**Curriculum Vitae**

**John L. Gibbs, Ph.D.**

Associate Professor, Theatre and Film Studies

Faculty Fellow, Institute for Aritifical Intelligence

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[Note: during much of my career, my married name was Kundert-Gibbs]

**Education**

Ph.D.: English/Dramatic Literature, The Ohio State University, 1995

MS: Artificial Intelligence, The University of Georgia, 2019

MA: English, The Ohio State University, 1990

BA: Physics, Princeton University, 1987 (Minor in Music composition and theory)

H/S: University School, Hunting Valley, Ohio, 1983

PhD Dissertation: No-thing is more real than nothing: Zen/Chaos Theory in the Dramatic Art of Samuel Beckett. Computer graphics and Illustrations by the author.

MS Thesis: Quasi-Semantic Image Manipulation Via Deep Neural Networks

MA Thesis: “Alone Together”: Division, Unity and the River in Beckett’s Ohio Impromptu.

Undergraduate Senior Thesis: “Time’s Dividing”: Possible Sources of Excess Noise in Timing Data from the Millisecond Pulsar, 1937+21.

Undergraduate Junior Independent Work: The Theoretical Design of a Device to Measure Electron Spin Resonance. A Survey of the Core Regions of Elliptical Galaxies.

**Professional History**

* August, 2006 – Present: Associate Professor, Theatre and Film Studies, University of Georgia. Responsibilities include teaching graduate and undergraduate courses in 3D animation, motion capture, 3D games, mobile programming, sound design, screen and stage writing, and modern drama; writing and designing for theatre and screen; research in 3D animation, sound design, media design, dramatic writing, and artificial intelligence.
* September, 2021 – Present: President and CEO, Artimatic, Inc., an Artificial Intelligence/Machine Learning company that produces AI-based solutions to 3D animation production problems.
* January, 2005 – July, 2006: Director, Digital Production Arts, Clemson University. Associate professor, Computer Science. Responsibilities include teaching in the graduate level computer animation and effects program, evolving the program into one of the top such programs in the country, and interfacing between the colleges of Art, Computer Science and Performing Arts, which all have a part in this interdisciplinary program.
* June, 2001 – December, 2004: Director, Digital Production Arts, Clemson University. Assistant Professor, Computer Science.
* July, 1999 – June, 2001: Director, Multimedia Arts and Sciences major, University of North Carolina at Asheville.
* August, 1996 – June, 1999: Director, Multimedia program, Assistant Professor, English, California Lutheran University.
* August, 1995 - June, 1996: Visiting Assistant Professor, Department of Theatre, Indiana State University, faculty member in the Women’s Studies Program, graduate faculty member. Responsibilities included: graduate advising; graduate committee work; departmental personnel committee; directing a main stage production; computer/internet design and maintenance.
* January, 1995 - June, 1995: Visiting Adjunct Professor, Women’s Studies Program, Indiana State University.
* September, 1992 - June, 1993; March, 1992 - December, 1992; September, 1988 - June, 1990: Graduate Teaching Assistant, The Ohio State University.
* January, 1992 - March, 1992: Lecturer/Instructor for Duke University course on Samuel Beckett.
* September, 1989 - June, 1991: Graduate Research Assistant for A Pinter Festival: An International Meeting, held at The Ohio State University.
* September, 1987 - June, 1988: Laboratory Instructor in Physics at The Ohio State University.

**Publications**

Books:

* *The Elon Musk Mission: Making The Future Awesome: How Tesla, SpaceX, The Boring Company, and Neuralink are Changing the World.* Randy Kirk, Lars Strandridder, Brian Wang and John Gibbs. Send Me Press, 2022.
* *Action! Acting Lessons for the CG Animator*. Kundert-Gibbs, John and Kristin Kundert-Gibbs. Wiley, Inc., 2009.
* *Mastering Maya 8.5*. Kundert-Gibbs, John, Mick Larkins, et al. Wiley, 2007.
* *Mastering Maya 7*. Kundert-Gibbs, John, Dariush Derakhshani, and Eric Kunzendorf. Wiley, February, 2006.
* *Maya: Secrets of the Pros 2.* Kundert-Gibbs, John, and Dariush Derakhshani, Ed. Sybex, Inc., 2004.
* *Maya 5 Savvy*. Kundert-Gibbs, John and Peter Lee. Sybex, Inc., 2003.
* *Maya 4.5 Savvy*. Kundert-Gibbs, John and Peter Lee. Sybex, Inc., 2003.
* *Maya: Secrets of the Pros*. Kundert-Gibbs, John, Ed. Sybex, Inc., 2002.
* *Mastering Maya 3*. Kundert-Gibbs, John, and Peter Lee. Sybex, Inc., 2001.
* *Mastering Maya Complete 2*. Harovas, Perry, John Kundert-Gibbs, Peter Lee. Sybex, Inc., 2000.
* *No-thing is Left to Tell: Zen/Chaos Theory and the Dramatic Art of Samuel Beckett*. Kundert-Gibbs, John. Fairleigh Dickenson UP, 1999.
* *Pinter at Sixty*. Ed. Burkman, Katherine H., and John Kundert-Gibbs. Bloomington: Indiana UP, 1993.

