

## Addie Wagenknecht

Addie Wagenknecht is an artist whose work explores the tension between expression and technology. She seeks to blend conceptual work with forms of hacking and sculpture. Wagenknecht's work employs a peculiar blend of visual aesthetics drenched by conceptualism and lulz. Previous exhibitions include MuseumsQuartier Wien, Vienna, Austria; La Gaîté Lyrique, Paris, France; The Istanbul Modern; Whitechapel Gallery, London and MU, Eindhoven, Netherlands.

Wagenknecht founded Deep Lab in 2014 under a Warhol Foundation Grant. She was a member of Free Art & Technology (F.A.T.) Lab prior to its closure, and is the Chair of the Open Hardware Summit at MIT. Wagenknecht also co-produced the open source laser cutter Lasersaur.

Her work has been featured in numerous academic papers, books, and magazines, such as TIME, Wall Street Journal, Vanity Fair, The Economist, and The New York Times. She holds a Masters degree from the Interactive Telecommunications Program at New York University, and has previously held fellowships at Eyebeam Art + Technology Center in New York City, Culture Lab UK, Institute HyperWerk for Postindustrial Design Basel (CH), and The Frank-Ratchye STUDIO for Creative Inquiry at Carnegie Mellon University. She is represented by bitforms gallery in New York City.

## Anne-Marie Schleiner

Anne-Marie Schleiner (born 1970) is a theorist, an educator, a new media and performance artist, a hacktivist, a scholar, a gamer, and a curator.<sup>[1]</sup> Her work is focused on gender construction, ludic activism, situationist theory, political power struggles, experimental gaming design theory, urban play, the United States Military, media in the global south, and feminist film theory. She has curated online exhibits of game mods and add-ons including the exhibits *Cracking the Maze: Game Patches and Plug-ins as Hacker Art*, *Mutation.fem*, and *Snow Blossom House*. She has designed the games *Anime Noir* and *Heaven711*. She runs a site focused on game hacks and open source digital art forms called opensorcery.net and has been actively involved in the anti-war game performance art initiatives *Velvet-Strike* and *OUT*. She has taught at universities and artist workshops and participated in art residencies in Germany, Belgium, Spain and Mexico. She has exhibited online and at the New Museum, NY, the Whitney, Centro de la Imagen Museum, Mexico City, and international galleries, museums and festivals. She has written articles and her upcoming book, *The Player's Power to Change the Game* with Amsterdam University Press will print in January 2017. She is an Assistant Professor of Communications and New Media at the National University of Singapore.

## Annina Rüst

Annina Rüst produces electronic objects and software art. She creates technologies that are artistically and socially motivated. Her work has been reviewed in such publications as Wired and the New York Times Magazine. Rüst's projects have been shown internationally in galleries, museums, and festivals such as Zero1 Biennial and ISEA, as well as at the Edith Russ Haus for Media Art in Oldenburg, Germany. In 2014, she received an Art+Technology Lab grant

from the Los Angeles County Museum of Art (LACMA). She has a diploma from the University of the Arts in Zürich, an M.F.A. from the University of California, San Diego, and an M.S. from the Massachusetts Institute of Technology Media Lab. Since 2009, Annina Rüst has worked at Syracuse University in the Department of Transmedia. She is a tenured Associate Professor.

## Cat Mazza

Cat Mazza (b. 1977 Washington DC) is an artist whose work combines craft with digital media to explore the overlaps between textiles, technology and labor. Mazza has received fellowships and grants from Creative Capital, the Rockefeller Foundation and MacDowell Colony. Her artwork has been on view at the Victoria & Albert Museum (London), the Museum of Arts and Design (New York City), Triennale di Milano (Italy) and the Milwaukee Art Museum. She has also exhibited at new media festivals The Influencers (Barcelona); Futuresonic (Manchester), FILE (São Paulo) and Ars Electronica (Linz). Her animation *Knit for Defense* is in the Smithsonian American Art Museum collection. Mazza received her MFA from Rensselaer Polytechnic Institute (2005), BFA from Carnegie Mellon University (1999) and is Associate Professor of Art at UMass, Boston (2007-present).

