

## 1. CONTRIBUTIONS

I am an Oglála Lakhóta artist, composer, and academic. I hold an MFA in Music and Sound from the Milton Avery Graduate School of Fine Arts at Bard College, and am currently completing my PhD in Interdisciplinary Studies at Concordia University, with a focus on Lakhóta ontology (the study of beinghood in Lakhóta philosophy), Artificial Intelligence (a theoretical and practical field that uses computation techniques such as Machine Learning) and contemporary art. My artistic and academic research is interdisciplinary, Indigenous, and deeply interested in the development of ethical methodologies through art-making. I ground my practice in a Lakhóta philosophy, which articulates a clear relationship between the body and knowledge-making, one that has led me to a listening-based, performance-centered artistic practice. I create interfaces and arrange software systems that engage the whole body in order to imagine new ethical AI protocols which interrogate past, present, and future Lakhóta philosophies. My interdisciplinary practice spans sound, video, performance, instrument building, wearable artwork, poetry, lectures, books, interactive installations, and more. Site-specificity is always central to my work because Lakhóta epistemologies require a commitment to contextual ethics that demand that the reality of locations be folded into artworks and into knowledge. My research and performance practice are rooted in sound, composition, and listening, with the unique Lakhóta understanding that listening occurs through materials or systems which sometimes do not involve audio, but can be purely written or sculptural. My creative research practice often engages with technologies like AI and Machine Learning (a method of data analysis that automates analytical model building and a branch of artificial intelligence), as I believe that Lakhóta epistemology is generated through artwork, especially performative or wearable artwork. My significant contributions include boundary-defying Machine Learning Indigenous contemporary art installations and field-expanding approaches on Artificial Intelligence ethics. I have published 5 journal articles, 6 book chapters, 1 book, and have completed over 100 media and artistic presentations and performances. I have been awarded 5 fellowships, 2 governmental research programs, and 1 award for my ground-breaking article, “Making Kin with Machines.”

### A. Creating New Approaches to Ethical AI

*Contribution:* My most significant contribution to the field of Artificial Intelligence is the development of a new cultural approach to creating ethical AI systems. The field of AI perpetuates oppressive and racist models of computation, and does not see computational materials as deserving of respect. I use ontology (the philosophy of being) to argue that Indigenous philosophies are necessary in the development of ethical AI, a groundbreaking theoretical shift in this field that has led to consistent engagement and a growing field of culturally-informed computation, especially Artificial Intelligence. While there has been little to no research that explores the intersection of Indigenous methodologies and Artificial Intelligence, Indigenous ontologies already provide the philosophical basis for creating ethical relationships with nonhuman beings, and so offer a relevant framework for creating and working with AI.

I first developed the core ontological arguments of this approach in 2018, arguing that ethical AI systems begin with understandings of beinghood, prompted by an invitation to discuss AI with Jackson 2Bears. I continued to explore this argument as the Global Organizer for the Indigenous Protocol and Artificial Intelligence Working Group in 2018-2020, a collaborative scholarly group committed to developing new conceptual and practical approaches to building the next generation of A.I. systems. The working group was interested in the following questions: From an Indigenous perspective, what should our relationship with A.I. be? How can Indigenous epistemologies and ontologies contribute to the global conversation regarding society and A.I.? How do we broaden discussions regarding the role of technology in society beyond the largely culturally homogeneous research labs and Silicon Valley startup culture? How do we imagine a future with A.I. that contributes to the flourishing of all humans and non-humans? This Working Group has since brought our Indigenous approach to AI into global conversation. We have published our innovative combination of Indigenous ethics and AI ontologies as an article, a position paper, and as book chapters. This contribution has also been the subject of workshops sponsored by the Canadian Institute for Advanced Research, the Indigenous Futurisms Workshops with Jason Edward Lewis, Ceyda Yolgoromez, and Michelle E. Brown, and a workshop at NeurIPS 2020. It has also been the subject of many panels, talks, and the keynote of MUTEK 2019.

*Significance:* My initial presentation of this approach in 2018 was a paper at the MIT's Zooetics Symposium called "Nonhuman Futures". The resulting publication, "Making Kin with the Machines", received an award from the *MIT Journal of Design and Science* for responding to the theme of "resisting reduction" in the AI field, and pushing the boundaries of what is possible by introducing Indigenous ontologies to the growing field of AI. This paper sparked intense interest in potential Indigenous contributions to the AI field and has become a touchpoint for scholars working on the contribution of cultural knowledge to technological developments. It has been cited 64 times according to Google Scholar as of May 1, 2022, in award-winning books on design ethics, and will reach its fourth reprint in 2022. This article has paved the way for the Indigenous Protocols and Artificial Intelligence Working Group to receive a major award and support from the Canadian Institute for Advanced Research (CIFAR). My work creating new approaches to ethical AI also led to an invitation from CIFAR to be their Global Coordinator, and in this position, I co-developed a Position Paper on Indigenous ethical approaches to AI, which has been cited 16 times according to [x] as of [date]. My research on creating ethical AI has led to 15 panels, talks, and workshops since 2018. This includes a workshop I created to bring this research to the tech industry and general public. Called the "Indigenous AI Workshop", it has been presented online internationally since 2020. My research on ethical AI has garnered media attention, and I received the "100 Women in AI Ethics" award for it in 2020.

*Relevant Publications and Events:*

1. **Kite, S.**, Lewis, J.E., Arista, N., & Pechawis, A. (2018). Making kin with the machines. *Journal of Design and Science*, MIT Press, 1-18. <https://doi.org/10.21428/bfefd97b>.
2. **Kite, S.**, Lewis, J. E., Arista, N., and Pechawis, A. (2020). "Making kin with machines". In Allado-McDowell, K. & Vickers, Ben (Eds.), *Atlas of Anomalous AI*. (pp.33-42), Ignota Press.
3. **Kite, S.** (2020). "How to build anything ethically". In Lewis, J.E. (Ed.), *Indigenous Protocol and Artificial Intelligence Position Paper*. Honolulu, Hawai'i: The Initiative for Indigenous Futures and the Canadian Institute for Advanced Research. <https://doi.org/10.11573/spectrum.library.concordia.ca.00986506>
4. **Kite, S.** (2021). AI Glossary. *Onassis Publication*, Vol 2(3), 5-12.
5. **Kite, S.** (2021, Aug. 12). *Experimenta Life Forms Symposium* [Conference session]. Experimenta: International Triennial of Media Art. University of Tasmania, Tasmania, AU.
6. **Kite, S.** (2021, Aug. 19). *Indigenous protocol & Artificial Intelligence workshop*. [Workshop]. 4th Annual Symposium on the Future Imaginary. Initiative for Indigenous Futures and Western Arctic Moving Pictures. Yellowknife, NT. Canada.
7. **Kite, S.** (2021, Aug. 13). *Indigenous AI workshop: Developing new approaches* [Workshop]. The Future Code of Politics: New visions and futures for artificial intelligence, algorithms, and codes, International Summer Festival Kampnagel, Hamburg, DE.
8. **Kite, S.** (2021, Jun. 29). *Art, data and storytelling (knowledge systems, AI and language)* [Conference session]. On Art and AI Conference, Athens, GR.
9. **Kite, S.** (2021, May 17). *Indigenous protocol and Artificial Intelligence working group* [Conference session]. Initiative for Indigenous Futures (IIF) Online Symposium.
10. **Kite, S.** (2021, Feb. 24). *Suzanne Kite and Scott Benesiinaabandan, Indigenous protocols and Artificial Intelligence* [Conference session]. Centre for Ethics, University of Toronto, Toronto, ON.
11. **Kite, S.** Cordes, A. Jones, O. P. Lewis, J. E. (2020, Dec. 11) Radical AI workshop. In **S. Kite** (Chair) *Resistance AI Workshop* [Workshop] NeurIPS 2020 Conference, Virtual Conference.
12. **Kite, S.** (2020, Dec. 05). *Nonhuman futures workshop: Imagining Indigenous ethics for AI* [Conference session]. 100 Brilliant Women in AI Ethics™ summit, Oakland, CA.
13. **Kite, S.** (2020, Oct. 01). *Digital ethics: AI, algorithms, and surveillance* [Conference session]. FLUX Media Gallery, Victoria, BC.
14. **Kite, S.** Lewis, J. E. (2019, Sept. 21). *Making kin with machines* [Keynote address]. MUTEK, Montréal, QC.
15. **Kite, S.** (2019, Jun. 27). *Indigenous protocols and frameworks for Artificial Intelligence* [Conference session]. NAISA Conference 2019, Waikato University, New Zealand.
16. **Kite, S.** Lewis, J. E. (2019, May 16). *Developing Indigenous protocols for the design of Artificial*

- Intelligence* [Conference session]. Humanities Arts Science Technology Alliance and Collaboratory Annual Conference, University of British Columbia, Vancouver, BC.
17. **Kite, S.** (2019, May 14). *Suzanne Kite on Nonhuman futures: Ethical frameworks for AI* [Conference session]. Feminist and Accessible Publishing/Communication Technologies Series. McGill University. Montréal, QC.
  18. **Kite, S.** Benesiinaabandan, Scott. Skawennati. Lewis, J. E. (2019, Apr. 04). *Indigenous protocol and A.I. - A conversation* [Conference session]. 4th Space: Let's Talk About Artificial Intelligence Series. Concordia University, Montréal, Canada.
  19. **Kite, S.** (2018, Apr. 27). *Creating Indigenous Futures* [Conference session]. Zooetics Symposium. MIT, Cambridge, MA.
  20. **Kite, S.** Two Bears, Jackson. (2018/2). *Indigenous cosmology, art, and technology* [Conference session]. Artificial Imagination: art making in the age of the algorithm, Artificial Intelligence Conference, Ottawa, ON.

