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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
- '90-91 Milwaukee School of Engineering, Biomedical Engineering
- 1989 Cambridge University, Homerton College, Cambridge, England, Study Abroad

Academic Positions

Michigan State University | Department of Art, Art History, and Design | East Lansing, MI

- 2021- present Full Professor of Intermedia and Electronic Arts, Department of Art, Art History and Design
- 2012-2021 Associate Professor of Intermedia and Electronic Arts, Department of Art, Art History and Design (with tenure)
- 2009-2011 Associate Professor of Intermedia and Electronic Arts, Department of Art, Art History and Design

The University of Oklahoma | School of Art | Norman, OK

- 2007-09 Associate Professor of Media (with tenure), 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

Professional Positions

- 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

- 2024 Remediating Van Gogh: A Work of Art in the Age of Toxic Remediation, in collaboration with Dr. Gregory Severin, MSU Broad Museum, Faculty Triennial.
- 2023 Shadows from the Walls of Death (3 live performance of Green Synthesis; Re-mediating Green; Bioremediating Green), Prix Ars Electronica Cyber Arts 2023, Post City, Linz, Austria (international exhibition)
- 2023 Shadows from the Walls of Death (2 live performance of Green Synthesis; Re-mediating Van Gogh), LE GÉNÉRATEUR, Paris, France, as part of the Némó Biennale Internationale des arts numériques de la Région Île-de-France (solo exhibition)
- 2022 *The Great Work of the Metal Lover*, “Holobiont. Life is Other,” Angewandte Interdisciplinary Lab (AIL), Vienna, Austria
- 2021 *ReBioGeneSys II, From Forces to Forms*, Pratt Manhattan Gallery, 144 West 14th St, Manhattan, NY
- 2021 Shadows from the Walls of Death, Muffatwerk München, Munich Germany (3 Performances over a 5 day period, Installation, 3 person exhibition)
- 2021 *The Great Work of the Metal Lover*, “Holobiont. Life is Other,” Magazin4, Bregenz, Austria
- 2021 *Shadows From the Walls of Death* (installation), Faculty Triennial, Broad Art Museum, East Lansing, MI
- 2021 *The Great Work of the Metal Lover* (full installation), Nieuw Dakota Institute, Amsterdam, Netherlands
- 2020 *Great Work of the Metal Lover*, The Unknown Mine Zone, Transnatural Label, Amsterdam, Netherlands (small group exhibition consisting of 9 artists; curated by Arjen Bangma)
- 2020 *Origin of Life* documentary screening, Slowdown, Baltic Branch National Center for Contemporary Arts, Kaliningrad, Russia. (2 day screening consisting of 8 artists; curated by Dmitry Bulatov)
- 2020 *[ir]reverent: Miracles on Demand* - 23rd Annual Japan Media Arts Festival, The National Museum of Emerging Science and Innovation, Tokyo, Japan (international juried group exhibition)
- 2020 *ReBioGeneSys*, The Museum of Natural History and Science, Porto, Portugal (permanent installation) (forthcoming)
- 2019 Shadows from the Walls of Death, (installation), OUI/ERT, Le Transpalette-Centre d’art, Bourges, France (3 month exhibition consisting of 30 artists; curated by Jens Hauser and Aniara Rodado)
- 2019 *Shadows from the Walls of Death/Bioremediating Green*, (performance), OUI/ERT, Le Transpalette-Centre d’art, Bourges, France (2 day performance)
- 2019 *Shadows from the Walls of Death*, (installation), UN/GREEN Exhibition, The Latvian National Museum of Art, Riga, Latvia (4 month exhibition consisting of 18 artists; curated by Jens Hauser, Rasa Smite and Raitis Smits)
- 2019 *Shadows from the Walls of Death*, (performance), UN/GREEN Exhibition, The Latvian National Museum of Art, Riga, Latvia (2 day performance)

