

**New Media Fellowships
2004 Project Cover Form**

Natalie Bookchin

Title Citizen's Dilemma and AgoraXchange

Genre Online Art

Applicant's Role in Production Artist - Collaborator

Production Format Internet

Brief Project Description (do not exceed space given below)

I am applying with a series of two projects that I am developing in collaboration with Jacqueline Stevens, a political theorist and author of *Reproducing the State* (Princeton University Press, 1999) and designer and artist Cynthia Madasky. The first, *AgoraXchange*, will be a dynamic and accessible online community whose diverse participants will discuss, collaborate, and contribute ideas concerning the game design, the aesthetics, and the politics of the second part of the project, *Citizen's Dilemma*. *Citizen's Dilemma*, will be an online multiplayer world that will offer a tangible political alternative to our current world order. In *Citizen's Dilemma*, all the world's nation-states have been replaced by countries in which political status is no longer determined by birth, and the legal order no longer rewards materialism. We have chosen to use the hugely popular and dynamic form of the online multiplayer game because of its potential for extraordinary detail and elaboration, active and sustained player investment and participation, and timeliness and accessibility as both a medium and social forum.

YOUR NAME HERE

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title The Intruder

Year 1999

Technical Information

Original Format	Format Submitted for Viewing	Preferred OS
<input type="checkbox"/> Software	<input type="checkbox"/> Software	<input checked="" type="checkbox"/> Windows
<input checked="" type="checkbox"/> Web	<input checked="" type="checkbox"/> Web	<input checked="" type="checkbox"/> Mac
<input type="checkbox"/> Installation	<input type="checkbox"/> VHS	<input type="checkbox"/> Unix
<input type="checkbox"/> Other _____	<input type="checkbox"/> Other _____	<input type="checkbox"/> Other _____

Web Information (answer only if sample work is in Web format)

- _____ URL http://calarts.edu/~bookchin/intruder if more than one please list them below
- _____ Browser requirement(s) _____
- _____ Plug-in requirement(s) shockwave
- This sample requires broadband connection (fast Internet connection)
- _____ A local copy of the sample work has been included with the application

Special Information for Screening:

Description of Work (use an additional sheet if necessary)

The Intruder is an Internet based art project that uses a series of ten arcade-like game interfaces to tell a short love story by Jorge Luis Borges. In combining these familiar scenarios with Borges' short and brutal tale of a tragic love triangle, *The Intruder* seeks to makes the metaphors in these interfaces- shooting, wounding, surveying (a woman's body) -grossly apparent. Players move forward through a linear narrative only by shooting, fighting, catching, or colliding. Instead of winning a point, a player is rewarded with a piece of the narrative, told in a voice-over. Playing transforms readers into participants, who are placed inside of the story, and must master the games, for which they are rewarded an unfolding narrative. Throughout *The Intruder*, players' subject positions shift, and they must play on different and opposing sides in the same story, sometimes assuming the position of the male character, sometimes controlling the female character. In some games, player must lose or receive a penalty in order to continue moving forward through the Borges tale.

The story is told in 10 game scenarios that together present a loose parallel narrative of a history of computer games. *The Intruder* begins with a reconstructed version of one of the earliest computer games, *Pong*, and ends with a war game, that, like its real-life screen-based counterpart, serves to simultaneously reinforce and abstract violence- in this instance, the story's violent end.

To View: Please log onto <http://calarts.edu/~bookchin/intruder>.

Natalie Bookchin

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: Metapet

Year 2002

Technical Information

Original Format	Format Submitted for Viewing	Preferred OS
<input checked="" type="checkbox"/> Software	<input type="checkbox"/> Software	<input checked="" type="checkbox"/> Windows
<input checked="" type="checkbox"/> Web	<input checked="" type="checkbox"/> Web	<input checked="" type="checkbox"/> Mac
<input type="checkbox"/> Installation	<input type="checkbox"/> VHS	<input type="checkbox"/> Unix
<input type="checkbox"/> Other _____	<input type="checkbox"/> Other _____	<input type="checkbox"/> Other _____

Web Information (answer only if sample work is in Web format)

- URL http://metapet.net if more than one please list them below
- Browser requirement(s) Explorer or Netscape
- Plug-in requirement(s) shockwave
- This sample requires broadband connection (fast Internet connection)
- A local copy of the sample work has been included with the application

Special Information for Screening:

Description of Work (use an additional sheet if necessary)

Metapet demonstrates my ability to conceptualize, direct, and complete a large scale net based art project, that reaches a broad audience of art viewers and non-art viewers alike. For *Metapet*, I directed and coordinated a team of twenty, including designers, programmers and artist-guest participants. The project was a commission in which I was invited to make an art project that also functioned as an online game, and examine the complex world of genetics and biotechnology. *Metapet* has been received and reviewed as both an art project and a popular web game. It receives approximately 10,000 unique visitors a month (700,000 hits per month) and is linked to numerous web sites that range from the popular press, individual web logs, art media press, to museums. In *Metapet* there is a bulletin board where participants chat about their experiences with the game, and the board is filled with thousands of messages, threads, and comments.