## Channel TWo [CH2]

Since 2010 Trowbridge and Westbrook collaborate as Channel TWo [CH2], a Chicago-based media studio that produces critical playware. CH2 is interested in luck, levels, and trespassing through the contexts of landscape, interactivity, data, and augmented reality. CH2 uses media, game platforms, communication ephemera, and mobile apps to reveal paradigms, complexity, contradictions, and cognitive dissonance. CH2's work has been featured in Motherboard Vice, The Creators Project, Art Papers, The Intercept, and Media-N. CH2 awards and commissions include National Science Foundation funding, a SPACES R+D Award, a Rhizome.org Commission, a Turbulence Net Art Commission, and a Terminal Net Art Commission. Their projects have been exhibited/screened in museums, galleries, and culture centers nationally and internationally. Their interactive works can be found online and in permanent collections including the Rose Goldsen Archive of New Media Art at Cornell University, Ithaca, NY and The Kinsey Institute Art Collection at Indiana University, Bloomington, IN.

Jessica Westbrook, “uses design to negotiate and organize the joys and struggles of information and understanding.” She is an Associate Professor of Design at DePaul University, College of Computing and Digital Media, School of Design (2016) where she Co-Directs Other Design Lab, a design research lab focused on divergent thinking in emerging media practices. Before taking a formal interest in higher education and learning, Westbrook worked professionally in a range of capacities from front-end web developer and interactive designer to creative director while maintaining an active independent interdisciplinary studio practice. Westbrook's previous academic appointments include: Associate Professor of Contemporary Practices and Art and Technology Studies at the School of the Art Institute of Chicago, Chicago, IL (2010-2016), and Assistant Professor of Graphic Design and Photography and Media Art at the University of Tennessee at Chattanooga, Chattanooga, TN (2008-2010). Westbrook has an MFA in Photography from Tyler School of Art, Temple University, Philadelphia, PA (1998), and a BFA in Photography from the University of Central Florida, Orlando, FL, 1996.

Adam Trowbridge is a designer, programmer, and code media researcher. His current work focuses on biobehavioral interface design, mobile health, programming pedagogy for designers, and geolocated augmented reality. His previous projects employed augmented reality to highlight police omnipresence and security theater. Trowbridge is an Assistant Professor of Design at DePaul University, College of Computing and Digital Media, School of Design (2016) where he Co-Directs Other Design Lab, a design research lab focused on divergent thinking in emerging media practices. Trowbridge holds an MFA in Electronic Visualization from the University of Illinois Chicago and worked professionally in design and UI/UX in range of capacities including: Information Architect, Director of User Interface and Design, Web Developer, and Director of Project Management.

## Dara Birnbaum

b. 1946, New York. Lives and works in New York.

Dara Birnbaum's provocative video works are among the most influential and innovative contributions to the contemporary discourse on art and television. Through a dynamic televisual language of images, music and text, she exposes the media's embedded ideological meanings and posits video as a means of giving voice to the individual. Birnbaum has just been commissioned by the Memorial Art Gallery, Rochester, NY to complete a new multi-channel video/sound installation. In April, 2016 a solo exhibition of her most recent media installation work, "Psalm 29(30)," opened at the Galerie Marian Goodman, Paris. That spring Birnbaum was also honored by The Kitchen, New York at their Spring Gala. Additionally, her work was shown within such exhibitions as: "Greater New York," MoMA PS1; "Happy Ending," Frac Champagne-Ardenne, Reims; and "Technologism," Museum of Modern Art, Monash University, Clayton, Australia. Other important exhibitions from 2016 and 2015 include: "America is Hard to See," the Whitney Museum of American Art and "Cut to Swipe," Museum of Modern Art, New York. Additional venues for her work include: the Van Abbemuseum, Eindhoven; the National Gallery of Victoria, Melbourne; mumok, Vienna; the Metropolitan Museum of Art, NYC; Tate Modern, London; Fundação De Serralves, Porto; Museo Nacional Centro de Arte Reina Sofía, Madrid; Kunsthalle, Vienna; S.M.A.K., Ghent; Museum of Contemporary Art Kiasma, Helsinki; Moderna Museet, Stockholm; and the UCCA, Beijing. She has been the recipient of numerous distinguished awards, among others the TV Picture Prize, International Festival of Video and Electronic Arts in Locarno, Switzerland; Certificate in Recognition of Service and Contribution to the Arts, Harvard University; and the American Film Institute's Maya Deren Award for Independent Film and Video Artists.

