

Ricardo Dominguez
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Education

B.A. Theater, Southern Utah State College, Cedar City, Utah (1981).
M.F.A. Theater, Asolo Conservatory, Sarasota, FL (1983).
M.A. Dramaturgy and Performance, Florida State University, Tallahassee, FL (1985).

Awards and Fellowships

Luskin Institute on Inequality and Democracy Fellowship, UCLA (2021-22)
Rockefeller Arts and Literary Arts Residency, Bellagio Center, Italy (2018)
Jumex Foundation Selected Artist Fellow, Mexico (2018)
Society for the Humanities Fellow, Cornell University (2017-18).
Harvard Management and Administration Award (2016).
Society for the Humanities Fellow, Cornell University (2013-14) Declined.
American Studies Association Artist in Residence (2013).
Hellman Fellow, UCSD (2009).
Transborder Award, Humanities Center, UCSD (2007)
Transnational Communities Award, Mexico-US (2007).
Nathan Cummings Award, New York (2002)
Creative Capital Grant, New York, (1999).

Nominations

Keith Haring Fellow in Art and Activism (2018)
The Herb Alpert Award (2015)

Performance and New Media Art Work - 1983 to 1990

Off-Street Theater. Artistic Director. Tallahassee, FL.

1984 to 1994

Critical Art Ensemble. Tallahassee, FL.

1991 to 2004

thing.net, an Internet Service Provider project in collaboration with Wolfgang Stahlae, NYC.

1993

Faust/gastronome. Actor, multiple roles. East Cost Artists. Director: Richard Schechner, NYC and U.K.

1994

“Digital Zapatismo.” A network project, NYC.

1995 to 2000

starmedia.com, CEO, a broadband company, NYC.

1996

“Thing Project: Vanessa Beecroft.” With Vanessa Beecroft.

“VR Timeline: HTMLconceptualism.” Curated by Mark Amerika and Alex Galloway. “Dollspace:

A Haunting” with Francesca da Rimini and Michael Grimm.

“ZapatistaPortAction at M.I.T.” A 12 week RealAudio/RealVideo performance in collaboration with Ron Rocco, ArtNetWeb, Psuedo.com and MIT.

“Future's Memory: A 13 Episode Cuseeme TV Project.” A collaboration with Diane Ludin and Floating Point Unit. Manhattan Cable TV.

“Blast 5: Drama” A collaborative hypertext and digital performance with Jordan Crandall. Sandra Gering Gallery, NYC.

“Burnings.” An interactive performance in collaboration with the X-Art foundation, Diane Ludin, and Jordan Crandall. In the Flow: Alternative Authoring Strategies. Franklin Furnace, NYC.

“Electronic Disturbance Theater: An Electronic Civil Disobedience.” A year-long electronic action project with Brett Stalbaum, Carmin Karasic, and Stefan Wray.

1997

“SWARM: An Electronic Disturbance Theater an Information War Project” for ARS Electronica Festival. Linz, Austria

“Multiple Dwellings.” A Fakeshop project: A digital and physical performance. Brooklyn, NY.

“Vanities”: Hypertext fiction and image collage created in collaboration with Diane Ludin for TRACE Online journal.

1998

“Electronic Civil Disobedience.” A year-long collaboration with the Electronic Disturbance Theater, E-hippies and Federation of Random Action.

“Virtual Y2K: A Performative intervention with The Electronic Disturbance Theater.”
Watson Institute of International Studies. Brown University, Providence, RI.

Genetic Response System: A Performance." With Fakeshop.com and Diane Ludin. Madrid, Spain

1999

“eto.com vs. eToys.com: 12 days of X-mas action”: Collaborative performance with rtmark.com, bbs.thing.net, fakeshop.com, hell.com, and rhizome.org.

“NSA Show: A performance by The Electronic Disturbance Theater.” National Security Agency, Maryland.

“Artificial Geographic.” CUSeeMe performance with Fakeshop.com and Los Fantomas on TV, radio, and Internet. "The Next Five Minutes" in Amsterdam.

“Just Take IT: A Communist Performance.” Curated by Cristine Wang. Tribes Gallery, NYC.

2000

“Street Action on the Superhighway” for LA Freewaves Festival. Los Angeles, CA.

“Mayan Technology Stories: Street Performance” The Eighth International ROOT Festival. Hull Time Based Arts, UK.

"Sorry, Wrong Number: A Telephone Performance." In collaboration Diane Ludin. The Kitchen, NYC.

“Post-Media Impossibilities.” Swiss Institute, Shedhalle Zurich. “Fake_Cookie”

with fakeshop.com. A net.performance for Whitney Biennial.

“Border Hack: The Zapatista Port Scan.” An Electronic Disturbance Theater project in collaboration with Fran Illich. Tijuana, Mexico.

2001

“Waste not, want not.” Performance. Tilt, ANAT symposium. Sydney and Adelaide, Australia.

“Mayan Tales.” Performance for Kunstbunker, Nuremberg, Germany. International Human Rights Festival.

“Antagonismes.” A performance for Museum of Contemporary Art of Barcelona. July, 2001.

“The Performative Matrix.” A performance lecture and panel at ArtSpace Sydney, Australia. “Digital

Zapatismo.” A performance lecture, Atrocity and Memory Conference. The Hemispheric Institute of Performance and Politics. Monterey, Mexico.

“<n-topia>: A Drive-by Theory Performance.” Stony Brook, Humanities Institute, State University of New York.

“Warhol Highjack: 72 Small Gestures in 72 Hours.” A performance under constant surveillance and streamed live on-line in collaboration with members of the Verbal group. New York City

“Dolores from 10 to 22hrs.” A 12 - hour streaming network performance with Coco Fusco.

2002

“When Gravity Falls Up: A Performance from the Book of Mirrors.” 7th International Theater Festival Lublin, Poland.

“Rich=Air.” A Wireless Network on the Street Performance. A Project in collaboration with Shu Lea Cheng. New York City.

“Recline of the West: A Monologue.” Doing Time: A New Media Performance Festival, Scotland, U.K. “Lost

Robots for The People.” A performance with forgotten machines. Valencia, Spain.

“The Nanotastic Voyage, or Tales of Atom and Eve.” A performance with mop. ESC, a contemporary art and media center, in Graz, Austria

2003

“Incredible Disappearing Woman.” A play by Coco Fusco. International Tour. Actor (multiple characters). In-Transit Performance Festival (Berlin), ICA (London, U.K.), PICA Festival (Portland, Oregon) and Theater Now, (Belgrade, Serbia).

“Lobal Now! A Post-Media Performance” A performance lecture for “Live Culture: Performance and the Contemporary.” Tate Modern, London. (U.K.).

“Smart Swarms.” An SMS agit-prop performance. Welt in Basel, 7th Edition. An International Theater Festival.

2004

“i-BPE: A Patent the Patent Engine. (U.S. Database Project.” Collaboration with Diane Ludin, ISEA.

“A/K/A Mrs. George Gilbert.” Video art project by Coco Fusco. Actor, (FBI Agent). New York

“The Fourth World War.” A performance. 29th International Krakow Theater Festival. Poland.

“Hackers: The Art of Abstraction.” A performance and residency. National Museum (Reina Sofia). Madrid, Spain.

“Watch What We Say: Hactivist Gestures.” Group Show, Schroder Romero Gallery. Brooklyn, New York.

2005

“i-BPE: A Patent the Patent Engine (Database Project)”. New Biology: A New Media Festival. Con Duque, MediaLab, Madrid.

“turistafronterizo.net.” A net art collaboration with Coco Fusco. Commissioned by inSite_05 Art Interventions Festival. Tijuana/San Diego.

“Swarm the Minutemen: A Virtual Action.” A b.a.n.g. lab project in collaboration with Micha Cardenas.

“The nano-Janitor.” A streaming media performance in collaboration with Specflic.net, a speculative distributed cinema project with Adriene Jenik, CALIT2, UCSD.

“Virtual Sit-In in Solidarity with the Striking Students of France!” An Electronic Disturbance Theater and b.a.n.g. lab project

“New Faculty Show.” 3 new projects commissioned by UCSD Art Gallery.

