N. Adriana Knouf

Cinema and Media Studies
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Employment

2013–present	Assistant Professor, Cinema and Media Studies, Wellesley College

Education

2007–2013	PhD, Information Science, Cornell University
2005–2007	SM, Media Arts and Sciences, Massachusetts Institute of Technology
1998–2002	BS, Engineering and Applied Science, California Institute of Technology

Fellowships, Honors, and Residencies

2018	Wave Farm Transmission Arts Residency, Acra, NY
2014	Leonardo Abstracts Service (LABS) top-rated abstract for dissertation "Noisy Fields: Interference and Equivocality in the Sonic Legacies of Information Theory"
2012–2013	Mellon/ACLS Dissertation Completion Fellowship
2012–2013	Intel Science and Technology Center for Social Computing Graduate Researcher
2011–2012	Andrew W. Mellon Foundation Graduate Fellowship at the Cornell Society for the Humanities
2009	Full Tuition Fellowship for School for Criticism and Theory seminar on "Voice, Representation, Ideology"
2008–2011	HASTAC (Humanities, Arts, Sciences, and Technology Advanced Collaboratory Initiative) Scholar
2008	Selected for *Values in Design* NSF graduate student workshop
2008	Leonardo Abstracts Service (LABS) top-rated abstract for master's thesis "Encouraging the Expression of the Unspeakable: Influence and Agency in a Robotic Creature"
2007–2008	Full Tuition Fellowship, Cornell University Program in Information Science
2005	MIT Council of the Arts Grant for *seamless*, version 1.0
2004	MIT Council of the Arts Director's Grant for *44#444*
1998–2002	California Institute of Technology President's Scholarship

New Media Awards

2011	Award of Distinction, *memefest* (http://memefest.org) in the Beyond category, for *Journal of Journal Performance Studies*
2011	Cornell Council for the Arts Student Grant for *afflator*
2010	Turbulence.org Commission for *Journal of Journal Performance Studies*
2009	Turbulence.org "Spotlight" for *MAICgregator*
2009	transmediale "Online Highlight" for *Fluid Nexus*
2008	Award of Distinction, *memefest* (http://memefest.org) in the Beyond category, for *Fluid Nexus*
2008	Selected for 2° Inclusiva-net Meeting: Redes digitales y espacio físico (Digital Networks and Physical Space), Medialab-Prado, Madrid, Spain
2005	Honorable Mention, Prix Ars Electronica [the next idea] competition for *ætherspace*

Book

1. **N. A. Knouf,** *How Noise Matters to Finance*, Forerunners: Ideas First (Minneapolis: University of Minnesota Press, 2016).

Peer-Reviewed Journal Publications

1. **N. Adriana Knouf,** "The Sounds of Information Theory," accepted pending minor revisions, *Configurations*, 2019,
2. **N. A. Knouf,** "Radio Feeds, Satellite Feeds, Network Feeds: Subjectivity Across the Straits of Gibraltar," *fibreculture*, no. 20 (2012), http://twenty.fibreculturejournal.org/2012/06/19/fcj-140-radio-feeds-satellite-feeds-network-feeds-subjectivity-across-the-straits-of-gibraltar/.
3. **N. A. Knouf,** "Whither the Libidinal University?," *Canadian Journal of Media Studies* 7 (2010): n.p., http://cjms.fims.uwo.ca/issues/07-01/WhitherTheLibidinalUniversityRevised20100524.pdf.
4. Chris I. Baker, Eli Peli, **N. Knouf,** Nancy G. Kanwisher, "Reorganization of Visual Processing in Macular Degeneration," *Journal of Neuroscience* 25, no. 3 (2005): 614–618, http://www.jneurosci.org/cgi/content/abstract/25/3/614.
5. Kalanit Grill-Spector, **N. Knouf,** Nancy Kanwisher, "The fusiform face area subserves face perception, not generic within-category identification," *Nature Neuroscience* 7, no. 5 (2004): 555–562, http://dx.doi.org/10.1038/nn1224.