Metapet fits into to my overall interest in using the Internet as both a means of distribution and a site of reception. It makes conscious use of its place of reception as that of a workplace environment, reflecting that situation back on the viewer/player in the game narrative.

Metapet depicts an era in which genetic interventions are no longer reserved for cows and soy beans but are increasingly applied to human beings. The *Metapet* species results from a scientific experiment in which a gene from a trained dog was inserted into a human in an attempt to create a more obedient worker. As with all transgenic experiments, there was a degree of unpredictability, which in this case, led to an uncooperative worker who has a prominent dog-like tail.

With *Metapet* I wanted to emphasis the general cultural shift of focus from regulating the outside of the worker's body, to its inside. The body is no longer seen as an analog machine, but rather, a digital one, in need of debugging and optimization. This thesis relies on the long standing project of industrialization, to which turns everything into an object in the service of production, whether it is adding a gene to increase the speed of its growth fish, or giving soldiers pills to decrease their need for sleep.

In the game, players become office managers who have at their fingertips a whole set of disciplinary technologies which can be used to encourage greater production out of their *Metapets*.

The player in *Metapet* in the role of corporate manager, can play to win as a complicit manager in a biotech firm, or can play to lose and enjoy the thrill of rebellion against a dry and selfish corporate culture.

To View: Please log in and watch the "training video" (3 minute "backstory", sign in and play).

Natalie Bookchin: Artist's Statement: Rockefeller

My work focuses on new technologies in general and the Internet in particular as a medium and subject matter. I believe the Internet is among the most significant media- socially, politically and artistically- of our times. Networked environments have proven critical for both grass roots democratic groups and their antithesis. Both have accomplished a great deal by understanding how to work with limited resources in a networked environment. Business interests have tried so far unsuccessfully to completely overtake the Internet, and repressive governments are threatened by the multiplicity of positions openly expressed in this sometimes chaotic non-hierarchical space. Social life in the West continues to be altered for better or for worse by the networked environment. My practice is grounded in the belief that it is crucial for artists to work in this visible, rapidly changing and politically contentious area. To this end my work for the past 6 years has taken a variety of forms addressing the net: solo and collaborative art production, writing, organizing events, curating, lecturing, and teaching.

My art practice focuses on the Internet as a form, a venue, an environment, a tool for collaboration, and as a medium. I approach the Internet as a public space where I can set and contextualize my work outside of a traditionally demarcated art environment, in a context also

used for economic transactions, private communication, political debate and organization, leisure, and work. These are the places typically off limits to artists. I consider this environment as material to manipulate. The challenge is to turn the misrecognition of an artwork to its advantage and to distinguish it from other forms of communication that take place on the Internet.

Collaboration is a critical aspect of my art making process and working method. I began collaborating in 1994, and since then I have collaborated either in an equal role, or directing other artists, programmers, designers, and political activists and theorists. Since 1998, I have worked with the theme of videogames. I am interested in games as the driving force in technological development, as well as their role in popular representations of war and western foreign relations. I am attracted to the metaphor of gaming to discuss real life: love, politics, war, sex, storytelling, and death.

Project Narrative: Natalie Bookchin

I am applying with a series of two projects I am developing in collaboration with Jacqueline Stevens, political theorist and author of *Reproducing the State* (Princeton University Press, 1999) and artist/designer Cynthia Madasky. The first, *AgoraXchange*, will be an online community website whose participants will discuss, collaborate, and contribute ideas concerning the game design, the aesthetics, and the politics of the second part of the project, *Citizen's Dilemma*. *Citizen's Dilemma* will be a non-commercial online multiplayer world offering a tangible political alternative to our current world order. In *Citizen's Dilemma* all the world's nation-states have been replaced by countries in which political status is no longer determined by birth, and the legal order no longer rewards materialism. We have chosen to use the popular and dynamic form of the online multiplayer game because of its potential for extraordinary detail, active and sustained player participation, and timeliness and accessibility as a medium and social forum.

The first part of project, *AgoraXchange*, is in the beginning stages of production and will be launched in the early winter of 2003 as one of two annual net art projects commissioned by the British Tate Museum. The work will appear simultaneously in the Museum, on their website, and at the URL: <http://agoraxchange.net>. It will be contextualized by two essays, one by David Ross, who will frame the work within the history of contemporary artists working with utopian models, and by Murat Ozbank, Turkey's Habermas expert, who will discuss forms of public discussion as crucial to democratic practices, and locate *AgoraXchange* in the tradition of political theory and utopian thought.

We will continue to work on *AgoraXchange* for approximately six months to a year after the launch date. After that, we will cull from the site the best contributions, compile three game designs, choose a jury with a lottery of names drawn from the site's active contributors, and invite them to select one of three designs for us to use to develop *Citizen's Dilemma*. We will archive *AgoraXchange* online and begin developing the game. Once we've decided on the game design, we expect it to take us approximately two years of production.

