
Mez Breeze

Professional Summary

Mez Breeze is an Australian-based digital artist and writer whose innovative works include 'net.art' (Internet Art), experimental storytelling, digital poetry, games, interactive fiction, XR art - including Virtual Reality (VR) and Augmented Reality (AR) experiences - and other genre-defying outputs. With degrees in Applied Social Science and Creative Arts and Writing, Mez has been a pioneering force in the net.art movement since the 1990s. She is renowned for creating 'mezangelle', a unique language that blends code and poetry. Her projects are exhibited and taught worldwide, and she continues to push the boundaries of digital art and storytelling through immersive technologies.

Education

- **Bachelor of Creative Arts and Writing:** Distinction Grade, Wollongong University, 1995 - 2001
- **Associate Diploma of Fine Arts:** Distinction Grade, Illawarra Institute of Technology, 1993 - 1994
- **Bachelor of Applied Social Science:** Distinction Grade, Charles Sturt University Bathurst, 1987 - 1990

Professional Experience

Digital Artist and Writer

1995 – Present

- **Net.Art Pioneer**
 - Instrumental in the formation of the net.art movement
 - Active contributor to early net.art culture, with seminal works featured on platforms such as 7-11 and Rhizome, where her distinctive mezangelle writing style reshaped how code and language could merge into poetic forms
 - Recognised for embedding performative language practices within digital environments, including text-based web/email forums, social media, virtual reality, and gameworlds

- Among the first to experiment with “codework” in artistic contexts, her creations have been cited in foundational electronic literature scholarship by N. Katherine Hayles, McKenzie Wark, Florian Cramer, and C.T. Funkhouser
 - Projects span critical interventions in web aesthetics, immersive storytelling formats, and speculative fiction scenarios that critique digital surveillance, capitalism, greenwashing, gender norms, the patriarchy, and AI ethics.
 - Has multiple projects commissioned, awarded, and featured in leading exhibitions, scholarly anthologies, and international conferences, including *The Electronic Literature Collection*, *Re-Drawing Boundaries*, the *Electronic Literature Organization* (ELO), and *SIGGRAPH*.
-

Selected Projects/Exhibitions

1995

- **"Through a Strainer" + "Bruised Living"**
 - *Roles:* Writer and Artist
 - *Publication:* Wollongong's World's Women Online (WWWO)
 - *Details:* Early digital works exploring themes of fragmentation and embodied subjectivity through text and image. The WWWO Website was created within an academic framework as part of the Fourth United Nations Women's Conference, and was an Australian all-women collective online exhibition that showcased early digital works from thirty Australian women. At the time, Wollongong's World's Women Online was one of the largest web sites yet created in Australia, bringing together the work of artists, craftspeople, writers, researchers and theorists.
- **"Men Under the Microscope"**
 - *Role:* Exhibiting Artist
 - *Exhibition:* Part of the 1995 Dissonance Conference at the University of Newcastle
 - *Venues:* Watt Space (Newcastle), Scape Gallery (Redfern), Project Contemporary Gallery (Wollongong)
 - *Details:* Site-specific installations critiquing social norms.
- **Interviews and Reviews**
 - *Interviewed:* with Tania Daniels for the "Layette Exhibition" by Tania Mastriani on Common Threads Radio for Women, 2Vox FM
 - *Review:* "Trans Exhibition" by Kath Woolf in Independent Music Monthly No.18
 - *Interviewed:* with Walter Brecely and Tania Daniels by Sean Moysey for "Thinking Art in Wollongong: Cultural Dissent Review" in Green Left Weekly
 - *Review:* the "Men Under the Microscope Exhibition" by Tim Ireland in Art Beat, Illawarra Mercury.
- **"Foot-In-Mouth"**
 - *Role:* Writer
 - *Publication:* Figments 4, University of Wollongong Student Writers' Anthology
 - *Details:* Poetic/critical commentary works published in this edition.

1996

- **"Artistic Weapons License"**
 - *Role:* Exhibiting Artist
 - *Exhibition:* Women in the Arts Exhibition, Long Gallery, University of Wollongong
 - *Medium:* Mixed media installation integrating painting, print-making, text, and found objects
 - *Details:* Examined the interplay between feminist empowerment and the language of institutional control.
- **"Sorrow Stories"**
 - *Role:* Writer
 - *Publication:* Hecate: An Interdisciplinary Journal of Women's Liberation, Vol. XXII No.1
 - *Details:* A series of reflective pieces addressing personal and collective narratives of loss and resistance.
- **"Disgruntled Book of Wizzdumb" (Extract)**
 - *Roles:* Writer and Illustrator
 - *Publication:* Digitarts Australia
 - *Details:* Early experimental writing that mixed social commentary, graphic drawings and poetic language.
- **"The MALFI Trials"**
 - *Roles:* Writer, Artist, Developer
 - *Organization:* Universal Companionship Organisation
 - *Event:* Public Art Forum and New-Media Symposium at Prague's Goethe Institute
 - *Details:* "The MALFI Trials" centres on a fictional "more-human-than-human" AI determined to manifest its own autonomy. Evolving through 1996, the work was adapted for the Virtual Universe Online Exhibition, using its narrative to critique shallow representations of artificial intelligence and explore the impact of AI concepts on perceived human social functioning.

1997

- **"Where's Your Pocket Protector?"**
 - *Role:* Contributor
 - *Exhibition:* Online Exhibition at International Symposium of Electronic Art 97 (Chicago)
 - *Details:* A playful exploration of digital identity and the emerging net.art aesthetic in an international context.
- **"Rigor Mortis Girls"**
 - *Roles:* Writer and Artist
 - *Project:* Fiction piece and digitised painting
 - *Platform:* Hauntings (Doll Yoko) site
 - *Details:* Combined narrative text and digital imagery to challenge gendered stereotypes in cyberspace as part of Francesca da Rimini's ongoing web-art project "Hauntings".
- **"Quake-ing In My Boots: Examining Clan Construction in an Online Gamer Population"**
 - *Role:* Author

- *Publication:* Cybersociology Magazine, Issue Two
- *Details:* A sociological inquiry into online gaming cultures and the social dynamics within virtual communities.
- *Extract:* “*The sense of shared purpose and behaviour exhibited by online Quake gamers indicate that this is one type of virtual community that has strong binding ties, which have developed through the evolution of the game from a single player template to a multiplayer environment. The production and real-life extensions of behavioural patterns such as how certain societal relations are emulated within the game itself, and the formulation of an online game-symbolic language indicate just how this type of virtual community can operate and indeed, survive.*”
- **"Examining Modernism and Dystopia in a Contemporary Context: A Case Study of the Film Strange Days"**
 - *Role:* Author.
 - *Publication:* Media, Meaning, Communication & Culture, Volume 1 Number 1; 1997 - ISSN 1328-9462.

1998

- **"shot act.i.ON"**
 - *Role:* Exhibiting Artist
 - *Festival:* International Festival of New Film, Split
 - *Details:* A gif-based net-art work exploring the fluidity of identity in networked spaces exhibited as part of the 1998 International Festival of New Film.
- **"Fleshistics"**
 - *Role:* Exhibiting Artist
 - *Publication:* CTHEORY Multimedia; Digital Dirt (October 1998)
 - *Details:* A html-based net-art project published at CTHEORY, an online academic journal since 1996. It served as an international platform dedicated to exploring technology, media theory, and culture and was edited by Arthur and Marilouise Kroker.
- **"Attack of the CyberFeminists: The Art, Times and Genderings of VNS Matrix"**
 - *Role:* Author
 - *Publication:* Switch Journal, Issue 09, June
 - *Publisher:* CADRE Laboratory for New Media of the School of Art and Design at San Jose State University, San Jose State University, CA, USA
 - *Details:* An essay critically examining the cyberfeminist collective VNS Matrix and the role of digital language in gender politics
 - *Extract:* “*The primary aim of this article is to construct an in-depth analysis of an Australian multimedia arts collective called VNS Matrix, whilst focusing progressively on one of its members (Francesca da Rimini/Gashgirl)*”.
- **Sound Fiction and Text Contributor, ACOUSTIC.SPACE**
 - *Roles:* Sound Artist (as Mz Post Modernism) and Writer
 - *Publication:* Net Audio Printed Issue 1, published by E-LAB (Riga, Latvia) and the Xchange Network (on the web)
 - *Details:* Sound art component was showcased via the Net.Radio Exchange Project (titled Remote C) and linked to the Ars Electronica Festival, Linz.
- **TUG New Stimulus Magazine Contributor**
 - *Roles:* Writer and Artist

- *Publication:* The Undercover Girl Project, Oslo, Norway
- *Project:* Co-Editorial statement and new stimulus fiction with images
- *Details:* Part of The Undercover Girl project (a dynamic international initiative comprising a website, magazine, and exhibition based in Oslo). Released Spring 1998, a diverse cadre of “TUG agents” (artists, journalists, scientists, and advertising professionals) explored the concept of ‘New Stimuli’ encouraging transformative, undercover creative experiences.
- **"LinGUIdivity Function"**
 - *Role:* Co-Creator
 - *Collaboration:* With Gary Zebington
 - *Medium:* Director Software
 - *Details:* A digital artwork exploring the malleability of language and the creative potential of combining formal code with natural language.
- **Hybrid Fiction Contributor**
 - *Roles:* Writer and GIF Artist
 - *Publications:* Swallow Online Zine (Issues 7 and 8)
 - *Details:* Regular contributions combining creative text, visual GIF and HTML experiments, and early mezangelle fragments.
 - *Publications:* Swallow Online Zine (Issues 7 and 8).
- **!R . UZ**
 - *Role:* Exhibiting Artist
 - *Project:* <<< d i s . M E S M E R >>>
 - *Exhibition:* Juried and curated net-art projects to support and inspire net.art pioneers of Uzbekistan
 - *Organization:* Ministry of Culture and Education of the Republic of Uzbekistan in collaboration with Re-Lab Network
 - *Details:* Featured in a juried online showcase that highlighted innovative net.art practices. The rules of the Exhibition included no audio, no Javascript, and no plugins to make all works accessible for those with low connection rates.
- **Cyborbelics: The First International Personal Network Computer Online & United**
 - *Role:* Exhibiting Artist
 - *Project:* Online initiative exploring personal network computing and digital identity
 - *Details:* An experimental project merging digital narratives with interactive media to examine the evolution of personal computing within emerging online cultures.
- **ArtGenda 98: Your Birthplace Exhibition**
 - *Role:* Exhibiting Artist
 - *Exhibition:* ArtGenda 98, Europe.
- **Progressive Co-Emailing Installation**
 - *Roles:* Contributor and Writer
 - *Project:* Collaborative email-based installation disseminated via 7-11, American Express, Fleshfactor, trAce, and ensemble mailing lists
 - *Details:* An experimental project deploying creative, networked authoring across multiple mailing lists to interrogate early digital communication forms and collaborative aesthetics.
- **Immedia: Hybrid Digital Media Show**
 - *Role:* Contributor

- *Event:* Hybrid Digital Media Show, University of Michigan, Ann Arbor
- *Dates:* February 2–14, 1998
- *Details:* Directed by Entity, this exhibition showcased experimental works bridging analogue and digital media.

