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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.

ACADEMIC APPOINTMENTS

University of California, Santa Cruz, *Associate Professor*, Arts Division, 2016-present.
Director, Digital Arts and New Media MFA program, 2016-17.

Rhode Island School of Design, *Associate Professor*, Digital+Media, 2015-16.

University of Washington, *Visiting Associate Professor*, Digital Arts and Experimental Media, 2013-2015.

University of Memphis, *Dorothy Kayser Hohenberg Chair of Excellence in Art History*, 2012-2013.

VU University, Amsterdam, Netherlands. *Docent*, Comparative Arts and Media, 2011-12.

University of Amsterdam, Netherlands. *Universitair Docent*, New Media and Culture, 2008-10.

Donau University Krems, Austria. *Graduate Faculty of Media Art History*, 2007-10.

Savannah College of Art & Design, Savannah, Georgia. *Professor of Art History and Media Theory*, 2004-07.

Duke University, Durham NC

- *Executive Director*, Information Science + Information Studies program (ISIS), 2001-04.
- *Adjunct Assistant Professor*, Information Science + Information Studies (ISIS), 2002-4.
- *Lecturer*, Art History, Comparative Area Studies, Markets and Management Studies, 1996-2001.

Venice International University, Venice, Italy. *Visiting Professor of Art History*, 1999.

FELLOWSHIPS AND GRANTS

New Mexico Humanities Council, grant to lead art writing seminar at Currents New Media festival, 2015.

University of Washington, Bergstrom Award for Art and Science (to fund Art & Brain Lab), *Co-PI*, 2014.

University of Amsterdam, Media Studies/Amsterdam School for Cultural Analysis, *Research Fellow*, 2010-12.

Washington University in St. Louis, Sam Fox School of Design & Visual Arts, *Louis D. Beaumont Fellow*, 2010.

University of Bremen, Department of Informatics, *Visiting Professor*, 2009.

University of California, Los Angeles, California NanoSystems Institute, *Visiting Scholar*;
Art|Sci Center, *Senior Researcher*; 2007-08.

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

Duke University

- John Hope Franklin Center for Interdisciplinary and International Studies, *Visiting Scholar*, 2004.
- Center for Teaching and Learning, Graduate Fellow, 1995-1996.

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

Center for Art and Media (ZKM), Karlsruhe, Germany, *Scholar in Residence*, Center for Image Media, 1994.

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

PUBLICATIONS

Forthcoming Publications

- 发明未来：艺术，科技和新媒体 (*Inventing the Future: Art - Technology - New Media*) Chinese, 140 ms pgs. Translation complete.
- *Inventando o Futuro: Arte, Eletricidade, Novas Mídias. (Inventing the Future: Art - Technology - New Media)* Portuguese, 140 ms pgs. Translation complete.
- “Towards a Genealogy and Futurology of Art and Technology,” in de Campo, Hosale and Murrani, eds. *Worldmaking as Techne*. Toronto: Riverside Architectural Press. 30 ms pgs.

Books

- *Yolande Harris: Listening to the Distance*, Ed. and author, “Listening to the Distance with Yolande Harris: Techno-Intuition, Sonic Consciousness, and Alternative Ways of Knowing” (pp 17-26). Orem, UT: Woodbury Art Museum, 2016, 75pp, color. Exhibition catalog also includes essays by Robert Campbell, Brandon Labelle, and Annea Lockwood. Supported by a grant from the Elizabeth Firestone Graham Foundation.
- *Systems*. (Documents of Contemporary Art) London and Cambridge, MA: Whitechapel/MIT Press, 2015.
- *Inventar el Futuro: Arte - Tecnología - Nuevos Medios*. (Inventing the Future: Art – Electricity – New Media) Trans. E Reyes and P Waelder. Brooklyn/Tijuana: Fiction Department/Departamento de Ficción, 2013.
- *Art and Electronic Media*. London: Phaidon Press, 2009. Reprinted 2011, 2014. Published in Turkish as *Sanat ve Elektronik Medya*. Istanbul: Akbank, 2012. Korean translation in progress.
- *Telematic Embrace: Visionary Theories of Art, Technology, and Consciousness by Roy Ascott*. Editor and author of introduction (93 pages) “From Cybernetics to Telematics: The Art, Pedagogy, and Theory of Roy Ascott.” Berkeley: University of California Press, 2003. Reprinted in paper, 2007.

Film and Media

- *Art and Electronic Media Online Companion*, 2009-present. Multilingual online companion to namesake book, comprised of user-generated multimedia content. www.artelectronicmedia.com.
- *Free Space: Process – Collaboration – Performance*. Dir, Erik Martin. Color, 28 minutes. *Producer*, 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.

