

# Golan Levin

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## Curriculum Vitae, Autumn 2007

**Golan Levin** develops artifacts and experiences which explore supple new modes of reactive expression. His work focuses on the design of systems for the creation, manipulation and performance of simultaneous image and sound, as part of a more general inquiry into the formal language of interactivity, and of non-verbal communications protocols in cybernetic systems. Through performances, digital artifacts, and virtual environments, often created with a variety of collaborators, Levin applies creative twists to digital technologies that highlight our relationship with machines, make visible our ways of interacting with each other, and explore the intersection of abstract communication and interactivity. Identified by *Technology Review* as one of the world's "Top 100 Innovators Under 35," and dubbed by *El Pais* as "one of the most brilliant figures in contemporary audiovisual art," Levin has exhibited widely in Europe, America and Asia.

Levin's work combines equal measures of the whimsical, the provocative, and the sublime in a wide variety of online, installation and performance media. He is known for the conception and creation of *Dialtones* [2001], a concert whose sounds are wholly performed through the carefully choreographed dialing and ringing of the audience's own mobile phones, and for interactive information visualizations like *The Secret Lives of Numbers* [2002] and *Dumpster* [2006], which offer novel perspectives onto millions of online communications. Previously, Levin received awards in the Prix Ars Electronica and elsewhere for his *Audiovisual Environment Suite* [1999] software and its accompanying audiovisual performance, *Scribble* [2000]. Other major projects from recent years include *Re:MARK* [2002], *Messa di Voce* [2003], *The Manual Input Sessions* [2004], *Scrapple* [2005] and *Ursonography* [2005]; these performance and installation works use augmented-reality technologies to create multi-person, real-time visualizations of their participants' speech and gestures. Levin is now in the preliminary research phase of a new body of work, which centers about interactive robotics, machine vision, and the theme of gaze as a primary new mode for human-machine communication.

Levin's work has been exhibited at the Whitney Biennial, the New Museum of Contemporary Art, the Kitchen, and the Neuberger Museum, all in New York; Ars Electronica in Linz, Austria; The Museum of Contemporary Art in Taipei, Taiwan; the InterCommunication Center in Tokyo, Japan; and the ZKM in Karlsruhe, Germany, among other venues. His funding credits include grants from Creative Capital, NYSCA, the Rockefeller MAP Fund, The Greenwall Foundation, the Langlois Foundation, and the Arts Council England. Levin received undergraduate and graduate degrees from the MIT Media Laboratory, where he studied with John Maeda in the Aesthetics and Computation Group. Between degrees, he worked for four years as an interaction designer and research scientist at Interval Research Corporation. Presently Levin is Associate Professor of Art at Carnegie Mellon University; his work is represented by the bitforms gallery, New York City.

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## Golan Levin: One-Page Summary of Curriculum Vitae

### Employment / Teaching:

**Carnegie Mellon University**, Pittsburgh, PA.

Assistant Professor of Electronic Time-Based Art, School of Art, College of Fine Arts.

Tenure-track, January 2004 to present. Active in developing curricula for interactive media.

### Education:

**Massachusetts Institute of Technology**, Cambridge, MA.

Master of Science in Media Arts and Sciences, Media Laboratory, August 2000.

Bachelor of Science in Art and Design, June 1994. Minor in Music Theory and Composition.

### Selected Exhibitions (2004-):

*Emoção Art.ficial 3.0 Biennial*, Itaú Cultural Institute, São Paulo, Brazil. 7/2006.

*Whitney Museum Artport and Tate Online*, Net Art Commission, 2/2006.

*Software Art*, DeCordova Museum and Sculpture Park, Boston. 1/2006.

*Tokyo Digital Arts Festival*, Tokyo, Japan. 12/2005.

*Generator.X.Exhibition*. National Museum of Art, Architecture and Design, Oslo. 9/2005.

*Rhizome ArtBase 101*, New Museum of Contemporary Art, NYC. 6/2005.

*ElectroScape*. Duolun Zendai Art Museum, Shanghai, China. 6/2005.

*OneDotZero9*. Institute for Contemporary Art, London. 5/2005.

*New Media: What*. Neuberger Museum of Art, Purchase, New York. 3/2005.

*You Are Here: The Design of Information*. Design Museum, London. 2/2005.

*Art meets Media: Adventures in Perception*, NTT InterCommunicationsCenter, Tokyo, Japan. 1/2005.

*The Algorithmic Revolution: On the History of Interactive Art*. ZKM, Karlsruhe, Germany. 10/2004.

*Prix Ars Electronica*. O.K. Centrum Gegenwarts Kunst, Linz, Austria. 9/2004.

*Interactions/Art and Technology*. American Museum of the Moving Image, NYC. 5/2004.

*Digital Sublime*. Museum of Contemporary Art, Taipei, Taiwan. 5/2004.

*Whitney Biennial 2004*. Whitney Museum of American Art, NYC. 3/2004.

### Selected Performances (2004-):

*Scribble and Scrapple* at 49th San Francisco International Film Festival. 4/2006.

*Ursonography, Scrapple, The Manual Input Sessions* at Ultrasound, Huddersfield, England. 11/2005.

*Ursonography* at Ars Electronica Festival. 9/2005.

*The Manual Input Sessions* at RomaEuropa Festival, Rome, Italy. 11/2004.

*Messa di Voce* at Poetry International Festival 2004, Royal Festival Hall, London. 10/2004.

*The Manual Input Sessions* at Ars Electronica Festival. Linz, Austria. 9/2004.

*The Manual Input Sessions* at The Kitchen, NYC. 4/2004.

### Selected Honors and Awards (2004-):

Artist's Grant, Emerging Fields Category, Creative Capital Foundation. 1/2006.

Elected as WTN Fellow, Arts Category, 2005 World Technology Awards. 6/2005.

TR100, Technology Review's "100 Top Young Innovators Under 35", 10/2004.

Honorable Mention, Interactive Art, Prix Ars Electronica 2004. 9/2004.

### Selected Press and Reviews (2004-):

Blais, Joline and Ippolito, John. *The Edge of Art*. Thames and Hudson, 2005.

Cameron, Andy. *IdN-04: The Art of Experimental Interaction Design*. IdN, Hong Kong. 2004.

Duckworth, William. *Virtual Music: How the Web Got Wired for Sound*. Routledge, 2005.

Greene, Rachel. *Internet Art*. Thames and Hudson, 2004.

Manovich, Lev. "Social Data Browsing." *Tate Online*, 2/14/2006.

Paul, Christiane. *Digital Art (World of Art)*. Thames and Hudson, 2004.

Tan, Tori. "Golan Levin: Interview." *XFUNS 13*. IdN Publishing, Hong Kong. 7/2004.

Tribe, Mark and Reena Jana. *New Media Art*. Taschen Verlag Basic Art Series. 4/2006.

Wands, Bruce. *Art of the Digital Age*. Thames and Hudson, 2005.

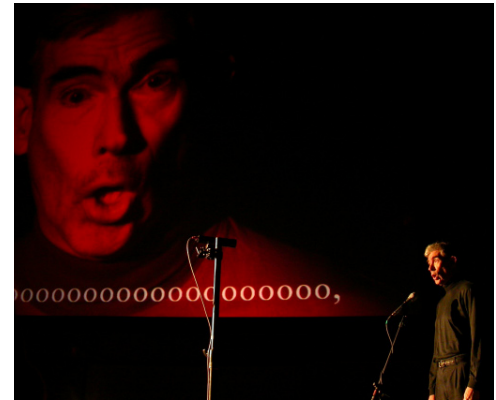
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## Summaries of Major Projects:

***The Dumpster*** (2006: Golan Levin, Kamal Nigam and Jonathan Feinberg) is an interactive online visualization that attempts to depict a slice through the romantic lives of American teenagers. Using real postings extracted from millions of online blogs, visitors to the project can surf through tens of thousands of specific romantic relationships in which one person has “dumped” another. The project’s graphical tools reveal the astonishing similarities, unique differences, and underlying patterns of these failed relationships, providing both peculiarly analytic and sympathetically intimate perspectives onto the diversity of global romantic pain.



***Ursonography*** (2005: Jaap Blonk and Golan Levin) is a new interpretation of Kurt Schwitters’ *Ursonate* (Sonate in Urlauten), a masterpiece of 20th Century concrete poetry in which speech is reduced to its most abstract and musical elements. Dutch sound poet and virtuoso vocalist Jaap Blonk has performed the *Ursonate* more than a thousand times; in this presentation, computer artist Golan Levin augments Blonk’s performance with a modest but elegant new form of expressive, real-time, “intelligent subtitles.” With the help of computer-based speech recognition and score-following technologies, these subtitles are tightly locked to the timing and timbre of Blonk’s voice, and brought forth with a variety of dynamic typographic transformations that reveal new dimensions of the poem’s structure.



***Scrapple*** (2005: Golan Levin). In the *Scrapple* installation, objects placed on a table are interpreted as sound-producing marks in an “active score.” Put another way, the *Scrapple* system scans a table surface as if it were a kind of music notation, producing music in real-time from any objects lying there. The installation makes use of a variety of playful forms; in particular, long flexible curves allow for the creation of melodies, while an assemblage of simple felt shapes, small objects and windup children’s toys yield ever-changing rhythms. Video projections on the *Scrapple* table transform the surface into a simple augmented reality, in which the objects placed by users are elaborated through luminous and explanatory graphics. The 3-meter long table produces a 4-second audio loop, allowing participants to experiment freely with tangible, interactive audiovisual composition.



