

New Media Fellowships
2004 Project Cover Form

Sheldon Brown

Title City of Refuse(als) [working title]

Genre 3D graphic environment

Applicant's Role in Production Concept, production, software development

Production Format 3D graphic environment drive by custom software application

Brief Project Description (do not exceed space given below)

The *City of Refuse(als)* is an exploration of the space of in-betweenness that exists at the edges of lived experience. These edges are between cultures, classes, nations, and physicality itself. Architecture and urban form are the externalized manifestation of our desires and our actuality of inhabiting this zone.

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If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title Istoria

Year 2000 - 2003

Technical Information

Original Format	Format Submitted for Viewing	Preferred OS
<input type="checkbox"/> Software	<input type="checkbox"/> Software	<input checked="" type="checkbox"/> Windows
<input type="checkbox"/> Web	<input checked="" type="checkbox"/> Web	<input type="checkbox"/> Mac
<input type="checkbox"/> Installation	<input type="checkbox"/> VHS	<input type="checkbox"/> Unix
<input checked="" type="checkbox"/> Other _Computer Controlled Fabrication of Sculptures__	<input type="checkbox"/> Other _ _____	<input type="checkbox"/> Other _____

Web Information (answer only if sample work is in Web format)

- URL http://www-crca.ucsd.edu/~sheldon/istoria.html (if more than one please list them below)
- Browser requirement(s) _____
- Plug-in requirement(s) flash
- This sample requires broadband connection (fast Internet connection)
- A local copy of the sample work has been included with the application

Special Information for Screening:

The website for the Istoria sculptures might be the best way of seeing the work. The "flash" version of the website is best. Click on each sculpture and a menu of three or four images comes up. Click on one of the to pop up a full image. On the full image, you can navigate to others in that series. Close the picture window when done with each sculpture and click back in the main window for the next sculpture you wish to see.

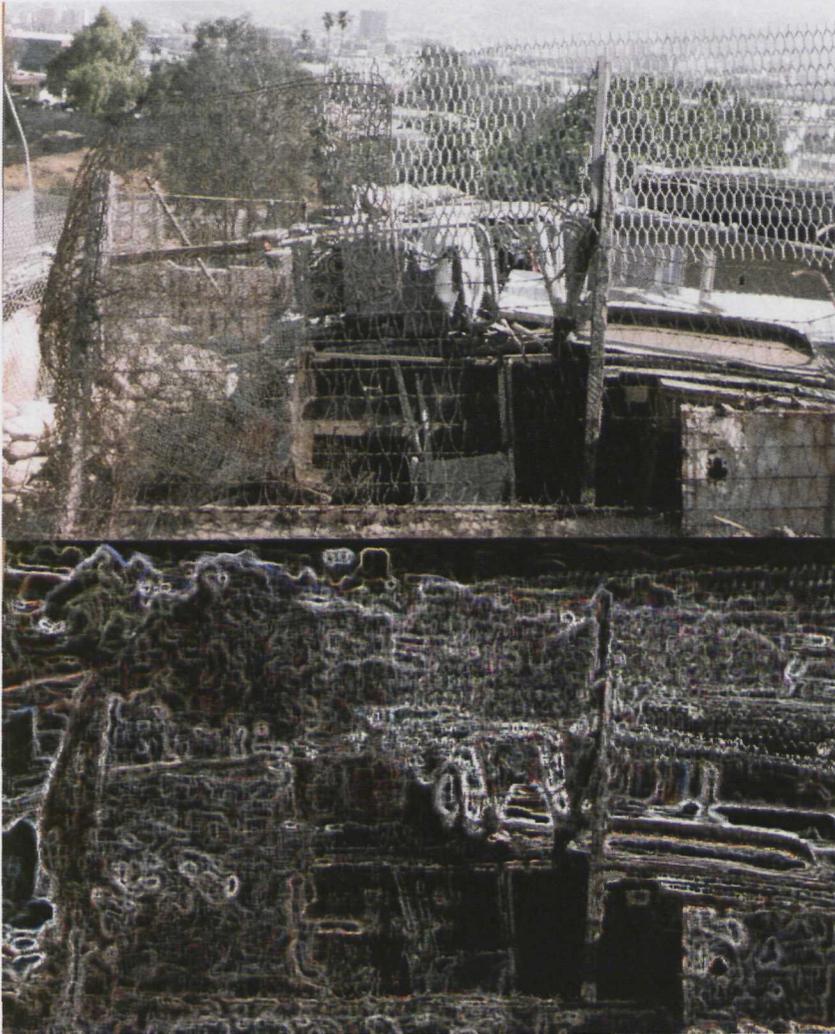
On the supplied CD, you can run the website locally by clicking on the "istoria.html" file.

Description of Work (use an additional sheet if necessary)

This is a series of sculpture created through various computer controlled tools, that manifest a common data seed, through a variety of algorithmic process, into a variety of material forms. The

City of Refuse(als) [Working Title] by Sheldon Brown

All images by Sheldon Brown and are examples of image processing for model extraction

