



## Golan Levin

golan@andrew.cmu.edu  
<http://www.flong.com>  
3440 Parkview Avenue  
Pittsburgh, PA, 15213  
Tel: +1.917.520.7456

**Golan Levin** is an artist, researcher and educator interested in new modes of interactive expression and nonverbal communication. Through performances, responsive artifacts, and virtual environments, Levin applies creative twists to digital technologies that highlight our relationship with machines, expand the vocabulary of human action, and awaken participants to their own potential as creative actors. Levin's current research, a form of *speculative HCI*, explores the artistic potential of interactive robotics, gesture analysis/synthesis, and the theme of gaze as a primary new mode for human-to-artwork communication.

Levin is presently Associate Professor of Electronic Art at Carnegie Mellon University, where his pedagogy is concerned with reclaiming computation as a medium of personal expression. He teaches code-oriented "studio arts courses in computer science" on themes like participatory art, generative form, information visualization, and audiovisual interaction. Levin holds courtesy appointments in Design and Computer Science, and since January 2009 has also served as Director of CMU's STUDIO for Creative Inquiry, a "meta-laboratory" and media kitchen dedicated to the support of atypical, interdisciplinary and inter-institutional research at the intersection of arts, science, technology and culture.

Levin has spent more than 20 years as an artist embedded within high-technology research environments, including the MIT Media Laboratory, Ars Electronica Futurelab, Interval Research Corporation, and the Eyebeam Center for Art and Technology. His work has appeared in the Whitney Biennial, and has been recognized with grants from Creative Capital, the Rockefeller MAP Fund, Arts Council England, and others. Levin exhibits and lectures widely in Europe, the Americas and Asia; his work is represented by the Bitforms Gallery, New York City.

He writes: "I am interested in the *medium of response*, and in the conditions that enable people to experience creative feedback with reactive systems. I am drawn to the revelatory potential of information visualization — whether brought to bear on a single participant, the world of data we inhabit, or the formal aspects of mediated communication itself. And I am fascinated by how abstraction can connect us to a reality beyond language, and the ways in which our gestures and traces, thus abstracted, can reveal the unique signatures of our spirits."

## Employment / Teaching

Additional information at [flong.com/bio/pedagogy](http://flong.com/bio/pedagogy)

### **Carnegie Mellon University, College of Fine Arts, Pittsburgh, PA.**

*Associate Professor of Electronic Time Based Art, School of Art, September 2007 - Present.*

*Assistant Professor of Electronic Time Based Art, School of Art, January 2004 - August 2007.*

Additional Courtesy appointments in the School of Design and the School of Computer Science.

Self-designed interdisciplinary courses I have taught at Carnegie Mellon include: *Special Topics in Interactive Art and Computational Design; Interactive Technology and Live Performance; Information Visualization as a Mode of Art Practice; and Audiovisual Systems and Machines.*

*Director of the STUDIO for Creative Inquiry, January 2009 - Present. [Half-time administrative appointment]*

I assumed directorship of an academic art-and-technology research laboratory which was suffering a decline in profile and finances. I redefined its mission to support “atypical, interdisciplinary, and inter-institutional research and outreach at the intersection of arts, science, technology and culture”; revised the laboratory’s legal contract templates for artists-in-residence, allowing visitors to retain significantly greater intellectual property in their artworks; comprehensively modernized the unit’s online presence ( <http://studioforcreativeinquiry.org> ); initiated the digitization and online publication of its 22-year, 300-project analog video archives ( <http://vimeo.com/sfci> ); secured funds for, and completed, a total renovation of its 1700-square-foot facility; conducted a series of more than 20 public events in this space (such as conferences, lectures, exhibitions, workshops, and performances), demonstrating the capacity of this facility to serve as a uniquely flexible new venue for public outreach; secured a large donation of computer equipment for both the laboratory and College; and raised permanent financial support for the laboratory in the form of an endowment for its research and event programming.

### **Additional adjunct teaching in New York-area art schools:**

*Parsons School of Design, Department of Design and Technology, New York City, NY: 2001-2003.*

*The Cooper Union, School of Art, New York City, NY: 2001-2002.*

*Columbia University, Department of Art, New York City, NY. 2000.*

### **Interval Research Corporation, Palo Alto, CA.**

Member of the Research Staff, June 1994 to June 1998. Worked as an interaction designer, software engineer and idea hamster on the creation of new tools and toys for multimedia play and production.

