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## Employment

January 2021–2019–January 2021  
Independent self-employed artist, tranxxeno lab (KVK: 81623542, VAT: NL003584873B65)  
Assistant Professor, Art + Design, College of Arts, Media, and Design, Northeastern University, Boston, MA, USA  
2013–2019 Assistant Professor, Cinema and Media Studies, Wellesley College, Wellesley, MA, USA

## Education

2007–2013 PhD, Information Science, Cornell University, Ithaca, NY, USA  
2005–2007 SM, Media Arts and Sciences, Massachusetts Institute of Technology, Cambridge, MA, USA  
1998–2002 BS, Engineering and Applied Science, California Institute of Technology, Pasadena, CA, USA

## Awards (selected)

2021 [Award of Distinction](#), Artificial Intelligence & Life Art, Prix Ars Electronica, for *TX-I*  
2021 [Honorary Mention](#), Science Fiction Research Association (SFRA) Innovative Research Award for my text “Xenological Temporalities in the Search for Extraterrestrial Intelligence, Lovecraft, and Transgender Experiences”  
2020 Prize Winner, The Lake Radio’s Works for Radio #4, for “A Trans Woman Reads the Harvard Sentences”  
2011 Award of Distinction, *memefest* (<http://memefest.org>) in the Beyond category, for *Journal of Journal Performance Studies*  
2008 Award of Distinction, *memefest* (<http://memefest.org>) in the Beyond category, for *Fluid Nexus*  
2005 Honorable Mention, Prix Ars Electronica [the next idea] competition for *etherspace*

## Fellowships, Honors, and Residencies (selected)

2021 Art4Med residence at Waag, Amsterdam, the Netherlands  
2020–2021 3Package Deal artist, Amsterdam Fonds voor de Kunst  
2020 Biofriction residency at Kapelica Gallery and Kersnikova Institute, Ljubljana, Slovenia

2020	Space Art Summer School, Memorial Museum of Cosmonautics, Moscow, Russia (online)
2019	Field_Notes - The Heavens Residency, Kilpisjärvi Biological Station, Lapland/Finland
2018	Wave Farm Transmission Arts Residency, Acra, NY
2014	Leonardo Abstracts Service (LABS) top-rated abstract for dissertation “Noisy Fields: Interference and Equivocality in the Sonic Legacies of Information Theory”
2012–2013	Mellon/ACLS Dissertation Completion Fellowship
2012–2013	Intel Science and Technology Center for Social Computing Graduate Researcher
2011–2012	Andrew W. Mellon Foundation Graduate Fellowship at the Cornell Society for the Humanities
2010	Turbulence.org Commission for <i>Journal of Journal Performance Studies</i>
2009	Full Tuition Fellowship for School for Criticism and Theory seminar on “Voice, Representation, Ideology”
2008–2011	HASTAC (Humanities, Arts, Sciences, and Technology Advanced Collaboratory Initiative) Scholar
2008	Selected for <i>Values in Design</i> NSF graduate student workshop
2008	Leonardo Abstracts Service (LABS) top-rated abstract for master’s thesis “Encouraging the Expression of the Unspeakable: Influence and Agency in a Robotic Creature”
2008	Selected for 2° Inclusiva-net Meeting: Redes digitales y espacio físico (Digital Networks and Physical Space), Medialab-Prado, Madrid, Spain
2007–2008	Full Tuition Fellowship, Cornell University Program in Information Science
2005	MIT Council of the Arts Grant for <i>seamless</i> , version 1.0
2004	MIT Council of the Arts Director’s Grant for <i>44#444</i>
1998–2002	California Institute of Technology President’s Scholarship

## Book

1. N. Adriana Knouf, *How Noise Matters to Finance*, Forerunners: Ideas First (Minneapolis: University of Minnesota Press, 2016).

