Nora N. Khan

Writer, Criticism
Critic, RISD, D+M

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EDUCATION

2008   M.F.A., Fiction, Iowa Writers' Workshop at the University of Iowa
Thesis: "The Quarry," a collection of short stories. Committee: Marilynne Robinson,
Elizabeth McCracken, Jonathan Ames

2005   B.A., English and American Literatures and Languages, Harvard University
Thesis: "One," a historical novel. Double *Summa*. Advisor: Jamaica Kincaid. Committee:
Peter Sacks, Lan Samantha Chang

EMPLOYMENT

2018- present   Critic, Digital and Media
Rhode Island School of Design, Providence, RI

2018-present   Crossed Purposes Foundation Art Criticism Grant Fellow
School of Visual Arts, New York, NY and *Brooklyn Rail*, New York, NY

2018-present   Special Projects Editor
Rhizome at New Museum, New York, NY

2017-2018   Acting Editor
Rhizome at New Museum, New York, NY

2018   Adjunct Assistant Professor
Film and Media Department, Hunter College, CUNY, New York, NY

2016-2017   Research Resident
Eyebeam, Brooklyn, NY

2016-2017   Thoma Foundation Digital Arts Writing Fellow
Boston, MA and New York, NY

2015-2017   Contributing Editor
Rhizome at New Museum, New York, NY

2015   Critic, *Åzone Futures Market* Exhibition
Solomon R. Guggenheim Museum, New York, NY

2015-2016   Senior Editorial Associate, *Dædalus*
American Academy of Arts and Sciences, Cambridge, MA

2011-2014   Research Associate to Nancy Koehn, James E. Robison Professor in Business
Administration

	Harvard Business School, Cambridge, MA
2011-2014	Head Teaching Assistant, *Power and Glory in Turbulent Times: The History of Leadership from Henry V to Steve Jobs.*
	Harvard Business School, Cambridge, MA
2011	News Content Writer
	Brafton, Inc., Boston, MA
2009-2010	Web Editor
	Kill Screen, New Haven, CT
2007-2008	Writing Instructor and Graduate Teaching Assistant
	University of Iowa, Iowa City, IA

PUBLICATIONS

Books

2017   *Fear Indexing the X-Files*, co-authored with Steven Warwick, published by Primary Information, New York, NY. Featured in *Speculative Skins* Exhibition, Naughton Gallery.

Commissioned Essays in Books

2018   "Acquisition: God Object; Acquisition: Source Code," in *Sondra Perry: Typhoon Coming On*, published by Serpentine Galleries and Koenig Books. Alongside essays by Elizabeth Alexander, Hito Steyerl, Soyoung Yoon, and Hannah Black.

2018   "Young Ancient," in *Emissaries Guide to Worlding, Ian Cheng*, published by Serpentine Galleries, Koenig Books, and Fondazion Sandretto Re Rebaudengo. Alongside texts by Hans Ulrich Obrist, Yana Peel, Ben Vickers.

2018   "Simulating Control," in *Becoming Dangerous*, published by Fiction and Feeling, UK. Curated in Emergency Readings, part of ICP Library's *Queering the Collection*.

2017   "Moving Past Eyelessness," in *If Only You Could See What I've Seen With Your Eyes*, Katja Novitskova, on the occasion of representing Estonia in *the 57th International Art Exhibition – La Biennale di Venezia*, published by Sternberg Press.

2016   Eight short theory-fiction works in *Dawn Mission, artist's book by Katja Novitskova*, for Novitskova's solo exhibition, *Dawn Mission*, Kunstverein in Hamburg, and published by Mousse Publishing.

