

# **BENJAMIN GROSSER**

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## **EDUCATION**

MFA, New Media, University of Illinois at Urbana-Champaign, 2013  
MM, Music Composition, University of Illinois at Urbana-Champaign, 1995  
BM, Music Composition, University of Illinois at Urbana-Champaign, 1994

## **ACADEMIC AND PROFESSIONAL APPOINTMENTS**

### **School of Art + Design, University of Illinois at Urbana-Champaign (UIUC)**

2015-           Assistant Professor, New Media  
2013-15       Visiting Instructor, New Media

### **National Center for Supercomputing Applications (NCSA), UIUC**

2015-           Co-Founder, Critical Technology Studies Lab  
2015-           Faculty Affiliate, Culture & Society Theme

### **Additional Faculty Affiliations, UIUC**

2015-           Illinois Informatics Institute (I<sup>3</sup>)  
2017-           Unit for Criticism and Interpretive Theory

### **Beckman Institute for Advanced Science and Technology, UIUC**

2006-08       Director, Imaging Technology Group

2001-06 Co-Director, Imaging Technology Group  
1998-01 Manager, Visualization, Media and Imaging Laboratory  
1996-98 Research Programmer, Digital Visualization Facility

### **AWARDS, HONORS, FELLOWSHIPS**

2016-17 Fellow, Center for Advanced Study, UIUC  
2016 Arnold O. Beckman Research Award, UIUC  
2015 Expanded Media Award for Network Culture, Stuttgarter Filmwinter  
2015 Artist Gallery Prize, Arte Laguna, Venice, Italy  
2014 First Prize, VIDA Award for Art and Artificial Life, €12,000  
2014 Rhizome Net Art Grant and Commission  
2013 Teaching Excellence Award, School of Art & Design, UIUC  
2012 Terminal Award and Commission, Austin Peay State University  
2012 Creative Divergents Award  
2011-16 List of Teachers Ranked Excellent By Their Students (every semester), UIUC  
2011-13 Illinois Creative and Performing Arts Fellowship (2011, 2012, 2013), UIUC  
2011 *Science* Prize for Online Resources in Education, *Science Magazine*  
2007 NASA Software Award

### **EXHIBITIONS**

2018 "Data Daemons," Centre of Contemporary Art, Christchurch, New Zealand (upcoming)  
2018 "Hooked," Science Gallery, London, UK (upcoming)  
2018 "Dear Space," The Wrong — New Digital Art Biennale (online)  
2018 "The Right to Re-," The Wrong — New Digital Art Biennale (online)  
2018 "Gis Dejeuner Sur L'Herbe," The Wrong — New Digital Art Biennale (online)  
2017 "PIKSEL17," Bergen, Norway  
2017 "Process," GPLcontemporary, Vienna, Austria  
2017 "Sensitive Machines," Accès(s) Festival, Bel Ordinaire, Pau, France  
2017 "Raus aus dem digitalen Unbehagen!," Kunsthaus Langenthal, Switzerland  
2017 "Homophily," Peripheral Forms, Portland, OR and online  
2017 "Athens Digital Arts Festival," Athens, Greece  
2017 "European Media Art Festival," Onsabrück, Germany  
2017 "TransPiksel," traveling exhibition in Colombia, Chile, and Peru  
2017 "Blinding Pleasures," Arebyte Gallery, London, England  
2017 "Multiplace #15: Piksel RemoteLab," Priestor Súčasnej Kultúry, Bratislava, Slovakia  
2017 "Your Critics Are Here," Kreuzberg Pavilion, Berlin, Germany  
2017 "Human (Re)Sources," Stephen Smith, Fairfield, AL  
2016 "Grand Instant Fiction," Galerii Umakart, Brno, Czech Republic  
2016 "PLUNC Festival," Museu das Comunicações, Lisbon, Portugal  
2016 "Interface/Landscape," Fleff 2016, Ithaca College, Ithaca, NY (online)  
2016 "Something easily mistaken for nothing," Kreuzberg Pavilion, Berlin, Germany

2016 "3459," Tom's Etching Studio, London, and Flux Factory, New York, NY  
 2016 "Transhuman Motivation," Kreuzberg Pavilion, Berlin, Germany  
 2016 "Data Materialities," SIGGRAPH Art Gallery, Los Angeles, CA  
 2016 "#nfc dab2 digital.art.biennale," Wroclaw, Poland  
 2016 "Science of the Unseen: Digital Art Perspectives," SIGGRAPH (online)  
 2016 "Space Sight," Cultural Center of European Space Technology, Vitanje, Slovenia  
 2016 "The Only Visitor," Kreuzberg Pavillion, Berlin, Germany  
 2016 "Athens Digital Arts Festival," Athens, Greece  
 2016 "Century Safe (Chicago)," Roman Susan, Chicago, IL  
 2016 "Books London Edition," Arebyte Gallery, London, England  
 2016 "Quest for Permanence," Florida Gulf Coast University, Fort Meyers, FL  
 2016 "Unlike," Chapelle des Augustins, Poitiers, France  
 2015 "Systems Under Liberty," Galerie Charlot, Paris, France (solo)  
 2015 Homepage Pavillion, The Wrong - New Digital Art Biennale (online)  
 2015 "PIKSEL15," Ungdomshuset 1880, Bergen, Norway  
 2015 Glimpsedome Digital Thought Pavillion, The Wrong (online)  
 2015 "Stimulus/Response/Affect," Oakland University, Detroit, MI  
 2015 "DATA DRIFT," RIXC, kim? Contemporary Art Center, Riga, Latvia  
 2015 "Transitio\_MX 06," Centro Nacional de las Artes, Mexico City, Mexico  
 2015 "Iterations as Habitats / Fleff 2015," Ithaca College, Ithaca, NY (online)  
 2015 "SECRET," Science Gallery, Trinity College, Dublin, Ireland  
 2015 "Dial-Up Dreams (6PM YLT Europe)," Istanbul, Turkey  
 2015 "Browsing Browsing (6PM YLT Europe)," Galerie Charlot, Paris France  
 2015 "Inside the WHIT3CU.be | For Collectors Only (6PM YLT Europe)," (online)  
 2015 "Incubarte International Art Festival," MuVIM, Valencia, Spain  
 2015 "WRO 2015 Media Art Biennale," Wroclaw, Poland  
 2015 "Athens Digital Arts Festival," Athens, Greece  
 2015 "Media Art Futures Festival," Filмотека Regional, Murcia, Spain  
 2015 "Terms of Service," Grand Valley State University, Allendale, MI  
 2015 "Arte Laguna Prize Exhibition," Telecom Italia Future Centre, Venice, Italy  
 2015 "[RE]Gen New Media Festival," Elon University, Elon, NC  
 2015 "Terms of Service," Urban Institute for Contemporary Art, Grand Rapids, MI  
 2015 "Expanded Media Festival," Stuttgarter Filmwinter, Stuttgart, Germany  
 2014 "Espacioenter," Tenerife Espacio de las Artes, Canary Islands, Spain  
 2014 "PIKSEL14," Bergen Kjøtt, Bergen, Norway  
 2014 "Jornadas de Reapropiación," Museo Universitario del Chopo, Mexico City, Mexico  
 2014 "#nfc dab digital.art.biennale," Wroclaw, Poland  
 2014 "Reality Check," ULTRA, eFlux, Udine, Italy  
 2014 "Outcasting: Fourth Wall," Cardiff, Wales, UK  
 2014 "Synthetic Zero Event," Bronx Art Space, Bronx, NY  
 2014 "FILE Festival," FIESP Cultural Center, São Paulo, Brazil  
 2014 "Colony 14," Cardigan, Wales, UK  
 2014 "Blurred Lines," Emily Carr University, Vancouver, Canada

