

Amanda Gay McDonald Crowley
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Nationality: Australian
Current Residence: Brooklyn NY, USA

Biographical Overview

Amanda McDonald Crowley (AU, US) is a curator and cultural worker who specialize in creating contemporary art and new media events and programs that encourage cross-disciplinary practice, collaboration and exchange. This kind of programming might best be described in terms of practice-based, creative research leading to a range of outcomes understood in terms of both traditional and non-traditional curatorial outputs – exhibitions, residencies, public programs, festivals, and participatory programs. Amanda's work has largely been at the intersection of art + technology, and her experience and interests often revolve around working with artists and groups who have a research based practice. In her curatorial work, she is interested in developing platforms to generate dialogue, bringing together professionals and amateurs from varied disciplines, and creating space for social change and audience engagement.

Most recently, a key curatorial research focus has been around the topic of food + art + technology, as evidenced by recent curatorial projects, including the exhibition *food nostalgia*, at Radiator Gallery in Long Island City, NYC, 2016; *Circuit of the Senses*, a celebratory meal and participatory event conceived by artist Emilie Baltz at the Bemis Center in Omaha, Nebraska in 2014; *GastroLabs*, a program series developed with New Media Scotland for the Edinburgh Science Festival 2014; and the exhibition *CONSUME* at Gallery gallery@callIT2 at the University of California, San Diego in 2012.

Amanda has over 25 years working at the intersection of art, media, science, and technology. She has previously held positions as Executive Director of Eyebeam art + technology center in New York City – recognized internationally as a model for collaboration and innovation in art + technology; executive producer for ISEA2004 (International Symposium for Electronic Arts 2004) held in Tallinn, Estonia and Helsinki, Finland, and on a cruiser ferry in the Baltic sea; Associate Director of the Adelaide Festival 2002 in Australia, and in this position she was also co-chair of the working group that organized the exhibition and symposium 'conVerge: where art and science meet'; and Director of the Australian Network for Art and Technology (ANAT) where she made significant links with science and industry by developing a range of residencies and masterclasses for artists in settings such as science organizations, contemporary art spaces and virtual residencies online. Amanda was Administrator for the Australian Video Festival in the late 1980s and in this position also reviewed and programmed all open call video screening programs.

ACADEMIC QUALIFICATIONS

- Masters of Art Administration (College of Fine Art, University of NSW) 1995
- Bachelor of Arts (Australian National University / University of Sydney) 1985

PROFESSIONAL POSITIONS

Current: Freelance Curator / Cultural Worker. Represented by [Gramercy Creative](#), New York City.

Current and recent assignments include:

- co-curator, [Agrikultura](#), triennial event to take place in southern Sweden, 2017
- curator, public programs, [Swale](#), public art installation and floating food forest by Mary Mattingly, NYC, 2016
- curator, PointB, Brooklyn, NY developing their international virtual exhibition platform and local exhibitions
- consultant, The Sanctuary for Independent Media, Troy, NY, USA, working on establishment of [NatureLab](#) residency program, Autumn, 2015
- curatorial advisor to artist Di Mainstone for her ongoing project, [Human Harp](#), to transform suspension bridges into musical instruments. 2012 – ongoing

PROFESSIONAL POSITIONS

executive director, [Eyebeam](#) art + technology center, New York City

October 2005 – November 2011

Reporting to the Board of Directors, responsible for overseeing the creative direction, operations and program administration, marketing and communications, finance, board planning, and strategic affairs. During my tenure Eyebeam confirmed the organization's commitment to supporting to artists and creative technologists to develop new work in an open R&D environment, and I oversaw a significant exhibition program and an inspired youth program. Eyebeam is recognized internationally as a model for collaboration and innovation in art + technology. During my tenure Eyebeam directly supported 167 artists and creative technologists in their world-renowned Fellowship and Residency programs. I also oversaw the implementation of the seminal Student (teen) Residency program, the curation and production of 39 exhibitions, 22 performance events and festivals, and hundreds of masterclasses, workshops, skill-shares, book-launches, lectures and other ways to provide professional development to artists and to involve the public in the work being undertaken at Eyebeam. Significantly, during this time, Eyebeam worked with 36 institutional partners to realize this work.

executive producer, [ISEA2004](#). International Symposium of Electronic Art, 2004, Helsinki, Finland

March 2003 – September 2004

14-22 August, 2004. Baltic Sea. (main organizer: m-cult – the Finnish centre for new media culture)