2006

“Particles of Interest: Tales of the Matter Market.” An off-line/on-line Installation. Collaboration with Diane Ludin. ISEA San Jose, California.

“Particles of Interest: Tales of the Matter Market.” A performance and interactive installation in collaboration with Particle Group: Diane Ludin, Amy Sara Carroll and Nina Wasiman at Nomadic Culture, House of World Culture, Berlin.

“turistafronterizo.” A net.art collaboration with Coco Fusco, Arte Nuevo Interactiva'07, Bienal de las Nuevas Artes, Merida, Mexico

"dot creative," An Exhibition of Creative Capital Artists, Nathan Cummings Foundation Gallery, NYC.

"Electronic Vigil in Solidarity with Iranian Women's Rights Activists: International Women's Day." In collaboration with the Sirens of Solidarity, Electronic Disturbance Theater and bang.lab at CALIT2.

2007

"No Border Camp: On-line and without Fences." An on-line project by bang.lab at CALIT2. "Particle Swarm Party: A PSP Message." A streaming media performance in collaboration with Adriene Jenik.

"Particles of Interest: Tales of the Matter Market." A performance and installation. In collaboration with the particle group: Amy Sara Carroll, Nina Waisman and Diane Ludin. *Inside the Wave: Six San Diego/Tijuana Artists*. San Diego Museum of Art.

2008

"Virtual Sit-In Against UC Nano/Bio War Profiteers!" An E-Action by b.a.n.g. lab at CALIT2 in collaboration with the Electronic Disturbance Theater, March against University of California of the President.

"Specflic 2.6 & Particles of Interest: Tales of the Matter Market" an off-line/on-line Installation in collaboration with Particle Group, Gallery@CALIT2, UCSD.

"César Chávez: A Re-enactment of a Protest Speech, May 2 – 1971, L.A. Exposition Park." Performance. Port Huron Project in collaboration with artist Mark Tribe. L.A. CA.

"Illuminated nanoScripts." Video Poetry for Four iPod nanos, in collaboration with particle group. FILE, Brazil.

2009

"Nanosferica." An on-line project in collaboration with particle group. E-misferica, an e-journal by the Hemispheric Institute of Performance and Politics, NYU. 2009

"nano_Garage(s): Speculations About (Open Fabing)." A streaming media performance Medialab-Prado, Madrid, Spain.

"Nano-communism: A Creative Fix." A You Tube project in collaboration with *I Wish To Say*.

2010

"Another University is Possible: A Virtual Action Performance Against UCOP." A performative matrix in collaboration with Electronic Disturbance Theater and b.a.n.g. lab/CALIT2. (March 4th, 2010).

"City Decentered: Transborder Immigrant Tool." Performance, lecture and panel. City Centered a Locative Media Festival. San Francisco, CA. Collaboration with Electronic Disturbance Theater 2.0 (Brett Stalbaum, Micha Cardenas, Amy Sara Carroll and Elle Merhmand) and b.a.n.g lab.

"Sustenance: A Play for All Trans [] Borders." A performance. La Galeria de la Raz, San Francisco, CA. Collaboration with Electronic Disturbance Theater 2.0 and b.a.n.g lab.

2011

"Sustenance: A Play for All Trans [] Borders." Performance by Electronic Disturbance Theater 2.0 and b.a.n.g .lab. & Now Festival of New Writing 2011: Tomorrowland Forever! UCSD, CA.

"Transborder Immigrant Tool Poetry in L.A." Performance by Electronic Disturbance Theater 2.0 and b.a.n.g .lab. The Anarchy Show. L.A. CA.

“Reclaim the University.” A virtual-sit in performance by Electronic Disturbance Theater, b.a.n.g .lab and ECD: Theory and Practice project.

2012

“The Tunnel: Transborder Immigrant Tool Walks into Tijuana, Mexico” Performance by Electronic = Disturbance 2.0 Theater and b.a.n.g .lab. *Political Equator 3* curated by Teddy Cruz. U.S/Mexico border (San Diego/Tijuana).

“Zombie Drones, or Twice-Told Tele-Tales.” Reading performance. *Drones at Home*. Gallery@CALIT2 UCSD/CALIT2

2013

“Palindrome: Singing Border Drone.” A performance and installation. *Drones at Home*. Gallery@CALIT2 UCSD/CALIT2

“Infinite Debt: A Durational Media Improvisation.” Artist-in-Residence. A performance and workshop. American Studies Association, Washington D.C.

“E-Graffiti Action in Solidarity with the Zapatistas: An E-action Against the Mexican Government.” Performance by EDT 2.0 and Ian Allan Paul.

2014

“Free the 11 / We Are the 11! ¡Todos Somos Ayotzinapa!” An E-action Against the Mexican Government for Killing 43 Students and Arresting 11 Student Artist in Mexico City. Performance by EDT 2.0 and artist Ian Alan Paul. (May 5th, 2014).

“An Exercise in Dronology.” A performance and lecture in collaboration with Ian Alan Paul and Alex Rivera. *Biocode [Performing Transgression after New Media]*. University of Pennsylvania

2015

“Extro-Void [] Entities.” A performance and video. *Are We Alone?* An evening of performances, readings and presentations at CALIT2/QI. Curated by Ash Smith. Sixth College and the Arthur C. Clark Center for Human Imagination, UCSD.

“The Line: A Performance for the University Art Gallery.” By Ricardo Dominguez and Jamilah Sabur. UAG, UCSD.

2021

CODESWITCH: The Transborder Immigrant Tool. A performance with Electronic Disturbance Theater. Part of the Sawyer Seminar Sanctuary Spaces: Reworlding Humanism
<https://challengeinequality.luskin.ucla.edu/codeswitch-the-transborder-immigrant-tool/>

“Acid Communism” on-line performance with Jon McKenzie (Cornell University).
<https://www.youtube.com/watch?v=Iqb5SwhvGQc>

Pink by Sylvie Baumgartel. Invited to read a set of poems for a video version of the book.
<https://www.sylviebaumgartel.com/>

“Three Echologies: Scene 2: Planetary Echologies.” Gestures at Gallery@QI. Part of the #Retrocolectiva retrospective of Ricardo Dominguez on May 19, 2022. Gestures created by micha cárdenas, Amy Sara Carroll, Elle Mehrmand, Doreen Rios, Ricardo Sierra, Brett Stalbaum, Gustavo Martinez, Omar Pimienta, Comité Magonista, Robyko Infinity, Césaire Carroll-Dominguez, Dona Senf-Carroll, Barkley Dubis, and Ricardo Dominguez.
<https://galleryqi.ucsd.edu/retrocolectiva/>

Interactive Installations

2010

- “Transborder Poems for the Dying.” An interactive installation for *Here Not There: San Diego Art Now*. Museum of Contemporary Art San Diego, La Jolla. Curator Lucía Sanromán. A collaboration with Electronic Disturbance Theater 2.0 and b.a.n.g lab.
- “Sustenance: A Geo-Poetic System.” An installation. California Biennial, Orange County Museum of Art, CA. Collaboration with Electronic Disturbance Theater and b.a.n.g lab. 2010. Senior curator Sarah C. Bancroft.
- “Border Disturbance and na(NO)s.” an installation by Electronic Disturbance Theater, *particle group* and b.a.n.g. lab. *CONTROverse: Contemporary Visions of the US-Mexico Border*, Southwestern College, CA.

2011

- “Transborder Immigrant Tool: Art Jesus Would Love” an installation by Electronic Disturbance Theater 2.0 and b.a.n.g lab. *Art and Social Justice* exhibition at Union Theological Seminary, NYC, curated by A.A. Bronson.
- “Transborder Immigrant Tool” an installation by Electronic Disturbance Theater 2.0 and b.a.n.g .lab. *Un marco modular*. Centro Cultural de España, El Salvador, curated by Eduardo Navas.
- “Trans_scales” an installation by Electronic Disturbance Theater 2.0, *particle group* and b.a.n.g. lab. *The Collective Show*. Los Angeles (Chinatown Gallery), CA.
- “Subversive Technologies,” an installation by Electronic Disturbance Theater 2.0 and b.a.n.g .lab. Toronto Free Gallery, Toronto, Canada.
- “Ecologias Correlativas,” an installation by Electronic Disturbance Theater and b.a.n.g .lab. 319 Scholes Gallery, Brooklyn, NY.

