

Statement of Interest, Situated Technologies: Toward the Sentient City Brooke Singer and Ricardo Miranda

Brooke Singer and Ricardo Miranda Zuniga are collaboratively submitting materials to be considered as a production team for Situated Technologies: Toward the Sentient City. Both artists have successfully executed projects on the street for public interaction using a wide range of technologies that address social, political and environmental questions.

Our interests in Situated Technologies: Toward the Sentient City lie in our commitment to producing art that exists outside of the traditional institutions for exhibition, that present a creative form for public interaction and communication and that demonstrate possibilities for practical application. We are primarily interested in the themes of Environment and Advocacy as these are areas that we have explored as artists and remain invested in creatively engaging. Technically we are interested in information visualization for the purpose of "managing information flows and disseminating strategic knowledge that influences individual behavior or opinion" as described in the Request for Qualifications statement (we couldn't describe it better). The underlying purpose may be an applied exercise of direct democracy.

Ricardo's practice has focused on the migration of human populations, the effects of globalization at an individual level and advocacy for new immigrants. These are issues that stem from personal experiences and observations; Ricardo was born to immigrant parents and growing up witnessed their struggle with a new language and culture. Throughout his childhood to early adulthood, he spent his summers in Nicaragua and the school year in San Francisco. This bi-cultural upbringing established a strong awareness of inequality and discrimination at an early age, a sensibility that has extended into his artistic practice. Themes such as immigration, discrimination, gentrification and the effects of globalization extend from highly subjective experiences and observations into works that tactfully engage others through populist metaphors while maintaining critical perspectives. Ricardo's work generally seeks to invert common tools of social use to create dialogue, exchange critical perspectives, generate questions and ideally inspire subjective action.

A recent project by Ricardo is "Carreta Nagua, Siglo 21" (2007) In the colonial park, Alameda Central located in the historical center of Mexico City, he offered free rickshaw rides. Once the passengers settle into the rickshaw, they watch an animation featuring two aging television super heroes looking back upon their lives as Ricardo pulls the rickshaw through the city park. "Carreta Nagua" is a very old Nicaraguan folk tale that describes a haunted cart driven by Death and pulled by two skeletal oxen. It can be heard at night because it makes the sound of chains being dragged along the streets. If the "Carreta Nagua" stops at one's home, surely a resident is to die.

The old tale is believed to have been established by the indigenous people of Nicaragua, who would be kidnapped by the Spaniards, chained onto ox-driven carts and taken to work the mines. There they would die and not be seen again until their corpses were driven on those same carts to be disposed of. Such carts became a symbol of death and forced labor; when heard approaching, the indigenous people would flee into the woods.

Ricardo co-opted the title of this tale and added "Siglo 21" (Century 21) to draw parallels to current day issues of immigration, aging and cultural and familial loss. The animation is based loosely on the current reality of Ricardo's parents, who after 45 years of living in San Francisco, CA, have returned to Nicaragua, but are caught between two cultures that are not quite home to them.

The rickshaw was available for one week, the duration of Transitio_MX, the video and new media festival that commissioned a new work from Ricardo. The project successfully engaged a public audience by presenting a unique addition to the park (rickshaws are not common in Mexico and neither are free rides), an animation co-opting two television characters popular in Mexico to

attract an audience and a charged topic that lead to open discussion in the oldest of public arenas, the city square.

Brooke's work provides entry into important social issues that are often characterized as specialized or opaque to a general public. She likes to work with emerging technologies not only because they are fun but also because they are contingent and malleable. She is cofounder of the art, technology and activist group, Preemptive Media, and often chooses to work collaboratively because she views her practice as a microcosm (or beta testing) for the dialogue that she hopes her work will trigger. Her practice explores and blurs the borders between science, technology, politics and arts practices.

With her collective Preemptive Media, Brooke was awarded the first Social Sculpture Commission by Eyebeam Art and Technology Center and the Lower Manhattan Cultural Council in 2005 for the project "AIR (Area's Immediate Reading)". "AIR" (2006-) is a public, social experiment in which people are invited to use Preemptive Media's portable air monitoring devices to explore their neighborhoods and urban environments for pollution and fossil fuel burning hotspots. AIR participants or "carriers" are able to see pollutant levels in their current locations, as well as simultaneously view measurements from the other AIR devices in the network. An on-board GPS unit and digital compass, combined with a database of known pollution sources such as power plants and heavy industries, allow carriers to see their distance from local polluters as well. The AIR devices regularly transmit data to a central database allowing for real time data visualization online. While AIR is designed to be a tool for individuals and groups to self identify pollution sources, it also serves as a platform to discuss energy politics and their impact on environment, health and social groups in specific regions.

"AIR" launched in New York City in September 2006. The project has traveled within the US to Pittsburgh, Los Angeles and San Francisco as well as internationally to Brazil and Australia.

Following "AIR," Brooke conceived and produced another public art project titled "Superfund365" in September 2007 also related to health and the environment. "Superfund365" is an online data visualization application with an accompanying RSS-feed and email alert system. Each day for a year, starting on September 1, 2007, "Superfund365" visits one toxic site currently active in the Superfund program run by the U.S. Environmental Protection Agency (EPA). The journey begins in the New York City area and works its way across the country, ending the year in Hawaii. In the end, the archive will consist of 365 visualizations of some of the worst toxic sites in the U.S., roughly a quarter of the total number on the Superfund's National Priorities List (NPL). Along the way, Brooke is writing an email update with highlights and conducting video interviews.