The event comprised a two day/night programmed ocean cruise combining conferences, workshops, performances, installations, music and club programs on a cruiser ferry on the Baltic Sea; conferences, exhibitions, performances and site specific works in Tallinn, Estonia and Helsinki, Finland; and a program of residencies, masterclasses, and lecture program across the Nordic and Baltic regions. Conferences were held at Lume Media Centre in Helsinki and the Estonian Art Academy in Tallinn. Exhibitions were held in public spaces and in several venues in each city with key exhibitions in Kiasma Contemporary Art Museum, Helsinki and Tallinn City Gallery organized by Estonian Centre for Contemporary Art. Residencies and workshops were held across the Nordic region by several international artists and groups before, during and after the Festival period, and Asian and African networking sessions, supported by ASEF, HIVOS and UNESCO were core programmatic elements for the ferry program. 1392 artists and arts workers from 54 countries, from every continent participated in the exhibitions and events.

research consultant, New Media Arts Fund of the Australia Council

January – August 2002

Project Manager for *Synapse*, research and policy implementation for Art/Science strategy. The research resulted in the establishment of the [Synapse Program](#).

associate director, [2002 Adelaide Festival of Arts](#), Australia

August 2000 – March 2002

Member of the creative team (artistic directorate) responsible for developing program for the Adelaide Festival 2002. artistic director: Peter Sellars; associate directors: Angharad Wynne-Jones, Jonathan Parsons, Amanda McDonald Crowley, Lynette Wallworth, Waiata Telfer, Catherine Woolcock, Karl Telfer, Gay Bilson, Bridget Ikin. The Festival was collaboratively programmed around the themes of Environmental Sustainability, the Right to Cultural Diversity, and Truth & Reconciliation. In this position, I was also co-chair of the working group that curated the exhibition and symposium *conVerge: where art and science meet*.

Director, [Australian Network for Art and Technology](#), Australia

November 1995 - July 2000

ANAT is Australia's peak national network and advocacy body for artists working with technology. As Director responsibilities were to develop and implement policy; undertake advocacy and promotion of the organisation and its constituents; Co-ordination and development of programs, including national (and in 2000 international) masterclasses and training programs for artists and curators to up-skill in uses of digital technologies, residency programs for artists, critical discourse and presentation programs, information dissemination avenues, travel and research grants, publishing; Management of organisational infrastructure including financial and staff management. During my tenure, ANAT made significant links with science and industry by developing a range of residencies for artists in settings such as science organizations, contemporary art spaces and virtual residencies online; developed cross-disciplinary masterclasses for artists and curators; and began to establish links with media artists and organizations in Asia.

PROFESSIONAL POSITIONS (cont.)

Project Officer, National Multimedia Training Strategy, Arts Training Australia

May - October 1995

Research and consultation to develop a strategy to determine training and education requirements for the multimedia industries. The resulting document was used by Industry and the Education sector to develop training for the Multimedia Industries in Australia. Arts Training Australia (later Create Australia) was the federal Industry Training Advisory Body.

[Australia Council](#) (the Federal Government's arts funding and advisory body).

Various positions in Communications and Research, Strategic Development, and Visual Arts Craft Units

May 1990 - April 1995

Managing reviews of decisions, Freedom of Information and Administrative Decisions (Judicial Review); Preparation of policy documents and briefing documents; Answering parliamentary queries; Managing various grant programs including National Infrastructure, Special Projects, Professional Development of Artists; working on the International Promotions program of the Australia Council; Managing liaison with Department of Foreign Affairs and Trade; Preparing itineraries for international visitors; Writing briefs for consultants and reports for Council.

Exhibition assistant, Biennale of Sydney, Australia

May - July 1990

Assisting artists with installation at Bond Store venue.

Administrator, Electronic Media Arts (Australia) Limited incorporating the Australian Video Festival

April 1988 - May 1990

Development and maintenance of administrative systems including agendas and minutes for Board meetings; financial systems and budgets; development of funding applications; and coordination of all volunteer and casual staff. Coordination of exhibition and screening events including programming awards components of the Festival.

Gallery Assistant, Artspace Visual Art Center, Sydney, Australia

Jan - March 1988

General office duties; mounting exhibitions; establishment of archives for gallery slides and publications.

SELECTED EXHIBITIONS AND CURATORIAL PROJECTS

Invisible in Plain Sight, an augmented reality exhibition, commissioned by Art Connects NY and installed at Senior Planet, a tech resource center for seniors, NYC, 2016

The Skypod Project, PointB, Brooklyn. September - October 2016. An exhibition of new work by Mark Parrish.

[SWALE](#), NYC Waterways, Summer 2016. Public Programs and Engagement for Mary Mattingly's floating food forest.

[food nostalgia](#), Radiator Gallery, Long Island City, New York, February - March 2016. An exhibition looking at food in contemporary America through a lens of fast food iconography and industrial food production. Artists: Cey Adams, Emilie Baltz, Disorientationism (Katherine Behar and Marianne M. Kim), Gonzalo Fuenmajor, Kira Nam Greene, Jonathan Stein.

[Network](#), [Discovery](#), [Transcendence](#). Three virtual exhibitions for the Launch of [Point B Virtual](#), December 2015.