Edited Magazines

2018   *"What's To Be Done?"* Managed and produced special magazine, with Richard Turley and Weiden and Kennedy, in collaboration with *Rhizome*, for tenth anniversary of 7x7, an event that pairs renowned artists and technologists in collaborative experiments. Conducted interviews with Paul Ford, Fred Turner, Miranda July, Martine Syms, Claire Evans, Kate Ray and Tracy Chou, commissioned original work annotating code by Paul Ford, surveyed hundreds of readers on the state of their digital lives, edited to print. Brief Overview

Essays and Articles

2018　"Frame, Frame, Frame: " Cover Story on Tony Conrad A Retrospective at Albright–Knox Gallery in Buffalo, *Flash Art*

2018　"Lil' Miquela," *Garage* Magazine

2018　"Notes on Disassociative Systems," commissioned by MAXXI Museum, Rome, Italy, on occasion of *Low Form Imaginaries and Visions in the Age of Artificial Intelligence* exhibition

2018　"Silicon Valley Thinks Politics Doesn't Exist," Interview with Fred Turner, republished in *032 c*. Originally in 7x7 Magazine, *"What's To Be Done?"*

2017　"I Need It To Forgive Me," *Glass Bead*

2017　"No Safe Mode: Sondra Perry's *Graft and Ash for a Three Monitor Workstation*," *Flash Art*

2017　"Light Play: Twisting Reality and Deepening Narrative through Augmentation," *Mousse 60* Artists interviewed and featured include Meriem Bennani, Martine Syms, and Ian Cheng.

2017　"Soda Plains: In Tongues," *4 Columns*

2017　"Get Free: Music and Gender at MoMA PS1," *Art in America*

2017　"Defend and Protect," *California Sunday Magazine*

2017　"Family Function: Harm van den Dorpel's Algorithmic Art," *Art in America*

2017　"Witch King Hours," *Spike Art Quarterly* 52

2016　"Trust Issues: Ian Cheng's App Resists Digital Smoothness," *Rhizome*

2016　"What's in a Rave?" *POSTmatter*　Artists featured include designer David Rudnick, and experimental musicians Evian Christ and Lee Gamble.

2016　"Scaling Up to the Sublime," *aCCeSsions*, Bard CCS

2016　"Meriem Bennani's iPhone–Video Collage Mesmerizes at MoMA PS1," *Village Voice*

2016　"Casey Reas's Disconcerting Software Paintings," *Village Voice*

2016　"Bent Before a Screen and Dreaming," *Randian*. Translated into Chinese by Gu Ling.

2015　"Towards a Poetics of Artificial Superintelligence," *After Us*. Translated into German by Natalie Schütze for publication in *Alien Matter*, book accompanying *Alien Matter,* transmediale festival exhibition curated by Inke Arns. Reprinted in *The World Without Us,* book published alongside exhibition of same name at Hartware MedienKunstVerein (HMKV). Translated into Spanish by Giancarlo Sandoval. Included in syllabus for "The Abnormal Mind in the Age of Machinic Intelligence," taught at University of Arts and Design Karlsruhe by Professor Dr. Matteo Pasquinelli.

2015　"Business Fish, or, Emotion Under Late Capitalism," *Rhizome*

2015　"Games are a Faith–based Pursuit: A conversation with Jenn Frank," *Rhizome*

2015　"Managing Boundaries with your Intelligent Personal Agent," *Rhizome*

2015　"Simulation as Institutional Critique: Lawrence Lek's 'Unreal Estate'," *Rhizome*

2015　"Flocking Behavior: TCF's music of the boids," with Laura Greig and Alexander Iadarola, *Rhizome* Featuring *85 CB 6 E4 B3 72 9 B9 A1 D5 46 47 33 2 C30* by artist TCF.

2015　"Making the Speculative Case for Music Along the Blockchain," with Nick James Scavo, *Rhizome*

2015　"Meditating at the Piteous Gate," with Alexander Iadarola, *DIS Magazine*

2014　"Contagion! James Hoff's infected media" with DeForrest Brown, Jr., *Rhizome*