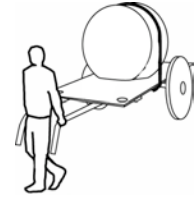
User contribution is a major feature in "Superfund365." Brooke has implemented common techniques of blogs and wikis to encourage user-generated content and provide opportunity for local knowledge to relate, conflict, and co-mingle with official data descriptions. The project is, in part, also an experiment in "crowdsourcing." A network of Superfund365 representatives are picking up the trail with, and in some cases for, Brooke to witness, document and foreground issues of living near toxic contamination.

Brooke and Ricardo are excited at the prospect of combining their interests, skill sets and experiences to propose a joint project for Situated Technologies in New York City -- a city they call home.

Ricardo Miranda Zúñiga

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Productions & Exhibitions

- 2009** **Art as Function**, group exhibition Madison Museum of Contemporary Art, curated by Jane Simon
- 2008** **I–Legítimo**, group exhibition Museu da Imagem e do Som, Sao Paulo, Brasil curated by Paula Signorelli
On Migration, solo exhibition at 0.00156 acres, Brooklyn, NY curated by Veronica Mijelshon
On Transmitting Ideology, solo exhibition at Vox Populi, Philadelphia, curated by Anita Allyn
Transmediale.08 – CONSPIRE..., festival of video and new media, Berlin, Germany
- 2007** **50,000 Beds**, group exhibition curated by Chis Doyle in collaboration with The Aldrich Contemporary Art Museum, Artspace and Real Art Ways
DATA POIESIS, Digital Media at Anderson Ranch, curated by Krista Connerly
Transitio_MX, International Festival of Video and Electronic Arts, National Center for the Arts, Mexico City curated by Iván Abreu, Karla Jasso, Ale de la Puente and Rogelio Sosa
- 2006** **Fallout: Nicaragua and Its Diaspora**, Miami Dade Public Library System
sonambiente Berlin 2006, Sound Art Festival organized by Matthias Osterwold and Georg Weckwerth, produced by Akademie der Kunste
Ars Electronica, Austria, Linz (Honorary Mention, Net Visions - Dentimundo)
Russia: Significant Other, National Center for Contemporary Art at the Anna Akhmatova Museum, St. Petersburg, Russia, curated by Olga Kopenkina
- 2005** **FALLOUT: What's Left**, Momenta Art, curated by Eric Heist, Brooklyn, NY
InSite05, "InSite is a network of contemporary art programs and commissioned projects that map the liminal border zone of San Diego-Tijuana." Online scenario titled "Tijuana Calling" of InSite05 is curated by Mark Tribe
When Living Was Labor, Bronx Museum of the Arts, NY, curated by Erin Salazar
Live.Picture, The Jamaica Arts Center for the Performing and Visual Arts, Queens, NY, curated by Heng-Gil Han
FILE | Electronic Language International Festival, Sao Paulo, Brazil, juried exhibition, curated by Fabiano Onca: <http://www.file.org.br/file2005/>
- 2004** **Tactical Media and Activism Festival Digitofagia**, Museum of Sound and Image, Sao Paulo, Brazil
File 2004 – Electronic Language International Festival, Sao Paulo, Brazil
Association for Computing Machinery Conference Exhibition, Columbia University, NY
Ars Electronica, Festival for Art, Technology and Society, Linz Austria
Counter Culture, group exhibition at The New Museum, Manhattan, NY, curated by Melanie Franklin Cohn
public.exe: Public Execution, group exhibition at Exit Art, Manhattan, NY, curated by Michele Thursz and Anne Ellegood
Art in the Office group exhibition at the Global Consulting Group's corporate

headquarters, Manhattan, curated by Matt Keegan

- 2003** *gate page* for Whitney Museum artport, portal to net art curated by Christiane Paul, December:03, online at: <http://artport.whitney.org/>
L Factor group exhibition at Exit Art
<*Alt Digital*>, group exhibition at The American Museum of the Moving Image
Si : Alors : Sinon : Art and Interactivity at DAÏMÕN Media Center, Hull, Quebec
backup_festival: lounge|lab in Weimar, Germany, production residency October 20th - November 2nd
Artist in the Market Place group exhibition at The Bronx Museum
InteractivA'03 group exhibition at the Museum of Contemporary Art of Yucatan, Mexico
Version>03 Digital Convergence group exhibition at The Chicago Museum of Contemporary Art
Wireless Park Lab Days, a two-day public event at City Hall Park, Manhattan, NYC
ICONOGRAPHY: Critiquing the Icon curated by Patrick Lichty, online at: <http://www.voyd.com/icon/>
LatinoNetarte.net: net.art from Latin American countries at JavaMuseum, curated by Agricola de Cologne, online at: <http://www.javamuseum.org/2003/latinofeature/>
Chiangmai First New Media Art Festival, Contemporary Art Museum in Chiangmai, Thailand, online at: http://iceca.chiangmai.ac.th/events/nma_thailand.html
Subrational eRuptions at Turbulence.org, curated by Ryan Griffis, online at: <http://turbulence.org/curators/griffis/index.html>
NANOFESTIVAL V.001 at Zeroglab, online at: <http://www.xs4all.nl/~are/nanofestival/01/index.html>
- 2002** *Race in Digital Space* at the Lucas Complex, University of Southern California, LA
The Kitchen's Fourth Annual Neighborhood Street Fair, Manhattan, NY
ProFresh at Bellwether Gallery, Brooklyn, NY
FREE MANIFESTA, exhibition produced in conjunction with MANIFESTA 4, The European Biennial of Contemporary Art, online at: <http://www.freemanifesta.org/dir.html>
dLux>ART02 an International Showcase of Experimental Media Arts by Australian organization, dLux media|arts, online at: <http://www.dlux.org.au/dart02/online.html>

