/ Resources



CXC Lab Handheld scanner, material testing by Hye Yeon Nam (Urethane, Silicone, Resin, Ceramic)



Design shop CNC Router and laser cutter by Hye Yeon Nam and Brendan Harmon



Mechanical Engineering Lab tour



Body Scanner (3D object file) for the unit 1, wearable project

Prof. Laurel Romeo, PhD, Apparel Product Development and Technical Design
Department of Textiles, Apparel Design & Merchandising

Inspirational artists (Kinetic Art)

Daniel Rozin: <http://www.smoothware.com/danny/woodenmirror.html>

Tim Hawkinson: http://www.marthagarzon.com/contemporary_art/2011/02/tim-hawkinson-emotor/ & <https://art21.org/watch/art-in-the-twenty-first-century/s2/tim-hawkinson-in-time-segment/>

Uram Choe: http://www.oram.net/eng_new/intro_en.html

Zimoun: <https://www.zimoun.net/>

David Bowen: <http://www.dwbowen.com/>

Random International: <https://www.random-international.com/work/>

Rejane Cantoni and Leonardo Crescenti: <https://www.cantoni-crescenti.com.br/works/>

Arthur Ganson: <http://arthurganson.com/> & <https://mitmuseum.mit.edu/exhibition/gestural-engineering-sculpture-arthur-ganson>

Janet Echelman: <https://sorchaanimationblog.wordpress.com/2015/09/21/kinetic-sculpture-janet-echelman/>

Olafur Eliasson: <https://www.olafureliasson.net/> & <https://www.designboom.com/art/olafur-eliasson-kinetic-drawing-machine-for-station-to-station/> & <https://www.youtube.com/watch?v=vz3O4h5tQxE>

Anthony Howe: <https://www.howeart.net/>

Ned Kahn: <http://nedkahn.com/>

Theo Jansen: https://www.ted.com/talks/theo_jansenCreates_new_creatures?language=en

Marcel Duchamp: <https://www.moma.org/collection/works/81432>

Alexander Calder: <https://www.tate.org.uk/art/art-terms/k/kinetic-art>

Project Originality

Students' work should be original for the class. Students may help each other and learn from other's online code or class examples, however students may not share the entire project or simply copy online code without proper citations (since this is **plagiarism**). When students learn from online code, online tutorials, or other people, they must cite them in comment lines so that the instructor can review them when grading. When students plagiarize assignments, students will have a failing grade for the assignment and will be reported to the Student Advocacy and Accountability.

ART 2210 Creative Coding, Fall 2018

T/Th 12:10 - 2:50pm

Classroom: Art Building #330

Hye Yeon Nam - hyenam@lsu.edu

Course Description

ART 2210 Creative Coding is an applied course that focuses on creating internet-based projects that impact media and culture. Students will learn current web design and development workflows with an emphasis on networked interaction and visualization. This class provides fundamental knowledge of computational programming such as variable, form, manipulation, data type to the visual artists, so students can implement the visual presentation in diverse cross-platforms. Current trends in online media will be examined with special attention paid to how projects can exist on multiple platforms such as mobile phones, tablets, and desktop computers. Through in-class exercises, projects, critique, hands-on workshops, readings and discussions we will explore the role of the digital artist/designer in a constantly evolving digital landscape. Students will develop an understanding of web technologies in order to implement creative systems.

Grading Breakdown

Attendance + Participation: 5%

Exercises 75% (3 projects for each 25%)

Final Project 20%

Course Framework

Unit 1

1/Hello: Learn about p5.js. & 2/Starting to Code: Create your first p5.js program.

3/Draw: Define and draw simple shapes.

4/Variables: Store, modify, and reuse data.

5/Response: Control and influence programs with the mouse, keyboard, and touch.

Project 1 (25%): Time Animation

Unit 2

6/Translate, Rotate, Scale: Transform the coordinates.

7/Media: Load and display media, including images and fonts.

8/Motion: Move and choreograph shapes.

9/Functions: Build new code modules.

Project 2 (25%): Game Design

Unit 3

10/Objects: Create code modules that combine variables and functions.

11/Arrays: Simplify working with lists of variables.

12/Data: Load and visualize data.

13/Extend: Learn about sound and the DOM.

Project 3 (25%): Data Visualization

Final Project (20%)

- + Option 1: Choose one of 3 previous projects and develop further
- + Option 2: Create a new project that students want to combine with other platforms or resources (e.g. with other open source software, with another traditional medium, visualization project, games, website, animations, etc.)

Resources

Textbook

Lauren McCarthy, Casey Reas, and Ben Fry. "Getting Started with p5.js."

Last year Class Websites

<https://github.com/lsudigitalart>
<http://lsudigitalart.github.io>

Online Resources

<http://processing.org>
<http://p5js.org>
<http://www.w3schools.com/js>
<https://developer.mozilla.org/en-US/docs/Web/JavaScript>
<http://rogerdudler.github.io/git-guide/>
<https://www.atlassian.com/git/tutorials/what-is-version-control>
<https://github.com/processing/p5.js/wiki/Terminal-and-the-Command-Line>
<http://computers.tutsplus.com/tutorials/navigating-the-terminal-a-gentle-introduction--mac-3855>

Project Policies

Grading rules

Students take responsibility to turn in assignments on-time in Moodle. The instructor will grade assignments based on the Moodle submission/ files records (data and time) unless students discuss any exceptions in advance.

If students have any Moodle technical issues, they have to inform the instructor before the deadline or capture the proof to discuss later.

All coursework must be original to this class. (If not, the assignment will be graded 0).

Late Submission

Any late project will have point deducted for every 24-hours without valid excuses.

Missing critiques

If students are not present during a critique of an assignment, it will be 50% deducted for the grade.

Attendance and Late Policy

Class attendance is mandatory. Tardiness and/or leaving class early without permission will count against your overall attendance record (If you come late or leave early more than one hour, your attendance will be late). I will be present throughout the time and I expect all of you to be here as well.

ART 2230, Virtual Space, Spring 2018

M/W 12:30-3:20

Classroom: Art Building #330

Hye Yeon Nam, hyenam@lsu.edu

Office Hour: M/W after class or email request

Course Description

This course will explore the artistic potential of 3D modeling and basic animation. Students will begin to learn Autodesk's Maya to create virtual environments and characters. We will start with a large number of technical competencies to get students comfortable with the basics of polygon modeling, NURBS, lighting, shading, textures, materials, keyframe animation, constraints, compositing, and rendering. Then students will apply these techniques to 3D printing, Augmented Reality (with Vuforia) and Virtual Reality (with Sketchfab) in projects. While learning these skillsets students will be expected to create conceptually interesting and original works that do more than demonstrate technical knowledge of the programs covered in this course. Think about how you can create a context or storyline around your work. Think carefully about what you want your work to mean or communicate. What are the interdependencies between virtual space and reality, and what can we do with them? The class will also look at digital artwork from virtual installations to second life projects by artists such as Jeffrey Shaw, Ian Cheng, Cao Fei, and Brody Condon.

Textbook

Introducing Autodesk Maya Autodesk Official Press - Dariush Derakhshani

Learning Outcomes

At the end of this course, students should be able to

Technical Competencies

Create turntable animation of a small number of original 3D models from scratch.

Work with various techniques for Polygon and NURBS based modeling.

Comfortably work with a variety of lighting and shading scenarios for 3D models.

Use textures and materials to create desired appearances of 3D models.

Create basic keyframe animation.

Use constraints to help automate the animation process.

Understand the basics of lighting and rendering.

General Competencies

Analyze and incorporate historical and contemporary ideas and strategies across various digital genres.

Speak and write effectively through medium-specific writing forms and speaking exercises.

Develop innovative, artistically and culturally relevant projects through a process of idea formulation, planning, researching, experimenting, producing, seeking feedback, and refining.

Work efficiently through adopting collaboration, project management, and

workflow skills.

Methods for Assessment

Course Grading Rubric

Attendance, Class Exercises, Participation: 5%

Project 1: 25% (Furniture Design): 3D printing

Project 2: 25% (Tool Design): Augmented Reality with Vuforia

Project 3: 25% (Environment Design): Virtual Reality with Sketchfab

Final Project: 20%

+ Option 1: Choose one of 3 previous projects and develop further

+ Option 2: Create a new project

Project Policies

Grading rules

Students take responsibility to turn in assignments on-time in Moodle. The instructor will grade assignments based on the Moodle submission/ files records (data and time) unless students discuss any exceptions in advance.

If students have any Moodle technical issues, they have to inform the instructor before the deadline or capture the proof to discuss later.

All coursework must be original to this class. (If not, the assignment will be graded 0).

Late Submission

For students' absence or late submissions, see LSU PS-22 (below) for valid excuses.

Any late project will have a point deducted (-1) without any digital or paper copy of valid excuses.

Missing critiques

If students are not present during a critique of an assignment, it will be 50% deducted for the grade.

Note: Projects are subject to change during the term. Students will be informed beforehand if such an event occurs.

Attendance and Late Policy

Class attendance is mandatory. Tardiness and/or leaving class early without permission will count against your overall attendance record (If you come late or leave early more than one hour, your attendance will be late). I will be present throughout the time and I expect all of you to be here as well.

ART 4290 Senior Project, Fall 2017

M 12:30 - 2:20 (Lecture)/ W 12:30-2:20 (Lab Hour)

Classroom: Art Building #330

Hye Yeon Nam - hyenam@lsu.edu

Course Description

This course is intended to foster the conceptualization, development, and execution of a digital art project throughout the semester. Through research, critique and self- driven studio production outside of class time, students will create, refine and professionally present a project intended for the art, entertainment or cultural industry. In addition to creating a strong portfolio piece (or group of pieces that form a coherent body of work) students will focus on formulating and communicating ideas that defend their projects through writing and oral presentation. Supplemental sessions of the course will examine careers in digital media and the creation of a portfolio and/or demo reel.

Grading Breakdown

Attendance + Participation: 5%

HW / Production Blog (min. 10 posts): 5%

Portfolio: 20%

- + Personal Statement (Artist Statement)
- + Project Statement
- + Final Project Documentation
- + Documentation from at least 3 Other Projects
- + Resume or CV

Project Development: 30%

- + Research Proposal
- + 1st Draft / Critique
- + 2nd Draft / Critique

Final Project & Presentation: 40%

Project Policies

Grading rules

Students take responsibility to turn in assignments on-time in Moodle. The instructor will grade assignments based on the Moodle submission/ files records (data and time) unless students discuss any exceptions in advance.

If students have any Moodle technical issues, they have to inform the instructor before the deadline or capture the proof to discuss later.

All course work must be original to this class. (If not, the assignment will be graded 0).

Late Submission

For students' absence or late submissions, see LSU PS-22 (below) for valid excuses.

Any late project will have point deducted for every 24-hours without valid excuses.

Missing critiques

If students are not present during a critique of an assignment, it will be 50% deducted for the grade.

Note: Projects are subject to change during the term. Students will be informed before hand if such an event occurs.

Attendance and Late Policy

Class attendance is mandatory. Tardiness and/or leaving class early without permission will count against your overall attendance record (If you come late or leave early more than one hour, your attendance will be late). I will be present throughout the time and I expect all of you to be here as well.

Grading Scale

A + : 97 - 100% / A : 93 - 96.9% / A - : 90 - 92.9%

B + : 87 - 89.9% / B : 83 - 86.9% / B - : 80 - 82.9%

C + : 77 - 79.9% / C : 73 - 76.9% / C - : 70 - 72.9%

D + : 67 - 69.9% / D : 63 - 66.9% / D - : 60 - 62.9%

F: 00 - 59%

ART 7255 Digital Art Grad Seminar, Spring 2017

Classroom: Art Building #106, Thursday 9-11:50am

Hye Yeon Nam - hyenam@lsu.edu

Office hour - Monday 9-11:50am

Course Description

The Digital Art Seminar is a graduate level course that aims to foster the creation of a substantial creative research project or body of artwork. It is a critique and research-based class; symbiotic investigations will support the intellectual and critical development of your art practice. This is meant to complement your studio or lab oriented classes where you can put theory into practice and apply concepts brought up in Seminar.

Project

You will propose and complete a major project, which, in most cases, you will complete independently. Collaborative projects may be acceptable if proposed and agreed upon with the instructor. You are responsible for presenting substantial progress on your project during the critiques scheduled throughout the semester and presenting a final work at the end of the semester in the Firehouse Gallery.

Source

Journals

Media-N

Leonardo (Art & Music)

Neural.it

Conference Proceedings

ISEA

SIGGRAPH

CHI

TEI

NIME

Creativity and cognition

Lot's more: ACM Digital Library

Readers

Art & New Media

The New Media Reader

Context Providers

Database Aesthetics

The New Media and Technocultures Reader

Systems (Whitechapel: Documents of Contemporary Art)

Networks (Whitechapel: Documents of Contemporary Art)

Participation (Documents of Contemporary Art)

Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings

Media Theory

The New Media Theory Reader

New Media, Old Media: A History and Theory Reader

Media Archaeology: Approaches, Applications, and Implications

Reading Digital Culture

Books

Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation

Interactive Art and Embodiment: The Implicit Body as Performance

Aesthetics of Interaction in Digital Art

Digital Art (World of Art)

Art + Science Now

Art and Electronic Media

Art of the Digital Age

Digital Art and Meaning: Reading Kinetic Poetry, Text Machines, Mapping Art, and Interactive Installations

New Media in Art (World of Art)

Hamlet on the Holodeck: The Future of Narrative in Cyberspace

Virtual Muse: Experiments in Computer Poetry (Wesleyan Poetry Series)

Lots more: <http://archive.neural.it/init/default/browse>

Blogs

Rhizome

Hyperallergic

e-flux

CRUMB

Furtherfield

Creative Applications

The Well

The Thing

Wired

Independent Sites

Lev Manovich

Festivals

Eyeo

Ars Electronica

Japan Media Arts Festival

FILE

Turbulence

Film Festivals (Sundance, Tribeca)

INST-INT (Twin Cities and New Orleans)

Currents

SXSW Interactive

Transmediale

ART 4059/EE 4859, Spring 2017

Digital Media Capstone

General:

Units 2 Hr. Lecture and 2Hr. Lab. Spring semester 2017

Lecture 2:00PM – 3:50PM M and Lab 2:00PM – 3:50PM W (330 Art Design Bldg)

Goals/Instructional Objectives:

The course is intended to offer a culminating design experience for undergraduate students. Students work in teams to complete a sizable engineering design that is fully documented and prototyped. This course is certified as communication intensive by LSU's CxC advisory council. Courses meeting the requirements devote a substantial amount of effort to improving the written, oral, and visual communication skills of the students.

Instructional Outcomes:

At the end of the course, the students should be able to:

1. Work in multidisciplinary design teams;
2. Prioritize and trade customer requirements;
3. Analyze design goals and apply previous knowledge towards a technical solution;
4. Communicate technical material via formal written documentation and oral presentation;
5. Demonstrate practical system integration and test capabilities;
6. Use modern design tools, components, and techniques.

Estimated ABET Professional Component:

Engineering Design: 3 credits or 100%

Course Assessment

There are no exams in this class. Grades will be allocated based on written and oral work in addition to some performance based marks. Due dates are approximate.

Pre Production	10%
Participation / Individual Contribution	28%
Oral Presentations & Post Mortem	10%
Project Milestones (Individual/Group)	32%
Project Execution	20%

Instructors

Gabriel A. de Souza, Instructor; School of Electrical Engineering and Computer Science;
Office hours, see semester schedule
Room 327 ERAD, Ph: 578-5575, email: gdesou1@lsu.edu

Hye Yeon Nam, Instructor; School of Art, Digital Art
Room 321-A, email: hyenam@lsu.edu

Policy and Procedures:

Grading Curve

The instructor reserves the right to adjust final grades. No grade will be lowered by a curve. A standard 10 point scale will be used, and the following scale represents the spirit of the grade allocation.

A - Commendable performance. Designs were very well researched and skillfully executed with ideal outcomes.

B - Above average performance. Designs were well researched and executed with good outcomes.

C - Acceptable performance. Design effort and outcomes were reasonable.

D - Minimal performance. Overall performance was lacking in most respects.

F - Unacceptable performance. Little, if any, merit to course performance.

The +/- grading for letter grades A,B,C, and D, will assessed as follows (example given for a C grade):

Grades in Moodle:

1. Your grades will be posted in Moodle for your convenience.
2. I do not use Moodle to compute your class grade, therefore the class grades computed by Moodle may not be correct.

Communication Intensive Course Information

This course is certified as a "Communication-Intensive Course" and meets all of the requirements explained on the CxC Web site: <http://cxc.lsu.edu>, including the following: Emphases on formal and informal assignments in written and visual communication, class time spent on communication, 40% of the final grade based on communication projects, revisions after faculty feedback on 2 formal projects (one for each emphasis), and a student/faculty ratio of 35:1.

Assignment grading.

If you believe an error was made in grading your assignment, you should write a short justification of your claim and attach it to the original assignment. Hand it to your instructor or slide it under his office door within two weeks of the date the graded assignments were returned in classroom.

ART 2220 Moving Image, Fall 2016

M/W 12:30- 3:20

Classroom: Art Building #108

Hye Yeon Nam - hyenam@lsu.edu

Office hour - Monday before and after class

Course Description

ART 2220 provides an introductory overview of digital animation and video production. Students learn how to develop moving images from concept to its final delivery. They practice major historical and contemporary genres of animation and video production such as hand-drawn animation, documentary, narrative and experimental forms.

Through the projects, student can find their own voice within these broad genres, defining specific audiences for their work and understanding influences from those who have come before us in history.

Using tutorials, help menus, discussion boards, and targeted research are imperative to the creative process, as is exchanging information and ideas with others. Engaged participation in online and in-class conversations and critiques are mandatory.

Grading Breakdown

Attendance + Participation: 20%

Project 1: Hand drawn animation: 25%
+ 5 second cycle animation

Project 2: Experimental video projection: 25%
+ Site specific video projection

Project 3: Animation: 30%
+ Character design, concept sketches, and story telling

Project 1: Hand drawn animation

Draw a 12 fps 5 second animation of an action that will cycle. The drawings will be done by hand on paper, and then scanned into the computer, where you will paint, sequence and output the animation.

Project 2: Image as Object

Select objects or non-traditional projection surfaces and create a video or a sequence of images. You can also create the video or a sequence of images first, then select your surfaces or objects after. Arrange both components meaningfully for class presentations and discussions.

Project Policies

Grading rules

Students have the responsibility to turn in assignments on-time in Moodle. The instructor will grade assignments based on the Moodle submission/ files records (data and time). No Exception.

Student's grade is based on moodle files. The instructor will not check individual files and let students know if they miss submissions. It is the students' responsibility.

If students have any Moodle technical issues, they have to inform the instructor before the deadline or capture the proof to discuss later.

All course work must be original to this class. (If not, the assignment will be graded 0).

Late Submission

For students' absence or late submissions, see LSU PS-22 (below) for valid excuses.

Late project will have an 1 point deducted for every 24-hours without valid excuses.

Missing critiques

If students are not present during a critique of an assignment, it will be 50% deducted for the grade.

Critique Rules

Each major project will have an accompanying Progress Critique before the class. Students are expected to be roughly 90% done with the project at this point.

Students will hand in a digital copy, and a print out of their assignments at the time of mid and final critique if it is needed. The dimensions and/or the format of the images shall be given in the project brief.

Test print is recommended. Do not complain about printers or print labs in the presentation. Do not wait until the last minute. It is students' responsibility to bring the best quality.

Note: Projects are subject to change during the term. Students will be informed before hand if such an event occurs.

Attendance and Late Policy

Class attendance is mandatory. Tardiness and/or leaving class early without permission will count against your overall attendance record (If you come late or leave early more than one hour, your attendance will be late). I will be present throughout the time and I expect all of you to be here as well.

Grading Scale

A + : 97 - 100% / A : 93 - 96.9% / A - : 90 - 92.9%

B + : 87 - 89.9% / B : 83 - 86.9% / B - : 80 - 82.9%

C + : 77 - 79.9% / C : 73 - 76.9% / C - : 70 - 72.9%

D + : 67 - 69.9% / D : 63 - 66.9% / D - : 60 - 62.9%

F: 00 - 59%

Class Critiques

All students must be present for critiques. These critiques will help polish the assignment and would be marked as progress. Cell phones must be on silent mode during this time.

The progress of the project will be either displayed via a projector or would be printed and displayed in class for the critiques.

ART 7255 Digital Art Grad Seminar, Spring 2015

Video, Performance Art, and Installation

T/TH 9:00-11:50

Art Building #106A

Hye Yeon Nam (hyenam@lsu.edu)

Course outline:

The goal of this course is to develop students' creative and critical perspective in video, performance art, and installation work and to conceptually address video art as an expressive tool. This aims to foster the development of a substantial creative project or body of artwork with a series of critical reviews.

Students criticize and analyze video and performance art through historical perspectives and produce projects reflecting those reviews. They put theory into practice and apply concepts to their projects as symbiotic investigations. They also practice grant writing skills, while composing and analyzing proposals about art projects.

Grading:

Presentation about the most influential artist and choice of readings: 10%

Writing Grant Proposal: 20%

Due is April 1st, Derek E. Gordon Arts Fund

Projects: 70%

There are three projects worth 20% (Part 1, Video), 20% (Part 2, Performance Art), and 30% (Part 3, Installation) respectively.

Each of the projects will explore an expressive possibility of digital conventions and represent your concept.

References:

Illuminating Video (2005)

Author: Doug Hall, Sally Jo Fifer

Publisher: Aperture/Bay Area Video Coalitio

Digital art and meaning (2011)

Author: Roberto Simanowski

Publisher: Univ of Minnesota Press

Digital Art (2003, 2008, 2015)

Author: Christiane Paul

Publisher: Thames & Hudson

Processed Lives: Gender and Technology (1997)

Author: Melodie Calvert, Jennifer Terry

Publisher: Routledge

Schedule:

Part 1: Video (for 6 weeks)

- Avant-Garde
- Experimental film
- Video art

Part 2: Performance Art (for 4 weeks)

- History of Performance Art
- Space and Body

Part 3: Final Project Installation (for 6 weeks)

- Project proposal
- Documentation

ART 2210 Creative Coding, Fall 2014

T/TH 3:00-5:50

Art Building #330

Hye Yeon Nam (hyenam@lsu.edu)

Office hour: T/TH 1:00 - 3:00 PM, Art Building #321a

Course outline:

The goal of this course is to learn basic programming in the context of an art and design practice, that is, to understand computation as an expressive medium. Students learn both interactive screen-based work and the basics of motors, lighting, and sensors. This course helps students develop their concepts concretely with computational media.

Learning Outcomes:

The projected learning goals of this course are:

Familiarity with the basic programming (Processing and Arduino)

Ability to develop innovative projects through a process of idea formulation, planning, researching, experimenting, exploring, producing, and refining.

Ability to use various input sensors (switches, buttons, or other electronic devices) and output devices (LEDs, motors, speakers, or monitor).

Grading:

Participation / Exercises / Progress Crits: 10%

Assignments: 20%

There will be three assignments worth 5%, 5%, and 10% respectively, designed to exercise specific programming and software design skills.

Projects: 70%

There are three projects worth 20% (Part 1, Processing), 20% (Part 2, Arduino and Processing), and 30% (Part 3, Final Project) respectively. Each of the projects will explore an expressive possibility of computational systems and represent your concept.

Schedule

Part 1: Software (Processing) - Basic Programming (for 6 weeks)

Intro to this course

Download Processing and Arduino

Processing: <https://www.processing.org/download/?processing>

Arduino: <http://arduino.cc/en/Main/Software>

Learning Processing syntax and concept developing

Part 2: Hardware (Arduino) - Materials at Work (for 4 weeks)

Learning Arduino and input sensors (switches, buttons, or other electronic devices) and output devices (LEDs, motors, speakers, or monitor).

Part 3: Final Project (for 5 weeks)

Final Project Presentation

Methods of Instruction

Assignment and Project that is due at the beginning of each class (one hour before).

Lectures that open each new topic to provide a creative context within each unit.
Tutorials and lab Instruction focused on developing technological craft.

Individual meetings and in-class work time.

Critiques during and after each unit project.

Methods for Assessment

Course Grading Rubric

Participation / Exercises / Progress Crits	10%
Assignment 1	5%
Assignment 2	5%
Assignment 3	10%
Project 1	20%
Project 2	20%
Final Project	30%

Project Grading Rubric

Creative Direction	25%
Is your project original or innovative? Can the class hold a discussion about it?	
Design and Intent	25%
How well did you execute your aesthetic choices? Do they help achieve your desired result?	
Conceptual Approach	25%
Is your project historically, culturally, theoretically relevant?	
Technical Mastery	25%
How far have you pushed yourself with the pertinent technology? How ambitious is the project? Do you understand the tools you are working with?	

Progress Critique Rubric

Progress Made	33%
Quality of Material Presented	33%
Presentation & Professionalism	33%

ART 7255 Art, Craft and Performance, Spring 2014

Classroom: Digital Media Center #1031
Hye Yeon Nam (hyenam@lsu.edu)

Course outline:

This course will focus on meanings of digital craft. More precisely it will look at performance art and the emerging field of digital craft and their connections to the interaction design field. The goal is to explore new expression for digital media through the key fields of both craft and performance. This includes questions of body, material, and memory. How are they incorporated in performance and in craft vs. digital media design? How can digital media and interaction design learn from critical debates in Craft Research and Performance Studies? Addressing these questions, we are looking at new ways of connecting the digital world to activity in physical locations in our discussions as well as in practical prototypes.

Our own projects will most likely use the Arduino platform with basic sensing and actuation. The objective is to learn critical, aesthetic, and technical foundations in craft and performance-driven interaction design. To achieve this, the course will combine theory/ discussions and practice/ lab sessions. Assignments not only include readings and critical reviews but also design challenges and practical projects that serve as stepping-stones for our exploration of craft and performance in digital media.

It requires students to actively engage in lively discussions of our assigned readings, pro-actively embrace prototyping technology, and creatively project the questions we develop onto their practical projects.

Learning Outcomes:

The projected learning goals of this course are:

- Familiarity with the basics of digital craft
- Familiarity with the basics of digital performance
- Ability to apply questions and methods of craft and performance to the design of digital media
- Ability to realize a prototype for such a design
- Ability to critically question these designs and practices (own work as well as that of others)

Workload:

In addition to the theoretical work, we will encounter craft and performance not only as theoretical domains but also as practices. The course is not dedicated to a single technology but we will include introductory sessions on basic prototyping with the Arduino platform in the second half of the term.

Readings:

There is no single textbook but useful texts are:

Adamson, Glenn. (2007). Thinking Through Craft. New York: Berg Publishers.

- Dourish, Paul. (2001). *Where the Action Is. The Foundations of Embodied Interaction.* Cambridge, MA, London: MIT Press.
- Schechner, Richard. (2002). *Performance Studies. An Introduction. Second Edition.* New York, London: Routledge.

Part 1: The 3 Tiers

Intro to this course

Bryan-Wilson 2012

Looking for performance

Schechner 2002; Auslander 2000; Optional: Schechner 1988

On craft: qualities, art struggles, and theory

Adamson 2013; Dormer 1997; Optional: Pye 1968

Context: scraping the social surface of craft and performance

Morris 1888; Marx 1887; Phelan 1993; Dourish 2004

Due: Group presentations

Part 2: Materials at Work

Body Media

Sennet 2008; Pallasmaa 2009; Risatti 2007 (chapter 11);

Craft Material | Performing Materiality

Adamson 2007; Adamson 2013; Fischer-Lichte 2008;

Digital Materials, Arduino intro

Arduino tutorials

Action and Critical Thinking

Ratto 2011; Hertz 2012; McCullough 2007; Risatti 2007 (chap 16)

Making and identity and memory

Adamson 2013; Greer 2004; Goffman 1959; optional: Turkle 2007

Due: design challenge presentation

Part 3: Final Project

Due: final project

References:

- Adamson, Glenn. (2007). *Thinking Through Craft.* New York: Berg Publishers.
- Adamson, Glenn. (2013). *The Invention of Craft.* London, New Delhi, New York, Sydney: Bloomsbury.
- Adamson, Glenn (Ed.). (2010). *The Craft Reader.* Oxford, UK, New York Berg.
- Alfoldy, Sandra (Ed.). (2010). *NeoCraft: Modernity and the Crafts.* Halifax, CAN: The Press of the Nova Scotia College of Art and Design.
- Bell, Nicholas R. (2012). *Craft Futures. A Generation at Hand.* In N. R. Bell (Ed.), *40 under 40. Craft Futures* (pp. 13-41). Washington, DC: Renwick Gallery of the Smithsonian American Art Museum.
- Benford, Steve, & Giannachi, Gabriella. (2011). *Performing Mixed Reality.* Cambridge, MA: The MIT Press.
- Chaiklin, Seth, & Lave, Jean (Eds.). (1994). *Understanding Practice. Perspectives on Activity and Context.* Cambridge, UK; New York, NY: Cambridge

- University Press.
- Dixon, Steve. (2007). *Digital Performance. A History of New Media in Theater, Dance, Performance Art, and Installation*. Cambridge, MA/ London: MIT Press.
- Dormer, Peter (Ed.). (1997). *The Culture of Craft*. Manchester, New York: Manchester University Press.
- Dourish, Paul. (2001). *Where the Action Is. The Foundations of Embodied Interaction*. Cambridge, MA, London: MIT Press.
- Dunne, Anthony. (2008). *Hertzian Tales. Electronic Products, aesthetic Experience, and Critical Design*. Cambridge, MA: MIT Press.
- Fischer-Lichte, Erika. (2008). *The Transformative Power of Performance: A New Aesthetics*. London: Routledge.
- Frayling, Christopher. (2011). *On Craftsmanship. Towards a new Bauhaus*. London: Oberon Books.
- Greenhalgh, Paul. (1997). *The History of Craft*. In P. Dormer (Ed.), *The Culture of Craft* (pp. 20-52). Manchester, UK: Manchester University Press.
- Jacucci, Giulio. (2004). *Interaction as Performance*. (Ph.D.), University of Oulu, Oulu.
- Laurel, Brenda. (1991). *Computers as Theatre. Reading/ Mass*: Addison-Wesley Publishing Company.
- Levine, Faythe, & Heimerl, Cortney. (2008). *Handmade Nation: The Rise of DIY, Art, Craft, and Design*. New York: Princeton Architectural Press.
- Manovich, Lev. (2001). *The Language of New Media*. Cambridge, MA; London: MIT Press.
- McCullough, Malcolm. (1998). *Abstracting Craft: The Practiced Digital Hand*. Cambridge, MA: MIT Press.
- McKenzie, Jon. (2001). *Perform or else. From Discipline to Performance*. New York, NY: Routledge.
- Phelan, Peggy. (1993). *Unmarked. The Politics of Performance*. London, New York: Routledge.
- Risatti, Howard. (2007). *A Theory of Craft. Function and Aesthetic Expression*. Chapel Hill: University of North Carolina.
- Schechner, Richard. (2002). *Performance Studies. An Introduction*. Second Edition. New York, London: Routledge.
- Schechner, Richard. (2003). *Performance Theory*. New York: Routledge.
- Sennet, Richard. (2008). *The Craftsman*. New Haven, CT; London, UK: Yale University Press.
- Turkle, Sherry (Ed.). (2007). *Evocative Objects. Things we Think with*. Cambridge, MA, London: MIT Press.

2. Teaching

2.4. Student Work

2018 ART 2230 Virtual Space, Angele Thompson



2018 ART 2230 Virtual Space, Malorie Pugh



2018 ART 2230 Virtual Space, Samuel "Jack" Bentley



2018 ART 2230 Virtual Space, Students 3D printed furniture



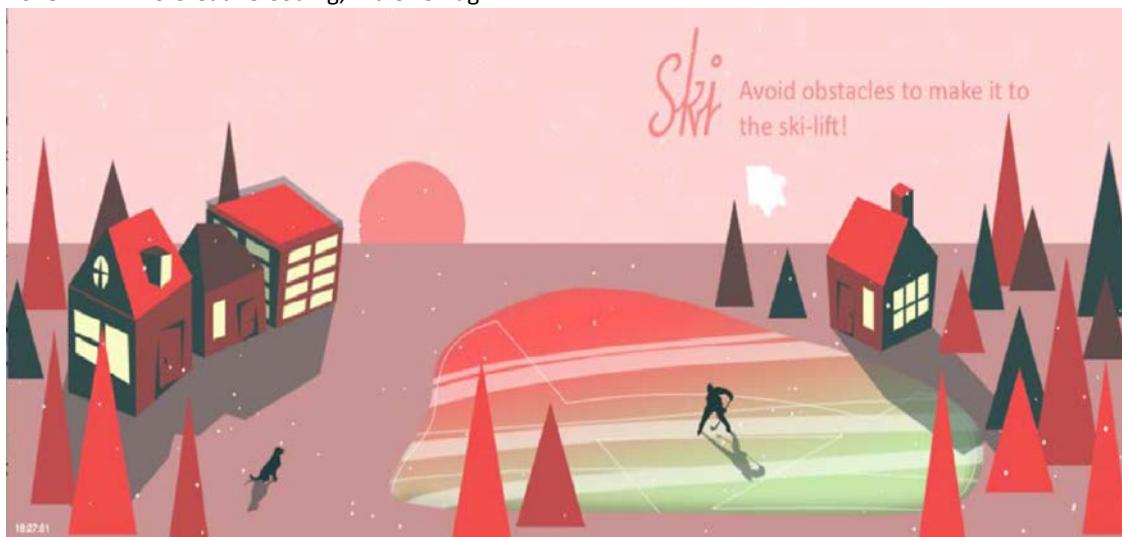
2018 ART 2210 Creative Coding, Samuel "Jack" Bentley



2018 ART 2210 Creative Coding, Natalie Clark



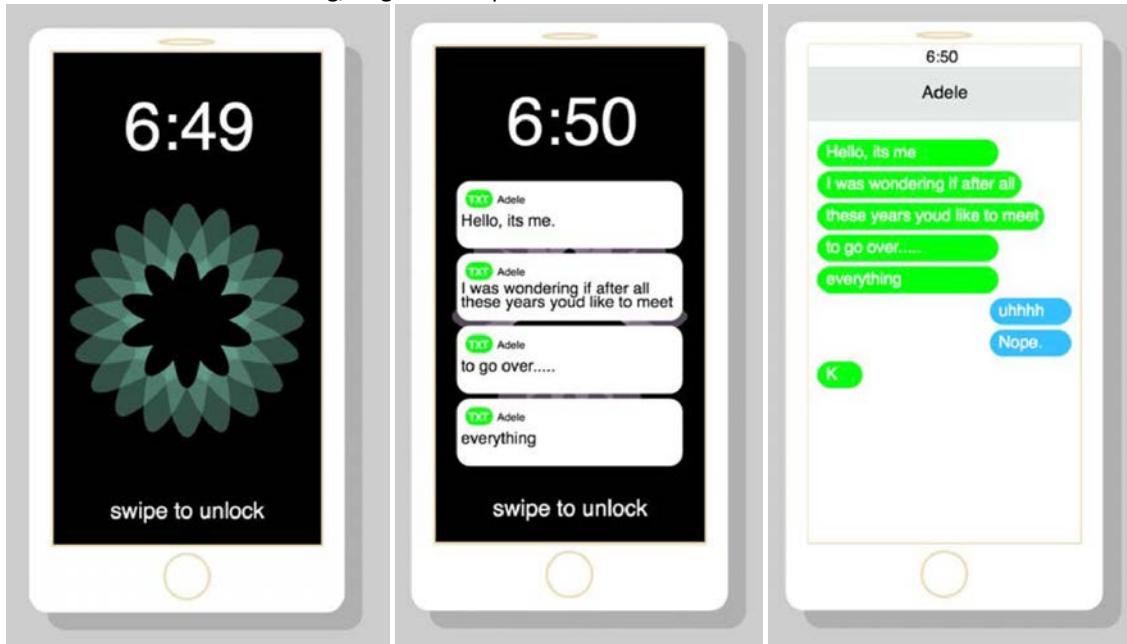
2018 ART 2210 Creative Coding, Malorie Pugh



2018 ART 2210 Creative Coding, Angele Thompson and Michael Kirshner



2018 ART 2210 Creative Coding, Angele Thompson



2018 ART 2230 Virtual Space, Shei Gotico



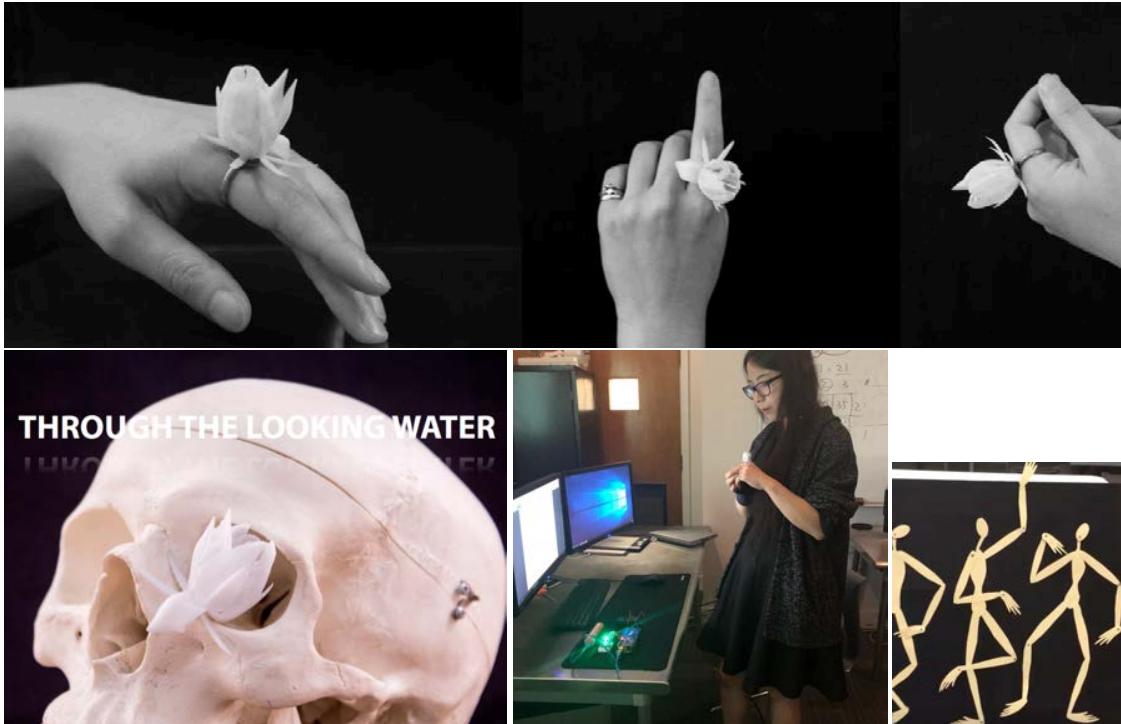
2018 ART 2230 Virtual Space, Tenea Montague



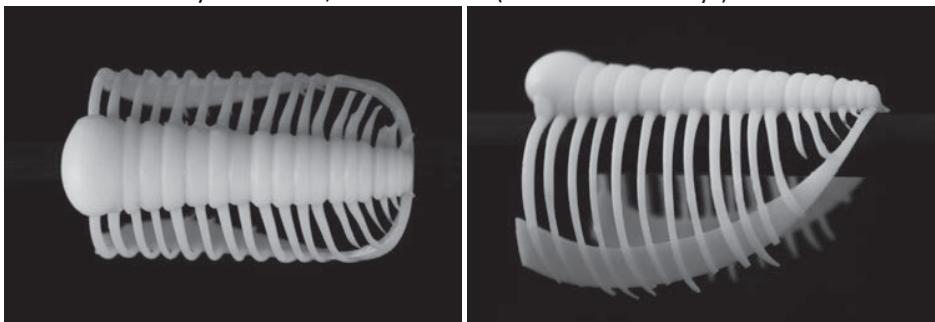
2018 ART 2230 Virtual Space, Malorie Pugh, Angele Thompson, and Shei Gotico (from the left) present their Virtual Reality class projects at the Redstick Festival (April 2018) to an audience including children and adults



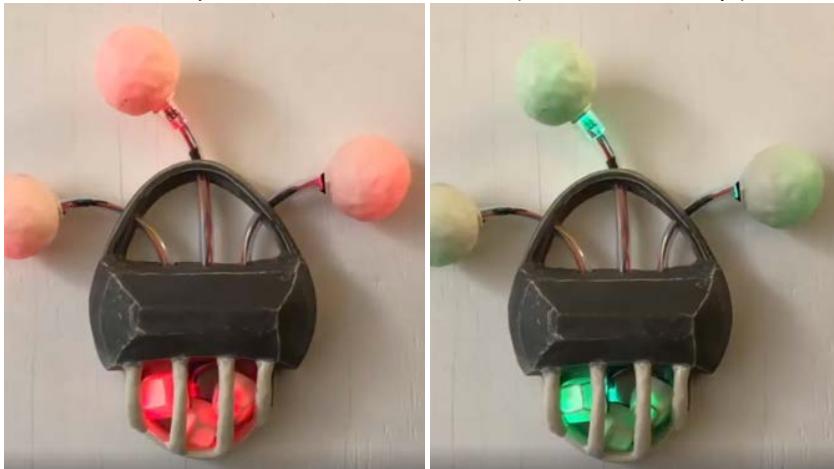
2018 ART 7255 Beyond Screen, Viry Yang (DDes 1st yr)



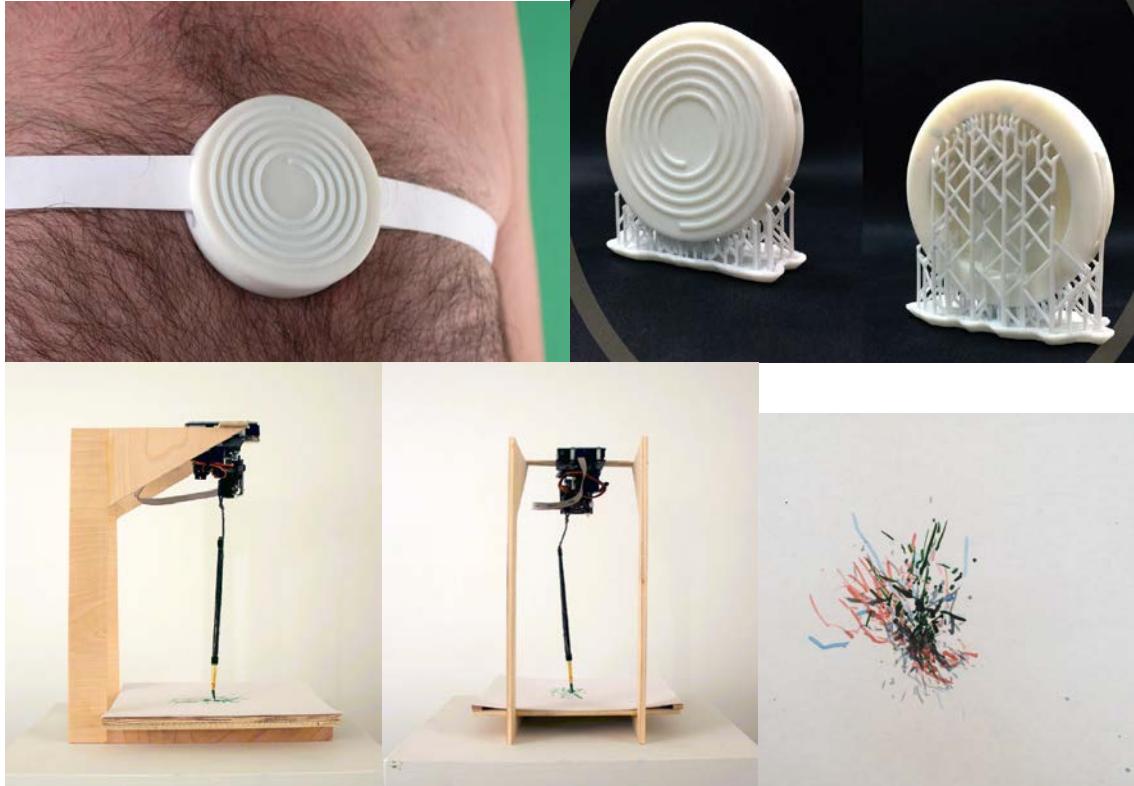
2018 ART 7255 Beyond Screen, Matthew Zorn (Ceramic Grad 2nd yr)



2018 ART 7255 Beyond Screen, Jessi Maddocks (Ceramic Grad 2nd yr)



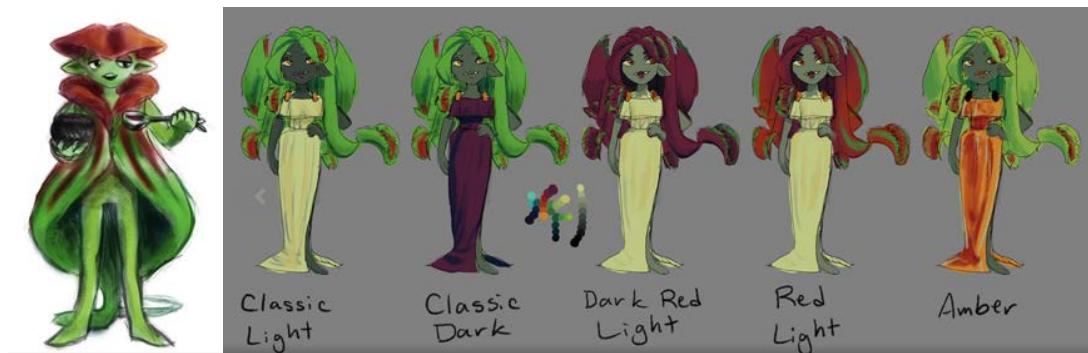
2018 ART 7255 Beyond Screen, Luke Atkinson (Painting grad, 1st yr)



2018 ART 7255 Beyond Screen, Mary Ratcliff (Sculpture Grad 1st yr)



2018 ART 4290 Senior Project BFA Show, Emily Pitre (modeling, digital sculpting, 3D printing, painting)



2017 ART 4290 Senior Project BFA Show, Emily Hargis, William Lange, Katana Le,
Tatyana Lee, Jabari Newton





2017 ART 7255 Graduate Seminar final show, Elisa Fabris Valenti, Jake Hamill, Jamie Kutner, Anthony Marasco, Holly Moore, Haley Hatfield, Sahar Rahimi Baghabrishami

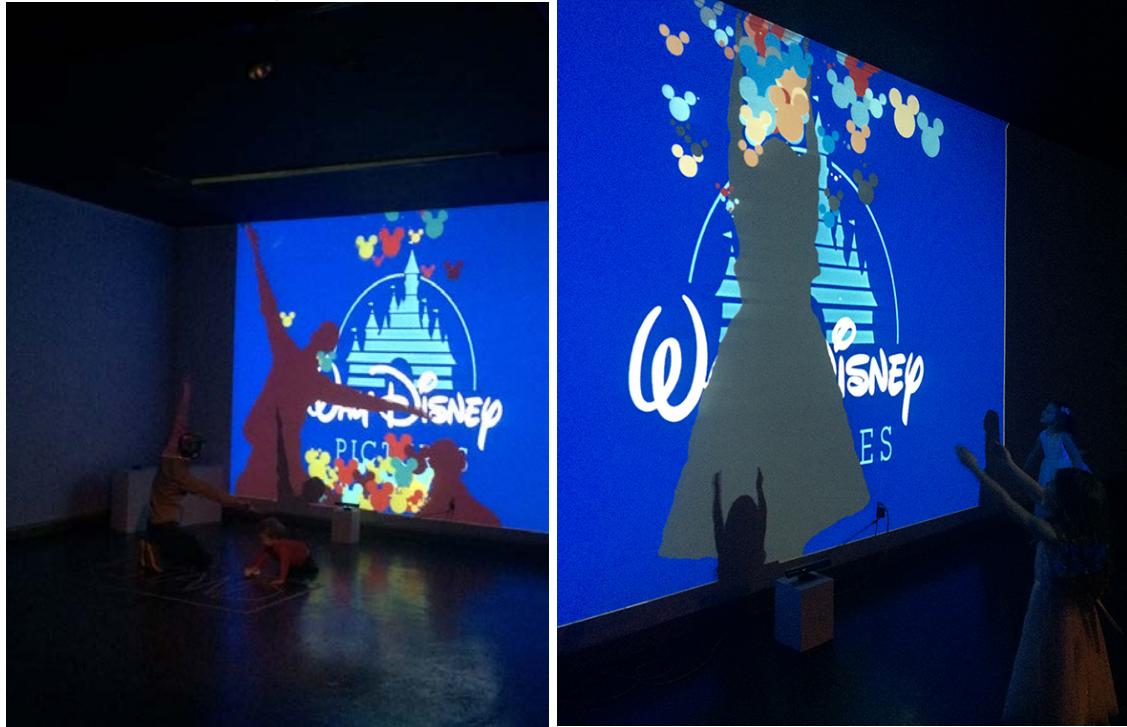




2015 Fall BFA Digital Art Show, Foster Gallery, Digital I/O



ART 4290, Senior Project, Martha Tyler



ART 4290, Senior Project, Karen Welsh



ART 4290, Senior Project, Michael Stevens



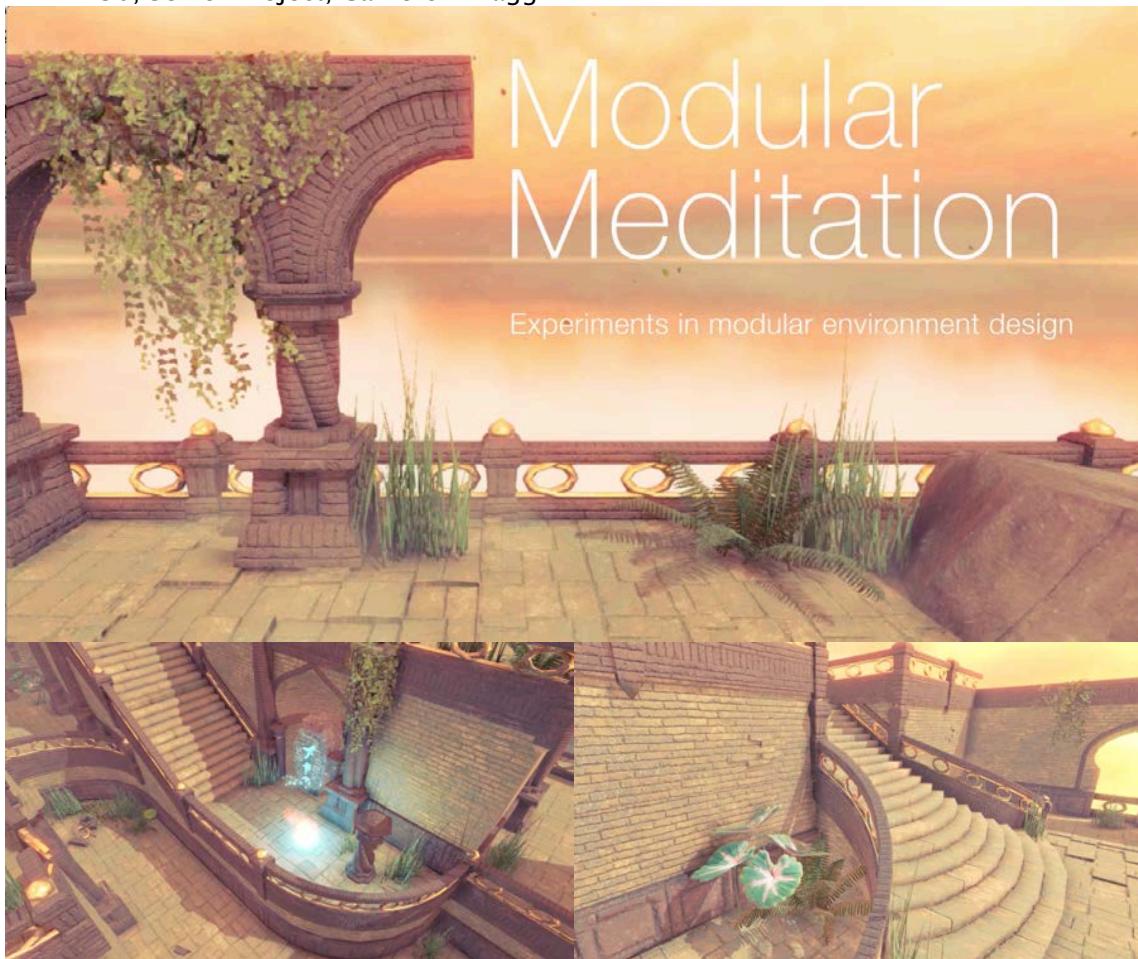
ART 4290, Senior Project, Shane Mikelonis



ART 4290, Senior Project, Michelle Nguyen



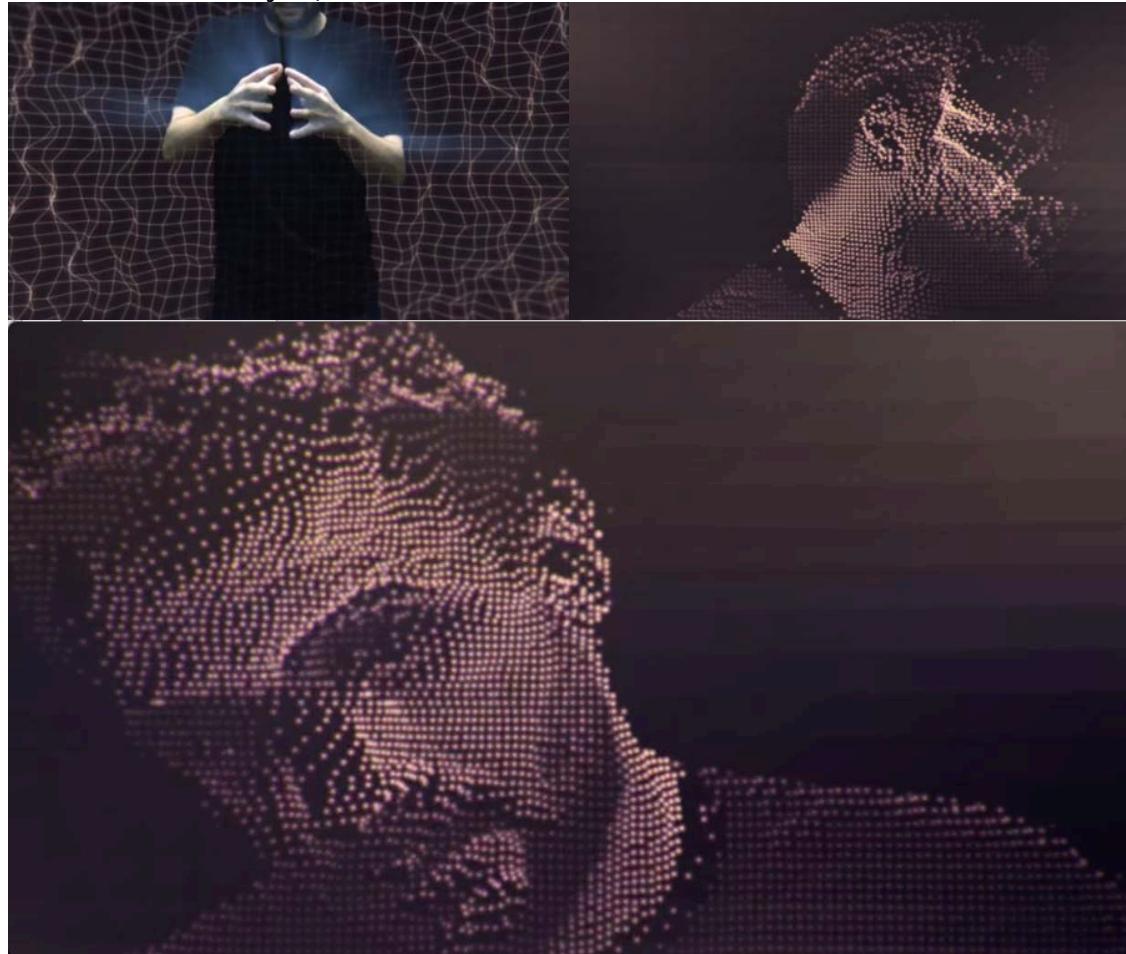
ART 4290, Senior Project, Cameron Bragg



ART 4290, Senior Project, Michelle Nguyen



ART 4290 Senior Project, Andrew Hebert



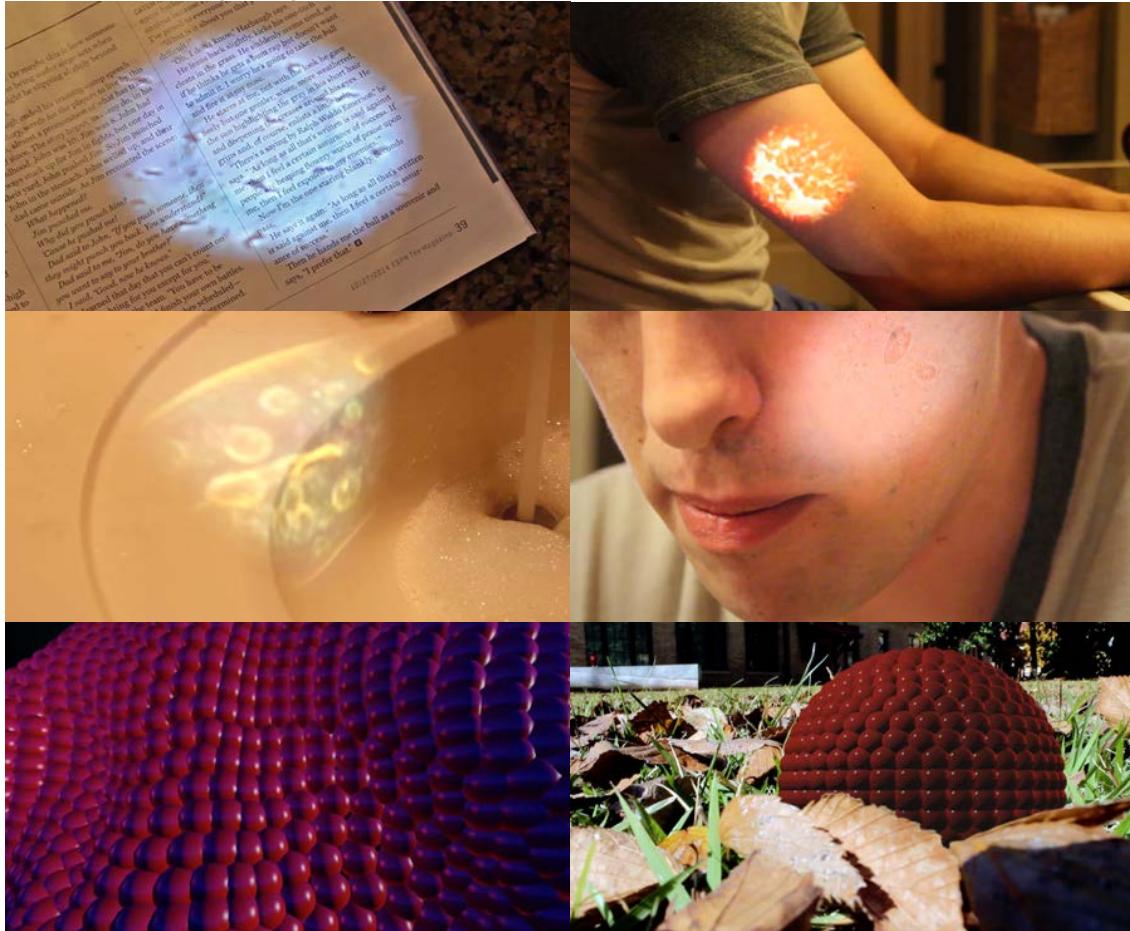
ART 2220 Moving Image, Camille Ehrhardt



ART 2220 Moving Image, Ethan LeBlanc



ART 2220 Moving Image, Madeline Konman



ART 2220 Moving Image, Christian Johnson



ART 7255 Graduate Seminar, Sarah Ferguson

a few days
after I turned
an mare

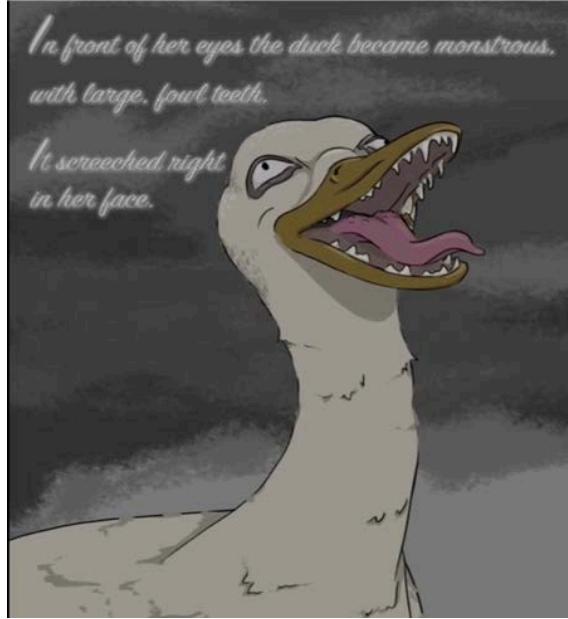


my friends
I met by
the river
smoked stale

ART 7255 Graduate Seminar, Jamie Kutner



ART 4290 Senior Project, Anne Lipscomb



ART 4290 Senior Project, Mary Perrault



ART 4290 Senior Project, Kathryn Kreitman



2016 Digital Media Capstone Class



2015 ART 7255 Graduate Seminar final show, Sarah Ferguson, Haley Hatfield, and Hira Tariq





2. Teaching

2.5. Curriculum & Program Development

Please see <http://hynam.org/tenure.html> for the full version.

1. Description

a. Title, degree, description, and objectives

Master of Digital Media Arts & Engineering, College of Engineering, Louisiana State University and A&M College. CIP code of the degree: 50.0102.

Description:

Digital media development is an interdisciplinary field that encompasses interactivity, communication, science, technology, art and mathematics. This domain combines expertise developed within the College of Art & Design, the College of Music & Dramatic Arts and the College of Engineering with practical experience and professional industry practices.

Attracting and nurturing a diverse student body is critical to encouraging greater innovation and producing career-ready graduates. A program is required that combines artistic and scientific talent not only to address immediate industry needs, but also to confront future employment requirements where the knowledge demands on the workforce are increasingly becoming more technical in nature. With complex software tools such as Maya, Nuke, Unity and Houdini, the most sought after employees are able to flank both the technical and creative sides while still being able to specialize. Tools are continually upgrading and changing, so students must comprehend the concepts behind the technology, as well as develop the ability to continually upgrade their skill set to meet this ongoing evolution.

Students from many undergraduate backgrounds can excel in this program, including but not limited to engineering, art, music, audio, architecture, psychology, sociology, economics, film, mass communication, speech communication, history, humanities and English. Digital media is steadily advancing into other professional and academic areas. Serious games are featured in military defense, education, business, science and exploration, health care and emergency management. This sector covers advergames, edutainment, games based learning, news games, brain games, simulations, persuasive games, exergaming, art games and productivity games amongst others.

One of the biggest hurdles in transitioning from education to industry is learning how to work as part of a team and to appreciate and understand each individual field's unique dialects and idiosyncrasies. There is a strong applied teamwork component to the program that provides students with opportunities to take on all key roles, perfect their skill set, work with clients and cope with changing project requirements. Working on real world projects and deadlines teaches students interpersonal skills, time management, risk management, selflessness as a team player and a sense of responsibility that is critical in this field.

All of the students in this program will gain proficiency regarding the different business models, documentation, leadership, industry etiquette, interactive design concepts, development cycles, project management, distributed development, complex interactive pipelines, and industry trends as well as specializing in a core area of expertise.

Objectives:

The goal of the Master of Digital Media Arts & Engineering program (MDMAE) is to be a leading international graduate-level interactive, media and entertainment technology program, on par with

FIEA (Florida Interactive Entertainment Academy), USC's Interactive Media program and Carnegie Mellon's ETC (Entertainment Technology Center).

The program is a professional applied 45 credit hours project-based program in the College of Engineering. It will employ a practice driven approach to produce professional outcomes designed to immediately meet industry needs. The program will initially target interactive web, handheld, video game, visual effects, and 3D animation companies with an eye to expand and include digital film, post-production and serious games.

Students in this program will achieve the following educational objectives and fluencies during their course experiences, regardless of their initial background: Computation, Creativity, Collaboration and Commerce.

Computation: Students will be fluent in solving critical problems through computational methods. This includes exposure to programming languages, different hardware, algorithm development, problem solving, computational thought, software scripting, and experience with professional tools and pipelines.

Creativity: Students will develop skills in ideation, design, problem solving and iterative development through courses in HD interactive design. Students will develop specialized skills in at least one of the following: Programming, 3D modeling, 3D animation, digital illustration, 2D animation, UX design, UX implementation, interactive sound design, or interactive music.

Collaboration: Students will share experiences in immersive collaborative courses that focus on group projects, teamwork, shared effort, client management and project management. These courses will be project-driven, engaging team members in iterative work patterns, skill development, client management and critique.

Commerce: Students will learn the building blocks of working with publishers, satisfying client and customer needs and understanding industry specific business models. Students will develop proficiency in the steps required to set up and operate a startup company that sells digital media products and services. Whether they are selling iOS games or providing middleware software for web-mediated applications, students must be able to understand digital customer acquisition and business basics so their ideas will ultimately reach the market.

b. List and describe the program curriculum (i.e., required courses), in sequence or term by term. Indicate new courses by an asterisk (*). Include any special requirements (internships, comprehensive examination, thesis, dissertation, etc.).

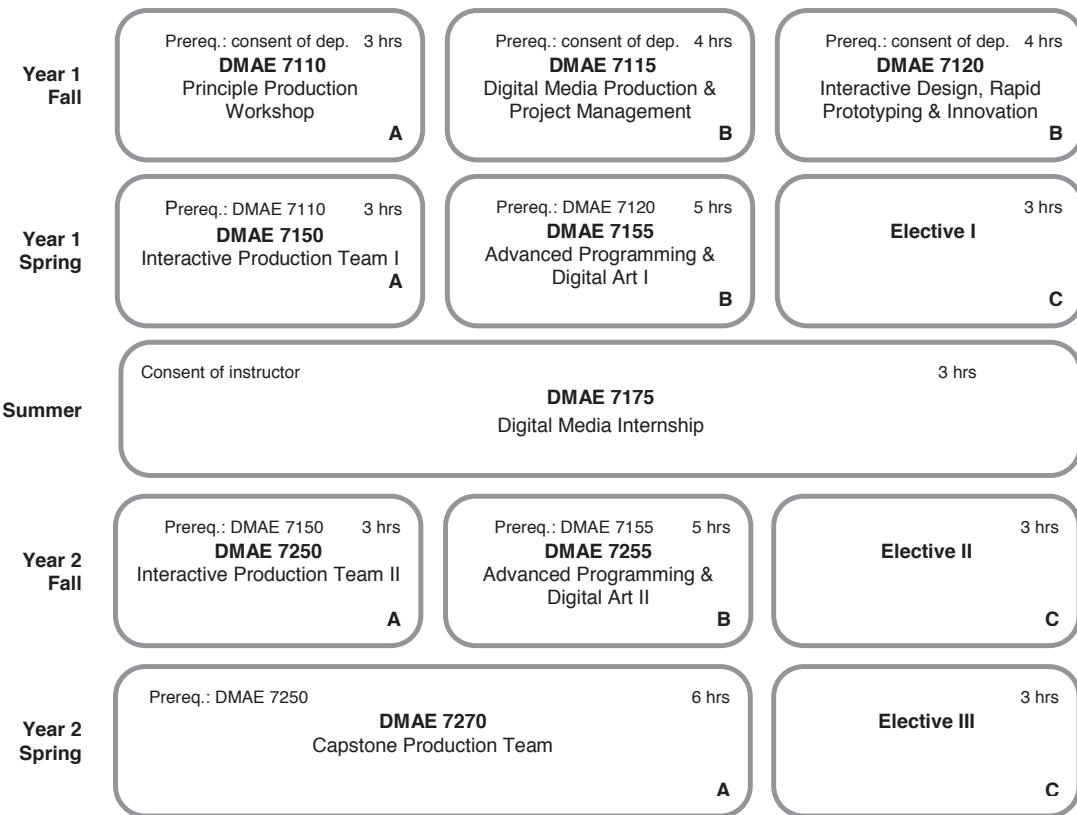
The MDMAE from the College of Engineering and the College of Art & Design is a 45 credit-hour professional program designed to graduate students capable of leadership, creativity, technical prowess and design excellence in the field of digital media.

MDMAE Degree Requirements

45 credit-hours

- 15 hours of team-based studio courses
- 18 hours of foundational courses
- 9 hours of elective courses
- 3 hour summer internship

Figure 1: Proposed Curriculum Flowchart



A - Team based studio courses:

- These are studio/laboratory-style, immersive and collaborative courses akin to the types of courses that provide the core curricula at other very successful “interactive media/entertainment” programs.
- All students entering the program will take these courses together, as a cohort.

B - Foundational courses:

- These are foundational courses that delve into the creative, business production and management areas of the media arts industries. They also allow students to learn and develop within their focus areas the skills required to procure work in the field.

C - Elective courses:

- There are elective classes that are traditional 3-credit-hour, 4000-level and 7000-level “elective” courses that will permit students to focus on their chosen area of specialization and develop broader theoretical and practical expertise.

Course Descriptions

First Semester:

*Digital Media Production & Project Management**

Production and management principles encompassing the entire project cycle are evaluated and applied.

*Interactive Design, Rapid Prototyping & Innovation**

Contemporary design challenges are analyzed and executed in a team-based collaborative unit. Focus is management and execution of the entire development cycle.

*Principal Production Workshop**

Team-based collaborative production using tools and software development methods related to professional digital fields.

Second Semester:

*Interactive Production Team I**

Contemporary design challenges are analyzed and executed in a team-based collaborative unit. Focus is management and execution of the entire development cycle.

*Advanced Programming & Digital Art I**

Prepare students for work as a software developer or artist in the digital media field.

Summer Break:

Digital Media Internship

Hands-on experience in a professional work environment on a relevant digital media project.

Third Semester:

*Interactive Production Team II**

Interactive team-based collaborative production based on an external client's needs and specifications.

*Advanced Programming & Digital Art II**

Advanced programming and digital arts concepts are explored with a focus on contemporary tools and techniques. Students will complete a professional portfolio.

Fourth Semester:

*Capstone Production Team**

Team-based collaborative production that synthesizes a culmination of skills and knowledge through an approved final project.

*new classes

Electives:

Technology and Design Path:

- EXST 4025 SAS Programming
- EXST 7005 Statistical Techniques I
- EXST 7142 Statistical Data Mining
- CSC 4103 Operating Systems
- CSC 4243 Interface Design and Technology
- CSC 4263 Video Game Design
- CSC 4330 Software Systems Development
- CSC 4356 Interactive Computer Graphics
- CSC 4357 Applied Computer Graphics
- CSC 7235 Advanced Software Engineering
- CSC 7333 Machine Learning
- CSC 7443 Scientific Information Visualization
- CSC 7446 Soft Computing
- CSC 7481 Information Retrieval Systems
- EE 4730 3D Graphical & Geometric Modeling
- EE 4710 Communications in Computing
- EE 4745 Neural Computing
- EE 4760 Intro to Compiler Optimization
- EE 4770 Real Time Computing Systems
- EE 4775 Networked Games and Their Algorithms
- EE 4780 Introduction to Computer Vision
- EE 4785 Introduction to Expert Systems
- EE 7000 Graphics and Visual Computing
- EE 7715 Computer Arithmetic
- EE 7720 Advanced Computing Architecture
- EE 7785 Program Parallelization
- EE 7795 Models and Methods of Parallel Computation
- EE 7630 Digital Communications
- EE 7640 Information Theory, Coding & Cryptography
- EE 7660 Random Processes
- EE 7674 Wireless Communications Networks
- EE 7725 Interconnection Networks
- EE 7730 Image Analysis I
- EE 7740 Image Analysis I
- EE 7745 Neural Networks & Iterative Maps
- EE 7750 Machine Recognition of Patterns
- EE 7765 Distributed Computer System Reliability
- IE 4425 Information Systems Engineering
- IE 4426 Distributed Information Systems Engineering
- IE 4453 Quality Control & Six Sigma
- IE 4466 Human Computer Interaction
- IE 4470 Knowledge-Based Systems
- IE 7425 Advanced Information Systems Engineering
- IE 7428 Semantic Analysis
- IE 7466 Advanced Human Computer Interaction
- IE 7541 Linear Programming Methods

- ISDS 7545 Collaborative Computing
- BE 4345 Models, Simulation and Visualization in B.E.
- ME 4563 Interactive Computer Graphics
- ME 4583 Applied Interactive Graphics & CAD
- ME 7263 Computer Aided Geometric Modeling

Art Design Path:

- ART 4020 Special Topics (3D Rhino, Video Game Design, Motion Graphics)
- ART 4030 Independent Study in Studio Art
- ART 4050 Digital Art III
- ART 4055 Digital Art IV
- ART 4020 Video Game Design
- ART 4220 Advanced Moving Image
- ART 4230 Virtual Space and Motion
- ART 4240 Topics in Digital Art (Interactivity & Art, Projects in Video)
- ART 4290 Digital Art Synthesis
- ART 4391 Digital & Alternative Print Media
- ART 4484 Digital Art Theory
- ART 4541 Special Studies in Graphic Design
- ART 4560 Interactive Media for Visual Communications
- ART 4992 Concepts in Advanced Digital Photography
- ART 7250 Digital Art Praxis
- ART 7255 Digital Art Seminar
- ARTH 4482 Digital Art History
- MC 4720 Television Creative Projects
- MC4015 Advance Visual Communication & Multimedia Web Design
- MC7019 Emerging Media

Audio Design Path:

- MUS 4745 Computer Music
- MUS 7053 Applied Electroacoustic Music
- MUS 7745 Advanced Computer Music
- MUS 7746 Graduate Seminar in Experimental Music and Digital
- MUS 7703 Contemporary Musical Practices

Other Electives:

- ENGL 7009 Screenwriting Workshop
- ENGL 7920 Non-linear Writing for Games and Apps Seminar

Students entering the program will not generally take the elective courses as a cohort but will individually select from the above the three 3-credit-hour elective courses that best suit their needs.

c. Describe how the proposed program will be offered, e.g., traditionally, online, via interactive video, hybrid, etc. Discuss possibilities for a cooperative program, cross-enrollment options, or other manners of sharing/extending resources and access.

Nine of the 45 hour MDMAE degree hours will be required in a traditional university setting; students will have a choice of 4000 and 7000 level elective courses from several disciplines across

campus. Classes will be offered from the College of Engineering, the College of Art & Design, School of Music, and the Manship School of Mass Communication. A cross-disciplinary education and collaboration with other units on campus is required in this program. The program will encourage students to take a diverse range of classes from different disciplines to promote cooperation and collaboration between musicians, programmers, artists, communicators, digital media specialists, writers and designers, thus enriching their educational experience.

The program applies a constructivist educational approach in a studio based collaborative learning environment solving real world design challenges. Students will be expected to take on various leadership roles and are an active participant in their learning. Fifteen credits are studio classes where students from various backgrounds will work collaboratively on team based projects that require cross-disciplinary participation. Three credits in the studio program will be in developing real world projects for clients. Students will partner with local companies to design a media arts project and help develop intellectual property that could potentially be taken to market. The program culminates in a final 6 credit capstone project where students are expected to participate in a large digital media arts project that demonstrates technical expertise, strong teamwork and creative excellence. The capstone could also be done in partnership with local studios. The hands-on nature and importance of day-to-day teamwork limits online-only class and sharing across universities.

The program will develop a blended approach as the projects will encourage synchronous face-to-face collaboration as well as asynchronous development. The studio classes will allow students to work in labs on campus as well as online. This reflects the complex blended environments that many companies are faced with in product development today.

Eighteen credits are specifically oriented to industry job functions, culture, management and etiquette. Students will develop industry specific training that is critical to their field of study. These classes work hand in hand with the studio assignments to provide a theoretical, business and management framework for their team project.

The program will develop extensive electronic resources over time that aid in the creation of media arts productions. This will include videos, source code, engine development, tools development, 3D rigging assets, animation assets and a library of music, sound effects textures and models. Both students and faculty will be adding to these resources over time.

d. Furnish documentation of the approval of the proposed program by the institution's Governing Board.

Insert LSU Board of Supervisors Letter once approved.

2. Need

a. Describe how the proposed program fits within the institution's existing role, scope and mission.

This new program coincides with the opening of the Louisiana Digital Media Center, LSU's new 90,000 sq. ft. facility that contains an innovative state-of-the-art theatre and houses both the Center for Computational Technology (CCT) and the Electronic Arts' North American Testing Center (3rd floor). This co-location of private industry and public education in a digital-media-rich facility will promote collaboration and serve as a cornerstone for nurturing further growth of the digital media

industry in Louisiana – both from a public sector educational and workforce development perspective and from a private sector economic development perspective. A chance to combine both forces in one facility is a rare opportunity and can propel Louisiana forward within this arena. Specialized space has been designed and allocated in anticipation of the new program.

In keeping with LSU's Mission Statement as the flagship institution of the state, we present this program as one that will lead our research-extensive university and continue to challenge our students to achieve and master a broad array of graduate research opportunities that will be transferable to educational, professional, cultural, and economic enterprises and will aid in solving economic, environmental, and social challenges. In addition, this program would ultimately increase the educational attainment of the state's adult population and foster innovation through research by offering degrees relevant to modern culture, that teach both technical and creative skills necessary for careers, now in demand, that rely on computer, visual and aural interaction.

b. Has the proposed program, or a similar one, been offered at the institution previously? (If yes, give reasons for the termination of the earlier program.)

No professional interdisciplinary program in graduate interactive digital media has been offered previously at Louisiana State University.

c. List similar programs offered at other institutions (public and private) in Louisiana. If a graduate program is requested, indicate similar programs in neighboring states.

This program was developed at LSU following an extensive multi-year analysis. Despite the importance of Digital Media in the economic development priorities for Louisiana, there are no similar graduate programs offered in the state.

The top three graduate programs across the country were visited and used as models for this curriculum they are as follows: Carnegie Mellon (CMU); Entertainment Technology Center (ETC); University of Central Florida, Florida Interactive Entertainment Academy (FIEA); and the University of Southern California (USC), Interactive Media Division (IMD). These site visits clearly reflect the importance of such an immersive coursework drawn from industry experience and what an essential part it plays in the success of a graduate level, digital media program.

Table 1. Top Three Similar Graduate Programs

Institution	Program	Degree	Students	Credit Hrs.
Carnegie Mellon (PA)	Entertainment Technology Center (ETC)	Master of Entertainment Technology (professional terminal degree)	180	50 Units (4 semesters)
University of Central Florida (FL)	Florida Interactive State Academy (FIAE)	Master of Science Interactive Entertainment with concentrations in Arts, Programming and Production	65	30 credits (4 semesters)
University of Southern California (CA)	Interactive Media Division (IMD)	Master of Fine Arts in Interactive Media	42	189 Units (6 semesters)

Data compiled in summer 2013

With over 44 institutions offering master degrees in digital media throughout the United States, Louisiana is in need of an offering to nurture and grow the local industry. Companies such as Gameloft, Electronic Arts, Moonbot and Pixel Magic require a highly trained and motivated workforce to continue to grow and succeed in this highly competitive sector.

Table 2. Entertainment Software Companies

State	Direct & Indirect Employees	Average Compensation (Direct Employees)	Economic Contribution to State	# of Students in Masters Level Digital Media Programs
Florida	2,377	\$83,335	\$95.6 million	95
Georgia	2,920	\$83,335	\$92.1 million	428
Texas	13,613	\$87,630	\$491.5 million	196
Louisiana	260	\$83,335	\$14 million	0

Statistics published by The Entertainment Software Association: <http://www.theesa.com/facts/econdata.asp>

If we look at the video game industry in the above chart on its own and our three nearest neighboring states, there is some ground to be made in becoming a major development center. Florida Interactive Entertainment Academy (FIEA) has a master level digital media program directly targeted at the video game industry with a total student body of 55. FIEA has a placement rate of 97% with a \$50,865 average salary.

In Georgia, SCAD has over 400 master-level students in programs that targets the visual effects, animation and video game industries. The Guildhall at SMU in Texas has 150 students in their master's degree program and has graduated over 550 students over the last 10 years. The need for greater training has arisen as the technology becomes more complex, and the needs for interdisciplinary collaboration rise.

The industry is in need of both junior talent and highly trained professionals. Companies hire undergraduates with certificates, and all the way up to Ph.D.'s. A master's program allows us to

create more mature, job ready, and leadership capable candidates. To attract digital media companies to the state, will require students to graduate from both undergraduate and graduate level programs. A master's degree program allows students to develop much needed soft skills, leadership, teamwork, group problem solving, team management, project management and client management that are largely absent in undergraduate degrees. It also allows us to focus on a narrow strategic number of industries to target training. Employers are as interested in well-developed soft skills as they are in hard skills, as it speeds up integration and adaptation to meeting stringent deadlines.

Table 3. Related Graduate Programs in the Region

Institution	Program	Degree	Students	Credit Hrs.
University of Central Florida (FL)	Florida Interactive Entertainment Academy	Master Degree in Interactive Entertainment	65	30 credits (4 semesters)
Digital Media Arts College (FL)	Visual Effects Animation & Web Design	Master of Fine Arts in Visual Effects Animation Master of Fine Arts in Web Design	<10	60 credits (4 semesters)
Full Sail University (FL)	Game Design	Master of Science of Game Design	40	42 credits (3 semesters)
Savannah College of Art and Design (GA)	Visual Effects Animation Interactive Design and Game Development Motion Media Design	Master of Fine Arts in Visual Effects Master of Fine Arts in Animation Master of Fine Arts in Interactive Design and Game Development Master of Fine Arts in Motion Media Design	76 167 103 82	45 credits for the MA; 90 credits for the MFA
Georgia Institute of Technology (GA)	College of Computing Ivan Allen College of Liberal Arts	Master of Science in Human-Computer Interaction Master of Science in Digital Media	65 44	48 credits (4 semesters) 36 credits (3 semesters)
Southern Methodist University (TX)	The Guildhall at SMU	Master of Interactive Technology in Digital Game Development	150*	64 credits (4 semesters and one summer)
University of North Texas	College of Visual Art & Design	MFA with concentration in New Media Art	46**	60 credits

Data compiled in summer 2013

*550 graduates over 10 years

**Total number of MFA students including concentration

d. If similar programs exist in Louisiana, why is an additional program needed? Indicate manpower needs, including interest on the part of industry, academia, governmental agencies, or other institutions.

No other graduate program similar to the DMAE program exists in the state, and there is a need for further training in digital media arts to match the state's effort at attracting digital media companies with tax credits and start-up assistance. Louisiana's enticing Digital Interactive Media and Software Development Incentive provides a tax credit of 25% of qualified production expenditures for state-certified digital interactive productions in Louisiana and 35% tax credit for payroll expenditures for Louisiana residents. The incredible response the state has seen to this tax credit initiative has brought to light the need for this master degree program.

There are currently over 20,000 jobs in digital media related skill-sets currently in an 80-mile radius from Baton Rouge. Louisiana's digital media and software industry is positioned for staggering growth. A recent analysis by McKinsey & Co. revealed that Louisiana could create up to 23,000 direct and indirect jobs focused in the digital media and software industry in the next 20 years.

We have received strong letters of support from BRAC and SRC (see Appendix I - Letters of Support Governmental Agencies) that indicate the level of support from local government agencies.

Our program directly addresses the needs of existing companies in Louisiana as well as companies that the state is trying to lure to relocate. This includes Gameloft (New Orleans), Electronic Arts (Baton Rouge), Turbo Squid Inc. (New Orleans), Moonbot (Shreveport), Pixomondo (Baton Rouge), Pixel Dash Studios (Baton Rouge), Pixel Magic (Lafayette), World Wide FX (Shreveport) and Firebrand Games (Baton Rouge). See Appendix II – Letters of Support from Industry

The training will also prepare employees for jobs outside the entertainment industry with companies such as Envoc (Baton Rouge, Hammond), IBM (Baton Rouge), CGI (Lafayette), GE (New Orleans), Mudbug Media (New Orleans), CSC (Bossier City), Synapse Multimedia (Shreveport) to name a few.

Setting up a strong digital media presence in the state will help further stimulate the film industry and allow productions to access more services, stay longer and increase its impact in the local economy. Louisiana is the third most productive state for shooting major film and television productions after California and New York. More and more scenes are being shot on green screen sound stages then go through an extensive post production process with visual effects. This initiative keeps the local market able to meet growth with this continuing trend.

This program is being created in an effort to ensure that Louisiana can provide professionals living in the state with a skill set conducive to digital media or software development. Software and information technology clusters exist in multiple locations around the state, and the industry also draws support from research hubs and strong university programs.
[\(http://www.louisianeconomicdevelopment.com/page/entertainment\)](http://www.louisianeconomicdevelopment.com/page/entertainment)

e. If a graduate program is requested, indicate:

i. State, regional, and national need in the field for more graduates. Cite any pertinent studies or national and state trends.

The entertainment software industry workforce alone employs more than 120,000 people across the country with an average salary for direct employees of \$90,000 resulting in national compensation of \$2.9 billion (<http://www.theesa.com/facts/econdata.asp>). The US software entertainment industry has grown from \$2.6 billion units in sales in 1996 to \$14.8 billion in 2012. The growth of handheld and mobile media has accelerated the growth of digital content generating \$5.9 billion in 2012.

The film industry in Louisiana has tripled from 33 active productions in 2007 to an average of 92 from 2008 to 2010. This generated an estimated \$1.3 billion spent on production.

According to the Bureau of Labor Statistics, for the 2008-2018 decade, employment growth in animation and game art is 14 percent. Employment in the motion picture and video industries is also projected to grow 14 percent during the same period, compared with 11 percent growth projected for wage and salary employment in all other industries combined. Changes to support this trend academically will need to be made in advance to accommodate growing future demand.

According to our research, the Louisiana Economic Development (LED) and industry professionals, digital media and software development companies are interested in relocating to or expanding in Louisiana for several reasons, including comprehensive ethics reform, tax and workers compensation reform, increased investment in infrastructure, customized workforce training and competitive incentives -- including one of the strongest digital media and software development initiatives in the nation.

Digital Media has been described as “the creative convergence of digital arts, science, technology and business for human expression, communication, social interaction and education.” The explosive growth of the Digital Media industry throughout the country and the globe has recently ignited a spark in Louisiana. The state is poised to be a global leader in this domain. Aggressive tax incentives teamed with aggressive workforce development efforts at the university and community college levels and a highly-developed, publicly-funded 40Gb network infrastructure around the state give Louisiana a natural leadership position in the digital media sector.

This skill set is also required by emerging serious game developers in military defense, education, business, science and exploration, health care, energy and emergency management. This sector covers advergames, edutainment, games based learning, news games, brain games, simulations, persuasive games, exergaming, art games and productivity games amongst others

ii. Are there possibilities for cooperative programs?

The importance of interdisciplinary cooperation and group cohort based study limits the opportunities for cooperative programs with other Louisiana universities.

f. If this program is approved, will its approval result in the termination or phasing out of existing programs? That is, could this program be considered a replacement program?

This program will not result in the termination or phasing out of any existing programs at LSU.

g. Describe how the proposed program will further the mission of the institution and support initiatives identified in the Board of Regents' Master Plan for Public Postsecondary Education in Louisiana: 2011.

With regards to the Board of Regents' Master Plan for Public Postsecondary Education, the proposed master's degree program will address the strategic objectives for the first (increase the educational attainment of the state's adult population to the Southern Regional Education Board states' average by 2025) and second (foster innovation through research in science and technology in Louisiana) strategic goals.

The program specifically addresses the Master Plan's objective 1-3 (increase the number of adults age 25 and older enrolled in postsecondary education programs), 1-6 (increase the rate and number of students earning a postsecondary credentials), 1-7 (develop a skilled workforce to support an expanding economy), 2-2 (promote multidisciplinary and multi-institutional collaborative research efforts) and 2-3 (sustain and advance research commercialization and translational activities that promote economic development in Louisiana).

The program encourages professionally oriented students to continue on to pursue a postgraduate education with an eye on working in a field outside of academia (objective 1-6). The program will appeal to students who would normally not consider a postgraduate degree or even a postsecondary education. This professional degree focuses on developing practical real world skills as opposed to theory or long term research and will attract a non-traditional student.

The curriculum will appeal to adults over 25 who have established professional careers in traditional mechanical art forms and need to update their competencies to include use of modern digital media tools (objective 1-3). With a shift to using digital resources for advertising, entertainment and a preponderance of low cost mobile devices, this skill is in greater demand now than at any time in the past; moreover, retraining is necessary.

We are providing a skilled workforce for various industries that includes gaming, visual effects, animation, advertising, web development, graphic design and film and will help develop a skilled workforce that meets exacting technical demands (objective 1-7). The program has relevance to all of the Board of Regents' Master Plan core industry sectors as digital media is being adopted by many other fields as it pertains to user experience design (UED), serious games, interactivity, app development, mobile development and gamification. It is of significant relevance to information technology, arts and media as well as growing relevance in the fields of health care, energy and the environment.

The program is multidisciplinary, spanning multiple colleges (objective 2-2) and partners with industry in a for-credit internship that allows students to garner real world experience and exposure to how a successful digital media company is run. At its core, the program combines art, engineering and audio with other disciplines that cover all aspects of sciences from aeronautics to zoology. Opportunities to collaborate across units and colleges as well as with industry will be strongly encouraged.

One of the issues with growing the digital media sector in Louisiana is a lack of advanced training for this sector. As digital media becomes more sophisticated, the educational requirements for entry

level positions is increasing and companies need to fill positions with locally trained talent. The program's success is based on collaboration with existing and future high growth industry sectors to promote career focused training to attract more high tech business to Louisiana outlined in objective 2-3.

The program aligns with the LSU 2020 Flagship Agenda by offering an interdisciplinary program that addresses social, economic and cultural concerns as well as partnering with local industry. The program will attract a diverse student body that would traditionally not pursue a postsecondary degree.

3. Students

a. Project the enrollment and estimate the number of graduates expected for the proposed program for the first five years by level of student and with a justification for the projections.

Table 4. Enrollment and Graduate Estimates

	2015-16	2016-17	2017-18	2018-19	2019-20
1st Year	8	10	15	20	20
2nd Year	5	8	10	15	20
Total SSB	13	18	25	35	40
Grad per year	0	8	10	15	20

We will be moving 5 students over who have started the program in the College of Engineering as a specialization in Masters in Engineering Science. We are projecting starting with a cohort of 8 starting students initially, totaling 13 for the first year. We expect to build up to 25 students by the end of the third year, and 40 students in the fifth year of the program. The makeup will most likely be 50% artists, 25% engineers, 13% from audio and 12% from other disciplines. This breakdown is based on other schools' enrollment in similar programs and the director's previous experience, as student interest in the arts exceeds those in engineering to pursue a career in this field. Encouraging a greater number of students to become engineers and pursue a technical track is a key goal of the program.

Georgia with a population of just under 10 million residents has 379 students enrolled in graduate studies in the field across 4 institutions. If business continues to grow in the sector there is a lot of room for growth in student enrollment. A student body of 40 is consistent with enrollment at both USC and FIEA, and we anticipate greater demand due to a lack of both graduate and undergraduate opportunities in the state in this field.

We are expecting to attract students from out of state as even with the increased tuition, this will be one of the most affordable master's degree of digital media in the country. There is also strong existing student demand for the program from the undergraduate Digital Media Minors programs at LSU and increased student interest in the field.

b. Indicate the source of students from existing programs or students who might not otherwise be attracted to the institution.

One source of students for this program will be LSU engineering or art undergraduate degree students who minored in LSU's undergraduate AVATAR Digital Media Minor programs.

The program will not meet its targets with LSU's undergraduate digital media minors alone. We will attract students interested in a professional master degree from related LSU undergraduate programs, international schools, LSU-S, Southern, ULL, Louisiana Tech, UNO, ITT Technical Institute of Santa Rose, Tulane University as well as engineering and art professionals wanting to upgrade their skills in the digital media field are all potential candidates for the program.

With the rapid evolution of this digital field, we anticipate that we will help re-train an adult professional population in this growing field. Many adults were trained on older technologies and are not prepared to take on current digital design challenges that the industry faces. We envision that a professional master's degree will be an attractive option to add to a professional's educational experience as well as updating their skills.

A program such as this is important to prepare future instructors not only for the field of digital media, but also in K-12 education. This program may be of interest to teachers who want to earn a master's degree that will also give them the ability to learn skills that can be applied in a 21st century classroom. A digital media program will help them with computational thinking, programming, digital tools, learning management systems, website development, social media tools and computer graphics to enhance their abilities in the classroom.

In keeping with the times and remaining competitive in a professional market, it is important that we meet the needs and demands of our region and offer a program that will not only support our students interests, but will also be beneficial to the economic development at LSU and of the state by offering the workforce training currently in demand. The local industry is keen on career-based training as industry needs are focused on learning outcomes to satisfy their employment needs.

c. What preparation will be necessary for students to enter the program?

Students entering this M.S. program will be required to have earned a bachelor's degree from an accredited university and submit a portfolio. The portfolio can include sample software, written works or demonstrations of any artistic, computer science or audio expertise.

d. Provide enrollment data for closely related programs currently offered at the institution. If the proposed program is an expansion of an existing program, give the past four years' enrollments in existing programs by level, and number of degrees granted.

There are over 750 students in related technical fields (Computer Science, Computer Engineering and Electrical Engineering) that are graduating approximately 80 students annually. There are 413 students majoring in Studio Arts with approximately 110 graduating annually. There are 58 undergraduates enrolled in the School of Music. Since the launch of our Digital Media Minors programs (DMART and DMTEC) at LSU in 2010 we have had numerous student requests for a graduate degree program in Digital Media. Student enrollment in the undergraduate Digital Media minors has quadrupled in its second year, increased by 35% in its third year and 42% in its fourth

year. These positive results encouraged LSU to move forward in the development of this new master degree. Our current undergraduate student body in DMART and DMTEC is 66 students combined and we anticipate further growth as this program develops. As of fall 2013, there have been 19 graduates from the Digital Media Minors programs with 13 from DMART and 6 from DMTEC the first set of graduating cohorts.