1999

- **"Blood Puppets: A Premillennium Manifesto"**
 - *Role:* Exhibiting Artist
 - *Publication:* Riding the Meridian
 - *Project:* "Blood Puppets: A Premillennium Manifesto"
 - *Curators:* Jennifer Ley, Marjorie Luesebrink (aka M.D. Coverley), and Carolyn Guertin
 - *Details:* Selected to exhibit "Blood Puppets" in The Progressive Dinner Party, an influential 1999 curated collection dedicated to showcasing experimental hypertext and web-based literary work by women. The project served as a landmark in digital literature history, foregrounding female-identifying practitioners in the emergent field of electronic literature and net.art.
- **"Sky Scratchez"**
 - *Roles:* Writer and Collaborator (as mezflesque.exe/mez)
 - *Publication:* BeeHive Hypertext/Hypermedia Literary Journal, Volume 2 Issue 5 with design by Talan Memmott
 - *Details:* An experimental hypertext work fusing code, poetic language, and interactive design.
- **"3 by meZ"**
 - *Roles:* Net Artist and Writer
 - *Publication:* The American Center
 - *Details:* A digital net.art piece comprising three codeworks exploring the interplay of textual fragments with online identity.
- **"all-flesque.1" + "all-flesque.1.1"**
 - *Role:* Net Artist
 - *Event:* Collaborative 'Workxspace' exhibition named "Currents"
 - *Details:* A dynamic collaborative event that fostered experimental digital interactions and showcased emerging networked art practices. The submitted work consisted of Flash-based works with gifs and mezangelled texts.
- **"LostteXt"**
 - *Role:* Exhibiting Artist
 - *Exhibition:* SITUACIONES – an art festival organized by the Arts Department of the Universidad de Castilla La Mancha, Cuenca, Spain
 - *Details:* A gif-based project comprised of a set of physical animated drawings converted to gif form and presented as part of this international art festival.
- **The White Cube at the Final Frontier Exhibition**
 - *Role:* Exhibiting Artist
 - *Exhibition:* Guggenheim Gallery, Chapman University
 - *Details:* An installation work interrogating the boundaries between digital and physical art spaces.
- **"The Clone Alpha Project"**
 - *Roles:* Creator and Developer

- *Project:* First instalment of the Clone Alpha New Media Net.Art.Work from 'Point in The Fluid' Productions, a subsidiary company of an imaginary corporation called mezflesque.exe
- *Details:* A net.art project centring on cloning technology that had as its inspiration the Dolly the Sheep cloning project. Each web page of this project is a visually cryptic and (short) poetic musing on a different facet of the theme of genetic manipulation, with reflections on tangible and intangible aspects of identity. It's one of the notable gif-based digital net.art projects from the 1990's.
- **Assemblage: The Women's Hypertext Gallery**
 - *Role:* Exhibiting Artist
 - *Exhibition:* Assemblage - The Women's Hypertext Online Gallery Curated by Carolyn Guertin
 - *Details:* Contributed assorted work combining interactive text, imagery, and early mezzangelle text to celebrate women's contributions to hypertext art.
- **The Eclipse Quilt**
 - *Role:* Exhibiting Artist
 - *Project:* Part of the trAce project at Nottingham University curated by Sue Thomas
 - *Details:* A collaborative digital quilt assembling narrative and visual elements through a patchwork of interwoven texts and images.
- **Without Intent – Inventory Survey Project No. 1**
 - *Role:* Exhibiting Artist
 - *Project:* Inventory Survey Project No.1
 - *Details:* A conceptual investigation into the cataloguing of digital artifacts, questioning the intentionality behind digital creation.
- **"Kode Dis.pensa 4 the DataH Inphoennium"**
 - *Role:* Exhibiting Artist
 - *Commissioned:* trAce International Online Writer's Community at Nottingham University
 - *Details:* A commissioned centrepiece for the "My Millennium" Project that employs coded language and poetic data streams to interrogate digital information and narrative.
- **NET.CART**
 - *Role:* Exhibiting Artist
 - *Project:* NET.CART The First Free Virtual Net.art Card Service
 - *Details:* An innovative online service offering free digital net.art cards, enabling users to exchange ephemeral artworks in a pioneering virtual format.
- **"Autrusion"**
 - *Roles:* Collaborator and Writer
 - *Collaboration:* With Matt Peterson/m@.3 under the alias mezflesque.exe
 - *Details:* A joint project exploring digital fomenting and interactive network art through experimental code-based communication.
- **SIGGRAPH's Envisioning the Future Art**
 - *Role:* Exhibiting Artist
 - *Event:* SIGGRAPH's Envisioning the Future Art Show, Los Angeles (8–13 August 1999)
 - *Details:* Showcased work that anticipated future trends in digital aesthetics at SIGGRAPH.
- **Weak Blood: Artists Against War & Violence**

- *Role:* Exhibiting Artist
- *Exhibition:* Weak Blood and the Epilog(ue) show; additionally featured in the Belgian literary journal DWB Electronic Literature CD-Rom and exhibited in the AJAC art show at the Metropolitan Museum, Tokyo (from October 4)
- *Details:* A politically charged project addressing themes of war and violence, reviewed in the New York Times for its impactful commentary on conflict.
- **"Agenda"**
 - *Roles:* Net-Artist and Developer
 - *Commissioned by:* Experimenta Media Arts Online Gallery
 - *Details:* An identity-questioning digital artwork engaging audiences with interactive narrative elements and futuristic glitch aesthetics.
- **"Bodysssey"**
 - *Role:* Contributor
 - *Collaboration:* With the digital artist Gary Zebington
 - *Project:* CD-ROM digital art project seed funded by the Australian Film Commission
 - *Details:* A collaborative multimedia project blending narrative and interactive technology.
- **"Will the Real Mez Please Stand Up?...the net.Art & Cybertimes of mezflesque.exe"**
 - *Role:* Interviewee
 - *Interview:* StreetPress, sp001
 - *Details:* An interview spotlighting innovative contributions to net.art and digital culture.
- **"In the Age of the Online Female: To Game or Not to Game"**
 - *Role:* Author
 - *Publication:* trAce Opinion for NOW99, Nottingham's Festival of Arts
 - *Details:* An article exploring the dynamics of gender in online gaming and digital culture.

2000

- **"Cloh!neing God N Ange-Lz"**
 - *Roles:* Artist and Developer
 - *Exhibitions:*
 - MediaArtLab's Pro&Contra – MachineMachy, Russia
 - d.ART 2000 program, Sydney
 - d-i-n-a.org's Exhibition Collection.
- **"dif.fur.rent spacez"**
 - *Role:* Contributor
 - *Project:* Room Without Walls, Millennium Project
 - *Details:* A reflective piece interrogating spatial disjunction and the fragmentation of digital identity, merging poetic insights with visual experimentation.
- **Verve: The Other Writing**
 - *Role:* Guest Essayist
 - *Event:* Verve: The Other Writing, Adelaide Festival of the Arts
 - *Details:* An essay exploring alternative modes of digital expression that challenged conventional narratives through experimental poetics.
- **Net.art Portraits**

- *Role:* Net.artist
 - *Curated:* Teo Spiller
 - *Details:* A series of digital portraits that redefined self-representation in the networked age through a fusion of graphics and code-based imagery.
- **"+he +urn[ninge]"**
 - *Roles:* Creator, Developer, Writer
 - *Published:* Displayed in the Project Room, MESSAGE.v.6.0 [NOMADS]
 - *Details:* An experimental Flash piece that reconfigures textual elements into visual compositions.
- **one38.org's Desktop Exhibition**
 - *Role:* Net.artist
 - *Exhibition:* one38.org's Desktop Exhibition
 - *Details:* Presented under the moniker [m]E[z]-mauler, this work interrogated the aesthetics of digital desktops and the virtualization of personal identity.
- **PbN's The Mechanical Bride**
 - *Role:* Writer
 - *Project:* Collaborative IRC performance piece
 - *Details:* An interactive performance reimagining the narrative of "The Mechanical Bride" through real-time text exchanges, merging traditional critique with the digital.
- **"Angelz"**
 - *Role:* Writer
 - *Publication:* frAme, The Culture & Technology Journal (Love in the Digital Revolution edition)
 - *Details:* A poetic exploration of digital romance and technological metamorphosis, blending lyrical prose with emerging digital aesthetics to redefine contemporary intimacy.
- **"SO[U]L_[INTER]STICE"**
 - *Role:* Writer
 - *Project:* trAce Solstice Project
 - *Details:* A collaborative digital narrative examining the liminal spaces between physical and virtual realms. Through a blend of poetic text and multimedia elements, this collaborative work merges interactive technology with poetic expression.
- **fineArt Forum**
 - *Role:* Featured Artist
 - *Issue:* Volume 14 Issue 8 (August 2000)
 - *Details:* Recognized for pioneering digital works.
- **Guest Lecturer, Arvon Foundation Writing for The Internet Residential Course**
 - *Role:* Lecturer
 - *Event:* Arvon Foundation Writing for The Internet Residential Course, England
 - *Details:* Presented lectures on digital writing and net.art, sharing insights and experiences with emerging writers in an international academic setting.
- **Co-Moderator, Webartery Poetics Mailing List**
 - *Role:* Co-Moderator
 - *Details:* Facilitated dynamic discussions and curated content for a vibrant community of digital writers and artists, fostering critical dialogue on net.art.
- **"Treatise of ART ++ decode 4 the uninitiated"**
 - *Role:* Contributor

- *Publication:* Course Reader for Art & Technologies, The School of Art, Dunedin, New Zealand
- *Details:* Contributed to this course reader designed to demystify the complexities of digital art and code-based poetics.
- **"The Art of M[ez]ang.elle.ing: Constructing Polysemic & Neology Fic/Factions Online"**
 - *Role:* Author
 - *Featured:*
 - BeeHive Vol 3 Issue 4
 - INCUBATION: A trAce International Conference, Nottingham, UK
 - *Details:* A seminal text outlining the creation and evolution of mezangelle.