## Peer-Reviewed Journal Publications

1. Adriana Knouf, “Xenological Temporalities in the Search for Extraterrestrial Intelligence, Lovecraft, and Transgender Experiences,” *Studies in the Fantastic*, no. 9 (2020): 23–43.
2. N. Adriana Knouf, “The Sounds of Information Theory,” accepted pending minor revisions, *Configurations*, n.d.
3. N. A. Knouf, “Radio Feeds, Satellite Feeds, Network Feeds: Subjectivity Across the Straits of Gibraltar,” *fibreculture*, no. 20 (2012), <http://twenty.fibreculturejournal.org/2012/06/19/fcj-140-radio-feeds-satellite-feeds-network-feeds-subjectivity-across-the-straits-of-gibraltar/>.
4. N. A. Knouf, “Whither the Libidinal University?,” *Canadian Journal of Media Studies* 7 (2010): n.p., <http://cjms.fims.uwo.ca/issues/07-01/WhitherTheLibidinalUniversityRevised20100524.pdf>.
5. Chris I. Baker, Eli Peli, N. Knouf, and Nancy G. Kanwisher, “Reorganization of Visual Processing in Macular Degeneration,” *Journal of Neuroscience* 25, no. 3 (2005): 614–618, <http://www.jneurosci.org/cgi/content/abstract/25/3/614>.
6. Kalanit Grill-Spector, N. Knouf, and Nancy Kanwisher, “The fusiform face area subserves face perception, not generic within-category identification,” *Nature Neuroscience* 7, no. 5 (2004): 555–562, <http://dx.doi.org/10.1038/nn1224>.

## Refereed Book Chapters

1. N. Adriana Knouf, “Electronic inclusions in handmade paper, or how to finesse material incongruities in the spirit of the Bauhaus,” in *Bauhaus Futures*, ed. Mike Ananny, Laura Forlano, and Molly Wright Steenson (Cambridge: MIT Press, 2019), 235–246.
2. N. A. Knouf, “Transnetworks and the Fluid Nexus Project,” in *Dis Connecting Media*, ed. Ulla Autenrieth, Andreas Blättler, Regine Buschauer, and Doris Gassert (Christoph Merian Verlag, 2011), 199–206, <https://fluidnexus.net/static/pdfs/DCM2009Submitted.pdf>.

## Book Chapters

1. Adriana Knouf, “Xenological Life Potentials,” in *Art as We Don’t Know It*, ed. Erich Berger, Kasper Mäki-Reinikka, Kira O’Reilly, and Helena Sederholm (Espoo: Aalto ARTS Books, 2020), 42–49.
2. N. A. Knouf, “The Patterning Table,” in *The Inner History of Devices*, ed. Sherry Turkle (Cambridge, MA: MIT Press, 2008), 49–54.

## Refereed Conference Papers

1. Adriana Knouf, “Constructing Xenological Encounters,” in *Proceedings of ISEA 2020* (2020).
2. N. A. Knouf, “Felted Paper Circuits Using Joomchi,” in *Proceedings of the Eleventh International Conference on Tangible, Embedded, and Embodied Interaction*, TEI ’17 (Yokohama, Japan: ACM, 2017), 443–450, <http://doi.acm.org/10.1145/3024969.3025071>.
3. Orit Shaer, Lauren Westendorf, N. A. Knouf, and Claudia Pederson, “Understanding Gaming Perceptions and Experiences in a Women’s College Community,” in *Proceedings of the 2017 CHI Conference on Human Factors in Computing Systems*, CHI ’17 (Denver, Colorado, USA: ACM, 2017), 1544–1557, <http://doi.acm.org/10.1145/3025453.3025623>.
4. N. A. Knouf, “HCI for the Real World,” in *Proceedings of the 27th International Conference on Human Factors in Computing Systems*, CHI EA ’09 (2009), 2555–2564, <http://zeitkunst.org/media/pdf/HCIForTheRealWorld.pdf>.
5. Carl DiSalvo, Kirsten Boehner, N. A. Knouf, and Phoebe Sengers, “Nourishing the ground for sustainable HCI: considerations from ecologically engaged art,” in *Proceedings of the 27th International Conference on Human Factors in Computing Systems*, CHI ’09 (2009), 385–394. **Nominated for Best Paper award.**
6. N. A. Knouf, “Reinterpreting networks of people as fluid for political purposes,” in *Proceedings of ISEA2008: The 14th International Symposium on Electronic Art* (Singapore, Singapore, 2008), 273–274, [http://zeitkunst.org/media/pdf/FluidNexus\\_ISEA2008.pdf](http://zeitkunst.org/media/pdf/FluidNexus_ISEA2008.pdf).
7. N. A. Knouf, “syngva: an object that raises questions of agency, relationship, and control,” in *C&C ’07: Proceedings of the 6th ACM SIGCHI Conference on Creativity & Cognition* (Washington, DC, USA: ACM Press, 2007), 288–288.
8. N. Knouf, “Variations 10b: a Digital Realization of Cage’s Variations II,” in *MULTIMEDIA ’06: Proceedings of the 14th Annual ACM International Conference on Multimedia* (Santa Barbara, CA, USA: ACM Press, 2006), 736–739, <http://zeitkunst.org/media/pdf/p736-knouf.pdf>.

