

REFERENCES

- Abbate, Janet. 1999. *Inventing the Internet*. MIT Press.
- Abbate, Janet. 2010. Privatizing the internet: Competing visions and chaotic events, 1987–1995. *IEEE Annals of the History of Computing* (January–March): 10–22.
- Abbate, Janet. 2017. Chapter 2: From handmaiden to “proper intellectual discipline”: Creating a scientific identity for computer science. In *Communities of Computing: Computer Science and Society in the ACM.*, ed. Thomas J. Misa, 25–46. Association for Computing Machinery/Morgan & Claypool.
- Abbott, Berenice. 1941. *A Guide to Better Photography*. Crown Publishers.
- Abbott, Berenice. 1990. Interview with ASMP founder: Berenice Abbott. Interview by Kay Reese and Mimi Leipzig, ASMP. <https://www.asmp.org/resources/about/history/interview-founders/berenice-abbott>.
- Abbott, Berenice, and Chenoweth Hall. 1968. *A Portrait of Maine*. The Macmillan Company.
- Abbott, Berenice, Ron Kurtz, Julia Van Haaften, and John Durant. 2012. *Documenting Science*. Steidl.
- Abbott, Berenice, and Margaretta K. Mitchell. 1979. *Recollections: Ten Women of Photography*. Viking.
- Abell, Catharine. 2007. Pictorial realism. *Australasian Journal of Philosophy* 85 (1): 1–17.
- Abrahams, Guy, Bronwyn Johnson, and Kelly Gellatly, eds. 2016. *Art + Climate = Change*. Melbourne University Press.

- Akrich, Madeleine, and Bernike Pasveer. 2000. Multiplying obstetrics: Techniques of surveillance and forms of coordination. *Theoretical Medicine and Bioethics* 21: 63–83.
- Alberti, Samuel. 2009. Wax bodies: Art and anatomy in Victorian medical museums. *Museum History Journal* 2 (1): 7–36.
- Allum, Nick, Patrick Sturgis, Dimitra Tabourazi, and Ian Brunton-Smith. 2008. Science knowledge and attitudes across cultures: A meta-analysis. *Public Understanding of Science* 17: 35–54.
- Alpers, Svetlana. 1983. *The Art of Describing: Dutch Art in the Seventeenth Century*. University of Chicago Press.
- Anker, Suzanne, and Dorothy Nelkin. 2004. *The Molecular Gaze: Art in the Genetic Age*. Cold Spring Harbor Laboratory Press.
- Antonelli, Paola. 2008. *Design and the Elastic Mind*. Museum of Modern Art.
- Arwas, Victor, Susan Newell, and Sunderland Museum and Art Gallery. 1997. *The Art of Glass: Art Nouveau to Art Deco*. Rizzoli International Publications.
- Bakkum, Douglas J., Alexander C. Shkolnik, Guy Ben-Ary, Philip M. Gamblen, Thomas B. DeMarse, and Steve M. Potter. 2004. Removing some “A” from AI: Embodied cultured networks. In *Embodied Artificial Intelligence: Lecture Notes in Computer Science*, 3139, ed. Fumiya Iida, Rolf Pfeifer, Luc Steels, and Yasuo Kuniyoshi, 130–145. Springer-Verlag.
- Bakkum, Douglas J., Philip M. Gamblen, Guy Ben-Ary, Zenas C. Chao and, Steve M. Potter. 2007. MEART: The semi-living artist. *Frontiers in Neurobotics* 1 (5) (November): 1–10.
- Ball, Edward. 1987. The great sideshow of the situationist international. *Yale French Studies* 73: 21–37.
- Balmer, Andrew S., Jane Calvert, Claire Marris, Susan Molyneux-Hodgson, Emma Frow, Matthew Kearnes, Kate Bulpin, Pablo Schyfter, Adrian Mackenzie, and Paul Martin. 2016. Five rules of thumb for post-ELSI interdisciplinary collaborations. *Journal of Responsible Innovation* 3 (1): 73–80.
- Barnes, Barry, David Bloor, and John Henry. 1996. *Scientific Knowledge: A Sociological Analysis*. University of Chicago Press.
- Barry, Andrew, Georgina Born, and Gisa Weszkalnys. 2008. Logics of interdisciplinarity. *Economy and Society* 37 (1): 20–49.
- Becker, Howard S. 1982. *Art Worlds*. University of California Press.
- Bennett, Eric. 2015. *Workshops of Empire: Stegner, Engle, and American Creative Writing during the Cold War*. University of Iowa Press.
- Berry, Ian, ed. 2001. *Paradise Now: Picturing the Genetic Revolution*. Tang.

- Bijvoet, Marga. 1997. *Art as Inquiry: Toward New Collaborations Between Art, Science, and Technology*. Peter Lang.
- Black, Max. 1962. *Models and Metaphors: Studies in Language and Philosophy*. Cornell University Press.
- Blakeslee, Albert F., and Amos G. Avery. 1937. Methods of inducing doubling of chromosomes in plants: By treatment with colchicine. *Journal of Heredity* 28 (12) (December): 393–411.
- Bloor, David. 1976. *Knowledge and Social Imagery*. Routledge.
- Bødker, Susanne. 1996. Creating conditions for participation: Conflicts and resources in systems development. *Human-Computer Interaction* 11 (3): 215–236.
- Böhlen, Marc. 2007. RealTechSupport. Accessed July 1, 2018. <http://www.realtechsupport.org/repository.html>.
- Born, Georgina, and Andrew Barry. 2010. ART-SCIENCE: From public understanding to public experiment. *Journal of Cultural Economy* 3 (1): 103–119.
- Bourriaud, Nicolas. 1998. *Relational Aesthetics*. Translated by Simon Pleasance, Fronza Woods, and Mathieu Copeland. Les Presses Du Réel.
- Bowker, Geoffrey C., and Susan Leigh Star. 1999. *Sorting Things Out: Classification and its Consequences*. MIT Press.
- Brill, Elizabeth R., and Florian Huber. 2016. *Sea Creatures in Glass: The Blaschka Marine Animals at Harvard*. Scala Art Publishers.
- Britton, Sheilah, and Dan Collins, eds. 2003. *The Eighth Day: The Transgenic Art of Eduardo Kac*. Arizona State University.
- Bureau, Annick, Roger F. Malina, and Louise Whiteley, eds. 2014. *Meta-Life: Biotechnologies, Synthetic Biology, A Life and the Arts*. MIT Press.
- Burnett, Allison L., and Thomas Eisner. 1964. *Animal Adaptation*. Holt, Rinehart, and Winston.
- Burri, Regula Valérie. 2012. Visual rationalities: Towards a sociology of images. *Current Sociology* 60 (1): 45–60.
- Busch, Kathrin. 2009. Artistic research and the poetics of knowledge. *Art and Research: A Journal of Ideas, Contexts and Methods* 2 (2): 1–7.
- Butler, Judith. 1990. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge.
- Callon, Michel. 1986. Some elements of a sociology translation: Domestication of scallops and the fishermen of St. Brieuc Bay. In *Power, Action and Belief: A New Sociology of Knowledge?*, ed. John Law, 196–233. Routledge and Kegan Paul.
- Calvert, Jane, and Pablo Schyfter. 2017. What can science and technology studies learn from art and design? Reflections on synthetic aesthetics. *Social Studies of Science* 47 (2): 195–215.

