

Adam W. Brown
314 Kresge Art Center
East Lansing, Michigan 48824
Phone 405-605-9079
brown293@msu.edu

AdamWBrown.net
eai.art.msu.edu

Education

- 2000 University of Iowa, M.F.A., Intermedia and Digital Media
- 1999 University of Iowa, M.A., Intermedia and Digital Media
- 1995 University of Iowa, B.A., Intermedia
- 1990-91 Milwaukee School of Engineering, Coursework in Biomedical Engineering
- 1989 Cambridge University, Homerton College, Cambridge, England, Summer study abroad

Academic Experience

Michigan State University:

- 2009- Associate Professor of Intermedia and Electronic Arts, Department of Art, Art History and Design

The University of Oklahoma:

- 2007-09 Associate Professor of Symbiotic Media (tenured), School of Art
- 2000-07 Assistant Professor of Media, School of Art
- 2006-09 Affiliate Professor, School of Computer Science

The University of Iowa

- 1998-00 Research Assistant in Digital Media, Department of Art and Art History

Other Professional Experience

- 1995-97 Director, Isis Conceptual Laboratory, West Branch, IA
Conceptualized, organized and created a non-profit (501c3) alternative art space that was dedicated to exploring the myth of Isis. The gallery hosted one of the first-ever cyber gallery openings using video teleconferencing software.

Selected Exhibitions

- 2016 *The Great Work of the Metal Lover* - Wetware: Art | Agency | Animation, Beall Center for Art + Technology, Irvine, CA
- 2015 *ReBioGeneSys - Origins of Life* - Globale: Exo-Evolution, ZKM_Lichthof 8 +9, Karlsruhe, Germany
- 2015 *ReBioGeneSys - Origins of Life* – Prix Ars Electronica Cyber Arts 2012, OK- Offenes Kulturhaus, Linz, Austria
- 2015 *Origins of Life Experiment #1* (Film Screening), Hypothesis Betray Truth, Taipei Expo Park, Taipei City, Taiwan
- 2015 *The Great Work of the Metal Lover* - SO3, Art, biology + (AI)Chem(istr)y, Espace Multimedia Gantner, Bourogne, France
- 2015 *The Great Work of the Metal Lover*, Tidal Shift: Department of Art, Art History, and Design Faculty Triennial – (group) Eli and Edythe Broad Art Museum, MI
- 2015 *ReBioGeneSys - Origins of Life* (solo, installation) Zero 1, San Jose, CA
- 2014 *Origins of Life: Experiment #1.x* – REALSPACE – Alyce de Roulet Williamson Gallery, Art Center College of Design, Pasadena, CA
- 2014 *Origins of Life: Experiment #1.9* (solo, installation) Beall Center for Art + Technology, UC Irvine, Irvine, CA
- 2013 *The Great Work of the Metal Lover* – Grow Your Own... Life After Nature, The Science Gallery, Dublin Ireland
- 2013 *Origins of Life: Experiment #1.8* (solo, installation) Ruben H. Fleet Science Center, San Diego, CA
- 2013 *The Great Work of the Metal Lover* (solo, installation) Michigan State Museum, Michigan State University, MI
- 2012 *The Great Work of the Metal Lover* – Prix Ars Electronica Cyber Arts 2012, OK- Offenes Kulturhaus, Linz, Austria
- 2011 *Origins of Life: Experiment #1.6* – Ars Electronica, Origin – How it All Begins, 'Symmetries', Linz, Austria
- 2011 *Origins of Life: Experiment #1.4* - (installation, group), BIO:FICTION: Art Exhibition 'synth-ethic', Natural History Museum, Vienna, Austria
- 2011 *Origins of Life Documentary* – (film screening), BIO:FICTION FILM SCREENING, Natural History Museum, Vienna, Austria
- 2011 *Origins of Life: Experiment #2* - (installation) – Michigan State Museum, Michigan State University, MI
- 2010 *Bion*, 2010 Faculty Biennial Exhibition – (group) Kresge Art Museum, Michigan State University, MI
- 2010 *Bion*, Brazilian Biennial Emoção Art.ficial 5.0: Autonomia Cibernetica - (installation, group) Sao Paulo, Brazil
- 2009 *Bion*, Squishy Universe (group) - Rip Ions Gallery, Miami, FL
- 2009 *Bion*, Art Viceroy (group) – Art Basel, Miami, FL
- 2009 *Bion*, Bion Exotic – (group) - Rupert Ravens Contemporary, Newark NJ
- 2008 *Surfactant* – A Group Survey, Rupert Ravens Contemporary, Newark NJ
- 2007 *Singularity in the Communal Tide*, Pierro Gallery of South Orange, Newark NJ
- 2007 *Sanctuary*, Brodsky Center Mason Gross School of the Arts @ Rutgers University, Newark NJ
- 2007 *Bion*, Stephenson Research Center, University of Oklahoma, Norman OK