## Non-Refereed Publications

1. N. Knouf and Claudia Pederson, “Art for Spooks,” *Media-N: Journal of the New Media Caucus* 12, no. 2 (2016), <http://median.newmediacaucus.org/caa-conference-edition-2016-washington->

[dc/art-for-spooks/](http://dc/art-for-spooks/).

2. N. A. Knouf, "Communication in the Wake of Snowden," *Media-N: Journal of the New Media Caucus* 10, no. 1 (2014), <http://median.newmediacaucus.org/art-infrastructures-information/communication-in-the-wake-of-snowden/>.
3. Claudia Costa Pederson and N. A. Knouf, "Civil Society and Novel Assemblages: On Persistent Iteration and My Piece of Chennai," 2010, accessed May 18, 2012, <http://c-m-l.org/?q=node/528>.
4. N. Knouf, "Review of Lisa Nakamura, 'Digitizing Race: Visual Cultures of the Internet,'" 2009, <http://rccs.usfca.edu/bookinfo.asp?BookID=421&ReviewID=594>.
5. N. A. Knouf, "Archiving the Present," *Ithaca Times* XXX, no. 31 (April 2, 2008): 17, 23.
6. Claudia Costa Pederson and N. A. Knouf, "Seized and displayed," Review of *Seized* by Critical Art Ensemble and Institute of Applied Autonomy, presented at Hallwalls Contemporary Art Center (Buffalo, New York, June 7 – July 19), *Afterimage* 36, no. 2 (2008): 31–32.

## Keynotes

- 2020 "Xenological Life Potentials", keynote at the book launch for *Art as We Don't Know It*, Bioart Society, SOLU Space, Helsinki, Finland, 5 March

## Invited Presentations and Workshops

- 2021 "Speculative writing workshop: how to field note?", Science Park, Waag, 10 July
- 2021 "TX-1", Ūmėdė, Vilnius, Lithuania, 18 June
- 2021 "Hope Chest for the Transitioning Times", Open Source Body, Paris, France, 20 May
- 2021 "Facilitating New Relations for the Tranxxeno", Material Trajectories: Designing with Care, DGTF Annual Conference, 7 May
- 2021 Workshop on Measurement with Špela Petrič, AKI BIO MATTERS, 1 April
- 2021 "Fragments of Xenology", Bauhaus-Universität Weimar, 23 March
- 2021 "Mutable Toolkit for Tranxxeno Becomings in Quantum Spacetimes", University of Washington, 29 January
- 2020 "Mutable Toolkit for Tranxxeno Becomings", Nepantlas, Akademie Schloss Solitude, 10 December
- 2020 "Intoxicated by Estrogen", Freaktion Bar #14, Kersnikova Institute/Kapelica Gallery, Ljubljana, Slovenia, 3 December
- 2020 Invited artist talk, AKI BIO MATTERS, 26 November
- 2020 "Fragments of Xenological Entanglements", ArtSat Workshop, INPE, Brazil, 24 November
- 2020 "On the Audacity of Imagining Transgender/Non-Binary People in Space", NASA Jet Propulsion Laboratory, La Cañada Flintridge, California (online), 30 June
- 2020 "On the Audacity of Imagining Transgender/Non-Binary People in Space", "Fragile Life" session on space art, Bioart Society, SOLU Space, Helsinki, Finland (online), 26 May
- 2018 Herman Lecture respondent, Music Department, Wellesley College, 29 October
- 2018 "The Xenology Notebooks", Digital and Interdisciplinary Art Practice, The City College of New York, 25 October
- 2018 "The Xenology Notebooks", TZE, Wellesley College, 16 October
- 2018 "The Xenology Notebooks", Presentation in Studio Art Senior Seminar, Wellesley College, 4 October
- 2018 "Letters to Extraterrestrials: Satellite Ground Station", DePaul University, 1 February

