

## CURRICULUM VITAE BILL SEAMAN

Media Researcher and Artist  
Co-director Emergence Lab  
Graduate Program Director, Computational Media, Arts and Cultures  
Professor, Department of Art, Art History & Visual Studies, Duke University  
Box 90766, 114 S. Buchanan Blvd, Room A260, Bay 10, Durham, NC 27708.

### EDUCATION

- 1999 Ph.D.  
CAiia, Centre for Advanced Inquiry in the Interactive Arts, University of Wales Newport, Wales  
Dissertation Title: Recombinant Poetics:  
Emergent Meaning as Examined and Explored Within a Specific Generative Virtual Environment
- 1985 Master of Science, Visual Studies  
Massachusetts Institute of Technology Cambridge, Massachusetts
- 1979 Bachelor of Fine Arts  
San Francisco Art Institute San Francisco, California

### TEACHING

- 2008-Present Professor (Tenured), Art, Art History, & Visual Studies, Duke University
- 2002-08 Professor, Founding Chair, Digital+Media Department and Graduate Program Director,  
RISD, Providence, R.I.,
- 1999-02 Professor (Tenured), Department of Design | Media Arts, UCLA, L.A., Cal.
- 1996-99 Associate Professor (Tenured) and Director of Graduate Program, Imaging and Digital  
Arts, University of Maryland, Baltimore County Baltimore, Maryland
- 1992-95 Senior Lecturer (Tenured) and 4D Area Head 93/94, Media Art  
College of Fine Arts, University of New South Wales Sydney, Australia
- 1991 Senior Lecturer, Advanced Video  
The College of Fine Arts, University of New South Wales Sydney, Australia
- 1987 Lecturer, Film and Video - Massachusetts Institute of Technology Cambridge, Massachusetts
- 1986-87 Lecturer, Visible Language and Sound—Visible Language Workshop. MIT Cambridge, MA
- 1982 Adjunct Faculty, Sculpture Department, Rhode Island School of Design Providence, Rhode Island

### MAJOR WORKS

- 2021 ADA - Archive of Digital Arts, Featured Artist, Seaman Archive and Interview, Danube University Krems, Austria  
Standing on the Precipice of Tears, The Seaman and The Tattered Sail (Forthcoming 2 Vinyl+2 CDs), Fluid Audio  
XU and Bill Seaman (smlsnd) forthcoming Fluid Audio  
Bill Seaman and Daniel E. Howe (Dispositions) Oscarson Records, forthcoming
- 2020 Rutger Zydervelt and Bill Seaman, Movements of Dust, Audio Album
- 2019 Offthesky and Bill Seaman, Layers of Memory in the Quiet Voice of Motion, CD, Fluid Audio  
The Topologies of Blue, Solo CD with Fluid Audio,
- 2018 The Oper& with John Supko, directed by Jim Findlay, Experimental Opera, The Rubenstein Black Box Theatre, Durham, NC
- 2017 The Epiphanies, Solo Music Album - Fluid Audio, UK
- 2016 Navigating Sound Architectures of The Night, Experimental Interface and Interactive /Generative Worlds, With PIP Seminar at  
RPI, Empac Black Box Theatre
- 2015 Luminous Hands (with Todd Berreth), Collaboration with Sonke Johnsen, (For the International Year of Light)  
Insight Engine, with Todd Berreth, VR version  
f (noir) Solo Audio CD, Eilean Records  
Video - Ending (Part 3), f (noir) [www.vimeo.com/119539227](http://www.vimeo.com/119539227)  
Video - Injury, for The Pale Catalogue (Reworks by Bill Seaman)
- 2014 s\_traits, Audio CD, Collaboration with John Supko, Cottongoods Records  
The Insight Engine with Todd Berreth, Olivier Perriquet, DIBS researchers [Stage 1]  
s\_traits | Engine of Many Senses, Generative Image work to accompany Generative Music Engine by Supko
- 2013 The Seaman and the Tattered Sail - Light Folds - Seaman with Craig Tattersall - Double Album/Double CD/Audio DVD  
Many Senses Engine, with Todd Berreth, - Generative Image/Music/Text work
- 2012 The Engine of Engines with Daniel Howe
- 2011 Neosentience | The Benevolence Engine, Book with Otto Rössler  
A China Of Many Senses / The Motion of Breathing As One (Linear + Generative Versions), with Todd Berreth
- 2010 Exchange Fields (Digital Remake) with Regina Van Berkel  
Passage Sets / One Pulls Pivots At The Tip Of The Tongue (Wall of Light Version), The Link, with Todd Berreth
- 2009 The Architecture of Association [Version 3.0] Generative Video / Text, Collaboration with Daniel Howe, Renaissance Computing  
Center, Chapel Hill

## MAJOR WORKS

- 2009 Passage Sets / One Pulls Pivots At The Tip Of The Tongue [videowall version], with Todd Berreth
- 2008 The Architecture of Association [Version 1.0] Generative Video/Text, Collaboration with Daniel Howe, Museum of Image and Sound, São Paulo,
- 2000 Exchange Fields - Installation and Linear Video with Regina Van Berkel  
Red Dice / Dés Chiffrés Installation and Linear video
- 1998 The World Generator/The Engine of Desire Japanese Translation Version, Virtual Environment
- 1996–97 The World Generator/The Engine of Desire Virtual Environment
- 1996 The Engine of Desire Linear Video and Interactive Videodisc  
Passagen Kombinationen/Man Manövriert Drehungen auf der Zungenspitze Linear Video and Interactive Videodisc
- 1995/96 Sleeper's Guts with William Forsythe, Ballet Frankfurt, Video and Set Design Frankfurt, Germany
- 1995 Passage Sets/One Pulls Pivots at the Tip of the Tongue Linear Video and Interactive Videodisc  
The Exquisite Mechanism of Shivers Art-Int-Act CD Rom, Zentrum Für Kunst und Medientechnologie Publication  
The Exquisite Mechanism of Shivers - Audio CD Published with Special Version of Binocular Magazine
- 1994 Shop and the Necessary Orgy with Open City Theatre, Interactive Videodisc  
The Exquisite Mechanism of Shivers Art-Int-Act CD Rom, Zentrum Für Kunst und Medientechnologie Publication  
The Exquisite Mechanism of Shivers Japanese to English — English to Japanese Translation Version, Interactive Videodisc  
Abstraction Machine (Erotic)
- 1993 The Exquisite Mechanism of Shivers French Translation Version, Linear Video and Interactive Videodisc  
Abstraction Machine Computer Generated Piece  
Fragment Constructions (Audio)  
Cage Memorial Broadcast (ABC Radio Sydney)
- 1991 The Exquisite Mechanism of Shivers Linear Video and Interactive Videodisc
- 1990 The Watch Detail Linear Video and Interactive Videodisc
- 1989 The Design of the Grip - 9 Channel Video Installation
- 1988 Details from the Book of Notice Sound/text Installation- Art in Public Places, Miami (New Music America)
- 1986 Shear, Boxer's Puzzle, Telling Motions Linear Video Works
- 1984 Water Catalogue Linear Video
- 1985 In the Key of West Choreographed by Mary Luft, Video and Music, Miami, Key West, NYC
- 1983 S.he Linear Video  
Solo Music Performance at Mobius – One Pulls Pivots at the Tip of The Tongue
- 1981 Home–Homeostatic Range Linear Video
- 1979 How to Revive Dead Roses Linear Video
- 1980 Architectural Hearing Aids (AHA) with Carlos Hernandez, San Francisco, California  
[proto-locative media]
- 1979 Various Tools with D. Hoover, K. Davidson, M. Fortuna San Francisco, California
- 1979 Device for Architectural Inversion (drawing) [proto-locative media]

## COMMISSIONS

- 2022 Red Dice / Dés Chiffrés Installation, Digital Remake, Canadian National Gallery (Forthcoming)
- 2018 The Oper& with John Supko, Experimental Generative Opera, Mary Duke Biddle Foundation & the Office of the Vice Provost for the Arts, Duke
- 2010 Exchange Fields (Digital Remake), Collaboration with Regina Van Berkel, ISEA, Dortmund, Germany
- 2008 The Architecture of Association, (Collaboration with Daniel Howe), MIS Museum, Sao Paulo, Brazil
- 2001 Inversion Tanz Performance Köln, Collaboration with Regina van Berkel, Premiered 2001, Collogne, Germany
- 2000 Exchange Fields Vision Ruhr, Collaboration with Regina Van Berkel, Premiered 2000, Dortmund, Germany
- 2000 Red Dice / Dés Chiffrés National Gallery of Canada, Premiered 2000 Ottawa, Canada
- 1995–96 Sleeper's Guts Frankfurt Ballet, Video and Set Design, William Forsythe, Frankfurt, Germany
- 1993 The Exquisite Mechanism of Shivers CD for Inclusion in Binocular Magazine Sydney, Australia
- 1991 Masterpieces from the Guggenheim Video Wall for the Exhibition, Art Gallery of New South Wales Sydney, Australia
- 1989 Pictures at an Exhibition Video shown live in concert, Leonard Slotkin, Guest Conductor Pittsburgh Symphony
- 1984–88 Contemporary Art Television Fund Commissions (CAT Fund) Boston, Massachusetts

