SCOTT SNIBBE   www.snibbe.com

CURRICULUM VITAE
2015

BIOGRAPHY:

Scott Snibbe is a media artist, filmmaker, and researcher in interactivity. Whether on mobile devices or in large public spaces, his interactive art spurs people to participate socially, emotionally, and physically. His works are strongly influenced by cinema: particularly animation, silent, and surrealist film; and often mix live and filmed performances with real-time interaction. Snibbe's artwork is in the permanent collections of the Whitney Museum of American Art (New York) and The Museum of Modern Art (New York); and has been shown in several hundred solo and group exhibitions worldwide, including a solo retrospective at the Institute of Contemporary Arts in London. His large-scale interactive projects have been incorporated into concert tours, Olympics, science museums, airports, and other major public spaces and events, and he has collaborated on interactive projects with musicians and filmmakers including Björk and James Cameron.

Snibbe has received grants and awards for his artwork from the National Science Foundation, Renew Media, the Rockefeller Foundation, the Ford Foundation, Prix Ars Electronica, and the National Endowment for the Arts. He is the founder of three organizations: Snibbe Interactive, creating interactive exhibits and events; Scott Snibbe Studio, producing apps for mobile devices; and Sona Research, engaging in educational and cultural research.

Snibbe was born in 1969 in New York City. He holds Bachelor's degrees in Computer Science and Fine Art, and a Master's in Computer Science from Brown University. Snibbe studied experimental animation at the Rhode Island School of Design and his films have been widely shown internationally. He has taught media art and experimental film at Brown University, The San Francisco Art Institute, the California Institute of the Arts, the Rhode Island School of Design, and U.C. Berkeley. Early in his career, Snibbe worked at Adobe Systems where he helped to create the special effects software After Effects. Snibbe also worked at Interval Research, performing basic research in haptics, computer vision, and interactive cinema. As a researcher, Snibbe has published numerous articles and academic papers, and is an inventor on over a dozen patents.

BORN: August 20, 1969

LIVES AND WORKS: San Francisco

EDUCATION: 1992-1994 M.Sc., Computer Science, Brown University.
1987-1991 Bachelor of Arts, Computer Science, Brown University, Magna Cum Laude.
1987-1991 Bachelor of Fine Arts, Brown University, Magna Cum Laude.
1989-1992 Experimental Animation, Rhode Island School of Design.

SELECTED GROUP EXHIBITIONS:

2015   *Björk,* The Museum of Modern Art, New York, March – May, 2015
NEAT: New Experiments in Art and Technology, Contemporary Jewish Museum, October – December, 2015
Digital Revolution, Onassis Cultural Center, Athens, Greece, October – December, 2015

2014   MoogFest, April 2014
Poetic Codings, San Jose Museum of Art, September May – September, 2014
Digital Revolution, Barbican Institute, London, July – September 2014

2013   *Sound in Space*, The Museum of Modern Art, New York, October – November, 2013
Sonar Festival, June 2013
Poetic Codings, Fellows of Contemporary Art Curators, Los Angeles, March 2013

2012   Los Angeles International Airport

2011   Björk *Biophilia* Concert Tour visuals
Björk *Biophilia* App Album
Future/Canvas, San Francisco, February, 2011
Arizona State University, March, 2011
FILE Festival, Sao Paolo, Brazil, 2011

2010   Art Rock 2010. St. Brieuc, France. May, 2010
San Francisco Fine Art Fair, with Zero1 Art and Technology Network. May, 2010

2008   *Act React*. Milwaukee Art Museum. October, 2008 – April, 2009
Art Rock 2008. St. Brieuc, France. May, 2008
Design and the Elastic Mind. Museum of Modern Art. New York, NY. February-May, 2008
Digital Art & Magic Moments. Shanghai eARTS Festival, 2007

