

**Daniel Dean**  
Curriculum Vitae

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***Exhibitions, Performances, Commissions***

- 2017 Mobile Experiential Cinema - Houston, Aurora Picture Show, Houston TX (coming 2017)\*  
LEAV (geo-location based smartphone app, <http://leav.co>), Minneapolis MN (commission forthcoming summer 2017)\*
- 2016 Familiarity Breeds Contempt, Pearson Lakes Art Center, Okoboji IA (solo show)  
*Notes From There*; Current Studio, OKC, OK (curated group show)  
MCAD Faculty Biennial; Mpls, MN (group faculty exhibition)  
*Phase Change*, Northern Spark, Minneapolis MN (Curated and commissioned by Northern Spark)\*\*
- 2015 *A World We Inhabit, A World We Made*; Kiehle Gallery, St.Cloud State University, MN  
(2 person show)  
*Center for Advanced Applications*, Art(ists) on the Verge 6, Soap Factory, Minneapolis MN  
(fellowship group exhibition, catalogue)  
*Meander*, CHS Ballpark, St.Paul MN (commission, permanent)\*\*
- 2014 *solarsonicinfinitysystem*, Bakken Museum, Minneapolis MN (commission, temporary)  
*See/Hear*, Anoka-Ramsey Community College (commission, permanent)  
*Risk/Reward*; The Oracle, InterviewRoom11, Edinburgh Scotland (group show)  
*Guess Ready Review*, Kolman & Pryor Gallery, Minneapolis MN (group show)  
Midway Contemporary Art Monster Drawing Rally, Grain Belt Bottling House, Minneapolis  
MN (performance)
- 2013 *Green Screen - Self-Discipline and Speculation*, Beijing Film Academy New Media Triennial,  
Beijing China (collaboration with Ben Moren and Kate Cassanova)  
*RAD10*, Art in Odd Places 2013: Number, Greensboro NC (performance)  
*Untitled (Selections From The Permanent Collection) - ,, (Comma Comma Comma)*, 2013  
Minnesota Biennial, The Soap Factory, Minneapolis MN\*  
*Can You See It?* Weisman Art Museum, Minneapolis MN (commission with MEC, temporary)\*  
*global aCtIVISm*, ZKM Center for Art and Media, Karlsruhe Germany  
*Secret City* - Northern Spark Festival, St.Paul MN (public immersive media performance)\*  
*The Park by the People* - USB Shuffle Show, INSTITUT FÜR ALLES MÖGLICHE, Berlin,  
Germany\*  
Underground Sound - Minnesota Arboretum Summer Public Sculpture Program, Chanhassen, MN
- 2012 Ten Chances, No Hustle: Residency Exhibition - AOT One Nighter Series, *Art of This*, Min-

neapolis MN (group show)

*TonoSauna* - Art Shanty Projects, Medicine Lake MN (commission)

- 2011 *The Sonic Articulation of Sunbeams* - Bakken Museum's Green Energy Art Garden, Minneapolis MN  
*Expeditions in USonia* - Fine Arts Gallery, George Mason Univ, Fairfax VA\*  
*Deep Play* - North American Graduate Art Survey, Nash Gallery, University of Minnesota MN (juror, Bartholomew Ryan)
- 2010 *Deep Play* - Spark Festival of Electronic Music and Art, Minneapolis MN  
*Scream At the Economy* - Intermedia Art Festival, Arts Technology Research Center, I.U. Purdue University, Indianapolis IN\*  
*Acts of Alternative Exchange* - US Social Forum, Detroit MI\*
- 2009 *Container(Space): Launch* - Senior Thesis Exhibition, George Mason University, Fairfax VA  
*Res Publica des Usonia: Space As Essay* - Cafritz Art Center, Silver Spring, MD\*  
*Close Encounters 2: Acts of Social Imagination* - Nathan Cummings Foundation, New York, NY (Curator, Don Russell)\*
- 2008 *Material Word* - 123 Gallery, Fairfax VA (Curator, Helen Frederick)  
*Bartering in the Land of Abundance* - Transformer Gallery, Washington, DC\*  
*Close Encounters: Facing the Future* - Katzen Art Center, Washington DC (Curators Niels Von Tomme & Don Russell)\*
- 2007 *East Coast Sculpture Exchange*, James Madison University, Harrisonburg VA (Curator, Tom Ashcraft)  
*Protesting On Demand*, Multimediale Festival, Washington, DC (Curators Niels Von Tomme)\*  
*1460 Wallmountables* - DC Arts Center, Washington DC (Award - Best Use of Space)  
*Vernacular Spectacular*, Univ. of Pennsylvania, Philadelphia PA (Juror, Zoe Strauss)

