

Dr. Clarissa Ribeiro

Associate Professor, Experimental Practices in Architecture
UNIFOR - University of Fortaleza
Av. Washington Soares, 1321, Edson Queiroz
CEP 60.811-905, Fortaleza-CE, Brazil

Mobile: +55 85 998646100
E-mail: almeida.clarissa@gmail.com
URL: www.clarissaribeiro.com

Research groups URLs / collaborations:
<http://www.clarissaribeiro.com/crosslab.html>
<http://www.poeticasdigitais.net/POETICAS/index.html>
<http://artsci.ucla.edu/>
<http://www.nomads.usp.br/site/>

Nationalities:
Portuguese (EU passport n° R630461)
Brazilian (passport n° FI244719);

Place of Birth: Brazil

Clarissa Ribeiro, Ph.D., is an Architect, Media Artist and Researcher. She is currently an Associate Professor and coordinator of the CrossLab at the Department of Architecture of the University of Fortaleza, supervising final year students and researchers and teaching ground courses in experimental design strategies for first and second year students exploring emergent behavior in robotic adaptive structures. Previously, from 2014 to 2015 she was the main Associate Professor of Roy Ascott Studio's B.A. in Technoetic Arts – a project made possible in Shanghai, China, through a partnership between DeTao Masters' program and the Shanghai Institute of Visual Arts (SIVA). Together with professor Ascott, she designed the main curriculum for the four years course they are proudly implementing together with the seminal studio's team. Recently, she was awarded a Fulbright grant in Arts (2013-2014), and was living in Los Angeles, California, as a Postdoctoral Research Scholar in Arts at UCLA, connected to the Art|Sci Center and Lab. At UCLA, she joined her academic supervisor Professor James Gimzewski's research group at the Department of Chemistry and Biochemistry, and Professor Victoria Vesna's studio at the Department of Design Media Arts (DMA), collaborating with artists and scientists that are running cutting edge projects in their areas. During her Ph.D. in Visual Arts by the University of Sao Paulo, Brazil, supervised by Professor Gilberto Prado, she was a visiting research member of the CAiiA-Hub of the Planetary Collegium, under the supervision of Professor Roy Ascott. During the grant period at the University of Plymouth, she joined the Transtechnology Research group, invited by Professor Michael Punt, presenting her research developments in the monthly group updates. Joining the Planetary *colleagues* in several editions of the Consciousness Reframed conferences, she shared her PhD research developments on the proposition of a conceptual model to visualize and understand the creative process in media arts as a Complex Adaptive System – *The Moist Model*. In 2011, invited by Professor Pier Luigi Capucci, from the Milano Node of the Collegium, she collaborated in the Leonardo Online discussion 'Around Simulation II' exercising her interest in sensory experience, helping the team in mediating the contributions to the Yasmin discussion list. As an independent artist, she has been producing and exhibiting a series of experimental interactive installations exploring complex affectiveness through macroscale metaphorical translations of the nonlocal phenomenon of quantum entanglement. Together with Gilberto Prado and the "Poéticas Digitais" group, at the University of Sao Paulo, in Brazil, she has been collaborating in several projects exhibited and presented in Brazil and around the world. In June 2014 she had a solo exhibition at the Art|Sci Gallery, UCLA, showing her ongoing project that involves the production of the 'Subtle Apparatuses for Extrasensory Affectiveness'. With a Diploma in Architecture (2002) and a Master by the Institute of Architecture of the University of Sao Paulo (IAU USP), under the supervision of Professor Anja Pratschke, she worked as a member of the Nomads.USP research group, participating in the conception of the research journal V!RUS, and has been collaborating as a peer reviewer and contributor. In Sao Paulo, where she was living for ten years, Dr. Ribeiro was a teacher of the Undergraduate Course in Architecture and Urban Planning and the Undergraduate in Multimedia Production at SENAC Sao Paulo. Since her undergrad, her research interests are focused on the intersections between creative processes in Arts and Architecture, Digital Technologies and the Sciences of Complexity. As a street artist, she has been working with stencil art interventions, spreading the fictional character WONKLA's short slogans as Complex Thinking revelations. She has been presenting her work in international research conferences along her academic career and collaborating as peer reviewer for international conferences and journals for more than ten years.

EDUCATION

2013-2014 Fulbright Post-Doctorate in Arts (Media Arts and Science), Art|Sci Center and Lab, California Nano Systems Institute, University of California Los Angeles (UCLA), Los Angeles, USA

Research Project: Performing Quantum Entanglement: Subtle Apparatuses for Complex Affective Systems.

Supervisor: Professor James Gimzewski (Fulbright grant)

2007-2011 Ph.D. in Arts (Media Arts), School of Communications and Arts, University of Sao Paulo (USP), Brazil

Thesis: Instants of Metamorphosis: The collective as Process; The Process as System.

Supervisor: Professor Gilberto Prado (CAPES grant)

2009-2010 Ph.D. Visiting Researcher, CAiiA-Hub, Planetarry Collegium, The University of Plymouth, UK

Thesis: Instants of Metamorphosis: The collective as process; The process as System.

Supervisor: Professor Roy Ascott (CAPES grant, PhD Sandwich (SWE) program)

2003-2006 Master in Architecture, Institute of Architecture, University of Sao Paulo (USP), Brazil

Thesis: In-Between and Through: Complexity and Architectural Design Processes

Supervisor: Professor Anja Pratschke

1997-2002 Architecture and Urban Planning Diploma, Department of Architecture, Federal University of Viçosa (UFV), Brazil

Monograph: Architecture and Complexity

Project: Tunnel for Interaction with the Cyberspace

Supervisors: Professor Roberto Goulart (project supervisor); Professor Marta Camisassa (Monograph supervisor)

1996-1997 (Unconcluded) Bachelor in Biological Sciences, Department of Biological Sciences, Federal University of Viçosa (UFV), Brazil (Year of interruption: 1997)

1992-1995 Vocational and Technical Education in Piano, Conservatory of Music Professor Theodolindo José Soares, Minas Gerais, Brazil

Diploma's concert piece: The Polonaise in A-flat major, Op. 53 (Heroic Polonaise) for solo piano, Frédéric Chopin, 1842.

PRINCIPAL FIELDS OF INTEREST

Practice and Theory of: Experimentnal Practices in Architecture; Complex Geometries; Parametric Design; Emergent Behavior; Art and Sciences, Media Art; Complex Adaptive Systems focusing of Self-Organization and Emergence; Quantum Mechanics focusing on Non-local Connectedness and Quantum Entanglement; Biological Scinces focussing on citology and ecology; Nanotechnology; Sonification; Social Networks for education and collaborations; Video and Interactive video installations; Performance, including the audience performatively in the works; Creative Processes, methodologies and models; High Level Education; Street Art.

