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PROFESSIONAL EXPERIENCE

- 2001– Associate Professor of Art (tenure 2008), Department of Art, University of Alabama.
- Digital Media Program Coordinator.
 - Undergraduate Coordinator.
 - Establish a research program in digital art and design.
 - Teach graduate courses and serve on graduate thesis committees (all media areas).
 - Develop and administer a computer classroom/lab for digital media.
 - Serve on Departmental Committees (Studio, Graduate Studio, Program Accreditation).
 - University Committees:
 - Information Technology Committee (2008–)
 - Advisory Board, Paul Jones Collection of American Art (2008–)
 - Faculty Senate (2003–07)
- 1996– Freelance artist/designer, Tuscaloosa, Alabama.
- Studio artist, Kentuck Art Center, Northport, Alabama.
 - Served on the Kentuck Museum Association Board of Directors.
 - Established a fine art digital printmaking studio and gallery.
 - Developed and administered a fine art licensing program.
 - Developed and implemented a trade show exhibition program.
- 1992–96 Adjunct Associate Professor of Music, Blair School of Music, Vanderbilt University.
- Taught courses for the Blair School.
 - Designed and implemented a computer music curriculum and facility.
 - Coordinated with faculty in integrating multimedia in the classroom.
 - Administered budgets for multimedia development in instruction.
 - University Committees:
 - Task Force on Technology Infrastructure for Pedagogy (Chair)
 - Task Force on Computer Literacy
 - Steering Committee for Pedagogy Using Technology
 - Committee on Academic Computing and Networking
 - Eval. Committee for the Provost's Initiative on Tech. Innovation in the Classroom
 - Dean's Ad Hoc Committee on Music Technology
- 1990 –96 Senior Analyst (Systems Analyst III), Vanderbilt University Computer Center (VUCC).
- Assisted in strategic planning for information technology on campus.
 - Served as project manager: the Help Desk, the World Wide Web Internet service.
 - Served as team leader, VUCC User Services.
 - Academic Affiliate Coordinator, National Center for Supercomputing Applications.
 - Assisted in the continuing development of the Advanced Electronic Classroom.
 - Taught computer courses to staff and faculty (Mac, DOS, Unix, VMS, Internet, HTML).
 - Performed research and provided support in computational art/multimedia.
 - University Committees:
 - Future Developments Subcommittee, Library Automation Selection Project
 - Campus Technology Forum

- 1987–90 Visiting Research Scientist, National Center for Supercomputing Applications, University of Illinois, Urbana–Champaign.
- Researched data sonification, visualization, and the integration of arts and technology.
 - Presented research outcomes to international scientific and electronic arts communities.
- 1985–89 Research Programmer (Small Systems Support), Computer Services Office at the University of Illinois, Urbana-Champaign.
- 1985 Teaching Assistant in Music Theory for non-majors at the University of Illinois, Urbana-Champaign. Instructor of record. Rated excellent in the University’s *Incomplete List of Excellent Teachers*.
- 1985 Software Support Technician with Ashton-Tate, provided technical support and documentation for users of Ashton-Tate software (dBASE, Framework).
- 1983–84 Graduate Assistant at California Institute of the Arts, provided instructional support in computer literacy and music technology.
- 1982 Stage Manager, Magic Mountain Puppet Theatre, 1000 seat indoor theatre (seven productions a day, seven days a week throughout the summer).
- 1978–84 Freelance musician in Los Angeles, CA. Jazz vocalist, guitarist, arranger, film composer, songwriter.
- 1976–77 Co-director, lead guitarist, vocalist in Anthology, a music ensemble funded through the Urban Arts program of the Winston-Salem Arts Council, Winston-Salem, NC.
- 1975 Instructor in music appreciation for the Summer Dance Program, North Carolina School of the Arts.