Table 5. Student Body for the Digital Media Minor for AY 2010/2011-2013/2014

Academic Year	BA, DMART minor	BS, DMTEC minor	Total Enrollment
Fall 2010-2011	9	3	12
Fall 2011-2012	37	12	49
Fall 2012-2013	48	18	66
Fall 2013-2014	61	33	94

Table 6. Number of Graduates per AY

Academic Year	BA, DMART minor	BS, DMTEC minor	Total Grad
2010-2011	1	0	1
2011-2012	5	4	9
2012-2013	6	2	8
2013-2014	13	6	19

e. If a graduate program is requested, indicate sources of financial support for students.

Students will have the option to apply for paid internships which will help subsidize the cost of tuition. Digital media companies inside and outside of the state have expressed interest in helping provide internship opportunities for our students.

Development studios in the region, including Turbo Squid Inc., Gameloft, Tiburon (EA Sports Orlando), expressed an interest in offering summer internships from the proposed digital media program. The majority of large employers in animation, games and visual effects have formal annual summer internship opportunities including Sony Playstation, Insomniac Games, Riot Games, Epic Games, Lucasfilm, Disney, NVIDIA, Bioware Austin, Activision, Pixar, Dreamworks , Sony Imageworks, MPC, The Mill and Digital Domain, to name a few. Please see Appendix V for links to each offering.

The proposed master's degree program is not research based and is a professional degree that is analogous to an MBA. In the long term we expect the students to acquire financial support as an investment in their future career as a digital media arts professional. We will pursue assistantships, part-time jobs, government funding and professional funding to help outstanding candidates who require assistance for tuition.

4. Faculty

a. List the present faculty members who will be most directly involved in the proposed program. Indicate for each faculty member: name; date of appointment; present rank; degrees (by field) and the institutions granting them; present credits, contact hours, and student credit hours produced; and other assignments.

Director: Marc Aubanel, Professional-in-Residence (BA, Concordia University, published over 50 video games)

The following graduate faculty will support the program through mentoring and instruction:

- Jesse Allison, Assistant Professor (Ph.D. University of Missouri - Musical Arts in Composition. [2010])*
- Kimberly Arp, Professor of Art (Master of Fine Arts with Distinction – Indiana University)
- Stephen Beck, Professor, LSU School of Music (Ph.D. University of California - Music Composition and Theory [1988], Ph.D. Stanford University - Computer Music Studies [1983])*
- Edgar J. Berdahl, Assistant Professor of Experimental Music and Digital Media, School of Music (Ph.D. Stanford University - Center for Computer Research in Music and Acoustics)*
- Jason Buch, Assistant Professor in English and Screenwriting/New Media (M.F.A. University of New Orleans - Film, Theater and Communications)
- Christopher W. Branton, Research Assistant Professor of Computer Science (Ph.D. Louisiana State University - Computer Science)*
- Randy Dannenberg, Instructor (MFA Florida State University - Film and Television Production)*
- Richard Doubleday, Assistant Professor (MFA Boston University - Graphic Design [1997])
- Rudy Hirschheim, Ourso Family Distinguished Professor of Information Systems (Ph.D. London School of Economics Information [1985])*
- Bijaya Karki, Professor and Chair, Division of Computer Science and Engineering (Ph.D. University of Edinburgh - Computational Physics [1997])*
- Gerald Knapp, Fred B. & Ruth B. Zigler Associate Professor of Engineering (Ph.D. The University of Iowa - Industrial Engineering [1992])
- Robert Kooima, Assistant Professor, Division of Computer Science and Engineering, (Ph.D. University of Illinois - Electronic Visualization [2008])*
- David M. Koppelman, Associate Professor, Division of Electrical and Computer Engineering (Ph.D. Rensselaer Polytechnic Institute - Computer Engineering, Rensselaer Polytechnic Institute)
- Xin Li, Oskar R. Merton Professor and Associate Professor, Division of Electrical and Computer Engineering (Ph.D. State University of New York at Stony Brook - Computer Science)*
- Derick Ostrenko, Assistant Professor, School of Art (MFA Rhode Island School of Design - Digital Media)
- Roderick Parker, Associate Professor, Director LSU School of Art (Diploma and Certificate London College of Printing - Typographic Design and Craft Bookbinding)
- Lance Porter, Designated Professor (Ph.D. University of Georgia - Doctor of Philosophy, Mass Communication [2002])*

- J. “Ram” Ramanujam, Ritter Distinguished Professor, Division of Electrical and Computer Engineering and CCT Director (Ph.D. The Ohio State University - Computer Science [1990])*
- Susan Ryan, Emogene Pilner Professor of Art (Ph.D. The University of Michigan - History of Art: 20th-Century Art and Architecture)*
- Kristine Thompson, Assistant Professor of Art (MFA University of California - Studio Art)
- Jerry Trahan, Chevron Associate Professor of Electrical Engineering (Ph.D. University of Illinois at Urbana-Champaign - Electrical Engineering [1988])
- Brygg Ullmer, Associate Professor Division of Computer Science and Engineering (Ph.D. Massachusetts Institute of Technology - Media Arts and Sciences)*

*appointments with CCT

b. Calculate the present student-faculty ratio in the subject matter field or department in which the proposed program will be offered. The basis for this calculation should be full-time equivalent students and faculty and should be computed based on all students taught rather than the student majors or other related groupings.

Based on a student population of 40 students and full-time faculty of 4 new instructors, the anticipated student to full-time instructor ratio would be 10:1. The mix of existing faculty, with the 4 new instructors will also be supplemented with part-time faculty (see chart below). This is intentional as we want instructors who are currently employed in the media arts industry. With rapidly changing industry needs and practices, it is critical that the faculty is complemented with working professionals teaching part-time. Including all faculty it is anticipated that the student to instructor ratio will be 7:1 (normalizing part-time faculty teaching load).

c. Project the number of new faculty members needed to initiate the proposed program for each of the first five years. If the proposed program will be absorbed in whole or part by present faculty, explain how this will be done.

The following table lists the total additional staffing needed beyond present faculty for each of the next 5 years. Two additional full-time and two additional part-time faculty will be required to initiate the program. It is anticipated an additional FT and PT faculty will be required in 2016 and again in 2018 as the program grows.

Table 7. Additional Staff Needed Beyond Present Faculty

	2015-16	2016-17	2017-18	2018-19	2019-20
FT Faculty	2	2	3	4	4
PT Faculty	1	2	2	3	4
Total Faculty	3	4	5	7	8

The size of the faculty is directly affected by how many industries the program targets. Professionals in a related field are required to teach industry-specific classes. There will be a healthy mix of adjunct faculty from industry with full-time staff with a broad professional background. These

numbers will need to be reviewed regularly to meet changes in industry makeup, emerging trends and forecasted hiring needs.

Faculty members who have the academic credentials can hold a joint appointment with this program and one from their core discipline (audio, computer science or art). The above chart does not include the existing CCT staff who are available to teach in the program as well as the faculty for the existing elective classes.

d. Explain if recruiting new faculty members will require an unusual outlay of funds or unique techniques. For example, will a special chair of instruction be required to attract a nationally recognized person?

Professional programs of this nature employ faculty with production experience as industry exposure is as important as academic experience. LSU's CCT has hired a director for the proposed program who comes with 15 years of executive experience in the interactive and web industries. Instructors will be chosen based the breadth of their skill set, ability to teach, inspire and mentor, professional background and educational credentials.

In hiring for the applied industry specific classes, we will look for extensive experience over academic achievement. Many topics taught are unique to professional fields and are not a large part of study or research in academia. Often, in professional fields, the most widely recognized subject matter experts are working professionals. Without the availability of master's degrees in the field in its early years, the majority of experienced professionals do not have postgraduate degrees. Instructional costs for the program will be paid for by CCT.

The nine credit hours of electives will utilize existing instructors in their respective colleges. There will be no additional costs as these will be driven by availability and space in the existing course schedules.

e. Describe involvement of faculty, present and projected, in research, extension and other activities and the relationship of these activities to the teaching load.

For the professionals-in-residence, their main activity outside of the teaching load will be to support the project teams in their development and assist in building assets that can be utilized in the program. They will also interface with industry to ensure that the projects meet current and future demands and aid in post-graduation placement in local companies.

For the faculty who are teaching the elective classes, they will continue with their planned research and teaching goals, and no additional work load is required. These courses are already being regularly offered, and the enrollment of program students in these courses will not require increased course offerings or higher teaching loads.

f. If a graduate program is requested, indicate:

i. For present faculty, areas of specialized competence related to the new program. (List publications and their nature as well as direction of theses and dissertations.)

Please refer to Appendix IV - Faculty Bios for more information.

ii. For proposed new faculty, qualifications and/or strengths needed.

The ideal proposed faculty member will have worked in multiple industries with experience in various aspects of development. For programming, we are looking for mastery of C++, and expertise in 3-D graphics, artificial intelligence, network knowledge and overall game architecture. For artists, a healthy blend of modeling, lighting, texturing, materials, effects and animation would be ideal. Finding experienced, well rounded candidates initially will be the primary hiring focus. Professionals-in-Residence will be hired on short-term contracts with exceptions provided by the graduate school to teach at the graduate level. Candidates will be permitted to teach based on a combination of their academic and professional background.

5. Library and Other Special Resources

a. Are present library holdings in related fields adequate to initiate the proposed program?

The library collection as it currently stands is adequate to support the immediate needs of the program. The Art Full Text, ACM Digital Library, Business Source Complete, Ebrary e-books, EBSCO, IEEE/IET Electronic Library, ScienceDirect, Safari Books Online, Springer and Wiley Online Library cover a large range of electronic books, journals and articles in the field. The school also subscribes to American Cinematographer, Animation, Animation Magazine, Computer Graphics Forum, and Computer Graphics World. CCT has a fabrication lab and a media lab with mobile devices, computers, laptops, Arduino's and all of the basic building blocks needed for the program. CCT also has a 4K theater for students to experiment with large audience participatory interactive experiences.

b. Will the library holdings need to be expanded and improved to meet program needs of the program in the first five years? If so, what types will be needed: books, periodicals, reference books, primary source materials, etc.?

No expansions or improvements are anticipated.

c. Do other institutions have library resources being used or available to faculty and students for the proposed program? Yes

The program has access to the statewide LOUIS library network. Publications available at other institutions are available for interlibrary borrowing through the iLLiad service.

d. Indicate or estimate total expenditure for the last two completed fiscal years in library acquisitions for the subject matter fields or departments in which the proposed program will be offered, or which are related to it.

Since many of the acquisitions in the library are large digital collections it is impossible to separate which books and articles relate to the program and department.

Table 8. Total Library Budget

2012/2012	2012/2013
\$1,062,430	\$1,437,372

e. Project library expenditures needed for the first five years of the proposed program.

Any specific purchases required would overlap with other programs and departments and we will not need to specifically purchase materials for this program on its own. Most required texts are shared with other colleges on campus.

f. What additional special resources, other than library holdings, will be needed?

The professional-in-residence faculty will be responsible for creating and maintaining custom software, custom pipelines and digital assets to support a program of this nature. It is key for a program to have assets that mimic professional companies, so that students can work within a realistic pipeline. This will be part of their contracted responsibilities and will be part of their core academic duties. To be a competitive program, we will need access to online tutorials which are growing in size every year. The College of Art & Design already subscribes to the key services and we may need to purchase a few more seats to accommodate a larger student body sharing these digital services. Services include Digital Tutors, Gnomon Online and fxphd.

g. If a graduate program is requested, indicate:

i. Special library resources needed to offer a program of quality.

No items outside of what was outlined above is required for the program.

ii. How do library resources deemed desirable compare to other institutions with similar programs that are high quality? Cite specific comparisons of other institutions.

We looked at the collection available at the University of Central Florida (FIEA) and Savannah College of Art and Design and the database holdings are comparable. There is a small number of journals/magazines that are different from institution to institution. It is the director's opinion that digital resources will be more practical in the long term than print publications. The library has no video game hardware or software collection that is common in other programs, and the department will partner with the library to start a small collection.

6. Facilities and Equipment

a. Describe existing facilities (classrooms, laboratories, offices, etc.) available for the proposed program.

The primary location for the DMAE-specific classes will be housed in the Digital Media Center. This will include classrooms, lab, equipment and office space for faculty. Facilities for the electives will be provided across the campus.

Digital Media Center (DMC)

Faculty, instructors and professionals-in-residences offices are available on the second floor in the new Louisiana Digital Media Center. It is a sister facility to the Louisiana Emerging Technology Center, a wet-lab business incubator, directly to its east. A total of 50,000 square feet are allocated for CCT and there is lab space allocated for the program. There are also 7 classrooms totaling 3,084 sq. ft.

DMC Theater:

Digital Art students have access to a state-of-the-art 4K or UltraHD theater via the new Digital Media Center.

Theatre - 2,340 sq. ft.

Theatre Annex - 315 sq. ft.

Theatre Elev Rm - 126 sq. ft.

Theatre Total - 2781 sq. ft.

DMC Classrooms:

1034 - 1,050 sq. ft.

1030 - 567 sq. ft.

1014 - 486 sq. ft.

1008A - 216 sq. ft.

1008B - 360 sq. ft.

1004 - 225 sq. ft.

1002 - 180 sq. ft.

Classroom total: 3,084 sq. ft.

DMC Audio Studios:

Media Interaction Laboratory & Library, room 1065 - 300 sq. ft.

Immersive Sound Lab, room 1031 - 225 sq. ft.

Recording Studio & Control Room, rooms 1023/1025 - 375 sq. ft.

DMC Labs:

DMAE Project Central (project room), room 2026 - 400 sq. ft.

The Mill (electronics lab), room 1065 - 250 sq. ft.

Interactive Imagine System Lab, room 2072 - 300 sq. ft.

Tang Viz Lab, 2074 - 250 sq. ft.

Fabrication Lab, room 1065 - 275 sq. ft.

DMC Equipment:

- LCD monitors
- 40+ laptops, handheld, and tablet computers.
Samsung SUR40 Pixelsense 40" multi-touch computer (MS Surface Gen II)
Several dozen interaction devices, from mice and keyboards to Microsoft Kinects, 3D mice, joysticks, projectors, handheld displays, computers, and tablets.
- -75watt laser cutter
- Soldering stations
- Oscilloscopes
- Digital multi-meters
- A large supply of electronics components and tools, including Raspberry Pi, Arduino and other custom microcontrollers and PCBs.
- Sony PS3
- 3D printer
- Midi Keyboards
- Mixing board
- Arduino & Raspberry Pi's
- Leap motion device
- Teabox sensor interface
- 8.1 channel Genelec surround sound system
- Logic, Studio One, Max, Audacity, Sound Soap, Final Cut Pro X software
-

Frey Computing Services - High Performance Computing

Render Farm

A variety of renderfarm resources are available to Digital Art students. SuperMIC is a 7000-core supercomputer capable of handling projects in Maya, Vray, 3ds Max, After Effects, or Cinema 4D. Render farms allow for substantially faster production pipeline for 3D graphics or animation. Students also have access to locally networked machines for rendering frames in Maya or Cinema 4D.

College of Art and Design Studios and Labs

The College of Art & Design offers several classrooms and lab spaces on LSU's campus, including, but not limited to:

- Motion Capture & Lighting Studio: A six camera motion capture studio is located adjacent to primary workroom for Digital Art students. The studio also houses a green screen and multiple lighting systems.
- Private Editing Suite: Digital Art maintains a private editing suite with two 24" color correction displays, 37" viewing monitor, studio speakers, condenser microphone, and color correction control surfaces. The room is also serves as a file sharing access point with an upcoming 10Gbps connection to rendering services at our campus computing center.
- Media Research Studio: The Media Research Studio is the primary studio space for Digital Art students. Students have 24-hour card access to this 1000 sq. ft. lab space. In the room there are 5 graphics workstations, with Wacom tablets, 3D mice, and dual monitors. The room is also equipped with a 3D cinema projector, industrial hanging ceiling outlets, and multiple rolling LCD TVs.

- Digital Fabrication Workshop: The School of Art has a variety of machines geared towards digital fabrication. This includes a 4-axis CNC mill, laser cutters, high-end Z-Corp 3D printer, and a 3D Systems rapid prototyper.

College of Art Equipment

- Camcorders
- Variety of dslr cameras
- RED Scarlet-X 4K Digital Cinema Camera
- Lenses
- Lights
- Tripods
- High end graphic workstations
- Microphones
- Green screen
- Adobe, Unity and Autodesk software licenses
- Kinect, xbox, wii, and ps3 hardware
- Wacom cintiq
- 4K monitor

Patrick Taylor Hall - College of Engineering

The College of Engineering, located in Patrick Taylor Hall on LSU's campus, offers 110 classrooms and lab spaces estimated at 300,000 sq. ft. total. This \$100 million dollar campus renovation will increase the usable space to a total of 380,000 sq. ft. There are instructional computer labs, communication studios and engineering shops that the students can access.

b. Describe present utilization of these facilities where facilities are assigned to the department.

The Digital Media Center's third floor of the building is occupied by Electronic Arts and is not accessible to the University. Two floors of the building are fully occupied by CCT. The facilities outlined above are entirely controlled by CCT, the faculty and their students who are working on research projects. We expect when the program is up and running that we will fully utilize the space allocated and will accommodate the program at its projected size. Space will also be utilized as necessary at the College of Art & Design as well as the College of Engineering.

c. Indicate the need for new facilities, such as special buildings, laboratories, minor construction, remodeling, and fixed equipment. If special facilities and equipment will be needed, estimate cost and indicate proposed sources for financing.

The building was completed in August of 2013, and is state-of-the-art. No additional remodeling or changes are anticipated. Patrick Taylor Hall is being renovated and its usable size will double in the next several years.

7. Administration

a. In what department, division, school, college, or other designation will the proposed program be administered? Explain if the program is interdisciplinary and/or inter-departmental.

The program will academically reside within the College of Engineering and will be offered through the LSU Graduate School. The proposed degree to be awarded is a Master of Digital Media Arts & Engineering from the College of Engineering. Administratively the program will be housed in the College of Engineering. We will re-evaluate the administrative college biennially based on student population and administrative capacity. Academic governance will be overseen by a faculty committee of 3 members of the College of Engineering, 3 members from College of Art & Design and a select number of members from other colleges in related fields. The Director of the MDMAE will serve as an ex-officio non-voting liaison. We will revisit academic governance biennially to ensure that the program is sufficiently interdisciplinary to address current needs.

The program and its faculty will be housed, at the Center for Computation & Technology, or CCT, an interdisciplinary research center located on the campus of Louisiana State University in Baton Rouge, Louisiana. CCT will manage the budget for faculty and administrative support. CCT advances LSU's Flagship Agenda and promotes economic development for the state by using computational applications to aid research and develop solutions that benefit academia and industry. It is anticipated that as the program develops that it will interface with industry, other colleges, schools and programs on campus, making CCT the ideal location for the program.

Researchers at CCT use the advanced cyber-infrastructure, high-speed networks, high-performance computing, advanced data storage and analysis, and hardware and software development, which is available on campus to enable research in many different fields. By uniting researchers from diverse disciplines, ideas and expertise are disseminated across LSU units to foster knowledge and invention. CCT with its multidisciplinary mission, focus on high-performance computing and research makes it the perfect fit for a program of this nature.

The program falls within CCT's Cultural Computing focus area. This explores how computational science technologies and infrastructures can benefit the arts, humanities and social sciences. Creating, preserving, and understanding cultural heritage in the digital age has several profound challenges that range from theories about how and why people adopt (or don't adopt) information technologies to the preservation of digital arts. Research in this area centers around three critical domains: digital arts, virtual worlds and technology adoption.

Cultural Computing has experience in this field as it developed and offers the Arts, Visualization Advanced Technologies and Research (**AVATAR**) initiative for undergraduates. AVATAR focuses on the intersections between the arts, technology, and computational sciences with scholars from across the university, including the Schools of Art, Music, Landscape Architecture and Mass Communication, Departments of Computer Science, Electrical and Computer Engineering, and English, and the Center for Computation & Technology. The research and creative projects will center on two primary topics: Intelligent and Responsive Systems (which include video games, training systems and simulation visualizations) and Collaborative Digital Media Art in visual, musical and literary forms.

The new paired master's degree that make up the DMAE program will continue and extend this tradition and will involve multiple fields including engineering, arts, music and digital audio, mass communication, statistics, large data, computer graphics, social media and real time simulations.

b. Indicate if the proposed program will affect the present administrative structure of the institution.

LSU has hired a seasoned industry expert with proven creative management skills to build and direct an academic program in Digital Media Arts & Engineering. In support of this effort, the director will have the opportunity to draw upon the creative, intellectual, and capital resources of LSU's Center for Computation & Technology and associated AVATAR and digital media programs, LSU's College of Engineering and its School of Electrical Engineering & Computer Science, and LSU's Schools of Art, Music, and Mass Communication. No additional administrative staff will be required for the program which can be handled by the existing personnel at CCT.

c. Describe any special departmental strengths and/or weaknesses and how the proposed program will affect them.

A unique program requires an uncommon department. CCT's departmental strength is its multidisciplinary focus blended with computation which is at the core of digital media productions. Increasing engineers' artistic understanding, and artists' technical knowledge is a key component to innovation in the field. The cultural impact of our changing digital landscape is a key focus of both the Cultural Computing focus area (within CCT) and is an evolving field in the new media space. The department has overcome the challenges of working across multiple disciplines, colleges and programs and is proven credible and successful.

The digital nexus for the arts and audio already take place at CCT with key faculty in all areas holding joint appointments with the center and their respective colleges. The broad mandate and faculty background reflects a trend in the transmedia industries away from entertainment into more serious pursuits. As more industries start to establish their own new media projects - the center has existing infrastructure to expand to other scientific areas.

The LSU College of Engineering is dedicated to creating engineers, who solve society's problems, transform ideas into reality and generate prosperity that improves the quality of life. The LSU College of Engineering is the state's top proving ground, and one of the best in the nation for turning out industry leaders in a variety of disciplines. This is done through award-winning programs, faculty, and research opportunities.

The LSU College of Art & Design supports programs in digital art, studio art, art history, architecture, graphic design, interior design, and landscape architecture. The college brings together a focus on creativity and expression, talented faculty, specialized concentration areas, outstanding studio and gallery spaces, and a connection to the community to create a dynamic program.

The proposed program will provide a pathway to bridge the two colleges by working on multidisciplinary projects that span all areas of expertise. By capitalizing on the intellectual expertise and bringing them together, we will better prepare students for an industry where multidisciplinary cooperation is at the heart of their business.

8. Accreditation

a. Is the program eligible to be accredited? If so, give the name(s) of the accrediting agency(ies), requirements for accreditation, and how the criteria will be achieved.

The only accrediting body that we require approval from is the National Association of Schools of Art and Design (NASAD). NASAD establishes standards for both graduate and undergraduate degrees. LSU is already accredited by the National Association of Schools of Art and Design (NASAD) and the program will have to meet the existing requirements and rules set forth. Cross-disciplinary programs with engineering are specifically outlined in the addendum to their Handbook 2011-2012 in Appendix I.C.

(http://nasad.arts-accredit.org/site/docs/Handbook_Archives/ADDENDUM_NASAD_HB_2011-12_Oct2012.pdf).

The Accreditation Board for Engineering Technology, Inc. (ABET) accreditation is not required for graduate programs in this area. We will not seek ABET accreditation.

b. Delineate the initial costs of accreditation and subsequent annual cost.

A maximum of \$2,000 is anticipated for a major program change with NASAD. The subsequent annual cost will remain the same and will not be affected by the additional program.

c. If a doctoral program is requested, describe the use of consultants in developing the proposed program and include a copy of their report as an appendix to the proposal. The use of consultants to assist in the development of such proposal is highly recommended, if not imperative.

Not applicable.

9. Related Fields

a. Indicate subject matter fields at the institution which are related to, or will support, the proposed program.

The program will be under the College of Engineering, but will be partnering and supported by various fields. Electronic music, digital sound, interactive writing, film making, online business, new media, digital communication, social media are just a few related fields. We will collaborate with the College of Art and Design, College of Music & Dramatic Arts, Manship School of Mass Communication, College of Humanities and Social Sciences and the College of Business.

b. Evaluate the supporting fields and indicate if they need improvement. If so, indicate the extent of improvement needed and cost.

The supporting departments are already investing in the digital space and do not need any improvements to support the proposed program.

10. Costs

a. Estimate costs of the proposed program for the first four years. Indicate any amounts to be absorbed out of current sources of revenue and needs for additional appropriations (if any). Indicate if federal or other sources of funds are available. Are there prospects for increased income from students recruited specifically to this program who otherwise would not have enrolled?

As this proposed program is composed of students exiting education upon completion of their studies to enter the workforce. Due to this nature, additional funds were requested for the program to be financially self-sufficient in the long run. See Summary of Estimated Additional Costs/Income for Proposed Program.

To accommodate this, the proposed program was approved to implement a \$2500 per semester Digital Media Program fee. This fee will be applied on top of the regular graduate tuition. This was approved in HB671 of the 2013 Regular Session of the Louisiana Legislature. The money will be used to help fund equipment and faculty salaries to implement the program. With a projected student body of 40 continuing students we anticipate that we will generate an additional \$200,000 in revenue annually. The goal of the program is to be cost neutral from costs-to-run versus additional dollars collected by the program fee and the tuition collected.

We anticipate developing partnerships with private industry and expect to gain assistance from BRAC and LED. With the additional revenue and partnerships we anticipate that the program will be revenue neutral and will not require additional funds beyond the aforementioned.

Table 9. Projected Budget

	2015-16	2016-17	2017-18	2018-19
	Year 1	Year 2	Year 3	Year 4
Revenue				
Total SSB	13	18	25	35
Tuition	\$108,215	\$163,927	\$251,458	\$386,242
Additional Program Fee	\$65,000	\$110,000	\$150,000	\$212,500
Total Revenue	\$173,215	\$273,927	\$401,458	\$598,742
Cost				
Capital Expenditures	\$14,000	\$85,000	\$140,000	\$162,000
Instructor Salaries	\$150,000	\$166,200	\$231,000	\$352,000
Assistantships	\$8,640	\$19,440	\$27,000	\$37,800
Total Cost	\$172,640	\$270,640	\$398,000	\$551,800
Budget Surplus / Deficit	\$575	\$3,287	\$3,458	\$46,942

b. Indicate departmental costs:

i. Show departmental operating expenditures for the last two completed fiscal years for departments involved in or related to the proposed program.

CCT Operating Budget for FY12, FY13 and FY14

Fiscal Year 2011-12: \$7,705,877.94

Fiscal Year 2012-13: \$7,667,168.98

Fiscal Year 2013-14: \$8,433,652.32

ii. How will the proposed program affect the allocation of these funds?

The additional funds provided by the Digital Media Program Fee and tuition will cover the additional budget requirements for the center. CCT has set aside funds to handle the start-up costs of the program.

c. Indicate if additional funds for research will be needed to support the proposed program.

The program is based on professional master's degrees and will not directly be participating in research.

d. Provide estimates of additional cost on the attached form.

SUMMARY OF ESTIMATED ADDITIONAL COSTS/INCOME FOR PROPOSED PROGRAM

Institution: _____ **LSU** **Date:** _____ **October 1st, 2014**

Program/Unit: _____ **Master of Digital Media Arts & Engineering (DMAE)**

FTE = Full Time Equivalent (use the institution's standard definition and provide that definition).

EXPENDITURES								
	FIRST YEAR		SECOND YEAR		THIRD YEAR		FOURTH YEAR	
	AMOUNT	FTE	AMOUNT	FTE	AMOUNT	FTE	AMOUNT	FTE
Faculty	\$ 150,000	2	\$ 166,200	2.5	\$ 231,000	3.5	\$ 352,000	4.5
Graduate Assistants	\$8,640	0	\$ 19,440	0	\$27,000	0	\$37,800	0
Support Personnel	0	0	0	0	0	0	0	0
Fellowships and Scholarships	0	0	0	0	0	0	0	0
SUB-TOTAL EXPENSES	\$ 158,640		\$ 185,640	Text	\$ 258,000		\$ 389,800	
	AMOUNT		AMOUNT		AMOUNT		AMOUNT	
Facilities	\$ 0		\$ 0		\$ 0		\$ 0	
Equipment	\$10,000		\$ 50,000		\$ 90,000		\$ 100,000	
Travel			\$10,000		\$ 10,000		\$ 12,000	
Supplies	\$ 4,000		\$25,000		\$ 40,000		\$ 50,000	
SUB-TOTAL	\$ 14,000		\$ 85,000		\$ 140,000		\$ 162,000	
GRAND TOTAL EXPENSES	\$ 172,640		\$ 270,640		\$ 398,000		\$ 551,800	
REVENUES								
Amount & Percentage of Total Anticipated From:	AMOUNT	%	AMOUNT	%	AMOUNT	%	AMOUNT	%
State Appropriations	\$		\$		\$		\$	
Federal Grants/Contracts								
State Grants/Contracts								
Private Grants/Contracts								
Tuition	\$ 108,215	62%	\$163,927	60%	\$251,458	63%	\$386,242	65%
Fees	\$ 65,000	38%	\$110,000	40%	\$150,000	37%	\$212,500	35%
Other (specify)								
TOTAL	\$ 173,215	100%	\$ 273,927	100%	\$ 401,458	100%	\$ 598,742	100%

AcAf Policy 2.05 - Budget

LETTER OF INTENT to DEVELOP a NEW ACADEMIC PROGRAM [Sept 2011]

General Information

Date: MARCH 25, 2015

Campus: Louisiana State University, Baton Rouge	Program: Screen Arts, Bachelor of Screen Arts (CIP: 50.06) Film/Video and Photographic Arts.
Institutional Contact Person & Access Info (if clarification is needed): James V. Catano, Professor/Director, Program in Film and Media Arts, fma@lsu.edu Joshua Overbay, Asst. Professor/Head, Film & Television Concentration, Theatre, joshuaoverbay@lsu.edu	

1. Program Objectives and Content

Describe the program concept: purpose and objectives; basic structure and components/concentrations; etc.

The goal of the Bachelor of Arts in Screen Arts is to create a nationally known program in the history, theory, and practice of film and other media arts. To do so, LSU will not need to create the degree from scratch. Instead, the University will combine efforts and programs already well underway at LSU. With 20 years of experience teaching screen arts among them, LSU programs in Film and Media Arts, Film and Television, and AVATAR (digital media and arts) have a long history of providing students with the education needed to succeed in these disciplines.

The primary goal behind the reworking of these diverse programs into the BA in Screen Arts is to provide students a unified experience in a large and complex field of study that can only be achieved at an institution with the range and diversity to encompass such an innovative and overarching approach. The result will be students with a particularly rich experience in and approach to art and industry that is essential to the viability of both in this state (see "Need" below).

The proposed Program will consolidate LSU's multiple, interrelated elements within the Flagship to allow students not only to grasp the range of their field of study but also to pursue particular emphases in great depth. Students pursuing this degree are likely to have interests in a variety of components within the field, such as Screen Arts Theory, History, Writing, and Production, as well as Animation and Entertainment Industry as Core areas of interest. To address that range of interest, the degree will provide 3 areas of emphasis:

- Screen Arts Theory and History, Film and Digital Production, New Media and Production

The creation of this unified Program will ensure that students, who are already working within these areas of emphasis are provided with a strong foundation necessary for truly professional and artistic knowledge of this unique field of study and learning. Often described as the premier 20th (and now 21st) century art form, today's Screen Arts occupy a unique position as both a true art form *and* a heavily capitalized industry. Students who wish to thrive within this cultural blend are best served when they are offered the opportunity, which this Program is designed to provide, to recognize the range and history of that framework while also focusing on particular areas that fit not only their intellectual interests but also current professional development and employment possibilities.

This dynamic interaction will be provided by a robust, core curriculum of theory, history, and production, with further electives proportional to design particulars for the chosen emphasis. This body of work will be situated within a 120-hour degree program that will include a traditional general education component, broad exposure to the study of film and media as well as substantive coursework as noted above. These courses will be taught by a wide range of faculty consisting of both tenure-track and tenured faculty and Professionals-in-Residence. As noted below, such instruction and instructors are already available on the Flagship campus, and their expertise draws upon a unique body of skills and training available only at a Research Intensive institution such as LSU. Providing courses that address screen arts and screen arts production on an impressive national and international stage, current faculty encompass work from such Departments as Film and Media Arts, Film and Television, Digital Art, Communication Studies, Education, English, French and Foreign Languages, History, Philosophy and Religious Studies, Mass Communication, Management, Marketing, Music, Social Work, and Theatre, among others (See Appendix for Faculty currently teaching courses within the field).

In addition to on-campus courses available from this diverse body of instructors, students will be provided with internship and independent study opportunities with various non-profit (e.g., LPB, Manship Theatre) and for-profit organizations (e.g., Celtic Media, Cote Blanche Productions) to ensure that students are provided with a full complement of intellectual and applied study and work. In short, the creation of this over-arching program will provide students at LSU with a unique range and depth of intellectual and production based instruction to be found at few other comparable institutions within our national, and indeed within international, borders.

2. Need

Outline how this program is deemed essential for the well-being of the state, region, or academy (e.g., accreditation, contribution to economic development; related to current or evolving needs within state or region). Cite data to support need: employment projections; supply/ demand data appropriate to the discipline and degree level, etc.

This program is being created in an effort to ensure that Louisiana can provide professionals living in the state with a skill set conducive not only to the film industry as it currently exists but, of at least equal and quite likely greater importance, to enable our students and state to engage in the creation of an indigenous film industry. Such an indigenous industry, specific to the state and its particular opportunities for the development of screen arts now and in the future, will provide an essential foundation for the Screen Arts as defined in this program to become a self-sustaining component of both the cultural and the industrial economy of Louisiana.

Foundational expertise and infrastructure already exists in some areas that fall under this intercollegiate degree in multiple locations around the state, and the industry is in a strong position to foster its growth by drawing support from research hubs and strong university programs (<http://www.louisianaeconomicdevelopment.com/page/entertainment>).

Since its inception in 2002, the Louisiana tax incentive package, Chamber (BRAC), Greater New Orleans Inc. (GNO) and Louisiana Economic Development (LED) have led major efforts to attract film and television production to the state. In 2011, for example, over 150 productions were produced in the state with combined budgets of \$1.9 billion, \$1.3 billion of which was spent in the state (Mike Scott. "[Louisiana Film Industry Passes Billion-Dollar Mark In Record-Setting 2011](#)". Retrieved 9/17/2014.)

Baton Rouge, in particular, has housed the production of major studio films, award-winning independent films, and major network television shows. LSU's campus has also accommodated a number of successful productions including *Dukes of Hazzard*, *The Reaping*, *Pride*, *Glory Road*, *Pitch Perfect*, and *God's Not Dead*.

These productions have created a surplus of occupational opportunities for our graduates. The proposed program in Screen Arts will enable LSU to better prepare our graduates to serve the expanding Louisiana-based film industry.

While both California and New York maintain robust film industries, states like Louisiana have seen significant growth in recent years. Over the last several years, a number of states including nearby Georgia have established film credit programs. For Louisiana to remain a hub of film and television production we must develop indigenous content creators to support the existing and future infrastructure, regardless of the nature of tax incentives.

For the state to be competitive in the Screen Arts we must produce graduates with the skill sets necessary to serve the industry. Below are the film degrees offered in surrounding states.

2010-2013 BACCALAUREATE DEGREES AWARDED*			
CIP 50.06: FILM/VIDEO & PHOTOGRAPHIC ARTS			
ALABAMA, ARKANSAS, FLORIDA, GEORGIA, MISSISSIPPI, TEXAS			
	2010-11	2011-12	2012-13
Florida State University	22	30	34
Georgia State University	115	125	135
Miami Dade College	13	13	34
Sam Houston State University	12	14	14
Texas A & M University-Commerce	42	15	10
Texas State University	16	0	36
University of Central Arkansas	115	30	27
University of Central Florida	13	123	118

University of Georgia	15	15	24
University of Houston	1	15	17
TOTAL	364	380	449

*Source: IPEDS Data Center - Public 4 Year Institutions

Though a number of film or film-related programs exist in the Southeast, there are insufficient numbers to meet the demand of the growing workforce in Louisiana, especially if one focuses only on the degrees produced in the states contiguous to Louisiana. Combining Texas, Arkansas and Mississippi, only 104 degrees were completed in 2012-13, and none of these programs are comparable to the scope we are proposing.

We, however, are interested in producing sufficient Louisiana graduates to meet the demands of the state's film and video productions. To date, this demand is being met by a variety of institutions in this state, LSU among them as noted above. That level of demand has been supported by the rise of the film industry within this state. But it is critical to recognize that the health of the Screen Arts in this state can only be ensured through the creation of a self-sufficient industrial and cultural base along the lines noted above ("Objectives," "Need"). For that reason, the LSU Program in Screen Arts is designed not to compete for a limited pool of interested students. Rather, our goal is to serve as a driving force that develops the overall knowledge and interest surrounding this unique field of study and its related workplace. The approach outlined here thus exists not merely to serve but to foster growth and development in all areas and programs across this state.

To provide one particular example of this intent and approach, we anticipate that SABA would qualify as an Academic Common Market degree program, where students from 16 member states certified by the Southern Regional Education Board could qualify to come to LSU to study in the SABA program, paying in-state tuition rates if similar screen arts programs are not available in their state. Therefore, SABA will increase LSU's ability to recruit out-of-state students even as it generates further academic and economical interest from within the state itself.

3. Relevance

Explain why this program is an institutional priority at this time. How will it (a) further the mission of the institution and (b) increase the educational attainment of the state's adult population or foster innovation through research.

a) This Program underscores LSU's ongoing mission of developing new and innovative degree opportunities to augment its core of traditional course and degree work. With this Program, the University continues its strong history of incubating innovative interdisciplinary programs (International Studies, Disaster Science Management, Film and Media Arts, Women's and Gender Studies, etc.) that are essential to the ongoing relevance of any educational institution, its faculty, and its student body.

Now LSU intends to take that process further by developing an innovative, inter-collegiate degree program emblematic of a 21st century university's faculty and its students. Faculty members at work on this Program are distributed among six colleges (Art and Design, Business, Engineering, Humanities and Social Sciences, Mass Communication, and Music and Dramatic Arts), and the process itself is indicative of the active engagement in cross-disciplinary work that is a hallmark of any dynamic and creative institution.

Such an environment supports not only a collaborative learning environment for the students envisioned by the degree, it also fosters collaborative research and scholarship opportunities among faculty members drawn within its orbit. As such, both the nature and the focus of this program are essential to the continued vibrancy of the LSU Flagship institution.

b) As noted more extensively above (see esp. "Need"), this program is designed with students *and* the wider population and economic growth of the state in mind. Ongoing research and production by our students and our faculty, both within the university and within the industry itself already produce a shared marketplace of ideas and exchange that serves as a multiplier for the activities of each.

4. Students

Summarize student interest/demand for the proposed program.

As noted above, students pursuing this degree are likely to have interests in a variety of components within the field, such as Screen Arts Theory, History, Writing, and Production, as well as Animation and Entertainment Industry as Core areas of interest. Student demand and interest in these areas of study are already visible in terms of the growth of the current programs in Film and Media Arts (FMA), Film and Television (F&T), and Avatar.

FMA COURSES/SEATS OFFERED*

SEMESTER	2000 LEVEL	3000 LEVEL	4000 LEVEL	TOTALS/ SEMESTER
S13	50	0	20	70
F13	50	25	20	95
S14	50	45	20	115
F14	75	45	20	140
S15	75	65	20	160
F15	75	80	20	175

*FMA 3020, Independent Study; Wintersession, Summer courses not included

FMA STUDENTS (declared degree candidates)

SEMESTER	CONCEN- TRATORS	MINORS	TOTALS/ SEMESTER
F12	40	74	114
S13	50	72	122
F13	61	78	139
S14*	59	71	130
F14*	65	70	135
S15	74	65	139

*Data formula variations

F&T STUDENTS

SEMESTER	CONCEN- TRATORS	MINORS	TOTALS/ SEMESTER
2012-13	12		12
2013-14	31		31
2014-15	46		46

AVATAR STUDENTS

SEMESTER	DM-ART MINORS	DM-TECH. MINORS	TOTALS/ SEMESTER
2012	60	18	78
2013	63	21	84
2014	55	38	93
2015	65	34	99

> 2010 - 13 DMART, 3 DMTEC, 19 Total

From these numbers alone, it is clear that there is strong and growing interest in these Programs and the materials that they currently address separately. To continue to foster that student desire and interest it is paramount that students be provided with the institutional framework needed to see connections and interrelations among these areas. The Screen Arts program will foster that interaction by providing the intellectual and logistical framework needed to encourage student work across current boundaries and majors, both through shared courses and through the availability of minors and double majors within this group.

Such double majors and minors are increasingly common (e.g., Spring 2015 double majors or minors in FMA, THTR, or AVATAR come from Departments such as ANTH, ART, BADM, CMST, ENGL, FIN, MCOM, MGT, MKT, POLI, and SOCL, among others), so it is important that not only cross-disciplinary but cross-college interactions be fostered. This program will allow such activity and indeed encourage it. The result will be students who are capable of displaying a wide array of skills and talents within the industry as well as to professional and graduate schools where they may choose to continue their educational and professional development.

5. Cost

Estimate costs for the projected program for the first five years. Indicate amounts to be adsorbed out of current sources of revenue and needs for additional appropriations (if any). Commit to provide adequate funding to initiate and sustain the program.

With the current and perhaps future economic situation of the state in mind, the goal of the program is to be cost neutral. As

noted above and throughout, costs overall are to be mitigated by making use of already existing personnel and infrastructure. To that end, both current and prospective faculty now assigned to particular units will be provided the opportunity to choose shared appointments within the Program. Such shared appointments are already current at the University, and policy guidelines for appointment, promotion, and tenure already exist.

CERTIFICATION:

Chief Academic Officer

Date

Chancellor/President

Date

Management Board

Date

2. Teaching

2.6. Publications Concerning Instruction

animationcareerreview.com

Top 40 Public Animation Schools and Colleges - 2018 Rankings

APRIL 02, 2018 POSTED BY ACR STAFF

2018

2018 Animation College Rankings - Top 40 Public Colleges		
Ranking	School	%
1	University of California Los Angeles	top 1%
2	The Ohio State University	top 2%
3	Texas A&M University	top 3%
4	University of Central Florida	top 4%
5	Massachusetts College of Art and Design	top 5%
6	San Jose State University	top 6%
7	Bowling Green State University	top 7%
8	Purdue University	top 8%
9	Clemson University	top 9%
10	California State University-Long Beach	top 10%
11	University of Texas at Dallas	top 15%
12	Florida State University	top 15%
13	Edinboro University	top 15%
14	University of Washington	top 15%
15	Kendall College of Art and Design	top 20%
16	California State University	top 20%
17	California State University-Northridge	top 20%
18	Ball State University	top 20%
19	Virginia Commonwealth University	top 20%
20	University of Wisconsin - Stout	top 25%
21	University of Colorado - Denver	top 25%
22	Virginia Polytechnic Institute and State University	top 25%
23	Ohio University	top 25%
24	Middle Tennessee State University	top 25%
25	New Jersey Institute of Technology	top 30%
26	Louisiana State University	top 30%

Acr Staff, "Top 40 Public Animation Schools and Colleges - 2018 Rankings",
<https://www.animationcareerreview.com/articles/top-40-public-animation-schools-and-colleges-2018-rankings> (April 2, 2018)

design.lsu.edu

COLLEGE OF ART & DESIGN HOME / ART & DESIGN / LSU RANKED 14TH BEST PUBLIC UNIVERSITY ANIMATION PROGRAM IN U.S.

LSU Ranked 14th Best Public University Animation Program in U.S.

April 28, 2015 ■ Art & Design, Art, Digital Art, Publicity ■ rankings, animation, career review, DMAE, animation, NIME15

ANIMATION CAREER REVIEW

Animation Career Review named LSU's animation program the 14th best public university or college animation program in the nation! LSU was also ranked as the ninth best animation program in the South, across all Southern public and private institutions. Animation Career Review is the source for aspiring animation, design, and gaming professionals seeking information on training programs, schools, and colleges.

"We have created an environment that fosters collaboration with students, researchers, and industry," said Derick Ostrenko, assistant professor of digital art at LSU. "Educating our own visual artists is vital to continue growing the digital media industry in Louisiana."

LSU is home to several programs for aspiring animators. The LSU School of Art offers a BFA and MFA in studio art with a concentration in digital art. The program fosters creative insight and theoretical grounding in addition to practical expertise. Students refine their skills in classes that provide an integrated understanding of animation, visual effects, 3D modeling, and interactive systems. LSU pulls instructors from the wide range of Louisiana digital media companies. These companies also offer internship opportunities for LSU students, keeping students and faculty current in trends, practices, and professional workflows.

For example, senior digital art student Madeline Komman interned at Incendii VFX, LLC, in New Orleans, where she had the opportunity to shadow her boss on such projects as *NCIS: New Orleans* and *Transformers: Age of Extinction*. She also got to work on the Academy Award winning film *Selma* and a music video for German musician Curse entitled, "Tatooine." Madeline said her internship allowed her to meet other professionals in the field who gave her advice about her work. She said she wouldn't have landed a new job at 3rd Dimension Media in Baton Rouge, which she'll begin after she graduates this May, without the experience she gained working at Incendii.

The new Master in Digital Media Arts & Engineering at LSU will play an important role in the digital ecosystem at LSU and within the Baton Rouge community. An interdisciplinary program of the College of Art & Design and the College of Engineering, DMAE is an intensive, two-year master's degree that employs a practice-driven approach to produce polished outcomes designed to meet industry needs. The courses explore cutting-edge developments in video games, interactive design, visual effects, and animation.

The DMAE program is housed within the LSU Center for Computation & Technology located on LSU's campus in the new Digital Media Center, a state-of-the-art, \$29.3 million facility that is shared with Electronic Art's North American Test Center. Students work with a diverse group of digital artists, programmers, musicians, and researchers who help them develop their ideas into the future of media. Visit dmae.lsue.edu for more information about the program.

LSU's Arts, Visualization, Advanced Technologies and Research (AVATAR) hiring initiative established a university-wide faculty focus on the intersections among art, technology, and computation, creating new research areas in virtual environments, digital art, electroacoustic music, animation, video game design, scientific visualization, and more. Many digital art students at LSU pursue a minor in digital media, which allows them to take classes in video game design, electronic music, and interactive graphics.

Students interested in expanding their studies beyond digital art and animation may consider LSU's BA in theater with a film and television concentration, as well. LSU students also benefit from a strong film and media arts program, which offers courses in screenwriting, film theory, and video production.

Also of note, LSU was chosen to host NIME15, the New Interfaces for Musical Expression Conference, May 31–June 3, 2015, following the Red Stick International Festival. NIME is the premier conference in designing human-computer interfaces and interactions for musical performance. NIME gathers researchers and practitioners from around the world to lecture, exhibit, create installations, perform concerts, and lead workshops. Installations will be on view in exhibits at LSU School of Art galleries May 31 – June 28, 2015. Stay up to date on NIME workshops, lectures, and events at nime2015.lsue.edu.

Visit animationcareerreview.com for more information and to view a complete list of rankings.




Contact Us

College of Art & Design
102 Design Building
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Baton Rouge, LA 70803

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Fax: 225-578-5040
E-mail: adsn@lsu.edu

LSU College of Art & Design, "LSU Ranked 14th Best Public University Animation Program in U.S.", <http://design.lsue.edu/lsu-ranked-14th-best-public-university-animation-program-in-u-s/> (April 28, 2015)

2. Teaching

2.7. Local Instructional Activities



FIREHOUSE GALLERY
427 LAUREL STREET
BATON ROUGE, LA 70801

DIVERGENT EXPLORATION
PERSPECTIVES IN THE DIGITAL SPHERE
April 10, 2017 - April 14, 2017

RECEPTION:
Friday, April 14, 2017
6:00-8:00 p.m.

Front Image by: Elisa Fabris Valenti

Back Images by: Jesse Allison & Derick Ostrenko,
Edgar Berdahl, Jamie Kutner, Jake Hamill,
Haley R. Hatfield, Anthony T. Marasco, Holly Moore,
Hye Yeon Nam, Sahar Rahimi



Divergent Exploration: Perspectives in the Digital Sphere, Digital Art Seminar Students and Faculty Show, Firehouse Gallery, Baton Rouge, LA, Organizer and participant, 2017.

DIGITAL i/o

JARED HOSSLEY
SHAINA LACARBO
JULIETTE MARTIN
SHANE MIKELONIS
TROY OTTS
SHAWN PALMER
MICHAEL STEVENS
MARTHA TYLER
KAREN WELSH

SCHOOL OF ART

DIGITAL ART
STUDENTS

The Digital Art Seniors invite you to Digital I/O. The senior art show will start at 6pm on Friday, December 11th in Foster Art Gallery. Please join us for various digital art media such as gallery work, film, animation, and interactive installations. Come and join us for entertainment, food, and fun!

FOSTER
GALLERY
6 PM DEC. 11

LSU College of
Art + Design
School of Art

Digital i/o, Digital Art Senior Show, LSU Foster Gallery, Baton Rouge, LA, Organizer, 2016.

SARAH FERGUSON
HALEY HATFIELD
HIRA TARIQ
ANDREA BERG
MOLLY PERRAULT
MEGGIE LAGRONE
SHEILA LIU

SCREENING ILLUSIONS

Reception:

Thursday from 6:00 PM to 8:00 PM
Firehouse Gallery
427 Laurel St., Baton Rouge, LA

Supported by
LSU School of Art
Arts Council of Greater Baton Rouge

Screening Illusions, Digital Art Seminar Students Show, Firehouse Gallery, Baton Rouge, LA,
Organizer, 2015.

2. Teaching

2.8. Grants & Research Support for Teaching

Please see <http://hynam.org/tenure.html> for the full version.

Student Technology Fee (STF) Proposal			
Title Page			
FY 2018-19			
College: Art and Design	Department: Interdepartmental		
Project Title: Navigate, Fabricate, Simulate			
Type of Strategic Objective:	<input checked="" type="checkbox"/> Objective: 1.5 <input type="checkbox"/> Objective: 1.6	Discipline Specific Student Services Technology	
Is this proposal congruent with the department and college IT plan?		<input checked="" type="checkbox"/> Y <input type="checkbox"/> N	
Will this project be fully implemented prior to the end of the spring semester?		<input checked="" type="checkbox"/> Y <input type="checkbox"/> N	
STF funds requested for FY 2018-19 \$127,767.00			
If this project necessitates multiple year funding, indicate the years and the funds sought in each year from the Student Technology Fee:			
FY 19-20	\$ _____	FY 20-21	\$ _____
Project Author(s): Zachary Berkowitz, Vincent Cellucci, Brendan Harmon, Niloufar Emami, Marc Aubanel, Hye Yeon Nam, Jun Zou, Philip Tebbutt, Marsha Cuddeback			
Principal Implementer (PI) Name: <u>Zachary Berkowitz</u> (One name only)			
Principal Implementer Signature: 			
PI phone number: 225-578-5409			
PI e-mail address: zberko1@lsu.edu			
Department Chair Name:	N/A (interdepartmental)		
Chair Signature:			
Chair e-mail address:			
Dean/Vice President Name:	Alkis Tsolakis		
Dean/Vice President Signature:			
Dean/Vice President e-mail address:	atsolakis@lsu.edu		
Dean/Vice President's Ranking of this proposal: This proposal is ranked <u>1</u> of <u>2</u> from my college/unit			
Brief Explanation of Ranking: Funding this proposal will bring essential new technologies to the College that will help to prepare our students for future careers in the design professions. Additionally, this proposal is strongly interdisciplinary and the requested equipment will have an impact on each School within the College of Art and Design and beyond.			
Appropriate Deans or Vice-Presidents are asked to submit all proposals together through Community Moodle by October 26, 2018. Please contact Amanda Marshall (aknipp1@lsu.edu) for a link to the Moodle site and a password.			
Office of Budget and Planning 311 Thomas Boyd Hall Baton Rouge, LA 70803			

Navigate, Fabricate and Simulate

\$127,767, Student Technology Fee (STF) Grant Co-PI. 2018-2019.

Student Technology Fee Checklist Form FY 2018-19

Principal Implementer Name: Zachary Berkowitz

I. GENERAL INFORMATION

- Will this project be fully implemented prior to the end of the spring semester? Yes No
- Is this proposal congruent with the department and college IT plan? Yes No
- Is this proposal congruent with LSU Strategic Plan 2025? Yes No
http://lsustrategic.wpengine.com/wp-content/uploads/2017/08/LSU_StrategicPlan_LargeBrochure_lowres.pdf

II. FUNDING REQUEST

Life cycle funding:

- Since the STF Committee cannot guarantee life cycle funding, will the department/college/unit replace the equipment acquired with these STF funds? Yes No

Matching funds:

- Are matching funds included as part of this proposal? Yes No
If yes, list the match amount(s) and the source(s) of the match funds:

Amount: \$10,000 Source: College of Art and Design Year: 2018-2019

Amount: \$2,040 Source: School of Interior Design Year: 2018-2019

III. LOGISTICS

- (1) Will computer hardware and/or software be acquired?
Have you consulted with Information Technology Services? Yes No
(Sheri Thompson; 578-5739 or sjt@lsu.edu)
- (2) Will any other instructional technology be acquired?
Have you consulted with the Faculty Technology Center? Yes No
(Sheri Thompson: 578-5739 or sjt@lsu.edu)
- (3) Will any physical renovations be required?
Have you consulted with Facility Services? Yes No
(Vincent Guillory; 578-5592 or vincentg@lsu.edu)
- (4) Will the department/college/unit provide adequate security for the equipment? Yes No
- (5) Will the department/college/unit maintain the equipment over its useful life? Yes No
- (6) Is the room(s) utilized by this project under the full/direct control of your department/college/unit?
(If you are unsure, contact Brian Antie: 578-3561 or bantie@lsu.edu)
If yes, will non-departmental sections be allowed to use this room/equipment? Yes No

Please list the building and room number(s) that will be involved in this project: 412 Design Building, 104A Design Building, 120 Art Building, 145 Atkinson Hall

IV. IMPACT

During a normal academic year (fall, spring, summer and intersession), this project will directly benefit the following number of students:

COURSE NUMBER	FALL - #SECTIONS /	SPRING #SECTIONS /
	TOTAL #STUDENTS	TOTAL #STUDENTS
ARCH 2003	1 / 60	None
ARCH 3002	None	2 / 26
ARCH 4001	3 / 19	None
ARCH 4003	1 / 7	None
ARCH 4062	1 / 36	None
ARCH 4155	None	1 / 18
ARCH 4221	1 / 12	1 / 9
ARCH 4993	None	2 / 23
ARCH 5002	3 / 20	None
ARCH 5004	3 / 32	2 / 32
ARCH 5005	None	1 / 19
ARCH 7002	None	1 / 7
ARCH 7005	1 / 8	None
ARCH 7900	1 / 3	1 / 3
LA 1101	1 / 29	None
LA 1102	None	1 / 23
LA 2002	None	1 / 14
LA 2101	None	1 / 14
LA 3002	None	1 / 14
LA 3301	None	2 / 14
LA 3301	None	1 / 13
LA 4001	1 / 15	None
LA 5001	1 / 9	None
LA 5002	None	1 / 15
LA 7011	1 / 8	None
LA 7021	None	1 / 5
LA 7031	1 / 6	None
LA 7032	1 / 15	None
LA 7061	None	1 / 13

LA 7102	None	1 / 7
ART 2210	1 / 20	None
ART 2220	1 / 20	None
ART 2230	None	1 / 20
ART 2996	1 / 11	2 / 30
ART 3994	1 / 17	None
ART 3996	1 / 18	1 / 17
ART 4020	None	2 / 10
ART 4059	None	1 / 15
ART 4220	None	1 / 18
ART 4230	1 / 22	None
ART 4240	2 / 20	1 / 20
ART 4280	None	1 / 15
ART 4290	1 / 11	1 / 12
ART 4553	None	2 / 20
ART 4567	2 / 18	None
ART 4761	2 / 7	1 / 6
ART 4762	1 / 3	1 / 2
ART 4941	2 / 16	1 / 14
ART 4998	1 / 6	1 / 2
ART 7250	2 / 7	None
ART 7255	1 / 10	1 / 5
ART 7700	1 / 11	None
ART 7800	1 / 11	None
ART 7900	1 / 8	None
ID 2750	2 / 41	None
ID 2751	None	2 / 23
ID 2770	2 / 41	2 / 24
ID 3752	2 / 35	None
ID 3753	None	2 / 27
ID 3759	1 / 36	None
ID 4720	2 / 25	None
ID 4751	1 / 15	None
ID 4755	None	2 / 23

ID 4758	2 / 25	1 / 10	
Sub-Total	Students	Students	
Grand-Total	<u>808</u> students in <u>49</u> sections across <u>38</u> classes.		

* Enrollment represent an approximate average from fall and spring 2018, numbers typically vary from year to year.

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Abstract

The College of Art and Design is comprised of four Schools: Art, Architecture, Landscape Architecture, and Interior Design. Each of these disciplines represent unique knowledge and skill sets, yet the College prides itself on being strongly interdisciplinary. This STF 2019 proposal, “**Navigate, Fabricate, Simulate**,” highlights a potentially powerful cross-disciplinary collaboration among students and faculty that combines cutting-edge technology from drone imaging (“Navigate”), 3D printing and CNC milling (“Fabricate”), and advanced equipment for experimentation with lighting and visualization (“Simulate”). This STF proposal will help students to advance to the forefront of technology in their professions and to explore and understand the environment around them in new and unique ways.

Essentially, this proposal combines two initiatives. The first is a “Drone Hacking Cooperative” to explore the various uses of unmanned aerial systems (UAS), particularly when combined with 3D printing and other digital fabrication technologies. The drones **Navigate** the environment, collecting data and imagery. 3D printers and CNC machines can then be used to **Fabricate** models based on the data.

The second initiative is a Lighting Lab to study the applications and effects of artificial and natural lighting. This lab will combine resources for experimenting with daylight and artificial lighting as well as virtual lighting using 3D graphics and virtual reality technologies. The data collected from the aforementioned drones can be brought into this lighting lab in order to **Simulate** the effects of real-world conditions on the scanned objects and models, exploring the path from physical material to digital data and, uniquely, *back* to physical material.

The proceeding proposal narrative will describe these initiatives, first as individual ideas, and then as a collaboration highlighting the areas in which these two projects will enable

transdisciplinary work among not only the College of Art and Design, but the greater LSU as a whole.

Furthermore, this initiative builds strongly on the last two STF discipline-specific awards given to the College of Art and Design. In 2016-17, we acquired a FARO laser scanner for detailed 3D scanning of rooms and large objects. In 2017-18, we bolstered our computer lab offerings and started the Mixed Reality Garage, a space offering tools for virtual and augmented reality development. Providing up-to-date technological resources to students is an obligation that annual STF grants make possible. This year, we aspire, with your assistance, to continue down this path by boosting our technology resource offerings, specifically by updating our 3D printing availability with new machines in open-access spaces; expanding our drone offerings and checkout procedures; and creating a unique, state-of-art Lighting Laboratory (capable of both physical and virtual simulations), the first of its kind on LSU's campus.

Narrative

Part 1: The Drone Hacking Cooperative

We propose acquiring a fleet of drones for aerial art, landscape surveying, and design experimentation. As the **Drone Hacking Cooperative** we will explore novel applications for drones utilized in art and design including aerial planting of seeds, aerial painting and graffiti, and aerial architectural construction. Our research will explore how drones can create immersive experiences in virtual reality, interact in novel ways with people, and even construct our built environment. Our teaching will give students highly marketable experience and skills with emerging technologies from drones to 3D printing.

Currently, we have only one drone in the College and it's currently in a state of disrepair because of overburdened and not thoroughly trained use. With more drones, we can ensure students are trained and not missing opportunities to incorporate this technology into their projects and portfolios. With a new fleet of fixed-wing unmanned aerial systems (UAS) and quadcopters LSU designers will be able to conduct high resolution surveys of buildings and landscapes using stereophotogrammetry, or stitching together multiple images. Even with our limited drone history, we have already seen drone experiences lead to careers for alumni, and on top of simply purchasing technology, this 2019 STF funding will vamp up drone training procedures in the College.

Although flying a drone can be difficult, processing and utilizing the data is the real point of separation for our students, who will learn to use drone-collected data for digital fabrication, including 3D printing and computer numerical controlled (CNC) machines. The two 3D printers specified in this grant will replace the almost decade-year old plastic printers with top-of-the-line

ultraviolet resin ones (a much more durable material and capable of higher resolutions) in our College's open-access CxC studio. LSU students will become experts at rapidly building precise physical models of structures and landscapes. They will also be able to capture aerial video and photography and can use this footage to develop novel immersive experiences in virtual reality.

Students and faculty will explore novel applications of UAS for art, design, and human-robot interaction. Environmental applications include aerial planting for restoring inaccessible sites such as mining sites (e.g., Biocarbon Engineering) and surveys for agricultural printing (e.g., Avena+Testbed). Architectural applications include aerial construction by UAS (e.g., *Aerial Construction & Flight Assembled Architecture*) and artistic applications include aerial light shows (e.g., *Newsubstance*) and aerial painting (e.g., *Paint by Drone*). This grant will also support faculty research on human-drone interaction that would address topics including control, visualization, performance, and the psychological and emotional impacts of this technology.

This College of Art & Design proposal builds upon past STF funded initiatives--leveraging the digital fabrication equipment in FabFactory and the virtual reality gear in the Mixed Reality Garage. Additionally, newly acquired 3D printers and materials will enable us to prototype, repair, and customize drones and accessories. Monies will also upgrade the CNC machining lab and stock novel materials for digitally fabricating physical models and to further train LSU students and faculty we will hold a series of training workshops such as *Drone2Land*--a UAV surveying and stereophotogrammetry workshop.

Part 2: The Lighting Laboratory

We propose establishing a state-of-the-art interdisciplinary Lighting Laboratory for students and faculty to study the impact and application of daylighting and innovative artificial

lighting technologies. The proposed Lighting Laboratory will be housed in the Design Building, Room 412 and maintained by faculty in the School of Interior Design with assistance from the College of Art and Design IT Manager.

Lighting is a rapidly evolving technology and sub-discipline pertinent to architecture, interior design, landscape architecture, and art, particularly as it relates to medicine. While access to a Lighting Laboratory is becoming an essential tool supporting education and research in the design professions, it also provides instructional and research resources and facilitates collaboration among many disciplines across LSU's campuses, including Engineering, Health Sciences, Kinesiology, Agricultural Business, Theatre Design/Technology, Disaster Science and Management, and others.

The creation of a Lighting Laboratory is aligned with the LSU Strategic Plan 2025 as it, 1) provides opportunities for students to develop leadership skills in an emerging discipline and/or interdisciplinary activities, 2) advances transforming education through the integration of advanced software, simulations, and tools suitable for dissemination through the network and web, and 3) contributes to improving the health and wellbeing of citizens across our state through understanding the impact of daylighting, artificial lighting, and innovative lighting practices applied to advancing and sustaining the built and natural environment and implicit impact on human health.

The proposed Lighting Laboratory also supports development of the College of Art and Design's Institute for Human Health and Wellness, provides the essential tools and resources for creating a minor in Lighting for Health and graduate certificate in Healthcare Innovation, and complements and expands the existing digital tools and resources in the College. In addition, the future expansion and development of a Lighting Laboratory provides opportunities for sustained

industry partnerships. The main piece of equipment this proposal affords LSU's first Lighting Laboratory is a heliodon, a lighting device capable of simulating lighting at various locations, times of day, and seasons around the world. This incredible device will help simulate lived experience across the globe for LSU student artists and designers, and as mentioned previously, the heliodon interfaces with both physical and virtual models for lighting simulations.

Part 3: Navigate, Fabricate, Simulate

A challenge that often emerges when experimenting with new technologies is how to connect them with other technologies and, even more so, with people and the environment. Ultimately, these proposed technologies will enable communication and collaboration among people and technology. The Drone Hacking Cooperative will use equipment that excels at bringing the outside *in*, taking imagery of our outside environment and allowing us to study it in a controlled environment. The Lighting Lab, on the other hand, will use equipment that excels at bringing the inside *out*, by starting in a controlled environment and applying the findings from that controlled environment to our lived environment. Can we combine these processes, so we can go outside → inside → outside, or from physical → digital → physical?

We propose to **Navigate, Fabricate, and Simulate**. Imagine a drone navigating the sky around our Design Building. Using the data and imagery from the drone, we employ stereophotogrammetry techniques to create a detailed 3D model of the outside of the building and surrounding areas. In conjunction, we use our powerful FARO laser 3D scanner, previously acquired through STF funding, to create a model of the interior of the building. This data is combined to form a fully navigable virtual version of our building. Furthermore, we use our 3D printers to fabricate a scale model of the entire building in resin. Then, both the virtual and physical models are brought to the Lighting Lab. There we can explore the space in virtual

reality, simulating lighting conditions. We can also use the 3D printed model in conjunction with the heliodon, which simulates the sun as it moves across the sky in different seasons. We explore the way sunlight enters our space, and the model is modified to experiment with different ways in which we could alter our built environment to create a healthier space with stunning natural light.

All of the technologies outlined in this proposal, as well as those acquired through the STF fund previously for our current facilities such as the Fabrication Factory, Visualization Lab, and CxC studio, work together to further the College of Art and Design's goals to:

- Maintain a creative edge in academic settings through access to contemporary technology used in design offices and studios, and
- Create and encourage faculty and student research opportunities that respond to identified design issues and facilitate technological innovations for the design professions.

Together, LSU STF and the College of Art and Design will provide all our students with the technology they need to “**Navigate, Fabricate and, Simulate**” their creative visions and become the designers of the future.

Student Technology Fee			
Budget Form - FY 2018-19			
College: Art and Design	Department: Interdepartmental		
Project Title: Navigate, Fabricate, Simulate			
Principal Implementer Name : Zachary Berkowitz			
Number Requested	Equipment Item	Expected Life (Year)	Requested Funds from Tech Fee (\$)
2	High-end PC graphics workstation	5+	\$7,792.00
2	High-quality head-mounted displays (VR headsets) + accessories	5+	\$2,500.00
1	Betanit Nitter Brands Orange Prof Heliodon Device	15+	\$38,000.00
2	Table-Top Heliodon	10+	\$260.00
1	Portable light tester, Lighting Navigator Spectrometer	5+	\$750.00
1	Cord and Lamp Adapter kit	5+	\$20.00
1	HID lamp kit	3+	\$134.00
1	Fluorescent lamp kit	3+	\$422.00
1	Halogen Lamps Kit	3+	\$30.00
1	Incandescent Lighting Kit	1+	\$30.00
1	LED Lighting Lamp Kit	5+	\$180.00
1	IES Digital Lighting Library	5+	\$3,599.00
1	Clean power supply and installation of ceiling track	15+	\$8,000.00
1	Digital lighting control console	5+	\$2,000.00
2	Licaso software subscription (2 seats for 1 year)	N/A	\$3,576.00
1	Multicircuit track and fittings	15+	\$1,000.00
3	Assorted quadcopters	5+	\$4,497.00
1	Fixed Wing Drone	5+	\$25,000.00
1	Assorted drone accessories	5+	\$2,000.00
2	Apple iPads	5	\$658.00
2	Drone pilots license exam	N/A	\$360.00
10	Ground Control Points	5+	\$6,000.00
16	Agisoft PhotoScan Pro (software)	N/A	\$3,568.00
1	Pix4D Lab License (software)	N/A	\$6,700.00
1	FormLabs Form 2 Complete Package	5+	\$5,000.00
1	Assorted 3D printing materials	N/A	\$1,192.00
1	HAL 10-seat lab license (software)	N/A	\$2,500.00
2	RoboDK software	N/A	\$290.00
1	Assorted CNC milling materials	N/A	\$1,709.00
		Total Funds Requested by STF	\$127,767.00
		Non STF Funds applied to this Project	\$12,040.00
		Grand Total	\$139,807.00
Note: The equipment listed above should only reflect the purchases from STF funds.			
Office of Budget and Planning 311 Thomas Boyd Hall Baton Rouge, LA 70803			

Budget Justification

Requested from STF

Two high-end PC graphics workstations will be used to process lighting simulations and virtual reality in the Lighting Lab.

Two High-quality head-mounted displays (VR headsets) + accessories will be used in the Lighting Lab to experiment with lighting simulation in virtual environments.

One Betanit and Nitter Orange Professional Heliodon will be used for simulating daylight conditions on physical models in the Lighting Lab. This device helps designers simulate real-world lighting conditions in the studio, checking the effect on their designs as the sun moves across the sky.

Two tabletop heliodons will be used for smaller-scale sunlight simulation in the Lighting Lab.

One Lighting Navigator Spectrometer will be used to measure the physical characteristics of light such as CCT, CRI, illuminance, and spectrum.

The following items are various bulbs and lamps that will be available in the Lighting Lab to test different styles of artificial lighting:

- One cord and lamp adapter kit**
- One high-intensity discharge (HID) lamp kit**
- One fluorescent lamp kit**
- One halogen lamp kit**
- One incandescent lighting kit**
- One LED lamp kit**

The IES Digital Lighting Library is a collection of the set of standard, guides, recommendations, etc. published by the Illuminating Engineering Society which is the recognized technical and educational authority on illumination. Access to this reference is essential for activities in the Lighting Lab.

One multi-circuit ceiling track with fittings is necessary to ceiling-mount various lamps in the Lighting Lab so that designers can experiment with the different styles of lamps in the room.

Installation of a clean power supply and ceiling track will be necessary to supply power and securely attach the ceiling track in the Lighting Lab.

One digital lighting control console will be used to control the mounting lights in the Lighting Lab as well as virtual lighting.

Two seats each of AGi32, Licaso, and Photometric toolbox from Lighting Analysts (<https://lightinganalysts.com/>) will give designers using the Lighting Lab access to the industry

standard illumination engineering software. This software is used to computationally predict lighting results based on a vast library of photometric data. Note: the licenses for AGi32 and Photometric toolbox will be paid as a matching contribution from the School of Interior Design, while STF funds will be used for Licaso.

Three quadcopters will form the core of our UAS “fleet,” being used for aerial photography, surveying, photogrammetry, and aerial art.

One fixed-wing drone such as the SenseFly EBee X, will add unique capabilities to our UAS fleet, including coverage of larger areas than is possible with a quadcopter.

Assorted drone accessories such as batteries, cases, and SD cards, and binoculars are necessary for operation.

Two Apple iPads are necessary to control the drones in flight.

Two FAA Part 107 license exams are necessary to ensure that we are able to provide knowledgeable, safe operators for the UAS devices.

Ten ground control points, such as Propeller AeroPoints, will be used to increase the accuracy of aerial surveys. These serve as GPS-tagged targets that can later be used to help produce accurate spatial maps from drone imagery.

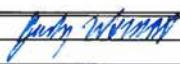
Stereophotogrammetry software is necessary for post-processing of data collected by the UAS. The two software packages listed on the budget for this task, Agisoft PhotoScan Pro and Pix4D, are the industry-leading software for this task. By purchasing enough licenses of this software to use in our computer labs, we will be able to provide students with access to this software and will be able to incorporate it into our curriculum.

One FormLabs Form 2 Complete Package will be used as a complete 3D printing solution, including the FormLabs Form 2 resin printer and the Form Wash and Cure stations. The Form 2 is a very popular, advanced desktop printer that produces great results. Students will greatly benefit from the experience of using this style of printer, as it has become an industry standard and produces very accurate models.

Assorted 3D printing materials, particularly resin for the Form 2 printer, are necessary to start our supply of stock for our printer so we can begin making models right away.

Licenses for HAL and RoboDK software will enable us to begin experimenting with our next frontier of digital fabrication: robotics. We are currently working to establish funding to add robotics capabilities to our Fabrication Factory, and this software will enable our students to begin experimenting with robotic programming and manufacturing.

Assorted CNC milling materials are necessary to increase our stock of interesting materials with which to mill models from aerial surveys.

Student Technology Fee (STF) Proposal			
Title Page			
FY 2017-18			
College: Engineering	Department: Mechanical and Industrial Engineering		
Project Title: LSU Robotics = Engineering + Art + Design			
Type of Strategic Objective:	<input checked="" type="checkbox"/> X	Objective: 1.5	Discipline Specific
		Objective: 1.6	Student Services Technology
Is this proposal congruent with the department and college IT plan?		Y	N
Will this project be fully implemented prior to the end of the spring semester?		Y	N
STF funds requested for FY 2017-18	\$78,025		
If this project necessitates multiple year funding, indicate the years and the funds sought in each year from the Student Technology Fee:			
FY 18-19	\$ _____	FY 19-20	\$ _____
Project Author(s): Hunter Gilbert (Mech Eng), Gerry Knapp (Ind Eng), Jason Crow (Architecture) Brendan Harmon (Landscape Architecture), Frederick Ostrenko (Art & CCT), Hye Yeon Nam (Art & CCT)			
Principal Implementer (PI) Name: Marcio de Queiroz (One name only)			
Principal Implementer Signature:  PI phone number: 578-8770 PI e-mail address: mdeque1@lsu.edu			
Department Chair Name: Dimitris Nikitopoulos Chair Signature:  Chair e-mail address: medimi@lsu.edu			
Dean/Vice President Name: Judy Womat Dean/Vice President Signature:  Dean/Vice President e-mail address: mjwomat@lsu.edu			
Dean/Vice President's Ranking of this proposal: This proposal is ranked <u>2</u> of <u>4</u> from my college/unit			
Brief Explanation of Ranking: <i>innovative and new technology + COE large impact on student body + able to be used by many.</i>			
Appropriate Deans or Vice-Presidents are asked to submit all proposals together through Community Moodle by February 5, 2018. Please contact John Duplantis (jdupl12@lsu.edu) for a link to the Moodle site and a password.			
Office of Budget and Planning 311 Thomas Boyd Hall Baton Rouge, LA 70803			

LSU Robotics = Engineering + Art + Design
 \$97,325, Student Technology Fee (STF) Grant Co-PI. 2017-2018.

Student Technology Fee Checklist Form FY 2017-18

Principal Implementer Name: Marcio de Queiroz

I. GENERAL INFORMATION

Will this project be fully implemented prior to the end of the spring semester? Yes No

Is this proposal congruent with the department and college IT plan? Yes No

Is this proposal congruent with the Flagship IT Strategy 2020?
http://www.lsu.edu/it_services/ctofits/fits_pdfs/fits2020.pdf Yes No

II. FUNDING REQUEST

Life cycle funding:

Since the STF Committee cannot guarantee life cycle funding, will the department/college/unit replace the equipment acquired with these STF funds? Yes No

Matching funds:

Are matching funds included as part of this proposal? Yes No
If yes, list the match amount(s) and the source(s) of the match funds:

Amount: \$18,300 Source: Dept. Mech. & Ind. Eng. Year: 2018

Amount: \$1,000 Source: College Art & Design Year: 2018

Amount: _____ Source: _____ Year: _____

III. LOGISTICS

(1) Will computer hardware and/or software be acquired?
Have you consulted with Information Technology Services? Yes No
(Sheri Thompson; 578-5739 or sjt@lsu.edu) Yes No

(2) Will any other instructional technology be acquired?
Have you consulted with the Faculty Technology Center? Yes No
(Sheri Thompson; 578-5739 or sjt@lsu.edu) Yes No

(3) Will any physical renovations be required?
Have you consulted with Facility Services? Yes No
(Vincent Guillory; 578-5592 or vincentg@lsu.edu) Yes No

(4) Will the department/college/unit provide adequate security for the equipment? Yes No

(5) Will the department/college/unit maintain the equipment over its useful life? Yes No

(6) Is the room(s) utilized by this project under the full/direct control of your department/college/unit?
(If you are unsure, contact Brian Antie: 578-3561 or bantie@lsu.edu) Yes No

If yes, will non-departmental sections be allowed to use this room/equipment? Yes No

Please list the building and room number(s) that will be involved in this project: 1300 Patrick F. Taylor Hall; 121 Art Building

IV. IMPACT

During a normal academic year (fall, spring, summer and intersession), this project will directly benefit the following number of students:

COURSE NUMBER	FALL - #SECTIONS/ TOTAL # STUDENTS	SPRING - #SECTIONS/ TOTAL # STUDENTS	SUMMER - #SECTIONS/ TOTAL # STUDENTS	INTERSESSION - #SECTIONS/ TOTAL # STUDENTS
ENGR/KIN 3100	1 / 30	None	N/A	N/A
ENGR/KIN 4100	None	1 / 24	N/A	N/A
ENGR/KIN 4103	1 / 24	None	N/A	N/A
ME 3633	19 / 114	19 / 114	N/A	N/A
IE 4485	None	1 / 20	N/A	N/A
ARCH 2003	2 / 60	None	N/A	N/A
ARCH 4032	1 / 10	1 / 10	N/A	N/A
ARCH 4993	None	2 / 32	N/A	N/A
ART 2210	1 / 20	None	N/A	N/A
ART 4290	1 / 10	1 / 10	N/A	N/A
LA 7032	1 / 20	None	N/A	N/A
LA 7081	None	1 / 12	N/A	N/A

*The ENGR courses are cross-listed as KIN for students in the School of Kinesiology

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LSU Robotics = Engineering + Art + Design

Abstract

This proposal seeks to expand the LSU Robotics educational program in a new and exciting direction while enhancing the existing curriculum. The new direction will *expose art and design students to the use of robotics as a creative tool*. The requested equipment will support multiple labs and studios within the College of Engineering (CoE) and the College of Art & Design (CoAD), impacting 510 students per year and preparing graduates for the workplaces of the 21th century.

Robots appeal to the human imagination since their ability to act autonomously is visually and intellectually captivating. As a result, innovative applications of robotics are springing to life every year. For example, new robotics-based advanced manufacturing technologies are enabling the design and fabrication of new, better, and/or cheaper products. Wearable robotic devices are also being designed to augment user strength, endurance, and/or mobility. As the field of robotics continues to expand in scope, the demand for professionals trained in robotic systems will increase rapidly over the next decades.

In recognition of the growing importance of robotics, the CoE introduced an undergraduate minor in Robotics Engineering in Fall 2015 in partnership with the School of Kinesiology. The minor is jointly offered by multiple departments, but is administrated through the CoE by the PI of this proposal. One hundred students from six different academic programs have declared the minor since its inception.

The “robotics wave” is now reaching the creative industry. Many artists, designers, architects, and landscape architects are seeking to complement manual work with robotic fabrication in order to realize innovative, complex design concepts. New robots are already being conceived to address technological challenges that are unique to this novel area of application. At the same time, art and design are making robotics technology culturally significant while opening the field to a new group of professionals.

Through this proposal, a multidisciplinary group of faculty from 5 academic programs within the CoE and the CoAD seek to jumpstart the *LSU Robotics = Engineering + Arts + Design* educational initiative. Specifically, financial support is requested to purchase two industrial-grade, FANUC robotic arms to support lab instruction, studios, and term projects in 12 courses. Such equipment, which is currently non-existent in the curriculum, will expose engineering students to real industrial robots, and art and design students to a cutting-edge tool. The primary and secondary beneficiaries will be undergraduate and graduate students, respectively. The shared equipment will reside in the Robotics Lab in Patrick F. Taylor (PFT) Hall and the Fabrication Factory in the Art Building. The initiative and equipment will have broad impact beyond the listed courses. In particular, Capstone Design courses can be expanded to include groups of engineering, art, and design students working together on robotics-related projects. One of the robotic arms will be used in a stand-alone, professional certification course, open to any interested student and the community at large. This course will impact workforce development since the certificate is industry-recognized.

Narrative

1. Motivation

Robotics are becoming ubiquitous in modern society due to their potential to improve our quality of life. The use of robots is quickly moving beyond mainstream applications such as car manufacturing, space exploration, and military missions. Robotics is progressively playing a role in several industries that were unimaginable several years ago, e.g., construction, service, clothing, environment, agriculture, and health care. As the use of robots expands, there will be a concurrent demand for professionals skilled in this technology.

In 2013, the CoE launched a Robotics program, which lead to the creation of an undergraduate minor in Robotics Engineering in partnership with the School of Kinesiology. Given its multidisciplinary nature, several academic units (Mechanical Engineering, Industrial Engineering, Computer Science, Electrical & Computer Engineering, Biological & Agricultural Engineering, and Kinesiology) are participating by developing and offering courses for the minor. One hundred students from six different academic programs have declared the minor since its inception in Fall 2015.

The purpose of this proposal is to expand the LSU Robotics educational program in a new and exciting direction while enhancing the existing curriculum. The new direction will *expose art and design students to the use of robotics as a creative tool*. This initiative is motivated by the recent desire of artists and designers to leverage robotics, new materials, and human interaction with these technologies to create smart objects, structures, and landscapes that better serve the needs of the public. Examples of how robotics can revolutionize art and design are shown in Fig. 1: anthropomorphic robots recreating the Ancient Greek work “Laocoön and his Sons” (top), and building a brick structure (bottom). This new cross-disciplinary initiative will be jointly implemented by multiple faculty from the CoE and the CoAD.

Tech Fee funds are requested to purchase robotics equipment that will support this new direction, and service multiple instructional labs and studios in the CoE and the CoAD with a combined impact on 510 students/year. The equipment will expose CoE students to a new area of application in robotics and CoAD students to creative uses of cutting-edge tools.

2. Equipment Description

The funds will be used to purchase two FANUC robotic arms—the LR Mate 200iD Education Certification Cart and the M-



Figure 1. Robotic sculptor (top) and robot laying bricks (bottom).

10*i*A/12 robot (see Fig. 2)—along with supporting computers. FANUC is the global leader in automation for manufacturing, and has the largest market share of industrial robots in the US. This equipment will allow students to interact with a real industrial robot, which is an opportunity that is not currently available in the curriculum.

LR Mate 200*i*D Education Certification Cart (ECC): This is classroom-ready system that is used to train students and professionals in programming and operating an industrial robot in a safe and controlled environment. The LR Mate 200*i*D model robot onboard the cart weighs 25 kg, has 6 degrees of freedom plus a pneumatic, 2-finger parallel gripper, a reach of 71.7 cm, a payload capacity of 7 kg, and repeatability of ± 0.02 mm. The whole system fits through a standard door and runs off a 120 VAC power. The system comes with 25 seats of the ROBOGUIDE software, which allows users to create and simulate offline a virtual robot and work cell in 3D, prior to implementing the program on the actual system. The robot is operated via a so-called teach pendant. Programs can be written directly in the teach pendant or downloaded from ROBOGUIDE. This system will be primarily housed in the Robotics Lab in room 1300 of PFT Hall. Since the robot is mounted on a cart, it can be easily transported for use outside of PFT Hall.

M-10*i*A/12 Robot: This is a stand-alone robotic arm. Like the LR Mate 200*i*D, it has 6 degrees of freedom and a gripper, but its reach, payload capacity, repeatability, and weight are higher (142 cm, 12 kg, 0.08 mm, and 130 kg, respectively). These characteristics makes this model well suited for art and design applications, which often involve the creation of relatively large structures. The M-10*i*A/12 is operated with the same type of teach pendant that is used by the LR Mate 200*i*D; therefore, the skills learned with the ECC are readily transferable. To facilitate its shared use, the M-10*i*A/12 robot will be mounted on a steel plate supported by I-beams so it can be forklifted to a trailer and transported by a golf cart between PFT Hall and the Fabrication Factory (room 121) in the Art Building. A Lincoln Electric arc-welding system will be available to replace the gripper and broaden the arm's use beyond pick-and-place operations. The arc-welding system will be purchased through matching funds.

Our reasoning for purchasing two robots is twofold. First, the ECC will be primarily used for training purposes due to its smaller size and additional safety features. Once students have “graduated” from the ECC, they will be able to utilize the larger M-10*i*A/12 robot, which is based on the same programming environment. Second, the two robots can be used in a collaborative fashion to perform intricate manipulations and fabrications that may be necessary for art and design applications.

Desktop Computers: Computers will be needed to run the 25 seats of the ROBOGUIDE software. The Robotics Lab is currently equipped with 19 computers; hence, funds are requested to buy an additional six. The main specifications for the computer are the following: Intel i7 processor, Windows 10 operating system, 8GB memory, 1TB hard drive.



Figure 2. Education certification cart (left) and M-10*i*A/10M robot (right).

3. Student and Broader Impacts

The equipment will support lab instruction, studios, and term projects in 12 courses within the CoE and the CoAD (see table below), impacting students from various academic programs. The enrollment numbers for each of the following courses are given in the Checklist form. The use of each robot will depend on the level of the course as indicated in the table below. Students in ENGR/KIN 4100, which is devoted exclusively to industrial robots, will have the opportunity to earn an industry-recognized certificate for one of FANUC's ECC-based courses called HandlingTool Operations & Programming. Two of the authors of this proposal will become FANUC-certified instructors for this course, allowing us to offer it on campus. The material in the FANUC course will be included as a module in ENGR/KIN 4100. The primary and secondary beneficiaries of the equipment will be undergraduate and graduate students, respectively. Prior to each semester, the authors of this proposal will decide on the schedule for sharing the equipment with minimal conflicts among the courses being offered.

Course	Who Can Enroll	Robot	Use
ENGR/KIN 3100 Intro to Robotics	Required for Robotics minor	ECC	Demo; Basic operation
ENGR/KIN 4100 Industrial Robotics	Elective for Robotics minor and ME major	ECC, M-10iA/12	Intermediate and advanced operation; certification
ENGR/KIN 4103 Assistive Robotics	Elective for Robotics minor and ME major	ECC, M-10iA/12	Intermediate and advanced operation
ME 3633 Manufacturing Processes	Required for ME major	ECC	Demo; Basic operation
IE 4485 Systems Integration in Manufacturing	Elective for IE major	ECC, M-10iA/12	Basic and intermediate operation
ARCH 2003 Architectural Tech.	Required for Arch major	ECC	Demo; Basic operation
ARCH 4032 Adv. Arch. Tech.	Elective for Arch major	ECC, M-10iA/12	Intermediate operation
ARCH 4993 Adv. Computer Aided Architectural Graphics	Elective for all CoAD majors	ECC, M-10iA/12	Basic and intermediate operation
ART 2210 Creative Coding	Elective for all CoAD majors	ECC	Demo; Basic operation
ART 4290 Digital Art Synthesis	Elective for all CoAD majors	ECC, M-10iA/12	Intermediate operation
LA 7032 Geospatial Modeling & Fabrication	Elective for Masters LA	ECC	Demo; Basic operation
LA 7061 Adv. Topics Studio	Elective for all graduate CoAD	ECC, M-10iA/12	Intermediate and advanced operation

The equipment will broadly impact university education and outreach in the application of robotics technology in engineering, architecture, art, landscape architecture, and digital media. For example, undergraduate Capstone Design courses within the CoE have evolved throughout the years from single department group projects to inter-departmental ones. The next-generation Capstone Design experience could involve inter-college groups of engineering, art, design, and digital media students working together on robotics-related projects. Furthermore, after "alpha testing" the FANUC module in ENGR 4100, we plan to offer it as a stand-alone, professional certification course during the summer, open to any interested student and the community at large. Therefore, the equipment will also impact workforce development since professionals who receive the certification are qualified to fill a variety of high-demand, high-paying positions in robotics and advanced manufacturing.

Budget

Budget Justification

The prices and specific models noted in the budget for equipment are based on vendor and/or online pricing obtained in January 2018. The quotes for the robots were obtained through SIVAD Inc., which operates as FANUC's equipment and service provider for Louisiana and is located in Baton Rouge.

Of the \$97,325 grand total, \$78,025 is requested from the Student Tech Fee fund, with the remaining \$19,300 coming from the Mechanical & Industrial Engineering (MIE) Department and CoAD matches. The Student Tech Fee portion of this request will cover the robots and computers. The quoted price for the LR Mate 200iD ECC package includes the following items: LR Mate 200iD robotic arm with pneumatic gripper, cart, controller box, teach pendant, 120 VAC transformer, air compressor, 25 licenses of ROBGUIDE, and one registration fee for the FANUC HandlingTool Operations & Programming course. The quoted price for the M-10iA/12 robot includes the following items: M-10iA/12 robotic arm with pneumatic gripper, controller box, and teach pendant.

The CoAD match will be used to manufacture the transportation platform for the M-10iA/12 robot (\$1000 for material and labor). The MIE Department match will be used to pay for a) the Lincoln Electric arc-welding system (\$12,000), and b) the travel expenses of two faculty members to attend the 4-day HandlingTool Operations & Programming course (\$6300). The travel expenses include transportation, hotel, and meals for the two attendees (\$1400/person) plus the course registration fee for one person (\$3500). Recall that the registration fee for one attendee is already included in the price of the LR Mate 200iD ECC package.

Labor to perform initial installation of the equipment and to switch the M-10iA/12 robot end-effector (gripper vs. welder) when needed will be provided by the technical staff of the MIE Department and/or CoE. The manufacturing of the platform will be done at the MIE Advanced Manufacturing and Machining Facility by the shop technicians. A trailer and golf cart for transporting the robots already exist in the CoE. The CoE has committed to maintaining the equipment over its useful life through the annual funds provided for the Robotics Engineering minor, whose coordinator is the PI of this proposal.

The Robotics Lab in PFT Hall and the Fabrication Factory in the Art Building, where the equipment will be located, are under full control of the CoE and the CoAD, and are properly secured. The rooms remain locked unless they are being used for class, and only authorized personnel have the door keys. No infrastructure work is required for adapting these spaces to the equipment. Wired and wireless internet connections are present in the rooms as are laboratory furniture and keyed storing cabinets.

3. Research

3.1. Research Statement

RESEARCH STATEMENT

Computational Art as Cultural Computing and Production

As an immigrant woman artist in America, I have struggled adjusting to a new culture. Every situation summons different roles, customs, and habits that pose new mental challenges. I attempt to illustrate my resistance against the conformities of society through varied perspectives and physical dissonance.

I portrayed the difficulty of living in America in Self Portrait, and attempted to convey the feeling of displacement by walking backwards in Wonderland. As my family and most of my friends live far away in Korea, I try to reflect on the importance of caring for one another in my work. In the social game device Kiss Controller, users manipulated a video game through kissing. However, the concept of the ‘social’ in my work is not limited to people, but is open to non-human beings such as nature, everyday objects, or robots. This approach broadens the target of affection universally. For example, in one of my works people interact with imaginary sociable creatures on tabletop interfaces. In another, people interact with robotic skeletal arms that change in reaction to the audience’s facial expressions to encourage friendliness.

While developing these computational artworks, I employ diverse digital craft processes, combining craft and computation. As an inclusive term, “digital craft” consists of interdisciplinary qualities of digital media, computational media, and digital fabrication. I explore digital craft in terms of materiality, processes, computational interventions, reconfigurations of space, and its engagement with makers through both physical and digital qualities. First I employ a theoretical perspective from social science using key points composed of anthropological, communicative, and performative qualities to investigate computational art as cultural computing and production. Then I experiment with hybrid materials, processes, and techniques combining digital and traditional resources.

Through these theoretical and practical approaches, I question how computational art can improve our society. I have developed several design workshops for the community. For example, I ran a public workshop Huggable Nature, in which participants made wearable interfaces using simple arts and crafts materials to express playful affection towards nature. I also developed a social robot called Invisible, which collects posts pertaining to race, including derogatory terms posted on online platform. The robot then prints these sentences to initiate discourse about sensitive social and

racial stereotypes. I am currently developing a proposal titled the Robot in Nature with a multi-disciplinary team of HCI (Human Computer Interaction) designers, robotic engineers, geographers, and agronomists to suggest the novel paradigm of human-robot-nature interaction as an alternative solution to urgent environmental problems.

I will continue to develop empirical design demonstrations, and produce new models for multidisciplinary exploration in computational art. Even though art usually does not solve social issues directly, I believe it can reveal problems and persuade people to act. To me, art should not merely be aesthetics; instead, it can be a question, an argument, a proposal, a resolution or a reflection of the various problems that we encounter. Creating projects related to social issues has helped me understand myself beyond my own isolated viewpoint. My greatest hope is for my audience to also see themselves in the greater context of society and embrace our differences. I believe this research can initiate a new integrative approach to HCI, digital media, and design, shifting the meaning-making process from individual development towards interdisciplinary collaboration.

3. Research

3.2. Examples of Creative Work

List

Data Visualization

1. Downtown Baton Rouge Crime Map (2018)

Community Design Workshop

2. Interactive Puppets (2018)
3. Interactive Design Workshop for Music (2016)
4. Huggable Nature (2010-2011)

Kinetic/ Interactive Installations

5. Invisible (2017)
Robotic installation, 13 (w) x 10(h) x 12 (d) inches
6. Floating Identity (2017, 2015)
Outdoor Kinetic Installation, 4.5 (w) x 17.5 (h) x 0.05 (d) meters
7. A Journey of Footsteps (2016)
Outdoor Kinetic Installation, 6.5 (w) x 3.3 (h) x 1.5 (d) meters
8. Hooray (2013-2014)
Interactive Art Installation (Wood and Motors), 44 (w) x 36 (h) x 5 (d) inches
9. Whatever You Say (2012)
Interactive Sound Installation (Wood, Metal, Speakers, Hardware)
45 (w) x 55 (h) x 100 (d) inches
10. Please Smile (2011, 2012)
Artistic Robot (Wood or Plastic), 80 (w) x 65 (h) x 15 (d) inches

Video

11. Cheeeeese (2014)
Single-Channel Video
12. Self-Portrait (2014, 2006)
Four Single-Channel Videos
13. Wonderland (2008)
Single-Channel Video

Experimental Game

14. Kiss Controller (2011)
Video Game Controller (3D printed plastic), 10 (w) x 5 (h) x 5 (d) inches

1. Downtown Baton Rouge Crime Map

Date: August 2018

Location: Water Campus, Baton Rouge, LA

Funding: SCC-Planning: Promoting Smart Technologies in Public Safety and Transportation to Improve Social and Economic Outcomes in a US EDA-Designated Critical Manufacturing Region

PI: Seung-Jong Park

Collaborators: Hye Yeon Nam, Derick Ostrenko, and Brendan Harmon

URL: <http://design.lsu.edu/lsu-researchers-collaborate-for-smart-city-project/>

As a part of the NSF funded Smart Connected Communities research project, Hye Yeon Nam, Derick Ostrenko, and Brendan Harmon created a model of downtown Baton Rouge with crime data from 2014 to 2018. Please find further information in the link.



