

Amanda Gay McDonald Crowley

+1 718 674 4872, amandamcdc@gmail.com, @amandamcdc
publicartaction.net

Current Residence: Brooklyn NY, USA

ACADEMIC QUALIFICATIONS

- Masters of Art Administration (College of Fine Art, University of NSW) 1995
- Bachelor of Arts (Australian National University / University of Sydney) 1986

WORK EXPERIENCE

Current: Freelance Curator / Cultural Worker, Public Art Action

Represented by Gramercy Creative, New York City

EXECUTIVE AND LEADERSHIP 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.

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.

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

Program manager variously in 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.

FESTIVALS

ISEA2004. International Symposium of Electronic Art, 2004, Helsinki, Finland, Executive Producer

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

The event began with a two day/night programmed ocean cruise. 900 audience members travelled for two days on a cruiser ferry on the Baltic Sea where we programmed three stages of live performance and music, 20 art installations throughout the ferry, and day long workshops. We disembarked in Tallinn, Estonia for three days of conference and significant exhibitions in all major arts venues across the city and then travelled to Helsinki Finland for an additional five days of conference and exhibitions, programming a majority of the contemporary art institutions in the city. We also developed a program of residencies, masterclasses, and lecture programs 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, researchers and other creative professionals from 54 countries, from every continent participated in the exhibitions and events.

2002 Adelaide Festival of Arts, Adelaide, Australia, Associate Director

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.

Australian Video Festival, 1988 & 1989 Administrator

Development and maintenance of administrative systems including agendas and minutes for Board meetings; financial systems and budgets; development of funding applications; and management of staff and volunteers. Project management of exhibition and screening events including programming awards components of the Festival.

Biennale of Sydney, Exhibition assistant, Australia 1990

Assisting artists with installation at Bond Store venue.

RESEARCH CONSULTANCIES

Research Consultant, The Sanctuary for Independent Media, Troy, NY, 2015

Undertaking research to develop frameworks for the NatureLab residency program in North Troy, Autumn, 2015

Consultant Curator for Programs, Bemis Center for Contemporary Arts, Omaha, NE. 2014

Reviewing programs to better integrate and articulate residencies, exhibitions, community engagement, and public programs. This included developing strategies to build bridges between the Bemis downtown facilities and the Theaster Gates program and venue in North Omaha; developing public programs with Bemis resident artists to develop coherent links between the residency and gallery programs; realizing public art initiatives; and developing frameworks for local artists to participate in the residency program.

Research Consultant, New Media Arts Fund of the Australia Council, 2002

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

Project Officer, National Multimedia Training Strategy, Arts Training Australia, 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.

CURATORIAL PROJECTS

PUBLIC ART AND COMMISSIONS

Agrikultura, co-curator. Malmö, Sweden, Jul – Aug 2017.

Exhibition of public artworks, installations, performances, meals and events on an open field in Hyllie, Malmö, Sweden.

Soundview Market Place Design Competition, Bronx, 2017.

Contracted by YMPJ (Youth Ministries for Peace and Justice), urban design competition and public art commissions.

SWALE, NYC Waterways. 2016 – 2017.

Public Programs and Engagement aboard Mary Mattingly's floating food forest.

LOVE mural, North Omaha, 2014.

NYC artist Cey Adams commissioned by Bemis Center for Contemporary Arts, to develop a mural at their Carver Bank location. Project realized in collaboration with with Omaha local artists and youth.

Mary Mattingly: Flock House Project: Omaha, Bemis Center for Contemporary Art, Omaha, NE, Mar – Sept, 2014

Mattingly's project was a city wide workshop and exhibition developed during her residency at the Bemis Center.

MUSEUM AND GALLERY EXHIBITIONS

Bronx Arts Alliance (exhibition title TBD). Forthcoming 2018.
Commissioned by borough-wide network to develop exhibition of Bronx artists.

View Finder, Little Metal Print, Brooklyn, NYC, Nov – Dec 2017.
Solo exhibition of new works by MaryKate Maher.

food nostalgia, Radiator Gallery, Long Island City, NYC, Feb – Mar 2016.
An exhibition of works by artists Cey Adams, Emilie Baltz, Disorientationism (Katherine Behar and Marianne M. Kim), Gonzalo Fuenmajor, Kira Nam Greene and Jonathan Stein that looks at food in contemporary America through a lens of fast food iconography and industrial food production.

