

## **John Craig Freeman**

Professor of New Media Art  
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### **Biography:**

John Craig Freeman is an artist with over three decades of experience using emerging technologies to produce large-scale public work at sites where the forces of globalization are impacting the lives of individuals in local communities. With his work, Freeman expands the notion of 'public' by exploring how digital technology and mobile networks are transforming our sense of place.

Freeman is a founding member of the international artists collective Manifest.AR and he has produced work and exhibited around the world including in London, Mexico City, Calgary, Havana, Kaliningrad, Warsaw, Zurich, Belfast, Venice, Istanbul, Copenhagen, Milano, Sydney, Singapore, Liverpool, Coimbra, Basel, Paris, across America as well as Beijing, Xi'an, Singapore and Hong Kong.

In 2016 he traveled to Wuhan China as part of the ZERO1 American Arts Incubator. In 2015, he was the recipient of a commission from the LACMA's Art+Technology Lab. He has also had work commissioned by Rhizome.org and Turbulence.org and he was awarded one of the last Individual Artist Fellowships by the NEA in 1992.

His work has been reviewed in The New York Times, El Pais, Liberation, Wired News, Artforum, Ten-8, Z Magazine, Afterimage, Photo Metro, New Art Examiner, Time, Harper's and Der Spiegel. Christiane Paul cites Freeman's work in her book Digital Art, as does Lucy Lippard in the Lure of the Local, and Margot Lovejoy in Digital Currents: Art in the Electronic Age. His writing has been published in Rhizomes, Leonardo, the Journal of Visual Culture, and Exposure.

Freeman received a Bachelor of Arts degree from the University of California, San Diego in 1986 and a Master of Fine Arts degree from the University of Colorado, Boulder in 1990. After serving five years as an Assistant Professor at the University of Florida, followed by three years as an Associate Professor at UMass Lowell, Freeman joined the faculty of Emerson College in Boston in 2002 as an Associate Professor of New Media Art. He was tenured in 2007 and promoted to the rank of Professor in 2013.

## Education:

- 1990 Master of Fine Arts in Creative Arts, University of Colorado, Boulder, CO.
- 1986 Bachelor of Art in Visual Art Studio, University of California, San Diego, CA.

## Professional Experience

### Academic Appointments

- 2002 – Present Professor, Emerson College, Boston, MA.
- 1999 – 2002 Associate Professor, University of Massachusetts Lowell, MA.
- 1994 – 1999 Assistant Professor, University of Florida, Gainesville, FL.
- 1990 – 1994 Lecturer, University of California San Diego, CA.

### Other Experience

- 2013 Visiting Professor, Singapore Polytechnic, Singapore.
- 2012 Visiting Scholar, CRCA, University of California San Diego, CA.
- 2006 Visiting Professor, Shih Hsin University, Taipei, Taiwan.
- 1990 – 1994 Research Associate, San Diego Supercomputer Center, CA.
- 1991 – 1992 Executive Director, Installation, San Diego, CA.

## Creative Production

### Exhibitions

\* Indicates solo exhibition

- 2020 *Layered Beyond Art*, Beyond Baroque, Los Angeles, CA.
- 2019 *Augmented Reality Art*, Featherstone Art Center, Oak Bluffs, MA.
- 2019 *Augmented Reality Art on the Greenway*, Rose Fitzgerald Kennedy Greenway Conservancy, Boston MA.  
404, University Gallery, UMass Lowell, MA.
- 2018 *Synthetic Cells Site*, with Michael Rees, Grounds For Sculpture, Hamilton, NJ.  
\* *Coming Home*, PROXY, San Francisco.  
*Facing Rocky Flats*, Denver Public Library, Denver, CO.  
*Facing Rocky Flats*, Canyon Gallery, Boulder, CO.
- 2017 *Screen City Biennial*, Stavanger Norway.  
\* *Portal to an Alternative Reality*, Emerson Urban Arts, Media Art Gallery, MA.  
*The Augmented Landscape*, Boston Cyberarts, Salem, MA.  
*Shelter/Refugio (Refuge)*, MACLA, San Jose, CA.  
*Everywhere–But–Nowhere*, Arts District Gallery, Los Angeles, CA.  
\* *Paseo Portal*, ZERO1, San Jose, CA.  
*Borders: Us and Them*, NYU Shanghai Art Gallery, Shanghai.  
*Virtual Saint Petersburg*, Moving Image, New York, NY.
- 2016 *Extensions of Photography*, UCSD University Gallery, La Jolla, CA, catalogue.  
*New Realities, Yeni Gerçeklikler*, Alt Art Space, Istanbul, Turkey.  
*Portal to an Alternative Reality*, Art Prospect Festival, Saint Petersburg, Russia.  
*ARt: Augmented Reality Art*, Cyberarts Gallery, Boston, MA.  
*Cultural R>Evolution Juried Exhibition*, ISEA 2016, Hong Kong.

- \* *Portal to an Alternative Reality*, K11 Art Foundation, Wuhan, China.
- Space Between the Skies*, apexart, New York, NY.
- Platforms, Augmented Histories of Space*, Nave Alcove, San Francisco, CA.
- 2015 *Are We Global Yet*, Anderson Gallery, Des Moines, IA.
- RECALL*, Art in Odd Places, Lodge Gallery, New York, NY.
- America: le mur Frontière*, Bibliothèque Centre Pompidou, Paris, France.
- \* *Art + Technology*, LACMA, Los Angeles, CA.
- FREE*, Art in Odd Places, New York, NY.
- 2014 *Rocky Flats Then and Now*, Arvada Center for the Arts, Arvada, CO.
- Zürich meets New York*, Vanderbilt Hall, Grand Station, New York, NY.
- Manifest:AR*, Corcoran Gallery 31, Washington DC.
- 2013 *Turning Fact Inside Out*, FACT, Liverpool, UK.
- exURBAN SCREENS*, Frankston Arts Centre, Melbourne, Australia.
- \* *SFMOMA AR*, San Francisco Museum of Modern Art, San Francisco, CA.
- Weathering Art*, 119 Gallery, Lowell, MA.
- Hans Richter: Encounters*, LACMA, Los Angeles, CA.
- 2012 *Seeking Silicon Valley*, ZERO1 Biennial 2012, San Jose, CA.
- Moon Lust*, Adler Planetarium, Chicago, IL.
- No Need for Real*, Triennale di Milano, Milano, Italy.
- Conversations*, Kunsthallen Nikolaj, Copenhagen, Denmark.
- Where To?*, Israeli Center for Digital Art, Holon, Israel.
- I AM Crime: Art at the Edge of the Law*, SOMArts, San Francisco, CA.
- (Un)seen Sculptures*, dLux Media Arts, Sydney, Australia.
- Artists Respond*, LACMA, Los Angeles CA.
- LA Re.Play*, Broad Art Center, Los Angeles, CA.
- 2011 *Iraqimemorial.org*, Works/San Jose, San Jose, CA.
- The Art of a Placebo*, Open Space, Victoria, BC.
- Mediating Place*, Harbor Gallery, Boston, MA.
- La Lotería*, Observatory, Brooklyn, NY.
- Iraqimemorial.org*, Elizabeth Foundation for the Arts, NY.
- Distributed Collectives*, Little Berlin, Philadelphia, PA.
- Not There*, Kasa Galeri, Istanbul.
- Not Here*, Samek Art Gallery, Lewisburg, PA.
- Manifest.AR @ ICA*, Institute of Contemporary Art, Boston, MA.
- Gradually Melt the Sky*, Devotion Gallery, Brooklyn, NY.
- COLLISION16:fluid*, Axiom Center for New & Experimental Media, Boston MA.
- 2010 *Smoke & Mirrors*, Lightwell Gallery, Norman, OK.
- The Virtual Public Art Project*, Esther Klein Gallery, Philadelphia, PA.
- Tunneling*, Famous Accountants Gallery, Brooklyn, NY.
- Digital Art Weeks Exhibition*, Academy of Art Museum, Xi'an, China.
- 2009 *ISEA Exhibition*, Golden Thread Gallery, Belfast, Ireland.
- Virtual Art*, Broadway Gallery, New York, NY.
- 2008 \* *Virta-Flanerazine*, Fringe Exhibitions, Los Angeles, CA.

