



Tracing New/Media/Feminisms, Media-N Journal of the NMC, cover of the spring print edition, 2013, V.09, N.01

Interview: Pat Badani, *Media-N* Journal

*Joshua Selman for Artist Organized Art in conversation with
the Editor in Chief of the Journal of the New Media Caucus
College Art Association Conference
Chicago - February 2014*

JS: I'm glad to meet with you today, Pat, at the College Art Association 2014 Conference in Chicago. We've been through four days of panels. Days that have lasted from 7:30am until midnight. It's been a very rich and very enjoyable experience for me. I've been very pleased to learn about the work of at least twenty-five practitioners in the New Media Arts, while here at the conference. I'm glad we're going to have a chance to do an interview at the Chicago Hilton during the Conference, particularly regarding your work as Editor-in-Chief of the *Media-N* Journal and as an executive board member of the New Media Caucus.

PB: We met in New York City, I think last year at CAA New York, so it's great to see you face to face once again. Also, very exciting are the New Media Caucus events, panels and more, such as the off-site exhibition on 3D printing and the video program. The New Media Caucus is an increasing presence within the CAA conference. We are very

visible, people are interested in what we're doing as an organization; and *Media-N* Journal is gaining momentum as an important publication in the digital humanities. So, I'm happy that you could join us.

JS: The *Media-N* Journal, as it stands today, follows a familiar and very manageable presentation format in that it's both in print and online. Everyone should make sure to download a copy, if they haven't ordered one already, [here](#). The experience of the print version is quite rich by comparison to the online version, which is mostly scripted html. How do you see where you are now with formatting the journal and where you might be in the future?

PB: Interestingly, this is something we discussed in a closed *Media-N* publication sub-committee meeting during CAA. The format we now use is WordPress online, and a print-on-demand edition designed by very talented graphic designers.



Pat Badani
Editor in Chief, *Media-N Journal*

Online, there is a way of extracting an Adobe pdf directly from WordPress, but we decided to work with our designers on beautiful, collectible, books. We're perfectly aware that we have an online version that's open access. Yet we also have a collectible, precious object, for purchase at a reasonable price. The more we talk about moving into other publication formats, we're developing our philosophy beyond "pixel versus paper." Why not have a series of publication formats and subjects within the *Media-N* Journal, with that branding? Some of them could be electronic publications that come out of our new media exhibitions; they could follow - or disrupt - the catalogue format with critical essays by artists and historians in addition to artists' statements and the work itself. That could be one of many forms as added publication formats.

We are also looking into publishing through SCALAR, an open source platform created by a team at USC that allows for media rich investigations and publications. It supports a type of journal where users can chart non-linear paths through multi-modal, modular, Web-born content and media. We might also develop a publication that does not necessarily follow the strict academic format, which is what we have right now. It has to be said that we've been working for several years in order to perfect our current format. Why? Because it serves our constituency, made of large numbers of academics that can use our publication as a way to obtain tenure and promotion. The essays we currently publish meet the strict academic specifications for tenure and promotion packages. Beyond that, researchers, educators, students and artists use our publication as a reliable resource. So, we do serve a purpose by publishing a traditional academic journal. However, there are many other interesting directions for us to include. It's not a matter of dropping what we're doing, because it does serve a purpose, but rather, adding other forms of publications that allow various types of voices and representations.

JS: That's a very useful perspective on the challenges of formatting and running a journal in today's environment, so frequently disrupted, yet responsive to emerging form factors. Considering that context, what is the review process for papers and works submitted through *Media-N* Journal, through the New Media Caucus and through CAA?

PB: Firstly, let me begin with *Media-N* by describing our processes. Today *Media-N* publishes three editions a year. Two of our editions are thematic, guest edited, and we use a selection process that adheres to a specified academic standard. Secondly, we have the CAA Conference Edition in which we publish CAA proceedings. This particular edition follows a different selection process - which is made by the New Media Caucus Events and Exhibitions Committee. So, for the annual CAA Conference edition, *Media-N* provides a platform for presenting conference material in Journal form. That's what separates the CAA Conference Edition, which is one time a year, from the two other yearly editions, which are guest-edited, thematic, and follow a selection process contained within *Media-N*. For these two editions, our Editorial Board, composed of twelve Associate Editors, engage in a

double blind, peer review process of all our submissions. This means that all the information about the person submitting and the person reviewing - name, affiliation, etc. - is removed, so that the process is made anonymous.

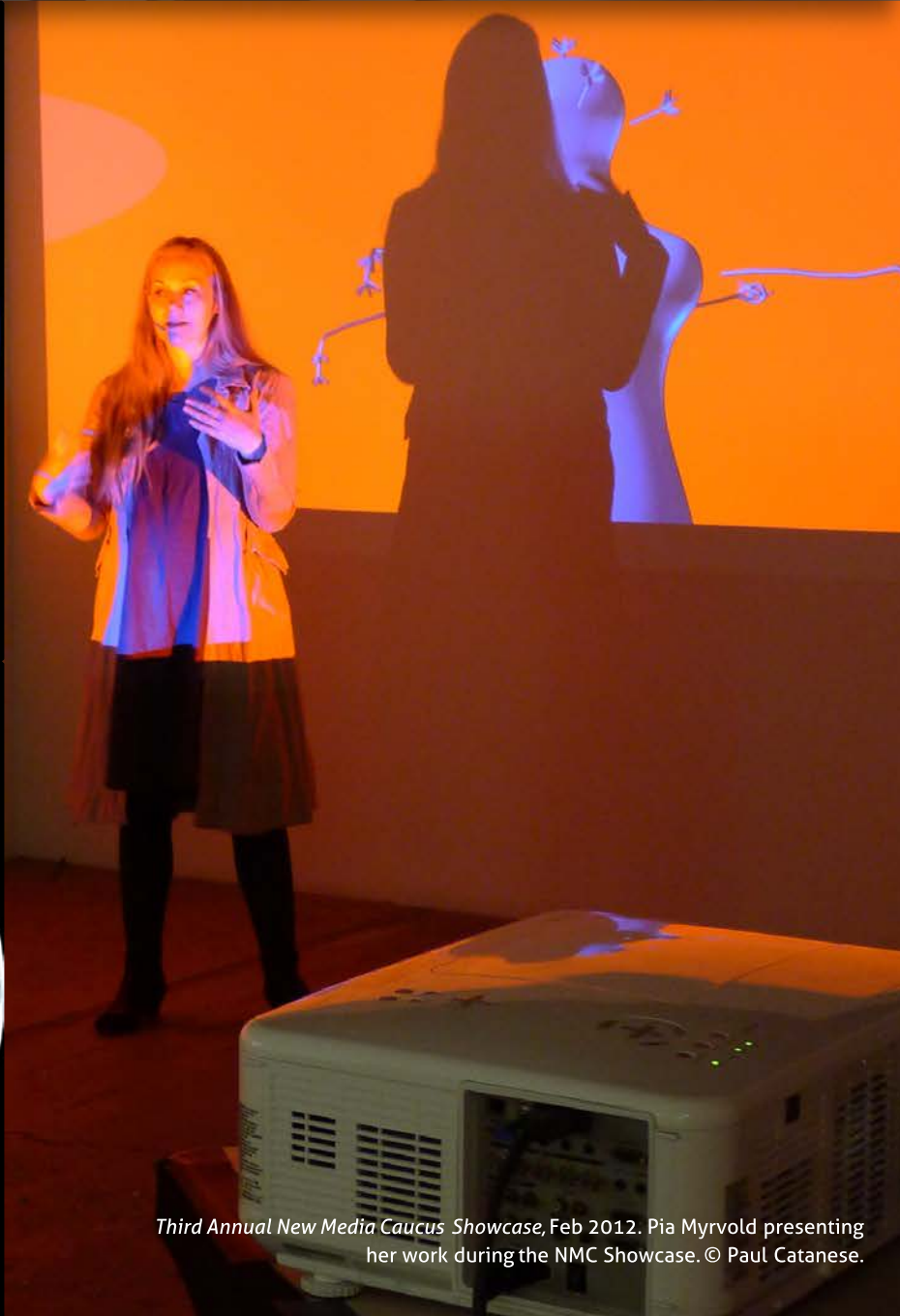
JS: How does the selection process for the New Media Caucus events at CAA contrast with the selection process for the *Media-N* Journal?