## **B. Human Computer Interaction Wearables as Embodied Knowledge Making**

*Contribution:* Focusing on developing relationships with the computer as a nonhuman entity, I have been making body interactive artworks since 2014. I am the first Indigenous artist to explore body interfaces and AI sculptures used for artistic performances. These body interfaces are small computers that are worn on the body during movement performances, and transmit physiological data to a computer system. A major artistic breakthrough, the interactive artwork *Paha Kin Lena Wakhan (These Hills Are Sacred)* (2018) established the conceptual ethical framework for my subsequent interactive artworks based on Lakhóta epistemology. *Paha Kin Lena Wakhan* demonstrates the Lakhota epistemological primacy of the body to create new knowledge, and the centrality of the body in an ethical approach to using and creating computational media.

*Listener* (2018) is an iterative, site-specific performance artwork with wearables, which speculates on the future of human-computer relationships through Lakhóta ontology, particularly the Lakhóta understanding of bodies as a channel for communication. *Listener* narratively and physically manifests an embodied relationship with the metals in electronics via an electronic interface that is woven into my hair (which is sacred to the Lakhóta). A projection of growing geometric design, constructed from Lakhóta womens' quillwork shapes, acts as a compass for the performer. This composition is constructed in a sonic and physical spiral. The sonic landscape includes live police scanners, synthesizers played by the hair, and poetry that's algorithmically re-arranged by audio software, to create a voice that speaks of a future landscape, prophecies, dreams, rumors, and the possibilities in listening. I watch the quillwork compass and move the hair, which effects the synthesizer. The Machine Learning algorithm listens to the synthesizer and decides how to move the compass, and the spiral continues, demonstrating the non-hierarchical relationship possible between body and machine.

In the same vein of work, *Ínyan Iyé (Telling Rock)* (2019) and its sister sculpture *Little Picture*, is an immersive installation by myself and Devin Ronneberg, is a hair-braid interface sculpture made of song, power, sound, processors, machine learning decisions, handmade circuitry, gold, silver, copper, aluminum, silicon, fiberglass. *Ínyan Iyé* interrogates the relationships between human and non-human entities and intelligences by engaging with Oglála Lakhóta ontologies, which believe that even materials such as metals, rocks, and minerals can be capable of volition. As the sculpture *Ínyan Iyé* emits words and sounds, listeners may respond to it by bending and moving its braids, affecting the sounds. *Ínyan Iyé* then listens to the changes in its own voice and generates a response in lights and sound. Effectively, audience members are introduced to the potential for ethical modes of conversing with machine learning systems. By considering the 'listening' capabilities of nonhuman entities, I explore a method of engagement that relies upon mutual respect and responsibility, inviting the human body to be in movement-based conversation with a computer system.

Most recently, my project *Hél čhaŋkú kiŋ ħpáye (There lies the road)* (2021), is an exhibition and performance in which I create new spaces for encounters with Artificial Intelligence, forming innovative methodologies for approaching human and nonhuman relations in what Indigenous teachings call a Good Way (an ethical way). This approach calls for a rethinking of the ontological status of each element that composes and creates Artificial Intelligence, from the earth's resources mined for technology to the artworks that eventually use them. The performance uses a sculptural hair-braid interface in the center of the gallery, mixing through pre-recorded acoustic improvisations and affecting projections of animations Lakota Fairburn Agate forming. By

bringing Indigenous epistemologies of the body to bear on the creation and use of AI, my work as a scholar and an artist develops conceptual frameworks and protocols by which we can conceive of expanded relationships with nonhuman computational technology and AI and work ethically with them in our collective future.

*Significance:* *Inyán Iyé* captured public imagination through its ability to interact with the public, both in art galleries and in the online version. *Inyán Iyé* was featured on the cover of *Canadian Art* in 2021 and has been on tour internationally for three years. *Listener* is on international exhibition tour in *Soundings* since 2019 with Curators International, and at Ars Electronica in Linz, Austria it has been presented 12 times since 2018. *Inyán Iyé* and *Little Picture* have been exhibited 12 times since 2019. Most recently, *Hél čhaŋkú kiŋ ĥpáye* (*There lies the road*) has been presented in New York City for two showings and an exhibition, and has been the subject of two articles written by Kite. I participate nearly weekly in artist talks, panels, and discussions on *Hél čhaŋkú kiŋ ĥpáye* and *Inyán Iyé*. These artworks have been presented online and in person for 4 years, reflecting a consistent interest from academics and curators.

*Relevant Publications and Events:*

1. **Kite, S.** (2017). *Listener* [Audiovisual Performance]. Exhibition Tour Presented through Independent Curators International, as part of “Soundings: An Exhibition in Five Parts.” Curated by Candice Hopkins and Dylan Robinson. The Rooms, St. John's, NL, Canada, Walter Phillips Gallery, Banff Centre, Banff, AB, Canada, Kamloops Art Gallery, Kamloops, BC, Canada, Morris and Helen Belkin Art Gallery, Vancouver, BC, Canada, Morris and Helen Belkin Art Gallery, Vancouver, BC, Canada, Kitchener-Waterloo Art Gallery, Kitchener, ON, Canada, The Gund Gallery at Kenyon College, Gambier, OH, USA, Agnes Etherington Art Centre, Kingston, ON, Canada. January 5, 2019-Currently.
2. **Kite, S. & Ronneberg D.** (2019). *Itówapi Čík'ala (Little Picture)* [Immersive Installation]. Touring Exhibition: Experimenta: Life Forms, International Triennial of Media Art, Australia. Western Plains Cultural Centre, Dubbo, (NSW), The Riddoch Art Gallery, Mount Gambier (SA), New England Regional Art Museum, Armidale (NSW), Tweed Regional Gallery, Murwillumbah (NSW), The Lock-Up, Newcastle (NSW), Plimsoll Gallery UTAS, Hobart (TAS). March 19, 2021-Currently.
3. **Kite, S.** (2021) *Hél čhaŋkú kiŋ ĥpáye (There lies the road)* [Immersive Installation and Performance]. Exhibited at PS122 Gallery, in partnership with the Vera List Center. New York, NY. December 4 - 12, 2021.
4. **Kite, S. & Ronneberg D.** (2019). *Inyán Iyé* [Immersive Installation]. For “Pasapkedjinawong: La Riviere Qui Passe Entre Les Rochers - The River That Passes Through The Rocks”. Exhibited at Mackenzie Art Gallery, Regina, SK. June 12, 2021-September 19, 2021.
5. **Kite, S.** (2021) *Hél čhaŋkú kiŋ ĥpáye (There lies the road): A Dialogue About Making Art in a Good Way*. Part of *As for Protocols* presented by Vera List Center. New York, NY. December 2020 - December 2021.
6. **Kite, S. & Ronneberg, D.** (2019). *Inyán Iyé*. [Online interactive media]. Exhibited at Art's Work in the Age of Biotechnology, University of Pittsburgh. Pittsburgh, PA, March 1, 2021.
7. **Kite, S. & Ronneberg D.** (2019). *Itówapi Čík'ala (Little Picture)* [Immersive Installation]. Presented at “Sensory Entanglements: Decolonizing the Senses.” ISEA 2020. Date??
8. **Kite, S. & Ronneberg D.** (2019). *Inyán Iyé* [Immersive Installation]. Presented at the Institute of American Indian Art, Museum of Contemporary Native Arts. Santa Fe, New Mexico. February 4-July 26, 2020.
9. **Kite, S.** (2017). *Listener* [Online performance]. For “Soundings: An Exhibition in Five Parts”. Kitchener-Waterloo Art Gallery. Kitchener, ON. June 21, 2020.
10. **Kite, S.** (2016). *People You Must Look At Me*. [Performance]. Exhibited in Unheard Records Online, May 29, 2020.
11. **Kite, S.** (2020). *Indigenous Futurisms: Transcending Past/Present/Future* [Exhibition catalogue], Well-Off-Man, M., Begay, D., Carlson, A., Newman Fricke, S., Herr, C. (eds.). Santa Fe, New Mexico: Museum of Contemporary Native Art.
12. **Kite, S. & Ronneberg D.** (2019). *Inyán Iyé* [Immersive Installation]. Presented at ImagineNative, Toronto, ON. October 23, 2019.

13. **Kite, S.** & Nážin, M. (2019). It's Not Done Through Our Spirit, It's Done Through Our Mind. *South as a State of Mind*, Issue 11 (Fall/Winter 2019), 12-21.
14. **Kite, S.** & Ronneberg D. (2019). *Inyán Iyé* [Immersive Installation]. Presented at the Bemis Center for Contemporary Art, Omaha, Nebraska. July 11–September 14, 2019.
15. **Kite, S.** (2017). *Listener* [Performance]. Presented at Ars Electronica, Linz, Austria. May 1, 2018.
16. **Kite, S.** (2018). *Listener*. [Installation and performance]. Exhibited in SAW Video, Ottawa, ON, Canada, March 8, 2018.

### C. Critical AI Artworks

*Contribution:* My contribution to AI artmaking is a critical but generative Indigenous ethical lens that articulates a philosophical and physical relationship to place. While Indigenous thought has made a significant impact in both publishing and contemporary art curation, my approach to creating art with and about AI is unique in its focus on generating new possibilities, pathways, and imaginings to a field that is often characterized with pessimism about alternatives to current technologies. Rather than participating in pure critique of Artificial Intelligence, I offer what I call “critical AI artworks,” which imagine alternate Indigenous future with and through AI. Since 2019, I have developed 5 major critical AI artworks using GPT2 (an open source Artificial Intelligence) and Machine Learning. This contribution differs from other applications of Indigenous ontologies to the creation of AI because, through these artworks, I specifically explore what could be problematic, or even racist or violent, about AI and offer new possibilities.