Editorial

- *Guest Editor*, “SIGGRAPH Art Papers 2016,” *Leonardo*: 49:4 (Aug 2016). Author, “Art Papers: Jury and Introduction”: 304-5.
- *Guest Editor*, “New Media, Art-Science, and Contemporary Art,” *Artnodes – Journal on Art, Science, and Technology* #9, Fall 2011 (English/Spanish/Catalan, Open University, Barcelona).
- *Guest Editor*, “The Reception and Rejection of Art and Technology: Exclusions and Revulsions” *Leonardo* 41:2 (MIT Press, 2008).
- *Guest Editor*, “Artists in Industry and the Academy: Interdisciplinary Research Collaborations” *Leonardo* 38:4 and 38:5 (MIT Press, 2005).

Chapters in Books and Conference Proceedings

- “Contemporary Art and New Media: Digital Divide or Hybrid Discourse?” in Christiane Paul, ed. *A Companion to Digital Art* (Boston: Wiley-Blackwell, 2016): 163-81.
- “Computing, Aesthetic” *Encyclopedia of Aesthetics*. Michael Kelly, ed., Oxford University Press, 2014: 120-24.
- “Not Just Smoke and Mirrors: A Brief History of Light & Motion in Art in Relation to the Work of rAndom International,” in H Reynolds, ed., *Random International: Works and Themes 2005-12*. H.Reynolds ed. Ltd edition artists’ book, repr. paperback. Carpenters Workshop Gallery / Random International, 2013: 23-25.
- “The \$34.2 Million Question: Rewriting Histories or Staging Alternative Futures” *Speculative Scenarios*. Annet Dekker, ed. Eindhoven: BALTAN, 2013: 36-45.

- “In Forming *Software: Software, Structuralism, Dematerialization*,” in D Kahn and H Higgins, eds., *Mainframe Experimentalism: Early Computing and the Foundations of the Digital Arts*, U California Press, 2012: 51-60.
- “Tuning in and Spacing Out: The Art and Science of the Presentness of Sound” with Y Harris, *ISEA2012 Machine Wilderness* (Conference Proceedings). Albuquerque: ISEA2012): 138-144.
- “FreeSpace: An Art and Technology Collaboration at Duke” in S Diamond and S Cook, eds. *Euphoria & Dystopia: The Banff New Media Institute Dialogues*. Banff Centre Press and Riverside Architectural Press, 2012: 920-26.
- “Introduction: Formalism and Conceptual Art,” in X Bourrough, ed., *Net Works: Case Studies of Web Projects*. (London: Routledge, 2011): 3-6.
- “Missing in Action: Conditions of Meaning in Interactive Art,” with Kristine Stiles, in M. Lovejoy, C. Paul, and V. Vesna, eds., *Context Providers: Context and Meaning in Digital Art*. (London: Intellect, 2011): 31-54.
- “Alternative Nows and Thens To-Be” *Alternative Now* (online festival reader) Wroslaw: WRO2011 Biennial of Media Arts, 2011. English/Spanish reprint in *Repasando el Futuro*, Barcelona: ArtFutura, 2011, 13-27.
- “The History and Future of the Lab: Collaborative Research at the Intersections of Art, Science, and Technology” in A Plohman and C Butcher, eds., *Future of the Lab*. Eindhoven: Baltan Labs, 2010, 16-29. Reprinted in Polish in Eds. M Filiciak, A Tarkowski, A Jałosińska. (Chrzelice: Fundacja Ortus, 2011): 87-96. Reprinted in Catalan in *Sinergia: Noves fronteres de la ciència, 9* (*Synergy: New Frontiers of Science, Art and Thought*) Barcelona: Ara Llibres-Arts Santa Mònica, 2013): 32-42.
- “New Media and Contemporary Art: Towards a Hybrid Discourse” *ISEA2010 RUHR*. Dortmund: International Symposium of Electronic Art, 2010, 106-8.
- “Ars Electronica: International Creative Media Generator” in *A Way Beyond Creative Industries*, Robert Punkenhofer and Reane Leung, eds. Vienna: Folio, 2010, 140-43.
- “Reprogramming Systems Aesthetics: A Strategic Historiography,” in Simon Penny, et al, eds., *Proceedings of the Digital Arts and Culture Conference 2009*. CD-ROM and Online Electronic Archive and Print Edition. (Berkeley: University of California Press, 2009). Reprinted in *Relive: Media Art Histories*. S Cubitt and P Thomas, eds. Cambridge: MIT Press, 2013: 83-96. Reprinted in E. Shanken, *Systems*. Whitechapel/MIT, 2015: 123-9.
- “Inventing the Future: Art and Net Ontologies,” with Annet Dekker, in Annet Dekker and Annette Wolfsberger, eds., *Walled Garden*. Amsterdam: Virtueel Platform, 2009, 85-93.
- “Technogenesis: Aesthetic Dimensions of Art and Biotechnology,” with Suzanne Anker, Susanne Lindee, and Dorothy Nelkin, in B A Lustig, B A Brody, G P McKenney, eds., *Altering Nature: How Religious and Ethical Traditions Assess the New Biotechnologies*, Dordrecht: Springer, 2008, 275-321.
- “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 in Rhizome.org (2006). Portuguese trans. in D Domingues, ed., *Arte Ciência et Tecnologia: Pasado, Presente e Desafios*. Sao Paulo: Ed. UNESP, 2009. Italian trans. EduEDA.org.
- “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 B Clarke and L Henderson, eds. *From Energy to Information: Representation in Science, Technology, Art, and Literature*. (Stanford: Stanford UP, 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 in *Art Inquiry* 3: 12 (2001): 7-33 and *Leonardo* 35:4 (August, 2002): 433-38. Polish trans. in *Kwartalnik Filmowy* (Film Quarterly) 2001, No 3-4. Reprinted in Michael Corris, ed., *Conceptual Art: Theory, Myth, and Practice* Cambridge University Press, 2003. Italian trans. in EduEDA.org. Honorable Mention, 2003 Leonardo Award for Excellence.
- “Agents of Understanding: Art and Telerobots,” in P Dobrila and A Kostic, eds. *Eduardo Kac: Telepresence, Biotelematics, Transgenic Art*. Maribor: Kibla, 2000.
- “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): 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): 57-63.