- 2006 Bion (group), "Bridge Art Fair," Curated by: Rupert Ravens Contemporary, Miami, Florida
- 2006 Bion (group, installation), "Engaging Technology - A History and Future of Intermedia," Ball State Museum of Art, Muncie, IN
- 2006 Bion (group), "Newark Between Us," Newark, NJ (October – December)
- 2006 Bion (solo, installation), Living Arts, Tulsa, OK
- 2006 Bion (group, installation), Siggraph 06: Intersections, Boston Convention Center, Boston, MA
- 2006 Bion (group), IDEAS > Emerging Codes of the Digital, Hiestand Galleries, Miami University, Oxford, OH
- 2006 Bion (group, installation), Archival to Contemporary: Six Decades of The Sculptors Guild, Hillwood Art Museum, NY
- 2005 The Upgrade! International (group), Eyebeam, NY
- 2005 "Tits or Modified Ready Made, Made Ready" (group) Biting the Apple 2005, IAO Gallery, Oklahoma City
- 2004 Bion (group), Faculty Exhibition, Fred Jones Jr. Museum of Art, University of Oklahoma
- 2003 Passage, Hans Breder Foundation, Permanent collection: Dortmund, Germany
- 2003 Images from Orgone (group), Paraguayan-American Third Bi-national Art Exhibit, Asuncion, Paraguay
- 2003 Orgone: Mechanical Tension (solo) Performance and Installation, Untitled Gallery, Oklahoma City, OK
- 2003 Orgone: Mechanical Tension (solo) Object and Video Installation, Leslie Powell Gallery, Lawton, OK
- 2002 Passage, Not Still Art, Micro Museum, Brooklyn, NY
- 2001 Mediated Trace Structures, Performance: Oklahoma Cowboy, Internet 2 Performance Event Norman, OK; Dortmund, Germany; Portland, OR; Iowa City, IA
- 2000 Nidus I, Interactive installation, MFA exhibition, Museum of Art, Iowa City, IA
- 1999 Smash Cake, Simple Gifts (group show), Kanga Gallery, Davenport, IA
- 1999 Passage (solo), Thaw Video/Film Festival, University of Iowa, Iowa City, IA
- 1997 CU See Me Video Telematic event, Isis Conceptual Laboratory & Pseudo Radio, West Branch, IA & New York, NY
- 1993 Marlow Room, Performance, Czech Slovak Performance Space (CSPS), Cedar Rapids, IA
- 1993 William Rush, Installation, Czech Slovak Performance Space (CSPS), Cedar Rapids, IA
- 1993 Inside Out, Installation, 6-H Space, International Center, University of Iowa, Iowa City, IA
- 1993 ART OVER AIDS, Collaborative Performance, Elizabethan Porn Star, Czech Slovak Performance Space (CSPS), Cedar Rapids, IA

Curatorial

- 2011 VBAM (Virtual Broad Art Museum) Visiting Curator of New Media, Broad Art Museum, Michigan State University. <http://broadmuseum.msu.edu/VBAM/>
- 2007 Pulse Pool, Boston Museum of Science as part of the 2007 Boston Cyber Arts Festival
- 2006 The Upgrade! International (D.I.Y.) Annual Exhibition and Festival: Director, Oklahoma City, OK

- 2001 Mediated Trace Structures, Curator, Internet 2, Performance Event Norman, OK; Dortmund, Germany; Portland, OR; Iowa City, IA
- 1997 Looking for the Pieces, Isis Conceptual Laboratory, West Branch, IA

Publications

Root-Bernstein, Siler, Brown and Snelson, *ArtScience: Integrative Collaboration To Create a Sustainable Future*, Leonardo Journal, Vol. 44, No 3, p, 192, 2011, MIT Press

Brown & Fagg, (2006), *Is it alive? Sensor Networks and Art*, Proceedings of the 33rd International Conference and Exhibition on Computer Graphics and Interactive Techniques

Grants, Awards and Commissions

- 2015 Honorary Mention, Hybrid Art, *ReBioGeneSys*, Prix Ars Electronica
- 2015 Received funding for Famous Affiliate Faculty (CAL) for three years: Jens Hauser
- 2015 Received funding for BRIDGE Artist in Residence Program; Joint funding received from The Department of Art, Art History and Design, The College of Arts and Letters, Lyman Briggs, and The Abrahams Planetarium MSU
- 2012 Special Mention, *The Great Work of the Metal Lover*, Vida 14 the International Competition on Art and Artificial Life, Madrid, Spain
- 2012 Honorary Mention, Hybrid Art, *The Great Work of the Metal Lover*, Prix Ars Electronica
- 2012 Co-Principal Investigator, Early-concept Grants for Exploratory Research (EAGER) *Exploring Public Engagement with Real-time Experimentation in Different Public Venues* Sponsor: National Science Foundation; Budget Period: 7/01/2012-6/30/2014; Award amount: \$263,654
- 2011 Commission: Virtual Broad Art Museum (VBAM). Massive multi-player online game system for the Broad Art Museum, MI \$10,000
- 2010 Commission: Biolume, Biology and Physical Science Building, Michigan State University, MI, \$20,000
- 2010 Humanities and Arts Research Program (HARP) – Scholarship Production Award, Michigan State University, MI, \$21,700
- 2009 Start-up funds, Department of Art and Art History and The College of Arts and Letters, Michigan State University, MI, \$149,000
- 2008 Principal Investigator, Competitive College Investment Fund (CCIF): “Center for Symbiotic Media Research;” Budget Period: 7/01/2008-8/01/2009; Award amount: \$55,000
- 2008 Supporting mentor: “REU Site: Integrated Machine Learning Systems;” Budget Period: 1/01/08-12/31/10; Sponsor: National Science Foundation; Award amount: \$310,952
- 2007 Presidential Dream Course; “How to Build Robots for Artists” \$20,000
- 2007 College of Fine Arts Excellence in Research Award, \$1000
- 2006 Turbulence commission, Boston, MA \$5000
- 2006 Rhizome commission, New York, NY \$1000
- 2006 Combined Funds for “Bion” robotic installation \$36,000: The National Science Foundation: \$3000; University of Oklahoma, Vice President of Research Council funds: \$6000, College of Engineering: \$7500, School of Computer Science: \$7000, The Office of the President: \$6000, College of Art: \$3000, School of Art: \$3000
- 2004 Junior Faculty Research Grant: \$6000, Research Council Funds, University of Oklahoma, OK

