

Dr. Clarissa Ribeiro

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Research groups URLs / collaborations:
www.clarissaribeiro.com/crosslab
<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 practices 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

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 Digtails, 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

PROJECTS AND EXHIBITIONS --- AS AN INDEPENDENT ARTIST

2016 Ulysses Pact

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.

Artist Talk and Published Paper at:

<http://isea2016.isea-international.org/>

Video:

https://www.youtube.com/watch?v=RDV_4W8Tt0o

2015 The Cat's Eyes Nebula

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.

ARTTEXTUM: Tejido de agentes culturales inspirados en Latinoamérica:

<https://arttextum.net/portfolio/mick-lorusso-clarissa-ribeiro-the-eyes-cat-nebula/>

video:

<https://www.youtube.com/watch?v=WoLw2pcbmrA>

2015 Mind Remix

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 awakened 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.

Artist Talk and Published Paper at:

<http://isea2015.org/>

video:

<https://www.youtube.com/watch?v=7fi32DBGFF8>

2014 The Kiss

In this interactive video installation, body subtle vibrations emerge as interferences in the transparence 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.

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

Solo Exhibition:

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

<http://artsci.ucla.edu/?q=events/clarissa-ribeiro-previous-exhibition>

Collective Exhibition:

Continuum Festival, Recife, Brazil, Centro Cultural dos Correios, May 2014.

<http://continuumfestival.com/2014/>

2014 Non-Local Affectiveness (NLAFF)

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.

http://clarissaribeiro.com/NLAFF_Nonlocal_Affectiveness.html

Solo Exhibition:

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

<http://artsci.ucla.edu/?q=events/clarissa-ribeiro-previous-exhibition>

2014 Microselfies

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.

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

Solo Exhibition:

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

<http://artsci.ucla.edu/?q=events/clarissa-ribeiro-previous-exhibition>

2014 Owner of a Lonely Heart

* 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.

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

Solo Exhibition:

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

<http://artsci.ucla.edu/?q=events/clarissa-ribeiro-previous-exhibition>

2013 Hammockers

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 transparency 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.

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

Exhibitions:

(2013) EmMeios #5.0, #12.Art, Museu Nacional da República, Brasília, Brasil

<http://medialab.ufg.br/art/12-2>

<https://www.youtube.com/watch?v=oK2qm-v4oFE>

2012 Entangled

The video installation "Entangled – Quantum Aesthetic Loves" explores poetically the experience of looking into someone's eyes as an affective and multisensorial 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.

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

Exhibitions:

2012) EmMeios #4.0, #11.Art, Museu Nacional da República, Brasília, Brasil

<http://medialab.ufg.br/art/11-2>

2010-2011 **Instants of Metamorphosis 01**

*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 climb 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 an 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.

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

Exhibitions:

(2011) Vinte Mil Léguas: Digital Art Exhibition– V ABCiberr, Florianópolis, Brasil

<http://abciber.org.br/simposio2011/>

(2011) VOODOOHOP das Resoluções Irreais - Sao Paulo, Brasil

<http://vimeo.com/19104426>

(2010) Espaço Cultural da FAAL - Faculdade de Administração e Artes, Limeira, Brasil

<http://www.faal.com.br/>

2010 **Instants of Metamorphosis 02**

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.

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

Exhibitions:

(2010) Espaço Cultural FAAL, São Paulo (Limeira), Brazil

<http://www.faal.com.br/>

2010 **A Nano-fiction Texture Tale**

*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 where 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.

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

Exhibitions:

Immersive Vision Theatre's full dome, University of Plymouth, 2010

<http://i-dat.org/scale-electric-19-20072010/>

<http://i-dat.org/tag/full-dome/>

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 water, 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 district in São 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 – USP.

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 different places, the idea was to build a symbolic dialogue between local and imaginary skies, generating, using the data received, an emergent cloud of particles that was projected onto the round external surface of the National Museum of the Republic in Brasília 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 São 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 the 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 São 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.

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