

**AMY J. ALEXANDER**  
<http://amy-alexander.com/contact>

**EDUCATION**

California Institute of the Arts, Valencia, California.

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

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

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

**ACADEMIC EMPLOYMENT**

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

**Professor, Visual Arts: Computing.**

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

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

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

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

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

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

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

**MAJOR PROJECTS AND EXHIBITIONS**

(see **OTHER PROJECTS** for additional work)

**Deep Hysteria** (2023) - Still image series developed using generative deep learning and commercial emotion detection algorithms. Both art project and research, Deep Hysteria repurposes algorithmic bias in the service of shedding light on embedded human gender bias.

- Paper presentation: Art and Media at the Technology/Consciousness Nexus. Anthropology of Consciousness annual conference, St. Louis, April 2024.
- Attention: Please Scan! Sojourner Gallery, New York, July 2023.
- xCoAx 2023, Weimar, July 2023.

**What the Robot Saw** (2020) - Durational generative internet live stream. What the Robot Saw is an algorithmically curated and labeling video that questions the superficial AI-based curation and labeling that determines who gets seen on the internet and how they are seen. The system uses a custom algorithmic curation system to showcase the least popular internet videos, then uses neural networks, computer vision, and real-time audiovisual processing to create an endless

humorous video stream of videos in which people are segmented and labeled by machine learning software.

- Gaze in the Age of Technology: Museum 54, NYC. June 2023.
- Recontres Internationales Paris/Berlin, Paris, May 2022.
- The Pandemic Twitch: Programming, Performing, Participating & Pirate TV, Cypress College, Cypress, CA, March-May 2022.
- Currents New Media, Santa Fe (online). June 2021.
- Online exhibition at gallery@calit2, UCSD, San Diego. January-March 2021.
- Appearances, online show at Upstream Gallery, Amsterdam. September – October 2020.
- NewMediaFest2020, 365 Days Diary. Torrance Art Museum / Online. (Touring exhibition of Corona! Shutdown?)
- xCoAx 2020 8th Conference on Computation, Communication, Aesthetics & X. Graz, Austria (Online). July 2020.
- Corona! Shutdown? NewMediaFest 2020. Online, May 2020.
- Learning Machines. Electromuseum, Moscow. December 2019 – February 2020 (“What the Robot Saw” Preview Edition.)

**PIGS (Percussive Image Gestural System)** (2015-2018). Custom audiovisual performance system that uses silent percussion to perform structured, fluid, real-time animation.

As of January 2019, the main visual compositions for PIGS include:

- “Utopian Algorithm #1:” A custom algorithm downloads lesser viewed YouTube videos of the past few hours, searching for those that appear to be personal narratives. A quirky contemplation of whether something like the global video network “Culture: Intercom,” envisioned by 1960’s filmmaker Stan VanDerBeek, could already reside within YouTube.
- “People Blowing Things Up on YouTube,” a rumination on the YouTube culture in which people perform explosions for the camera. The videos run along an uneasy continuum from inquisitive experimentation through toxic aggressiveness and beyond.
- “Postcards from the Disorient,” YouTube videos from the Middle East, South Asia, North Africa, and beyond, are improvised to a live sound mix by Arshia Haq on turntables and electronics.

<http://amy-alexander.com/pigs>

#### **PIGS Performances:**

- “**Utopian Algorithm #1,**” performance with Curt Miller at International Conference on Live Interfaces, Porto, Portugal, June 2018.
- “**Postcards from the Disorient,**” performance with Arshia Haq. “Summer Happenings at the Broad.” Broad Museum, Los Angeles, August 2017.

- **“Now Hear This,”** recorded “Postcards from the Disorient” visuals for Arshia Haq’s installation at Montalvo Arts Center, July 2017.
- **“It’s Your Party,”** collaborative performance organized by Nancy Buchanan. With Stephanie Allespach, Arshia Haq, and Marjan Vayghan, The Art of Performance in Irvine, University of California Irvine, November 2016 (Similar composition to “Postcards from the Disorient.”)
- **People Blowing Things Up On YouTube** - Audiovisual improvisation with Curt Miller, Clarinet and Computer Audio. Performed at International Conference on Live Coding, McMaster University, Hamilton, Ontario, October 2016
- **People Blowing Things Up On YouTube** - Audiovisual improvisation with Curt Miller, Clarinet and Computer Audio. Performed at NIME (New Interfaces for Musical Expression), Queensland Conservatorium, Griffith University, Brisbane, July 2016
- **Untitled (At the Park)** - Audiovisual improvisation with Curt Miller, Clarinet and Computer Audio. Site specific performance at Cabrillo National Monument (U.S. National Park Service) for Convergence exhibition, curated by A SHIP IN THE WOODS, San Diego, November 2015
- **Rocket’s Red Glare (Things Exploding on YouTube)** - Audiovisual improvisation with Curt Miller, Clarinet and Computer Audio. Performed at IDEAS, Qualcomm Institute, San Diego, September 2015 (“Beta” version of “People Blowing Things Up on YouTube.”)