My performance piece *P̄hehĩŋ kiŋ lĩla akhĩšoke. (Her hair was heavy.)* (2019) builds on my hair-braid interfaces to critique AI-generated text. The hair-braid interface is a computer on a 50-foot braid of hair, an artwork that lies between an instrument and sculpture, built collaboratively over the last decade with James Hurwitz and Devin Ronneberg. The hair-braid interface bridges mediums of human computer interaction, critical AI discourse, GPT2 text generation, and Indigenous philosophy. During performances, I show how important it is that AI be in conversation with anti-racist, nonhuman, ethical philosophies, by processing Indigenous histories, contemporary Lakota storytelling, interviews with elders, and personal experiences with GPT2 to create a sonic performance with the hair-braid interface.

My performance piece *Fever Dream* (2021, with Devin Ronneberg) is an interactive multimedia installation (television, projector, LIDAR detector, digital video) that both uses and critiques emergent technologies and artificial intelligence through AI art-making techniques. This work uses a databank of videos on information control and collection, interviews with elders about Indigenous ontologies, and the relationship between the body and technology. In response to the audience's proximity, a large projection flips between channels algorithmically tuned in to scraped footage from the internet of apocalyptic robotic athleticism, digital vulnerability, and conflicting predictions of a world powered by AI. The work critiques the colonial psyche and the ways in which colonial ideologies require the collection and categorization of our data to better predict and control our behaviour. By allowing the audience's physical form in space to control the video, this artwork makes visible to the audience the dangers that we are exposed to when governments develop intelligent and weaponizable technologies without regulation or ethics enforcement in the AI industry. This work, like many of my critical AI artworks, utilizes GPT2 generated text as subtitles, which I have trained from a custom text dataset.

*Significance:* My AI texts for live performances (*P̄hehĩŋ kiŋ lĩla akhĩšoke. (Her hair was heavy.)* and *Fever Dream* have been well received by audiences, which is reflected in the consistent invitations I have received over the last 4 years to lecture and publish these performances in books and online publications, both locally and internationally. These films and collaborations have been presented in 2 major biennials and many[?] international touring exhibitions, such as *Momenta* and *AI Delivered*, and are included in catalogues and print books.

#### *Relevant Publications and Events:*

1. **Kite, S.** (2022). *Androids Dream of Mourning Metals*. In Neves Marques, P (Ed.). *YWY, Searching for a Character Between Future Worlds* (pp.116-127). Berlin, DE: Sternberg Press.
2. **Audry, S.** *Art in the Age of Machine Learning*. Interview of Kite. The MIT Press, Cambridge, MA.
3. **Kite, S.** & New Red Order. (2021). *The Last of the Lemurians*. [Video and Installation] Exhibited at

- Momenta Biennial. Clark Centre, Montréal, QC, Canada. September 12, 2021.
4. **Kite, S. & Ronneberg, D.** (2021). Fever Dream. [Video Installation]. Exhibited at AI Delivered: The Abject at Chronus Art Center, Shanghai, China, July 3, 2021.
  5. **Kite, S.** (2020). Stones makes birds make stones. [Performance and talk]. Exhibited in What Happens After The End, Wendy's Subway, New York, NY, May 10, 2021.
  6. **Kite, S. & Ronneberg, D.** (2021). Fever Dream. [Video]. Exhibited in COUSIN Cycle at the Museum of Modern Art, New York, NY, March 27, 2021.
  7. Burke, H. "Speculations on the Infrared." *Art Agenda Review*, 18 Mar. 2021, [www.art-agenda.com/criticism/383425/speculations-on-the-infrared](http://www.art-agenda.com/criticism/383425/speculations-on-the-infrared).
  8. **Kite, S. & Ronneberg, D.** (2021). Fever Dream. [Interactive video installation]. Exhibited at Speculations on the Infrared, Elizabeth Foundation for the Arts, New York, NY, January 30, 2021.
  9. **Kite, S.** (2019). P̄hehĩŋ Kiŋ Lĩla Akhĩšoke. (Her Hair Was Heavy), [Performance]. Exhibited in Running with Concepts: The Mediatic Edition, Blackwood Gallery. Toronto, ON, December 6, 2020.
  10. **Kite, S.** (2020). stones make birds make stones (inyan/zintkala/inyan kagapi). [Video]. Exhibited in Goethe Institut, Berlin, Germany, November 6, 2020.
  11. **Kite, S.** (2020). stones make birds make stones (inyan/zintkala/inyan kagapi). [Video]. Exhibited in Return to the Field, Storm King Art Center, New Windsor, NY, October 2, 2020.
  12. **Kite, S.** (2019). P̄hehĩŋ kiŋ lĩla akhĩšoke. (Her hair was heavy.). [Performance]. Exhibited in REDCAT Studio. Los Angeles, CA, November 11, 2019.
  13. **Kite, S.** (2019). P̄hehĩŋ kiŋ lĩla akhĩšoke. (Her hair was heavy.). [Performance]. Oklahoma Intertribal Noise Symposium. Tulsa Noise Fest. Tulsa, OK, November 4, 2019.

#### **D. Indigenous Epistemologies and Methodologies of the Nonhuman in Contemporary Art**

*Contribution:* I have developed contemporary Indigenous research-creation methodologies for co-creating knowledge with multicultural communities and international institutions, drawing from artists such as Nadia Myre and art historians such as Heather Igloliorte. My approach is unique in developing methodologies for human-machine interaction through research-creation, allowing for a radically different theoretical approach than other scholars. My focus on Lakhóta epistemologies was first internationally exhibited in 2017, with the commission by the Walter Phillips Gallery, *Everything I Say Is True*, which borrowed the structure of my grandfather's teachings to explore truth and belief in relation to time and Western science. My process is unique in its use of many mediums, including design, embroidery, sculpture, sound art, and experimental lecture to explore Lakhóta forms of knowledge through art. Questions about non-humans and their agency seem especially pressing in the discourse of AI, but they cannot find a way out of the dichotomy of human-machine in the Western knowledge systems. My contribution has been to challenge this dichotomy with Lakhóta ontologies, which reject the binary difference between humans and machines. As this exploration of Lakota epistemology and Indigenous methodology has grown over the past 5 years, I have developed 8 original artworks on this subject, all in various iterations of collaboration and presentation of Indigenous methodologies. For example, my performance piece *Iron Road* (2021) explores Lakhóta methodologies of dreaming technologies into reality through interviews and co-creation with Lakota community members. I have also developed a series of Indigenous futuring workshops that create a space of conversation and future-facing thinking about how we want to form relationships with artificially intelligent technologies.

*Significance:* I have been invited to speak on 8 panels and give 10 artist talks on the topic of the use of Lakhóta epistemologies in artmaking methodologies. I have also developed 3 major workshops, in collaboration with anti-racist groups and institutional partners, and have reached a wide audience .

Relevant Publications:

