Curt Cloninger

Associate Professor of New Media
University of North Carolina Asheville
Email: curt@lab404.com
Websites: lab404.com * playdamage.org * deepyoung.org

EDUCATION

MFA	2008	**Studio Arts**	Maine College of Art. Portland, Maine.
BA	1991	**English**	The University of the South. Sewanee, Tennessee.

POSITIONS HELD

2015-
present
Associate Professor
New Media
University of North Carolina Asheville

2008-
2015
Assistant Professor
New Media
University of North Carolina Asheville

2003-
2008
Lecturer
New Media
University of North Carolina Asheville

1998-
2001
Internet Administrator
Integrity Music. Mobile, Alabama.
[large-scale site architecture, design, implementation, management]

1995-
1997
Teacher
Bayside Academy. Daphne, Alabama.
[middle school English]

SCHOLARSHIP (includes Publications and Exhibitions)

SELECTED PUBLICATIONS

[Books]

2021
Some Ways of Making Nothing: Apophatic Apparatuses in Contemporary Art. Santa Barbara, California: Punctum Books (3Ecologies Imprint), February 2021.

2014
One Per Year. Brescia, Italy: Link Editions, 2014.

2008   *Fresher Styles for Web Designers: More Eye Candy from the Underground.* Berkeley, California: Peachpit / New Riders, 2008.

2006   *Hot-Wiring Your Creative Process: Strategies for Print and New Media Designers*. Berkeley, California: Peachpit / New Riders, 2006.

2001   *Fresh Styles for Web Designers: Eye Candy from the Underground*. Indianapolis, Indiana: New Riders, 2001.

[Albums]

2022   *Drum Major Instinct*. Co-composed/performed with Jeff Arnal. Hot Springs, Arkansas: Mahakala Music, May 2022.

[Articles and Reviews]

2019   "Found Constraints and Followed Contours: The Barkley Marathons." *Performance Research* (On Mountains) 24, No. 2, (Summer 2019), 8-15.

2017   "Bereft Nothing vs. Fecund Nothing (or Broken Icons vs. Glitched Gifs or the Dead End Zero vs. the Via Negativa)." *Textshop Experiments* 3, (Summer 2017).

2016   "Cones Intersecting Planes: Four Diagrams with Accompanying Anecdotal Comments." *Textshop Experiments* (Tours & Detours) 2, (Winter 2016).

2014   "glitch politix Man[ual/ifesto]." Co-authored with Nick Briz. In *Tactical Glitches*. Naples, Italy: SUDLAB Contemporary Art, 2014.

2013   "Manifesto for a Theory of the 'New Aesthetic'." *Mute Magazine* (London) 3, No. 4 (Spring 2013), 16-27.

       "Report on the Construction of Situations and on the Terms of Organization and Action of the International Situationist Tendency (Guy Debord)." In *The Manifesto in Literature*. Farmington Hills, Michigan: St James, 2013, 323-6.

       "The Society of the Spectacle (Guy Debord)." In *The Manifesto in Literature*. Farmington Hills, Michigan: St James, 2013, 331-3.

       "Mythologies (Roland Barthes)." In *The Literature of Propaganda*. Farmington Hills, Michigan: St James, 2013, 327-9.

2011   "GltchLnguistx: The Machine in the Ghost / Static Trapped in Mouths." In *GLI.TC/H! READER[ROR] 20111*. Edited by Nick Briz, Evan Meaney, Rosa Menkman, William Robertson, Jon Satrom, and Jessica Westbrook. Tokyo: Unsorted Books, 2011, 23-41.

       "Bergson's 'Spirit.'" *Friction Research* 4 (*Reclaim The Mind*), 2011 (September). [The Netherlands] Edited by A. Andreas.

       "Remix As If." R*emix The Book / The Blog* (August 2011). Edited by Mark Amerika.

2010   "GltchLnguistx: The Machine in the Ghost / Static Trapped in Mouths." In *Proceedings of the First Annual GLI.TC/H Noise and New Media Conference Held in Chicago 9/29 - 10/3 2010*. Chicago, 2010. Republished in *Nictoglobe: Online Magazine of Transmedial Arts & Acts* 18, No. 4. (Fall 2010). [The Netherlands] Edited by A. Andreas.

"Stereolab, North Carolina." *Paste Magazine*, No. 62 (April/May 2010), 30.

2009   "Commodify Your Consumption: Tactical Surfing / Wakes of Resistance." In *3º Encuentro Inclusiva-net: net.art (segunda época). La evolución de la creación artística en el sistema-red*. Madrid: Área de las Artes del Ayuntamiento de Madrid, 2009, 33-46. Presented at the Centro Cultural de España en Buenos Aires, Argentina, March 2009.

"Eternity in an Instant: The Moving Images of David Crawford." In *Sequences: Contemporary Chronophotography and Experimental Digital Art*. Imagetime. Edited by Paul St George. London: Wallflower Press, 2009, 114-119.