- 2019 *[ir]reverent: Miracles on Demand* – Prix Ars Electronica Cyber Arts 2019, OK- Offenes Kulturhaus, Linz, Austria (international juried group exhibition)
- 2018 *Origins of Life Series, A New State of Living*, PERM Museum of Contemporary Art, Perm, Russia (international group exhibition consisting of 10 artists, curated by Dmitry Bulatov)
- 2018 *[ir]reverent: Miracles on Demand* - (installation), Faculty Triennial, Broad Art Museum, East Lansing, MI
- 2017 *The Great Work of the Metal Lover* - (installation), "Engaging Technology II: Art + Science," David Owsley Museum of Art, Muncie, IN (3 month group exhibition consisting of 6 artists, curated by John Fillwalk)
- 2017 *Bion, Consciência Cibernética* - (installation), Itaú Cultural, Sao Paulo, Brazil (2 month group exhibition consisting of 6 artists, curated by Marcos Cuzziol)
- 2016 ReBioGeneSys - Origins of Life - Galerija Kapelica, Ljubljana, Slovenija (3 month small group exhibition consisting of 3 artists, curated by Jurij Krpan)
- 2016 *The Great Work of the Metal Lover* - Wetware: Art | Agency | Animation, Beall Center for Art + Technology, Irvine, CA (4 month group exhibition consisting of 7 artists, curated by David Familian and Jens Hauser)
- 2015 *ReBioGeneSys - Origins of Life* - Globale: Exo-Evolution, ZKM_Lichthof 8 +9, Karlsruhe, Germany (3.5 month international group exhibition consisting of top 100 bio-artists, curated by Peter Weibel)
- 2015 *ReBioGeneSys - Origins of Life* – Prix Ars Electronica Cyber Arts 2015, OK- Offenes Kulturhaus, Linz, Austria (international juried group exhibition)
- 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 (3 month small group exhibition consisting of 3 artists, curated by Jens Hauser)
- 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* (installation) Zero 1, San Jose, CA (2 month, solo exhibition, curated by Jaime Austin)
- 2014 *Origins of Life: Experiment #1.x* – REALSPACE – Alyce de Roulet Williamson Gallery, Art Center College of Design, Pasadena, CA (2 month small group exhibition, curated by Stephen Nowlin)
- 2014 *Origins of Life: Experiment #1.9* (installation) Beall Center for Art + Technology, UC Irvine, Irvine, CA (2 month solo exhibition, curated by David Familian)
- 2013 *The Great Work of the Metal Lover* – Grow Your Own... Life After Nature, The Science Gallery, Dublin Ireland (3 month exhibition consisting of 18 artists, international juried exhibition, curated by Anthony Dunne, Paul Freemont, Cathal Garvey, Alexandra Ginsberg, and Michael Gorman)
- 2013 *Origins of Life: Experiment #1.8* Ruben H. Fleet Science Center, San Diego, CA (3 month solo installation)
- 2013 *The Great Work of the Metal Lover*, Michigan State Museum, Michigan State University, MI (2 month solo installation)

- 2012 *The Great Work of the Metal Lover* – Prix Ars Electronica Cyber Arts 2012, OK- Offenes Kulturhaus, Linz, Austria (international juried group exhibition)
- 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 ‘synthetic’, 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*, Boson 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

Shadows from the Walls of Death: Re-Mediating Green, *Green Revisited: Encountering Emerging Naturecultures in Art and Research*, edited by Rasa Smite, Jens Hauser, Kristen Bergaust and Rattis Smits. **2022**. Published by the RIXC Center for New Media. ISBN 978-9934-9119-0-3

Root-Bernstein, Brown, Novel Apparatuses for Incorporating Natural Selection Processes into Origin-of-Life Experiments to Produce Adaptively Evolving Chemical Ecosystems. *Life* **2022**,12,1508. <https://doi.org/10.3390/life12101508>

Root-Bernstein, R.; Baker, A.G.; Rhinesmith, T.; Turke, M.; Huber, J.; Brown, A.W. "Sea Water" Supplemented with Calcium Phosphate and Magnesium Sulfate in a Long-Term Miller-Type

Experiment Yields Sugars, Nucleic Acids Bases, Nucleosides, Lipids, Amino Acids, and Oligopeptides. *Life* **2023**, 13, 265. <https://doi.org/10.3390/life13020265>

Edited by Hava Aldouby, **Shifting Interfaces: An Anthology of Presence, Empathy, and Agency in 21st-Century Media Arts**. Adam W. Brown, *Exceptional Matters*, p213-22 Leuven University Press, 2020. ISBN 978-94-6270-225-7