Refereed Book Chapters

1. **N. Adriana Knouf,** "Electronic inclusions in handmade paper, or how to finesse material incongruities in the spirit of the Bauhaus," in *Bauhaus Futures*, ed. Mike Ananny, Laura Forlano, and Molly Wright Steenson, Forthcoming (Cambridge: MIT Press, 2019).
2. **N. A. Knouf,** "Transnetworks and the Fluid Nexus Project," in *Dis Connecting Media*, ed. Ulla Autenrieth, Andreas Blättler, Regine Buschauer, and Doris Gassert (Christoph Merian Verlag, 2011), 199–206, https://fluidnexus.net/static/pdfs/DCM2009Submitted.pdf.
3. **N. A. Knouf,** "The Patterning Table," in *The Inner History of Devices*, ed. Sherry Turkle (Cambridge, MA: MIT Press, 2008), 49–54.

Refereed Conference Papers

1. **N. A. Knouf,** "Felted Paper Circuits Using Joomchi," in *Proceedings of the Eleventh International Conference on Tangible, Embedded, and Embodied Interaction*, TEI '17 (Yokohama, Japan: ACM, 2017), 443–450, ISBN: 978-1-4503-4676-4, doi:10.1145/3024969.3025071, http://doi.acm.org/10.1145/3024969.3025071.
2. Orit Shaer, Lauren Westendorf, **N. A. Knouf,** Claudia Pederson, "Understanding Gaming Perceptions and Experiences in a Women's College Community," in *Proceedings of the 2017 CHI Conference on Human Factors in Computing Systems*, CHI '17 (Denver, Colorado, USA: ACM, 2017), 1544–1557, ISBN: 978-1-4503-4655-9, doi:10.1145/3025453.3025623, http://doi.acm.org/10.1145/3025453.3025623.
3. **N. A. Knouf,** "HCI for the Real World," in *Proceedings of the 27th International Conference on Human Factors in Computing Systems*, CHI EA '09 (2009), 2555–2564, http://zeitkunst.org/media/pdf/HCIForTheRealWorld.pdf.
4. Carl DiSalvo, Kirsten Boehner, **N. A. Knouf,** Phoebe Sengers, "Nourishing the ground for sustainable HCI: considerations from ecologically engaged art," in *Proceedings of the 27th International Conference on Human Factors in Computing Systems*, CHI '09 (2009), 385–394. **Nominated for Best Paper award**.
5. **N. A. Knouf,** "Reinterpreting networks of people as fluid for political purposes," in *Proceedings of ISEA2008: The 14th International Symposium on Electronic Art* (Singapore, Singapore, 2008), 273–274, http://zeitkunst.org/media/pdf/FluidNexus_ISEA2008.pdf.
6. **N. A. Knouf,** "syngva: an object that raises questions of agency, relationship, and control," in *C&C '07: Proceedings of the 6th ACM SIGCHI Conference on Creativity & Cognition* (Washington, DC, USA: ACM Press, 2007), 288–288, ISBN: 978-1-59593-712-4, doi:http://doi.acm.org/10.1145/1254960.1255024.
7. **N. Knouf,** "Variations 10b: a Digital Realization of Cage's Variations II," in *MULTIMEDIA '06: Proceedings of the 14th Annual ACM International Conference on Multimedia* (Santa Barbara, CA, USA: ACM Press, 2006), 736–739, ISBN: 1-59593-447-2, doi:http://doi.acm.org/10.1145/1180639.1180797, http://zeitkunst.org/media/pdf/p736-knouf.pdf.