[Food Theater](#), Bemis Center for Contemporary Arts, Omaha, NE. Jan - May 2015. An exhibition developed with the artist **Emilie Baltz**, exploring the language of food, including documentation of two events conceived and realized by Baltz - *Circus of the Senses* a multi-disciplinary performance; and [Circuit of the Senses](#), a multi-sensory dining experience - a platform for workshops, conversations, and meals exploring art + food.

[Janette Beckman: Rebel Culture](#): *Legends of Hip Hop and the Go Hard Boyz*, Carver Bank, Bemis Center for Contemporary Arts, Omaha, NE. September - December 2014.

[LOVE](#), Bemis Center for Contemporary Arts, at their Carver Bank location, North Omaha, 2014. Mural commission by NYC artist Cey Adams, realized with Omaha local artists and youth.

EXHIBITIONS AND CURATORIAL PROGRAMS (cont.)

Urban Design Lab, Bemis Center for Contemporary Arts, Omaha, NE. July – Nov, 2014. Chloë Bass (NY) and Teal Gardner (NE) collaborated with local teen researchers to develop an installation to shed new light on the nature of our urban landscape using Bass's *Department of Local Affairs*, and Gardner's *Reading the City*, as points of departure.

Mary Mattingly: Flock House Project: Omaha, Bemis Center for Contemporary Art, Omaha, NE. March – Sept, 2014. Mattingly's project was a city wide workshop and exhibition developed during her residency at the Bemis Center.

GastroLab at the Edinburgh Science Festival. InSpace Gallery, Edinburgh, Scotland. April 2014. As part of my residency with New Media Scotland, I realized three *GastroLabs* as part of their *LateLab* event series for the Edinburgh Science Festival. **GastroLab | RGB Cocktail Party** was hosted by artist and food designer Emilie Baltz; for **GastroLab | Slow Food** the conversation focused on concepts of the local slow food movement; for **GastroLab | Open Sauces** [FoAM] artists collective took audiences on a journey developed around their Future Fabulators food scenarios.

CONSUME, Gallery@calIT2, California Institute for Telecommunications & Information Technology, UC San Diego. April - June 2013. *CONSUME*, was an exhibition informed by my research at the intersection of art, technology and food systems. Projects addressed current discussions in the fields of health, technology, and the environment. Works by: Brandon Ballengee, Justine Cooper, Beatriz da Costa, Jamie O'Shea, Tissue Culture & Art Project.

OUR HAUS, Austrian Cultural Forum, New York, 2012. Celebrating the 10 year anniversary of the ACF building *Our Haus* examined the Forum's mission as a place for the presentation of contemporary culture, as a center for the discussion of ideas and establishing cross-cultural relationships. Artists: Sabine Bitter/Helmut Weber, Judith Fegerl, Rainer Ganahl, Matthias Herrmann, Johanna Kandl, Mathias Kessler, Fabian Patzak, Rainer Prohaska, Time's Up, WochenKlausur.

X-Lab Eyebeam, 2011. Curated with Eyebeam program team, the main gallery at Eyebeam was transformed into an open lab environment where we shared the ongoing research and practice of Eyebeam Fellows and Resident artists, and offered opportunities for deep public engagement. Much as an unConference favors a flexible, participant-driven format, *X-Lab* was an unExhibition providing a space for critical reflection on and participation in the research processes at Eyebeam.

FEEDBACK Eyebeam, 2008. Curated with Eyebeam Sustainability Research Group. Artists: Britta Riley/ Rebecca Bray, Natalie Jeremijenko, Fluxxlab, Mouna Andraos, Andrea Polli, Jeff Feddersen, Leah Gautier, Rogers Marvel Architects, Preemptive Media, Brooke Singer, Michael Mandiberg, The Living, Eve Mosher, Forays, The Green Map® System, Studio for Urban Projects, Annina Rüst, Timm Kekeritz, Oz Etzioni. 2008

Interference Eyebeam, 2007. Collaboratively curated with Eyebeam programming team. Artists: Forays, Angie Eng, Jill Magid, Carrie Dashow / Jesse Pearlman Karlsberg, Trevor Paglen/ IAA, neurotransmitter, Robert Ransick, Yury Gitman, Carlos J. Gómez de Llarena, Graffiti Research Lab, Caspar Stracke, Eyebeam R&D Lab/ Frumin/ Peretti.

Source Code: Eyebeam, 2007. A 10 year retrospective of programming Eyebeam style, collaboratively curated with Eyebeam programming team. Artists: Cory Arcangel, Jonah Brucker-Cohen, Carrie Dashow, eteam, Nina Katchadourian, Steve Lambert, Jennifer and Kevin McCoy, MediaShed, MTAA, Mark Napier, neuroTransmitter, RSG.

