**Zach Blas**
b. 1981, Point Pleasant, West Virginia, USA
lives and works in Toronto, Canada
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zachblas.info

**EDUCATION**

2014    Ph.D., Program in Literature, Duke University
        Dissertation: *Informatic Opacity: Biometric Facial Recognition and the Aesthetics and Politics of Defacement*
        Dissertation Committee: N. Katherine Hayles (co-chair), Mark. B. N. Hansen (co-chair), Michael Hardt, and Jack Halberstam
2009    M.A. / Ph.D., Rhetoric (Film/Media track), University of California, Berkeley (withdrawn)
2008    M.F.A., Design Media Arts, University of California, Los Angeles
        Thesis: *Queer Technologies*
        Thesis Committee: Rebeca Mendez (chair), N. Katherine Hayles, Ricardo Dominguez, Jack Halberstam, and Sean Dockray
2006    Post-Baccalaureate Certificate in Studio, Art and Technology Studies, The School of the Art Institute of Chicago
2004    B.S., Film, Boston University (Cum Laude distinction)

**TEACHING APPOINTMENTS**

Current
2022-    Associate Graduate Faculty, Cinema Studies Institute, University of Toronto
2021-    Assistant Professor, Visual Studies, Daniels Faculty of Architecture, Landscape, and Design, University of Toronto

Previous
2015-21  Lecturer, Department of Visual Cultures, Goldsmiths, University of London (equivalent of North American tenure-track Assistant Professor)
2014-15  Assistant Professor, Department of Art, University at Buffalo, SUNY

**SELECTED FELLOWSHIPS, AWARDS, AND GRANTS**

Received
2025    Arts Abroad: Circulation and Touring Grant, Canada Council for the Arts
        OSK / Stedelijk Museum / RKD / University of Amsterdam Visiting Fellow in Modern and Contemporary Art, Netherlands
2024    University of Toronto Excellence Award (Social Sciences and Humanities), Canada
        Associate Dean Research Discretionary Fund, Daniels Faculty, University of Toronto Canada
2023    *Ways of the Future: Artificial Intelligence and Religious Belief*, Connection Grant, Social Sciences and Humanities Research Council, Canada
        *Ways of the Future: Artificial Intelligence and Religious Belief*, University of Toronto Office of the Vice-President, International, Canada

| 2022 | Circulation and Touring Arts Abroad Grant, Canada Council for the Arts (Co-PI with Berlin Biennale for Contemporary Art Foundation) |
| 2019 | Mercator Fellow, Configurations of Film, Goethe-Universität Frankfurt, Germany |
| 2018-20 | *Bio-Exempt: Art in the Age of Digital, Networked Surveillance*, United Kingdom Arts and Humanities Research Council Leadership Fellow |
| 2018 | Grant for Media Art of the Foundation of Lower Saxony, Edith-Russ-Haus für Medienkunst, Germany |
| 2017 | Grants for the Arts, Arts Council of England, UK |
| 2016 | Creative Capital award in Emerging Fields, USA |
| 2014 | Techné Institute Faculty Fellowship, University at Buffalo, USA |
| 2013 | Artist Grant, California Institute for Telecommunications and Information Technology (Calit$^2$), University of California, San Diego, USA |
| 2010 | Prixxx Arse Elektronika, Arse Elektronika Festival, San Francisco, USA |

Nominated

| 2019 | Film London Jarman Award, UK |
| 2018 | Film London Jarman Award, UK |
| | Future of Europe Award, Germany |
| | Teddy Award for Best Short Film, 68th Berlin International Film Festival, Germany |
| | Keith Haring Fellowship in Art and Activism, Bard College, USA |
| 2017 | Paul Hamlyn Foundation Award for Visual Artists, UK |
| | Film London Jarman Award, UK |

**SELECTED EXHIBITIONS, SCREENINGS, AND PERFORMANCES**

Solo Exhibitions

| 2024 | *CULTUS*, curated by Christian Lübbert, Secession, Vienna, Austria |
| 2023 | *CULTUS*, curated by Rebecca Edwards, arebyte gallery, London, UK (catalogue) |
| | *Contra-Internet: Jubilee 2033*, curated by Kris Paulsen, Hopkins Hall Gallery, Ohio State University, Columbus, USA |
| | *The Doors: Lizard Kings*, Midnight Moment, Times Square Art Alliance, New York, USA |
| 2022 | *576 Tears*, curated by Lili-Maxx Hager, UP Projects, London, UK |
| 2020 | *Positions 6*, curated by Nick Aikens and Evelien Scheltinga, Van Abbemuseum, Eindhoven, Netherlands |
| 2019 | *Zach Blas: The Unknown Ideal,* curated by Edit Molnár and Marcel Schwierin, Edith-Russ-Haus für Medienkunst, Oldenburg, Germany (catalogue) |
| 2018 | *SANCTUM*, curated by Julia Kaganskiy, Abierto x Obras, Matadero Madrid, Spain (catalogue) |
| | *The Objectivist Drug Party*, curated by Angelique Spaninks, MU, Eindhoven, Netherlands |
| | *Contra-Internet,* curated by Laurel Ptak, Art in General, New York, USA |
| 2017 | *Contra-Internet,* curated by Robert Leckie, Gasworks, London, UK |

Group Exhibitions

| 2026 | 82nd Whitney Biennial, curated by Marcela Guerrero and Drew Sawyer, Whitney Museum of American Art, New York, USA |

2025    *RING/CAM: Volume 1*, curated by 2C1c (2 curators 1 collapse), Softer Lab, Copenhagen, Denmark

*Tomorrows: Folding, Flexing and Expanding*, curated by Jessica Bianchera and Domenico Quaranta, Fondazione Cariverona, Palazzo del Capitanio, Verona, Italy

*Covalent Bounds,* Gray Area Festival, curated by Wade Wallerstein, San Francisco, USA

*From the Cosmos to the Commons – Between Stars and Signals*, curated by Anna Nowak, Kunsthaus Hamburg, Germany

*Arrested Images: Identity Through the Lens of Law Enforcement*, curated by Sophie Landres, Samuel Dorsky Museum of Art, New Paltz, USA

2024    *Digital Witness: Revolutions in Design, Photography, and Film*, PST ART: Art & Science Collide, curated by Britt Salvesen, Los Angeles County Museum of Art, Los Angeles, USA (catalogue)

*SeMA Omnibus: I Want to Love Us*, Buk-Seoul Museum of Art, Seoul, South Korea

*How Not to Be Seen*, curated by Aileen Burns and Johan Lundh, Remai Modern, Saskatoon, Canada

*A Wounded Matrix*, curated by Manuel Cirauqui and Rosa Lleó, Universitat Politècnica de València, Valencia, Spain

2023    *Rethink the Face*, Panoramic Festival, Lluís Coromina Foundation, Barcelona, Spain

*Difference Machines: Technology & Identity in Contemporary Art*, curated by Tina Rivers Ryan and Paul Vanouse, Wrightwood 659, Chicago, USA

*CONNECTING*, curated by Barbara Cueto and Bas Hendrikx, Kanal-Centre Pompidou, Brussels, Belgium

*Proof of Personhood*, curated by Duncan Bass, Singapore Art Museum, Singapore

*A Well-Trained Eye*, curated by Maria Emilia Fernandez, Visual Arts Centre of the University of Texas, Austin, USA (catalogue)

*Anti-Surveillance Fashion*, curated by Rebekah Domig, Kornhausforum, Bern, Switzerland

*The Statistics of Fortune*, Macao International Art Biennale, curated by Qiu Zhijie, Macao Museum of Art, Macao

*Difference Machines: Technology & Identity in Contemporary Art*, curated by Tina Rivers Ryan and Paul Vanouse, Gray Area, San Francisco, USA

*Antéfutur*, curated by Sandra Patron, Musé d'art contemporain de Bordeaux, France

*POST NATURE*, curated by Rolando Carmona and Casa Hoffmann, NC Arte, Bogotá, Colombia

*Shifted Realities*, curated by Eva Drexlerová, Jen Kratochvil, and Petr Nedoma, Galerie Rudolfinum, Prague, Czech Republic (catalogue)

*Refigured*, curated by Christiane Paul, Whitney Museum of American Art, New York, USA

*Make Me Feel Mighty Real: Drag / Tech and the Queer Avatar (1969 - 2023)*, curated by Jamison Edgar and Scott Ewalt, Honor Fraser, Los Angeles, USA

*Face to Face*, curated by Iwona D. Big and Malgorzata Micula, National Museum, Wroclaw, Poland

*Immerse!*, curated by Corina Apostol, Tallinn Art Hall, Estonia

*Neo Mineralia*, curated by Oscar Salguero, Center for Craft, Ashville, USA

*Evil Eye*, curated by Oier Etxeberria and Ana Teixeira Pinto, Tabakalera, Donostia / San Sebastián, Spain (catalogue)

*Difference Machines: Technology & Identity in Contemporary Art*, curated by Tina Rivers Ryan and Paul Vanouse, Beall Center for Art and Technology, Irvine, USA

2022    *Data Relations*, curated by Miriam Kelly, Australian Centre for Contemporary Art, Melbourne, Australia

*The Machine Is Us*, 1st MUNCH Triennale, curated by Stefano Collicelli Cagol, Natalie Hope O'Donnell, Vilde Horvei, Ilavenil Jayapalan, and Jon-Ove Steihaug, Munch Museum, Oslo, Norway

*Harbingers*, curated by Julia Kaganskiy, Feral File (online)

*"I am not a Robot": On the Borders of the Singularity*, curated by Lívia Nolasco-Rózsás, Ludwig Museum, Budapest, Hungary

*Still Present!*, 12th Berlin Biennale for Contemporary Art, curated by Kader Attia, Hamburger Bahnhof and Stasi Headquarters / Campus for Democracy, Berlin, Germany (catalogue)

*Masquerade*, National Museum of Modern and Contemporary Art, Korea, curated by Sooyon Lee, Gwacheon, South Korea

*British Art Show 9*, curated by Irene Aristizábal and Hammad Nasar, HOME, Manchester, UK (work withdrawn due to protests) (catalogue)

2021    *Weird Gnosis*, Impakt Festival, curated by Inez de Coo and Marc Tuters, Utrecht, Netherlands (online)

*Open Windows*, curated by Talia Golland, Art Museum, University of Toronto, Canada

*Critical Borders: Radical (Re)visions of AI*, The Leverhulme Centre for the Future of Intelligence, University of Cambridge, UK

*Difference Machines: Technology & Identity in Contemporary Art*, curated by Tina Rivers Ryan and Paul Vanouse, Albright Knox Art Gallery, Buffalo, USA

*What Makes Another World Possible?*, curated by Corina Apostol, Tallinn Art Hall, Estonia (catalogue)

*The Eyes Have It*, curated by Bartholomew F. Bland and Laura J. A. De Riggi, Lehman College Art Gallery, New York, USA (catalogue)