Education

- 1999** **Master of Fine Art**, Carnegie Mellon University
- 1994** **Bachelor of Arts in Practice of Art and English Literature, Minor in Spanish Literature**, University of California at Berkeley

Appointments

- 2006 - Present** **Associate Professor**, Department of Art, The College of New Jersey
- 2001 - 2006** **Assistant Professor**, Department of Art, The College of New Jersey
- 2000 - 2003** **Writer and Editor** of the Culture Section, *Ni de Aqui Ni de Alla*, for the on-line weekly publication "theSpleen" (www.theSpleen.com)
- 1999 - 2001** **Assistant Professor**, Media Arts Program, State University of New York, Fredonia

Residencies, Fellowships & Awards

- 2008** *Eyebeam Artist in Residence*, Summer 2008, July - November

- 2007 **New York Foundation for the Arts Fellow**, Computer Arts, \$7000
Experimental Television Center Finishing Fund Grant, \$2000
- 2006 **Lambent Fellow**, Tides Foundation, \$21000
Support of Scholarly Activities (SOSA), The College of New Jersey
Artist in Residence at tesla Berlin, Media Art Center:
http://www.tesla-berlin.de/_page.php?aktion=SHOW_PAGE&Page_ID=240
- 2005 **Support of Scholarly Activities (SOSA)**, The College of New Jersey
- 2004 **Turbulence** Artist Commission (<http://www.turbulence.org/>), \$5000
inSite_05 Commission (<http://www.insite05.org/>), \$5000
Support of Scholarly Activities (SOSA), The College of New Jersey
- 2003 **Future of the Present** at Franklin Furnace, Manhattan, NY, \$5000
Artist in the Market Place (AIM Program), Bronx Museum, NY
Support of Scholarly Activities (SOSA), The College of New Jersey
Electronic Media and Film Program, New York State Artists Grant Award, \$500
- 2002 **Artist in Residence** at Harvestworks Media Center, Manhattan, NY, \$3700
Support of Scholarly Activities (SOSA), The College of New Jersey

Select Bibliography

- 2008 “**Los 'sin papeles' mexicanos votan al presidente de EE UU**”, article in Spanish newspaper El País, by Roberta Bosco y S. Caldana, 15 May, 2008
Video Vox (online), review of exhibition at Vox Populi by Libby Rosof,
<http://fallonandrosf.blogspot.com/2008/03/video-vox.html>
Mexico is different... (online), review of exhibition Transitio_MX02 by Nigel Helyer,
<http://www.realttimearts.net/article/83/8871>
We-make-money-not-art (online), review of VOTEMOS.US – Mexico Decides,
<http://www.we-make-money-not-art.com/archives/2008/01/we-live-in-a-mu.php>
- 2007 **Best Practices: The Pros on Adobe Flash** (book) by Douglas Easterly, published by Cengage Learning, art/instructional tech/education book with dedicated chapter on my work.
[Situational] Public, inSite_05 printed catalog, includes discussion of work
Upgrade! International: DIY, catalog for exhibition, includes discussion of work
- 2006 **Marca Acme** (online), review of Presentation at E.V.I.L. –
<http://www.marcaacme.com/articulo-view.php?id=119>
Flash Art (print), review of FALLOUT: What’s Left by Akiko Ichikawa, March-April 2006, pg. 53
El Pais (online), Spain, review of Fallout: What's Left - *El arte digital no olvida Nicaragua* by Roberta Bosco, Edición del jueves, 30 de marzo de 2006,
http://www.elpais.es/articulo/elpcibpor/20060330elpcibpor_2/Tes/portada/arte/digital/olvida/Nicaragua
- 2004 **Net Art** (book) by Rachel Green published by Thames & Hudson
PUBLIC ADDRESS ART (online) essay by Carine Zaayman for online art journal, ARTTROB, based in South Africa: <http://www.artthrob.co.za/04jan/project.html>
- 2003 **Information in the Expanded Field: a Case Study** (online) essay and interview by Ryan Griffiths and Interview for online art journal **furtherfield.org**
Interdisciplinary Practice/Viewer Experience online essay by Judy Malloy, NYFA

Current (c) 2003, available online at **EZine**
Arcade Classics Spawn Art? Current Trends in the Art Game Genre essay by Tiffany Holmes, 2003, .pdf available online at **MelbourneDAC**
AIM 23 The Bronx Museum of the Arts online review by Brian Boucher, International Flash Art Review online at **MelbourneDAC**
Un vélo, un caddie et un pousse-pousse wifi: Trois prototypes associatifs de haut débit embarqués by Thuan Huynh, online at **transfert.net 11/2003 Archive**
VAGABUNDO: A migrant's tale (online) by Costanza Ruggeri, online at **CULTUR-E [la revista]**
Representin': Digital Artists Confront Race, online essay by Cinque Hicks, RHIZOME.ORG