Place Ground Practice St Paul St Gallery, Auckland NZ, 2005. Co-curated with Nova Paul, for **Cultural Futures conference**. Artists: Bandung Centre for New Media (Indonesia), Lisa Reihana (Aotearoa New Zealand), Rachael Raken (Kai Tahu/ Nga Puhī/ Aotearoa New Zealand), Sarai Media Lab (Delhi, India), Sriwhana Spong (Aotearoa NZ)

conVerge: where art and science meet - 2002 Adelaide Biennial of Australian Art, Art Gallery of South Australia, 2002. Co-chair of working group responsible for curating and realising the exhibition and symposium.

Alchemy, Brisbane Powerhouse, 2000. International masterclass and associated public forums and performance programs. 68 artists from across Australia and internationally.

Resistant Media: Perspecta99 Web exhibition and listserv for *Perspecta99: Living Here Now, Art and Politics*. Artists: Francesca da Rimini, Melinda Rackham, Josephine Starrs, Rick Vermey, Andrew Garton, Sam de Silva

EXHIBITIONS AND CURATORIAL PROGRAMS (cont.)

Resistant Media: NxT, Darwin, 1999. Workshops, fora, presentations and access space developed for NxT: Northern Territory Exposure, Multimedia Symposium in Darwin. Artists included: Josephine Starrs (Au) Ian Andrews (Au), Shuddhabrata Sengupta (India), Geert Lovink (NL), Sam da Silva (Au), FTR (Au)

FUSION, 1999. Online exchange and performance project between Sydney, Australia (College of Fine Art, University of NSW) & Weimar, Germany (Bauhaus University). Project initiated by Jill Scott. Australian artists (organised by Amanda McDonald Crowley): Damian Castaldi, Scot Horscroft, Melinda Rackham, John Hughes, Sarah Waterson, Brad Miller.

Deep Immersion: Scientific Serendipity, 1998 – 2002. Residencies for artists working with scientists. Co-curated with Linda Cooper, interactive science exhibition specialist. Projects developed were: Oron Catts and Yonat Zurr's at University of WA's Biology; David Rogers Scismic project in consultation with seismologists at the Australian Geographic Survey Organisation (AGSO); Justine Cooper in residence at Museum of Natural History, New York; Adam Donovan at Defense, Science and Technology Organisation.

FOLDBACK, 1998. Video, sound, internet , performance and CD Rom exhibition and event developed in collaboration with the Telstra Adelaide Festival, 1998. Programmed in collaboration with Francesca da Rimini. Anniversary of 10 years of ANAT. Exhibition toured throughout Australia in 1999.

Deep Immersion: Creative Collaborations, 1997/98 series of online residences: Teri-ann White with trAce; Keith Netto with <EMG>; Michael Hogg and Claire McGrogan with AltX; Elendil with System X

Body of Information, Gallery Connexion, New Brunswick, Canada, 1997; Dong-La Animation Festival, Korea, 1999. Video, CD Rom and web presentations. Artists: Gordon Bennet, Francesca da Rimini, John Tonkin, Josephine Starrs, Leon Cmielewski, Lloyd Sharp, Ian Andrews, Linda Dement, Andrew Petrusovics, CAAMA, Lynne Sanderson, Brad Miller, McKenzie Wark

****Water Always Writes in *Plural***, online, 1997. Initiated with Electronic Writing and Research Ensemble. collaborative online writers in residence project: Linda Carroli and Josephine Wilson

Interactive Nation, Screening program, Institute of Contemporary Art, London, 1996. Artists: Video Subvertigo, Gashgirl, Isabelle Delmotte, Michael Grimm, Martine Corompt, Patricia Piccinini, John Tonkin, Lloyd Sharp

Recognition, COFA Gallery, College of Fine Arts, UNSW, Sydney, 1993. Exhibition addressed aspects of perception and site in contemporary photo-based art practice. Curators: Daniel Brine, Amanda McDonald Crowley, Wayne Tunicliffe. Artists: Anouk Beck, Richard Dabek, Raymond Dow, Shani Miller, David Vaughan Rogers, Marianne Sully.

SIGNALS SYMBOLS SYSTEMS, COFA Gallery, UNSW, Sydney, 1992. An exhibition of works exploring popular imagery, technology, and contemporary culture, coinciding with the Third International Symposium of Electronic Art (TISEA). Artists: Michele Barker, Tracy Brook, Andrew Burrell, Stephen Hamper, Marion Hardman Marrison.