*Conflict in My Outlook_Don't Be Evil*, curated by Anna Briers, The University of Queensland Art Museum, Brisbane, Australia (catalogue)

*British Art Show 9*, curated by Irene Aristizábal and Hammad Nasar, Aberdeen Art Gallery, UK (catalogue)

*Reversal Agents*, Rewire Festival with AQNB, The Hague, Netherlands (online)

*Pieces of Me*, Transfer / left.gallery (online)

*Bideo-jokoak. Playing without end*, curated by Oier Etxeberria, Tabakalera, Donostia / San Sebastián, Spain

*not in, of, along, or relating to a line*, curated by Heather Dewey-Hagborg and Maya Allison, NYU Abu Dhabi Gallery, United Arab Emirates (catalogue)

2020    *The Body Electric*, curated by Pavel Pyś with Jadine Collingwood, Miami Dade College Museum of Art and Design, USA

*A.I.: Sunshine Misses Windows*, Daejeon Biennale, Daejeon Museum of Art, South Korea (catalogue)

*God in Reverse: Escaping Capture*, curated by Mohammad Salemy, Richmond Art
       Gallery, Canada
*Bodydrift: Anatomies of the Future*, Design Museum Den Bosch, Netherlands
…o*f Bread, Wine, Cars, Security and Peace*, curated by WHW collective, Kunsthalle
       Wien, Austria (catalogue)
*Uncanny Valley: Being Human in the Age of AI*, curated by Claudia Schmuckli, de
       Young Museum, San Francisco, USA (catalogue)
*Other Life-formings*, curated by Alison Cooley, Blackwood Gallery, Mississauga,
       Canada

2019      *Sickle & Code*, curated by Peter Eramian, Elena Parpa, Evanthia Tselika, Museum of
       History and Cultural Heritage of Lakatamia, Lakatamia, Cyprus
*Stars Are Closer and Clouds Are Nutritious Under Golden Trees*, curated by Övül Ö.
       Durmusoglu, MMAG Foundation, Amman, Jordan
*The Body Electric*, curated by Pavel Pyś with Jadine Collingwood, Yerba Buena
       Center for the Arts, San Francisco, USA (catalogue)
*Open Codes. Connected Bots*, curated by Christian Lölkes and Lívia Nolasco-Rózsás,
       Chronus Art Center, Shanghai, China
*POSTCENTRAL*, curated by Navine G. Khan-Dossos, Nome Gallery, Berlin,
       Germany
*Entangled Realities: Living with Artificial Intelligence*, curated by Sabine
       Himmelsbach and Boris Magrini, Haus der elektronischen Künste, Basel,
       Switzerland (catalogue)
*Forging the Gods*, curated by Julia Kaganskiy, TRANSFER pop-up #ONCANAL,
       New York, USA
*The Body Electric*, curated by Pavel Pyś with Jadine Collingwood, Walker Art Center,
       Minneapolis, USA
*Vertiginous Data*, curated by Deoksun Park, National Museum of Modern and
       Contemporary Art, Seoul, South Korea (catalogue)
*Computer Grrrls*, curated by Inke Arns and Marie Lechner, La Gaîté Lyrique, Paris,
       France (catalogue)
*Refiguring the Future*, curated by REFRESH, Hunter College Art Galleries, New
       York, USA
*We are the people, Who are you?* Edel Assanti, London, UK

2018      *As We May Think, Feedforward*, Guangzhou Triennial, China (censored and banned)
*Computer Grrrls*, curated by Inke Arns and Marie Lechner, Hartware
       MedienKunstVerein, Dortmund, Germany (catalogue)
*Low Form: Imaginaries and Visions in the Age of Artificial Intelligence*, curated by
       Bartolomeo Pietromarchi, MAXXI, Rome, Italy (catalogue)
*Paradox: The Body in the Age of AI*, curated by Elizabeth Chodos, Miller ICA,
       Pittsburgh, USA (catalogue)
*Imagined Borders*, "The Ends: The Politics of Participation in the Post-Internet Age,"
       curated by Christine Y. Kim and Rita Gonzalez, Gwangju Biennale, Seoul, South
       Korea (catalogue)
*Open Codes*, curated by Peter Weibel, Lívia Nolasco-Rózsás, Yasemin Keskintepe,
       and Blanca Giménez, ZKM Center for Art and Media, Karlsruhe, Germany

*Walls Turned Sideways: Artists Confront the American Justice System*, curated by
Nisa Puleo, CAM Houston, USA (catalogue)

*I Was Raised on the Internet*, Museum of Contemporary Art, curated by Omar
Kholeif, Chicago, USA (catalogue)

*i am here to learn: On Machinic Interpretations of the World*, curated by Mattis
Kuhn, Frankfurter Kunstverein, Frankfurt, Germany

*face value*, transmediale, Haus der Kulturen der Welt, Berlin, Germany

2017  *Electronic Superhighway*, curated by Omar Kholeif, Museum of Art, Architecture and
Technology, Lisbon, Portugal

*Propositions for a stage: 24 frames of a beautiful heaven*, curated by Bridget Crone,
Institute of Contemporary Arts Singapore (catalogue)

*Our Bright Future – Cybernetic Fantasy*, curated by Jeonghwa Goo, Sooyoung Lee,
and Unmake Lab, Nam June Paik Art Center, Yongin, South Korea

*Material Politics*, curated by Aileen Burns and Johan Lundh, Institute of Modern Art,
Brisbane, Australia

*Tiny Deaths*, curated by Alissa Kleist, Centre for Contemporary Art,
Derry~Londonderry, Northern Ireland

*Watched! Surveillance, Art, and Photography*, curated by Louise Wolthers, Dragana
Vujanovic, Niclas Östlind, and Ann-Christin Bertrand, C/O Berlin, Germany
(catalogue)

*The Noise of Being*, curated by Nicky Assmann, Sonic Acts Festival, Arti et
Amicitiae, Amsterdam, Netherlands (catalogue)

2016  *Futurs Non-Conformes #2*, curated by Nicolas Maigret, Espace Virtuel, Jeu de
Paume, Paris, France

*Public, Private, Secret*, curated by Charlotte Cotton, International Center of
Photography, New York, USA (catalogue)

*Big Bang Data*, Olga Subirós and José Luis de Vicente, ArtScience Museum,
Singapore

*Digital Abstractions*, curated by Raffael Dörig, Haus der elektronischen Künste,
Basel, Switzerland (catalogue)

*The Black Chamber*, curated by Eva & Franco Mattes and Bani Brusadin, Škuc
Gallery with Aksioma, Ljubljana, Slovenia (catalogue)

*Electronic Superhighway*, curated by Omar Kholeif, Whitechapel Gallery, London,
UK (catalogue)

2015  *First Look: Real Live Online*, curated by Lucas G. Pinheiro and Devin Kenny, New
Museum, New York, USA

*Big Bang Data*, curated by Olga Subirós and José Luis de Vicente, Somerset House,
London, UK

*GLOBALE: Global Control and Censorship*, curated by Bernhard Serexhe and Lívia
Rózsás ZKM Center for Art and Media, Karlsruhe, Germany

*GLOBALE: Infosphere*, curated by Peter Weibel, Daria Mille, and Giulia Bini, ZKM
Center for Art and Media, Karlsruhe, Germany

*Eyebeam in Objects*, curated by Roddy Schrock, Upfor Gallery, Portland, USA

*Now? Now!, Biennial of the Americas*, curated by Lauren A. Wright, Denver Museum
of Contemporary Art, USA

*Surveillance Awareness Bureau*, Modelab, Wellington, New Zealand

*Beyond the Interface*, Furtherfield, London, UK
*Das Netz*, curated by Catharina Koller, German Museum of Technology Berlin,
    Germany
*Imaginary Accord*, curated by Aileen Burns and Johan Lundh, Institute of Modern
    Art, Brisbane, Australia
*Black Box Formula*, curated by Jintaeg Jang, Georgia Muenster, and Joni Zhu, Royal
    College of Art, London, UK
*CAPTURE ALL*, transmediale, Haus der Kulturen der Welt, Berlin, Germany
2014    *Your Consent is Implied*, New Shelter Plan, Copenhagen, Denmark
*The Moving Museum*, Şişhane Otopark, Istanbul, Turkey
*Theory of Colour*, curated by Helena Chávez, Alejandra Labastida, and Cuauhtémoc
    Medina, Museo Universitario Arte Contemporáneo, Mexico City, Mexico
    (catalogue)
*Reality Check*, curated by Filippo Lorenzin, ULTRA, Udine, Italy
*NYC Makers: The MAD Biennial*, curated by Jake Yuzna, Museum of Arts and
    Design, New York, USA (catalogue)
*Manifest! Choreographing Social Movements in the Americas*, Hemispheric Institute
    of Performance and Politics Encuentro, Concordia University, Montréal, Canada
*Dak'Art*, Musée Théodore-Monod d'art africain, Dakar, Senegal
*The New Romantics*, curated by Claudia Hart, Nicholas O'Brien, and Katie Torn,
    Eyebeam, New York, USA
*Science Fiction: The New Death,* curated by Omar Kholeif and Mike Stubbs,
    Foundation for Art and Creative Technology, Liverpool, UK
*FACELESS*, curated by Bogomir Doringer, Mediamatic, Amsterdam, Netherlands
*Some Birds Are More Like Fish*, Worksession GenderBlending, Beursschouwburg,
    Brussels, Belgium

*We Know You Are Watching*, Nothing To See Here, Denver, USA
*Annual Showcase*, Eyebeam, New York, USA
2013    *ID/ENTITY*, Arse Elektronika Festival, San Francisco, USA
*FACELESS II*, curated by Bogomir Doringer, quartier21, Vienna, Austria
*Overflow*, transmediale reSource 006, curated by Tatiana Bazzichelli, Kunstraum
    Kreuzberg / Bethanien, Berlin, Germany
*The Very First Year,* curated by Laurel Ptak, Eyebeam, New York, USA
*The Life of Forms*, curated by Zen Marie, Johannesburg Workshop in Theory and
    Criticism, Goethe on Main, Goethe-Institut, Johannesburg, South Africa
*REVERIE*, Reed Arts Week, Reed College, Portland, USA
*Trans Technology: Circuits of Culture, Self, Belonging*, Women Artists Series
    Galleries, curated by Bryce J. Renninger and Christina Dunbar-Hester, Rutgers
    University, New Brunswick, USA (catalogue)
2012    *GL.TC/H 2112*, Chicago, USA
*The HTMlles 10: Risky Business*, Feminist Festival of Media Arts + Digital Culture,
    Studio XX, Montréal, Canada
*What Have I Done to (De)serve This?*, curated by Omar Kholeif and Sarah Perks,
    BlankSpace, Abandon Normal Devices Festival, Manchester, UK
*Queer Video UPLOAD / UNLOAD*, curated by David Frantz, INSTALL:WeHo, West
    Hollywood, USA

