

**BEATRIZ DA COSTA**

<b>Title</b>	<b>ELIZA's Daughters</b>
<b>Genre</b>	<b>Robotics, Interactivity</b>
<b>Applicant's Role in Production</b>	<b>Sole Artistic Director, Producer and Designer</b>
<b>Production Format</b>	<b>Robotics Installation</b>

---

**Brief Project Description** (do not exceed space given below)

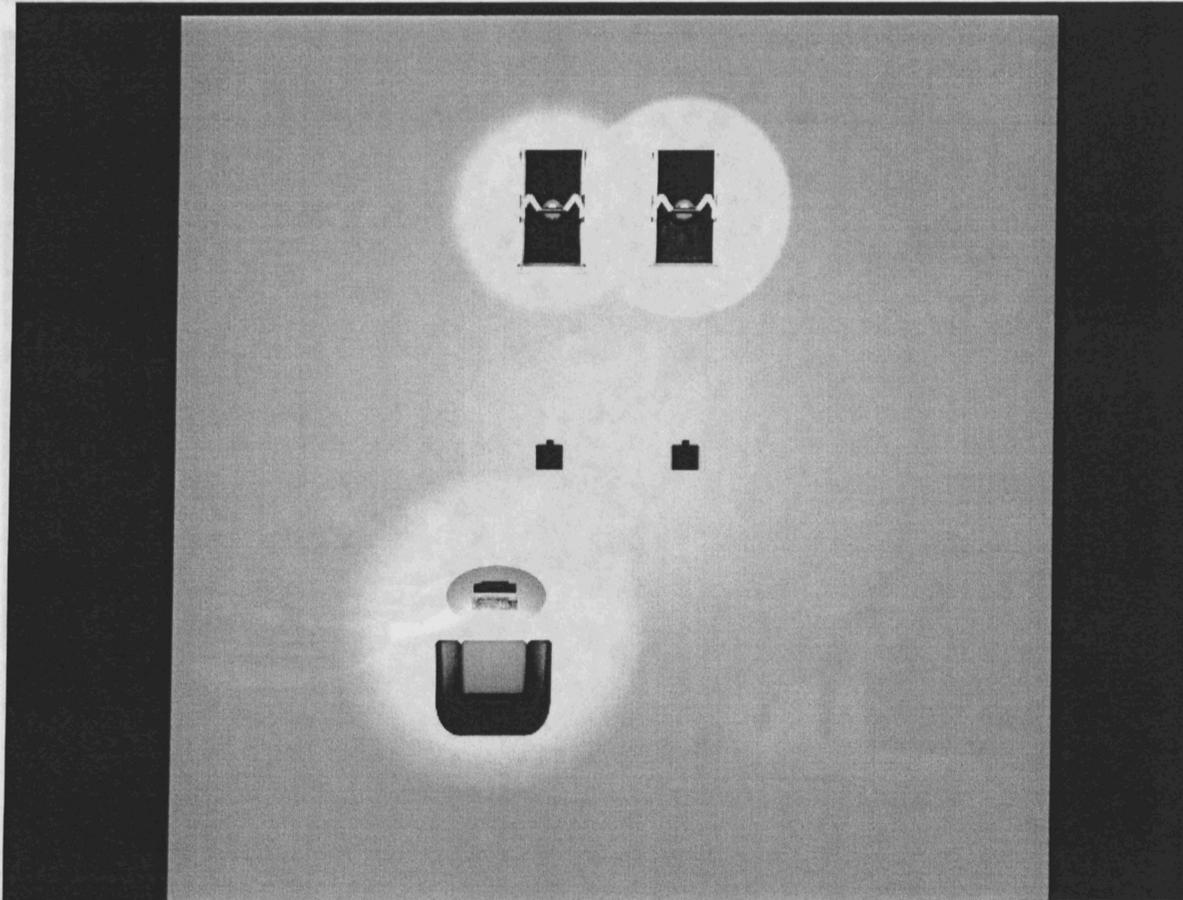
*ELIZA's Daughters* is an interactive robotic installation project concerned with the dehumanization of the human body, the relationship between exercise and high performance work and the ties between the latter two to the psychiatric pharmaceutical industry.

ELIZA's Daughters consist of two "female" three feet high robots on exercise machines. While working-out the robots are engaged in a conversation about the different experiences they have had with a number of psychotropic medications. The heads of both robots are replaced with small flat-screen monitors. Visitors are able to follow this conversation through the textual exchange taking place between the two entities. The text is being displayed on the flat-screen monitors. The machines are placed on the ground in the middle of the semi-dark room and lit from above. The content of the monitors is projected on the back wall behind the robots. A couch with a keyboard attachment is set up in front of the room. Visitors are able to interact with the robots via the keyboard and engage in a psychotherapy session with the machines in front of them. ELIZA's Daughters, two entities that have undergone complete mechanization will respond by providing textual feedback based on the original program ELIZA. The human psychotherapist is confronted with the automated response of these entities. In addition the robots will change their physical behavior on the exercise machines and add a motion-based response to the interaction. The only sound of this installation is the mechanical noise produced by the machines.

## **ELIZA'S DAUGHTERS**

*Beatriz da Costa*

Please note that the visual provided below represents an approximation of the installation layout, but is by no means the final design of the installation specifics.