- 2002** **Vagamundo: uno street-game digitale sull'immigrazione clandestina**, by Tatiana Bazzichelli, Neural Online: New Media Art and Hacktivism Magazine, **read review**
Histoires d'immigrants et crops laurentiens, by Bruno Guglielminetti, Cyberpresse, Canada

Lectures and Panels

- 2008** **Artist Lecture**, Minneapolis College of Art and Design, MN
Artist Lecture, Florida State University, Tallahassee, FL
Artist Lecture, at conference titled **MexiQue? Arte Identidades**, Universidad Iberoamericana, Mexico City, Mexico
Votemos.us presentation as panelist on panel titled "Imagination Unbounded: Challenging Customary Forms of Representation" at **LatCrit XIII Conference**, Seattle, WA
- 2006** **Artist Lecture**, Carnegie Mellon University, Pittsburgh, PA
Artist Lecture, E.V.I.L at Teatro July, Managua, Nicaragua – <http://www.marcaacme.com/articulo-view.php?id=119>
Artist Lecture, Syracuse University, NY invited by Transmedia Program
Artist Lecture, Grounds for Sculpture, Hamilton, NJ
- 2005** **Guest Moderator** for online scholarly discussion group on New Media, - empyre -. The title of the month long discussion was "Sites in Translation" on the topic of cultural translation on the Internet. (<http://www.subtle.net/empyre/>)
Moderator for discussion on teaching new media as part of the conference "New Media Education" at the CUNY Graduate Center
Artist lecturer as part of the lecture series "Floating Points" hosted by Emerson College, Boston, MA.
Guest Lecture for "WebCam Talk 1.0 Series – A Guest Speaker Series on New-Media Arts Education" organized by The Institute for Distributed Creativity (<http://newmediaeducation.org/>).
- 2004** **Artist Lecture**, University of California at San Diego as part of the artists invited to realize a project for the inSite_05 Exhibition
Artist Lecture, Digitofagia: Tactical Media and Activism Festival at the Museum of Sound and Image in Sao Paulo, Brazil
Artist Lecture, School of Visual Arts, NYC graduate physical computing class
The Upgrade, a monthly lecture series in NYC by new media artists and curators, organized by artist Yael Kanarek and held at Eyebeam
networks, art, & collaborations, conference held at SUNY at Buffalo, Department of Media Studies (upcoming in April)
Artist Lecture, at SUNY at Buffalo, Department of Media Studies
Artist Lecture at the Rocky Mountain College of Arts and Crafts, Denver, Co,

2002 **ART, LIFE, MEDIA, MACHINES**, a panel discussion on new media art and social engagement at the Bass Museum of Art, Miami, FL

Publications

2002 **Open Sourcing New Media**, a review of the New Museum's Open_Source_Art_Hack published in the July/August edition of the magazine Afterimage edited by Are Flagan.
The Work of Artists in a Databased Society: net.art as Online Activism, published in the March/April edition of the magazine Afterimage edited by Are Flagan.
This essay was also published in the **Version>02 Conference Reader**, held at the Chicago Museum of Contemporary Art.
The UnderNet World: IRC as Resistant Media, published in the French Reader, **Connections: Art, Network, Media** edited by Annick Bureaud and Nathalie Magnan

2000-2003 Writer and editor of the culture column **ni de aqui, ni de alla**, at theSpleen, a online weekly, www.thespleen.com

Professional Service

2008 Mentor for New York Foundation for the Arts Mentoring Program

2007 Juror for Conflux Festival 2007
Acting Member of Board of Directors of Franklin Furnace, not for profit Arts organization Since 2006

2006 Juror on the Illinois Arts Council's Individual Excellence Awards in New Media Arts.

2005 Juror on the Ohio Arts Council's Individual Excellence Awards in Media Arts.

Nominator of three artists invited to submit proposals to receive Rockefeller Artist Grants in New Media (\$35,000 grant). Each of the three artists that I submitted were invited to submit proposals, one received the grant – Shih Chieh Huang.

Member of the exhibition programming committee for the Bronx Museum, NY.

Board member in the Cyber Arts Board for the Longwood Center for the Arts, Bronx, NY. In which I help direct Artist in Residence using new media.

Serving as peer review member of the Live Art on the Internet for Leonardo Magazine of MIT Press, I review up to three submitted essays that may be published if selected. Serving on this committee through 2006.

BROOKE SINGER

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Brooke Singer is a digital media artist who lives in New York City. Her work explores and blurs the borders between science, technology, politics and arts practices. She is currently Assistant Professor of New Media at Purchase College, State University of New York, and co-founder of the art, technology and activist group Preemptive Media.