*The Social Contract*, collaboration with Constant, Artefact Festival, STUK arts centre, Leuven, Belgium

2011     *De Origen Bélico: La Revuelta / Of War Origin: The Revolt*, Ateneo de Valencia, Valencia, Venezuela

*instruction manual*, OpenSource Festival, Düsseldorf, Germany

*Speculative*, curated by Zach Blas and Christopher O'Leary, Los Angeles Contemporary Exhibitions, USA

*alt:Queer*, curated by Omar Kholeif, Foundation for Art and Creative Technology (FACT), Liverpool, UK

*Impractically, Practical*, curated by Matthew Manos, Take My Picture Gallery, Los Angeles, USA

*Many Times, Many Worlds*, curated by Micha Cárdenas, ARTifact Gallery, University of California, San Diego, USA

*Getting Closer*, curated by Lindsay Howard, Fe Arts Gallery, Pittsburgh, USA

*Somatic SENSOR*, curated by Micha Cárdenas and Elle Mehrmand, Highways Performance Space & Gallery, Santa Monica, USA

2010     *What is Good Art?*, Fredric Jameson Gallery, Kenan Institute for Ethics, Duke University, Durham, USA

CHAT: A Digital Arts and Humanities Festival, University of North Carolina, Chapel Hill, USA

2009     File Electronic Language International Festival, São Paulo, Brazil

2008     *Exit Strategies*, curated by Jennifer Steinkamp, New Wight Gallery, University of California, Los Angeles, USA

2006     *Design Body*, curated by Yoon Young Hur, LG Space, The School of the Art Institute of Chicago, USA

*Open Architecture*, Los Angeles Contemporary Exhibitions, USA

2005     *Projects from the Berwick Research Institute's Artist in Research Program*, curated by Meg Rotzel, Mills Gallery, Boston Center for the Arts, USA

2004     *Multimedia Installation*, curated by Andy Zimmermann, Video Installation Studio, Massachusetts College of Art, Boston, USA

*Signals, Reception, and Reproduction: Searching for Identity in Technology*, Griggs Place Artist Space, Allston, USA


Film and Video Screenings

2025     *Critical Futures*, IKLECTIK, Peckham Levels, London, UK

*Our Story - Be Gay, Do Crime_2: 'Nice Cut and Paste Job!'* Cinematek, Royal Film Archive of Belgian, Brussels

2024     *Pride at BAK: Queer Film Program*, Wild 'n Sweet Festival, TivoliVredenburg, Utrecht, Netherlands

2023     *How to Be a Good Boy*, curated by carrick bell, Xanadu, Berlin, Germany

*How to Be a Good Boy*, curated by carrick bell, Pinacoteca, Vienna, Austria

2022     *Contra-Internet: Jubilee 2033*, PYLON-Lab, Netherlands (online)

2021     *Training Fantasia*, Typography Center for Contemporary Art, Krasnodar, Russia

2020     *Ctrl + Shift*, New York, USA (online)

*I Hate the Internet: Techno-Dystopian Malaise and Visions of Rebellion*, curated by Steve Polta, Yerba Buena Center for the Arts, San Francisco, USA

*certainty is becoming our nemesis*, curated by Steve Polta, McEvoy Foundation for the Arts, San Francisco, USA

2019    *Conversations at the Edge*, curated by Amy Beste, Gene Siskel Film Center, Chicago, USA

*Post Millennium Tension*, curated by Ana Teixeira Pinto, Porto Design Biennale, Portugal

*HOMELAND*, Ordet, Milan, Italy

*Contra-Internet: Jubilee 2033*, Bar Laika, New York, USA

International Short Film Festival Oberhausen, Germany

2018    *Lapsus*, PAF, Olomouc, Czech Republic

*New Aesthetic: The End of Utopia?*, Kurzfilmfestival Köln, Cologne, Germany

*The Influencers*, Centre de Cultura Contemporània de Barcelona, Spain

*Contra-Internet: Jubilee 2033*, Los Angeles Museum of Contemporary Art, USA

Hong Kong Lesbian and Gay Film Festival, China

*IAM*, Garage Museum, Moscow, Russia

*The Intersection*, Museum of Contemporary Art Detroit, USA

*Alien Time: An Invitation to Time Travel*, Goldsmiths, University of London, UK

*Neo Ultra Punk*, Institute of Contemporary Arts, London, UK

*After Effects*, Anthology Film Archives, New York, USA

*A Mechanism Capable of Changing Itself*, Forum Expanded, 68th Berlin International Film Festival, Berlin, Germany

2017    *After Effects*, Center for Contemporary Art Estonia, Tallinn, Estonia

2016    *The Flare Queer Sci-Tech Lab*, BFI Flare: London LBGT Film Festival, London, UK

2015    *Vulnerable Systems: A Screening of Video Works*, Institute of Contemporary Art, Philadelphia, USA

2013    *Film Exercise / The Determined*, curated by Omar Kholeif, Arnolfini, Bristol, UK

*Stranger Comes to Town: Identity and the Avatar*, Vector: Game + Art Convergence, Video Fag, Toronto, Canada

Infrared IV: New Visions from the Queer Avant-Garde, The Seattle Lesbian and Gay Film Festival, USA

2012    *Move In*, Honor Fraser, Los Angeles, USA


Lecture-Performances

2025    *Does an AI God Have an Ass?*, Almost Unreal seminar, 2nd MUNCH Triennale, Oslo, Norway

*Does an AI God Have an Ass?*, To the Maxx!, Gray Area Festival, San Francisco, USA

2024    *Does an AI God Have an Ass?*, arebyte Gallery, London, UK

2023    *Does an AI God Have an Ass?*, Australian Centre for Contemporary Art, Melbourne, Australia

*Does an AI God Have an Ass?*, Wexner Center for the Arts, Ohio State University, Columbus, USA

2022    *Does an AI God Have an Ass?*, TBA Festival, Portland, USA

*Metric Mysticism*, The Seeing Stones and Spaces Beyond the Valley, Biennale Warszawa, Poland

2020    *Obedient x3*, OK#1, Tulsa, USA

*Obedient x3*, Tabakalera, Donostia / San Sebastián, Spain (canceled due to pandemic)
*Obedient x3*, Kunsthalle Wien, Austria (canceled due to pandemic)
2019    *Flamers*, MMAG Foundation, Amman, Jordan (canceled due to protests)
*Flamers*, Home Works Forum 8, Beirut Lebanon (canceled due to protests)
*Metric Mysticism*, ZKM Center for Art and Media, Karlsruhe, Germany
*Metric Mysticism*, Edel Assanti, London, UK
*Body Horror*, Videonale, Bonn, Germany
2018    *Body Horror*, Festival of Film Animation and Contemporary Art, Olomouc, Czech
       Republic
*Body Horror*, Tentacular, Matadero Madrid, Spain
*Is the internet a urinal?*, Los Angeles County Museum of Art, USA
*Is the internet a urinal?*, MU, Eindhoven, Netherlands
*Metric Mysticism*, Thought Sculpture, Trafo Gallery, Budapest, Hungary
*Metric Mysticism*, Tensta Konsthall, Spånga, Sweden
*Metric Mysticism*, e-flux, New York, NY
2017    *Metric Mysticism*, Gasworks, London, UK
*bio-exempt*, Liquid Architecture, Melbourne, Australia
*Patterns-of-Life-Resistance*, with Jemima Wyman, Institute of Modern Art, Brisbane,
       Australia
2016    *Contra-Internet*, RISD Museum, Providence, USA
*Contra-Internet*, Whitechapel Gallery, London, UK

## SELECTED ARTWORKS
Installations
2023    *CULTUS*
       *The Doors: Lizard Kings*
2022    *Metric Mysticism: A Troll's Tale*
       *IUDICIUM*
       *Profundior (Lachryphagic Transmutation Deus-Motus-Data Network)*
2019/25  *The Unknown Ideal*
2019    *The Doors*
       *Icosahedron*
2018    *SANCTUM*
2017    *im here to learn so :))))))* (with Jemima Wyman)
2015-19  *Contra-Internet*
2014-16  *Face Cages*
2012-14  *Facial Weaponization Suite*
2008-12  *Queer Technologies*
2004/19  *video mummy*

Film/Video
2018    *Contra-Internet: Jubilee 2033*
2016    *Contra-Internet Inversion Practice #3: Modeling Paranodal Space*
2015    *Contra-Internet Inversion Practice #2: Social Media Exodus (Call and Response)*
       *Contra-Internet Inversion Practice #1: Constituting an Outside (Utopian Plagiarism)*
2012    *Facial Weaponization Communiqué: Fag Face*

Lecture-Performances
2023      *Does an AI God Have an Ass?*
2019      *Obedient x3*
2018      *Body Horror*
2017-18   *Metric Mysticism*
2017      *Patterns-of-Life-Resistance* (with Jemima Wyman)
2017      *Bio-Exempt*
2016      *Contra-Internet*

Web
2022      *576 Tears*

**COMMISSIONS**
2023-24   *CULTUS*, traveling solo exhibition, Arebyte Gallery, London, UK, and Secession,
             Vienna, Austria
2023      *The Doors: Lizard Kings*, solo exhibition, Midnight Moment, Times Square Art
             Alliance
2022      *IUDICIUM*, traveling installation, 1st MUNCH Triennale, MUNCH Museum,
             Oslo, Norway and Tallinn Art Hall, Estonia
          *Profundior (Lachryphagic Transmutation Deus-Motus-Data Network)*, installation,
             12th Berlin Biennale for Contemporary Art, Germany
2021      *576 Tears*, online artwork, This is Public Space, UP Projects, London, UK
2019      *The Doors*, traveling installation, Edith-Russ-Haus für Medienkunst, Oldenburg,
             Germany; de Young Museum, San Francisco, USA; and Van Abbemuseum,
             Eindhoven, Netherlands
          *Flamers*, lecture-performance, Home Works Forum 8, Ashkan Alwan, Beirut,
             Lebanon
          *Icosahedron*, traveling interactive artificial intelligence installation, Walker Art
             Center and Thoma Art Foundation, USA
2018      *SANCTUM*, solo exhibition, Tentacular: Festival de Tecnologías, Críticas y Aventuras
             Digitales; and Matadero Madrid, Spain
          "Is the internet a urinal?" exhibition catalog essay, *I Was Raised on the Internet*,
             Museum of Contemporary Art Chicago, USA
2017-18   *Contra-Internet* and *Jubilee 2033*, traveling solo exhibition, Gasworks, London, UK;
             Art in General, New York, USA; and MU, Eindhoven, Netherlands
2017      *im here to learn so :))))))*, video installation, Institute of Modern Art, Brisbane,
             Australia
2016      "Vacuoles of Noncommunication: From Invisible Adversary to Invisible Revolt,"
             exhibition catalog essay, *Invisible Adversaries,* Hessel Museum of Art, Bard
             College, Annandale-on-Hudson, USA
2015      *Contra-Internet*, installation, Institute of Modern Art, Brisbane, Australia
          *Contra-Internet*, online work, *DIS Magazine*
2014      *Facial Weaponization Suite*, installation, Museo Universitario Arte Contemporáneo
             (MUAC), Mexico City, Mexico
2012      *Derivative Bomb*, from *Queer Technologies*, Abandon Normal Devices Festival,
             Manchester, UK

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Edited Books
2025      Zach Blas, Melody Jue, and Jennifer Rhee, eds. *Informatics of Domination*. Duke University Press.
2012      Zach Blas and Wolfgang Schirmacher, eds. *The Transreal: Political Aesthetics of Crossing Realities* by micha cárdenas. Atropos Press.
2011      Zach Blas and Christopher O'Leary, eds. *Speculative*. Los Angeles Contemporary Exhibitions.