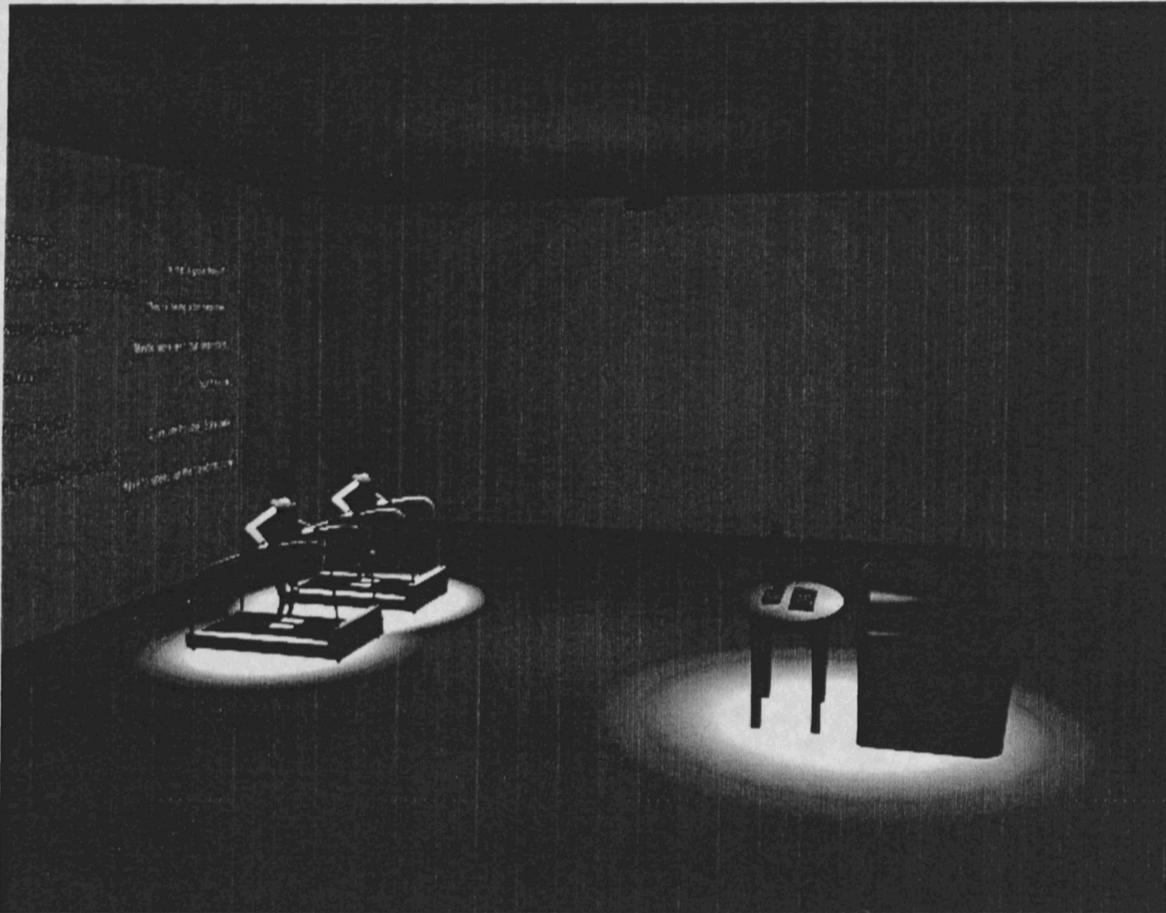


*ELIZA's Daughters, Floor Plan.* [View](#)

## *ELIZA'S DAUGHTERS*

*Beatriz da Costa*

Please note that the visual provided below represents an approximation of the installation layout, but is by no means the final design of the installation specifics.



*ELIZA'S Daughters, Installation View.*

**BEATRIZ DA COSTA**

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

---

**Title** CELLO

**Year** 2001

**Technical WEBSITE**

**Original Format**

Software  
 Web  
 Installation  
 Other \_\_\_\_\_

**Format Submitted for Viewing**

Software  
 Web  
 VHS  
 Other \_\_\_\_\_

**Preferred OS**

Windows  
 Mac  
 Unix  
 Other \_\_\_\_\_

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

\_\_\_\_\_ (if more than one please list them below)

- Browser requirement(s) Best viewed in IE5 or higher
- Plug-in requirement(s) Flash Plug-in
- This sample requires broadband connection (fast Internet connection)
- A local copy of the sample work has been included with the application

**Special Information For Viewing:**

---

**Description of Work**

This VHS tape documents *Cello*, a project that is formally and conceptually related to ELIZA's Daughters. Please refer to my Artist Statement and resume to further understand the relationship between ELIZA's Daughters and my previous work.

## BEATRIZ DA COSTA

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

---

**Title** BEATRIZ DA COSTA HOMEPAGE

**Year** 2004

### Technical WEBSITE

**Original Format**

Software  
 Web  
 Installation  
 Other \_\_\_\_\_

**Format Submitted for Viewing**

Software  
 Web  
 VHS  
 Other \_\_\_\_\_

**Preferred OS**

Windows  
 Mac  
 Unix  
 Other \_\_\_\_\_

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

URL \_\_\_\_\_ WWW.BEATRIZDACOSTA.NET \_\_\_\_\_ (if more than one please list them below)

Browser requirement(s) Best viewed in IE5 or higher

Plug-in requirement(s) Flash Plug-in

This sample requires broadband connection (fast Internet connection)

A local copy of the sample work has been included with the application

### Special Information For Viewing:

---

### Description of Work

This Website documents my artistic work from 2000-2004.

