Contributors

Roy Ascott is the founding director of the international research network Planetary Collegium (CAiiA-STAR), Professor of Technoetic Arts at the University of Plymouth (England), and Adjunct Professor in Design/Media Arts at the University of California at Los Angeles. He conducts research in art, technology, and consciousness and edits *Technoetic Arts.* He pioneered the use of cybernetics and telematics in art at the Venice Biennale and Ars Electronica, among others. His most recent publication is *Telematic Embrace: Visionary Theories of Art Technology and Consciousness,* edited by Edward A. Shanken (University of California Press, 2003). The address of his Web site is <http://www.planetary-collegium.net/people/detail/ra>.

Anna Freud Banana began her art career producing batik fabrics and wall hangings but switched to conceptual/performance work with her *Town Fool Project* in 1971. Through the *Banana Rag* newsletter, she discovered the International Mail Art Network (IMAN) which supplies her with banana material, a sense of community, and affirmation of her conceptual approach. Whether publishing or performing, her intention is to activate her audience and to question authorities and so-called sacred cows in a humorous way. International Performance/Events and exhibitions on walls, from 1975 to present, are detailed at <http://users.uniserve.ca/~sn0958>.

Tilman Baumgärtel is a Berlin-based independent writer and critic. His recent publications include *Games. Computerspiele von KünstlerInnen Ausstellungskatalog* (Games. Computergames by artists. Exhibition Catalogue) (2003); *Install.exe: Katalog zur ersten Einzelausstellung des Künstlerpaars Jodi bei Plug-In,*

Basel, Büro Friedrich, Berlin, und Eyebeam, New York (Catalogue for the first solo show of the art duo Jodi at Plug-In, Basel, Büro Friedrich, Berlin, and Eyebeam, New York) (2002); *net.art 2.0 Neue Materialien zur Netzkunst / net.art 2.0* (New Materials toward Art on the Internet) (2001); *net.art Materialien zur Netzkunst* (2nd edition, 2001); *lettische Ausgabe: Tikla Maksla* (2001).

John Bischoff is a composer and electronic musician and is Studios Coordinator at the Center for Contemporary Music at Mills College. He is coauthor of a previous chapter on the League of Automatic Music Composers that appears in *Foundations of Computer Music* (MIT Press, 1985). His music is available on Lovely Music, Frog Peak Music, Centaur, 23Five, and Artifact Recordings. The address of his Web site is <www.johnbischoff.net>.

Reinhard Braun is a freelance author of many publications, lectures, and scholarly works, as well as curator of numerous exhibition projects, on the history and theory of photography and media. He has collaborated on many projects with artists in the field of media. Currently, he is head of the association MiDiHy <http://midihy.org>, which has launched several projects on the cultural impact of media technology. The address of his Web site is <http://braun.mur.at>.

Chris Brown is a composer, pianist, and electronic musician who is also the Co-Director of the Center for Contemporary Music at Mills College in Oakland, California. He has released recordings of his music on Tzadik, Ecstatic Peace, Sonore, and Artifact Recordings. The address of his Web site is www.cbmuse.com.

Melody Sumner Carnahan is author of three story collections and a biography and is a founding editor of Burning Books. For the past twenty years, she has worked with composers and artists, providing texts for live performance, audio recordings, film, and video. She has received commissions and awards from artists and organizations including New American Radio, the Australian Broadcasting Corporation, Experimental Intermedia Foundation, and the National Endowment for the Arts, as well as an Independent Publishers Award for Audio-Fiction for *The Time Is Now.* Further information is available at <www.burningbooks.org>.

Annmarie Chandler is Director of the Emerging Field in New Media and Digital Culture at the University of Technology in Sydney. She is a researcher in the media arts and develops cross-disciplinary educational programs in the digital arts and sciences.

Sean Cubitt is Professor of Screen and Media Studies at the University of Waikato in New Zealand. He has published widely on contemporary arts, media, and culture. He is the author of *Timeshift* (1991), *Videography* (1993), *Digital Aesthetics* (1998), *Simulation and Social Theory* (2001), and *The Cinema Effect* (2004) and coeditor of *Against the Grain: The Third Text Reader* (2002) and *Aliens R Us: The Other in Science Fiction Cinema* (2002).

Jesse Drew is a media artist, writer, and educator whose work seeks to challenge the complacent relationship between the public and new technologies. He is currently Associate Director of Technocultural Studies at the University of California at Davis. The address of his Web site is www.redrocket media.com

Johanna Drucker is the Robertson Professor of Media Studies at the University of Virginia. Her published titles include *Theorizing Modernism* (Columbia University Press), *The Visible Word* (University of Chicago), and *The Century of Artists' Books* (Granary Books).

María Fernández is an art historian whose interests center on postcolonial studies, electronic media theory, Latin American art, and the intersections of these fields. She received her Ph.D. from Columbia University, New York, in 1993. She has published essays in numerous journals, including *Art Jour-*

nal, Third Text, nparadoxa, Fuse, and *Mute.* With Faith Wilding and Michelle Wright she edited the anthology *Domain Errors: Cyberfeminist Practices* published by Autonomedia in 2002. She teaches in the Department of the History of Art at Cornell University.

Ken Friedman is Professor of Leadership and Strategic Design at the Norwegian School of Management in Oslo and at Denmark's Design School in Copenhagen, where he works on knowledge economy issues as well as philosophy and theory of design. He has published articles and books on management and organization, information science, and art. He is also a practicing artist and designer who was active in the international laboratory of designers, artists, and architects known as Fluxus.