Non-Refereed Publications

1. **N. Knouf,** Claudia Pederson, "Art for Spooks," *Media-N: Journal of the New Media Caucus* 12, no. 2 (2016), http://median.newmediacaucus.org/caa-conference-edition-2016-washington-dc/art-for-spooks/.
2. **N. A. Knouf,** "Communication in the Wake of Snowden," *Media-N: Journal of the New Media Caucus* 10, no. 1 (2014), http://median.newmediacaucus.org/art-infrastructures-information/communication-in-the-wake-of-snowden/.
3. Claudia Costa Pederson, **N. A. Knouf,** "Civil Society and Novel Assemblages: On Persistent Iteration and My Piece of Chennai," 2010, accessed May 18, 2012, http://c-m-l.org/?q=node/528.
4. **N. Knouf,** "Review of Lisa Nakamura, 'Digitizing Race: Visual Cultures of the Internet,'" 2009, http://rccs.usfca.edu/bookinfo.asp?BookID=421&ReviewID=594.
5. **N. A. Knouf,** "Archiving the Present," *Ithaca Times* XXX, no. 31 (April 2, 2008): 17, 23.
6. Claudia Costa Pederson, **N. A. Knouf,** "Seized and displayed," Review of *Seized* by Critical Art Ensemble and Institute of Applied Autonomy, presented at Hallwalls Contemporary Art Center (Buffalo, New York, June 7 – July 19), *Afterimage* 36, no. 2 (2008): 31–32.

Invited Presentations and Workshops

2018	Herman Lecture respondent, Music Department, Wellesley College, 29 October
2018	"The Xenology Notebooks", Digital and Interdisciplinary Art Practice, The City College of New York, 25 October
2018	"The Xenology Notebooks", TZE, Wellesley College, 16 October
2018	"The Xenology Notebooks", Presentation in Studio Art Senior Seminar, Wellesley College, 4 October
2018	"Letters to Extraterrestrials: Satellite Ground Station", DePaul University, 1 February
2018	Artist Talk, "Of those moments in-between, everything", Wichita State University, 25 January
2015	Presentations on *Art for Spooks* (with Claudia Pederson), Finger Lakes Environmental Film Festival (FLEFF), 9-10 April
2015	Workshop on Augmented Reality at the Tinker Factory, Cornell University, 9 April
2014	Artist talk in conjunction with "New View: 2014 Faculty Show" at the Davis Museum, Wellesley College
2014	Artist presentation in "Theories of Art: History and Culture", course taught by Claudia Pederson, Wichita State University
2014	Guest Lecture for "The History of New Media", course taught by Mike Maizels, Wellesley College
2014	Guest Lecture for "Multimedia Design and Programming", course taught by Takis Metaxas, Wellesley College
2012	"Incubator Project: Robotics Interaction Theory" workshop at the Cornell Society for the Humanities, 12 October
2012	"Noisy Fields". Berkeley Center for New Media, University of California, Berkeley, 14 February

2012	"Fluid Nexus", invited workshop on network topology presented at *transmediale* 2012, Berlin, Germany, February 3
2011	"Network Topology as a Site of Resistance". Piksel 2011, Bergen, Norway, November
2008–2011	Artist presentation in "Blasting the Machine", course taught by Claudia Pederson, Art History and Visual Studies department, Cornell University, Fall
2009	Upgrade! Boston, Boston, MA, 13 October
2009	Artist presentation in "Cybernetics, Systems, Software", course taught by Jo-Anne Green, Emerson College, 13 October
2009	Bovay Seminar in the History and Ethics of Engineering, Cornell University, 7 October
2009	"Transnetworks", *dis/connecting/media*, Bern, Switzerland, 3 October
2009	"Syncopation", workshop on sound and games with co-leaders Arzu Ozkal-Telhan and Claudia Pederson, presented in conjunction with the Finger Lakes Environmental Film Festival (FLEFF), March 21 + April 3
2008	ESC, Oberlin College Department of Art, Oberlin, OH, USA, 13 October
2008	"Fluid Locality", Finger Lakes Environmental Film Festival (FLEFF), Ithaca, NY, April
2006	"A Seamless Relationship: Technology and Materials", AATCC New England Regional Conference, Mystic, CT, April

Conference and Research Presentations (selected)

