

# Simon Penny

Professor, Electronic Art and Design  
Professor, Informatics, Professor, Music  
University of California, Irvine

[simonpenny.net](http://simonpenny.net)

## Resumé

updated 17 Aug 2023

*This resumé is organized in reverse chronological order in the following categories:*

### **0. Simon Penny Biography.** (1000 words).

#### **1. Artwork, research-creation and collaboration**

- 1.1 Active and completed/suspended projects
- 1.2 Research networks
- 1.3 Exhibitions

#### **2. Publications**

#### **3. Editing, curatorial and organisational work**

- 3.1 Volumes edited
- 3.2 Conferences, workshops and symposia
- 3.3 Curatorial Activities
- 3.4 Institution building

#### **4. Public speaking**

#### **5. Honors, awards, offices.**

- 5.1 Grants, Awards and Honors
- 5.2 Chairships, Board Memberships, Consultancies, Juries
- 5.3 Academic employment and positions
- 5.4 University Administrative Service
- 5.5 PhD, MFA, MSc, MA committees

#### **6. Citation and Documentation**

- 6.1 Selected Commentaries and Discussions in Monographs, Anthologies, Journals
- 6.2 Talks and documentation available online
- 6.3 Selected Interviews
- 6.4 Selected reviews and articles

### **Simon Penny - Art Practice, Academic Practice, and Teaching.**

Simon Penny is an Australian artist, designer, researcher, scholar and teacher whose work over 40 years has focused on the intersection between robotic, electronic and digital systems and embodied and materially engaged practices. His practices are deeply interdisciplinary, regularly combining arts, humanities, social sciences and technical disciplines, with a central commitment to making and performative practices, and their reconciliation with more conventionally scholarly modes. Between the mid 1980s and mid 2000s, his work took the form of electronically augmented interactive installation, and technical R+D for innovative systems directed at embodied interactive experiences - new interactive art forms.

Throughout his career he has published extensively on interactive and media art. He has edited volumes, curated and produced exhibitions and directed and produced major conferences, and has spoken widely on Digital Cultural Practices around the world. Penny curated and produced *Machine Culture* - the first international survey of interactive installation- at SIGGRAPH 93 in Anaheim, CA - and edited the associated catalog and anthology. His critical analysis of computer culture and AI engages phenomenology, cognitive science and philosophy of mind, anthropology and cognitive archeology. He has published around 100 papers, with translations in seven languages. He edited the anthology *Critical Issues in Electronic Media* (SUNY Press 1995). In the 2000s, his theoretical focus turned to questions of cognition arising from his critique of computational practices. His monograph *Making Sense – Cognition, Computing, Art and Embodiment* (MIT press 2017) brings post-cognitivist theories of cognition to bear on the theorisation of technology, art, design and cultural practices.

Penny's first training was in sculpture, and he gravitated quickly toward installation, performance, kinetic sculpture and art+technology. He developed a practice in custom sensor-driven interactive installation through the 1980s, prior to the easy availability of computational hardware. This drew him into mechatronics, robotics, artificial life and the design of custom interactive technologies. Through the 1990s, his work centered on VR, robotics and interactive installation. For 25 years he made interactive and robotic installations utilising novel sensor arrays and custom machine vision systems. These works address the issues arising around enactive and embodied interaction, informed by traditions of practice in the arts including sculpture, video-art, installation and performance; and by theoretical research in ethology, neurology, ethnology, situated cognition, phenomenology, human-computer interaction, ubiquitous computing, robotics, critical theory, cultural and media studies. Informed by these sources, he designed and built custom technologies with custom code, electronic, electro-mechanical and structural components.

He built the Autonomous robotic artwork *Petit Mal* in the early 1990s. *Petit Mal* was exhibited internationally from 1995-2006, last at the Berlin Transmediale. In 2009, an exhibition entitled *Petit Mal* and celebrating its legacy in the arts was held at the Museo Universitario Arte Contemporáneo in Mexico City. Through the later 90s he focused on design and development of custom volumetric machine vision systems for embodied interaction. In 1997, his machine vision based interactive digital video project *Fugitive* was included in the opening exhibition of the ZKM in Karlsruhe, Germany. In 1998, *Traces* (3D machine vision driven CAVE immersive interactive) was developed at the GMD Sankt Augustin, Germany. It was presented at Ars Electronica in 1998 and received a Prix Ars Electronica Honorable Mention. *Fugitive Two* was commissioned by the Australian Center for the Moving Image (ACMI), Melbourne Australia, in 2000, and premiered there in 2004. *Body Electric* (with neuro-ethologist Malcolm MacIver) was commissioned by CalTech under an NSF grant with the center for Neuromorphic Systems Engineering and shown in the Neuro exhibition at Art Center Pasadena in 2003. *Bedlam* was a collaborative robotic/telematic/immersive project with Bill Vorn (Montreal Canada, 2001-2005). Penny continues to develop interactive technologies (current project Sensiqwerty) and is involved in applications of embodied interactive systems to museum exhibits concerned with skill and material engagement.

As digital arts has transformed into an increasingly institutionalised and corporate digital consumer commodity industry, the previously the open design space (characteristic of the early years of any technology) evaporated. Informed by his embodied cognition research, Penny's concerns turned to rethinking *making* in the contemporary context. He is increasingly concerned with what he refers to as sensorimotor debilities among the born-digital generation. Concern with global issues of sustainability and climate change have moved his research and teaching focus toward questions of sustainability and design. In 2014, he began a new major project *Orthogonal* – the design and construction of an experimental 30' (10m) asymmetrical outrigger sailcraft based in the design and dynamics of Micronesian voyaging canoes. The slogan of the Orthogonal Project is *design, build, sail, with a dash of anthropology*. Orthogonal seeks to address the need for decarbonized 'last mile' transportation in isolated coastal and island communities. Project *Greensteam*, began 2018, reimagines steam power for the C21st. Over 2020, with Tom Fisher in Nottingham UK, he has been building the *Industrial Crafts Research Network (ICRN)* focusing on embodied skills in industrial contexts. He conceived, produced and directed four major conferences in the last dozen years:

- *Digital Art and Culture 2009 (DAC09) conference Beyond Media – Embodiment and Context;*
- *A Body of Knowledge – Embodied Cognition and the Arts conference UCI 2016*
- *An Ocean of Knowledge - Pacific Seafaring, Sustainability and Cultural Survival, UCI 2017.*
- *Industrial Crafts Research Network inaugural symposium, online Nov 2021*

Penny's classes include a wide range of hands-on studio/shop/lab classes (*Gizmolgy and Kinetics, Mechatronic Art, How to be Clever with Stuff, and Eloquent Objects*). He offers undergraduate lecture classes and graduate seminars in *Embodied Cognition and the Arts* and STS-oriented historical classes (*A Cultural History of the Anthropocene – 200 years of Technoculture*). *How to be Clever with Stuff, Eloquent Objects* and *Art+Sustainability* are hybrid studio/theory classes that attempts a high level of integration between creative and skilled practice and academic engagement with contemporary scientific research and theory.