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 Collections

- 2024 Bridge Funding and continuation of BRIDGE Artist in Residence secured, \$30,000 per year for 5 years with possibility of continuing.
- 2023 \$10,000 from the Facility for Rare Isotopes (FRIB) to fund the collaboration titled: Remediating Van Gogh, between Greg Severin and Adam Brown
- 2023 Award of Distinction, Artificial Intelligence and Life Art. 2023 Prix Ars International Exhibition. 3,176 projects from 98 countries were submitted to the Prix Ars Electronica 2023.
- 2022 Paris Green pigment acquired for the permanent collection, Forbes Pigment Collection at the Harvard Art Museum, Boston, MA
- 2021/22 College of Arts and Letters Undergraduate Research Opportunities, 3D-Printing Biomaterials, \$1500
- 2021 Co-Principal Investigator, Collaborative Research: MIM: The impact of the fungal microbiome in metal tolerance and soil biogeochemical transformations.; Sponsor: National Science Foundation; Proposed period: 09/01/2021 - 08/31/2026; Award Number (FAIN): 2125104 Award amount: \$898,475
- 2021 Humanities and Arts Research Program (HARP), “Shadows from the Walls of Death: Bio-Remediating Art History” – Development Award, Michigan State University, MI \$25,000
- 2020/21 College of Arts and Letters Undergraduate Research Opportunities, 3D-Printing Biomaterials, \$1500
- 2020/21 College of Arts and Letters Undergraduate Research Opportunities, Gold Illumination, \$1500
- 2020 Humanities and Arts Research Program (HARP), “Shadows from the Walls of Death: Bio-Remediating Art History” – Development Award, Michigan State University, MI, \$25,000
- 2020 College of Arts and Letters/AAHD Summer Fellowship, “Phytoacoustics”, Michigan State University, \$2000
- 2020 Grand Prize, [ir]reverent: Miracles on Demand, 23rd Annual Japan Media Arts Festival, Tokyo, Japan, \$10,000
- 2019 The Museum of Natural History and Science, The University of Porto, Porto, Portugal, ReBioGeneSys - purchased for permanent collection, \$35,000
- 2019 Honorary Mention, Hybrid Art, [ir]reverent: Miracles on Demand, Prix Ars Electronica
- 2019 HUB Faculty Fellow, MSU, BRIDGE: Critical Links: Art & Science in Practice, Fellowship includes one month of summer salary.

- 2019 College of Arts and Letters/AAHD Summer Fellowship, "Bioremediating Greenness", Michigan State University, \$3500
- 2018/ Collaborative Arts & Design Research Project, "The Auto-Immune Video Opera", Marcos Serafim, Laura Cloud & Adam Brown, Michigan State University, \$9998
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- 2018 College of Arts and Letters Summer Fellowship, "Bioremediating Greenness", Michigan State University, MI, \$6200
- 2018 College of Arts and Letters, College Fund for International Travel (CFIT) Cycle III Travel Award, Michigan State University, \$1000
- 2016 College of Arts and Letters Summer Fellowship, "Miraculous Blood", Michigan State University, MI, \$4000
- 2016 Humanities and Arts Research Program (HARP), "Miraculous Blood" – Development Award, Michigan State University, MI \$25,000
- 2015 Honorary Mention, Hybrid Art, *ReBioGeneSys*, Prix Ars Electronica
- 2015 Received funding for Famous Affiliate Faculty (CAL) for three years: Jens Hauser; \$60,000
- 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; Collective amount \$160,000
- 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-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