- 2018 Artist Talk, “Of those moments in-between, everything”, Wichita State University, 25 January
- 2015 Presentations on *Art for Spooks* (with Claudia Pederson), Finger Lakes Environmental Film Festival (FLEFF), 9-10 April
- 2015 Workshop on Augmented Reality at the Tinker Factory, Cornell University, 9 April
- 2014 Artist talk in conjunction with “New View: 2014 Faculty Show” at the Davis Museum, Wellesley College
- 2014 Artist presentation in “Theories of Art: History and Culture”, course taught by Claudia Pederson, Wichita State University
- 2014 Guest Lecture for “The History of New Media”, course taught by Mike Maizels, Wellesley College
- 2014 Guest Lecture for “Multimedia Design and Programming”, course taught by Takis Metaxas, Wellesley College
- 2012 “Incubator Project: Robotics Interaction Theory” workshop at the Cornell Society for the Humanities, 12 October
- 2012 “Noisy Fields”. Berkeley Center for New Media, University of California, Berkeley, 14 February
- 2012 “Fluid Nexus”, invited workshop on network topology presented at *transmediale* 2012, Berlin, Germany, February 3
- 2011 “Network Topology as a Site of Resistance”. Píksel 2011, Bergen, Norway, November
- 2008–2011 Artist presentation in “Blasting the Machine”, course taught by Claudia Pederson, Art History and Visual Studies department, Cornell University, Fall
- 2009 Upgrade! Boston, Boston, MA, 13 October
- 2009 Artist presentation in “Cybernetics, Systems, Software”, course taught by Jo-Anne Green, Emerson College, 13 October
- 2009 Bovay Seminar in the History and Ethics of Engineering, Cornell University, 7 October
- 2009 “Transnetworks”, *dis/connecting/media*, Bern, Switzerland, 3 October
- 2009 “Syncopation”, workshop on sound and games with co-leaders Arzu Ozkal-Telhan and Claudia Pederson, presented in conjunction with the Finger Lakes Environmental Film Festival (FLEFF), March 21 + April 3
- 2008 ESC, Oberlin College Department of Art, Oberlin, OH, USA, 13 October
- 2008 “Fluid Locality”, Finger Lakes Environmental Film Festival (FLEFF), Ithaca, NY, April
- 2006 “A Seamless Relationship: Technology and Materials”, AATCC New England Regional Conference, Mystic, CT, April

## Conference and Research Presentations (selected)

- 2020 “On the Audacity of Imagining Transgender/Non-Binary People in Space, and/or, how to a residency during a pandemic”, Taboo-Transgression-Transcendence, 26 November
- 2020 “Constructing Xenological Encounters”, ISEA, 13 October
- 2019 “in-cantare: xenology and incantation”, Presented at Tuning Speculation VII, Toronto, Canada, 15 November
- 2019 “Computing with Xenobits, or, Entanglements with Quantum Decoherence”, Presented at the Society for Literature, Science, and Art, Irvine, California, 9 November
- 2019 “How to Finesse Material Incongruities in the Spirit of the Bauhaus”, Presented at the Society for Literature, Science, and Art, Irvine, California, 7 November
- 2018 “On care for extraterrestrial entities”, Presented at the Society for Literature, Science, and Art, Toronto, Canada, 16 November