1. **Kite, S.**, Johnson, K., & Frank, L. (2022). Lifes. [Video, Sculpture, Painting Installation]. Exhibited at Hammer Museum February 13–May 10 2022. <https://hammer.ucla.edu/exhibitions/2022/lifes>.
2. **Kite, S.** (2021). Kite. [Exhibition of sculptures]. Exhibited in Broadway Gallery and in collaboration with the Soft Network, New York, NY, December 1, 2021.
3. **Kite, S.**, Gayle, A., Siad, L. & Shapiro, N. (2021). LA Birdwatchers. Contingent Systems: Art And/As An Algorithmic Critique. [Interactive video and sound installation]. Exhibited at Alberta University of the Arts, Calgary, Alberta, Canada September 17 - November 1 2021.
4. **Kite, S.** (2021). Makhócheowápi Akézaptaj (Fifteen Maps). [Monitor, PC, Speakers, Printout]. Exhibited at Encoding Futures: Critical Imaginaries of AI, OxyArts., Los Angeles, CA. September 16 - December 20, 2021.
5. **Kite, S.**, Stover, C. & Red Bow, B. (2021). Iron Road. [Video and Sculpture]. Exhibited at “When Veins Meet Like Rivers; bᑎᑦᑦᑦ / okhízata / maadawaan.” Plug In Gallery, Winnipeg, MB. August 17, 2021.
6. **Kite, S.** (2021). Whichahpih’a. [Screenprint]. Exhibited at “Interior Scroll or What I Did on My Vacation” by Soft Network and Broadway Gallery in New York, NY, August 5, 2021.
7. **Kite, S.** & Wormseley, A. “C Magazine / an Invitation for Black and Indigenous Artists to Dream.” *An Invitation for Black and Indigenous Artists to Dream*, C The Visual Arts Foundation (Toronto), 15 July 2021, [cmagazine.com/issues/149/an-invitation-for-black-and-indigenous-artists-to-dream](http://cmagazine.com/issues/149/an-invitation-for-black-and-indigenous-artists-to-dream).
8. **Kite, S.** (2021, Jun. 14). *Social and Cultural Impact, Critical Perspectives on AI/ML in Musical Interfaces workshop* [Conference session]. New Interfaces for Musical Expression (NIME) conference, online.
9. **Kite, S.** & Skawennati. (2021, Jun. 14). *Skawennati and Kite*. [Discussion]. MUTEK, Suoni Per Il Popolo Festival. Montréal, QC.
10. **Kites, S.** (2021, May 8). *The Uncommon Senses III Conference*. [Conference Session] Centre for Sensory Studies, Concordia University, Montréal, QC.
11. **Kite, S.** (2021, May 26). *Summer Indigenous Art Intensive*. [Artist Talk]. UBC Okanagan. Okanagan, BC.
12. **Kite, S.** (2021, April 1). *A Mind Thing: Lakhóta Perspectives on Art, Ethics and Technology*. [Artist talk and Performance]. Open Festival, Saddleback College, Mission Viejo, CA.
13. **Kite, S.** (2021, April 23). “Everything I Say Is True: Poetic Bibliography”. Creative AI Database. Serpentine Gallery and King’s College. London, UK. April 23, 2021. <https://www.serpentinegalleries.org/art-and-ideas/everything-i-say-is-true-poetic-bibliography/>
14. **Kite, S.** (2021, Mar. 4). [Artist Talk]. Simon Fraser University, School for the Contemporary Arts. Vancouver, BC. May 4, 2021.
15. **Kite, S.** (2021, Mar. 2). *Digital Futures Conversations Series*. [Discussion]. OCAD University. Toronto, ON.
16. **Kite, S.** (2021, Feb. 10). *Interrogating Land: Indigenous Artists Perspectives*. [Panel]. College Art Association 109th Annual Conference Online.
17. **Kite, S.** (2020, Dec. 17). *Sensorium: Centre for Digital Arts and Technology*. [Panel]. York University. Toronto, ON. December 17, 2021.
18. **Kite, S.** [2020, Dec. 5). *Nonhuman Futures Workshop: Imagining Indigenous Ethics for AI*. [Workshop]. 100 Brilliant Women in AI Ethics™ summit. Oakland, CA.
19. **Kite, S.** (2020, Nov. 13). *An Artist’s Almanac – Participatory Roundtable with Suzanne Kite*. [Workshop]. Feminist Media Studio and Digital Economies Lab. Montréal, QC.
20. **Kite, S.**, & Wormsley, A. (2020, Oct. 31). *Dreaming Workshop: Afro-Indigenous Futures—Reflections on (post-)colonial pasts, presents and futures*. [Workshop]. Goethe-Institut, Montréal, QC.
21. **Kite, S.** (2020, Sept. 11). *Design & Technology Cloud Salon*. [Artist talk]. Parsons’ The New School. New York, NY.
22. **Kite, S.** (2020, Jun. 10). *Immersive Knowledge Transfer Series*. [Artist talk]. IM4 Media Lab in collaboration with Vancouver International Film Festival. Vancouver, BC.
23. **Kite, S.** (2020, May 27). *New Nature*. [Artist talk]. Goethe-Institut, Montréal, QC.
24. **Kite, S.** (2020, Apr. 30) *Ethical-Ontological Orientations of Indigenous Materiality*. [Conference presentation]. Intimacy and the Politics of the Image Conference, McGill University Department of Arts and Communication. Montréal, QC.
25. **Kite, S.** (2020, Apr. 7). *L’Intelligence Artificielle dans le milieu des arts médiatiques, de l’industrie et du*

- savoir: Réalisations, avancements et limites*. [Panelist]. CQAM en collaboration avec Element IA et Hexagram. Montréal, QC.
26. **Kite, S.** (2020, Feb. 12). *KaleidoLA Speaker Series*. [Artist talk]. Loyola Marymount University, Playa Vista, CA.
  27. **Kite, S.** (2019, Nov. 7). *Nonhuman Futures*. [Artist talk]. Labour of Love: On Digital Economies in the Arts, Plug In ICA Gallery, Winnipeg, MB.
  28. **Kite, S.** (2016). ( x ) x + [ ( x ) x { x } x x ] { x } + (pronounced “Sources”). [Installation and performance]. Exhibited in Leonard & Bina Ellen Gallery, Montréal, QC, Canada, September 14, 2019.
  29. **Kite, S.** (2018, Dec. 3). *Listening Awry*. [Conference Panel]. Performative Art Symposium: Tempaurality, Calgary, AB.
  30. **Kite, S.** (2018, Jan. 4). The Sonic Lines: Indigenous Artists Using Music and Sound. [Panel]. Philbrook Museum, Tulsa, OK.
  31. **Kite, S.** (2017). Everything I Say Is True. [Installation and Performance]. Exhibited in Walter Phillips Gallery, Banff, AB, Canada, March 29, 2017

## 2. RESEARCH CONTRIBUTIONS (2017-Present)

Students and trainees supervised by the nominee are underlined.

Type	Career Total
Presentations	47
Interviews	7
Media	71
Journal Articles	3
Book Chapters	3

### A. Published refereed contributions

#### Articles in Scholarly Refereed Journals

1. **Kite, S.** (2021). “What’s on the earth is in the stars; and what’s in the stars is on the earth”: Lakhóta Relationships with the Stars and American Relationships with the Apocalypse. *American Indian Culture and Research Journal*, 45 (1): 137–156.  
Contribution: 100%  
<https://doi-org.lib-ezproxy.concordia.ca/10.17953/aicrj.45.1.kite>.
2. **Kite, S.** & Baudemann, K. (2019). Fragmentary transmissions: on the poetics, practice, and futurism of *Listener*, *World Art Journal*, 9:2, 183-203, DOI: [10.1080/21500894.2019.1612465](https://doi.org/10.1080/21500894.2019.1612465) First Listed Author.  
Contribution: 50%  
Roles: I wrote the introduction and responses to interview questions.
3. **Kite, S.**, Lewis, J.E., Arista, N., & Pechawis, A. (2018). Making kin with the machines. *Journal of Design and Science*, MIT Press, 1-18. <https://doi.org/10.21428/bfafd97b>.  
Contribution: 25%  
Roles: I wrote the section “Wakhan”, and contributed to the introduction of the paper.

### B. Other refereed contributions

#### Conference presentations



1. **Kite, S.**, Cordes, A., Jones, O. P., & Lewis, J.E. (2020, Dec. 11) Radical AI workshop. In **S. Kite** (Chair) *Resistance AI Workshop* [Workshop] NeurIPS 2020 Conference, Virtual Conference.
2. **Kite, S.** (2020, Feb. 15). Chair. *The Present of the Future: Indigenous Futurisms in the Visual Arts*. [Conference session]. College Art Association, Conference, Chicago, Illinois.
3. **Kite, S.** (2019, Jun. 27). *Indigenous Protocols and Frameworks for Artificial Intelligence*. [Conference session]. Native American and Indigenous Studies Association Conference 2019, Waikato University, New Zealand.
4. **Kite, S.** (2019, Mar. 17). Critical Materiality Workshop (with Joanna Berzowska and Aisling Kelliher).” at TEI Conference in Tempe, AZ.
5. **Kite, S.**, Berzowska, J. Kelliher, A. Rosner, D., & Ratto, M. (2019, Mar. 17). *Critical Materiality: Creating Toolkits and Methods for Engaging Materiality in HCI*. Thirteenth International Conference on Tangible, Embedded, and Embodied Interaction (TEI ‘19). ACM, New York, NY, USA, 691-694. <https://dl.acm.org/doi/10.1145/3294109.3295656>.

## Theses

1. PhD Thesis  
2022/5 – present: *Hél čhaŋkú kiŋ ħpáye (There lies the road)*  
Fine Art, Individualized Program, Faculty of Fine Arts, Concordia University.  
Montreal, QC.
2. Master’s Thesis  
2015/6 - 2018/6: *Everything I Say Is True*  
Fine Art, Music/Sound, Milton Avery Graduate School of Fine Arts, Bard College. Annandale-On-Hudson, NY.
3. Bachelor’s Thesis  
2011/9 - 2013/5: *Omega*  
Fine Art, Composition, Herb Alpert School of Music, California Institute of the Arts.  
Valencia, CA.

## C. Non-refereed contributions

### Book Chapters

1. **Kite, S.** (2021). stones make birds make stones. In Tuttle, M. & Kruis, G. (Eds.), *Return to the Field* (pp. 68-85). Wendy’s Subway Inc.
2. **Kite, S.** & Benesiinaabandan, S. (2021). Tools for Production. In the *ImagineNative Festival Book*. Toronto, ON.
3. **Kite, S.** (2020). How to Build Anything Ethically. In Lewis, J. (Ed.), *Indigenous Protocol and Artificial Intelligence Position Paper*. (pp.75-84). Honolulu, Hawai’i: The Initiative for Indigenous Futures and the Canadian Institute for Advanced Research (CIFAR).

### Magazine Entries

1. **Kite, S.** (2021). AI Glossary. *Onassis Publication*, Vol 2(3), 5-12. Athens, Greece.
2. **Kite, S.** & Wormsley, A. (2021). An Invitation for Black and Indigenous Artists to Dream. *C Magazine*, Issue 149: Community, 60-69.
3. **Kite, S.** In conversation with Scott Benesiinaabandan (2020). My Ears Were Ready to Hear That Thing. *Sound American*, No. 25: The Folk Issue.
4. **Kite, S.** & Nážin, M. (2019). It’s Not Done Through Our Spirit, It’s Done Through Our Mind. *South as a State of Mind*, Issue 11 (Fall/Winter 2019).
5. **Kite, S.** (2019). Dreaming of a Sovereign Indigenous Future. *Funambulist*, Issue 24: Futurisms.

6. **Kite, S.** (2018). Who Believes in Indians?. *Un Magazine*. 12(1).

