

AMY J. ALEXANDER  
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## EDUCATION

California Institute of the Arts, Valencia, California.

Master of Fine Arts in Film/Video; May 1996.

Glassboro State College (now Rowan University), Glassboro, NJ

Bachelor of Arts in Communications, Radio/TV/Film; May 1991, Magna Cum Laude.

## EMPLOYMENT

UNIVERSITY OF CALIFORNIA, SAN DIEGO, La Jolla, CA (July 2001 - Present)

**Associate Professor, Visual Arts: Computing.**

CALIFORNIA INSTITUTE OF THE ARTS, Valencia, CA (September 1996 - June 2001)

**Technical Faculty, School of Film/Video** - August 1997 to June 2001

**Part-time replacement faculty, Computer Animation, School of Film/Video** - September 1996 - December 1996

UNIVERSITY OF SOUTHERN CALIFORNIA, Los Angeles, CA (January 1997 – May 1997)

**Part-time faculty, Computer Animation, School of Cinema –Television**

FREELANCE DIGITAL ARTIST AND PROGRAMMER, Los Angeles area (July 1996 - January 2000)

EDUCATIONAL AND COMMERCIAL VIDEO PRODUCTION AND TEACHING,  
Philadelphia and Los Angeles areas (1990 – 1996)

## PROJECTS AND EXHIBITIONS

**SVEN: Surveillance Video Entertainment Network (aka AI to the People)** - Work in progress (2005-2006). Real-time computer vision and surveillance system that detects likely rock stars and generates music videos based upon their features, as a humorous commentary on the subjectivity and malleability of technological systems typically used for control. Public space project, exhibited in both stationary locations and in a van-based “SVEN Mobile Unit.” Director of collaborative project with a team of computer vision researchers and real-time video artists. Production begun as Artist in Residence at The Media Centre, Digital Research Unit, Huddersfield, UK, Summer 2005.

<http://deprogramming.us/sven>

- Whitney Museum, New York. June – September 2007.
- ZEMOS98 Festival, Sevilla, Spain, March 2007.
- Mediation Station exhibition, Perform.Media festival, Indiana University (Bloomington) School of Fine Arts Gallery, Bloomington IN, October 2006. (Note: SVEN

documentation to be included in gallery exhibition for this event; not a live SVEN performance.)

- ZeroOne San Jose / ISEA 2006 Symposium 2006, San Jose, USA, August 2006.
- Digital Art Weeks, Zürich, July 2006.
- Sneak Preview Beta performance: The State and City Library of Dortmund, Germany. Guest of the Readme 100 Festival. November 2005.
- Alpha performance: Lord Street, HD1 1RL, Huddersfield, UK. Guest of the Media Centre. September 2005.

**Scream** (2005) - Artistic software for the Windows desktop; the software responds to human screaming. Humorously addresses the absence of human frustration and dysfunctionality within the cultural realm addressed by software, as well as the apparent loss of fashionability of emotional or disruptive public expression. Primarily intended for public distribution on the Internet, Scream has also been featured in exhibitions as follows:

**<http://scream.deprogramming.us>**

- RADICAL SOFTWARE: Piemonte Share Festival 2006 - Limitless. Torino, Italy, March 2006.
- FILE 2005, Sao Paulo, Brazil, November 2005.
- "Desktop Opus 1.0" (film produced with Scream). Bitfilm, Hamburg, November 2005.

**Olly/Open Scream** (2005) - Open source programming language created by modifying a proprietary programming language using that language itself. Ironically questions absolutist assumptions in contemporary open source politics. Commissioned as part of "Code, an online exhibit of open-source net-based code art," curated and hosted by year01.com, and funded by the Canada Council for the Arts.

**<http://deprogramming.us/olly>**

- Code - an online exhibit of open-source net-based code art - hosted by Year01. July 2005.

**CyberSpaceLand** (2003 - Present) - the live internet geek VJ. A rewrite/upgrade of b0timati0n software and a new live performance as a VJ in bars and dance clubs.