- Canaday, John. 1982. Introduction. In *Berenice Abbott: American Photographer*. Hank O'Neal. McGraw-Hill.
- Carroll, Sean. 2010. Tracking the ancestry of corn back 9,000 years. *New York Times*, May 24. <https://www.nytimes.com/2010/05/25/science/25creature.html>.
- Cartwright, Nancy. 1983. *How the Laws of Physics Lie*. Oxford University Press.
- Casini, Silvia. 2010. Art in science centres: A challenge to visitors and evaluators. In *Science Exhibitions: Communication and Evaluation*, ed. Anastasia Filippoupoliti, 51–76. Museums ETC.
- Casini, Silvia. 2011. Magnetic resonance imaging (MRI) as mirror and portrait: MRI configurations between science and the arts. *Configurations* 19 (1): 73–99.
- Casini, Silvia. 2015. The aesthetics of magnetic resonance imaging: From the scientific laboratory to a work of art. In *Perspectives on Contemporary Aesthetics*, ed. Arnold Berleant and Yuriko Saito, 69–91. Rhode Island School of Design.
- Casini, Silvia. 2021. *Giving Bodies Back to Data: Image Makers, Bricolage, and Reinvention in Magnetic Resonance Technology*. MIT Press.
- Castel, Boris, and Sergio Sismondo. 2002. *The Art of Science*. Broadview Press.
- Catts, Oron. 2002. *The Aesthetics of Care? The Artistic, Social and Scientific Implications of the Use of Biological/Medical Technologies for Artistic Purposes*. Symbiotica/University of Western Australia.
- Catts, Oron, and Ionat Zurr. 2002. Growing semi-living sculptures: The tissue culture & art project. *Leonardo* 35 (4): 365–370.
- Catts, Oron, and Ionat Zurr. 2004. *Victimless Leather*. The Tissue Culture and Art Project.
- Catts, Oron, and Ionat Zurr. 2009. *NoArk II*. RMIT Gallery. *The Tissue Culture and Art Project*. Melbourne.
- Catts, Oron, and Ionat Zurr. 2013. The vitality of matter and the instrumentalization of life. *Architectural Design* 83 (1): 70–75.
- Chico, Tita. 2018. *The Experimental Imagination: Literary Knowledge and Science in the British Enlightenment*. Stanford University Press.
- Clarke, Adele E. 1998. *Disciplining Reproduction: Modernity, American Life Sciences, and "The Problems of Sex."* University of California Press.
- Clay, Arthur, Monika Rut, and Timothy J. Senior, eds. 2015. *On Science On Arts On Society: Interviews with Innovators*. River Publishers.
- Codling, Rosamunde. 1997. HMS Challenger in the Antarctic: Pictures and photographs from 1874. *Landscape Research* 22 (2): 191–208.
- CoBiD. 2005. Blaschka history. Accessed August 29, 2018. http://www.ucd.ie/blaschka/dublin_coll.htm.

- Collins, Harry M. 1985. *Changing Order: Replication and Induction in Scientific Practice*. Sage.
- Collins, Harry M. 2001. Tacit knowledge, trust and the q of sapphire. *Social Studies of Science* 31 (1): 71–85.
- Collins, Harry M., and Robert J. Evans. 2002. The third wave of science studies: Studies of expertise and experience. *Social Studies of Science* 32 (2): 235–296.
- Collins, Harry M., and Trevor Pinch. 1982. *Frames of Meaning: The Social Construction of Extraordinary Science*. Routledge.
- Collins, Harry M., and Trevor Pinch. 1993. A new window on the universe: The non-detection of gravitational radiation. In *The Golem: What Everyone Should Know about Science*, 91–108. Cambridge University Press.
- Collins, Harry M., and Trevor Pinch. 1998. *The Golem at Large: What You Should Know about Technology*. Cambridge University Press.
- Collins, Harry M., and Trevor Pinch. 2008. *Dr. Golem: How to Think about Medicine*. University of Chicago Press.
- Comstock, Anna Botsford. 1953. *The Comstocks of Cornell: John Henry Comstock and Anna Botsford Comstock*. Comstock Publishing Associates.
- Con Diaz, Gerardo. 2016. Contested ontologies of software: The story of *Gottschalk v. Benson*, 1963–1972. *IEEE Annals in the History of Computing* (January–March): 23–33.
- Cornell University Library. 2009. *Out of the Teeming Sea: The Cornell Collection of Blaschka Invertebrate Models*. Accessed Feb. 21 2021. <https://digital.library.cornell.edu/collections/blaschka/exhibits>.
- Corning Museum of Glass. 2002. Featured drawing from botanical wonders. Accessed August 29, 2018. <http://www.cmog.org/dynamic.aspx?id=7806#.TvPnC9TOUyI>.
- Craig, Robert T. 1999. Communication theory as a field. *Communication Theory* 9 (2): 119–161.
- Critical Art Ensemble. 1994. *The Electronic Disturbance*. Autonomedia/Semiotext.
- Critical Art Ensemble. 1996. *Electronic Civil Disobedience and Other Unpopular Ideas*. Autonomedia.
- Critical Art Ensemble. 1998. *Flesh Machine: Cyborgs, Designer Babies, and New Eugenic Consciousness*. Autonomedia.
- Critical Art Ensemble. 2001. *Digital Resistance: Explorations in Tactical Media*. Autonomedia.
- Critical Art Ensemble. 2002. *The Molecular Invasion*. Autonomedia.
- Critical Art Ensemble. 2006. *Marching Plague: Germ Warfare and Global Public Health*. Autonomedia.