Penny received his undergraduate training in sculpture at South Australian School of Art (1979) and his graduate degree in sculpture at Sydney College of the Arts (1982). He moved to USA in 1989. He established the *Electronic Intermedia* program at the University of Florida in 1990. Through the 1990s, Penny was Professor of Art and Robotics at Carnegie Mellon University (a joint appointment between the College of Fine Arts and the Robotics Institute). He was *European Professor of Interactive Environments*, a research professorship between the Merz Akademie Stuttgart and the University of Portsmouth and a member of the central committee of the EU ESPRIT project CIRCUS, before taking up an interdisciplinary professorship in Arts and Engineering at University of California Irvine (a specially-created joint appointment between the Henry Samueli School of Engineering and the Claire Trevor School of Arts) in 2001. From 2001-2011 he designed, established, and for the first years, directed, the *Arts Computation Engineering (ACE)* interdisciplinary graduate program at UCI. 2001-5 he was Layer Leader for the Arts in the California Institute for Telecommunications and information Technology, UCI division. 1993-2001. He was a guest professor in theory for the Interdisciplinary Master in Cognitive Systems and Interactive Media (CSIM), Universitat Pompeu Fabra, Barcelona, 2008-13. He was director of the Synergies project on Interdisciplinary Research, based at Hangar Barcelona Spain, as part of the EU Softcontrol project. He was Labex Arts-H2H International Chair, Université Paris 8 and Ecole National Supérieur des Artes Decoratifs (ENSAD) Paris, Spring 2014.

He has received funding and/or residencies from the Daniel Langlois Foundation for Science and Art, ZKM, GMD, WDR, the National Science Foundation and other sources. He has served on juries, boards and review committees for the Rockefeller Foundation, the Research Advisory Board other bodies. He is an Associate Editor for *AI+Society* (Springer) and is a regular manuscript reviewer for MIT press and other academic presses. He is guest professor at Nottingham Trent University UK, School of Art and Design, 2021-2024.

## 1. Artwork and Research/Creation Projects

### 1.1 Active

*Art+Oceans.* Part of an interdisciplinary group of artists, scientists and others. Project organised by Lisa Cartwright (UCSD). and Nan Renner (Birch Aquarium, Scripps Institute.) A Pacific Standard Time research grant has been given by Getty foundation and a book is under negotiation with MIT press. Exhibition planned for 2024. UCSD. Online and in person event, Design and Innovation Building. Nov 18 7-9pm Ocean Prototype Night "Canoes, Conservation, and Computation" Simon Penny, Mimi George, Mario Borja.

*Orthogonal: Design, Build, Sail, with a dash of Anthropology.* An experimental 30' ocean going sailcraft based in traditional Micronesian designs. Design began 2014, building began 2016. Launch date 2018. [simonpenny.net/orthogonal](http://simonpenny.net/orthogonal)

*Greensteam: sustainable external combustion technology for the C21st.* R+D project to develop external combustion power systems which leverages contemporary materials science and electronics, with applications in isolated locations and emergency. Begun Jan2018. [simonpenny.net.greensteam](http://simonpenny.net.greensteam)

*Unusual Lift.* (With Dr Haithem Taha, MAE UCL.) Windtunnel and computational aerodynamic and hydrodynamic studies of Orthogonal sails hulls and foils, and traditional Pacific sail forms. Begun Summer 2022, ongoing.

### Completed/closed

*Sensiqwerty* (2019, with Alex Lough) An extended keyboard typing system that includes pressure, duration and velocity dynamics as typographic variables. Designed for use in improvisatory performance, concrete poetry and real-time graphical scores.

2016-18 Proabot. 8' (2m) autonomous sailcraft for oceanographic research.

*Republic of Gyre*, a project for remediation of the great pacific gyre through on-site solar powered plastic recycling and construction of floating artificial reefs. Conceived 2015

2011-12 Therabot (hospital robot avatar for kids) faculty mentor.

*Phatus* – mechanico-pneumatic voice synthesis machine based on C19th phonological practices. 2009-13 See [simonpenny.net/works/phatus](http://simonpenny.net/works/phatus)

2007 restoration of Ceci n'est pas un Oiseau

2007-9 Wall-Eye. Spatialised compound eye machine vision installation

2006-7 Spectre – high resolution 3D face modeling with texture mapping

2005 restoration of Petit Mal

2002-3 Body Electric. With Malcolm McIver, Center for Neuromorphic Engineering, CalTech

2001-3 Bedlam Project. with Bill Vorn, Concordia University, Montreal, Canada

2000-4 Fugitive II. with Andre Bernhardt. ACMI, Melbourne, Australia

1998-9 Traces. with A. Bernhardt, P. Sengers, J. Smith. GMD Bonn, Germany, Ars Electronica Center, Linz Austria

1996-7 Fugitive. with Andre Bernhardt. ZKM, Karlsruhe, Germany

1994-6 Sympathetic Sentience. With Jamie Schulte, CMU, Pittsburgh, PA.

1993-5 Petit Mal. With Kurt Schafer, Gabriel Brisson, Jamie Schulte. CMU, Pittsburgh, PA.