ACADEMIC POSITIONS

2015-present – Associate Professor, Department of Architecture, UNIFOR – University of Fortaleza, Brazil

2014-2015 – Associate Professor, Roy Ascott Studio, DeTao Master in Technoetic Arts, Shanghai Institute of Visual Arts (SIVA), Shanghai, China

2013 – Assistant Professor in Multimedia Production, SENAC Sao Paulo, Brazil

2013 – Assistant Professor in Design Processes and Digital Fabrication, Department of Architecture, SENAC Sao Paulo, Brazil

2011-2013 – Assistant Professor in Open-Source Electronics Prototyping/Design and in Modeling and Digital Fabrication, Faculty of Design, UNINOVE, Sao Paulo, Brazil

2007-2009 – Assistant Professro (Ph.D. candidate trainee teacher position), Multimedia Creation, School of Communications and Arts, University of Sao Paulo (USP), Brazil (Together with Professor Gilberto Prado)

2007-2008 – Assistant Professor in Multimedia Design, Faculty of Design, UNISO, Sao Paulo (Sorocaba), Brazil

2007-2013 – Accademic Coordinator of the B.A. in Interior Design, Faculty of Design, FAAL, Sao Paulo (Limeira), Brazil

2007-2013 – Assistant Professor for the Core Studios I,II, III and Diploma Unit for the B.A. in Interior Design, Faculty of Design, FAAL, Sao Paulo (Limeira), Brazil

2005-2013 – Assistant Professor in Multimedia Design, Faculty of Design, FAAL, Sao Paulo (Limeira), Brazil

2004-2005 – Assistant Professor (Master Student trainee teacher position), Informatics for Architecture, Institute of Architecture, University of Sao Paulo (USP), Brazil (Together with professor Anja Pratschke)

COLLABORATION IN RESEARCH GROUPS

2015-present – CrossLab Research Group (Director), UNIFOR – University of Fortaleza, Brazil

2013-2014 Art|Sci Center Collective, University of California Los Angeles (UCLA), USA

2013-2014 Art|Sci Center and Lab, University of California Los Angeles (UCLA), USA

2007-2013 Poéticas Dlgitais, School of Communications and Arts, University of Sao Paulo (USP), Brazil

2009-2010 CAiiA-Hub, Planetarry Collegium, The University of Plymouth, UK

2009-2010 Transtechnology Research, The University of Plymouth, UK

2003-2006 Nomds.USP, Institute of Architecture, University of Sao Paulo (USP), Brazil

2000-2001 Sustainable Design, Federal University of Viçosa, Brazil

1987-1989 Stephen Hawking Science Club, supported by Ciranda da Ciência Project, Hertz Foundation, Brazil

WORKSHOPS:

<http://www.clarissaribeiro.com/workshops.html>

SELECTED PUBLICATIONS:

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

PROJECTS AND EXHIBITIONS --- AS AN INDEPENDENT ARTIST

2016 **Interstellar: Cross-Scale Space-Scapes** (under development)

<http://www.clarissaribeiro.com/interstellar.html>

a collaboration with:

Mick Lorusso, Art|Sci Center and Lab, UCLA, USA

Herbert Rocha, University of Fortaleza – UNIFOR, Brazil

Conceived as a peaceful and playful exploration of the interstellar space, the augmented reality soundscape installation – “Interstellar: Cross-Scale Space-Scapes” invites the audience to access the experiential dimension of space technologies and how the huge amount of data derived from space exploration can be accessed, processed and visualized. Walking through a softly illuminated room where a few transparent cables come from the ceiling having small augmented reality markers in its extremities, holding an iPad mini one will find him/herself immersed in a soundscape populated with 3D animated models derived from actual nanoscale stardust particles’ images. The soundscape, or the soundtrack for navigating this Augmented Reality interstellar space, is made up of a combination of sounds derived from images of stardust particles in nano scale available in online databases taken (its pixels) as raw data for sonification projects. Both the exercise of designing the 3D representations for the Augmented Reality application from original nano scale image samples of stardust particles and the sonification projects, are part of an interventionist creative practice where different strategies for editing and data visualization were explored, producing data-environments as informational sensorial experiences – somehow touching the untouchable space between the stars.

2016 **Bag-Bug: Adaptive Horizontal Transfer** (2016, under development)

<http://www.clarissaribeiro.com/bagbug.html>

Considering the importance of the sub-theme Bio creation and data, in the Project that is a tribute to the Brazilian artist Helio Oiticica’s work “B50 Bólido Saco 2 'Olfático' (1967; plastic, and coffee)”, the artist intention is to work in the design of a series of apparatus that explores genetic information horizontal transfers due to the eventual molecular scale superficial contaminations/transferences – plastic, coffee beans and electronics (sensors, microcontroller and displays) involving the body in a cross-scale conversation. The microbial population that integrates the apparatuses to be exhibited in Manizales is the one of a region in Colombia known as the Coffee Cultural Landscape, declared as a world heritage site by UNESCO, where ISEA 2017 will take place. Integrating biological data phenomenon in the creative process, and proposing a transversal reflection considering the sub-themes for ISEA 2017, “Bag-Bug: Adaptive Horizontal Transfer” is an invitation to reflect on the intersections between biocreation and heritage from a cross-scale perspective. Beyond media, does bioart have the capacity to preserve heritage?

<http://www.clarissaribeiro.com/bagbug.html>

2016 **MicroBioMe** (under development)

<http://www.clarissaribeiro.com/microbiome.html>

Collaboration with:

Mick Lorusso www.micklorusso.net

Jennifer Nikolov(a) www.labyrinthpsychotica.org

Joel Ong www.arkfrequencies.com

MicroBioMe is a joint installation directed by an interventionist strategy that has been conceived from an intense and fruitful online dialogue and brainstorming through which the group of artists discussed and delineated the idea – Mick Lorusso, from the UCLA Art|Sci Center and Lab, Joel Ong, PhD student at DXARTS, Jennifer Nikolov(a), responsible for the project Labyrinth Psychotica. The basic premise of MicroBioMe is to install a toilet sink in a collective exhibition space – the scenario for an interactive video installation. Reflection on the fact that simple daily life eating habits reconfigures our microbiota, the team invites visitors to design and play with their health by engaging with an intervention that influences their microbiome. By touching a 3D modeled object that resembles a soap bar, samples of the visitor hands’s microbial population are collected and can be instantaneously visualized when the visitor returns the ‘soap’ to its support by the sink and the image in microscale is captured by a microscope USB camera installed on the top of the support, in superposition to his/her image captured by the webcam of a LCD that works as a ‘cross-scale mirror’ The artists idea is to play with the narratives of fear and infection, providing perspective and awareness towards what is at stake with the ritual of hand washing. When we forget to wash our hands, are we participating in healthy or unhealthy behavior, wanted or unwanted?