The project most relevant to ELIZA's Daughters is *Cello*. I submitted a separate VHS tape documenting Cello. There is not need to look at the online documentation of this project.

## **ARTIST'S STATEMENT**

*Beatriz da Costa*

As an interdisciplinary artist and researcher I am interested in the innovative and creative use of emergent technologies as well as in socio-scientific and socio-technological intervention and commentary. With a background in visual art I have incorporated robotic technology and real time behavioral interaction into my artwork from the very early stages. More recently I have become interested in the relationship between art and the life sciences. Influenced by the concerns of Tactical Media as a practice, my work is less medium-but mostly content-driven at this point in my career. Over the past four years I have been interested in the politics and representation of biotechnology, the social impact of data-collection and surveillance technologies as well as female embodiment and its status in western society. Technological research as well as background research and a deeper theorization of my practice constitute a huge part of what I consider to be my area of interest and action. I am designing projects to fit a variety of different social and cultural contexts. Some of them are specifically meant to function in the museum or gallery context, whereas others leave these cultural institutions and engage in physical spaces that people are more likely to encounter in their every day lives, such as a farmer's market, a gym or a retail store. In addition, most of my projects contain some form of web-based presence although none of them rely on the Internet as the sole medium and space for presentation. In order to cover such a broad range of interests and media I have been involved in many collaborative projects. This not only helps me broaden my own perspective as an artist, but also allows for initiatives that could never be accomplished by a single individual. I have collaborated with other artists, molecular biologists and computer scientists and have developed project-based working relationships with lawyers and environmental activists. Interacting with members of a variety of disciplines and interests has opened possibilities to present and show my work at venues that have traditionally shown little interest in the perspective of visual artists on their area of specialty or field of activity. Ultimately this allows me to contribute to one of the most valuable roles that I believe interdisciplinary artists are in the position to take: furthering the legitimacy of artists outside their home discipline and using the strength of visual art -to understand and use the means of

representation- to develop a socially responsive cultural practice that can be understood, accessed and analyzed from a variety of perspectives and positions.

I have worked with the artists collective Critical Art Ensemble for the past five years. Together we have developed a series of participatory performance projects addressing the politics of transgenic organisms. We have examined the public understanding of transgenic organisms, the impacts of the biotech industry on individual farmers and the environment, and the transgenic food trading relationships between Europe and the United States. Through all of our projects we worked towards developing the model of an *Amateur Science*, in which non-specialists (including the general public) interact with the materials of science in order to broaden their own knowledge of biotechnology and obtain a certain amount of agency to speak and act on behalf of their own concerns with respect to this field of research and its related applications. We have also proposed the notion and practice of a *Contestational Biology*, where people are encouraged to use the materials of science for resistant purposes.

I have also started a new collaborative team with Brooke Singer and Jamie Schulte. We worked on project *Swipe*, a performance, installation and web project concerned with data-derived access control and information surveillance. Currently we are working on a new project initiative using Radio Frequency Identification (RFID) technologies to address human surveillance within the consumer context.

*ELIZA's Daughters*, is formally and conceptually closest to *Cello*, a robotic installation project concerned with female embodiment, embodied intelligence and its non-conformativity to a male dominated standardized environment. However, unlike *Cello*, *ELIZA's Daughters* is influenced by very concrete contemporary trends and practices with respect to the psychiatric drug industry and the prescription of psychotropic drugs to women.

In order to learn more about my previous work please refer to my website at: [www.beatrizdacosta.net](http://www.beatrizdacosta.net). In addition I have also provided video documentation of *Cello*. Please note that I have developed and mastered the entire technological aspect of *Cello* by myself. I feel confident and capable to do the same for *ELIZA's Daughters*.

# **ELIZA'S DAUGHTERS**

*A project by Beatriz da Costa*

## **Project Narrative:**

*ELIZA's Daughters* is an interactive robotic installation project concerned with the dehumanization of the human body, the relationship between exercise and high performance work, and the ties between the latter two to the psychiatric pharmaceutical industry. A healthy body and mind are qualities desired by most people. They symbolize the foundation from which to operate in order to conduct a happy and fulfilling life. However, not only is "perfect health" a condition that holds true for very few individuals, but the relationship between happiness and health is also a constructed ideal. In many cases it is not the actual disease that causes pain and unhappiness for the individual, but the social stigma associated with it. A sick person is compromised with respect to his/her work, his/her social and family life. I would like to suggest that this disenfranchisement is not rooted in the disease itself, but in the social response to the individuals' condition.