2007   *Metalandscapes*. Miró Foundation, Mallorca, Spain, October 2007
From Mind to Hand: Artists and Graphology. Triple Base. San Francisco, California. May, 2007
Our Distance From Things. Telic Arts Exchange. Los Angeles, California. March, 2007
Play Innovation. Kitakyushu Innovation Gallery. Kitakyushu City, Japan. April-July, 2007

2006   South Korea Media Art Biennial. October, 2006
International Symposium on Electronic Art / Zero One Festival. San Jose, California. August, 2006
Global Economic Forum. San Jose, California. August, 2006
Thread. Artspace New Haven, Connecticut. June, 2006
Art & Technology Zone. Tokyo Intercommunications Center. May, 2006
Israel Museum. Jerusalem, Israel. May, 2006

2005   *L'ombre a la portée des enfants: Ombres et lumière*. Cite des sciences et de l'industrie. Paris, France. October, 2005
Hybrid Creatures and Paradox Machines. Ars Electronica 2005
California Institute of the Arts. April, 2005
Artefact. Belgium. February, 2005
Tilt. Perpignan, France. February, 2005

2004   *Ars Numerica*. Montbeliard, France. December, 2004
Reactive. Rx Gallery. San Francisco. November, 2004
MAIS: Exposition d'Installations Interactives. Brussels, Belgium. October, 2004
Art Life. The Exploratorium. San Francisco. October, 2004
Le Channel, scène nationale de Calais. France. September, 2004
Villette Numerique. La Villette. Paris, France. September, 2004
Institute of Modern Art. Brisbane, Australia. October, 2004
Biennale of Electronic Arts Perth. Fremantle, Australia. September, 2004
Eastern Illinois University. September, 2004
Social Construction. Southern Exposure. San Francisco, CA. May 2004 (curator)
Art Rock 2004. Brittany, France. May, 2004
Dreaming Butterfly: Digital Playground. Nabi Art Center. Seoul, South Korea. April – August, 2004
Contemporary Arts Services Trust. Tasmania, Australia. April, 2004
The Art of Digital Resistance. Version>04. Chicago, Illinois. April, 2004

2003   *Uijeongbu International Digital Art Festival*. South Korea. October, 2003
       Ars Electronica 2003. Linz, Austria. September, 2003
       House of Tomorrow. Experimenta. Victorian Arts Centre, Australia. September 2003
       Dialogue with Light and Shadow. Toki Messe. Nigata, Japan. April 2003
       Reactive Art, San Francisco Media Arts Coalition, San Francisco Museum of Modern Art. January 2003

2002   *Legends of Interactivity*, The Kitchen, New York City. November 2002
       Carnivore, Eyebeam, New York City. October, 2002
       NewFangle, GenArtSF, San Francisco. October – December, 2002
       Time Share, Art Interactive, Cambridge, Massachusetts. September, 2002
       911+1: The Perplexities of Security, Watson Institute for International Studies. Providence, RI. September, 2002
       Ars Electronica 2002, NetArt 2002 exhibition. Linz, Austria. September, 2002
       CODeDOC, Whitney Museum Artport. September, 2002
       Arte Digital IV, Havana, Cuba. June – July 2002
       Innaugural Exhibition, Shizuoka Arts Center, Tokyo, Japan. March, 2002
       Refresh. Institute of Contemporary Arts, London. February – March, 2002
       New Frontiers. Art Association Gallery, Jackson Hole, WY. January, 2002

2001   *bienalle.net*. Jeffrey Deitch Projects, Brooklyn, NY. November 5-7, 2001
       Mathematica. The Exploratorium, San Francisco, California. October 6, 2001 - May 5, 2002
       Tirana Biennale. Tirana, Albania. September 1 - October 15, 2001
       Only The Lonely. Foro Artistico, Hanover, Germany. August 31 - September 23, 2001
       LifeLike. New Langton Arts, San Francisco. June 27 - July 28, 2001.

