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PROFILE

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Interactive Arts + Media

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Amanda Sevilla

Game Design & Programming / Class of 2012

Who are you?

My name is Amanda Sevilla. I was born in a small town in southern Georgia. When I was three, my family moved to Tampa, Florida so I am more of a sunshine state girl. In 1992, I traded in my sunscreen for snow boots to be closer to my husband of 16 years, Paul.

What sorts of work have you done?

Since graduating high school, I worked full-time to support myself while enrolled as a part-time student at a variety of community colleges. I spent the better part of my working years in retail management. In 1997 I made a shift to information technologies and was a help desk supervisor systems trainer technical writer and last, a quality assurance analyst. I continued this dual role until 2000 when I had my first daughter After my daughter was born, I chose to stay home to raise her and, a couple of years later her sister. I was in academic hibernation until they were both in school full-time. Over the years, I have attended five different colleges with Columbia being number six and, hopefully, my last stop. I transferred to Columbia last fall as a junior I am currently employed part-time as an administrative assistant at a church in my community while attending Columbia full-time.

Why did you choose to come to Columbia?

I was impressed that many of the faculty members in the IAM Department are industry professionals by day and instructors on the side. I thought that would be a great advantage—learning from people who are currently holding positions in my field of interest and related fields. The culture of Columbia was also geared more to my personal lifestyle and individuality. I confess that I kept my kids home from school so we could attend Manifest last year It was cold and raining but we had a great time hopping from building to building, viewing different exhibits and performances.

Can you tell me about your first semester? First impressions?

I was nervous because I hadn't maintained any of my computer skills. It was evident that I had a lot of catching up to do. Fortunately, I found the lab and tutors early in the semester and took full advantage of them.

What were some of your challenges and successes?

As I mentioned, my skill set was lacking coming in to the program. This meant I had to devote a lot of additional hours in the lab to keep up with things that came easily to my fellow classmates. One of my successes was mastering the pen tool in Illustrator It became an inside joke in my Digital Image Design class. I know it sounds small but it really had an impact on the quality of my projects.

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"I thought that would be a great advantage—learning from people who are currently holding positions in my field of interest and related fields"
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Favorite Classes?

I would say Digital Image Design was my favorite class because it allowed me to create artwork versus writing papers or code. I was able to express my personal style through the assigned projects. My instructor Wes Morris, created a very positive class environment where we felt comfortable critiquing each other's work and that helped us grow.

Lessons learned?

Don't give up. Many of my assignments were daunting and I didn't know how to approach them. Perseverance and utilizing the resources in the department enabled me to successfully complete my assignments. As Dory in Nemo says, "Just keep swimming"

You're a part of the mentoring program. Tell us how that helped you?

My mentor Laura helped me put everything into perspective. Every time I felt like I couldn't make it, she was there to encourage me and to help me find answers and resources. She already completed the courses I was taking so she knew exactly what I was going through. Any questions I was too embarrassed to ask in class I knew I could count on Laura to answer for me. Laura was also wonderful with other things like directing me to the most affordable art supply store; teaching me how to print my projects so they looked professional; registering for the next semester finding the best places to eat on campus and countless, other useful things. As a senior Laura was also an example of things to come: It was great seeing her work featured on the IAM website; in exhibits in the IAM building and at Manifest. She is already working in her field while still on campus and I find this very encouraging.

Would you recommend it to other freshman?

Absolutely. Why wouldn't you want a mentor? It's like having your own personal life coach and advisor on campus. Remember as with all things worthwhile, you only get out what you put in. Laura and I regularly stayed in contact.

Now that you've been here a semester, do you have any advice for newcomers?

Get to know the lab tutors and student workers. They have a crazy amount of knowledge and are cool people to talk to and learn from. Between them, they've completed every class you might have to take. And, I hope I've sold you on signing up for a mentor Lastly, I try to live by the saying, "Don't put off tomorrow what you can do today" This proved to be invaluable during the semester Whenever I had a moment, I was working on an assignment or project that was due, whether it was due in a week or more. This allowed me to dedicate time to my projects so they weren't rush jobs and reduce stress. My grades reflected these efforts. Get the most out of your classes by doing your best work—it will pay off after graduation.

STUDENT PROFILE
Joe Locastro

BA in Game Design / Class of 2011

"You read, you write,
you test and you fail.
In math and science
you experiment and fail
but, not at the hands
of others."

Roll a D20.

I dropped out of Columbia halfway through my second year [because] I was hired as a production intern at what was then Midway Games and spent nine months working on the production of NBA Ballers: Chosen One. After that, I worked at Space Camp for six months. Then, I went back to school. Here's why:

Check the AC of the target.

Before I started at Midway, after quitting school, my father advised me to ask this question: If I had to remove one thing from my life that would really change it for the worse, what would that be? I realized that it was games. Not just video games, but all games. There was something about storytelling through a game, letting the players take control of the reins and running into battle with nothing but a set of rules and tools, which contained a serious romance for me. I wanted to get more involved and school was the way to do this.

Did you beat the AC? Good. Roll damage.

The romance in an emergent narrative—the kind found in playing a game with friends—can't come from a medium that doesn't ask the user "Give to me." Games can't move forward without players. Movies, on the other hand, can play on repeat without anyone watching; a CD can spin for a year without a listener. Even books can go unread although the story is there in the ink, unchanging and eternal. A game will sit there until played, never betraying what sort of events can transpire. Even in video games, where the story may end the same way, your button presses written out on paper will always look unique. It's a relationship that our textbooks call a "feedback loop," but what really is geek jargon for "That feeling you get when you are breathing life into something, and it breathes back at you, letting you know its alive"

Rapier is 1d6 plus your Strength modifier

The hardest thing about all of this game stuff, is that it is a fledgling art. Video games as we know them today, don't have much of a history before the 1970s so the medium is still, comparatively speaking, very new. But the potential is mind-blowing: The amount of change that I underwent from, "I play games," to "I make and play games," was extensive. You read, you write, you test and you fail. In math and science you experiment and fail but, not at the hands of others. Game making is balancing a single experience for a group of people and it's a practice in patience beyond what I ever expected. But, the whole experience of making games does support my decision: This is what I love. After resuming my schooling, I realized—given how much passion I am throwing at this degree—I now think about games/gaming/game design more hours every day than I ever have.

5 damage. He's down!

I live with my best friend John Gosling and we've just started a game company called Level Zero Games. It's been a blessing to be surrounded by people with true passion for the process and it seems to have come to a head with this project. I feel confident, driven and pretty thrilled about what tomorrow brings: A Game Production Club meeting; a podcast; a design session with John; a new idea or... twenty.
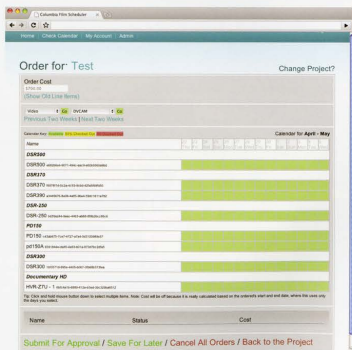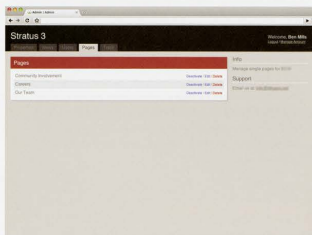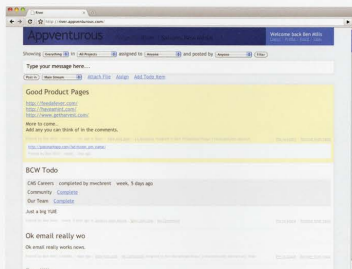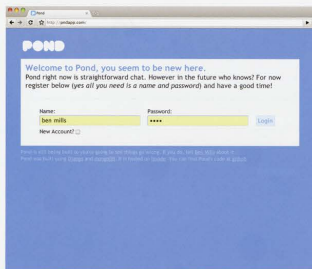
The adventure is just starting and I'm ready to kill some orcs.

