

Born; Austin, Texas, 1990
Lives; Southern New Mexico

Education;

University of Texas at Austin
BFA in Studio Art (minor in Philosophy), 2013

Carnegie Mellon University
MFA in Studio Art, 2018

Selected Exhibitions;

2023

Fragment Ecologies, Phoenix Art Centre, Leicester, UK (*solo*)
The Sounds of Deep Fake, Inspace at Edinburgh College of Art, Edinburgh, UK
Sun Thinking, Solar Protocol Network, Global/Online
No Quarter, NYU Game Center, Brooklyn, NY
Another Life: Conversations on Imagined Space, New York School of Interior Design, NY, NY
Now Play This 2023, Somerset House, London, UK
Fields of View, Public Access Memories Gallery, The Wrong Biennale, Global/Online
Net art died but is doing well, The Wrong Biennale, Global/Online
Fields of View, Public Access Memories Gallery, The Wrong Biennale, Global/Online
Inspect Elements: A Reading with The HTML Review, La MaMa and CultureHub, NY, NY
Before and After Games, Random Bazar, Strasbourg, France

2022

Electric Dreams of Architecture, MONTER, Arkitekturens Grannar, Stockholm, Sweden
Voluntary Attempts to Overcome Necessary Obstacles, Elizabeth Foundation for the Arts, New York, NY
Topologies of the Real: Techne Shenzhen 2022, Shenzhen Museum of Contemporary Art and Urban Planning, Shenzhen, China
Cover Versions, Abject Gallery, Sunderland, UK
Ok Computer, Gallery Kendra Jayne Patrick, New York, NY & Basel, Switzerland
Death to Screens! 10 Years of the Media Wall, The Photographers Gallery, London, UK

2021

Forking Room, Ujeongguk, Seoul, South Korea
Arkitekturens Grannar, Stockholm, Sweden
Tetsushi Higashino, Art Center Ongoing, Tokyo, Japan
Crit Group Reunion, The Contemporary Austin, Austin, TX
Soaring Gardens: The Second Decade, Hope Horn Gallery, Scranton, NJ
2020 - 2021 Artist in Residence Exhibition, GAR Gallery, Galveston, TX

2020

Lacework, Data/Set/Match, The Photographers Gallery, London, UK (*solo*)
Rules of Engagement, Open Data Institute, London, UK
We=Link Sideways, Chronus Art Center, Shanghai, China
STREAMING, gallery@calit2, La Jolla, CA
Poetic Computation: 7 years of SFPC, Westbeth Gallery, New York, NY
Transcode, Unrequited Leisure, Nashville, TN

<i>also</i> tubes, Unrequited Leisure, Nashville, TN
Well Now WTF, wellnow.wtf, Global/Online

2019

Hallucinating the Cloud, Samek Art Museum, Lewisburg, PA (*solo*)
Ellinger, TX, Plexus Projects Vitrine Screening Series, Brooklyn, NY (*solo*)
Going Away.tv, The Wrong Biennale, Global/Online
Vague But Exciting, Vivid Projects, Birmingham, UK
Travels Through the Unreal, Outpost Artist Resources, Queens, NY
Screensaver Collection, 153b, Denton, TX

2018

Monopines, Not Gallery, Austin, TX (*2-person*)
Immutable Stage, Miller ICA, Carnegie Mellon University, Pittsburgh, PA
Stream Capture, Minneapolis College of Art and Design, Minneapolis, MN
Artificial Creativity, Boston Cyberarts Gallery, Jamaica Plain, MA
Pixels x Paper, Babycastles, New York, NY
Melbourne Queer Games Festival, Melbourne, Australia
Make Pictures, Bitforms, New York, NY
Author Function, Rotch Library, MIT, Cambridge, MA