2000   *Refresh: The Art of the Screen Saver.* Cantor Center for the Visual Arts, Stanford University. October 12 – November 26, 2000
       Transmediale 2000. In conjunction with the Berliner Filmfestspiele. February, 2000. Berlin, Germany.

1999   *Adding Media / Subtracting Signs.* NTT Intercommunications Center (ICC). Tokyo, Japan. 22 June - 20 July, 1999
       Organic Information: Work from the Aesthetics and Computation Program at the MIT Media Laboratory. Art Directors Club Gallery. New York City. May 6-27, 1999
       Interaction '99. International Academy of Media Arts and Sciences (IAMAS). Ogaki City, Gifu, Japan. March 5-14, 1999

1998   *Inaugural Exhibition*. Center of the Edge Gallery. The Tech Museum. San Jose, California. October 98 - April 99
       Ars Electronica 98. Cyberarts 98 exhibition. Linz, Austria. September, 1998
       Motion Phone Urban Installation. Stuttgart Filmwinter 98. Germany. March, 1998

1997   *WRO '97*. Wroclaw, Poland. March, 1997
       Vienna Global Village '97. Vienna, Austria. April, 1997

1996   *Ars Electronica 96*. Cyberarts 96 exhibition. Linz, Austria. September, 1996

1995   *SIGGRAPH 95 Interactive Communities*. Los Angeles, CA. August 1995

SELECTED SOLO EXHIBITIONS:

2008   *Falling Girl*. Berkeley Art Museum. Summer, 2008

2006   *Body, Space and Cinema*. London Institute of Contemporary Arts. May, 2006

Deep Walls. Brown University. March, 2006

2005   *Visceral Cinema: Chien*. Telic. Los Angeles, CA. September, 2005
        Body Language. Art Interactive. Boston, MA. April, 2005
        Blow Up. Yerba Buena Center for the Arts. San Francisco, CA. January, 2005

2004   *Presence/Absence*. Tarble Arts Center. Eastern Illinois University. October, 2004
        Interdependence. Arizona State University. January, 2004

2003   *Screen Series.* Beall Center for Art & Technology. Irvine, CA. November, 2003

SELECTED COMMISIONS:

2010   "Transit", for the Los Angeles International Airport Arrivals Terminal

2007   "Women Hold Up Half the Sky", for Mills College. Oakland, California
        "Social Light", for London Science Museum

2006   "Cabspotting", for The Exploratorium / National Endowment for the Arts
        "Shadow Mosaic 5x4", for Yahoo Corporation, Sunnyvale, CA

2005   "Outward Mosaic #1", for Amelia Chenoweth
        "Central Mosaic", for Cité de Sciences, Paris, France
        "Blow Up"*,* for Yerba Buena Center for the Arts. San Francisco, CA

2004   "You Are Here", for New York Hall of Science. New York City
        "Near", for New York Hall of Science. New York City

2003   Computerfinearts.com, Doron Golan. New York City

2002   "Shadow", for *Art Interactive*. Boston, MA
        "Fuel", for *Carnivore* as part of the Radical Software Group. New York City
        "Tripolar", for *CODeDOC*, The Whitney Museum of American Art. New York City

2001   "It's Out", for *Tirana Biennial*. Tirana, Albania

1999   "Emptiness is Form", for *Refresh: The Art of the Screensaver*. Stanford University, California

PERMANENT INSTALLATIONS AND COLLECTIONS:

Museum of Modern Art, New York
Whitney Museum of American Art, New York
Tokyo Intercommunications Center
Mills College. Oakland, California
London Science Museum
Phaeno Museum. Wolfsburg, Germany
Cité de Sciences, Paris, France
Yahoo! Corporation, Sunnyvale, California
Private collections

SELECTED BOOKS:

A Philosophy of Computer Art. Dominic McIver Lopes. Routledge, 2010
The Recovery of Meaning Through the Reading of Digital Arts. Roberto Simonowski. University of Minnesota, 2010

