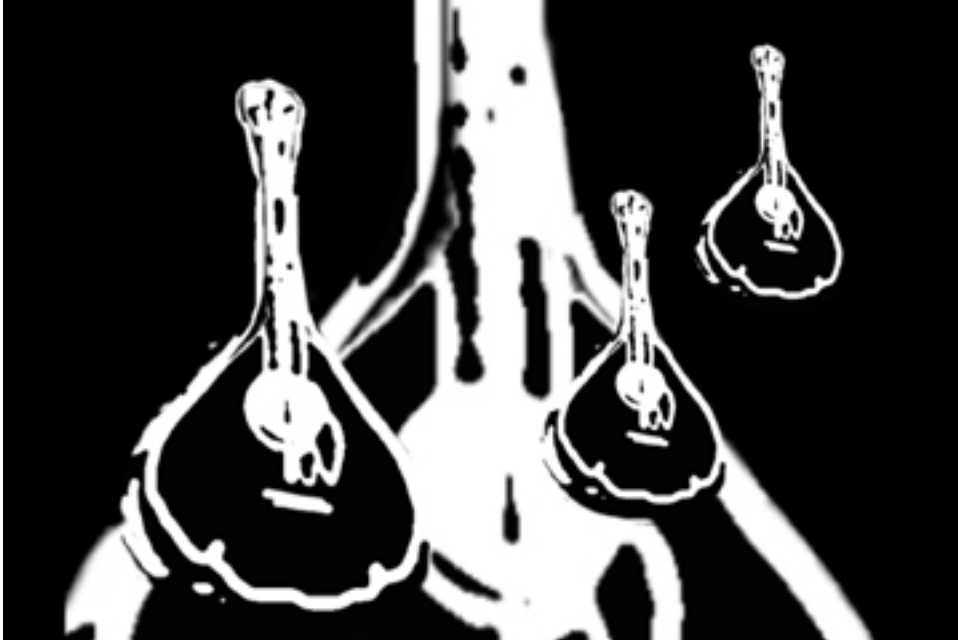


The projects below can be experienced online at my website:

<http://www.davidrburns.com/html/projects.html>



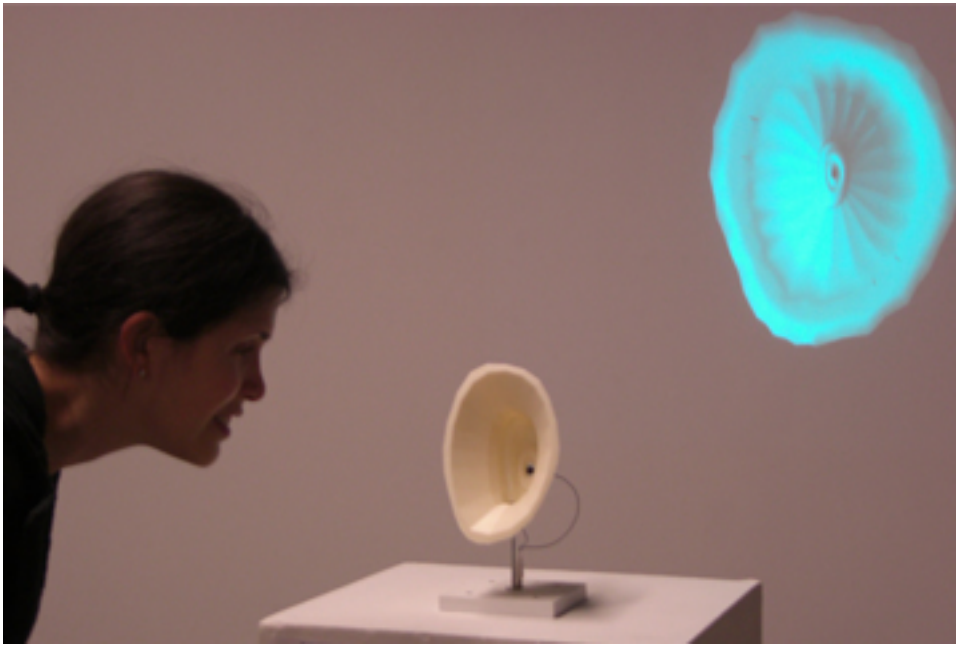
Coimbra Connections (2012, 3 minutes, 3-channel digital animation installation)

Coimbra Connections, inspired by Burns's direct observations, discoveries, and experiences of Coimbra during his artist in residency in Portugal, explores Coimbra's nature and architecture and how they connect with its people's dynamic social and cultural life. Coimbra, one of Portugal's oldest cities and its former capital, is experiencing a cultural transformation; traditional acoustic Fado folk music and 5th century architecture are contemporaneously juxtaposed with electronic dance music and contemporary buildings and bridges that are transforming Coimbra's green landscapes. Through an animated series of abstract virtual *Calçadas*, inlaid, mosaic sidewalks, Coimbra Connections reflects the tensions between technology and nature in Coimbra's culture.



