

Digital Arts and New Media MFA Program

University of California, Santa Cruz

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Welcome to DANM at UCSC

The Digital Arts and New Media MFA Program (DANM) welcomes you as a graduate student at University of California, Santa Cruz. This handbook is your guide to your graduate career and responsibilities in the program. As a new student, you can find answers to many of the questions that arise when planning a graduate career and beginning at a new campus. *Please keep this handbook as a resource during your tenure as a student in the program.* You will be able to find updated information by contacting the DANM program staff or by accessing the program's website: <http://danm.ucsc.edu/web/resources/>.

The DANM program staff is available to assist you with questions pertaining to the rules and regulations of the University. The program office has general information about University procedures, or we can refer you to the appropriate office for further information. The DANM program office is located in Room D-121 at Porter College. A list of staff members with their primary duties, phone numbers and e-mail addresses is in this handbook.

Good luck in your career as a Digital Arts and New Media MFA Program graduate student!

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* members of the DANM Executive Committee

DANM Faculty Interests

Ralph Abraham

Professor Emeritus of Mathematics, PhD, University of Michigan
Specializes in chaos theory

Professor Ralph Abraham has been active on the research frontier of dynamics—in mathematics since 1960, and in applications and experiments since 1973. He has been a consultant on chaos theory and its applications in numerous fields (medical physiology, ecology, mathematical economics, psychotherapy, etc.) and is an active editor for the technical journals “World Futures” and the “International Journal of Bifurcations and Chaos.” In 1975, he founded the Visual Mathematics Project at the University of California at Santa Cruz, which became the Visual Math Institute in 1990, with its popular World Wide Web site online since early 1994. He has performed works of visual and aural mathematics and music (with Ami Radunskaya and Peter Broadwell) since 1992.

He writes, “My research and teaching in chaos theory have made intensive use of computer graphics and sound. My interest in the DANM program is to interest students in math as artware, and make math tools available on the digital palette.”

Elliot Anderson

Assistant Professor of Art, MA, San Francisco State University
Specializes in electronic media and conceptual art using computer technology

Art Professor Elliot Anderson states, “During the 1980’s I worked as a computer graphics engineer in the field of flight simulation. I use my abilities as a software engineer and the concepts of interactivity from flight simulation to create dynamic environments using computers, video and sound. In my work I investigate intertwining and interaction with the computer, constructing an environment from computer information and an unfolding of the work in time and through interaction with computer algorithms. Computer technology allows me to detect and incorporate the body’s presence, movement and proximity in a dynamic negotiation with information and processes internal to the computer.

“Currently I am exploring the idea of infection and contamination and concepts from evolutionary genetics as a mode of interaction with and within the computer. The movements, choices and/or presence of the viewer create a set of digital codes that are interpreted as ‘genetic’ information and are woven into the software running on the computer. In work that is interactive within

the computer itself, I utilize genetic programming to create a dialog between software to evolve a cinematic scenario and effect. Sound and image are a result of software processes set in place by initial conditions that are evolved throughout the course of exhibition.”

Lawrence Andrews

Associate Professor of Film & Digital Media, BFA, San Francisco Arts Institute
Specializes in film, video, installation and media art

Film and Digital Media Professor Lawrence Andrews writes, “My interest in digital media is wide and varied, but the truth be told, the digital aspect of my own work always takes a back seat to what is being communicated. I am simply a storyteller and digital media is a means to an end, nothing more, nothing less. Having said that, the area of my research that would have a direct bearing on the DANM program would center around my work in digital video. This work is supported by a strong understanding of digital compositing, i.e., the layering of various motion pictures and graphics to develop new ways of solving problems. My compositing work is broadened by an interest in environmental effects generated by 3D particle systems. My digital video work is also supported by a strong background in sound manipulation, acquisition, and design. And finally I have a new interest in moving some of my work into an interactive environment, I am now investing time into learning a new skill set. My work explores race, power, identity, narrative structures, documentary forms and reportage, with a recent interest in collaborating with groups ranging from community organizations to loosely affiliated individuals held together by little more than an often unstated common goal or interest.”

