E D W A R D   A .   S H A N K E N

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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 AND UNIVERSITY ADMINISTRATION

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

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

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.

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

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

Books

- *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 (paperback). Reviewed in over 20 publications internationally.

- *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, 2007.

Film and Media

- *Art and Electronic Media Online Companion*, 2009-present. Multilingual online companion to book with user-generated multimedia content. Complements and expands print publications. 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,* "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

- "Computational Aesthetics" *Encyclopedia of Aesthetics.* Michael Kelly, ed., (Oxford U Press, 2014):

- "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, 23-40. Reprinted in Polish as "Historia i przyszłość labu" in *Medialab – instrukcja obsługi*, Eds. M Filiciak, A Tarkowski, A Jałosińska. (Chrzelice: Fundacja Ortus, 2011): 87-96. Reprinted in *Synergy: New Frontiers of Science, Art and Thought*, *9th edition*, 2013.

- "New Media and Contemporary Art: Towards a Hybrid Discourse" *ISEA2010 RUHR*. Dortmund: International Symposium of Electronic Art, 2010, 106-8.

- "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, 2010). Reprinted in *Relive: Media Art Histories.* S Cubitt and P Thomas, eds. Cambridge: MIT Press, 2013: 83-96.

- "Ars Electronica: International Creative Media Generator" in *A Way Beyond Creative Industries,* Robert Punkenhofer and Reane Leung, eds. Vienna: Folio, 2010, 140-43.

- "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 Bruce Clarke and Linda Dalrymple Henderson, 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 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," <u>Technoetic Arts</u> 3:1 (2005): 43-55. Reprinted online by Neme.org.

- "Tele-Agency: Telematics, Telerobotics, and the Art of Meaning," <u>Art Journal</u> 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.

- "'Life as We Know It' and/or 'Life as It Could Be': Epistemology and the Ontogeny/Ontology of Artificial Life," <u>Leonardo Electronic Almanac</u> 6:2 (February, 1998); <u>Leonardo</u> 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," <u>Leonardo Electronic Almanac</u> 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 <u>a minima</u> 12 (2005): 140-51.

- "'*Le Coq* C'est Moi!' Brancusi's *Pasarea Maiastra*: Nationalistic Self-Portrait?" <u>Art Criticism</u> 13:2 (1998): 67-82.

- "From 'Drips' to 'ZOOBs': The Cosmology of Michael Grey" <u>Art Byte</u> 1:3 (Aug-Sep, 1998): 30-41.

- "Technology and Intuition: A Love Story? Roy Ascott's Telematic Embrace," extended abstract in <u>Leonardo</u> 30:1 (February, 1997); full text online. Repr.in *Einstein Meets Magritte* (Dordrecht: Kluwer, 1999): 141-156.

Exhibition Catalog Entries

- "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.

- "Not Just Smoke and Mirrors…" *rAndom International*. London: WT, 2012: 23-25.

- "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

- "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'" <u>Rhizome.org</u> 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.
- "Lowell Boyers: 'Inhale/Exhale'" Drain Magazine (April, 2006) <www.drainmag.com>
- "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).

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. Contract in negotiation.
- *Inventando o Futuro: Arte, Eletricidade, Novas Mídias. (Inventing the Future: Art - Technology - New Media)* Portuguese, 140 ms pgs. Translation complete.
- "Contemporary Art and New Media: Digital Divide or Hybrid Discourse?" in Christiane Paul, ed. *A Companion to Digital Art* (Boston: Wiley-Blackwell) 36 ms pgs.
- "Towards a Genealogy and Futurology of Art and Technology," in de Campo, Hosale and Murrani, eds. *Worldmaking as Techne,* 30 ms pgs.
- "Love Is a Good Place to Start" (Interview with Ken Feingold). Exhibition catalog, Laznia Centre for Contemporary Art. Gdansk, Poland.