### **MIT Media Laboratory, Cambridge, MA.**

*Research Assistant, September 1998 to August 2000. Furthered the research and pedagogical missions of the Aesthetics and Computation Group at MIT, through design, engineering, teaching and mentoring.*

## Education

Complete information at [flong.com/bio/education\\_employment](http://flong.com/bio/education_employment)

### **Massachusetts Institute of Technology, MIT Media Laboratory, Cambridge, MA.**

Master of Science in Media Arts and Sciences, August 2000.

Research area: Aesthetics and Computation.

### **Massachusetts Institute of Technology, Cambridge, MA.**

Bachelor of Science in Art and Design, June 1994.

Minor in Music Theory and Composition.

## Solo and Two-Person Exhibitions

Complete information at [flong.com/bio/exhibitions](http://flong.com/bio/exhibitions)

- Golan Levin*. Beall Center for Art and Technology, Irvine, CA. October 2011.  
*Golan Levin*. Pittsburgh Center for the Arts. February 2011.  
*Golan Levin*. Kiasma Mediatheque, Kiasma Art Center, Helsinki, Finland, 2010.  
*Golan Levin*. Bitforms Gallery, New York City, 2007.  
*Golan Levin / Zachary Lieberman*. NTT InterCommunications Center (ICC), Tokyo, Japan, 2006.  
*Golan Levin / Casey Reas*. Bitforms Gallery, New York City, 2002.  
*Golan Levin / Anne-Katrin Grotepass*. Moving Image Gallery, New York City, 2001.

## Select Group Exhibitions (2004-)

Complete information at [flong.com/bio/exhibitions](http://flong.com/bio/exhibitions)

- 2010** *Data Mining*. A+D Gallery, Columbia College, Chicago.  
*Macht Musik*, Technisches Museum Wien, Vienna, Austria.  
*LoveBytes Digital Arts Festival*, Sheffield Museums, England.  
*Ocus Pocus*, Visualiseringscenter C, Norrköping, Sweden.
- 2009** *Decode: Digital Design Sensations*, Victoria & Albert Museum, London.  
*Notation: Kalkül und Form in den Künsten*. ZKM, Karlsruhe, Germany.  
*See This Sound*. Lentos Kunstmuseum, Linz, Austria.  
*Pictopia Exhibition*, Haus der Kulturen der Welt, Berlin, Germany.  
*Collider: Interactivity and New Media*, University of Akron, Ohio.  
*Loops Exhibition*, Boston Cyberarts Festiva, MIT Museum, Boston.
- 2008** Papalote Museo del Niño, Mexico City, Mexico. (*Acquisition*).  
*Version Bêta*, Centre pour l'Image Contemporaine Saint-Gervais, Geneva.  
*3rd Bienal Internacional de Arte Contemporáneo de Sevilla (BIACS3)*. Seville, Spain.  
*Update Media Arts Biennial*. Kunstenplatform Zebrastraat, Ghent, Belgium.  
*Digital Senses*. Center for Contemporary Art, Kyiv, Ukraine.  
*Licht Kunst Werke*. Technorama Science Center, Winterthur, Switzerland.  
*Under Surveillance*, Kohler Arts Center, Sheboygan, WI.  
*Holy Fire: Art of the Digital Age*, iMAL Gallery, Brussels, Belgium.
- 2007** *Experimenta International Biennial of Media Art*, Arts Centre BlackBox, Melbourne, Australia.  
*Arte y Nuevas Tecnologías*, Centro Cultural España Córdoba, Argentina.  
*Alive Liquid Interactive Creative Expressive*, Hangaram Design Museum, Seoul, Korea.  
*Picture House*. Belsay Hall Castle and Gardens, Newcastle, England.  
*Cell Phone: Art and the Mobile Phone*, Contemporary Museum, Baltimore.  
*Messa di Voce*. Art Museum of Western Virginia, Roanoke, Virginia.
- 2006** *Time Shares Exhibition Series: Fault Lines*. New Museum of Contemporary Art, NYC.  
*Software Art*, DeCordova Museum and Sculpture Park, Boston, MA.  
*Cybernetic Sensibility: The Computer and Art*, Daelim Contemporary Art Museum, Seoul, Korea.  
*Engaging Technology: A History and Future of Intermedia*, Ball State Museum of Art, Muncie, IN.  
*Generative Art, Open Systems*. Kunstverein Medienturm, Graz, Austria.  
*Selections from the ComputerFineArts Collection*, Berlin Digital Art Museum.  
*Emoção Art.ficial 3.0 Biennial*, Itaú Cultural Institute, São Paulo, Brazil.  
*The First Taipei International Digital Art Festival*. Zhong-Shan Hall, Taipei.
- 2005** *You Are Here: The Design of Information*. Design Museum, London.  
*Generative X*. Institute for Contemporary Art (ICA), London.  
*Generator.X Exhibition*. National Museum of Art, Architecture & Design, Oslo, Norway.