Articles:

* Gibbs, John, Benjamin Flanders, Dylan Pozorski, Weixuan Liu. “Automated Weight Painting: Using Deep Neural Networks to Adjust 3D Mesh Skeletal Weights.” Proceedings of the Computer Animation and Artificial Intelligence Conference, Dubai, UAE, 2023 (forthcoming).
* Seidel, Stefan, Karl Werder, Jan Recker, Nicholas Berente, John Gibbs, Nouredine Abboud. “Data-Driven, Data-Informed, Data-Augmented: How Ubisoft’s Ghost Recon Unit Uses Data for Continuous Product Innovation.” California Management Review, Berkeley, CA, 2020.
* Seidel, Stefan, Nicholas Berente and John Gibbs. “Designing with Autonomous Tools: Video Games, Procedural Generation, and Creativity.” Proceedings of the International Conference on Information Systems, 2019.
* Gibbs, J. (2018). Video Color Grading via Deep Neural Networks. *IADIS International journal on Computer Science and Information Systems*, *13, No. 2*, 1-15.
* “Aesthetic Grading: Color Correction via Neural Networks.” Kundert-Gibbs, John. *Proceedings of the Theory and Practice in Modern Computing 2018 International Conference*, Madrid, Spain, 2018.
* “Image Based Content Retrieval via Class-Based Histogram Comparisons.” Kundert-Gibbs, John. *Lecture Notes in Electrical Engineering, Vol. 449: IT Convergence and Security 2017, Vol. 1*, Ed. Kim, J. Kuinam, Hyuncheol Kim, Nakhoon Baek. Singapore, Springer Nature, 2017.
* “Hooked on Springs: Using Virtualized Damped Simple Harmonic Oscillators to Explore Complex Search Spaces.” Kundert-Gibbs, John, and W. Don Potter. *Proceedings of the 2016 International Conference on Computational Science and Computational Intelligence (CSCI)*, Ed. Hamid R. Arabnia, Leonidas Deligiannidis, Mary Yang. Part of *IEEE Xplore Digital Library for CSCI 2016 Proceedings*.
* “The Role of Computer Science in Digital Production Arts.” Davis, Timothy, and John Kundert-Gibbs. Proceedings of the 11th annual SIGCSE conference on Innovation and technology in computer science education. Bologna, Italy, June, 2006, 73-77.
* “Developing Efficient Pipeline Tools for Animation Production.” Siomacco, Edward, John Kundert-Gibbs, and Timothy Davis. Proceedings of the 44th Annual ACM Southeast Conference. Jacksonville, FL, April, 2006.
* “Digital Production Arts: Coming Soon to a College Near You!” Wang, Samuel, Timothy Davis, Robert Geist, James Westall, and John Kundert-Gibbs. *Proceedings of the 42nd Annual ACM Southeast Conference*. Huntsville, Alabama, April, 2004, pp. 416 – 421.
* “Virtual Pinter: Using Technology to Re-member *The New World Order*.” Kundert-Gibbs, John and Kristin. In *The Pinter Review: Collected Essays 2001 and 2002*, Ed. Gillen, Francis and Steven H. Gale. Tampa, FL: The University of Tampa Press, 2002.
* Contributing author to *The ElectricImage Handbook*. Ed. John Sledd. Charles River Media, 1998.
* “What is a ‘Grave Astride a Birth’? Beckett’s Ohio Impromptu as Zen Koan.” In *Modern Drama*, 40:1 (Spring, 1997), 38-56.
* “Barren Ground: Female Strength and Male Impotence in Cat on a Hot Tin Roof and Who's Afraid of Virginia Woolf?.” In *Staging the Rage: The Web of Misogyny in Modern Drama*. Ed. Katherine Burkman and Judith Roof. New York: Garland Press, Inc., 1998.
* ‘“… continued perception’: The Chaotic Underpinnings of Samuel Beckett's Film and Television Work.” In *Samuel Beckett and the Arts*. Ed. Lois Oppenheim. New York: Garland Press, Inc., 1999.
* “Revolving it all: Mother-Daughter Pairs in Marsha Norman’s ‘night, Mother and Samuel Beckett’s Footfalls.” In *Marsha Norman: A Casebook*. Ed. Linda Brown. New York: Garland Press, Inc., 1995.
* “‘I am Powerful and I am only the lowest doorkeeper’: Power Play in Kafka’s The Trial and Pinter’s Victoria Station.” In *Pinter at Sixty*. Ed. Katherine H. Burkman and John Kundert-Gibbs. Indiana UP, 1993.

Annotations:

* Keith Aldritt, Eliot’s Poetry as Chamber Music. In *T. S. Eliot: Man and Poet: An Annotated Bibliography of a Decade of T. S. Eliot Criticism: 1977 - 1986. Vol. 2*, Michigan: Cushing Malloy, Inc., 1992.
* C. Capri-Karka, Love and the Symbolic Journey in the Poetry of Cavafy, Eliot and Seferis. In *T. S. Eliot: Man and Poet: An Annotated Bibliography of a Decade of T. S. Eliot Criticism: 1977 - 1986. Vol. 2*, Michigan: Cushing Malloy, Inc., 1992.