#### **PIGS Film:**

- \* **June 8th 2018 (Take 2)** an improvised film recorded in real-time by Amy Alexander and Curt Miller. Amy Alexander performs using PIGS (Percussion Image Gestural System)/ The video content of June 8th 2018 (Take 2) was algorithmically curated from over one hundred little viewed YouTube vlogs and other videos uploaded by the public that day (June 8th, 2018).
- \* Exhibited in The Urgency of Reality in a HyperConnected Age, an online exhibition of the ACM SIGGRAPH Digital Arts Community, January, 2019.  
<https://urgency-reality.siggraph.org/june-8th-2018-take-2/>

**Discotrope: The Secret Nightlife of Solar Cells** (2012) - Audiovisual performance and system by Amy Alexander and Annina Rüst, with sound design by Cristyn Magnus. A motion-controlled disco ball that has been modified to use solar cells as both power source and to project video. Performance content centered on exhibitionist presentations in cinematic dancing, from silent movies to YouTube. Performance settings range from indoor concerts to large scale, outdoor dance parties on city streets.

<http://discotrope.org>

- ISEA 2012, Albuquerque, September 2012
- Zero1 Biennial, San Jose, September 2012
- HM157, Los Angeles, June 2012
- Hollywood Fringe Festival, Los Angeles, June 2012
- Cal-IT Gallery, UCSD, March 2012
- Art Produce Gallery (Video Preview), May/June 2011

**SVEN: Surveillance Video Entertainment Network (aka AI to the People) - (2005-2007).**

Real-time computer vision and surveillance system that detects likely rock stars and generates music videos based upon their features, as a humorous commentary on the subjectivity and malleability of technological systems typically used for control. Director of collaborative project with a team of computer vision researchers and real-time video artists.

<http://deprogramming.us/sven>

- Filmatic Festival, University of California, San Diego, April 2014.
- Funware exhibition, MU Gallery, Eindhoven, The Netherlands. November 2010 – January 2011.
- BYOTV exhibition, New American Art Union, Portland, Oregon, March – April 2008. [SVEN documentation included in gallery exhibition for this event; not a real-time SVEN performance or installation]
- Whitney Museum, New York. June – September 2007.
- ZEMOS98 Festival, Sevilla, Spain, March 2007.
- Mediation Station exhibition, Perform.Media festival, Indiana University (Bloomington) School of Fine Arts Gallery, Bloomington IN, October 2006. [SVEN documentation included in gallery exhibition for this event; not a real-time SVEN performance or installation]
- ZeroOne San Jose / ISEA 2006 Symposium 2006, San Jose, USA, August 2006.
- Digital Art Weeks, Zürich, July 2006.
- Sneak Preview Beta performance: The State and City Library of Dortmund, Germany. Guest of the Readme 100 Festival. November 2005.
- Production begun as Artist in Residence at The Media Centre, Digital Research Unit, Huddersfield, UK, Summer 2005. Alpha performance as Guest of the Media Centre: Lord Street, Huddersfield, UK. September 2005.

**CyberSpaceLand** (2003 - 2015) - live internet VJ show. A text narrative is formed using internet search queries. Visuals are generated live by Übergeek character, who uses familiar gadgets from consumer computer culture as tools for gestural VJ performance. CyberSpaceLand is performed in bars and dance clubs, as well as the occasional art festival.

<http://amy-alexander.com/cyberspaceland>

<http://cyberspaceland.org/>

- Body / Space / Time exhibition, San Diego Art Institute, August 2015
- Artistic Research exhibition, University Art Gallery, UC San Diego, May 2015
- Experimental Drawing Studio, UC San Diego, June 2013
- Funware opening, MU Gallery, Eindhoven, The Netherlands. November 2010
- COLAB, Syracuse University, Syracuse, NY. March 2010
- Brokenbeat, Club Kadan, San Diego, January 2010
- Kava Lounge, San Diego, July 2009
- Dock 18, Zürich / San Diego (Hybrid VJ / Dramatic performance via Internet), May 2009
- Brokenbeat, Club Kadan, San Diego, March 2009
- Pikslaverk Festival, Reykjavik, Iceland, November 2008