The definition of what constitutes a healthy body and mind varies tremendously throughout history and cultures. What can be perceived as abnormal behavior in one context could be perceived as perfectly normal in another one. This holds particularly true within the American context. Attention Deficit Disorder (ADD) medication for children is much more commonly prescribed in the United States than within the European context (although markets are rapidly growing there as well, but with much public resistance and dispute among medical professionals). What was thirty years ago perceived as normal childlike behavior, a six year old who wants to play and run around, is now perceived as dysfunctional and disruptive behavior. Whereas of course the conditions for these types of diagnoses are very complex, I will simplify my argument here given the limited space available for this part of the proposal. In order to understand the comparatively high prescription of ADD drugs within the United States, a look at the relationship between the current administration and the pharmaceutical industry reveals a few interesting points. In July 2004 President Bush announced that his administration has begun implementing the recommendation of the "New Freedom Commission on

Mental Health” to improve mental health services for people of all ages with mental illness through comprehensive pre-screening. This includes toddlers and preschool children. It is likely that this type of pre-screening will increase the actual prescription of mental health drugs for children in the future. It will also increase profits for the pharmaceutical industry, which provided three times more funding for the Bush Presidential Campaign than for his opponent John Kerry.

Normalized behavior not only helps keeping schoolrooms quiet, but also proves useful within the adult working environment. A “mentally stable” individual -in other words, a person who is capable of either suppressing or completely eliminating any complex emotional activity- in good physical condition generally provides a stronger more efficient contribution to the workforce, than a person who sensitively observes and responds to life in a more holistic manner. Economical leaders, business consultants as well as the pharmaceutical industry recognize this condition. In recent years drug companies have switched their advertising strategy and are targeting consumers directly in their advertising campaigns. whereas prior to that advertising and presentation of new products was directed at doctors and health professionals only. People often go to great lengths in order to respond to this happy, healthy and productive ideal. From intense exercising and meditation to psychotherapy and medication, nothing is left out in order to condition oneself and conform to the machine-like existence of a person without mood swings, doubts or emotional breakouts.

ELIZA’s Daughters is concerned with all of the above, but with a humorous take. It specifically addresses the effects of psychotropic drugs on women. Psychotropic drugs are more commonly prescribed to the female part of the population, even though many of today’s prescribed drugs marketed prior to the mid 1990s were almost exclusively tested on men. In addition, it is the framing and positioning of female “abnormal” behavior throughout history that I am particularly interested in. Starting with Freudian analyses and the description of women as “castrated” human beings and turn of the century female hysteria treatment performed through vibration of female genitals by medical professionals to more contemporary definitions and treatment of female neurosis I am researching and analyzing this area which provides the conceptual starting ground for ELIZA’s Daughters.

ELIZA was the first computer psychotherapist designed by Joseph Weizenbaum at the Massachusetts Institute of Technology in the mid sixties. ELIZA was modeled after Rogerian therapy in which patients' feelings are reflected back to them by the therapist, who very often rephrases and repeats what the patient has said. Weizenbaum never conceived of his invention to be used as an actual therapist and was appalled by many professionals who took ELIZA seriously. ELIZA is a “dumb” program, which by today's standards can easily be identified as an automated response system as opposed to a conversation that is based on human intelligence.

ELIZA's Daughters consist of two “female” three feet high robots on exercise machines. While “working out” the robots are engaged in a pre-scripted conversation about the different experiences they have had with a number of psychotropic medications. The heads of both robots are replaced with small flat-screen monitors. Visitors are able to follow this conversation through the textual exchange taking place between the two entities. The text is being displayed on the flat-screen monitors. The machines are placed on the ground in the middle of the semi-dark room and lit from above. The content of the monitors is projected on the back wall behind the robots. A couch with a keyboard attachment is set up in front of the room. Visitors are able to interact with the robots via the keyboard to engage in a psychotherapy session with them. However, the roles are reversed as the human visitor becomes the psychotherapist of the robots. ELIZA's Daughters, two entities that have undergone complete mechanization, will respond by providing textual feedback based on the original program ELIZA. The human psychotherapist is confronted with the automated response of these entities. In addition the robots will change their physical behavior on the exercise machines in response to the interaction. The only sound is the mechanical noise produced by the machines.

ELIZA's Daughters is still in its initial conceptual and research phase. ELIZA's Daughters is built on previous work. Please refer to my resume and artist statement to understand this project within the larger context of my artistic interests. I am also working on a related article concerned with the issues addressed in ELIZA's Daughters.

## **ELIZA'S DAUGHTERS - BUDGET**

*Beatriz da Costa*

I am planning to cover all the materials, production and documentation costs for ELIZA's Daughters out of the Rockefeller New Media grant funds. Whereas I am planning to design and direct the project and the production on my own, I will be hiring two graduate students to help with the physical construction and video documentation of ELIZA's Daughters. As a university faculty member I am expected to cover fees and tuition for graduate students if I hire them to work on my research. I am also planning to hire an industrial designer for the design of the therapist's couch. In addition I am also planning to pay myself a small production salary. I would also like to reserve funds for international travel to show and promote my project at international venues upon completion. I envision the funds to break up in the following manner:

### 1.: Materials:

- Aluminum, metal, wood, rubber (robots + treadmills)	\$2000
- Mechanical parts: gears, joints, weights	\$1000
- Motors and motor controller boards	\$4000
- Computer controlled machining and metal fabrication	\$2000
- Materials for custom couch fabrication	\$3000
- Cables, wiring, electronic components	\$300
- Fine Art crating of installation components	\$4000

### 2.: Equipment:

- 2 LCD screens	\$1000
- 2 Projectors	\$3000

### 3.: Couch Design:

- Salary for Industrial Designer	\$1500
----------------------------------	--------

### 4.: Documentation:

- Video and Photo Documentation: Costs for Videographer and Photographer	\$700
---	-------