### 1.2. Research Networks.

*Industrial Crafts Research Network.* Co-director. In collaboration with Dr Tom Fisher (Nottingham Trent University, UK) focusing on study of industrial craft practices utilising situated, embodied, enactive, distributed and materially engaged theoretical perspectives. And designing embodied interactive museum exhibits to communicate embodied and proprioceptive know-how related to

industrial crafts. <http://www.simonpenny.net/industrial-crafts.html>  
*Research Network for Transdisciplinary Studies in Social Robotics (TRANSOR)*. Aarhus University, Denmark. <http://www.transor.org> Member  
*Embodiment Underground research network*. UC Berkeley. Member.  
*Maintenance and Philosophy of Technology* SIG, Delft University of Technology. Member.  
*Distance and Proximity Media Archeology research network*, Film and Media Studies, UCSB. Member  
*Micronesian Center for Sustainable Transport*, Partner.

### 1.3 Exhibitions

- 2021 *Art in the plague year*. California center for photography.
- 2009 Petit Mal. Museo Universitario Arte Contemporáneo in Mexico City.
- 2007 ZKM – the resurrection of Petit Mal (in collaboration with Kempelen exhibition)
- 2007 Haunted Screens. University of Buffalo Art Gallery.
- 2007 Wolfgang von Kempelen Media Arts and History – Budapest, Hungary. March-May
- 2007 Emergent Reactions, Cal Poly, San Luis Obispo
- 2006 Spectre. Machine vision installation. Beall Center, UCI.
- 2006 Transmediale. Berlin. The resurrection of Petit Mal. February-March.
- 2004-5 Telepanoscope/Vivitar. Live generation of 3D avatars via 3D machine vision. Exhibited for CALIT2 UCI building opening.
- 2004 Fugitive II. Australian Center for the Moving Image. Melbourne Australia. (Commissioned work).
- 2003 Bedlam: un lieu où régnait la confusion de l'identité. EART studios, Concordia University and Teluq, Montreal, November.
- 2003 Bedlam Telekinesis. Deconism Gallery, Toronto
- 2003 Body Electric, in 'Neuro'. Williamson Gallery, Art Center College of Design, Pasadena
- 2002 Voices of Bedlam. Beall Center, UCI
- 2001 Serralves Museum, Oporto, Portugal. Voices of Bedlam. European Cultural Capital celebrations. (cancelled due to international terrorism).
- 1999 Ars Electronica, Linz Austria (sept 99). Traces. CAVE installation
- 1999 Digital Traces. Pittsburgh Center for the Arts. Sympathetic Sentience II.
- 1998 Star Dot Star exhibition: Site (Sheffield): Petit Mal
- 1998 Petrobras Realidad Virtual, Centrocultural Candido Mendes, Rio de Janeiro, Brazil. Petit Mal.
- 1998 Fugitive. European Media Art Festival, Osnabruck, Fugitive.
- 1997 Multimediale5, ZKM Karlsruhe, Fugitive.
- 1997 Technologyculture, Erie Art Museum, jan-mar Sympathetic Sentience II
- 1996 Metamachines, Otso Contemporary Art Museum, Finland. Petit Mal
- 1996 Ars Electronica Interactive Art Prize. Sympathetic Sentience 1.
- 1996 Perception and Perspective, National Gallery of Victoria, Australia Sympathetic Sentience 1.
- 1996 Southeastern Graphics Conference, Morgantown VA, Sympathetic Sentience 1.
- 1996 Emily Davis Gallery University of Akron OH, Sympathetic Sentience 1.
- 1995 Voyage Virtuel, Paris, France, oct95, Petit Mal
- 1995 ISEA95, Montreal sept 95, Petit Mal
- 1995 Telepolis, Luxembourg, nov 95, Petit Mal
- 1995 5th Biennial of Art and Technology, Connecticut College. Petit Mal
- 1995 Samuel Lallouz Gallery, Montreal. Sympathetic Sentience 1
- 1994 Between. Emily Davis Gallery, University of Akron, Ohio, oct-nov 1994
- 1994 Alleghany College, PA jan-mar 95, Sympathetic Sentience 1
- 1993 National Gallery, Pittsburgh Center for the Arts, PA. Big Father and Big Wheels.
- 1993 University Gallery, University of Florida. Big Wheels
- 1993 New World School of the Arts, Miami. Big Wheels.

1992 Focus Gallery UF. Big Father. Machine installation  
 1992 University Gallery UF. Point of Sale. Media installation  
 1992 Florida Landscape Polk Museum FL. Virtual Vistas.  
 1992 Historical Crosscuts exhibition, Buckham Gallery, Flint Michigan  
 1991 UF Gallery. Pride of our young Nation [interactive machine installation].  
 1990 Siggraph 90 Dallas Texas. Ceci n'est pas un oiseau [projection machine installation]  
 1989 AVE [Audio visueel experimenteel] [Invited Australian installation artist] Arnhem Holland.  
 (Ceci n'est pas un oiseau)  
 1988 Lo Yo Yo [ electro mechanical audio installation] 2JJJ Sydney.  
 1988 EMR gallery, Sydney. Australia. Ceci n'est pas un Oiseau  
 1988 Chronic Rebus Generator. [electro-mechanical installation.] Sydney University.  
 1988 "Figure it out" Performance Space NSW  
 1988 "Poetechnica" Virtual Object Performance Space NSW  
 1987 "Hall of Mirrors" B&H Gallery, Melbourne and COG Gallery, Sydney.  
 1987 "Bugs" Virtual Object group exhibition, Performance Space  
 1987 "True Pictures" Syn Petticot, Sydney.  
 1986 "Scanned Image" Arts Council Gallery, Canberra A.C.T.  
 1986 "Expatriates or Exiles" Adelaide Festival Centre, S.A.  
 1986 Venice Biennale Planetary Network, Contributing artist.  
 1986 Australian Video Festival, Video graphics section: 3D computer animation Harmonices Mundi  
 1985 "This Sporting Life" Solo Exhibition. Performance Space, N.S.W.  
 1985 "Perspecta", Art Gallery of New South Wales.  
 1985 "Waveform" Ivan Dougherty Gallery, N.S.W.  
 1984 "Farewell to Alms" Solo Exhibition. SAW Gallery, Ottawa, Canada.  
 1984 "Artists Call on Nicaragua" New York U.S.A.  
 1984 "34-83-84 "The Clocktower, New York U.S.A.  
 1983 "Further Adjustments" Solo Exhibition. Art Unit N.S.W.  
 1983 "Terminal New York" Brooklyn, New York U.S.A.  
 1983 "A.U.S.T.R.A.L.I.A." Zona Gallery, Florence, Italy.  
 1982 "Belief" Solo exhibition. Watters Gallery Sydney N.S.W.  
 1979 "Earth Turns" projection installation with live percussion. Carclew, SA  
 1979 South Australian Workshop group exhibition, Adelaide Festival Centre, South Australia.  
 1978 La Trobe Triennial Sculpture and Performance Festival, Melbourne, Victoria.  
 1977 Australian Sculpture Triennial, Mildura, Victoria.