<http://www.clarissaribeiro.com/microbiome.html>

2016 **Ulysses Pact**

<http://www.clarissaribeiro.com/ulyssespact.html>

The work ‘Ulysses Pact: Metagenomic Entanglements’ is a bioart interactive sound installation that metaphorically evokes the ancient myth of Ulysses (Odysseus) and the pact he made with his crew as they approached the Sirens. The reference to the myth is a dramatic invitation to reflect on the constitution of our viscerally chaotic plurisystemic selves – myriads of Complex Adaptive Systems’ (CAS) conglomerates, resembling a noisy metropolis build up of microbiomic conversations. As it is envisaged by the author, in an isolated wall at one of the ISEA 2016 collective exhibition venues, one individual a time is challenged to have a seat in an object that resembles an old restraint apparatus – a reference to the Benjamin ‘tranquilizer chair’ designed for psychiatric patients –, to which a circuit of sensors and piezoelectric generators were integrated. Seduced by its own curiosity, or by the apparatus’ weirdness itself, this individual will find her/himself immersed in a vibrational whole body experience – a metaphorical meeting with our own schizoid sirens.

2015 **The Cat’s Eyes Nebula**

<http://www.clarissaribeiro.com/thecatseyesnebula.html>

Mick Lorusso www.micklorusso.net

Evoking the visual and philosophical complexities of the “Cat’s Eyes Nebula”, this non-local interactive video installation is part of the series “Performing Quantum Entanglement: Subtle Apparatuses for Nonlocal Affectiveness” by Clarissa Ribeiro, and integrates the Exhibition “Museum of Endo-Luminosity” of Mick Lorusso, together with the Art|Sci Collective. The exhibition opening reception was on February 19th, 2015, from 3.30 pm to 5:30 pm, at the Art|Sci Gallery, California NanoSystemsInstitute, UCLA, in Los Angeles, with a simultaneous live video streaming of a non-local performance in a pre-opening reception at the Roy Ascott Studio Gallery in Shanghai, China, on February 20th, 2015, from 7.30 am to 9.30 am. The subtle apparatuses that integrate the work consist simultaneously in a memory and an actualization of possible entanglements between the two artists that are collaborating for its production – Clarissa Ribeiro and Mick Lorusso. The actual “Cat’s Eyes Nebula” (NGC 6543), according to NASA, is a visual ‘fossil record’ of the dynamics and late evolution of two dying stars, and is one of the most complex planetary nebulae ever seen, captured by NASA/ESA Hubble Space Telescope. The structures of the Cat’s Eye are so complex that astronomers suspect the bright central object may actually be a binary star system – a bipolar geometry produced by two stars surrounded by cocoons of gas blown off in the late stages of their stellar evolution. The stars that produced as a memory the “Cat’s Eyes Nebula” were in the processes of becoming two giant diamonds, silently entangled in faraway skies.

2015 Mind Remix

<http://www.clarissaribeiro.com/mindremix.html>

Collaboration with: Milena Szafir www.manifesto21.tv

The collaborative project - “MindRemix [navigational extra-sensorium]” - developed together with Milena Szafir, explores the experience of revealing and facing the sublime by navigating personal online video memories, driven through databanks by our mind waves. To face the extreme in our emotions, in situations that detaches the self from normality, no matter if in deep meditative practices when in search for mindful awareness, or even jumping from a mountain with a paraglide, the sublime has the power to transform our informational structure. The artists are building a ‘systemic semi-material apparatus’, integrating EEG to allow the users to navigate online video memories using readings of their own mind waves. The informational core of the projects is a databank that directs the choices with approximately 100 words related to the experience of the sublime – to strong unusual emotions awoken by situations, objects, and, ultimately, by sensory and extrasensory perception. This databank works as an informational structure that build series of ‘doors of perception’ to search, find and experience online, videos that corresponds to astonishing, terrifying, sublime memories.

2014 Silk Bonds are Durable

http://www.clarissaribeiro.com/silk_bonds_are_durable.html

Collaboration with The Art|Sci Collective for Jason-Fahrion exhibition

“Silk Bonds Are Durable” consisted in the production of a short video and a letter about the artist experience in China, poetically and metaphorically linking the idea of the historical Silk Road and the memory of synchronistic events related to her connection with the Art|Sci Collective. From the work of artist Jason Fahrion, who raises silkworms in his garage on local mulberry leaves, to UCLA iGEM’s quest for genetically modifying bacteria to produce fluorescent silk, a cabinet of curiosities at the Art|Sci Gallery weaves a story of silk, and of the biological factories that humans have carefully cultivated to manufacture it.]

2014 Prime Meridian: Zero Degree

<http://www.clarissaribeiro.com/PrimeMeridian.html>

Performance for Lita Albuquerque <http://litaalbuquerque.com/>

Performers: Jasmine Albuquerque-Croissant, Marc Breslin, Clarissa Ribiero

Sound composed by Sussan Deyhim

Prime Meridian: Zero Degree is an installation by Lita Albuquerque where she explores the relationship between humanity and the movement of the cosmos. The artist projects videos of stellar rotation from the north and south poles on the walls and there is live performance representing the origin of the cosmos. In this projected world, Albuquerque suspends our ordinary reality. The normal ebb and flow of life ceases in order to better understand our common bonds of time, stillness and motion.

2014 The Kiss

http://www.clarissaribeiro.com/the_kiss.html

In this interactive video installation, body subtle vibrations emerge as interferences in the transparency of live video captures generating, simultaneously, a subtle superposed particles’ cloud designed in Processing code. The images are captured by two webcams positioned onto the shoulders of a couple (from the audience) that is invited to perform a non-local kiss: Standing face to face, on the top of two different silicon platforms where 12 (twelve) piezo films are installed, located in the acupressure reflex points of the planar region of the feet. These points are related to body organs associated to the experience of being in love – the eyes, in the region close to the fingers; heart, liver, stomach, and lung, in the region related to the solar plexus; and the lower pelvic organs, in the back part of the planar region.

2014 Non-Local Affectiveness (NLAFF)

http://www.clarissaribeiro.com/NLAFF_Nonlocal_Affectiveness.html

In the installation NLAFF, exploring non-local affectiveness from a poetic perspective, the audience is invited to join a remote staring experiment. Set up in the center of the gallery, a suspended black cube measuring 2x2x2 meters, hides the person (from the audience) that is invited to meditate on the top of a wooden base. From the outside of the suspended cube, the audience is suggested to focus on staring, looking at a live video of the performer projected onto the surface. In a second layer of the projection, vectors designed in Processing code, behave accordingly to the measurements of electrodes connected to the body of the performer – a method named galvanic skin response (GSR) that is used in traditional Psi experiments to observe the ways we can non-locally be affected by each other.

Art|Sci Gallery, CNSI – California Nanosystems Institute, June 5th to July 5th, 2014.

