

Pamela Jennings, Ph.D. Biography

<http://www.pamelajennings.org>

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Pamela Jennings, Ph.D. career path has been rooted in research environments that support a hybrid integration of creative practices and the development of innovative information technologies. She is the Research Manager and ICORE (Alberta Informatics Circle of Research Excellence) Visiting Professor at the Banff New Media Institute in Alberta, Canada. She has held a joint appointment in the School of Art in the College of Fine Arts and the Human Computer Interaction Institute in the School of Computer Science at Carnegie Mellon University. Her curriculum and research at CMU included courses in multimedia programming and physical computing to seminars on critical theory and interaction design practices. Prior to this position, she worked as an interaction design researcher in human centered computing and educational technology at the IBM Almaden Research Center and the SRI International Center for Technology in Learning, both in the Silicon Valley region of California. At IBM, Jennings was the senior project manager for the IBM *alphaWorks* web portal that provided an access path between IBM software researchers and external software developers. Jennings also co-led research in ubiquitous computing and augmented environments in the IBM Almaden User System Ergonomics Research Lab. At the Center for Technology in Learning, SRI International in Menlo Park, California, she led the design of several educational web and software research projects. Jennings worked as a multimedia programmer and new media producer in the dot-com industry for clients including Time Warner Interactive and NBC Interactive. She has also held board of director and resource development positions in several non-profit media and art organizations in New York City including the New York Media Alliance and Creative Time, Inc..

Jennings' digital media works make visible personal narratives by revealing hidden realities while simultaneously encouraging public discourse. Her creative work has been cited in Lisa Farrington's *Creating Their Own Image: the History of African-American Women Artists*, Oxford University Press and Phyllis Klotman and Janet Cutler's *Struggles for Representation: African American Film/Video/New Media Makers*, Indiana University Press. She has exhibited at the Kiasma Museum of Contemporary Art, Helsinki, Finland; FE Gallery and Future Tenant Gallery, Pittsburgh, Pennsylvania; Parsons' School of Design, New York; MIT List Center for Visual Arts, Cambridge, Massachusetts; 707 Contemporary Gallery, Santa Fe, New Mexico; Studio Museum of Harlem, New York; Carleton University Art Gallery, Ottawa, Ontario; and many international film and video festivals. She is a MacDowell Artists Colony fellow and has received funding from the National Science Foundation, Rockefeller Foundation, New York State Council on the Arts, and the Pennsylvania Council on the Arts. Jennings' research policy projects focus on the development of pathways to integrate creative digital media practices with science and technology research. She was commissioned by the Rockefeller Foundation to write a report on the state of research and funding for digital media art titled, *New Media Arts | New Funding Models*. She has advised the National Science Foundation on the development of the interdisciplinary funding programs that embrace creativity. She curated the NSF funded exhibition *Speculative Data and the Creative Imaginary: shared visions between art and technology* at the National Academy of Sciences Rotunda Gallery in Washington D.C. in 2007. This exhibition was the first major retrospective of contemporary digital media art/research projects at the National Academy of Sciences and in Washington, D.C. Examples of her research, creative digital media projects and student work can be viewed on the www.pamelajennings.org web site.

Jennings' received her Ph.D. in Human Centered Systems Design from the Center for Advanced Inquiry in Integrative Arts at the School of Computer Science, University of Plymouth, United Kingdom; M.F.A. in Computer Art from the School of Visual Arts; M.A. in Studio Art from the joint International Center of Photography and New York University program; and B.A. in Psychology from Oberlin College.

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EDUCATION

Ph.D., Human Centered Systems Design, 2006.

Center for Advanced Inquiry in Integrative Arts

School of Computer Science, University of Plymouth, United Kingdom

Thesis:

Creative Interactive Technologies and the Public Sphere: toward a theory of critical creative technology

Constructed Narratives Construction Kit <http://www.constructednarratives.com/demos>

External Examiners:

Dr. Peter Wright Professor, Human-Centered Design, Cultural Communication and Computing Research
Institute Sheffield Hallam University, United Kingdom.

Dr. Peter Jagodzinski, Reader, Human-Centered Systems Design,

School of Computer Science, University of Plymouth, United Kingdom.

Master of Fine Arts, Computer Arts, 1996.

School of Visual Arts, New York, New York.

Thesis Topic Area: physical computing, electronics and mechatronic sculpture.

Master of Art, Studio Art, 1990.

New York University and the International Center of Photography Program, New York, New York.

Thesis Topic Area: Video Art production, electronic music composition and photography.

Bachelor of Arts, Psychology, 1986.

Oberlin College, Oberlin, Ohio.

Additional studies: Art History, Performance and Vocal Studies in the Oberlin Conservatory of Music.

EMPLOYMENT, CLIENT PARTNERS & COMMUNITY ENGAGEMENT

Academic & Research

Banff New Media Institute, Banff, Alberta, Canada, current.

Research Manager, Advance Research Technology Labs

ICORE (Alberta Informatics Circle of Research Excellence) Visiting Professor.

Research Program development in information computer technology and digital media applications in collaboration and visualization.

Carnegie Mellon University, Pittsburgh, Pennsylvania, 2001 - 2008.

Tenure Track Professor of Human Computer Interaction and Digital Media Art,

School of Computer Science and the College of Fine Arts.

Curriculum included Multimedia programming, physical computing (electronics), interaction design, history and critical theory of digital media and human centered computing.