Documentation/sample images at **<http://cyberspaceland.org/>**

Additional performance projects documented at **<http://deprogramming.us/perfs>**

- Brokenbeat, Club Kadan, San Diego, September 2007
- Upgrade!Tijuana, CECUT, Tijuana, July 2007
- Spasibar/Oslo National Art Academy, Oslo, October 2006.
- Viper International Festival of Film, Video and New Media: Nominee. Basel, March 2006.
- Readme 100 Software Art Festival, Dortmund, Germany, November 2005.
- Le Placard Headphone Festival, London, September 2005.
- Prix Ars Electronica: Honorary Mention. Linz, September 2005.
- Dorkbot London, August 2005.

- The Media Centre (Exhibition Opening), Huddersfield, UK, July 2005.
- C-base - Transmediale Partner Event, Berlin, February 2005.
- Sonar - Sonarama Venue, Barcelona, June 2004.
- First Avenue - main stage - Minneapolis, MN, May 2004.
- Dinkytown Cafe - Minneapolis, MN, April 2004.
- Landmark Club. Píksel Workshop - Bergen Centre for Electronic Art, Bergen Norway, November 2003
- Melkweg/Next 5 Minutes, Amsterdam, September 2003
- The Neighborhood @ The Stone, Los Angeles, August 2003
- CafeCRCA, San Diego, July 2003

**Toplap.org** (2004 - Present) - group project - Live performance ensemble and international online discussion group specifically focused on the emerging activity of livecoding. Livecoding involves writing and/or modifying custom audiovisual performance software as an integral part of the performance. Computer code is projected live as it is being written, generally with a performative component to the code-writing itself. The focus is on foregrounding and demystifying the programming process as a creative and performative act in contemporary audiovisual performance.

<http://toplap.org>

- Club Transmediale, Berlin, February 2005.
- Runme-Dorkbot City Camp, Aarhus, August 2004.

**Runme.org** (2003 - Present) - group project - International software art repository. Website and database devoted to archiving of software art projects, and the development of context and discourse around the emerging field of software art. Co-founder and co-organizer of group project. Runme includes approximately 350 accepted projects as of October 2005.

<http://runme.org>

- Open Line Show, Maribor, Slovenia, May 2005.
- Prix Ars Electronica, Honorary Mention, September 2004.

**Deprogramming.us** (2003 - Present) - Collection of offbeat and conceptual software art projects, which I've authored under the "Deprogrammers" pseudonym. Projects range from performance to desktop applications to code art and use humor to address programming culture and US cultural and political issues – often finding ironic relationships between the two.

<http://deprogramming.us>

Deprogramming.us projects presented at:

- CyberSonica, London, May 2006 – (“The Typewriter” live performance)
- Dorkbot London, August 2005 – (“The Typewriter” live performance )
- Media Centre, Huddersfield, UK, July 2005 – (“The Typewriter” live performance )
- Sonar, Barcelona, June 2005 - "Digital a la carte" exhibition - (“extreme whitespace” installation)

- Transmediale, Berlin, February 2005 - ( "The Typewriter" live performance )
- Read\_me 3.4, Aarhus, August 2004 - ( "The Typewriter" live performance )
- Read\_me 2.3, Helsinki, June 2003 - ( "extreme whitespace" live performance)
- Tirana Biennale, Tirana, Albania, September 2003

**Discordia** (2003-2004) - Collaborative weblog working at the intersections of digital media art, critical theory, tech culture and activism. Core developer and co-editor of group project with four other core developers/editors and several contributing editors. Discordia had 375 subscribed users, plus an undetermined number of unsubscribed readers, as of March 2004.