- Mixed Realities*, Huret & Spector Gallery, Boston, MA.
- 2007 *Place Relations*, Der Kunstraum Walcheturm, Zurich, Switzerland.  
*Language/Environment*, Museum of Contemporary Art, Beijing, China.  
*Tergloba*, Oakland University Gallery, Oakland, MI.
- 2006 *Urban Networks*, Art Interactive, Cambridge, MA.
- 2005 *Art Basel Annex Exhibition*, Omniart, Miami, FL.  
 \* *DIY Mapping*, 119 Gallery, Lowell, MA.  
 \* *Imaging Fort Point*, Studio Soto, Boston, MA.  
*Upgrade! International*, Eyebeam, New York, NY.  
*Digital Memory*, Zachęta Narodowa Galeria Sztuki, Warsaw, Poland.  
 \* *On The Map*, Evos Arts, Lowell, MA.  
*Kaliningrad Now*, National Centre for Contemporary Arts, Kaliningrad, Russia.
- 2004 *Affinitas*, DARCA Gallery, Miami, FL.  
*Contact Zones, The Art of CD-ROM*, New World Gallery, Sag Harbor, NY.  
*Memories*, Salina Art Center, Salina, KS.
- 2003 *eScapes; Rendering the Landscape*, Studio Soto, Boston, MA.  
*Americana*, Westside Gallery, New York, NY.
- 2002 *Paisajes Toxicos*, La Bibliotheca Nacional José Martí, La Habana, Cuba.  
*Paradise in Search of a Future*, Atlanta Contemporary Art Center, Atlanta, GA.  
*Toxic Landscapes*: Puffin Foundation, Teaneck, NJ.
- 2001 *Contact Zones: The Art of CD-ROM*, Nickle Arts Museum, Calgary, Canada.  
*Toxic Landscapes*, Associated Artists of Pittsburgh Gallery, Pittsburgh, PA.  
 \* *Imaging Place*, Nancy Lincoln Gallery, Brookline, MA.  
*Paradise in Search of a Future*, CEPA Gallery, Buffalo, NY.  
 \* *Imaging New England*, Mobius, Boston, MA.
- 2000 *Art Alumni/Faculty*, Dugan Gallery, Lowell, MA.  
*Contact Zones: The Art of CD-ROM*, Forum des Images, Paris, France.  
 \* *Imaging Appalachia*, William King Regional Arts Center, Abingdon, VA.
- 1999 *Zonas de Cotacto: El Arte en CD-ROM*, Centro de la Imagen, Mexico City.  
*Contact Zones: The Art of CD-ROM*, Hobart & William Smith, Geneva, NY.  
*Contact Zones: The Art of CD-ROM*, Johnson Museum of Art, Ithaca, NY.  
*34th Annual Art Faculty Exhibition*, University Gallery, Gainesville, FL.
- 1998 *Southeast College Art Conference Exhibition*, Ambrosino Gallery, Miami, FL.  
*Digital Americana*, Orlando Museum of Art, Orlando, FL.  
*33rd Annual Art Faculty Exhibition*, University Gallery, Gainesville, FL.  
 \* *Imaging Florida*, The New Gallery, Miami, FL.  
*Forging the New Aesthetic*, William King Arts Center, Abingdon, VA.  
 \* *Imaging Florida*, University Gallery, Gainesville, FL.
- 1997 *32nd Annual Art Faculty Exhibition*, University Gallery, Gainesville, FL.
- 1996 \* *Dominion Is*, Santa Fe Gallery, Gainesville, FL.
- 1995 *Dominion Is*, Harn Museum of Art, Gainesville, FL.  
*Maximum Exposure*, Museum of Science and Industry, Manchester, England .
- 1994 *ISEA Exhibition*, Media Lounge, Helsinki, Finland.

- Maximum Exposure*, The Photographers Gallery, London, England.
- 1991 *Virtual Memories*, The Friends of Photography, San Francisco, CA.  
*Out of the Ether*, Film in the Cities, St. Paul, MN.
- 1989 *Sculpture in the Park*, Boulder Center for the Visual Arts, Boulder, CO.  
*Aesthetiphobia*, 2C Gallery, Denver, CO.  
*Photography is Dead*, University Art Galleries, Boulder, CO.
- 1986 \* *On Shore, Off Shore*, Annex Gallery, La Jolla, CA.
- 1982 \* *Photo Abstraction*, Darkroom Etc., San Diego, CA.

### **Public Art**

- 2018 \* *Coming Home*, Hayes Valley, Golden Gate Park, Fort Mason, Fort Point and Alta Plaza Park San Francisco.
- 2017 \* *Virtual U.S./Mexico Border*, Stavanger Norway, Barcelona Spain, Boston MA.  
*The Uncommon Project*, Boston, MA.
- 2016 *Portal to an Alternative Reality*, Art Prospect Festival, Saint Petersburg, Russia.  
\* *Portal to an Alternative Reality*, Wuhan, China.
- 2015 *14th & AR*, New York City, Art in Odd Places RECALL, New York, NY.  
\* *EEG AR: Things We Have Lost*, Art+Technology, LACMA, Los Angeles, CA.
- 2014 *14th & AR*, New York City, Art in Odd Places FREE, New York, NY.  
*EEG AR: Things We Have Lost*, Virtuale Switzerland, Basel, Switzerland.  
*EEG AR: Things We Have Lost*, Mapping Culture, Coimbra, Portugal.  
\* *Platonic Solids*, Grand Central Station, New York, NY.
- 2013 *Flotsam & Jetsam*, Digital Art Weeks, Singapore.  
*Orators, Rostrums and Propaganda Stands*, Digital Art Weeks, Singapore.  
*Flotsam & Jetsam*, SIGGRAPH, Hong Kong.  
*Orators, Rostrums and Propaganda Stands*, SIGGRAPH, Hong Kong.  
*School Shootings eMorial*, Corcoran Gallery, Washington DC.
- 2012 *Orators, Rostrums and Propaganda Stands*, dLux Media Arts, Sydney, Australia.  
\* *Border Memorial: Frontera de los Muertos*, Arizona.  
*American Plutocracy*, Occupy Intervention, Global.
- 2011 *Water Wars*, DUMBO Arts Festival, Brooklyn, NY.  
\* *Paramount Watching*, Paramount Center, Boston, MA.  
*Water Wars*, Manifest.AR Venice Biennial AR Intervention, Giardini, Venice.  
*VPAP@PIFA*, Philadelphia International Festival of the Arts, Philadelphia, PA.
- 2010 *Bushwick Augmented Reality Intervention*, Beta Spaces, Bushwick, NY.  
*We AR in MoMA*, Museum of Modern Art, New York, NY.
- 1996 \* *Dominion Is, version 2.0*, Gainesville, FL.
- 1995 \* *Dominion Is, version 1.0*, Gainesville, FL.
- 1991 \* *Operation Greenrun II*, Rocky Flats, CO.
- 1989 \* *The Political Landscape*, Snowmass, CO.
- 1989 \* *Sculpture in the Park*, Boulder, CO.

