

**Ed Osborn**  
Department of Visual Art  
Brown University, Box 1861  
Providence, RI 02912  
<http://roving.net>

**Education**

Mills College, Oakland, CA, MFA (1993)  
Wesleyan University, Middletown, CT, BA (1987)

**Solo Exhibitions**

- 2013 Teaching Gallery, Hudson Valley Community College, Troy, NY  
Niche New Media Project Gallery, University of Virginia, Charlottesville, VA
- 2012 bitforms Gallery with Issue Project Room, New York, NY  
Martin Art Gallery, Muhlenberg College, Allentown, PA  
Chazan Gallery, Providence, RI
- 2011 Catharine Clark Gallery, San Francisco, CA
- 2006 Catharine Clark Gallery, San Francisco, CA  
Off-Site Series, Fresno Metropolitan Museum, Fresno, CA
- 2005 Computing Commons Gallery, Arizona State University, Tempe, AZ  
Radio Brandenburg-Berlin Klangalerie, Berlin, Germany
- 2004 Interaccess, Toronto, Canada  
Forum Itinérant, Strasbourg, France
- 2003 Institute of Modern Art, Brisbane, Australia  
Voxxx, Chemnitz, Germany  
Catharine Clark Gallery, San Francisco, CA
- 2002 Galerie Haferkamp, Cologne, Germany
- 2001 Sparwasser HQ, Berlin, Germany  
singuhr-hörgalerie, Berlin, Germany  
MATRIX 193: Vanishing Point, UC Berkeley Art Museum and Pacific Film Archives
- 1999 Artspace, Sydney, Australia  
Thompson Art Gallery, San Jose State University, San Jose, CA
- 1998 Fairfield Center Gallery, Fairfield, CA  
Galerie DARE-DARE, Montréal, Québec, Canada
- 1997 Catharine Clark Gallery, San Francisco, CA
- 1996 Muu Media Festival / Museum of Applied Arts, Helsinki, Finland  
Kästrich, Mainz, Germany  
Yerba Buena Center for the Arts, San Francisco, CA  
Urban Institute for Contemporary Art, Grand Rapids, MI  
LACE, Los Angeles, CA
- 1995 Rensselaer Center for Contemporary Art, Troy, NY  
San Francisco Arts Commission Gallery, San Francisco, CA  
Morphos Gallery, San Francisco, CA  
Modern Fuel Gallery, Kingston, Ontario
- 1994 Het Apollohuis, Eindhoven, Netherlands
- 1993 The LAB, San Francisco, CA
- 1992 Southern Exposure Gallery, San Francisco, CA  
Pro Arts Gallery, Oakland, CA
- 1990 Mobius, Boston, MA

**Group Exhibitions**

- 2018 Grizzly Grizzly, Philadelphia, PA, *In The Summer Land*  
Radio Web MACBA, Museum of Contemporary Art Barcelona, Barcelona, Spain, *Short Waves/Long Distance* (online)  
Hamilton Gallery, Salve Regina University, Newport, RI, *De-Natured*

**Group Exhibitions (continued)**

- 2017 inSPIRACJE Visual Arts Festival, Szczecin, Poland  
Wave Farm, Hudson, NY, *Short Waves/Long Distance*  
Periphery Space, Pawtucket, RI, *Backstory*
- 2016 Cities and Memory, London, UK, *The Next Station*
- 2015 Bell Gallery, Brown University, Providence, RI, *Faculty Show*  
International Symposium on Electronic Arts, Simon Fraser University, Vancouver, BC, Canada  
New York Electronic Arts Festival, Governors Island, New York, NY  
ApexArt, New York, NY, *Foot Notes: On the Sensations of Tone*
- 2014 Caramoor Center for Music and the Arts, Katonah, NY, *In the Garden of Sonic Delights*  
UBS Gallery, New York, NY, *Magnetic North: Artists and the Arctic Circle*  
Chicago Cultural Center, Chicago, IL, *NMC10 – New Media Caucus 10-Year Anniversary Video Programme*
- 2013 Yale University Art Gallery, New Haven, CT, *Collection View*  
Studio 1504, Abu Dhabi, United Arab Emirates, *PVD TLA*  
Beall Center for Art & Technology, UC Irvine, Irvine, CA, *Sight & Sound*  
Zilkha Gallery, Wesleyan University, Middletown, CT, *Alumni Show II*  
International Symposium on Electronic Arts, Sydney, Australia, *EchoSonics*  
RISD Museum, Providence, RI, *Locally Made*  
Skibbereen Arts Festival, Skibbereen, Ireland, *North of the Mind*
- 2012 San Francisco Museum of Modern Art, San Francisco, CA, *Collection View: Night-Sea Music*  
Green Space, T.F. Greene Airport, Warwick, RI  
AS220, Providence, RI, *Traces: persistent & fleeting*  
Pixel Palace, Newcastle upon Tyne, UK, *Basic.FM*
- 2011 Run Run Shaw Arts Center, City University of Hong Kong, *White Walls Have Ears*  
SoundFjord Gallery, London, UK, *Sonic Exquisite Corpse*  
NetAudio Festival, Roundhouse, London, UK, *Broadcast: The Picnoleptic Muse*  
ReSound Falmouth, Cornwall, UK, *(Un)Pleasant Over Drones*
- 2010 Bell Gallery, Brown University, Providence, RI, *Faculty Triennial*  
Stein Galleries, Wright State University, Dayton, OH, *Constructed Territory*  
Tweak Festival, Interaction Design Centre, University of Limerick, Limerick, Ireland  
Dragonfly Festival, Falköping, Sweden, with Soundfjord Gallery  
SoundLab VII, NewMediaFest 2010, Cologne, Germany (online)  
Sonic Vigil V, St Fin Barre's Cathedral, Cork, Ireland  
Electronic Literature Organization Conference, Brown University, Providence, RI  
Hunt Gallery, Webster University, St. Louis, MO, *re(((SOUND)))*  
Gallery 51, MCLA, North Adams, MA *Amazing Acoustaphotophonogrammitron*
- 2009 Ben Maltz Gallery, Otis College of Art & Design, Los Angeles, CA, *The Future Imaginary*  
Centre de Cultura Contemporània de Barcelona, Spain, *Zeppelin Festival*
- 2008 Digital Art Weeks Festival, Swiss Federal Institute of Technology, Zurich, Switzerland  
Inventionen Festival, DAAD, Berlin, Germany  
Sguardi Sonori Festival, Contemporary Art Museum di Casoria, Naples, Italy  
Daily Constitutional (online), *SoundCast IV: The Resonance of the Intimate Sound*  
Rencontres Internationales Festival, Haus der Kultur der Welt, Berlin, Germany  
Zero/One Festival, San Jose Museum of Contemporary Art, San Jose, CA, *Superlight*  
FUEL Collection, Philadelphia, PA, *Music To My Eyes*  
Heidelberger Kunstverein, Heidelberg, Germany, *Islands+Ghettos*  
Rencontres Internationales Festival, El Aguila, Madrid, Spain  
Viralnet, Center for Integrated Media, Cal Arts, Valencia, CA, *The Lament Project*
- 2007 Folly, Lancaster, UK, *Velocity*  
Finetuned, Brighton, UK, *Relay*  
Wooloo, Berlin, Germany, *Land Grab Online* (part of *Land Grab*, Apex Art, New York, NY)  
Rencontres Internationales Festival, Centre Pompidou, Paris, France  
Pixilerations [v.4], FirstWorksProv Festival, Providence, RI  
GL Strand, Museum Copenhagen Denmark, *100 Days = 100 Videos*  
Urban Institute for Contemporary Arts, Grand Rapids, MI, *30 Years, 30 Artists, 30 Careers*