2007   "Designing Context." *DesignSessions: Notes on Design* (October 2007). Edited by Kevin Kelly.

2006   "2,305-Words on 'Sweet Child o' Mine'." *Paste Magazine*, No. 26 (November 2006), 70-73.

2005   "Geeks Inadvertently Making Net Art." *Intelligent Agent* 5, No. 2. (Winter 2005). Edited by Christiane Paul.

2004   "Music Lessons: A Life Spent Listening." *Paste Magazine*, No. 11 (August/September 2004), 74-77.

"even better than the [ethe]real thing." Review of *Protocol*, by Alexander R. Galloway. *Rhizome Digest* (July 2004). Edited by Kevin McGarry.

"A More Exciting Delirium." Review of *Rhythm Science,* by Paul D. Miller. *Rhizome Digest* (March 2004). Edited by Kevin McGarry.

2003   "On Archiving, Ephemera, and Analog Distortion." *Intelligent Agent* 3, No. 2 (Summer/Fall 2003). Edited by Christiane Paul.

"How I Stopped Hierarchizing and Learned to Love the Whole." Review of *The New Media Reader*, edited by Noah Wardrip-Fruin and Nick Montfort and *Multimedia: from Wagner to Virtual Reality*, edited by Randall Packer and Ken Jordan. *Tekka* 1, No. 3 (Summer 2003). Edited by Mark Bernstein.

"Yoshi Sodeoka: The Interface is the Massage." *Intelligent Agent* 3, No. 1 (Winter/Spring 2003). Edited by Christiane Paul.

2001   "The Web Vs. Other Media." Co-Authors: Steven Caddy and Karen Ingram. *Impress Web Design Magazine* (Korea), October 2001, 68-70.

"Head to Head on Usability." Co-Author: Bo McFarland. *Mute Magazine* (UK), No. 21 (September 2001), 14-15.

2000   "A Case for Web Storytelling." *A List Apart*, No. 92 (December 2000). Edited by Jeffrey
            Zeldman.

            "don't believe the hype(rtext): a meta-meta-criticism of meta-criticism." *Spark Online*, No. 14
            (November 2000). Edited by Kris Krug.

            "Usability Experts are from Mars. Graphic Designers are from Venus." *A List Apart*, No. 74
            (July 2000). Edited by Jeffrey Zeldman. Republished in *Design Matters: Society for Technical
            Communication Information Design Special Interest Group*, October 2000. Edited by Beth
            Mazur.

SELECTED EXHIBITIONS

KEY: "Name Of Artwork." Nature of the exhibition or event in which it is featured. *Name Of The
            Exhibition/Event*. Name of the Venue. City, State/Country. Curator(s) [if applicable].

2022   "Live at Static Age." Improvisational Audio Performance (with Jeff Arnal, as *Drum Major
            Instinct*). *Catalytic Sound International Festival*. Asheville, North Carolina, and online.

2021   "In Length We Find Release (Utterings #9)." Collaborative Networked Performance (with
            Annie Abrahams [FR], Daniel Pinheiro [PRT], Constança Carvalho Homem [PRT], Nerina
            Cocchi [BE], Derek Piotr [US], [hereafter "Utterings group"]). *Athens Digital Arts Festival*.
            Athens (Greece), and online.

            "Supra-Semiotics (Utterings #8)." Collaborative Networked Performance [Keynote
            Performance] (with *Utterings* group). *Electronic Literature Organization Conference.* Aarhus
            University (Denmark), University of Bergen (Norway), and online.

            "Breathing [excerpt]." Remixed video documentation of a collaborative online performance
            (with *Utterings* group). Group Exhibition. *Covid E-Lit*. Online. Curated by the Electronic
            Literature Organization.

2020   "New Language; Above Rationality; Transmissions (Utterings #6)." Series of Three
            Collaborative Networked Performances (with *Utterings* group). *We're All Bats Listening Arts
            Channel*. London, UK, and online.

            "Breathing (Utterings #5)." Collaborative Networked Performance (with *Utterings* group).
            Stadtwerkstatt's *STWST48x6 MORE LESS Festival*. Linz, Austria, and online.

            "Utterings #4." Collaborative Networked Performance (with *Utterings* group). *Network Music
            Festival*. Birmingham, UK, and online.

            "Utterings #1." Collaborative Networked Performance (with *Utterings* group). *Audioblast
            Festival #8*. Stereolux Digital Arts Centre, Nantes, France, and online.

2019   "Attack & Decay." Collaborative Audio/Visual Performance (with Peter Kusek). Static Age,
            Asheville, North Carolina.

2018   "Sad But True." Performance. *ReVIEWING Black Mountain College Conference*. Reuter
         Center (UNC Asheville), Asheville, North Carolina. Curated by Alice Sebrell and Brian Butler.

         "Clip 12: *Ways of Something* (Episode 4)." Group Screenings:
         1. Museum of the Moving Image. New York. Curated by Lorna Mills.
         2. Telematic Gallery, San Francisco. Curated by Lorna Mills.