Tandy Beal

Lecturer in Theater Arts (Dance)
Specializes in choreography, improvisation technique, performance skills, collaborations with classical and jazz performers, circus, theater and video, children’s productions

Theater Arts lecturer Tandy Beal is a performer, director, choreographer, writer, teacher and...dreamer. As the Artistic Director for Tandy Beal & Company (’71–present) and for the New Pickle Circus (’92–2000), she has created 20 full-length shows and approximately 100 shorter works that have toured worldwide. She also wrote, directed and choreographed *Viva!* for the Moscow Circus which ran for two years in Japan.

James Bierman

Professor of Theater Arts (Drama), PhD, Stanford University

Specializes in playwriting, theater history and literature, classical and Renaissance drama, Chicano theater, digital media

Theater Arts Professor James Bierman states, “I have explored the development of engaging ways of presenting multimedia content for the computer. I am currently studying new strategies for interaction with instructional media, which includes the use of a variety of instructional computer games, self-evaluating quizzes, and interactive assessments of the user’s understanding of concepts.”

Ben Carson

Assistant Professor of Music, PhD, UC San Diego

Specializes in theory and composition; music cognition and consciousness; rhythm and voice leading; history of musical subjects

Composer/theorist Benjamin Carson engages a variety of scientific and critical ‘theories of mind’ in order to investigate consciousness in music. He has developed cognition-oriented approaches to form and rhythm; he also examines those issues through lenses of critical gender and race studies. In the DANM program, Carson hopes to encourage artists to consider the deterministic relationship of particular media and technologies to their constituent ‘percepts,’ ‘affects,’ and ‘concepts.’

David Cope

Professor of Music, Masters, UC Los Angeles

Specializes in composition; 20th-century music history, with focus on the avant-garde; 18th- and 19th-century theory; analysis; experiments in Music Intelligence

Music Professor David Cope writes, “I have worked in DANM-related areas (primarily computer music composition) for over twenty years and see this program as a significant opportunity for teaching many of the subjects that traditional music programs do not afford me. The DANM Master of Fine Arts degree seems appropriate for offering faculty and students the opportunities to integrate teaching and research in ways that will make interdisciplinary studies possible and extraordinarily accessible.”

David Crane

Assistant Professor of Film & Digital Media, PhD, University of Wisconsin

Specializes in film and media theory, discourses on technology, digital culture,

experimental media, critical and psychoanalytic theory

Film Professor David Crane works on film and media theory and history, narrative and psychoanalytic theory, technocriticism, and avant-garde movements.

David Cuthbert

Associate Professor of Theater Arts (Design), MFA, UC San Diego

Specializes in lighting design, CADD, projection design, scenic design

Theater Arts Professor David Cuthbert’s background includes a solid track record of work on the West Coast as a lighting designer for such venues as La Jolla Playhouse, the Old Globe, Sledgehammer Theatre, San Jose Rep, A Contemporary Theatre, the Intiman, the Magic Theatre, and Shakespeare Santa Cruz. His national tours include “The History and Mystery of the Universe” (about Buckminster Fuller) and two productions with the New Pickle Circus. He has also earned six awards for design excellence, including a San Diego Critics Circle Award.

Sharon Daniel

Professor of Film & Digital Media, DANM Program Chair, MFA, University of Tennessee

Specializes in community-based public art in information and communications environments, net art, social and political aspects of computer networks and databases, human-computer interface design

Film and Digital Media Professor Sharon Daniel states, “My research and artistic practice exploit new information and communications technologies, as media, for the creation of ‘Collaborative Systems.’ Communication is the material, and collaboratively generated ‘systems of communication’ are the equivalent of the ‘art objects’ of this media, as I use it. However, unlike objects produced in traditional art practices these object/systems continuously evolve. A key experimental parameter of ‘my’ works is that they are authored not only by me, but also by participants in local and online communities. In these collaborations I design frameworks where participants build databases based on their own experiences and are provided with the tools they need to structure and interpret that data themselves.