Archived at <http://discordia.us>

**Reamweaver** (2002) - under "hactivist" pseudonym "Cue P. Doll," in collaboration with art/activist group "The Yes Men." Software art project that deals with issues of digital censorship and authorship as well as corporate critique. Reamweaver automates the process of creating parodies of corporate websites by allowing large numbers of users to create personalized, real-time parodies of websites with a minimum of "manual" labor. Information and online press clippings at:

<http://rtmark.com/ream.html>

Project homepage:

<http://reamweaver.com>

- Included in 2005 net art retrospective ("Conessioni Leggendarie Net.Art 1995-2005")

**CueJack** (2001) - under "hactivist" pseudonym "Cue P. Doll." (Solo project distributed through art/activist site @<sup>TM</sup>Mark.) The :CueCat scanner was created and distributed free to simplify the problem of looking up information about products on the web: simply scan your product's UPC code, and you're taken to advertisements at the company's website. CueJack is a software art project that lets users scan a product with a :CueCat scanner, then displays a web page with "alternative information" about the product's company: boycotts, company misbehavior, product flaws, etc. Information and online press clippings at:

<http://rtmark.com/cue.html>

Project homepage:

<http://cuejack.com> (or <http://rtmark.com/cuejack>)

- Open Source Art Hack, New Museum, New York, 2002.
- Female Takeover at Ars Electronica, September, 2001.

**b0timati0n** (2000 - 2003) - live net art performance. Text results from an internet search engine "bot" displayed in continuously animating patterns. Something of a search-engine-gone-light-show, the text is interactively "conducted" by an übergeek performer using geek toys ("air mouse" and post-Stelarcian Mattel power glove.) Web text becomes cool! - With all the hipness of a designer pocket protector.... A humorous look at the merging and hype of geekness and cool in contemporary culture.

Documentation/sample images at <http://cyberspaceland.org/botimation.html>

- Transmediale, Berlin, February 2003
- ENSBA, Paris, January 2003
- Bootlab, Berlin, October 2002
- Read\_Me 1.2, Moscow, May 2002
- Time Forms, CRCA, UC San Diego, April 2002
- Electronic Orphanage/medi@terra, Los Angeles/Internet, Sept/Oct 2001
- Borderhack, Tijuana, August 2001
- digital\_is\_not\_analog.01, Bologna, Italy, May 2001
- CEAIT 2001, CalArts, Los Angeles, January 2001
- Einsperren, Aussperren, Aufsperrren, Munich, October 2000

**theBot (one infesting the horse)** (2000 - present) - Realtime, time-based animation and audio net art project using a web search engine robot to reveal the "narrative" of the web. Text gathered by the robot moves as "packets" across the screen and is heard as layered speech spoken by a speech synthesizer. An examination and perverse poetification of the narrative of the web.

<http://thebot.org/>

- Rhizome Art Base 101, New Museum of Contemporary Art, New York, June - September 2005.
- Vigil of Planetary Net Art, Internet, March 2004
- Art in Motion, Susquehanna Art Museum, Harrisburg, Pennsylvania, September-November 2003
- Tirana Biennale, Tirana, Albania, September 2003
- Artmedia, Paris, November/December 2002
- Faculty Show, University Art Gallery, University of California San Diego, April-June 2002.
- Observatori, Valencia, Spain, December 2001.
- SeNef - Seoul Net Festival, Seoul, Korea, November/December 2001.
- Lite Show - Festival of Low Bandwidth Media, Boston/Internet, April 2001.  
Winner - Best Flyweight Project
- D-I-N-A (Digital is Not Analog), Internet, March 2001
- Paris/Berlin International Meetings, Paris, March 2001
- Art in Motion II, Santa Monica Museum of Art, Santa Monica, CA, February 2001.  
Winner - Intefilm Award For Creative Excellence
- Transmediale, Berlin, February 2001
- immedia 1901, Ann Arbor, Michigan, February 2001
- Art on the Net 2000, Tokyo/Internet, November 2000

**netsong** (2000 - present) - Realtime, streaming audio net art project; collaboration with Peter Traub. Internet text, speech synthesized and processed as music (singing internet text), based upon user input searchterm. A satire on the nature of internet text and the tendency to constantly create new forms of media and technology.