When visitors arrive at the site, *AgoraXchange*, they will find a link entitled "Entry", which will lead them to project information, including a Manifesto and an explanation of how the site works. The Manifesto will borrow its look and rhetoric from classic modernist artist manifestos, and will lay out the projects' political positions. Back on the home page, visitors will also find a link entitled "Play" which will take them to a

short graphic novel. The novel, drawn in a contemporary underground comic style will be an allegory that presents similar ideas to the manifesto into a narrative form and in a historical context it will tell a story that makes references to classic texts by Homer, Sophocles, Freud, and others, to critique ideas of kinship, nationalism, inheritance, and to suggest the urgent need for an alternative political system such as *Citizen's Dilemma*. Also on the homepage, there will be a dynamic visualization of the project's progress over time. The visualization will include information such as how many people have contributed and which topic and site areas are most discussed.

There are three ways to contribute to *AgoraXchange*. Participants can find an area or topic of interest and add a brand new idea, modify or build upon an existing idea, or review other people's ideas and decide whether they are worth being highlighted in the site. The site is divided into "game design", for those who want to work on building the game and "politics", to discuss the game's foundational political system. Participants can do such things as contribute to the game visuals, join a debate about its political ideas, or review or modify other people's ideas and drawings of avatar designs, interface sketches, or game rules. Anyone entering the site can contribute, either anonymously or by logging in and creating a profile.

AgoraXchange will use two key visual metaphors to articulate its concepts. The first is the architectural blueprint, suggesting that *AgoraXchange* is a working sketch for a world yet to be built. The second visual and conceptual metaphor we are using is the Agora, the public assembly where people met in ancient Greece to discuss democracy.

AgoraXchange is an experiment in online creative collaboration, and our goal is to create a thriving, self-regulating community. Therefore site architecture that does not encourage the responses we hope will be refined and tweaked once the project goes live. Our ideas behind creating this type of collaborative space have been influenced by a number of successful Internet collaborations, including self regulating community weblogs like Slashdot.org, the culture of open source programming, where thousands of programmers contribute without pay to open source software projects, and the large scale collaborative encyclopedia writing project, <http://wikipedia.org>.

One of the ways that we hope to entice people to contribute is by extending the idea of open source software development to include the conceptual underpinnings of an art project. In open source software, programmers may adjust and improve the software as they see fit, and contribute because they like the software and think it is timely and useful. It is often argued, however, that the "reputation incentive", the acknowledgement of the good work of the programmers by their peers, is the strongest

motivating force for their participation. We hope that by placing *AgoraXchange* in the context of a Tate museum exhibition, the Tate will provide an added incentive for participation by offering the gift of reputation to contributors whose work will be public, online and viewable at the museum. But more crucially, we hope that people will be motivated to contribute because of their understanding that their input is not project ornamentation, but makes up the fundamental core of the work, that of collectively building an alternative world. We also hope for *AgoraXchange* to dramatize the artifice of the world in which we live, as well as its prevailing political structures, and to emphasize that this world is not fixed and immutable, but rather the result of accumulated decisions, and subject to change by its participants.

Since 1997, I have been working on network collaborations that go beyond traditional art world boundaries. Each of my projects has been progressively increasing in scale and ambition. With *Metapet* (2002) I developed a large-scale computer game on the subject of biotechnology, work, and corporate culture, directing a team of programmers, designers and artist-collaborators. *Citizen's Dilemma* and *AgoraXchange* continue my work with the Internet as a public space and distribution form that can access broad publics and contexts. It also continues my work using computer games as a medium to critically engage audiences in real life events. The game offers an alternative to more traditional media where audiences remain outside of an event looking in, instead placing them inside, where they are implicated in a world of which they are a part.

\$25,000 of the Fellowship would be used so I could take a semester off of teaching at CalArts and work full time on the two projects. The remaining \$10,000 would be applied to the project. We are projecting that *AgoraXchange* will have a budget of \$15,000. We will not know the exact budget of *Citizen's Dilemma* until we begin to decide on the details of game design, after the launch of *AgoraXchange* in January.

AgoraXchange and Citizen's Dilemma project Budget: Natalie Bookchin

The budget for the two projects exceeds the \$35,000. However, I would use the money from the Rockefeller to take a leave of absence from teaching for one semester to work on the project and to continuing fund raising for *Citizen's Dilemma*.