2017

24 Hour Water, Powder Room, Pittsburgh, PA (*solo*)
GIPHY Presents: TIME_FRAME: 30 Years of the GIF, Gallery 151, New York, New York
Subsurface: site-specific sight and sound, Brady's Bend Mine with Carnegie Mellon University, PA
Up In Arms, Ezra and Cecile Zilkha Gallery, Wesleyan University, Middletown, CT
First Digital Popup, The Uncommon at Miyako Yoshigana Gallery, Chelsea, New York
Intake, Austin Design Week, Seaholm Power Plant, Austin, TX
Spam's The Internet: The Restaurant, IRL & Fusebox Festival, Austin, TX
Small Objects on Tables, Flotilla Flotilla, Pittsburgh, PA
Invisible Cities: #digitalbaroque, Miriam and Ira D. Wallach Art Gallery, Columbia University, New York, NY
(id)ea.code++: algorithmic objects, Vitrine Gallery, Holon Institute of Technology, Holon, Israel
Cabinet, Project Room at David B Smith Gallery, Denver, CO
The Highest Grossing Film of 1994, Museum of Human Achievement, Austin, TX
The Very Best Deserts on Planet Earth, 937 Liberty Gallery, Pittsburgh, PA
Mild Rumpus, The Game Developer's Conference, San Francisco, CA

2016

The Milano Game Festival, XXI Triennale, Triennale Design Museum, Milan, Italy
Beazley Designs of the Year, The Design Museum, London, UK
The Art of Bots, Abandon Normal Devices, Somerset House, London, UK
Mild Rumpus, The Game Developer's Conference, San Francisco, CA
Electronic Literature: A Matter of Bits, The Stedman Gallery at Rutgers University, Camden, NJ

2015

picking figs in the garden, Not Gallery, Austin, TX (*solo*)
Now Play This 2015, Somerset House, London, UK
Babycastles Living, Babycastles Gallery, New York City, NY
ELO: The End(s) of Electronic Literature, Bergen, Norway
The Only Knowledge Worth Possessing, Gray Duck Gallery, Austin, TX
Ins & Outs, Art Science Gallery, Austin, TX
Shapes and Other Shapes with Octopus Project, Fusebox Festival, Austin, TX, 2015
Electronic Objects Salon, XOXO Fest, Portland, OR

2014

six drawings of dogs and some of rocks, LPM Gallery, Austin, TX (*solo*)
Group Hug, Pump Project Flex Space/Lullwood Group, Austin and San Antonio, TX
Baroquemon, Museum of Human Achievement, Austin, TX

2013

Texas Biennial, Blue Star Contemporary Art Museum, San Antonio, TX
New Digital Art Biennale, The Wrong, Global/Online
Basements Were Rooftops, Fusebox Festival, Austin, TX
Snowfall DESTROYS 3 Cars, Fusebox Festival, Austin, TX
The Grayduck 5k, Grayduck Gallery, Austin, TX
October, Joshua Tree Art Gallery, Joshua Tree, CA
17 Tips Project, Sleeth Gallery, Buchannon, WV

Arts administration and teaching;

Board of Directors, The Museum of Human Achievement, Austin, TX, 2016-current
Visiting Assistant Professor, Carnegie Mellon University, Pittsburgh, PA, 2019-2020
Teacher & Student, School for Poetic Computation, periodically
Gallery Director, The Museum of Human Achievement, Austin, TX, 2014-2016
Director and Founder, Wardencllyffe Gallery, Austin, TX, 2011-2013

Residencies, Programs, Prizes, and Grants;

Electronic Literature Organization, Robert Coover Prize, 2023
Indie Groundbreaker Awards, Nominee: Most Innovative & Game of the Year, 2023
NYU Game Center No Quarter Commission, 2023
New Media Writing Prize, Chris Meade Memorial Main Prize, 2022
Phoenix Leicester Arts Centre, Daisyworld programme, 2022
OSSTA Residency, The Frank-Ratchye STUDIO for Creative Inquiry and the Clinic for Open-Source Arts, 2021
Galveston Artist Residency, Galveston, TX, 2020 - 2021
PLAYA Sumer Lake, OR, 2019
Media Archeology Lab, Boulder, CO, 2019
100 W Corsicana Residency, TX, 2019
MASS MoCA, North Adams, MA, 2019
Ekard Visiting Artist, Bucknell University, Lewisburg, PA, 2019
Soaring Gardens Artist Retreat, Laceyville, PA, 2019
Center for Land Use Interpretation at Wendover, UT, 2018
Signal Culture, Owego, NY, 2018
Montello Foundation, NV, 2018
Triple Canopy Publication Intensive, Los Angeles, CA, 2018
Lacawac Station, Lake Ariel, PA, 2018
How to: not make an architecture magazine, a mutinous workshop, CCA, Montréal, Ca, 2018
Shell House, Roxbury, NY, 2018
North Street Collective, Willits, CA, 2018
isthisit? Online Residency, 2018
Welcome to my Homepage, Digital Artist Residency, 2017
Hunting Art Prize Finalist, Houston, TX, 2015 + 2016
New York Mills Arts Retreat, New York Mills, MN, 2014
Pilot Balloon Church House, Lawrence, KS, 2014
Caldera, Sisters, OR, 2014
Madrono Ranch, Madrono, TX, 2013