<http://netsong.org/>

- Transcodex exhibit, Boston CyberArts Festival, April 2003.
- Soundtoys, Internet, February 2002
- Art on the Net 2001, Tokyo/Internet, October/November 2001.  
Winner - Honorary Mention
- European Media Art Festival, Osnabrück, Germany, April 2001
- CADE Festival, Glasgow, Scotland, April 2001
- Net.congestion, Amsterdam/Internet, October 2000

**netaesthesia** (2000 - 2001) - net art installation/performance/rave. Text from the internet, speech synthesized and processed as music, fed into kitsch, psychedelic, abstract-animated graphics. A tongue-in-cheek look at the continuing arms race in net culture and technology.

Documentation/sample images at <http://plagiarist.org/neta>

- medi@terra/Electronic Orphanage, Los Angeles/Internet, Sept/Oct 2001
- digital\_is\_not\_analog.01, Bologna, Italy, May 2001
- CEAIT 2001, CalArts, Los Angeles, January 2001
- Einsperren, Aussperren, Aufsperrern, Munich, October 2000

**plagiarist.org** (1998 - present) - Various net art projects made from raw materials "plagiarized" from the Internet. Satirical, frequently time-based pieces dealing with proprietorship, appropriation, corporate dominance, and the infinite recursiveness of the web. Plagiarist.org is exhibited primarily as a collection on the Internet and has been featured in Internet art collections including Yahoo, dmoz.org, Detritus.net, disinfo.com and Centrum Beeldende Kunst. Plagiarist.org projects have been reviewed in international online publications including The New York Times, Net Condition (ZKM), and The Independent (UK).

<http://plagiarist.org/>

- Plagiarist Manifesto and "Merry Christmas '99" (the 01.....org copy), featured at Conessioni Leggendarie, October-November 2005, Milan.
- Travesty Corporate PR Infomixer commissioned by the Whitney Museum's online Artport, September 2002.
- "Markwatcher" project featured at ArtMedia VIII, Paris, November/December 2002.
- "Interview Yourself" project featured at Transmediale 2002, Berlin, February 2002.
- Presentation at digital\_is\_not\_analog.01, Bologna, Italy, May 2001
- Presentations at Tech-Nicks, London, June 2000
- Presentation at Active Link, Stuttgart, June 2000
- Enter Multimediale Festival, Prague/Internet, June 2000
- Disinformation Subversive Site Award, disinfo.com, May 2000

**The Multi-Cultural Recycler** (1996-1997) - web project that performs image processing and compositing on live images pulled from Web cameras around the world, in a tongue-in-cheek commentary on cultural recycling and cyberspace.

<http://recycler.plagiarist.org>

- Intimidación Desvelada y Alter Ego, La Casa Encendida, Madrid, Spain, July-September, 2003

- ArtStream, Museum of Art, University of Arizona, Tucson, February 2003
- FotoFest 2002, Houston, March 2002
- Undo.Net a Fest@internet, Italy, March 2001
- CYBERART: Zones of Interaction, Internet/Porto Alegre, RS, Brazil, November 1999 - January 2000
- Festival Creacion Audiovisual de Navarra, Pamplona, Spain, November 1999
- Internet Art Today, Internet/Tokyo, February 1999
- BESPOKE.org, Internet, February 1999
- 1999 Webby Award Nominee, Best Arts Site, Internet, January 1999
- Digital Documentary: The Need to Know and the Urge to Show, pARTS Gallery, Minneapolis, December 1998 - January 1999
- Werkleitz Biennale, Werkleitz, Germany, September 1998
- New York Digital Salon, New York, November/December 1997
- Ciber@RT, III International Show on New Technologies Art & Communication, Valencia, Spain, November 1997
- Steirischer Herbst 1997/Zones of Disturbance, Vienna, September/October 1997
- Prix Ars Electronica, Linz, Austria, September 1997. Winner - Honorary Mention.
- ISEA '97, Chicago, September 1997
- Recycled ISEA (Special ISEA Webcast Recycler) Chicago, September 1997
- SIGGRAPH '97 Electric Garden, Los Angeles, August 1997
- Dai Nippon Pavilion Web Art Exposition, Japan/Internet, November/December 1996. Winner - Achievement Award.
- FIV International Festival of Video and Electronic Art, Buenos Aires, October 1996. Winner - Best WWW Project.