RESIDENCIES / AWARDS / PERSONAL GRANTS

- 2015 field research residency, Sandhills Institute, a residency & research initiative of artist Mel Ziegler, Rushville, NE
- 2015 curatorial residency, Food Justice thematic cycle, Santa Fe Art Institute, Santa Fe, New Mexico, USA
- 2014 AltW Design Informatics curator in residence, New Media Scotland, Edinburgh, Scotland
- 2013 Helsinki International Artists Program (HIAP) / FRAME Finland curator in residence, Helsinki, Finland
- 2013 Pixelache cultural worker residency and co curator, *Foodcycle* event, Helsinki, Finland
- 2012 Bogliasco Foundation Fellowship to undertake residency at Liguria Center for the Study of Arts and Humanities
- 2005 Australia Council, New Media Arts Board, skills and professional development grant to participate in the '[Space: Planetary Consciousness and the Arts](#)' workshop and symposium, Switzerland
- 2002 Asialink residency grant to work at [Sarai](#), Delhi. November 2002 – February 2003.
- 2001 Australia Council, New Media Arts Fund, travel grant to attend the opening of the Sarai New Media Initiative, Delhi
- 1996 Museums Australia travel grant to attend ISEA, Rotterdam
- 1994 Post graduate research grant, University of NSW, for work towards Masters of Arts Administration degree
- 1993 Goethe Institut Language Scholarship for people working in key positions in the arts to undertake a language course in Berlin, Germany
- 1981 Rotary Exchange Scholarship to attend the Goethe Gymnasium, Ibbenbueren, Germany

TEACHING, MASTERCLASSES AND MENTORSHIP (selected)

- Adjunct Lecturer, Understanding New Media, Film and Media Studies Department, Hunter College, CUNY, NYC, 2016
- Mentor, [Oklahoma Art Writing & Curatorial Fellowship](#) program, Oklahoma Visual Arts Coalition, 2015
- Executive Director, [Eyebeam Summer School](#): Studio based Summer masterclasses 2010. Program organized by Stephanie Pereira, Eyebeam Associate Director, Learning and Engagement
- Executive Director, [2009 Eyebeam Summer School](#). Program included [Curatorial Masterclass](#) led by curatorial Fellow Sarah Cook (for which I also led workshops); [College of Tactical Culture](#), organised by Steve Lambert and Stephen Duncombe; Summer School @ Night lecture series, organized by Stephanie Pereira.
- Lecturer, Project Management, E-media Centre, Estonian Academy of Arts, Autumn Semester 2004
- Lecturer, Financial Management in the Arts, Stadia, Helsinki, Finland, Autumn Semester 2004
- Lecturer, Public Art, SA School of Art, University of SA, semester 2, 2002
- Program Director, [Alchemy](#), ANAT international Masterclass for New Media Artist and Curators. While international in scope, this six week program specifically targeted artist and curators from the Asia region. Brisbane, Australia, 2000.
- Program Director [med ia ate: the ANAT National School for New Media Art Curation](#). Hobart, Australia, 1999. Developed in collaboration with Program Manager Honor Harger.
- Program Director, [National Indigenous School in New Media Art](#), Darwin Australia, 1999. Developed in collaboration with Program Manager, Brenda Croft.
- Program Director: ANAT [National Summer School in Art and Science](#), Sydney, Australia, 1999; [1998 ANAT National Summer School](#), Fremantle, Australia, 1998; [1997 ANAT National Summer School in internet design and web authoring](#), Hobart, Australia, 1997; [National Summer School in Computer Generated Art and Interactive Multimedia](#).

JURIES, NOMINATION & REVIEW PANELS (selected)

Shelley and Donald Rubin Foundation art and social justice grant program review panel, 2016
School of the Museum of Fine Arts, Boston, Alumni Travel Grant, 2016
Bemis Center for Contemporary Arts, 2015 artists-in-residence finalists panel, Omaha, NE, 2014
Eyebeam, NYC, all fellowship and artist residency review panels 2006-2011
[Art\(ists\) On the Verge](#), Northern Lights, Minneapolis, 2011
[Inlight Festival](#), Richmond, Virginia, 2010
Edith Russ Haus, [Residency Review Panel](#), 2009
Conflux Festival curatorial team, New York, 2008
MAP Fund Review Panel, New York, 2008
2nd Biennial 01SJ Festival, [Green Prix Award Winner for Environmental Art](#), San Jose, 2008
LMCC Swing Space Review Panel, New York, 2006
Transmediale Award Jury, Berlin, 2005
Australian Research Council (ARC) Linkage and Discovery Grant, 2002/ 2005
National Digital Art Awards jury member (Australia) 1998