GRANTS / AWARDS

- 2010–13 “Autonomous Cohorts and Emergent Learning,” PI, CreativeIT Program, National Science Foundation.
- 2010–13 College of Arts and Sciences Leadership Board Faculty Fellow, University of Alabama.
- 2010–11 “Sound Art and Audio Design,” College of Arts and Sciences Teaching Grant, University of Alabama.
- 2010 Hambidge Fellow, Artist residency, Hambidge Center, Rabun Gap, GA.
- 2008 “Visual Music in HD,” College Academy of Research, Scholarship and Creative Activity, Univ. of AL.
- 2008–09 Mrs. Gloria Narramore Moody Award, Interdisciplinary Art, Cultural-Alliance of Greater Birmingham, AL.
- 2008–09 “Designing Digital Portfolios,” College of Arts and Sciences Teaching Grant, University of Alabama.
- 2005–10 American Society of Composers, Authors and Publishers, ASCAP Plus Awards (Concert Division).
- 2006 “New Media and Social Networks,” College of Arts and Sciences Teaching Grant, University of Alabama.
- 2005 “Composing Visual Music II,” University of Alabama Research Advisory Committee Grant.
- 2003 “Composing Visual Music,” University of Alabama Research Advisory Committee Grant.
- 1994–95 “Sound Portraits on the Internet (Sonic/visual art on the World Wide Web)”
Project supported by a grant from Alternate ROOTS, Atlanta, GA, with funds from the NEA, the Rockefeller Foundation, the Warhol Foundation and the Tennessee Arts Commission.
- 1986–94 Principal Investigator on several research grants from The National Center for Supercomputing Applications in Urbana-Champaign, Illinois. Digital media research, sound and image.
- “Perceptual Color Hierarchies” (Sept. 1993–Dec. 1994)
 - “Atonal Imagery and Temporal Visual Design” (Jan. 1992–Aug. 1993)
 - “Time-based Grammars in Intermedia Presentation” (July 1990–Dec. 1991)
 - “Temporal Coherence with Color, Motion, and Sonic Mapping” (Jan. 1989–June 1990)
 - “Structural Strategies in the Time Domain,” co-PI with Prof. Donna Cox, (Sept. 1986–Aug. 1988)

EDUCATION

University of Illinois, Champaign-Urbana, IL.

Doctor of Musical Arts, Spring 1988. Major—Composition, Minor—Computer Science.

Major teachers: (music) Sever Tipei and Paul Martin Zonn, (computer graphics) Don Hearn and Donna Cox.

Awarded a Graduate College Dissertation Fellowship. Nominated to Phi Kappa Phi Honor Society.

California Institute of the Arts, Valencia, CA.

MFA, Spring 1984. Music Composition. Major teachers: Earle Brown, Mel Powell and Morton Subotnick.

Video production with Ed Emshwiller. Attended as a California State Fellow.

Stanford University, Palo Alto, CA.

Center for Computer Research in Music and Acoustics (CCRMA), Summer 1983. Instructors: John Chowning,

Leland Smith and David Jaffe.

Indiana University, Bloomington, IN.

Composer's Workshop, Summer 1981. Composition studies with Milton Babbitt and Lukas Foss.

Grove School of Music, Studio City, CA.

Graduate of composition and film scoring programs, 1979–81. Instructors: Dick Grove, Mundell Lowe.

Songwriter's Guild L.A. Workshops, Los Angeles, CA.

1979-1981. Instructor: Jack Segal.

College of the Recording Arts, San Francisco, CA.

Completed courses in audio engineering and commercial music business and law, 1977.

North Carolina School of the Arts, Winston-Salem, NC.

Bachelor of Music in Composition, Spring 1976. Major teachers: Jack Jarrett and Robert Ward. Graduated with a Dean's Commendation.

PUBLICATIONS

"Loop Theory," *Wig: Journal of Experimental Scholarship*, vol. 1, no. 1, October 2009, Indiana University: Bloomington.

arlequi (music/animation), *Siggraph 2009, Video Review*, August 2009, ACM: Chicago.

"The Quinary—Permuting Meaning with Generative Poetry," *Proceedings of the 2009 Bridges Conference on Mathematical Connections in Art, Music and Science*, 2009, Banff, Alberta, Canada.

"Dance of the Sugarplum Fairy, Variation 5," *Take-5 Prints—Digital Art*, 2007, (Arts Education poster), Crystal Productions: Glenview, IL.

"Simple Mapping and the Aesthetic Dimension," *Matematica e Cultura 2007*, ed. Michele Emmer, Italian translation, Winter 2007 Springer-Verlag Italia: Milan.

"Designing in Time," *Abstracts 2007*, College Art Association, New York City, NY.

"Time Slices, Graphic Scores and Music Composition," *Proceedings of the 2006 International Computer Music Conference*, International Computer Music Association: New Orleans, LA.

"Miller's Seven Animations," (review) *SEAMUS Newsletter*, ed. Kurt Stallman, October, 2006.

limosa/amazilia (music/animation), *SEAMUS DVD*, September 2006, SEAMUS

calidri (music/animation), *Siggraph 2006, Video Review*, August 2006, ACM: Chicago.

“Musical Connections and Heterophonic Maps,” *SIGGRAPH 2006 Proceedings*, Sketches program, August 2006, ACM: Chicago.