2018	"On care for extraterrestrial entities", Presented at the Society for Literature, Science, and Art, Toronto, Canada, 16 November
2018	"Notes on Xenomogrification", Presented at Tuning Speculation VI, Bloomington, IN, 2 November
2017	"Intimely vibrations, or how to be in time with radio", Presented at Tuning Speculation V, Toronto, Canada, 19 November
2017	"The temporal complexities of SETI, or how to think about an archaeology of a future moment of rupture", Presented at the Society for Literature, Science, and the Arts (SLSA) Annual Meeting, Tempe, AZ, 9 November
2017	"Considering Material Incongruities: On Integrating Handmade Paper and Electronics", Presented at the Friends of Dard Hunter Annual Conference, Atlanta, Georgia, 13 October
2017	"'On Your Wrist is the Universe': Chrono- and Cosmo-poetics", presentation at the Electronic Literature Organization annual conference, Porto, Portugal, 22 July
2017	"Felted Paper Circuits Using Joomchi", Works in Progress demonstration at TEI 2017, Yokohama, Japan, 21 March
2016	"Augmented Reality – Invention/Reinvention" panel at the College Art Association Annual Meeting (with Claudia Pederson), Washington DC, 5 February
2015	"Poetic Disruption in a Time of Surveillance" Panel presentation with Claudia Pederson, Jennifer Gradecki, Derek Curry, ISEA 2015, August 17
2015	"Paranoia and Contemporary Surveillance" (with Claudia Pederson), Theorizing the Web 2015, 17 April
2015	"How the Mediation of Robotic Creatures Enables Parrhesia". Presented at the Society for Cinema and Media Studies Annual Meeting, Montreal, QC, 28 March

2014	"Accelerationism and the Fluidity of Finance". Presented at the Society for Literature, Science, and the Arts (SLSA) Annual Meeting, Dallas, Texas, 12 October
2014	"Noise, Parrhesia, and the Enunciative Potentials of Performing Objects". Presented at the Objects, Environments, and Actants conference, University of Connecticut, Storrs, Connecticut, 29 March
2013	"Some Micropolitical Potentials in Vocal 'Noise' Music". Presented at the Society for Literature, Science, and the Arts (SLSA) Annual Meeting, Notre Dame, Indiana, 3 October
2012	"The Sound of Information Theory". Presented at the Society for Social Studies of Science (4S) Annual Meeting, Copenhagen, Denmark, 20 October
2012	"The Noises of Finance". Presented at the Society for Literature, Science, and the Arts (SLSA) Annual Meeting, Milwaukee, Wisconsin, 28 September
2012	"Noisy Informatics from Milton Babbitt to Maja Ratkje". Cornell Society for the Humanities Fellows Workshop on "Sound: Culture, Theory, Practice, Politics", 20 April
2010	"Radio Feeds, Satellite Feeds, Network Feeds: Subjectivity Across the Straits of Gibraltar". DIY Citizenship Conference, University of Toronto, Toronto, CA, November
2010	"Transnetworks". Presented at the RPI STS Graduate Student Conference, Troy, NY, USA, 20 February
2009	"Questioning 'Openness' through a Study of Discussions Surrounding the OLPC XO Laptop". Presented at the Society for Social Studies of Science (4S) Annual Meeting, Washington, DC, USA, 29 October
2008	"Crossing Boundaries in Differing Contexts: Interdisciplinary Work Within Oneself." Presented at the Cornell Information Science Breakfast series, 18 April
2008	"Crossing Boundaries in Differing Contexts: Interdisciplinary Work Within Oneself." Presented at Cornell Science and Technology Studies (S & TS) Social Science Reading Group (SSRG), 31 March
2007	"The vocal that is non-speech: externalizing the unspeakable through interactions with a robotic creature". Presented at the Society for Literature, Science, and the Arts (SLSA) Annual Meeting, Portland, ME, 2 November
2007	"Designing and Observing the Use of an Object with (Presumed) Agency". Presented at the Society for Social Studies of Science (4S) Annual Meeting, Montreal, QC, Canada, 13 October
2007	"Creativity and the Not-Alive: Influences on our Behavior by Robotic Creatures". Presented at *Media in Transition* 5, MIT (Cambridge, MA, USA), 28 April