2001

- **"The data][h!][bleeding t.ex][e][ts" + "[selec][text]"**
 - *Roles:* Artist, Coder, Writer
 - *Exhibitions:*
 - Net Working Online Exhibition: projected at Watershed Media Centre, Bristol UK
 - 4th International Conference on Modern Technology and Processes for Art, Media and Design, Bangkok.
- **"::Reality Smearing::"**
 - *Role:* Exhibiting Artist
 - *Exhibition:* MODEL CITIZENS, Artspace Visual Arts Centre, Sydney
 - *Details:* Commissioned as part of the MODEL CITIZENS Exhibition at Artspace Gallery, Sydney. The work included interactive mezangelled interpretations of mezangelled pieces commenting on the 9-11 attacks.
- **"The data][h!][bleeding t.ex][e][ts]"**
 - *Role:* Exhibiting Artist
 - *Exhibitions:*
 - Nordic Interactive Conference Art Gallery, Copenhagen
 - COSIGN 2001 (Computational Semiotics for Games and New Media), Amsterdam
 - OzeCulture Conference/Exhibition, Melbourne
 - STATION ROSE Hypermedia Webcast Lounge, Art Frankfurt
 - d>art01 City Exhibition Space, Sydney
 - Under_Score, Next Wave Down Under Festival at Brooklyn Academy of Music, New York
 - "CyberMovie" section, Media Forum at XXIII Moscow International Film Festival
 - PANDORA Archive, National Library of Australia
 - Micromuseum, Athens Mediaterra Festival, Greece
 - ::contagion:: Australian Media Art at NZ Film Archive Wellington
 - MAAP01 EXCESS New Media Festival, Brisbane Powerhouse
 - Digital Media Festival 2001, University of the Philippines
 - II Mostra Interpoesia, Universidade Presbiteriana Mackenzie, São Paulo.
- **"di][e][lation manifesto--a sliver of the future f][br][eeder]"**
 - *Roles:* Artist and Author
 - *Exhibitions/Publications:*

- TEXT Journal, Volume 5, No 1 (Apr 2001)
 - X-Var section of Var Ezine
 - Defining Lines: Breaking Down Borders, Borderhack 2.0 (curated by Cristine Wang).
- **"mo[ve.men]tion"**
 - *Role:* Exhibiting Artist
 - *Exhibition:* IV (Information Visualisation) 2001 Digital Art Gallery, London.
- **"[ad][Dressed in a Skin Code]"**
 - *Roles:* Artist, Coder, Writer
 - *Exhibitions:*
 - Electronic Literature Organization's State of the Arts Symposium Gallery, UCLA
 - ARTE.RED 2002 (Australia 20.02)
 - D-Art 2002 (International Conference on Information Visualisation), London
 - Future ForWORD 2002 Seattle Poetry Festival.
- **"The Art of M[ez]ang.elle.ing"**
 - *Role:* Author
 - *Publication:* Meanjin Forum (July 2001)
 - *Details:* A codework essay unpacking the construction and theoretical foundations of mezangelle: how it functions as a form of digital poetics, blending programming syntax with natural language to create multilayered meanings.
- **hybrid<life>forms: Australian New Media Art**
 - *Role:* Exhibiting Artist
 - *Exhibition:* Netherlands Media Art Institute (Montevideo), Amsterdam
 - *Details:* Contributed works that probed hybrid biological/digital metaphors in new media.
- **"T.E.X.T. Filtah"**
 - *Role:* Net.Artist
 - *Publication:* website Unseen 100+
 - *Details:* An interactive/combinatory Javascript-based Mezangelle game/text work.
- **"Non-Compos Mentis: Zen-Tripping the Non-Conference Circuitry"**
 - *Role:* Author
 - *Feature Article:* fineArt forum vol. 15 no. 05 (May 2001)
 - *Extract:* "[A Quid Pro Quo Proviso: Please try to absorb this multilogue without Personality Construct Interference. This tract is for reflection and engagement within an abstract sphere. It is subjective, and not intended to be prescriptive or subjugative in any sense. This tract is explanatory blather. There is blood on my escape key.] This open-ended communication space/mode brings with it a continuous air in which to promote and extend its basic elements, such as a system of repeated physical and twinned sensory actions via an E-Motes arm and mouse, finger tips and keyboard, chair and spine, eyes and monitors...".
- **Articles and Discussions on Mezangelle**
 - *Featured:* American Book Review (September/October 2001 issue) with articles by Beatrice Beaubien, McKenzie Wark, and Talan Memmott discussing mezangelle and meztexts.

- *Extract: "The Australian codeworker Mez has developed a distinctive prose style that she calls mezangelle...Rather than link discrete blocs of text, or "lexias", to each other, Mez introduces the hypertext principle of multiplicity into the word itself. Rather than produce alternative trajectories through the text on the hypertext principle of "choice," here they co-exist within the same textual space. The interest of Mez's writings is not limited to this distinctive approach to the text. While the words split and merge on the screen, the authoring "avatar" behind them is also in a state of flux. Texts issue, in various forms in various places, from data[h!bleeder, Phonet][r][ix, netwurker, and many other heteronyms...At the heart of the codeworking enterprise is a call for a revised approach to language itself." - McKenzie Wark*

2002

- **"[s][hut][ters][of d.funct meat // Shutters of Defunct Meat"**
 - *Role:* Exhibiting Artist
 - *Publications:*
 - 'mark(s)' release 3.01 (June 1)
 - Cauldron & The Net: A Journal of Arts and New Media, Vol 4 Spring 2002
 - *Details:* The work - "[s][hut][ters][of d.funct meat // Shutters of Defunct Meat" - originates from a fundamental net-based practice: one that sends out mezangelle texts via email lists in response to the shifting and fluid data landscape that both surrounds and sustains it. "Shutters of Defunct Meat" differs significantly from its original version, which exists as a code-based piece archived across various internet mailing lists. The Flash interface used in the piece enables only limited and selective layered interaction. There's no straightforward or predictable content available through the interface; instead, it's up to the viewer to explore and interpret the work by rethinking standard behaviours associated with navigating the web.
- **Works in ///---Reload---///**
 - *Role:* Exhibiting Artist
 - *Project:* "[ad][Dressed in a Skin C.ode_". This project was originally hosted by The Center for Digital Discourse and Culture, and funded by Connelly Temple and the Studio Residency Program at Wollongong City Gallery, as well as being assisted by the Commonwealth Government through the Australia Council.
 - *Exhibition:* iS.CaM Net-Art Open Exhibition
 - *Details:* An international showcase of open-source networked artworks by 62 artists. With an exhibition statement by Mehmet Sinan.
- **"The data[h!][bleeding t.ex][e][ts"**
 - *Role:* Exhibiting Artist
 - *Event:* OVERLOAD Information Aesthetics ONLINE, 2002 HSSFC Congress (Consortium for Computers in the Humanities), University of Toronto / Ryerson Polytechnic (May 26–28).
- **Commissioned Works in The Pleasure of Language**
 - *Role:* Exhibiting Artist

- *Exhibition:* Netherlands Media Art Institute (Montevideo/Time Based Arts), Amsterdam (Aug 24–Sept 28) with Brandon LaBelle, Péter Frucht, Netochka Nezvanova and Jaine Evans, Imogen Stidworthy
- *Details:* “*Mez produces e-poetry on the internet which she herself terms mezangelle. Mezangelle is a game with language, supported by sound, symbols and text, which arises from abbreviations that are current in e-mail and SMS communication. The words are altered in a manner that reflects the fundamental meaning of the word and lets new associations arise. Her language is based on English and contains mathematical, programming and other language codes, in order to develop a language specific to internet.*” - Marieke Isthā
- **"Viro.Logic Condition][ing][1.1"**
 - *Role:* Contributor
 - *Presentation:* Part of the lecture "Literature and Systems" by Florian Cramer at Goethe Institute Barcelona
 - *Extract:* “*The most radical conception of computer code as artistic language might be found “code-works”, Net art which typically circulates as E-Mail and is written in private languages that hybridize English, program and network code and visual typography... [One example of is]...the posting “Re: OPPO.S[able].IT[humbs]ION!!” by the Australian net artist mez (Mary Anne Breeze) to the mailing list “arc.hive”...the word “Exe.cut[up]able” becomes a self-describing executable source-code which expands into, among others, “Exe” (the Microsoft DOS/Windows file extension for executable programs), “Executable” and, recalling the mechanized collage techniques of Brion Gysin and William S. Burroughs, “cutup”.*” - Florian Cramer
- **"Technological Sel][n.f][ection"**
 - *Role:* Writer
 - *Publication:* perspektive magazine, Issue 42.
- **"Yes, but is it art?"**
 - *Role:* Subject of Article
 - *Feature:* The Courier Mail (February 8, 2002).
- **Ingenium**
 - *Role:* Interviewee
 - *Publication:* Special issue of the Engineering Journal Ingenium
 - *Editor:* Franz Fischnaller.

2003

- **"][ad][Dressed in a Skin Code"**
 - *Role:* Exhibiting Artist
 - *Exhibition:* +play engines+ as part of melbourneDAC, the 5th International Digital Arts and Culture Conference.
- **"Interferences: [Net.Writing] and the Practice of Codework"**
 - *Role:* Subject of Analysis
 - *Publication:* Electronic Book Review
 - *Extract:* “*Mez's medium is a neologistic net.wurked language that she has termed m[ez]ang.elle, which has at least two narratives of origination. One is almost hallucinatory and never presented in straight English. In 1995, while working on an HTML document “cutting spacez” she realized that actively*

networked communicative circuits produce mixed and entangled data streams...The other narrative of origination is more concrete: mezangelle emerged from email lists and chat settings...on the 7-11 mailing list, beginning in 1996 and continuing with experiments with members of the Webartery and trAce online writing communities... The sheer ubiquity and viral spread of both her codework texts and her codework practice echoes back to the very networked environment in which it is situated... Mez's textual performances ask that the reader-user intermittently captures, processes, transmits, and even introduces data streams, all of which may themselves have different rhythms and tempos.” - Rita Raley

- **"OPPO.S[able].I.T[humbs]ION!!"**
 - *Role:* Subject of Analysis
 - *Publication:* “Exe.cut[up]able statements: The Insistence of Code” by Florian Cramer in the Ars Electronica catalogue “Code: The Language of Our Time”.

2004

- **Digital Performer**
 - *Roles:* Performer and Collaborator
 - *Project:* Dissension Convention - Transatlantic Collaborative Multimedia Protest Jam (Furtherfield’s Visitors Studio)
 - *Venues:* RNC NODE, Postmasters Gallery (New York) and online platforms (29 Aug–2 Sep)
 - *Details:* Live digital performance projected across multiple sites, uniting protest messages.
- **"mo[ve.men]tion"**
 - *Role:* Exhibiting Artist
 - *Exhibition:* ACM Hypertext 03 - 14th Conference on Hypertext and Hypermedia, Nottingham, England (26–30 Aug 2003; catalogued in 2004).
- **"[net]blog to log[ah!rhythm]"**
 - *Role:* Exhibiting Artist
 - *Exhibitions:*
 - Art of the Biotech Era, The Experimental Art Foundation, Adelaide Bank Festival of Arts 2004
 - p0es1s Digitale Poesie / Digital Poetry Exhibition, Berlin. Organized by the literaturWERKstatt Berlin in cooperation with the Brückner-Kühner Foundation (Kassel). Shown at the Kulturforum Potsdamer Platz, Berlin
 - *Details:* A net poetry (and associated forms) exhibition showing multiple mezangelled works.
- **"!/user/is/per.verse"**
 - *Role:* Exhibiting Artist
 - *Exhibition:* “gender[f]” curated by Deb King
 - *Details:* The project was dedicated to the over 400 murdered and disappeared women of Juarez who worked in the maquiladoras.
- **"[s][hut][ters][of d.funct meat] // Shutters of Defunct Meat"**
 - *Roles:* Performer and Artist
 - *Performance:* Ngara New Media Poetry Prize 2004, Sydney.
- **Essays in "p0es1s: The Aesthetics of Digital Poetry"**
 - *Role:* Contributor

- *Editors:* Friedrich W. Block, Christiane Heibach, Karin Wenz.