2. Interactive Puppets

Audience: Kindergartners to 3rd graders

Instructor: Hye Yeon Nam

Date: 2018

Video: <https://vimeo.com/293631186>

By augmenting the finger puppets with computational components, these workshops blur the boundaries between puppet, digital media, and performer. The children in the workshop projected their inner personality and identity through their emotions, voices and finger movements onto the physical material - their puppets. With puppets their fingers became a vehicle to present their inner stories. The digital components augmented their experience by amplifying, repeating, recording, and playing their stories. Feedback loops with voice recording and playback motivated participants to interact with the interface.

Workshop

The first pilot workshop took place at the Richland Elementary School art club in Auburn and the second took place at the Knock Knock Children's Museum in Baton Rouge in 2018. At each workshop there were 25 students ranging from kindergarteners to 3rd graders, between 5 and 10 years old. Both workshops organized a working area and separate interaction area for the interfaces, so children could create their puppets with arts and craft materials and then play with their puppets on a puppetry interface or stage with their peers. It took them one hour to create their puppets and another half hour to interact with the interface.

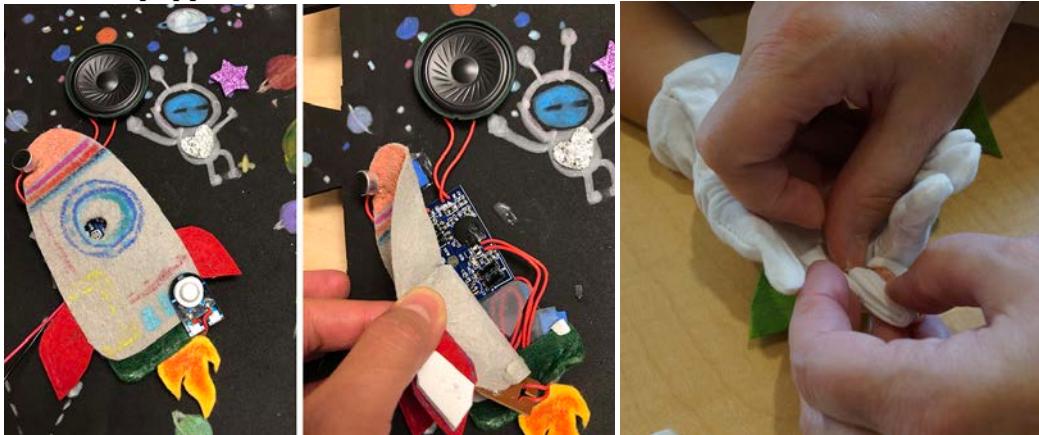
Stage

The Interactive Finger Puppet workshop has four different background stages. There are busy city, deep sea, jungle, and outer space themes. The stages are built in soft interlocking tiles for safety's sake, portability, and usability. Children drew with oil pastels on the soft tiles and felt fabric for durability and flexibility. The stage incorporates a custom designed recorder and player to facilitate sound recording and playback when participants interact with their puppets on the stage. The back of the stage is lifted half an inch to hide the batteries and wires.



DIY interactive hardware kit

The DIY interactive hardware kit includes a microphone with a recording button, a speaker with an amp, and simple built-in circuit for participants to close the circuit with conductive materials. Since there is a soft, felt cover for the hardware, participants can learn through trial and error how to use the interface to interact with their puppets.



Puppets

In the workshop the children quickly made puppets inspired by human, nature, animal, or any other imaginary forms. They created a variety of puppets ranging from figurative to imaginary creatures. Participants used mixed arts and craft media from drawing to collage. To complete the circuits of the stage, they used the conductive copper tape on the tip of their puppet gloves.

Interactions

Children enjoyed the interactions and naturally immersed in play with the interfaces during the workshop. Due to the limitation of the players' performance they were unable to record more than 20 seconds. However, they imitated the characters' sound, created narratives, and communicated with other characters and puppets.



Workshop History

- 2018 Knock Knock Children's Museum, Baton Rouge, LA
2018 Richard Elementary School art club, Auburn, AL

3. Interactive Design Workshop for Music

Audience: 9th – 12th graders

Instructors: Hye Yeon Nam and Edgar Berdahl

Date: 2016

In this workshop, students can learn how to construct novel musical instruments and sound art objects using an open-source and open-hardware platform, which leverages the power offered by Arduino and the Beagle Board xM. These small computers combine the connectivity of a laptop with the computational power of a high-end smartphone; however they are less expensive, more reconfigurable, and fit inside a cigar box. By the end of the week, student can make an autonomous project that runs independently of the Internet and other computers, meaning that it will stand the test of time. This workshop goes the extra mile by mentoring participants in evaluating and further developing their own ideas with the help of the Verplank physical interaction design (PID) framework. Participants learn the philosophy and utility underlying the eight interrelated PID perspectives: idea, metaphor, model, display, error, scenario, task, and control.



Workshop History

2016 LSU Digital Media Center, Baton Rouge, LA

4. Huggable Nature

Medium: Community Speculative Design Workshop

Date: 2010-2011

Video: <https://vimeo.com/18676282>

Huggable Nature is a community workshop through DIY activities. Community participants design wearable devices and leave voice messages for trees, flowers, or bushes that playback when they hug any of the three. Any community member can participate in the activities of the *Huggable Nature* workshop, designing simple sensors and producing crafts, because they are easy to perform.



Workshop History

- 2011 ISEA conference, Istanbul, Turkey
FILE festival, Sao Paulo, Brazil
2010 Conflux Festival, New York, US

5. Invisible

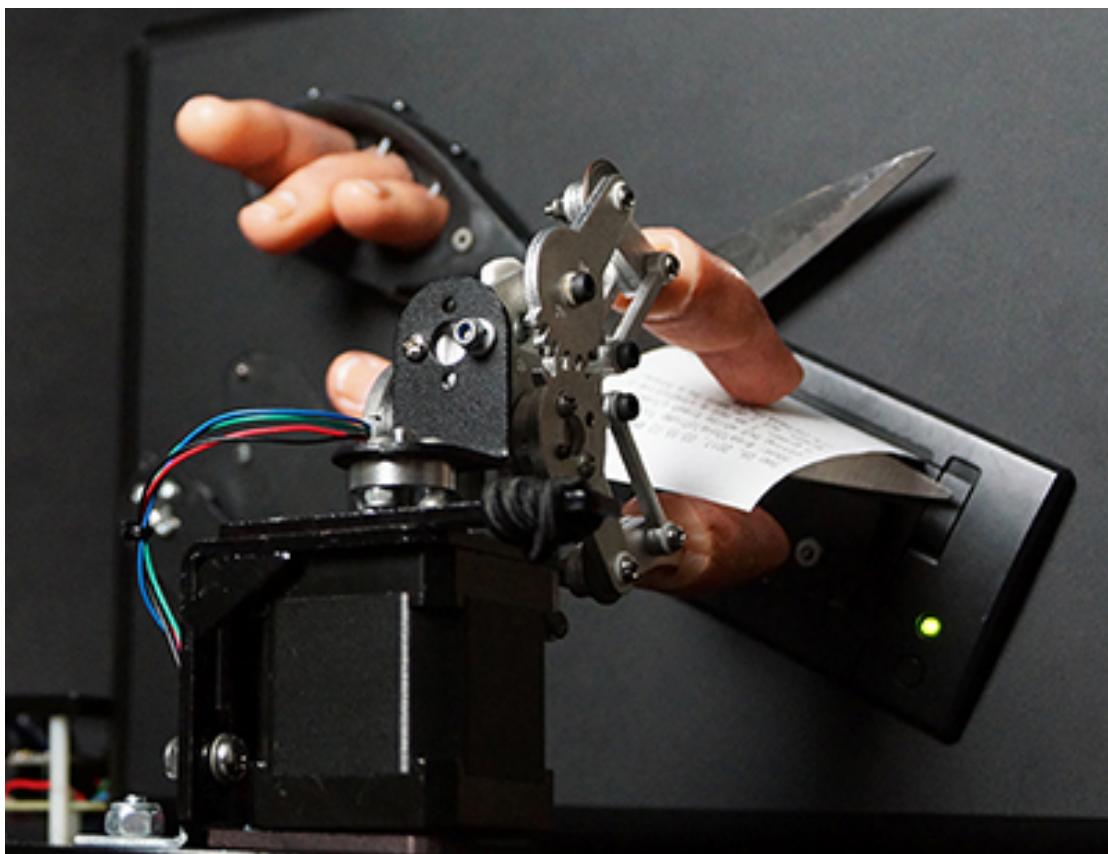
Medium: Robotic Installation

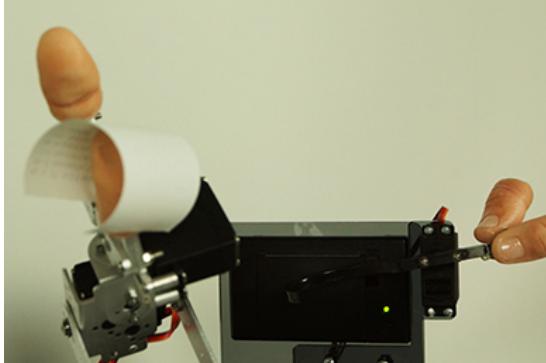
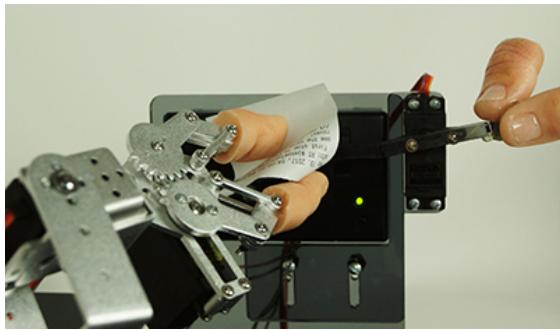
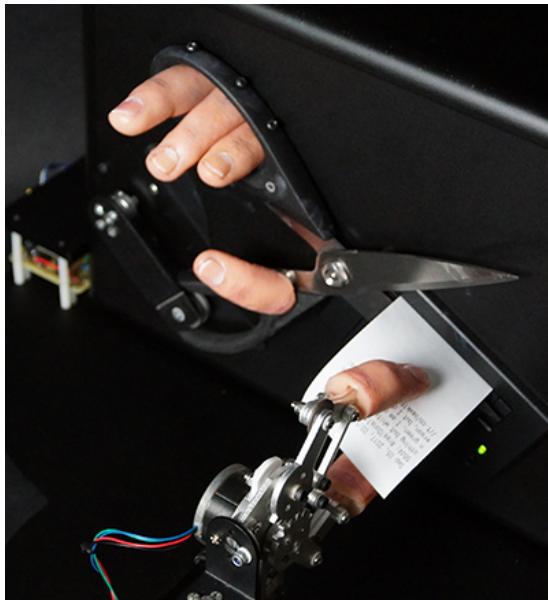
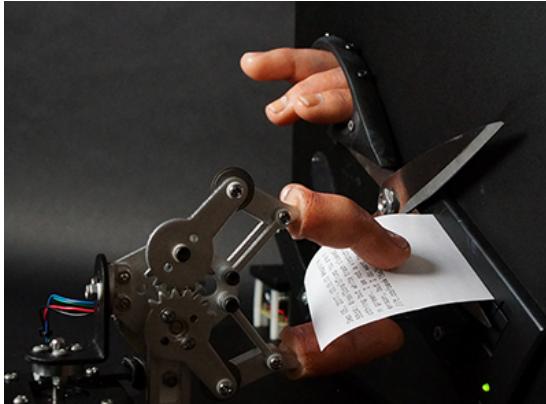
Size: 13 (w) x 10 (h) x 12 (h) inches

Date: 2017

Video: <https://vimeo.com/233399669>, <https://vimeo.com/218371718>

Invisible uses a computational system to evoke understanding and a discussion of current racial stereotype issues. It explores the political implications of how freely racial discrimination is expressed on online platforms, where these discriminations can easily be hidden. At the same time, it is not limited to representing discrimination, but also revealing a lack of conversation. Invisible prints sentences that include any derogatory racial term representing discrimination of African Americans, Asians, Hispanics and Caucasians on papers in every 10 seconds. After the sentences are printed, the papers pile on the ground. Amongst the piles of hurtful messages, one can find examples that seek to educate the readers to the injured feelings and sensitivities of the races. The most important purpose of Invisible is to raise discussions, and not for audiences to remain in frustration.





Exhibition History

- 2019 404 International Festival of Art & Technology, Lowell, MA
- 2017 Humboldt University of Berlin, Berlin, Germany
- 2017 Asian Arts Initiatives, Philadelphia, PA
- 2017 CHI Art Gallery, Denver Convention Center, CO

6. Floating Identity

Medium: Outdoor Kinetic Installation

Size: 4.5 (w) x 17.5 (h) x 0.05 (h) meters

Date: 2015, 2017

Video: <https://vimeo.com/236352974>, <https://vimeo.com/138714890>

Jule Collins Smith Museum of Fine Art

<http://jcsm.auburn.edu/exhibitions/out-of-the-box-2017/>

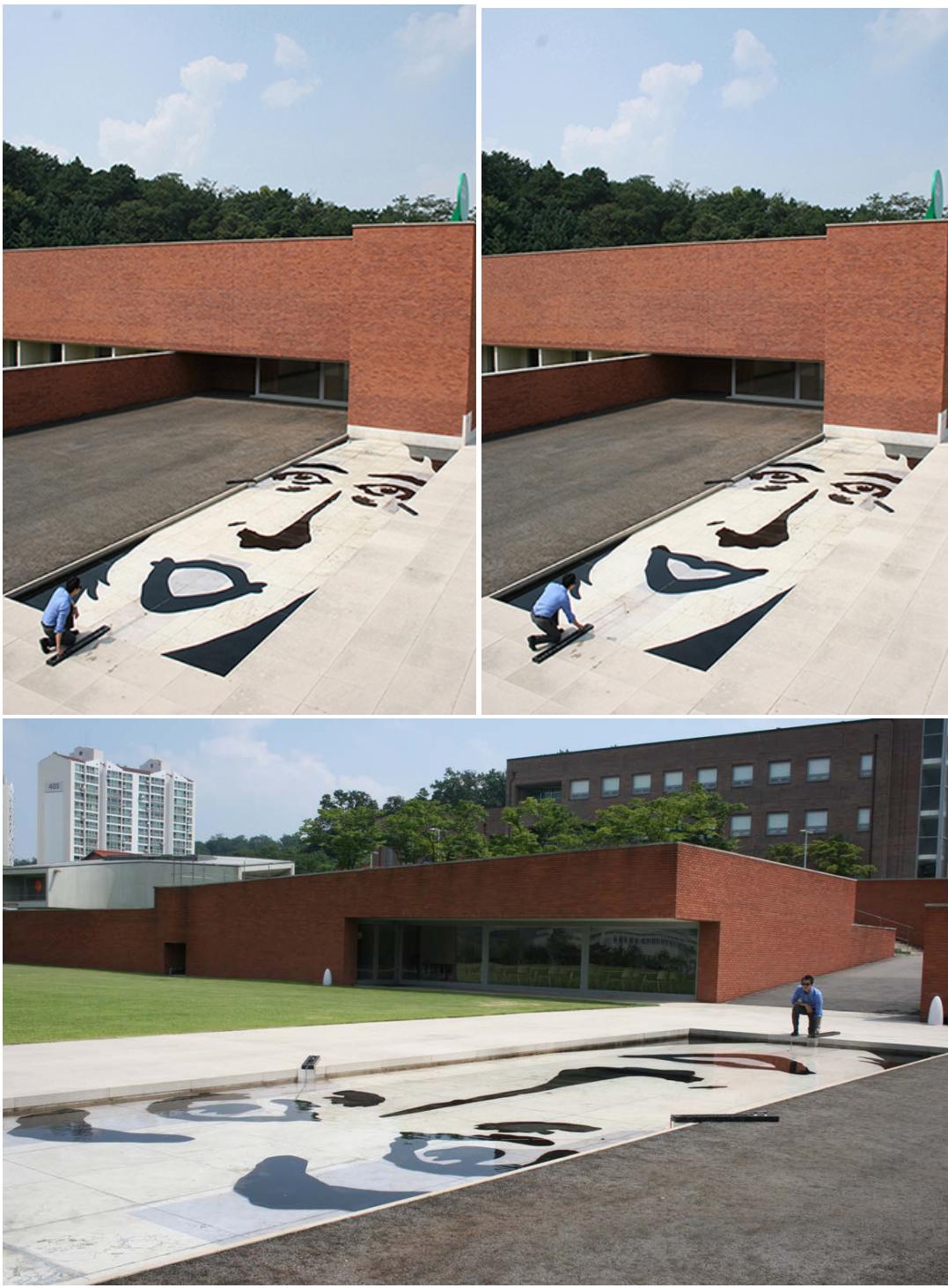
APMAP 2015 Researcher's Way

Amore Pacific Museum

<museum.amorepacific.co.kr/en/yongin2015.asp>

Floating Identity in Auburn uses the water in the reflecting pool as a metaphor for the fluidity of the modern society, and the image of the woman's face submerged in the water as a symbol for the socially agreed upon beauty and identity standards of the modern woman. The audience may change the expression of the face using the manual handle—revealing the variations in the standard for female identity in today's society.





Exhibition History

- 2017 Jule Collins Smith Museum of Fine Art, Auburn, AL
2015 Amore Pacific Museum, Young-In, Korea

7. A Journey of Footsteps

Medium: Outdoor Kinetic Installation

Size: 6.5 (w) x 3.3 (h) x 1.5 (d) meters

Date: 2016

Video: <https://vimeo.com/178472720>

APMAP 2016 Make Link

Amore Pacific Museum

<http://museum.amorepacific.co.kr/en/yongsan2016.asp>

A Journey of Footsteps represents geographical history where Yongsan in South Korea has been occupied. Participants can directly interact with artwork using foot pedals. They can experience active dynamics of moving forward while connecting between past and future and human and nature.





Exhibition History

2016 "Make Link", Yongsan Family Park, Seoul, Korea

8. Hooray

Medium: Interactive Art Installation (Wood and Motors)

Size: 44 (w) x 36 (h) x 5 (d) inches

Date: 2013-2014

Video: <https://vimeo.com/62276309>, <https://vimeo.com/107973554>

Hooray consists of 480 motors, 480 light sensors and 480 human figures. One motor and one light sensor and one human figure function as one set. In *Hooray*, all the figures are initially standing up. When visitors approach *Hooray*, some of the figures bow as the visitors' shadows block or partially block the light sensors of various figures, activating each blocked figures' motor, resulting in numerous tiny bows.

Hooray represents a hierarchical power relationship in society. When participants get closer to *Hooray*, their shadows seem like overwhelming small-scaled human figures. Small-scaled human figures bow showing their obedience to the participants. I think our society's so called democracy is not really a democracy. An individual's money, power, and reputation are still organized in a hierarchy. We do not live any more in a society, which is set up as a relationship of servant and master, such as a caste or a slavery system. However, the current system is sometimes subtly misguiding people through mass media, policy, or laws because they opt to represent people who have power and influence.





Exhibition History

- 2015 Daejeon Biennale, Daejeon, Korea
- 2014 OCI Museum, Seoul, Korea
- 2013 Gallery Ho, New York, NY, US
Telfair Museum, Savannah, GA, US
- 2012 Korean Cultural Center, New York, NY, US
3rd Ward, Brooklyn, NY, US

9. Whatever You Say

Medium: Interactive Sound Installation (Wood, Metal, Speakers, Hardware)

Size: 45 (w) x 55 (h) x 100 (d) inches

Date: 2012

Video: <https://vimeo.com/37630609>

The idea of *Whatever You Say* represents asymmetric power relations using sound; individuals have different hierarchical power to speak. *Whatever You Say* is a giant wooden gun, which generates a short, uncomfortable, low-frequency sound when anyone stands in front of the work. *Whatever You Say*, with two barrels, represents the power of spoken words to intimidate others through sound alone. This work is done in collaboration with the New-York-based sound artist Inmi Lee.



Creative Work > Kinetic/ Interactive Installations



Exhibition History

2012 3rd Ward, Brooklyn, NY, US

10. Please Smile

Medium: Artistic Robot (Wood or Plastic)

Technology: Face and Smile Detection

Size: 80 (w) x 65 (h) x 15 (d) inches

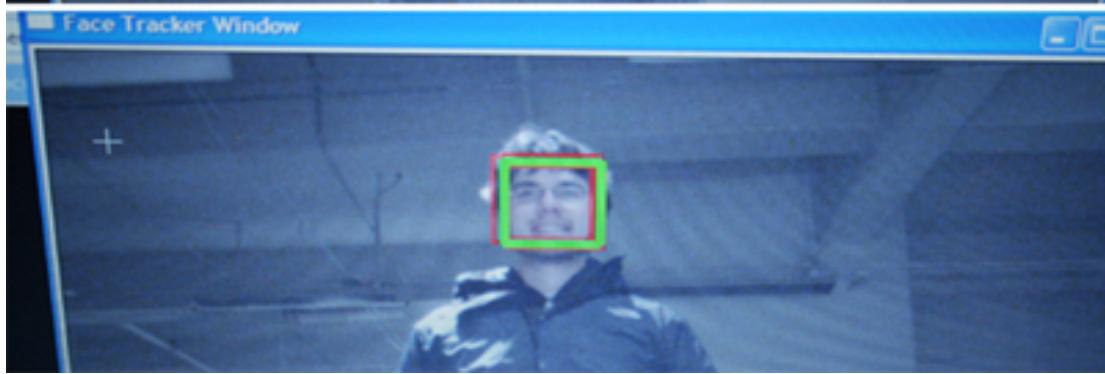
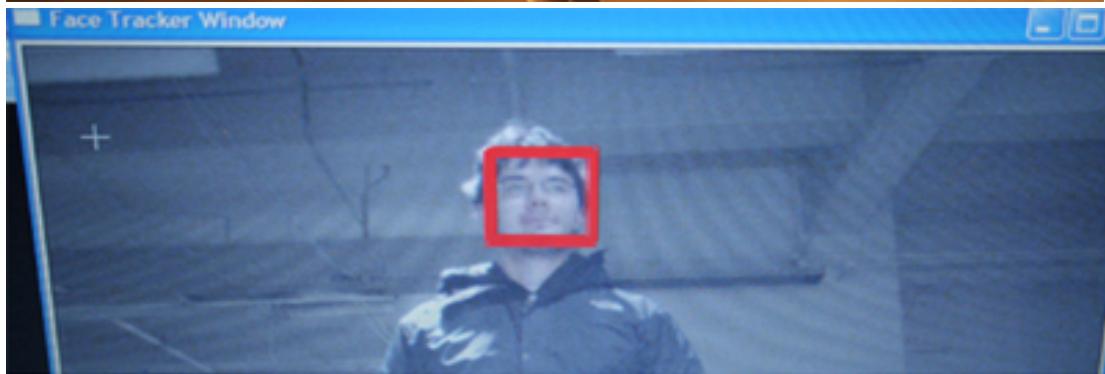
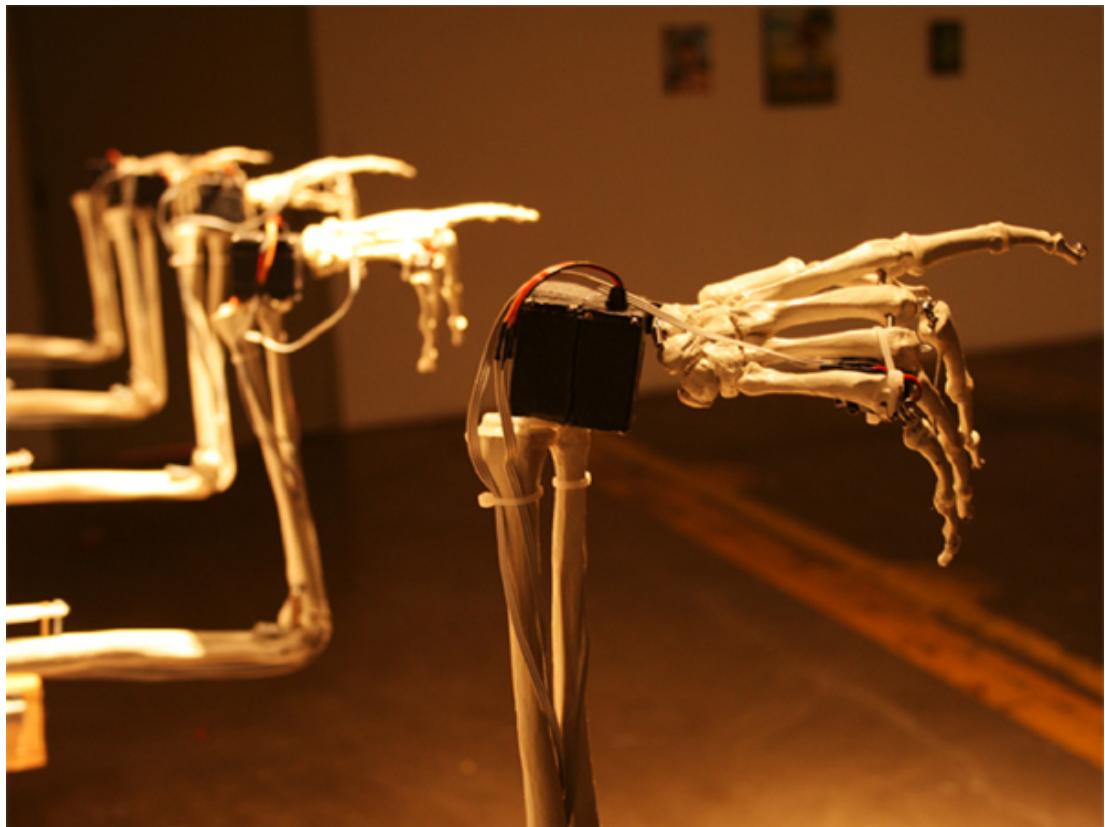
Date: 2011, 2012

Video: <https://vimeo.com/18983497>, <https://vimeo.com/44963413>

Please Smile is an exhibit involving five robotic skeleton arms that change their gestures depending on a viewer's facial expressions. It consists of a microcontroller, a camera, a computer, five external power supplies, and five plastic or wooden skeleton arms, each with four motors. It incorporates elements from mechanical engineering and computer vision perception to create a more expressive robot. When people interact with the robotic arms, they encounter unexpected reactions.

Audiences interact with *Please Smile* in three different ways. When no one falls within the view of the camera, the five robotic skeleton arms choose the default position, which is bending their elbows and wrists towards the wall behind them. When they step within the view of the camera, the arms point at them and follow their movements. Then when they smile in front of it, the five arms wave their hands. Through *Please Smile*, audiences foster positive behaviors such as smiling.







Exhibition History

- 2014 OCI Museum, Seoul, Korea
- 2013 Gallery Ho, New York, NY, US
Telfair Museum, Savannah, GA, US
- 2012 Korean Cultural Center, New York, NY, US
FILE festival, Rio, Brazil
3rd Ward, Brooklyn, NY, US
- 2011 FILE festival, Sao Paulo, Brazil
Buffalo Arts Studio, Buffalo, NY, US

Media Review

- 2012 TrendHunter
Adafruit
- 2011 We-Make-Money-Not-Art.com
Scoop.it, Reporter Olivier Nerot

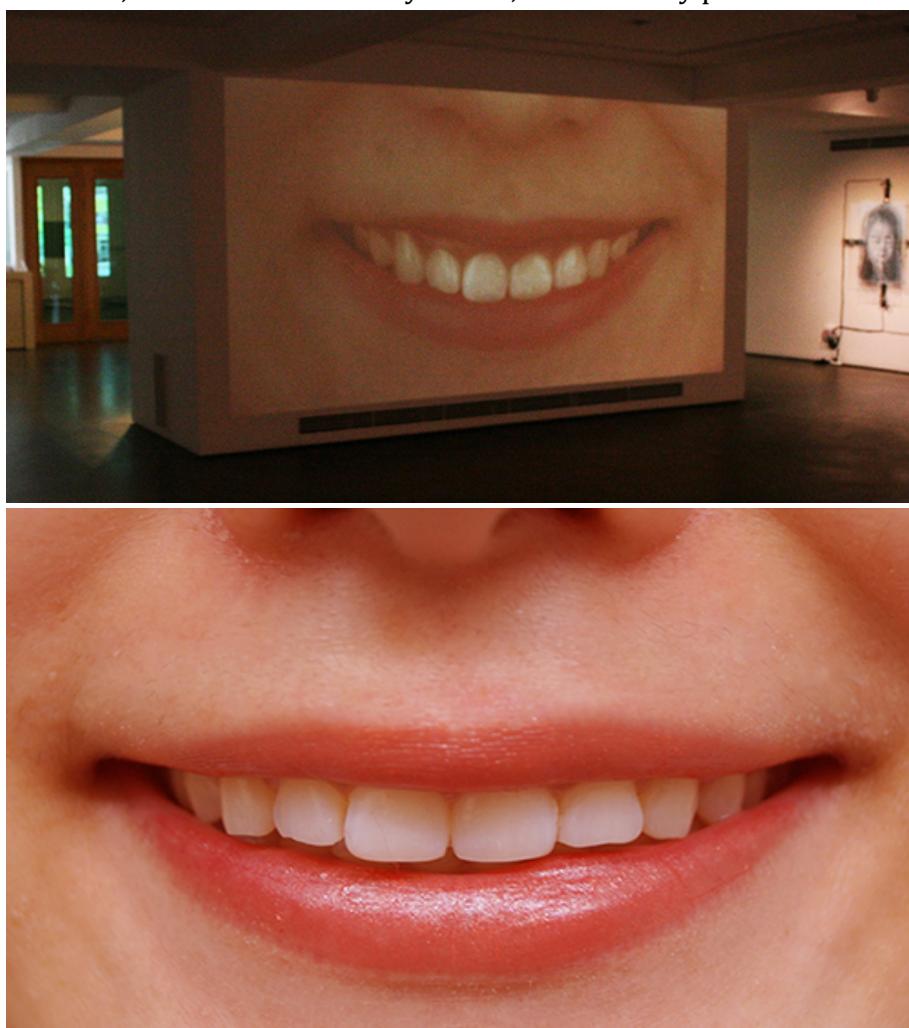
11. Cheeeeese

Medium: Single-Channel Video

Date: 2014

Video: <https://vimeo.com/98090650>

Cheeeeese is a single-channel video performance. It is a close-up of a female performer's mouth. The performer smiles for a long time showing discomfort and convulsions. The uncomfortable pains get severe toward the end of the video. *Cheeeeese* conveys society's pressure of being polite and being nice to others; however, the manner is socially forced, not naturally performed.



Exhibition History

2016 Contemporary Art Center, New Orleans, LA

2014 OCI Museum, Seoul, Korea

New Faculty Show, Baton Rouge, LA

12. Self-Portrait

Medium: Four Single-Channel Videos

Date: 2014, 2006

Video:

<https://vimeo.com/34197894> (all together)

<https://vimeo.com/3898836> (walking)

<https://vimeo.com/3898179> (sitting)

<https://vimeo.com/3898132> (eating)

<https://vimeo.com/3898095> (drinking)

I explore feeling out-of-place in my installation *Self-Portrait*. In each video I perform simple, everyday tasks, such as eating, drinking, and walking; however, in each situation, I have difficulty completing these tasks. With the first video, the spoon I use to eat a tomato is oddly-shaped and ineffective. With the second, I try to sit in a lopsided wooden chair. And in the third, a hole at the bottom of my cup prevents me from drinking all my orange juice without splashing it onto me. In the last video sequence, my shoes are too long and prevent me from walking ‘correctly.’

In the videos, I seek to portray the difficulty of living in this ‘room’ that is America. *Self-Portrait* is an attempt to literally represent my psychological and bodily displacement as a means of representing the experience of immigration to non-immigrants. Since moving to America, I now feel as if I live in a different skin. Many of the simple tasks that seemed inborn to me in Korea are now completely foreign. My body, as a result, feels different. I feel like it occupies both Korea and the United States and my arms and legs feel incredibly elongated, as if I cannot see the end of my body. In the video performances, I attempt to show what displacement feels like. Because the displacement one feels from immigrating is difficult and complex to communicate, I demonstrate how one’s daily, commonplace behaviors suddenly became unfamiliar.



Exhibition history

- 2014 OCI Museum, Seoul, Korea
- 2013 Gallery Ho, New York, NY, US
Telfair Museum, Savannah, GA, US
- 2012 Japanese American National Museum, California, LA, US
Asia Society Texas Center, Houston, TX, US
Smithsonian, National Portrait Gallery, Washington D.C., US
"Touching Anomaly", 3rd Ward, Brooklyn, NY, US
- 2011 Buffalo Arts Studio, Buffalo, NY, US
- 2008 MISC Video & Performance, NY Studio Gallery, NYC, US
The Chorus Project, Hun Gallery, NYC, US
The Chorus Project, Korus House, Korea Embassy, Washington, DC, US
Emerging Artist: Juried Screening, ISE Gallery, NYC, US
Centennial video special, Crawl Space, Seattle, US
- 2007 Portraiture and Identity, Center For New Americans, NY, US
- 2006 Translation: Misguided Machines and Cultural Loops, Duo Gallery, NYC
(curator. Christian Paul at Whitney Museum), US
LDN Vs NYC (Inflatable Collapsing New People from London and New York), NYC
(curator. Karim Hamid), US
Community Folk Art Center, NY, US

Media Review

- 2012 SI APAP.edu, Recap and Video: Between Image and Word Symposium
- 2011 PBS News Hour, Negotiating Asian-American Identity Through
Portraiture, Reporter Saskia De Melker
VOANews.com, Asian-American Artists Explore Their Identity:
Smithsonian exhibit, Julie Taboh
The Washington Post, Review: The Asian American experience at the
National Portrait, Reporter Jachquelle Trescott (Website and New Paper)
National Portrait Gallery Official Website

13. Wonderland

Medium: Single-Channel Video

Running Time: 4:35

Date: 2008

Video: <https://vimeo.com/1629821>

Space takes on multiple definitions. I understand space as the sum of cultural and social forces that act on me. Through space, my body feels all changes around me instantly and intimately. When I move from Korea to the United States, my body became a gauge that felt my displacement and recognized not only the conformity inflicted on me in the United States, but it also allowed me to deconstruct the rule from my hometown that I had taken for granted as normal.

In my video piece, I attempt to convey the feeling of displacement and conformity by acting of walking. I perform walking forward and other people seem to be walking backward. However, I was walking backward in the real scene and I made it simply reversed. The space of being neither here following correct rule nor there following incorrect rule is precisely what I try to convey in this video.



Creative Work > Video

Exhibition history

- 2014 OCI Museum, Seoul, Korea
2013 Gallery Ho, New York, NY, US
Telfair Museum, Savannah, GA, US
2012 "Touching Anomaly", 3rd Ward, Brooklyn, NY, US
2011 "Push/Pop" Screening, Seattle, WA, US
"Somewhere In-Between", Buffalo, NY, US
2009 Time Square Screening, NY (curator Isabella Rossellini), US
Future Places Festival, Porto, Portugal
the Lab, San Francisco, CA, US
Tweak, Ireland
Video Screening, The Bhavan, London, UK
Simply Screen: Inbetweeners of Asia, Transart Institute at Tanzfabrik, Berlin, Germany
Screengrab(Place|Identity|Space|Community), James Cook University, Australia
Archetime, The tank NYC, NY (supported by LMCC, The Tank NYC, NYU Future Salon), US
ICAD 09, Re-New Festival, Copenhagen, Denmark
2008 MISC Video & Performance, NY Studio Gallery, NYC, US
One Minute Festival & Video Festival Aarau, Switzerland
Siggraph 2008 Art Show, LA, US
The Future Was Then. so now what , SCOPE Pavilion Lincoln Center, NYC, US
Centennial video special, Crawl Space, Seattle, US
International Winner 2008, Hun Gallery, NYC, US

Award

- 2009 Runner-up, Metropolis Art Prize, NYC, US
Honorable Mention, Porto, Portugal
United Creators Video Award, NYC, US
Focal Press Voucher (AUS \$1000), Australia
2008 International Winner 2008, Hun Gallery, NYC, US

Media Review

- 2009 Real Time Issue (Magazine), #93 Oct-Nov 2009, by editor Bernadette Ashley
2008 Siggraph, report by JEN ZEN

14. Kiss Controller

Medium: Video Game Controller (3D printed plastic)

Technology: Tongue Controller

Size: 10 inch (w) x 5 inch (h) x 5 inch (d)

Date: 2011

Video: <https://vimeo.com/36781804>

Kiss Controller is a game input device that controls the direction and speed of a bowling ball or steers a racecar while users are kissing. Recently, with the improvement of camera capabilities and related tracking systems, game input systems such as Nintendo Wii controllers or Microsoft Kinect games are incorporating more body positions and movements. Unlike existing game input devices, *Kiss Controller* seeks to generate the emotional experience of a kinetic act while users play the game rather than control games with their body.

1. Bowling Game

One person has a magnet on his/her tongue and the other person wears the headset. While they kiss, the person who has the magnet on his/her tongue, controls the direction and speed of the bowling ball for 20 seconds. The goals of this game are to guide the ball so that it maintains an average position in the center of the alley and to increase the speed of the ball by moving the tongue faster while kissing.

2. Racing Car Game

One person has a magnet on his/her tongue and the other person wears the headset. While they kiss, the person who has the magnet on his/her tongue steers the racecar. The goals of this game are to reach the finish line with the fastest time, move their tongue left/right to steer and collect hearts to lower their time.

Kissing is an intimate behavior that can be developed into a game device. It has not yet been proposed in the game industry. Kiss Controller shows how the human tongue can be used to control a game and how people can become creatively involved in a game.



Exhibition History

- 2014 OCI Museum, Seoul, Korea
2013 Gallery Ho, New York, NY, US
Telfair Museum, Savannah, GA, US
2011 IndieCade festival, LA, US
E3 Game Expo, LA Convention Center, LA, US

Media Review

- 2011, Business Insider
2011 AOL News, Editer, Dave Thier
Discovery Channel (Canada Broadcasting), Daily Planet Episode,
by producer Regine Taduran
Slashdot
Wired by Bruce Sterling
Engadget By Vlad Savov
Kotaku By Stephen Totilo
Gizmodo
Mashable by Charlie White

3. Research

3.3. Exhibitions, Catalogs, and Reviews

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Poster: 404 International Festival of Art & Technology, Lowell, MA, 2019.

HYE YEON NAM



HYE YEON NAM
USA

BIOGRAPHY

Hye Yeon Nam is a digital media artist working on interactive installations and performance video. She holds a Ph.D. in digital media from Georgia Institute of Technology, an M.F.A. in digital media from Rhode Island School of Design, and a B.F.A. in Information Design from Ewha Womans University. She foregrounds the complexity of social relationships by making the familiar strange, and interpreting everyday behaviors in performative ways. Hye Yeon's art has been showcased in The Smithsonian National Portrait Gallery in Washington D.C., Times Square, the art gallery Eyebeam and The Tank, the Conflux, the D.U.M.B.O. Art Festival in New York, FILE, SIGGRAPH, CHI, ISEA, E3 Expo, the Lab in San Francisco, and several festivals in China, Istanbul, Ireland, the UK, Germany, Australia, Denmark, and Switzerland. Her work has been broadcast on the *Discovery Channel* (Canada) and LIVE TV show *Good Day Sacramento*, published in *Leonardo Journal* and featured in *Wired*, *We Make Money Not Art*, *Makezine*, *Business Insider*, *Slashdot*, *Engadget* among other publications. She is currently an assistant professor of digital art at Louisiana State University.



Invisible
Installation

Invisible uses a computational system to evoke understanding and a discussion of current racial stereotype issues. It explores the political implications of how freely racial discrimination is expressed on online platforms, where these discriminations can easily be hidden. At the same time, it is not limited to representing discrimination, but also revealing a lack of conversation. Invisible prints sentences that include any derogatory racial term representing discrimination of African Americans, Asians, Hispanics and Caucasians on papers in every 10 seconds. After the sentences are printed, the robotic arm cuts and throws the papers away on the ground. Amongst the piles of hurtful messages, one can find examples that seek to educate the readers to the injured feelings and sensitivities of the races. The most important purpose of

Website: 404 International Festival of Art & Technology, Lowell, MA, 2019.



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History of the Future: Artist Bios

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Boston Cyberarts Inc.

Jenny E. Balisle currently works as an artist, curator, advocate, writer, lecturer, and instructor at the Academy of Art University and UC Berkeley Extension. Her work has appeared in exhibits at the de Young Museum Artist-in-Residence, Orange County Center for Contemporary Art, Chicago Cultural Center, Korean Cultural Center, Harvard University, Farmington Museum, Museu Brasileiro Sao Paulo, and Shanghai Oil Painting & Sculpture Institute Art Museum.

Tyler Bohm is a new media artist who spent several years working in the architectural industry, where he adopted the tools and techniques of digital and physical modeling to create digitally-inspired

sculptural, video, Columbus and
Gallery (Brook
(Philadelphia),
York), Proto G
Arts Council V

Sara Bonaven
she has been
Constellation
Film Archives,
the Veneto Re
feature film, F

Keaton Fox is
modern world
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the Alberta Co
and satirical -
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features his a

Nick Montfort's computer-generated books of poetry include #!, the collaboration 2x6, Autopia, and *The Truelist*, the first in Counterpath's new Using Electricity series, which he is editing. Among his more than fifty digital projects are the collaborations *The Deletionist*, *Sea and Spar Between*, and *Renderings*. His digital art has been shown recently in Babycastles in New York and in Boston City Hall. He has six books out from the MIT Press, most recently *The Future* (in the Essential Knowledge series). He is professor of digital media at MIT and lives in New York and Boston.

Hye Yeon Nam is a digital media artist working on interactive installations and performance video. She holds a Ph.D. in digital media from Georgia Institute of Technology, an M.F.A. in digital media from Rhode Island School of Design, and a B.F.A. in Information Design from Ewha Womans University. She foregrounds the complexity of social relationships by making the familiar strange, and interpreting everyday behaviors in performative ways. Hye Yeon's art has been showcased in The Smithsonian National Portrait Gallery in Washington D.C., Times Square, the art gallery Eyebeam and The Tank, the Conflux, the D.U.M.B.O. Art Festival in New York, FILE, SIGGRAPH, CHI, ISEA, E3 Expo, the Lab in San Francisco, and several festivals in China, Istanbul, Ireland, the UK, Germany, Australia, Denmark, and Switzerland. She is currently an assistant professor in digital art at Louisiana State University.

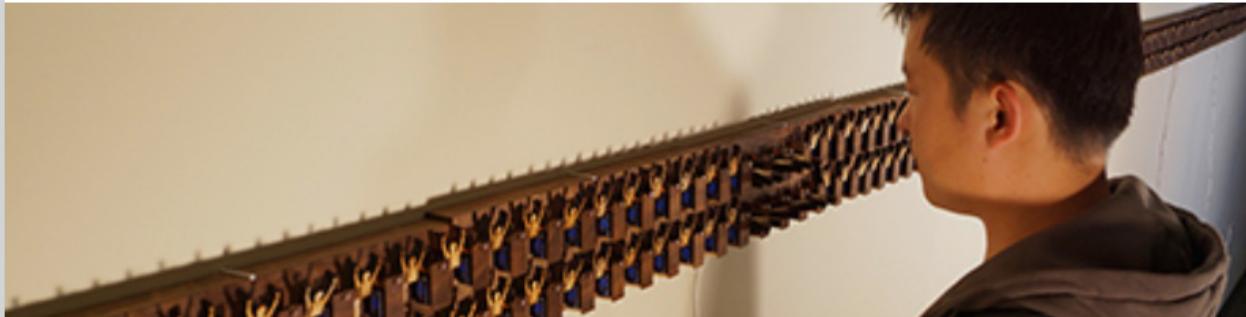
Molly O'Donnell is a visual artist working in the Boston/Cambridge area. She is a BFA candidate at Lesley University College of Art and Design (formally Art Institute of Boston). In May 2018 she will receive her Bachelor of Fine Arts in Photography with a minor in Installation/Performance Art and Art History. Molly has been exhibited and published locally including galleries in Lesley University, Griffin Museum of Photography, Mass Art Designand Media Center, SoWa Boston: Laconia Gallery, and several others. Molly is currently a Communication Press Intern for Harvard Art Museum and is working as a digital imaging assistant/circulation assistant at the Moriarty Art Library in Cambridge MA.

New media artist, **Lalie S. Pascual** received her MA in Fine Art at Central St. Martins University of the Arts in London, having being previously trained at Brandeis University, Massachusetts. Her art practice is intended to explore ideas of growth and expansion in our scientific and natural worlds. Using video and digital imagery she creates fragile equilibriums that could be reconstructed or separated at any moment in time. She received a Brandeis teaching fellowship award (Waltham, MA), was a finalist of the Celeste Art Prize (London) and won the Drawing Conclusion competition by ArtSEEN journal (Florence). She exhibited internationally including London, Glasgow, Basel, Lausanne, New York, Boston,

Website: "History of the Future", Boston CyberArts, Boston, MA, 2018.
<https://bostoncyberarts.org/history-of-the-future-artist-bios/> (for the full version)



BATON ROUGE GALLERY
CENTER for CONTEMPORARY ART



HYE YEON NAM

Hye Yeon Nam is a digital media artist working on interactive installations and performance video. Through her art, which she approaches as research, Nam attempts to address social issues she sees as closely tied to her cultural identity, relationships, and responsibilities. As an immigrant to America from South Korea, She is acutely aware of her identity being caught between these two cultures. While struggling to adjust to the culture of her adopted home, she has sought to illustrate her "resistance against the conformities of society by showing variable perspectives and physical dissonance."



Nam, in describing her work, adds that she "foregrounds the complexity of social relationships by making the familiar strange, and interpreting everyday behaviors in performative ways."

Her work has been showcased in The Smithsonian National Portrait Gallery in Washington, D.C., in Times Square (New York, NY), The E3 Expo (Los Angeles, CA), and several festivals in China, Istanbul, Ireland, the UK, Germany, Australia, Denmark, and Switzerland. She is currently an assistant professor of digital art at Louisiana State University.

"To me, art should not merely be aesthetics; instead, it can be a question, an argument, a proposal, a resolution or a reflection of the various problems that we encounter in our world. Creating projects related to social issues has helped me understand myself instead of my own isolated viewpoint."

Website: Baton Rouge Gallery Member, Baton Rouge, LA, 2018.

OUT OF THE BOX

A JURIED OUTDOOR SCULPTURE EXHIBITION

10.06.2017–10.06.2018



FEATURING THE WORK OF:

Fumi Amano (WA)
Kurt Dyrhaug (TX)
Ira Hill (AL)
Gregory Johnson (GA)
Benjamin Jones (MA)
Ben Lock (NC)
Hye Yeon Nam (LA)
Matthias Neumann (NY)
Stacey Rathert (MS)
Steve Rossi (NY)
Eric Troffkin (MI)
Adam Walls (NC)



JULE COLLINS SMITH
MUSEUM OF FINE ART
AUBURN UNIVERSITY

Catalog: "Out of the Box", Jule Collins Smith Museum of Fine Art, Auburn, AL, 2017-2018.



Hye Yeon Nam

(Louisiana, b. 1979)

Floating Identity in Auburn, 2017

Plexiglas and metal

(kinetic sculpture)

127 x 519 inches

ARTIST'S STATEMENT

I am a digital media artist working on interactive/kinetic installations and performances. I foreground the complexity of social relationships by making the familiar strange and interpreting everyday behaviors in performative ways. In *Floating Identity*, I use the water in the reflecting pool as a metaphor for the fluidity of the modern society, and the image of the woman's face submerged in the water as a symbol for the socially-agreed-upon beauty and identity standards of the modern woman. The audience may change the expression of the face using the manual handle—revealing the variations in the standard for female identity in today's society.

01

Catalog: "Out of the Box" Catalog, Jule Collins Smith Museum of Fine Art, Auburn, AL, 2017-2018.

OUT OF THE BOX

A JURIED OUTDOOR SCULPTURE EXHIBITION

10.06.2017–10.06.2018



The *Out of the Box* opening reception will be held October 6, 2017, 6 p.m.

Exhibition juror, Jean Shin, will make remarks and announce awards at her artist talk on October 5, 2017, 6 p.m.

Out of the Box is supported in part by the Haynes Family, in memory of Julian Roberts Haynes and Dr. Lucile McGhee Haynes; and Grace and David E. Johnson with additional funding from the Alabama State Council on the Arts and the National Endowment of the Arts.

FEATURING THE WORK OF:

Fumi Amano (WA)
Kurt Dyrhaug (TX)
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Gregory Johnson (GA)
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Hye Yeon Nam (LA)
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Steve Rossi (NY)
Eric Troffkin (MI)
Adam Walls (NC)



JCSM.AUBURN.EDU

Postcard: "Out of the Box", Jule Collins Smith Museum of Fine Art, Auburn, AL, 2017-2018.


**JULE COLLINS SMITH
MUSEUM OF FINE ART
AUBURN UNIVERSITY**

1. Hye Yeon Nam, Floating Identity in Auburn

Interview with Hye Yeon Nam, Floating Identity

Audio interview coming soon.

[Artist Statement](#)

I am a digital media artist working on interactive/kinetic installations and performances. I foreground the complexity of social relationships by making the familiar strange and interpreting everyday behaviors in performative ways. In Floating Identity, I use the water in the reflecting pool as a metaphor for the fluidity of the modern society, and the image of the woman's face submerged in the water as a symbol for the socially-agreed-upon beauty and identity standards of the modern woman. The audience may change the expression of the face using the manual handle—revealing the variations in the standard for female identity in today's society.

www.hynam.org



Website: "Out of the Box", Jule Collins Smith Museum of Fine Art, Auburn, AL, 2017-2018.
<http://jcsmauburn.edu/exhibitions/out-of-the-box-2017/>

AUBURN

RESEARCH

SPRING 2018

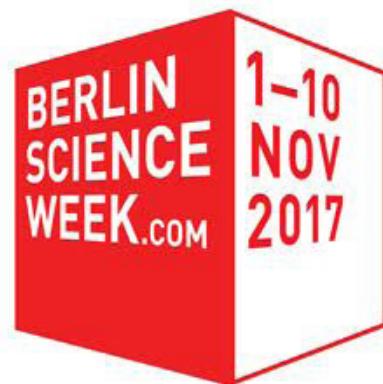


THE
GENE
TEAM

Magazine: Auburn Research Spring 2018, page 1, "Out of the Box" Jule Collins Smith Museum of Fine Art, Auburn, AL, 2018.



Magazine: Auburn Research Spring 2018, page 1, "Out of the Box"Jule Collins Smith Museum of Fine Art, Auburn, AL, 2018.



In Partnership with Humboldt Universität Berlin's Faculty of Life Sciences, Campus Nord Library and Museum für Naturkunde Berlin, artist mp Warming

PRESENTS

"Appealing to the Populous"

**The International Art/Science Exhibit
for Evolutionary Biology**

OPENING

November 1st 17:30 - 20:00

At Thaer-Institut für Agrar- und Gartenbauwissenschaften,
Invalidenstr. 42, 10099



Opening Invitation: "Art Science Exhibits", Berlin Science Week, Berlin, Germany, 2017.
Promo Video: <https://www.youtube.com/watch?v=EnQsRBFJG7o> (1:03-1:06)

finissage: let's get personal



*You are invited to the closing party for
"Appealing to the Populous"
November 17th from 17:30 - 20:00
at the Faculty of Life Sciences
Thaer Building
Invalidenstr. 42, 10115 Berlin*

Featuring Artists

Denise Batchelor, New Zealand
Matt Burnett, USA
Eloisa Guanlao, USA
Kathleen Farrin, USA
Paula Moxham Imirzian, UK/USA
Gunes-Helene Isitan, Turkey/Canada
Kevin H Jones, USA
Soon Kim, South Korea
Renata Kudlacek, Germany
Latzi, Israel
Nathalie Lavole, Canada
Cristen Leifheit, USA
Manuel M Martinez Peña, Mexico

McFarland & Singer, UK
Hye Yeon Nam, Korea/USA
Elena Nemkova, Italy/Russia
Ayame Ono, Japan
Lani Paxton, Australia
Chantal Pollier, Belgium
Natalie Rainer, USA
Veronique Scholl, France
James Sham, USA
Yoko Shimizu, Japan
Monica Tiulescu, USA
Natasha von Braun, Russia
mp Warming, USA/Germany
Stefano Zaratin, Italy

Artists accommodations provided by:

Closing Invitation: "Art Science Exhibits", Berlin Science Week, Berlin, Germany, 2017.

Hurry Up and Wait Opening Reception

SEPTEMBER 8, 2017 @ 6:00 PM - 8:00 PM

| Free



Hurry Up and Wait

Pritha Bhattacharyya, Sanjana Bijlani, Melissa Chen, Yujane Chen, Maria Dumlao, Monica Kane, Caroline Key, Ahree Lee, JJ Lee and Mei Lee Ogden, **Hye Yeon Nam**, Jermaine Ollivierre, Keven Quach, Yumi Janairo Roth, Rea Christina Sampilo, Catzie Vilayphonh

Curated by Adriel Luis

September 1 – December 15, 2017

Opening reception: Friday, September 8, 6-8pm

Migration can seem like a single, bold act – but the process is actually a series of steps that includes correspondences, forms and often a whole lot of waiting – these individual tasks can be their own bureaucracies, each shrouded in mystery and inconsistency, despite the millions of people throughout the world who navigate them.

Hurry Up and Wait encounters the tensions between policy and humanity – the range of emotions, wonder, assumptions and discoveries that make migration much more than simply a political issue.

Website: "Hurry Up and Wait", Asian Arts Initiative, Philadelphia, 2017.
<http://asianartsinitiative.org/event/hurry-up-and-wait-opening-reception>

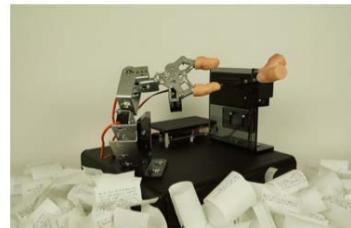
Hye Yeon Nam



About the Artist

Hye Yeon Nam is a digital media artist working on interactive installations and performance video. She foregrounds the complexity of social relationships by making the familiar strange, and interpreting everyday behaviors in performative ways. Hye Yeon's art has been showcased in The Smithsonian National Portrait Gallery in Washington D.C., Times Square, the art gallery Eyebeam and The Tank, the conflux, the D.U.M.B.O. Art Festival in New York, FILE, SIGGRAPH, CHI, ISEA, E3 Expo, the Lab in San Francisco, and several festivals in China, Istanbul, Ireland, the UK, Germany, Australia, Denmark, and Switzerland. Her work has been broadcast on the Discovery Channel (Canada) and LIVE TV show Good Day Sacramento, published in Leonardo Journal and featured in Wired, We Make Money Not Art, Makezine, Business Insider among other publications.

About the Artwork



Hye Yeon Nam

Invisible, 2017

Mixed media

12" x 12" x 12"

Invisible uses a computational system to evoke understanding and a discussion of current racial stereotype issues. It explores the political implications of how freely racial discrimination is expressed on online platforms, where these discriminations can easily be hidden. At the same time, it is not limited to representing discrimination, but also revealing a lack of conversation. *Invisible* prints sentences that include any derogatory racial term on papers in every 10 seconds. After the sentences are printed, the papers pile on the ground. Amongst the piles of hurtful messages, one can find examples that seek to educate the readers to the injured feelings and

es. The most important purpose of *Invisible* is to raise discussions, and not in frustration.



Hye Yeon Nam

Cheeeeese, 2014

Video, 4:17 min.

Cheeeeese is a single-channel video performance. It is a close-up of a female performer's mouth. The performer smiles for long time showing discomfort and convulsions. The uncomfortable pains get severe toward the end of the video. *Cheeeeese* conveys society's pressure of being polite and being nice to others; however, the manner is socially forced, not naturally performed.

Website: "Hurry Up and Wait", Asian Arts Initiative, Philadelphia, 2017.
<http://asianartsinitiative.org/event/hurry-up-and-wait>

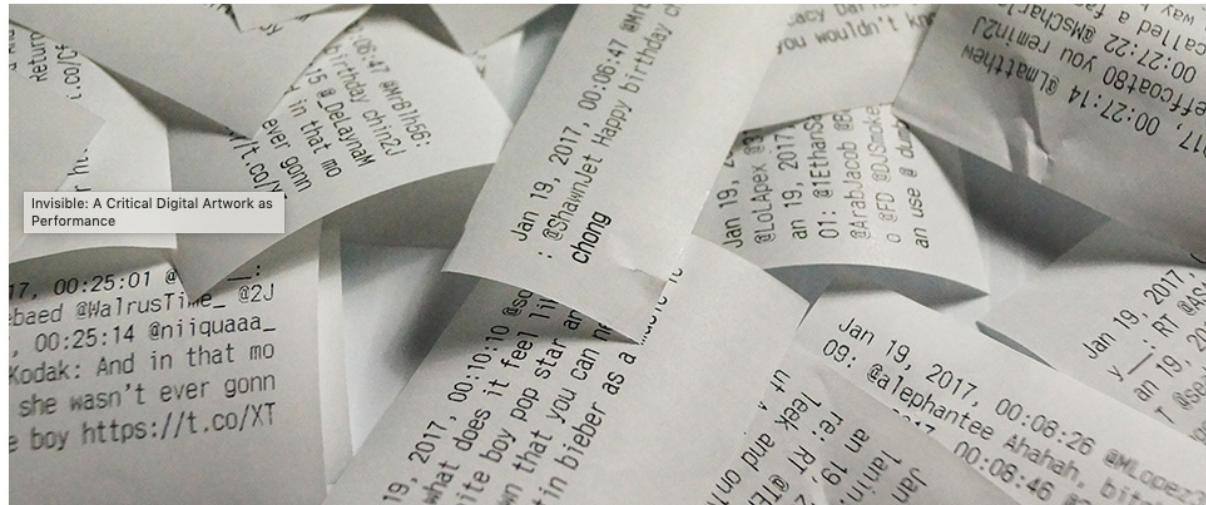
Art.CHI 2017

Interactive Media Works

A CHI2017 Exhibition

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Invisible: A Critical Digital Artwork as Performance



Printed messages in Invisible

Invisible uses a computational system to evoke understanding and a discussion of current racial stereotype issues. Amongst the piles of hurtful messages, one can find examples that seek to educate the readers to the injured feelings and sensitivities of the races. The most important purpose of *Invisible* is to raise discussions, and not for audiences to remain in frustration.

Hye Yeon Nam

Assistant Professor of Digital Art, School of Art, Louisiana State University

► [Website](#)

Website: CHI Art Gallery, Denver Convention Center, Denver, CO, 2017.
<http://art-chi.org/invisible>

APMA

PROJECT ENG ▾

APMAP 2016 yongsan make link

August 13 – September 10, 2016

The 4th exhibition of APMAP part I, which were previously held in Osan, Jeju, and Yongin, will be shown at two locations in Seoul: Yongsan Family Park and the construction site of AMOREPACIFIC's new headquarters. Whilst mediating three main components with art; the past-present-future of Yongsan, the two exhibition sites, and nature-metropolis-human, this last exhibition of APMAP part I is expected to extend discourse on 'public art.'

[Visit](#) [Highlights](#)
[Artists at Work Video](#)
[Program](#) [News](#)

AMOREPACIFIC MUSEUM OF ART PROJECT TIMELINE

APMA

PROJECT ENG ▾

make link

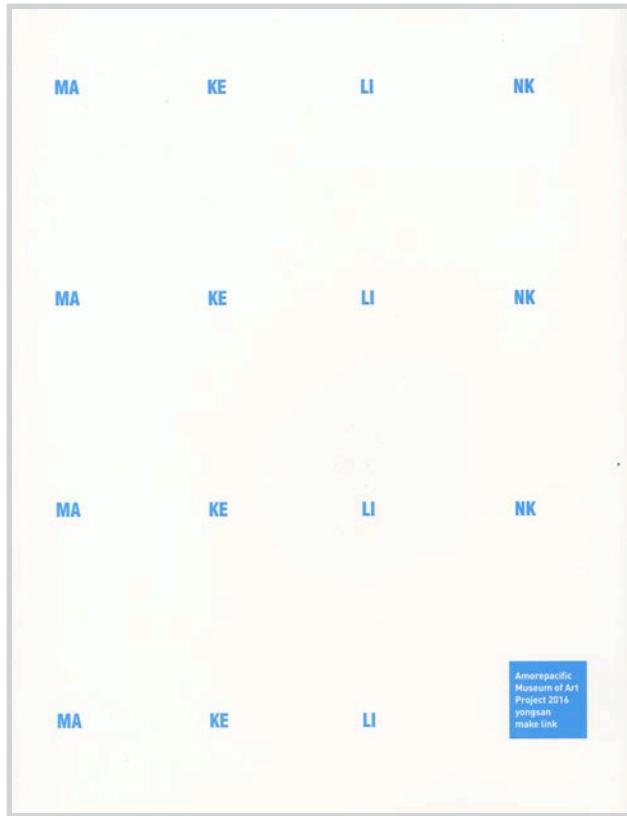
In 1992, the City of Seoul transformed a part of the U.S. military base in Yongsan, which was established after the Korean War, into the Yongsan Family Park. The thirty six year old building of AMOREPACIFIC's headquarters was demolished for its new building whose constructions is to be finished in early 2018.

The objective of make link lies in the conceptual bridging of the two places focusing on the past-present-future of Yongsan District and in the active communication of art and nature, people and nature-people through works of art. The participating artists have visited the venues and collected related information so as to explore their ideas and create site-specific works, which are open to the public throughout the venue. 14 works at the Yongsan Family Park & at the AMOREPACIFIC Headquarters site, 80% enabled to interact with the works that visitors can touch and visitors' imagination at various levels to stimulate and develop their connection.

AMOREPACIFIC MUSEUM OF ART PROJECT TIMELINE

museum.amorepacific.com

Website: "Make Link", APMAP (Amorepacific Museum of Art Project), Yongsan, Korea, 2016.
<http://apmap.amorepacific.com/en/yongsan2016.asp>



Foreword

As an ambitious contemporary exhibition project by the Amorepacific, APMAP has presented itself at various open venues throughout South Korea. Constituted in the form of a relay public art exhibition whose objective is to break down the wall between everyday life and art through site-specific artworks, APMAP of the year 2016 is ready to welcome audiences at the Yongsan Family Park and the Amorepacific Headquarters Site in Yongsan, Seoul.

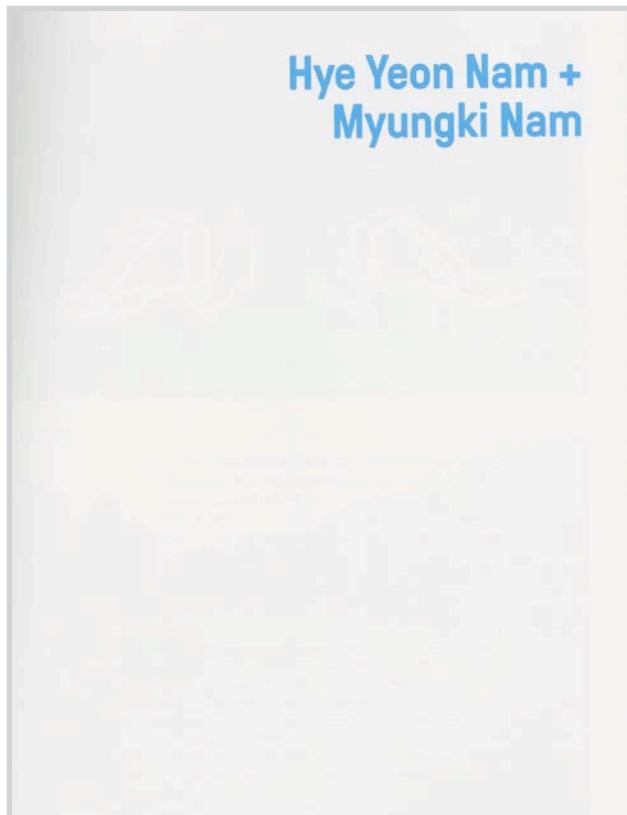
Since the conception of its four-year plan in 2012, APMAP has been held in Osan in 2013, Jeju in 2014, Yongin in 2015, and finally in Seoul in 2016. This year's APMAP has a greater significance since it is the conclusion of its Part I. Throughout these years APMAP has invited roughly fifty teams consisting of about sixty artists to produce over sixty site-specific artworks. It has enabled viewers to experience the artists' novel insights by fostering the communication and interaction among artists, artworks, and viewers, while seeking the formation of the manifold relations among works of art, places, and environments. It is proudly believed that APMAP has indeed made a small, yet significant accomplishment.

In debt to the City of Seoul's generous gesture of proposing the perfect public space of the Yongsan Family Park, this year APMAP is allowed to take a true leap in its mission of letting art penetrate the life of the general public. As part of the public art project that it has conducted starting last year, the City of Seoul committed its dedicated, many-sided support to the success of the exhibition, including the provision of the venue and other administrative help. I owe the City and others concerned more than my deepest gratitude. The smooth installations of the works of art would not have been possible without the help of the head of the Park and its staff.

The seventeen individual artists and art collectives participated in this year's exhibition applied themselves to the activities necessary to the understanding of the sites and the creation of artworks such as frequent visits to the sites and many tiring, yet productive discussion meetings. I would like to express my sincerest thanks to the artists for their unsparing engagement in the collaborative undertakings with the museum in the restoration of the sites to their previous conditions as well as the installation of their works. Over the past four years APMAP has successfully realized midsummer outdoor exhibitions that necessitate on-site installations in the midst of scorching heat. I should offer my unutterable thanks to both viewers and those whose help was indispensable and crucial including advisory board members, writers, the installation team, the photography and imaging team, and the museum staff.

The Amorepacific Museum of Art is devotedly working on the Part II of APMAP, which is to be presented in the next four years starting next year. The Museum is looking forward to meeting viewers at yet other new outdoor venues with works by a more extensive range of artists. This will also be part of the Museum's unquantifiable, long and untiring efforts for the furthering of the growth of public art and contemporary art.

August 11, 2016
Jeon Seung Chang
Director of Amorepacific Museum of Art



Hye Yeon Nam + Myungki Nam

Hye Yeon Nam + Myungki Nam

2014 Ph.D. in Digital Media, School of Literature, Communication and Culture, Georgia Institute of Technology, Georgia, USA
2006 MFA in Digital Media, Rhode Island School of Design, Rhode Island, USA
2002 BFA in Information Design, Ewha Womans University, Seoul, Korea

2016 MS in Information Management, KAIST College of Business, Seoul, Korea
2013 BA in Economics, Yonsei University, Seoul, Korea

Selected Solo Exhibitions

- 2015 *Art + Tech*, Art Gallery, California, USA
- 2014 *You are Happy*, OCI Museum, Seoul, Korea
- 2013 *Bold Movement*, Gallery Ho, New York, USA
- 2012 *Unfamiliar Behavior*, Telfair Museum, Georgia, USA
- 2012 *Teaching Anatomy*, 3rd Ward, New York, USA
- 2011 *Somewhere In-Between*, Bimbo Arts Studio, New York, USA

Selected Group Exhibitions and Projects

- 2016 *A Building with a View*, Contemporary Arts Center, New Orleans, LA, USA
- 2015 *ISEA*, Open Sky Gallery, Hong Kong
- 2015 *APMAP researcher's way*, Amorepacific Museum of Art Public Art Project, Amorepacific R&D Center's outdoor garden, Yongin, Korea
- 2014 *When Technology Becomes Art*, ShireSebas Gallery, Seoul, Korea
- 2014 *Ewha Portfolios*, Sungkyunkwan Art Museum, Seoul, Korea
- 2014 *Project Daegjeon 2014 : The Brain*, KAST Exhibition Hall, Daegjeon, Korea
- 2013 *Predict Machines*, Van Every Smith Galleries, North Carolina, USA
- 2013 *XTC*, MOCA (Museum of Design Atlanta), Georgia, USA
- 2013 *ISEA*, Pop-up Space, Sydney, Australia
- 2012 *Asian-American Portraits of Encounter*, Japanese American National Museum, Los Angeles, USA
- 2012 *Asian-American Portraits of Encounter*, Houston Asian Society Center, Texas, USA
- 2012 *Asian-American Portraits of Encounter*, The Smithsonian National Portrait Gallery, Washington D.C., USA
- 2012 *Reverse & Rebirth*, Korean Cultural Center, New York, USA
- 2011 *FILM*, Rio de Janeiro, Brazil
- 2011 *Evilates/Revolution*, Buffalo Arts Studio, Buffalo, New York, USA
- 2011 *FILM*, Cultural Center FIESP, São Paulo, Brazil
- 2011 *Jean Media Festival*, Jean Station, Inchon, Korea
- 2010 *Confux Festival*, Washington Square Park, New York, USA
- 2009 *Siggraph 2010*, Art Gallery, Los Angeles, USA
- 2009 *Times Square Screening*, Time Square, New York, USA
- 2009 *Future Places Festival*, Media Lab for Citizenship, Porto, Portugal
- 2009 *Simply Screen: Inbetweenness of Asia*, Tardofabrik, Berlin, Germany
- 2009 *This Ability*, Cafa Art Museum, Beijing, China
- 2008 *Korea House*, Korea Embassy, Washington D.C., USA
- 2008 *ACM SIGGRAPH 2008*, LA Convention Center, Los Angeles, USA
- 2008 *Double Take*, Eyebeam, New York, USA

Selected Awards / Artist-in Residence Programs

- 2016 LAB Residency, Spokane, Washington, USA
- 2014 OCI Young Artist, OCI Museum, Seoul, Korea
- 2011 New Generation Design Leader Program, Korea Ministry of Knowledge and Economy and Korea Institute of Design Promotion, Seongnam, Korea
- 2010 New Generation Design Leader Program, Korea Ministry of Knowledge and Economy and Korea Institute of Design Promotion, Seongnam, Korea
- 2010 Creative Divergence, Summer 2010 Winner, Creative Divergence, USA
- 2009 Metropolis Art Prize, Runner-up, Babylon Metropolis, New York, USA
- 2008 First Prize in 19th Annual Juried Exhibition, Viridian Art Gallery, New York, USA

Catalog: "Make Link", APMAP (Amorepacific Museum of Art Project), Yongsan, Korea, 2016.



A Journey of Footsteps

남예연, 남명기는 사람이나 물체의 움직임과 제스처의 관심을 가지고 그것이 어떻게 특별한 의미를 갖거나 되는지에 대한 질문을 던진다. (A Journey of Footsteps) 2016은 용산의 지리적, 역사적 특성을 대담한 방식으로 뻗어나가는 7개의 발로 표현한 설치 작품이다. 또한 향후 용산 공원화사업이 이루어질 용산가족공원에서 확장한 미래를 향해 시민들과 함께 나아간다는 의미 역시 담겨있다. 관람객들이 직접 참여하는 작업으로, 작품 아래에 달린 페달을 밟으면 발 모양을 본뜬 각각의 패널들이 역동적으로 움직인다. 관람객들은 직접 작품을 움직여 가가는 발을 표현하고 역동적으로 걸어나가는 움직임을 경험해 볼 수 있으며, 동시에 과거와 미래, 인간과 자연을 연결해 보는 기회가 된다.

A Journey of Footsteps

Hyeyeon Nam and Myoungki Nam direct their artistic attention to the movements and gestures of humans and objects and delve into the ways in which they are signified. A Journey of Footsteps (2016) is an installation in which the geographical and historical features of Yonggan are embodied through seven foot-shaped structures heading in different directions. This work also expresses the citizens walking forward towards the future full of hope at the Yonggan Family Park, which is to be reborn through the Yonggan Park Project. In this participatory work, visitors are invited to make those foot-shaped panels move dynamically by pressing down the pedals attached to the structures. Visitors are offered an opportunity to experience the dynamic force of moving forward by mobilizing the work themselves and at the same time to bridge the past and the future and unify humanity and nature.



남예연 + 남명기 / Hyeyeon Nam + Myoungki Nam

apmap 2016 yonggan make link 104 | 105



남예연 + 남명기 / Hyeyeon Nam + Myoungki Nam
apmap 2016 yonggan make link 104 | 105

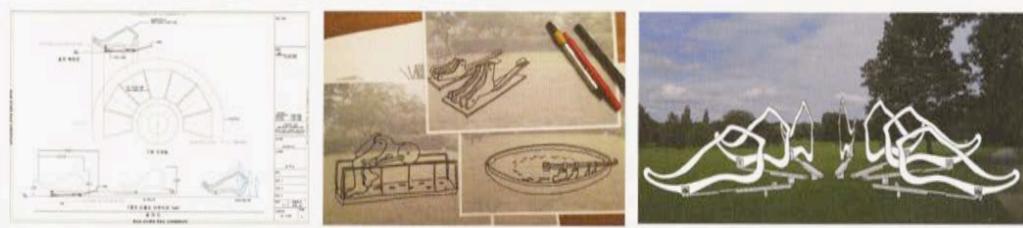
Catalog: "Make Link", APMAP (Amorepacific Museum of Art Project), Youngsan, Korea, 2016.



남해연 + 남명기 Hyo Yeon Nam + Myungki Nam

apmap 2016 youngsan make link

Catalog: "Make Link", APMAP (Amorepacific Museum of Art Project), Youngsan, Korea, 2016.



Sketches for *A Journey of Footsteps*

128 | 129

Catalog: "Make Link", APMAP (Amorepacific Museum of Art Project), Youngsan, Korea, 2016.

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APMAP 2016 YONGSAN
HYE YEON NAM +
MYUNGKI NAM
MAKE LINK

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HD

아모레퍼시픽미술관 APMA

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Published on Aug 22, 2016

Interview: "Make Link", APMAP (Amorepacific Museum of Art Project), Youngsan, Korea, 2016.
(<https://www.youtube.com/watch?v=hP4DVjHaZhl>)

NEWS

COLLEGE OF ART & DESIGN HOME / ART / HYE YEON NAM'S KINETIC SCULPTURE INSTALLATION EXHIBITED IN YONGSAN, KOREA

Hye Yeon Nam's Kinetic Sculpture Installation Exhibited in Yongsan, Korea

Oct 18, 2016  Art,  Digital Art,  Exhibitions, Faculty,  Sculpture  faculty exhibition,  hye yeon nam, International Exhibition, Kinetic Sculpture



An outdoor kinetic sculpture, *A Journey of Footsteps*, designed by LSU's [Hye Yeon Nam](#), assistant professor of digital art, and Myung Ki Nam, her brother and collaborator, was on display at the Yongsan Family Park in Korea as part of the [AmorePacific Museum of Art Project](#), or APMAP, August 13–September 10, 2016.

The installation consists of feet walking forward, full of hope, toward the future. Visitors participate in the installation by stepping on and pressing



Website: "Hye Yeon Nam's Kinetic Sculpture Installation Exhibition in Yongsan, Korea" by Angela T Harwood, 2016, <http://design.lsu.edu/hye-yeon-nams-a-journey-of-footsteps/>

Contact Us

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Future Innovators Summit

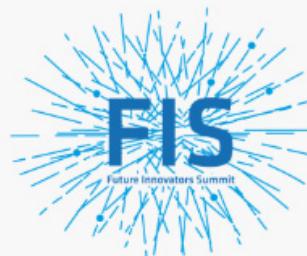
Creating agendas for tomorrow

Collaborative brainstorming and the creative development of questions having to do with humankind's future, education and the digital commons—that's the mission of the Future Innovators Summit.

Following its successful premiere at the 2014 Festival and the fascinating follow-up last year, the next Future Innovators Summit is formulating creative questions for the future. In workshops and intensive discussions, artists, designers, scientists, engineers, entrepreneurs, and social activists from all over the world will be talking about their ideas and projects related to this year's complex of topics: the future of humankind, the future of education, and the future of the Commons. The Future Innovators Summit was developed by Ars Electronica and Hakuhodo, and is being staged this year in cooperation with netidee.

Program of the Future Innovators Summit

THU September 8, 2016 10 AM-11:30 AM	FIS Breakfast Kick-off Flashtalks Moderation: Hideaki Ogawa (JP), Kazuko Tanaka (JP)
THU September 8, 2016 4 PM-5:30 PM	FIS TeaTime Kick-off Flashtalks Moderation: Kristefan Minski (AU)
FRI September 9, 2016 10 AM-5 PM	Workshop Day
SAT September 10, 2016 10 AM-6 PM	Mentor Day
SUN September 11, 2016 4:30 PM-6 PM	FIS Final Presentation Moderation: Kazuhiko Washio (JP), Hideaki Ogawa (JP)
MON September 12, 2016 11:30 AM-12:30 PM	Future Innovators Summit 2017 Moderation: Hideaki Ogawa (JP)



Highlights

Program overview

Conferences, Lectures, Workshops

Exhibitions, Projects

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Ars Electronica Animation Festival

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Booklet: Future Innovators Submit, ARS Electronica, Postcity, Linz, Austria, 2016.



Hye Yeon Nam (KOR)

Hye Yeon Nam is a digital media artist working on interactive installations and performance video. She foregrounds the complexity of social relationships by making the familiar strange, and interpreting everyday behaviors in performative ways. Hye Yeon's art has been showcased in several galleries, exhibitions and international festivals.



Manuel Laber (AT)

With background in mechatronics, Manuel is interested in human-computer interaction, especially in tangible interface design. With the open-source research project "Make-O-Matic", produced by his company Laber's LAB, he aims to foster the dissemination of knowledge by automatically documenting all necessary manufacturing activities along such paths and by creating shareable content from it.



Workshop Day

Friday, September 9

Location: PostCity, FIS Places at Create Your World & STARTS Labs between spiral falls

Group A, B – Facilitators: Kazuko Tanaka, Asako Okuno

Group C – Facilitators: Kyoko Someya, Fran Miller

Group D, E – Facilitators: Yoko Imai, Kaori Nemoto

09:45 am **Meeting Point @ Infodesk/POSTCITY** – Your facilitator will take you to your FIS places (STARTS labs)
10:00 am - 05:00 pm Intensive Workshops

Group C-Place is in the Hall of Create Your World, next to the Education Lab
Group A, B, D, E-Places are between the spiral falls in the STARTS labs-Hall

06:45 - 09:30 pm Ars Electronica Gala Night at Brucknerhaus

Mentor Day

Saturday, September 10

Location: PostCity, FIS Places at Create Your World & STARTS Labs between spiral falls

Facilitation: Kazuko Tanaka, Asako Okuno, Kyoko Someya, Fran Miller, Yoko Imai, Kaori Nemoto (Hakuhodo)

10:00 - 11:30 am FIS Mentor Breakfast (Workshopsession)

01:15 pm **Meeting Point @ Ars Electronica Center**

01:30 - 03:00 pm FIS Mentor Excursion at Ars Electronica Center

→ Use tram 1,2,3 from the trainstation Linz to AEC, station:
„Rudolfstraße“

04:00 - 05:30 pm FIS Mentor TeaTime (Workshopsession)

07:45-08:00 DRONE 100 – Spaxels over Linz (evening highlight)

Booklet: Future Innovators Submit, ARS Electronica, Postcity, Linz, Austria, 2016.



FIS Groups

*NOTE: In this order you're going to make your presentation!

GROUP A – Future Humanity

Ai Hasegawa
Mohamed Hossam
Sophia Brueckner
(Daniel Tauber) will come on 9th
Sarah Petkus

GROUP B – Future Humanity

Behnaz Farahi
Trevor Haldenby
Shiho Fukuhara
Ghalia Elsrakbi
Haytham Nawar
Hakan Lidbo

GROUP C – Future Education

Helene Steiner
Amit Zoran
Oscar Ekponimo
Paula Gaetano Adi
Fermín Serrano Sanz

GROUP D – Future Commons

Genta Kondo
Kathrin Passig
Ali Panahi
Hye Yeon Nam
Manuel Laber

GROUP E – Future Common

Mahir Yavuz
Magdalena Kovarik
Christian Sahanek
Liyuan Wang
Burcu Akinci



FUTURE INNOVATORS SUMMIT 2016

Collaborative brainstorming and the creative development of questions having to do with humankind's future, education and the digital commons—that's the mission of the Future Innovators Summit.

Following its successful premiere at the 2014 Festival and the fascinating follow-up last year, the Future Innovators Summit 2016 is this time formulating *Creative Questions* for the future. In workshops and intensive discussions, artists, designers, scientists, engineers, entrepreneurs, and social activists from all over the world will be talking about their ideas and projects related to this year's complex of topics: the future of humankind, the future of education, and the future of the Commons.

The Future Innovators Summit was developed by Ars Electronica and Hakuhodo, and is being staged this year in cooperation with netidee (Internet Foundation Austria).



Booklet: Future Innovators Submit, ARS Electronica, Postcity, Linz, Austria, 2016.



Hye Yeon Nam

[Like 0](#)

1. What do you do, and how long have you been doing it?

I am currently an assistant professor in digital art at Louisiana State University (LSU). It is my third year at LSU and I teach both undergrad and grad levels including animation, video art, physical computing, creative coding, and digital fabrication.

2. What was your first job?

In my first job as a video editor for the LG Home shopping company in Korea, I practiced basic skills such as video editing and camera signals. Due to the live broadcasting nature of the network, the dynamic was fast-paced. Working in a team with audio engineers, directors, and producers was extremely important in order to execute the shows smoothly. Learning collaboration through video broadcasting taught me the benefits of working with others with various expertise.

3. Where did you complete your formal education?

I hold a Ph.D. in digital media from Georgia Institute of Technology, an M.F.A. in digital media from Rhode Island School of Design, and a B.F.A. in Information Design from Ewha Womans University.

4. How did you first get involved with ACM SIGGRAPH?

I participated in SIGGRAPH art gallery in 2008 and 2010. I presented my performance video "Wonderland" in 2008 and an interactive table installation "Dinner Party" in 2010. In "Wonderland," I conveyed the feeling of displacement and conformity in the act of walking in the opposite direction of everyone else in the streets of New York. "Dinner Party" provided a platform for communicating between audience members and imaginary creatures. While I presented these works, I interacted with SIGGRAPH participants and visitors and received productive feedback from an array of artist, scientist and industry representatives.

5. What is your favorite memory of a SIGGRAPH conference?

When I attended the SIGGRAPH conference for the first time in 2008, I was deeply surprised with the support and encouragement from the digital art community. I loved the positive energy as I met many artists, educators and industry representatives who encouraged and gave feedback to various artists. Because of the care and support I received from the SIGGRAPH conference, I joined the Digital Art Community (DAC) committee to share, support and encouragement with other artists.

6. Describe a project that you would like to share with the ACM SIGGRAPH community.

I enjoy developing projects based on interactive installations that can open up critical discussions. I am currently developing an installation that displays social media data from Twitter, Instagram and Facebook. The data displayed will be used to evoke reflection and discussion on what social media users freely post relating to sensitive issues that most would not be willing to share in a face-to-face conversation. Please visit my website www.hynam.org for the further information.

7. If you could have dinner with one living or non-living person, who would it be and why?

I would like to meet Nam June Paik, who was one of the pioneers in the Fluxus movement. When I visited the Smithsonian American Art Museum a few years ago, I was astonished by his vision of contemporary art. His early art work is still very relevant to today. His out of the box art work and vision help drive my art work in a new direction.

8. What is something most people don't know about you?

I enjoy using my hands by creating crafts, sculptures, and cooking. When I use my hands for crafts, my mind is focused and it is a form of meditation for me. Cooking is also a great outlet for me as I apply my creativity to cooking as in developing art. Cooking is also a great avenue to share and connect with others.

9. From which single individual have you learned the most in your life? What did they teach you?

My mother has had a huge influence on me as a strong and wise woman. She taught me how to interact with others with passion and a warm spirit. She was very encouraging and in support of my artistic abilities. Because of her I can pursue my career as an artist.

10. Is there someone in particular who has influenced your decision to work with ACM SIGGRAPH?

I am appreciative to Cynthia Beth Rubin and Jacki Morie for encouraging and supporting me to become actively involved in the SIGGRAPH community as well as many other talented artists, scientists, and educators such as Roger Malina, Sue Gollifer, and Mark Milloff. They have all been great mentors to me and I thank SIGGRAPH for allotting me the opportunity to continuously interact with them.

11. What can you point to in your career as your proudest moment?

My first experience to attending the SIGGRAPH conference was my proudest moment. It completely changed my life and had a profound affect on me as I understood the importance of support and encouragement from and for others in the digital art community.

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Interview: ACM Siggraph, Inspirational Member profile interview, 2016.

ISEA2016
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 City University of Hong Kong

OPEN SKY PROJECT

Opening Reception ISEA2016
OPEN SKY PROJECT for ICC
INVITATION

Presenting on the ICC tower facade:

Official Selection

Fly High - Time Flies Laurent Mignonneau & Christa Sommerer
City Paths Dorothy Wong, Chung Ka Hei, Pan Shi Hang
Big Moon Hong Kong Clea T. Waite
Open Sky Etude Genetic Moo
Superluminal Luke Pendrell
Berlin Calling Marcel Schwittlick & Thomas Heidmann

Honorable Mention

Peter Williams, David Fodel, Will Hurt, Erik Adigard, M-A-D, Teddy Lo, Hzo (Harry Hung) & Catqu (Rebecca Ko), Eylul Dogruel, Sala Wong, Sean Clute, Stéphanie Morissette, Jinsil Hwaryoung Seo, Henrik Elburn, Cedric van Eenoo, Justin Harvey, Jay Lei Pui Weng, Michael Hawksworth, Cynthia Beth Rubin, OiOi Collective, Elena Knox, Mariana Carranza, OUCHHH Studio, Hye Yeon Nam

Hong Kong Maritime Museum
@ Central Pier No. 8
Tuesday 17th May 2016
6.45pm ~ 9.30pm

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maritime museum

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環球貿易廣場
INTERNATIONAL COMMERCE CENTRE

Website: ISEA International Festival, Hong Kong, 2016.
<http://isea2016.isea-international.org/open-sky-gallery-isea2016-hong-kong-%E9%A6%99%E6%B8%AF-project-for-icc/>

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▶ ⏪ ⏴ 0:34 / 3:40

Wonderland - by Hye Yeon Nam

 OpenSky Project

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41 views

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Published on Jun 22, 2016

HONORABLE MENTIONS

- Mariana Carranza - *Following Bees*
- Peter Williams - *818 Cubed*
- Lei Pui Weng, Jay - *Food Chain*
- Elena Knox - *Beholder*
- David Fodel - *The Bones*
- Will Hurt - *Formal Movement*
- H2o(Harry Hung) & Catqu - *Inevitable Death of the Universe*
- Hye Yeon Nam** - *Wonderland*
- Henrik Elburn - *Tentative*
- OUCHHH Studio (Eylul Duranagac) - *CONNECT*
- Eylul Dogruel - *Lisa*
- Cedric van Eenoo - *Untitled*

Video: ISEA International Festival, Hong Kong, 2016 (https://www.youtube.com/watch?v=N68F5peUmw&list=PLzl0DxrA4I1ZczjqK5EIYQmgTdKQV_r55&index=2)

LSU School of Theatre
presents a

Spring Dance Concert 2016



Featuring

LSU Dance Ensemble

Directed by
Sandra Parks

Saturday, April 23rd

2:00 & 7:30

Shaver Theater

Admission \$10
www.theatre.lsu.edu
225.578.3527

Sponsored by the LSU Performing Arts Fee

Booklet: LSU Spring Dance Concert, LSU School of Theatre, Baton Rouge, LA, 2016.

PROGRAM

Ten Days

Choreography by: Sami Preston in collaboration with the dancers

Music: Original composition by Eric Sheffield

Text: *Ten Days in a Madhouse* by Nellie Bly

Lighting Design: Chelsea Touchet

Costume Design: Sami Preston

Performed by: Kaitlyn King, Mary Legendre, Shelby Rase, Taylor Trosclair

Program Notes: In 1887, journalist Nellie Bly went undercover as a madwoman to expose the truth behind Blackwell's Island, an insane asylum. During her ten days inside, she uncovered the abusive treatment of the mentally ill. Of her many horrifying discoveries, one in particular shocked her the most - many of the women locked in the asylum were just as sane as she was.

Scar

Choreography by: Meagan Delatte

Music: Original Composition by Brandon Bailey

Lighting Design: Chelsea Touchet

Costume Design: Meagan Delatte

Performed by: Macey Comeaux, Lauren Landry, Mary Legendre, Sara Licht, Briana Yancy

Program Notes: Each scar is a story and history written on the body. It is a lasting aftereffect of trouble, especially a lasting psychological injury resulting from trauma. Maybe life isn't about avoiding bruises; maybe it's about collecting the scars to prove we showed up for it.

Control

Choreography by: Kaitlyn King

Music: *Serenade Melancolique* by Tchaikovsky

Lighting Design: Chelsea Touchet

Costume Design: Kaitlyn King

Performed by: Rhiannon Ballard, Meghan Fontenot, Shelby Rase

Program Notes: "Courage conquers all things: it even gives strength to the body." – Ovid

-Stay Connected with the LSU Dance Program-

WHO'S WHO

Kaitlyn King (Student Choreographer) is a senior graduating this May with a B.A. in Mass Communication and a minor in Dance. Kaitlyn has spent her college career participating in philanthropic projects such as volunteer tutoring in local elementary schools, participating in campus service projects and serving as a member of Dance Marathon at LSU. After graduation she hopes to find a career in PR where she can continue to give back to the community. Kaitlyn trained in ballet at Apreteil Dancenter in her hometown of Mandeville, La. This is her first time choreographing a piece for the stage.

Tina Korani (Graphic Designer) born and raised in Tehran, Iran, is an illustrator, graphic designer, and animator. She is currently studying at Louisiana State University, pursuing her M.F.A. in Graphic design.

Courtney Marse (Graphic Designer) blurs the lines between surface, apparel, and textile design. Her work explores the illustrated and abstracted narrative and its application to three-dimensional surfaces such as engineered prints for apparel. Lately, her primary investigation has been textile surfaces and the advantages of digital textile printing technology. In addition to designing for her eponymous design company, Marse teaches in both the LSU School of Art and Mansfield School of Mass Communication. Marse received her Master of Fine Arts in Graphic Design from Louisiana State University.

Michael McDowell (Composer/Pianist) is a nationally recognized improvisational pianist. He studies composition with Dinos Constantindis and performs improvised concerts as a solo pianist and alongside orchestras and chamber ensembles. As a composer, his work has been performed by the Louisiana Sinfonietta and his personally contracted 26 piece ensemble, the Edge Orchestra under the direction of Michael Bowowitz. This year McDowell will perform with internationally renowned orchestrator and conductor Bill Grimes. His next solo performance is on April 28, 2016 at the Mansfield Theatre at the Shaw Center for the Arts in Baton Rouge.

Grace Mimbs (Costume Designer) is a native of Atlanta, GA, and received her B.F.A. at the Savannah College of Art & Design in production design, with a costume concentration and a minor in fashion design. As a first year M.F.A. candidate in LSU's Costume Technology and Design program, she collaborates on several theater productions each season. She is drawn to projects focused on exploring and preserving cultural heritage.

Hye Yeon Nam (Digital Artist) is a digital media artist working on interactive installations and performance video. She foregrounds the complexity of social relationships by making the familiar strange, and interpreting everyday behaviors in performative ways. Hye Yeon's art has been showcased in The Smithsonian National Portrait Gallery, Times Square, Eyebeam, the Tank, the conflux, the D.U.M.B.O. Art Festival in New York, FILE, SIGGRAPH, CHI, ISEA, the Lab in San Francisco, and several festivals in China, Istanbul, Ireland, Germany, Australia, Denmark, and Switzerland. She is currently an assistant professor in digital art at Louisiana State University.

Frederick "Derick" Ostrenko (Digital Artist) received his M.F.A. in digital media from the Rhode Island School of Design. He holds joint appointments at LSU: he is the program coordinator and assistant professor of digital art at the School of Art and a member of the cultural computing research group at the Center for Computation & Technology (CCT). Most recently Ostrenko has shown his work at venues including the International Symposium of Electronic Art in Albuquerque, New Mexico; New York University and the National Academy in New York City; Fountain Art Fair in Miami and the Polk Museum of Art in Lakeland, Florida; Buffalo Media Resources in New York; the Archie Bray Foundation in Helena, Montana; and the NWEMAO in San Diego. In conjunction with his artistic practice, Ostrenko has worked professionally in exhibit fabrication, video production, 3D modeling, and web development.

PROGRAM

Angels in My Cradle

Choreography by: Will Bove

Music: *Drop and Whirling Winds* by Ludovico Einaudi and *Ebb* by Julia Kent

Lighting Design: Chelsea Touchet

Costume Design: Will Bove

Performed by: Meagan Delatte, Meghan Fontenot, Maddie LeBlanc, Mary Legendre, Shelby Rase, Briana Yancy

Program Notes: Inspired by the life and works of the Norwegian expressionist painter, Edvard Munch, *Angels in My Cradle* explores anxiety and its role in the creative process of an artist. "My fear of life is necessary to me, as is my illness. Without anxiety and illness, I am a ship without a rudder. My art is grounded in reflections over being different from others. My sufferings are part of my self and my art. They are indistinguishable from me, and their destruction would destroy my art. I want to keep those sufferings." – Edvard Munch

-15 minute intermission-

Reflection

Choreography by: Sandra Parks and Meghan Fontenot

Music: Original composition by Jesse Allison and Michael McDowell

Digital Artists: Jesse Allison, Hye Yeon Nam, Derick Ostrenko

Graphic Design: Dustin Barrilleaux, Tina Korani, Courtney Marse

Lighting Design: Chelsea Touchet

Costume Design: Kenan Burchette

Performed by:

Pianist - Michael McDowell

Dancer - Meghan Fontenot

Program Notes: This collaboration involves dance, graphic design, music, and digital arts. The work is inspired by the calligraphy and the poem *In a Retreat Among Bamboos* written by Wen Wong from 9th century China:

Sitting alone in the bamboo court,

I play zither and recite in the flow.

Deep in woods but no one knows,

Only moonlight reflects my mood.