SRI International, Menlo Park, California, 1998–2001.

Interaction Design Researcher

Center for Technology in Learning and the Speech Technology and Recognition Lab.

Research projects included software applications for middle school math and high school chemistry, on-line assessment tools for large scale international education technology assessments; assessment of best practices in community-based technology centers; design consultancy for LEGO Mindstorms; and client application development for the SRI speech recognition toolkit.

IBM Almaden Research Lab, San Jose, California, 1996–1998.

Interaction Design Researcher, User System Ergonomics Research Lab.

Research projects included user interface design for software agents and interface design for physical fitness equipment embedded coaching agent using the IBM Personal Area Network technology.

School of Visual Arts, New York, New York, 1996.

Adjunct Faculty, Multimedia Programming, Undergraduate Computer Art program.

Information Computer Technology (ICT)

Daedalus-Excel, Inc. Industrial Design & Comet Way, Inc. Software Development, 2007 - 2008.

Client for the Constructed Narratives Construction Kit prototype.

I have been working with these Pittsburgh companies on the design and development of the Constructed Narratives Tangible Construction Kit prototype funded by the NSF Creative IT program (Award #0715304).

IBM Advanced Internet Technology/Software Solutions, 1996–1997.

Senior Project Manager for alphaWorks.ibm.com Internet branding project, San Jose, California.

Responsibilities included development team supervision; project management with third party interaction design consultants; information architecture design and content generation.

National Broadcasting Company (NBC), New York, New York, 1996.

Web Producer and Graphic Designer: NBC Interactive.

Projects included the web sites for the 1996 Official Olympics and Homicide: Life on the Streets.

Time Warner Interactive, New York, New York, 1994–1995.

Computer Programmer, Time Warner Interactive Group.

Projects included Client application programming for early interactive TV set top box applications for Chrysler, U.S. Post Office and a children's toy distributor.

Non-Profit Organizations, Community Engagement & Commissions

Rockefeller Foundation, New York, New York, 2000.

Commissioned report *New Media Arts | New Funding Models* researched the state of funding for hybrid research practices in the New Media Arts. The report was written for Joan Shigekawa of the Creativity and Culture division and distributed for free on the Internet.

In The Life, New York, New York, 1993 – 1994.

Senior Producer of pilot season of John Scaglioti's Public Broadcasting Service community-based national news format television program.

Creative Time, Inc., New York, New York, 1990 –1993.

Development Officer responsible for writing grants for private foundation, city, state and national funding agencies in support of public art programs in New York City including the "Art in the Anchorage" program.

Board of Directors: GLENDA, Pittsburgh, Pennsylvania, 2004 – 2005.

Community Volunteer Organization promoting tolerance and urban renewal.

Mentor: R.I.S.E. (Realizing Intellect through Self-Empowerment), Atherton, California, 2000.

Tutored and mentored African American high school students at the Atherton Menlo High School.

Mentor: Stay in School Partnership Program New York University, New York, 1987 – 1990.

Tutored and mentored "at-risk" youth in New York City Public High Schools.

Board of Directors: New York Media Alliance, New York, New York, 1992 – 1996.

Located in the offices of the PBS WNET station, this non-profit organization supported independent film and video producers in New York State.

PROFESSIONAL LEADERSHIP & POLICY ADVISORY ACTIVITIES

| | |
|-----------------|--|
| 2008 | NSF Workshop “Success factors in fostering creativity in IT research and education” at the Arts, Media and Engineering program, Arizona State University. |
| 2004 to 2008 | Advisory Board National Science Foundation Grant (#0307927) <i>Attention, Emotion and Judgment: how do minds figure out what to do?</i> Exploratorium: Museum of Science, Art and Human Perception, San Francisco, California. |
| 2007 | Curator “Speculative Data and the Creative Imaginary: shared visions between Art and Technology”, exhibition at the National Academy of Sciences Rotunda Gallery as part of the ACM Creativity and Cognition Conference, Washington D.C. June 4 – August 24, 2007. |
| 2006 | NSF Workshop “Creativity in Information Technology for Science, Engineering and Design”, Mary Lou Maher Chair, Presentation: “Resources and Models for Creative Digital Media Research”, Washington D.C.. |
| 2006 | Co-Chair <i>About Face: Interface, Creative Engagement in New Media Arts and Human Computer Interaction</i> ACM Computer Human Interaction Conference 2006 Workshop Montreal, Canada, http://www.pamelajennings.org/CHI06workshop_AboutFace/index.html . |
| 2005 | NSF Workshop <i>Creativity Support Tools</i> , Ben Shneiderman and Gerhard Fischer Co-chairs, Washington D.C., http://www.cs.umd.edu/hcil/CST . |
| 2004 | Co-Author <i>Helsinki Agenda: Strategy document on international development of new media culture policy</i> , Helsinki Agenda, Experts Meeting on International New Media Arts Policy, Helsinki, Finland, http://www.ifacca.org/files/040916Helsinki_agenda_final.pdf . |
| 2004 | Co-Chair Association for Computing Machinery Multimedia Conference <i>First Interactive Art Program</i> , Columbia University, New York, New York. |
| 2001 | Workshop Co-Leader <i>New Media Arts Resources and Sustainability</i> , Network Interface for Cultural Exchange Consortium at the RIXC Center for New Media Arts, Riga, Latvia. |