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2014   "Wavelength: Modular Youth, A Speculative Playlist," with DeForrest Brown, Jr., *Rhizome*
2014   "The violent, lonely minds of Grand Theft Auto V," *Kill Screen.* This essay was included in curriculum of *Writing the Essay: Poly* and *The Advanced College Essay: Poly*, both taught by poet and writing professor R.A. Villanueva at the NYU Polytechnic School of Engineering.
2014   "Dealing With Urban Decay," *Kill Screen*
2014   "Beyond: Two Souls wants to be more than a videogame, but it's much less," *Kill Screen*
2014   "South Park: The Stick of Truth is about the absurdity of being a 'gamer'," *Kill Screen*
2013   "Wind Waker, GTA V, and the beauty of the videogame selfie," *Kill Screen.*
2013   "The Talking Dead," *Kill Screen*
2013   "Shadowrun Returns Jacks Us Into-And out of- the Matrix," *Kill Screen*
2012   "Talking, Thinking, Believing," *Kill Screen*, Issue Three, The Intimacy Issue (Print).
2011   "Isolation Chambers," *Kill Screen*.
2009   "Like a Boss," *Kill Screen*, Issue One, The No Fun Issue (Print).

Commissioned Writing Projects and Exhibitions

2018   *A Wild-Ass Beyond: Apocalypse RN, Performance Space New York, artistic commission and installation* in collaboration with Sondra Perry, Caitlin Cherry, American Artist.
2017   "Use Function," theory-text written for an audiovisual performance in collaboration with Tuomas Laitinen for his *Thermoscene* at Sinne Gallery, with music accompanied by Biitsi, Helsinki, Finland. Thermoscene Event #1.
2016   "Space Between," a libretto script about the history of fiber-optic technology and networked communication, for opera performance by Bill Kouligas and Spiros Hadjidjanos, at Hören: DECESSION at Berlin's Volksbühne Theater on April 30, 2016. Second performance at Munich Kammerspiele in 2017. Libretto forthcoming as publication from Primary Information. Review of Berlin performance on FACT.
2016   "Commons," commissioned for Chisenhale Gallery, London, on occasion of Yuri Pattison's *User, Space* exhibition.
2016   "Rapture," for Jeremy Shaw, "Towards Universal Pattern Recognition," exhibition at König Galerie, Berlin.
2015   "Futures Along the Blockchain," a *Rhizome* commission. Authored a history of cryptocurrency and a speculative case on applying blockchain technology to issues of digital art and music distribution, which served as base for a open, ongoing site with an annotation layer. "Futures" launched at *Blockchain Horizons*, held at New Museum, October 2015.
2015   Commissioned gallery text for *Xenoestrogens* by Juliette Bonneviot, Autocenter Berlin, and Wilkinson Gallery, London.
2014   "Faulty Inventory Control," with Deforrest Brown, Jr. and Lars Holdhus, *AVANT.org*. Collaborative experimental text explores role of artist in conversation with cybernetics.

            Fiction
2014   "Joan of Arc," for *Sixth Sense,* Minibar Stockholm, Stockholm, Sweden.

2014	"Diary of a Surveillance Worker," for Yuri Pattison's Free Traveller Exhibition at Cell Project Space, London, and published in *DIS*.
2013	"Cardinal," *Conjunctions: 61*, themed <u>*A Menagerie*</u>. Published by Bard College and coedited by Benjamin Hale & Bradford Morrow.
2011	"Gunn," *American Literary Review*. Republished on <u>*Longform*</u>.
2009	"Black," *WebConjunctions*, online home of *Conjunctions*.
2008	"The Quarry," *Hunger Mountain*, VCFA Journal for the Arts.
2005	*One*, a novel, Archives of Harvard University Libraries.

Personal Essays and Interviews

2018	"On creating informal networks of support for young critics of color," *MOMUS* (forthcoming).
2017	"Peer Review: Marco Kane Braunschweiler interviews Nora Khan," *The Creative Independent*.
2017	"But If You Pay Attention," *Palm Wine*.
2016	"Interview with 2016 Digital Art Writing Awards Recipient, Nora Khan," Thoma Foundation.
2014	"Error, Redacted," *New Haven Review*.