         "SHAPES of YOU." Solo Networked Performance. *Documentation presented at Universities
         Art Association of Canada Conference*. University of Waterloo. Waterloo, Canada.

2017   "NeWWWorlDisorder." Collaborative Networked Performance. Open Space Arts Society
         (Victoria, Canada) and online. Curated by Randall Packer.

         "Clip 12: *Ways of Something* (Episode 4)." Group Exhibition. *Dreamlands*. **Whitney Museum
         of American Art**. New York. Curated by Lorna Mills and Chrissie Illes.

2016   "Unsaying Is As Unsaying Does (Audio)." Group Exhibition. *Sound: An Exhibition of Sound
         Art*. Crisp-Ellert Art Museum (Flagler College). St. Augustine, Florida. Curated by Michael
         Dickins, Barry Jones, and Julie Dickover.

         "Clip 12: *Ways of Something* (Episode 4)." Group Screenings:
         1. Northwest Film Forum. Seattle, Washington. Curated by Lorna Mills.
         2. HEK (House of Electronic Arts). Basel, Switzerland. Curated by Lorna Mills and Tina
         Sauerlandner.
         3. Carnegie Museum of Art. Pittsburgh, Pennsylvania. Curated by Lorna Mills.
         4. eXAF. Plovdiv, Bulgaria. Curated by Lorna Mills.

         "Day Long Duet (The Day The World Went Away)." Collaborative Performance. *Interlude
         Festival*. Henco Gallery. Asheville, North Carolina.

         "A(nother) Year with Swollen Appendices." Group Exhibitions:
         1. *books - London edition*. Arebyte Gallery. London. Curated by David Quiles Guilló, Patrick
         Lichty, and Erik Zepka.
         2. *books - Madrid edition*. Venue Nadie Nunca Nada No. Madrid, Spain. Curated by David
         Quiles Guilló, Patrick Lichty, and Erik Zepka.

2015   "Lost In Stereo (Pop Mantra #5)." Performance. *Forms of Repetition*. Glasshouse Art-Life-
         Lab. Brooklyn, New York.

         "Packages with the Sound of Their Own Shipping (After Robert Morris' 'Box with the Sound of
         Its Own Making')." Group Exhibition. *Pixxelpoint Media Art Festival*. Nova Gorica City Gallery
         (Nova Gorica, Slovenia) and Trgovski dom Gallery (Gorizia, Italy). Curated by Igor Štromajer.

         "Clip 12: *Ways of Something* (Episode 4)." Group Screening. Gene Siskel Theatre Centre /
         School of The Art Institute of Chicago. Chicago. Curated by Lorna Mills.

         "+u+i." Group Exhibition. *The Luminous Surface*. University Gallery & The Electronic Gallery
         (Salisbury University). Salisbury, Maryland. Curated by David Linton.

"alice loves bob." Online group exhibition. *Inside the www.WHIT3CU.be.* Curated by Bernardo Villar.

"The Xanadu Hijack." Internet Art Project. *Turbulence Commission / National Endowment for the Arts Grant*. Internet.

"Unsaying Is As Unsaying Does (Audio)." Group Exhibition. *Sound: An Exhibition of Sound Art*. Traherne Gallery (Austin Peay State University). Clarksville, Tennessee. Curated by Michael Dickins and Barry Jones.

2014   "A Playdamage Flipbook" and "'Twixt The Cup and The Lip #3 (Letting the Language Speak Itself)." Group Exhibition. *glitChicago*. Ukrainian Institute of Modern Art. Chicago. Curated by Paul Hertz.

"Unsaying Is as Unsaying Does." Performance. *glitChicago*. Ukrainian Institute of Modern Art. Chicago. Curated by Paul Hertz.

"tritri.gif" Group Exhibition. *GIF Free For All. 4th Computer Art Congress*. School of Fine Arts of the Federal University of Rio de Janeiro. Brazil. Curated by A. Bill Miller.

"WONDERCABINETOFTHEBIGELECTRICCAT-HAS-A-POSSE." Group exhibition. *Dashboard*. Kalpani Gallery. Milan, Italy. Curated by Kamilia Kard and David Quiles Guilló.

2013   "transCRYPTion (Alan-Turing-Has-A-Posse)." Group exhibition. *NET WORTH*. TRANSFER Gallery. Brooklyn, New York. Curated by Daniel Temkin and Kelani Nichole.

"James-Joyce-has-a-Posse." Group Screening. *COMPRESS FEST*. Fine Arts Theater. Asheville, North Carolina. Curated by The Media Arts Project.

