

CURRICULUM VITAE BILL SEAMAN

Media Researcher and Artist
Co-director Emergence Lab
Professor, Department of Art, Art History & Visual Studies; and Music; 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 I 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

- 2022 The Engine of Many Senses, in the Group Show - Computational Poetics, Beall Center (forthcoming) curated by
Higgins/Familian, Irvine, CA
- Book - From the Architecture of Ideas: The Life and Work of Ranulph Glanville — Cybernetician, Edited by
Seaman, Imprint Academic, UK
- Book - Chaos, Information, and Future Physics, The Seaman-Rossler Dialogue, with Information Annotations by
Mark Burgin, Edited by Bill Seaman, World Scientific, (forthcoming)
- Encyclopedia Chapter, Interactive Art, Bloomsbury
- Chapter - The Insight Engine 2.0: the Body and Biomimetic Systems as Intelligent Environments, Professor Bill
Seaman, PhD, with Quran Karriem, Dev Seth, Hojung Ashley Kwon, and John Herr. in Intelligent Environments,
2nd Edition - Advanced Systems for a Healthy Planet, . Peter Droege, Editor, Elsevier Press, forthcoming
- The Seaman and The Tattered Sail (Standing on the Precipice of Tears), 2 CDs + Digital Vocal
Versions), Fluid Audio
- Overview: Neosentience, Biomimetics, and Insight Engine 2.0 Presented at the Conference on Theoretical and
Foundational Problems in Information Studies
- Neosentience: Research Areas and Insight Engine 2.0 Foci, Presented at the Conference on Theoretical
and Foundational Problems in Information Studies
- Bill Seaman and Daniel E. Howe (Dispositions) Oscarson Records, forthcoming
- Bill Seaman and Stephen Spera, (TheArchitectures of Light) CD and Digital EP, Hand Stiche
- 2021 B3 Show - in conjunction with Frankfurt Book Fair, Silo Solos 2, Sentient R_Map (Room I Region I Relations,
Unfolding), Video, Music, Text, Seaman
- ADA - Archive of Digital Arts, Featured Artist, Seaman Archive and Interview, Danube University Krems, Austria
- Craig Tattersall and Bill Seaman, The Humble Seaman, (120 5x5), Vinyl, Rottenman Editions, Spain
- XU and Bill Seaman (smlsnd), CD Special Edition, Fluid Audio, UK
- Special Session Organizer for Theoretical and Foundational Problems (TFP) in Information Studies, conference:
Neosentience, Biomimetics and the Insight Engine 2.0
- 2020 Rutger Zyderveld and Bill Seaman, Movements of Dust, Audio Album, Oscarson, Germany
- 2019 Offthesky and Bill Seaman, Layers of Memory in the Quiet Voice of Motion, CD, Fluid Audio, UK
- The Topologies of Blue, Solo CD with Fluid Audio, UK,
- 2018 The Oper& with John Supko, directed by Jim Findlay, Experimental Opera, The Rubenstein Black Box Theatr, Durham, NC
- 2017 Insight Engine, with Todd Berreth, VR version prototype, Durmam NC
- f (noir) Solo Audio CD, Eilean Records & The Epiphanies, 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, Troy, NY
- 2015 Luminous Hands (with Todd Berreth), Collaboration with Sonke Johnsen, (For the International Year of Light), Durham, NC
Video - Ending (Part 3), f (noir) www.vimeo.com/119539227
The Insight Engine with Todd Berreth, Olivier Perriquet, DIBS researchers [version 1.0] prototype
s_traits I Engine of Many Senses, Generative Image work to accompany Generative Music Engine by Supko, Clocktower, NY NY
- 2014 s_traits, Audio CD, Collaboration with John Supko, Cottongoods Records
- 2013 2013 The Seaman and the Tattered Sail - Light Folds - Seaman with Craig Tattersall - Double Album/Double CD/Audio DVD, Factice, UK
- 2011 A China Of Many Senses / The Motion of Breathing As One (Linear + Generative Versions), with Todd Berreth, Durham, NC
- 2009 Passage Sets / One Pulls Pivots At The Tip Of The Tongue [videowall version], with Todd Berreth, Durham, NC
- 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, Tokyo, Japan / Karlsruhe, Germany
- 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, Karlsruhe, Germany
The Exquisite Mechanism of Shivers - Audio CD Published with Special Version of Binocular Magazine, Sydney, Australia
- 1994 Shop and the Necessary Orgy with Open City Theatre, Interactive Videodisc, Sydney, Australia
The Exquisite Mechanism of Shivers Art-Int-Act CD Rom, Zentrum Für Kunst und Medientechnologie Publication, Karlsruhe, Germany
The Exquisite Mechanism of Shivers Japanese to English — English to Japanese Translation Version, Interactive Videodisc, Tokyo, Japan
Abstraction Machine (Erotic), Special site specific Hotel Exhibition, Sydney, Australia
- 1993 The Exquisite Mechanism of Shivers French Translation Version, Linear Video and Interactive Videodisc
Abstraction Machine Computer Generated Piece
Fragment Constructions (Audio) (ABC Radio Sydney)
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, ICA, Boston, MA
- 1989 The Design of the Grip - 9 Channel Video Installation, ICA, Boston, MA
- 1988 Details from the Book of Notice Sound/text Installation- Art in Public Places, Miami (New Music America), Miami, Fla.
- 1986 Shear, Boxer's Puzzle, Telling Motions Linear Video Works
- 1984 Water Catalogue Linear Video, The Cat Fund, WGBH Broadcast, Boston, MA
- 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, Boston, MA
- 1981 Home-Homeostatic Range Linear Video, RISD Muesum, Providence, RI
- 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, Performance, San Francisco, California
- 1979 Device for Architectural Inversion (drawing) [proto-locative media], San Francisco, California