GRANTS and AWARDS

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| 2008 | ICORE (Informatics Circle of Research Excellence) Visiting Professor Grant | \$250K |
| 2007 | Dissertation rated as one of top six in the Leonardo Abstracts Services Database. | |
| 2007 | National Science Foundation Creative IT program, SGER: Designing Critical Creative Technologies to Support Collaboration on in Public Spaces (Award # 0715304) | \$198K |
| 2007 | National Science Foundation Creative IT program, SGER: Exhibition: Speculative Data and the Creative Imaginary at the National Academy of Sciences (Award # 0717081) | \$48K |
| 2006 | Wimmer Teaching Fellowship, Carnegie Mellon University. | \$4K |
| 2004 | Artists Fellowship, Pennsylvania Council on the Arts. | \$5K |
| 2004 & 2002 | Berkman Faculty Development Fund, Carnegie Mellon University. | \$16K |
| 2001 & 2000 | Rockefeller Foundation Creativity and Culture Division. | \$95K |
| 1996, 1994 & 1992 | New York State Council on the Arts, Media Arts Grants. | \$45K |

PEER REVIEW PANELS and GUEST CRITIC

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|----------------|--|
| 2007 x2 | Review panel, NSF Computer Information Science and Engineering Human Centered Computing Programming Committee, ACM Tangible and Embedded Interaction conference. |
| 2006 & 2005 | Studio Portfolio Critic, Rhode Island School of Design graduate Digital Media program. |
| 2006 | Short Papers Review Committee ACM Computer Human Interface Conference (CHI) conference. |
| 2004 | Course Proposal Review, ACM SIGGRAPH conference. |

- 2000 Award Review Panel. Rockefeller Foundation, Film/Video/Multimedia Fellowship.
- 1999 Paper Review, Computer Supported Collaborative Learning Conference (CSCL), Stanford University.
- 1999 & Paper Review, ACM Computer Human Interface Conference (CHI) conference.
- 1998
- 1999 & Nominating Committee, Rockefeller Foundation Media Fellowship.
- 1998

EXHIBITION AND FILM FESTIVAL JURY PANELS

- 2004 Co-chair and Jury Panel, ACM Multimedia “Digital Boundaries” exhibition at Columbia University, New York, New York.
- 1996 Jury Panel, New York SIGGRAAPH Digital Salon Exhibition, New York, New York.
- 1995, Jury Panel, International New Festival for Film and Video at the Joseph Papp Theater, N.Y., New York.
- 1994 &
- 1993
- 1993 Panel Member, College Arts Association Women’s Caucus.
- 1992 Jury Panel, Experimental Television Center Finishing Funds, Owego, New York.

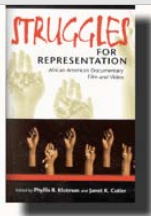
FELLOWSHIPS and RESIDENCIES

- 2004 to Research Fellow at the STUDIO for Creative Inquiry, Carnegie Mellon University, Pittsburgh,
- 2001 Pennsylvania
- 1993 Fellow, MacDowell Artist Colony, Peterborough, New Hampshire,
- 1992 Dance and the Camera Residency, Banff Centre for the Arts, Banff, Canada.
- 1992 Experimental Television Center, Owego, New York.
- 1990 Banff Centre for the Arts Media Arts Residency, Visual Arts and Media Program, Banff, Canada.
- 1990 Women Make Movies, Artist-In-Residence Program, New York, New York.

BOOK CHAPTERS

- forthcoming High K., Jennings, P. (forthcoming). Chapter 4: “How do tools get designed and made? - Artists + Engineers + Programmers + Designers” in the book “TOOLS: Analogs and Intersections: Video and Media Art Histories”, editors Kathy High, Mona Jimenez, Sherry Miller Hocking.
- forthcoming Jennings P. (forthcoming). “Engagement in the Public Sphere with Tangible Social Interfaces”, in the book, “Shared Encounters: Content Sharing as Social Glue in Public Places,” (eds.) K. Willis, G. Roussos, M. Struppek, K. Chorianopoulos, Springer Press.

BOOK COVERS AND LIMITED EDITION CD-ROMs



Jennings (1999). Book Cover Art, “Struggles for Representation: African American Documentary Film and Video,” Edited by Phyllis R. Klotman and Janet K. Cutler, Indiana University Press.

Inter-Society for Electronic Arts (ISEA98) “Evolution 2.0 Generative Arts” CD ROM, Liverpool, United Kingdom.

PEER REVIEWED JOURNAL ARTICLES and COMMISSIONED REPORTS

Jennings, P. (2007). “ Speculative Data and the Creative Imaginary: Shared Visions between Art and Technology” in Issues in Science and Technology, Vol. 23(3), National Academy of Sciences Press & Univ. of Texas at Dallas Press.

Shneiderman, B. Fischer, G., Czerwinski, M. Resnick, M. and Myers, B. (with contributions from Jennings, P. et. al) (2006). “Creativity Support Tools: Report from a National Science Foundation Sponsored Workshop,” in International Journal of Human-Computer Interaction, 20(2), 61-777, Lawrence Erlbaum Associates, Inc.

Jennings, P. and Giaccardi, E.(2005) “Creativity Support Tools for and by the New Media Arts Community”, white paper for the NSF Creativity Support Tools Workshop chaired by Ben Shneiderman and Gerhard Fischer, National Science Foundation, Washington D.C..