“My work has evolved from interactive sculpture and video installation to experimental projects that recast networked online environments as public, community and collaborative sites. I see myself as an artist/scholar, engaged in an artistic, intellectual and political endeavor that incorporates both theory and practice and bridges the arts, humanities, sciences and social sciences.”

James Davis

Associate Professor of Computer Science, PhD, Stanford University
Specializes in computer graphics

Professor James Davis specializes in research focused primarily on acquiring digital models of the real world for use in computer graphics. This includes both shape for building 3D models and motion capture for animation. “My interests extend from the low level mathematics that make acquisition possible all the way up to the user interfaces that make these tools useful to scientists and artists. Prior to joining UCSC I spent two years at Honda Research Institute, working on real-time range sensing for humanoid robotics applications.”

Peter Elsea

Lecturer and Director of Electronic Music Technician, BM, MA, University of Iowa
Specializes in electronic music and music technology

Lecturer Peter Elsea focuses on the connection between musicians and the new technology of music. This technology has created profound changes in the tools used by composers and performers, and the music of the next century will largely be shaped by the techniques now being developed to use these tools. Elsea is involved in this development at all levels: as composer, teacher, circuit designer, programmer, and troubleshooter. The fruits of his efforts are the UCSC electronic music studios, five rooms containing the best of recent equipment integrated into efficient composition systems.

Elsea is also developing instruments and programs that will expand the possibilities of midi beyond the traditional and commercial forms of music associated with the format.

Shelly Errington

Professor of Anthropology, PhD, Cornell University
Specializes in art forms (plastic and narrative); still photography and documentary genres; semiotics and power; nationalism; art and its markets

Professor Errington’s areas of research include Southeast Asia and some interest in Mexico. Her areas of fieldwork include Southwest Asia (Indonesia), Papua-New Guinea; some in Mexico.

Kathy Foley

Professor of Theater Arts (Drama), PhD, University of Hawaii
Specializes in Asian theater, Southeast Asian studies, performance studies, maskwork, puppetry, multicultural theater

Theater Arts Professor Kathy Foley is the editor of ASIAN THEATRE JOURNAL and in addition to UCSC has taught at Chulalongkorn University in Bangkok and Yonsei University in Seoul. She is author of the Southeast Asian material in CAMBRIDGE GUIDE TO ASIAN THEATRE, numerous articles, and performs and directs dance dramas, puppetry and other works. Her exhibitions of Asian puppets and masks have been shown at the East West Center in Hawaii, the Northern Illinois Museum of Anthropology, The National Geographic Society, and the Center for Puppetry Arts. Foley’s research interests include the use of digital imagery in theatre and performance practice, digital materials as reflection of cultural representation, the relations of puppetry, animation, and digital art and new media in Southeast Asia.

Mark Franko

Professor of Dance and Performance Studies
Specializes in dance history and theory, choreography, technique, performance studies, theatrical theory in historical and critical perspective

Theater Arts Professor Mark Franko, founding member of VPS (Visual and Performance Studies research group) is a choreographer and theorist. He has written extensively on dance and visual media (video, film, photography), and is interested in issues of dance and new media as they relate to the concept of the baroque, interdisciplinary theory and practice, and historically informed perspectives on choreography. He recently edited “Ritual and Event Interdisciplinary Perspectives” for the Routledge series “advances in theatre and performance studies.”

Patty Gallagher

Assistant Professor of Theater Arts, PhD, University of Wisconsin at Madison
Specializes in movement training for actors, circus and clown traditions, and Indonesian dancer/performance

Jennifer González

Associate Professor of History of Art and Visual Culture, PhD, UC Santa Cruz
Specializes in contemporary theories of visual culture, semiotics, critical museum studies; photography, public and activist art in the United States

Art History Professor Jennifer González writes, “My participation in the Digital Arts and New Media MFA program takes the form of courses in critical theories of representation for new electronic and on-line art projects. In particular I hope to help graduate students develop a conceptual framework for their research projects grounded in theories and histories of modern and contemporary art.”

