



CASEY ALT

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Web: <http://caseyalt.com>

SUMMARY

Casey Alt is an artist whose work explores how interface mediates power and culture.

EDUCATION

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|-------------------|---|
| 2008 | MFA, Design I Media Arts, UCLA. Thesis committee: Rebeca Méndez (chair), Anne Balsamo, Barbara Kruger, and Christian Moeller. Degree conferred June 2009. |
| 03.2001 - 06.2004 | PhD, History & Philosophy of Science & Technology, Stanford University (withdrawn) |
| 2006 | MA, History & Philosophy of Science & Technology, Stanford University |
| 1999 | BA, Human Biology + Studio Art minor, Stanford University (with distinction) |
| 06.1994 - 01.1996 | United States Military Academy |
| 10.1991 - 03.1993 | Arabic linguist certification, Defense Language Institute Foreign Language Center, US Army |

PROFESSIONAL EXPERIENCE (selected)

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|-------------------|---|
| 01.2009 - | Visiting Assistant Professor of the Practice, Department of Art, Art History & Visual Studies and Program in the Arts of the Moving Image, Duke University. |
| S.2009 | Adjunct Assistant Professor of Architecture, Graduate School of Architecture, Planning & Preservation, Columbia University. |
| 06.2007-08.2008 | Graphics Editor Summer Intern & freelance graphics editor, Graphics Department, <i>The New York Times</i> . |
| F.2007-W.2008 | Teaching Assistant, DesignI Media Arts, UCLA. Courses and instructors: Interactivity: Chandler McWilliams; Interactivity: C.E.B. Rea;s; Communication Design I: Rebeca Méndez; Design & Society: Sande Cohen. |
| 08.2004 - 07.2006 | Program Director, Information Science + Information Studies, Duke University |
| 09.2003 - 06.2004 | Graduate Student Organizer, Stanford Humanities Center Mellon Foundation Workshop "Critical Studies in New Media." |
| 09.2000 - 06.2004 | Graduate Student Manager, "How They Got Game: The History of Videogames & Interactive Simulations" Humanities Lab Research Project, Stanford University. |
| F.1997-W.2003 | Teaching Assistant, Stanford University. Courses and instructors: Science, Technology & Contemporary Society: Robert McGinn; Human Biology Bioethics Series: William Hurlbut; The History of Computer Game Design: Henry Lowood; The Darwinian Revolution: Tim Lenoir; Science & High Technology in the Silicon Valley: Tim Lenoir. |
| 03.2000 - 03.2002 | Project Manager, History of Bioinformatics Research Initiative, History of Recent Science & Technology Project, MIT. |
| 09.1999 - 06.2000 | Graduate Student Organizer, Stanford Humanities Center Mellon Foundation Workshop "Critical Studies: Writing Science" |
| 03.1997 - 06.2000 | Team Manager & Research Assistant, Psychosocial Research Lab, Medical School, Stanford University. |
| 11.1991 - 06.1993 | Arabic language cryptolinguist (Specialist grade), US Army |