Alejandro J., Jennings, P., Ortega H., Tribe, M. Yang, C. (2004). "Digital Boundaries: ACM Multimedia Interactive Art Program Exhibition", in *Multimedia IEEE*, Vol. 11(44), October – December 2004, pp. 8 - 9.

Jennings, P. (2001). "Poetics of Engagement," in *Convergence: The Journal of Research into New Media Technologies: Intelligent Environments*, Vol.7(2), pp. 102 – 111.

Jennings, P. (2000). "New Media Arts | New Funding Models" *commissioned report for the Rockefeller Foundation Creativity and Culture Program*.

Penuel, Michalchik, Daniels, Jennings, Stites, Yarnall, Kim (2001). "Community Technology Centers Case Study Report: Learning with Technology in Six Communities" *prepared for the United States Department of Education*.

Penuel, Kim, Barron, Coleman, Gray, Jennings, Michalchik, Shear (2000). "Promising Practices and Organizational Challenges in Community Technology Centers", *white paper*, SRI International, Menlo Park, California.

Jennings, P. (1996). "Narrative Structures for New Media", *Leonardo Journal for Art and Science*, V29(5), pp. 345-350.

Jennings, P. (1995). "Interpretation on the Electronic Landscape: a conversation with Toni Dove", in *Felix: a Journal of Media Arts and Communication*, Vol. 2(1), pp.266-278.

Jennings, P. (1995). "Frontier Wanderings: Writings and Computer Generated Images," in *Felix: a Journal of Media Arts and Communication*, Vol. 2(1), pp. 291-293.

Jennings, P. (1995). Image reproduction from "Solitaire: dream journal" CD ROM, in *Leonardo Journal for Art and Science*, Vol. 28(5), p. 457.

PEER REVIEWED CONFERENCE and WORKSHOP PAPERS

Jennings, P. (2008). "Prototyping for 802.15.4 wireless applications" in *Sketching in Hardware Colloquium at the Rhode Island School of Design*, Providence, Rhode Island.

Jennings, P. (2008). "Experiential Digital Media for the Lived World" in *Consciousness Reframed 9 conference*, Vienna, Austria.

Jennings, P. (2008). "Constructed Narratives technology demo" in *ACM Computer Human Interaction Interactivity program*, Florence, Italy.

Jennings, P. (2008). "Visual Vectors and Public Interfacing", in *ACM Computer Human Interaction Urban Mixed Realities Workshop*, Florence, Italy.

Jennings, P. (2007). "Speculative Data and the Creative Imaginary: shared innovative visions between art and technology" in *the proceedings of the 2007 ACM Creativity and Cognition Conference*, Washington D.C..

Jennings, P. (2007). "Engagement in the Public Sphere using Tangible Social Interfaces" *position paper for Shared Encounters Workshop at the 2007 ACM CHI conference*, San Jose, California.

Jennings, P. (2007). "Interdisciplinary Methods for the Design of Tangible Social Interfaces" *position paper for Tangible User Interface in Context and Theory workshop at the 2007 ACM CHI conference*, San Jose, California.

Jennings, P. (2007). "Interactive Technologies for the Public Sphere: towards a theory of critical creative technology" *paper in the Planetary Collegium "Review of the Future" symposium*, Montreal, Canada.

Jennings, P. (2005). "Tangible Social Interfaces: Critical Theory, Boundary Objects and Interdisciplinary Design Methods" in *the proceedings of the 2005 ACM Creativity and Cognition Conference*, University of London Goldsmith, pp. 176 - 186.

Jennings, P. (2005). "Constructed Narratives, a Tangible Social Interface" in *the proceedings of the 2005 ACM Creativity and Cognition Conference*, University of London Goldsmith, 2005, pp. 263 - 266.

Jennings, P. (2005). "Distributed Minds | Negotiated Spaces: Framework for Designing Tangible Social Interfaces for Mediating Public Dialogue" full *paper presentation* at Human Computer Interaction Design and Emotion Consortium, Terry Winograd & Donald Norman (co-chairs), Winterpark, Colorado.

Jennings, P. (2004). "The Constructed Narrative Project in the Narratives, Subjectivity and Interaction panel" *at the* ISEA2004 (Intersociety for Electronic Arts), Helsinki, Finland.

Jennings, P., Jaime A. (2004). "ACM multimedia interactive art program: an introduction to the Digital Boundaries exhibition", *in the proceedings of* ACM International Multimedia Conference, Columbia University New York City, ACM Press, pp. 979 – 980.

Jennings, P. (2004). "Crossing Boundaries: Fostering Interdisciplinary Arts Practice and Human Computer Interaction Research Teams" *in the workshop* Cross-Dressing and Border Crossing: Exploring Experience Methods Across Disciplines Workshop at the ACM Computer Human Interaction conference, Vienna, Austria.

Jennings, P. (2004). "Teaching Design to Technologist; Teaching Technology to Designers and Artists," *in the* Design and HCI Workshop, at the ACM CHI 2004 conference, Vienna, Austria.

Jennings, P. (2004). "Distributed Minds | Negotiated Spaces: Social Interfaces for Public Spaces" *in the* Reflective HCI: Towards a Critical Technical Practice Workshop, organized by Paul Dourish, Janet Fenlay, Phoebe Sengers and Peter Wright *at the* ACM CHI 2004 conference, Vienna, Austria.