**Patent**

Gibbs, John, Benjamin Flanders, and Dylan Pozorski. US Patent No. 17/842,112 (pending): Automated Weighting Generation with Three-Dimensional Models.

**Honors and Awards**

* Number One Best Seller on Amazon (Tech and Business category): *The Elon Musk Mission: Making The Future Awesome: How Tesla, SpaceX, The Boring Company, and Neuralink are Changing the World.* Randy Kirk, Lars Strandridder, Brian Wang and John Gibbs. Send Me Press, 2022.
* Official Selection, St. Louis International Film Festival, SouthOut Queer Film Festival, Vail Film Festival, Tallgrass Film Festival, Oxford Film Festival, Sherman Oaks Film Festival, Aesthetica Film Festival, and Charlotte Film Festival: “My Own,” a 15 minute short. Audio post-production. 2021.
* Official Selection, Richmond International Film Festival, New Filmmakers, New York, Southeastern International Film Festival, and available to rent on Amazon Prime: “A Christmas Tree Love Story,” a full-length video directed by Bentley Heyman. Audio post-production. 2020.
* Official Selection, Paris Short Film Festival, and the Golden State Film Festival: “The Perfect Part,” a 15 minute short written and directed by Beaty Reynolds. Video and audio post-production. 2020.
* Official Selection, The IndieFest Film Awards, and the Dumbo Film Festival: “Other People’s Children,” a 10 minute short written and directed by Beaty Reynolds. On-set recording and mixing, and audio post-production.
* M. G. Michael Award. “Facial Action Coding and Micro Expressions for animated characters. June, 2011 – June, 2012.
* Winner, “Best Independent Animation,” Eurographics 2005 (Dublin, Ireland), for “Demons Within,” a 5 minute animation created by Digital Production Arts students.
* Honorable mention in the SPACE (Student Presentation of Animation Competition and Exhibition) festival, SIGGRAPH 2005 (Los Angeles, CA), August, 2005, for “Demons Within.”
* Honorable mention in the SPACE (Student Presentation of Animation Competition and Exhibition) festival, SIGGRAPH 2005 (Los Angeles, CA), August, 2005, for “Space Cat,” a 5 minute animation created by Digital Production Arts students.
* Winner, “Best Student Animation,” Highlands Animation Festival 2005 (Highlands, NC), for “Demons Within.”
* Honorable mention in the SPACE (Student Presentation of Animation Competition and Exhibition) festival, SIGGRAPH, 2004 (Los Angeles, CA), August, 2004, for “The Journey,” a 5 minute animation created by Digital Production Arts students.
* Official selection, Cineme animation festival (Chicago, IL), September, 2004, for “The Journey.”
* Official selection, Cineme animation festival (Chicago, IL), September, 2004, for “Demons Within.”
* Jury panelist, SPACE festival, 2004.
* First place in Flicks on 66 animation festival (Albuquerque, NM), July, 2003 for “The Kneeknocker’s Nose,” a 5 minute animation created by Digital Production Arts students.
* Second place in the Flicks on 66 animation festival (Albuquerque, NM), July, 2002 for “dinoSIG,” a 5 minute animated short created by Digital Production Arts students (see Media Projects below).
* Best-selling book at SIGGRAPH 2002 (San Antonio, TX) for *Maya: Secrets of the Pros* (see Publications below).
* Alias|Wavefront Certified Trainer in Maya (3D Modeling and Animation software).

**Grants**

* Georgia Research Alliance Ventures Seed Grant, Phase I. “Developing the skiNNer Weight Painting Software into a Commercial Product.” $50,000. July, 2021 – June, 2023.
* FAST Grant to develop grant proposals for Artimatic Technologies, Inc. $3,000. November, 2021 – June, 2022.
* M. G. Michael Award. “Facial Action Coding and Micro Expressions for animated characters.” $3,000. June, 2011 – June, 2012.
* Choi, Ikeseon (PI), et al. “Narrative Engagement Techniques for Teaching Undergraduate Engineering Students,” NSF Grant, $250,000, December, 2008 – December, 2010. (Consultant)
* Zellner, Dan, et al. “Archiving Commedia Masks via Multiple Methods,” January, 2009 – January, 2010. (Consultant)
* Kundert-Gibbs, J. (PI), J. Harris, W. Robinson: “Production Testing new Sun Blade Servers,” Sun Microsystems AEG Grant, $51,890, December, 2005 – December, 2006.
* Davis, T. A. and J. Kundert-Gibbs: “Shooting in 3D with the Zmini Camera,” NSF Research Resources Program, Grant RR-0423584, $30,008, August 2004 – July 2006.
* Geist, R. M., M. Westall, J. Kundert-Gibbs: “Motion Capture in Clinical Science,” Mindfield LLC, Charleston County, U.S. Department of Education, $133,093, October, 2004 – September, 2005.
* Techné: Co-PI on NSF grant to engender project-based teaching methods into undergraduate Computer Science curriculum. Approximately $350,000.
* SUR Grant: Co-PI on IBM grant to place cutting edge blade servers into academic programs. Approximately $150,000.
* NASA NIAC grant (through Northeastern University) to study bio-nano technology as it relates to exploration of Mars. Clemson’s portion comes to approximately $24,000 for visualization and rendering services.
* Irvine Foundation Grant, 1999-2001. Approximately $250,000. To continue developing the multimedia major at California Lutheran University, create computer-based training modules, and solidify relationships with industry, helping the major to become more self-sufficient in future.
* Irvine Futures Grant, 1996-1998. Approximately $110,000. To develop the Multimedia Major at California Lutheran University, using a new, outcome-based pedagogy.
* University of North Carolina at Asheville research grant to create an abstracted, changing virtual set for New World Order, a short play by Harold Pinter, then present the results of this work at the international Pinter conference in London, June, 2000.
* Indiana State University Arts Endowment Grant, 1995 (see “Multimedia” heading, below).
* Faculty Development Grant at Indiana State University, 1995.
* General Education in Action Grant, 1995-6.
* The Ohio State University Department of English’s Summer Intensive Research Assistantship for independent work during the summer quarter, 1992.
* ‘Carrie Scott Leitch and Robert Ingram Leitch 1907 Scholarship’ for the years, 1983 - 7.

