GLORIA HWANG SUTTON
Northeastern University
360 Huntington Avenue | 239 Ryder Hall, Boston, MA 02115
g.sutton@northeastern.edu | 310.990.8461 Mobile

EDUCATION

University of California Los Angeles
PhD Contemporary Art History, concentration in Media Arts, 2009

Whitney Museum Independent Study Program, New York, NY
Helena Rubinstein Fellow in Critical Studies, 1997-1998

University of North Carolina Chapel Hill
BA with Honors in International Studies and Art History, 1994

ACADEMIC APPOINTMENTS

Northeastern University, Boston MA
Associate Professor Contemporary Art History and New Media (2017-present) Appointed in Art+Design
Department, College of Art Media and Design (75%) and Women Gender and Sexuality Studies, College of
Social Sciences and Humanities (25%); Tenure awarded 2017; Assistant Professor Contemporary Art History
and New Media (2011-2017)

Harvard University, Cambridge, MA
Carpenter Center for the Arts Scholar in Residence (2017-2019)

Massachusetts Institute of Technology, School of Architecture, Cambridge, MA
Research Affiliate, Art Culture and Technology Program (2013-Present)

University of Southern California, Los Angeles, CA
Roski School of Art, Lecturer, Graduate MA Program (2009-2011)

LEADERSHIP POSITIONS

College of Art Media and Design, Northeastern University
Chair of Faculty Grants and Awards (2024-Present)
- Chair institutional review panels for funding competitions at the college level for the central office of
  Research Development including Seed Grants, Impact Groups, Tier 1 funding and Excellence Awards
- Serve as member of the Dean's Office Research Working Group
- Mentor faculty developing research projects and applying for external funding
- Advise Dean's Office on strategic decisions that impact humanities research

Voices in Contemporary Art, New York
Board of Directors (2016-Present), Mellon-funded not—for-profit organization establishing best practices for long-term stewardship and preservation of contemporary art and time based media

- Co-PI on a $615,750 grant awarded from the Institute of Museum and Library Sciences (IMLS) over three years (2025-2027) to facilitate VoCA's "Artist-Centered Stewardship Training for Art Museum Professionals" initiative, a national program to support art museum professionals to care for their increasingly complex and varied contemporary art collections more effectively by incorporating direct artist participation into traditional conservation and display practices
- Co-PI with MoMA Chief of Conservation, Kate Lewis, on a $300K Andrew C. Mellon Foundation funded Grant to develop and implement a Time-based Media Research initiative that advances the stewardship of time-based media (video, film, sound, computer, digital works) within cultural institutions that do not have fulltime conservation programs organized at the Denver Art Museum, Seattle Art Museum, M+ in Hong Kong between 2021-2024.
- Advise on Native Voices series and roll out of Spanish language Artist Interview Workshop in Spanish funded by Cisneros Foundation and Commissioning Editor for VoCA Journal

GRANTS and FELLOWSHIPS

External Funding

2025-2028	**Institute of Museum and Library Sciences (IMLS)** Co-PI for a $615,750 grant awarded over three years (2025-2028) via Voices in Contemporary Art
2021-2024	**Andrew W. Mellon Foundation**, Co-PI for a $300,000, Time-based Media Research initiative to develop and implement artist-centered workshops via Voices in Contemporary Art
2021	**Andy Warhol Foundation Art Writer's** Grant, Book Award Category, $50,000
2019	**Hauser & Wirth Institute** Research Grant $35,000
2018	**Terra Foundation for American Art** International Publication Grant, $25,000 for *Stan VanDerBeek's Movie-Drome: An Experience Machine* translated into French. Forward by Olafur Eliasson, Publisher Éditions B2
2008	**Emily Hall Tremaine** Exhibition Grant-National Award

Internal Funding

2023	Northeastern College of Art Media Design, Co-PI, Micro Lab for Experiential Learning with focus on Ethics and AI ($10K)
2020	Mutual Mentoring Advancement Program (M^2AP) grant
2019	College of Art Media Design Summer Research Grant
2018	College of Art Media Design Faculty Research Dissemination Grant
2016	Northeastern University College of Art Media Design Faculty Research and Creative Activity Incentive Grant

Fellowships

2024-2025	Getty Research Institute Residential Scholar Fellow, Getty Foundation, Los Angeles, CA
2022-2023	Fellow at Northeastern University Humanities Center, Re-Imagining/Re-Forming, Boston, MA led by Patricia Williams
2008-2009	University of California Office of the President Fellowship, Berkeley, CA
2007-2008	Getty Research Institute Pre-Doctoral Fellowship, Getty Foundation, LA, CA

<div align="center">**PUBLICATIONS**</div>

Sole Authored Books

Pattern Recognition: Contemporary Art in the Age of Artificial Intelligence. In process.