Teaching Experience

Wellesley College, Wellesley, MA

Fall 2018	CAMS/MAS 216, Creative Media Manipulation
Fall 2018	CAMS 106Y, Ghostly Mediums: Specters and Hauntings in Media History and Technology
Spring 2018	CAMS 272, The Ludic Imagination: Histories and Theories of Games and Play
Spring 2018	CAMS/MAS 216, Creative Media Manipulation
Fall 2017	CAMS 218, Theories of Media from Photography to the Internet
Fall 2017	CAMS 101, Introduction to Cinema and Media Studies
Spring 2016	CAMS 276, Media Publics: Introduction to Civic Media
Spring 2016	CAMS 101, Introduction to Cinema and Media Studies
Fall 2015	CAMS 270, The Light and the Dark of the Net: Histories and Theories of the Internet
Fall 2015	CAMS 218, Theories of Media from Photography to the Internet
Spring 2015	CAMS 272, The Ludic Imagination: Histories and Theories of Games and Play
Spring 2015	CAMS 218, Theories of Media from Photography to the Internet
Fall 2014	CAMS/MUSIC 378, Deconstructive Audio: Early Electronic Music and the Aesthetics of Outmoded Technology (co-taught with Jennifer Oliva Johnson, Music)
Fall 2014	CAMS 101, Introduction to Cinema and Media Studies
Spring 2014	CAMS 270, The Light and the Dark of the Net: Histories and Theories of the Internet
Spring 2014	CAMS 101, Introduction to Cinema and Media Studies
Fall 2013	CAMS 218, Theories of Media from Photography to the Internet
Fall 2013	CAMS 101, Introduction to Cinema and Media Studies

Ithaca College, Ithaca, NY

Spring 2012	Lecturer, FLEFF Lab: The Microtopias Project (GCOM 12000-01), Roy H. Park School of Communications
Spring 2011	Lecturer, FLEFF Lab: Checkpoints Project (DIIS 12000-01), Department of Interdisciplinary and International Studies
Spring 2010	Lecturer, Open Space: FLEFF Lab (DIIS 12000-01 + DIIS 12000-02), Department of Interdisciplinary and International Studies

Cornell University, Ithaca, NY

Spring 2011	TA, New Media and Society (INFO/COMM 3200)
Fall 2010	TA, Introduction to Web Design and Programming (INFO/CS 1300)
Spring 2010	TA, Web Information Systems (INFO/CS 4302)
Fall 2009	TA, Introduction to Web Design and Programming (INFO/CS 1300)
Spring 2009	TA, Intermediate Design and Programming for the Web (INFO/CS 2300)
Fall 2008	TA, Introduction to Web Design and Programming (INFO/CS 1301/1302)

New Media Projects and Compositions

2018	*Lines sometimes meld when necessary*, for FPV drone pilot, one to four musicians/vocalists, and augmented paper, exploring the relationships between volumes, lines, and humans and non-humans