- 2003 Private research funds (Ginsberg and Brown LLC), Prototyping funds for Interactive Video Display System: \$60,000.00
- 2003 Research Council Funds (matching travel funds): \$300
- 2002 Research Council Funds (small grant): \$1000.00 funding for commercial fabrication of multiple performance objects. University of Oklahoma, OK
- 2001 Research Council Funds (large grant): \$3920.00 funding to supplement costs of a DVD artist video. University of Oklahoma, OK
- 2000 Research Council Funds (small grant): \$1000.00 funding to create a virtual studio. University of Oklahoma, OK
- 2000 Start-up funds of \$30,000.00 (\$10,000.00 per year), School of Art, University of Oklahoma, OK
- 1999 Commission, Diversity in Action, University of Iowa College of Law, Iowa City, IA

Presentations, Lectures, Panels

- 2015 21st International Symposium on Electronic Art (ISEA), Invited speaker: "ReBioGeneSys - Origins of Life", Vancouver, Canada
- 2015 Waag society - Institute for art, science and technology, Lecture: "Transmutation, Vitalism and Agency", Amsterdam, Netherlands
- 2015 Royal Academy of Art, Lecture: "Transmutation, Vitalism and Agency", The Hague, Netherlands
- 2015 Maine College of Arts Visiting Artist Lecture Series, Keynote speaker
- 2013 The Abandon Normal Devices (AND) Festival, Workshop: "How to Make Art in a Toxic Environment", Liverpool, UK
- 2013 19th International Symposium on Electronic Art (ISEA), Invited speaker: "The Great Work of the Metal Lover: Art, Alchemy and Microbiology", Sydney, Australia.
- 2013 The Abandon Normal Devices (AND) Festival, Keynote Speaker, Liverpool, UK
- 2012 Tutorial: *The Art of Living Systems*, A-Life 13, 13th International Conference on the Simulation and Synthesis of Living Systems
- 2011 Bio:Fiction, Naturhistorisches Museum Wien; Vienna, Austria; Panel Presentation: *Synth-ethic*
- 2011 Form From Thought Symposium, Michigan State University; Lecture Title: *Form From Thought at The Intersection of Art, Science and Technology*
- 2010 Computer Science and Engineering Lecture Series, Michigan State University; Lecture Title: *Intermedia and Evolutionary Biology: An Interdisciplinary Framework*
- 2010 Brown Bag Lecture Series, Michigan State University; Lecture Title: *Intermedia and Evolutionary Biology: An Interdisciplinary Framework*
- 2009 IDMAA (The International Digital Media and Arts Association)-Panelist, Ball State University, Muncie, Indiana; Lecture Title: *Intermedia and Evolutionary Biology*
- 2007 University of Missouri, Columbia: Guest Artist/Lecturer; Lecture Title: *Is it Alive: Sensor Networks and Art*
- 2006 Ball State University – Panel discussion; Title: *The Future of Intermedia*, Muncie, IN
- 2006 Ball State University – Lecture Title: *Is it Alive? Sensor Networks and Art*, Muncie, IN
- 2006 Living Arts - Lecture Title: *Is it Alive? Sensor Networks and Art*, Tulsa OK
- 2006 Arts Interactive - Lecture Title: *Is it Alive? Sensor Networks and Art*, Boston, MA

- 2006 ACM SIGGraph 2006 Sketch, Boston, MA
- 2006 National BotBall tournament, Title: *Art and Robotics*, Norman, OK
- 2006 IDMAA (The International Digital Media and Arts Association)
Artist Lecture, Miami University, Oxford, Ohio
- 2005 Art and Science guest lecturer, Wake Forest University, NC
- 2005 Oklahoma Creativity Project, Governor's Mansion, Oklahoma City, OK
- 2005 The International Upgrade, Guest Lecturer, Eyebeam, New York, NY
- 2005 New York Sculptors Guild, Guest Lecturer, Hoboken, NJ
- 2001 Oklahoma Art Educators Association Annual Conference, Workshop/Seminar,
University of Oklahoma
- 1997 Technology, Digital Media and the Isis Conceptual Laboratory, Colloquium Forum.
University of Iowa

Professional Appointments

- 2015 Fulbright U.S. Student Program for study in the field of Sculpture/Installation Art nomination committee,
New York, NY
- 2011 Advisory Board: Institute for Digital Intermedia Arts, Ball State University, Muncie, IN
- 2010- Artist in Residence for BEACON: Center for the Study of Evolution in Action, Michigan State University
- 2010- Fellow: Institute for Digital Intermedia Arts, Ball State University, Muncie IN
- 2007-09 Affiliate Professor, The Symbiotic Computing Laboratory, University of Oklahoma
- 2007-09 Director, Symbiotic Media
- 2005 Director of The Upgrade! International
- 2005-07 Director and Curator, The Upgrade! Oklahoma City
- 2005- The New York Sculptor's Guild, New York, NY

Bibliography (selected reviews/articles/interviews)

- Kelly Grovier, **Art Since 1989**. Thames & Hudson, 2015, p. . ISBN 978-0500204269
- Wolfgang Kerebe and Markus Schmidt, Splicing Boundaries: The Experiences of Bioart Exhibition Visitors, **Leonardo**, Vol. 48, No. 2, pp. 128-136, 2015
- Mary Tsang and Benjamin Welmond, **DIYSECT**, Episode 5: Hybrid Practices, video documentary series, 2015
<http://www.diysect.com/hybridpractices>
- A Magazine curated by Delfina Delettrez,
- Video documentary, **Exposition SO3, Art, Biologie et (AI)Chimie** par Jens Hauser, 2015, Réalisation Silvi Simon, Transduction Marie Verry. <https://vimeo.com/135271997>
- Filip Visnjic, ReBioGeneSys, Origins of Life - Art designed to produce nature, **Creative Applications Network**, 04-22-2015 c0 (Online) <http://www.creativeapplications.net/environment/rebiogenesys-origins-of-life/>
- Jenny Lee, **Material Alchemy**. BIS Publishers, 2014, p.108-109. ISBN 978 90 6369 376 3
- Madhumita Venkataramanan, *Playlist: Cultural Pick of the Month*, **Alchemical Art, Wired UK Edition**, January 1, 2014, p.104