5.: Students Salary: \$7000

6.: My Salary: \$2500

7.: Travel and Promotion: \$3000

---

\$35,000.00

# **Beatriz da Costa** Assistant Professor | University of California at Irvine | Departments of Studio Art, Electrical Engineering and Computer Science. | | [www.beatrizdacosta.net](http://www.beatrizdacosta.net)

Beatriz da Costa is a Interdisciplinary Artist and Tactical Media Practitioner. Coming from a sculptural and emergent technology background, Beatriz has incorporated robotic technology into her art and cultural practice and is interested in the use of various technologies within a critical public context. She is dedicated to a participatory practice, and interaction with the public represents one of the key components of her work. Beatriz has worked in collaboration with Critical Art Ensemble since summer 2000 and has taken part in the development and implementation of various bio-tech initiatives and models of contestational science. Current projects include *Swipe*, a collaborative project with Brooke Singer and Jamie Schulte, concerned with the social implications of driver's license data collection and *Zapped*, addressing the use of radio frequency identification in a consumer context. Beatriz has performed and exhibited work at the Henry Art Gallery in Seattle and The New Museum in New York. Recent shows include ISEA 2002 in Japan, and the World Information Organization in Belgrade. She recently joined the faculty of UC Irvine as an Assistant Professor in ACE, a new graduate program of Arts, Computation and Engineering.

## **EDUCATION**

- 2001 **ECOLE D'ART D'AIX EN PROVENCE, FRANCE**  
DIPLOME NATIONAL SUPERIEUR D'EXPRESSION PLASTIQUE (WITH HONORS).
- 1999- **CARNEGIE MELLON UNIVERSITY, US**  
2001 INTERDISCIPLINARY STUDIES IN ART AND ROBOTICS
- 1998 **ECOLE D'ART D'AIX EN PROVENCE, FRANCE**  
DIPLOME NATIONAL D'ART PLASTIQUE (WITH HONORS).

## **APPOINTMENTS**

- 2003- **UNIVERSITY OF CALIFORNIA AT IRVINE**  
present ASSISTANT PROFESSOR OF STUDIO ART AND ELECTRICAL ENGINEERING AND COMPUTER SCIENCE.
- 2002- **STATE UNIVERSITY OF NEW YORK AT BUFFALO**  
2003 CROSS-APPOINTED VISITING ASSISTANT PROFESSOR OF COMPUTER ART (DEPARTMENT OF ART), AND DIGITAL ARTS (DEPARTMENT OF MEDIA STUDY).
- 2001- **STUDIO FOR CREATIVE INQUIRY, CARNEGIE MELLON UNIVERSITY**  
2002 ASSOCIATE RESEARCHER AND COURTESY FACULTY.
- 2001- **CHATHAM COLLEGE, Pittsburgh, PA**  
2002 PART-TIME LECTURER IN ELECTRONIC MEDIA ART.

## **CURATORIAL**

- 2003 NEXT FIVE MINUTES FESTIVAL, Amsterdam, Netherlands, September 2003; International Editor (curatorial event organizer).

## **FORTHCOMING PUBLICATIONS/TALKS/EXHIBITIONS**

- 2004 OF PATRIOTS AND PROFITS – NEW TOOLS FOR KEEPING ACADEMIC RESEARCH IN LINE;  
RADICAL HISTORY REVIEW, Duke University Press, Fall 2004;  
(co-authored with Claire Pentecost)
- 2004 MOLECULAR INVASION  
*ELECTION*, AMERICAN FINE ART, NYC, October 2004.
- 2004 AMATEUR SCIENCE, A THREAT AFTER ALL?  
ACOUSTIC SPACE JOURNAL, Riga, Latvia;  
Article.
- 2004 SURVEILLANCE CREEP!  
RADICAL HISTORY REVIEW, Duke University Press, Fall 2004;  
(co-authored with Jamie (Schulte and Brooke Singer)  
Article.
- 2004 MODELING AND IMPLEMENTING NONSPECIALIZED CROSS-DISCIPLINARY PRODUCTION; *DE-/DIS/EX-*, Blackdog Publication, London, UK;  
(co-authored with Critical Art Ensemble).  
Article.
- 2004 ZAPPED WORKSHOP  
*SPECTROPOLIS*, NYC, October 2004;  
(in collaboration with Brooke Singer and Jamie Schulte)  
Workshop.
- 2004 SWIPE PERFORMANCE & INSTALLATION  
DATABASE IMAGINARY, WALTER PHILIPS GALLERY, Banff, Canada, November 2004;  
Traveling Exhibition.
- 2005 ZAPPED EVENT  
New Langton Gallery, SF, January 2005;  
(in collaboration with Brooke Singer and Jamie Schulte)  
Workshop and Exhibition.

## **PUBLICATIONS**

- 2004 SWIPE CD  
FLAXMAN ARTIST'S BOOKS COLLECTION, The School of the Art Institute of Chicago;  
(co-authored with Jamieson Schulte and Brooke Singer).
- 2004 INTRODUCING AIDC AS A TOOL FOR DATA SURVEILLANCE  
SARAI 04 READER;  
(co-authored with Jamieson Schulte and Brooke Singer).