PB: *Media-N*'s Editorial Board is not directly involved in the selection process for the CAA New Media Caucus presentations. The NMC Events and Exhibitions Committee is charged with selecting and organizing everything that the New Media Caucus sponsors on-site (at CAA) and off-site (with hosting institutions in the city where CAA is being held). The Events and Exhibitions Committee sends out a call, and everything is reviewed and selected by that committee. We have on-site and off-site panels. You attended the Approaching Systems Panel Session by Jon Cates & Shane Mecklenberger, on Wednesday, February 12th. That is one of our two on-site panels at CAA. There is a process to present that panel. Artists and scholars submit the proposal to the Events & Exhibitions Committee. These are peer reviewed by that committee who selects the best of the best. Additionally, on site New Media Caucus CAA panels require CAA review and approval. Through that process, the final selections are given the go ahead.

As a Caucus who is a CAA affiliate society, we are only allowed a total of two on-site CAA sponsored panels during CAA; so, to broaden our scope as a new media organization, we also have off-site round tables and panels hosted by local institutions. Later in the afternoon, after the Approaching Systems panel on-site at CAA in the Chicago Hilton, we held the 3D Printing Panel and Roundtable Discussion chaired by Rachel Clarke and Tom Burtonwood, hosted by the Center for Book and Paper at Columbia College. Months earlier, when we received the panel proposal alongside many more submissions, it was peer reviewed with other proposals and selected as a New Media Caucus sponsored off-site panel. It is a very competitive process: everything is peer-reviewed and selected from a pool of excellent submissions.

Let me also say a few words about two more events we produce for CAA, each with their own selection process: the Showcase and the Lightning Talks. Again, these are organized by the NMC Events and Exhibitions Committee. The Showcase is interesting because it departs from our habitual selection process. The submissions are pulled out of a hat - picked at random. This is a way of disrupting the academic format that permeates CAA. It's why what you saw in the evening at the Showcase in the Conway Center of Columbia College was a mixture of graduate students and high-end professionals, that is to say, people with a lot of experience presenting in public and those with less experience. Usually, the Showcase mode of presentation is very subjective. The artist in question presents his or her work with video or other media illustrating ideas, in a relaxed and conversational way for an open audience, because you need not be a registered attendee at CAA to be present at

3D Printing Roundtable Discussion, 2014. Discussion breakout group led by Dave Van Ness and Luis Navarro. © Rachel Clarke. Used with permission



Third Annual New Media Caucus Showcase, Feb 2012. Pia Myrvold presenting her work during the NMC Showcase. © Paul Catanese.

Nanabush, 2008, Seph Turnipseed, still image. Photo by Ethan Bach. (Used with permission).
Behind Glass Doors, 2011, Jessie Bennett, still image. (Used with permission).

the Showcase. So, in terms of selection process, here we have selection by luck of the draw.

The Lightning Talks however use a more rigorous format. For these brief presentations there is a peer reviewed submission and selection process. These talks are typically art historians or other scholars talking about a concept, or a book that's being written, sometimes by the author, as we saw last night. Somebody spoke about a new media book she wrote which is going to be published. As opposed to the showcase, where it's very subjective, at the Lightning Talks, presenters tend to be scholarly in their presentation style. In contrast to the Showcase, the Lightning Talks are delivered by a smaller selection of people, and they present in seven to ten minutes, they're very brief. Think of them as mini capsules of research being shared to the audience on concepts related to new media.

That describes the processes of selection that we engage in as an organization for the different types of NMC presentation platforms: three yearly *Media-N* Journal editions, and the annual CAA activities organized by Events and Exhibitions: panels (onsite and off-site), the Showcase and the Lightning Talks.

JS: Here's a basic question about this entire submission process. Is it open to anyone? Or, do you only take submissions from the membership of the New Media Caucus.

PB: For the CAA activities (and thus *Media-N*'s Conference Edition,) we typically take submissions from the membership. Please note that it's free to become a member so this encourages people to join. We feel that being part of the organization is a way of supporting the organization, supporting its growth, supporting our vision, supporting our mandate and eventually becoming involved in committee work, which helps further the organization. You may want to see it as a loop. But, we do not narrow things to the membership and we send calls out to the international new media community at large. We're fairly open.

JS: Are the New Media Caucus members exclusively those teaching in college and university departments of new media and are the New Media Caucus members exclusively working

with New Media Art?