Cubey 1.0 (2008, interactive digital media art installation)

Cubey 1.0 is an interactive digital media art installation that explores audio-visual and spatial relationships. With its embedded sensors, Cubey 1.0 enables users to compose dynamic audio-visual compositions in real time. Cubey 1.0 incorporates both a physical cubic sculpture and a digital 3D virtual model of this sculpture that is projected onto a wall. This virtual model provides audio and visual feedback of users' interaction with Cubey 1.0's physical cubic sculpture. Both the audio and visual feedback from Cubey 1.0 are linked; as users interact with the physical cubic sculpture, the projection of the 3D virtual cube changes shape, color, and scale while Cubey 1.0's speakers simultaneously generate ambient digital sounds. Cubey 1.0's simple and easy-to-use interface offers users an exciting opportunity to explore interactive audio-visual and spatial relationships.



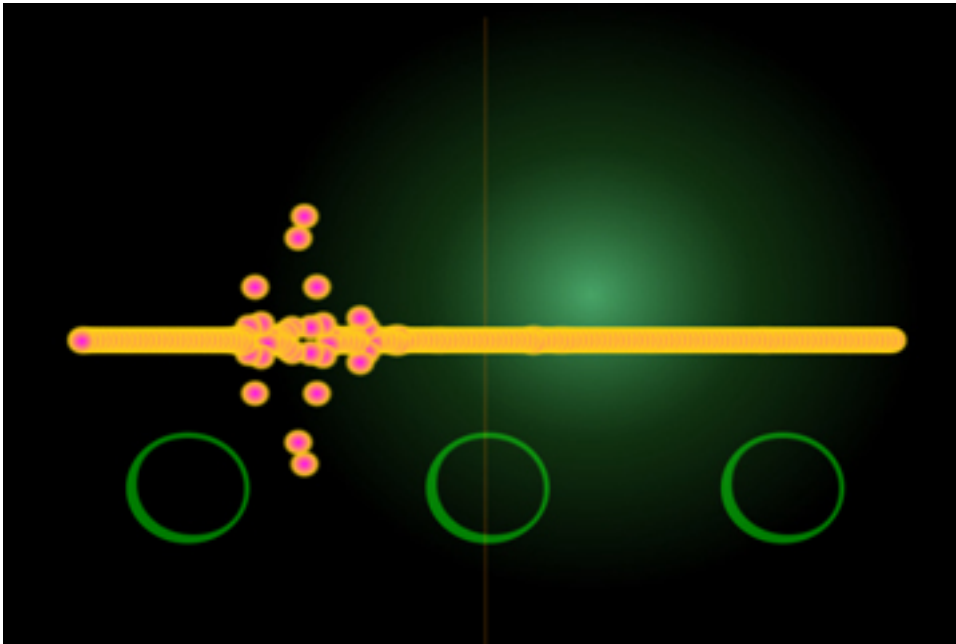
McLuhan's Ear (2009, interactive digital media art installation with 3D printed ear)

By speaking into a physical, 3D printed, disembodied ear that Burns designed, participants compose dynamic, computer-generated, animated visuals and musical rhythms with McLuhan's Ear. Participants both can bend a representation of Marshall McLuhan's ear by sharing their secrets or thoughts on communications and artistically express themselves by exploring virtual representations of the physical in this immersive and interactive visual music installation.