## **Catalogues**

- 2004 THE INTERVENTIONIST  
*FREE RANGE GRAINS*, Visuals and Documentation;  
Exhibition Catalogue.
- 2004 *AT YOUR OWN RISK*  
*FREE RANGE GRAINS*, Project Abstract, Visuals and GenTerra Documentation;  
Exhibition Catalogue.
- 2003 PITTSBURGH BIENNIAL 03  
*SWIPE*, Project Abstract and Documentation;  
Exhibition Catalogue.
- 2002 ISEA, 11<sup>TH</sup> SYMPOSIUM OF ELECTRONIC ART, [ORAI]  
*CELLO*, Project Abstract and Documentation;  
Festival Catalogue.

- 2002 CLEAN ROOMS (The Arts Catalyst, the science-art agency, UK)  
*CURATING BIOLOGICAL ART IN AN AGE OF BIOTERRORISM*, by Robin Held,  
Genterra Documentation;  
Exhibition Catalogue.

## **SELECTED EXHIBITIONS**

- 2004 SWIPE WEBSITE  
WHITNEY ARTPORT FEATURE, June, 2004.
- 2004 FREE RANGE GRAINS  
*THE INTERVENTIONIST*, MASSMOCA, North Adams, MA, May 2004.
- 2004 MOLECULAR INVASION (Documentation and Ephemera)  
*THE FUTURE OF THE RECIPROCAL READYMADE*, APEXART, New York City,  
March 2004.
- 2004 SWIPE PERFORMANCE  
BEALL CENTER FOR ART AND TECHNOLOGY, IRVINE, CALIFORNIA,  
March 2004.
- 2003 FREE RANGE GRAINS  
*10<sup>th</sup> Anniversary*, ESC GALLERY, as part of *STEIRISCHER HERBST*, GRAZ,  
AUSTRIA, November 2003.
- 2003 GENTERRA (Documentation and Ephemera) and MOLECULAR INVASION  
(Documentation and Ephemera),  
*YOUGENICS*, Art & Design Gallery, Southwest Missouri State University,  
October 2003.
- 2003 FREE RANGE GRAINS  
*NEXT 5 MINUTES 4 FESTIVAL*, AMSTERDAM, NETHERLANDS, September 2003.
- 2003 GENTERRA (Documentation and Ephemera)  
*GENESIS*, BERKELEY ART MUSEUM, BERKELEY, CA, August 2003.
- 2003 FREE RANGE GRAINS  
*AT YOUR OWN RISK*, FRANKFURT KUNSTHALLE, FRANKFURT, GERMANY,  
June 2003;  
(in collaboration with Critical Art Ensemble).
- 2003 GENTERRA  
*CLEAN ROOMS*, NATURAL HISTORY MUSEUM, LONDON, GREAT BRITAIN,  
June 2003.
- 2003 MOLECULAR INVASION (Documentation and Ephemera) and GENTERRA  
(Documentation and Ephemera), *WORLD INFORMATION ORGANIZATION*,  
MUSEUM OF VOJVODINE, NOVI SAD, SERBIA, March 2003.
- 2003 MOLECULAR INVASION (Documentation and Ephemera) and GENTERRA  
(Documentation and Ephemera), *WORLD INFORMATION ORGANIZATION*,  
MUSEUM OF CONTEMPORARY ART, BELGRADE, SERBIA, April 2003.
- 2003 SWIPE PERFORMANCE  
*PITTSBURGH BIENNIAL*, PITTSBURGH CENTER FOR THE ARTS, PITTSBURGH,  
PA, March 2003 (in collaboration with Brooke Singer and Jamie Schulte).
- 2002 MOLECULAR INVASION (Installation and Live Action) and  
GENTERRA (Documentation and Ephemera)  
*WORLD INFORMATION ORGANIZATION*, OUDE KERK, AMSTERDAM,  
NETHERLANDS, November 2002.
- 2002 MOLECULAR INVASION (Installation and Live Action)  
CORCORAN COLLEGE OF ART AND DESIGN, WASHINGTON, DC, October 2002  
(in collaboration with Critical Art Ensemble).
- 2002 GENTERRA (Documentation and Ephemera)  
*YOUGENICS*, ORLO EXHIBITION SPACE, Portland, OR.
- 2002 CELLO  
*INTERNATIONAL SYMPOSIUM on ELECTRONIC ART*, NAGOYA, JAPAN,  
October 2002.
- 2002 GENTERRA  
OLDHAM GALLERY, MANCHESTER, UK, October 2002.