## **Collections**

2003 The Rose Goldsen Archive of New Media Art, Cornell University, Ithaca, NY.

## **Residencies**

2009 University of Ulster, Belfast, UK.

2007 Beijing Film Academy, Beijing, China.

2001 Center for Experimental and Perceptual Art (CEPA Gallery), Buffalo, NY.

1999 William King Regional Arts Center, Abingdon VA.

## **Reviews**

Samantha Culp, "Augmented Dreams," *Art in America*, January/February 2021, pp. 40–47.

Julianna Thibodeaux, "Art in the Open, How Boston's Public Art Boom is Helping to Reframe the Cultural Conversation," *Art New England*, Vol. 40, Issue 5, September/October, 2019, pp. 38–41.

Jacquinn Sinclair, "An Augmented Reality Experience On The Greenway Reminds Us Of Life Before The Big Dig," *WBUR The ARtery*, July 12, 2019.

Calvin Hennick, "Augmented Reality Brings Art and History to Life for Nonprofits," *BizTech*, July 12, 2019.

Jenna Lane, "Augmented Reality Exhibit, App Aim to Bridge Housing Divide," *KCBS Radio*, September 15, 2018.

Michelle Kingston, "Augmented reality tells stories of homeless in San Francisco," *KRON 4*, September 15, 2018.

Betty Yu, "Augmented Reality Art Project Sparks Compassion For The Homeless," *KPIX 5*, September 17, 2018.

Andre Torrez, "SF art installation tells untold stories of the homeless through augmented reality," *KTVU 2*, September 14, 2018.

Peter Lawrence Kane, "Check Out PROXY's Augmented-Reality Exhibit on Homelessness," *SF Weekly*, September, 8, 2018.

Teresa Hammerl, "Hayes Valley augmented reality project aims to build empathy for homeless locals," *Hoodline News*, August 30," 2018.

Ronnie Gordon, "Exploring an Augmented Reality," *The Take*, November 18, 2017.

Juan José Santos Mateo, "Noruega expone sus vergüenzas en la Bienal Screen City," *El País*, October 30, 2017.

Josie Thaddeus-Johns, "Virtual Borders in a Harbour Town," *Elephant*, Issue 21, 2017.

Tanya Toft Ag, "Art in the Intelligent City," *Screen City Biennial Journal*, 2017.

Cate McQuaid, "Augmenting the landscape in Salem," *Boston Globe*, July 27, 2017.

Andy Schulman, "What's New – Surreal Salem," *Chronicle*, *WCVB*, July 20, 2017.

Lenore Metrick-Chen, "Seeing with the Body at a Virtual-Reality Art Show," *Hyperallergic*, May 11, 2016.

Annie Minoff, "Museum Plays Art and Technology Matchmaker," *Science Friday*, *National Public Radio*, August 21, 2015.

Daniela Hernandez, "You can take an augmented-reality walking tour of LA's lost

- objects,” *Fusion*, April 23, 2014.
- Dorothy Santos, “Augmented Realities: Artists Working in Liminal Space,” *New Asterisk*, Sept/Oct 2014, pp. 20 – 23.
- Tanja M. Laden, “Find Your Lost Things In Augmented Reality—Using Brainwaves,” *The Creators Project*, VICE, April 13, 2015.
- Howard Halle, “Art will make 14th street odd in this year’s Art In Odd Places,” *TimeOut New York*, October 5, 2014.
- Scott Stiffler, “Art Thrives Along the Great Divide,” *Chelsea Now*, New York, NY, October 5, 2014.
- Sabina Mollot, “Art in Odd Places returns for 10th year,” *Town & Village*, New York, NY, September 29, 2014.
- Tamiko Thiel, “Biennale: The Manifest.AR Augmented Reality Intervention into the 2011 Venice Biennial,” *Augmented Reality, Art and Technology*, AR[t] magazine, (Issue 5), pp. 56 – 63, May, 2014.
- Elisa Mandelli, “L’esposizione come “spazio aumentato: Hans RichtAR e l’exhibition design negli anni ’20,” *Il cinema e le altre arti*, Cinergie (Issue 5), March 2014, Amsterdam, NL.
- Anetka Mühlemann, “Des attractions fantômes fleurissent à Lausanne,” *24 Heures*, Le Une, Lausanne, Switzerland, January 27, 2014.
- Horea Avram, “The Convergence Effect: Real and Virtual Encounters in Augmented Reality Art,” *M/C Journal*, (Vol. 16, No. 6), Kelvin Grove, Australia, December, 2013.
- Arthur Clay and Monika Rut, “The Art of Augmenting Reality,” *Tafterjournal*, (Number 66), Rome, Italy, December, 2013.
- Xiao Mina and Ben Valentine, “The Honeymoon’s Over: Reflecting on the Internet Utopianism and the Arts,” *The Civic Beat Reader*, San Francisco, CA, December, 2013.
- Meredith Drum, “Place-based Somatic Augmented Reality as Critical Practice,” *AR[t] Magazine*, (Issue 4), The Hague, November 2013.
- Benjamin Keller, “La revue suisse de la recherche et de ses applications,” *Hémisphères*, Switzerland, June, 2013.
- Stefan Ernsting, “Hans Richter – Major Retrospective At LACMA,” *Ikono*, Berlin, Germany, May 6, 2013.
- Pau Waelder Laso, “White Cube Augmented: AR Art and the Gallery Space,” *et c Revue de L’Art Actuel*, Montréal, Canada, October 19, 2012, pp 52 – 57.
- Steven Winn, “Tech, art intersect at Zero1 Biennial,” *San Francisco Chronicle*, San Francisco, CA, September 19, 2012.
- Bruce Sterling, “Augmented Reality: ManifestAR at ZERO1 Biennial 2012,” *WIRED*, San Francisco, CA, September 8, 2012.
- Saeideh Golji, “Augmenting Art,” *ZERO1 Blog*, San Jose, CA, September 6, 2012.
- Luca Zorloni, “L’arte incontra le nuove tecnologie E reale o virtuale?,” *Il Giorno*, Milan, Italy, September 5, 2012.
- Renee Ghert-Zand, “A Jewish ‘Refuge, ‘Virtually Recreated,’” *The Jewish Daily Forward*,