“The Graphic Design of the Musical Score,” *Electro Acoustic Music Studies Network*, May 2006, online article [<http://www.ems-network.org>].

“Foundations of a Visual Music,” *Computer Music Journal*, Winter 2005, 29:4, MIT Press: Cambridge.

“Chance and a Hidden Order,” *The YLEM Journal*, Vol. 25—no. 6 & 8, 2005, YLEM: San Francisco, CA.

“Time Slices to Sonic Maps,” *SIGGRAPH 2005 Proceedings*, Posters program, August 2005, ACM: Chicago.

“Numbers to Neurons: Digital Synaesthesia,” *Proceedings of Art+Math=X*, June 2005, University of Colorado, Boulder, CO.

limosa (music/animation), *Independent Exposure-Spring Edition 2005*, (theatrical release), May 2005, Microcinema International: San Francisco, CA.

amazilia (music/animation), *Independent Exposure-Animation Edition 2005*, (theatrical release), May 2005, Microcinema International: San Francisco, CA.

“Musical Time in Visual Space,” *Proceedings of the 2004 International Computer Music Conference*, International Computer Music Association: Miami, FL.

“Synaesthesia, Data Mapping and Synchronicity,” *SIGGRAPH 2004 Proceedings*, Sketches program, ACM: Chicago.

“Desktop Fine Art Digital Printmaking,” *Decor*, Vol. 120, No. 9, Sept. 2000, Pfingsten Pub., St. Louis, MO.

“Scanning the Horizon: current trends in digital printmaking,” *Decor*, Vol. 120, No. 11, 2000, Pfingsten Pub., St. Louis, MO.

“How Much Do You Know About Giclées,” *Decor*, Vol. 120, No. 3, 2000, Pfingsten Pub., St. Louis, MO.

“Digital Basics,” *Decor*, Volume 120, No. 1, Jan. 2000, Pfingsten Publishing, St. Louis, MO.

“Hearing the Mandelbrot Set,” *The Csound Book*, ed. R. Boulanger, 2000, MIT Press: Cambridge.

“FM Synthesis and Morphing in Csound: From Percussion to Brass,” *The Csound Book*, ed. R. Boulanger, 2000, MIT Press: Cambridge.

“Dynamic Tuning with MIDI,” *Proceedings of the Sixth Symposium on the Arts and Technology*, 1997, Connecticut College: New London.

“Computer Music Across Disciplines in an Undergraduate Curriculum,” *Proceedings of the 1995 International Computer Music Conference*, 1995, ICMA: Banff, Alberta.

“The Catalytic Algorithm,” *ISEA 1994 Art Catalog*, 1994, ISEA: Helsinki, Finland.

“Number as Form and Content (A Composer’s Path of Inquiry),” *The Visual Mind*, 1993, MIT Press: Cambridge. (also appeared in *Visual Mathematics*, *LEONARDO*, Volume 25, No. 3-4, 1992, ed. Michele Emmer, Pergamon Press: London.)

“Temporal Design in *acacia mosaics*,” *Proceedings of the Fourth Symposium on the Arts and Technology*, 1993, Connecticut College: New London.

“Elemental Counterpoint with Digital Imagery,” *LEONARDO Music Journal*, Volume 2, No. 1, 1992, Pergamon Press: London.

“Algorithm/Abstraction/Unity,” *Cultural Diversity in the Global Village*, 1992, TISEA: Sydney, Australia.

“Sound and Color by the Numbers,” *Supercomputing Review*, October 1990, Supercomputing Review: San Diego.

“Temporal Coherence with Digital Color,” *LEONARDO, SIGGRAPH 1990 Digital Image–Digital Cinema*, 1990, Pergamon Press: London.

“Correlating Sonic and Visual Materials in Scientific Visualization,” *Proceedings of the SPIE/SPSE Symposium on Electronic Imaging for Science and Technology*, 1990, The International Society for Optical Engineering: Santa Clara.

“Enhancing Scientific Animations with Sonic Maps,” *Proceedings of the 1989 International Computer Music Conference*, 1989, CMA: Columbus.

“Correlation in Computational Art: Hearing and Seeing the Numbers,” *The Eye of Horus*, Michele Emmer ed. (Italian tran.), 1989, Encyclopedia di Italia: Rome.

“The Composer’s Role in the Black Box Paradigm,” *Proceedings of the Eighth Symposium on Small Computers in the Arts*, 1988, SCAN: Philadelphia.

