

BENJAMIN GROSSER

grosser@bengrosser.com

<https://bengrosser.com>

EDUCATION

MFA, New Media, University of Illinois at Urbana-Champaign (UIUC), USA

MM, Music Composition, University of Illinois at Urbana-Champaign

BM, Music Composition, University of Illinois at Urbana-Champaign

AWARDS, FELLOWSHIPS (SELECTED)

2020 Jury Selection, Art Division, Japan Media Arts Festival

2019-20 Fiddler Faculty Fellow, NCSA, UIUC

2018 Finalist, Net-based Award, HeK (House of Electronic Arts Basel), Switzerland

2016-17 Fellow, Center for Advanced Study, UIUC

2015 Expanded Media Award for Network Culture, Stuttgarter Filmwinter, Germany

2015 Artist Gallery Prize, Arte Laguna, Italy

2014 First Prize, VIDA Award for Art and Artificial Life, Spain (€12,000)

2014 Rhizome Net Art Grant

2012 Terminal Award

2012 Creative Divergents Award

2007 NASA Software Award

EXHIBITIONS (SELECTED)

2022 "AI: More than Human," Fernán Gómez Centro Cultural, Madrid, Spain (upcoming)

2022 "UP CLOSE," MOD., Adelaide, Australia (upcoming)

2022 "Hooked," Science Gallery, Atlanta, GA, USA (upcoming)

2021 "Software For Less," (working title), Arebyte Gallery, London, UK (upcoming)

2021 "AI: More than Human," World Museum, Liverpool, UK (upcoming)

2021 "Future Present," Broad Art Museum, East Lansing, MI, USA (upcoming)

2021 "Stuttgarter Filmwinter," Stuttgart, Germany (upcoming)

2020 "PIKSEL20," Bergen, Norway (upcoming)

2020 "Algorithmic Bias," Senne, Brussels, Belgium (upcoming)

2020 "Future Present: Design in a Time of Urgency," Science Gallery, Detroit, MI, USA

2020 "Drawing Districts," Tiger Strikes Asteroid, Greenville, SC, USA (online)

2020 "Undocumented events and object permanence," Noemata, Oslo, Norway (online)

2020 "B3 Biennial of the Moving Image," Frankfurt, Germany

2020 "Re|Search," International Symposium on Electronic Art, Montreal, Canada

2020 "Japan Media Arts Festival," Miraikan, Tokyo, Japan

2020 "ORDER OF MAGNITUDE," Telematic Media Arts, San Francisco, CA, USA (online)