- 2014 "Suggestions for Art That Could Be Called Red," Museum of Contemporary Cuts
- 2014 Electronic Literature Organization, University of Wisconsin, Milwaukee, WI
- 2014 "Viral Dissonance / Fleff 2014," Ithaca College, Ithaca, NY (online)
- 2014 "Theorizing the Web," Windmill Studios, Brooklyn, NY
- 2014 "Computers Watching Movies," Web-Space, New Zealand (solo) (online)
- 2014 "Arte Laguna Finalist Exhibition," Telecom Italia Future Centre, Venice, Italy
- 2014 "Exuberant Politics," University of Iowa, Iowa City, IA
- 2014 "Yoko Ono Fan Club," University at Buffalo, Buffalo, NY
- 2014 "COLLISION20," Boston Cyberarts Gallery, Boston, MA
- 2013 "PRISM Breakup," Eyebeam, New York, NY
- 2013 "Public Assembly," The White Building, London, UK
- 2013 "The Public Private," Parsons, New York, NY [curated by Christiane Paul]
- 2013 "London CryptoFestival," Goldsmiths, University of London, UK
- 2013 "The Wrong - New Digital Art Biennale," Homestasis Lab (online)
- 2013 "National Self-Portrait Exhibition," 33 Contemporary, Zhou B Art Ctr, Chicago, IL
- 2013 "MFA Thesis Exhibition," Krannert Art Museum, Champaign, IL
- 2013 "Post-Conceptual Glitter," Lawton Gallery, University of Wisconsin, Green Bay, WI
- 2013 "Artificial Turf," Peanut Gallery, Chicago, IL
- 2012 "Prospectives '12, International Festival of Digital Art," Univ. of Nevada, Reno, NV
- 2012 "Seen By Systems," Land of Tomorrow, Lexington, KY (solo)
- 2012 "Speed of Reality," Spacecamp Gallery, Indianapolis, IN (solo)
- 2012 "Form Follows Software," Vault Gallery, Arizona State University, Phoenix, AZ
- 2012 "n to Watch," Figure One, Champaign, IL (solo)
- 2012 "Art Basil," Link Gallery, Champaign, IL
- 2012 "You, I, You See," Co-Prosperity Sphere, Chicago, IL
- 2011 "PXL," Anka Gallery, Portland, OR
- 2011 "30/30," Address Gallery, Champaign, IL
- 2011 "Engage," Link Gallery, Champaign, IL
- 2011 "Accepted Knowing," Figure One, Champaign, IL
- 2011 "Artsplasia," Co-Prosperity Sphere, Chicago, IL
- 2008 Independent Media Center, Urbana, IL
- 2006 "Massive Change" by Bruce Mau, Museum of Contemporary Art, Chicago, IL
- 2006 "calcul\*rt," Krannert Art Museum, Champaign, IL
- 2006 "School of Art & Design Faculty Exhibition," Krannert Art Museum, Champaign, IL
- 2005 "Wired NextFest," Navy Pier, Chicago, IL
- 2003 "Recent Works," Boneyard Arts Festival, Urbana, IL (solo)
- 2002 "Message Adjustments," MAVerick Festival, University of Illinois, Urbana, IL

**SCREENINGS (SELECTED)**

- 2018 "CYFEST 11," CYLAND MediaArtLab, St. Petersburg, Russia (upcoming)
- 2017 "CYFEST 11," Made in NY Media Center by IFP, Brooklyn, NY (upcoming)
- 2017 "NXS #2: Synthetic Selves," Athenaeum Nieuwscentrum, Amsterdam

- 2017 "Simultan Festival 12: Possible Futures," Timisoara, Romania
- 2017 "Are We All Addicts Now?," Furtherfield Gallery, London, UK
- 2017 "Auditing Algorithms," University of Michigan, Ann Arbor, MI
- 2016 "Interlude," Black Mountain College Museum + Arts Center, Asheville, NC
- 2016 "VISIBLE/INVISIBLE, Art & Politics," College Art Association Conf., Washington, D.C.
- 2015 International Symposium on Electronic Art, Vancouver, Canada
- 2015 "Jacket: Video Art," Crisp-Ellert Art Museum, St. Augustine, FL
- 2015 "Digital Muddy Expanded Media Festival" (online)
- 2014 "Kurzfilmfestival UNLIMITED," Museum Ludwig, Cologne, Germany
- 2014 "The Drift," Singel 222, Dordrecht, Netherlands
- 2014 "Pink Screen," the [...] space, Mission Gallery, Cardiff, Wales, UK
- 2014 "CologneOFF X," Academy of Electronic Arts, Guwahati, India
- 2014 "Simultan Festival 10: Terms & Conditions," Timisoara, Romania
- 2014 "Screen/Off," Northwest Film Forum, Seattle, WA
- 2014 "Print Screen," Holon Mediatheque, Tel Aviv, Israel
- 2013 "CologneOFF IX: International Video Art Exhibition," Kédainiai Museum, Lithuania
- 2005 "Computer Animation Festival," SIGGRAPH, Los Angeles, CA

#### **MULTIDISCIPLINARY ART PERFORMANCES**

- 2015 *More Like This*, for two saxophonists, artificial intelligence, live electronics, and participatory audience. Commissioned and performed by Rhonda Taylor and Michael Ibrahim. New Mexico State University, Las Cruces, NM
- 2014 *More Like This*, North American Saxophone Alliance Conference, UIUC (premiere)
- 2011 *Head Swap*, for amplified violin and interactive robotic painting machine. Collaborative work with composer Zack Browning (music by Browning, robotic machine by Grosser). Krannert Center for the Performing Arts, Urbana, IL

#### **SELECTED MUSIC COMPOSITION PERFORMANCES**

- 2015 Contemporary Arts Festival, Atkinson Hall, New Mexico State Univ, Las Cruces, NM
- 2014 Computer Music Project 30th Anniversary Concert, University of Illinois, Urbana, IL
- 2013 Marshall Center, University of Minnesota, Duluth, MN
- 2012 Sonic Series, JACK, Brooklyn, NY
- 2012 Seven Immediacies Series, Vol. 6, Vaudville Park, Brooklyn, NY
- 2011 Virginia Museum of Contemporary Art, Virginia Beach, VA
- 2011 College of the Holy Cross, Boston, MA
- 2010 North American Saxophone Alliance Conference, Univ. of Georgia, Athens, GA
- 2009 Holsclaw Hall, University of Arizona, Tuscon, AZ
- 2009 Katzin Hall, Arizona State University, Tempe, AZ
- 2003 Faculty Composition Concert, Krannert Center for the Performing Arts, Urbana, IL

- 2002 Computer Music Festival, Michigan State University, East Lansing, MI
- 1997-99 Three Two Festival, Renee Weiler Hall, Greenwich House Music School, NY
- 1996 Three Two Festival, Wesleyan University, CT
- 1995 Midwest Composers Symposium, School of Music, University of Illinois, Urbana, IL
- 1995 PRISM Saxophone Quartet, Settlement Music School, Philadelphia, PA
- 1994 Contemporary Chamber Players, Webster University, St. Louis, MO
- 1994 Three Two Festival, Cleveland Institute of Music, Cleveland, OH
- 1994 Festival of Ugly New Music, Smith Memorial Hall, University of Illinois, Urbana, IL
- 1993 Summer School for Designing Society, Gesundheit Institute, Hillsboro, WV
- 1992 Computer Music Festival, Michigan State University, East Lansing, MI

### **BIBLIOGRAPHY (PRINT)**

- 2017 *Technologies of Vision: The War Between Data and Images*, Steve F Anderson, Cambridge: MIT Press, Oct 2017. pp. 0 (cover), 86, 89-90, 102, 141, 251 (cover image and critical discussion)
- 2017 *Raus aus dem digitalen Unbehagen / Escaping the Digital Unease*, Domenico Quaranta, Basel: Christoph Merian Verlag [Switzerland] (upcoming)
- 2017 "Das digitale Unbehagen — Die Grenzen der Freiheit im Netz," Adrian Dürrwang, *Kunst Bulletin* [Switzerland], Nov.
- 2017 "Blinkende Festplatten und Drucker, die spucken," Donat Kaufmann, *WoZ Die Wochenzeitung* [Switzerland], 21 Sep.
- 2017 "Digitale Kunst / Benjamin Grosser — Go Rando, 2017," Raffael Dörig, in *Kunst Bulletin* [Switzerland], Sep, p. 64.
- 2017 *How to be a Geek: Essays on the Culture of Software*, Matthew Fuller, Cambridge, England: Polity Press.
- 2017 "Harvesting Entropy," Karl Sims, in *isthisit? #1* [UK], 30 Mar., p. 59.
- 2017 "Emozioni Randomizzate," Matteo Cremonesi, *Artribune Magazine #37* [Italy], 4 May, p. 99.
- 2017 *ArtsTrends USA: An Anthology of EPerformance*, Ming Chen, Shanghai Century Publishing, 1 May, pp. 1-10. (discussion of several works in English and Chinese, also including several images and an interview) [China]
- 2017 *Irresistible: The Rise of Addictive Technology and the Business of Keeping Us Hooked*, Adam Alter, Penguin Press, 7 Mar.

