

**ADRIANNE WORTZEL**  
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**EXHIBITIONS: ARTISTS BOOKS, DRAWINGS, ROBOTIC PERFORMANCE, AND  
INSTALLATION, VIDEOWORKS, WEBWORKS, PHOTOGRAPHY**

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| 2022 | <b>THE CENTER FOR BOOK ARTS: DAILY RITUALS</b> , New York, NY, Group Exhibition, Curated by Amanda McDonald Crowley, Artist book and augmented reality artwork <i>SEE NO EVIL</i>                   |
| 2020 | <b>INTERNATIONAL SYMPOSIUM OF ELECTRONIC ARTS (ISEA)</b> , Montreal, BC, Premiere Screening, <i>The Sentient Thespian</i>   |
| 2020 | <b>IN ABSENTIA DIGITAL PAVILION AT THE WRONG BIENNIAL</b> , Online Venue, Worldwide screenings sponsored by Semiosphera, Francesca Giuliani and Lino Mocerino, <i>The Sentient Thespian</i>         |
| 2020 | <b>CINEPORTO DI FOGGIA</b> , Foggia, IT, International Screening, <i>The Sentient Thespian</i>  |
| 2020 | <b>WRPN.TV SHORT TIGHT/LOOSE GLOBAL FILM FESTIVAL</b> , Online Venue, Competition Selection and Screening, <i>The Sentient Thespian</i>   |
| 2019 | <b>COALESCENZE ASSOCIAZIONE PAROLE CONTRARIE</b> , Foggia, IT, International Screening, <i>The Sentient Thespian</i>  |
| 2019 | <b>ANTHOLOGY FILM ARCHIVES</b> , New York, NY, NewFilmmakers NY, Screening, <i>The Sentient Thespian</i>  |
| 2019 | <b>PIONEER WORKS</b> , Brooklyn, NY, Screening, <i>The Sentient Thespian</i>  |
| 2018 | <b>AMPLIFY CITIES: ALGORITHMIC LANDSCAPES</b> , Callicoon, NY, Screening and Performance, Curated by Stephen Zachs, <i>archipelago.ch</i>   |
| 2018 | <b>THE CLUSTER GALLERY: BEAUTIFUL OBSOLESCENCE</b> , Brooklyn, NY, 3-Person Exhibition, Curated by Amanda MacDonald Crowley, <i>EX SITU CONSERVATION: Colony Relocation for Electronic Detritus</i> |
| 2015 | <b>NEW YORK FOUNDATION ON THE ARTS, FELLOWS IN FICTION: STACKS</b> , New York, NY, <i>SOLACE AND PERPETUITY, a life story</i>   |
| 2015 | <b>ALTERED BOOKS, DIGITAL INTERVENTIONS ACM SIGGRAPH DIGITAL ART COMMUNITY</b> , Los Angeles, CA, <i>SOLACE AND PERPETUITY, a life story</i>  |
| 2015 | <b>THE COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART: KIRU</b> , New York, NY, Lobby exhibition of telerobot featured in <i>DATA</i>  |

*DYNAMICS* at The Whitney Museum of American Art curated by Christiane Paul in 2001

- 2015 **BRIC BROOKLYN PUBLIC NETWORK, Brooklyn, NY**, Screening, Cablecast *NUGGETS, Re-enactment of the Pyramids*
- 2015 **RUTGERS ART LIBRARY, VOORHEES HALL**, New Brunswick, NJ, Solo Exhibition, Collector's Edition: *Solace and Perpetuity: a life story*  
<https://libguides.rutgers.edu/eventsandexhibits/adriannewortzel>
- 2015 **RUTGERS INSTITUTE FOR WOMEN AND ART: MOMENTUM: WOMEN/ART/TECHNOLOGY**, Rutgers, NJ, Group Exhibition, *The Re-enactment of The Battle of The Pyramids*, Documentation of *Camouflage Town*, *Kiru the telerobot* featured in **DATA DYNAMICS at The Whitney Museum of American Art in 2001**
- 2015 **ACCOLA GRIEFEN AND VAN DEB EDITIONS: WORKS X WOMEN**, Long Island City, NY, Group Exhibition, *Companion: Humanoid Robots on Alluminum Panels: Serenade*
- 2015 **ASHEVILLE ART MUSEUM: THE ROBOTIC WORKS OF ADRIANNE WORTZEL**, Asheville, NC, Solo Exhibition and Screening, *archipelago.ch* and *The Veils of Transference*
- 2014 **IMAGINE SCIENCE FILM FESTIVAL**, New York, NY, Official Juried Selection and Screening, *Fumiya Island* by Adrienne Wortzel and Daniel Bisig
- 2013 **ROBOTS ON TOUR WORLD CONGRESS AND EXHIBITION OF ROBOTS, HUMANOIDS, CYBORGS AND MORE**, Zurich, CH, World Premiere Screening, *archipelago.ch*
- 2013 **HOLDEN LUNTZ GALLERY: RE IMAGINE RE INVENT: PHOTOGRAPHERS REDEFINING REALITY**, Palm Beach, FL, Group Exhibition, *DIORAMAS*
- 2012 **SCIENTISTS/ARTISTS RESEARCH COLLABORATIONS (SARC)**, University of New Mexico Architecture School Gallery, Albuquerque, NM, Group Exhibition
- 2011 **NEW YORK HALL OF SCIENCE: MAKER FAIRE**, New York, NY, *How to Choreograph a Well-Regulated Militia*
- 2010 **516 ARTS: ARTIFICIAL SELECTION**, Albuquerque, NM, Group Exhibition, Curated by Rhiannon Mercer, Interactive robotic installation and video: *A Well-Regulated Militia Bearing Arms*
- 2009 **LIGHT INDUSTRIES: THEATRE OF CODE**, Brooklyn, NY, Group Exhibition, Curated by Christiane Paul, Evening of performance and interventions exploring how computer code, scripting language, and software applications

relate to the movement of bodies and the staging and choreography of our lives,  
*The Re-enactment of The Battle of the Pyramids*