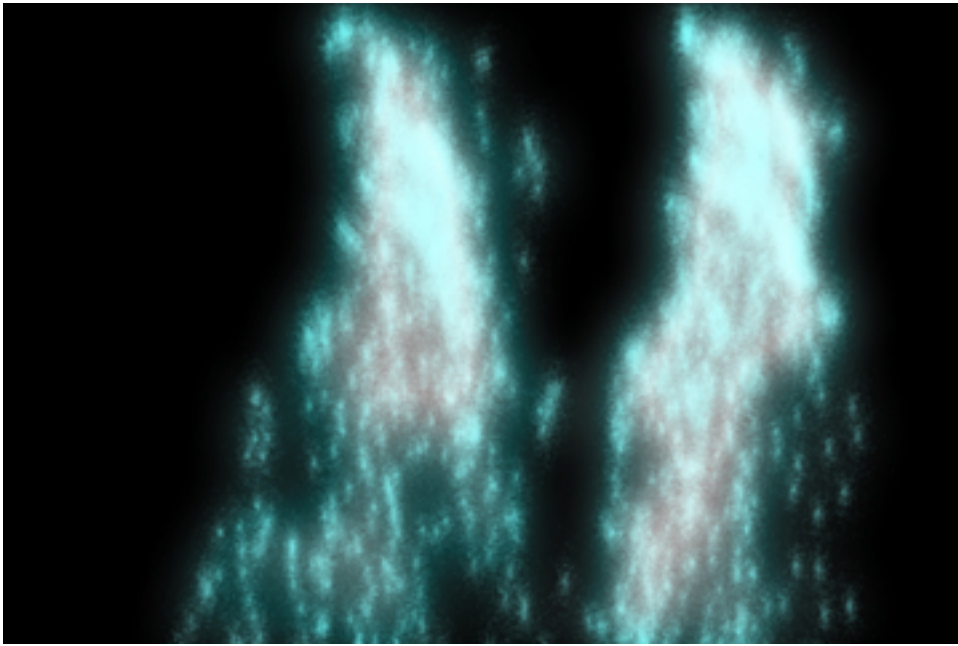
Light Sounds Live! (2008, live digital media audio-visual performance)

Light Sounds Live! is a live digital media performance piece using physical computing to create real-time interactive audio-visual compositions. With animated projected color and light, Burns's performance visualizes sounds and ambient sonic textures with abstract animations created in real-time to compose a dynamic audio-visual score.



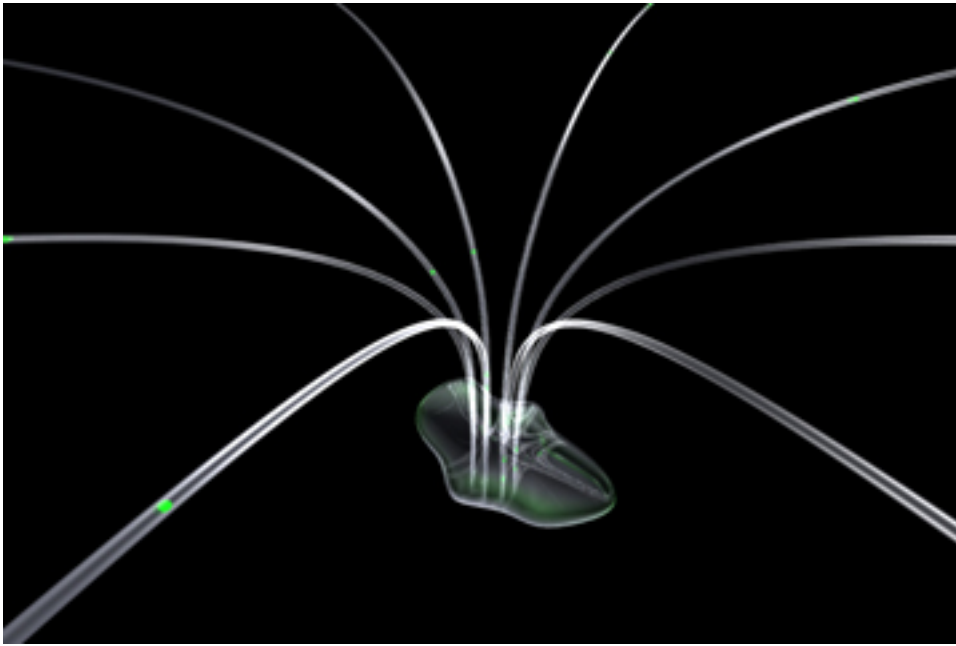
The Visual Orchestra (2006/2007, 2 minutes, digital animation, original soundtrack)

The Visual Orchestra explores relationships between audio rhythms and visual rhythms through the abstract representation of the artist's experimental sonic track. Using color and form, an original music score comes to life.



Rebirth (2006, 5 minutes, digital animation)

Rebirth examines the artist's personal memory and expression of witnessing the fall of the World Trade Center in New York City on 9/11. The abstract 3D computer animation explores the cyclical themes of birth, death, and rebirth. The abstract images in the work are randomly generated organic forms that remind the viewer that each of the cycles explored can occur at unexpected, non-linear points in time.