Left: Joe Locastro

Ben Mills

BA in Interactive Arts & Media / Class of 2010 / Internship at Slack Barshinger

"While discovering my new-found passion for programming, I was also able to apply many of the things I learned about user experience and put them into practice"

In the past two years, I participated in two internships that greatly shaped how I view my career and my choices. The first internship was at the programming firm, Chicago Data Solutions. My role there was divided between programming and conducting user experience surveys. The second internship was working with Sanders New Media as a web developer At Sanders New Media, I focused mostly on programming and developing functional web applications.

I've known for a long time that I would spend the rest of my life working in the web industry but was not sure in which capacity. The internship with Chicago Data Solutions assisted me greatly in finding out. Through Chicago Data Solutions (CDS), I learned much more about what was required to be a professional programmer and what types of things were expected of a programmer working on a team. I learned about over-arching topics such as version control, n-tier architecture and database theory. I also honed many skills I already possessed because of programming classes and experiences at Columbia.

While discovering my new-found passion for programming, I was also able to apply many of the things I learned about user experience and put them into practice. On one specific occasion, I conducted a series of user tests on a web application CDS was developing. I did this by putting an ad on Craigslist that led potential candidates to an online survey which filtered the candidates so I could select ones that fit our target audience. Over the next few weeks, week at a time, I interviewed and observed three ideal candidates as they interacted with our web application and performed specific tasks I outlined. The information gathered from my notes and from the recordings of the sessions helped CDS fine tune our application to be much more user friendly.

The internship with Sanders New Media (SNM) allowed me to advance my skills and exposed me to working with various types of clients and projects. Sanders New Media is a much smaller company than CDS and therefore I was given much more responsibility with each project. Because of my more central role as a programmer at SNM I started to learn how to see features that clients might request down the road and how to prepare for them. Also, as I became a more central part of the team, I learned much more about team-based programming, how to split up tasks and how to quickly explain the functionality of code I wrote to others. Because of my more advanced knowledge of programming and programming theory, I was able to analyze my projects at SNM and look over all the design patterns in our applications. As I started to have a better understanding of how to leverage programming design patterns, I was not only able to write much cleaner simpler code, but I was also able to plan how I would do things much further in advance. Because of this, I could quickly formulate plans on how to implement new features using our existing architecture on projects or solve problems that might at some point present themselves. Working at SNM was a great experience. They even asked me to continue working there this next semester and summer

Overall, my experiences as an intern have been very positive and have helped me decide what I want to do after I graduate from Columbia. My skills have improved and I have been challenged in ways I never expected. But most of all, my internship experiences have fueled my passion for the ever-expanding web.

Miles Benjamin

CEO of KiloInc / Class of 2006 / kiloinc net

"Never stop asking questions.
Always pay attention to detail
Don't be afraid to go over the top."

Tell me a Little About Yourself?

I am the founder and CEO of Kilo Inc., a creative web development, record label, and music publishing business based in the Pilsen area of Chicago. I love interesting music, quirky design, and smart development. I drink too much coffee, and I try and stay involved in the art and music scene of Chicago as much as physically possible. At 17 I started my first business were I developed a shopping cart platform and sold it to over a dozen local businesses. In 2004 I earned an Associates Degree in Web at Rock Valley College. I remember thinking "Now what?" Luckily, I had a really great teacher and mentor Ann Carter She strongly encouraged me to visit Columbia College, so I visited the school and was convinced. In 2006, I graduated with an Interactive Multimedia degree with a concentration in Programming. After graduating I took on a full-time web development position at Schafer Condon Carter an advertising agency in the West Loop. It was a truly necessary and real world experience where I grasped the meaning of "Client Relations" and "Deadlines" In May of 2009, I decided to leave SCC and start a company of my own.

What do you do for work and how did you get there?

I was always interested in the idea of working for myself, but never really understood what was involved in starting a company. That's where Blake Witsman comes in. He and I traveled the world together (which is actually where the name comes from—Kilometers/Miles—a Romanian gentleman insisted on calling me Kilo). We know each other well; our strengths, our weaknesses, when to make it about friends, and when to make it about business. I push, Blake pulls. It works. Without him and the rest of my team, I would probably drive myself crazy.

Our company is small but I have the hardest working and most dedicated team, period. We all blend skill sets but we each have a focused role (currently everyone in the company is a Columbia grad I might add). Blake, CFO and General Manager keeps the business on track. He's the numbers guy. We strategize, determine finances, and oversee the daily stuff. Keith Hoffmann, Digital Director is all things web. This guy is a programming guru. Together, we determine the necessarily effort and route to manifest an idea into a tangible site or application. Mitchell Cepaitis, Chief Engineer and A&R, keeps us sounding great. He is a true audiophile. He engineers our in-house recording studio, and together we find and release artists on our record label. We divide all of this into two brands: Kilo Productions (web) and Kilo Records (music). My job is to be involved in everything and nothing at the same time. I don't want to get in the way of my team, but I'm never far away if they need me. I'm here to shape the company and keep the work flowing. I spend much of my day crafting proposals, communicating with clients, running off to meetings, searching for publishing deals, and networking. I also act as a creative director and spend many of my evenings designing comps and writing code (mainly CSS, jQuery, and PHP).

How did Columbia prepare you for your career?

Columbia was all about give and take for me and I mean that in the very best way. It provided me with the real world connections I needed, and put me in the situations that forced me to grow up. In my senior IM Team class I met Keith Hoffmann. He had an internship at SCC at the time, and was able to get my foot in their door soon after The ripple effect took over from there.

I'll never forget Janell Baxter's continual effort to help me and my fellow students understand the importance of defining a target audience. This is a principle I didn't truly understand at the time, but I sure do now. For me, Columbia was about much more than learning how to make beautiful websites, it was about making a career out of art.

What are your thoughts on the future of your industry?

The web development industry is a competitive market, but that makes it exciting. The economy is in an influx right now, but I see that as an opportunity. Many businesses and individuals can't afford top dollar big agency anymore. We provide them the same agency quality, without the overhead.

Can you offer any advice for current or prospective students?

This isn't a sales pitch, so i'll put it straight. Being an artist is hard. Putting a value on your art is even harder Making a living from your art is one of the toughest journeys you'll ever embark on, but by far the most rewarding. Results don't just happen. You work as hard as you want to. Don't burn any bridges. Stay true to your convictions. Never stop asking questions. Always pay attention to detail. Don't be afraid to go over the top.