- Rhizome ArtBase 101*, New Museum of Contemporary Art, Chelsea Museum, NYC.  
*Light Art from Artificial Light*. ZKM, Karlsruhe, Germany.  
*Making Things Public: Atmospheres of Democracy*, ZKM, Karlsruhe, Germany.  
*New Media: What*. Neuberger Museum of Art at SUNY Purchase, New York.  
*Busy Signals: Telephonic Art in Motion*. Berkeley Art Museum & Pacific Film Archive, CA.  
*L'art de produire l'art*. Le Fresnoy, Studio National des Arts Contemporains. Tourcoing, France.  
*White Noise*. Australian Centre for the Moving Image, Melbourne.  
*ElectroScape*. Duolun Zendai Art Museum, Shanghai, China.  
*Tokyo Digital Arts Festival*, Tokyo, Japan.
- 2004** **Whitney Biennial 2004**. Whitney Museum of American Art, NYC.  
*The Algorithmic Revolution: On the History of Interactive Art*. ZKM, Karlsruhe, Germany.  
*Digital Avant-Garde*. American Museum of the Moving Image, NYC.  
*2nd Media City Biennale*, Museum of Contemporary Art, Taipei, Taiwan.  
*Art Life*. Seeing Gallery, San Francisco Exploratorium, San Francisco CA.

## Select Performances

Complete information at [flong.com/bio/performances](http://flong.com/bio/performances)

- 2010** *Art.Ware Festival*, Hong Kong.
- 2009** *The Human Voice in a New World Concert Series*, Frederick Loewe Theater, NYC.
- 2008** *New Media Meeting 2008*, Norrköping, Sweden.
- 2007** *Artefact Festival*, STUK kunstencentrum, Leuven, Belgium.
- 2006** *PlayVision*, World Financial Center Arts & Events Series, NYC.  
*49th San Francisco International Film Festival*, San Francisco, CA.  
*Signal Operators*, Cynthia Woods Mitchell Center for the Arts, U. of Houston, TX.  
*OFFF Festival*, CCCB Center, Barcelona, Spain.  
*Bios Festival*, Athens, Greece.
- 2005** Nagoya City Museum of Art, Nagoya, Japan.  
Kyoto University of Arts and Design, Kyoto, Japan.  
*Ultrasound Festival*, Huddersfield, England.  
*Listening Between the Lines, Ars Electronica Festival*. Linz, Austria.
- 2004** *RomaEuropa Festival*, Rome, Italy.  
*Poetry International Festival 2004*, Royal Festival Hall, London.  
*SonarSound*, Instituto Tomie Othake, Sao Paulo, Brazil.  
The Kitchen, NYC.
- 2003** Institute for Contemporary Art (ICA), London.  
*User\_Mode*, Tate Modern, London.  
*Sonic Light*, Amsterdam, Holland.
- 2002** *Schleswig-Holstein Musik Festival*, Hamburg, Germany.  
*Swiss National Exposition (Expo'02)*, Biel, Switzerland.  
*SONAR Festival*. Barcelona, Spain.  
The Kitchen, NYC.
- 2001** PS1/MoMA, NYC.  
*The Interaction '01*, Ogaki, Japan.  
The Knitting Factory, NYC.  
*Transmediale Festival*. Berlin, Germany.  
*Opera Totale*. Venice, Italy.
- 2000** *Ars Electronica Festival*. Brucknerhaus Theater, Linz, Austria.



