
Section II: Teaching

From UF Guidelines, Section 2.1.2.1:

Teaching competence includes both expertise in the faculty member's field and the ability to impart knowledge deriving from that field to Gallaudet students. A competent teacher must possess the ability to communicate course content clearly and effectively; he/she must also be available to the students individually, responsive to their academic needs, and flexible enough to adapt curriculum and methodology to those needs. [Effective communication as intended by this heading is separate from and in addition to proficiency in Sign Communication as outlined in Section 2.1.2.4.]

A. List of courses taught during evaluation period

<u>Semester</u>	<u>Course #</u>	<u>Course Title</u>	<u>Credits</u>	<u># Students</u>
Fall '12	ART 150-02	Fundamentals of Design in Art (Lecture)	3	
		NOTE: See Syllabi and sample student work attached in this reference binder		
Fall '12	ART 290-01	Web Design 1 (Lecture)	3	
		NOTE: See Syllabi and sample student work attached in this reference binder.		
Fall '12	GSR 230-04	Scientific and Quantitative Re (Lecture)	3	
		NOTE: See Syllabi and sample student work attached in this reference binder.		
Fall '12	ART 499-02	Independent Study (Independent Study)	3	
		Worked closely with student to learn Painting in the Context of Contemporary Theory and Practice.		
Fall '12	ART 499-03	Independent Study (Independent Study)	3	
		Worked closely with student to learn Maya techniques for Modeling, Texturing, Animating, and compositing 3D models with film in After Effects and Final Cut Pro.		
Summer '12	ART 499-01	Independent Study (Independent Study)	3	
		Worked closely with student to learn generative and interactive programming using Processing (a Java-based Language) and Open Frameworks (a C++ Library), the two leading creative open source tools for art and design.		
Spring '12	ART 290-01	Web Design (Lecture)	3	
		NOTE: See Syllabi and sample student work attached in this reference binder.		
Spring '12	ART 324-01	Studies of Film/Video (Lecture)	3	
		NOTE: See Syllabi and sample student work attached in this reference binder.		
Spring '12	ART 390-01	Web Design II (Lecture)	3	
		NOTE: See Syllabi and sample student work attached in this reference binder.		
Spring '12	ART 499-03	Independent Study (Independent Study)	3	
		NOTE: See Syllabi and sample student work attached in this reference binder.		
Spring '12	ART 499-05	Independent Study (Independent Study)	3	
		NOTE: See Syllabi and sample student work attached in this reference binder.		
Spring '12	ART 499-09	Independent Study (Independent Study)	3	
		NOTE: See Syllabi and sample student work attached in this reference binder.		
Fall '11	ART 170-01	Into to Drawing (Lecture)	3	
		NOTE: See Syllabi and sample student work attached in the reference binder #2.		
Fall '11	ART 242-01	Digital Animation (Lecture)	3	
		NOTE: See Syllabi and sample student work attached in the reference binder #2.		

Fall '11	ART 290-01	Web Design (Lecture)	3
	NOTE: See Syllabi and sample student work attached in the reference binder #2.		
Fall '11	ART 499-06	Independent Study (Independent Study)	3
	NOTE: See Course Description and Student Work attached in the reference binder #2.		
Fall '11	ART 499-09	Independent Study (Independent Study)	3
	NOTE: See Course Description and Student Work attached in the reference binder #2.		
Spring '11:	ART 242-01	Digital Animation (Lecture)	3
	NOTE: See Syllabi and sample student work attached in the reference binder #2.		
Spring '11:	ART 324-01	Studies of Film/Video (Lecture)	3
	NOTE: See Syllabi and sample student work attached in the reference binder #2.		
Spring '11:	ART 390-01	Web Design II (Lecture)	3
	NOTE: See Syllabi and sample student work attached in the reference binder #2.		
Spring '11:	ART 499-08	Independent Study (Independent Study)	3
	NOTE: See Course Description and Student Work attached in the reference binder #2.		
Spring '11:	CAP 320-04	Field Experience (Field Studies)	3
	NOTE: See Syllabi and sample student work attached in the reference binder #2.		
Fall '10	ART 261-01	Layout and Composition (Lecture)	3
	NOTE: See Syllabi and sample student work attached in the reference binder #3.		
Fall '10	ART 290-01	Web Design (Lecture)	3
	NOTE: See Syllabi and sample student work attached in the reference binder #3.		
Fall '10	ART 324-01	Studies of Film/Video (Lecture)	3
	NOTE: See Syllabi and sample student work attached in the reference binder #3.		
Fall '10	ART 492-01	Major Internship Experience (Independent Study)	3
	NOTE: See Syllabi and sample student work attached in the reference binder #3.		
Fall '10	ART 499-05	Independent Study (Independent Study)	3
	NOTE: See Course Description and Student Work attached in the reference binder #3.		
Spring '10:	ART 242-01	Digital Animation (Lecture)	3
	NOTE: See Syllabi and sample student work attached in the reference binder #3.		
Spring '10:	ART 390-01	Web Design II (Lecture)	3
	NOTE: See Syllabi and sample student work attached in the reference binder #3.		
Spring '10:	ART 499-06	Independent Study (Independent Study)	3
	NOTE: See Course Description and Student Work attached in the reference binder #3.		
Fall '09:	ART 290-01	Web Design (Lecture)	3
	NOTE: See Syllabi and sample student work attached in the reference binder #4.		
Fall '09:	ART 360-02	Studies in Sculpture (Lecture)	3
	NOTE: See Syllabi and sample student work attached in the reference binder #4.		

Fall '09:	ART 499-03	Independent Study (Independent Study)	3
	NOTE: See Course Description and Student Work attached in the reference binder #4.		
Fall '09:	ART 499-04	Independent Study (Independent Study)	3
	NOTE: See Course Description and Student Work attached in the reference binder #4.		
Fall '09:	ART 499-05	Independent Study (Independent Study)	3
	NOTE: See Course Description and Student Work attached in the reference binder #4.		
Fall '09:	CAP 320-04	Field Experience (Field Studies)	3
	NOTE: See Course Description and Student Work attached in the reference binder #4.		

Pedagogical Statement:

Within courses that merge philosophy, creative practice, the use of emergent digital/electronic technology, and that have the goal of expanding the ways in which we conceive and construct new interactive experiences, it is imperative that students be simultaneously engaged in three fundamental forms of stimuli. First, students must be engaged in the process of absorbing and internalizing art history and contemporary artwork by reading, watching documentaries, and visiting galleries to experience present artworks and experiments that explore fine art to emergent technology. All art can be said to be "time based" and/or an "interactive" experience. Second, students must be exposed to and encouraged to explore a range of technical practices with an open-source, DIY, and support-community-based outlook so that they question the messages, aesthetics, and commercialization of packaged technologies and interfaces that are promoted in industry and imposed upon through the web and social forums. With regards to emergent media art, students should ultimately feel ownership over creating their own better versions of this technology together with the global community of creative developers and use that technology as a medium for communication and self-expression. Third, students should be exposed to or be encouraged to find their own philosophical and ideological references that contribute to their evolving understanding of society, ethics, culture, purpose, existence, and future.

In the Classroom:

Most of my courses are project based, where students are taught in class using visual/interactive presentations, which include tutorials on digital image manipulation/optimization/output, 3D modeling & texturing, 3D skeleton rigging, 2D & 3D animation and effects, the basics of Actionscript coding, HTML scripting, Flash output formats, Maya 3D output formats, creative coding with Processing Language, fabrication and building sensor-based systems and robotics with Arduino, and more. I assign vocabulary, which we then collectively find signs to represent if there isn't already a sign, which is essential in developing a language for communication for students to work together as well as to become familiar with the vernacular and terms used in a range of creative, technical, and design professional circles. I assign homework, or smaller technique based exercises for students to learn specific techniques needed for the projects and homework. I show examples of best practices in class, and assign students to conduct their own online research and give in class reports on emergent media artists I assign to them. I give quizzes on practices and vocabulary covered in class, and midterm and final tests to make sure that students are able to communicate and reiterate what they are learning with hands on projects. During office hours as well as other times, I will meet with students either in my office or the lab to help them with any implementation issue, or other questions or difficulties they may be having in the process of completing their projects. I communicate to students that I have an open door policy in regards to helping them outside of class. Anytime they find me available I will try to help them with their projects or questions they have.

B. List of other teaching-related activities (e.g., dissertation committees, course development, unique features, etc.) during the evaluation period:

1. DEVELOPED THE WEB DESIGN RUBRIC FOR STUDENT SELF ASSESSMENT:

I initially developed the Web Design Project Checklist and Rubric for students to use for self assessment within the Web Design 2 course, however, has been referenced to develop other design development rubrics since.

2. WORKED WITH DR. GLASS ON FINAL CUE PROPOSAL FOR THE NEW MAJOR CURRICULUM:

Art Department's Complete New Curriculum (OVERHALL): In accordance with the PPTF, I worked with Paul Johnson, Johnston Grindstaff, Scott Carrollo, Marguerite Glass, and Michelle McAuliffe on the development of the merged Art & Media Design Major for the University representing the Art Department.

3. RESEARCHED NASAD ACCREDITATION TO MAKE SURE THE NEW CURRICULUM WOULD FOLLOW THE STANDARDS:

During the development of the curriculum, I continually referenced the NASAD Standards for Accreditation to make sure that we were on track with our curricular strategy as compared to other competitive universities around the country.