**Papers Read at Scholarly Meetings**

* Gibbs, John, Benjamin Flanders, Dylan Pozorski, Weixuan Liu. “Automated Weight Painting: Using Deep Neural Networks to Adjust 3D Mesh Skeletal Weights.” The Computer Animation and Artificial Intelligence Conference, Dubai, UAE, May, 2022.
* Gibbs, John and Benjamin Flanders. “How Artimatic uses Machine Learning to Weight Paint 3D Meshes—and how this can be Applied to Your Digital Art.” FMX Conference, Stuttgart, Germany, May, 2022.
* Gibbs, John, and Tangrui Li. “Advanced Color Grading: Utilizing Deep Neural Networks To Automate An Aesthetic Task.” The 11th International Conference on the Image, Sydney, Australia, September, 2020.
* Seidel, Stefan, Nicholas Berente, and John Gibbs. “Designing with Autonomous Tools: Video Games, Procedural Generation, and Creativity.” International Conference on Information Systems, Munich, Germany, December, 2019.
* “Aesthetic Grading: Color Correction via Neural Networks.” Kundert-Gibbs, John. AIDIS Theory and Practice in Modern Computing 2018 International Conference, Madrid, Spain, July, 2018.
* “Image Based Content Retrieval via Class-Based Histogram Comparisons.” Kundert-Gibbs, John. iCatse International Conference on IT Convergence and Security (ICITCS2017)*,* Seoul, S. Korea, September, 2017.
* “Hooked on Springs: Using Virtualized Damped Simple Harmonic Oscillators to Explore Complex Search Spaces.” The 2016 International Conference on Computational Science and Computational Intelligence (CSCI), Las Vegas, NV, December, 2016.
* “Lessons from Costa Rica: Teaching Creative Writing in a Study Abroad Context,” Kundert-Gibbs, John. Hawaii Universities International Conference on the Humanities. Honolulu, Hawaii, January, 2013.
* “Transcendental Beckett: Staging the Infinitesimal,” Kundert-Gibbs, John. Hawaii Universities International Conference on the Humanities. Honolulu, Hawaii, January, 2012.
* “Performing the Turing Test: The Theory and Practice of AI as Character in the Limited Agency Environment of the Theatre,” Smith, Michelle, John Kundert-Gibbs. International Conference on Intermediality and Theatricality. Montreal, Canada, May, 2007.
* “Digital Production Arts: Coming Soon to a College Near You!” Wang, Samuel, Timothy Davis, Robert Geist, James Westall, and John Kundert-Gibbs. *Proceedings of the 42nd Annual ACM Southeast Conference*. Huntsville, Alabama, April, 2004.
* “‘Other Places’: Creating virtual environments for the later Pinter plays,” meeting of the Pinter Society, London, June, 2000.
* “The Chaotic Underpinnings of Samuel Beckett’s Film and Television Work,” the Modern Language Association Convention, Chicago, December 27th, 1995.
* “The Camera as Chorus in Spike Lee’s Malcolm X,” the Midwest Modern Language Association Meeting, Minneapolis, November, 5th, 1993.
* “Narrating and Narrative in Catastrophe and Footfalls,” the Midwest Modern Language Association Meeting, Minneapolis, November, 5th, 1992.
* “Samuel Beckett’s Ohio Impromptu as Zen Koan,” the International Beckett Symposium, The Hague, Netherlands, April 10th, 1992.
* “Power Play in Kafka’s The Trial and Pinter’s Victoria Station,” A Pinter Festival, an International Meeting, April 19th, 1991.

**General Audience Presentations**

* “Using AI to Solve Entertainment/Content Creation Challenges.” The University of Georgia Institute for Artificial Intelligence AI Day 2, Athens, GA, November 17th, 2022.
* “How Does AI Work in Tesla’s Full Self Driving Beta Software?” TeslaCon Florida, Cocoa Beach, FL, October 22nd, 2022.
* “How AI Will Change the Nature of Driving.” Fully Charged Live, San Diego, CA, September 10th, 2022.

