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EDUCATION

Duke University Durham, North Carolina
Ph.D., Art History, 2001; M.A., Art History, 1999.

Yale School of Organization and Management New Haven, Connecticut
M.B.A., 1990.

Haverford College Haverford, Pennsylvania
B.A., Fine Art, 1986.

TEACHING, RESEARCH, AND UNIVERSITY ADMINISTRATION

University of Amsterdam, Amsterdam, Netherlands

- *Universitair Docent*, New Media, Department of Media Studies, 2008-present.

Donau-Universität Krems, Zentrum für Bildwissenschaften, Krems, Austria

- *Faculty of Media Art History*, 2007-present

University of California, Los Angeles, Los Angeles, California

- *Senior Researcher*, Art|Sci Center, *Visiting Scholar*, California NanoSystems Institute, 2007-08.

Savannah College of Art & Design, Savannah, Georgia

- *Professor of Art History and Media Theory*, September 2004-07.

Duke University, Durham, North Carolina

- *Executive Director*, Information Science + Information Studies program (ISIS), 2001-2004.
- *Adjunct Assistant Professor*, Information Science + Information Studies (ISIS), 2002-4.

Venice International University, Venice, Italy

- *Visiting Professor of Art History*, 1999.
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SELECTED FELLOWSHIPS AND GRANTS

University of Bremen, Department of Informatics, Visiting Professor/Researcher, 2009.

University of Amsterdam, ICTA Grassroots grant, 2008-9.

Savannah College of Art and Design, Presidential Fellowship for Faculty Development, spring 2005.

John Hope Franklin Center for Interdisciplinary and International Studies, Duke University
Visiting Scholar, spring 2004.

Graduate School of Arts and Sciences, Duke University
Conference Travel Grant, 2000; Research Travel Grant, 1994.

American Council of Learned Societies, New York, NY.
Luce/ACLS Doctoral Dissertation Fellowship in American Art, 1998-99.

Center for Teaching and Learning, Duke University
Graduate Fellow, 1995-1996.

Department of Art and Art History, Duke University
Research Grant, 2000; Graduate Fellowship, 1993-6; Research Grant, 1994; Conference Travel Grant, 1994.

Zentrum für Kunst und Medientechnologie, (ZKM) Karlsruhe, Germany
Scholar in Residence, Center for Image Media, 1994.

SELECTED PUBLICATIONS

Books and Film

- *Art and Electronic Media*. London: Phaidon Press, 2009.
- *Telematic Embrace: Visionary Theories of Art, Technology, and Consciousness by Roy Ascott*. I edited this collection of essays and authored the historical overview, "From Cybernetics to Telematics: The Art, Pedagogy, and Theory of Roy Ascott," Berkeley: University of California Press, 2003. Reissued in paperback, 2007.
- *Free Space: Process – Collaboration – Performance*. Producer. Dir., Erik Martin. Color, 25 minutes, 2003.

Dissertation

"Art in the Information Age: Cybernetics, Software, Telematics, and the Conceptual Contributions of Art and Technology to Art History and Aesthetic Theory." Duke University, 2001.