Eli Hollander

Professor of Film & Digital Media, MFA, UC Los Angeles
Specializes in film and video directing, editing, cinematography, videography, digital image generation, screenwriting

Donna Hunter

Associate Professor, History of Art and Visual Culture, PhD, Harvard University
Specializes in European painting (especially French) from 1600 to the 1960s; German art and visual culture between the two world wars; art as social practice, portraiture.

David Evan Jones

Professor of Music, PhD, UC San Diego
Specializes in composition and analysis (often computer assisted), timbre and orchestration, language and music

Music Professor David Evan Jones has written applications for computer-assisted music composition and has synthesized and composed with vowel resonances as a quasi-independent parameter in music composition. Professor Jones has employed a variety of means of imparting vowel resonances to musical materials including digitally controlled analog filters, digital filtering, and FOF synthesis. He has organized vowels according to a variety of principles based upon their formant structures and has developed the idea of vowels as points of “cognitive unison” between timbres which differ in other aspects of their timbral structure. His articles have appeared in *Computer Music Journal* and *Perspectives of New Music* and his composition is available on CDs from Wergo, Centaur, CRI, Musical Heritage, and CRS.

Norman Locks

Professor of Art, MFA, California State University, San Francisco
Specializes in photography

Suresh Lodha

Professor of Computer Science, PhD, Rice University
Specializes in scientific visualization, geographic information visualization, sensor and computer vision, image processing, multi-modal human-computer interaction

Computer Science Professor Suresh Lodha states, “My interests include multi-modal (use of sound, music, art, vision, and touch) scientific and geo-spatial visualization, development of collaborative communities, and self-expression through creative digital arts.

I have used a mix of 2D and 3D Graphics software such as Macromedia Director, Adobe Photoshop, SoundEdit, and Alias, Wavefront in teaching Computer Arts/ Graphics and CyberArt classes. I enjoy interaction and collaboration with faculty and students across campus focusing on self-awareness, social, and global issues. I believe arts can penetrate deeper with long-lasting effects.”

Chip Lord

Professor of Film & Digital Media, BA, Tulane University, New Orleans
Specializes in film and video directing, and editing, video theory and history, video installation, screenwriting, documentary production

Dominic Massaro

Professor of Psychology, PhD, University of Massachusetts-Amherst
Specializes in understanding language, speech perception and reading, language learning and speech technology, pattern recognition, concept learning, decision making, development of perception and cognition, human-machine interface

Dominic Massaro states “I am Professor of Psychology and Computer Engineering, and director of the Perceptual Science Laboratory. I was Chair of Digital Arts and New Media from 2004-2006. As a psychologist, my interest in digital art and new media centers on human experience. I have carried out research on perception, cognition, and memory, and these processes are primary contributors to art experience. My current work involves the interface between humans and technology, and how this interface can be configured to optimize human experience. Several recent projects include the physical, psychological, and literary study of time, and the development and theoretical and applied use of a completely synthetic embodied conversational agent for human machine interaction, language tutoring, and edutainment. Please see my home page for a more complete description of my research and interests: <http://mambo.ucsc.edu/psl/dwm/> .”

Michael Mateas

Associate Professor of Computer Science, PhD, Carnegie Mellon University
Specializes in Artificial Intelligence (AI) in art and entertainment, computer games, interactive story, autonomous characters, story generations, game AI, and AI-based art

Computer Science Professor Michael Mateas’ research in AI-based art and entertainment combines science, engineering and design into an integrated practice that pushes the boundaries of the conceivable and possible in games and other interactive art forms. Michael was involved in launching UCSC’s

game design degree, the first such degree offered in the UC system. Prior to Santa Cruz, Michael was a faculty member at The Georgia Institute of Technology, where he held a joint appointment in the College of Computing and the School of Literature, Communication and Culture, and founded the Experimental Game Lab. With Andrew Stern, Michael released *Façade*, the world's first AI-based interactive drama in July 2005. *Façade* has received numerous awards, including top honors at the Slamdance independent game festival. Other work includes *Terminal Time*, a machine that constructs ideologically-biased documentary histories for mass audiences, and *Office Plant #1*, a desktop robot that responds to the social and emotional tone of email received by its owner. Michael's current research interests include game AI, particularly character and story AI, ambient intelligence supporting non-task-based social experiences, and dynamic game generation.