**Group Exhibitions (continued)**

- LISTE Cologne 07, Cologne, Germany, with Galerie Haferkamp  
 Zokei Gallery & University Museum, Tokyo Zokei University, Tokyo, Japan, *Faculty Works: Fuse*.  
 Gallery AUBE, Kyoto University of Art and Design, Kyoto, Japan, *Faculty Works: Fuse*.  
 Senson Gallery, UC Santa Cruz, Santa Cruz, CA, *Faculty Works: Fuse*  
 PULSE Art Fair, New York, NY, with Catharine Clark Gallery.
- 2006 Digital and Video Art Fair, Miami Beach, FL, with Galerie Haferkamp  
 Heidelberger Kunstverein, Heidelberg, Germany, *100 Days = 100 Videos*  
 San Jose Institute of Contemporary Art, San Jose, CA, *Next New*
- 2005 Museum of Applied and Contemporary Art (MAK), Vienna, Austria, *Globi Award 06*  
 Hopkins Hall Gallery, Ohio State University, Columbus, OH, *Passions & Visions: Antarctica*  
 Yerba Buena Center for the Arts, San Francisco, CA, *Bay Area Now 4* (w/Stretcher collective)  
 Sonorities Festival, Sonic Arts Research Centre, Queen's University Belfast, Northern Ireland, UK  
 Art Frankfurt, Frankfurt Germany, with Galerie Rachel Haferkamp  
 Senson Gallery, UC Santa Cruz, Santa Cruz, CA, *Faculty Show*  
 Digital and Video Art Fair, New York, NY, with Catharine Clark Gallery  
 Scope Art Fair, New York, NY, with Catharine Clark Gallery
- 2004 Bezalel Academy of Arts and Design, Tel Aviv, Israel, *Territories Live / Cities of Collision*  
 Heide Museum, Melbourne, Australia, *Thinking Out Loud*  
 Index, Stockholm, Sweden, *Territories, Frontiers and the Architecture of Warfare*  
 Biennale of Electronic Art Perth, Perth, Australia, *Sonic Difference*  
 ISEA, Kiasma Museum of Contemporary Art, Helsinki, Finland  
 Per->Son Festival, Cologne, Germany  
 Malmö Konsthall, Malmö, Sweden, *Territories*  
 Transmediale Festival, Berlin, Germany, *Fly Utopia!*  
 Di Rosa Preserve, Napa, CA, *Danger*  
 Sun Valley Center for the Arts, Sun Valley, ID, *Sound of Place / Place of Sound*  
 University Art Gallery, California State University, Chico, CA, *Danger*  
 Drift, New Media Scotland, Edinburgh, Scotland, UK
- 2003 Ludwig Forum für Internationale Kunst, Aachen, Germany, *Wings of Art*  
 Caren Golden Fine Art, New York, NY, *Pop Rocks*  
 Kölnisches Stadtmuseum, Cologne, Germany, *Querblick*  
 Kunsthalle Darmstadt, Darmstadt, Germany, *Wings of Art*  
 The LAB, San Francisco, CA, *R&D: 20 Years / 20 Artists*  
 Horton Gallery, Stockton, CA, *Danger*  
 Margaret Thatcher Projects, New York, NY, *Road Trip*  
 Metronom, Barcelona, Spain, *Al Lado del Silencio*
- 2002 Art & Industry Biennial, Christchurch, New Zealand  
 Deutscher Klangkunst-Preis Exhibition, Skulpturenmuseum Glaskasten Marl, Marl, Germany  
 Stadtgalerie Saarbrücken, Saarbrücken, Germany, *Resonanz I*
- 2001 FFWD: Miami, The Hotel Nash, Miami, FL  
 Physics Room, Christchurch, New Zealand, *4eva* (on-line)  
 Gencor Gallery, Rand Afrikaans University, Johannesburg, South Africa, *online / offline*  
 Klangturm, St. Pölten, Austria  
 The Drunken Boat, New York, NY (on-line)  
 Catharine Clark Gallery, San Francisco, CA, *1010 - 10<sup>th</sup> Anniversary Show*  
 Centre de Cultura Contemporània de Barcelona, Spain, *Zeppelin Sound Art Festival*
- 2000 Virgin Atlantic Terminal, SFO, San Francisco, CA, *Bay Area Connections*  
 send + receive festival, Winnipeg, MB, Canada  
 Physics Room, Christchurch, New Zealand, *Tectonic*  
 Catharine Clark Gallery, San Francisco, CA, *Aural Sex*  
 Inventionen 2000, Berlin Germany  
 San Francisco Electronic Music Festival, San Francisco, CA  
 Künstlerhaus, Vienna, Austria, *Sounds and Files*  
 Spaces Gallery, Cleveland, OH, *Atmospheric Conditions*  
 Bay Area Discovery Museum, Sausalito, CA, *Play It By Ear II*  
 Stetson University, Deland, FL, *Technology & Identity*

**Group Exhibitions (continued)**

- Sonoma Museum of Visual Art, Santa Rosa, CA, *Small Objects for Sound & Light*  
 New Langton Arts, San Francisco, CA, *Net Work*.
- 1999 Centre de Cultura Contemporània de Barcelona, Spain, *En Red O Soundscapes*  
 Universidad de Castilla La Mancha, Cuenca, Spain, *Situaciones*  
 Tryon Center for Visual Art, Charlotte, NC, *Inaugural Exhibition*  
 Museum of Contemporary Art, Helsinki, Finland, *Sound Box 2*  
 Bay Area Discovery Museum, Sausalito, CA, *Play It By Ear*  
 SoundCulture 99, Auckland Art Gallery, Auckland, New Zealand  
 Le Wagram, Nice, France, *Collage JukeBox*  
 Catharine Clark Gallery, San Francisco, CA, *Spinal Epidural, Please!*  
 Musée d'Art Contemporain, Lyon, France, *Musique en Scene: Collage Jukebox*  
 Oblique, Otira, New Zealand
- 1998 Catharine Clark Gallery, San Francisco CA, *Interiors*  
 Brisbane Festival, Institute of Modern Art, Brisbane, Australia  
 Sherry Frumkin Gallery, Santa Monica, CA, *Technical Poetics*  
 Bregenzer Kunstverein, Bregenz, Austria, *Kunst in der Stadt II: Collage JukeBox*  
 Massachusetts Museum of Contemporary Art, North Adams, MA, *EarMarks*  
 Meltdown Festival, South Bank Centre, London, England, *Resonance FM*  
 New Langton Arts, San Francisco, CA, *Dromology: Ecstasies of Speed*  
 Museum of Contemporary Art, Helsinki, Finland, *Sound Box*
- 1997 Index, Stockholm, Sweden, *Auto Show*  
 Arcana, New York, NY, *Wish You Were Here*  
 Tweed Museum of Art, Duluth, MN, *Endeavor: I Ask You*  
 1078 Gallery, Chico, CA, *EarArt*
- 1996 Sonambiente Festival, Berlin, Germany  
 Four Walls, San Francisco, CA, *Inter-Galactic*  
 San Francisco Arts Commission Gallery, San Francisco, CA, *Techne*
- 1995 ISEA 95, Montréal, Québec  
 Richmond Art Center, Richmond, CA, *Anonymous Arrangement*  
 Headlands Center for the Arts, Sausalito, CA
- 1994 Falkirk Cultural Center, San Rafael, CA, *Long Horizons*  
 Victoria Room, San Francisco, CA, *Big Jesus Trash Can*  
 Secession Gallery, San Francisco, CA, *Site As Music*  
 Titanik Gallery, Turku, Finland, *Elsewhere*  
 Zyzyyva, San Francisco, CA, *6x9*  
 Works/San Jose, San Jose, CA, *Dancing on the Continuum*  
 Memorial University Art Gallery, St. John's, Newfoundland, *Sound City Spaces*  
 Falkirk Cultural Center, San Rafael, CA, *Interactions*  
 Exploratorium, San Francisco, CA, *Compose Yourself*  
 Victoria Room, San Francisco, CA, *Resonant Systems*  
 Spaces, Cleveland, OH, *Reverberations*
- 1993 Pro Arts Gallery, Oakland, CA, *Pro Arts Annual*
- 1992 Ghia Gallery, San Francisco, CA, *Landlocked*
- 1991 Festival Mythos, Philadelphia, PA  
 Pro Arts Gallery, Oakland, CA, *The Blue Book Chronicles*  
 Electronic Music Plus Festival, Mills College, Oakland, CA
- 1989 Grossman Gallery, Museum School, Boston, MA, *Faculty Exhibition*