\* Project/Exhibitions as Mobile Experiential Cinema

\*\* Project/Exhibitions as Futures North

\*\*\* Project/Exhibitions as Floating Lab Collective

## **Education**

- 2013 MFA, Experimental & Media Art, University Of Minnesota  
2012 International Art Expositions in Switzerland & Germany, Summer Program, UMN  
2010 BFA, Art & Visual Technology, George Mason University

## **Screenings**

- 2017 *Mobile Experiential Cinema*, Aurora Picture Show, Houston TX (forthcoming 2017)\*
- 2016 *Notes From There*, WZFR, Oseloa WI
- 2013 *Heterotopias of Amusement*, W@nderlust - Quarter Gallery, University of Minnesota, Minneapolis MN  
*Mobile Experiential Cinema: Berlin* - KulturPark, SpreePark, Planterwald, Berlin Germany\*  
*Mobile Experiential Cinema: The Parade* - Northern Spark Festival, Minneapolis MN\*
- 2012 *Mobile Experiential Cinema: Second Bridge Is Wider* - Northern Spark Festival, Minneapolis MN\*
- 2009 *(Dis)Location, (Dis)Connection, (Dis)Embodiment*, Pyramid Atlantic, Silver Spring MD (collaborative film installation, Curator - Helen Frederick)

## **Residencies**

- 2016 Mallard Island Eco-Arts Workshop, 1 week, Rainy Lake MN  
WZFR Film Residency, Somerset WI
- 2015 Mallard Island Eco-Arts Workshop, 1 week, Rainy Lake MN
- 2014 Bakken Museum Green Energy Art Garden, Minneapolis MN
- 2013 Elsewhere Collaborative, 5 weeks, Greensboro NC  
Mallard Island Eco-Arts Workshop, 1 week, Rainy Lake MN
- 2012 Ten Chances, No Hustle, experimental urban residency, 3 weeks, Minneapolis MN

## **Grants / Fellowships**

- 2015 Art(ists) On the Verge 6 Fellowship, Northern Lights MN, Minneapolis MN
- 2013 *Site-Specific Sculpture*, DOVE Summer Research Fellowship grant, \$4,000, UMN, Minneapolis MN
- 2011 *Viking Bar as Cultural Museum*, DOVE Summer Research Fellowship grant, \$4,000, UMN, Minneapolis MN
- 2010 DOVE Graduate Fellowship grant, \$22,500, UMN, Minneapolis MN
- 2009 *Container(Space)*, Sustainability Grant Program, \$1,800, Office of Sustainability, George Mason University, Fairfax, VA

## **Invited Lectures, Visiting Artist Talks, Workshops**

- 2017 *Art, Aesthetics and Cyborgs*; Cyborg Ethics course, Prof.Sonali Pahwa, University of Minnesota (forthcoming spring 2017)
- 2016 *Manifesto Library*, Sean Christopher Gallery, Columbus Ohio  
*Collaboration Among the Arts*, Prof.Mary Magsamen, University of Houston, Houston TX (student workshop)\*
- 2015 Visiting Artist, Experimental + Documentary Film, Prof.Morgan Adamson, Macalester College, St.Paul MN  
Exhibiting Artist Lecture, St.Cloud State University, MN  
*Center for Advanced Applications: Real and/or Imagined*, Art(ists) on the Verge 6 fellowship