## Select Invited Lectures (2004-)

Complete information at [flong.com/bio/lectures](http://flong.com/bio/lectures)

- 2010** *Artist's Talk*. VASD Speaker Program, Rocky Mountain College of Art and Design, Denver, CO.  
*Artist's Talk*. Haute École D'Art et De Design, Geneva, Switzerland.  
*Artist's Talk*. Ontario College of Art and Design, Ontario, Canada.  
*Artist's Talk*. Department of Art Speaker Series, Rice University, Houston TX.
- 2009** **TED Talk** at TED 2009. Long Beach, California.  
*Artist's Talk*. International Council of Fine Arts Deans (ICFAD) Conference, Salt Lake City, UT.  
*Artist's Talk*. Conversations at the Edge Lecture Series, Gene Siskel Film Center, Chicago.  
*Speculative Interaction Design*. HCII Seminar, Carnegie Mellon University, Pittsburgh.  
*Artist's Talk*. Utah State University Visiting Artist Program, Logan, Utah.  
*Information Art*. Visualization Forum, Duke University, Durham, NC.  
*Artist's Talk*. Flash in the Can (FITC), Toronto, Canada.  
*Artist's Talk*. Future Places Festival, Porto, Portugal.
- 2008** **Keynote Lecture**. Interação 2008, Universidade de Évora, Portugal.  
**Keynote Lecture**. New Media Meeting 2008, Norrköping, Sweden.  
*Infosthetic Art*. IEEE InfoVis Conference, Columbus, OH.  
*Artist's Talk* at the Art, Technology and Culture Colloquium, U.C. Berkeley, Center for New Media.  
*Artist's Talk* at Stanford HCI Seminar Series, Stanford University, Palo Alto.  
*Artist's Talk* at HCI Lecture Series, University of Illinois at Urbana-Champaign.  
*Artist's Talk* at University of California at Santa Cruz Speaker Series.
- 2007** *Artist's Talk* at MIT Media Laboratory Colloquium Series, Cambridge, MA.  
*Artist's Talk* at EG'07 (The Entertainment Gathering), Getty Center, Los Angeles.  
*Artist's Talk* at Computational Thinking Seminar Series, Carnegie Mellon University.
- 2006** *Artist's Talk* at DesignWeek Monterrey, CEDIM School of Design, San Pedro, Mexico.  
*Artist's Talk* at Meet the Media Guru, Mediateca Santa Teresa, Milan.  
*Artist's Talk*. Advocate Arts Presents Lecture Series, Harvard University, Cambridge.
- 2005** **Keynote Lecture**. International Conference on New Interfaces for Musical Expression, Vancouver.  
**Keynote Lecture**. Cybersonica 2005. The Dana Centre, London.  
*Artist's Talk*. Sensing Spaces: Media, Architecture & Design Lecture Series, UCLA.  
*Artist's Talk*. Slash Arts Lecture Series, Princeton University.
- 2004** **Keynote Lecture**. International Symp. on Non-Photorealistic Animation and Rendering, Annecy.  
**TED Talk** at TED 2004. Monterey, California.  
*Artist's Talk*. Graduate Lecture Series Seminar, Rhode Island School of Design.  
*Artist's Talk*. Fabrica Research and Development Centre, Treviso, Italy.  
ACM Multimedia Workshop on Effective Telepresence, New York City.

## Public Art Commissions

*Juried Art Commission*, Anchorage East High School, Municipality of Anchorage 1% for Art Program. 2010.  
*BigBots Juried Art Commission*, Robot250 and Pittsburgh Center for the Arts, Pittsburgh, PA. 2008.  
*Invited Net Art Commission*, Whitney Museum *Artport* & Tate Museum Online. 2006.  
*Invited Public Art Commission* (with Ars Electronica Futurelab), SAP Corporate Headquarters, Berlin. 2004.  
*Juried Net Art Commission*, Turbulence.org. 2002.  
*Invited Net Art Commission*, PBS + Art21.org. 2001.