2020 "GOG BOT 2020," Planetart Medialab, Enschede, Netherlands
 2020 "Real-Time Constraints," Arebyte Gallery, London, UK (online)
 2020 "SPAMM - 4BR3 4 tU4 M3NT3, D35con3c+4," Zaratan, Lisbon, Portugal (online)
 2020 "Athens Digital Arts Festival," Athens, Greece (and online)
 2020 "AI: More than Human," Groninger Forum, Groningen, Netherlands
 2020 "Commiserate Chicago," MADD Center, University of Chicago, IL, USA
 2020 "24/7," Somerset House, London, UK
 2020 "Redirect," Tiger Strikes Asteroid, Greenville, SC, USA
 2020 "TEC ART 2020: Quantum Supremacy," WORM, Rotterdam, Netherlands
 2019 "EPICENTRE," The Wrong Biennale, Centre del Carme, Valencia, Spain
 2019 "Perfect Users," The Wrong Biennale (online)
 2019 "VERY LARGE WORKS," The Wrong Biennale (online)
 2019 "#nfc dab at the wrong," The Wrong Biennale, Wroclaw, Poland
 2019 "Sous le web, la plage!," NeON Digital Arts Festival, Dundee, Scotland and online
 2019 "AI: More than Human," Barbican Centre, London, UK
 2019 "Reboot Festival," Palácio Baldaya, Lisbon, Portugal
 2019 "Portrait of Zuck," Galerie Manqué, Brooklyn, NY, USA
 2019 "Networked Disruptions / FLEFF," Ithaca College (online)
 2019 "ORDER OF MAGNITUDE," Planetart Medialab, Enschede, Netherlands
 2019 "WannaTry?," BrowserBased (various locations), Rio de Janeiro, Brazil
 2019 "TransPiksel 2019," Mexico City, Mexico and Lima, Peru
 2019 "IASIS," Tilt Platform, Loutraki, Greece
 2019 "Please don't stand in the middle of the road...," *isthisit?*, London, UK (online)
 2019 "On Screen," Arebyte Gallery, London, UK
 2019 "Self as Actor: Colonising Identity," NeMe Arts Center, Limassol, Cyprus
 2019 "Sortir du Désenchantement Numérique," Espace Multimedia Gantner, France
 2018 "Inside Intel," Logan Symposium, Goldsmiths University of London, UK
 2018 "Hooked," Science Gallery, London, UK
 2018 "Stories for a More-Than-Human World," Museum Kesselhaus, Berlin, Germany
 2018 "This Site is Under Revolution," Moscow Museum of Modern Art, Moscow, Russia
 2018 "#nfc dab Digital Art Biennale," Gol, Norway, Wroclaw, Poland, and Amsterdam, Netherlands
 2018 "PikselSavers," Byarkitekten, Bergen, Norway
 2018 "Hustle," Science Gallery, Detroit, USA
 2018 "YouTubePOOP," Slate Arts and Performance, Chicago, USA
 2018 "Textbook," Art Gene Gallery, Cumbria, UK (online) (solo)
 2018 "Expanded Media Festival," Stuttgarter Filmwinter, Stuttgart, Germany
 2018 "Gis Dejeuner Sur L'Herbe," The Wrong — New Digital Art Biennale (online)
 2018 "Dear Space," The Wrong — New Digital Art Biennale (online)
 2018 "The Right to Re-," 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!," Kunsthau Langenthal, Switzerland
 2017 "Homophily," Peripheral Forms, Portland, USA 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, USA
 2016 "Grand Instant Fiction," Galerii Umakart, Brno, Czech Republic
 2016 "PLUNC Festival," Museu das Comunicações, Lisbon, Portugal
 2016 "Interface/Landscape," Fleff 2016, Ithaca College (online)
 2016 "Something easily mistaken for nothing," Kreuzberg Pavilion, Berlin, Germany
 2016 "3459," Tom's Etching Studio, London, and Flux Factory, New York, USA
 2016 "Transhuman Motivation," Kreuzberg Pavilion, Berlin, Germany
 2016 "Data Materialities," SIGGRAPH Art Gallery, Los Angeles, USA
 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, USA
 2016 "Books London Edition," Arebyte Gallery, London, England
 2016 "Quest for Permanence," Florida Gulf Coast University, Fort Meyers, FL, USA
 2016 "Unlike," Chapelle des Augins, 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 - New Digital Art Biennale (online)
 2015 "Stimulus/Response/Affect," Oakland University, Detroit, USA
 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 (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," Filmoteca Regional, Murcia, Spain
 2015 "Terms of Service," Grand Valley State University, Allendale, MI, USA
 2015 "Arte Laguna Prize Exhibition," Telecom Italia Future Centre, Venice, Italy
 2015 "[RE]Gen New Media Festival," Elon University, Elon, NC, USA
 2015 "Terms of Service," Urban Institute for Contemporary Art, Grand Rapids, USA
 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, USA
- 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 (online)
- 2014 Electronic Literature Organization, University of Wisconsin, Milwaukee, USA
- 2014 "Viral Dissonance / Fleff 2014," Ithaca College (online)
- 2014 "Theorizing the Web," Windmill Studios, Brooklyn, USA
- 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, USA
- 2014 "Yoko Ono Fan Club," University at Buffalo, Buffalo, USA
- 2014 "COLLISION20," Boston Cyberarts Gallery, Boston, USA
- 2013 "PRISM Breakup," Eyebeam, New York, USA
- 2013 "Public Assembly," The White Building, London, UK
- 2013 "The Public Private," Sheila D. Johnson Design Center, The New School, New York, USA
- 2013 "London CryptoFestival," Goldsmiths, University of London, England
- 2013 "The Wrong - New Digital Art Biennale," Homestasis Lab (online)
- 2013 "National Self-Portrait Exhibition," 33 Contemporary, Zhou B Art Center, Chicago, USA
- 2013 "Post-Conceptual Glitter," Lawton Gallery, University of Wisconsin, Green Bay, WI, USA
- 2013 "Artificial Turf," Peanut Gallery, Chicago, USA
- 2012 "Prospectives '12, International Festival of Digital Art," Univ. of Nevada, Reno, USA
- 2012 "Seen By Systems," Land of Tomorrow, Lexington, USA (solo)
- 2012 "Speed of Reality," Spacecamp Gallery, Indianapolis, USA (solo)
- 2012 "You, I, You See," Co-Prosperity Sphere, Chicago, USA
- 2012 "Form Follows Software," Vault Gallery, Arizona State University, Phoenix, USA
- 2011 "PXL," Anka Gallery, Portland, USA
- 2011 "Artsplasia," Co-Prosperity Sphere, Chicago, USA

SCREENINGS (SELECTED)

- 2021 "CineGlobe Film Festival," CERN, Geneva, Switzerland (upcoming)
- 2020 "Plokta Film Festival," Amsterdam, Netherlands (upcoming)
- 2019 "ORDER OF MAGNITUDE," Hugh Lane Gallery, Dublin, Ireland
- 2019 "Pikselsavers," Østre - Hus for lydkunst og elektronisk musikk, Bergen, Norway
- 2018 "Résonance," Centre national d'exposition, Québec, Canada
- 2018 "Algorithmic Superstructures," IMPAKT Festival, Utrecht, Netherlands
- 2018 "Print Screen," Design Museum Holon, Holon, Israel
- 2018 "New Materialities in the Digital Age," Harlesden High Street, London, UK
- 2018 "TransPiksel CDMX," Cultural Center, Querétaro and Los14, Mexico City, Mexico
- 2018 "To Touch the Sky," National Center for Contemporary Arts, Kaliningrad, Russia
- 2018 "CYFEST 11," CYLAND MediaArtLab, St. Petersburg, Russia
- 2018 "The 8th Day | Human created Machine," Digital Arts Festival, Athens, Greece
- 2017 "CYFEST 11," Made in NY Media Center by IFP, Brooklyn, USA