- 2002 SWIPE FLOOR EVENT  
LULU TECH CIRCUS, RALEIGH, NC, September 2002  
(in collaboration with Brooke Singer).
- 2002 TACTICAL GIZMOLOGY WORKSHOP AND ACTION  
*WE LOVE NYC*, EYEBEAM, NYC, August 2002.
- 2002 HALIFAX BEGS YOUR PARDON (a project by the Tactical Art Coalition)  
CITY OF HALIFAX, CANADA, July 2002  
("Halifax begs your pardon" was part of a Tactical Media Laboratory facilitated in collaboration with Critical Art Ensemble at the KHYBER ARTS CENTER and the NOVA SCOTIA SCHOOL OF ART AND DESIGN).
- 2002 GENTERRA  
*OPEN\_SOURCE\_ART\_HACK*, NEW MUSEUM, NYC, June 2002.
- 2002 GENTERRA  
*GENESIS*, HENRY ART GALLERY, SEATTLE, WA, April 2002.
- 2001 CELLO  
*30th ANNIVERSARY OF PITTSBURGH FILMMAKERS*, PITTSBURGH FILMMAKERS, PITTSBURGH, PA, November 2001.
- 2001 GENTERRA  
ST. NORBERT ART and CULTURAL CENTER, WINNIPEG, CANADA, July 2001.
- 2001 NOMADIKA (a project by TnA)  
*INTERNATIONAL SCULPTURE CONFERENCE*, STOREFRONT WINDOW, CITY OF PITTSBURGH, PITTSBURGH, PA, June 2001.
- 2001 GENTERRA  
LE MAGASIN, GRENOBLE, FRANCE, May 2001  
(in collaboration with Critical Art Ensemble).
- 1999 EMUONS  
GALLERIE AUTREP'ART, MARSEILLE, FRANCE, February 1999  
(in collaboration with Jerome Marietti and Pascal Silondi).
- 1998 LA TOUR DE LA LUMIERE  
GALLERIE APHANTALY, LA TOUR D'AIGES, FRANCE, October 1998  
(a project by Alain Butard in collaboration with Jerome Marietti, Pascal Silondi and Beatriz da Costa).
- 1997 PENTIMENT  
HAMBURG, GERMANY, August 1997.

## **INVITED LECTURES, PRESENTATIONS, AND WORKSHOPS**

- 2004 POLITICAL ECOLOGY OF BIO-COMMERCE  
*4S CONFERENCE*, PARIS, FRANCE, August 2004;  
Panelist.
- 2004 SWIPE DEMO  
*EPIC*, WASHINGTON, DC, May 2004;  
(in collaboration with Jamieson Schulte & Brooke Singer)  
Lecture.
- 2004 SWIPE LECTURE  
*THE UPGRADE*, EYEBEAM, NYC, March 2004;  
(in collaboration with Jamieson Schulte & Brooke Singer)  
Lecture.
- 2004 SWIPE LECTURE & WORKSHOP  
*UC IRVINE*, IRVINE, March 2004;  
(in collaboration with Jamieson Schulte & Brooke Singer)  
Lecture.
- 2003 LOW-TECH AND THE EVERYDAY  
*SARAI*, DELHI, INDIA, December 2003;  
Workshop.

- 2003 VISITING ARTIST LECTURE  
*MEDIA PUBLICS & PRACTICES SEMINAR*, SARAI, CENTER FOR THE STUDIES OF DEVELOPING SOCIETIES, DELHI, INDIA, December 2003;  
Lecture.
- 2003 FEMINIST APPROACHES TO TACTICAL MEDIA  
*NEXT 5 MINUTES 4 FESTIVAL*, AMSTERDAM, NETHERLANDS, September 2003;  
Panel Moderator.
- 2003 SWIPE LECTURE  
BREAK2.2 FESTIVAL, LJUBLJANA, SLOVENIA, June 2003;  
(presented by Brooke Singer).
- 2003 SWIPE LECTURE  
*SUBTLE TECHNOLOGIES CONFERENCE*, TORONTO, CANADA, May 2003;  
(joint presentation with Brooke Singer).
- 2003 ARTIST LECTURE  
WORLD INFORMATION ORGANIZATION  
(co-presentation with Critical Art Ensemble)  
MUSEUM OF CONTEMPORARY ART, BELGRADE, SERBIA, April 2003;  
Lecture.
- 2003 VISITING ARTIST LECTURE  
(co-presentation with Critical Art Ensemble)  
NOVI SAD CULTURAL CENTER, NOVI SAD, SERBIA, April 2003;  
Lecture.
- 2003 TACTICAL MEDIA WORKSHOP  
(facilitated in collaboration with Critical Art Ensemble)  
KUDA.ORG, NOVI SAD, SERBIA, April 2003;  
Workshop.
- 2003 VERSION >3 FESTIVAL  
*WHOSE SECURITY? DATA DETERMINISM AND THE CONSTRUCTION OF CONTROL*, MUSEUM OF CONTEMPORARY ART, CHICAGO, IL, March 2003;  
Panelist.
- 2002 LULU TECH CIRCUS  
*TACTICAL MEDIA and BIO-TECH INITIATIVES*  
RALEIGH, NC, September 2002;  
Lecture.
- 2002 TACTICAL GIZMOLOGY WORKSHOP and ACTION  
(in collaboration with Critical Art Ensemble)  
*NOMADS & HOMESTEADERS CONFERENCE*, MUSEUM OF CONTEMPORARY ART, CHICAGO, IL, April 2002;  
Workshop.
- 2001 TACTICAL GIZMOLOGY  
(in collaboration with Critical Art Ensemble)  
*SATURDAY SCHOOL*, RAID PROJECTS, LOS ANGELES, December 2001;  
Lecture.

## **SELECTED REVIEWS**

### **Journals and Magazines**

- 2004 ARTFORUM, September 2004;  
*TACTICS INSIDE AND OUT*, by Gregg Bordowitz;  
Printed Art Journal.
- 2004 RHIZOME, Feb 9<sup>th</sup> 2004;  
*SWIPE IT, SWIPEIT GOOD*, by Ryan Griffis;  
Online Magazine.
- 2004 WIRED NEWS, Feb 5<sup>th</sup> 2004;  
*SWIPED OUT? GREAT TASTE, LESS PRIVACY*, by Kim Zetter;  
Online Edition.