Journal Articles

- “In Forming Software: Systems, Structuralism, Demythification” *ICONO2014 Journal of Communication and Emergent Technologies* 12:2 (June 2014): 9-23.
- “Broken Circle and/ Spiral Hill? Smithson’s Spirals, Pataphysics, Syzygy and Survival” *Technoetic Arts* 11:1 (2013): 3-14.
- “Investigatory Art and Technology: Real-Time Systems and Network Culture,” *NECSUS: European Journal of Media Studies*, 2. (Fall, 2012). <http://www.necsus-ejms.org>
- “New Media, Art-Science and Contemporary Art: Towards a Hybrid Discourse?” (Eng/Span) Editor’s introduction to thematic issue of *Artnodes* 9 (Nov 2011) www.artnodes.uoc.edu
- “The Reception and Rejection of Art and Technology: Exclusions and Revulsions,” (Editor’s introduction to special sections of same title) in *a minima* (Mar 2008) and *Leonardo* 42: 2 (Apr 2008): 160-61.
- “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.
- “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.
- “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. Polish translation in Agnieszka Kubicka-Dzieduszycka, ed., *WRO-pedia*. Wroslaw: WRO Art Center, 2015.
- “‘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); *Leonardo* 31:5 (October, 1998): 383-388. Reprinted in *Metalife: Biotechnologies, Synthetic Biology, ALife and the Arts*, ed. A Bureaud, R Malina, L Whiteley. Leonardo/MIT Press, 2014 (ebook, np).
- “The House That Jack Built: Jack Burnham’s Concept of Software as a Metaphor for Art,” *Leonardo Electronic Almanac* 6:10 (Nov 1998, online). 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* 13:2 (1998): 67-82.
- “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. Repr.in *Einstein Meets Magritte* (Dordrecht: Kluwer, 1999): 141-156.

Exhibition Catalog Entries

- “From Pygmalion to Ping Body: *Artists & Robots* or a Psychic Dress Rehearsal for the Future,” (English and Russian) in Natalie Chapuis, ed., *Artists & Robots* (Paris: Réunion des musées nationaux – Grand Palais, 2017): 25-35 (English); 178-85 (Russian).
- “Not Just Playing Around: *Play in Three Acts*, in D Familian, ed. *Play in Three Acts*. (Irvine: Beall Center for Art + Technology, UC Irvine, 2016): 11-18.
- “Love Is a Good Place to Start: A Conversation with Ken Feingold,” in R. Kluszczynski, ed. *Ken Feingold: Figures of Speech* (Polish/English). Laznia Centre for Contemporary Art: Gdansk, Poland, 2015: 108-137.
- “Roy Ascott – Pioneer Of Media Art, Telematic Visionary, And Planetary Mentor” *CyberArts 2014: International Compendium - Prix Ars Electronica 2014*. Linz and Vienna: Ars Electronica and Hatje Cantz, 2014: 30-33.
- “Betwixt and Between, or Notes for Observing: Michael Joaquin Grey’s *Between Simonetta*,” in S Najjar and S Weppelmann, eds. *Botticelli|Grey* (ex cat, Gemäldegalerie, Berlin) Berlin: Walther König, 2011: 24-53.
- “Knowing Art/Transcending Science: Perception, Consciousness, Synchronicity and Transgnosis” in J. Leyton-Grant, H. Kalidi, Eds. *Esemplasticism: The Truth Is a Compromise*, Berlin: TAG, Club Transmediale, 2010, 28-36.