- 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, USA
- 2016 "Interlude," Black Mountain College Museum + Arts Center, Asheville, NC, USA
- 2016 "VISIBLE/INVISIBLE, Art & Politics," College Art Association Conf., Washington D.C., USA
- 2015 International Symposium on Electronic Art, Vancouver, Canada
- 2015 "Jacket: Video Art," Crisp-Ellert Art Museum, St. Augustine, FL, USA
- 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, USA
- 2014 "Print Screen," Holon Mediatheque, Tel Aviv, Israel
- 2013 "CologneOFF IX: International Video Art Exhibition," Kėdainiai Museum, Lithuania

MUSIC COMPOSITION and ART PERFORMANCES (SELECTED)

- 2019 Narrations - Schermi Musicali IV, Artescienza, Goethe Institute, Rome, Italy
- 2017 *Our Emulated Multi-Self*, Athenaeum Nieuwscentrum, Amsterdam, Netherlands
- 2015 Contemporary Arts Festival, Atkinson Hall, New Mexico State Univ (NMSU), Las Cruces, NM
- 2015 *More Like This*, for two saxophonists, artificial intelligence, live electronics, and participatory audience. New Mexico State University, Las Cruces, NM
- 2014 *More Like This*, North American Saxophone Alliance Conference, UIUC (premiere)
- 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 *Head Swap*, for amplified violin and interactive robotic painting machine. Collaborative work with composer Zack Browning. Krannert Center for the Performing Arts, Urbana, IL
- 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, Tucson, AZ
- 2009 Katzin Hall, Arizona State University, Tempe, AZ
- 2002 Computer Music Festival, Michigan State University, East Lansing, MI

BIBLIOGRAPHY: BOOKS (SELECTED)

- 2020 Soon, Winnie and Geoff Cox. *Aesthetic Programming: A Handbook of Software Studies*. London: Open Humanities Press (forthcoming).
- 2020 Rasch, Miriam. *Fricție: Ethiek in tijden van dataïsme*. Amsterdam: De Bezige Bij.
- 2020 Carmi, Elinor. *Media Distortions: Understanding the Power Behind Spam, Noise, and Other Deviant Media*. New York: Peter Lang, pp. 189-90.

- 2020 Marino, Mark. *Critical Code Studies*. Cambridge: MIT Press, pp. 203, 248, 249.
- 2020 McNeil, Joanne. *Lurking: How a Person Became a User*. New York: MCD, Farrar, Straus, and Giroux, p. 274.
- 2020 Bloom, Peter. *Monitored: Business and Surveillance in a Time of Big Data*. London: Pluto Press, pp. 146, 238.
- 2019 Rettberg, Scott. *Electronic Literature*. Cambridge, UK: Polity Press, pp. 179, 181.
- 2019 Zuboff, Shoshana. *The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power*. New York: Hachette, p. 491.
- 2019 Rohlinger, Deana. *New Media and Society*. New York: New York University Press, p. 142.
- 2018 Bucher, Taina. *If...Then: Algorithmic Power and Politics*. New York: Oxford University Press, p. 12.
- 2018 Ulrik Andersen, Christian and Søren Bro Pold. *The Metainterface: The Art of Platforms, Cities, and Clouds*. Cambridge: MIT Press, pp. 29, 36-37, 187.
- 2018 Bollmer, Grant. *Theorizing Digital Cultures*. London: SAGE Publications, pp. 55-56.
- 2018 Simanowski, Roberto. *Facebook Society: Losing Ourselves in Sharing Ourselves*. New York: Columbia University Press, p. 172.
- 2018 Settle, Jaime. *Frenemies: How Social Media Polarizes America*. New York: Cambridge University Press, p. 30.
- 2018 Rasch, Miriam. *Shadowbook: Writing Through the Digital 2014-2018*. Amsterdam: Institute of Network Cultures, pp. 112, 153.
- 2018 Parraman, Carinna and Maria V. Ortiz Segovia. *2.5D Printing: Bridging the Gap Between 2D and 3D Applications*. Hoboken, NJ: John Wiley & Sons, p. 208.
- 2017 Anderson, Steve F. *Technologies of Vision: The War Between Data and Images*. Cambridge: MIT Press, pp. 0 (cover), 86, 89-90, 102, 141, 251.
- 2017 Rasch, Miriam. *Zwemmen in de Oceaan: Berichten uit een postdigitale wereld*. Amsterdam: De Bezige Bij, p. 13.
- 2017 Dörig, Raffael, Paul Feigelfeld, Claire Hoffman, Marie Lechner, Domenico Quaranta, and Felix Stalder. *Raus aus dem digitalen Unbehagen (Escaping the Digital Unease)*. Basel, Switzerland: Christoph Merian Verlag [Switzerland], pp. 96-97.
- 2017 Fuller, Matthew. *How to be a Geek: Essays on the Culture of Software*. Cambridge, England: Polity Press [UK], p. 61.
- 2017 Alter, Adam. *Irresistible: The Rise of Addictive Technology and the Business of Keeping Us Hooked*. New York: Penguin Press, pp. 285-286.
- 2017 Chen, Ming. *ArtsTrends USA: An Anthology of EPerformance*. Shanghai: Shanghai Century Publishing [China], pp. 1-10.
- 2016 Oliveira Nunes, Fábio. *Mentira de artista: arte (e tecnologia) que nos engana para repensarmos o mundo (Artists Lie: art (and technology) that deceives us to rethink the world)*. São Paulo, Brazil: Cosmogonia Elétricas, pp. 160-164.
- 2016 Contreras-Koterbay, Scott and Lukasz Mirocha. *The New Aesthetic and Art: Constellations of the Postdigital*. Amsterdam: Institute of Network Cultures, pp. 12, 152-154, 204-207.
- 2015 Smite, Rasa, Raitis Smits, and Lev Manovich. *Data Drift: Archiving Media and Data Art in the 21st Century (Acoustic Space 14)*. Riga, Latvia: RIXC [Latvia], p. 286.
- 2015 Paul, Christiane. *Digital Art*. 3rd Ed. London: Thames & Hudson, p. 248.
- 2015 Hudson, Dale and Patricia R. Zimmerman. *Thinking Through Digital Media: Transnational Environments and Locative Places*. London: Palgrave Macmillan, pp. 41, 43.
- 2012 Parraman, Carinna. *Colour In The Making*. London: Black Dog Publishing, pp. 203-205.