What are your plans for the future?

Kilo Inc. is still very young and we have a lot of work to do. I know that without money we can't survive, but I try to continually check myself as an artist. It keeps me grounded. Stay tuned, I plan on building this little idea for a long, long time.

Joe Hocking

Assistant Professor / Adjunct Faculty

Before Columbia

I've always been deeply involved with art and creating interactive experiences on computers. If you peek at the artist statement on my website, you'll see I use the word "obsessive" to describe my relationship with computers. I learned 3D animation because of that obsession, but animation really only whet my appetite for delving deeper into this area. So, I eventually learned to program. Specifically, I learned programming in order to develop videogames: I had all these ideas spinning in my head and eventually realized that the only way to make my ideas happen was to just dive into coding. The great thing was, once I started programming, I realized it really, really suited me.

In college, I studied biology, which now seems so totally random. Among the classes I took, however, was a class called Building Virtual Worlds, taught by Randy Pausch, and it was this class that awakened a hunger in me to learn more about creating 3D graphics (I got into that class because I could paint pictures. Initially, I knew nothing about 3D graphics). After college, I started learning programming.

Later in graduate school, I pursued my real direction and earned a master's degree in digital media. I had already programmed a couple of games by the time I arrived at RISD (Rhode Island School of Design) but once there, I was exposed to ways I could apply my burgeoning skills in 3D game programming to create fascinating New Media art. I started collaborating with another student, Mark Skwarek, and today we're still creating digital artworks together He lives in New York now, so obviously our collaboration occurs largely over the Internet. Our last piece was an interactive installation called Children of Arcadia. There's some video of this on my website.

Spark

As with anyone's obsessions, mine built up over a long period of time, with influences going back to childhood. I was always really big on creating art, playing games and working with computers. As a kid, I even saw an installation by Nam June Paik, one of the first important New Media artists. All of these interests really came to a head when I took Building Virtual Worlds because that's when I could see the various threads tying together Shortly thereafter I sat in on a lecture by the prominent game design scholar Chris Crawford. For me, his ideas about non-linear storytelling became the driving force behind learning programming and experimenting with these technologies all the way to grad school.

Teaching Engine Based Design

In Engine Based Design, students use the Torque game engine to build playable FPS levels. The class teaches both tools for building the structure of the level and how to program functionality for the level. It's mostly geared toward game design students and therefore does not focus tremendously on in-depth programming, but they need to realize that writing simple programs is an important part of building levels. That is basically Columbia's level design class, as opposed to other more general game design classes. I've also taught 3D animation, graphics programming and physical computing at a few other schools in the area, although my focus for this semester is teaching at Columbia.

Current Events

I am still creating games and digital art as well as taking on a lot of freelance interactive design and programming work. It seemed natural that such work led me to interactive development for various companies around Chicago. It all started with a client wanting me to develop games for their website. That turned into using Flash to develop all kinds of interactive applications, games and otherwise.

In addition to teaching and working, I am also collaborating again with Mark to develop a few games for the iPhone, although, it's obviously difficult to find the time. I wish I could devote more time to our project because I enjoy it so much I continually have to stop myself from working on it too much or I'd never have time for anything else!

Let me tell you a bit about our new collaboration: The piece is called Occupation Forces. The vision of the piece is to put alien invaders into Manhattan. The way it's going to work is viewers of the piece can point their iPhone camera at places where invaders are located (buildings they're guarding, etc.) and the characters will be visible in the camera view. The central technology of this piece is using AR (Augmented Reality) on iPhones so viewers can see the computer imagery without needing bulky equipment. The challenge is to seamlessly integrate 3D graphics with the live camera view. I've been working on getting the AR Toolkit integrated with our rendering engine and I'm so close I can taste it. It's really hard to stop coding for the night when you're on the verge of a breakthrough.

Mark and I managed to land some big shows with our last piece, so we hope to keep that momentum going!

occupation forces
occupationforces.com

Can you expand on Augmented Reality?

Augmented Reality is basically the notion of overlaying computer graphics onto your view of the world. There are a lot of ways this can be implemented so, of course, there are disagreements about what does or does not constitute Augmented Reality. For example, do the overlayed graphics have to relate to the real-world scene? Most people would say this is a necessary attribute for something to be considered Augmented Reality. Then, one should ask, in what ways and to what extent do the overlayed graphics relate to the real-world scene?

In my case, I'm not as interested in defining Augmented Reality as in exploring different approaches to AR. For example, with Children of Arcadia, we attempted to implement AR using various hardware devices and software tricks to make it look to viewers like the computer generated 3D graphics were actually in the same space as objects in consensus reality. We ultimately failed in that attempt, but we came really close to achieving our goal of plopping the New York Stock Exchange into a virtual valley. Now we are planning to leverage the widespread and highly portable hardware in iPhones to implement AR for Occupation Forces.

Future

I am continuously creating art and developing games so I look forward to these projects coming to fruition. I'm a part-time teacher right now but I'd love to segue into full-time teaching. If that happens, I'll continue developing my own games and digital artworks. But, I'll probably have to bid farewell to freelancing.

Favorite kind of music?

Indie rock, I guess. I rarely play music anymore so I listen to what people around me play. I'm not nearly as into music as I used to be—it's a little weird.

Which video game release are you looking forward to this year? Which video game was the last you really enjoyed playing?

Well, I don't pay much attention to upcoming titles so there aren't really any that I look forward to. That probably sounds like quite a startling admission from someone who teaches game design, but I have a lot more interest in existing games than in buying into the hype over games that don't even exist yet. There's already a lengthy backlog of existing games that I haven't played but am planning to. At one point, I used to scour used game racks like a hipster in a record store. Although, I must admit, I am curious about Brutal Legend. I tend to enjoy quirky, cartoonish games more as opposed to gritty realism.

As for the last game I enjoyed, it depends on what you mean. Just recently, I completed the Penny Arcade game again (quirky and cartoonish—what a surprise!) If, however you are asking about the most recently released game I've enjoyed, there are a number of iPhone games that have me hooked—Galcon is my favorite.

Is Second Life a cry for first life help?

(Submitted by Nicholas Johnson)

Ha ha! Not really, although I'm sure there are some people out there using Second Life as a diversion from a troubled first life. The people who I interact with most frequently in SL actually know a bit about each other's real lives and use SL more like an elaborate chat program. Of course, I tend to interact mostly with other content creators so we're probably not typical SL residents.

There was a point when I noticed people who were spending lots of time interacting on Internet forums and were insinuating that it's freakish to spend lots of time interacting with people in Second Life. I wanted to ask, "Do you guys really not perceive any irony here?"

Favorite zombie movie?

Shaun of the Dead. But, I haven't seen *Zombieland* yet.

Pragmatic Generative Art and Physical Computing

by Janell Baxter Assistant Professor Interactive Arts and Media
& Laura Thompson Interactive Arts and Media BFA Student

Physical Computing kits allow artists to build prototypes quickly, even without prior knowledge of electronics. Once engaged in building with electronics, the vast amount of information available in books and online allows artists to learn foundational knowledge about how physical computing can be used to create generative art. With basic knowledge, iterative design and "modding" of kits, fairly fast development can be expected.