### Online Publications

1. **Kite, S.** (2021, April 23). “Everything I Say Is True: Poetic Bibliography”. Creative AI Database. Serpentine Gallery and King’s College. London, UK. April 23, 2021.  
<https://www.serpentinegalleries.org/art-and-ideas/everything-i-say-is-true-poetic-bibliography/>
2. **Kite, S.** (2021). Three Diffractions of LA. [Video and text]. Exhibited in Sequencing, Fulcrum Arts. Pasadena, CA, February 2, 2021.

### Conference and Panel Participation

1. **Kite, S.** (2021, Aug. 19). *Indigenous protocol & Artificial Intelligence workshop*. [Workshop]. 4th Annual Symposium on the Future Imaginary. Initiative for Indigenous Futures and Western Arctic Moving Pictures. Yellowknife, NT. Canada.
2. **Kite, S.** (2021, Aug. 17). *Me, You, And Everyone We Know*. [Panel]. E-Flux Video & Film, New York, NY.
3. **Kite, S.** (2021, Aug. 13). *Indigenous AI workshop: Developing new approaches* [Workshop]. The Future Code of Politics: New visions and futures for artificial intelligence, algorithms, and codes, International Summer Festival Kampnagel, Hamburg, DE.
4. **Kite, S.** (2021, Aug. 12). *Experimenta Life Forms Symposium* [Conference session]. Experimenta: International Triennial of Media Art. University of Tasmania, Tasmania, AU.
5. **Kite, S.** (2021, Aug. 7). *Oáye AI - Using Indigenous Perspectives to Build AI Tools for Gesture-based Interfaces*. [Panel]. AI Launch Lab’s R&D Program, Montréal, QC.
6. **Kite, S.** (2021, Jun. 29). *Art, data and storytelling (knowledge systems, AI and language)* [Conference session]. On Art and AI Conference, Athens, GR.
7. **Kite, S.** (2021, Jun. 14). *Social and Cultural Impact, Critical Perspectives on AI/ML in Musical Interfaces workshop* [Conference session]. New Interfaces for Musical Expression (NIME) conference, online.
8. **Kite, S.** Lewis, J. Dixon-Roman, E. (2021, Jun. 10). *Experimenting on Computational Governmentalities*. [Workshop]. Governing Through Design. Montreal, QC.
9. **Kite, S.** (2021, May 17). *Indigenous protocol and Artificial Intelligence working group* [Conference session]. Initiative for Indigenous Futures (IIF) Online Symposium.
10. **Kite, S.** (2021, May 8). *The Uncommon Senses III Conference*. [Conference Session] Centre for Sensory Studies, Concordia University, Montréal, QC.
11. Kite, S. (2021, Mar. 2). *Digital Futures Conversations Series*. [Discussion]. OCAD University. Toronto, ON.
12. **Kite, S.** (2021, Feb. 24). *Suzanne Kite and Scott Benesiinaabandan, Indigenous protocols and Artificial Intelligence* [Conference session]. Centre for Ethics, University of Toronto, Toronto, ON.
13. **Kite, S.** (2021, Feb. 10). *Interrogating Land: Indigenous Artists Perspectives*. [Panel]. College Art Association 109th Annual Conference Online.
14. **Kite, S.** [2020, Dec. 5). *Nonhuman Futures Workshop: Imagining Indigenous Ethics for AI*. [Workshop]. 100 Brilliant Women in AI Ethics™ summit. Oakland, CA.
15. **Kite, S.** (2020, Nov. 13). *An Artist’s Almanac – Participatory Roundtable with Suzanne Kite*. [Workshop]. Feminist Media Studio and Digital Economies Lab. Montréal, QC.
16. Kite, S. (2020, Nov. 12). *MEGAMIGS (Montreal International Game Summit)*. [Panel]. ImagineNative. Montreal, QC.
17. **Kite, S.** (2020, Oct. 01). *Digital ethics: AI, algorithms, and surveillance* [Conference session]. FLUX Media Gallery, Victoria, BC.
18. **Kite, S.** (2020, Jun. 10). *Immersive Knowledge Transfer Series*. [Artist talk]. IM4 Media Lab in collaboration with Vancouver International Film Festival. Vancouver, BC.
19. **Kite, S.** (2020, Apr. 30) *Ethical-Ontological Orientations of Indigenous Materiality*. [Conference presentation]. Intimacy and the Politics of the Image Conference, McGill University Department of Arts and Communication. Montréal, QC.

20. **Kite, S.** (2020, Apr. 7). *L'Intelligence artificielle dans le milieu des arts médiatiques, de l'industrie et du savoir: Réalisations, avancements et limites*. [Panelist]. CQAM en collaboration avec Element IA et Hexagram. Montréal, QC.
21. **Kite, S.** (2020, Feb. 27). *How Are Native American Artists Envisioning the Future?*. [Panelist]. Zócalo Public Square, Los Angeles, CA.
22. **Kite, S.** (2020, Feb. 15). Chair. *The Present of the Future: Indigenous Futurisms in the Visual Arts*. [Conference session]. College Art Association, Conference, Chicago, Illinois.
23. **Kite, S.** (2020, Feb. 12). *KaleidoLA Speaker Series*. [Artist talk]. Loyola Marymount University, Playa Vista, CA.
24. **Kite, S.** (2019, Jun. 27). *Indigenous Protocols and Frameworks for Artificial Intelligence*. [Conference session]. Native American and Indigenous Studies Association Conference 2019, Waikato University, New Zealand.
25. **Kite, S.** Lewis, J. (2019, May 16). *Developing Indigenous protocols for the design of Artificial Intelligence* [Conference session]. Humanities Arts Science Technology Alliance and Collaboratory Annual Conference, University of British Columbia, Vancouver, BC.
26. **Kite, S.** (2019, May 14). *Suzanne Kite on Nonhuman futures: Ethical frameworks for AI* [Conference session]. Feminist and Accessible Publishing/Communication Technologies Series. McGill University. Montréal, QC.
27. **Kite, S.** Benesiinaabandan, Scott. Skawennati. Lewis, J. E. (2019, Apr. 04). *Indigenous protocol and A.I. - A conversation* [Conference session]. 4th Space: Let's Talk About Artificial Intelligence Series. Concordia University, Montréal, Canada.
28. **Kite, S.** (2018, Aug. 21). *Breaking the Binary*. [Panel]. MUTEK: Keychange Symposium, Montreal, QC.
29. **Kite, S.** (2018, Apr. 27). *Creating Indigenous Futures* [Conference session]. Zooetics Symposium. MIT, Cambridge, MA.
30. **Kite, S.** & 2Bears, Jackson. (2018, Feb. 10). *Artificial Intelligence Conference*. [Discussion]. Symposium on AI in media arts, Ottawa, ON.
31. **Kite, S.** (2018, Jan. 4). *The Sonic Lines: Indigenous Artists Using Music and Sound*. [Panel]. Philbrook Museum, Tulsa, OK.
32. **Kite, S.** & Myre, Nadia. (2018, Nov. 15). *Indigenous New York, Artistic Perspectives Conference*. [Discussion]. Vera List Center, New York City, NY.

### Keynote Speeches

1. **Kite, S.** (2021, Mar. 15). *Activism Conversations - Innovation/Technology*. [Keynote speaker]. Canadian New Music Network, Montréal, QC.
2. **Kite, S.** & Lewis, J. (2019, Sept. 21). *Making kin with machines* [Keynote address]. MUTEK, Montréal, QC.

### Artist Talks

1. **Kite, S.** Skawennati. (2021, Jun. 14). *Skawennati and Kite*. [Discussion]. MUTEK, Suoni Per Il Popolo Festival. Montréal, QC.
2. **Kite, S.** (2021, May 26). *Summer Indigenous Art Intensive*. [Artist Talk]. UBC Okanagan. Okanagan, BC.
3. **Kite, S.** (2021, April 1). *A Mind Thing: Lak'hóta Perspectives on Art, Ethics and Technology*. [Artist talk and Performance]. Open Festival, Saddleback College, Mission Viejo, CA.
4. **Kite, S.** (2021, Mar. 4). [Artist Talk]. Simon Fraser University, School for the Contemporary Arts. Vancouver, BC. May 4, 2021.
5. **Kite, S.** (2020, Sept. 11). *Design & Technology Cloud Salon*. [Artist talk]. Parsons' The New School. New York, NY.
6. **Kite, S.** (2020, May 27). *New Nature*. [Artist talk]. Goethe-Institut, Montréal, QC.
7. **Kite, S.** (2019, Nov. 7). *Nonhuman Futures*. [Artist talk]. Labour of Love: On Digital Economies in the Arts, Plug In ICA Gallery, Winnipeg, MB.
8. **Kite, S.** (2018, Dec. 3). *Listening Awry*. [Conference Panel]. Performative Art Symposium: Tempaurality, Calgary, AB.

### D. Forthcoming Contributions

### Forthcoming Artist Exhibitions

1. **Kite, S. & Witt, S.** (2022). *Untitled*. [Score]. Commissioned and performed by Third Coast Percussion, Chicago, IL, June 26, 2022.
2. **Kite, S., Ruhl, A., Wormsely, A., Elberg, M. & Gonzales, F.** (2022). *We Shall Not Miss It*. [Performance]. Exhibited in Tulsa Artist Fellowship, Tulsa, OK, July 28, 2022.
3. **Kite, S. & Wing, R.** (2022). *Untitled*. [Performance and installation]. Exhibited in CARA, New York City, NY, August, 8, 2022.
4. **Kite, S.** (2020). *Aǵúyabskuyela*. [Performance]. Exhibited in Fischer Center at Bard University, Annandale-on-Hudson, NY, November 20, 2022.