WHO'S WHO

Sandra S. Parks (Choreographer) is currently the Head of Dance for LSU Theatre. She holds her B.F.A. from New York University's Tisch School of the Arts and her M.E.A. from Smith College, MA. Originally from Taiwan, Sandra danced with Four Seasons Ballet and Wu-Li Dance Company in Taipei; and toured nationally and internationally with the King And I. She also danced with Bosoma Dance Company, Dance Collective, and Impulse Dance Company in Boston, MA. Sandra has presented work at presented work at venues including Carnegie Weill Recital Hall, Dixon Place, and Manhattan Center in NYC; Strand Theater, Boston University Center, and Dance Complex in Boston, MA; 14th Street Playhouse in Atlanta, GA; Schermerhorn Symphony Center in Nashville, TN; Xinzhuang Cultural Performing Arts Center in Taipei, Taiwan. She has created work for Boston University REACH program, Colleges of the Fenway, Kennesaw State University, and Smith College. Before joining LSU, Sandra served as a faculty member at Boston University, Bridgewater State College, Colleges of Fenway, Kennesaw State University, Smith College, and has given master classes at National Taiwan University of Arts. Sandra is also the founder and director of the international Women in Dance Leadership Conference.

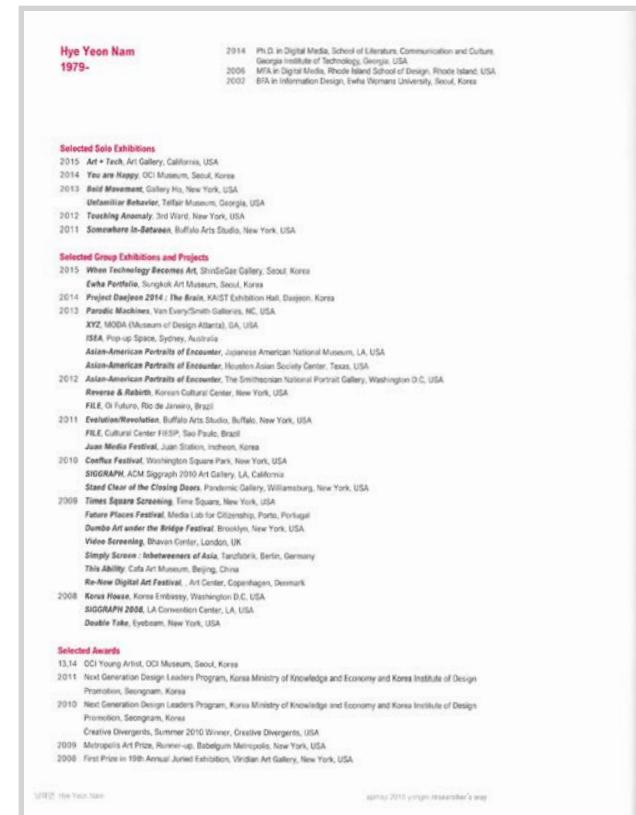
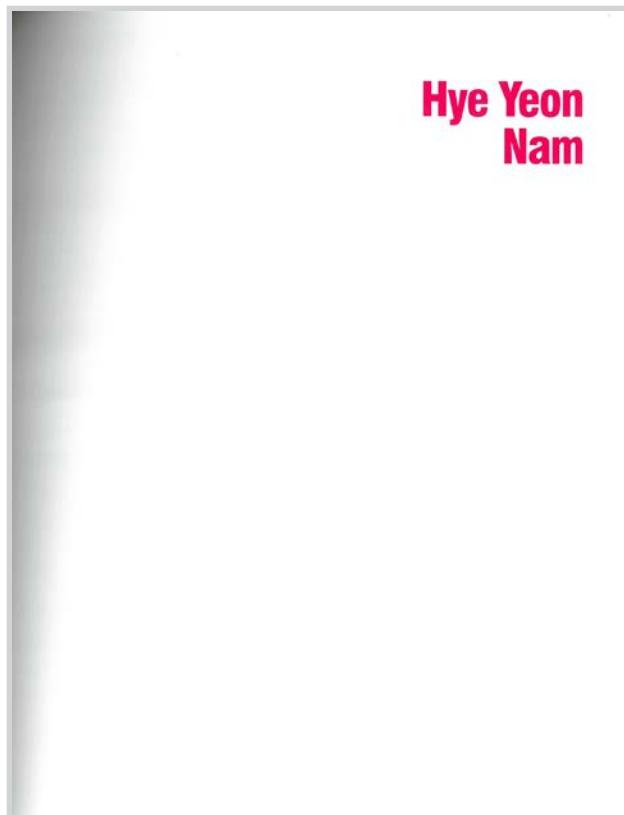
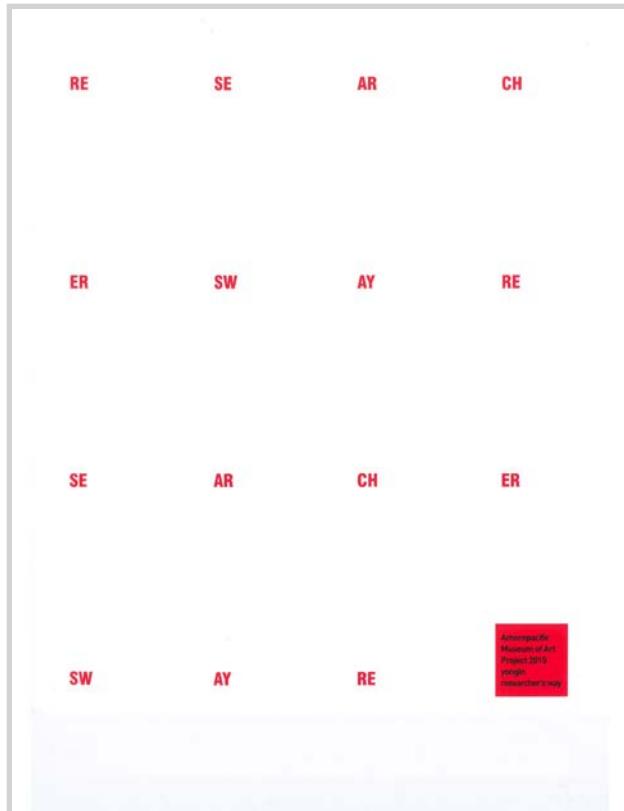
Sami Preston (Student Choreographer) is a Senior Kinesiology Major and Dance Minor at Louisiana State University.

Chelsea Touchet (Lighting Designer) is a first year candidate in the LSU Theatre MFA Scenic Technology and Design program. Previous lighting design credits include: *Julius Caesar* with Titan Theatre Company (NYC), *Macbeth, A Midsummer Night's Dream, The Nerd, Twelfth Night*, and *Man of La Mancha* with the Texas Shakespeare Festival (TX), *Beatrice et Benedict* with the LSU Opera (LA), *I Love You, You're Perfect, Now Change* at Santa Fe University of Art and Design (NM). Assistant Projection Design: *The Laramie Project* at the Ford's Theatre (DC). Assistant Lighting Designer: *Elephant and Piggie's We are in a Play* (world premier) at the Kennedy Center Family Theatre (DC).

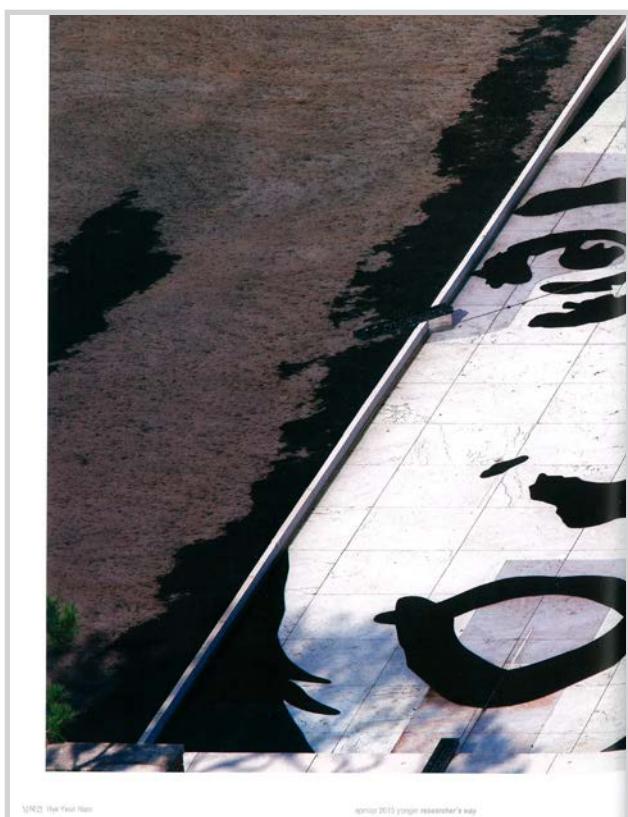
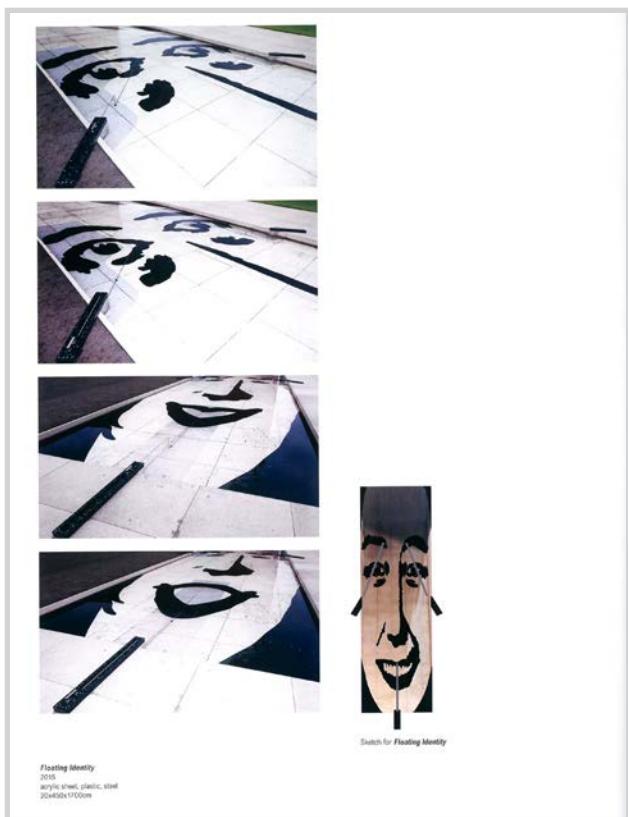
SPECIAL THANKS

Flamenco Rouge, Julia Chacón,
Brett Dietz,

Richard Doubleday, Kris Hill,
Tamir Ichikawa, Scott Purdin



Catalog: "Researcher's Way", APMAP (Amorepacific Museum of Art Project), Youngin, Korea, 2015.



Catalog: "Researcher's Way", APMAP (Amorepacific Museum of Art Project), Youngin, Korea, 2015.



남해연 Hye Yeon Nam

apmap 2015 youngin *researcher's way*

Catalog: "Researcher's Way", APMAP (Amorepacific Museum of Art Project), Youngin, Korea, 2015.

☰ YouTube Search

apmap 2015 yongin researcher's way 남혜연(Hye
Yeon Nam)

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Published on Aug 9, 2015

Interview: "Researcher's Way", APMAP (Amorepacific Museum of Art Project), Youngin, Korea, 2015.
<https://www.youtube.com/watch?v=THahKvUfbSw>

APMAP 2015 yongin researcher's way

August 8 - October 25, 2015

The third exhibition of APMAP titled *researcher's way* takes place in the outdoor spaces of the AMOREPACIFIC R&D Center in Yongin.

The artists who explore the beauty of sense and cognition have been invited to participate as researchers.

Under the theme of "Technology towards New Beauty," sixteen artist teams created artworks to show both the research processes and outcomes.

The viewers are invited to walk between the works and contemplate the artists' questions and concepts, starting the meditative journey.

[Visit](#)

[Highlights](#)

[Artists at Work Video](#)

[Program](#)

[News](#)

◀ AMOREPACIFIC MUSEUM OF ART PROJECT TIMELINE

MUSEUM | PROJECT | CONTACT | KOREAN



Hye Yeon Nam
Floating Identity

2015 / acrylic sheet, plastic, steel / 20x450x1700cm
©Hye Yeon Nam

The water on the waterway in Hyecho House is a metaphor for fluidity of the modern society and the image of the woman's face submerged in the water is a symbol for socially agreed beauty and identity of the modern woman. The facial expression that changes via the manual handle with the active participation of the audience reveals the variables of the standards of beauty in today's society.



◀ AMOREPACIFIC MUSEUM OF ART PROJECT 2013~2016, TIMELINE

2015 yongin - Visit

[Highlights](#)

[Artist at Work Video](#)

[Program](#)

[News](#)

Website: "Researcher's Way", APMAP (Amorepacific Museum of Art Project), Youngin, Korea, 2015.
<http://apmap.amorepacific.com/en/yongin2015.asp>



NEWS

COLLEGE OF ART & DESIGN HOME / ART / [FLOATING IDENTITY BY HYE YEON NAM FEATURED AT AMOREPACIFIC MUSEUM OF ART IN KOREA](#)

Floating Identity by Hye Yeon Nam Featured at Amorepacific Museum of Art in Korea

Sep 24, 2015 Art, Art & Design, Digital Art, Faculty hye yeon nam, International Exhibition



Floating Identity (2015) from Hye Yeon Nam on Vimeo.

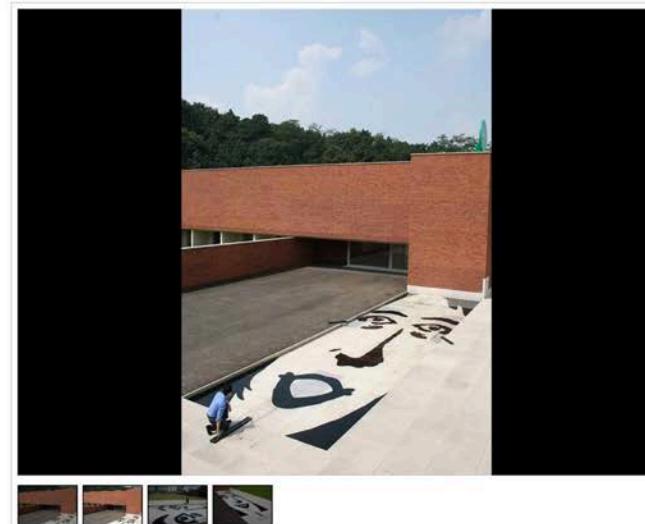
Floating Identity by Hye Yeon Nam, assistant professor of digital art at the LSU School of Art, is on display now through October 25, 2015, at the Amorepacific Museum of Art (APMA) in Korea. The installation is part of the third exhibition of the Amorepacific Museum of Art Project (APMAP), which takes place in the outdoor spaces of the AMOREPACIFIC R&D Center in Yongin. Artists who explore the beauty of sense and cognition were invited from around the world to participate. Under the theme of "Technology towards New Beauty," 16 artist teams were chosen to create artworks that show both the artists' research processes and outcomes. Viewers are invited to walk between the works and contemplate the artists' questions and concepts, starting the meditative journey.

Nam's installation, *Floating Identity*, features a woman's face submerged in water in a granite pond. The water is a metaphor for the fluidity of modern society, and the face is a symbol for socially agreed beauty and identity of the modern woman. The facial expression can be changed via the manual handles with the active participation of the audience, revealing the variables of the standards of beauty in today's society. Visit museum.amorepacific.co.kr/en/yongin2015.asp for more information about the exhibition and the Amorepacific Museum of Art.

Contact Us

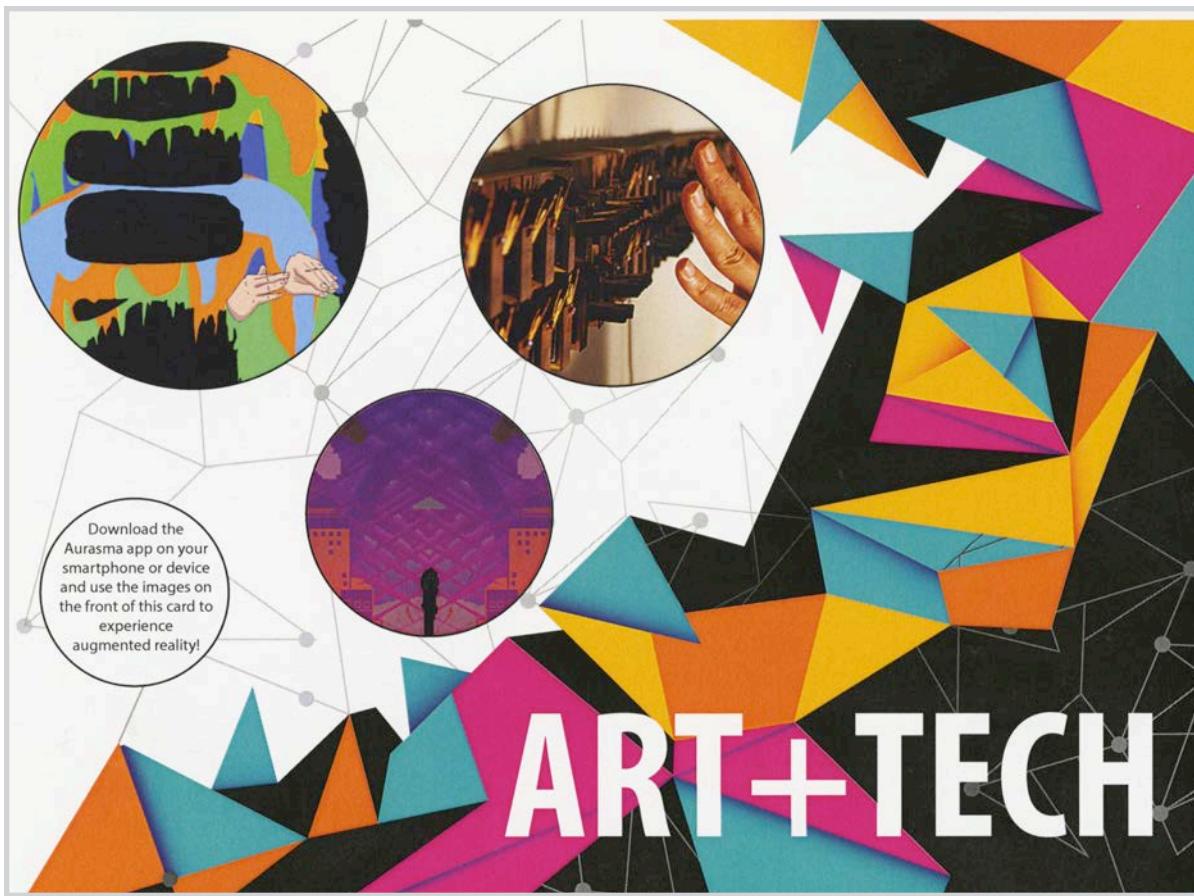
College of Art & Design
102 Design Building
Louisiana State University
Baton Rouge, LA 70803

Telephone: 225-578-5400
Fax: 225-578-5040
E-mail: adsn@lsu.edu



Website: "Floating Identity by Hye Yeon Nam Featured at Amorepacific Museum of Art in Korea" by Angela T Harwood, 2015.

<http://design.lsu.edu/floating-identity-by-hye-yeon-nam-featured-at-amorepacific-museum-of-art-in-korea/>



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ART+TECH

Derek G. Larson

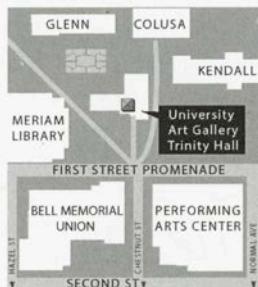
Hye Yeon Nam

S.L. Clark & Sonya Belakhlef of Babycastles

Art + Tech features technology-based art works that engage audiences through integrated forms of video production, interactive technology, and gaming media. Part sculpture, part video, part game experience, these hybrid works generate tactile connections between viewers and artwork.

Curated by Nanhee Kim in collaboration with Cameron Kelly and Kelly Lindner. The exhibition is supported in part by an award from the National Endowment for the Arts.

Accommodations for the artists are generously provided by Amanda Riner, and Ken & Ellen Karasinski, www.chicovacationrentals.com. Materials for the Babycastles project are provided by Cozy Beds, Chico.



January 29 – February 27, 2015

Gallery hours: M-F, 9am – 5pm

Trinity Hall 100

Artists' Talk

Thursday, January 29th, 4:00pm

Colusa Hall 100B

Reception to follow in gallery

Postcard: Art+Tech Show, California State University Chico, Chico, CA, 2015.

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Art + TECH Show opens Thurs, Jan. 29th

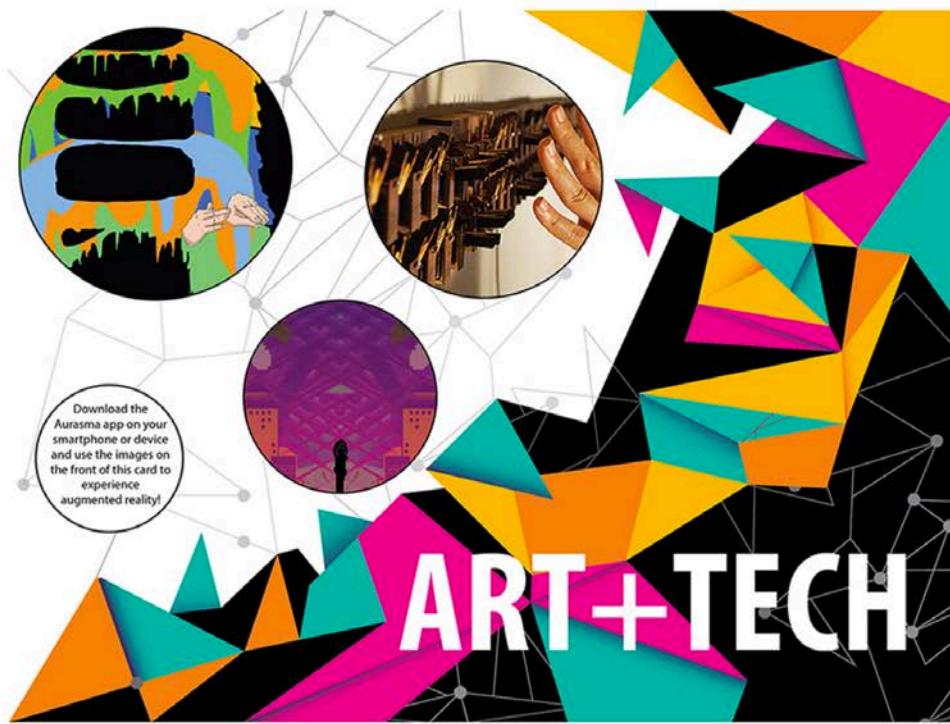
[at UNIVERSITY ART GALLERY](#)**Derek Larson****Hye Yeon Nam****S.L. Clark and Sonya Belakchieff of Babycastles****January 29 - February 27, 2015****Artist Talk: Thursday, January 29, 4-5pm, Colusa Hall 100B****Reception to follow at the University Art Gallery, Trinity Hall 100**

Art + Tech features technology-based art works that engage audiences through integrated forms of video production, interactive technology, and gaming media. Part sculpture, part video, part game experience, these hybrid works generate tactile connections between viewers and artwork.

Curated by Graphic Design Assistant Professor Nanhee Kim in collaboration with Cameron Kelly and Kelly Lindner, the exhibition is supported in part by an award from the National Endowment for the Arts Art Works. Accommodations for the artists are generously provided by Ken & Ellen Karasinski, www.chicovacationrentals.com, and Amanda Riner. Materials for the Babycastles project are provided by Cozy Beds, Chico.

The University Art Gallery is located in Trinity Hall 100. Hours are Monday - Friday, 9am - 5pm, when classes are in session.

For additional information, visit http://eepurl.com/ba_uMr or contact Kelly Lindner, University Art Gallery Director at kdlindner@csuchico.edu, (530)-898-5864.



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Interactive art exhibition opens at Chico State

Amanda Rhine

February 9, 2015



This interactive artwork by Hye Yeon Nam is on display at the University Art Gallery. Visitors can interact with the object using their body movement. Photo credit: Caio Calado

The University Art Gallery is presenting "Art + Tech: S. L. Clark and Sonya Belakhlef (of Babycastles), Derek Larson, Hye Yeon Nam."

Derek Larson, artist, director of 4-D Studies and assistant professor at Georgia Southern University, incorporates digital media with lights, motors, paintings and animations projected on freestanding screens. His display focuses on ways that technology has changed the way people perceive.

Digital media artist Hye Yeon Nam works with experimental interactive games, performance video and robotics installations. She uses performance to illustrate common behaviors that contribute to the intricacy of social interaction.

Babycastles artists Sonya Belakhlef and Stephen Lawrence Clark collaborate on a music-based, three-player racing game installation. The interactive, arcade-like environment includes handmade pinatas with accelerometers that go off when hit.

"Art + Tech" features technology-based art works that engage audiences through integrated forms of video production, interactive technology and gaming media.

"Part sculpture, part video, part game experience, these hybrid works generate tactile connections between viewers and artwork," according to the exhibition's [website](#).

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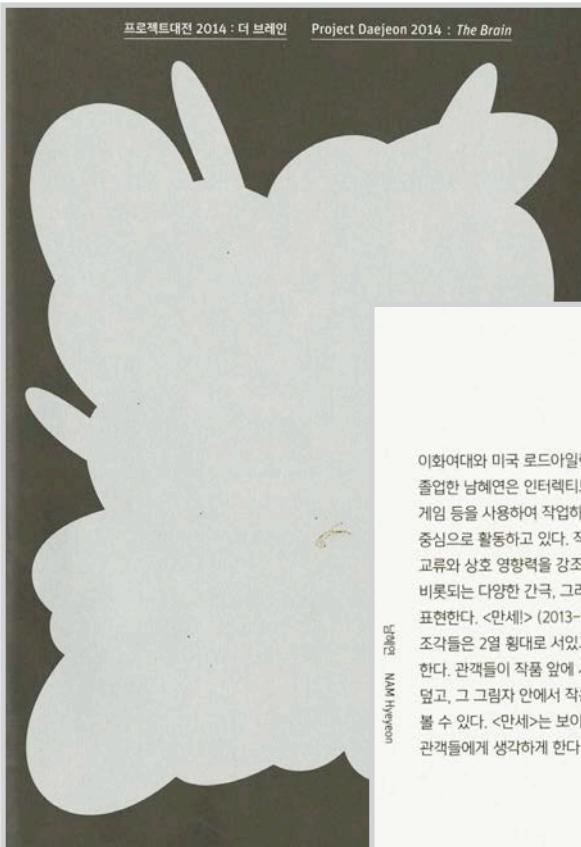
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The Orion

A Twitter list by [@theorion_news](#)
Twitter list of all onion sub twitters

Orion Sports Retweeted	Wildcats Gameday @WildcatsGameday
Tomorrow night (1/24) the Wildcats take on UCSD in Acker Gym!	Women 5:30 Men 7:30
VS UCSD	Come out and get the weekend started right in Acker Gym! #chicostatebasketball #gowlldcats #goccaa

Website: "Interactive art exhibition opens at Chico State" by Amanda Rhine, 2015.
<https://theorion.com/41440/multimedia/post-format-video/interactive-art-exhibition-opens-at-chico-state/>



1979년 한국 출생 - 미국 거주 및 활동

Born in Korea - lives and works in USA

남혜연

NAM Hyeyeon

이화여대와 미국 로드아일랜드 스쿨 오브 디자인, 조지아 텍을 졸업한 남혜연은 인터랙티브 설치와 퍼포먼스 비디오, 그리고 게임 등을 사용하여 작업하는 디지털 미디어 작가로 미국을 중심으로 활동하고 있다. 작가는 작품 안에서 자아와 타자, 감정의 교류와 상호 영향력을 강조해 문화 혹은 사회구조의 차이에서 비롯되는 다양한 간극, 그리고 사회 속 개인의 존재 방식을 표현한다. <만세!> (2013-14)의 208개의 작은 사람 모습의 조각들은 2열 횡대로 서있고, 관객이 가까이 다가오면 인사를 한다. 관객들이 작품 앞에 서면 관객들의 그림자가 작품의 일부를 덮고, 그 그림자 안에서 작은 사람들 모형이 고개를 숙이는 것을 볼 수 있다. <만세!>는 보이지 않는 민주주의의 이면의 사실들을 관객들에게 생각하게 한다.

Nam Hyeyeon is a media artist based in the United States: using digital media, she has produced interactive installations, performances, videos, games and the like. Her works emphasize the relation between the subjective and the other, and how emotional communication and interaction represent an individual existence within societies of different cultures and social structures.

Hooray is installed on the wall. There is one bright light source to make participants' shadows for interacting with Hooray. In Hooray, 208 human figures in double rows are initially-standing up. When participants approach Hooray, the figures individually bow. To accomplish this effect, when the participants' shadows block light sensors, motors are activated that cause the figures to bow.



안세!

Hooray!

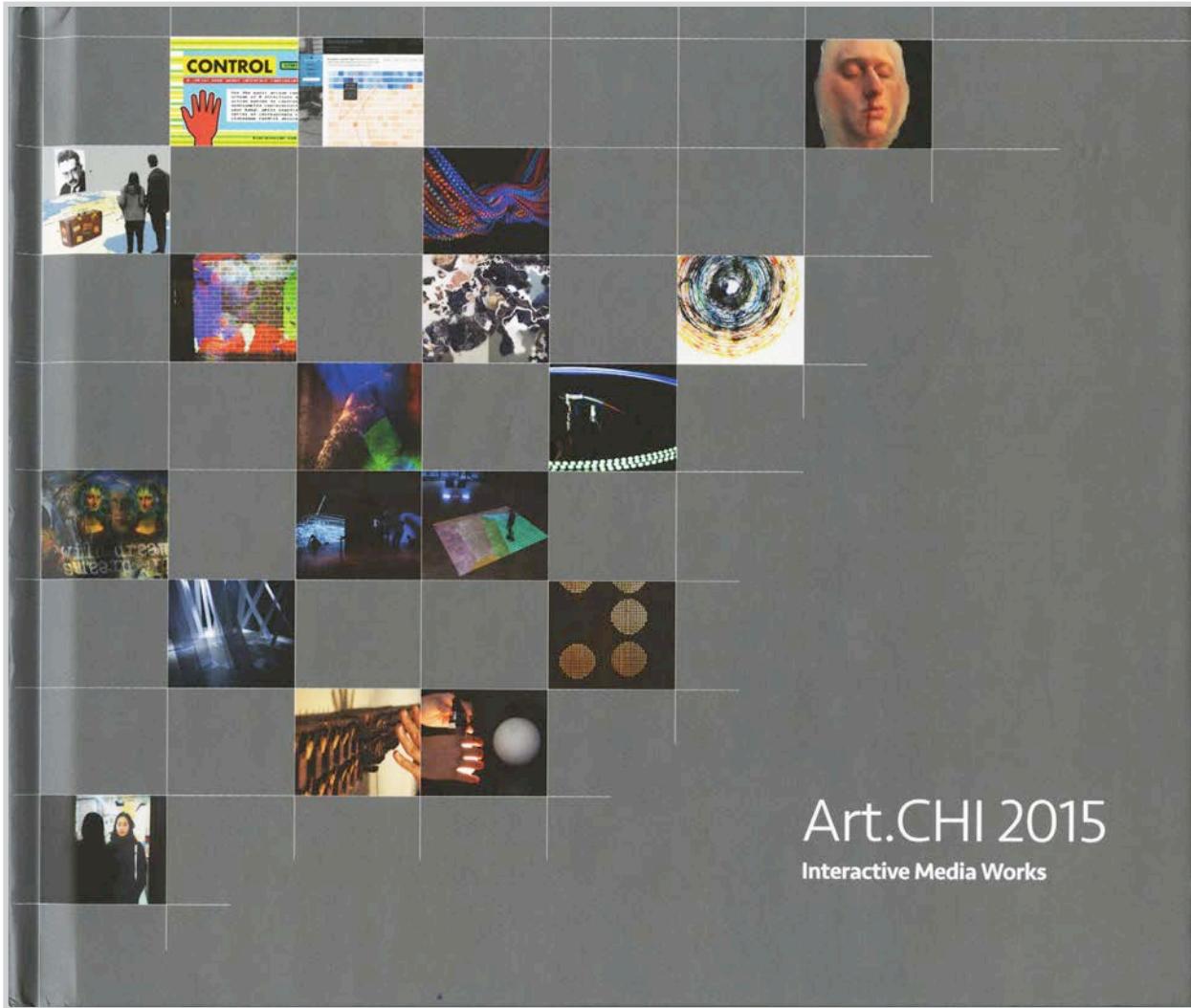
나무, 무터, 센서, 파워, 가변설치, 2013-14

© NAM Hyeyeon

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프로젝트대전 2014 : 더 브레인

Catalog: "Project Daejeon: The Brain", Daejeon, Korea, 2015.



Art.CHI 2015
Interactive Media Works

Catalog: Art. CHI 2015, CHI (Human Computer Interaction) conference, Seoul, Korea, 2015.

Hooray: *Performative Interaction*

Hooray is a collaborative work between Hye Yeon Nam and Yaesuk Jeong. Participants initiate with the installation *Hooray* by standing before it and casting a shadow. Participants' shadows activate light sensors, which in turn activate motors that cause the installation's figures to bow. As a result, when participants approach the work, all of the figures individually bow. The goal of the experiment is to observe the transition in which physical bodies and digital sensors reconstruct an exhibition space into an active environment that encourages engagement. To encourage engagement the reconfigured space requires participants to use their bodies to become involved in the interaction. Installed on a wall, the interface of *Hooray* prompts participants to move their bodies in vertical and horizontal directions. In all cases, whether participants know or do not know the instructions for how to interact with *Hooray*, it is intuitively activated by the presence and movements of participants.

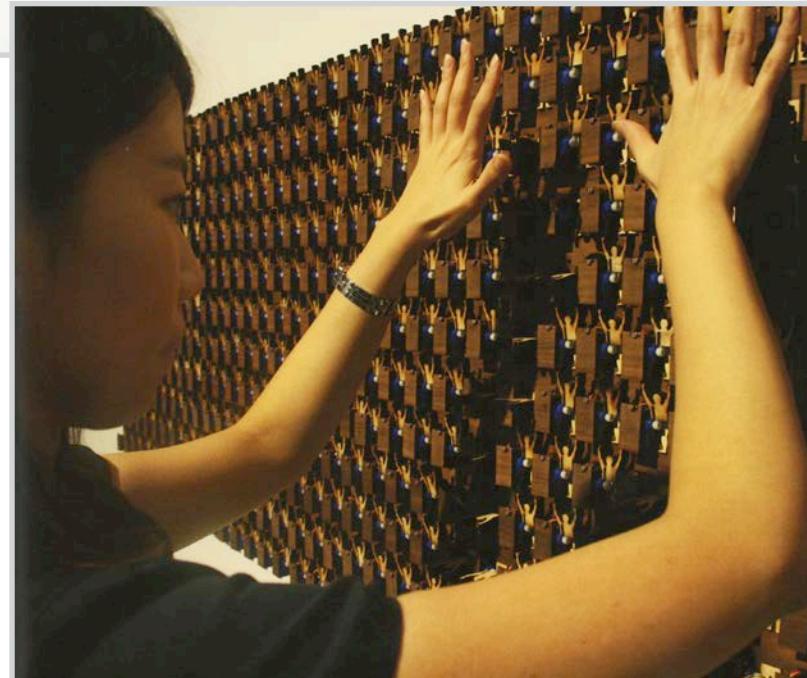
► *Hooray* installation. *Hooray* was exhibited at Telfair Museum and Linda Matney Gallery, United States in 2013 and OCI Museum, South Korea in 2014.



Hye Yeon Nam

Assistant Professor, Digital Arts
Louisiana State University

Hye Yeon Nam is a digital media artist working on interactive installations and performance video. She foregrounds the complexity of social relationships by making the familiar strange, and interpreting everyday behaviors in performative ways.



Catalog: Art. CHI 2015, CHI (Human Computer Interaction) conference, Seoul, Korea, 2015.

육 六 감 感

OCI YOUNG CREATIVES 5주년 기념전

PART 1

SIXTH SENSE

육 六 감 感

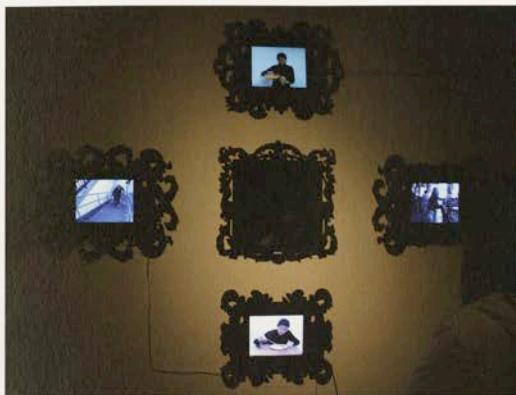
OCI YOUNG CREATIVES 5주년 기념전

PART 2

SIXTH SENSE

OCI 미술관

Catalog: "Sixth Sense", OCI Young Creatives, Seoul, Korea, 2015.



Self-Portrait Eating, Walking, Drinking, Sitting, 단체님 비디오, 나루 혜자, 아이패드, 2006-2014



Self-Portrait_Eating, Walking, Drinking, Sitting (부분), 단체별 미디오, 나무 액자, 아이패드, 2006-2014



Please Smile #2 나무 모티 카페라 침구비 아이웨어 총합크기 250×140×25cm 2014

29

- 학위
2004 일리노이 인스티튜트 오브 테크놀로지 박사 졸업, 조지아, 미국
2006 포스코 아카데미 석사오보 디자인 디자이너로서 석사 졸업, 포스코 아카데미, 미국
2002 서울대학교 서양화과대학 석사정보디자인과 학부 졸업/서울

개인전
2015 'Art+Tech', CSLI 아트 디자인 페스티벌로보나이, 미국
2014 'I'm Happy', OC인천 미술관, 서울
2013 'Bold Movement', 클리블랜드, 뉴욕, 미국
'Unfamiliar Behavior', 베를린 미술관, 독일, 미국
2012 'Touching Anatomy', 3rdWard, 뉴욕, 미국
2010 'Somewhere In-Between', 베를린 아트 스튜디오, 뉴욕, 미국

단체 전시
2014 OCYOUNG CREATIVES, OC미술관, 서울
2011 포스코 아카데미 디자인 라운지, 서강대학교 석사 디자인 전시회, 경기 성남
2010 서강대학교 디자인 라운지, 서강대학교 석사 디자인 전시회, 경기 성남
2009 예술로보나이 아트, 상, 2층, 뉴욕, 미국 (무상: 디자인 페스티벌에
여비디오 상영)
2008 10회 행신 미술리더 앤트 캐리어, 1동, 뉴욕, 미국

주제 단행본
2014 'Project Deepen: The Brain', 대전
'Now Faulty Show', 부산시내니, 미국
2013 'Artist's Robot', 블스터플레이너, 미국
TSEA(국제 뉴미디어 아트 페스티벌), 서울, 오스트레일리아
'Asian Identity', LIA(일본 국립 현대미술관), 오스템밸리, 미국
2012 'Asian-American Portraits of Encounter', 스미소니언미국
국립 미술관, 워싱턴D.C., 미국
'Reverses&Rebuts', 한국미술협회, 서울, 미국
TILEU(타일 국제 미술 페스티벌) 미술전, 리우, 브라질
TSEA(국제 뉴미디어 아트 페스티벌), 대전, 터키
2011 TILEU(타일 국제 미술 페스티벌) 미술전, 리우, 브라질
2010 "Please Touch", 시그라파 2010 아트 디자인 페스티벌,
미국
2009 '한국 페스티벌에 비해 더 우호' 강연, 뉴욕, 미국
2008 'Korean House', 한국 대사관, 워싱턴D.C., 미국
'시그라파 2008', 아트 캐리어, 브로드밴드, 미국



Cheeeeeeese, 비디오(스틸 이미지), 00:04:17, 2014
2014 OCI 미술관 전시 작품

이화포토博会
2015

LOOK at their STORIES



이화여자대학교 조형예술대학 녹미회

Catalog: "LOOK at their STORIES", Sungkok Art Museum, Seoul, Korea, 2015.

NAM HYE YEON 남혜연

2002, 정보디자인 졸업
Division of Design, Visual Communication Design

EDUCATION

2002	BFA Ewha Womans University, Visual Information Design, Seoul, Korea
2006	MFA Rhode Island School of Design, Digital Media, Providence, Rhode Island, US
2014	Ph.D. Georgia Institute of Technology, Digital Media, Atlanta, Georgia, US

SOLO EXHIBITIONS

2015	"Art + Tech", CSU Art Gallery, Chico, California, US
2014	"You are Happy", OCI Museum, Seoul, Korea
2013	"Bold Movement", Gallery Ho, New York City, New York, US
	"Unfamiliar Behavior" Telfair Museum, Savannah, Georgia, US
2012	"Touching Anomaly" 3rd Ward, Brooklyn, New York, US
2011	"Somewhere In-Between", Buffalo Arts Studio, Buffalo, New York, US

SELECTED GROUP EXHIBITIONS

2015	"Project Daejeon: The Brain", Daejeon, Korea
2014	"Parodic Machines", Van Every/Smith Galleries, Davidson, North Carolina, US
2013	Japanese American National Museum, California, Los Angeles, US
	Houston Asian Society, Houston, Texas, US
	ISEA festival, Sydney, Australia
2012	"Reverse & Rebirth", Korean Cultural Center, New York City, New York, US
	"Asian-American Portraits of Encounter", National Portrait Gallery, Smithsonian Institution, Washington D.C., US
	FILE festival, Rio, Brazil

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WONDERLAND
Video, 2008

NAM HYE YEON

남혜연은 주로 비디오와 인터랙티브 설치작업들을 통하여 다른 공간에 놓인 한 개인의 문화적 간극을 다루어 왔다. 그녀의 작품은 관객들에게 구체적 혹은 인지적 상호 작용을 통해 비판적인 시각을 할 수 있는 작품을 제시한다. 그 밖으로 예술의 상상력과 과학의 혁신이 어우러진 탈경계 융합기술인 표준인식, 키메라, 빛 션서를 예술에 적용한 작업을 한다.

관객들은 이러한 상호 작용하는 작품을 통해 아트 작품의 심미적 요소를 감상하면서 때로는 작가의 비판적 사고를 이해하기도 하고 새로운 경험을 청조하기도 한다.

이번 전시에 출품된 <Self-Portrait>는 한국과 미국의 다른 문화에서 오는 이질감을 도구로 사용하는 피포먼스를 통해 표현한 작품이고, <Wonderland>는 앞으로 걷는 비디오를 찍어서 거꾸로 돌리는 작업을 통해 상대의 불편이 잘못됨이 아니라라는 의미를 담고 있다.

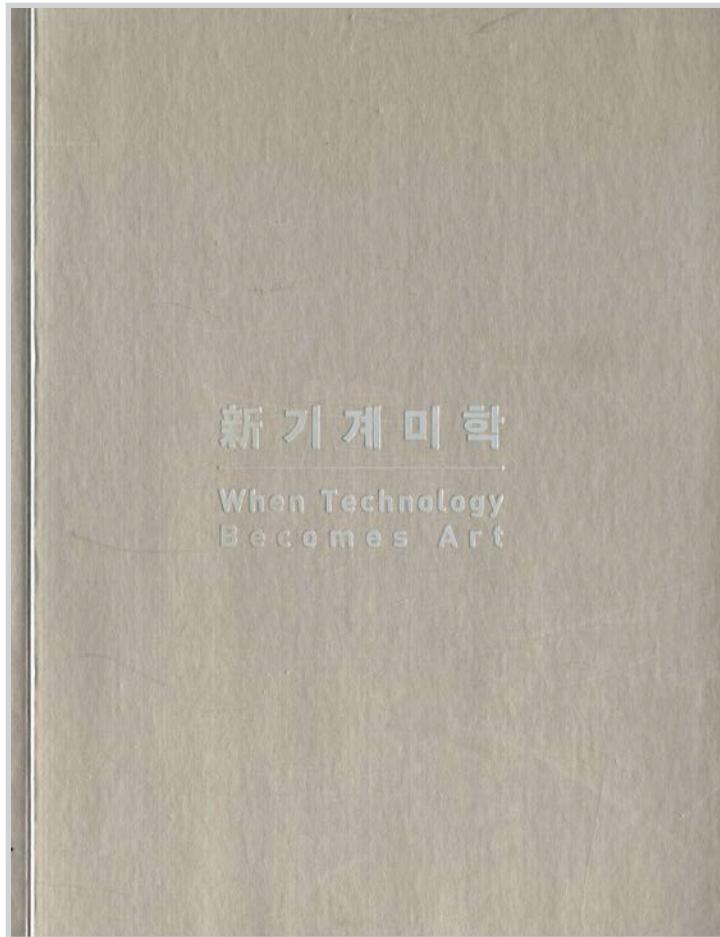
작가는 이러한 글론을 통해 아트가 단순히 미적표현을 위한 수단으로 사용될 뿐만 아니라 삶의 반영을 통한 여러가지 사회 문제 제기와 그 방향을 제시해줄수 있다고 주장하며, 이러한 시도를 통하여 예술 짐작의 영역을 넓히려고 한다.

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자화상
SELF-PORTRAIT
Video, Wooden frames, iPads, Mirror, 150 x 150 x 2 cm, 2006-2014

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Catalog: "LOOK at their STORIES", Sungkok Art Museum, Seoul, Korea, 2015.



Neo-Mechanical Aesthetics When Technology Becomes Art

Mechanical Aesthetics refers to a movement carried out in the early 20th Century in which people found aesthetic quality in the rational structure of machines and their geometrical appearance and used them as aesthetic tools and the principles for production of their artworks. The works made by designers, architects, and artists under the influence of machines' geometrical images played a part in the modern art history. Concepts and attempts derived from them led to the emergence of Futurism, Constructivism, Purism, etc., and artworks extolling the mechanical revolution and focusing on machines' dynamism, functionality, and formative beauty.

Today, a century later, New Media Art, which includes artworks produced based on machines and technology, continues to expand its territory both in quantity and quality along the progress made in the ultra-modern technology. Those that stand out among others are Digital Art, Computer Graphic, Computer Animation, Virtual Art, Interactive Art, Video Art, and 3D Printing. Now, machines and technology are recognized as a means of expression for artworks, and for that matter, an independent formative language rather than merely as a medium of presenting aesthetic inspiration. That is, technology becomes art. New Media artists have assumed a new function as technicians providing an array of shapes and aesthetic experience based on aesthetic sense and accurate technology.

The Neo-Mechanical Aesthetics Exhibition held this time displays an aspect of contemporary art in which technology becomes art through the works of six artists. Kim Dongho, one of them, made a ladybug with industrial waste pieces. The ladybug responds to visitors' movement through a sensor, displaying a beam of white light and vibration. The work made by Nam Hyeyeon humorously satirizes invisible dynamic relationships among people contained in their daily conscious acts like smiles and greetings. The two artists' works display interactivity, which is one of the important characteristics of New Media Art, with visitors' response producing different results in the works. Noh Haeyul uses the flickering light to visualize the concept of balance. Wang Jiwon speaks of the inherent incompleteness of humans through mechanized body movements. Choi Munseok provides analogic and digital sentiments, using Low Technology to portray mechanical motion through reconfiguration of elements of motion. Han Jinsu's work Flying portrays the wings of a butterfly with the door of a scrapped car containing someone's memory, showing warmth on a steel object paradoxically.

In the 20th Century, the prevalent view was that originality and uniqueness, which are major characteristics of art, would weaken and the aura of artworks would fade away amid mass reproduction with the development of technology. However, today, ultra-modern technology has incorporated itself into the realm of art, playing a crucial role in expanding the category and influence of art. It is expected that this exhibition will provide visitors with an opportunity to get a grasp of such a flow.

Shinsegae Gallery

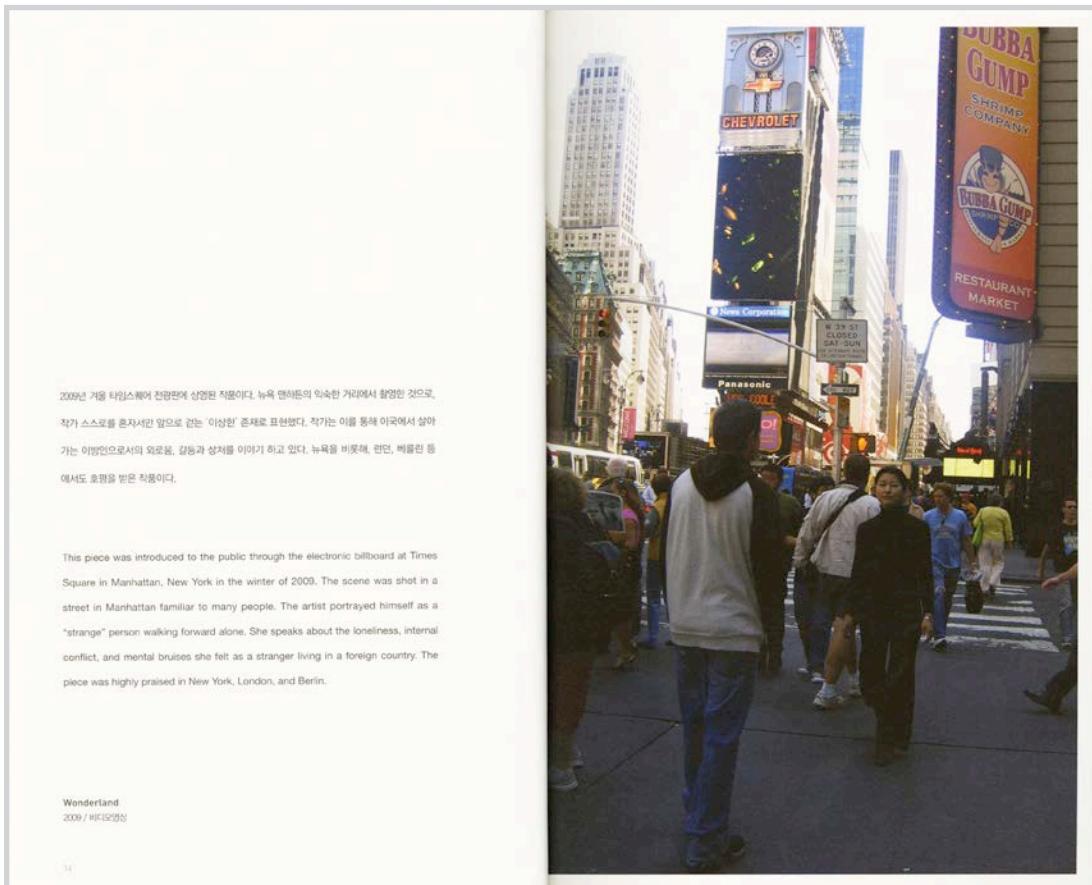


제작: 김동호
제작 지원: 한국디자인진흥원, 매일경제신문이 후원하는 차세대 디자인 리더에 선정되어 지원
받은 작품으로, 5개의 로봇 팔이 관능적 표정에 따라 인터랙티브하게 변하는 작품이다.
이는 내면의 기쁨에 의해 가능한 것으로, 관람객이 웃지 않을 경우, 로봇 팔은 그늘을 가리며
계속 따라다니, 웃어야만 환경 맘는 상황을 유머러스 하게 표현한 작품이다.

The five robot arms respond to visitors' facial expressions. The artwork was made with the support from the Ministry of Knowledge & Economy, the Korea Institute of Design Promotion, and The Mail Business Newspaper for the artist, who was selected as a next-generation design leader. The robot arms keep on pointing to a visitor until he/she makes a smile.

Please Smile
2011 / 1x10, 56L, 1966cm, 컴퓨터, 모니터, 풍선제작 / 김동호

Catalog: "When Technology Becomes Art", Shinsegae Gallery, Seoul, Korea, 2015.



2009년 겨울 티임스퀘어 전광판에 상영된 작품이다. 뉴욕 맨해튼의 익숙한 거리에서 찰영한 것으로, 작가 스스로를 혼자서만 앞으로 걷는 '이상한' 존재로 표현했다. 작가는 이를 통해 미국에서 살아가는 이방인으로서의 외로움, 갈등과 상처를 이야기 하고 있다. 뉴욕을 비롯해, 런던, 베를린 등에서도 호평을 받은 작품이다.

This piece was introduced to the public through the electronic billboard at Times Square in Manhattan, New York in the winter of 2009. The scene was shot in a street in Manhattan familiar to many people. The artist portrayed himself as a "strange" person walking forward alone. She speaks about the loneliness, internal conflict, and mental bruises she felt as a stranger living in a foreign country. The piece was highly praised in New York, London, and Berlin.

Wonderland
2009 / 비디오 설치

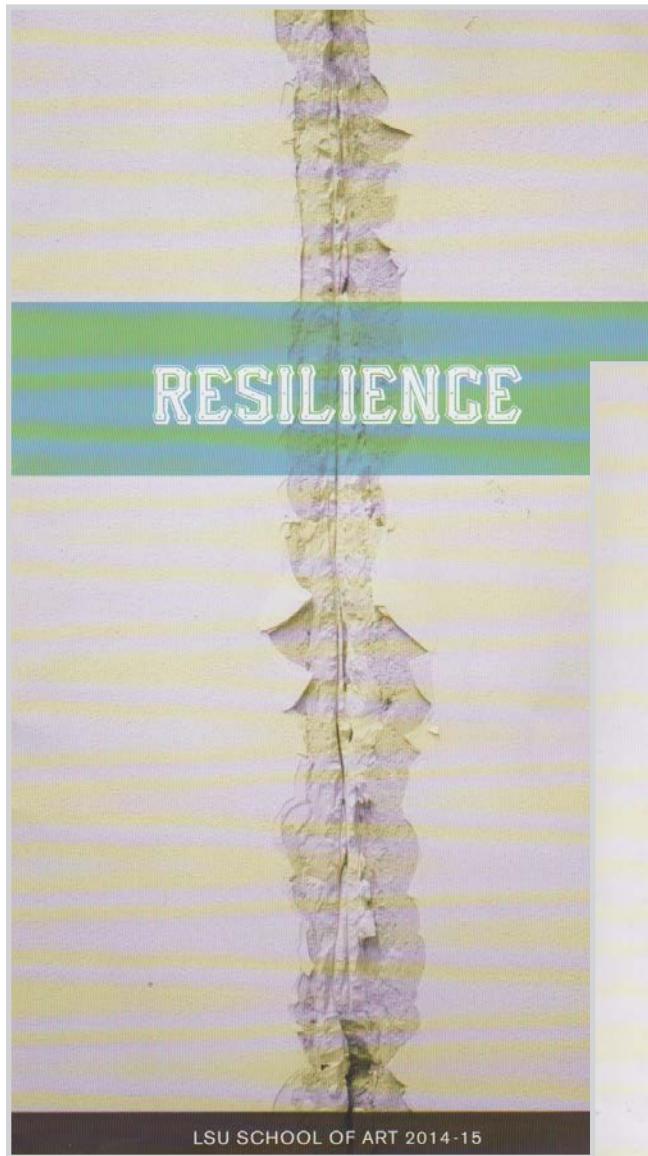


Hooray
2013 / 나무, 철선, 모터, 전기장치 / 가변설치

Catalog: "When Technology Becomes Art", Shinsegae Gallery, Seoul, Korea, 2015.



Postcard: LSU new Faculty Show, Foster Gallery, Baton Rouge, LA, 2014.



EXHIBITIONS

GLASSELL: SEPTEMBER 16–OCTOBER 19, 2014
Lineage: Raina Benoit, Christopher Brumfield
Featuring the work of two LSU School of Art Alumni
Reception: Thursday, September 18, 2014 6-8pm
Sponsored by Nadine Carter Russell

FOSTER: SEPTEMBER 5–OCTOBER 10, 2014
Lagniappe Print Portfolio Exchange
Student curated exhibition featuring prints from LSU art students and other universities
Reception: Friday, September 26, 2014 6-8 p.m.

GLASSELL: OCTOBER 28–DECEMBER 7, 2014
*The Art of Eric Avery, M.D: Witness, Healer, Survivor
Opening Reception: Thursday October 30, 2014 6-8 p.m.
Sponsored by Dr. Renee Daigle, Dr. Mark Edwards, John and Virginia Pearson

FOSTER: OCTOBER 20–NOVEMBER 21, 2014
Faculty Show: Derick Ostrenko, Hye Yeon Nam, Kristine Thompson, and Scott Andresen
Reception: Friday, November 21, 2014 6-8 p.m.

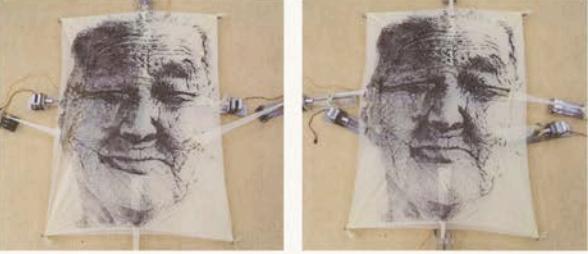
GLASSELL: JANUARY 22–MARCH 1, 2015
*A Freedom of a Different Kind: The Art of Michael Triegel
Co-Curated with Darius Speith
Reception: Thursday, February 12, 2015 6-8 p.m.
Sponsored by Nadine Carter Russell

FOSTER: JANUARY 30–FEBRUARY 27, 2015
Landscape Relationships
Reception: Friday, February 6, 2015 6-8 p.m.

GLASSELL: MARCH 14–APRIL 2, 2015
*Graphic Guts: the Art of Luba Lukova
Reception: Thursday, March 26th 6-8 p.m.

GLASSELL: MAY 28–JUNE 28, 2015
NIME: New Interfaces for Musical Expression
Co-Curated with Derick Ostrenko
Reception: See glassellgallery.org for details.

Postcard: LSU new Faculty Show, Foster Gallery, Baton Rouge, LA, 2014.



E-motion (부분)
고무, 모터, 혼합재료 | 120×145×120cm | 2014

Please Smile #2 | 나 (나), 모터, 고무, 카본, 알루미늄, 아크릴, 흰색화강 | 250×40×75cm | 2014



Hooray #2 (부분)
나무, 철, 캐스팅, 모터, 파워 | 51×45×6cm | 2014

OCI 미술관
Nam, Hye Yeon
남혜연 'You are happy'
2014. 7. 17. - 8. 13.

정상과 표면

유진상 (가장 예술대학 음악예술과 교수)
정상적인 인간의 질병을 어떤 의미로 이해하면 좋을까? 무지한 인간간이 현경에 질 수 있거나 정상적인 인간간이 병들게 될 수 있거나 이로 인해 벌어질 수 있을 것이다. 감기나 두통 또는 기침이나 복통 같은 가벼운 우연적 증상, 혹은 후속증상으로 차지가 없는 모든 우연적 증상, 그다지 놀랄 만한 일이 아닌 주인의 신호로서의 증상이나 통증이나 영역을 재현하거나 찾지라도 무엇인가를 교란하는 것과 있다는 의미로 이해해야 할 것이다.

리처드 퍼트, 영국인인 그와 영국인인 30 세인 : 조르주 헨리 (영광과 병弱), 도서관 전시작, 33-34쪽.

오늘날 정상(正常)은 가느다란 선이 되어가고 있다. 그것은 우리가 점점 적으로 만들어가는 빠른적 특성으로 이루어진 증상의 영역을 가리킨다. 문화나 교육을 통해 우리에게 정상성이 범주 안에 들어 차별한 노력의 기울어야 한다. 과거에 정상이었던 것들은 오늘날에는 실현하기 어려운 목표들이 된다. 예컨대 교육적 수율화의 기준은 점점 더 충족하기 어렵게 되어가고 있으므로 정상적으로 살아가기 위한 필수로 가질 수 있는 사회성의 리더십이나 정보·데이터, 감색 등의 더욱 더 복잡한 기술들을 요구된다. 한 단계에서 강화되었던 것은 물론 전달이라는 전송분석이 있는 것이다. 정상이 되기 위해 극도의 노력을 기울여야 하는 세계 속에서 대부분의 인간들은 소외될 수밖에 없다. 이를은 모두 비정상의 상태에 놓이기 때문이다. 비정상의 상태에 놓여버린 다수가 배극적 정상성(정상)에서 멀어지는 늘려온 긴장감을 우리는 공공 영역에서 발견한다. 공공영역에서 사람들은 정상의 영역에 머물기 위해 꽉꽉 막힌 행과 대로의 고조들을 속수무책인 듯한 그 반면의 경우는 무기거나 모방, 나거나 테러, 고문, 공격, 반사적 행동, 일발, 위반 등과 연관된 의심이나 차별을 초래할 수 있다. 정상은 감미로운 관찰과 찬양의 형식을 띤다.

남혜연은 이전 년대 초에 미국으로 건너간 아래 한국과 서구사회 사이에 기록 놓인 문화 혹은 서사구조의 차이에서 비롯되는 다양한 간극들을 작품에서 다루어 왔다. 특히 주류문화인 서구문화가 지향하는 글로벌한 공간 속에서 소수성에 속하는 아시아계 여성의 정체성과 관련된

피모먼스 및 미디어, 영상 작업들을 자주적으로 제작하였다. 2006년에 발표한 시내를 비단으로 작업한 「자화상은 각자 자신의 일상의 생활을 부작정한 드로우와 날법으로 영역하는 힘」은 모피스트를 보여준다. 막강하고 음식을 먹고 앉고 빠진 유리잔에 주스를 담아 기시기 위해 노력하는 흥, 남해연이 보여주는 사람들은 명백히 비정상의 범주에 속하는 것들이다. 이러한 소극적 일상은 저마다 정상성을 강조하고 배타적인 좋은 법 위를 마음될 때 그 경계에서 벗어날 수 있는 미세한 간극들을 짐작한다. 이러한 소극적 표시는 미국의 주류 문화들이나 바쁜 아주주들에게 있어 모두 현실과 정상성을 거부하는 「비밀」이 존재하는 것을 알려준다. 뉴미디어아티스트로 불리우는 경우, 가장 두드러진 정식적 특성은 자동성과 상호작용을 통한 관객 참여라고 할 수 있을 것이다. 남혜연의 2013년작 「Hooray」는 일관으로 백면에 설치된 수많은 인형을 각각의 관객이 접근하여 허리를 숙여 인사를 하는 디자인으로 제작된다. 소시민들의 접근성이 있어 강박적인 우려에서 벗어나는 경공을 통해 우리는 하루하루에 걸친 일상에서 직기거나 사회에서 강요하는 무자비하고 강경적인 폭력의 간접 혹은 자기 경계에 대한 반역적 표현을 볼 수 있다. 「정상」이라는 말과 불리는 사회적 구조를 통해 벗어나 할 수 있는 것, 이, 자신을 통해 반역적 특성의 사회나 인간에 대해 「오늘」의 「호감」을 표시해야 하는 경우 이러한 액극을 우리는 관객에 의해 절약하게 되어가고 있으므로 정상적으로 살아가기 위한 필수로 가질 수 있는 사회성의 리더십이나 정보·데이터, 감색 등의 더욱 더 복잡한 기술들을 요구된다. 한 단계에서 강화되었던 것은 물론 전달이라는 전송분석이 있는 것이다. 정상이 되기 위해 극도의 노력을 기울여야 하는 세계 속에서 대부분의 인간들은 소외될 수밖에 없다. 이를은 모두 비정상의 상태에 놓이기 때문이다. 비정상의 상태에 놓여버린 다수가 배극적 정상성(정상)에서 멀어지는 늘려온 긴장감을 우리는 공공 영역에서 발견한다. 공공영역에서 사람들은 정상의 영역에 머물기 위해 꽉꽉 막힌 행과 대로의 고조들을 속수무책인 듯한 그 반면의 경우는 무기거나 모방, 나거나 테러, 고문, 공격, 반사적 행동, 일발, 위반 등과 연관된 의심이나 차별을 초래할 수 있다. 정상은 감미로운 관찰과 찬양의 형식을 띤다.

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2014 OCI YOUNG CREATIVES
Criticism in English can be found at www.ocimuseum.org

Nam, Hye Yeon

PROFILE

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학력

2014 조지아대, School of Literature, Media, and Communication 학사졸업, 조지아, 미국
2006 조지아대학 스플 오브 디자인 디자인미디어 석사 졸업, 조지아대학, 미국
2003 미애리에대학교 시각정보디자인과 학부 졸업

개인전

2013 'Bold Movement', 플라자 9, 뉴욕, 미국
'Unfamiliar Behavior', 플라자 9미술관, 조지아, 미국
2012 'Touching Anomaly', Instinct, 뉴욕, 미국
2011 'Somewhere In-Between', 베로비치 스튜디오, 뉴욕, 미국

2013 'Pacific Machines', 블스터플레이너, 미국
'ISAA (국제 아시아어 전문 축제)', 시나노, 오스트리아
'XX', 모던 디자인 페스티벌, 조지아, 미국

'Portrait of New Asian-American Portraits of Encounter', 제작��: 국립 대중관, 로스앤젤레스, 미국
2012 'Asian American Portraits of Encounter', 스미스소니언 미국 국립미술관, 워싱턴D.C., 미국
'Reverse & Reveal' 한국문화원, 뉴욕, 미국
'TBS (미국 네트워크 방송국) 예술축제', 아시안풀, 타카
2011 'TBS 아시안 페스티벌 2011' 예술축제, 신작동우, 태국
'한국 미술의 힘', 인천

2010 '연극의 힘', 뉴욕, 미국
'Please Touch', 시그마프로젝트, 로스앤젤레스, 미국
'Stand Clear of the Closing Doors', 전통적 물파티, 뉴욕, 미국
2009 '뉴욕 미술관의 비밀과 상장', 뉴욕, 미국
'행복 미술회', 뉴욕, 미국
2008 'Xenos House', 한국문화원, 워싱턴D.C., 미국
'시과의 미술 축제', 로스앤젤레스, 미국

수상

2013 '2014 OCT YOUNG CREATIVES', OCI미술관, 서울
2011 '모교 소설가 김영한 작품 전시회', 경기도
2010 '2010 아시아 예술 축제', 서울대학교, 대학교 미술전시회
'문화체육관광부 대학생', 2010년 대회 라이, 미국
2009 '제2회 미술대학 신인 작가 전시회', 2009년 대회 라이, 미국
2008 '19회 청사 미술대전 신인 작가 전시회', 1회, 뉴욕, 미국

제작

2011 PBS 뉴스, 미국
'와이드 워크', 미국
디스커버리 채널, 미국
2009 'MSNBC Morning Joe', 미국

전시회

2011 AOL 뉴스, 미국

2014-현재 교수, 조지아대학 주립대 디자인대학 학과, 후이지예나, 미국
2007-2009 교수, 미국 대학, 커리지케이션 학과, 뉴욕, 미국



Cheeeese [스틸 이미지]
비디오 | 00'04'17 | 2014



Hooray #2 (부분)
나무, 빛 션서, 오토, 파워 | 51×45×6cm | 2014

Catalog: "You are Happy" Solo show, OCI Museum, Seoul, Korea, 2014.

OCI MUSEUM OF ART



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[website](#)[> about](#)[> events](#)[Enlarge](#)**You are happy by Hye Yeon Nam**

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Date: 17 Jul - 13 Aug 2014

Hye Yeon Nam has studied on various gaps derived from a cultural or social difference between Korea and Western society. Especially she has created performance, media, and video works related to Asian women's identity as a minority in a global world dominated by Western culture. 4-channel video 'Self-portrait' in 2006 shows the performance, living with improper tools and ways. Such passive departure reminds of fine gaps possibly happening in a forceful and exclusive scope. This expression of the gap implies that there is 'the outside' a crossing the reality and stationarity for both majority in the U.S. and minority, immigrants.

The video in the new exhibition, 'Cheeeese' shows a close-up of the artist's mouth with laughing for 5 minutes. Reminding of Yoko Ono's 'Smile' in 1966, her work consists of performance that she keeps smiling as long as possible. As maximizing 'discomfort,' it is included in 'naturalness.' Social relationships are composed by improving and justifying process of maximized discomfort and relationship of inner power as the neutral way. The artist's work shows stationarity awakened as repeating actions in abnormal category.
- Jin Sang Yoo (professor)

*image (left)
Hye Yeon Nam
Hooray #2 (detail), 2014
wood, light sensor, motor, power, 51x45x6cm
courtesy of the artist



PUBLIC PROGRAMS

Members' Preview

Thursday, May 9 • 6:30PM – 8PM

A special opportunity for JANM Members and their guests to check out the exhibition before it opens to the public!

Target Free Family Saturdays: Picture This!

Saturday, May 11 • 11AM – 4PM

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Celebrate the opening of *Portraiture Now* and the *American Heroes: Japanese American World War II Nisei Soldiers and the Congressional Gold Medal* display with fun crafts & activities—including a discussion led by the *Portraiture Now* curators, curator-led tours of the exhibition, and fun caricature portraits (children only).

Artist Talk & Workshop

with Shizu Saldamando

Saturday, August 24 • 2PM

Join Shizu Saldamando for an artist talk and portrait workshop. Free with Museum admission.

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No gift is too small but will provide much needed support—thank you!



Roger Shimomura, American Pikachu (2010), acrylic on canvas, Hirshhorn Gallery, New York. © Roger Shimomura.

janm.org/portraiture-now

JAPANESE AMERICAN NATIONAL MUSEUM

PORTRAITUDE NOW

Asian American Portraits of Encounter

May 11 – September 22, 2013



Smithsonian Institution

This exhibition is a collaboration between the Smithsonian's National Portrait Gallery and the Smithsonian Asian Pacific American Program.

Lead support for the exhibition, publication, and related programs is provided by the E. Rhodes and Leona B. Carpenter Foundation and the Rebecca Houser Westcott Fund for Portraiture Now. Additional support is provided by Andrew S. Rea and the Joh Foundation.

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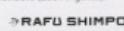


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PORTRAITUDE NOW

Asian American Portraits of Encounter

Portraiture Now displays the diversity of contemporary Asian American identity through the groundbreaking work of seven visual artists—CYJO, Zhang Chun Hong, Hye Yeon Nam, Shizu Saldamando, Roger Shimomura, Satomi Shirai, and Tam Tran.

This group of artists demonstrates, in microcosm, the nuances inherent to the Asian American experience. Their portraits of encounter offer representations against and beyond the stereotypes that have long obscured the complexity of being Asian in America and reveal the threads of contemporary life in novel ways.

FEATURED ARTISTS



CYJO is a self-described Kyopo—the Korean term for ethnic Koreans living in other countries. Her KYOPO Project shares stories of identity through portraits accompanied by text derived from interviews with the sitters.

Hye Yeon Nam came to this country from Korea to study art and uses her artwork to address issues of personal and societal concern. Her four-part video self-portrait—*Walking, Drinking, Eating, and Sitting*—transforms everyday activities into sites of confusion.



Shizu Saldamando blends references to youth subculture in Southern California with nods to her Japanese and Mexican heritage. Her portraits playfully suggest that race, gender, and ethnicity act as white noise to the scene at hand; audible, yet not identifiable.



Satomi Shirai is a Japanese-born artist who now works in New York. The title of her photographic project, *Home and Home: New York in My Life*, indicates a coming-to-grips with the dislocations caused by her move to the city from Japan in 2004.



Tam Tran relocated to Tennessee from Vietnam with her family. Her arresting photographs investigate identity and gender, and in her series of self-portraits, called Accents, she explores her ever-changing relationship to her own developing identity.

Zhang Chun Hong is a Chinese-born artist currently working in Kansas who references her own identity in her work through disembodied images of long, straight, black hair. The exaggerated scale of her scrolls transforms this very personal exploration into a universal theme.



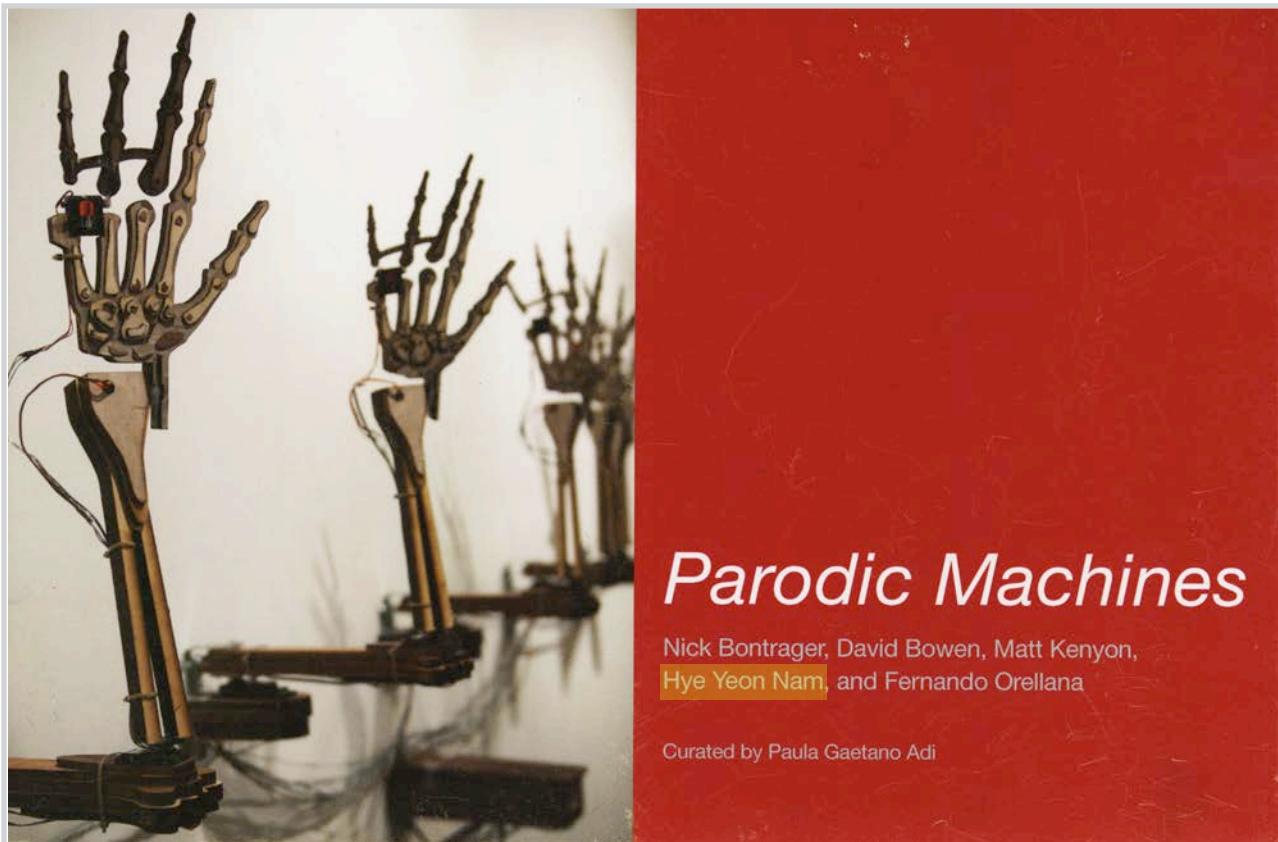
Roger Shimomura is a third-generation American of Japanese descent who deconstructs Asian American stereotypes through his art. Both humorous and poignant, his self-portraiture paintings reflect the artist's long interest in the status of Asian Americans within American society.



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Booklet: "Portraiture Now", Japanese American Noational Museum, Los Angeles, LA, 2013.



Parodic Machines

Nick Bontrager, David Bowen, Matt Kenyon, **Hye Yeon Nam**, and Fernando Orellana

Publication © 2013

Essay by Paula Gaetano Adi © 2013

Images © Nick Bontrager, David Bowen, Matt Kenyon, Hye Yeon Nam, Fernando Orellana, and Norman White

Van Every/Smith Galleries

Davidson College

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Davidson, North Carolina 28035-7117

davidsoncollegeartgalleries.org

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This publication was produced in conjunction with *Parodic Machines*, curated by Paula Gaetano Adi, on exhibition in the Van Every Gallery, Davidson College, October 24–December 13, 2013.

Design: Graham McKinney

Printing: ImageMark

cover: *Please Smile*, 2012, microcontroller, camera, computer, wooden skeleton arms, motors

DAVIDSON
THE VAN EVERY/SMITH GALLERIES



Booklet: "Parodic Machines", The Van Every/ Smith Galleries, Davidson, NC, 2013.

Hye Yeon Nam *Please Smile*

Hye Yeon Nam's work expresses social issues related to her own cultural identity, relationships, and responsibility. The first category of her work is about the status of women and more specifically, her own experience straddling two cultures—Korean and American. As a woman and Korean immigrant artist in America, Nam has struggled to adjust to her new culture. Every situation summons different roles, customs, and habits, which bring up different mental challenges. She attempts to illustrate her resistance against the conformities of society and of American and Korean culture by showing variable perspectives and physical dissonance.

Additionally, Nam is interested in exploring relationships through her work. As her family and most of her friends live far away in Korea, she tries to reflect on the importance of caring for one another. However, the concept of the social in her work is not limited to people, but is open to non-human beings such as nature, everyday objects, or robots.

The last category of her work deals with the artist's role in society. She often questions how arts and technology can improve our society. She has developed several community-based workshops. Even though art usually does not solve social issues directly, Nam believes it can reveal problems and persuade people to act. She notes, "Art should not merely be beautiful; instead, art can be a question, an argument, a proposal, a resolution, or a reflection of the various problems that we encounter in our world." Her greatest hope is "for her audience to learn more about themselves, be confident, and acknowledge our society's issues" as she has done through her work.

Please Smile is an installation involving five robotic skeleton arms that change their gestures depending on a viewer's facial expressions. The

work is comprised of a microcontroller, camera, computer, five external power supplies, and five wooden skeleton arms, each with four motors. It incorporates elements from mechanical engineering and computer vision perception to create a more expressive robot. When viewers interact with the robotic arms, they encounter unexpected reactions. Audiences can anticipate three different interactions with *Please Smile*. When the camera does not detect an individual, the five robotic skeleton arms choose the default position, bending their elbows and wrists towards the wall behind them. When someone steps within view of the camera, the arms point at the human and follow his or her movements. When the viewer smiles, the five robotic arms wave their hands. *Please Smile* attempts to foster positive audience behavior.

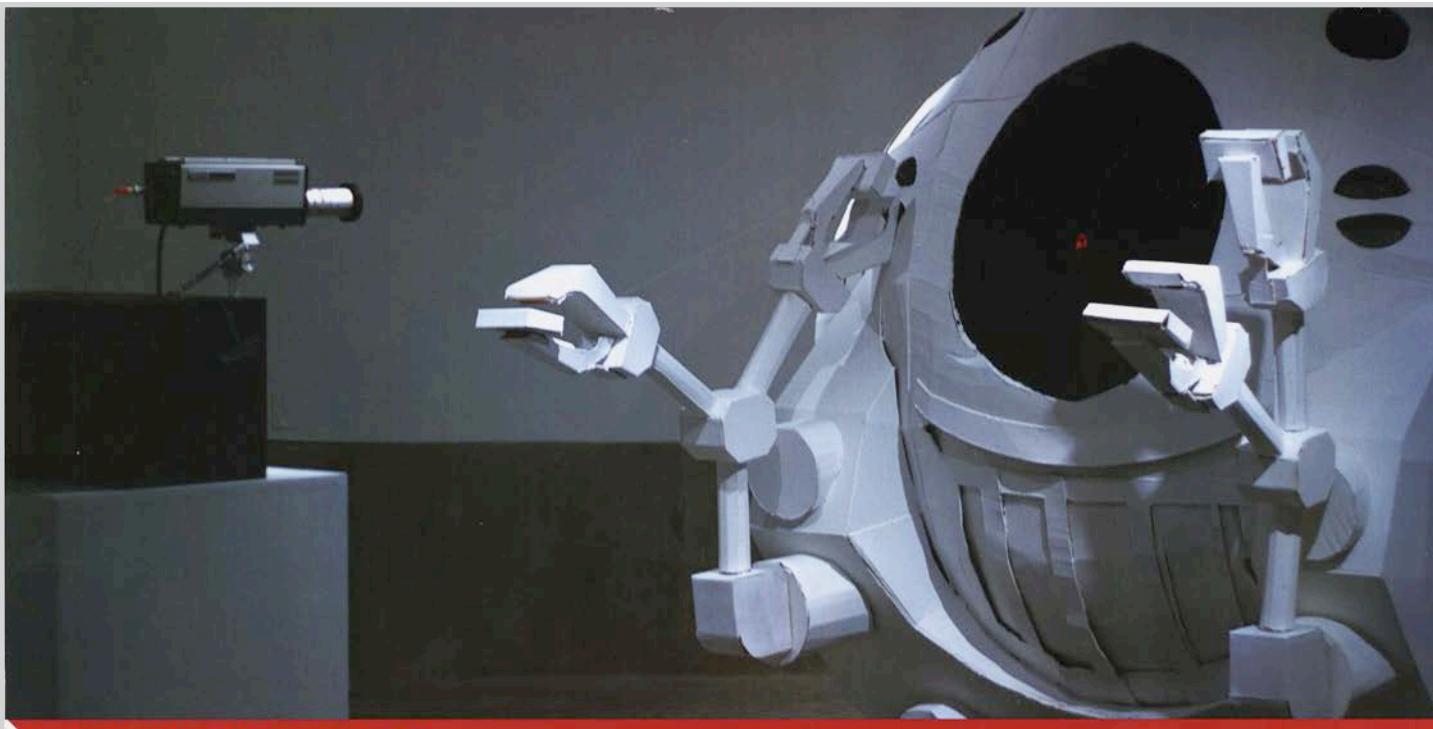
Hye Yeon Nam earned a BFA from Ewha Womans University in Korea, and an MFA at the Rhode Island School of Design. Nam is a PhD candidate at the Georgia Institute of Technology. Nam's art has been showcased in numerous exhibitions including at the Smithsonian National Portrait Gallery, Washington DC; Times Square, NYC; Eyebeam, DUMBO Art Festival, Brooklyn, NY; The Lab, San Francisco, CA; and in several festivals in China, Istanbul, Ireland, UK, Germany, Australia, Denmark, and Switzerland. Her work has been broadcast on the Discovery Channel (Canada) and on *Good Day Sacramento*, and featured in numerous publications including *Leonardo Journal*, *Wired*, *We Make Money Not Art*, *Makezine*, *Business Insider*, *Slashdot*, and *Engadget*, among others. Beginning Spring 2014, Nam will teach Digital Art as an Assistant Professor at Louisiana State University.

www.hynam.org



above, left and right: *Please Smile*, installation view, 2012, microcontroller, camera, computer, wooden skeleton arms, motors

Booklet: "Parodic Machines", The Van Every/ Smith Galleries, Davidson, NC, 2013.



THE VAN EVERY/SMITH GALLERIES
Fall 2013 Exhibitions & Programs



Parodic Machines

Nick Bontrager, David Bowen, Matt Kenyon, Hye Yeon Nam, and Fernando Orellana

Van Every Gallery

On View: October 24–December 13, 2013

Panel Discussion: October 23, 2013, 6pm

Semans Auditorium, Visual Art Center
Moderated by curator/artist Paula Gaetano Adi

Reception: October 24, 6:30–8:30pm
Gallery talk with artists at 7:15pm

Reception sponsored by Davidson College Friends of the Arts

Paula Gaetano Adi
Desiring Machine

Smith Gallery

On View: October 24–December 13, 2013

Reception: October 24, 6:30–8:30pm
Performance by Gaetano Adi from 7:45–8:30pm

Performances will take place at various times throughout the duration of the exhibition.
Check website for details.

Common Hour Coffee: November 19,
11am–12pm

clockwise from far left: Hye Yeon Nam, Please Smile; Matt Kenyon, Coke Is It; David Bowen, Fly Blimps; Paula Gaetano Adi, Desiring Machine 2



Booklet: "Parodic Machines", The Van Every/ Smith Galleries, Davidson, NC, 2013.



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Bold Movement _ Hye Yeon Nam

Curated by Liz Kwon

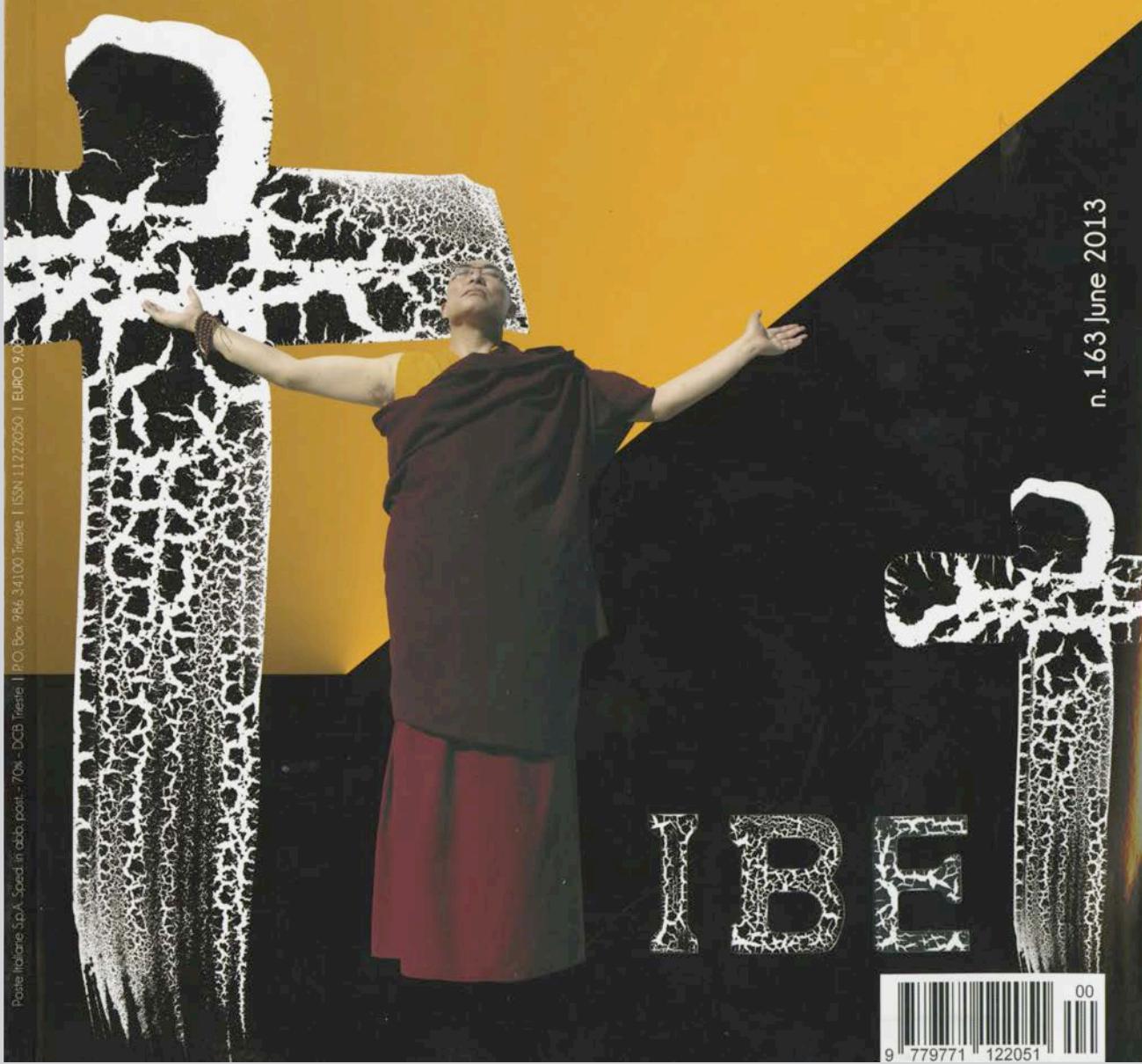
August 15, 2013 – September 7, 2013

Opening Reception: Thursday, August 15, 6 – 8 pm

Postcard: "Bold Movement" Solo Show, Gallery Ho, New York, NY, 2013.

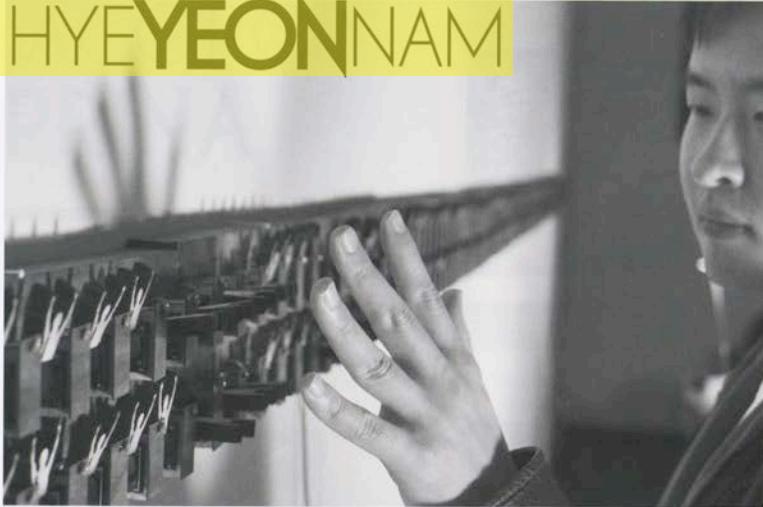
JULIET

art magazine



Magazine: "From Disabling to Creative Displacement" by Leda Cempellin, Juliet Art Magazine, n.163
June 2013, page 70, 2013.

HYEYEON NAM



"Hooray (man-Se)" 2012

FROM DISABLING TO CREATIVE DISPLACEMENT



Interview by LEDA CEMPELLIN

Associate Professor of Art History at South Dakota State University.

"Space takes on multiple definitions. For me, I understand space as the sum of cultural and social forces that act on me (...) When I moved from Korea to the United States, my body became a gauge that felt my displacement" (Hye Yeon Nam, *In-Between*, MFA Degree Thesis, Rhode Island School of Design, 2006, p. 32).

With a solid background in digital media from the Rhode Island School of Design (MFA) and at the Georgia Institute of Technology (PhD candidate), Korean-born artist Hye Yeon Nam explores her physical and psychological navigation of a space that is personal, cultural, social, and political. Her 2006 *Self Portrait* displays a four-video installation showcasing four improbable situations, intended as metaphors of displacement and consequent feeling of uneasiness. It is a new portrayal of cultural displacement as a kind of 'foreign disability,' expressed in the extreme fatigue that even the simplest daily tasks demands on someone programmed to function in a different culture. We cannot forget the sense of visual disorientation provoked by a male urinal turned by Duchamp into *Fountain*, but we also remember performance art chronologically standing in between the two artists to push the sense of displacement from the object towards the surrounding environment and social relations through the body.

A close-up of Hye Yeon Nam shows the artist trying to eat cherry tomatoes with a dysfunctional instrument, flat and long; she leaves a perfect triangular posture, which we remember having seen in the figure of Christ in Leonardo's *Last Supper*, to bend forward and ease the pain of numerous failed attempts in the right shoulder

with her left arm; her frustration is unleashed in a puff, as the tomatoes slip out of the useless spoon and one falls in the tablecloth. In another situation, Nam is trying to have her meal in a restaurant; she is sitting on a lopsided wooden chair that is bent forward, and as she eats, she needs to constantly adjust her posture, to prevent herself from falling. Everyone around her is comfortably sitting in normal chairs and seems not to notice her uneasiness. In another video, the artist tries to walk around the city with shoes carrying appendages similar to fins. When descending down the subway stairs, movements slow down, right when other people must hurry; she is completely out of place, and even gets in other people's way. In the last video, the artist tries to drink orange juice from a glass, whose bottom has a hole. She pours the liquid from a carafe held by the other hand in the glass and quickly bring it to her mouth, being able to just have a small sip as the rest is spilled out. All these actions seem to require the artist immense amounts of energy, without being compensated or fulfilled accordingly; when the artist is around other people, it also seems to alienate her further. Close-up scenes, presenting her alone, alternate with wider spaces that include more complex social contexts.

The 2008 video *Wonderland* features the artist walking slowly in the streets of Times Square towards us, while everybody else seems to move backwards. Originally, the artist was the one walking backwards, she was the 'strange' one; by reversing the video, the audience is confronted with the strangeness of the others through her eyes. A very subtle psychological dynamic can be experienced, if we stand in front of the video long

enough to become part of it. With the rigidity of an avatar navigating in *Second Life*, the artist walks slowly in opposite direction than the rest of society, looking like a disoriented zombie. Sometimes people hurriedly appearing to us from behind the artist and giving their shoulder to us, seem to feel intimidated by her slow but determinate walk, and try to get as fast as possible far from her. Those seen frontally and passing from us backwards behind her seem not to even notice her, their indifference being marked by the absence of eye contact. As people move in two opposite streams at the sides of the artist, two reactions are noticeable: people either are indifferent to her, even though her moves are disabling, or feel intimidated by her strange behavior and try to escape from her. This video stretches our perception of culturally codified behavioral responses to situations, to the point that we ask ourselves what is the 'norm'.

Nam's most recent work adds her expertise in robotics to be merged with a still performative component. The high-tech human-machinery dream is not new in the contemporary art world, from Rebecca Horn's painting machine *Lovers* to Wim Delvoye's pooping machine *Cloaca Turbo*. However, new is Nam's personal experience of cultural disorientation becoming more universal and generalized through involvement of human-machinery interaction and the introduction of a stronger participatory component. Now she is the one in control of our reactions. Among these pieces, *Please Smile*, 2012 deals with prejudice towards uncomfortable diversity turning into friendliness: when face-tracking software intercepts a human smile, the index fingers of five robotic arms, pointing to the visitors, open into a cheerfully saluting hand. *Hooray*, 2013 makes a visual comment on hierarchies that are socially and politically shaped. From the monitor in one side of the room, the artist repeatedly bows for several minutes trying to keep smiling as a sign of a culturally determined expectation of her gender's submissiveness; in the other side, a long double row of miniature wooden figurines shaped like humans bow in sign of respect, as soon as the shadows of a large and intimidating museum visitor are intercepted by light sensors, which activate their motors. The two-part piece speaks about how we socially codify deferential behaviors in front of power inequality.

Why and how did this shift occur from the artist-centered world of displacement to the more participatory dimension of human and machine interaction involving the museum visitors? Perhaps it is a shift occurred in Hye Yeon Nam's existential paradigm, as she progressively adjusted to her new life in the United States: once she has found her own place in a culture that was formerly disorienting to her, she is ready to shake our world. Two 'strange' creatures, the bicultural artist and the pointing finger turning into a waving hand, live among us and want to teach us how to accept diversity in every form.

Unfamiliar Behavior: Works by Hye Yeon Nam, Jepson Center for the Arts, Savannah, Georgia, January 30 – April 28, 2013. More on the artist's work at www.hynam.org

Magazine: "From Disabling to Creative Displacement" by Leda Cempellin, Juliet Art Magazine, n.163 June 2013, page 70, 2013.