- Critical Art Ensemble. 2012. *Disturbances*. Four Corners Press.
- Curry, Helen Anne. 2016. *Evolution Made to Order: Plant Breeding and Technological Innovation in Twentieth-Century America*. University of Chicago Press.
- da Costa, Beatriz. 2006. Pigeon blog. Accessed August 28, 2018. <http://www.pigeonblog.mapyourcity.net>.
- da Costa, Beatriz, and Kavita Philip, eds. 2008. *Tactical Biopolitics: Art, Activism, and Technoscience*. MIT Press.
- Daeschner, Stephen W. 1965. A review of the physical science study committee high school physics course. Master's thesis. Kansas State University.
- Daston, Lorraine. 1998. Nature by design. In *Picturing Science, Producing Art*. Caroline A. Jones and Peter Galison, eds. 232–253. Routledge.
- Daston, Lorraine. 2004. The glass flowers. In *Things That Talk: Object Lessons from Art and Science*. Lorraine Daston, ed. 223–256. Zone.
- Daston, Lorraine, ed. 2004. *Things that Talk: Object Lessons from Art and Science*. Zone.
- Daston, Lorraine, and Peter Galison. 1992. The image of objectivity. *Representations* 40 (Autumn): 81–128.
- Daston, Lorraine, and Peter Galison. 2007. *Objectivity*. MIT Press.
- Davies, Sarah R., and Maja Horst. 2016. *Science Communication: Culture, Identity and Citizenship*. Palgrave Macmillan.
- de Certeau, Michel. 1984. *The Practice of Everyday Life*. Translated by Steven Rendall. University of California Press.
- de Chadarevian, Soraya, and Nick Hopwood, eds. 2004. *Models: The Third Dimension of Science*. Stanford University Press.
- de Ridder-Vignone, Kathryn D. 2012. The images and art of nanotechnologies. *Leonardo* 45 (5): 431–432.
- de Ridder-Vignone, Kathryn D. 2012. Public engagement and the art of nanotechnology. *Leonardo* 45 (5): 433–438.
- de Ridder-Vignone, Kathryn D., and Michael Lynch. 2012. Images and imaginations: An exploration of nanotechnology image galleries. *Leonardo* 45 (5): 447–454.
- de Ridder-Vignone, Kathryn D. 2013. *Democratizing Nanotechnology: The Nanoscale Informal Science Education Network and the Meaning of Civic Education*. PhD dissertation, Cornell University.
- Derrida, Jacques. 1976. *Of Grammatology*. Translated by Gayatri Spivak. Johns Hopkins University Press.

- DiSalvo, Carl. 2015. *Adversarial Design*. MIT Press.
- Doyle, Richard. 2016. The pumpkin paper patch: A monist theoretical quasi-fiction of sci-fi deepest ecology sung to a mute tune composed by a compost heap. *ASAP/ Journal* 1 (2) (May): 311–322.
- Downes, Stephen M. 1992. The importance of models in theorizing: A deflationary semantic view. *PSA: Proceedings of the Biennial Meeting of the Philosophy of Science Association* 1992 (1): 142–153.
- Driessen, Clemens, and Michiel Korthals. 2012. Pig towers and in vitro meat: Disclosing moral worlds by design. *Social Studies of Science* 42 (6): 797–820.
- Dühning, Johanna. 2000. The association “Naturwissenschaftliche Glaskunst—Blaschka-Haus e.V.” Translated by Benjamin Pentzold. Accessed July 8, 2021. https://web.archive.org/web/20020910204122/http://www.urania-dresden.de/Blaschka_engl.html.
- Dumit, Joseph. 2004. *Picturing Personhood: Brain Scans and Biomedical Identity*. Princeton University Press.
- Dunne, Anthony, and Fiona Raby. 2001. *Design Noir: The Secret Life of Electronic Objects*. August/Birkhauser.
- Dunne, Anthony, and Fiona Raby. 2013. *Speculative Everything: Design, Fiction, and Social Dreaming*. MIT Press.
- Dyer, Ruthanna. 2008. Learning through glass: The Blaschka marine models in North American post-secondary education. *Historical Biology* 20 (1) (March): 29–37.
- Eagleton, Terry. 1990. *The Ideology of the Aesthetic*. Blackwell.
- Ede, Sian. 2005. *Art and Science*. I.B. Tauris.
- Edgerton, Samuel Y. 1975. *The Renaissance Rediscovery of Linear Perspective*. Basic Books.
- Edgerton, Samuel Y. 2009. *The Mirror, the Window, and the Telescope: How Renaissance Linear Perspective Changed Our Vision of the Universe*. Cornell University Press.
- Elgin, Catherine Z. 2010. Telling instances. In *Beyond Mimesis and Convention: Representation in Art and Science*, ed. Roman Frigg and Matthew Hunter, 1–17. Springer.
- Elkins, James. 1995. Art history and images that are not art. *The Art Bulletin*. 77 (4): 553–571.
- Elkins, James. 1997. *The Object Stares Back: On the Nature of Seeing*. Harcourt.
- Elkins, James. 1999. Logic and images in art history. *Perspectives on Science* 7 (2): 151–180.
- Elkins, James. 2001. *The Domain of Images*. Cornell University Press.

- Epstein, Steve. 1996. *Impure Science: AIDS, Activism, and the Politics of Knowledge*. University of California Press.
- Fan, Fa-ti. 2004. *British Naturalists in Qing China: Science, Empire, and Cultural Encounter*. Harvard University Press.
- Ferdin, Pamela. 2000. In Massachusetts, science gives new life to art. *Washington Post*, Dec. 29. <https://www.washingtonpost.com/archive/politics/2000/12/29/in-massachusetts-science-gives-new-life-to-art/4e144185-b0c8-4545-8ae1-0be14c94a4e8/>.
- Forlano, Laura. 2019. Stabilizing/destabilizing the driverless city: Speculative futures and autonomous vehicles. *International Journal of Communication* (13): 2811–2838.
- Forlano, Laura, and Stephanie Smith. 2018. Critique as collaboration in design anthropology. *Journal of Business Anthropology* 7 (2): 279–300.
- Frankel, Felice C., and George M. Whitesides. 2008. *On the Surface of Things: Images of the Extraordinary in Science*. Harvard University Press.
- Frankel, Felice C., and George M. Whitesides. 2009. *No Small Matter: Science on the Nanoscale*. Belknap Press/Harvard University Press.
- Fujimura, Joan H. 1996. *Crafting Science: A Sociohistory of the Quest for the Genetics of Cancer*. Harvard University Press.
- Galison, Peter, and Bruce Hevly, eds. 1992. *Big Science: The Growth of Large-scale Research*. Stanford University Press.
- Galison, Peter. 1997. *Image and Logic: A Material Culture of Microphysics*. University of Chicago Press.
- Garcia, David, and Geert Lovink. 1997. The ABC of tactical media. Accessed August 28, 2018. <https://www.nettime.org/Lists-Archives/nettime-l-9705/msg00096.html>.
- Garcia, Tristan, and Vincent Normand, eds. 2019. *Theater, Garden, Bestiary: A Materialist History of Exhibitions*. Sternberg Press.
- Garfinkel, Harold. 1964. Studies of the routine grounds of everyday activities. *Social Problems* 11 (3): 225–250.
- Garfinkel, Harold. 1967. *Studies in Ethnomethodology*. Prentice-Hall.
- Gedrim, Ronald J. 1993. Edward Steichen's 1936 exhibition of delphinium blooms. *History of Photography* 17 (4): 352–363.
- George, Adrian. 2015. *The Curator's Handbook: Museums, Commercial Galleries, Independent Spaces*. Hudson & Thames.
- George, Elihu M. 1983. Scientific work and social worlds. *Knowledge: Creation, Diffusion, Utilization* 4 (3): 357–377.
- Gessert, George. 1993. Notes on genetic art. *Leonardo* (26): 205–211.