BUDGET ITEMIZATION OF EXPENSES	
Natalie Bookchin Leave of Absence Semester Salary	\$25,000
Programming Expenses	\$10,000
Total	\$35,000

Natalie Bookchin

EXHIBITIONS

- 2004 *AgoraXchange* Commission for British Tate Museum (January)
- 2003 *Radical Entertainment*, Institute of Contemporary Arts (ICA), London, England
Plaything, dLux media|arts and Univ. of Sydney, Sydney Australia
<re:Play>Contemporary Art (ICA) Cape Town, South Africa
Experimenta House Of Tomorrow, The Centre For Contemporary Photography, Melbourne, Australia
Artport Commission, Whitney Museum of American Art
17e Rencontres Vidéo Art Plastique, Centre d'Art Contemporain de Basse-Normandie
Third Text: images + media, the City University of Hong Kong/ the Hong Kong Film Archives, Hong Kong
the Electronic Language International Festival, Cultural Institution and Museum CÉPaço das Artes, São Paulo, Brazil
Art of the Encyclopedic, Carnegie Art Center, Buffalo, NY
Transmediale.03-Lounge, Berlin, Germany
Animations, KunstWerke, Berlin, Germany
- 2002 *Net.narrative*, SF Camerawork, San Francisco, CA
Second International Art Biennial, National Museum of Fine Arts, Buenos Aires
Begin Game, Leon, Spain
Game Room, Villette Numérique, La Villette, Paris
In Vitro / In Vivo, Art for Human Rights Festival, National Hellenic Research Foundation, Athens, Greece
Gamer Lounge, Edith Russ Site for Media Art, Oldenburg
Metapet Launch, Museum of Contemporary Art, Pacific Design Center, LA
Fetish: Human Fantastic, the Borusan Art Gallery Istanbul, Turkey
Metapet Sneak Preview, presented by Creative Time, Remote Lounge, NYC
Hypertekst, Mobile exhibition, Flemish-Brabant, Belgium
Out of True, The University Art Museum, Santa Barbara, CA
- 2001 *The Cultural Space*, Center of Photography, Santa Cruz de Tererife, Spain
seARchT Engines: di(sin)formation, Video Festival of Pamplona, Spain
Art Futura, Center for Contemporary Culture, Barcelona, Spain
Mediarama 2001, Andalusian Center for Contemporary Art, Seville, Spain
Animations, P.S.1 Contemporary Art Center, Long Island City, NY
Link_Age, Video Brazil Festival, Sao Paulo, Brazil
Game Show, MASS MoCA, North Adams, Massachusetts
Double Life, Generali Foundation, Vienna, Austria
The e-Media Gallery, Centre for Contemporary Photography, Melbourne, Australia
Short Stories, Fabbrica del Vapore, Milan, Italy
The Altoids Curiously Strong Collection, The New Museum, NY
Installation, La Compagnie, Marseille, France
Inter media Exhibition, The Univ. Art Gallery, Univ. of Denver Central Michigan Univ.
Ovni Convocatoria, Tenerife, Spain
- 2000 *Video Festival*, Navarra, Spain
Dystopia + Identity in the Age of Global Communications, Tribes Gallery, NYC
Interferences Festival, Belfort, France
Paradise Now, Exit Art, New York City
traveling to University of Michigan Museum of Art,
The Tang Teaching Museum
Art Gallery at Skidmore College
Carnegie Mellon
Tulane University

- Liquid hacking Workshop*, Kunstverein Nuernberg, Germany
Over_Game, the Netherlands Media Art Institute, The Netherlands
Constant-Verbindinger-jonctions 4, Brussels, Belgium
New Media Space, Brussels 2000, Belgium
Tenacity, Shedhalle, Zurich, Switzerland
 University Art Gallery, Johannesburg, South Africa
Freestyle Festival, Terrassa, Spain
 Beachwood Center for the Arts, Beachwood, Ohio
Fylkingen, Stockholm, Sweden
 Williamson Gallery, Pasadena Art Center, California
Feedback, Union Gallery, State University of New York, Stony Brook
Shift-Ctrl: Computers, Games and Art, Center for Art and Technology, UC, Irvine
Art Entertainment Network, Walker Arts Center, Minneapolis, MN
Whitney Biennial (with ®™ark), Whitney Museum of American Art, New York City
 1999 *Game Show*, Bellevue Art Museum, Bellevue, Washington
Viper, International Film, Video and New Media Festival, Luzerne, Switzerland
The Self, Absorbed, Bellevue Art Museum, Bellevue, Washington
Come into my Millennium, Melbourne International Film Festival, Australia
Cracking the Maze, SJSU, CADRE Center <http://switch.sjsu.edu>
Net_Condition, ZKM Center for Art and Media, Karlsruhe Germany
The Altoids Curiously Strong Collection, traveling to:
 Clementine Gallery, New York City
 Centre Gallery, Miami-Dade Community College, Miami Florida
 insideArt, Chicago, Illinois
 Robert Berman Gallery, Santa Monica, California
 San Francisco Art Institute
2nd International Show of Art in CD-ROM, Media Centre of Art & Design, Barcelona
Amour-horreur, La Centrale, Montréal, Canada
Contact Zones, Cornell University, New York traveling to:
 Hobarth and William Smith College, Geneva, New York
 National Gallery of Photography and Multimedia, Mexico City, Mexico
 Robertson Media Center, University of Virginia, Charlottesville.
 Nickle Arts Museum, the University of Calgary
 Leonardo Electronic Almanac Gallery, <http://mitpress.mit.edu/LEA>
Digital Documentary: The Need to Know and the Urge to Show, p_Arts, MN
 1998 *Pandæmonium 1998*, London England
Ars Interruptus, Video Festival, Pamplona, Spain
SEAFair 98, Center for Computer Arts & Soros Center for Contemporary Arts, Skopje, Macedonia
Ave.Com, Art for the Computer, Arnheim, The Netherlands
European Media Art Festival, Osnabrück, Germany
 Beyond Interface, Walker Art Center,
 <http://www.yproductions.com/beyondinterface/>
Lovebytes Digital Arts Festival, Sheffield England
Viper, International Film, Video and Multimedia Festival, Luzerne, Switzerland
Vidéoformes, Video et arts électroniques, Clermont-Ferrand Cedex, France
 1997 *Ciber@RT III*, Valencia, Spain
 Installation, ISEA 97, Chicago, Illinois
Re-Inventing the Box, Betty Rymer Gallery, School of the Art Institute of Chicago
Art at the Anchorage, Brooklyn Bridge Anchorage, Creative Time, Brooklyn, NY
Signs for Rottweil, Kunst Forum, Rottweil, Germany
Gramercy International Art Fair, Gramercy Park Hotel, New York City
 The Electronic Muse, University State Museum, Washington State University
Magazine, Spot Gallery, New York City
 Limn Gallery, San Francisco, California
Techno Seduction, Cooper Union, New York City
 Postmasters Digital Projects, Postmasters Gallery, New York City