4. WORKED WITH DR. GLASS ON DEVELOPING THE SLO'S AND SYLLABI FOR EVERY COURSE IN THE NEW MAJOR CURRICULUM.

Was very involved in retooling the Art Department curriculum to more completely integrate interactive media, software/hardware development, and special effects for the Art Department

5. REVISED THE ART DEGREE ADMISSIONS REVIEW ASSESSMENT RUBRIC:

Art Degree Admissions needed further clarification and review since we have now implemented more digital media knowledge earlier in the art student's development so we developed the Admissions Review checklist so that students were very clear on what items were needed. Also, I then worked with Michelle and Marguerite to develop the Admissions Assessment Rubric for students to know exactly how they were being assessed for what they provided.

6. DEVELOPED THE ART DEGREE EXIT REVIEW RUBRIC AND CHECKLIST:

Worked with Michelle and Marguerite to develop the Exit Review Rubric which is a grading system to assess graduating students quality of work, ability to present oneself professionally within the field of choice, is organized, presents his or her art and design work clearly and effectively, meets the expectations listed in the Exit Review Checklist.

7. WORKED WITH ALL GRADUATING STUDENTS IN THE CAPSTON COURSE ON WRITING THEIR ARTIST STATEMENTS FOR THE EXIT REVIEW:

I met with each graduating student to make sure that they had artist statements that clearly reflected their area of interest and focus as an artist or designer. In most cases students had to rewrite with my help and guidance. These were imperative since they are required when applying for jobs, projects, residencies, and creative grants.

8. THE EXIT REVIEW BARBEQUE: BOUGHT FOOD, SET UP A BARBEQUE AND COOKED FOR STUDENTS IN THE WAB PARKING LOT TO MOTIVATE AND CELEBRATE EXIT REVIEW DAY.

9. DEVELOPED AND MAINTAIN THE FUNCOLAB'S CROSS-DISCIPLINARY WORKSPACE PRESENTLY HELD IN THE OLD GATEHOUSE:

I developed and maintain The FUNCOLAB as a space where Gallaudet students are able and motivated to investigate the overlapping philosophies, technologies, and processes between the artistic, theatrical, scientific and technological in the open creative setting of the Gallaudet University Gate House. While the FUNCOLAB has been established to serve students within these three areas, it is the hope of the founding Faculty members, Max Kazemzadeh (ART), Ethan Sinnott (Theater), and Henry Dave Snyder (Physics), and their departments that the FUNCOLAB becomes a center for collaboration, interdisciplinary research, and creative thinking across Gallaudet, and will become a gateway for students to connect to progressive and creative groups and industries outside Gallaudet University. I set up a computer lab and LAN (Local Access Network) on the FUNCOLAB second floor using computers that were retired from one of the computer labs in the Art Building, developed a fabrication lab in the basement, and an exhibition space and presentation space on the first floor. Physics Professor Dr. Snyder and I are presently using the FUNCOLAB (Gally Gatehouse) for our GSR 230 course, which is a robotics course that needs computers and fabrication. Developed policies and procedures for student safety and maintenance when they use the Gatehouse space for project development. From this collaboration emerged the Creative Robotics Exploration GSR 230 course I teach currently with Dr. Dave Snyder. Visit the following site for more information <http://funcolab.com/>

10. COURSE DEVELOPMENT:

This year all of the courses I taught needed to be altered to accommodate the transition into the new curriculum which substituted a program offering five majors with one that merged them all into one major, integrating all techniques together as a way to get students to integrate their techniques and learning from a range of courses. So each and every course needed to accommodate the change.

11. INDEPENDENT STUDIES:

The structure for my independent studies has been that of introducing new content to students who seem to possess a command of their digital art and practice, and are accelerated within their own art practice. This content is three fold, and includes art theory/history and training with a range of technological processes that helps said students advance widely within their studio and design practice.

12. BLOG SITE:

I set up a system for all of my students to connect online with one another and with me to discuss their projects. Once students create artwork, they post the work online, where all other students in class can see the work they posted. Students can then comment on postings made by other students as well as give suggestions on how to resolve certain issues technically. All students blogs are linked to my blog and visa versa, so when people visit my site, they have quick access to see what my students are working on. This helps also in getting jobs or in preparation for graduate school.

13. SOME STUDENT'S WORKS:

Enclosed are some screenshots of student's interactive and animation projects from the past year.

14. STUDENT ACHIEVEMENTS:

A. ONE OF MY STUDENTS, THAIS MORALES, WAS AWARDED AN INTERNSHIP WITH THE DISCOVERY CHANNEL: While noting that every professor in the Art Department here at Gallaudet works together as a team, to help the students grow, identify goals in their field, and achieve those goals. After speaking with Thais, she mentioned that the Discovery channel was quite impressed with her extensive experience with a range of digital software and practices, shown in her portfolio, a portfolio that included projects from the 3D Maya modeling and animation class, the digital animation course which included work using special effects and 3D compositing with film, and from both web design 1 and 2, which she created projects using Flash and Dreamweaver.

B. TWO OF MY STUDENTS, JOANNA JIMENEZ AND GABRIEL PASMAN WERE AWARDED SIGNIFICANT SCHOLARSHIPS TO ATTEND THE SAN FRANCISCO ACADEMY OF ART UNIVERSITY FOR MFA'S IN ART AND DESIGN, one year after the other. Again, this was a collaborative initiative where no faculty member could be left without having influence over their development.

C. ONE OF MY STUDENTS FROM BEIJING, NIO MAO, USED A PROJECT FROM THE WORKSHOP I GAVE THEM TO INFLUENCE RHODE ISLAND SCHOOL OF DESIGN TO OFFER HIM A SCHOLARSHIP FOR ATTENDING THEIR MFA IN ART & TECHNOLOGY GRADUATE PROGRAM.

D. ONE OF MY STUDENTS, JASON NESMITH, FOUND A JOB TEACHING ART AND MEDIA IN A JR. HIGH SCHOOL.

15. I SERVE OR SERVED AS AN OFFICIAL MAJOR UNDERGRADUATE DEGREE ADVISOR FOR: Elizabeth Young, Teresa Jackson, Brittany Castle, Tracey Milo, Jason Nesmith, John Bingham, Jeffrey Stroud, and Lauren Benedict.

16. BEST PRAXIS FOR REMOTE TEACHING HANDBOOK:

In process for developing a document that describes a system and process for using video chat software such as skype, ichtat, and google video chat to teach class from remote locations. I am studying and prototyping ways in which to maximize the classroom experience for courses that require a professor teach from location other than within the classroom. I plan to have this culminate in a good praxis for remote teaching handbook as well as a presentation on campus at Gallaudet University.

C. Sources used in determining the rating: *(check all that apply)*

 X self-report

 X peers

 X students

x classroom observation

 X personal observation

 x others

D. Narrative:

Since 2009 Professor Max Kazemzadeh has served the Art Department at Gallaudet University in the area of teaching by revamping the digital media courses to offer students a more complete education with technologies that would better prepare students and enhance their portfolios to enter the workforce in a range of fields, to apply and get accepted to better graduate programs in digital media, interactive design, web design, fine art, motion graphics, film, and graphic design, and to become more successful digital artists entering the professional artist community. Upon arrival at Gallaudet Kazemzadeh immediately worked to revamp the format, descriptions, and lesson plans for digital media courses to accommodate these goals as well as to identify what new courses should be in the curriculum in his collaborative GSR 230 Scientific and Quantitative course with Dr. Dave Snyder.

During office hours as well as other times, Kazemzadeh meets with students either in his office or the lab to help them with any implementation issue relating to projects. He maintains an open door policy to help students outside of class. His efforts in teaching have been to motivate students so that they can be autonomous in producing, criticizing, as well as constantly working to independently expand their skill sets as artists and designers.

Kazemzadeh has exceeded teaching expectations, including producing high quality including syllabi, demonstrating effective communication skills, supporting curriculum changes, and maintaining duties as an academic advisor to student majors. Max has worked hard to meet the needs of his students to ensure that they understand the methods of digital media applications and, in general, the content of the discipline. Students immensely enjoy him and the challenges he introduces.

Kazemzadeh's ratings for the last three years were "outstanding" on the annual evaluation for re-appointment in teaching.

E. Rating: (circle one) Unsatisfactory Satisfactory Commendable **Outstanding**

Section III: Scholarship/Creative Activity/Research

From UF Guidelines, Section 2.1.2.2:

Competence in this area means that a department member is expected to continue to grow in his/her field, and contribute to and remain aware of developments within it. Evidence of such growth and contribution may include a variety of creative or artistic endeavors, traditional scholarship and research, presentations at workshops or meetings at professional societies, advanced study, origination and administration of grants, authoring of textbooks, workbooks, software, classroom materials, and so on.

A. List of scholarly, creative, research activities conducted during evaluation period:

12/01/11 – 12/01/12

1. PRESENTED AN OPEN SOURCE PROJECT IN THE OPEN HARDWARE SUMMIT:

Thursday Sept 27, 2012 in NYC at the Eyebeam Artist Residency and Gallery Space: 540 W. 21st St. NY 10011

In addition to my own artistic and creative work, I began working as a collaborator with a larger international group of artists, designers, botanists, biologists, and engineers that collectively call themselves Refarm, or Refarm the City (<http://www.refarmthecity.org>). During the Summer 2011, I was invited to conceive, design and implement a project by the founder of Refarm, Hernani Dias, with Tian Li, at the Medialab-Prado's Interactivos'11 in Madrid, Spain. This project was an open source peer-to-peer Android/(later)Iphone cell phone App design and development project called OSE (Open Source Eating) that sought to connect people in the city of Madrid with others that grew organic food on their rooftops and balconies, which would allow people to avoid grocery store mark-ups and pricing ambiguities. After this project I continued working with Refarm on a range of projects relating to art, design, food, urban-farming, technology, and the web. One was the Refarm on Wheels, aka. Mojitos Farm project, which was a sustainable-transportable farm, on bikes/carts, that grew mint, limes, and other herbs used in the making of mojitos in the streets. This project had five iterations, and was re-designed developed in five different countries. I was the sole representative of Refarm at the Open Hardware Summit presented and displayed some of the technologies developed for the Mojitos Farm, as well as other hardware and software developed for creative farming and sustainable art.