## Peer-Reviewed Articles

2018    "The Jubilee of 2033." *GLQ: A Journal of Lesbian and Gay Studies* 24, no. 4: 538–542.

2016    "Opacities: An Introduction."*Camera Obscura: Feminism, Culture, and Media Studies* 31, no.2, "In Practice: Opacities" section edited by Zach Blas: 149–153.

2013    Zach Blas and micha cárdenas. "Imaginary Computational Systems." *AI and Society* 28, no. 4: 559–566.

"Escaping the Face: Biometric Facial Recognition and the Facial Weaponization Suite." *Media-N* 9, no. 2.

2012    "Virus, Viral." *Women Studies Quarterly* 40, no. 1 and 2: 29–39.


## Articles and Chapters in Collections

2022    "Queer Darkness." In *Studies into Darkness: The Perils and Promise of Freedom of Speech*, edited by Carin Kuoni and Laura Raicovich. Amherst College Press and Vera List Center for Art and Politics. (reprinted essay)

2018    "Informatic Opacity." In *Posthuman Glossary*, edited by Rosi Braidotti and Maria Hlavajova. Bloomsbury Academic.

2016    "'A Cage of Information,' or, What is a Biometric Diagram?" In *Documentary Across Disciplines*, edited by Erika Balsom and Hila Peleg. Haus der Kulturen der Welt and The MIT Press.

Fiona Barnett, Zach Blas, micha cárdenas, Jacob Gaboury, Jessica Marie Johnson, and Margaret Rhee. "QueerOS: A User's Manual." In *Debates in the Digital Humanities 2016*, edited by Matthew K. Gold and Lauren F. Klein. University of Minnesota Press. (academic peer-reviewed)

2014    "Contra-Internet Aesthetics." In *You Are Here: Art after the Internet*, edited by Omar Kholeif. Cornerhouse Books.

2012    "Reality is Aesthetic and Political: Editor's Preface." In *The Transreal: Political Aesthetics of Crossing Realities* by micha cárdenas, edited by Zach Blas and Wolfgang Schirmacher. Atropos Press.

"Queerness, Openness." In *Leper Creativity: Cyclonopedia Symposium*, edited by Ed Keller, Nicola Masciandaro, and Eugene Thacker. Punctum Books.

2013    "GRIDs, Gay Bombs, and Viral Aesthetics: Queer Technologies' Networked Assemblages." In *Feminist and Queer Information Studies Reader*, edited by Patrick Keilty and Rebecca Hong. Litwin Books.

2012    "Queer Darkness." In *Theory on Demand 8: Depletion Design: A Glossary of Network Ecologies*, edited by Carolin Wiedemann and Soenke Zehle. Institute of Network Cultures.


## Arts Writing and Criticism

2019    "Future Greats: American Artist." *ArtReview* 17, no 1.

2018    "Image-Free: On Airport Vision." *Mousse Magazine* 64.

2016    "Contra-Internet." *e-flux journal* 74.

"Gay Bombs: Getting Started." In *Queer / Whitechapel: Documents of Contemporary Art*, edited by David Getsy. The MIT Press.

2014    "Informatic Opacity." *The Journal of Aesthetics and Protest* 9.

2013       "Queer Technologies: Component Theory and Viral Aesthetics." In *monochrom's Arse Elektronika Anthology, Screw the System: Explorations of Spaces, Games and Politics through Sexuality and Technology*, edited by Johannes Grenzfurthner, Guenther Friesinger, and Danial Fabry. RE/Search Publications.

       "Fag Face." *RECAPS Magazine*.

2012       "Imperceptibly Dirty." *No More Potlucks* 23.

2011       "Weapons for Queer Escape." *Schlossplatz3*.

       "Fag Face." *Version*.

2008       "Queer Technologies: The Imitation Game (for Gendered Interstice)." *a mínima* 23.

Texts in Exhibition Catalogues

2022       "Invitation to Party, Mask Required." In *Máscaras (Masks)*, edited by Joao Laia and Valentinas Klimasauskas. Galeria Municipal do Porto, Agora – Cultura e Desporto, E.M., and Mousse Publishing.

2020       "Lizard Brings Psychedelic Drugs to the Privatized Garden on the Island of Nootroo." In *Beyond The Uncanny Valley: Being Human in the Age of AI*, edited By Claudia Schmuckli. de Young / Legion of Honor, Fine Arts Museums of San Francisco.

2018       "Is the internet a urinal?" In *I Was Raised on the Internet*, edited by Omar Kholeif Museum of Contemporary Art Chicago.

2016       "Vacuoles of Noncommunication: From Invisible Adversary to Invisible Revolt." In *Invisible Adversaries*, edited by Lauren Cornell and Tom Eccles. Center for Curatorial Studies at Bard College.

       "Queer Darkness." In *Fear Eats the Soul*, edited by Omar Kholeif and Sarah Perks. HOME Publications. (reprinted essay)

Interviews and Conversations

2022       "Zach Blas interviews Elisa Giardina Papa and Mimi Ọnụọha." *Leaking Subjects and Bounding Boxes: On Training AI*. Sorry Press.

2019       "'Society Has Become the Biggest Panopticon': An Interview with Shu Lea Cheang." *Frieze* 203.

2017       Zach Blas and Simone Browne. "Beyond the Internet and All Control Diagrams." *The New Inquiry*.

2016       Zach Blas and Jacob Gaboury. "Biometrics and Opacity: A Conversation." *Camera Obscura: Feminism, Culture, and Media Studies* 31, no.2, "In Practice: Opacities" section edited by Zach Blas: 155–165. (academic peer-reviewed)

2014       Zach Blas and Jacolby Satterwhite. "Adjust Opacity." *DIS Magazine*, Privacy Issue.

2012       "On Electronic Civil Disobedience: Interview with Ricardo Dominguez." *Reclamations Journal* 6.

Other Arts-Related

2023       "EngenderingGenderChangers," "transCoder: Queer Programming Anti-Language," "The Transreal: Political Aesthetics of Crossing Realities," "Queer OS: A User's Manual," and "Refiguring the Future." In *Cyberfeminism Index*, edited by Mindy Seu. Inventory Press.

2021       "Psychedelic Vision." *Care Package*. MMAG Foundation.

2016 "The Year According to Zach Blas." *Walker Reader*.
2015 "Contra-Internet: Inversion Practices." *DIS Magazine*, Data Issue: Too Big To Scale.
2014 "Facial Weaponization Suite," *Interventions* 3, issue 2.
2012 "Five Videos: Zach Blas / Queer Technologies' Escape." *Rhizome*.
2010 "Queer Technologies." *Adaptive Actions Madrid*.

Conference Proceedings
2012 "On Queer Viralities." In *World of the News: The world's greatest peer-reviewed newspaper of in/compatible research*, edited by Geoff Cox and Christian Ulrik Andersen. transmediale / Digital Aesthetics Research Centre and Aarhus University.
2009 "GRID: Viral Contagions in Homosexuality and the Queer Aesthetics of Infection." In *Proceedings of the 2009 Digital Arts and Culture Conference, After Media: Embodiment and Context*.

Book Reviews (Peer-Reviewed)
2012 "Hidden Writing." *American Book Review* 33, issue 3: 10–11 (academic peer-reviewed)
2011 "Review of *Trans Desire* by micha cárdenas." *e-misférica* 7.2

Online Engagements
2013 Invited Discussant. "Documenting Digital Artivism." *empyre: soft_skinned_space*, moderated by Selmin Kara, Patrick Keilty, and Camilla Møhring Reestorff, discussion with Matthew Brower, micha cárdenas, Sandra Danilovic, Scott Hocking, Andrew Lau, Chaya Litvack, David McIntosh, Owen Mundy, Samara Smith, and Ebru Yetiskin.
  Invited Discussant. "Collaboration: Art Practice, Theory, Activism." *empyre: soft_skinned_space*, moderated by Renate Ferro, Timothy Murray, and Ana Valdés, discussion with Carol-Ann Braun, Erin Manning, Cecilia Parsberg, Marc Garrett, Ricardo Miranda Zúñiga, Brooke Singer, Alonso + Craciun.
2012 Co-Moderator with micha cárdenas. "Queer Media Art and Theory." *empyre: soft_skinned_space*, discussion with Amanda Phillips, Margaret Rhee, Jacob Gaboury, Jack Halberstam, Homay King, Michael O'Rourke, Lauren Berlant, Jordan Crandall, Patricia Clough, Heather Davis, Ricardo Dominguez, and Pinar Yoldas.
2011 Invited Respondent. "Sex Networks: A Reply to Katrien Jacobs' Positions Paper." *Request for Comments: Exploring New Configurations of Network Politics*.
2009 Invited Discussant. "Queer & Feminist New Media Spaces." *HASTAC*, discussion with micha cárdenas, Shu Lea Cheang, Abigail De Kosnik, Joshua Gameson, Jessi Gan, Jack Halberstam, Katie King, Lisa Nakamura, Monica Ong, Juana Maria Rodriguez, and Carol Stabile.
  Invited Discussant. Critical Code Studies Working Group.
  Invited Discussant. "Viral Economies: Hacktivating Design." *empyre: soft_skinned_space*, discussion with Dan Lichtman, David Baumflek, Art Jones, Brooke Singer, Ricardo Dominguez, Machiko Kusahar, and Trebor Scholz.

