

12-2010

Spring 2011 Visiting Artists Series

Department of New Media

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CULTURAL AFFAIRS/DISTINGUISHED LECTURE SERIES
GRANT APPLICATION

I. Applicant/Organization: Dr. Owen F. Smith/Department of New Media and Intermedia MFA Program

II. a. Responsible Organization Officer: Dr. Owen F. Smith

b. Title: Spring 2011 Visiting Artists Series

c. Campus Address (include Email and Telephone):

University of Maine
5713 Chadbourne Hall, R, 404
Orono ME 04469
581-4389
owen.smith@umit.maine.edu

III. Summary of program requiring funding (title; featured artist(s); speaker(s); scheduled date(s):

The New Media and Intermedia MFA Programs are requesting funds to help support a spring lecture series. The following visiting artists will share their expertise in the following areas: an evening lecture with a question and answer period to follow, classroom visits, direct one-on-one student meetings and/or critiques and performances or other public presentations. The following artists have been selected because of the quality and engaging nature of their work. The artists' desire to interact with the students in a learning environment and to engender excitement about the arts on Campus was another qualifying factor in their selection. The spring Intermedia Lecture Series has many benefits to the University of Maine and the local community. Some academic programs that will directly benefit from the lecture series include: Anthropology, Philosophy, Science, Music, Theater, English, Film Studies, Sculpture, Art and Performing Art. The contributions of the Visiting Artist Speaker Program include, but are not limited to, exposure to distinguished and contemporary artists, educationally beneficial engagement opportunities, and interaction with professionals from a variety of ethnic, cultural and critical backgrounds.

David Jensenius - (February 1 & 2, 2011)

David Jensenius is a composer based out of Brooklyn, New York. He is interested in translational music, sound derived from real or artificial environments. He earned an MA from Wesleyan University studying with Anthony Â Braxton, Neely Bruce, Alvin Lucier, and Ron Kuivila. David is currently working with The Polish Club, an improvisation group with Tom Crean using a dobro and electronics. David is also involved with spurse, which is a group creating large and small-scale research based cross-disciplinary works. Spurse is an open-ended group of individuals and organizations that work together as a

type of experimental consultation service towards the development of new forms of enaction, situated knowledge, and modes of being of the world. Spurse endeavors often take the form of a temporary research institute/laboratory or intervention, and have included temporary restaurants, microbiological laboratories for museums, housing and clothing systems for migration, musical performances, the recording and archiving of oral histories, and publishing in a variety of media. Recent and upcoming projects include Micromobilia: Machines for the Intensive Research of Interior Bio-Geographies, which is part of "Experimental Geography," a traveling exhibition curated by Nato Thompson and circulated by Independent Curators International, and "DeepTime RapidTime" at Grand Arts in Kansas City.

More about Jensenius' work and activities as well as a full CV can be found at his web site at HYPERLINK "<http://david.jensenius.org/about.php>"
<http://david.jensenius.org/about.php> .

Marc Berghaus - (February 21-23, 2011)

Marc Berghaus uses a variety of materials to create his sculptures. Ideas become an actual object by realizing the dimensions into wood and metal, and, if light and movement are involved, figuring out and building the necessary electronics and mechanics. His artwork is the result of prolonged spiritual questioning, not only the nature of how and why things happen in the first place, but also how people perceive these processes and relate to their own beliefs. He has also recently become interested in language, specifically its structure and its uses. These two interests have begun to merge through sacred languages, and religious practices that feature language.

In the last 10 years he has had 8 solo shows, which include: outside/inside/outside, Beach Museum of Art, Kansas State University; Clearing, Sandy Carson Gallery, Denver, CO; Simple Machines: Attempts at Sky, Emporia State University, Emporia, KS; and Shiva in a Box & Other Subconscious Constructions, University of Denver, Denver, CO. His work has also been exhibited in numerous group shows as well. He has received several awards including a Kansas Artists Fellowship, Kansas Arts Commission in 2002. His work was reviewed in 2007 in "Simulated Chance & Staggered Gear Ratios", Leonardo Music Journal #17, MIT Press. More about Berghaus' work and activities as well as a full CV can be found at his web site at www.marcberghaus.com

Julie Poitras Santos - (March 15 & 16, 2011)

Julie Poitras Santos grew up in Maine. She holds an MFA in from the University of Colorado at Boulder, 2000, and received a BA and BS from Tufts University in 1990. Poitras Santos creates site-specific performances and installations using a diversity of media. The work enacts ritual pathways, exploring the landscape of liminal space through narratives that investigate places of connection.