## 2. Publications

### Monograph

*Making Sense – Cognition, Computing, Art and Embodiment*. MIT press. Dec 2017.

Skill: making, cognition, neuroscience. Manuscript in process.

### Anthologies, Encyclopedias, Handbooks, Juried Journals and Conference Proceedings

Forthcoming/In press:

- Designing behavior: interaction, cognition, biology and AI. Encyclopedia of New Media Art (ENMA). Bloomsbury Publishing plc, UK.
- Aesthetics, interaction, and Artificial Intelligence: contextualizing first generation Media Arts. Encyclopedia of New Media Art (ENMA). Bloomsbury Publishing plc, UK.
- *Making Maintenance Possible Again: Finding Ethical and Sustainable Paths Through Consumerism, Disposability and Inbuilt Obsolescence* - in - *Maintenance and Philosophy of Technology: Keeping Things Going*. Eds Mark Thomas Young, Mark Coeckelbergh. Routledge. In press: Summer 2023

2023

- Living in Mapworld: Academia, Symbolic Abstraction, and the Shift to Online Everything  
<https://constructivist.info/18/2/188.penny>

2022

- Ancient Voyaging Capacity in the Pacific. Peter Nuttall, Marianne George, Simon Penny. The Cambridge History of the Pacific Ocean. Cambridge University Press.

2021

- Sensorimotor debilities in digital cultures. AI & SOCIETY, 2021  
DOI 10.1007/s00146-021-01186-0 <http://link.springer.com/article/10.1007/s00146-021-01186-0>
- All the things that used to be computers, and all the things that weren't and still aren't. Published in French in *Le Comportement des Choses*, Edité par Emanuele Quinz. Les Presses du Réel. Dijon. FR.  
<https://www.lespressesdureel.com/ouvrage.php?id=8611> (English version forthcoming)
- Canoe-carving, Lamotrek style: An interdisciplinary study in crafting, design, engineering, and sustainability. Form Akademisk, Sweden. Vol 13, No 1. 2020
- Twist-hands and shuttle-kissing: Understanding Industrial Craft Skills via Embodied and Distributed Cognition (co- authored with Tom Fisher, Nottingham Trent University, UK) Form Akademisk, Sweden. Vol 13, No 1. 2020

2020

- Craft Research Journal (UK) *Making as critical interrogation - an autobiographical reflection*. October 2020.
- "Trying to be Calm: Ubiquity, Cognitivism, and Embodiment." (by Simon Penny. Translated by Zhongmei Zhang). Benchao, Wang, Weisheng, Xiao eds. *Journal of Hou Xueheng (2)*. Chongqing: Southwest China Normal University Press, 2020. 80-93.

2019

*From Bacteria to Bach and Back* (A review of Daniel Dennett's *From Bacteria to Bach*) in AI & SOCIETY. Springer-Verlag London Ltd. Vol34, pp383–386 <https://doi.org/10.1007/s00146-018-0797-9>

2018

- “What Robots Still Can’t Do (With Apologies to Hubert Dreyfus), Or: Deconstructing the Technocultural Imaginary”. in M. Coeckelbergh, J. Loh, M. Funk, J. Seibt, M. Nørskov (eds.) *Envisioning Robots in Society--Power, Politics, and Public Space. Proceedings of the Robophilosophy/TRANSOR 2018 Conference*, (Series: Frontiers in Artificial Intelligence and its Applications), IOS Press, Amsterdam.
- *Enactive–performative perspectives on cognition and the arts*. In AI & SOCIETY. Springer-Verlag London Ltd., part of Springer Nature <https://doi.org/10.1007/s00146-018-0801-4> .

2016

- Two Decades of Interactive Art - in *Practicable*. MIT press. A Research Project of The Universities of Valenciennes and Lille (Calhiste, Ceac and Geriico Laboratories) and the Maison Européenne des Sciences de l’Homme et de la Société (MESHS-CNRS), Lille, with Support from the French National Research Agency (ANR)
- Robotics and Art, Computationalism and Embodiment in *Robots and Art: Exploring an Unlikely Symbiosis*. Eds - Herath, Kroos, Stelarc. Springer Verlag.

2015

- *The Elephant in the Server Room*. In Ekman, Ulrik, Jay David Bolter, Lily Diaz, Maria Engberg, Morten Søndergaard, eds. *Ubiquitous Computing, Complexity, and Culture*. New York: Routledge, 2015.
- *Emergence, Agency and Interaction - notes from the field*. Artificial Life. Vol. 21 No. 3. Special issue on Artificial Life Art. MIT Press.

2014

- *Art and Artificial Life* - The Johns Hopkins Encyclopedia of Digital Textuality.
- *The Aesthetics of Embodied Interaction*. Oxford Encyclopedia of Aesthetics 2<sup>nd</sup> edition.

