

**Conrad Gleber, Ph.D.**

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**Education:**

**Doctor of Philosophy**, Florida State University, College of Education, Department of Educational Research, 2001

Dissertation title: *Learning Centered Environments: The Design of Strategies for Sociocultural Interaction and their Role in Solving Complex Problems*, directed by Marcy Driscoll, Ph.D. Based on the writing of Lev Vygotsky, Kenneth Burke and Gregory Bateson, my research focused on intersubjective learning as a collaborative strategy for creating art using photographs.

**Master of Fine Arts**, School of the Art Institute of Chicago, 1976

Major areas of emphasis: Media and conceptual art with emphasis in photography, artists' book publishing, and film. Studies directed by Keith Smith, Robert Peters and Kenneth Josephson. Awarded: Edward L. Ryerson post-graduate research fellowship to Tokyo, Japan to research contemporary artists' book publishing. Yasuhiro Ishimoto and Eiko Hosoe facilitated my work there.

**Bachelor of Fine Arts**, Florida State University, College of Visual Arts, Theater & Dance, 1972 Major: Photography, directed by Evon Streetman, emphasis in 8x10 view camera, black & white silver prints

**Teaching Experience:**

**Visiting Associate Professor, Department of Studio Art in the College of Visual Arts, Theater and Dance, Florida State University**, (Fall, 2001 to present)

My responsibilities included the establishment and development of a new BFA program in design and new media. I also expanded the curriculum by developing and teaching courses for undergraduate and graduate students. This included the theory and history of design, a seminar in the critical issues of contemporary design and studio art courses in new media design and publishing.

**Founder & Faculty Program Leader, Graphic and New Media Design Program, FSU Study Center, London, UK.** (Fall, 2002 to present)

An intensive summer program for 15 students designed to introduce American university students to the European graphic and new media design community. Students live in central London, meet and work with visiting professionals, local students, and produce a capstone project.

***Developed and taught the following courses:***

**Theory & History of Design**, reviews the history of graphic communication, information technology and visual culture. Enrollment is 60, and includes lectures and readings. Students produce semantic maps of historical data and graphic designs of specific periods in history. The written assignment for this class requires students to develop questions for conversation and argument.

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**BFA Seminar: Critical Issues in Contemporary Design**, readings and discussion in designers' role in globalization, sustainability and the emerging networked culture. Students produce artists' books or DVD package that elaborate on their personal view of critical issues. Final Cut Pro, DVD Studio Pro, Audacity and Adobe InDesign

**Design Practicum for New Media Projects**, Advanced Graduate Studio Workshop for Communications and MFA Studio Art majors, who have projects ready for print, Internet or electronic publishing.

**Design 3**, Studio workshop for first year design majors and involves sound, non-linear video editing, DVD authoring and print. Students become familiar with Audacity, Final Cut Pro DVD Studio Pro and Adobe InDesign. Their finished product, produced in the tradition of *Man with a Movie Camera* and *La Jetee*, is presented as an interactive DVD package and includes a printed cover and pamphlet insert.

**Advanced Workshop: Installation and 3-D Design**, BFA studio workshop designed to give students a framework to explore their own ideas, aesthetic, style and issues within the context of collaborative public event and installation. Projects include a range of range of media from building traditional sculptural environments to public video projections to alterations to the built environment.

**Advanced Workshop: Portfolio Development**, Advanced studio workshop designed to give students an opportunity to develop and publish their portfolio on the Internet and DVD, practice presentation skills and art direct other students' special projects.

**Media Workshop: Print Design**, Studio workshop, students create graphic designed projects through collaboration and art direction. Assignments focus on defining the audience and placement in public space. Projects have produced stickers, posters and billboards. Adobe CS2 software.

**Photography for Non-Art Majors**, (enrollment 90) This course is designed for a large class of novice liberal arts students. The students' work is driven by assignments then by personal interest in a theme that becomes a portfolio collection of prints. Students submit their photographs, which are critiqued using digital slides and projectors. This course provided the cohort for my dissertation research.

### *Courses developed and taught at the FSU London Study Centre:*

**European Graphic and New Media Workshop**, Studio workshop and seminar Lectures review recent European design history. Students research the urban design community through visits to special events, museums, galleries, and artists' studios. There are weekly presentations by visiting artists and the course ends with a one-week intensive workshop by a visiting artist/designer.