**Animation Projects**

* Animator: *Boneyards*. Animation of a glass pulverizer for an episode of the History Channel series.
* Adviser/Producer: “Malina Malign,” a 3 minute animated short produced by DPA students
* Adviser/Producer: “Tartan Troubles,” a 3 minute animated short produced by DPA students
* Adviser/Producer/Screen Writer: “Space Cat,” a 5 minute animated short produced by DPA students (see Awards and Honors)
* Adviser/Producer: “Mandala,” a 3 minute animated short produced by DPA students
* Adviser/Producer/Director/Screen Writer: “Demons Within,” a 5 minute animated short produced by DPA students (see Awards and Honors)
* Advisor/Producer: “The Journey,” a 5 minute animated short produced by DPA students (see Awards and Honors)
* Adviser/Producer/Director/Screen Writer: “The Kneeknocker’s Nose,” a 5 minute animated short produced by DPA students (see Awards and Honors)
* Advisor/Producer/Director/Screen Writer: “dinoSIG,” a 5 minute animated short produced by DPA students (see Awards and Honors)
* Solo Creation: “Pool Shark,” a 5 minute animated short involving character animation, dynamic simulations, texturing and lighting

**Theatrical Media Design**

* Sound design: *Breathe*, by Angela Hall
* Sound design: *She Kills Monsters*, by Qui Nguyen
* Sound design: *Equus*, by Peter Shaffer
* Sound design: *Detroit*, by Lisa D’Amour
* Sound design: *Cabaret*, by John Kander and Fred Ebb
* Sound design: *Titus Andronicus*, by William Shakespeare
* Sound design: *Jane Eyre,* by Polly Teale.
* Sound design: *Sweeney Todd*, by Stephen Sondheim and Hugh Wheeler
* Sound design: *You Can’t Take it With You*, by George S. Kaufman and Moss Hart.
* Sound design: *Mein Kampf*, by George Tabori.
* Sound design: *The Great Gatsby*, by Simon Levy.
* Sound design: *Santaland Diaries*, by David Sedaris.
* Sound design: *The Tempest*, by William Shakespeare.
* Sound design: *Macbeth*, by William Shakespeare.
* Sound design: *Hidden Man*, by Pamela Turner (world premier).
* Sound design: *Hamlet*, by William Shakespeare.
* Sound and Media design: *The Life and Times of Tulsa Lovechild*, by Greg Owens.
* Sound design: *Our Lady of 121st Street*, by Adly Guirgis.
* Sound design: *Who’s Afraid of Virginia Woolf?*, by Edward Albee.
* Sound design: *A Midsummer Night’s Dream*, by William Shakespeare.
* Sound design: *365 Days / 365 Plays*, by Suzan Lori Parks.
* Sound design: *Faith Healer*, by Brian Friel.
* Sound designer: *Balm in Gilead*, by Lanford Wilson.
* Set and Media design: *Death of a Salesman*, by Arthur Miller.
* Set and Media design: *Cabaret*, by John Kander and Fred Ebb.
* Media design: *Twilight, Los Angeles, 1992*, by Anna Deveare Smith.
* Directing/Design: *New World Order*, by Harold Pinter, using virtual sets with chroma-keyed acting space. Also filming of said play for conference presentation in London, June, 2000.
* Media design: *Macbeth*, by William Shakespeare.
* Media design: *The Skin of Our Teeth*, by Thornton Wilder.
* Media design: *Vinegar Tom*, play by Caryl Churchill.
* Advisor: Virtual Theatre performance of *The Serpent*. Creation of a multimedia world of computers, actors, lights and sound, designed to take multimedia “out of the box.”

**Audio/Video Post Production and Design**

* Audio post processing, editing, and mixing: “My Own,” video short, directed by Courtney Thérond. Official selection of numerous film festivals (see awards section). 2021.
* Audio post-production, ADR, Foley, mixing: “A Christmas Tree Love Story,” full-length video, by Bentley Heyman. Purchased by Amazon Prime in 2020. Available to rent on Amazon Prime.
* Video and audio editing, audio post-production, color grading, audio recording and engineering: “The Perfect Part,” video short, by Beaty Reynolds. Official selection two film festivals (see awards section). 2020.
* On-set audio recording, post audio recording and engineering, post-production, mixing: “Other People’s Children,” by Beaty Reynolds. 2020.
* On-set audio recording, post-production, mixing: “Be The Chef,” video short series, directed by Bentley Heyman. 2019.

**Other Media Design**

* Design: titles and bumpers for a pilot cable show, “America’s Youngest Millionaires”.
* Design: commercial sequence for “@Home” network.
* Director of a committee at California Lutheran University to investigate, conceive, create and implement a new major in Multimedia Studies. This project is supported by both the University and a Futures Project grant from the Irvine Foundation to a sum of more than $400,000.
* Design and construction of a 3D virtual theatre and stage set for a CD-ROM series about great historical plays.
* Advisor, camera operator, technician, and post-production editor for “Women, Incorporated,” a multimedia video presentation of popular conceptions of male and female roles at work and in the household.
* Conception and design of “When Shakespeare Read the Sound and the Fury,” a multimedia project which incorporates written and spoken language, performance, music, dance, and computer generated graphics (generative stages).