Jennings P., Scupelli P. (2003). "Constructed Narratives: Using Play to Breakdown Social Barriers" *in the* Interactive Experience Forum *and the proceedings of* Interact 2003 conference, Zurich, Switzerland.

Jennings P. (2002). "Social Networks and Social Interfacing" *in the proceedings of* Consciousness Reframed: Fourth International CAiiA-STAR Research Conference, Curtin University of Technology, Perth, Australia.

Anders P., Jennings P., Little G., Lichty P. (2000). "Interrogation of Space in Three Acts: a Panel on Space, Architecture, and Electronic Arts" *at* ISEA2000 (International Society for Electronic Arts conference), Paris, France.

Jennings P. (2000). "Distributed Minds/Negotiated Spaces" *in the proceedings of* Consciousness Reframed, University of Wales College Newport.

Jennings P. (2000). "Distributed Minds/Negotiated Spaces: a Framework for Mapping Discursive Interaction Patterns in an Augmented Environment" *poster session at the* Towards a Science of Consciousness Conference, Univ. of Arizona.

Penuel, W. R., Coleman, E. B., Means, B., Fenton, J., Jennings, P., Murray, F. G., & Chung, M. (2000). "Measuring students' environmental awareness and skill in data analysis and interpretation: Designing Web-based assessment for the GLOBE program", *presented at the* AERA Conference, New Orleans, Louisiana.

Jennings P. (1999). "ART-I-TRONICS: Designing Technologies for the Post-Structural Age" *in the proceedings of* International Workshop on Physicality and Tangibility in Interaction: Towards New Paradigms for Interaction Beyond the Desktop" *at the* I3net Annual Conference: Community of the Future New Visions of Information Technology Products in Everyday Life, Università degli Studi di Siena, Italy; proceedings published by (Eds.) David M. Roy and Marilyn Panayi, of the Southern Danish University.

Jennings P. (1999). "Building Blocks for Constructing Social Narratives: a Framework for Augmenting Physical Space with Distributed Intelligence" *in the proceedings of* I3net Annual Conference: Community of the Future, (Eds.) Mimo Caenepeel, David Benyon, Duncan Smith, published by Human Communication Research Centre, Edinburgh.

Jennings P. (1999). "Smart Art: The Fusion of Art and Advanced Computer Science" *in the proceedings of* Invencao: Thinking the Next Millennium, Sao Paulo, Brazil.

Jennings P. (1999). "ART-I-TRONICS: Designing Technologies for the Post-Structural Age" *presented at* CADE99: Computers in Art and Design Education conference, University of Teesdale, Middlesbrough, England.

Jennings P. (1998). "the book of ruins and desire," Interactive Sculpture *presented at the panel* Evolution 2.0 Generative Arts *at the* ISEA98 (Inter-Society for Electronic Arts) conference Liverpool, UK.

Jennings P. (1997). "Narrative Structures for New Media" *for the panel* Hypermedia and Interactive Technology *in the proceedings of ISEA97* (Inter-Society for Electronic Arts), Chicago, USA.

EXTERNAL PUBLICATIONS, CATALOGS AND INTERVIEWS



Jennings P. (2007). "Speculative Data and the Creative Imaginary" exhibition at the National Academy of Sciences, Washington D.C..

Dawson, Jessica (2007). "Art Meets Tech", special article printed in the Washington Post, August 4, 2007; Page C02.

Goodman, Janis (2007). "Best Bet Art: Speculative Data and the Creative Imaginary: shared visions between art and technology," WETA Television Broadcasting for Greater Washington D.C., http://origin.eastbaymedia.com/~wetadm/asx/aroundtown/070907_speculative.aspx .

Farrington, L. (2005). *Creating Their Own Image: The History of African-American Women Artists critical discussion of digital media art work in chapter "Post Black' Art and the New Millennium"* Oxford Univ. Press, pp. 283 - 284.

Mohammad, E. (2001). *Race in Digital Space: Conceptualizing the Media Project in the College Arts Association Art Journal*, Volume 60(3).

Mohammad, E. (1999). *Struggles for Representation: African American Documentary Film and Video*, Phyllis R. Klotman and Janet K. Cutler (eds.), *critical discussion of digital media art work in chapter Black High Tech Documents*, Indiana University Press.

Mohammad, E. (1998). 1997 Flaherty Seminar *in the AfterImage Journal*, Winter Volume 1998.

Mirapaul P. (1997). An Electronic Artist and *His Body of Work interview with the New York Times: Cybertimes Feature*.

Catalog for the Art as Signal: Inside the Loop exhibition at the Krannert Art Museum (1996). University. of Illinois.

The Townsend Report (1991). *television interview Cinema Verite and the Sisterhood: Black Women Filmmakers*, New York City Cable Television.

Jennings P. (1991). photographs in "Voices," Newsletter of the Harlem School of the Arts, Vol. 2, No. 1.

(1990) This Week from the Banff Center *radio interview* for Public Radio, Alberta Canada.

Jennings (1983). "Power and the World Trade Center Tower," photograph published in the American Photographer Magazine, "Assignments." essay page.

Jennings (1982). photographs published in Photographer's Forum, "Best Photography of the Year Annual."

TECHNICAL PAPERS

Jennings P. (1999). Field Survey Research in Augmented Reality: the state of the art? *unpublished*.