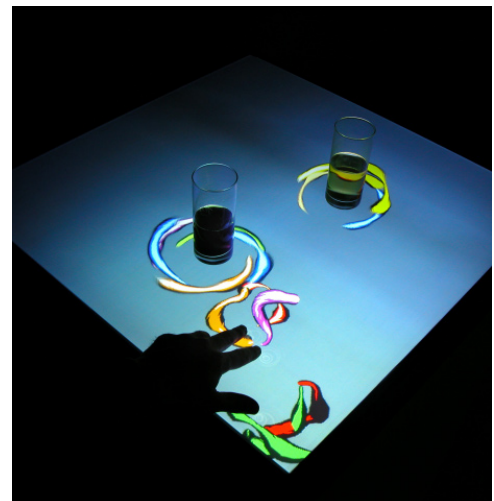
***The Manual Input Sessions*** (2004: Golan Levin and Zachary Lieberman) is a series of audiovisual vignettes which probe the expressive possibilities of hand gestures and finger movements. This concert is performed on a combination of custom interactive software, analog overhead projectors and digital computer video projectors. The analog and digital projectors are aligned such that their projections overlap, resulting in an unusual quality of hybridized, dynamic light. During the performance, a computer vision system analyses the silhouettes of the performers' hands as they move across the glass tops of the overhead projectors. The hand gestures are then analysed by custom software. In response, the software generates synthetic graphics and sounds that are tightly coupled to the forms and movements of the performers' actions. These responses are co-projected over the organic, analog shadows, resulting in an almost magical form of augmented-reality shadow play.



***Messa di Voce*** (2003-2004: Golan Levin, Zachary Lieberman, Jaap Blonk, and Joan La Barbara) is a concert performance and installation in which the speech, shouts and songs produced by a pair of experimental vocalists are augmented in real-time by custom interactive visualization software. The performance touches on themes of abstract communication, synaesthetic relationships, cartoon language, and writing and scoring systems, within the context of a sophisticated, playful, and virtuosic audiovisual narrative. Custom software transforms every vocal nuance into correspondingly complex, subtly differentiated and highly expressive graphics. These visuals not only depict the singers' voices, but also serve as controls for their acoustic playback. *Messa di Voce* lies at an intersection of human and technological performance extremes, melding the unpredictable spontaneity and extended vocal techniques of two master composer/improvisers with the latest in computer vision and speech analysis technologies.



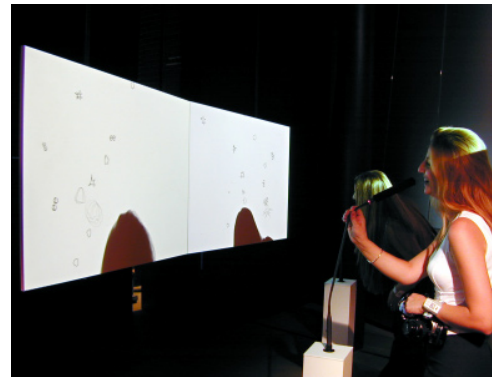
***Biotope Interactive Bar*** (2004: Golan Levin and Zachary Lieberman, with the production of Ars Electronica Futurelab) is an interactive installation for cafe-like social venues. The Bar table forms the natural biotope of a species of creatures that exhibits a unique pattern of social behavior. When someone touches the surfaces of their virtual terrarium, these digital organisms react with playful curiosity. They flock to drinking glasses placed in their vicinity like hungry sharks, and teem around everything that enters their world. But have no fear: they don't bite. If you catch one with your fingers, it will follow your movements, and you can send it on in any direction and from table to table. Left alone, the creatures descend back into the depths of their digital environment. In this way, the colorful organisms become part of a communicative game involving the users of the *Interactive Bar*, whereby the flow of communication extends throughout the individual terrariums and creates an interconnection among the participants.



***The Hidden Worlds of Noise and Voice*** (2002: Golan Levin and Zachary Lieberman, with the production of Ars Electronica Futurelab) is an interactive audiovisual installation whose central theme is the magical relationship of speech to the ethereal medium which conveys it. Participants in this exhibit are able to “see” each others’ voices, made visible in the form of animated graphic figurations that appear to emerge from the participants’ mouths. In the *Hidden Worlds* installation, users wear special see-through glasses, which register and superimpose 3D graphics into the real world; when one of the users speaks, colorful abstract forms appear to emerge from his or her mouth. The shapes and movements of these forms are tightly coupled to the unique qualities of the timbres and phonemes sung or spoken by the user, thus enabling a wide range of audiovisual play. The graphics constitute a consensual hallucination which is shared by all of the participants.



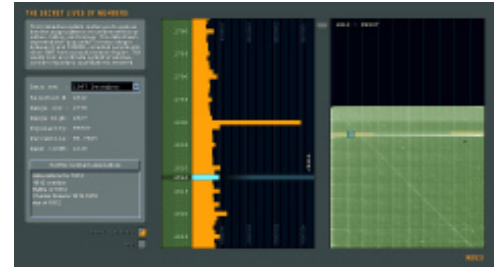
***RE:MARK*** (2002: Golan Levin, Zachary Lieberman, and Christopher Lindinger) presents the fiction that speech casts visible shadows. Using voice analysis technology, motion sensing, and real-time computer animation, this installation converts speech into whimsically animated letters and shapes that appear to float upwards from the shadow of the speaker’s head. Visitors can also manipulate these forms directly, using the shadow of their own body. When a phoneme is recognized by the software with sufficient confidence, it is spelled out on the installation’s display. If the user’s utterance is not recognized by the software, an abstract shape is generated instead, based on the speaker’s vocal timbre. The result is a playful illusion in which visitors become actors in a shadow world of reactive cartoon language.



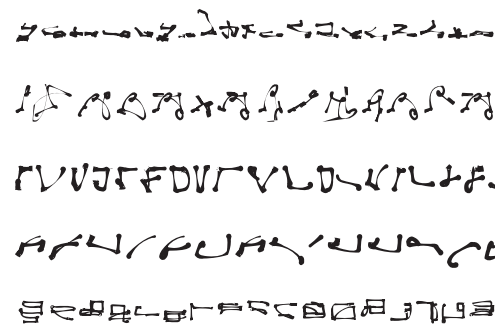
***Dialtones: A Telesymphony*** (2001-2002: Golan Levin, Gregory Shakar, Scott Gibbons, Yasmin Sohrawardy, Joris Gruber, Erich Semlak, and Gunther Schmidl) is a large-scale concert performance whose sounds are wholly produced through the carefully choreographed ringing of the audience’s own mobile phones. Before the concert, participants register their mobile phone numbers at a series of web terminals; in exchange, new ringtone melodies are automatically transmitted to their phones, and their seating assignment tickets are generated. During the concert, the audience’s phones are dialed up by live performers, using custom software which permits as many as 60 phones to ring simultaneously. Because the exact location and tone of each participant’s mobile phone is known in advance, the *Dialtones* concert is able to present a diverse range of unprecedented sonic phenomena and musically interesting structures, such as waves of polyphony which cascade across the audience. *Dialtones* was presented at the Ars Electronica Festival in September 2001, and at the Swiss National Exposition in May and June of 2002.



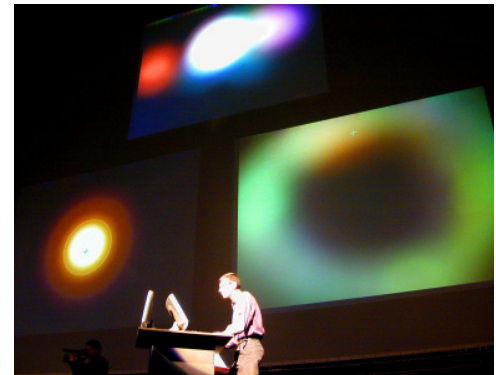
***The Secret Lives of Numbers*** (2002: Golan Levin, Jonathan Feinberg, Shelly Wynecoop and Martin Wattenberg) is an interactive data visualization and online artwork, commissioned by Turbulence.org. An exhaustive empirical study was conducted to determine the relative popularity of every integer between zero and one million. The resulting information exhibits an extraordinary variety of patterns which reflect our culture, our minds, and our bodies—forming a numeric snapshot of the collective consciousness. In *The Secret Lives of Numbers*, these analyses are returned to the public in the form of an interactive visualization, whose aim is to provoke awareness of one’s own numeric manifestations.



***Alphabet Synthesis Machine*** (2001: Golan Levin, Jonathan Feinberg and Cassidy Curtis) is an interactive online artwork, commissioned by PBS and Art21.org, which allows one to create and evolve the possible writing systems of one’s own imaginary civilizations. The abstract alphabets produced with the *Machine* can be downloaded as PC-format TrueType fonts, and are entered into a comprehensive archive of user creations. The products of the *Alphabet Synthesis Machine* probe the liminal territories between familiarity and chaos, language and gesture. Visitors to the site have produced over 10000 abstract alphabets thus far.



***Scribble*** (2000: Golan Levin, Gregory Shakar and Scott Gibbons) is a live audiovisual concert originally commissioned by the Ars Electronica Festival. Performed on custom software, *Scribble* revives and updates a decades-old tradition of kinetic light performance, featuring tightly-coupled sounds and dynamic abstract visuals which are at times carefully scored, and at other times loosely improvised. *Scribble* has been presented in solo, duo and trio formats at a variety of international festivals and venues, including the Kitchen (NYC), P.S.1 (NYC), The Knitting Factory (NYC), IRCAM (Paris), SONAR.02 (Barcelona), Opera Totale 6 (Venice), Schleswig-Holstein Musik Festival (Hamburg), and the Interact Biennial 01 (Ogaki, Japan).