**Workshops and General Interest Lectures**

* The Ancient Art of Storytelling in Contemporary Games and Cinema. Clemson University, 2013. Invited lecture for Computer Science and Digital Production Arts.
* Ideas for Creative Exploration symposium on Game Design. University of Georgia, 2009.
* Wilson Center for the Humanities colloquium on Contemporary Animation. University of Georgia, 2007.
* Renderman Techniques seminar/round-table course. Clemson University, 2002.
* 3D Modeling and Animation - California Lutheran University Continuing Education department, 1997 through 1999.
* Chaos Theory: Math and Physics and Fun, Oh, My! - California Lutheran University, February, 1998.
* Basic to Intermediate Non-linear digital video editing - California Lutheran University, January, 1998.
* Digital Technology: Taking the Arts to New Worlds - California Lutheran University, October, 1997.
* Basic to Intermediate 3D Modeling and Animation on the computer - California Lutheran University, September, 1997.
* Electronic Publishing - Association of Lutheran Colleges Faculty Conference on Technology in Higher Education, October, 1996.
* Web site tools and tricks - Association of Lutheran Colleges Faculty Conference on Technology in Higher Education, October, 1996.
* Multimedia Authoring - Association of Lutheran Colleges Faculty Conference on Technology in Higher Education, October, 1996.
* Martial Arts for the Actor - Kennedy Center/American College Theatre Festival, 1996.
* Circles of Otherness in Amy Tan’s The Joy Luck Club - California Lutheran University Women’s Resource Center Speaker’s Series, 1996.
* Playwriting - Indiana State University, November, 1995.
* Martial Arts for the Actor - Indiana State University, November, 1995.

**Graphics and Media Technical Skills**

* Advanced 3D Modeling, Animation, pipeline automation and Effects using: Maya, Cinema4DXL, Bryce, Poser. Specializing in character animation, technical animation, motion capture, effects, and dynamic systems (particles and soft bodies) simulations.
* Advanced 2D Compositing using AfterEffects.
* Advanced Video and Audio post-production using Logic Pro X, Final Cut Pro X, Pro Tools, and Premiere.
* Advanced 2D design using Photoshop.
* Advanced theatrical video and audio using QLab.
* Artificial Intelligence/Machine Learning coding for Deep Neural Networks using Tensorflow and Pytorch.
* Advanced iOS app development using Swift and Objective C.
* Advanced MEL and Python programming.
* Advanced knowledge of Macintosh OS and hardware.
* Intermediate to advanced knowledge of Windows, Linux and several flavors of Unix.
* Intermediate knowledge of Networking hardware and network servers (Mac, Windows and Linux).

**Representative Creative Writing**

* “Must Go On,” Play—Produced at the University of Georgia, Athens, Georgia, February 21 – March 3, 2013.
* “War of the Worlds,” Play—Produced at The Classic Center, Athens, Georgia, October 13th, 2007
* “9 Gods,” Poem — Published in Wild Word.
* “Nuances on November,” Graphic/Poem — Published in Recursive Angel.
* “No Man’s Land,” Play
* “Moondust,” Series
* “Millennium-3,” Screenplay.
* “’til Death Do Us Part,” Screenplay.
* “Chaos Drive,” Screenplay.
* “The Rest is Silence,” Play.
* “The Great Escape,” Screenplay.
* “Mike and the Sea Turtle,” Children’s Tale.
* “9-1-1: A Still-life,” Play.
* “A Date for the Nineties,” Play.
* “The Nagasaki Plan,” Novel.
* Various poetry, including the collection, “Portraits.”

**Theatrical Experience**

Design:

* Seven Stages

Sound Design for *Mein Kampf*, by George Tabori

Sound Design for *Who’s Afraid of Virginia Woolf?*, by Edward Albee

Sound Design for *Hidden Man*, by Pamela Turner (world premier)

* The Warehouse Theatre

 Video/Sound/Media Design for *Death of a Salesman*, by Arthur Miller

 Set Design for *Death of a Salesman*, by Arthur Miller

* University of Georgia

Sound Design for *Breathe*, by Angela Hall

Sound Design for *She Kills Monsters*, by Qui Nguyen

Sound Design for *Equus*, by Peter Shaffer

Sound Design for *Detroit*, by Lisa D’Amour

Sound Design for *Cabaret*, by John Kander and Fred Ebb

Sound Design for *Titus Andronicus*, by William Shakespeare

Sound Design for *Jane Eyre*, by Polly Teale

Sound Design for *Sweeney Todd*, by Stephen Sondheim and Hugh Wheeler

Sound Design for *You Can’t Take it With You*, by Kaufman and Moss

Sound Design for *The Great Gatsby*, by Simon Levy

Sound Design for *Mein Kampf*, by George Tabori

Sound Design for *Macbeth*, by William Shakespeare

Sound Design for *The Tempest*, by William Shakespeare

Sound Design for *Hidden Man*, by Pamela Turner (world premier)