Education

School of Criticism and Theory, Summer 2005, **Cornell University**, Ithaca, NY

Master of Fine Arts, 1999-2002, **Carnegie Mellon University**, Pittsburgh, PA

Bachelor of Arts in Studio Art, 1990-1994, **Wesleyan University**, Middletown, CT

Appointments and Work Experience

- 2003- **Assistant Professor of New Media**, State University of New York, Purchase College
- 2002-2003 **Assistant Curator of Digital Media**, American Museum of Moving Image, Queens, NY
- 1995-2002 **Freelance Web Designer / Programmer**
Clients Included: The Whitney Museum of American Art, Leo Castelli Gallery, The Andy Warhol Museum, Dance Brazil, Earle Brown (composer), Ralph Gibson (photographer), Bell Atlantic, Marriott International, and Head Start

Professional Activities

Select Exhibitions and Collections

- 2008 **An Atlas Show: Critical Cartography**, traveling group exhibition, SKOL Art Center, Montreal, Canada, curated by Lize Mogel and Alexis Bhagat
(eco)aesthetics: Monitoring Ecological Data / Patterns of Human Consumption, TAG, group exhibition, The Hague, The Netherlands, curated by Tiffany Holmes and Hicham Khalidi
S.E.A. (Social-Environmental Aesthetics), Exit Art, group exhibition, New York, NY curated by Jeanette Ingberman, Papo Colo, Amy Lipton and Patricia Watts
Vapor, Southern Exposure Gallery, group exhibition, San Francisco, CA, curated by Alison Sant, Jordan Geiger and Southern Exposure Curatorial Committee
FEEDBACK, Eyebeam Art + Technology, group exhibition, New York, curated by Paul Amati, Amanda McDonald Crowley and Elizabeth Slagus
Ecology, Art, and Technology: Imagining, Non-Primitive, Sustainable Futures, Colgate University, Clifford Gallery, group exhibition, Hamilton, NY, curated by Carey Peppermint and Christine Nadir
- 2007 **Arte.Mov**, A Festival of Mobile Art, group exhibition, Belo Horizonte, Brazil, curated by Lucas Bambozzi, Marcos Boffa, Marcus Bastos and Rodrigo Minelli
An Atlas Show: Critical Cartography, traveling group exhibition, Los Angeles Contemporary Exhibition (LACE), Los Angeles; Gallery 400, University of Illinois, Chicago and Firehouse 13, Providence, RI, curated by Lize Mogel and Alexis Bhagat
6 Billion Perps Held Hostage: Artists Address Global Warming, Warhol Museum of Art, group exhibition, Pittsburgh, PA, curated by Matt Wribcan
New Climates, online group exhibition, curated by Shane Brennan and supported by Rhizome.org & Creative Arts Council at Brown University
Data Poësis, The Anderson Ranch, group exhibition, Snowmass, CO, curated by Krista Connerly
New Media When, Neuberger Museum of Art, Purchase, College, Purchase, NY, curated

by Jacqueline Shilkoff

- 2006 **Second Upgrade! International Festival**, group exhibition, Oklahoma City, OK, curated by Rhizome.org, Turbuelnce.org and The Upgrade!
AIR, public art installation, New York, New York, Commissioned by Eyebeam Art + Technology Center and Lower Manhattan Cultural Council
Sonar Music and Multimedia Festival, group exhibition, Barcelona, Spain, curated by Drew Hemment, José Luis de Vicente and Óscar Abril Ascaso
Database Imaginary, Liane and Danny Taran Gallery, Saidye Bronfman Centre for the Arts, group exhibition, Montreal, Canada, curated by Sarah Cook, Steve Dietz, Anthony Kiendl
- 2005 **Database Imaginary**, Blackwood Gallery, group exhibition, Toronto, Canada, curated by Sarah Cook, Steve Dietz, Anthony Kiendl
Break 2.3: New Species, group exhibition, Ljubljana, Slovenia, curated by Polona Tratnik
Exit Biennial II: Traffic, Exit Art, group exhibition, New York, NY, curated by Jeanette Ingberman and Papo Colo
Knock on the Door, Lower Manhattan Cultural Council (LMCC), group exhibition, New York, NY, curated by LMCC
Crime Thoughts, DiverseWorks, group exhibition, Houston, TX, curated by Diane Barber
Database Imaginary, Dunlop Art Gallery, group exhibition, Regina, SK, Canada, curated by Sarah Cook, Steve Dietz, Anthony Kiendl
Cyphorg Citizens & Unwitting Avatars, New Langton Arts, group exhibition, San Francisco, CA, curated by Richard Rinehart
- 2004 **Database Imaginary**, Walter Philips Gallery, group exhibition, Banff, Canada, curated by Sarah Cook, Steve Dietz, Anthony Kiendl
Dissension Convention, Postmasters Gallery, group exhibition, New York, NY, curated by Furtherfield
Swipe Stickers, Whitney Museum of American Art, Artport Net Art Portal, curated by Christiane Paul
Swipe, Beall Center for Art and Technology, solo exhibition, Irvine, CA
Joan Flasch Artists' Book Collection, School of the Art Institute of Chicago, collection, Chicago, IL
Printed Matter, Inc., collection, New York, NY
- 2003 **Biennale 2003**, Pittsburgh Center for the Arts, group exhibition, Pittsburgh, PA, curated by Vicky Clark and Robert Raczka
- 2002 **Biennale de Montréal**, group exhibition, Montreal, Canada, curated by Claude Gosselin and Anne-Marie Boisvert
File Electronic Language International Festival 2002, Paço das Artes, group exhibition, Sao Paulo, Brazil, curated by Ricardo Barreto and Paula Perissinotto
SIGGRAPH 2002, group exhibition, San Antonio, TX, juried by Kathryn Saunders, Thom Gillespie, Susan Kennard, Susan Gorbet and Mark Jones
Cybersonica, Institute of Contemporary Arts, group exhibition, London, England, curated by Stanza/Soundtoys
Version>02: Digital Arts Convergence, Museum of Contemporary Art, group exhibition, Chicago, IL, curated by Select Media