- “Art and Science: A Renewed Unity! Collaborative Research, Transdisciplinary Scholarship, and the Interpretation of Hybrid Forms,” *Inside [Art and Science]* (exhibition catalog), Lisbon: Robotarium, 2009.
- “The Video Mirror and Its Genetic Double: Richard Kriesche’s *Twins* Reflected Through Benjamin’s Work of Art in the Age of Mechanical Reproduction,” in *Richard Kriesche: Capital + Code*. English and German. Graz: Kunsthaus Graz, 2008, 16-23.
- “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.
- “Animal, Vegetable Mineral? Headless Two-Headed Hydra, or, the Art of Michael Rees,” in Michael Rees, *2x2x4 Print Portfolio*, Kemper Museum of Contemporary Art, Kansas City, MO, 2005.
- “Telematic Embrace: A Love Story? Roy Ascott’s Theory of Telematic Art,” in Steve Dietz, ed., *Telematic Connections*, CD-ROM and website. Walker Art Center, Minneapolis, 2001. Italian trans. in EduEDA.org.
- “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.

Reviews, Interviews, and Commentaries (selected)

- “Nothing to Hide? Art, Surveillance, and Privacy.” Real Art Ways, Hartford, CT. Exhibition reviewed, including interview with Shanken, by Susan Dunne in Hartford Courant, March 8, 2017.
- “Nothing to Hide?” featured in “Somebody’s Watching Me: Big Brother in the Modern Age” on WNPR radio show, *Where We Live*, March 23, including interview with Shanken.
- “Conversa com Edward Shanken” (interview by Debora Aito Gasparetto) in Gasparetto, ed. *Arte Ciência Tecnologia: sistema da arte em perspectiva* (Santa Maria, Brazil: 2014): 324-36. Portuguese.
- Julia Buntaine and Ashley Taylor, “On the Fringe: SciArt in New York” *SciArt in America* 1:3 (Dec 2013): 5-10.
- “This Is Your Brain on Art,” *Perspectives Newsletter*, College of Arts & Science, U Washington, December 2013.
- “Edward Shanken on ‘Is New Media Accepted in the Artworld?’” *Artfagcity*, 6 Sep, 2011. 6 ms pgs.
- “Response to Domenico Quaranta’s ‘The Postmedia Perspective’” Rhizome.org 26 Jan 2011. 7 ms pgs.
- “Lev Manovich, ‘Cultural Analytics,’ Paradiso, 17 May, 2009” www.mastersofmedia.hum.uva.nl
- “PICNIC 2008: Three Days of ‘Miracle and Wonder?’” *Enquiring Minds 08 Papers*. <www.picnicnetwork.org>.
- “SONAR 2006” *Art Papers* 30: 6 (Nov/Dec 2006): 52.
- “Pioneers in Art and Science: Metzger” *Drain Magazine* (April, 2005) <www.drainmag.com>
- “Jeffrey Shaw’s *Golden Calf*: Art Meets Virtual Reality & Religion” *Leonardo Electronic Almanac* 4:3 (1996).

CURATORIAL AND EVENT ORGANIZATION

Los Angeles County Museum of Art, “Art and the Computer in the 1960s and 70s” *Advisor*, 2015-present.

Real Art Ways, Hartford, CT. “Nothing to Hide: Art, Surveillance, and Privacy” *Co-Curator*, 2015-17. Funded by the National Endowment for the Arts, Andy Warhol Foundation for the Visual Arts, and the Edward C. & Ann T. Roberts Foundation. Reviewed in Hartford Courant and subject of NPR broadcast (see **Reviews...** above.)

Re-new Festival of Art, Science, and Technology, Copenhagen, *Festival Curator*, 2013.

Leonardo Education Forum, Exhibition Committee, *Founding Chair*, 2005-08. Produced three exhibitions:

- *Social Fabrics* (curated by Susan Ryan, Patrick Lichty) Adams Mark Hotel, Dallas, 2008.
- *Lines of Flight* (curated by Celina Jeffery, Gregory Minissale) Hunter College, New York, 2007.
- *Technologized Bodies/Embodied Technologies* (L Biederman, D Burns) Art Interactive, Cambridge MA, 2006.