TEACHING OF WRITING

2018-present	*Critic, Digital and Media, Rhode Island School of Design.* I teach four courses at RISD: *Digital Media Perspectives: History Of Media Art*, Critical Writing, and in the spring, *Critical Theory and Artistic Research in Context*, and Industrial Design: Writing. Next year I will be teaching *Criticism in the Age of AI*, a graduate commons course I conceived, along with co-teaching a critical Graphic Design studio with Paul Soulellis.
2014-2018	*Rhizome Editorial Program.* As *Rhizome*'s editor, I commission and mentor emerging and established writers of criticism on contemporary digital art practices for publication. This position demands a knowledge of the history of contemporary art that engages with and interrogates technology, to discern what work is worthy of deeper analysis and investigation. I work closely over many months to mentor writers attempting hybrid approaches to criticism – drawing from fiction, poetry, the language of games and new systems design – to expand the ambit of digital visual culture. This process requires consistent teaching of critical writing skills as art writers often come from radically different theoretical backgrounds and skillsets. My aim is to help each develop a voice, accessible but experimental, rooted in theory, that asks readers to see and interpret critically.
2018	*Hybrid Criticism in the Age of AI*, Film and Media Department, Hunter/CUNY. Designed original course around hybrid models for a more accurate tech- criticism, drawing from critical approaches to literature, games, and engineering. The course foundation examines how, without criticality, technocratic, designed language that describes computational systems determines passive engagement with it. Only with better criticism can we engage

with the ethical and social issues posed by rapidly evolving computational architectures. The course teaches how to write criticism that frames technology as made by people, infused with ideology, to suggest a more ethical, humanistic framework for its design.

2011-2014   *Power and Glory in Turbulent Times: The History of Leadership*, Professor Nancy Koehn. Developed and led the critical writing program as head teaching assistant of this Harvard Business School course, launched as a pilot model for developing critical writing across HBS courses. Developed pedagogical process for developing critical writing skills, as well as course syllabus, readings, discussion questions. For three years, I mentored and tutored HBS and Kennedy School students on their writing, propelled all mentees to improved grades in course, and graded and provided detailed feedback on up to 300 critical essays per semester, while conducting research on entrepreneurial leadership, educational innovation and emerging technologies.

2007-2008   As a graduate student at the Iowa Writers' Workshop on an Arts Fellowship, I had to proactively seek out opportunities to teach. I taught an original writing course in fiction, poetry, and creative nonfiction writing through the University of Iowa English Department, teaching thirty Iowa undergraduates from many majors outside English literature. My course curriculum focused on developing narrative through surrealist image-making, drawing from film, music, and contemporary art as inspiration.

2002-2005   Taught and eventually led in the Suffolk County Prison Education Program, teaching creative writing courses to male inmates at Suffolk County Prison, with a clutch of graduate and undergraduate students at Harvard.

TALKS AND LECTURES

2018   "Empty Models, Flattened Language," *Wordhack*, alongside Taeyoon Choi, founder of School for Poetic Computation, at Babycastles, New York, NY.

2017   "Force Change: Engineering the Sublime," *Design For This Century*, Parsons School of Design. Talk for graduate school "crash course in critical design thinking." Professors Ed Keller, Director of Center for Transformative Media, and Professor Melanie Crean. Lecturers include Keller Easterling, McKenzie Wark, Shannon Mattern.

2017   "On Black Boxes," *Gray Area Festival*, San Francisco, CA. Talk on proprietary "black box" of AI as it orients inquiry into increasingly obscure design of machine learning systems.

2017   "Mapping the Hidden," *Acid Architecture: Trans-Thinking in the Age of Cognitive Capitalism*, New School. Talk on emerging cognitive capitalist vectors of AI and interface design, alongside Ed Keller, McKenzie Wark, Sanford Kwinter, Warren Neidich.

2017   "Mapping the Hidden," *Machines of Loving Grace: A Symposium on Architecture, AI, and Virtual Worlds*, UCLA, IDEAS Campus. Talk on design of dumb AI interfaces, alongside Tim Wantland, Senior Interaction Designer, Google Research Machine Intelligence, and Kenric Mcdowell, Senior UX Engineer, Google Research, Art and Machine Intelligence. Video Documentation

2017   "Seeing Like Machines, Thinking Like Machines," IDM Graduate Colloquium Lecture Series, New York University. Talk for graduate students of Christian Howard at NYU Tandon School of Engineering on evolving research on narrative engineering at Eyebeam.