Curatorial, Jury and Review Committees

- 2007 **Eco Vis Challenge**, Eyebeam Art + Technology, co-organizer and juror
Conflux 2007, Festival for Contemporary Psychogeography, member of the Festival Curatorial Team
External Reviewer for Eyebeam Art + Technology's Production Lab Fellowship Program, 2007-2008
- 2006 **Energy, Technology and Sustainability Group**, Eyebeam Art + Technology Center, founding member of research group

- The Franklin Furnace**, Juror, Participated in the selection of recipients for The Franklin Furnace's 2006 artist grants
Circuit #2, Eyebeam Art + Technology Center, guest critic
UbiComp 2006 Conference, Reviewer of papers for 8th International Conference on Ubiquitous Computing
Edgy Products, International Symposium of Electronic Art (ISEA) 2006, juror
- 2004 **Spectropolis**, with Lower Manhattan Cultural Council & NYCwireless, New York, NY, curator

Publications

- 2008 **Brooklyn Rail: Critical Perspectives on Arts, Politics and Culture**, *The U.S. Oil Fix*, March 2008
- 2007 **An Atlas of Radical Cartography**, *The U.S. Oil Fix*, Eds. Lize Mogel and Alexis Bhagat, Published by Journal of Aesthetics and Protest Press, November 2007
- 2006 **Radical History Review**, *Surveillance Creep!*, Duke University Press, Spring 2006; co-authored with Beatriz da Costa and Jamie Schulte
- 2004 **Sarai Reader 04**, *Introducing AIDC as a Tool for Data Surveillance*, Crisis and Media, Winter 2004; co-authored with Beatriz da Costa and Jamie Schulte

Select Reviews, Catalogues, Books and Broadcast Interviews

- 2008 **Design Ecology!**, Hermann Schmidt publisher, by Jutta Nachtwey (forthcoming)
Design Issues, *Design and the Construction of Publics*, Volume 24, Issue 4, by Carl DiSalvo (forthcoming)
Plenty Magazine, *Toxic Tourism*, by Ben Whitford, July/August 2008
American Scientist, *Sites for Change*, by Anna Lena Phillips, July/August 2008
Orion Magazine, *Environmental Amnesia*, by Sandra Steingraber, May/June 2008
Mobile Publics and Issues-Based Art and Design, by Anne Galloway, In Sampling the Spectrum, B. Crow, M. Longford and K. Sawchuck (eds.) University of Toronto Press, 2008
Divine Caroline, *Eyebeam's FEEDBACK Exhibition Thinks Green*, by Kathleen J. King
Viropop: A Green Video Network, *Paris Hilton is Greener than You!*, Episode 030, March 24, 2008
Good Magazine, *Fund-Raiser: Superfund365 Tracks the Failure of Government to clean up Toxic Sites*, by Meryl Rothstein, Issue 09, March/April, 2008
- 2007 **Treehugger.com**, *Where Toxic Waste Meets Art*, by Collin Dunn, September 25, 2007
Wired.com, The Underwire Blog, *Revisiting the EPA's Superfund*, by Todd Jatras, September 21, 2007
Boston Globe, *Cleaning up its Act*, by Carmen Nobel, September 15, 2007
Yahoo! Picks, *Superfund365 Pick of the Day*, September 14, 2007
Pittsburgh Post Gazette, *Climate is right for Warhol's global warming exhibition*, Arts & Entertainment, June 10 by Mary Thomas
Cool Hunting, *800 Steps Apart*, May 16 by Jacob Resneck
ID Magazine, *Celebrating the Collective*, January/February by Jesse Ashlock
- 2006 **Star-Ledger**, *With ID swipe, Big Brother bellies up to the bar*, November 21 by Ian Shearn
Rhizome News, *Politicizing the AIR Down Here*, October 9 by Marisa Olson
Seed Magazine, *Sensing a Path Through Pollution: Portable Devices Allow Tracking of Real-Time Exposure to Airborne Contaminants*, September 27 by Meryl Rothstein
Downtown Express, *Air Quality Controllers: Participants Check for Pollutants in Public Art Project*, September, 22 by Nicole Davis
NY1 Television, *New Art Project Combines Science, Technology and Sculpture for Practical Purpose*, September 14

- New Scientist**, *Sensors Find the Freshest Air in Town*, by Michael Reilly, September 8
Sonar Music and Multimedia Festival Catalogue, Barcelona, Spain
Live: Reconnecting the Histories of Live Multimedia Performance, by Patricia Zimmerman, in *A Closer Look: Hidden Histories of Media*, Eds. Kathy High and Helen De Michiel, San Francisco: National Association of Media Arts and Culture (NAMAC)
CNN Money.com, *You Want a Piece of Me? Pay Me*, March 17, by Jeanne Sahadi
- 2005 **Making Things Public: Atmospheres of Democracy**, Eds. Bruno Latour and Peter Weibel, MIT Press
Real Simple Magazine, *Stop, Thief! How to avoid leaking your personal information*, October by Adam Bluestein
Umbrella, *Review of Artist Books*, Vol. 28, No. 2-3, October
Privacy Annoyances, O'Reilly & Associates publisher, by Daniel Tynan
TheMediaChannel.org, *From Image to Interface: Preemptive Media*, July 8, by Patricia Zimmerman
LEONARDO, *Live on the Internet*, Vol. 38, No. 3., by Martha Wilson
Houston Press, *Brave New Art*, May 12, by Kelly Klaasmeyer
Spring East Observer, *Group Educates Students About Tracking Devices*, April 28, by Kathy Parks.
- 2004 **Samsung DigitALL Magazine**, *DigitALL Hereos*, Fall
CNN Headline News, *RNC Online*, August 31
Cnet News.com, *Wireless Tech gets a workout at RNC*, August 30, by Marguerite Reardon
Wall Street Journal, *Real Time*, August, 30, by Tim Hanrahan and Jason Fry
Le Monde, *Le vélo médiactiviste*, Décalé, August 30
Chicago Tribune, *Political protesters hear call with text messaging*, August 28, by Noah Shachtman
KEI (Japanese Public Television), *The World Trend: Surveillance Society*, August 1
National Public Radio, All Things Considered, *Swipe combines ID with Art*, April 1
Southern California Public Radio/KPCC, *Swipe Exhibit Highlights our Lack of Privacy*, March 10
Wired News, *Great Taste, Less Privacy*, February 6, by Kim Zetter