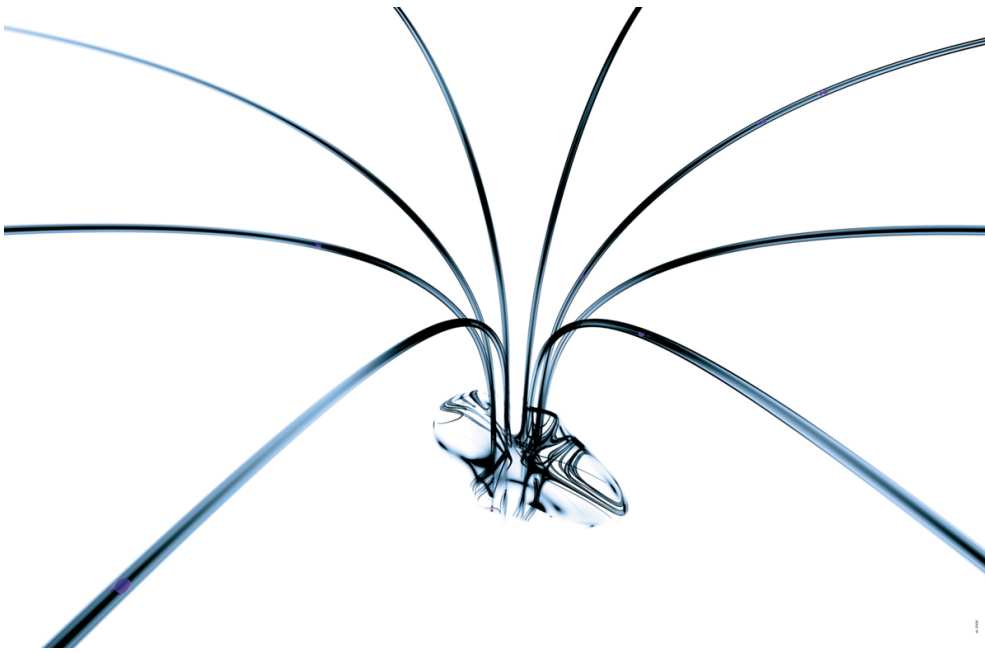


Visit-US (2005, 1 minute, digital animation)

Visit-US explores the ways in which national border controls have been updated and expanded through the use of digital technology and electronic surveillance. The transition from an emphasis on physical border controls to an emphasis on virtual border controls reflects a paradigm shift from a disciplinary society to a control society. Whereas in the past, visas and passports offered only a limited amount of foreign individuals' data at physical borders, new technology allows nations to instantaneously collect, monitor, and control a far greater amount of personal data from decentralized virtual access points. Computer networks and databases have added a digital dimension to Foucauldian panopticism and expanded the ways in which nations can continually monitor and control visitors' entry to their borders.

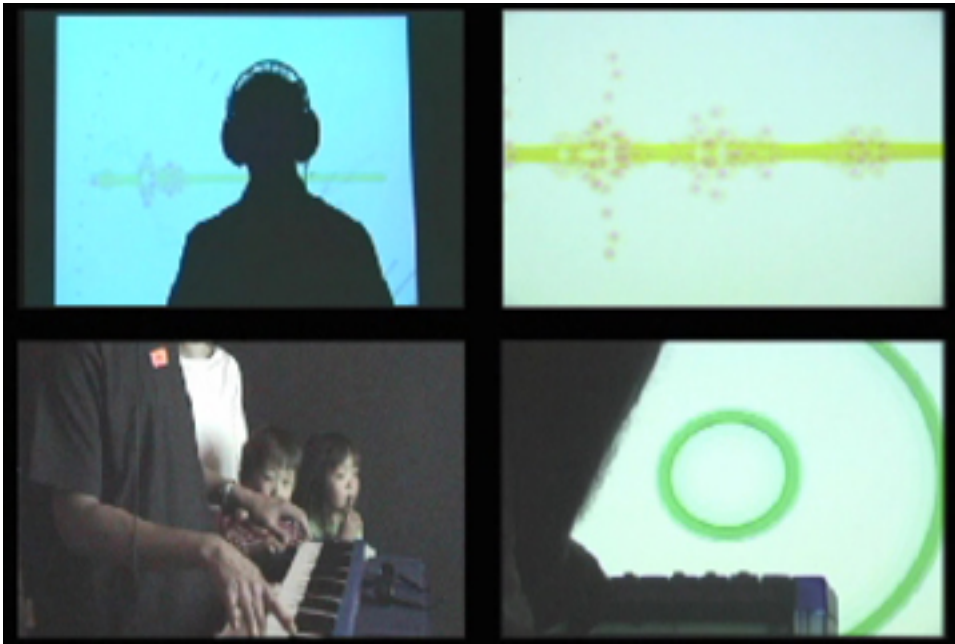
In the 3D computer animation, Visit-US, green and red spheres travel along a network of transparent information highways that connect to a virtual border. To pass