- 2017 "The Social Medium is the Message," Clive Thompson, *Wired*, 1 Feb, p. 59.
- 2016 *The New Aesthetic and Art: Constellations of the Postdigital*, by Scott Contreras-Koterbay and Lukasz Mirocha, Amsterdam: Institute of Network Cultures, pp. 12, 152-154, 204-207, ISBN: 978-94-92302-08-3.
- 2016 "Touching Software: The Enthrallment to Touch," Aurelio Cianciotta, *Neural* 55, p. 2
- 2016 *Mentira de artista: arte (e tecnologia) que nos engana para repensarmos o mundo (English Translation --> Artist Lie: art (and technology) that deceives us to rethink the world)*, Fábio Oliveira Nunes, São Paulo: Cosmogonias Elétricas, pp. 160-164, ISBN: 978-85-921323-0-9.
- 2016 "Augmented Realities: Digital Art in the Public Sphere," by Christiane Paul in *A Companion to Public Art*, John Wiley & Sons, Ed. by Cher Krause Knight and Harriet F. Senie, Hoboken, NJ, p. 212.
- 2016 "To like or « unlike » ?," Clément Barraud and Héloïse Morel, *L'actualité Poitou-Charentes*, No. 112 (Spring 2016), pp. 48-49.
- 2016 *Data Drift: Archiving Media and Data Art in the 21st Century*, Ed. by Rasa Smite, Raitis Smits, and Lev Manovich, *Acoustic Space 14*, RIXC, Riga, Latvia, pp. 286.
- 2015 *Digital Art*, Christiane Paul, Thames & Hudson, London, 3rd ed. p. 248.
- 2015 "Reduktion, Reputation, Reaktivität: Ultrashorts als Least Publishable Units," by T. Röhle, in: *No. 5 - ultrashort | reframed* by Elke Rentemeister, Fred Truniger, Stefanie Bräuer, Robert Müller, Ute Holl (ed.), Luzern: Hochschule Luzern [Switzerland], pp. 38-40.
- 2015 "Data Cinema," Pau Waelder, *ETC MEDIA*, Montreal, Canada, #105, pp. 76-85.
- 2015 *Thinking Through Digital Media: Transnational Environments and Locative Places*, Dale Hudson and Patricia R. Zimmerman, Palgrave Macmillan, April.
- 2015 "Computers Watching Movies, films seen from digital entities," Aurelio Cianciotta, *Neural*, #48 p. 32.
- 2015 "Data Culture," Christian Marc Schmidt, *Arcade*, 33.1, pp. 40,45, Spring.
- 2014 "Computers Go To The Movies," Tom Benham, *Wired UK*, 1 Apr.

- 2014 "Man and Machine: Playing games on the Internet," Susan Orlean, *The New Yorker*, p. 35, 10 Feb.
- 2014 *Les Temporalités du Web*, PJ Benghozi, M Bergadaà, and F Gueroui, De Boeck Superieur, Louvain-la-Neuve, Belgium, p. 157.
- 2014 "ScareMail, attractive email for NSA," Aurelio Cianciotta, *Neural*, #46 p. 4
- 2014 "Station To Station," Clive Thompson, *Wired Japan*, Vol. 10, Jan, p. 143
- 2013 "Art project adds tinge of terror to everyday email," Eric Zorn, *Chicago Tribune*, 11 Oct.
- 2013 "Vision Quest," Clive Thompson, *Wired*, 1 Sep.
- 2013 "Facebook Demetricator: de-quantifier of social connections," Paul Prudence, *Neural*, #44 p. 34
- 2013 "The Public Private," *The New Yorker*, 29 Mar.
- 2013 *Colour In The Making*, Carinna Parraman, Black Dog Publishing, London, pp. 203-05
- 2012 "Beautifully Imperfect," Vito Campanelli, *D'ARS Magazine* [Italy], #211, p. 6, 1 Oct.
- 2012 "Make It New," Jeroen Junte, *Frame* [UK], #86, p. 211, 1 May

#### **SELECTED BIBLIOGRAPHY (ONLINE MEDIA)**

(remainder in APPENDIX A)

- 2017 "Rise of the Machines: Cathy O'Neil and James Schamus on How Algorithms are Changing Society and Filmmaking," James Schamus, *Filmmaker Magazine*, 14 Sep.
- 2017 "Una mostra alla Kunsthaus Langenthal in Svizzera racconta il disagio dell'era digitale," Valentina Tanni, *Artribune* [Italy], 30 Aug.
- 2017 "Von Daten verraten," Eva Wannemacher, *Kulturplatz / SRF TV* [Switzerland], (broadcast TV and online), 30 Aug.
- 2017 "How data can hide in plain sight," S.I. Rosenbaum, *Boston Globe*, 11 Aug.
- 2017 "Stop the virtual world, I want to get off," Elizabeth Renzzetti, *The Globe and Mail* [Canada], 17 May.



- 2017 "Radical Noise! Dada tactics in a post-truth world," Filippo Lorenzin, *Furtherfield* [UK], 4 May.
- 2017 "Is Facebook using all your 'feels' to sell you stuff?," Dan Misener, *CBC News* [Canada], 2 May.
- 2017 "L'estensione per browser che nasconde le tue emozioni da Facebook," Diletta Parlangei, *Wired* [Italy], 27 Feb.
- 2017 "Go Rando — a big FU to Facebook sentiment analysis," Greg J. Smith, *Creative Applications Network*, 24 Feb.
- 2017 "The Facebook Algorithm Is Watching You: Here's One Way to Confuse It," Adrienne LaFrance, *The Atlantic*, 22 Feb.
- 2017 "How to hide your true feelings from Facebook," Abby Ohlheiser, *Washington Post*, 16 Feb.
- 2017 "This Browser Extensions Takes All The Numbers Out Of Facebook," Holly Brockwell, *Gizmodo* [UK], 3 Feb.
- 2017 "Why social media is freaking you out in Trump's America—and how to stop it," Damon Beres, *Mashable*, 1 Feb.
- 2017 "Wenn in Facebook etwas fehlt," Dennis Horn, *WDR* [Germany], 24 Jan.
- 2016 "Art and Machines," *Kulturpalast*, German-Austrian Public TV 3.Sat, 8 Oct. [Germany] (broadcast television)
- 2016 "Why Modern Human Interactions Are So Hard to Film," Adrienne LaFrance, *The Atlantic*, 7 Sep.
- 2016 "This 'House of Cards' Supercut Reveals How Tech Controls Us All," Mark Wilson, *FastCoDesign*, 12 Aug.
- 2016 "Digital Pop | Review of the 12th Athens Digital Arts Festival," Marianna Christofi, *Furtherfield* [UK], 23 June.
- 2016 "A Show that Imagines the Future's Backward Glance at the Present: A Review of 'Century Safe' at Roman Susan," Hiba Ali, *Newcity Chicago*, 24 May.
- 2016 "You Are Not Your Likes," Sarah Z. Wexler, *Cosmopolitan*, p. 37, June.