## Elisa Kreisinger

Elisa Kreisinger gained popularity online as Pop Culture Pirate when she started remixing *Mad Men* into feminists and mashing up the *Real Housewives* into lesbians. Elisa's 2012 US Copyright Office testimony helped win crucial exemptions to the Digital Millennium Copyright Act, allowing online video to flourish across social platforms. Her solo art show, Fair Use(r), resulted in a US Copyright Office White paper on appropriation art online. She's a 2013 Women in Technology Fellow at NYU School of Engineering. Her video work and artist talks have been featured in galleries and museums across the US and Europe as well as in The New York

Times, Ad Week, BuzzFeed, TIME and NY Magazine. Elisa currently works as an executive producer at Refinery29 and hosts the iTunes top 20 podcast, Strong Opinions Loosely Held.

## Kathy High

Kathy High (USA) is an interdisciplinary artist, educator working with art and biology. In the early 1980's she studied for her masters in film and video at the Center for Media Study, University of Buffalo with media pioneers Steina Vasulka and Tony Conrad. She produces sculptures, videos, performances, installations about gender and technology, empathy, animal sentience. She is a scholar of history of video technologies, video systems and art. Since 2000 she has been working with living systems, animals and art, considering the social, political and ethical dilemmas of biotechnology and surrounding industries. She has received awards including Guggenheim Memorial Foundation, Rockefeller Foundation, and National Endowment for the Arts. Her art works have been shown at documenta 13 (Germany), Guggenheim Museum, Museum of Modern Art, Lincoln Center and Exit Art (NYC), UCLA (Los Angeles), Science Gallery, (Dublin), NGBK, (Berlin), Festival Transito\_MX (Mexico), MASS MoCA (North Adams), Videotage Art Space (Hong Kong). She has had artist residencies with SymbioticA at the University of Western Australia (2009-10), in Hong Kong with the Asian Arts Council (2005), with the Finnish Society of Bioart as part of the *Field Notes/Deep Time/Journey to the Post-Anthropogenic* at the northern Kilpisjärvi Biological Research Station (2013), Coalesce BioLab at University of Buffalo and Imagin-omics Lab, DePaolo Lab, USC (2016). High is Professor of Video and New Media in the Department of the Arts, at Rensselaer Polytechnic Institute in Troy, NY - a department specializing in integrated experimental arts practices.

## Lynn Hershman Leeson

Over the last three decades, artist and filmmaker Lynn Hershman Leeson has been internationally acclaimed for her art and films. One of the most influential media artists, Hershman Leeson is widely recognized for her innovative work investigating issues that are now recognized as key to the workings of society: the relationship between humans and technology, identity, surveillance, and the use of media as a tool of empowerment against censorship and political repression. Over the last forty years she has made pioneering contributions to the fields of photography, video, film, performance, installation and interactive as well as net-based media art. ZKM | Center for Art and Media Karlsruhe, Germany, mounted the first comprehensive retrospective of her work titled Civic Radar. A substantial publication accompanies the exhibition. In 2016 she received a USA Artist Grant.

Her four feature films- *Strange Culture*, *Teknolust*, *Conceiving Ada* and *!Women Art Revolution: A Secret History* are all in worldwide distribution and have screened at the Sundance Film Festival, Toronto Film Festival and The Berlin International Film Festival, among others. She was awarded the Alfred P. Sloan Foundation Prize for writing and directing *Teknolust*. *!Women Art Revolution* received the Grand Prize in 2013 from the Festival of films on Art in Montreal.

Art work by Lynn Hershman Leeson is featured in the public collections of the Museum of Modern Art, the William Lehbruck Museum, the Zentrum für Kunst und Medientechnologie, the Los Angeles County Museum of Art, The Tate Modern, The National Gallery of Canada, and the Walker Art Center in addition to many celebrated private collections. Recently honored with

grants from Creative Capital, the National Endowment for the Arts, and Nathan Cummings Foundation, she is also the recipient of a Siemens International Media Arts Award, the Flintridge Foundation Award for Lifetime Achievement in the Visual Arts.