An Example: The Human Circuit

At Columbia College Chicago we have an intensive, weeklong class on improving teamwork and leadership called McCarthy Technologies Bootcamp. Students come together on Monday morning and form a team (most or all have not worked together prior to this course) and by Friday at noon they've shipped a product that teaches them what they need to know to "ship great products on time " The focus of the course is not on technology, although students may use many types of technologies to build their product.

The last time this course was offered in our department one of the students, Laura Thompson, used a kit called Drawdio as a starting point for part of her team's final product. The Drawdio is an invention by Jay Silver and can be purchased as a pre-assembled kit that costs approximately 20 dollars. The Drawdio uses a graphite pencil wrapped in copper and, while holding the pencil, you touch the copper forming part of the circuit. As you draw graphite onto a surface and touch it, you complete the circuit and audio is generated from a small speaker

Having assembled the Drawdio from the instructions, Laura shared it with her classmates. The team quickly realized that the circuit could be extended if they held hands. However they also discovered that only one person at a time could actively use (draw with) it. After brainstorming, the team produced the next iteration: a version that had two laser cut plexiglass "paddles" with copper running through them, and the board and speaker in the center In this way, when two people held the device as they held hands with others, they could complete the circuit.

They developed a game with the device and versioned it. Then they played the game and versioned the device some more. By making this game using a modification of an existing kit in a team-based environment, they were able to rapidly prototype something that was physical, generative (albeit simple audio) and fun.
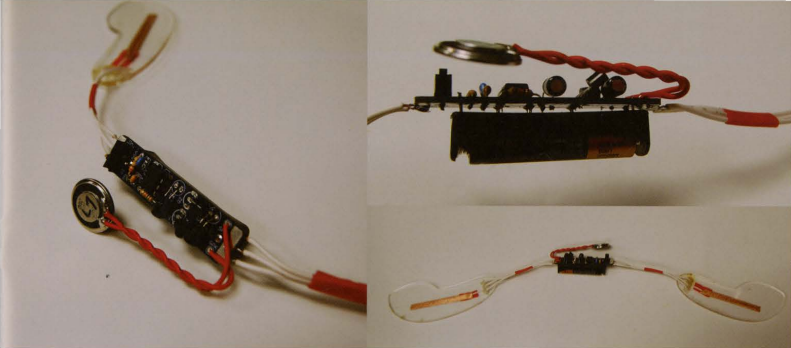
Human Circuit by Laura Thompson, 2010

Concept

Show the power of teamwork though the metaphor of a circuit.

Game Overview

This device is a circuit. In order to complete it, there must be a current. Where do we get that electricity? From our team, of course! When skin touches the contact strips, the small amount of electricity we naturally emit will be enough to power the device.

Remember, however, that a circuit is a loop. If the loop is not connected, it will not work. You will know when the circuit is complete because the current you put in is converted into a tone. So if it makes noise, the loop is closed. If not, the loop is broken.

This is where the teamwork comes in.

One way to demonstrate this is through the Human Knot. If everyone is connected correctly, the tone should sound. After hearing the sound, the team must "untie the knot" without breaking the circuit. A break in the chain will cause the tone to cease.

If you desire an added challenge, try it blindfolded! One member will stand outside the circle and direct movement. This is not only an exercise in communication, but in trust as well.

Human Knot Instructions

• Stand in a circle. The ideal number of people is 10, but seven to 16 people will work as well.

• Two people, who are not standing next to each other will hold either end of the device.

• Everyone else, including the two people who have one remaining hand free, will grab the hand of someone else. You cannot be standing next to them or hold both hands of one person.

• Now the group must untangle themselves without letting go of anyone's hand. If done correctly, the group should end up in a circle once untangled.

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King of Pop Is Dead. Long Live Death.

Josh Azzarella at Kavi Gupta Gallery
By Terence Hannum
Internship and External Relations Coordinator & Adjunct Faculty

Vanished: The beloved entertainer of several generations; the CEO, the dancer, the entrepreneur and philanthropist; the seemingly never-ending wanter of plastic surgery; the limbo of fiction and reality; the center of outlandish scandals and, the King of Pop. The icon of icons. Gone. On the cusp of his umpteenth re-boot, Michael Jackson died in a series of bizarre circumstances that, considering how freakish Jackson's life had become, did not seem bizarre at all- just very, very sad.

It is then, with a somber heart, quite weird and surprising to find Jackson's prodigious yet waif-like presence excised from his most potent statement, the epic music video for the hit "Thriller" and title-track from his 1982 album. In Untitled #100 (Fantasia), New York based artist Josh Azzarella has transformed the widely viewed and (at its release) spectacular music video by removing the joint-popping Jackson and his grotesque entourage. Now considered cultural artifact, Azzarella reduces the excitement and tension in Thriller to mere ambiance—leaving a quiet, serene specter of its former self. What remains, are the familiar shots of misty forests, shimmering graveyards, vacant industrial roadways and a run-down home. The street known for its epic zombie dance is now just another dreary rust-belt lane in whatever town, utterly desolate—a ghost town.

In the midst of our recession and after many years of economic change, such sights have become all too common: Once thriving industries and communities reduced to decaying wastelands; vacant and void. Despite the fact that the images in both videos are parts and props of a manufactured set they nevertheless provide a haunting reminder of something great, gone.

It is difficult to view this video now without thinking of Jackson's death, even though Azzarella's project actually started a year before. This is partly because of Azzarella's time-intensive digital process that delayed its release, a process so anathema and counter to the philosophy of the popular music industry. Azzarella wanted to allow time for the altered space to reconsider the appropriated source and invite a new specter to emerge. Azzarella is known for his manipulations of historical press photography by way of digital tools. Some examples include Kent State minus the carnage, a modernist balcony minus masked terrorists on that fateful September day or Abu Ghraib minus the humiliated prisoners. The horror has been erased. The pain evacuated. The symbol reduced. Is this how we forget the lessons of history? Untitled #100 (Fantasia) definitely could itself easily slip into this catalogue of erasure if it were not marred by its founder's premature exit.

Haunting Untitled #100 (Fantasia) is the ghost of the pop icon itself, as well as one specifically about Michael Jackson. It is this ghost that the video addresses directly by way of Jackson's cult of personality instituted by a wavering and unsure culture industry, one that has seen radical shifts since 1982 and through these shifts allowed Jackson to ascend. We love to build-up our icons but also expect them to fall.

If anything, fame is now more disposable, more tentative and less institutional. But the price of achieving this fame—and keeping it— has hardened. So, with such a price to pay, all too often, the end remains the same. But are we any different? While pondering this gorgeous video, I am reminded of the faded screen prints of Marilyn Monroe or Elvis that Warhol, a once modern prophet, conjured to make us aware of the hypocrisies in pop culture. Highly coveted yet completely dispensable, reproducible, marketable and consumable. And eventually, always, very tragic.