Sound and Media for *The Life and Times of Tulsa Lovechild*, by Greg Owens

Sound Design for *Hamlet*, by William Shakespeare

Sound Design for *Our Lady of 121st Street*, by Adly Guirgis

Sound Design for *Who’s Afraid of Virginia Woolf?*, by Edward Albee

Sound Design for *A Midsummer Night’s Dream*, by William Shakespeare

Sound Design for *Balm in Gilead*, by Lanford Wilson

Sound Design for *365 Days / 365 Plays*, by Suzan Lori Parks

* Rose of Athens Theatre

Sound Design for *The Tempest*, by William Shakespeare

Sound Design for *Santaland Diaries*, by David Sedaris

* North Carolina Shakespeare Festival

Sound Design for *Faith Healer*, by Brian Friel

* Indiana State University Summer Stage

 Sound Design for *Moon Over Buffalo****,*** by Ken Ludwig

Sound Design for *The Foreigner*, by Larry Shue

 Sound Design for *The Glass Menagerie*, by Tennessee Williams

 Set Design for *Cabaret*, by Kander and Ebb

 Media Design for *Cabaret*, by Kander and Ebb

 Sound Design for *Who’s Afraid of Virginia Woolf*, by Edward Albee

 Sound Design for *What the Butler Saw*, by Joe Orton

 Multimedia/Graphic design (including 3D modeling and animation),

“Lights on Broadway,” by Diana Stewart

 Multimedia/Graphic design (including computer animation and morphing), “Anything Goes: A Cole Porter Review”, by Diana Stewart

* Clemson University

 Sound Design for *Twelfth Night*, by William Shakespeare

 Lighting Design for *Suburbia*, by Eric Bogosian

 Media Design for *Twilight: Los Angeles, 1992*, by Anna Deveare Smith

 Sound Design for *Museum*, by Tina Howe

* California Lutheran University

 Multimedia/Graphic design (including editing, 3D modeling and

 animation, compositing, and effects) for *The Skin of our Teeth*, by Thornton Wilder.

 Multimedia/Graphic design (including editing, 3D modeling and animation,

compositing, and effects) for *Vinegar Tom*, by Caryl Churchill

* Duke University

 Lighting design, *The Girlhood of Shakespeare’s Heroines*, by Don Nigro

* Tavern Theatre

 Lighting and sound, *A Date for the Nineties*, by John Kundert-Gibbs

 Lighting and sound, *Pictures at an Exhibition*, by Don Nigro

Writing:

* University of Georgia:

Must Go On

War of the Worlds

Directing:

* University of Georgia:

Must Go On, by John Kundert-Gibbs

*Die Fledermaus*, by Johann Strauss

*Betrayal*, by Harold Pinter

*The Underpants*, by Steve Martin

War of the Worlds, by John Kundert-Gibbs

* ISU Summer Stage Professional Season:

 *Keely and Du*, by Jane Martin

* California Lutheran University:

 *All in the Timing*, by David Ives

* Indiana State University:

 *The Threepenny Opera*, by Bertolt Brecht

* Duke University:

 *The Girlhood of Shakespeare’s Heroines*, by Don Nigro

 *Ohio Impromptu*, by Samuel Beckett

* The Tavern Theatre:

 *A Date for the Nineties*, by John Kundert-Gibbs

Assistant directing:

* The Ohio State University

 *Pictures at an Exhibition*, by Don Nigro

* Playbooth Theatre

 *Jane Shore*, by Nicholas Rowe

Acting:

* Indiana State University

 *The Tempest*, by William Shakespeare

 (American College Theatre Festival Region III Finalist)

* Stuart Pimsler Dance & Theatre

 “McKinley’s Carnation,” a site-specific work by Stuart Pimsler

* The Ohio State University

 *A Kind of Alaska*, by Harold Pinter

Fight Choreography:

* Clemson University

Fight scenes, *Twelfth Night*, by William Shakespeare

 Riot scene, *Marat/Sade*, by Peter Weiss

 Play and “hockey stick” fight scenes, *Suburbia,* by Eric Begosian

* UNC Asheville

 Opening and Macbeth/Macduff fight scenes, *Macbeth*, by William Shakespeare

* Playbooth Theatre

 Epée fight scene, *Jane Shore*, by Nicholas Rowe

* Duke University

 “Open Arms”—Martial Arts fight sequence, International Festival

**Graduate Courses Taught**

* Animation Two—University of Georgia
* Animation One—University of Georgia
* Technical Animation—University of Georgia
* Facial Animation—University of Georgia
* Motion Capture—University of Georgia
* Seminar on Beckett and Pinter—University of Georgia
* Seminar on Representations of AI in dramatic fiction—University of Georgia
* Interactive Media as Drama—University of Georgia
* Sound Design—University of Georgia
* Video Production—University of Georgia
* Motion Capture—University of Georgia
* Advanced Dramatic Writing—University of Georgia
* Performance of Science in Film and Theatre Seminar—University of Georgia
* The 3D Graphics Pipeline – Clemson University
* Computer Animation – Clemson University
* Digital Production Arts Studio – Clemson University
* Advanced Screenwriting – Clemson University
* Issues in Cultural Studies: Cultural Studies in Performance - Indiana State University
* Advanced Playwriting - Indiana State University