“Establishing a Tonic Space with Digital Color,” *LEONARDO, Electronic Art Supplemental Issue*, 1988, Pergamon Press: London.

“Fractal Arts: Combining Music, Math and Art,” *The Futurist*, May-June 1988, Vol. XXII, No. 3, World Future Society: Bethesda.

“Integration of Music and Graphics Through Algorithmic Congruence,” *Proceedings of the 1987 International Computer Music Conference*, Computer Music Association: San Francisco.

PRESENTATIONS/CONFERENCE CONTRIBUTIONS

June 2010, *ThinkTank 5*, “‘New Media’ and Creative Practice,” (featured speaker), Lamar Dodd School Art, University of Georgia, Athens, GA.

January 2010, *Xenakis Forum: Past Present and Future*, “Formalized (visual) Music,” NYU, Brooklyn Experimental Media Center, New York.

November 2009, *17th Color Imaging Conference*, “Visual Music: Seeing Sound, Hearing Color,” (plenary evening lecture), Albuquerque, NM.

November 2009, Symposium: Mathematical Musings on Mathematics and Music, “Visual Music: By the Numbers,” (keynote), Western Kentucky University, Bowling Green, KY.

October 2009, Southeastern College Art Conference, “Analogy, Algorithm and Database Aesthetics,” Mobile, AL.

October 2009, *Creativity and Play Across the Disciplines, AIS 2009*, “Digital Metaphors: Mapping Across the Senses with Visual Music,” Tuscaloosa, AL.

August 2009, *Siggraph 2009, Visual Music Talks*, “What Sound Does Color Make,” New Orleans, LA.

July 2009, *2009 Bridges Conference on Mathematical Connections in Art, Music and Science*, “The Quinary—Permuting Meaning with Generative Poetry,” and “The Equation is the Art (and Music),” Banff, Alberta, Canada.

July 2009, *Persistence of Animation*, Society for Animation Studies, “Musical Time and Moving Type,” Atlanta, GA.

April 2009, *Confluence 2009*, Foundations in Art: Theory and Education, “Leveraging the Analogic,” Portland, OR.

February 2009, College Art Association Conference, “The Studio Composer and the Graphic Score,” Los Angeles, CA.

November 2008, *Ideas for the Future*, International Digital Media and Arts Association 2008, “Digital Creativity: Maps, Metaphors and Visual Music,” Savannah, GA.

September 2008, Southeastern College Art Conference, “Visual Jazz: Heterophony in Abstract Animation,” New Orleans, LA.

August 2008, CCLI Workshops: Linking Science, Art, and Practice Through the Science of Digital Sound, “The Fine Art of the Data Map,” Wake Forest University, Winston-Salem, NC.

May 2008, *Visionary Landscapes*, Electronic Literature Organization Conference, 2008, “Musical Time with Kinetic Type,” Vancouver, WA.

November 2007, *Beyond Boundaries*, International Digital Media and Arts Association 2007, “The Serendipitous Synchronous,” Philadelphia, PA.

November 2007, *CODE*, Society for Literature, Science and the Arts 2007, “Mapping Data: Coding Signals Making Metaphors,” Portland, ME.

June 2007, *Animation Universe*, Society for Animation Studies, “Composing Visual Music (with Digital Data),” Portland, OR.

February 2007, College Art Association Conference, “Designing in Time (visual *music*),” New York City, NY.

November 2006, International Computer Music Conference (ICMC), “Time Slices, Graphic Scores and Music Composition,” Tulane University, New Orleans, LA

October 2006, Southeastern College Art Conference, “Digital Media, Social Networks and Art Foundations Old and New,” Nashville, TN.

August 2006, *Siggraph 2006*, “Musical Connections and Heterophonic Maps,” Sketches program, Boston, MA.

March 2006, *Matematica e Cultura 2006*, “Simple Mapping and the Aesthetic Dimension,” University Ca’ Foscari, Venice, Italy.

October 2005, *Electroacoustic Music Studies—Sound in Multimedia Contexts*, “The Graphic Design of the Musical Score,” Montréal, Québec, Canada.

August 2005, *Siggraph 2005*, “Time Slices to Sonic Maps,” Posters program, Los Angeles, CA.

June 2005, *Art+Math=X*, “Numbers to Neurons: Digital Synaesthesia,” University of Colorado, Boulder.

November 2004, ICMC, “Musical Time in Visual Space,” Miami, FL.

October 2004, Interactive Media Forum, Creative Space|Digital Space, “Chance Mappings, Detours and Digital Synaesthesia,” Miami University, Oxford, OH.