TEXAS » *PORTRAITURE NOW: ASIAN AMERICAN PORTRAITS OF ENCOUNTER*

CURRENT EXHIBITIONS
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PERMANENT EXHIBITION
PAST EXHIBITIONS

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Portraiture Now: Asian American Portraits of Encounter

09 November 2012 - 14 April 2013



Artwork (6)



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This exhibition displays the diversity of contemporary Asian American identity through the groundbreaking work of seven visual artists. **Roger Shimomura** is a third-generation American of Japanese descent who deconstructs Asian American stereotypes through his art. Born in San Francisco, **Shizu Saldamando** blends references to youth subculture in Southern California with nods to her Japanese and Mexican heritage. Other artists use concepts of diaspora, migration, and transnationalism to expand the meaning of their Asian American identity.

Artists from Asia who work in the United States—like **Satomi Shirai**, who moved to New York City from Tokyo, or **Hye Yeon Nam**, who came to this country from Korea to study art, and **CYJO**, an artist currently based in China—regularly travel back and forth from Asia to the United States and craft unique portraits of encounter from their experiences.

Artists who now live in this country—like **Zhang Chun Hong**, who spent the last year in her native China but makes her home in Kansas, or **Tam Tran**, whose family relocated to Tennessee from Vietnam—inflect their journey in expressive ways. This group of artists demonstrates, in microcosm, the nuances inherent to the Asian American experience. Their portraits of encounter offer representations against and beyond the stereotypes that have long obscured the complexity of being Asian in America and reveal the threads of contemporary life in novel ways.

Exhibition curators include Brandon Brame Fortune, Anne Collins Goodyear, Frank H. Goodyear III, Lauren Johnson, Rebecca Kasemeyer, Wendy Wick Reaves, Ann M. Shumard, and David C. Ward.



Smithsonian Institution

US HONG KONG NEW YORK TEXAS | GLOBAL NETWORK AUSTRALIA INDIA JAPAN KOREA NORTHERN CALIFORNIA PHILIPPINES SHANGHAI SOUTHERN CALIFORNIA SWITZERLAND WASHINGTON

Website: "Portraiture Now: Asian American Portraits of Encounter", Asia Society, Houston, TX, 2012-2013, <https://asiasociety.org/texas/exhibitions/portraiture-now-asian-american-portraits-encounter>

CURRENT EXHIBITIONS
UPCOMING EXHIBITIONS
PERMANENT EXHIBITION
PAST EXHIBITIONS



Hye Yeon Nam



About the Artist



"I hope my audience finds connections between my work and their lives," writes **Hye Yeon Nam** (born 1979). This young Korean artist, a PhD candidate at the Georgia Institute of Technology with an MFA in digital media from the Rhode Island School of Design, uses her artwork to address issues of personal and societal concern. Keenly aware of distinctions in expectations for the appropriate behavior for women in her native land and the United States, Nam has created a body of work that addresses feelings of awkwardness with subtlety and humor.

Her four-part video self-portrait—*Walking, Drinking, Eating*, and *Sitting*—transforms everyday activities into sites of confusion. A hole in a glass continually spills orange juice. Large planks strapped to the artist's feet make walking uncomfortable and challenging. Tomatoes slide off a ruler used as a utensil. A chair with shortened front legs causes the artist to slide forward, slipping off her perch. No resolution is offered, and the artist invites empathy and even sympathy for the physical and psychic struggles she evokes.

With her patient and resolute response to the difficult situations she encounters, Nam provides a reminder that "fitting in" requires consistent negotiation between the self and perceived expectations—a challenge to which we can all relate.

Artist Statement

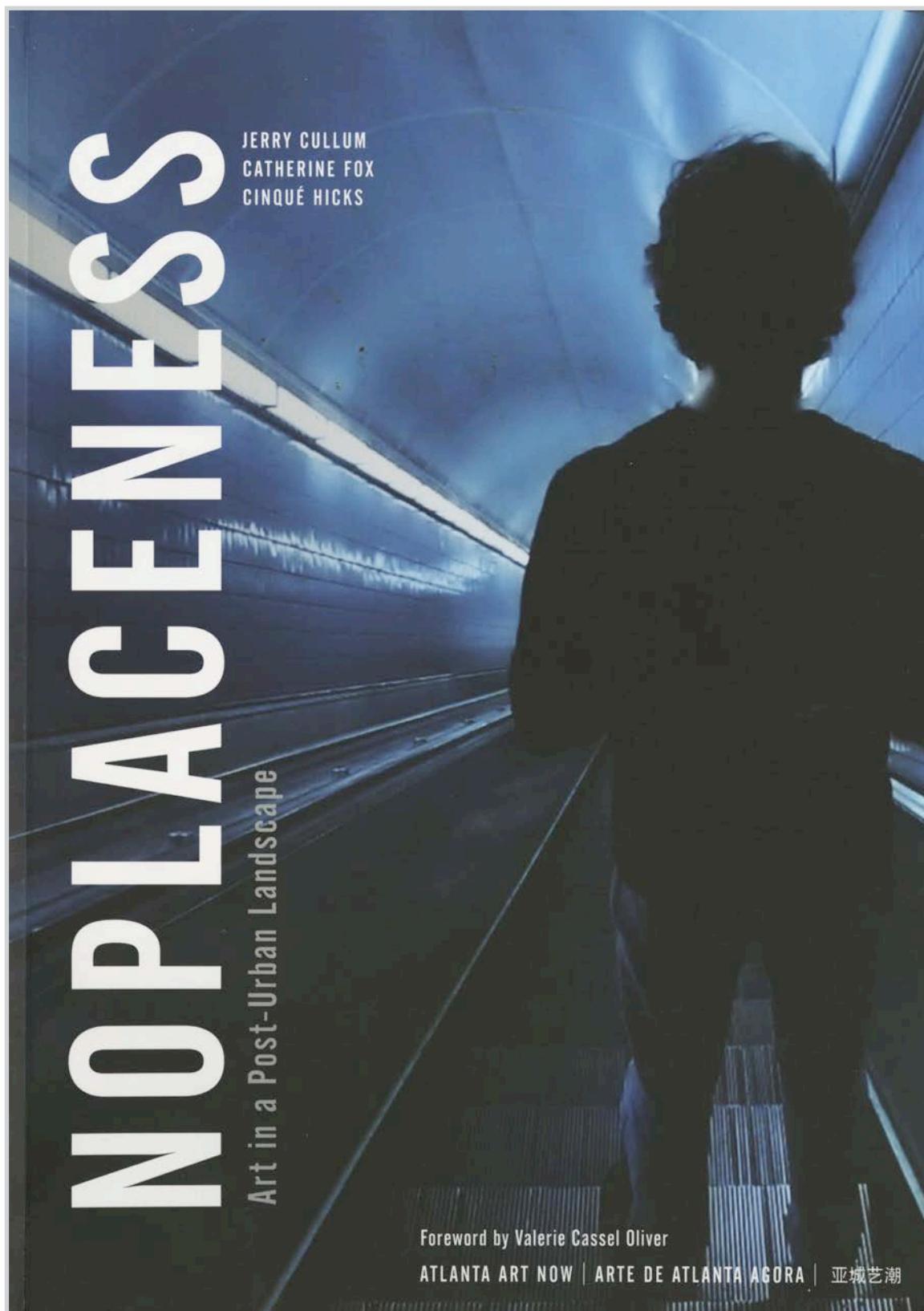
My work explores social issues based on personal experience. As a woman and a Korean immigrant in the United States, I have struggled to adjust to my new culture. Every situation summons different customs, requiring me to adopt unfamiliar behaviors in order to conform to expectations. My work reflects my desire to resist such pressure by using physical dissonance to reveal different perspectives upon the "norm."

Art is not meant to be merely decorative or beautiful; instead, it can be a question, an argument, a proposal, a resolution. By addressing the everyday challenges that beset us all, my work strives to encourage others to confront social concerns and constraints and to seek to surmount them.

Listen to an Interview with Hye Yeon Nam



Website: "Portraiture Now: Asian American Portraits of Encounter", Asia Society, Houston, TX, 2012-2013, <https://asiasociety.org/texas/hye-yeon-nam>



Book: Noplaceness, Art in a Post-Urban Landscape (editors: Jerry Cullum, Catherine Fox, Cinque Hicks), Possible Futures, 2012.

Nam is an immigrant from Korea now living in Atlanta, and *Wonderland* exploits the foreigner's status as a misfit. But in reversing motion the video also reverses the power dynamics between interloper and interloped. As two incompatible worlds meet each other, the result is not a happy hybrid but an uncanny non-space in which the presumed foreign body overtakes the privilege of defining the norm.

Another set of short videos under the collective title *Self-Portrait* (2006) recalls Israeli video artist Guy Ben-Ner's use of being awkward and out of place as a storytelling device. In each video, Nam attempts an everyday activity: sitting at a cafe, eating grapes, drinking from a glass, walking through a subway terminal. The tools the artist uses, however, are comically ill-suited for the tasks. The chair's front legs are six inches shorter than the back legs; the glass has a hole in its bottom; the walking shoes protrude a foot beyond the end of her toes. In these videos Nam exploits the tragicomic impossibility of being finally at home when nothing fits and nothing works as expected. The available tools give no guidance and the individual is left adrift, improvising a self outside of culture.

A similar sense of culture unmoored from both its past and its future pervades the work of photographer William Boling. For his *Never Gone* series (2005–06), Boling photographed locations where the Battle of Atlanta took place in 1864 a few short weeks before General Sherman laid siege to the city and burned it to the ground. The photographs depict an assortment of unmonumental urban scenes: a windowless barbershop, a feral shopping cart, a weedy lot behind a chain-link fence.

The images are intentionally artless. Off-center and flatly framed, they look like the kind of snapshots taken to serve as evidence in a court case or as proof of having been somewhere. They contain no clue to tip off the viewer to the sites' violent pasts, and no gesture is made toward a hopeful future. Rather, the images reveal the paralysis that haunts any attempts to excavate white Southern history—an effort that often must end either in horror or in willful forgetting.

Similarly, in the S.P.A.L. (Southern Places of Arts and Letters) series (2005–present), Boling captures scenes far from the romances of *Tara*.⁴ Boling has tracked down Flannery O'Connor's and Jasper Johns's childhood homes and finds them, in fact, anti-places, an assemblage of abject broken windows and lower-middle-class thrift stores. Boling's photography works against myth-making. Rather than attempt rhetorically to match the artists' grand reputations, the images slouch the other way. They make no reference to the great artists the places produced. Instead, history becomes indistinguishable from amnesia, the place unable to remember the past nor anticipate a future.

Danielle Roney's massive body of work over the last ten years (often bolstered by the animation work of Jeff Conroy) converges on the opposite horizon



GUY BEN-NER, *Berkeley's Island*, 1999 (courtesy Postmasters)



NEILL D. MILLER / DJ SPOOKY, *The Nexus Eclipse, 2010* (courtesy the artist)

from Boling. Rather than pointing to a suspended cultural moment that no longer exists, Roney points toward a profusion of cultural moments—signs, histories, ideas—any one of which is as possible as any other. In the two-channel video *On the Edge of Self* (2011) two characters contemplate "going" or "staying" as abstract conditions. In constant transit on escalators and in trains that resemble an airplane cargo hold, the characters ultimately fail to connect or communicate, constantly exchanging roles and positions.

Like Paul D. Miller (aka DJ Spooky), who has similarly explored such exploded, simultaneous narrative construction using digital media as both medium and metaphor, Roney's *Genesis Trial* series (2008) records a confusion of cultures both flattened and reinterpreted by technology. Within the series, the digital video *eGoli*, for example, metabolizes Johannesburg's past and future as it sweeps across digitally generated golden cities and technologically enhanced desert vistas. A global city dealing with universal issues of migration and modernization, the Johannesburg of *eGoli* unifies organic forms, space flight, and fractal geometry to point freely in all directions, past, present, and future. Similarly, the prints and videos in the *Fluid Architecture* series (2008) subvert Beijing, São Paulo, Atlanta, and other cities to the warping effects of digital manipulation. Cities become vortices, swirling structures softened under a regime of digital representation.

In-betweenness comes on the heels of the older concept of double consciousness. W.E.B. Du Bois anticipated the postmodern norms of fractured and divided experience: "An American, a Negro; two souls, two thoughts, two unreconciled strivings, two warring ideals in one dark body."⁵ But if the central struggle of the twentieth century was in managing conflicting psychological states, the twenty-first century challenges us to locate a new psychology in the space between obsolete identities receding from view.

Artist Yanique Norman mines the world of dreams to ask what may be left of a specifically black subconscious. In a series of surreal graphite and chalk drawings, Norman walks the line between the psychological demands of race consciousness and the universalizing claims of a Freudian dream world. Bodies, often black and female, are distended and grotesque, both highly sexualized and absurd. Like artist Zoë Charlton, who depicts equally troubling and racialized dreamlike images, Norman locates a specifically feminine black subconscious and finds it ever ambiguous, always evading a final definition.

W.E.B. DU BOIS, *The Souls of Black Folk*, Accessed May 2011, www.gutenberg.org. First Published in 1903 by A.C. McClurg & Co., Chicago

Norman's work asks one of the fundamental questions of a globalized age: At bottom, what remains of identity? If where you are used to dictate who you are, what happens when we encounter the entire world through the relentless barrage of our communications and physical movements? These artists trace anxieties and indeterminate states and resist shoring up identities and cultures as fixed ideas. The transit between is a dim yet expansive territory just beginning to find light.

HYE YOUN NAM
Self-Portrait Drinking, wood, video stills (courtesy the artist)
Auto Retrato Beber
泡替南, 自我飲酒水



HYE YOUN NAM
Self-Portrait Eating, wood, video stills (courtesy the artist)
Auto Retrato Comendo
泡替南, 吃飯而自我進食

Book: *NoPlaceNess, Art in a Post-Urban Landscape* (editors: Jerry Cullum, Catherine Fox, Cinque Hicks), Possible Futures, 2012.

3. Research | 3.3. Exhibitions, Catalogs, and Reviews

190 | THE HABITUE

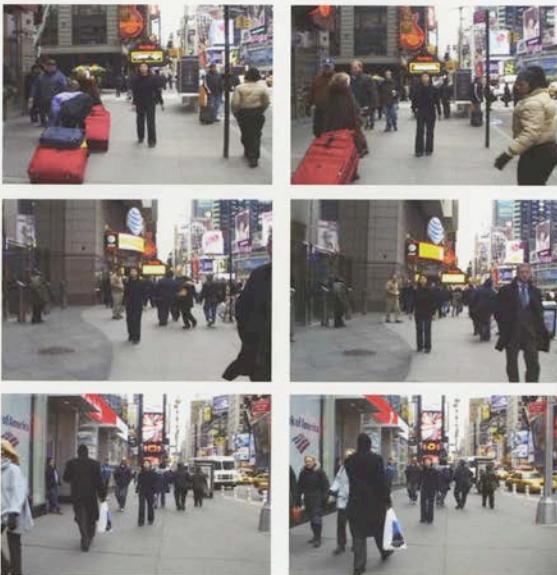


191 | NOPLACENESS



HYE YOUN NAM
Self-Portrait Sitting, 2008; video stills (courtesy the artist)
Auto Retrato Sentado
意树南, 自画像坐着

192 | THE IN-BETWEEN

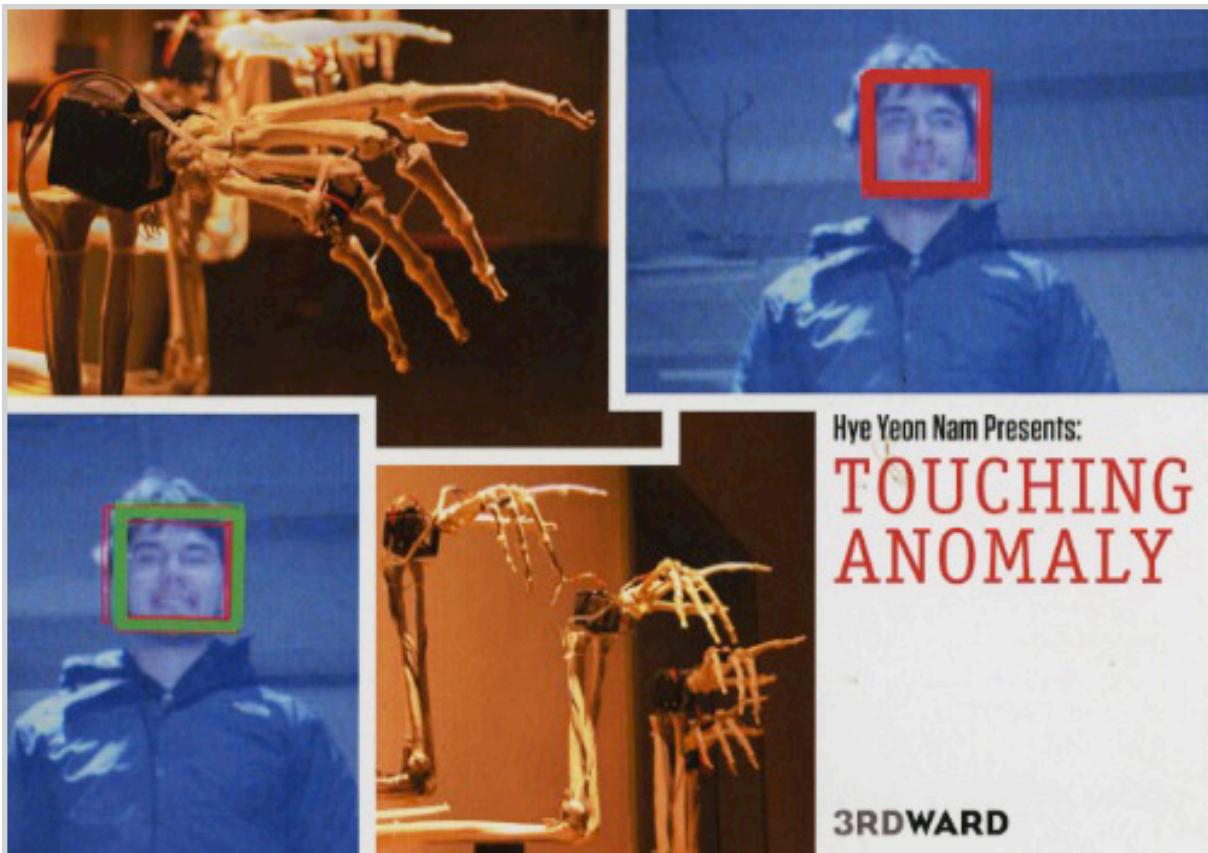


193 | NOPLACENESS



HYE YOUN NAM
Wonderland, 2008; video stills, dimensions variable (courtesy the artist)
Poli das Maravilhas
意树南, 奇境

Book: Noplacelessness, Art in a Post-Urban Landscape (editors: Jerry Cullum, Catherine Fox, Cinque Hicks), Possible Futures, 2012.



Hye Yeon Nam Presents:
TOUCHING ANOMALY

3RDWARD



Hye Yeon Nam Presents:
TOUCHING ANOMALY

Friday, January 20, 2012, 7-9:30pm
Free Admission

Skeletons will wave. Guns will shoot silent discomfort. Tongues will move cars. This is the delightful and surprising work of new media artist, Hye Yeon Nam. *Touching Anomaly* deftly combines technology, engineering, and the artist's personal history as a Korean immigrant. Join us for a collection of interactive installations and video that uses and repurposes cameras, computers, motors and more to explore social interactions and cultural norms.

RSVP at www.3rdward.com/hyhn

This show is supported by the Next Generation Design Leaders program, which is funded by the Korean Ministry of Knowledge and Economy and administered by the Korea Institute of Design Promotion.

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Postcard: "Touching Anomaly" Solo show, 3rd Ward, Brooklyn, NY, 2012.

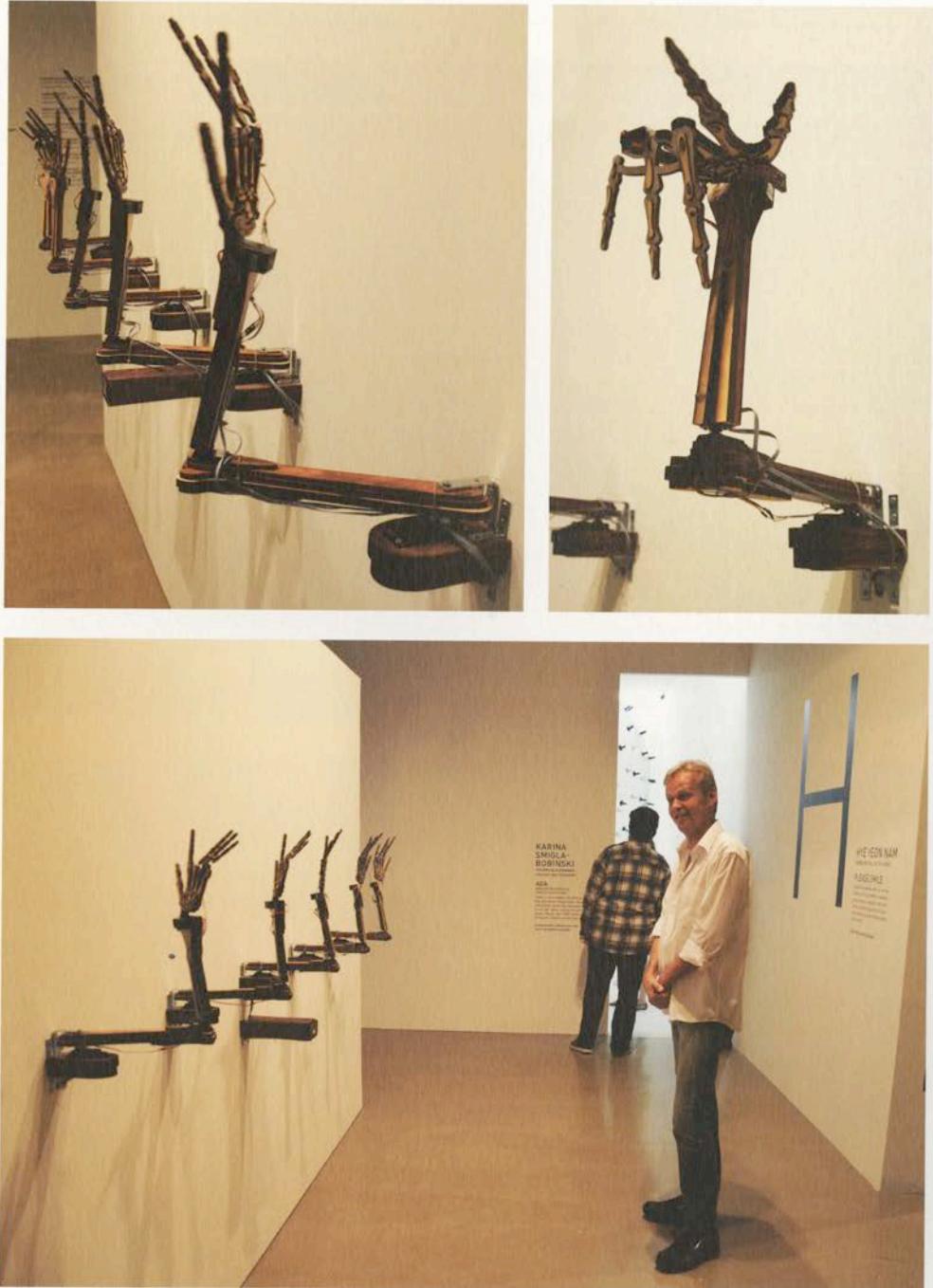


Catalog: "Gallery Korea 2012" Korean Cultural Service New York, New York, NY, 2012.

REVERSE & REBIRTH
Sept 5, 2012 – Oct 12, 2012

Hye Yeon Nam

PleaseSmile, 2011
87in x 2lin, Mixed Media



Catalog: "Gallery Korea 2012" Korean Cultural Service New York, New York, NY, 2012.

Ji Yeon Shin

All things exist within the flow of time.
They carve out their own history in the flow of time.
Light, also, creates its own history through the passage of time.
Light of yesterday, of today, of tomorrow...
How can this history of light be captured?

Being thrown away after serving its simple function of holding something, the disposable paper cup is one of the most frequently used yet disregarded everyday items. The moment a paper cup is cut vertically, its singular practical function of holding liquid is forever annihilated. However, a new function is bestowed to the severed paper cup when it is attached to a canvas and light penetrates through it. The severed cup completes the form of a whole cup on the canvas through the diffused light, reclaiming its function of capturing light this time, rather than simply holding liquid. The canvas is photographed in the same place and under same physical condition at regular intervals of time, but the reflected image of the cup is different each time. The transformation of light according to the passage of time, precisely this history of light, is recorded with the variation of form and color of the cup projected on the canvas. 'Time' comes to exist and history of light is documented as the transformation of light in the cup is recorded and perceived. As such, all things come to write their own history through the passing of time, and I also exist within that history.

REVERSE & REBIRTH

Sept 5, 2012 – Oct 12, 2012
Gallery Korea

Seok-Hyun Han

Among commonly-used base materials, wood alone has the properties that can directly feed back into the re-birth of other living organisms without arduous recycling processes. And yet, scrap wood tends to get burnt or buried. Through "Reverse-Rebirth", the artist intends to build a large tree from scrap wood with proper irrigation system upon which to grow small plant organisms. This production contemplates upon the typical tree-to-wood lifecycle by overturning it. Meanwhile, the concept of a man-made tree echoes the presence of man-made sceneries in many urban environments, posing the question as to what "nature" came to mean to contemporary city dwellers. Artist plans to engage local communities to collect wood and to construct the sculpture so that the work carries their stories. As an extension of the sculpture, there will be an interactive Web-based platform documenting anecdotes behind donated materials and snapshots of how the sculpture gradually integrates into its surrounding nature.

Sang Wook Lee

In Korean culture, eating noodles is believed to contribute to longevity. Whether it is fact or fiction, this widely held belief speaks to their cultural significance and explains how they have become not only a staple in the majority of the population's diet, but an institution. Conceptually, the idea of using ramen noodles as a material was appealing due to their cultural unambiguity. For many Koreans they trigger memories of family, gatherings, ceremonies, and place. Reflections on their formal, transformative, and innate ability to conjure up visions of my homeland inspired me to implement them as a narrative device in a new series of works. Formally, the noodles are contained chaos. Within each square block lies a seemingly controlled universe composed of a matrix of edible, soft, organic lines. Once cooked however, they are unbound and transform into a whirling composition of soft, lyrical lines. Several different techniques and mediums were used in this series. Some works were constructed out of actual ramen noodles whereas others were composed of similarly looking yarn. In the latter, white glue was used to harden the cotton material, and through a process of casting, ramen noodle-like blocks were constructed. Stacked in rows like bricks in a wall, some structures were made hard and orderly, while the other were left soft and chaotic.

Hye Yeon Nam

My work expresses social issues related to my own cultural identity, relationships, and responsibilities. The first category of my work is about the status of women in Korea and America and how my identity was caught in-between the two cultures. As a woman and Korean immigrant artist in America, I have struggled to adjust to my new culture. Every situation summons different roles, customs, and habits, which bring different mental challenges. I attempt to illustrate my resistance against the conformities of society and of American and Korean culture by showing variable perspectives and physical dissonance. Another category of my work involves relationships. As my family and most of my friends live far away in Korea, I try to reflect on the importance of caring for one another in my work. In the social game device "Kiss Controller" users manipulate a video game through kissing. However, the concept of the 'social' in my work is not limited to people, but is open to non-human beings such as nature, everyday objects, or robots. This approach broadens the target of affection universally. In my work, people hug trees, interact with imaginary sociable creatures on tabletop interfaces and get robotic skeleton arms to react to their smile. The last category of my work deals with the designer's role in society. I often question how design and technology can improve our society. I have developed several design research oriented workshops in the community. For example, I conducted a public workshop "Huggable Nature" in which participants create wearable interfaces using simple arts and crafts materials to express playful affection towards nature. Specifically, participants design and construct tangible interfaces, which enable them to leave voice messages that play back when they hug trees wrapped with fabric interfaces. For the future, I plan to widen the target of my designs to marginalized groups such as the homeless or refugees and suggest ways to physically and emotionally connect them to society. Even though art usually does not solve social issues directly, I believe it can reveal problems and persuade people to act. To me, art should not merely be aesthetics; instead, art can be a question, an argument, a proposal, a resolution or a reflection of the various problems that we encounter in our world. My greatest hope is for my audience to learn more about themselves, be confident and acknowledge our society's issues as I have through my work.

Reverse-Rebirth, 2012
"Turning Wood to Tree"
Wood, Plant, Screw

Ramen Noodle 2012, 2012
size variable, Ramen

PleaseSmile, 2011
87in x 21in, Mixed Media

Illusion at Noon, 2011
9.4in x 13in(36x48cm), Pigment Print
Illusion Memory of 2010, 2010
63in x 31.5in, Pigment Print

FILE RIO 2012

FESTIVAL INTERNACIONAL DE LINGUAGEM ELETRÔNICA
ELECTRONIC LANGUAGE INTERNATIONAL FESTIVAL

FILE certifies **Hye Yeon Nam** as a participant of FILE RIO SYMPOSIUM 2012 - FESTIVAL INTERNACIONAL DE LINGUAGEM ELETRÔNICA, realized in Rio de Janeiro, April 10th 2012, with the lecture [*Artistic Robot "Please Smile"*], ministraded at Oi Futuro Cultural Center.

Fernanda A.
Fernanda Albuquerque de Almeida
FILE SYMPOSIUM Coordination

Rio de Janeiro, April 10th 2012

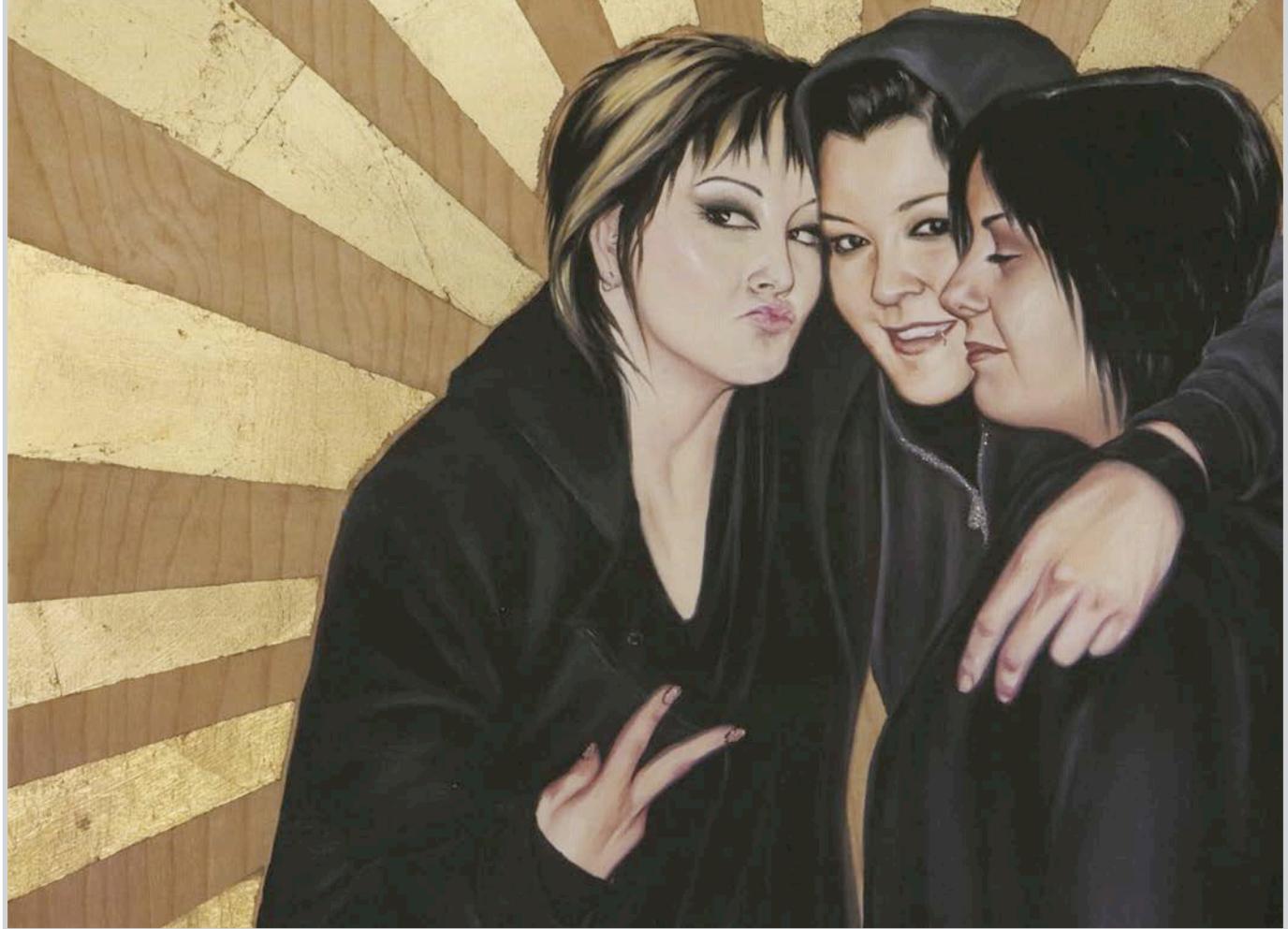
Certification: FILE Rio 2012, Electronic Language International Festival, Rio de Janeiro, Brazil, 2012.

PORTRAITURE NOW

Asian American Portraits of Encounter

August 12, 2011–October 14, 2012

National Portrait Gallery • Smithsonian Institution



Booklet: "Portraiture Now: Asian American Portraits of Encounter", National Portrait Gallery and the Smithsonian Asian Pacific American Program, Washington, D.C., 2011-2012.

This exhibition displays the diversity of contemporary Asian American identity through the groundbreaking work of seven visual artists. Roger Shimomura is a third-generation American of Japanese descent who deconstructs popular stereotypes through his art. Born in San Francisco, Shizu Saldamando blends references to youth subculture in Southern California with nods to her Japanese and Mexican heritage. Other artists use concepts of diaspora, migration, and transnationalism to expand the meaning of Asian American identity. Artists from Asia who work in the United States—like Satomi Shirai, who moved to New York City from Tokyo, or Hye Yeon Nam, who came to this country from Korea to study art, and CYJO, an artist currently based in China—regularly travel back and forth from Asia to the United States and craft unique portraits of encounter from their experiences. Artists who now live in this country—like Zhang Chun Hong, who spent the last year in her native China but makes her home in Kansas, or Tam Tran, whose family relocated to Tennessee from Vietnam—inflect their journey in expressive ways. This group of artists demonstrates, in microcosm, the nuances inherent to the Asian American experience. Their portraits of encounter offer representations against and beyond the stereotypes that have long obscured the complexity of being Asian in America and reveal the threads of contemporary life in novel ways.

Curators

Brandon Brame Fortune	Rebecca Kasemeyer
Anne Collins Goodyear	Wendy Wick Reaves
Frank H. Goodyear III	Ann M. Shumard
Lauren Johnson	David C. Ward

CYJO born 1974

Born in Seoul, raised in the United States, and now based principally in Beijing, CYJO is a self-described Kyopo—the Korean term for ethnic Koreans living in other countries. Just one-and-a-half years old when she immigrated with her family to the United States in 1976, CYJO grew up in suburban Maryland and later studied at the University of Maryland and the Fashion Institute of Technology (FIT) in New York. She continued her education in Italy at the Istituto Politecnico Internazionale della Moda before returning to the States, where she earned her degree in fashion design from FIT in 1997. After working initially as a stylist, CYJO moved behind the camera in 2002 to launch her career as a fine-art photographer. Since that time, her subjects have included a wide range of individuals—from performing artists to politicians—and her photographs have been featured in numerous publications both in the United States and abroad. Beginning with a single portrait in 2004, CYJO's KYOPO Project has grown organically as new subjects have encouraged other members of the Kyopo community to pose for her camera and share their stories of identity.

Most of my portraiture thus far is related to ethnography in that I am using it to examine issues of individual identity in relation to both ancestral heritage and contemporary life. The KYOPO Project is a photographic and textual exploration of immigration and identity through the lens of Korean ancestry. In this work, more than two hundred people—mostly living in America—consider their relationships with their ancestral culture and the other cultures they embody through citizenship/residence or life experiences. I enjoy capturing both the silent, direct, and informational physiognomy of each individual and the textual portraits that are obtained through interviews.

Hye Yeon Nam born 1979

"I hope my audience finds connections between my work and their lives," writes Hye Yeon Nam. This young Korean artist, a Ph.D. candidate at the Georgia Institute of Technology with an M.F.A. in digital media from the Rhode Island School of Design, uses her artwork to address issues of personal and societal concern. Keenly aware of distinctions in expectations for the appropriate behavior for women in her native land and the United States, Nam has created a body of work that addresses feelings of awkwardness with subtlety and humor. Her four-part video self-portrait—*Walking, Drinking, Eating, and Sitting*—transforms everyday activities into sites of confusion. A hole in a glass continually spills orange juice. Large planks strapped to the artist's feet make walking uncomfortable and challenging. Tomatoes slide off a ruler used as a utensil. A chair with shortened front legs causes the artist to slide forward, slipping off her perch. No resolution is offered, and the artist invites empathy and even sympathy for the physical and psychic struggles she evokes. With her patient and resolute response to the difficult situations she encounters, Nam provides a reminder that "fitting in" requires consistent negotiation between the self and perceived expectations—a challenge to which we can all relate.

My work explores social issues based on personal experience. As a woman and a Korean immigrant in the United States, I have struggled to adjust to my new culture. Every situation summons different customs, requiring me to adopt unfamiliar behaviors in order to conform to expectations. My work reflects my desire to resist such pressure by using physical dissonance to reveal different perspectives upon the "norm."

Art is not meant to be merely decorative or beautiful; instead, it can be a question, an argument, a proposal, a resolution. By addressing the everyday challenges that beset us all, my work strives to encourage others to confront social concerns and constraints and to seek to surmount them.



Self-Portrait: Drinking by Hye Yeon Nam, single-channel video, 2006.
Collection of the artist © Hye Yeon Nam



American Hello Kitty by Roger Shimomura, acrylic on canvas, 2010.
Flomenhaft Gallery, New York City © Roger Shimomura



Fortune Telling by Satomi Shirai, digital chromogenic print, 2007. Collection
of the artist © Satomi Shirai

This exhibition is a collaboration between the
National Portrait Gallery and
the Smithsonian Asian Pacific American Program.

Lead support for the exhibition, publication, and related programs
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Cover image: *Carm's Crew* (detail) by Shizu Saldamando, gold leaf and oil on wood,
2009. Jo Willems and Karen O'Brien ©Shizu Saldamando

Booklet: "Portraiture Now: Asian American Portraits of Encounter", National Portrait Gallery and the
Smithsonian Asian Pacific American Program, Washington, D.C., 2011-2012.



Asian American Portraits of Encounter Podcasts and Portraits After 5 Recap

Audio interviews of all seven artists from the *Portraiture Now: Asian American Portraits of Encounter* exhibition, on display through October 14, 2012 at the National Portrait Gallery (NPG), are available for download. You can also download these files as podcasts via [iTunes-U](#). Jasmine Fernandez, a Smithsonian APA Program intern, interviewed the artists at NPG.

- [More about the exhibition and news](#)
- [More about the artists](#)
- [More interview photos](#)
- [More images of the artwork](#)

[Download CYJO's \(Cindy Hwang\) Interview](#) (9 minutes, MP3 audio file)



[Download Hye Yeon Nam's Interview](#) (9 minutes, MP3 audio file)



Hye Yeon Nam's "Self Portrait: Eating, Walking, Drinking, Sitting" (video compilation)

Website: "Portraiture Now: Asian American Portraits of Encounter", National Portrait Gallery and the Smithsonian Asian Pacific American Program, Washington, D.C., 2011-2012. <http://smithsonianapa.org/now/portraits-of-encounter-podcasts/> (for the full version)

Asian-American Artists Explore Their Identity

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Julie Taboh | Washington, D.C.
September 23, 2011

What does it mean to be Asian-American? An exhibit at the Smithsonian's National Portrait Gallery in Washington features the work of seven Asian-American artists who attempt to address that complex question through their art.

The Smithsonian's National Portrait Gallery and the [Smithsonian Asian Pacific American Program](#) have joined together to mount a major exhibit showcasing the work of seven Asian-American artists.

Each piece in the "Asian American Portraits of Encounter" exhibit is an expression by the artist of what it means to be Asian-American.

Each of the artists was given an entire exhibit room, or hallway, in which to display their work, which includes photographs, drawings, paintings and even a short video.

One of those artists is Roger Shimomura. The third-generation Japanese-American has spent his career fighting racial stereotypes through his art.

He has paintings featured in the exhibit, in which his own image takes center stage.

He describes "Shimomura Crossing the Delaware" as a knock-off of the iconic 19th century painting, "Washington Crossing the Delaware," which depicts the first U.S. president at a historic moment during the American Revolution.

"The idea was to place myself as George Washington and hopefully raise all the questions that would go along with it, such as, 'What if Japanese-Americans were in a position in this country where one might have been George Washington?' I mean, that is such a stretch to think of that. But I like the absurdity of that extreme."

The painting is part of a series born out of Shimomura's experience of being relocated with his family to an internment camp during World War II, when it was argued that Japanese-Americans were a threat to the nation.

"It's really insulting to a person like myself who spent two years behind barbed wires during World War II, and who served in the military for several years, to be assumed as being a foreigner," he says

Shizu Saldamando was born and raised in California but her art makes strong references to her Japanese and Mexican heritage; two ethnic groups which have faced discrimination.

In her series of portraits, the mixed-media artist has combined photographic images of her friends taken during casual social situations and presented them on a gold leaf background on wood panels to create a unique body of work.

She hopes that people viewing her art, "will question what they see as normal, and question their own stereotypes or assumptions about who they see in the paintings."

Fine art photographer CYJO was born in Seoul, South Korea, was raised in the U.S. and is now based primarily in Beijing. She is a self-described Kyopo - the Korean term for ethnic Koreans living in other countries.

In 2004, she started photographing Koreans from all around the world. Two hundred forty full-body portraits make up CYJO'S KYOPO Project which is on display at the exhibit. Sixty of the images are enlarged and displayed individually.

Zhang Chun Hong, or Hong Zhang as she is known in the United States, is a Chinese-born artist living and working in the U.S. She uses charcoal images of long, straight hair, presented as scroll paintings, to examine her identity as an Asian-American woman.

Several artists in the exhibit focus on the challenges of transitioning from Asia to America.

Performance artist Hye Yeon Nam who came to the U.S. from Korea to study art, depicts that struggle in a four-part video self-portrait titled "Walking, Drinking, Eating, and Sitting," where everyday functions are major challenges.



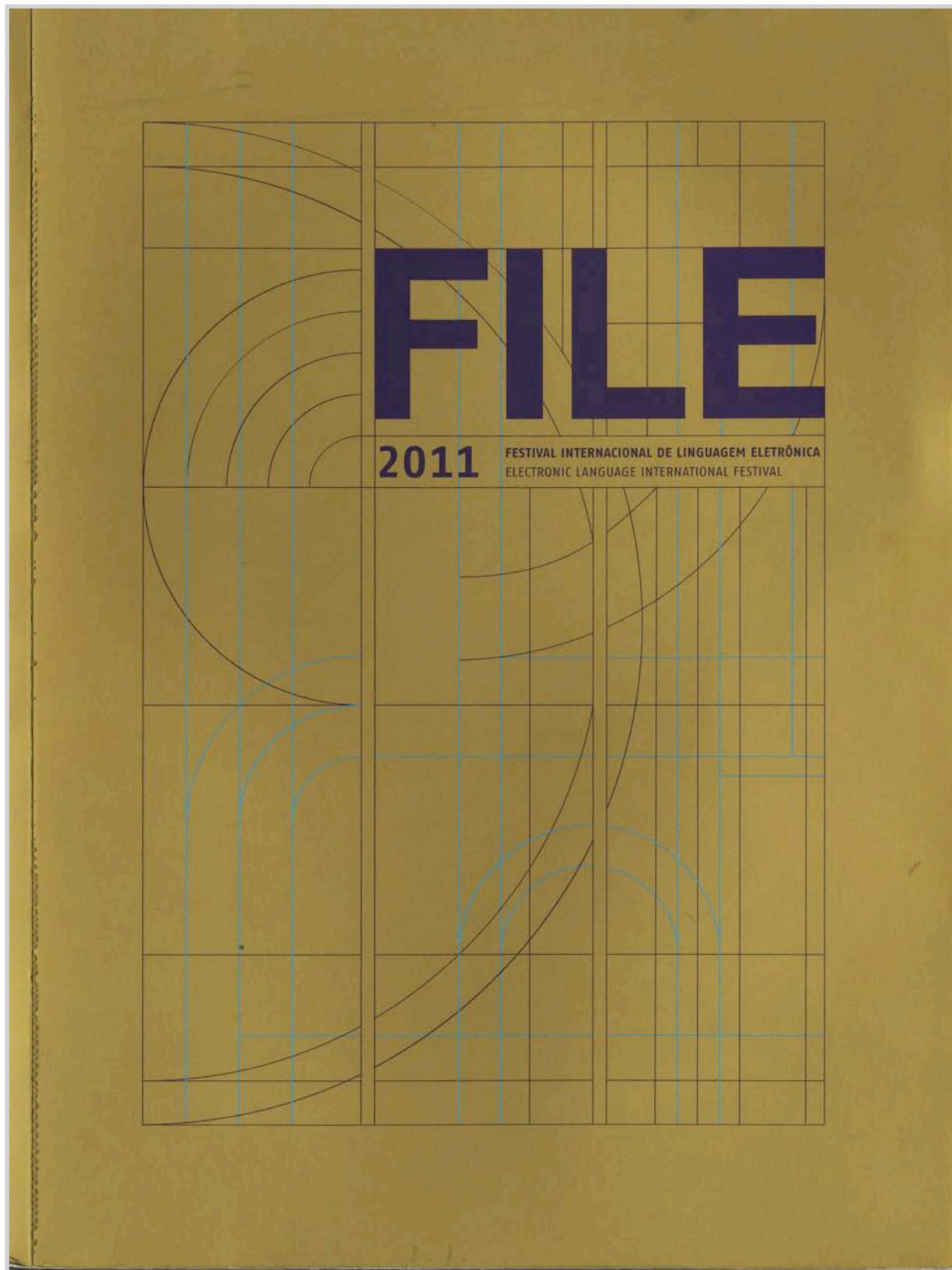
Photo: ? Roger Shimomura
'Shimomura Crossing the Delaware' is a knock-off of the iconic 19th century painting, 'Washington Crossing the Delaware.'



Tam Tran
'StripeTease' by Tam Tran explores the artist's changing relationship to her own developing identity.



Website: "Asian-American Artists Explore Their Identity" by Julie Taboh. September 23, 2011. http://www.51voa.com/VOA_Standard_English/Asian-American-Artists-Explore-Their-Identity--43245.html



Catalog: FILE (Electronic Language International Festival). São Paulo, Brazil, 2011.

<p>HYE YEON NAM & CARL DISALVO HUGGABLE NATURE, COMMUNITY WORKSHOP ESTADOS UNIDOS [UNITED STATES]</p> <p>"Huggable Nature" (Natureza Abraçável) é uma oficina comunitária através de atividades de faça-você-mesmo. Junto com o dr. DiSalvo, eu recentemente planejei e conduzi uma oficina intitulada "Natureza Abraçável", cujos participantes criam dispositivos usáveis e deixam mensagens de voz para árvores, flores ou arbustos, que são reproduzidas quando eles abraçam algum destes. Qualquer membro da comunidade pode participar das atividades da oficina, projetando sensores simples e produzindo artes de fácil realização.</p> <p>"Huggable Nature" is a community workshop through DIY activities. With Dr. DiSalvo, I recently planned and conducted a workshop titled "Huggable Nature," in which community participants design wearable devices and leave voice</p>	<p>messages for trees, flowers, or bushes, that play back when they hug any of them. Any community member can participate in the activities of the Huggable Nature workshop, designing simple sensors and producing crafts, because they are easy to perform.</p> <p>Bio: Hye Yeon Nam é uma artista de mídia digital que trabalha em instalações de áudio e vídeo robóticas. Ela é candidata a doutorado no Instituto de Tecnologia da Geórgia e tem mestrado em mídia digital pela Rhode Island School of Design. Ela salienta a complexidade dos relacionamentos sociais, tornando o familiar estranho e interpretando comportamentos cotidianos de maneiras inesperadas. A arte de Hye Yeon foi exibida no Smithsonian Institute em Washington D.C. (2011–2012), Times Square, Eyebeam galeria de arte e The Tank, conflux, D.U.M.B.O. Art Festival em Nova York, SIGGRAPH (2008, 2010), CHI (2010), NIME (2010), o Lab em San Francisco, e vários festivais na China, Irlanda, Reino Unido, Alemanha, Austrália, Dinamarca e Suíça. Seu trabalho foi exibido no Discovery Channel do Canadá e publicado em "Wired", "Leonardo Journal" e "Makezine", entre outras publicações.</p> <p>Dinamarca e Suíça. Seu trabalho foi exibido no Discovery Channel do Canadá e publicado em "Wired", "Leonardo Journal" e "Makezine", entre outras publicações.</p> <p><u>Hye Yeon Nam is a digital media artist working on audio/video/robotic installations. She is a Ph.D. candidate at the Georgia Institute of Technology and holds an M.F.A. in digital media from the Rhode Island School of Design. She foregrounds the complexity of social relationships by making the familiar strange, and interpreting everyday behaviors in unexpected ways. Hye Yeon's art has been showcased in Smithsonian Institute in Washington D.C. (2011–2012), Times Square, the Eyebeam art gallery and The Tank, the conflux, the D.U.M.B.O. Art Festival in New York, SIGGRAPH (2008, 2010), CHI (2010), NIME (2010), the Lab in San Francisco, and several festivals in China, Ireland, the UK, Germany, Australia, Denmark, and Switzerland. Her work has been broadcast on the Discovery Channel (Canada), and published in "Wired", "Leonardo Journal", and "Makezine", among other publications.</u></p>
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"Body Hack" is a full body interactive cinematic role hacking karaoke game. It allows players to hack iconic cinematic or tele-visual figures with their own body and their on-screen double. It triggers one's desire of imitating known personae in a hilarious situation. Nevertheless, it raises critical issues of our embodied experience with the mediated body. As a cinematic game, Body Hack creates a space for the audience to rethink the relationship between media and themselves. Through the full-body interactive system, the audience is requested to perform under visual instructions. A projection will be presented with a paused movie and a character's posture as a green contour. Players will see their on-screen double as TV static. The setup requests the player to fit in corresponding gestures, and the continuous synchronization of movement will progress the movie frame-by-frame as if the audience's performance becomes the media's time. The perfect combination of gestures serves as a key to dissolve the TV static, and to reveal the player's appearance on the screen replacing the original character. Under such setting, the game invites players to engage in an uncanny body rhythm and movement under the constraint of media. It provides a space for players to immerse in compelling cinematic environments, which blur the line between identity and representation, and the relationship between self, media and pop culture. It attempts to foreground the audiences' awareness.

of media's pervasive influences through the physical body. The exhibition of this project is supported by the Arts Development Fund of the Home Affairs Bureau, the Government of the Hong Kong Special Administrative Region.

Bio: Eric Siu é um artista de novas mídias criado em Hong Kong. Atualmente ele é artista residente no Ishikawa Oku Laboratory na Universidade de Tóquio. Em 2010, recebeu seu MFA do Departamento de Design Media Arts da UCLA, depois de completar um intercâmbio cultural e projeto de pesquisa de 12 meses nos Estados Unidos, financiado pela Lee Hysan Foundation, Asian Cultural Council. Antes dessa viagem ele ensinou no Hong Kong Institute of Vocational Education (Kwun Tong) durante dois anos e formou-se na School of Creative Media, City University of Hong Kong. As obras de videoarte e multimídia de Eric foram exibidas internacionalmente, incluindo EUA, Austrália, Japão, Coreia, Alemanha e Polônia, entre outros. Seu vídeo curta "Sliding Whites" recebeu menção honrosa no WIB 05, 11th International Media Art Biennale, Wroclaw, Polônia. Desde 2008, ele serve como membro do conselho de Videotage, Hong Kong. Eric tem um amplo interesse por animação, vídeo, instalação e arte interativa. Adora criar espetáculos interessantes e transformar a percepção e experiência humanas em níveis sensoriais. Seu trabalho sempre apaga os limites entre alta e baixa cultura, e ao mesmo

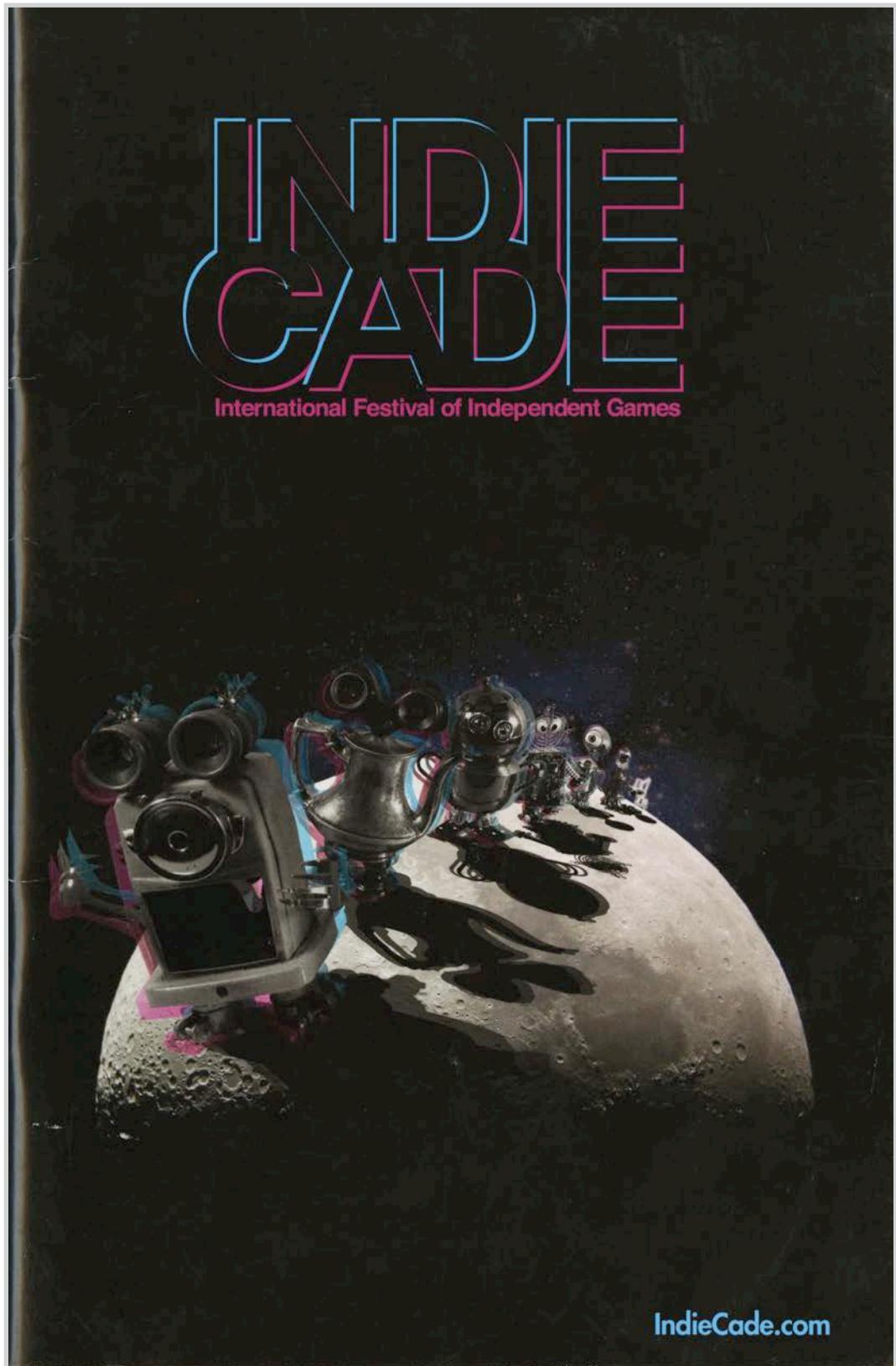
tempo oferece risco e diversão que provocam pensamentos críticos. Ele explora a mídia em uma perspectiva crua e primitiva.

Eric Siu is a new media artist raised in Hong Kong. He is currently a resident artist of the Ishikawa Oku Laboratory at the University of Tokyo. In 2010, he received his MFA from the Department of Design Media Arts at UCLA after completing a 12-month cultural exchange and research project in the United States, funded by the Lee Hysan Foundation, Asian Cultural Council. Before this trip, he taught at the Hong Kong Institute of Vocational Education (Kwun Tong) for two years, and had earned his bachelor degree from the School of Creative Media, City University of Hong Kong. Eric's video art and multimedia works have been shown both locally and internationally, including USA, Australia, Japan, Korea, Germany, and Poland, among others. His video short "Sliding Whites" received an honorable mention from the WIB 05, 11th International Media Art Biennale, Wroclaw, Poland. Since 2008, he serves as a board member of Videotage, Hong Kong. Eric has a broad interest in animation, video, installation, and interactive art. He loves to create interesting spectacles and to transform human perception and experience to sensorial levels. His work always blurs the boundaries between high and low culture, and at the same time provides laughter and amusement that entail critical thoughts. He explores media in a raw and primitive perspective.



"Please smile" é uma obra envolvendo cinco braços robóticos em forma de esqueleto que mudam seus gestos conforme as expressões faciais do espectador. Ela é composta por um microcontrolador, uma câmera, um computador, cinco fontes de energia externas e cinco braços de plástico, cada um com quatro motores. Incorpora elementos de engenharia mecânica e percepção visual computadorizada para criar expressão artística com um robô. O público interage de três maneiras com "Please smile". Quando ninguém é captado pela câmera, os cinco braços robóticos ficam na posição padrão, ou seja, com os cotovelos e os punhos dobrados perto da parede. Quando uma pessoa entra no raio da câmera, os braços apontam a pessoa e seguem seus movimentos. Quando alguém sorri diante da câmera, os cinco braços acenam com as mãos. Através de obras de arte como "Please smile", eu gostaria de estimular o público a ter comportamentos positivos.

"Please smile" is an exhibit involving five robotic skeleton arms that change their gestures depending on a viewer's facial expressions. It consists of a microcontroller, a camera, a computer, five external power supplies, and five plastic skeleton arms, each of them with four motors. It incorporates elements from mechanical engineering, computer vision perception, to serve artistic expression with a robot. Audiences interact with "Please smile" in three different ways. When there are no humans within the view of the camera, the five robotic skeleton arms choose the default position, which is bending their elbows and wrists near the wall. When a human steps within the camera view, the arms point at the human and follow his/her movements. Then, when someone smiles in front of it, the five arms wave their hands. Through artwork such as "Please smile," I would like to foster positive audience behaviors.



Booklet: Indie Cade (International Festival of Independent Games), Culver City, CA, 2011.

The 2011 Finalists // 11



Finalist Game: Improviso
Gamemaker: **GAMBIT (Singapore)**
Platform: **PC**

(An acting game that pairs players online: they're the leadactor and director of a low-budget science fiction movie. Players engage in dramatic improv to tell the story and create their own blockbuster.)

Location: **Gregg Fleishman Gallery**



Finalist Game: Johann Sebastian Joust
Gamemaker: **Douglas Wilson & Friends (Denmark)**
Platform: **Big Game, Move controller**

(A music-based physical jousting where you jostle opponents' controllers while keeping yours still.)
(See the Big Games section for more on this game.)

Location: **Fire Station**



Finalist Game: Kaleidoplay (Play Kalei)
Gamemaker: **loadcomplete (Korea)**
Platform: **iPad**

(A uniquely fun and relaxing puzzle game built on the experience of viewing the world through a kaleidoscope. Players view their own photos and identify the matching kaleidoscopic points.)

Location: **Gregg Fleishman Gallery**



Finalist Game: Kiss Controller
Gamemaker: **Georgia Tech (USA)**
Platform: **Installation**

(A student-designed project that lets users control a bowling game by moving their tongues while kissing. Kiss Controller engages users in kinetic activity driven by highly tactile intimate interaction.)

Location: **Gregg Fleishman Gallery**



Finalist Game: Loop Raccord
Gamemaker: **Nicolai Troshinsky (Spain)**
Platform: **iPad**

(A video editing game where you synchronize a chain of video clips to create an illusion of movement among them. It's a simple, abstract task that puts the power of cinema into your hands.)

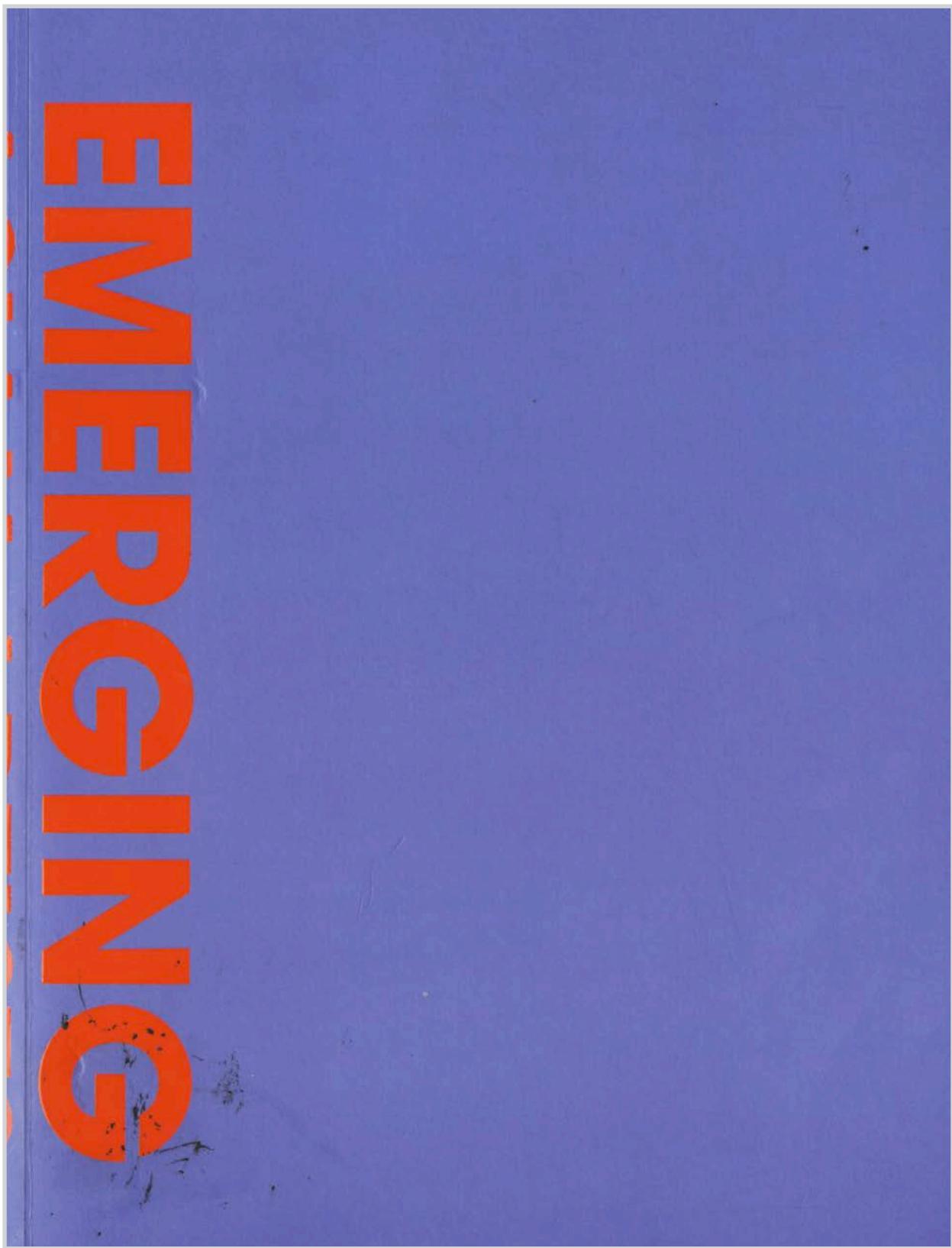
Location: **Gregg Fleishman Gallery**



Finalist Game: Ordnungswissenschaft
Gamemakers: **Till Wittwer, Marek Plichta, & Jacob Penca (Germany)**
Platform: **Big Game**

(A physical game where four players rearrange boxes according to rigid instructions. It's a playful exploration of interactions between human beings.)

Location: **Fire Station**



Book: Emerging Asian Artist (Editor: Yongwoo Lee), Gwangju Biennale Press, 2010.

HYE YEON NAM

b. 1979 (Seoul, Korea)
lives and works in Atlanta, USA

Hyeyeon Nam received an MFA from Rhode Island School of Design and she is a Ph.D candidate in digital media at Georgia Institute of Technology, GA, USA.

Select Exhibitions

2010

Siggraph 2010 Art Gallery, Los Angeles, USA
Media Showcase, CHI10, Georgia, USA

2009

Time Square Screening, NY, USA
Future Places Festival, Porto, Portugal
Tweak Festival, Ireland
Art Under the Bridge Festival, Dumbo, NY, USA
Screengrab, James Cook University, Australia
This ability, Cafa Art Museum, Beijing, China

2008

MISC Video & Performance, NY Studio Gallery, NY, USA
Korus House, Korea Embassy, Washington, USA
The Coyote Festival 2008, Chicago, USA
Siggraph 2008 Art Show, Los Angeles, USA
Interactivities?, Eyebeam, NY, USA
19th Annual Juried Exhibition, Viridian Artists, NY, USA
The Future Was Then.....so now what, SCOPE Pavilion, NY, USA

2007

Portraiture and Identity, Center For New Americans, NY, USA

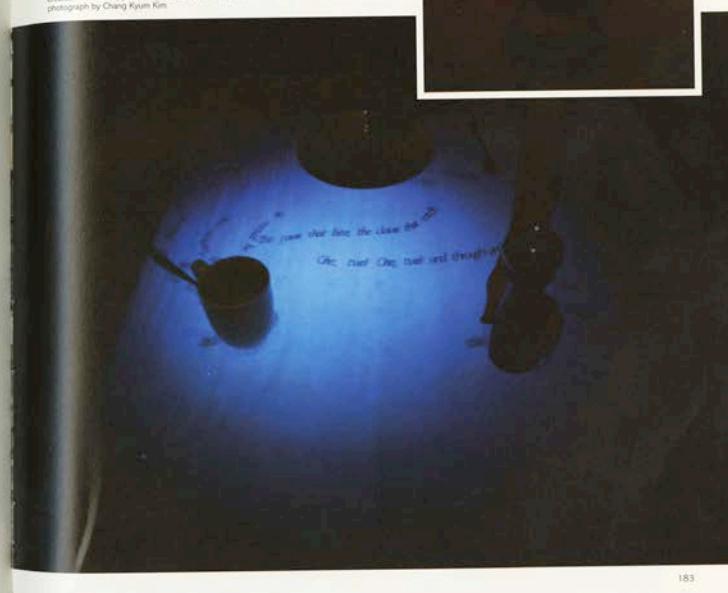
2006

Translation: Misguided Machines and Cultural Loops,
Duo Gallery, NY, USA

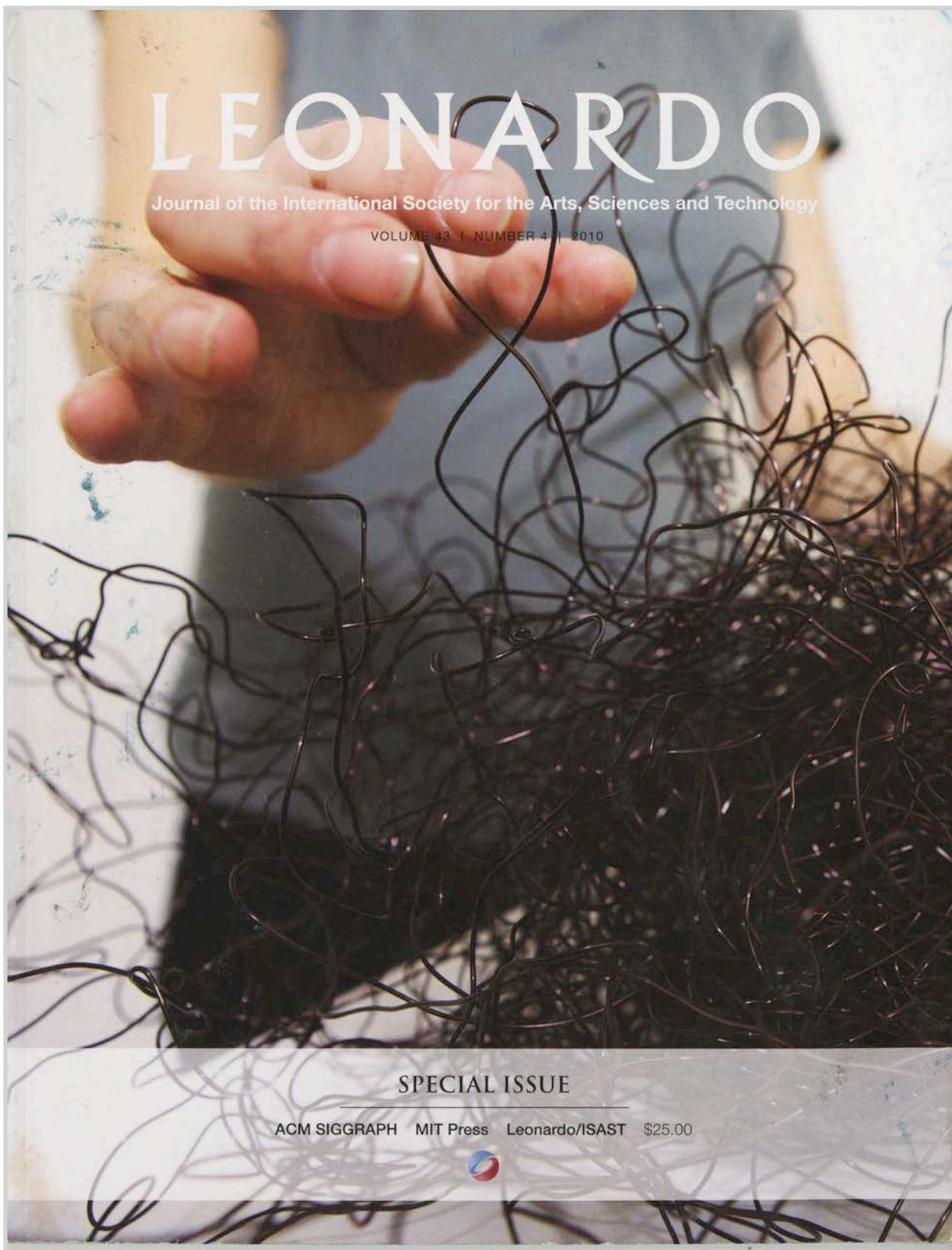
The Sound of Kiss, 2009
Mixed Media
12 x 12 x 5 cm
created with the support of Georgia Tech GVU Center



Bitter Party, 2010
Mixed Media
86 x 30 x 30 cm
co-organized with the support of Eyebeam, Interactivities? 08
photograph by Chang Kyum Kim



Book: Emerging Asian Artist (Editor: Yongwoo Lee), Gwangju Biennale Press, 2010.



Journal: Leonardo (Journal of the International Society for the Arts, Sciences, and Technology), ACM SIGGRAPH, MIT Press, Volume 43, Number 4, 2010.

Hye Yeon Nam

Hye Yeon Nam
Georgia Institute of Technology
Atlanta, Georgia
USA
hyeynam@gmail.com

Collaborators: Crystal Campbell, Carl DiSalvo,
Zach Lieberman, Kueju Lin, Martin Nadal,
Jeremy Rotterman

Dinner Party



Dinner Party is an interactive installation, where a single chair and a place set for one person seem to provide a solitary dining experience. However, the installation offers an interaction between oneself and imaginary creatures. As if she or he is about to enjoy a meal, a participant sits down at an interactive table on which are placed several objects that he or she can move. The objects cast virtual shadows on the tabletop, with animated creatures hiding in these shadows.

Among our everyday habits, having a meal is a banal routine. With tabletop technology and computer vision, however, a diner encounters a magical moment where imaginary creatures appear during the meal. Meaningless everyday gestures become meaningful when a participant touches the point of entry into a new world. *Dinner Party* provides an environment where people meet and interact with Lewis Carroll's "Jabberwocky" (1872), which describes creatures hiding in the shadows. There is a chair, a table, and a table setting for one person's dinner. The table becomes the interactive platform between the participant and the imaginary creatures living in the shadows of the table setting. Creatures move from the main plate's shadow to other shadows while scattering or hiding in between. When the participant waits long enough, the creatures reveal themselves and the "Jabberwocky" poem appears on the table. In our solitary modern society, an imaginary friend is able to make our loneliness disappear.

Hye Yeon Nam is a digital media artist working on audio/video installations in Atlanta and New York City. She is a PhD candidate at Georgia Institute of Technology and holds an MFA in digital media from the Rhode Island School of Design. Crystal Campbell practices poetic design, where the meaning of a product or service is open-ended. She holds an MA *summa cum laude* in

Creative Practice for Narrative Environments (MACPN) from Central Saint Martins, London. Carl DiSalvo is Assistant Professor of Digital Media in the School of Literature, Communication and Culture at the Georgia Institute of Technology. He earned a PhD in Design from Carnegie Mellon University in 2006, and was a post-doctoral fellow at the Center for the Arts in Society and the Studio for Creative Inquiry from 2006–2007. Zachary Lieberman teaches at Parsons School of Design. His work uses technology in a playful way to explore the nature of communication and the delicate boundary between the visible and the invisible. Kueju Lin is the music director of the M.O.V.E. Theater Group (Taipei) and an assistant professor at the National Taiwan University of the Arts. She holds a PhD in composition from University of California, San Diego. Martin Nadal is a digital media artist/programmer based in Spain. His collaborative works have been showcased at Ars Electronica 2006, Ars Electronica 2008, eyebeam, MadridMediaPado, and Noche en Blanco. Jeremy Rotterman is a Canadian video artist and software developer. He recently completed his Master's degree in Art and Technology at the Interactive Telecommunications Program of New York University.



Dinner Party. © 2008 Hye Yeon Nam.
Photo © Chang Kyun Kim.

Dinner Party. © 2008 Hye Yeon Nam.
Photo © Chang Kyun Kim.

Hun Gallery
THE CHORUS PROJECT

Chorus

New York/Washington DC

France

Japan

Korea

U.S.A.

Catalog: "The Chorus Project", Hun Gallery, New York, NY and Korus House, Embassy of the Republic Korea, Washington, D.C., 2008.

Hye Yeon Nam

Education

2008 Georgia Institute of Technology , Atlanta, GA,
Ph.D. Digital Media
2008 Rhode Island School of Design , Providence, RI,
M.F.A. Digital Media
Important Show
2008 Siggraph 2008 Art Show , LA
Interactivos?, Eyebeam, NY
First Prize at Viridian Artist Chelsea, NY
(curator. Elisabeth Sussman at the Whitney Museum of Art)
International Winner 2008 , Hun Gallery, NY Career
2007 New York Institute of Technology , New York, NY
Assistant Professor (Tenure tracker)



Self Portrait Video/ 2006-2007



Hyun Joo Nam

Graduated from the College of Fine Arts, Dongduk Woman's University

2007 Art&Mind Exhibition
2007 Korean Art Group Exhibition
2008 Beijing Exhibition

In the woods
Acrylic on Canvas/ 13" x 30.3"/ 2008

Ji Woo Nam

Education : Dongguk University, Seoul Major : Philosophy, Cultural Work Planning
Career: Private Exhibition
2000 Story of 18 year old boy, Jiwoo Nam , Gallery "Sajinmadang"
2003 Flowing City, Gallery1019
2004 Destruction and Creation, Gallery 1019
2005 Army, the new beginning, Gallery 1019
2008 A visitor in Kakurajaka, The Japan Foundation, Seoul
Group Exhibition
2005 Young Portfolio 2005, Seoul Municipal of Art
and 20 other exhibitions



Flowing City 2008 003
C-Print/ 23.6" x 23.6"/ 2008

Catalog: "The Chorus Project", Hun Gallery, New York, NY and Korus House, Embassy of the Republic Korea, Washington, D.C., 2008.



Catalog: ACM SIGGRAPH Art & Design Galleries, Electronic Art and Animation Catalog, page 108, Convention Center, Los Angeles, CA, 2008.

Hye Yeon Nam

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hyeonam@gmail.com

Wonderland (2007)

Space takes on multiple definitions. I understand space as the sum of cultural and social forces that act on me. Through space, my body feels all changes around me instantly and intimately. When I moved from Korea to the United States, my body became a gauge that not only felt my displacement and recognized the conformity inflicted on me in the United States, but also allowed me to deconstruct the hometown rules that I had taken for granted as normal.

In my video piece, I attempt to convey the feeling of displacement and conformity by the act of walking. I walk forward, and other people seem to be walking backward. However, in the real scene I was walking backward, and I simply reversed the video. The space of being neither here following correct rules nor there following incorrect rules is precisely what I try to convey in this video.



Translations: Misguided Machines and Cultural Loops

Selected works by Digital + Media Students @ Rhode Island School of Design

Opening Reception: Nov. 4, 2006, 6-8pm

Curated by Christiane Paul

Emergence @ Duo Theater

62 East 4th Street

New York, NY 10003

212-598-4320

<http://www.duotheater.org>

Nov. 4 - 25, 2006

Hours: Thurs. - Sat

1PM - 6PM

John Ewing

Bokyung Jun

Naomi Kaly

Ebe Odonkor

Cristobal Mendoza

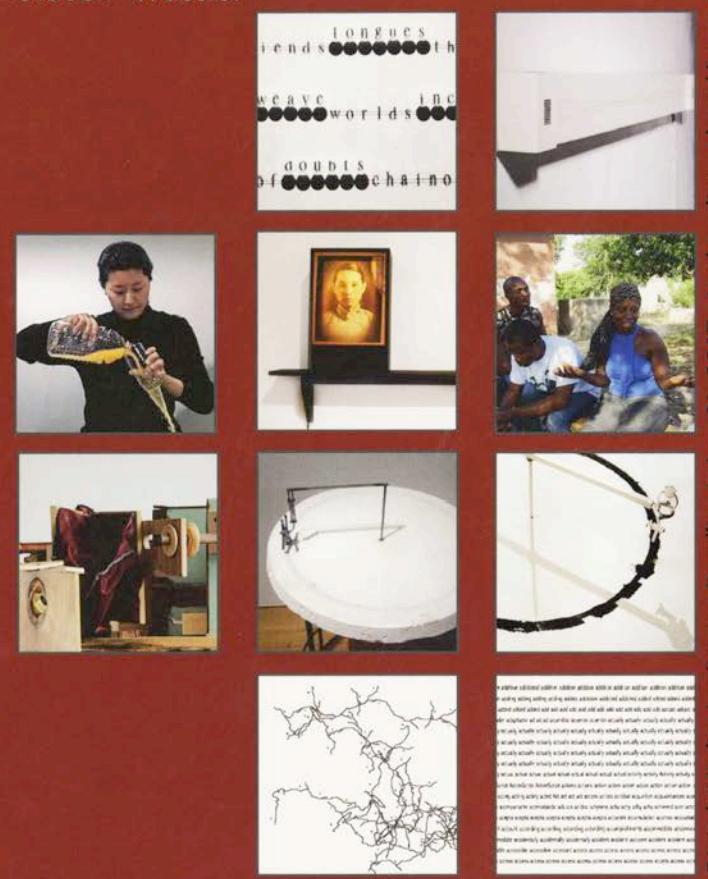
Monica Ong

Hye Yeon Nam

Sarah Renshaw

Christopher Robbins

Gideon Webster



Digital+Media Application Deadline is Jan. 21, 2007, Apply online at <http://www.risd.edu/applyonline.cfm>
<http://digitalmedia.ris.edu>

Postcard: "Translations: Misguided Machines and Cultural Loops", Duo Theater curated by Christiane Paul, New York, NY, 2006.

Digital+Media Department

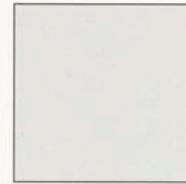
<http://digitalmedia.risd.edu>

phone: 401-454-6139

Rhode Island School of Design

Two College Street

Providence, RI 02903



Duo Theater

<http://www.duotheater.org>

phone: 212-598-4320

62 East 4th Street

New York, NY 10003



Postcard: "Translations: Misguided Machines and Cultural Loops", Duo Theater curated by Christiane Paul, New York, NY, 2006.

rISDviews

FUTURE BY DESIGN CAMPAIGN TOPS GOAL!



fall 2006

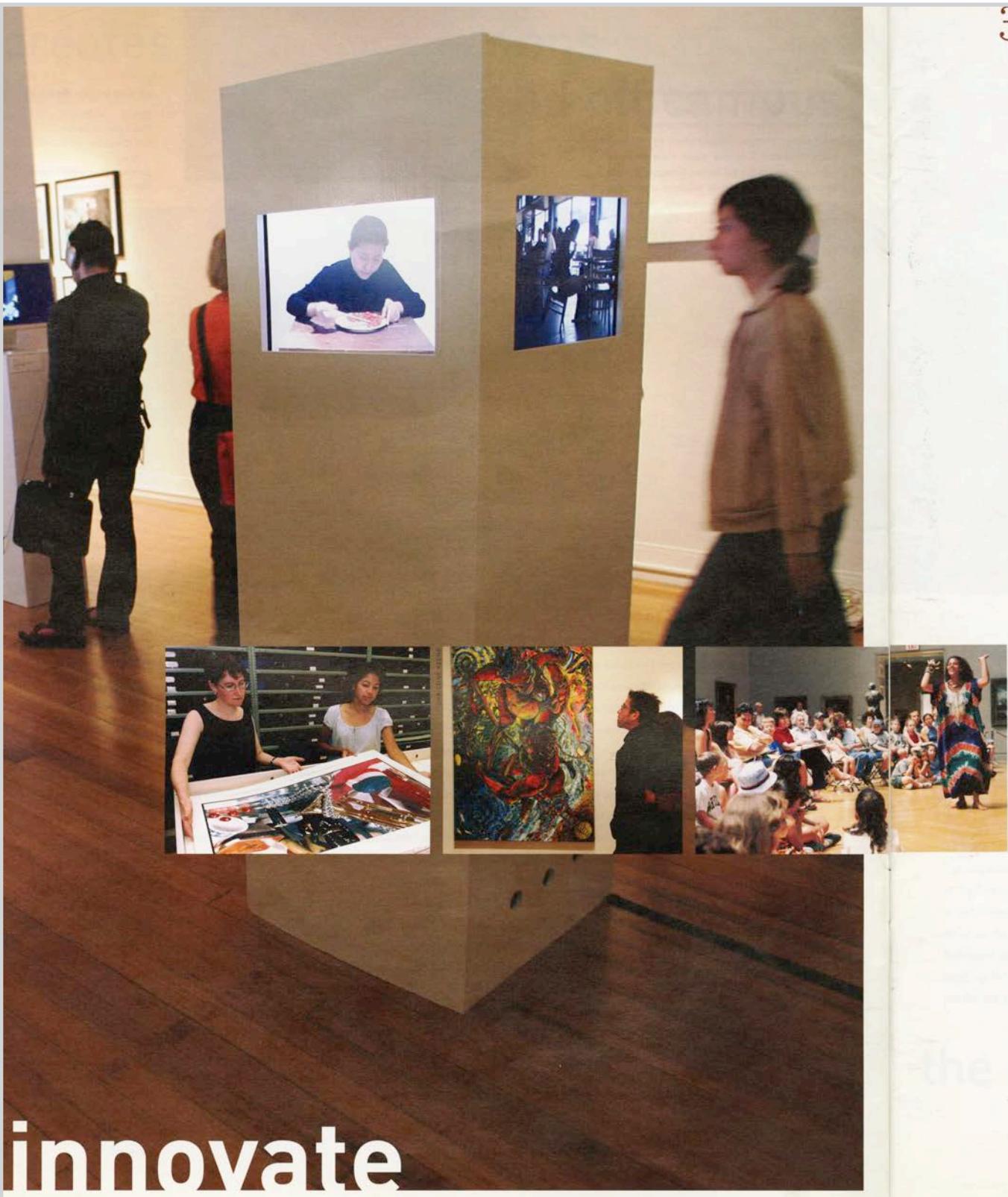
Magazine: RISD Views, fall 2006, page 10, 2006.

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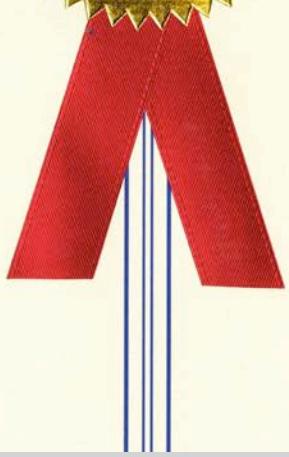
TON CRICKLE VISUAL IMAGE, INC.

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Magazine: RISD Views, fall 2006, page 10, 2006.

The
United
States
of
America



The Director of the United States
Patent and Trademark Office

Has received an application for a patent for a new and useful invention. The title and description of the invention are enclosed. The requirements of law have been complied with, and it has been determined that a patent on the invention shall be granted under the law.

Therefore, this

United States Patent

Grants to the person(s) having title to this patent the right to exclude others from making, using, offering for sale, or selling the invention throughout the United States of America or importing the invention into the United States of America, and if the invention is a process, of the right to exclude others from using, offering for sale or selling throughout the United States of America, or importing into the United States of America, products made by that process, for the term set forth in 35 U.S.C. 154(a)(2) or (c)(1), subject to the payment of maintenance fees as provided by 35 U.S.C. 41(b). See the Maintenance Fee Notice on the inside of the cover.

Acting Director of the United States Patent and Trademark Office

Patent: Game Controller using Kiss, # US8,439,755 B2, 2013.



US008439755B2

(12) United States Patent
Nam(10) Patent No.: US 8,439,755 B2
(45) Date of Patent: May 14, 2013

(54) GAME CONTROLLER USING KISS
(76) Inventor: Hye Yeon Nam, Atlanta, GA (US)
(*) Notice: Subject to any disclaimer, the term of this patent is extended or adjusted under 35 U.S.C. 154(b) by 0 days.

(21) Appl. No.: 13/331,190

(22) Filed: Dec. 20, 2011

(65) Prior Publication Data
US 2012/0214596 A1 Aug. 23, 2012

Related U.S. Application Data

(60) Provisional application No. 61/445,546, filed on Feb. 23, 2011.

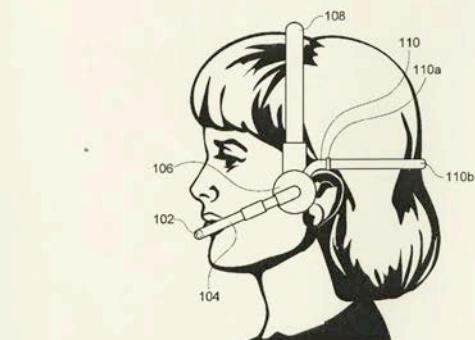
(51) Int. Cl.
A63F 13/06 (2006.01)(52) U.S. Cl.
USPC 463/36; 340/4.1; 340/4.11; 702/116(58) Field of Classification Search 340/4.1,
340/4.11; 341/22; 345/156-157; 463/31,
463/36-37; 600/300; 702/116
See application file for complete search history.

(56) References Cited

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6,503,197 B1 * 1/2003 Nemirovski 600/300

19 Claims, 5 Drawing Sheets



MAINTENANCE FEE NOTICE

If the application for this patent was filed on or after December 12, 1980, maintenance fees are due three years and six months, seven years and six months, and eleven years and six months after the date of this grant, or within a grace period of six months thereafter upon payment of a surcharge as provided by law. The amount, number and timing of the maintenance fees required may be changed by law or regulation. Unless payment of the applicable maintenance fee is received in the United States Patent and Trademark Office on or before the date the fee is due or within a grace period of six months thereafter, the patent will expire as of the end of such grace period.

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If the application for this patent was filed on or after June 8, 1995, the term of this patent begins on the date on which this patent issues and ends twenty years from the filing date of the application or, if the application contains a specific reference to an earlier filed application or applications under 35 U.S.C. 120, 121, or 365(c), twenty years from the filing date of the earliest such application ("the twenty-year term"), subject to the payment of maintenance fees as provided by 35 U.S.C. 41(b), and any extension as provided by 35 U.S.C. 154(b) or 156 or any disclaimer under 35 U.S.C. 253.

If this application was filed prior to June 8, 1995, the term of this patent begins on the date on which this patent issues and ends on the later of seventeen years from the date of the grant of this patent or the twenty-year term set forth above for patents resulting from applications filed on or after June 8, 1995, subject to the payment of maintenance fees as provided by 35 U.S.C. 41(b) and any extension as provided by 35 U.S.C. 156 or any disclaimer under 35 U.S.C. 253.

Patent: Game Controller using Kiss, # US8,439,755 B2, 2013.

3. Research

3.4. Publications

Invisible: A Critical Digital Artwork as Performance

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CHI'17 Extended Abstracts, May 06-11, 2017, Denver, CO, USA
ACM 978-1-4503-4656-6/17/05.
<http://dx.doi.org/10.1145/3027063.3052547>

Abstract

This paper demonstrates *Invisible*, a critical digital artwork as performance in a conceptual framework derived from performance studies. *Invisible* exemplifies how digital art can reflect and influence critical thinking by focusing on three key features of performance studies: constitutive, epistemic, and critical. This intersects with Human-Computer Interaction (HCI) in a digital art context, which addresses inspirational roles of digital art.

Author Keywords

Critical thoughts; digital art; performance; physical interfaces

ACM Classification Keywords

H.5.m. Information interfaces and presentation (e.g., HCI): Miscellaneous.

Introduction

The human-computer interaction (HCI) community has embraced digital art as an intersection of experimental art and innovative devices. Digital artwork has been exhibited not only in art galleries and museums, but also in annual art festivals such as FILE, ISEA and Prix Ars Electronica. Digital Art also has been pervasively demonstrated at conferences such as ACM SIGGRAPH, TEI, and CHI. At the 2014 CHI Conference, the chairs

of the art and interaction spotlight emphasized the blurred boundaries among digital artists, HCI researchers, and design practitioners, stating that “digital arts intersect with traditional CHI topics such as screen-based interactions, embodied interaction, virtual and augmented environments, games, and data visualization. The digital arts have been consistently represented in the CHI program for the past decade.”¹ They highlighted the persistently growing interest of digital art and its potential to promote new directions in the HCI community, as the boundaries of HCI and digital art are being intertwined. Similarly, at the 2016 Prix Ars Electronica festival, the theme of *Radical Atoms and the alchemists of our time* illustrated how art venues can influence the HCI community. At the festival, digital art examined future social interactions between computational systems and people.

Frequently, those digital artworks conceptually and practically push the boundaries of digital interfaces. They can challenge tradition and suggest new directions. In doing so, they foster active collaboration in the interdisciplinary fields among digital art, HCI research, and design practice while exchanging thoughts and insights. With these expanding boundaries, this paper focuses on how *Invisible* demonstrates a critical digital artwork as performance facilitating alternative directions in the HCI community.

Digital Art

Digital art essentially uses digital technologies as a tool and/or a medium. The influence for digital art is drawn

¹ <http://chi2014.acm.org/communities-spotlights/art-interaction-interaction>

back to Fluxus, Surrealism, Dadaism, and conceptualism movements. Most often, they emphasized the process, experiment, or radical thought rather than the final art product [5, 7].

Art critic Paul summarizes the name changes for technological art forms; it has been called ‘computer art’ and then ‘multimedia art’; recently it was referred to as ‘digital art’ under the umbrella term ‘new media art’ [7]. Ongoing dialogue surrounding art and technology with these evolving names reflect the overlapping boundaries among art, HCI and design. Digital art is turning from final artworks toward process-based practices as a fundamental impact on art. Similarly, Simanowski claims the importance of active viewers’ role in digital art, insisting, “the viewer become some part of the work of art” [11]. Prominently, these definitions tend to already suggest a performative direction.

‘As’ Performance

Performance scholar Schechner introduced the original notion of interaction “as performance.” He stated that a “performance studies scholar examines texts, architecture, visual arts, or any other item or artifact of art or culture not in themselves, but as players in ongoing relationships, that is, ‘as’ performances” [8]. Since the term performance in this paper is not limited to a theatrical stage, but can also be applied to an art-related venue, the scope of performance should embrace activities that we can acknowledge as performance and that can overlap with HCI.

Nam et al. [6] previously developed the initial theoretical framework of interactive installations from performance studies focusing on the constitutive,

epistemic, and critical features. As interactive installations serve as some of the most important examples of digital art, the framework provides a theoretical background for *Invisible* as well—with the realization of *Invisible*, this paper demonstrates a critical digital artwork as performance.

Theoretical Framework

Constitutive

Through the meaning of constitutive, digital art can influence viewers as a reflexive medium and persuade them to act upon it. Constitutive digital art uses both process and product to constitute identity and culture. Among slight differences between reflexivity and reflectivity, Turner defines reflexivity as “the way in which a group tries to scrutinize, portray, understand, and then act on itself” [12]. The meaning of reflexivity implies critical thinking as an active level of participation compared to one of reflectivity, which is imitating or replicating elements. Digital art as a conversational tool facilitates the connections between the viewer who interacts with digital artwork and the interface, which is the corresponding representation. Through the responsive and interactive process, digital art not only reflects viewers’ experiences but also influences their fundamental ideological perspectives.

Epistemic

HCI scholars and practitioners have already mentioned the importance of embodied and phenomenological action as Dourish notes “[a]ction both produces and draws upon meaning; meaning both gives rise to and arises from action” [4]. Dourish adapts phenomenological perspectives and develops embodied interactions. Viewers can create their own interpretation and meaning through interaction with the

computational system instead of understanding a fixed notion embedded within the system. His statement describes how viewers’ physical and corresponding mental involvement can influence their active meaning-making processes as performance in digital art.