Websites: <http://summit.oshwa.org/mojitos-farm-by-refarm-the-city/>

<http://summit.oshwa.org/demosposters/>

<http://emedia.wordpress.com/2012/09/08/representing-refarmthecity-org-at-the-open-hardware-summit-at-eyebeam-sept-27/>

2. DEVELOPED "JABBERTALKEY: THE AUTOMATED CELEBRITY GOSSIP GENERATOR" AND "CONSCIOUS CONTAINERS"

for the Faculty Exhibition at Gallaudet University, that led to an upcoming exhibition at the Corcoran Museum

On View Oct 8 – 27 in the Faculty Exhibition @ the Linda Jordon Gallery in the Washburn Arts Building @ Gallaudet University. (Opening Reception: Tues Oct 16 [5-7pm], Closing Reception: Thursday Oct 25)

“Jabbertalkey!!! The Automated Celeb Gossip Generator”

1. You are a celebrity and are the vehicle by which gossip is generated online.
2. You merely have to be present to begin generating gossip.
3. The more people you have present in the screen, the more celebs appear which provides more diverse gossip generation. Whether you have been assigned to be the vehicle for Tom Cruise, Ryan Gosling, Angelina Jolie, Kim Kardashian, Kanye West, Gwyneth Paltrow, Lindsay Lohan, or another celebrity, you will enable and perpetuate the “rumor-mill.” More specifically, when you enter the screen you are assigned a celebrity. When you are alone, and there is only one celebrity on screen, that celebrity makes comments about him- or herself regarding content collected from online gossip articles or publications in a speech-bubble above their head. This sentence of gossip is simultaneously being posted to Twitter account #Jabbertalkey, to be read by the masses.

When a second celebrity enters the room, and there are two celebs, the gossip comments (also culled from real online gossip) become slanderous attacks on the opposing celebrity in the room. When celebrities get physically too close to each other, an “entered my personal gossip-space” line appears between the two celebs. In addition to the gossip comment, there is a live real-time Twitter feed from each of the celebs official twitter accounts above their heads, displaying one word at a time. When people have stayed in the screen for too long birds, stars and other icons circle around their heads reflecting that you have become dizzy with gossip.

See how many of your friends you can fit into the screen. At a certain critical mass, a significant gossip message will be shared that will blow your mind! Also, this character is quite a special one.

The title Jabbertalkie is a spin-off of “Jabberwocky” is a nonsense verse poem written by Lewis Carroll in his 1871 novel Through the Looking-Glass, and What Alice Found There, a sequel to Alice’s Adventures in Wonderland. The book tells of Alice’s adventures within the back-to-front world of a looking glass. In a scene in which she is in conversation with the chess pieces White King and White Queen, Alice finds a book written in a seemingly unintelligible language. Realizing that she is travelling through an inverted world, she recognizes that the verse on the pages are written in mirror-writing. She holds a mirror to one of the poems, and reads the reflected verse of “Jabberwocky”. She finds the nonsense verse as puzzling as the odd land she has walked into, later revealed as a dreamscape. “Jabberwocky” is considered one of the greatest nonsense poems written in English. Its playful, whimsical language has given us nonsense words and neologisms such as “galumphing” and “chortle.”

Websites: *Jabbertalkey:*

<http://emedia.wordpress.com/2012/10/03/jabbertalkey-the-automated-celeb-gossip-generator-my-project-in-the-faculty-exhibition-opening-at-gallaudet-university-mon-oct-8th/>

Conscious Containers is one of my recent projects that amplifies the sound of sharpening a pencil to the point at which it physically shakes your body while revealing, in the form of a series of tweets, the wandering subconscious reflections that run through our minds when we are engaged in a mundane task, like sharpening a pencil. With all of the recent advancements in technology, from touch screens to voice response systems, the act of sharpening a pencil seems more obsolete day by day, especially when embedded into such a complex digital system. With iconic references to art, public school, and Scantron testing, breaking a sharp pencil is quite a jarring accident, that leads to slight frustration, and sometimes pessimistic thoughts on one’s present position in the long hall of life. (This project uses an Arduino Demulnova, Arduino Ethernet Shield, Ultrasonic Rangefinder, Lapel Mic, Electronic Op Amplifier, “Half Stack” Speakers, Guitar Amplifier, Computer for displaying Twitter (real-time), Television, Pencils, and a Pencil Sharpener.)

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Websites: *Conscious Containers:*

<http://emedia.wordpress.com/2012/10/08/conscious-containers-amplified-pencil-sharpener-that-tweets/>

3. DEVELOPED “JABBERSQUAWKEY: THE AUTOMATED POLITICIAN GOSSIP GENERATOR”

1. You are a politician and are the vehicle by which gossip is generated online.
2. You merely have to be present to begin generating gossip.
3. The more people you have present in the screen, the more politicians appear which provides more diverse gossip generation.

Whether you have been assigned to be the vehicle for Barack Obama, Joe Biden, Mitt Romney, Paul Ryan, Condeleezza Rice, Hillary Clinton, or another politician, you will enable and perpetuate the political “rumor-mill.” More specifically, when you enter the screen you are assigned a politician. When you are alone, and there is only one politician on screen, that politician makes comments about him- or herself regarding content collected from online gossip articles or publications in a speech-bubble above their head. This sentence of gossip is simultaneously being posted to Twitter account #Jabbersquawkey, to be read by the masses.

When a second politician enters the room, and there are two, the gossip comments (also culled from real online gossip) become slanderous attacks on the opposing politician in the room. When politicians get physically too close to each other, either a “Back Off!” line appears between the two celebs, or if they are from the same party a Democratic or Republican symbol. If there are three or more standing too close other graphics, like oil pumps or free health injection animations appear. In addition to the gossip comment, there is a live real-time Twitter feed from each of the politicians official twitter accounts above their heads, displaying one word at a time. When people have stayed in the screen for too long birds, stars, and binders full of women circle around their heads reflecting that you have become dizzy with gossip. See how many of your friends you can fit into the screen.

The title Jabbersquawkey is a spin-off of “Jabberwocky” is a nonsense verse poem written by Lewis Carroll in his 1871 novel Through the Looking-Glass, and What Alice Found There, a sequel to Alice’s Adventures in Wonderland. The book tells of Alice’s adventures within the back-to-front world of a looking glass. In a scene in which she is in conversation with the chess pieces White King and White Queen, Alice finds a book written in a seemingly unintelligible language. Realizing that she is

travelling through an inverted world, she recognizes that the verse on the pages are written in mirror-writing. She holds a mirror to one of the poems, and reads the reflected verse of "Jabberwocky". She finds the nonsense verse as puzzling as the odd land she has walked into, later revealed as a dreamscape. "Jabberwocky" is considered one of the greatest nonsense poems written in English. Its playful, whimsical language has given us nonsense words and neologisms such as "galumphing" and "chortle."

Websites: *Jabbersquawkey*:

<http://emedia.wordpress.com/2012/10/22/presently-developing-jabbersquawkey-the-automated-politician-gossip-generator/>

4. Exhibited an interactive installation performance in the Melissani Cave/Lake in Kefalonia, Greece summer 2012 hosted by the Ionian Art Center.

A. Exhibition

Sofia, the Director of the Ionian Center for Art & Culture, invited me to set up an exhibition in the Center in July or August. After discussions with Rita Blaik, and remembering my experience during my last visit to Kefalonia of the Melissani Myth, I began working on an interactive project that we could exhibit in the center. After some time I began to realize that there was so much I still had to research on the island of Kefalonia that I couldn't make anything until I understood more of what people in Kefalonia knew about and thought of this myth. I changed the creative process to follow more of the model of the Interactivos? event/exhibition at Medialab Prado in Madrid, which I have participated in since 2006 in Madrid, Mexico City and most recently just weeks before this exhibition in Dublin. The model is such that around 10 artist have ideas and arrive at Interactivos?, and locals come to collaborate with the artist and build the project onsite over 2+ weeks, culminating in an exhibition. Similarly, a general idea and goal for the exhibition had been conceived prior to arrival in Kefalonia, but the implementation was still in question. I invited specific collaborators, to come to Kefalonia and collaborate on the project onsite within the 2+ weeks we were there. There were many changes over the 2+ weeks. When we arrived we had no idea that we could get access to the actual Melissani Cave Lake for the exhibition and performance. In the back of my mind I hoped, but it seemed like an impossibility. So much of the project evolved and adapted to the Cave Lake space. We even didn't have a second projector until the night before the event at 3am (thanks to Sugarbar, in Argostoli). But on August 10th, at 7PM, the opening went as scheduled, boats cycling through the cave, 3 at a time, with 15 people per boat, each boat equipped with an Android phone with a custom app that would allow boat inhabitants to send messages to each of the performing Melissani characters (girls dressed in white standing on the mound in the cave lake and tracked with a Kinect) which shot Melissani spirits out of the heads of the selected Melissani, which would travel up the walls of the cave and into the abyss projected in the ceiling. When the spirit arrived at the ceiling abyss, a loud boom accompanied by a brightly colored light would expand to fill the ceiling, followed by a sample flute sound prerecorded by Wilifredo Terrazas (the amazing and world famous flutist from Mexico City). When activity from the Android phones halted, the ceiling would return to the video of female swimmers swimming underwater (captured from the Kefalonia beaches, thanks to Katia, Nancy, and Natalie) that represented Melissani spirits already passed on, and white particles normally floating around would collect in the bellies of each of the Melissanis.