The Skypod Project, PointB, Brooklyn, NYC, Sept – Oct 2016.
An exhibition of new work by Mark Parrish.

Food Theater, Bemis Center for Contemporary Arts, Omaha, NE, Jan – May 2015.
An exhibition developed with artist Emilie Baltz, exploring the language of food.

Urban Design Lab, Bemis Center for Contemporary Arts, Omaha, NE, Jul – Nov, 2014.
Artists Chloë Bass and Teal Gardner collaborate 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.

Janette Beckman: Rebel Culture: Legends of Hip Hop and the Go Hard Boyz, Carver Bank, Omaha, NE, Sept – Dec 2014.

2013 Carver Bank Residents exhibition, Carver Bank, Omaha NE, May – Aug, 2014.
Visual artist Bart Vargas, musicians Dereck Higgins and Shannon Marie, and poet Portia Love exhibit work developed during their residencies, at Carver Bank – an initiative of artist Theaster Gates.

CONSUME, Gallery@CallIT2, University of California, San Diego, CA, Apr – Jun, 2013
A group exhibition informed by my research at the intersection of art, technology and food systems. Projects in *CONSUME* document interdisciplinary ideas pertaining to current discussions in the fields of health, technology, and the environment, and include works by: Brandon Ballengée, Oron Catts & Ionat Zurr, Justine Cooper, Beatriz da Costa, and Jamie O'Shea.

OUR HAUS, Austrian Cultural Forum, New York, 2012.
Commissioned to curate the ten year anniversary exhibition for the ACF, NY. *Our Haus* examined the Forum's mission as a place for the presentation of contemporary culture, and as a center for the discussion of ideas and establishing cross-cultural relationships. Artists: Sabine Bitter/Helmut Weber, Judith Fegerl, Rainer Ganahl, Mattias Herrmann, Johanna Kandl, Mathia Kessler, Fabia Patzak, Rainer Prohaska, Time's Up, WochenKlausur.

X-Lab Eyebeam. New York, 2011.

Co-curated with Eyebeam program team, the program transformed the main gallery at Eyebeam 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 that values energetic dialogue over talking head presentations, *X-Lab* might be described as an unExhibition where, rather than present finished works, we provided a space for critical reflection on and participation in the research and production processes at Eyebeam.

FEEDBACK Eyebeam. New York, 2008.

Co-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.

Interference and **Source Code** Eyebeam. New York, 2007.

A 10 year retrospective of programming Eyebeam style, collaboratively co-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/ Michael Frumin/ Jonah Peretti; 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 New Zealand).

2002 Adelaide Biennial of Australian Art – conVerge: where art and science meet. Art Gallery of South Australia. Adelaide, 2002.

Chair of working group responsible for curating and realising the Biennial of Australian art.

FOLDBACK, Ngapartji Multimedia Centre, Adelaide, 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.

Body of Information, Gallery Connexion. New Brunswick, Canada, 1997.

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. Was subsequently also presented at Dong-La Animation Festival, Korea, 1999.

Interactive Nation, Institute of Contemporary Art. London, 1996.

Screening program. Artists: Video Subvertigo, Gashgirl, Isabelle Delmotte, Michael Grimm, Martine Corompt, Patricia Piccinini, John Tonkin, Lloyd Sharp.

Recognition, College of Fine Arts Gallery, University of NSW. Sydney, 1993.

An exhibition which 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, Dhani Miller, David Vaughan Rogers, Marianne Sully.

SIGNALS SYMBOLS SYSTEMS, College of Fine Arts Gallery, University of NSW. Sydney, 1992.

An exhibition coinciding with the Third International Symposium of Electronic Art (TISEA). Artists: Michele Barker, Tracy Brook, Andrew Burrell, Stephen Hamper, Marion Hardman Marrison.

Accusations of Unclear Thinking, College of Fine Arts Gallery, University of NSW. Sydney, 1992.

An exhibition of works exploring histories and memory. Curators: Richard Dabek, Tiffany Jackson, Amanda McDonald Crowley. Artists: Michelle Andringa, Michele Barker, Dacchi Dang, Sean O'Keeffe, Salvatore Russo.

VIRTUAL EXHIBITIONS AND ONLINE PROJECTS

Invisible in Plain Sight, Senior Planet, NYC, 2016.

An augmented reality exhibition, commissioned by Art Connects NY and installed at Senior Planet, a tech resource center for seniors.

Network, Discovery, Transcendence, online. 2015.