HONORARY POSITIONS/ COMMITTEES

2012 – current, Global Advisory Board member, [Honolulu Biennial Foundation](#)
2013 – current, board advisor, [Aktionsart](#), Seattle
2011 - current Board Member, [National Alliance for Media Art and Culture](#)
2010 - 2012 International Advisory Board Member, Tsinghua University Art & Science Research Center Media Lab
2003 participant in UNESCO meeting to set framework for Digi-Arts Young Digital Creators Program; facilitated UNESCO's meeting at Sarai in Delhi to develop Asia Pacific networks in new media arts and electronic music fields.
1996-2001 Member of the Board of Management of the Inter-Society for Electronic Art (the umbrella organisation under which the International Symposia of Electronic Art are hosted.) Co-chair, International Advisory Committee 1999-2004.
1996-2000 ANAT representative on CAOs (Contemporary Art Organisations of Australia) network
1998-2000 ANAT representative on ArtsPeak, a national network of peak arts advocacy and networking bodies
1996 Member of the Board of Management of the Media Resource Centre, Adelaide
1994/95 Communications & Research Unit contact officer - Australia Council Arts for a Multicultural Australia program
1994/95 Australia Council representative, Sydney Access and Equity Officers Network
1993/94 Staff Representative on the Australia Council (a staff elected position)
1993 Strategic Development Unit representative on the Australia Council's International staff working group
1989/90 & 1995 Member of the Board of Management of Artspace Visual Arts Centre, Sydney
1982 President of the Fine Arts Society, Australian National University, Canberra

INTERVIEWS & CONVERSATIONS

Plohman, A. and Sipos, M. 2012 "Out of the Lab: An interview with Amanda McDonald Crowley" *Beyond Data*, Kitchen Budapest & Baltan Labs joint publication. Page 90.

Cook, S. 2010 "Sarah Cook in conversation with Amanda McDonald Crowley and Patrick Lichty: Networking and Collaboration" *A Brief History of Working with New Media Art - Conversations with Artists* (eds. Sarah Cook, Beryl Graham, Verina Gfader and Axel Lapp). The Green Box, Germany.

Prior, S. 2008 '[Home is Where the Art is!](#)' Sydney Morning Herald. November 13, 2008.

Hanley, W. April 20, 2007 '[Ten Years and Counting on the Cutting Edge](#)' *ArtInfo*, New York

Klingman, K. 2007 '[New media Powerhouse, Eyebeam, now a decade old](#)', Chelsea Now, New York, June 29, 2009

Amerika, M. 2007 'The Organizational Game (with Amanda McDonald Crowley)' *META/ DATA. A Digital Poetics*. MIT Press, Cambridge MA. (An [earlier version of this dialogue was published online on Rhizome.org](#) in 1998.)

Cruickshank, A. 2002 'You say Biennial, I say Biennale' *Broadsheet*. Vol 31, No 1. Adelaide, Australia

SELECTED WRITING

McDonald Crowley, A. 2016 'System X: Interview with Founding Sysop Scot McPhee', in *Social Media Archeology and Poetics*, Judy Malloy, ed. Cambridge: MA, MIT Press.

McDonald Crowley, A. 2014 'WILD STYLE: a story of 1980s New York graffiti through the lens of hip hop culture: an interview with Charlie Ahearn', *WALL TO WALL, Artlink* vol 34 no 1, 2014. eds: Kohn, A. & Bramwell, C.

McDonald Crowley, A. 2009, 'New-Media Roundtable: Crossing Open-Source Frontiers: an Interview with Shilpa Gupta, Woon Tien-Wei, Gustaf Iksander, Bundit Phunsombatlert' in *ArtAsiaPacific*, Issue 64

McDonald Crowley, A. 2008, 'Dream Director', in Gegisian A and Haworth G (eds.) in collaboration with the artist, *Luke Jerram: Art in Mind - An artist's journey exploring the edges of perception*, Watershed, Bristol, UK

McDonald Crowley, A. 2005, 'Be-coming Community: an interview with Steve Dietz', *Arte Contemporáneo*, Spain, February volume

McDonald Crowley, A. 2004, 'Strategies for Prioritizing Cross Disciplinary Research in Australia', *ARSIS*, Finland, October volume

McDonald Crowley, A. 2004 'Asia-Pacific: new media exchange' *RealTime*, Australia, issue #62

McDonald Crowley, A. 2003, 'The Art/Science of Collaboration', *Sarai Reader*, Sarai, Delhi/ Society for Old and New Media, Amsterdam

McDonald Crowley, A. 2003 'A story... A series of questions... some anecdotes...' *Points of Entry* catalogue, Canada/New Zealand/Australia, CAST Gallery, Tasmania, Australia

McDonald Crowley, A. Cooper, L , 2002 'Introductory Essay' *conVerge: where art and science meet - 2002 Adelaide Biennial of Australian Art*, catalogue, Art Gallery of South Australia

McDonald Crowley, A. 2002 'Cacophony + Cramp for the Sensory Bundle' *Artlink*, Australia, Voll 22 no 4.

McDonald Crowley, A 2001 'A new Sarai: new media in Delhi' *RealTime*, Australia, issue #43

McDonald Crowley, A. 1999 'Resistant Media', *Perspecta99: Art and Politics, Living Here Now*, Art Gallery of NSW

McDonald Crowley, A. 1996 'Electronic art in Australia: do we have critical mass?' *Artlink*, Australia Vol 16 no2&3

Jonson, A., McDonald Crowley, A. 1995, *National Multimedia Education and Training Strategy*, Arts Training Australia

McDonald Crowley, A. 1989 'National Survey in exhibition and distribution possibilities in Australia' *SCAN+* issue 2.