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- 2020 Velvick, Lauren. "Online Round-Up." *Art Monthly* [UK], Issue #439 (Sep), pp. 31-32.
- 2020 Barrilà, Silvia Anna. "I Miss My Pre-Internet Brain." *DAMN°* [Belgium], Issue #75.
- 2020 Buijs, Caroline. "Oké, Dit is Het Dus." *Flow* [Netherlands], Issue #35, p. 17.
- 2019 Gascoigne, Laura. "How capitalism killed sleep." *The Spectator* [UK], 7 Dec, p. 42.
- 2019 Bhattacharya, Shaoni. "How the world got wired." *New Scientist* [UK], 16 Nov, p. 30.
- 2019 Von Jan-Keno, Janssen and Sylvester Tremmel. "So machen Apps süchtig: Die Psycho-Tricks der App-Entwickler," *c't* [Germany], no. 22, p. 78.
- 2019 Dodds, Laurence. "Go figure, why the number's up for social media likes." *The Daily Telegraph* [UK], 6 Aug, p. 31.
- 2019 Veberg, Anders. "Vil Nulle Ut Tallene," *Aftenposten* [Norway], 6 Aug, pp. 22-23.
- 2019 Theile, Gustav Von. "Warum Instagram die Likes versteckt." *Frankfurter Allgemeine* [Germany], 29 July, p. 22.
- 2019 Pardes, Arielle. "My Life Online—Without all the Metrics," *WIRED*, Mar, pp. 26-27.
- 2018 Giesler, Martin. "Am Haken (On the Hook)." *Brand Eins* [Germany], pp. 82-86.
- 2018 van Ditmars, Alexandra. "Ons diepste innerlijk valt niet te vangen in data (Our deepest inner life cannot be captured in data) (interview w/ Miriam Rasch)." *Filosofie* [Netherlands], Feb, p. 41.
- 2017 Dürrwang, Adrian. "Das digitale Unbehagen — Die Grenzen der Freiheit im Netz (The digital unease—the limits of freedom on the net)." *Kunst Bulletin* [Switzerland], Nov.
- 2017 Kaufmann, Donat. "Blinkende Festplatten und Drucker, die spucken (Flashing Discs and Printers, which Spit)." *WoZ Die Wochenzeitung* 38 [Switzerland], 21 Sep.
- 2017 Dörig, Raffael. "Digitale Kunst / Benjamin Grosser — Go Rando, 2017." *Kunst Bulletin* [Switzerland], Sep, p. 64.
- 2017 Sims, Karl. "Harvesting Entropy." *isthisit?*, no. 1 [UK], 30 Mar, p. 59.
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- 2016 Thompson, Clive. "The Social Medium is the Message." *Wired*, 1 Feb, p. 59.
- 2016 Cianciotta, A. "Touching Software: The Enthrallment to Touch." *Neural*, no. 55 [Italy], p. 2.
- 2016 Barraud, Clément and Héloïse Morel. "To like or « unlike » ?" In *L'actualité Poitou-Charentes* no. 112, Spring, pp. 48-49.
- 2015 Röhle, Theo. "Reduktion, Reputation, Reaktivität: Ultrashorts als Least Publishable Units." In *No. 5 ultrashort | reframed*. Edited by Elke Rentemeister, Fred Truniger, Stefanie Bräuer, Robert Müller, and Ute Holl. Luzern: Hochschule Luzern [Switzerland], pp. 38-40.
- 2015 Cianciotta, Aurelio. "Computers Watching Movies, films seen from digital entities." *Neural*, no. 48 [Italy], p. 32.
- 2015 Schmidt, Christian Marc. "Data Culture." *Arcade* 33.1, Spring, pp. 40, 45.
- 2014 Benham, Tom. "Computers Go To The Movies." *Wired UK* [UK]. 6 Mar.
- 2014 Orlean, Susan. "Man and Machine: Playing games on the Internet." *New Yorker*, 10 Feb, p. 35.
- 2014 Cianciotta, Aurelio. "ScareMail, attractive email for NSA." *Neural*, no. 46 [Italy], p. 4.
- 2014 Thompson, Clive. "Station To Station." *Wired Japan*, no. 10 [Japan], Jan, p. 143.
- 2013 Zorn, Eric. "Art project adds tinge of terror to everyday email." *Chicago Tribune*, 11 Oct, p. 22.
- 2013 Thompson, Clive. "Vision Quest." *Wired* 21, no. 9, 1 Sep, pp. 138-139.
- 2013 Prudence, Paul. "Facebook Demetricator: de-quantifier of social connections." *Neural* no. 44 [Italy], p. 34.
- 2013 "The Public Private." *New Yorker*, 8 Apr, p. 14.
- 2012 Campanelli, Vito. "Beautifully Imperfect." *D'ARS Magazine*, no. 211 [Italy], 1 Oct, p. 6.