- 1996 *New York Digital Salon*, Visual Arts Museum, New York City
 Postmasters Gallery, New York City
The New York International Video and New Media Festival, New York City
The Bridge, Siggraph 96 Art Show, Contemporary Arts Center, New Orleans, LA
- 1995 *Photography after Photography*, Aktionsforum Praterinsel, Munich, Germany traveling to:
 Kunsthalle, Krems, Austria
 Stadtische Galerie, Erlangen, Bavaria, Germany
 Branderburgische Kunstsammlungen, Cottbus, Germany
 Museet for Fotokunst, Odense, Denmark
 Fotomuseum, Winter, Switzerland
 Finnish Museum of Photography, Finland
 Institute of Contemporary Art, Philadelphia
 Adelaide Festival, Australia
- Faculty Exhibition*, Syracuse University, Syracuse, NY
Conceptual Textiles, John Michael Kohler Arts Center, Sheboygan, Wisconsin
 Installation, Southern Exposure Gallery, San Francisco, California
- 1994 *From Head to Toe*, Longwood Arts Gallery, Bronx, New York
Visual Arts Faculty Biennial, University of Maryland Baltimore County
Maryland on View, Maryland Art Place, Baltimore, Maryland
- 1993 Installation, School 33 Art Space, Baltimore, Maryland
- 1992 *Visual Arts Faculty Biennial*, University of Maryland Baltimore County
 Open Studios, Whitney Museum Independent Study Program, New York
Drawing New Conclusions, Betty Rymer Gallery, School of the Art Institute of Chicago
 Artists Space Benefit, Artists Space, New York
Malibu: Myth and Reality, Bess Cutler Gallery, Santa Monica, California
Speak, Randolph Street Gallery, Chicago, Illinois
- 1991 *Warp and Woof, Comfort and Dissent*, Artists Space, New York
Comfort, Christopher Grimes Gallery, Santa Monica, California
Playing House, One Person Exhibition, Franklin Furnace, New York
- 1990 *Gigantic Women, Miniature Work*, Gallery 2, School of the Art Institute of Chicago
- 1989 Gallery 2, School of the Art Institute of Chicago
- 1988 *Photography as Unfaithful Witness*, NAME Gallery, Chicago, Illinois
- 1986 *Small Works Show*, BACA Downtown, Brooklyn, New York

EDUCATION

- 1992 Whitney Museum of American Art Independent Study Studio Program
 1990 Master of Fine Arts, School of the Art Institute of Chicago
 1984 Bachelor of Arts in the Liberal Arts, Suny Purchase, New York

ADDITIONAL COLLECTIVE WORK

- 1998 - 2000 Member of the collective @™ark
 Projects documented at <http://rtmark.com>
 Press available at <http://rtmark.com/press>

FELLOWSHIPS/AWARDS AND RESIDENCIES

- 2001-2 Faculty Development Fund, CalArts
 Guggenheim Fellowship
 California Arts Council Artist Fellowship
 Creative Capital (Second Round - Selective Project Funding)
 Commission from HAMACA, (a net.art platform in Barcelona made up of six local art institutions) Barcelona, Spain
- 2000-1 MECAD\Media Center for Art and Design, Barcelona, Spain
 Honorary Mention in the .net category of the Prix Ars Electronica
 Commission from Creative Time partially funded by the NY State Council for the Arts /The Daniel Langlois Foundation/The Andy Warhol Foundation
 Creative Capitol
- 1999 Millay Colony, New York (invitation only)