Duke University, Durham, NC

- Visualization Forum, *Co-organizer* (with Computer Science), 2002-4.
- Media Artist in Residence Program, *Founding Director*, 2002-4.
- FreeSpace Symposium, *Co-Organizer and Co-Chair*, 2002.
- Art of Artificial Life: Ada and ALICE Meet Teknolust, *Organizer and Chair*, 2002.
- DJ Spooky Multicultural, Multimedia Sensory Overload Event, *Coordinator*, 2002.

- Art, Ethics, and Genetic Engineering: The Transgenic Art of Eduardo Kac, *Organizer and Chair*, 2000.

Weatherspoon Art Gallery, Greensboro, NC, *Guest Curator*.

1998-99 North Carolina Arts Council Visual Artist Fellowship Recipients Exhibition, 2000.

Whitney Museum of American Art, New York, NY, *Curatorial Assistant* to Adam Weinberg, 1993.

Lower East Side Community Music Workshop (As Administrative Director)

- Jazz Arts Expo, 1988.
- Lower East Side Music Festival, 1987.

LECTURES, PANELS, PRESENTATIONS, WORKSHOPS

2016

- Raphael Lozano-Hemmer: Transition States. Gund Gallery, Kenyon College, OH, *Discussion with the artist*.
- Santa Cruz LASER (Leonardo Art & Science Evening Rendezvous), UC Santa Cruz, CA, *Guest Speaker*.
- SIGGRAPH Art Papers, Anaheim, CA, *Panel Chair and Moderator*.
- Brown University, Visual Art Department, Providence, *Visiting Lecturer and Critic*.
- Art Center College of Design, Media Design Practices, Pasadena, *Keynote Speaker and Visiting Professor*.

2015

- National Academies/Keck Futures Initiative: Conference on Art and Science, Engineering and Medicine.
- Santa Fe Institute, Santa Fe, NM, *Guest Lecturer*.
- Department of Art, Literature, and Cultural Studies, Aarhus University, Denmark, *Guest Lecturer*.
- College Art Association of America 103rd Annual Conference, "Digital Divide," New York, *Panelist*.
- Akbank Sanat, "History of Today: Snapshots of Media Art since 1960," Istanbul. *Online Companion* exhibited.
- Currents New Media Festival, Santa Fe, Thinking and Writing about New Media, *Seminar Leader*.
- Arts Research Center, UC Berkeley, "Questioning Aesthetics" symposium, *Invited Panelist*.

2014

- Whitney Museum of American Art, "Shared Spaces - Social Media and Museum Structures," New York, *Panelist*.
- Ars Electronica, Prix Ars Electronica Forum, "Visionary Pioneers of Media Art," Linz, *Invited speaker*.
- Institute for Systems Biology, "Systems Biology – Systems Art" Seattle, *Keynote*.
- "Surveillance & Privacy: Art, Law, and Social Practice," Henry Art Gallery, Seattle, *Keynote*.
- University of California, Santa Barbara, Department of Media Arts and Technology, *Guest Professor*.
- "A Conversation with Steina and Woody Vasulka," (2 parts) Henry Art Gallery and Cornish College, *Moderator*.
- University of California at Los Angeles, Department of Design | Media Arts, *Guest Lecturer*.
- Graduate Program in Media Design Practices, Art Center College of Design, Pasadena, *Guest lecturer and Critic*.
- California Institute of the Arts, Center for Integrated Media, Valencia, *Visiting Artist*.

2013

- Re-new 2013 (The Big Picture), Conference on Art, Science, and Technology, Copenhagen, *Keynote Speaker*.
- MADATAC: Cyberculture and New Media symposium, Madrid, *Keynote Speaker*.
- University of Denver, Emergent Digital Practices program, Denver, *Visiting Professor*.
- University of Memphis, Art Department, *Dorothy Kayser Hohenberg Chair of Excellence in Art History Lectures*.

2012

- College Art Association of America, 100th Annual Conference, Los Angeles
 - "Tracking the Movement of Investigatory Art," *Panelist*;
 - "Education at the Intersections of Art, Science, and Technology" *Chair*.
- Collecting and Presenting Born-Digital Art, Van Abbemuseum, Eindhoven, Netherlands, *Workshop Leader*.
- Mutamorphosis: Tribute to Uncertainty, Prague, *Co-Convenor. Nanotechnology Stream*.
- University of Texas at Dallas, Arts and Technology program, *Guest Professor*.