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EXHIBITIONS

- 2010 *Things Fall Apart*, generative software series installation, RENCI ITS-Manning Building exhibition, curated by Joyce Rudinsky, CHAT Festival, University of North Carolina, Chapel Hill. February 16-20, 2010.
- 2009 "VacilLogix™ : When Social Networks Go Sociopathic" multimedia performance, "Decoding Social Networks" panel at the 2009 SLSA Conference on November 6, 2009, in Atlanta, Georgia.
- 2008 Next Nature Biggest Visual Power Show, curated by Koert van Mensvoort & Mieke Gerritzen. Million Dollar Theater, Los Angeles. 17 May 2008. Work exhibited: Live Performance of *VacilLogix™ Brand Launch*.
Exit Strategies: DMA MFA Show 2008, curated by Jennifer Steinkamp. New Wight Gallery, UCLA, 15-29 May 2008. Work exhibited: *Slightly Sociopathic Software: VacilLogix™ Brand Launch*.
- 2007 *First-Year MFA Show*, curated by Rebeca Méndez. UCLA Experimental Digital Arts gallery, 14 – 22 June 2007. Works exhibited: *Slightly Sociopathic Software* installation + *In the Future [100x100]* data sculpture.
- 2006 *PALM*, curated by Christian Moeller. UCLA New Wight Gallery, 07 – 12 December 2006. Work exhibited: *Capture* software installation.
- 2003 *Fictional Worlds, Virtual Experiences*, curated by Henry Lowood. Stanford University Arts Center, 12 November 2003 – 28 March 2004. Work exhibited: Interactive timeline of history of storytelling games.
- 2002 *Transgenic Light*, curated by Nancy Anderson & Patience Young. Stanford University Arts Center, 13 June – 25 August. Work exhibited: *GFP Landscapes* video installation.

FELLOWSHIPS + AWARDS

- 2010 Deans' recognition for top 5% all undergraduate teaching evaluations for fall semester 2009, Duke University
- 2008 School of the Arts & Architecture Graduate Recognition Award, UCLA
- 2003 Centennial Award for Excellence in Undergraduate Teaching, Stanford University
- 2001 - 2004 History department graduate fellowship, Stanford University
- 1999 Distinguished graduate, Stanford University
Phi Beta Kappa, Stanford University
Arthur Giese Memorial Award for Painting, Stanford University
- 1995 Rowe Memorial History Award, United States Military Academy
- 1994 - 1995 Top-ranked cadet in class recognition (all 3 semesters), United States Military Academy
Distinguished cadet (first academic year), United States Military Academy
Dean's list (all 3 semesters), United States Military Academy
- 1993 Arabic Faculty Award, Defense Language Institute Foreign Language Center

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- forthcoming in 2010 "Objects of Our Affection: How Object-Orientation Made Computation a Medium" in Erkki Huhtamo & Jussi Parikka (eds.), *Media Archaeologies* (Berkeley: University of California Press, forthcoming 2010).
- 2009 "VacillLogix™: Slightly Sociopathic Software™" in Koert van Mensvoort & Mieke Gerritzen (eds.), *Real Nature is Not Green: The Best of the Visual Power Shows* (DVD) (All Media Production, 2009).
- 2006 "Social Networks Generate Interest in Computer Science" with Owen Astrachan, Jeffrey Forbes, Richard Lucic, and Susan Rodger, *SIGCSE Proceedings*, March 1-5 2006.
- 2005 "Viral Load: The Fantastic Rhetorical Power of the Computer Virus in the Contemporary U.S. Technoscape" (2005) in Philipp Sarasin (ed.), *Fremdkörper*, Special Issue of *Österreichische Zeitschrift für Geschichtswissenschaft* (16/2005/3), 133-149.
- 2003 "Flow, Process, Fold: Intersections in Bioinformatics and Contemporary Architecture" (2003) with Tim Lenoir in Antoine Picon and Alessandra Ponte (eds.), *Architecture and the Sciences: Exchanging Metaphors* (Princeton: Princeton Architectural Press, 2003), 314-353. Republished in German in Henning Schmidgen, Peter Geimer und Sven Dierig (Hrsg.), *Kultur im Experiment*, Berlin: Kadmos, 2004, S. 37-81. Reprinted in David Bell & Barbara M. Kennedy (eds.), *The Cybercultures Reader, 2nd edition* (London: Routledge, 2007).
- 2002 "The Materialities of Maya: Making Sense of Object-Orientation" (2002) in Tim Lenoir (ed.), *Makeover: Writing the Body into the Posthuman Technoscape, Two-Part Special Issue of Configurations*, Baltimore: Johns Hopkins University Press, 2003-2004, Part I, *Configurations*, Vol 10, Number 2, Spring 2002, pp. 203-220.