Chapters in Books, Conference Proceedings, and Exhibition Catalogs

- "Inventing the Future: Art and Net Ontologies," with Annet Dekker, in Annet Dekker and Annette Wolfsberger, eds., *Walled Garden*. Amsterdam: Virtueel Platform, 2009.
- "Technogenesis: Aesthetic Dimensions of Art and Biotechnology," with Suzanne Anker, Susanne Lindee, and Dorothy Nelkin, in *Altering Nature: How Religious and Ethical Traditions Assess the New Biotechnologies*, Dordrecht: Springer, 2008.
- "The Video Mirror and Its Genetic Double: Richard Kriesche's *Twins* as Reflected Through Walter Benjamin's 'Work of Art in the Age of Mechanical Reproduction,'" in *Richard Kriesche: Capital + Code* (exhibition catalog) Graz: Kunsthhaus Graz, 2008.
- "The Imploding Cube Meets the Beating Heart: The Gestalt of Andres Ramirez Gaviria's '0.' and 'Resonance,'" (English and German), in *Andres Ramirez Gaviria*. (Vienna: Metro Verlag, 2008): 82-90.
- "Entwined Histories: Reflections on Teaching Art, Science, and Technological Media," in Mel Alexenberg, ed., *Educating Artists for the Future*. London: Intellect, 2008: 245-52.
- "Historicizing Art and Technology: Forging a Method, Firing a Canon," in Oliver Grau, ed., *Media Art Histories*. (Cambridge: MIT Press, 2007): 43-70. Excerpts previously published online by Rhizome.org (2006).
- "Animal, Vegetable Mineral? Headless Two-Headed Hydra, or, the Art of Michael Rees," in Michael Rees, *2x2x4 Print Portfolio*, 2005.
- "Art, Ethics, and Genetic Engineering: The Transgenic Art of Eduardo Kac," in Dorothy Nelkin and Suzanne Anker, eds., *The Molecular Gaze: Art in the Genetic Age*. Cold Spring Harbor Laboratory Press, 2004.
- "Cybernetics and Art: Cultural Convergence in the 1960s," in Linda Dalrymple Henderson and Bruce Clarke, eds. *From Energy to Information: Representation in Science, Technology, Art, and Literature*. (Stanford: Stanford University Press, 2002): 255-77.
- "Art in the Information Age: Technology and Conceptual Art," in *SIGGRAPH 2001 Electronic Art and Animation Catalog*, (New York: ACM SIGGRAPH, 2001): 8-15; expanded and reprinted in *Art Inquiry* 3: 12 (2001): 7-33 and *Leonardo* 35:3 (August, 2002): 433-38. Translated into Polish in *Kwartalnik Filmowy* (Film Quarterly) 2001, No 3-4. Special Issue: New Media. Reprinted in Michael Corris, ed., *Invisible College: Reconsidering "Conceptual Art"* Cambridge: Cambridge University Press, 2004. This essay received an Honorable Mention in the 2003 Leonardo Award for Excellence.
- "Agents of Understanding: Art and Telerobots," in Peter Tomaz Dobrila, ed. *Telepresence, Biotelematics, Transgenic Art* (Maribor: Kibla, 2000): 19-26.
- "Gemini Rising, Moon in Apollo: Art and Technology in the US, 1966-71," in *ISEA97* (Proceedings of International Society for Electronic Art). Chicago: ISEA, 1998, pp 57-63. Reprinted in *Leonardo Electronic Almanac* 6:12 (January, 1999) <<http://mitpress2.mit.edu/ejournals/LEA/AUTHORS/gemini.html>>
- "Virtual Perspective and the Artistic Vision: A Genealogy of Technology, Perception, and Power," in *ISEA96* (Proceedings of International Society for Electronic Art), Rotterdam: ISEA, 1997, pp 57-63.
- "Divided We Stand: Interactive Art and the Limits of Freedom" in *Divided We Stand: An Audience Interactive Symphony in Six Movements*, Chicago: Museum of Contemporary Art, 1998.