Three virtual exhibitions for the Launch of ***Point B Virtual***.

Resistant Media: Perspecta99, online. 1999

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

FUSION, online. 1999.

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

LOGIN, online. 2000.

A series of residencies for emerging visual artists to develop web-based projects.

Deep Immersion: Creative Collaborations online. 1997-98

ANAT series of online residences: Teri-ann White with trAce; Keith Netto with <EMG>; Michael Hogg and Claire McGrogan with AltX; Elendil with System X

****Water Always Writes in *Plural*** online 1997.

An initiative of ANAT and Electronic Writing and Research Ensemble. Collaborative online writers in residence project: Linda Carroli and Josephine Wilson.

RESIDENCY PROGRAMS

Sustainability, Open Culture, Urban Research. Eyebeam, NYC, 2006 - 2011.
Fellowship and Residency Programs at Eyebeam.

Mobile content and urban surgery, Nordic countries, 2004.
Residency and workshop programs at ISEA2004.

Regional Residencies, South Australia, 2002.
Artist residencies in Indigenous communities in urban Adelaide and regional South Australia. Australian artists Di Ball, Jenny Fraser, Jason Davidson and British collective Mongrel. Developed for Adelaide Festival 2002.

Deep Immersion: Regional Realities, Bangkok and Taipei, 2000 - 2003.
ANAT in collaboration with Asialink developed a new media residency program for an Australian artist to travel to Asia. Two residencies were held at Chulalongkorn University in Bangkok (Chris Caines in 2000 and James Verdon in 2001). A third residency was held in 2003 with Kelli McCluskey and Steve Bull from PVI collective at Taipei Artists Village.

Deep Immersion: Scientific Serendipity, Sydney, Adelaide, Perth, New York, 1998 - 2000.
ANAT 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 Defence, Science and Technology Organisation.

EVENTS / CONVENINGS

Circuit of the Senses, Bemis Center for Contemporary Art, Omaha NE, Nov 2014.
A multi-sensory dining experience exploring art and food across all four galleries developed by Emilie Baltz.

Foodycle, Helsinki. Sept 12 – 13, 2013.
A two day event comprising farmers markets, workshops, and discussions about the future of our food systems, convened by Ruoan tulevaisuus ry and Pixelache Helsinki, with whom I was doing a residency. Other partners included Aalto University, Media Factory, and University of Helsinki.

GastroLab, Edinburgh Science Festival. April, 2013.
For my residency with New Media Scotland, I realized three GastroLabs as part of their LateLab event series. ***GastroLab | RGB Cocktail Party*** was hosted by Emilie Baltz, for ***GastroLab | Slow Food*** the conversation focused on concepts of slow food, and for ***GastroLab | Open Sauces*** [FoAM] took audiences on a journey developed around their Future Fabulators food scenarios.

Eyebeam Summer School, Eyebeam, NYC, July - August 2009.

Program included Curatorial Masterclass led by curatorial Fellow Sarah Cook; College of Tactical Culture, organised by Steve Lambert and Stephen Duncombe; Summer School @ Night lecture series, organized by Stephanie Pereira. New York, 2009

conVerge: where art and science meet, Adelaide, March 2002.

Two day symposium at the Adelaide Festival 2002, to contextualise the eponymous exhibition.

Alchemy, Brisbane Powerhouse, Brisbane, July - August 2000.

ANAT international Masterclass for New Media Artist and Curators. While international in scope, this six week program targeted artist and curators from the Asia region.

med_ia_ate: the ANAT National School for New Media Art Curation, Hobart, 1999.

Developed in collaboration with Program Manager Honor Harger.

National Indigenous School in New Media Art, Darwin, 1999.

Developed in collaboration with Program Manager, Brenda Croft.

Resistant Media: NxT, Darwin, 1999.

Workshops, fora, presentations and access space developed for NxT: Northern Territory Exposure, Multimedia Symposium. Artists included: Josephine Starrs (AU) Ian Andrews (AU), Shuddhabrata Sengupta (IN), Geert Lovink (NL), Sam da Silva (AU), FTR (AU).

ANAT National Summer School in Art and Science, Sydney, 1999.

ANAT National Summer School, Fremantle, 1998.

