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 In Citizen’s Dilemma, all the world’s nation-states have been replaced by countries in which political status is no longer determined by birth, and the legal order no longer rewards materialism.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.
Title The Intruder

Year 1999

Technical Information

<table>
<thead>
<tr>
<th>Original Format</th>
<th>Format Submitted for Viewing</th>
<th>Preferred OS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Software</td>
<td>Software</td>
<td>Windows</td>
</tr>
<tr>
<td>X Web</td>
<td>X Web</td>
<td>X Mac</td>
</tr>
<tr>
<td>Installation</td>
<td>VHS</td>
<td>Unix</td>
</tr>
<tr>
<td>Other</td>
<td>Other</td>
<td>Other</td>
</tr>
</tbody>
</table>

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](http://calarts.edu/~bookchin/intruder).
Title: Metapet

Year 2002

Technical Information

<table>
<thead>
<tr>
<th>Original Format</th>
<th>Format Submitted for Viewing</th>
<th>Preferred OS</th>
</tr>
</thead>
<tbody>
<tr>
<td>x Software</td>
<td>Software</td>
<td>x Windows</td>
</tr>
<tr>
<td>x Web</td>
<td>Web</td>
<td>x Mac</td>
</tr>
<tr>
<td>___ Installation</td>
<td>VHS</td>
<td>___ Unix</td>
</tr>
<tr>
<td>___ Other</td>
<td>Other</td>
<td>___ Other</td>
</tr>
</tbody>
</table>

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).
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 manifests, 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 an 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 emphasis 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.
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 continue fund raising for *Citizen's Dilemma*.

<table>
<thead>
<tr>
<th>BUDGET ITEMIZATION OF EXPENSES</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Natalie Bookchin Leave of Absence Semester Salary</td>
<td>$25,000</td>
</tr>
<tr>
<td>Programming Expenses</td>
<td>$10,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$35,000</strong></td>
</tr>
</tbody>
</table>
Natalie Bookchin

EXHIBITIONS

2004  AgoraXchange Comission 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
Artpoart 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 CEPaço 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 Fantastico, 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 Tenerife, Spain

seaARchT 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
	raveling 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*, Sheddalle, 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:
- National Gallery of Photography and Multimedia, Mexico City, Mexico
- Robertson Media Center, University of Virginia, Charlottesville.
- Nickle Arts Museum, the University of Calgary
*Digital Documentary: The Need to Know and the Urge to Show*, p_Arts, MN

1998
*Pandemonium 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
*Linn Gallery*, San Francisco, California
*Techno Seduction*, Cooper Union, New York City
*Postmasters Digital Projects*, Postmasters Gallery, 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
Brandenburgische 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
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

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 – Present
Member of the Faculty, California Institute of the Arts, School of Art
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 Bureaud
"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", Arbyte 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
RTRMark Web Watch, Arbyte 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/
"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)

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)
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
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
2002 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, Hackativism, SXSW Film and Interactive Festival, Austin, Texas
Panel, Writing for Interactive Media, Victoria Independent Film & Video Festival, British Colombia, 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

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 Cinematheque Laboratories in Tijuana, Mexico

1994-5  Programmer for Women's Caucus, 1995 National Conference, Society for Photographic Education, Atlanta, Georgia

SELECT BIBLIOGRAPHY
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  

Tricia Vita, “Games Artists Play,” Games, Nov.  
Christine Chen, “Managing HR for Dummies”, Fortune Small Business June 3, 2002  
“Hot Site” USA Today, 5/22  
Bruno Guglielminetti, “Transgénique et virtuel!,” La Presse, 5/22  
“Yahoo Picks,” Yahoo, 5/20  
“Metapet, videogame art di lavoratori modificati geneticamente” Neural.it, 5/14  
Jeanie Casison, “Employee News,” Incentives Magazine, 5/1  
Eric Baard, "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  
“Game satirizes managers,” Taipei Times, 4/2  
“Dog-eat-dog world,” The San Diego Union-Tribune, 4/8  
“Tamagotchi fur Manager.” Die Welt, 4/22/02  