## SOLO EXHIBITIONS

- 2022 Digital Photo Works, Experimental Drawings and Related Video – a mini print and experimental drawing retrospective, The Rubenstein Art Gallery (forthcoming), Duke University (including building-wide site specific installation)
- 2018 Suspended Sentence, Solo Show UMASS Dartmouth Gallery
- 2017 Solo Concert, University of Vienna  
Solo Concert, University of Montreal  
Generative Music Engines, University of Montreal  
Engine of Many Senses Installation, Museum Quarter Gallery, Vienna Austria
- 2005 The ThoughtbodyEnvironment 1, Boston Cyberarts, Cambridge, MA
- 2004 Exchange Fields - List Gallery, Brown University, Providence, RI  
Epiphany/Zjavenie - Galeria Jana Koniarka Trnava, Slovakia  
Epiphany/Zjavenie - Samorin, Slovakia
- 2001 “Red Dice / Dés Chiffrés”, The Daniel Langlois Foundation / Cinémateque Québécoise, Montreal, Canada
- 2000 “Red Dice / Dés Chiffrés” Canadian National Gallery, Ottawa, Canada
- 1997 The World Generator/The Engine of Desire with Gideon May  
C3–Center for Culture & Communication Budapest, Hungary  
Passagen Kombinationen/Man Manövriert Drehungen auf der Zungenspitze Sprengle Museum Hannover, Germany
- 1996 Passagen Kombinationen/Man Manövriert Drehungen auf der Zungenspitze Kunst und Ausstellungshalle der Bundesrepublik Deutschland Bonn, Germany
- 1995 Passage Sets/One Pulls Pivots at the Tip of the Tongue  
Level 2 Project Space, Art Gallery of New South Wales Sydney, Australia

## INSTALLATIONS AND EXHIBITIONS

- 2022 Red Dice / Dés Chiffrés Installation, Digital Remake for Canadian National Gallery (Forthcoming)
- 2015 Luminous Hands, Collaboration with Sonke Johnsen, Link (For the International Year of Light) Durham, NC  
Insight Engine, VR version, SAT Montreal, Canada
- 2014 Many Senses Engine - Design and Research - Shared Territories Exhibition, Suzhou, China  
s\_traits | Engine of Many Senses, concert with Supko's Generative Music Engine, Wet Ink Ensemble, Clocktower, Brooklyn, NY
- 2013 Many Senses Engine - Live Sung Performance with Media Backdrop, ASC Conference, Bolton, England  
Many Senses Engine - Duke Media Arts+Sciences Space, Large Screen View, Duke University
- 2012 The Engine of Engines, City University, Hong Kong  
A China of Many Senses / The Action of Breathing As One, 3rd Art and Science Works International Exhibition, Beijing, China  
A China of Many Senses / The Action of Breathing As One, Nasher Museum, Durham, North Carolina
- 2011 A China of Many Senses / The Action of Breathing As One (Generative Music/Live Performance) Duke  
Exchange Fields (Digital Remake), International Symposium on Electronic Art Exhibition, Dortmund, Germany
- 2010 Exchange Fields with Regina van Berkel (Digital Reconstruction), ISEA, Dortmund, Germany  
Passage Sets (Wall of Light Version) Link Gallery, Duke University, Durham, North Carolina
- 2009 The Architecture of Association [version 3.0] Sociable Media Room, RENCI, Chapel Hill, North Carolina  
Passage Sets / One Pulls Pivots At The Tip Of The Tongue, ZKM 20th Year Retrospective Exhibition, Karlsruhe, Germany
- 2008 The Architecture of Association [version 2.0], Collaboration with Daniel Howe, Grand Palais, Paris, France  
The Architecture of Association [version 2.0], Collaboration with Daniel Howe, East Duke Building, Durham  
The Architecture of Association, Collaboration with Daniel Howe, Mis Museum, Sao Paulo, Brazil  
The Watch Detail, City Tower, Installation, Manchester, England
- 2007 Com<->Space, SK Building with Nabi Art Center, Collaboration with Yeong-woong Cheong  
The Hybrid Invention Generator, in Speculative Data: and The Creative Imaginary: Shared Visions Between Art and Technology, National Academy of Sciences, Washington, D.C.  
Artists Make Video / Art Rage Survey 1994-1998, Dell Gallery, South Brisbane, Queensland, Australia
- 2006 Wo.Gen Florence (site specific architectural texts), The Storytellers, Florence, Italy
- 2005 Pixelerations, presented “Epiphany” video work, Providence, RI  
THE STIFTUNG IMAI, INTER MEDIA ART INSTITUTE – FOUNDING EXHIBITION – The Hybrid Invention Generator. Along with the show Seaman is to be included in a special video print edition  
Epiphany/Zjavenie, BCB Gallery, DHudson, NY

- 2004 p0es1s, Special Installation Version - The World Generator, Berlin, Germany  
"Red Dice / Dés Chiffrés", CAST Gallery, Hobart, Australia
- 2002 The Hybrid Invention Generator, Premier, Museum of New Zealand Te Papa Tongarewa, Wellington, NZ
- 2001 Inversion, with Installation, Video, Music, Text, Voice by Seaman, with Regina Van Berkel, Dance and Choreography,  
Steps Festival, Lausanne, Switzerland  
Installation, Video, Music, Text, Voice by Seaman, with Regina Van Berkel, Dance and Choreography,  
Inversion with Installation, Video, Music, Text, Voice by Seaman, with Regina Van Berkel, Dance and Choreography, Holland Dance Festival, Den Haag, Netherlands  
Passage Sets / One Pulls Pivots at the Tip of the Tongue. The Neue Galerie Graz am Landesmuseum "Im Buchstabenfeld. Die Zukunft der Literatur" — "In the field of letters. The future of literature". The exhibition is a co-operation with ZKM; Center for Art and Media, Karlsruhe, Germany  
Exchange Fields, with Regina Van Berkel, Vision Ruhr, Dortmund, Germany  
Holland Dance Festival, Den Haag, Netherlands
- 2000 Exchange Fields, with Regina Van Berkel, Vision Ruhr, Dortmund, Germany  
Red Dice / Dés Chiffrés  
Interactive Installation, Canadian National Gallery, Ottawa, Canada  
Red Dice / Dés Chiffrés  
Linear Video Installation, Artspace, Sydney, Australia  
Red Dice / Dés Chiffrés  
Linear Video Installation - Adelaide Festival
- 1999 The World Generator/The Engine of Desire  
• with Gideon May, Projection VR, Budapest, Hungary  
Passage Sets/One Pulls Pivots at the Tip of the Tongue  
Digital Traces, Pittsburgh Art Center, Pittsburgh, PA
- 1998 Passage Sets/One Pulls Pivots at the Tip of the Tongue  
Body Mécanique, Wexner Center for the Arts Columbus, Ohio  
The World Generator/The Engine of Desire  
• with Gideon May, Projection VR connected to ZKM, Karlsruhe, Germany and Les Frenois, France  
• Portable Sacred Grounds VR connected to ZKM, Karlsruhe, Germany Intercommunication Center, Tokyo, Japan  
Passagen Kombinationen/Man Manövriert Drehungen auf der Zungenspitze  
Medien Museum, ZKM Karlsruhe, Germany
- 1997 The World Generator/The Engine of Desire  
• with Gideon May, Projection VR connected to ZKM, Karlsruhe, Germany and London, England  
• IT Conference Exhibition VR connected to ZKM, Karlsruhe, Germany and Brussels, Belgium  
Passagen Kombinationen/Man Manövriert Drehungen auf der Zungenspitze  
Medien Museum, ZKM Karlsruhe, Germany  
The World Generator Wilhelm Lembruck Museum Duisburg, Germany  
Passage Sets/One Pulls Pivots At The Tip Of The Tongue  
Serious Games, Barbiton Gallery London, England
- 1996 The World Generator Dutch Electronic Art Festival Rotterdam, The Netherlands Rotterdam  
Passage Sets/One Pulls Pivots at the Tip of the Tongue:  
• Guggenheim Downtown NY NY  
• Electra Oslo, Norway  
• Laing Art Gallery D Tyne and Wear, England  
• UMBC Gallery Baltimore, Maryland
- 1995 Digital Mediations Pasadena Art Center, College of Design Pasadena, California  
ARS Electronica Linz, Austria  
Digital Mediations Pasadena Art Center, College of Design Pasadena, California ARS Electronica Linz, Austria  
Multimediale4 Karlsruhe, Germany  
ISEA 95 Montréal, Canada  
European Media Art Festival Osnabrook, Germany  
DEAF Festival Rotterdam, Netherlands
- 1994 ArtInTact
- 1993 Exquisite Mechanism of Shivers
- 1990 The Watch Detail, ICA Boston,  
The Watch Detail, ARS Electronica, Linz, Austria  
The Watch Detail, Art Gallery of New South Wales, Sydney, Australia
- 1989 Design of the Grip, ICA Boston, Mass
- 1985 Water Wheel, Visual Studies Workshop, Rochester, NY
- 1981 .apt.alt. , Whitney Counterweight Concert Series, Intermedia Foundation, NYC

