

SCOTT SNIBBE

ARTIST'S CURRICULUM VITAE
March, 2010

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BRIEF BIOGRAPHY:

Scott Snibbe is a media artist who specializes in social interactivity. His interactive art engages people in highly emotional and social experiences via work in all media, often incorporating projections and screens that react and respond to people's bodies as they move through a public space. The works are highly influenced by cinema, particularly animation, silent, and surrealist film; and his newer works mix prerecorded actors' performances with the real-time interaction with an audience. His artwork is in the permanent collection of the Whitney Museum of American Art (New York) and The Museum of Modern Art (New York). His works have been shown in over one hundred solo and group exhibitions since 1989 including the Institute of Contemporary Arts (London), The Berkeley Art Museum (California), InterCommunications Center (Tokyo); and Ars Electronica (Austria). He has received grants and awards 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 two companies: Snibbe Interactive, Inc., which sells and distributes social interactive media; and Sona Research, which engages 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 UC Berkeley. Snibbe worked at Adobe Systems as a Computer Scientist where he made substantial contributions to the special effects software Adobe After Effects and research projects at Adobe Research. Snibbe held research positions at Interval Research where he performed basic research in haptics, computer vision and interactive cinema. 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 and New York City

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

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 GROUP EXHIBITIONS:

2010 Art Rock 2008. St. Brieuc, France. May, 2008

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

COMMISSIONS:

- 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/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
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:

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.

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

GRANTS AND AWARDS:

Best Conference Paper, ACM Computer Human Interface 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 Maria 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:

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

SELECTED TALKS AND LECTURES:

2010

Stanford 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 Museum; 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 Buena 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:

CEO, Snibbe Interactive, Inc. 2007-Present

President, Sona Research, 2002-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.

SOCIAL AND PROFESSIONAL SERVICE:

Board of Directors. Vajrapani Institute for Wisdom Culture. Boulder Creek, CA. 2008-Present.

Advisory Board. California Institute for the Arts Center for Integrated Media. 2005-Present.

Advisor, National Science Foundation Nanoscience Informal Science Education Network, 2006-Present.

President, Board of Directors. Tse Chen Ling Center for Tibetan Buddhist Studies. San Francisco, CA. 2003-2006.
Capital Campaign Committee. Tse Chen Ling Center for Tibetan Buddhist Studies. San Francisco, CA. 2001-2002.
Alumni Appeal. The York School. Monterey, CA. 2005.

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.