- 2016 "ARTificial Intelligence," *Euromaxx on Deutsche Welle* [Germany], 13 Apr. (broadcast television)
- 2016 "Dodging, Dazzling, and Divulging: Design Responses to Mass Surveillance," Alice Twemlow, *Design Observer*, 7 Apr.
- 2016 "Qui sera responsable des « maladies de la connexion » ?," Hubert Guillaud, *Le Monde* [France], 25 Feb.
- 2016 "Sur vos traces," Pixels: Chroniques Des (R)évolutions Numériques, *Le Monde* [France], 5 Jan.
- 2016 "Every Breath You Take, Every Move You Make, This Site's Watching," Gabrielle Bruney, *The Creators Project*, 2 Jan.
- 2015 "Tracing You," James Bridle, *The New Aesthetic*, 21 Dec.
- 2015 "La phobie des «non lus» et la tyrannie des chiffres sur Internet," Vincent Glad, *Libération* [France], 3 Dec.
- 2015 "Why people quit their 'beautiful' social media lives," Elahe Izadi, *Washington Post*, 4 Nov.
- 2015 "Why an Instagram model with a perfect life decided to sign off," Caitlin Dewey, *Washington Post*, 3 Nov.
- 2015 "Jazz-Playing Robots Will Explore Human-Computer Relations," Charles Q. Choi, *Scientific American*, 22 Oct.
- 2015 "Robo-bop? Jazz-playing robots might one day headline a club near you," Sam Thielman, *The Guardian*, 12 Aug.
- 2015 "Will Our Future Computer Overlords Appreciate Art?," Jonah Bromwich, *VICE*, 20 Apr.
- 2015 "What if computers decided the Oscars?," Aisling Kelliher, *Ireland National Radio* [Ireland], 24 Mar.
- 2015 "5 stupidly easy, science-based resolutions for people who spend too much time online," Caitlin Dewey, *The Washington Post*, 1 Jan.
- 2014 "What Happens When You Remove Facebook's Most Popular Feature," Carolyn Gregoire, *Huffington Post*, 12 Nov.

- 2014 "The (one) simple thing fueling your social media addiction," Caitlin Dewey, *The Washington Post*, 12 Nov.
- 2014 "How Numbers on Facebook Change Behavior," Shirley Li, *The Atlantic*, 10 Nov.
- 2014 "Review: 'Disperse the Light' an Exhibition of New E-Lit," Illya Szilak, *Huffington Post*, 21 Jul.
- 2014 "Fight surveillance by making it visible," Kyle Chayka, *Al Jazeera*, 13 Jul.
- 2014 "Computers Watching Movies," Ben Valentine, *Hyperallergic*, 13 Jun.
- 2014 "También los ordenadores miran los clásicos del cine," Roberto Bosco and Stefano Caldana, *El País* [Spain], 17 Feb.
- 2014 "This Is What a Computer Sees When It Watches *The Matrix*," Kyle VanHemert, *Wired*, 31 Jan.
- 2014 "Watch Computers Watch Famous Movies," Mark Wilson, *FastCoDesign*, 22 Jan.
- 2014 "Computers Watching Movies," James Bridle, *The New Aesthetic*, 15 Jan.
- 2014 "What computers see when they watch movies," Casey Chan, *Gizmodo*, 14 Jan.
- 2014 "This is what a computer sees when it watches *The Matrix*," Olivia Solon, *Wired UK*, 13 Jan.
- 2014 "This Is How A Computer Sees Movies," Laura Feinstein, *The Creators Project*, 9 Jan.
- 2013 "So liest die NSA auch Ihre E-Mails," Ole Reißmann, *Der Spiegel* [Germany], 31 Oct.
- 2013 "The Art Project That *Wants* the NSA to Read Your Email," Rebecca Rosen, *The Atlantic*, 17 Oct.
- 2013 "ScareMail plugin will flag all your email to the NSA," Alex Hern, *The Guardian*, 10 Oct.
- 2013 "The Gmail Extension That Aims to Drown the NSA in Nonsense," Ryan Gallagher, *Slate*, 9 Oct.
- 2013 "ScareMail," Rich Oglesby, *Prosthetic Knowledge*, 3 Oct.

- 2013 "Privacy Exposed To Radiant Light," Rich Oglesby, *Rhizome*, 26 Jun.
- 2013 "Our data, ourselves? Exhibit pushes boundaries of online privacy," Barbara Ortutay, *Washington Post*, 4 Apr.
- 2013 "Cuando lo privado se hace público," Roberta Bosco and Stefano Caldana, *El País* [Spain], 18 Mar.
- 2013 "The Measure of Success: Making Art in the 'Like' Economy," Julia Kaganskiy, *Hyperallergic*, 7 Mar.
- 2013 "Facebookisierung der Kultur?," Von Roland Fischer, *Der Bund* [Switzerland], 24 Jan.
- 2012 "Facebook Demetricator Eliminates Popularity Contest," Leslie Meredith, *NBCNEWS.com*, 11 Dec.
- 2012 "Facebook Demetricator may be a solution to your 'likes' addiction," Deborah Netburn, *Los Angeles Times*, 5 Dec.
- 2012 "Il Facebook Demetricator per liberarsi dalla schiavitù dei like," Olga Mascolo, *Corriere della Sera* [Italy], 22 Nov.
- 2012 "De like-cultuur heeft ons in zijn greep," Lisette Wouters, *HP / De Tijd* [Netherlands], 7 Nov.
- 2012 "La Revue du web," Catherine Mathys, *La sphère, Radio Canada*, 3 Nov.
- 2012 "A Browser Plug-In That Strips All The Numbers From Facebook," Kyle Vanhemert, *FastCoDesign*, 27 Oct.
- 2012 "The Facebook Demetricator Removes the Numbers From Facebook, Leaves You No Excuse for Not Working," Alan Henry, *Lifehacker*, 25 Oct.
- 2012 "Using Facebook Without Numbers Is Like Growing Up Without Peer Pressure," Casey Chan, *Gizmodo*, 23 Oct.
- 2012 "Demetricator extension removes 'like' and friend counts from your Facebook page," Amar Toor, *The Verge*, 23 Oct.
- 2012 "Facebook, But Without The Numbers," Kevin Holmes, *The Creators Project*, 23 Oct.

- 2012 "Facebook Demetricator—The Unquantified Self," Greg J. Smith, *Creative Applications Network*, 22 Oct.
- 2012 "Flexible Pixels." *The New Aesthetic*, 11 Apr.
- 2011 "This Year In Bots," Kit Eaton, *FastCompany*, 30 Dec.
- 2011 "Robot Paints Its Feelings," Tracy Staedter, *Discovery News*, 18 Nov.
- 2011 "A Machine That Paints What It Hears," Matt Richardson, *Make : Blog*, 12 Nov.
- 2011 "Interactive Robotic Painting Machine by Benjamin Grosser," Andrew Reilly, *Huffington Post*, 20 Sep.
- 2011 "Interactive Robotic Painting Machine by Benjamin Grosser," *Juxtapoz Magazine*, 20 Sep.
- 2011 "The machine responds to sounds in its environment," *The New Aesthetic*, 7 Sep.
- 2011 "A Painting Robot With An Ego As Fragile As A Real Artist's," Suzanne LaBarre, *FastCoDesign*, 31 Aug.
- 2011 "비평가가 말하는데로 그림을 그리는 로봇," *Make : Blog [Korea]*, 31 Aug.
- 2011 "Abstract Expressionism, Painted By A Robot," Kevin Holmes, *The Creators Project*, 29 Aug.
- 2011 "Robotic Painting Machine Listens to Critics," John Baichtal, *Make : Blog*, 19 Aug.
- 2011 "Interactive Robotic Painting Machine begs the Question: Art for art's sake, or for its master's?," Volpe, Joseph, *Engadget*, 17 Aug.