2013

- *Improvisation and Interaction, Canons and Rules, Emergence and Play*. The Oxford Handbook of Critical Improvisation Studies, Volume 2 Edited by Benjamin Piekut and George E. Lewis. Online Publication Date: Dec 2013

- *Art after Computing* - in *Evolution Haute Couture: Art and Science in the Postbiological Age* vol II, Dmitry Bulatov, editor. Kaliningrad, Russia. 2013
- *What do we mean by interdisciplinarity and why do we care?* [RESEARCH ARTS](http://www.research-arts.net/ra_researching.html) sept2013. [http://www.research-arts.net/ra\\_researching.html](http://www.research-arts.net/ra_researching.html)

2012

- *Trying to be calm: Ubiquity, Cognitivism and Embodiment*, in [Throughout](#) - Art and Culture Emerging with Ubiquitous Computing (anthology), Ed. Ulrik Ekman, Pub MIT press.
- *Art and Artificial Life, performativity and process: an intellectual genealogy of a heterogeneous field*. In VIDA 13 - Telefonica Foundation, Spain, 2012
- *What is Artful Cognition?* <http://www.exploratorium.edu/knowning/pdfs/Penny.pdf> in *Art as a Way of Knowing*. Exploratorium. <http://www.exploratorium.edu/knowning/>

2011

- *Sixty Years of Robotic Art*. 25<sup>th</sup> anniversary edition of the journal AI and Society. Vo28. Springer. <http://www.springerlink.com/openurl.asp?genre=article&id=doi:10.1007/s00146-012-0404-4>
- *Towards a performative aesthetics of interactivity*. Fibreculture 19. December 2011. Ubiquity. Ed Ulrik Ekman. <http://nineteen.fibreculturejournal.org/fcj-132-towards-a-performative-aesthetics-of-interactivity/>



- *Desire for Virtual Space: Technological Imaginary in 90s Media Art*. Ed- Brejzek, Thea et al: Space and Desire. Scenographic Strategies in Theatre, Art and Media. Zurich University of the Arts, ZHdK Zurich 2011

2010

- *Twenty Years of Artificial Life*. in Digital Creativity – Routledge, vol 21#3, Sept 2010
- *Experiencia y abstracción – el arte y la lógica de la máquina* (translation). In Arte, ciencia y tecnología. Un panorama crítico: programación de formación La Ferla, Jorge (compilador), Buenos Aires: Espacio Fundación Telefónica. ISBN 978-987-24475-8-8
- *Artificial Life Art – a primer*. Catalog essay to Emergence. Beall Center for Art Technology, 2010. <http://escholarship.org/uc/item/1z07j77x> (Published in DAC09 proceedings. California Digital Library. [http://escholarship.org/uc/ace\\_dac09](http://escholarship.org/uc/ace_dac09). ISBN 978-0-615-33831-6)

2009

- *Rigorous Interdisciplinary Pedagogy*. Convergence, Sage Publications, UK <http://dx.doi.org/10.1177/1354856508097017> or <http://CON.sagepub.com/content/vol15/issue1>
- DVD-ROM Vidéo-interactivité, Geneva Research Team (Caroline Bernard, Jean-Louis Boissier, Daniel Pinkas, Pierre Rossel, Daniel Sciboz), Laboratory Formes de l'interactivité, Editions de la HEAD - Geneva, 2009

2008

- *Bridging Two Cultures – towards a history of the Artist-Inventor*. In *Artists as Inventors, Inventors as Artists*, anthology of Ludwig Boltzmann Institute, Austria. Eds: Daniels and Schmidt. Pub Hatje Cantz.
- *Experience and Abstraction*. Fibreculture online journal. [http://journal.fibreculture.org/issue11/issue11\\_penny.html](http://journal.fibreculture.org/issue11/issue11_penny.html)

2007

- *Enaction and the Ethics of Simulation*. Enactive07 Proceedings – Grenoble, France.
- *Experience and Abstraction – two papers*. Enactive07 Proceedings – Grenoble, France.

2006

- *Virtual Bounds: a teleoperated mixed reality*. Kevin Ponto, Falko Kuester, Robert Nideffer, Simon Penny. *Virtual Reality*. Volume 10, No1, May 2006. 41-47. <http://www.sigmod.org/dblp/db/journals/vr/vr10.html>
- “Systems Aesthetics and Cyborg Art: the legacy of Jack Burnham” in Slovenian, in *V toku pohyblivych obrazov* (The flow of moving images, an anthology of Electronic and Digital Art in the context of Visual Culture), Ed, Kararina Rusankova, Bratislava.

2004

- *Representation, Enaction and the Ethics of Simulation*. in *First Person*, MIT, eds Pat Harrigan and Noah Wardrip-Fruin
- *Ethics of Simulation* (in Portugese) *Ligações/Links/Liaisons* anthology
- *Prefiguring Cyberculture, an intellectual history*. (chapter: Traces) Tofts, Jonson, Cavallaro, editors. MIT

2003 Adequate pedagogy: the missing piece in Digital Culture, in: *A Guide to Good Practice in Collaborative Working Methods and New Media Tools Creation* (by and for artists and the cultural sector) eds. Lizbeth Goodman and Katherine Milton (fall, 2003) AHDS (Arts and Humanities Data Service)

2001 Traces: Embodied Immersive Interaction with Semi Autonomous Avatars (Penny, Smith, Sengers, Bernhardt Schulte) Convergence: the journal of research into New Media Technologies, University of Luton press, Summer 2001.

2000 Modern Machine Art. Artlink 20th Anniversary edition. V20#3

1999

- Traces: Wireless full body tracking in the CAVE. ICAT 9th International Conference on Artificial Reality and Tele-Existence Conference Proceedings (Tokyo: Virtual Reality Society)
- Agents as artworks and agent design as artistic practice” in "Human Cognition and Social Agent Technology" Ed: Kerstin Dautenhahn, John Benjamins Publishing Company.
- “Systems Aesthetics and Cyborg Art: the legacy of Jack Burnham” Sculpture Magazine, Jan99

1998

- Jeffrey Shaw, A Users manual (review, with M. Fernandez) Sculpture Magazine, Nov98
- Full length version of “Shaw...” published in Leonardo Electronic Almanac July98
- Moores Law, Systems Theory and the Aesthetics of Interactive Art. Astrolabe online journal + CD