- 2009 **ABRONS ARTS CENTER/HENRY STREET SETTLEMENT: The HISTORY OF THE FUTURE II**, New York, NY, Preview and Screening, Presented by Franklin Furnace in association with Performa 09 Performance Art Biennial, *The Veils Of Transference*
- 2008–2009 **EYEBEAM ART AND TECHNOLOGY CENTER**, New York, NY, Robotic performative work: *Re-Enactment of The Battle of The Pyramids*
- 2009–2010 **ELIZA REDUX**, Online Venue, Collaboration with Michael Schneider and Robert Schneider, Interactive telerobotic website, 3 robots offering 5 minute online psychoanalytic sessions reworking Joseph Weizenbaum's *ELIZA* script (1969)
- 2005 **E-XTENSION: EXTENSIONS BETWEEN BODY, MIND AND ELECTRONIC WORLDS**, Naples, IT, Group Exhibition, Curated by Marcello Mazzella and Claudio Prati, *The Veils Of Transference*
- 2005 **SAN JOSE MUSEUM OF ART: BRIDES OF FRANKENSTEIN**, San Jose, CA, Group Exhibition of experimental work by female artists, *Eliza Redux*
- 2001 **WHITNEY MUSEUM OF AMERICAN ART: DATA DYNAMICS**, New York, NY, Group Exhibition, Curated by Christiane Paul, Interactive telerobotic art: *Camouflage Town*
- 1999 **AREALE99**, Baitz, DE, Performative interactive robotic installation: *Tableaux Vivant Dan Une Monde Parfait*
- 1998 **LEHMAN COLLEGE ART GALLERY**, The Lovinger Theater, New York, NY, Electronic multimedia performance and production with robots, live actors, video and internet: *Sayonara Diorama*
- 1997 **ECAFE**, Toronto, BC, Streamed performance from GERTRUDE STEIN REPERTORY THEATER to INTERACCESS
- 1997 **ARS ELECTRONICA FESTIVAL: FLESHFACTOR**, Linz, Austria, Robotic interactive installation; Video projections: *Nomad Is An Island*
- 1997 **POLAR CIRCUIT BROADCASTS**, Online Venue, Tornio, FI, Internet broadcast, producer and director, Streamed via PSEUDO PROGRAMS, INC., featuring work of Polar Circuit Residency artists, *CU-SeeMe*
- 1997 **CREATIVE TIME: ART AT THE ANCHORAGE**, The Anchorage, Brooklyn, NY, Robotic interactive installation with projections, *The Hidden Archivists At The Anchorage*

- 1997 **PORT: STARBOARD**, Cambridge, MA, 10 live-streamed online performance productions projected to MIT List Visual Arts Center, *Starboard*
- 1997 **SANDRA GERING GALLERY: BLAST5DRAMA**, New York, NY, Group Exhibition, *Permutations*
- 1996 **THE COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART: TECHNOSEDUCTION**, New York, NY, Robotic interactive installation with video projection: *The Ship's Detective*, *A Curiosity Machine*
- 1996 **INTERNATIONAL SYMPOSIUM OF ELECTRONIC ARTISTS SYMPOSIUM (ISEA)**, Rotterdam, NL, Performative CU-SeeMe event with 6+ venues, *Shall We Dance*
- 1996 **SANDRA GERING GALLERY: PERMUTATIONS**, New York, NY, Anagram literary work: *Permutations*
- 1996 **NYU CENTER FOR ADVANCED TECHNOLOGY: PARKBENCH**, New York, NY, Platform created by Nina Sobell and Emily Hartzell, Live video streaming performance with objects: *AYE EYE*, *Unnatural Selection*
- 1995 **THE BERLIN VIDEOFEST**, Berlin, DE, International Screening, *Web Fiction: The Electronic Chronicles*
- 1996–1997 **THEORICON**, Online Venue, An online amphitheater for the virtual exhibition: *HELLO WORLD PROJECT-MUSEUM FUER GESTALTUNG ZUERICH*
- 1994 **SANDRA GERING GALLERY: BLAST4, BIOINFORMATICA**, New York, NY, Group Exhibition

## **EXHIBITIONS: PAINTINGS**

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### **SELECTED SOLO EXHIBITIONS**

- 1993 American Embassy in Cairo, Egypt
- 1992 New York City Technical College, CUNY, New York, NY
- 1991 Boston Society of Architects, Boston, MA
- 1991 Andrea Marquit Fine Arts, Boston, MA
- 1989 Stamford Museum, Stamford, CN
- 1986 Hudson Gallery, New York, NY
- 1984 John Christian Gallery, New York, NY
- 1982 Anders Tornberg Gallery, Lund, SE
- 1982 Frank Marino Gallery, New York, NY
- 1981 Greenwich Library, Greenwich, CT
- 1981 Scottsdale Center for the Arts, Scottsdale, AZ
- 1980 Frank Marino Gallery, New York, NY

### **SELECTED GROUP EXHIBITIONS**

1997	Orlando Museum of Art, Florida, Art & Technology, Orlando, FL
1992	Islip Museum, Islip, NY
1991	Bergen Museum of Art & Science, Paramus, NJ
1988	Cleveland Center for Contemporary Art, Cleveland, OH
1987	Albright-Knox Museum, Buffalo, NY
1986	Contemporary Arts Center, New Orleans, LA
1986	Albright-Knox Museum, Buffalo, NY
1986	Cooper Hewitt Museum, New York, NY
1985	New York State Museum, Albany, NY
1985	Moderna Museet, Stockholm, SE
1982	Lockhaven Art Center, Orlando, FL
1982	Anders Tornberg Gallery, Stockholm, SE
1981	Herbert F. Johnson Museum, Ithaca, NY
1981	Burchfield Center, Buffalo, NY
1981	Rochester Institute of Technology, Rochester, NY
1980	Moderna Museet, Stockholm, SE