- No Time to Lose exhibition (Mobile street performance), Aberdeen, UK, June 2008
- Brokenbeat, Club Kadan, San Diego, September 2007
- Upgrade!Tijuana, CECUT, Tijuana, July 2007
- Spasibar/Oslo National Art Academy, Oslo, October 2006.
- Viper International Festival of Film, Video and New Media: Nominee. Basel, March 2006.
- Readme 100 Software Art Festival, Dortmund, Germany, November 2005.
- Le Placard Headphone Festival, London, September 2005.
- Prix Ars Electronica: Honorary Mention. Linz, September 2005.
- Dorkbot London, August 2005.
- The Media Centre (Exhibition Opening), Huddersfield, UK, July 2005.
- C-base - Transmediale Partner Event, Berlin, February 2005.
- Sonar - Sonarama Venue, Barcelona, June 2004.
- First Avenue - main stage - Minneapolis, MN, May 2004.
- Dinkytown Cafe - Minneapolis, MN, April 2004.
- Landmark Club. Píksel Workshop - Bergen Centre for Electronic Art, Bergen Norway, November 2003
- Melkweg/Next 5 Minutes, Amsterdam, September 2003
- The Neighborhood @ The Stone, Los Angeles, August 2003
- CafeCRCA, San Diego, July 2003

**Scream** (2005) - Artistic software for the Windows desktop; the software responds to human screaming. Humorously addresses the absence of human frustration and dysfunctionality in software products, as well as in fashionable society. Primarily intended for public distribution on the Internet, Scream has also been featured in exhibitions as follows:

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

- Tools of Distorted Creativity Exhibition, Transmediale, Berlin, Germany, January 2013.
- RADICAL SOFTWARE: Piemonte Share Festival 2006 - Limitless. Torino, Italy, March 2006.
- FILE 2005, Sao Paulo, Brazil, November 2005.
- "Desktop Opus 1.0" (film produced with Scream). Bitfilm, Hamburg, November 2005.
- Transmedios Exposición de Arte Multimedia, Le Drugstore, Tijuana, May 29-31, 2008.

**Toplap.org** (2004 - 2005) - group project - Live performance ensemble and international online discussion group specifically focused on the emerging activity of livecoding.

**<http://toplap.org>**

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

**Runme.org** (2003 - 2012) - group project - International software art repository. Website and database devoted to archiving of software art projects, and the development of context and discourse around the emerging field of software art. Co-founder and co-organizer of group project. Runme includes approximately 450 accepted projects as of January 2010.

**<http://runme.org>**

- Open Line Show, Maribor, Slovenia, May 2005.

- Prix Ars Electronica, Honorary Mention, September 2004.

Deprogramming.us (2003-2005) — Collection of offbeat and conceptual software art projects, which I've authored under the "Deprogrammers" pseudonym. Projects range from performance to desktop applications to code art and use humor to address programming culture and US cultural and political issues – often finding ironic relationships between the two.

<http://deprogramming.us>

Deprogramming.us projects presented at:

- CyberSonica, London, May 2006 – (“The Typewriter” live performance)
- Dorkbot London, August 2005 – (“The Typewriter” live performance)
- Media Centre, Huddersfield, UK, July 2005 – (“The Typewriter” live performance)
- Sonar, Barcelona, June 2005 - "Digital a la carte" exhibition - (“extreme whitespace” installation)
- Transmediale, Berlin, February 2005 - (“The Typewriter” live performance)
- Read\_me 3.4, Aarhus, August 2004 - (“The Typewriter” live performance)
- Read\_me 2.3, Helsinki, June 2003 - (“extreme whitespace” live performance)
- Tirana Biennale, Tirana, Albania, September 2003

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

Archived at <http://discordia.us>

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

<http://amy-alexander.com/reamweaver>

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

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

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

Project homepage:

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

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

**b0timati0n** (2000 - 2003) - live net art performance. Text results from an internet search engine "bot" displayed in continuously animating patterns. Something of a search-engine-gone-light-

show, the text is interactively "conducted" by an übergeek performer using geek toys ("air mouse" and post-Stelarcian Mattel power glove.) Web text becomes cool! - With all the hipness of a designer pocket protector.... A humorous look at the merging and hype of geekness and cool in contemporary culture.

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

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

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

<http://thebot.org/>

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

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

forms of media and technology.

<http://netsong.org/>

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

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

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

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

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

<http://plagiarist.org/>

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

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

<http://recycler.plagiarist.org>

- NETescopio, project of Meiac (Museum of Contemporary Art ), Badajoz, Spain, November 2009



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

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

- Distant Relations screening 150618. Gocart Gallery, Visby, Sweden, September 2015.
- "The Dissection of City" international animation exhibition, National Taiwan Museum of Fine Arts, Taichung, Taiwan. March – May 2008.
- Kinetica 4, Traveling Exhibition, presented by the Iota Center. Began December 2002.
- Encuentros Sobre Video, University of Salamanca, Salamanca, Spain, November 1998
- Los Angeles Contemporary Exhibitions, Los Angeles, November 1997
- ISEA '97, Chicago, September 1997
- L'etrange Film Festival, Paris, September 1997
- Toronto Festival of Short Films, Toronto, Canada, September 1997
- Festival International Du Cinema D'Animation, Annecy, France, May 1997
- Sinking Creek Film/Video Festival, Nashville, TN, November 1996
- SCREAM '96/Fifth Annual International Film Music Conference, Los Angeles, October 1996
- Nexus Contemporary Art Center, Atlanta, September 1996
- Anima Mundi Animation Festival, Rio de Janeiro, August 1996

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

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

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

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

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

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

## OTHER PROJECTS

**The Mary Hallock Greenewalt Visibility Project.** (2015 - Present)

Ongoing creation / index of an online database of the archives of early 20th century female artist/inventor.