PB: The membership is definitely a mix of digital media practitioners and academics. To the second part of your question, we have a constitution that defines new media as an experimental form that is always reinventing itself. We define

it both in specific terms and as an open-ended idiom, because we know that new media will evolve five or ten years from now.

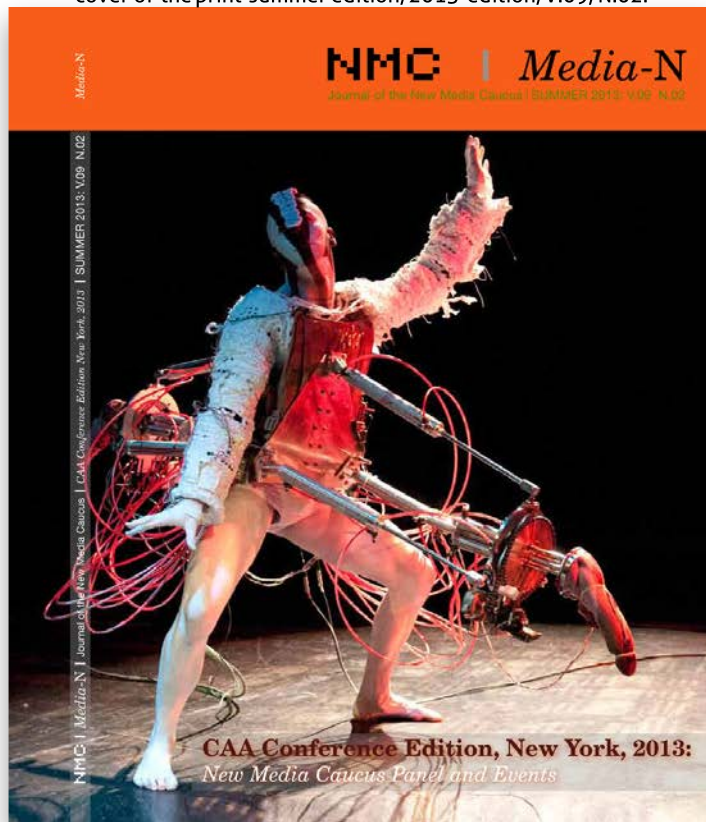
JS: How should one prepare for submission to either the Journal or CAA Conference editions?

PB: The New Media Caucus sends out open calls for panels and events via our list serve and beyond, and also the calls are posted in the NMC website. As for the summer CAA Conference Edition, *Media-N* provides a platform for presenting conference material in Journal form. With regards to the two thematic, fall and spring *Media-N* Journal editions, we send out open calls through the NMC list serve and via various other international mechanisms (such as Rhizome); and

additionally we post the calls on our NMC website. We also reach out to the new media community and send a call for themes and guest editors. For example, we will soon be sending a call for 2015 spring and fall guest edited editions. We'll be seeking proposals from the international new media community. We're interested in themes that *Media-N* hasn't dealt with before. For example, talking to a member who's an expert on gaming, and who was on a panel here at CAA, a themed edition on gaming was suggested. We haven't yet done a Journal edition on gaming. It might be very interesting and I did invite the panelist to write a proposal and submit it for selection. I hope that by May we will send out a call for proposals of themes and guest editors. What we get back will be peer reviewed by the editorial board, who will make a selection of the best two themes for spring and fall 2015 editions.

Taking on the role of guest editor is challenging and rewarding at the personal and professional levels, and it has to be said that the guest editors get a lot of support from me as Editor-in-Chief, and from the Editorial Board. We ask the guest editors to write a call for papers for their theme - which the Editorial Board edits and approves - and we help them circulate it via our membership and beyond by posting it on

CAA Conference Edition, New York, 2013, *Media-N* Journal of the NMC, cover of the print summer edition, 2013 edition, V.09, N.02.



several online media such as Rhizome and others. It's an open call, not just open to New Media Caucus members, because even though we have 900 members, we want an even broader selection of participants. We also include between 3 to 4 invited authors for each of the two, yearly, themed editions. If it were games, we would try to point to the top experts in the field and invite them to write an essay for that journal edition. The next six essays included are by submission, double blind, peer reviewed for a selection of the best of the best, the selection being made by the co-guest editors and the editorial board. Double blind means that the peer reviewer does not know who wrote the papers. We eliminate the author's name, address, and any identifier. When a peer reviewer sends comments back to the authors, that is blind as well. Feedback is received by the authors whether they are, or are not, accepted, but they don't know who wrote the commentary. That assures anonymity and respect for each other. Because, it so happens that sometime we do know each other.

JS: Would you agree that a minimum benefit of submitting a paper for consideration, even if it's not selected, is to receive valuable feedback, pertinent to the submission?

PB: Yes, very much so. We've been thanked over and over again for doing that; especially by certain authors who may need experience with publishing. One of *Media-N* Journal's missions is to mentor young scholars. One method as Editor-in-Chief is to ask an associate editor to act as supporting editor for the guest editors. We consult on editing submitted

JS: You've described a balance of separate and mutually supporting selection processes between the CAA Conference presentations, the off-site presentations and the three editorial programs of *Media-N*. As the off-site presentations beyond the CAA Conference grow, what impact will they have on the *Media-N* Journal?

PB: That's an area for experimentation, which we like to do. We've been talking about doing something very specific, centered on the New Media Caucus, with a regional location for exhibitions, or other related ways to share. For example, we could hold a workshop to share experience with emerging technologies; work with artists, scholars, organizations, directors and curators to measure the potential support for events at their regional institution. Chicago, for example, has a high density of New Media Caucus members. Regions, such as this one, might also call people from Wisconsin, Indiana and other adjoining States. The regional off-site events would be branded as the New Media Caucus, but they might generate their own formats...these ideas are still in the process of elaboration, and it is all very exciting to us! It's in discussion.

JS: How do you see that impacting the publication program of the *Media-N* Journal?

PB: This is a matter in discussion as well. For example, there could be a new publication called "*Media-N* / Events and Exhibitions / New Media Caucus Catalogues," or something like that. So it would have the brand *Media-N*, but it wouldn't

ISEA2012 Machine Wilderness: Special *Media-N* Edition, *Media-N* Journal of the NMC, cover of the print spring edition, 2013, V.09, N.01.