**unbroken pieces (1996)** - abstract computer animated video in the category of visual music; thematically centers on the ambiguity of perception, definition, and coherence.

- Kinetica 4, Traveling Exhibition, presented by the Iota Center. Began December 2002.
- Encuentros Sobre Video, University of Salamanca, Salamanca, Spain, November 1998
- Los Angeles Contemporary Exhibitions, Los Angeles, November 1997
- ISEA '97, Chicago, September 1997
- L'etrange Film Festival, Paris, September 1997
- Toronto Festival of Short Films, Toronto, Canada, September 1997
- Festival International Du Cinema D'Animation, Annecy, France, May 1997
- Sinking Creek Film/Video Festival, Nashville, TN, November 1996
- SCREAM '96/Fifth Annual International Film Music Conference, Los Angeles, October 1996
- Nexus Contemporary Art Center, Atlanta, September 1996
- Anima Mundi Animation Festival, Rio de Janeiro, August 1996

**ants under a mushroom (1996/1998)** - Interactive installation in which the participant "paints" with algorithmically selected moving and still non-fiction images. The piece addresses the role of both the imagemaker and the viewer in influencing the way an image is perceived.

- Newmediaman Art Group Shows , Los Angeles area, Fall 1998 - Spring 1999.
- SIGGRAPH '97 Electric Garden, Los Angeles, August 1997
- FIV International Festival of Video and Electronic Art, Buenos Aires, October 1996 .

**four (1995)** - abstract computer animated video, playing against perfection and prettiness in 3D computer animation.

- Los Angeles Contemporary Exhibitions, Los Angeles, November 1997
- FIVA Online Interactive Art Festival and CD-ROM. Winner - Public Award: Gallery. Montreal/Internet, November 1995
- SIGGRAPH '95 Computer Animation Festival. Los Angeles, August 1995

**5pm (1995)** - live action video with analog image processing. Images from a city at rush hour are blended together to create a linear/non-linear continuity which underscores the interrelationship among seemingly disparate elements.

- Los Angeles Contemporary Exhibitions, Los Angeles, November 1997
- Nexus Contemporary Art Center, Atlanta, September 1996
- FIVA Online Interactive Art Festival and CD-ROM. Winner - Public Award: Gallery. Montreal/Internet, November 1995

**I, Jacob Reed (1992)** - live action 16 mm experimental narrative.

- Artists' Television Access Short Attention Span Film/Video Festival. San Francisco, June 1993

**The Cage (1992)** - live action 16 mm experimental narrative.

- Clapham and Battersea Film Festival - "Best of the Fest" Screening, London, July 1992

## PUBLICATIONS

(Solo author of texts except as indicated):

- Chapter on visual performance in book: *Cambridge Companion to Electronic Music* (Cambridge University Press), with Nick Collins. Publication date: December 2007.
- "About... Software, Surveillance, Scariness, Subjectivity (and SVEN)" published in the proceedings of the Digital Arts Week festival, ETH Institute, Zurich. To be published in

the forthcoming volume, "Transdisciplinary Digital Art: Sound, Vision and the New Screen" edited by Randy Adams, Steve Gibson, and Stefan Muller Arisona. Published by Springer.