2012

- “na(NO): particle poetry.” Installation and lecture performance by particle group. SOMA. D.F. Mexico. “Drone Kill Sign.” Large posters posted on campus by b.a.n.g. lab, Ian Paul, and students from the ECD: Theory and Practice (VIS 149). *Drones at Home*. Gallery@CALIT2. UCSD/CALIT2.
- “Tranborder Immigrant Tool.” An installation by Electronic Disturbance Theater 2.0 and b.a.n.g .lab. Exhibition. *LA Re.Play: Mobile Art: The Aesthetics of Mobile Network Culture*. L.A. CA. 2012
- “Tranborder Immigrant Tool.” An installation by Electronic Disturbance Theater 2.0 and b.a.n.g .lab. *Immigrant/Emigrant* curated by Lara Bullock. Angels Gate Cultural Center, San Pedro, CA. 2012
- “na(NO): particle poetry.” Installation by particle group. *Nanotechnology and the Visual Arts*. SME Gallery/UCSD.

2013

- “Transborder Disturbance Technologies.” Installation by EDT 2.0/b.a.n.g. lab. *Arte Útil lab* exhibition. Curated: Tania Bruguera. Queens Museum of Art, New York.
- “Transborder Disturbance Art.” Installation by EDT 2.0/b.a.n.g. lab. *Over the Valley*. A group show. Steve Turner Contemporary, Los Angeles CA.

“Transborder Disturbance Tool.” Installation by EDT 2.0/b.a.n.g. lab. *Cultural Hijack*. A group show. AA Gallery, London, U.K.

“Transborder Disturbance Tool Poetry-Code/Floodnet Code-Poetry.” A Thumb Drive Installation by Temporary Services, Chicago.

Electronic Disturbance Theater 1.0 /b.a.n.g. lab. *Temporary Services: Socialized Media – Designated Drivers, Interactive Records and a Booklet Cloud* exhibition. Curated: Temporary Services. University Galleries at Texas State University, San Marcos, Texas.

“Transborder Disturbance Tool.” Installation by EDT 2.0/b.a.n.g. lab. *Anti-Atlas of Borders* exhibition. Curated: Isabelle Arvers. Centre Pompidou and Aix-En-Provence, France.

2014

“Border Art Research: Transborder Immigrant Tool.” Installation by EDT 2.0/b.a.n.g. lab. *global aCtIVISm* exhibition. Curated: Peter Weibel. Zentrum für Kunst und Medientechnologie (ZKM), Karlsruhe, Germany.

“Transborder Immigrant Tool.” Installation by EDT 2.0/b.a.n.g. lab. *The Wall in Our Heads: American Artists and the Berlin Wall* exhibition. Goethe-Institute Washington, DC.

“Installation by EDT 2.0/b.a.n.g. lab. *In Motion: Borders and Migrations* an exhibition. The Utah Museum of Contemporary Art, Salt Lake City, Utah. (2014).

“Hospitality and Sustenance: The Poetics of the Transborder Immigrant Tool.” Installation by EDT 2.0/b.a.n.g. lab. *By Invitation Only*” exhibition. Curated: Lucía Sanromán. InstantHerlev Institute, Herlev, Denmark.

“Water Witching: The Transborder Immigrant Tool.” Installation by EDT 2.0/b.a.n.g. lab. *Waterscapes: The Politics of Water* an exhibition. Kumho Museum of Art, Seoul, South Korea.

“5 Nano Scale Poems: The writing field 0.5 um (nanometers) to 5.0 um” by particle group. Bathhouse Poetry Anthology: <http://www.bhjournal.net/11-2/particle-group>

“Particles! Particles! Burning Bright in the Labs of the Night!” Installation and performance by particle group. *Intimate Cosmologies: The Aesthetics of Scale in an Age of Nanotechnology* an exhibition. Cornell Council for the Arts (CCA) Biennial, Cornell University, Ithaca, NY.

2015

“Transborder Immigrant Tool.” Installation by EDT 2.0/b.a.n.g. lab. *Covert Operations: Investigating the Known Unknowns* a group exhibition. Scottsdale Museum of Contemporary Art, Scottsdale, AZ. Second exhibition: San Jose Museum of Contemporary Art, San Jose, CA.

“Floodnet: 1998.” Installation by EDT 1.0. *Disobedient Objects* an exhibition. Victoria and Albert Museum, London, U.K.

“Transborder Immigrant Tool: Home Again.” *Body Practices* exhibition. Gallery@CALIT2. UCSD.

2016

Transborder Immigrant Tool: Desert Survival Series (A book of code and poetry). Book installation and reading by EDT 2.0/b.a.n.g. lab. *Artistic Research: Visual Arts Faculty Exhibition*. University Art Gallery, (UCSD).

“FloodNet 1.0: Electronic Civil Disobedience.” An installation by EDT 1.0. *Whistleblowers and Vigilantes. Figures of Digital Resistance*. A group exhibition. HMKV Space. Dortmund,

Germany.

“Transborder Immigrant Tool: Fox News Reports.” A video installation. By EDT 2.0. *Dispatches: Live News Through Art*. Southeastern Center for Contemporary Art. Winston-Salem, NC.

2017

“Transborder Immigrant Tool.” *Entre Irse y Quedarse* (curated by Atomic Culture), Galería Merida, Merida, MX, December 2017-January 2018.

“Transborder Immigrant Tool.” *Tunnel below / Skyjacking above: Deconstructing the border*, neue Gesellschaft für bildende Kuns(nGbk), Berlin, Germany, August-October 2017 (with Skype presentation, September 2017).

“FLOODNET” by Electronic Disturbance Theater 1.0. *Net Art Anthology* by Rhizome.net at the New Museum, NYC (curated by Michael Conner and Aria Dean) <https://anthology.rhizome.org/floodnet>

“Transborder Immigrant Tool” by Electronic Disturbance Theater 2.0. *Net Art Anthology* by Rhizome.net at the New Museum, NYC (curated by Michael Conner and Aria Dean) <https://anthology.rhizome.org/transborder-immigrant-tool>

“Hauntings” (1997) by Ricardo Dominguez, Francesca da Rimini and Michael Grimm. *Seduction of a Cyborg*, curated by David Evans Frantz, Hannah Grossman, and Simone Krug. Presented at *Human Resources* (USC Roski School of Art and Design).

2018

“31footladders.net” a performance in collaboration with Andrew Strum.

2019

“Drone Crash: A Provocation” by Ricardo Dominguez. True/False Festival 2019, Columbus, Missouri.

2021

Cuánto tiempo lleva todo esto derramándose sin desbordarse. Retro-collective exhibition curated by Doreen Rios. Centro de Cultura Digital, (CDMX), 2021/22. <https://hipermedial.centroculturaldigital.mx/exposiciones/cuanto-tiempo-lleva-todo-esto-derramandose-sin-desbordarse/previsualizacion>

2022

#*Retrocolectiva* exhibition at Gallery QI (UCSD) curated by Doreen Rios. #*Retrocolectiva* draws on co-creations, art collectives, initiatives and artworks that exist at the intersection of technology, political activism and critical theory to explore notions of the body and collectivity, poetry and code, protest and performance, and more in the art practices of Ricardo Dominguez. <https://galleryqi.ucsd.edu/retrocolectiva/>

Articles and Essays

"Run for the Border: The Taco Bell War." (1994). Essay. *Ctheory*. Arthur and Marilouise Kroker (Editors).

The Electronic Disturbance. Critical Art Ensemble. Publisher: Autonomedia. 1994. "Zapatistas:

The Recombinant Movie." (1996). *Digital Delirium*. Culturetexts, St. Marks Press. Arthur and Marilouise Kroker (Editors).