<http://amy-alexander.com/projects/online-communities/the-mary-hallock-greenewalt-visibility-project.html>

**Googling Californias (Half Truths for People on the Go)** (2013) – Video loop combining algorithmic and motion graphic strategies to animate Google Image Search results. The non-narrative video addresses the elusiveness of “California” both in defining it and in “Googling” it. Created for the for the “Western Digital” exhibition of west coast artists in the Wrong Biennale/  
<http://amy-alexander.com/googlingcalifornias/>

- Western Digital Pavilion, <http://w-e-s-t-e-r-n-d-i-g-i-t-a-l.com/>. The Wrong Biennale, <http://thewrong.org>. September 2013.

**Violent Movies Unraveled** (2012) — Experimental public space installation that reconsiders cinematic language by ‘unraveling’ the space of the cinematic screen into physical space. Specifically, it takes famous violent movies and “un-edits” them so that the attackers and victims are on-screen at the same time, causing the attackers to finally have to “face” their victims.  
<http://amy-alexander.com/live-performance/violent-movies-unraveled.html>

- Public street installation on apartment windows. iotaCenter, Los Angeles. December 2012.

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

<http://deprogramming.us/olly>

- Code - an online exhibit of open-source net-based code art - hosted by Year01. July 2005.
- **PUBLICATIONS**  
 (Solo author of texts except as indicated):
- *Deep Hysteria*. Short paper included in conference proceedings, accompanying exhibition of “Deep Hysteria” at xCoAx: 8th Conference on Computation, Communication, Aesthetics & X, 2023.
- Book Chapter: “X, the Ever-Evolving Talking Head, Going Pro, and the Post-Pandemic Self.” Chapter published in *The Book of X: 10 Years of Computation, Communication, Aesthetics & X*. Carvalhais, Miguel et al, eds. Porto: i2ADS: Research Institute in Art, Design and Society, 2022.
- “*Always Only Once: The paradox of preserving performative digital works*.” Published in the proceedings of ISEA 2022, June 2022.
- “The Algorithm is the Message: What the Robot Saw.” Self-published, July 2020.
- “On PIGS (Percussive Image Gestural System).” Artists’ interview with audiovisual developers/performers Amy Alexander and Curt Miller. Amy Alexander and Curt Miller. Self-published, June 2018.
- “Chance processes, meaning, and the non-nihilistic.” Presentation notes. *Enhanced Vision* session, SIGGRAPH Digital Arts Community, SIGGRAPH, Los Angeles, August 2015.

- “SVEN (Surveillance Video Entertainment Network): Looking Back and Forward.” Published in *Entautomatisierung*, Annette Brauerhoch, Norbert Otto Eke, Renate Wieser, Anke Zechner, eds. pp. 67-75.
- “Tap Dancing Drummers and Other Female Percussionists,” self-published at <http://cinopalooza.blogspot.com/2013/09/tapdancingdrummers.html>, September 2013.
- “Live Audiovisual Performance.” Chapter on the history of audiovisual performance for *Audiovisuology Compendium (See This Sound)* Dieter Daniels and Sandra Nauman, eds. Published by Walther Konig, Koln (August 31, 2010)
- Artist’s statement on algorithmic art for Contemporary Music Review (Viewable at <http://www.informaworld.com/smpp/content~db=all~content=a909057821>)
- “About... Software, Surveillance, Scariness, Subjectivity (and SVEN)” Published in *Transdisciplinary Digital Art: Sound, Vision and the New Screen* edited by Randy Adams, Steve Gibson, and Stefan Muller Arisona. Published by Springer, 2008. Original (shorter) version published in the proceedings of the Digital Arts Week festival, ETH Institute, Zürich, July 2006.
- Chapter on visual performance in book: *Cambridge Companion to Electronic Music* (Cambridge University Press), with Nick Collins. Publication date: December 2007. Updated for second edition: December 2017.
- Reviews of projects as follows: software art project LYCAY, performance art project Outsource Me (with Olga Goriunova), and paper Cosmolalia (with Olga Goriunova), Published in *Readme 100 – Temporary Software Art Factory* book / catalog from Read\_Me software art festival.
- Reviews of software art projects Acme::Eyedrops, Intercal, Wiki Wiki Web, Visual Poetry, Minimalistic and Mindguard. *Published in Read\_Me. Software Art and Cultures. Edition 2004*, August 2004, published as part of the Read\_Me software art festival.
- “Live Algorithm Programming and a Temporary Organization for its Promotion” co-authored with Adrian Ward, Julian Rohrerhuber, Fredrik Olofsson, Alex McLean, Dave Griffiths and Nick Collins. Published in *Read\_Me. Software Art and Cultures. Edition 2004*, August 2004, published as part of the Read\_Me software art festival.
- Curator’s essay for “Softside: A selection of projects from runme.org”. Published in Sonar 2004 Catalog (11<sup>th</sup> Barcelona International Festival of Advanced Music and Multimedia Arts.) June 2004.
- “Cultural confluences, software-consciousness and strangers.” Commissioned as a monthly “Guest selection” by London based online project, Low-Fi - <http://www.low-fi.com>