Journal Articles and Reviews

- "PICNIC 2008: Three Days of 'Miracle and Wonder'?" *Enquiring Minds 08 Papers*. <www.picnicnetwork.org>.
- "The Reception and Rejection of Art and Technology: Exclusions and Revulsions," (guest editor's introduction to special sections of same title) in *a minima* (Mar 2008) and *Leonardo* 42: 2 (Apr 2008): 160-61.
- "SONAR 2006" (review) *Art Papers* 30: 6 (Nov/Dec 2006): 52.
- "Artists in Industry and the Academy: Collaborative Research, Interdisciplinary Scholarship, and the Creation and Interpretation of Hybrid Forms," *Leonardo* 38:5 (2005): 415-18. Reprinted in *Artistsinlabs – Processes of Inquiry*, ed. Jill Scott. Vienna: Springer, 2006.
- "Lowell Boyers: 'Inhale/Exhale'" (review), *Drain Magazine* (April, 2006) <www.drainmag.com>
- "Hot 2 Bot: Pygmalion's Lust, the Maharal's Fear, and the Cyborg Future of Art," *Technoetic Arts* 3:1 (2005): 43-55. Reprinted online by Neme.org.
- "Pioneers in Art and Science: Metzger" (review), *Drain Magazine* (April, 2005) <www.drainmag.com>
- "Tele-Agency: Telematics, Telerobotics, and the Art of Meaning," *Art Journal* 59:2 (Summer 2000): 64-77. French translation in Annick Burreaud and Nathalie Magnan, eds, *Connections: Art, Network, Media* (Paris: École Nationale Supérieure des Beaux-Arts, 2002): 197-219. Reprinted online by Neme.org.
- "The House That Jack Built: Jack Burnham's Concept of Software as a Metaphor for Art," *Leonardo Electronic Almanac* 6:10 (November 1998) <mitpress.mit.edu/ejournals/LEA/ARTICLES/jack.html>. Abridged version reprinted in Roy Ascott, ed., *Reframing Consciousness: Art and Consciousness in the Post-Biological Era*. (Exeter: Intellect, 1999): 156-160. Reprinted in English and Spanish in *a minima* 12 (2005): 140-51.
- "'Le Coq C'est Moi!' Brancusi's 'Pasarea Mamastra': Nationalistic Self-Portrait?," *Art Criticism* 132(Fall 1998):67-82.
- "'Life as We Know It' and/or 'Life as It Could Be': Epistemology and the Ontogeny/Ontology of Artificial Life," *Leonardo Electronic Almanac* 6:2 (February, 1998). Reprinted in *Leonardo* 31:5 (October, 1998): 383-388.
- "From 'Drips' to 'Zoobs': The Cosmology of Michael Grey" *Art Byte* 1:3 (Aug-Sep, 1998): 30-41.
- "Technology and Intuition: A Love Story? Roy Ascott's Telematic Embrace," extended abstract in *Leonardo* 30:1 (February, 1997); full text online: < <http://www.leonardo.info/isast/articles/shanken.html> >. Reprinted in *Einstein Meets Magritte* (Dordrecht: Kluwer Academic Publishers, 1999): 141-156. Revised and reprinted as "Telematic Embrace: A Love Story? Roy Ascott's Theory of Telematic Art," in Steve Dietz, ed., *Telematic Connections*, CD-ROM and online exhibition catalog. Walker Art Center, Minneapolis, 2001.
- "Jeffrey Shaw's *Golden Calf*: Art Meets Virtual Reality and Religion," *Leonardo Electronic Almanac* 4:3 (1996).

Forthcoming Articles

- "Reprogramming Systems Aesthetics: Cybernetic Art, Systems Theory and Information Aesthetics" in Francis Halsall and Chris Smith, eds., *The Art of Systems*.
- "Missing in Action: Conditions of Meaning in Interactive Art," with Kristine Stiles, in Margot Lovejoy, Christiane Paul, Victoria Vesna, eds., *Context Providers: Context and Meaning in Digital Art*. London: Intellect.
- "In Forming Software: Art and Technology in the US, 1966-72," in Douglas Kahn and Hannah Higgins, eds., *Mainframe Imagination*, University of California Press.

SELECTED LECTURES AND PANELS

2009

- Inside: Art and Science, Lisbon, *Cognitive Walk*.
- University of Bremen, Informatik Colloquium, *Visiting Lecturer*.
- Exploratorium, San Francisco, "Visions of the Future," with Dorka Keehn.
- Netherlands Media Arts Institute, Amsterdam, *Art and Electronic Media* book-launch, with Annet Dekker.
- Estonian Art Academy, Tallinn, *Visiting Lecturer*.
- Nuova Accademia di Belli Arti, Milan, *Visiting Lecturer*.
- University of Genoa, Archivio d'Arte Contemporanea, "Art and Electronic Media," *Keynote Speaker*.

2008

- Walled Garden, Virtueel Platform, Amsterdam. *Coordinator*, “Art and Net Ontology.”
- The Mirror Stage, NeMe/Lantis Foundation, Limassol, Cyprus, *Panelist*.
- Imaging by Numbers: A Historical View of the Computer Print, Block Museum, Northwestern U., Chicago, *Panelist*.
- College Art Association Annual Conference, Dallas, “Art and Science Education Roundtable,” *Chair*.