September 2004, MOVA Festival of the Arts, festival songwriting judge, course coordinator *Understanding Harmony* and *Graphic Design for Musicians*, Mountain Valley Arts Council, Lake Guntersville, AL.

August 2004, SIGGRAPH 2004, “Synaesthesia, Data Mapping and Synchronicity,” Sketches program, Los Angeles, CA.

February 2004, College Art Association, “Musical Time,” Seattle, WA.

January 2004, *Double Exposure Juried Photo Exhibition*, course coordinator, *Digital Imaging*, Tuscaloosa Arts Council, Tuscaloosa, AL.

October 2003, Southeastern College Art Conference, Raleigh, NC, “Music, Image and the Digital Bridge.”

September 2003, MOVA Festival of the Arts, festival songwriting judge, course coordinator *Understanding Harmony*, Mountain Valley Arts Council, Lake Guntersville, AL.

October 2002, Southeastern College Art Conference, Mobile, AL, “Teaching Time Design.”

April 1996, Rutgers, The State University of New Jersey, New Brunswick, NJ, “Teaching and Learning with the World Wide Web and the Internet,” invited speaker and consultant.

March 1996, The Lilly Endowment Teaching Fellows Program Conference, Atlanta, Georgia, “Instructional Technology: Navigating the Internet,” invited speaker.

Sept. 1995, International Symposium on Electronic Arts (ISEA 1995), Montréal, Québec, “Implicate Beauty: Multimedia Art on the World Wide Web,” Course coordinator *Introduction to the World Wide Web*.

Sept. 1995, ICMC, Banff, Alberta, Canada, “Computer Music Across Disciplines in an Undergraduate Curriculum.”

August 1995, SIGGRAPH 1995, Los Angeles, CA, “Algorithms and the Artist,” invited panelist.

Nov. 1994, EDUCOM 1994, San Antonio, TX, “Technology: Bridging the Sciences and the Arts.”

August 1994, International Symposium on Electronic Art, Helsinki, Finland, “The Catalytic Algorithm.”

June 1994, Sinking Creek Film Festival, Nashville, TN, “Visual Music, the Art of Abstract Animation.”

Nov. 1993, FISEA, Minneapolis, MN, “The Implicate Beauty of the Algorithm.”

August 1993, Siggraph 1993, Course Chair, *Introduction to Data Sonification*.

March 1993, Fourth Symposium on Art and Technology, Connecticut College, New London, CT, “Temporal Design in *acacia mosaics*.”

Nov. 1992, TISEA, Sydney, Australia, “Algorithm—>Abstraction—>Unity.”

July 1992, Beckman Institute for Advanced Science and Technology, Univ. of Illinois, “Sonic Maps and Data Sonification.”

November 1991, Cheekwood Museum of Fine Art, Nashville, TN, “Painting with Numbers.”

August 1991, Siggraph 1991, Las Vegas, NV, Technical Slide Set.

Nov. 1990, SISEA, Groningen, Holland, "Temporal Coherence with Digital Color."

Feb. 1990, SPIE/SPSE Symposium on Electronic Imaging for Science and Technology, San Jose, CA, "Enhancing Scientific Visualization with Sonic Maps."

Nov. 1989, ICMC 1989, Columbus, OH, "Enhancing Scientific Visualization with Sonic Maps."

Nov. 1988, Eighth Symposium on Small Computers in the Arts, Philadelphia, PA, "The Composer's Role in the Black Box Paradigm."

Sept. 1988, FISEA, Utrecht, Holland, "Establishing a Tonic Space with Digital Color."

Sept. 1988, ICMC 1988, Cologne, Germany, "The Composer's Role in the Black Box Paradigm."

Aug. 1987, ICMC, 1987, Urbana, IL, "Integrating Music and Graphics with Algorithmic Congruence."

SELECTED ART EXHIBITS/PERFORMANCES

gallery solo shows

February 2010, *Seeing Sound*, University of North Alabama, Florence, AL.

March 2008, *Visual Music*, Alabama A&M University, Normal, AL.

September 2007, *See the Music*, Carnegie Visual Arts Center, Decatur, AL.

December 2002, *Color by Number*, New Gallery, New College, Univ. of Alabama, Tuscaloosa, AL.

December 2001, *Nutcracker Snowfall*, Kentuck Art Center, Northport, AL.

August 1999, *The Visual Art of Fugue*, Kentuck Art Center, Northport, AL.

November 1998, *Listen With Your Eyes*, Judson College, Marion, AL.

November 1998, *Listen With Your Eyes*, Kentuck Art Center, Northport, AL.