fi.org.uk. Text available online at [http://www.low-fi.org.uk/cgi-bin/low-fi/main.cgi?session=guest\\_listinfo&id=63](http://www.low-fi.org.uk/cgi-bin/low-fi/main.cgi?session=guest_listinfo&id=63). December 2003.

- Reviews of software art projects: AARON, Unmovie, Google Groups Art, DeArt, Homeland Security Threat Monitor, Various CueCat Hacks, Bible (alphabetical order), Dasher, Postmodernism Generator and Travesty. Published in Read\_Me 2.3 Reader, May 2003, published as part of the Read\_Me software art festival.
- QuickView on Software Art – with Florian Cramer, Matthew Fuller, Thomax Kaulmann, Alex McLean, Pit Schultz and The Yes Men, interviewed by Olga Goriunova and Alexei Shulgin. Published in Read\_Me 2.3 Reader, May 2003, published as part of the Read\_Me software art festival. This text has also been reprinted online by Rhizome.
- Transcript of Software Art Panel – Media Arts Lab at Künstlerhaus Bethanien (Berlin) in cooperation with Transmediale '03. With co-panelists Florian Cramer, Olga Goriunova, Alex McLean and Antoine Schmitt. Panel took place February 2003. Transcript is available online at <http://softwareart.net> ([http://softwareart.net/transcripts/transcript\\_edited01.php](http://softwareart.net/transcripts/transcript_edited01.php)).
- Transmediale '03 Software Jury Essay: “Pay attention to the code behind the screen.” Festival jury essay co-authored with Margarete Jahrmann and David Rokeby. Full text published online on Transmediale website at <http://www.transmediale.de/03/en/03/softjurystate.php>. Shortened version published in Transmediale '03 festival catalog.

## OTHER SELECTED PROFESSIONAL ACTIVITIES

- Co-chair, Gallery @ QI committee, UCSD, 2021-2024
- Panelist, TOPLAP (international organization for live coding research and practice ) 20th Anniversary Livestream. February 2024
- Panelist, AI and the arts breakout panel. UC Systemwide Academic Congress: , “What the Future Holds: A UC Congress on the Impact and Promise of Artificial Intelligence.” UCLA, February 2024.
- Panelist, “Machine Perception” AI-focused online symposium “AI in Music - Agency, Performance, Production and Perception,” University of Music Trossingen, Germany. December 2023
- Speaker: Digital Gym Cinema, San Diego: “Science on Screen” Film series. “Under their eye: Who truly benefits from the bias of mass surveillance?.” (Talk on algorithms and race, and led discussion of film, *Coded Bias*). May 2023.
- Paper Presentation, *"Always Only Once:" The paradox of preserving performative digital works*. Second Summit on New Media Art Archiving at ISEA 22, Barcelona and online, June 2022.
- Panelist: “Artistic narratives as a form of communication. “Communication Across Communities in Machine Learning Research and Practice.” SEDL @ FAccT

2022 ("Science meets/and Engineering in Deep Learning" @ ACM Conference on Fairness, Accountability, and Transparency.) June 2022.\*