**Photography in a Digital Environment**, Introductory and advanced courses for art and non-art majors developed for the general course curriculum at the FSU London Centre. Students use the city to engage the urban environment, create a theme portfolio of prints and finish the course by preparing a public exhibition of their work.

## Current Creative & Professional Projects

**Mobile Media Workshop: *Personal Media – Public Good***, December 2005, Athens, GA

I helped to organize a one-day workshop, sponsored by the Mobile Media Consortium at the University of Georgia that will involve professionals from a variety of different disciplines. The group will explore ways that mobile media interaction can be used to enhance the social quality of life. Teams of filmmakers, artists, technicians, social activists, industry representatives, and students will combine forces to produce examples that will explore the way that mobile media might address a community challenge. Then the teams will produce a short video to be distributed to cell phones demonstrating their finding and ways in which mobile media can strengthen a community.

I have been invited by directors of BBC Live Events to use the results of this workshop to propose a community interaction project that will incorporate a large public screen such as the Big Screens in Manchester and Liverpool, UK.

**v1b3: Video In the Built Environment** I am one of three media artists that initiated this project in 2005. Our efforts focus on the integration of new media art with the built environment through curated site-specific interventions, screened presentations and collaborations with architects and developers. It is a growing collaboration that involves over 100 international artists, architects and designers interested in issues of public and urban interaction with new media art.

### ***Installations:***

**ArtSpace**, College Art Association, Boston, 2006

**v1b3: Collection 1**, Orlando & Manchester, UK, Exchange exhibition

**v1b3: Collection 2**, Chicago, Manchester & Liverpool, UK, Simultaneous exhibition

**v1b3: Site: Chicago Loop**, Four site-specific video works projected in the south loop

### ***Screenings:***

**University of Kansas**, Collections 1 & 2, 2005

**Miami University**, Collections 1 & 2, 2005

**University Film & Video Association**, Formal Screenings Event, 2005

**Film & Video Festival**, University of Tennessee, Collections 1, 2005

**Gnee Ann Polytechnic**, Singapore, Collection 1, 2005

### ***Future sites in process:***

**Serbia**, a two-year project has been proposed to the cultural ministry and will involve urban screenings and site-specific projections.

**Singapore**, Gnee Ann Polytechnic is the sponsor and the proposal is in process.

**Keys Gate Development, Homestead, Florida** is a project to collaborate with an architect designing a condominium development that would explore the use of new media art installations.

**Video Documentary: *Dialogues with Artists in Cuba***, I co-produced, directed a video that presents three internationally known visual artists and two performance art groups living and working in Cuba. They discuss their artwork and how living and working in Cuba shapes their vision of history and contemporary issues.

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***Lectures & Screenings:***

**Cuba: Politics and Culture**, Lecture and screening, 6th Cuban Research Institute Conference on Cuban and Cuban-American Studies, Miami, October 2005

**Island Nations**, Special Screening Event, Rhode Island School of Design, 2005

**Documentary Film Presentation**, Lecture and screening, Albany State University, 2004

**Groupo 609 Will Not Be Appearing This Evening**, Lecture and screening, Shorin Performance Studio, New York University, 2004

**Documentary Film Presentation**, Lecture and screening, University of Wisconsin, Milwaukee, 2004

**Additional Professional Experience**

**Founding Board Member, Journal Editor-in-chief, President-Elect**, International Digital Media and Arts Association 2004 – present

The International Digital Media Arts Association (iDMAa) was founded in early 2004 by a group of 15 universities. The iDMAa serves educators, practitioners, scholars, and organizations with interests in digital media. iDMAa sponsors an annual conference, an exhibition of art, education and technology, a journal of refereed and invited articles and regional conferences on specific digital media and arts topics.

I edited the online and printed versions of the *iDMAa Journal* for two years. In 2006 I will become the third president of the organization.

**Co-founder, Vice-President**, New Media Caucus, College Art Association, 2003 –04. Currently a member of the publications committee.

The New Media Caucus is a non-profit, international membership organization formed to advance the conceptual and artistic use of digital media. The caucus represents artists whose media are expanding with developments in digital technology and artists working in newly emerging media such as robotics, virtual reality, interactive and installation environments as well as artists working in established digital areas of video, sound and graphics.

**Appointed Member, Statewide Course Numbering System Faculty Discipline Committee on Digital Media**, Florida Department of Education, 2004

Florida statutes require the Department of Education to implement common course numbering by appointing faculty with expertise and commitment to specific curriculum domains. The committee on digital media was responsible for developing a statewide list of core competencies and common course numbering for digital media education for all state universities and community colleges.