2014 Microselfies

<http://www.clarissaribeiro.com/microselfies.html>

Exploring the complex relations between observer and observation, in the installation "Microselfies" (2014) the audience is invited to explore the procedures the artist applied to produce the images exhibited both in printed and digital formats. Right in front of the LCD monitor where a slide show with the digital series is exhibited, inside of a 'petri dish', a microelectrode with a reflective surface is the mirror the audience has to be "face to face", exploring unusual angles and perceptual subtleness to take the (micro)selfies with their smartphones.

2014 Owner of a Lonely Heart

<http://www.clarissaribeiro.com/ownerofalonelyheart.html>

* In collaboration with Huanqi Zhu, researcher in Chemistry, from James Gimzewski's research group.

The 8(eight) screenshots that integrate the piece are traces of an observation – a scientist measuring the heartbeat of a "zebrafish (*Danio rerio*) embryo's lonely heart". After collecting/recording the data, the scientist generated the graphs using the software OriginPro 8.1 and starts zooming in different regions looking for specific points where the patterns fits his expectations according to the main purposes of the research. In this specific case, according to Huanqi Zhu, "[...] the purpose of this experiment was to study the beating pattern of zebrafish at different developing stage (i.e. different age). The beating pattern can serve as marker to help identify the healthy heart beat and mutant heart beat (sick fish). This can in turn be used to test drugs that can improve the function of the heart." The work invites the audience to think about the role of observation in the creation of reality – a basilar concept in Quantum Physics. The environmental sound is derived from the dataset - Full range of data, sampling rate 1000Hz. I manipulated the data using the software Audacity, altering the speed to -98,000 and set up the frequency to 528Hz – the one used by genetic biochemists to repair broken DNA.

2013 Hammockers

<http://www.clarissaribeiro.com/Hammockers.html>

The interactive video installation invites the audience for performatic fruition. Lying in a deep blue hammock, together, holding each other, side by side, or from a distance, members of the audience can visualize the reflex or translations in macro scale of their subtle body vibrations. The hammock was bought in a region in the northeast of Brazil where it is traditionally used by the natives to sleep, rest or make love. Embroidered with 13 piezoelectric discs connected to an Arduino Mega, the body vibrations, sensed and translated by the apparatuses, interferes in the transparence of the live video captured by an IR webcam. The live video from the cam is superposed in the projection to a pre-recorded video that brings the idea of being apart – images from the dunes in the city of Fortaleza, Ceará, captured from the inside of a car in movement. As an apparatus – semi-material mediator – the work brings a cross-scalar perspective, feeding discussions around the idea of Complex Affective Systems, experiencing the affectiveness in transcendence.

2012 Entangled

<http://www.clarissaribeiro.com/Entangled.html>

The video installation "Entangled – Quantum Aesthetic Loves" explores poetically the experience of looking into someone's eyes as an affective and multissensorial experience involving, beyond the conventional five, the sixth-sense, taken as an elemental sense related to the phenomena of quantum entanglement – a perspective in which observer and observed are intrinsically intertwined. The eyes incorporate in the work a haptic function, that emerges from the tension between the 2(two) actors/attractors. Face to face, seated in a table, that remembers a pub's small table, the audience is invited to experience the work performatively – the eyes captured by the IR webcams in the apparatuses that can be holded and manipulated, are mixed in a live video projected onto the wall, becoming simultaneous interferences to each other.

2010-2011 Instants of Metamorphosis 01

http://www.clarissaribeiro.com/instants_01.html

*In collaboration with the artist Renata La Rocca (by the time we are running "The Double" art collective)

A video performance is projected onto a volumetric base that composes a subject-sculpture: a reference to the never-ending spiral one may climbs to acquire spiritual evolution. As one climbs, exploring the volumes, the video follows its movements, leaving stamped onto the ground, frozen instants of the performance, memories of the metamorphosis of the self. The work combines references as the Jorge Luis Borges' description of the A Bao A Qu in his "Book of Imaginary Beings", with the perspective brought by Clarice Lispector in her emergent writing book "The Stream of Life". The interactive video installation could be described as na incursion in the chaotic consciousness process of a being without gender, an 'it', in dialogue with the self, the other, space and time; a being instants of metamorphosis.

2010 Instants of Metamorphosis 02

http://www.clarissaribeiro.com/Instants_02.html

Four live performances were recorded to integrate the interactive video installation: "Looking", "Smelling", "Touching", "Tasting-Listening". The project is inspired by the short story "Animals that Live in the Mirror" (Borges) and the "Treatise on the Sensations" (Condillac). Projected onto the surface of a water mirror positioned on the ground,, the interactive video is intended to seduce the visitors with the illusion that the performer is trapped on the other side of the mirror. The transitory sensing beings in the projection follow the steps of the audience around the water mirror – looking, smelling, touching, tasting-listening in loop –, ante-narratives of the in-between.

2010 A Nano-fiction Texture Tale

<http://www.clarissaribeiro.com/johnthevanman.html>

*in collaboration with the i-DAT workshop team, University of Plymouth, UK

This work was part of a team project developed in the workshop "Scale Electric", 19 - 20 July 2010, in a collaboration involving the i-DAT group, The Wolfson Nanotechnology Laboratory, the Ubiquity Journal, at the University of Plymouth, UK. In an exercise of creating and telling a story by connecting meaningfully casual objects collected on the streets of the city of Plymouth, the team of 4 (four) researcher proposed to tell the story of the fictional character "John, The Van Man" – inspired by founding a business card of the actual John, on a side walk. To model a "video-game like cassette-cityscape", the scientists used a scan in nano scale of the original item: a small fragment of a tape they found on the city road. As a result, we have a 3D immersive model of the cassette-cityscape were the fictional character JohnTheVanMan could keep flying forever with his airplane, and that was presented in the Immersive Vision Theatre's full dome, University of Plymouth, 2010, followed by the oral reading of 4 (four) different versions of John The Van Man's story.

PROJECTS AND EXHIBITIONS --- WITH THE "Poéticas Digitais" GROUP, BRAZIL

2013 Ø25 – Quarto Lago

The group created an additional water mirror (a virtual tank with a large diameter) in front of the National Museum, at the Cultural Complex of the Republic, in Brasília DC, Brazil, for the EmMeio#5 Exhibition. Downloading an application for smartphones, the audience can enjoy listening to the water sound that becomes audible as he/she walks the imaginary lake surface.

Fourth Lake: Ø25 (15,796484oS, 47,879239oW)

<http://www.poeticasdigitais.net/POETICAS/25---quarto-lago.html>

Exhibitions:

EmMeios#5, #12.ART (2013), National Museum of the Republic, Brasília DF, Brazil

2013 ZN:PRDM

In this project, using distinctive markers and ancient methods to search for whater, the group was looking for signs of groundwater flow to build a map of 'neutral energetic zones', in locations at the East Zone of São Paulo – a huge district (298.8km², 3.620.494 inhabitants) that is characterized by having poor urban infrastructure and little assistance from government. A Student of Professor Clarissa Ribeiro was a guide to explore the distric in Sao Paulo's periphery.