## Select Publications (2004-)

Complete information at [flong.com/bio/publications](http://flong.com/bio/publications)

- Willis, Karl D.D., Cheng Xu, Kuan Ju Wu, Golan Levin, and Mark D. Gross. "Interactive Fabrication: New Interfaces for Digital Fabrication." *TEI'11: Fifth International Conference on Tangible, Embedded, and Embodied Interaction*. Madeira, Portugal, January 2011.
- Levin, G. "Audiovisual Software Art: A Partial History". In *See this Sound*, ed. Sandra Naumann and Dieter Daniels. Lentos Kunstmuseum, Linz, Austria, 2009.
- Levin, G. "The Table is The Score: An Augmented-Reality Interface for Real-Time, Tangible, Spectrographic Performance". *Proceedings of 2006 International Computer Music Conference*. New Orleans, November 6-11, 2006.
- Levin, G. "Computer Vision for Artists and Designers: Pedagogic Tools and Techniques for Novice Programmers". *Journal of Artificial Intelligence and Society*, Vol. 20.4. Springer Verlag, 2006.
- Levin, G., Burton, E., Dudesek, K., Moriyama, T., and Sollfrank, C. "Software, Hardware, Nowhere: Statement of the Prix Ars Electronica Jury in Net Vision." In *Cyberarts 2005*, Ed. Gerfried Stocker and Christine Schoepf. Hatje Cantz, 2005.
- Levin, G. "A Personal Chronology of Audiovisual Systems Research." *Proceedings of New Interfaces for Musical Expression (NIME '05)*, Vancouver, BC, Canada. May 26-28, 2005.
- Levin, G. and Lieberman, Z. "Sounds from Shapes: Audiovisual Performance with Hand Silhouette Contours in The Manual Input Sessions". *Proceedings of New Interfaces for Musical Expression (NIME '05)*, Vancouver, BC, Canada. May 26-28, 2005.
- Levin, G. and Lieberman, Z. "In-Situ Speech Visualization in Real-Time Interactive Installation and Performance." *The 3rd International Symposium on Non-Photorealistic Animation and Rendering (NPAR '04)*. Annecy, France, 6/2004.
- Creative Code* (Guest Essay). Ed. by John Maeda. Thames and Hudson, 2004.

## Discography

- Sonic Acts XI - The Anthology of Computer Art* (Compilation). Published and resleased by Sonic Acts 2006, February 2006; distributed with Issue 264 of *The Wire*. Amsterdam, The Netherlands.
- Dialtones (A Telesymphony)*. CD/CD+, Ars Electronica Center, Released September 2002. Distributed by Staalplaat Records (STCD-160), Amsterdam, The Netherlands.
- Active Score Music*. DVD/DVD+, Ars Electronica Center, Released March 2001. Distributed by Ars Electronica Center, Linz, Austria.

## Patents

- K. Maclean, G. Levin, S. Snibbe, W. Verplank, US 6529183: *Manual interface combining continuous and discrete capabilities*. Filed 13 September 1999, issued 4 March 2003. A method for combining tangible objects and haptic control. Assigned to Interval Research Corporation.
- P. Piernot, M. Vescovi, J. Cohen, R. Granados, G. Levin, et al. US 6047249; US 5953686. *Video camera based computer input system with interchangeable physical interface*. Filed 7 July 1996, issued 4 April 2000. A modular tabletop surface for use with computer-vision-based children's games. Assigned to Interval Research Corporation.
- P. Freiberger, G. Levin, et al. US 6788314; US 6034652. *Attention manager for occupying the peripheral attention of a person in the vicinity of a display device*. Filed 22 March 1996, issued 7 March 2000. A networked, data-driven screensaver. Assigned to Interval Research Corporation.

## In Select Books

Complete information at [flong.com/bio/press](http://flong.com/bio/press)