## Mary Flanagan

Mary Flanagan's work explores the anxious and profound relationship between technological systems and human experience, with a focus on games, play, emotion, and deeply held unconscious biases. Her artwork ranges from game-based systems to computer viruses, embodied interfaces to interactive texts; these works are exhibited internationally at venues including The Whitney Museum of American Art, The Guggenheim, Tate Britain, Postmasters, Steirischer Herbst, Ars Electronica, Artist's Space, the Telfair Museum, ZKM Medienmuseum, and more.

Flanagan's approach to games and technological systems occupy both onscreen space as well as move away from the screen to push reflection on familiar relationships to play, politics, and the personal. Flanagan teaches at Dartmouth College and leads the Tiltfactor game research laboratory there. She based in New Hampshire and New York City, USA.

## micha cárdenas

micha cárdenas, PhD, directs the Poetic Operations Collaborative, a design research lab at the University of Washington Bothell, where she also serves as Assistant Professor of Interdisciplinary Arts & Sciences and Interactive Media Design. cárdenas is an artist/theorist who creates media art to reduce violence and increase health. Her forthcoming book, *Shifting Poetics*, uses practice-based research to understand trans of color movement—including migration, performance, and mobility—in digital media. cárdenas's co-authored books *The Transreal: Political Aesthetics of Crossing Realities* (2012) and *Trans Desire / Affective Cyborgs* (2010) were published by Atropos Press. She is the winner of the 2016 Creative Award from the Gender Justice League. cárdenas has been described as one of "7 bio-artists who are transforming the fabric of life itself" by io9.com. She is a first generation Colombian American.

cárdenas completed her Ph.D. in Media Arts + Practice in the School of Cinematic Arts at the University of Southern California. She is a member of the artist collective Electronic Disturbance Theater 2.0. Her solo and collaborative artworks have been presented in museums, galleries, and biennials including the Museum of Modern Art, New York (2015); ZKM Center for Art and Media, Karlsruhe (2014); the Art Gallery of Ontario, Toronto (2014); Los Angeles Contemporary Exhibitions (2011); Centro Cultural del Bosque, Mexico City (2015); CECUT, Centro Cultural Tijuana, Mexico (2009); the Zero1 Biennial, San Jose, CA (2012); and the California Biennial, Newport Beach, CA (2010). cárdenas was the recipient of the first ever James Tiptree Jr. fellowship, a fellowship to provide support and recognition for the new voices who are making visible the forces that are changing our view of gender today. She is on the advisory boards of [FemTechNet](#) and the [York University Center for Feminist Research](#).

## Morehshin Allahyari

Morehshin Allahyari is a new media artist, activist, educator, and occasional curator. She was born and raised in Iran and moved to the United States in 2007. Her work extensively deals with the political, social, and cultural contradictions we face every day. She thinks about technology as a philosophical toolset to reflect on objects; a poetic mean to document the personal and collective lives we live and our struggles as humans in the 21st century. Morehshin has been part of numerous exhibitions, festivals, and workshops around the world including Venice Biennale, Museum of Contemporary Art in Montreal, Queens Museum, Pori Museum, Dallas Museum of Art, Museo Ex-Teresa Arte Actual, Contemporary Arts Museum of Houston, Museum für Angewandte Kunst, Miami Art fair, and Material Art fair. She has been an artist in residence at BANFF Centre (2013), Carnegie Mellon University's STUDIO for Creative Inquiry (2015), Autodesk Pier9 Workshop in San Francisco (2015), and the Vilém Flusser Residency Program for Artistic Research in association with Transmediale, Berlin -in collaboration with writer/artist Daniel Rourke– (2016).

Her work has been featured in NYTimes, Huffington Post, Wired, NPR, Parkett Art Magazine, Rhizome, Hyperallergic, Global Voices Online, and Al Jazeera among others.

## Myfanwy Ashmore

Myfanwy Ashmore is a media artist, technologist and educator. She holds an MFA from York University (1998). Her work has been exhibited extensively including in the recent exhibition: DREAMLANDS: IMMERSIVE CINEMA AND ART, 1905–2016 at the Whitney Museum of American Art, Game Show at Surrey Art Gallery (Surrey), Platform Gallery (Winnipeg), Arcadia University Gallery, Babycastles (NYC), Australian Centre for Photography (Sydney), London Games Festival Fringe: Http Gallery/Furtherfield (London) Smart Project Space (Amsterdam) She has taught at York University, Ryerson University and led workshops at Paved Art Media Art Centre (Saskatoon), ISEA 2014 (UAE), ISEA2015 (Vancouver). She has been the recipient of numerous grants from The Toronto Arts Council, The Ontario Arts Council, and the Canada Council for the Arts. She was one of the finalists for the Glenfiddich Artist Residency Prize in 2014. She was nominated and short-listed for the prestigious K.M. Hunter Award through the Ontario Arts Council. She currently lives in Toronto, Canada.