Peter Brannen, Feature Article, *Microbial Muse: Drawing on Microbes for Inspiration, Hidden World*, **Microbe**, November 2013, Vol 8, No 11, p.454-459

Oliver Wainwright, *Grow Your Own: where scientists and artists are shaking up creation*, **The Guardian**, October 28, 2013 (Print/Online) <http://www.theguardian.com/artanddesign/2013/oct/28/grow-your-own-synthetic-biology>

Dublin Science Gallery's Grow Your Own, **RTE News**/Will Goodbody, October 25, 2013 (TV/Online, 2m02s) <http://www.rte.ie/news/player/2013/1025/20461365-dublin-science-gallery-s-grow-your-own-exhibition/>

Régine Dabtty, From swarms of the synthetic life forms to neo-alchemy. An interview with Adam Brown, We-Make-Money-Not-Art, June 15, 2013

Nadia Drake, *Golden microbial art*, **Proceedings of the National Academy of Sciences (PNAS)**, Vol.10 no. 15, April 9, 2013

Peter Gwynne, *There's gold in them there bugs*, **Nature**, Vol. 495, S12-S13, 14 March, 2013 http://www.nature.com/nature/journal/v495/n7440_supp/pdf/495S12a.pdf

Gregory Mone, *Microbial Powerhouses, Hidden World*, **Discover Magazine**, April 2013, p.16

Marcos Ricardo dos Santos, *A máquina de fazer ouro*, **Super Interessante**, Feb 2013, p. 20

Alyson Sheppard, *The New Alchemy, Researchers Find a New Way to Create Solid Gold From a Toxic Liquid.*, **Popular Mechanics**, Volume 190. No. 1, January 2013, p.16

L.C., *Une Bactérie Excrète Des Particules D'Or Pur*, **Science & Vie**, Décembre 2012, No 1143, p. 22

Washington Post Named "The Great Work of the Metal Lover" to its top six innovation stories of 2012 http://www.washingtonpost.com/national/on-innovations/6-for-12-the-top-innovations-stories-of-2012/2013/01/08/41d2d382-58fe-11e2-88d0-c4cf65c3ad15_gallery.html#photo=3

Timon Singh, *Scientists Use Super-Strong Bacteria to Produce 24K Gold*, **Inhabitat.com**, October 10, 2012 <http://inhabitat.com/scientists-use-super-strong-bacteria-to-produce-24k-gold/>

Paul Ridden, *Art and science combine to turn gold chloride into nuggets*, **Gizmag.com**, October 10, 2012 <http://www.gizmag.com/great-work-of-the-metal-lover/24510/>

Debbie Carlson, *FOCUS: 'Microbial Alchemy' Produces Gold From Toxic Chemical*, **Forbes**, October 5, 2012 <http://www.forbes.com/sites/kitconews/2012/10/05/focus-microbial-alchemy-produces-gold-from-toxic-chemical/>

Damien Gayle, *21st Century alchemy: The tiny bug that can turn common elements into 24 carat GOLD*, **The DailyMail**, October 4, 2012 <http://www.dailymail.co.uk/sciencetech/article-2212807/21st-Century-alchemy-The-tiny-bug-turn-common-elements-24-carat-GOLD.html>

Meredith Bennett-Smith, *Gold From Bacteria: Scientists Prod 'Superman Bacteria' Into Producing 24-Karat Nuggets*, **Huffington Post**, October 4, 2012 http://www.huffingtonpost.com/2012/10/04/gold-bacteria-24-karat_n_1937477.html

Emi Kolawole, *Bacteria that poop gold? Yep, that exists, and it's in an art exhibit.*, **Washington Post**, October 4, 2012 http://www.washingtonpost.com/blogs/innovations/post/a-bacteria-that-poops-gold-yep-that-exists-and-its-in-an-art-exhibit-video/2012/10/04/1617f178-0e5d-11e2-bd1a-b868e65d57eb_blog.html

Ian Steadman, *Bacteria eat toxic liquid and excrete pure gold for art*, **Wired.co.uk**, October 3, 2012 <http://www.wired.co.uk/news/archive/2012-10/03/bacteria-turning-liquid-into-gold>

Radio interview with Christopher Weiss, **ORF-Radio FM4**, *Space, blocks and extremophiles*, September 1, 2012 <http://fm4.orf.at/stories/1704157/>

Broad/MSU launches Virtual Broad Art Museum with original digital artworks on view in multi-user online environment, April 1, 2012. <http://artdaily.org>
http://www.artdaily.com/index.asp?int_new=54213&int_sec=2

Michigan State University 2011 President's Report
<http://www.report.president.msu.edu/>

Program 33, Arte Tracks "God Art" December 20, 2011

French and German Weekly Television Program

<http://www.arte.tv/fr/God-Art---Il-etait-une-fois-la-vie---Tracks/4317716.html>

<http://www.youtube.com/watch?v=qTlaO063YZ8>

Elizabeth Pennisi, *Random Sample: Art Imitating Life – The Synthetic Kind*, **Science Magazine**; April 29, 2011; VOL 332, p.520

Classic Experiment from 1952 on the Origin of Life Recreated in Art-Science Exhibit, <http://artdaily.org>, April 20, 2011

Stephen Wilson, **Art and Science Now: How Scientific Research and Technological Innovation are Becoming Key to 21st-Century Aesthetics**. Thames & Hudson, 2010 p. 160-162 & 172-173. ISBN – 9780500238684

Regine Debatty, *Emoção Art.ficial [Art.ficial Emotion] - Biennial of Art and Technology*, **We-Make-Money-Not-Art**, September 14, 2010,