2012 Junte, Jeroen. "Make It New." *Frame*, no. 86 [UK], 1 May, p. 211.

BIBLIOGRAPHY: ONLINE and BROADCAST MEDIA (SELECTED)

- 2020 Hearing, Alice. "How to watch TikTok without the 'For You' recommendations." *Dextero* [UK], 2 Nov.
- 2020 Noyola, Carlos Alejandro. "Los robots nos quitarán el trabajo." *El Universal* [Mexico], 1 Nov.
- 2020 McNeil, Joanne. "To Understand Facebook Today, Read Its Earliest Critics." *OneZero*, 20 Oct.
- 2020 Böhl, Lukas. "Was ist Doomscrolling?" *Stuttgarter Zeitung* [Germany], 16 Oct.
- 2020 Castello, Jay. "'The Endless Doomscroller' soothes my doomsday anxieties." *Mic*, 1 Oct.
- 2020 Valladolid, Lux, Enzo Maqueira, and Ayelén Oliva. "Narraciones Extraordinarias." *Radio Provincia (Buenos Aires Public Radio)* [Argentina], 16 Sep.
- 2020 Paul, Andrew. "Doomscrolling is art now, so feel free to keep on despairing." *A.V. Club*, 6 Aug.
- 2020 Criado, Lula and Meritxell Rosell. "Editorial perspectives on digital identities and alternative realities." *CLOT Magazine* [UK], 16 Aug.
- 2020 Kimball, Whitney. "Presenting The Endless Doomscroller." *Gizmodo*, 4 Aug.
- 2020 Van der Straeten, Bart. "Miriam Rasch, Fricție: Friemelen aan Facebook. Ethiek in digitale tijden." *Knack* [Belgium], 3 Aug.
- 2020 Gaskin, Sam. "Cede Control of Your Web Browser to This High Tech Exhibition." *Oculua* [UK], 28 Jul.
- 2020 Newton, Casey. "Getting rid of QAnon won't be as easy as Twitter might think." *The Verge*, 23 Jul.
- 2020 Klein, Ezra. "From politician to priest (interview with Cyrus Habib)." On *The Ezra Klein Show* (podcast), *Vox Media*, 27 May 2020. 1:49:33-1:50:00.
- 2020 Xavier de la Porte. "Mark Zuckerberg est-il un génie ?" *Le code a changé, France Inter (Radio France)* [France], 14 May.
- 2020 Carriero, Marcello. "Il capitalismo della sorveglianza. Dati, privacy e controllo nel saggio di Shoshana Zuboff." *Artribune* [Italy], 14 May.
- 2020 Caregari, Luc. "Exposition digitale : Grains digitaux." *WOXX* [Luxembourg], 14 May.
- 2020 Leone, Alessandro. "Cuatro canales en 'streaming' para una selección de lo mejor del arte digital." *El País* [Spain], 6 Apr.
- 2020 Cynkier, Maria. "Time in the Age of Capitalist Desire." *Furtherfield*, 16 Jan.
- 2020 Dalley, Jan. "24/7 at Somerset House." *Financial Times*, 7 Jan.
- 2019 Küchemann, Fridtjof. "Instagräm dich doch!" *Frankfurter Allgemeine (FAZ)* [Germany], 5 Dec.
- 2019 Millán, Víctor. "Facebook e Instagram se quedan sin 'me gusta': qué hay detrás de la medida." *Hipertextual* [Spain], 23 Nov.
- 2019 Zonca, G. "24/7 una mostra ci urla che è ora di spegnare la luce." *La Stampa* [Italy], 16 Nov.
- 2019 Kühl, Eike. "Mehr Liebe, weniger Likes." *Die Zeit* [Germany], 12 Nov.
- 2019 Cumming, Laura. "24/7: A Wake-Up Call for Our Non-Stop World review – in search of lost time," *The Guardian* [UK], 10 Nov.
- 2019 Lothian-McLean, Moya. "Have We Gone Too Far to Ever Switch Off?," *VICE*, 10 Nov.
- 2019 Williams, Megan. "24/7 at Somerset House examines the perils of non-stop culture." *Creative Review* [UK], 30 Oct.
- 2019 Kik, Agata. Barbican 'AI: More than Human' – artificial agency, determinism and delusion of the cognitive self." *CLOT Magazine* [UK], 5 Oct.
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- 2019 "D'on va sorgir la idea d'amagar els likes i els retuits?" *EL 9 NOU* [Spain], 17 Sep.
- 2019 Anh, Tjinh. "Mạng xã hội và tương lai không còn 'like'." *Tuổi Trẻ* [Vietnam], 9 Sep.
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- 2019 García Álvarez de Toledo, Juan. "¿Y si no supieras cuántos likes ha tenido este artículo? La 'desmetrización' de las redes sociales," *Xataka* [Spain], 9 Sep.
- 2019 Theile, Gustav Von. "Auch auf Facebook könnten die Likes Bald verschwinden." *Frankfurter Allgemeine* (FAZ) [Germany], 9 Sep.
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MEDIA INTERVIEWS as SUBJECT (FILM, TV, RADIO, PRINT, WEB)