Media-N

NMC | *Media-N*
Journal of the New Media Caucus | FALL 2013: V.09 N.03

New Media Caucus | ISEA2012 Machine Wilderness: Special *Media-N* Edition | FALL 2013: V.09 N.03

essays, so that development is coherent and top quality. Scholars, particularly younger scholars, are usually delighted to work with us in this way, because of the learning process and the camaraderie that we establish in the process.

necessarily be the "*Media-N* Journal" - the journal having its specific academic format, as I explained earlier. We could keep *Media-N* Journal as one form of publication that addresses the academic environment and has its own visual clues, with our print edition having its own style, repeated as a form of

branding throughout many publications during several years. We will develop another set of visual clues for the other editions that would address publications showcasing related New Media Caucus Events and Exhibitions. We foresee the extension of *Media-N* not as "either / or," consolidating one format, but having multiple publication formats and subjects.

JS: I'd like your take on the impact that catalogues have on positioning scholarly practitioners outside academia. Can catalogues help new media art practitioners gain inclusion in the broader canon of contemporary art practice?

PB: We envision these catalogues as a way of doing just that! For example, the New Media Caucus has embarked on a curatorial project - a program of New Media Caucus members' videos that was screened during CAA at the Chicago Cultural Center. One idea is that rather than create a catalogue with a traditional curatorial statement, we give the artists a voice, we would allow the artists to organize themselves and speak about their art in their own words - the catalogue would feature statements about their work written in a subjective voice. Most new media artists are fairly good at speaking about their work, perhaps because there isn't a very lengthy tradition of criticism on new media. For most practitioners, we have had to learn to speak and to write about our work, because nobody else would.

JS: How did working with the multi-institutional hosts CAA, Columbia College and the Chicago Cultural Center benefit the New Media Caucus and *Media-N* during the CAA 2014 Conference and what role will multi-institutional support take in the future?

PB: It's exciting to be hosted whether we are joining CAA in New York City, or CAA in Los Angeles, but we also partner with offsite institutions. Sometimes we team up with learning institutions such as Columbia College in Chicago. In Los Angeles we've worked with three digital media centers that host our events. It's important that we present within the CAA context, which is usually in a conference setting in a hotel, but also to present offsite events and round tables. It's how we round out our substantial program. We are only allowed two panels at CAA itself. That is a CAA rule and as a Caucus we must abide by this limit.

So the benefit, of course, is that it helps the New Media Caucus broaden its reach. It helps us present events and exhibitions that we wouldn't be able to show at CAA, because we're limited to two panels. Hosts benefit the New Media Caucus and we also benefit institutional hosts because we are bringing very unusual material that draws quite a crowd from the community at large, and our events are well attended by a community which benefits the hosting institution.

JS: How does the New Media Caucus's CAA affiliation benefit the hosting institutions?

PB: There's an exchange of benefits. CAA is a giant conference. It attracts an enormous crowd from colleges of art nationally and internationally. There is a big influence from the art

community at large coming in to CAA. When the New Media Caucus is hosted by an outside institution the NMC distributes information within the CAA Conference and that is of great benefit to the NMC hosting institutions, because they share the CAA context as well.

JS: There are so many advertisers and institutions in the CAA literature I imagine they risk being buried in a list unless there's some differentiating activity.

PB: Exactly, we bring that differentiated activity because there are few panels presenting new media at CAA and we are definitely the biggest body, as a Caucus, exposing this sought after material.

JS: How do you see the strategic partnership between Artist Organized Art, the New Media Caucus and the *Media-N* Journal? What do you see on the horizon that could evolve through the two organizations, which have very different missions?

PB: It's interesting to give new media an outward facing stance. With new media, as with photography in its day, with video in its day, and with performance, in the initial decade in which emerging practices and technologies are being experimented with, the artist faces a number of problems.

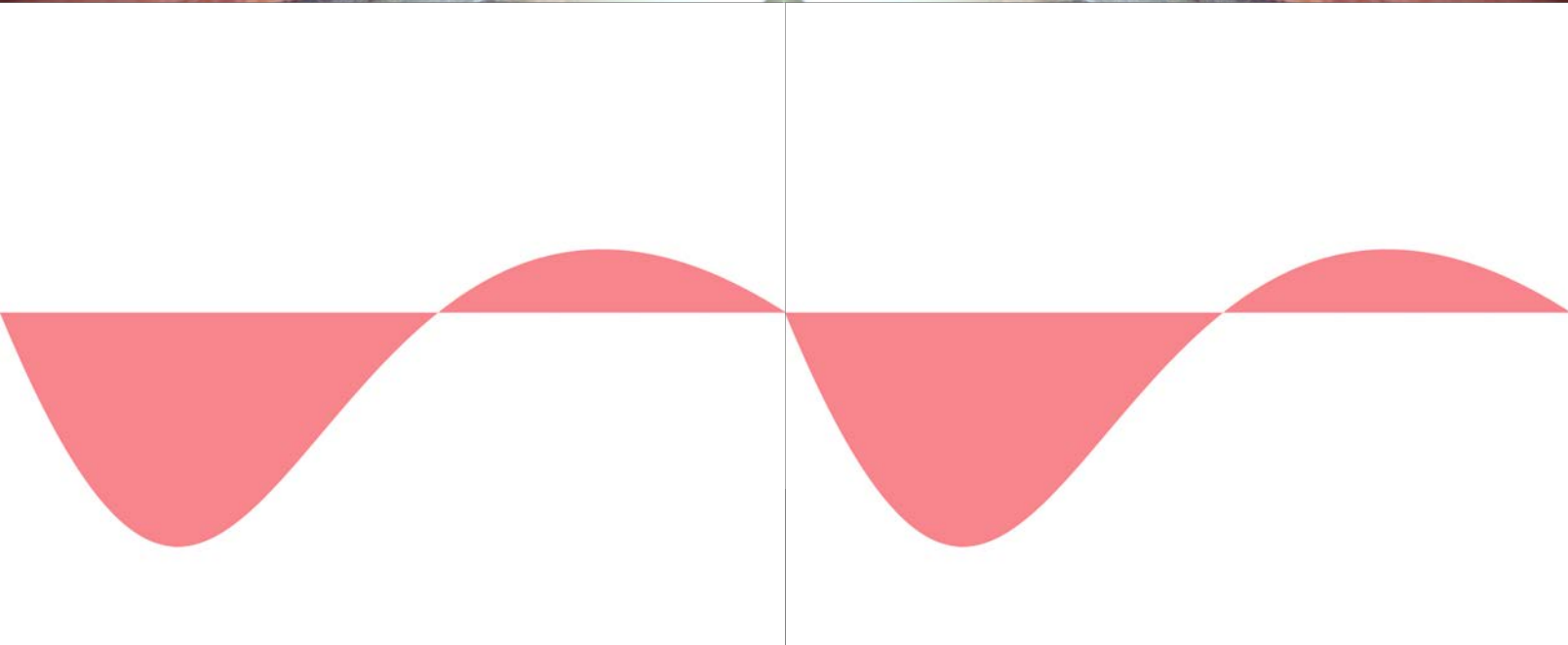
Number one: Access to the technology. This creates camaraderie between like-minded individuals who share technology, discuss and improve upon it. "I want to learn from you. Or, I want to borrow your device," etc.