- Center for Metamedia, Hermit Foundation, Plasy, Czech Republic
 Jerome Foundation/Walker Art Center Grant (with Alexei Shulgin)
 1998 Banff Centre for the Arts New Media Co-Production
 1996 Constance Salton Foundation for the Arts Grant
 Light Works Grant (offered)
 1995 Maryland State Arts Council Award (first prize)
 1993 Maryland State Arts Council Award (first prize)
 1991 Art Matters Inc. Grant
 1990 Art Matters Inc. Grant
 Artists Space/Artists Grant
 James Nelson Raymond Fellowship (First place award for graduating students at
 School of The Art Institute of Chicago)
 1988 Ruttenberg Scholarship

TEACHING

- 1997 - Member of the Faculty, California Institute of the Arts, School of Art
 Present Photography and Media and Integrated Media Programs
 2003 Artist-Teacher, Vermont College, Montpelier, VT
 1996-8 Lecturer, Visual Arts Dept, Univ. of California, San Diego
 1995-6 Assistant Professor, Art Media Studies, Syracuse University
 1992-5 Assistant Professor, Visual Arts Department, Univ. of Maryland, Baltimore
 County

PUBLICATIONS

- 2002 "Between Two Worlds", Ministry of Education, Culture and Sports, Spain
 "Introduction to Net Art," Connections: Art, Network, Media (National School of Fine
 Arts) edited by Nathalie Magnan and Annick Bureauud
 "search+curatorial+models," SWITCH, SJSU, CADRE Center <http://switch.sjsu.edu>
 2001 Interview for *What's your story* at eatthesewords.com
 "For the Love of the Game", *Artbyte Magazine*, Nov-Dec
 Interview for *Crumb New Media Curating Resource*, Website and CD-ROM
 2000 Interview for *The Second International Digital Art Festival (IDAF)* Seoul, Korea
 Interview in *Art for Networks*, BBC Online November, 2000
 "The Female Question" *real [work]* Catalogue, the Werkleitz Biennale, Germany
 Project in Johan Grimonprez's in *Inflight Magazine*, CANTZ, verlag, Stuttgart
RTMark Web Watch, *Artbyte Magazine*
 1998 Respondent, "Shock of The View," Walker Art Center
http://www.walkerart.org/salons/shockoftheview/object/sv_obj2_bookchin.html
 "Heath Bunting" Olia Lialina's The First Real Net.Art Gallery
<http://art.teleportacia.org/>
 1996 "The Databank of the Everyday," *Leonardo*, Volume 29, Number 5, 1995
 "Databank of the Everyday," *Visual Proceedings*, Siggraph 96
 1994 Contribution to *A Wretch Like Me*, White Walls, A Journal of Language and Art (Fall-
 Winter)
 1992 "Bifocal Borders: A Collaboration," *Art Papers* (January/February), pp. 40-1.

WORKSHOPS

- 2003 Workshop, *Networking Symposium*, Nova Scotia College of Art and Design, Halifax
 2001 *Made in Hanger*, Hanger, Barcelona Triennial and Hamaca.org, Barcelona, Spain
 La Compagnie, Marseille, France
 The Art Academy in Munich, Germany
 2000 *Direct Action as a Fine Art*, MACBA -Museum of Contemporary Art of Barcelona, Spain
Liquid Hacking Laboratory, Kunstverein Nuernberg, Nuernberg, Germany

INVITED LECTURES AND PANELS

- 2004 Lecture, ELO and the UCLA Hammer Museum (May)
 2003 Panel, *The State of Play* New York Law School and Yale Law School, NYC (Nov.)