<http://www.poeticasdigitais.net/POETICAS/znprdm.html>

Exhibitions:

The project was designed for the EZ Vortex Symposium: Urban Interventions – Laboratory, coordinated by Nelson Brissac Peixoto, Ary Perez, Gilberto Prado and Ruy Lopes, at the University Center Maria Antônia – USPi.

2012 Encontros

In this project, as the two mobile phones receive real-time information about tidal changes and moon phases, they will slowly begin to move, being attached to a structure similar to a train track. In each one of the devices' screens, a prerecorded video of the water surface of two confluent rivers from the North region of Brazil, each one presenting different tonalities, due to its water compositions.

<http://www.poeticasdigitais.net/POETICAS/encontros.html>

Exhibitions:

EmMeios#4, #11.ART, National Museum of the Republic, Brasília DF, Brazil

Continuum IV – Art and Technology Festival of Recife, Recife, Brazil

2011 Catavento

Is a project about clouds movements and emergent shapes in the skies one can attach meaning to it. Receiving online data about winds intensity and direction from diferent places, the idea was to build a symbolic dialogue between local and imaginary skies, generating, using de data received, an emergent cloud of particles that was projected onto the round external surface of the National Museum of the Republic in Brasilia DC, Brazil.

<http://www.poeticasdigitais.net/POETICAS/catavento.html>

Exhibitions:

EmMeios#3, #10.ART, National Museum of the Republic, Brasília DF, Brazil

2010-2012 Amoreiras

Is an installation about autonomy, artificial learning, nature and the environment. The main 'actors' are five young mulberry trees that were placed on a side walk at Paulista Avenue, in Sao Paulo. Each one of the trees had a poetic prosthesis, connected to a small motor controlled by Arduino boards that receives via Bluetooth, data related to sound pollution captured by a high sensitive microphone that was positioned onto de ITAU Cultural exhibition center facade – a choreography of trees' branches, prosthesis and algorithms (configuration for the Emoção Art. ficial 5.0. exhibition)

<http://www.poeticasdigitais.net/POETICAS/amoreiras.html>

Exhibitions:

Emoção Art. ficial 5.0, V Bienal de Arte e Tecnologia, Itaú Cultural, São Paulo, from June 30 to September 5

III Mostra 3M de Arte Digital: Tecnofagias, Tomie Ohtake Institute, São Paulo, 2012

2009-2010 Desluz

In a reference to the phenomenon through which some insects are able to use the light of the moon and stars as navigational guide and locator, in this project, the light emitted by the infrared LEDs of an 8x8x8 LED Cube positioned in the center of the gallery space, as well as the infrasound emitted by speakers integrated in the wooden support for the cube, will only become 'visible', 'audible', if captured by smartphones' cameras and special sensors (for the sound). Both sound and light patterns are generated through the conversion into

algorithms of live images from a webcam positioned on the top of a small building, capturing images from one of Sao Paulo's 'Red Districts' busiest streets.

<http://www.poeticasdigitais.net/POETICAS/desluz.html>

Exhibitions:

Galeria Espaço Piloto, 2009,

EmMeios#1, # 8.ARTE, UnB, Brasília, 2009

Galeria Luciana Brito, in São Paulo, at the exhibition Galeria Expandida, curated by Christine Mello, 2010

2008-2009 **Pedralumen**

At the exhibition space of the Museum of the City of Skopje, Macedonia, an 8x8x8 blue LEDs cube receives data from an online application that collects data from the visitors choices and nominations producing a variation of light patterns that consists in a memory of the online presence of the interactors.

<http://www.poeticasdigitais.net/POETICAS/pedralumen.html>

Exhibitions:

Chain Reaction, at the Museum of the City of Skopje, Macedonia, as part of the 3rd Upgrade! International Meeting (2009)

EmMeios, #7.ART (2008), National Museum of the Republic, Brasília DF, Brazil

2007-2008 **Incógnito**

Is a videopoem that consists in a virtual journey inside the root of the word "cognito". The subjective camera travels through the 3D Modeled letters, which are arranged in a virtual space, never revealing the actual word. The work invites the audience to explore subtle variations of blue crossing the superposed layers.

<http://www.poeticasdigitais.net/POETICAS/incognito.html>

Exhibitions:

Palavras sem fronteiras: mídias convergentes, at Academia Brasileira de Letras (Rio de Janeiro, 2007, curated by Alberto Saraiva)

Cópias Ilimitadas, at NOEMA/Galeria Vermelho - Second Life (São Paulo, 2007, curated by Giselle Beiguelman)

Braaaaaiiiiil: Cine, video, performance, concierto, at Museo Nacional de Arte Contemporáneo Reina Sofía (Madrid, 2008).

SCIENTIFIC JOURNALS REFEREE

2014 **Visualidades**, revista do programa de Pós-graduação em Arte e Cultura Visual, Universidade Federal de Goiás

<http://www.revistas.ufg.br/index.php/VISUAL/issue/archive>

2012–2014 - **DAMT Coletânea em design, arte, moda e tecnologia**, Anhembi Morumbi University, São Paulo, Brazil

http://sitios.anhembi.br/damt6/?page_id=258

2006–2012 **VIRUS**, Nomads.USP, Institute of Architecture, UNiversity of São Paulo (USP), Brazil

http://www.nomads.usp.br/virus/apresentacao_presentation.php

CONFERENCES REFEREE

2014 **4TH COMPUTER ART CONGRESS**, NANO - FEDERAL UNIVERSITY OF RIO DE JANEIRO, SEPTEMBER 1-3, 2014.

<http://ictart.eu/ocs/index.php/CAC/RIO>

2005-present **SIGraDi anual conferences** (Sociedade Ibero-Americana de Gráfica Digital)

<http://www.sigradi.org/>

2012-2013 **ISA - Interaction South America**

<http://isa.ixda.org/>

PAPERS PUBLISHED IN SCIENTIFIC JOURNALS

RIBEIRO, Clarissa. **Transparent Dialogues: on Complex Affective Systems (CAFFS)**. Cybernetics and Human Knowing special issue, 2016 (to be published)

RIBEIRO, Clarissa; SZAFIR, M.. **Love-in-idleness: Quantum entanglement dreamscapes**. Technoetic Arts, p. 293-299, 2012.

RIBEIRO, C. **Entrelaçados, Híbridos, Múltiplos**. Virus, v. 1, p. 1, 2011.

RIBEIRO, C.; Prado, G.. **Complex installations: sharing consciousness in a cybernetic ballet**. Technoetic Arts, v. 8, p. 159-165, 2010.

RIBEIRO, C. ; PRATSCHKE, A. ; LA ROCCA, R. . **In-between and Through: Architecture and Complexity**. International Journal of Architectural Computing, v. 3, p. 335-354, 2005.