- 2020 Invited Talk,, Seaman Works – Processes, Methodologies, and Interactions Dept of Digital Arts at the University of Applied Arts, Vienna  
B3 - Invited Panel, AI, Frankfurt, Germany
- 2018 ISEA, Panel on AI/Neosentience, International Symposium on Electronic Arts, Montreal  
Artist Talk, Suspended Sentence, UMASS Dartmouth Gallery, Dartmouth Mass
- 2017 Invited von Foerster Lecture, Towards A Dynamic Heterarchical Ecology of Conversations, University of Vienna, Vienna, Austria  
Artist Talk, University of Montreal  
Artist 3 day Workshop, Universitat für Angewandte Kunst Wein, Vienna Austria  
Artist Talk, Universitat für Angewandte Kunst Wein, Vienna Austria
- 2015 Color and The Brain Symposium, Duke Institute for Brains Sciences, Session Moderator Durham, North Carolina  
Interrupt (conference) Invited Feature Presentation, Brown University, Providence RI  
2015 World Photonics Forum, Session Chair, Fitzpatrick Institute for Photonics, Duke  
IX 2015, Emergence: Re-Cognizing Complexity, Insight Engine, SAT, Montreal, Canada
- 2014 NIAS workshop on the New Cultural Commons, invited presentaiton, Wiessnaar,Netherlands  
Shanghai Theatre Academy, Experimental Workshop, Shanghai, China
- 2013 Digium Reading Group - Duke University - Artist Talk / Discussion of Multi-perspective Approach to Knowledge Production Durham, NC  
Multi-perspective Approach to Knowledge Production - American Society for Cybernetics - conference Acting - Learning - Understanding Bolton, UK
- 2012 Artsit Talk, Abrechnung für Dienstleistungen/Aufwandsentschädigungen, Bremen, Germany  
Artist Talk - University of Illinois, Champaign/Urbana, Illinois  
Interaction Design Workshop, Jacobs University, Bremen, Germany
- 2011 From Recombinant Poetics to Recombinant Informatics, CityU. Hong Kong, China  
The Insight Engine, presentation for Knowledge Organization, UNC School of Information and Library Science, Chapel Hill, North Carolina
- 2010 Media Art Conservation Panel , International Symposium on Electronic Art Dortmund, Germany
- 2008 Transdisciplinary Research - Building Bridging Languages, Visualization Friday Forum, Visualization Technology Group. Duke University, Durham, North Carolina  
Artist Workshop, Embodied Interface, MIS Museum, Sao Paulo, Brazil  
Artist Talk, Upgrade Boston, Turbulence, Boston, Massachusetts
- 2007 Recombinant Poetics, Interflow Architectures and Emergence, Space Group, Seoul Korea  
A Selection of Interdisciplinary and Transdisciplinary Projects, ITThinknet, Seoul Korea  
Interface – Multimodal Pattern Flows, D'strict Design Group, Seoul Korea  
New Approaches to Database and Interface Potentials, Sungil Architects and Engineers, Seoul Korea  
New Approaches to Database and Interface Potentials, MU design group, Seoul Korea  
Artist Talk, MICA, Baltimore, MD  
Artist Talk, UCSC, Santa Cruz  
Artist Talk, Cornell University, Ithica, New York  
Artist Talk, Duke University, Durham, North Carolina
- 2006 Artist Talk, University of Arizona, AME  
Artist Talk with Otto Rössler co-presenting, Itau Cultural Institute, Sao Paulo, Brazil  
Interface Workshop and Artist Talk, Hongik University, , Soeul, Korea  
Artist Talk, Yunnan University, Qunming City (China)  
Artist Talk, Korea University, Soeul, Korea  
Artist Talk, LG Electronics, Interface Division, Soeul, Korea
- 2005 Academy of Fine Arts, Beijing, China  
Keynote Artist Talk, Itau Cultural Institute, Sao Paulo, Brazil  
School of Art, Carnegie Mellon University, Artist Talk, Pittsburgh, Pennsylvania  
Royal College of Art, London, England  
Artist Talk, Catholic University, Sao Paulo, Brazil  
Tepapa Museum, Visiting Artist Talk, Wellington, New Zealand  
MIT, Center for Advanced Visual Studies, Visiting Artist Talk Cambridge, Massachusetts  
University of Tasmania, Visiting Artist Talk, Hobart, Australia  
Duke University, Conference Talk, Raleigh/Durham, North Carolina  
2004 Notions of the Hybrid— A Particular Hybrid Educational Methodology / RISD Digital Media, International Symposium on Electronic Art, Helsinki, Finland

- 2004 University of Tasmania, Visiting Artist Talk, Hobart, Australia  
 Duke University, Conference Talk, Raleigh/Durham, North Carolina  
 Tepapa Museum, Visiting Artist Talk, Wellington, New Zealand  
 MIT, Center for Advanced Visual Studies, Visiting Artist Talk Cambridge, Massachusetts  
 One of the editors of The New Media Reader  
 Artist Talk, "Pattern Flows", Modern Culture and Media, Brown University  
 Artist Talk, Brown University, David Winton Bell Gallery, Providence, R.I.
- 2003 Brown University, Reading New media, A discussion with: fiction writer Robert Coover, computer scientist David Durand, artist & theorist Bill Seaman
- 2002 Brown University, Visiting Artist Talk, Providence, R.I.
- 1999 CROSS FAIR, Dance and New Technologies, Navigating New Constellations - Dance and Abstract Physics, Essen, Germany  
 UCLA, Department of Design I Media Arts Lecture Series, LA, CA
- 1998 Center for Advanced Visual Studies, MIT Cambridge, Massachusetts  
 School of Design, Polytechnic University Hong Kong, China  
 Comparative Literature Department, Hong Kong University Hong Kong, China  
 New Media Master Talks, Goethe Institut Hong Kong, China  
 Inter Communication Center Tokyo, Japan
- 1997 Film/Video Umbrella London, England
- 1996 Master Classes in Interactive Television Copenhagen, Denmark
- 1994 Interactive Video, University of Tasmania Hobart, Australia  
 Interactive Video, University of Western Sydney Nepean, Australia
- 1993 Film Maker and Multimedia, Australian Film, Television & Radio School North Ryde, Australia  
 Interactive Videodisc, University of Western Sydney Nepean, Australia  
 The Use of Text in Video and Videodisc Stockholm, Sweden
- 1992 Sampling Workshop in conjunction with Fairlight CMI, ABC Radio Sydney, Australia
- 1991 Elam Fine Arts School Auckland, New Zealand  
 Video and Electronic Music, Sydney Opera House Sydney, Australia  
 Woolongong TAFE Woolongong, Australia  
 University of Technology Sydney, Australia
- 1990 Frames Film and Video Festival Adelaide, Australia  
 Ivan Dougherty Gallery, East Sydney Technical Institute Sydney, Australia  
 College of Fine Arts, The Australia Museum Sydney, Australia  
 Electronic Music, Sydney Opera House Sydney, Australia
- 1987 Rhode Island School of Design Providence, Rhode Island  
 Boston Film and Video Foundation Boston, Massachusetts
- 1982 Rhode Island School of Design and The University of Rhode Island Providence, Rhode Island
- 1997 Film/Video Umbrella London, England
- 1996 Master Classes in Interactive Television Copenhagen, Denmark
- 1995 "Poly-Field Artist" and "Hybrid Architectures" Paper Rotterdam, Netherlands
- 1994 Interactive Video, University of Tasmania Hobart, Australia  
 Interactive Video, University of Western Sydney Nepean, Australia
- 1993 Film Maker and Multimedia, Australian Film, Television & Radio Sch  
 Hong Kong Polytechnic, Hong Kong, China  
 Adjunct Faculty - Korea University, Seoul Korea (2007-present)  
 Presented the Keynote talk at Inside / Outside Responsive Environments, Banff Centre,  
 Presented "Recombinant Poetics" and "Hybrid Educational Methodologies" at ISEA, Finland  
 Brown University Visiting Faculty, Providence, RI
- 1992 Organizing Committee Third International Symposium on Electronic Art Sydney, Australia  
 Exhibition Research Australian Center of Photography Sydney, Australia
- 1990 "Poly-Field Artist" Virtual Landscape/Virtual Reality, Paper, Art Gallery NSW Sydney, Australia  
 "The Watch Detail" Ausgraph Melbourne, Australia