Poitras Santos' solo and collaborative work has been exhibited internationally at the Museum of Contemporary Art in Denver, Reykjanesbaer Art Museum in Iceland and at the Centre for Contemporary Culture in Barcelona, Spain, among others. She has attended residencies and created performances and projects in the United States, Spain,

France, Germany, the Netherlands and Iceland.

She has traveled, exhibited and worked in many places in the world, including attending residencies and creating works at the European Ceramic Work Center, in 's-Hertogenbosch, NL (2005, 2008), Valparaíso in Mojacar, Spain (2006) and NES Artists Residency in Skagaströnd, Iceland (2009). She lived in Barcelona, Spain for three years (2004-2007) and worked as the Artistic Director of the Art Residency program Can Serrat, in Montserrat National Park.

Poitrass Santos has taught sculpture at the Rocky Mountain College of Art and Design, the University of Colorado at Boulder, and currently teaches in the MFA Program at Maine College of Art, in Portland, Maine. More about Santos' work and activities as well as a full CV can be found at her web site at www.juliepoitrassantos.com

Natalie Jeremijenko - (March 22 & 23, 2011)

Natalie Jeremijenko is an artist and engineer whose background includes studies in biochemistry, physics, neuroscience and precision engineering. She is an active member of the net.art movement, and her work primarily explores the interface between society, the environment and technology. She is currently an Associate Professor at NYU in the Visual Art Department, and has affiliated faculty appointments in Computer Science and Environmental Studies.

Several museums and galleries including the MASS MoCA, the Whitney Museum, and the Cooper-Hewitt Museum have exhibited Jeremijenko's work. A 1999 Rockefeller Fellow, she was recently named one of the 40 most influential designers by I.D. Magazine and one of the inaugural Top 100 Young Innovators by the MIT Technology Review. Jeremijenko is the director of the xDesign Environmental Health Clinic at NYU, assistant professor in Art, and affiliated with the Computer Science Department.

Recently, Jeremijenko's work was included in the 2006 Whitney Biennial of American Art and the Cooper Hewitt Smithsonian Design Triennial 2006-7. Jeremijenko's permanent installation on the roof of Postmasters Gallery in Chelsea Model Urban Development (MUD): provides infrastructure and facilities for high-density bird cohabitation in an environmental experiment in interaction with the New York City bird population. Her work spans a range of media from statistical indices (such as the Despondency Index, which linked the Dow Jones to the suicide rate at San Francisco's Golden Gate Bridge) to biological substrates (such as the installations of cloned trees in pairs in various urban micro-climates) to robotics (such as the development of feral robotic dog packs to investigate environmental hazards).

Joel Chadabe - (April 11-13, 2011)

Composer and author, Joel Chadabe is an internationally recognized pioneer in the development of interactive music systems. He is currently Professor Emeritus at State University of New York at Albany; Director of the Computer Music Studio at Manhattan School of Music; Visiting Faculty at New York University; and Founder and President of

Electronic Music Foundation, a not-for-profit organization that organizes concerts and other events and disseminates information and materials relating to the history and current practice of electronic music. He has concertized widely since 1969, with Jan Williams, Bruno Sperri, and other musicians, presenting his music at venues and festivals such as Klangprojektionen 4.4 (Vienna), Ear to the Earth (New York City), Computing Music IV (Cologne), HörZeit-SpielRaum 2005 (Berlin), ISCM Festival (Miami), Centro Cultural Recoleta (Buenos Aires), Venice Biennale, and the Wellington Festival (New Zealand). His music is recorded on EMF Media, Deep Listening, CDCM, Centaur, Lovely Music, Opus One, CP2, and Folkways labels.

As president of Intelligent Music from 1983-1994, he was responsible for the development and publication of a wide range of innovative and historically important software, including M and Max, as well as the TouchSurface, a xyz touch-sensitive computer input device. In 1977, with Roger Meyers, he co-authored The PLAY Program, the first software sequencer. In 1967, while director of the Electronic Music Studio at State University of New York at Albany (1965 - 1998), he designed the CEMS (Coordinated Electronic Music Studio) System, an analog-programmable electronic music system, and commissioned Robert Moog to build it.

As an author, his book 'Electric Sound: The Past and Promise of Electronic Music', published by Prentice Hall in November 1996, is the first comprehensive overview of the history of electronic music. His articles on electronic music have appeared in Organized Sound, Leonardo, Computer Music Journal, Contemporary Music Review, Leonardo, Journal of New Music Research, Leonardo Music Journal, Electronic Musician, Perspectives of New Music, Electronic Music Review, Melos, Musique en Jeu, and many other journals and magazines, and several of his articles have been anthologized in books by MIT Press, Routledge, Feltrinelli, and other publishers.