I find Untitled #100 (Fantasia) to be an elegy for the every-day man and also an elegy for the icon itself. I think if we hadn't been watching so much footage of "the gloved one" at the time of his death, perhaps Untitled #100 (Fantasia) would've taken longer to reveal its source. Usually, the memory of someone famous fades away gradually. They fade out. But the timing of Untitled #100 (Fantasia) brings the end of an icon to mind rapidly, almost brutally fast, even though the piece is slow-paced and deliberate. Common in many of Azzarella's digital photos, an exact time or place may not be evident but rather they serve as reminders that place and time will still exist well after we are gone. So it is even for the King of Pop.

In this work the icon is removed and we are left with merely an indexical referent that causes both wonder and mourning of, ultimately, our own legacy.

World of Art Games

by Emily Kuehn / Adjunct Faculty

Waco Resurrection

by Eddo Stern, Peter Brinson, Brody Condon, Michael Wilson, Mark Allen, & Jessica Hutchins

2004

eddostern.com/waco_resurrection.html

The recipient of an honorary mention at ARS Electronica in 2005, Waco Resurrection lets you look at the 1993 Waco tragedy through the eyes of David Koresh, literally. Players are seated in voice activated, surround sound, plastic bodies. They must "defend the Branch Davidian compound against internal intrigue, skeptical civilians, rival theologians and the inexorable advance of government agents."[1] To combat these forces, players are equipped with weapons from the Mount Carmel Cache and the power to manipulate opponents and followers by "radiating" charisma.

Super Columbine Massacre RPG!

by Danny Ledonne

2005

columbinegame.com

The most heavily criticized of the three (also the only game available for download online), Super Columbine Massacre RPG! (SCMRPG) is based on the events of the Columbine High School shootings of 1999. Players assume the roll of Eric Harris and Dylan Klebold on the day of the shooting. As they progress through the game, the players uncover information about the events that preceded the shootings as possible motives for Harris and Klebold actions. In the final level the players finds themselves in perdition suffering the consequences of their crimes. Ledonne said he wrote the game in response to his own experiences with bullying and the profound effects the shooting had on his life.

9-11 Survivor

by John Brennon, Mike Caloud, Jeff Cole

selectparks.net/911survivor

In contrast to traditional game archetypes, players are positioned as victim rather than aggressor in 9-11 Survivor At the beginning of the game the player is placed on a random level of the on of the collapsing Twin Towers. In some instances the player finds himself on a low level and is able to escape down the stairwell. However in most cases he quickly discovers his only choices are to burn to death in the building, or jump from one of the skyscraper's upper windows. By denying players the agency to make meaningful choices, 9-11 Survivor foregrounds the nightmarish circumstances of those trapped in the Twin Towers.
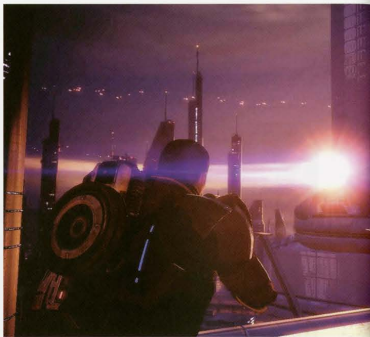
REVIEW
Games

by Tom Dowd / Faculty, Coordinator of the Game Design Major

Given that I had previously reviewed the original Mass Effect game my plan was to cover its sequel, the cleverly named Mass Effect 2. While waiting for ME2 to release, however, I finally had the time to play a game that had been sitting on the sideline since its release, Uncharted 2: Among Thieves. Not to bury the lead, but since both ME2 and U2:AT were both great games I was left with a decision—go with my original plan, or switch over to Uncharted. I decided to do both.

I've already said it, but I'll say it again so there's no confusion – both Mass Effect 2 and Uncharted 2: Among Thieves are great games. (Both games rate a 96% at Metacritic which aggregates reviews.) ME2 is a sprawling space-opera that leads the player on a "save the known universe" level adventure that carries over many of the story elements from its predecessor and likewise sets up some plot points for its inevitable sequel to run with. ME2 is very customizable. The lead character Commander Shepard, can be played as male or female and has fully customizable features which means that the character can be the ethnicity of your choice and as handsome or ugly as your tastes dictate.

No other characters in the game are physically customizable, but Shepard does travel with a team of compatriots (of varying genders and species) and as the game progresses the player can manipulate their various abilities and equipment choices to configure the team as desired. Though there is a strong primary plot that drives all of the action, ME2 also allows for a great deal of freedom of choice as to which side missions the player wishes to take on, which of a myriad of worlds the player wishes to explore, and which teammate Shepard seeks a romantic relationship with (same gender and inter-species romance allowed.)

The game also retains the fluid multiple-choice dialogue system that makes ME2 conversations scenes feel as much like an interactive movie than anything that has come before it. All this freedom of choice, however comes with a price. Since the game's designers have no way of knowing which characters, with which sets of abilities or equipment, are going to be present on which missions they had to write and build with every contingency in mind. Some scenes and sequences feel a little generic because of this, and some down-right awkward when dramatic moments are interrupted by glitchy transitions as the game adapts to the player's choices. Any criticism of rough spots, however is diminished by the sheer success of the experience. It is a stunning blend of shooter and RPG genres, woven with a interactive narrative structure that will be long studied and emulated. Game of the year for 2010? It could very well be.

Mass Effect 2

PUBLISHER: Bethesda Softworks
DEVELOPER: Bioware Corporation
PLATFORMS: Windows PC/Xbox 360
GENRE(S): Action, Role-Playing Game
ESRB RATING: M (Mature)
RELEASE DATE: January 26, 2010

Uncharted 2: Among Thieves

PUBLISHER: Sony Computer Entertainment America, Inc.
DEVELOPER: Naughty Dog, Inc.
PLATFORMS: Playstation 3
GENRE(S): Action, Adventure
ESRB RATING: M (Mature)
RELEASE DATE: October 13, 2009

If Mass Effect 2 is the game of the year for 2010 it will have the baton passed to it by Uncharted 2: Among Thieves. A sequel and improvement on Uncharted: Drake's Fortune, U2:AT is in a nutshell the game that shows the Lara Croft/Tomb Raider series how it's done, and is the game that legions of Indiana Jones fans have been begging for. A Playstation 3 exclusive, U2:AT is all but flawless in its execution and presentation. The graphics, story and script, movement, and voice acting of the main characters are dead on, the environments are stunning, the gameplay dynamic and responsive, and the overall experience is at times literally breathtaking. That said, the story is very very linear and there are no character choices, side missions, or romance options available here, but what you get in exchange is a seamless integration of all of the elements where everything works together perfectly all the time.

It is really the overall experience that shines here and it is the linearity and the lack of choices that allowed the game's designers to really keep things in sharp focus and polish the results to a higher sheen then nearly anything before it. Whether it is climbing up a set of train cars dangling precariously over a snowy ravine, or attempting to escape a collapsing building while a combat helicopter mercilessly tears it up around you, U2:AT responds absolutely fluidly and cleanly. There is no question that U2:AT is a game, but at the same time it is stunning how much it feels like you are playing an action movie, as it deftly balances narrative immersion with thrilling gameplay. Sony has been desperately looking for a killer app for the Playstation 3, and Uncharted 2: Among Thieves is it to the point that it could justify getting a PS3 all by itself.