May–August 1997, *Flying Solo*, Installation in the Nashville International Airport.

August 1995, *The Calculated Image*, AAAS, Washington D.C.

June 1994, *Implicate Beauty*, Sarratt Gallery, Vanderbilt University, Nashville, TN.

gallery shows (several works exhibited)

Jan.–Feb. 2010, *Faculty Show*, Sarah Moody Gallery, University of Alabama, Tuscaloosa, AL.

January 2008, *Registering the Invisible*, space 301, Mobile, AL.

Jan.–Feb. 2006, *Faculty Show*, Sarah Moody Gallery, University of Alabama, Tuscaloosa, AL.

June 2005, *Intersections*, Studio Aiello, Denver, CO and UMC Gallery, Univ. of Colorado at Boulder.

June 2005, *Patterns in Nature*, Art+Math=X, (online exhibition) University of Colorado at Boulder.

January 2005, *Studio Artists*, Kentuck Art Center, Northport, AL.

Oct.–Nov. 2004, *Faculty Show*, Sarah Moody Gallery, University of Alabama, Tuscaloosa, AL.

Feb. –March 2004, *Alabama Contemporary, Variations in Form and Concept*, Gadsden, AL.

Dec. 2003–Jan. 2004, *Alabama Contemporary*, Alabama State Council on the Arts, Montgomery, AL.

Dec. 2003–Jan. 2004, *Faculty Show*, Sarah Moody Gallery, University of Alabama, Tuscaloosa, AL.

Jan. –Feb. 2003, *Faculty Show*, Sarah Moody Gallery, University of Alabama, Tuscaloosa, AL.

April 2002, Space For Music Festival, Belcourt Theatre, Nashville, TN.

Dec. 2001–Jan. 2002, *Scan New*, Sarah Moody Gallery, University of Alabama, Tuscaloosa, AL.

Nov. 1999, Ferguson Student Center, University of Alabama, Tuscaloosa, AL.

Sept.–Nov. 1997, *Digital Perspectives*, Ukrainian Inst. of Contemporary Art, Chicago, IL.

May–June 1995, AKA Kidwell Galleries, Nashville, TN.

October 1994 –April 1995, Eskind Biomedical Library, Vanderbilt University, Nashville, TN.

November 1992, Roselyn Oxley9 Gallery, Sydney, Australia.

November 1991, *Make it New Exhibit*, Cheekwood Art Gallery, Nashville, TN.

gallery shows (group)

October 2010, *SECAC Members' Exhibition*, SECAC 2009, VCU, Richmond, VA.
Jan.–Feb., 2010, Double Exposure, Tuscaloosa Arts Council, Tuscaloosa, AL.
November 2009, West Alabama Juried Show, Tuscaloosa Arts Council, Tuscaloosa, AL.
October 2009, *MediartZ*, Northbank Artists Gallery, Vancouver, WA.
July 2009, *Bridges 2009 Exhibition of Mathematical Art*, Banff Center, Alberta, Canada.
March–June, 2009, *eARTb*, Wiregrass Museum of Art, Dothan, AL.
November 2008, *DigitalEyes 2008*, Los Angeles Municipal Art Gallery, Los Angeles, CA.
November 2008, *IDEAS08: Continuum*, The River Club, SCAD, Savannah, GA.
May 2008, *Visionary Landscapes: Media Arts Show*, Northbank Artists Gallery, Vancouver, WA.
January 2008, *The Kinetic Image*, Target Gallery, The Torpedo Factory, Alexandria, VA.
January 2008, *Faculty Show*, Sarah Moody Gallery, University of Alabama, Tuscaloosa, AL.
November 2007, Computer Graphics Invitational, Mariani Gallery, Univ. of Northern Colorado, Greeley, CO.
November 2007, *iDEAs07: Beyond Boundaries*, F.U.E.L Gallery, iDMAa, Philadelphia, PA.
November 2007, West Alabama Juried Show, Tuscaloosa Arts Council, Tuscaloosa, AL. (Hon. Men.)
October 2007, *SECAC Members' Exhibition*, SECAC 2007, Charleston, WV.
September 2007, *Arcade V*, John Curtin Art Gallery, Perth, Western Australia.
August 2007, *Global Eyes*, Siggraph 2007 Art Gallery, San Diego, CA.
November 2006, West Alabama Juried Show, Tuscaloosa Arts Council, Tuscaloosa, AL.
November 2006, Contemporary Mathematical Photography and New Media, James Madison University, VA.
September 2006, Pixel Pops, C2C Gallery, Prague, Czech Republic.
June 2006, The Aesthetics of Contemporary Culture, Baton Rouge Gallery, Baton Rouge, LA.
April 2006, White, Black and Shades of Gray, South Shore Art Center, Cohasset, MA.
February 2006, *New Media/New Work*, The Interactive Gallery, CAA, Cambridge, MA.
Jan.–Feb., 2006, Double Exposure, Tuscaloosa Arts Council, Tuscaloosa, AL. (Juror's Award)
Oct. 2005–Jan. 2006, Digital '05: Exquisite, New York Hall of Science, Queens, NY.
Oct. 2005, Pixel Pops, City Gallery, New Haven, CT.
April–May 2004, 27th Annual Art on Paper Exhibition, Maryland Federation of Art, Annapolis, MD.
Feb.–March. 2004, Double Exposure, Tuscaloosa Arts Council, Tuscaloosa, AL.
Jan. 2004, Winterfest 2004, Mountain Valley Arts Council, Guntersville, AL (Hon. Mention, Photo).
Nov. 2003, Seen/Unseen, Runnels Gallery, Eastern New Mexico University, Portales, NM.
Feb. 2003, Cycles, Patterns, Intervals, Fredericksburg Center for the Creative Arts, Fredericksburg, VA.
January 2003, Winterfest 2003, Mountain Valley Arts Council, Guntersville, AL.
May 1998, Arts on the River, Juried Exhibition, Savannah College of Art and Design, GA (Hon. Mention).
Winter/Spring 1997, ArCade II, University of Brighton, England, toured through Great Britain.
April–May 1995, ArCade, University of Brighton, England.
June/July 1994, Algorithmic Art, Xerox PARC, Palo Alto, CA.
October 1992, International Computer Graphics Art Exhibit, Tokyo, Japan.
July 1992, *SIGGRAPH 1992 Art Show*, Chicago, IL.
May–June 1992, *VAANGuard 1992*, Visual Art Alliance of Nashville, Nashville, TN.