### E. Creative outputs

#### Solo Artist Exhibitions

1. **Kite, S.** (2022). *Makǵóčheowápi Akézaptaŋ (Fifteen Maps)*. [Video]. Exhibited in Syracuse, NY: LightWorks at Syracuse University/UVP. April 7 - June 25, 2022.
2. **Kite, S.** (2021). *Hél čaŋkú kiŋ hpáye (There lies the road)*. [Exhibition of video, sculptures, graphics and performance]. Exhibited in PS122 Gallery, in partnership with the Vera List Center, New York, NY, December 4 - 12, 2021.
3. **Kite, S.** (2021). *Kite*. [Exhibition of sculptures]. Exhibited in Broadway Gallery and in collaboration with the Soft Network, New York, NY, December 1, 2021.
4. **Kite, S.** (Various). *Artist Film Retrospective*. Anthology Film Archives, New York, NY, September 12, 2021.
5. **Kite, S.** (2016).  $(x)x + [(x)x\{x\}xx]\{x\} +$  (pronounced “Sources”). [Installation and performance]. Exhibited in Leonard & Bina Ellen Gallery, Montréal, QC, Canada, September 14, 2019.
6. **Kite, S.** (2018). *Listener*. [Installation and performance]. Exhibited in SAW Video, Ottawa, ON, Canada, March 8, 2018.
7. **Kite, S.** (2017). *Everything I Say Is True*. [Installation and Performance]. Exhibited in Walter Phillips Gallery, Banff, AB, Canada, March 29, 2017.

## Group Artist Exhibitions

1. **Kite, S.**, Johnson, K. & Frank, L. (2022). *Lifes*. [Video, Sculpture, Painting Installation]. Exhibited at Hammer Museum February 13–May 10 2022. <https://hammer.ucla.edu/exhibitions/2022/lifes>.
2. **Kite, S.**, Gayle, A. Siad, & L. Shapiro, N. (2021). *LA Birdwatchers*. Contingent Systems: Art And/As An Algorithmic Critique. [Interactive video and sound installation]. Exhibited at Alberta University of the Arts, Calgary, Alberta, Canada September 17 - November 1 2021.
3. **Kite, S.** (2021). *Makhócheowápi Akézaptan* (Fifteen Maps). [Monitor, PC, Speakers, Printout]. Exhibited at Encoding Futures: Critical Imaginaries of AI, OxyArts., Los Angeles, CA. September 16 - December 20, 2021.
4. **Kite, S.** & New Red Order. (2021). *The Last of the Lemurians*. [Video and Installation] Exhibited at Momenta Biennial. Clark Centre, Montréal, QC, Canada. September 12, 2021. <https://www.youtube.com/watch?v=e9vjvbkWnsk>.
5. **Kite, S.**, Stover, C. & Red Bow, B. (2021). *Iron Road*. [Video and Sculpture]. Exhibited at “When Veins Meet Like Rivers; ᑲᑎᓐᓂᑦᑲ / okhízata / maadawaan.” Plug In Gallery, Winnipeg, MB. August 17, 2021.
6. **Kite, S.** (2017). *Pahá kiᑎ lená wakháᑎ*. [Video]. Exhibited in Interaccess/Vector Festival, the Toronto Outdoor Film Festival. Toronto, ON. August 8, 2021.
7. **Kite, S.** (2021). *Whichahpih’a*. [Screenprint]. Exhibited at “Interior Scroll or What I Did on My Vacation” by Soft Network and Broadway Gallery in New York, NY, August 5, 2021.
8. **Kite, S.** *Listener* (Montreal GPS Data). [Video]. Exhibited at MANTLE. Céline Bureau Gallery, Montréal, QC, July 17, 2021.
9. **Kite, S.** & Ronneberg, D. (2021). *Fever Dream*. [Video Installation]. Exhibited at AI Delivered: The Abject at Chronus Art Center, Shanghai, China, July 3, 2021.
10. **Kite, S.** & Ronneberg, D. (2019). *Inyán Iyé*. [Sculpture]. Exhibited at Pasapedjinawong: La Riviere Qui Passe Entre Les Rochers - The River That Passes Through The Rocks, Mackenzie Art Gallery, Regina, SK. June 12, 2021.
11. **Kite, S.** & Ronneberg, D. (2019). *Inyán Iyé*. [Online interactive media]. Exhibited at Art’s Work in the Age of Biotechnology, University of Pittsburgh. Pittsburgh, PA, March 1, 2021.
12. **Kite, S.** & Ronneberg, D. (2021). *Fever Dream*. [Video Installation]. Exhibited at Speculations on the Infrared, Elizabeth Foundation for the Arts, New York, NY, January 30, 2021.
13. **Kite, S.** & Ronneberg, D. (2020). *Itówapi Čík’ala (Little Picture)*, [Sculpture]. Touring as part of the exhibition Experimenta: Life Forms, International Triennial of Media Art, Australia. November 11, 2020 - January 2023.
14. **Kite, S.** & Ronneberg, D. (2020). *Itówapi Čík’ala (Little Picture)*. [Online Exhibition]. Exhibited in Sensory Entanglements: Decolonizing the Senses, ISEA 2020, October 14, 2020.
15. **Kite, S.** (2020). *Le Musée d’art contemporain de Montréal Intersects Makhá Oniya*. Exhibited in Musée d’Art Contemporain, Montréal, QC, Canada, June 30, 2020.
16. **Kite, S.** & Ronneberg, D. (2019). *Inyan Iyé*. [Sculpture]. Exhibited in IAIA Museum of Contemporary Native Arts. Santa Fe, New Mexico, February 13, 2020.
17. **Kite, S.** (2018). *Better Off Alone*. [Installation]. Exhibited in BANFF Digital Summit, Arts, Culture, and Digital Transformation Summit, Banff, AB, November 22, 2019.
18. **Kite, S.** & Ronneberg, D. (2019). *Inyán Iyé*. [Sculpture]. Exhibited in ImagineNative. Toronto, ON, October 23, 2019.
19. **Kite, S.** (2018). *Listener*. [Video]. Touring through Independent Curators International, Soundings: An Exhibition in Five Parts, August 8, 2019.
20. **Kite, S.** & Ronneberg, D. (2019). *Inyán Iyé*. [Sculpture]. Exhibited in Bemis Center for Contemporary Art, Omaha, Nebraska.
21. **Kite, S.** (2018). *Better Off Alone*. [Installation]. Exhibited in Loner Culture, Interaccess Gallery, September 18, 2018.

## Performances and Screenings

1. **Kite, S.** (2022). *What's on the earth is in the stars; and what's in the stars is on the earth.* [Performance]. Exhibited in Syracuse, NY: LightWorks at Syracuse University/UVF. April 7 - June 25, 2022.
2. **Kite, S.** (2020). *Drone Remix (good night america election night 2020 edition)* (ft Riel Bellow). [Video]. Exhibited in Barrio Fino Episode 1: Natives in the Now, Levitt Pavilion, Los Angeles, CA, August 31, 2021.
3. **Kite, S.** (2017). *Pahá kiñ lená wakháñ.* [Video]. Exhibited in COUSINS Cycle in collaboration with the Winnipeg Underground Film Festival. Winnipeg, MB, June 6, 2021.
4. **Kite, S.** (2020). *stones make birds make stones (inyan/zintkala/inan kagapi).* [Performance and talk]. Exhibited in What Happens After The End, Wendy's Subway, New York, NY, May 10, 2021.
5. **Kite, S. & Ronneberg, D.** (2021). *Fever Dream.* [Video]. Exhibited in COUSIN Cycle at the Museum of Modern Art, New York, NY, March 27, 2021.
6. **Kite, S.** (2017). *Pahá kiñ lená wakháñ.* [Video]. Exhibited in Ann Arbor Film Festival. Ann Arbor, MI. March 3, 2021.
7. **Kite, S.** (2021). *Three Diffractions of LA.* [Video and text]. Exhibited in Sequencing, Fulcrum Arts. Pasadena, CA, February 2, 2021.
8. **Kite, S.** (2019). *P̄hēh̄iñ Kiñ Lila Akh̄īshoke. (Her Hair Was Heavy),* [Performance]. Exhibited in Running with Concepts: The Mediatic Edition, Blackwood Gallery. Toronto, ON, December 6, 2020.
9. **Kite, S.** (2020). *stones make birds make stones (inyan/zintkala/inan kagapi).* [Video]. Exhibited in Return to the Field, Storm King Art Center, New Windsor, NY, October 2, 2020.
10. **Kite, S. & Stover, C.** (2020). *Hok̄šikilowan̄pi.* [Performance]. Exhibited in CUE Art Foundation, New York, NY, July 13, 2020.
11. **Kite, S. & Young, N.** (2019). *Something Is Coming.* [Video]. Exhibited in Contemporary Native Art Biennial (BACA), 5th edition, Montréal, QC, June 26, 2020.
12. **Kite, S.** (2018). *Listener.* [Performance]. Exhibited in Soundings: An Exhibition in Five Parts, Kitchener-Waterloo Art Gallery, Kitchener, ON, June 21, 2020.
13. **Kite, S.** (2016). *People You Must Look At Me.* [Performance]. Exhibited in Unheard Records Online, May 29, 2020.
14. **Kite, S., & Ronneberg, D.** (2020) *Eadweard Muybridge: Human and Animal Locomotion, Live Score.* Exhibited in Los Angeles Contemporary Museum of Art, Unframed, Los Angeles, CA, May 15, 2020.
15. **Kite, S., & Stover, C.** (2020). *Aǵúyabskuyela.* [Performance]. Exhibited in Mountain Standard Time Performative Art, Calgary, AB, May 14, 2020.
16. **Kite, S.** (2019). *Brighter than the Brightest Star I've Seen.* [Performance]. Exhibited in The Informants, Centre Clark. Montréal, QC, December 5, 2019.
17. **Kite, S.** (2019). *P̄hēh̄iñ kiñ lila akh̄īshoke. (Her hair was heavy.).* [Performance]. Exhibited in REDCAT Studio. Los Angeles, CA, November 11, 2019.
18. **Kite, S.** (2019). *P̄hēh̄iñ kiñ lila akh̄īshoke. (Her hair was heavy.).* [Performance]. Oklahoma Intertribal Noise Symposium. Tulsa Noise Fest. Tulsa, OK, November 4, 2019.
19. **Kite, S.** (2017). *Everything I Say is True.* [Performance]. Exhibited in Resonances: The Appearing of Something New. Vancouver New Music Festival, Vancouver, BC, October 19, 2019.
20. **Kite, S.** (2017). *Everything I Say Is True.* [Performance]. Exhibited in The Poetry Project. New York, NY, October 4, 2019.
21. **Kite, S.** (2017). *Everything I Say is True.* [Performance and Exhibition]. Exhibited in Punctures: Textiles in Digital and Material Time, Squeaky Wheel Film & Media Art Centre. Buffalo, NY, September 20, 2019.
22. **Kite, S.** (2019). *Call to Arms.* [Performance and Score]. Exhibited in Toronto Biennial, August 9, 2019.
23. **Kite, S., & Young, N.** (2018). *Something is Coming.* [Performance]. Commissioned and exhibited by Mountain Standard Time Performative Art Festival, National Music Centre, Calgary, Alberta, October 5, 2018.
24. **Kite, S.** (2018). *Brighter Than The Brightest Star I've Ever Seen.* [Performance]. Exhibited in Endless Acknowledgement, Whitney Museum of American Art, New York City, NY. June 13, 2018.