*Scribble* is performed on the ***Audiovisual Environment Suite*** (2000: Golan Levin), a set of six interactive software systems which allow people to gesturally create and perform abstract animation and synthetic sound in real time. Each environment is an experimental attempt to design an interface which is supple and easy to learn, yet can also yield interesting, infinitely variable and personally expressive performances in both the visual and aural domains. The systems are based on the metaphor of an “audiovisual substance” which can be gesturally created, manipulated, and deleted in a painterly, non-diagrammatic image space.



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## Installations and Group Exhibitions:

### 2007

*Golan Levin*, bitforms gallery, NYC. 11/2007.  
*iDAT (Interactive Design Art and Technology)*, Singapore Science Centre, Singapore. 11/2007.  
*Shanghai eArts Festival*, Shanghai Science and Technology Museum, China. 10/2007.  
*FAD (Festival de Arte Digital)*, Casa do Conde, Belo Horizonte, Brazil. 9/29/2007.  
*Experimenta Playground: International Biennial of Media Art*, Melbourne, Australia. 8/2007.  
*Agosto Digital 2007: Arte y nuevas tecnologías*, Centro Cultural España Córdoba, Córdoba, Argentina. 8/2007.  
*Alive Liquid Interactive Creative Expressive*, Hangaram Design Museum, Seoul Art Center, Korea. 6/1/2007.  
*Source Code: 10th Anniversary Exhibition*. Eyebeam.org Center, NYC. 5/2007.  
*Ars Electronica Museum of the Future*, Linz, Austria. 5/2007.  
*Cumulus Opening Exhibition*, Danfoss Universe, Nordborg, Denmark. 5/2007.  
*Picture House*. Belsay Hall Castle and Gardens, Newcastle, England. 5/2007.  
*Touched Design*, Artgadgets Center, Eindhoven, Holland. 5/2007.  
*Open Space 2007*, NTT InterCommunications Center, Tokyo. 4/2007.  
*Cell Phone: Art and the Mobile Phone*, Contemporary Museum, Baltimore. 1/2007.  
*Pulse Art Fair*, 69th Regiment Armory, New York City. 2/2007.  
*Art Museum of Western Virginia*, Roanoke, Virginia. 2/2007.  
*The Dating Show*, Gallery at 3rd Ward, Brooklyn, NYC. 2/2007.

### 2006

*"Aura Spurt: Remoteness Nearby": The First Taipei International Digital Art Festival*, Taipei, Taiwan. 11/2006.  
*Selections from the ComputerFineArts Collection*, Berlin Digital Art Museum. 11/2006.  
*Engaging Technology: A History and Future of Intermedia*, Ball State Museum of Art, Muncie. 11/2006.  
*Cybernetic Sensibility: The Computer and Art*, Daelim Contemporary Art Museum, Seoul, Korea, 11/2006.  
*First IEEE InfoVis Art Exhibition*, Baltimore. 10/2006.  
*www dot creative-capital dot org*. Nathan Cummings Foundation Offices, NYC. 10/2006.  
*Donumenta2006: Bytes & Bodies – Von realen Körpern in digitalen Räumen*. Regensburg, Germany. 9/2006.  
*Le NAME Festival*. Lille and Mauberge, France. 9/2006.  
*Ars Electronica Museum of the Future*, Linz, Austria. 9/2006.  
*Further Processing: Generative Art, Open Systems*. Kunstverein Medienturm, Graz. 9/2006.  
*Time Shares Exhibition Series: Fault Lines*. Rhizome.org and New Museum of Contemporary Art, NYC. 8/2006.  
*Tmema Projects*, NTT InterCommunicationsCenter, Tokyo, Japan. 8/2006.  
*Emoção Art.ficial 3.0 Biennial*, Itaú Cultural Institute, São Paulo, Brazil. 7/2006.  
*Festival of the Fourth Dimension*, Sophia Antipolis Foundation, Vallauris, France. 6/2006.  
*Spazio Deformato at ArteScienza Festival*, Casa dell'Architettura, Rome, Italy. 5/2006.  
*BildMuseet*, Umeå University, Sweden. 5/2006.  
*Before They Were Famous*. Frame Student Gallery, Carnegie Mellon University, Pittsburgh. 4/2006.  
*CeBIT 2006*. IDS (International Distribution System) Booth. Hannover, Germany. 3/2006.  
*TED2006 Conference*. Monterey, CA. 2/2006.  
*The Dumpster*, Whitney Museum Artport and Tate Online. 2/2006.  
*Digital Transit: Austria at ARCO*, Centro Cultural Conde Duque, Madrid, Spain. 2/2006.  
*Generator.X.Exhibition*. Tou Scene Culture Center, Stavanger, Norway. 1/2006.  
*Software Art*, DeCordova Museum and Sculpture Park, Boston, MA. 1/2006.

## 2005

*Digital Arts Festival*, Panasonic Center, Tokyo, Japan. 12/2005.  
*Busy Signals: Telephonic Art in Motion*. Berkeley Art Museum & Pacific Film Archive. 11/2005.  
*Light Art from Artificial Light*. ZKM, Karlsruhe, Germany. 11/2005.  
*L'art de produire l'art*. Le Fresnoy, Studio National des Arts Contemporains. Tourcoing, France. 11/2005.  
*Cimatics'05: Brussels Int'l. Festival for Audiovisual Live Performance*, MediaRuimte, Brussels. 11/2005.  
*SoftwareARTspace Inaugural Exhibition*, Samsung Experience Store, Time Warner Center, NYC. 10/2005.  
*Sur le Fil*. Biche de Bere Gallery, Union City, NJ. 10/2005.  
*Banquete: Comunicación en Evolución*, Gran Canaria Espacio Digital, Gran Canaria, Canary Islands. 9/2005.  
*Inaugural Exhibition*, Seoul Bitforms Gallery, Seoul, Korea. 9/2005.  
*Generator.X.Exhibition*. National Museum of Art, Architecture & Design, Oslo, Norway. 9/2005.  
*Upgrade! International Conference*, Eyebeam Gallery Space, NYC. 9/2005.  
*Ars Electronica Museum of the Future*, Linz, Austria. 9/2005.  
*Das digitale Bauhaus at Kunstfest Weimar*, Bauhaus Universität, Weimar, Germany. 8/2005.  
*Time in Jazz / Digital Trance*. Cortili di Casa Sanna Meloni, Berchidda, Italy. 8/2005.  
*Abstraction Now in White Noise*. Australian Centre for the Moving Image, Melbourne. 7/2005.  
*ElectroScape*. Zendaï Art Museum, Shanghai, China. 6/2005.  
*Rhizome ArtBase 101*, New Museum of Contemporary Art, NYC. 6/2005.  
*Sonarama*. SONAR Festival, Barcelona, Spain. 6/2005.  
*Abstraction Now in Digital Art A La Carte*. SONAR Festival, Barcelona, Spain. 6/2005.  
*Expo Art Numerique*, Festival ArtRock, Saint Brieuc, France. 6/2005.  
*Generative X: OneDotZero9*. Institute for Contemporary Art, London. 5/2005.  
*Siemens Residence Projects at Ars Electronica*. Siemens ArtLab, Vienna. 5/2005.  
*SONARFILES 2005*. Centro Andaluz de Arte Contemporáneo, Seville, Spain. 5/2005.  
*Cut and Splice*. SonicArtsNetwork / Jerwood Space, London. 5/2005.  
*Cybersonica 2005*. The Dana Centre, London. 4/2005.  
*Interactive Multimedia Culture Expo*. Chelsea Museum, NYC. 4/2005.  
*Making Things Public: Atmospheres of Democracy*, ZKM, Karlsruhe, Germany. 3/2005.  
*New Media: What*. Neuberger Museum of Art at SUNY Purchase, New York. 3/2005.  
*Bis Repetita Placent*. Rurart Espace d'Arts, Rouillé, France. 2/2005.  
*You Are Here: The Design of Information*. Design Museum, London. 2/2005.  
*Art Meets Media: Adventures in Perception*, NTT ICC, Tokyo, Japan. 1/2005.  
*Banquete\_05: 2nd International ACTS Festival*, Conde Duque Centre, Madrid, Spain. 1/2005.  
*Ars Electronica Museum of the Future*, Linz, Austria. 1/2005.

## 2004

*Microwave International Media Art Festival*. City Hall Exhibition Hall, Hong Kong. 11/2004.  
*The Algorithmic Revolution*. ZKM (Center for Art and Media), Karlsruhe, Germany. 10/2004.  
*Art Life*. Seeing Gallery, San Francisco Exploratorium, San Francisco CA. 10/2004.  
*Touch and Temperature*. Deborah Colton Gallery, Houston, TX. 10/2004.  
*Digital Selections*. Kendall College of Art and Design Gallery, Grand Rapids, MI. 10/2004.  
*Interact1*. London College of Communication, London. 9/2004.  
*La Villette Numerique*. Paris, France. 9/2004.  
*Phonorama*. ZKM (Center for Art and Media), Karlsruhe, Germany. 9/2004.  
*Prix Ars Electronica*. O.K. Centrum Gegenwartskunst, Linz, Austria. 9/2004.  
*Skyloft*, Ars Electronica Museum of the Future, Linz, Austria. 9/2004.  
*A1 Media Lounge*, Mobilkom Flagship Store, Vienna, Austria: A1 Commission. 8/2004.  
*Navigator*. Taiwan Museum of Art, Taichung, Taiwan. 7/2004.  
*Touch and Temperature: Art in the Age of Cybernetic Totalism*. Bitforms, NYC. 6/2004.  
*Interactions/Art and Technology*, American Museum of the Moving Image, 5/2004.  
*Digital Sublime (2nd Media City Seoul Biennale)*, MOCA, Taipei, Taiwan. 5/2004.  
*Whitney Biennial 2004*. Whitney Museum of American Art, NYC. 3/2004.  
*Neen Today*. MU Art Foundation, Eindhoven, The Netherlands. 3/2004.