TALKS/ SPEAKING ENGAGEMENTS (selected and abridged)

- 'Art/Tech/Food: Cultural Collaboration', Texas Tech University School of Art, Lubbock, Texas, April, 2016
- 'Ferment Yourself', co-hosted brunch with artist Agnieszka Pokrywka, as part of [STWST48](#), curation by Shu Lea Cheang and Franz Xaver, Linz, Austria, Sept. 2015
- 'art, technology & collaborative practice', Tyler School of Art, Temple University, *critical dialogue series*, Oct, 2014
- 'The Art and Science of Collaboration', at *Yes is a World, creativity in the expanded field*, National Council of Arts Administrators conference, Nashville, TN, September, 2014
- Special edition of BBC Radio Scotland series, *Brainwaves*, hosted by Mark Stephen, live from the Edinburgh Science Festival with guests Professor Charles Spence of Oxford University, Amanda McDonald Crowley from New York and Andrew Barnett of the microbrewery, Barney's Beer. The theme sensory dining, explored the science behind eating. April 2014.
- Contributor to *Deep Time / Deep Futures* symposium on artistic responses to perception and time in biological, environmental, and geological processes. Helsinki, September 2013
- Panel moderator of CULTURE session at *Foodycle* symposium. Panelists: Johanna Makela, Alekski Neuvonen, Saly Wade, Porridge & Potatoes. Organised by Pixelache, Helsinki, Finland, September 2013
- CONSUME artists talks, panel moderator, San Diego, April 2013
- *GreenRush - dispatch#8*. @ Le Chapon Rouge, Paris. Streamed by Radio Marai. ArtTechFood - curatorial research. GREEN RUSH is a project sharing food talking series, convened by Shu Lea Cheang. Dec 2012
- Panelist, New Media in the Museum, *Leaders in Software and Art conference*, Guggenheim Museum, NYC, 2012
- Moderator, *Transcending Borders: The Intersections of Art, Science, Technology, and Society on a Global Stage*, convened by Salzburg Global Seminar, the National Endowment for the Arts, and Embassy of Austria, Washington, DC. 2012
- The Art of Collaboration, *DVS Lecture Series*, University at Buffalo, 2012
- *Media Art as a Curatorial Platform; and Curation as a Collaborative Practice*, University of Wollongong, Guest Lecturer, Wollongong, Australia, 2012
- *Art as a Way of Knowing*, Exploratorium, a conference organized by the Exploratorium and sponsored by the National Science Foundation, San Francisco, 2011
- Moderator/ Curator *Internet Economies: Porn, Labor and Banking* with academics and artists Susanna Paasonen, Stephanie Rothenberg, Jeff Crouse, Fran Ilich. Eyebeam 2011
- Panelist 'Participation and Engagement: Curating Contemporary Art after New Media' at the College Art Association (CAA) 99th Annual Conference in New York City. Chaired by Sarah Cook and Beryl Graham. 2011
- Speaker and participant. *Strategies for Arts + Science + Technology Research: a Joint Meeting of the National Science Foundation and the National Endowment for the Arts*, Arlington, VA. Sept 2010
- Discussions on *networked publics: place*. With Douglas Gauthier, Christina Ray, Mark Shepard, Robert Sumrell, Tim Ventimiglia with Netlab Director Kazys Varnelis. the network architecture lab @ the columbia university, 2010
- Panel moderator/ curator *Social Networking Technology: Spaces for Creation, Engagement, Discourse and Promotion*, w/ artists S. Kildall, B. Riley, B. Singer. Organized by Jerome Foundation, 2009 Grant Makers in the Arts conference, NYC
- In conversation with Fumio Nanjo, Beryl Graham CRUMB's *Blissful Dialogues: Common Ground for Curators*, ISEA 2008, Singapore.
- Presentation at *Present Eternity: Sense & Experience of Time in the Digital Society*, Gallarate, Italy, March 2008.

TALKS/ SPEAKING ENGAGEMENTS (selected and abridged)