Number two: Our art practice imposes difficulty with showing and disseminating our work due to lack of technology support. In addition, there's lack of interest on the part of institutions, and lack of a viewing or participating public. Contemporary art curators often lack interest because of a lack of familiarity with our language and with the technology. So they often opt out of showing us, or including electronically controlled art work in survey exhibitions. Ultimately, bodies such as journals, magazines and books, won't touch us because they're missing our reading public. So, new media artists are kept out of the "cultural market," let alone the commercial market. The cultural market makes it possible to be seen – understood – mediated. Thus, the isolation of new media gives rise to particular platforms such as festivals, symposia and specialized publications. Things become grounded and formalized, typically in the second to third decade of practice, when the practitioners themselves have developed theory, developed programs within universities and designed courses of study, and validation platforms like exhibition and publication environments. There is a point when the "new" media joins mainstream art. The initial problems are eliminated for the most part; the language being used by these artists becomes part of the mainstream. Then, predictably, a newer media emerges, a newer technology, or a newer practice and a newer community of inquiry seeks its proper enclave.

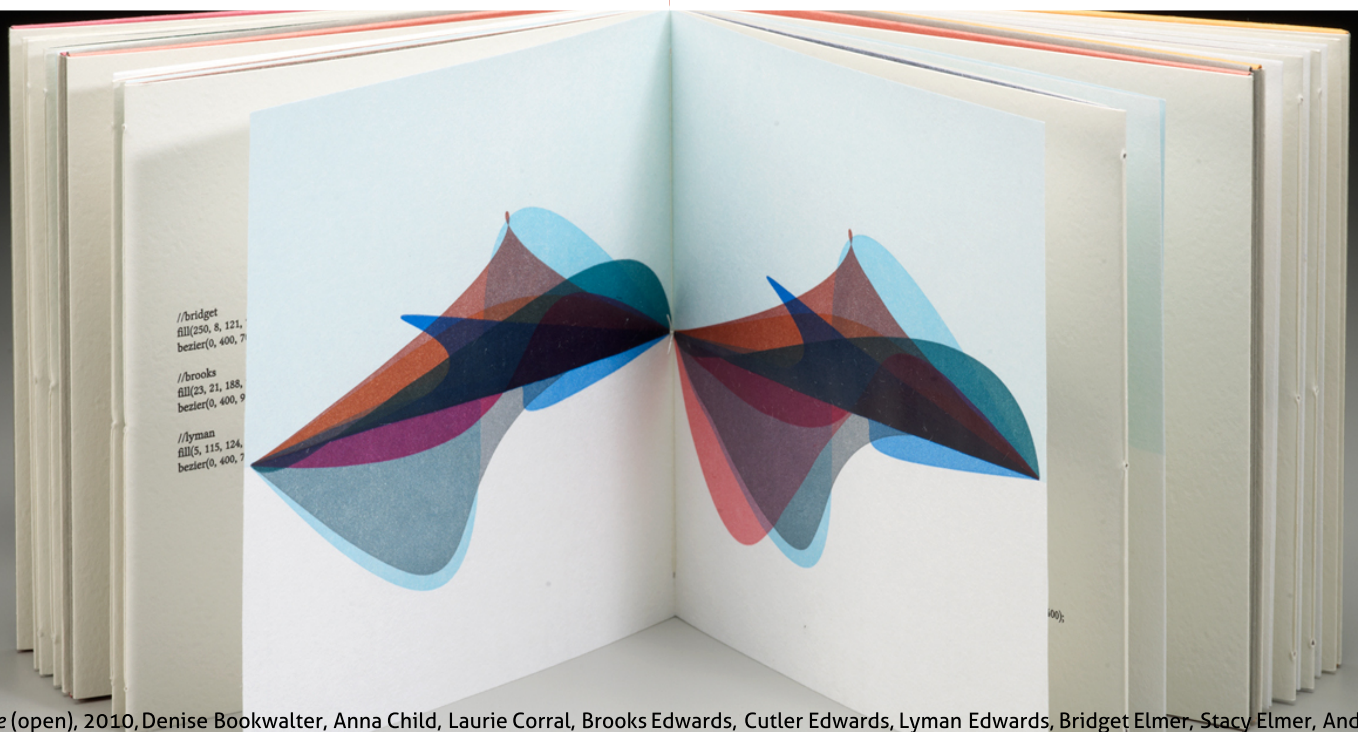
This has been happening with electronic technologies for a number of years. I think now we can safely say we're gradually becoming part of the mainstream, in that the mainstream is



Stack of Open Source Paper, 2009, Denise Bookwalter, Anna Child, Laurie Corral, Brooks Edwards, Cutler Edwards, Lyman Edwards, Bridget Elmer, Stacy Elmer, Andy Grace, Rashmi Grace, Mark Greeley, Emily Larned, Sam Nichols, Jessica Peterson and Emily Tipps, handmade paper, Copyleft Flatbed Splendor.



Bezier curve, 2010, Emily Larned, digital image created with Processing, Copyleft Flatbed Splendor.



Fibre Libre (open), 2010, Denise Bookwalter, Anna Child, Laurie Corral, Brooks Edwards, Cutler Edwards, Lyman Edwards, Bridget Elmer, Stacy Elmer, Andy Grace, Rashmi Grace, Mark Greeley, Emily Larned, Sam Nichols, Jessica Peterson and Emily Tipps, artist's book, Copyleft Flatbed Splendor. Photo by Steve Mann.

actually talking about us in both negative and positive terms, but while we're being considered by critics, by curators, by directors, there is ambivalence.