- Speaker at Algorithmic Art Assembly, San Francisco, March 2022.
- Curator: Laila Sakr Shereen "Capital Glitch: Arab Cyborg Turns to D.C." Gallery QI, UCSD, San Diego, Fall 2021.
- Talk/Panel: *Creative Coding: Generative / Algorithmic Art and the Exploration of Authorship and Authenticity*. SIGGRAPH SPARKS online session moderated by Bonnie Mitchell and Casey Reas, September 2021.
- Moderator, panel on Algorithmic bias and social media visibility. Gallery@Calit2, UCSD, San Diego. January 2021.
- Speaker at Digital Curator, Masaryk University, Faculty of Arts, Czech Republic. (Remote.) December 2020.
- Peer Reviewer: MDPI – Multidisciplinary Digital Publishing Institute. Spring 2020
- Reviewer, International Conference on Live Coding, 2017-2020.
- Curator, "Performing Code," an exhibition and performances featuring the work of Shelly Knotts. Gallery @ Calit2, UCSD, San Diego. Spring 2018
- CAA Education Committee Podcast. Justin Lincoln and Amy Alexander discuss new media pedagogy. Broadcast: April 2018
- Program Committee, 3rd International Conference on Live Interfaces, Porto, Portugal, Spring 2018.
- Speaker at AWMAT 2018 Alliance of Women in Media Arts and Technology Conference, February 8-10, 2018 University of California Santa Barbara, CA USA: Feb 2018
- Reviewer, *Digital Creativity*, Special Issue on Improvisational Creativity (Volume 29, Number 1. Published February 2018)
- Keynote Presentation: International Conference on Live Coding , Hamilton, Ontario, October 2016
- Panelist: Live coding in the Visual Arts; Equity and Diversity in Livecoding. International Conference on Live Coding , Hamilton, Ontario, October 2016
- Paper Session Moderator, NIME (New Interfaces for Musical Expression), Brisbane, Australia, July 2016.
- Program Committee, 3rd International Conference on Live Interfaces, University of Sussex, Brighton, UK, Spring 2016.
- Thread Leader: Performance, Array[] online peer-reviewed journal. February 2016.
- Reviewer, International Conference on Live Coding, Spring 2016
- Co-founder, Dorkbot San Diego (with members of the UCSD Music faculty and the San Diego community), 2016.
- Speaker: Birds of a Feather Session on Enhanced Vision exhibition. SIGGRAPH, SIGGRAPH, Los Angeles, August 2015.
- Curatorial committee. Enhanced Vision exhibition. SIGGRAPH Digital Arts Community, SIGGRAPH, Los Angeles, 2015.
- Reviewer, International Conference on Live Coding, Spring 2015
- Reviewer, *Polymath: An Interdisciplinary Arts and Sciences Journal*. August 2014
- Artist-in-residence, iotaCenter, Los Angeles, Summer/Fall 2012
- Reviewer, International Computer Music Conference, Spring 2012

- Speaker for “Deautomatization” lecture series, University of Paderborn, Paderborn, Germany, November 2010
- Speaker at “VJ 101 Workshop,” presented by LA-VA, Museum of Neon Art, Los Angeles, May 2010.
- Speaker for Matrilineage Symposium, Syracuse University, March 2010
- Reviewer, Vienna Science and Technology Fund (WWTF) “Art(s)&Sciences” Call 2009.
- Speaker via videoconference at UNIMIDIA, UNICAMP, Recife, Brazil, November 2008.
- Speaker and panelist at Pikslaverk, Reykjavik, Iceland, November 2008.
- "Performance Speaker" at LA Freewaves, Hollywood, October 2008.
- Speaker at New York University, New York, March 2008.
- Speaker on “Sousveillance Culture” panel at Conflux Festival, New York, September 2007.
- Visiting-artist / lecturer at Oslo National Academy of the Arts, Oslo, Norway, October 2006.
- Speaker at Interactive City Summit, ISEA 2006 Symposium, July 2006.
- Speaker at Digital Art Weeks Conference, Zürich, July 2006.
- Speaker at Goldsmiths College, London, May 2006.
- Panelist on livecoding performance at Cybersonica, London, May 2006.
- Speaker at Dorkbot London, May 2006.
- Speaker at UCDArnet Annual System-Wide Gathering, Los Angeles, March 2006.
- Jury member / review author for Read\_Me 2005, Dortmund, Germany, November 2005.
- Artist in Residence, Digital Research Unit, The Media Centre, Huddersfield, UK. July-September 2005.
- Speaker at Dorkbot London, August 2005.
- Moderator of a panel on livecoding performance at Club Transmediale, Berlin, 2005. <http://clubtransmediale.de/>
- Curator of “SoftSide” software art exhibition at Sonar, Barcelona 2004. <http://www.sonar.es/2004/eng/sonarcarta.cfm>.
- Co-organizer of Runme-Dorkbot City Camp at Read\_Me 2004, Aarhus, Denmark, August 2004. <http://readme.runme.org/camp.php>.
- Speaker at Píksel Festival, Bergen, Norway, November, 2003.
- Speaker on a software art panel at Ars Electronica, Linz, September 2003.
- Speaker at Kunsthau, Linz, September 2003.
- Speaker on a software art panel at Kuenstlerhaus Bethanien/Transmediale, Berlin, February 2003. <http://softwareart.net/>
- Moderator of a panel on social software at Read\_me 2.3, Helsinki, June 2003.
- Software art juror for Read\_me 1.2 (Moscow, May 2002) [http://www.macros-center.ru/read\\_me/](http://www.macros-center.ru/read_me/) and Read\_me 2.3 (Helsinki, June 2003) [http://www.m-cult.org/read\\_me/](http://www.m-cult.org/read_me/).
- Software art juror for Transmediale.03 (Berlin, February 2003) <http://transmediale.de>
- Guest speaker at Art Center College of Design, Pasadena, California, September 2001
- Speaker at Digital is Not Analog festival, Bologna, May 2001
- Speaker at Tech-Nicks festival, London, June 2000