Joshua Tree Artist Residency, Joshua Tree, CA, 2013
Artist of the Year: Early Career, Austin Visual Arts Awards, 2012

Selected Publications;

Drift Mine Satellite, Solar Protocol, 2023
Human Artifacts, Spring 2023 Broadside Reading Series I, Center for Book Arts, 2023
The House That Technology Built, Software for Artists Book: Untethering the Web, Pioneer Works, October 2022
Anonymous Animal, the html review, 2022
Electronic Literature Collection: Volume 4, Electronic Literature Organization, 2022
Selfhood, the icon, and byzantine presence on the Internet, NEVOAZUL 4: Uma Internet Mais Gentil, October 2022
I Know a Place: Beauty and solace in the abandoned worlds of Roblox, The Broadcast, 2021
Soft Corruptor, Cordite Poetry Review 102: Game, 2021
HERE IS THE ARTICLE YOU CAN SEND TO PEOPLE WHEN THEY SAY BUT THE ENVIRONMENTAL ISSUES WITH CRYPTOART WILL BE SOLVED SOON, RIGHT?, Spring 2021
On Lacework: watching an entire machine learning dataset, Unthinking Photography, 2020
The Fuzzy Edges of Character Encoding, Running Dog Magazine: Automate Me, 2020
This is Not my Beautiful House: Examining the Desktop Metaphor, 1980-1995, The Journal continent., Winter 2019
Nichons-nous dans l'Internet n°10, Winter 2019
Where it is easy to do good, Logic Magazine (Play Issue), Spring 2019
If Jupiter had Turned into a Star, Taper #2, Bad Quarto, Winter 2018
Finding Judith Bronte, the accidental spam poet of Southern California, Blackflash Magazine, 2018
It was raining in the data center, Medium Editor Features, 2018
Printed Web #5, Library of the Printed Web, February 2017
A Video Game Immerses You in an Opera Composed by Dogs, Hyperallergic, 2017
Guillaume: Visitar a Chris Marker en Second Life, Backroom Caracas, 2017

Selected Talks & Workshops;

Whaaat!? Festival, ATLAS Institute at CU Boulder, 2023 (*Keynote*)
The Fortunate Isles: Fragment Worlds, Walled Gardens, and the games that are played there, Roguelike Celebration, 2023
Designing A Degradable Video Game, Container Magazine / Bath Digital Festival, Summer 2023
Sungrazer, Screen Walks, Fotomuseum Winterthur & The Photographers' Gallery, Spring 2023
Making in Systems Panel, University of Texas, Austin, TX, Spring 2022
Visiting Artist Lecture, Texas State University, San Marcos, TX, Fall 2021
Visiting Artist Lecture, Temple University, Philadelphia, PA, Fall 2021
Moments of Breakage: Metatextuality and the Oracle, Big Bad Con, 2021
ODI Fridays: Everest Pipkin on the making of Shell Song, Open Data Institute, 2021
OSSTA Lecture Series, The Frank-Ratchye STUDIO for Creative Inquiry, Carnegie Mellon University, Pittsburgh, PA, 2021
A City is Not a Computer: A Book Launch and Panel, The New School, New York City, NY, 2021
Visiting Artist Lecture, MCAD, Minneapolis, MN, Fall 2020
Corpora as Medium: On the work of curating a poetic textual dataset, Roguelike Celebration 2019
A City for Humans, presented at the Association for Computers and the Humanities 2019
Visiting Artist Lecture, Bucknell University, Lewisburg, PA, Spring 2019
Building Nets for Floating Data, School for Poetic Computation, Winter 2019
Art and Code at XOXO festival, Portland, OR, 2018
Fragment Ecology for Online Space, Eyeo Festival, Walker Museum, Minneapolis, MN, 2018
Visiting Artist Lecture, Youngstown State University, Youngstown, OH, 2017