CONFERENCE PAPERS

- 2009 "Response without Responsibility : Twittered Subjects" (2009) is a short position paper delivered as a response to the "Twittered Subjects" panel at the 2009 SLSA Conference on November 7, 2009, in Atlanta, Georgia. The panel featured papers by Bill Seaman, Tim Lenoir, and Mark B.N. Hansen.
- 2006 "The Duke Map Class: A Collaboration between Administration & Students" presented with Jessica Mitchell at EDUCAUSE Western Regional Conference, San Francisco, CA, 25 April.
- "Social Networks Generate Interest in Computer Science" with Owen Astrachan, Jeffrey Forbes, Richard Lucic, and Susan Rodger, *SIGCSE*, March 1-5 2006.
- 2005 "GridCultures: Advanced Computing in the Arts, Humanities & Social Sciences" presented at the GRIDtoday VIP Summit Latin America, San Jose, Costa Rica, 21 February.
- 2004 "There & Back Again: Situating the Digital Narrative" presented at "Story Engines: A Public Program on Storytelling & Computer Games," Stanford University, Palo Alto, California, 06 February.
- 2003 "The Digital Historian v2.0" presented at the Charles Babbage Foundation (now called "IT History Society") Meeting, Palo Alto, California, 16-17 May.
- 2002 "Collaboratories: Interactive Tools for Enabling Web-Based Community Histories" presented with Tim Lenoir at "Media X Conference," Stanford University, 16 November.
- "Flow, Process, Fold" presented at "Transforming Spaces: The Topological Turn in Science Studies," Technische Universität, Darmstadt Germany, 22-24 March.

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- S.2010 Intro to Visual Practice, Department of Art, Art History & Visual Studies, Duke University.
Interactive Graphics: Critical Code, Department of Art, Art History & Visual Studies, Duke University.
- F.2009 Gaming the System: Pervasive Gaming as Art, Department of Art, Art History & Visual Studies, Duke University.
Virtual Form & Space: Bodies of Evidence, Department of Art, Art History & Visual Studies, Duke University.
- S.2009 Interactive Graphics: Critical Code, Department of Art, Art History & Visual Studies, Duke University.
- S.2009 Objects of Our Affection, Graduate School of Architecture, Planning & Preservation, Columbia University.
- W.2006 Research Capstone, Program in Information Science + Information Studies, Duke University.
- W.2005 Research Capstone, Program in Information Science + Information Studies, Duke University.

GUEST LECTURES

- S.2010 "Alternate Reality Gaming as Situationist Practice" for Shambhavi Kaul's course "Intro to the Arts of the Moving Image," Duke University, 18 March.
- S.2008 "MythMaking: From Semiotics to Branding" for Willem Henri Lucas' Design|MediaArts course "Communication Design II," UCLA, 07 April.
- F.2007 "Semiotics & Design" for Rebeca Méndez's Design|Media Arts course "Communication Design I," UCLA, 10 October.
- W.2006 "Designing with Macromedia Flash" (4-class series) for Richard Lucic's Information Science + Information Studies course "Fundamentals of Web-Based Multimedia Communication," Duke University, 22-31 March.
"Storytelling & Videogames :: Ultima IV: Quest of the Avatar" for Tim Lenoir's Information Science + Information Studies course "How They Got Game: The History & Culture of Interactive Simulations & Videogames," Duke University, 02 Feb.
- W.2005 "Designing with Macromedia Flash" (5-class series) for Richard Lucic's Information Science + Information Studies course "Fundamentals of Web-Based Multimedia Communication," Duke University, 21 March – 01 April.
- F.2004 "The Evolution of Collaborative Multimedia Applications" for Richard Lucic's Information Science + Information Studies course "Perspectives on Information Science and Information Studies," Duke University, 04 October.
- S.2004 "Michel Foucault's Genealogy of Modern Medicine" for Tim Lenoir's History & Philosophy of Science course "The Rise of Scientific Medicine," Stanford University, 08 April.
- F.2003 "The Miracles in the Machine: Natural Selection as Difference Engine," for Tim Lenoir's History & Philosophy of Science course "The Darwinian Revolution," 07 November.
- W.2003 "Macromedia Flash Tutorial" (6-class series) for Benjamin Dean's Studio Art course "Digital Media Primer," Stanford University, 10-21 February.
- W.2002 "Virtual Worlds I :: Narrative Structures: RPGs & MUDs" for Henry Lowood's Science, Technology & Society course "The History of Computer Game Design: Technology, Culture, Business," Stanford University, 12 March.
- S.2001 "Michel Foucault's Genealogy of Modern Medicine" for Tim Lenoir's History & Philosophy of Science course "The Rise of Scientific Medicine," Stanford University, 08 April.