## 2003

*Microwave International Media Art Festival*. Hong Kong. 12/2003.  
*Synthetic Lightning*. Center for Photography at Woodstock, Woodstock, NY. 11/2003.  
*Uijeongbu International Digital Art Festival*. Nabi Art Center, Seoul. 11/2003.  
*Replay*. Wood Street Galleries, Pittsburgh, PA. 11/2003.  
*Beta Launch 03: Eyebeam Artists*. Eyebeam Gallery Space, NYC. 10/2003.  
*Abstraction Now*. Künstlerhaus Wien, Vienna, Austria. 9/2003.  
*SAPPHIRE'03: Ars Electronica Media Art Lounge*. Orlando, FL. 6/2003.  
*Skip Intro/Replay: Tecnogeist Festival*. Centro de la Imagen, Mexico City. 3/2003.  
*Texture: 2nd Annual Showcase*. Austin Museum of Digital Art, Austin, TX. 3/2003.  
*CeBIT 2003. SAP Media Art Lounge*. Hannover, Germany. 3/2003.  
*Animations*. Kunst Werke, Berlin, Germany. 2/2003.

## 2002

*Audiovisual Matrix*. Space imA, Seoul, Korea. 12/2002.  
*FutureScreen02: Data Terra*. dLux Artspace, Sydney, Australia. 12/2002.  
<ALT> *DigitalMedia*. American Museum of the Moving Image, NYC. 11/2002.  
*Beta Launch 02: Eyebeam Artists*. Eyebeam Gallery Space, NYC. 10/2002.  
*Tempøral being: Microwave International Media Art Festival*, Hong Kong. 10/2002.  
*911+1: The Perplexities of Security*. Watson Institute, Providence, RI. 9/2002.  
*CODeDOC*. Whitney Museum of American Art: Artport, 9/2002.  
*Net Narrative*. San Francisco Camerawork.org. 9/2002.  
*Hidden Worlds of Noise and Voice*. Museum of the Future, Linz, Austria. 9/2002.  
*Prix Ars Electronica*. O.K. Centrum Gegenwartskunst, Linz, Austria. 9/2002.  
*Contemporary Visions*. ICA, London. 6/2002.  
*Night Vision*. White Columns Gallery, NYC. 6/2002.  
*Special Effects*. DaeJeon Municipal Museum of Art. DaeJeon, Korea. 5/2002.  
*Impress//Yourself*. Café\_digital, Fondation Beyeler. Basel, Switzerland. 4/2002.  
*Cibervisión 02: Dinamicas Fluidas*. Madrid, Spain. 3/2002.  
*Inside the Display: Inaugural Exhibition*, Austin Museum of Digital Art, Austin, TX. 3/2002.  
*Humana Festival PLAY annex*, Swanson Cralle Gallery, Louisville, KY. 3/2002.  
*Golan Levin/Casey Reas*. Bitforms Gallery, NYC. 2/2002.  
*TED2002 Conference*. Monterey, CA. 2/2002.

## 2001

*Bitforms Inaugural Exhibition*. Bitforms Gallery, NYC. 11/2001.  
*Net.Ephemeria*. Chapman Gallery, Salford University, Manchester, UK. 11/2001.  
*The Interaction '01 Biennale*. Softopia Center/IAMAS, Ogaki, Japan. 10/2001.  
*Animations*. P.S.1/MoMA Contemporary Art Center, NYC. 10/2001.  
*Tirana Biennale*. Tirana, Albania. 9/2001.  
*Ars Electronica Festival*. Linz, Austria. 9/2001.  
*NY Digital Salon: Selected Works*. The Corning Gallery, NYC. 7/2001.  
*SONAR Interactive Gallery*. Barcelona, Spain, 6/2001.  
*Net.Ephemeria*. Rhizome + Moving Image Gallery, NYC. 5/2001.  
*Young Guns 3 NYC*. Art Directors Club Gallery, NYC. 4/2001.  
*Magnetics: Golan Levin/Katrin Grotepass*. Moving Image Gallery, NYC. 4/2001.  
*Media Lounge*. Berlin Transmediale.01, Berlin. 2/2001.

**2000**

*Digital2000*. Silicon Gallery, Philadelphia, PA. 12/2000.  
*BitByBit*. Business of Art Center, Manitou Springs, CO. 11/2000.  
*New York Digital Salon Exhibition*, New York City, 10/2000.  
*Digital2000*. Technology Gallery, New York Hall of Science. 10/2000.  
*MIT ACG Retrospective*. Herb Lubalin Center, Cooper Union, NYC. 9/2000.  
*Print on Screen*. Ars Electronica Center, Linz, Austria. 9/2000.  
*Prix Ars Electronica*. O.K. Centrum fuer Gegenwartskunst, Linz, Austria. 9/2000.  
*Siggraph 2000 Art Show*. New Orleans, LA. 7/2000.  
*New Work from MIT*. SEGA Joypolis Center, Tokyo, Japan, 7/2000.  
*Creative Play*. American Museum of the Moving Image, NYC, 6/2000.  
*Digital2000*. Central Fine Arts Gallery, 596 Broadway, NYC, 6/2000.  
*Tokyo Type Director's Club Exhibition*. Tokyo, Japan, 4/2000.

**1999**

*Organic Form*. MIT Media Laboratory, Cambridge, MA, 12/1999.  
*Organic Information*. Art Directors' Club Gallery, NYC, 5/1999.  
San Jose Tech Museum of Innovation, San Jose, CA. 4/1999.

**To 1998**

*Numeric Photography*. MIT Media Laboratory, Cambridge, MA, 12/1998.  
*International Symposium of Electronic Art*. Chicago, 9/1997.  
*Ars Electronica Festival*, Linz, Austria. 9/1997.  
*Siggraph 1996 Art Show*. New Orleans, LA. 8/1996.  
*Odd Ends*. MIT Wiesner Gallery, Cambridge, MA. 4/1994.  
*Human Images*. MIT Wiesner Gallery, Cambridge, MA. 11/1991.

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## Performances and Screenings:

### 2007

*Ursonography* at Artefact Festival, STUK kunstencentrum, Leuven, Belgium, 2/18/2007.

*Ursonography* at "The game is up!" Festival, Vooruit, Gent, Belgium, 2/16/2007.

### 2006

*Scrapple* at Europa Polish-American Discothèque, Brooklyn, 12/7/2006.

*Scribble* and *Scrapple* at *Bios*, Athens, Greece. 9/16/2006.

*Tmema & Erkki* at Ars Electronica Festival, Linz, Austria. 9/2/2006.

*Scribble*, *Scrapple* and *MIS* at *PlayVision*, World Financial Center Arts & Events Series, NYC. 5/31/2006.

*Scrapple* and *MIS* at *OFFF Festival*, CCCB Center, Barcelona. 5/13/2006.

*Scribble*, *Scrapple* and *MIS* at 49th San Francisco International Film Festival, 4/28/2006.

*Scribble*, *Scrapple* and *MIS* in *Signal Operators*, University of Houston, Texas. 4/20/2006.

*Ursonography* (Screening) at The WSOA Digital Soiree, Johannesburg, South Africa. 2/17/2006.

*The Manual Input Sessions* at Age of Simulation Conference, Linz, Austria. 1/2006.

### 2005

*Scribble*, *Scrapple*, and *MIS* at Waseda University, Tokyo, Japan. 12/2005.

*Scribble*, *Scrapple*, and *MIS* at Kyoto University of Arts and Design, Kyoto, Japan. 12/2005.

*Scribble*, *Scrapple*, and *MIS* at Nagoya City Museum of Art, Nagoya, Japan. 12/2005.

*Scribble*, *Scrapple*, and *MIS* at Digital Arts Festival, Tokyo, Japan. 12/2005.

*Scrapple* at RomaEuropa Festival, Rome, Italy. 11/2005.

*Ursonography* at Ultrasound, Huddersfield, England. 11/2005.

*Scrapple* and *The Manual Input Sessions* (MIS) at Ultrasound, Huddersfield, England. 11/2005.

*Scrapple* at MonkeyTown, Brooklyn, NYC. 11/2005.

*Scrapple* at AEC Performance Tour, Ars Electronica Center, Linz, Austria. 9/6/2005.

*Ursonography* in *Listening Between the Lines*, Ars Electronica Festival. Linz, Austria. 9/2005.

### 2004

*The Manual Input Sessions* and *Scribble* (Duo) at RomaEuropa Festival, Rome, Italy. 11/2004.

*Messa di Voce* at Poetry International Festival 2004, Royal Festival Hall, London, England. 10/2004.

*The Manual Input Sessions* at MonkeyTown, Brooklyn, NYC. 10/2004.

*Scribble* (Solo) at SonarSound, Sao Paulo, Brazil. 9/2004.