- New York, NY, April 25, 2012.
- Roberta Bosco and Stefano Caldana, "Otra realidad es posible," *El Pais*, Barcelona, February 22, 2012.
- Anna Triboli, "Outsiders," *The Popup City*, Amsterdam, The Netherlands, December 11, 2011.
- Pau Waelder, "Venecia, en la brecha digital," *art.es International Contemporary Art*, (Number 45), London, UK, December, 2011, pp. 64 – 65.
- Roberta Bosco, "La Bienal que emerge a través del móvil," *El Pais*, Barcelona, December 6, 2011.
- Andrew Doerfler, "Windows of Opportunity," *Berkeley Beacon*, Boston, MA, November 17, 2011.
- Domenico Quaranta "Venezia: la realtà aumentata", *Flash Art*, (Issue 295), New York, NY, July – September 2011, p. 33.
- Nicolas Frespech, "Comment j'ai augmenté ma réalité," *Poptronics*, Paris, May 4, 2011.
- John Pyper, "Manifest.AR at the ICA, Boston," *The Daily Serving*, Boston, March 31, 2011.
- Marie Lechner, "La conquête des espaces," *Libération*, Paris, March 9, 2011.
- Eddie Cheng, "Tiananmen Augmented Reality," *Tiananmen Duizhi*, China, March 7, 2011.
- Bruce Sterling, "Augmented Reality: Manifest.AR, an augmented art manifesto," *Wired*, San Francisco, January 27, 2011.
- Alexander Fidel, "Art Gets Unmasked in the Palm of Your Hand," *NY Times*, New York, NY, December 1, 2010.
- Eduardo Porter, "Is that a dagger I see," *NY Times*, New York, October 21, 2010.
- Emmy Thelander, "Tunneling in Bushwick: Group Show at Famous Accountants," *ArtBlog*, New York, NY, September 2010.
- Mark Baard, "Stuck in your online routine? Give this a shot," *Boston Globe*, Boston, MA, July 19, 2010.
- Raymond Liddell, "Mixed Realities, an international networked art exhibition," *Art New England*, Boston, MA, April – May 2008.
- R. Bosco and S. Caldana, "Dos estadounidenses crean una 'droga' digital para Second Life," *EL PAÍS*, Barcelona, October 16, 2008.
- Marie Lechner, "Cosmique trip sur Second Life," *Libération*, Paris, September 20, 2008.
- Lythe Witte, "Border Art," *SLATENight*, January 2007.
- Lythe Witte, *SLATENight*, "Art and Aporia: Imaging Place," October 2006.
- James Rajotte, "*CEPA Gallery at 30*," *Afterimage*, Visual Studies Workshop, Rochester, NY July – August 2005.
- Mark Baard, "Boston Gets High on Art," *Wired News*, April 26, 2005.
- Gregory L. Ulmer, "hot.list." *Artforum*, New York, September 1998, NY. p. 22.
- Blair S. Sands, "32nd Annual Art Faculty Exhibition," *Art Papers*, (Vol. 21 No. 4), Atlanta, GA. July 1997, p. 36.
- Andy Cameron, "Digital Dialogues, Street Digital," *TEN•8*, (Vol. 2 No. 2), Birmingham, England, October 1992, pp. 32 - 39.



David Albright, Peter Gray, Tom Zamora, "Retire Rocky Flats" (Volume 47, Number 10),  
The Bulletin of the Atomic Scientists, December 1991.

Lucy R. Lippard, "Sniper's Nest," Z Magazine, Boston, MA, October 1991, pp. 58 - 59.

David Featherstone, "Virtual Memories," Friends of Photography Review, San Francisco,  
CA, May – June, 1991, p. 3.

Henry Brimmer, Cover Story, Photometro, San Francisco, CA, May, 1991, pp. Cover, 14.

Patrick Frank, "Nuclear Reactions," Afterimage, Rochester, NY, March 1991, p. 7.

Joseph E. Daniel, "Bombs Away," Buzzworm, New York, NY, March 1991, p. 96.

Lewis H. Lapham, "Readings," Harper's, New York, NY, March 1991.

Patrick Frank, "Craig Freeman, Ten Billboards," New Art Examiner, Chicago, IL,  
February 1991, p. 46.

Paul Lin, "Greenpeace Day-Glo Billboards," Photo District News, New York, NY,  
February 1991.

Bill Stamets, "Billboard debate: eyesores vs. tumors," In These Times, Chicago, IL.  
December 12, 1990, p. 18.

Alison Fahey, "Battle over boards," Advertising Age, New York, NY, December 10, 1990.

Shelly Garcia, "Billboards Make Strange Bedfellows," Adweek, New York, NY, December  
10, 1990.

Rudolf Augustein, "Personalien," Hamburg, Der Spiegel, West Germany, December 3,  
1990.

Henry Muller, "Nuclear Confrontation," Time, New York, NY, November 26, 1990.

Jim Hall, "Environmental voice: Craig Freeman," Sticks and Stones, Boulder, CO,  
October 1988, p. 6.

### **Media Interviews**

Jeremy Hight "An Interview with John Craig Freeman and Will Pappenheimer," Unlikely  
Stories (Episode IV), Los Angeles, June 24, 2013.

Gwen Pew "Interview: John Craig Freeman," TimeOut Singapore, Singapore, April 23,  
2013.

Annalisa Masi "Manifest.Ar: Futurismo in realtà aumentata," The Buz Loft, Rome Italy,  
October 3, 2011.

Stephen Pershing, "Interview with John Craig Freeman," Art Note, UNregular Radio,  
Boston, MA, May 15, 2011.

Geoff Edgers and John Tlumaci, "Virtual landscapes: Boston Cyberarts Festival exhibit  
at the ICA," Boston Globe, Boston, MA, April 13, 2011.

Host, "John Craig Freeman y Will Pappenheimer, creadores de una droga digital para  
Second Life," La W Radio, Bogotá, Colombia, October 18, 2008.

Jarek Grzesica, "Live interview with artists John Craig Freeman," Future Shock on Radio  
Jazz, Warsaw 106.8, Krakow 101, October 25, 2005.

Mallory O'Connor, "Dominion Is version 2.0, Interview With the Artist," Gallery Journal,  
Santa Fe Gallery, Gainesville, FL. October 1996, pp. 1 - 3.

