
GLEND A DREW: CURRICULUM VITAE

EDUCATION

- 1996 Masters of Arts in Interdisciplinary Arts and Creative Education.
San Francisco State University. San Francisco, CA.
- 1987 Bachelor of Fine Arts in Photography.
University of Arizona. Tucson, AZ.

SELECTED CREATIVE WORKS

- 1999 *Teller Machine*. CD-ROM explores political economy through familiar interface of an ATM machine. Collaboration with Jesse Drew. Exhibited internationally at venues including Mill Valley Film Festival, Artists' Television Access, Pacific Film Archives/Berkeley Museum of Art, Other Cinema, Media Alliance, Crucible Steel Gallery, Cesar Chavez Gallery, Tulipmania, SF Camerawork, Chico State University Art Gallery, Galeria Mérida. Reviewed in Artweek, Pacific Sun and on-line. Considered "subversive" and "impressive" in its construction of user interface.
- 2000 *Makibaka!*. Performance project explores the Philippine American War and effects of "struggle" on Bay Area Filipino youth. Collaborative project with Pearl Ubungen and community members. Performed at La Peña Cultural Center and SomArts. Acclaimed as "Critic's Choice" in the San Francisco Bay Guardian.
- 2002 *Makibaka!* CD-ROM showcases process and production of *Makibaka!* performances. Includes written histories of the Philippine American War, information on waves of Philippine immigration to the US, edited documentation of performance segments, creative explorations of content. Distributed nationwide to academics and researchers. Screened at SF Camerawork and the Alliance for Community Media Western Regional Conference.
- 2002 *Where Have All The Flowers Gone?* Video database explores multicultural semiotics of color. Collaborative project with Valerie Soe. Exhibited at the Exploratorium, National Asian American Telecommunications Association. Screened internationally at Dallas Film Festival, Kingston University.
- 2005 *Bodies in Motion: Alternating Currents*. Live video projection explores movement in consideration of surveillance technology/culture. Collaborative project with Lara Downes and David Grenke. Performed at Mondavi Center for the Performing Arts. Reviewed by California Aggie and Davis Enterprise. My work reviewed as "cutting-edge video...explore(s) the territory where body, sound and technology meet."
- 2006 *\ UN / RAV \ EL /*. Interactive exploration considers range of textile innovations, from industrial revolution to local trends of San Francisco; from machine-made to hand-made to child-made. Text and audio combine, moving images weave, movements of users appear on screen in a visual style referencing Jacquard punch card patterns. Ultimately levels of user movement change information on screen. Resulting staccato narrative considers (and hopefully unravels) relationships of history, humanity and technology. Exhibited at the San Francisco Museum of Craft + Design. Reviewed by Surface Design, an international design journal, as "simultaneously technical, political, aesthetically complex...drew's complicated collage of history, politics, low-tech versus high-tech considerations serves as an apt preface to the show itself."
- 2007 *Pirámide Alimenticia (Food Pyramid)*. Poster diptych visually based on food pyramid guides (commonly distributed by the US Department of Agriculture). Economic statistics replace categorical food groups. Visualization of disparities in the benefits and realities for workers and owners in US agribusiness. Embedded video monitors consider relationship between print and screen. Exhibited at Galeria Mérida. Reviewed in newspapers and on television and radio. Reviewed as "opportune in respect to the times...in the world, in Mexico and in our city."
- 2007 *Mano a la Boca (Hand to Mouth)*. Video installation considers immigrant workers as "alien hands." Referencing field labor work, viewers stoop (bent back) to view video monitors held