**Performances**

- 2017 Elastic Arts, Chicago, IL  
 AS220, Providence, RI
- 2016 International Symposium on Electronic Art, City University of Hong Kong, Hong Kong, China  
 AS220, Providence, RI  
 Machines With Magnets, Pawtucket, RI
- 2015 New England Conservatory, Boston, MA  
 AS220, Providence, RI

**Performances (continued)**

- Machines With Magnets, Pawtucket, RI  
 Non-Event, Brookline, MA
- 2014 Dot Air Festival, Pawtucket, RI (with the Dislocation Ensemble)  
 Lyndhurst Estate, Tarrytown, NY (as part of the *Garden of Sonic Delights* exhibition).  
 Machines With Magnets, Pawtucket, RI
- 2013 AS220, Providence, RI  
 186 Carpenter Gallery, Providence, RI  
 Studio Soto, Boston, MA, with Jed Speare  
 Granoff Center for the Arts, Brown University, Providence, RI  
 Control-Alt-Repeat, Providence, RI
- 2012 Studio Soto, Boston, MA, with Strange Attractor
- 2011 Sound Off, ((audience)), 16beavergroup, New York, NY  
 Musik Im Freien, Carillon, Tiergarten, Berlin  
 Quiet Cue, Berlin, Germany  
 re-new Digital Arts Festival, Copenhagen, Denmark
- 2009 San Francisco Electronic Music Festival, San Francisco, CA  
 Pixilerations Festival, Providence, RI
- 2006 Catharine Clark Gallery, San Francisco, CA
- 2004 Biennale of Electronic Art Perth, Perth, Australia  
 singuhr-hörgalerie, Berlin, Germany, with Stephan Mathieu  
 Freie Initiative Improvisation Berlin, Berlin, Germany, with Axel Dörner
- 2003 Voxxx, Chemnitz, Germany  
 Institute of Modern Art, with the Elision Ensemble, Brisbane, Australia  
 Bus Gallery, Melbourne, Australia  
 Metronom, Barcelona, Spain  
 Maerz Musik Festival, with Nicolas Collins, Berlin, Germany  
 Wesleyan University, Middletown, CT
- 2002 Festival of Exiles, Berlin, Germany  
 Experimentelle Musik 2002, Munich, Germany  
 Galerie Haferkamp, Cologne, Germany  
 Audible Interfaces, Ensemble Mosaik, Berlin Germany
- 2001 Freie Universität, Berlin, Germany  
 MeX, Dortmund, Germany  
 Gallery Haferkamp, Cologne, Germany  
 Carillon, Tiergarten, Berlin, Germany  
 Local Music, Berlin, Germany  
 Kule, Berlin, Germany  
 21 Grand, Oakland, CA  
 Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany  
 Logos Foundation, Ghent, Belgium
- 2000 K77, Berlin, Germany
- 1999 Lincoln Center, New York, NY
- 1998 The LAB, San Francisco, CA
- 1996 Urban Institute for Contemporary Art, Grand Rapids, MI
- 1995 Universidade de Brasília, Brasília, Brazil  
 Intersection for the Arts, San Francisco, CA
- 1994 Freunde Guter Musik Berlin, Berlin, Germany  
 SKOP, Frankfurt, Germany  
 ISEA 94, Helsinki, Finland  
 Sound Symposium, St. John's, Newfoundland
- 1993 Experimental Intermedia Foundation, New York, NY  
 Audio Visual Experimental Festival, Arnhem, Netherlands  
 VPRO Radio, Amsterdam, Netherlands  
 Logos Foundation, Ghent, Belgium  
 Feedback Studio, Cologne, Germany

**Performances (continued)**

- Het Apollohuis, Eindhoven, Netherlands
- Victoria Room, San Francisco, CA
- Festival de Musica Contemporanea, Santafe de Bogota, Colombia
- 1992 Pro Arts Gallery, Oakland, CA
- Roulette, New York, NY
- Amica Bunker, New York, NY
- 800 East Gallery, Atlanta, GA
- Outpost, Albuquerque, NM
- 1991 Oakland Museum, Oakland, CA
- Sonic Disturbances Festival, Cleveland, OH
- 1990 Kaleidoscope, San Francisco, CA
- Gargoyle Mechanique, New York, NY
- WMWM-FM, Salem, MA
- Generator, New York, NY
- AS 220, Providence, RI
- Worcester Artist's Group, Worcester, MA
- Zone Art Center, Springfield, MA
- 1989 Real Art Ways, Hartford, CT, New England Composers Festival
- Knitting Factory, New York, NY
- New Langton Arts, San Francisco, CA
- WBRS-FM, Waltham, MA
- WZBC-FM, Boston, MA
- Mobius, Boston, MA, performance with Larry Johnson
- Kingston Gallery, Boston, MA
- 1988 Mobius, Boston, MA, performance with Steve Leblanc and Beth Cataldo
- Roulette, New York, NY
- Mobius, Boston, MA, performance with Rusty Martin

**Grants and Awards**

- 2019 Humanities Research Award, Brown University, Providence, RI (& 2008-2018)
- 2018 Faculty Development Fund, Brown University, Providence, RI (& 2015-2017, 2013, 2011)
- 2017 Brown Arts Initiative Faculty Research Award, Brown University, Providence, RI
- 2015 Rhode Island State Council for the Arts, Providence, RI, project grant (& 2014)
- 2014 Salomon Research Award, Brown University, Providence, RI (& 2010)
- 2009 Performance Grant, Meet the Composer, New York, NY (& 1992, 1991)
- 2007 Arts Research Initiative Mini Grant, UC Santa Cruz, Santa Cruz, CA
- Committee on Research Grant, UC Santa Cruz, Santa Cruz, CA (& 2006, 2004)
- 2006 Arts Research Initiative Major Grant, UC Santa Cruz, Santa Cruz, CA (& 2005)
- 2004 Arts International, New York, NY (& 1995, 1994)
- Arts Research Initiative Off-Cycle Grant, UC Santa Cruz, Santa Cruz, CA
- 2001 Finnish Cultural Foundation, Helsinki, Finland (with Simo Alitalo)
- 2000 Guggenheim Fellowship, Guggenheim Foundation, New York, NY
- Creative Artist Fellowship, Oakland Cultural Affairs Commission, Oakland, CA
- 1996 Creative Work Fund, San Francisco, CA
- Lannan Foundation, Los Angeles, CA (project grant through UICA, Grand Rapids, MI)
- 1992 Crothers Award for Music Composition, Mills College, Oakland, CA
- 1989 Audio Services Grant, Harvestworks, New York, NY