visual music performances/film screenings

October 2009, *Experimental Media Series*, Washington Project for the Arts, Washington, DC.
August 2009, International Computer Music Conference, Montreal, Quebec.
August 2009, *Siggraph 2009 Computer Animation Festival*, New Orleans, LA.
April 2009, Red Stick International Animation Festival, Baton Rouge, LA.
April 2009, *Visual Music Marathon*, School of Visual Arts, New York, NY.
March 2009, Multimedia Series, Montana State University, Bozeman, MT
April 2008, SEAMUS 2008, University of Utah, Salt Lake City, UT.
April 2008, *Florida Electro-acoustic Music Festival*, University of Florida, Gainesville, FL.
November 2007, *International Festival of Cinema and Technology*, Burlington, Vermont.
November 2007, *CynetArt Festival*, Dresden, Germany.
October 2007, *Not Still Art Festival*, Brooklyn, NY.
August 2007, International Computer Music Conference, Copenhagen, Denmark.
April 2007, Red Stick International Animation Festival, Baton Rouge, LA.

April 2007, TRANSreveLATION, New York, NY.
 April 2007, *Visual Music Marathon*, Northeastern University, Boston, MA.
 April 2007, *Visual Music Marathon Preview*, LumenEclipse, Harvard Yard, Cambridge, MA.
 April 2007, *Florida Electro-acoustic Music Festival*, University of Florida, Gainesville, FL.
 March 2007, Victory Media Network, Dallas, Texas.
 February 2007, *AnImpact Festival*, Seoul, Korea.
 November 2006, *Switch'd on Video*, Chicago Filmmakers, Chicago, IL.
 November 2006, International Computer Music Conference, New Orleans, LA.
 October 2006, *Not Still Art Festival*, Brooklyn, NY.
 August 2006, *Siggraph 2006 Animation Theater*, Boston, MA.
 June 2006, Nicograph International, Seoul, Korea.
 June 2006, ACE2006 Art Show, ACM SIGCHI, Hollywood, CA. (Finalist)
 April 2006, Red Stick International Animation Festival, Baton Rouge, LA. (Finalist)
 April 2006, SEAMUS 2006, University of Oregon, Eugene, OR.
 March 2006, *DomeFest 2006*, Chabot Space and Science Center, Oakland, CA.
 March 2006, *VIPER International Film Festival*, Basel, Switzerland.
 February 2006, *Second Annual New Music Concert*, Bluffton University Bluffton, OH.
 December 2005, EARS—*Electro Acoustic Recital Series*, University of Texas, School of Music, Austin, TX.
 September 2005, *Electronic Music*, University of Alabama, School of Music, Tuscaloosa, AL.
 September 2005, *SoundImageSound III*, University of the Pacific, Stockton, CA.
 August 2005, *Threading Time*, Siggraph Art Show/Animation Festival, Los Angeles, CA.
 July 2005, *DomeFest 2005*, Lodestar Astronomy Center, Albuquerque, NM.
 June 2005, Mathematics Made Music, Boulder Public Library, Boulder, CO.
 Spring 2005, Independent Exposure, Microcinema International touring programs (several screenings).
 April 2005, Red Stick International Animation Festival, Baton Rouge, LA. (Finalist)
 April 2005, SEAMUS 2005, Ball State University, Muncie, IN.
 February 2005, *Popcorn!*, Braun Music Center, Stanford University, Stanford, CA.
 November 2004, *Most Significant Bytes II*, Mount Union College, Miami, OH.
 October 2004, *New Music Festival*, Bowling Green University, Bowling Green, OH.
 November 2004, International Computer Music Conference, Miami, FL.