- Gieryn, Thomas F. 1983. Boundary-work and the demarcation of science from non-science: Strains and interests in professional ideologies of scientists. *American Sociological Review* 48 (6): 781–795.
- Goffman, Erving. 1952. On cooling the mark out: Some aspects of adaptation to failure. *Psychiatry* 15 (4): 451–463.
- Goffman, Erving. 1956. *The Presentation of Self in Everyday Life*. University of Edinburgh.
- Goffman, Erving. 1959. *The Presentation of the Self in Everyday Life*. Doubleday.
- Gombrich, Ernst H. J. 1960. *Art and Illusion: A Study in the Psychology of Pictorial Representation*. Pantheon Books.
- Gombrich, Ernest H.J. 1987. *Reflections on the History of Art: Views and Reviews*. Oxford: Phaidon.
- Gouma-Peterson, Thalia, and Patricia Mathews. 1987. The feminist critique of art history. *The Art Bulletin* 69 (3): 326–357.
- Graham, Loren R. 1993. *Science in Russia and the Soviet Union: A Short History*. Cambridge University Press.
- Grant, Charlotte L., H. Keith Cady, and Nathan A. Neal. 1948. *American High School Biology*. Harper & Brothers.
- Grau, Oliver. 2007. *MediaArtHistories*. MIT Press.
- Greenhalgh, Paul. 2000. *The Essence of Art Nouveau*. Harry N. Abrams.
- Guston, Dave. 2014. Building the capacity for public engagement with science in the United States. *Public Understanding of Science* 23 (1): 53–59.
- Hacking, Ian. 1983. *Representing and Intervening: Introductory Topics in the Philosophy of Natural Science*. Cambridge University Press.
- Hacking, Ian. 2002. *Mad Travelers: Reflections on the Reality of Transient Mental Illnesses*. Harvard University Press.
- Haeckel, Ernst, Olaf Breidbach, Richard Hartmann, and Irenaeus Eibl-Eibesfeldt. 1998. *Art Forms in Nature: The Prints of Ernst Haeckel*. Prestel.
- Haeckel, Ernst. 1879. *Das System der Medusen: Erster Theil Einer Monographie der Medusen*. Fischer.
- Hagaman, Sally. 1990. Feminist inquiry in art history, art criticism, and aesthetics: An overview for art education. *Studies in Art Education* 32 (1): 27–35.
- Halpern, Megan. 2012. Across the great divide: Boundaries and boundary objects in art and science. *Public Understanding of Science* 21(8): 922–937.
- Halpern, Megan. 2014. *Beyond Engagement: Meaningful Relationships Among Experts and Publics in the Performing Arts and Sciences*. PhD dissertation, Cornell University.

- Halpern, Megan, and Hannah Star Rogers. 2013. Inseparable impulses: The science and aesthetics of Ernst Haeckel and Charley Harper. *Leonardo* 46 (5): 465–470.
- Halpern, Megan, and Hannah Star Rogers. 2022. Art-science collaborations, complexities, and challenges. In *Routledge Handbook of Public Communication of Science and Technology*, 3rd ed. Massimiano Bucchi and Brian Trench, eds. Routledge.
- Halpern, Orit. 2015. *Beautiful Data: A History of Vision and Reason Since 1945*. Duke University Press.
- Hannah, Dehlia. 2013. *Performative Experiments: Case Studies in the Philosophy of Art, Science and Technology*. PhD dissertation, Columbia University. <https://doi.org/10.7916/D8X3535T>.
- Hanson, Norwood Russell. 1958. *Patterns of Discovery: An Inquiry into the Conceptual Foundations of Science*. Cambridge University Press.
- Haraway, Donna. 2007. Speculative fabulations for technoculture's generations: Taking care of unexpected country. Accessed June 1, 2018. <https://www.patriciapiccinini.net/writing/30/436/117>.
- Harrison, Teresa M., and Brea Barthel. 2009. Wielding new media in Web 2.0: Exploring the history of engagement with the collaborative construction of media products." *New Media and Society* 11 (1–2): 155–178.
- Hartmann, Celia. 2019. MoMA|Edward Steichen archive: Delphiniums blue (and white and pink, too). MoMA.Org. https://www.moma.org/explore/inside_out/2011/03/08/edward-steichen-archive-delphiniums-blue-and-white-and-pink-too/.
- Harvard University. 2018. The glass flowers. Accessed June 19, 2018. <https://hmn.harvard.edu/exhibitions/glass-flowers>.
- Harvell, Drew. 2016. *A Sea of Glass: Searching for the Blaschkas' Fragile Legacy in an Ocean at Risk*. University of California Press.
- Hauser, Jens. 2016. Biomediality and art. In *Recomposing Art and Science*. Irène Hediger and Jill Scott, eds., 201–220. De Gruyter.
- Hayles, N. Katherine, ed. 1991. *Chaos and Order: Complex Dynamics in Literature and Science*. University of Chicago Press.
- Hayles, N. Katherine. 1999. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. University of Chicago Press.
- Hayles, N. Katherine, ed. 2004. *Nanoculture: Implications of the New Technoscience*. Intellect Publishers.
- Hilgartner, Steve. 2000. *Science on Stage*. Stanford University Press.
- Hine, Christine. 2000. *Virtual Ethnography*. Sage.
- ImagineNano. 2011. Nano art exhibition. Bilbao Exhibition Centre (Spain). Bilbao.