BOOK CHAPTERS

RIBEIRO, C. **Spaceless Spaces: From Impression to Imagination**. In: Roy Ascott, Margarete Jahrmann and Espen Gangvik. (Org.). Making Reality Really Real: Consciousness Reframed - The 11th Annual International Research Conference, Consciousness Reframed: Art and Consciousness in the Post-Biological Era, Making Reality Really Real. 1ed.Trondheim: TEKS Publishing, 2010, v. 1, p. 168-171.

RIBEIRO, C ; PRADO, G. . **Trans-actions: To be between, across, and beyond**. In: Roy Ascott, Gerald Bast, Wolfgang Fiel, Margarete Jahrmann and Ruth Schnell. (Org.). New Realities: Being Syncretic: IXth Consciousness Reframed Conference Vienna 2008. 1ed.Vienna: Springer-Verlag/Wien, 2009, v. 1, p. 240-244.

EVENTS' PROCEEDINGS

RIBEIRO, Clarissa. Ulysses Pact: Metagenomic Entanglements. In: ISEA2016: International Symposium on Electronic Art, 2016, Hong Kong.

RIBEIRO, Clarissa; ZHU, Huanqi . Owner of a Lonely Heart: Zebrafish Embryonic Heartbeats. In: ISEA2015: International Symposium on Electronic Art, 2015, Vancouver. ISEA2015: Disruption, 2015.

RIBEIRO, Clarissa. Entangled Sensorium: Subtle Apparatuses for Nonlocal Affectiveness. In: 17th International Conference on Human-Computer Interaction, 2015, Los Angeles. 17th International Conference on Human-Computer Interaction, 2015.

RIBEIRO, C. To Touch is to Know: Subtle Apparatuses for Complex Affective Systems. In: XVIII Congreso de SIGraDi 'Design in Freedom', 2014, Montevideo. anais do XVIII Congreso de SIGraDi. Montevideo: Facultad de Arquitectura - Universidad de la República, 2014.

RIBEIRO, Clarissa. Enredados: Apparatus Sutis Para Sistemas Afetivos Complexos. In: ANPAP, 2013, Belém do Pará. Encontro Nacional anpap 2013 Ecosistemas Estéticos. Belém do Pará, 2013. p. 2167-2179.

RIBEIRO, C, . **Enredados: Apparatus Sutis Para Sistemas Afetivos Complexos**, 22º Encontro da Associação Nacional de Pesquisadores em Artes Plásticas (ANPAP), 16 a 20 de outubro de 2013, Belém, Pará, Brasil.

RIBEIRO, C, SZAFIR, M.. **Love-in-idleness: Quantum entanglement dreamscapes**. In: Technoetic Telos: Art, Myth and Media, Planetary Collegium's international conference series: Consciousness Reframed: art and consciousness in the post-biological era, 2012, Island of Kefalonia. Technoetic Arts Special Issue Technoetic Telos: Art, Myth and Media Part 1. Bristol: Intellect Journals, 2012. v. 1. p. 293-299.

RIBEIRO, C . **Entrelaçados: Amores Quantum Estéticos**. In: 11#Art, 2012, Brasília. Anais do 11#Art, 2012.

RIBEIRO, Clarissa . **Poéticas do Entrelaçamento**. In: 9º Encontro Internacional De Arte E Tecnologia, 2011, Brasília. SISTEMAS COMPLEXOS # ARTIFICIAIS, NATURAIS E MISTOS, 2011.

RIBEIRO, Clarissa ; LAUTENSCHLAEGER, G. ; LA ROCCA, R. . **Instantes de Metamorfose**. In: 9º ENCONTRO INTERNACIONAL DE ARTE E TECNOLOGIA, 2011, Brasília. Sistemas Complexos # Artificiais, Naturais E Mistos, 2011.

RIBEIRO, Clarissa ; PRADO, G. . **Poéticas Possíveis: Espaços Emergentes**. In: XVII Encontro ANPAP - Associação Nacional de Pesquisadores em Artes Plásticas, 2008, Florianópolis.

RIBEIRO, Clarissa ; PRADO, G. . **Intimate Transactions: um estudo de caso**. In: II Simpósio Nacional da ABCIBER - Associação Brasileira de Pesquisadores em Ciberultura, 2008, São Paulo.

RIBEIRO, Clarissa . **Designing the Flow:Between, Across, and Beyond**. In: SiGraDI XI Congresso - Sociedade Iberoamericana de Grafica Digital, 2007, México. La Comunicación en la Comunidad Visual, 2007.

RIBEIRO, Clarissa . **Trans-Ações Sujeito/Objeto: o Espaço como Emergência**. In: FILE - Festival Internacional de Linguagens Eletrônicas, 2007, São Paulo. FILE symposium 2007, 2007. p. 1-17.

PRATSCHKE, A.; RIBEIRO, Clarissa ; LA ROCCA, R.; JANUARIO, F. B. . **Da Ars Mnemonica à Ars generativa: uma reflexão crítica sobre a produção arquitetônica na era glocal**. In: X Congresso da SiGraDI - Sociedade Iberoamericana de Gráfica Digital, 2006, Santiago. Anais do X Congresso da SiGraDI - Sociedade Iberoamericana de Gráfica Digital. Santiago, Chile, 2006.

RIBEIRO, Clarissa ; PRATSCHKE, A.. **Arquitetura Irreversível_ Tempo e Complexidade**. In: X Congresso da SiGraDI - Sociedade Iberoamericana de Gráfica Digital, 2006. Anais do X Congresso da SiGraDI - Sociedade Iberoamericana de Gráfica Digital. Santiago, Chile.

RIBEIRO, Clarissa ; PRATSCHKE, A. . **Transdisciplinaridade e complexidade na arquitetura**. In: II CONGRESSO MUNDIAL DE TRANSDISCIPLINARIDADE, 2005, Vitória-ES. Anais do II Congresso Mundial De Transdisciplinaridade, 2005.

PRATSCHKE, A. ; RIBEIRO, Clarissa ; LA ROCCA, R. ; SANTIAGO, R. P. . **Da Participação à Colaboração_Estruturando Ambientes Digitais de Conhecimento**. In: IX Congresso Internacional da SiGraDi - Sociedade Iberoamericana de Gráfica Digital, 2005, Lima. Anais do IX Congresso Internacional da SiGraDi - Sociedade Iberoamericana de Gráfica Digital. Lima, Peru, 2005.

PRATSCHKE, A.; RIBEIRO, Clarissa . **Abrigo Mínimo: Arquitetura como Processo**. In: IX Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital, 2005, Lima. Anais do IX Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital. Lima, Peru, 2005.