## COLLECTIONS

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2023	<b>SOLOMON R. GUGGENHEIM MUSEUM</b> , New York, NY, Collection of created and designed HTML Websites from 1996 commissioned by Matthew Drutt.
2023	<b>UNIVERSITY OF CALIFORNIA, IRVINE</b> , Irvine, CA, Acquisition of <i>SEE NO EVIL Volume: Squid</i>
2023	<b>PRIVATE COLLECTION</b> , London, UK, Collection of etching aquatint prints, <i>Corinthian Capital 1, Corinthian Capital 2, Corinthian Capital 3, Corinthian Capital 4</i>
2022	<b>MORGAN LIBRARY AND MUSEUM</b> , New York, NY, Acquisition of <i>SEE NO EVIL Volume: Morsel</i>
2022	<b>HARVARD UNIVERSITY FINE ARTS LIBRARY ARTISTS' BOOKS COLLECTION</b> , Boston, MA, Acquisition of <i>SEE NO EVIL Volume: Shark</i>
2022	<b>PRATT INSTITUTE LIBRARIES ARTISTS' BOOKS COLLECTION</b> , Brooklyn, NY, Acquisition of <i>SEE NO EVIL Volume: Toad</i>
2022	<b>SUSAN WEIL COLLECTION</b> , New York, NY, Acquisition of <i>SEE NO EVIL Volume: Anemone</i>
2022	<b>MICHELLE VAUGHN AND FELIX SALMON COLLECTION</b> , New York, NY, Acquisition of <i>SEE NO EVIL</i> framed original drawing
2017	<b>FRANKLIN FURNACE ARCHIVE OF ARTIST'S BOOKS AT FRANKLIN FURNACE AND MOMA</b> , Brooklyn, NY, Acquisition of <i>SOLACE AND PERPETUITY, a life story</i>

- 2015 **DUKE UNIVERSITY DAVID M. RUBENSTEIN RARE BOOK & MANUSCRIPT LIBRARY ELECTRONIC LITERATURE COLLECTION**, Durham, NC, Acquisition of the electronic and physical manifestations of *SOLACE AND PERPETUITY, a life story*
- 2014 **DUKE UNIVERSITY DAVID M. RUBENSTEIN RARE BOOK & MANUSCRIPT LIBRARY ELECTRONIC LITERATURE COLLECTION**, Durham, NC, Acquisition of the electronic and physical manifestations of *The Electronic Chronicles*, 1995 Thesis and Thesis Project for MFA in Computer Arts from the School of Visual Arts
- 2013 **PRIVATE COLLECTION**, USA, Collection of *DIORAMAS*
- 2006 **THE WHITNEY MUSEUM OF AMERICAN ART, ARTPORT**, New York, NY, Archive of digital webwork: *Veils of Transference*
- 1996 **WALKER ART CENTER DIGITAL STUDIES ARCHIVE**, Minneapolis, MN, Archive of Audio/Video weekly world wide web broadcast: *Pseudo Programs: Art Dirt*
- 1993 **MIT LIST VISUAL ARTS CENTER**, Cambridge, MA
- 1993 **ROGER AND JOAN SONNABEND COLLECTION**, Boston, MA
- 1990 **READERS DIGEST COLLECTION**, New York, NY
- 1986 **MODERNA MUSEET**, Stockholm, Sweden
- 1986 **AMERICAN RESEARCH CENTER IN EGYPT**, Cairo, Egypt
- 1986 **TUCSON MUSEUM OF ART**, Tucson, AZ
- 1982 **CITY OF LUND**, Lund, Sweden, *Painting on paper*
- 1980 **NEW YORK STATE COLLECTION**, Albany, NY
- 1980 **RED GROOMS COLLECTION**, New York, NY
- 1967 **ESTATE OF AD REINHARDT**, New York, NY

#### **GRANTS, HONORS AND RESIDENCIES**

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- 2018–2019 **THOUGHTWORKSARTS RESIDENCY**, New York, NY, Artist in Residence and Stipend, Development of *The Sentient Thespian*

- 2019 **MAUSER ECO HOUSE ARTIST’S RESIDENCY**, Parrita, Costa Rica, Artist in Residence, Development of drawing and text for *SEE NO EVIL*
- 2017 **DORA MAAR FOUNDATION RESIDENCY**, Menérbes, France, Artist in Residence, The Brown Foundation Fellows Program and the Museum of Fine Arts, Houston, Development of drawings and text for *SEE NO EVIL*
- 2015 **NEW YORK FOUNDATION OF THE ARTS AWARD IN FICTION**, New York, NY, Awardee, *SOLACE AND PERPETUITY, a life story*
- 2014 **WOMEN’S INTERNATIONAL STUDY CENTER**, Santa Fe, NM, Scholar in Residence, Research, book and performance production for *The Eye of the Storm Has the Warmest Temperature*
- 2014 **WILDACRES RESIDENCY PROGRAM**, Little Switzerland, NC, Artist in Residence, *EX SITU: Colony Relocation for Electronic Detritus*
- 2012 **SCIENCE AND ART RESEARCH COLLABORATIONS (SARC)**, Los Alamos National Laboratories and the University of New Mexico, Los Alamos, NM, Artist in Residence
- 2011–2012 **PROFESSIONAL STAFF CONGRESS CUNY RESEARCH GRANT**, New York, NY, Awardee, *Whirled War*
- 2010–2011 **PROFESSIONAL STAFF CONGRESS CUNY RESEARCH GRANT**, New York, NY, Awardee, *Re-enactment of the Battle of the Pyramids*
- 2009 **ARLES-SUR-TECH RESIDENCY**, Arles-Sur-Tech, FR, Artist in Residence, *Les Visages*
- 2008 **EYEBEAM ART AND TECHNOLOGY CENTER**, New York, NY, Artist in Residence, Awardee of \$7,000 for the *Battle of the Pyramids* project
- 2006 **GREENWALL FOUNDATION GRANT**, New York, NY, Awardee of \$10,000, Development of *Eliza Redux*
- 2006 **NEW YORK STATE COUNCIL ON THE ARTS (NYSCA)**, New York, NY, Awardee of \$5,000, Postproduction of *archipelago.ch*
- 2005–2006 **GRADUATE RESEARCH TECHNOLOGY INITIATIVE**, City University of New York, New York, NY, Awardee of \$44,000, *Research and Development of Innovative Multi-Use Devices for Telerobotics, Theater and Interactive Performance.*
- 2005 **FRANKLIN FURNACE**, Brooklyn, NY, Awardee, Declared a Franklin Furnace Inc. “Visionary Artist”