- 2020-21 Book Review Editor for *Cybernetics and Human Knowing*, Journal  
Graduate Program Director, Computational Media, Arts and Cultures (CMAC), Duke University
- 2019 Talk for Invited Panel on the work of Christian Marclay, Franklin Humanities Institute / Duke University  
2x Tenure and Promotion Reviews  
Graduate Program Director, CMAC, Computational Media Arts and Cultures PhD program, Duke University
- 2018 Roy Ascott – Early Interactive Work and some Cybernetic Relationalities - *Cybernetics and Human Knowing*. Vol. 25 (2018), nos. 2-3, pp. xx–xx  
Towards a Dynamic Heterarchical Ecology of Conversations (invited talk by von Foerster Society, Vienna) was published in the *Journal Cybernetics and Human Knowing*. Vol. 25 (2018), no. 1, pp. 91–108
- 2016-20 Co-director, The Emergence Lab, Media Arts + Sciences, Duke University
- 2016 At the Interface — Multimodal Sensing and Intelligent Learning Systems — The Dynamic Transformation of the Cityscape, and Its Ongoing Study, *Digital Cities in Between History and Archaeology*, Edited by Maurizio Forte and Helen Muteira  
Advisory Board Member of the *Handbook of Anticipation*, Edited by Roberto Poli
- 2015 Co-director, The Emergence Lab, Media Arts + Sciences, Duke University  
Cyberworlds Invited Talk - Neosentient Architecture Generator, IEEE affiliated  
Emergent Relationally System - in *Remote Sensing - Current Methods and Applications* edited by Maurizio Forte and Stefano Campana
- 2014 Co-director, The Emergence Lab, Media Arts + Sciences, Duke University  
Cyberworlds, Keynote, Santander, Spain  
Anticipation Across the Disciplines, Invited paper, Bremen, Germany  
American Society for Cybernetics, Living In Cybernetics, “Computational Creativity”, Washington, D.C.
- 2013 Computational Creativity - A Multi-perspective Approach, Keynote - RE-new Festival - Copenhagen  
Spoken Text - Narrator for John Supko’s work - “All Souls” (Touring Internationally)  
Worked on team to Develop CAA Guidelines for Presenting Works in Digital Format  
Individual Review for City University - Hong Kong  
Radio blog / Album preview with specific location recordings - The Seaman and the Tattered Sail - Light Folds - <https://soundcloud.com/its-just-music-baby/its-just-music-baby-presents>
- 2012 Program Review - Savana College of the Arts  
“Neosentient Design: From Interaction and Interface Design to Neosentient Design | From Recombinant Poetics to Recombinant Informatics” | Referent: Prof. Bill Seaman, Duke University, USA | Moderation: Dr. Hans H. Diebner (INM) Institute for New Media, Frankfurt, Germany  
Neosentience – The Abstraction of Abstraction - European Meetings on Cybernetics and Systems Research (EMCSR) organized by the Austrian Society for Cybernetic Studies in cooperation with International Federation for Systems Research, Vienna, Austria  
The Center, interview with Otto Piene and Elizabeth Goldring  
The Psychology of Emotions, Interview with Arvid Kappas  
“Drawing from Neuroscience to ‘Chip Away’ at the goals of Neosentience — Toward the development of a network of living analogies through biomimetics and bioabstraction”, Neuroscience in Dialogue with Psychology and the Humanities, Jacobs Society for Neuroscience Conference, Bremen, German  
Promotion Reviews - UCLA, Carnegie Mellon
- 2011 ISEA 2011 Istanbul, “Science <-> Art Relationalities”, Olivier Perriquet and Seaman  
“Three Transcultural Case Studies: Transmedial Walks, Drives and Observations”, Transcultural Tendencies | Transmedial Transactions (Consciousness Reframed) Keynote, Shanghai, China  
Neosentient Design, ‘The Internet and Design’ Keynote Responder, 2011 International Design Alliance Congress Taipei, Taiwan  
Meta-meaning Environments | Expanding Language Games — From Recombinant Poetics to Recombinant Informatics “Text/Process/Game/Play”, City University Hong Kong, China  
”Ways to a Ph.D.” Symposium, Ranulph Glanville (Chair), Li Shiqiao, Bill Seaman, Tim Jachna  
Hong Kong Polytechnic, Hong Kong, China  
Adjunct Faculty - Korea University, Seoul Korea (2007-present)
- 2010 International Advisory Board for the American Society of Cybernetics Conference, Rensselaer Polytechnic  
“Neosentience and the Insight Engine,” Department of Computing, The Hong Kong Polytechnic University, Hong Kong, China  
Humanities Lab (Working Research Group) Duke University, Durham, North Carolina  
DANM Program Review, UCSC + City University, School of Creative Media Program Review, Hong Kong,  
“Time and Meta-time Pieces / Lit. in Flux” Archive and Innovate, Brown University, Providence, RI

- 2009 21st Century Transmedia Innovation Conference, International Advisory Committee, Seoul, Korea  
 “Art<->Science Bridging – Toward Machines of Creativity and Innovation”, Duke University. Durham, North Carolina  
 Keynote Talks “The Body As Electrochemical Computer” & “Transdisciplinary Research - Interactive and Generative Art and Design” — 21st Century Transmedia Innovation Conference, Seoul, Korea  
 Keynote Talk, “Navigating A Transdisciplinary Field of Fields — Thoughts Surrounding the Media, Material Qualities, and Potentials of the Contemporary Text”, University of Florida  
 “From Neosentience to Recombinant Poetics”, Renaissance Computing Institute, Chapel Hill, North Carolina  
 “Generative Art” Nabi Art Center, Seoul Korea  
 “Neosentience”, Presented at Redwood Neuroscience Retreat, Tahoe, Nevada  
 “Transdisciplinary Research Building Bridging Languages”, The Visualization Friday Forum, Duke  
 “Red Dice / Dés Chiffré” \*Interrupt Symposium, Brown University Providence, RI  
 Adjunct Faculty - Korea University, Seoul Korea
- 2007 ACM SIGGRAPH Art Gallery Program Juror  
 Brown University Visiting Faculty, Providence, Rhode Island  
 Adjunct Faculty - Korea University, Seoul Korea  
 “Inflexions” online journal - Advisory Board  
 Consultant - Sentient City Center Project, Art Center Nabi, Seoul Korea  
 Emergence, Planetary Collegium, Montreal, Canada  
 Book Review for University of Chicago Press  
 Book Review for the Journal “Presence” - From Communication to Presence  
 External Academic Advisor, City University of Hong Kong  
 Possible Futures for Digital Literature, Literary Arts 2006/07 Reading/Lecture Series,  
 Consultant - Media Facade for Daewoo Building, Seoul Korea  
 Consultant - un-named foundations  
 Adjunct Faculty - Korea University, Seoul Korea  
 “Unpacking Neosentience / Dystopian Techno-Evolution?” Mutomorphosis, Prague  
 “Neosentience”, Co-written with Otto Rössler, Presented at Reviewing The Future: Vision, Innovation,  
 “The Contemporary Collaborator in an Interdisciplinary World” - Panel, Reflections on Differing Interdisciplinary and Transdisciplinary Projects and Related Collaboration Methodologies, CAA, Dallas  
 Adjunct Faculty - Korea University, Seoul Korea  
 Tenure Reviews - UC Irvine, Brown University, University of Michigan  
 Promotion Review - Stanford  
 External Academic Advisor, City University of Hong Kong
- 2006 Neosentience, talk presented in conjunction with Digital Aesthetic 2, Harris Museum, Preston, UK  
 ATTSEA, Myspace publication,  
<http://profile.myspace.com/index.cfm?fuseaction=user.viewprofile&friendid=80272026>  
 Brown University Visiting Faculty, Providence RI  
 Ph.D. Thesis Review, Sydney, Australia  
 Major Public Art Proposal for the Oslo Computer Science building
- 2005 “Intelligent Computerized Dolls as Companions in Old Age”, Delivered by Otto Rössler.  
 Co-authored with Kensei Hiwaki, Walter Ratjen, Bill Seaman, Markus Locker, George E. Lasker and Ayten Aydin; 17th International Conference on Systems Research, Informatics and Cybernetics, August. 1-7, 2005. Paper presented at the session “2nd Symposium on Personal and Spiritual Development in the World of Cultural Diversity”, August 2  
 Recorded a 45 Hour conversation/interview with the Scientist Otto Rössler  
 Guest participant in International Forum on Digital Writing - Empyre List (Hosted in Australia)  
<https://mail.cofa.unsw.edu.au/pipermail/empyre/2005-October/subject.html>  
 Tenure Review - Chicago Art Institute  
 FindingFluidForm , Brighton, England (Guest speaker)  
 Harvard GSD Forum, Digital Determinism - Roundtable Discussion with Seaman, Kostas Terzidis, Despina Kakoudak, Antoine Picon, Verena Conley, April 28, 2005  
 Founded the experimental band ATTSEA with Raphael Attias / over 25 new works composed  
 Review of Proposal for major Architecture/Sensing/Dance Research project, Arts and Humanities Research Board, England  
 ACM Multi Media Interactive Art Program Committee, Singapore  
 Review of Major International Proposal for Australian Centers of Excellence