- Reviews of projects as follows: software art project LYCAY, performance art project Outsource Me (with Olga Goriunova), and paper Cosmolalia (with Olga Goriunova), Published in *Readme 100 – Temporary Software Art Factory* book / catalog from Read\_Me software art festival.
- Reviews of software art projects Acme::Eyedrops, Intercal, Wiki Wiki Web, Visual Poetry, Minimalistic and Mindguard. *Published in Read\_Me. Software Art and Cultures. Edition 2004*, August 2004, published as part of the Read\_Me software art festival.
- "Live Algorithm Programming and a Temporary Organization for its Promotion" co-authored with Adrian Ward, Julian Rohrhuber, Fredrik Olofsson, Alex McLean, Dave Griffiths and Nick Collins. *Published in Read\_Me. Software Art and Cultures. Edition 2004*, August 2004, published as part of the Read\_Me software art festival.
- Curator's essay for "Softside: A selection of projects from runme.org". Published in Sonar 2004 Catalog (11<sup>th</sup> Barcelona International Festival of Advanced Music and Multimedia Arts.) June 2004.
- "Cultural confluences, software-consciousness and strangers." Commissioned as a monthly "Guest selection" by London based online project, Low-Fi - <http://www.low-fi.org.uk>. Text available online at [http://www.low-fi.org.uk/cgi-bin/low-fi/main.cgi?session=guest\\_listinfo&id=63](http://www.low-fi.org.uk/cgi-bin/low-fi/main.cgi?session=guest_listinfo&id=63). December 2003.
- Reviews of software art projects: AARON, Unmovie, Google Groups Art, DeArt, Homeland Security Threat Monitor, Various CueCat Hacks, Bible (alphabetical order), Dasher, Postmodernism Generator and Travesty. Published in *Read\_Me 2.3 Reader*, May 2003, published as part of the Read\_Me software art festival.
- QuickView on Software Art – with Florian Cramer, Matthew Fuller, Thomax Kaulmann, Alex McLean, Pit Schultz and The Yes Men, interviewed by Olga Goriunova and Alexei Shulgin. Published in *Read\_Me 2.3 Reader*, May 2003, published as part of the Read\_Me software art festival. This text has also been reprinted online by Rhizome.
- Transcript of Software Art Panel – Media Arts Lab at Künstlerhaus Bethanien (Berlin) in cooperation with Transmediale '03. With co-panelists Florian Cramer, Olga Goriunova, Alex McLean and Antoine Schmitt. Panel took place February 2003. Transcript is available online at <http://softwareart.net> ([http://softwareart.net/transcripts/transcript\\_edited01.php](http://softwareart.net/transcripts/transcript_edited01.php)).
- Transmediale '03 Software Jury Essay: "Pay attention to the code behind the screen." Festival jury essay co-authored with Margarete Jahrmann and David Rokeby. Full text

published online on Transmediale website at <http://www.transmediale.de/03/en/03/softjurystate.php>. Shortened version published in Transmediale '03 festival catalog.