**Residencies**

- 2017 Ars Bioarctica, Kilpisjärvi, Finland
- 2014 Harvestworks, New York, NY
- 2012 EMPAC, Rensselaer Polytechnic Institute, Troy, NY
- 2011 Arctic Circle, Svalbard, Norway
- Diapason Gallery, Brooklyn, NY
- Yaddo, Saratoga Springs, NY (& 2008)
- 2010 Experimental Television Center, Owego, NY
- 2003 Kunsthochschule für Media, Cologne, Germany

**Residencies (continued)**

- 2001 Christchurch Polytechnic Institute, Christchurch, New Zealand
- 2000 DAAD Artists In Berlin Program, Berlin, Germany  
Polar Circuit 3, Rovaniemi, Finland  
Tryon Center for Visual Art, Charlotte, NC
- 1999 Artspace, Sydney, Australia  
Djerassi Resident Artist Program, Woodside, CA  
Center for Research in Computing and the Arts, UC San Diego, San Diego, CA
- 1998 Polar Circuit 2, Tornio, Finland
- 1995 Headlands Center for the Arts, Sausalito, CA
- 1994 STEIM, Amsterdam, Netherlands  
Het Apollohuis, Eindhoven, Netherlands
- 1993 Banff Center for the Arts, Banff, AB, Canada  
The LAB, San Francisco, CA.

**Teaching**

- 2015 Brown University, Providence, RI, Associate Professor (Assistant Professor 2008–2014)
- 2005 University of California at Santa Cruz, Santa Cruz, CA, Assistant Professor (2005–2007)
- 2003 California College of the Arts, Oakland, CA, Senior Lecturer (& 1999, 1995, 1994)
- 2002 Hochschule für Grafik und Buchkunst, Leipzig, Germany, Guest Professor
- 2000 University of California at Davis, Davis, CA, lecturer
- 1998 San Francisco State University, San Francisco, CA, lecturer (& 1997, 1995)
- 1988 School of the Museum of Fine Arts, Boston, MA, lecturer (1988–1990)

**Lectures, Workshops, Panels**

- 2019 College Art Association Conference, New York, NY, *Information Ocean: Marine Art In the Digital Age*, panelist
- 2018 Polar Opposites Conference, Granoff Center, Brown University, Providence, RI, *Knowing Ice*, moderator
- 2017 Cornell University, Ithaca, NY  
Oakland University, Rochester, MI  
Northwestern University, Evanston, IL  
School of the Art Institute of Chicago, Chicago, IL
- 2016 Sonic Arts Program, Columbia University, New York, NY  
International Symposium on Electronic Art, City University of Hong Kong, Hong Kong, China
- 2015 Made In New York Media Center, New York, NY  
Rhode Island School of Design, Digital+Media Program, Providence, RI  
Mobius, Boston, MA  
Interrupt 3 Conference, Granoff Center, Brown University, Providence, RI
- 2014 International Symposium on Electronic Art, Dubai, United Arab Emirates.  
University of the Arts, Helsinki, Finland.  
Harvestworks, New York, NY.  
Sonic Focus Conference, Granoff Center, Brown University, panelist.  
Bell Gallery, Brown University, moderator for panel discussion on the *Audible Spaces* exhibition.  
Harvestworks, New York, NY  
Caramoor Center for Music and the Arts, Katonah, NY  
Massachusetts College of Art, Boston, MA  
Rhode Island School of Design, Providence, RI (& 2010, 2009)
- 2013 Pew Center for Arts and Heritage, Philadelphia, PA  
University of Technology Sydney, Sydney, Australia  
Stanford University, Palo Alto, CA, visiting critic  
DANM Program, University of California at Santa Cruz, Santa Cruz, CA  
Arts, Media, Engineering Program, Arizona State University, Tempe, AZ  
Computer Music Center, Columbia University, New York, NY  
School of Visual Arts, New York, NY  
New Media Caucus, College Art Association Conference, New York, NY

**Lectures, Workshops, Panels (continued)**

- 2012 International Symposium on Electronic Art, Albuquerque, NM  
 Muhlenberg College, Allentown, PA  
 Dartmouth College, Hanover, NH  
 Virginia Commonwealth University, Richmond, VA  
 University of Virginia, Charlottesville, VA
- 2011 Nordic Sound Art Joint Study Program, Royal Danish Academy of Arts, Copenhagen, Denmark  
 Unsound Festival, New York, NY  
 Improvisation as a Way of Life Symposium, Cogut Center, Brown University, panelist
- 2009 University of California at Berkeley, Berkeley, CA  
 Mills College, Oakland, CA (& 2006, 2001, 1998, 1989)  
 San Francisco Electronic Music Festival, San Francisco, CA, panelist  
 California Institute of the Arts, Valencia, CA (& 2001)  
 University of New Mexico, Albuquerque, NM
- 2008 Royal Academy of Art, Stockholm, Sweden  
 Sonic Fragments Conference, Princeton University, Princeton, NJ
- 2007 DXARTS Program, University of Washington, Seattle, WA  
 University of Illinois at Chicago, Chicago, IL  
 University of California at Davis, Davis, CA (&1999, 1998)
- 2006 Fresno Metropolitan Museum, Fresno, CA  
 San Jose State University, San Jose, CA  
 International Symposium on Electronic Art, San Jose, CA, panelist  
 San Francisco Art Institute, San Francisco, CA (& 2005, 2002, 1999, 1998, 1997, 1995, 1994, 1991)  
 DANM Festival, UC Santa Cruz, Santa Cruz, CA  
 Sacramento State University, Sacramento, CA
- 2005 Byrd Colloquy, Ohio State University, Columbus, OH  
 Sonic Arts Research Centre, Queen's University Belfast, Belfast, UK  
 Arts, Media, Engineering Program, Arizona State University, Tempe, AZ  
 Headlands Center for the Arts, Sausalito, CA
- 2004 Bergen Art Academy, Bergen, Norway  
 University of Minnesota, Minneapolis, MN
- 2003 University of Art and Design, Helsinki, Finland  
 Queensland University of Technology, Brisbane, Australia  
 Queensland College of Art, Brisbane, Australia (& 1998)  
 RMIT University, Melbourne, Australia.  
 Queensland Biennial Festival of Music, Brisbane, Australia, panelist  
 International Critics Symposium, Brisbane Powerhouse, Brisbane, Australia  
 Sparwasser HQ, Berlin, Germany  
 Wesleyan University, Middletown, CT
- 2002 Kunsthochschule für Media, Cologne, Germany  
 Auckland Art Gallery, Auckland, New Zealand (& 1999)  
 Victoria University, Wellington, New Zealand
- 2001 Christchurch Polytechnic Institute of Technology, Christchurch, New Zealand  
 McDougall Art Gallery, Christchurch, New Zealand  
 Massey University, Wellington, New Zealand  
 Freie Universität, Berlin, Germany
- 2000 Technische Universität, Berlin, Germany  
 Davidson College, Davidson, NC  
 Kent State University, Kent, OH  
 University of Akron, Akron, OH  
 Cleveland Institute of Art, Cleveland, OH  
 Critical Issues in Net Art Symposium, University of California at Berkeley, Berkeley, CA  
 Stetson University, Deland, FL
- 1999 Tasmanian School of Art , Hobart, Tasmania, Australia  
 San Francisco International Art Exposition, San Francisco, CA  
 Interval Research Corporation, Palo Alto, CA