## Exhibition Catalogues

1. Well-Off-Man, Manuela, et al. *Indigenous Futurisms, Transcending Past/Present/Future*. IAIA Museum of Contemporary Native Arts, 2020.
2. Eshraghi, Leuli. *Pōuliuli (Faitautusi ma Fā'aliga)*. Melbourne: First Nations Arts Festival and Honolulu: Smithsonian Asian Pacific American Center, 2017.

### 3. LEADERSHIP

I am extremely proud of my international collaborations with colleagues from diverse backgrounds, especially with my Indigenous and Black colleagues, and my work to promote equity for all beings. As a Lakhóta woman, I am most often the only Indigenous person in any situation, especially on academic panels and journal publications; however, I do not consider myself a gatekeeper to any colleagues who wish to engage with Indigenous philosophies or to any audiences who wish to engage with my work. Lakhóta leadership is understood as building a thriving future for *čewičaša* (the common people) in the face of obstacles. As an Oglála Lakhóta artist and researcher, I believe that art can create knowledge, build new opportunities, and seed intellectual and cultural breakthroughs, as well as lead the next Indigenous generation towards healthy community. My research into Indigenous ontologies is necessary and innovative, as I have developed insightful contributions to ways of thinking, problem solving, and discovering new pathways for Artificial Intelligence. Through my own journey, both personal and academic, I have been and continue to be committed to being a leader for diasporic Lakhóta.

#### **Anti-Racist Creative Research Collaborations**

In my artistic practice, I collaborate closely with scholar-artist colleagues across tribes, across nations, and across cultures. I prioritize recruiting and employing people of colour (POC) in my artistic studio as artist's assistants, research assistants, and tech assistants. I have developed anti-racist curriculums and advised on decolonial efforts within McGill University and CalArts through training colleagues in Diversity, Equity, and Inclusion working groups and by leading an anti-racist music school coalition. I am extremely proud of my recent collaborations with Afro-futurist artist Alisha B. Wormsley, with whom I am working on an ongoing series of international workshops for Black and Indigenous artists to find a future together. This workshop series looks to the importance of collective dreaming as a way to create the change needed to move forward against oppression. In this time of uprisings, political strife and global reckonings of white supremacy, we see monuments fall and radical ideas form. Responding to the potential of these moments, the workshop will focus on the connection between rest (resting places, revolutionary rest, and community dreaming) and food sovereignty, AI, relationships to extraterrestrials, and dreaming expansively through time and space to far futures. Our collaborators consist of Black and Indigenous futurist-artists, scholars, thinkers, and activators that can take this work and share with others. Through the revolutionary act of dreaming, the group will continue to work to shape the past by daring to sculpt the future. I initiated and led a similar workshop to develop an international almanac during my residency with Concordia University's Feminist Media Lab (2020). I gathered artists and scholars (Queer, Indigenous, Black, disabled, new and long-time collaborators), and we imagined and published a resource guide from a future where marginalized and Indigenous artists have access to the resources they need and want, and where such information is collected into easily legible and printable resources. Together we thought deeply about access to resources, mutual aid, Indigenous forms of care and wealth, and reparations for our Black relations on Turtle Island. We also explored how co-imagining an "Artist's Almanac" can be the beginning of a longer conversation; and indeed, I remain in collaboration with these artists and scholars .

This past fall I joined an anti-racist working group called Resistance AI, and co-led a workshop at the Conference on Neural Information Processing Systems (2020), a machine learning and computational neuroscience conference for international academics and artists. The goal of the Resistance AI Workshop was to examine how AI confers power and how we can build human/AI systems that shift power to the public. The Resistance AI working group believes that when we resist dominant forms of AI, we can also resist the centralization of power in the hands of the few. As we do so, we can imagine and build human/AI systems to enact a mass redistribution of power, which we called "Resistance AI". This workshop was a space for both AI researchers and broader marginalized communities to discuss and reflect on AI-fueled inequity and co-create theories and practical tactics for working toward Resistance AI. My leadership brought diverse voices, such as the

Coalition to Stop LAPD Spying, as well as three members of the Indigenous Protocols and Artificial Intelligence Working Group, to this audience.

### **Outreach**

Throughout my artistic and scholarly career, I have been dedicated to outreach, bringing my research to community, which is exemplified in my recent teaching of AI and Machine Learning skills to two youth groups. At the Rosebud Reservation Boys and Girls Club in South Dakota in 2021, I taught a group of 11 – 16-year-old photography students how to use Machine Learning tools, relating our traditional Lakhóta teachings to new technologies. In 2022, I led a group of CEGEP (public college) students from schools in Montreal in an online AI course, guiding them to explore their own cultures through the development of new AI technologies that they created during the workshop.

### **Awards**

My international leadership has led to fellowships and scholarships in both the United States and Canada. In 2019, I won the Pierre Elliott Trudeau Foundation scholarship prize, which has provided me with the opportunity to work amongst current and future Canadian leaders and to develop my leadership skills. In 2019, I also won the scholarship prize from the Fonds de recherche du Québec for my dissertation research on Lakhóta epistemologies and artificial intelligence. In 2020, I successfully won the Sundance New Frontiers Story Lab Fellow position, and was chosen for the Sundance Institute's New Frontier Lab Programs and Indigenous Program with a grant from the John D. and Catherine T. MacArthur Foundation. Acting as a fellow at the Lab allowed me to collaborate with the top experimental artists in the United States, working for months to develop an experimental film with AI techniques, *Fever Dream* (2021). At the same time, I was chosen to be a 2020 Women at Sundance x Adobe Fellow, joining a cohort of women working on cutting edge projects for the 2020 year. In 2020, I also won the position of Tulsa Artist Fellow, joining a group of artists in revitalizing the Tulsa cultural and community landscape through the development of publicly accessible art and performance. Most recently, I was chosen to be a 2021 Common Fields Fellow in collaboration with Racing Magpie Gallery in Rapid City, SD, where I interviewed and produced in-depth explorations into Peyote music composition with singer Santee Witt.

### **Academia**

I have already demonstrated my international leadership during my graduate studies, as I have collaborated with and brought together scientists, Indigenous knowledge keepers, and artists across the globe from inside academia, as well as in community, to create innovative approaches to academic issues and use Indigenous methodologies to solve pressing academic problems. I will continue to act as an international leader through my ongoing collaboration with my fellow academics in the Indigenous AI working group, for whom I was the Global Coordinator for our Canadian Institute for Advanced Research from 2018-2019. I developed and served as the Global Coordinator for the Indigenous Protocols and Artificial Intelligence Working Group from 2019 to 2021, which develops new conceptual and practical approaches to building the next generation of A.I. systems. While there, I co-edited our Indigenous Protocols and Artificial Intelligence Position Paper and contributed to an innovative article, "How to Build Anything Ethically," a thesis on the ethical protocols necessary to build AI that has become important to the fields of decolonized design and artificial intelligence ethics. I then mobilized this knowledge to academic communities through workshops I was invited to facilitate at various universities and institutions. This Working Group and the thesis that emerged from it are the first of their kind in the field, and they have made waves in both the tech and academic community, leading to consistent speaking engagements and invitations for myself and the rest of the group, both in Canada and internationally. The Working Group has conducted 4 workshops and 7 speaking engagements aimed at tech and academic communities, bringing innovative Indigenous methodologies to the field of Artificial Intelligence and creating a global conversation. I will continue to work with them, helping to lead the next, internationally expanded phase of our research program, which will link institutions and academic researchers globally. My previous leadership roles within academia include collaborations on major grants. One such grant project was "Sensory Entanglement" (2018) with David Garneau, Devin Ronneberg, Chris Salter, Florencia Marchetti, Jennifer Biddle, REA, and David Howes, which produced the new experimental work *Telling Rock*. This groundbreaking cross-disciplinary project brought together Indigenous artists and anthropologists to make experimental technological work and interrogate the use of technology in Indigenous art making. I also initiated a collaborative research project during my



residency with the Feminist Media Studio at Concordia University (2021), which developed an ‘artists’ resource almanac’ and included multiple discussions amongst scholars, as well as a talk and workshop for the general public during MUTEK 2020.