2016   "No End State," *New Ways to See: Digital Art Criticism Now*, Whitney Museum of American
              Art. As part of the Thoma Foundation Fellowship, delivered talk on Ian Cheng's live
              simulations, and then took part in discussion with Christiane Paul and the artists Clement
              Valla and Ian Cheng, moderated by Brian Droitcour. Video Documentation

SHORT TALKS, PANELS, SYMPOSIA

2018   *Beyond the Body/Mind Division, Neuroscience, Technology, Spirituality*, Prelude to The Shed,
              Conversation with Laurie Anderson and Tino Sehgal, moderated by Hans Ulrich Obrist and
              Dorothea von Hantelmann.
2018   *In Conversation with Ian Cheng and Ben Vickers*, Serpentine Galleries, London. On occasion of
              Ian Cheng's *Emissaries* and *B.O.B.* solo exhibitions at Serpentine. Video Documentation
2018   *Reconquer Interfaces: Scaling up to the Sublime,* in conversation with Hans Ulrich Obrist, *DLD
              Conference*, Munich, Germany. Talk on VR and AR in artistic practices. Video
              Documentation
2018   *Emergency Readings*, at ICP Museum, reading "Simulating Control." Alongside Morehshin
              Allahyari, Christopher Clary, American Artist, Alison Parrish, and Shiv Kotecha.
2018   *How To Be Seen*, at Vision and Technology: Toward a More Just Future, ICP and Eyebeam,
              New York, NY, in conversation with Stephanie Dinkins, American Artist, and Tonia B***.
2018   In Conversation with Harm van den Dorpel, Cultural Matter Series, LIMA Amsterdam,
              Amsterdam, NL. On exhibition and archiving of *Delinear.info*.
2017   *The Future of Creativity*, No Commission: Miami, Miami, FL, in conversation with Kimberly
              Drew, Virgil Abloh, Swizz Beatz, and Carmen Aguilar y Wedge. Moderated by Anne
              Pasternak, Director, Brooklyn Museum. Video Documentation
2017   Artist Talk, and presentation of *Fear-Indexing the X-Files,* with Steven Warwick, LAMPO,
              Chicago, IL.
2017   *Gender and Imaging in the Online Realm,* Fotofocus: Photography, Feminism, Politics, Second
              Century Symposium, Cincinnati, Ohio. Moderated by Kate Palmer Albers, Associate
              Professor of Art History at School of Arts, University of Arizona, with Natalie Bookchin,
              Artist and Associate Professor of Media and Associate Chair of the Visual Arts Department
              at MGSA, Rutgers. Video Documentation
2017   *Fear Indexing the X-Files*, Book Launch at Printed Matter, in conversation with Alexander
              Iadarola and Steven Warwick.
2017   *Heather Dewey-Hagborg & Chelsea Manning: A Becoming Resemblance*, with Christiane Paul and
              Heather Dewey-Hagborg at Fridman Gallery, New York, NY.
2017   *Chatbot Laureate*, Triple Canopy, New York, NY. With novelists Alexandra Kleeman and
              Lucy Ives, on the poetic potential within dumb machines, for the launch of *The Amme Talks*
              by Ulf Stolterfoht. Video Documentation
2017   *Technology Now: Automated Emotions*, ICA, London. With Erica Scourti and Oreet Ashery.
2017   *The Alien Middle*, Transmediale Festival, Haus der Kulturen der Welt, Berlin. With Josh
              Berson, Orit Halpern, Chris Salter, Matteo Pasquinelli, and Sascha Pohflepp.
              Documentation

2017   *Dulling Down – The Obsolescence of Intelligence*, Transmediale Festival, Haus der Kulturen der Welt, Berlin. Talk and conversation with artists Constant Dullaart and Adam Harvey. Video Documentation

2017   *Fear Indexing the X-Files*, CTM Festival, Berlin. Performance and reading of book with Steven Warwick.