This leaves us with two great games with very different approaches to gameplay and story structure. Mass Effect 2 is full of interactive dialogue, character customization, optional missions and significant decisions (some involving questions of genetic purity and species genocide) that will have ramifications in Mass Effect 3. Uncharted 2: Among Thieves is linear in story and execution, but blends engaging gameplay with killer graphics and great writing for a breathless experience. Overall, I think U2:AT edges out ME2, which given how much of an interactive narrative guy I am, is probably saying a lot. While ME2 has all the right pieces they don't always click together like they do in U2:AT. Both, however are great games and anyone who enjoys these kinds of games are guaranteed clear bang for their bucks.
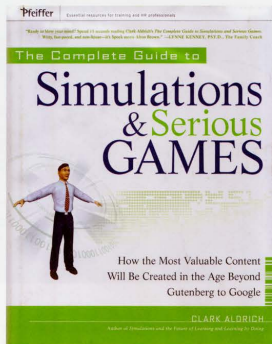
ISBN-13: 978-0596154141

The Complete Guide to Simulations and Serious Games: How the Most Valuable Content Will Be Created in the Age Beyond Gutenberg to Google
by Joshua Noble

In the Interactive Arts and Media Simulation Design course we have been using Clark Aldrich's Learning by Doing as a text for several years. Aldrich's new text, The Complete Guide to Simulations and Serious Games, is an updated version of Learning by Doing with substantial additional content. The expanded content may not have actually doubled the book, but it feels that way. It's denser more up-to-date and provides much more detail.

One of the updated sections is "Middle Skills" (chapter six) which describes design patterns for actions that aren't simple (a simple action could be having an avatar sit, or pick up an object). Middle skills, such as long-term planning, analysis, estimating costs and prioritizing, can provide more substance to a simulation. Aldrich describes them as "critical life skills" (93). And although they may be hard to pinpoint as an example in a simulation, they form a connection between basic actions and big skills: "While basic actions like sliding a mouse may seem too simple to be interesting, and big skills like stewardship may seem too complex to be accessible, middle skills connect easily to both, and therefore create a pathway between them." (92)

While Learning by Doing does provide a lot of examples, this new text has a more current selection and a wider range of examples. For example, it describes serious games on social media networks such as Facebook, simulation aspects of popular games (The SIMs, Age of Empires, Halo and Half Life 2 are a few examples), massive multiplayer games, as well as what could be thought of as more traditional "Serious Games" It also defines a lot more terms and concepts—from ideas such as Establishing Shot and Heads Up Displays (HUDs) to more complex concepts like Situational Awareness.

The Complete Guide to Simulations and Serious Games is a must-have for those wanting to build educational games.
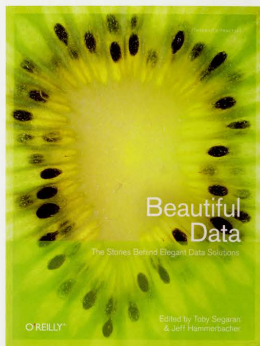
Beautiful Data: The Stories Behind Elegant Data Solutions

Edited by Toby Segaran and Jeff Hammerbacher

This book is a collection of twenty contributions about data. Topics such as data collection, storage, organization, retrieval, visualization and analysis are discussed by a wide range of authors and from various perspectives. And as an added bonus, all royalties from the book will be donated to Creative Commons and the Sunlight Foundation.

The chapters are enjoyable, informative and thought provoking, and many are directly related to subjects taught in the Interactive Arts and Media Department. "The Geographic Beauty of a Photographic Archive" by Jason Dykes and Jo Wood, "Building Radiohead's House of Cards" by Aaron Koblin and Valdean Klump, and "Superficial Data Analysis: Exploring Millions of Social Stereotypes" by Brendan O'Connor and Lukas Biewald would perhaps be of particular interest. The text has a nice mix of theory, practical code, screenshots and data visualization examples, and is an excellent read for those interested in generative art, data visualization, programming and data manipulation.

Movie

Movies based on video games seem like a good idea. Games have a storyline, popular characters and a built-in audience—three things that every movie needs. But many times, such movies fall flat. This was especially true in the 1990s, when games were first tapped by Hollywood to be the next blockbusters. The results were dismal at first. Super Mario Bros. (1993), Double Dragon and Street Fighter (both 1994) were all "Bob-ombs" at the box office. Then in 1995, Mortal Kombat hit movie theaters like a roundhouse kick to the head.

Rewind: Mortal Kombat
by Sal J. Barry
Adjunct Faculty

Best movie ever? No. Best movie based on a video game? Perhaps. What makes Mortal Kombat significant is that it was the first game-based movie to actually succeed. It debuted at number one when it was released, stayed there for three weeks, and grossed $122 million worldwide. But the ultimate factor that made this movie a "win" is that it remained relatively faithful to the Mortal Kombat series of games; whereas previous game-to-movie adaptations took numerous liberties with their stories and characters.

In Mortal Kombat, martial artists from earth are invited, or sometimes tricked, by the evil Shang Tsung to compete in a tournament called – what else? – Mortal Kombat. The fighters from earth are pitted one-on-one against warriors from a parallel realm called the Outworld. Money or fame isn't at stake here, but rather the fate of our world. Losing this contest would allow the Outworld to invade, and most likely conquer, the earth.

Former Shaolin monk Liu Kang enters the tournament because, well, it is his destiny. He also wants to avenge the death of his brother, who was killed by Shang Tsung. Johnny Cage— an action movie star—enters to prove that he's a real martial artist, and not just some hack stuntman. And Special Forces agent Sonya Blade ends up at the competition because she is pursuing a murderous criminal named Kano, who has taken refuge with Shang Tsung.

A bit slow at first, the film picks up when the fighting begins. Sonya fights Kano, while Liu Kang goes head-to-head with the evil ice ninja Sub-Zero. In the movie's best brawl, Johnny Cage slugs it out with Scorpion in a five-minute fight that starts in a forest and ends up in an underground crypt. Later Johnny Cage fights the half-man/half-dragon Goro and uses his infamous special move.

Fans of the game know exactly what move I'm talking about. Of course there are other fights, including a final showdown with Shang Tsung in a setting reminiscent of "The Pit" stage from the game. A techno-industrial soundtrack underscores the action, giving the film a frenetic, intense vibe.

Not every punch thrown by Mortal Kombat is a knockout. Much of the acting is cheesy and the dialog is stilted. The computer animation used for characters like Reptile is almost laughable by today's standards, though it was cutting edge back then. And, Goro is a giant animatronics puppet. Pretty cool, but more believable-looking monsters have been fabricated since.

Then again, you almost expect bad acting and borderline special effects when watching a martial arts film. Really, it's all about the fight scenes, and Mortal Kombat delivers those a-plenty while staying true to the game and its mythology. This film isn't as gory or as violent as its video game counterpart, but it does manage to fit in some "Fatalities" and even a "Friendship" too. Fans of the MK game series that have not checked this out will not be disappointed. Mortal Kombat was not a "Flawless Victory," but it was a win nonetheless.