- Plaything*, dLux media|arts and Univ. of Sydney, Sydney Australia
 Lecture, the Teacher Institute in Contemporary Art (TICA), the School of the Art Institute of Chicago
 Keynote lecture, *Networking Symposium*, Nova Scotia College of Art and Design, Halifax
 Lecture with Jacqueline Stevens, *The Dis/simulations of War and Peace Symposium*, Brown University
 Lecture with Jacqueline Stevens *user_mode* Tate Modern and Central Saint Martins College of Art and Design
 Lecture, Matrix Program, Univ. of Southern California
 Lecture, Harvey Mudd College, Claremont, CA
 Lecture, Claremont Colleges, Claremont, CA
 Panel, Florida Film Festival, Orlando, Florida
 Panel with Jacqueline Stevens, *Global Game Utopia*, Transmediale.03, Berlin, Germany
 Lecture, Art Department, University of California, San Diego
 Lecture, Art Department, University of California, San Diego
 Lecture, *Faculty Research Seminar*, Center for Feminist Research, USC, LA
 2002 Lecture, Bilgi University, Istanbul, Turkey.
Digital Dialogues, Media Arts Department. Pasadena Art Center, CA
 Lecture, Critical Studies, CalArts, LA
 Panel, *In Our Image: Extreme Genetics*, Rhizome LA
 Lecture, Critical Studies, CalArts, LA
 Lecture, Matrix Course, USC Art School, LA
 Lecture, Public Art Course USC Art School, LA
 Lecture, Art Department, Cornell University
 Lecture, *Luna Park Symposium*, Luna Park Project & the Museum of Contemporary Art, LA
 Lecture and Panel Discussion, *Genetics and Culture*, UCLA
 Lecture, *Art and Biotechnology*, Nomads + Residents, LA
 2001 Poster, *Very Cyberfeminist International*, Hamburg, Germany
 Lecture, Art department of the European University of Madrid, CEES
 Presentation, *Made in Hanger*, Barcelona Triennial and Hamaca.org, Barcelona, Spain
 Round Table, *Art and the Internet*, the Ministry of Education & Spanish Culture, Madrid
 Online Forum-Art Center NABI, Seoul, Korea
 Lecture, *Game_Over*, Vitoria, Spain
 Lecture, Usability Professionals Association (UPA), Las Vegas
 Lecture, Visiting Artist Program, University of California, Irvine
 Lecture, *Really Wired Series*, New Langton Arts, San Francisco
 Lecture, California State University, Sacramento, California
 Lecture, Art, *Technology, and Culture Colloquium*, University of California, Berkeley
 Lecture, Art and Art History Department University of California, Davis
 Lecture, Public Art Course, CalArts
 Panel, *No Sensors*, FUN, NYC
 Lecture, *The Mixed Media Series*, Maryland Institute, College of Art, Baltimore, Maryland
 Lecture, Graduate Seminar, University of Maryland, Baltimore County
 Lecture, *Santa Barbara Art Symposium*, University of California, Santa Barbara
 Lecture, Visual Arts Department, University of California, San Diego
 Lecture, *Medienforum and The Art Academy*, Munich, Germany
 Lecture, School of Fine Arts of Dijon, France
 Panel, *NetSplit*, Künstlerhaus Bethanien and Transmediale festival, Berlin, Germany
 Lecture, European Institute of Design, Madrid, Spain
 Lecture, Technical School of Architecture, University of Seville, Spain
 Lecture, School of Art of Aix en Provence, France
 Lecture, La Compagnie, Marseille, France
 2000 Presentation, Plug-in, Basel, Switzerland
 Presentation, MECAD/Media Center for Art and Design, Sabadell, Barcelona, Spain
 Lecture, *digital_is_not_analog*, Bologna, Italy

- Lecture, *CyberFeminist Working Days*, Brussels, Belgium
 Lecture, *Conferencia de Arte*, Callus, Spain
 Lecture, *Liquid Hacking Laboratory*, Kunstverein Nuernberg, Nuernberg, Germany
 Lecture, *real[work]*, the Werkleitz Biennale, Werkleitz, Germany
 Lecture, Zurich College of Art and Design, Switzerland
 Lecture, *The National Graduate Seminar*, NYU, New York City
 Performance, Shedhalle, Zurich, Switzerland
 Lecture, *Open_source*, NAAO Conference, Brooklyn, New York
 Panel, *Media with Attitude*, Banff Television Festival, Banff Centre, Canada
 Panel, *Tenacity Conference*, The Swiss Institute, New York City
 Lecture, Scripps College, Los Angeles, CA
 Lecture, Art Department, University of California, Irvine
 Lecture, Department of Design and Media Arts, UCLA, Los Angeles, CA
 Lecture, *Digital Dialogues*, Media Arts Department. Pasadena Art Center, CA
 Panel, *Mediawork 15*, Pasadena Art Center, CA
 1999 *Cut and Copy Forum*, VIPER Festival, Luzerne, Switzerland
Net Forum, VIPER Festival, Luzerne, Switzerland
 Lecture, Occidental College, Los Angeles, CA
 Panel, Society for Photographic Education Conference Presentation, LA, CA
 UCLA Design Department, Los Angeles, CA
 Performance, European Media Arts Festival, Osnabrück, Germany
 Panel, *Techno-Performatives*, Unnatural Acts Conference, Univ. of California, Riverside
 Panel, *Hacktivism*, SXSW Film and Interactive Festival, Austin, Texas
 Panel, *Writing for Interactive Media*, Victoria Independent Film & Video Festival, British Columbia, Canada
 Performance, *RTMark and Y2K Industries*, Roter Salon, Berlin, Germany
 Panel, *Political Activism on the Net*, Mikro Lounge, Berlin, Germany
 1998 Panel, *Big Game Hunters*, Banff Centre for the Arts, Banff, Canada
 Panel, *Scope as Trope*, ISEA 98, Manchester, England
 Panel, *The Art Mainstream as the Enemy*, ISEA 98, Liverpool, England
 1997 Lecture, School of the Art Institute of Chicago
 Lecture, American Academy of Art, Chicago
 1996 Lecture, *Re-zoning 2*, Spot Gallery, New York City
 Lecture, *Digital Dialogues*, Pasadena Art Center, Media Arts Department, California
 Lecture, Syracuse University, Foundations Department, Syracuse, New York
 1995 Lecture, Rochester Institute of Technology, Photo Department, Rochester, New York
 Lecture, Southern Exposure Gallery, San Francisco, California
 Lecture, Senoma State University, Rohnert Park, California