- 2018 “Notes on Xenomogrification”, Presented at Tuning Speculation VI, Bloomington, IN, 2 November
- 2017 “Intimely vibrations, or how to be in time with radio”, Presented at Tuning Speculation V, Toronto, Canada, 19 November
- 2017 “The temporal complexities of SETI, or how to think about an archaeology of a future moment of rupture”, Presented at the Society for Literature, Science, and the Arts (SLSA) Annual Meeting, Tempe, AZ, 9 November
- 2017 “Considering Material Incongruities: On Integrating Handmade Paper and Electronics”, Presented at the Friends of Dard Hunter Annual Conference, Atlanta, Georgia, 13 October
- 2017 “On Your Wrist is the Universe’: Chrono- and Cosmo-poetics”, presentation at the Electronic Literature Organization annual conference, Porto, Portugal, 22 July
- 2017 “Felted Paper Circuits Using Joomchi”, Works in Progress demonstration at TEI 2017, Yokohama, Japan, 21 March
- 2016 “Augmented Reality – Invention/Reinvention” panel at the College Art Association Annual Meeting (with Claudia Pederson), Washington DC, 5 February
- 2015 “Poetic Disruption in a Time of Surveillance” Panel presentation with Claudia Pederson, Jennifer Gradecki, Derek Curry, ISEA 2015, August 17
- 2015 “Paranoia and Contemporary Surveillance” (with Claudia Pederson), Theorizing the Web 2015, 17 April
- 2015 “How the Mediation of Robotic Creatures Enables Parrhesia”. Presented at the Society for Cinema and Media Studies Annual Meeting, Montreal, QC, 28 March
- 2014 “Accelerationism and the Fluidity of Finance”. Presented at the Society for Literature, Science, and the Arts (SLSA) Annual Meeting, Dallas, Texas, 12 October
- 2014 “Noise, Parrhesia, and the Enunciative Potentials of Performing Objects”. Presented at the Objects, Environments, and Actants conference, University of Connecticut, Storrs, Connecticut, 29 March
- 2013 “Some Micropolitical Potentials in Vocal ‘Noise’ Music”. Presented at the Society for Literature, Science, and the Arts (SLSA) Annual Meeting, Notre Dame, Indiana, 3 October
- 2012 “The Sound of Information Theory”. Presented at the Society for Social Studies of Science (4S) Annual Meeting, Copenhagen, Denmark, 20 October
- 2012 “The Noises of Finance”. Presented at the Society for Literature, Science, and the Arts (SLSA) Annual Meeting, Milwaukee, Wisconsin, 28 September
- 2012 “Noisy Informatics from Milton Babbitt to Maja Ratkje”. Cornell Society for the Humanities Fellows Workshop on “Sound: Culture, Theory, Practice, Politics”, 20 April
- 2010 “Radio Feeds, Satellite Feeds, Network Feeds: Subjectivity Across the Straits of Gibraltar”. DIY Citizenship Conference, University of Toronto, Toronto, CA, November
- 2010 “Transnetworks”. Presented at the RPI STS Graduate Student Conference, Troy, NY, USA, 20 February
- 2009 “Questioning ‘Openness’ through a Study of Discussions Surrounding the OLPC XO Laptop”. Presented at the Society for Social Studies of Science (4S) Annual Meeting, Washington, DC, USA, 29 October
- 2008 “Crossing Boundaries in Differing Contexts: Interdisciplinary Work Within Oneself.” Presented at the Cornell Information Science Breakfast series, 18 April
- 2008 “Crossing Boundaries in Differing Contexts: Interdisciplinary Work Within Oneself.” Presented at Cornell Science and Technology Studies (S & TS) Social Science Reading Group (SSRG), 31 March