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- W.2001 "Virtual Worlds" for Henry Lowood's Science, Technology & Society course "The History of Computer Game Design: Technology, Culture, Business," Stanford University, 12 March.
- S.2000 "Chronophotography: Photography As Scientific Evidence" for Leah Dickerman's Art History course "The History of Photography," Stanford University, 27 April.
- "Michel Foucault's Genealogy of Modern Medicine" for Tim Lenoir's History & Philosophy of Science course "The Rise of Scientific Medicine," Stanford University, 6 April.

PRESENTATIONS / ARTIST TALKS (selected)

- 2010 "Good Fences: Scientific Visualization, Data Visualization, Information Design, and Data-based Art" presented at the Friday Visualization Forum, Duke University, on February 26, 2010.
- "Massively Multiplayer Online Transmedia Games" presented as part of the "Game as Medium" panel, chaired by Joyce Rudinsky, CHAT Festival, UNC Chapel Hill, February 19, 2010.
- 2008 "Interface/Power/Culture & the Coming Revolution" presented at Duke University, 21 October.
- 2007 "Above the Fold: Graphics at *The New York Times*" presented at Design I Media Arts department, UCLA, 31 October.
- 2006 "Dynamic Data Interfaces with Macromedia Flash + XML" presented at the Visualization Friday Forum, Duke University, 17 February.
- 2005 "SOMA: A Semantic Web Concept Mapping Application" presented at TechTuesdays, Duke University, 22 March.
- "Interfacing Duke: The ISIS 200 Online Campus Map Project" presented at the Visualization Friday Forum, Duke University, 11 February.
- 2004 "Re-Envisioning the Humanities: Information Visualization & Collaborative Academic Research" presented at the Visualization Friday Forum, Duke University, 10 September.
- 2003 "Collaborative Timeline & Genealogy Applications" presented at closed meeting on computational methods for history organized by Jim Spohrer, Director, IBM Services Research, IBM Almaden Research Center, San Jose, California, 08 September.

CONFERENCES ORGANIZED

- 2006 Thinking Through New Media graduate student conference, 07-08 June, Duke University. Speakers: 54.
- 2005 Duke University Podcasting Symposium, 27-28 September. Speakers: 40.
- 2004 Story Engines: A Public Program on Storytelling & Computer Games (organized with Henry Lowood), 06 February, Stanford University. Speakers: 10.

CURRICULUM PROPOSALS

- 2006 Game2Know 7-course 1st-Year Student Integrated Focus Program curriculum, Duke University. Status: Approved.
- Information Science + Information Studies Graduate Certificate Program, Duke University. Status: Approved.