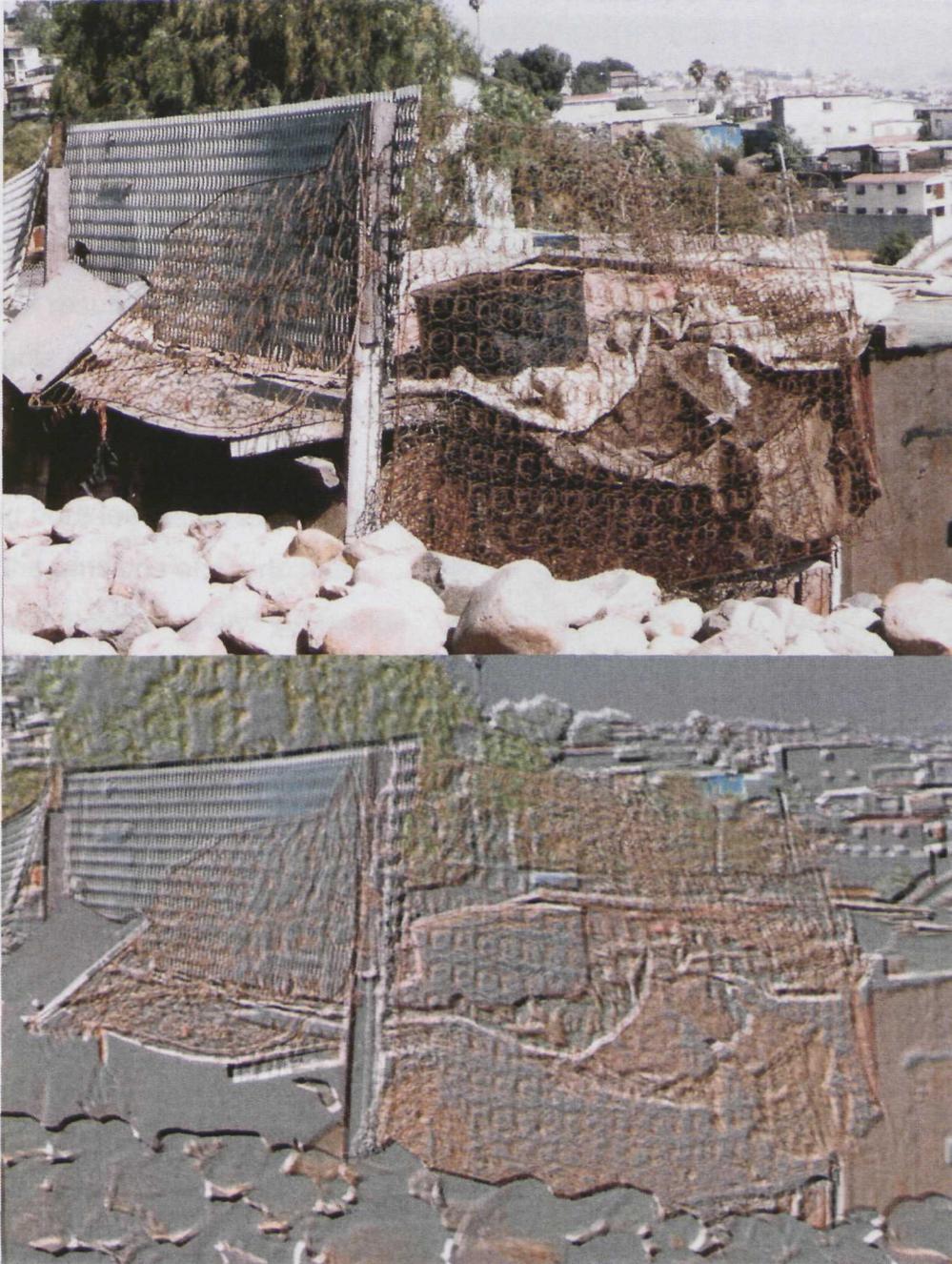


Project Narrative and Artist Statement

One of the profound transformations that we are undertaking is the transformation of physical reality by the operations and methodologies that we have developed through electronic media. Media has engendered a literacy and facility for understanding relationships between elements that inscribes itself upon how we construct, experience and desire physical relationships. Now, through technologies such as 3D computer games, virtual reality, computer aided design, computer aided manufacturing and rapid prototyping, we are further blurring the lines and crossing the semantics of physical space operation and media space operation.

I have been developing my aesthetic approach to this situation through a number of projects that engage a formal and conceptual vocabulary derived from collage, montage and assemblage. This triple “blage” (or maybe I’ll call it triblage), renders surprising zones which articulate more than just the edges of a formal transformation of culture, but reveal aspects of social structure itself, such as the point at which two

cultures are collided together at the US Mexico border or the economic and cultural collisions of the disenfranchised at the Shinjuku subway station in Tokyo.

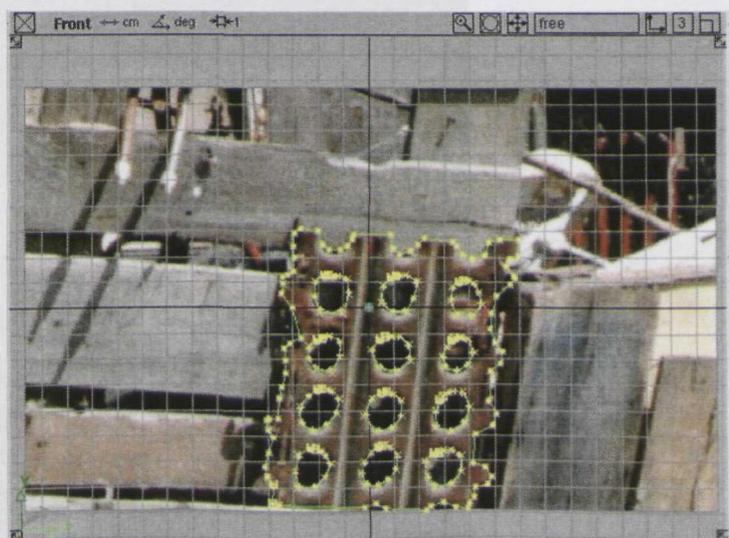
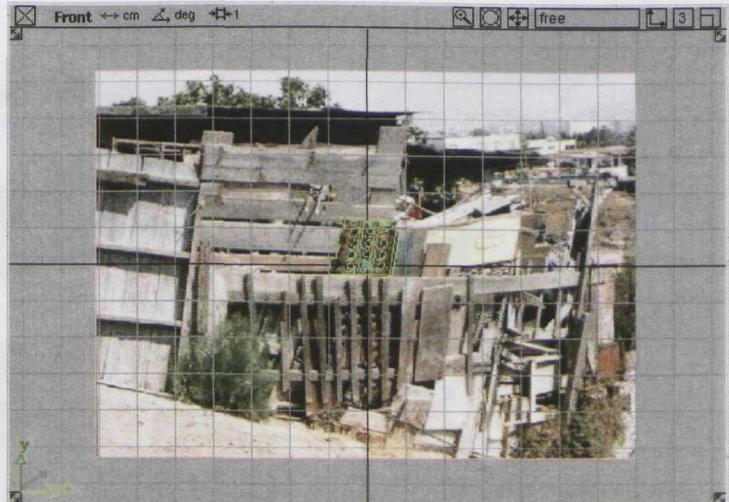


The US Mexico border is of particular interest due to my geographic proximity and its diffuse effects throughout my daily life – situated behind a veneer of American isolationist normalcy that masks a complete interdependence on the border dynamics and whose expression within the dominant discourse are the occasional bursts of inconvenience, disregard or disdain.

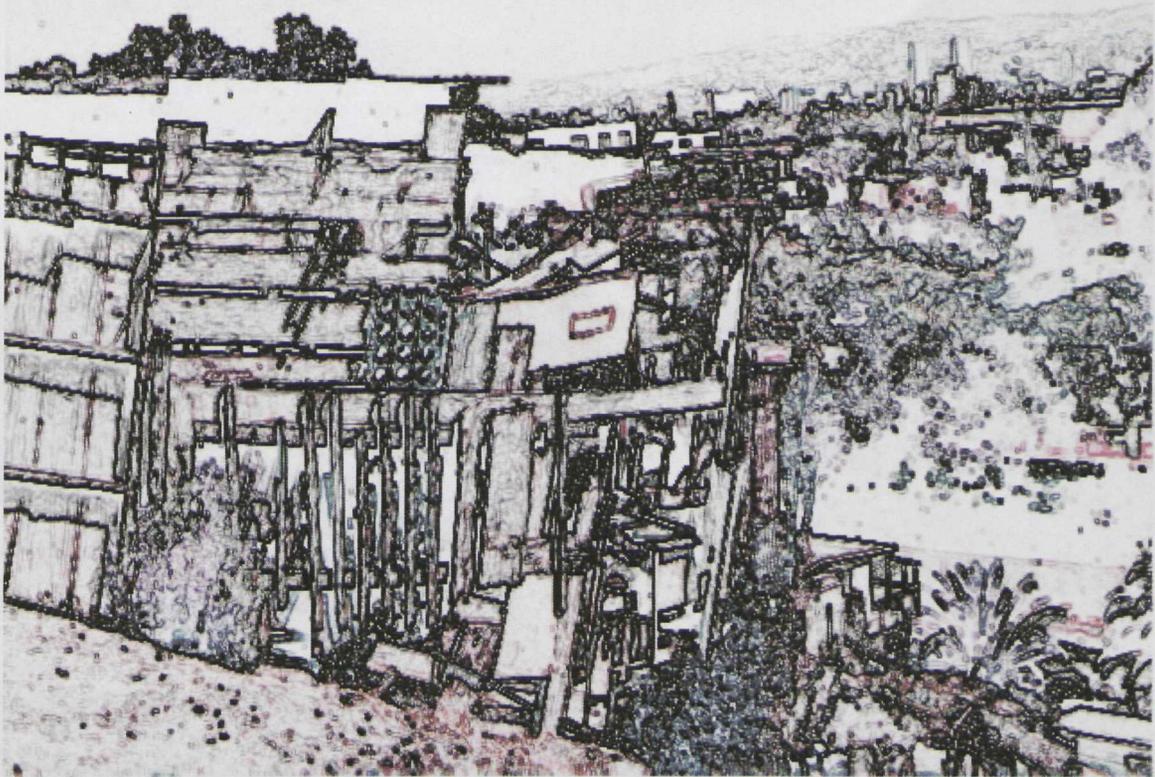
My engagement with the construction of a digital city of refuse, doesn't trivialize the act of living in this zone, but it celebrates the actuality of living within situations of in-betweenness that is the condition of the border and our culture at large that is living somewhere between the physical and the virtual.