The Art of Participation. Rudolf Frieling. Thames & Hudson, 2008
Architectural Design Special Issue: 4dsocial: Interactive Design Environments. Lucy Bullivant. Wiley & Sons, 2007
Responsive Environments. Lucy Bullivant. Victoria & Albert Press, 2006
Visceral Cinema: Chien. Exhibition Catalog, Telic Gallery, Los Angeles, California, 2005
Creative Code. John Maeda. Thames & Hudson. 2004
Aspect: The Chronicle of New Media Art. Issue 2: Artists of the West Coast. Commentary by George Fifield. 2003
Digital Art. Christane Paul. Thames and Hudson, 2003
CyberArts 2003: International Compendium Prix Ars Electronica. Leopoldseder & Schöpf, ed., Springer-Verlag, 2003
Information Arts. Stephen Wilson. MIT Press, 2001
The Computer In the Visual Arts. Anne Morgan-Spalter. Addison-Wesley, 1999
Cyberarts 98: International Compendium Prix Ars Electronica. Stocker & Schöpf, ed., Springer-Verlag, 1998.
Prix Ars Electronica 96: International Compendium of the Computer Arts. Leopoldseder & Schöpf, ed. Springer-Verlag, 1996

SELECTED PRESS:

NPR All Things Considered October 10, 2011
The Aesthetics of the iPad, Virginia Heffernan, New York Times Magazine, July 4, 2010
Art in Your Pocket 2: Media Art for the iPhone and iPod Touch Graduates To The Next Level, Jonah Brucker-Cohen, Rhizome.org, May 26, 2010
Art Experience. Monterey Country Herald, April 20, 2009
Into Another Dimension: Art Installations find Fertile Ground in Science Centers, Julia Klein, New York Times, March 17, 2009
Don't Just Stand There. Brown Alumni Monthly, January/February 2009
Useless Programs, Useful Programmers, and the production of Social Interactive Artworks, Dichtung-Digital Nr. 36, 2006.
Scott Snibbe's Deep Walls: A Close Reading. Roberto Simanowski, Dichtung-Digital Nr. 36, 2006.
Vapor Travails: Total cabbie awareness: Eloquence and error in tracking San Fran taxis. The Village Voice. April 17, 2006.
By Invitation Only. Jan Belson, Interior Design Magazine. May, 2006.
Spark #301: Scott Snibbe. Documentary. Premiered January 19, 2005 KQED, San Francisco.
Best of Boston: Year brought prolific creativity, cultivated and raw. Cate McQuaid, Boston Globe, December 30, 2005.
Interactive works capture interplay of shadows, light. Cate McQuaid, Boston Globe, June 24, 2005.
Cyberart combines art and computers, Rachel Rawlins, BBC News Service, May 7, 2005.
Art That Puts You in the Picture, Like It or Not. Sarah Boxer, New York Times, April 27, 2005.
Art Rock Soigne Son Image. Bruno Masi. Liberation. May 31, 2004
Scott Snibbe at UC Irvine's Beall Center. Collette Chattopadhyay, Artweek, February, 2004
Shedding a light on art: Cinematographer and artist Scott Snibbe creates art without boundaries. Roberta Carasso, Irvine World News, November 20, 2003.
Getting Into the Art. Boston Phoenix. November 28, 2002
Technology Sparks Interactive Exhibit. Boston Herald, November 24, 2002
Secrets of Digital Creativity Revealed in Miniatures. New York Times, September 16, 2002
It's Out, web art per la mente estetica. Neural Online. June 2002
Who Let the Ducks Out? Net Art News. Marisa Olson. June 2002
Hotlist. John Ippolito. Artforum. Summer 2002
New Frontiers. Byron Clercx, Splash Magazine. Winter, 2002
Better Living through Chemistry, San Francisco Examiner, November 8, 2001
Screen Savers as Artists' Medium, New York Times, November 23, 2000
Portrait of Artist as Businessman, Wired News, November 3, 2000
Ones to Watch, Interview Magazine, April 2000
Interaction '99. NHK National News Broadcast. Tokyo, Japan. March 12, 1999
Bored, Broken, and Beautiful. The Stranger. Seattle, WA. February 14, 1996
Declaring Their Independence. Washington Free Press. Feb – March 1996