Antonelli, Paola. *Design and the Elastic Mind*. The Museum of Modern Art, New York, 2008.  
Austin, Tricia and Richard Doust. *New Media Design*. Laurence King Publishing, 2007.  
Blais, Joline and Ippolito, John. *The Edge of Art*. Thames and Hudson, 2005.  
Bohnacker, Hartmut et al. *Generative Gestaltung*. Verlag Hermann Schmidt, Mainz, 2009.  
Bullivant, Lucy. *Responsive Environments : Architecture, Art and Design*. V&A Contemporaries, 2006.  
Cameron, Andy. *IdN-04: The Art of Experimental Interaction Design*. IdN, Hong Kong. 2004.  
Fiell, Charlotte and Fiell, Peter. *Graphic Design for the 21st Century*. Taschen Books, 2003.  
Greene, Rachel. *Internet Art*. Thames and Hudson, 2004.  
Havens, Henk et al. *Theater & Technologie*. Theater Instituut Nederland, 2006.  
Lieser, Wolf. *Digital Art*. H.F. Ullmann Publishing, Germany, 2009.  
Marchessault, Janine. *Fluid Screens, Expanded Cinema*. University of Toronto Press, 2008.  
Moulon, Dominique. *Art Contemporain et Nouveaux Médias*. Nouvelles Editions Scala, 2011.  
Paul, Christiane. *Digital Art (World of Art)* Thames and Hudson, 2003.  
Reas, Casey et al. *Form+Code*. Princeton Architectural Press, 2010.  
Schwartzman, Madeline. *See Yourself Seeing*. Black Dog Publishing, 2011.  
Shanken, Edward. *Art and Electronic Media (Themes and Movements)*. Phaidon, 2009.  
Simanowski, Roberto. *Digitale Medien in der Erlebnisgesellschaft*. Rowohlt Verlag, 2008.  
Tresaco, Boyer. *Best New York Art, 2008*. Theredoom Publishing, 2008.  
Tribe, Mark and Reena Jana. *New Media Art*. Taschen Verlag Basic Art Series, 2006.  
Wands, Bruce. *Art of the Digital Age*. Thames and Hudson, 2005.  
Wilson, Stephen. *Art + Science Now*. Thames and Hudson, 2010.

## Select Press and Reviews

Complete information at [flong.com/bio/press](http://flong.com/bio/press)

Bersten, Rosanne. "ProFile: Golan Levin and DJ Spooky." *The DUES*, Issue 5, Volume 1, 2/2005.  
Bosco, Roberta. "La bienal del Whitney regresa a una órbita menos experimenta". *El Pais*, p.10, 4/15/2004.  
Boxer, Sarah. "Web Works That Insist on Your Full Attention." *The New York Times*, 6/28/2005.  
Cippitelli, Lucrezia. "L'interazione uomo-macchina secondo Golan Levin". *Multimediale Italiana*, 6/23/2009.  
Fressola, Michael. "Cyber artist Levin goes live at Kitchen." *Staten Island Advance*, 4/30/2004.  
Hauser, Jens. "Listening between the Lines: Jaap Blonk & Golan Levin". *Arte Germany*, 9/2005.  
Heatwole, J. "Media Education's New Code." *AfterImage: J. of Media Arts and Criticism*. Vol.34, #6. 5/2007.  
Kozinn, Allan. "Communicating Ideas without a Word". *The New York Times*, 2/24/2009.  
Lodi, Simona. "Le opere sinestetiche di Golan Levin." *Teknedia.net*, 11/30/2006.  
Manovich, Lev. "Social Data Browsing." *Tate Online*, 2/14/2006.  
Noble, Joshua. "Interview: Golan Levin". *Vague Terrain*, 2/1/2010.  
Niessen, Bertram. "Partiture: Golan Levin, 2005-2006." *LuxFlux #22*, 2006.  
Petersen, Andrea. "Art for When There's Nothing on TV." *The Wall Street Journal*, 2/16/2005.  
Rivoire, Annick. "Le tableau animé de Golan Levin." *La Libération*, 9/6/2004.  
Schaffer, A. "Viz Whiz: How artists are mining data sets to make you see the unseen". *Slate*, 8/20/2008.  
Sterling, Bruce. "The Computational Aesthetics Scene". *Wired.com*, 4/8/2010.  
Tan, Tori. "Golan Levin: Interview". *XFUNS 13*. IdN Publishing, Hong Kong. 7/2004.  
Tsigrimanis, Stefanos. "The Human Voice in a New World". *The Wire*, #303, p.80. 5/2009.  
*X-Cup Magazine*, #6. "Golan Levin & Zach Lieberman". p. 69, 12/2006. ISSN: 1819-4494.