MORTAL KOMBAT

Web

by Nicholas O'Brien / Adjunct Faculty
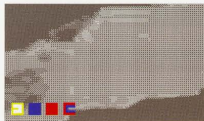
Computers Club
computersclub.org

A group blog of net artists sharing sketches and/or finished projects that span a wide gamut of technical and conceptual approaches. This blog was included in Rhizome.org's "Top 5-10: Online Exhibitions" of 2009 and has gained considerable international attention since its conception earlier last year

On The Make
onthemake.org

A fantastic resource of art openings and happenings in the Chicago area that include everything from lectures at the Art Institute to apartment galleries opening every week. Started by Karly Wildenhaus in the fall of last year On the Make has dedicated itself to providing an invaluable resource for the Chicago art community, even if I wish they would cover more new media events.

Vague Terrain
vagueterrain.net

Started in 2005, VT has been a reliable resource for online issue-based zine-style publishing on art, technology and digital culture. Frequently posting reviews of interesting shows or discussions concerning digital creativity, the site keeps an easily navigable archive of insightful thoughts and perspectives on topics like microsound, digital minimalism—a fav topic for IAM faculty member Patrick Lichty—and locative media.

But Does It Float
butdoesitfloat.com

Probably one of the most inspirational and tightly produced image blogs I know of. But does it float consistently provides deeply linked, mid to hi-resolution images of paintings, illustrations, design, architectural models and visual oddities—a gift that keeps on giving for all RSS-readers.

VVORK
vvork.com

VVORK (pronounced work) is an ongoing Berlin-based online curatorial project by Alexandra Domanovich, Christopher Prigliner Georg Shintzer and Oliver Laric. Originally started in 2006, VVORK posts copious amounts of information regarding intriguing contemporary artists on a regular basis. This site is a must-RSS for anyone interested in contemporary art that isn't found at the MCA.

Updates

Faculty/Staff

Dave Andre exhibited some paintings at the Karen Solem Gallery in Elmhurst last December and will be showing 4 paintings in Columbia's "Art of the Library" in April. He also has been creating the CD artwork for various artists: Robert Patrick, Imaginary Disasters and Some Years Later In addition to teaching in Columbia's IAM dept, I am teaching typographic design at the Illinois Institute of Art.

Annette Barbier had her installation *Elevator Music* in the exhibition *Site Unseen* at the Chicago Cultural Center in November

Erik Brown is conducting the Floor Length and Tux exhibition series with my wife Catie Olson (floorlengthandtux.com) he is also her assistant to the Spiderbug short film series (spiderbug.org). And he is an exhibition artist in general—as "EC Brown" strictly.

Mindy Faber was appointed to the 2009-10 Speaker's Bureau by the McCormick Freedom Project presenting at area high schools on the topic *What is Fair Use? Youth Culture, Remix and Mashups in the Digital Age*. Mindy will coordinate the IAM Department's first ever *3G Summit: The Future of Girls, Gaming and Gender* on August 12-15th 2010. A $25,000 grant award from the McCormick Foundation was awarded to Open Youth Networks, IAM's community and youth outreach program. Along with IAM Faculty, Janell Baxter Mindy will co-present at the *Claiming Creativity Symposium* on the topic *Games for Change: Creating Games of Social Value* to be held April 23rd. Mindy will also co-lead a workshop at the 2010 Allied Media Conference in Detroit in collaboration with Adjunct Faculty Emily Kuehn. The workshop is entitled *How to Create a Gender Inclusive On-Line Game*. Mindy's award winning video *Delirium* is featured extensively in the forthcoming book by Louise Spence, *Crafting Truth: Documentary Form and Meaning*, co-authored with Vinicius Navarro, Rutgers University Press, published in Fall 2010.

Matthew Green and the Student Communications Unit at Columbia won a Gold Award (Best in Category) and the Grand Silver Award (2nd overall) for Columbia's custom-made online student community, the Loop, as part of NASPA's (Student Affairs Administrators in Higher Education) annual competition which evaluates programs from over a thousand member institutions in terms of their innovative approach to student affairs. Student Communications was also recognized for the 2009 Manifest campaign with inclusion in HOW Magazine's design annual.

Terence Hannum participated and lectured at FAIR at Gallery 400 in Chicago, and was in a group show at Apex Art in New York City, NY His work was featured in the magazine *Beautiful/Decay*. He was the visiting artist at Florida Southern College in March. Hannum along with Interdisciplinary Arts professor Paul Catanese edited the official College Art Association blog whose content was generated by 15 undergrad and graduate Columbia College students.

Joe Hocking will be giving a talk about Occupation Forces at the Technarte conference in Spain April 15 and 16.
http://technarte.org/en/blog/?p=239

Hee-Jo Kim won 'best animation' in the 8th Annual Female Eye Film Festival for her piece "*Unwearable Functional Garments II*" Her piece 'paramnesia I' was shown at the Great Space, art + design hall, UIC.

Patrick Lichty has been very active this year chairing a panel at the College Art Association entitled "The Culture of Dispersion" and has sat on panels at the Mid American Theatre Conference and the Australian National Portrait. He also recently spoke for the Institute for Networked Cultures in Amsterdam on Wikipedia and Art Curation, and appeared on the cultural talk show, "De Hoeksteen Live" He is also continuing his position as the first Virtual Artist in Residence at the Eyebeam Art & Technology Center in NYC.

Recent art exhibitions include the Columbia College Chicago Critical Encounters Faculty exhibition, the CAA Faculty exhibition at the Interactive Art & Media Department, Liminality at Antena Gallery Pilsen, Electrosmog at Planetart in Madrid, Spain, Doppelganger at the Australian National Portrait Gallery, and iraqimemorial.org at the University of Reno, Nevada.

Alumni

Robert Anderson ('04) is a Chicago based Digital Media Consultant.

Eric Etten ('00) is the Art Director at WhittmanHart Interactive.

**Katrina Williams** ('05) is a Web Specialist at St. Luke's Hospital in Boise, Idaho.

INTERFACE
Interactive Arts & Media Exhibition
MAY 10 – JUNE 11, 2010

From Bottom Left Clockwise

Interface Installation Shot. *Gruntwork* Installation at the MPC. *Flux Wave* by Garenne Bigby. *i-4394* by Timothy Kutruff. *Black Tide Rising* by Laura Thompson. *Two Words* by Malgorzata Rejnowska. *Arte Factum* by Kyle Jenkins. *Snapshot of Manifest* by Brian Goldsberry & Steven Daoud. All photos by Huey Lewis.