**Lectures, Workshops, Panels (continued)**

- San Jose State University, San Jose, CA  
 School of the Art Institute of Chicago  
 Physics Room, Christchurch, New Zealand  
 University of Canterbury, Christchurch, New Zealand  
 Otago Polytechnic School of Art, Dunedin, New Zealand  
 Elam School of Art, Auckland, New Zealand  
 University of California at San Diego, San Diego, CA  
 1998 Volt Symposium, State Library of Queensland, Brisbane, Australia  
 Solano Community College, Suisun, CA  
 Columbus College of Art & Design, Columbus, OH  
 International Center for Digital Art, San Francisco, CA (& 1997)  
 Kala Institute, Berkeley, CA  
 1997 International Conference on Auditory Display, Palo Alto, CA  
 1996 Grand Valley State University, Allendale, MI  
 Kendall College, Grand Rapids, MI  
 1995 Bard College, Annandale-on-Hudson, NY  
 Rensselaer Polytechnic Institute, Troy, NY  
 Society for Photographic Education, Western Regional Conference, Valencia, CA.  
 1993 Academie voor Beeldende Kunst St. Joost, Breda, Netherlands  
 1992 Georgia State University, Atlanta, GA  
 1991 University of the Arts, Philadelphia, PA

**Professional Activities**

- Juror, Chazan Gallery, Providence, RI (2019, 2012)  
 Reviewer, New Interfaces for Musical Expression, Brisbane, QLD, 2016; Copenhagen, DK, 2017  
 Juror, Unsolicited Proposal Program, Apexart, New York, NY, 2016, 2015  
 Juror, New Music USA, New York, NY, 2015  
 Juror, FETA Sound Art Prize, Foundation for Emerging Technologies and Arts, Miami, FL, 2013  
 Pixilerations Steering Committee, Firstworks, Providence, RI, 2008-2012  
 Curatorial Advisory Committee, San Jose Institute for Contemporary Art, 2006-2007  
 Juror, Interactive City, ISEA Festival, San Jose, CA, 2005  
 Publisher and Editor, *Stretcher*, online arts journal, San Francisco, CA, 2000-present  
 Juror, Djerassi Resident Artist Program, Woodside, CA, 2000  
 Curatorial Advisory Committee, San Francisco Electronic Music Festival, San Francisco, CA, 1999-present  
 Curator, *Corporeal Sky*, Physics Room, Christchurch, New Zealand, & Artspace, Sydney, Australia, 1999  
 Co-Curator (with April Latranga), *Sinusoidal*, San Francisco State University, San Francisco, CA, 1999  
 Member, Artists Committee, San Francisco Art Institute, San Francisco, CA, 1997-99  
 Director, SoundCulture 96, a Pacific Region festival of sonic arts, 1994-96  
 Curatorial Committee, The LAB, San Francisco, CA, 1994-2000

**Articles & Writing**

- “Rumble Filters: Sonic Environments and Points of Listening,” co-authored with Lenore Manderson, *Contemporary Music Review*, Taylor & Francis (London, UK), Vol. 36, No. 3, pp. 119-126.  
 “Things Which Are Imperfect, and Things to Which the Term Imperfect Does Not Apply,” essay for John Bischoff’s *Audio Combine*, New World Records (Brooklyn, NY), 2012  
 “Visions of Sound: Flying Machines,” *Musicworks* (Toronto, Canada), #102, Winter, 2008, p. 64  
 “Language Master: Its Master’s Voice,” *Leonardo Music Journal* (San Francisco, CA), Vol. 15, #1, December, 2005  
 “Vanishing Points,” *Noisegate* (London, UK), Issue 11, Summer, 2004, pp. 22-28  
 “Southern Exposures,” *Cabinet Magazine* (Brooklyn, NY), Issue 10, Spring, 2003, pp. 38-41 (reprinted in *The Frontiers of Utopia and Other Facts on the Ground*, Anselm Franke and Eyal Weizman, editors, catalog for *Territories* exhibition at the Malmö Konsthall, Verlag der Buchhandlung Walther König, 2004, pp. 84-87)  
 “Electricity Arcs Both Ways From Heaven,” catalog essay, Artspace (Sydney, Australia), October, 1999  
 “Visible Systems: Recent Sound Installations,” *YLEM Newsletter* (Orinda, CA), Vol. 19, No. 10, September/October, 1999

**Articles & Writing (continued)**

- “Creaking Grounds: Plate Tectonics and SoundCulture 96,” *Essays In Sound* (Sydney, Australia), No. 3, December, 1996, pp. 45-53
- “SoundCulture 96,” *Sound Arts* (Kobe, Japan), Vol. 8, Summer, 1996, pp. 1-4
- “Local Conditions and Perceptual Concerns: Notes on Several Sound Works,” *Leonardo Music Journal* (Oxford, England), Vol.1, #1, December, 1991, pp. 89-93

**Sound Design**

- 231 East 47<sup>th</sup> St.*, by Ulrich Rasche, Sophiensaele, Berlin, 2004
- Turing Tables*, by Franz John, ARCO, Madrid, Spain, 2003
- Hof*, by Thomas Demand, De Appel, Amsterdam, Netherlands, 2001
- Made In USA: The Angel Island Project*, by Flo Oy Wong, Angel Island, CA, 2000
- Speaking In Tongues: A Look at the Language of Display*, by Fred Wilson, M.H. de Young Memorial Museum, San Francisco, CA, 1999
- Swatch Pavilion*, Pfau Architecture, Expo 98, Lisbon, Portugal, 1998
- The Hospital: Five Confessions*, Ilya Kabakov, Capp Street Project, San Francisco, CA, 1997.
- Secret Paths in the Forest*, Purple Moon Multimedia, Mountain View, CA, 1997
- Traveling Without Moving*, by Olav Westphalen, Shift, Berlin, Germany, 1997
- Swatch Pavilion*, Pfau Architecture, Olympic Games, Atlanta, GA, 1996
- Playlist*, by Haha, Capp Street Project, San Francisco, CA, 1996
- American Female*, by Laura Brun, Intersection for the Arts, San Francisco, CA, 1994
- Gallery*, by Mel Chin, Capp Street Project, San Francisco, CA, 1992
- The Airwaves Project*, by Shu Lea Cheang, Capp Street Project, San Francisco, CA, 1991
- Fugitive Landing*, by May Sun, Capp Street Project, San Francisco, CA, 1991
- A Cheap Watch*, directed by Patrick Stettner, Stenola Films, Boston, MA, 1989

**Public Collections**

- Yale University Art Gallery, New Haven, CT
- San Francisco Museum of Modern Art, San Francisco, CA
- Kiasma Museum of Contemporary Art, Helsinki, Finland
- LEF Foundation, Lodi, CA

**Recordings**

- Palm House Transect*, Ground Lifter, Providence, RI, 2016
- Stone North*, Estuary Records, Providence, RI, 2013
- Instrumentarium*, Monotype Records, Warsaw, Poland, with Boris Hegenbart, 2012
- Explorations in Sound, Vol. 4: The Sound of Live Performance*, Furthernoise, Sydney, Australia, 2011
- Zelphabet: E*, Zelphabet Records, Hollywood, CA, 2008
- Drift | Resonant Cities*, New Media Scotland, Edinburgh, Scotland, 2006
- Singing Bridges Vibrations: Variations*, Sonic Artstar, Sydney, Australia, 2005
- 4Eva: A Tribute to Fanaticism*, Physics Room, Christchurch, New Zealand, 2001
- Music for the 21st Century*, Leonardo Music Journal CD, Vol.1, No.1, Oxford, England, 1991
- Arf Arf Presents*, Arf Arf Records, Cambridge, MA, with the Ski-A-Delics. 1990
- We Are What You Eat*, Slippery Slope Music, Boston, MA, with the Ski-A-Delics, 1990
- Lennarcs*, Frog Peak Music, Hanover, NH, solo works, 1989
- Snow Bunny Bobby Katz*, Slippery Slope Music, Boston, MA, with the Ski-A-Delics, 1989; reissued on Platinum Metres, Hong Kong, China, 2013