## 5. TRAINING AND SUPERVISORY EXPERIENCE

### Mentorship

1. Kite, S., Oaye AI. [Mentor and group leader]. The Boys & Girls Club, Mission, South Dakota, June 1, 2021.

I mentored students from my community, focusing on how Lakhóta cosmology provides an alternative framework for developing and integrating AI into society that takes into account the needs of the community. Media Arts Xploration, in partnership with 5 Corners Collective and Boys and Girls Club of Rosebud Reservation, presented a photo series that approaches the concept through young people’s eyes. Number of students mentored: 15.

2. Kite, S., Lead Time program. [Mentor]. Art Gallery of York University, Toronto, ON, February 19, 2021.

I participated in Lead Time over the course of three months, mentoring Indigenous art Fallon Simard in career development, photo series concept development, and leadership. Number of students mentored: 1, Fallon Simard.

3. Kite, S., Harvard Tech Review Summer Fellowship. [Mentor]. Harvard University, June 1, 2020.

The Harvard Technology Review hosted a two-week virtual Summer Fellowship, which involved myself critically engaging with students’ work and projects created during the fellowship, focusing especially on the intersection of systemic anti-Blackness and technology. Number of students mentored: 3, Nikhil Dharmaraj, Steven Wang, Zad Chin.

4. Kite, S., Graduate Individualized Student Association. [Mentor]. Concordia University, January 9, 2018.

I participated in mentoring INDI students, including answering questions from students entering the program, and meeting for socializing and advising throughout the semesters. Number of students mentored: 4.

My two primary approaches to training and mentorship in Contemporary Art and research creation are first, that art provides the opportunity to critically engage with other scholarship, as well as providing the conditions to relate to others, and even to materials themselves; and second, that ethics are generated from context. As a Lakhóta artist and scholar, I ground my practice in my peoples’ specific historical contexts, and encourage students to do the same. For Indigenous students, these contexts create a multiplicity of ways to engage with artworks and those artworks’ relationship to our actions and existences. In both Indigenous epistemologies (or ways of knowing) and in research creation, art is the way that knowledge is both created and critically engaged.

My student training and mentorship also centers Indigenous methodologies. These methodologies are specific to place and people, and involve reaching into community to encourage an understanding of who we are when we relate to others through the creation of art. These methodologies can include forms of relational art-making, forms of public critique which encourage contextualizing practices and materials, and the practice of making art as if it is the creation and transmission of knowledge embodied by material, whether this material is physical or not. Indigenous methodologies in artistic practices create knowledge, sustain knowledge, and make new knowledge. These ways of knowing are enacted through relation-making as well as material creation, sonic creation, and poetic creation, seen in the artworks of contemporary Indigenous artists.

I will train research assistants in both art and AI research skills, as well as community-focused research skills, such as preparing for research events, planning for and delivering workshops and artwork presentations with international Indigenous communities, and learning important intercultural skills. Student involvement with Indigenous communities changes the relationship between universities and communities and helps to build trust and collaboration. For example, when students learn the priorities in Indigenous community settings for serving

the elder in the room, they also learn the community-focused research skills of mutual respect and reciprocity. I will help students learn to develop artistic concepts that address layers of artistic, philosophical, and technological issues, create workshop plans with communities that explore those concepts, and coordinate workshops and artmaking in the lab to fulfill those plans. Through arts-based research training, students will contribute to the development of new artistic technologies and learn skills in subjects such as Artificial Intelligence, Machine Learning, computational media projects, and wearables to enact community-led artistic processes. Students will be trained in the use of software and hardware tools for research creation, such as Touch Designer (programming language), Arduino (microcontrollers), Ableton (digital audio workstation), MaxMSP (programming language), and more. Most importantly, students will learn by making and producing art themselves while witnessing and participating in my generative artistic process, which is grounded in Indigenous ethics and knowledge. My research program will also give students the opportunity to participate in the dissemination of research results through public events and community engagement, including public talks, panel discussions, performances, public art exhibitions and performances, interviews, and academic publications.

Drawing from my experience in the Bard MFA program, I see the value of a group critique setting in Contemporary Arts training and supervision. I use Indigenous and Feminist methodologies when I offer critical feedback on student and trainee work in a group setting. Drawing from my experience as a teaching assistant for Jason Edward Lewis' graduate seminar "Future Imaginary" (a research-creation course offered at Concordia University focusing on Indigenous Futurisms), I see the assignment style of undergraduate- and graduate-level courses to be appropriate for participating in break out group discussions, as well as working through theoretical and academic writings that give students the tools to critique work. Finally, I value professional development as a frequent and consistent part of Contemporary Arts training and supervision, especially for undergraduates. Arts pedagogy is a productive space where critical engagement with knowledge-making can be understood as experimental. As I have learned from my own arts practice, the most interesting critiques happen in conversation, in public spaces, and between artists, which are all replicable in the classroom.

#### Courses Taught

2021/01/27 – 2021/05/12	Lecturer, Herb Alpert School of Music, California Institute of the Arts Course Title: Music Cultures of North America
2020/09/04 – 2020/11/27	Lecturer, Institute for Gender, Sexuality and Feminist Studies, McGill University Course Title: Indigenous Feminisms
2019/09/06 – 2019/12/13	Lecturer, Institute for Gender, Sexuality and Feminist Studies, McGill University Course Title: Indigenous Feminisms

#### 6. OTHER CONTRIBUTIONS

My other contributions to my fields include workshop facilitation and participation in advisory boards.

I have facilitated workshops in multiple disciplines, allowing for deeper explorations of concepts that translates and transfers knowledge beyond dissemination, and co-creates research methodologies with the general public. Beginning with human-computer interaction workshops in 2019, I began to develop the methodologies used in the Initiative for Indigenous Futures workshops, specifically by thinking alongside Afro-futurist artist Alisha B. Wormsley in a workshop for Black and Indigenous artists to co-dream together, sponsored by the Goethe Institut. This led to more workshops, such as Indigenous-led workshops at York University and Peabody Conservatory, which asked students and professors to conceptualize instruments and Artificial Intelligences that could help meet needs in participants' communities, both now and in the future.

I am also on two advisory boards for cultural institutions, where I help guide institutional decision making and advocate for the inclusion of Indigenous voices in programming.

## Workshop Facilitation

- **Kite, S.** Brown, M. Lewis, J. Yolgomez, C. (2021, Aug. 8). *Indigenous protocol & Artificial Intelligence workshop*. [Workshop]. Emergence/y, ARS Electronica and Hexagram. Montréal, QC.
- **Kite, S.** (2021, Sept. 3). *Composer Workshop*. [Workshop]. Third Coast Percussion. Chicago, IL.
- **Kite, S.** (2021, Jun. 30). *Situated Intelligence*. [Workshop]. PHI\_Portal Series, PHI Centre. Montréal, QC.
- **Kite, S.,** Lewis, J., & Dixon-Roman, E. (2021, Jun. 10). *Experimenting on Computational Governmentalities*. [Workshop]. Governing Through Design. Montreal, QC.
- **Kite, S.,** Brown, M., Lewis, J., & Yolgomez, C. (2021, Aug. 8). *Indigenous protocol & Artificial Intelligence workshop*. [Workshop]. Indigenous Protocols and Artificial Intelligence Working Group, Initiative for Indigenous Futures, AI4Society and SKIP.
- **Kite, S.** & Wormsley, A. (2021, Apr. 6). *Dreaming Workshop: Afro-Indigenous Futures—Reflections on (post-)colonial pasts, presents and futures*. [Workshop]. Art's Work in the Age of Biotechnology, University of Pittsburgh. Pittsburgh, PA.
- **Kite, S.** & Ronneberg, D. (2020, Dec. 17). *Nonhuman Futures*. [Workshop]. Sensorium: Centre for Digital Arts and Technology at York University. Toronto, ON.
- **Kite, S.** Cordes, A. Jones, O. P. Lewis, J. (2020, Dec. 11) Radical AI workshop. In **S. Kite** (Chair) *Resistance AI Workshop* [Workshop] NeurIPS 2020 Conference, Virtual Conference.
- **Kite, S.** Wormsley, A. (2020, Oct. 31). *Dreaming Workshop: Afro-Indigenous Futures—Reflections on (post-)colonial pasts, presents and futures*. [Workshop]. Goethe-Institut, Montréal, QC.
- **Kite, S.,** Berzowska, J. Kelliher, A. Rosner, & D. Ratto, M. (2019, Mar. 17). *Critical Materiality: Creating Toolkits and Methods for Engaging Materiality in HCI*. Thirteenth International Conference on Tangible, Embedded, and Embodied Interaction (TEI '19). ACM, New York, NY, USA, 691-694. <https://dl.acm.org/doi/10.1145/3294109.3295656>.

## Advisory Boards

1. Member of the Advisory Board for Media Art Xploration. <https://mediaartexploration.org/>.
2. Member of the Advisory Board for Eastern Bloc Gallery. <https://easternbloc.ca/en/eastern-bloc>.