### **Work Cited in Books**

- Sean Morey and John Tinnell, *Augmented Reality: Innovative Perspectives across Art, Industry, and Academia*, Parlor Press, Anderson, South Carolina, 2017, pp. 284–291.
- Dorothy Santos, "From Materiality to Machines, Manufacturing the Organic and Hypotheses for Future Imaginings," *The Companion to Biology in Art and Architecture*, Ed. Charissa N. Terranova and Meredith Tromble, Routledge, New York and London, 2016, pp. 442–457.
- André Ourednik, "Layar and the Reality of Dreams," *A Cartographic Turn*, Ed. Jacques Lévy, EPFL Press, Lausanne . Switzerland, 2016, pp. 314–315.
- Christiane Paul, *Digital Art*, (Third Edition), Thames & Hudson, London and New York, 2015, pp. 237–240, 253–254, 258–259.
- Horea Avram, "Augmented Reality" Michael Kelly (ed.), *Encyclopedia of Aesthetics*, (Volume 1), Oxford University Press, Oxford, 2014, pp. 233–236.
- Luisa Bellido Gant (ed.), *Arte y museos del siglo XXI: entre los nuevos ámbitos y las inserciones*, UOC. Barcelona, 2014, p. 19, 18, 270, 276, 284, 287.
- Jessica Auchter, *The Politics of Haunting and Memory in International Relations*, Routledge, New York and London, 2014, p. 104.
- Edited Vladimir Geroimenko, *Augmented Reality Art: From an Emerging Technology to a Novel Creative Medium*, Springer, Berlin Heidelberg, New York, 2014, pp. viii, 20–21, 36–48, 229–232, 288–289.
- Claudia Mesch, *Art and Politics: A Small History of Art for Social Change Since 1955*, I.B. Tauris & Co., London, 2013, p. 204.
- Mimi Sheller, "Mobile Mediality: Location, Dislocation, Augmentation," Edited Susanne Witzgall, Gerlinde Vogl, and Sven Kesselring, *New Mobilities Regimes in Art and Social Sciences*, Ashgate, London, 2013, pp. 309–326.
- Becky Huff Hunter, "Philadelphia Social Art," Edited Glenn Harper and Twylene Moyer, *Artists Reclaim the Commons: New Works / New Territories / New Publics*, ISC Press, Hamilton, NJ, 2013, pp. 268–274.
- Edited Mark Grimshaw, *The Oxford Handbook of Virtuality*, Oxford University Press, 2013, Oxford, UK, p. 458.
- Christiane Paul, *Digital Art*, (Second Edition), Thames & Hudson, London and New York, 2008, p. 214.
- Gregory Ulmer, "Choramancy: A User's Guide," Edited Louis Armand, *Mind Factory*, Litteraria Pragensia, Prague, 2005, pp. 200 - 259.
- Margot Lovejoy, *Digital Currents: Art in the Electronic Age*, Routledge, New York and London, 2004, p. 84.
- Virginia Maksymowicz and Blaise Tobia, "Bringing the Cost to Light," Edited Frances V. Moulder, *Social Problems of the Modern World*, Wadsworth, Stamford, CT, 2000, p. 190.
- Margot Lovejoy, *Postmodern Currents: Art and Artists in the Age of Electronic Media*, (Second Edition), Prentice Hall, Upper Saddle River, NJ, 1998, p. 91.
- Jason Salzman, *Making the News*, Westview, Boulder, CO, 1998, p. 133.
- Lucy R. Lippard, *The Lure of the Local*, New Press, New York, NY, 1997, p. 184.

Mark Siprut, *Adobe Photoshop Handbook*, Random House, New York, NY, 1995, p. 548.  
Virginia Maksymowicz, "Through the Back Door: Alternative Approaches to Public Art,"  
Edited W. J. T. Mitchell, *Art and the Public Sphere*, University of Chicago Press,  
Chicago, IL, 1993, pp. 147 - 157.

### **Work Cited in Academic Papers and Panels**

- Ksenia Fedorova, "Augmented Reality Art and Proprioception: Towards a Theoretical Framework," *Proceedings of the 21st International Symposium on Electronic Art, Vancouver, CA, August 2015*, ISSN: 2452-8611, 2017.
- Rewa Wright, "Mobile Augmented Reality Art and the Politics of Re-assembly," *21st International Symposium on Electronic Art, Vancouver, CA August 2015*.
- Simona Lodi, "Not Here Not There," *Leonardo Electronic Almanac*, (Volume 19 Issue 2), MIT Press, Boston, MA. Fall 2013.
- Areti Damala and Roger McKinley, "ARtSENSE and Manifest.AR: Revisiting Museums in the Public Realm through Emerging Art Practices," *MW2013: Museums and the Web*, April 17–20, 2013, Portland OR.
- Maayan Glaser-Koren, "Drifting and Imaging Beijing," *International Symposium on Electronic Art, Istanbul, Turkey, September 14 – 21, 2011*.
- Mimi Sheller, "Mobile Art: Locating Mobile Network Cultures," *Net-Cultures: Mobility and Location in Social Networks*, Center for Network Culture, IT University Copenhagen, Denmark, April 29, 2011.
- Tamiko Thiel, "Cyber-Animism and Augmented Dreams," *Leonardo Electronic Almanac*, MIT Press, Boston, MA, Spring 2011.
- Amy J. Elias, "Psychogeography, Détournement, Cyberspace," *New Literary History*, (Volume 41, Number 4), Johns Hopkins University Press, Baltimore, MD, Autumn 2010, pp. 821-845.
- Patrick Lichty, "The Translation of Art in Virtual Worlds," *Leonardo Electronic Almanac* (Volume 16 Issue 4 – 5), MIT Press, Boston, MA, Spring, 2009.

### **Publications**

#### **Authored and Co Authored Books and Chapters**

- John Craig Freeman, "Virtual Russia, Saint Petersburg & Virtual China, Wuhan," *AR Awakening: X-Realities of Hong Kong Layering*, Ed. Desmond Hui, pp54-67, Hang Sang University, Hong Kong, 2019.
- John Craig Freeman, "The Virtual Sphere Frame: Toward a New Ontology and Epistemology," *A Companion to Public Art*, edited Cher Krause Knight and Harriet F. Senie, Wiley-Blackwell, Hoboken, NJ, 2016, pp. 347–352.
- John Craig Freeman, "[Emergent Technology as Art Practice and Public Art as Intervention](#)," *Leonardo Electronic Almanac*, (Volume 21 Issue 1), MIT Press, Boston, MA. Spring 2016, pp. 60–70.
- Jessica Aughter and John Craig Freeman, "[Border Memorial: Frontera de los Muertos](#)," Edited Nancy Duxbury and Craig Saper, *Special Issue: Mapping Culture Multimodally*, *Hyperrhiz: New Media Cultures*, (Number 12), Raleigh, NC, Summer

2015.

- Edited John Craig Freeman and Mimi Sheller, "[Editors' Statement: Hybrid Space and Digital Public Art](#)," *Digital Art, Public Art Dialogue*, (Vol. 5, No. 1), Routledge, New York and London, 2015.
- John Craig Freeman and Gregory Ulmer, "3. Beyond the Virtual Public Square: Ubiquitous Computing and the New Politics of Well-Being," Edited Vladimir Geroimenko, *Augmented Reality Art: From an Emerging Technology to a Novel Creative Medium*, Springer, Berlin, Heidelberg, and New York, 2014, pp. 61–79.
- John Craig Freeman, "Artists Project: Border Memorial: Frontera de los Muertos," Edited Cher Krause Knight and Harriet F. Senie, *Memorials 2 – The Culture of Remembrance*, *Public Art Dialogue*, (Volume 3, Number 1), Routledge, New York and London, 2013, p. 1, p. 39, p. 57, p. 79, pp. 139–131.
- John Craig Freeman, Jo-Anne Green, Scott Kildal, Victoria Scott, Michael Takeo Magruder, and Helen Thorington, "In Conversation," Edited Maria Miranda, *Surface Tension Supplement, Unsightly Aesthetics: Uncertain Practices in Contemporary Art*, (Number 6), *Errant Bodies Press*, Berlin, 2013, pp. 174–193.
- John Craig Freeman, "Imaging Place: The Chorographic Method," Edited John Craig Freeman, W.F. Garrett-Petts, and Craig Saper, *Textual Studies in Canada Publications*, Kamloops, BC, 2009.
- John Craig Freeman, "Photographic Virtual Reality," Edited Michael Peres et al, *Focal Encyclopedia of Photography*, Elsevier, Burlington, MA, 2007, pp. 477-480.
- John Craig Freeman and Greg Ulmer, "Imaging Kaliningrad: The Seven Bridges of Koenigsberg," Edited Ivan Chechot, *Koenigsberg / Kaliningrad Now*. Kaliningrad Branch of the National Center for Contemporary Arts, Kaliningrad, Russia, 2005, pp. 96 - 99.
- John Craig Freeman, "Chapter 20, Imaging Florida: A Model Interdisciplinary Collaboration by the Florida Research Ensemble," Edited James Inman, *Electronic Collaboration in the Humanities: Issues and Options*, Lawrence Erlbaum Associates, Inc. Mahwah, New Jersey, 2004, pp. 335 - 362.
- John Craig Freeman, Barbara Jo Revelle, William Tilson, and Gregory Ulmer, "Image Emergency: A Psychogeography of Miami," *Prague Literary Review*, (Volume 1, Number 2), July 2003, p. 17.
- John Craig Freeman, Barbara Jo Revelle, William Tilson, and Gregory Ulmer, "Image Emergency: A Psychogeography of Miami," *Leonardo*, (Volume 36, Number 3), 2003, pp. 197 - 198.
- John Craig Freeman, Will Pappenheimer, Barbara Jo Revelle, William Tilson, and Gregory Ulmer, (Florida Research Ensemble), "Miami Miatre; mapping the virtual city," *Journal of Visual Culture*, (Volume 1, Number 3), 2002, pp. 341 - 357.
- Gordon Bleach, John Craig Freeman, Barbara Jo Revelle, and Gregory Ulmer, (Florida Research Ensemble), "Imaging Florida: A Research Initiative conducted by the Florida Research Ensemble," *Exposure*, (Volume 32, Number 1), 1999, pp. 35 - 43.
- John Craig Freeman, "Postliteracy," *Abstracts, College Art Association*, 1999, pp. 344 - 345.