Looking at the architectural forms that result from occupying these zones, acts of survival are undertaken in ways that engage the situation of cross-cultural collage. The act of surviving here leaves an architectural map of the tensions of economies, culture, value systems and landscape which are most evident at the edges. The city itself becomes one that is built with its edges as its primary element.

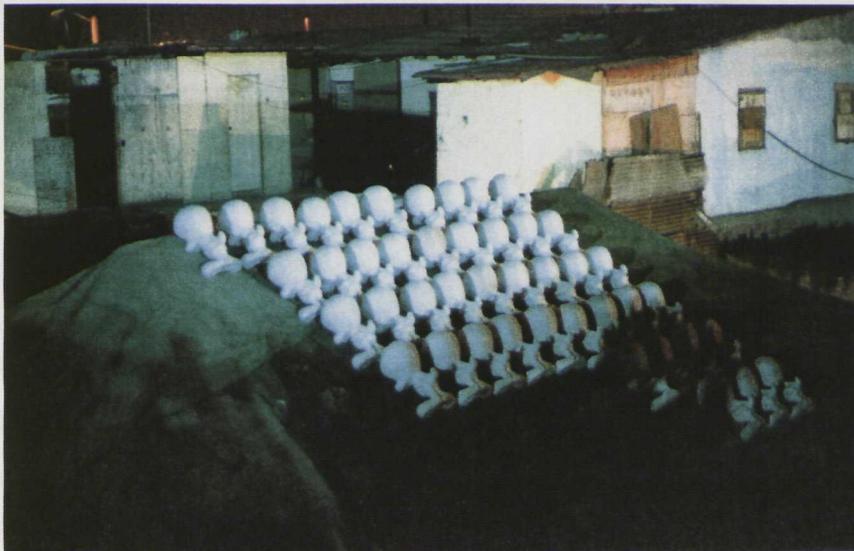
What I am developing is a flexible and extendible interactive, virtual environment/gaming environment. In this environment, people will construct architectural forms out of objects scattered about a landscape of refuse. The objects will be those that are the type that represent the schism between cultural collisions – some of which will be architectural fragments, cultural symbols, and elements taken from real current news events (i.e. front pages of NY Times and CNN are grabbed



and used as texture maps onto objects that build up and scatter through the landscape).



The refuse is created by 3D laser scanning real object, modeling others, and raiding data archives for more. These objects are subjected to algorithmic transformation of scale, duplicity, noise, abstraction, iconization, and varieties of object deformations. Objects that are part of the landscape of refuse include those that are actual refuse as well as things that are not, but through the “magic” of the digital domain are made as ubiquitously pervasive as the previous generation of media forms.





The environment at large is a maze built out of the types of fences, walls, and barriers that are used to try and separate areas such as the border, or high security encampments. The maze will be the cityscape that gets built out over time and retains the actions of each participant from exhibition to exhibition.

Participants in the environment will gather elements and build shelters. Each element has a rule set that factors into the integrity of the architectural form – the element can go in particular orientations, it has a weight, a weight bearing factor, a rigidity, etc... The environment itself will be subject to occasional destabilizing events, both natural and social, that can return the constructed architectural forms back to the little piles of refuse from which they arose.

The software for this is built with my 4th generation VR/Gaming software, entitled *ersatz*, a robust client server architecture that allows for an extendible viewing environment. With this, I can take advantage of a variety of display configurations and number of simultaneous participants. I can have from one to a dozen participants, each equipped with a single screen or a multiple screen view.

An example of the 3rd generation of this technology can be seen in the Smoke and Mirrors project. At the Fleet museum, it is manifested as a 6 simultaneous user environment, each user having their own view on a shared virtual world. It also exists as a touring version that consists of 2 users interacting with a different display arrangement in the shared virtual world.

For each generation of my VR projects, I have continued to develop and extend the software platforms that they operate with. Reviewing the documentation of my work will show the evolution of VR/gaming software platforms that I have created from Apparitions, to Mi Casa, to Smoke and Mirrors. Additionally the software that I have been developing for the Istorica project forms the basis of the more sophisticated object transformation and specification code that is at the core of this project.

The specifics of the physical engagement are not necessarily crucial to the delivery of the experience – I intend to tailor the presentation experience to the particulars of the exhibition venue – coming up with novel ways in which the architectural experience of creating and inhabiting the virtual city of refuse has a resonance with the architectural inhabitation of the exhibition environment. There is also the possibility of having this accessible through a web interface, although that has yet to be developed for the software platform. My initial focus is on the construction of the elements, rule sets and forms for a single user, multiple display environments.

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Budget

PC for development and single channel installation	3000
Projector for single channel installation	3000
Programming assistance	4150
Living expenses for project development	11000
3D scanner	10000
Taxes – (Federal, State and SSI of 35% of 14,000)	3850
total	35000

Sheldon Brown

web <http://www-crca.ucsd.edu/~sheldon>

Projects & Exhibitions

10/2003 StudioLAB

Installation at Image/Architecture 2003. A survey of works developed within the Studio of Sheldon Brown. Focusing on two primary projects – the Istorica series and Smoke and Mirrors, the StudioLAB installation consists of a single print, 75ft. by 3ft., stretched through a small room, creating a maze. Images on the print are of the primary projects as well as works done by studio apprentices. The project is a look at new forms of culture that emerge out of the developments of digital technology at the crossroads of art, architecture, games, cinema and design – and at forms of pedagogy that mix the atelier, the engineering R&D lab and media production environments.