INTERACTIVE ARTS & MEDIA SPRING 2010 VISITING ARTISTS SERIES

FREE & OPEN TO THE PUBLIC
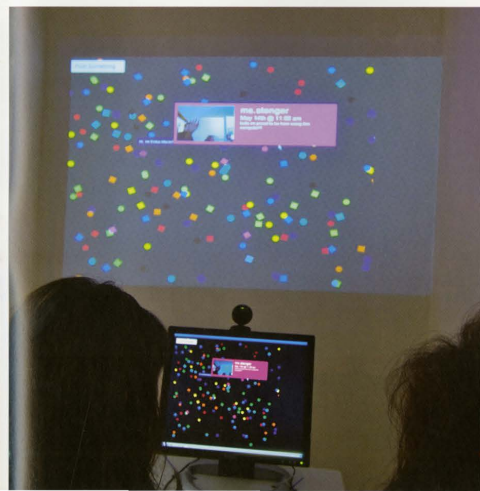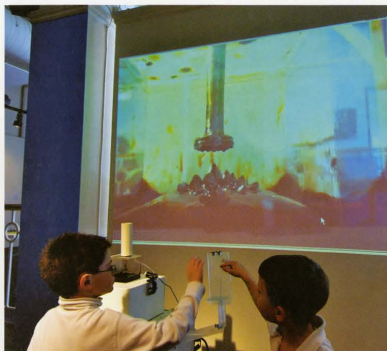
ALL LECTURES ARE AT 6 PM IN ROOM 150, 916 S. WABASH AVE. (UNLESS NOTED OTHERWISE)

FOR MORE INFORMATION:
CONTACT TERESA HANDON AT
312 369 7997 / THANDON@COLUM.EDU

IMAGE: *SEACURRENCE (2009)* BY LUFTWERK

FEBRUARY 4 LUFTWERK
with The Dance Center

Luftwerk is a Chicago based artistic collaborative made up of Petra Bachmaier and Sean Gallero that explores and creates projection designs and experiences. Luftwerk constructs innovative uses of video projections that transform surfaces and environments into a moving and illuminated canvas. Luftwerk sculpts environments with the audio and visual structure of technology, the lumens of video projection merging with elements that encompass the ephemeral and temporal.

luftwerk.net

FEBRUARY 18 CHRIS CRAWFORD

Chris Crawford is a noted computer game developer who created such games as *Wizard* for the Atari 2600 and *Scram* for the Atari 800 as well as noted games for the Atari 8-bit series such as *Eastern Front (1941)* and the highly regarded computer game *Balance of Power*. An early game artist he has become prominent voice in the role that narrative plays in game development.

erasmatazz.com

MARCH 11 SIEBREN VERSTEEG
In cooperation with the Department of Exhibition & Performance Spaces
Conaway Center, 1104 S. Wabash Ave. 1st Floor

Siebren Versteeg is a multi-media artist based in New York City who writes his own software code, co-opts online media and commercial databases. Elaborating upon software art exploiting the continuous flow of information from the internet, Versteeg taps into data streams and news feeds, to visually present them in a new style. Commenting on our access, immersion and distance from the original information.

**siebrenversteeg.com**

MARCH 18 NATHANIEL STERN

Nathaniel Stern is an experimental installation and video artist, net.artist, printmaker, and writer. He has produced and collaborated on projects ranging from interactive and immersive environments, networked art and multimedia physical theater performances, to digital printing and collage, stone lithography and slam poetry. Stern has won many awards, fellowships, commissions and residencies between South Africa, America, and Europe. He is an Assistant Professor in the Department of Art and Design at the University of Wisconsin - Milwaukee.

nathanielstern.com

APRIL 29 MARISA OLSON

New York City based artist Marisa Olson's work combines performance, video, drawing and installation to address the cultural history of technology, the politics of participation in pop culture and the aesthetics of failure. Her work has recently been presented by the Whitney Museum of American Art, Centre Pompidou-Paris, New Museum of Contemporary Art, 52nd International Biennale di Venezia, National Museum of Contemporary Art (Athens, Greece), Edith Russ-Haus fur Medienkunst, Nederlands Instituut voor Mediakunst/ Montevideo, the British Film Institute, the Berkeley Art Museum/ Pacific Film Archive, and the Sundance Film Festival. Olson is a founding member of the Nasty Nets "internet surfing club" whose new DVD premiered at the New York Underground Film Festival. Her critique of contemporary art and digital visual culture have extended to writing for *Flash Art*, *Art Review*, *Afterimage*, *Planet*, and *Art on Paper* and to curating exhibitions and programs at the Guggenheim, SFMOMA, White Columns, Artists Space, the Performa Biennial, SF Camerawork, and Rhizome.

marisaolson.com

/the Project Rm/

916 S. WABASH AVE. ROOM 111
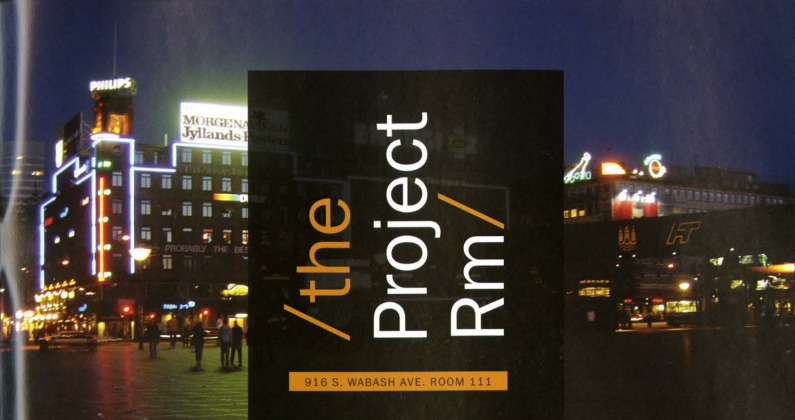
Exhibition Space for the Interactive Arts + Media Department

Spring 2010 Schedule

January 21 – 28
Currents

Course Projects from students enrolled in Terence Hannum's course Installation, Curation and Exhibition of New Media. Work includes interactive art, network-based art that is shared across internet, social media and mobile platforms, and feature students' innovative approaches to the curation and exhibition of new media.

February 11 – March 4
Faculty and Staff Exhibition

In consort with the College Art Associations annual conference in Chicago, this exhibition feature recent work from the teaching faculty of IAM.

March 11 – April 1
The Art of Play III

"The Art of Play" exhibit provides the Interactive Arts and Media game design students a unique opportunity to display their work. Like the previous two exhibits, "Art of Play 3" features submissions from all IAM students, as well as IAM faculty and staff to explore the ideas of "games", "fun" and/or "play" While video games have been a prominent theme in past "Art of Play" exhibits, "Art of Play 3" is also open to works that explore more traditional games – such as cards, board games or hopscotch – or toys and playthings (dolls, action figures, jacks, etc.).

April 8 – April 29
Digital Incarnate Student Response

Student Response in collaboration with The Dance Center, Critical Encounters and the Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media. After the Digital Incarnate exhibition that runs Feb. 8 – April 2nd at The Arcade Gallery this exhibition will explore how we negotiate the tension between the need to believe and the need to know. Considering fact and faith not merely through the lens of science and religion, but in all its aspects: How does "fact" inform our practice of media, storytelling, and politics? How does "faith" shape our ideals, communities, decision-making, and sense of self?

May 14 – June 1
Manifest

In the Project Rm, IAM Lobby and other locations this exhibition features graduating IAM students, BFAs and the new video game designed by our graduating game design students.

ARTWORK: *TOWN SQ.* BY SAL BARRY

Columbia
COLLEGE CHICAGO

Interactive Arts + Media
600 South Michigan Avenue
Chicago, IL 60647 1996

iam.colum.edu

create...
change

THINK
BIG.

Bachelor of Fine Arts/
Interactive Arts and Media/

iam.colum.edu/bfa

FORCES, 2010. BY LEVEL ZERO GAMES. PHOTO BY KELLY COLEMAN