2018	*Where were they when the noise started*, for voice, flute, piano, radios, and microcassette tape, considering possible futures through a discovery of the occult potentials hidden in the Harvard Sentences
2018	*nudge gently, but wake her now*, for composer's voice, vocalist, flute, piano, and electronics, using the Harvard Sentences to listen to the simultaneous modulations of time and the trans-voice
2018–present	*they transmitted continuously / but our times rarely aligned / and their signals dissipated in the æther*, 20 channel sound art installation with speakers made from handmade abaca paper and piezo electric elements, with sounds collected from satellite transmissions
2017–present	*PIECES FOR PERFORMER(S) AND EXTRATERRESTRIAL ENTITIES*, event scores laser etched into handmade transluscent abaca paper
2017–present	*On your wrist is the universe*, generative poetry about satellites and the cosmos for your smartwatch
2014–2015	*Art for Spooks*, an augmented book that takes a poetic angle to electronic surveillance (with Claudia Pederson)
2014–2015	*sylloge of codes*, a self-contained wireless network for the exploration of new communication codes in the wake of Snowden
2008–2011	*Fluid Nexus*, an application for computers and Android phones that enables activists and relief workers to communicate independent of centralized mobile networks
2011	*afflator*, a project of the College of Ontopoetic Machines that explores questions of robot morphology and non-vocal interaction
2010	*Journal of Journal Performance Studies (JJPS)*, an set of three interrelated works (including a Firefox extension, internet radio station, and journal) that engage with issues of control and distribution in academic publishing
2009	*MAICgregator*, a Firefox extension that overlays information about the military-academic-industrial complex on college and university websites
2007	*syngva*: A creature that responds through motion to vocalizations; designed to not only encourage non-speech vocalizations, but also to study relationship formation and understandings of agency in computational objects
2006	*creatures to help prevent the end of the United States of America: facing the political other*: Two non-anthropomorphic creature sculptures that speak incendiary commentary from political blogs, designed to create an uncanny situation that provokes strangers into talking about politics
2006	*Variations 10b*: A digital realization of John Cage's piece *Variations II*, enabling the listener-performer to explore the physical space of the dots and lines of the composition
2006	*Mutable Recordings*: A tool to enable the listener to choose multiple interpretations of a single piece, seamlessly splicing phrases together
2005–2006	*seamless 1.0 and 2.0*: Computational fashion shows presented at the MIT Media Lab and the Boston Museum of Science
2005–2006	*Dissimilarity Measures and Emotional Responses to Music*: A machine learning-based analysis of dissimilarity between people via adjectival descriptions of emotional experiences to music
2005	*ætherspace*: a computational garment that uses transducers of electro-magnetic waves to turn "Hertzian space" into sonic waves, giving the wearer a better understanding of the electronically-embodied world

Solo Exhibitions

2018	*Of those moments in-between, everything*, Clayton Staples Gallery, Wichita State University
2011	*afflator*, Olive Tjaden Hall Experimental Gallery, Cornell University

Group Exhibitions and Performances

2018-11-10	*THE ALIEN (Dear Interlocutor)*, mixed-media performance of three new compositions, along with Jenny Johnson and Diana Dabby, Houghton Chapel, Wellesley College, Wellesley, MA
2018	*Context: Language, Media, and Meaning from the Surface Design Association*, Fuller Craft Museum, Brockton, MA
2018-07-28	"Drone Etude No. 1", part of *The Aerial Actor* curated by eteam at Art Omi, Ghent, NY
2018	*Paper Trails*, Morgan Conservatory, Cleveland, OH
2018	"Let's absorb the waves as we hold on for dear life", part of Chigiana Radioarte
2018	"Let's absorb the waves as we hold on for dear life", part of the podcast series produced by Radio-Web MACBA (Museu d'Art Contemporani de Barcelona)
2017-03-11	"Let's absorb the waves as we hold on for dear life", part of WGXC 90.7FM Hands-on Radio
2017-03-04	"Let's absorb the waves as we hold on for dear life", part of the "Short Waves / Long Distance" program in conjunction with the Shortwave Shindig, broadcast on 6855khz from WRMI, Miami
2015	*Faculty exhibition* (with Claudia Pederson), Ulrich Museum, Wichita State University, Wichita, KS
2014	*New View: 2014 Faculty Exhibition*, Davis Museum, Wellesley, College, Wellesley, MA
2014	*In-Transit / En tránsito*, Galería Macchina, Escuela de Arte de la Universidad Católica, Santiago, Chile
2012	*FILE RIO - Electronic Language International Festival*, Rio de Janeiro, Brazil
2011	*Station 923*, Ithaca, NY
2011	*FILE - Electronic Language International Festival*, São Paulo, Brazil
2010	*FILE - Electronic Language International Festival*, São Paulo, Brazil
2010	*Esse, nosse, posse: Common Wealth for Common People* (online), National Museum for Contemporary Art in Athens, Greece
2010	*Hyperrhiz 07: New Media Subversions* (online)
2009	*Requiem for Analog TV Noise*, Cornell Cinema, Ithaca, NY
2009	*electro_online*, Newcastle, Australia
2009	*Video/Art/Ithaca*, Sfumato, Ithaca, NY
2008	*Video/Art/Ithaca*, Sfumato, Ithaca, NY
2008	*Inclusiva-net: Redes digitales y espacio físico (Digital Networks and Physical Space)*, Medialab-Prado, Madrid, Spain
2007	*Library Music*, MIT Music Library, Cambridge, MA
2006	*sound around*, MIT Media Lab, Cambridge, MA
2006	*COLLISIONnine*, Art Interactive, Cambridge, MA
2005	*unsilently*, The Contemporary Artists Center, North Adams, MA