- 2007 “The vocal that is non-speech: externalizing the unspeakable through interactions with a robotic creature”. Presented at the Society for Literature, Science, and the Arts (SLSA) Annual Meeting, Portland, ME, 2 November
- 2007 “Designing and Observing the Use of an Object with (Presumed) Agency”. Presented at the Society for Social Studies of Science (4S) Annual Meeting, Montreal, QC, Canada, 13 October
- 2007 “Creativity and the Not-Alive: Influences on our Behavior by Robotic Creatures”. Presented at *Media in Transition 5*, MIT (Cambridge, MA, USA), 28 April

## Teaching Experience

### Northeastern University, Boston, MA

ARTF2223: 5D Fundamentals: Experience and Drawing

### Wellesley College, Wellesley, MA

CAMS 101, Introduction to Cinema and Media Studies  
 CAMS 106Y, Ghostly Mediums: Specters and Hauntings in Media History and Technology  
 CAMS/MAS 216, Creative Media Manipulation  
 CAMS 218, Theories of Media from Photography to the Internet  
 CAMS 270, The Light and the Dark of the Net: Histories and Theories of the Internet  
 CAMS 272, The Ludic Imagination: Histories and Theories of Games and Play  
 CAMS 276, Media Publics: Introduction to Civic Media  
 CAMS 320, Seminar: Sonic Modulations: Investigating Sound as a Medium  
 CAMS/MUSIC 378, Deconstructive Audio: Early Electronic Music and the Aesthetics of Outmoded Technology (co-taught with Jennifer Olivia Johnson, Music)

### Ithaca College, Ithaca, NY

Lecturer, FLEFF Lab: The Microtopias Project (GCOM 12000-01), Roy H. Park School of Communications  
 Lecturer, FLEFF Lab: Checkpoints Project (DIIS 12000-01), Department of Interdisciplinary and International Studies

Lecturer, Open Space: FLEFF Lab (DIIS 12000-01 + DIIS 12000-02), Department of Interdisciplinary and International Studies

### Cornell University, Ithaca, NY

TA, Introduction to Web Design and Programming (INFO/CS 1300)  
 TA, Intermediate Design and Programming for the Web (INFO/CS 2300)  
 TA, New Media and Society (INFO/COMM 3200)  
 TA, Web Information Systems (INFO/CS 4302)

## New Media Projects and Compositions

- 2020 *Xenological Entanglements. 001b: Saccular Fount*, photoperformance and speculative externalized hormonal production



- 2020 *Exomio Fragmissions*, modulation of radiophonic spaces with encoded genetic data
- 2020 *Xenological Entanglements. 001a: Trying Plastic Variations*, lecture-performance on the complexities of molecular jouissance
- 2019–2020 *TX-1*, sculpture of transgender hormone replacement medications, launched to the International Space Station
- 2019 *A Trans Woman Reads the Harvard Sentences, with Necessary Modifications, or, Finding Occult Queer Futurities*, a radio art piece exploring transgender vocal training and the histories of telecommunications
- 2019 *Enredos Sónicos/Sonic Plots*, a transnational sound project between the US and Cuba exploring new feminist and queer ways of being together in light of the “sonic attacks”. In collaboration with Claudia Pederson (US), Nestor Siré (Cuba), and Fruta Bomba (Cuba)
- 2018 *Lines sometimes meld when necessary*, for FPV drone pilot, one to four musicians/vocalists, and augmented paper, exploring the relationships between volumes, lines, and humans and non-humans
- 2018 *Where were they when the noise started*, for voice, flute, piano, radios, and microcassette tape, considering possible futures through a discovery of the occult potentials hidden in the Harvard Sentences
- 2018 *nudge gently, but wake her now*, for composer’s voice, vocalist, flute, piano, and electronics, using the Harvard Sentences to listen to the simultaneous modulations of time and the trans-voice
- 2018–present *they transmitted continuously / but our times rarely aligned / and their signals dissipated in the ether*, 20 channel sound art installation with speakers made from handmade abaca paper and piezo electric elements, with sounds collected from satellite transmissions
- 2017–present *PIECES FOR PERFORMER(S) AND EXTRATERRESTRIAL ENTITIES*, event scores laser etched into handmade translucent abaca paper
- 2017–present *On your wrist is the universe*, generative poetry about satellites and the cosmos for your smartwatch
- 2014–2015 *Art for Spooks*, an augmented book that takes a poetic angle to electronic surveillance (with Claudia Pederson)
- 2014–2015 *sylloge of codes*, a self-contained wireless network for the exploration of new communication codes in the wake of Snowden
- 2008–2011 *Fluid Nexus*, an application for computers and Android phones that enables activists and relief workers to communicate independent of centralized mobile networks
- 2011 *afflator*, a project of the College of Ontopoetic Machines that explores questions of robot morphology and non-vocal interaction
- 2010 *Journal of Journal Performance Studies (JJPS)*, an set of three interrelated works (including a Firefox extension, internet radio station, and journal) that engage with issues of control and distribution in academic publishing
- 2009 *MAICgregator*, a Firefox extension that overlays information about the military-academic-industrial complex on college and university websites
- 2007 *syngva*: A creature that responds through motion to vocalizations; designed to not only encourage non-speech vocalizations, but also to study relationship formation and understandings of agency in computational objects
- 2006 *creatures to help prevent the end of the United States of America: facing the political other*: Two non-anthropomorphic creature sculptures that speak incendiary commentary from political blogs, designed to create an uncanny situation that provokes strangers into talking about politics
- 2006 *Variations 10b*: A digital realization of John Cage’s piece *Variations II*, enabling the listener-performer to explore the physical space of the dots and lines of the composition