Michael has presented papers and exhibited artwork internationally including SIGGRAPH, the New York Digital Salon, AAAI, CHI, the Game Developers Conference, ISEA, AIIIDE, the Carnegie Museum, and Te PaPa, the national museum of New Zealand. Prior to CMU, Michael worked at Intel Laboratories, where he helped introduce ethnographic techniques into the Intel research culture, and Tektronix Laboratories, where he developed qualitative design methodologies and built advanced interface prototypes.

Charles McDowell

Professor of Computer Science, PhD, UC San Diego
Specializes in programming languages, parallel computing, operating systems, compilers

Computer Science Professor Charles McDowell writes, "My professional interest intersects with DANM to the extent that DANM students and faculty are engaged in creating new software. I have taught introductory programming courses for non-computer science students. I have also taught computer literacy courses."

Margaret Morse

Professor of Film & Digital Media, former DANM Chair, PhD, UC Berkeley
Specializes in digital and electronic media theory and criticism, media art, media history, technology and culture, film history and theory, documentary and science fiction

Film Professor Margaret Morse states "I want to encourage DANM students in critical thinking and writing on digital/new media and culture. These skills are just as essential for artists as they are for writers and teachers. My own publications include work on fundamental concepts such as interactivity,

immersion and telematics, many essays on specific work by artists as well as critiques on contemporary culinary, body and other cultures. My books are *Virtualities: Television, Media Art and Cyberculture* (Indiana UP 1998) and *Software, Hardware, Artware* (ZKM and Cantz Verlag 1997). See the Medien Kunst Netz/Media Art Network online for critical introductions to numerous artists as well as essays, including my "Sunshine and Shroud" under *Cyborg Bodies: www.medienkunstnetz.de* (2005)."

Soraya Murray

Lecturer in History of Art and Visual Culture and Art, PhD Cornell University
Specializes in art and technology, new media, contemporary art, globalization, postcolonialism, visual studies

Lecturer Soraya Murray is a scholar and critic of contemporary art, with an emphasis in new media history and theory. Murray has a particular interest in non-Western modernities and the effects of cultural globalization on art and visual culture. Murray's writings are published in "Art Journal," "Nka: Journal of Contemporary African Art," "PAJ: A Journal of Performance and Art," and "Flash Art." As a DANM faculty member, she provides students who are interested in new media forms with a theoretical and historical context for understanding works that engage advanced technologies.

Murray's scholarship seeks to unearth the ways that a global phenomenon of electronic mass media and communications technologies shapes human interactions and interpenetrates contemporary experience. How do race, nation, class, gender and access affect who may share in this experience? How do the technologies that we have fashioned, in turn refashion us? Further, her research is focused on how art and technology intersect, how cultural production responds to its influential presence, and how artists have utilized new media forms to express their visions. In her analysis of photography, film, video, electronics and the digital, Murray seeks to illuminate these technological expressions within the social, theoretical and historical contexts from which they arise.

Paul Nauert

Professor of Music, PhD, Columbia University
Specializes in theory, composition; rhythm and meter; music cognition; mathematical and computer models of the compositional process
Music Professor Paul Nauert is a music theorist and composer whose recent work stems from a view of music as "time organized by sound." Current projects include an essay on harmonic progression in posttonal music, a book (with the working title *Rhythms and Algorithms*) on computer-based strategies

for generating and coordinating musical rhythms, and software tools to support both the harmony and the rhythm projects.