"Reading Club." Collaborative experimental reading/writing performance by Annie Abrahams and Emmanuel Guez, text by Mez Breeze, readers/writers: Lucille Calmel, Curt Cloninger, Pascale Gustin, Helen Varley Jamieson, and Alan Sondheim. *Festival Chercher le Texte*. **Centre Georges Pompidou** (Paris) and online.

audio from "'Twixt The Cup and The Lip #5 (I Have Nothing To Say And I Am Not Saying It)." Field Recording Archive. *Funk's SoundBox 2012*. *Festival Chercher le Texte* (Paris). GalleryDDDL (online). Curated/compiled by Chris Funkhouser.

"i want KANDY." Online group exhibition. *_MON3Y AS AN 3RRROR | MON3Y.US.* Curated by Vasily Zaitsev [pseudonym].

"Playdamage (selections)." Group Exhibition. *Web Art - Gif/glitch/Neen Art/meme. Transnomades 2013 Festival*. Brussels, Belgium. Curated by Michaël Borras and Jacques Urbanska.

"DRIFT unRACE." Lecture and Participatory Event. The Media Arts Project. French Broad River (Asheville, North Carolina).

2012   "Book of Durrow [Glitched]." Group Exhibition. *Coded Perception. New Aesthetic Expo*. Utrecht, Netherlands. Curated by Nick Briz.

"Pop Mantra #4 (Rain Down On Me)." Solo Performance. Black Mountain College Museum + Arts Center (Asheville, North Carolina).

"Again (I Wish I Was A Fool For You)." Performance. *{Re}HAPPENING Festival 2012*. Black Mountain College (Lake Eden campus), North Carolina.

"What is 'Internet'?" Group Exhibition. *speed show : extra credit*. Penn State Altoona. Altoona, Pennsylvania. Curated by A. Bill Miller.

"James-Joyce-has-a-Posse," "During the Beginning," "Breathing In B Flat," "TOM (an instrumental rock opera remix in three parts)." *Solo Show*. Terminal Physical Space (Austin Peay State University). Clarksville, Tennessee. Curated by Barry Jones.

"'Twixt The Cup and The Lip #5 (I Have Nothing To Say And I Am Not Saying It)." Performance. *interrupt II workshop*. Granoff Center for The Creative Arts (Brown University), Providence, Rhode Island.

"James-Joyce-has-a-Posse." Group Exhibition. *Net Video, Black Box*. Givon Art Gallery. Tel Aviv, Israel. Curated by Doron Golan and Michael Szpakowski.

"Double Blind (Love)" [video documentation] (with Annie Abrahams). *Training for a Better World*. Regional Centre of Contemporary Art Languedoc-Roussillon. Sète, France.

2011   "'Twixt The Cup and The Lip #4 (We Made It, So It's Ours To Destroy)." Performance. *GLI.TC/H Festival 20111*. The Nightingale Theater. Chicago.

"'Twixt The Cup and The Lip #3 (Letting Language Speak Itself)." Online group exhibition. *Remix The Book*. Curated by Mark Amerika and Rick Silva.

"'Twixt The Cup and The Lip #1 (I Have Nothing To Say And I Am Saying It)." Performance. *{Re}HAPPENING Festival 2011*. Black Mountain College (Lake Eden campus), North Carolina.

2010   "Precious Little Evil." Online group exhibition. *You're The Artist Now, Dawg! A Digital Minimalism Exhibition.* Curated by Patrick Lichty.

"St. Frank and The Wolf" [video documentation]. National Juried Exhibition. *Searching for God.* Kuhn Fine Arts Gallery. The Ohio State University at Marion. Curated by Sarah Weinstock.

2009   "Double Blind (Love)." Collaborative Performance (with Annie Abrahams). Black Mountain College Museum + Arts Center (Asheville, North Carolina) and Living Room Gallery (Montpellier, France).

"During the Beginning." *BIPVAL (International Biennial of the Poets in Val-de-Marne) Media Poetry Prize* finalist exhibition. Alfortville Cultural Center Library. Paris.

"fear / rage." Online group exhibition. *Splashback: Rhizome's Splash Pages: 1998-2002*. New York. Curated by Brian Droitcour.

"Playdamage" and "Synesthetic Bubble Gum Cards." Group exhibition for *Festival de Arte Digital*. Belo Horizonte, Brazil.

"Breathing in B Flat" [video documentation]. Group screenings. *The Human Emotion Project*. Brancaleone Club in Rome; Villa d'Este in Tivoli, Italy; Frascati Scuderie Aldobrandini per l'Arte Contemporanea in Frascati, Italy; and Rocca dei Rettori in Benevento, Italy (Curated by Carlo Fatigone). LaSALA Exposiciones Galería in Cigüñuela, Spain; Filmoteca de Andalucia in Córdoba, Spain; Espacio Espora in Madrid; and Collège d'Espagne -- Cité Universitaire Internationale in Paris (Curated by Debbie Douez).

"Playdamage." Group exhibition. *ART.net*. Living Arts of Tulsa. Tulsa, Oklahoma. Curated by J.D. McPherson.

2008   "Pop Mantra #3 (Tonight)" and "In Real Life." Solo performances. Over The Opening. Brooklyn, New York. Curated by Michael Sarff.