- exhibition artist panel, Soap Factory Minneapolis MN
- 2013 Resident Artist Talk, Elsewhere Museum, Greensboro NC  
*Mobile Experiential Cinema* - Hacker Art course, Prof. Heba Amin, Hochschule Für Technik Und Wirtschaft, Berlin, Germany  
*Collaboration in Praxis*, Undergraduate BFA Senior Project course, Prof. Christina Schmid, Univ of Minnesota
- 2012 *Mobile Performance*, Performance and Installation course, Prof. Clive Murphy, Univ of Minnesota
- 2010 *Practices in Art & Social Engagement* - Montgomery College of Art + Design, Silver Spring MD  
*Strategies for Art & Social Engagement* - Art as Social Action, Corcoran College of Art + Design, Washington DC  
*Collaboration within Collectives* - Graduate Collaborative Studio, Prof. Mark Cameron Boyd, Corcoran College of Art + Design, Washington DC

### ***Publications + Interviews***

- 2016 *Rupture of the Virtual*, John Kim, DeWitt Wallace Library (book, chapter 5, 2016)\*  
 “On Phase Change” by Megan Guerber, NorthernLights.MN\*\*  
 “Sometimes You Have to Melt Some Ice to Make a Point” by Heather Smith, Grist.org\*\*
- 2015 *Meander*, CODAMagazine: Technology + Art II, website, October)\*\*
- 2014 “Methodologies on the Verge,” Kirsten Valentine Cadieux (fellowship exhibition catalog)
- 2013 *Global Activism: Art and Conflict in the 21st Century*, Edited by Peter Weibel, MIT Press\*\*\*  
*Mobile Experiential Cinema*, Northern Spark’s TV Takeover, Twin Cities Public Television, St. Paul MN (interview)\*  
 “solarsonicinfinitysystem: A Solar Powered Art Installation at The Bakken Museum,” Christopher Atkins  
 “Passages through the Ordinary: A Human Pyramid,” Christina Schmid (catalog essay for group exhibition)
- 2012 *The Culturator: “Film Noir Meets Bike Culture,”* l’etoile (online magazine, interview)\*  
 “Art review: Powered by Sun and Wind: Science and renewable energy animate a new Green Energy Art Garden at the Bakken Museum,” Mary Abbe, Star Tribune, Minneapolis MN

## **Teaching Appointments**

Adjunct Faculty, Media Arts, Liberal Arts; Minneapolis College of Art and Design  
(fall 2014 - spring 2017)

Adjunct Professor, Combined Media, Department of Art, St. Cloud State University  
(fall 2016)

Visiting Assistant Professor, Media and Cultural Studies; Macalester College  
(fall 2015 - spring 2016)

Instructor of Record, Experimental and Media Arts; University of Minnesota  
(fall 2011 - spring 2013)

## **Departmental Service**

Junior Reviews, Minneapolis College of Art and Design (2014, 2015)

Participated in annual Junior Review process by providing advisory feedback on a committee of Media Arts faculty according to MCAD guidelines. This review provides both students and faculty a forum for presentation, discussion, and interim evaluation of a Junior's work in, and by, the Media Arts Department.

Graduate Area Research Committee, graduate representative (2012-2013)

Participated in re-development of curricula priorities and new course proposals

Experimental and Media Art, curriculum re-development committee (2012-2013)

Developed two new course proposals for Experimental and Media Arts area, one successfully

XYZ Lab (formerly eStudio), manager (2010-2013)

Assisted with Grant fulfillment, successfully sought budgetary funding for undergraduate work study students, managed student workers, maintained and upgraded studio equipment, purchased and allocated supplies department wide

Visiting Artists Committee, University of Minnesota Art Department (2011-2013)

Proposed visiting artists, managed itinerary, studio visits, introductions

Making Art on Wheels (MAW), public projection collaborative, president (2011-2013)

Acted as organization president to secure ongoing funding support

## **Software**

Adobe Premiere	Processing
Adobe After Effects	P5.js
Adobe InDesign	Atom
Adobe Illustrator	Sublime Text
Adobe Photoshop	Rhinoceros
Adobe Audition	Sketchup
Garage Band	Cinema 4D lite
Audacity	
Final Cut Pro	