## Select Awards and Recognitions

Complete information at [flong.com/bio/othervitae](http://flong.com/bio/othervitae)

Prix Ars Electronica, Honorable Mention, Interactive Art, 2009.  
Pennsylvania Council on the Arts (PCA) 2008 Fellowship, New Technologies / Other Genres, 2008.  
Webby Award, NetArt Category, 2007 Webby Awards. 5/2007.  
Berkman Faculty Development Grant, Carnegie Mellon University, 2006.  
Creative Capital Foundation, Artist's Grant, Emerging Fields Category. 2006.  
TR100, Technology Review's "100 Top Young Innovators Under 35", 2004.  
Prix Ars Electronica, Honorable Mention, Interactive Art, 2004.  
New York State Council on the Arts, Artist's Grant, 2003.  
Prix Ars Electronica, Award of Distinction [2nd prize], Net Art, 2003.  
The Daniel Langlois Foundation, Artist's Grant, 2003.  
Rockefeller Foundation Multi-Arts Production (MAP) Fund, Artist's Grant, 2003.  
Arts Council England, National Touring Programme, Artist's Grant, 2003.  
ID Magazine Interaction Design Awards, Bronze Medal, 2002.  
Prix Ars Electronica Honorable Mention, Interactive Art, 2002.  
New York State Council on the Arts, Artist's Grant, 2002.  
The Greenwall Foundation, Artist's Grant, 2002.  
Berlin Transmediale, Honorable Mention, Interactive Art Prize, 2001.  
Prix Ars Electronica, Award of Distinction [2nd prize], Interactive Art, 2000.

## Peer Review and Service

NIME 2009 (New Interfaces for Musical Expression), Installations Chair, 6/2009.  
Rockefeller Multi-Arts Production (MAP) Fund, reviewer, 3/2008.  
Prix Ars Electronica 2007, Hybrid Art category Jury member, Linz, Austria, 4/2007.  
NIME 2007 (New Interfaces for Musical Expression), Paper Reviewer, 2/2007.  
CHI 2007 (Computer-Human Interaction), Paper Reviewer, 11/2006.  
UIST 2006 (User Interface Software and Technology), Paper Reviewer, 4/2006.  
NIME 2006 (New Interfaces for Musical Expression), Paper Reviewer, 2/2006.  
ISEA 2006, Interactive City Jury member, 6/2005.  
Prix Ars Electronica 2005, Net Vision category Jury member, Linz, Austria, 4/2005.  
Berlin Transmediale '02, Interactive Art Jury member, Berlin, 2/2002.

## Curatorial Work and Event Organization

Additional information at [studioforcreativeinquiry.org/category/events](http://studioforcreativeinquiry.org/category/events)

*Contestational Cartographies Symposium*. Co-director, event series on mapping in the arts. 1/2010.  
*Mobile Art && Code*. Director, symposium on computational arts programming. 11/2009.  
*NIME 2009: Interactive Sound Art Installations*. Miller Gallery at Carnegie Mellon. 6/2009.  
*ART && CODE*. Director, symposium on computational arts programming. 3/2009.  
*Code, Form, Space*. Co-director, symposium on generative form and fabrication. 2/2009.  
*Code and Form: C.E.B. Reas / Marius Watz*. Guest curator, Pittsburgh Center for the Arts. 2/2009.  
*Second & Third Annual IEEE InfoVis Art Exhibitions (Co-Curator)*. 2007, 2008.  
*Signal Operators*, Cynthia Woods Mitchell Center for the Arts, University of Houston, Texas. 4/20/2006.  
*Dorkbot Pittsburgh*, Co-Founder, 4/2006.  
*Singlecell & Doublecell* Net Art Portals, Curator, 2000-2001.



## **Select Permanent Collections**

*(Additional private collections, through Bitforms Gallery NYC, 2001-2010.)*

Technorama Science Center, Winterthur, Switzerland, 2008.

Papalote Museo del Niño, Mexico City, Mexico, 2008.

San Francisco Exploratorium, 2004.

American Museum of the Moving Image, NYC, 2000, 2002.

Ars Electronica Museum of the Future, Linz, 2002, 2003, 2004.

Whitney Museum of American Arts, 2002, 2006.

Zeum.org, San Francisco, 2002.

Computer Fine Arts Collection, 2002.

Australian Center for the Moving Image, Sydney. 2001.