*The Manual Input Sessions* at Ars Electronica Festival. Linz, Austria. 9/2004.

*The Manual Input Sessions* at The Kitchen, NYC. 4/2004.

*Scribble* (Solo) at MonkeyTown, Brooklyn, NYC. 4/2004.

*Scribble* (Solo) at TED 2004, Monterey, California, 2/2004.

### 2003

*Scribble* (Solo) at MonkeyTown, Brooklyn, NYC. 12/2003.

*Messa di Voce* at Ultrasound. Huddersfield Media Centre, Huddersfield, UK. 11/2003.

*Messa di Voce* at Institute for Contemporary Art (ICA), London. 11/2003.

*Messa di Voce* at Ars Electronica. Brucknerhaus Theater, Linz, Austria. 9/2003.

*Scribble* (Solo) at User\_Mode, Tate Modern, London. 5/2003.

*Scribble* (Solo) at X|Fest Digital, Remote Lounge, NYC. 3/2003.

*Scribble* (Solo) at Sonic Light, Amsterdam, Holland. 2/2003.

*Assorted Silent Systems* at Sonic Light, Amsterdam, Holland. 2/2003.

*Scribble* (Screening) at Nabi Theater Series: Crossing Realities, Seoul, Korea. 1/2003.

## 2002

*Scribble* at Ultrasound, The Media Centre, Huddersfield, UK. 11/2002.  
*Scribble* (Solo) at MadreTTor Festival, Rotterdam, the Netherlands, 10/2002.  
*Scribble* (Solo) at Schleswig-Holstein Musik Festival, Hamburg, Germany, 8/2002.  
*Scribble* (Duo) at SONAR. Barcelona, Spain. 6/2002.  
*Peep Beep (Telephone Jockey System)* at SONAR, Barcelona. 6/2002.  
*Dialtones (II)* at the Swiss National Exposition (Expo'02). 6/2002.  
*Peep Beep (Telephone Jockey System)* at The Kitchen, 4/2002.  
*Scribble* (Solo) at Numer'02, Paris, France. 4/2002.  
*Scribble* (Duo) at Immedia Festival. Ann Arbor, Michigan. 2/2002.  
*Scribble* (Duo) at The Kitchen, NYC. 1/2002.

## 2001

*Scribble* (Solo) at PS1/MoMA, NYC. 12/2001.  
*Fifteen Audiovisual Systems* at The Interaction '01, Ogaki, Japan, 10/2001.  
*Fifteen Audiovisual Systems* at the Knitting Factory, NYC, 10/2001.  
*Dialtones: A Telesymphony* at Ars Electronica. Linz, Austria, 9/2001.  
*Scribble* (Solo) at MamaMedia Center. Zagreb, Croatia, 3/2001.  
*Scribble* (Duo) at Transmediale.01. Berlin, Germany, 2/2001.  
*Scribble* (Duo) at Opera Totale 6. Venice, Italy, 1/2001.  
*Scribble* (Duo) at 5.1: *Six Evenings of Experimental Surround-Sound*. Tonic, NYC. 1/2001.

## 2000

*Scribble* (Duo) at the Eighth New York Digital Salon, NYC. 12/2000.  
*Scribble* (Trio) at Ars Electronica Festival. Brucknerhaus Theater, Linz, Austria. 9/2000.

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## Workshops:

*Computational Arts Workshop*. Anderson Ranch, Colorado, 8/2008 (Forthcoming).  
*Computational Arts Workshop*. Shakerag Workshop Center, Tennessee, 6/2008 (Forthcoming).  
*Computational Arts Workshop*. DesignWeek Monterrey, 11/2006.  
*Computational Arts Workshop*. Progetto INnet, Villa Olmo Como, Milan. 10/21/2006.  
*Computational Arts Workshop*. Kunsthøgskolen i Oslo (KHIO), Norway, 9/2005.  
*Computational Arts Workshop*. AIGA Digital Information Design Camp, 7/2005.  
*Computational Arts Workshop*. Fabrica Research and Development Centre, Treviso, Italy. 10/2004.

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## Work as Curator:

*Second Annual IEEE InfoVis Art Exhibition* (co-curator with F. Viegas and B. Fry). 11/2007.  
*Signal Operators: an Audiovisual Microfestival*, Cynthia Woods Mitchell Center for the Arts, University of Houston, Texas. 4/20/2006.  
*Dorkbot Pittsburgh*, Co-founder, 4/2006.  
*Golan Levin Presents...* at MonkeyTown, Brooklyn, NYC. 11/2005.  
*Doublecell* Net Art Portal, 2001.  
*Singlecell* Net Art Portal, 2000.

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## Invited Lecture Presentations:

### 2008

*Panel/Presentation.* 5D: The Future of Immersive Design, California State University, Long Beach. 4/11/2008.  
*Artist's Talk.* Interactive Media Division, USC School of Cinematic Arts, Los Angeles. 4/9/2008.  
*Artist's Talk.* Art, Technology and Culture Colloquium, University of California, Berkeley, CNM. 3/10/2008.  
*Artist's Talk.* Stanford HCI Seminar Series, Stanford University, Palo Alto. 3/7/2008.  
*Artist's Talk.* Human Computer Interaction Lecture Series, U. of Illinois at Urbana-Champaign. 1/24/2008.  
*Panel/Presentation.* LotuSalon at Lotusphere 2008, Orlando FL. 1/21/2008.

### 2007

*Artist's Talk.* MIT Media Laboratory Colloquium Series, Cambridge, MA. 12/10/2007.  
*Artist's Talk.* The Entertainment Gathering, Getty Center, Los Angeles, 12/3/2007.  
*Artist's Talk.* Computational Thinking Seminar Series, Carnegie Mellon University, 9/11/2007.  
*Artist's Talk.* CMU School of Art Lecture Series, CMU McConomy Auditorium, Pittsburgh, 4/3/2007.  
*Artist's Talk.* "The game is up!" Festival, Vooruit, Gent, Belgium, 2/15/2007.

### 2006

*Artist's Talk.* DesignWeek Monterrey, CEDIM School of Design, San Pedro, Mexico. 11/13/2006.  
*Artist's Talk.* Meet the Media Guru, Mediateca Santa Teresa, Milan. 10/20/2006.  
*Artist's Talk.* Bios Festival, Athens, Greece. 9/16/2006.  
*Artist's Talk.* Emoção Art.ficial 3.0 Conference, Itaú Cultural Institute, São Paulo, Brazil. 7/20/2006.  
*Artist's Talk* (as TMEMA). *OFFF Festival*, CCCB Center, Barcelona, 5/13/2006.  
*Artist's Talk.* Cynthia Woods Mitchell Center for the Arts, University of Houston, Texas. 4/21/2006.  
*Artist's Talk.* Sonic Acts Conference, De Balie Center, Amsterdam, Holland. 2/2006.  
*Artist's Talk.* Advocate Arts Lecture Series, Harvard University, Cambridge, MA. 2/2006.

### 2005

*Artist's Talk.* MFA Lecture Series, Hunter College, 10/2005.  
*Artist's Talk.* Computational Design Colloquium, Carnegie Mellon University, School of Architecture, 10/2005.  
*Artist's Talk.* Kunsthøgskolen i Oslo (KHiO), Norway, 9/2005.  
*Generative Art: Strategies, Futures.* Generative.X.Conference, Atelier Nord, Oslo, Norway, 9/2005.  
*Keynote Lecture.* International Conference on New Interfaces for Musical Expression, Vancouver, 5/2005.  
*Artist's Talk.* Sensing Spaces: Media, Architecture & Design Lecture Series, UCLA, 5/2005.  
*Artist's Talk.* MOVE: Stories in Motion. AIGA / NYU Skirball Center, New York City, 4/2005.  
*Keynote Lecture.* Cybersonica 2005. The Dana Centre, London, 4/2005.  
*Artist's Talk.* T.I.M.E. Department, Kulas Auditorium, Cleveland Institute of Art, 4/2005.  
*Artist's Talk.* Slash Arts Lecture Series, Princeton University, 3/2005.  
*Artist's Talk* (as TMEMA). Neuberger Museum of Art, Purchase, NY, 3/2005.  
*Artist's Talk.* ALT.terrain Lecture Series, College of Santa Fe, Department of Moving Image Arts, 2/2005.

### 2004

*Artist's Talk.* Graduate Lecture Series Seminar, Rhode Island School of Design, 12/2004.  
*Toward Seamless Remote Interaction and Experience*, ACM Multimedia 2004 Workshop on Effective Telepresence. New York City. 10/2004.  
*Interactive Art and Mobile Telephony.* SonarSound, Sao Paulo, Brazil. 9/2004.  
*Artist's Talk.* Teacher Institute in Contemporary Art and Design, Art Institute of Chicago, 7/2004.  
*Artist's Talk.* Int'l. Symp. Non-Photorealistic Animation and Rendering, Annecy, France. 6/2004.  
*Artist's Talk.* Digital Avant-Garde: Celebrating 25 Years of Ars Electronica. Austrian Cultural Forum, New York City, 5/2004.