IV. Budget Proposal

See attached for proposed budget.

Funding for current application is contingent upon submission of reports for any previous grant awards, including final budget and attendance figures.

Cultural Affairs/Distinguished Lecture Series Fund

Budget Proposal Form

Applicant/Organization: Intermedia MFA Program
 Responsible Officer: Dr. Owen F. Smith
 Event Title: Spring 2011 Visiting Artist Series
 Event Date: January - April 2011

Total Program Budget: \$6,675
 Amount Committed by Applicant Organization: \$2,725
 Total Amount Requested from Other Funding Sources: \$1,000
 Please List Sources & Amounts below:
 New Media 1,000.00

Amount Requested from CA/DLS Committee: \$2,950 *
 Revenues, if any, expected (fees, ticket sales): _____

Budget Breakdown of Expenses and funds to be used:	CADLS	Other
Honoraria/Services (explain below)	\$1,500	\$1,500
David Jensenius - \$500		
Joel Chadabe - \$1,000		
Natalie Jeremijenko - \$500		
Marc Berghaus - \$500		
Julie Poitras Santos - \$500		

Travel

Airfare x 4 (estimate - \$500 each flight average)	\$900	\$1,100
Julie Santos - \$125 – mileage from Portland		\$ 125
Lodging/Meals	\$500	\$1,000
Advertising	\$ _____	\$ _____
Printing	\$50	\$ _____
Supplies and Materials	\$ _____	\$ _____
Other (must specify below)	\$ _____	\$ _____

Total Expenses from CA/DLS funds: \$2,950*
 Total Expenses from other funds: \$3,725

(These two totals should equal the "Total Program Budget" listed above)

*These amounts should be identical and should not exceed 50% of the total program/event budget. Please note that CA/DLS funds may not be used for receptions and do not normally fund UM employee wages. If an award is granted based on this proposal, reimbursement of expenses will not exceed the total CA/DLS request and will be limited to the types of expenditures outlined above.

Cultural Affairs Committee

and

Distinguished Lecture Series

c/o Wanda Madden-Carr

201 Alumni Hall

University of Maine

December 14, 2010

To: Owen Smith

From: Melissa Mayard & Dan Sandweiss, Co-Chairs

On behalf of the Cultural Affairs Committee and Distinguished Lecture Series, it gives us great pleasure to inform you that your proposal, Spring 2011 Visiting Artists Series, has been awarded \$2950.00.

Please contact Wanda Madden-Carr at 1-1516 to discuss the procedures in place for the submission of financial expenses related to this award at your earliest convenience.

The following acknowledgement is required on ALL promotional material: ***This event was supported in part by a grant from the Cultural Affairs/Distinguished Lecture Series.***

Attached is a form for your use to summarize the benefits derived from this grant. This form should be submitted within 30 days after the conclusion of the event. Timely submission of your summary will be considered as part of any future funding requests.

The Cultural Affairs Committee members congratulate you and wish you much success on this project.

cc: Velma Figgins

Cultural Affairs Committee

and

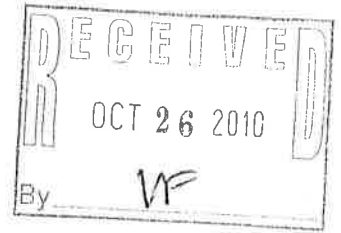
Distinguished Lecture Series

c/o Wanda Madden-Carr

201 Alumni Hall

University of Maine

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October 25, 2010

To: Owen Smith

From: Melissa Mayard & Dan Sandweiss, Co-Chairs

On behalf of the Cultural Affairs Committee and Distinguished Lecture Series, it gives us great pleasure to inform you that your proposal, Fall 2010 Visiting Artists Series, has been awarded \$1100.00.

Please contact Wanda Madden-Carr at 1-1516 to discuss the procedures in place for the submission of financial expenses related to this award at your earliest convenience.

The following acknowledgement is required on ALL promotional material: ***This event was supported in part by a grant from the Cultural Affairs/Distinguished Lecture Series.***

Attached is a form for your use to summarize the benefits derived from this grant. This form should be submitted within 30 days after the conclusion of the event. Timely submission of your summary will be considered as part of any future funding requests.

The Cultural Affairs Committee members congratulate you and wish you much success on this project.

cc: Velma Figgins