Against the Immersive: Shigeko Kubota's Video Sculptures. In process.

Le Movie-Drome (Paris, France: Éditions B2), 2022. French Translation of a revised version of *The Experience Machine: Stan VanDerBeek's Movie-Drome and Expanded Cinema*.

The Experience Machine: Stan VanDerBeek's Movie-Drome and Expanded Cinema (Cambridge, MA: MIT Press, 2015).

Select Reviews:
Johanna Gosse, "A Machine in the Garden," *Oxford Art Journal* (2018): 127-131.
Michael Corris, "Not Virtual," *Art History* (Spring 2017, 40): 661–665.
Craig J. Saper, "The Other/ness Media Machine," *Rhizomes: Cultural Studies in Emerging Knowledge*: Issue 32 (2017) https://doi.org/10.20415/rhiz/032.r04
Stephen Petersen, "The Experience Machine," *Leonardo Reviews, The International Society for the Arts, Sciences, and Technology. ISSN:1559-042*
http://leonardo.info/reviews/feb2016/sutton-peterson.php
A.S. Hamrah, "The Experience Machine," *Cineaste Journal: Art and Politics of the Cinema*, Vol. XL, No. 4, Fall 2015: 70-71.

Books Edited
Radical Softness: The Responsive Art of Janet Echelman, Princeton Architectural Press, Chronicle Books, September 2025

Sara VanDerBeek (Berlin and New York: Hatje Cantz and DAP, 2017).

Peer-Reviewed Book Chapters
"The Politics of Steina's Computational Play," in *Steina, Playback* (MIT List Visual Art Center and Albright Knox Gallery, MIT Press), 2025.

"My Stakes are Not Your Stakes: Working at the Margins of Contemporary Art History and Media Art," *Storytellers of Art History*, Alpesh Kantilal Patel & Yasmeen Siddiqui eds, (Bristol, UK: Intellect Publishers, 2022), 229-234.

"The Politics of Breath: Reanimating the Air Art of Hans Haacke and Lygia Clark as Models of Social Critique," in *Atem. Gestalterische, ökologische und soziale Dimensionen / Breath. Formative, Ecological and Social Dimensions***,** Linn Burchert und Iva Rešeta, eds., (Berlin: De Gruyter Press, 2021): 299—322.

"Artwork and Artefact: The Networked Conditions of *Labour in a Single Shot" in Labour in a Single Shot: Critical Perspectives on Antje Ehmann and Harun Farocki's Global Video Project,* Roy Grundman, Peter Schwartz, Gregory Williams eds., (Amsterdam: University of Amsterdam Press, 2021) 347-369.

"Shigeko Kubota: A Matter of Memory" in *Shigeko Kubota: Liquid Reality* (New York: Museum of Modern Art, 2021): 18-35.

"Elaine Summers's Intermedia," *Judson Dance Theater: The Work is Never Done* edited by Ana Janevski and Thomas Lax (New York: Museum of Modern Art, 2018): 82-88.

"Reciprocal Experience: Decoding Bruce Nauman's Spatio-Temporal Installations," *Bruce Nauman: A Contemporary* edited by Eva Ehninger (Basel Switzerland: University of Basel and Schaulager, 2018): 87-120.

"CTRL ALT DEL: The Problematics of Post Internet Art," *Art in the Age of the Internet* edited by Eva Respini (New Haven, CT: ICA Boston and Yale University Press, 2018):58-65.

"The Human-Machine Interface: Feedback Experiments of the 1960s-70s," 3D Double Vision edited by Britt Salvesen (Munich: Los Angeles County Museum of Art and Prestel, 2018): 134-141.

"Between Enactment and Depiction: Yayoi Kusama's Spatialized Image Structures," *Yayoi Kusama Infinity Mirrors* edited by Mika Yoshitake (Munich: Hirshhorn Museum and Prestel, 2017): 138-155.

"Intentional Communities," *Leap Before You Look: Black Mountain College 1933-1957* (New Haven, CT: Yale University Press, 2015): 370-374.

"Remarks on the Writings of Renée Green," *Other Planes of There the Writings of Renée Green* (Durham: Duke University Press, 2014): 19-34.

"Stan VanDerBeek's Poemfields: The Interstice of Cinema and Computing," *Mainframe Experimentalism Early Computing and the Foundations of the Digital Arts*, Douglas Kahn and Hannah Higgins, eds. (Berkeley: University of California Press, 2012): 311-333.

"Playback: Video and Broadcast Experiments 1974-1984," *Exchange and Evolution: Worldwide Video Long Beach 1974-1999*, Kathy Rae Huffman and Nancy Buchanan, eds., (Long Beach, CA: Long Beach Museum of Art and the Getty Foundation, 2011): 120-129.