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- 2009 PI, Pinar Yoldas Visiting Artist grant proposal, Duke University Council for the Arts Visiting Arts Grant competition. Co-PIs: Pinar Yoldas and Kevin LaBar. Amount awarded: \$27,000.
- PI, Space Invaders: Embodying Computational Gaming Beyond the Screen, Duke University Council for the Arts Collaborative Arts Grant proposal. Co-PIs: Mark B.N. Hansen and Mark J. Olson. Amount awarded: \$3,000.
- PI, The Narratives and Networks Project, NIH grant proposal, May 2009. Co-PIs: James W. Moody, Lisa A. Keister. Budget: \$951,239. Status: declined.
- 2006 PI, Duke University Interdisciplinary Infrastructure Grant. Awarded: 27 June 2006. Amount awarded: \$180,353.
- Co-PI, National Science Foundation proposal "Changing Computer Science: Social Networks as a Lever to Broaden Participation" with Owen Astrachan (PI), Richard Lucic, Jeffrey Forbes & Susan Rodger (all Duke University). Submitted: 14 June 2005. Amount requested: \$715,651. Status: declined.
- 2005 Co-PI, Duke University Provost Common Fund proposal "Mapping the Development & Diffusion of Innovations" with Kathi Beratan, Robert M. Cook-Deegan, Gerardine DeSanctis, Tim Lenoir, Arti Rai & Anthony D. So. Submitted: 18 February 2005. Amount requested: \$41,404. Status: declined.
- Co-PI, Duke University Provost Common Fund proposal "Collaborative Knowledge Production in Rich-Media Learning Environments" with Gerardine DeSanctis, Linda K. Goodwin, Tim Lenoir, Richard A. Lucic & Melanie C. Wright. Submitted: 18 February 2005. Amount requested: \$44,507. Status: declined.
- Co-PI, Duke University Provost Common Fund proposal "From Concept to Experience: Designing Virtual Worlds" with Richard Lucic, J. Clare Woods, Rachel Brady, Anya Belkina, Josh Gibson & David Rubin. Submitted: 18 February 2005. Amount requested: \$42,541. Status: declined.
- 2004 Co-PI, National Science Foundation proposal, "Analysis of Collaborative Knowledge Production in Rich-Media Learning Environments" with Gerardine DeSanctis (PI), Richard Lucic & Tim Lenoir (all Duke University). Submitted: 06 December 2004. Amount requested: \$179,423. Status: withdrawn.
- 2003 PI, Stanford University Office of Technology Licensing grant "Collaborative On-Line Timeline Application." Awarded: 28 August 2003. Amount awarded: \$15,000.

ACADEMIC SERVICE

- 2009 - Art, Art History & Visual Studies, Web & Communications Committee, Duke University.
- 2007 - 2008 Graduate Student Representative, School of the Arts & Architecture Faculty Executive Committee, UCLA.
- Graduate Student Representative, Design I Media Arts faculty meetings, UCLA.
- 5.2006 Member, Central Campus Digital Media Lab Planning Committee, Duke University.
- 09.2005 - 01.2006 Co-Chair, Provost's Strategic Planning Working Group: The Role of Technology in the Arts & Humanities, Duke University.
- Member, Provost's Strategic Planning Working Group: Instructional Technology, Duke University.
- 2004 - 2006 Member, ArtsVentures Grants Committee, Duke University.
- 2003 Graduate Student Representative, PhD Application Committee, History & Philosophy of Science & Technology, Stanford University.
- 2002 Graduate Student Representative, PhD Application Committee, History & Philosophy of Science & Technology, Stanford University.