**Research Assistant, T.R.E.E. Project**, Learning Systems Institute, Florida State University 1996 – 1999

While conducting doctoral research, I worked on the development of software to support teachers of exceptional children. My contribution focused on cultural and social learning research, software development beta-testing, user-group assessment, and implementation and prototype revisions.

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**Artists' Production Press, Inc.** a.k.a. Chicago Books, Chicago & New York City  
Director and co-founder 1976-1988

Organized as a 501C3 non-profit corporation, the press became a leader in experimental offset printing and publishing that produced books and prints by visual artists. The books are multiple originals and are the result of a collaborative effort in design and production. As a non-profit organization it received grants from the NEA, New York State Council for the Arts and the Illinois Arts Council. We offered artists a unique experience in all aspects of the design and printing process. The workshop, functioned as a learning community, where collaborating artists and designers discovered unique ways to use the printing process experimentally. Noteworthy artists include Claes Oldenburg, Leon Golub, Robert Heinecken and many others. Other activities included artists' performance series, a Franklin Street window exhibition program in NYC, and conferences on alternative spaces and activities. The history of Chicago Books and its impact on art in the 1970's and 80's has been included in several exhibitions, articles and books, most recently in 2002 at the University of Iowa Museum of Art that included the screening of a video documentary of Dieter Rot I produced in 1978. In 2003, a similar exhibition was held at Columbia College, Chicago.

**Conrad Gleber Printing & Publishing, Inc.; AGW Lithography, Inc.,**  
New York City, 1981-1997

During this time I founded and owned a printing and publishing business that specialized in producing books and prints for, museums, art galleries, artists, photographers and designers. The current incarnation of my original business, AGW Litho, has a reputation for high quality reproduction printing, from design to completed project and gave me extensive experience in all aspects of the design, printing and publishing business. The business was instrumental in producing artists' books for many different contemporary artists and institutions and was honored with several awards for excellence. Established as an artist's studio, its success depended on the collaborative atmosphere of the facility. I divested my financial interest in 1998.

### **Chairperson of Publications and Adjunct Faculty**

School of the Art Institute of Chicago, 1976-1981

During this time I directed the publications department, which was responsible for all of the school's printed material. In addition, I took the opportunity as the chairperson to use the in-house printing facility to teach two courses on the design and production of artists' books. Using my dual faculty and staff position, I was able to develop and teach new courses in printing and publishing and developed an artists' book publishing program.

Using hands-on techniques, students learned to experiment with the entire process from the conceptualization of the public idea, through the design process, and the production of making of the published artwork. The publications department also extended its influence by sponsoring an international conference on artists' books and one of the first ever exhibitions of art that utilized the mass media technology of high-speed, offset printing. The school has continued the program I established as part of the printmaking area.

### **Publication and Conference Presentations:**

*Video in the Built Environment: An international panel discusses urban screens using Internet video,*  
Panel co-chair, University Film & Video Association Conference, Manchester, UK  
& Chicago, IL, 2005  
International Digital Media & Arts Association Conference, Manchester, UK &  
Orlando, FL, 2005

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- Designing Collaborative Digital Media Art Projects*, panel chair,  
International Digital Media and Art Association Conference, Orlando 2005
- The Shape of Desire: Essential Ephemeral Qualities in Video and Audio Art*, research paper,  
93 Annual Conference of the College Art Association, 2004,  
*NMC Media-N, Journal of the New Media Caucus*, Vol.1 No. 1 2005,  
<http://www.newmediacaucus.org/media-n/index.htm>
- Professional Academic Development in Digital Media & Art*, workshop moderator  
International Digital Media and Arts Association Conference, Orlando 2004
- The Mongrel Influence: A critical look at 50 years of artists' books*, Outside of a Dog: Paperbacks and  
Other Books by Artists, 2003, exhibition publication, BALTIC: The Contemporary  
Art Centre, Gateshead, England
- The Law of Diminishing Astonishment*, critical review,  
DesignX: Critical Reflections, exhibition publication, 2002 ISBN 1-889282-12-X
- Six metaphors in search of the Internet*, Shank, G. & Gleber, C., research paper  
Teaching & Learning: The Journal of Natural Inquiry & Reflective Practice, Fall 2002  
Vol. 17, Number 1 <http://www.und.nodak.edu/dept/ehd/journal/>
- From data to culture: a model of information transition & transfer*, paper presentation  
American Educational Research Association, National Consortium of Instruction &  
Cognition, 2002
- Social learning instructional strategies: Teaching visual literacy through photography*, roundtable presentation  
*What SHOULD Web Templates Do?* paper presentation & discussion  
Association of Educational Communications & Technology, 2000 Denver, CO
- The design of strategies for sociocultural interaction and analysis*, paper presentation  
American Educational Research Association, National Consortium of Instruction &  
Cognition, 2000
- The effects of metacognitive training on developing creative self-expression*, paper presentation  
American Educational Research Association, National Consortium of Instruction &  
Cognition, 1999
- Metacognitive strategies in self-directed learning environments*, paper presentation  
Sixth Annual Scientific Seminar on the Quality of Education, Pinar del Rio, Cuba, 1999
- The virtual edifice: From cathedrals to computers (by way of the book)*, paper presentation  
Fifth Annual Scientific Seminar on the Quality of Education, Cienfuegos, Cuba. 1998