“Extended Play,” TechTV, Episode 37-01 Air Date: 11/30  
Carly Berwick, "The New New-Media Blitz,: ARTNews April  
Interview, Discovery Magazine, Radio France International (Feb)  
Bosco and Caldana, "Tribe Gallery expone la panorámica del net.art,” El Pais, 1/11  
José Pérez de Lama, "Vanguardia Angelina-Alienigeno,” Pasajes, Arquitectura y Critica  
"Natalie Bookchin”, Interactive Week, 10/30  
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 Cukutra Digital, July  
"Arte e Interactividad” Centro Cultural España-Córdoba, Córdoba, Argentina  
Rachel Greene "Web Work; A History of Internet Art“ Artforum, April (reproduction)  
"Net Net Net,” Artbyte Magazine, April  
Barbara Basting, “Zum Beispiel Natalie Bookchin,” Tages-Anzeiger, Zurich 7/11,  
Barbara Basting, “Konnen Sie den Tratsch verstehen?” Feuilleton; Frankfurter  
Allgemeine Zeitung, 8/20  
Review, The Centre international d’art contemporain de Montréal Electronic Art Magazine,  
March  
Matthew Mirapaul, "On This Network, Nothing but Internet Art" New York Times on the Web, 2/10  

Josephine Berry, "The Unbearable Connectedness of Everything" Telepolis, 9/28  
Robin Updike, "The Self, Absorbed," The Seattle Times, 9/14  
Doug Margeson, Art Review, Eastside Journal, 9/10  
Annick Rivoire, "L’écran noir du Net,” Liberation.com 10/18  
Burgoyne & Faber, The New Internet Design Project Reloaded (Universal Publishing)  
Matthew Mirapaul, “Art as a Game, and Games as Art,” The New York Times on the Web
7/22
XX Files, CKUT 90.3 FM Radio interview, Montreal, Canada
Tilman Baumgarten, Interview with Rtmrk.com, tax, Die Tageszeitung
Taz Berlin lokal Nr. 5738 vom 1/18
Josephine Bosma, “net.artists and net.art” Intelligent Agent
Volker Grassmuck, “Kunst, Nicht-Kunst oder Netz-Kunst,” Berlin Digital
Volker Grassmuck, "Internationale Netzkünstlerinnen kürten am Samstag den "Mister Net.Art," Berlin Digital
1997 Matthew Mirapaul, "With the Desktop as a Canvas," The New York Times on the Web
12/18
Norie Neuman, Arts Today, ABC Radio National, Australia, 10/16
Carmin Karasic, Thing.reviews, http://www.thing.net
Art Journal (Spring 1997, Vol 56 No.1)
Reprinted in: Digital Dialectics; New Essays on New Media (MIT Press, 1999)
Telepolis 2 (June 1997)
Blimp Film Magazine (Graz, Austria, 1997)
Skrien 217 (Amsterdam, 1997)
Internet.Galaxis (Budapest, 1998)
Trax (www.trax.it)
1996 Laurie Palmer, Art Review, Fiberarts (March/April)
1994 John Dorsey, “Refreshing Insights in Art,” The Baltimore Sun, 10/7
Melinda Greenberg, “Timely Art,” Baltimore Jewish Times 10/7
Mike Giuliano, “Gallery,” City Paper, 2/16
Leslie Waters, Art Review, Warfield’s Business Record, 2/11
John Dorsey, Art Review, The Baltimore Sun, 2/2
1992 John Dorsey, “The fine art of technology,” The Baltimore Sun, 10/8
Susan Alexis Collins “Speak,” The New Art Examiner, 5/92
David McCracken, “Randolph Street Show Speaks Volumes,” Chicago Tribune, 1/24
1991 Patricia C Phillips, Review, Artforum, May