- 2005 **THE WHITNEY MUSEUM OF AMERICAN ART: ARTPORT**, New York, NY, Awardee, Gate Artist Commission, *Veils of Transference*
- 2004 **SWISS ARTIST-IN-LAB RESIDENCY AWARD**, University of Zurich, Zurich, CH, Awardee, Artificial Intelligence Laboratory Department of Informatics
- 2003 **FRANKLIN FURNACE FUND FOR PERFORMANCE ART AWARD**, Brooklyn, NY, Awardee, *Eliza Redux* and *The Veils of Transference*
- 2003 **GRADUATE RESEARCH TECHNOLOGY INITIATIVE**, City University of New York, New York, NY, P.I. Awardee of \$26,500, Research Lab And Webcasting Studio For Live And In-Demand Streaming Video to Mobile Devices
- 2002 **NEW YORK CITY COLLEGE OF TECHNOLOGY SCHOLAR ON CAMPUS AWARD**, City University of New York, New York, NY, Awardee
- 2002 **GRADUATE RESEARCH TECHNOLOGY INITIATIVE**, City University of New York, New York, NY, P.I. Awardee of \$13,475, Mobile Lab For Dissemination Of Content For Webcasting, Wireless Devices And Display Technologies
- 2001 **CERTIFICATE OF RECOGNITION FROM THE CITY UNIVERSITY OF NEW YORK ON THE OCCASION OF SALUTE TO SCHOLARS**, New York, NY, Awardee, Outstanding scholarly achievements and contributions to the creation and transmittal of knowledge
- 2004 & 2005 **PROFESSIONAL STAFF CONGRESS, CUNY RESEARCH GRANTS**, New York, NY, Awardee, *Eliza Redux*
- 2002 & 2003 **PROFESSIONAL STAFF CONGRESS, CUNY RESEARCH GRANTS**, New York, NY, Awardee, *Machine Book*
- 2000 & 2001 **PROFESSIONAL STAFF CONGRESS, CUNY RESEARCH GRANTS**, New York, NY, Awardee, *Pangaea • Pangaea*
- 2000–2001 **NATIONAL SCIENCE FOUNDATION AWARD #9980873**, New York, NY, Awardee of \$50,000 matching grant, Cooper Union for the Advancement of Science and Art - Robotics and Theater, *Robotic Renaissance Project*
- 1998 **ELECTRONIC MEDIA AND FILM PROGRAM OF THE NEW YORK STATE COUNCIL ON THE ARTS**, Lehman College Art Gallery, New York, NY, Awardee, Production of *Sayonara Diorama*
- 1997 & 1998 **POLAR CIRCUIT ARTISTS RESIDENCIES**, Tornio School of Media, Lapland, FI, Artist in Residence, *Moo Theatre Worldwide: Kalevala*



- 1994 **LILA ACHESON FUND: WALLACE FOUNDATION WORKSHOP**,  
Awardee for – *Inventiveness In Writing*, Workshop lead by Walter Abish, Readers  
Digest Fund and Cooper Union
- 1992 **ROBERT BLACKBURN PRINT STUDIO**, New York, NY, Artist Fellowship  
to work with master printer Marjorie Van Dyke on etching series, *Corinthian  
Capital, Ba Bird, Ba Ba Black Bird, Rosetta Takes Wing, Ornamental Molding,  
No Place Like House, Rosetta Spinwheel, Sitting Duck*
- 1990 **ROBERT RAUSCHENBERG FOUNDATION CHANGE, INC. GRANT**,  
New York, NY, Awardee
- 1988 **THE PRINTMAKING WORKSHOP**, New York, NY, Artist Fellowship
- 1981 **NEW YORK STATE COUNCIL ON THE ARTS FELLOWSHIP**, New  
York, NY, Artist Fellowship, Graphics

## **ARTIST BOOKS**

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- 2021 **SEE NO EVIL**, Small Editions NY, Autobiographical text with pencil  
illustrations drawn by the artist triggering AR animations viewable through use of  
a tablet supplied with the book. An algorithm determines image placement, so that  
masked passages provide a unique, non-linear reader experience.
- 2015 **SOLACE AND PERPETUITY, a life story**, Weil Books, Algorithmically  
structured memoir published in unique collectors editions, and paperback  
volumes.
- 2013 **COMPANION**, Self-Published, Catalogue of aluminum panels of humanoid  
robots re-situated in arbitrary environments.
- 2012 **ELMO ROCCO**, Self-Published, A book which emerges from an interactive  
robotics performance project *Battle of the Pyramids*, created in a 2008 residency  
at Eyebeam Atelier, depicting 3D prints of the basic shape inside the ELMO TMX  
toy.