- 2006 *Mutable Recordings*: A tool to enable the listener to choose multiple interpretations of a single piece, seamlessly splicing phrases together
- 2005–2006 *seamless 1.0 and 2.0*: Computational fashion shows presented at the MIT Media Lab and the Boston Museum of Science
- 2005–2006 *Dissimilarity Measures and Emotional Responses to Music*: A machine learning-based analysis of dissimilarity between people via adjectival descriptions of emotional experiences to music
- 2005 *atherspace*: a computational garment that uses transducers of electro-magnetic waves to turn “Hertzian space” into sonic waves, giving the wearer a better understanding of the electronically-embodied world

## Solo Exhibitions

- 2018 *Of those moments in-between, everything*, Clayton Staples Gallery, Wichita State University
- 2011 *afflator*, Olive Tjaden Hall Experimental Gallery, Cornell University

## Group Exhibitions and Performances

- 2021-06 Biofriction exhibition, with *Xenological Entanglements. 001b: Saccular Fount*, Lisbon, Portugal
- 2020-12 LAB KILL LAB, with *Exomio Fragmissions*, C-LAB, Tapei, Taiwan
- 2021-03 FLEFF 2021, Entangled Infiltrations exhibition, for *Traveling Time: Aerosol Wormholes*
- 2020-10-07 *Xenological Entanglements. 001a: Trying Plastic Variations*, Mesto Žensk/City of Women Festival, Kapelica Gallery, Ljubljana, Slovenia
- 2020-04-24 “A Trans Woman Reads the Harvard Sentences, with Necessary Modifications, or, Finding Occult Queer Futurities”, The Lake Works for Radio #4 Prize Presentation, Copenhagen, Denmark (online)
- 2020-03,04 “A Trans Woman Reads the Harvard Sentences, with Necessary Modifications, or, Finding Occult Queer Futurities”, Borealis, Radio Space (online)
- 2019-05-17 “A Trans Woman Reads the Harvard Sentences, with Necessary Modifications, or, Finding Occult Queer Futurities”, Radiophrenia, Glasgow, Scotland
- 2019 *Enredos Sónicos/Sonic Plots*, Havana, Cuba, April 17 - May 8
- 2019-03-08 “A Trans Woman Reads the Harvard Sentences, with Necessary Modifications, or, Finding Occult Queer Futurities”, Mixtape #IWD, Dundalk Institute of Technology, Dundalk, Ireland
- 2018-11-10 *THE ALIEN (Dear Interlocutor)*, mixed-media performance of three new compositions, along with Jenny Johnson and Diana Dabby, Houghton Chapel, Wellesley College, Wellesley, MA
- 2018 *Context: Language, Media, and Meaning from the Surface Design Association*, Fuller Craft Museum, Brockton, MA
- 2018-07-28 “Drone Etude No. 1”, part of *The Aerial Actor* curated by eteam at Art Omi, Ghent, NY
- 2018 *Paper Trails*, Morgan Conservatory, Cleveland, OH
- 2018 “Let’s absorb the waves as we hold on for dear life”, part of Chigiana Radioarte
- 2018 “Let’s absorb the waves as we hold on for dear life”, part of the podcast series produced by Radio-Web MACBA (Museu d’Art Contemporani de Barcelona)
- 2017-03-11 “Let’s absorb the waves as we hold on for dear life”, part of WGXC 90.7FM Hands-on Radio