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- 2020 “New website aims to help you cutback on ‘doomscrolling’,” radio interview with Michael Dobuski, *ABC News*, 12 Sep.
- 2020 “Conversation 33,” podcast interview with Simone Salis, *2343.org*, 8 Jan.
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- 2019 “I social e la guera dei numeri,” print magazine interview with Valentina Tanni, *Artribune Magazine* [Italy], no. 52 (Nov/Dec), p. 75.
- 2019 “Culture File: Order of Magnitude,” radio interview with Luke Clancy, *RTE* (Ireland Public Radio) [Ireland], 7 Nov.
- 2019 “Culture File: Mindful Facebooking,” radio interview with Luke Clancy, *RTE* (Ireland Public Radio) [Ireland], 6 Nov.
- 2019 “In Conversation w/ Ben Grosser,” magazine interview w/ Matthew Janney, *Tank* [UK], 16 Sep.
- 2019 “A Social Media Feed Without ‘Likes’,” radio interview by Brian Mackey, *WILL AM 580*, 6 Aug.
- 2019 “Social Media Sans Metrics: One Artist’s Quest to Hide ‘Likes’,” broadcast television interview by Phil Ponce, “Chicago Tonight,” *PBS* (Public Television Chicago WTTW), 5 Aug.
- 2019 “Ben Grosser, understanding the perception of social media,” interview by Lidia Ratoi, *CLOT Magazine* [UK], 8 Jan.
- 2018 “¿Cuántas veces has mirado tu teléfono mientras lees esta entrevista a Ben Grosser?,” interview by Adriana Conde, *Joia* [Chile], 9 Nov.
- 2018 “Social Media-Fallen,” radio interview by Anna Masoner, *Radio Österreich 1* (Austrian Public Radio) [Austria], 30 Mar.
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- 2017 “The loneliness of a ‘like’,” interview by Spyros Zonakis, *Shedia* [Greece], 27 Dec.
- 2017 “Comfortably Numb: An interview with Angela Washko, Ben Grosser, and Man Bartlett,” interview by Filippo Lorenzin, *Curating the Contemporary*, 14 Mar.
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- 2017 “Obfuscate Your Feelings on Facebook and Defeat Its Algorithms in the Process,” interview by Régine Debatty, *We Make Money Not Art*, 13 Feb.
- 2016 “Saturday Morning,” radio interview by Kim Hill, *Radio New Zealand* [New Zealand], 8 Oct.
- 2016 “I SPY (With My Five Eyes),” documentary film interview by Justin Pemberton (director), about the Five Eyes Surveillance Alliance [New Zealand], 6 Oct.
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- 2016 “Artist Profile: Ben Grosser,” interview by Sara Baird, *The Media Arts Project*, 17 Mar.
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- 2015 “Ko računalniki gledajo filme,” interview by Natalija Majsova, *RTV Slovenia* [Slovenia], 22 Nov.
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INTERVIEWS/QUOTATIONS as EXPERT

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JOURNAL PUBLICATIONS

- 2019 Grosser, Benjamin. "Go Rando." *Hyperrhiz: New Media Cultures* (Special issue on Buzzademia: Scholarship in the Internet Vernacular), Issue 21. <http://hyperrhiz.io/hyperrhiz21/bots-and-toys/2-go-rando.html>
- 2017 Grosser, Benjamin. "Our Emulated Multi-Self." *NXS* (Synthetic Selves) [Amsterdam] no. 2 (Fall 2017). Invited.
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BOOK CHAPTERS