## **ORIGINAL PERFORMANCE SCRIPTS AND FICTION**

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- 2010 **THE VEILS OF TRANSFERENCE**, Video, 24 – minute psychoanalytic  
session between human and robot
- 2004 **arhchipelago.ch**, Video & Script, Script based on Darwin's Chapter 17 *The  
Voyage of the Beagle* for video series
- 1998 **SAYONARA DIORAMA**, Performance & Script, New York, NY, 45-minute  
play performed live at Lehman College Theater

1994      **20X18: UNNATURAL HISTORY**, Short-Story, Funded by Lila Acheson Wallace Foundation – *Inventiveness in Writing*, Editor: Walter Abish

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**SPEAKING ENGAGEMENTS and PRESENTATIONS**

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- 2023      **PARKBENCH**, New York, NY, Panel Participant and Artist Presenter, Celebrating Nina Sobell, Emily Hartzell and Franklin Furnace, *Aye Eye and Sayonara Diorama*
- 2022      **CENTER FOR BOOK ARTS**, New York, NY, Artist Speaker on *SEE NO EVIL* in conjunction with the exhibition “DAILY RITUAL”, Curated by Amanda McDonald Crowley
- 2013      **THE WHITNEY MUSEUM OF AMERICAN ART**, New York, NY, Panel Participant and Presentation, sponsored by Herberger Institute for Design and the Arts, Arizona State University and the Institute for Women & Art, Rutgers University, *momentum Women/Art/Technology*
- 2013      **HOLDEN LUNTZ GALLERY**, Palm Beach, FL, Guest Artist Speaker, Diorama Works
- 2012      **THE COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART**, New York, NY, Panel Participant, Co-hosted by the Cooper Union student chapters of Institute of Electrical and Electronics Engineers (IEEE) and Association for Computing Machinery (ACM), *Engineering Art*
- 2012      **THE BRADBURY MUSEUM**, Los Alamos, NM, Presentation in conjunction with SARC at “*The Next Big Idea*” conference
- 2012      **INTERNATIONAL SYMPOSIUM OF ELECTRONIC ARTISTS (ISEA)**, Albuquerque, NM, SARC Panel Participant, Scientists/Artists Research Collaborations, *Machine Wilderness*
- 2012      **LOS ALAMOS NATIONAL LABORATORY**, Los Alamos, NM, Science and Art Research Collaborations (SARC) Panel Participant and Presentation
- 2012      **SANDIA NATIONAL LABORATORIES (SNL)**, Albuquerque, NM, Science and Art Research Collaborations (SARC) Panel Participant and Presentation
- 2012      **INTERNATIONAL SOCIETY OF ELECTRONIC ARTS**, Istanbul, Turkey, Paper Presentation, *Place in Mind: A Dynamic Memory Palace*
- 2006      **50<sup>TH</sup> ANNIVERSARY SUMMIT OF ARTIFICIAL INTELLIGENCE**, Monte Verita, Switzerland, Keynote Speaker, *archipelago.ch: The Dynamic Diorama*
- 2005      **CONFERENCE ON SOCIAL INTELLIGENCE AN INTERACTION IN ANIMALS, ROBOTS AND AGENTS**, University of Hertfordshire, England,

- UK, Presentation and Publication: AISB2005, Co-authored with Dr. Daniel Bisig, Artificial Intelligence Laboratory, Department of Information Technology, University of Zurich, *Narrative In Robotic Scenarios For Art Works*
- 2005 **MARJORIE L. AND RONALD E. BRANDON ART AND CULTURE TALKS**, University Art Museum at SUNY, Albany, NY, Lecturer, *Artificial Strife: Differentiation And Otherness In Robotic Entities*
- 2002 **COLLABORATING WITH TECHNOLOGY CONFERENCE**, Union College, Schenectady, NY, Keynote Speaker, Andrew W. Mellon Foundation Grant for Travel/Speakers, *Stepping Lively In A World Of Dynamic Cartography*
- 2002 **BANFF NEW MEDIA CENTER**, Banff, Alberta, BC, Panel Participant and Presentation, *Artificial Stupidity/Artificial Intelligence, Presentation On Robotics And Theater: The Robotic Theater At Cooper Union*
- 2002 **NEW YORK CITY COLLEGE OF TECHNOLOGY**, Brooklyn, NY, Honorary Speaker: Address to Honors Students, *Spies, Lies And Remote Control: Will Robots Take Over The World?*
- 2002 **CUNY WIRED CONFERENCE**, The Graduate Center, CUNY, New York, NY, Panel Participant and Presentation, *Utilizing And/Or Developing New Technologies*
- 2001 **SONY WONDER TECHNOLOGY LAB**, New York, NY, Panel of artists on the exhibition *Data Dynamics* at The Whitney Museum of American Art: *Camouflagetown*
- 2000 **SIGRRAPH NATIONAL CONFERENCE**, New Orleans, LA, Panel Participant, *Fiction 2000 - Art + Culture Papers Panel*
- 2000 **UNIVERSAL CONCEPTS UNLIMITED GALLERY (UCU)**, New York, NY, Panel Participant, Panel moderated by Joseph Nechvatal with Thyrsa Goodeve and D.J. Spooky, *The Viractual*
- 2000 **COLLEGE ART ASSOCIATION ANNUAL CONFERENCE**, New York, NY, Panel Participant and Presenter, Session Speaker: Co-chairs: Barbara London, Museum of Modern Art, Kathy Rae Huffman, Director-IEAR Program Rensselaer Polytechnic Institute, *Social Simulation In The Digital Domain*
- 1999 **MEDIEVAL WORLD MAP CONFERENCE**, Hereford Cathedral, UK, Presenter, *The Monstrous Races In Sayonara Diorama, The Ideological Mapping Of The World As Theater*
- 1999 **THE NEW SCHOOL SPECIAL PROGRAMS, VERA LIST CENTER FOR ART AND POLITICS**, New York, NY, Panel Participant, Panel moderated by Robert Atkins, *The On-Line Art World: A Work In Progress*