Bion: Art Imitates Engineering, **Evolve: Magazine of the College of Engineering**, University of Oklahoma 2007. Herman Rapaport, *Technically Beautiful, Engaging Technology Catalogue, A History and Future of Intermedia* 2007, p6

Oklahoma Heritage Museum; featured in documentary film as part of their permanent exhibit, 2007

Gae Savannah, (review) *Newark Between Us*, **Sculpture Magazine**, December 2007, 26(10), p71-2

New Jersey Network News by Michael Aron (6 min), January, 2007

Will Prescott, *OU Professors Combine Art, Science* (Artificial intelligence on display), **The Oklahoma Daily** Thursday, Sept. 6, 2007 VOL. 92, No 16. front page

Studio Tulsa (interview with Rich Fisher) **KWGS National Public Radio**, September 6, 2006

Holly Wall, *The Art of Science or is it the other way around?* **Urban Tulsa Weekly**, p19 September 7-13, 2006

James D. Watts, Jr. (review) *Exhibit Explores Electronics, Artificial Intelligence*. **Tulsa World**, Thursday, Sept 7, 2006

William V. Ganis, (review) *Archival to Contemporary: Six Decades of the Sculptors Guild*. **Sculpture Magazine**, September 2006, 25(7), p71-2

Representative Image for Siggraph 06, **Wired Magazine**, p.52 July, 2006

Suhjung Hur, *Art and Space* **Bob, International Magazine of Space and Design**, 023, p. 130-133 July, 2006

Patrick Earnest, *Is it live, or is it digital sculpture?* **The Norman Transcript**, January 27, 2006

Aileen Jacobson, *Let There Be Art*. **Newsday**, February 5, 2006

Long Island News (interview) **Telecare TV29** Long Island, New York, January 26, 2006

Marcelle S. Fischler, *A Stage for Art*. **The New York Times**, Sunday, February 5, 2006

Helen A. Harrison, (review) *Archival to Contemporary: Six Decades of the Sculptors*. **The New York Times**, Sunday, March 19, 2006

Kathryn Shattuck, *Footlights: Minds of Their Own*. **The New York Times**, Technology Section, January 29, 2006

Steve Sisney, *Computer Art*. **The Oklahoman**, January 24, 2006; Norman Section, p71

Judi Boland, *Art and Science blend in Collaboration*. **Pauls Valley Daily Democrat**, Vol. 103, No. 016 Sunday, January 22, 2006. P128

Chris Carter, *The Bion Project: An Emergent Ecosystem*. The International Digital Media and Arts Association (IDMAA), 2006

Ebon Fisher, "Between Flesh and Wire, Ruminations on a Radical Educational Experiment" p.161-164
Intermedia: Enacting the Liminal. Dortmund: Schriften zur Kunst, Germany ©2005

Lindsey Riddle, *Stimulating the Senses*. **The OU Daily**, Thursday, December 8, 2005, Vol. 90, No. 77, p10

Joe Gardyas, *Getting the big (interactive) picture*. **Des Moines Business Record**, Sunday, December 07, 2003

Tami Watson, *Art morphs in teleconference*. **The Norman Transcript**, Nov. 28, 2001. Front page

Bernardo Raposo, *Teleconference links colleges through art*. **The Oklahoma Daily**, Vol. 85, No. 68, Nov. 28, 2001. p.2

Mary Ann Johnson, *Conference Offers Professor Great Ride*. **The Oklahoma Daily**, Vol. 85, No. 67, Nov. 27, 2001. p.3

Justin Noel Shimko, *Art students Pool Their Works*. **The Oklahoma Daily**, May 4, 2001. p.38

G.H. Hovagimyan, Art Dirt, **Pseudo Radio**, New York, www.pseudoradio.com, February 20, 1997.(interview)

Kerry J. Hahn, Eye on the Arts, (interview) **KGAN TV Channel 2**, Cedar Rapids/Iowa City/Dubuque/Waterloo, February 15, 1997

Linda Schreiber, *Art Explores Mystery: Isis 'C U SEE US.'* Teleconference Connects Artists and Visitors,"
Community News, Vol. 7 No. 22, February 12, 1997, front page

Dave Gosch, *Goddess Inspires Art Project*. **Cedar Rapids Gazette**, Vol. 115, No. 45, February 23, 1997, 15-17

Mike Owen, *Isis: New Views of the Myth*. **West Branch Times**, January 30, 1997, front page & 16-17

David Lee, *Exhibit Unveils Myth of the Mysterious Isis*. **Iowa City Press Citizen**, January 27, 1997

Media Mentions, Web Sites and Blog References

2015 <http://creativeapplications.net>

2011 <http://www.we-make-money-not-art.org>

2006 <http://www.sanesociety.org>

2006 <http://www.neural.it/>

2006 <http://www.res-qualia.net/>

2006 <http://www.sculptor.org>

2006 <http://www.sculporguild.org>

2006 <http://www.interactivearchitecture.org>

2006 <http://www.vfxworld.com>

2006 <http://www.debbydoll.com>

2006 <http://www.turbulence.org>

2006 <http://www.rhizome.org>

2006 <http://read.mofude.com>

2006 <http://www.arttech.com>

2006 <http://www.eculturefactory.de>

Web Sites Authored

- 2011 <http://eai.art.msu.edu>
- 2010 <http://adamwbrown.net>
- 2005 The Upgrade! Oklahoma, <http://www.1ne3.com/upgrade>
- 2004 <http://www.impulsemmedia.com>
- 2004 [Isisconceptuallaboratory.com](http://isisconceptuallaboratory.com)
- 2003 Orgone: Mechanical Tension
- 2001 Mediated Trace Structures (co-authored)
- 2000 Isis Conceptual Laboratory (Instructional Site)
<http://faculty-staff.ou.edu/B/Adam.W.Brown-1>
- 1999 Digital Worlds Website for the University of Iowa School of Art, www.uiowa.edu
- 1996 Isis Conceptual Laboratory, Looking for the Pieces Exhibition