through this elastic and modulating dynamic border, spheres must be cleared at gateways. The green spheres, representative of the data of those who have been cleared to enter the nation, are granted access to the border via open gateways. In contrast, the red spheres, representative of the data of those who have been denied access to the nation, are prohibited from entering the gateways. On the network, green and red spheres are constantly monitored as data is dynamically updated. As the spheres approach the border, the transparency of the information highways allows observers to easily monitor the visitors' data. This instantaneous access to massive amounts of personal data allows nations to increase the surveillance and control they have over the visitors who wish to cross their borders.



Connected (Blue) (2008, high resolution color print, 32"x24")

Electronic technology and surveillance have added a digital dimension to Foucauldian panopticism and expanded the ways in which nations can continually monitor and control visitors' entry through their borders. This instantaneous access to massive amounts of personal data allows nations to increase the surveillance and control they have over the visitors who wish to cross their borders. *Connected (Blue)* reflects on this paradigm shift with the visualization of personal data traveling along a network of transparent information highways that are connected to an electronic, virtual border.



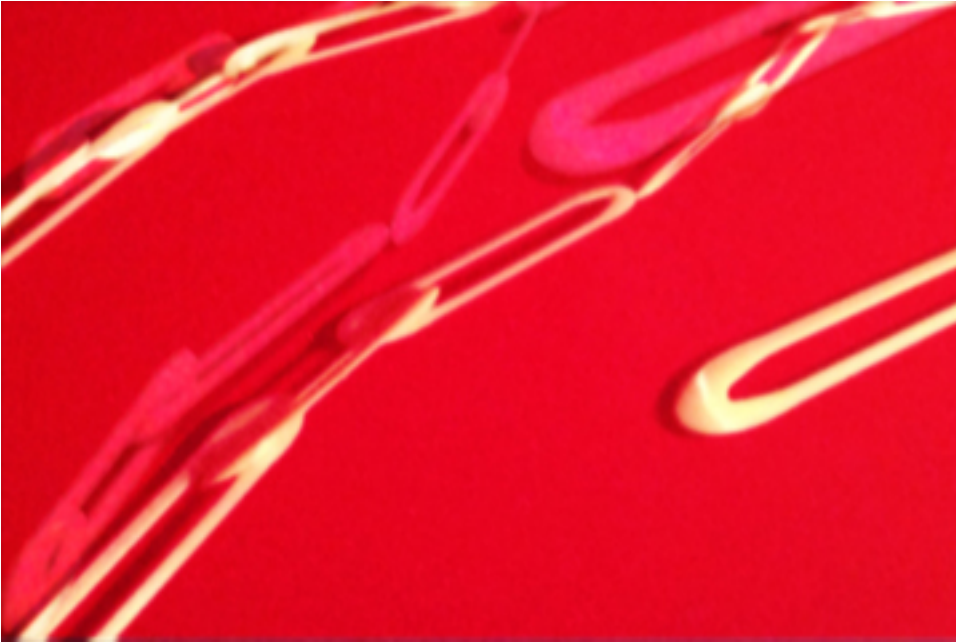
Visual Orchestra (2001, real-time interactive digital media art installation)

Visual Orchestra is a real-time interactive digital installation that provides a platform for investigating the synthesis of musical rhythms with visual rhythms. The installation provides a user-friendly interface that enables visitors to compose an abstract musical animation piece; using a piano-style keyboard interface selected because of its ease of use, participants compose abstract audio-visual elements in real-time to form dynamic audio-visual compositions. While helping to foster creative activity, this interactive digital installation was designed to be fun, easy to use and universally accessible to people of all ages and cultures.