"During the Beginning." Group exhibition. The Institute of Contemporary Art at Maine College of Art. Portland, Maine.

"Pop Mantra #2 (I Lost Myself)." Performance. The Institute of Contemporary Art at Maine College of Art. Portland, Maine.

"Pop Mantra #1 (Ghost Horses)." Performance for *Transhift New Media Art Festival*. The Pilot Light. Knoxville, Tennessee.

2007   "The Emily Dickinson Difference Engine." Solo Installation & performance. Maine College of Art Front Window & Friedman Gallery. Portland, Maine.

"St. Frank and the Wolf." Solo performance. Flood Gallery. Asheville, North Carolina.

"St. Frank and the Wolf." Performance for *r4wb1t5 micro.Fest*. The Art Gallery of Knoxville. Knoxville, Tennessee. Curated by Jon Cates and Chris Molinski.

"Breathing in B Flat: Net Art Remix." Solo online exhibition. Ignivomous. New York. ignivomous.org

2006   "The Unbearable Being of Lightness." Solo installation/performance. Maine College of Art. Portland, Maine.

"Synesthetic Bubble Gum Cards" and "reBranding." Group exhibition. [DAM] (Digital Art Museum) Berlin. Berlin, Germany.

2005   "Playdamage." Group exhibition for *Seoul Net Festival*. Coex Building. Seoul, Korea.

2004   "Synesthetic Bubble Gum Cards." Group exhibition for *FILE (Electronic Language International Festival)*. Galeria De Arte Do SESI. São Paulo, Brazil.

2003   "The Market-O-Matic [Fine Arts Version 1.0]." Group exhibition: *L'artiste Portatif*. The Institute of Mexico in Paris. Paris, France. Curated by Daniela Franco.

            "plotFracture." Online group exhibition. *Whalelane Journal* 7. Albany, New York.

2002   "The Grace Engine." Group exhibition for *FILE (Electronic Language International Festival)*. Paco Das Artes, São Paulo, Brazil.

2001   "A Digital Quilt Project." Group exhibition for *Seoul Net Festival*. Coex Building, Seoul, Korea.

            "Playdamage." Group exhibition for *FILE (Electronic Language International Festival)*. Museum of Image and Sound. São Paulo, Brazil.

GRANTS / RESIDENCIES / AWARDS / COMMISSIONS

2015   GRANT: **National Endowment for the Arts** *Art Works* grant via Turbulence.org / New Radio and Performing Arts. "The Xanadu Hijack."

2014   RESIDENCY: Baie Ste. Marie Artist & Family Residency via Maine College of Art. New Edinburgh, Nova Scotia. "novaScotia transCryption Engines." July 2014.

            AWARD/COMMISSION: "reMIXmyRELIGION. "Terminal Award. Austin Peay State University Art Department.

            COMMISSION: "Static Trapped In Mouths." (essay + online performance) for the *EVP (Electronic Voice Phenomenon) Project*. Liverpool, UK. Commissioned by Mercy & Penned in the Margins. Funded by Arts Council England.

PERMANENT COLLECTIONS

"Breathing [excerpt]." Electronic Literature Knowledge Database. University of Bergen. Norway.

"The Xanadu Hijack." MEIAC (Extremadura and Ibero-American Museum of Contemporary Art). Badajoz, Spain. Curated by Gustavo Romano.

"Clip 12: Ways of Something (Episode 4)." Whitney Museum of American Art. New York. Curated by Lorna Mills and Chrissie Illes.

"James-Joyce-has-a-Posse." GLI.TC/H 20111 20GB Engraved HDD. Chicago. Curated by Jeff Donaldson and Nick Briz.

"Breathing in B Flat: Net Art Remix," "Synesthetic Bubble Gum Cards," "Playdamage," "Plotfracture," and "A Digital Quilt Project." JavaMuseum. Cologne, Germany. Curated by Agricola de Cologne.

"Breathing in B Flat" [audio documentation]. SoundPOOL. Cologne, Germany. Curated by Agricola de Cologne.

"Synesthetic Bubble Gum Cards" and "reBranding." Rose Goldsen Archive of New Media Art, Division of Rare and Manuscript Collections. Cornell University Library. Ithaca, New York. Curated by Timothy Murray.

"Synesthetic Bubble Gum Cards" and "reBranding." Computer Fine Arts Collection. New York. Curated by Doron Golan. computerfinearts.com

"The Market-O-Matic [Fine Arts Version 1.0]." Runme.org Repository. Moscow. Curated by Alexei Shulgin. runme.org

"Playdamage," "Plotfracture," "The Shine of Your Japan," "Mouchette-Has-A-Posse," "A Digital Quilt Project," and "The Grace Engine." Rhizome Artbase. New York. rhizome.org

SELECTED LECTURE PRESENTATIONS / INVITED PARTICIPANT

2022   *Future Bodies Symposium & Exhibition*. New Media Caucus. Virginia Tech. Blacksburg, Virginia. 10/22.