Hoffman F., Jennings P., Vogt F. (1998). Digital Coach: A Computerized Exercise System, Technical Paper for the IBM Almaden Research Center.

LECTURES, PANELS and EXPERT MEETINGS

- 2008 Guest Lecture, Dartmouth College, Hanover, New Hampshire.
- 2008 Policy presentation, National Science Foundation Creative IT workshop at Arizona State University.
- 2007 Guest Lecture, Banff New Media Institute, Banff Centre for the Arts, Alberta, Canada.
- 2007 Guest Lecture, Arizona State University Arts, Media and Engineering program, Phoenix Arizona.
- 2007 Guest Lecture, Georgia Institute of Technology, Digital Media Program, Atlanta, Georgia.
- 2007 Panel Lecture, Points, Plots and Ploys *in the panel* "Social Agency of Printmaking in Public Spaces", Southern Graphics Council, Kansas City, Missouri.
- 2006 Guest Lecture, Simon Fraser University, School of Interactive Art and Technology, Vancouver, Canada.

- 2006 Presentation, Creativity in Information Technology for Science, Engineering and Design Workshop, National Science Foundation, Washington D.C..
- 2006 Experts Meeting, Creativity Support Tools Workshop, National Science Foundation, Washington D.C..
- 2006 Guest Lecture, School of Art, Carnegie Mellon University.
- 2006 Guest Lecture, Spelman College Reel Women Artist Lecture, Atlanta, Georgia.
- 2005 Guest Lecture, "Shape Grammars and Folded Spaces", Computational Design Laboratory Lecture Series at the School of Architecture, Carnegie Mellon University.
- 2004 Experts Meeting, International New Media Arts Policy, MCult and IFFACA, Helsinki, Finland.
- 2003 Panel Lecture, "The Artist as Programmer", New York Digital Salon's International Digital Art and Culture Symposium *at the* Museum of Modern Art Gramercy Theater.
- 2003 Symposium Lecture, "Nomadic Transitions: Dialogue on Art and Technology" symposium, Hochschule für Gestaltung und Kunst, Zurich Switzerland,
- 2002 Guest Lecture, Media Arts Program, Syracuse University, Syracuse, New York.
- 2002 Symposium Lecture, Center for Advance Inquiry in Integrative Arts / Science Technology Arts Research, Curtin University of Technology, Perth, Australia.
- 2002 Panel: Pull Focus, Pushing Forward conference "Agents of Change Artists and Technology", National Association for Media Arts and Culture (NAMAC), Seattle, Washington.
- 2002 Experts Meeting, "Interpreting Culture and Communication Technologies: Potentials for New Approaches", Aspen Institute, Aspen, Colorado.
- 2002 Panel Lecture, "Race in Digital Space", Sony Wonder Technology Lab, New York, New York.
- 2002 Symposium Lecture, "NeuroNetworks Digital Art", University of Arizona, Tuscon, Arizona.
- 2001 Symposium Lecture, "E-NAISSANCE: New Configurations of Mind, Body and Space", Galleria Civica di Arte Moderna e Contemporanea, Turin, Italy.
- 2001 Experts Meeting, "Bridges: Collaboration, Communication, Convergence", University of Southern California with the Banff Centre for the Arts, Los Angeles California
- 2001 Guest Lecture, Arts Alliance Laboratory San Francisco, California, Artists' Lecture: CriT 1.4.
- 2000 Symposium Lecture, "Art in the Post-Biological Era" Symposium, Ecole National Superieure des Beaux-Arts, Paris France.
- 2000 Panel Moderator: "Redefining Reach: Community Models for Art and Technology", Menlo Park, California. SRI International, Menlo Park, California, Art frontiers: Partnerships in Art and Industry Conference, sponsored by The Kitchen (NYC) and Groundzero(Palo Alto, CA),
- 2000 Symposium Lecture at the "Living Architectures" Summit, Banff New Media Institute, Banff Centre for the Arts, Banff, Canada.
- 2000 Symposium Lecture: "Distributed Minds/Negotiated Spaces: a Framework for Mapping Discursive Interaction Patterns in an Augmented Environment", University of Arizona Digital Arts Symposium, Tuscon, Arizona
- 1999 Symposium Lecture: "Center for Advanced Inquiry in the Integrative Arts "Distributed Minds/Negotiated Spaces: a Framework for Mapping Discursive Interaction Patterns in an Augmented Environment", University of Wales College Newport , Carleon, Wales.
- 1999 Symposium Lecture, Navigating Intelligence Summit, "ART-I-TRONICS: Designing Technologies for the Post-Structural Age", Banff New Media Institute, Banff Centre for the Arts, Banff, Canada.
- 1999 Symposium Lecture, "Smart Art: The Fusion of Art and Advanced Computer Science", Universidade Federal do Rio de Janeiro, Rio de Janeiro, Brazil.
- 1999 Symposium Lecture, "ART-I-TRONICS: Designing Technologies for the Post-Structural Age", C.Y.P.R.E.S. (Centre Interculturel de Pratiques Recherches et Echanges Transdisciplinaires), Marseilles, France and Le Grenier du Sol, Avignon, France,
- 1998 Panel Lecture, "Creative Caveat", New York State Governor's Conference on Art and Technology, IBM Palisades Conference Center, Palisades, New York.
- 1997 Panel Lecture, "User Interface Design *at the* Women and the Art of Multimedia conference", National Museum of Women in the Arts, Washington D.C..
- 1996 Symposium Lecture, 8th Annual Sager Symposium", Swarthmore College, Swarthmore, Pennsylvania.
- 1995 Guest Lecture, Renseselaer Polytechnic Institute iEAR Studio, Troy, New York.
- 1992 Panel Lecture, Women Make Movies Emerging Producers & Directors Workshop, New York, New York.
- 1992 Guest Lecturer, Rutgers University, New Brunswick, New Jersey.