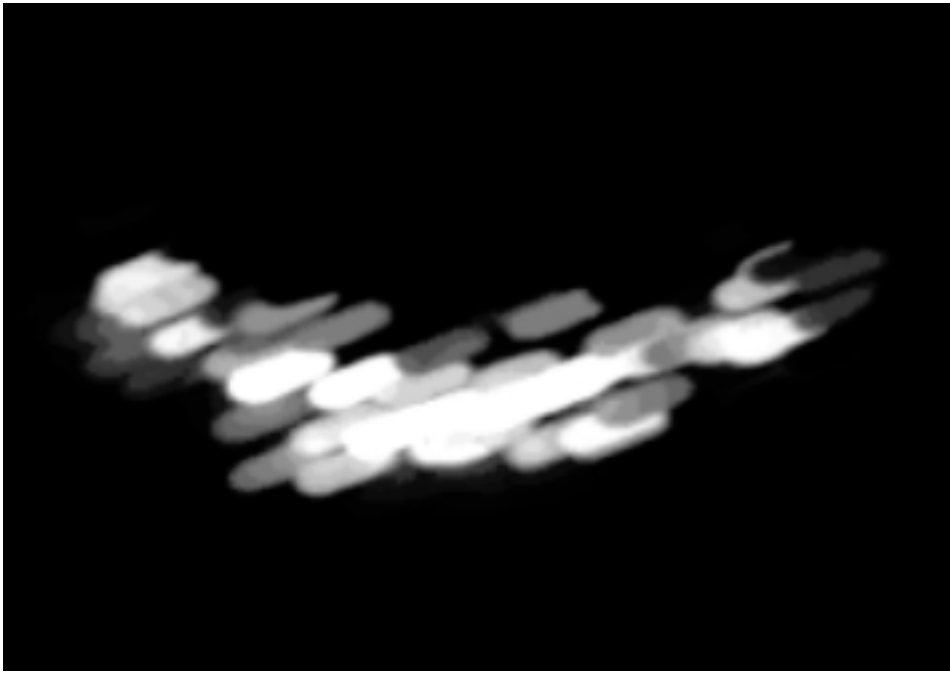
Zikaron (2010, 2 minutes, digital animation)

In *Zikaron*, the abstract 3D computer animation that serves as a light to remember and honor those who perished in the Holocaust, Burns employs digital technology to mediate memory and create a representation of his postmemory of the Holocaust. The fire and fragmentation of glass in *Zikaron* recall *Kristallnacht*, the Night of Broken Glass, and the many other violent pogroms against the Jewish people in Germany and across Europe. Burns's use of digital media art to visualize, contextualize, and memorialize the tragic events of *Kristallnacht* helps open a space for the postmemorialization of the Holocaust.



Links (2015, digital high resolution color print, 18"x24")

Using a digitally augmented photograph of 3D-printed interconnected links, *Links* explores the dynamic relationships between the material and immaterial in artistic practice. In *Links*, where immaterial 3D forms created in the virtual space are 3D printed to the material world, digitally photographed, enhanced in the virtual atelier, and digitally printed to the material world, the artistic process informs and shares the same significance as the finished work itself.



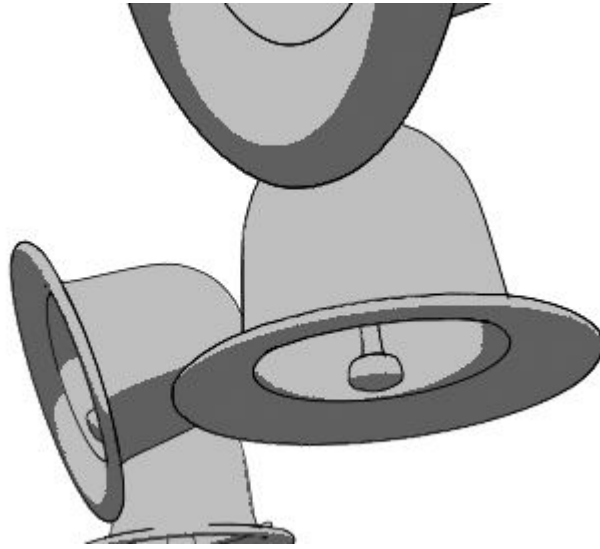
Bird (Niǎo 鳥) (2016, 60 seconds, digital animation projection mapping project)

Bird (Niǎo 鳥) explores relationships between nature and technology through the abstract representation of a bird in flight. Bird is designed as a projection mapping project for screening on a variety of architectural sites.