Critical

Digital art can be a social and political form similar to HCI. However, those connections in digital art have taken a different direction than third wave HCI perspectives for larger environments and culture differences in design. Regarding critical digital art as performance, German playwright and theatre director Brecht places the theater as a political venue and emphasizes the critical aspect of the audience. Unlike immersed audience members in an Aristotelian way, he argues audience should remain as an analytical investigator of the play on stage [3]. Through this alienation effect (distancing effect), audience members become self-conscious and self-aware individuals.

In a political perspective, contrasted to Brecht’s alienation effect separating audience and performer, Brazilian theatre director and politician Boal provides “the theater of the oppressed” [2], which promotes active participation while discussing political actions and social changes. By turning into performers, audiences can relate to their life in the rehearsal theater. They can address the identified challenges by the context of their performance. Boal’s term, “spect-actor” (which combines “spectator” and “actor”) captures the dual roles that audience members play. They become observers and performers at the same time, acting upon the performance’s dialogue and fostering critical thinking toward engagement. In his

theory, critical thinking and active participation lead audiences to transform into the "spect-actor" role.

Increased participation through performative means has already been discussed in HCI fields [1, 9, 10], but these previous approaches mostly focus on increased engagement and lack a critical perspective. With the critical role in audience's mind, this paper claims audiences do not simply perceive the meaning of digital art. Due to the inherently interactive and performative characteristics of digital art, audiences continually communicate, question, and criticize meaning. They reconfigure the bigger picture and digest it to their own meaning based on their social and cultural situations.

Realization

Background

Invisible enacts such societal reflection by exploring the political implications of how freely discrimination is expressed online, where these discriminations can easily be hidden from view. At the same time, *Invisible* is not limited to representing discrimination, but also reveals a lack of conversation as well as voices representing individual feelings of the victims of derogatory words.

Interaction

Invisible prints recent postings ("tweets") from Twitter users that include any derogatory racial term representing discrimination of African Americans, Asians, Hispanics, and Caucasians on papers from the thermal printer. Every one minute a message is routinely printed, after which a mechanical robotic part cuts (Fig. 1) the individual paper, leaving a small scrap with a tweet on it. The individual paper is

timestamped, and includes the content of the tweet as well as the user's ID.

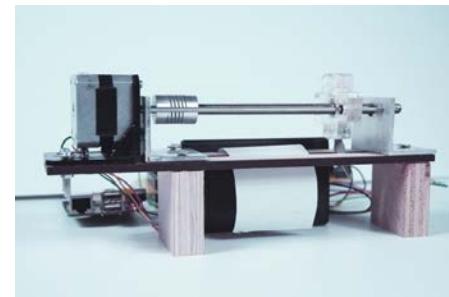
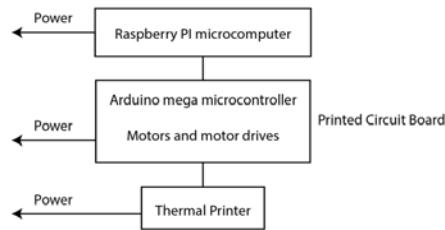


Figure 1: Interface

After the messages are printed, the paper scraps pile on ground. As the scraps pile higher and higher, the audience members can pick up the scraps to read, take, or throw away the messages.

Hardware

Invisible incorporates a thermal printer, an Arduino mega microcontroller, motors, an array of motor drivers mounted on a custom-made PCB, and a Raspberry PI microcomputer (see Fig.2). The system searches, downloads, and prints the tweets from online platforms in real time.

**Figure 2:** Hardware diagram***Critical Installation***

Invisible uses a computational system to evoke understanding and a discussion of current racial stereotype issues (Fig. 3). Amongst the piles of hurtful messages, one can find examples that seek to educate the readers to the injured feelings and sensitivities of the races. The most important purpose of *Invisible* is to raise the aforementioned discussions, and not for audiences to remain in frustration. By demonstrating a critical digital artwork that inherited negative aspects from humanity, the artwork can encourage controversial questions about the origins and functions of the transmission and lineage of prejudice.

Invisible manages to position the audience in a critical stance as Brecht or Boal intended in their performance studies. Audiences sometimes separate themselves from *Invisible* to analyze the social issues from the third person perspective, or they can immerse themselves in the situation since it is an on-going and unfortunately familiar discussion. Audience members' engagement and interaction, such as picking, selecting and reading messages, can cause a physical and

psychological involvement that initializes and provokes critical thoughts. Overall, through their interactions with *Invisible*, audiences are led along a path that can result in gathering crucial new epistemic knowledge, resonating with the critical voices in their everyday lives.

**Figure 3:** Printed messages**Conclusion**

Invisible has been exhibited at the Glassell Gallery in Baton Rouge, United States in 2016. Observations of interactions illustrate that participants spend several minutes reading messages, expressing surprising emotions, and sometimes sharing their thoughts with others. Audience members take some of the messages from the pile during the interaction, and some of them leave them at the installation. After the interactions, many participants express their appreciation. They feel as if they learned from previously hidden information while they interact with the artwork as a critical action.

Audience members also indicate that they do not simply perceive the involvement as a passive art observation, but as an active form of provoking critical thoughts.

Artist Bio

Hye Yeon Nam is a digital media artist working on interactive installations and performance. She foregrounds the complexity of social relationships by making the familiar strange, and interpreting everyday behaviors in performative ways. Hye Yeon's art has been showcased in The Smithsonian National Portrait Gallery in Washington D.C, Times Square, the art gallery Eyebeam and The Tank, the conflux, the D.U.M.B.O. Art Festival in New York, FILE, SIGGRAPH, CHI, ISEA, E3 Expo, the Lab in San Francisco, and several festivals in China, Istanbul, Ireland, the UK, Germany, Australia, Denmark, and Switzerland. Her work has been broadcast on the *Discovery Channel* (Canada) and LIVE TV show *Good Day Sacramento*, published in *Leonardo Journal* and featured in *Wired*, *We Make Money Not Art*, *Makezine*, *BusinessInsider*, *Slashdot*, *Engadget* among other publications.

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Teaching Digital Craft

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Abstract

At the overlap of maker culture, ubiquitous computing, critical making, and novel interfaces, digital craft emerges as a new research and teaching domain. It offers new opportunities in interaction design but it also poses particular challenges to academic curricula. This paper first discusses the value and challenges connected to digital craft. Then, based on our experience with exploring digital craft in a research university's teaching environment, we highlight viable approaches and teaching practices in this new field. It closes with a discussion of the prototype results achieved in those classes.

Author Keywords

Interaction design; craft; higher education

ACM Classification Keywords

H.5.2. User Interfaces: Prototyping. D.2.2. Design Tools and Techniques: User Interfaces.

Introduction

Digital craft grows in relevance as computational media invade material design. It builds on interdisciplinary approaches emerging from an ongoing debate between craft and design in digital media. This debate covers technologies, practices, histories, impact, critical approaches, even research methodologies. The term is

used both to describe production of digital artifacts (such as code) as well as in reference to digital production and prototyping methods. The tacit knowledge of handwork meets digital creation. Attempting a definition, Malcolm McCullough claims we need an inclusive idea of digital craft in the computer age. He sees craft expanded by digital media "that could reunite visual thinking with manual dexterity and practiced knowledge" [13]. Likewise, craft researchers widened their view from a traditional making practice to "craft as knowledge that empowers a maker to take charge of technology" [6]. Examples for digital craft practices are found in speculative design [7], education [9, 5], or innovative media design [16]. A driving factor of digital craft is its combination of new technology with physical hands-on experience. Such a "thinking through craft" [1] philosophy is closely related to "critical making" [14]. Both emphasize – in their own ways – the experiential qualities rooted in craft that make it a valuable access points for interaction design. An in-depth education and development of such a craft-based approach is needed to support this evolution in HCI and support interaction designers and crafters alike. But not unlike other approaches to interaction design, the interdisciplinary origins provide a creative challenge to research and education. This paper addresses possible answers to these challenges through a look at the authors' experience with taught digital craft courses.

Challenging Digital Craft as an Approach

Digital craft's application onto interaction design is not a simplification but a creative complication that produces friction. One point of tension arises from the fluidity and speed of the digital. Analogue craft practice is a matter of partial resistance to the flow of commodities through our lives according to Adamson

[2]. One difference is in inherent production speed: craft slows down whilst the digital is characterized by speed. Another friction point is knowledge distribution: while craft facilitates dispersed authorship through the appropriation and displacement of skills, traditional craft teaching practices are based on masters teaching apprentices directly and seem to clash with distributive digital knowledge approaches. Furthermore, Adamson argues that craft requires proximity and skill with physical materials, whilst the digital inauguates a completely new spatial logic. Adamson refers to the analogue as walking and to the digital as teleportation lacking spatial coherence. Production is losing the notion of proximity due to digital technology synthesizing components built in disparate places. "Objects are increasingly brought into being through disconnection, not despite it" [2]. Likewise, digital instruments do not have the ease, simplicity, and range yet that hand tools afford. As an example Adamson refers to the "depressing stylistic homogeneity of digital craft objects" [2] limited to topological layers, accumulated blocks and point-to-point morphs.

This friction between craft and the digital is also the root for a dialectical discussion between the two. For example, Adamson's perspective on the flow of commodities in the world shows resemblance to Borgmann's notion of the 'device paradigm' wherein the presence of things is replaced with the availability of commodities. A thing (like a woodstove) in Borgmann's argumentation, "brings with it bodily and/or 'social engagement' with the thing's world (which can be burdensome). In this sense a thing necessarily brings with it more than any single commodity it may make available." [18] Commodities "are highly reduced entities and abstract in the sense that within the overall

framework of technology they are free of local and historical ties. Thus they are sharply defined and easily measured.” [4] Borgman continues by stating that we move away from “things” toward “devices.” These devices (such as a furnace) serve to make a single commodity highly available while concealing the characteristic way its commodity (such as warmth) is procured. The device, then, disburdens us of both social and bodily engagement of the thing, leaving only the commodity (warmth) in evidence. Transferring this to interaction design, mapping one on the other can create a break where the digital device – the computer, the app, the interface – meets the craft thing – the stove, the clay, the multi-layered tool. The optimization of a device and how easy it is to use can create a disturbance in the tacit, the social engagement and proximity that are crucial to craft. If we look at digital craft as a field to be taught, then this necessary disturbance prevents any simple application of craft. Craft is not an easy way to include material discussions into design but it demands a critical re-thinking.

Making a Digital Craft Course

Looking at Critical Making

Reviewing a selection of available syllabi on comparable courses led to a leaning toward Ratto’s concept of “critical making.” Ratto outlines three steps in the realization of “critical making” that serve as initial guideline: 1) review of existing work 2) jointly designing and building prototypes 3) iteration informed by conversation and critique [14]. This applies a largely studio-based teaching approach. For example, building joint prototypes demands time and continuous availability of space. Another challenge in academic institutions is the “demo culture;” the optimized to push toward a functional prototype for a hands-on

demonstration to visitors, alumni, and potential future sponsors at a demo day at the end of the term. Decoupling the critical making and critical design approaches [7], which focus more on the processes than on the resulting objects, from such a demo day culture can be a culture shock at best.

Another challenge is combining craft elements with digital prototyping. The Bauhaus offered its students an introductory course with a basic education in materials and skills. Few academic research institutions can provide such a base-level introduction. Instead, it is tempting to take the material craft world for granted and focus on introductions to digital prototyping techniques. The results are numerous Arduino classes but a gaping absence of courses on welding, pottery, or woodworking. Where both are combined, as seen in some art and design schools, the balance back to critical literature review and theory appears reduced [17]. The following section outlines the set up of a course structure at the authors’ institution as it tries to define its own balance of theory and practice.

Background Conditions

The following argument summarizes teaching efforts that stretched over the past 2 years and grew out of the teaching culture at the Digital Media unit at the Georgia Institute of Technology. The courses’ curricula had to fit into a research-heavy public university that does not feature long-hour studio courses but is built around fixed core and elective courses. Students have full-time access to labs but little funds for additional tools or materials. Courses lead to a M.Sci. or Ph.D. in Digital Media with expertise in design, critique, and implementation of digital media at large with no particular technology preferred.

Project Studios

The courses discussed here were project studio courses that are informed by a faculty member's research but largely exploratory in their design. Students are allowed and encouraged to take multiple instances of these courses. In the courses sampled here, students tended to continue with a project studio over at least two terms, which provided much needed continuity. However, visiting students and one-term contributors were easily integrated. Courses offer 3 credit hours per week and were usually taught in single block sessions. To provide more opportunities for practical studio work, we experimented with additional not-for-credit workshop courses that were open to all students and included most of the project studio participants. Overall, the structure allows for gradually evolving courses that can carry a theme over a longer time. It also provides extra-curricular space and time for practice-based work. But it does not institutionalize this scenario, continuity and extra-curricular education are an option but not build into the system.

Course Design

The design of courses at hand included critical theory, design challenges, prototyping, and design critique. They were small (7-9 students) explorative courses of the Digital World and Image Group, led by the teaching faculty. Notably for an institution such as Georgia Tech, the courses were not framed by any particular technology. No single platform or practice was ever defined as set target. As one student proclaimed, we tried to avoid "sticking an Arduino on it." The digital material was not set but grew out of the critical engagement with existing, non-digital practices.

Teaching Digital Craft: Materials

Background

The first course created a debate on digital craft through discussions, readings, and designs that led up to the development to two larger group projects. Critical discussions of readings and of designs remained essential throughout and the resulting projects should not be misread as the targeted outcomes. They grew organically out of the debate. One project, *Paint Pulse*, will be discussed in more detail. The project originated from one student, Colton Spross', trip to Turkey where he encountered the ancient marbling technique of Ebru. As a marbling technique, Ebru is used to design intricate, flowing patterns of paint directly on the surface of water, which are then captured on paper. Ebru was developed in the 15th century but like many traditional craft practices, it was nearly extinguished by industrial competition [19]. Our goal was to connect digital elements to the craft to afford new means of expression and interrogate the practice in the digital age.

Initial Designs

Initial designs focused on various means of recreating Ebru digitally (see also [3]). They provided digital substitutes on either the input or output side of the craft. For instance one proposed design would use a robotic Ebru brush mounted on a 2D CNC-like mount that could paint automatically onto the water surface. Another example design was a performative system where the Ebru artisan's paint manipulations would be tracked by a camera, and this would alter procedurally generated "Ebru-like," patterns projected onto a nearby screen. However, our discussions in class led us to value the tacitly developed skill of the original crafter – to avoid making a "device" and instead operate on the

"thing-ness" of the practice. Simplifying or automatizing crafting did not honor this and we imposed a constraint upon ourselves to not deskill the artist or make the craft easier. Moreover, we rejected the tacking on of media additions to the practice. While craft – especially studio craft – can offer whimsical and playful results, a defining element of craft is that it answers a need [15]. Thus, tacking extra media such as sounds or visuals to an existing process that did not loop back into the earnest underlying practice's need was also rejected. We aimed to avoid "digital exhaust" that might add computational extravaganzas for their own sake instead of the craft's. As a result, we turned away from both automation and simplification to ask how we could change the substance of the craft. The craft practice already had a medium: the paint materials and tools. How could we make digitally responsive feedback loops that incorporated them?

The final concept for *Paint Pulse* evolved to make magnetically responsive Ebru paints with ferrofluids. These new paints would still work in an Ebru style but would also offer new behaviors. This led to re-designs of the traditional tools (comb and stylus) into digitally controllable electromagnets. The design concept offered a traditional Ebru artist the additional abilities of selectively also controlling pulsing responsive paints while the underlying practice stayed intact.

Into Materials

Traditional Ebru uses a special Middle Eastern gum, Tragacanth, dissolved in the liquid for the substrate in combination with horse hair brushes, ox-gall based paints, and alum coated paper. Lacking many of these resources, we rapidly experimented with several other combinations of other water marbling techniques. The

standard way for recreating Ebru (using cellulose substrate and oil-paints), was overly affected by our addition of the oily ferrofluids. We spent a large part of the project experimenting with own combinations that altogether failed (at times spectacularly) until we found a similar marbling practice, the Japanese water marbling art of Suminagashi. It allowed us to combine our ferrofluid additions with the inks and still allow for proper printing and manipulation.

Into Tools

All necessary tools for the Ebru station were created by us, from the marbling water tray to the inks, to the manipulation tools. We had to teach ourselves how to make powerful magnets by tightly wrapping iron nails with thin, wire-wrapping wire, and controlling them with a SN754410 dual H-bridge motor driver. These got incredibly hot with use, so an ergonomic, 3D-printed housing was created for the magnets, which also included LED's to give visual indications of their pulsing magnetic behaviors. One of the new affordances that our ferrofluid set up supported was the addition of dynamic brush behavior.

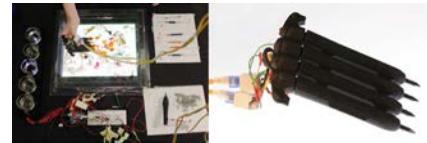


Figure 1 Paint Pulse set up (left) and one of the custom-made electromagnetic tools, an electromagnetic comb (right)

The electromagnets worked in a pulsing rhythm and the magnetism of the newly created Ebru tools manipulated

the ferrofluid ink (but not the Suminagashi inks). To maintain the Ebru artist's practice, we included a range of different activation rhythms in the form of cups with LEDs underneath that flashed in different speeds. When the electromagnetic nails were dipped into one of five cups with an electrode leading to an Arduino input, the microcontroller toggled the magnets into a new behavioral style. The entire system was controlled by a single Arduino Uno, and in order to keep the wiring organized, and to allow for rapid setup and takedown, Ethernet cables and jacks were used to connect the stylus and comb to the main system.



Figure 2 Colors at work in Paint Pulse

Paint Pulse falls short of continuous iterations. Instead of an intermediate stepping stone for the argument within a critical making course it had become more of a single standing piece, which was exhibited at Atlanta's Maker Faire and won prizes for its implementation on Instructables.com. Where it did succeed, however, was in its foundation on materials. Instead of approaching digital components of a craft as supplemental interpretive appendages, mediatization, or means for simplification, it designed the change from the basic materials up to the tools and their manipulation.

Teaching Digital Craft: Collaborations

The second approach adopted the analysis of practices presented by Keller & Keller [11]. The course analyzed their analytical stages and used them to devise a set of steps used for our own analysis. Equipped with this, each student met a local craftsperson to document their particular practice. We first concentrated on their existent practices as each student reported their crafter's practices back to the group - providing an analysis on a given practice and learning about different practices next to each other in the course.

In a second step, students engaged in the chosen craft form. If the first analysis was a purely technological breakdown of the process, then this second step was the experiential exploration of what it feels like to weave, knit, bake, craft. Finally, we designed digital components to transform the existent practice. Over the course of the next weeks, prototypes were built and presented to the crafters for initial feedback.



Figure 3 A collaborating crafter working at home

The close collaboration with a crafter/ artists quickly made it clear that in the actual craft practice production of an object is important but far from the only desired goal. Instead, the personal experience of the process, the personal motivation for each craftsperson, and their individual gain from the process were also relevant. One example was the collaboration with a weaver, who was also interested in bird watching. Instead of dividing these interests into two different fields, the digital intervention on her weaving practice became a proof-of-concept-prototype that controlled weaving patterns procedurally informed by an image analysis of bird photographs. Since the Jacquard loom, weaving has been controlled by some form or mechanical or digital pattern. However, in this instance the procedural patterns were driven by an image analysis of this weaver's own interest in wildlife photographs and the project became highly personal.



Figure 4 Student built proof-of-concept weaving loom and abstracted irregular patterns driven by image analysis

This mix of intervention upon an analyzed practice and inclusion of personal stories from the crafter informed every project of the course: the emigration experience of a baker, a knitter's experience of motherhood, the

religious bonds of a group of quilters, all became key to the digital interventions. This reflects basic approaches of user-centered design but used them to change digital craft practices – not to develop new products but to find new approaches to material/ digital work.

Skill, Material, Practice, Collaboration

As mentioned, each student had to personally experience the craft practice. The challenge is that any exploration of craft practices and materials requires considerable investment of time and resources. A full exploration is not possible given the limitations of a single course – or even a single 2-4 year degree program. This was balanced in two main ways: 1) students worked with more experienced crafters and/ or artists; 2) exploration of the material was applied as an encounter of questions to it - not mastery of it. Skill, materials, practices, and objects were made part of the course's discussion and exploration.

Instead of mastering pottery, clay became a material questioning device for participants, part of the discussion in the coursework. At the same time, external crafters and artists provided additional voices and personal perspectives in the exploration of these materials. Including elements of participatory design allowed a critical engagement that did not depend on full mastery of a given practice. Collaborative work is explicitly mentioned in the description of Critical Making as an approach, but its relationship to Participatory Design that draws from different expertise and knowledge domains remains underdeveloped. In our case, the personal histories and motivations of the crafters and artists shaped the individual projects. At times, the results evolved around the person of the crafter as much as the material at hand.

Craft, and with it digital craft, is not only a field of practice that allows for critical technology production, but also one that emphasizes personal expression. That student projects formed not only around a certain craft practice but also around a particular practitioners' expressions of their history, their family status, and their interests is only logical. It emphasized that exploring digital craft is not a neutral engagement with technical knowledge but that it has to include the tacit and personal memories and skillsets on a fundamental level. It explores the elements of material production/practice and of self-expression and personal development. Crafters – particularly as individually working artisans or in small social groups – are not machines and their personalities rightly infused the digital design process and the resulting interventions. Including this perspective through collaborations with outside partners proved essential for the course.

Discussion

Based on the courses and their outcomes discussed here, two main observations stand out for the teaching of digital craft. The first key point is the importance of "thing-ness" in any digital craft approach. In many critical making projects or craft-inspired digital works, the dynamic systems with which makers engage lean toward the digital components and their functionality. In contrast, in *Paint Pulse* much of the hands on exploration remained rooted in the complex interplay of materials in the Ebru bath and the tools at hand. Dialogue with the craft must necessarily reach beyond functionality or commodity and into material and thing-ness. Preparing the correct recipe for the materials and making all of the necessary tools led to a more fundamental engagement with the craft practice and avoided building on top of it as a "device" in

Borgmann's argument would do. We argue that mediatization of craft (e.g. through sonification or visualization techniques) can be distracting at best for the area of digital craft if it fails to build on the material basis of the particular craft practice.

The many independent variables of the pigment, the substrate, the ferrofluid, the electromagnets, container material and shape, and the paper type formed a rich dimensional space for experimentation, tactile experience, and play. Tweaks in any of these attributes had large effects on the plethora of necessary dependent interactions: buoyancy of the pigment, reactions of the pigments, working time (some of the inks quickly froze when placed into liquids), magnetic responsiveness, chemical reaction between the water and the paint, adhesion of the surface pigments to the paper, and the workings of the color on the paper. There were too many permutations of these variables to empirically test in the time span available in the course's final stage (4 weeks). More importantly, the aesthetic criteria for gauging success were too subtle for us to easily develop a set of heuristics. But it was the thing-ness of these problem fields that shaped the hands-on digital practice and exploration.

Within this exploration, we had to rely on a rapid approach where we sought to develop as much tacit knowledge as possible between the many different materials we could combine at our disposal. This is akin to the approach of research scientists in other fields depending on situated practices when they develop an intuition over their domain before forming a specific research question for refined experimentation. In digital craft, the situatedness includes the materials used for a particular practice. While a mastery of these material is

impossible to achieve in the scope of an academic course, the material itself has to remain a central theme for the theoretical and practical engagement and its physicality has to remain part of the discussion.

The second point learned is that the practice itself cannot be seen as neutral. Craft often includes personal expression, development, quirks. Revivalists such as Morris made it a core argument for a necessary resurgence of craft. "We do most certainly need happiness in our daily work, content in our daily rest; and all this cannot be if we hand over the whole responsibility of the details of our daily life to machines and their drivers." [17] Alienation and ugliness have to be countered through handicraft, able to produce things of beauty through personal engagement of the crafter. Crafting, here, is as important for the practitioner as it is for the product. While an unreflective revivalist's perspective is just as misleading as a purely technological approach, the infusion of personal expression into the practice cannot be brushed aside.

This is particularly true in the current role of craft in many societies, where it has largely been replaced as a form of necessary product production and instead re-emerges as a form of self-development. Material, object, and practice are often directly informed by personal choices that are not driven by functionality or process optimization but by personal taste and individual history. Few students will have such a fully developed background. To include this in a course on digital craft, we suggest elements of Participatory Design in a collaborative setting with experienced crafters. This copies approaches from Critical Design and Critical Making. Introducing craft through the art of another collaborator also avoids a too individualistic

approach that might take any part of the digital craft for granted. The craft and the personal stories connected to it have to be encountered anew during the course to remain critical and to help participants recognize the connection between the two. That is why the only student who had practical experience with the Ebru craft in the *Paint Pulse* project had to heavily adjust his initial ideas throughout the course before we reached the final design of the prototype. Sometimes, familiarity can cloud the problem space.

Digital craft combines digital media, physical computing, and traditional craft approaches. It does not favor any single domain over another as it balances and transforms all components involved. That is why the courses and approaches discussed here were not framed by single technologies. Their educational approaches were not built around a particular technological core but on process. If digital craft is submerged into a sub category of physical computing, for example, then the necessary balance will be difficult to maintain. The courses discussed here were taught at a technical research university where it is expected that students can learn particular technologies and solve arising challenges through new approaches without much educational scaffolding. Admittedly, this might be challenging in other institutions, but the alternative seems too restrictive. Put simply: an introductory course into specific platforms with a view on how the hardware or software might operate on traditional craft materials is weighed too heavily on the technological side and might lack the openness that is needed for an experiential course on digital craft.

Our future work will continue the collaborative and material-based approaches outlined here. Courses on

digital craft will start with a focus on a single material, its production, and handling in collaboration with material scientists and crafters. Once again, this points back to the Bauhaus tradition. The ideal of a "digital Bauhaus" has been evoked and debated at numerous occasions [8, 10, 12]. However, reaching this goal depends on experimental course designs and teaching approaches – just as the curriculum of the Bauhaus did.

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The here outlined approaches hope to contribute to and inform this experimentation.

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Interactive Installations as Performance: Inspiration for HCI

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ABSTRACT

This paper identifies a theoretical framework of interactive installations as inspirational artistic probes for human-computer interaction (HCI). It develops interstices of interactive installations by drawing from new media and digital art. Performance studies provides key terminology – in constitutive, epistemic, and critical characteristics of performance – to illustrate how interactive installations can reference their audiences' social and cultural contexts and foster physical and emotional engagement, and influence critical thinking. This overlaps with HCI concerns but provides an approach that originates in the art-based community, highlighting the relevance of interactive installations to HCI. This connection and the inspirational role of interactive installations are discussed and supported by examples.

Author Keywords

Interactive installations; human-computer interaction; digital art; performance; physical interfaces; bodily movements.

ACM Classification Keywords

H.5.2 Information interfaces and presentation (e.g., HCI): User interfaces.

General Terms

Design; Human Factors; Performance.

INTRODUCTION

Interactive art has gradually found a persistent presence not only in specialized art galleries but also in events such as ISEA and Prix Ars Electronica as well as in the art or demo tracks at academic conferences such as CHI, SIGGRAPH, and TEI. Most often, these are works that explore social, political, and experiential boundaries of digital interfaces. They manage to break tradition, ask new questions, and explore new venues. Therefore, they present an inspiring combination of art, design practice, and implementation.

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They have become a strong influence on both art and the HCI community. The chair of the art and interaction interest group of the CHI Conference argues that the “digital arts intersect with traditional CHI topics...CHI researchers will gain alternative insights into the interactive process...digital artists gain access to an audience familiar with their technologies...we can facilitate interdisciplinary collaboration between artists and technologies, and additional insights can be gained in turn.”¹ This argument also applies to art tracks in TEI and SIGGRAPH, which aim to inspire and facilitate new insights through boundary crossing. They engage in debate about how artistic and humanistic approaches can inform science and research. The debate about art and science or art vs. science is too wide to be covered here. Instead, this paper concentrates on a particular subgenre of art-based inspiration for HCI. This subgenre can be termed interactive installations, single works that are not necessarily intended for wider commercial use but instead live in the context of the art-related venues and engage participants in full-body interaction with computational physical interfaces. This paper is directed at both HCI researchers and digital artists looking for theoretical frameworks within which they place interactive installations as inspiration for HCI.

Motivation

A work created by Hyeyeon Nam, *Please Smile*² (2011), was shown at the 2012 CHI Conference in Austin in a typical environment for art-based interactive works. *Please Smile* consists of five interactive robotic skeleton arms that change their gestures in response to participants' smiles. Using computer vision, a camera recognizes the facial expressions of visitors standing in front of the robotic arms. Based on their facial expressions, the system activates 20 motors that control an array of skeletal hands that change their gestures.

Participants interact with *Please Smile* in three different ways. When no one is standing within the view of the camera, the five robotic skeleton arms set their default

¹<http://chi2014.acm.org/communities-spotlights/art-interaction>

²<http://www.hynam.org/>

position, bending their elbows and wrists towards the wall behind them. When participants step closer, the fingers point at and follow their movements. When the participants smile, the hands wave at them.

In many ways, *Please Smile* is a typical example of interactive art, and the creator has been invited to a range of other events and exhibitions. However, how can we identify the bridge between this work and the mainly research-oriented HCI community at the conference? Other scholarly approaches in this area have concentrated on design and emotion among interests. Gaver [17] introduces several works by artists who have explored multiple interpretations or provocations in design, and Benford et al. [5] use entertainment and performance art to present the uncomfortable emotions of individuals facing political and sometimes fearful situations. Nevertheless, observations of participants of *Please Smile* pointed to another domain: that of performance. The closest model to the proposed framework is provided by Sheridan et al., who also assert that public space can transform into a performance place by encouraging participation in digital live art [36], but they do not fully cover installation features of digital live art as a technological partner in a shared performance condition.



Figure 1. Interaction in *Please Smile* (2011)

During the interaction between participants and the installation participants primarily acted out their own expressions in collaboration with the work. Some of them dramatically changed their facial expressions and actions or addressed the technological part of the installations directly through verbal communication: "Hello," "Oh, ok. We are cool," or "Really guys, come on." It is as if the piece itself had been performing. Some interacted alone or invited others to play. Both young children and adults enjoyed the interactions as if they perceived the interactive installation as performance, indicating that they did not simply see the involvement as a goal-oriented action or task, but as a form of expression.



Figure 2. Participant's reactions to *Please Smile*

The participatory nature of interaction design has been noted before [33], but the specific context in the art gallery

at the CHI Conference creates a particular spatial condition. Taking this condition into account, Erika Suderburg defines installations as "the art form that takes note of the perimeters of space and reconfigures it" [41]. Michael Rush articulates interactive installations as "Beyond the 'clicking' and 'surfing' activities of the Web, which are, indeed, forms of interaction with computer technology, several contemporary artists have created works, often on a large scale, that are truly participatory" [33]. Definitions by Suderburg and Rush translate into an emphasis on (1) bodily interaction beyond restricted mouse clicking, (2) physical interfaces (often on a large scale) involved in digital technologies that can reconfigure a space, and (3) participants' engagement. Combining these perspectives, interactive installations can be defined as facilitating the physical as well as the emotional engagement of the audience, involving bodily interaction in the reconfigured space of the art-related context. Distinct from a consumer-level interface design or a traditional art exhibit, interactive installations have carved out a place and condition of their own. Through their artistic quality, not necessarily their usability, they are important innovators and flourish in particular contexts and practices often informed by media theory and realized in the area of new media art. However, current approaches fail to provide theoretical frameworks for interactive installations.

Given their relevance in the field, interactive installations call for the development of a theoretical framework. This paper builds such a framework for interactive installations, asserting that in some areas, interactive installations and performance overlap and inspire the HCI community. Related key fields such as identity, body, critical thinking, and context are already part of the HCI debates. However, a new perspective from which one can approach these core terminologies and design qualities is suggested: one that originates in media theory and art history and arrives at HCI through performance studies.

First, to explain their dual nature as technological and conceptual innovations for HCI, this study will outline their connection to media theory and new media art. Then, it will develop a framework that will embody their particular qualities with references to performance studies. Third, it will discuss examples of interactive installations within this framework.

BACKGROUND

Digital Media Theories

This paper will begin by discussing the similarities and differences between traditional and interactive installation art within a particular field of HCI. Two basic initial conditions of interactive installations inform this development into a combination of digital art and tangible interaction design.

First, interactive installations involve physically interfacing with *digital technology*. In other words, they incorporate the

particular affordances of digital media. Janet Murray states that digital media has its own unique affordances [29] defined by their computational nature. Murray claims this nature as procedural, spatial, participatory, and encyclopedic as it transforms the user through agency [28]. Lev Manovich broadens the categories of digital media. He mentions that digital processes affect not only the production, but also “all stages of communication, including acquisition, manipulation, storage, and distribution” [26]. In an attempt to categorize the digital characteristics, he presents numerical representation, modularity, automation, variability, and transcoding. He argues that through digital media, the “cultural layer” and the “computer layer” affect one another. These affordances influence how interactive installations can present performance and participatory features and make the transition from object to event and from delivering meaning to providing dialogue. This echoes Lucy Suchman’s view on digital technology when she identifies a shift “from a view of objective knowledge as a single, situated, master perspective that bases its claims to objectivity in the closure of controversy, to multiple, located, partial perspectives that find their objective character through ongoing processes of debate” [40]. In this regard, an interactive installation provides questions instead of solutions, for example, through a reencounter with one’s body [38].

Interactive installations also involve *full-body* interaction. Such an engagement of the whole bodily presence breaks the dominance of the eye as the main organ that perceives art [10]. In interactive installations, the interface as an event is not limited to a viewed object, but provides a stage on which the entire body can be engaged. An interactive installation reconfigures not only the space of the gallery but also the spatial presence of the visitor. Instead of Cartesian dualism of mind and body, Merleau-Ponty [27] says our body is tied to a world. Consequently, embodied artistic interaction can provide unique qualities of physical and cognitive transitions for participants, for it shifts participants from visitors to performers.

The meeting point of body and technology is a field for not only theoretical debate but also artistic practice. This paper argues that the application of these fundamental questions through art underscores the value of interactive installations for HCI. As even practitioners tend to categorize new media art through media theory, the theory often blends into this art-based debate. For example, Dietz [11] classifies the distinctive characteristics of new media as interactivity, connectivity, and computability, which relates to Manovich’s approach. Likewise, Saltz [34] maps the HCI triage of input, digital processing, and output onto digital art. These technological interdependencies foster a parallel among HCI, media studies, and digital art.

Roots in Art History

Digital art is a type of new media art that necessitates digital technology specifically in its form and/or process.

The traces of digital art originate mainly in Fluxus, Surrealism, Dada, and conceptual art movements focusing on “concept, event, and audience participation” in contrast to “unified material objects” [19, 31]. However, digital technologies have influenced art practices and expanded the definition of new media art. Christiane Paul traces the terminology for technological art forms throughout their evolutions. Since the 1970s, it has been referred to as “computer art” and “multimedia art”; currently it is called “digital art” under the inclusive term “new media art” [31]. The name changes and cross-disciplinary evolution reflect the ongoing dialogue between the art and HCI fields. They also indicate the fundamental impact that digital media and interaction design have had on art as it became process-based practice. Roberto Simanowski explains that when the viewer became part of a work of art and participates in the creation of the work (i.e., interactive art), a further change took place that contrasts with his summary of the classic notion of an artist, a viewer, and a work of art as “one viewed a static object on which an artist had bestowed meaning” [38]. This contributing role also reflects the historic definition of HCI and its focus on human use [21]. As HCI grows to include more factors such as emotion [5], awareness [17], cognition [16], or sustainability [13], digital art continues to evolve in parallel with differently weighed interaction design.

When interactive installations encourage or require the audience to complete or even produce the work through participation, they continuously challenge the relationship among artist, audience, and artwork. According to Paul, this classic triad of art involvement is blurred as (1) “Rather than being the sole ‘creator’ of a work of art, the artist often plays the role of a mediator or facilitator for audiences’ interaction with and contribution to the artwork,” (2) the “public or audience becomes a participant in the work, reassembling the textual, visual, and aural components of the project,” and (3) “artwork is often transformed into an open structure in process that relies on a constant flux of information and engages the viewer/participant in the way a performance might do” [31]. At the same time, Rush emphasizes interactivity as the driving factor that transforms museumgoers into participants, users, and players [33].

Notably, these definitions often already foreshadow a turn toward performance in art-based interaction design. As these pieces incorporate both digital and artistic concepts, they emerge as machines for a performance that functions via bodily engagement and thus transform viewers into participants as they become part of the art process.

HCI and the Performance Studies

HCI has used theater and performance as references in the past. Laurel [25] projected Aristotle’s elements of structure in drama to human-computer activity. In her theory, both human and computer agents interact as characters and collaborators. In this expanded performance theory, a

dramatic event is presented as an alternative to the notion of a traditional task. Interactive installations step beyond Laurel's comparison of computers with traditional theater-based performances. Interactive installations extend cognitive and physical interaction beyond the two-dimensional computer screen into three-dimensional space to offer new experiences and new forms of engagement.

Influenced by Laurel, Jacucci [23] adapts mixed media that employs digital and physical artifacts in HCI. He claims that mixed media can lead to "experiential, presentational and representational interaction" of participants. In his view, participants use body movements and mixed artifacts to reconfigure space during an expressive event. Similarly, Benford et al. [3] and Reeves et al. [32] present the concept of the performance frame in HCI including the active involvement of participants as well as spectators in mixed reality pieces. Both positions are relevant to the arguments presented in this paper. HCI heavily features various realizations of the kind of mixed-reality performances that include robotics, video games, telematics techniques, or online communication. However, the combination of performance and the digital art calls for more critical attention. Steve Dixon defines digital performance as "all performance works where computer technologies play a key role rather than a subsidiary one in content, techniques, aesthetics or, delivery forms" [14], which is an inclusive term. To support this paper's claim that performance in digital art, particularly in interactive installations, is important, one must acknowledge the need for an examination of performance studies.

Performance studies evolved out of two main fields: anthropology and communication. Representing the anthropological tier, Richard Schechner describes performance as an umbrella term containing multiple spheres of rituals and dramatic expressions from shamanistic rituals to everyday life behavior [35]. Similarly, Erving Goffman claims "performance may be defined as all the activity of a given participant on a given occasion which serves to influence in any way any of the other participants" [20]. He asserts that our sociocultural actions in everyday life become performances. Indeed, Goffman's approach to identity through performance already describes one aspect of interactive installations as performance for viewers. Performances can support a new engagement with everyday life. In contrast to traditional art, the performance stance of new media art often does not provide specific guidelines to audiences. Instead, it bestows the power of control to the audience as a question. The question is rhetorical, but since the constitutive interaction is up to users who interact within an ambiguous condition, these users become both interaction creators and interpreters within their social and cultural backgrounds. Gaver et al. [18] claim that users can enjoy voluntary interaction and often obtain a deeper level of understanding of the system through ambiguous interactions. In addition, anthropological views of performance expand the

perspective towards emerging applications based on our everyday life and beyond. For example, Dailey and Conquergood [9] add that not only can different sociocultural backgrounds stimulate performance, but performance can also influence an individual's sociocultural experience. Culture is not a rigid reference point but a fluid and active term in performance studies. Thus, by incorporating performance studies' approach into research, the HCI community can strengthen its role as cultural producers through the adaptation of a new dynamic cultural framework.

On the communication-driven side, Richard Bauman defines performance as "a mode of communicative display, in which the performer signals to an audience" [1]. He emphasizes the collaborative participation. Performance is a dynamic and interactive form that involves continuously communication in and across language, order, roles, identities, and culture. Performance is seen as expressive in and through communication "to heighten experience, to comment upon experience, and to make experience available for contemplation" [2]. According to Bauman, expressive forms of communication are not ends in themselves, but they have social and political effects. In HCI, several scholars and practitioners explore the importance of communicative and expressive interfaces for critical expression. For example, Kim et al. [24] introduce an expressive t-shirt that lights up to indicate the level of air contamination and DiSalvo et al. [13] include expressive eco-engaged art in the discussion of sustainable HCI.

To emphasize its principle effects on communication and understanding, HCI also applies expressive design to tangible interfaces. Nadeau and Williams [30] employ a tangible interface to encourage participants' collaboration and Sheridan and Bryan-Kinns [36] outline a design framework for performative tangible interaction. In their implantations, tangible features (e.g., movements, vibration, weight, scale) and audio-visual effects (e.g., laser, light, sound) enforce communicative and expressive characters. However, they stop short of a discussion of the fundamental influence of art and performance, which reconfigures spaces and interfaces in interaction.

This summary of selected theories in performance studies provides the background for the performance-driven framework of interactive installations and illustrates its relevance to HCI. Informed by new media theories as well as digital art, we can develop the necessary framework to explore the connection between the interactive installations and HCI.

FRAMEWORK OF INTERACTIVE INSTALLATIONS

Critical media studies and art history support a performance-based framework for interactive installations inspired by Bell [2]. Summarizing multiple strands of performance, Bell offers key terminology—constitutive, epistemic, and critical qualities of performance—that outlines the proposed argument in which interactive

installations can reference their audiences' social and cultural contexts, foster physical and emotional engagement, and influence critical thinking. Applying these performance-based criteria to the field of interactive installations provides a framework that outlines how these particular works draw from an art background and how they can relate to and inspire HCI.

Bell describes three terms that summarize three qualities of performance across different approaches: (1) *constitutive*, meaning "performance creates"; (2) *epistemic*, meaning "performance is a way of knowing"; and (3) *critical*, meaning "performance is a way of staking claims about..creation and knowledge" [2]. All three approaches apply to interactive installations.

First, an interactive installation being *constitutive* implies that the interactive installation references a participant's social and cultural condition. It mostly draws from the anthropological side of performance studies. Victor Turner claims that performance constitutes culture when he describes performance not as "the structuralist implication of manifesting *form*, but rather the processual sense of 'bringing to completion' or 'accomplishing'" [42]. Digital technology enables these transactions in interactive installations and strengthens performativity in them using the blurred border between physical and digital domains in the performance. Participants are continuously encouraged to reflect on their own experience based on their individual social and cultural backgrounds but also to act upon it. HCI, as a socially aware discipline, has been the subject of considerable debate, yet the particular performance situation encourages the HCI community to consider how it can involve users' heterogeneous social and cultural backgrounds in interaction and what the sociocultural experience inflicts on users' self-expression through performance with the interfaces.

Second, *epistemic* qualities relate to the full-body interaction that shifts focus to the physical space and embodied experiences. Merleau-Ponty emphasizes the body as "a nexus of living meanings" [27]. Using his explanation, embodied interactions provide particular forms of engagement that drive the development of tangible and embodied interaction [22]. Members of an audience in interactive installations learn about themselves from their embodied experience as well as about others and the world from observing (other participants') embodied experience. We understand our own embodiment (the phenomenological body) and how it is understood by others (the objective body) within a social context. Interactive installations reconfigure spaces, so participants create a shared performance. Inside these spaces, interactive installations are not passive objects, but technological co-performers. Embodiment is a well-covered field in HCI, but the role of technological parts as co-performers in the reconfiguration of performance spaces exposes the interactive object to multiple layers of artistic debate.

Third, the *critical* qualities of interactive installations help audiences identify hidden forces that operate beneath an interface. Concepts borrowed from critical performance theorists and practitioners such as Brecht [7] and Boal [6] can be referenced to analyze how interactive installations can reflect social and political roles. Since participants usually perceive critical views built on constitutive and epistemic factors, they generally overlap and re-enforce one another. Once again, a focus on critical use is not new to HCI, but performance can add a range of historical, theoretical, and practical views on this ongoing discussion.

To solidify the framework and to clarify how constitutive, epistemic, and critical qualities can inspire HCI, all three qualities will be discussed with examples.

DISCUSSION AND EXAMPLES

Constitutive Quality of Interactive Installations

As a responsive and communicative tool, interactive installations accelerate the formation of a connection between a participant and a corresponding representation. The constitutive qualities of interactive installations not only reference participants' individual experiences but also influence their social and cultural perspectives.

*Boundary Functions*³ (1999) by Scott Snibbe visualizes personal space in relation to individuals. When more than two participants are detected in the performance space, an overhead projection draws a straight line between participants to indicate their personal space. The more people that participate in the interaction, the smaller their dedicated personal space becomes. However, each participant has a unique perception regarding the size and the quality of a comfortable personal space. Thus, the experience of the interaction can vary depending on the individual cultural and social background.

Personal space can be related to other issues such as questioning control, ownership, and context. Another example, *Blendie*⁴ (2003), by Kelly Dobson, speaks to not only human identity in social relations but also machine culture. It presents the participant with a blender, which can only be operated through sound input. To initiate the blender, a participant has to imitate the operating sound of the machine. The power of the blender matches the volume of the participant's sounds (a soft, low-pitch sound causes the blender to spin slowly, and a loud, high-pitch sound causes the blender to speed up). The experience of speaking the language of the machine connects the participant with the machine: One communicates in an expressive performance instead of an operationally functional condition. DiSalvo [12] discusses the shifting standard in the design of *Blendie* from human terms (i.e., human language) to machine terms (i.e., machine sound). This experience influences the user's perspective by shifting the

³<http://www.snibbe.com/>

⁴<http://web.media.mit.edu/~monster/blendie/>

traditionally utilitarian stance of domestic appliances to a personal and reflective relationship with them through performance, which questions techno-social conditions. *Blendie* and *Boundary Functions* illustrate how a constitutive shift can open up new perspectives. To apply this shift to HCI, designers and researchers of HCI can explore how culture and perspective are represented, enhanced, or adjusted through self-expression and self-reflection in their designs.



Figure 3. Left: *Boundary Functions* (1999); right: *Blendie* (2003)

Epistemic Quality of Interactive Installations

The epistemic quality of interactive installations is based on their embodied and phenomenological nature. Both have been emphasized in HCI. Paul Dourish notes, “Action both produces and draws upon meaning; meaning both gives rise to and arises from action”[15]. Dourish hints at how participants’ actions can affect and be affected by their meaning-making processes when they perform in an interactive installation.

The importance of embodiment continues into performance studies. Jonathan Sterne emphasizes the influence of technology to the embodiment: “...techne is embodied knowledge, not formal or logical knowledge...A concept of communication as techne also requires us to rethink the relationships we posit between bodies and technologies” [39]. Similarly, Susan Broadhurst, in her work in which participants’ control over sound, light, and projected images through physical movement, stresses that instead of “being separate from the body, technology becomes part of that body, at the same time altering and recreating the body’s experience in the world” [8]. According to Sterne and Broadhurst, interactive installations using digital technology can provide a new form of experience through their engagement of the audience’s performing bodies.

*Access*⁵(2003), a work by Marie Sester, transforms a public space into a dramatic public performance space through physical as well as digital interaction. To connect the two, *Access* uses surveillance and network technology. In the work, a bright robotic spotlight shines on a person selected by online users through a surveillance camera system. The spotlight singles out a person from other individuals in the surrounding area. The installation is not a normal object such as a light or a lamp, but it unfolds in a reconfigured

performance space that changes the bodily presence of the participants, both the selected individual and the surrounding ones. The interactive spotlight transforms a single spectator into a main character on the performance stage and often triggers new behaviors that differ from the responses of surrounding onlookers.

While the surveillance part of *Access* remains partially obscured, it is a key component of artist Golan Levin’s work. Several of his installations use sensors to detect and emphasize a visitor’s presence. In *Double-Taker*⁶(2008), an eight-foot giant robot arm with one eyeball follows participants’ movements with its gaze, emphasizing surveillance and the direct view hidden in *Access*.



Figure 4. Left: *Access* (2003); right: *Double-Taker* (2008)

These works resonate with participants because they question the roles of their bodies in space and evoke new behavior within a dynamic social context. Such a reconfiguration of space and identity is a defining element of installation (see Suderberg above) as well as digital media (see Murray above). However, the emphasis on performance connects the spatial reconfiguration to embodied interaction designs, achieved through a form of interactive installation that is not an object to view or to use, but a technological performer communicating with a human performer’s body. The embodiment in this encounter elevates the artwork into the position of being a co-performance beyond passive object-ness.

The Critical Quality of Interactive Installations

Like HCI, interactive installations inherit and convey social and political roles. However, their lineage takes a different route than, for example, third-wave HCI approaches to values in design. Brecht [7] discusses the critical role of the audience in its dialectic relationship with performance, not as one immersed in the drama in a cathartic Aristotelian way, but as a critical interrogator of the events on stage. Since Brecht’s alienation separates audience from performer, his “alienation effect” and artistic techniques can counter the new attempts of HCI.

In contrast to Brecht, Boal [6] provides “the theater of the oppressed,” which consists of a participatory theater or a rehearsal theater as a means of discussing social changes through dynamic roles. Audiences can become active

⁵<http://www.sester.net/>

⁶<http://www.flong.com/>

performers and relate the context of the performance to their everyday life. Boal tries to bridge the gap between actor and spectator and coined the term “spect-actor” as someone who has opportunities to act and observe. His techniques can foster critical thinking and engagement through performance. The activation of critical action is often initiated through a shift of the audience to the role of “spect-actor.” HCI researchers have already discussed such increased engagement through performance in the context of witting/unwitting participation [37] or in the increased immersion of inhabited television [4]. However, their approaches focus largely on levels of engagement without a central critical perspective.

Interactive installations often work by positioning the audience in a critical stance in a new sociopolitical context. For example, a Mexican-Canadian artist Rafael Lozano-Hemmer integrates political meanings into his work in such a way. In *Standards and Double Standards*⁷ (2004), fifty buckles are suspended from the ceiling on motor-controlled strings. The buckles react to the movements of approaching visitors. When the members of the audience step within a certain distance, the buckles turn towards them. This interactive installation clearly uses artifice while the buckles are a coded iconic message representing political power. Through interaction, Lozano-Hemmer attempts to convey surveillance issues in the interactive elements of his work. With the subtle use of interaction, he transforms the empty buckles hanging in the ceiling into a critical viewpoint. Engagement is part of realizing this inherent critique.



Figure 5. *Standards and Double Standards* (2004)

The examples are selective but show that the framework of interactive installations grows from their origin in art-based practice to add value and direction for a broader community overlapping that of HCI.

CONCLUSION

This paper identified interactive installations as artistic works including full-body interaction in art-related venues such as galleries, museums, theaters, city streets, or demo

⁷<http://www.lozano-hemmer.com/>

floors. It also briefly outlined their context in new media and digital art. Based on this context, a three-tier framework was adapted from performance studies and outlined in theories and examples that are relevant in both the arts and the HCI domain.

The discussion highlighted the artistic implementation of the theoretical framework as adapted from an artistic lineage. The chosen examples convey these qualities of the theoretical framework that relate closely to HCI debates pertaining to identity, embodiment, and critical perspective. Through the framework, this paper provided inspirational variety for HCI by reinterpreting the three qualities that support an interconnection of art and science and that were originally outlined by performance scholars. The three qualities also provide a tangible, expandable connection between digital art and HCI.

The goal of this work was not to simply merge artistic and usability-oriented interaction design. On the contrary, we expect artists to evade such attempts now and in the future. However, what the theoretical framework for interactive installations that this paper provided was a conduit from one to the other without glossing over their differences. Such a link can work both ways: As argued above, although HCI has had tremendous impact on digital art, the reverse is also true. The presented framework outlines how such inspirational value can be achieved and supported.

ACKNOWLEDGMENTS

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Artistic Robot *Please Smile*

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Abstract

This paper explains how people interpret artistic robots as more than mere machines in the theory of intentionality and introduces the implementation of the artistic robot, *Please Smile*, which consists of five robotic skeleton arms that gesture in response to a viewer's facial expressions.

Author Keywords

Artistic robots, computer vision, robotic arts, skeleton arms, smile detection

ACM Classification Keywords

D.2.6. [Software Engineering]: Programming Environments--interactive environments; H.5.2. [Information Interfaces and Presentation]: User Interfaces--interaction styles; I.5.4. [Pattern Recognition]: Application--computer Vision

Introduction

With reductions in manufacturing costs in innovative technology, robots are becoming pervasive in our homes, schools, amusement parks, museums, and hospitals. [4]

In addition to a transition toward lifestyles of convenience and increased demands for robots in these domains, the use of robots has expanded to interdisciplinary fields that cover the design of

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mechanical and electrical components, sensor technology, computer systems, and artificial intelligence [5].

The most common definition accepted by many writers is from the Robot Institute of America, which describes a robot as "a reprogrammable, multifunctional manipulator designed to move materials, parts, tools, or specialized devices through variable programmed motions for the performance of a variety of tasks without human intervention" [6]. This definition discusses the functionality and control of primarily industrial robots. However, we can explore robots on a more personal level according to their functions, features and relationships with people, which are often acknowledged when audiences appreciate them as art forms. This paper discusses how people interpret artistic robots as more than mere machines using the psychological theory of intentionality; it also introduces the implementation of the artistic robot, *Please Smile*, and explores how developers apply their ideas to experimental design form to create artistic robots that differ from the traditional perspective of practical robots.

Theory of Intentionality

A philosopher and psychologist in the 19th century, Franz Brentano introduced the concept of "intentionality" used in philosophy and cognitive science to explain why people believe that machines can think without any human level intelligence. To explain mental phenomena, he used to phrase "intentional inexistence" [1]. According to Brentano's perspective, people have beliefs because certain objects trigger certain attitudes and behaviors. The view is also supported by philosopher Daniel Dennett [3] in Intentional Stance. In

his view, people applied three strategies to predict the behaviors of living organisms such as plants, animals, humans, and even artifacts. Whereas some are based on the laws of physics (e.g., "If you leave the water at less than 0 C., the water will freeze."), others are determined by design (e.g., "The design of a cup gives clues about how to grab the cup."). Sometimes neither the physical nor the design stance is accessible, so the intentional stance can be adopted. Followed by Dennett's view, the intentional stance applies plants, animals, humans, and artifacts as rational agents with beliefs and desires in order to predict how they are going to behave. In the same way, humans impose more meanings to a robot's perceived behaviors and movements when the robot exhibits subtle predictable cues, so humans perceive robots as more intelligent agents, not like mere automatic machines but more like autonomous humans.

Implementation

Interaction



Figure 1. Please Smile points at the human and follows his/her movements.



Figure 2. Please Smile waves their hands.

Please Smile combines artistic concepts and engineering technology to create a robot that interacts with humans. Compared to the traditional perspective of practical robots for manufacturing purposes, this new perspective of the artistic robot enables audiences to interact with robots on a more personal level and appreciate their aesthetic value as works of art.

Please Smile contains five robotic skeleton arms that change their gestures depending on a viewer's smiling facial expressions. It consists of a microcontroller, a camera, a computer, five external power supplies, and five skeleton arms, each with four motors for robots' fingers, wrist, and shoulder possessing 4 degrees of freedom (DOF). It incorporates elements from mechanical engineering and computer vision perception to create a more expressive robot. Audiences interact with *Please Smile* in three different ways. When no human falls within the view of the camera, the five robotic skeleton arms choose the default position, which is bending their elbows and wrists towards the

wall behind them. When a human steps within the view of the camera, the arms point at the human and follow his/her movements (Fig. 1). Then when someone smiles in front of it, the five arms wave their hands (Fig. 2). With these interactions, *Please Smile* fosters audiences' positive behaviors such as smiling.

Hardware

Please Smile is composed of five skeleton arms, each of which uses four servo-motors. These arms are controlled by a set of PWM (pulse-width modulation) signals generated from a timer interrupt service routine in a microcontroller. We employ the ATMEL ATmega 128 microcontroller because of its sufficient number of ports. The firmware inside the microcontroller receives data from the Smile Detector (SD) program through UART communication, generating PWM signals based on the data.

Software

The SD program is a perception module in which computer vision technique is implemented. The Sony PlayStation Eye camera is used as the imaging sensor since it is inexpensive yet has adequate quality. From the sequence of images of the camera, SD program (Figure 3) first detects frontal faces [8], and then the detected face regions are evaluated through our smile detection function. The function is trained in the support vector machine (SVM) algorithm in which histogram of gradient (HoG) [2] features are used as feature vectors. For training the SVM, we prepared training data from Genki-4K dataset [7], which contains 4,000 faces, smiling labels, and head poses. Since the faces are not preprocessed enough, we cropped the frontal face regions from the dataset using the head pose data. With HoG features defined as 6 X 6 cells

and 8 X 8 blocks, our smile detection function showed 95.5963% accuracy.

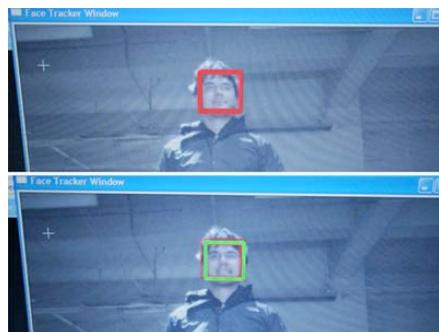


Figure 3. Smile Detector (SD)

Conclusion

Please Smile was exhibited at Buffalo Arts Studio, United States, FILE festival at Sao Paulo, Brazil in 2011 and 3rd Ward, United States in 2012. Hundreds of participants interacted with this artistic robot, and in their comments, they stated that it was sometimes "friendly and nice" but also sometimes "scary and creepy." Because *Please Smile*'s reactions to audiences' facial expressions imitate the movements of intelligent agents, it triggers people's imaginations and interpretations of intentionality, rendering the robot more human-like.

Acknowledgements

This work is supported by the Next Generation Design Leaders Program, which is funded by the Korean Ministry of Knowledge and Economy (MKE) and administered by the Korea Institute of Design Promotion (KIDP).

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Please Smile

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ABSTRACT

Nowadays, with reductions in manufacturing costs and a transition toward lifestyles of convenience, robots are becoming pervasive in our homes, museums, and hospitals. In addition to increased demands for robots in these domains, recently more artistic robots that interact with audiences on a personal instead of a practical level are now being exhibited in art exhibition. This paper explains how people interpret artistic robots as more than mere machines in the theory of intentionality and introduces the implementation of the artistic robot, *Please Smile*, which consists of five robotic skeleton arms that gesture in response to a viewer's facial expressions. The paper also explores how individuals can use experimental designs to create artistic robots that can express various ideas that traditional, practical robots can often not convey.

Keywords

Artistic robots, computer vision, skeleton arms, smile detection

ACM Classification Keywords

H.5.2 Information Interfaces and Presentation (e.g., HCI):
User Interfaces; J.5 Arts and Humanities

General Terms

Design, Experimentation, Performance

INTRODUCTION

The production of robots has expanded to interdisciplinary fields that cover the design of mechanical and electrical components, sensor technology, computer systems, and artificial intelligence [5]. Denmark robotics scholars Luigi Pagliarini and Henrik Hautop Lund [7] suggested that groups from many walks of life such as philosophers, artists, scientists, engineers, and ordinary people are interested in and curious about robots because they have practical and sociable characteristics as well as various forms and designs.

Due to the complex interdisciplinary nature of the field, the definition of "robot" varies. Science journal describes robots as "microprocessor-controlled mechanical devices that perform functions or provide an intelligent interface between machines of processes. They can be intelligent

enough to make on-the-spot manufacturing decisions. They can duplicate human manipulative skills with accuracy and precision" [6]. Another definition from the Robot Institute of America is "a robot as a reprogrammable, multifunctional manipulator designed to move materials, parts, tools, or specialized devices through variable programmed motions for the performance of a variety of tasks without human intervention" [4]. All of these definitions discuss the functionality and control of primarily industrial robots. However, by broadening the range of robotic categories, we can explore robots on a more personal level according to their features and relationships with people, which are often acknowledged when audiences appreciate them as art forms. This paper discusses how people interpret artistic robots as more than mere machines using the psychological theory of intentionality; it also introduces the implementation of the artistic robot, *Please Smile*, and explores how developers apply their ideas of experimental design form and function to create artistic robots that differ from traditional, practical robots.

THEORETICAL BACKGROUND

A philosopher and psychologist in the 19th century, Franz Brentano introduced the concept of "intentionality" used in philosophy and cognitive science to explain why people believe that machines can think without any human level intelligence. To explain mental phenomena, he used the phrase "intentional inexistence" [1]. German philosopher Edmund Husserl borrowed the term when he explained that consciousness is always intentional and links the mental and the physical world. Followed by Husserl, we detect the external physical world using our intentionality through our bodies.

The view is also supported by philosopher Daniel Dennett [3] in Intentional Stance. In his view, people applied three strategies to predict the behaviors of living organisms such as plants, animals, humans, and even artifacts. Whereas some are based on the laws of physics, or "the physical stance", others are determined by design, or "the design stance". Sometimes neither the physical nor the design stance is applicable, so another stance, "the intentional stance," can be adopted. The intentional stance treats plants, animals, humans, and artifacts as rational agents with beliefs and desires in order to further predict how they

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are going to behave. In the same way, humans apply more meanings to a robot's perceived behaviors when the robot exhibits subtle predictable cues, so humans perceive robots as more intelligent agents.

IMPLEMENTATION

Please Smile combines artistic concepts and engineering technology to create a robot that interacts with humans. Compared to the traditional perspective of practical robots for manufacturing purposes, the new perspective of the artistic robot enables audiences to interact with robots on a more personal level and appreciate their aesthetic value as works of art.

Please Smile is an exhibit involving five robotic skeleton arms that change their gestures depending on a viewer's facial expressions. It consists of a microcontroller, a camera, a computer, five external power supplies, and five plastic skeleton arms, each with four motors (Figure 1). It incorporates elements from mechanical engineering and computer vision to create a more expressive robot. When people interact with the robotic arms, they encounter unexpected reactions.

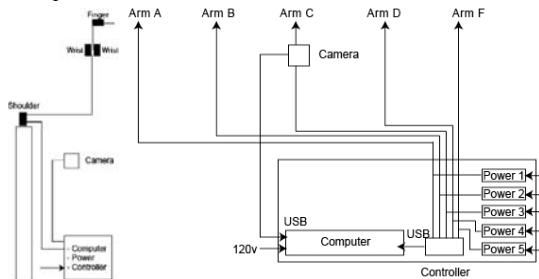


Figure 1. Structure of Please Smile

Audiences interact with "Please smile" in three different ways. When no human falls within the view of the camera, the five robotic skeleton arms choose the default position, which is bending their elbows and wrists near the wall behind them. When a human steps within the view of the camera, the arms point at the human and follow his/her movements (Figure 2, left). Then when someone smiles in front of it, the five arms wave their hands (Fig. 2, right). Through Please Smile, audiences foster positive behaviors such as smiling.



Figure 2. Interactions of Please Smile

From the sequence of images of the camera, the Smile Detector (SD) program (Figure 3) first detects frontal faces [9], and then the detected face regions are evaluated through our smile detection function. The function is trained in the SVM (support vector machine) algorithm in

which HoG (histogram of gradient) [2] features are used as feature vectors. For training the SVM, we prepared training data from Genki-4K dataset [8], which contains 4,000 faces, smiling labels, and head poses. Since the faces are not preprocessed enough, we cropped the frontal face regions from the dataset using the head pose data. With HoG features defined as 6 X 6 cells and 8 X 8 blocks, our smile detection function showed 95.5963% accuracy.

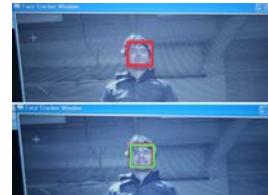


Figure 3. Smile detector (SM) program of Please Smile

CONCLUSION

Please Smile was exhibited at Buffalo Arts Studio, United States and FILE festival at Sao Paulo, Brazil in 2011. Hundreds of participants interacted with this artistic robot, and in their comments, they stated that it was sometimes "friendly" but also sometimes "scary." Because Please Smile's reactions to audiences' facial expressions imitate the movements of social creatures, it triggers people's imaginations and interpretations of intentionality, rendering the robot more life-like.

ACKNOWLEDGMENTS

This work is supported by the Next Generation Design Leaders Program, which is funded by the Korean Ministry of Knowledge and Economy (MKE) and administered by the Korea Institute of Design Promotion (KIDP).

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ISEA 2011 ISTANBUL

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PANELS

PAPER SESSIONS

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PRE-SYMPORIUM EVENTS

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HUGGABLE NATURE WORKSHOP

Huggable Nature is a public workshop in which participants create wearable interfaces using simple arts and crafts materials to express playful affection towards nature. Specifically, participants design and construct tangible interfaces, which enable them to leave voice messages that play back when they hug trees wrapped with fabric interfaces.

AUTHOR(S)

- Hye Yeon Nam

Motivation and Background

MOTIVATION

In the past, when various workshops entailing mechanical electronic parts, including software and hardware, were introduced, organizers often encountered difficulties. For example, at times, their participants felt that they needed to have an equivalent knowledge of computer science or electronic engineering prior to attending the workshop. [6] Simple micro-controllers such as Arduino and Lilypad facilitate participants' engagement with interaction design. [7] However, with such platforms, users still need to have a basic knowledge of programming.

The *Huggable Nature* workshop is intended to provide participants with playful interactions with nature. Because *Huggable Nature* entails the use of simple arts and crafts, with which most participants can use easily and quickly to create interfaces, it is designed for general audience. *Huggable Nature* is a forum for providing playful experiences and for examining participants interacting with nature rather than producing refined results.

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Nam, H. Huggable Nature, ISEA '11, Istanbul, Turkey (14–21 September 2011),
<https://isea2011.sabanciuniv.edu/paper/huggable-nature-workshop>

BACKGROUND

Do-it-yourself (DIY) practices have been explored in several fields such as sustainable design, fine arts, politics, and health. [1] The general definition of DIY in design and arts is making a product oneself. Broadly, when people create, fix, reuse, and assemble materials, we call it DIY. Popular culture has reflected these movements in TV series and magazines. However, recently, the meaning of DIY has often been used for sharing information, following printed instructions, and collaborating actively. It includes not only the final outputs but also the experience of sharing knowledge and techniques with others. [7] Through DIY, activities become more like playful leisure. People become more engaged and creative when they are enjoying themselves. Such an enjoyable environment is embodied in *Huggable Nature*.

- Popular Culture

The British television series *Barry Bucknell's Do It Yourself* and *Bucknell's House* in the 1950s and 1960s and American action adventure television episodes such as *MacGyver* (1985) and *The A-Team* (1983-1987) played an important role in the popularization of DIY activities. [6] Fan magazines (fanzines) are also DIY activities, but ones that actively build underground communication channels related to music and sports. [10] A number of fanzines were generated during the first wave of the punk movement in the United Kingdom (1976-1979). Psychiatrist Frederic Wertham has described fanzines as "a special form of communication" in *The World of Fanzines* (1997), and the American writer and academic Stephen Duncombe has characterized fanzines as small publications in which producers create their own unique culture. [2] As independent, self-published publications, fanzines build identities of freedom and resistance in their contents and graphics influenced by the self-empowerment aspect of DIY activities.

- Do-It-Yourself practices

Traditionally, *leisure* has meant the opposite of *labor*. Leisure is regulated by the individuals themselves, whereas labor is structured by other supervisors. British neo-Marxist scholar Edward P. Thompson describes how people's understanding of leisure time changed as a result of industrialization in the late eighteenth-century. He states that "In all these ways - by the division of labor; the supervision of labor; fines; bells and clocks; money incentives; preachings and schoolings; the suppression of fairs and sports - new labor habits were formed, and a new time discipline established (p.394)." [9] American author Steve Gelber points to the value of DIY activities as hobbies or creative endeavors, noting that "the ideology of the workplace infiltrated the home in the form of productive leisure (p.2)." [4] In this context, he claims that labor could be viewed as leisure. Creative DIY activities bring all the qualities of leisure to labor. Participants in *Huggable Nature* do creative activities individually, share opinions with each other and design arts and crafts to express their affection towards nature. In these activities, they are self-motivated; they do not experience it as labor, but as leisure.

- Playful Interaction

Interaction designer Bill Gaver states in his essay "Designing for Homo Ludens" that "play is not just mindless entertainment, but an essential way of engaging with and learning about our world and ourselves." [3] He emphasizes the importance and the power of engaging in and learning from play that accompanies intrigue and delight at all ages. For example, in one of the *Huggable Nature* workshops in an Istanbul high school, a senior high school student designed interactive lingerie for hugging trees, thoroughly enjoying the process of creative design. Sometimes she shouted or giggled with her friends while she created and interacted with her devices. In another *Huggable Nature* workshop in the Atlanta Mini Maker Fair, a five-year old boy participated. As he was too young to sew fabrics, he painted conductive inks onto pre-cut wearable devices. After he finished his paintings and left voice messages on the trees, he was excited that his voice messages played from the trees. He commented, "The tree is talking to me." He seemed to treat the trees as conscious beings. Because the *Huggable Nature* workshops are based on creative ideas and physical activities applicable with all ages or interests, participants are excited about expressing themselves, connecting with nature, and interacting with one another.

Workshop Principles

The *Huggable Nature* workshop is designed to accommodate participants with different abilities and skill levels. The beginning of the workshop leaves time for the exchange of opinions among participants. Then, participants rapidly and easily create playful devices that interact with trees using arts and crafts within a limited time frame. The workshop follows two general principles:

- Openness and collective ideas

People sometimes take nature for granted. In the *Huggable Nature* workshop, participants look for ways to appreciate nature. For example, participants often say that they have never communicated their affection and appreciation to trees before *Huggable Nature*. Also, when they discuss their experience with nature in the workshop, they exchange their ideas and improve their designs. With the success of open software such as *Processing* or *OpenFrameworks* and web participatory models such as Wikipedia or YouTube in Web 2.0, [8] we can see the evolution of “shareability” and the power of openness in other media. The concept of shareability is similar to Henry Jenkins’ “collective intelligence” or the ability to pool knowledge and compare notes with others toward a common goal. [5] The *Huggable Nature* workshop reflects the concepts of shareability and collective intelligence through active discussion and collaboration, both of which create synergy. As the workshop progresses, unrefined ideas are articulated and implemented into concrete outcomes. Since the *Huggable Nature* workshop is held outside in a park or community garden, more people participate in discussing ideas and creating wearable devices to interact with nature.

- Simple processes and immediate feedback

The *Huggable Nature* workshop focuses on enjoyable and creative designs that are interactive with nature. Simple crafts and DIY practices allow participants to concentrate on their prototypes and minimize the fear of and the need to learn extra technologies. When participants see immediate results, they maintain their interest. In the workshop, they use conductive threads, yarns, fabric or ink to create wearable devices. While touching and hugging trees with their own devices, they close electronic circuits. When the circuits close, participants immediately hear their own or previous participants’ recorded voice.

Workshop Structure

The *Huggable Nature* workshop has been developed over the past two years and presented in three different countries. *Huggable Nature* consists of four steps: set-up, discussion, design, and interaction.

SET-UP

Before the workshop, organizers wrap fabric interfaces around trees. The wrapped felt fabric contains micro-controllers, sound recorders, and speakers. Some interfaces are decorated with words such as "I Love you" or "Hug Me" or with figures of smiling or whispering human faces (Fig 1).

DISCUSSION

In the beginning of the workshop, participants talk about their interactions with nature in their daily life and discuss how they make their surrounding environment happier.

DESIGN

Participants create devices crafted from art materials that they can wear to touch or hug the fabric on the trees while expressing their affection. Some make bracelets or gloves, and others create t-shirts or masks.

INTERACTION

The participants leave voice messages on a recorder attached to the fabric. Then they put on their own designs to touch or hug trees to listen to their own or other participants' messages.

Workshop Results

The *Huggable Nature* workshop has been held in four places: Washington Square Park in New York City on October 9, 2010, as part of the Conflux Festival, the Sao Paulo Cultural Center in Brazil on July 19 and 20, 2011 as part of FILE (Electronic Language International) festival, at the Georgia Institute of Technology in Atlanta on September 10, 2011, as part of the Atlanta Mini Maker Fair, and at an Istanbul high school in Turkey on September 12, 2011 as part of the ISEA (International Symposium on Electronic Art) conference. The first and the third workshops lasted about three to five hours and were attended by about 30 people, including families and local community members, all of whom spontaneously participated in the workshop. The second and the fourth workshop were spread over five hours in one or two days and were attended by around 10 people. All the participants were pre-registered. The following section contains a selection of workshop results:

INTERACTIVE BRA

In the Istanbul workshop, a senior high school student designed an interactive bra for hugging trees. It had two fabric pieces connected with two strings. One was tied in the middle of the back and the other tied behind the neck like a swimsuit. She designed heart shaped conductive fabric and attached it to the printed fabric. After she finished her interactive bra, she recorded her voice messages to the trees. Then she put on her conductive bra. When she hugged the tree, the conductive fabric closed the circuit in the interfaces wrapped in the trees to play her voice messages.

INTERACTIVE GLOVES AND MITTENS

Participants created various gloves and mittens in the workshop since most participants touch the trees with their hands. Some made mittens to avoid sewing a space for each fingers, while some fashion major participants decorated their gloves with letters from "LOVE" or added complicated designs or fasteners (Fig 2).

INTERACTIVE BRACELETS

When participants made interactive bracelets, they needed only rectangle shaped fabric and Velcro tape. Since this is the easiest way to contact trees, young children who are too young to sew fabric as well as adults who do not want to sew paint conductive inks on the pre-cut bracelets (Fig 3).

After they made their designs, they recorded messages, including "Hello trees, I love you and I love hugs," or "You are the earth and so am I." Then, they put on their own designs. When they hugged or touched the trees with their designs, they heard their recorded voice. Some of them became excited and shouted. Other participants giggled. Many of them urged their friends to participate. After their interactions, the participants gave feedback about their experience. Most said they felt closer to the trees or at least had a positive experience.

Conclusion

The goal of *Huggable Nature* is to have participants reflect on their feelings about nature. By including easy to use arts and crafts materials and techniques, participants can comfortably get involved in the workshop. Whereas many other similar workshops focus on groups of people with similar abilities, the *Huggable Nature* workshop is open to all individuals regardless of their experience, age, income, or technical skill. Currently, participants can only interact with trees in limited interactions. In future workshops, we will add other objects in nature and other modes of interaction.

Acknowledgments

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Tongue Music: The Sound of a Kiss

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Abstract

In this paper we examine the *Tongue Music* project: a performance-instrumental that makes use of the human tongue to yield amorous sounds, either by solo using a primary tongue controller or as a duet (*The Sound of a Kiss*) pairing a tongue controller and a receiver. We describe the design of the system and how the participants use the technology in a creative way to produce music.

Keywords

Creative and expressive art experience, human-computer interaction, interactive environment

ACM Classification Keywords

H5.1. [Information interfaces and presentation]: Multimedia information system; H5.2. [Information interfaces and presentation]: User interfaces, input devices and strategies, interaction styles; J.5 [Arts and humanities]: Fine arts, performing arts

General Terms

Design, experimentation, performance

Introduction

Digital technologies are changing our everyday lives. These innovations are also changing the way we participate in art projects [2]. We are inspired by corporeal interfaces in health and medical care systems such as in the EyeWriter Project [6] and the Tongue

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ACM 978-1-60558-930-5/10/04.

Drive System [3]. The EyeWriter Project is an eye-tracking device to help graffiti writers and artists with paralysis resulting from Amyotrophic lateral sclerosis (ALS) creating graffiti solely with the use of their eyes. Similarly, Tongue Drive System researched for medical supporting device is an interface to move the wheels of a wheelchair with use of one's tongue. These devices influenced the development of *Tongue Music*, an experimental project that allows participants to play music by moving their tongues. However, unlike the EyeWriter Project and Tongue Drive System, the *Tongue Music: the Sound of a Kiss* seeks to sonify the emotional experience of a kinetic act rather than attempting to help a physical disability. We describe the project in detail and then discuss the experiences and outcomes of the participants' performance.

Project Description



figure 1. Tongue Music: Solo

Implementation

The *Tongue Music* interface has two components: a customized headset that functions as sensor receiver and a magnet that provides sensor input: magnetic

field sensors are attached to the end of the headset, positioned in front of the mouth and the participant affixes a magnet to her tongue with *Fixodent*. As the participant moves her tongue, this creates varying magnetic fields, which are used to generate a variety of rhythmic tunes.



figure 2. Tongue Music (The Sound of a Kiss): Duet

Tongue Music can be played by one participant (See figure 1). But as with kissing, the performance is more engaging when two participants (See figure 2) share the interface. When there are two performers, one person wears the headset and the other attaches the magnet to her tongue. The performers then kiss to

create sounds as a collaborative affair. Through this interaction, a kiss is translated into music.

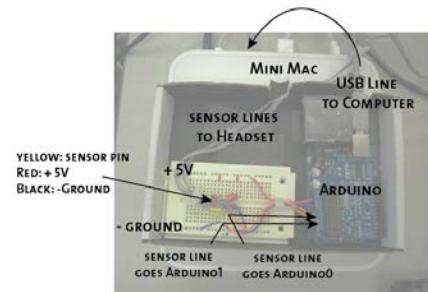


figure 3: Hardware top view

Hardware/Software

Hall Effect Sensors communicate the magnet's movement to an Arduino microcontroller [1] (See figure 3). A computer runs Processing software [4] which captures the input data and passes it on to Pure Data [5] via OSC (open sound control). We convert signal to sound in Pure Data software. The system triggers ten minor and major notes as well as ambient sound. The musical composition is determined by how far one's tongue is away from the other's lips/tongue and the couple's style of kissing.

Demonstration

We demonstrated *Tongue Music: The Sound of a Kiss* at *Art under the Bridge Festival* held by DAC (Dumbo Art Center), Brooklyn, New York. The festival ran for three days, Sep 25 to Sep 27, 2009, and we performed

Tongue Music during that time. We interviewed 25 couples after they had performed *Tongue Music* to solicit feedback about the project. Participants ranged in age from 18 to 43 years old and represented a wide spectrum of occupational, ethnic, and gender-minority groups. The majority of participants (24 out of 25) gave very positive feedback. Many even asked where they could purchase the *Tongue Music* device.



figure 4: Demonstration at Art under the Bridge Festival

Conclusion

Tongue Music: The Sound of a Kiss can be thought of as a sonic representation of the abstract concept of love. Love is a complex emotion, so representing it is a daunting task. Most of us agree that kissing is a natural expression of affection. We hope experiences like *Tongue Music: The Sound of a Kiss* can reveal and expand the affectionate bond between people. The positive response to the project has encouraged us to continue developing tongue-interface musical instruments.

Acknowledgements

We thank all the participants in the *Tongue Music* project including Thomas J. Lodato, Sarah B. Puerto, Calvin Ashmore, Audrey Whitman; the Dumbo Arts Center to organize Art Under The Bridge Festival; and dorkbot-NYC in Location One to demonstrate this project. We especially thank Maysam Ghovanloo and Ramaldo Martin at Georgia Institute of Technology Bionics Lab for inspiration.

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“Dinner Party”

Sociable Interfaces in a Tabletop Art Project

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ABSTRACT

This paper explores the topic of sociable interfaces, demonstrated in an embedded tabletop application and a psychological friendship framework called “Dinner Party,” in which a user can have a dinner party with friendly virtual creatures while dining alone. In this project, we are interested in determining how everyday objects can be transformed into sociable creatures that interact with people on a psychological level.

Categories and Subject Descriptors

H.5.1. [Information Interfaces and Presentation]: Multimedia information system; H.5.2. [Information Interfaces and Presentation]: User interfaces, input devices and strategies, interaction styles; J.5 [Arts and Humanities]: Fine arts, performing arts

General Terms

Algorithms, Design, Experimentation, Human Factors

Keywords

Human-computer interaction, Sociable interfaces, Creative and expressive art experiences

1. INTRODUCTION

Currently interface designers are exploring the possibility of ubiquitous and tangible interfaces as tools, yet few designers approach them as sociable creatures capable of perceiving human social cues and communicating with people on deeper social and cognitive levels. This paper introduces a social interface called “Dinner Party,” which enables friendly interaction between a human and an everyday piece of furniture. Dinner Party approaches the confluence of sociable creatures and tangible

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computing. Whenever a diner moves a cup, a fork, a spoon, or a pepper shaker, animated words describing imaginary creatures from *Jabberwocky* [3] appear on the tabletop. As the diner interacts with the interface and projects his or her intentionality, Dinner Party transforms itself into a friendly, sociable interface.

2. THEORETICAL FOUNDATION

The perspective of computing as a sociable interface stems from the theories of friendship and intentionality, discussed below.

2-1. Friendship

Aristotle originally distinguished three kinds of friendship in *The Nichomachean Ethics*: friendships based on utility, those based on pleasure, and those based on virtue [1]. Sherman later clarified Aristotle's definition of friendship: “By friendship Aristotle typically means the mutually acknowledged and reciprocal relation of good will and affection that exists among individuals who share an interest in each other on the basis of virtue, pleasure or utility” [7]. After defining and establishing the requirements of friendship, we explore how these terms apply to our tabletop interface.

2-1-1. Friendship based on utility

People might not be willing to spend any length of time together unless they believe that the experience will be mutually beneficial. Similar to the theory of friendship based on utility from Aristotle, the theory of Michael E. Bratman and Philip Cohen include detailed requirements. Bratman defines three requirements for an activity to be cooperatively shared based on utility: mutual responsiveness, commitment to a joint activity, and commitment to mutual support [2]. Cohen states that one can count on the other member based on mutual beliefs of a common goal in a friendship [5]. According to the authors, when two agents rely on each other for a specific purpose, they may be defined as “friends” since they have a similar purpose, or utility.

2-1-2. Friendship based on pleasure

The relationship among friends differs from other inter-subjective relationships. For relationships to become more serious, they need more intimacy, which in turn creates a happier and healthier friendship. According to Aristotle, human beings, in broad terms, are social animals and look for joy in relationships with others.

2-1-3. Friendship based on virtue

Ancient Greek philosophers distinguished among three notions of love: *agape*, *eros*, and *philia*. *Agape* is unconditional love, and *eros* and *philia* are forms of interpersonal love, the difference being that *eros* is sexual passion whereas *philia* means caring and friendship towards others. According to Aristotle, “Each alike wish good for the other *qua* good, and they are good in themselves” [1]. The meaning of friendship based on virtue is similar to that of *philia*, including not only close friends and family members, but also business partners and one’s country at large.

2-2. INTENTIONALITY

According to Searle, “Intentionality is that property of many mental states and events by which they are directed at or about or of objects and states of affairs in the world” [6]. Intentional mental states are always others’ certain mental states (e.g., “I believe that God loves me.”) or directed at certain objects (e.g., “The shower head is sad because it drops water.”) People have beliefs about abstract forms because certain objects trigger certain attitudes and behaviors.

This view is also supported by philosopher Dennett in *Intentional Stance* in the following quote.

Here is how it works: first you decide to treat the object whose behavior is to be predicted as a rational agent; then you figure out what beliefs that agent ought to have, given its place in the world and its purpose. Then you figure out what desires it ought to have, on the same considerations, and finally you predict that this rational agent will act to further its goals in the light of its beliefs. A little practical reasoning from the chosen set of beliefs and desires will in most instances yield a decision about what the agent ought to do; that is what you predict the agent will do [4].

In his view, people apply three strategies to predict the behaviors of living organisms such as plants, animals, and humans, and even artifacts. Whereas some are based on the laws of physics, or “the physical stance” (e.g., “If you heat water to more than 100 C., water will boil.”), others are determined by design, or “the design stance” (e.g., “The design of a door knob gives clues about how to open the door.”). Sometimes neither the physical nor the design stance is accessible, so another stance, “the intentional stance,” can be adopted. The intentional stance treats plants, animals, humans, and artifacts as rational agents with beliefs and desires in order to further predict how they are going to behave.

3. RELATED WORK

Dinner Party is originally inspired by other sociable artificial intelligence (AI). Sociable AI, which can interact with humans, has been explored in various media such as virtual chatting systems, commercial games, and sociable robots. The first example was the ELIZA program, which was described by Joseph Weizenbaum in *Communications of the ACM* in January 1966 [9]. Eliza provides friendly conversation with a user on the Internet. It chats with the user based on the user’s typed input. The second example was the Tamagotchi, a digital pet in a small game kit, created in Japan by Akihiro Yokoi of WiZ Co. Ltd. and

Aki Maita of Bandai Co. Ltd. In the game, users raise a small virtual creature called Tamagotchi from an egg to its death, paying attention to both physical and emotional growth. Another example is the Sony Aibo, which was developed in Japan. Sony Aibo is a creature-like robot that participates in human and sociable robot interaction [8]. It detects human social cues from various sensors and reacts like a pet.

Even though attempts have been made to create sociable AI interfaces in other media, they usually do not incorporate these experiences into everyday casual routines. We believe this is a missed opportunity because embedded technology facilitates interactions between humans and sociable interfaces. Embedding social creatures in everyday objects increases their accessibility since the user interacts with familiar objects. Dinner Party embeds sociable technology into commonplace objects, a dinner table and a chair. It does not change any expected behaviors of these objects, so the participants interact naturally.

4. DINNER PARTY

4.1 Hardware System

The Dinner party interface consists of a computer, the IR-filtered camera, and a mirror, all inside of a table, and a plate, a cup, a peppershaker, a fork, and a spoon lie on top of the table. IR lighting on the ceiling focuses on the table (see Figures 1 and 2). An IR-filtered camera detects movement above the table surface, and the projector casts interactive letter animations onto the surface of the table.

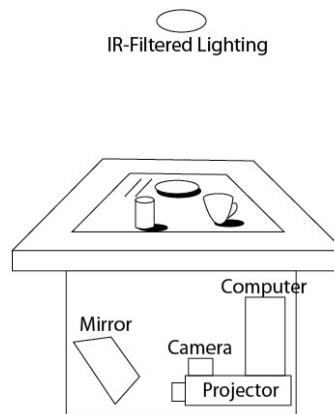


Figure 1. Dinner Party structure

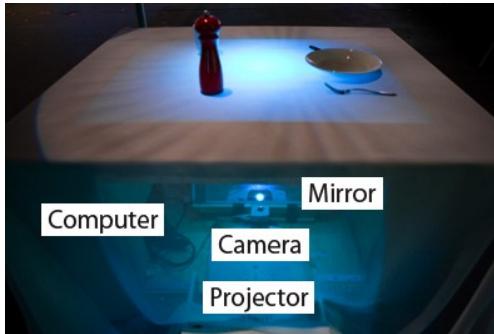


Figure 2. Dinner Party actual setup

The IR-camera is a modified Sony Playstation 3 (PS3) web camera (see Figure 3), which costs around \$35. Because of its low cost, Dinner Party is more accessible to the public. As we needed to add an IR-filter between the original camera lens and the extra mount, we opened the original PS3 camera cover and built an extra mount on top of the original camera lens. We applied an extra lens on top of the original PS3 camera lens to increase the camera's view angle (see Figure 4). Since the height of the table has a certain limit as a dinner table, we tried different angled lenses to generate the best solution.

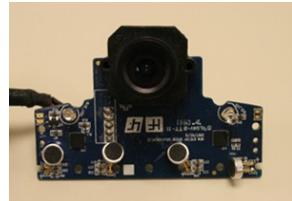


Figure 3. Original PS3 camera (left) and hacked camera (right)



Figure 4. An IR-filter (left), a mount (top right) and different angled lenses (bottom right)

4.2 Software System: Computer Vision

We developed Dinner Party using Openframeworks, an open source software framework based on the C++ programming language. We used a screenshot of the shadow with a plate on the table as a default image to compare pixel differences with the current image on the table surface in real time. The computer vision system allows the computer to detect where the object shadows are and where the letter animations originate. Once the animation is activated, the letters are cast underneath the shadow

as blobs and then slowly spread to form sentences in and around the objects (see Figure 5).

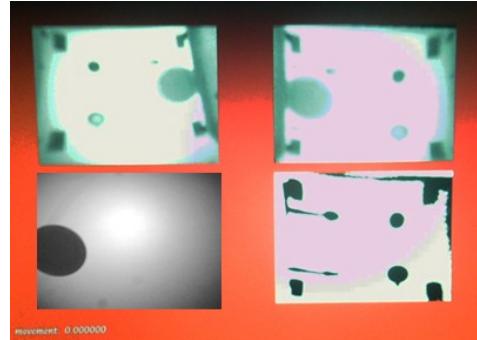


Figure 5. A comparison (bottom right) of the default image (bottom left) and the current image pixel (top right)

The IR-filtered camera underneath the table needed to be adjusted to a certain angle so that the entire table surface could be seen. We needed to calibrate the camera to capture all four corners and to make a straight line in each vertical and horizontal direction (see Figure 6).

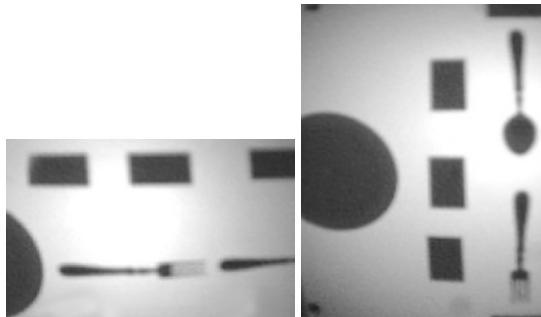


Figure 6. Camera calibration in vertical and horizontal directions

4.3 Interaction

Dinner Party provides an environment in which people meet and interact with the virtual creatures from Lewis Carroll's *Jabberwocky* [3]. It includes a chair, a table, and a table setting for one person (see Figure 7). A participant can sit down at the table and move the tabletop utensils, the cup, and the shaker. The objects cast virtual shadows on the tabletop with animated creatures hiding in the shadows. The table becomes an interactive platform between the participant and the imaginary creatures living in the shadows underneath the dinner utensils. Creatures move from the shadow of the main plate to other shadows while scattering or hiding in between objects (see Figure 8). Initially, the letters are entangled in a shape of large blobs. Individual letters form sentences after a certain period of time. Then they reveal themselves completely and display each sentence of the poem.



Figure 7. One user's dinner set

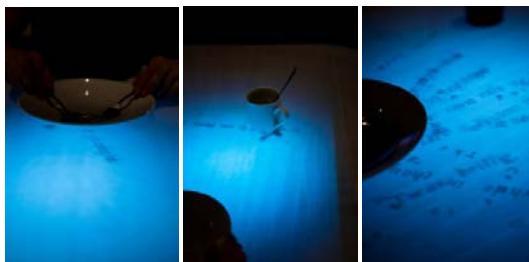


Figure 8. Letter-shaped animation moves between shadows on the table surface

5. CONCLUSION AND FUTURE WORK

Dinner Party may not serve any particular functional purpose other than as an ordinary table. However, it reinterprets an everyday dining experience into a pleasant and friendly interaction. *Dinner Party* provides an experience with feelings of caring, happiness, and comfort. These positive feelings refer to the pleasure and virtue aspects of Aristotle's theory of friendship. Everyday gestures and objects become meaningful when a participant engages in friendly interaction. In our solitary modern society, we might feel less lonely if we had an imaginary friend.

Dinner Party was exhibited at New York's Eyebeam Art Gallery in 2008 and showcased at the Siggraph Art Gallery in 2010 in Los Angeles. Hundreds of participants interacted with this art installation, and in their comments, they stated that it was a "friendly" interface. Because the combinations of slow and fast movements of letter-shaped animations imitate the movements of living creatures, they trigger people's imaginations and intentions, rendering the interface more life-like and sociable.

Currently, only the user benefits from the *Dinner Party* interaction. In future versions, we will add perceived mutual benefits between the user and the interface. We will continue to develop more accurate object detection and investigate other physical human input that reveals human feelings. We also plan on turning other familiar furniture and everyday objects into sociable interfaces.

6. ACKNOWLEDGMENTS

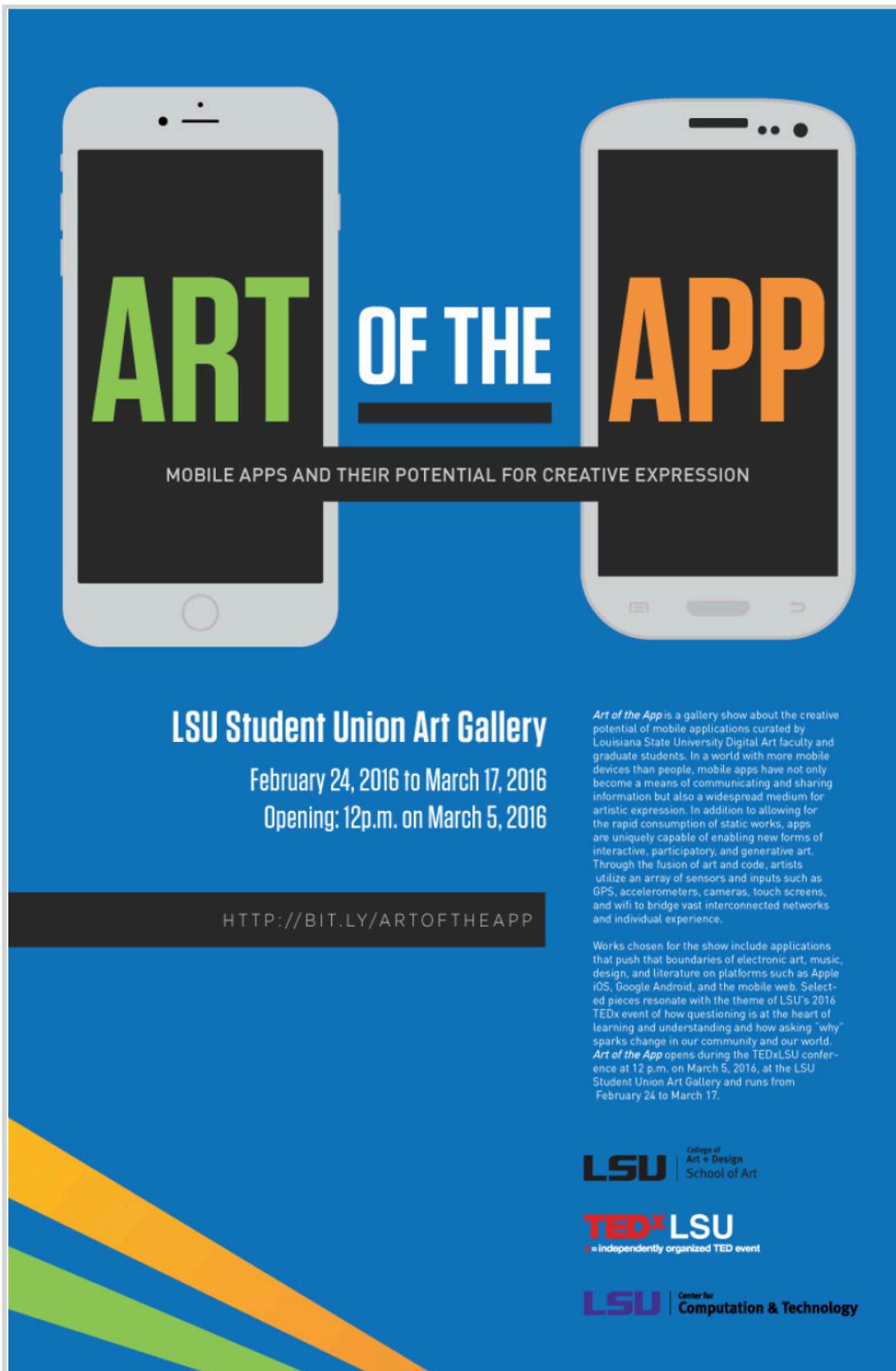
We would like to thank the members of the Eyebeam Art and Technology Center, Zach Lieberman and Jeremy Rotsztain for their input, and Sarah Cook for curating *Dinner Party* for the Double Take Show at the gallery. We also thank Siggraph 2010 art gallery team for showcasing *Dinner Party*, and Roger Malina for introducing *Dinner Party* to 2010 *Leonardo Journal* special issue (Vol 43. Number 4, pp. 402-403). This work is supported by the Eyebeam Interactivos? Project and the Next Generation Design Leaders Program, which is funded by the Korean Ministry of Knowledge and Economy (MKE) and administered by the Korea Institute of Design Promotion (KIDP).