## Olia Lialina

Moscow-born, German-based artist Olia Lialina has, for the past two decades, produced many influential works of network-based art: *My Boyfriend Came Back from the War* (1996), *Agatha Appears* (1997), *First Real Net Art Gallery* (1998), and *Last Real Net Art Museum* (2000 - ongoing), *Online Newspapers* (2004-ongoing) *Summer* (2013), *best.effort.network* (2015), *Webmaster Summer* (2016) She is a professor at Merz Akademie in Suttgart. Lialina writes on digital culture, net art and web vernacular. She is an Animated GIF model and co-founder of Geocities Research Institute.

## Rachel Rampleman

Born and raised in the suburbs of the Midwest, Brooklyn-based artist Rachel Rampleman creates bodies of work that explore subjects like gender, artifice, and spectacle through the tinge of a very American lens. Part directorial, part curatorial, and part anthropological, she probes into oft-overlooked elements of American culture to reveal an expanded landscape of American life. Rampleman's work often showcases exuberantly bold and irrepressible female/femme personalities who revel in challenging common clichés associated with masculinity and femininity, and who often assume roles stereotypically associated with men. This is a landscape where sexual braggadocio, heavy-metal rock stardom, or hyper-muscularity have become characteristic of feminine prowess.

Originally from Cincinnati, Ohio, and currently living and working in New York City, she received her MFA from New York University in 2006. Since then her work has been shown in New York at the Brooklyn Academy of Music, Socrates Sculpture Park, SPRING/BREAK Art Show, Cleopatra's, Flux Factory, un(SCENE) Art Show, Cynthia Broan Gallery, NP Contemporary Art Center, Envoy Enterprises, the Governors Island Art Fair, The Samuel Dorsky Museum of Art, The Warehouse Gallery, 80 Washington Square East Gallery, Tandem, Art Gotham, Rosenberg Gallery, and Cantor Film Center. Internationally, her work has been shown at the Shanghai Biennale (Brooklyn Pavilion, 2012-13) in China, the Chennai Photo Biennale (India), JAM in Bangkok, Thailand, and throughout Europe at S.M.A.K. (Stedelijk Museum voor Actuele Kunst) and Art Cinema OFFoff (Ghent, Belgium), Monte Arts Centre (Antwerp, Belgium), C/O Berlin, Die Fruherle, and The Secret Cabinet (Berlin, Germany). Rampleman recently had a solo exhibition on view at These Things Take Time in Ghent, Belgium, and at Carl Solway Gallery in Cincinnati, Ohio, as well as an early career retrospective at The Center for Exploratory and Perceptual Art (CEPA Gallery) in Buffalo, New York. She also creates curatorial projects with Vanessa Albury as The Sun That Never Sets for venues such as The Frank Institute at CR10 in the Hudson Valley and SPRING/BREAK Art Show in NYC.

## Rachel Simone Weil

Rachel Simone Weil is an experimental designer whose work offers alternate visions of computer and video game history. Weil blends fact with fiction to create exhibitions, written works, and electronic artifacts that center the history of forgotten and imagined games, especially those that draw from girly cultures and subcultures. Her critical design projects are united by the mantra "No Bad Memories," the slogan of a long-defunct floppy disk maker.

## RAFIA Santana

RAFIA is a Brooklyn-born polymath who employs several mediums to supplement verbal communication as (being a small black woman) she is persistently misunderstood, underestimated, and ignored. Taking design cues from advertisements, she uses bright colors and inviting textures to guide viewers' attention to details.

## Skawennati

Skawennati makes art that addresses history, the future, and change. Her pioneering new media projects include the online gallery/chat-space and mixed-reality event, *CyberPowWow* (1997-2004); a paper doll/time-travel journal, *Imagining Indians in the 25th Century* (2001); and *TimeTraveller™* (2008-2013), a multi-platform project featuring nine machinima episodes. These have been widely presented across North America in major exhibitions such as “Now? Now!” at the Biennale of the Americas; and “Looking Forward (L’Avenir)” at the Montreal Biennale. She has been honored to win imagineNative’s 2009 Best New Media Award as well as a 2011 Eiteljorg Contemporary Art Fellowship. Her work in is included in both public and private collections.