## 2003

*Artist's Talk*. SUNY Purchase Art Department, New York. 11/2003.  
*Artist's Talk*. Pop!Tech Conference, Camden, Maine, 10/2003.  
The Secret Lives of Numbers. Ars Electronica Festival, Linz, Austria, 9/2003.  
*Artist's Talk*. NYU Center for Advanced Digital Applications, NYC, 7/2003.  
*Artist's Talk*. American Museum of the Moving Image, New York City. 5/2003.  
*Artist's Talk*. Ketonah Museum of Art, Ketonah, New York. 5/2003.  
*Interactive Systems for Social, Immersive Experiences*. User\_Mode Conference, Tate Modern Museum of Art. London, 5/2003.  
*Artist's Talk*. CRD, Royal College of Art. London, 5/2003.  
*Artist's Talk*. Universität der Künste, Institut für Zeitbasiert Medien. Berlin, 4/2003.  
*Artist's Talk*. 14th Annual Design Lecture Series, San Francisco Museum of Modern Art & AIGA. Yerba Buena Center for the Arts, 4/2003.  
*Artist's Talk*. School of Art, Carnegie Mellon University. 4/2003.  
*Audiovisual Performance Systems*. Sonic Light Conference, Amsterdam, Holland. 2/2003.

## 2002

*Artist's Talk*. NYU Center for Advanced Digital Applications, NYC, 12/2002.  
*Artist's Talk*. The Media Centre, Huddersfield, UK. 11/2002.  
*Artist's Talk*. Huddersfield Media Centre, Huddersfield, England. 11/2002.  
*Artist's Talk*. NYU Music and Technology Program, New York City, 11/2002.  
*Artist's Talk*. The Upgrade. New York City, 10/2002.  
*Artist's Talk*. MadreTTor Festival, Rotterdam, Holland. 10/2002.  
*Artist's Talk*. Numer'02, IRCAM, Paris. 4/2002.  
*Artist's Talk*. AIGA National Design Conference, Washington DC. 3/2002.  
*Artist's Talk*. UC San Diego Art Department, San Diego. 3/2002.  
*Artist's Talk*. Immedia Festival. Ann Arbor, MI. 2/2002.  
*Artist's Talk*. AIGA Experience Design Meeting. NYC, 2/2002.  
*Artist's Talk*. Young Collectors of the Whitney. Bitforms, NYC, 1/2002.

## 2001

*Artist's Talk*. School of Visual Arts, NYC. 11/2001.  
*Interfaces and Interactions for Audiovisual Performance*. National Conference on Technology and the Orchestra, NYC. 10/2001.  
*Artist's Talk*. Hagenberg University, Hagenberg, Austria. 6/2001.  
*Artist's Talk*. MamaMedia Center, Zagreb, Croatia. 3/2001.  
*Artist's Talk*. Ars Electronica FutureLab, Linz, Austria. 3/2001.  
*Artist's Talk*. Art+Com, Berlin. 2/2001.  
*The Audiovisual Environment Suite*. Berlin Transmediale. 2/2001.

## 2000

*Audiovisual Performance Systems*. Thundergulch: On Line/Off Site Lecture Series, NYC. 12/2000.  
*Audiovisual Performance Systems*. Prix Ars Electronica, Linz, Austria. 9/2000.  
*Artist's Talk*. NYU Interactive Telecommunications Program. 3/2000.

## 1999

*Aesthetics and Computation at MIT*. Harvard Graduate School of Design. 12/1999.

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## Honors and Awards:

### Recognitions

*Webby Award*, NetArt Category, 2007 Webby Awards. 5/2007.  
Elected as *WTN Fellow*, Arts Category, 2005 World Technology Awards. 6/2005.  
*TR100*, Technology Review's "100 Top Young Innovators Under 35", 10/2004.  
Honorable Mention, Interactive Art, Prix Ars Electronica 2004. 9/2004.  
Award of Distinction [2nd prize], Net Art, Prix Ars Electronica 2003. 9/2003.  
Bronze Medalist, ID Magazine Interaction Design Awards. 11/2002.  
Honorable Mention, Interactive Art, Prix Ars Electronica 2002. 9/2002.  
Contributor to *Carnivore*, Golden Nica, Net Excellence, Prix Ars Electronica, 9/2002.  
New Artist Under 30, *Print Magazine*. 4/2002.  
Honorable Mention, Interactive Art Prize, Berlin Transmediale.01. 2/2001.  
Award of Distinction [2nd prize], Interactive Art, Prix Ars Electronica 2000. 9/2000.  
Best of Interactive Category, BitByBitDigital juried exhibition. 10/2000.  
Winner, Communication Arts Interactive Design Annual 6. 9/2000.  
Bronze Medalist, ID Magazine Interaction Design Awards. 6/2000.  
Winner, ASCI Digital2000 Competition. 6/2000.  
Honorary Mention, Tokyo Type Director's Club Awards. 4/2000.  
Merrill-Lynch Student Fellowship. 1999-2000.  
National Semifinalist, Westinghouse Science Competition. 12/1989.

### Grants and Fellowships

Berkman Faculty Development Grant, Carnegie Mellon University, 12/2006.  
Artist's Grant, Emerging Fields Category, Creative Capital Foundation. 2/2006.  
Artist's Grant, New York State Council on the Arts. 8/2003.  
Artist's Grant, Rockefeller Foundation Multi-Arts Production Fund. 7/2003.  
Artist's Grant, The Daniel Langlois Foundation. 5/2003.  
Artist's Grant, Arts Council England, National Touring Programme. 1/2003.  
Artist's Grant, New York State Council on the Arts. 2/2002.  
Artist's Grant, The Greenwall Foundation. 2/2002.  
Artist's Grant, The Daniel Langlois Foundation. 5/2001.  
Artist's Grant, The Greenwall Foundation. 5/2001.  
IBM Student Fellowship, 1998-1999.  
Artist's Grant, MIT Council for the Arts. 11/1991.

### Nominations

Nominee, Rockefeller Media Arts Fellowship. 8/2005.  
Finalist, Van Alen Institute Civic Exchange Competition, 2/2005.  
Nominee, Artist category, 6th Annual WIRED Magazine Rave Award, 1/2005.  
Nominee, Rockefeller Media Arts Fellowship. 8/2004.  
Finalist, Adobe Public Art Commission Competition. 7/2003.  
Nominee, Arts Category, 2003 World Technology Awards. 6/2003.  
Nominee, Rockefeller Media Arts Fellowship. 8/2002.  
Nominee, Arts Category, 2002 World Technology Awards. 6/2002.

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## Press, Reviews, and Compendia:

### Forthcoming

- Campanelli, Vito and Danilo Capasso. *Lev Manovich: Five Questions about Digital Culture*. Sintesi Electronic Art Festival. Forthcoming.
- Cook, Perry R. *La Bella Voce e la Macchina (The Beautiful Voice and the Machine): A History of Technology and the Expressive Voice*. Forthcoming.
- Wilson, Stephen. *Border Patrol: Artists Working at the Frontiers of Science and Technology*. Thames and Hudson. Forthcoming.

### 2007

- Adams, Charles J. "A day away: When you enter this museum, please turn your cell phone on." *Reading Eagle Newspaper*, 2/22/2007.
- Arsenault, Chantel and Roberts, Mardee. "Ball State Museum of Art to Host Family Day for Popular Interactive Exhibition." *Muncie Free Press*, 2/19/2007.
- "Art museum presents the installation version of Messa di Voce." *ArtDaily.org*, 2/19/2007.
- Austin, Tricia and Richard Doust. *New Media Design*. Laurence King Publishing, 9/2007. ISBN: 978-1856694315.
- Bialik, Carl. "Coming Soon: The Number 24." *The Wall Street Journal*, 2/23/2007.
- Dauerer, Verena. "Infosthetics: the beauty of data visualization." *PingMag*, 3/23/2007.
- Dawson, Jessica. "Me, My Cell and I: Can You Hear Me Now?" *The Washington Post*, 3/17/2007.
- Flick, Sherrie. "National phenomenon 'Dorkbots' forms in Pittsburgh." *Pop City Media News*, 2/7/2007.
- Fontanelli, Renata. "Multimedia: Suoni e luci del terzo millennio." *La Repubblica*, 1/8/2007, p.19.
- Heatwole, Joanna. "Media Education's New Code." *AfterImage: Journal of Media Arts and Criticism*. Vol.34, #6. 5/2007.
- Hopper, Justin. "State of the Art: Local engineers and artists are using Pittsburgh's high-tech expertise to make a statement." *Pittsburgh City Paper*, 2/21/2007, p.18.
- Machosky, Michael. "Getting your geek on." *Pittsburgh Tribune-Review*, 1/25/2007.
- "Picture House: Film, Art and Design." *ArtDaily.org*, 5/5/2007.
- Nemerov, Alexandra. "Within, Without: New Media and the White Cube." *College Undergraduate Research Electronic Journal (CUREJ)*, 2007.
- Ponzini, Monica. "Source Code." *Redazione Digicult Digimag 26*, (Italian), 7/2007.
- Reas, Casey and Fry, Ben. *Processing: A Programming Handbook for Visual Designers and Artists*. MIT Press, 9/2007. ISBN: 978-026218262.
- Somajni, Chiara. "Golan Levin". *Ventiquattro* (Italian Weekly Magazine), 10/6/2007.
- "Source Code: Programming Eyebeam Style". *ArtCal*, 5/30/2007.
- Stapelkamp, Torsen. *Screen- und Interfacedesign: Gestaltung und Usability für Hard- und Software*. Springer, 1/2007. ISBN: 978-3540329497.