Teaching

Michigan State University

FALL 2015

STA 380: Electronic Art – This is an introductory electronic and experimental art production course designed to explore the intersection of technology and culture.
<http://adamwbrown.net/teaching-3/electronic-art/>

STA 384: Experiments in Digital Video – Introduction to core skills and concepts used in digital video production, with an emphasis on art-making, conceptual thinking, and experimentation.
<http://adamwbrown.net/teaching-3/experiments-in-digital-video/>

SPRING 2015

STA 380 Electronic Art – This is an introductory electronic and experimental art production course designed to explore the intersection of technology and culture.
<http://adamwbrown.net/teaching-3/electronic-art/>

STA 385 Interactive Environments and Digital Fabrication
Hands-on studio course designed to introduce students to techniques, concepts and aesthetics of creating interactive objects, installations, digital sculpture and prototyping.
<http://adamwbrown.net/teaching-3/interactive-environments-and-digital-fabrication/>

3 - Graduate (MFA) committees

FALL 2014

STA 892 MFA Seminar and Workshop - The Masters of Fine Arts graduate seminar and workshop will begin with learning about Intermedia philosophy, an epistemic model that addresses how knowledge is acquired, produced, distributed and incorporated into artistic practice. Expanding on this framework, students will hone their ability to contextualize and articulate theoretical, conceptual and historical cues embedded within their artistic practice. Through reading and writing assignments, lectures and research, students will enlarge the understanding and scope of their own art practice.

STA 384 Experiments in Digital Video – Introduction to core skills and concepts used in digital video production, with an emphasis on art-making, conceptual thinking, and experimentation.
<http://adamwbrown.net/teaching-3/experiments-in-digital-video/>

3 - Graduate (MFA) committees

SPRING 2014

STA 380 Electronic Art – This is an introductory electronic and experimental art production course designed to explore the intersection of technology and culture.
<http://adamwbrown.net/teaching-3/electronic-art/>

STA 385 Interactive Environments and Digital Fabrication Hands-on studio course designed to introduce students to techniques, concepts and aesthetics of creating interactive objects, installations, digital sculpture and prototyping.
<http://adamwbrown.net/teaching-3/interactive-environments- and-digital-fabrication/>

3 - Graduate (MFA) committees

FALL 2013

STA 384 Experiments in Digital Video – Introduction to core skills and concepts used in digital video production, with an emphasis on art-making, conceptual thinking, and experimentation.
<http://adamwbrown.net/teaching-3/experiments-in-digital-video/>

SPRING 2013

STA 380 Electronic Art – This is an introductory electronic and experimental art production course designed to explore the intersection of technology and culture.
<http://adamwbrown.net/teaching-3/electronic-art/>

STA 385 Interactive Environments and Digital Fabrication
Hands-on studio course designed to introduce students to techniques, concepts and aesthetics of creating interactive objects, installations, digital sculpture and prototyping.
<http://adamwbrown.net/teaching-3/interactive-environments-and-digital-fabrication/>

FALL 2012

STA 384 Experiments in Digital Video - Introduction to core skills and concepts used in digital video production, with an emphasis on art-making, conceptual thinking, and experimentation.

STA 380 Electronic Art - Introductory electronic and experimental art production course designed to explore the intersection of technology and culture.

5 - Graduate (MFA) committees

SPRING 2012

STA 380 Electronic Art – This is an introductory electronic and experimental art production course designed to explore the intersection of technology and culture.

<http://adamwbrown.net/teaching-3/electronic-art/>

STA 385 Interactive Environments and Digital Fabrication

This is a hands-on studio course designed to introduce students to techniques, concepts and aesthetics of creating interactive objects, installations, digital sculpture and prototyping.

<http://adamwbrown.net/teaching-3/interactive-environments-and-digital-fabrication/>

3 - Graduate (MFA) committees

SUMMER 2011

STA 380 Electronic Art - Introductory electronic and experimental art production course designed to explore the intersection of technology and culture.

FALL 2011

Research Leave

SPRING 2011

STA 384 Experiments in Digital Video - Introduction to core skills and concepts used in digital video production, with an emphasis on art-making, conceptual thinking, and experimentation.

STA 480 Electronic Art and Intermedia Workshop - A forum for collaboration and exchange of knowledge among disciplines within and outside of the arts. Artists, scientists and scholars present their own ongoing research and creative projects within an interdisciplinary framework.

4 - Graduate (MFA) committees

FALL 2010

STA 380 Electronic Art - Introductory electronic and experimental art production course designed to explore the intersection of technology and culture.

STA 490 Senior Seminar – Senior professional practice and exhibition course.

4 - Graduate (MFA) committees

SPRING 2010

STA 114 Three-Dimensional Form - This course is a progressive hands-on studio experience that will introduce students to practical, conceptual and theoretical foundations of three dimensional form.

STA 491 Introduction to Electronic Arts - Introductory electronic and experimental art production course designed to explore the intersection of technology and culture.

2 - Graduate (MFA) committees

FALL 2009

STA 114 Three-Dimensional Form - This course is a progressive hands-on studio experience that will introduce students to practical, conceptual and theoretical foundations of three-dimensional form.

STA 491 Introduction to Electronic Arts - Introductory electronic and experimental art production course designed to explore the intersection of technology and culture.

2 - Graduate (MFA) committees

The University of Oklahoma

SPRING 2009

ART 4813 Sm [Art] Spaces :: How to Build Robots for Artists, A Presidential Dream Course (\$20,000 funding award from University of Oklahoma Office of the President). Interdisciplinary course taught between computer science and the arts.

ART 4983 Senior Capstone: Advanced course – primary objective is to provide a culminating experience for the senior-year student.