2007

- re:place – Second International Conference on Media Art Histories, Berlin, *Panel Chair*.
- Mutamorphosis: Challenging Arts and Sciences, Prague, *Panelist*.
- SIGGRAPH 2007: The 34th Int’l Conference on Computer Graphics, San Diego, *Panelist*.
- Creativity and Cognition, Washington, D.C., Education Panel, *Panel Chair*.
- Planetary Collegium Summit, “Reviewing the Future,” Montreal, *Panelist*.
- College Art Association Annual Conference, New York. “Thinking vs. Making” *Panelist*.

2006

- Louisiana State University, Baton Rouge, *Guest Speaker*.
- ISEA 2006 annual symposium, San Jose, *Rapporteur* (live archiving and critical commentary).
- Ars Electronica/Ludwig Boltzman Institute, Linz, “When Cybernetics Meets Aesthetics.” *Panelist*.
- College Art Association Annual Conference, Boston. “Defining the Digital Canon.” *Panelist*.
- DX ARTS (Digital and Experimental Arts program), University of Washington, Seattle, *Guest speaker*.

2005

- Art|Sci Center, University of Southern California, Los Angeles, *Guest speaker*.
- REFRESH! The Histories of Media Art, Science, and Technology, Banff New Media Institute, Banff, Canada. “MediaArtHistories: Times and Landscapes.” *Chair*.
- SIGGRAPH 2005: The 32nd International Conference on Computer Graphics and Interactive Techniques, Los Angeles. “Extensions of Embodiment,” *Panelist*. “Digital Activism: Political Art,” *Moderator*.

2004

- Cyber@rt Bilbao, Bilbao, Spain. *Panelist*.
- College Art Association Annual Conference, Seattle, Washington. “Artists in Industry and the Academy: Interdisciplinary Research Collaborations.” *Panel Chair*.
- Rita Friendly Kaufman Lecturer, Queens University, Kingston, Ontario, *Keynote Speaker*.

2003

- Chinese University of Hong Kong. “Cybernetics to Cyberspace: Art and the Internet.” *Guest speaker*.
- Banff New Media Institute. “The Beauty of Collaboration: Manners, Methods and Aesthetics,” *Participant*.
- Association of Art Historians, Historicising Digital Art panel, Birkbeck College, London, *Panelist*.
- Wexner Art Center, Columbus, Ohio, Future Technologies and the Arts lecture series, *Guest speaker*.

2002

- Lulu Tech Circus, Raleigh, North Carolina. “Art and Technology: Envisioning the Future.” *Speaker*.
- University of North Carolina at Chapel Hill, Department of Fine Art. *Guest speaker*.

2001

- School of Visual Arts, New York, New York, *Guest Speaker*.
- SIGGRAPH 2001: The 28th International Conference on Computer Graphics and Interactive Techniques, Los Angeles, *Panelist*.

2000

- WRO2000@kultura: International Media Art Biennale, Wroclaw, Poland, *Remote Panelist*.
- DAC2000, “Ideology of the Virtual,” Bergen, Norway, *Panelist*.
- *Planetwork Conference*, Global Ecology and Information Technology, San Francisco. *Panel chair*.
- University of California at Los Angeles, Department of Design and Media Arts, 2000, *Guest speaker*.

1999

- CAiiA+STAR Composite Session, University of Wales, Newport. *Keynote speaker.*
- Sierra Nevada College, Incline Village, Nevada. *Guest speaker.*

1998

- *Technology and Artistic Practice*, Hagley Museum and Library, Wilmington, Delaware, *Panelist.*
- *Crossing the Virtual Divide: Bodies in Cyberspace*, Wexner Center for the Arts, Columbus, Ohio, *Panelist.*
- *Consciousness Reframed II*, CAiiA, University of Wales, Newport, *Panelist.*

1997

- ISEA97 (International Symposium on Electronic Art) Chicago, *Panelist.*
- *College Art Association of America*, Annual Conference, New York, *Panelist.*

1996

- ISEA96 (International Symposium on Electronic Art) Rotterdam, *Panelist.*
- *Middle Atlantic Symposium in the History of Art*, National Gallery of Art, Washington, DC. *Panelist.*

1995

- *Einstein Meets Magritte*, Vrei Universiteit Brussel, Brussels, Belgium, *Panelist*

BUSINESS, ORGANIZATIONAL, AND CURATORIAL EXPERIENCE

Reactive Search, Inc, Durham, NC, *Chief Ontology Officer; Director, Visual Research*, 2000 - 2001.