- Speaker at Werkleitz Biennale, Werkleitz, Germany, September 1998

## REVIEWS

Work has been reviewed in publications including:

- Sabatini, Benedetta. “Deep Hysteria, AI is an old sexist.” *Neural.it*. June 2024.
- Srinivasan, Ramya. “To See or Not to See: Understanding the Tensions of Algorithmic Curation for Visual Arts.” ACM FAccT (Fairness, Accountability, and Transparency) conference. Discussion of “What the Robot Saw.” June 2024.
- Conner, Michael. “SEED: Stories of Rhizome and Generative Art.” Includes historical discussion of theBot. July 2023.
- Alexandre Michaan, Philippe Bettinelli. “When interactive artworks act as archives: migrating and documenting Immemory” by Chris Marker. ISEA 2023 – 28th *International Symposium on Electronic Art, ISEA Archives*, May 2023, Paris, France.
- “The New Museum and Artbase 101.” Historical discussion of 2005 exhibition at the New Museum, which included theBot.
- Horakova, J, Kupkova, M, Szucsova, M, eds. *The Black Box Book: Archives and curatorship in the age of transformation of art institutions*. Masaryk University Press, Brno, 2022.
- “Rencontres Internationales Paris/Berlin : les promesses de l’édition 2022.” *Fisheye Magazine*. Review of Rencontres Internationales Paris/Berlin including “What the Robot Saw.” May 2022.
- *Webcurios*. Review of “What the Robot Saw.” July 2021.
- Hockenull, Oliver. “A House Made of Dawn: The Sublime Horizon of the Digital Arts as the Concluding Formation of the Information Civilization.” Review of What the Robot Saw. January 2021.
- Carvalho, Ana, and Cornelia Lund. *The Audiovisual Breakthrough*. Collin & Maierski Print GbR, 2015.
- “The Future is Known - I am the Future,” by Josephine Bosma. Essay from the forthcoming Faceless catalog. January 2015.
- “Interview with Amy Alexander” by Katia Haus in FAQ Magazine, May 2014.
- “Review: The Wrong Biennial Claims a Stake for Net Art” by Joseph Henry in Blouin Artinfo (Canada), November 2013.
- “Women, Art & Technology: A Conversation with Amy Alexander” by Rachel Beth Egenhoefer. Published by furtherfield.org, August 2012
- “Rethinking the Dissension between Software and Generative Art” by Pauline de Souza. Published in *The International Journal of Technology, Knowledge and Society*, Volume 6, Number 5, 2011.
- *Virtueel Platform Research: Archiving the Digital*, 2011.
- *Art Platforms and Cultural Production on the Internet* by Olga Goriunova. 2011.
- *Beat Magazine*. Im Gespräch mit Amy Alexander: Lichtbildorgien aus Suchmaschinentexten. Interview. 2010.
- *Kunst und Technik in medialen Räumen*. Publication of lecture by Dr. Thomas Dreher: “Participation with Camera: From the Video Camera to the Camera Phone.” 2010.
- *Art + Science*, by Stephen Wilson. 2010.



- Sexing Code: Subversion, Theory and Representation by Claudia Herbst, 2008
- The Press and Journal (Aberdeen, UK), June 2008
- NewMediaFix, April 2008
- Art Platforms: The Constitution of Cultural and Artistic Currents on the Internet by Olga Goryunova, 2008
- “Building Things. Interview with , 2007” by Inke Arns. In Artists as Inventors - Inventors as Artists. Dieter Daniels, Barbara U. Schmidt (Eds.), 2008. Pgs. 208-217
- Ecrans, website of Liberation, France, September 2007
- El Pais, Spain, August 2007
- We Make Money Not Art, September 2007
- Thomas Dreher, “Participation with Camera: From Video Cameras to Camera Phones.” Published in: IASLonline Lessons in NetArt: Theory 2007. URL: <http://iasl.uni-muenchen.de/links/NAPKe.html> (German print version: Sanio, Sabine (ed.): Kunst und Technik in medialen Räumen. Saarbrücken 2010, p.59-84).
- San Diego Union-Tribune, September 2006
- Tages-Anzeiger (online version), September, 2006
- Zeitwissen, August 2006
- SF360, August 2006.
- Computerworld (Swiss version), July 2006
- Tages-Anzeiger, July 2006.
- Clickhere.ch, July 2006.
- Digital Brainstorming, July 2006.
- Wired News, July 2006.
- From Art to Digital, July 2006.
- Artnodes, Interview published April 2006.
- DigiMag, April 2006.
- La Stampa, March 2006.
- We Make Money Not Art, February 2006.
- Telekanal Kultura, February 2006
- Rhizome, February 2006
- BlogChronik der Kommunikationsguerilla, February 2006.
- The New York Times, June 2005
- Furtherfield.org, June 2005.
- Neural.it, May 2005.
- Libero Magazine, May 2005.
- DigiMag, May 2005.
- *Read\_Me. Software Art and Cultures. Edition 2004*, August 2004 Anne LaForet review (“Extreme Whitespace”).
- Shift (Japan), review by Peta Jenkin, July 2004.
- *Internet Art*, by Rachel Greene, 2004.
- The Hive Report, June 2004.
- Sonar News, June 2004.
- Neural.it, June 2004.
- Vpar.net, March 2004.