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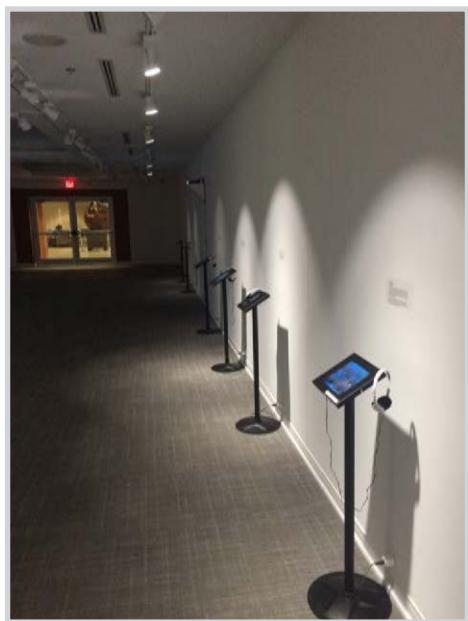
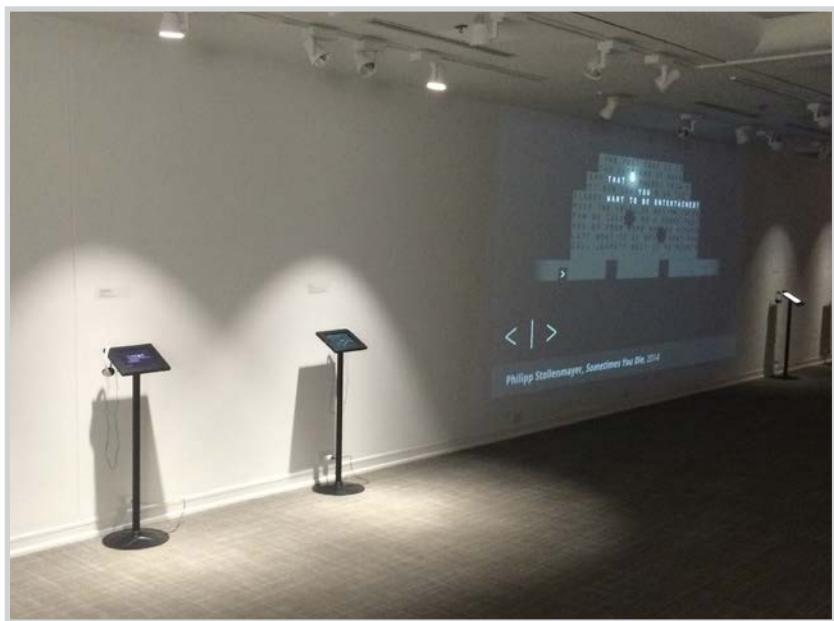
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3. Research

3.5. Curating & Event Organization



Art of the App, LSU Student Union Gallery, Baton Rouge, LA, Co-Organizer, 2016.





LSU | College of Art + Design School of Art

Glassell Gallery:
May 31 - June 28, 2015

Opening Reception:
Sunday, May 31, 6-8 p.m.

Foster Gallery:
May 31 - June 3, 2015

Featuring:
Musical Cubes by Gunnar Oeldorf and Michael Schade
XYZ by Ignacio Pecino
Conducting Studies by Marco Pinter and Ava Ansari
String Section by Shannon Novak
reversible reaction by Jason Charney

Featuring:
Portal 1: A Rippling Space (Anonymous)
The 3D Sound Object : Direct and Reflected Sound In Acoustic Spaces
by Paul Geluso, Dafna Naphtali, Steve Roden, Stephen Vitiello, Margaret Schedel, and Suzanne Thorpe.

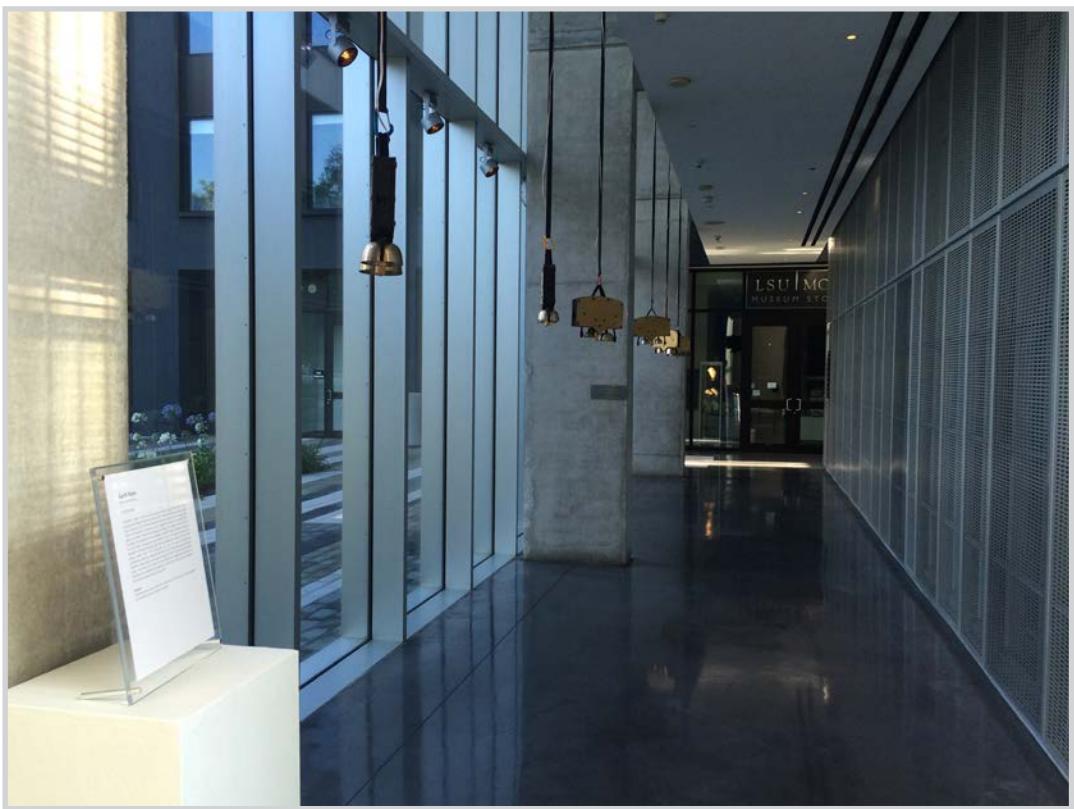
Glassell Gallery Hours: Tuesday - Friday 10:00 a.m. - 5:00 p.m. | Weekends: 12:00 p.m. - 5:00 p.m.
For Foster Gallery Hours or more information contact 225-389-7180 or 225-578-5402
art.lsuh.edu • All events are free of charge and open to the public

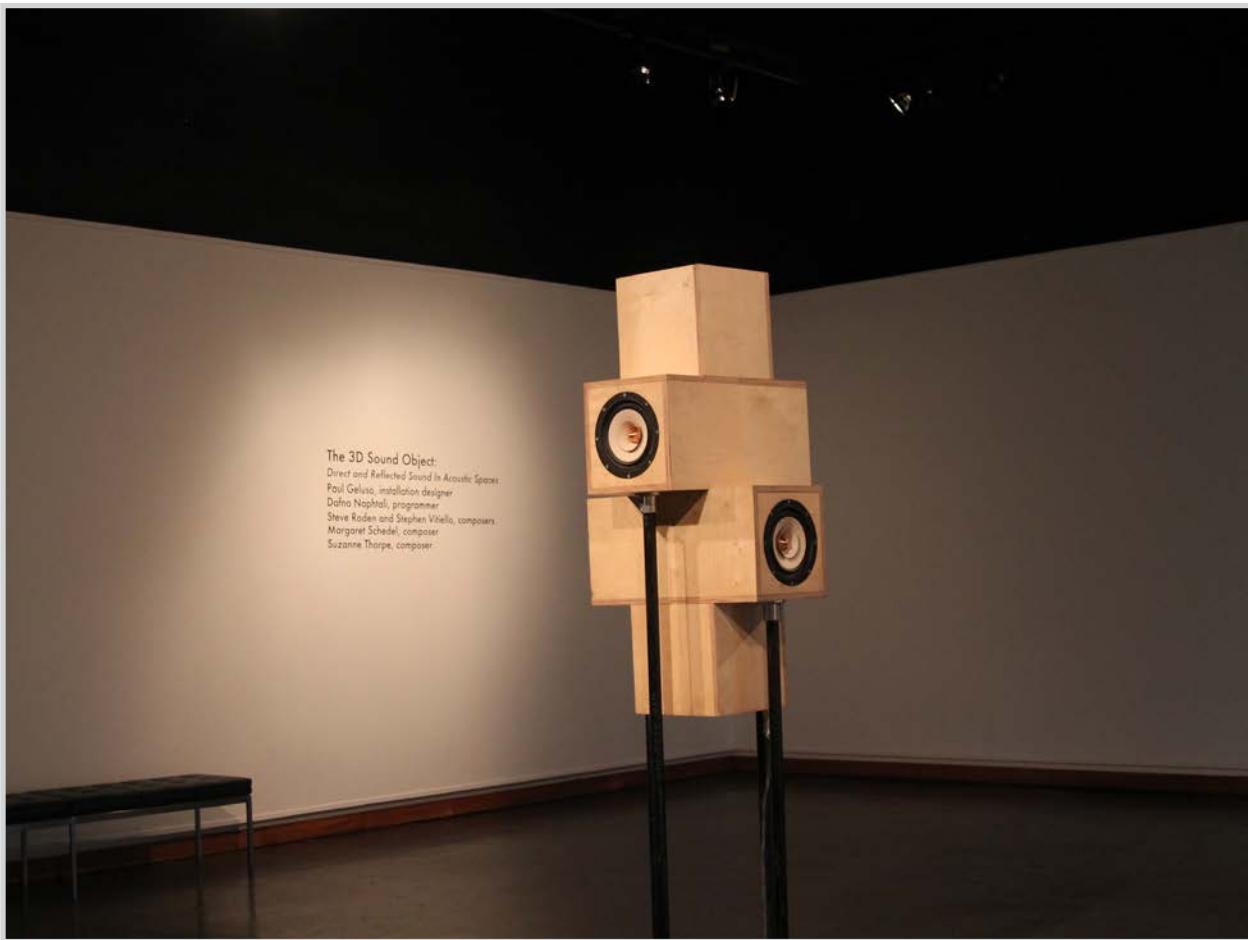
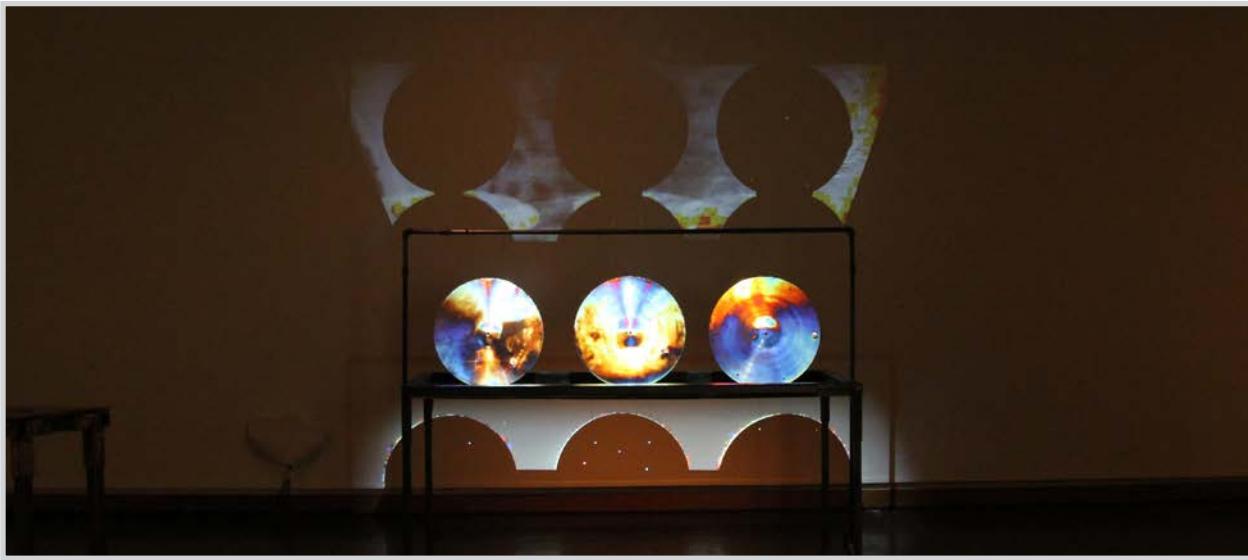
LSU School of Art
Glassell Gallery
100 Lafayette St.
Baton Rouge, LA 70801

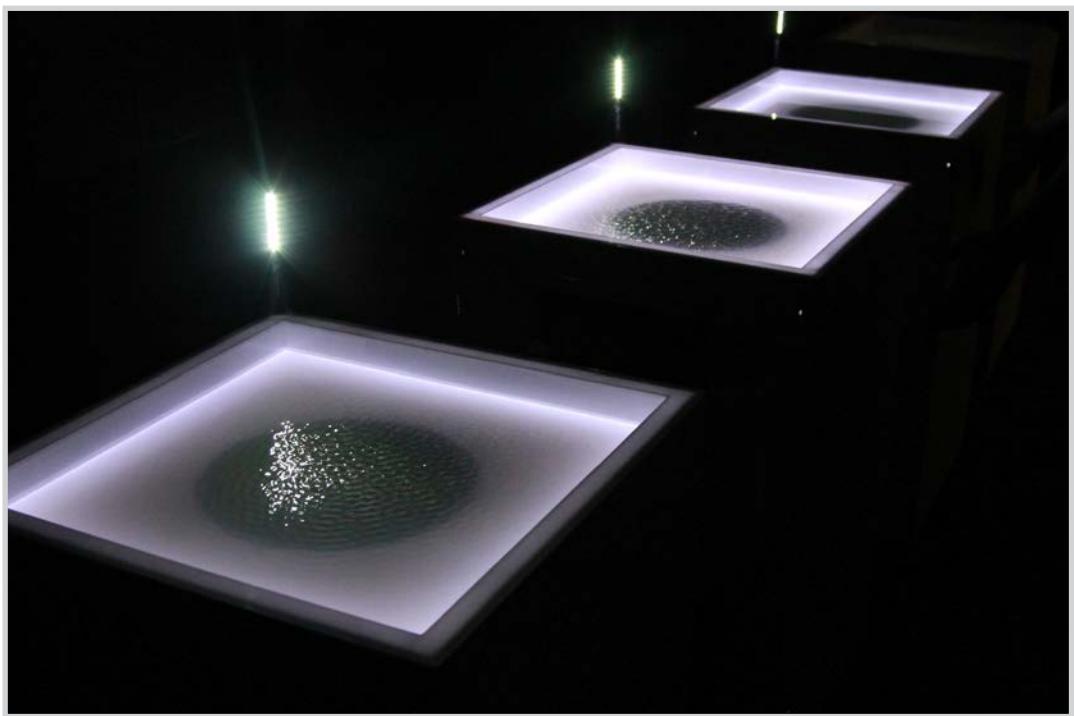
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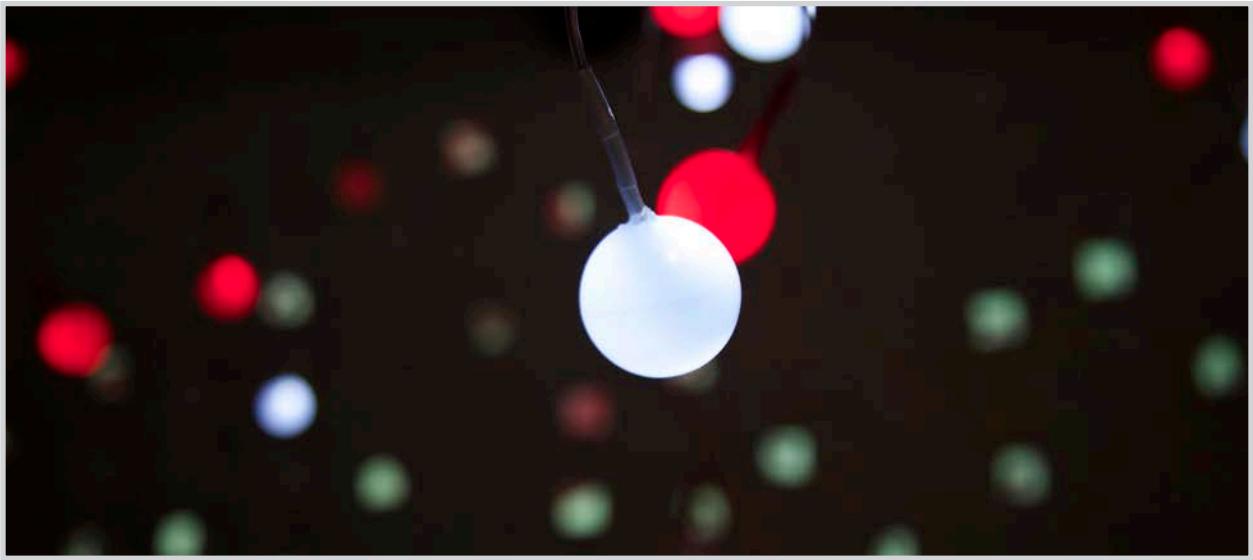
New Interfaces for Musical Expression 2015 Installations, Shaw Center for the Arts, Glassell Gallery, and Foster Gallery, Baton Rouge, LA. Co-Curator, 2015.











altered-books.siggraph.org/wp/

ALTERED BOOKS – DIGITAL INTERVENTIONS CURATOR'S STATEMENT

ACKNOWLEDGEMENTS ARTISTS

CHIARA BOERI MY BOOKS

As Picasso said “Painting is just another way of keeping a diary.” So is my work and since I love and live among thousands of books, of course they’re my inspiration, my way of translating them on images frequently is at the origin of my works.

d Trump's conflicts of interest | The Economist

exhibited in Altered Books: Digital Interventions On-line exhibition of ACM SIGGRAPH Digital Arts Community

Altered Books: Digital Interventions (<http://altered-books.siggraph.org>) with Prof. Copper Giloth, 2015 on-line SIGGRAPH Art Show, Co-Curator, 2015.



CURATORS' STATEMENT

The online exhibition by the ACM SIGGRAPH Digital Arts Community, **Altered Books – Digital Interventions**, celebrates the book as an object that can carry experience, represent language, tell a narrative, convey culture, or archive memory in the context of contemporary arts.

We consider the **Altered Book** as an artistic production made through the process of de-construction and re-construction of the book form. We are interested in **Digital Interventions** yielding screen-based still imagery that uses the legacy and symbolism of books, scrolls, manuscripts, and/or clay tablets as a point of departure.

The Printed Book, as many of us knew it in our youth, is rapidly moving into the sphere of treasured objects that appeal to our full range of senses, even as they remain bearers of culture and information. Books join the territory already populated by medieval manuscripts, ancient scrolls, and even clay tablets. We have come to love them for their physicality, for the actual experience of touching, feeling, and smelling them, as much their content.

What happens when artists approach these complex objects with digital techniques that intervene both conceptually and technically? How can words be transformed from linear stories into objects that are both art and artifact? Artists in this exhibition have stitched together illustrations, extracted images from words, layered contemporary meaning onto books of memory, and broken new ground with wonderful intermingling of media. There are so many ways to tell a story. This exhibition celebrates the story of the book itself as it moves into history.

Curators, Altered Books – Digital Interventions:

Copper Giloth

Hye Yeon Nam

Chair of SIGGRAPH DAC Committee:

Cynthia Beth Rubin

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Call for Submissions: Altered Books - Digital Interventions








OPEN CALL for Digital Images

Altered Books - Digital Interventions celebrates the book as an object that can carry experience, represent language, tell a narrative, convey culture, or archive memory in the context of contemporary arts.

The on-line exhibition is presented by the ACM SIGGRAPH Digital Art Community (DAC). Exhibition Concept developed by [Hye Yeon Nam](#) and [Copper Giloth](#).

Digital artists and arts specialists from the ACM SIGGRAPH Digital Art Community will review submissions. Selected digital images will be presented in an online exhibition on the [ACM SIGGRAPH Digital Arts site](#) hosted at [siggraph.org](#)

We consider the Altered Book as an artistic production made through the process of de-construction and re-construction of the book form.

We are interested in Digital Interventions yielding screen-based still imagery that uses the legacy and symbolism of books, scrolls, manuscripts, and/or clay tablets as a point of departure.

Historically, the book was a symbol of intellectual life, the vehicle of the communication of history, ideas, and culture. Through the invention of the printing press in the 1400's, the range of readers dramatically broadened due to increased accessibility, a trend which continued into the Industrial Age and the eventual introduction of paperbacks. In the Digital Age, the physical book is even easier to produce and reproduce, but at the same time it has faced a new challenge, as it is no longer the primary means of dissemination of information and concepts.

The Printed Book, as many of us knew it in our youth, is rapidly moving into the sphere of treasured objects that appeal to our full range of senses, even as they remain bearers of culture and information. Books join the territory already populated by medieval manuscripts, ancient scrolls, and even clay tablets. We have come to love them for their physicality, for the actual experience of touching, feeling, and smelling them, as much their content.

The final mode of presentation of the exhibition is screen based still images. Within this framework, artists are encouraged to explore the merging of Digital and Analog, Narrative and Abstraction, or the merging of 2D and 3D, or other creative Digital Interventions based on books.

Exhibition Guidelines

All Submissions must meet the following specifications:

- Created between 2010 – 2015.
- Sized at a resolution of 1920 pixels x 1080 pixels.
Imagery should fill the screen and artists may add backgrounds or crop to make imagery this size.
- Show evidence of digital techniques at some point in the artistic process.
Digital photography, digital painting, and digital 3D constructions are all equally of interest.
- Presented as 2D works, intended to be seen on the screen as still images.
Works may be derived from 3D works, including 3D works existing in physical form.
- Clear of copyright restrictions.
Visible source material and any other other third-party material must be cleared for use by the copyright holder or be in the public domain. ACM's policy on the use of third-party material can be found at the following link:
<http://www.acm.org/publications/third-party-material>.
- Artists may submit up to 6 images.
- Artists must be members of the on-line [Digital Art Community \(DAC\)](#) of ACM SIGGRAPH.
Membership in DAC is free and participation in this exhibition is also free of charge.
- Artists should include a description of source materials in the artist statement.

Exhibition Format

This is primarily an on-line exhibition, accessible via the [Digital Arts](#) section of the ACM SIGGRAPH website (<http://www.siggraph.org/connect/digital-arts>).

Works will be displayed in a slide show at SIGGRAPH2015, in the Digital Arts Community area.

Criteria for selection

Works will be selected based upon the following criteria:

- Aesthetic quality of the work.
- Inventive use of digital techniques. Options include, but are not limited to:
 - merging digital and analog, creative digital imaging.
 - merging of 2D and 3D (2D digital or 3D digital).
 - incorporating historic materials and contemporary sensibility, including concepts of patterning, relation of text and image, or tactile qualities.
- Creative Interpretation of the Topic.
- Screen ready work (1920 x 1080).

eBooks and web-page screen shots are outside of the focus of this exhibition.

Membership

Membership in the ACM SIGGRAPH Digital Art Community is required.
Join the ACM SIGGRAPH Digital Art Community!

Online Application

Submission Deadline

Please submit work by **March 15, 2015**, through [this submission form](#).

3. Research

3.6. Grants & Research Support

Please see <http://hynam.org/tenure.html> for the full version.

B. PROJECT SUMMARY

"Melding the physical and virtual through Emerging Technologies in the Arts (META)" aims to transform the means by which students and faculty at Louisiana State University use new technologies in the arts by creating a Hybrid Media Studio and Integrated Design Lab and revitalizing a Foundations Lab and Production Studio at the School of Art. This grant outlines what is needed to construct these complementary spaces and a cohesive strategy for bridging them together. This grant strengthens existing partnerships across the university and builds one of a kind resources for creative production that combines digital technologies and artistic practices. Alongside the LSU School of Art's focus in Digital Art, Graphic Design, Studio Art, and Art History a thriving partnership with the Center for Computation and Technology and College of Engineering was made to create the new Digital Media Arts & Engineering Program which now houses a cross disciplinary undergraduate minor and masters program. This partnership allows for students and faculty at the School of Art to be exposed to opportunities in research and learning that has ingrained the healthy desire for combining emerging technology and creative practice. Despite the fruitful alliance between these units the state of equipment at the School of Art lags dangerously behind what is expected from students entering today's creative industries. The 2 remaining School of Art computer labs are antiquated and incapable of supporting current trends in artistic production.

The equipment requested in this grant enables the crafting of a unified experience for students that engage with technology and the arts from across the university that does not currently exist. In addition the programs within the the School of Art there is active engagement through classes and research with students from outside the College of Art and Design through transdisciplinary programs such as Film and Media Arts, Visual Communications, and the Center for Computation and Technology's Cultural Computing focus area. The School of Art struggles to meet its expectation to serve students and faculty interested in combining visual art with animation, visualization, digital painting, digital sculpting, 3D modeling, 3D printing, digital imaging, and motion graphics. By rejuvenating studios and labs this grant brings up to speed how creative technology in the visual arts is handled as whole at LSU.

C.NARRATIVE AND BIBLIOGRAPHY

1. THE CURRENT SITUATION

a. Institutional Description

The LSU College of Art & Design (COAD) includes the School of Art's Digital Art, Studio Art, Art History, and Graphic Design concentrations in addition to Architecture, Landscape Architecture, and Interior Design. COAD has long since been at the forefront of integrating computing into design education. In 1984, the college created the CADGIS Research Laboratory, which in its origins provided high end computing capabilities for digital drafting, mapping, and computational research. However, since the formation of CADGIS, the computing needs of the college have grown, becoming a larger part of the everyday curriculum. Students in art curriculum are now exposed to industry standard software applications at an earlier stage and need to have a wealth of digital design application experience before graduation. The College of Art & Design is committed to providing students with cutting edge technology and integrating it into the classroom. In total, COAD operates two high end computer labs, as well as a Foundations lab, all of which are accessible to students, as well as digital fabrication equipment including two laser cutters, five 3D printers using a variety of materials, a 4-axis CNC mill, 3D color scanner, CNC Router, and CNC Plasma Cutter.

b. Rationale for Project

The College's two high-end computer facilities employ hardware and software packages that students are not required to purchase as part of their school's laptop requirement. Quite often these software packages are very expensive and/or require processing power far exceeding that of a laptop. These labs are currently made up of 33 PC and 24 Mac workstations featuring industry standard software for digital design, 3D modeling and animation, video production, photography, Geographic Information Systems, as well as programming and game development. The software featured in these labs work in tandem with the College's large format printing services and digital fabrication tools, allowing students to create dynamic artwork using a multitude of technology. In addition to the 2 high end labs the School of Art also houses a Foundations lab, comprised of 24 Apple iMacs, intended for introductory level instruction into a range of art disciplines, utilizing digital design software as a tool to bridge both the modern and traditional methods.

With respect to the high end labs in operation, the Hybrid Media Lab consists of 24 Apple Mac Pro machines that were purchased in April 2008 and have exceeded their end of life expectancy. While the hardware is still functioning, due to its age, these machines are not capable of efficiently running the most recent generation of software suites, and students are forced into learning an outdated system. The expiration of warranty coverage for these machines in conjunction with their age and frequent use create the possibility of an entire classroom being unusable once the hardware begins to fail. The 33 high end PCs located in the CADGIS lab were purchased in 2010 and have fallen behind in computing power with respect to today's available technology. While both the Mac and PC labs have both benefitted from minor hardware and software upgrades since acquisition, current generation hardware is exponentially more capable than what is available in these systems. There remain hardware upgrades that could be done to increase the efficiency of these machines, however upgrades would be as costly as purchasing an entirely new machine with all the modern amenities;

they would also still be reliant on the stability of hardware with nearly 8 years of continued use. The Foundations lab consists of 24 Apple iMac computers that were purchased in 2009. These machines have also benefitted over the years from minor hardware upgrades to extend their life, but have reached the limit for what can be upgraded.

C. Impact on Existing Resources

All three computer labs are constructed and maintained by The College of Art & Design IT Services and have been maintained and upgraded regularly to ensure maximum availability for students. These classrooms are vital to instruction throughout the College and in particular to the School of Art, serving as a resource to hundreds of students every day. The replacement of these labs will allow students access to a larger catalog of software without the hang-ups of hardware incompatibilities or bottlenecks. The upgrades received from purchasing state-of-the-art hardware will enable students to harness more computing power, allowing for more efficient use of the space and a greater end product for the student. As the college continues to grow its digital fabrication resources, the demand for training and instruction spaces for these technologies is also increasing. The college is restructuring the way it distributes its software assets to allow for greater availability and flexibility for scheduling courses dependant on a particular software package.

2. THE ENHANCEMENT PLAN

a. Project Goals and Objectives

This project intends to transform how the College of Art & Design and School of Art at LSU utilizes technology as a part of creative practices across disciplines from freshmen foundation classes to faculty-led research projects. The goal is to create a working model for integrating technology in the arts emphasizing the fluidity of working with digital tools that allow for physical inputs such as interactive pen displays, virtual camera systems, 3d scanners, and motion capture stages in addition to digital tools that enable physical outputs such as 3D printers, digital mills, and other digital fabrication equipment. Last year the College of Art & Design was awarded a Student Technology Fee Grant to purchase new digital fabrication equipment including a computerized CNC Mill and a large scale 3D printer. However, the College is sorely lacking in equipment and software needed to generate content for these emerging output devices. In order to complement the College's current capabilities this grant will enable the repurposing of 4 existing lab spaces. By taking advantage of existing rooms, this grant proposal takes advantage of existing infrastructure in terms of power, networking, and access, as well as accessories and equipment such as mice, keyboards, monitors, speakers, and projectors that are already there.

The goals of this project are to transform the following 4 spaces:

- **Hybrid Media Lab**

The Hybrid Media Lab is the new name and vision for the existing CADGIS lab at the College of Art & Design (COAD). As of now the space is a traditional computer lab with rows of computers, monitors, keyboards, and mice. Since the school has established a laptop requirement after the freshmen year the need for unspecialized labs has dwindled. If funded, this proposal would allow for the installation of large interactive pen displays (Wacom Cintiqs)

and specialized software (ZBrush) to be installed at each station meaning an entire classroom setup for digital painting, sculpting, or modeling organic forms. This is currently not possible in our current laptop studios with trackpads or desktop labs with mice. The space is in the same building as our Communications Across the Curriculum (CxC) studio which oversees many of our 3D scanning and 3D printing efforts at the COAD. ZBrush, the software requested for this lab, is the industry standard for sculpting organic forms and has pushed the boundaries of artistic freedom and realism in the digital world. By pairing this lab with the 3D printing capabilities that already exist, a new standard of creative expression can be set.

- **Integrated Design Studio**

The School of Art designated "Computer Lab" is similar to CADGIS -- an aging lab with software and hardware that has passed its end of life. This grant proposes purchasing 24 new iMacs with 5K pixel resolution screens to replace the existing machines. Purchasing new machines will allow students to use expensive specialized software, such as ZBrush and Rhino3D (also requested in this grant), that students are not able to afford on their own. The benefit of these particular machines is that their exceptional 5K displays can also be used as a secondary monitor for laptops. No other unit on campus has the same collection of software in the same space.

- **Production Studio**

The Production Studio is an existing space in the School of Art that currently houses lights and rollers for various photo backdrops. The space is also equipped with a 6 camera motion capture array for retargeting physical movement in the real world as animation for 3D characters and objects for video or games. The proposed virtual camera system and motion control rig allow the existing photo and motion capture equipment to be used in conjunction for visualizing live action content composited with virtual environments. The OptiTrack virtual camera system is a unique device that allows for the control of virtual cameras made in software like Autodesk Maya to be animated by actually moving a proxy object in space. This technology was most notably pioneered by Weta Digital for AVATAR. The Hybrid Media Lab and Integrated Design Studio would work in tandem with the Production Studio as the 3D environments and animated content created in them would be then used to drive the motion control unit or be navigated using the virtual camera system.

- **Foundations Technology Lab**

Currently, a Foundations Lab at the School of Art exists. However, as the demand for more technologically-mediated studio spaces has risen, the availability of this studio cannot support the over 400 students within the School of Art that take part in foundations. Ideally the foundations classes at the School of Art, which include ART 1011 2D Design, ART 1012 3D Design, and ART 1847 Drawing Composition, would have the opportunity to integrate technology into the curriculum. For instance 2D Design is sometimes taught purely with analog tools such as charcoal and sometimes taught purely with digital tools such as Adobe Illustrator. By creating the Hybrid Media Lab and Integrated Design Studio, enough pressure can be relieved from the space to not force instructors to choose between analog or digital but use both within the course. As an example one section of 3D Design next year will be taught how to construct 3D sculptural forms out of paper that are then replicated digitally using Rhino3D and printed on a 3D printer. Integrating technology as an option in

foundations ensures that every student in the School of Art has the necessary knowledge to continue bringing technology back into her/his discipline of choice.

The objectives for this project are listed below. By funding this endeavor, LSU will be empowered to...

1. **Integrate** technology into the creative process beginning at the foundations level within the School of Art.
2. **Establish** a next generation pipeline for capturing movement for artistic applications and visualizing physical and virtual content using motion capture, virtual camera systems, and motion control.
3. **Enable** intuitive and organic 3D content creation with industry standard software such as Autodesk Maya, Pixologic ZBrush, Rhino3D, and Adobe Creative Cloud that will prepare students to enter the workforce, and will allow faculty to create work on par with peer institutions.
4. **Attract** new students and faculty with high-end computing hardware and research opportunities.
5. **Create** new curriculum that combines the traditions of painting and sculpting with modern technology such as the proposed interactive pen displays.

Each of these spaces function under the premise that all disciplines within the College benefit and these improvements add to the greater vision of computing and technology. The proposed enhancements to these spaces will continue to benefit the College and the School of Art for many years to come, allowing for flexibility and expansion as technology trends accelerate and change over time. While this grant affects many spaces, its goal is to create a unified approach to creative expression and technology.

b. Work Plan of Proposed Project

All teaching labs are constructed and maintained by College of Art & Design IT Services. COAD IT Manager, Marshall Roy, would oversee the installation, and deployment of all hardware and software resources. The purchasing department at the College of Art & Design will ensure that acquisition will take place in a timely manner. Project Director Ostrenko and will be responsible for ensuring that implementation is consistent with the goals and objectives outlined in the proposal. Ostrenko will work closely with the other co-PI's, the School of Art Director, COAD IT, and purchasing staff at each phase of the project. The Foundations Lab transformation will be overseen by co-PI Scott Andresen who serves as the Foundations Area Coordinator for the School of Art. The Integrated Design Studio will be overseen by co-PIs Richard Doubleday (Graphic Design Area Coordinator) and Hye Yeon Nam (Digital Art Area Coordinator). The Production Studio will be overseen by co-PI Jeremiah Ariaz (Photography Area Coordinator) and PI Derick Ostrenko. Finally, the Hybrid Media Lab will be overseen by co-PI Marshall Roy and PI Derick Ostrenko. The timeline below describes each task, when it will take place, and the responsible party in brackets.

Schedule of Activities

June 2016: Planning Phase for Labs
<ul style="list-style-type: none">• If the proposal is selected for funding, final quotes will be generated immediately upon notification. This will be useful in case any price or version changes have occurred since establishing the budget. [PI Ostrenko, Roy, & COAD Purchasing]• During this time layouts for each of the spaces will be finalized for each of the labs. [PI Andresen, Ostrenko, Roy, & Zou]• <i>Summer classes start at the beginning of June.</i>
July 2016: Purchasing Phase for Labs
<ul style="list-style-type: none">• Purchase 24 Apple 5K iMac workstations to replace the 24 (2008) Mac Pro workstations within the Hybrid Media Lab. [COAD Purchasing]• Purchase 24 Wacom Cintiq Drawing Tablets. [COAD Purchasing]• Purchase Adobe Creative Cloud Suite, ZBrush, and Rhino3D software packages. [COAD Purchasing]• Reimage Hybrid Media Lab Mac Pro workstations with the software to be deployed for use within Foundations Lab. [COAD IT]• Create system software image for newly acquired iMacs. Hold for deployment in August. [COAD IT]• <i>Summer classes are over at the end of July.</i>
August 2016: Installation Phase for Labs
<ul style="list-style-type: none">• Install the 24 - 5K Apple iMac workstations in the Hybrid Media Lab. [COAD IT, PIs Doubleday & Nam]• Install the 24 Wacom Cintiq Drawing Tablets to be placed within the CADGIS lab as an additional asset to the college's computing resources. [COAD IT, PIs Ostrenko & Roy]• Deploy software image to new 5K iMac workstations. [COAD IT]• Replace the 24 (2009) Apple iMac workstations currently in the Foundations Lab with the 24 (2008) Mac Pro workstations from Hybrid Media Lab. [COAD IT, PI Andresen]• Foundations iMac workstations (2009 Model) would be decommissioned from primary lab use and distributed to graduate students, faculty, and areas needing additional workstations. [PI Parker, and Roy]• <i>Labs are operational for fall classes beginning at the end of August.</i>
September 2016: Production Studio Phase
<ul style="list-style-type: none">• Finalize quotes and purchase Canon 5D DSLR, Motion Control Unit, Virtual Camera System, and DragonFrame software to be used in the Production studio. [COAD Purchasing]• Install these items within the space and ensure they work with the existing equipment in the space -- in particular the Motion Capture Array. [PI Ostrenko with the assistance of his graduate students and PI Ariaaz]<ul style="list-style-type: none">◦ PI Ostrenko has received a month worth of salary as an institutional match to work on creating this one of a kind environment.
October 2016 - June 2017: Integration & Creation Phase
<ul style="list-style-type: none">• Integrate the new hardware and software into existing digital fabrication workflows at the college such as the 3D printers, CNC Mill, and laser cutters.

- After all the equipment is purchased and installed students and faculty will be able to create new works at the intersection of art and technology. This work will play a key part in the evaluation plan described in the below section.
- Much of the equipment will continue to operate beyond 2017. Additionally, two of the three software packages, ZBrush and Rhino3D, regularly do not charge for upgrades--meaning they will be a lasting investment.

Evaluation of Objectives

The quality of the content created in the proposed lab spaces plays an important role in the evaluation of the 5 objectives listed in section 2a. Beyond an individual class basis, the School of Art assesses the quality of its student work after freshmen, sophomore, and senior year. This assessment process is conducted annually by a committee of School of Art faculty who are asked to score each group and comment on the quality of their work. When the time comes to create a post-award evaluation report, comparing the work submitted from 2015-16 and 2016-17 will provide a means for measuring effectiveness in relation to objects 1-3. Additionally, the College of Art & Design Information Technology Committee, of which co-PIs Roy and Ariaz are a part of, regularly assess the state of technology within the College. Their report will be used evaluate objectives 4-5.

c. Evidence of Potential to Achieve Recognized Eminence

The LSU School of Art and College of Art & Design have a history of excellence in integrating technology and the arts. Much of the groundwork for recent collaborations between artists and technologists in COAD stems back to the creation of the AVATAR Initiative in 2008. This initiative has blossomed into the Digital Media Arts and Engineering (DMAE) Minors and Masters programs in addition to the Cultural Computing Research group. The Cultural Computing research group has grown to over 15 members from across the university including the School of Art, Engineering, Business, Mass Communications, and Music. The DMAE degree programs has quickly grown to 100 students enrolled at both the undergraduate and graduate level. Cultural Computing and DMAE are also a part of the Center for Computation and Technology (CCT), located in the LSU Digital Media Center. The CCT provides an exceptionally strong foundation of support through its ability foster interdisciplinary research and showcase technologically complex digital content. This proposal ensures that the art has the same amount of consideration as the technology created in these programs.

Last year The School of Art's Digital Art program was ranked in the top 10 animation programs in the south by Animation Career Review in large part because of this partnership with the CCT. CCT is able to attract faculty to LSU with highly technical skillsets such as PIs Ostrenko, Nam, and Aubanel, all of whom teach within the School of Art's Digital Art program. Work that is created using the software and equipment proposed will rely on the unique resources that CCT has to offer in order to bolster its impact in a variety of ways. For instance, through the support of CCT, PIs Ostrenko and Aubanel have built a 500-core cloud computing platform called HIVE (High-performance Interactive Visualization and Electroacoustics). Amongst the variety of tasks that HIVE can perform is a render farm. The content created using the proposed software and hardware such as 3D models or animation sequences can be sent to the HIVE render farm so that no quality of detail, lighting, or realism is sacrificed. In addition, the CCT boasts one of the few 4K theaters in the region so that

after the content is rendered it can be viewed in an equally pristine manner. This has made the CCT an attractive venue for festivals and events such as the Louisiana International Film Festival, Red Stick International Festival, Global Game Jam, or the International New Interfaces for Musical Expression conference.

d. Impact on Curriculum and Instruction

The goal behind this project is to allow students to have access to improved tools for content creation. At its core, this process is reliant on hardware and software, but faculty and teaching resources also factor into this equation. While the College has the technology to create tangible objects via new visualization and digital fabrication technology, it is lacking in the amount of workstations where that content can be designed and processed, and necessary specialty software packages through which to create it. The School of Art has been fortunate enough to have several courses taught recently in conjunction with various professionals from local design firms. These courses give students the opportunity to have first hand exposure to projects, critiques, and workflows experienced in the workplace, while also allowing them to network and build upon their professional skill sets. Below is a small list of courses that would be dramatically enhanced with the equipment requested in this proposal.

- **ART 2050 Digital Art I (~120 students / year):** Digital technologies have reshaped the foundation of art and design. This class will prepare students with little or no computer experience for an age of digital production and distribution through a survey of seminal technologies pertinent to today's artists and designers. We will examine cutting edge intersections of art and technology to help students understand how digital tools that might not even exist yet can be used to communicate and respond to the needs of a future digital culture. A focus will be placed on fostering a lifelong relationship with constantly evolving digital technologies. This is a project-based class where students will learn established workflows as well as strategies to teach themselves to work with tools for the new media artist or designer.
- **ART 1011 2D Design / ART 1012 3D Design / ART 1847 Drawing Composition (~480 students / year):** These are the School of Art Foundations courses that would be able to take advantage of the proposed Foundations Technology Lab. In order for technology to be incorporated into one of these foundations level classes it is important that the majority of the lab be tailored to its needs. This is due in part to the fact that each class has several sections running in the same semester meaning that these 3 classes normally occupy every class time slot. The opportunities that arise from introducing technologies such as 3D software, 3D printing, and 3D milling at the freshmen level allows students to take what's possible with tools much further once they reach their senior year. Currently students get little opportunity to explore this technology as they have introduced too late.
- **ART 4240 Wearable Technology:** Wearable devices and enhanced garments are among the hottest tech trends today, but a significant number of artists worldwide are also creating mobile, sonic, and performative art works with wearable technologies and exhibiting these in museums. This cross-listed course combines history, theory, and practice. Students will learn about the embodied interface, how it impacts our habits of dress, and even how we might evolve as a species. The course combines lectures, discussions, and workshops where they

will learn about Arduinos and microprocessors and how to use them and devise wearable items of their own. Issues to be covered and debated include the relationships between technology and dress, technology and the body, the ethics of biometrics and data surveillance, and the meaning and merits of posthumanism.

- **ART 4220 Advanced Moving Image:** This course builds upon students' existing knowledge of 3D modeling and animation with a focus on visual effects and compositing. Students will be expected to create a series of digital exercises that examine topics such as fluids, particles, hair, clothes, physics, and other dynamics. Additionally students will expand their existing knowledge of visual effects techniques for animation including matchmoving, camera tracking, color correction, and other compositing operations.
- **ART 4230 Virtual Space and Motion:** This course builds on an existing foundation in 3D modeling and animation. There will be a focus on group projects and honing skills in the 3D pipeline that match student ambitions. Particular attention will be paid to 3D painting, 3D sculpting, mesh optimization, rigging, biped animation, and motion capture. Students will examine past animators and their methods in order to inform their creative decisions. The class also looks at contemporary forms of animation from media, entertainment, advertising, and fine art. For class projects, students will be expected to talk about their work in conjunction with a story or unique context. While learning about technique and craft, students will also explore the role of the virtual in society.
- **ART 4059 Digital Media Capstone:** The course provides a culminating experience for interdisciplinary teams of undergraduate students pursuing the Digital Media AVATAR minor. The multidisciplinary teams will select a project, substantial in scope, and devise solutions to the task in a structured, organized way, resulting in a completed prototype of their product or digital media application. Through this activity, students will learn teamwork and develop collaborative skills and an ability to work across disparate disciplines.

e. Impact on Quality of Students

Facilities of this nature are intended to entice students as well as serve as a place of instruction. The College of Art & Design has made major strides in the previous two years to improve its technological facilities. The College has been fortunate enough to receive over \$300,000 in funding from various sources to invest in visualization tools, digital fabrication facilities, and creative research initiatives--all of which are show pieces that we are proud to offer and make available for student use. In 2014 the School of Art was ranked in the top 10 animation programs in the south by *Animation Career Review*. The Ceramics department is also traditionally ranked within the top 10 programs in the country. The ability for young artists to merge both the traditional aspects of fine art with cutting edge technologies such as 3D printing, 3D scanning, and other COAD digital fab tools and techniques allow students a hands on educational experience not available at most art schools.

f. Impact on Faculty Development

Major investments in technology resources enable faculty to not only teach more effectively, but also foster new creative research and collaboration. The School of Art has seen an increase in collaborative efforts with faculty outside of the College.

Interior Design Associate Professor Jun Zou and School of Art Assistant Professor Frederick Ostrenko co-taught a 4,000-level course on actual and virtual lighting (ART 4020). The course is part of the new Digital Media Arts & Engineering program curriculum focused on growing and sustaining the technology sector in Louisiana. The course introduces light as a medium for creating and changing the perception of space. Using Pixar's RenderMan software and real-time game engines such as Unity, students are instructed to consider techniques in shading, global illumination, shadows, reflection, refraction, diffraction, and caustics as a means for creating virtual lighting scenarios. They are also examining the mechanics and perception of light as well as the tools and methods used for lighting real-life environments. Once the technical foundation is established, they create a group project that combines physical objects or spaces with digitally controlled lighting and/or projection. This course marks the first time that digital art and interior design faculty have collaborated to teach a course in lighting that appeals to undergraduate and graduate students in a variety of disciplines, including digital art, graphic design, architecture, landscape architecture, and interior design.

Many of the proposed pieces of equipment (Cintiq) and software (ZBrush and Rhino3D) have enabled faculty at the School of Art and School of Music to collaborate on a piece entitled, "Humming Mississippi." The acquisition of COAD's 4-axis CNC mill has inspired faculty members from School of Art and CCT, Frederick Ostrenko and Jesse Allison, to create a sonic sculpture that performs a section of the Mississippi River on resonant wood planks as an organic instrument. In collaboration with researchers from Louisiana State University's Coastal Hydraulics Lab a LIDAR scan of the Mississippi River floor was used to mill 18 miles of riverbed into individual planks of cedar. Small transducers attached to the back of each plank transform the board into a speaker colored by the individual characteristics of the wood and influenced by the carving of the river's contours. The audio composition is generated based off a linear reading of river topology combined with a sonification of real-time river data including temperature, salt content, flow rate, and river height. A mobile application available at <http://hmiss.in> allows viewers to interact with the piece by manipulating the pitch of sonic hums that play back through their device and the installation in real-time. A firm commitment to continue to invest in new and innovative technology resources will allow the College to attract not only new students, but also prestigious faculty, visiting artists, professionals in residence, etc. Without continuing to advance these resources, the pool of talent will dry up and with it any hopes of making the classroom a source of progress as well.

g. Project Evaluation

Project evaluation will use the 5 objectives outlined in section 2a as a measurement of success. Student enrollment, growth, and placement are each factors for determining whether these objectives have been met. **Enrollment** at the undergraduate and graduate level in the disciplines within the School are collected each semester and can be used as data for evaluation. **Growth** at the undergraduate level can be measured through the School's assessment process which takes place after the first, second, and fourth year. Student **placement** is a key part of the senior project and capstone classes within the School of Art disciplines and will be evaluated in relation to this proposal. Regarding resulting projects between the faculty and students, there are opportunities for them to gain recognition (paper published or award given) from a juried body or professional organization. In the field of computer-aided creative works, qualitative recognition and success of

these projects is measured by inclusion in exhibitions, conferences, speaking engagements, features and reviews in the press, and in some cases, awards. Finally, the increased demand for collaborative projects from external and internal sources will also generate a means of evaluating success.

3. EQUIPMENT

a. Equipment Request

The **Apple iMac 5K** was chosen for both its computing power, as well as its expansive screen real estate and 5K resolution suitable for today's rapidly expanding creative workflows. The Hybrid Media lab houses courses each semester in 2D design, 3D modeling and animation, digital photography, and many others that will all benefit from the upgrade in hardware and software capabilities. Intel and Nvidia hardware within the Apple iMacs take advantage of advanced features within design based applications to speed up processing and to create an optimum workspace. Investing in new software licenses will ensure that students can be on a level playing field with their peers, without the distraction of teaching software across multiple versions as seen in a student laptop environments.

The **27" QHD Wacom Cintiq Touch** tablet adds new capabilities to the overall design process, allowing 1:1 input mimicking hand drawn or painted medium or multi-touch input on a digital screen. Placement of these devices takes advantage of PC platforms with the widest array of software the college has to offer. COAD IT oversees all hardware and software purchases ensuring that equipment is both in line with the needs of the students and instructors as well as remains consistent with COAD hardware and software standards for easy integration with all technology resources across the College.

The **Adobe Creative Cloud** and **Pixologic ZBrush** software packages are industry standard tools for digital painting, sculpting, and general content creation. Adobe Creative Cloud includes Premiere, Photoshop, Illustrator, and After Effects. Each of these pieces of software are mandatory for any digital content creation pipeline. ZBrush is unparalleled in its ability to sculpt and paint when paired with a interactive pen display such as the requested 27QHD Wacom Cintiq. The platforms chosen for this proposal were selected for their ability to suit a variety of students, software, and design processes. To avoid duplication more detailed descriptions are included on the Budget Narrative from. Institutional match items are contingent upon the iMacs, Cintiqs, and software packages requested from the support fund. Though listed as an institutional match they are vital to ensuring the goals of this proposal can be carried out.

(See the Budget Narrative for item descriptions and justifications)

TOTAL SUPPORT FUNDS REQUESTED: \$134,309.00

- **Supplies Subtotal: \$116,295.00**
- **Software Subtotal: \$18,014.00**

TOTAL INSTITUTIONAL MATCH: \$107,453.00

- **Supplies Subtotal: \$17,955.00**
- **Software Subtotal: \$2,045.00**
- **Fringe & Salary Subtotal: \$9,044.00**

- Indirect Costs Subtotal \$78,409.00

GRAND TOTAL: \$241,762.00

* All figures have been rounded to the nearest dollar amount.

b. Equipment on Hand for Project

Item & Description	Qty
Dell Precision T1500 PC Workstations These items serve as the high-end PC lab within the College of Art & Design's CADGIS facility. These quad core PCs have been in service since 2010, but have received SSD and memory upgrades to extend their life cycles. These machines house the greatest software repository in the college and services the widest demographic of students. The CADGIS lab is considered the primary computing area within the College, and any technological advancements within the College have a tie in with CADGIS, most commonly software. These machines will serve as the platform for the Wacom Cintiq tablets, allowing students to take advantage of the variety of software within the lab in new and exciting ways.	33
Apple Mac Pro + Dell 21" Monitors These workstations serve as the high end Mac "Hybrid Media" Lab within the School of Art. These Quad core machines have been in service since 2008, but have more computing power than the current Foundations lab equipment. These workstations will be refreshed and reused in the Foundations Lab to allow for greater computing power.	24
Apple 21" iMac These workstations serve as the Foundations Lab within the School of Art. These dual core machines have been in service since 2009, but have exceeded their lifespan and cannot be further upgraded. Using these computers in a classroom scenario does not allow for modern software packages to be run, thus negating its use for software instruction.	24

c. Equipment Housing and Maintenance

Physical spaces for these 3 labs have been in existence for many years, and are to remain in operation for the foreseeable future as the computing power needed for advanced software instruction cannot be duplicated in a student laptop. Full support for this equipment is handled by COAD IT Services throughout the equipment's deployment, including hardware/software upgrades to extend lifecycle when feasible. COAD IT Policy requires that all equipment purchases be accompanied with a warranty plan of 3 years minimum, which ensures that any defects or repairs will be covered without expense. COAD IT provides reimaging services on the equipment on a semesterly basis, ensuring optimum performance and timely software deployment and/or updates when available. The ability for the current labs to remain operational as long as they have is a testament to COAD IT and the services provided. Any software or peripherals purchased through this project will be divided among these 4 lab spaces based on their respective curricular assignments.

4. FACULTY AND STAFF EXPERTISE

PI: Frederick "Derick" Ostrenko is a media artist and Assistant Professor at Louisiana State University (LSU). He holds a joint-appointment in the Digital Art concentration at the School of Art and the Cultural Computing research group at the Center for Computation and Technology (CCT). Derick creates physical and virtual systems that examine the intersections of media, culture, and

technology. He has shown all over the world including London, Paris, Dubai, Spain, New York, San Diego, and Miami. Derick received his MFA in Digital+Media from the Rhode Island School of Design. In conjunction with his artistic practice, he has also worked professionally in exhibit design, video production, 3D modeling, and web development. Derick teaches classes in creative coding, 3D modeling, animation, interactive installation, and video production. Derick was responsible for creating the current Digital Art curriculum at LSU and continues to be highly involved in developing new digital media programs across the university including the DMAE masters program and the new Screen Arts initiative. He has overseen the construction of digital art studios and has consulted on digital technology spaces across the country. He currently manages the LSU Media Research Studio and Art + Technology Lab which advances artistic research in high-performance computing, interactive media, and augmented reality. *Ostrenko will oversee the execution of this proposal, delegate responsibilities in the work plan, and ensure that the stated goals and objectives are completed according to the timeline.*

Co-PI: Marshall Roy, Information Technology Manager, College of Art & Design manages all information technology resources for the LSU College of Art & Design. Roy oversees the operation of multiple computer labs within the School of Art, as well as the College, keeping hardware and software resources up to date and operational for around-the-clock usage. He also serves as a technical point of contact for all digital fabrication resources within the College, including all 3D printers, laser cutters, 3D scanner, plotters, CNC Mill, CNC router, and CNC Plasma Cutter. He holds a Bachelor of Fine Arts degree from the LSU School of Art, and has been involved in supporting higher education technology needs for over 12 years. Roy's background in studio art enables him to support digital efforts from a wide range of disciplines and has been instrumental in the creation, implementation, and continued support of digital computing efforts across the College. PI Ostrenko and Roy have worked extensively during their tenures at LSU in implementing and exploring new technology resources as well as drafting proposals for continued funding of technology. *Roy will manage the COAD IT staff to and be responsible for installation of lab components, move equipment, and install software. Specifics are outlined in the enhancement work plan in section 2b.*

Co-PI: Marc Aubanel, Director, Digital Media Arts & Engineering (DMAE), has been responsible for budgeting and purchasing video, editing, 3D graphics, computing, software and hardware for thousands of developers. With 20 years of experience in video game development, television, visual effects and education, he has been in charge of purchases in the high tech entertainment fields. He understands the importance of maximizing the use of the equipment during its useful lifespan. Marc has executive-level experience running large global brands and franchises including FIFA Soccer, NHL Hockey, and Need for Speed Underground for Electronic Arts. He later co-founded Stage 3 Media in response to an emerging online video marketplace. Marc ran the media arts program at the Vancouver Art Institute with over 500 students. The program was recognized in the top 10 schools in game development by the Princeton Review and the top school in Canada. *Aubanel's professional experience and role as director of DMAE puts him in the position of making sure the digital media workflows outlined here are in line with industry standards.*

Co-Pi: Rod Parker, Associate Professor and Director, School of Art. Parker has been a member the graphic design faculty for over 16 years. Previous to that he maintained a professional practice in graphic design and was a part-time instructor for 12 years. He was a member of the original AVATAR (Arts, Visualization, Advanced Technology & Research) committee at LSU and is instrumental in the development of the proposed undergraduate and graduate degree in digital art. *As Director of the School of Art Parker is responsible for ensuring spaces outlined in the grant are available and that the rest of the COAD staff and administration are able provide continued support for this project.*

Co-Pi: Scott Andresen is an Assistant Professor at the LSU School of Art where he oversees the Foundations program. His collage and mixed media based works explore themes of repair and the joining of the unlikely. He received his MFA from Yale University and BA from Hunter College and has over 50 group and solo exhibitions to his name including the Jack Tilton Gallery, Lehmann Maupin Gallery, Naples Museum of Art, and The Bronx Museum. He has attended residencies at Socrates Sculpture Park and Lower Manhattan Cultural Council, while also receiving fellowships from New York Foundation for the Arts and the Pollock Krasner Foundation. *As foundations head, Andresen will be responsible for ensuring the outlined goals and objectives related to the foundations program at the School of Art are fulfilled. See section 2b for details.*

Co-PI: Hye Yeon Nam is a digital media artist and assistant professor in Digital Art at Louisiana State University working on interactive installations and robotics. She incorporates traditional techniques in digital process in creating of mechanical parts in installations. Nam's art has been showcased in The Smithsonian National Portrait Gallery in Washington D.C, Times Square, the art gallery Eyebeam FILE, SIGGRAPH, and several festivals in China, Istanbul, Ireland, the UK, Germany, Australia, Denmark, and Switzerland. Her work has been broadcast on the Discovery Channel (Canada) published in Leonardo Journal and featured in Wired, We Make Money Not Art, Business Insider, Slashdot, Engadget among other publications. *Nam will be responsible for ensuring the outlined goals and objectives related to the digital art program at the School of Art are fulfilled. See section 2b for details.*

Co-PI: Jun Zou is an associate professor in the School of Interior Design and has been teaching at LSU since 2004. She received a BS and a Master of Architecture degree from Hunan University in China and a Master of Architecture degree in design and technology stream from Carleton University in Ottawa, Canada. She has worked in 3D animation and graphic design and was an intern architect before joining LSU. Zou's research interests are in Eastern and Western architectural thinking, their aesthetics, technologies, and the inherited ecological philosophies; regional vernacular dwellings and the relationship with sustainable design; lighting design in actual and virtual space; interior lighting simulation and visualization technologies; and interior design education pedagogy.

Co-PI: Jeremiah Ariaz is an Associate Professor of Photography at LSU. With his expertise, digital technologies were integrated into the Photography Area to compliment analog image production. Ariaz is a member of the College of Art & Design's Technology committee which formulates computing strategies and standards for the college and respective schools. His work has been included in multiple textbooks on Digital Photography including *Light and Lens: Photography in the*

Digital Age and Exploring Color Photography, both published by Focal Press. His work has been exhibited in galleries and museums nationally and internationally. As *Photography area coordinator Ariaz will be responsible for ensuring the outlined goals and objectives related to the Photography program at the School of Art are fulfilled. See section 2b for details.*

Co-PI: Richard B. Doubleday is an Assistant Professor of Art in the Department of Graphic Design at Louisiana State University's School of Art. He received his BFA in illustration from Massachusetts College of Art & Design and a MFA in graphic design from Boston University, where he was a Dean's Scholar. Richard is currently the Education Director, New Orleans Chapter, Professional Association for Design (AIGA) 2012-2015. His awards and honors include an Asian Cultural Council Grant, a Creative Master Award, The Second Global University Creative Expo, and a Marion and Jasper Whiting Foundation Fellowship. As *Graphic Design area coordinator Doubleday will be responsible for the integration of the proposed equipment and software into the Graphic Design curriculum.*

Co-PI: Myrsini Mamoli is an Assistant Professor of Art in the Department of Art History at Louisiana State University's School of Art. Her research interests are at the intersection of Architectural History and the intersection of architectural history and computation. She received her B.A. in Art History and Archaeology from Aristotle University in Greece, her M.A. in Cultural Technology and Communication from the University of the Aegean in Greece and her Ph.D. in Architecture from Georgia Institute of Technology, Atlanta, GA. As *the Art History area coordinator, Mamoli will be responsible for introducing the proposed equipment and software to undergraduate students in Art History and for integrating it into the research in Art History with the development of Digital and Virtual Art and Architectural History and archaeology.*

a. Relationships With Industrial/Institutional Sponsors

Since PIs Ostrenko and Aubanel have come to LSU in 2010 and 2013, they have worked with RED Digital Cinema, Gameloft, Electronic Arts, Turbosquid and others to sponsor local workshops, lectures, festivals, and hackathons. PIs Ostrenko and Aubanel have also worked with members of Pixar, Dreamworks, Disney, Pixomondo, Pixel Dash, Industrial Light and Magic and others to participate in screenings, lectures, and adjunct positions at LSU. This proposal aims to keep the art program relevant to these digital media industry leaders so that this kind of interaction can continue to grow. Engaging with professional studios and learning about their processes attunes artists and researchers at LSU to the opportunities that exist in presently within industry. This proposal sets the stage for advancing methods and technologies in the digital art pipeline. After the foundation is laid, the PIs can seek additional external funding to further the state of the art in graphics and digital creativity.

b. Promotion of Economic Development and/or Cultural Resources

The equipment outlined in this grant creates a digital content creation workflow that mirrors several key fields of industry. In particular students at LSU will be able learn the same software and pieces of equipment used in Louisiana's burgeoning entertainment industry. Over the last seven years, the Baton Rouge Area Chamber (BRAC), Greater New Orleans Inc. (GNO) and Louisiana Economic Development (LED) have led major efforts to attract digital media companies to the state. An

unprecedented number of visual effects and animation productions have moved to Louisiana since the creation of the motion picture tax credit in 2002. In the past ten years Louisiana has produced more than 400 motion pictures.¹ While there has been tremendous growth in faculty able to teach in this field, LSU's digital media programs have unfortunately been lagging behind in their equipment resources to adequately train their students. Companies have cited a need for more locally trained, industry-ready professionals. This grant will ensure we are equipped to properly prepare our students for entering industry upon graduation.

The Hybrid Media Lab, Integrated Design Studio, and Foundations Technology Lab proposed here will allow our students to generate content such as 3D sculptures, characters, props, and environments using methods that are identical to those in a commercial pipeline. This alone is a big step forward for contributing to the economic development needs of the state and region. In addition to this, equipping the Production Studio with the proposed motion control unit and virtual camera system will allow for new advances in the field of film technology, 3D animation, and pre-visualization. This grant has the potential to place LSU at the forefront of these fields enabling further integration with industry and opening new technology transfer opportunities for commercially viable applications.

The LSU Center for Computation and Technology (CCT) of which Co-PI's Ostrenko, Parker, Aubanel, and Nam are all affiliated was built to advance "LSU's Flagship Agenda and promotes economic development for the state by using computational applications to aid research and develop solutions that benefit academia and industry." Relationships with companies such as Moonbot Studios (Shreveport), Pixomondo (Berlin), Gameloft (Paris), and Pixel Magic (Los Angeles) have been made possible through CCT allowing fluid state of exchange between academics and industry professionals. Specifically in regards to outcomes proposed by this grant, PI Ostrenko has begun conversations with the production company Launch Media (Baton Rouge) and animation studio LAIKA (Portland). LAIKA is at the forefront of hybrid methods for animation combining 3D graphics, 3D printing, stop motion, and advanced compositing techniques for their productions that include the Oscar nominated ParaNorman, Boxtrolls, and Coraline. This grant would enable students and faculty to build upon such studios production pipelines and iterate on new technologies for artistic creation.

6. ADDITIONAL FUNDING SOURCES

Dr. J. Ramanujam, Director of the Center for Computation and Technology at Louisiana State University will provide \$10,000 cash in matching funds for software and supplies and one half academic month of salary and fringe benefits for PI Ostrenko. Dr. Ramanujan's Letter of Support will accompany this proposal.

Rod Parker, Director of the the School of Art at Louisiana State University will also provide \$10,000 cash in matching funds for software and supplies and one half academic month of salary and fringe benefits for PI Ostrenko. Mr. Parker's Letter of Support will accompany this proposal.

¹ "Film and Televisionin Louisiana" Louisiana Economic Development,
<http://www.opportunitylouisiana.com/page/entertainment-film>, accessed October 1, 2015

B. PROJECT SUMMARY

The proposed Master Program in Digital Media Arts & Engineering (DMAE) is an interdisciplinary practice driven degree involving the College of Engineering and the College of Art & Design. Digital media development is a multidisciplinary field covering interactivity, science, technology, communication, art, music and math. This new program starts in 2015 and is housed in the Digital Media Center within the Center for Computation & Technology (CCT). DMAE is a continuation of the existing Digital Media Minor offered by CCT. The purpose of this grant is to build from scratch a much needed production oriented computational infrastructure and lab to enable training, learning, collaboration, research, and innovation for digital media students and faculty.

The goal of the DMAE program is to be one of the top graduate-level interactive, media and entertainment technology programs in the world, on par with USC's Interactive Media program and Carnegie Melon's ETC (Entertainment Technology Center). The best programs in this field pair developers and computer scientists with artists and designers.

The largest portion of this grant will fund the purchase of computing power in the form of a GPU cluster and high-end graphics workstations in addition to the software and tools needed to create content for interactive environments, visualizations, animations, games, simulations, and complex visual effects. The trend is moving towards real-time rendering and simulation and freeing workstations from heavy duty computation.

This GPU cluster will allow us to accelerate student learning through rapid iteration and allow LSU to lead in redesigning and improving workflows. This takes advantage of CCT's existing 10GbE networking infrastructure for quick transfer of data and assets between colleges and allowing students to work on any computing device, designating the server to do most of the processing. This lab will incentivise decentralized participation throughout the campus with students from various disciplines.

There are currently over 190 companies with a workforce of over 20,000 people in digital media related jobs. Over the last seven years the Baton Rouge Area Chamber, Greater New Orleans Inc. and Louisiana Economic Development have led major efforts to attract digital media companies to the state. Companies have cited a need for more locally trained, industry ready professionals. Properly equipping this program is the catalyst required for economic growth in this area.

"Digital Media Arts and Engineering (DMAE) Lab", Louisiana Board of Regents Enhancement (\$75,297, PI: Marc Aubanel), Co-PI, Baton Rouge, LA, 2014-2015.

C. NARRATIVE AND BIBLIOGRAPHY

1. THE CURRENT SITUATION

a. Institutional Description

The new Master Degree Program in Digital Media Arts & Engineering (DMAE) at Louisiana State University, will be offered by the Center for Computation and Technology (CCT). CCT moved into the new, \$29.3 million Louisiana Digital Media Center (LDMC) last fall and the building was formally dedicated on February 10, 2014. Governor Bobby Jindal, Electronic Arts Inc. (EA) executive Bryan Neider, and LSU President and Chancellor F. King Alexander, formally dedicated the 94,000 square foot technology hub that houses state-of-the-art technology and faculty that conduct innovative and cutting-edge research. It serves as the permanent home of the Electronic Arts' North American Test Center and for CCT.

The Center for Computation and Technology's mission is to support and promote research, encourage collaboration through joint faculty appointments from several disciplines across campus, partner with business and industry and offer programs to stimulate and expand interdisciplinary computationally intensive research and work. CCT has 35 joint faculty, 34 adjunct faculty, 3 visiting faculty and 67 graduate assistants. In accordance with LSU's Mission Statement as the flagship institution of the state, this new graduate program will lead our research-extensive university and challenge students of this program to achieve and master a broad array of graduate research opportunities that will be transferable to educational, professional, cultural, and economic enterprises and will be advantageous to the state economically, and socially. This program will increase the possibility of advanced educational attainment for non-traditional students as well as traditional students in a field of study that is currently not offered at LSU or any other state institution of higher learning, but is a fast growing and profitable industry in Louisiana. Graduating students from this program will impact our state economically and socially by providing local industry with well-educated and highly-trained professionals. The Center for Computation and Technology will foster innovation through research by offering a graduate degree program relevant to modern culture, that will teach both technical and creative skills necessary for careers, now in demand, that rely on computer, visual and aural interaction.

The five focus areas within the center are Coast to Cosmos, Core Computational Science, Material World, System Science and Engineering, and Cultural Computing. CCT and Cultural Computing were instrumental in starting the university's AVATAR digital media initiative: Arts, Visualization, Advanced Technologies & Research. AVATAR united faculty from Digital Arts, Music, Engineering, English and Business to conduct research and projects in digital environments. Over 200 students use the facilities and classrooms each week.

This program was the catalyst for starting a digital media master degree program. The school was authorized by the state legislature to charge a digital media program fee of \$2,500 a

semester for every student enrolled in the new graduate program. In 2013 CCT hired a director for the proposed program, Marc Aubanel. Marc comes with 15 years of executive experience in the gaming, interactive, and web industry responsible for over a billion dollars in sales.

Due to the program's multidisciplinary focus, it will academically reside within the College of Engineering and the College of Art & Design and will be offered through the LSU Graduate School. A cross-disciplinary education and collaboration with other units on campus is required in this program. DMAE will encourage students to take a diverse range of classes from different disciplines to promote cooperation and collaboration between musicians, programmers, artists, communicators, digital media specialists, writers and designers, thus enriching their educational experience.

The Center for Computation and Technology has a lab designated for the program, but it does not include any equipment. In addition to the lab designated for DMAE that is housed in CCT students will have access to three audio studios, The MILL (Media Interaction Laboratory Library), Interactive Imaging Systems Lab, Tangible Visualization Lab and Fabrication Lab. The proposed lab differs from these in purpose and in its offerings due to its focus on students and faculty aligned with the new DMAE program. The program is expected to grow to an enrollment of 40 students who will interact with other units across campus. This lab will give DMAE students a unified location to work on digital media projects and the equipment required for a successful education.

b. Rationale for Project

The DMAE program has been in the works for several years with strong support from Louisiana Economic Development (LED), Baton Rouge Area Council (BRAC) and Greater New Orleans Inc. (GNO). Despite the growing digital media industry in Louisiana these organizations identified a severe lack of training and research in this field. The DMAE program was created to address this serious issue within the state's flagship university. The program was developed at LSU following an extensive multi-year analysis of similar programs at Carnegie Mellon University's Entertainment Technology Center (ETC), University of Central Florida Florida's Interactive Entertainment Academy (FIEA), and the University of Southern California's Interactive Media Division.

This new program is supported by the Deans' of the College of Engineering and the College of Art & Design. Multiple units across campus are involved, including the School of Music, School of Art, School of Electrical Engineering and Computer Science, Manship School of Mass Communication and English. The goal of the Master of Digital Media Arts & Engineering program is to be one of the top graduate-level interactive, media and entertainment technology programs in the world, on par with USC's Interactive Media Division and CMU's Entertainment Technology Center.

These programs mimic production environments and provide permanent spaces for students to work on group based projects (see <http://www.fiea.ucf.edu/why-fiea/gimme-10>, reason 8). This

requires that students have access to the facilities, software and hardware within a flexible schedule. The programs also hire faculty from industry as much of the expertise is learned via practical experience and learning working on productions as opposed to a traditional classroom setting.

The program is slated to start in January 2015 and requires start-up funding for equipment and software. We currently have the space and infrastructure but need additional external funding to purchase the equipment required to teach and to attract faculty and students. We are contemplating purchases that allows us to both work in the lab with graphics oriented workstations and throughout campus with a networked NVIDIA Visual Computing Appliance (VCA). The VCA moves the graphically heavy GPU computation from the workstation to the network. This capitalizes on CCT's 10GbE networking infrastructure allowing students to work with other departments on campus as if they are in the lab. This flexible work environment is a growing trend in animation, visual effects and games allowing for cost savings and greater flexibility in accommodating work schedules. The VCA has the potential to enable students and researchers to work together at the CCT to develop new workflow practices that can be adopted by the local digital media industry.

The remaining equipment is enough hardware and software to support 3 workstations capable of producing music and sound, intensive 3D graphics, 2D & 3D animation, 3D visualization. The equipment will also enable programming for web, touch screen devices, visual effects and game development. Advanced development hardware decreases iteration cycles allows for greater practice and learning in a shorter amount of time. CCT committed \$25,000 in matching funds for equipping the lab.

c. Impact on Existing Resources

The proposed equipment will provide much needed resources that are not available in other labs at CCT. None of the classrooms within the Digital Media Center have computers, making this the only computer lab in the building. The software is also unique to the center and required for digital media productions. CCT has already provided space and base-level funding for the program. While CCT has much of the networking infrastructure in place due to its computationally oriented research agenda there has always been a shortage of production oriented resources. By building a production focused lab with next-generation equipment many of the existing labs will be able to take technology still in development and apply them to industry centered workflows. This includes the Interactive Imaging Systems Lab run by Co-PI Kooima and the Art and Technology Lab run by Co-PI Ostrenko.

The facilities will also be shared with students in the undergraduate AVATAR minor program when possible as the College of Art & Design, the School of Music and the College of Engineering does not provide the resources our lab would. This allows us to bring together resources that would normally be apart in separate areas of campus into one collaborative multidisciplinary space. We are positive that this plan will incentivize partnerships with other units on campus .

Software licenses will be shared with students in undergraduate studies where possible. This sharing allows us to purchase at lower rates as well as allowing greater access to important resources. Proposed software packages and subscriptions such as Digital Tutors will greatly augment the university's current offerings for partnered academic units. While LSU offers Lynda training free to its students the online training resources proposed in this grant are far more appropriate to the niche topics needed by DMAE aligned students and faculty.

The DMAE Lab will rely heavily on existing CCT resources such as file storage, networking infrastructure, and render farm. Each of these items have been augmented in anticipation of the DMAE program and will be ready for integration when the first cohort of students are expected to begin in January 2015.

2. THE ENHANCEMENT PLAN

a. Project Goals and Objectives

The goal of this project is to equip the new DMAE master degree program and allow students to learn on industry grade hardware and software. The space should reflect a suitable environment that encourages teamwork and multidisciplinary workflows. The environment will encourage collaboration and distributed development. Our objectives are:

1. **Graduate** industry ready students and see them placed in more advanced positions than our undergraduates.
2. **Impact** other departments on campus through investigations, projects and partnerships bringing digital media expertise to other disciplines.
3. **Attract** world-class students and instructional resources to campus with a program that is well supported and equipped.
4. **Provide** a flexible workspace for students that can be used throughout campus and at home to stimulate blended learning.
5. **Partner** with industry and collaborate on projects and possible research opportunities.

b. Work Plan of Proposed Project

With rapid changes happening in the field, the PI, Marc Aubanel, will ultimately be responsible for making sure that purchases and their integration are timely and meet future projected needs. Aubanel will also work closely with Co-PIs Ostrenko, Kooima, Yeon, and Li in addition to the CCT "IT Group" and "Enablement Group" to integrate the NVIDIA Visual Computing Appliance (VCA) and Lab Environment Hardware into the DMAE classroom and Digital Media Center machine room.

The CCT **IT Group** is comprised of 8 full-time employees in addition to a number of part-time employees that work closely with focus area members to realize the installation of software and hardware. They are well experienced in High Performance Computing applications and distributed development environments. Co-PIs Ostrenko and Aubanel are currently working with

them on the installation of a 48-node CPU based render cluster built from the dismantled Queen Bee Supercomputer purchased in 2007.

Additionally the CCT houses the **Enablement Group** which is comprised of 17 members dedicated to enabling the research of the other focus areas. One particular member, Chris Branton, also Computer Science adjunct, works closely with the Cultural Computing focus area on adopting new computational systems such as the NVIDIA VCA and integrating them into classes and center wide research endeavors. Chris has worked extensively with the LSU Melete cluster that was made possible with a \$900,000 NSF grant. Its purpose was to develop a CPU based system for scientific computing tasks. Another key member of the Enablement Group that would work closely with the DMAE visualization efforts is Jinghua Ge. She works specifically with realizing visualization efforts within the center.

Task 1 - Software and Hardware for Distributed Development

The Co-PIs will continue working with NVIDIA, Adobe, The Foundry and Autodesk on suitability of our network to deploy the VCA with a broad offering of software and while maintaining opportunities for scalability. We want to ensure that this is an effective end-to-end solution for distributed development as it pertains to remote rendering, and live visualization.

The Center for Computation and Technology has been designated a NVIDIA CUDA Research Center since 2012. Co-PI Xin Li was a part of the team that earned this distinction. Xin Li is an Associate Professor in Electrical Engineering and Computer Engineering as well as adjunct faculty member in Computer Science. Being a CUDA Research Center gives the CCT access to specialized support for high-end NVIDIA products such as the VCA. It also enables NVIDIA to more easily partner with LSU for press activities utilizing their hardware. Co-PI Ostrenko is in discussion with NVIDIA about conducting a case study with LSU and the VCA as they have not installed this system in but a handful of companies e.g. Autodesk and Chaos Group. This is particularly intriguing as it will enable LSU to forge new methods for production oriented GPU rendering.

Establishing a pipeline that utilizes the VCA and accompanying hardware and software will go a long way towards accomplishing each of the outlined objectives in section 2a. Specifically, it will enable DMAE to **attract (2a.3)** world class students and **partner (2a.5)** with industry groups interested in working with these novel methods and new technology for rendering graphics in ways few other institutions have been able to. It will also dramatically **impact (2a.2)** the rendering pipeline currently available to students and faculty in other units such as Digital Art concentration, Computer Science and Engineering Division, and Digital Media minor.

Task 2 - Software and Hardware Installation within the DMAE Lab Space

It will be the responsibility of the PI Aubanel for overseeing the installation of all equipment in the DMAE Lab and classroom. The CCT IT group is fully prepared to handle the integration and installation of the 3 high-end graphics workstations. This includes installing all the proposed software from Autodesk, Pixologic, Unity, Foundry, Chaos Group, and Adobe. Additionally the IT

Group will work to network the machines and integrate them into existing CCT resources such as file storage, CPU Render Farm, and connect them with the proposed VCA. By purchasing the two Dell machines and Mac Pro outlined in the budget below we will be able to accomplish the remaining goals and objectives outline in 2a. Specifically, **graduate (2a.1)** industry ready students and have them placed in advanced industry positions poised to lead. And, additionally **provide (2a.4)** a flexible workspace for students to learn in a technologically hybridized environment.

Task 3 - Set up Tracking Metrics

It will be the responsibility of PI Aubanel for establishing tracking metrics so that we can track the usage and effectiveness of the lab. These metrics will be published online and easily accessible by all. We will update the data at the end of each semester based on the goals established in section **2g**.

c. Evidence of Potential to Achieve Recognized Eminence

With over 44 institutions offering master degrees in digital media in the country, Louisiana is in need of a program such as this to grow a burgeoning local industry and attract new companies to the state. To attract the video game, animation and visual effects industries will require filling leadership roles with a mix of imported and locally trained talent. There are currently no postgraduate programs in the state to support this field. Companies that have started operations in the state such as Gameloft, Electronic Arts, Moonbot and Pixel Magic require a highly trained and motivated workforce to continue to grow and succeed in this extremely competitive sector. To attract larger productions that hire more skilled talent will require a better trained local workforce.

Louisiana State University is well poised to be a major contributor to this growing industry. The DMAE program will build on a solid foundation of faculty and classes within the College of Engineering and the College of Art & Design. Additionally, the CCT has committed to bringing in 2 more key faculty members into the DMAE program. Pairing this added expertise with the equipment proposed here, the DMAE Lab is staged to be a hub for innovative creativity and research.

d. Impact on Curriculum and Instruction

The lab is designed to encourage collaboration between students and faculty. This will allow students to have access to modern tools, software, and learning tools outside of the classroom. A complete curriculum and course offering of DMAE classes was approved by the College of Art & Design, College of Engineering, the University Curriculum Committee and Graduate School this past year. The new DMAE program will offer the following classes that will use this lab:

First Semester

DMAE 7110 Principal Production Workshop: Team-based collaborative production using tools and software development methods related to professional digital fields.

DMAE 7115 Digital Media Production & Project Management: Production and management principles encompassing the entire project cycle are evaluated and applied.

DMAE 7120 Interactive Design, Rapid Prototyping & Innovation: Contemporary design challenges are analyzed and executed in a team-based collaborative unit. Focus is management and execution of the entire development cycle.

Second Semester

DMAE 7150 Interactive Production Team I: Contemporary design challenges are analyzed and executed in a team-based collaborative unit. Focus is management and execution of the entire development cycle.

DMAE 7155 Advanced Programming & Digital Art I: Advanced programming and digital arts concepts are explored with a focus on contemporary tools and techniques. Students will begin work on a professional portfolio.

Third Semester

DMAE 7250 Interactive Production Team II: Interactive team-based collaborative production based on an external client's needs and specifications.

DMAE 7255 Advanced Programming & Digital Art II: Advanced programming and digital arts concepts are explored with a focus on contemporary tools and techniques. Students will complete a professional portfolio.

Fourth Semester

DMAE 7270 Capstone Production Team: Team-based collaborative production that synthesizes a culmination of skills and knowledge through an approved final project.

The lab and equipment will also be available to classes and instructors teaching in the AVATAR Digital Media Minor. This includes a large number of courses in the the Computer Science B.S.; The School of Art's Digital Art BFA and MFA; The School of Music's new Electronic Music and Digital Media Concentration; and the Manship School of Mass Communication Bachelor of Arts in Mass Communication program. The ability to have access to a render cluster like the VCA will distinguish the courses within these departments.

e. Impact on Quality of Students

Students in this field are motivated by working on the latest equipment and gear. Whether it is on industry software such as Nuke, Unity, Maya or on cutting edge hardware like Oculus Rift; students make decisions on this type of program based on access to equipment that is beyond their reach. With the ease of access to software and tools at home - having high-end workstations suitable for high quality industry standard workflows is a critical recruitment tool.

Few students have access to much of the software requested. If they do, they often don't have a computer powerful enough to use it efficiently. There are only a handful of licenses available from other departments on campus. By using common license servers across academic units students will have an exceptionally large offering of software choices to use on high-end machines networked to cutting-edge rendering services. The VCA will attract students to the Digital Media Master program and Undergraduate Minor because it represents the future in GPU based graphics output. It will retain students because GPU rendering is a growing field and students will be able to contribute to the graphics community while working with the faculty and staff at the CCT.

Other items mentioned in the budget include Wacom Touch Cintiqs, Oculus Rifts, and Kinects. These are pivotal pieces of technology that change the way students create and experience digital graphics. The Wacom Touch Cintiqs represent one of the most important tools for professional graphics creation illustration leagues beyond what capable with a mouse and keyboard. The Oculus Rift and Kinect v2 Sensor are some of the most successful new interfaces for digital interaction. By carefully pairing equipment for development, creation, interaction, and output students will be able to experience each stage of the digital media workflow.

f. Impact on Faculty Development

Having proper equipment is key to faculty success on project teams. Rather than fighting technological limitations, uneven student equipment and unsuitable computers - this allows faculty to focus on technical and creative challenges as opposed to infrastructural ones. By creating a lab environment with the proposed industry standard software faculty will quickly be able to translate their own professional practice or research process into the classroom.

The Gnomons Workshop Training Library and Digital Tutors Tutorial Service is the industry standard for professional development. It's essential for faculty to keep up-to-date with current software and tools in the field. When a new version of software is released these two services are the go to places that manufacturers rely on to communicate new features and working examples.

g. Project Evaluation

We will evaluate and report on each goal separately. All goals will be tracked on an annual basis and published online. We will be evaluating:

1. Student placement and starting salaries and compare them to other undergraduate programs. This will start once our first cohort graduates in spring 2017.
2. Students working as graduate assistants on projects across campus. We will look at how many class projects collaborated with other programs on campus. We will report on the percentage of students who have successfully obtained assistantships and work on outside projects.

3. Measure the quality and quantity of applications we receive and how many we accept. This metrics will help us evaluate the success in attracting a large number of high quality students to the program.
4. Conduct regular surveys with students on how the facilities and equipment are supporting their education. Ensuring that students can have access when necessary with the correct equipment is key to successful student projects.
5. Evaluate and report on industry partnerships annually. We will see if there is more that can be done to stimulate additional cross-pollination, as this is paramount to the program's success. Currently there are two classes (DMAE 7210 and DMAE 7270) that specifically encourage industry collaborations.

3. EQUIPMENT

a. Equipment Request

Remote Real Time Rendering Server (included in item A.1)

NVIDIA Visual Computer Appliance (VCA) will allow us to take advances in software developments by Adobe, VRAY and Autodesk (to name a few) in taking complex visual tasks off of the local computer and on to a networked GPU cluster. This allows students to work directly on the GPU **render farm** as opposed to working within the limits of the desktop hardware and then having to wait hours for the render farm to dispatch the render job. This gives designers, programmers and artists immediate feedback to designs in real time as opposed to waiting hours for results. This also allows students to work in other buildings on campus on our high speed networks as if they were working in the lab. It also allows them to work at home on lesser equipment but will be able to work on the VCA using their home computer as a terminal.

One Audio Workstation (included in items A.1, A.2 and A.3)

A Mac Pro, a ThunderLink NT2102 network card to take advantage of the building's 10Gb speeds, PreSonus reference Monitors, Apogee microphone and PreSonus Audio Box with Avid Pro Tools, Ableton Live and Apple Logic will create a modern audio workstation that is similar to one used in industry. It will allow us to create a digital media audio workstation that will handle programming, editing, post production, music creation and generative audio for any potential production the team may have to attempt.

Two Graphics & Engineering Workstations (included in items A.1, A.2 and A.3)

Two Dell Precision T7610T Workstations with Creative Cloud, ZBrush, Unity, The Foundry Collective, Vray and Visual Studio, and a 4K HD monitor will allow us to work with 4K imagery in real time across the network without having to resort to excessive image compression. The computers are equipped to support productions in visual effects, animation and game development.

Touch Screen Interfaces (A.1)

We are requesting 4 Wacom Cintiq displays which will be used for animation, digital art and multi-touch programming for phones and tablets. This interface allows students to interact directly with the screen with a stylus or finger and for us to directly interface with our workstations without having to go to a cell phone or tablet. The Cintiq is the industry standard in animation, visual effect and game development for many digital artists and designers.

3-D Visualization and Virtual Reality Displays (A.3)

Advances in technology has brought virtual reality displays out of curiosities and tech demos into the mainstream. The Oculus Rift opens up the ability to create fully interactive virtual environments. It will also allow students to interact with the NVIDIA VCA in full 3-D and to scale. It is also supported by Unity and co-PI Kooima has done significant research using the display.

Render Farm (A.2)

We are using a decommissioned nodes from the Queen Bee Supercomputer to set up a render farm for our students. This will support students throughout graduate and undergraduate studies to use a render farm when the VCA is not available or not appropriate for the task. This requires additional Deadline licenses.

Learning Software (A.2)

In creating a master degree program in the field, we will cover over 50 roles on a variety of productions. We are not going to be able to have instructors cover all aspects of all production and rely on a select few training series that are used by professionals and made by professionals. Digital Tutors and Gnomon Workshop has training videos from academics and working professionals in all of the fields the program is covering. It produces generations of learning instruction with access to original project files that would cost thousands of dollars to recreate. These resources are becoming a necessity as the field grows in complexity.

b. Equipment on Hand for Project

The Center for Computation and Technology has various older touch screen devices, displays and Macintosh laptops available, but no equipment equivalent to what we are requesting. Co-PIs Ostrenko and Aubanel are currently working to repurpose the previously decommissioned Supercomputer Queen Bee by using 48 of its nodes for a traditional CPU based render farm. This will be useful for typical render jobs. The requested VCA will operate in conjunction with this unit to render frames on the fly for in process viewport feedback and GPU centric jobs such as particle and fluid simulation. A pre-existing data storage device will also be used for file sharing and backups. This is a 17TB DAS device connected to a HP Rackmount Server.

The VCA will be a unique unit to this region. While other GPU clusters exist on campus they are Tesla or Xeon Phi based meant for Scientific or High Performance Computing applications and unavailable for students and faculty working in "Digital Media." The VCA uses Quadro branded GPUs geared specifically towards Digital Content Creation applications such as Maya or 3Ds Max in addition to a range add-ons such as V-Ray.

c. Equipment Housing and Maintenance

The space, power and networking for the lab is already assigned and ready for use. CCT has its own IT staff with 8 professionals who support all of the work at the center. The staff has already set up the nodes for various render farm efforts and are ready and able to support the IT needs of the DMAE program.

The CCT has a dedicated machine room for items such as the VCA. Four RUs are available for the VCA when it is purchased. It will be connected directly to the machine room main switch using 10GigE SFP. This prospect has already been discussed with the CCT IT Group and they are prepared to maintain and install the hardware.

The workstations will be housed within the DMAE Lab Space at CCT. The IT Group will maintain these machines like they do every other machine at the CCT. The Oculus Rifts and Kinect will be housed in the CCT IT Lab area where they can be checked out to faculty and students for individual projects. This is a normal part of the IT Group's responsibilities at the center. They have standard checkout procedures in place to make sure equipment is returned on time and in working order.

4. FACULTY AND STAFF EXPERTISE

PI: Marc Aubanel, the director of the DMAE program has been responsible for budgeting and purchasing video, editing, 3D graphics, computing, software and hardware for thousands of developers. With 20 years of experience in video game development, television, visual effects and education, he has been in charge of purchases in the high tech entertainment fields. He understands the importance of maximizing the use of the equipment during its useful lifespan. Marc has executive level experience running large global brands and franchises including FIFA Soccer, NHL Hockey, Need for Speed Underground and Def Jam Vendetta for Electronic Arts. He later co-founded Stage 3 Media in response to an emerging online video marketplace. In under two years he helped raise \$3,000,000 and brought Sanctuary, to market in addition to serving on the board of directors and as interim CEO.

Marc ran the media arts program at the Vancouver Art Institute with over 500 students. The program was recognized in the top 10 schools in game development by the Princeton Review and the top school in Canada. *Marc will be responsible for the installation and integration of the DMAE Lab workstations and components.*

Co-PI: Frederick “Derick” Ostrenko, is a media artist and Assistant Professor at Louisiana State University (LSU). He holds a joint-appointment in the Digital Art concentration at the School of Art and the Cultural Computing research group at the Center for Computation and Technology (CCT). He is also an adjunct instructor for Computer Science. Derick creates physical and virtual systems that examine the intersections of media, culture, and technology. He employs custom hardware and software that use various interfaces such as mobile

applications, brain waves, generative visualizations, video processing, animation, and games. His research focuses on pushing art and technology to reveal hidden networks between people by creating structures for innovative forms of expression and discovery. Derick received his MFA in Digital+Media from the Rhode Island School of Design. As the current area head for Digital Art at the LSU School of Art, Derick teaches classes in creative coding, 3D graphics, interactive installation, and video production.

While at CCT Derick has overseen the creation of 3 large scale CPU based rendering clusters. This includes creating a pipeline for students to use the 7040-core SuperMike-II supercomputer for rendering in Maya, Cinema 4D, 3DS Max, After Effects, and Mental Ray. After 2 years of rendering on this machine this supercomputer has been returned to its primary purpose for HPC Scientific Applications. *Derick will be responsible for working with CCT IT on the installation and integration of the NVIDIA VCA.*

Co-PI: Robert Kooima Robert Kooima holds a joint appointment as Assistant Professor in the Department of Computer Science at Louisiana State University, and at the Center for Computation & Technology. He has spent over a decade working to bring scientific data visualization to wide audiences through the application of unique and often large-scale display technologies. These technologies include virtual reality environments, auto-stereoscopic displays, ultra-high-resolution tiled walls, full domes, and multi-touch devices. In each case, the exploration of scientific data is the objective, and interactivity is key. Installations are found in museums, planetaria, and research labs. Today, Robert continues his research and teaches interactive computer graphics and game development at Louisiana State University, where he applies real-time visualization technology to the classroom. *The hardware proposed in the grant will be of great benefit to Robert's research and students.* Before joining LSU in 2009, he completed a PhD at the Electronic Visualization Laboratory at the University of Illinois at Chicago, studying the application of GPU processing to the real-time analysis of high-resolution planet-scale data. His research interests include interactive 3D graphics and large-scale data rendering.

Co-PI: Xin Li is an associate professor jointly in Department of Electrical & Computer Engineering and in CCT, LSU. Xin Li is also an Adjunct Faculty member in Computer Science. He received his Ph.D. in Computer Science from Stony Brook University (SUNY) in 2008. He is now leading the LSU Graphics and Visual Computing (GVC) group consisting of 4 PhD students and 7 MS students. The main research expertise of GVC and their recent projects include geometric data modeling and processing and their applications in graphics, visualization, vision, robotics, computational medicine, archeology, forensics, and computer-aided design. GVC is actively exploring the applications of GPUs on analyzing and processing of massive-sized geometric and temporal data.

Specifically related to this proposal are several ongoing projects extensively using GPUs. These include the radiotherapy planning and optimization based on lung tumor motion modeling from densely sampled 4D CT/MR medical data (supported by IBM faculty award and Louisiana Board

of Regents), digital forensic skull evidence modeling and facial reconstruction (supported by NSF and Louisiana Board of Regents), massive transportation data analysis and visualization (supported by Louisiana Transportation Department).