- 1999 **ASCI CYBERART99**, New York, NY, Panel Participant, *Pressing Issues From Field & Industry*
- 1999 **5TH PERFORMANCE STUDIES CONFERENCE99**, University of Wales, Aberystwyth, UK, Artist Presenter, *Sayonara Diorama*
- 1997 **INTERNATIONAL SYMPOSIUM OF ELECTRONIC ARTISTS (ISEA)**, Chicago, IL, Panel Participant, Panel organized by Noah Wardrip-Fruin, *Re-Forming Narrative: Performance, Collaboration, Play*
- 1996 **INTERNATIONAL SYMPOSIUM OF ELECTRONIC ARTISTS (ISEA)**, Rotterdam, NL, Lecture and Presentation, *Medieval Cartography And The Ideological Mapping Of Cyberspace*

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## **PUBLICATIONS CONTRUBUTED AS AUTHOR**

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### **BOOKS**

- 2007 **PROCEEDINGS OF THE 50TH ANNIVERSARY SUMMIT OF ARTIFICIAL INTELLIGENCE**, Springer Verlag, Author: *The Dynamic Darwinian Diorama: A Landlocked Archipelago Enhances Epistemology*, Edited by Max Lungarella, Fumiya Iida, Josh Bongard and Rolf Pfeifer
- 2006 **SECOND PERSON**, M.I.T. Press, Author: *Eliza Redux*, Edited by Noah Wardrip-Fruin and Pat Harrigan.
- 2006 **ARTISTS-IN-LABS: PROCESSES OF INQUIRY**, Springer Verlag, 1st Ed, Author: *Converse Engineering: Stories of Emerging Differentiation and Otherness in Robotic Entities*, Editor: Jill Scott
- 2006 **HEREFORD WORLD MAP: MEDIEVAL WORLD MAPS AND THEIR CONTEXT (BRITISH LIBRARY STUDIES IN MAP HISTORY)**, The British Library, London, UK, Author: *Sayonara Diorama: Acting Out The World As A Stage In Medieval Cartography And Cyberspace*, Edited by P.D.A. Harvey
- 1997 **ATLAS MAPPING**, Verlag Turia + Kent, Wien, OffensesKulturhaus, Linz, AT, Author: *On Medieval Cartography And The Ideological Mapping Of Cyberspace*

### **JOURNALS**

- 2007 **LEONARDO**, M.I.T. Press, Vol. 40, No.1., Author: *Eliza Redux: A Mutable Iteration*
- 2005 **PROCEEDINGS OF THE SYMPOSIUM ON ROBOTICS, MECHATRONICS AND ANIMATRONICS IN THE CREATIVE AND ENTERTAINMENT INDUSTRIES AND ARTS (AISB2005)**, SSAISB Convention, University of Hertfordshire, Hatfield, UK, Author with Daniel Bisig: *Narrative In Robotics Scenarios For Art Works*

- 1999 **PERFORMANCE RESEARCH JOURNAL**, Routledge Journals, Vol. 4, No. 2., Author: *The Talking Cure in Hypermedia Performance Production*  
<https://doi.org/10.1080/13528165.1999.10871674>
- 1999 **LEONARDO**, M.I.T. Press, Author: *Adrianne Wortzel: Artist's Statement*
- 1999 **LEONARDO**, M.I.T. Press, Vol. 32 No. 2., Author: *Globe Theatre: Robotic Pageants*
- 1999 **NEW OBSERVATIONS MAGAZINE**, Author: *A Facsimile Moo Play Capture Based On The Nun's Priest Tale By Geoffrey Chaucer*
- 1998 **INTELLIGENT AGENT**, Certified Muse in the Service of Art (CMSA), Intelligent Agent Magazine, Vol. 2, No. 2., Author: *Screening Our Lives-An Interview With Sherry Turkel*  
[http://www.intelligentagent.com/archive/spring\\_turkle.html](http://www.intelligentagent.com/archive/spring_turkle.html)
- 1997 **INTELLIGENT AGENT**, Certified Muse in the Service of Art (CMSA), Intelligent Agent Magazine, Vol.2, No. 1., Author: *Globe Theater Archives: A Blue Planet Discourse* [http://www.intelligentagent.com/archive/fall\\_globe.html](http://www.intelligentagent.com/archive/fall_globe.html)
- 1997 **INTELLIGENT AGENT**, Certified Muse in the Service of Art (CMSA), Intelligent Agent Magazine, Vol. 1 No. 11., Author: *Venues Of Process: The Road Unraveled, The Changing Form Of Exhibition*, by musEleanor, musEleanor is a pseudonym
- 1997 **INTELLIGENT AGENT**, Certified Muse in the Service of Art (CMSA), Intelligent Agent Magazine, Vol.1, No. 9., Author: *Blast5drama: Art-Is It Stranger Than Diction*, by musEleanor,  
[http://www.intelligentagent.com/archive/jan\\_blast.html](http://www.intelligentagent.com/archive/jan_blast.html)
- 1996 **LEONARDO**, M.I.T. Press, Vol. 29 No. 5., Author: *Cyborgesian Tenets And Indeterminate Endings, The Decline And Disappearance Of Destiny For Authors*
- 1995 **MFA THESIS, SCHOOL OF VISUAL ARTS: COMPUTER ARTS**, Author: *Imagining Imagination-Righting Novel For The World Wide Web*

#### **JUROR & PEER REVIEWER**

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- 2006 **INTERNATIONAL SYMPOSIUM OF ELECTRONIC ARTISTS SYMPOSIUM (ISEA)**, San Jose, CA, Juror, *Best Emerging Artwork*
- 2005 **STATE UNIVERSITY OF NEW YORK AT ALBANY, DEPARTMENT OF ART**, Albany, NY, Critiques of work of Candidates for the Masters Degree
- 2004 **FIRST PERSON**, M.I.T. Press, Respondent Edited by Noah Wardrip-Fruin and Pat Harrigan