- 2003 INTER ART ACTUEL, Québec, numero 83;  
*RESISTER AU BUNKER*, by Critical Art Ensemble;  
GenTerra Documentation;  
Art journal.
- 2003 RES MAGAZINE, Jan/Feb, 2003;  
*GENETICALLY MODIFIED ART*, by Leslie McCleave;  
Art/Technology journal.
- 2002 NEURAL ONLINE  
*CELLO, ROBOT ART SONORA*, Front Page Feature on December 12<sup>th</sup>;  
Italian New Media Art, Emusic and Hacktivism Magazine.
- 2002 107 PARACHUTE  
*DEVIANT DISCOURSES*, An interview with Critical Art Ensemble, by Don  
Simmons, GenTerra Documentation;  
Art/Technology journal.
- 2002 THE SPLEEN  
*EXCERPT FROM OPEN SOURCING NEW MEDIA*, by Ricardo Miranda;  
Online Magazine.
- 2002 ARTFORUM, May 2002;  
Hotlist, Rachel Green on *OPEN\_SOURCE\_ART\_HACK*;  
Art journal.
- 2002 KUNSTFORUM INTERNATIONAL, Bd. 158, Jan-March 2002;  
*TRANSGENE KUNST, ANGST UND PROFIT IM VIERTEN BEREICH*, by Critical Art  
Ensemble, GenTerra Documentation;  
Art journal.

### **Newspapers (selected)**

- 2004 LA WEEKLY, May 28<sup>th</sup>;  
*GERM'S FOR ART'S SAKE?*  
By Judith Lewis.
- 2004 WASHINGTON POST, June 2<sup>nd</sup>;  
*The FBI'S ART ATTACK*  
By Lynne Duke.
- 2004 USA TODAY, June 3<sup>rd</sup>;  
*ANTI-TERRORISM AGENTS INVESTIGATE NEW YORK STATE ARTIST*  
By Carolyn Thompson.
- 2004 WIRED NEWS, June 4<sup>th</sup>;  
*TWISTED TALE OF ART, DEATH, DNA*  
By Mark Baard.
- 2004 THE NEW YORK TIMES, June 7<sup>th</sup>;  
*USE OF BACTERIA IN ART LEADS TO FEDERAL INQUIRY*  
By David Staba.
- 2004 THE GUARDIAN, UK, June 11<sup>th</sup>.  
*ART BECOMES THE NEXT SUSPECT IN AMERICA'S 9/11 PARANOIA*  
By Gary Younge.
- 2004 LIBERATION, France, June 15<sup>th</sup>;  
*LE FBI MEME TRAQUE LES EXPERIENCES ARTISTIQUES*  
By Fabrice Rouselot.
- 2003 PITTSBURGH POST-GAZETTE, March 21<sup>st</sup>;  
*COVER STORY/ART PREVIEW: PCA UNVEILS ITS FIFTH AND LARGEST  
BIENNIAL*,  
By Mary Thomas.
- 2002 THE DAILY NEWS, Halifax, Canada, July 13<sup>th</sup>;  
*PRANK SHUTS DOWN HARBOUR, Black box on ferry*, by Beth Johnson.
- 2002 NEW YORK TIMES, May 26<sup>th</sup>;  
*THE WONDERS OF GENETICS BREED A NEW ART*, by Steven Henry Madoff.
- 2002 THE SEATTLE TIMES, April 6<sup>th</sup>;  
*SEATTLE SHOW BRINGS DNA DEBATE TO LIFE*, by Eric Sorensen.

- 2001 PITTSBURGH POST-GAZETTE, Local News, June 5<sup>th</sup>;  
SCULPTURE CONFERENCE HELPS CITY CARVE OUT NEW IMAGE,  
by Caroline Abels.

### **Radio and Television (selected)**

- 2004 NPR MORNING EDITION, June 14<sup>th</sup> 2004;  
*NEW YORK YORK ARTIST FACE BIOTERRORISM FACES BIOTERRORISM  
CHARGES*  
Radio Coverage and Interview.
- 2004 MSNBC COUNTDOWN, May 29<sup>th</sup> 2004;  
Television Interview.
- 2004 NPR, ALL THINGS CONSIDERED, April 1<sup>st</sup> 2004;  
*SWIPE COMBINES ID WITH ART*  
Radio Coverage.

### **SELECTED GRANTS AND FELLOWSHIPS**

- 2003 BEALL CENTER for ART & TECHNOLOGY  
Production grant for Swipe Performance and Workshop.
- 2003 FRANKLIN FURNACE  
*THE FUTURE OF THE PRESENT 2004*;  
Grant and Residency for Swipe Street Action.
- 2003 TURBULENCE commission;  
For Swipe Website.
- 2003 EXPERIMENTAL TELEVISION CENTER, Finishing Funds;  
Received for Swipe Project.
- 2002 CREATIVE CAPITAL FOUNDATION, Emerging fields category;  
GenTerra, Molecular Invasion, and Free Range Grains are funded in part by  
Creative Capital.
- 2001 SURG RESEARCH FELLOWSHIP, Carnegie Mellon University;  
Cello was funded in part by the Surg Research Initiative.
- 2000 SURG RESEARCH GRANT, Carnegie Mellon University;  
(Cello, see above).
- 1999 SURG RESEARCH GRANT, Carnegie Mellon University;  
(Cello, see above).