- Jasanoff, Sheila, ed. 2004. *States of Knowledge: The Co-Production of Science and Social Order*. Routledge.
- Jasanoff, Sheila. 2010. A new climate for society. *Theory, Culture & Society* 27 (2–3): 233–253.
- Jasanoff, Sheila. 2015. Future imperfect: Science, technology, and imaginations of modernity. In *Dreamscapes of Modernity: Sociotechnical Imaginaries and the Fabrication of Power*, ed. Sheila Jasanoff and Sang-Hyun Kim, 1–33. University of Chicago Press.
- Jeremijenko, N. 2000. 'A Response to *Paradise Now*' <https://web.archive.org/web/20040826211529/http://cat.nyu.edu/~nhj2/investnow/response.html>.
- Jeremijenko, Natalie. 2006. Feral robotic dogs. Accessed August 28, 2018. <http://www.nyu.edu/projects/xdesign/feralrobots/>.
- Jones, Caroline A., and Peter Galison, eds. 1998. *Picturing Science, Producing Art*. Routledge.
- Kac, Eduardo. 2006. Bio art. *Social Science Information* 45 (2): 311–316.
- Karr, Rick. 2000. ®™mark. *National Public Radio*, June 20. <http://www.npr.org/templates/story/story.php?storyId=1075682>.
- Keller, Evelyn Fox. 1983. *A Feeling for the Organism: The Life and Work of Barbara McClintock*. W.H. Freeman.
- Kelley, Lindsay. 2016. *Bioart Kitchen: Art, Feminism and Technoscience*. I. B. Tauris.
- Kemp, Martin. 1990. *The Science of Art: Optical Themes in Western Art from Brunelleschi to Seurat*. Yale University Press.
- Kemp, Martin. 2006. *Seen/Unseen: Art, Science, and Intuition from Leonardo to the Hubble Telescope*. Oxford University Press.
- Kennedy-Epstein, Rowena. 2019. So easy to see: Muriel Rukeyser and Berenice Abbott's unfinished collaboration. *Literature & History* 28 (1): 87–105.
- Kirksey, Eben. 2014. *The Multispecies Salon*. Duke University Press.
- Kuhn, Thomas. 1962. *The Structure of Scientific Revolutions*. University of Chicago Press.
- Kurtz, Ron, ed. 2012. *Berenice Abbott: Documenting Science*. Steidl.
- Kurtz, Ron, and Hank O' Neal, eds. 2016. *Berenice Abbott: Paris Portraits, 1925–1930*. Steidl.
- Kusch, Frank. 2008. *Battleground Chicago: The Police and the 1968 Democratic National Convention*. University of Chicago Press.
- Latour, Bruno. 1986. Visualization and cognition: Thinking with eyes and hands. *Knowledge and Society: Studies in the Sociology of Culture Past and Present* 6:1–40.

- Latour, Bruno. 1987. *Science in Action: How to Follow Scientists and Engineers Through Society*. Harvard University Press.
- Latour, Bruno. 1999. *Pandora's Hope: Essays on the Reality of Science Studies*. Harvard University Press.
- Latour, Bruno. 2005. *Reassembling the Social: An Introduction to Actor-Network-Theory*. Oxford University Press.
- Latour, Bruno, and Peter Weibel, eds. 2002. *Iconoclasm: Beyond the Image Wars in Science, Religion, and Art*. MIT Press.
- Latour, Bruno, and Peter Weibel, eds. 2005. *Making Things Public: Atmospheres of Democracy*. MIT Press.
- Latour, Bruno, and Peter Weibel, eds. 2020. *Critical Zones: The Science and Politics of Landing on Earth*. MIT Press.
- Latour, Bruno, and Steve Woolgar. 1979. *Laboratory Life: The Social Construction of Scientific Facts*. Sage.
- Lippard, Lucy R., Stephanie Smith, and Andrew Revkin. 2007. *Weather Report: Art and Climate Change*. Boulder Museum of Contemporary Arts.
- Lynch, Michael. 1988. The externalized retina: Selection and mathematization in the visual documentation of objects in the life sciences. *Human Studies* 11 (2–3): 201–234.
- Lynch, Michael. 1999. Silence in context: Ethnomethodology and social theory. *Human Studies* 22 (2–4): 211–233.
- Lynch, Michael. 2002. Protocols, practices, and the reproduction of technique in molecular biology. *British Journal of Sociology* 53 (2): 203–220.
- Lynch, Michael, and Simon Cole. 2005. Science and technology studies on trial: Dilemmas of expertise. *Social Studies of Science* 35 (2): 269–311.
- Lynch, Michael, Simon A. Cole, Ruth McNally, and Kathleen Jordan. 2008. *Truth Machine: The Contentious History of DNA Fingerprinting*. University of Chicago Press.
- Lynch, Michael, and Samuel Edgerton. 1988. Aesthetics and digital image processing: Representational craft in contemporary astronomy. In *Picturing Power: Visual Depiction and Social Relations*, ed. Gordon Fyfe and John Law, 184–220. Routledge.
- Lynch, Michael, and Steve Woolgar, eds. 1990. *Representation in Scientific Practice*. MIT Press.
- Lyons, Nathan, ed. 1966. *Photographers on Photography: A Critical Anthology*. Prentice-Hall.
- Malpass, Matt. 2019. *Critical Design in Context: History, Theory, and Practice*. Bloomsbury.

- Mann Library. 2002. Out of the teeming sea: Cornell's Blaschka collection. Accessed August 28, 2018. http://exhibits.mannlib.cornell.edu/blaschka/more_info/index.htm.
- Mann Library. 2002. Out of the teeming sea. Glass invertebrates by Leopold and Rudolf Blaschka. Accessed August 28, 2018. http://exhibits.mannlib.cornell.edu/blaschka/intro_page.htm.
- Märker, Anna. 2005. Uses and publics of the anatomical model collections of La Specola, Florence, and the Josephinum, Vienna, around 1800. In *From Private to Public: Natural Collections and Museums*, ed. Marco Beretta, 81–96. Science History Publications.
- Martin, Emily. 1987. *The Woman in the Body: A Cultural Analysis of Reproduction*. Beacon Press.
- Martin, S. and J. Tait. 1992. Attitudes of selected public groups in the UK to biotechnology. In *Biotechnology in Public: A Review of Recent Research*, ed. John Durant. Science Museum Publications.
- Massachusetts Institute of Technology. 1956. Physical Science Study Committee. Accessed August 28, 2018. <https://libraries.mit.edu/archives/exhibits/pssc>.
- Massachusetts Institute of Technology. 2012. *Science and Photography: An Essential Unity*. MIT Press.
- McCausland, Elizabeth. 1973. *New York in the Thirties as Photographed by Berenice Abbott*. Dover Publications.
- McCray, W. Patrick, 2020. *Making Art Work: How Cold War Engineers and Artists Forged a New Creative Culture*. MIT Press.
- McKinney, Maria. 2018. *Sire*. Royal Hibernian Academy.
- McLuhan, Marshall. 1964. *Understanding Media: The Extensions of Man*. McGraw-Hill.
- Messmer, Ellen. 1999. eToys attacks show need for strong Web defenses. Accessed August 28, 2018. <http://archives.cnn.com/1999/TECH/computing/12/21/etoys.attack.idg/>.
- Miller, C. Giles, and Miranda Lowe. 2008. The natural history museum Blaschka collections. *Historical Biology* 20 (1): 51–62.
- Mirowski, Philip. 2011. *Science-Mart: Privatizing American Science*. Harvard University Press.
- Mitchell, Robert. 2010. *Bioart and the Vitality of Media*. University of Washington Press.
- Moore, Marianne. 1924. *Observations*. The Dial Press.
- Moses, Nancy. 2008. *Lost in the Museum: Buried Treasures and the Stories They Tell*. AltaMira Press.