- Determined organizational structures for online catalog navigation software.
- Interfaced with Chief Technology Officer to develop and implement new technologies.

Duke University, Durham, NC. *Symposium Organizer and Chair*, 2000.
Art, Ethics, and Genetic Engineering: The Transgenic Art of Eduardo Kac.

Weatherspoon Art Gallery, Greensboro, NC. *Guest Curator*, 1999-2000.
1998-99 North Carolina Arts Council Visual Artist Fellowship Recipients Exhibition.

Whitney Museum of American Art, New York, NY *Curatorial Intern*, 1993.

Goldman Sachs New York, New York, NY, *Interim Research Analyst*, Fixed Income Group, 1992-1993.

Freelance Art Consultant, New York, NY, 1991-1992.

National Endowment for the Arts, Washington, DC, *Arts Administration Fellow*, 1991.

Yale University School of Management, New Haven, CT, *Symposium Organizer*, 1990.
"Yale Conference on Arts Management"

Lower East Side Community Music Workshop, New York, NY *Administrative Director*, 1986-1988.
Directed diverse programs, including fundraising, Jazz Arts Expo exhibition, and concert series.

ADVISORY BOARDS, EDITORIAL, MEMBERSHIP, AND SERVICE

Intermédialités, Reading Committee, 2009 – present.

Creativity and Cognition, *Member*, Annual Conference Program Committee, 2009, 2007, *Panel Chair*, 2007.

re:live: Third Int’l Symposium on Histories of Art, Science, and Technology, Melbourne. Prog. Com, 2009.

Drain Magazine, Editorial Board, 2007 – present.

Leonardo, *Guest editor*, "The Reception and Rejection of Art and Technology: Exclusions and Revulsions"
Leonardo 41:2 (2008).

International Society for Electronic Art (ISEA), International Program Committee, 2008, 2006.

Creative Capital Foundation, Emerging Fields, Innovative Literature, and Performing Arts, *Reviewer*, 2008.

College Art Association of America (CAA), *Member*, Education Committee, 2006-8.

Leonardo Education Forum, Elected *Vice-Chair* 2005-7; *Chair* 2007-8.

School of Visual Arts, MFA Computer Arts, *Consultant*, 2007.

re:place Second International Symposium on Media Art Histories, Berlin, Program Committee, 2006-7.

Leonardo, *Guest editor*, "Artists in Industry and the Academy: Interdisciplinary Research Collaborations"
Leonardo 38:4 and 38:5 (2005).

REFRESH! First International Symposium on Media Art Histories, Banff, Organizing Committee, 2004-5.

Savannah College of Art and Design, Graduate Committee, 2004-5; Distinguished Visitors Committee, 2005-7.

Altering Nature: How Religious and Ethical Traditions Assess the New Biotechnologies, 2003-present.

Technoetic Arts: A Journal of Speculative Research, Editorial Advisory Board, 2003-present.

Leonardo Award for Excellence Review Committee, 2004.

New Media Reader, Noah Wardrip-Fruin and Nick Montfort, eds., MIT Press. *Advisor*, 1999-2001.

Leonardo Pioneers and Pathbreakers of Electronic Art. *Advisor*, 1997-2007.

Leonardo Digital Reviews, Editorial Board, 1996–2002.

Duke University

- Information Technology Advisory Committee, (ITAC) 2000-2001.
- Steering Committee, Center for International Studies, 1996-1997.
- *Co-Director*, Working Group on Global Issues of Cybernetics, Communication, and Culture, 1994-95.

International Society for Electronic Art (ISEA) *Member*, 1996-present.

College Art Association of America (CAA) *Member*, 1994-present.