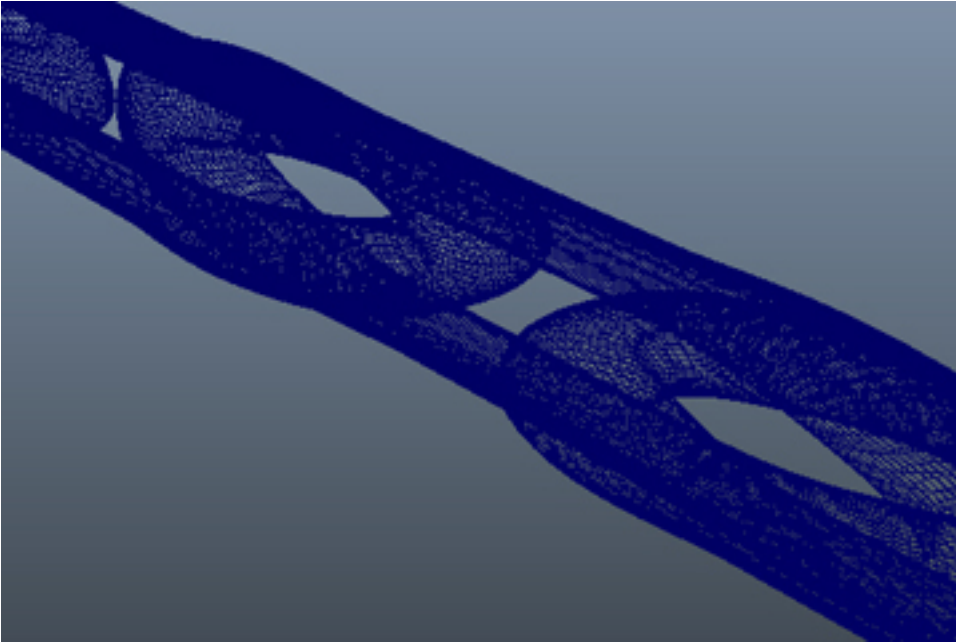
Self-portrait (2016, digital illustration high resolution color print, 18"x24")

Self-portrait is a digital illustration that was created as a part of the international exhibition called *://self-imaging, a show for Peace – a show for Humanity: artists show face against Intolerance, Racism, Xenophobia and Anti-Semitism*. It is my hope that artistic expression as a form of peaceful resistance to intolerance will lead to a more just, humane, and peaceful global society.



Asānti (Discomfort) (work in progress, digital animation, original soundtrack)

In *Asānti (Discomfort)*, a long-form, multi-channel digital media artwork combining both 2D and 3D animation, Burns employs generative and procedural processes using images and audio samples recorded in India to explore the disruptive effects of technology on traditional Indian cultural life and nature. In *Asānti*, Burns examines the differing perspectives on India's adoption of economic models that privilege technological innovation over preservation of nature and challenges participants to question the modernist metanarrative of progress.



Bind (un)Bind (work in progress, 3D print)

Bind (un)Bind explores personal relationships, technology, and culture. Using 3D printed sculptural forms of a network of chains in Bind (un)Bind, Burns examines how technology is transforming, enhancing, subverting, and re-contextualizing our interpersonal relationships.

Selected Publications

The publications below are accessible online at my website:

<http://www.davidrburns.com/html/publications.html>

The Economic Valuation of Digital Media Art (2015)

Burns, David R. "The Economic Valuation of Digital Media Art," In *Proceedings of ISEA 2015, the 21st International Symposium on Electronic Art*, Vancouver, Canada, 2015

While there are a variety of approaches to examining the valuation of digital media art, I limit my discussion to its economic valuation within the context of Western capitalist economies. In this paper, I argue that the dematerialized and reproducible nature of digital media art requires it to have alternative models of economic valuation because the classical model of economic valuation does not effectively value digital media art. I examine existing economic models of digital media artwork valuation and I explore unique opportunities for alternative and hybrid economic models of digital media artwork valuation.

Overconsumption and Environmentalism in *Labyrinth* (2015)

Burns, David R. and Burns, Deborah R. "Overconsumption and Environmentalism in *Labyrinth*," In T. Dale and J. Foy (Eds.), *Jim Henson and Philosophy* (p. 45-53), Lanham, MD, USA, Rowman & Littlefield, 2015

This book chapter explores the themes of overconsumption, relationships, and environmentalism in Jim Henson's *Labyrinth*. Through both the character development and

imagery in *Labyrinth*, Henson educates audiences about the deleterious effects of overconsumption on interpersonal relationships and the global ecosystem. With the anti-consumerist theme in *Labyrinth*, Henson encourages viewers to resist mass media and contemporary culture's messages of conspicuous consumption, embrace the benefits of interpersonal relationships over the accumulation of consumer goods, and think critically about the destructive impact of overconsumption on the global ecosystem.