### 2006

- Altena, Arie and Lucas van der Velden. *The Anthology of Computer Art*. Sonic Acts, Amsterdam, 2/2006.
- Blaine, Tina. "New music for the masses". *Adobe Think Tank*, 6/2006.
- Blais, Joline and Ippolito, Jon. *At the Edge of Art*. Thames and Hudson, 2005. ISBN: 0500238227.
- Blakely, Rhys. "Valentine Blues." *Times Online UK*, 2/17/2006.
- Bosco, Roberta. "El Whitney y la Tate producen conjuntamente tres proyectos." *El Pais: Ciberp@is*, 3/2/2006.
- Bullivant, Lucy. *Responsive Environments*. V&A Contemporaries Publications, 2006.
- D-Fuse. *Audio-Visual Art and VJ Culture*. Laurence King, 11/2006. ISBN: 978-1856694902.
- Goggin, Gerard. *Cell Phone Culture: Mobile Technology in Everyday Life*. Routledge, 10/2006. ISBN: 978-0415367448.
- Gruentuch, Armand and Ernst, Almut. *Convertible City/Archplus: German Pavillion Venice Biennale 2006*. Archplus, 12/2006. ISBN: 978-3931435097.
- Havens, Henk et al. *Theater & Technologie*. Toneelacademie Maastricht / Theater Instituut Nederland, 2006. ISBN: 90-70892-82-0.
- Huhtamo, Erkki. "Trouble at the Interface 2.0: On the Identity Crisis of Interactive Art." *Understanding the*

*New Dynamic of Art, Technology and the Mind (Invitational Symposium Readings)*, Cleveland, 2006.

Lehrman, Paul D. "Tomorrow's Musicians and What They'll Be Playing: Controllers of the Future". Sound on Sound Magazine, 1/2006.

Lodi, Simona. "Le opere sinestetiche di Golan Levin." *Teknedia.net* (Italian), 11/30/2006.

Mancuso, Mario. "Tmema, Realta' Ampliata e Gesti Interattivi." *Redazione Digicult Digimag #11*, 2/2006.

Manovich, Lev. "Social Data Browsing." *Tate Online*, 2/14/2006.

McClelland, Eileen. "It's not a traffic jam session." *Houston Chronicle*, 4/4/2006.

Niessen, Bertram. "Partiture: Golan Levin, 2005-2006." *LuxFlux #22*, 2006.

Quaranta, Domenico. "The Dumpster, Amore Amaro ai Tempi di Internet." *Redazione Digicult #12*, 3/2006.

Rubin, Dan. "Bling: The Dumped." *The Philadelphia Inquirer*, 2/16/2006.

"The Dumpster: i pattern delle tragedie d'amore." *Teknedia.net*, 2/22/2006.

Tribe, Mark and Reena Jana. *New Media Art*. Taschen Verlag Basic Art Series. 4/2006. ISBN: 3-8228-3041-0.

Wands, Bruce. *Art of the Digital Age*. Thames and Hudson, 2006. ISBN: 0500238170.

Weibel, Peter, and Gregor Jansen (eds.). *Light Art from Artificial Light: Light as a Medium in 20th and 21st Century Art*. Exhibition Catalogue, ZKM. Hatje Cantz, 2006. ISBN: 3-7757-1774-9.

Young, Paul. "Seeing voices: Tmema's computer technology enables them to visualize the full spectrum of the human voice." *Surface*, Issue 59, p. 119-120. 5/2006.

*X-Cup Magazine*, #6. "Golan Levin & Zach Lieberman". 12/2006, p. 69. ISSN: 1819-4494.

## 2005

"Jerwood Gallery Space Presents Cut and Splice." *ArtDaily.com*, 5/13/2005.

"New Media: What Examines Sound-based Art." *Art Museum Network News*, 3/15/2005.

"New Media: What at Neuberger Museum of Art." *ArtDaily.com*, 3/17/2005.

"Cut and Splice 2005: Messa di Voce." *BBC.co.uk*, 5/25/2005.

Boxer, Sarah. "Web Works That Insist on Your Full Attention." *New York Times*, 6/28/2005.

Buurman, Gerhard M. *Total Interaction: Theory and Practice of a New Paradigm for the Design Disciplines*. Birkhäuser Basel, 4/2005. ISBN: 978-3764370763.

Caillebot, Loic. "Art numérique et fleurs de méninges." *Ouest-France*, 6/1/2005.

Cameron, Andy. "Dinner with Myron, Or: Rereading Artificial Reality 2: Reflections on Interface and Art". In *Art&D: Research and Development in Art*, ed. Joke Brouwer et al. V2\_NAi Publishers, 2005.

Chun, Wendy H.K. and Keenan, Thomas W. (eds.) *New Media, Old Media: A History and Theory Reader*. Routledge, 11/2005. ISBN: 978-0415942249.

Duckworth, William. *Virtual Music: How the Web Got Wired for Sound*. Routledge, 2005.

Fischnaller, Franz. *E-Art: Art/Net/Society*. Rome: Editori Riuniti, 2005.

Greben, Deirdre Stein. "Cool 2 Know: Interactive Art". *New York Newsday*, 11/1/2005.

Hauser, Jens. "Listening between the Lines: Jaap Blonk & Golan Levin." *Arte-TV Germany*, 9/2005.

Kaimakamis, Nikos. "Face to Face: Golan Levin". *Mobile Magazine* (Greece), 12/2005.

Marriott, Michel. "Only The Frame Is Familiar." *New York Times*, 10/6/2005.

Motumiya, Yasuharu. "DAF Tokyo 2005 Review". *Shift #110*, 12/2005.

Petersen, Andrea. "Art for When There's Nothing on TV". *The Wall street Journal*, 2/16/2005.

Rosero, Jessica. "Sur le Fil: A fusion of creativity". *West New York Reporter*, 10/23/2005.

Ryzik, Melena. "The Nokia Fugue in G Major." *New York Times*, 7/11/2005.

Steinforth, Jan Mathias. "Musikvideo abseits des Mainstreams." *Digital Production 05:05*, 9/2005, p.42.

Sumitomo, Fumihiko (Ed.). *Art meets Media: Adventures in Perception*. NTT ICC Tokyo, 2005.

Taiuti, Lorenzo. *Multimedia: L'incrocio dei linguaggi comunicativi*. Meltemi Editore, 2005. ISBN: 88-8353-366-6.

Traub, Peter. "Sounding the Net: Recent Sonic Works for the Internet and Computer Networks." *Contemporary Music Review*, Summer 2005.

Vanderbilt, Tom. "The King of Digital Art." *Wired*, 9/2005, p.140.

Whitelaw, Michael. "System Stories and Model Worlds: A Critical Approach to Generative Art." *Readme #100*, 12/2005.

## 2004

- Behrendt, Frauke. *Handymusik: Klangkunst und 'Mobile Devices'*. Epos Music Series, Electronic Publishing Osnabrück, 2004. ISBN: 3-923486-03-0.
- Bosco, Roberta, and Caldana, S. "La bienal del Whitney regresa a una órbita menos experimenta". *El Pais, Ciberp@is* p. 10, 4/15/2004.
- Broeckmann, Andreas. "Runtime Art: Software, Art, Aesthetics." *Runtime ART*, 6/2004.
- Delio, Michelle. "Don't Just Look, Play With It." *Wired News*, 5/24/2004.
- Cameron, Andy. *IdN Special 04: The Art of Experimental Interaction Design*. Hong Kong, 6/2004.
- Fressola, Michael. "The unbelievably good Biennial." *Staten Island Sunday Advance*, 3/21/2004.
- Fressola, Michael. "Cyber artist Levin goes live at Kitchen." *Staten Island Advance*, 4/30/2004.
- Fressola, Michael. "Boys will be girls, or directors." *Staten Island Advance*, 5/9/2004.
- Goldsmith, Kenneth. "Bring da Noise: A Brief Survey of Sound Art." *New Music Box*, 3/1/2004.
- Greene, Rachel. *Internet Art*. Thames and Hudson, 2004.
- "Let there be light." *Taipei Times*, Taiwan, 5/22/2004.
- Levy, Ellen K. "Synthetic Lightning: Complex Simulations of Nature." *Photography Quarterly*, Center for Photography at Woodstock, 88, p.4.
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## Patents:

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- P. Piernot, M. Vescovi, J. Cohen, R. Granados, G. Levin, et al. US 6047249; US 5953686. *Video camera based computer input system with interchangeable physical interface*. Filed 7 July 1996, issued 4 April 2000. A modular tabletop surface for use with computer-vision-based children's games. Assigned to Interval Research Corporation.
- P. Freiberger, G. Levin, et al. US 6788314; US 6034652. *Attention manager for occupying the peripheral attention of a person in the vicinity of a display device*. Filed 22 March 1996, issued 7 March 2000. A networked, data-driven screensaver. Assigned to Interval Research Corporation.

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## Writings and Publications:

- Levin, G. "Computer Vision for Artists and Designers: Pedagogic Tools and Techniques for Novice Programmers". *Journal of Artificial Intelligence and Society*. Springer Verlag, 2006.
- Levin, G. "The Table is The Score: An Augmented-Reality Interface for Real-Time, Tangible, Spectrographic Performance". *Proceedings of the 2006 International Conference on Computer Music (ICMC)*, 11/2006.
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- Creative Code* (Chapter). Ed. by John Maeda. Thames and Hudson, 2004.
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- Levin, G. "Painterly Interfaces for Audiovisual Performance." M.S. Thesis, MIT Media Laboratory, 8/2000.
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- Macleon, K., Snibbe, S. and Levin, G. "Tagged Handles: Merging Discrete and Continuous Control." *Proceedings of ACM SIGCHI 2000*, 4/2000.
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## Discography:

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- Dialtones (A Telesymphony)*. CD-Extra, Ars Electronica Center, released September 2002. Distributed by Staalplaat Records (STCD-160), Amsterdam, The Netherlands.
- Active Score Music*. Digital Video Disc (DVD), Ars Electronica Center, released March 2001. Distributed by Ars Electronica Center, Linz, Austria.