ANAT National Summer School in internet design and web authoring, Hobart, 1997

RESIDENCIES / AWARDS / GRANTS

2015 field research residency, Sandhills Institute, residency & research initiate of artist Mel Ziegler, Rushville, NE

2015 curatorial residency, Food Justice thematic cycle, Santa Fe Art Institute, Santa Fe, NM

2014 AltW Design Informatics curator in residence, New Media Scotland, Edinburgh, Scotland

2013 Helsinki International Artists Program (HIAP) / FRAME Finland curator in residence, Helsinki

2013 Pixelache cultural worker residency and co curator, *Foodycle* event, Helsinki, FI

2012 Bogliasco Foundation Fellowship to undertake residency at Liguria Center for the Study of Arts

2010 NAMAC leadership retreat cohort member

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, CH

2002 Asialink residency grant to work at Sarai, Nov2002 – Feb 2003, Delhi, IN

2001 Australia Council, grant to attend opening of the Sarai New Media Initiative, Delhi, IN

1996 Museums Australia travel grant to attend ISEA, Rotterdam, NL

1993 Goethe Institut Scholarship for people working in key positions in the arts, Berlin, DE

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, Sole Juror, 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 O1SJ 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

2013 - current, board advisor, Aktionsart, Seattle
2011 - current, Board Member, Alliance for Media Art and Culture
2012 - 2014 Global Advisory Board member, Honolulu Biennial Foundation
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 meeting at Sarai in Delhi to develop Asia Pacific networks in new media arts and electronic music fields.
1996-2001 Member, Board of Management, Inter-Society for Electronic Art. 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 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 Australia Council 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

- “Grow Food : Make Art” *Voices in Contemporary Art* blog post. 2017.
- “System X: Interview with Founding Sysop Scot McPhee”, in *Social Media Archeology and Poetics*, Judy Malloy, ed. Cambridge: MA, MIT Press. 2016.
- “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. 2014.
- “New-Media Roundtable: Crossing Open-Source Frontiers: an Interview with Shilpa Gupta, Woon Tien-Wei, Gustaf Iksander, Bundit Phunsombatlert” in *ArtAsiaPacific*, Issue 64. 2009.
- “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. 2008.
- “Be-coming Community: an interview with Steve Dietz”, *Arte Contemporáneo*, Spain, February 2006.
- “Strategies for Prioritizing Cross Disciplinary Research in Australia”, *ARSIS*, Finland, October, 2005.
- “Asia-Pacific: new media exchange” *RealTime*, Australia, issue #62. 2004.
- “The Art/Science of Collaboration”, *Sarai Reader*, Sarai, Delhi/ Society for Old and New Media, Amsterdam. 2003
- “A story... A series of questions... some anecdotes...” *Points of Entry* catalogue, Canada/New Zealand/Australia, CAST Gallery, Tasmania, Australia. 2003.
- McDonald Crowley, A. Cooper, L., “Introductory Essay” *conVerge: where art and science meet - 2002 Adelaide Biennial of Australian Art*, catalogue, Art Gallery of South Australia. 2002.
- “Cacophony+Cramp for the Sensory Bundle” *Artlink*, Australia, Vol 22 n4. 2002
- “A new Sarai: new media in Delhi” *RealTime*, Australia, issue #43. 2001
- “Resistant Media”, *Perspecta99: Art and Politics, Living Here Now*, Art Gallery of NSW. 1999
- “Electronic art in Australia: do we have critical mass?” *Artlink*, Australia Vol 16 no2&3. 1996
- Jonson, A., McDonald Crowley, A., *National Multimedia Education and Training Strategy*, Arts Training Australia. 1995.
- “National Survey in exhibition and distribution possibilities in Australia” *SCAN+* #2. 1989.

TEACHING / MENTORSHIP

- Adjunct Professor, Understanding New Media, Film/ Media Studies Department, Hunter College, CUNY, NYC, 2016 - ongoing
- Advisor, Film/ Media Studies Department, Hunter College, CUNY, NYC, 2017 - ongoing
- Mentor, Oklahoma Art Writing & Curatorial Fellowship, Oklahoma Visual Arts Coalition, 2015
- Mentor, ArtTable Diversity in the Arts program, 2014
- 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

EXAMPLES OF RECENT TALKS / SPEAKING ENGAGEMENTS

- “Art/Tech/Food: Cultural Collaboration” Texas Tech University School of Art, Lubbock, TX Apr 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*, Philadelphia PA, 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 *Foodcycle* symposium. Panelists: Johanna Makela, Aleksi 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 College Art Association (CAA) 99th Annual Conference in NYC. 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