Dard Neuman

Assistant Professor of Music, Ph.D, Columbia University
Kamil and Talat Hasan Endowed Chair in Classical Indian Music
Specializes in ethnomusicology; Hindustani music; colonialism, nationalism, technology and performance; sitar

Marcia Ochoa

Assistant Professor of Community Studies, PhD, Stanford University
Specializes in gender and sexuality, race and ethnicity, Latina/o studies, media and cultural studies, ethnography of media, feminism, queer theory, multimedia production, Latin American studies - Colombia and Venezuela, political philosophy and geography

Alex Pang

Professor of Computer Science, PhD, UC Los Angeles
Specializes in visualization (scientific, environmental, and uncertainty), computer graphics, virtual reality interfaces, and collaborative software

Isabel Reichert

Lecturer in Film & Digital Media, MFA, New Genres, San Francisco Art Institute.

A video and conceptual artist, Isabel Reichert exhibits internationally in Europe and the United States. Her work has appeared in the Chicago Underground Film Festival, the Mad Kat Women's Film Festival, and Bay Area Now. Locally, she has exhibited at The Lab, Southern Exposure, the Walter McBean Gallery, and New Langton Arts. Her work has appeared in such notable journals as *Der Spiegel* and *The San Francisco Chronicle*. She is also the recipient of the German Television Award to realize a Media Work of Art and an award recipient of the Chicago Underground Film Festival through a collaboration with filmmaker Kerry Laitala.

Warren Sack

Associate Professor of Film & Digital Media, PhD, MIT
Specializes in theory and practice of digital media

Film and Digital Media Professor Warren Sack writes, "As a faculty member of the Digital Arts and New Media MFA Program I would like to both provide graduate students with a hands-on understanding of the 'crafts' and technologies of new media (i.e., software design, programming, distributed comput-

ing, etc.) and also to facilitate their understanding of the digital arts within the larger contexts of contemporary art, design, and philosophy. My own research involves the design and critique of online public space and public discourse. As well as teaching courses within the DANM Program, I invite graduate students to participate in my work as research assistants and junior colleagues."

Danny Scheie

Professor of Theater Arts (Drama), PhD, UC Berkeley
Specializes in acting, directing, dramatic literature, theater history, Shakespeare, Wagner, gay studies

Barry Sinervo

Professor of Ecology and Evolutionary Biology, PhD, University of Washington
Specializes in animal behavior, evolution, physiological ecology

Biology Professor Barry Sinervo states, "I am interested in developing media to illustrate the principles of behavior and evolution. The content of course is developed to be as aesthetically pleasing as possible. To this end I have developed a video game engine that uses QTVR to model the landscape and 3D models of the characters. The behaviors of the characters are developed in an object oriented language in which behaviors of complex characters are inherited from simple characters. In our lab, we use this game to teach science and as a core media device to develop other video and graphical art. New characters can be readily added to the game in a modular format. We also develop lots of video shorts (digital video storytelling) of natural history moments in the nature."

Catherine Soussloff

Professor of History of Art and Visual Culture, PhD, Bryn Mawr College
Director, Focused Research Activity in Performance & Visual Studies
Specializes in Italian Studies, Jewish Studies, and Pre-and Early Modern Studies

Professor Catherine Soussloff writes and teaches on theories of subjectivity and performativity central to thinking about digital media today. In addition, her teaching and research extend into the histories of all visual arts media from the Renaissance to the present. Graduate coursework and advising in DANM will incorporate any or all of these.

Her general research area is the historiography, theory, and philosophy of art in the European tradition from the Early Modern period to the present. Recent areas of publication have included: Viennese art and culture in the early 20th century, performance theory and visual culture, the history of the discipline of

art history, the theory of painting in Italy and France in the 17th century, Jewish studies, and theories of media. Professor Soussloff has also written on Italian Renaissance art theory and sculpture, film, and photography.