CURATION

- 2003 Chair and Judge for the Webby Awards NetArt Category
NextArt, Web Resistance Section, Florida Film Festival, Orlando, Florida
 2002 Illinois Arts Council's Artist Fellowship juror, Interdisciplinary/Computer Arts.
 Franklin Furnace Peer Panel Review
 Chair and Judge for the Webby Awards NetArt Category
 2001 Judge for the Webby Awards Art Category
 2000 LA Freewaves Festival Curator, *Street Action on the Superhighway*
 Nominating Judge for the Webby Awards Art Category
 Selection Committee for Altoids Curiously Strong Collection
 Judge for art@vifu net.art selection, Germany
 1999-2000 <net.net.net> Organized series with 14 lectures and 20 workshops at the
 Museum of Contemporary Art in Los Angeles, CalArts and the Cultural Center
 and Cinematek Laboratories in Tijuana, Mexico
 1994-5 Programmer for Women's Caucus, 1995 National Conference, Society for
 Photographic Education, Atlanta, Georgia

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- 2003 Mary Flanagan, "upload.culture|download.culture"
 Christiane Paul, "Digital Art" World of art Thames and Hudson
 Matteo Bittanti, "Game Over", *Flash Art Italia*, 2-3/03
 R. Bosco and S. Caldana, Especial El Pais, Arco 2003, 2002 en el Mundo
 The Australian Broadcasting Corporation's Gateway to Arts and Culture,
 ABC Arts on Line, Digital Arts From cybernetics to sampling
- 2002 "The Story Line", *NY Arts*, July-Augues 2002
 Tricia Vita, "Games Artists Play," *Games*, Nov.
 Christine Chen, "Managing HR for Dummies", *Fortune Small Business* June 3, 2002
 R. Bosco and S. Caldana, *El Pais*, "Action Tank crea un videojuego de obreros genéticamente modificados", 6/20
 "Hot Site" *USA Today*, 5/22
 Bruno Guglielminetti, "Transgénique et virtuel!," *La Presse*, 5/22
 "Yahoo Picks," *Yahoo*, 5/20
 "Metapet, videogame art di laboratori modificati geneticamente" *Neural.it*, 5/14
 Jeanie Casison, "Employee News," *Incentives Magazine*, 5/1
 Eric Beard, "Sit, Rollover, Work: An Employee Pet Game" *The New York Times*, 4/1
 "New online game turns company workers into pets," *The Santa Clarita Daily News* 4/2
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 "Dog-eat-dog world," *The San Diego Union-Tribune*, 4/8
 "Tamagotchi fur Manager." *Die Welt*, 4/22/02
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 Mark Glaser, *The New York Times*, 8/09
 Charles Herold, "News Watch", *Circuits Section, The New York Times*, 6/7
 Carly Berwick, "The New New-Media Blitz,:" *ARTNews* April
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 Bosco and Caldana, "Tribe Gallery expone la panorámica del net.art," *El Pais*, 1/11
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 Bureau Voor de Kunsen V/M, 2000,
 Bosco and Caldera, "Creadores Importando," *Ciberp@is Revista* No. 6/11
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 Bosco and Caldana, *El Pais*, "El MACBA reúne a artistas" 10/26
 Segundas Jornadas de artes y medios digitales, August
 Fran Ilich, "Net.net.net.mx", *Sputnik Cukitura Digital*, July
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 Rachel Greene "Web Work; A History of Internet Art" *Artforum*, April (reproduction)
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 Barbara Basting, "Zum Beispiel Natalie Bookchin," *Tages-Anzeiger*, Zurich 7/11,
 Barbara Basting, "Konnen Sie den Tratsch verstehen?" *Feuilleton; Frankfurter*
Allgemeine Zeitung, 8/20
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 Matthew Mirapaul, "The Latest in Digital Art: Stunts and Pranks" *New York Times on the*
Web, 1/6
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- 1997 Matthew Mirapaul, "With the Desktop as a Canvas," *The New York Times on the Web* 12/18
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 Maureen Sherlock "Home Economics," *Arts Magazine*, Feb.
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- 1991 Patricia C Phillips, Review, Artforum, May
 1989 Wynne Delacoma, "S.A.I.C looks past turmoil at triumphs," *Chicago Sun Times* 8/13
 1988 Abigail Foerstner, "Convincing Lies," *Chicago Tribune*, 5/13