- "The Ante-Chamber of Revolution: A Prelude to a Theory of Resistance and Maps". (1997). Ctheory. Arthur and Marilouise Kroker (Editors).
- "Diogenes On-line: Gestures against the Virtual Republic" (1998). Switch. Brett Stalbaum (Editor).
- "Post-Media Impossibilities: Or Mayan Technologies for The People" (1999). Ctheory. Arthur and Marilouise Kroker (Editors).
- "Postmediale Wusten (order Revolte der Ubriggebliebenen)." *Hyberorganismen*. Edited by Stefan Iglhaut, Martin Roth and Peter Weibel. (Internationalismus Verlag, 2000).
- "EDT" in *Corpus Delecti: Performance Art of the Americas*. Edited by Coco Fusco. (Routledge, 2000). "Post Media Wastelands [[or the Revolt of the Remains]]. (2000). *Plurimondi: International Forum for Research and Debate on Human Settlements*. Volume II, 3, June. (Italy).
- "Risk: A Chronology." Riesgo/Risk, Felix: A Journal of Media Arts and Communication. Edited by Kathy High. (Felix Press, 2003).
- "Performance Art in the Digital Age." Interview by Coco Fusco. *Complex Entanglements: Art, Globalization and Cultural Difference*. Edited by Nikos Papastergiadis. (Rivers Oram Press, Australia. 2003).
- "Gestures." Essay. *Live Art and Performance*. Edited by Adrian Heathfield. (Tate Museum Press and Verso U.K. 2005).
- "nano-fest Destiny: 3.0." *BioMediale: Contemporary Society and Genomic Culture*. Joint Project of the Kalinigrad Branc of the National Centre for Contemporary Arts (Russia) and National Publishing House "Yantarny Skz" (Russia, 2006).
- "Simulaciones Perturbadoras." *NET.ART: Practicas esteticas y politicas en la red*. Editor Laura Baigorri and Lourdes Cilleruelo. (Brumaria Press, Spain, 2006).
- "The Institution and the Counter-Net," *Institutional Critique and After*. Editor John C. Welchman (JRP/Ringier Press 2007).
- "Forget Cyberwar," *Third Text: Third World Perspectives on Art & Culture*. Routledge, U.K. (Sept. 2008).
- "Electronic Civil Disobedience: Inventing the Future of Online Agitprop Theater," War and Technology issue of *PMLA: The Journal of the Modern Language Association of America*. Vol. 124, Number 5. (October, 2009). Republished and translated into French. "La desobeissance civile electronique." *multitudes* Vol V1. A publication of Editions Amsterdam, Paris, France. (Spring 2010).
- "Otra U_topiA: el Plagirisimo." *Propiedad Intellectual y nuevas tecnologias: libre access a la cultura* Anthology. Centro Cultural de España en Mexico Press, Mexico City. (Winter 2008),
- "Geo_Poetic_Systems (GPS): Fragments, Fractals, Forms and Functions Against Invisibility." Invited Editor and writer. *Errata # Revista de Artes Visuales*. A publication of Gerencia

Artes Plásticas y Visuales, Bogotá, Colombia. (2010).

“Otra Narrativa es Posible: Transmedia y el Arte de Fran Illich” Preface for *Otra Narrativa es Posible* by Fran Illich. Published by Centro Cultural de Espana en Buenos Aires, Argentina. (2011).

“Crash Knowledge: Pretending to be a Professor Who Fails.” *Performance Research: On Failure*. Edited by Roisin O’Gorman and Margaret Werry. (February 2012, Vol. 17, No. 1). Routledge: Taylor&Francis Group.

“Media dislocativa, una historia de fantasmas (o como frotar piedras en el nombre de trans-cuerpos por convertir-se)/“Dislocative Media, A Ghost Story (or how to rub two stones together in the name of trans [] bodies to be/come),” co-written with Amy Sara Carroll, SITAC IX *Teoría y práctica de la catastrophe*. Edited by Eduardo Abaroa. PAC/SITAC Press, Mexico. (2013)

“U(COP) vs. R. Dominguez: The FBI Interview as Re-imagined by Jean Genet as a One Act.” *The Imperial University*. Edited by Sunaina Maira and Piya Chatterjee. University of Minnesota Press. (2014).

“Entr’actions: From Radical Transparency to Radical Translucency.” *Entr’acte: Performing Publics, Pervasive Media, and Architecture*. Edited by Jordan Geiger. Palgrave Macmillan Press: Avant-Gardes in Performance Series. (2015).

“Some Notes About Art, Code, and Politics Under Cloudy.” *The Routledge Companion to Art and Politics*. Edited by Randy Martin. Routledge Press: Art & Visual Culture. (2015).

“Operation Faust & Furioso: A Trans [] border Play on the Redistribution of the Sensible” by Electronic Disturbance Theater 2.0/b.a.n.g. lab with special guest appearances by artists Flavia Meireles, Alex Olson, Rolando Palacio, and Katia Tirado, coedited by Amy Sara Carroll and Ricardo Dominguez. *Leonardo Electronic Almanac* (LEA). Edited by Mimi Sheller and Hana Iverson. (2016).

“Fade to Black: Notes Toward a Re-performance of Gestures That Never Occurred.” *Imagined Theatres: Writing for a Theoretical Stage*. Edited by Daniel Sack. Routledge Press. (2017).

"Of Co-investigations and Aesthetic Sustenance: A Conversation" by Colectivo Situaciones and Electronic Disturbance Theater. *Collective Situations: Readings in Contemporary Latin American Art* (1995 - 2010) Edited by Bill Kelly Jr. and Grant H. Kester. Duke University Press. (2017).

"Dronologies: Twice Told Tales." *Life in the Age of Drone Warfare*. Edited by Lisa Parks and Caren Kaplen. Duke University Press. (2017).

2019

“Electronic Civil Disobedience (ECD): Before 9/11 and After 9/11.” *Latin American Digital Studies*. Edited by Héctor Fernández L’Hoeste and Juan Carlos Rodríguez. University of Florida Press. (2019)

“Denial of Service Attack.” *The Blackwell Encyclopedia of Sociology*. Wiley&Son Press. (2019).

“The Zapatistas FloodNet: From Automation to Autonomy and Back.” *ASAP/Journal* (John Hopkins Press). Edited by Jonathan Eburne, Michael Gillespie and Jennifer Rhee. (2019).

“Notes on Dissent and Risk.” *The Routledge Companion to Media and Risk*. Edited by Bhaskar Sarkar and Bishnupriya Ghosh. (2019).

2020

“Under the Burning Cop Cars, a Beach: A few brief observations on collective social collaging in New York City in the days following the killing of George Perry Floyd Jr.” *Field: A Journal of Socially Engaged Art* (Issue 16, Spring 2020) edited by Grant Kester.
<http://field-journal.com/editorial/under-the-burning-cop-cars-a-beach-a-few-brief-observations-on-collective-social-collaging-in-new-york-city-in-the-days-following-the-killing-of-george-perry-floyd-jr>

2021

“Infodemics: Going Viral, or Undead Media.” *The Current Thing (an anthology)* edited by Caspar Strake, April, (2021).

<https://the.current.thing.net/1/#89>

Republished and translated into Spanish and Portuguese by HEMIPress - *Contactos Series* edited by Diana Taylor, June (2021).

<https://contactos.tome.press/infodemics-going-viral-or-undead-media/>

Collaboratively Authored Hybrid Works (Poetry/Code/Creative nonfiction)

[({ })] *The Desert Survival Series/La serie de sobrevivencia del desierto* (bilingual edition, Creative Commons license), Electronic Disturbance Theater 2.0/b.a.n.g. lab, computer code by Brett Stalbaum and Jason Najarro, poetry and statement by Carroll, under the direction of Ricardo Dominguez. Spanish translations by Francheska Alers-Rojas, Julieta Aranda, Elizabeth Barrios, Carroll, Iván Chaar-López, Natasha Hakimi Zapata, Orquídea Morales, Omar Pimienta and Mary Renda. Ann Arbor: The Office of Net Assessment (The University of Michigan Digital Environments Cluster Publishing Series, coordinators Tung-Hui Hu and John Cheney-Lippold), 2014. (88 pages).