1997

- The Virtualisation of Artistic Practice: Body Knowledge and the Engineering World View. CAA Art Journal Fall97 Special Issue on Electronic Art, Ed: Johanna Drucker
- “Embodied Cultural Agents...” Socially Intelligent Agents. AAAI Press 1997
- The Darwin Machine: Artificial Life and Interactive Art, New Formations UK,#29 “Technoscience”
- Johdatus Uuteen Mediaan. Eds Tarkka, Hintikka And Mäkelä, Helsinki
- TechnoUtopian Rhetorics and the Ossification of Interfaces, ArtLink V16#2+3 Australia
- Twenty Centuries of Virtual Reality (in polish) Magasyn Sztuki #9 (1/96) Gdansk Poland
- From A to D and back again: the emerging aesthetics of interactive art. Catalog essay, Next Wave Festival/Perception and Perspective, National Gallery of Victoria, Australia.
- also published in Leonardo Electronic Almanac 4.4, April 1996
- Petit Mal and the Aesthetics of Autonomous Art. Telepolis Web Journal
- Body Knowledge... AdaWeb/MOMA Videoviewpoints website

1996

- Memesis: The Future of Evolution, Ars Electronica / Springer 96
- The Colonisation of Cyberspace. Media Art Perspectives, Editions ZKM, Cantz Verlag, Germany. Bilingual, Eng/German

1995

- Living Machines, in Scientific American, USA 150th anniversary issue. sept 95
- Twenty Centuries of Virtual Reality (in Finnish) in Virtuaalisuuen Arkeologia, Ed: E. Huhtamo. Pub Lapin Yliopisto
- Paradigms in collision, a tentative taxonomy of interactive art in Schöne Neue Welten, Ed F Rötzer, pub Boer Germany
- Consumer Culture and the Technological Imperative: The Artist in Dataspace. in Critical Issues in Electronic Media Ed S. Penny, Pub SUNY Press
- Twenty Centuries of Virtual Reality (in Japanese), Intercommunications, Japan.
- Body Knowledge, Digital Prostheses and Cognitive Diversity (in German) Kunstforum, Germany

1994

- Electronic Arts practice: experiences in Australia and the USA. in Continuum V8#1, 1994

- Embodied Mind. Varela Thompson and Rosch. Leonardo Electronic Reviews
- Virtual Reality as the End of the Enlightenment Project, in Culture on the Brink: Ideologies of Technology anthology. Eds Bender and Druckrey. Dia Foundation/Bay Press.
- Also published in Virtual Reality Casebook, Eds Anderson, Loeffler. Van Nostrand.

1993

- Utopian Recipes, Distopian dining: Eating Bad Donuts in dataspace. in On the Air, Transit Austria
- Virtual Bodybuilding. Media Information Australia 1993
- Disentangling Utopian Dreams Catalog. essay for The computer is not sorry. The Space, Boston
- 2000 years of Virtual Reality (catalog essay) Through the Looking Glass. Jack Tilton Gallery NY

1992

- Virtual Bodybuilding (in Finnish) in Virtual Zone anthology, Eds Makela, Vaisanen
- Fred Truck: ArtEngine II (review/essay) in Art Papers v16#2 march-april 92.
- Smart Bombs, Foolish Strategies (review/essay) Afterimage, april V19#9
- Machine Culture. SISEA 1990 proceedings Groningen, Netherlands
- The Intelligent Machine as Anti-Christ in SISEA 1990 proceedings Groningen, Netherlands

1991

- Training computer artists for the 21st century. Computer Graphics V25#3 ACM SIGGRAPH
- What next? A provocative look at curriculum, creativity and organization in teaching artists and designers to use computers. Longson, Tony; Brown, Paul; Crow, Judith; Laurel, Brenda; Penny, Simon. ACM SIGGRAPH Computer Graphics vol. 25 issue 3 July 1, 1991. p. 141-144 DOI: 10.1145/126640.126642. ISSN: 0097-8930.
- Computer Art: critical issues in pedagogy. in Artlink (Australia) Sept 1991

1990

- Fred Truck's ArtEngine, a case study in the problematics of software art Mediamatic Holland. V5#3 - (Also published in Artlink (Australia) December 1990)

1989

- Art practice in the age of the thinking machine. Performance 56/7.UK.
- Charlie Chaplin, Stelarc and the future of humanity. Artlink S.A. V9#1 1989
- Meta combat, an analysis of Randelli's War Story. Praxis M magazine, #22 1989 Perth.
- New Territory: art practice in the digital environment. Artlink, March
- Video Installations by Bill Viola. Artlink, March.

1987 Simulation, Digitization, Interaction: The impact of computing on the arts. Artlink V7 #3,4. Art+Tech issue.

1986 "Performance Art, What the..." Performance Magazine, London.

1985

- "Pittura Culta; Current Italian Neoclassicism" Art Network, Sydney, N.S.W
- "Video Art", radio documentary "Surface Tension" ABC National.

1984

- "Critique-New York, The Terminal" Art Network.
- "Death of the New" (Venice Biennale 1984) Artlink S.A.

- 1983 "Terminal New York" Artviews Magazine, Toronto, Canada.
- 1980 "La Trobe, an overview" Artlink .

### 3. Editing, Curatorial, Institution Building and organizational work

#### 3.1 Volumes edited

- 2018 A Body of Knowledge: Embodied Cognition and the Arts, conference proceedings.  
<https://escholarship.org/uc/bokconference>
- 2012 DAC09: After Media: Embodiment and Context (Editor) Leonardo Electronic Almanac, Vol. 17, No:2 ISBN: 978-1906897-16-1 ISSN: 1071-4391. Paper and online.  
<http://www.leoalmanac.org/vol17-no2-dac09-after-media-embodiment-and-context/>
- 2010 Digital Creativity – DAC09 Special Edition vol21#1, Routledge, Spring 2010
- 2010 DAC09 Proceedings. California Digital Library. [http://escholarship.org/uc/ace\\_dac09](http://escholarship.org/uc/ace_dac09). ISBN 978-0-615-33831-6
- 1995 Critical Issues in Electronic Media (Anthology) SUNY press.
- 1993 Machine Culture Catalog and Essay Collection. Computer Graphics Visual Proceedings Annual Conference Series 1993. (special issue of ACM Computer Graphics) ACM ISBN 0-89791-602-6, pp109-184
- 1990 Guest Editor Artcom Online Art Journal. May and June.
- 1988 Plans: artists' documents book. Design and production, S. Penny, pub. Virtual Object.
- 1986 Irrelevant Ethics: Notes on art practice in a technological context" Editor, coordinator, designer: S. Penny, pub. Virtual Object.
- 1982 Navigator. A Posthumous biography of Geoffrey Lloyd. Editor, designer and contributor. Pub: Experimental Art Foundation, Adelaide S.A.
- 1981 A History of the Bossa Nova. Pub. Institute for Oblique Studies, Sydney, NSW