#### **BIBLIOGRAPHY (ACADEMIC JOURNALS, BOOK CHAPTERS, AND PROCEEDINGS)**

- 2017 Gertliz, Carolin, "Soziale Medien," in *Handbuch Popkultur*, Ed. Thomas Hecken and Marcus S. Kleiner, J.B. Metzler (Springer-Verlag): Stuttgart [Germany], pp. 235-239. [https://doi.org/10.1007/978-3-476-05601-6\\_44](https://doi.org/10.1007/978-3-476-05601-6_44)
- 2017 Howe, Daniel C. and Helen Nissenbaum, "Engineering Privacy and Protest: a Case Study of AdNauseam," *Proceedings of the 3rd International Workshop on Privacy Engineering* (co-located with IEEE Symposium on Security and Privacy), San Jose, CA, pp. 57-64, 25 May.

- 2017 Rodriguez, Hector. "The Entropic Envelope," *Leonardo*, Vol. 50 #4, 20 Jun. doi: 10.1162/LEON\_a\_01478 (online, forthcoming in print)
- 2017 Serrano-Tellería, Ana. "Innovations in mobile interface design: Affordances and risks," *El profesional de la información*, v. 26, n. 2, pp. 320-327.
- 2017 Hearne, Joanna. "Native to the Device: Thoughts on Digital Indigenous Studies," *Studies in American Indian Literatures*, Vol. 29 #1, Spring, p. 14.
- 2017 Fernando van der Vlist and Anne Helmond, "Speculative data selfies," in *Internet Policy Review: Journal on internet regulation* [Germany], 1 Mar 2017 (online).
- 2017 Rob Witting and Mark C. Marino, "Occupy the Emotional Stock Exchange, Resisting the Quantifying of Affection in Social Media," *Humanities*, 6(2), 33: doi:10.3390/h6020033, 26 May.
- 2017 Bakir, Vian, Martina Feilzer, and Andrew Mcstay, "Introduction to Special Theme Veillance and Transparency: A critical examination of mutual watching in the post-Snowden, Big Data era," *Big Data & Society*, Vol 4, Issue 1, 15 Mar. DOI: 10.1177/2053951717698996
- 2017 Taylor, Emmeline and Tonya Rooney. *Surveillance Futures: Social and Ethical Implications of New Technologies for Children and Young People*. Routledge: New York: Routledge, ISBN: 978-1472455635.
- 2016 Brucker-Cohen, Jonah. "Introduction: Data Materialities Art Gallery," in *Leonardo*, Vol. 49, No. 4, p. 352.
- 2016 Muntean, Andela. "The Algorithmic Turn in The Found Footage Filmmaking: The Digital Remake," in *Desegno: Journal of Design Culture*, 111/01-02. (discusses *Computers Watching Movies*).
- 2016 Denicola, Robert C. "Ex Machina: Copyright Protection for Computer Generated Works," in *Rutgers University Law Review*, 69:1, p. 263.
- 2016 Dale Hudson, Claudia Costa Pederson, and Patricia R. Zimmermann, "Iterações Ambientais: Habitats Digitais e a Construção de Mundos de Telas Múltiplas" ("Environmental Iterations: Digital Habitats and the Making of Multiple Screen Worlds"), Portuguese translation in *Cinemas em redes: Tecnologia, estética e política na era digital*, ed. Gilberto Alexandre Sobrinho (São Paulo: Papirus Editora/SOCINE [Brazilian Society for Cinema and Audiovisual Studies])

- 2016 Pawlick, Jeffrey and Quanyan Zhu. "A Stackelberg Game Perspective on the Conflict Between Machine Learning and Data Obfuscation," Submitted for the *IEEE International Workshop on Information Forensics and Security (WIFS)*, 8 Aug, arXiv:1608.02546v1 [cs.GT].
- 2016 Kennedy, Helen. "Doing Good with Data: Alternative Practices, Elephants in Rooms," in *Post, Mine, Repeat: Social Media Data Mining Becomes Ordinary*, Palgrave Macmillan: London, pp. 189-219, doi:10.1057/978-1-137-35398-6\_8.
- 2016 Hirsch, Tad. "Surreptitious Communication Design," in *DesignIssues*, Vol 32, No. 2, MIT Press, April 2016, p. 69. (discusses ScareMail).
- 2016 Gillespie, Tareyton and Nick Seaver. "Critical Algorithm Studies: A Reading List," <https://socialmediacollective.org/reading-lists/critical-algorithm-studies/>, April.
- 2016 胡芳瑜。〈由液態至固態：運用LA600染液調色機的材料試驗〉。碩士論文。成功大，台灣，2016。《華藝線上圖書館》。網路。2017年4月14日。
- 2016 Gekker, Alex. "Casual Power: Understanding User Interfaces through Quantification," in *Digital Culture & Society: Quantified Selves and Statistical Bodies*, Ed. by Pablo Abend and Mathias Fuchs. Transcript Verlag / Columbia University Press, Vol. 2, Issue 1, pp. 117-118 (critical discussion and reprinted images).
- 2016 Brozat, Yves and Antoine Grimaldi. "L'Intelligence Artificielle au service de l'art génératif," in *Cognition, Affects et Interaction*, Ed. Gerard Bailly and Sylvie Pesty. St Martin d'Herès, France, pp. 56-61.
- 2016 Funk, Tiffany. "Magic, the Future, and Code: Casting Coding within the Prosthetic Relationship," in *Art2<code>*, ed. T. Funk, M. Rappaport, et al, *College Art Association Annual Conference*, February, 2015. (catalog)
- 2015 Bolin, Göran and Jonas Andersson Schwarz. "Heuristics of the algorithm: Big Data, user interpretation and institutional translation," *Big Data & Society*, July-December 2015: 1-12, doi: 10.1177/2053951715608406.
- 2015 Almeida, Cristina Miranda de. "The Dark Side of Light: Art and Surveillance," in *Proceedings of the 2nd Art, Science, City International Conference ASC2015*, Universitat Politècnica de Valencia, 22-23 October. DOI: <http://dx.doi.org/10.4995/ASC/ASC15.2015.1985>
- 2015 Röhle, T. "Reduktion, Reputation, Reaktivität: Ultrashorts als Least Publishable Units," In: Elke Rentemeister, Fred Truniger, Stefanie Bräuer, Robert Müller, Ute

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- 2015 Hafermalz, Ella and Riemer, Kai. "The Question of Materiality: Mattering in the Network Society," *European Conference on Information Systems (ECIS) 2015 Completed Research Papers*, Paper 66, ISBN 978-3-00-050284-2.
- 2015 Hamilton, Kevin. "Beyond the Reveal: Opacity in Personal Chrono-tech," *The Infernal Machine* (Blog), *The Hedgehog Review: Critical Reflections on Contemporary Culture*, 3 Jun.
- 2015 Kelliher, Aisling, "Artful Media: Machines Learning Culture," *IEEE MultiMedia*, Vol. 22(2), pp. 18-22, April-June. DOI: 10.1109/MMUL.2015.43.
- 2015 Medina, Miguel Ángel, "Big Data and the Arts," *Rupkatha Journal: On Interdisciplinary Studies in Humanities*, Vol. 8(1), pp. 11-20.
- 2015 Beverungen, Armin, Steffen Böhm, and Chris Land. "Free Labour, Social Media, Management: Challenging Marxist Organization Studies," *Organization Studies*, Vol. 36(4), pp. 473-489. DOI: 10.1177/0170840614561568.
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- 2015 Howe, Daniel C. "Surveillance Countermeasures: Expressive Privacy Via Obfuscation," *A Peer-Reviewed Journal About Datafied Research (APRJA)*, 4.1.
- 2015 Borsuk, Amaranth, Jesper Juul, and Nick Montfort. "Opening a Worl in the World Wide Web: The Aesthetics and Poetics of Deletionism," *Media-N*, 10:4.
- 2014 Dragona, Daphne. "Counter-Gamification: Emerging Tactics and Practices Against the Rule of Numbers," in *Rethinking Gamification*, Ed. Mathias Fuchs, Soniz Fizek, Paolo Ruffino, and Niklas Schrape. Meson Press, Leuphana University of Lüneburg, Germany. pp. 242-243, June 16, 2014. ISBN: 978-3-95796-000-9.
- 2014 Dragona, Daphne. "Can Someone Pause the Counting Please? Encountering the new Gamified Reality of Our Times," in *The Art of Reverse Engineering: Open - Dissect - Rebuild*, ed. Günther Friesinger and Jana Herwig, Transcript Verlag, Bielefeld, Germany, pp. 97-114, Jan. ISBN 978-3-8376-2503-5.