Media, Memory, and Representation in the Digital Age: Rebirth. Reflecting on Lossless Imagery, Mediated Memories, and the Terrorist Attacks on 9/11 (2013)

Burns, David R. "Media, Memory, and Representation in the Digital Age: Rebirth. Reflecting on Lossless Imagery, Mediated Memories, and the Terrorist Attacks on 9/11," *Without Sin: Freedom and Taboo in Digital Media, Leonardo Electronic Almanac (LEA)*, 19(4), p. 36-49, online journal, MIT Press, 2013

In this article, I explore the relationship between the media industry's representation of important events and our personal and collective memories of these events. Through my investigation of what happens when an important personal and collective event is recorded to digital and neuronal memory systems, I examine the spaces between an individual's personal memories of real-time events and the media industry's influence over an individual's constructed memories of these events. With digital sequences of images being broadcast in real time across media outlets worldwide at the same time as important events unfold, an international consciousness is informed and influenced by these images both during and after these events. On 9/11, I watched the fall of the World Trade Center

in New York City outside my apartment in lower Manhattan while simultaneously watching this tragic event digitally broadcast to my television in real time and, after over a decade of reflection, I examine the effects that the repeated broadcast of lossless, digital imagery has on the individual and collective consciousness. Through my examination of my lossless digital media artwork, *Rebirth*, as a site of resistance, I argue that digital media art offers alternative perspectives to the hegemonic media industry's dominance over memory formation.

Anti-consumerism in *Labyrinth* (2013)

Burns, David R. and Burns, Deborah. "Anti-consumerism in *Labyrinth*," In J. C. Garlen & A. M. Graham (Eds.), *The Wider Worlds of Jim Henson* (p. 131-142), Jefferson, NC, USA, McFarland, 2013

This book chapter explores the anti-consumerist theme in Jim Henson's *Labyrinth*. Through Sarah's education in the bildungsroman film, *Labyrinth*, Henson reveals the uncomfortable truth that consumer goods fail to provide the fulfillment of genuine human relationships and have negative effects on the environment. In *Labyrinth*, Henson encourages viewers to resist mass media and contemporary culture's messages of overconsumption and value the fulfillment of human relationships.

The Valuation of Emerging Media Arts in the Age of Digital Reproduction (2010)

Burns, David R. "The Valuation of Emerging Media Arts in the Age of Digital Reproduction," In A. Seal, J.P. Bowen & K. Ng (Eds.), *EVA London 2010: Electronic Visualisation and the Arts* (p. 259-264), Swinton, UK, British Computer Society (BCS), 2010

The proliferation of artists, audiences, and participants who have the ability to create mirror copies of original digital media arts work challenges us to re-examine how value is assigned to digital media arts work. Historically, space and capital limitations restricted the public's accessibility to artwork, but the growth of mass digital reproduction and alternative forms of art exhibition spaces is having a profound effect on the experience and valuation of digital media arts work. For example, the online distribution of digital media arts work across networks facilitates the circumvention of traditional valuation models. In this paper, I explore the background and challenges to assigning value to digital media arts work and investigate alternative models of exhibition and valuation of digital media arts work in the institutional, private, and public spheres.

Borders, Surveillance, and Control in the Digital Age (2010)

Burns, David R. "Borders, Surveillance, and Control in the Digital Age," In M. Gabriel & M. Sogabe (Eds.), *Soft Borders Conference & Festival Proceedings: Papers* (p. 52-29), São Paulo, Brazil, Centro Universitário Belas Artes de São Paulo, 2010

Borders, surveillance, and control in the digital age explores the way in which public and private institutions leverage electronic surveillance technologies to monitor and control

individuals' personal communications, information, and movement across physical and virtual borders. Public and private institutions' transition from an emphasis on using physical border controls to an emphasis on using virtual border controls reflects a paradigm shift from a disciplinary society to a controlled society. Whereas in the past, visas and passports offered only a limited amount of individuals' personal data at physical borders, electronic surveillance technologies allow nations and institutions to instantaneously collect, monitor and control a vast amount of personal data from decentralized virtual access points. These decentralized virtual access points add a digital dimension to Foucauldian panopticism and expand the ways in which nations and institutions can continually monitor and control individuals within, across, and outside their borders. In this paper, I investigate three major apparatuses of physical and virtual border control: global communications monitoring, ubiquitous tracking technologies, and biometrics and electronic databases.