#### 3.2 Conferences, workshops and symposia conceived and directed

- 2021 First ICRN symposium, *Exhibiting Skill: Understanding, Documenting, and Communicating Skilled Practices of Historical Industrial Environments*. Director. 13-14 Nov 2021 (online. Director).
- 2017 *An Ocean of Knowledge. Traditional Seafaring, Sustainability and Cultural Survival*. UCI, 8-19 Oct, 2017. (Director)
2017. Shanghai University, summer school. Intensive course: 200 years of Technoculture.
- 2016 A Body of Knowledge – Embodied Cognition and the Arts conference (Director). CTSA. UCI. Dec
- 2014 ENSAD workshop – ‘MisB’ robotics and disability (10-18apr14) (Director/presenter)
- 2013 Synergies Interdisciplinary Research 3 day workshop (director and presenter), EU Project Soft Control, Hangar.org Barcelona and Grid Spinoza.
- 2010-13 New Ontologies symposia (with A. Pickering, C. Salter) Gulbenkian Foundation. Exeter UK
- 2010 and Montreal Canada 2013.
- 2008-9 Digital Art and Culture conference 2009. See [www.dac09.uci.edu](http://www.dac09.uci.edu) (Director)
- 2007 Experience and Abstraction: Bodily Knowledges and Interaction symposium. ACE. UCI
- 2005-6 Free Range Intellectuals Lecture Series, UCI
- 2002 Leonardo Lecture Series: Barbara Maria Stafford. 6 oct 2002
- 2001-3 ACE lecture series, 1: Luc Courschesne, 9 April 2002, 2: Bill Vorn, 18 Feb 2003
- 2002 Symposium: New Models for Art Industry Collaboration, UCLA Lake Arrowhead, Nov 17-8 Co-organiser.
- 1996 Theory and Practice of Interactive Art (five day workshop), Centro Nacional Multimedia, Mexico City.

### 3.3 Curatorial Activities

2016-17 *Embodied Encounters*. Co-curator. Beall Center for Art and Technology, UCI.

2009-10 *Emergence, Artificial Life Art* Exhibition. Beall Center for Art and Technology, UCI (Co-curator).

1993 *Machine Culture: The Virtual Frontier*. SIGGRAPH'93 Anaheim California August'93. Chair and curator of the first international survey exhibition of interactive and virtual art practice. Operating budget \$115, 000.00 (plus catalog and video documentation costs) Over 20,000 visitors.

1993 *Smallworlds* exhibition of interactive media, Focus Gallery, University of Florida

1992 Hyperdrome 2 multi media, video, installation, performance. University of Florida

1991 Hyperdrome, multi media, interdisciplinary, video, installation, performance night. UF

1991 Critical Art Ensemble visit to UF. 3 days of performance, symposia and workshops

1988 Stelarc. Event for Amplified Body and Third Hand. Art Gallery of NSW. Technical coordinator, performance.

1987 *True Pictures* exhibition, large works on paper.

1984 "Australia at Meridian House" catalogue essay and lecture; Meridian House, Washington D.C.

### 3.4 Institution Building

2020 Conceived and developed Industrial Crafts Research Network, with Tom Fisher, Nottingham Trent University, UK.

2003-6 Architect and Director, ACE interdisciplinary graduate program, UCI. (Formally approved Feb2003)

1997 Founding Member, Social Robotics Syndicate.

1997 Founding Member, Institute for Embodied Knowledge.

1993-6 Head - Electronic and Time Based media program, School of Art, CMU

1993-9 Gizmology and Robotic Art. CMU

1990-3 Electronic Intermedia. University of Florida, Department of Art.

1990-98 Board of Directors, ISEA (International Society for Electronic Art) two terms.

1986-9 Founding member: "Virtual Object" (Sydney): An association of artists concerned with the utilisation of new technology for new modes of art practice.

#### 4. Public Speaking

Keynotes and invitations with travel/honorarium underlined

Forthcoming

Philosophy of Maintenance workshop, University of Vienna, October23

University of Arts Linz, October23

Turbine Plays workshop. Groningen, November23

2023

*Hylomorphism and the dance of agency - improvisation, bricolage and serendipity in the workshop.*

International Society for the Study of Creativity and Innovation conference 24Aug (online).

*Skill: Know how, artisanal practices and 'higher' cognition.* University of Wollongong. 9Mar

CEPET Macquarie University 17 Mar

Talk and workshop. Visual arts and anthropology. RMIT. 18Apr23

*A neurophilosophy of reflective practice* Monash University Sensilab. 20apr

*Proprioception and skill.* University of Melbourne Conservatorium of Music 19Apr18

Deakin University Alfred Deakin Institute for Citizenship and Globalisation. 24Apr

2022

• *Towards an eco-ethics of maintenance.* Philosophy of Maintenance SIG, TU Delft, Netherlands, (online) 8 Dec

• *Robotic Art as Critical Intervention.* Robot 101 interdisciplinary seminar. Michigan Technical University. 2Nov.

• UCSB. *Cognition, Technology and the Arts* Media Arts and Technology MFAPhD. Seminar. 9 Mar.

• UC Berkeley GSEI. SESAME colloquium. *Living in Mapworld: The academy, the representational idiom, and the shift to online everything* 10 Mar

• *How a Body Knows* PhD seminar. School of Art and Design, Nottingham Trent University. 25 June

2021

• *Indigenous maritime science and sustainability.* Canoes, Conservation, and Computation Panel with Mimi George, Mario Borja. UCSD, Design and Innovation Building. Nov 18 7-9pm Ocean Prototype Night (Online and in person event. Part of Getty PST project).

<https://www.youtube.com/watch?v=OGRongNjtX8>

• ICRN online symposium 13-14Nov – paper *Crafting Beyond the Range of Sensing: Machine Tools as Sensorimotor Prosthetics*

• *What has the Inquisition got to do with my iPhone?* Sonoma State lecture invited lecture. Forum in Law Ethics and Society. 25oct21 (online)

• Embodiment Underground research network. (GSEI UC Berkeley) invited lecture 5oct21 (online)

• *Keeping Cool: Lessons of Low-Tech Thermoregulation for the Climate Change Era.* Webinar/podcast with Josh Berson and Nils Gilman. Berggruen Institute, 28jul21.