- by “planted,” mechanical hands. Exhibited at Galeria Mérida. Reviewed in newspapers and on television and radio. Reviewed as “The concepts...are a vigorous, critical expression through artistic vision.”
- 2007 *Hands That Feed*. Series of five trading cards considers and commemorates role of immigrant labor in the US food economy, by combining labor statistics with scratch-'n-sniff technology, inviting the audience to *take one, collect all five*, and experience an olfactory sensation while considering the role of immigrant labor. Audience encouraged to visit a website, contribute personal data and add to a larger data visualization project. Exhibited at Segundo Dining Commons on the UC Davis campus.
- 2007 *Pirámide Alimenticia (Food Pyramid)*. Postcard based on. Placed as table tents on cafeteria dining tables, viewers are encouraged to take the postcard and mail it to someone who works in the food industry. Audience encouraged to visit a website, contribute personal data and add to a larger data visualization project. Exhibited at Tercero Dining Commons on the UC Davis campus.
- 2008 *Video Harvest*. Second in a series of video installations. Explores disconnection between hands of immigrant laborers and mouths of Americans. Combines and contrasts close-up footage of workers' hands, various locations of food industry and insatiable mouths. Nine small video monitors individually housed in clear plastic and arranged in rows that echo row crops. Center video monitor displays recent raids and arrests of Midwestern immigrant workers in various packing plants. Exhibited at James Kaneko Gallery. Recently accepted to Democracy and Direct Action conference in Michigan.
- 2008 *Direct Quote: Women Speak Out on the Palin Nomination*. Collaboration with Jessie Chabot. Eight-minute community-based, PSA video project of women speaking out on the nomination of Sarah Palin during 2009 Presidential campaign. Women invited to the local public access station to make their own statements in response to media-hype suggesting a groundswell of support from female voters. Women located through an information booth at the Davis Farmer's Market as well as several newspaper ads. Broadcast on Davis Community Television, AccessSacramento and other local access stations, as well as YouTube and KickApps. Interviewed about project on KDRT, “It's About You.”
- 2009 *Open Country*. (In progress.) Documentary being made in collaboration with Jesse Drew. Revisionist history of the origins of Country-Western music. Interviews include Pete Seeger, Utah Phillips and Hazel Dickens, the writers Roxane Dunbar-Ortiz, Archie Green and Gerald Haslam. Interviews with community radio station DJs who have country shows that champion both new “alt” country as well as traditional country that goes unplayed over the airwaves in favor of mainstream Country-Western. Trailer screened at Mondavi Center for the Performing Arts.
- 2009 *Still Life with Motion*. (In progress.) Collaborative project with Jesse Drew. Created in dialogue with Melissa Chandon. Motion-sensitive, interactive video installation. Projected images reflect dichotomy of goods and evils, polarities every society has to come to grips with. Default image is a randomly changing video tableau of dryland fires, oil refineries, landfill and environmental and social destruction. Polar images of wind turbines, ecological agriculture and social amelioration can only erase their opposites through the massing of bodies in the public space (potentially urban streets) before it or through vigorous motion. Work in progress shown at the Natsoulas Gallery.
- 2010 *Party of Eight*. Time-based photography project made in collaboration with Jesse Drew. Portraits create a motion-based, asynchronous gallery of contemporary food service workers from a wide gamut of restaurant establishments. Viewers are invited to hear the concerns, hopes and dreams of people who hoist the trays, clear the tables and wash the dishes; displayed ala “portrait hall style.” Portraits shown in black and white and stereo-video. Exhibited at 18 Reasons, Galeria Mérida, Trickhouse and Sol Collective. Reviewed in *Other Zine*. The review states, “She wields her camera, like all good documentarians, to create alternative voice, but it is Drew's sheer, uncalculated and loving eye, that distinguishes her art; which serves to dismantle mediated images of Other and to revive the looking eye. The portraits are images of people the artist knows very well in some cases, not a portrayal of the immigrant ‘class’. This

raises questions about our own vision and our own social indifference in how we see and treat others, offering a welcome dose of food for thought to the artistic audience.”

- 2010 *Keep on Truckin’*. Collaboration with Melissa Chandon in progress. Photographic portraits exploring the use of typography and graphics in the context of truckdriving. Work in progress shown at Rayko Gallery and Galeria Mérida.
- 2012 *Back of the House*. Series of panoramic photographs of workers and industrial kitchens. Exhibited at Sol Collective.