**SELECTED INVITED TALKS, CONFERENCES, SYMPOSIA, PANELS, AND CONVERSATIONS**

2026 Aesthetics and Critique of Digital Cultures (AC|DC), Academy of Vienna, Austria

    Creative Inquires Series, Virginia Commonwealth University, Richmond, USA

2025 "Informatic Opacity and the Informatics of Domination," *RING/CAM: Volume 1*, Software Lab, Copenhagen, Denmark

    "Queer Darkness," *Studies into Darkness: A Reading Marathon for Freedom of Speech*, Vera List Center for Art and Politics, The New School, New York, USA

    "Meet the Authors: *Informatics of Domination*," with Melody Jue and Jennifer Rhee, Virginia Commonwealth University, Richmond, USA

    "Humanities Decanted: *Informatics of Domination*, with Melody Jue and Jennifer Rhee, University of California, Santa Barbara, USA

    "Episode 7: Artificial Intelligence and Art," *Magic in Contemporary Art*, with Amy Hale and Heather Freeman, Museum of Witchcraft and Magic and Treadwell's Books, London, UK

    *Informatics of Domination*, Department of Media Studies, University of Amsterdam, Netherlands

    *Cloaking*, with Ben Zhao and Rachele Didero, National College of Art and Design, Dublin, Ireland

2024 *Reality Was Whatever Happened: Beth Coleman in conversation with Zach Blas*, Printed Matter, New York, USA

    *The Urgency of the Arts Assembly: I WANT YOU TO SPEAK TO ME URGENTLY!*, with Jeanne Vaccaro and Gregory Sholette, Royal College of Art, London, UK

    *Belief Machines: The aesthetics and politics of AI religiosity*, with Mashinka Firunts Hakopian and Thao Phan, arebyte Gallery, London, UK

    Zach Blas with Jayne Wilkinson, Belkin Gallery, University of British Columbia, Canada

2023 *Expanded Bodies: Biopolitical Matters and Media Art*, with Heather Dewey-Hagborg and Jussi Parikka, gnration.pt

    *Refigured: A Virtual Conversation and Tour*, with Morehshin Allahyari, American Artist, Zach Blas, Auriea Harvey, and Rachel Rossin, Whitney Museum of American Art, New York, USA

    *Navigating Digital Art at the Whitney*, with Christiane Paul and Auriea Harvey, Artnet / Twitter

    *The Algorithmic State: God is AI*, with Zach Blas and Christiane Paul, School of Visual Arts, New York, USA

    Zach Blas and Pamela M. Lee in conversation, The Wexner Center for the Arts, Ohio State University, Columbus, USA

2022 "Omnes Iudicabuntur," McLuhan Centre for Culture and Technology, University of Toronto, Canada

    "Profundior," University of California, Berkeley, USA

    *Who is the Machine?*, 1st Munch Triennale symposium, with Agnieszka Kurant, Cory Arcangel, and Jack Halberstam, MUNCH Museum, Oslo, Norway

    *Unknown Ideals* book launch, with Ana Teixeira Pinto, Edit Molnár, Marc Siegel, Övül Ö. Durmuşoğlu, and Studio Pandan, KW Institute for Contemporary Art, Berlin, Germany

*The Politics of Silicon Valley, AI, and Data*, IMPAKT TV, Utrecht, Netherlands

Artist Talk, The Graduate Program in Literature, Duke University, Durham, USA

"Unknown Ideals," Fantasy and Damage panel with Antonia Hernández, Donal Lally, Tatjana Söding, and Adam Bobbette, *This is Not Anarchy, This is Chaos*, transmediale, Haus der Kulturen der Welt, Berlin, Germany

2021      Artist Talk, "Computational Grammars: Face, Race, and "Difference," with Ramon Amaro and Ezekiel Dixon-Román, Toronto Film and Media Seminar

Artist Talk, *Surveillance, Subversion, and Seduction*, Sara Little Turnbull Visiting Artist / Designer Speaker Series, Lehman College, CUNY, USA

Artist Talk, School of Art and Art History, University of Florida, Gainesville, USA

Keynote, *Femmes and Thems: Feminist & Queer Creative Practice*, RMIT University School of Art, Melbourne, Australia

"The Doors of Perception: On Nootropics, AI, and Lizards," Visual Art and Design Forum, University of Alberta, Edmonton, Canada

"California Dreamin'," artist talk and conversation with Ana Teixeira Pinto, Tabakalera, Donostia / San Sebastián, Spain

*Encrypted Enclosures // Glitching Visibility: Zach Blas in Conversation with Legacy Russell*, Solomon R. Guggenheim Museum, New York, USA (online)

2020      Cloud Salon, Parsons School of Design, The New School, New York, USA

Low-Residency M.F.A.: Visiting Artist & Scholar Series, The School of the Art Institute of Chicago, USA

*Terms of Refusal*, with Bassem Saad, Eyebeam, New York, USA

*Facebook Live: Assistant Curator Janna Keegan and artist Zach Blas*, de Young Museum, San Francisco, USA (online)

*Mirror with a Memory: Photography, Surveillance and Artificial* Intelligence, Hillman Photography Initiative, Carnegie Museum of Art, Pittsburgh, USA (canceled due to pandemic)

2019      *Making Another World Possible: Queer and Now*, Estonian Academy of Arts, Tallinn, Estonia

*What Does the Dataset Want? Photography and classification in the 21st century*, The Photographers' Gallery, London, UK

"The Garden Has a Strange Atmosphere," Tate Modern, London, UK

"The Trip," University of Nicosia, Cyprus

"The Trip," Configurations in Film Mercator Fellow Lecture, Goethe University Frankfurt, Germany

"Lizard Brings Psychedelic Drugs to the Privatized Garden on the Island of Nootroo," University of the Arts Bremen, Germany

"Obedient x3," *Conversations at the Edge*, The School of the Art Institute of Chicago, USA

*Machine Vision: Generic Mannequins*, Teatrino di Palazzo Grassi, Venice, Italy

Artist Lecture, Ruskin School of Art, Oxford University, UK

Zach Blas in conversation with Kris Paulsen, Walker Art Center, Minneapolis, USA

*Incomputable Futures: A Symposium on Representation, Computation, and Experimental Scholarship*, Duke University, Durham, USA

*Producing the Mapplethorpe Moment: Artistic Expression in Fraught Times*, with Wayne Modest, Amy Sadao, Kaja Silverman, and Sophia Wallace, Institute Of Contemporary Art, Philadelphia, USA

CCC Public Thought, HEAD Geneva, Switzerland

*Beati Illi, Qui Est Imago-Free*, Cornell University, Ithaca, USA

*Machine Vision: Images, Pouvoir, Algorithmes*, Le Bal, Paris, France

*@TheMechanicalBro*, McLuhan Centre for Culture and Technology, Toronto, Canada

*Control Societies*, University of Pennsylvania, USA

2018 *Facial machines and obfuscation in an age of biometrics and neural networks*, Aarhus University, Denmark

*On Archipelagoes and Other Imaginaries*, Creative Time Summit, Miami, USA

*The Queer Commons / GLQ Launch*, Participant Inc, New York, USA

Aesthetics and Politics Guest Lecture, California Institute of the Arts, Valencia, CA

*Ricerche Sensibili*, Quadriennale di Roma, Lecce, Italy

"Art and the Global Post-Internet Condition," Gwangju Biennale International Symposium, South Korea

Artist Talk, Spike Island, Bristol, UK

*Unlearning Dystopia: Queer Utopias*, Art in General, New York, USA

*Beating the System(s)*, ArtReview Bar, London, UK

*Conversations from the Future*, Hayward Gallery, London, UK

*Frames of Representation: In Conversation with Xu Bing*, Institute of Contemporary Arts, London, UK

"The Prison-House," Subjectivity, Art, and Data Programme, Royal Holloway, University of London, UK

"i like pics of humans but i could fux wit dis too," School of Visual Arts, New York, USA

*Black Lens*, La Colonie, Paris, France

"Reimagine the Internet: Affect, Velocity, Excess," with Aria Dean, transmediale, Haus der Kulturen der Welt, Berlin, Germany

2017 Arts & Humanities Talks, Royal College of Art, London, United Kingdom, UK

*The New Normal*, Strelka Institute for Media, Architecture and Design, Moscow, Russia

"bio-exempt," University of California, Santa Barbara, USA

*Darkness in the Archives: Queer Opacity as Resistance*, ONE Archives, Los Angeles, USA

"bio-exempt," New Mexico State University, Las Cruces, USA

*Queering Representational Aesthetics*, with Isaac Julien, Goldsmiths, University of London, UK

"In Conversation with Harold Offeh," Wysing Arts Centre, Cambridge, UK

*Refracted Spaces*, Gasworks, London, UK

*Becoming More*, Van Abbemuseum, Eindhoven, Netherlands

"bio-exempt," *The Noise of Being*, Sonic Acts Festival, De Brakke Grond, Amsterdam, Netherlands

2016 "Contra-Internet," *Digital Disorders*, Goethe-Universität, Frankfurt, Germany

*OpenEye,* Filmová a televizní fakulta Akademie múzických umění v Praze, Prague, Czech Republic

*Gravity*, Sheffield Institute of Art, Sheffield Hallam University, UK

"Contra-Internet," The Black Chamber, Kino Šiška with Aksioma, Ljubljana, Slovenia

"Contra-Internet," ZKM Center for Art and Media, Karlsruhe, Germany

*Sliding Into a Face*, The Photographers' Gallery, London, UK

*Futurs Non-Conformes #2: Passages à l'acte*, Jeu de Paume, Paris, France

*The Influencers*, Centre de Cultura Contemporània de Barcelona, Spain

*Risking Everything: The Computational Politics of Prediction, Security, and Secrecy*, Goldsmiths, University of London, UK

*The Dark Side of the Internet: Eva and Franco Mattes in Conversation with Zach Blas*, The Photographers' Gallery, London, UK

Political Identity and the Moving Image, *Artists' Film Biennial*, The Institute of Contemporary Arts, London, UK

*The Technology Body and Its Discontents*, Frieze Talks, Frieze New York, USA

*Culture Now: Zach Blas & Seb Franklin*, The Institute of Contemporary Arts, London, UK

2015    "Informatic Opacity," Conditions are Now in Transition: The Local, The Border, Department of Art, Goldsmiths, University of London, UK

"Informatic Opacity," Queory: Centre for the Study of Sexual Dissidence, University of Sussex, Brighton, UK

*Network Pessimism: Welcome to the New Dark Age!* LUX Salon, LUX, London, UK

*In Conversation: Laurel Ptak and Zach Blas*, Delfina Foundation, London, UK

"Don't Think You Have Any Rights: The Challenges of Italian Feminisms," *Now You Can Go Seminar*, The Showroom, London, UK

"Contra-Internet," The Long Progress Bar, Lighthouse, Brighton, UK

*Queer Mixed Realities*, The School of the Art Institute of Chicago, USA

"Informatic Opacity and Contra-Internet Aesthetics," Media, Art, and Text Guest Lecture Series, Virginia Commonwealth University, Richmond, USA

"Virus, Viral, Queer," lecture with micha cárdenas, Virus, Monroe Center for Social Inquiry, Pitzer College, Claremont, USA

"Contra-Internet," *DVLPR and DIS Magazine: A Postscript Symposium on The Data Issue*, Abrons Arts Center, New York, USA

"Feminist Imperceptibilities," *Hacking Feminism*, The New School, New York, USA

"Informatic Opacity," Selfhood, Selflessness, and Selfies: On Being Rendered Visible, *VISIBLE/INVISIBLE*, New Museum, New York, USA