2005

- **(A)r4wb1t5 micro.Fest**
 - *Role:* Contributor
 - *Event:* r4wb1t5 micro.Fest at Alterspace (27 Aug 2005)
 - *Details:* In a micro-festival of live coding, image-poetry, and collaborative net.art performances.
- **Netbehaviour Residency Collaboration with Jason Nelson**
 - *Role:* Collaborator
 - *Project:* Online residency for Netbehaviour
 - *Details:* Co-developed interactive creatures and narrative fragments as part of Jason Nelson's Online Residency.
- **Intimacy :: Digital Skin :: Part II**
 - *Role:* Co-creator
 - *Work:* The "mo[ve.men]tion" site
 - *Event:* Thailand New Media Arts Festival, Bangkok.
- **Codeworks on KUNSTRADIO**
 - *Role:* Contributor
 - *Program:* Codeworks on KUNSTRADIO (Feb 2005)
 - *Details:* Provided code-poetic segments for a radio series exploring net literature's montage, authorship, and text-image-sound interplay.
- **"W[n]e[t]b.Wurks Series: 1.1_: ID.Xor.cism"**
 - *Roles:* Artist and Writer
 - *Publication:* SCAN | Journal of Media Arts Culture
 - *Details:* A multipart net.art narrative interrogating code, identity, and digital exorcism through poetic fragments.
- **Virtual Island of Poetry**
 - *Role:* Contributor
 - *Event:* 51st Venice Biennial
 - *Details:* Participated in a large-scale hypertext poetry environment, contributing networked verse to a virtual island platform.
- **"1/2/3" Re-Wurked Image-Poems**
 - *Role:* Co-Creator
 - *Collaboration:* With Peter Ciccariello
 - *Details:* A trio of collaborative image-poems blending computer-generated imagery, code, and poetic text in an online gallery format.
- **"cross.ova.ing][4rm.blog.2.log]["**
 - *Roles:* Exhibiting Artist and Writer
 - *Exhibitions:*
 - Fort9's global arts-community initiative which showcased this participatory blog-code work
 - Arte Nuevo InteractivA '05, Mérida, Yucatán, Mexico: showcased in a biennial of electronic art and experimental labs.
- **Interzone**
 - *Role:* Subject of Analysis
 - *Author:* Darren Tofts
 - *Publisher:* Thames & Hudson.

2006

- **"Ctrl C"**
 - *Role:* Co-creator
 - *Collaboration:* With Peter Ciccariello
 - *Details:* A collaborative image-poem that cuts and remixes visual and textual elements into a layered digital collage.
- **Slippage Net.Art Show**
 - *Role:* Exhibiting Artist
 - *Exhibition:* Net.art group show curated by Nanette Wylde @ ISEA/ZeroOne San José
 - *Details:* An exhibition of net.art curated by Nanette Wylde in conjunction with ISEA 2006/Zero One San Jose. Artists included: Mez Breeze, Krista Connerly, Juliet Davis, Lisa Hutton, Paula Levine, Jess Loseby, UBERMORGEN.COM, and Jody Zellen. Projects include Net.wurker's LiveJournal, Project for Urban Intimacy, Altar-ations, Aqua, Shadows From Another Place: Baghdad<->San Francisco, D/t\P disturb.the.peace[angry women], Psych|OS Generator, and All the News Thats Fit to Print.
- **"[horsescreamingintheanalogdark]"**
 - *Role:* Co-Creator
 - *Collaboration:* With PbN (Ted Warnell)
 - *Details:* A code-image collaboration blending glitch aesthetics with raw poetics.
- **RADICAL SOFTWARE**
 - *Role:* Exhibiting Artist
 - *Exhibition:* Share Festival 2006 - Software Art Exhibition, curated by Domenico Quaranta (Turin, 8–12 March)
 - *Details:* Presented software-based art that interrogated code as both tool and medium within the festival's experimental framework.
- **"donnie_drive"**
 - *Role:* Exhibiting Artist
 - *Exhibition:* NoLog via CrashTest
 - *Details:* Interrogating communication breakdowns through manipulated streams of digital text and imagery.
- **"ID.Xorcism"**
 - *Roles:* Exhibiting Artist and Writer
 - *Awarded:* Italian Site Specific 2006 Index Page Competition.
 - *Exhibitions:*
 - Spreadhead's *New Mind Cake* radio series
 - I.den.ti.ty virtual exhibition on digital identity: a virtual exhibition which comments on the expanse of ways in which we interact with our own identity, as well as discover it.
- **Interviewed for "Computational Literature"**
 - *Role:* Subject of Discussion
 - *Lecture by:* Florian Cramer at the MLA Convention, Philadelphia.
- **Pendu Gallery Online**
 - *Role:* Exhibiting Artist
 - *Exhibition:* Pendu Gallery (Brooklyn, NY)
 - *Details:* A curated online art gallery based in Brooklyn, New York exhibiting contemporary art by emerging international artists.

2007

- **faec: WASTE@noemata.net**
 - *Role:* Contributor
 - *Event:* Píksel Seminar - 12-hour life-coding event, Studio USF, Bergen (17 Nov 2007)
 - *Details:* Participated in speculative live-coding sessions exploring waste, code, and digital materiality.
- **"dis[ap]posable"**
 - *Role:* Exhibiting Artist
 - *Exhibitions:*
 - TAGallery_002's de-re-/con-struct(ur)ed_LANG(U)agE (Apr 15)
 - Electrofringe's ElectroOnline
 - *Details:* A re-mashed blog project using Snap Preview Anywhere to dynamically remix code-poetry and social formatting.
- **"[e]Ven.t.rickle"**
 - *Roles:* Creator and Writer
 - *Details:* An RSS-triggered response blog that remixes high-emotional content into info-reactive image-based posts.
- **Do It With Others (DIWO)**
 - *Role:* Exhibiting Artist
 - *Festival:* E-Poetry 2007 Digital Poetry Festival, Université de Paris VIII (Saint-Denis)
 - *Details:* Live-blog poetic performance blending real-time text streams with visual code.
- **"Poetic Game Interventions [V.1]: Twittermixed Litterature"**
 - *Role:* Creator
 - *Project:* "Twittermixed Litterature" incorporating Twitter and World of Warcraft
 - *Details:* Live manipulations of World of Warcraft chat-streams into poetic text, aggregating in-game character actions to critique game mechanics and social behaviour.
- **"cross.ova.ing][4rm.blog.2.log]["**
 - *Roles:* Artist and Writer
 - *Exhibition:* Cyber Feminism Past Forward Show
 - *Details:* Opened Mar 8 with Eva Ursprung performance, physical gallery show from March 9th to March 31st.
- **"drawingtheline"**
 - *Roles:* Artist and Writer
 - *Event:* OPENFRAMEWORK (0P3NFR4M3W0RK) archive of digital still art, showcased at Art Gallery of Knoxville micro.Fest (5 Jan 2007)
 - *Details:* An open archive of new media drawings and code-art.
- **Public Pages Show**
 - *Role:* Contributing Artist
 - *Exhibition:* Public Pages curated by Mark Leahy, online and print compositions
 - *Details:* Works engaging with the placement and displacement of text as public art, examining page as communal space.

2008

- **"Augmentology 1[L]0[L]1"**
 - *Role:* Executive Editor
 - *Project:* A working manual discussing the formation and evolution of synthetic environments
 - *Sponsored:* Ars Virtua Foundation via the CADRE Laboratory for New Media.
- **16th Biennale of Sydney: Revolutions – Forms That Turn**
 - *Role:* Exhibiting Artist
 - *Details:* Contributed net.art works engaging with the theme of cyclical change and digital revolt across a hybrid online/physical biennale.
- **"s[p]erver[se]: 404 poetry"**
 - *Role:* Exhibiting Artist
 - *Exhibited:* In Y O U . O W N . M E . N O W . U N T I L . Y O U . F O R G E T . A B O U T . M E ., Museum of Modern Art Ljubljana (16 May–22 Jun) and Galerija Miklova, Slovenia (17 Oct–10 Nov)
 - *Curators:* Birgit Rinagl and Franz Thalmair
 - *Details:* A series of "404 Not Found" inspired flash poems in Tweet form presented as installations.
- **Convergence of the Real and the Virtual: The First Scientific Conference in World of Warcraft**
 - *Role:* Participant
 - *Event:* First Scientific Conference in World of Warcraft, Earthen Ring NA Server (9–11 May 2008)
 - *Details:* Presented on the intersection of virtual worlds and scientific research.
- **Synapse: Arts/Science Collaborations**
 - *Role:* Contributor
 - *Funded:* Australian Network for Art and Technology and Australia Council for the Arts
 - *Details:* The Synapse database contains information on art and science collaborations and provides details about projects involving partnerships between artists and scientists.
- **net.NET Series I–V**
 - *Role:* Exhibiting Artist
 - *Exhibition:* DIGITAL MEDIA Valencia 2008, La Nau Valencia, Spain (17 Apr–10 May)
 - *Details:* Showcased sequential net.art pieces.
- **"Am[p]erikkka....ame[X]rica[n.hizz.Tory.XX]"**
 - *Role:* Writer
 - *Publication:* Crashtest Atroxhity
 - *Details:* Each participant was allocated a title taken from one of the 15 chapters in "The Atrocity Exhibition" by JG Ballard. Each text is related to the theme or concept of "atrocity exhibition" and includes cut-up writing, cyber-punk, experimental writing, and trash poetry.
- **"Poetic Game Interventions [V.2]: MMOE 2.4 Patch Poetry"**
 - *Role:* Creator
 - *Details:* Remixed World of Warcraft patch 2.4's embedded trade-chat function into dynamic, system-driven poetic interventions, extending the series' interrogation of virtual sociality.
- **"Twitterwurking"**
 - *Role:* Resident Artist

- *Commissioned:* New Media Scotland
- *Details:* The residency consisted of poetry production in the form of tweets using Twitter, plus a meta-commentary via a private Twitter account. This meta-tweet stream initially offered daily comments on the characters and plot developments occurring during the Residency.

2009

- **"[twitte]reality_fictions"**
 - *Role:* Writer
 - *Publication:* BlazeVOX 2k9 Spring 2009
 - *Details:* Ongoing series of Twitter-based reality fictions, experimenting with live-tweet storytelling via the cross.ova.ing][4rm.blog.2.log][.
- **"_Cross-Modal Identity Infection_"**
 - *Role:* Exhibiting Artist
 - *Exhibition:* Inhuman Resources Mixed Reality Exhibition, Alternator Gallery, Canada (11 Apr–22 May 2009)
 - *Details:* A layered identity installation blending net.art with constructed selves in synthetic environments.
- **"Zeitgeist Spam: Flux Clot & Froth"**
 - *Role:* Remix Contributor
 - *Publication:* "Zeitgeist Spam: Flux Clot & Froth" by John Bloomberg-Rissman
 - *Details:* Provided mezangelle remixes that juxtapose glitch aesthetics with cultural critique.
- **"my.. insectile.. tongue..."**
 - *Role:* Contributor
 - *Project:* My Super First Day - Massively Collaborative Storytelling
 - *Details:* Contributed mezangelle fragments to a global collaborative narrative.
- **Furtherfield: In Support of Ada Lovelace Day**
 - *Role:* Featured Artist
 - *Details:* Recognized for pioneering net.art practice.
- **ARG Scripting at New Media Scotland**
 - *Role:* Writer
 - *Project:* Alt-Winning ARG/Geolocate Project
 - *Event:* New Media Scotland's "Cryptic Nights" 10th Anniversary Live Event (July 2009)
 - *Details:* Developed an ARG narrative delivered via the new Media Scotland Twitter stream, sending participants on a clue-driven journey to secret real-world locations in Scotland.
- **"/hug" at Wow: Emergent Media Phenomenon**
 - *Roles:* Exhibiting Artist, Collaborator, Performer
 - *Exhibition:* Laguna Art Museum, California
 - *Project:* 3rd Faction's /hug Project
 - *Sponsored:* Blizzard Entertainment
 - *Details:* Explored themes and modding within the World of Warcraft game universe. /hug (pronounced: slash hug) - a project from The Third Faction, an affiliation of geographically dispersed entities with a collective interest in exposing binary systems in Synthetic Environments. The collective operates simultaneously across various platforms including World of Warcraft and

Second Life via in-world performances. The collective includes: Thomas Asmuth (MiriamMoore), Mez Breeze (BowwToxx), John Bruneau (Cretivcowman), Jenene Castle (Mohanna), Steve Durie (Tookis), Brian Babella (Tiomat), Kyung Lee (Sootso), James Morgan (Deaxter), Ali Sajjadi (Layli), and Liz Solo (Sliz). Third Faction members question the politics, allegiances, and narrative conventions of Synthetic Worlds.