**Bibliography**

- Cotter, Holland, “Foot Notes: On the Sensations of Tone,” *New York Times* (New York, NY), March 5, 2015.
- Meier, Allison, “Sounds of Nature, Transcribed and Composed,” *Hyperallergic*, March 3, 2015 <<http://hyperallergic.com/177868/the-sounds-of-nature-transcribed-and-composed/>>.
- Allan, Richard, “In The Garden of Sonic Delights Part II – The Offsite Exhibitions,” *A Closer Listen*, June 16, 2014 <<http://acloserlisten.com/2014/06/16/in-the-garden-of-sonic-delights-part-ii-the-offsite-exhibits>>
- “Stone North,” review, *Neural* (Bari, Italy), April, 2014, <<http://neural.it/2014/04/ed-osborn-stone-north>>.
- Escuerdo, Guillermo, “Stone North,” *Loop* (Santiago, Chile), February, 2014 <<http://www.loop.cl>>.

**Bibliography (continued)**

- Dittman, Rigobert, "Stone North," *Bad Alchemy* (Würzburg, Germany), Issue 80, January, 2014.  
 "Ed Osborn: Stone North," review, *Textura* (Peterborough, ONT, Canada), January, 2014,  
 <[http://www.textura.org/reviews/Osborn\\_stonenorth.htm](http://www.textura.org/reviews/Osborn_stonenorth.htm)>.
- Bard-Schwartz, David, "An Introduction to Electronic Art Through the Teaching of Jacques Lacan: Strangest Thing," Routledge (New York, NY), 2013, pp. 74-76, 103-106.
- Griffin, Amy, "On Exhibit: Ed Osborn's 'Field Elevations' at HVCC," *Times Union* (Albany, NY), November 29, 2013.
- Dawkins, Urszula, "Aural Ecologies, Mechanical and Musical," *RealTime* (Sydney, Australia), June 14, 2013, <<http://www.realttimearts.net/feature/ISEA2013/11185>>.
- Rogers, Holly, "Sounding the Gallery: Video and the Rise of Art-Music," Oxford University Press (Oxford, UK), 2013, p. 52.
- Bhagat, Alexis & Gregory Gangemi, "Sound Generation," *Autonomea* (Brooklyn, NY), 2013, ebook, pp. 22-24, 41-43, 139-143.
- Haber, John, "The Art of Endangered Places," *HaberArts* (New York, NY), November 17, 2012, <<http://www.haberarts.com/leomarx2.htm>>.
- Stein, Sadie, "Postcard From San Francisco," *Paris Review Daily* (New York, NY), October 23, 2012, <<http://www.theparisreview.org/blog/2012/10/23/postcard-from-san-francisco/>>.
- Brian, Megan, "Five Questions: Ed Osborn," *Open Space*, San Francisco Museum of Modern Art (San Francisco, CA), August 24, 2012, <<http://blog.sfmoma.org/2012/08/5-questions-ed-osborn/>>.
- Van Siclen, Bill, "Look What Just Popped In," *Providence Journal* (Providence, RI), June 7, 2012, p. D7.
- Flood, Greg, "Julie Heffernan and Ed Osborn at Catharine Clark Gallery," *Examiner.com* (San Francisco, CA), October 21, 2011.
- Van Siclen, Bill, "In The Galleries," *Providence Journal*, (Providence, RI), January 27, 2011.
- Voegelin, Salome, "Listening to Noise and Silence: Toward a Philosophy of Sound Art," Continuum Press (New York, NY), 2010, pp. 142-144.
- Gagnon, Adrienne, "Vanishing Point," *Aspect DVD Magazine, Vol. 15, Influence and Reference*, (Boston, MA), 2010.
- Kiefer, Peter, "Klangräume der Kunst," Kehrer Verlag (Heidelberg, Germany), 2010, pp. 327, 354-355, & DVD supplement.
- Seiffarth, Carsten, & Steffens, Markus, "singuhr-hoergalerie in parochial 1996-2006: sound art in berlin," Kehrer Verlag (Heidelberg, Germany), 2010, pp. 78-79, 184-185.
- Thomas, Elizabeth, "Matrix/Berkeley: A Changing Exhibition of Contemporary Art," University of California, Berkeley Art Museum and Pacific Film Archives (Berkeley, CA) and Distributed Art Publishers (New York), 2009, pp. 412-413.
- Irvin, Steven, "The Future Imaginary: Broad Spectrum Art," *Buzzine* (Hollywood, CA), March, 2009.
- Pinsent, Ed, "The Reverse Alphabet," *The Sound Projector* (London, UK), December 28, 2008.
- Carlyle, Angus, "If I Were to Clap. If I Were to Listen," catalog essay from *Relay* exhibition, Finetuned, London, UK, 2007, pp. 1-5.
- Baker, Kenneth, "Wry, touching video installation explores family speech accents," *San Francisco Chronicle* (San Francisco, CA), August 12, 2006, p. E1.
- Mayhew, Don, "Fulton Mall Inspires Electronic Music," *Fresno Bee* (Fresno, CA), March 21, 2006, p. E1.
- Seppälä, Marketta, "ISEA 2004 – Wireless Experience," *Framework: The Finnish Art Review* (Helsinki, Finland), 2/2004, p. 134.
- Khazam, Rahma, "Per->son Festival," *Wire* (London, England), October, 2004, p. 77.
- Muller, Lizzie, "A deep vibration: A small migration," *RealTime* (Sydney, Australia), No. 63, October / November, 2004.
- Priest, Gail, "Siege culture: SonicDifference conference," *RealTime* (Sydney, Australia), No. 63, October / November, 2004.
- Stephens, Jasmin, "Sense shifts: Resounding the World," *RealTime* (Sydney, Australia), No. 63, October / November, 2004.
- Percival, Bob, "Seeking resonance," *RealTime* (Sydney, Australia), No. 63, October / November, 2004.
- Gallasch, Keith, "Seeds, Particles, Resonances," *RealTime* (Sydney, Australia), No. 58, December/January, 2004.
- Rebello, Pedro, "Performing Space," *Organised Sound*, Cambridge University Press (Cambridge, UK), Volume 8, Issue 2, August, 2003, p. 184.
- "Al lado del silencio," *LaNetro* (Barcelona, Spain), June 17, 2003, <http://www.lanetro.com>.