2016   *Fed Up! On Social Media and Democracy*, Eyebeam, New York, NY. With Mike Rugnetta, Margarita Noriega, Caroline Sinders, Mushon Zer-Aviv. Video Documentation

2016   Launch of 3D Additivist Cookbook, by Morehshin Allahyari and Daniel Rourke, Printed Matter, New York, NY, along with Paul Soulellis.

2015   *Åzone Summit* at Solomon R. Guggenheim Museum, New York, NY. DIAKRONmoderated panel with Rob Giampietro (Former Head of Google Design), Marina Otero (of the Het Nieuwe Instituut), and Marvin Jordan (*DIS Magazine*).

2015   onedotzero launch of *After Us,* Protein Studios, London, reading of "Towards a Poetics of Artificial Superintelligence."

2015   *The Force of What's Possible* Panel at Porter Square Books, Cambridge, MA, with Jackie Wang, Lily Hoang, Michael Stewart and Annie Won to launch anthology *The Force of What's Possible: Writers on Accessibility and the Avant-Garde* , published by Nightboat Books.

2015   *Tech & Ethics Salon* at EMW Bookstore, Cambridge, MA, with writers and performers Christine An and Jackie Wang.

CURATION AND DIRECTION

2018   *Identity,* Salon at the Current Museum of Art, New York, NY. Curated nine artists – Snow Yunxue Fu, Jakob Steensen, Jacolby Satterwhite, Hyphen-Labs, Meriem Bennani, Ryan Kuo, Tabita Rezaire, and Ann Hirsch – around the theme of identity, for the inaugural collection committee salon for the Current. Moderated a discussion between Pastiche Lumumba and Yasaman Sheri. Documentation of event and curatorial framework.

2018   *Process Park*, Pine Plains, NY. Co-director with curator Joel Kuennen of four-week residency housed at chaNorth Artist Residency. Goal was to live together with artist residents to practice "process-oriented approaches to art making and existing." Format drew on recent histories of alternative approaches to artistic research, outside academy. Co-led group readings and reflections with artists, studio visits, and critiques, and developed archive foundation for future iterations of process-based living.

2017   *Trust and Believe*, Eyebeam, New York, NY. *Trust and Believe* was a symposium of performances, readings, and conversations bringing together artists, poets, programmers, and designers to investigate emerging AI through the lens of conversational and narrative design. Full program here. Through discussions, short talks, poetry readings, and a botmaking workshop demo, attendees were invited to consider how we are shaped by AI conversation and conversationalists, and highly-engineered and procedural digital language. Video Documentation

2016   *Together in Electric Dreams* at Open Score, New Museum, New York, NY. Produced and moderated anchor session on the present and future of artificial intelligence within Open Score, an art and technology symposium. Panelists included Sondra Perry, Ian Cheng,

Katherine Cross, and Patricia Reed. Video Documentation

2016   Quiet Strategies for Survival, collection of pieces I curated for Harm van den Dorpel's Left Gallery, featuring the works of Ryan Kuo, Alexis Anais Avedisian, and shawné michaelain holloway. Left Gallery Summer Selection, Neumeister Bar-Am, Berlin, July. Spike Art Quarterly at Yvonne Lambert, Berlin, May.

2016   *California Imaginary*, Industry Lab, Cambridge, MA. Group show investigating role California plays in our cultural imaginary. Featuring artists Yoko Honda (Japan), Jaakko Pallasvuo and MSL (Finland), Marguerite Kalhor (CA), Ryan Kuo (MA), Matt Legrand (MA), Jennifer Remenchik (CA), Hirad Sab (Iran), Mark Sabb (CA), Alec Sturgis (NC), and Anna Zett (Germany).

CURATED CONVERSATION SERIES

2018-On MOMUS *Criticism in Conversation* Podcast with Mike Pepi, art and technology critic, on the excessive and eroding influence of computation and techno-utopianism on the rigor of art criticism and criticism, generally, and how critics must respond to these new pressures.

2018   Silent Barn *Try To Be Good* Podcast on cybernetic nature of creativity, personal ethics and ideology in the digital age, art praxis that borders on method acting (Fall 2018).