Grants and Awards

- 2008 **Faculty Support Award**, SUNY Purchase, Purchase, NY (\$1000)
New Media Fellowship of the Rockefeller Foundation, nominated
01SJ Prix Green for Environmental Art, nominated
- 2007 **New York State Energy Research and Development Authority**, Emerging Technology for End-Use Efficiency Grant with Professor Peter Ohring (\$1000,000)
New York Foundation for the Arts, Computer Arts Fellowship (\$7000)
- 2006 **Net.Art Commission**, Turbulence.org (\$3500)
Artist Scholarship, Understanding Human Movement in Interactive Art Workshop, Anderson Ranch Arts Center, participant, Snowmass, CO
Faculty Support Award, SUNY Purchase, Purchase, NY (\$1000)
Junior Faculty Development Award, Purchase College, (semester leave)
New Media Fellowship of the Rockefeller Foundation, nominated
- 2005 **Social Sculpture Commission**, Eyebeam Art + Technology Center and Lower Manhattan Cultural Council, New York, NY (\$17,000)
Faculty Support Award, SUNY Purchase, Purchase, NY (\$1500)
- 2004 **Faculty Support Award**, SUNY Purchase, Purchase, NY (\$1500)
- 2003 **The Future of the Present Grant**, Franklin Furnace, New York, NY (\$5000)
Project Grant, Beall Center for Art and Technology, Irvine, NY (\$12,230)
Net.Art Commission, Turbulence.org (\$3000)
Finishing Funds, Experimental Television Center, Newark Valley, NY (\$1500)

Select Invited Lectures, Panels and Workshops

- 2008 **Pace University**, Fine Arts Lecture Series, public lecture (upcoming)
The College Art Gallery, The College of New Jersey, Critical Cartography panel, (upcoming)
SUNY Buffalo, Visual Studies Lecture Series, public lecture (upcoming)
Parsons Communication, Design + Technology Masters Program, guest critic
Eyebeam Art + Technology, *Sustainability Action Day*, workshop
Vera List Center for Arts and Politics at The New School, *Agency + Surveillance*, New York, NY, panel
O'Reilly Emerging Technology Conference, *Awareness: Artistic Experiments in Revealing Invisible Networks*, San Diego, CA, panel
Clemson University, School of Visual Arts, Clemson, SC, public lecture
Colgate University, *Ecology, Art, and Technology: Imagining Non-Primitive, Sustainable Futures Conference*, Hamilton, NY, public lecture
- 2007 **International Conference on Social Theory, Politics and the Arts**, *The Arts Go Green*, New York University, Organized by New York Foundation for the Arts (NYFA), panel
Conflux Festival for Contemporary Psychogeography, *Eco-Visualization Panel*, Brooklyn, NY, Organized by Eyebeam Art + Technology, panel
Fusion Program, Rhode Island School of Design, New York, NY
Upgrade! Boston, *Technological Frontiers and the Limits of Nature*, Boston, MA, panel
Empire: Listserv for digital media arts and culture, *TechnoPanic: Terrors and Technologies*, April, invited guest moderator
Finger Lakes Environmental Film Festival, Ithaca, NY, public lectures
Tactical Media History and Theory Seminar, New York University, guest lecture
- 2006 **Technoculture Studies**, University of California, Davis, public lecture
Thinking the Surface: A Workshop on Screens, Mobilities, Environments in the Global Age, The Rose Goldsen Lecture Series of the College of Arts and Sciences, panelist, Cornell University, public lecture
Trailblazers: Artists and Individuals Creating New Games for Change, Games for Change Conference, The New School, New York, NY, panel
AIR Workshop, Eyebeam Art + Technology Center, New York, NY, workshop
Breaking the Game Symposium, Online Symposium organized by Workspace Unlimited, Gent, Belgium, online panel
MASS Art, *Zapped! Workshop*, Boston, MA, workshop
Floating Points 3 Lecture Series, *Ubiquitous Computing*, Turbulence.org and Emerson College, Boston, MA, panel
- 2005 **BlueStockings Bookstore**, *DIY Survival Book Launch*, New York, NY, panel
UbiComp Conference, *Metapolis and Urban Life*, Tokyo, Japan, invited workshop participant
Cornell University's School of Criticism and Theory and Ithaca College, Ithaca, NY, public lecture
Eyebeam Art + Technology Center, *Zapped! Public Workshop*, New York, NY, workshop
Eyebeam Art + Technology Center, *Digital Daycamp*, New York, NY, workshop
New Media Education Conference, CUNY Graduate Center, New York, NY, panel
Institute for Distributive Creativity, SUNY Buffalo, Buffalo, NY, public lecture
New Langton Arts, *Zapped! Workshop*, New San Francisco, CA, workshop
- 2004 **Advanced Architecture Studio**, Columbia University Center, New York, NY, visiting lecturer
The Banff New Media Institute, The Banff Centre, Banff, Canada, panel
Spectropolis, *Zapped! Workshop*, New York, NY, workshop
The Photography Institute, Columbia University, New York, NY, visiting lecturer
Electronic Privacy Information Center (EPIC), *Distributed Democracy*, Washington, DC, workshop
The Upgrade!, Eyebeam Art + Technology Center, New York, NY, public lecture
University of California, Irvine, Irvine, CA, public lecture