"Network Aesthetics: Strategies of Participation within Net.Art," *Networked Narrative Environments as Imaginary Spaces of Being*, Andrea Zapp, ed., (Manchester, UK: Manchester Metropolitan University Press and Foundation for Art and Creative Technology, 2004): 16–31.

"Stan VanDerBeek's *Movie-Drome*: Networking the Subject," *Future Cinema: The Cinematic Imaginary After Film*, Jeffrey Shaw, Peter Weibel, eds., (Cambridge, MA:MIT Press, 2003): 136-143.

Peer Reviewed Articles

"Gate Hill Coop and the Afterlives of Black Mountain College," *ARTMargins*, Fall 2025, forthcoming.

"*Digital Masquerade: Feminist Rights and Queer Media in China,*" Book review, *Signs: Journal of Women in Culture and Society*, Volume 50 No 4, Fall 2024.

"Gesturing Towards Legibility: An Interview with Kate Costello," *X-TRA Journal*, Spring 2021, pp: 100-113.

"Yayoi Kusama: Inventing the Singular," Book Review, *Woman's Art Journal* Spring/Summer 2018: 43-45.

"Notes from the Field: Time and Contemporary Art History" *The Art Bulletin* (September 2013 Volume XCV, Number 3): 375-377.

Essays in Museum Exhibition Catalogs

"Against Computational Thinking: the Art of Carl Cheng," in *Carl Cheng Nature Never Loses*, (The Contemporary Austin, Bonnefanten Maastricht, Museum Tinguely, Basel, ICA Philadelphia and ICA Los Angeles), forthcoming.

"Patterns of Exchange and Interplay: Barbara T. Smith's Own Experiments in Art and Technology," in *Barbara T. Smith Proof*, (Gregory R. Miller & Co. and Institute of Contemporary Art, Los Angeles, 2024): 146-157.

"Katalin Ladik's Circuit anatomies," in Katalin Ladik *Ooooooooo-pus*, Haus der Kunst, Munich, Ludwig Forum Aachen, Moderna Museet, Muzeum Susch (Skira, Milan, 2023): 104—108. English and German.

"Julia Scher: In Plain Sight," in *Julia Scher Planet Greyhound*, Kunsthalle Giessen, Kunsthalle Zurich, Museum Abteiburg (Distanz verlag, Berlin, 2023): 22-31. English and German

"Sónia Almeida: Computational Media Made Material" in the exhibition catalogue *Ó, (o acute)*, edited by Bruno Marchand and Mário Valente (Culturgest, Fundação Caixa Geral de Depósitos, Lisbon, 2023): 8-18 and 193-202. Portuguese and English

"The Scalar Humanism of Bruce Nauman's Corridors and Rooms" in *Bruce Nauman Neons Corridors Rooms* (Pirelli HangarBicocca, Milan, 2023): 239-251. English and Italian

"This Space Populated by Infinite Colors" in the exhibition catalogue *At Dawn* (Julia Stoschek Collection, Berlin, 2022): 38-41. English and German

"Acts of Dispersion in Renée Green's *Within Living Memory*," *Renée Green Pacing* (Carpenter Center for Visual Art, Harvard University, Cambridge MA), 2020: 271-284.

"Algorithmic Behavior," *Rafael Lozano-Hemmer Unstable Presence* edited by Rudolf Frieling and Lesley Johnstone (SFMoMA, Musée d'art contemporain de Montréal, Museo de Arte Contemporáneo de Monterrey, Monterrey, México and Prestel Press, 2020): 62-73.

"Giving Form to a Memory of an Image," VanDerBeek + VanDerBeek, (Asheville, NC: Black Mountain College Museum and Arts Center, 2020): 60-81.

"Hans Haacke: Works of Art, 1963-72," *Hans Haacke: All Connected* edited by Gary Carrion-Murayari and Massimiliano Gioni (New York: Phaidon, 2019): 10-16.

"Communitas … After Black Mountain College," *Bauhaus Imaginista*, Haus der Kulture der Welt http://www.bauhaus-imaginista.org/articles/4324/communitas-after-black-mountain-college/en [March 2019]

"Nick Mauss: Persistent Presence / Presence Persists," *Nick Mauss Dispersed Events* (Cambridge: MIT List Visual Arts Center, 2018).

"Forms of Organized Complexity: Notes on Renée Green's Pacing," (Cambridge, MA: Carpenter Center for the Arts, Harvard University, 2018).

"From Cinematic Abstraction to Digital Compression," Olafur Eliasson's Reality Projector, (Los Angeles: Marciano Art Foundation, 2018): 18-37.

"One to One: Commensurability and Difference in Jennifer Bornstein's Relief Prints and Frottages," *Jennifer Bornstein Prints* (Berlin and Cambridge, MA: Radcliffe Institute for Advanced Study and Sternberg Press, 2018): 146-157.