Digital redistribution

CTHEORY and CTheory Books BLUESHIFT series, edited by Arthur and Marilouise Kroker. University of Victoria, British Columbia, Canada, 2015.

Electronic Literature Collection 3, edited by ELC3 Collective Stephanie Boluk, Leonardo Flores, Jacob Garbe, and Anastasia Salter, 2016.
<http://collection.eliterature.org/3/>

CONACULTA E-Literatura/Centro de Cultura Digital Editorial and *Revista 404* (Mexico City, Mexico), with interview with Carroll and Ricardo Dominguez by Lorena Gómez Mostajo, Mónica Nepote, and Ximena Atristain, “La herramienta transfronteriza para inmigrantes,” 2016.
<http://editorial.centroculturaldigital.mx/es/publicacion/de-la-ecopoetica-y-los-medios-dislocativos.html> <http://editorial.centroculturaldigital.mx/es/descargable/la-herramienta-transfronteriza-para-inmigrantes.html>

Truthdig, Arts & Culture section, complete set of poems published serially, 2016-2017.

http://www.truthdig.com/arts_culture/item/transborder_immigrant_tool_series_poetry_survival_us_mexico_border_20160808

Hemi Press (Hemispheric Institute of Performance and Politics Publications, New York University, New York, NY), multilingual TOME edition (*Gestures* series edited by Diana Taylor) with Nahuatl translations of poetry by Martín Vega Olmedo and Eduardo de la Cruz Cruz, Mixe translations of poetry by Luis

Balbuena Gómez, and essays by Ricardo Dominguez, Amy Sara Carroll, Ashley Ferro-Murray and Sergio Delgado, 2017. Co-winner of the 2017 Association of Theatre in Higher Education (ATHE) Excellence in Digital Theatre and Performance Scholarship (2018) <http://tbt.tome.press>

The Other Balcony per Genet (a scene without distance): A Short-Play by Amy Sara Carroll, with Ricardo Dominguez and Césaire Carroll-Domínguez. *Imagined Theater (The Emergency Issue)* curated by Daniel Sacks. (2020).
<http://imaginedtheatres.com/the-other-balcony-per-genet-a-scene-without-distance/>

A Gloss of the *The Other Balcony*: “(re) membering the balcony—a response in 9 associations” by Patricia Ybarra. (2020). Click *Gloss* next to title:
<http://imaginedtheatres.com/the-other-balcony-per-genet-a-scene-without-distance/>

Teletechnopathic: A Radio Play for Telephones by Amy Sara Carroll, with Ricardo Dominguez and Césaire Carroll-Domínguez (30 minutes). *Crossed Lines*. Exhibition curated by Dr. Sarah Jackson at Trent University, U.K. (2020)
<https://crossedlines.co.uk/conversation4/>

3 *ECHOLOGIES: An Area X Play* written and performed by Amy Sara Carroll, Ricardo Dominguez, Doreen Rios and Ricardo Sierra. Scene 1 was performed at Museo de Arte Carrillo Gil, CDMX (2/23/2022); Scene 2 was performed at Gallery@QI, UC San Diego (5/19/2022); Scene 3,

CODESWITCH (A Play for all Mediums): The Transborder Immigrant Tool by Electronic Disturbance Theater 2.0/b.a.n.g. lab, Amy Sara Carroll and Ricardo Dominguez, in progress.

Lectures

1999

“Pure Technology: Computers Without Screens and the End of the Spectacle.” Lecture, Florida Media Research Ensemble Conference. University of Florida, Gainesville.

“Power and the End(s) of Representation.” Lecture and panel discussion, Miami-Dade Alliance of Film/Video.

“(Re)combinant Resistance: A Call for Wetware Aesthetics.” Technology and Art Conference. NYU.

2000

“Transparency and Digital Activism.” Lecture. Art One Gallery, Slovenian. “What

Next: After Post-Media.” Lecture. C3, Budapest, Hungary. “Network_art_activism.”

Bunker Sztuki, Krakow, Poland.

“Virtual Today, Real Tomorrow: Nanotechnology and Art.” Lecture. Centrum Sztuki, Warsaw, Poland.

2001

“Re-flesh the Networks, Wire the Streets: A Call for Cross-platform Activism.” A lecture and workshop for the Princeton Institute for Advanced Study, Princeton.

“Body as Byte Life.” Lecture and performance. Kunstmuseum, Luzern, Austria.

“Encrypted Skins: New Tools for Autonomy.” Lecture and workshop. Forteprestino Hub, Rome, Italy.

“Hacktivism and network art.” Lecture and workshop. Salara Media Lab. Bologna, Italy.

"E-Race-ing the Digital." Lecture and Panel. Race & Digital Space Conference at M.I.T. “The Body Global.” Lecture. 7th Performance Studies Conference. Mainz, Germany.

2002

“Zapatismo and Transnational Cultural Forms.” A lecture. Ohio State University, Spanish Department. “New Media Art and the Archive.” Lecture. Ohio State University, Library Science Department. “Digital

Environments and Embodiment.” Lecture and workshop. Ohio State University, Dance and Technology Program.

“Globalization, Performance, and the Public Sphere.” Lecture. Ohio State University, Journalism Department.

“Hacktivism.” A public lecture. Wexner Center of Contemporary Art, Ohio.

“Digital Disobedience: Routing Around Cyber-terrorism.” Lecture and panel. Rose Goldsen Lecture Series. Cornell University.

“digital-is-not-analog.” A lecture and panel. Centro de Cultura Contemporània de Barcelona.

“Hamlet/Machine.” A lecture Performance Collaboration with Coco Fusco. Produced by Shu Lea Cheang, DASARTS, Holland.

2004

“New Crowds and Power: Immaterial Gestures as Social Sculpture.” Artists Lecture Series, School of Art Institute of Chicago.

“Going Lo_bal: The Gesture.” Tate Modern, London.

“Open Seme: Against the Meme.” International Festival of Art, Science and Technology, Conde Duque (Centro Cultural), Madrid, Spain.

“On the Other Side of Code: A Conversation Between Me, Almost Me and Almost Not Me.” Cooper Union School of Art. New York City.

“Performance Networks.” Art and Technology Lectures, Columbia University, School of the Arts.

2005

“Border Hacking.” Center for Iberian and Latin American Studies. UCSD.

“Democracy and the Arts: Voices and Choices” Kent State University Sixth Annual Symposium on

Democracy Papers and Presentations.

“Nothing to Declare: Performing Borders.” Transmission Festival, Berlin, Germany.

2006

“Illegal Borders, Illegal Laws.” Lecture/Performance. Performing Migrations Lecture Series, Yale.

“Super Stream Tactics.” Presentation for Binational Association of the Californias. UCSD. “Visibility and the New MESH.” University of Wisconsin-Milwaukee.

“No Mas ARTE, Solo Vida.” Conferencia, Centro Multimedia, D.F. México.

“Tales of the Matter Market.” Public Lecture/Performance. Maryland Institute College of Art.

2007

“Local Concerns, Global Art.” Lecture and panel, *SIGGRAPH 2007*, San Diego, CA.

“Propiedad Intelectual y nuevas tecnologías: libre access a la cultura.” Lecture and panel, Centro Cultural de España en Mexico, Mexico City.

“Science Fiction and the Border.” Lecture and panel. *Fronteras Nomadas: Transitio_MX 02*, Festival Internacional de Artes Electronicas Y Video, Mexico City.

“Technology: Expanding the Horizon.” Lecture and panel. Wexner Center, The Ohio State University. “Art as Knowing.” Lecture and panel. Institute for Advanced Study, University of Minnesota.

2008

“Side-loading Activism as Performance.” One week streaming workshop with Midnight University group, (Thailand and Burma).

“New Social Formations and Artivism.” Lecture. CAL Arts Open Forum Series. “Regress, Plateau or Evolve.” Keynote lecture, Allied Media Conference, Detroit, MI.