LECTURES, PANELS, WORKSHOPS (since 2004)

2014
- Whitney Museum of American Art, "Shared Spaces – Social Media and Museum Structures" New York, *Panelist.*
- Ars Electronica, Prix Ars Electronica Forum, Linz, *Invited speaker.*
- ISEA 2014 (International Society for the Electronic Arts), "Genresis," Dubai, *Panelist.*
- Institute for Systems Biology, "Systems Biology – Systems Art" Seattle, *Keynote.*
- "Surveillance & Privacy: Art, Law, and Social Practice," Henry Art Gallery, U Washington, Seattle, *Keynote.*
- University of California, Santa Barbara*, Department of Media Arts and Technology, *Guest Professor.*
- University of California at Los Angeles*, Department of Design|Media Arts, *Guest Lecturer.*
- Art Center College of Design, Pasadena, *Visiting Lecturer and Critic.*
- "A Conversation with Steina and Woody Vasuka," Henry Art Gallery, U Washington, Seattle, *Conversant.*
- California Institute of the Arts, Center for Integrated Media, Valencia, *Visiting Lecturer and Critic.*

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 Lecture.*
- University of Georgia**,** Ideas for Creative Exploration (ICE) program, Athens, GA, *Visiting Scholar.*

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, Sante 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, "New Media, Art-Science, and Mainstream Contemporary Art: Toward a Hybrid Discourse," Leonardo Education Forum panel, *Chair.*
- ArtFutura 2011, Bilbao, Spain, *Keynote Speaker.*
- New Frontiers in Science, Art and Thought: Synergy, Santa Barbara Center, Barcelona, *Keynote Speaker.*
- WRO2011 Alternative Now: 13th International Media Art Biennale, Wroclaw, Poland, *Keynote Speaker*.
- 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*.
- Piet Zwart Institute, Master Media Design and Communication program, Rotterdam, *Visiting Tutor.*
- InDeSem 11 (International Design Seminar) TU Delft, *Team Mentor.*
- ISSUE Project Room, Brooklyn, *Lecturer/Performer* (with Yolande Harris).
- 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.*
- Transforming Culture in the Digital Age, Tartu, Estonia, *Keynote Speaker.*
- Filmhuis Den Haag, ZAAL 5, The Hague, Netherlands, *Keynote Speaker*.
- City University of Hong Kong, School of Creative Media, *Guest Lecturer.*
- Sonic Acts XIII: The Poetics of Space, Amsterdam, *Panelist.*
- University of New Mexico, Center for the Arts, Albuquerque, *Lecture/Performance* with Yolande Harris*.*
- Netherlands Media Arts Institute, Amsterdam, Rene Coelho Award Masterclass, *Speaker.*
- ISEA2010 RUHR, Dortmund, Theory and History of Media Art, *Panelist* and *Chair.*
- 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
- 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, 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.*
- Exploratorium, San Francisco, "Visions of the Future," *Featured speaker* with Dorka Keehn.
- 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: The 32nd Int'l Conference on Computer Graphics and Interactive Techniques, Los Angeles. "Extensions of Embodiment," *Panelist*; "Digital Activism: Political Art," *Moderator.*
- Art|Sci Center, University of Southern California, Los Angeles, *Guest lecturer.*

2004
- Queens University, Agnes Etherington Art Center, Kingston, Canada, *Rita Friendly Kaufman Lecturer*.
- Cyber@rt Bilbao, Bilbao, Spain. *Panelist.*
- College Art Association Annual Conference, Seattle, Washington. "Artists in Industry and the Academy: Interdisciplinary Research Collaborations." *Panel Chair.*

UNIVERSITY SERVICE

University of Washington
- Surveillance, Privacy, Art, and the Law Symposium (working title), 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)
- Art Papers, Chair Elect, 2015-16; Jury Member, 2014-15.

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:fresh! 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.

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.

Creativity and Cognition Biennial Conference (Association for Computing Machinery, ACM)
- *Conference Program Committee*, 2007, 2009, 2011; Education panel, *Chair*, 2007.

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

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

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.

CURATORIAL, ARTS ADMINISTRATION, AND OTHER ORGANIZATIONAL EXPERIENCE

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

Leonardo Education Forum, Exhibition Committee*, Founding Chair*, 2005-08.
- *Social Fabrics* (curated by Susan Ryan, Patrick Lichty) Adams Mark Hotel, Dallas, 2008.
- *Lines of Flight* (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.
- Media Artist in Residence Program, *Founding Director*, 2002-4.
- Visualization Colloquium, *Co-organizer,* 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.

Reactive Search, Durham, NC, Internet software. *Director of Visual Research; Chief Ontology Officer,* 2000-01.
- Determined organizational structures for online catalog navigation software.
- Interfaced with Chief Technology Officer to develop and implement new technologies.

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 Intern* with Adam Weinberg*,* 1993.

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

Freelance art consultant, New York, NY, 1991-92.
Clients included Art Against AIDS, Nathan Cummings Foundation, New York Public Library.

Yale Conference on Arts Management, Yale University, New Haven, CT, *Organizer and Chair*, 1990.

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