- 2017-03-04 “Let’s absorb the waves as we hold on for dear life”, part of the “Short Waves / Long Distance” program in conjunction with the Shortwave Shindig, broadcast on 6855khz from WRMI, Miami
- 2015 *Faculty exhibition* (with Claudia Pederson), Ulrich Museum, Wichita State University, Wichita, KS
- 2014 *New View: 2014 Faculty Exhibition*, Davis Museum, Wellesley, College, Wellesley, MA
- 2014 *In-Transit / En tránsito*, Galería Macchina, Escuela de Arte de la Universidad Católica, Santiago, Chile
- 2012 *FILE RIO - Electronic Language International Festival*, Rio de Janeiro, Brazil
- 2011 *Station 923*, Ithaca, NY
- 2011 *FILE - Electronic Language International Festival*, São Paulo, Brazil
- 2010 *FILE - Electronic Language International Festival*, São Paulo, Brazil
- 2010 *Esse, nosse, posse: Common Wealth for Common People* (online), National Museum for Contemporary Art in Athens, Greece
- 2010 *Hyperrhiz 07: New Media Subversions* (online)
- 2009 *Requiem for Analog TV Noise*, Cornell Cinema, Ithaca, NY
- 2009 *electro\_online*, Newcastle, Australia
- 2009 *Video/Art/Ithaca*, Sfumato, Ithaca, NY
- 2008 *Video/Art/Ithaca*, Sfumato, Ithaca, NY
- 2008 *Inclusiva-net: Redes digitales y espacio físico (Digital Networks and Physical Space)*, Medialab-Prado, Madrid, Spain
- 2007 *Library Music*, MIT Music Library, Cambridge, MA
- 2006 *sound around*, MIT Media Lab, Cambridge, MA
- 2006 *COLLISIONnine*, Art Interactive, Cambridge, MA
- 2005 *unsilently*, The Contemporary Artists Center, North Adams, MA
- 2004 *COLLISIONsix*, Art Interactive, Cambridge, MA

## Bibliography (selected)

### TX-1

- Ewen Chardronnet, “Adriana Knouf: ‘I launched fragments of my hormone replacement medications to the ISS,’” April 8, 2020, accessed April 24, 2020, <https://www.makery.info/en/2020/04/08/english-adriana-knouf-i-launched-fragments-of-my-hormone-replacement-medications-to-the-iss-in-space/>.
- Kelli Busey, “Woman becomes First to launch Transgender Art Into Orbit,” March 13, 2020, accessed April 24, 2020, <https://planettransgender.com/woman-becomes-first-to-launch-transgender-art-into-orbit/>.
- Hans Madsen, “Art in space,” April 5, 2020, accessed April 24, 2020, <https://www.messengernews.net/news/local-news/2020/04/art-in-space/>.

### On xenology

- Regine Debatty, “Art as We Don’t Know It,” March 9, 2020, accessed April 24, 2020, <https://we-make-money-not-art.com/art-as-we-dont-know-it/>.

## **they transmitted continuously / but our times rarely aligned / and their signals dissipated in the æther**

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