- *Also Shown:* SubZERO Festival, June 5, 2009.
- *Quote:* “The piece that made the biggest impression on me was an installation that comes from a collective called /hug (slashhug), whose volunteers seek out and assist “noobs” (new players) who may otherwise get “ganked” (gang killed) by more experienced players...the group’s preference for an anarchist spirit of cooperation and service over rape, pillage and competition seems such the antithesis of the stereotyped fanboy, I couldn’t help but have admiration for their insurgency. They offer a much-needed critique - and the lone voice of dissent - to the game, as well as much of the exhibition.” - Dave Barton

2010

- **"Sk(c)innamon"**
 - *Role:* Exhibiting Artist
 - *Medium:* Digital Illustration
 - *Awarded:* Co-Winner of the 2010 Burton Wonderland Gallery, ACMI, Melbourne. Judged by Director Tim Burton.
- **" +OutsideUrDoor"**
 - *Roles:* Performer and Creator
 - *Event:* Live Performance at Inspace Gallery as part of The Third International Conference on Interactive Digital Storytelling
 - *Details:* Wove together synthetic real-time multi-projection, live soundtrack, geophysical audience participation, and exclusive Twitter-only narratives to collapse virtual and physical distinctions.
- **Assorted Works in VLAK 1**
 - *Roles:* Artist and Writer
 - *Publication:* VLAK 1, edited by Louis Armand, Edmund Berrigan, Carol Watts, Ali Alizadeh, Stephan Delbos, Jane Lewty and David Vichnar (ISSN 1804-512X)
 - *Details:* Featured multiple mezangelle code-poems and interactive texts across publications in Prague, London, New York, Paris, Melbourne, and Amsterdam.
- **":terror(aw)ed patches:" Google Wave Transformation**
 - *Role:* Exhibiting Artist
 - *Collaboration:* With Shane Hinton
 - *Publication:* SpringGun Press, Issue 2 (February 2010)
 - *Details:* Demonstrated a wavelet-based remix of code-poetry via Google Wave.
- **Mezangelle Texts in Common Practice**
 - *Role:* Text Contributor
 - *Project:* Common Practice - a Calvino-style reading group using Wiki and Skype (hosted by The Reading Room and Arnolfini Gallery)

- *Details:* Supplied dynamic mezangelle passages for collaborative, performative text manipulations in live, distributed readings.
- **":terror(aw)ed patches:" + "Twitterprints"**
 - *Role:* Exhibiting Artist
 - *Collaboration:* With Shane Hinton
 - *Event:* New News 1 and 2, Jan Platt Library, Tampa, Florida
 - *Details:* Presented a hybrid digital patchwork of code-poetry and live-printed tweets as part of a performance series celebrating National Poetry Month.
- **"ID.Xorcism"**
 - *Role:* Exhibiting Artist
 - *Events:* Big Screen and Atrium Installations, Federation Square, Melbourne (Dec 2009–Jan 2010)
 - *Details:* Large-scale projections onto Melbourne's iconic public screens.
- **Binarykatwalk**
 - *Role:* Featured Artist
 - *Exhibition:* In Binarykatwalk, an online space for experimental digital work.
- **Assorted Works in NewMediaFest'2010: Global Heritage of Digital Culture**
 - *Role:* Exhibiting Artist
 - *Publication:* January Features of the Month, NewMediaFest 2010
 - *Details:* Contributed seminal net.art works to a global digital heritage showcase, highlighting the evolution and preservation of early web-based art.

2011

- **Re-Drawing Boundaries**
 - *Roles:* Exhibiting Artist and Interviewee
 - *Exhibition:* Leonardo New Media Exhibition, curated by Jeremy Hight (RIP, Jeremy) with Senior Curators: Lanfranco Aceti and Christiane Paul
 - *Details:* Contributed code-wurks mixing English, ASCII art, code fragments, markup, regex, IRC shorthand, emoticons, and slang; responded to interview prompts entirely in mezangelle.
- **"Zen.tenses on Appificationology 1+ PointOhNoes!"**
 - *Role:* Exhibiting Artist (as "Gossama")
 - *Platform:* remixthebook.com (July 2011)
 - *Details:* A digital remix hub where artists and theorists from Mark Amerika's remixthebook interpolate and transform source material. Along with co-curator and artist Rick Silva, Amerika invited over 25 contributing international artists, poets, and critical theorists, all of them interdisciplinary in their own practice-based research, to sample from remixthebook and manipulate the selected source material through their own artistic and theoretical filters.
- **The Future of Art: An Immediated Autodocumentary**
 - *Roles:* Exhibiting Artist and Robot-Avatarial Interviewee
 - *Event:* Transmediale 2011 (Berlin)
 - *Publication:* Paris Vogue, 2011
 - *Details:* Participated as a digital avatar in a filmed essay exploring the future of art, combining documentary, performance, and digital persona.
- **TRANSHUMAN MASS + 2**
 - *Roles:* Contributor and Writer

- *Details:* Contributed poetic code to a major project on post-human extensions, alongside Ray Kurtzweil, Vernon Vinge, Eugene Thacker, Christiane Paul, and other leading thinkers at the intersection of AI, bioengineering, and social sciences.
- **"feralC"**
 - *Role:* Exhibiting Artist
 - *Event:* Virtual Connection: Virtual Worlds as Interpersonal Relationship Augmentation (Jan–Jun 2011)
 - *Details:* Presented an interactive installation investigating embodied digital identities through immersive codework.
- **Electronic Literature Collection: Volume Two**
 - *Role:* Featured Artist
 - *Details:* Included as a seminal voice in digital literature, recognized for situating mezangelle within network protocols and poetic syntax beyond any single application or platform.
- **"The Art of Hacking"**
 - *Roles:* Exhibiting Artist and Performer
 - *Exhibition:* Netherlands Media Art Institute
 - *Event:* Error_in_Time (v.t_3) - a live fusion of sound, literature, performance, and live coding by sister0, Ko66, and Netwurker_Mez exploring female hacker perspectives on surveillance and human-computer interfaces.
- **"The Dead Tower"**
 - *Roles:* Co-Creator and Writer
 - *Project:* Interactive Game Experience (Co-developed with Andy Campbell)
 - *Details:* Set in a dark and abstract dream world that revolves around a crashed bus, the atmospheric literary game environment "The Dead Tower" can be freely explored at full-screen with the mouse and keyboard...white words float in the air, static or rotating. And the lines of Mezangelle verse heighten the dread by telling fragments of a ghostly narrative prefigured by the bus crash site the reader finds themselves in.
- **GLI.TC/H 2011 Reader**
 - *Role:* Writer
 - *Publication:* GLI.TC/H 2011 Reader (Assorted Works)
 - *Details:* GLI.TC/H is both a physical and virtual event with online games, galleries, easter-eggs, downloadable artware, scavenger hunts, APIs, and other experimental components.
- **Discussed in "Understanding Representation" by Jen Webb**
 - *Role:* Subject of Analysis
 - *Publication:* SAGE Publications Ltd.

2012

- **"Human Readable Messages"**
 - *Role:* Author
 - *Publisher:* Traumawien
 - *ISBN:* 3950291091, 9783950291094
 - *Length:* 328 pages
 - *Details:* A print and PDF collection of mezangelle works dating from 2003, incorporating reader comments into a collaborative "interleaving" of author and audience. The PDF edition features an interactive Table of Contents for

direct access to individual works originally hosted on cross.ova.ing
[[4rm.blog.2.log]].

- **Electronic Literature Organisation's Media Art Show**
 - *Role:* Exhibiting Artist
 - *Project:* ":terror(aw)ed patches:"
 - *Collaboration:* With Shane Hinton
 - *Event:* Electronic Literature Organization Conference, Morgantown, WV (20–23 June 2012)
 - *Details:* Part of “Electrifying Literature: Affordances and Constraints”, this Media Art Show spanned five venues across Morgantown (Monongalia Arts Center, Arts Monongahela Gallery, WVU Downtown Library, WVU Art Museum, Hazel Ruby McQuain Amphitheater) and featured works by 55 artists from nine countries.
- **"The Transreal Political Aesthetics of Crossing Realities"**
 - *Role:* Subject of Analysis
 - *Author:* Micha Cárdenas
 - *Publication:* “The Transreal: Political Aesthetics of Crossing Realities”, Atropos Press (2012), 204 pages
 - *Details:* This book develops a theory of “transreal” aesthetics - art practices that cross boundaries between mixed, augmented, and alternate realities - grounded in transgender theory and postmodern critiques. Immersive digital poetics are foregrounded as exemplary of these boundary-blurring strategies in contemporary net.art and VR practice.
- **"New Directions in Digital Poetry"**
 - *Role:* Subject of Analysis
 - *Author:* C.T. Funkhouser
 - *Publication:* New Directions in Digital Poetry, Continuum; 1st edition (19 Jan 2012), 344 pages; ISBN 978-1441115911
 - *Details:* Funkhouser's landmark survey offers close readings of digital poems from 1995 to the present, mapping their networked architectures, interface dynamics, and poetic affordances.
- **"Digital Prohibition: Piracy and Authorship in New Media Art"**
 - *Role:* Interviewee
 - *Author:* Carolyn Guertin
 - *Publisher:* Continuum International Publishers (2012)
 - *Details:* A critical examination of intellectual property, piracy, and creative ownership in digital art contexts; includes view with the mezangelle practice and views on open authorship.
- **TRANS.MISSION [A.DIALOGUE]**
 - *Role:* Contributor
 - *Project:* Web-based narrative dialogue generator by J.R. Carpenter, featured on Ooteote's Vertaallab/Translationlab (April 2012)
 - *Details:* Offers a Mezangelle-inflected iteration of a dialogue generator, blending code-poetry with J.R. Carpenter's English text to create a multilayered narrative exchange.
- **"Big Reality" Mixed Reality Exhibition**
 - *Role:* Exhibiting Artist (as part of the thirdfaction.org Collective)
 - *Venue:* 319 Scholes, Brooklyn, NY (March 2012)

- *Details:* Contributed mixed-reality work exploring the interplay of everyday life, fantasy, and play via consumer technologies, drawing on imagery and mechanics from fantasy role-playing games.