2017-On *In Conversation*, Eyebeam, an attempt to refresh art-talk and panel format. Began with *In Conversation: Michael Connor, Kenric McDowell, and Nora Khan*, on: possible models for communal revolutions that work outside economic convenience, and on how technology can engineer environments and communities in which conceptual shifts are made possible. In the second, *In Conversation: Paul Soulellis and Allison Parrish*, Sam Hart and I discussed procedural writing and narrative, the poetic potential of programming languages, and the relationship between digital publishing and bots, with our guests. Ongoing series to be continued at the new Eyebeam location in Bushwick.

FELLOWSHIPS AND AWARDS

2018   *Crossed Purposes Foundation Critical Writing Grant*. Given by School of Visual Arts for production of an essay to be printed in *Brooklyn Rail*. My proposal is the foundation for a book, Art Criticism in the Age of Simulation, both on how artificial seeing and shape critical capacity, and on the evolution of artistic research under the influence of Silicon Valley's rework of creativity as corporate ethos. Artforum press release and interview.

2017   *Recalibrated Institution Artist Residency*, ArtCenter South Florida, Miami, FL. Residency for artists, critics and practitioners examining the role of art institutions in tackling and strategizing their futures through the impacts of climate change and violent economic flux. Wrote "On Recalibrating Collaboration" with Emer Grant, fellow, for *Miami Rail* to capture artistic and critical research, findings, and strategies.

2016-2017 *Research Resident at Eyebeam*. Chosen through selection process of 450+ applicants, juried by Benjamin Bratton and Kate Crawford of Microsoft Research. Residents were challenged to redefine their practice while fully supported to live and work in Brooklyn.

2016   *Thoma Foundation Fellow, Arts Writing Award in Digital Art*. Merit-based award of $20,000

recognizing an emerging arts writer who demonstrates "great promise in writing about digital art." The jury included Steve Dietz, Orit Gat, and Omar Kholief. Worked alongside fellow awardee, Christiane Paul, Associate Professor and Associate Dean at the New School's School of Media Studies, to develop programming and conversation around digital art scholarship at the Whitney.

2010 American Literary Review's Fiction Contest. Runner-Up in short fiction contest, judged by Donald Hays.

2010 Pushcart Prize XXXIV: Best of the Small Presses, 2009. Nominated for a Pushcart.

2009 Glimmer Train's "Best Short Story Award for New Writers" Competition, Finalist, for short story, "Gunn," in June of 2009, and finalist for "Black," in October of 2008.

2008 Howard Frank Mosher Short Fiction Prize, 2008. Winner of annual short fiction contest administered by Vermont College of Fine Arts, and judged by Katherine Vaz, for "The Quarry," published in Hunger Mountain.

2006-2008 Iowa Arts Writing Fellowship, writing fellowship at the Iowa Writers' Workshop, which allowed for two years of study. The Arts Writing Fellowship is awarded to two fiction writers and two poets each year.

2005 Thomas Hoopes Prize, awarded for excellence in a Harvard undergraduate honors thesis.

2005 Edward Eager Memorial Prize, awarded for excellence in a Harvard English Department honors thesis.

VISITING CRITIC, JUDGE

2018 Judge, *The Shed Open Call Commissioning Program*, to elect winners for a showcase for local and emerging artists at the beginning of their careers, in New York City, to be hosted at the Shed, a new experimental art and performance space.

2018 "Refiguring The Future," NetGain Partnership conference, Museum of Contemporary Art, Chicago. Invited to work as the critical respondent to an internal session on Transfeminist AI, run by Sasha Constanza-Chock (MIT) and Joana Varon (Code Liberation).

2017 Invited graduate thesis defense critic by Guvenc Ozel, professor at UCLA, principal of Ozel Office, and Technology Director of IDEAS Campus. Critiqued the MFA Design Students' final show, a masters design studio. Students presented their plans for hypothetical 3D-printed, sustainable habitats on Mars. Discussed potential of simulations, imagined alternative design for better social and mental health.

2017 Visiting Critic at the Chanorth Artist Residency in Pine Plains, New York.

2016 Visiting Critic for the MFA in Visual Art Students' Final Review and Reveal of Thesis Projects, Mason Gross School of the Arts.