Associative Properties: Renée Green's *Code Survey* at CCVA Carpenter Center for the Arts, Harvard University, Cambridge, MA 2018

"Reception Theory: Difficulties, Dropouts and Interference in the Moving Image Work of Pipilotti Rist, *Pipilotti Rist* (New York: New Museum and Phaidon Press, 2016): 94-133.

"The Principle of Self Organization in the Work of Rosa Barba," *Rosa Barba The Color Out of Space* (Cambridge, MA and New York: MIT List Center for Visual Art and Dancing Foxes Press, 2016): 68-89.

"Image as Action: Vienna Actionism and the Photographic Impulse," *Rite of Passage: The Early Years of Vienna Actionism 1960-1966* (Cologne: Snoeck Verlag and Hauser and Wirth, 2014): 95-108.

"Surface Effects: Mediating Image Culture in the Paintings of Kirsten Everberg," *In a Grove*, (Claremont, CA: Pomona College Museum of Art, 2013): 7-16.

"Stan VanDerBeek," *Amazement Park*, Ian Berry ed., (New York: The Francis Young Tang Teaching Museum and Art Gallery at Skidmore College and Prestel, 2012): 66-73.

"H Hallucination," *Carsten Höller Experience*, (New York: Skira Rizzoli Press and New Museum, 2011): 179-181.

"Collage Experience: Stan VanDerBeek and the New York Neo-Avant Garde," *Culture: Intercom*, Bill Arning and Joaos Ribas, eds., (Cambridge, MA and Houston: MIT List Center for Visual Art and Contemporary Art Museum Houston), 2011: 78-89.

"Renée Green: Some Formal Operations" *Renée Green Ongoing Becomings*, (Lausanne: Musée cantonal des Beaux-Arts and JP Ringier, 2009): 91-94.

"Laura Owens: Shifting Figures Moving Ground," *Laura Owens: Catalogue Raisonné* (Zurich: Kunsthalle Zurich and Hatje Cantz, 2006): 135-144.

"Kerry Tribe: Subjective Effects," *Kerry Tribe Recent History* (Berlin: Kunstler Haus Bethanian and American Academy in Berlin, 2006): 8-14.

"Karl Haendel: The Things I am About to Tell You are the Things I have Come to Regard as True," *MOCA Focus: Karl Haendel* (Los Angeles: The Museum of Contemporary Art, 2006): 11-54.

Contributing Author

"Lauren Lee McCarthy and Shu Lea Cheang," in *Vitamin V*, Phaidon, forthcoming 2025

"Josh Kline," in *Art for Rollins volume IV*, Rollins College Museum of Art, Winter Park Florida, in process.

"The Computational Logic of Contemporary Painting," in *Making Their Mark: The Shah Garg Collection*, edited by Mark Godfrey and Katy Siegel (Gregory R. Miller Publishers, New York, 2023): 94-103.

"Generative Paradoxes," *Leaving Skull City: Selected Writings on Art* by Michael Corris (Paris and New York: Les presses du reel, 2016): 11-14.

"9x9," *Whatever Happened to New Institutionalism?* (Cambridge, MA and Berlin: Carpenter Center for Visual Art and Sternberg Press, 2016): 180-181.

TBA21 Collection, Eva Ebersberger and Francesca von Habsburg, eds., (Cologne: Verlag der Buchhandlung Walther König, 2008).

Ice Cream – Contemporary Art in Culture 10 Curators 100 Contemporary Artists 10 Source Artists (London: Phaidon, 2007).

Vitamin Ph New Perspectives in Photography (London: Phaidon, 2006).
Faster, Bigger, Better: Signature Works from the Collection, Gregor Jansen and Peter Weibel, eds., Karlsruhe: ZKM Museum fur Neue Kunst, 2006.

Ecstasy In and About Altered States (Cambridge, MA: MIT Press and Museum of Contemporary Art Los Angeles, 2005).

Articles
"Renée Green," *BOMB Magazine* (Winter 2021): 42-54.

"Reputations: Yayoi Kusama," *Architectural Review* (September 2021): 98-101

"A Performance of Code, Rhizome and the Rise of Internet Art with Zachary Kaplan" Voices of Contemporary Art Journal Summer 2017
http://journal.voca.network/a-performance-of-code/

"Rhizome Unearthed," *Art in America* (September 2013): 29-34.

"Stan VanDerBeek: New Talent the Computer," *Art in America* (January 2013): 66-77.

"Visualizing the Digital Universe, Interview with Lev Manovich," *Foam International Photography Magazine*, no. 27 (Summer 2011): 13-20.