## OTHER SELECTED PROFESSIONAL ACTIVITIES

- Speaker on “Sousveillance Culture” panel at Conflux Festival, New York, September 2007.
- Visiting-artist / lecturer at Oslo National Academy of the Arts, Oslo, Norway, October 2006.
- Speaker at Interactive City Summit, ISEA 2006 Symposium, July 2006.
- Speaker at Digital Art Weeks Conference, Zürich, July 2006.
- Speaker at Goldsmiths College, London, May 2006.
- Panelist on livecoding performance at Cybersonica, London, May 2006.
- Speaker at Dorkbot London, May 2006.
- Speaker at UCDArnet Annual System-Wide Gathering, Los Angeles, March 2006.
- Jury member / review author for Read\_Me 2005, Dortmund, Germany, November 2005.
- Artist in Residence, Digital Research Unit, The Media Centre, Huddersfield, UK. July-September 2005.
- Speaker at Dorkbot London, August 2005.
- Moderator of a panel on livecoding performance at Club Transmediale, Berlin, 2005. <http://clubtransmediale.de/>
- Curator of “SoftSide” software art exhibition at Sonar, Barcelona 2004. <http://www.sonar.es/2004/eng/sonarcarta.cfm>.
- Co-organizer of Runme-Dorkbot City Camp at Read\_Me 2004, Aarhus, Denmark, August 2004. <http://readme.runme.org/camp.php>.
- Speaker at Piksel Festival, Bergen, Norway, November, 2003.
- Speaker on a software art panel at Ars Electronica, Linz, September 2003.
- Speaker at Kunsthaus, Linz, September 2003.
- Speaker on a software art panel at Kuenstlerhaus Bethanien/Transmediale, Berlin, February 2003. <http://softwareart.net/>
- Moderator of a panel on social software at Read\_me 2.3, Helsinki, June 2003.
- Software art juror for Read\_me 1.2 (Moscow, May 2002) [http://www.macros-center.ru/read\\_me/](http://www.macros-center.ru/read_me/) and Read\_me 2.3 (Helsinki, June 2003) [http://www.m-cult.org/read\\_me/](http://www.m-cult.org/read_me/).
- Software art juror for Transmediale.03 (Berlin, February 2003) <http://transmediale.de>
- Guest speaker at Art Center College of Design, Pasadena, California, September 2001
- Speaker at Digital is Not Analog festival, Bologna, May 2001
- Speaker at Tech-Nicks festival, London, June 2000
- Speaker at Werkleitz Biennale, Werkleitz, Germany, September 1998

## REVIEWS

Work has been reviewed in publications including:

- Ecrans, website of Liberation, France, September 2007
- El Pais, Spain, August 2007
- We Make Money Not Art, September 2007
- Thomas Dreher's text in book to be published by the Hans Böckler Foundation; lecture notes from related lecture can be found at <http://iasl.uni-muenchen.de/links/NAPK.html>
- San Diego Union-Tribune, September 2006
- Tages-Anzeiger (online version), September, 2006
- Zeitwissen, August 2006
- Bitelia, August 2006
- Download Squad, August 2006
- MetroActive, August 2006.
- SF360, August 2006.
- Computerworld (Swiss version), July 2006
- Tages-Anzeiger, July 2006.
- Clickhere.ch, July 2006.
- Digital Brainstorming, July 2006.
- Wired News, July 2006.
- From Art to Digital, July 2006.
- Artnodes, Interview published April 2006.
- DigiMag, April 2006.
- La Stampa, March 2006.
- We Make Money Not Art, February 2006.
- Telekanal Kultura, February 2006
- Rhizome, February 2006
- BlogChronik der Kommunikationsguerilla, February 2006.
- The New York Times, June 2005
- Furtherfield.org, June 2005.
- Neural.it, May 2005.
- Libero Magazine, May 2005.
- DigiMag, May 2005.
- *Read\_Me. Software Art and Cultures. Edition 2004*, August 2004 Anne LaForet review ("Extreme Whitespace").
- Shift (Japan), review by Peta Jenkin, July 2004.
- *Internet Art*, by Rachel Greene, 2004.
- The Hive Report, June 2004.
- Sonar News, June 2004.
- Neural.it, June 2004.
- Wikipedia, May 2004.
- Vpar.net, March 2004.
- Art-themagazine.com, September 2003.
- The Thing.it, July, 2003.
- Net Art News, July 2003