John Craig Freeman and Elizabeth Sisco, Model Curriculum Guide for Digital Photography, California Community Colleges, 1994.

### **Authored Academic Papers**

John Craig Freeman (Manifest.AR), "Manifest.AR: an augmented reality manifesto," Edited Todd Margolis, *VR Hybrids: Augmented Reality*, IS&T SPIE: The Engineering Reality of Virtual Reality, San Francisco, CA. #PSI82890D, 2012.

John Craig Freeman, "Imaging Place: Globalization and Immersive Media," Edited Randy Adams, Steve Gibson and Stefan Muller Arisona, *Transdisciplinary Digital Art: Sound, Vision and the New Screen*, Digital Art Weeks and Interactive Futures, Zurich, Switzerland and Victoria, BC, Canada, Springer, Berlin Heidelberg and New York, NY, 2008, pp. 453-466

John Craig Freeman, "Artists' Statement," Edited W.F. Garrett-Petts and Rachel Nash, Open Letter, (Thirteenth Series, Number 40, Thompson Rivers University, Kamloops, BC, Canada. Fall 2007.

### **Authored and Co Authored Web Publications and eBooks**

John Craig Freeman, Barbara Jo Revelle, William Tilson, and Gregory Ulmer, "Miami Virtue and the Ulmer Tapes," Small Cities Imprint (Volume 2, Number 2) Kamloops, BC, Canada, 2012.

John Craig Freeman, "Imaging Place: The Chorographic Method," Edited W.F. Garrett-Petts, John Craig Freeman, and Craig Saper, *Imaging Place*, Rhizomes, (Issue 18), 2008.

John Craig Freeman and William Tilson, "Place and the Electrate Situation," Edited Ellen Berry and Craig Saper, *Drifts*, Rhizomes, (Issue 13), 2006.

John Craig Freeman, Barbara Jo Revelle, William Tilson, and Gregory Ulmer, "Miami Miautre: Mapping the Virtual City," Leonardo Electronic Almanac, (Volume 9, Number 2), 2002.

## **Honors and Awards**

### **Commissions**

- 2016 Commission, ZERO1 American Arts Incubator, San Jose, CA
- 2014 Commission, LACMA, Art + Technology, Los Angeles, CA
- 2013 Commission, SFMOMA, San Francisco, CA
- Commission, LACMA, Artists Respond, Los Angeles, CA
- Commission with ManifestAR, FACT, ArtSENSE, Liverpool, UK
- 2007 Commission, Rhizome.org, New York, NY
- 2007, Mixed Realities Commissions, Turbulence.org, New York, NY

### **Fellowships**

1992, Individual Artist Fellowship, National Endowment for the Arts, Washington DC

### **Awards**

1982 Award of Excellence, Society of Magazine Photographers

### **Grants**

- 2015 Faculty Advancement Funds Grant, Emerson College, Boston, MA, \$9,246  
2014 Presidential Curricular Innovation, Emerson College, Boston, MA, \$9,246  
2011 Faculty Advancement Funds Grant, Emerson College, Boston, MA, \$2,000  
2010 Faculty Advancement Funds Grant, Emerson College, Boston, MA, \$1,200  
2009 Faculty Advancement Funds Grant, Emerson College, Boston, MA, \$4,000  
2008 Faculty Advancement Funds Grant, Emerson College, Boston, MA, \$1,400  
Faculty Advancement Funds Grant, Emerson College, Boston, MA, \$4,000  
2007 Digital Humanities Start-Up Grant, NEH, Washington DC, \$30,000  
Faculty Advancement Funds Grant, Emerson College, Boston, MA, \$4,000  
2005 Faculty Advancement Funds Grant, Emerson College, Boston, MA, \$4,600  
2004 Faculty Advancement Funds Grant, Emerson College, Boston, MA, \$1,500  
2003 Faculty Advancement Funds Grant, Emerson College, Boston, MA, \$5,000  
2002 Artists Grant, Puffin Foundation, Teaneck, NJ, \$750  
2001 Grants for Public Art Projects, GUNK Foundation, Buffalo, NY, \$5,000  
2000 General Fund Grant, LEF Foundation, Cambridge, MA, \$5,000  
Virginia Commission for the Arts, WKR Arts Center, Abingdon, VA, \$2,500  
1999 Collaborative Research Seed Grant, UMass Lowell, \$15,000  
1998 Opportunity Fund, University of Florida, Gainesville, FL, \$12,000  
1996 Artist Honorarium, Santa Fe Gallery, Gainesville, FL. \$500  
1995 Research Development Award, University of Florida, Gainesville, FL, \$7,500  
1994 Research Support for New Faculty, University of Florida, Gainesville FL, \$17,000  
Artist Honorarium, Photographers Gallery, London England, £500  
1993 Curriculum Development Grant, Southwestern College, Chula Vista, CA, \$200  
Instructional Improvement, CA Community Colleges, Sacramento, CA, \$20,000  
1991 Artist Honorarium, Film in the Cities, St. Paul, MN. \$150  
Artist Honorarium, Friends of Photography, San Francisco, CA, \$150  
1989 Advanced Allocation Award, University of Colorado, Boulder CO, \$1,000  
Dean's Small Grant, University of Colorado, Boulder, CO, \$1,000  
Boulder Center for the Visual Arts, Artist Honorarium, Boulder, CO, \$350  
1988 Fine Art Benefit Auction Award, University of Colorado, Boulder, CO, \$1,000  
Graduate Research Grant, University of Colorado, Boulder, CO, \$1,000  
1986 Undergraduate Student Grant, University of California, San Diego, CA, \$300

### **Professional Activities**

#### **Public Lectures**

- 2015 "Interactive Media Visiting Speaker Series," John Craig Freeman, USC, School of Cinematic Arts, Los Angeles, CA  
2014 "Art + Technology Conversations," John Craig Freeman, LACMA, Los Angeles, CA  
"LACMA Art + Technology Conversations Then and Now," Chris DeFay and John