RIBEIRO, Clarissa ; PRATSCHKE, A.; CAMARGO, A. R. . **[On_] Ambiente para uma comunidade virtual..** In: VIII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital, 2004, São Leopoldo. Anais do VIII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital. São Leopoldo, Rio Grande do Sul: Editora Unisinos, 2004. p. 129-134.

RIBEIRO, Clarissa ; PRATSCHKE, A.. **Transdisciplinaridade_Complexidade_Arquitetura..** In: VIII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital, 2004, São Leopoldo. Anais do VIII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital. São Leopoldo: Unisinos - Universidade do Vale do Rio dos Sinos, 2004. p. 407-409.

LA ROCCA, R. ; RIBEIRO, Clarissa ; PRATSCHKE, A.. **Modelo Espiral e Processos contemporâneos de design em arquitetura..** In: VIII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital, 2004, São Leopoldo. Anais do VIII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital. São Leopoldo: Unisinos - Universidade do Vale do Rio dos Sinos, 2004. p. 469-469.

RIBEIRO, Clarissa ; PRATSCHKE, A.. **Arquitetura e Pensamento Complexo: Aplicação de princípios do Pensamento Complexo no Design de Espacialidades.** In: VII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital, 2003, Rosário. Anais do VII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital. Rosario, Argentina: Imprensa Laborde Editor. p. 176-178.

RIBEIRO, Clarissa ; PRADO, G. . **Complex Installations: Sharing Consciousness in a cybernetic Ballet.** In: CR10 2009 - 10th Annual Planetary Collegium International Research Conference, Consciousness Reframed: Experiencing Design - Behaving Media, 2009, Munich. Experiencing Design - Behaving Media. Munich: MHMK, University of Applied Sciences Munich, 2009. v. 1. p. 30-32.

RIBEIRO, Clarissa ; LOPES, R. A. G. . **Túnel para Interação com o Ciberespaço [TIC]..** In: VII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital, 2003, Rosario. Anais do VII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital. Rosario: Imprensa Laborde Editor, 2003. p. 133-134.

ABSTRACTS IN CONFERENCE PROCEEDINGS

RIBEIRO, Clarissa . **Virtual Poetics: Trans-Actions in Mixed Realities.** In: FILE - Festival Internacional de Linguagem Eletrônica, 2008, São Paulo. FILE 2008 Milhões de Pixels, 2008. v. 1

RIBEIRO, Clarissa ; PRADO, G. . **Trans-actions: to be between, across, and beyond..** In: The Planetary Collegium s IXth International Research Conference: Consciousness Reframed, 2008, Vienna. Proceedings of The Planetary Collegium, IXth International Research Conference: Consciousness Reframed, 2008.

RIBEIRO, Clarissa . **[Do Flâneur ao Ciborgue]_[Teorias Filosóficas do Espaço]**. In: FILE - Festival Internacional de Linguagens Eletrônicas, 2004, São Paulo. Symposium 2004 / participants and papers / Clarissa Ribeiro. São Paulo: Imprensa Oficial do Estado de São Paulo, 2004. p. 148-148.

LECTURES PANELS EVENTS

2013 LASER - Leonardo Art Science Evening Rendezvous

Performing Quantum Entanglement: Subtle Apparatuses for Complex Affective Systems. LASER - Leonardo Art Science Evening Rendezvous, 7 to 9 pm, December 5th, 2013. (TED-Style talks by the following presenters: K.J. Baysa; Robert Bilder, PhD, Director of the Tennenbaum Center for the Biology of Creativity at UCLA; Dustin O'Hara; Ping Ho; David Familian; Clarissa Ribeiro; Hannah Chusid; Joyce Cutler-Shaw). Conference Room, 5th floor of California NanoSystems Institute (CNSI).

2012 Technoetic Telos: Art, Myth and Media, Planetary Collegium's international conference

RIBEIRO, C, SZAFIR, M.. Love-in-idleness: Quantum entanglement dreamscapes. In: Technoetic Telos: Art, Myth and Media, Planetary Collegium's international conference series: Consciousness Reframed: art and consciousness in the post-biological era, 2012, Island of Kefalonia. Technoetic Arts Special Issue Technoetic Telos: Art, Myth and Media Part 1. Bristol: Intellect Journals, 2012. v. 1. p. 293-299.

2012 11#Art

RIBEIRO, C . Entrelaçados: Amores Quantum Estéticos. In: 11#Art, 2012, Brasília. Anais do 11#Art, 2012.

2011 9º ENCONTRO INTERNACIONAL DE ARTE E TECNOLOGIA

RIBEIRO, Clarissa . Poéticas do Entrelaçamento. In: 9º ENCONTRO INTERNACIONAL DE ARTE E TECNOLOGIA, 2011, Brasília. SISTEMAS COMPLEXOS # ARTIFICIAIS, NATURAIS E MISTOS, 2011.

2011 9º ENCONTRO INTERNACIONAL DE ARTE E TECNOLOGIA

RIBEIRO, Clarissa ; LAUTENSCHLAEGER, G. ; LA ROCCA, R. . Instantes de Metamorfose. In: 9º ENCONTRO INTERNACIONAL DE ARTE E TECNOLOGIA, 2011, Brasília. SISTEMAS COMPLEXOS # ARTIFICIAIS, NATURAIS E MISTOS, 2011.

2009 10th Annual Planetary Collegium International Research Conference, Consciousness Reframed: Experiencing Design - Behaving Media

RIBEIRO, Clarissa ; PRADO, G. . Complex Installations: Sharing Consciousness in a cybernetic Ballet. In: CR10 2009 - 10th Annual Planetary Collegium International Research Conference, Consciousness Reframed: Experiencing Design - Behaving Media, 2009, Munich. Experiencing Design - Behaving Media. Munich: MHMK, University of Applied Sciences Munich, 2009. v. 1. p. 30-32.

2008 XVII Encontro ANPAP - Associação Nacional de Pesquisadores em Artes Plásticas

RIBEIRO, Clarissa ; PRADO, G. . Poéticas Possíveis: Espaços Emergentes. In: XVII Encontro ANPAP - Associação Nacional de Pesquisadores em Artes Plásticas, 2008, Florianópolis.

2008 II Simpósio Nacional da ABCIBER - Associação Brasileira de Pesquisadores em Ciberultura

RIBEIRO, Clarissa ; PRADO, G. . Intimate Transactions: um estudo de caso. In: II Simpósio Nacional da ABCIBER - Associação Brasileira de Pesquisadores em Ciberultura, 2008, São Paulo.

2008 FILE - Festival Internacional de Linguagem Eletrônica

RIBEIRO, Clarissa . Virtual Poetics: Trans-Actions in Mixed Realities. In: FILE - Festival Internacional de Linguagem Eletrônica, 2008, São Paulo. FILE 2008 Milhões de Pixels, 2008. v. 1

2008 The Planetary Collegium IXth International Research Conference: Consciousness Reframed, Vienna

RIBEIRO, Clarissa ; PRADO, G. . Trans-actions: to be between, across, and beyond.. In: The Planetary Collegium s IXth International Research Conference: Consciousness Reframed, 2008, Vienna. Proceedings of The Planetary Collegium, IXth International Research Conference: Consciousness Reframed, 2008.