"Biometrics and Opacity," *Biocode: Performing Transgression After New Media*, University of Pennsylvania, Philadelphia, USA

"Contra-Internet," *The Internet Does Not Exist*, e-flux, New York, USA

"Contra-Internet," *Factory/studio/tumblr*, Institute of Modern Art, Brisbane, Australia

"Becoming Fog: Obfuscation in a Datafying World," *CAPTURE ALL*, transmediale, Haus der Kulturen der Welt, Berlin, Germany

"Contra-Internet Aesthetics," Politics of Digital Networks, Research Center for Proxy Politics, Universität der Künste Berlin, Germany

2014    "Contra-Internet: A Lecture," Museum of Modern Art in Warsaw, Poland

"Informatic Opacities and the Politics of Capture," *Inside the Mirror*, Retune Festival, Arena Glashaus, Berlin, Germany

"Facial Weaponization Suite and Face Cages," Critical Tactics Lab, Hemispheric Institute of Performance and Politics, New York University, USA

"Informatic Opacities," Open Seminar on Aesthetics, Art, and Politics, Theory of Colour, Museo Universitario Arte Contemporáneo, Mexico City, Mexico

*Queer|Art|Film LA: Zach Blas presents Jubilee*, Sundance Cinemas, West Hollywood, USA

"Contrasexual, Contra-Internet: What are the dildotectonics of the internet?," with Övül O. Durmusoglu, The Moving Museum Istanbul, Turkey

"How to Become Informatically Opaque," The White Building, London, UK

"*Facial Weaponization Suite & Face Cages*," Post Human panel with Anthony Antonellis, Meredith Bak, Ursula Endlicher, and Stephanie Boluk, *Meme You and Everyone We Follow*, Pratt Upload, Pratt Institute, Brooklyn, USA

"On Informatic Opacity and Queerness," The Broken and the Thriving, Center for the Study of Gender and Sexuality, The University of Chicago, USA (cancelled)

"Facial Weaponization Suite and Face Cages," *StalkFest*, Mediamatic, Amsterdam, Netherlands

2013    "Surveillance, Aesthetics, and Resistance: A Workshop with Zach Blas and Simone Browne," Digital Praxis Seminar, The Graduate Center, The City University of New York, USA

"Informatic Opacity: The Universal Standards of Identification and Queerness," Experimental Collectivities, Hemispheric Institute of Performance and Politics Graduate Student Initiative Convergence, University of Southern California, Los Angeles, USA

"Queer Opacity and the Universal Standards of Identification: *Facial Weaponization Suite* and *Face Cages*," Think Tank Session, panel with micha cárdenas and Pinar Yoldas, Platoon Kunsthalle, Berlin, Germany,

"Queer Illegibility and the *Facial Weaponization Suite*," Movements of Disturbance panel with micha cárdenas and Pinar Yoldas, *Multiplicities in Motion: Affects, Embodiment, and the Reversal of Cybernetics, 3,000 Years of Posthuman History*, Medialab Prado, Madrid, Spain

"Escape, Opacity, and Darkness: The Universal Standards of Identification and Queer Illegibility," *Overflow*, transmediale reSource 006, Kunstraum Kreuzberg / Bethanien, Berlin, Germany

*The Safe Itinerant / The Insecurity of Mobility*, Post-Media Lab, Leuphana University, Berlin / Lüneberg, Germany

"*Facial Weaponization Suite*: Fag Face Scan Station," *reclaim:pride*, ONE Archives, Christopher Street West Pride Festival, West Hollywood, USA

"Queer Technologies and Autonomous Practices of Networked (In)visibility," REVERIE, Reed Arts Week, Reed College, Portland, USA

"Practices of Illegibility: On Queerness, Opacity, and Political Refusals of Recognition," Interdivisional Media Arts + Practice Visiting Artist Lecture Series, University of Southern California, Los Angeles, USA

2012    "Queer Illegibility: Refusals of Technical Capture and Autonomous Practices of Networked (In)visibility," glitchxxx cultures panel, GL.TC/H 2112, Chicago, USA

"Encountering Risky Business," artist talk and tour with McGill University's Institute for Gender, Sexuality, and Feminist Studies, Risky Business, The HTMlles 10: Feminist Festival of Media Arts + Digital Culture, Studio XX, Montréal, Canada

"Facial Weaponization and Fag Faces," Visual Arts, University of California, San Diego, USA

Geopolitics of Reimagination: Art, Media, and Social Movements, *The Geo/Body Politics of Emancipation*, Hemispheric Institute of Performance and Politics Graduate Student Initiative Convergence, Duke University, Durham, USA

"Fag Face, or How to Weaponize Your Face: On Facial Recognition and Escaping the Face," Queer Viral Aesthetics: Resistant Practices in Media Art and Philosophy, South by Southwest Interactive, Austin, USA

Queerness panel, *Marxism and New Media Conference*, The Graduate Program in Literature, Duke University, Durham, USA

*The Art of Success Salon*, International Anthony Burgess Foundation, Abandon Normal Devices Festival, Manchester, UK

"Queer Technologies," Commercialising Eros panel, reSource sex, transmediale, Haus der Kulturen der Welt, Berlin, Germany

2011      *Speculative*, panel, Los Angeles Contemporary Exhibitions, USA

"Weapons for Queer Escape," *Devisualize*, Medialab Prado, Madrid, Spain

"Opening Queerness," *Leper Creativity: Cyclonopedia Symposium I*, The New School, New York, NY, USA

*Science Fiction and Speculative Thought as Social Critique and Social Action*, ARTifact Gallery, University of California, San Diego, USA

2010      "Queer Technologies and Queer Capitalism," Upgrade! Tijuana, panel with micha Cárdenas, Chris Head, and Elle Mehrmand, Protolab, Tijuana, Mexico

"Queer Technologies and Spaces of Acceleration," Noisebridge, Arse Elektronika Festival, San Francisco, USA

2009      "Queer Technologies: Toward a Viral Aesthetic," Processes and Aesthetics of Digital Art, MediaModes Conference, School of Visual Arts, New York, USA


**SELECTED INVITED GUEST TEACHING, WORKSHOPS TAUGHT, AND WORKING GROUPS**

2025      *Silicon Traces,* OSK / Stedelijk Museum / RKD / University of Amsterdam Visiting Fellow in Modern and Contemporary Art seminar, University of Amsterdam / Utrecht University, Netherlands

2024      "Diagramming the Informatics of Domination," workshop with Zach Blas and Elisa Giardina Papa, einaidea and Hangar, Barcelona, Spain

2023      Machine Vision Reading Group, with Chris O'Neill, Thao Phan, Zach Blas, and Michael Richardson, Data Relations Summer School, RIMT University in collaboration with the Australian Centre for Contemporary Art, Melbourne, Australia

2018      *Ricerche Sensibili*, Quadriennale di Roma, Lecce, Italy

*Queer Discipline Seminar*, King's College London, UK

2017      *The Study Sessions: The Politics of Opacity*, Nottingham Contemporary, UK

Queer Cultures Seminar, University of Cambridge, UK

"Masterclass – Two Outsides: Informatic Opacity & Contra-Internet," *The Noise of Being*, Sonic Acts Festival, Rijksakademie, Amsterdam, Netherlands

2015     "Biometrics and Informatic Opacity," Workshop on US Locations: Privacy and Recognition, University of Chicago, USA

2014     *Bio-Manifestations*, working group co-convened by Jennifer Willet, Tagny Duff, and Shannon Bell, Hemispheric Institute of Performance and Politics Encuentro, Montréal, Canada

"*Facial Weaponization Suite*: A Mask-Making Workshop," Museo Universitario Arte Contemporáneo (MUAC), Mexico City, Mexico

"*Facial Weaponization Suite*: A Mask-Making Workshop," *Animacy*: The Midwest Interdisciplinary Graduate Conference, University of Wisconsin-Milwaukee, USA

2013     "*Facial Weaponization Suite*: A Mask-Making Workshop," Eyebeam, New York, USA

"*Facial Weaponization Suite*: A Mask-Making Workshop," b.a.n.g. lab and Performative Nanorobotics Lab, University of California, San Diego, USA

*The Life of Forms*, Johannesburg Workshop in Theory and Criticism, Wits Institute for Social and Economic Research, University of Witwatersrand, Johannesburg, South Africa

2012     *Online_offline Performance*, working group co-convened by Ricardo Dominguez, Diana Taylor, Micha Cárdenas, Jasmina Tumbas, and Zach Blas, Hemispheric Institute of Performance and Politics Graduate Student Initiative Convergence: The Geo/Body Politics of Emancipation, Duke University, Durham, USA

"Faces, Biometrics, and the Aesthetics and Politics of Recognition: A Mask-Making Workshop," *Risky Business*, The HTMlles 10: Feminist Festival of Media Arts + Digital Culture, OBORO, Montréal, Canada

2011     *in/compatible.research*, PhD Workshop, Vilém Flusser Archive, transmediale, Universität der Künste Berlin, Germany


**SELECTED ACADEMIC CONFERENCES**

2017     "Contra-Internet Aesthetics," Surveillance in and beyond Academia, Modern Language Association Annual Convention, Philadelphia, USA

2015     Respondent, *Speculative Bodies: Trans and Queer of Color Digital Praxis*, panel with Tara McPherson, Micha Cárdenas, Margaret Rhee, and Alexis Lothian, Society for Cinema and Media Studies Annual Conference, Montréal, Canada

"Informatic Opacity and the Contra-Internet: Variations on Queer Escape," Opting-In / Opting-Out: Embodiment, Visibility, and Opacity in Media Publics, panel with Patrick Keilty, David Humphrey, and Richard Grusin, Society for Cinema and Media Studies Annual Conference, Montréal, Canada

"On Queerness and Informatic Opacities," Queer OS: Queerness as Operating System, Modern Language Association Annual Convention, Vancouver, Canada

2014     Queer OS: Queerness as Operating System, *The Fun and the Fury: New Dialectics of Pleasure and Pain in the Post-American Century*, American Studies Association Annual Meeting, Los Angeles, USA

"Informatic Opacity: On Biometrics and Facial Weaponization," Digital Activism #Now: Information Politics, Digital Culture, and Global Protest, King's College London, UK

2013     "Escape, Opacity, and Darkness: Queer Illegibility and the *Facial Weaponization Suite*," Legacies of Surveillance: Tallying and Resisting Technological Debts, *Beyond the Logic of Debt: Toward an Ethics of Collective Dissent*, American Studies Association Annual Meeting, Washington D. C., USA

"Escape, Opacity, and Darkness: Queer Illegibility and the *Facial Weaponization Suite*," Biometrics and Biopower, *The Dark Side of the Digital*, A Center for 21st Century Studies Conference, University of Wisconsin-Milwaukee, USA

"*Facial Weaponization Suite*," Computation and the Non-Human: New Directions in Queer Theory and Art, New Media Caucus, College Art Association Conference, New York, USA