PUBLICATIONS BY THE ARTIST:

Early Influences. Catalog Essay. Uijeongbu Digital Art Festival. South Korea, October, 2003
Body, Screen and Shadow. San Francisco Media Arts Council (SMAC) Journal. January, 2003
Computation and Improvisation. ICC Journal. Tokyo, Japan. November, 2002

SELECTED TALKS AND LECTURES:

2015
South by Southwest, Designers and Geeks, Bloomberg Design, Manifesto, Gray Area Foundation for the Arts, Stanford University, Sundance Institute, New Museum

2014
Sundance Institute, Americans for the Arts, MoogFest, Future of Storytelling, The Museum of Modern Art, California College of the Arts

2013
Foo Camp, Sundance Institute, The Museum of Modern Art, Future of Storytelling, California College of the Arts, Alt WWWDC, EYEO Festival, TEDx Monterey, Sundance Film Festival

2012
SciFoo, California College of the Arts, Stanford University, Leaders in Software and Art, PICNIC Festival, EYEO Festival, The Museum of Modern Art, Apple Store Covent Garden, Creator's Project, Survival of the Beautiful, UC Berkeley

2011
TEDx London; Nature Publications; SciFoo 2011; Amsterdam Dance Event; Music & Bits; Science Gallery Dublin; PICNIC Amsterdam; Arizona State University; Placemaking 2.0; San Jose Tech Museum / IDEO, SciFoo, AlphaVille Festival, California College of the Arts, Pop Up Magazine, U.C. Santa Barbara

2010
Stanford University; Future/Canvas; Arizona State University

2009
UX Week, San Francisco; IMC Symposium, New York; CHI 2009; Stanford Seminar on People, Computers, and Design; The York School, Monterey, CA;

2008
MIT Media Lab Colloquium; American Film Institute; IDEO San Francisco; San Jose SIGGRAPH; San Francisco Art Institute; Milwaukee Art Museum; Berkeley Art Museum; Pratt Institute

2007
UC Berkeley; San Francisco Cinematheque

2006
London Institute of Contemporary Art; Brown University; Chelsea Art Musuem; Harvestworks Interactive Media Festival, Eyebeam, New York; Teacher Institute in Contemporary Art, Art Institute of Chicago. The York School

2005
TELIC Gallery; UC Santa Cruz; San Francisco Art Institute; California Institute of the Arts; Stanford University; Yerba Beuna Center for the Arts, San Francisco, CA

2004

Wesleyan University; New York University; Stanford University; Nabi Art Center, Seoul, South Korea; Yerba Buena Center for the Arts, San Francisco, CA; San Francisco Art Institute; Arizona State University; UC Irvine

2003
San Francisco Art Institute; University of Oregon; UC Santa Barbara; San Francisco Museum of Modern Art; The Kitchen, New York, NY; Collision Collective, Boston, MA

2002
Stanford University Art Department; UC Berkeley

2001
Stanford University; Banff New Media Institute; IDEO San Francisco; The Exploratorium

2000
Banff New Media Institute; UC Berkeley; Non-Photorealistic Rendering and Animation Conference, Annecy, France

1999
Brown University; NTT Intercommunications Center (ICC), Toyko, Japan; New York University Interactive Telecommunications Program

1998
MIT Media Lab Colloquium; Stanford University Seminar on People, Computers and Design; Evergreen State University

1997
Pratt Institute; MIT Media Lab Colloquium

1996
Ars Electronica 96, Linz, Austria; ASIFA Northwest, Portland, Oregon

1994
Brown University; Cartoon Network

PROFESSIONAL EXPERIENCE:

President, Scott Snibbe Studio, 2002-Present
Founder and CEO, Snibbe Interactive, Inc. 2007-2010 (currently Chairman)
President, Sona Research, 2007-Present
Visiting Scholar, New York University Courant Institute of Mathematics. 2007-2008.
Visiting Artist, Wayland Seminar. Brown University. 2006.
Lecturer, Visiting Artist, San Francisco Art Institute Graduate Department, CA. 2005.
Visiting Artist, California Institute of the Arts, Valencia, CA. 2005, 2007.
Artist in Residence, The Exploratorium, San Francisco, CA. June-August 2004.
Visiting Artist, University of Oregon, Eugene, OR. April 2002.
Artist In Residence, The Art Interactive, Cambridge, MA. August-September 2002.
Lecturer, Art Department, UC Berkeley. Summer 2002.
Member, Research Staff, Interval Research Corporation. Palo Alto, CA, 1996-1999.
Computer Scientist, Adobe Systems. Seattle, WA, 1994-1996.
Research Programmer, Computer Graphics Group, Brown University. Providence, RI, 1990-92.
Guest Lecturer, Brown University. 1989-94.
Teaching Assistant, Rhode Island School of Design, 1990-94.

GRANTS AND AWARDS:

Best Conference Paper, ACM Computer Human Interface (CHI) 2009
National Science Foundation Small Business Innovation Grant, 2008
National Science Foundation Small Grant for Experimental Research, 2007
National Video Resources Technical Assistance Grant, 2005
Rockefeller New Media Fellowship, 2004
Honorable Mention for Interactive Art. *Prix Ars Electronica*, 2003
Golden Nica, *Prix Ars Electronica*, 2002. (As part of the Radical Software Group's Carnivore)
Honorable Mention for Interactive Art. *Prix Ars Electronica*, 1998
Honorable Mention. *FANTOCHE Animation Festival*, 1998
Award of Distinction for Interactive Art. *Prix Ars Electronica*, 1996
Official Selection, *Stuttgart Trickfilm-Festival,* 1996
Bronze Animation Award, *New York Expo of Short Film & Video*, 1995
Director's Citation, *Black Mariah Film Festival*, 1995
Graduate Research Fellowship. *Brown University*. Providence, RI. 1993, 1994
Regional Finalist, *Student Academy Awards*, 1991.
Artists Project Grant, *NEA/Rhode Island State Council on the Arts*, 1992
Best student film award, *ASIFA EAST*, New York, 1990
Student Film Award. *Stuttgart Trickfilm-Festival*, 1992
Best Drawn Animation, *U Festival of Student Film*, 1991
Undergraduate Research Fellowship, *Microsoft Corporation*. Seattle, WA, 1988-90

FILMOGRAPHY:

All Futures That Could Possibly Be	Video, 2 minutes, 2007.
Just Mom and Me	Video, 6 animated segments for a documentary on single mothers, 1998.
Lost Momentum	35mm, 6:20, Hand-drawn, narrative. 1995.
Motion Sketch	Video, 7:00, Abstract improvised computer animation, 1994.
Brothers	16mm, 3:30, Hand-drawn, narrative. 1990.
Ashes	Video, 2:30, Computer animation, experimental. 1989.
Milo's Flight	16mm, 2:00, Hand-drawn, narrative. 1988.

SELECTED SCREENINGS:

1995-2003
San Francisco Camerawork Gallery; FANTOCHE (Switzerland); Oberhausen Festival of Short Film (Germany); Charlotte Film and Video Festival (North Carolina); Taos Talking Pictures (New Mexico); Seattle International Film Festival; Mill Valley Film Festival (California); International Trickfilm-Festival Stuttgart (Germany), Official Competition; Hiroshima International Animation Festival (Japan), Best of the World Program; Filmfest Dresden (Germany), Competition Program; Wellington Film Festival (New Zealand); Black Mariah Film Festival, Director's Citation.