“The Intersection of Culture Jamming, Hacking, and Hacktivism.” Panel. The Last HOPE: (Hackers of Planet Earth) conference, NYC.

“Desobediência civil eletrônica antes/depois do 11 de setembro.” Lecture. Oi Futuro’s, A Performance Art Festival, Rio de Janeiro, Brazil.

“Sensing Mass Invisibility: The Artivism of Distributing Affect.” Visuality, Performance, and Social Critique Conference, New York University, Spanish and Performance Studies.

“Lengua Escapes: Lacan’s La Linea(s).” A streaming radio lecture. Emergency - Emergent Agency: Proyecto Civico. CECUT and Lui Velazquez Space, Tijuana, Mexico.

“Radical Dromos.” Lecture and panel. Trajectories of the Catastrophic: A Critical Appraisal of the work of Paul Virilio, City Lights, San Francisco.

“Mayan Technologies and Border Disturbance Art.” Lecture, panel and performance. Actions of Transfer: Women's Performance, Globalization, and Transnational Exchange Conference, UCLA, Theater and Women's Studies.

“What's Art Got To Do With It?” A panel and workshop. Nanotech Northern Europe 2008. Copenhagen, Denmark.

“Border Disturbance Art: From Network Gestures to Nano-poetics.” Panel. Net art and Electronic Literature, Division on Twentieth-Century Spanish Literature, Modern Language Association Conference, San Francisco.

“Border Disturbance Art: From Network Gestures to Nano-poetics.” Panel. Net.art and Electronic Literature, Division on Twentieth-Century Spanish Literature, Modern Language Association Conference, San Francisco.

2009

“Sounding Out the Matter Market.” Lecture. Sound and Science Symposium. UCLA.

“Geo Poetic Systems: Alter-Mobile Technologies.” Lecture. Mobile Studies Center. Drexler University, Philadelphia, PA

“Net.Art to Network Art.” Three public lectures. Circulo de Bellas Artes. Madrid, Spain.

2010

“Trans_Borders: Border Disturbance Art” Lecture. TransCalifornia Conference. UCSD.

“Radars and Fences: Borders, Affect, Space.” Lecture and panel. NYU Council for Media & Culture.

“Border Disturbance Art: A History.” Lecture and panel. National Alliance of Latino Artists and Culture.

“Dislocative Media: The Transborder Immigrant Tool as Aesthetic Sustenance.” Lecture and panel.

English Department, UCSB.

“Performance Art After the Net.” Lecture. Museum of Latin American Art. Long Beach, CA. “Aesthetic Strategies, Poetic Tactics.” Lecture and class. SOMA. Mexico City, Mexico.

“Transborder Disturbances: Performative Dislocations.” Invited lecture and panel. American Theater and Performance Studies Conference. Los Angeles, CA.

“Computer Fraud and Abuse Act and Digital Civil Disobedience.” Invited lecture and panel with Brett Stalbaum and Amy Sara Carroll. LA Bar Association and Art History Department, UCLA. Los Angeles, CA.

“Digital Zapatismo: From Electronic Civil Disobedience to the Transborder Immigrant Tool” Keynote. Ray Warren Multicultural Symposium, “And Justice for All.” Lewis&Clark College. Portland, Oregon.

“The Transborder Immigrant Tool: From Locative Media to Transcitizenship.” Lecture and panel co- presented with Dr. Amy Sara Carroll. American Studies Association 2010 Conference.

“Anti-Anti Utopias: Digital Zapatismo and the New Imaginary” a lecture. Utopia and Dystopia Series, Art History, University of Utah.

2011

“Transborder Disturbances: Aesthetics, Interventions and Technology,” a lecture. MIT Program in Art, Culture and Technology. Collision 2: When Artistic and Scientific Research Meet Series. MIT, Boston

“Art and Fourth World War,” a lecture. Art Creates Change: The Kym Pruesse Speaker Series. Ontario College of Art and Design, OCAD, Canada. (September 2011).

“The Mobile Vocies of L.A.’s Immigrants.” Lecture. Presented at the Visions and Voices Conference, USC.

“Transborder Particles.” Keynote panel. Third Annual Conference of the Society for the Study of Nanoscience and Emerging Technologies. Tempe, Arizona.

“Performing Under Pressure: Life, Labor, and Art in the Academy.” Lecture. Brown University, Providence, Rhode Island.

“Contestational Design and the Geo-Poetics of Borders.” Lecture and workshop. School of Architecture and Urbanism, University of Michigan, Ann Arbor.

2012

“Specters of Marxist Code in New Media Art.” Keynote. Marxism and New Media Conference, Duke University.

“Risk and Protocols.” Lecture. Risk Conference. School of Architecture and Urbanism, University of Michigan, Ann Arbor.

“Conceptual Artivism.” Lecture. Hispanic Cultures, Harvard.

“The Performative Matrix.” Lecture. A Via Voz Presentation, University of Texas, Austin. “Dronology: Artist Interventions.” Lecture. The 18th David Noble Lecture, University of Minnesota.

“Science of the Oppressed as Artivism.” Lecture. Allied Media Conference. Wayne State University. Detroit, MI.

“Security and Its Publics: Run for the Border.” Lecture. Carleton University, Ottawa, Canada.

2013

“Tactical Poetics, or How We Can Stop Worrying and Start Creating Disturbances (or learning from 80’s).” Keynote, Access/Trespass: A Media Fields Conference, Interdisciplinary Humanities Center. UC Santa Barbara, CA.

“Arte Útil: The Transborder Immigrant Tool and Non-Art Aesthetics.” Lecture with Amy Sara Carroll. Arte Útil Conversations. Queens Museum, New York City, NY.

2014

“How to Create a Disturbance in 3 Easy Steps” Lecture. TEDXCALArts, REDCAT in downtown Los Angeles, CA.

“Activism: Borders, Codes and the Aesthetics of Disturbance.” Lecture. Munroe Center for Social Inquiry, Pitzer College, CA.

“Arte Útil, 2.0 Culture, and Disobedience.” Lecture and panel. Van Abbemuseum, Eindhoven, The Netherlands.

“Home/Land: Visual Art in the North American Borderlands.” Lecture. The University of Arizona School of Art Visiting Artists and Scholars Lecture Series, Tucson, AZ.

“Zombies: From Undead Labor to the Swarm Mind.” Lecture and Panel. The Arthur C. Clack Center for Human Imagination Lecture Series, Visual Arts, UCSD.

2015

“New Media Art: From Surveillance to Protest.” Lecture. Herberger Institute for Design and the Arts Visiting Artists and Scholars Lecture Series, Arizona State University, Phoenix, AZ.

“Artist Art/Fearless Art.” Lecture. The Fear of Art: 32nd Social Research Conference, New School for Social Research, NYC, NY.

“Digital Zapatismo: From 1994 to 2094.” Keynote. Symposium on Latin/o American Media Studies in The Age of Digital Humanities, Georgia Institute of Technology and Georgia State University, Atlanta, Georgia.

“Dronology and its Biocode.” Performance and Lecture. Biocode: [Performing Transgression after New Media]. University of Pennsylvania, Philadelphia, PN.

“Somatic Architectures and Contestational Design.” Lecture. Architectural Institute American, Baltimore, Maryland.

“Your Future Disgusts Me: Art, The Collective, and The Crisis of the Post-Racial.” Lecture and panel. UC San Diego’s Ethnic Studies Department’s 25th Anniversary; a partnership with the Cross-Cultural Center’s 20th Anniversary & the Student Affirmative Action Committee’s (SAAC), UCSD, CA.

“Eco/Echo Poetics: Racial Scripts in the Age of Extinction/s.” Keynote and panel. Rethinking Race and the Anthropocene Symposium, University of Oregon, Eugene, Oregon.

2016

“Art+Tech: Information Systems and Culture.” Lecture and panel. CALTech Art and Technology Conversations, CALTech, California.

“Dislocative Media: The Transborder Immigrant Tool.” Lecture and panel with Amy Sara Carroll. L.A Re.Play: Mobile Network Culture in Placemaking, New York University, sponsored by Leonardo Electronic Almanac [MIT Press].