- 2004 **COMPUTER LIB / DREAM MACHINES: 30<sup>TH</sup> ANNIVERSARY EDITION**, M.I.T. Press, Peer Reviewer, Author: Ted Nelson, Editor: Noah Wardrip-Fruin
- 2004–2007 **LIVE ART AND SCIENCE ON THE INTERNET LEONARDO**, M.I.T. Press, Peer Reviewer, Guest Editor: Martha Wilson, Franklin Furnace
- 2001 **MAKING WAVES**, Hunter College, City University of New York, New York, NY, Host and Juror, *3rd National Student Festival for Film, Video and New Media*,
- 2001 **INTERNATIONAL DIGITAL ARTS AND CULTURE CONFERENCE (DAC2001)**, Providence, RI, Juror
- 2000 **SIGGRAPH NATIONAL CONFERENCE**, New Orleans, LA, Juror, *Fiction 2000 – Art + Culture Papers Panel*
- 1999 **NYC/ACM SIGGRAPH**, New York, NY, Juror and Peer Reviewer, *Surfing the Next Wave: Internet and Multimedia*
- 1999 **THE FRANKLIN FURNACE FUND FOR PERFORMANCE ART AWARDS**, New York, NY, Juror
- 1999 **THE FIRST NYU PRESS PRIZE FOR HYPERFICTION**, New York, NY, Co-Juror with Stuart Moulthrop

## **SELECTED PRESS**

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### **DVD**

- 2005 **ASPECT: THE CHRONICLE OF NEW MEDIA ART**, Vol. 7: Personas and Personalities
- 2003 **THE NEW MEDIA READER**, M.I.T. Press, Advisor, Inclusion of *The Electronic Chronicles* on CD as a pioneering work in new media art, Edited by Noah Wardrip-Fruin and Nick Montfort
- 2000 **ELECTRIC LIVING IN CANADA**, By James K-M and Carol Sill, Telefilm Canada and BC Film, Interviews with international digital artists and new media theorists

### **BOOKS**

- 2010 **RETHINKING CURATING: ART AFTER NEW MEDIA**, By Beryl Graham and Sarah Cook, Leonardo Press
- 2008 **WORLD OF ART: DIGITAL ART**, By Christiane Paul, Thames and Hudson, 2<sup>nd</sup> Ed., Featured Work

- 2007 **ART IN THE DIGITAL AGE**, By Bruce Wands, Thames and Hudson, pp. 187, 201,
- 2007 **FROM TECHNOLOGICAL TO VIRTUAL ART**, By Frank Popper, M.I.T. Press, pp. 382 – 387, Featured Work
- 2004 **DIGITAL CURRENT: ART IN THE ELECTRONIC AGE**, By Margot Lovejoy, Routledge, Featured Work
- 2004 **WORLD OF ART: DIGITAL ART** by Christiane Paul, Thames and Hudson, 1<sup>st</sup> Ed., Featured Work
- 2003 **INFORMATION ARTS: INTERSECTIONS OF ART, SCIENCE, AND TECHNOLOGY**, by Stephen Wilson, Leonardo Book Series, “*Starboard*”, p. 525
- 1985 **MODERNA MUSEET**, Stockholm, SE, Catalogue *Acquisitions Since 1977*
- 1974 **SUPER SCULPTURE**, By Diane B. Chichura and Thelma K. Stevens, Van Nostrand Reinhold Company, *Sculptures That Move Mysteriously*, p. 33

#### **ONLINE**

- 2023 **HARVARD: ART TECHNOLOGY PSYCHE: AR ARTISTS’ BOOKS FROM THE FINE ARTS LIBRARY**, online article and symposium: Jessica Evans Brady, *SEE NO EVIL*
- 2011 **BOING BOING**, By Cory Doctorow, *Close-order drill from hacked Elmobots*, <http://boingboing.net/2011/12/14/close-order-drill-from-hacked.html>
- 2009 **THE CHRONICLE OF HIGHER EDUCATION**, article: Researchers Create Robotic Psychotherapist Inspired by 1960s SpooF
- 2006 **NATIONAL SCIENCE FOUNDATION**, article, *Creative Minds Mingle: Robotics at the Junction of Art and Engineering*, [http://nsf.gov/discoveries/disc\\_summ.jsp?cntn\\_id=103059&org=NSF](http://nsf.gov/discoveries/disc_summ.jsp?cntn_id=103059&org=NSF)
- 2006 **DOWNTOWN EXPRESS**, Online ‘therapist’ hangs up shingle on East Seventh By Nicole Davis, [www.downtownexpress.com/index143.html](http://www.downtownexpress.com/index143.html)
- 2001 **WIGGED NET**, Adrienne Wortzel, a hyperinterview by Peter Schmideg  
ONLINE WIGGED MAGAZINE
- 2001 **SILICON SALLEY, The Power of Oz : Interview with Digital Artist Adrienne Wortzel** By Stephanie Owens
- 2002 **SMAC**, *A Conversation with Adrienne Wortzel*, by Benjamin Weil

- 2001 **BROOKLYN HEIGHTS COURIER**, *Local Prof's Work on Display at The Whitney Museum of American Art*
- 2001 **BROOKLYN DAILY EAGLE**, *Whitney Features City Tech Professor's Work in its first Show Dedicated to Internet Art, "Camouflage Town" creates scenario for robot*
- 2001 **NEW YORK TIMES**, *Digital Art: Do You View It at Home or in Public?*, Matthew Mirapaul. Review of DATA DYNAMICS at The Whitney Museum of American Art
- 2001 **NEW YORK TIMES**, *Bit by Bit, the Digital Age Comes Into Artistic Focus*, by Jeffrey Kastner
- 2000 **NEW YORK TIMES, CYBERTIMES, ARTS@LARGE**, Matthew Mirapaul, *Artists Find Scientific Support for High-Tech Projects*
- 1998 **NEW YORK TIMES, CYBERTIMES, ARTS@LARGE**, Matthew Mirapaul, *Performance Posits Cyberspace as Darwinian Species*