- 2020 Lovink, Geert and Ben Grosser. "Platform Resistance in the Age of Platform Capitalism." *NO Rhetoric(s). Versions and Subversions of Resistance in Contemporary Global Art*, edited by Sara Alonso Gómez, Isabel Piniella, and Elena Rosauero. Zurich: Diaphanes AG. (forthcoming)
- 2020 Grosser, Ben and Geert Lovink. "A Dialogue with Ben Grosser." In *Video Vortex #3: Inside the YouTube Decade*, edited by Geert Lovink and Andreas Treske. Amsterdam: Institute of Network Cultures, pp. 100-113.
- 2016 Grosser, Benjamin. "Adding to Subtract: 3D Printer Recipes to Disrupt our Desire for More." In *The 3D Additivist Cookbook*, edited by Morehshin Allahyari and Daniel Rourke, 256-9. Amsterdam: Institute of Network Cultures. <http://additivism.org/cookbook>.
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ART/MUSIC ANTHOLOGIES and EDITED COLLECTIONS (SELECTED)

- 2019 Grosser, Benjamin. "You like my like of your like of my status." In *Wordhack Anthology: 2014-2019*, July 2019, edited by Todd Anderson. New York: Babycastles, digital. <https://todddwords.itch.io/wordhack-anthology>. Invited.
- 2019 Grosser, Benjamin. "Safebook." In *CSPA Quarterly (The Center for Sustainable Practice in the Arts)* Issue 25, Summer 2019, edited by Ryan Thompson, pp. 17-21. Invited.
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- 2017 Grosser, Benjamin. "Go Rando." In *Library Stack* ("Reality Winners" Collection), edited by Benjamin Tiven, 155-56, 158-59. p. 15. August. Invited.
- 2017 Grosser, Benjamin. "Go Rando." In *isthisit?* no. 2 [UK], edited by Bob Bicknell-Knight, p. 32. August. Invited.
- 2016 Grosser, Benjamin. "ScareMail." In *Electronic Literature Collection Volume 3*, edited by Stephanie Boluk, Leonardo Flores, Jacob Garbe, and Anastasia Salter. 18 February. <http://collection.eliterature.org/3/>. Juried.
- 2012 Grosser, Benjamin. "Not Pitch." Recording by Rhonda Taylor. Track 8 on *Interstice*. shh 0135. CD/Digital Distribution. Invited.

WORKSHOP REPORTS and CONFERENCE PROCEEDINGS

- 2017 Grosser, Benjamin. "Go Rando: Resisting Emotional Surveillance with Noisy Feelings." Report from the *International Workshop on Obfuscation: Science, Technology, and Theory*, New York University, New York, NY. Edited by Finn Brunton and Helen Nissenbaum, 55-57. 2017. Invited.
- 2016 Grosser, Benjamin. "Computers Watching Movies." In *Art2Code*, edited by Mat Rappaport, *College Art Association*, Washington, DC. February 2016. <http://v1b3.com/project/art2code/>.
- 2016 Grosser, Benjamin. "Facebook Demetricator 2012-present." In *Proceedings of ACM SIGGRAPH 2016 Art Gallery*, ACM: New York, 372-374. 2016. DOI: 10.1145/2897843.2915192.

INVITED ARTIST TALKS

- 2020 University of Art, Linz, Austria (upcoming)
- 2020 Willem de Kooning Academy, Rotterdam, Netherlands (upcoming)
- 2020 Telematic Media Arts, San Francisco, CA, USA
- 2020 Athens Digital Arts Festival, Athens, Greece
- 2019 National College of Art and Design, Dublin, Ireland
- 2019 University of Michigan, Ann Arbor, MI, USA
- 2018 Aarhus University, Aarhus, Denmark
- 2018 DePaul University, Chicago, IL, USA
- 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, USA
- 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, USA
- 2015 Department of Art and Art History, Beloit College, Beloit, WI, USA
- 2015 Contemporary Arts Festival, New Mexico State University, Las Cruces, NM, USA
- 2012 School of Information, University of Arizona, Tucson, AZ, USA

INVITED ARTIST WORKSHOPS

- 2020 “Seeing What Software Wants,” Science Gallery, Detroit, MI (upcoming)
- 2019 “Digital Self Defence,” Hugh Lane Gallery, Dublin, Ireland
- 2018 “Recomposing the Web,” Aarhus University, Aarhus, Denmark
- 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

- 2020 “The Power of Facebook,” *The Hmm*, Amsterdam, Netherlands, 18 Nov (online)
- 2020 B3 Biennial of the Moving Image, Frankfurt, Germany
- 2020 “Artistic Practice and AI,” *Real-Time Constraints*, Arebyte Gallery, London, UK, 6 Aug. (online)
- 2019 “Software Recomposition as Method: What hiding metrics on Facebook uncovers about algorithmic culture and user automation,” *Ascend: Artistic strategies for engagement with data politics*, National College for Art and Design, Dublin, Ireland, 29 Aug.
- 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, New York, NY, 8 April.
- 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 March.