- Consultation for Anonomous Foundation
  - Advisory Board - Initiative for New Media, Art Interactive, Cambridge, MA
  - Lef Foundation Consultation
  - Developed a new course with Dean Dr. Barbara Von Eckardt – Cognitive Science and Digital Media which was funded in part by the RISD, Kyobo fund.
  - Brown University Visiting Faculty, Providence, RI
  - Board of Directors — Electronic Literature Organisation
  - Major Report for Fonds québécois de la recherche sur la société et la culture, Quebec, Canada
  - Pattern Flows I Hybrid Accretive Processes Informing Identity Construction, Convergence Magazine, winter, 2005
- 2004
  - Major Invited Proposal for “The Public” related to public interaction environment, West Bromwich, West Midlands, England
  - Promotion Review, UC Santa Barbara; Promotion Review, Art Institute of Chicago
  - Chaper Review for the book “Biomimetics - Mimicking and Inspired by Biology”, Edited by Yoseph Bar-Cohen
  - Referee for Guggenheim Foundation
  - Program Review, DFAR, Concordia University, Montreal, Canada
  - BeyondBeyond, Symposium on the NRC Beyond Productivity Report
  - University of Illinois (reader)
  - p0es1s Symposium, Berlin, Germany
  - ACM Multimedia 2004 Interactive Art Program Committee
  - Presented “The Thoughtbody Environment — Toward a Model for an Electrochemical Computer”, Cyberart Bilbao, Spain
  - Presented the Keynote talk at Inside / Outside Responsive Environments, Banff Centre,
  - Presented “Recombinant Poetics” and “Hybrid Educational Methodologies” at ISEA, Finland
  - Brown University Visiting Faculty, Providence, RI
- 2003
  - Presented “Toward the Creation of a Specific Computer-based Memory Theatre: An Exploration into a Poetics of Machinic Sensing, Multi-modal Searching and Thought Augmentation Approaches”, UC Davis, Davis California
  - Jury - 2003 Leonardo Award for Excellence Committee
- 2002
  - Board — Electronic Literature Organisation, Los Angeles, California
- 2000
  - Included in “Art of the 20th Century” Author: Ruhrberg, K., Schneckeburger, M. Flexi-cover, 196 x 258 mm, 840 pages, Taschen publishers
  - Jury, Langlois Foundation, Montreal, Canada
  - Ph.D. Mentor for David Beaudry, UCLA, Los Angeles, California
  - “Emotional Architectures / Cognitive Armatures” at the Banff Center,
  - Presented “The Hybrid Invention Generator” and gave the paper “Toward the Production of Nano-computers and in Turn Nano Related Emotive Virtual/Physical Environments” Banff, Canada
  - University of Arkansas, School of Architecture, Visiting Critic
  - Tenure Review, Renssalaer Polytechnic Institute
- 1999

- 2021 From The Architecture of Ideas — The Life and Work of Ranulph Glanville, Cybernetician, Edition Echoraum, Vienna (forthcoming)  
Interactive Art, Encyclopaedia Chapter (forthcoming)
- 2020 Neosentience, long paper for Sentience - ISEA Online Proceedings 2020,  
Design Cybernetics, Book Review for Cybernetics and Human Knowing
- Machinic Vision in the Neosentient is Potentially Associated With via Multimodal Sensing, in Ways of Machine Seeing, a special edition of AI & Society journal by Springer
- At the Interface - Multimodal Sensing and Intelligent Learning Systems -The Dynamic Transformation of the Cityscape, and Its Ongoing Study—  
In Digital Cities, Between History and Archaeology, Edited by Maurizio Forte and Helena Murteira, Oxford University Press
- 2018 Towards a Dynamic Heterarchical Ecology of Conversations in the Journal Cybernetics and Human Knowing. Vol. 25 (2018), no. 1, pp. 91–108
- Roy Ascott – Early Interactive Work and some Cybernetic Relationships - Cybernetics and Human Knowing. Vol. 25 (2018), nos. 2-3,
- 2014 A Many-perspective Approach to Knowledge Production, ASC Conference Proceeding
- From Neosentience to Recombinant Informatics, A Research Overview, in Computer Science, Technology, and Application
- 2013 Computational Creativity - A Multi-perspective Approach, Keynote - RE-new Festival - Copenhagen (Forthcoming Leonardo)
- Inventions and Recombinant Poetry, Bill Seaman and O. E. Rössler, in Ecologies of Invention, SU Press, Sydney Australia
- 2012 Neosentience - The Abstraction of Abstraction, EMSCR Proceedings, European Meetings on Cybernetics and Systems Research (forthcoming) organized by the Austrian Society for Cybernetic Studies in cooperation with the International Federation for Systems Research
- The Engine of Engines - Toward a Computational Ecology, in Integral Biomathics, Tracing the Road to Reality  
Plamen L. Simeonov, Leslie S. Smith, Andrée C. Ehresmann (Eds.)
- 2011 Neosentience I The Benevolence Engine, with Otto Rössler, Intellect Press (book)
- 2010 Recombinant Poetics, VDM Press, isbn-10 3639236513, isbn-13 978-3639236514  
(Re)Thinking — the body, generative tools and computational articulation, Technoetic Arts: A Journal Of Speculative Research, Volume 7, Issue 3
- 2009 OULIPO/Recombinant Poetics (excerpt) Art & Electronic Media,  
edited by Ed Shanken, Phaidon Press (See also Leonardo Below)
- Combinatoric Micro-strategies for Emergent Transdisciplinary Education, in Rethinking the Contemporary Art School: The Artist, The Academy, The Ph.D. (NSCAD) 2008
- Neosentience – A New Branch of Scientific and Poetic Inquiry Related to Artificial Intelligence, Bill Seaman and Otto Rössler, - Technotic Arts Volume 6, Issue 1, March 2008
- Unpacking Simultaneity for Differing Observer Perspectives and Qualities of Environment in “Simultaneity” edited by S. Vrobel, O.E. Rössler, T. Marks-Tarlow, World Scientific
- A Generative Emergent Approach to Graduate Education, in M. Alexenberg, Educating Artists for the Future, Learning at the Intersections of Art, Science, Technology, and Culture
- 2007 Recombinant Poetics in Media Poetry, an International Anthology, edited by Eduardo Kac, Intellect Press
- Recombinant Poetics and Related Database Aesthetics, in Database Aesthetics, edited by Victoria Vesna, University of Minnesota Press
- 2006 The Thoughtbody Interface (Poetic Text) and Toward the Creation of an Intelligent Situated Computer and Related Robotic System: An Intra-functional Network of Living Analogies, coauthored with O. Rössler, Catalogue for Emoção Artificial 3.0, Itau Cultural Center Publication
- 2005 Recombinant Poetics: The Thoughtbody Environment, a Minima Magazine, 13, New Media Actual Art
- Pattern Flows I Hybrid Accretive Processes Informing Identity Construction, Convergence Magazine
- Convergence: The International Journal of Research into New Media Technologies, Vol. 11, No. 4, 12-31
- 2004 (RE)Sensing the Observer — Offering an Open Order Cybernetics. coauthored with Andrea Gaugusch,, Technoetic Arts 2.1
- Toward the Production of Nano-computers and in turn Nano-related Emotive Virtual/Physical Environments, Intelligent Agent 4.2 Spring 2004  
Online Publication [intelligentagent.com/archive/IA4\\_2embodiment\\_nano\\_seaman.pdf](http://intelligentagent.com/archive/IA4_2embodiment_nano_seaman.pdf) Paper originally presented at conference Emotional Architectures / Cognitive Armatures, The Banff Center, Canada, Sept. 2001
- The Illusive Nature of Context: The Negotiation of the Thoughtbody, In The Aesthetics of Digital Poetry, edited by Friedrich W. Block, Christiane Heibach and Karl Wentz
- 2003 Recombinant Poetics — Media-Element Field Explorations, in First Person: New Media as Story, Performance, and Game, edited by Noah Wardrip-Fruin and Pat Harrigan, MIT Press. Also included papertitled A Response to Kate Hayles Text “Metaphoric Networks in Lexia to Perplexia”
- The Hybrid Invention Generator — Assorted Relations, Technoetic Arts 1:2
- 2002 Interflow Architectures — Centimeter Magazine
- “Recombinant Poetics - Media-Element Field Explorations” to be published in the MIT press book: “First Person: New Media as Story, Performance, and Game”, Edited by Noah Wardrip-Fruin and Pat Harrigan. Also included - paper entitled, A response to Kate Hayles text “Metaphoric Networks in Lexia to Perplexia”
- 2001 “Exchange Fields: Embodied Positioning as Interface Strategy”, Convergence Magazine, special Issue on Intelligent Environments, The Summer 2001 issue of Convergence (vol. 7, no. 2)
- “OULIPO/Recombinant Poetics” Leonardo Digital Salon, 34:5 Edited by Christiane Paul
- Interview with Prof. Dr. Yvonne Spielmann in “Transcript” magazine, Manchester University Press, Summer 2001
- “Recombinant Poetics: Emergent Explorations of Digital Video in Virtual Space” in “Transluminations: New Screen Media Narratives” edited by Zapp and Reiser, BFI Publisher
- “Recombinant Poetics” New Media Poetics (expanded edition) edited by Eduardo Kac, Leonardo Press
- 2000 “Red Diice / Des Chiffrés”, Adelaide Festival Catalogue
- 1999 Nonsense Logic, in Reframing Consciousness edited by Roy Ascott, Publisher?
- 1998 Emergent Constructions: Re-embodied Intelligence within Recombinant Poetic Networks, Digital Creativity 9. 3, pp 153–160
- 1997 “Hybrid Architectures/Media Information Environments”  
“Intelligent Environments—Spatial Aspect of the Information Revolution,” Peter Droege, Editor, [http://www.amazon.com/exec/obidos/SBN=0444823328/6434\\_2433211-744357](http://www.amazon.com/exec/obidos/SBN=0444823328/6434_2433211-744357) Amsterdam, Netherlands
- 1994 “The Exquisite Mechanism of Shivers” EYELINE Sydney, Australia
- “Time Book For The Watch Detail” Experimenta Catalogue Melbourne, Australia
- 1993 “Notes on Artificial Games” Artificial Games Catalogue München, Germany
- “The Exquisite Mechanism of Shivers” Visual Proceedings, SIGGRAPH Los Angeles, California
- 1992 “Interactive Videodisc Production” Article, Australian Film, Television & Radio School Catalogue