I go to a lot of festivals, a lot of symposia where there is a conversation being held right now by individuals who are in significant editorial and curatorial positions of new electronic art, writing books and curating exhibitions, who are less practitioners, but work more in a theoretical realm. What I hear them saying is that the divide between media art histories and art history needs to be addressed. How do those two realms come together? I think we are at that moment in history where we will increasingly see a co-mingling, a cross-referencing of the art theories and histories. Artists are already doing it, and in my view, critical theory has to support practice.

JS: What role can an organization like Artist Organized Art take to help remove the divide between media art histories and art history?

PB: What interests me about Artist Organized Art - the organization itself - is what its title refers to. The New Media Caucus is precisely that. We, as a group of artists, have organized ourselves into a Caucus in order to create a forum for the presentation and distribution of our voices, of our community, of our output as artists, and - for those who are academics - our output as academics as well. What interests me is the notion of artists organizing their position in culture without any supporting structure, without funding, as volunteers. We do this because somebody must. If Artist Organized Art has a similar mandate, and it also reaches a wider community, the affiliation or partnership is of mutual interest, because it allows us to interface contrasting, but aligned, communities.

JS: I see a particular common focus between both organizations. That Artist Organized Art supports structuring unique conditions of art-making globally and that the New Media Caucus is populated by New Media artists and scholars who, by the dialectical nature of New Media, benefit from fresh choices about how they interact in the world around them.

PB: I very much like the talk about structuring of 'conditions of art making,' it's very well put. An academic seeking tenure

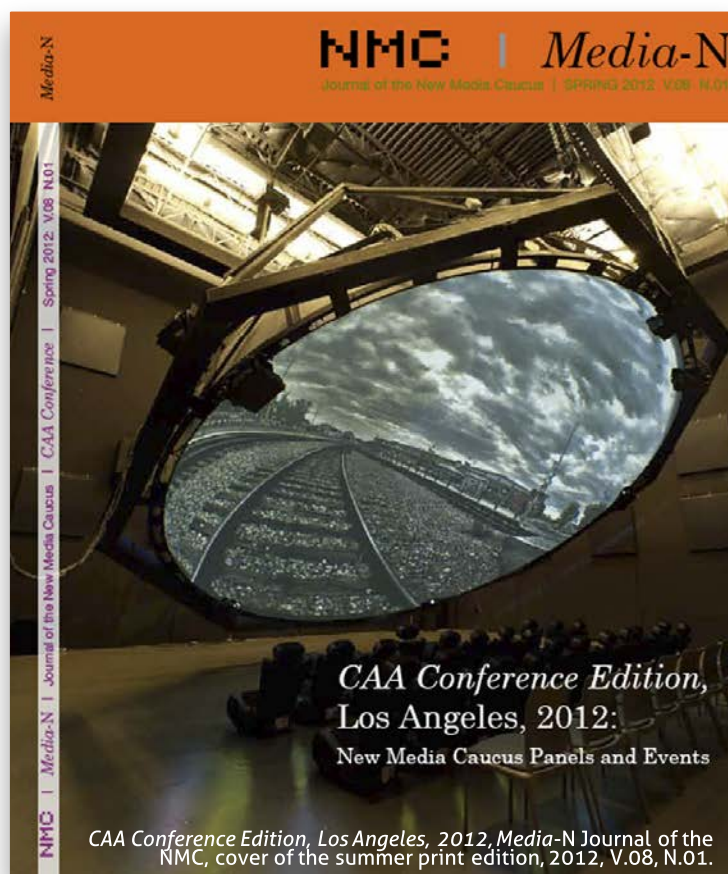
typifies one of the default conditions of new media practice in the USA. Let's say a practitioner is an assistant professor in a new media program and faces the challenge of being reviewed by numerous individuals who know too little about her practice: the research - whether it be writing or other work - is not understood or seen as significant by the reviewers. Imagine the number of individuals who miss earning tenure even though they merit having it, because the guidelines are lacking, or the guidelines that exist in the discipline go unrecognized by their institutions. This directly affects the condition of new media artists. Clearly, if the artist goes unrecognized and is denied a job as an educator, it not only impacts her output, it impacts her ability to inform and form a new generation of cultural thinkers and producers. This is

something that interests all of us.

JS: We focus on many different aspects of a critical jumping off point. How does an artist choose to engage the world. We inquire whether artists choose to address the question. It seems natural to members of the New Media Caucus to question parameters of engagement, but to those working on an MFA in a categorized art form, or for artists working in performance, preparing for a white box or stage is generally accepted right out of the gate. We prepare work around installing in a white box and accept this, letting specialists put out interpretations of our work, instead of conveying our own intentions as part of the work itself. Artist Organized Art supports including many parameters of engagement

within the compositional paradigm around structured conditions of art-making, which are conventionally alienated from art practitioners, who are constrained specifically because they don't include these parameters and it does effect their ability to develop works. This may not be obvious to New Media artists, because of, on the other hand, the difficulties of finally managing so many parameters.

PB: Actually, we are aware of that, because many new media artists go through a traditional training in art school. In any BFA program - or MFA program for that matter - students have fellows in painting, printmaking, sculpture, or even performance. They get together collectively for 'critiques' of their projects and everyone is talking about the 'conditions' of art making, and discussing what will happen after graduating.



CAA Conference Edition, Los Angeles, 2012, Media-N Journal of the NMC, cover of the summer print edition, 2012, V.08, N.01.

How to engage the public? How to talk about the work? Who's going to be talking and critiquing the work after it has gone public? So, you see, this is very much part of the collective conversation that new media practitioners consider from the onset - from their early stages as students.

JS: Have the graduates who seek alternate ways to engage culture arrived at new media due to its freedom from convention?

PB: As it stands right now, in 2014, I think that we are not totally free from conventions - these have naturally evolved from the history of the practice, which is not totally "new." Having said that, we've naturally adapted our 'condition,' because we're approaching our work as an evolving language and we accept the parameters of engagement implied by such an approach.

JS: You went to many presentations by the New Media Caucus. Did you go to any other presentations while you were at the CAA 2014 Annual Conference in Chicago?

PB: I attended very few other panels this year. I was submerged with meetings, organizing the next two publications, and setting up special meetings with New Media Caucus board members because we rarely get to see each other face to face. We are an atomized organization, with people living all over the country and beyond, so we meet face to face at CAA as an extension of the meetings we hold through conference calls, or in Google Hangouts. Much of my time at CAA has been spent going to the New Media Caucus panels, events and exhibitions, but also sitting in hallways, or going for coffees or to dinners with colleagues to get the ball rolling on numerous projects.