**Bibliography (continued)**

- Cuesta, Mery, "Casi invisible," *La Vanguardia* (Barcelona, Spain), June 4, 2003, p. 20. Obiols, Isabel, "El silencio y el espacio dialogan en Metrònom," *El País* (Madrid, Spain), May 22, 2003, p. 12.
- Frisach, Montse, "L'Art del silenci," *Avui* (Barcelona, Spain), May 18, 2003, p. 62.
- Schulz, Bernd, "Resonances, Aspects of Sound Art," Stadgalerie Saarbrücken (Saarbrücken, Germany), 2002, pp. 133-134.
- Brüstle, Christa, "Klang sehen - Konzepte audiovisueller Kunst in der neuen Musik," from *Mediale Performanzen: Historische Konzepte und Perspektiven*, Jutta Eming, editor, Rombach Druck- und Verlagshaus GmbH & Co. KG Abt. Verlag (Freiburg, Germany), 2002, pp.193-194.
- Morris, Chris, "Ice Perspectives," Christchurch Press (Christchurch, New Zealand), September 11, 2002, p. C3.
- Gopnik, Blake, "Deutschland of Opportunity," *Washington Post* (Washington, DC), July 14, 2002, p. G01.
- Wilson, Steve, "Information Arts: Intersections of Art, Science, and Technology," MIT Press (Cambridge, MA), 2002, pp. 412-414.
- Sanio, Sabine, "Sound Art at the Inventionen Festival," catalog essay, DAAD, Pfau-Verlag, (Saarbrücken, Germany), 2001, pp. 11-13.
- Dunbar, Anna, "Art Resounding," Christchurch Press (Christchurch, New Zealand), November 7, 2001, p. 34
- Gottstein, Björn, "Intrigantes Kribbeln," *Die Tageszeitung* (Berlin, Germany), June 2, 2001, p. 27.
- Wilkening, Martin, "Selstam, dieses Fauchen, Gurgeln, Säuseln," *Frankfurter Allgemeine Zeitung* (Frankfurt, Germany), May 18, 2001, p. BS7.
- Entress, Matthias, "Gurren & Knurren: 'Flying Machines' in der hörgalerie," *Berliner Morgenpost*, May 17, 2001, p. 23.
- Mustroph, Tom, "Flugwesen sirren im Glockenturm," *Neues Deutschland* (Berlin, Germany), May 15, 2001.
- Kurtz, Glenn, "Ed Osborn at the Berkeley Art Museum," *Artweek* (San Jose, CA), May, 2001, pp. 22-23.
- Bowen, Dore, "The Uncertainty of Flight," catalog essay, *Klangturm* (St. Pölten, Austria), April, 2001, pp. 30-33.
- Wilson, Megan, "Stop, Look and Listen," *Digital City SF*, April 20, 2001, <http://www.digitalcity.com>.
- Westbrook, Lindsay, "Critic's Choice," *San Francisco Bay Guardian*, San Francisco, CA, April 4, 2001, p. 65.
- Zuckerman-Jacobson, Heidi, "Ed Osborn / MATRIX 193: Vanishing Point," catalog essay, Berkeley Art Museum, Berkeley, CA, March, 2001.
- Gagnon, Adrienne, "Vanishing Point," *Look*, Berkeley Art Museum, Berkeley, CA, Spring, 2001, p.12.
- Helfand, Glen, "Sonic Boom: 2000 Is The Year Of Sound Art," *SF Gate* (San Francisco, CA), October 12, 2000, <http://www.sfgate.com>.
- Shulman, Dave, "send + receive: ed osborn," *Stylus* (Winnipeg, Canada), September / October 2000, p.18.
- Helfand, Glen, "Aural Sex," *The San Francisco Bay Guardian* (San Francisco, CA), September 6, 2000, p. 84.
- Wilkening, Martin, "Das Jammern der Türen," *Frankfurter Allgemeine Zeitung* (Frankfurt, Germany), June 27, 2000, p. BS5
- Meirerhenrich, Doris, "Antennen im Klanggefecht," *Potsdamer Neueste Nachrichten* (Postdam, Germany), June 29, 2000.
- Entress, Matthias R., "Reigen der Klangkünstler: Musik als Echo einfacher Systeme zum Auftakt der Inventionen 2000," *Berliner Morgenpost* (Berlin, Germany), June 24, 2000, p. 33.
- Rowell, Mike, "Electrotherapy," *SF Weekly* (San Francisco, CA), May 3, 2000, p. 42.
- "The Art of Noise, or Visa-Versa," *SF Weekly* (San Francisco, CA), January 12, 2000, p. 46.
- "Art Picks," *Time Out Sydney Online*, Sydney, Australia, November 9, 1999.
- Kahn, Douglas, "Squirming and Recoiling," catalog essay, Artspace, Sydney, Australia, October, 1999.
- Crompton, Angela, "Sound Valid Art Medium," *Otago Daily Times* (Otago, New Zealand), March 30, 1999, p. 16.
- Alitalo, Tuike, "Äänitaiteen suurkatselmus on täällä erää Aucklandiss," *Helsingin Sanomat* (Helsinki, Finland), March 21, 1999, p. C7
- Schumacher, Donna, "Interiors," *Flash Art* (Milan, Italy), January - February, 1999, p. 57.
- Marquez, Susan, "Interiors," *World Sculpture News* (London, England), Vol. 3, No. 1, Winter 1999, pp 60-61.

**Bibliography (continued)**

- Lynch, Maryanne, "A Feverish Impulse," *RealTime* (Sydney, Australia), No. 28, December/January, 1999, p. 33.
- Mattessich, Stefan, "Dromologies: Ecstasies of Speed," *Art Papers* (Atlanta, GA), Vol. 22, No. 6, November/December, 1998, p. 41.
- Scherr, Apollinaire, "Over There," *East Bay Express* (Berkeley, CA), October 16, 1988, p. 43.
- Ollman, Leah, "Art Reviews," *Los Angeles Times* (Los Angeles, CA), October 2, 1998, pp. F29-30.
- Gurewitsch, "The Gallery: Do You Hear What I Hear?" *Wall Street Journal* (New York, NY), October 1, 1998, p. A20.
- Hunt, David, "Pause and Reflect: Sound Art from the Bay Area," *Merge* (Stockholm, Sweden), No. 2, Fall, 1998, pp. 40-42.
- Tynan, Trudy, "Sounds of Distinction," *Associated Press* (New York, NY), August 9, 1998.
- Roufail, Minou, "The Sound of Mass MOCA," *ArtNet Magazine* (New York, NY), August, 1998.
- Lynch, Maryanne, "Room for Chance," *RealTime* (Sydney, Australia), No. 26, August/September, 1998, p. 16.
- Bonenti, Charles, "North Adams Opens its Ears to Art," *Berkshires Week* (Pittsfield, MA), July 2, 1998, p. 12.
- Carman, Linda, "Earmarks Designed to Make Imprint on Northern Berkshire Ears," *The Advocate* (North Adams, MA), July 1st, 1998, pp. 6-7.
- Thompson, Sandy, review, *Artweek* (San Jose, CA), July/August, 1998, pp. 25-26.
- Jette, Rosemary, "Sound and Vision," *The Transcript* (North Adams, MA), June 26, 1998, pA1.
- Lemarche, Bernard, "Symphonie Ludique," *Le Devoir* (Montréal, Québec), January 31, 1998, p. D9.
- Akiyama, Mitchell, "The Art of Noise: Ed Osborn Captures the Sound of Motion," *The Link* (Montréal, Québec), January 20, 1998, p. 7.
- Aquin, Stéphane, review, *Voir Montréal* (Montréal, Québec), January 29, 1998, p. 46.
- Roche, Harry, "Skeletons," *The San Francisco Bay Guardian*, September 10, 1997, p. 90.
- Weathersby, Jr., William, "Swatch Pavilion," *Theatre Crafts International* (New York, NY), November, 1996, pp. 36-37.
- Ripatti, Matti, "Kun kuulo säätelee tunnetiloja," *Helsingin Sanomat* (Helsinki, Finland), September 21, 1996, p. C4.
- Andersson, Arja, "Juna tuo ääniä kuolemankurvista," *Ilta-Sanomat* (Helsinki, Finland), September 19, 1996, pp. 32-33.
- Till, Ulrike, "Schnecken kleben an der Wand," *Mainzer Rheinzeitung*, September 10, 1996, p. 22.
- Franz, Christina, "Ed Osborn Installation in der Galerie Kästrich," *Mainzer Allegemeine Zeitung*, September 10, 1996, p. 17.
- Boone, Charles, "SoundCulture 96," *P-Form* (Chicago, IL), Fall, 1996, pp. 36-38.
- Alitalo, Tuike & Simo, "Berliinin taideakatemia juhlii äänitaiteella. Sonambiente-festivaali saa entisen DDRin julkiset rakennukset soimaan," *Helsingin Sanomat* (Helsinki, Finland), August 26, 1996, p. C2
- Wissman, Kathrin, "Augen hören, Ohren sehen," *Der Tagesspiegel* (Berlin, Germany), August 14, 1996, p. 16.
- Müller, Katrin Bettina, "Windharfen und High-Tech," *Tip* (Berlin, Germany), No. 17, August, 1996, pp. 76-77.
- Randal Davis, "Sound Art: Some notes away from definition," *Artweek* (San Jose, CA), August, 1996, pp. 11-12.
- Tromble, Meredith, interview, *Artweek* (San Jose, CA), August, 1996, pp. 12-13.
- Schumacher, Donna, "Parabolica," *Art Papers* (Atlanta, GA), Vol. 20, No. 4, July/August, 1996, p. 55.
- Moore, Jeremiah, review, *Musicworks* (Toronto, Canada), No. 65, Summer, 1996, pp. 38-40.
- Schumacher, Donna, "Techne," *Art Papers* (Atlanta, GA), Vol. 20, No. 3, May/June, 1996, p. 32.
- Tanaka, Yumika, interview, *SWITCH* (San Jose, CA), Vol. 2, No. 1, Spring/Summer 1996, <http://swtich.sjsu.edu/>.
- Alitalo, Tuike & Simo, "Ääni lävistää ja ympäröi kaiken kuin valtameri," *Helsingin Sanomat* (Helsinki, Finland), April 23, 1996, p. C6
- Bindereif, Andrea, "Wenn selbst die Steine singen," *Frankfurter Rundschau* (Frankfurt, Germany), April 20, 1996, p. 25.
- Chonin, Neva, "Culture Jamming," *The San Francisco Bay Guardian* (San Francisco, CA), April 3, 1996, p.31.