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

- New York Times, December 14, 1997.
- Leonardo, Volume 30 Number 5. 1997.
- Bureaud, Annick. Leonardo (online French edition). Fall 1997.
- Intelligent Agent magazine, New York. Fall 1997.
- Leopoldseder, Hannes and Christine Schopf. a. 1997.
- Planete Internet magazine, France. Winter 1997.

## GRANTS AND AWARDS

- UCSD Academic Senate Research / Travel Grants, 2002 – 2023
- Finalist, World Technology Award: Individual: Arts Category. 2014
- Zero1 Emerging Artist Network University Partners Grant, September 2012
- Honorary Mention: SVEN, Fundacion Telefonica Vida 9.0 Art & Artificial Life International Competition, Madrid, November 2006
- Hellman Fellowship, May 2006
- UCSD Center for the Humanities, March 2006
- Honorary Mention: CyberSpaceLand, - Prix Ars Electronica, Linz Austria, September 2005
- Cal-IT2 – GSR Funding for SVEN – 2005 - 2006
- University of California Institute for Research in the Arts Grant, April 2005
- Honorary Mention: Runme.org, - Prix Ars Electronica, Linz Austria, September 2004
- Nominee, Rockefeller Foundation New Media Grant, September 2001
- Best Flyweight Project: Lite Show: theBot (one infesting the horse) - Festival of Low Bandwidth Media, Boston/Internet, April 2001
- Intelefilm Award For Creative Excellence: theBot (one infesting the horse) - Art in Motion II, February 2001
- Disinformation Subversive Site Award, disinfo.com, May 2000
- "What's Cool" Award: The Multi-Cultural Recycler - Netscape, Internet, July 1999
- Nominee, Best Arts Site: The Multi-Cultural Recycler - Webby Awards, Internet, January 1999
- Hot Site Award: The Multi-Cultural Recycler - USA Today, Internet/Print, February 1999
- Cool Site of the Week: The Multi-Cultural Recycler - Yahoo, Internet, January 1999
- Honorary Mention: The Multi-Cultural Recycler - Prix Ars Electronica, Linz, Austria, September 1997
- Website of the Month: The Multi-Cultural Recycler - Intelligent Agent magazine, September 1997
- Achievement Award - \$5000: The Multi-Cultural Recycler - Dai Nippon Pavilion Web Art Exposition, Japan/Internet, December 1996
- Best World Wide Web Project: The Multi-Cultural Recycler - FIV International Festival of Video and Electronic Art, Buenos Aires, October 1996
- Public Award - Gallery: (Four/5pm) - FIVA Online Interactive Art Festival Montreal/Internet, November 1995

- "Best of the Festival" Screening: The Cage - Clapham and Battersea Film Festival, London, July 1992

## TEACHING

Graduate and undergraduate teaching in history and practices of time and process-based media, both computational and traditional. Emphasis on contemporary algorithmic and performative digital media practices, incorporating mass and social media critique, generative and discriminative machine learning (AI), algorithmic bias, histories of experimental cinema and stochastic music composition. Additional emphasis and teaching interests in computing anthropology, particularly histories of gender and technology.

Have served as UCSD Visual Arts: Computing Area Head: 2017-18; 2019-20. Have served on and chaired numerous campus and departmental committees.

Curricular lead for UCSD's ICAM Senior Projects and Time and Process Based Digital Media Series.

## TECHNICAL SKILLS

- Programming languages include, Python, Processing, Max/MSP/Jitter, Javascript, PHP, HTML, shell scripting. Experienced in integrating various consumer, MIDI, and homemade hardware and software for performance and installation. Conversant with basic computer vision and machine learning practices and experienced using them in code-based art projects. Skilled in integrating various environments and platforms in unconventional ways.
- Extensive Unix/Linux and networking experience since 1994. Former Unix/Linux systems administrator.
- Production skills include cinematography/videography, video and audio editing.