EXHIBITIONS

- 2008 "Cinema Remixed and Reloaded: Black Women Artists and the Moving Image Since 1970", Spelman College Museum of Fine Arts, Atlanta Georgia.
- 2007 "Power", August Wilson African American Cultural Center and Future Tenant Gallery, Pittsburgh,

- Pennsylvania.
- 2007 “Speculative Data and the Creative Imaginary: shared visions between art and technology”, National Academy of Sciences Rotunda Gallery, Washington D.C..
- 2006 “Crossing Lines: Art in an Age of All”, group show with Pamela Jennings, Diane Samuels, Tony Oursler, and Chan Schatz, 707 Contemporary Gallery, Santa Fe, New Mexico.
- 2006 “Extant Entities”, Fe Gallery Summer Solo Show, Pittsburgh, Pennsylvania.
- 2005 “Creating Their Own Image: A History of African American Women Artists”, Parson’s School of Design, New York, New York, reviewed in The New York Times, Daily News, Voice, Amsterdam News, N.Y. Magazine.
- 2004 “Koodattu Kokemus (Wireless Experience)”, Kiasma Museum of Contemporary Art as part of the Inter- Society for Electronic Arts (ISEA) conference, Helsinki, Finland.
- 2002 “Authenticating Digital Art: Expression and Cultural Hybridity”, Studio Museum of Harlem, New York, New York.
- 2001 “Authenticating Digital Art: Expression and Cultural Hybridity”, as part of the Race and Digital Space Conference, List Center for the Visual Arts, Massachusetts Institute of Technology, Cambridge, Massachusetts.
- 1999 “Art ex Machina Computer Art from the 1970’s to 1999”, Carleton Univ. Art Gallery, Ottawa, Canada.
- 1998 “New York State Governor’s Conference on Art and Technology”, IBM Palisades Conference Center, exhibition of "the book of ruins and desire," Palisades, New York.
- 1997 Flaherty Workshop on Independent Film. Cornell University, Ithaca, New York.
- 1997 “Women and the Art of Multimedia”, Goethe-Institut, Washington D.C..
- 1996 “Luminous Bodies”, Rotunda Gallery, Brooklyn, New York.
- 1996 & 1995 SIGGRAPH New York Digital Salon. School of Visual Arts, New York, New York.
- 1996, 1995, 1993 & 1991 “International New Festival for Film and Video”, Joseph Papp Theater , New York, New York.
- 1996 “3rd Mostra de Video Independent”, Centre de Cultura Contemporania de Barcelona, Spain.
- 1996 “Magic*Data”, School of Visual Arts SOHO Gallery, New York., New York.
- 1995 “Art as Signal: Inside the Loop”, Krannert Art Museum, University of Illinois at Urbana-Champaign.
- 1995 “Multiple Mediations”, Colgate University, Hamilton, New York.
- 1995 “New York Film and Video Festival”, Lincoln Center, New York., New York.
- 1994 “Mix Experimental Film Festival”, Anthology Film Archives, New York., New York.
- 1994 “Break Throughs: Stonewalls”, 494 Gallery, New York., New York.
- 1993 Whitney Biennial, “those fluttering objects of desire”, video installation collaboration produced by Shu Lea Cheang, New York, New York.
- 1993 “Video Art: The First 25 Years”, curated by the Museum of Modern Art and the American Federation of Arts, New York, New York.
- 1993 “Video Viewpoints”, Museum of Modern Art, New York., New York.
- 1993 “Video Etc...”, Montage 93 International Festival of the Image, Rochester, New York.
- 1993 “Video Review”, Artspace, Wellington, New Zealand.
- 1993 “Imaginaries”, Herstory Archives, New York., New York.
- 1992 “Outfest Film Festival”, Los Angeles, California.
- 1992 “Those Fluttering Objects of Desire”, Exit Art Gallery New York, New York.
- 1992 “Frameline International Film Festival”, San Francisco, California.
- 1992 “In the Outdoor”, Randolph Street Gallery, Chicago, Illinois.
- 1992 “Black Filmworks Festival”, Oakland, California.
- 1992 “Look Out Festival”, Downtown Community Television, New York, New York.
- 1991 “Silence Elles Tournent”, Montreal International Festival of Women’s Films and Videos. Montreal, Canada.
- 1991 “7th Berliner Lesbenfilmwoche”, Berlin, Germany.
- 1991 “7th Annual International Women’s Day Video Festival”, Boston, Massachusetts.
- 1991 “St. Lawrence Festival of the Arts - Out Art”, St. Lawrence University, Canton, New York.
- 1990 “Residency Show”, Banff Centre for the Arts, Banff, Canada.
- 1990 “Media Alliance Conference”, New York University, New York, New York.
- 1989 “FIX -IT: The current state of women in photography education”, Society of Photographic Education Exhibit, Rochester, New York, University. of Minnesota, Univ. of California, Santa Cruz, Rutgers University.
- 1987 Soho Photography Gallery. New York, New York.
- 1986 Allen Art Museum Inter Museum Conservation Association Hall. Oberlin College, Oberlin, Ohio.