2012     "Queer Darkness," Computation and the Non-Human: New Directions in Queer Theory and Art, *Dimensions of Empire and Resistance: Past, Present, and Future*, American Studies Association Annual Meeting, San Juan, Puerto Rico

"Queer Technologies, Hacktivism, and Other Sciences of the Oppressed," New Paradigms / Necessary Positions: Activism and Intervention in Latin American Visual Arts, panel with Kency Cornejo, Camila Maroja, Raul Moarquech Ferrera-Balanquet, and Amanda Suhey, UNC-Duke Consortium in Latin American and Caribbean Studies, University of North Carolina, Chapel Hill, USA

"Queer Technologies, Viral Aesthetics, and Hypertrophic Transformation," Momentum: Women, Art, and Technology, College Art Association Conference, Los Angeles, USA

2011     "Virus, Viral, Queer," Queer Viral Aesthetics: Control and Resistance, panel, *Imagination, Reparation, Transformation*, American Studies Association Annual Meeting, Baltimore, MD

"Virus, Viral, Queer," Queer Viralities: Resistant Practices in Media Art and Philosophy, panel, International Symposium on Electronic Art, Istanbul, Turkey

Critical Code Studies Symposium, University of Southern California, Los Angeles, USA

2010     "GRID: Queer Technologies' Viral Aesthetics," *Longing in the Age of New Media*, Comparative Literature Symposium, University of Southern California, Los Angeles, USA

2009     "Queer Technologies, GRID, and Viral Aesthetics," Sex and Sexuality panel, Digital Arts and Culture, University of California, Irvine, USA

"GRID: Viral Contagions of Homosexuality and the Queer Aesthetics of Infection," Decoding Social Networks panel, *Decodings*: 23rd Annual Conference, Society for Literature, Science, and the Arts, Atlanta, USA

2008     "Queer Technologies," International Symposium on Electronic Art, Singapore

"transCoder and theSoftQueerBody," Theories of the Digital panel, Society for Cinema and Media Studies Annual Conference, Philadelphia, USA

2007     "transCoder: Queer Programming Anti-Language," Computer, Language, Thought panel, *Code*: 21st Annual Conference, Society for Literature, Science, and the Arts, Portland, ME, USA

"transCoder and theSoftQueerBody," Queering Technology panel, Los Angeles Queer Studies Conference, University of California, Los Angeles, USA

"What is Queer Technology?" International Association for Media and Communication Research, Paris, France

"What is Queer Technology?" Behind the Rainbow: Queer Studies Symposium, The Enkidu International Society for Cultural History and Cultural Studies, Mexico City, Mexico

"Methodological Approaches to Formulating a Queer Technology," *Epicenter*: University of California Digital Arts Research Network Faculty and Graduate Research Exchange, University of California, Riverside, USA

## CONFERENCES AND SYMPOSIA ORGANIZED

| | |
|---|---|
| 2024 | *That Which Protects the Diverse*, Technodiversity: Beyond Datafication and Digital Colonialism, Studium Generale / Gerrit Rietveld Academie, Stedelijk Museum, Amsterdam, Netherlands |
| 2023-24 | Master of Visual Studies Proseminar Lecture Series, with Jean-Paul Kelly, Daniels Faculty, University of Toronto |
| 2017 | *Informatics of Domination*, Department of Visual Cultures Spring Public Programme, Goldsmiths, University of London, UK |
| 2013 | *Illegibility, Imperceptibility, Invisibility: On the Political Refusal of Recognition*, co-organized with Heather Davis, Department of Women's Studies, Duke University, Durham, USA |
| 2012 | *The Geo/Body Politics of Emancipation*, Hemispheric Institute of Performance and Politics Graduate Convergence, co-organized with Ana Paulina Lee, Duke University, Durham, USA |
| | *Marxism and New Media*, The Graduate Program in Literature, Duke University, Durham, USA (co-organizer) |
| 2009 | *Queer Bonds*, University of California, Berkeley, USA (co-organizer) |

## PERMANENT COLLECTIONS

Whitney Museum of American Art, USA
Museo Universitario Arte Contemporáneo (MUAC), Mexico City, Mexico
National Museum of Modern and Contemporary Art, South Korea
Design Museum Den Bosch, Netherlands
German Museum of Technology Berlin, Germany

## VIDEO DISTRIBUTION

Video Data Bank, Chicago, USA
> *Contra-Internet: Jubilee 2033* (2018)
> *Contra-Internet Inversion Practice #3: Modeling Paranodal Space* (2016)
> *Contra-Internet Inversion Practice #2: Social Media Exodus (Call and Response)* (2015)
> *Contra-Internet Inversion Practice #1: Constituting an Outside (Utopian Plagiarism)* (2015)
> *Facial Weaponization Communiqué: Fag Face* (2012)

Arsenal, Berlin, Germany
        *Contra-Internet: Jubilee 2033* (2018)

**RESIDENCIES**
2022     *Beyond Matter*, Tallinn Art Hall, Estonia
2019     Edith-Russ-Haus für Medienkunst, Oldenburg, Germany
2017     *Patterns-of-Life-Resistance*, with Jemima Wyman, Institute of Modern Art, Brisbane,
          Australia
2015     *The Public Domain*, Delfina Foundation, London, UK
2014     The Moving Museum Istanbul, Turkey
          The White Building, London, UK
2013-14  *What is Important Now?*, Eyebeam, New York, USA
2012-13  b.a.n.g. lab and Performative Nanorobotics Lab, University of California, San Diego,
          USA
2011     *Devisualize*, Medialab Prado, Madrid, Spain
          *On the Commons; or, Believing-Feeling-Acting Together*, Banff Research in Culture,
          The Banff Centre, Banff, Canada
2010     *Art and Resistance*, Hemispheric Institute of Performance and Politics, San Cristóbal
          de las Casas, Chiapas, México

**SELECTED CURATION**
2012     *The Coming Disturbance*, co-curated with Micha Cárdenas, MIX: 25th New York
          Queer Experimental Film Festival, USA
          *Dark Matter*, co-curated with Michael Kontopoulos and Christopher O'Leary,
          Machine Project, Los Angeles, USA
2011     *Speculative*, co-curated with Christopher O'Leary, Los Angeles Contemporary
          Exhibitions, USA
2010     *technésexual*, performance and artist talk by micha cárdenas and Elle Mehrmand,
          Nasher Museum of Art at Duke University, Durham, USA

**TEACHING**
Visual Studies program, Daniels Faculty, University of Toronto
Fall 24    Contemporary Art Since 1960: Art and Theory Today (VIS1010H, master's level)
          Artists' Writings (VIS330H1, undergraduate level)
          Directed Reading / Independent Study (ALD4090, Ph.D. level)
Winter 24  Master of Visual Studies Proseminar (VIS1000H, master's level, co-taught with
          Jean-Paul Kelly)
          Art and Context (VIS307H1, undergraduate level)
          Advanced Readings in Contemporary Art and Culture (VIS420H1, undergraduate
          level)
Fall 23    Master of Visual Studies Proseminar (VIS1000H, master's level, co-taught with
          Jean-Paul Kelly)
          Contemporary Art Since 1960: Art and Theory Today (VIS1010H, master's level)
          Artists' Writings (VIS330H1, undergraduate level)
          Independent Study (VIS404H1, undergraduate level)

Winter 23  Art and Context (VIS307H1, undergraduate level)
           Advanced Readings in Contemporary Art and Culture (VIS420H1, undergraduate
               level)
Fall 22    Contemporary Art Since 1960: Art and Theory Today (VIS1010H, master's level)
           Artists' Writings (VIS330H1, undergraduate level)
           Winter 2022 (new hire course release)
           Advanced Time-Based Installation (VIS303H1, undergraduate level)
Fall 21    Contemporary Art Since 1960: Art and Theory Today (VIS1010H, master's level)
           Artists' Writings (VIS330H1, undergraduate level)


Department of Visual Cultures, Goldsmiths, University of London
Spring 21  After the Internet (3rd-year undergraduate)
Fall 20    The Aesthetics and Politics of the Face (3rd-year undergraduate)
           Feminist and Queer Technoscience (2nd-year undergraduate)
           Beyond Boundaries (1st undergraduate, team taught with Nicole Wolf and Dhanveer
               Singh Brar)
Spring 20  (Arts and Humanities Research Council-funded research leave)
Fall 19    (Arts and Humanities Research Council-funded research leave)
Spring 19  (Arts and Humanities Research Council-funded research leave)
Fall 18    (Arts and Humanities Research Council-funded research leave)
Spring 18  After the Internet (3rd-year undergraduate)
           The Arts of Surveillance (2nd-year undergraduate)
Fall 17    The Aesthetics and Politics of the Face (3rd-year undergraduate)
           Feminist and Queer Technoscience (2nd-year undergraduate)
Spring 17  After the Internet (3rd-year undergraduate)
           The Arts of Surveillance (2nd-year undergraduate)
Fall 16    The Aesthetics and Politics of the Face (3rd-year undergraduate)
           Feminist and Queer Technoscience (2nd-year undergraduate)
Spring 16  After the Internet (3rd-year undergraduate)
           The Arts of Surveillance (2nd-year undergraduate)
Fall 15    The Aesthetics and Politics of the Face (3rd-year undergraduate)
           Feminist and Queer Technoscience (2nd-year undergraduate)


Department of Art, University at Buffalo, SUNY
Spring 15  The Aesthetics and Politics of the Face (M.F.A., Ph.D.)
           Surveillance, Informatics, and Visuality (upper-level undergraduate)
Fall 14    Feminist and Queer Approaches to Science, Technology, and Art (M.F.A., Ph.D.)
           M.F.A. Seminar


Program in Literature, Duke University
Fall 11    Art, Media, and Interventions After the Internet (undergraduate)

The Public School Durham (artist-run educational center and platform)
Spring 11  Art as/is a Way of Life
              The Egyptian Revolution and its Historical Context
              Queer Cinema

The Public School Los Angeles, Telic Arts Exchange (artist-run educational center and platform)
Spring 08  Queer Technologies

**UNIVERSITY SUPERVISION**
Visual Studies program, Daniels Faculty, University of Toronto
Ph.D. Supervisor
2024-        Yan Wu, *Public Art as Play-Space* (anticipated)

Master of Visual Studies Supervisor
2022-24    a. portia erhardt (studio), *The World-Building of Dance-Making*
2021-23    Omolola Ajao (studio), *I Believe I Saw Black Aliens: Negating the Assumptions of
                   Black Narratives*
              Nimisha Bhanot (studio), *Ticklings: Encounters in Potential Spaces*
2021-22    Jeremy Laing (studio), *Eliane's Carpet*
              Logan Williams (curatorial), *Homo on the Range*