Kit Galloway was a member of the legendary European multimedia troupe VIDEOHEADS. He has exhibited at the Biennial de Paris at the Musee d'Art Moderne in Paris, the American Culture Center in Paris, the National Museum of Modern Art in France, Experimental 5 at the Cinematique Royale de Belge in Belgium, and the Serpentine Gallery in Great Britain. He is cofounder of Electronic Cafe International.

Andrew Garton is a composer/producer who worked extensively on the establishment of early Internet-related services in Australia, the Pacific Islands, and Southeast Asia. He is cofounder and Artistic Director of Toy Satellite, a nonprofit multidisciplinary arts collective. He is also a Director of the Australian-based Community Communications Online and council member of the global Association for Progressive Communications. His Web sites are <http://www.toysatellite.org/agarton/> and Community Communications Online (c2o) <http://www.c2o.org/>.

Heidi Grundmann has worked as cultural reporter, art and theater critic, editor, and program producer at the ORF (Austrian National Radio/Television) since the 1970s. In 1987 she created the radio program *KUNSTRADIO-RADIOKUNST* (original artworks for radio). She has been involved in many telematic art projects and has organized and curated several international symposia and exhibitions related to art practice in the electronic media, especially radio, TV, and the Internet. She lectures and writes on art and new media and has been the editor of several publications in these areas, such as *Art & Telecommunication.*

John Held, Jr., directs Modern Realism Gallery and Archives in San Francisco, California, which speciales in relics and documents of the twentieth-century avant-garde. He has prepared Mail Art collections for the Getty Research Library in Los Angeles and the Museum of Modern Art in New York. His papers are in the Archives of American Art at the Smithsonian Institution in Washington, D.C. He is the author of *Mail Art: An Annotated Bibliography* (Scarecrow Press, 1991).

Don Joyce is a member of Negativland, which has been recording music/audio/collage works since 1979, producing a weekly three-hour radio show (*Over The Edge*) since 1981, hosting a World Wide Web site since 1995, and performing live on occasional tours throughout the United States and Europe. In 1984, Negativland coined the term *culture jamming,* a phrase often used to describe the work of many different media artists and activists. The address of Negativland's Web site is <www.negativland.com>.

Tetsuo Kogawa is Professor of Communication Studies in Tokyo Keizai University's Department of Communications and is known for his blend of criticism, performance, and activism. He introduced free radio in Japan and has written over thirty books on media culture, film, city and urban space, and micropolitics. The address of his Web site is <http://anarchy.k2.tku.ac.jp>.

Norie Neumark is Associate Professor of Media Arts and Production at the University of Technology in Sydney. She is a new media and sound and radio artist and theorist. She collaborates on installations, net art works, and CD Roms as part of Out-of-Sync <www.out-of-sync.com>. Her sound and new media works, including *Shock in the Ear,* have won awards and been exhibited in Australia, Europe, and the United States.

Simone Osthoff is Assistant Professor of Critical Studies in the School of Visual Arts at Pennsylvania State University. A Fulbright Scholar in 2003, her publications include chapters in *Women, Art, and Technology,* edited by Judy Malloy (MIT Press, 2003); *Corpus Delecti: Performance Art of the Americas,* edited by Coco Fusco (Routledge, 2000); and *Diaspora and Visual Culture,* edited by N. Mirzoeff (Routledge, 2000).

Stephen Perkins is the curator and director of the Lawton Gallery at the University of Wisconsin–Green Bay. He recently received his Ph.D. in art history from the University of Iowa, Iowa City, with a dissertation titled *Artists' Periodicals and Alternative Artists' Networks: 1963–1977.* Recent publications include "Fluxus Periodicals: Constructing a Conceptual Country," *Performance Research,* 7(3), 2002, UK.

Sherrie Rabinowitz co-founded Optic Nerve, one of the earliest experimental video production groups. She is a producer of award-winning videos and has exhibited at the National Video Festival in Washington, D.C.; the New York Avant Garde Festival; KQED-PBS Television in San Francisco; the Berlin Film Festival; and the American Culture Center in Paris. She began a lifelong collaboration with Kit Galloway in telecommunication art in 1975. In 1987, they cofounded the Electronic Cafe International <http://www.ecafe.com>, which has produced a long-range series of pioneering tele-collaborative and network-based art and community projects. They both received Guggenheim Fellowships in 1999.

Craig Saper is Professor and Coordinator of the Texts and Technology doctoral program <textsandtech.org> at the University of Central Florida. He has published two books: *Artificial Mythologies: A Guide to Cultural Invention* (1997) and *Networked Art* (2001). Other recent publications appear in *Directed by Allen Smithee* (2001), *Deleuze and Space* (2004), *Journal of Religious and Cultural Studies,* and *Rhizomes.net.* Further information is available at <http://www.textsandtech.org>.

Owen Smith is a Professor of Art History and Digital Art at the University of Maine in Orono, where he is also Director of the New Media Program. He is a specialist in alternative art forms and has a particular interest in all things Fluxus. In 1998, he published the first full historical consideration of early Fluxus, *Fluxus: the History of an Attitude,* and more recently coedited a special issue of *Performance Research* devoted to Fluxus (Vol. 7, no. 3, September 2002). His own artworks have been exhibited widely and can be seen on-line at <http://www.ofsmith.com>.