- Red Dice / Dés Chiffrés Installation, Digital Remake, Canadian National Gallery (Date Not Set)
- 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

SOLO EXHIBITIONS

- 2023 Digital Photo Works, Experimental Drawings and Related Video – a print and experimental drawing retrospective, The Rubenstein Art Building, (forthcoming), Duke (including building-wide exhibition and site specific installation) Durham, NC
- 2018 Suspended Sentence, Solo Show UMASS Dartmouth Gallery, Dartmouth, MA
- 2017 Solo Concert, University of Vienna, Vienna, Austria
Solo Concert, University of Montreal, Montreal Quebec, Canada
Generative Music Engines, University of Montreal, Montreal Quebec, Canada
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 / Cinémathèque 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
Sprenge 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

- 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, RENC1, 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, Seoul, Korea
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, Hudson, NY
- 2003 Red Dice at the De Cordova Museum, Boston Cyberarts Festival, Boston Mass.

- 2003 Future Cinema, ZKM, Karlsruhe, Germany
- 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, Adelaide, Australia
- 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, 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
- 1980 Architectural Hearing Aids with Carlos Hernandez San Francisco, Cal
Curve-0-Inverted Curve, San Francisco, CA

- 2021 Panel organizer, ISEA, + artist presentation
- 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
ISEA, Panel on AI/Neosentience, International Symposium on Electronic Arts, Montreal
- 2018 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, /TThinknet, 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 Digital Media, International Symposium on Electronic Art, Helsinki, Finland
 Notions of the Hybrid— A Particular Hybrid Educational Methodology / RISD
 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 | 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

- 2020-22 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
- 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 | 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, R.I.
- 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., Schneckenburger, 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

- 2022 Overview: Neosentience, Biomimetics, and Insight Engine 2.0. Proceedings 2022, 81, 89.
<https://doi.org/10.3390/proceedings2022081089>
 Neosentience: Research Areas and Insight Engine 2.0 Foci. Proceedings 2022, 81, 14.
<https://doi.org/10.3390/proceedings2022081014>
 From The Architecture of Ideas — The Life and Work of Ranulph Glanville, Cybernetician, Imprint Academic, UK
 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 Relationalities - 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 OULIPOvsIRecombinant 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 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)
 “OULIPOvsIRecombinant 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/ISBN=0444823328/6434_2433211-744357 Amsterdam, Netherlands

GRANTS

- 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 North Ryde, Australia
-
- 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

AWARDS

- 2021 The distinguished Artist Award for Lifetime Achievement in Digital Art for my work exploring "Neosentience, Recombinant Poetics, and Recombinant Informatics." ACM/SIGGRAPH
- 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 Cadíz, 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

- 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, Collogne, 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 Sloltruk
- 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 Seamaine 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

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|---|--|
| <p>Institutions</p> <ul style="list-style-type: none"> Medien Museum, ZKM Karlsruhe, Germany Neuer Berliner Kunstverein Berlin, Germany Ecole Des Beaux Art Paris, France Kunsthaus Zurich Zurich, Switzerland College of Fine Arts Sydney, Australia Art Vivant Toyko, Japan Tufts University Library Boston, Massachusetts Ryerson Polytechnical Institute Library Toronto, Canada Donnell Film Library Miami, Florida Rotch Visual Collection, MIT Cambridge, Massachusetts East Sydney Technical Insitute Sydney, Australia Real Art Ways Hartford, Conneticut Art Metropole Archive Toronto, Canada | <ul style="list-style-type: none"> The Museum of Modern Art New York, New York Kunstmuseum Bonn, Germany Museum of Contemporary Art Helsinki, Finland Rhode Island School of Design Providence, Rhode Island The Banff Centre Library Banff, Canada Concordia University Library Montreal, Canada Gallery Shimada Toyko, Japan York University Library Toronto, Canada Ruth and Marvin Sackner Archive of Concrete and Visual Poetry Miami, Florida Long Beach Museum Long Beach, California Center Advanced Visual Studies, MIT Duke University, Durham, North Carolina |
| <p>Private</p> <ul style="list-style-type: none"> Bob Riley San Francisco, California Kathy Huffman Austria Ann Marie Stein Boston, Massachusetts Peter Droege Sydney, Australia Amanda Macdonald Crowley Adelaide, Australia Karen Davidson New York, New York Chris Snee and Gita Wise Sydney, Australia Analeis Cairis Sydney, Australia Steve Malagodi, Miami, Florida | <ul style="list-style-type: none"> Stella Orcini Milian, Italy Bill Viola California Bob Brodsky Somerville, Massachusetts Suhanya Raffel Brisbane, Australia Susan Norrie and Ewen Macdonald Sydney, Australia Jeffrey Shaw and Agnes Hegedus Karlsruhe, Germany Mathew Johnson Sydney, Australia Sarah Renshaw, Providence, Rhode Island |

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