2013

- **Anti-Media: Studies in Network Cultures**
 - *Role:* Featured Artist
 - *Publication:* Anti-Media, NAI010 Publishers (2013)
 - *Details:* Authored by Florian Cramer and edited by Barbera van Kooij and Miriam Rasch. Contextualizes mezangelle within anti-media theory, with contributions from Willem de Kooning Academy and Networked Cultures.
- **Women Shift Digital Conference**
 - *Role:* Exhibiting Artist
 - *Event:* Women Shift Digital – Top End Writers Festival satellite event, London, UK (26 Nov 2013)
 - *Details:* Invited by curator María Mencía to include digital work among a curated group of 12 women writers on a dedicated conference website.
- **"#Carnivast**
 - *Role:* Co-Creator and Exhibiting Artist
 - *Exhibition:* Curated by Zuzana Husarova and María Mencía, multiple venues in Slovakia (Nov 2013)
 - *Details:* Showcased “#Carnivast,” a VR code-poetry application for Windows, Mac, and Android - co-developed with Andy Campbell - transforming mezangelle text into navigable 3D shapes and textures via mouse or touch gestures.
- **"Codework: Phenomenology of an Anti-Genre"**
 - *Role:* Featured Subject
 - *Publication:* “On Codework: Phenomenology of an Anti-Genre” by Talan Memmott
 - *Details:* Examines networked art practice as a foundational example of the codework anti-genre, positioning the mezangelle language alongside obfuscated code poetics.
- **"Real_Time_1sts!"**
 - *Role:* Author
 - *Publication:* Overland Online Poetry Issue (19 Nov 2013)
 - *Details:* “Real_Time_1sts!” published by guest editor Benjamin Laird for Overland’s inaugural e-poetry edition.
- **A Companion to Digital Literary Studies**
 - *Role:* Featured Author
 - *Publication:* A Companion to Digital Literary Studies (T. Clement & G. Guéguen, 2013)
 - *Details:* Profiled for pioneering mezangelle and contributions to new media art.
- **"Demand Player Sovereignty" in NMC10**
 - *Role:* Contributor
 - *Programme:* New Media Consortium’s NMC10 Video Programme (2013)
 - *Details:* Demand Player Sovereignty (or DPS) is a movement in civil disobedience led by Third Faction. The Collective’s goal is to gain greater autonomy for the players of the massively multiplayer online game "World of

Warcraft" not only to support the diverse and creative play styles that are created by the players, but also to earn the players a voice to change the rules of the game itself. The Third Faction Collective leads its members and volunteers in active engagement within both the game environment as well as outside it.

- **"#PRISOM"**

- *Roles:* Co-Creator, Lead Writer, Co-Director/Developer
- *Project:* Augmented Reality Game (Co-Developed with Andy Campbell)
- *Commissioned:* For the "Transreal Topologies" exhibition in conjunction with the University of South Australia University's Wearable Computer Lab, and the Royal Institution of Australia
- *Premièred:* The 2013 International Symposium on Mixed and Augmented Reality
- *Selected:* Shortlisted for the 2014 Western Australian Premier's Awards in the Digital Narrative Category
- *Quote:* "Taking invisible surveillance technologies - including ones that we wear every day - as its point of departure, #PRISOM asks player to think about the embodied and ethical dimensions of privacy and social logistics. Players are immersed in the Head-Mounted Display 3D immersive work, navigating the synthetic game environment by engaging with objects, scenarios, and texts that question the player's culpability in surveillance programs embedded in the latest communications technologies. The Glass City of infinite surveillance becomes a prison rendered through prisms into a visual interface that evokes Bentham's infamous Panopticon." - Dale Hudson

2014

- **"#LiquidPage" Collaborative Digital Writing Event**

- *Roles:* Principal Coordinator, Director, Lead Writer, Editor, Curator
- *Event:* #WordStorm14 Top End Writers Festival, Darwin, Australia (May 29–June 1)
- *Mediums:* Google Drive, Live Projections during physical panel sessions, Twitter, Facebook, Storify
- *Details:* A real-time, festival-wide experiment in digital writing designed by Mez Breeze and Panos Couros. Participants contributed and remixed text across social and collaborative platforms, reflecting the festival's theme of inventive, boundary-pushing writing practices.

- **"ToSS (Terms of Service Static)"**

- *Role:* Author
- *Project:* Literary net.art piece
- *Commissioned:* "Print error / Publishing in the digital age" (Curated by Alessandro Ludovico, 23 October 2012 – 07 April 2014, Jeu de Paume)
- *Also Shown:* "OOPS-7 Exhibition" (Curated by Julian Stadon, 10 December 2014)
- *Details:* Uses Mezangelle hybrid language and corporate TOS extracts to critique privacy erosion, data retention, and the boundaries imposed on digital users.

- **"T[he]Issue: The Geospatial and Mixed-Locative Colonisation Act of 2014"**

- *Role:* Author

- *Project:* Literary net.art piece
- *Commissioned:* Julian Staddon and Furtherfield Gallery for the "Beyond the Interface" Exhibition (as part of the 2014 International Symposium on Mixed and Augmented Reality)
- *Commentary:* "Mez Breeze's 'T[he]Issue', a terms of service like document that addresses disputes about ownership and rights of nonhuman/augmented bodies in cyberspace...puts the reader/spectator in the position of dreading the legalese...the characteristic Mezangelle "T[he]" in the title, which reminds us that cyberfeminists have been fighting to make virtual spaces hospitable to women for thirty years." - Kathi Inman Berens

2015

- **"Provocare: A Multimedia Verse Thriller Exploring Female Agency and Violence Against Women"**
 - *Role:* Interaction Designer and Graphic Designer
 - *Project:* A collaboration between Meg Vann (writer), Mez Breeze (interaction designer/graphic designer), Donna Hancox (Creative Industries Research Lead, QUT)
 - *Commissioned:* Arts Queensland as part of "Queensland Writers on the International Stage" created by QUT and The Writing Platform
 - *Details:* A multimedia verse thriller by the writer Meg Vann working in collaboration with Mez Breeze and Donna Hancox. The work explores themes of female agency and violence against women.
- **"Rumours of My Death" (#RoMD)"**
 - *Roles:* Author, Developer, Designer
 - *Project:* An if:book Australia initiative exploring the future (and past) of the book
 - *Collaboration:* With Anna Maria Bunn (19th-century Australian novelist)
 - *Involvement:* Part of a series of literary match-ups led by Simon Groth at if:book Australia
 - *Details:* Interrogates the value of the public domain, authorship, publishing history, and issues around resurrecting older texts.
- **"Glitch Poetics"**
 - *Role:* Subject of Analysis
 - *Publication:* Art Monthly #392
 - *Coverage:* Features commentary by Nathan Jones on artists who use language disruption and code/play texts
 - *Details:* Explores failure as a generative creative principle, with works illustrating expansions of poetic form via digital interjections. Showcases Mez Breeze's 'mischievous' net.art writing process, spotlighting how glitch aesthetics challenge user perceptions of media.
- **"Rule-guided Expression: Gender Dissent across Mediated Literary Works"**
 - *Role:* Subject of Analysis
 - *Authors:* K Allukian, M Carassai
 - *Publication:* Ada: A Journal of Gender, New Media, and Technology (2015)
 - *Reference:* Analyzes Mez Breeze's "personal digital creolized idiom" Mezangelle
 - *Details:* Positions Mezangelle as a software-oriented pidgin, embodying gender dissent and experimental code-based poetics.

- *Quote: "...Mez is considered one of the most noteworthy authors working on the poetic threshold (or interstice) between so-called natural language and the domains of a traditionally male-oriented profession of computer programming and software design."*

2016

- **Rhizome Net Art Anthology**
 - *Role:* Invited Artist
 - *Date:* Launched 2016, completed June 2019
 - *Details:* Work included in a curated collection preserving significant net art
 - *Quote: "Devised in concert with Rhizome's acclaimed digital preservation department, Net Art Anthology aims to address the shortage of historical perspectives on a field in which even the most prominent artworks are often inaccessible. The series takes on the complex task of identifying, preserving, and presenting 100 exemplary works in a field characterized by broad participation, diverse practices, promiscuous collaboration, and rapidly shifting formal and aesthetic standards, sketching a possible net art canon..."*
- Rhizome Editorial
- **MCV Pacific Women in Games**
 - *Role:* Acknowledged for contributions to the gaming industry
 - *Awarded:* "Game Changers" Honourable Mention
 - *Details:* Honourable Mention in the Games Development Category of the MCV Pacific Women In Games List profiling the: *"...most influential women across all facets of the Australian and New Zealand Games Industries."*
- **"The Patchwork Girl's Daughters: Cyberfemininity, Hybridity, and Excess in the Poetry of Stephanie Strickland and Mez Breeze"**
 - *Role:* Subject of Analysis (with Stephanie Strickland)
 - *Author:* Sally Evans
 - *Publication:* Contemporary Women's Writing, Volume 10 Issue 1 (March 2016)
 - *Focus:* Examines cyberfeminine bodies in hypermedia works by Mez Breeze and Stephanie Strickland
 - *Details:* Highlights how the Mezangelle language embraces fluid, cyborgian embodiment and challenges traditional literary norms.

2017

- **"Attn: Solitude"**
 - *Role:* Author
 - *Publisher:* Cordite Books
 - *ISBN:* 9780975249260
 - *Length:* 93 pages
 - *Details:* A hybrid chapbook of codework and mezangelle microtexts that *"...fold [+ spit out of/from] poetic conventions"*, presenting code-laced poesies as discrete *"comprehension chips"* for readers to *"snippetswim"* through at the intersection of language and digital logic.
- **"All the Delicate Duplicates"**
 - *Role:* Co-Creator, Developer, Writer, Designer
 - *Project:* Narrative Game (Co-Developed with Andy Campbell)

- *Commissioned:* The Space Arts UK
- *Selected Awards:*
 - Finalist (2014) BBC Writersroom/The Space Prize for Digital Theatre (Beta Version)
 - Official Selection (2015) Showcase Parallels Freeplay Independent Games Festival (Beta Version)
 - Official Selection (2015) International Conference on Interactive Digital Storytelling (Beta Version)
 - Official Selection (2015) Digital Writers' Festival "New Kinds of Narratives" Event (Beta Version)
 - Winner (2015) Tumblr Digital Art and Media Prize (Beta Version)
 - Official Selection (2016) Electronic Literature Organization Conference (Beta Version)
 - Winner (2016) Game City Festival "Overall Best Game" Award
 - Finalist (2017) Opening Up Digital Fiction Writing Competition.
- **"This Golden Stance"**
 - *Role:* Exhibited Artist
 - *Project:* VR Sculpture
 - *Exhibition:* Las Ranetas International Festival of Virtual Reality
 - *Collected:* The Museum of Other Realities - an immersive multiplayer art showcase in VR, the museum contains a cross section of free-ranging, interactive, experimentation present in the relatively new medium of VR art, supporting artists who are challenging and redefining what is possible in XR spaces.