Bibliography (selected)

they transmitted continuously / but our times rarely aligned / and their signals dissipated in the æther

1. RTL-SDR.com blog, "Art from Satellite Transmissions: SatNOGS and Software Defined Radio Used in a Sound Art Installation," April 3, 2018, https://www.rtl-sdr.com/art-from-satellite-transmissions-satnogs-and-software-defined-radio-used-in-a-sound-art-installation/.
2. Bela Blog, "Of these moments in-between, everything: 20-channel sound installation by Nicholas Knouf," March 16, 2018, accessed March 16, 2018, https://blog.bela.io/2018/03/16/twenty-channel-sound-installation-nick-knouf/.

PIECES FOR PERFORMER(S) AND EXTRATERRESTRIAL ENTITIES

1. Nikki Delamotte, "'Paper Trails': Cleveland's Morgan Conservatory showcases the versatility of paper art," March 30, 2018, accessed March 30, 2018, http://www.cleveland.com/entertainment/index.ssf/2018/03/paper_trails_clevelands_morgan.html.

On your wrist is the universe

1. Amy Spencer, "The Spaces Between," September 20, 2017, accessed September 20, 2017, https://ambientlit.com/index.php/2017/09/20/the-spaces-between/.

Art for Spooks

1. H. Davies, "The Paranoid Interface," in *2015 IEEE International Symposium on Mixed and Augmented Reality - Media, Art, Social Science, Humanities and Design* (September 2015), 27–29, doi:10.1109/ISMAR-MASHD.2015.15.
2. The Creator's Project, "Augmented Reality App Asks, "How Do NSA Employees See The World?"," January 20, 2015, accessed January 23, 2015, http://thecreatorsproject.vice.com/blog/how-do-nsa-employees-see-the-world.
3. DJ Pangburn, "'Art for Spooks' Makes Paranoid Augmented Realities for NSA Spies," Motherboard, December 25, 2014, accessed December 31, 2014, http://motherboard.vice.com/read/art-for-spooks-book-makes-augmented-realities-for-nsa-spies?utm_source=mbfb.
4. Peter Maas, "Art in a Time of Surveillance," The Intercept, November 13, 2014, accessed December 31, 2014, https://firstlook.org/theintercept/2014/11/13/art-surveillance-explored-artists/.
5. Matt Linares, "Spies, Art and Monsters," Medium, October 28, 2014, accessed December 31, 2014, https://medium.com/@deepthings/spies-art-and-monsters-7795a85762d8.

sylloge of codes

1. Daphne Dragona, Dimitris Charitos, *Challenging Infrastructures. Alternative Networking & the Role of Art* (Aksioma – Institute for Contemporary Art, Ljubljana, 2018), `https://aksioma.org/pdf/aksioma_PostScriptUM_32_ENG_dragona.pdf`.
2. Daphne Dragona, Dimitris Charitos, "Going Off-the-cloud: The Role of Art in the Development of a User-Owned and Controlled Connected World," *Journal of Peer Production*, 9 2016, `http://peerproduction.net/issues/issue-9-alternative-internets/peer-reviewed-papers/going-off-the-cloud/`.