3/2002 – Ongoing **Smoke and Mirrors**

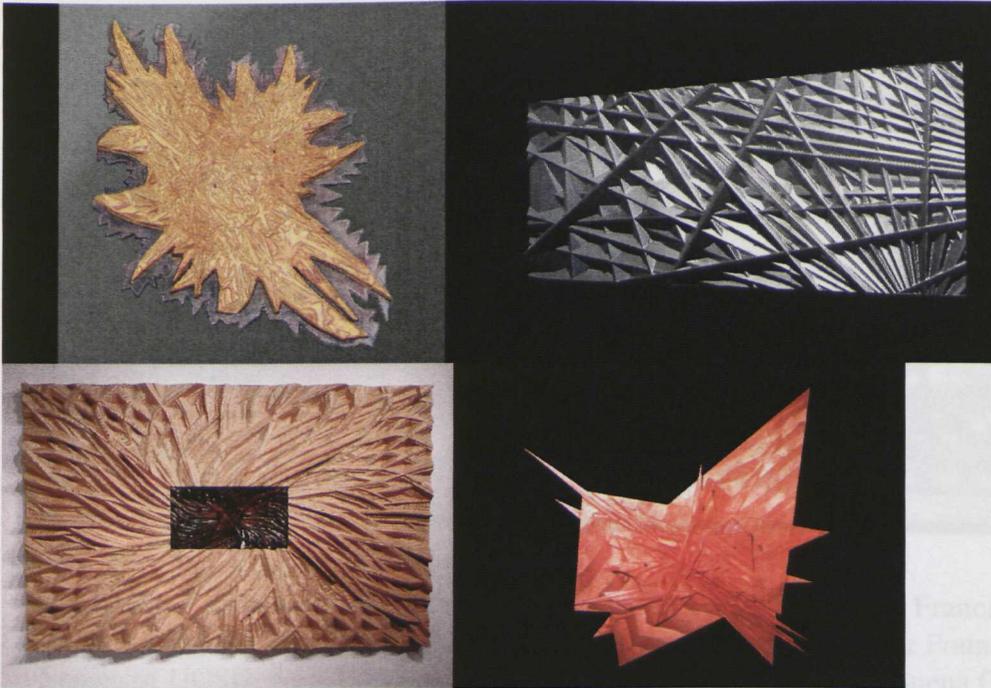
Multi-user, networked virtual reality environment, commissioned by the Reuben H. Fleet Science Center. An architectural installation consisting of a large housing in which 6 rear screen computer graphic environments are projected, and one housing for 3D face scanning. A network of 9 computers creates a shared virtual environment, allowing up to 6 people at a time to uniquely navigate this world through an avatar created from their own 3D face scan. The environment explores the constructed cultural form of tobacco consumption over the last 60 years. Project has also been shown in various traveling forms.



7/1999 – Ongoing **Istoria**

Sculpture series created by a variety of computer controlled software processes.

Development of sculpture, software tools and hardware devices for computer assisted sculpting. Supported by grants from the Institute for Studies in the Arts at ASU, and the UC Digital Media Innovations Awards. Initial sculptures have been exhibited as part of the International Sculpture Conference and the Telesculpture exhibition and SIGGRAPH 2003



10/97 – 9/2000 **Mi Casa es Tu Casa/My House is Your House**

Networked virtual reality environment at the Centro Nacional de las Artes in Mexico City and the Children's Museum of San Diego.

This project is supported by The Consejo Nacional de las Artes, The Centro Nacional de las Artes, The Centro MultiMedia, The Children's Museum/Museo de los Ninos of San Diego, InSITE97, The Mexican Cultural Institute of San Diego, The Consulado General de Mexico, Thomas Ackerman Foundation, Schoeplin Foundation, The Hellman Foundation, The Humanities Center of UCSD, The Academic Senate of UCSD, UC-Mexus, Praja Inc., Silicon Graphics Inc., Sensormatic Inc., Kingston Inc., and MultiGen Inc.



8/96 **Mi Casa es Tu Casa/My House is Your House**

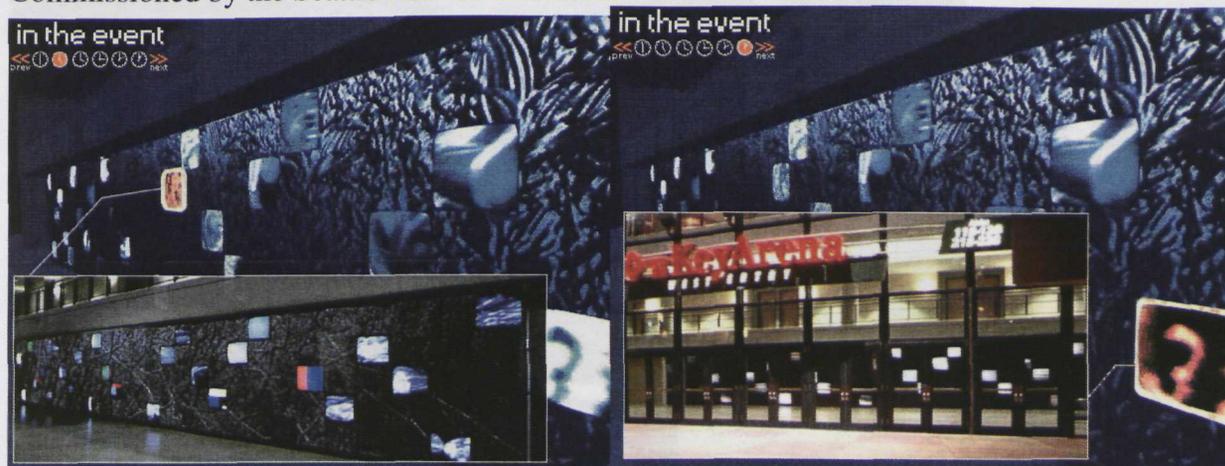
Residency workshop at the San Diego Children's Museum.

12/95 - Permanent **In the Event**

Digital Video, cast aluminum, steel, Public Art Installation at the Seattle Key Arena.

A 60ft. x 8 ft. wall made from 70 cast aluminum relief panels and 28 video monitors, with 4 channels of video controlled and processed by a network of 9 computers to create a real-time engagement with the multiple dynamics of time and space that are at the crux of this coliseum.

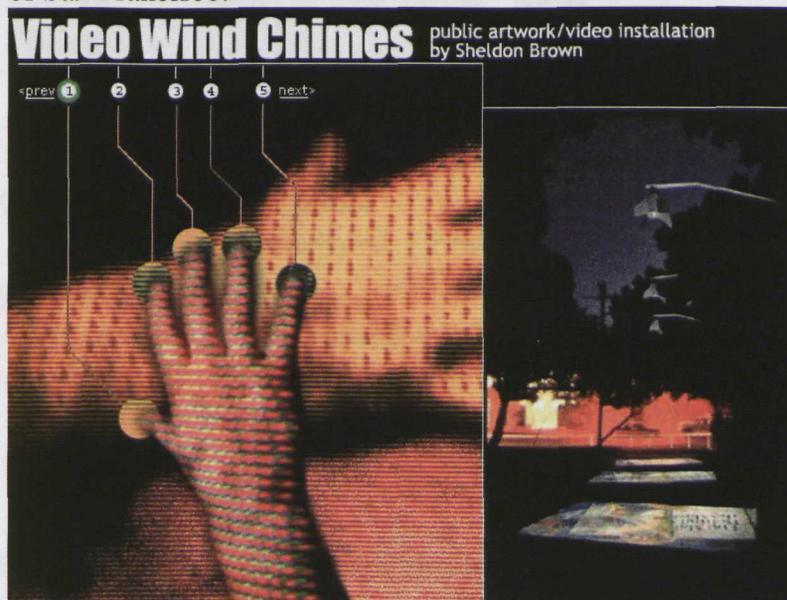
Commissioned by the Seattle Arts Commission.



11/94 - 3/95 **The Video Wind Chimes**

Public Art Video Installation Yerba Buena Center For the Arts, San Francisco.