- Munster, Anna. 2006. *Materializing New Media: Embodiment in Information Aesthetics*. University Press of New England.
- National Library of Scotland. 2002. *Flowering of Florence: Botanical art for the Medici*. National Gallery of Art.
- Nelson, Nicole C. 2020. The methodologists: A unique category of scientific actors. *Engaging Science, Technology, and Society* (6): 20–33.
- Ollman, Dan, Sarah Price, and Chris Smith. 2003. *The Yes Men*. Performed by Mike Bonanno and Andy Bichlbaum. MGM.
- Ortolano, Guy. 2009. *The Two Cultures Controversy: Science, Literature and Cultural Politics in Postwar Britain*. Cambridge University Press.
- Peirce, Charles Sanders, ed. 1883. *Studies in Logic, by Members of The Johns Hopkins University*. Little Brown.
- Physical Science Study Committee. 1960. *Physics*. Heath.
- Pinch, Trevor J. 1979. Normal explanations of the paranormal: The demarcation problem and fraud in parapsychology. *Social Studies of Science* 9 (3): 329–348.
- Pinch, Trevor J. 1993. “Testing—one, two, three . . . testing!” Toward a sociology of testing. *Science, Technology, & Human Values* 18 (1): 25–41.
- Pinch, Trevor J. 2013. Review. Review of *Making Noise: From Babel to the Big Bang and Beyond*, by Hillel Schwartz. *Isis* 104 (4): 830–831.
- Pinch, Trevor J., and Wiebe E. Bijker. 1984. The social construction of facts and artefacts: Or how the sociology of science and the sociology of technology might benefit each other. *Social Studies of Science* 14 (3): 399–441.
- Pinch, Trevor J., and Karin Bijsterveld, eds. 2011. *The Oxford Handbook of Sound Studies*. Oxford University Press.
- Pollack, Andrew. 2010. US bioethics commission gives green light to synthetic biology. *New York Times*, December 16. <http://www.nytimes.com/2010/12/16/science/16synthetic.html>.
- Preemptive Media. 2005. *Zapped!* Webpage. <http://preemptivemedia.net/zapped/index.html>.
- Quart, Alissa. 2007. Cultural sabotage waged in cyberspace. *New York Times*, August 17. <http://query.nytimes.com/gst/fullpage.html?res=9D03E0DC163EF934A2575BC0A9669C8B63&sc=1&sq=@TM&st=nyt>.
- Raley, Rita. 2009. *Tactical Media*. University of Minnesota Press.
- Rarey, Matthew Francis. 2013. Visualism. In *Theorizing Visual Studies: Writing Through the Discipline*, ed. James Elkins, Kristi McGuire, Maureen Burns, Alicia Chester, and Joel Kuennen, 278–281. Routledge.

- Reardon, Jenny. 2004. *Race to the Finish: Identity and Governance in an Age of Genomics*. Princeton University Press.
- Reiling, Henri. 2003. Better than nature. In *NEÓ*, ed. Jan Brand and Alex de Vries, 221–235. Centraal Museum.
- Richards, Evelleen. 1991. *Vitamin C and Cancer: Medicine or Politics*. Palgrave Macmillan.
- Rogers, Hannah Star. 2011. Amateur knowledge: Public art and citizen science. *Configurations* 19 (1) (Winter): 101–115.
- Rogers, Hannah Star. *The Practices of Art and Science*. 2012. Cornell University, PhD dissertation.
- Rogers, Hannah Star. 2015. Making science visible: The photography of Berenice Abbott. *Photomediations Machine*, March 24. <http://photomediationsmachine.net/2015/03/24/making-science-visible-the-photography-of-berenice-abbott/>.
- Rogers, Hannah Star. 2017a. Art's work in the age of biotechnology: Shaping our genetic futures. *SciArt Magazine* 25 (August). <https://www.sciartmagazine.com/curatorial-artsquos-work-in-the-age-of-biotechnology.html>.
- Rogers, Hannah Star. 2017b. Intersecting art and science: Curation, curriculum, and collaboration. *Art History Pedagogy & Practice E-journal* (September 12). <https://arthistoryteachingresources.org/2017/09/intersecting-art-and-science-curation-curriculum-and-collaboration/>.
- Rogers, Hannah Star. 2018a. Curating art, science, and technology. *Technology's Stories* 6 (4) (December 20). <https://www.technologystories.org/curating-art-science-and-technology/>.
- Rogers, Hannah Star. 2018b. Shadows and ashes: The peril of nuclear weapons. *Backchannels: Society for Social Studies of Science* (October 15). <https://www.4sonline.org/shadows-and-ashes-the-peril-of-nuclear-weapons/>.
- Rogers, Hannah Star. 2019. Curating art and science: Art's work in the age of biotechnology. *Engineering Life* (March 25). <https://blogs.sps.ed.ac.uk/engineering-life/2019/03/25/curating-art-and-science-arts-work-in-the-age-of-biotechnology/>.
- Rogers, Hannah Star. 2020. STS by material means: Art critiquing science. In *Dialogues between Artistic Research and Science and Technology Studies*, ed. Henk Borgdorff, Peter Peters, and Trevor J. Pinch, 76–89. Routledge.
- Rogers, Hannah Star, ed. 2019. *Art's Work in the Age of Biotechnology: Shaping Our Genetic Futures*. NC State University Libraries.
- Rogers, Hannah Star, Megan K. Halpern, Kathryn de Ridder-Vignone, and Dehlia Hannah, eds. 2021. *The Routledge Handbook of Art, Science, and Technology Studies*. Routledge.
- Roosth, Sophia. 2017. *Synthetic: How Life Got Made*. University of Chicago Press.