- 1st Int'l Symposium on Art and Electronic Digital Media, Federal University, Rio de Janeiro, *Remote Keynote*.
- Scientists/Artists Research Collaborations Working Group, Santa Fe Institute, Santa Fe, NM, *Participant*.
- International Symposium for Electronic Art, (ISEA) Albuquerque, *Panelist*.
- Maryland Institute College of Art, MFA summer program, Baltimore, *Visiting Professor and Critic*.
- Arizona State University, Humanities, Arts, and Cultural Studies, Phoenix, *Guest Lecturer*.
- Art Center College of Design Graduate Media Design, Pasadena, *Guest Professor*.
- California Institute of the Arts, Art and Technology Program, Valencia, *Guest Critic*.
- University of California at Santa Barbara, Media Arts and Technology, *Guest Professor*.

2011

- College Art Association Annual Conference, New York. Leonardo Education Forum panel: "New Media, Art-Science, and Mainstream Contemporary Art: Toward a Hybrid Discourse," *Chair*.
- ArtFutura 2011, Bilbao, Spain, *Keynote Speaker*.
- New Frontiers in Science, Art and Thought: Synergy, Santa Monica Center, Barcelona, *Keynote Speaker*.
- WRO2011 Alternative Now: 13th International Media Art Biennale, Wroclaw, Poland, *Keynote Speaker*.
- ISSUE Project Room, Brooklyn, Lecture/Performance with Yolande Harris.
- Piet Zwart Institute, Master Media Design and Communication program, Rotterdam, *Visiting Tutor*.
- InDeSem 11 (International Design Seminar) TU Delft, *Team Mentor*.
- University of Georgia, Ideas for Creative Exploration (ICE) program, Athens, GA, *Visiting Scholar*.
- Michaelis School of Fine Art, University of Cape Town, Cape Town, SA, *Guest Lecturer*.
- Institute for Doctoral Studies in the Visual Arts, Venice, Italy. *Guest Lecturer*.
- Freemote Festival, "Tussen Kunst en Glitch," Utrecht, Netherlands, *Expert Panelist*.
- Aalto University, School of Art & Design/Pixelache 2011, Helsinki, *Guest Lecturer*.
- School of Visual Arts, Fine Arts Department, New York, *Guest Lecturer*.

2010

- Art Basel, Basel, Art Lobby Discussion with Nicolas Bourriaud, Michael Grey, Peter Weibel, *Chair*.
- Washington University in St. Louis, Sam Fox School of Design & Visual Arts, *Beaumont Lecture*.
- University of Tartu, Transforming Culture in the Digital Age conference, Tartu, Estonia, *Keynote Speaker*.
- Sonic Acts XIII: The Poetics of Space, Amsterdam, Lecture/Performance with Yolande Harris.
- ISEA2010 RUHR, Dortmund, Theory and History of Media Art, *Panelist and Chair*.
- University of New Mexico, Center for the Arts, Albuquerque, Lecture/Performance with Yolande Harris.
- City University of Hong Kong, School of Creative Media, *Guest Professor*.
- Netherlands Media Arts Institute, Amsterdam, Rene Coelho Award Masterclass, *Speaker*.
- Third International Deleuze Studies Conference, Amsterdam, "The Smooth and the Striated," *Panelist*.
- BALTAN Labs, seminar with Design Academy Eindhoven, *Guest Lecturer*.
- Soweieso-Neukölln, Berlin, *Speaker*.
- STEIM (Studio for Electro-Instrumental Music), Amsterdam, HotSpot Lab, *Guest Speaker*.
- University of Haifa, Graduate program in Fine Art, *Guest lecturer*.

2009

- Exploratorium, San Francisco, "Visions of the Future," *Featured speaker* with Dorka Keehn.
- ArtFutura, Es Baluard Museo d'Art Modern i Contemporani, Palma de Mallorca, *Keynote Speaker*.
- INSIDE [art and science], Lisbon, *Keynote Speaker*.
- Fondazione Bevilacqua la Masa, Venice, *Keynote Speaker*.
- Nuova Accademia di Belli Arti, Milan, *Keynote Speaker*.
- University of Genoa, Archivio d'Arte Contemporanea, "Art and Electronic Media," *Keynote Speaker*.

- Digital Art and Culture 8th International Conference: After Media, UC Irvine, *Panelist*.
- re:live – Third International Conference on Media Art Histories, Melbourne, *Remote Panelist*.
- Virtueel Platform, Writing about New Media, European Space Agency, Noordwijk, NL. *Seminar leader*.
- University of Bremen, Informatik Colloquium, *Guest Lecturer*.
- Netherlands Media Arts Institute, Amsterdam, *Art and Electronic Media* book-launch, with Annet Dekker.
- Estonian Art Academy, Tallinn, *Guest Lecturer*.