2007 SiGraDI XI Congresso - Sociedade Iberoamericana de Grafica Digital

RIBEIRO, Clarissa . Designing the Flow:Between, Across, and Beyond. In: SiGraDI XI Congresso - Sociedade Iberoamericana de Grafica Digital, 2007, México. La Comunicación en la Comunidad Visual, 2007.

2007 FILE - Festival Internacional de Linguagens Eletrônicas

RIBEIRO, Clarissa. Trans-Ações Sujeito/Objeto: o Espaço como Emergência. In: FILE - Festival Internacional de Linguagens Eletrônicas, 2007, São Paulo. FILE symposium 2007, p. 1-17.

2006 X Congresso da SiGraDI - Sociedade Iberoamericana de Gráfica Digital

PRATSCHKE, A.; RIBEIRO, Clarissa ; LA ROCCA, R.; JANUARIO, F. B. . Da Ars Mnemonica à Ars generativa: uma reflexão critica sobre a produção arquitetônica na era glocal. In: X Congresso da SiGraDI - Sociedade Iberoamericana de Gráfica Digital, 2006, Santiago. Anais do X Congresso da SiGraDI - Sociedade Iberoamericana de Gráfica Digital. Santiago, Chile, 2006.

2006 X Congresso da SiGraDI - Sociedade Iberoamericana de Gráfica Digital

RIBEIRO, Clarissa ; PRATSCHKE, A.. Arquitetura Irreversível_ Tempo e Complexidade. In: X Congresso da SiGraDI - Sociedade Iberoamericana de Gráfica Digital, 2006. Anais do X Congresso da SiGraDI - Sociedade Iberoamericana de Gráfica Digital. Santiago, Chile.

2005 II CONGRESSO MUNDIAL DE TRANSDISCIPLINARIDADE

RIBEIRO, Clarissa ; PRATSCHKE, A. . Transdisciplinaridade e complexidade na arquitetura. In: II CONGRESSO MUNDIAL DE TRANSDISCIPLINARIDADE, 2005, Vitória-ES. Anais do II CONGRESSO MUNDIAL DE TRANSDISCIPLINARIDADE, 2005.

2005 IX Congresso Internacional da SiGraDi - Sociedade Iberoamericana de Gráfica Digital

PRATSCHKE, A. ; RIBEIRO, Clarissa ; LA ROCCA, R. ; SANTIAGO, R. P. . Da Participação à Colaboração_Estruturando Ambientes Digitais de Conhecimento. In: IX Congresso Internacional da SiGraDi - Sociedade Iberoamericana de Gráfica Digital, 2005, Lima. Anais do IX Congresso Internacional da SiGraDi - Sociedade Iberoamericana de Gráfica Digital. Lima, Peru, 2005.

2005 IX Congresso Internacional da SiGraDi - Sociedade Iberoamericana de Gráfica Digital

PRATSCHKE, A.; RIBEIRO, Clarissa . Abrigo Mínimo: Arquitetura como Processo. In: IX Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital, 2005, Lima. Anais do IX Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital. Lima, Peru, 2005.

2004 I CONFERÊNCIA LATINO-AMERICANA DE CONSTRUÇÃO SUSTENTÁVEL

RIBEIRO, Clarissa ; PRATSCHKE, A.. Uma Nova Espacialidade: As Inter-Relações entre Concreto e Virtual: Novos Modos de Ser e Estar. In: CONFERÊNCIA LATINO-AMERICANA DE CONSTRUÇÃO SUSTENTÁVEL e X ENCONTRO NACIONAL DE TECNOLOGIA DO AMBIENTE CONSTRUÍDO., 2004, São Paulo. Anais da I CONFERÊNCIA LATINO-AMERICANA DE CONSTRUÇÃO SUSTENTÁVEL e X ENCONTRO NACIONAL DE TECNOLOGIA DO AMBIENTE CONSTRUÍDO, 2004.

2004 FILE - Festival Internacional de Linguagens Eletrônicas

RIBEIRO, Clarissa . [Do Flâneur ao Ciborgue]_[Teorias Filosóficas do Espaço]. In: FILE - Festival Internacional de Linguagens Eletrônicas, 2004, São Paulo. Symposium 2004 / participants and papers / Clarissa Ribeiro. São Paulo: Imprensa Oficial do Estado de São Paulo, 2004. p. 148-148.

2004 VIII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital

RIBEIRO, Clarissa ; PRATSCHKE, A.; CAMARGO, A. R. . [On_] Ambiente para uma comunidade virtual.. In: VIII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital, 2004, São Leopoldo. Anais do VIII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital. São Leopoldo, Rio Grande do Sul: Editora Unisinos, 2004. p. 129-134.

2004 VIII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital

RIBEIRO, Clarissa ; PRATSCHKE, A.. Transdisciplinaridade_Complexidade_Arquitetura.. In: VIII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital, 2004, São Leopoldo. Anais do VIII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital. São Leopoldo: Unisinos - Universidade do Vale do Rio dos Sinos, 2004. p. 407-409.

2004 VIII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital

LA ROCCA, R. ; RIBEIRO, Clarissa ; PRATSCHKE, A.. Modelo Espiral e Processos contemporâneos de design em arquitetura.. In: VIII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital, 2004, São Leopoldo. Anais do VIII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital. São Leopoldo: Unisinos - Universidade do Vale do Rio dos Sinos, 2004. p. 469-469.

2003 VII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital

RIBEIRO, Clarissa ; PRATSCHKE, A. . Arquitetura e Pensamento Complexo: Aplicação de princípios do Pensamento Complexo no Design de Espacialidades. In: VII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital, 2003, Rosário. Anais do VII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital. Rosario, Argentina: Imprensa Laborde Editor. p. 176-178.

2003 VII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital

RIBEIRO, Clarissa ; LOPES, R. A. G. . Túnel para Interação com o Ciberespaço [TIC].. In: VII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital, 2003, Rosário. Anais do VII Congresso da SiGraDi - Sociedade Iberoamericana de Gráfica Digital. Rosario: Imprensa Laborde Editor, 2003. p. 133-134.

2000 Prêmio sociedade Mineira de Engenheiros de Ciência e Tecnologia

RIBEIRO, Clarissa . Princípios da Não-Linearidade Aplicados ao projeto Arquitetônico.. In: Prêmio sociedade Mineira de Engenheiros de Ciência e Tecnologia, Edição 2000, 2000, Belo Horizonte. Prêmio sociedade Mineira de Engenheiros de Ciência e Tecnologia, Edição 2000, 2000.