## GRANTS

- 2013 Bass Connections, Duke University
- 2012 Duke Institute for Brain Sciences, Duke University
- 2009 Council for the Arts, Major Collaboration Grant, Duke University  
Wexner Museum - Video Artist Residency
- 2005 Video Production Grant - Avid / Boston Cyberarts  
Large Format Photographic Signs - Castle Graphics / Boston Cyberarts
- 2003 Rockefeller Grant Nominee  
Wexner Museum - Video Artist Residency  
Artslink Travel Grant
- 2002 Langlois Foundation, Poly-sensing Environment, with Dr. Ingrid Verbauwhede, UCLA,  
Electrical Engineering, Mark Hanson, Bell Labs
- 2001 Chancellor's Fund for Academic Border Crossing, UCLA, with Dr. Ingrid Verbauwhede,  
Electrical Engineering, L.A., C.A.
- 1996-99 Research Fellow, Interactive Art University of Wales,  
CAIIA—Centre for Advanced Inquiry in Interactive Arts Caerleon, Wales
- 1995 Project Grant, Australian Film Commission Sydney, Australia
- 1992-93 Australian Research Council Sydney, Australia
- 1990-91 Travel Grant, New Image Research, Australian Film Commission Sydney, Australia
- 1991 National Tour Grant, New Zealand, Queen Elizabeth II Arts Council Wellington, New Zealand
- 1989 Travel Grant, Australian Video Festival Sydney Australia
- 1987 Cat Fund Interarts Grant, National Endowment for the Arts Washington, D.C.
- 1986 Massachusetts Production Grant, Massachusetts State Council on the  
Arts and Humanities Boston, Massachusetts  
Fusion/Fission Grant, Real Art Ways Hartford, Connecticut
- 1985 Massachusetts Production Grant, Massachusetts State Council on the  
Arts and Humanities Boston, Massachusetts

## AWARDS

- 2003 Leonardo Award for Excellence, for "OULIPO I vs I Recombinant Poetics",  
Leonardo Digital Salon, 34:5 Edited by Christiane Paul
- 2002 Fulbright Distinguished American Scholar, Wellington, New Zealand
- 2001 Intel Research Gift, L.A., C.A.
- 2000 Intel Research Gift, L.A., C.A.
- 1999 Intel Research Gift, L.A., C.A.
- 1998 Industrial Forum Award Hannover, Germany
- 1996 Bonn Videonale Prize Bonn, Germany
- 1995 International German Video Art Prize Baden Baden, Germany  
Interactive Art, Prix Ars Electronica Linz, Austria  
First Prize, Berlin Film and Video Festival, Multimedia Berlin, Germany
- 1993 Siemens' Stipendium, ZKM Karlsruhe Karlsruhe, Germany
- 1992 Best International Video Cadiz, Spain  
Interactive Art, Prix Ars Electronica Linz, Austria
- 1989 Fellowship, Massachusetts State Council Artist Boston, Massachusetts  
Zone Video Festival Prize Springfield, Massachusetts
- 1987 Fellowship, National Endowment for the Arts Washington, D.C.  
Cannon Europa Prize, World Wide Video Festival Den Haag, Holland
- 1986 Awards in the Visual Arts, Rockefeller Foundation Winston-Salem, N. Carolina  
Finalist, Artist Foundation Boston, Massachusetts
- 1985 Monte Verite Invitational Prize Locarno, Switzerland  
First Prize, 2nd International Biennial Ljubljana, Yugoslavia  
Best Sound, Geneva International Video Festival Geneva, Switzerland
- 1979 First Prize, San Francisco Art Institute Sound Art San Francisco, California

- 2012 Jacobs University, Bremen, Germany
- 2012 City University, Hong Kong
- 2011 City University, Hong Kong
- 2008 Estonian Academy of Arts, Tartu Art College, Talin, Armenia
- 2006 Arizona State University, AME  
School of Art and Design, Yunnan University, Qunming City (China)
- 2005 Academy of Art and Design, Beijing, China  
Artificial Human Intelligence Lab, Tübingen University, Germany  
Sussex University, England
- 2003 Duke University, Raleigh, North Carolina
- 2002 Duke University, Raleigh, North Carolina
- 2001 ZKM, Center for Art and Media Karlsruhe, Germany  
Kunsthochschule für Medien, Cologne, Germany
- 1999-2000 ZKM, Center for Art and Media Karlsruhe, Germany
- 1996-98 Research Fellow, Interactive Art, University of Wales,  
CAIIA—Centre for Advanced Inquiry in Interactive Arts Caerleon, Wales  
Center for Culture and Communication—C3 Budapest, Hungary
- 1994-95 ZKM, Center for Art and Media Karlsruhe, Germany
- 1994 NTT Media Lab/InterCommunication Center Tokyo, Japan
- 1991-92 University of Western Sydney Nepean, Australia
- 1990 Sydney College of the Arts Sydney, Australia  
University of Adelaide, Conservatorium Adelaide, Australia
- 1989 Australian Video Festival Sydney, Australia  
Australian Network for Art and Technology Adelaide, Australia  
ECG Video Studio Frankfurt, Germany
- 1987-88 Fellow, Center for Advanced Visual Studies,  
Massachusetts Institute of Technology (MIT) Cambridge, Massachusetts
- 1987 Visiting Artist, 3rd International Biennial Ljubljana, Yugoslavia
- 1985 Fellow, Center for Advanced Visual Studies (CAVS), MIT Cambridge, Massachusetts  
Real Art Ways Hartford, Connecticut  
Visual Studies Workshop Rochester, New York

- 2004 "Bill Seaman— Zjsvenie/Epiphany" Catalogue, Viera Jancekova  
"The Epiphany does not have to be evident", Zjsvenie/Epiphany Catalogue, Martin Slotruk
- 2000 "Red Dice / Dés Chiffrés" Adelaide Festival, Victoria Lynn
- 1998 "Der Elektronische Raum (The Electronic Space)" Erkki Huhtamo, Cantz/Hatje Publisher  
"Medien Kunst Aktuell/Current Media Art, Video Art, CD-Rom and Internet Projects"  
"Media Art History" Hans Peter Schwartz, Center for Art and Media, Media Museum, ZKM  
"The World Generator/The Engine of Desire" Portable Sacred Ground Catalogue
- 1997 "Artists and Interactivity: Fun or Funambulist" Regina Cornwell, Serious Games Catalogue  
"Not a Show About Technology: A Show About Interaction" Beryl Graham, Serious Games Catalogue  
"Vom Zuschauer Zum Spieler: Utopie, Skepsis, Kritik und eine Neue Poetik in der Interaktiven Kunst"  
Söke Dinkla, Interact Catalogue  
ICC Concept Book
- 1995 "6e Seamaire Internationale de Vidéo" Rudolf Frieling, Cartes Blanches  
Prix ARS Electronica Catalogue Linz, Austria
- 1994 "Ex.Mech." Dieter Daniels, Art-Int-Act, ZKM  
"Mediagramme" Söke Dinkla, ZKM  
"The Boundary Rider" Tony Bond, The 9TH Biennale of Sydney Catalogue  
Prix ARS Electronica Catalogue Linz Austria
- 1992 Arts Video Electronic Arts Intermix Lorie Zippay, Catalogue
- 1990 "The Watch Detail" Kathy Rae Huffman, Currents
- 1989 "Video Skulptur – Retrospektiv und Aktuell 1963-1989" Edith Decker
- 1988 "Bill Seaman, The Design of the Grip" Jorinde Seydel, Currents
- 1987 Exhibition Essay Barry Schwabsky, Awards in the Visual Arts Catalogue
- 1985 "Transcendencies" Bob Riley, Currents