Wilifredo also stood in a different area of the mound performing his flute live along with the prerecorded flute sounds and the bursts. We also brought a large drum to add to the explosive base sounds in the cave. The Vice-Major of Melissani made an appearance, along with around 100+ visitors. Local bars and restaurants donated free drinks and food for visitors to the cave. The cave usually closes at 7 daily, and the performance lasted until 10PM. Thanks to Carles Gutierrez, Victor Diaz Barrales, Reza Sefavi, Adnan Naseem, Haytham Nawar, and Wilifredo Terazas for coming to Kefalonia and building the project onsite together. Thanks also to Eleni Kadda, Marilena Iliopolou, Roxani Rizzla Divari and more for performing as Melissani in the Cave. Thanks also to Rita Blaik and Evanjalos Kapros for advising. Keep your eyes out for the trailer and the Melissani Cave Lake Performance Exhibition Documentary film produced by Astral Hawk Projections and Adnan Naseem in cooperation with the group. This will represent the journey that this group underwent to discover, collaborate, and immerse themselves in the Melissani myth to create such a project in Kefalonia. Below is a diagram that explains visually what went on in the lake.

Documentary Film: <http://www.youtube.com/watch?v=SD-fMN573cg&feature=relmfu>

Website: <http://emedia.wordpress.com/2012/09/08/exhibited-an-android-kinect-performance-in-the-melissani-cave-lake-in-kefalonia-greece-in-august/>

B. Documentary

A documentary was made of the Melissani Project process and performance, by a film company in Dallas, Texas, named "Astral Productions," and will be submitted this Spring to film festivals around the world.

5. Assisted and advised at Interactivos?'11: Dublin in collaboration with Hack the City: Dublin and Maker Faire: Dublin, in the development of five interactive installation projects exhibited in the Science Gallery at Trinity College in Dublin, Ireland Summer 2012

Medialab Prado in Madrid, Spain invited me to serve as a workshop assistant, a mentor, and advisor for Interactivos?'11: Dublin, overseeing the creative and technical development of 5 projects to be created and exhibited onsite in the Science Gallery at the Trinity College Dublin.

Websites: <http://sciencegallery.com/interactivos>

http://medialab-prado.es/article/interactivos_dublin_call_collaborators?lang=en

In Addition: Invited to Write About My Experience with Medialab-Prado for the Medialab-Prado website.

6. Completed and Passed my PhD's RDC2 requirement, which is the equivalent of becoming ABD - All But Dissertation, where my research subject and strategy has been approved.

My transfer from MPhil to PhD route was formally approved by The University of Plymouth's School of Art & Media Research and Graduate Committee Chair, on 19th April 2012.

7. Published two papers in international publications this year.

A. Technoetic Arts, Published "Apophenoetics: Virtual Pattern Recognition, the origins of creativity and augmenting the evolution of self" resulting from the conference in Kefalonia Greece themed "Technoetic Telos: Art Myth and Media."

Websites: <http://technoetictelos.wix.com/conf>
<http://plc.noemalab.eu/plc/?q=node/338>

B. A second paper is in the pipeline for international publication entitled "The Significance of Coincidence, Apophenoetics, and the Creative Application of Uncertainty" for the "Mutamorphosis Conference: Tribute to Uncertainty" in Prague, Czech Republic.

Website: <http://mutamorphosis.org/2012/>

8. Invited by Washington Project for the Arts to curate a regional exhibition on electronic media art at Artisphere in Rosslyn, which I called the DOLL Show: DIWO, OPNSRC, LHOOQ, LMFAO (DOLL refers to Duchamp's LHOOQ piece where he defaced a Mona Lisa postcard with a moustache, hence becoming a culture hacker). I invited a friend and Professor at Parsons in NYC, Jonah Brucker-Cohen to cocurate the exhibition with me.

EXPERIMENTAL MEDIA 2012 EXHIBITION: "D.O.L.L.: DIWO OPNSRC LMFAO LHOOQ"

On view April 12 - May 20 / Free / Terrace Gallery - Opening Reception: Thu April 12 / Free / 7-10pm

D.O.L.L.: DIWO OPNSRC LMFAO LHOOQ, is an exhibition of experimental and interactive new media installations that highlights the creative use, re-use and mis-use of technology by contemporary artists. Exhibiting artists include Christian Benefiel, Jeff Chyatte, Eric Celarier, Blake Fall-Conroy, Mark Cooley, K. David Fong, Pete Froslic, Michelle Lisa Herman, Hiroshi Jacobs, Patrick Resing and Steven H. Silberg. In partnership with the Washington Project for the Arts: *Curated by Max Kazemzadeh, Assistant Professor of Media Art & Technology at Gallaudet University, and Jonah Brucker-Cohen, Assistant Professor at Parsons MFA in Design and Technology and Parsons School of Art, Design, History and Theory* Experimental Media 2012 explores recent developments in the field of art and technology through an exhibition of interactive installation works, a video screening program and a workshop series. While highlighting the creative potential of this technology, Experimental Media 2012 also seeks to explore the broader social and cultural implications of these rapid changes.

Websites: http://www.wpadc.org/exhibitions/exhbt_past.html

<http://wpadc.org/experimental-media-2012-d-o-l-l/>

<http://artisphere.com/calendar/event-details/Visual-Arts/EXPERIMENTAL-MEDIA-2012.aspx>

<http://emedia.wordpress.com/2012/04/12/opening-reception-tonight-april-12-7-10pm-experimental-media-2012-exhibition-d-o-l-l-diwo-opnsrc-lmfao-lhooq-april-12-may-20-2012-location-artisphere-1101-wilson-blvd-arlington/>

9. Invited by Washington Project for the Arts to jury two video artwork screenings at Artisphere in Rosslyn, VA and at the Philips Collection in Dupont Circle, DC. This screening was in association with regional exhibition on electronic media art at Artisphere in Rosslyn which were physical installations.

EXPERIMENTAL MEDIA 2012 VIDEO SCREENINGS: Thu April 19 / 6:30pm / Free / Phillips Collection & Thu May 10 / 6:30pm / Free / Dome Theatre

The Experimental Media Video Screenings feature video work by local, national, and international artists that explore our contemporary landscape of data flow, perception and exchange between systems, whether human, gestural, cultural, chemical, political or virtual. Of the videos selected for Experimental Media 2012, one will be awarded the 2012 Kraft Prize for New Media, including a \$750 cash prize. In partnership with the Washington Project for the Arts: *Curated by Max Kazemzadeh, Assistant Professor of Media Art & Technology at Gallaudet University, and Jonah Brucker-Cohen, Assistant Professor at Parsons MFA in Design and Technology and Parsons School of Art, Design, History and Theory* Experimental Media 2012 explores recent developments in the field of art and technology through an exhibition of interactive installation works, a video screening program and a workshop series. While highlighting the creative potential of this technology, Experimental Media 2012 also seeks to explore the broader social and cultural implications of these rapid changes.

Websites: http://www.wpadc.org/exhibitions/exhbt_past.html

<http://wpadc.org/experimental-media-2012-d-o-l-l/>

<http://artisphere.com/calendar/event-details/Visual-Arts/EXPERIMENTAL-MEDIA-2012.aspx>

<http://emedia.wordpress.com/2012/04/12/opening-reception-tonight-april-12-7-10pm-experimental-media-2012-exhibition-d-o-l-l-diwo-opnsrc-lmfao-lhooq-april-12-may-20-2012-location-artisphere-1101-wilson-blvd-arlington/>

10. Two articles were written about the exhibition:

A. WPA – Washington Project for the Arts Website, "Experimental Media 2012: D.O.L.L.", by Liz Georges, April 5, 2012

<http://wpadc.org/experimental-media-2012-d-o-l-l/>

B. The Washington Post, Going Out Guide, "D.O.L.L.' at Artisphere: art in focus" by Michael O'Sullivan, posted 3:58PM, 04/26/2012

http://www.washingtonpost.com/blogs/going-out-gurus/post/doll-at-artisphere-art-in-focus/2012/04/26/gIQA462ejT_blog.html

11. Have an upcoming solo exhibition at the Gezera art center, ministry of culture of Cairo, Egypt. 03/13-04/13.

I have sponsorship from both the Egyptian and American Embassies for a diplomatic pouch, aka. to ship any amount, with no size limitations.

Also, I have been invited to give a 4 day computer vision and hardware workshop in **Passage 35 gallery in Cairo**.

12. Was an honorary member of the Cultural Program of the National Academy of the Sciences DASERs (DC Art Science Evening Rendezvous) event coordinating committee, where the director budgeted for sign language interpreters for every monthly DASERs event so that Gallaudet community and beyond could attend and participate. The Cultural Programs of the National Academy of Sciences (CPNAS) at the D.C. Art and Science Evening Rendezvous (DASER), is a monthly discussion forum on art and science projects in the national capital region and beyond. DASERs provide a snapshot of the cultural environment of the region and foster interdisciplinary networking.

13. Guest facilitated/moderated a DASER (DC Art Science Evening Rendezvous) event and invited 3 artists from the Artisphere Exhibition I curated with Jonah Brucker-Cohen.