"Matthew Buckingham–Kunstmuseum St. Gallen, Switzerland," Exhibition Review, *ArtUS* no. 13 May/June 2006: 60.

"Exhibiting New Media Art" *Rhizome Digest* (November 5, 2004)
http://rhizome.org/community/44518/

"Taxonomies, Definitions, Archives of New Media," *Rhizome Digest* (May 7, 2004).
http://rhizome.org/community/44457/

"Getting Below the Surface" Review of *Surface Tension: Problematics of Site* Ken Ehrlich and Brandon LaBelle eds., Rhizome.org (May 9, 2004). http://rhizome.org/discuss/view/13122/

"When the Culture Industry Goes Cyber" Reviews of *Cyber Reader: Critical Writings for the Digital Era*, Neil Spiller, ed. (Phaidon Press) and *Prefiguring Cyberculture: An Intellectual History,* D. Tofts, A. Jonson and A. Cavallarod, eds., (MIT Press), Rhizome.org (Feb. 18, 2004).
http://rhizome.org/discuss/view/12092/

"Contingent Object of Art" Review of *The Contingent Object of Art* by Martha Buskirk (MIT Press), www.Rhizome.org (Dec. 5, 2003). http://rhizome.org/discuss/11403/

"Reconsidering Net.Art," *The Journal of the Korean Society of Image Arts and Media* (Fall 2003): 14-18.

"The Problem of Innovation," *Afterimage the Journal of Media Arts and Cultural Criticism* vol. 29, no. 5 (March/April 2002): 9.

"Archiving New Media," *Afterimage the Journal of Media Arts and Cultural Criticism* vol. 29, no. 6 (May/June 2002): 17.

Co-authored Articles
Michael Naimark and Gloria Sutton, "Chronological Age: A Timeline of Ars Electronica," *Timeshift: The World in Twenty-Five Years*, Gerfried Stocker and Christine Schopf, eds., (Berlin: Hatje Cantz, 2004): 342-344.

Peer Reviewed Conference Papers
"Black Mountain College as Creative Diaspora," Artists' Colonies Conference, University of Melbourne, November 28, 2022

"Marginality as Methodology: Shigeko Kubota and the Iterative Process of Feminist Video," College Art Association, Chicago, February 15, 2020

"Human Machine Interface: Feedback Experiments of the 1960s-1970s," College

Art Association, Los Angeles, February 23, 2018

"Stan VanDerBeek: Expanded Cinema and the Aesthetics of Anticipation," *(Re)viewing Expanded Cinema: Art, Film, and Video*, organized by Institut National d'Histoire de l'Art (INHA), the Université Paris-Sorbonne, and the Centre Chaste, Paris, France June 27-28, 2013

"Secret: Renee Green Project Unite," *Moments of History in Global Exhibitions, 1989 2009* organized by The Sterling and Francine Clark Art Institute, Williamstown, MA, June 18-19, 2010

"VanDerBeek's Poemfields: Art as Information," Society of Cinema and Media Studies, Los Angeles, March 17, 2010

"Metaphysics of Contemporary Drawing: Paul Sietsema and Mungo Thomson," College Art Association, Los Angeles, February 25, 2009

"Expanded Cinema and Experimental Film Aesthetics," Society for Cinema and Media Studies, London, UK, April 2, 2005

"Valie Export's Tactical Media," Open Systems Exhibition Symposium, Tate Modern, London, UK, September 18, 2005

"Visual Velocity: Stan VanDerBeek and Time-based Art in the 1960s," College Art Association, Atlanta, February 17, 2005

Refereed Conference Sessions Chaired

"Equilibrium in tensile structures of Janet Echelman," Movement and Time in Art, National Science Foundation-supported conference at the Santa Fe Institute, Santa Fe, New Mexico, November 17, 2024

"How Many Billboards? Contemporary Art and the Public Sphere," College Art Association, Los Angeles, February 24, 2012

Invited Lectures

"sIterative Responsiveness of Janet Echelman's Public Sculpture," Sarasota Art Museum, Ringling College of Art and Design, November 12, 2025.

"The Latent Space of Art History," Schutz Key Note Lecture, University of Missouri, Kansas City, October 23, 2025.

"Pattern Recognition: Contemporary Art in the Age of Artificial Intelligence," Getty Research Institute, March 11, 2025.

"Video and Activist Movements," Dartmouth College, Hannover, New Hampshire, April 23, 2024.

"Contemporary Art and Artificial Intelligence," Davidson College, Davidson, North Carolina, February 27, 2024.

"Barbara T. Smith Proof" Bell Gallery, Brown University, Providence, Rhode Island, February 22, 2024.

"Defying Rejection: Yayoi Kusama and the Rise of Global Contemporary Art" Devens Lecture, Museum of Fine Arts Boston, October 19, 2023.