“How to Grieve and Dream at the Same Time: Discuss.” Naropa University/Jack Kerouac School of Disembodied Poetics 2016 Spring Symposium Panel and Performance. Boulder City, Colorado.

“Lines in the Sand: Geo-Aesthetics [] Geo-Disturbances.” Lecture and workshops. Environmental Studies Program, Oberlin College and Conservatory. Oberlin, Ohio. (April 3rd – 5th, 2016).

“Kinopolitics and Mobility.” Keynote. Mobilities: 2016 RASC/a Graduate Student Conference. Department of Art History, Meadows School of the Arts, Southern Methodist University. Dallas, Texas.

“Who Put the Scene in the Anthropocene?” Lecture. Climate Justice Now! Art, Activism, and Environment Today: Arts Dean's Lecture Series. UC Santa Cruz.

2017

“#FearlessGestures: The Art of Disturbance.” The Tenaglia Lecture. Cornell University, Ithaca, NY

“Border Crossing: Flight Facilitation Gestures.” Lecture. The Berlin Kunstforum. Berlin, Germany. “Contra Deportation: Fighting Injustice with Electronic Civil Disobedience.” Lecture. Digital Media and Learning Conference. University of California, Irvine.

“The (Straw) Man in the High Castle is Burning: Corrupting Corruption, or, There and Back Again” (with Amy Sara Carroll), Society for the Humanities Annual Conference: Corruption, Cornell University, October 2017

2018

“Disturbing the States of In/Security.” Lecture. Presidential Plenary, Modern Language Association, New York City.

“The Transborder Immigrant Tool: Photography, Immigration Debates, and Surveillance Strategies.” Co-presentation and dialogue with Amy Sara Carroll. Cantor Gallery, Stanford University.

“Codeswitch: The Transborder Immigrant Tool” (with Amy Sara Carroll), Latina/o Studies Program Fridays with Faculty Lunch Series, Cornell University, February 2018.

Performer with Amy Sara Carroll, Zé Carroll-Domínguez, and Laura Pérez-León, “Border Philosophy Dialogues III,” Teotihuacán, MX, July 2018.

Performer with Amy Sara Carroll, Zé Carroll-Domínguez, and Laura Pérez-León, “Border Philosophy Dialogues II,” Cornell University, Ithaca, NY, May 2018.

Performer with Amy Sara Carroll, Zé Carroll-Domínguez, and Laura Pérez-León, “Border Philosophy Dialogues I,” DeWitt Middle School, Ithaca, NY, April 2018.

“Codeswitch: The Transborder Immigrant Tool” (with Amy Sara Carroll), The Rockefeller Foundation Bellagio Center, Italy, September 2018.

2019

“#DisturbanceGestures and the #Museum.” Lecture. The Museum Forum Symposium: The Museum in an Intolerant World. MUAC, Mexico City.

“Lines of Flight.” Lecture. *What We Can Do When There’s Nothing to Be Done: Strategies for Change*. Center for the Study of Social Difference and Women Making Change, Columbia University, NYC.

2020

“After-A.I.: Marx and General Intelligence.” Keynote. A.I. Creativity Conference, The Graduate Center, CUNY, New York.
<https://artscienceconnect.gc.cuny.edu/event/ai-and-creativity-arthur-i-miller-doug-geers-and-annie-dorsen/>

“The Matrix of Immigration.” Lecture. Critical Theory & Social Justice, Occidental College, California.

2021

trans/BORDER/ing: The Aesthetics of Disturbance and Undocumentary Flight. Lecture. Part of the Sawyer Seminar Sanctuary Spaces: Reworlding Humanism.
<https://challengeinequality.luskin.ucla.edu/trans-border-ing-the-aesthetics-of-disturbance-and-undocumentary-flight/>

“Lines of Flight: From Tactical Media to Digital Media.” Lecture. The University of Pennsylvania Stuart Weitzman School of Design Spring 2021 Lecture Series.
<https://www.design.upenn.edu/fine-arts/graduate/events/ricardo-dominguez>

“An Oral History of the Early Internet” Lecture and conference. NYU Abu Dhabi Institute.
<https://nyuad.nyu.edu/en/events/2021/june/an-oral-history-of-the-early-internet.html>

2022

“The Matrix Before The Matrix: 1980’s and Artivism.” Lecture. Critical Theory & Social Justice Department, Occidental College in Los Angeles.

“Gestures: From Micro to Macro Designs.” Lecture. School of Fine Arts Digital Media & Design, University of Connecticut.

“Artivism(s): On/Off Line.” Lecture. Paul Brach Visiting Artist Lecture Series, California Institute of the Arts.

“Digital Zapatismo” Lecture. *Decolonial Media Art Beyond 530 Years: the future-past vs. coloniality* (DAC ACM SIGGRAPH).

“The Performative Matrix: Electronic Theater.” Lecture. Impulse Theatre Festival, Cologne, Germany.
<https://www.impulsefestival.de/en/festival/academy-2-artivism>

Reviews/Scholarly Essays

“Transformation of the Conflict,” *Zapatistas and Social Netwar in Mexico* (1998), David Ronfeldt and John Arquilla, Publisher: RAND.

“Hacktivists of All Persuasions Take Their Struggle to the Web,” *New York Times* (front page, October 31st, 1998), Amy Harmon.

“Netwars,” *Information Warfare and Security* (1999), Dorothy E. Denning, Publisher: Addison Wesley Press.

“Wired for Warfare,” *Time Magazine* (October 11, 1999), Tim McGirk.

- “Performing Info-War,” Webblog, (2000), <http://twentiethcentury.com/saul/edt.htm>, Saul Albert.
- “Hactivism: Cyber-civil Disobedience,” *Cybershock* (2000), Winn Schwartau, Publisher: Thunder’s MouthPress.
- “Art in Mexico After NAFTA,” *the bodies that were not ours and other writings* (2001), Coco Fusco, Publisher: Routledge.
- “Toywar,” *Leaving Reality Behind: The Battle for the Soul of the Internet* (2002), Adam Wishart and Regula Bochsler, Publisher: Fourth Estate (London).
- “Hack Attacks and Electronic Civil Disobedience,” *Future Active: Media Activism and the Internet* by Graham Meikle, Publisher: Pluto Press (Australia).
- “Zapatistas and the Web,” Maria Garrido and Alexander Halavais in *Cyberactivism* (2003), Martha Mccaughey and Michael D. Ayers (Editors): Publisher: Routledge.
- “Is Activism Dead?” *Newsweek* (June 5, 2003), Dalton Conley, (Director of the Center for Advanced Social Science Research, NYU).
- “Digital Zapatistas,” Jill Lane, *The Drama Review: The Journal of Performance Studies*, (Summer 2003, T178), MIT Press.
- “Incumbent Upon Recombinant Hope,” Amy Carroll, *The Drama Review: The Journal of Performance Studies*, (Summer 2003, T178), MIT Press.
- “On-line Simulations/Real-Life Politics: The Work of Ricardo Dominguez,” Coco Fusco, *The Drama Review: The Journal of Performance Studies*, (Summer 2003, T178), MIT Press.
- “Caution: Angry Artists at Work,” *New York Times* (August 27, 2004), Roberta Smith. “Hacktivists Log On,” *Newsweek* (August 2004), Sarah Childress.
- “Infowar and Tactical Media in Practice,” *Internet Art* (2004), Rachel Greene, Publisher: Thames and Hudson, (World of Art) Press.
- “Beyond the Beyond: Leftist Smart Mobs,” *Wired* (May 2005), Bruce Sterling.
- “Researchers Look to Create a Synthesis of Art and Science for the 21st Century,” John Markoff. *New York Times* (Arts Section). (November 5, 2005). <http://www.nytimes.com/2005/11/05/arts/05lab.html>
- “EDT,” *Conessioni Leggendarie: Net.Art 1995 –2005*, Luca Lampo and Marco Deseriis (Editors and Curators). Publisher: Mediateca di Santa Teresa (Milano, Italy)
- “Zapatista Tactical FloodNet: Art in the Age of Distribution,” *New Media Art* (2006), Mark Tribe and ReenaJana, Publisher: Taschen, U.K.
- “El ciberprofeta del activismo,” *Replicante*. (February 2006), Yasmin Munoz.
- “Intervista a Ricardo Domínguez,” *Flash Art Italia*, (June – July 2006).
- “Hacktivist” and “FloodNet,” Bernadette Schell and Clemens Martin. *Webster's New World Hacker Dictionary*. (2006).
- “Postmodernism and Performance,” Edwin Wilson, *The Theater Experience*. McGraw-Hill Companies (2007).
- “Hacktivism Hits State of Michigan's Website.” *CIO*, (September 19, 2007).
- “Ethics of Cyber Conflict,” Kenneth E. Himma, Herman T. Tavani. *The Handbook of Information and*