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- 2013 Caplan, Paul. "Software Tunnels Through the Rags 'N Refuse: Object Oriented Software Studies and Platform Politics," *Culture Machine*, Vol. 14.
- 2013 Nunes, Fabio Oliveira. "Provocações de agentes tecnológicos como artistas," *Poiésis*, n. 21-22, p. 45-52, Jul-Dec.
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- 2012 Nunes, Fabio Oliveira. "Chatbots e Mimetismo: uma conversa entre humanos, robôs e artistas," *Proceedings of ARTECH - 6th International Conference on Digital Arts Crossing Digital Boundaries*, Faro, Portugal, Vol. 01, pp. 89-96.

#### **BIBLIOGRAPHY (PATENTS)**

- 2017 Wnuk, Kamil and Nicholas J. Witchey. "Activity recognition systems and methods." *U.S. Patent No. 9,547,578*. Washington, DC: U.S. Patent and Trademark Office.

#### **INTERVIEWS (FILM, TV, RADIO, PRINT, WEB)**

- 2017 "Comfortably Numb: An interview with Angela Washko, Ben Grosser, and Man Bartlett," Filippo Lorenzin, *Curating the Contemporary*, 14 Mar. (interview)
- 2017 "Trying To Fool Facebook," *The 21st Show*, Illinois Public Media / WILL AM 580, 7 Mar. (radio interview)
- 2017 "Haha, Wow, Grr... Go rando with Facebook reactions," Nora Young, *CBC Radio [Canada]*, 5 Mar. (radio interview)
- 2017 "Obfuscate Your Feelings on Facebook and Defeat Its Algorithms in the Process," Régine Debatty, *We Make Money Not Art*, 13 Feb. (interview)
- 2016 "Saturday Morning," Kim Hill, *Radio New Zealand [New Zealand]*, 8 Oct.

- (radio interview)
- 2016 "I SPY (With My Five Eyes)," Justin Pemberton (director), documentary film about the Five Eyes Surveillance Alliance [New Zealand], 6 Oct. (film interview)
- 2016 "You think you're using your smartphone — but it also uses you," Caitlin Dewey, *Washington Post*, 15 Aug. (interview)
- 2016 "Benjamin Grosser," Rachel O'Dwyer, *Neural* [Italy], no. 53, pp. 36-38. (interview)
- 2016 "Musician meets machine: the digital artistry of Ben Grosser," Elizabeth Lent, *Crescendo Magazine* (Interlochen Center for the Arts), Mar/Apr. (interview)
- 2016 "Artist Profile: Ben Grosser," Sara Baird, *The Media Arts Project*, 17 Mar. (interview)
- 2016 "Smile Politely Art & Culture," Rebecah Pulsifer, *WEFT 90.1FM*, 19 Feb. (radio interview)
- 2016 "The Arts Section," Gary Zidek, *WDCB 90.9 FM* [Chicago], 24 Jan. (radio interview)
- 2015 "Ko računalniki gledajo filme," Natalija Majsova, *RTV Slovenia* [Slovenia], 22 Nov. (interview)
- 2015 "Inside Out Busan," BEFM 90.5MHz (부산영어방송), Busan [South Korea], 10 Jun (radio interview)
- 2015 "EBS 뉴스G (News G)," 한국교육방송공사 (*Educational Broadcasting System*), Seoul [South Korea], 1 Jun (TV interview)
- 2014 "Comment Facebook nous transforme en comptables de notre popularité," Judith Chetrit, *France Info* [France], 10 Nov. (radio interview)
- 2014 "谁是这些油画作品的作者 (Who is the Author of These Paintings?)," E演 (E Performance, peer-reviewed journal) [China], June (interview)
- 2014 "Patch In 6: Bad Painter-Bot!," Patch In #6, *SoundNotion.tv*, 10 Apr. (video interview)
- 2013 "Bugged Week 41," Anders Kjærullf, *Radio 24syv* [Netherlands], 13 Oct. (radio interview)
- 2013 "Ben Grosser: New Media," *ArtBookGuy.com*, 18 Aug. (interview)

- 2012 "Don't Give Me the Numbers—an interview With Ben Grosser about Facebook Demetricator," Matthew Fuller, *Rhizome*, 15 Nov. (interview)
- 2012 "גרוסר בנימין (Benjamin Grosser)," *אודיסיאה (Odyssey)* [Israel], Issue 14, pp. 50-51. (interview)
- 2012 "Interactive Robotic Painting Machine, el arte como diálogo tecnológico," Fernanda Ares, *Roboteknia* [Mexico] 1:3, pp. 25-26, 1 Jan. (interview)
- 2011 "ベンジャミン・グロッサー (Benjamin Grosser)," Memi Mizukami, *SHIFT* [Japan] 2 Sep. (interview)

### **INTERVIEWS/QUOTATIONS (AS EXPERT)**

- 2016 "Worried about surveillance under Trump? Here's what to do," Alexandra Samuel, *Christian Science Monitor*, 17 Nov.
- 2015 "How will Facebook's "reactions" play with our emotions?," Matt Sheffield, *Hopes and Fears*, 13 Oct.
- 2015 "Asking the Experts: Artificial Intelligence Leaders Answer AI's Most Burning Questions (Part I)," Babak Hodjat, *Huffington Post*, 2 Sep.
- 2013 "Facebook 'Friends,' and Why We Should Lose the Scare Quotes," Rebecca Rosen, *The Atlantic*. 10 Jan.

### **JOURNAL PUBLICATIONS**

- 2017 Grosser, B. "Tracing You: How transparent surveillance reveals a desire for visibility," *Big Data & Society* (Special Issue on Veillance and Transparency), Vol 4, Issue 1, 1 Feb. DOI: 10.1177/2053951717694053
- 2016 Grosser, B. "Facebook Demetricator, 2012-present." *Leonardo*, Volume 49, Number 4, pp. 372-373.
- 2015 Grosser, B. "Privacy Through Visibility: ScareMail as an Exploit in Computational Surveillance." *Media-N* (Special Issue on Art and Infrastructures: Information), 10:3.
- 2014 Grosser, B. "What Do Metrics Want? How Quantification Prescribes Social Interaction on Facebook." *Computational Culture*, 4, Nov.

- 2014 Grosser, B. "How the Technological Design of Facebook Homogenizes Identity and Limits Personal Representation." *Hzz*, #19, Jul.
- 2006 Fried, G., Grosser, B., & Mah, C. "Virtual Microscopy: A Tool for Sample Documentation and Dissemination." *Scanning*, 28:2, 100-101.
- 2005 Cesarano, J., J. Dellinger, M. Saavedra, D. Gill, R. Jamison, B. Grosser, J. Sinn-Hanlon and M. Goldwasser. "Customization of Load-Bearing Hydroxyapatite Lattice Scaffolds." *International Journal of Applied Ceramic Technology* [1546-542X] III 2.3: 212.
- 2005 Fried, G., Grosser, B., Mau, C., Blasi, L. "Documenting Xyloplax Using a Virtual Scanning Electron Microscope." *Integrative and Comparative Biology*, 45:6, 1133.
- 1999 Kisseberth, N., G. Brauer, B. Grosser, C.S. Potter and B. Carragher. "JavaScope: A Web-Based TEM Control Interface." *Journal of Structural Biology*, 125:23, 229-234.