Elizabeth Stephens

Associate Professor of Art, MFA, Rutgers University, Diploma, School of the Museum of Fine Arts, Boston
Specializes in sculpture, installation, photography, performance, and web media

Renee Tajima-Peña

Associate Professor of Community Studies, BA, Harvard-Radcliffe College
Specializes in documentary film and video focusing on Asian American and immigrant communities, media and social change

Hai Tao

Associate Professor of Computer Engineering, PhD, University of Illinois at Urbana-Champaign
Specializes in image and video processing, computer vision, vision-based graphics, and human-computer interaction

Edward “Ted” Warburton

Assistant Professor of Theater Arts (Dance), MA, EdD, Harvard University
Specializes in development of dance thought in action, creative process, and technology in theater arts; dance technique, movement research and composition, and applied dance practices

Dr. Warburton’s areas of interest include dance cognition and creativity, curriculum and instruction, research and assessment methods, and technology in dance. He has conducted research on learning and development in dance, has evaluated performing arts education programs, and has participated in large scale studies for the U.S. Department of Education. He is the author of numerous essays, reports, and articles. At present, Dr. Warburton conducts research in dance thought and action, the development of teacher expertise, and the status of performing arts faculty in higher education.

Gustavo Vazquez

Assistant Professor of Film & Digital Media, MA, San Francisco State University
Specializes in film and video production, directing drama, documentary and experimental cross-cultural experiences in film, and film curation

Lewis Watts

Assistant Professor of Art, MA, UC Berkeley
Specializes in photography

Jim Whitehead

Assistant Professor of Computer Science, PhD, UC Irvine
Specializes in collaborative writing, hypertext, and computer games

Professor Whitehead led the development of the WebDAV protocol for remote web authoring, and has a ten-year history of research on hypertext systems, and mechanisms for recording the history of evolution of hypertext structures. His interest in computer games stems from a desire to understand how to construct fun experiences, understand the nature of game rule systems, and to harness the power of these engaging worlds for education. Jim’s teaching aims at providing students a deep understanding of the technical tools necessary to be proficiently expressive in diverse computational media, ranging from the Web to mobile cell phone games, and general understanding of game design.

DANM Graduate Students

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Antoine Abou Jaoude
 Karl Baumann
 Lyes Belhocine
 Drew Detweiler
 Chris Girard
 Nik Hanselmann
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 Alex Konrad
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Troy Allman
 Rupinder Dhillon
 Miki Foster
 G. Craig Hobbs
 Lindsay Kelley
 Joshua McVeigh-Schultz
 Nada Miljkovic
 Laila Shereen Sakr
 Roopesh Sitharan
 Melanie Stewart

Group addresses for students and faculty

danm-students@ucsc.edu — all currently enrolled students
 danm-students07@ucsc.edu — cohort that began in F07
 danm-students08@ucsc.edu — cohort that began in F08
 danm-faculty@ucsc.edu — all DANM faculty members
These lists are managed by the Technical Coordinator.

DANM Web Sites

<http://digitalarts.ucsc.edu/>

This site is DANM's face to the world. It gives a complete description of the program and answers questions of prospective students regarding courses, faculty, students and alumni. It also gives basic application information.

<http://danm.ucsc.edu/>

A major communication medium for the DANM program is the danm.ucsc.edu server which provides file-sharing and a multitude of web services including events, course pages with joint participation, user home directories, bulletin board features, chat through jabber and much more. You are required to have an account on this machine which will be set up with your assistance at DANM Orientation. For support using the features of this server please contact the Technical Coordinator.

“@ucsc.edu” Email Account

We will use your UCSC Account name (“name”@ucsc.edu) as your login name on danm.ucsc.edu. To activate your UCSC account, please go to the UCSC student portal: <http://my.ucsc.edu/>, signing in with your Student ID and a password that was sent to you by the Graduate Division. After logging in to my.ucsc.edu, click on the link labeled “Activate UCSC Account.” If you have trouble with any of this please contact the Graduate Division.

Forgotten Passwords

For security reasons passwords are not stored anywhere readable; they are encrypted. If you have forgotten your UCSC account password visit the IRC office in the basement of the Communications Building. Photo ID is required. For your danm.ucsc.edu account, if you forget your password please contact the Technical Coordinator.