2021   *Faith in Arts Conference*. Black Mountain College Museum and Arts Center and UNC Asheville. Asheville, North Carolina. 10/21.

        Electronic Literature Organization Conference (with *Utterings* group). Aarhus University (Denmark), University of Bergen (Norway), and online. 5/2021.

        "Weaving Triggers; ! {Tricks & Habits}; Patatuning." Series of Three Collaborative Networked Performance Workshops (with *Utterings* group). *We're All Bats Listening Arts Channel*. London, UK, and online. 4/2021.

2019   *Perspectives* (on Stan VanDerBeek). Black Mountain College Museum and Art Center. Asheville, North Carolina. 11/2019.

2018   *Universities Art Association of Canada Conference*. Transformation of the Artist's Studio Panel. University of Waterloo. Waterloo, Canada. 10/2018.
        Electronic Literature Organization Conference. Université du Québec à Montréal. Montreal, Canada. 7/2018.

2017   *Creative Mornings*. Asheville Fine Arts Theater. Asheville, North Carolina. 12/2017.
        ReVIEWING Black Mountain College Conference. Reuter Center (UNC Asheville), Asheville, North Carolina. 9/2017.

2016   *[image here] Conference and Exhibition*. **Harvard University**'s Film and Visual Studies
              PhD Program. Cambridge, Massachusetts. 4/2016.

2014   **School of the Art Institute of Chicago** *Film, Video, New Media, and Animation Department*.
              9/2014.
              Sense Lab: Arakawa + Gins Conference. Glasshouse Gallery. Brooklyn, New York. 6/2014.

2012   OuLANGltchpo Workshop. Sabotage Panel. *GLI.TC/H 2112*. Chicago. 12/2012.
              FluxFilms. Asheville Art Museum. Asheville, North Carolina. 11/2012.
              Known Conceptual. *VVVECTOR.VVVIE.WS*. Tritriangle Gallery. Chicago. 10/2012.
              interrupt II workshop. **Brown University**. Providence, Rhode Island. 2/2012.

2011   *GLI.TC/H Festival 20111*. Chicago. 11/2011.

2010   *Constrained Poetry Conference.* UNC Asheville. North Carolina. 11/2010.
              Interlab. **U.S. Department of Energy**. Oak Ridge, Tennessee. 11/2010.
              GLI.TC/H. Noise & New Media Event. School of the Art Institute of Chicago. 10/2010.

2009   *Off the MAP.* Bobo Gallery. Asheville, North Carolina. 11/2009.
              Voices that Matter Web Design Conference 2009. San Francisco, California. 4/2009.
              Inclusiva-net 3: NET.ART (SECOND EPOCH). Buenos Aires, Argentina. 3/2009.

2008   *An Event Apart*. Chicago, Illinois. 10/2008.
              Voices that Matter Web Design Conference 2008. Nashville, Tennessee. 6/2008.

2007   *Voices that Matter Web Design Conference 2007*. San Francisco, California. 10/2007.

2006   *South by Southwest Interactive Conference*. Austin, Texas. 3/2006.

2005   *University of South Carolina Art Department*. Columbia, South Carolina. 10/2005.
              Applied Visualization Conference. Asheville, North Carolina. 4/2005.
              South by Southwest Interactive Conference. Austin, Texas. 3/2005.
              Israel Internet Association Conference. Tel Aviv, Israel. 2/2005.

2004   *FILE Symposium*. São Paulo, Brazil. 11/2004.
              dotUNION conference. Calgary, Alberta, Canada. 11/2004.
              Black Mountain College Museum & Arts Center. Asheville, North Carolina. 9/2004.
              HOW Design Conference. San Diego, California. 5/2004.

2003   *Web Design World*. Seattle, Washington. 7/2003.

2002   *Web Builder*. Las Vegas, Nevada. 9/2002.
              Southern Illinois University Art Department. Edwardsville, Illinois. 4/2002.

2001   *Web Builder*. New Orleans, Louisiana. 11/2001 [keynote address].

2000   *Web Builder*. New Orleans, Louisiana. 12/2000.

SELECTED ADJUDICATION / EDITING / CURATING / BOARD MEMBERSHIP

2012-
present

Board of Directors: Black Mountain College Museum + Arts Center (Asheville, NC).

2015-
present

Advisory Council: *The Wrong* International Digital Art Biennale.

2016

Juror: *Mux Video Art Festival*. Asheville, North Carolina.

2013

Invited Curator: "Wonder Cabinet of the Big Electric Cat" (online net art "pavilion"). Featuring 14 international new media artists. Part of *The Wrong* Net Art Biennial (Alicante, Spain).

Juror: *2014 Media Arts Project (MAP) {Re}HAPPENING Grant*. Asheville, North Carolina.

2008

Jury Member: *Creative Capital Emerging Fields Grant*. Reader and Recommender. New York.