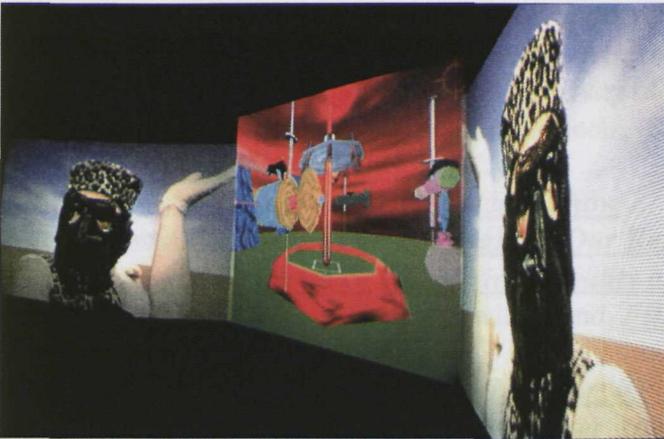
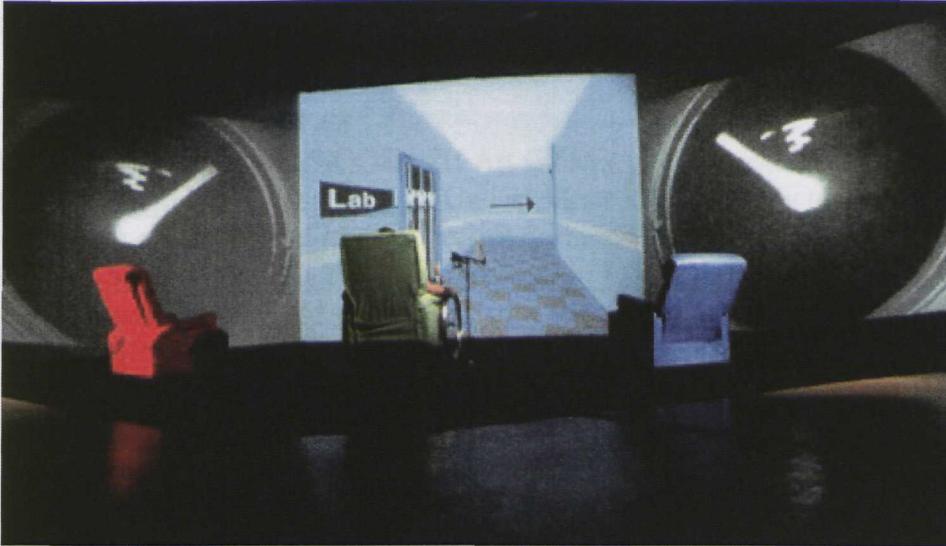
Supported by the National Endowment for the Arts, The Rockefeller Foundation, The Academic Senate of UCSD, New Langton Arts of San Francisco, The Yerba Buena Gardens Center for the Arts of San Francisco.



9/94 **Apparitions**

Virtual Reality Installation, for InSite '94, University Art Gallery, San Diego, CA.

Supported by William Hawkins, Mary F. Berglund, University Art Gallery Council, SONY Electronics, Silicon Graphics Inc., Alias America, Dean of Arts and Humanities of UCSD, The Academic Senate of UCSD, UCSD Academic Computing Services, The San Diego Super Computer Center.



9/94 The Video Wind Chimes

Public Art Video Installation, for InSite '94. San Diego, CA.

5/93 The Vorkapitchulator

Computer Controlled, Interactive Video Installation. Machine Culture, Anaheim, CA

A computer controlled environment that externalizes various aspects of montage strategies into specific mechanical elements. Users physical exertion controls the choreography of various cinematic montage elements, bridging the mechanized photo-mechanical world of cinema to the digital post-cinematic world of the present, through the common media apparatus of the body.

4/90 MetaStasis/MediaStatic Video Installation. The Lab Gallery. San Francisco, CA.

2/89 Video Wind Chime: Prototype/Proposal Video Installation. Artists Television Access. San Francisco, CA.

12/86 Media Blitz Site specific multi-channel video installation. San Francisco Art Institute.

- 10/86 **Mission of Information** Five minute video sculpture. San Francisco Art Institute.
6/86 **Bags Under Your Eyes**_ Interactive, computer controlled sculpture. Spring Show, San Francisco Art Institute.
4/85 **du.et on yo** Two projector, film installation. Diego Rivera Gallery, San Francisco, CA.
6/84 **It takes two**_Two projector, film installation. Spring Show. S.F. Art Institute.

Selected Group Shows

- 7/2003 ***Istoria sculptures***, SIGGRAPH Art Gallery, San Diego, CA
5/2003 **+playengines+**, Experimedia Gallery, State Library of Victoria, Special form of Smoke and Mirrors project designed for this exhibition.
4/2003 **ACM SIGGRAPH 2003 Symposium on Interactive 3D Graphics**
Invited Demonstration project of **Smoke and Mirrors**
4/2002 ***Faculty Show*** UCSD Art Gallery
11/2000 ***Digital Secrets*** Performance by UC DARNet **Secret Agent** at the Institute for Studies in the Arts, ASU
11/99 ***CYBERART: Interaction Zones in the II Bienal do Mercosul*** Caxias do Sul, Brazil
10/99 ***Telesculpture Exhibition*** Institute for Studies in the Arts, Arizona State University 10/98
9/99 ***Cancer Center Benefit Show*** Saks Fifth Ave., La Jolla, CA
12/98, ***imagerarchitettura in movimento*** University of Florence, Italy.
10/98, ***New Minds*** Yerba Buena Center for the Arts, San Francisco CA.
12/97, ***imagerarchitettura in movimento*** University of Florence, Italy.
10/97, ***InSITE97*** Community Engagement Projects, Southwestern College, San Diego, CA
5/95, ***Virtual Reality World***, San Jose, CA.
4/95, University Art Gallery, UCSD, ***Faculty Show***
3/95, Tufts University Art Gallery, ***In Light of Our Reflection***
6/94, ***International Conference on Artificial Reality and Tele-Existence***, Tokyo Japan.
5/94 Universitate De Geneve, Geneva Switzerland, ***Film Festival of Geneva***
8/94, Seattle Center, ***Eyes on Public Art***
3/93, Gothenburg Art Museum, Sweden, ***Monitor '93***
9/92, State of Illinois Gallery, Chicago, ***Computer Art: Beyond the Boundaries***
9/91, Studio Aquei, NYC. ***Performance in Context***.
5/89, San Francisco State University. ***DEducation Show***.
5/89, Institute for Contemporary Art, Clocktower Gallery, New York. ***Diomedes Islands: Public Art Proposals***.
2/89, ***Re-Moving Invisible Barriers*** Artists Television Access, San Francisco, CA.
8/88 ***Intersection for the Arts: Design Proposals***. American Institute of Architects/SF Gallery.
8/87, Concord Exhibition Center, Concord, CA. ***Todos Santos Plaza: Design Proposals***.
4/84, San Francisco Art Institute Film Festival .
3/82, University of Colorado Film Festival, Boulder, CO.

Film/Video/Webography

- Smoke and Mirrors***, 2002, 30 minute DVD.
Smoke and Mirrors, 2002 <http://www-crcs.ucsd.edu/~sheldon/sm/index.html>
Istoria, 2002, <http://www-crcs.ucsd.edu/~sheldon/istoria.html>

Mi Casa es Tu Casa/My House is Your House 1998
<http://www-crcs.ucsd.edu/~sheldon/micasa/index.htm>
Mi Casa es Tu Casa/My House is Your House 1998. 20 minute videotape.
In The Event 1996 4 min. video tape documentation
Seattle Center Coliseum: Project Proposal 1994 3 min. videotape
APPARITIONS 1994 3 min. videotape
Apparitions 1994 <http://www-apparitions.ucsd.edu/index.html>
MetaStasis/MediaStatic: Promotional Video 1990, 60 min.
Video WindChimes: Proposal 1990, 2 min. videotape.
The Video WindChimes 1995 6 min. video tape documentation
My Life 1982, 5 min., S8mm, sound.
Dawn of Course 1983, 6 min., S8mm.
Extrospect 1982, 8 min., 16mm, sound.
Delusions of Grandeur 1981, 5 min., S8mm.