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- 2005 - 2006 **Semantic Object Mapping Application**
SOMA expands upon earlier genealogy and timeline data-mapping interfaces by merging a Flash frontend to a semantic web-based data structure that allows for the adaptive mapping of a large range of heterogeneous data objects, as well as built-in data-mining and inference tools for automatically adding new data to the network.
- 2004 **soundSense project**
A collaborative multimedia installation at Duke University on 18-19 November 2004. The event was located in the CIEMAS Photonics Studio, a reconfigurable space wired with over 160 infrared motion sensors, 26 computers, 9 speakers, and 50 19" LCD screens, as part of an ongoing study of the sonification of human crowd movement data. In addition to contributing to the general concept, I also created an informational Flash/Maya animation for the work.
- 2002 - 2003 **Collaborative Genealogy**
A web-based, data-driven graphical interface that allows research communities to collaboratively map genealogical relationships. Users can enter event profiles with multiple data fields and can upload any kind of documents as documentation. The Genealogy consists of a Flash frontend that passes XML requests to a MySQL database via Java servlets. I created the genealogy application with the assistance of Vince Dorie, who developed the Java servlets and the database backend.
- 2002 **Data-driven multimedia course platform**
A flexible course platform designed to augment the Stanford University History 262S research seminar which was co-taught via videoconference with Georgia Tech. The easily configurable Flash-based site integrates a vast array of disparate online course materials into one location and employs early releases of the Flash Communication Server to provide cross-platform, multi-session live video and text capabilities as a means for extending student collaboration beyond the classrooms.
- Maya Volume Assembly Interface**
An interface designed in the Maya Embedded Language, which allows for the automatic reassembly of 2D image cross-sections into a continuous 3D particle cloud shape within Maya. The interface also allows for real-time alteration of 3D object properties, such as lighting, transparency, materials, textures, and particle behaviors.
- 2000 - 2001 **Collaborative Timeline**
An innovative web-based, data-driven graphical interface that allows communities of researchers to collaboratively map historical events across multiple categories. The application architecture consists of a Flash frontend that passes XML requests to Java servlets that query and edit data in a MySQL database. I created the timeline with the assistance of Vince and Tony Dorie, who developed the Java servlets and the database backend.

CURRICULA

- S.2010, S.2009 **Interactive Graphics: Critical Code** is an introduction to interactive graphics programming for artists. Students gain understanding of object-oriented programming via the Processing programming environment as well as historical and theoretical appreciation of interactivity and computer graphics as artistic mediums.
- F.2009 **Virtual Form & Space: Bodies of Evidence** uses the Maya 3D modeling and animation application and the Python programming language to create innovative data representations. Students explore the principles of information design with an emphasis on creating novel artworks that are not limited to conventional information design formats. Course projects emphasize critical and technical fluency and productive critique of work.



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- F.2009 **Gaming the System: Pervasive Gaming as Art** explores the genre of alternate reality or pervasive gaming, in which the computer gameplay extends beyond typical screen spaces to any area of players' lives. In designing and staging their own alternate reality games as a transformative social actions, the course fosters an understanding of how blurring common distinctions between gameplay and life opens new critical possibilities for artistic interventions.
- S.2008 **Objects of Our Affection** is a half-semester visual studies course which explores the tacit materiality of object-orientation and its implications for architectural theory and practice as fertile territories for both architectural critique and inspiration. Through historical and theoretical readings, in-class discussions and visual experiments using the Processing programming environment, students gain critical, practical and visual fluency in the aesthetics of object-orientation
- S.2005, S.2006 **Information Science + Information Studies Research Capstone course (ISIS 200)** is an experiment in student-inspired pedagogy. I designed the course to simulate a small technology startup company in which the students were responsible for the entire design and development of a new information technology that could actually be implemented at the university.

STUDENT ADVISING

- 1999-2000 Freshman Advisor, Undergraduate Advising Center, Stanford University.
- 1998-1999 Resident Assistant, Faison House (65 1st-year students), Residential Education, Stanford University.
- 1997-1998 Transfer Student Mentor, Undergraduate Advising Center, Stanford University.

TECHNICAL SKILLS

- High proficiency
- Java / Processing programming
 - Flash ActionScript programming
 - Python programming (text mining, server programming, bioinformatics, graphics, Maya scripting, Django)
 - Maya (including MEL and Python scripting)
 - CSS / HTML
 - JavaScript / ECMA
 - Adobe CS4 software (AfterEffects, Dreamweaver, Flash, Illustrator, InDesign, Photoshop)
 - Apple creative software (Final Cut Pro Studio applications)
- Moderate proficiency
- C programming
 - Objective-C / Cocoa (for Mac and iPhone applications)
 - Physical computing / Arduino
 - SQL (MySQL, SQL Lite)