2004

Preliminary Editor: *Digital Art Studio: Techniques for Combining InkjetPrinting and Artist Materials*. Dorothy Krause, Bonny Lhotka, and Karin Schminke. New York: Watson-Guptill, 2004.

Jury Member: *HOW Magazine Interactive Design competition*. Cincinnati, Ohio.

2003

Editor: *One*. Mike Cina and Mike Young. Minneapolis, Minnesota: You Work For Them Press, 2003.

2001

Technical Editor: *Building Accessible Web Sites*. Joe Clark. Indianapolis, Indiana: New Riders, 2001.

SELECTED CITATIONS / PRESS

[Selected Books That Cite My Work]

2022

Jones, Nathan Allen. *Glitch Poetics*. London: Open Humanities Press, 2022, 21, 28-30, 252, 263, 271.

Jagodzinski, Jan. "The Cosmoecoartisan: Ahuman Becomings in the Anthropocene." *Ahuman Pedagogy: Multidisciplinary Perspectives for Education in the Anthropocene*. Edited by Jessie L. Beier and Jan Jagodzinski. Cham, Switzerland: Palgrave Macmillan, 2022, 256-7.

McKenzie, Cori. "Problematização and Poesis: Making Problems with Freire and Someone Else's Syllabus." *Paulo Freire and Multilingual Education: Theoretical Approaches, Methodologies, and Empirical Analyses in Language and Literacy*. Edited By Sandro R. Barros and Luciana C. de Oliveira. New York: Routledge, 2022, Chapter 15.

2021   Lohmeyer, Eddie. *Unstable Aesthetics: Game Engines and the Strangeness of Modding*. New York: Bloomsbury Academic & Professional, 2021, Chapter 1.

2019   Hodgson, Justin. *Post-Digital Rhetoric and the New Aesthetic*. Columbus: Ohio State University Press, 2019, 4–5, 32, 52, 62, 67.

2018   Cayley, John. *Grammalepsy: Essays on Digital Language Art*. London: Bloomsbury Press, 2018, 202.

Rettberg, Scott. "Panorama, Glitch, and Photospheres: Machine Vision and the Ghost in the Machine." *Emerging Aesthetic Imaginaries*. Edited by Mark Ledbetter and Lene Johannessen. Washington DC: Lexington Books, 2018, 22-23.

2015   Willems, Brian. *Shooting the Moon*. Winchester, UK: Zero Books, 2015, Chapter 10.

Levy, Malcolm and Christiane Paul. "Genealogies of The New Aesthetic." *Postdigital Aesthetics: Art, Computation And Design*. Edited by David M Berry and Michael Dieter. New York: Palgrave Macmillan, 2015, 27-28, 30, 34, 38, 41-42.

Apperly, Thomas. "Glitch Sorting: Minecraft, Curation and the Postdigital." *Postdigital Aesthetics: Art, Computation And Design*. Edited by David M Berry and Michael Dieter. New York: Palgrave Macmillan, 2015, 236, 242.

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DEPARTMENTS THAT HAVE USED MY ART OR WRITING IN THEIR CURRICULA

Graduate

Appalachian State University: *MA Education Media*
Art Center College of Design: *MFA Media Design*
Birkbeck University of London (UK): *MA Museum Cultures*
Edinburgh College of Art (UK): *MA Contemporary Art Theory / MA Visual Cutures*
Illinois Institute of Technology: *MS Marketing Communication*
Massachusetts Institute of Technology: *MS Comparative Media Studies*
Monash University (Australia): *Master of Multimedia Design*
The New School for Public Engagement: *MA Media Studies*
North Carolina State University: *M. Ed. Adult and Higher Education*
Parsons School of Design: *MFA Design & Technology*
Pratt Institute: *MS Communications Design*
Pratt Institute: *MFA Computer Graphics*
San Francisco State University: *MA Education (Instructional Technologies)*
School of Visual Arts: *MFA Computer Art*
Trinity College Dublin (UK): *M. Sc. Technology and Learning*
University of Denver: *MA Digital Media Studies*
University of Florida: *Art + Technology*
University of Maine: *MFA Intermedia*
University of Missouri: *PhD Information Science & Learning Technologies*
University of Washington: *Master of Library & Information Science*
University of Washington: *Master of Communication in Digital Media*
University of Western Ontario (Canada): *Master of Library & Information Science*

Undergraduate (US)