- Craig Freeman, Emerson Los Angeles, CA
- "DC Art Science Evening Rendezvous (DASER)," John Craig Freeman, Ryan Hill, Margot H. Knight and Milton Shinberg, National Academy of Sciences, Washington DC
- 2013 "PHATT B: Augmented Reality," Teri Rueb, John Craig Freeman, Sarah Drury and Phoenix Toews, Pratt Institute, New York, NY
- "Something in the Air," Manifest.AR, Parsons, New School, New York, NY
- "Artists Talk: Conversations on Emerging Practices," John Craig Freeman, University at Buffalo, NY
- "Artists Talk: Virtual Art in the Public Sphere," John Craig Freeman, LASALLE College of Art, Singapore
- 2012 "Mapping Ararat: Envisioning a Virtual Jewish Homeland," John Craig Freeman, Melissa Shiff and Louis Kaplan, *Reanimating Ararat: Two Perspectives on Mordecai Noah's Jewish Homeland*, with Adam Rovner, Jackman Humanities Center, University of Toronto, Canada
- "Public Art in the Virtual Sphere," John Craig Freeman, Digital Arts and New Media, University of California, Santa Cruz, CA
- "Emergent Technology as Art Practice and Public Art as Intervention," John Craig Freeman, Upgrade San Francisco, SOMArts, San Francisco, CA
- "CRCA Exchange #9: Augmenting Interventions," John Craig Freeman, Center for Research in Computing and the Arts, University of California, San Diego, CA
- 2011 "Artist's Talk," Will Pappenheimer and John Craig Freeman, Bucknell University, Lewisburg, PA
- "New Media & Emerging Technologies in Public Art," John Craig Freeman, New England Foundation for the Arts: Public Art Discussion Series, Mills Gallery, Boston Center for the Arts, Boston, MA
- "Augmented Reality Check: Seeing the Future Now," John Craig Freeman, Philadelphia Museum of Art, in association with the Philadelphia Science Festival, Philadelphia, PA
- 2008 "Digital Media Graduate Program Lecture Series," John Craig Freeman, Rhode Island School of Design, Providence, RI
- "Interactive Media and Game Design," John Craig Freeman, Worcester Polytechnic Institute, Worcester, MA
- "Artbotics," John Craig Freeman, Department of Art, University of Massachusetts Lowell, Lowell, MA
- 2007 "Visiting Artist Lecture," John Craig Freeman, School of The Museum of Fine Arts, Boston, MA
- "Art Media and Technology," John Craig Freeman, What's in a Game Lecture series, Harvard University, Cambridge, MA
- "Visiting Artist Lecture," John Craig Freeman, Columbia College, Chicago, IL
- 2006 "Imaging Place," John Craig Freeman, Art Interactive, Cambridge, MA
- "T. C. Colley Lecture Series," John Craig Freeman, Rhode Island School

- of Design, Providence, RI
- "Imaging British Columbia," John Craig Freeman, Thompson Rivers University, Kamloops BC, Canada
- 2005 "Oficina De Tecnologia Digital E Geografia Imersiva (Workshop of Digital Technology and Immersive Geography)," John Craig Freeman, Museu de Art Contemporânea da Universidade de Sao Paulo, Sao Paulo, Brazil
- "Imaging Place," John Craig Freeman, Warsaw Electronic Festival, Warsaw, Poland
- "Imaging Place," John Craig Freeman, Upgrade! Boston, Art Interactive, Cambridge, MA
- 2001 "Imaging Appalachia," John Craig Freeman, American Textile History Museum, Lowell, MA
- 1999 "Visiting Artist," John Craig Freeman, University of South Florida, Tampa, FL
- "From Public Art to Postliteracy," John Craig Freeman, Savannah College of Art and Design, Savannah, GA
- "Postliterate Installation Art," John Craig Freeman, University of North Carolina, Charlotte, NC
- 1998 "Imaging Florida," John Craig Freeman, Jacksonville Museum of Contemporary Art, Jacksonville FL.
- 1995 "Ars et Scientia," John Craig Freeman, The Harn Museum of Art, Gainesville, FL.
- 1991 "Installation, Alternative Art in San Diego," John Craig Freeman, San Diego Museum of Contemporary Art, La Jolla, CA.
- "Digital Photography and Public Art," John Craig Freeman, The Friends of Photography, Ansel Adams Center, San Francisco, CA.

### **Presentations at Conferences and Symposia**

- 2018 "Extending Our Field of Vision: Digital Artists, Frontline Media, and Advocacy," John Craig Freeman, Dan Goldman, and Amelia Wong, moderated By Peter Brantley, National Museum Publishing Summit, San Francisco, CA.
- "Virtual and Augmented Reality in Science Communications," ComSciCon, John Craig Freeman and Raul Reis, Boston, MA.
- 2017 "THE ARTS+," John Craig Freeman, moderated by Peter Brantley, Frankfurt Book Fair, Frankfurt Germany.
- 2016 "*ZERO1 American Arts Incubator*," John Craig Freeman and Kate Spacek Co-Presenters, Institutional Presentations, International Symposium on Electronic Art, Hong Kong.
- 2014 "*Redefining Memorials: The Conflation of Heroes and Victims*," John Craig Freeman and Harriet F Senie Co-Chairs and Panel Organizers, with Charlotte Cohen and Sally Webster, Monument/Anti-Monument, Sculpture City Saint Louis, MO.
- 2013 "*Manifest:AR Symposium*," Manifest.AR, Corcoran College of Art, Washington



DC

- 2012 "*ManifestAR: An Augmented Reality Manifesto*," John Craig Freeman, *Mobile Art: The Aesthetics of Mobile Network Culture in Place Making*, Chairs Hana Iverson and Mimi Sheller, with Christiane Robbins, Martha Ladly, Jenny Marketou and Sarah Drury, College Art Association, Los Angeles, CA
- "*Emergent Technology as Art Practice and Public Art as Intervention*," John Craig Freeman, *Public Art in the Virtual Sphere*, Chairs Mary M. Tinti and John Craig Freeman, with Christiane Paul and Ben Rubin, College Art Association, Los Angeles, CA.
- "*ManifestAR: An Augmented Reality Manifesto*," John Craig Freeman on behalf of ManifestAR, *VR Hybrids: Augmented Reality*, Chair Todd Margolis, IS&T SPIE: The Engineering Reality of Virtual Reality, San Francisco, CA
- 2011 "*Mapping Ararat*," John Craig Freeman, Melissa Shiff and Louis Kaplan, From Access to Integration, New York, NY
- "*Augmented Reality Art and Pedagogy*", John Craig Freeman, Immersive Education Summit, Boston, MA
- 2010 "*Artificial Life and Virtual Suburbia*," Ma Qinyun, Yifan Wang, Simon Schubiger, John Craig Freeman and Anna Dumitriu. Digital Art Weeks, Xi'an, China
- 2008 "*The Digital Lyceum Project: Integrating Backchannels into the Classroom and Live Event*," John Craig Freeman and Eric Gordon, New Media Consortium 2008 Summer Conference, Princeton, NJ
- 2007 "*The New Frontier: Second Life And Online Community Building*," Still the 'Last Best West' or Just Like the Rest? Conference, panelist and presenter, organized by Dr. Will Garrett-Petts, Thompson Rivers University in Kamloops, BC, Canada
- "*Open Platforms for Creativity and Collaboration*," Programmable Media, Pace University, New York City, NY
- "*Tergloba Panel*," Tergloba, Oakland University Gallery, Oakland, MI
- "*Participatory Installation Art in Second Life*," Programmable Media: Open Platforms for Creativity and Collaboration, Presented by New Radio and Performing Arts Inc., Pace Digital Gallery. New York City, NY
- 2006 "*Imaging Oklahoma City*," Upgrade International, workshop and presentation, IAO Gallery, Oklahoma City, OK
- 2005 "*Realidade Virtual para Representar Lugares (Virtual Reality Represent Places)*," Acta Media In Signo Sao Paulo (International Symposium of Media Art and Digital Culture), panelist and presenter, organized by Artur Matuck, Museu Brasileiro da Escultura (MuBE, Brazilian Museum of Sculpture), Sao Paulo, Brazil
- "*Imaging Place; an artistic Inquiry*," Artist Statement: Artistic Inquiry and the Role of the Artist in Academe, panelist and presenter, workshop/symposium co-organized by Dr. Will Garrett-Petts and Rachel Nash, Thompson Rivers University in Kamloops, BC, Canada
- 2003 "*Net Art Panel: Evidence of meaning*," Society for Photographic Education