## **Hardware + Digifab Tools**

Laser Cutter  
CNC Router  
Vinyl Cutter  
3D Printing - Replicator 2  
Ultrasonic Welder  
CNC Embroidery  
General Wood Shop Tools  
Welding (MIG)  
Arduino (+ various sensors)

## Collaboratives

### Futures North, 2013-2017

Futures North is a collaborative design+fabricate+build team comprised of Daniel Dean, John Kim, Adam Marcus, and Molly Reichert. We share a passion for design, innovative technologies and the construction of public+social art spaces. Confidently multi-modal in our practice, we move fluidly between the disciplines of art, design, landscape, urbanism, and spatial practices. A unifying theme of our work is an interest in the aesthetics of data; how new technologies can help us to visualize, reveal, understand and celebrate the diverse fields of information that flow through contemporary culture. Our practice is informed by innovative design and construction technologies, such as digital fabrication with robotic machines, computational modeling, custom software, and electronics development. [www.futures-north.com](http://www.futures-north.com)

### Studio North, 2014-2017

Studio North is a studio collaborative built around the concept of resource sharing and creating an active studio environment conducive to collaboration and skill-sharing. I was a founding member and continue in the role of studio and shop manager. I teach, maintain, and repair all shop tools and initiate shop upgrades and expansion. The shop has basic power tools, and industrial table saw, bandsaw, double-bevel chopsaw, drill press, Makerbot Replicator 2 3D printer, and X-Carve CNC router.

### Mobile Experiential Cinema, 2011-2017

Mobile Experiential Cinema (MEC) is an ongoing collaboration between myself and media artist Ben Moren which, as complex film projects are known for, often involves a larger group of actors, writers, DPs, production assistants and more. MEC is a cinematic storytelling platform that combines mobility, film-making, public projection, cellphone technology, live theater action, and sound. Each project is developed after a lengthy research phase that explores specific urban spaces. A story inspired by the spaces, the people, and the artifacts found during research is written into a screenplay that acts as a road map for an immersive experience for audiences as they travel across a city by bike or foot to encounter audio installations, projections, live actors, etc. We are currently working with Aurora Picture Show to secure funding to develop and Houston specific MEC project that speaks to the particular qualities of the people living there. [www.mobileexperientialcinema.com](http://www.mobileexperientialcinema.com)

### Floating Lab Collective, 2007-2010

Floating Lab Collective (FLC) is a group of artists based in Northern Virginia working collectively on public art, new media and social research. FLC has worked extensively in Northern Virginia and Washington, DC as well other cities such as Detroit, Medellin, Colombia and Louisville, KY. Our goal is to expand public art practices and provoke discourse about the future of society. The collective is a dynamic and flexible group that draws together resources in response to specific communities. Each project experiments with key leverage points within communities that have the capacity to expose, analyze and transform around identity, economics and the environment. The collective's working process is integrative, turning social action into art and creative processes into social change. FLC is known for designing new platforms to provoke participation such as mobile, digital and transportable devices.

## **Courses Taught**

Minneapolis College of Art and Design, Adjunct Faculty, Media Arts

### **WMM 3020 - Web + Screen (fall 2014, fall 2015, fall 2016)**

Building on their initial exposure to web design and development in Foundation: Media 1 and 2, students engage in a thorough examination of current web-publishing standards, concepts, and development tools. Topics covered in this course range from web design and development including: Internet based art practices, interactive and screen-based publication formats, commercial websites, generative and algorithmic art, information design, and digital storytelling to screen-based aesthetics and practices. Creative and investigative approaches to network-driven concepts are encouraged. (Topics covered: HTML, CSS, jQuery, Javascript, web/hypermedia/interactivity concepts.)

### **AH 3378 - History of Web and Multimedia (spring 2015)**

This course examines the artistic and technical evolution of electronic, interactive, and digital media. Students explore how these media develop, as well as how artistic and technical practices merge. Students gain an in-depth knowledge of web and multimedia concepts through focused engagement with key artists, inventions, events, and experiments. This course seeks to map the impact of these media on art, technology, and daily life.