Commissions,

Grants & Awards

(reverse date order)

Artistic Achievement Award, Todos Santos Plaza Competition,
Concord, CA 1988.
Advanced Computer Imaging Center Production Grant,
San Francisco State University, 1988, \$2500.
Murphy Fine Arts Fellowship, San Francisco Foundation, 1989, \$3000.
Distinguished Graduate Art Student Achievement Award,
San Francisco State University, 1990.
Interdisciplinary Artist Grant,
New Langton Arts, San Francisco 1990, \$5000.
Academic Senate Research Grant. University of California. 1992-93, \$6000.
Academic Senate Research Grant. University of California. 1993-94, \$6000.
Research Fellowship. University of California. 1994, \$2500.
Seattle Center Proposal Grant, Seattle Arts Commission 1994, \$2800.
Academic Senate Research Grant. University of California. 1994-95, \$5800.
National Endowment for the Arts Public Art Project Grant
National Endowment for the Arts, Washington D.C. 1994-95, \$5000
Seattle Center Coliseum Public Art Commission.
Seattle Arts Commission 1994-95 - \$175,000.
Faculty Career Development Grant
University of California at San Diego, 1996 - \$16,300
Hellman Fellowship 1996 - \$5250
Asian Cultural Council Fellowship 1996 - \$15,800
UCSD Humanities Center Grant 1997 - \$12,000. Mi Casa es Tu Casa
Thomas Ackerman Foundation 1997 - \$2000. Mi Casa es Tu Casa
Schoepflin Foundation 1997 - \$25,000. Mi Casa es Tu Casa.
Silicon Graphics Inc. 1997 - \$5000 cash and \$80,000 in kind. Mi Casa es Tu Casa
Sony Corp. 1997 - \$5000. Mi Casa es Tu Casa
Praja Inc. 1997 - \$25,000 in kind for Mi Casa es Tu Casa

Multigen Inc. 1997 - \$50,000 in kind for Mi Casa es Tu Casa
Kingston Technologies 1997 - \$3000 in kind for Mi Casa es Tu Casa
UC- Mexus 1997 - \$1000. Mi Casa es Tu Casa
InSITE97 1997 - \$10,000. Mi Casa es Tu Casa
Academic Senate of UCSD 1997 - \$6000. Mi Casa es Tu Casa
Cox Communications 1997 - \$18,000. Mi Casa es Tu Casa
Sensormatic Video 1997 - \$1000 in kind for Mi Casa es Tu Casa
Mexican Cultural Institute 1997 - \$8000. Mi Casa es Tu Casa
Mandell Weiss Foundation 1997 - \$10,000. Mi Casa es Tu Casa
AT&T Foundation 1998 - \$70,000. Mi Casa es Tu Casa
Intel Corporation 1998 - 2000, \$300,000 for CRCAnet and ICAM
curriculum development
3COM Corporation 1998 - \$99,680 for CRCAnet
Institute for Studies in the Arts Arizona State University, 7/99 - 6/00. \$17,391
Research Residency to develop a series of artworks under the title of Istoria
3COM Corporation 10/1999 - \$15,000 for CRCAnet
Visiting Artist University of Colorado, Boulder. 11/99. \$2500
UCOP Multi-Campus Research Group Award, Co-PI for UC DARNet MRG –
7/2000 – 6/2005, \$350,000 including campus match over 5 years.
Institute for Studeis in the Arts Arizona State University, 11/2000, 12,000
commission to UC DARNet for Secret Agent performance
Microsoft Research Various project support 2000 – ongoing, \$30,000
Digital Media Innovation Award – UC Dimi - \$13,000
Faculty Fellowship – UC Humanities Center, 2000- \$5000
Visiting Artist Residency, Seoul Institute of the Arts, July 2000, \$10,000 (awarded
but not yet exercised)
Cal-IT(2) – Co-PI, \$100,000,000 from State of California, \$165,000,000 from a
variety of industry partners. 1/2000 – 1/2004
Fleet Science Center Commission for installation, \$430,000, 3/2001.
Optiputer – Consulting PI, \$13,400,000 NSF grant, 9/2002 – 9/2004

Reviews and Publications

(reverse date order)

Contemporary Public Art in California, by Michael John Pittas

Urban Design International, Vol.10, 1989.

Iris' in Education, by Gaye Graves

Iris Universe, pg.12-17,46. #14,1990.

Critic's Choice, by Glenn Hefland,

S.F. Weekly, April 25, 1990.

MetaStasis, by Harry Roche

San Francisco Bay Guardian, April 18,1990.

MetaStasis-Media Pathology Meets Plato's Cave, by David Bonetti,

San Francisco Examiner, April 26, 1990.

Black Box S-Thetix: Labor, Research and Survival in the He[Art] of the
Beast, by Jim Pomeroy, Technoculture, ed. C. Penley, 1991, pg. 275.

- Interfacing with Machine Culture*, by Patric Prince. Computer Graphics and Applications Vol. 13 #5 Sept. 1993 pg. 4-8
- The Vorkapitchulator*, Computer Graphics Visual Proceedings, pg. 116
New York: ACM 1993.
- The Vorkapitchulator*, by Roger Malina, Leonardo Journal of Electronic Arts by MIT Press. Vol. 27, #4 1994
- Eyes on Public Art*, Seattle Times
- The Video Wind Chimes*, The 4th International Conference on Artificial Reality and Tele-Existence Proceeding, pg. 227. Tokyo, 1994
- InSite94: Guide*. ed. Sally Yard, 1994, Installation Gallery, San Diego. pgs. 85-59, 184-185,194,195,200.
- "APPARITIONS" San Diego Reader, Sept. 1994.
- "La Jolla's InSite Works Multifaceted", Pincus, Robert. San Diego Union Tribune, October 4, 1994, pg. E1,E6.
- "InSite '94" by Chris Woo, San Diego Home and Garden, Sept. 1994, Vol 16, No. 1, pg. 84-90.
- "InSite '94" by Chris Woo, San Diego Home and Garden, Nov. 1994, Vol. 18, No. 1, pg. 22.
- "Take A Ride On A Sex Gun" by Robert Burroughs, San Diego Reader, April 20, pg. 51-52 January. 1995.
- "Location, Location, Location: InSite Offers Art with Strong Sense of Place", Deely, Kato. La Jolla Light , September 22 1994, pgs. A1, B1-5.
- APPARITIONS Exhibition Catalog, 1994 University Art Gallery, UCSD.
- "A Moving Target", Tiersten, Sylvia. UCSD Perspectives, Winter 1995. pgs. 15 - 17.
- In Light of Our Reflection: Visions of Art and Science*, Exhibition Catalog, pg. 6. Tufts University, Boston, 1995.
- InSite94: A Binational Exhibition of Installation and Site Specific Art*. ed. Sally Yard, 1995 Installation Gallery, San Diego. pgs. 20-25,148,149,171,176,177.
- "A Sparkling New Centerpiece" by Diane Wright, The Herald, Seattle WA October 22, 1995. pg. D1-D2.
- "In the Event: Kunst im Stadion" by Roland Schafer. Fascination, Das Magazin fur Video und Computer, pg. 5, Spring 1996, Munich, Germany.
- "UCSD Conversations" UCSD TV, March 1996.
- "Mi Casa es Tu Casa/My House is Your House" Television interview with Univision, Aug. 1996.
- "Children on Both Sides of the Border Play House Through Virtual Reality" Mexico City Times, by Kathy Loretta, Vol. III #00399 December 17, 1996.
- "From muse to museum, art is drawn to Net" by Devorah Knaff, The San Diego Union Tribune. December, 15, 1996.
- "Mi Casa es Tu Casa/My House is Your House" UC Humanities Celebration, 11/17/97. <http://www.ucop.edu/research/humanities/sdmicasa.html>
- "da[r]ta" by Geoffrey Batchen. AfterImage, Vol. 24 #6, pg. 5. Visual Studies Workshop, Rochester NY.