The Cultural Programs of the National Academy of Sciences (CPNAS) at the D.C. Art and Science Evening Rendezvous (DASER), is a monthly discussion forum on art and science projects in the national capital region and beyond. DASERs provide a snapshot of the cultural environment of the region and foster interdisciplinary networking. This month, the discussion focuses on **recent developments in experimental and interactive technology in art**. This series is organized in collaboration with Leonardo, the International Society for the Arts, Sciences, and Technology.

Websites: <http://wpadc.org/dc-art-science-evening-rendezvous-daser/>
<http://www.cpnas.org/events/daser-052412.html>
<http://malina.diatrope.com/2012/04/11/leonardo-daser-national-academy-of-science-may-24-2012/>
<http://www.downtowndc.org/do/daser-dc>

13. I was invited by the Director of the Cultural Programs of the National Academy of the Sciences, J.D. Talasek, and the Special Programs Coordinator of the National Academy of the Sciences to create two interactive installation spaces within their Decision Town at The USA Science and Engineering Festival, at the convention center for the National Science, a hands-on exhibit designed to show how citizens can use science, engineering, and medicine to make informed decisions in their daily lives. So for one, we developed the idea of a drawing wall, where Gallaudet students would guide the public with the help of interpreters if necessary to draw what they learned walking through and interacting in Decision Town. Gallaudet students continued placing new fresh sheets of paper over the previous filled one. The second installation was a fake dumpster filled with toys and broken electronics. Gallaudet students assisted here as well, helping children and participants “dumpster-dive” for electronics, and possible reusable robotics parts that Jonah Brucker-Cohen and his students from Parsons provided their “Scrapyard Challenge” workshop to the public with the help of Gallaudet students.

14. Spoke at DASERs and served as one of the panelists about my own creative practice and research.

The Cultural Programs of the National Academy of Sciences (CPNAS) at the D.C. Art and Science Evening Rendezvous (DASER), is a monthly discussion forum on art and science projects in the national capital region and beyond. DASERs provide a snapshot of the cultural environment of the region and foster interdisciplinary networking. This month, the discussion focuses on recent developments in experimental and interactive technology in art. This series is organized in collaboration with *Leonardo*, the International Society for the Arts, Sciences, and Technology.

Websites: <http://www.cpnas.org/events/daser-042111.html>
<http://www.youtube.com/watch?v=-fWZrz3MQIk>
<http://www.youtube.com/watch?v=Ry4bo9A8csQ&feature=relmfu>

15. Gave an artist talk about my practice and research to Graduate Students of Victoria Vesna at Parsons School of Design in New York City.

16. Gave an artist talk at the LASERs (Leonardo Art Science Evening Rendezvous) event in NYC. 4:00 - 7:00 pm: Art Sci Salon -- NY Leonardo Evening Rendezvous – LASER, Ellen Levy studio. 40 E 19th st #3R Launching: Parsons ArtSci network in coordination with UCLA Art Sci center at the California NanoSystems Institute (CNSI). RSVP: levy@nyc.rr.com

17. Gave an artist talk to Interactive Art and Design students at MICA (Maryland Institute College of Art). Invited by Professor Jason Sloan.

18. Exhibited 7 large scale photographs in an exhibition called “Celebrate Diversity of the Individual” at the Corporation for National and Community Service: 1201 New York Avenue NW, Washington, DC 20005.

Diversity is about empowering people...all people. Organizations succeed by understanding, valuing, and using the differences in every person and by maximizing the full potential of every individual. As a team, we are a collection of individual experiences, backgrounds, and cultures that can view problems and challenges from a wide-variety of lenses. Diversity is not only black and white, female and male, straight and gay, Christian and Jewish, young and old, etc., but the diversity of every individual; slow learner and fast learner, introvert and extrovert, controlling type and people type, scholar and sports-person, liberal and conservative, etc...An organization needs controllers, thinkers, dreamers, doers, organizers, team builders, etc. to reach the goals that make an organization the best. It needs us...individuals!

19. Participated in the Capital Fringe Festival being interviewed as an artist by Randall Packer and The Post Reality Show: TALK MEDIA!

The Post Reality Show: TALK MEDIA! broadcasts live from multimedia artist Randall Packer’s underground studio bunker in Washington, DC. This is the first live, netcasted show (ever!) from the Capital Fringe Festival. The Post Reality Show:

TALK MEDIA! promises to push the limits of late night talk into the realm of the surreal, the disturbing, the bizarre, and the telematic: a non-stop-situational-electronic-talk show. The show is a unique collage/remix of video art, electronic music and a provocative lineup of guest artists and savvy media types discussing the hidden mechanisms of media culture. The Post Reality Show: TALK MEDIA! will dissect the heretofore indefinable nature of the post reality, while exposing it to anyone and everyone.

Websites: <http://vimeo.com/47819899>

<http://www.dcmetrotheaterarts.com/2012/06/22/the-post-reality-show/>

20. Gave Hardware Software Workshops in Dublin (Ireland) and Kefalonia (Greece). Taught processing, iphone app development, and Arduino project development in the Science Gallery at Trinity College during the Hack the City: Interactivos?2012 event.

21. Gave Artist Talk in Dublin: in the Science Gallery at Trinity College to the Hack the City: Interactivos? 2012 Group which was open to the public. The talk included best praxis regarding Interactivos? participant collaboration during the event.

22. Invited to Exhibit a Version of “Jabbertalkey: The Automated Celeb Gossip Generator” at the Todd Gray’s Muse Café a the Corcoran Gallery of Art in December. Todd Gray’s Muse Café is preparing an event around the Jabbertalkey project for Dec 15th and then to stay on view for one month, which will incorporate a drink mixologist, a special selection of food, a musician, a performance artist, and the Jabbertalkey project projection in the central space of the Corcoran Gallery of Art Museum Building.

23. Was interviewed by Stett Holbrook, a chief editor at Make Magazine on November 8, 2012 and appeared in a Make Magazine Hangout Video Session in reference to projects that I developed in collaboration with ReFarm the City <http://www.refarmthecity.org>

24. Gave an artist talk and lecture on Art & Technology & Free Speech & at University of Massachusetts Boston on 11/21/12 at 12 Noon.

25. Exhibited two projects, “Jabbertalkey” and “Antisocialbots” in the SubMerge Art Festival on H Street during the month of November. Appeared on the top the home page of their website.... <http://submergedc.com/>

26. A written review of my work appeared in “Easy City Art Online Magazine” <http://www.eastcityart.com/2012/11/16/no-kings-collective-brings-submerge-flash-gallery-to-h-street-ne/>

12/01/10 – 12/01/11

1. Solo Exhibition: Tarragona Bus Station, Bus Station Residency Project Exhibition sponsored by Caldo Cultivo, Tarragona, Spain, 07/11-08/11

I was asked to join an artist duo as a artist collaborator in residence in Tarragona, to develop an interactive, computer-vision project for the Tarragona Bus Station. I served as conceptual coordinator, programmer, and builder of the interactive device. The project still exhibiting is called “(in)confort-misme”

2. Solo Exhibition: Songzhuan Art Museum, “New Age: New Media” Beijing New Media Arts Exhibition 2011 -06/18/11-08/30/11

At Songzhuan Art Museum I was asked to exhibit my work named Wishing Well along with Plantenke (or Plant Thinkers). This was a large festival with a number of different curators for the many different spaces throughout the museum. I was given a solo show in a large space within the museum, curated by Juliette Yuan.

3. Group Exhibition: Laboral Center for Art & Technology, Summer Love Lab Exhibition: Ecolab Project Continued, Gijon, Spain, 08/11-10/11

I was invited by Refarm the City to serve as an artist in residence to work on the Eco-Lab Project which was a project invited by Laboral to convert the Gallery courtyard space into a green living experimental, wired, functional, creative farm. I worked to develop technology that would identify plant health and turn it into a farm-wide graph identifier of what the farm needed.

4. Artist Residency: Laboral Center for Art & Technology, Artist in Residence: “Refarm the City” www.refarmthecity.org, Development of the Open Source Hardware Chip “Refarm Kids Boards” Gijon, Spain, 11/20/11-11/26/11

5. Artist Talk, Parsons School of Design: MFA Design & Technology: organized by Victoria Vesna, “Apophenia, Schizophrenia Artificial Intelligence & Computer Vision,” New York, NY. 11/15/2011

6. Artist Talk, Maryland Institute College of Art (MICA): Interactive Digital Art (IDA) Program: organized by Jason Sloan, “Gesture, Perception, Disruption & Response” Baltimore, MD. 11/08/2011

7. Paper Presentation, The 11th Annual International Research Conference: Consciousness Reframed: Art & Consciousness in the Post-Biological Era, “CR12: Presence in the Mindfield, Art Identity and The Technology of Transformation” at Centro Cultural De Belem, Lisbon, Portugal, 11/30/11 – 12/02/11 - <http://artshare.com.pt/cr12/about/>

8. Publication, *The 11th Annual International Research Conference: Consciousness Reframed: Art & Consciousness in the Post-Biological Era*, "CR12: Presence in the Mindfield," Lisbon, Portugal, 11/30/11 – 12/02/11
<http://artshare.com.pt/cr12/about/>

9. Paper Presentation, *International Research Conference on Art, Technology, and Consciousness "Transcultural Tendencies, Transmedial Transactions"* hosted by Shanghai Institute of Visual Art, Fudan University, Planetary Collegium: University of Plymouth, Shanghai, China, 08/26/11-08/27/11
Publication coming soon.