Presentations, Lectures, Workshops, Panels

- 2023 Workshop – A Work of Art in the Age of Toxic Remediation – Exploring Pigments, Mycology and Ecology through Miniature Paintings in Scheele’s Green, Adam Brown and Dr. Gregory Bonito, École Polytechnique, IP Paris.
- 2023 Lecture with Dr. Gregory Bonito, Michigan Technical University, Houghton, MI
- 2023 Keynote Lecture, GREEN REVISITED - Encountering Emerging Naturecultures in Art and Research - Buchpräsentation mit vier Beitragenden der Publikation, Karlsruhe Institute of Technology, Karlsruhe, Germany
- 2023 Prix Ars lecture, Shadows from the Walls of Death, **Artificial Intelligence & Life Art [CONFERENCE], Linz, Austria**
- 2023 Keynote lecture, Shadows from the Walls of Death: Re-mediating Green, En Vert et Contre Tout Symposim, LE GÉNÉRATEUR, Paris, France
- 2023 *Irreverent: Miracles on Demand*, Leonardo Art and Science LASER Lecture, SIGNOIDS – Part 1: Transversal Subjectivities, Vienna, Austria
- 2022 Invited Guest Artist Lecture, Karlsruhe Institute of Technology, Karlsruhe, Germany
- 2021 RIXC Art Science Festival/PostSensorium, Lecture: “Shadows From the Walls of Death: Remediating Green.” Riga, Latvia. Via Zoom
- 2021 Colors and Cultures, Lecture: “Shadows From the Walls of Death: Remediating Green.” Mulhouse/Basel, France. Via Zoom
- 2021 gREen: Sampling Color - Farbe Vermessen, An Art & Science Symposium, Lecture: “Shadows From the Walls of Death: Remediating Green.”, Muffatwerk München, Munich, Germany - Additionally, broadcast as an official Are Electronica Garden event.
- 2020 Visiting Artist Speaker Series, keynote speaker, Department of Art, The University of Buffalo, NY

- 2019 Dé-verdir les pigments, (Un-Green the pigments, workshop), École Nationale Supérieure D'Art De Bourges (ENSA), Bourges, France
- 2019 RIXC Festival: The 4th International Art-Science Conference, UN/GREEN – Naturally Artificial Intelligences, Lecture: “Bioremediating Greenness – Rethinking Human Exceptionalism
- 2018 The New State of Living: Deep Media, International Conference, Museum of Contemporary Art, Perm, Russia
- 2018 SLSA-eu Green Conference, paper presentation: “Bioremediating Greenness”, University of Copenhagen, Copenhagen, Denmark
- 2017 Michigan State University College of Arts and Letters Arts Weekend, “Art in the Laboratory: Working with Living Materials”, keynote speaker, Grand Hotel, Mackinac Island
- 2017 Visiting Artist: Art + Science Lecture Series, keynote speaker, University of Florida, Gainesville, FL
- 2016 Visiting Professor/Lecturer, The Media Art Histories & Media Arts Cultures Program, “Blood and Gold, Art and Science Practice”, Donau-Universität Krems - Universität für Weiterbildung, Krems, Austria
- 2016 International Symposium - ‘Earth Without Humans’, Galerija Kapelica, Ljubljana, Slovenija
- 2016 Gene Editing, Artificial Life and Ethics: An Interdisciplinary Symposium, The Newkirk Center For Science & Society, UC Irvine, CA
- 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; Portland, ME
- 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

- 2024 External Reviewer for Tenure and Promotion, Iowa State University, Department of Art and Visual Culture
- 2018 U.S. Fulbright National Screening Committee, Student Program - Sculpture/Installation Art, New York, NY
- 2016 External Reviewer for Tenure and Promotion, School of Design, University of Pennsylvania
- 2016 U.S. Fulbright National Screening Committee, Student Program - Sculpture/Installation Art, New York, NY
- 2015 U.S. Fulbright National Screening Committee, Student Program - Sculpture/Installation Art, 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/ Affiliate Professor, The Symbiotic Computing Laboratory, University of Oklahoma

-09

2007/ Director, Symbiotic Media
-09

2005 Director of The Upgrade! International

2005/ Director and Curator, The Upgrade! Oklahoma City
-07

2005- The New York Sculptor's Guild, New York, NY

Bibliography (selected reviews/articles/interviews)

2024, KCRG-TV9, Iowa, Derecho recovery impacts Cicada emergence
<https://www.youtube.com/watch?v=Fsz6uTGIIqM>

BR Abendschau (18 Uhr) - Beitrag zur Ausstellung
<https://www.br.de/mediathek/sendung/abendschau-av:584f4c523b467900117c0f47>

Jon McCormack and Marília Bergamo, Poetics of Complexity: Intersections between scientific conceptions of Complexity Systems and Cybernetic Art, **ARTeFACTo - International Journal of Transdisciplinary Studies in Arts, Technology and Society**, 2020.