Visiting Artist Lecture, MICA Interactive Arts Department, Baltimore, MD, 2017
A Prehistory of Farmville, Interrupt 4, Brown University, Providence, RI, 2017
A Digital Flower Cycle, Feral Vector, Hebden Bridge, UK, 2017
Holy words in service to generative text, Workshop in the Woods, Dartmouth University, NH, 2016
A garden-ecology for bots, Electronic Literature Organization, University of Victoria, Victoria, Canada, 2016
The Contemporary Melitzah, WORDHACK XXIII, Babycastles, New York City, NY, 2016
Bots & the rise of digital folklore, Botsummit, Victoria & Albert Museum, London, 2016
Language after the Writing Machine, Indiecade, Los Angeles, CA, 2015
Selfhood, the Icon, and Byzantine Presence, Bot Summit MIT Media Lab, Boston, MA, 2014
Pecha Kucha Vol 20, at The Contemporary Austin, TX, 2014
Curating Youtube Ephemera, Lawrence Arts Center, KS, 2014

Selected Press;

Everest Pipkin on the Utopian Potential of Gardens, Hyperallergic, 2023
Grow a whole world from your spit, tears, and piss in this weird idle clicker game, Rock Paper Shotgun, 2023
Beyond the Third Act: Everest Pipkin's Cinema-Inspired Tabletop RPG World Ending Game, Filmmaker Magazine, 2022
How to end a tabletop campaign with karaoke: Everest Pipkin's World Ending Game breathes new life into endings, Polygon, 2022
Roleplay the apocalypse or an extremely good karaoke night with tabletop RPG book World Ending Game, Dicebreaker, 2022
New indie board games build worlds without capitalism or colonialism, The Conversation, 2021
Beating Breath of the Wild like it's Snake took careful planning, infinite patience, Destructoid, 2021
The game makers and artists pushing Roblox to its limits, The Verge, 2021
The Path to Destroying Capitalism Might Go Through a Software License, Vice Games, 2020
Indie games to play in May, gift game, The Washington Post, 2020
A Viral List of Hundreds of Opportunities for Artists, Compiled by One Person to Encourage Community, Hyperallergic, 2019
Searching for the Perfect Artist Residency? A Young Artist Has Generously Compiled a Huge Google Doc of Everything You Need to Find It, Artnet News, November 2019
Unpopular Content: Outsmarting the YouTube algorithm, The Baffler, May 2019
Let's take a trip back to YouTube circa 2006, The Outline, April 2019
Default Filename plays YouTube videos uploaded straight from the camera, The Verge, April 2019
Hallucinated HD textures and distorted deep dream tilesets, Rock Paper Shotgun, February 2019
Priceless Play, Rock Paper Shotgun, September 2018
A Twitter Bot Is Posting the Names and Locations of Immigrant Detention Centers, Slate, June 2018
6 Bots That Deliver Science and Serendipity on Twitter, The New York Times, April 2017
Design Museum names this year's top designs, Creative Review, August 2016
A Collection of Magical Realist Games for Your Smartphone, Hyperallergic, August 2016
These robots are better at art than you are, Dazed Digital, April 2016
Curator's choice: Digitale Kunst, Kunst Bulletin, March 2016
Local Game Poems, The Austin Chronicle, February 2016
About a bot, Furtherfield, December 2015
12 Weird, Excellent Twitter Bots, New York Magazine, November 2015
How to Make a Moth, Studio 360, WNYC, August 2015
These procedurally generated space bowls are killer, Boing Boing, November 2015
Procedurally-generated moths are wonderfully haunting, plausible, Boing Boing, July 2015
A Twitter Bot That Generates Beautiful, Imaginary Moths, Hyperallergic, July 2015
The Art of Twitter Art, The Atlantic, February 2015