1990-1995
New York Expo of Short Film & Video, Bronze Animation Award; Shanghai Animation Festival; Wellington Film Festival (New Zealand); Seattle International Film Festival; Holland Animation Festival; Stuttgart Trickfilm-Festival (Germany); Sinking Creek Film Festival (Tennessee); Athens Film Festival (Ohio); Big Muddy Film Festival (Illinois); San Francisco Golden Gate Awards; Student Academy Awards Finalist; Black Mariah Film Festival, Director's Choice.

SOCIAL AND PROFESSIONAL SERVICE:

Member, Academy of Digital Arts and Sciences
Advisory Board. California Institute for the Arts Center for Integrated Media. 2005-Present
Board of Directors. Vajrapani Institute for Wisdom Culture. Boulder Creek, CA. 2008-Present
Advisor, National Science Foundation Nanoscience Informal Science Education Network, 2006-Present

Chair, Board of Directors. Tse Chen Ling Center for Tibetan Buddhist Studies. San Francisco, CA. 2003-2006

RESEARCH PUBLICATIONS:

Snibbe, S. and H. Raffle, *Social Immersive Media: Pursuing best practices for multi-user interactive camera/projector exhibits*, Proceedings of Association of Computer Machinery Computer-Human Interface 2009 (ACM CHI 2009)

Snibbe, S. Maclean, K., Shaw, R., Roderick, J., Verplank, W., Scheeff, M. *Haptic Techniques for Media Control*. In Proceedings of the 14th Annual ACM Symposium on User Interface Software and Technology (UIST 2001), Orlando, Florida, November 2001

Snibbe, S. and Levin, G., *Interactive Dynamic Abstraction.* Proceedings of the Symposium on Nonphotorealistic Animation and Rendering, June 2000.

Maclean, K. and Snibbe, S., *Tagged Handles: Merging Discrete and Continuous Control.* ACM CHI Proceedings April 2000.

Maclean, K. and Snibbe, S., *An Architecture for Haptic Control of Media.* Eighth Annual Symposium on Haptic Interfaces For Virtual Environment And Teleoperator Systems. The Winter Annual Meeting of the ASME. November 1999.

Snibbe, S., Scheeff, M. and Rahardja, K., *A Layered Architecture for Lifelike Robotic Motion*. Proceedings of The 9th International Conference on Advanced Robotics ('99 ICAR), October 1999.

Snibbe, S., Anderson, S. and Verplank, B., *Springs and Constraints for Haptic Sculpting*. Proceedings of the Third PHANToM Users Group Workshop, AI Lab Technical Report No.1643, MIT, December 1998.

Snibbe, S. *A Direct Manipulation Interface for 3D Computer Animation*. Computer Graphics Forum, Proceedings of EUROGRAPHICS 95, pp. 271-283.

Snibbe, S. *Gestural Controls for Computer Animation*. Master's Thesis. Brown University 1994.

Sarkar, M., Snibbe, S.S., Tversky, O. and Reiss, S., *Stretching the rubber sheet: A metaphor for viewing large layouts on small screens*. Proceedings of UIST '93, ACM SIGGRAPH, November, 1993, pp. 81-92.

Oren J. Tversky, Scott S. Snibbe and Robert Zeleznik, *Cone Trees in the UGA Graphics Systems: Suggestions for a More Robust Visualization Tool*. Brown University Technical Report CS-93-07. 1993.

Snibbe, S.S., Herndon, K.P., Robbins, D.C., Conner, D.B. and van Dam, A., *Using deformations to explore 3D widget design*. Computer Graphics (Proceedings of SIGGRAPH '92), 26(2), ACM SIGGRAPH, July, 1992, pp. 351-352.