CARNEGIE MELLON UNIVERSITY CURRICULUM

SOA – School of Art HCII – Human Computer Interaction Institute

| Year | Dept | Course |
|------|------|---|
| 2007 | SOA | Physical Computing: the Art of Noises |
| | HCII | Interface and Interaction Design |
| 2006 | SOA | Creative Digital Media Theory and Practice |
| | SOA | Physical Computing: Wearable Experience and |
| | HCII | Interface and Interaction Design |
| 2005 | SOA | Interactive Programming: Multimedia |
| | HCII | Critical Interaction Design |
| | SOA | Physical Computing: Wearable Experience |
| 2004 | SOA | Electronic Media Studio I |
| | SOA | Physical Computing: Augmented Spaces |
| 2003 | HCII | Interface and Interaction Design |
| | SOA | Physical Computing: Augmented Spaces |
| | HCII | Interface and Interaction Design |
| 2002 | SOA | Interactive Programming: Multimedia |
| | SOA | Physical Computing: Interactive Narratives |
| 2001 | SOA | Interactive Programming: Multimedia |

GRADUATE ADVISING and INDEPENDENT STUDIES

| | |
|------------------|---|
| Samina Mansuri | 2009 MFA candidate |
| Jennifer Gooch | 2009 MFA candidate |
| Allison Reeves | 2008 MFA graduate |
| Ben Kingsley | 2008 MFA graduate |
| David Halsell | 2007 MFA graduate |
| Ian Ingram | 2007 MFA graduate |
| David Tinapple | 2007 MFA graduate |
| Tiffany Sum | 2006 MFA graduate, Thesis Advisor |
| Takehito Etani | 2006 MFA graduate, Thesis Advisor |
| Blithe Riley | 2005 MFA graduate |
| Carolyn Lambert | 2005 MFA graduate |
| Takahiro Noguchi | 2003 MFA graduate, Thesis Advisor |
| Pen-Hui Wan | 2009 Ph.D candidate, Computational Design, Architecture |
| Yu-Chang Hu | 2009 Ph.D candidate, Computational Design, Architecture |

INDEPENDENT STUDY

| | |
|----------------|--|
| Doug Fritz | 2007 Bachelor of Science and Arts Independent Major in Cybernetics, Digital Media and HCI |
| Lauren Feldman | 2003 Bachelor of Humanities and the Arts |

STUDENT RESEARCH ASSISTANTS

| | | |
|----------------------------|---|--|
| College of Fine Arts | School of Art | Takehito Etani Master of Fine Arts, 2006. Tiffany Sum Master of Fine Arts, 2006. |
| | School of Architecture | Yuchang Hu Ph.D. Computational Design candidate. |
| | School of Drama | Jean Venerin B.F.A. Drama, 2002. |
| School of Computer Science | Computer Science | Michael Trentacosta Bachelor of Science, 2003. |
| | Human Computer Interaction Institute | Peter Scupelli Ph.D., candidate. Bilge Mutlu Ph.D. candidate. |
| | Entertainment Technology Center | Ashley McKnight Masters HCI, 2004. Ted Hung Masters Entertainment Technology, 2003. |

| | | |
|--|-------------------------------------|---|
| College of Engineering | Electrical and Computer Engineering | Jack Yu Masters of Sciences, 2004. Anthony Kolb B. Ph.D. 2003. |
| College of Humanities and Social Sciences | Cognitive Psychology and Statistics | Vicente Malave Bachelor of Science, 2005. |
| Heinz School of Public Policy and Management | Information Systems | Teymour Haider Masters, 2003. |
| University of Pittsburgh | Information Sciences | Gabriele McLaren Masters, 2006. |

CARNEGIE MELLON UNIVERSITY COMMITTEES

| | |
|-------------|---|
| 2006 - 2007 | University Education Council, Chair Vice Provost of Education Indira Nair. |
| 2005 - 2007 | Diversity Advisory Council, Chair President Jared L. Cohen. |
| 2005 - 2007 | Carnegie Mellon University Faculty Senate. |
| 2005 - 2006 | University Lecture Committee, Chair Vice Provost for Education Indira Nair. |

COLLEGE OF FINE ARTS COMMITTEES

| | |
|-------------|---|
| 2001 - 2002 | College of Fine Arts Governing Council. |
| 2002 | College of Fine Arts Development Office Foundation Strategy Meetings. |

DEPARTMENT COMMITTEES

| | |
|-------------|--|
| 2001 - 2007 | Minority Admissions Recruiting Activities. |
| 2001 - 2007 | School of Art Admissions portfolio reviews, undergraduate and graduate. |
| 2001 - 2007 | School of Art Sophomore, Senior and Graduate Portfolio Review. |
| 2001 - 2007 | Human Computer Interaction Institute Voting Faculty. Masters in HCI Admissions Committee. |
| 2004 - 2005 | Chair, School of Art Digital Media Art Faculty Committee. |
| 2003 - 2005 | School of Art Visiting Artists Lecture Committee. |
| 2003 - 2004 | Chair, School of Art Web Site Re-Design Committee. |
| 2001 - 2004 | Miller Gallery Committee. |