#### **IN PRINT**

- 2016 **BUST MAGAZINE**, By Danniah Daher, *These Stunning Photos Of Technology Abandoned In Nature Will Make You Want To Throw Away Your iPhone*
- 2001 **THE NEW YORK TIMES**, By Metthew Mirapaul, Arts Online: O.K It's Art. But Do You View It at Home or in Public?
- 2001–2002 **EXPLORATORIUM**, By Lisa Pine, Vol. 25, No. 4., *Robots. Ars Robotica, Robots as Art Tools and Creators of Art*
- 1998 **THE VILLAGE VOICE**, By Austin Bunn, *Machine Age: Theatrical Evolution*, p. 37
- 1997 **MERCATOR'S WORLD**, *Hidden Archivists of the Anchorage*
- 1997 **SIKSI, THE NORDIC ART REVIEW**, By Tapio Makela, Interview, Vol. 12, No. 3., *Memories for Future Historians*, pp. 22 – 23
- 1996 **INTELLIGENT AGENT**, By Adrienne Wortzel, Vol. 1, No. 5., *Burning Down the House: The Challenges of Building Interactive Narratives*
- 1996 **#5 ARTIST MAGAZINE**, China, HK, *The Electronic Chronicles*, p. 211
- 1996 **KAOHSIUNG MUSEUM OF FINE ARTS**, Kaohsiung, Taiwan, Catalogue, *Master Printers: Master Pieces*
- 1996 **LAS VEGAS SUN**, By Christopher Reardon, *The Web: Tool or Art Form Itself?*  
<http://www.lasvegassun.com/news/1996/mar/05/the-web-tool-or-art-form-itself/>



- 1996        **ARTnews**, By Mark Dery, *Digital Salon Review*, p. 98
- 1995–1996    **CYBERSTAGE**, By Mark Jones, *musEleanor Speaks*, p. 14 – 17
- 1996        **TIME OUT**, By Tom Amkljan, *Byte Me: Pixel This*, p. 93
- 1995        **VILLAGE VOICE**, By Jessica Chalmers, *The Screens, All the World's A Cyberstage: The State of Online Theater*
- 1995        **NEW YORK PRESS**, By John Strausbaugh, *Surf's Up On Cyber Sea*
- 1992        **THE NEW YORK TIMES**, By Helen A. Harrison, Art Review
- 1983        **ARTS Magazine**, By Donna Harkavy *Adrienne Wortzel*,
- 1985        **MODERNA MUSEET**, Stockholm, Sweden, Catalogue, *Acquisitions Since 1977*
- 1985        **THE NEW YORK STATE MUSEUM**: Albany, NY, Catalogue, *The Educated Eye*

## **CATALOGUES**

- 2003        **AREALE99, ART IN THE INDUSTRIAL SECTOR**, Ein Projekt von Kunstplug e.V. in Kooperation mit der Akademie der Künste und regionalen Firmen
- 1997        **ARS ELECTRONICA, FLESHFACTOR: Globe Theater: Robotic Pageant, Act II, Scene 2: Machine Nostalgia**

## **EDUCATION**

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- 1995        **THE SCHOOL OF VISUAL ARTS, M.F.A.**, *Computer Art*
- 1967        **HUNTER COLLEGE**, *Varied Painting Courses*
- 1963        **BROOKLYN COLLEGE**, B.A., *Fine Arts with Honors*
- 1956–1963    **THE BROOKLYN MUSEUM ART SCHOOL**, Scholarship Student, *Painting, Drawing and Sculpture*, Instructors included Tom Doyle, Reuben Kadish, Reuben Tam and Isaac Soyer

## **TEACHING**

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- 2003–2012    **THE GRADUATE CENTER, CUNY**, New York, NY, Faculty Member: *Interactive Technology and Pedagogy Certificate Program for PhD Candidates*, Co-taught: *Theory, Design and Practice*

- 1998–2015 **NEW YORK CITY COLLEGE OF TECHNOLOGY, CITY UNIVERSITY OF NEW YORK**, New York, NY, Professor: *Entertainment Technology, Emerging Media Technologies*
- 1997–2006 **THE COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART**, New York, NY, Adjunct Instructor: *Mechanical Engineering*, Co-creator and co-instructor: Interdisciplinary courses for *EID111: Design, Illusion and Reality*: Semester Topics included: *Inventing the Inventor, Cities, Bridges, Robotic Visions and Theater; Robotic Visions and Theater*, Co-taught Michael Schneider; *Self-Replicating Habitats* Co-taught with Ericson Mar
- 1996 – 1998 **SCHOOL OF VISUAL ARTS**, New York, NY, MFA Photo and Related Media Department, Instructor: *The Networked Aesthetic – Art and Telecommunication Projects*
- 1995 – 1998 **THE COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART**, New York, NY, School of Art, Adjunct Instructor: *Advanced Computer Techniques*
- 1995–1996 **NEW YORK UNIVERSITY, TISCH SCHOOL OF ARTS, GRADUATE FILM AND TV**, New York, NY, Co-taught with Noah Wardrip-Fruin: *Writing Pluralistic Narrative for New Media*
- 1992 **NEW YORK CITY COLLEGE OF TECHNOLOGY, CITY UNIVERSITY OF NEW YORK**, New York, NY, Department of Humanities, Adjunct Professor of *Art History*