Born in Kahnawake Mohawk Territory, Skawennati holds a BFA from Concordia University in Montreal, where she is based. She is Co-Director, with Jason E. Lewis, of Aboriginal Territories in Cyberspace (AbTeC), a research network of artists, academics and technologists investigating, creating and critiquing Indigenous virtual environments. She also co-directs their Skins workshops in Aboriginal Storytelling and Digital Media. In 2015, AbTeC launched IIF, the Initiative for Indigenous Futures; Skawennati is its Partnership Coordinator.

## Soda\_Jerk with VNS Matrix

### Soda\_Jerk

Formed in Sydney in 2002, Soda\_Jerk is a 2-person art collective that approaches sampling as an alternate form of history-making. Working at the intersection of documentary and speculative fiction, their archival practice has taken the form of video installations, cut-up texts, screensavers and lecture performances. They have collaborated with Australian artists The Avalanches and VNS Matrix, and are part of the collective that run Brooklyn microcinema Spectacle Theatre.

Soda\_Jerk are based in New York where their work was recently shown in a dedicated program at Anthology Film Archives. They have held solo exhibitions at the National Museum for Women in the Arts, Washington DC; Mixed Use, Vancouver and Künstlerhaus Bethanien, Berlin, and presented multi-channel video installations at institutions including Pioneer Works, New York; Walter Phillips Gallery, Banff; Gallery of Modern Art, Brisbane; SPACES, Cleveland; and upcoming at the Barbican, London. Soda\_Jerk are recipients of the Ian Potter Moving Image Commission and will premiere their new film *Terror Nullius* at the Australian Centre for the Moving Image in 2018.

### VNS Matrix

VNS Matrix is a cyberfeminist media art collective formed in Adelaide Australia by Josephine Starrs, Julianne Pierce, Francesca da Rimini and Virginia Barratt. From 1991 – 1997 they presented installations and public art projects, working with new media, photography, sound and video. Their works included installations, interventions, computer games, and propaganda distributed through the Internet, zines, and billboards. Taking their point of departure from a sexualised and socially provocative relationship between women and technology, VNS Matrix subversively questioned discourses of domination and control in the expanding cyber space. VNS Matrix’s first work, their gyne-canonical text *A Cyberfeminist Manifesto for the 21st Century*

was distributed across Australian cities on billboards in 1991. It was in this manifesto that the term “cyberfeminism” first appeared.

## Sondra Perry

Sondra Perry is a video and performance maker living and working in Houston, Texas and New Jersey.

## Suzie Silver

Suzie Silver has been creating queer performance and video art for more than two decades. A true tomboy and thrill-seeker from day one, her youth was spent dirt-biking through deserts and canyons, attending punk shows and dancing in the queer bars of San Diego. Her well known early videos, *Freebird* and *A Spy* emerged from her involvement with the performance art scene in Chicago in the late 80s and early 90s. Her later videos employ digital collage to meld together appropriated images and music, recorded performance and animated sequences into irreverent celebrations of exoticism, ecstasy and camp. Her love of science fiction and her life-long commitment to imagining divergent desires lead her to instigate the book/DVD project *Strange Attractors: Investigations in Non-Humanoid Extraterrestrial Sexualities*. Her current projects include: *Trans-Q Television* a playful and provocative, collaboratively created, video variety show celebrating the multiplicities of genders and sexualities; and with Hilary Harp, *Fairy Fantastic!*, a fairy and folk tale video series for queers of all ages (and their friends, too). All of Silver's work alludes to the capacity for desire to disrupt social boundaries and imagine new futures.

Her work has exhibited and screened widely nationally and internationally at venues including: The Whitney Museum of Art, The New Museum, Documenta, ICA Boston, ICA London, Pacific Film Archives, Anthology Film Archives, London Film Festival, Seoul Film Festival, and Gay and Lesbian Film/Video Festivals all over the world including Melbourne, London, Tel Aviv, San Francisco, Chicago, NYC, Sao Paulo, Auckland and many more.