## The Exquisite Mechanism of Shivers (Art-Int-Act CD ROM)

ARTINTACT

- 2002 DVD Rom version published by ZKM
- 1999 • Medien-Biennale, Burda Akademie zum Dritten Jahrtausend  
• 7th Biennial Arts and Technology Symposium, Connecticut, College, New London  
• MILIA, Cannes  
• Dark Room, Museo Universitario Contemporáneo de Arte, Mexico
- 1998 • Internet.Galaxis Budapest, Hungary  
• Multimedia Market/German Multimedia Congress Stuttgart, Germany  
• ATA, Second International Video Festival Lima, Peru
- 1997 • Hong Kong Videotage Hong Kong, China  
• Bookfair Frankfurt Frankfurt, Germany  
• Multimediale 5, ZKM Karlsruhe, Germany  
• Goethe-Institut Torino, Italy  
• Vidéoformes Clermont-Ferrand  
• Goethe-Institut Madrid, Spain  
• "Burning the Interface", Perth Institute of Contemporary Art, Perth, Australia  
• Lab 6—Center of Contemporary Art in Warsaw, Warsaw, Poland  
• 4° Mostra de Video Independente Barcelona, Spain  
• Cyber Lisboa, Portugal  
• Filmwinter Stuttgart, Germany  
• "Burning the Interface", Brisbane City Hall Gallery and Museum Brisbane, Australia
- 1996 • ELECTRA, Henie Onstad Art Centre Oslo, Norway  
• Pandemonium, The London Festival of Moving Images London, England  
• Version 2.2", Saint-Gervais Genève, Switzerland  
• Goethe-Institut London, Great Britain  
• Parole – Messepalast Vienna, Austria  
• "Burning the Interface", Museum of Contemporary Art Sydney, Australia  
• Landeskunstwochen, Scloßmuseum Ettlingen, Germany  
• ACM Multimedia Boston, USA
- 1995 • General Assembly of Multimedia Writing Paris, France  
• Die Softmodern, Deutsches Hypertest Berlin, Germany  
• SEITA Museum Paris, France  
• Buchmesse Frankfurt, Germany  
• Video Positive, Tate Gallery Liverpool, England  
• Le Nouveau Festival International du Cinema  
• Media and Culture Zagreb, Former Yugoslavia  
• ISEA 95 Montréal, Canada  
• Image du Futur Montréal, Canada  
• Le Nouveau Festival International du Cinema de la Video et Des Nouvelles Technologies Montréal, Canada  
• Exhibition - Berlin Video Festival Berlin, Germany  
• MILIA (French Cultural Ministry) Cannes, France  
• WRO 95 Wroclaw, Poland  
• World wide Video Festival Den Haag, Holland  
• Multimediale4 Karlsruhe, Germany  
• Dutch Electric Art Festival Rotterdam, Netherlands  
• Fukui International Video Biennale Fukui, Japan  
• ATypl, Barcelona Barcelona, Spain  
• Casula Powerhouse Casula, Australia
- 1994 • Liepsig Biennale Leipzig, Germany  
• Buchmesse Frankfurt, Germany  
• LearnTec Karlsruhe, Germany

PERFORMANCE COLLABORATION

- 1997 Sleeper's Guts with William Forsythe, Ballet Frankfurt, Video and Set Design Paris, France
- 1995/96 Sleeper's Guts with William Forsythe, Ballet Frankfurt, Video and Set Design Frankfurt, Germany
- 1995 Shop and the Necessary Orgy with Open City Theatre Sydney, Australia
- 1987 Radio Interference with Antenna Theatre, MIT Cambridge, Massachusetts
- 1985 In the Key of West Choreographed by Mary Luft, Video and Music Miami, Key West, NYC
- 1980 Architectural Hearing Aids (AHA) with Carlos Hernandez San Francisco, California
- 1979 Various Tools with D. Hoover, K. Davidson, M. Fortuna San Francisco, California

- 2007 Frank Popper, *From Technological to Virtual Art*, MIT press
- 2006 Yvonne Spielmann, *Video, The Reflexive Medium*, trans. Anja Welle and Stan Jones. See "Video, Poetics and Hypermedia: Bill Seaman"
- 2004 Friedrich W. Block, Christiane Heibach, and Karl Wentz, *The Aesthetics of Digital Poetry*, Hatje Cantz Verlag GmbH & Co KG 03; Christiane Paul, *Digital Art*, and Michael Rush, *New Media in Art*, 2nd ed. Thames and Hudson
- 1999 Michael Rush, *New Media in Late 20th Century Art*, Thames and Hudson
- 1998 Ruhrberg, Schneckenburger, Fricke, and Honnef, eds., *Art of the 20th Century*, Taschen
- 1997 "Die Kunst der Kombination" Arnd Wesemann, *Screen Multimedia*
- 1996 Rudolf Freiling, "Hot Spots: Text in Motion and the Textscape of Electronic Media," in *Clicking In—Hot Links to a Digital Culture*, edited by Lynn Hershman Leeson, Seattle : Bay Press
- 1996 "Hot Spots: Text in Motion and the Textscape of Electronic Media" Rudolf Freiling, Edited by Lynn Hershman Leeson, *Clicking In—Hot Links to a Digital Culture*
- "ADOBEMAG.COM" Leslie Sherr, Interview, *Art and Technology*
- 1995 "Techno Stadt" K. D. Davis, *World Art*, #4
- "Art-Int-Act" Timothy Druckery, *World Art*, #4
- "Collisions of Meaning and Free Association Paradigms"  
Kusahara Machiko, *Inter Communication Annual*
- "Chance and Accident, or Lessons in Future Poetics"  
Morinaka Takaaki, *Inter Communication Annual*
- "For Those Dressed in Black" Jim Gasperini, *WIRED*, July
- "Planet of Noise" McKenzie Wark, *World Art*, 1
- "Art in the Age of Digital Reproduction" John Conomos, *Photofile*, April
- 1993 "The Ecstasy of the Open Text" Fay Brauer, *Binocular*, October
- "Bitching About the Boundary—But Technology Leads the Edge"  
Graham Coulter-Smith, *EYELINE*, Autumn
- "Random Access, Beliebiger Zugriff" Söke Dinkla, *Mediagramm*, June
- 1991 "Bill Seaman at Roslyn Oxley9 Gallery" Elwyn Lynn, *The Weekend Australian*, July 6-7
- "Interactivity in the Electronic Age" Anne Barclay Morgan, *Sculpture*, May-June
- 1990 "Art Ex Absentia" Bojana Pejic, *Artforum*, April
- "Re-Creation and Recreation/Scanning the Code"  
Diane Mah, *The Sydney Review*, November
- "Verse Things First in Video Poetics" Dinah Berland, *Long Beach Press Telegram*, June 3
- "Poetic Potential, Video Poetics at the Long Beach Museum of Art"  
Lita Barrie, *Artweek*, June, 7, Vol. 21, #23
- 1987 "Collaboration, The Spirit of the Eighties" Kevin Concannon, *Art New England*, October
- "Reclamations (To The Artist's Voice)" Simon Biggs, *Mediamatic*, Vol. 2, #2,
- 1986 "The Primal Code" Simon Biggs, *Mediamatic*, Vol. 1, #3
- "Videonale Bonn" F. Malsch, *Mediamatic*, Vol. 1, #3
- "Text, Sound and Image, The Videotapes of Bill Seaman"  
Dana Friis Hansen, *Art New England*, September
- 1985 "Manhattan Shortcuts" Ann-Sargent Wooster, *Afterimage*, November

- Intel
- Apple Computer
- Sony
- Sharp
- Pioneer
- Kodak
- ABC Radio, Sydney
- Videocraft, Boston
- Ruth and Marvin Sackner Archive of Concrete and Visual Poetry
- Video Wall sponsored by Philips for the 9th Biennale of Sydney