10. Co-Taught 3 Day Workshop, with Massimo Avvisati, *Creative Coding w/Processing, Summer Love Lab, Laboral Center for Art & Technology, Gijon, Spain. 08/2011*

At Summer Love Lab I was asked to co-teach a workshop on Processing with Massimo Avvisati. The course was a success and many of those students were very productive working with a range of projects once they completed our crash course.

11. Taught 1 Week Workshop, *Creative Coding w/Processing, Visualizar Festival, Medialab-Prado, Madrid, Spain. 06/2011* - at the Visualizar Event I was asked to teach a week long workshop on programming methods using the programming language called Processing. 06/2011

12. Artist Talk, *Visualizar Festival, Medialab-Prado, Madrid, Spain. 06/2011*
Visualizar is a Festival run by Medialab-Prado in Madrid to be a 3 week workshop focused on information visualization, interactive installation experiences, data scraping techniques, a research period by which constituents identify the range of different types of information available to them in the many formats. Over the course of three weeks, ten selected sometimes international artists, along with locals create ten projects to be placed in an exhibition at Medialab-Prado as well as other venues throughout Europe.

13. Three Week Workshop, "Interactive Installation w/Open Source Computer Vision and Robotics," Central Academy of Fine Arts, Beijing, China, 05/11 - 06/11 - I was invited by International Media Artist Feng Mengbo to teach his graduate students how computer vision connects to hardware, a range of sensors, and robotics. This is the 9th annual trip to Beijing's Central Academy of Fine Art (CAFA) where I've taught a range of students who have gone on to get scholarships to Alfred's, RISD's, and other Graduate Interactive and Digital Media Art Programs in the US. Each workshop culminates in a student exhibition on campus of their interactive work.

14. Poster Exhibition, *International Exhibition on Art, Technology, and Consciousness, Ionian Center for the Arts & Culture, Kefalonia, Greece, 04/15/11 – 05/15/11*

This poster exhibition was an Art, Technology and Consciousness conference where each of the exhibitors gave talks to the attendees about their practice and research as it related to the subject of the poster.

15. Artist Talk, DASERs Event, Cultural Programs of the National Academy of the Sciences, April 21, 2011 (video publication of the talk to the cpnas.org website. (Part 1: <http://www.youtube.com/watch?v=-fWZrz3MQIk> Part 2: <http://www.youtube.com/watch?v=Ry4bo9A8csQ>)

16. Published on Site: Published as a collaborator and participant on the Refarm the City (<http://www.refarmthecity.org>) Website. <http://www.refarmthecity.org/blog/gijon/max-kazemzadeh>

17. Taught 3 Week Workshop: TAUGHT COMPUTER VIDEO TRACKING ART WORKSHOP IN BEIJING

I was invited back by well-known digital media artist, Feng Mengbo to give another 3 week workshop on computer vision, video tracking, and "Processing" language, at the Central Academy of Fine Art in May 2010 to 16 Graduate Students, which culminated in an interactive exhibition in the Digital Media Art Building during a campus-wide end of semester exhibition including 14 different computer-vision/human-tracking artworks all created in Processing language by my students. (Note: The Digital Media Art Department Director, Professor Ma Gang, paid for three of these students come to visit Gallaudet and present their digital media artworks in a presentation to Gallaudet art students in October 2010.)

18. Pursuing PhD, PHD, PLANETARY COLLEGIUM, UNIVERSITY OF PLYMOUTH

Currently within my third and final pre-dissertation writing year as a PhD candidate within the University of Plymouth's "Planetary Collegium." After August 2012, I will be the British equivalent of an All But Dissertation, or ABD status.

Doctoral Program (to be completed 2014).

<http://www.plymouth.ac.uk/research/273>

<http://www.planetarycollegium.com>

<http://www.planetary-collegium.net>

http://en.wikipedia.org/wiki/Planetary_Collegium

19. Advisor to a Lecture Series: LEONARDO MAGAZINE, Cultural Programs of the National Academy of the Sciences (CPNAS) & DC Art Science Evening Rendezvous (DASERs)

I have been serving as an advisor to J.D. Talasek, the director of The Cultural Programs of the National Academy of Sciences (CPNAS), to help coordinate a program with CPNAS focused on generating discussion around Art, Technology, and Science.

<http://www.cpnas.org>

<http://www.leonardo.info>

20. Article Publication: in GameScenes – by Matteo Bittanti: “Game Art: Max Kazemzadeh's “Target Audience: Point and Shoot” (2003)” (<http://www.gamescenes.org/2011/12/game-art-max-kazemzadehs-target-audience-point-and-shoot-2003.html>)published 12/27/11

21. Artist in Residence: Re:Farm the City: Valencia: “Conboi a la Fresca Conference & Exhibition” (Urban Intervention Conference) – invited as a representative of Refarm the City. Served as a collaborator and artist.

22. Artist in Residence: Re:Farm the City: Tarragona Urban DIY Community Farm
I was invited by the Refarm the City Group to work as an artist in residence on the development of an open source community farm in the center of the ancient Roman city called Tarragona in Spain. We planted edible crops as well as crops that would help to create a garden environment healthy for the growth of local edible plants. We developed a sustainable irrigation system and custom greenhouses out of reused materials over the course of one week. We later developed hardware in Gijon to be able to manage the Do-It-Yourself (DIY) irrigation and feeding valves and devices, as well as the sensor devices to give us information regarding the health of the soil, the light levels hourly, daily, weekly, and monthly, and the humidity of the soil and air around the plant. The hardware allows for either automated feeding and irrigation implementation or to be controlled remotely via the web.

23. Artist in Residence: Re:Farm the City: Cambrils Urban DIY Community Farm
Similar to Tarragona, Spain, I was invited for a residency to a DIY food-crop-centric rooftop farm for a week and developed other mechanisms for recycling rainwater and unused faucet water from within the building, along with a natural bioremediation unit as well as mechanisms for automated remote and virtual farming via the web.

24. Faculty Exhibition: Exhibited “Wishing Well” with Plantenke (Plant Thinkers), and Animorigami v. 2.0 in the Faculty Exhibition in the Linda Jordon Gallery in the WAB. *March 2011*

27. Paper Presentation: *The 12th Annual International Research Conference: Consciousness Reframed: “TECHNOETIC TELOS: Art, Myth and Media”, Kefalonia, Greece, 04/30/12 - 05/2/12.* - <http://www.ionionartscenter.gr/conference/>

12/01/09 – 12/01/10

1. Publication of Paper in Journal/Conference Paper Presentation:

Technoetic Arts: A Journal of Speculative Research. Volume 8 Number 2 © 2010 Intellect Ltd Article. English language.
doi: 10.1386/tear.8.2.191_1

Consciousness Reframed Conference. November, 2009 (Munich, Germany): Conference Theme: “Art and Consciousness in the Post-Biological Era – Experiencing Design, Behaving media.”

Paper published: “Psychic Systems & Metaphysical Machines: Experiencing Behavioral Prediction with Neural Networks”

<http://www.planetary-collegium.org/>

<http://www.planetary-collegium.org/agenda.html>

2. Publication of Paper in Book/Conference Paper Presentation:

Book Title: Making Reality Really Real: Consciousness Reframed

© 2010 TEKS Publishing, Printed in Norway. ISBN: 978-82-998211-2-4

The 11th Annual International Research Conference, Consciousness Reframed: (Trondheim, Norway): Conference Theme: “Art and Consciousness in the Post-Biological Era – Making Reality Really Real.”

Paper published: “Visibly Invisible: Spukhafte Fernwirkung, Mechano-Moist & (The) Enlightenment”

<http://www.teks.no>

3. Publication of Paper in a Book (Upcoming)/Conference Paper Presentation:

“Skilled Art: Engenho & Arte” Conference. April 23-24, 2010 (Guimaraes, Portugal): Conference Theme: “Art, Consciousness & Transdisciplinary Practices”

Paper to be Published: “Art, Skill, & Thought: The Moist Machine”

Date of Publication: February, 2010 (Publisher: Skilled Art: Independent Publisher)

<http://www.artshare.com.pt/sa/max.htm>

<http://www.artshare.com.pt/sa/index.htm>

4. Group Exhibition: “Neighborhood Science” at Medialab-Prado

Exhibition Location: Medialab-Prado, Madrid, Spain

Exhibition Dates: July 2-31, 2010

Project Exhibition: “Lilipod” Originally Titled: “Waterworks”

<http://wiki.medialab-prado.es/index.php/Waterworks>

http://medialab-prado.es/article/interactivos10_muestra_de_proyectos

5. GROUP EXHIBITION: “HACKSPACE”

Group Exhibition: “HackSpace” at DIY Citizenship: Critical Making @ Social Media Conference

Exhibition Location: Art Lounge at the University of Toronto Art Centre, 15 Kings College Circle, Toronto, Canada

Conference Exhibition Dates: November 11-14, 2010
Project Exhibition: "Lilipod" Originally Titled: "Waterworks"
<http://wiki.medialab-prado.es/index.php/Waterworks>
<http://diycitizenship.com/hack-space/>
<http://diycitizenship.com/>

6. RADIO INTERVIEW BY ORF (AUSTRIAN RADIO AND TELEVISION BROADCAST CORPORATION) ABOUT MY ART PROJECTS "PLANTENKERE" AND "WISHING WELL"

I was approached by two journalists/writers to be interviewed for the development of a radio-program discussing two of my "thought-art" projects entitled "Plantenkere" Norwegian for "Plant Thinkers" (<http://www.maxkazemzadeh.com/plantenkere.html>) and "Wishing Well" (<http://www.wisharchive.com>). The radio show was created and aired daily throughout Austria during the 2010 Ars Electronica conference in Linz, running September 2-11, 2010.
Listen to the radio show in German, and read the transcription in English: <http://www.maxkazemzadeh.com/orf.html>

7. TAUGHT COMPUTER VIDEO TRACKING ART WORKSHOP IN BEIJING

I was invited back by well-known digital media artist, Feng Mengbo to give another 3 week workshop on computer vision, video tracking, and "Processing" language, at the Central Academy of Fine Art in May 2010 to 16 Graduate Students, which culminated in an interactive exhibition in the Digital Media Art Building during a campus-wide end of semester exhibition including 14 different computer-vision/human-tracking artworks all created in Processing language by my students. (Note: The Digital Media Art Department Director, Professor Ma Gang, paid for three of these students come to visit Gallaudet and present their digital media artworks in a presentation to Gallaudet art students in October 2010.)