"Sónia Almeida's Search Engines," Culturgest Fundação Caixa Geral de Depósitos, Lisbon, Portugal, April 1, 2023.

"Another World: Lauren Lee McCarthy and American Artist," Max Wasserman Forum, MIT List Visual Art Center, Cambridge MA, April 6, 2021.

"Yayoi Kusama: The Paragon and Paradox of Contemporary Art," Newfields/Indianapolis Museum of Art, March 8, 2020

"Reframing contemporary art history: On the work of Sara and Stan VanDerBeek" Black Mountain College Museum and Art Center, Asheville, NC, December 5, 2019

"Pattern Recognition: Contemporary Art in the Age of Digitality" New York University, Institute of Fine Arts November 13, 2019. NYU Conservation Center lecture.
[https://www.nyu.edu/gsas/dept/fineart/events/time-based-media.htm]

"A critique of the Immersive," symposium From Bauhaus to SENSEFactory organized by Muffathalle, Munich, Germany, September 7, 2019

"Failure as a generative process: Black Mountain College and the afterlives of film," symposium Bauhaus imaginista organized by Haus der Kulturen die Welt, Berlin, Germany, March 16, 2019

"The Ethics of Animation in the work of Anna Craycroft," New Museum New York, May 10, 2018

"Decoding Bruce Nauman," Tufts University Art History Department, Medford, MA, December 7, 2017

"The Body and Expanded Cinema," Walker Art Center, Minneapolis, MN, April 7, 2017

"Pattern Recognition," University of Houston School of Art's series, "Till Now: Contemporary Art In Context," March 30, 2017

"Reception Theory: Pipilotti Rist," York University, Toronto, Canada, March 23, 2017

"After Black Mountain: VanDerBeek and Expanded Cinema," Wexner Center for the Arts, Columbus, OH, November 9, 2016

"Precedents and Problems with Post Internet Art," San Francisco Museum of Art, Mellon-funded Artists Initiative Lecture, September 17, 2016

"Failure as a Generative Process: Lessons from Black Mountain College," Hammer Museum, Los Angeles, CA, March 31, 2016

"Pattern Recognition: Contingent Forms of Moving Image Art," University of Chicago, Department of Art History, Chicago IL, December 5, 2015

"The Experience Machine," Tyler School of Art Critical Dialogues Series, Temple University, Philadelphia, PA, November 18, 2015

"Visual Noise: The Single Shot vs. the Sonic Drone," Boston University and the Goethe Institute, November 14, 2014

"William Kentridge: Time and Form," ICA Boston, MA April 13, 2014

"Experiments in Broadcasts c. 1970" MIT Program in Art, Culture and Technology Lecture series Experiments in Thinking, Action and Form, Cambridge, MA April 2, 2012

"Beyond Globalism: On the Art of Renée Green," Edwin L. Weist Lectureship in Art History Carleton College Department of Art and Art History, Northfield, Minnesota, March 1, 2012

"Film without Film: Stan VanDerBeek's Experimental Films," Contemporary Arts Museum Houston, Texas, June 2, 2011

"Expanded Cinema and/or the critical stakes for film installation within contemporary art," guest lecture Department of Visual and Environmental Studies, Harvard University, Cambridge, MA, November 17, 2010

"Medium to Media: Apparatus to Interface," Graduate Lecture Series, *Spheres of Interest*, San Francisco Art Institute, San Francisco, CA, November 14, 2008

"The Films of Stan VanDerBeek," Los Angeles County Museum of Art, Los Angeles, CA, January 21, 2008

"On the work of Kerry Tribe: Subjective Effects, Coincidence and Nostalgia," The American Academy, Berlin, Germany, March 16, 2006

Invited Panels/Interviews

"The Uplifting Power of Public Art, with Janet Echelman and Kate Gilbert," Boston Book Festival, Boston Public Library, Oct., 25, 2025

"Radical Softness and Computation with John Ochsendorf," MIT Museum, Oct. 15, 2025

"New Currents in Digital Publishing," ARLIS (Art Libraries Society of North America), 53rd Annual Conference, May 15, 2025.

"The Myth of Automation, artificial intelligence and contemporary art," Institute of Contemporary Art, Philadelphia, April 6, 2025.

"Josh Kline and Gloria Sutton in Conversation" at the Austin Contemporary, Austin, TX, November 13, 2024.

"Lifeworld with Olafur Eliasson," interview with Olafur Eliasson, Pioneer Works, Brooklyn, NY, November 1, 2024.

"Steina in conversation" at the MIT List Visual Art Center, Cambridge, MA, October 25, 2024.

"Scaling Softness: Janet Echelman and Caitlin Mueller" MIT Center for Art Science and Technology Distinguished Artist panel, MIT, Cambridge, MA, October 24, 2024.