- "da[r]ta" by Geoffrey Batchen. Photofile, April 1997, pgs. 42-45. Australian Center for Photography Limited, Paddington NSW, Australia.
- "Live Art - Media Vision" by Ramesh Jain, IEEE MultiMedia Vol. 4 #2 April-June 1997.
- "Real Art/Virtual Reality" by Sheldon Brown. Proceedings of the First International Conference on Ciber Art, Valencia Spain.
- "Real Art and Virtual Reality" by Sheldon Brown, ACM SIGGRAPH Computer Graphics, Volume 31, Number 4, November 1997.
- "Art on the Edge" CNET Television's *The Edge*, Forthcoming Nov. 1997. Show cancelled, did not air.
- "Artists Dream Job" Interview by Kate Farnady, Wired, January, 1997.
- "Shock of the View: Space" by Sheldon Brown
Shock of the View, Walker Art Center, November 1998.
- "Mi Casa es Tu Casa/My House is Your House" Television interview with Televisa, May 13. 1998.
- "Mi Casa es Tu Casa/My House is Your House" Television interview with Televisa, May 16. 1998.
- "Mi Casa es Tu Casa/My House is Your House" Television interview with TV Azteca, Mexico City, May 20. 1998.
- "Mi Casa es Tu Casa" Excelsior, Mexico City, pg. 6C, 5/20/1998.
- "Audiovisual festival Brings Children Together" by Tim Havard, El Universal, pg. 3, 5/26/1998.
- "Mi Casa es tu Casa/My House is your House" La Prensa San Diego, 5/29/98.
- "Interactive Fun" by Charlene Baldrige. The Riverside Press-Enterprise, 6/1/98.
- "Inauguran Mi Casa" El Latino San Diego, 06/11/1998
- "Falling in Love with Sam" by Charlene Baldrige. Uptown Newsmagazine, pg. 36 July 1998.
- "Mi Casa" By Nancy Greenleese, KPBS. Aired 7/16/98.
- "Mi Casa" by Nancy Greenleese, Latino USA, NPR. Aired at various times at national NPR affiliates during August 1998.
- "Playing Virtual House" by Joe Nickell, Wired News, August 1998.
- "The Casa that Brown Built" by Elise Amour. Parent Magazine. Pg. 59. August 1998
- " Mi Cyberspace es Tu Cyberspace" by Elise Amour. Parent Magazine. Pg 28. August 1998
- "Mi casa es tu casa: Espacio Virtual que acerca a Los Ninos en un concepto de amistad" by Raul Nonoal, En el Centro, 9/30/98.
- "Virtual Playmates" by Charlene Baldrige. Alaska Airlines Magazine, pg. 13. September 1998.
- "Espacio Virtual que Acerca a los Ninos" Excelsior, Mexico City, pg. 3B, 8/26/98.
- "Across Borders" by Charlene Baldrige. Stage Bill, pg. 43, September 1998.
- "Playing Virtual House" 9/4/98 by European Education Partnership,
<http://www.eep-edu.org/neit011.htm>

- "*Cultural Exchange via Internet - Opportunities and Strategies*" by Andrea Di Castro, Haus der Kultruen der Welt, 10/98.
<http://www.hkw.de/forum/forum1/doc/statem/e-dicastro.html>
- "*A Virtual Playhouse is making the Internet everybody's home*" By Janet Yee and Erica Hill. Aired on ZDTV network 12/4/98, and on webcast at
<http://www.zdnet.com/zdtv/zdtvnews/features/story/0,3685,2171538,00.html>
- "*La Realidad Virtual en Museos y Programa Interactivos por Internet*" by Latinet, 10/98. http://www.latinet.com.mx/latinet/esapcio_lib.htm
- "*Mi Casa es tu Casa/My House is Your House: A Bi-National Networked Virtual Reality/Una Casa de Juguete Bi-Nacional, en red y Realidad Virtual*" by Sheldon Brown, in *Future Fusion: Application realities for the virtual age*, Volume 1, 1998, pgs. 232-237. International Society of Virtual Systems and Multimedia, Gifu Japan.
- "*InSITE97: Private Time in Public Space*" Catalog. 1998, Installation Gallery. Essay by Sally Yard, pgs. 196-197.
- "*A Look Back at Computer Graphics Covers*" by Karen Sullivan, Vol. 32 no.1 February 1998 ACM SIGGRAPH Computer Graphics.
- "*Welcome to the Fun House*" by Gil Griffen. San Diego Union-Tribune. Pgs. E1,5. 1/9/99.
- "*.net art: the latest turn*" by Victoria Vesna. UCLA Magazine. Pgs. 18,20. Vol. 11, Number 2, Fall 1999.
- "*Lose traditional mind-set, gain a virtual classroom*" by Kamrhan Farwell. Press-Enterprise. Riverside CA. October, 3 1999.
- "*UC Conversations*", TV interview with Patrick J. Ledden. Ran on several occasions during November and December, 1999.
- "*Web-Cam culture*", TV interview with Bob Hansen, KFMB-TV. November 30, 1999.
- "*Sheldon Brown, Visiting Artist*", Lecture broadcast by CU-TV, Boulder CO. December 1, 1999.
- "*Sheldon Brown, Visiting Artist*", TV interview for CU-TV, Boulder CO. December, 1999
- "*Telesculpture 99, Roundtable Discussions, Video Proceedings*" Institute for Studies In the Arts, Arizona State University.
- "*Sheldon Brown - Art Using Computer-Aided Technologies*" ResearchChannel Network, August 2000.
<http://programs.researchchannel.com/displayevent.asp?rid=997>
- "*The Chicken (technology) or the Egg (art)*" Kate Callen, UCSD Perspectives, Spring 2000. pgs. 7 – 9.
- "*New Media in Academia*" by Brett Stalbuam, Switch volume 6, no. 1. 2000
<http://switch.sjsu.edu/web/v6n1/schoole.htm>
- "get smart" Shift Magazine, pg 92. Interview.
- "Sparks of Innovation and Art" T-Sector Magazine, November 2000. pg. 92.
- "Each Wild Idea" by Geoffrey Batchen, MIT Press 2001, pgs. 187-190.
- "Aristos of the Month – Visual Arts" CapitolArts Providence, 2001
<http://www.caparts.org/utilities/resources/art.htm>