**Bibliography (continued)**

- Amirrezvani, Anita, "Art Festival Breaks the Sound Barrier," *The Contra Costa Times* (Walnut Creek, CA), March 31, 1996, p. 3H.
- Harlib, Leslie, "Culture sounds off at Falkirk Mansion," *Marin Independent Journal* (Novato, CA), April 9, 1996, p. C2.
- Hohenadel, Kristin, "Pioneering Artists Aim To Push Through The Sound Barrier," *The Los Angeles Times* (Los Angeles, CA), April 13, 1996, p. F1.
- Finkel, Jori, "Over There," *The East Bay Express* (Berkeley, CA), April 5, 1996, p. 39.
- Peiken, Matt, "Bay Area Artists Get A Chance to Sound Off," *Daily Republic* (Fairfield, CA), March 29, 1996, p. C1.
- Thym, Jolene, "Beyond Music," *The Oakland Tribune* (Oakland, CA), March 10, 1996, p. C1.
- Scapelliti, Christopher, "Sound + Vision", On The Town (East Grand Rapids, MI), March, 1996, p. 27.
- Gard, Peter, "7-Up: Sound Symposium Continues to Fizz," *ArtsAtlantic* (Charlottetown, PEI), No. 51, Winter, 1995, pp. 40-44.
- Shapiro, Carolyn, "Energized," *The Record*, Troy, NY, October 26, 1995, p. 1.
- Shaboy, Benny, interview, *studioNOTES*, Benicia, CA, No. 9, September - December, 1995, pp. 2-3.
- Allen, Sarah, "Emerging Artists," *The Oakland Tribune* (Oakland, CA), July 10, 1995, p. C1.
- Parpart, Lee, "Listen for the Art at Unique Interactive Show," *The Kingston Whig-Standard* (Kingston, ONT), June 17, 1995, p. C4.
- Young, Gayle, review, *MusicWorks* (Toronto, ONT), No. 61, Spring, 1995, pp. 62-64.
- Randal Davis, "Big Jesus Trash Can," *Artweek* (San Jose, CA), March, 1995, pp. 32-33.
- Roche, Harry, "Big Jesus Trash Can," *The San Francisco Bay Guardian*, February 8, 1995, p. 88.
- van Peer, Rene, "Verfrissende kijk op schaduw getreden mediakunst," *Eindhovens Dagblad* (Eindhoven, Netherlands), September 10, 1994, p. 47.
- Ripatti, Matti, "Ääniä kovaäänisten tuolta puolen," *Helsingin Sanomat* (Helsinki, Finland), August 16, 1994, p. D8.
- Kivelä, Malin, "Avklippta samtal och ljud från Aura å," *Åbo Underrättelser* (Turku, Finland), August 12, 1994, p.33.
- Sherman, Ann Elliot, "3-D Explorations," *Metro* (San Jose, CA), August 11, 1994, p. 23.
- Davis, Randal, "Conceptual Plumbing," *Artweek* (San Jose, CA), May 19, 1994, p. 18.
- Roche, Harry, "Resonant Systems," *The San Francisco Bay Guardian*, May 4, 1994, p. 75.
- Cullinan, Helen, "Shattering the Silence," *The Plain Dealer* (Cleveland, OH), March 28, 1994, p. 3E.
- Sparks, Amy, "Sound and Fury," *The Cleveland Free Times* (Cleveland, OH), March 23, 1994, p. 8.
- Novakov, Anna, review, *Sculpture* (Washington, DC), Vol.13, No.1, January-February, 1994, p. 55.
- van Peer, Rene, "Diversiteit is sleutwoord bij Ed Osborn," *Eindhovens Dagblad* (Eindhoven, Netherlands), October 4, 1993, p. 12.
- Sizensky, Liz, "Electronic Anarchists," *SF Weekly* (San Francisco, CA), September 29, 1993, p. 29.
- Roche, Harry, "Zaku Zaku," *The San Francisco Bay Guardian*, August 12, 1992, p. 53.
- Oot, Robert, review, *Sound Choice* (Ojai, CA), No.17, 1992, p. 74.
- Reinbolt, Brian, review, "The 18th Annual Electronic Music Plus Festival," *Computer Music Journal* (Cambridge, MA), Vol.15, #4, Winter, 1991, pp. 89-94.
- Miller, David, review, *High Performance* (Santa Monica, CA), No.51, Fall 1990, p. 60.
- Tommansini, Anthony, review, *The Boston Globe* (Boston, MA), July 28, 1990, p. 18.
- Drake, Al, review, *The Noise* (Boston, MA), July, 1990, p. 32.
- Barker, Jade, "These Skis Were Made For Playing," *Street* (Boston, MA), Spring, 1990, pp. 46-48.
- Campbell, Polly, review, *The Boston Phoenix* (Boston, MA), March 16, 1990, p. 17.
- Barr, Tavis, article and review, *Knot Magazine* (Boston, MA), Vol.1, No.2, August/September, 1989, pp. 14-15.
- Gunderloy, Mike, review, *Factsheet Five* (Rensselaer, NY), No.29, May, 1989, p. 125.
- Barr, Tavis, review, *Knot Magazine* (Boston, MA), Vol.1, No.1, April/May, 1989, p. 15.