8. PHD, PLANETARY COLLEGIUM, UNIVERSITY OF PLYMOUTH

Currently pursuing a PhD by invitation within the University of Plymouth's "Planetary Collegium" Doctoral Program (to be completed 2013).
<http://www.plymouth.ac.uk/research/273>
<http://www.planetarycollegium.com>
<http://www.planetary-collegium.net>
http://en.wikipedia.org/wiki/Planetary_Collegium

10. LEONARDO MAGAZINE & DASERS

I have been invited by Dr. Roger Malina, chief editor of Leonardo Magazine (out of MIT), to work with J.D. Talasek, the director of The Cultural Programs of the National Academy of Sciences (CPNAS), to involving Gallaudet students in the development of a beneficial program with CPNAS focused on Art and Technology. They are presently planning for their community-building series of ongoing partnerships with Leonardo Magazine on the DC Art Science Evening Rendezvous (DASERS) to begin in February and would like Gallaudet students involved.
<http://www.cpnas.org>
<http://www.leonardo.info>

11. CONFERENCE WITH NIMK & GOOGLE

I have been invited by Denis Jaromil Roio, technical director and manager of digital collections at NIMK, the Netherlands International Media Arts Institute, to develop and organize a conference in 2014 at the NIMK Center in Amsterdam on Open Source Communications & Practice: The Importance of Seeking & Sharing Viewpoints as Diverse as Possible as a methodology for creative development and exploration within international communications and technology. Contribution from Gallaudet University students and a Dialogue with the DEAF international community will be a central contributing characteristic. Google has shown interest in possible funding and support.
<http://www.nimk.nl/>
<http://jaromil.dyne.org/journal/>
<http://www.thenextlayer.org/node/421>

B. Sources used in determining the rating: *(check all that apply)*

 X self-report X peers X personal observation X other

C. Narrative:

Since 2009, Professor Kazemzadeh has completed every entry on the list of the Art Department tenure criteria sheet every year, while serving as an engaging figure in the classroom and being able to motivate his students to produce outstanding work. His professional work ranges from being invited to exhibit his interactive installation work in national and international exhibitions, writing, publishing, and presenting papers at conferences, giving workshops on art and technology around the world, giving artist talks in universities and institutions of art, science, and engineering around the world, being invited to participate in residency programs to invent and create new products and experiences in art and technology around the world, as well as serving on

boards and advisory committees for grant review boards (Capitol Grant Foundation), institutes (such as the Cultural Programs of the National Academy of the Sciences in support of the DASERs events), and more. These professional activities have served to motivate the students already at Gallaudet and to encourage students to attend Gallaudet to further their education in these areas.

Kazemzaeh's professional practice incorporates research in the overlap between culture, design and technology, and finds its way into projects for clients' interactive systems and experiences as art exhibited in galleries and museums. His most recent opportunity is to exhibit in the Corcoran Gallery of Art. Todd Gray's Muse Café at the Corcoran Gallery of Art is preparing an event around the my "Jabbertalkey" project in the central space of the Corcoran Gallery of Art Museum Building, opening Dec 15th.

Kazemzadeh has a vast array of scholarly products, including publications and exhibitions, and presentations. He was a collaborative artist/scientist working with a group of artists, scientists, designers and engineers. He has been invited to participate in several group interactive digital shows and solo exhibitions. He has published more than two papers in international publications. He has many great connections. He is well respected at the department, university, and community levels.

D. Rating: (circle one) Unsatisfactory Satisfactory Commendable **Outstanding**

Section IV: Service

From UF Guidelines, Section 2.1.2.3:

The educational process is not limited to the classroom; competence as a department and faculty member therefore requires service in one form or another. According to the individual's interests and skills, contributions of service may be made to the student body (e.g., academic advising, sponsoring of student activities, etc.), the academic department (service on committees, coordination of multi-section courses, etc.), the school, the university (library liaison, faculty committees, public relations activities, outreach, etc.), the community, and professional organizations. A faculty member is also expected to participate responsibly and with professional and intellectual candor in department, school, and faculty activities.

A. List of service activities engaged in during evaluation period:

09/01/09-12/01/12

1. Served on the CUE Committee for 3 semesters

Served on the CUE Committee during which time the art department revised the curriculum. The revised curriculum was accepted. Most recently reviewed the GSR submitted proposal.

2. Managed the Art Website for 3 years, since I arrived at Gallaudet:

Updated events on the art website such as Gallery openings, Skinny Tuesday lectures, and changes to faculty profiles.

Redesigned header images to reflect a better aesthetic, especially on the home page. Also, added sections for faculty highlights and successful alumni profiles on the art homepage.

I have also been updating and designing the graphics for the art department website to be a more aesthetic center for art and design, and to better communicate the goals of the department, to be a resource for academic/degree planning, to provide a easier access of materials needed for class (including references to technology resources and more.) I have been regularly updating the homepage with new information regarding exhibitions, announcements, and development on the Gatehouse activities.

3. Represented the Art Department for 3 years, most instances of the Gallaudet open house since I arrived at Gallaudet.

I would take two computers, one projector, art department t-shirts, fliers, and appropriate sign in sheets to keep track of all of the people that visited the booth.

Openhouse Student Meet and Greet Luncheon as well as Openhouse Fair Setup for the dates: October 10, October 28th, November 11, 2011, 9:00 am - 4:00 pm., October 8, 2010, November 5, 2010, November 11, 2010

4. Worked with the Cultural Programs of the National Academy of the Sciences as an external coordinator aiding the director with people in and around the DC area that merge technology and science with art or creative practices.

5. DASERs (DC Art Science Evening Rendezvous) events: I worked with the director of the Cultural Program for the National Academy of the Sciences to be able to have the National Academy of the Sciences pay for interpreters for over a year to date.

6. Frequently set up displays of student work on the walls throughout the Art Building: From drawing classes to the robotics class I worked with students to install exhibitions of their completed class work in the halls of the WAB Building.

7. Worked with Michelle on preparing and setting up Student Exhibition in H Street Festival Booth 2012

8. Gave a presentation on web design best practices during faculty advising week, in January 2010

9. Established the FUNCOLAB as a university-wide workspace with lecture series in the Gatehouse in 2010 with Dr. Snyder and Ethan Sinnot.

10. Developed Skinny Tuesdays as a lecture series on Gallaudet campus in the Gatehouse: where professionals in a range of fields doing creative things, merging art, design, science, engineering, mathematics..... to supplement student learning and exposure. (We've held 6 Skinny Tuesday lectures there to date).

Description: Description:

"What's the skinny?" The FUNcolab "Skinny Tuesdays" is an informal dialogue on syncretic forms of research, creativity, and new cross disciplinary developments in art, technology, philosophy, and the sciences. Guest speakers from varying creative, philosophical, technical, and scientific backgrounds will be invited to speak, present their projects, and to discuss creative ideas with attendees. This is an open forum, so attendees are invited to bring/share their own projects, techniques, and discoveries. Snacks served.

Website: http://www.gallaudet.edu/daily_digest/skinnytuesday_1nov2011.html

11. I shared my own research in a lecture at one of the Skinny Tuesday on "Intersecting Art & Science: International Universities, Festivals, Residencies & more."

12. WAB Lab Software Installation:

I managed the installation of Processing and Arduino software for my classes as well as troubleshoot and answer questions for software needed by other Art Professors for the WAB computer lab.

13. Art Department HDTV Display:

I worked to display a range of artworks to run daily on the plasma HDTV located in the center of the Washburn Arts Center that greets both visitors and students upon entering the building, and is visible from outside at night. I've tried to focus the videos around emergent art practices using a variety of technologies, and have tried to find content online that shows how that particular technology is used in the creation of the work. This has required that I change computers and get admin access to accommodate the needs of the video formats.

14. Worked to help Adjunct Faculty, Joe Hicks, to help him incorporate robotics, kinetics, hardware programming, robotics fabrication and interactivity into his ceramic work.

15. My Digital Media Art MFA Students from Beijing Present Their Work at Gallaudet:

I have been giving annual workshops on art and technology methods and practice at CAFA: The Central Academy of Fine Art in Beijing, which usually culminate in an exhibition that I curate of the student's work completed in the workshop. This year I gave a computer vision/human-tracking workshop there, and the dean was so excited that he supported the travel of three students to visit DC and the Gallaudet University Art Department to present their work and interact with Gallaudet art students.