Šime, Zane, #art&technology: Greenness in the Anthropocene, **Culture360 Magazine, Connecting Asia & Europe through arts and culture**, March 18, 2020.
<https://culture360.asef.org/magazine/greenness-anthropocene/>

Caune, Hemuts, Nature's waste, impressionists' poison, **Art Territory, Baltic, Russian and Scandinavian Art Territory**, Aug. 5, 2019

Andreina, De Bei, Exposition "OUVert" : le vegetal fait chavirer nos perceptions au Tranpalette de Bourges, **Sciences et Avenir**, Décembre 17, 2019

Mangin, Loïc, Nous Aurons Des Coquelicots, **Pour la Science N°506**, pp.86-7 Décembre, 2019

Rodrigues, Meghie. (2018). Arte e ciência para lidar com um mundo complexo. **Ciência e Cultura**, 70(1), 60-61. <https://dx.doi.org/10.21800/2317-66602018000100016>

Jens Hauser, ART ET AGENTIVITÉ À L'HEURE DU WETWARE, **Stream 4 - The Paradoxes of the Living / Les Paradoxes du Vivant** (bilingual), Stream Publishing, January 12, 2017, pp 248-269. ISBN-10: 2954096977

Monika Bakke, *Art and Metabolic Force in Deep Time Environments*, **Environmental Philosophy**, 14:1, 2017, pp.41-59

Jens Hauser, *Biomediality beyond Forms: Art - Aliveness - Otherness*, The Dream of Forms, **The Magazine of the Palais de Tokyo**, Palais 25, p.115, 2017

Jens Hauser, *Leuchtgehirne, Bakteriegoldgräber und DNA-Photoshopping: Kurst mit Biomedien und jenseits der Artengrenzen*, **Möglichkeit Mensch**, 2017, pp.132-140. ISBN-10: 3958081371

Edited by Irene Hediger & Jill Scott, **Artists-in-Labs, Recomposing Art and Science**. Jens Hauser, *Biomediality and Art*, p201, Walter de Gruyter GmbH Publishing, 2016. ISBN 978-3-11-047459-6

Charissa Terranova, *Between Negative Dialectics and Biological Aesthetics*, **Art Journal**, August 19, 2016

Kelly Grovier, **Art Since 1989**. Thames & Hudson, 2015, p.142-144. 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>

Jens Hauser, *Bacteria that Square the Circle*, **A Magazine: Delfina Delettrez**. A Magazine, 2015, p.56-61

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

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- 2006 <http://www.res-qualia.net/>
- 2006 <http://www.sculptor.org>
- 2006 <http://www.sculporguild.org>
- 2006 <http://www.interactivearcitecture.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

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- 2018 <http://bridge.art.msu.edu>
- 2011 <http://eai.art.msu.edu>
- 2005 The Upgrade! Oklahoma, <http://www.1ne3.com/upgrade>
- 2004 <http://www.impulsemedia.com>

- 2004 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

SPRING 2023

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/>

STA 888: Art and Science in the Laboratory - Introduction to laboratory science through a set of conceptual, technical and analytical experiments, tools and research practices geared to enable novel artistic practices.

FALL 2023

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 888: Art and Science in the Laboratory - Introduction to laboratory science through a set of conceptual, technical and analytical experiments, tools and research practices geared to enable novel artistic practices.

MFA Committees

Hailey Becker - Chair, Graduate committee
Patrick Taylor – Chair, Graduate committee
Claire Heiney – Member, Graduate committee

SPRING 2022

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 2022

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 491I Special Topics: Art and Science in the Laboratory - Introduction to laboratory science through a set of conceptual, technical and analytical experiments, tools and research practices geared to enable novel artistic practices.

MFA Committees

Nicolei Gupit – Member, Graduate committee

Evans Christopherson – Chair, Graduate committee

Erik Mueller – Member, Graduate committee

Patrick Taylor – Chair, Graduate committee

Claire Heiney – Member, Graduate committee

FALL 2021

STA 890 Master of Fine Arts Seminar: Exploring Research, Resources, and Context
Emphasis will be placed on an 'expanded studio practice'; that is how can an artist leverage a research institution, campus resources, and the researchers themselves to develop critical artwork. On a practical level the course aims to provide strategies for you to extend your artistic practice by combining rigorous research with art production.