- "*Toys of the Future*" Story on the Mi Casa project for the show DaVinci No Yogen, Feb. 2001 , TV Asahi, Tokyo, Japan
- "Mi Casa es tu Casa" Virtual Reality web catalog, 2000, Centro Nacional de los Artes, Mexico City, <http://www.cnca.gob.mx/rvtaller/>
- "Smoke and Mirrors" by James Steinberg, San Diego Union Tribune 3/26/2002 pgs. B1 – B2.
- "Smoke and Mirrors" Television interviews and profiles –
- April 11, 2002 KFMB-TV San Diego, Interview and Project Profile
 - KUSI-TV San Diego Interview and Project Profile
 - April 30, XETV San Diego, Project Profile
- "Fleet Science Center Launches Anti-Tobacco Project: Virtual Reality...."
- Newstream.com, March 2002
- "Science Center Anti-smoking exhibit receives state grant" by Michelle Cadwell Blackston, San Diego Daily Transcript, 4/02/02. pgs. 1A, 4A,
- "Fleet Science Center Launches Anti-Tobacco Project" La Prensa, 4/02/2002
- "Sucked In/Smoke and Mirrors" International Times, 5/01/02
- "Looking for Art in Virtual Spaces" by Sharon Silvia, About.com
<http://arttech.about.com/library/weekly/aa091798.htm>
- Information Arts by Stephan Wilson, MIT Press 2002 pgs. 255, 403, 708-709.
- "Bio-Bytes" Profile in San Diego Union Tribune, pg E2, 9/23/02
- "Media combine in kids' minds" By Dawn C. Chmielewski,
San Jose Mercury News 4/24/2003
- "Digital Renaissance transforming art" by Sherry Parmet,
San Diego Union Tribune 4/28/2003
- KCSN Radio Interview 6/20/2003
- "Smoke and Mirrors: a Virtual Reality Debunking Environment"
- Journal of Cybertherapy, 2003
- "Smoke and Mirrors" Proceedings of the ACM SIGGRAPH 2003
Symposium on Interactive 3D Graphics, summer 2003

Panels/Lectures (reverse date order)

Artists Talks, San Francisco State University, 9/89.

***Computers and Interactive Electronic Technologies in
Relationship to Contemporary Art Practices***

Society for Contemporary Photography, Regional Conference, 11/91

Devising Schemata for New Cultural Morphologies

UCSD Center for Research in Computing in the Arts, 4/92.

Society for Contemporary Photography, 11/91.

Post-Photography

San Diego Supercomputer Center 9/93

Museums and Virtual Reality: APPARITIONS

Virtual Reality World, San Jose CA. 5/95

Public Artist Talk: "In the Event"

Key Arena, Seattle WA. 10/28/95

Real Art/Virtual Reality

First International Conference on Cyberspace. Valencia Spain. 11/96

Art, Information and Space

San Diego State University. 1/97

Technotopia

University of New Mexico, Albuquerque 11/97

International Sculpture Conference

Chicago IL, 5/98

Out of the Box: The Future of the Interface

Banff Center for the Arts, 9/98

Mi Casa es Tu Casa

CSU San Marcos, 11/98

Digital Media Curriculum

Southwestern College, 2/99

Mi Casa es Tu Casa

CRCA, UCSD 5/99

UC DARNet

CENIC 99 Monterrey CA 5/99

Istoria

Digital Media Innovation Program, Santa Barbara CA 5/99

Telesculpture Colloquium

Institute for Studies in the Arts, Arizona State University 10/99

Visiting Artist

University of Colorado, Boulder 11/99

Crash: Critical and Historical Issues on Net Art UC Berkeley 2/2000

Technology is not the Point

International Sculpture Conference, Houston 5/2000

Re-Visioning Television 2000

Co-Director of conference with Eyebeam Atelier, New York City, 2000.

Computational Science SeminarSeries San Diego Supercomputer Center 4/2001

Microsoft Research Summer Summit, Microsoft Crop, Redmond WA, 7/2001

Visualizing New Media, University of California, Davis, 7/2001

The National Art and Technology Research Network, 6/2002,

The Kitchen, New York City

New Media Forms in Latin America, Institute of the Americas, 10/2002

Smoke and Mirrors: A Virtual Reality Debunking Environment

CyberTherapy2003: Advanced Technologies in the Behavioral, Social, and
Neurosciences. January 2003

Digital Arts:

Board of Overseers, UCSD, 4/9/2002

Gaming, Visualization and Art, Pixel Café, UCDS Graphics Lab 4/11/2003

Digital Artworks of Sheldon Brown

Computer Science Faculty Colloquia, UCSD Computer Science Dept. 5/2003

Appointments

University of California at San Diego, 1992-present.

Professor II, off-scale, Department of Visual Arts. 2002-present

Director, Center for Research in Computing and the Arts, 7/99 - present

Layer Leader for New Media Arts, Co-PI, Executive Committee,
California Institute of Information Technologies and Telecommunications.
1/2001 - present

Senior Research Fellow, San Diego Super Computer Center, 7/1/2000 – present.
PI, Experimental Game Lab, UCSD. 2002 - present

Acting Director, Center for Research In Computing in the Arts, 1/96 - 5/96.

Co-Principal Investigator - UC DARNet, 1/2000 - 2002

UC System wide Digital Arts Research Network

Research Council - UC Digital Media Industry Initiative, 1998 – present

Associate Professor, 1997 – 2002

Assistant Professor, 1992 - 1997

School of the Art Institute of Chicago, 1991- 92.

Visiting Artist Faculty, Dept. of Art and Technology.

Kansas City Art Institute, 1990-91.

Faculty Fellow, Photo-Video Dept.

San Francisco Art Institute, 3/87, 10/87, 11/88.

Guest Artist, Film Department, Video Department.

Education

San Francisco State University MFA, Conceptual Design emphasis, 1990

University of California, Berkeley, CA.

Graduate Studies in Environmental Design, 1989.

San Francisco Art Institute BFA, 1986.

University of Colorado, Boulder, CO.

Physics, Mathematics and Film, 1980-83.

Consultancy

Positive Video, Orinda CA 6/86 - 9/86

Programming of real time 3-D computer video animation system.

Howard Fried, Artist, San Francisco CA 9/86 – 12/86

Auriga Corp., Oakland CA 4/87 - 11/87

Design of microcontroller based consumer electronic products.

Al Wong, Artist, San Francisco CA 10/87

3DV Productions, San Francisco CA 11/87 - 2/88

Design and installation of computer graphic systems and
production of computer animation for video and film.

Interactive Solutions Inc., San Mateo CA 8/88-11/88

Design and installation of interactive computer graphic authoring systems.

UA Cablesystems, Walnut Creek CA 10/88 - 12/89

Design and programming of real time, computer graphic weather station PSA.

Electronic Arts, San Mateo CA 7/89 - 10/89

User-Interface design, testing and construction of desktop video software.

Paul Kos, Artist, San Francisco CA 11/87 - 2/90

Design and construction of microcontroller based control system for interactive, multimedia environments.

George Legrady, Artist, San Francisco CA 9/89 - 1/90

Production of 3-D computer graphics with Wavefront modeling software.

ReasonWare, San Diego, CA. 2/95 - 6/95

Expert agent software design.

Oz Inc., Los Angeles CA 10/98 - 2000

Consulting on virtual reality components in the development of a theme park based on the Wizard of OZ books.

Bob Hesse Associates Del Mar, CA. 9/98 – 2000

Consulting on the development of public art parks.

Los Angeles County Museum of Art Los Angeles, CA. 9/99 – 7/2000

Consulting on New Media Initiatives, including establishment of curatorial division, web strategy and development of site specific project.

Victorian College of Art, University of Melbourne 9/2002

Provided consultation on the development of New Media Arts program.

Dentsu Inc., Expo 2005, Japan Exhibition Consultant