Master of Visual Studies Supervisory Committee Member
2023-25    Lina Wu (studio), *A Sheathed Abyss*
2022-24    Ingrid Jones (curatorial), *Liberation in Four Movements*
              Samantha Lance (curatorial), *The Love That Remains*
2021-23    Erin Reznik (curatorial), *Tumbling in Harness*
              Atif Khan (curatorial), *Theorizing Curatorial Columbus: Towards Edges of Place and
                   Territory*
              Erin Storus (curatorial), *Acts of Preservation / Acts of Decay*

Graduate Supervisory Committees
2025-        Sophia Oppel, Ph.D., Information, *Towards a Feminist Failure to Enrol*
2022-25    Camille Intson, Ph.D., Information, *Gay Dreams and Feeling Machines: Queering
                   Mediating Technologies in Performance*

Department of Visual Cultures, Goldsmiths, University of London
Post-Doc Supervisor
2019-20    Joni Zhu

Ph.D. Supervisor
2019        Hossein Eyalati (withdrew)
2016-21    Caroline Campbell, 2nd supervisor (left institution before student completed)

Contemporary Art Theory MA Thesis Supervisor
2018        Tamara Hart
              Alexandra Hull

    Henry Osman
    Shun Yao
2017  Hong ChangHee
    Nace Zavrl
    Rola Daniels
    Bjork Lidin (MRes)
2016  Gabriella Beckhurst
    Hossein Eyalati
    Alona Salina
    Anouska Samms

BA Thesis Supervisor
2018  Ella Mosley
    Katie Nye
    Balany Piti
    Kitty McKay (Joint Honors with Fine Art)
2017  Natalia Klimasovska
    Mogyeong Jeong
    Bethan Cooke (Joint Honors with Fine Art)
    Dora Pocsai (Joint Honors with Fine Art)
    Turkuaz Benlioglu
    Georgia Perkins
    Beth Fairall-Whitelegge
    Stevie Mackinnon-Smith
    Noemie Freymond
    Fay Baro (Joint Honors with Fine Art)
    Mollie Zhang (Joint Honors with Fine Art)
2016  Lilian Nejatpour (Joint Honors with Fine Art)

Internal Examiner
2018  Daniel Mann, Ph.D. Viva Examiner, Centre for Research Architecture
    David Burns, Ph.D. Viva Examiner, Centre for Research Architecture
2016  Mike van der Drift, Ph.D. Upgrade Examiner, Centre for Cultural Studies
    Mindaugas Gapsevicius, M.Phil. Viva Examiner, Centre for Cultural Studies

Department of Art, University at Buffalo, SUNY
M.F.A. Committees
2016  Shane Farrell
2015  Avye Alexandres
    Liz Byan
    Megan Conley
    Caroline Doherty
    Patrick Foran
    Carl Spartz

External Examiner
2025    Xanthe Dobbie, Ph.D., School of Design, RMIT University, Melbourne, *Future Artefact: A Network of Gestures*
2022    Lucy Sames, Ph.D., Viva Examiner, Visual and Material Cultures, Northumbria University, Newcastle upon Tyne, UK, *Wet Rest: Excess as Liquid Praxis in Art and Curating*
2021    Lawrence Lek, Ph.D. Viva Examiner, Fine Art, Royal College of Art, London, UK, *Cinematic Assemblage: Sinofuturist Worldbuilding and the Smart City*


**SELECTED INVITED COURSE VISITS AND STUDIO CRITIQUES**
2025    Lecture, graduate visual arts class, Cassils, Pratt Institute, Brooklyn, USA
2024    Lecture, Ph.D. Colloquium, Dr. Aleksandr Bierig, Daniels Faculty, University of Toronto, Canada
        Visiting M.F.A. Critic, Department of Art History, Visual Art, and Theory, University of British Columbia, Vancouver, Canada
2023    Lecture, "Art and Technology," undergraduate class, Department of Art History, Dr. Pamela M. Lee, Yale University, New Haven, USA
        Lecture, "Uncomfortable Clothes," undergraduate and graduate class, Department of Fashion & Technology, Dr. Nina Wenhart, University of the Arts Linz, Austria
        Visiting M.F.A. Critic, Art and Technology, Department of Art, The Ohio State University, Columbus, USA
2022    Lecture, masters class in critical studies, Dr. Shawna Lipton, Pacific Northwest College of Art, Portland, USA
        Lecture, "Art and Technology," undergraduate class, Department of Art History, Dr. Pamela M. Lee, Yale University, New Haven, USA
        Lecture, "Art and Artificial Intelligence," undergraduate class, Ben Fitton, BA Fine Art, Chelsea College of Art, London, UK
2021    Lecture, "Ecology Futures," masters class in visual cultures, Dr. Alison Sperling, St. Joost Academy of Art & Design, 's-Hertogenbosch, Netherlands
        Lecture, Ph.D. Colloquium, Dr. Peter Sealy, Daniels Faculty, University of Toronto
        Lecture, "Art and Technology," M.F.A. seminar, Jack Stenner, University of Florida, Gainesville, USA
        Visiting M.F.A. Critic, School of Art and Art History, University of Florida, Gainesville, USA
        Lecture, Graduate seminar in photography and queer theory, Jun.-prof. Dr. Katrin Koppert, Hochschule für Grafik und Buchkunst Leipzig, Germany
2020    Visiting Artist, *Dark Matters Expanded*, American Artist, School for Poetic Computation, New York, USA
        Visiting Critic, Computational Media, Arts, and Culture, Duke University, Durham, USA
2019    Visiting M.F.A. Critic, University of the Arts Bremen, Germany
        M.F.A. Studio Visits, The School of the Art Institute of Chicago, USA
2018    Visiting Tutor in Contemporary Art Practice, Royal College of Art, London, UK
2017    Visiting Tutor in Fine Art, Royal College of Art, London, UK
2016    Visiting M.F.A. Tutor, Department of Art, Goldsmiths, University of London, UK
        Visiting M.F.A. Tutor, Department of Art, Goldsmiths, University of London, UK

| 2014 | "Informatic Opacity: Biometric Facial Recognition and the Aesthetics and Politics of Defacement," War on Terror guest art seminar visit, Professor Nandita Biswas Mellamphy, University of Western Ontario, London, Canada |
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| 2013 | Lectures and Graduate Studio Visits, Feminism, Art, and Culture graduate seminar and Performance Art undergraduate lecture course, Professor Jasmina Tumbas, Visual Studies, University at Buffalo, USA |
| | Lecture, Art and Technology: Disturbances, Professor Ricardo Dominguez, Visual Arts, University of California, San Diego, US |
| | Graduate Studio Critiques, Interdivisional Media Arts + Practice, University of Southern California, Los Angeles, USA |
| 2012 | "*Facial Weaponization Suite* and Fag Face Mask: Resisting Surveillance," Surveillance, the Media, and the Risk Society, Professor Kelly Gates, Communications, University of California, San Diego, USA |
| | Center for Integrated Media Lecture Series, discussion with Ricardo Dominguez, Brett Stalbaum, Micha Cárdenas, and Ian Alan Paul, Professors Tom Leeser and Randall Pack, California Institute of the Arts, Los Angeles, USA |
| 2011 | Lecture and Workshop, Machinic Literature, The Graduate Program in Literature, Professors N. Katherine Hayles and Anne Garreta, Duke University, Durham, USA |

**UNIVERSITY SERVICE, APPOINTMENTS, AND TRAINING**

Daniels Faculty, University of Toronto

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|---|---|
| 2024-25 | Visual Studies Assistant Professor Hiring Committee |
| 2024-25 | Research Committee |
| 2024 | Academic Appointment Review Committee |
| 2024 | Associate Dean, Academic Search Committee |
| 2023 | Anticolonial Curriculum and Pedagogy Workshop (attendee) |
| 2022-23 | Visual Studies Associate Professor Hiring Committee |
| 2022-25 | Appeals + Academic Standings Committee |
| 2022-24 | Public Programming Committee |
| 2022-25 | Master of Visual Studies (studio) Admissions Committee |
| 2022-24 | Visual Studies Undergraduate Admissions Committee |

University of Toronto

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|---|---|
| 2024 | Jackman Humanities Institute SSHRC Grant Writing Bootcamp (attendee) |
| 2022- | Advisory Board, McLuhan Centre for Culture and Technology |
| 2021-22 | Steering Committee, Mark S. Bonham Centre for Sexual Diversity Studies |

Department of Visual Cultures, Goldsmiths, University of London

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|---|---|
| 2020-21 | Co-Programme Leader, BA Honours Fine Art and History of Art |
| 2016-18 | Exams Officer |
| 2016 | CHASE Fellowship academic sponsor and mentor |
| 2015-16 | Queer Practices MA Development Committee |
| | Departmental Librarian |
| 2015-18 | Ph.D. Bursary Committee |
| | Ph.D. Pre-Upgrade Committee |

MA in Contemporary Art Theory Reading Sessions Co-convener
MA in Contemporary Art Theory Graduate Student Conference Reviewer
Joint Honours Fine Art & History of Art BA Admissions Committee
Open Days Departmental Public Representative

Department of Art, University at Buffalo
2014-15   Ph.D. Committee
          M.F.A. Committee
          Curriculum Committee

**SELECTED PROFESSIONAL SERVICE, APPOINTMENTS, ANS POSITIONS**
2025-     Affiliate Member, Critical Image Forum, University of British Columbia, Canada
2024      Juror, Emerging Digital Artists Award, EQ Bank, Toronto, Canada
2022      Vera List Center Prize for Art and Politics Council, The New School, New York, USA
2021      Creative Capital Visual Arts and Multidisciplinary Final Round Jury, New York, USA
2020      *hotel generation* artist judge, arebyte, London, UK
2018      Vera List Center Prize for Art and Politics Council, The New School, New York, USA
2016-21   Editorial Board, Goldsmiths Press
2016      Artist Mentor, *Queering Love, Queering Hormones*, no.w.here / British Film Institute (Wellcome Trust funded project), UK
2015      Curatorial Consultant, The Moving Museum Los Angeles, USA
2015      Juror, Unsolicited Exhibition Program, apexart, New York, USA
2014-17   Associate Editor, *Media-N: Journal of the New Media Caucus*
2014-     Advisory Board Member, *APRJA ("A peer-reviewed journal about")*
2011-14   Contributing Editor, *Version*
2010-12   Peer Reviewer, *Digital Humanities Quarterly*
2010-13   Co-Founder and D.A.N. Committee Member, The Public School Durham, USA
2010      Reviewer of Art Papers, SIGGRAPH Conference and Exhibition, Los Angeles, USA
2006-07   Library Assistant, M.A.R.S. (Media Arts ReSource), Department of Design | Media Arts, University of California, Los Angeles, US
2005      Attendant and Archivist, Exit Art, New York, USA
2005-06   Attendant and Archivist, Video Data Bank, Chicago, USA
2004      Radio Host, *John Cage Bubblegum*, Allston Brighton Free Radio, Boston, USA
2004      Videographer and Artist Assistant, Berwick Research Institute, Boston, USA
2003      Production Assistant, Sarah Radclyffe Productions, London, UK