- Rossi-Wilcox, Susan M. 2008. From reference specimen to verisimilitude: The Blaschkas' penchant for botanical accuracy. *Historical Biology* 20 (1): 11–18.
- Rossi-Wilcox, Susan M., David Whitehouse, Corning Museum of Glass, and Harvard University Botanical Museum. 2007. *Drawing Upon Nature: Studies for the Blaschkas' Glass Models*. Corning Museum of Glass.
- Rossi-Wilcox, Susan M., Henri Reiling, and Philip Bisaga. 2003. The Blaschkas' lamp-working tables. *Journal of Glass Studies* 45: 167–176.
- ®™Mark. Homepage. 2000a. Accessed June 12, 2007. <http://www.www.®™Mark.com>.
- ®™Mark. Mutual funds. 2000b. Accessed June 12, 2007. <http://www.®™Mark.com/legacy/fundwar.html>.
- Rushkoff, Douglas. 1999. ®™Mark.com. *National Public Radio*, July 8. <http://www.npr.org/templates/story/story.php?storyId=1053794>.
- Saletan, William. 2011. Faking organisms. *Slate*, February 1. http://www.slate.com/articles/technology/future_tense/2011/02/faking_organisms.html.
- Salter, Chris. 2010. *Entangled: Technology and the Transformation of Performance*. MIT Press.
- Salter, Chris. 2015. *Alien Agency: Experimental Encounters with Art in the Making*. MIT Press.
- Salter, Chris, Regula Valérie Burri, and Joseph Dumit. 2017. Art, design and performance. In *Handbook of Science and Technology Studies*, 4th ed., ed. Ulrike Felt, Rayvon Fouché, Clark A. Miller, and Laurel Smith-Doerr, 139–168. MIT Press.
- Saraiva, Tiago. 2016. *Fascist Pigs: Technoscientific Organisms and the History of Fascism*. MIT Press.
- Saunders, Frances Stonor. 1999. *Who Paid the Piper? The CIA and the Cultural Cold War*. Granta Books.
- Saunders, Frances Stonor. 2013. *The Cultural Cold War: The CIA and the World of Arts and Letters*. The New Press.
- Schick, Lea, and Brit Ross Winthereik. 2016. Making energy infrastructure: Tactical oscillations and cosmopolitics. *Science as Culture* 45 (1): 44–68.
- Schick, Lea, and Anne Sophie Witzke. 2014. Generating futures: LAGI as an imaginatorium. In *New Energies: Land Art Generator Initiative*, ed. Elizabeth Monoian and Robert Ferry, 50–51. Prestel Verlag.
- Schiebinger, Londa L. 1993. *Nature's Body: Gender in the Making of Modern Science*. Beacon Press.
- Schultes, Richard Evans, William A. Davis, and Hillel Burger. 1992. *The Glass Flowers at Harvard*. Harvard University Glassflowers.

- Shapin, Steven, and Simon Schaffer. 1985. *Leviathan and the Air-Pump: Hobbes, Boyle, and the Experimental Life*. Princeton University Press.
- Shell, Hanna Rose. 2012. *Hide and Seek: Camouflage, Photography, and the Media of Reconnaissance*. Zone Books.
- Shell, Hanna Rose, and Alex Wellerstein. 2015. Technologist-historian: Data visualization meets the archive. *Technology and Culture* 56 (1) (January): 204–208.
- Shepard, Mark. 2007. *Tactical Sound Garden*. Accessed August 28, 2018. <http://www.tacticalsoundgarden.net>.
- Sigwart, Julia D. 2008. Crystal creatures: Context for the Dublin Blaschka Congress. *Historical Biology* 20 (1): 1–10.
- Singer, Brooke. 2016. A chronology of tactics: Art tackles Big Data and the environment. *Big Data & Society* 3 (2) (July–December): 1–9.
- Singer, Brooke, Beatriz da Costa, and Jamie Schulte. 2004. Swipe. Accessed August 28, 2018. <http://www.we-swipe.us/about.html>.
- Smith, Marquard, ed. 2005. *Stelarc: The Monograph*. MIT Press.
- Smith, Merritt Roe, and Leo Marx, eds. 1994. *Does Technology Drive History? The Dilemma of Technological Determinism*. MIT Press.
- Smith, Pamela. 2004. *The Body of the Artisan: Art and Experience in the Scientific Revolution*. University of Chicago Press.
- Smith, Pamela H. 2018. “Epistemology, Artisanal.” In *Encyclopedia of Renaissance Philosophy*, 1–9. Springer International Publishing.
- Southern, Terry. 1960. *Magic Christian*. Random House.
- Soares, Susan. 2008. *Genetic Trace: New Organs of Perception. Issues in Science and Technology* 24 (4): 14.
- Stafford, Barbara M. 1993. Voyeur or observer? Enlightenment thoughts on the dilemmas of display. *Configurations* 1 (1): 95–128.
- Stafford, Barbara M. 1994. *Artful Science: Enlightenment, Entertainment, and the Eclipse of Visual Education*. MIT Press.
- Stafford, Barbara M. 2007. *Echo Objects: The Cognitive Work of Images*. University of Chicago Press.
- Stafford, Barbara M. 2011. *A Field Guide to a New Metafield: Bridging the Humanities-Neurosciences Divide*. University of Chicago Press.
- Star, Susan Leigh. 1995. *Ecologies of Knowledge: Work and Politics in Science and Technology*. State University of New York Press.
- Stengers, Isabelle, and Philippe Pignarre. 2011. *Capitalist Sorcery: Breaking the Spell*. Translated by Andrew Goffey. Palgrave Macmillan.