CONFERENCE PRESENTATIONS (PEER-REVIEWED)

- 2017 Brown, Nicole and Grosser, Benjamin. “The (In)visibility of Black Death: Questioning the Image on Social Media Feeds.” Presentation at *Theorizing the Web*, Museum of the Moving Image, New York, NY. 8 April.
- 2015 Grosser, Benjamin. “Privacy Through Visibility: Disrupting NSA Surveillance With Algorithmically Generated ‘Scary’ Stories.” Presentation at *Stimulus/Response/Affect*, Oakland University, Detroit, MI, 17 October.
- 2015 Grosser, Benjamin. “Privacy Through Visibility: Disrupting NSA Surveillance With Algorithmically Generated ‘Scary’ Stories.” Presentation at the *International Symposium on Electronic Art (ISEA)*, Simon Fraser University, Vancouver, Canada, 17 August.
- 2015 Grosser, Benjamin. “Privacy Through Visibility: Disrupting NSA Surveillance With Algorithmically Generated ‘Scary’ Stories.” Presentation at *Theorizing the Web*, Museum of Contemporary Photography, New York, NY. 7 April.
- 2014 Grosser, Benjamin. “What Do Metrics Want? Facebook Demetricator and the Easing of Prescribed Sociality.” Presentation at *Theorizing The Web*, Brooklyn, NY. 25 April.
- 2014 Grosser, Benjamin. “Privacy Through Visibility: Disrupting NSA Surveillance With Algorithmically Generated ‘Scary’ Stories.” Presentation the *Electronic Literature Organization Conference*, University of Wisconsin, Milwaukee, WI, 19 July.

- 2012 Grosser, Benjamin. "How Revealed Metrics Guide User Behavior in the Facebook Interface." Presentation at *User-Public-Audience: Interdisciplinary and Transnational Approaches to Research in Media and Digital Cultures*, University of Illinois, Urbana, IL, 5 October.

CONFERENCE PROCEEDINGS and WORKSHOP REPORTS

- 2017 Grosser, Benjamin. "Go Rando: Resisting Emotional Surveillance with Noisy Feelings." Report from the *International Workshop on Obfuscation: Science, Technology, and Theory*, New York University, New York, NY. Edited by Finn Brunton and Helen Nissenbaum, pp. 55-57. 2017. Invited. <http://obfuscationworkshop.io>.
- 2016 Grosser, Benjamin. "Facebook Demetricator 2012-present." In *Proceedings of ACM SIGGRAPH 2016 Art Gallery*, ACM: New York, pp. 372-374. 2016. DOI: 10.1145/2897843.2915192.
- 2016 Grosser, Benjamin. "Computers Watching Movies." In *Art2Code*, edited by Mat Rappaport, *College Art Association*, Washington, DC. February 2016. <http://v1b3.com/project/art2code/>.

CURATION

- 2020 "Ben Grosser Presents," *The Wrong TV*, Apr 6-15. Invited.
- 2018-19 The Wrong Council, *The Wrong — New Digital Art Biennale* (co-organizing *The Wrong 2019-20*)
- 2017-18 "Net Art for Storage," *The Wrong — New Digital Art Biennale* (online), 1 Nov - 30 Jan. Invited. <https://netartforstorage.solutions>

GRANTS: EXTERNAL (SELECTED)

- 2017-19 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, with Kelland Thomas (PI) and Clay Morrison (Co-PI). "MUSICA: MUSical Improvising Collaborative Agent," DARPA BAA-15-18 (Communicating with Computers), with Stevens Institute (lead institution), Univ. of Arizona, and UIUC. \$2,319,457 total award.

GRANTS: CAMPUS (SELECTED)

- 2016-17 "Autonomous Video Artist: Seeing the Machine in Human Vision," UIUC Research Board, \$16k.
- 2016 "Solo Exhibition at Galerie Charlot in Paris, France," Project Completion Grant, UIUC, \$3k.

ACADEMIC AND PROFESSIONAL APPOINTMENTS (SELECTED)

University of Illinois at Urbana-Champaign (UIUC):

- 2019- Associate Professor, New Media, School of Art + Design
- 2015-19 Assistant Professor, New Media, School of Art + Design
- 2015- Associate Professor* (0%), National Center for Supercomputing Applications (NCSA)
- 2017- Associate Professor* (0%), Unit for Criticism and Interpretive Theory
- 2018- Associate Professor* (0%), School of Information Sciences
- 2001-08 Director (Co-Director '01-06), Imaging Technology Group, Beckman Institute

*Assistant Professor (0%) from 2015-19, Associate from 2019-present

COURSES TAUGHT (SELECTED)

Net Art
Sound Art
Interaction
Computational Art
Physical Computing
Advanced New Media Seminar
Graduate Studio / Group Critique
Graduate Studio / Individual Critique
Technocultural Futurisms (Co-taught graduate seminar)

TEACHING AWARDS and HONORS

2011-20 Placement on the *List of Teachers Ranked Excellent by their Students*, UIUC (every semester)
2013 Teaching Excellence Award, UIUC

PROFESSIONAL MEMBERSHIPS

Rhizome
New Media Caucus
Processing Foundation
Electronic Frontier Foundation