2008

- College Art Association Annual Conference, Dallas, “Art and Science Education Roundtable,” *Chair*.
- Walled Garden, Virtueel Platform, Amsterdam. “Art and Net Ontology,” *Theme Coordinator*.
- The Mirror Stage, NeMe/Lantis Foundation, Limassol, Cyprus, *Panelist*.
- Imaging by Numbers: A Historical View of the Computer Print, Block Museum, Northwestern U., *Panelist*.
- University of California at Santa Barbara, Media Arts and Technology, *Guest Lecturer*.
- University of California at Los Angeles, Department of Design|Media Arts, *Guest Lecturer*.

2007

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

2006

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

2005

- REFRESH! First International Conference on the Histories of Media Art, Science, and Technology, Banff New Media Institute, Banff, Canada. “MediaArtHistories: Times and Landscapes.” *Chair*.
- SIGGRAPH 2005, Los Angeles. “Extensions of Embodiment,” *Panelist*; “Digital Activism/Political Art,” *Moderator*.
- Art|Sci Center, University of Southern California, Los Angeles, *Guest lecturer*.

2004

- Cyber@rt Bilbao, Bilbao, Spain. *Panelist*.
- College Art Association Annual Conference, Seattle, Washington. “Artists in Industry and the Academy: Interdisciplinary Research Collaborations.” *Chair*.
- Rita Friendly Kaufman Lecturer, Queens University, Kingston, Ontario. “Hot to Bot: Pygmalion’s Lust and the Cyborg Future of Art.” *Keynote Speaker*.

2003

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

- SIGGRAPH 2001: The 28th International Conference on Computer Graphics and Interactive Techniques, Los Angeles. "Art in the Information Age: Technology and Conceptual Art." *Panelist*.
- School of Visual Arts, New York, New York. *Guest Speaker*.

2000

- *WRO2000@kultura*: International Media Art Biennale, Wroclaw, Poland. "Tele-Agency: Telematics, Telerobotics, and the Art of Meaning." *Remote Panelist*.
- *DAC2000*, "Ideology of the Virtual," Bergen, Norway. "Virtual Perspective and the Artistic Vision: A Genealogy of Technology, Perception, and Power." *Panelist*.
- *Planetnetwork Conference*, Global Ecology and Information Technology, San Francisco. *Panel chair*.
- University of California at Los Angeles, Department of Design and Media Arts, 2000, "Art in the Information Age: Technology and Conceptual Art." *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. "The House That Jack Built: Jack Burnham's Concept of Software as a Metaphor for Art." *Panelist*.
- *Crossing the Virtual Divide: Bodies in Cyberspace*, Wexner Center for the Arts, Columbus, Ohio. "Body Mécanique: Reflections on Interactive Electronic Art." *Panelist*.
- *Consciousness Reframed II*, CAiiA, University of Wales, Newport. "The House That Jack Built: Jack Burnham's Concept of Software as a Metaphor for Art." *Panelist*.

1997

- *ISEA97* (International Symposium on Electronic Art) Chicago. "Gemini Rising, Moon in Apollo: Attitudes on the Relationship between Art and Technology in the US, 1966-71." *Panelist*.
- *College Art Association of America*, Annual Conference, New York. "Life as We Know It and/or Life as It Could Be: Epistemology and the Ontology/Ontogeny of Artificial Life." *Panelist*.

1996

- *ISEA96* (International Symposium on Electronic Art) Rotterdam, Netherlands. "Virtual Perspective and the Artistic Vision: A Genealogy of Technology, Perception, and Power." *Panelist*.
- *Middle Atlantic Symposium in the History of Art*, National Gallery of Art, Washington, DC. "'Le Coq C'est Moi!' Brancusi's *Pasarea Maiastra*: Nationalistic Self-Portrait?" *Panelist*.

1995

- *Einstein Meets Magritte*, Vrei Universiteit Brussel, Brussels, Belgium, "Technology and Intuition: A Love Story? Roy Ascott's Telematic Embrace." *Panelist*.

UNIVERSITY SERVICE

University of California, Santa Cruz

- Digital Arts and New Media MFA Program, *Director*, 2016-17. Major accomplishments include: recruitment (90% conversion rate and 50% growth vs 2015-16); established pathways from DANM MFA to UCSC Ph.D. programs; launched new website; integrated creative entrepreneurship into curriculum; major revision of program statement and recruitment materials.
- LA Salon, represented DANM for Arts Division at major alumni/development event.

Rhode Island School of Design

As one of two full-time faculty, I worked closely with department head to administer all aspects of the Digital+Media MFA program, including curriculum, recruitment/admissions, and assessment.