- Steyerl, Hito. 2010. Aesthetics of resistance? Artistic research as discipline and conflict. *maHKUzine: Journal of Artistic Research* 8: 31–37.
- Stirling, Andy. 2010. Keep it complex. *Nature* 468 (23/30 December): 1029–1031.
- subRosa. 2000. SmartMom. Accessed April 1, 2007. <http://www.andrew.cmu.edu/user/fwild/home.html>.
- Sullivan, George. 2006. *Berenice Abbott, Photographer: An Independent Vision*. Clarion Books.
- Szymanski, Erika, Tarsh Bates, Elise Cachat, Jane Calvert, Oron Catts, Lenny J. Nelson, Susan J. Rosser, Robert D. J. Smith, and Ionat Zurr. 2020. Crossing kingdoms: How can art open up new ways of thinking about science? *Frontiers in Bioengineering and Biotechnology* 8 (715): 1–7.
- Tharp, Bruce M., and Stephanie M. Tharp. 2019. *Discursive Design: Critical, Speculative, and Alternative Things*. MIT Press.
- Thwaite, Ann. 2002. *Glimpses of the Wonderful: The Life of Philip Henry Gosse*. Faber and Faber.
- Triscott, Nicola. 2009. Performative science in an age of specialization: The case of critical art ensemble. In *Interfaces of Performance*, ed. Maria Chatzichristodoulou and Janis Jeffries, 153–166. Ashgate.
- Tufte, Edward. 1983. *The Visual Display of Quantitative Information*. Graphics Press.
- Turkle, Sherry. 1995. *Life on Screen: Identity in the Age of the Internet*. Simon & Schuster.
- University of Chicago Press. 1966. Elizabeth McCausland, critic and idealist. *Archives of American Art Journal* 6 (2) (April): 16–20.
- Vaage, Nora S. 2016. Grow your own views on knowledge: Visions and framings of synthetic biology. In *Images of Knowledge: The Epistemic Lives of Pictures and Visualisations*, ed. Nora S. Vaage, Rasmus T. Slaattelid, Trine Krigsvoll Haagenen, and Samantha L. Smith, 127–159. Peter Lang.
- Vaage, Nora S. 2020. Wisdom in artistic research: An alternative to the discourse of art as knowledge production. In *Dialogues between Artistic Research and Science and Technology Studies*, ed. Henk Borgdorff, Peter Peters, and Trevor J. Pinch, 61–75. Routledge.
- Valens, Evans G., and Berenice Abbott. 1969. *The Attractive Universe: Gravity and the Shape of Space*. World Publishing.
- Vanouse, Paul. 2007. Artwork. Accessed July 1, 2007. <http://www.contrib.andrew.cmu.edu/~pv28/electart.html>.
- Vertesi, Janet, David Ribes, Laura Forlano, Yanni Loukissas, and Marisa Leavitt Cohn. 2017. Engaging, designing, and making digital systems. In *The Handbook of Science and Technology Studies*, ed. Ulrike Felt, Rayvon Fouché, Clark A. Miller, and Laurel Smith-Doerr, 169–194. MIT Press.

- Vinogradova, Svetlana Michailovna, Galina Sergeevna Melnik, and Tatyana Yurievna Shaldenkova. 2020. Promotion of ideology of protest in the tactical media. *Journal of Political Marketing*. DOI:10.1080/15377857.2020.1724422.
- Voarino, Nathalie. 2019. How artistic transgressive posture may challenge research ethics norms. *Journal International de Bioéthique et d'Éthique des Sciences* 30 (4): 91–118.
- von Bismarck, Beatrice. 2021. *The Curatorial Condition*. Sternberg Press.
- von Bismarck, Beatrice, and Benjamin Meyer-Krahmer, eds. 2020. *Curatorial Things: Cultures of the Curatorial 4*. Sternberg Press.
- Ware, Mary Lee. 1961. How were the glass flowers made? A letter by Mary Lee Ware. *Botanical Museum Leaflets* 19 (6): 125–136.
- Ware, Susan. 2004. *Notable American Women*. Harvard University Press.
- Warmus, William. 2001. More than art: The Blaschka marine invertebrates. Accessed June 18, 2018. <http://www.warmus.com/Blaschka%20Sea%20Creatures%20Cornell%20Warmus.htm>.
- Weaver, Kay, and Martha Wheelock. 1992. *Berenice Abbott: A View of the Twentieth Century*. Ishtar Films.
- Weiser, Mark, and John Seely Brown. 1995. Designing calm technology. Accessed December 21, 2017. <http://nano.xerox.com/weiser/calmtech/calmtech.htm>.
- Weissman, Terri. 2011. *The Realisms of Berenice Abbott: Documentary Photography and Political Action*. University of California Press.
- Wiener, Norbert. 1964. *God & Golem, Inc.: A Comment on Certain Points Where Cybernetics Impinges on Religion*. MIT Press.
- Wilson, Robin. 2008. After terror charges, artist exhibits academic freedom. *The Chronicle of Higher Education*, July 18. <https://www.chronicle.com/article/After-Terror-Charges-Artist/35821>.
- Wilson, Stephen. 2001. *Information Arts: Intersections of Art, Science, and Technology*. MIT Press.
- Wilson, Stephen. 2010. *Art + Science Now: How Scientific Research and Technological Innovation are Becoming Key to 21st-Century Aesthetics*. Thames & Hudson.
- Wynne, Brian. 1992. Uncertainty and environmental learning: Reconceiving science and policy in the preventive paradigm. *Global Environmental Change* 2 (2): 111–127.
- Wynne, Brian. 1992. Misunderstood misunderstanding: Social identities and public uptake of science. *Public Understanding of Science* 1 (3): 281–304.
- Wynne, Brian. 2011. Lab work goes social, and vice versa: Strategizing public engagement processes. *Science and Engineering Ethics* 17 (4): 791–800.

Yetisen, Ali K., Joe Davis, Ahmet F. Coskun, George M. Church, and Seok Hyun Yun. 2015. Bioart. *Trends in Biotechnology* 33 (12): 724–734.

Youngs, Amy M. 2000. The fine art of creating life. *Leonardo* 33 (5): 377–380.

Zurr, Ionat, and Oron Catts. 2005. Big pigs, small wings: On genohype and artistic autonomy. *Culture Machine* 7: 1465–4121. <https://www.culturemachine.net/index.php/cm/article/view/30/37>.

Zylinska, Joanna. 2009. *Bioethics in the Age of New Media*. MIT Press.

This is a section of [doi:10.7551/mitpress/13885.001.0001](https://doi.org/10.7551/mitpress/13885.001.0001)

Art, Science, and the Politics of Knowledge

By: Hannah Star Rogers

Citation:

Art, Science, and the Politics of Knowledge

By: Hannah Star Rogers

DOI: 10.7551/mitpress/13885.001.0001

ISBN (electronic): 9780262369589

Publisher: The MIT Press

Published: 2022

The open access edition of this book was made possible by generous funding and support from The MIT Press Frank Urbanowski Memorial Fund



The MIT Press

© 2022 Massachusetts Institute of Technology

This work is subject to a Creative Commons CC-BY-NC-ND license.



The MIT Press would like to thank the anonymous peer reviewers who provided comments on drafts of this book. The generous work of academic experts is essential for establishing the authority and quality of our publications. We acknowledge with gratitude the contributions of these otherwise uncredited readers.

This book was set in ITC Stone and Avenir by New Best-set Typesetters Ltd.

Library of Congress Cataloging-in-Publication Data

Names: Rogers, Hannah Star, author.

Title: Art, science, and the politics of knowledge / Hannah Star Rogers.

Description: Cambridge, Massachusetts : The MIT Press, [2022] | Includes bibliographical references and index.

Identifiers: LCCN 2021029454 | ISBN 9780262543682 (paperback)

Subjects: LCSH: Art and science. | Science and the arts. | Science—Methodology. | Experiential learning.

Classification: LCC N72.S3 R64 2022 | DDC 700.1/05—dc23

LC record available at <https://lccn.loc.gov/2021029454>

10 9 8 7 6 5 4 3 2 1