Co-PI: Hye Yeon Nam is an Assistant Professor in Digital Art at LSU. She is also an Adjunct Faculty member in Computer Science. Her work focuses on interactive installations and performance video. She holds a Ph.D. in digital media from Georgia Institute of Technology, an M.F.A. in digital media from Rhode Island School of Design, and a B.F.A. in Information Design from Ewha Womans University. She foregrounds the complexity of social relationships by making the familiar strange, and interpreting everyday behaviors in performative ways. Hye Yeon's art has been showcased in The Smithsonian National Portrait Gallery in Washington D.C., Times Square, the art gallery Eyebeam and The Tank, the conflux, the D.U.M.B.O. Art Festival in New York, FILE, SIGGRAPH , CHI, ISEA, E3 Expo, the Lab in San Francisco, and several festivals in China, Istanbul, Ireland, the UK, Germany, Australia, Denmark, and Switzerland. Her work has been broadcast on the Discovery Channel (Canada) and LIVE TV show Good Day Sacramento, published in Leonardo Journal and featured in Wired, We Make Money Not Art, Makezine, Business Insider, Slashdot, Engadget among other publications.

IT Assistance: Chris Branton holds an appointment as an IT Consultant in the Cultural Computing group at CCT and Adjunct Professor of Computer Science and Engineering. He earned his Ph.D. in computer science at LSU, and worked for more than fifteen years as a professional software developer, project manager, and consultant before joining CCT. His research interests include distributed systems software architecture, collaborative human-computer interaction, and the use of computation in the arts and humanities. Part of Chris's position at CCT is within the "Enablement Group". These staff members are essential in bridging resources across the center for the realization of novel approaches to computation. *Chris will be an important resource for creating the new digital media pipeline proposed here.*

IT Assistance: Adam Yates is the IT Manager for CCT. He comes to LSU from Albermarle Chemical where he worked as a system administrator. Adam has spent nearly 7 years at CCT and is responsible for installing, configuring, and maintaining networking infrastructure and numerous workstations, labs, and HPC clusters. *His team of student workers and 8 full-time staff members will be the ones that physically install and maintain all of the equipment written in this proposal.*

5. ECONOMIC AND/OR CULTURAL DEVELOPMENT AND IMPACT

a. Relationships With Industrial/Institutional Sponsors

There are currently over 20,000 jobs in digital media related skill-sets within an 80-mile radius from Baton Rouge. Louisiana's digital media and software industry is positioned for staggering growth. A recent analysis by McKinsey & Co. revealed that Louisiana could create up to 23,000 direct and indirect jobs focused in the digital media and software industry in the next 20 years.

As the incoming director, Aubanel has met with EA, Gameloft, TurboSquid, Moonbot, Pixel Dash and Iron 27 and has received strong interest in possibilities that include sponsoring events, guest speaking and guest instructors, hiring interns and partnering for providing requirements for class projects. Marc lends his expertise at bridging gaps between Industry and academia and hopes to push these relationships as far as possible. NVIDIA, one of world's largest manufacturers of GPUs, would like to work with LSU on developing a case study for using their Visual Computing Appliance if this proposal is successful.

b. Promotion of Economic Development and/or Cultural Resource

This program is being created in an effort to ensure that Louisiana can provide professionals living in the state with a skill set conducive to digital media and software development. Software and information technology clusters exist in multiple locations around the state, and the industry also draws support from research hubs and strong university programs.

(<http://www.louisianaeconomicdevelopment.com/page/entertainment>) Over the last seven years the Baton Rouge Area Chamber (BRAC), Greater New Orleans Inc. (GNO) and Louisiana Economic Development (LED) have led major efforts to attract digital media companies to the state. Companies have cited a need for more locally trained, industry ready professionals. This program is the catalyst required for economic growth in this area, diversifying the economy and growing the local talent pool.

Education & Economic Contribution in Entertainment Software:

State	Direct & Indirect Employees	Average Compensation (Direct Employees)	Economic Contribution to State	# of Students in Masters Level Digital Media Programs
Florida	2,377	\$83,335	\$95.6 million	95
Georgia	2,920	\$83,335	\$92.1 million	428
Texas	13,613	\$87,630	\$491.5 million	196
Louisiana	260	\$83,335	\$14 million	0

Statistics published by The Entertainment Software Association: <http://www.theesa.com/facts/econdata.asp>

If we look at the video game industry in the above chart on its own and our three nearest neighboring states, there is some ground to be made in becoming a major development center. Florida Interactive Entertainment Academy (FIEA) has a master level digital media program directly targeted at the video game industry with a total student body of 55. FIEA has a placement rate of 97% with an average salary of \$50,865. To further grow the reputation of the program, we will need graduates to aid in growing this sector in state.

Success in this type of program is based on how many students pursue careers in the field, roles hired into and starting salaries. Most institutions track these statistics as they are also what students use to select an institution for higher study in the field. A terminal professional degree is judged by the success of its students in the specialized field of study.

Our primary goal is to place as many students in high level positions in industry and help grow this sector in Louisiana. Our relationship with LED in helping attract more companies and in partnership with local development firms will aid us in attracting more students to the program. We are in a pivotal time period to make up lost ground to other institutions and fill this much needed void.

6. ADDITIONAL FUNDING SOURCES AND EVIDENCE OF COLLABORATION

Dr. J. Ramanujam, Director of the Center for Computation and Technology at Louisiana State University will provide matching funds in the amount of \$25,000 toward the equipment costs associated with the Digital Media Arts and Engineering Lab.

Mathias Royer, Studio Manager at Gameloft supports the Digital Media Arts & Engineering Lab grant application. As a leading global developer and publisher of mobile games, Gameloft is in strong support of raising digital media education in Louisiana to a competitive level. Mr. Royer's letter of support will be a part of this proposal.

Josh Fleig, Director, Business Development at Louisiana Economic Development (LED) commits continued collaboration with Louisiana State University and the Center for Computation and Technology. The Digital Media Arts and Engineering Lab will contribute to creating a talented workforce for companies in Louisiana. Mr. Fleig's letter of support will also be attached to this proposal as an addendum.

4. Service

4.1. Service Statement

SERVICE STATEMENT

I have been actively serving LSU since beginning my position in 2014. I have engaged in university service activities for the greater university as well as the Digital Art concentration, the LSU School of Art, and the College of Art & Design. These responsibilities include several committee responsibilities, student recruitment, Digital Art area coordination, community outreach in a leadership role and advertising digital art to perspective students. Additionally, I have performed external service on committees for the international digital art community and professional organizations.

In these past six years, the Digital Art undergraduate concentration has nearly doubled, reaching approximately 80 students – the fastest departmental growth in the School of Art's history. To support Digital Art's growth, we have hired a qualified full time faculty who has industry experience and several adjunct faculty who can mentor students in professional art careers, animation skillsets, and other requirements that digital art students need to fulfill. I either served on the search committee or held an officer role responsible for recruiting these positions. I have also served as a juror for the School of Art annual High School Exhibition, which is an important BFA recruiting event. As an area coordinator for Digital Art, I often have meetings with freshmen about Digital Art admissions. With selective admissions, we have increasingly qualified students with better portfolios every year. I have also contributed to departmental growth by revamping the courses and curriculum, leading to a rapid rise in the number of Digital Art students. I have developed a new course (AER 4240 Beyond Screen) and significantly updated existing curricula in the Digital Art concentration (ART 2210 Creative Coding, ART 2230 Virtual Space, and ART 4280 Digital Art Practicum) pertaining to digital fabrication and virtual spaces as well as other professional activities associated with electronic media production.

Extra service roles include services for several years on the college-wide curriculum, foundations, and development committees. As a college-curriculum committee member, I reviewed the curriculum changes and committed updates to approve them. As a development committee member, I read recommendations by School of Art faculty and ranked the proposed artists to select whom to invite to inspire and influence LSU art community. As a foundation committee member, I reviewed freshmen portfolios to improve the quality of their artwork. I attended LSU's Communication across the Curriculum (CxC) summer institute in 2018. In the intensive summer workshop, we discussed various pedagogical perspectives and innovative, effective teaching methods. As part of the CxC summer Institute, I shared my students' work from the Virtual Space

class that was 3D printed in the CxC studio to show how to bridge virtual worlds to reality.

I participated as a faculty adviser for multiple school events such as the Animation Jam and Game Jam with the student Digital Art Design Association (DADA). I also administrate their Facebook group and mailing list for sharing professional opportunities, events, workshops, and artist talks.

I have served on many committees for the digital art and human-computer interaction (HCI) professional communities. I have been bridging artistic and academic fields as a member of the ACM SIGGRAPH (Association for Computer Machinery-Special Interest Group on Computer Graphics and Interactive Techniques) Digital Arts Community Committee for last 10 years. I also served as a workshop and art gallery co-chair for NIME (New Interfaces for Musical Expression) 2015, an Emerging Technology committee member for SIGGRAPH Asia conference in 2018, an art gallery co-chair for TEI (Tangible, Embedded, and Embodied Interactions) in 2019, an art paper committee member for SIGGRAPH conference in 2019, and a local arrangement committee member for UIST (User Interface Software and Technology) in 2019. I have peer reviewed journal papers, conference proceedings, art papers, and artwork. I have shared select papers that I reviewed in the PS-36 CV. The full spectrum of my outreach commitments extends from the LSU School of Art to the international art, design, engineering, and technology professional communities.

4. Service

4.2. Recruitment



College of Art + Design

WHO WE ARE ACADEMICS STUDENT LIFE

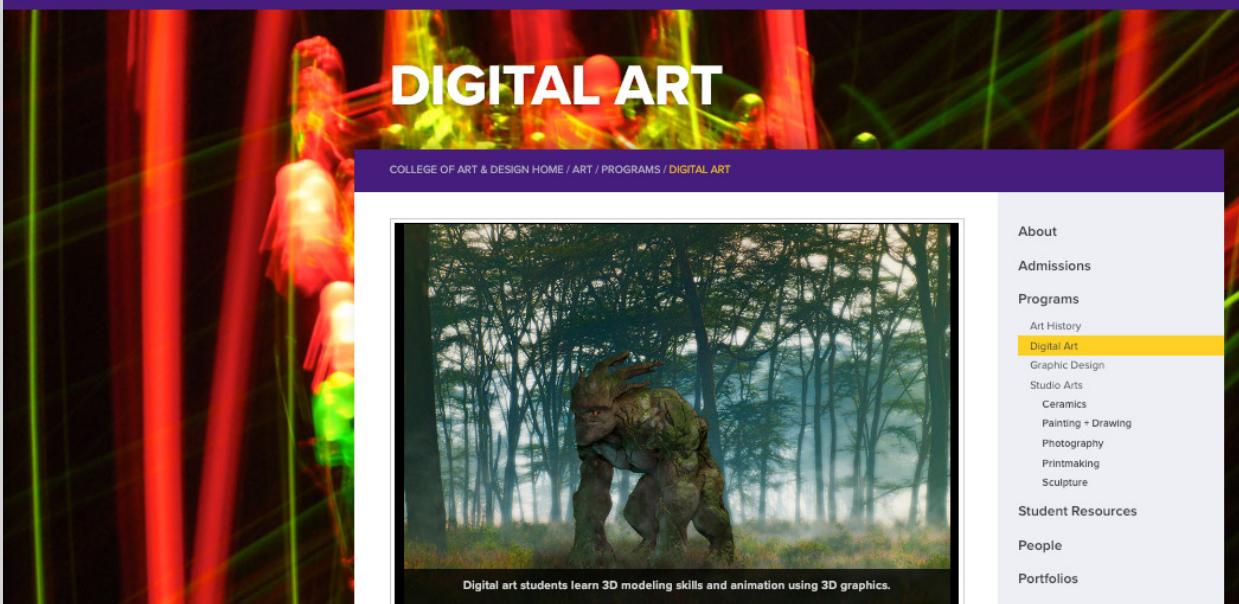
School of Art

ABOUT

ADMISSIONS

PROGRAMS

STUDENT RESOURCES



DIGITAL ART

COLLEGE OF ART & DESIGN HOME / ART / PROGRAMS / DIGITAL ART



Digital art students learn 3D modeling skills and animation using 3D graphics.

About Digital Art

Learn to give form to ideas while making use of multimedia.

The **Bachelor of Fine Arts** (BFA) in Studio Art and **Master of Fine Arts** (MFA) in Studio Art digital art concentrations nurture creative insight, theoretical grounding, and practical expertise. LSU also offers a Master in **Digital Media Arts & Engineering** and two DMAE minors: the arts-oriented **DMART** and the technology-oriented **DMAET**.

Digital technology is an essential part of the creative process. Over the past 50 years, digital technology has transformed the disciplines of painting, drawing, sculpture, and music/sound art, and groundbreaking multimedia artists are working across traditional disciplines and using digital technology to create interactive installations, virtual realities, and more.

About

Admissions

Programs

Art History

Digital Art

Graphic Design

Studio Arts

Ceramics

Painting + Drawing

Photography

Printmaking

Sculpture

Student Resources

People

Portfolios

Contact Art

School of Art
220 Design Building
Louisiana State University
Baton Rouge, LA 70803

Telephone: 225-578-5411
Fax: 225-578-5424
E-mail: art@lsu.edu

LSU Digital Art Website, <http://design.lsu.edu/art/programs/digital-art/>

DMAE

The Master in Digital Media Arts & Engineering (DMAE) is an interdisciplinary program involving the College of Art & Design and the College of Engineering. DMAE is an intensive, two-year master's degree that employs a practice-driven approach to produce polished outcomes designed to meet industry needs. The courses explore cutting-edge developments in video games, visual effects, and animation. While the DMAE is separate from the MFA, given its focus on commercial art, there is still a close connection between the departments and significant overlap between the faculty and facilities, and we encourage DMAE students to take MFA classes and vice versa. Visit dmae.lsu.edu for more information.

Digital Art Faculty

Our faculty draw from many backgrounds to support multidisciplinary digital media creation and are devoted to fostering intellectually driven artists and communicators.

Marc Aubunel, Adjunct Professor and Director, Digital Media Arts & Engineering

Aldin Bilalovic, Instructor

Kolby Kember, Instructor

Hye Yeon Nam, Assistant Professor & Area Coordinator

Derick Ostrenko, Assistant Professor

Evan Smith, Instructor

Kristine Thompson, Assistant Professor

Ken Wesley, Instructor, Digital Media Arts & Engineering

Affiliated Faculty

Jesse Allison, Assistant Professor of Experimental Music & Digital Media

Robert Kooima, Assistant Professor of Computer Science & Engineering

Susan Elizabeth Ryan, Professor of Art History

[View all School of Art faculty.](#)

Beyond the Studio

Seated at the flagship research university in Louisiana, our program encourages collaborations with faculty in areas from the sciences to the humanities as well as cutting-edge industry creators. We support our students in pursuing opportunities throughout the university and the broader community. The Center for Computation & Technology has established a multidisciplinary research and creative focus on the intersections between the arts, technology, and the computations sciences.

DADA: Digital Art & Design Association @ LSU

Hye Home Create FBP News: 18

Change Group Cover

DADA: Digital Art & Design Association @ LSU
Closed group

Interacting as yourself

About Discussion Chats Members Events Photos Group Insights Moderate Group

Joined Notifications Share More

Write Post Add Photo/Vi... Live Video More

Write something...

Photo/Video Watch Party Tag Friends ...

New Media Caucus 11 KIDP-차세대디자인리더

NEW ACTIVITY

Derick Ostrenko shared a link.
Admin · January 10 at 11:12 AM
Could be a good opportunity for those looking to stay in Louisiana...

OPPORTUNITYLOUISIANA.COM
Starlight Studios Becomes Latest Louisiana Entertainment Job-Creation Project
BATON ROUGE, La. — Starlight Studios in New Orleans has become the latest company to qualify under the Entertainment Job Creation Program, which is designed to cultivate sustainable jobs for motion picture, digital,...

Julie Martin and 1 other Seen by 3

GROUP BY

LSU Digital Art
134 like this Learn More

INVITE MEMBERS Embed Invite
Enter name or email address...

MEMBERS 209 Members

J Ram Ramanujam Rob Carpenter Leslie Friedman

SUGGESTED MEMBERS Hide

J Ram Ramanujam Rob Carpenter Leslie Friedman

INVITED See More

LSU Digital Art Social Media Co-Organizer, www.facebook.com/groups/digitalada



Digital + Art PRO

287 Videos | 18 Followers | 53 Likes

Work by students in the LSU Digital Art program. [Read more](#)

...



2018Spring_ART2230_AngeleThompson
Digital + Art | eight plays



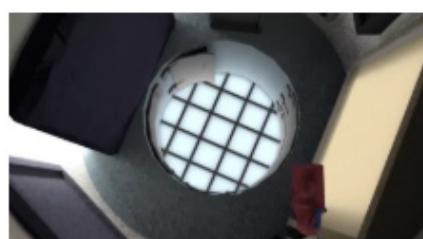
2018Spring_ART2230_TeneaMontague
Digital + Art | six plays



2018Spring_ART2230_SheiGotico_Vehicle
Digital + Art | seven plays



2018Spring_ART2230_MirandaCalongne
Digital + Art | four plays



2018Spring_ART2230_MichaelKirshner
Digital + Art | four plays



2018Spring_ART2230_MaloriePuge
Digital + Art | four plays



2018Spring_ART2230_LauraPiccoli
Digital + Art | three plays



2018Spring_ART2230_EmmaHurstell
Digital + Art | four plays

LSU Digital Art Student Work Archiving Co-Manager, <https://vimeo.com/lsudigitalart>

BFA DIGITAL ART CONCENTRATION

SELECTIVE ADMISSIONS GUIDE

Admission into the digital art concentration and classes is selective. Students seeking admission are required to apply for admission. Students wanting to apply should first read the below guide then complete the application at lsuart.slideroom.com.

The digital art Selective Admissions Committee meets in May of each year to assess portfolios. Results are usually sent out by the first week of June. Students admitted to the concentration will be able to take all classes required for the digital art major.

REQUIRED COURSES

In order to be eligible for admission students must have completed or be enrolled in the below courses. Although the College of Art & Design requires students maintain at least a 2.0 GPA, the competitive nature of the selective admissions process means that a higher GPA is almost always necessary.

- ART 1011 or 1008 Two-Dimensional Design
- ART 1012 or 1009 Three-Dimensional Design
- ART 1847 or 1010 Drawing-Composition
- ART 2050 Digital Art I
- One of the following: ART 1360, ART 2995, ART 1848, ART 1661, ART 1762, ART 1849
- ARTH 1440/1441 Historical Survey of the Arts
- ENG 1001 English Composition
- General Education: One required

TRANSFER STUDENTS

Students transferring from another institution or from a different program at LSU should contact a College of Art & Design Academic Counselor to see what credits will transfer. This should also determine the portfolio content to use from courses taken in the previous program.

REQUIRED APPLICATION ITEMS

Portfolio

Include a minimum of six works, as outlined below. Optionally, you may submit one extra item, for a total of seven works. Remember to include only your best work! If you're not sure, it's often a good idea to seek feedback from an instructor. While it may not be possible, we highly encourage submitting work that makes use of digital techniques such as 3D modeling, web design, video, animation, digital imaging, or photography. We also encourage submission of strong figure drawing examples.

- THREE works from ART 2050 Digital I
- THREE works from any art/design class or classes
- ONE work from that may come from outside of class (this is optional)

Online Foundations Portfolio

All first-year students in the School of Art are asked to complete a separate foundation portfolio at lsuart.slideroom.com. If you did not submit a foundations portfolio, submit the following along with your digital art Slideroom submission.

- ONE work from ART 1011 2D Design (1008 for non-majors)
- ONE work from ART 1012 3D Design (1009 for non-majors)
- ONE work from ART 1847 Drawing Composition (1010 for non-majors)

Letter of Intent

Please communicate to the Selective Admissions Committee your reasons for applying. Include your education and career goals, as well as any important information you think the committee needs to know (300 word maximum). This is uploaded to Slideroom along with your portfolio items.

Unofficial Transcripts

Transcripts may be obtained by logging into myLSU and clicking on "Student Services" and then "College Record." Upload the PDF from here to Slideroom. This, too, is uploaded to Slideroom along with your portfolio items.

APPLICATION PROCEDURE

Go to lsuart.slideroom.com, sign up for an account, and follow the instructions for uploading your portfolio work, letter of intent, and transcripts.

You will need to digitize any physical content that you have either through scanning, photographing, or video recording. Feel free to upload video to YouTube or Vimeo. If you would like to use websites or applications you may upload screenshots. Attention should be given to creating evenly illuminated reproductions that accurately represent your images. You can make an appointment with the Communications across the Curriculum (CxC) Art + Design Studio located in 104A Design Building if you would like assistance or advice with the documentation process or for feedback on your letter of intent.

PORFOLIO ASSESSMENT

Students who have not fulfilled any of the above requirements may still apply for conditional acceptance. Portfolio scores (6.0) are combined with GPA (4.0). This gives a possible 10 points, and provides a basis for ranking individuals for acceptance. Scores from ART 1011, 1012, and 1847 will be taken from foundation assessment and averaged with scores from ART 2050 in addition to your three chosen pieces. Points will be deducted for courses not taken. Work is ranked individually for execution, concept, and design on a six-point scale:

- 1 – Not Evident
- 2 – Poor
- 3 – Below Average

4. Service

4.3. University Service

Making with Meaning:

Digital Media at Georgia Tech

Dr. Brian Magerko

Wednesday

November 7

4 PM

DMC Theater

340 E Parker Blvd



This talk discusses how we engage in the scholarship of "making with meaning" through digital games and crafts, creative computing, educational media, and participatory design research in ways that empower, provoke, or delight people through digital forms.

LSU

School of Art

LSU

— Center for —
Computation & Technology

Artists/ Researchers Invitation: Brian Magerko Guest Lecture, LSU Digital Media Center, Organizer, 2018.

LSU COLLEGE OF ART + DESIGN

LECTURE SERIES 16/17

FALL 2016

All lectures begin at 5 p.m. in the LSU Design Building Auditorium (room 103) unless otherwise noted.

10.17	JERRY VAN EYCK - LA Founding Principal, Imlek Max Z. Conrad Endowed Lecture Series	11.7	SUZAN TILLOTSON - ID Founding Principal & Lighting Designer, Tillotson Design Associates College of Art & Design Distinguished Alumni Lecture Series
10.19	ALEX CAMPRUBI - LA Design Director, PuBang Design Institute Robert Reich School of Landscape Architecture Lecture	11.11 RT 2 PM	HENRI ZERNER - ART Professor Emeritus of Art History, Harvard School of Art Lecture At LSU Cox Auditorium
10.26	DAVID MAISEL - ART Photographer Paula G. Manship Endowed Lecture Series	11.16	MATTHIAS BÖHLER & CHRISTIAN ORENTO - ART Artist Team School of Art Lecture
11.2	JUDITH HEERWAGEN - ID Environmental Psychologist, U.S. General Services Administration Paula G. Manship Endowed Lecture Series		

SPRING 2017

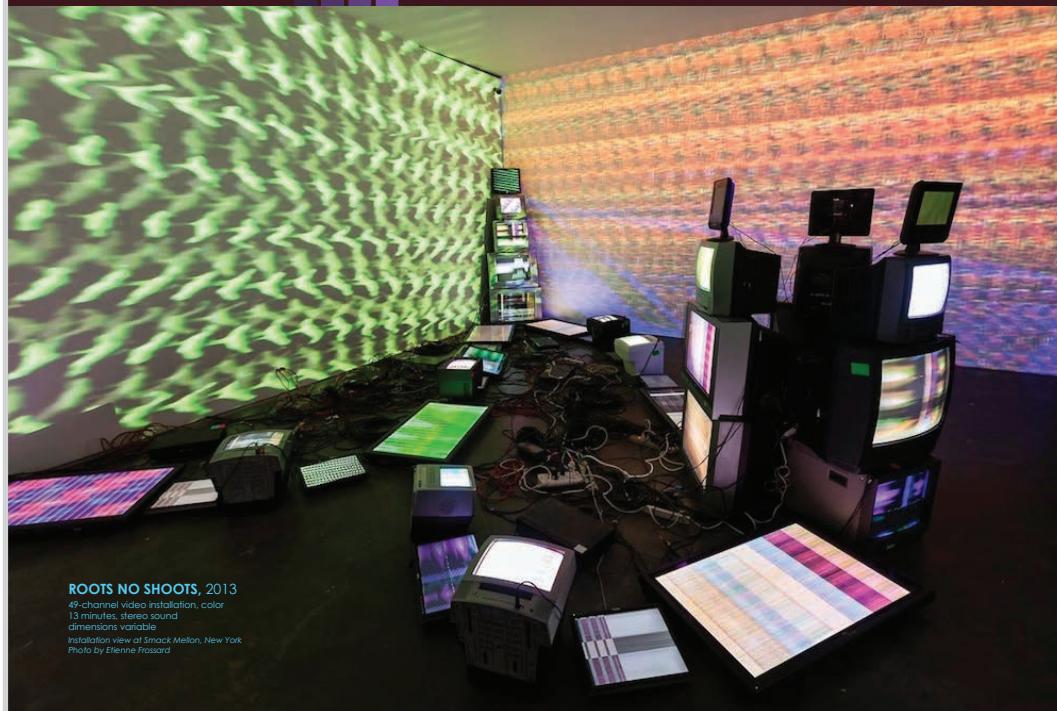
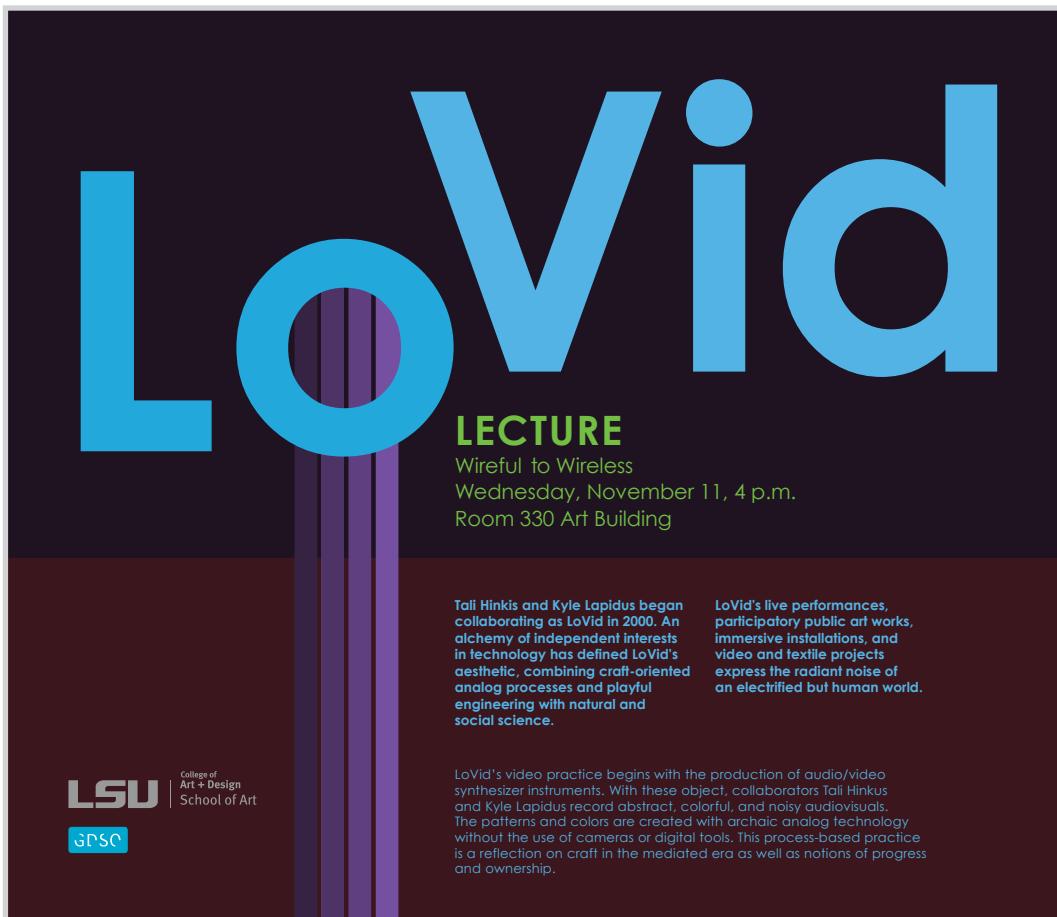
1.23	GREG SIMKINS - ART Artist School of Art Lecture, Co-Sponsored by Baton Rouge Gallery	3.6	M. ELLEN DEMING - ID Professor, University of Illinois Department of Landscape Architecture Paula G. Manship Endowed Lecture Series
1.25	CYNTHIA LEIBROCK - ID Principal & Founder, Easy Access to Health School of Interior Design Lecture	3.15	JULIE HEFFERNAN - ART Artist Paula G. Manship Endowed Lecture Series
1.30	APRIL PHILIPS - LA Principal, April Philips Design Works Max Z. Conrad Endowed Lecture Series	3.20	RON HERMAN - LA Principal, Ron Herman Landscape Architect Paula G. Manship Endowed Lecture Series
2.7	AYUMI HORIE - ART Ceramic Artist School of Art Lecture 104 Design Building Commons	3.22	MARIO NAVES - ART Artist, Critic & Teacher School of Art Lecture
2.8	EDWARD STEINFELD - ID Architect & Director, IDEA Center Nadine Carter Russell Endowed Chair Lecture	3.27	CHUN-YU WEI - ARCH Dean, Hunan University College of Architecture School of Architecture Lecture
2.13	ALBERTO PÉREZ-GÓMEZ - ARCH Professor, McGill University School of Architecture Paula G. Manship Endowed Lecture Series	4.3	JIM CAMPBELL - ART Electronic Artist, White Light Inc. Studio Paula G. Manship Endowed Lecture Series
2.20	LUIS LONGHI - ARCH Principal, Longhi Architects & Professor, UPC Lima, Peru Coleman Partners Architects Sponsored Lecture	4.5	TREY TRAHAN - ARCH Founder & CEO, Trahan Architects College of Art & Design Distinguished Alumni Lecture Series

The LSU College of Art & Design gratefully acknowledges the generous endowments that have established the Paula G. Manship and Max Z. Conrad lecture series and the Nadine Carter Russell Chair. The School of Architecture is thankful for the lecture sponsorship provided by Coleman Partners Architects.

Lecture dates and speakers are subject to change. Visit design.lsus.edu/lectures for up-to-date information.

LSU | College of Art + Design

Artists/ Researchers Invitation: Jim Campbell Guest Lecture, Co-Organizer, 2017.



Artists/ Researchers Invitation: LoVid: Tali Hinkus Guest Lecture, Co-Organizer, 2015.

LSU SCHOOL OF ART • LECTURE SERIES 2014-15

MARCH 18, 2015
WEDNESDAY, 5:00 P.M.
Room 103 Design Building
Paula G. Manship Endowed Lecture

JOANNA BERZOWSKA

Quantified Threads: future fashion in the cloud



Joanna Berzowska and Di Mainstone, Luttergill, from Skorpions, 2007. Dress moves via custom circuitry and shape memory alloy. Photo by Nico Stinghe. Joanna Berzowska and Di Mainstone, Luttergill, from Skorpions, 2007. Dress moves via custom circuitry and shape memory alloy. Photo by Nico Stinghe.



The Shoulder Dress from the Karma Chameleon Collection, 2012. Transformative garment enlarges, powered by energy from the human body captured in the e-textile. Photo by Ronald Borshan.



Berzowska researches technologies for the creation of electronic textiles and reactive circuits which she uses to create soft responsive structures and garments.

She is Associate Professor and Chair of the Design and Computation Arts Department at Concordia University, founder and director of XS Labs, a design research studio, and Electronic Textiles

Head at OMsignal, a Montreal startup developing biometric garments that connect seamlessly to iPhones and offer predictive biofeedback to optimize wellness and wellbeing.

She has shown in the Cooper-Hewitt Design Museum in NYC, V&A in London, Millennium Museum in Beijing, Ars Electronica in Linz, and many other international venues.

SPONSORED BY:



LSU College of Art + Design
School of Art



Artists/ Researchers Invitation: Joanna Berzowska Artists Lecture & Workshop, Manship Lecture Series, Co-Organizer, 2015.

4. Service | 4.3. University Service

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1/25/2019

Gmail - Sophomore Gold Check In & Invitation



Hye Yeon Nam <hyeonam@gmail.com>

Sophomore Gold Check In & Invitation

1 message

Sophia Pena <sophia@lsu.edu>

Tue, Nov 24, 2015 at 4:49 PM

To: Sophia Pena <sophia@lsu.edu>

Cc: Amanda C Kuylen <akuyle1@lsu.edu>, Temetria D Hargett <thargett@lsu.edu>, Maylen L Aldana <maldana@lsu.edu>, Ramon R Lopez <rlopez1@lsu.edu>, Clinton S Willson <cwillson@lsu.edu>

Dear Sophomore Gold Faculty Mentor,

Thank you again for agreeing to mentor our students. At this point you should have been contacted by your mentee to set up a mentoring meeting for the semester. If this has not happened, please send me a brief email to that effect, so I can follow up with that student.

In addition, I'd like to invite you to our final Sophomore Gold Event for the Fall Semester:

Next **Tuesday, December 1st, 2015 from 3-6pm**, we will be hosting a **Holiday Service Project Get Together** in the Faculty-in-Residence's Apartment in the Laville Honors House.

This is a come & go event and could be a great opportunity for a quick mentor/mentee meet-up before Finals! We will be decorating cookies and making little treatbags for the children at a local elementary school.

We look forward to continuing the mentor & mentee meetings in the Spring semester and hope to see you at our Holiday Service Project Get Together next week!

P.S. Attached is a map of the apartment. If you need any directions or are lost the day of the event, please call me on my work cell: 225-329-6507.

LSU

Sophia Seiverth Peña, M.A.

Residence Life Coordinator

East Campus Apartments & Alpha Phi Alpha House

Louisiana State University

1B ECA Activity Center, Baton Rouge, LA 70803

office 225-334-4447 | front desk 225-334-4248

sophia@lsu.edu | lsu.edu | lsu.edu/ResLife



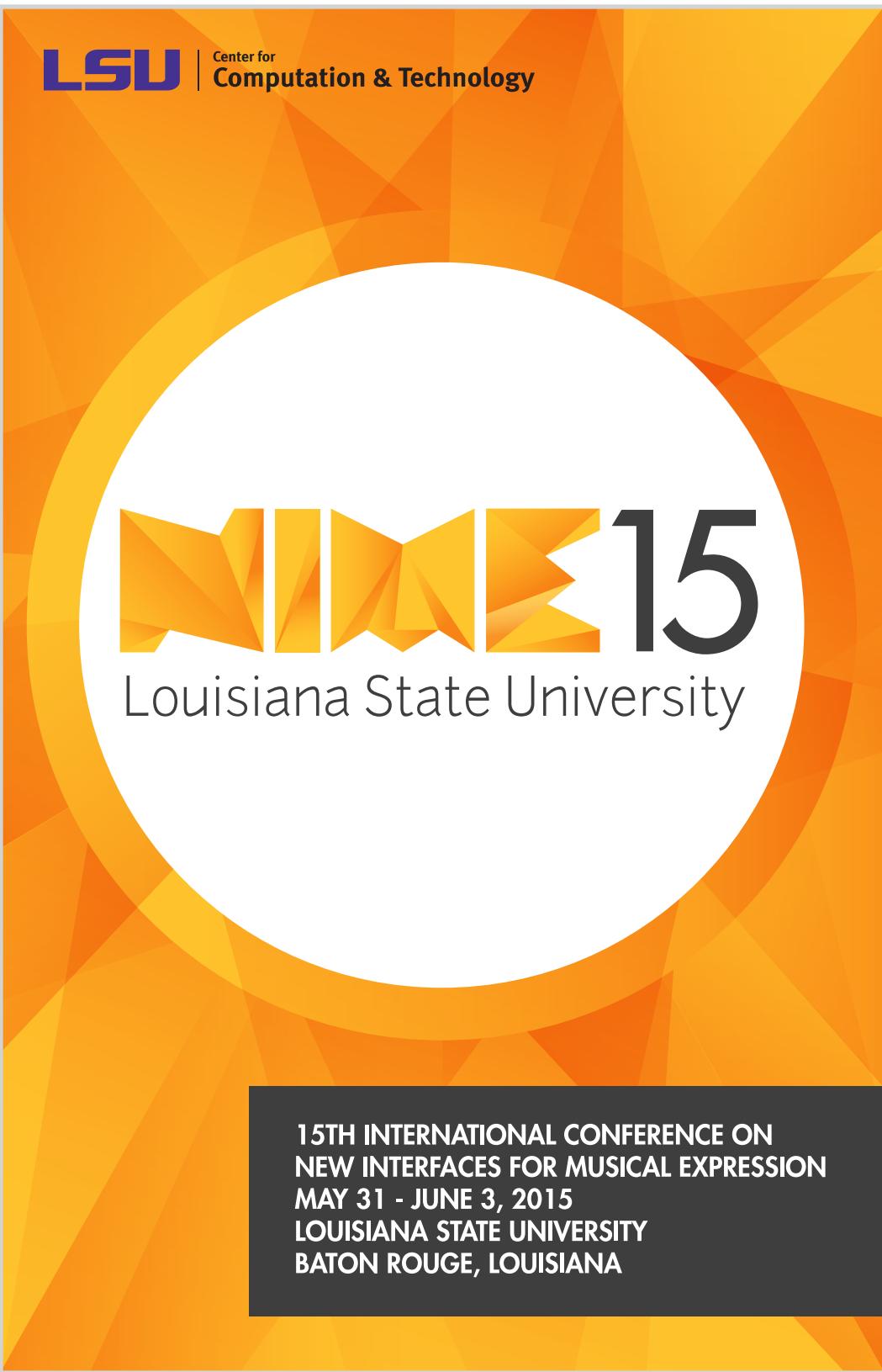
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1/2

Sophomore Gold Faculty Mentor, 2015.

4. Service

4.4. External Service



15th International Conference on New Interfaces for Musical Expression (NIME) Program Book.
Edited by Jesse Allison, Edgar Berdahl, Stephen David Beck, Derick Ostrenko, Hye Yeon Nam, Esteban Maestre, Daniel.

NIME 2015 PROGRAM BOOK

15th International Conference on
New Interfaces for Musical Expression

May 31 - June 3, 2015

Louisiana State University

Baton Rouge, LA



arts council
GREATER BATON ROUGE

LSU | Center for
Computation & Technology

LSU | College of
Music & Dramatic Arts

LSU | College of
Art + Design

RED STICK'15
INTERNATIONAL FESTIVAL



PreSonus

 **ISOBEL**


EMDM

This program is made possible in part by a grant from the Charles Lamar Family Foundation
as administered through the Arts Council of Greater Baton Rouge.

ORGANIZING COMMITTEE

General Chair

Jesse Allison (Louisiana State University)

Paper Chair

Edgar Berdahl (Louisiana State University)

Music Chair

Stephen David Beck (Louisiana State University)

Artistic Co-chairs

Derick Ostrenko (Louisiana State University)

Hye Yeon Nam (Louisiana State University)

Malia Krolak (LSU Glassell Gallery)

Workshops Co-chairs

Hye Yeon Nam (Louisiana State University)

Vanissa Law (Louisiana State University)

Poster Co-Chairs

Esteban Maestre (McGill)

J. Corey Knoll (Louisiana State University)

Demo Chair

Daniel Shannahan (Louisiana State University)

Student Volunteer Coordinator

Lea Anne Landry (Louisiana State University)

Conference Producer

Karen Cade Jones (Louisiana State University)

Graphic Designer

Brittany Ball

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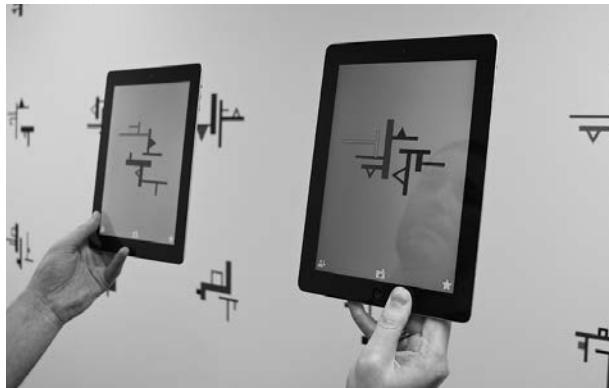
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VI. INSTALLATIONS

STRING SECTION

SHANNON NOVAK,
UNIVERSITY OF AUCKLAND

LOCATION:
GLASSELL GALLERY



String Section transforms a selected wall into an interactive musical instrument. It is made of thirty-six individual geometric symbols that audience can hold a mobile device over to produce different sounds, in this case, orchestral strings at different pitches. The audience can create their own musical scores alone, or with others using multiple mobile devices.

The work is made of thirty-six geometric symbols spread evenly across a wall in three rows of twelve. Each row represents the same octave played further down or up the scale; the lower row is the octave played down the scale (low sounding notes) the middle row is the octave played in the middle of the scale (mid range notes), and the upper row is the octave played up the scale (high sounding notes). This means you could move a mobile device up a column of geometric forms to hear the same note being played low, mid, and high. This arrangement is intuitive so no instructions are required in terms of music theory. From general observation and feedback the audience have been able to work it out very quickly with no prior knowledge of music. The geometric forms are the artists' visual response to a particular musical note, or the interpretation of sound as shape and colour. Some describe this as synesthesia or the mixing of the senses.

New Zealand artist **Shannon Novak**, a synesthete, posits that music is in everything. He creates compositions for objects, locations, and people much as musicians might compose for about places, persons or experiences with emotional resonance for them. Trained initially as a pianist, his practice encompasses painting, sculpture, and installation, with a focus on using geometric forms to explore and render his understanding of the interrelationships between sound, colour, form, time, space, and social context. Novak's

installations and exhibitions have been seen in national and international institutions, festivals and public spaces, including Auckland Art Gallery Toi o Tamaki; The McKinney Avenue Contemporary in Dallas, Texas; The University of Auckland's George Fraser Gallery; Pah Homestead and the Aotea Centre in Auckland City; and in New York City in 2013 as part of the Art in Odd Places Festival, on 14th Street and in Central Park.

SUBTLE TERRITORY

DONNA LEGAULT,
UNIVERSITY OF OTTAWA

LOCATION:
SHAW CENTER FOR THE
ARTS



Subtle Territory transforms a public announcement system into an embedded instrument that manifests imperceptible sounds of the surroundings to reveal a liminal sonic field. Ambient noise is captured live by a sensitive microphone. Infrasonic and low frequencies are then isolated and extended across the audible range in real time using a custom Pure Data program. The resulting emergent soundscape transforms sonic resonances into an unfolding acoustic experience of everyday life. Near the limits of audible sound are vague acoustic territories above and below the boundaries of human hearing. Sounds that travel the furthest and have the most visceral affect are the lowest frequencies of our everyday spaces. These sonic spaces are teeming with environmental and increasingly with urban sounds that are just beyond our perception. This territory of low frequency sounds is continuously emerging around us. Defined by an acousma of atmospheric resonances that combine with the rumblings of traffic, machinery and public activity. Subtle Territory engages the public with the imperceptible sounds from their surroundings.

Donna Legault is an experimental artist based in Ottawa, Canada. Her cross-disciplinary practice includes sound art, electronic installation, sculpture, and performance. The intersection of these practices focus on the resonance of sound as a dynamic extension

of everyday actions. Her interest in the perception of sound draws participants' attention towards the relational qualities of "noise" as a material and temporal presence. Donna Legault holds degrees in Art History from Carleton University, and in Visual Arts from the University of Ottawa. She is currently a professor of Electronic Arts at The Davis School of Art in Ottawa and The University of Ottawa. Donna has exhibited widely in solo and group exhibitions, festivals and conferences, including recent exhibitions at Send + Receive in Winnipeg, Subtle Technologies Festival in Toronto; Emmedia and Truck Gallery in Calgary; ISSTA Conference in Maynooth, Ireland and IMOCA in Dublin, Ireland. Upcoming exhibitions include the Messaros gallery at the University of West Virginia and the 2015 International Electronic Arts Symposium. Donna's continuing practice is supported by residency opportunities and grants from The Ontario Arts Council and The Canada Council for the Arts.

THE 3D SOUND OBJECT : DIRECT AND REFLECTED SOUND IN ACOUSTIC SPACES

MARGARET SCHEDEL,
STONY BROOK UNIVERSITY

PAUL GELUSO,
HARVESTWORKS

NAPHTALI DAFNA,
HARVESTWORKS

LOCATION:
FOSTER GALLERY



The **3D Sound Object** installation uses a multi-directional speaker that can produce complex sound radiation characteristics. Set in a live acoustic space, the speaker system has the ability to play the room using reflective surfaces to create virtual sound sources for the listener. In this way, it uses the architecture of the space to create unique 3D sound sculptures. The system can model radiation characteristics of acoustic instruments, spatialize existing recorded sounds, and create new synthesized 3D sounds. For NIME 2015, we will play 3 compositions written specifically for the system. We are also open to allowing the attendees to play their

78/INSTALLATIONS

own sounds through our system at the end of every day.

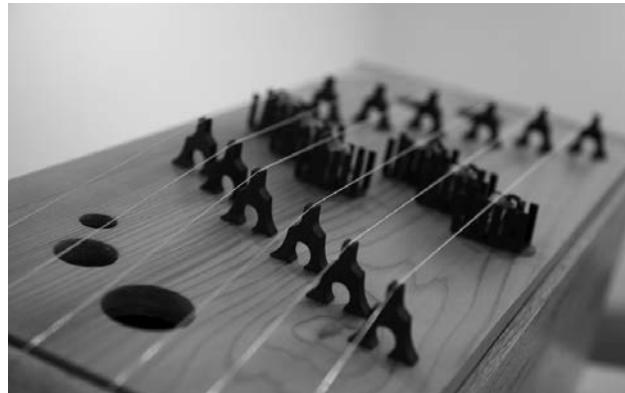
Margaret Anne Schedel is a composer and cellist specializing in the creation and performance of ferociously interactive media whose works have been performed throughout the United States and abroad. While working towards a DMA in music composition at the University of Cincinnati College Conservatory of Music, her interactive multimedia opera, A King Listens, premiered at the Cincinnati Contemporary Arts Center and was profiled by apple.com. She holds a certificate in Deep Listening with Pauline Oliveros and has studied composition with Mara Helmuth, Cort Lippe and McGregor Boyle. She is a joint author of Electronic Music and recently edited an issue of Organised Sound on sonification. Her work has been supported by the Presser Foundation, Centro Mexicano para la Música y les Artes Sonoras, and Meet the Composer. She has been commissioned by the Princeton Laptop Orchestra and the percussion ensemble Ictus. In 2009 she won the first Ruth Anderson Prize for her interactive installation Twenty Love Songs and a Song of Despair. Her research focuses on gesture in music, the sustainability of technology in art, and sonification of data. She ran SUNY's first Coursera Massive Open Online Course (MOOC) in 2013. As an Associate Professor of Music at Stony Brook University, she serves as Co-Director of Computer Music and is a core faculty member of cDACT, the consortium for digital art, culture and technology.

Paul Geluso's work focuses on the theoretical, practical and artistic aspects of sound recording and reproduction. He is a sound recordist, mixer, and engineer who collaborates with musicians and media artists using sound as a creative medium. He has worked in many areas of sound and music production being credited as engineer, producer, composer, and musician on CD and 5.1 surround sound DVD releases in addition to film, video, sound installation, performance and broadcast television soundtracks since 1992. He is currently developing new ways to capture, mix, and process 3D audio for playback on multi-channel sound systems. This work will be presented at the 131st Audio Engineering convention in New York City. Prior to being full-time faculty at NYU, he taught classes in music production and technology at Bard College and the Peabody Institute in addition to directing the Stephen F. Temmer Tonmeister Seminar here at NYU. Geluso received a Bachelor of Science in Electrical Engineering from New Jersey Institute of Technology in 1988 and a Master of Music in Music Technology from New York University in 2000.

SOUNDING BOX #11

CASELDEN STUDIOS

LOCATION:
DIGITAL MEDIA CENTER



Sounding Box #11 is the first piece released by Caselden Studios in a series of interactive acoustic sculptures called Sounding Boxes. The Sounding Box sculptures are intended to produce ambient sound and allow viewers to explore control of this sound through different types of interaction. When first conceiving the Sounding Boxes sculptures, we drew some influence from Brian Eno's definition of ambient music: "Ambient Music is intended to induce calm and a space to think... (it) must be able to accommodate many levels of listening attention without enforcing one in particular." - Brian Eno (from liner notes of his album Ambient 1: Music for Airports) The Sounding Box sculptures are designed to generate that type of sonic ambience, to produce an environmental sound that complements the surrounding space. We call these "sculptures" because they're not really instruments in the conventional sense. When a person interacts with these boxes, they're not necessarily creating a performance that will "enforce" attention from people nearby. The sculpture generates a passive, calming sound... it's an option for people nearby to listen actively, or to interact with the sculpture. This is part of what makes the Sounding Box experience exploratory in nature. Sounding Box #11 uses littleBits Electronics to respond to the viewer's actions and control the sound. As viewers approach the piece and move in the surrounding space, they cast shadows in different locations, which causes the sculpture to generate different tones. The sculpture itself is acoustic and bears influence from some stringed instruments such as the guitar and the Japanese traditional instrument, the koto. Electromagnets built into the structure vibrate steel strings to produce the droning sounds, and littleBits light sensors control the electromagnets. The Sounding Box #11 project is sponsored by littleBits Electronics, Inc.

80/INSTALLATIONS

Caselden Studios is a new creative studio based out of New York City exploring sound design for spaces, and new, innovative approaches to music-making and sound generation. The studio is lead by its founder, MJ Caselden, and encompasses a team of wood and metal-workers, 3D modelers, and embedded systems developers. For more information about Caselden Studios, visit our website: www.caseldenstudios.com The founder, MJ Caselden, is a creative technologist, sound designer, and electronic musician. He has been making electronic music since 2005. MJ's artwork often explores new ways to control sound, incorporating custom interactive instruments and software. He has worked as an electronics design engineer for companies like Beats by Dre and littleBits Electronics in partnership with Korg, and his artwork has been featured in TimeOut NYC. His design work has ranged from wearable wireless biosensors for dancers, to robotic creatures controlled by drum machines. For more information about MJ, visit his website: www.mjcaselden.com littleBits Electronics, a startup located in NYC, offered sponsorship for Sounding Box #11, and contributed their product as the electronics design platform for the piece. For more information about littleBits, visit their website: www.littlebits.cc

CONDUCTING STUDIES

AVA ANSARI,
ARTIST

MARCO PINTER,
ARTIST

LOCATION:
GLASSELL GALLERY



Conducting Studies is an ongoing collaborative performance-based new media project involving mapping and rendering of music and spoken narratives, as tracked through the physical performance of orchestral conductors. The motion of the baton, as an extension of the body of the conductor, is sensed and programmatically translated into motion data; and subsequently translated, via robotics, into various kinds of gestural prints and animations. The results show a complete loop from the music score on paper to its embodiment by the conductor's body and back to its visualization on screen and paper. Since its beginning in 2011, the project has been exhibited in The Museum of Contemporary Art Santa Barbara (MCASB), in 2013, and the International Symposium on Electronic Arts (ISEA) in Dubai in 2014, as well as different lectures and public programs related to performance studies, digital and analogue

mapping and embodiment, in Santa Barbara, CalArts and New York University among others. The NIME presentation will be focused on "The Arabian Nights", one of the oldest stories in history, with multiple supposed origins and a long history of collection, publication, translation, adaptations, and scholarship. The specific pieces used include Rimsky Korsakov's Scheherazade, First Movement: The Sea and Sinbad's ship, Om Kalthoum's Alf Laylah wa layla, and Mohamed Abdel Wahab's Alf Laila. The drawings on canvas and paper are produced by a robotic plotter which imitates the motion of the conductor. The LCD-based video is software-generated, based on tracked conductor motion.

Marco Pinter creates artwork and performances which fuse physical kinetic form with live visualizations. He has a PhD in Media Arts and Technology from the University of California, Santa Barbara, and an undergraduate degree from Cornell University. His work integrating choreographed robotic sculpture with graphics is supported by grants from the Interdisciplinary Humanities Center, the Santa Barbara Arts Collaborative, and the UC Institute for Research in the Arts. He has exhibited artwork and performances at cities around the world, including Dubai, New York, Montreal, Tehran, Hong Kong, Anaheim, San Diego and Santa Barbara. Wired magazine's online UK site published a feature on Pinter's work which explores perception through kinetic sculpture and graphics. Pinter is a contributing author to The McGraw Hill Multimedia Handbook and The Ultimate Multimedia Handbook. He has 10 issued patents and 27 pending patents, in the areas of live video technology, robotics, interactivity and telepresence.

Ava Ansari is an artist, educator, and curator. She is the associate curator of The Edge of Arabia US Tour, where she recently co-curated the Culturunners Storytelling Symposium hosted by MIT's Art, Culture and Technology Program. She is the co-founder of The Back Room, a curatorial and pedagogical project that facilitates exchanges between artists and scholars in Iran and the US. Recent projects include, Open Relationship, an eight-week workshop developed in collaboration with CultureHub in New York, Sazmanab Center for Contemporary Art in Tehran, and Mani Studio in Isfahan; I Am Only a Reporter, an exhibition of later works by Ardesir Mohassess, Modern Section of Art Dubai, 2014; A Call, a project conceptualized with Wafaa Bilal and eighty participating performers, which opened concurrently at Aaran Gallery in Tehran, and White Box in New York. As an artist, Ansari has presented work at ISEA2014, Dixon Place, La Mama, Eyebeam, the AC Institute, and the Museum of Contemporary Art Santa Barbara, among others. She holds a B.A. in Public Relations and Journalism from Allameh Tabatabaei University in Tehran, and an M.A. in Art Politics from the Tisch School of the Arts at New York University.

BOUNDARY SYNTHESIZER

KATSUFUMI MATSUI,
THE UNIVERSITY OF TOKYO

SEIICHIRO MATSUMURA,
TOKYO UNIVERSITY OF
TECHNOLOGY

TATSUYA OGUSU,
WASEDA UNIVERSITY

SEIKO OKAMOTO,
TOKYO UNIVERSITY OF
THE ARTS

CHUICHI ARAKAWA,
THE UNIVERSITY OF TOKYO

LOCATION:
DIGITAL MEDIA CENTER



Boundary Synthesizer is an interactive audio-visual installation work that makes sound waves by analysis of the visual “boundary” of sceneries. Those sceneries come from various videos or real time video input. The computer vision system detects the boundary lines of sceneries, such as cityscapes, sea waves and fireworks, automatically. This boundary line is extracted from the outline in each video frame and is directly transformed into the sound wave line. Users can manipulate parameters by turning knobs and pushing switches of the interface as with typical musical synthesizers. Thus, this installation is an audio-visual synthesizer in which the oscillator’s waveform is structured by the visual boundary. This synthesizer has 2 oscillators – 2 video images are encoded simultaneously. Users can enjoy playing with Boundary Synthesizer by changing video inputs, controlling the frequency of ring modulation and pressing switches that modulate both video and sound. Monotonous sounds are made from monotonous scenery; complex sounds are made from scenery with active movements, for example sea waves and fireworks. Users can experience the intuitive connection of scenery and sound.

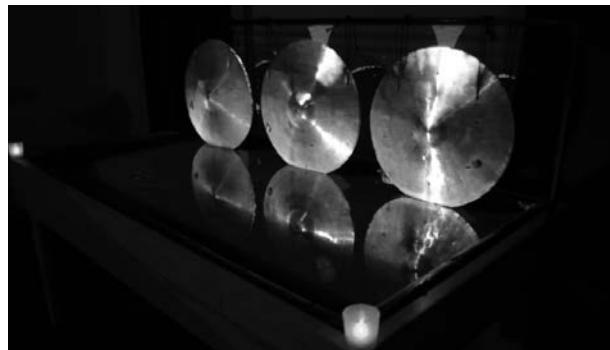
Katsufumi Matsui is a Ph.D student in the Graduate school of Interdisciplinary Information

Studies at the University of Tokyo, Japan. His research interests include audiovisual installation and interactive art. He has received various awards, such as Asia Digital Art Award, 20th Campus Genius Award and the Digital Signage Award in Japan. His work has been presented at ICMC-SMC 2014. Seiichiro Matsumura is a composer, sound designer and interactive designer. He is Associate Professor of School of Design, Tokyo University of Technology. His interactive sound installation pieces were awarded several prizes such as Japan Media Arts Festival, Asia Digital Art Award and have been exhibited regularly in public museums in Japan. Tatsuya Oguisu is a Ph.D student in Global Information and Telecommunication Institute at Waseda University. His research interest is a method of composing contemporary music based on abstract paintings. Seico Okamoto is a graduate student in Space Direction Studio at Tokyo University of the Arts. Cuichi Arakawa is a Professor of Mechanical Engineering at the University of Tokyo.

PORTAL 1: A RIPPLING SPACE

RICK SNOW,
TULANE UNIVERSITY

LOCATION:
FOSTER GALLERY



Every physical object has an infinite number of natural resonant frequencies. This piece creates an interactive space for the exploration of a composite sonic topology composed of the frequencies found within three hanging cymbals. By moving 1 or 2 hands within the sensor space audience members can activate 1800 4 note collections of natural resonant frequencies found within the physical structure of the hanging cymbals and organized by the artist. Light reflected off the pool of water in which the cymbals are suspended visualizes the harmonic relationships presented. When not activated by an audience member the cymbals sing to one another autonomous improvisations derived from their memories of the audiences' performances and from their own collection of atmospheric "songs".

Rick Snow creates multi-modal artworks of sound and light. Custom interactive computer sound and projection mapping instruments and installations comprise his most recent work.

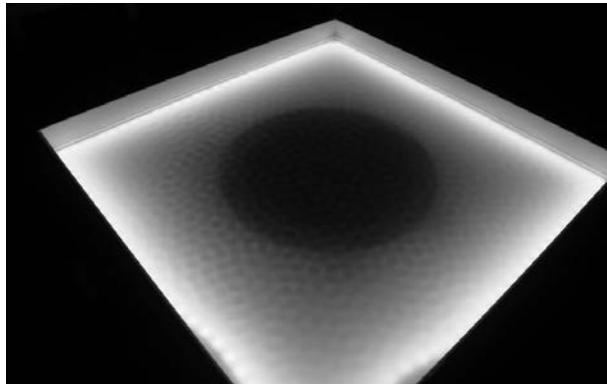
In this work he seeks to create situations in which audiences discover a complex "alien" generative system with its own memory and habits. These situations create an interaction between participant and work engaging the active memory and movement of both the participant and the system. His work has been performed/exhibited in many venues in the United States as well as selectively in Australia, Canada, Czech Republic, Germany, Ireland, Switzerland, and Wales.

NODE: A REACTIVE AUDIO/VISUAL INSTALLATION

MEASON WILEY,
CALARTS

AMBER LEPLEY,
CALARTS

LOCATION:
DIGITAL MEDIA CENTER



NODE is a reactive real-time audio/visual installation that focuses on cymatics, which is the study of visible sound and vibration. When vibration is passed through a physical excitatory medium, the relationships between minimum and maximum displacement are made visible, and complex fractal-like patterns emerge. The purpose of this installation is to show clear visible relationships between acoustic signals and modal phenomenon, allowing visitors to experience what is normally beyond their scope of vision. Additionally, we are striving to create a piece that is indicative of a sort of chaotic order within a controlled, inherently deterministic system. One that is both complex yet repeatable. In a way, the visitors become a larger part of that system. The more people interacting with the piece, the more complex and chaotic the installation becomes.

Meason Wiley is a multi-media artist, musician, sound designer, composer, and fabricator based out of Austin + Los Angeles. He received his BFA in Music Technology from CalArts in 2009. He is currently pursuing his MFA in Music Technology at CalArts under the guidance of Ajay Kapur and Michael Darling. His work focuses on sound visualization, generative art, organic modeling, physical computing, sculpture, digital fabrication, and the sonification of natural phenomenon.

Amber Lepley is a theatrical engineer and artist currently working out of Los Angeles. In 2012, she received her BFA in Theatrical Design and Production from Point Park University - Conservatory of Performing Arts in Pittsburgh, Pennsylvania. She is currently pursuing her MFA in Technical Direction at CalArts under the guidance of Michael Darling and Paul DiPietro.

MUSICALCUBES

GUNNAR OLEDAL,
INTERACTIVE INSTITUTE
SWEDISH ICT, CHALMERS
UNIVERSITY OF
TECHNOLOGY

MICHAEL SCHADE,
INTERACTIVE INSTITUTE
SWEDISH ICT, CHALMERS
UNIVERSITY OF
TECHNOLOGY, CITEC -
UNIVERSITY BIELEFELD

LOCATION:
GLASSELL GALLERY



MusicalCubes is a collaborative interactive art installation for open spaces. It consists of eight illuminated semi transparent cubes, hanging from the ceiling in a 2 x 4 pattern. The users can interact with the installation in various ways. They can record their own sounds and transfer them between cubes in order to make a beat or melody in their desired way.

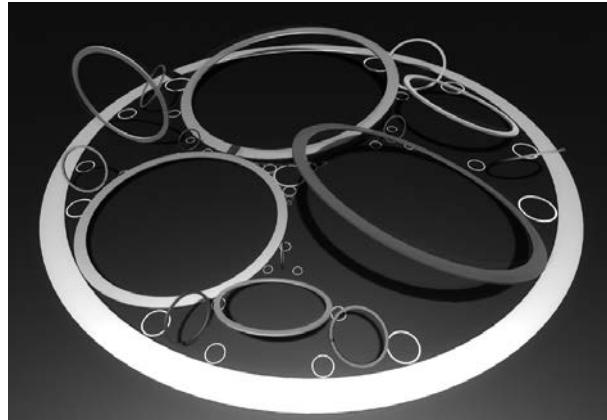
Michael Schade is an interaction designer, programmer, creative technologist and former student of the Chalmers University of Technology in Gothenburg. Most of his work revolves around explorative design, programming and the combination of art and technology. Originally from Germany, Michael studied Media Production with a focus on technology and arts in Lemgo, Germany. During that time he worked with various kinds of media and audio-visual technologies. He became extensively passionate for the maker/hacker and open source movement as well as all sorts of interactive and audio-visual technologies. Currently he is working as a researcher and interaction designer at the CITEC Institute in Bielefeld, Germany.

Gunnar Oledal is an inventor, artist and performer working in the intersection of novel technology and musical expression. With a background in computer science complemented by 2 years of music studies he's currently doing his master thesis at Interactive Institute Swedish ICT where he is developing a completely new musical interface.

XYZ (NON-CONVENTIONAL VIRTUAL INSTRUMENTS BASED ON SPATIAL AND KINEMATIC MODELS)

IGNACIO PECINO,
THE UNIVERSITY OF
MANCHESTER

LOCATION:
GLASSELL GALLERY



XYZ is an interactive installation proposing three non-conventional virtual instruments based on spatial and kinematic models to explore timbre, gesture and spatialisation. These models are implemented in a 3D simulation environment (Unity Game Engine), presenting emergent and recursive characteristics that minimise visual information while maximising the exploration of aural space, through gesture and motion. Sounds are procedurally generated in Supercollider using the incoming spatial and kinematic data from Unity via OSC messages. This approach reinforces the strong existing connection between the visual (gestural) and sonic aspects of these instruments. Multiple simultaneous users are invited to interact with the piece using custom software interfaces on touch-screen hardware devices, allowing them to explore the proposed sounds and instrumental techniques, in a collaborative performance/improvisation. These instrumental techniques were implemented as control methods (API) in the scripting language (C#), including random and generative elements that introduce a certain level of indeterminacy and variety into the system.

Ignacio Pecino is a composer, software developer and former sound engineer based in NOVARS Research Centre (The University of Manchester), where he is currently a PhD

candidate, after completing a Master with Distinction on Electroacoustic Music Composition. His research focuses on technical and fundamental aspects of dynamic audio, including procedural, adaptive and locative audio; but he is also interested in generative music, cybernetics (systems art), and perceptual organisation. His work has been presented in numerous international festival and conferences such as ICMC'13 (Perth), ICMC'14 (Athens), ZKM (Karlsruhe, Germany), AudioMostly'12 (Corfu) or MANTIS Festival (Manchester, UK).

CLOUD

IVICA BUKVIC,
VIRGINIA TECH

AKI ISHIDA,
VIRGINIA TECH

LOCATION:
SHAW CENTER FOR THE
ARTS



Cloud is a constellation of cloudlets that were programmed through an all-age-appropriate workshop and as a result whose presence is a reflection of the community that made it. The cloudlets emit light and sound in response to light and sound generated by other cloudlets, people, and the environment. Each cloudlet's aluminum honeycomb and acrylic vessel contains a Raspberry Pi microcomputer, light sensors, microphone, multi-color LEDs, and a small speaker that driven by Virginia Tech's Pd-L2Ork free open source software. Through the use of community- and team-building workshops, participants grouped in teams each consisting of one to six members will be given an opportunity to uniquely customize the behaviors of cloudlets and place them in their final location under the artists' aesthetic and technical guidance. There are four different heights of cloudlets, each with its own color and sound properties. As people walk in and out of the ensuing constellation, the sounds will be heard and lights perceived spatially from multiple heights and directions. Each cloudlet therefore manifests unique behavior and feeds off of each other's sound and light as customized by the community participants. Cloudlets as a whole, form the Cloud, a reflection of the community that made them.

88/INSTALLATIONS

The art of multisensory researcher and artist **Ivica Ico Bukvic** (b. 1976) is driven by ubiquitous interactivity. Bukvic's output encompasses aural, visual, acoustic, electronic, performances, installations, technologies, research publications, presentations, grants, patent disclosures, and awards. His most recent work focuses on communal interaction, audio spatialization, exploring connections among the arts and human health, and recontextualizing STEM K-12 education through innovative approaches to creativity and technology. Bukvic's recent recognition includes L2Ork being named as one of the eight top research projects at Virginia Tech (DCist, 2014), AL Light & Architecture Design Award (New York, 2013), first place in the First International Laptop Orchestra Competition (Montana University, 2011), Excellence in Research and Creative Scholarship Award (VT CLAHS, 2011), XCaliber Award (VT, 2010), Best Animated Short (San Francisco, 2009), and the Creative Achievement Award (VT CAUS, 2009). Dr. Bukvic is currently an associate professor of music technology in Virginia Tech's School of Performing Arts, where he serves as the founder and director of the Digital Interactive Sound and Intermedia Studio (DISIS) and the Linux Laptop Orchestra (L2Ork), Institute for Creativity, Arts, and Technology's Senior Fellow, and a member of the Center for Human-Computer Interaction with a courtesy appointment in Computer Science. ico.bukvic.net

Aki Ishida is an Assistant Professor of Architecture at Virginia Tech and a Registered Architect in New York. Aki's work is a synthesis of spatial uses of light, active public engagement of space, and critical examination of light in our cities. Her work ranges from design of interactive public art installations, writing on impact of electric light on our 24/7 temporality, to collaborating with hospitals to re-think the impact of light on healthcare. The environments and installations that she designs challenge the potentials of light, both natural and artificial, to represent and perceive the world around us in new ways. Interactive audio-visual installation Lantern Field, a project she led at the Smithsonian's Freer Gallery in Washington, DC, was one of a dozen international winners of 2013 Architectural Lighting Design Award. In 2014, she served as panelist for the National Endowment for the Arts Art Works grants. Prior to forming Aki Ishida Architect PLLC in 2007, she was an associate for over four years at James Carpenter Design Associates, a studio focused on artistic and technical use of glass. She also worked at Rafael Vinoly Architects and I.M. Pei Architect. She holds architecture degrees from University of Minnesota and Columbia University.

REVERSIBLE REACTION

JASON CHARNEY,
BOWLING GREEN STATE
UNIVERSITY

LOCATION:
GLASSELL GALLERY



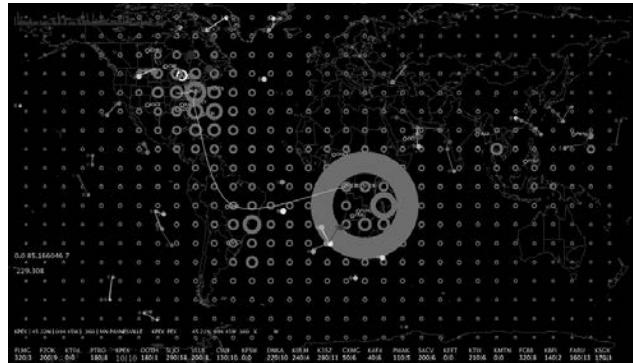
reversible reaction is an interactive installation that takes its inspiration from the chemical phenomenon in which reactants and products can form each other, oscillating between chemical states. Contrasting sonic and visual environments create an abstracted microscopic world in this installation: molecular bonds join and break, atoms float in suspension, and the environment changes states when "catalyst" participants disturb the system's equilibrium by moving around the space.

Jason Charney's work in sound addresses the connection between science, observable phenomena, and performative gesture. He writes music for orchestral instruments and voice as well as electronics, often combining them. An active electroacoustic performer, Jason has a particular interest in multimedia and nonlinear sonic experiences. Jason is the recipient of the 2012 Allen Strange Award from SEAMUS and finalist for the 2015 SEAMUS/ASCAP Student Commission Competition. Recent activities include performances at the Centquatre Nef in Paris sponsored by IRCAM, the Music Academy in Zagreb, Croatia, sponsored by the US Embassy, NYCEMF, SEAMUS, SCI National Conference, N_SEME, and Electroacoustic Barn Dance. Jason holds degrees in composition and theory from Bowling Green State University and the University of Kansas, where he studied with Elaine Lillios, Mikel Kuehn, Christopher Dietz, Forrest Pierce, and Kip Haaheim. He is a regular contributor to I Care If You Listen, a blog and magazine about new music and technology and performs with electroacoustic improvisation trio Netmoiré.

WINDCHIME

PETER BEYLS,
CITAR

LOCATION:
DIGITAL MEDIA CENTER



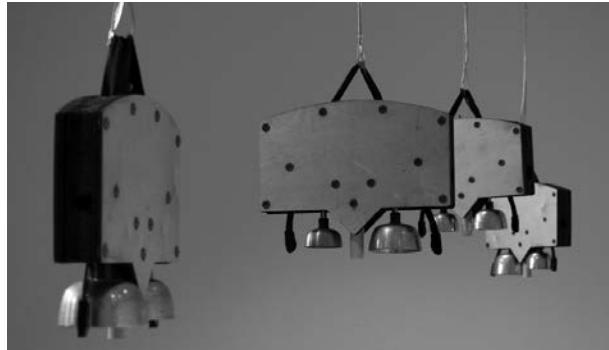
WindChime is a web-driven audio-visual mixed/augmented reality work gathering weather data from thousands of world locations. The whole earth is sampled as a source of dynamic data; changes in the intensity and the direction of wind are captured, analyzed and visualized on an animated world map. Besides the connection to real-world data, WindChime features a parallel particle universe. Particles exist as a mass of interacting entities whose behavior is influenced by wind data. WindChime interfaces a real-world natural system with an engineered, cultural system. Particles coalesce into temporary clusters producing sounds – in analogy with a wind chime.

Peter Beyls is an interdisciplinary artist developing generative systems in music, the visual arts and hybrid formats. Beyls studied at the Royal Music Conservatory Brussels, EMS Stockholm, Ghent University and the Slade School of Art, University College London. He published extensively on the application of Artificial Intelligence for artistic purposes. Beyls holds a PhD in Computer Science from the University of Plymouth, UK and is currently a researcher at CITAR, Universidade Católica Portuguesa, Porto and visiting professor of Media Art at the School of Arts, University College Ghent.

OSCILLATIONS

GARTH PAINÉ,
ARIZONA STATE
UNIVERSITY

LOCATION:
SHAW CENTER FOR THE
ARTS



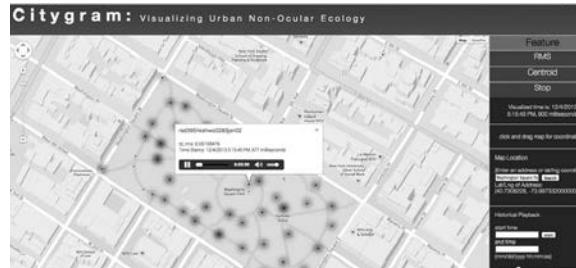
Oscillations creates a field of tones using six Tibetan singing bowl robots, each carrying two singing bowls that produce pure sustained tones and striking single notes, filling the room with an omnipresent series of harmonics. In contrast, oscillating cymbals produce an earthy, gritty and urgent intervention, marking out the sound field in a dynamic manner. The Singing Bowl robots are played by a Brownian motion algorithm running in processing which sends commands for either bowl playing or striking over a wireless mesh network to the robots. This creates an ever changing soundfield. When exhibited in a gallery the sound field is omnipresent and listeners can sit in the gallery and enjoy the experience of being immersed within the instrument and hearing the sound field change around them. The instruments can also be used for processional performances either by rehearsed performers or by the general public/conference attendees, where simple instructions are given as to how to listen and walk and the robotic instruments are carried by the performers through spaces/crowds etc. Oscillations was devised and designed by Garth Paine with production assistance from research assistant Michael Krzyzaniak.

Garth Paine is a professor of Digital Sound and Interactive Media at the School of Arts Media and Engineering and Digital Culture program at Arizona State University. He has created interactive responsive environments where the inhabitant generates the sonic landscape through their presence and behavior and composed many music scores for dance works, generated through realtime video tracking and bio-sensing. He was awarded a Green Room Award for Outstanding Creativity, for Escape Velocity (Company in Space) and was a finalist for the Best new Musical Score for Dance, 2014. His work has been shown across the globe. Dr Paine established and directed the Virtual, Interactive, Performance Research environment (ViPRe) and is internationally regarded as an innovator in interactivity for experimental music and performance. His scholarships range from leading the Taxonomy

of Interfaces for Electronic Music performance (TIEM) project with partners McGill and the EMF, producing an online database of NIME practices, to papers on interaction and somatics. His performance work acts as a platform for research into NIME. He has performed at, ISEA2013, Edinburgh Festival, Luxembourg Choreographic Centre, MOCO Paris, Macedonia Summer Festival, Dance Massive, Ear to the Earth Festival, - John Cage Centennial Festival - NYC, (2012) and has performance throughout Europe and the USA in 2015.

CITYGRAM

TAE HONG PARK,
(PROJECT LEAD)
ANDREW T. PHILLIPS
SAMUEL C. MIDLIN
MICHAEL MUSICK
EVAN KENT
TORIN GELLER
GEMMA PEACOCKE



Citygram aims to deliver a real-time visualization/mapping system focusing on non-ocular energies through scale-accurate, non-intrusive, and data-driven interactive digital maps. The first iteration, Citygram One, focuses on exploring spatio-acoustic energies to reveal meaningful information including spatial loudness, traffic patterns, noise pollution, and emotion/mood through audio signal processing and machine learning techniques. Citygram aims to create a model for visualizing and applying computational techniques to produce metrics and further our knowledge of cities. The project will enable a richer representation and understanding of cities defined by humans, visible/invisible energies, buildings, machines, and other biotic/abiotic entities. Our freely Internet-accessible system will yield high impact results that are general enough for a wide range of applications for residents, businesses, and visitors to cities.

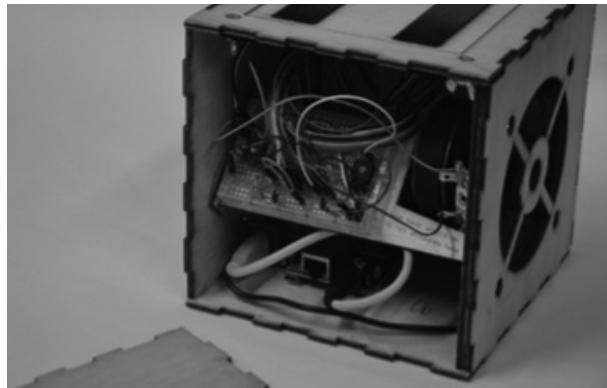
Tae Hong Park is a composer, bassist, and music technologist. He received his Bachelor of Engineering degree in Electronics from Korea University in 1994 and has worked in the area of digital communication systems and digital musical keyboards at the LG Central Research Laboratory in Seoul, Korea from 1994 to 1998. He also holds degrees from Dartmouth College (M.A. in Electro-Acoustic Music) and Princeton University (M.F.A and Ph.D. in composition). His current interests are primarily in composition of electro-acoustic and acoustic music, technical research in multi-dimensional aspects of timbre, pattern recognition, signal processing, automatic musical instrument classification, and computer-aided music analysis.

VII. WORKSHOPS

BEAGLERT EMBEDDED AUDIO WORKSHOP

WORKSHOP INSTRUCTOR(S):

ANDREW MCPHERSON,
QUEEN MARY UNIVERSITY
OF LONDON
VICTOR ZAPPI,
UNIVERSITY OF BRITISH
COLUMBIA



This daylong workshop will feature hardware hacking and audio programming using BeagleRT, a new ultra-low-latency real-time instrument creation platform for the BeagleBone Black single-board computer. Each participant will use a D-Box "hackable instrument" based on BeagleRT, beginning by modifying and circuit-bending the hardware. In the second half of the workshop, participants will write new audio code for the instrument, creating their own sounds and playing techniques. Together these activities will show how to create completely new digital musical instruments using BeagleRT. The platform is fully open source; no fee is needed to participate but participants will have the option to buy hardware to keep after the workshop.

A NIME PRIMER

WORKSHOP INSTRUCTOR(S):

MICHAEL LYONS, RITSUMEIKAN UNIVERSITY
SIDNEY FELS, UNIVERSITY OF BRITISH COLUMBIA

Attending NIME for the first time can be an overwhelming experience. Beginners may find it difficult to make sense of the vast array of topics presented during the busy program of talks and posters, or appreciate the significance of the wide variety of demos and concerts. This half-day tutorial is intended to provide a general and gentle introduction to the theory and practice of the design of interactive systems for music creation and performance. Our target audience consists of newcomers to the field who would like to start research projects, as well as interested students,

people from other fields and members of the public with a general interest in the potential of NIME. We aim to give our audience an entry point to the theory and practice of musical interface design by drawing on case studies from previous years of the conference. Past attendees of the tutorial have told us that they gained a helpful perspective that helped them to increase their understanding and appreciation of their first NIME.

CLOUD

WORKSHOP INSTRUCTOR(S):

IVICA BUKVIC,
VIRGINIA TECH
AKI ISHIDA,
VIRGINIA TECH

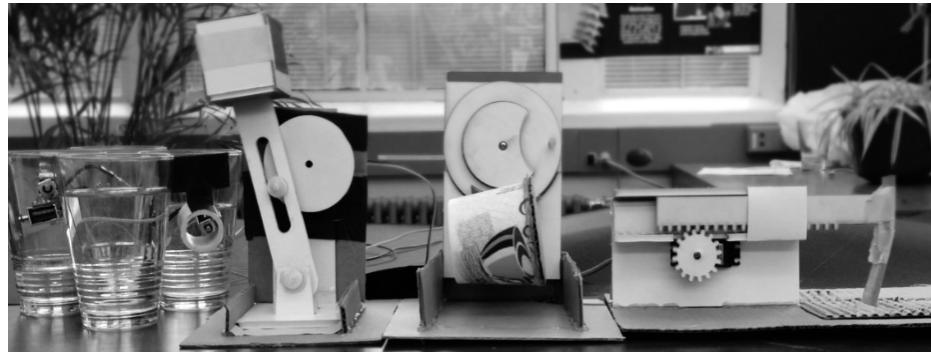


We propose a constellation of 18 cloudlets that were programmed through an all-age-appropriate workshop and as a result whose presence is a reflection of the community that made it. The cloudlets emit light and sound in response to light and sound generated by other cloudlets, people, and the environment. Each cloudlet's aluminum honeycomb and acrylic vessel contains a Raspberry Pi microcomputer, light sensors, microphone, multi-color LEDs, and a small speaker that driven by Virginia Tech's Pd-L2ork free open source software. In its original iteration workshop participants from Arlington businesses, organizations, and schools customized the behaviors of each cloudlet. Cloud grew cumulatively as more people partook in its making and activation. We envision the same process at NIME conference.

Through the use of community- and team-building workshops, 18 teams, each consisting of one to six members will be given an opportunity to uniquely customize the behaviors of cloudlets and place them in their final location under the artists' aesthetic and technical guidance. There are four different heights of cloudlets, each with its own color and sound properties. As people walk in and out of the ensuing constellation, the sounds will be heard and lights perceived spatially from multiple heights

and directions. Each cloudlet therefore manifests unique behavior and feeds off of each other's sound and light as customized by the community participants. Cloudlets as a whole, form the Cloud, a reflection of the community that made them.

CRAFTING COMPUTATIONAL PERCUSSION WITH EVERYDAY MATERIALS

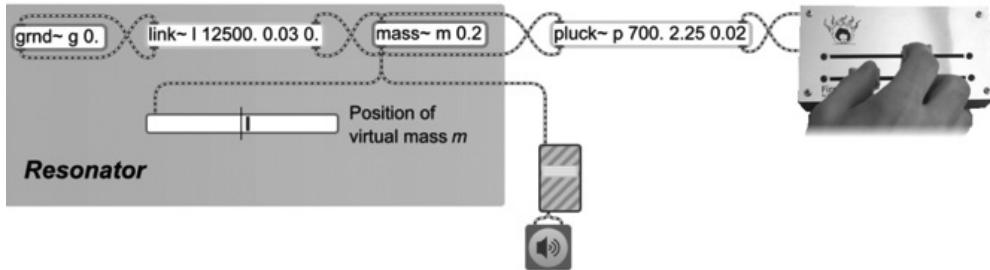
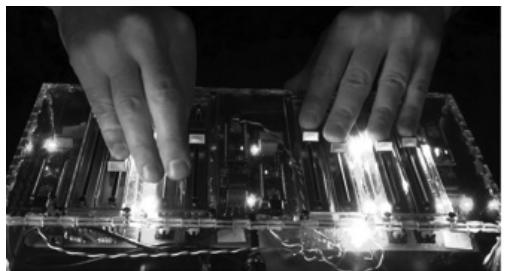


WORKSHOP INSTRUCTOR(S):

HYUNJOO OH, UNIVERSITY OF COLORADO, BOULDER
JIFFER HARRIMAN, UNIVERSITY OF COLORADO, BOULDER
ABHISHEK NARULA, UNIVERSITY OF COLORADO, BOULDER

This studio-type hands-on workshop invites participants to create percussion instruments with everyday materials such as paper, cardboard, bottles, and foam, using our Rhythm Board to connect sensors, servos, and solenoids. We plan to use the NIME workshop to design a creative pedagogical method that motivates novices to understand basic electronic and computing concepts, and to provide an engaging musical experience. We encourage participants to bring everyday materials they want to explore; we will provide sensors, actuators, and a custom microcontroller as well as more materials participants can use together. The workshop is in multiple phases. Participants start by exploring unique sounds of diverse materials. Then they integrate mechanical movements (rack and pinion, crank, and Geneva drive) using servos and solenoids, and analog sensors (light sensor, IR sensor, pressure sensor, and potentiometer) with the Rhythm Board to control the speed of the servo movements, generating scratching, shaking, and tapping motions. Finally, participants will share their prototypes and discuss the potentials and challenges of this playful learning medium.

LEARNING TO PROGRAM HAPTIC INTERACTIONS USING MAX: APPLICATIONS WITH SOUND



WORKSHOP INSTRUCTOR(S):

EDGAR BERDAHL, BERDAHL INNOVATIONS

ALEXANDROS KONTOGEOORGAKOPOULOS, CARDIFF SCHOOL OF ART AND DESIGN

In this workshop, participants will learn how to program force-feedback haptic interactions in Max for making music. During the workshop, each participant will borrow a FireFader haptic device with the option of purchasing it at the end of the workshop.

When programmed in Max, audio signal flow is typically primarily unidirectional (top to bottom). In contrast, programming force feedback typically involves bidirectional audio-haptic signal flow between virtual physical elements. For this reason, programming haptic force feedback can seem daunting at first because it requires a physical way of thinking. This workshop aims to get participants easily up to speed by examining simple example haptic interactions in the familiar Max programming environment. Many of these examples are based on physical models and leverage Max's palette of visualization objects to help communicate the means of operation to participants. More advanced examples help provide participants with specific insight into how haptics can be integrated into novel music compositions and sound art.

CITYGRAM

WORKSHOP INSTRUCTOR(S):

MICHAEL MUSICK, NEW YORK UNIVERSITY
TAE HONG PARK, NEW YORK UNIVERSITY

This workshop will focus on the capture, analysis, and real-time music compositional capabilities afforded by current work in soundscape research through the Citygram (CG) Project. The workshop will offer a hands-on session following an overview of the CG Project which will present its approaches to soundscape and acoustic ecology research, overview of our comprehensive cyber-physical sensor network, and potentials for exploration of musical, creative, and spatial analysis using real-time and historical spatio-acoustic data streams. The session will then be followed by a comprehensive introduction to how real-time soundscape data can be used within a variety of real-time music systems.

DIGITAL STOMPBOX DESIGN USING SATELLITE CCRMA

WORKSHOP INSTRUCTOR(S):

EDGAR BERDAHL, BERDAHL INNOVATIONS
ESTEBAN MAESTRE, MCGILL UNIVERSITY

This workshop will help jump-start each participant's journey into the wild world of imagining and realizing new ways of interacting with and creating digital audio effects. By the end of the workshop, each participant will customize an effect using a take-home stompbox that is stage-ready. Beginning and intermediate participants will benefit primarily from being led through a series of basic exercises in using the stompbox, while advanced participants may be most interested in discussing how to extend the functionalities of the stompbox via embedded Linux.

The workshop is based on open-source software and open-source hardware, so the possibilities are limited only by the imagination. The stompbox contains Satellite CCRMA featuring Arduino and the Raspberry Pi as well as knobs, buttons, footswitches, some other sensors, and an acrylic enclosure. Interested participants could later customize the template for the enclosure and laser-cut their own enclosure using a mail-order service.

MAKING MUSIC WITH ROBOTIC INSTRUMENTS

WORKSHOP INSTRUCTOR(S):

TROY ROGERS, EXPRESSIVE MACHINES MUSICAL INSTRUMENTS
STEVEN KEMPER, MUSIC DEPARTMENT, MASON GROSS SCHOOL OF THE ARTS,
RUTGERS, THE STATE UNIVERSITY OF NEW JERSEY
SCOTT BARTON, HUMANITIES AND ARTS DEPARTMENT, WORCESTER POLYTECHNIC
INSTITUTE

Musical Robotics combines many of the technical skills relevant to NIME participants, including mechanics, electronics, hardware and software design, as well as musicality. In this half-day workshop, Expressive Machines Musical Instruments (EMMI) co-founders Troy Rogers, Scott Barton, and Steven Kemper will guide participants through a hands-on workshop that will focus on all areas of designing a robotic musical instruments. Using EMMI-designed kits, participants will build and program a simple percussion robot, as well as get a chance to compose a short piece for this new instrument. At the end of the workshop, all of the pieces will be shared in a mini-concert. In addition to the hands-on portion of the event, the presenters will discuss the history of robotic instruments as well as provide a survey of contemporary practitioners in the field. They will also discuss more advanced topics related to robotic instruments, including human-robot interaction, electroacoustic hybrid instruments, and compositional aesthetics.

PERFORMING WITH NIMES

WORKSHOP INSTRUCTOR(S):

HANS LEEUW, UNIVERSITY OF THE ARTS Utrecht / CERENEM UNIVERSITY OF
HUDDERSFIELD
PIERRE ALEXANDRE TREMBLAY, CERENEM – UNIVERSITY OF HUDDERSFIELD
PALLE DAHLSTEDT, AALBORG UNIVERSITY, DENMARK / UNIVERSITY OF GOTHENBURG

Requires Work Submission. Submission Details will be coming shortly.

This is a proposal for a workshop on using instrumental NIMEs in performance. The goal of the workshop is to effectively share knowledge, skills and methods between virtuoso and experienced musicians and possibly educators in live electronic music performance. We are especially interested in those aspects of performance that can or should

be influential to the design of instrumental NIMEs, or better even, have been part of such a design process already. The workshop will culminate in a proposed performance at the NIME conference aimed at letting the audience experience the expressive qualities that are the target of this workshop.

The content of the workshop is proposed by the participants of the workshop and will be moderated and added to by the three proposers of the workshop. The participants of the workshop are subjected to a selection process in which both the level of virtuosity and the proposed content for the workshop are judged. The proposers of the workshop will add their own content and reshape participants content in order to have a coherent full day workshop. A performance will be the outcome at the conclusion of the workshop.

Application format: Potential participants must contribute two things:

1. A recording (preferably a video) of the applicant performing with his or her intended setup in preferably a collaborative musical environment that shows both the performers experience and musical intention.
2. A proposal for a workshop contribution (exercise(s), mind set, improvisation rule set etcetera) that addresses one of the following points:
a. Collaborative music making in a live electronic context. b. Virtuosity on NIMEs. c. The link between performance and instrument design.

The workshop contribution should involve active participation from the workshop participants. If you want 'homework preparation' to be part of the workshop proposal you are allowed to do so.

Workshop participants should see their contribution as an exchange and a means to further the development of NIME in the direction of performance. Although we want to showcase the workshop with a performance at NIME, and think that this is a necessary part of the whole setup; we do not want performers to apply because of the (extra) playing opportunity that is provided, although they should enjoy it, of course.

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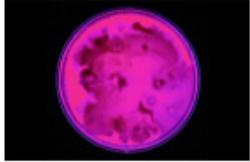
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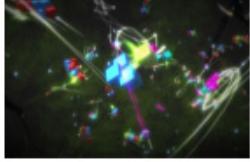
ACM SIGGRAPH has always embraced artists and their contributions to the greater ACM SIGGRAPH community. Artists and researchers have been creating digital work and exhibiting it at the annual conference for four decades. Now they have a year-round venue to continue their collaborations via the ACM SIGGRAPH Digital Arts Community (DAC). An important component of the DAC is its online [Digital Arts Social Network](#). This cyber-place of connectivity fosters the evolution of a strong digital arts community within the international organization and promotes dialogue among visual artists, scientists, interaction designers, and more. The DAC hosts online exhibits to enhance year-round sharing of ideas and collaborations. We invite all interested members of the SIGGRAPH Community to join the DAC and add your voice to the art and science of computer graphics conversation.

VISIT ACM SIGGRAPH'S DIGITAL ARTS COMMUNITY

- Join the ACM SIGGRAPH Digital Arts Community (English)
- 如何加入数字艺术社区(Chinese)
- デジタルアートコミュニティに参加する方法(Japanese)
- 디지털 아트 커뮤니티에 가입 하는 방법(Korean)

Image credit: Euphrates Rising © Andrew Cziraki

Digital Arts Community Online Exhibitions



The Digital Arts Community organizes one or two online exhibitions each year. We are open to proposals from potential curators and look forward to exciting shows featuring the wide range of amazing artwork being done in our vibrant community. Contact arts@siggraph.org for information on how to propose an online exhibition or participate in an upcoming show.

- The Urgency of Reality in a Hyper-Connected Age
- Origins + Journeys
- Designing Knowledge
- Immersive Expressions
- Science of the Unseen
- Altered Books - Digital Interventions
- Enhanced Vision - Digital Video
- The Aesthetics of Gameplay
- Environments: Natural—Constructed
- Analogue is the New Digital

Image credit: Assembly © Sheldon Brown

SIGGRAPH Art Show Archives



The ACM SIGGRAPH Art Show Archive contains materials from the SIGGRAPH Art Shows, SIGGRAPH Asia Art Gallery and the Digital Arts Community Online Exhibitions from 1980 to the present. This valuable resource contains artworks, art papers and abstracts, art exhibition and contributor information."

Visit the [SIGGRAPH Art Show Archives](#)

Image credit: Breast Stroke (cropped) © Melissa Hershman

ACM SIGGRAPH, New York, NY SIGGRAPH Digital Arts Community (DAC) Committee.



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DEADLINES

- February 28, 2019**
ISEA artist talks and institutional presentations
(ISEA Symposium)
June 22 - 28, 2019
Gwangju, South Korea
- February 22, 2019**
Creative Tech Week 2019
May 8-19, 2019
New York City, NY USA
- March 15, 2019**
EVA London Conference 2019
proposals for workshop proposal
July 8 - 11, 2019
London, UK
- January 18, 2019**
21st International Consciousness Reframed Conference (2019)
June 6-8, 2019
Universidade Católica Portuguesa - Porto
Portugal
- January 25, 2019 (extended deadline)**
Data Storytelling Contest (and other options)
IEEE Pacific Visualization 2019
April 23 - 26, 2019
Bangkok, Thailand
- January 21, 2019**
Again and Again:

The graphic features a black background with a central image of a hand reaching through a digital interface. The hand is shown in a skeletal or wireframe style, interacting with a purple cube and a green cube. Below the image, the text "THE URGENCY OF REALITY IN A HYPER-CONNECTED AGE" is written in large, bold, colorful letters (purple, blue, pink). The ACM SIGGRAPH logo is at the bottom right.

THE URGENCY OF
REALITY IN A HYPER-
CONNECTED AGE

ACMSIGGRAPH

The graphic has a dark purple background. On the left is a stylized, colorful logo resembling a stylized 'S' or a series of overlapping planes. To the right of the logo, the word "thrive" is written in a light blue, sans-serif font. Below "thrive" is the word "SIGGRAPH2019" in a larger, bold, white font. At the bottom, it says "LOS ANGELES • 28 JULY - 1 AUGUST".

thrive

SIGGRAPH2019

LOS ANGELES • 28 JULY - 1 AUGUST

The graphic has a dark blue background with abstract white shapes resembling geometric patterns. In the center, the words "ORIGINS + JOURNEYS" are written in a large, white, sans-serif font. Below this, smaller text reads "A juried online exhibition organized by the ACM SIGGRAPH Digital Arts Community". At the bottom, there is a URL: <http://origins-journeys.siggraph.org>.

ORIGINS + JOURNEYS

A juried online exhibition organized by the ACM SIGGRAPH Digital Arts Community

<http://origins-journeys.siggraph.org>