16. Exhibited two interactive computer vision artworks in the Washburn Arts Center Faculty Exhibition: November, 2009 – January, 2010 (Washington, DC)

17. **Attended Gallaudet planning and preparation for new degree/course proposal workshops during faculty development week at Gallaudet University. 2009**
18. **Attended new faculty orientation. August 2009.**
19. **Met with Nav Air with Dr. Marguerite Glass (chair) to find internship opportunities for students graduating from Gallaudet with technical or creative knowledge and ability. October 2009**
21. **Interviewed for the Ripple Effects Faculty Exhibition at Gallaudet for a video tool for recruitment to Gallaudet University.**
22. **Developed a GSR course is co-taught between Dr. Snyder and myself and is GSR 230 Creative Robotics and Sensor Based Systems Course.**
23. **DESIGNED, BUILT, AND MAINTAIN THE FUNCOLAB.COM WEBSITE AS A PLACE TO POST ACTIVITIES, EVENTS, STUDENT PROJECTS, ETC.**
 Collaboration with off campus institutes such as the WPA, the CPNAS, and NIMK will also be posted and housed here. This will be a resource for students interested in media artwork processes and techniques to both learn and connect with one another.
Website: <http://funcolab.com/>
<http://motionlabpost.tumblr.com/funcolab>
http://www.gallaudet.edu/daily_digest/skinnytuesday_1nov2011.html
24. **WORKED WITH THE DEPARTMENT TO DEVELOP THE PPTF DOCUMENT:**
 Worked with Paul Johnson, Johnston Grindstaff, Scott Carrollo, Marguerite Glass, and Michelle McAuliffe on the development of the PPTF document relating to the Digital Media Major/Minor program for Gallaudet University and the Art Department.
25. **PRESENTLY SUBMITTING WORK TO BE EXHIBITED IN THE GSR EXHIBITION IN THE ART BUILDING, co-curated by Amy Stevens.**
26. **PRESENTLY PREPARING FOR AN EXHIBITION FROM THE NASA ART COLLECTION IN THE LINDA JORDON GALLERY IN WAB:** I am in the process of organizing exhibitions on campus such as the upcoming NASA exhibition in January which in addition to the exhibition of images and artifacts will host a range of scientists speaking during that month at Gallaudet University about their creative research at Gallaudet University (one of which is the director of Mars research), and also includes Bertrand Ulrich, the longstanding curator of the NASA art collection.
27. **I WORKED WITH CPNAS (CULTURAL PROGRAMS AT THE NATIONAL ACADEMY OF THE SCIENCES) AT THE NAS TO GET GALLAUDET STUDENTS (WITH INTERPRETERS) TO MANAGE THE GRAFFITI WALL AT THE NATIONAL SCIENCE AND ENGINEERING FESTIVAL IN THE CONVENTION CENTER, WORKING WITH STUDENTS FROM PARSONS AND JONAH BRUCKER-COHEN 2012.**

28. **I JOINED THE CDL COMMITTEE ON DISTANCE LEARNING THIS SEMESTER.**

B. Sources used in determining the rating: *(check all that apply)*

 X self-report X peers X personal observation X other

B. Narrative:

Professor Kazemzadeh has been on the University's Council on Undergraduate Education (CUE) for over a year, and has served on a CUE subcommittee on Assessment. He has served on many production-based committees and subcommittees within the Art Department to implement specific tasks relating to PPTF, assessment, the revision of the old curriculum, the development of the new curriculum, to meet student needs in other courses, and to address issues related to -student entrance and exit portfolios. In regards to recruitment, Kazemzadeh has served the Art Department; and, in many instances, he has been the sole representative, at open house recruitment events. In reference to recruitment, he has also been interviewed in the past for Gallaudet exhibitions and brochures to use to share with prospective students visiting the university and online. In the WAB, he actively maintained and set up artworks to be displayed on the walls and plasma screen in the halls of the art building and around campus from from students' coursework. For three and a half years, he redesigned and maintained the art department website. He constantly helped to connect Gallaudet students with institutions that would exhibit their work off campus in festivals and institutions such as the H Street Festival and the OH Gallery. He worked diligently to connect students with Internships on/off campus, such as with NASA, US News and World Report, and Discovery.

Kazemzadeh regularly attended the department's meetings and worked collaboratively with other faculty members on student exhibitions. He has arranged guest lecturers during "Skinny Tuesday" events for the university. He has offered to take on additional work loads for the department.

D. Rating: (circle one) Unsatisfactory Satisfactory Commendable Outstanding

Section V: Professional Integrity

A. Narrative:

Professor Max Kazemzadeh has it.

B. Rating: (circle one) **Unsatisfactory** **Satisfactory**

Section VI: Rating Summary and Calculation of Points

First three areas of evaluation	Sign Communication
Unsatisfactory 0 points	For Tenure, ASLPI targeted score 2.5 or higher; SCPI must be Advanced or higher
Satisfactory 1 point	For Promotion/ MI, ASLPI targeted score is 3.0 or higher; SCPI must be Intermediate Plus or higher
Commendable 2 points	
Outstanding 3 points	Refer to Faculty Guidelines Sections 6.8.6.2 thru 6.8.6.4

Areas of Evaluation	Rating (circle)	Merit Points	Other Points
1, Teaching	U S C <u>O</u>		3
2. Scholarship –Creative Activity-Research	U S C <u>O</u>		3
3. Service	U S C <u>O</u>		3
4. Sign Communication ASPLI date: Oct 5, 2011		N/A	
5. Professional Integrity	U <u>S</u>	N/A	
Total:			9

Section VII: Personnel Action Criteria

Merit Increase - 6 Levels (4-9 points)	Promotion	Tenure
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<p>At least 4 points in the first three areas of evaluation No Unsatisfactory rating in any area. A SCPI rating of Intermediate Plus or better. A target ASLPI rating of 3.0 or additional documentation of progress in ASL</p>	<p>At least 6 points in first three areas of evaluation. No Unsatisfactory rating in any area. A SCPI rating of Intermediate Plus or better. A targeted ASLPI rating of 3.0 or documentation of progress in ASL Time in rank requirements (Guidelines 7.4.3)</p>	<p>Qualifications and criteria specified in Guidelines 7.5</p>
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Section VIII: Summary/Recommendations

Narrative highlighting recommendations for continued development as a faculty member and prospects for future personnel action:

Professor Max Kazemzadeh is an extraordinary model for the university. He has brought great insights and ideas for the department. One colleague noted that "we really need someone like him to bring in some contacts for our students. He is unique and offered much different point of views rather than traditional value." Students enjoy him and the challenges he brings to the classroom and beyond immensely, including animation plus robotic and web design methods. He is creative and innovative. He is truly a scientist and an artist at the same time. His contributions to the art department/program are truly huge. While our program encourages him to continue to improve his ASL skills, please let the record show that our program encourages him to continue to make the significant contributions that he has made in teaching, scholarship, and service. Without question, Professor Max Kazemzadeh has met all of our criteria for continuous tenure; and accordingly, we recommend with enthusiasm continuous tenure.

Section IX: Recommendations

Based on this evaluation and the criteria for personnel actions summarized above, the following action is recommended: *(Check where appropriate)*

Reappointment Non-reappointment **Tenure** Dismissal

Merit Increase: (Number Points Earned: _____)

Promotion to new Rank: _____

Program Director¹ _____ Date _____

Chair¹ _____ Date _____

Faculty member comments (optional):

This year I focused on developing more large-scale work and exhibiting more in alternative spaces. While I continue my PhD research, the ways in which cognition connects with gesture, whether they be the bodily or facial gesture, have become a point of interest to me both philosophically and technically looking deeper into computer vision systems within my creative practice. Looking at the cognitive aspects of Apophenia and Pareidolia, what I call Apophenoetics, raise interesting questions about perception, formal aesthetics, visual pattern recognition, recall, memory, identification, and interaction, present in my artworks and research. Three projects I created this year in particular focus on these subjects: 1. The Melissani Cave Project & Spirit Generator, which used Kinect for human tracking, and allowed people on cell phones to transmit spirit messages to the body and then out of the head of one of the Melissani characters performing within the Melissani cave lake in Kefalonia Island in Greece. 2. "Jabbertalkey: The Augomated Gossip Generator," (which exhibited in the Gallaudet University Art Department Faculty Exhibition) was a face recognition system that identified your face and placed an original animated talking head of a celebrity over your face, while it pulled and displayed gossip quotes from that celeb's twitter feed above your celeb head, and posted tweets to the Jabbertalkey Twitter feed of what that celeb is saying about other celebs in the screen/room, the text of which also displayed over your head. When you are in the room too long the character-heads get dizzy from too much gossip and birds start circling your celeb-head. Lastly, when characters stand too close to each other, red "Back Off" lines appear between the two close-standing celebs. There is a fast background musical drum track, and each voice is a custom male or female mumble, which playfully comes close to matching up with the music. Jabbertalkey was invited to exhibit in the Corcoran Museum Café, called Todd Gray's Muse Café for the weeks leading up to the election, with one change....the celebrities are politicians. This new iteration is called Jabbersquawkey and will be installed by Halloween, 2012, in the Corcoran Museum Café. So there is a direct connection with my research and artistic practice since the process of perception and pattern recognition is being modeled in these artificial optics tracking systems with computer vision and face tracking systems. Studies reveal that when we sometimes see a face that isn't there, the computer makes the same mistakes. That is called a Type 1 error, or believing one sees something when it visibly isn't there. Visual type 1 errors occur in many instances as a result of formal alterations in a visual scene, such as lighting, or color changes, causing us and computers to see a face, for example, when one isn't present.

Faculty Member² _____

Date _____

¹ If this evaluation pertains to a department Chair, the Dean or other department member designated by the Dean will prepare and sign the form.

² A faculty member's signature does not necessarily indicate agreement with the contents of the evaluation.