 September 2004, Woodstock Museum Film Festival, Woodstock, NY.
 August 2004, *Synaesthesia*, SIGGRAPH Art Show, Animation Festival, Los Angeles, CA.
 April 2004, Once Twice Festival, Johns Hopkins University, Baltimore, MD.
 April 2004, *Black Point Film Festival*, Lake Geneva, WI.
 May 1993, WRO 93, The 4th International Sound Basis Visual Art Festival, Wroclaw, Poland.
 November 1992, Art Gallery of New South Wales, Sydney, Australia.
 August 1992, SIGGRAPH 1992, Chicago, IL.
 March 1992, University of Oklahoma, Norman, OK.
 December 1991, Laboratorio de Informatica y Electronic Musical Del CDMC, Madrid, Spain.
 November 1991, *The 6th Australian International Video Festival*.
 May 1991, *HEUREKA Exhibit*, Zurich, Switzerland.
 November 1990, *The 5th Australian International Video Festival*.
 May 1990, *Humboldt International Film Festival*, Humbolt, CA.
 April 1990, *Athens International Film Festival*, Athens, OH.
 April 1990, *Houston International Film Festival*, Houston, TX. (Bronze Award)
 March 1990, University of California at Santa Barbara.
 November 1989, International Computer Music Conference, Columbus, OH.
 November 1989, Spacequest Planetarium, The Children's Museum of Indianapolis.
 September 1989, *ArtBit Exhibition*, West Germany.
 April 1989, *Houston International Film Festival*, Houston, TX. (Bronze Award)
 January–March 1989, *Mathematics and Art*, touring exhibit throughout Italy.
 October 1988, *Chicago International Film Festival*. (Cert. of Merit).
 September 1988, *Oswego International Film Festival*. (Cert. of Merit).
 August 1988, SIGGRAPH 1988, Atlanta, GA.
 April 1988, *Houston International Film Festival*, Houston, TX. (Gold Award).

April 1988, MIT Media Lab, Boston, MA.
 February 1988, *Arts of Science Exhibition*, University of California–San Diego.
 August 1987, International Computer Music Conference, Urbana, IL.
 July 1987, SIGGRAPH 1987, Dallas, TX.

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 Pappas, Theresa, “The Artists of Kentucky,” *Jubilation*, Spring 2005, Tuscaloosa, AL.
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SELECTED DESIGN CONTRACTS / LICENSEES

2008–	Cranston Print Works, <i>prism</i> , fabric design in 60+ colorways, (international distribution)
2005–	Cranston Print Works, <i>Florentine</i> fabric collection, (international distribution)
2005	Telarc Records, CD cover illustration
2004-2007	Cranston Print Works, <i>Wavelength</i> fabric collection, (international distribution)
2000, 2003	Warren Industries, jigsaw puzzles (international distribution)
2000, 2003	Triangle Industries, gift bags (national distribution)
2000, 2003	Schurman Fine Designs, note cards (national distribution)
2001-2004	Dickson’s Gifts, note cards, bookmarks (national distribution)
2000-2003	Posterservice, art posters (international distribution)
2000-2003	Plymouth, Inc., school supplies (national distribution)
2000-2003	Gregg Manufacturing, book covers (national distribution)
1999-2002	Liquid Art, screen savers (Internet distribution)
1998-2003	Amber Lotus, greeting cards (international distribution)
1998-2001	Bob Seimon Designs, greeting cards (national distribution)