- 2004-05
- Red Dice, Kyoto Seika University (Purchase)
  - The Water Catalog, Kyoto Seika University (Purchase)
  - Passage Sets, Universitätsbibliothek Paderborn (Purchase)
  - The Water Catalog, Kunst-Musik-Werbung, Frankfurt, Exhibition
  - Inversion, Sudwestrundfunk, Screening
  - Telling Motions. Hochschule fur Film, Potsdam (Purchase)
  - S.He, Hochschule fur Film, Potsdam Purchase)
  - The Water Catalog, Hochschule fur Film, Potsdam, (Purchase)
- 2002-03
- Passage Sets, CCCB Barcelona, Screening
  - S.He, CCCB Barcelona, Screening
  - Red Dice, Joseph Nease, (Purchase)
  - The Water Catalog, Museum Folkwang, Frankfurt, Exhibition
  - World Wide Vdideo Festival (Top tapes of the last 20 years) S.He 1983 - VideoLisboa in Portugal
  - World Wide Vdideo Festival (Top tapes of the last 20 years) S.He 1983 - Centre d'Art Contemporain de Basse-Normandie, France
- 2001
- Moscow International Film Festival
  - The Water Catalog, Cinamedia Crimmings, (purchase)
  - The Water Catalog, Oberosterr. Museum, (purchase)
- 1996
- Bonn Videonale Bonn, Germany
  - Kunstbunkere. V. Nürnberg, Germany
- 1995
- International German Video Art Prize Baden Baden, Germany
  - 6eme Semaine Internationale de Vidéo Geneve, Switzerland
- 1994
- The Reading Room London, England
  - Frankfurt Art Fair Frankfurt, Germany
  - Ivan Dougherty Gallery Sydney, Australia
- 1993
- Basel Art Fair Basel, Switzerland
  - London Film Festival London, England
  - Moderna Museet Stockholm Stockholm, Sweden
- 1992
- Basel Art Fair, Art Metropole Artists' Videotape Series Basel, Switzerland
  - Space YZ, University of Western Sydney Nepean, Australia
- 1991
- University of New South Wales, College of Fine Arts Sydney, Australia
  - South Island Arts Project Christchurch, New Zealand
- 1990
- Art Gallery of New South Wales Sydney, Australia
  - Frames Film/Video Festival Adelaide, Australia
    - "Das Regime der Bilder", Institut fur Neue Medien au der Stadelshule Frankfurt, Germany
  - Institute of Contemporary Art Boston, Massachusetts
  - "ARTTRANSITION 90", MIT Cambridge, Massachusetts
- 1989
- Chukyo T.V. Broadcast Nagoya, Japan
  - Australian Network for Art and Technology Adelaide, Australia
  - DCTV New York, New York
  - ECG TV Studio Frankfurt, Germany
  - University of Oklahoma Norman, Oklahoma
  - Oakton Community College Des Plaines, Illinois
- 1988
- Philadelphia Museum Philadelphia, Pennsylvania
  - Art Metropol International 1/2" Video Series Toronto, Canada
  - TV Gallery Broadcast, TV Beograd Belgrade, Yugoslavia
  - Exit Art New York, New York
  - New Music America Miami, Florida
  - Northwestern University Evanston, Illinois
  - Institute of Contemporary Art Boston, Massachusetts
- 1987
- Awards in the Visual Arts, Grey Gallery, New York University New York, New York
  - 3rd International Biennial Ljubljana, Yugoslavia
  - World Wide Video Festival Den Haag, Holland
  - Festival de Nouveaux Cinema and Video Montreal, Canada
  - Institute of Contemporary Art Boston, Massachusetts
  - First Night Boston, Massachusetts
- "Pixel Vs. Objects" Amsterdam, Holland
  - Broadcast, ARTRAGE Sydney, Australia
  - Multimediale4 Karlsruhe, Germany
  - International Festival du Nouveau Cinema Montreal, Canada
  - "Computer und Die Künste" Hamburg, Germany
  - "Medien Biennale Leipzig" Leipzig, Germany
  - "Taprmina Arte", Rassegna Internazionale di Cinema, Teatro, Musica Taormina, Spain
  - 5e Semaine Internationale de Vidéo Geneve, Switzerland
  - World Wide Video Festival Den Haag, Holland
  - Broadcast Carre Noir (French Translation) The Exquisite Mechanism of Shivers Liège, Belgium
  - Broadcast, History of Video Art Series, SBS Sydney, Australia
  - Wellington City Art Gallery Wellington, New Zealand
  - Artspace Auckland, New Zealand
  - "Scanning The Code", Ivan Dougherty Gallery Sydney, Australia
  - Adelaide Festival Adelaide, Australia
  - Long Beach Museum Long Beach, California
  - Boston Center for the Arts Boston, Massachusetts
  - Channel 7 Broadcast Boston, Massachusetts
  - Helen Day Art Center Montpelier, Vermont
  - Australian Video Festival Sydney, Australia
  - NCI Lisbon, Portugal
  - Salso Film and TV Festival Salsomaggiore, Italy
  - Zone Springfield, Massachusetts
  - Metropolitan State College Denver, Colorado
  - World Wide Video Festival Den Haag, Holland
  - Exhibition Rio de Janeiro, Brazil
  - Videonale Bonn, Germany
  - Oakland Museum Oakland, California
  - MTV National Broadcast
  - Boston Film and Video Foundation Boston, Massachusetts
  - "Deutscher Künstlerbund" Karlsruhe, Germany
  - Awards in the Visual Arts, Newport Harbor Art Museum Newport Beach, California
  - Student Cultural Center Belgrade, Yugoslavia
  - Filmer A Tout Prix, #3 Bruxelles, Belgium
  - Massachusetts Institute of Technology Cambridge, Massachusetts
  - Boston Film and Video Foundation Boston, Massachusetts

- Cable TV Montpelier, Vermont
  - Spaces Cleveland, Ohio
  - Nova Scotia College of Art and Design Halifax, Nova Scotia
  - Boston University Boston, Massachusetts
  - Film in the Cities Minneapolis, Minnesota
  - Museo de Monterrey Monterrey, Mexico
  - Colby College Waterville, Maine
  - University of Missouri Kansas City, Missouri
  - Art Video Boston Boston, Massachusetts
- 1986
- New Music America Houston, Texas
  - WNET New Television Series, Broadcast New York, New York
  - Swiss and Italian Television, Broadcast Locarno, Switzerland
  - Videonale Bonn, Germany
  - International Center of Photography New York, New York
  - World Wide Video Festival Den Haag, Holland
  - Festival du Nouveau Cinema and Video Montreal, Canada
  - Tokyo Video Festival Tokyo, Japan

RADIO BROADCASTS | PERFORMANCES

Paste into itunes (Advanced/open audio streams) for internet radio:  
<http://smw-aux.trinity.duke.edu:8000/radioseaman>

- 1995 Passage Sets ABC Radio, The Listening Room (Prix Italia Submission) Sydney, Australia
- 1994 Passage Sets Public Radio The Netherlands
- 1993 Fragment Constructions and Cage Memorial Broadcast ABC Radio Sydney, Australia
- 1992 Amicidella Musica Rimini L'Arte dell'Ascolto Radio and Audio Art Rimini, Italy
- 1990-91 Exquisite Mechanism of Shivers and Poly-Field ABC Radio Sydney, Australia
- 1989 Details from the Book of Notice National Public Radio Miami, Florida
- 1983 One Pulls Pivots at the Tip of the Tongue Mobius Boston, Massachusetts
- 1982 (S) The Plural of Nothing Providence, Rhode Island
- 1981 Planes and .Apt.Alt. Experimental Intermedia Foundation New York, New York
- 1980 Curve - O - Inverted Curve San Francisco, California
- 1979 Violence=Music=Release San Francisco, California

SELECTED COLLECTIONS

- |                     |  |   |
|---------------------|--|---|
| <p>Institutions</p> | <p>Medien Museum, ZKM Karlsruhe, Germany</p> <p>Neuer Berliner Kunstverein Berlin, Germany</p> <p>Ecole Des Beaux Art Paris, France</p> <p>Kunsthaus Zurich Zurich, Switzerland</p> <p>College of Fine Arts Sydney, Australia</p> <p>Art Vivant Toyko, Japan</p> <p>Tufts University Library Boston, Massachusetts</p> <p>Ryerson Polytechnical Institute Library Toronto, Canada</p> <p>Donnell Film Library Miami, Florida</p> <p>Rotch Visual Collection, MIT Cambridge, Massachusetts</p> <p>East Sydney Technical Insitute Sydney, Australia</p> <p>Real Art Ways Hartford, Conneticut</p> <p>Art Metropole Archive Toronto, Canada</p> | <p>The Museum of Modern Art New York, New York</p> <p>Kunstmuseum Bonn, Germany</p> <p>Museum of Contemporary Art Helsinki, Finland</p> <p>Rhode Island School of Design Providence, Rhode Island</p> <p>The Banff Centre Library Banff, Canada</p> <p>Concordia University Library Montreal, Canada</p> <p>Gallery Shimada Toyko, Japan</p> <p>York University Library Toronto, Canada</p> <p>Ruth and Marvin Sackner Archive of Concrete and Visual Poetry Miami, Florida</p> <p>Long Beach Museum Long Beach, California</p> <p>Center Advanced Visual Studies, MIT</p> <p>Duke University, Durham, North Carolina</p> |
| <p>Private</p>      | <p>Bob Riley San Francisco, California</p> <p>Kathy Huffman Austria</p> <p>Ann Marie Stein Boston, Massachusetts</p> <p>Peter Droege Sydney, Australia</p> <p>Amanda Macdonald Crowley Adelaide, Australia</p> <p>Karen Davidson New York, New York</p> <p>Chris Snee and Gita Wise Sydney, Australia</p> <p>Analeis Cairis Sydney, Australia</p> <p>Steve Malagodi, Miami, Florida</p>  | <p>Stella Orcsini Milian, Italy</p> <p>Bill Viola California</p> <p>Bob Brodsky Somerville, Massachusetts</p> <p>Suhanya Raffel Brisbane, Australia</p> <p>Susan Norrie and Ewen Macdonald Sydney, Australia</p> <p>Jeffrey Shaw and Agnes Hegedus Karlsruhe, Germany</p> <p>Mathew Johnson Sydney, Australia</p> <p>Sarah Renshaw, Providence, Rhode Island</p>  |

DISTRIBUTION

Electronic Arts Intermix , New York, New York  
<http://www.eai.org/eai/>  
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