- Rhizome.org, July 2003.
- Netartreview, June 2003
- Neural.it, May 2003, July 2003.
- Slashdot, February 2003.
- Neural.it, January 2003.
- "The Art of the Engine", 2003.
- "Interview with Amy Alexander" by Tilman Baumgartel, December 2002.
- ArtKrush, July 2002.
- Taipei Times, February 2002 (as part of Yes Men/Reamweaver developers).
- theSpleen, February 2002 (as part of Yes Men/Reamweaver developers).
- Slashdot, February 2002 (as part of Yes Men/Reamweaver developers).
- Reason Online, March 2002 (as part of Yes Men/Reamweaver developers).
- NetArt Commons, April 2002 (as part of Yes Men/Reamweaver developers).
- "Hacktivism as High {Tech} Art" (article by Marisa Olson published on Rhizome website, May 2002) – (as Cue P. Doll).
- Wired News, May 2002 2002 (as part of Yes Men/Reamweaver developers).
- IASL (Internationales Archiv für Sozialgeschichte der deutschen Literatur) Lectures in NetArt, February 2002.
- Internet News, January 2002.
- Neural Online, December 2001.
- Ciberp@is, August 2001.
- Liberation, July 2001.
- MyTech, June 2001.
- Razorcake, May 2001 (as Cue P. Doll).
- Net Economy, May 2001 (as Cue P. Doll).
- Wired News, April 2001 (as Cue P. Doll).
- Yahoo! France Actualites, April 2001 (as Cue P. Doll).
- Slashdot, April 2001 (as Cue P. Doll).
- ZKM website, April 2001.
- Mladina, February 2001.
- Click to the Future - Photography in the Digital Age, Ch. 4, London, Feb. 2001.
- Sputnik Cultura Digital, October 2000.
- The Web Today, September 2000.
- New York Times, January 2000.
- Listed in Who's Who in the West, 2000.
- The London Times, October 1999.
- The Art Book (journal), June 1999.
- Boston Globe, March 1999.
- Washington Post, March 1999.
- USA Today, February 1999.
- The Independent, January 1999.
- ARTnews, April 1998.
- Contemporary Art Association L'Angelot (Barcelona). Ars Telematica. 1998.
- New York Times, December 14, 1997.
- Leonardo, Volume 30 Number 5. 1997.

- Bureaud, Annick. Leonardo (online French edition). Fall 1997.
- Intelligent Agent magazine, New York. Fall 1997.
- Leopoldseder, Hannes and Christine Schopf. a. 1997.
- Planete Internet magazine, France. Winter 1997.

## GRANTS AND AWARDS

- Honorary Mention: SVEN, Fundacion Telefonica Vida 9.0 Art & Artificial Life International Competition, Madrid, November 2006
- Hellman Fellowship, May 2006
- UCSD Center for the Humanities, March 2006
- Honorary Mention: CyberSpaceLand, - Prix Ars Electronica, Linz Austria, September 2005
- University of California Institute for Research in the Arts Grant, April 2005
- Honorary Mention: Runme.org, - Prix Ars Electronica, Linz Austria, September 2004
- Nominee, Rockefeller Foundation New Media Grant, September 2001
- Best Flyweight Project: Lite Show: theBot (one infesting the horse) - Festival of Low Bandwidth Media, Boston/Internet, April 2001
- Intelefilm Award For Creative Excellence: theBot (one infesting the horse) - Art in Motion II, February 2001
- Disinformation Subversive Site Award, disinfo.com, May 2000
- "What's Cool" Award: The Multi-Cultural Recycler - Netscape, Internet, July 1999
- Nominee, Best Arts Site: The Multi-Cultural Recycler - Webby Awards, Internet, January 1999
- Hot Site Award: The Multi-Cultural Recycler - USA Today, Internet/Print, February 1999
- Cool Site of the Week: The Multi-Cultural Recycler - Yahoo, Internet, January 1999
- Honorary Mention: The Multi-Cultural Recycler - Prix Ars Electronica, Linz, Austria, September 1997
- Website of the Month: The Multi-Cultural Recycler - Intelligent Agent magazine, September 1997
- Achievement Award - \$5000: The Multi-Cultural Recycler - Dai Nippon Pavilion Web Art Exposition, Japan/Internet, December 1996
- Best World Wide Web Project: The Multi-Cultural Recycler - FIV International Festival of Video and Electronic Art, Buenos Aires, October 1996
- Public Award - Gallery: (Four/5pm) - FIVA Online Interactive Art Festival Montreal/Internet, November 1995
- "Best of the Festival" Screening: The Cage - Clapham and Battersea Film Festival, London, July 1992