MAICgregator

1. Anna Munster, *An Aesthesia of Networks: Conjunctive Experience in Art and Technology* (Cambridge: MIT Press, 2013).
2. Carl DiSalvo, *Adversarial Design* (Cambridge, MA: MIT Press, 2012).
3. Sharon Irish, "Whither Tycoon Medievalism? A Response to Kathleen Davis," *American Literary History* 22, no. 4 (2010): 801–805, ISSN: 08967148, 14684365, `http://www.jstor.org/stable/40890824`.
4. Regine Debatty, "Esse, Nosse, Posse: Common Wealth for Common People," May 24, 2010, accessed May 18, 2012, `http://www.we-make-money-not-art.com/archives/2010/05/esse-osse-posse-common-wealth.php`.
5. Anna Munster, "Data Undermining: The Work of Networked Art in an Age of Imperceptibility," in *networked: a (networked_book) about (networked_art)* (turbulence.org, 2009), `http://munster.networkedbook.org/`.

Fluid Nexus

1. Dale Hudson, Patricia R. Zimmermann, *Thinking Through Digital Media: Transnational Environments and Locative Places* (New York: Palgrave Macmillan, 2015).
2. Jo-Anne Green, "Fluid Nexus: Mobile Messaging without Centralized Networks," August 18, 2011, accessed May 18, 2012, `http://turbulence.org/blog/2011/08/18/fluid-nexus-mobile-messaging-without-centralized-networks/`.
3. Dale Hudson, Patricia R. Zimmermann, "Taking Things Apart: Locative Media, Migratory Archives, and Micropublics," *Afterimage* 36, no. 4 (2009): 15–19.
4. Janko Roettgers, "Could Twitter go P2P?," May 8, 2008, accessed May 18, 2012, `http://www.p2p-blog.com/?itemid=633`.
5. Jamie Wells, "Android App 'Fluid Nexus' Aims to Move Mobile Messaging Off the Grid," May 2, 2008, accessed May 18, 2012, `http://mobilestance.com/2008/05/02/andoid-app-fluid-nexus-aims-to-move-mobile-messaging-off-the-grid/`.

Journal of Journal Performance Studies

1. Christoph Raetzsch, "The Nodes in Academic Publishing," February 2, 2015, accessed April 25, 2015, `http://raetzsch.berlin/?p=36`.

seamless, **version 2.0**

1. Simona Brusa, "Seamless 2.0: Inventing Integration," March 2006, accessed May 18, 2012, `http://www.digicult.it/digimag/article.asp?id=539`.
2. Natalie Drieu, "MIT Seamless Fashion Show," February 29, 2008, accessed May 18, 2012, `http://blog.makezine.com/2008/02/29/mit-seamless-fashion-show/`.
3. Charlie White, "Fashion From Another Planet," February 5, 2006, accessed May 18, 2012, `http://gizmodo.com/152766/fashion-from-another-planet`.
4. Zonk, "MIT Fashion Show Online," February 3, 2006, accessed May 18, 2012, `http://slashdot.org/story/06/02/03/2146240/mit-fashion-show-online`.
5. Regine Debatty, "Seamless fashion show 2," January 4, 2006, accessed May 18, 2012, `http://www.we-make-money-not-art.com/archives/2006/01/christine-liu-a.php`.

Mentions by Forbes.com, UPI Wire, Boston Globe, Boston Weekly Dig, Boston Hearald, New England Cable News.

ætherspace

1. Eleni Ikoniadou, *The Rhythmic Event: Art, Media, and the Sonic* (Cambridge and London: MIT Press, 2014).
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Professional Organizations

- Society for Cinema and Media Studies (SCMS)

- Society for Literature, Science, and the Arts (SLSA)
- Surface Design Association (SDA)