- Mid-Atlantic Conference, panelist and presenter, Karina Skvirsky (moderator) John Craig Freeman, Liss Platt, Princeton, NJ
- "*Amer EmerAgency Zones*," Society for Photographic Education National Conference, panelist and presenter, Will Pappenheimer (chair) John Craig)Freeman, Barbara Jo Revelle, Austin, TX
- 2000 "*Imaging New England*," Alliance for Community Media Regional Conference, panelist and presenter, John Craig Freeman, Margaret Wagner (chair) and Lisa Link, Boston, MA
- 1999 "*Digital Aesthetics Digital Politics*," College Art Association National Conference, panelist and presenter, David Trend (chair), John Craig Freeman, Johanna Drucker and Timothy Jackson, Los Angeles, CA
- 1998 "*The Artist Book Unbound*," Southeastern College Art Conference, panelist and presenter, Carol Todaro (chair), John Craig Freeman, David Sellars and Jo Anne Paschall. Miami, FL
- "*Imaging Florida*," Computers in Writing National Conference, panelist and presenter, Gregory Ulmer (chair), John Craig Freeman, Barbara Jo Revelle, Gordon Bleach and William Tilson, Gainesville FL
- "*The State of Photographic Education: Challenges Facing Photo Educators in the 21st Century*," Society for Photographic Education National Conference, panelist and presenter, Tomas Lopez (chair), John Craig Freeman, George Blakely and Kerry Coppin, Philadelphia, PA
- "*Imaging Florida*," Society for Photographic Education National Conference, panelist and presenter, John Craig Freeman (chair), Barbara Jo Revelle, Gordon Bleach and William Tilson, Philadelphia, PA
- 1994 "*Beyond Technofluff*," Society for Photographic Education National Conference, panelist and presenter, John Craig Freeman (chair), Barbara Jo Revelle, Lisa Link and Mike Mandell, Chicago, IL
- 1993 "*The Effect of Digital Imaging on Art and Culture*," Postphotography Symposium, panelist and presenter, John Craig Freeman (chair), Geoffrey Batchen, David Gatley and Sheldon Brown. San Diego Supercomputing Center, La Jolla, CA

### **Organization of Conference, Symposium and Lectures**

- 2009 "Floating Points 6: Games of Culture | Art of Games" Film screening, Symposium and Workshops, Co-produced by Turbulence.org, Brooke Knight and John Craig Freeman, including Asi Burak, Adriana de Souza e Silva, Jesper Juul, Friedrich Kirschner, Marcin Ramocki, Jason Rohrer, and Mushon Zer-Aviv, Emerson, Boston, MA
- 2008 "Floating Points 5: Mixed Realities," International Networked Art Exhibition and Symposium, Co-produced by Turbulence.org, Brooke Knight and John Craig Freeman, including Pierre Proske, John Craig Freeman, Scott Kildall, Victoria Scott, Neill Donaldson, Usman Haque, Ai Hasegawa, Georg Tremmel, Michael Takeo Magruder, Drew Baker, David Steele,

- Burak Arikan, and Drew Harry with moderator Gene Koo and Eric Gordon, Emerson, College, Boston MA
- 2007 “Floating Points 4: Participatory Media,” Lecture series, Co-produced by Turbulence.org, Brooke Knight and John Craig Freeman, including Ulises Mejias, Trebor Scholz, McKenzie Wark, David Weinberger, Wagner James Au, John Lester and John Craig Freeman, moderated by Eric Gordon, Emerson College and the Museum of Science, Boston, MA  
 “Invent-L Conference 2007: Imaging Place,” Conference Organizer, Gainesville FL
- 2006 “Floating Points 3: Ubiquitous Computing,” Lecture series, Co-produced by Turbulence.org, Brooke Knight and John Craig Freeman, including Mark Goulthorpe, Susan Kozel and Chris Salter, Adam Greenfield, Beatriz da Costa and Brooke Singer (Preemptive Media), and Michelle Teran, Emerson College, Boston, MA
- 2005 “Floating Points 2: Networked Art in Public Space,” Lecture series, Co-produced by Turbulence.org, Brooke Knight and John Craig Freeman, including Anne Galloway, Andy Deck, Ricardo Miranda Zuñiga, Pete Gomes, Jeff Knowlton/Naomi Spellman, Julian Bleecker, Elizabeth Goodman, Greyworld, Teri Rueb and Anne Galloway, Emerson College, Boston, MA.
- 2004 “Floating Points: Net Art Now,” Lecture series, Co-produced by Turbulence.org, Brooke Knight and John Craig Freeman, including Steve Dietz, Christiane Paul, John Klima, Alex Galloway Mary Flanagan, Natalie Bookchin and Cathy Davis, Emerson College, Boston, MA
- 1999 “Society for Photographic Education national conference: Turning 21,” Conference Committee Proposal Reviewer, Cincinnati, OH  
 “The Photographic Image Beyond Literacy,” Society for Photographic Education Southeast regional conference, Conference Organizer, Daytona Beach, FL
- 1993 “Postphotography Symposium,” Symposia Organizer, San Diego Supercomputing Center, La Jolla, CA

### **Submissions Reviewer / Grant Panelist / Consulting**

- 2015 ARC Building Conversation, Mass Challenge Finalist, consultant, Boston MA
- 2012 International Symposium on Mixed and Augmented Reality (ISMAR), Submissions Reviewer, Papers/Posters Science and Technology track Atlanta, GA
- 2004 Ohio Arts Council, Media Arts Grant Panelist, Columbus, OH
- 1999 Florida Defenders of the Environment, Natural Florida: in Word, Image, and Deed, multimedia project, consultant, Gainesville, FL

### **Affiliations**

- 1994 – Present College Art Association, Member
- 2009 – 2017 Public Art Dialogue, Editorial Board

2006 – 2008

119 Gallery, Board of Directors

1996 – 2003

Society for Photographic Education, Member

1998 – 2000

Society for Photographic Education, National Board of Directors