SELECTED VENUES: EXHIBITIONS

- 1997 Artists’ Television Access. “Who Owns The Internet?” San Francisco, CA. (Invitational). June-July.
- 1999 Mill Valley Film Festival. Mill Valley, CA. (Invitational, film festival).
- 1999 Pacific Film Archives/Berkeley Museum of Art. Berkeley, CA. (Group show, invitational).
- 2000 Media Alliance. San Francisco, CA. (Group show, invitational).
- 2001 Crucible Steel Gallery. “Circuits, Currents, Codes.” San Francisco, CA. (Group show, invitational).
- 2001 Cesar Chavez Gallery. “Examining CONSUMERISM?” San Francisco, CA. (Group show, invitational). March-April.
- 2001 “Tulipmania.” Amsterdam. (Invitational, film festival).
- 2001 “LA Freewaves.” Los Angeles, CA. (Invitational, film festival). *Acceptance to install Teller Machine, but unable to show due to technical constraints*.
- 2002 Exploratorium. “Seeing.” (Invitational). San Francisco, CA. October-December.
- 2003 National Asian American Telecommunications Association. “Where Have All The Flowers Gone?” San Francisco, CA. (Invitational). December-January.
- 2004 SF Camerawork. “Moving Targets: The Art of Resistance.” San Francisco, CA. (Invitational). February-March.
- 2004 University Art Gallery, California State University Chico. “Moving Targets: The Art of Resistance.” Chico, CA. (Invitational). August-September.
- 2005 Center for Research in Computing and the Arts. “New Media Works.” San Diego, CA. (Invitational). *Acceptance to exhibit Makibaka!, but show was postponed*.
- 2006 San Francisco Museum of Craft + Design. “Installation/Innovation: Textile Art in the 21st Century.” San Francisco, CA. (Group show, invitational). February-May.
- 2007 CounterPULSE. “Enclosures to Industrial Fast Food: Immigration and Work and Agriculture.” San Francisco, CA.
- 2007 Galeria Mérida. “evolución colectiva.” Mérida, Yucatán, Mexico.
- 2010 Natsoulas Gallery. “City Arts Group's Valentine's Fundraiser.” Davis, CA.
- 2011 Galeria Mérida. “evolución colectiva.” Mérida, Yucatán, Mexico.
- 2012 Crocker Art Museum. “Open Country.” Sacramento, CA.

SELECTED VENUES: SOLO SHOWS

- 2007 Galeria Mérida. “Un Banquete Migratorio.” Mérida, Yucatán, Mexico. (Solo show, invitational). March. (Reviewed as “totally anchored in present problems;” “signals the vision of hope against the uninterrupted flow;” and “opportune in respect to the times...in the world, in Mexico and in our city. The concepts...are a vigorous, critical expression through artistic vision.”)
- 2010 18 Reasons. “Turning the Tables.” San Francisco, CA.
- 2012 Sol Collective. “Food for Thought.” Sacramento, CA.

GRANTS AND AWARDS (SELECTED)

UCIRA (Institute of Research Arts) (2004) Funding for <i>Bodies In Motion</i>	\$5,000
National Asian American Telecommunications Association (2003) Installation of <i>Where Have All The Flowers Gone?</i>	\$500
VTEA , City College of San Francisco (2002) Collaboratively applied for funding to collaboratively create curriculum for Design Collaborative	\$25,000
VTEA , City College of San Francisco (2002) Funding to update computer labs (new computers, software, graphics tablets)	\$74,000
Exploratorium (2002) Funding for <i>Where Have All The Flowers Gone?</i>	\$5,000
Creative Work Fund (1999) Funding for <i>Makibaka!</i>	\$35,000
RISE (2012) Funding for <i>Transforming Consumer Energy Use (1 of 7 PIs)</i>	\$860,000
Exhibit Envoy (2013) Funding for <i>Pacific Flyway</i>	\$37,000
Davis Humanities Institute Fellow (2007-2008)	
New Faculty Development Award (2006), Nominee	
ASUCD Excellence in Teaching award (2009), Nominee	
ASUCD Excellence in Teaching award (2010), Nominee	
2010 Distinguished Teaching Award (2010), Finalist	
ASUCD Excellence in Teaching award (2009), Nominee	
Davis Media Access (2011-current), Board member	
Currently funded extramural projects: UC Humanities Research Institute: UC Working Groups on the Humanities and Changing Conceptions of Work funded by the Andrew W. Mellon Foundation <i>Working Class Cultural Labor in the Central Valley</i> <i>Social Media, Insecure Work and New Conceptions of Labor Solidarity</i>	