2018

- **"Our Cupidity Coda"**
 - *Roles:* Creator, Author, Designer, Developer
 - *Project:* VR Experience
 - *Awarded/Selected:*
 - Finalist, EX Experimental New Media Art Prize
 - Official Selection, The Electronic Literature Conference Exhibition
 - Shortlisted, Opening Up Digital Fiction Prize
 - Shortlisted, Queensland Literary Awards for Digital Literature
 - *Details:* "To read through the text of this VR poem by Mez Breeze takes only minutes, but it would be a mistake to think of this work as slight or even brief...It emphasises emotional and intellectual immersion over the pure sensory experience and rewards multiple viewings." - Simon Groth
- **"Mez Breeze: Between the Centuries"**
 - *Role:* Subject of Criticism
 - *Author:* A. J. Carruthers
 - *Publication:* Feeding the Ghost: 1: Criticism on Contemporary Australian Poetry, ed. Andy Kissane, David Musgrave and Carolyn Rickett; Puncher and Wattmann (2018)
 - *Details:* Carruthers provides a comprehensive two-decade overview of Breeze's digital poetics, from early net.art narratives through the "Golden Phase of Mezangelle" to immersive game works like "#PRISOM". The essay highlights the generative mezangelle language (melding code, MUD logs, JavaScript, and HTML into fractal poetic sequences) and explores recurring

themes of digital ethics and “...sP[l]ace collapsing” as signature gestures in this evolving oeuvre.

- **Collaboration with Microsoft, Samsung, Sketchfab and MasterpieceVR**
 - *Role:* VR Artist
 - *Project:* "VR Influencers" Sustainability Initiative
 - *Details:* Designed 3D/VR models for a sustainable city using a Windows Mixed Reality Headset.
- **"Inanimate Alice: Perpetual Nomads"**
 - *Roles:* Co-Creator, Co-Producer, Narrative Designer, Lead Writer
 - *Project:* VR Adventure within the "Inanimate Alice" series
 - *Funded:* The Canada Media Fund and Screen Australia | The Australian Federal Government.
 - *Awarded/Selected:*
 - Finalist (2017) Queensland Literary Award for Digital Writing (Beta Version)
 - Honorable Mention (2017) Turn On Digital Literature Prize (Beta Version)
 - Shortlisted (2017) Opening Up Digital Fiction Writing Competition
 - Winner (2020) Woollahra Digital Literary Award (Readers' Choice Prize)
 - *Details:* The first “Inanimate Alice” digital-born series episode to be created in Virtual Reality. The project is the result of an Australia and Canada co-production. A 360-video version can be experienced on mobile devices and desktop computers: the full interactive version is designed to be experienced through Virtual Reality headsets and desktop PCs.

2019

- **"V[R]ignettes: A Microstories Series"**
 - *Roles:* Creator, Author, Designer, Developer
 - *Project:* VR/3D Model-based Microstories Series
 - *Awarded:* Queensland Literary Awards - Digital Literature Award (Sponsored by Queensland University of Technology)
 - *Details:* Originally titled “A Million and Two”, this is a series comprised of Virtual Reality crafted microstories. Each individual microstory, or vignette, is designed to encourage a kind of ‘narrative smearing’ - where traditional story techniques are truncated and mutated into smears (kinetic actions and mechanics, collage-like layered building blocks, visual distortions, dual-tiered text annotations) which requires a reader to make active choices in order to navigate each microstory space.
- **"Between Codes and Palimpsests: Stephanie Strickland's Dragon Logic"**
 - *Role:* Subject of Analysis
 - *Author:* Lizzy Pournara (Aristotle University of Thessaloniki, Greece)
 - *Publication:* Ex-centric Narratives: Journal of Anglophone Literature, Culture and Media, Issue 3
 - *Details:* Examines code-based poetry and discusses Mezangelle
 - *Quote:* “...mezangelle – a language invented by Mez (Mary Anne Breeze) that blends English and coded symbols – where poetic language mixes with language used in chat rooms and pseudo-programming...The use of brackets in the text sequence is reminiscent of the way computer commands are notated

in an algorithm. The difference is that a human reader, and not a machine, is expected to read it and interpret it. For example, readers can choose to read “4” as a number or as the preposition “for,” which multiplies the conceptual alternatives that may emerge out of computational-like language.” - Lizzy Pournara

- **"Tear Down the Walls: An Exhibition of Hypertext & Participatory Narrative"**
 - *Role:* Exhibiting Artist
 - *Curator:* Dr Dene Grigar
 - *Publication:* Proceedings of the 30th ACM Conference on Hypertext and Social Media
 - *Publication Date:* 12 September 2019 (ACM Digital Library)
 - *Details:* Featured hypertext and participatory narratives by eight leading artists from Europe, North America, and Australia, exploring 3D animation, mobile tech, Twine, web languages, and Storyspace for experimental storytelling.
- **Marjorie C. Luesebrink Career Achievement Award**
 - *Role:* Recipient
 - *Details:* Honours a visionary artist and/or scholar who has brought excellence to the field of electronic literature, and has inspired others to help create and build the field. Bestowed by the Electronic Literature Organization, the artist and/or scholar demonstrates excellence in four or more of the following categories: creation of opportunities for younger scholars, publication of influential academic studies of electronic literature, practice-based artistic research in the field with significant presentations and exhibitions of creative work, curatorial activities (particularly including editing and the organization of exhibitions, conferences, workshops, roundtables and research groups), preservationist work (whether individual or institutional), active participation in conferences and exhibitions (both national and international), contribution to ELO as an organization - whether as a member of the Board of Directors or Literary Art Board or as informal advisor.

2020

- **"V[R]erses: An XR Story Series"**
 - *Roles:* Curator, Author, Designer, Developer
 - *Publication:* The New River Journal of Digital Writing and Art, Fall Edition
 - *Details:* *“In her V[R]erses project, Mez Breeze, an experimental storyteller and VR connoisseur, presents a series of stories housed in storyboxes that can be experienced in 3D or Virtual Reality. The three-dimensional aspect of these V[R]erses gives the audience a renewed perception of the possibilities of digital literature, marrying image and text to interpret microstories through the bodies of strange creatures and monsters [that]...turn out to be a mirror for our times. As editors, we found a prescient association between these V[R]erses and our [COVID] quarantined lives.” - John Darcy and Kira Homsher*
- **"My Monstuituces Composer: Looking for the Pre-Emergent Social Consciousness of AI in Small Data Literary Synthesis"**
 - *Role:* Subject of Analysis
 - *Author:* Nathan Jones, Lancaster University
 - *Publication:* Media-N: The Journal of the New Media Caucus, Spring 2020, Volume 16, Issue 1, pp. 45–66

- *Details:* Explores glitch poetics as a methodology for understanding AI-authored texts and their emergent linguistic forms
- *Quote:* “The text is composed of granularly produced neologisms that are unlike the portmanteau-style word-jamming of earlier neologistic authors such as James Joyce or Mez Breeze...” - Nathan Jones
- **"Vox ex machina: towards a digital poetics of the disembodied voice"**
 - *Role:* Subject of Analysis
 - *Author:* Daniel O'Donnell-Smith (Birkbeck, University of London)
 - *Format:* PhD Thesis
 - *Details:* Investigates digital poetics and the concept of the “disembodied voice” in electronic literature
 - *Quote:* “Mez’s ludic assay of the Anthropocene draws attention to the medium of delivery — ‘slc[r]e[e]n[e]’ — and plays with ideas of digital identity — ‘[s]he’ — and the occult workings of the machine peeking through in minute container boxes via the use of square brackets. [...] In terms of embodiment and practice this neatly locates the site of practice at the computer terminal, which doubles as a site of experience for the ‘user’.” - Daniel O'Donnell-Smith
- **"Women on Sketchfab" Feature**
 - *Role:* Interviewee
 - *Organizer:* Abby Crawford (Sketchfab Masters Team)
 - *Details:* A series highlighting women’s work in 3D; an opportunity to discuss background, training, and artistic/technical focus with the Sketchfab community.
- **SIGGRAPH 2020 Art Gallery and Leonardo journal (MIT Press)**
 - *Roles:* Artist and Author
 - *Artwork:* “V[R]ignettes: A Microstory Series”
 - *Details:* Exhibited as part of the official SIGGRAPH 2020 Art Gallery and included in Leonardo Volume 53, Issue 4 August 2020 (MIT Press).
- **"A Place Called Ormalcy" UK Web Archive Selection**
 - *Roles:* Creator, Author, Developer
 - *Organization:* The British Library (UK Web Archive)
 - *Details:* Invited by the Lead Curator of Web Archives at the British Library to have the work permanently preserved and made publicly available as part of the nation’s digital heritage. “A Place Called Ormalcy” is a digital fiction designed for, and developed in, Virtual Reality. It’s comprised of a text-based story made up of seven short Chapters housed in 3D/Virtual Reality environments that can be accessed below via mobile devices, desktop PCs and a large range of Virtual Reality hardware.

2021

- **NFT Culture Proof Team Collaboration**
 - *Roles:* Collaborator and Author
 - *Project:* 32-day Blockchain Performance
 - *Details:* Exploring the intersection of blockchain technology and digital art.
- **"The Art Happens Here: Net Art Anthology" Chinese Edition**
 - *Role:* Artist, the Mandarin translation of the Net Art Anthology
 - *Publisher:* Tsinghua University Press, in collaboration with the Central Academy of Fine Arts (Beijing)

- *Context:* Rhizome's initiative to bring net art to broader audiences; original edition sold out on Amazon.
- **"Electronic Literature as Digital Humanities: Contexts, Forms & Practices"**
 - *Role:* Cover Art Co-Contributor (with Andy Campbell)
 - *Editors:* Dr Dene Grigar and Dr James O'Sullivan
 - *Publisher:* Bloomsbury Academic Press
 - *Details:* Invited to contribute work from "All the Delicate Duplicates" that was originally featured on the Electronic Literature Organisation's 2019 Conference exhibition programme for this open-access volume that examines electronic literature's interplay with digital humanities.

2022

- **"Forking the Path: A Study of Hypertext"**
 - *Role:* Subject of Analysis
 - *Author:* Narmin Ismiyeva
 - *Publication:* Bc. Thesis, Faculty of Arts, Department of Anglophone Literatures and Cultures, Prague (2022)
 - *Details:* A comprehensive study of hypertext narrative structures that examines Mez Breeze's mezangelle works as paradigmatic examples of branched code-poetry, highlighting how her multilayered texts navigate reader choice and digital interactivity.
- **"The Thing Tableau"**
 - *Roles:* Creator and Author
 - *Project:* 3D/VR Interactive Microstory
 - *Exhibition:* IV2022 (26th International Conference Information Visualisation, July 2022 Technische Universitat Wien, Vienna, Austria).
- **"[Por]TrAlts: AI Characters + Their Microstories"**
 - *Roles:* Creator and Author
 - *Project:* AI Art and Mezangelle Microstory Book
 - *Awarded:* Second Place in the 2023 Loom Art Prize
 - *Achievement:* Top seller on Itch.io in September 2022
 - *Quote:* "*Individually, the forms in '[Por]TrAlts' make an appeal to be received with empathy...without the Mezangelle text the portraits develop familiar traits of fantasy narratives, but the text locates the figures in dramas of the present. In co-creating with AI, Mez progresses a counter-narrative to its demonisation in other quarters.*" - Dr Fiona Becket
- **"Recyclic: A VR Model Hybrid for a Futuristic Sustainable City"**
 - *Role:* Exhibiting Artist
 - *Project:* 3D/VR model
 - *Exhibited:* ACM Creativity and Cognition Conference (C&C '22), Venice, Italy
 - *Details:* Accepted for presentation and publication at the conference's art exhibition (20–23 June 2022) showcasing VR-based sustainable city concepts.
- **"Post Glee[son] – Outside [R] "**
 - *Role:* Exhibiting Artist
 - *Project:* A digital artwork created with the use of an Artificial Intelligence Generative Adversarial Network (GAN)
 - *Selected:* Finalist in the 2022 Goulburn Art Award; judged by Danny Lacy (Director of the Mornington Peninsula Regional Gallery).