"Renée Green and World Building" Julius Lecture at Barnard College, November 15, 2023.

"Eva Respini and Gloria Sutton on the work of Deana Lawson," ICA Boston, Dec. 2, 2021

"Olafur Eliasson and Gloria Sutton" a Virtual Talk, Tanya Bonakdar Gallery, New York, April 13, 2021, https://vimeo.com/526316184

"Tip of the Tongue" Public conversation with artist Kate Costello, School of the Museum of Fine Arts, Boston, January 16, 2020

"How to Politicize Art, Technology and Popular Culture" panel discussion with Beatrice Colomina, and John Blakinger at Haus der Kulturen der Welt as part of Bauhaus Imaginista, Berlin, March 16, 2019

"From Theory to Practice: Trajectories of the Whitney Independent Study Program," panel discussion with Hans Haacke and Gloria Sutton, University Hall Gallery, UMass Boston, February 21, 2019

"Diversifying the Art Tech World," New Media Caucus Panel, College Art Association, February 23, 2018.

"Art in the Age of the Internet with Eva Respini" ICA Boston, February 7, 2018.

"In Conversation: The Path to Infinity on Yayoi Kusama, Hirshhorn Museum, Washington DC, March 9, 2017.

"Exhibition Histories: Renée Green," Carpenter Center for Visual Art, Cambridge MA, November 6, 2016.

"Poemfields Screening and Discussion with Lauren Cornell, New Museum," Andrea Rosen Gallery, New York, June 3, 2015.

"Experience Machine" 356 South Mission, Los Angeles, CA, May 15, 2015

"Resisting the '90s in the Writings of Renée Green," MAK Center for Art and Architecture, Los Angeles, CA, January 28, 2015

Cinematic Migrations, a multi-faceted look at the role of cinema's transmutations over time and its worldwide and circuitous shifts, Art Culture and Technology Program, MIT, March 6-7, 2014

Women & Gender in Art History Criticism and Practice Workshop organized by the

Graduate Advocacy Committee for the Society of Contemporary Art Historians, Harvard University, February 28, 2013

"What's Wrong with Technological Art?" New Museum, New York, NY, Sept. 27, 2012

"Location: Conversations on Experimental Film in a Museum Context," with Stuart Comer, Tate Modern curator of film, Alexandra Klein, Wallis Annenberg Photography Department curator, Los Angeles County Museum of Art, January 19, 2010

Conferences Organized

After Black Mountain College: Community & Collaboration, international symposium on the influence of experimental teaching models on contemporary art. Organized in conjunction with the Northeastern Center for the Arts and ICA Boston October, 30, 2015

Exhibitions Organized

Renée Green: Pacing, Carpenter Center, Harvard University, Cambridge, MA. Between 2017-2018, while on sabbatical from Northeastern, I was scholar in residence at the Carpenter Center where I collaborated with internationally award winning American artist Renée Green on a series of four separate exhibitions each accompanied by a print publication I authored: *Free Agent Media*; *CODE: SURVEY*; *Media Bichos/Wave Lengths*; and *Within Living Memory* collectively featured over thirty of Green's influential time-based works produced between 1983 and 2018. Additionally, we organized three public programs and screenings culminating in the 300 page, richly documented volume entitled *Renée Green: Pacing* (Distributed Art Publishers, 2021) which included new texts from signal voices in the field including film scholar Nora Alter, poet and scholar Fred Moten and artist Yvonne Rainer. *Pacing* mediated the historical legacy of Le Corbusier's architectural icon through Green's essay films to form a more layered and diverse reading of 20th century modernism that centered the notion of "pacing"—typically understood as "movement, measurement, and progression" in relation to pressing 21st century issues of migration, translation, iteration and mobility.

How Many Billboards?, MAK Center for Art and Architecture, Los Angeles, CA, Co-Curator
An exhibition on mass media and conceptual art. Commissioned 22 artists to create outdoor billboards mounted throughout Los Angeles Feb-April 2010. The exhibition and accompanying catalogue received the Emily Hall Tremaine Exhibition Award

MOCA FOCUS: Karl Haendel Museum of Contemporary Art, Los Angeles, CA, January 21-April 17, 2006. Ahmanson Curatorial Fellow, organized all aspects of the first solo museum exhibition and catalogue on Karl Haendel including 34 drawings and an installation built from the walls of the artist's studio

Museum of Contemporary Art, Los Angeles, CA, Curatorial Project Coordinator, Ecstasy: In and About Altered States, Oct. 9, 2005-Feb. 20, 2006.

> **Select academic reviews:**
> Christopher Bedford, "Ecstasy. Los Angeles." *The Burlington Magazine* 148, no. 1235 (2006): 149-50. http://www.jstor.org/stable/20074331.