#### **BOOK CHAPTERS**

- 2017 Grosser, B. "Our Emulated Multi-Self," *NXS #2: Synthetic Selves* [Netherlands]. (Invited)
- 2016 Grosser, B. "Adding to Subtract: 3D Printer Recipes to Disrupt our Desire for *More*," in *The 3D Additivist Cookbook*, Ed. Morehshin Allahyari and Daniel Rourke. Amsterdam: Institute of Network Cultures, pp. 256-9. ISBN 978-94-92302-10-6.
- 2006 Grosser, B., and McDonagh, D. "Relevant Design: Enhancing Quality of Life through the Fusion of Art, Science, and Technology." *IMPACT: The Synergy of Design, Business, and Technology*. Ed. McDonagh, D. Champaign, IL: Printec. 50-53. (Invited)

#### **ANTHOLOGIES**

- 2017 Grosser, B. "Go Rando," in *Buzzademia: Scholarship in the Internet Vernacular*, Ed. Anne Cong-Huyen, Kim Brillante Knight, and Mark Marino. Published online and in print (forthcoming). (Invited)
- 2017 Grosser, B. "Go Rando," in *isthisit? #2* [UK], Aug, p. 32. Print. (Invited)
- 2017 Grosser, B. "Go Rando," part of "Reality Winners" Collection, *Library Stack*, 15 Aug. (Invited)

- 2016 Grosser, B. "ScareMail," in *Electronic Literature Collection Volume 3*, Ed. S. Boluk, L. Flores, J. Garbe, and A. Salter. Published online at <http://collective.eliterature.org> and distributed by MIT, 18 Feb. (Juried).

### **CONFERENCE PROCEEDINGS and WORKSHOP REPORTS**

- 2017 Grosser, B. "Go Rando: Resisting Emotional Surveillance with Noisy Feelings," Report from the *International Workshop on Obfuscation: Science, Technology, and Theory*, Organized by Finn Brunton and Helen Nissenbaum and funded by NSF Award SES-1642553, New York University, NY, NY. (invited)  
Available from: <http://obfuscationworkshop.io>
- 2016 Grosser, B. "Facebook Demetricator 2012-present," Proceedings of ACM SIGGRAPH 2016 Art Gallery, ACM: New York, pp. 372-374.  
doi: 10.1145/2897843.2915192 (invited).
- 2016 Grosser, B. "Computers Watching Movies," in *Art2Code*, Ed. Mat Rappaport et al. Published online at <http://v1b3.com/project/art2coe> and in print at CAA 2016, Washington, D.C. in Feb 2016 (juried).

### **MEDIA PUBLICATIONS**

- 2012 Grosser, B. "Not Pitch." on Taylor, R. *Interstice*. shh #0135. CD/Digital Distribution.
- 2004 Grosser, B. "Mandible Reconstruction Project." Animation. *Siggraph Video Review* #149, NY:ACM.
- 1997 Fossum, B. and B. Grosser. "Enhanced Processor Lifetime Through Deuterium Processing." Animation. *Siggraph Video Review* #124, NY:ACM.
- 1997 Grosser, B. "If But Or." *waveFORMATION*. Electronic Music Studios EMS 9700. CD.

### **GRANTS (EXTERNAL)**

- 2017 Faculty Associate, "REU Site: INCLUSION - Incubating a New Community of Leaders Using Software, Inclusion, innovation, interdisciplinary and Open-science," with Dan Katz et al at NCSA, National Science Foundation (NSF), \$380,036
- 2015-17 Co-PI, "MUSICA: MUSical Improvising Collaborative Agent," DARPA BAA-15-18 (Communicating with Computers), with Stevens Institute and University of Arizona, \$2,319,457

- 2007 Primary Author, "MRI: Acquisition of a Multi-Length Scale Ultra High-Resolution X-Ray Nanotomography Instrument," National Science Foundation (NSF), \$1,998,500
- 2007 PI, "Redevelopment of the Bugscope Project," Submeta Foundation, \$25,000
- 2004 Primary Author and Co-PI, "Virtual Light and Scanning Probe Microscopy Instruments for the Virtual Laboratory Project," NASA Kennedy Space Center, \$250,000
- 2004 Primary Author and Co-PI, "Acquisition of an X-Ray Microtomography Instrument for Materials Research and Education", National Science Foundation, \$220,000
- 2003 Primary Author and Co-PI, "A Virtual SEM." NASA Kennedy Space Center, \$75,000
- 2002 Primary Author and Co-PI, "A Research Grade ESEM Application." NASA Hierarchical Learning Network, \$200,000

**GRANTS (CAMPUS) (SELECTED)**

- 2016 "Autonomous Video Artist: Seeing the Machine in Human Vision," UIUC Research Board, \$16,369
- 2016 "Solo Exhibition at Galerie Charlot in Paris, France," Project Completion Grant, College of Fine and Applied Arts, UIUC, \$3,600.
- 2010 "A Collaborative Robotic Painting Machine that Enables Multidisciplinary Performance and Art Making for People with Disabilities." UIUC Research Board, with Deana McDonagh and Zack Browning, \$18,105
- 2005 "An Alternative Approach to Bone Replacement," Critical Research Initiative Grant, UIUC (Co-PI), \$97,000
- 2003 "A Rapid Prototyping Machine for Multi-Disciplinary Research," UIUC Research Board, \$25,000

**INVITED ARTIST TALKS**

- 2018 DePaul University, Chicago, IL
- 2016 Parsons The New School, Paris, France
- 2016 Acud Macht Neu, (w/ Tatiana Bazichelli), Berlin, Germany
- 2016 Embassy of the United States, Lisbon, Portugal
- 2016 Museu das Comunicações, Lisbon, Portugal

- 2016 Instituto Superior Técnico, Universidade de Lisboa, Lisbon, Portugal
- 2016 Faculdade de Ciências e Tecnologia, Universidade de Lisboa, Lisbon, Portugal
- 2016 Universidade de Aveiro, Aveiro, Portugal
- 2016 BabyCastles Gallery, New York, NY
- 2015 Galerie Charlot, Paris, France
- 2015 Science Gallery, Trinity College, Dublin, Ireland
- 2015 Dublin Art & Technology Association, CTVR, Dunlop Oriel House, Dublin, Ireland
- 2015 Athens Digital Arts Festival, Athens, Greece
- 2015 Digital Arts and Culture Program, University of Wisconsin, Milwaukee, WI
- 2015 Department of Art and Art History, Beloit College, Beloit, WI
- 2015 Contemporary Arts Festival, New Mexico State University, Las Cruces, NM
- 2012 School of Information, University of Arizona, Tucson, AZ
- 1995 Department of Music, New York University, NY
- 1995 Manhattan School of Music, NY
- 1995 Department of Music, SUNY Stony Brook, NY
- 1995 Computer Music Center, Columbia University, NY

#### **INVITED ARTIST WORKSHOPS**

- 2016 "Stat-activism," (w/ Julien Prévieux), Julius Caesar, Chicago, IL
- 2016 "[Re]composing the Web," Universidade de Lisboa, Lisbon, Portugal
- 2015 "Net Art as Artistic Research," University of Wisconsin, Milwaukee, WI
- 2014 "Archives, Algorithms, and Art," (w/ Kevin Hamilton), Visions and Voices, University of Southern California, Los Angeles, CA

#### **INVITED PANEL PRESENTATIONS**

- 2017 "Go Rando First and Ask Questions Later: Resisting Emotional Surveillance with Noisy Feelings," Obfuscating Identities and Locations Panel, *International Workshop on Obfuscation*, New York University, NY, NY, 8 Apr.
- 2013 "Facebook Demetricator and the Easing of Prescribed Sociality," Political Economies of Social Networks: Art & Practice Panel, Unlike Us: Understanding Social Media Monopolies and Their Alternatives, Institute of Network Cultures, Amsterdam, Netherlands, 21 Mar.