SPRING 2021

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/>

Nicolei Gupit - Graduate (MFA) committee member

Evans Christopherson – Graduate (MFA) committee (chair)

Erik Mueller - Graduate (MFA) committee member

Patrick Taylor – Graduate (MFA) committee member

FALL 2020

Research Sabbatical

Nicolei Gupit - Graduate (MFA) committee member

Evans Christopherson – Graduate (MFA) committee chair

Erik Mueller - Graduate (MFA) committee member

SPRING 2020

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/>

Marcos Serafim - Graduate (MFA) committee member

Evans Christopherson – Graduate (MFA) committee chair

FALL 2019

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 890 Master of Fine Arts Seminar: Exploring Research, Resources, and Context

Emphasis will be placed on an 'expanded studio practice'; that is how can an artist leverage a research institution, campus resources, and the researchers themselves to develop critical artwork. On a practical level the course aims to provide strategies for you to extend your artistic practice by combining rigorous research with art production.

Marcos Serafim - Graduate (MFA) committee member

Evans Christopherson – Graduate (MFA) committee chair

SPRING 2019

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/>

Marcos Serafim - Graduate (MFA) committee member

Chelsea Markuson – Graduate (MFA) committee member

FALL 2018

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 2018

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/>

2 - Graduate (MFA) committees

FALL 2017

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 893 MFA Professional Seminar - This course will focus on professional practices where students will work towards tangible goals and outcomes as it relates to a career in the arts. Students develop dissemination strategies in a critical and supportive context.

<http://adamwbrown.net/teaching-3/mfa-professional-practice-seminar/>

SPRING 2017

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/>

2 - Graduate (MFA) committees

SPRING 2016

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/>

2 - Graduate (MFA) committees

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

2023-24	CAL Reappointment Promotion and Tenure
2023	College Arts on Campus Committee
2022	College Entrepreneur and Innovation Committee
2021-23	University Fellowship Selection Committee
2018-	Center for Interdisciplinarity (C4I), advisory committee
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

2024- Faculty Mentor: Rafael Villares
 2024 Search Committee - Assistant Professor, tenure stream Sculpture, *Chair*
 Hired Rafael Villares
 2022- Bridge Wet Lab Coordinator
 2022-24 Graduate Advising Committee
 2023 MFA Graduate Selection Committee
 2022 AAHD RPT Committee
 2009- Electronic Art and Intermedia Area Coordinator
 2015- Director of the MSU BRIDGE Artist in Residence Program
 2020-23 Faculty Affairs Committee
 2022 Hosted Jens Hauser, Distinguished Affiliate Faculty
 2022 Hosted Dan Cameron, Critique and Curator in Residence
 2020-22 Faculty Mentor: Abhishek Narula
 2019-20 Visiting Artist and Scholar Lecture Series selection committee
 2019-20 Graduate Committee - member
 2019-20 Search Committee-Assistant Professor in Electronic Art and Intermedia/Experience
 Architecture
 2019 Hosted Orkan Telhan with Zac Kaiser; Visiting Artist and Scholar Lecture Series
 2019 Hosted Moresin Allahyari with Mehrdad Sedaghatbaghbani; Visiting Artist and
 Scholar Lecture Series
 2018 Hosted Tagny Duff, Zbigniew Oksiuta, Sissel Tolaas, Kuai Shen, Evelina
 Domnitch and Dmitry Gelfand, Heiko Hansen, Gareth Doherty and Jens Hauser
 for the BRIDGE Artist Residency Program and Matter(s) Matter(s) Exhibition
 2018 Director and coordinator of Matter(s) Matter(s) exhibition and Symposium at the
 Broad Art Museum
 2018 Graduate MFA Restructuring AdHoc committee
 2018-20 Foundation Restructuring AdHoc committee
 2018 AAHD Chair search committee
 2018 Hosted BFA Portfolio Review Day
 2017 Hosted Bridge Artist in Residence, Tagny Duff

2017 Hosted Bridge Artist in Residence, Zbigniew Oksiuta

2017 Hosted Bridge Artist in Residence, Sissel Tolaas

2017 Hosted Bridge Artist in Residence, Kuai Shen

2015- Faculty Mentor: Zach Kaiser

2016-17 Faculty Mentor: Jennifer Gradecki

2015-17 Faculty Mentor: Ben Van Dyke

2014-16 Electronic Art and Intermedia faculty search committee, Chair

2016 Hosted Bridge Artist in Residence, Kuai Shen

2016 Hosted Bridge Artist in Residence, Helen Evans of [HeHe]

2016 Hosted Guest, Zbigniew Oksiuta; Visiting Artist and Scholar Lecture Series, Department of Art and Art History, and Design

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 BRIDGE 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 Io 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