- Presentation on public art at *Art in the Life World* conference, Ballymun, Dublin, Ireland. February 2008.
- Discussion Moderator for: *Human Futures: What is the Future of the Body? - Sk-interfaces* exhibition conference; and Artist research seminar, FACT, Liverpool, UK. February 2008
- Presentation at *Fastforward: On New Media Art*, PAN | Palazzo delle Arti Napoli, Italy. November 2007.
- Presentation at the Danish New Media Forum, Copenhagen. November 2007.
- Discussion moderator, *Conflux Festival*, Brooklyn NYC. panel on Sustainability Research and Art . September 2007
- Open House Wednesdays, Location One, NYC, May 2007
- Leonardo Education Forum at the College Art Association Conference, New York City, Feb. 2007
- Art and New Technologies panel, Art Chicago, Chicago, USA April 2007
- moderator of Pacific Rim Papers, ISEA 2006 Conference, San Diego, USA August 2006
- Presentation at The Jellied Eel Media sheds, South End on Sea, UK, March 2006
- Keynote lecture at *Art-Place-Technology* conference Liverpool, UK, March 2006
- Participant, *Sarajevo Picnic_2005*, Lost in Transition, Art and Media Cultural Networking event, Sarajevo, June 2005
- Participant, *Space, Planetary Consciousness and the Arts* workshop and Symposium, Switzerland, May 2005
- Presentation of ISEA2004, P-10 (artist run initiative), Singapore, May 2005
- Art and Science collaborations, SA School of Art graduate lecture, University of South Australia, 2005
- Moderator, Transmediale Award Nominee artists' presentations, Transmediale '05, Berlin, February 2005
- Art and Science collaborations, Fine Art Academy, Helsinki, Finland, 2004
- Panelist, New media curatorial practices, UNESCO and SARAI, CSDS International, Old pathways/New travelers: new media, electronic music and digital art practices in the Asia Pacific region. December 2003 Delhi, India
- Artists' panels and Sessions Chair, VIPER Festival, Basel, Switzerland, 2003
- Art and Science collaborations, Tampere University, Finland, 2003
- *New Media Curatorial Workshop*, Sarai New Media Initiative, Delhi & National Gallery of Art, Mumbai. February 2002
- *ConVerge: where art and science meet*. Kohj artists studios, Delhi & National Gallery of Art, Mumbai, February 2002
- *Where Art and Science Meet; Artists' Metaphors in Visualizing Science – Issues, trends, problems*”, at Quintessence: The Clumpy Matter of Art, Math, and Science Visualization, Banff New Media Institute, 2002
- *Future for Artists Week*, panelist, 'elastic' Adelaide Fringe Festival and Adelaide Festival visual arts forums, 2002
- *Building E-Topia*, panelist, 'Synchronicity' architecture symposium, Adelaide Festival 2002
- *Cinema in Public Space*, College of Fine Art/ Sydney Film Festival forum, Sydney, 2001
- *New Media Art and collaborative processes*, The Public Domain, Opening event for Sarai New Media Initiative, Delhi, India, 2001

TALKS/ SPEAKING ENGAGEMENTS (selected and abridged)

- *Networking a Nation*, presentation at "re: connected" conference and meeting of European Cultural Backbone members, Helsinki, 1999
- *Tactical Media* seminar Chair, and *Cyberfeminism* seminar Chair, Resistant Media project, NxT: Multimedia Symposium, Darwin, 1999
- *A Digital Region?* presentation at Third Asia Pacific Triennial, and Multimedia Arts Asia Pacific Festival, Brisbane, 1999
- *Arts Law Centre seminar* panelist: Digital Media and its relation to Film in Australia, Sydney, 1999
- *Technology solutions for the arts*, seminar for Arts Managers at the Powerhouse Museum, organised by Metro Screen, Sydney, 1999
- *Arts SA seminar on the arts and new technology*, Iris Cinema, Adelaide, 1998
- *FOLDBACK* at ISEA98 in Liverpool, UK, 1998
- *Networking communities*, panel discussion, Australian Film Commission conference, Being Connected, Melbourne, 1998
- *Museums on the web*, Museums Australia / Art Gallery of SA seminar, Adelaide, 1998
- *online communications practices*, Metro Screen, Sydney, 1998
- *Electronic art in the Northern Territory*, round table forum, 24 Hour Art, Darwin, 1998
- *Bright Sparks: ANAT National Summer School CDROM & websites*, a new media event by the Media Resource Centre, Adelaide, 1998
- *Art and Technology in Australia*, graduate lecture, University of South Australia, 1998
- *Virtual Craft*, Craft SA debate, Adelaide, 1998
- *Arts Marketing and the Internet*, IMAGO Multimedia Centre in Perth, 1997
- *New Media Art in Australia*, Cultural Crossroad conference - organised by the Australia Council, Sydney, 1997
- Facilitator for *New Media and Marketing*, Australian Film Commission forum, Sydney, 1997
- *New Media Art and Museums*, Gallery Guides Conference, Adelaide, 1997
- *Exhibiting New Media Art*, Australian Film Commission forum, Sydney, 1997
- *Cyber Opportunities and Challenges, New Media and the Museum*, Museums Australia Conference, Sydney, 1996
- *The Performer and New Media*, Australian Film Television and Radio School, Sydney, 1996
- *Key Note Address, The National Perspective*, Artech Symposium, Next Wave Festival, Melbourne, 1996
- *Multimedia and the arts in Australia*, Perth Institute of Contemporary Art, 1995