**Undergraduate Courses Taught**

* Animation Two—University of Georgia
* Animation One—University of Georgia
* Technical Animation—University of Georgia
* Facial Animation—University of Georgia
* Motion Capture—University of Georgia
* Interactive Media as Drama—University of Georgia
* Sound Design—University of Georgia
* Video Production—University of Georgia
* Motion Capture—University of Georgia
* Dramatic Writing—University of Georgia
* Advanced Dramatic Writing—University of Georgia
* Performance of Science in Film and Theatre Seminar—University of Georgia
* Advanced Screenwriting – Clemson University
* Advanced 3D Animation – University of North Carolina at Asheville
* Networking and Hypertext Design – University of North Carolina at Asheville
* Introduction to Non-linear video editing and 3D animation - University of North Carolina at Asheville
* Introduction to Computers and Multimedia - University of North Carolina at Asheville
* Senior Capstone: Multimedia in Practice and Theory - University of North Carolina at Asheville
* Introduction to Multimedia - California Lutheran University
* Multimedia Level 1 (2 semesters) - California Lutheran University
* Multimedia Level 2 (2 semesters) - California Lutheran University
* Multimedia Capstone (2 semesters) - California Lutheran University
* Modern and Contemporary Drama - California Lutheran University
* Seminar on Modern Drama - Indiana State University
* Multimedia Touchstone I Course - California Lutheran University
* English Literature, 1670 to the Present - California Lutheran University
* Cultural Studies in Performance - Indiana State University
* Play/Screenwriting - California Lutheran University
* Playwriting - Indiana State University
* Directing - Indiana State University
* Introduction to Shakespeare - The Ohio State University
* The Novels and Plays of Samuel Beckett - Duke University
* Multimedia Bedrock Course - California Lutheran University
* Major American Authors - California Lutheran University
* Introduction to Theatre - Indiana State University
* Introduction to Women’s Studies - Indiana State University
* Freshman Literature and Writing - California Lutheran University.
* Freshman Composition Using the Macintosh Computer - California Lutheran University
* Freshman Composition - The Ohio State University
* Freshman Composition using the Macintosh and IBM Computer - The Ohio State University

**Continuing Education Courses Taught**

* Basic 3D Modeling and Animation
* Advanced 3D Modeling and Animation
* Programming of iOS

**Professional and University Service**

* Head, Dramatic Media, University of Georgia
* Chair of the Tech Committee, University of Georgia
* Dramatic Media Committee, University of Georgia
* Production Committee, University of Georgia
* 2D Animation Assistant Professor Search Committee, University of Georgia
* Associate Choral Conductor Search Committee, University of Georgia
* Fine Arts Renovation Architectural Committee, University of Georgia
* Faculty Advisory Committee, University of Georgia
* Secretary for Faculty Committee, University of Georgia
* Chair of the DPA Board, which convenes monthly, Clemson University
* Chair of various DPA MFA thesis committees, Clemson University
* Search committee for Dean of the Graduate School, Clemson University
* Provost’s Interdisciplinary Task Force, Clemson University
* Entering Advisor for all DPA graduate students, Clemson University
* MFA thesis Committee Member for all graduating DPA students, Clemson University
* Jury Member, SPACE (Student Projects in Animation Competition and Exhibition), 2004
* Director, organizer, SEDAF (SouthEastern Digital Animation Festival), 2003, 2004
* Teacher and mentor for the Clemson University Tae Kwon Do club
* Community Outreach Committee, University of North Carolina at Asheville
* Freshman, Transfer, and Multimedia Major adviser, University of North Carolina at Asheville
* Creative Arts Division Committee, California Lutheran University.
* Freshman and Multimedia Major Advisor, California Lutheran University.
* Multimedia Major Committee, California Lutheran University.
* Member, Faculty Senate, California Lutheran University.
* MA thesis advisor and committee member, Indiana State University.
* Personnel Committee, Women’s Studies Program, Indiana State University.
* Production Adjudicator, the Kennedy Center/American College Theatre Festival Region III, ongoing.
* Chair, Midwest Modern Language Association panel on Drama, 1993 - 94.
* Advisor, General Education in Action project (see under Multimedia work heading above).
* Secretary, Midwest Modern Language Association panel on Drama, 1992 - 93.
* (Sole) Co-coordinator and grant writer with Katherine Burkman of “A Pinter Festival: An International Meeting,” an international symposium on the playwright/screenwriter with over three hundred participants from eight countries, five live performances (including a work commissioned for the festival), forty scholarly panels, key note speeches from Martin Esslin, Carey Perloff, and Louis Marks, and videotapes of Pinter screenplays and foreign adaptations of his work.

**Membership in Academic Societies**

Association of Computing Machinery (ACM)

National Association of Broadcasters (NAB)

Southeast Theatre Conference

Beckett Society

**Other Activities and Skills**

Proficiency in reading and conversational French. 3rd Degree Black Belt, Tae Kwon Do; Founder, William & Mary Tae Kwon Do Club; President, The Ohio State University Tae Kwon Do Club (1990-1993); Advisor, Tae Kwon Do Club, Clemson University (2002-2006). Choral singing, alpine and rock climbing, SCUBA diving, tennis, cycling, softball, skiing, surfing.