ART 1003 3-D Foundations: Introductory 3-D course

SPRING 2008

ART 4813 Installation Art: Studio course that covers history of installation art and theory and fabrication techniques.

ART 4813 How to Build Robots for Artists: Hands on course that covers basic electronics, microcontrollers, programming and theory.

ART 4983 Senior Capstone: Advanced course – primary objective is to provide a culminating experience for the senior-year student.

1 Graduate student – chair (3 hours)

1 Graduate student – (3 hours)

FALL 2007

ART 4813 Intro Digital Arts: Introductory digital arts production course. Covers topics such as digital image manipulation, web design, and multimedia authoring.

1 Graduate student - chair (3 hours)

SPRING 2007

ART 3873 Video for Artists II: Advanced video art class that explores the use of non-traditional video. This course includes a strong emphasis on installation, performance, multi-channel projection and video for the computer.

ARTC 4930 & 5930 Art and Technology: Theory course that investigates the relationship between art and technology. Covers the societal and cultural impact of digital technologies. Includes guest presenters.

ART 4813 How to Build Robots for Artists: Hands on course that covers basic electronics, microcontrollers, programming and theory.

3 Graduate students (3 hours each)

FALL 2006

ART 2873 Video for Artists I: Introductory class that explores the technical, theoretical and conceptual foundations of video and audio forms.

ART 4813 Intro Digital Arts: Introductory digital arts production course. Covers topics such as digital image manipulation, web design, and multimedia authoring.

1 Graduate Student, Studio Independent Study (3 credit hours)

SPRING 2006

ART 6010 Sm[Art] Spaces: Graduate level seminar course designed to bridge the perceived traditional boundaries between the applied sciences and the arts.(8 Graduate- Including PhD and Masters Engineering and MFA Art students)

ART 4813 ART 4813 3D Models and Rapid Prototyping: This course is designed to introduce students to 3D modeling and rendering (for print output) techniques.

ART 3873 Video for Artists II: Advanced video art class that explores the use of non-traditional video. This course includes a strong emphasis on installation, performance, multi-channel projection and video for the computer.

ART 4983 Senior Capstone: Advanced course – primary objective is to provide a culminating experience for the senior-year student.

FALL 2005

ART 2873 Video for Artists I: Introductory class that explores the technical, theoretical and conceptual foundations of video and audio forms.

ART 4813 Intro Digital Arts: Introductory digital arts production course. Covers topics such as digital image manipulation, web design, and multimedia authoring.

SPRING 2005

ART 4813 Interactive Multimedia: Interactive Multimedia explores concepts, strategies, tools, and techniques in the production of interactive electronic media.

ART 3873 Video for Artists II: Advanced video art class that explores the use of non-traditional video. This course includes a strong emphasis on installation, performance, multi-channel projection and video for the computer.

ARTC 3943 Art and Technology: Theory course that investigates the relationship between art and technology. Covers the societal and cultural impact of digital technologies. Includes guest presenters.

2 Undergraduates, Independent Studies

1 Graduate Student, Studio Independent Study (3 credit hours)

FALL 2004

ART 2873 Video for Artists I: Introductory class that explores the technical, theoretical and conceptual foundations of video and audio forms.

ART 4813 Intro Digital Arts: Introductory digital arts production course. Covers topics such as digital image manipulation, web design, and multimedia authoring.

2 Graduate Students, Chair

2 Graduate Students, Studio Independent Studies (3 credit hours each)

SPRING 2004

ART 4813 Interactive Multimedia: Interactive Multimedia explores concepts, strategies, tools, and techniques in the production of interactive electronic media.

ART 3873 Video for Artists II: Advanced video art class that explores the use of non-traditional video. This course includes a strong emphasis on installation, performance, multi-channel projection and video for the computer.

ART 4983 Senior Capstone: Advanced course – primary objective is to provide a culminating experience for the senior-year student.

2 Graduate Students, Chair

2 Graduate Students, Studio Independent Studies (3 credit hours each)

2 Undergraduates, Independent Studies

FALL 2003

ART 2873 Video for Artists I: Introductory class that explores the technical, theoretical and conceptual foundations of video and audio forms.

ART 4813 Intro Digital Arts: Introductory digital arts production course. Covers topics such as digital image manipulation, web design, and multimedia authoring.

2 Graduate Students, Chair

3 Graduate Students, Studio Independent Studies (3 credit hours each)

5 Undergraduates, Independent Studies

SPRING 2003

ART 4983 Senior Capstone: Advanced course – primary objective is to provide a culminating experience for the senior-year student.

ART 3873 Video for Artists II: Advanced video art class that explores the use of non-traditional video. This course includes a strong emphasis on installation, performance, multi-channel projection and video for the computer.

ART 4813 Collaborative Intermedia Projects: Advanced course designed to foster collaborations both within the arts and other academic disciplines such as engineering and computer science.

2 Graduate Students, Studio Independent Studies (3 credit hours each)

FALL 2002

ART 2873 Video for Artists I: Introductory class that explores the technical, theoretical and conceptual foundations of video and audio forms.

ART 4813 Intro to Digital Arts: Introductory digital arts production course. Covers topics such as digital image manipulation, web design, and multimedia authoring.

3 Graduate Students, Studio Independent Studies (3 credit hours each)
6 Students, Undergraduate Independent Studies ART 4913

SUMMER 2002

ART 4813 Video Editing Works: This is a basic non-linear digital video editing class open to both majors and non-majors.

SPRING 2002

ART 3873 Video for Artist II

ART 2803 Media Art Fundamentals: Introductory course designed to present concepts and practices in the creation of time-based media arts.

2 Graduate Students, Studio Independent Studies (3 credit hours each)

FALL 2001

ART 2873 Video for Artists I

ARTC 2913 Technology and Art: Theory course that investigates the relationship between art and technology. Covers the societal and cultural impact of digital technologies.