JS: You are wearing an Artist Organized Art press card. In terms of coverage at CAA it is helpful that, in your capacity with *Media-N*, we have special access to documentation for press coverage on Artist Organized Art. For an in depth interview the content assets can be a challenge. It helps having you on our press team. I would like to thank the New Media Caucus and *Media-N* for the visual documentations, captions and editorial input on this interview. I hope you've found the embedded press position a way to enjoy another perspective on your experience with the New Media Caucus at CAA this year.

PB: I'm so thankful for that.

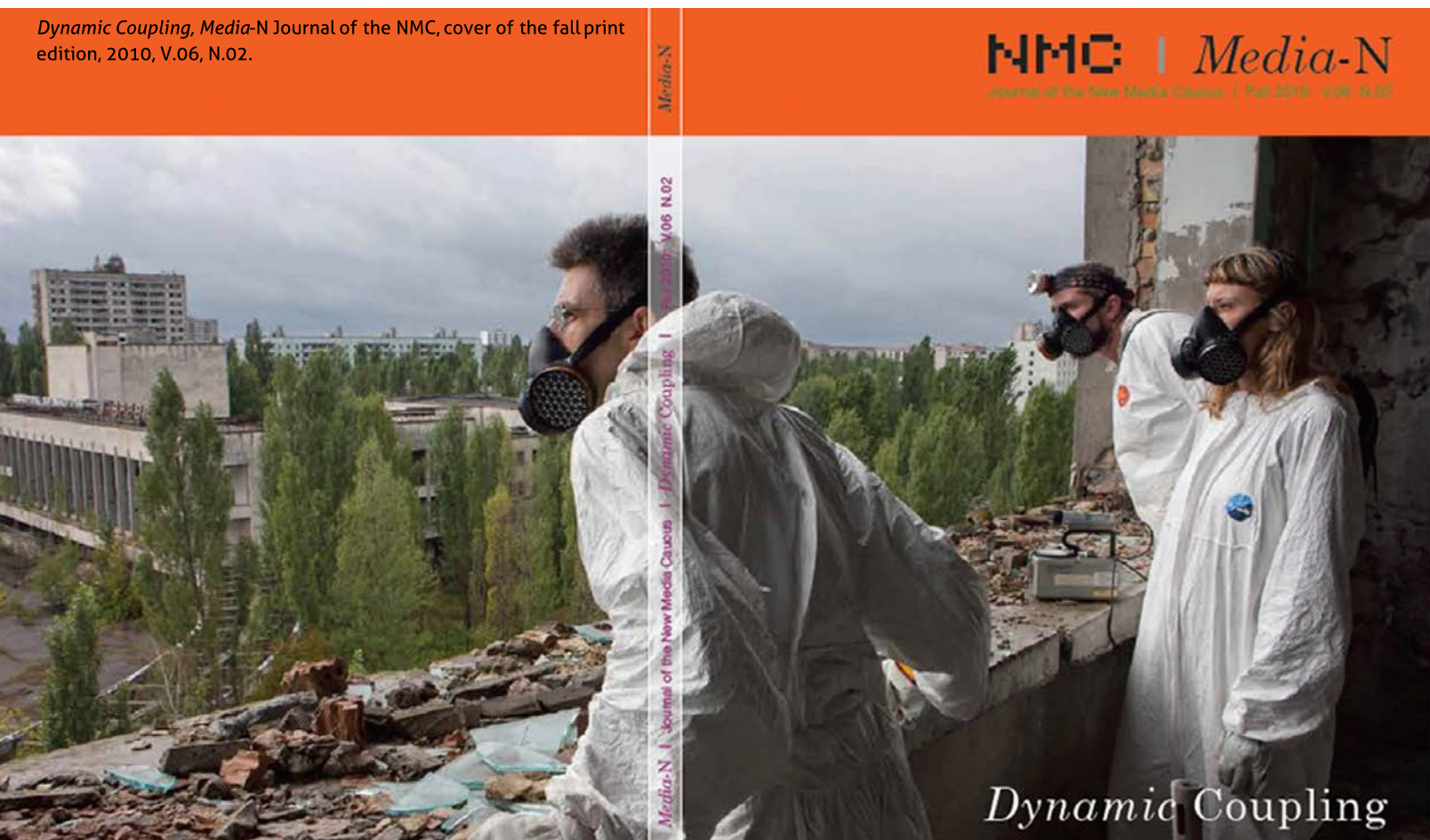
JS: Besides being Editor-in-Chief of *Media-N*, you are also a registered art critic. When and how did that happen?