#### **PEER-REVIEWED CONFERENCE PRESENTATIONS**

- 2017 "The (In)visibility of Black Death: Questioning the Image on Social Media Feeds," w/ Nicole Brown, *Theorizing the Web*, New York, NY

- 2015 "Privacy Through Visibility: Disrupting NSA Surveillance With Algorithmically Generated 'Scary' Stories," *Stimulus/Response/Affect*, Oakland University, Detroit, MI
- 2015 "Privacy Through Visibility: Disrupting NSA Surveillance With Algorithmically Generated 'Scary' Stories," International Symposium on Electronic Art (ISEA), Vancouver, Canada
- 2015 "Privacy Through Visibility: Disrupting NSA Surveillance With Algorithmically Generated 'Scary' Stories," Theorizing the Web, NY, NY
- 2014 "What Do Metrics Want? Facebook Demetricator and the Easing of Prescribed Sociality," Theorizing The Web, Brooklyn, NY
- 2014 "Privacy Through Visibility: Disrupting NSA Surveillance With Algorithmically Generated 'Scary' Stories," Electronic Literature Organization, Milwaukee, WI
- 2012 "How Revealed Metrics Guide User Behavior in the Facebook Interface," User-Public-Audience: Interdisciplinary and Transnational Approaches to Research in Media and Digital Cultures, UIUC
- 2006 "The Fusion of Design and Technology to Improve Quality of Life through Universal Design," Second International Conference for Universal Design. International Association for Universal Design, International Conference Hall, Kyoto, Japan, 24 Oct. (w/ Deana McDonagh)
- 2003 "Bugscope: An Application of Remote Scientific Instrumentation in Education," National Science Foundation, Educating With Virtual Experience Workshop, National University of Ireland, Maynooth, Ireland, 5-7 Nov. (w/ Umesh Thakkar)
- 2001 "Bugscope Project Overview and Demonstration," Image and Meaning Conference Exhibition, Massachusetts Institute of Technology, Boston, MA, 13-16 May

**CURATION**

- 2017-18 "Net Art for Storage," The Wrong — New Digital Art Biennale (online)

**CONFERENCE AND WORKSHOP PRESENTATIONS**

- 2014 New Media Caucus Showcase, College Art Assoc., Columbia College, Chicago, IL
- 2012 EYEO Festival, Walker Art Center, Minneapolis, MN



## **CAMPUS PRESENTATIONS (SELECTED)**

- 2017 "Data Science in the Humanities," Panel presentation organized by Anita Chan as part of *Data Science Day* and the Illinois Data Science Initiative, 10 Oct.
- 2016 "Fooling YouTube, Modding Facebook, and Scaring the NSA: (Net) Art as Software Research," Media and Cinema Studies Brown Bag, 22 Sept.
- 2016 "Should I Live Tweet My Dissertation? Case Studies in How Faculty and Staff Share Their Research through Social Media," Panel Presentation at the University of Illinois Social Media Conference, July 22.
- 2016 "Making Calculated Moves: The Future of Mixed Methods in the Age of Computation, Reconsidered," Panel Presentation with Anita Chan, Karrie Karahalios, and Ted Underwood, organized by Nicole Brown. NCSA, 16 Mar.
- 2016 "Cyberinfrastructure Needs for the Arts at UIUC," Integrated Cyberinfrastructure Retreat, NCSA, 16 Mar.
- 2016 "What Does Software Want?," Composers Forum," School of Music, 16 Feb.
- 2015 "Critical Technology Studies at NCSA," Prairie Futures IPRH Research Cluster, Gregory Hall, 1 Dec.
- 2015 "Mail," Panel Presentation with John Randolph, Uncorked and on Topic, Krannert Center for the Performing Arts, 15 Oct.
- 2015 "What Does Software Want? Recent Artistic Projects and Research," National Center for Supercomputing Applications (NCSA), UIUC, 29 Apr.
- 2014 "Panel on 30th Anniversary of the Computer Music Project," School of Music, UIUC
- 2013 "Facebook Demetricator and the Easing of Prescribed Sociality," Krannert Art Museum, UIUC
- 2012 "What Does Software Want? Recent Projects and Research," Beckman Institute, UIUC
- 2006 "High-Resolution Multi-Dimensional Virtual Microscopy," Imaging Technology Group (ITG) Forum, Beckman Institute (BI), UIUC
- 2003 "3-D Modeling Techniques for Artificial Bone Implant Design," Materials Science Seminar, UIUC

- 2003 "An Interdisciplinary Approach to Reconstruction of the Human Mandible,"  
Bioengineering Seminar, UIUC
- 2002 "Custom Data Visualization Tools for Maya," ITG Forum, BI, UIUC

**TEACHING EXPERIENCE (SELECTED)**

- 2018 Technocultural Futurisms (Co-taught grad seminar) (upcoming)
- 2018 Net Art (upcoming)
- 2017 Interaction I
- 2017 Graduate Studio / Individual Critique
- 2016 Interaction I
- 2016 Advanced New Media Seminar
- 2015 Graduate Studio / Group Critique
- 2015 Interaction I
- 2015 Interaction II: Physical Computing
- 2015 Advanced New Media Seminar
- 2014 Sound Art
- 2014 Interaction I
- 2014 Advanced New Media Seminar
- 2014 Interaction II: Computational Art
- 2014 Net Art
- 2013 Sound Art
- 2013 Interaction I
- 2013 Interaction II: Physical Computing
- 2012 Interaction I
- 2012 Interaction II: Computational Art
- 2011 Interaction I

**OTHER RESEARCH EXPERIENCE**

- 2012 Research Assistant (Research Programmer), Re-Framing the Online Video Archive,  
National Endowment for the Humanities (NEH) Grant, UIUC
- 2010-11 Research Assistant (Creator and Developer), Interactive Robotic Painting Machine,  
Art & Design, UIUC

**REVIEW PANELS AND OTHER PEER REVIEW**

- 2016 Juror, Salvatore Martirano Composition Award
- 2012 Juror, Creative Divergents Award, Summer Showcase
- 2000-07 Reviewer, University of Illinois Campus Research Board, 2000-2004, 2006, 2007
- 2003 Review Panelist, National Science Foundation

## **CAMPUS-WIDE / CROSS-CAMPUS SERVICE**

- 2016- Member, Arts & Humanities in the Age of Big Data Conference Cmte, IPRH
- 2016- Member, Collective for the Critical Study of Technology, Unit for Criticism
- 2016- Co-Leader, Critical Technology Studies, NCSA
- 2015- Affiliate, Prairie Futures Research Cluster, IPRH
- 2015-17 Faculty IT Governance Committee, Office of the CIO
- 2016-17 Co-Leader, IPRH Reading Group on Critical Technology Studies
- 2015-16 Search Committee, Asst Prof, Music Composition/Technology, School of Music

## **DEPARTMENTAL SERVICE**

- 2017- Co-Chair, Visitors Committee, School of Art + Design
- 2015-17 Visitors Committee, School of Art + Design
- 2015-17 BFA Exhibition Committee, School of Art + Design
- 2015 Short course on Computational Art for FAA Arts Exchange (ArtsX)
- 2007 Chair, Visualization Lab Manager Search Committee, Beckman Institute
- 2006 Chair, Light Microscopist Search Committee, Beckman Institute
- 2005 Chair, Visiting Research Engineer Search Committee, Beckman Institute
- 2005 Specialist Light Microscopist Search Committee, Beckman Institute
- 2005 Visiting Microscopist Search Committee, Beckman Institute
- 2004 Senior Systems Admin. Search Committee, Institute for Genomic Biology
- 2002 Art & Technology Organizing Committee, Beckman Institute
- 2002 Chancellor's Retreat on Cross-Campus Initiatives
- 2002 Chair, Visiting Research Programmer Search Committee, Beckman Institute
- 2002 Chair, Senior Systems Administrator Search Committee, Beckman Institute
- 2002 Chair, Senior Research Programmer Search Committee, Beckman Institute
- 2001 Chair, Research Programmer Search Committee, Beckman Institute
- 2001 Chair, Systems Administrator Search Committee, Beckman Institute
- 2001 Multimedia Specialist Search Committee, Beckman Institute
- 2001 Light Microscopist Search Committee, Beckman Institute

## **PUBLIC SERVICE**

- 2005-11 City of Urbana Plan Commission
- 2007-08 City of Urbana Public Arts Task Force. Wrote portions arts policy adopted 2008.

## **PROFESSIONAL MEMBERSHIPS**

- Rhizome
- New Media Caucus
- Processing Foundation
- Electronic Literature Organization
- Electronic Frontier Foundation

## APPENDIX A: ADDITIONAL BIBLIOGRAPHY

(also see *SELECTED BIBLIOGRAPHY* section)

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