### Recent Exhibitions & Installations

***Passages: Miami***, A public video and sound installation sponsored by Michael Latterner,  
& Associates, Miami, December, 2005

***Building Id***, An outdoor video projection, South Loop Chicago, sponsored by Columbia  
College, 2005, Photo & review in Milwaukee Journal Sentinel, July 30, 2005

***Flipbooks***, The Kunsthalle Museum, Düsseldorf, Germany, 2005 A major exhibition of  
artists books that use the flipbook construction. Catalog and DVD.

***Ideas***, iDMAa Gallery, Orlando, Florida 2004, 2005 A juried exhibition of digital media art.  
Catalog and website.

***Public.exe Public Execution***, Exit Art, NYC 2004 Invitational exhibition *An exhibition composed  
of ephemera, gestures and pixels. And such a disembodied show is precisely what the curators were after: one that  
as far as possible sidesteps the authority of the art institution, with its conventions of display and critical categories.*  
-New York Times 6/18/2004

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***Endangered Sound Project***, for Garth Paine, Biennale of Electronic Arts in Perth Australia, 2004

***Bare Walls***, The School of the Art Institute Alumni 10<sup>th</sup> Anniversary Invitational Exhibition, 2004

***1<sup>st</sup> Bienal Internacional de Fotografia***, Museo de Pinar del Rio, August 2003

***Chicago Artists' Books, 1970's***, Columbia College, 2003 A survey exhibition of artists' book activity in Chicago during the seventies.

***Arte Digitale: An International Exhibition of Digital Art***, Museo Nacionale de Cuba, LaHabana, Cuba June 2002 An international juried exhibition of digital art that displayed work from 24 different countries.

***The History of the Future*** Franklin Furnace, NYC, 2002

***White***, Laurence Miller Gallery, New York City, An exhibition exploring the nature of perception, and highlighting the work of various contemporary photographers, 1995

***TimeLine: Information x Culture***, Supercomputing Research Institute Gallery, Tallahassee, Florida, 1994 An exhibition of ten large posters, each representing a decreasing range of years beginning with the advent of writing and culminating with the present. Each poster offers an overarching icon for the period and a variety of facts related to information that are juxtaposed against images of emerging technology from the period. "An engaging, thoughtful and often humorous look back at how we communicated." — Florida Flambeau.

***Selected Publications with works reproduced***

*The Drama Review: The Journal of Performance Studies*, MIT Press, Vol. 49 No. 1 Spring 2005, ISBN 0-262-75817-2

*No Longer Innocent: Book Art in America, 1960 to 1980*, Bright, B., Oak Knoll Press, in press

*DesignX: Critical Reflections*, FSU Museum of Fine Arts, ISBN 1-889282-12-X

*The Century of Artists' Books*, Drucker, J., Granary Books, 1995, ISBN 1-887123-01-6

*The Future of the Book of the Future*, Information Technology Promotion Agency, 1995, Japan

*Structure of the Visual Book*, Smith, K., 1984, ISBN 0-9740764-0-6

**Visiting Artist Lectures & Symposiums**

***The C-Series, Artists' Books and Collective Action***, Nathan Cummings Foundation, New York City, December 2004

***The Shape of Desire: Observation, Participation, & Performance vs Object, Collection, & Preservation, Digital Arts & Culture Colloquium***, University of Wisconsin, Milwaukee, November 2004