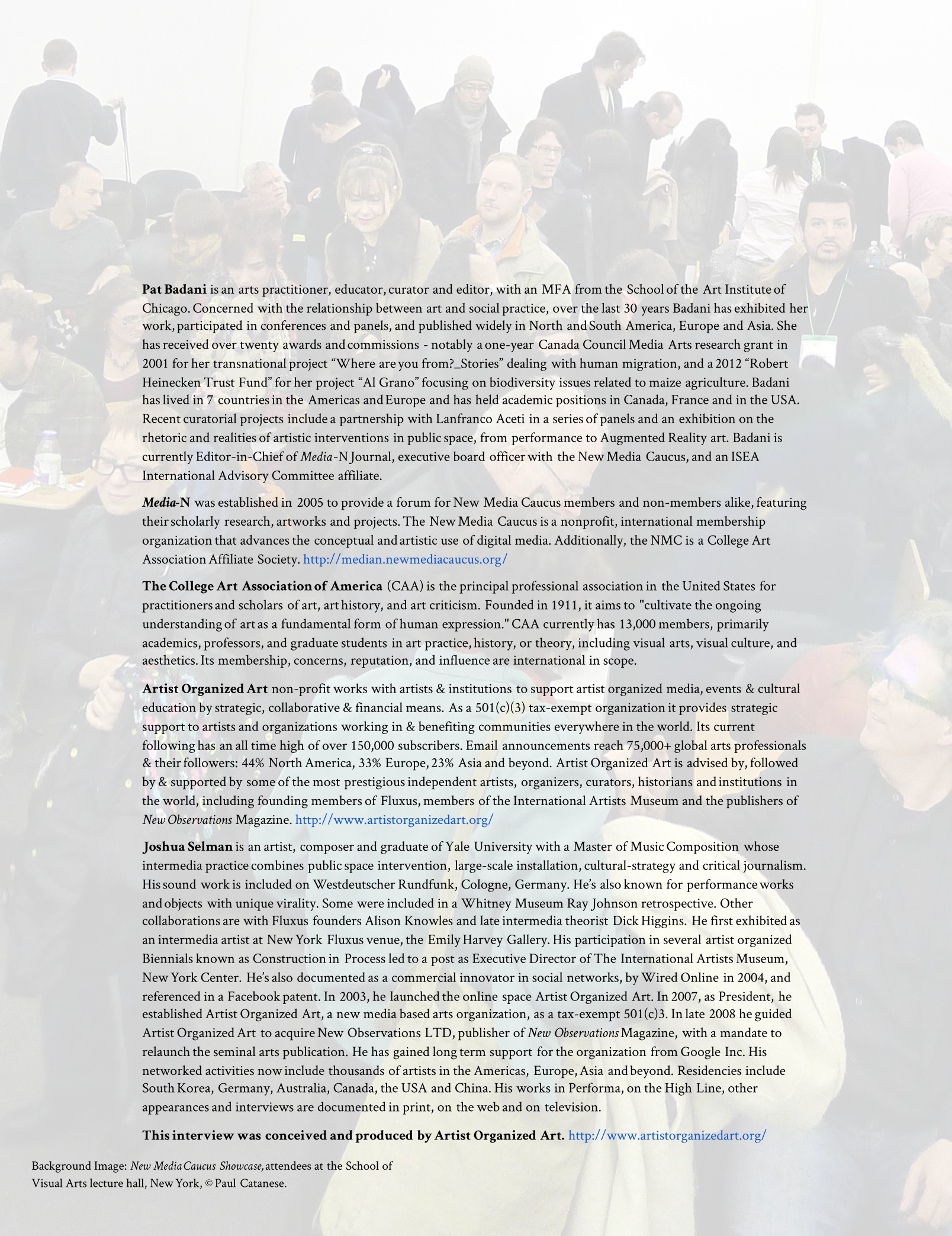
PB: I am a registered member of AICA, the International Association of Art Critics - an NGO official partner of the UNESCO, and founded in 1950. It's main objective is to support art criticism in all its forms, worldwide. The head office is located in Paris, France - where I lived and worked for a decade, and I've been member of the U.S. Chapter for years.

JS: So it's natural for you to wear a press pass and go in as a press person.

PB: It's one of the hats that I wear. I've done this many times, it's part of my practice as cultural producer, scholar, editor and curator.

Dynamic Coupling, *Media-N* Journal of the NMC, cover of the fall print edition, 2010, V.06, N.02.





Pat Badani is an arts practitioner, educator, curator and editor, with an MFA from the School of the Art Institute of Chicago. Concerned with the relationship between art and social practice, over the last 30 years Badani has exhibited her work, participated in conferences and panels, and published widely in North and South America, Europe and Asia. She has received over twenty awards and commissions - notably a one-year Canada Council Media Arts research grant in 2001 for her transnational project "Where are you from?_Stories" dealing with human migration, and a 2012 "Robert Heineken Trust Fund" for her project "Al Grano" focusing on biodiversity issues related to maize agriculture. Badani has lived in 7 countries in the Americas and Europe and has held academic positions in Canada, France and in the USA. Recent curatorial projects include a partnership with Lanfranco Aceti in a series of panels and an exhibition on the rhetoric and realities of artistic interventions in public space, from performance to Augmented Reality art. Badani is currently Editor-in-Chief of *Media-N* Journal, executive board officer with the New Media Caucus, and an ISEA International Advisory Committee affiliate.

Media-N was established in 2005 to provide a forum for New Media Caucus members and non-members alike, featuring their scholarly research, artworks and projects. The New Media Caucus is a nonprofit, international membership organization that advances the conceptual and artistic use of digital media. Additionally, the NMC is a College Art Association Affiliate Society. <http://median.newmediacaucus.org/>

The College Art Association of America (CAA) is the principal professional association in the United States for practitioners and scholars of art, art history, and art criticism. Founded in 1911, it aims to "cultivate the ongoing understanding of art as a fundamental form of human expression." CAA currently has 13,000 members, primarily academics, professors, and graduate students in art practice, history, or theory, including visual arts, visual culture, and aesthetics. Its membership, concerns, reputation, and influence are international in scope.

Artist Organized Art non-profit works with artists & institutions to support artist organized media, events & cultural education by strategic, collaborative & financial means. As a 501(c)(3) tax-exempt organization it provides strategic support to artists and organizations working in & benefiting communities everywhere in the world. Its current following has an all time high of over 150,000 subscribers. Email announcements reach 75,000+ global arts professionals & their followers: 44% North America, 33% Europe, 23% Asia and beyond. Artist Organized Art is advised by, followed by & supported by some of the most prestigious independent artists, organizers, curators, historians and institutions in the world, including founding members of Fluxus, members of the International Artists Museum and the publishers of *New Observations* Magazine. <http://www.artistorganizedart.org/>

Joshua Selman is an artist, composer and graduate of Yale University with a Master of Music Composition whose intermedia practice combines public space intervention, large-scale installation, cultural-strategy and critical journalism. His sound work is included on Westdeutscher Rundfunk, Cologne, Germany. He's also known for performance works and objects with unique virality. Some were included in a Whitney Museum Ray Johnson retrospective. Other collaborations are with Fluxus founders Alison Knowles and late intermedia theorist Dick Higgins. He first exhibited as an intermedia artist at New York Fluxus venue, the Emily Harvey Gallery. His participation in several artist organized Biennials known as Construction in Process led to a post as Executive Director of The International Artists Museum, New York Center. He's also documented as a commercial innovator in social networks, by Wired Online in 2004, and referenced in a Facebook patent. In 2003, he launched the online space Artist Organized Art. In 2007, as President, he established Artist Organized Art, a new media based arts organization, as a tax-exempt 501(c)3. In late 2008 he guided Artist Organized Art to acquire New Observations LTD, publisher of *New Observations* Magazine, with a mandate to relaunch the seminal arts publication. He has gained long term support for the organization from Google Inc. His networked activities now include thousands of artists in the Americas, Europe, Asia and beyond. Residencies include South Korea, Germany, Australia, Canada, the USA and China. His works in Performa, on the High Line, other appearances and interviews are documented in print, on the web and on television.

This interview was conceived and produced by Artist Organized Art. <http://www.artistorganizedart.org/>