### **FDN 1312 – Foundation: Media 2 (spring 2016, spring 2017)**

Building on the skills acquired in Foundation: Media 1, this class takes up more advanced software applications. Through discussions and lectures, students explore various modes of media presentation, the power of moving images, and web work. Using a variety of software and hardware, students learn the basics of nonlinear editing, sound recording, video recording, and web deployment. Attention is focused on narrative structures and strategies in relation to the particular qualities of media.

### **FDN 1311 - Foundation: Media 1 (fall 2014)**

Students are introduced to the digital resources at MCAD while exploring digital media and laptop computing. Areas covered include the Service Bureau, student servers, Media Center, and digital resources. Students discuss media and media artists and practice various software applications including Adobe Photoshop and Web development tools. (Software/topics covered: photography and animation principles, Photoshop CC, Premiere CC, Audition CC, intro to HTML/CSS.)

St.Cloud State University, Department of Art, Adjunct Professor,

### **Art 202 - Combined Media (fall 2016)**

This course is an introduction to and exploration of the making of and thinking about art that challenges traditional models of art by combining materials and processes. We will primarily focus on generating new ways of thinking rather than acquiring new technical skills. We will examine forms of art-making that don't necessarily exist within the confines of a gallery/institutional space and that are dependent not on the genius of the individual and the making of unique, original art objects, but on the depth and value of connecting art to the private, public, human, technological, social, political, economic and cultural layers of contemporary society. Photo, video, image, sculpture and performance-based projects will encourage interdisciplinary problem solving, spatial installations, collaboration with others and champion process over product. This class will involve how you interact with each other, and other people, while you examine the roles that art does and does not play in contemporary culture.

## **Courses Taught** (cont.)

Visiting Assistant Professor, Media and Cultural Studies, Macalester College

### **MCST 394 - Advanced New Media Theory - From Post-Modern to Post-Digital (spring 2016)**

This course delves into an emerging dialogue in the field of new media theory suggesting we're entering a post-digital epoch. We explore the cultural implications of contemporary media and emerging technologies on various modes of cultural production, identity construction, time and virtuality. Topics include post-digital aesthetics, post-media discourses, surveillance and digital resistance, remix, and network theory.

### **MCST 234 - New Media Theory/Practices (fall 2015)**

In the last couple of decades, we have seen the invention and popularization of a wide assortment of digital technologies and with them, a variety of new media forms. The Internet (which includes a collection of media forms, from web pages and peer-to-peer software to social media and video sharing sites), massively multiplayer online video games, ubiquitous computing, software, mobile phones – together, many argue, these and other forms of new media are reshaping how we live, create, work and even, what it means to be human. This class examines a cross-section of contemporary humanistic research that has sought to understand the impact(s) of new media through a comparison to earlier, pre-digital media.

University of Minnesota, Instructor of Record

### **ARTS 1601 - Introduction to Experimental & Media Arts (fall 2011, 2012; spring 2012, 2013)**

This is an introductory studio course with a lecture component that covers: experimental sound, experimental video & cinematic essay, net.art, new aesthetic, public space, and networked practices. Students are introduced to the unique aspects of time-based and digital media. Projects require the conceptualization, development, and realization of media art works. The course focuses on exploring creative processes in media arts while establishing a fine arts practice, learning methods and criteria for evaluation, and critique of contemporary media arts practices. (Software covered: CS5/6, Final Cut 7, Soundtrack Pro, DVD Studio Pro, Audacity.)

### **ARTS 3490 - Making Art in the Real World (summer 2012)**

Co-developed and collaboratively taught with colleague Ben Moren, this three-week intensive, experiential studio course employs a practice-based collaborative methodology, readings, in-class discussion, presentation and critique. The course explores the conceptual framework of social art making and its relationship to community formation, media forms, technology, and cultural production. The Internet (and its constituent media forms) and the proliferation of networked devices foster an evolution in networked art making to provide an immense field of practice for today's artists. Student created artworks, individually and collectively, that explored these new creative contexts. The class required bicycles and off-campus meeting locations both as a mode of mobility reflective of networks and to re-imagine where and how art can engage audiences.