Austin Peay State University: *Art*
Ball State University: *Fine Arts*
Bard College: *Film and Electronic Arts*
Bard College: *Literature*
Brooklyn College CUNY: *Art*
Brown University: *Modern Culture and Media*
California State University Long Beach: *Visual Communication*
California State University Sacramento: *Design*
Carnegie Mellon University: *School of Art*
Chaffey College: *Art History*
City College of New York CUNY: *Electronic Design & Multimedia*
College of DuPage: *Photography*
The College of New Jersey: *Art*
College of Staten Island CUNY: *Media Culture*
College of Wooster: *History*
Columbia College Chicago: *Photography*
Concordia University: *Centre for Digital Arts*
Florida State University: *Art*
George Mason University: *Art History*
George Mason University: *Art and Visual Technology*
Hunter College CUNY: *Film and Media Studies*
Kansas State University: *Art*
Manhattanville College: *Art Studio*
Maryville University: *Art & Design*
Missouri State University: *Art and Design*
Metropolitan State University of Denver: *Art*
New School University: *Media Studies and Film*
New York City College of Technology CUNY: *Advertising Design & Graphic Arts*
New York University: *Art and Art Professions*
Ohio University: *College Of Business*
Ohio State University: *Art*
Rensselaer Polytechnic Institute: *Department of the Arts*
Rochester Institute of Technology: *School of Design*
Rutgers University: *Design*
San Diego State University: *School of Art, Design, and Art History*
San Francisco State University: *Design and Industry*
Savannah College of Art and Design: *Graphic Design*
School of The Art Institute of Chicago: *Film, Video, New Media, and Animation*
School of the Museum of Fine Arts Boston: *Text and Image Arts*
Smith College: *Computer Science*
SUNY Albany: *Studio Art*
SUNY Buffalo: *Media Study*
Sarah Lawrence College: *Visual Arts*
Temple University: *Computer and Information Science*
Temple University: *Film and Media Arts*
Temple University: *New Media Interdisciplinary Concentration*
The University of the Arts in Philadelphia: *Multimedia*
UCLA: *Design | Media Arts*
University of California San Diego: *Visual Arts*

University of California Santa Barbara: *English*
University of California Santa Cruz: *Film and Digital Media*
University of Colorado at Boulder: *Media Arts*
University Of Colorado at Denver: *Multimedia Studies*
University of Denver: *Library Information Science Program*
University of Florida: *Studio Art*
University of Georgia: *Digital Media*
University of Illinois at Chicago: *School of Art and Design*
University of Illinois at Urbana-Champaign: *School of Art and Design*
University of Louisville: *Studio Art*
University of Maryland: *Art*
University of Richmond: *Art*
University of South Carolina Upstate: *English*
University of Texas at San Antonio: *Communication*
University of Texas at Austin: *Science, Technology, and Society*
University of Washington: *Digital Arts and Experimental Media*
University of Washington: *English*
University of West Florida: *Art*
Virginia Commonwealth University: *Kinetic Imaging*
Wake Forest University: *Digital Media*
Washington State University: *Broadcasting*
Washington State University: *English*
Washington State University: *Fine Arts*
Washington State University Vancouver: *Digital Technology and Culture*
Wentworth Institute of Technology: *Industrial Design*
West Virginia University: *English*

Undergraduate (International)
Aarhus Universitet (Denmark): *Multimedia*
Alberta College of Art and Design (Canada): *English*
Alberta College of Art and Design (Canada): *Media Arts + Digital Technologies*
Central Queensland University (Australia): *Multimedia Studies*
Concordia University (Canada): *Communication Studies*
Concordia University (Canada): *Design & Computation Arts*
École Nationale des Beaux-Arts de Lyon (France): *Art*
Emily Carr Institute (Canada): *Digital Visual Arts*
Interaction Design Institute Ivrea (Italy)
IT University of Copenhagen (Denmark): *Design, Communication, and Media*
Kwantlen Polytechnic University (Canada): *Fine Arts*
Malaspina University-College (Canada): *English*
Malaspina University-College (Canada): *Media Studies*
Mount Royal College (Canada): *Applied Communications*
Nanyang Technological University (Singapore): *School of Communication & Information*
Nanyang Technological University (Singapore): *Art*
Nova Scotia College of Art and Design University (Canada): *Media Art*
Ontario College of Art & Design (Canada): *Art*
Open Cyber University (Korea): *School of Contents & Design*
Queensland University of Technology (Australia): *School Of Cultural And Language Studies In Education*

Ravensbourne (UK): *Digital Media and Design*
Royal Melbourne Institute of Technology (Australia): *Creative Media*
Royal Melbourne Institute of Technology (Australia): *Music*
Universidade Estácio de Sá (Brazil): *Graphic Design*
Université du Québec à Montréal (Canada): *Interactive Media*
University of Bologna (Italy): *Visual Arts*
University of Cape Town (South Africa): *Michaelis School for Fine Art*
University of Greenwich (UK): *Graphic and Digital Design*
University of Huddersfield (UK): *Graphic Design*
University of New South Wales (Australia): *Media and Communications*
University of Newcasatle (Australia): *Design, Communication, and Information Technology*
University of Southern Denmark: *Institute For Technical Physics*
University of Western Ontario (Canada): *Information & Media Studies*
Victoria University (Australia): *Communication, Language and Cultural Studies*
Victoria University of Wellington (New Zealand): *Digital Media Design*
York University/Sheridan College (Canada): *Design*

FALL 2022