University of Washington

- Co-Founder, Art + Brain Lab, 2013-15. Co-authored \$20,000 grant to initiate the lab.
- Surveillance and Privacy: Art, Law, and Social Practice. Symposium organizing committee, 2013-14.

- University Honors Program, Faculty, 2014-15.
- Undergraduate Research Program, Mentor, 2014.
- DXARTS Ph.D. Admissions committee, 2013-14.

University of Amsterdam

- New Media MA Marketing and Publicity Committee, 2008-10.
- New Media Team, 2008-10.
- New Media MA Graduation Committee, Faculty Director, 2008-09.

Savannah College of Art and Design

- Graduate Studies Committee, 2004-5.
- Distinguished Visitors Committee, 2005-7.
- New Media MA Steering Committee, 2005-7.
- New Media Minor Planning Committee, 2005-7.

Duke University

- Information Technology Advisory Committee, (ITAC), *Member*, 2000-2004.
- Center for International Studies, Steering Committee, *Member*, 1996-1997.
- Working Group on Global Issues of Cybernetics, Communication, and Culture, *Co-Director*, 1994-95.

SERVICE TO THE FIELD

SIGGRAPH (Special Interest Group Graphics, Association for Computing Machinery, ACM)

- Lifetime Achievement Award Jury, 2016-17
- Art Papers, Chair, 2015-16
- Art Papers, Jury Member, 2014-15

Computer Art Congress, 5th Annual Conference, Paris, *Steering Committee*, 2015-16.

Montabonel & Partners, London. Media in the Expanded Field initiative, 2014-present.

Thoma Arts Foundation, Santa Fe. Nominator, 2015 Arts Writing Fellowship Award.

International Symposium on Electronic Art (ISEA) *International Program Committee*, 2006, 2008, 2013, 2015.

Joan Mitchell Foundation, New York. Painters & Sculptors Grant Program, Nominator, 2014, 2015.

A Blade of Grass, New York, NY. *Advisory Board Member*, 2011 – 2014.

International Conference on the Histories of Media, Art, Science, and Technology (Media Art Histories)

- Rewire, Liverpool, *Co-Chair*, 2010-11.
- re:live, Melbourne, *Advisory Committee*, 2008-9.
- re:place, Berlin, *Advisory Committee*, 2006-7.
- re:refresh! Banff, *Founding International Organizing Committee*, 2004-5.

Leonardo/International Society for the Arts, Sciences, and Technology (ISAST)

- Leonardo Education Forum, *Chair* 2007-8; *Vice-Chair* 2005-7; *International Liaison*, 2010-11.
- *Leonardo* journal, Peer reviewer, 2000 – present.
- Leonardo Pioneers and Pathbreakers of Electronic Art. *Advisor*, 1997-present.
- Leonardo Award for Excellence Review Committee, 2004.
- Leonardo Digital Reviews, Editorial Board, 1996–2002.

Creativity and Cognition Biennial Conference (Association for Computing Machinery, ACM)

- *Conference Program Committee*, 2007, 2009, 2011; Education panel, *Chair*, 2007.

College Art Association of America

- Leonardo Education Forum (affiliated society, see above), 2005 – present.
- New Media Caucus (affiliated society) 2005 – present.
- Education Committee, 2006-8.

Technoetic Arts (journal, Intellect Press, London). *Editorial Advisory Board*, 2003 – present.

Drain Magazine (online journal) *Editorial Board*, 2007 – present.

Arts Future Book series, (Glyphi Limited, London) *Editorial Board*, 2010 – present.

Intermédialités (journal, University of Montreal) *Reading Committee*, 2009.

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

School of Visual Arts, MFA Computer Arts, *External Advisor*, 2007.

Altering Nature: How Religious and Ethical Traditions Assess the New Biotechnologies, *Advisor*, 2003 – 8.

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

ARTS ADMINISTRATION AND BUSINESS EXPERIENCE

Reactive Search, Durham, NC, Internet software. *Director of Visual Research; Chief Ontology Officer*, 2000-01.

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

Goldman Sachs, New York, NY, *Research Analyst, Fixed Income Group*, 1992-3.

Freelance art consultant and manager, New York, NY, 1986-88; 1991-92. Clients incl. Art Against AIDS, Nathan Cummings Fndn, NY Public Library, Cecil Taylor, Rashied Ali, Clifford Jordan, Jemeel Moondoc.

Yale Conference on Arts Management, Yale University, New Haven, CT, *Organizer and Chair*, 1990. Panelists incl Tom Krens (Guggenheim), Mary Schmidt-Campbell (NYDCA), Alberta Arthurs (Rockefeller Fndn).

Lower East Side Community Music Workshop, New York, NY, *Administrative Director*, 1986-1988.