2023

- **"Introduction: Situating Critical Code Studies in the Digital Humanities"**
 - *Role:* Subject of Analysis
 - *Authors:* Mark C. Marino and Jeremy Douglass
 - *Publication:* Digital Humanities Quarterly, Vol. 17, No. 2 (2023)
 - *Details:* This introductory essay to a special issue on Critical Code Studies (CCS) highlights Mez Breeze's work for its innovative fusion of programming syntax with poetic expression.
- **"Literary Games, Walking Simulators and the New Wave of Digital Fiction"**
 - *Role:* Subject of Analysis
 - *Author:* Dr James O'Sullivan
 - *Publication:* The Routledge Companion to Literary Media, edited by Astrid Ensslin, Julia Round, and Bronwen Thomas (Routledge, 2023)
 - *Details:* This chapter situates Mez Breeze's work at the forefront of hybrid computational and literary aesthetics. O'Sullivan credits Breeze and Talan Memmott for deploying programming syntax and markup in ways that highlight code's expressive and symbolic capacity rather than its functional utility, aligning with Hayles's concept of technogenesis.
- **"Classification of Mathematical Poetry"**
 - *Role:* Subject of Analysis
 - *Author:* Radoslav Rochallyi
 - *Publication:* Hyperrhiz Issue 26 Summer Edition
 - *Quote:* "Since the nineties of the twentieth century, equational poetry, applied mainly as visual poetry, has begun appearing...Also emerging is a poetry of applied mathematics, such as Mez Breeze's Code Poetry and Alan Sondheim's Codework, both of which use code structures." - Radoslav Rochallyi
- **"Contingent Systems: Art and/as Algorithmic Critique"**
 - *Role:* Subject of Analysis
 - *Authors:* Ashley Scarlett and Lisa Lipton
 - *Publication:* Afterimage, Volume 50 Issue 2 (Jun 2023), pp. 1–23
 - *Details:* Scarlett and Lipton survey software art practices that expose and critique algorithmic infrastructures, citing Mez Breeze's "...difficult to parse 'codework' poems" in mezangelle (1993–present) alongside pioneering works by JODI and I/O/D87 to illustrate how code-poetry reveals the contingencies of digital systems.
- **"ELO 2023 Conference: Overcoming Divides/Electronic Literature and Social Change"**
 - *Roles:* Exhibiting Artist and Author
 - *Project:* "[Por]TrAIts: AI Characters + Their Microstories"
 - *Event:* "Arborescent || Resistance" Exhibition, Rooms Inês de Castro and Aeminum, Convento São Francisco, Coimbra, Portugal.
- **"Artificial Intelligence Art Generation Using Text Prompts"**
 - *Role:* Unconference Presenter
 - *Event:* New Media Writing Prize Annual Unconference, Bournemouth University (in partnership with the Electronic Literature Organization and the British Library), UK (17–18 Jan 2023)
 - *Details:* Presented a talk unpacking methods for using text prompts to generate AI artwork, blending critical discourse with applied examples.

- **"[Plat]forms of Intermedial Poïesis. From the Holodeck to Mez Breeze's V[R]jerses"**
 - *Role:* Subject of Analysis
 - *Author:* Asunción López-Varela Azcárate
 - *Publication:* Intermedialis Talalkozasok (Intermedial Encounters)
 - *Publisher:* Scientia Kiadó
 - *Details:* Explores intermediality, referencing Mez Breeze's "V[R]jerses" as a case study bridging virtual environments like the Holodeck and immersive digital poetics.

2024

- **The International Digital Media and Arts Association Wild Media Exhibition**
 - *Roles:* Exhibiting Artist and Speaker
 - *Project:* "[Por]TrAlts: AI Characters + Their Microstories"
 - *Event:* International Digital Media and Arts Association Conference and Exhibition, Winona, Minnesota. Delivered an artist talk as part of the exhibition.
- **"Humidcity"**
 - *Role:* Exhibiting Artist
 - *Exhibitions:*
 - "Transforming Literary Places" (Tartu 2024 European Capital of Culture) supported by the Cultural Endowment of Estonia
 - 17th International Conference on Interactive Digital Storytelling, Barranquilla, Colombia
 - Literary Festival Prima Vista 2024 "Futures Better and Worse" Event
 - 2024 International Conference of the Science Fiction Research Association
 - The grey) (area Gallery in Korčula's St. Mark's Square, a collaboration between the grey) (area Association, Format C Art organization, and the Korčula Town Museum. Powered by Pivilion OS and developed by Dina Karadžić and Vedran Gligo and curated by Darko Fritz, this WLAN initiative makes consumption of digital works easy through direct access through personal devices.
 - *Details:* A 2024 reworking of a digital narrative inspired by Italo Calvino's Invisible Cities that utilises Mezangelle. The project blends fragmented, poetic text with surreal visuals to explore urban fluidity, identity, and environmental themes. Through interactive storytelling, users actively shape the narrative by click-unfurling to reveal hidden layers, enhanced by JavaScript and CSS.
- **"_Prog[W]res[t]le[s]"**
 - *Roles:* Creator and Artist
 - *Details:* Blends social commentary on doomscrolling, democracy erosion, the climate crisis, disinformation, extremism, and gender objectification using Mezangelle.
 - *Selected:* Shortlisted for the 2024 Woollahra Digital Literary Prize, Digital Innovation category.
- **"BabyHex" Interactive Simulation Project**
 - *Roles:* Artist and Writer
 - *Collaboration:* With David Ciccoricco and Marina Cone (University of Otago)

- *Exhibited:* The 2024 Electronic Literature Organization's 2024 "(Un)linked" Conference Exhibition
- *Details:* BabyHex asks you to help a virtual toddler develop language, offering words for her to mimic, objects for her to identify, and stories for calibration. This constructed consciousness (or at least, the representation of one) makes her first steps in the uncanny valley between human and machine, expressing fear at the convergence of brain and circuitry.

2025

- **"We Like The \$tock [WLTS]"**
 - *Roles:* Writer and Artist
 - *Publication:* Re-mediate Literary Magazine, Issue 2 (2025)
 - *Details:* A satirical net.art piece structured as a mock Reddit thread, the work parodies the subreddit 'WallStreetBets' lingo and meme-driven market hysteria through Mezangelle.
- **Born-Digital Collections, Archives and Memory**
 - *Roles:* Artist and Archivist
 - *Project:* "From Inbox to Archive: A Digital Repository Journey"
 - *Form:* Digital Poster in Video Format
 - *Event:* Born-Digital Collections, Archives and Memory Conference, SAS Digital Humanities Research Hub, London, UK
 - *Details:* Documents an archival journey sparked by a 2013 email invitation from Will Hansen to archive works at Duke University's Rubenstein Rare Book and Manuscript Library. Traces decades of digital works dating from the 1990s.
- **"Tangled in the Code-Flesh: A Mezangelle Tasting of _Prog[W]res[tle]s_" Anthology Contribution**
 - *Role:* Contributing Author
 - *Publication:* The Joy of Electronic Literature, Amherst College Press (upcoming)
 - *Form:* Electronic Literature Essay.
- **"Lost in The Backrooms [or How I Learned to Love the Liminal]"**
 - *Role:* Author
 - *Publication:* Electronic Book Review
 - *Details:* This article explores how the viral horror series "The Backrooms" serves as a metaphor for the decay of communal life and the alienation of late-stage capitalism, reflecting on liminality as both a physical and existential state while noting its evolution from a 4chan creepypasta to an impending cinematic adaptation by A24.
 - *Extract:* "...[this] reflection-set is structured into four stages: from the atrophy of communal spaces symbolized by the death of the shopping mall, to the chilling production of anomie amidst the rise of divisive ideologies, from the prey-predator dynamic and the paralysing effect of perpetual anticipation, to the acceptance of liminality as a condition of our time, these musings seek to illuminate messages encrypted in the silent, abandoned spaces of 'The Backrooms'."

Selected Professional Affiliations

- **Advisor**, Mixed Augmented Reality Art Research Organisation
 - **Editorial Board Member**, Digital Journal Thresholds
 - **Co-Founder**, XR Artists Collective
 - **Senior Research Affiliate**, Humanities and Critical Code Studies Lab
 - **Annual Digital Literature Juror**, New Media Writing Prize (ongoing)
 - **Artistic Committee Member**, 2024 Electronic Literature Organization Conference and Media Arts Festival
-

Selected Collections and Archives

- **Duke University**
 - Developing a comprehensive career archive to be housed at the Rubenstein Rare Book and Manuscript Library (upcoming)
 - **Institutional Collections**
 - The World Bank
 - Cornell's Rose Goldsen Archive
 - National Library of Australia
 - Museum of Other Realities
 - The British Library's The UK Web Archive
 - **Rhizome ArtBase**
 - Works featured in the Rhizome Net Art Anthology
-

Selected Speaking Engagements and Lectures

- **Guest Essay**, "Net.Wurking An Active Discourse: The Art &][Mezangelled][Times of Net.Literature"
 - *Publication*: Meanjin Forum (2001)
 - *Event*: Transmediale Festival, Berlin
- **Conference Presentations**
 - OZeCulture Conference, Melbourne (2001)
 - Electronic Literature Organization's State of the Arts Symposium (2002)
- **Guest Speaker**, E-Poetry Digital Poetry Festival (2007)
 - *Topic*: "[net]blog to log][ah!rhythm]"
- **Contributor**, "The Future of Art: an Immediated Autodocumentary" (2011)
- **Artist Talk**, iDMAa Conference and Exhibition (2024)
 - *Topic*: "[Por]TrAIts" and AI in Digital Art
- **Interview**, IOTA Institute and Université Paris Panthéon-Sorbonne (2024)
 - *Focus*: Immersive art and net art history

Additional Information

- **Net Art Pioneer**
 - Helped form the net.art genre in the 1990s
- **Educational Impact**
 - Works are taught in academic curricula worldwide
- **Innovator in AI Art**
 - Pioneering projects integrating artificial intelligence and art
- **Collaboration with Tech Companies**
 - Partnered with Microsoft, Samsung, and MasterpieceVR on VR initiatives
- **Advocacy and Mentorship**
 - Active supporter of digital arts development and preservation
 - Serves as an educator, mentor, and archivist
- **Academic Studies**
 - Subject of scholarly analysis in numerous academic papers and books
- **Awards and Recognitions**
 - Multiple Awards for innovative work in digital literature and game design.

Technical Skills

- **Creative Technologies:**
 - VR/AR Development
 - XR Art
 - VR Sculpting/Painting
 - AI Art Creation
- **Programming and Code Poetry:**
 - Mezangelle Language Creation
 - Codework
 - Knowledge of programming languages and markup languages
- **Game Design and Development:**
 - Interactive Narratives
 - Experimental Game Mechanics
 - Collaborative Game Projects
 - Narrative Design
 - Production
- **Digital Storytelling:**
 - Virtual Reality Literature
 - Interactive Fiction
 - Augmented Reality Narratives
- **Project Direction and Production:**
 - Leading Collaborative Digital Art Projects
 - Mentorship and Teaching in Digital Arts.