ART 4813 Intro to Digital Arts

3 Graduate Students, Studio Independent Studies (3 credit hours each)

SUMMER 2001

ART 4813 Intro to Digital Art

SPRING 2001

ART 2873 Video for Artists I

ART 3873 Video for Artists II

ART 4983 Senior Capstone

FALL 2000

ART 3873 Video for Artists I

ART 4813 Intro Digital Arts

The University of Iowa

1999-2000, Co-Instructor of Digital Media: Digital Imaging I, Digital Worlds I, Digital Worlds II

1998-1999, Co-Instructor of Digital Media: Digital Imaging I, Digital Worlds I, Digital Worlds II

Service

Michigan State University: College/University

- 2014-16 College Research Committee
- 2013-14 Humanities and Arts Research Program (HARP), **Chair** of Creative and Performance Panel
- 2013 University Committee on Faculty Affairs (UCFA), Office of Planning and Budgets
- 2012 University Committee on Faculty Affairs (UCFA), Office of Planning and Budgets
- 2012 Humanities and Arts Research Program (HARP) Co-Chair Creative and Performance Panel
- 2011-12 International A-Life 13 Conference, Art Track Chair, Hosted at MSU
- 2011- Transmedia MFA/PhD Committee (AdHoc)
- 2010- Technology Advisory Committee, College of Arts and Letters
- 2010 Creativity Center Advisory Committee, College of Arts and Letters

Michigan State University: Department of Art, Art History and Design

- 2009-16 Electronic Art and Intermedia Area Coordinator
- 2014-16 Electronic Art and Intermedia faculty search committee, Chair
- 2015 Director of the MSU BRIDGE Artist in Residence Program
- 2015 Faculty Mentor: Zach Kaiser
- 2015 Faculty Mentor: Ben Van Dyke
- 2015 Hosted Guest, Marion Laval-Jeantet and Benoît Mangin of Art Orienté objet; Visiting Artist and Scholar Lecture Series, Department of Art and Art History, and Design
- 2014-15 Faculty Peer Review Committee
- 2013-15 Department of Art, Art History, and Design Graduate Committee
- 2013 Hosted Guest, Jens Hauser; Electronic Art and Intermedia Visiting Artist, NSF funding
- 2013 Hosted Guest, Evelina Domnitch and Dmitry Gelfand; Visiting Artist and Scholar Lecture Series, Department of Art and Art History, and Design; Organized lecture and performance (*10,000 Peacock Feathers in Foaming Acid*) at the MSU Abrahams Planetarium
- 2013 Hosted EAI Artists in Residence Tuur Van Balen and Revital Cohen, Title of work completed: *Nowhere a Shadow*
- 2013 Faculty Advisory Committee for President Simon
- 2013 STA Awards Committee
- 2013 Hosted Guest, Jens Hauser; Visiting Artist and Scholar Lecture Series, Department of Art and Art History
- 2013 Hosted Guest, Tuur Van Balen; Visiting Artist and Scholar Lecture Series, Department of Art and Art History
- 2012 Reappointment, Promotion and Tenure (RPT) Committee
- 2011 Faculty Search Committee, Photo-Imaging Position (open rank, tenure track)
- 2011 Hosted Form From Thought Symposium including visiting artists Ken Feingold and John Fillwalk and curator Christiana Paul; March 30; Department of Art Guest Lecture Series

- 2009-11 Educational Policies Committee
- 2010-11 Established Electronic Arts and Intermedia concentration including curriculum development, and design/ creation of research and teaching lab.
- 2010-11 Established the Form From Thought Laboratory – an electronic sculpture and rapid prototyping research laboratory.
- 2010 Faculty Search Committee, Photography (fixed term, assistant professor)
- 2010 Hosted Visiting Artist Ben Lewis, October 6; Department of Art Guest Lecture Series

University of Oklahoma: College/University

- 2008 Vice President's Research Council
- 2007 Vice President of Research (VPR) Advising Committee
- 2000 College of Art Academic Misconduct Committee
- 2007-08 Copyright Committee

University of Oklahoma: Departmental

- 2007-09 Committee A (Governing faculty body for the Department of Art and Art History)
- 2007 Media (digital film) Search Committee
- 2007 Media (video) Search Committee
- 2007 Visiting Artist – Rune Olsen
- 2006 The Upgrade! Oklahoma, Untitled ArtSpace, Oklahoma City - Hosted Hans Breder
- 2006 The Upgrade! Oklahoma, Untitled Art Space - Hosted Helen Thorington and Jo-Anne Green
- 2005 The Upgrade! Oklahoma, Untitled Art Space - Hosted Ebon Fisher
- 2005 The Upgrade! Oklahoma, Untitled Art Space - Hosted Steve Liggitt
- 2005 The Upgrade! Oklahoma, Untitled Art Space - Hosted Michael Rees
- 2005 The Upgrade! Oklahoma, Untitled Art Space - Hosted lo vid (lecture and performance)
- 2005 The Upgrade! Oklahoma, Untitled Art Space - Hosted Yael Kanarek
- 2005 The Upgrade! Oklahoma, Untitled Art Space - Hosted Chris Carter
- 2000-06 Technology Committee: University of Oklahoma
- 2002 - Scholarship Committee
- 2005 Initiated Media Arts Visiting Artist Lecture Series
- 2004 Photography Search Committee
- 2003 Faculty search committee for Digital Media position
- 2000 - Curriculum committee: University of Oklahoma
- 2002 Participated in "Open studio day" for the general public
Assembled video for University of Oklahoma's Museum of Art
Established a new Media Lab

2001 Oversight of SOFA lab during the absence of Computing Coordinator position
Oklahoma Art Educators Association annual conference workshop/seminar
Sooner Saturday: University of Oklahoma