Carreta Nagua, Siglo 21, (2007), Ricardo Miranda Zúñiga
Rickshaw constructed from recycled parts, animation and public performance
Presented in Alameda Park, the historical center of Mexico City as part of transitio_02



Vagamundo: A Migrant's Tale, mixed media (2002), Ricardo Miranda Zúñiga

A mobile cart project for street display, invites pedestrians to play a video game that parallels the possible plight of undocumented immigrant labor in New York City.



Public Broadcast Cart (2003), Ricardo Miranda Zúñiga

A shopping cart outfitted with a microphone, amplifier, speakers, miniFM transmitter and a laptop with a wireless card. The shopping cart is designed to enable any pedestrian to become an active producer of a radio broadcast, broadcasting to the immediate area via FM frequency and to the thing.net's online radio station.

AIR (Area's Immediate Reading), by Preemptive Media (Beatriz da Costa, Jamie Schulte and Brooke Singer), 2006-



AIR Device and Screen with Data Visualization Readout



AIR in Belo Horizonte, Brazil, November 2007. Participants walk the city and discover spikes in air pollution.

Superfund365: A Site A Day, by Brooke Singer, 2007-

The screenshot shows a web browser window displaying the Superfund365 website. The page title is "SUPERFUND365" with a "NEW DATA" banner. The main content area is for the "MCADOO ASSOCIATES Mines Tailings" site. It includes the following information:

- Address:** 125 309 S. OFF RAMP OF I 81, MCADOO BOROUGH PA, 18237
- Region:** Longitude: 48.869999, Latitude: -76.800000, District: PA 12. A small map of Pennsylvania highlights the site's location.
- Hazardous Ranking Score:** 0.00 / 1.00
- Cleanup Costs:** Not Available
- Description:** The McAdoo Associates site, located in Schuylkill Co., Pennsylvania, consists of two areas approximately 1 1/3 miles apart. One area, in the Borough of McAdoo, covers about 1/5 of an acre. The other, in Kline Township, covers 8 acres. From 1884 until 1963, the site was mined for anthracite coal. In 1973, the property was acquired by McAdoo Associates. Wastes were
- Timeline:** A horizontal row of year markers from 80 to 08, with 03 highlighted.
- Demographics:** Ethnicity in Zip Code (bar chart), Pop within 10 miles: 78,735, Average Income: \$26,708.00 per year.
- Discussion:** A text box with the name "Forms" and a comment: "He started noticing irregularities in the 1980s. One example: directly to the south of the McAdoo site are two small villages, Gintler and Still Creek. Of the roughly 100 homes there, 70 have been touched by cancer or some

Navigation links include "Site of the Day", "About / Us", "Index of Sites", "Video", and "Subscribe". A "SHOW KEY" button is located above a circular graphic with a green and blue needle-like shape. A vertical strip of six small images is on the right side of the page.

Screen shot of Superfund365, A Site A Day, Day 34 or the McAdoo Associates Site in Hometown, PA



McAdoo Associates Superfund Site, Hometown, PA. Once owned by the Reading Anthracite Company and

mined for anthracite coal, this land was transferred to the McAdoo Associates in 1975. McAdoo turned the defunct mine shafts into massive receptacles for industrial waste that sit atop of a hill above the town and its water reservoir. A rare form of cancer is prevalent in the community and the residents push for answers and complete cleanup to this day.



US Radium Corporation, Superfund365, A Site A Day, Day 13, West Orange, NJ. Between 1915 and 1926, the U.S. Radium Corporation extracted and purified radium-226 from carnotite ore to make luminous paint for watches and instruments. This was the first large factory to produce glowing watches and they hired mostly women to paint them (top image). The U.S. Radium Corp. would instruct the ladies to lick their brushes to create a fine-tip point for precision and the workers' absorption of so much radium caused what became known as "Radium Jaw." This horrible disease made women's jawbones deteriorate and spontaneously fracture. Their teeth would break and fall out and gums would ache with bacterial infections. By 1923, five young women from the Orange plant had died. In the later years, some developed bone cancers and there were more deaths. Today the site is an empty lot in the middle of West Orange, a heavily populated and thriving community (bottom image). School had just let out when I arrived and the buses and school children were everywhere. On the corner of the site is a blade barbershop that was bustling as well. There is no sign of heavy industry in the immediate area except across the street is one factory-like building that is now an occupational center.