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## Peer Review and Jury Service:

*Prix Ars Electronica 2007*, Hybrid Art category Jury member, Linz, Austria, 4/2007.  
*NIME 2007 (New Interfaces for Musical Expression)*, Paper Reviewer, 2/2007.  
*CHI 2007 (ACM Computer-Human Interaction)*, Paper Reviewer, 11/2006.  
*UIST 2006 (ACM Symposium on User Interface Software and Technology)*, Paper Reviewer, 4/2006.  
*NIME 2006 (New Interfaces for Musical Expression)*, Paper Reviewer, 2/2006.  
*ISEA 2006*, Interactive City Jury member, 6/2005.  
*Prix Ars Electronica 2005*, Net Vision category Jury member, Linz, Austria, 4/2005.  
*Berlin Transmediale '02*, Interactive Art Jury member, Berlin, 2/2002.  
*Fourth International Browser Day*, Jury member, New York City, 3/2001.

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## Education:

### **Massachusetts Institute of Technology**, Media Laboratory, Cambridge, MA.

Master of Science in Media Arts and Sciences, August 2000. As a graduate student in John Maeda's *Aesthetics and Computation Group*, I investigated how the intrinsic properties of the computational medium could make possible provocative new forms of visual expression. My thesis topic was "Paint-erly Interfaces for Audiovisual Performance," in the development of which I pursued coursework in computational simulation and modelling, signal analysis and processing, analog and digital circuit design, and painting.

### **Massachusetts Institute of Technology**, Cambridge, MA.

Bachelor of Science in Art and Design, June 1994. Minor in Music Theory and Composition. Coursework in this self-designed major included fine arts, computer science, architectural design, electronic music, video and animation, philosophy, cultural anthropology and ethnomusicology.

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## Teaching and Pedagogy:

### **Carnegie Mellon University**, Pittsburgh, PA.

Associate Professor of Electronic Time-Based Art, Department of Art, School of Art. 2006 - Present.  
Assistant Professor of Electronic Time-Based Art, Department of Art, School of Art. 2004 - 2006.  
Autumn 2007: *The Interactive Image ; Electronic Media Studio I*  
Spring 2007: *Information Visualization (with Ben Fry); Senior Project Studio*  
Autumn 2006: *The Interactive Image ; Electronic Media Studio I*  
Spring 2006: *Audiovisual Systems and Machines ; Concept Studio II.*  
Autumn 2005: *The Interactive Image ; Electronic Media Studio I.*  
Spring 2005: *The Interactive Image ; Graduate Integrative Seminar.*  
Autumn 2004: *The Interactive Image ; Electronic Media Studio I.*  
Spring 2004: *The Interactive Image ; Information Visualization as Art Practice.*

### **Parsons School of Design**, New York City, NY.

Adjunct Faculty, Digital Arts and Technology Department, 2001-2003.  
Autumn 2003: Faculty Thesis Advisor for 13 MFA students.  
Spring 2003: Faculty Thesis Advisor for 19 MFA students.  
Autumn 2002: Faculty Thesis Advisor for 10 MFA students;  
Introductory seminar: *Interaction Design Studio.*  
Spring 2002: Faculty Thesis Advisor for 12 MFA students;  
Elective studio course: *Audiovisual Systems and Machines.*  
Autumn 2001: Introductory seminar, *Interaction Design Studio.*  
Spring 2001: Faculty Thesis Advisor for 4 MFA students.

**The Cooper Union School of Art**, New York City, NY.

Visiting Artist and Lecturer, College of Arts, 2001-2002.

Autumn 2001: *Introduction to Interaction Design Concepts*.

Spring 2002: *Advanced Studio in Interactivity*.

**Columbia University**, New York City, NY.

Adjunct Professor, Art Department, 2000.

Autumn 2000: *Fundamentals of Computational Visual Form*.

**Buck's Rock Creative Arts Camp**, Mew Milford, CT.

Art Teacher, Summer 1993. Gave one-on-one instruction in painting, drawing, printmaking, color and composition to adolescents in a fast-paced Montessori environment.

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**Other Employment:**

**Design Machine**, New York City, NY.

Computational Design Consultant, December 2000-2002. Worked with designer Alexander Gelman in the growth of a small studio focusing on visual communication and interactivity.

**MIT Media Laboratory**, Cambridge, MA.

Graduate Research Assistant, September 1998 to August 2000. Furthered the research and pedagogical missions of the Aesthetics and Computation Group at MIT, through design, teaching and mentoring.

**Interval Research Corporation**, Palo Alto, CA.

Member of the Research Staff, June 1994 to June 1998. Spent four years as a interaction designer, software engineer and idea hamster on the creation of new tools and toys for multimedia play and production.

The themes of my work at Interval were the dynamic manipulation and visualization of time-based media; visual markup and programming languages for the representation and orchestration of multimedia content; and rapidly-prototyped physical and virtual environments for real-time creative play.

**Boston Digital Corporation**, Woburn, MA.

Interface Design Consultant, October 1993 to June 1994. Supervised the design and development of a graphic user interface for a computer-controlled (CNC) milling machine.

**MIT Media Laboratory**, Cambridge, MA.

Undergraduate Research Assistant, January 1990 to June 1994. Served as an interface and interaction designer on a variety of projects, including an experimental system for video annotation, the design of virtual sets and characters for an interactive VR, and the collection and development of an extensive sampled-sound database.

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**Artist Residencies:**

Project Development Residence, Ars Electronica Futurelab, Linz, Summer 2005.

Project Development Residence, Ars Electronica Futurelab, Linz, Summer 2004.

Ars Electronica Festival, Linz, Austria, Summer 2003.

Eyebeam Artist-in-Residence, Eyebeam Artists' Studio, NYC, Fall 2002.

Siemens Artist-in-Residence, Ars Electronica Futurelab, Linz, Summer 2002.

Swiss National Exposition, Jura, Switzerland. May/June 2002.

Ars Electronica Festival, Linz, Austria, Summer 2001.

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## Permanent Collections:

Whitney Museum of American Arts: *Dumpster*. 2/2006.  
Chris Anderson / TED Conferences. *Newsforms/Skeletonia*. 8/2005.  
Exploratorium, San Francisco: *Floo*. 9/2004.  
American Museum of the Moving Image, NYC: *Floccus*. 11/2002.  
Ars Electronica Museum of the Future, Linz: *Hidden Worlds*. 9/2002.  
Whitney Museum of American Arts: *Axis*. 9/2002.  
Zeum.org, San Francisco: *Meshy*. 6/2002.  
Computer Fine Arts Collection: *Blobby (Tiles)*. 4/2002.  
Australian Center for the Moving Image, Sydney: *AVES*. 6/2001.  
Ars Electronica Museum of the Future, Linz: *AVES*. 9/2000.  
American Museum of the Moving Image, NYC: *Rouen Revisited*. 3/2000.

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## Masters Theses Supervised (Select):

Bernstein, Michael Robert. "Audiovisual Granular Synthesis for Composition and Performance". M.F.A., Design and Technology, Parsons School of Design, 2004.  
Bruder, Bettina. "Nearly Nothing". M.F.A., Design and Technology, Parsons School of Design, 2002.  
Burgener, Carrie. "Jot: A tool for collaborative information capture." M.F.A., Design and Technology, Parsons School of Design, 2003.  
Chang, Chun-I. "Inner Twins". M.F.A., Design and Technology, Parsons School of Design, 2004.  
Chen, Wen-Hsuan. "Travel Scaventure: A wireless tool for assisting people to explore a city." M.F.A., Design and Technology, Parsons School of Design, 2003.  
Choi, Soojin. "Kindergarten As Learning Center: Children, Teacher and Computer in Classrooms". M.F.A., Design and Technology, Parsons School of Design, 2001.  
Lin, Marc. "Motion+Melody". M.F.A., Design and Technology, Parsons School of Design, 2002.  
Myint, Jacky. "(Un)folding Events". M.F.A., Design and Technology, Parsons School of Design, 2002.  
Podkolinska, Alina. "REACHing: Exploring Bimanual Spatial Input Devices in Static and Manipulable Environments". M.F.A., Design and Technology, Parsons School of Design, 2003.  
Richards, Matthew. "Multiplayer Games: A Spectator's View". M.F.A., Design and Technology, Parsons School of Design, 2004.  
Sanders, Angie. "Elevator Angst A Critical Design Approach to Addressing Problems That Arise From Elevator Usage". M.F.A., Design and Technology, Parsons School of Design, 2004.  
Tanahashi, Hiroko. "The Last Circus". M.F.A., Design and Technology, Parsons School of Design, 2002.  
Warren, Jonah. "Unencumbered Full Body Interaction in Video Games". M.F.A., Design and Technology, Parsons School of Design, 2003.  
Zlatar, Mateo. "Aural Limbo: Space as a Sonic Interactive Interface". M.F.A., Design and Technology, Parsons School of Design, 2003.

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## Programming Languages and Design Tools:

Proficient in C/C++, Java, Processing, OpenGL, Lingo, PostScript, Javascript, HTML, DBN, and common desktop imaging/publishing tools. Also familiar with LISP, MAX/MSP/Jitter, Python, Perl/CGI.