Herndon, K.P., Zeleznik, R.C., Robbins, D.C., Conner, D.B., Snibbe, S.S. and van Dam, A., *Interactive shadows*. Proceedings of UIST '92, ACM SIGGRAPH, November, 1992, pp. 1-6.

Conner, D.B., Snibbe, S.S., Herndon, K.P., Robbins, D.C., Zeleznik, R.C. and van Dam, A., *Three-dimensional widgets*. Computer Graphics (Proceedings of the 1992 Symposium on Interactive 3D Graphics), 25(2), ACM SIGGRAPH, March, 1992, pp. 183-188.

Zeleznik, R.C. et al., *An Object-Oriented Framework for the Integration of Interactive Animation Techniques*. SIGGRAPH 91 paper presentation videotape. Applications of the UGA system for interactive animation and simulation.

PATENTS:

S. Snibbe, B. Faieta, W. Verplank, C. de Groat, L. Girling, A. Tomasi *US7143357: System and methods for collaborative digital media development*. Issued Nov. 28, 2006, filed Apr 4, 2001.

J. Roderick, W. Verplank, S. Snibbe, *US7089292: Interface including non-visual display for use in browsing an indexed collection of electronic content*. Issued Aug. 8, 2006, filed Jul. 27, 2001.

S. Snibbe, *US6923079: Recording, transmission and/or playback of data representing an airflow*. Issued Aug. 2, 2005, filed Oct. 31, 2001. A method for transmitting and transforming airflow and breath data.

J. Roderick, K. Maclean, W. Verplank, S. Snibbe, *US6976215: Pushbutton user interface with functionality preview*. Issued Dec. 13, 2005, filed Jul. 27, 2001. A method for previewing a button's behavior with tactile feedback. Interval Research.

L. Girling, S. Snibbe, *US6924803: Methods and systems for a character motion animation tool*. Issued Aug. 2, 2005, filed May 9, 2001. A method for real-time modification of an animated character.

K. Maclean, G. Levin, S. Snibbe, et al., *US6529183: Manual interface combining continuous and discrete capabilities*. Issued Mar. 4, 2003, filed Sep. 13, 1999. A method for combining tangible objects and haptic control. Interval Research.

R. Shaw, S.Snibbe, et al., *US6525711: Haptic interface including clutch control*. Issued Feb. 25, 2003, filed June 24, 1999. An interactive method for selectively and continuously engaging a dynamic model with a haptic interface. Interval Research.

S. Snibbe, K. Maclean, et al., US6496200: *Flexible variation of haptic interface resolution*. Issued Dec. 17, 2002, filed Nov. 2, 1999. An interactive method for continuously varying haptic resolution. Interval Research.

D. Simons, S. Snibbe, US6115051: *Arc-length reparameterization*. Issued Sept. 5, 2000**,** filed Aug. 7, 1996. A method for numerically reparameterizing a parametric curve according to arc-length, where the new parametrization is analytically differentiable. Adobe Systems.

D. Herbstman, D. Simons, S. Snibbe, US592986: *Floating Keyframes*. Issued July 27, 1999**,** filed Aug. 7, 1996. A method for decoupling space and time in parametric animation. Adobe Systems.

D. Simons, S. Snibbe, D. Wilk, US5917549: *Transforming images with different pixel aspect ratios*. Issued June 29, 1999**,** filed Aug. 7, 1996. A method for compositing material with different source aspect ratios in a digital composition. Adobe Systems.

S. Snibbe, D. Wilk, D. Simons, US5872564: *Controlling time in digital compositions*. Issued Feb. 16, 1999**,** filed Aug. 7, 1996. A method for continuously varying playback speed in digital video and animation systems. Adobe Systems.

S. Snibbe, US5872564: *Defining a time-variable property in digital compositions*. Issued March 23, 1999, filed Aug. 7, 1996. A method for two-dimensional real-time motion capture in computer animation systems. Adobe Systems.