- Computer Ethics*. Wiley-Interscience (2007).
- “The Need for Security,” Michael E. Whitman, Herbert J. Mattord. *Principles of Information Security. Third Edition*. RAND. (2007).
- "Hacktivistas y arte contra el poder," *Reforma*, Mexico (October, 31, 2007)
- “Ser mixteco o purépecha ya no puede entenderse con una lógica territorial,” Tania Molina Ramírez. *La Jornada*. (Mexico) (domingo 21 de octubre de 2007).
- “Hacktivistas y arte contra el poder: forjan utopia en la red,” Diana Gutierrez. *Reforma*. (Mexico). (31 de Octubre del 2007)
- “Best of the Web: Tenured 'Hacktivists', James Taranto, *The Wall Street Journal Online*. (November 14, 2007).
- “Artivists and Mobile Phones: The Transborder Immigrant Project,” Corinne Ramey. MobileActive.org. (November 17, 2007).
- “When Mobile Media Becomes Political,” Paul Lamb. PBS Media Shift: Idea Lab. (November 23, 2007).
- “Threat Assessment,” Anthony H. Cordesman and Justin G. Cordesman. *Cyber-Threats, Information Warfare, and Critical Infrastructure Protection: Defending the U.S. Homeland*. Praeger Publishers, 4th Edition. (2008).
- “Hacktivism: Online Activism,” Wallace Wang. *Steal This Computer Book 4.0: What They Won't Tell You About the Internet*. No Starch Press; 5 Edition. (2008).
- “The New Incarnation: What is Invisible, yet lies in plain sight?” Camille de Toledo. *Coming of Age at the End of History*. Soft Skull Press. (2008).
- “The New Digital Media and Activist Networking,” Jeffery S. Juris. *The Anthropology of Globalization: A Reader*. Blackwell Press. (2008).
- “Facture for Change: US Activist Art since 1950,” Jennifer Gonzalez and Adrienne Posner. *A Companion to Contemporary Art Since 1945*. Edited by Amelia Jones. Blackwell Press, Third Edition. (2008).
- “Artists' Collectives: Focus on New York. 1975 – 2000,” Alan W. Moore. *Collectivism after Modernism: The Art of Social Imagination after 1945*. Edited by Blake Stimson and Gregory Sholette. University of Minnesota Press, Paperback Edition. (2008).
- “Electronic Civil Disobedience and the Power of 'Naming,’” Chris Atton. *An Alternative Internet*. Edinburgh University Press. (2008).
- “Border Hacks: The Risks of Tactical Media,” Rita Raley. *Risk and the War on Terror*. Edited by Louise Amoore, Marieke de Goede. Routledge Press. (2008).
- “Voices from Academia: Ricardo Dominguez,” Alex Ahmed. *The Guardian On-line* (UCSD). (Thursday, Mar. 6, 2008).
- “Social Engineering,” Robert L. Pincus, Art Critic. *The San Diego Union-Tribune*, March 23, 2008. “Port Huron Project Reenacts Seminal Events of the 1960s,” Diane Haithman. *Los Angeles Times*, July 19, 2008.
- “Mark Tribe and Ricardo Dominguez in Port Huron Project in Los Angeles Contemporary Exhibitions,” Christopher Knight, Times Art Critic. *Los Angeles Times*, July 25, 2008.

- “Locative Media as War,” Sophie Le-Phat Ho. *dpi: la revue eletronique du StudioXX. no. 12*. Canada, (Soumis par admin le 9 juin, 2008).
- “Art Explores the Science of the Very Small,” Darryn Bennett. *Voiceofsandiego.org* (Monday, Aug. 11, 2008).
- “Cell phone doubles as coyote: phone app helps immigrants cross the border.” Interview by Pat Morrison. *National Public Radio*. (Nov. 24th, 2009).
- “Celular para cruzar ilegalmente.” By Marcia Facundo. *BBC Mundo*, Los Angeles (Dec. 2nd, 2009). “GPS para indocumentados: Aparato de teléfono causa controversia ayudar a indocumentados a cruzar la frontera.” *Al Rojo Vivo, Telemondo/MSNLatino*. (Dec. 15th, 2009).
- “Activist Professor Facing Unusual Scrutiny.” By Eleanor Yang Su. *San Diego Union Tribune*. (April 6th, 2010).
- “UCSD Prof Turns Meeting into Protest Rally.” By Eleanor Yang Su. *San Diego Union Tribune*. (April 9th, 2010).
- “Academic Freedom Must Prevail/But Potential Criminal Conduct Deserves Investigation.” By the *San Diego Union Tribune* Editorial Board. (April 10th, 2010).
- “Virtual Protest with Real Effect.” By Richard Marosi. *Los Angeles Times* (Front Page), (May 7th, 2010).
- “Virtual Vigilante” By Richard Marosi. *Brand X*, Vol. 2, Number 7. (May 26th, 2010).
- “Digitally Incorrect” By Evan R. Goldstein. *Chronicle of Higher Education*, (October, 3rd, 2010).
- Utopias (Whitechapel: Documents of Contemporary Art)*. By Richard Noble, p. 210 – 213. The MIT Press. (2010).
- Artvisme: Art, Action Politique ET Resistance Culturelle*. By Stephanie Lemoine et Samira Ouardi, Editions Alternatives, Paris, (2010).
- The Transreal: Political Aesthetics of Crossing Realities*. By Micha Cardenas. Atropos Press. (2011).
- Noise Channels: Glitch and Error in Digital Culture (Electronic Mediations)*. Peter Krapp. University of Minnesota Press. (2011).
- Dark Matter: Art and Politics in the Age of Enterprise Culture (Marxism and Culture)*. By Gregory Sholette, Pluto Press. (2011).
- Alternative and Activist New Media (DMS - Digital Media and Society). By Leah Lievrouw. Polity Press. (2011)
- “Three Theses on Virilio Now.” By Authur Kroker. *Virilio Now: Current Perspectives in Virilio Studies (Theory Now)*. Edited by John Amitage. Polity Press (2011)
- Inter/vention: Free Play in the Age of Electracy*. By Jan Rune Holmevik. The MIT Press, (2012). “Network Architecture and Electronic Civil Disobedience: Electronic Disturbance Theatre and Transversals of Rhizomatic Resistance.” By Dorian Batycka. *Art&Education* (An on-line journal). (2012).
- “In Defense of Spontaneous Contestation and/or Beauty.” By Maryam Monalisa Gharavi. *The New Inquiry* (An online Journal). (2012).
- “Hacktivism and the Humanities: Programming Protest in the Era of the Digital University.” By Elizabeth Losh,

- p. 166– 182. *Debates in the Digital Humanities*. Edited by Matthew K. Gold. University of Minnesota Press. (2012).
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“Cuánto tiempo lleva todo esto derramándose sin desbordarse.” Five critical considerations of a retrospective of the co-creating collaborations by Ricardo Dominguez from the 1980’s to 2022. Curated by Doreen Rios for Centro de Cultura Digital (CDMX) and streamed on *youtube*. These critical considerations were by leading art history and new media scholars from Mexico and U.S. The series ran from Nov 11, 2021 to Mar 10, 2022.
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