***The Digital Image: Shifting Affordance and Constraint***, Casa Taller Pedro Pablo Oliva y el Museo de Arte de Pinar del Rio, June 2002

***Digital Photography and the Shifting Edifice for Visual Experience***, IV Salon Y Coloquio Internacional de arte digital, Havana Cuba (digital printmaking and photography conference and exhibition) June 2002

***Digital Image Technology: Its Influence on Prints and Photographs***, La Huella Multiple 2002, Instituto Superiore de Arte, Havana, Cuba, April 2002

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*Contemporary Cuban Artists*, The Cuban and Caribbean Studies Institute, Tulane University, April 2002

*Hello Cuba*, Museum of Art & Science, Tallahassee, Florida, October 2001

*The Future of the Book*, Nexus Contemporary Art Center, Atlanta, Georgia, March 1999

*The Future of the Book of the Future*, Center for Information Infrastructure, Keio University, Tokyo, Japan, October, 1995

**Selected Curated Exhibitions**

*Outside of a Dog: Paperbacks and Other Books by Artists*, 2003, is an exhibition of artists' books at BALTIC: The Contemporary Art Centre Gateshead, England. I was among a group of international artists invited to curate the exhibition by submitting a list of books from 1950-1999 and compare them to their selection of books from 2000-2004. I wrote an article for the catalog describing and analyzing the field, its growth, influences and contemporary status.

*The Future of the Book of the Future*, 1994 – 98 was a hybrid artist installation/exhibition work that I designed as a collaborative project between painters, sculptors, book artists, poets, writers, historians, scientists and Internet activists on the impact of information technology on text, book publishing and culture. The first exhibition was at the Florida State Museum of Fine Arts, then the University of Alaska, Anchorage and in October 1995, and later, it was the inaugural exhibition for the opening of a new building to house the Japanese Department of Information Infrastructure in Tokyo, Japan. To maintain the idea of the exhibit as a cultural collaboration, artists and others from each new venue were invited to produce work for the exhibit. Only a few works from previous shows traveled. Consequently, I was artist-in-residence for several weeks before each opening. I did research, became active in the community and invited participants, conducted seminars, designed and installed the exhibit. Events such as poetry readings, performances, technology demonstrations, seminars and panel discussions were all part of the project. Many of the ideas and artifacts have been included on a website that captures some of the original anticipation and energy of that formative period when the Internet became public.

**Reviews:**

Tallahassee Democrat, On surfing through great literature, courtesy computers April 1994

National Public Radio, The Future Book June 1994

Tallahassee Democrat, When old books go bad, what's a librarian to do? March 1994

Tallahassee Democrat, Facing the future of books and buildings February 1994

Anchorage Daily News, Museum" muses on art with theater of the absurd October 1994

Anchorage Daily News, Future of the Book' A look at the meaning of art October 1994

Anchorage TV News, Future of the Book" October 1994

The Northern Light, Books meet technology in a new exhibit that brings the future of books to life October 1994

**Honors, Grants and Awards:**

Gagne Travel Award, Florida State University, 2001

*Future of the Book of the Future* web site ([www.futurebook.org](http://www.futurebook.org)) wins Como Award for excellence in web content and design, 1997

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*Future of Book of the Future* web site wins High Five Award for Excellence in Design, 1996

Significant Grants received for the *Future of the Book of the Future* project:

Florida Arts Council, Apple Computers, Microsoft, University of Alaska Foundation,

PacTel Foundation, Keio University Center for Information Infrastructure

New York State Council for the Arts, annual project and operation grants for

Chicago Books, 1994-96

Illinois Arts Council, collaborative project grants 1977-79

National Endowment for the Arts, Individual Fellowship, 1976

Art Institute of Chicago, Edward L. Ryerson Fellowship, 1976

### **Collections:**

My photographic artwork, which is available through the Laurence Miller Gallery, New York City, has been purchased by individual collectors since 1995.

The following museums have my photographic artwork and artists' books in their collections:

Art Institute of Chicago, photographs and artist's books

Museum of Modern Art, artist's books

Metropolitan Museum of Art, artist's books

Philadelphia Museum of Art, artist's books

The Kunsthalle Museum, Düsseldorf, Germany,

Kiyosato Museum of Photographic Arts, Yamanashi, Japan, artist's books