Ars Electronica, Brucknerhaus, Linz, Austria, Exhibition Coordinator, Timeline 25, an exhibition chronicling the history of media art and the development of Ars Electronica

AWARDS

2024   High Impact Teaching Award, College of Art Media Design
2020   John Portz Faculty Excellence Award, Northeastern University

SERVICE

National Service Leadership

2018-present   MIT List Visual Arts Center Advisory Committee

2014-2017   *Art Journal* Web Editor, elected to this inaugural position by College Art Association's Board of Directors in a national search. Responsible for all aspects of commissioning and editing both scholarly texts and artist's projects for *Art Journal Open*, the leading forum for peer reviewed scholarship and visual exploration of contemporary art history published by College Art Association

2010-2011   Getty Foundation, Program Officer, consultant to the Getty Foundation's Pacific Standard Time initiative, evaluated and approved over 47 exhibitions and 30 publications funded by the J. Paul Getty Trust through a 10-million-dollar grant program
2009-present   Contemporary Culture Index (www.ccindex.info), Advisory Board, an open-access bibliographical database indexing international journals and periodicals

1997-2003   Rhizome.org, New York, NY, Board of Directors, founding member of this pioneering new media art platform and regular contributor to its journal.

Editorial Boards

2021-present   *Boston Art Review*, Board of Advisors
2020-present   *Signs Journal of Women in Culture and Society*, University of Chicago Press,
2018-present   *Bloomsbury Press International Texts in Critical Media Aesthetics* Series, UK
2014-2017   *Art Journal*, College Art Association (3 year term)

Service to the Field

2023-2024   Artadia Artist Prize Juror
2021-2022   Collective Futures Fund Juror, an initiative directly supporting visual artists and artist-run activity in the Greater Boston area, supported by The Andy Warhol Foundation for the Visual Arts Regional Re-granting program
2017-2018   Peer reviewer for University of Chicago Press and Routledge (UK)
2015-2017   External Reviewer, MassArt College of Art and Design, MFA in Video/Moving Image; School of the Museum of Fine Arts MFA program
2012-2016   Peer Reviewer for the MIT Press, University of California, Press of New England
2012-2013   Nominator for Smithsonian Artist Research Fellowship Award

Northeastern University Service

2023-   Faculty advisor, Provost's Art Committee, headed by Executive Vice Provost Tom Sheahan
              tasked with assessing and developing a long range plan for managing Northeastern's art object
              holdings across its global network

Northeastern College of Art Media and Design Service
2023-2024   Faculty Grants and Awards, lead institutional review panels for funding

Northeastern Art+ Design Department Service
2012-2024   Program Coordinator, Visual Studies
2020-2024   Executive Committee
2020-2023   Merit Committee
2016-2018   [Faculty Mentor: Boston Art Review Magazine](#)
2012-2014   Curriculum Committee, Art+Design Department

Northeastern WGSS Service
2020-present Graduate Consortium of Women's Studies, Northeastern Representative
2016-present Executive Committee, Women's, Gender, and Sexuality Studies

PROFESSIONAL DEVELOPMENT
2014   metaLAB(at)Harvard University "Beautiful Data: A Summer Institute for Telling Stories with
              Open Art Collections" funded by the Getty Foundation's Digital Art History Initiative (June 16-
              27, 2014)

PROFESSIONAL ASSOCIATIONS

2011-present International Association of Art Critics (AICA-USA)
              Organization for American critics who have been writing professionally about art of the 20th
              and 21st centuries for a minimum of three years. Criteria for membership are based on board
              review of submissions published in recognized print or online art magazines or journals, books
              on contemporary art, or critical essays published in museum catalogs

COURSES TAUGHT at NORTHEASTERN UNIVERSITY ART+DESIGN AND WGSS

              Undergraduate Courses developed and regularly teach:
              Visual Intelligence (ARTH 1200)
              Interactive Media and Society (ARTH 1100)
              Contemporary Art and Design History (ARTH 2211)
              History of Still and Moving Image / Disruptive Image Technologies (ARTH 2212)
              Digital Feminisms (WMNS 2505)
              Honors in Visual Studies (HONR 3210)
              Art and Design in the Age of Ubiquitous Media (ARTH 3000)
              Edit, Filter Curate: Cultural Production for Art and Design (ARTH 4000)
              Directions in Contemporary Art (ARTS 4540)
              Contemporary Art Criticism and Theory (ARTH 5100)
              Issues in Contemporary Art (ARTH 5200)
              Contemporary Art and Visual Culture (ARTH 5400)

              Graduate Courses:

Contemporary Art Theory Special Topics (ARTH 6901);
History of Information Design and Data Visualization (ARTG 5110)

PhD Advisees in Interdisciplinary Design and Media