<https://www.berggruen.org/events/keeping-cool-lessons-of-low-tech-thermoregulation-for-the-climate-change-era/>

<https://www.youtube.com/watch?v=dNIISDC1sVQ>

• *Cognitive ecologies and episto-pragmatic action: Precision machining and analog computation.* American Psychology Association (APA) Annual conference. Presenter and panel chair. *Tools, cognition and skill in artisanal, industrial and digital contexts.* Aug 2021

• *Indigenous canoe-carving of Lamotrek Atoll.* Biennial International Conference for the Craft Sciences, Sweden. Sept 2021

- *Twist-hands and shuttle-kissing - understanding Industrial Craft Skills via embodied and distributed cognition.* (co-author with Tom Fisher). Biennial International Conference for the Craft Sciences, Sweden. Sept 2021
- Society for American Archeology (SAA) annual conference. Discussant, Session 5115. 16 April.

2020

- ISEA 2020 Sentience. *Embodied Cognition and Sensorimotor debility* Paper, Montreal. (Oct16-20, online)
- ISEA 2020 Sentience Artists talk *Sensiqwerty* – with Alex Lough. Montreal. (Oct 16-20, online)
- US-Korea Conference (UKC) 2020 Sustainable Development & The Future Plenary Keynote. Now online, December 14. <https://ukc.ksea.org/ukc2020/>
- BICCS - Biennial International Conference for the Craft Sciences, sept 2020, (Postponed till 2021 due to covid19 - two papers accepted, see above).
- ICRA Paris, FR. Art and Robotics. 2 June. (Postponed/cancelled due to covid19)
- Nottingham Trent University UK. School of Art and Design. Invited lecture 28 May (online due to covid19).
- Nottingham Trent University UK. School of Art and Design. 2020 research lecture. Intelligent Doing – How Can We Communicate the Making-Thinking? June2
- Science, Art, and the Possibilities of Perception symposium. ASU. 16-17 Mar. Invited speaker. (Postponed/cancelled due to covid19)

2019

- Society for Literature, Science and Arts conference (33<sup>rd</sup>) UCI, Nov 7-9. 3 papers, one workshop:  
*Meaning making among molecules – information, genetics and biosemiotics.*  
*Sensorimotor Debility of the Born Digital Generation*  
*Indigenous Pacific Seafaring and Navigation – a primer*  
*Orthogonal project: activist postcolonial sustainable technology design* (workshop)
- Body of Knowledge II conference, Melbourne Australia, June 27-29, keynote.

2018

- Guest Lecture, University of Cincinnati. (Dept of psychology and school of art). 28Nov
- Guest Lecture, Coalesce Lab, University of Buffalo, 26Nov.
- Buffalo LASER – inaugural speaker, 26 Nov.
- Micronesian Center for Sustainable Transport Forum 2018. USP Fiji. 6-11 Nov
- UCSD Design at Large guest lecture, 17oct19
- Society of Naval Architects and Maritime Engineers (SNAME) invited lecture. 16oct18
- Guest lecture Stanford Research Institute (SRI) April 2018
- Envisioning Robots in Society—Politics, Power, and Public Space conference, University of Vienna, 14-18 Feb. Keynote
- Informatics Dept Seminar, UCI. 19 Jan

2017

- 8<sup>th</sup> Canoe Summit. Kolonia, Yap, Micronesia. 7Dec2017
- Happenings, Hallucinations and Homeostasis. Pitzer College. October.
- Talk and Workshop. An Ocean of Knowledge conference UCI. 18/19 Oct.
- LASER inaugural meeting. Art Center Pasadena. 9 Nov.
- Media Theory and Aesthetics Workshop. Shanghai University Jun.
- From this SEED. Cognitive Futures, Stonybrook, NY, June. Keynote
- Auckland University Colab guest lecture. May

2016 Ethics of Social Robotics conference, Aarhus University, Denmark, Oct. Keynote.

2015

- SensiLab. Monash University. Caulfield campus. Melbourne, Australia. 2sept15.
- Department of Information Technology. IT Seminar. Monash University. Clayton Campus. Melbourne, Australia. 1sept15
- Cultural Software - Materiality and Abstraction in 60s art and technology. Department of Art and cultural Studies, University of Copenhagen - 27 Mar 15
- Robotics and Art, Computationalism and Embodiment. Media Aesthetics research group and ROCA (Robot Culture and Aesthetics, [ikk.ku.dk/roca](http://ikk.ku.dk/roca)) at University of Copenhagen, and sponsored by the TRANSOR research network ([transor.org](http://transor.org)). 26 Mar 15.

2014

- Rhizope. Art & Science – Hybrid Art and Interdisciplinary Research conference Talinn, Estonia (May14) <http://www.rhizope.org/conference.html> Keynote.
- 'Still divided cultures?' Society for Research Higher Education, London UK. May. Keynote
- Found in Translation conference, University of Sussex, UK (1,2 May) Keynote.
- Design, Goldsmiths College London UK (9may14)
- Kings College London UK (8may14)
- HCI, University College London UK (7may14)
- Sociology/History. University of Exeter UK (6may14)
- COGS, University of Sussex, UK (30apr14)
- Mind and Body, Self and World. Seminar, Labex Paris. (16apr14)
- ENSAD Interdisciplinarity in Research Creation Guest Lecture (apr14)
- Public lecture, Labex, Universite Paris8 (7apr14)

2013

- 4S San Diego. Society for Social Studies of Science. Oct13
- SLSA Indiana Society for Literature, Science, and the Arts. Oct13
- Art, Artificial Life and the Material Turn, Behaviors of Things Symposium, Centre George Pompidou. June13
- New Ontologies II. Hexagram, Concordia, Montreal. April13
- Performing Technologies symposium, UCSC. April13
- Aesthetics of Austerity, Keynote, UCI April13
- IARTA University of North Texas. March13
- Affordance Symposium, Humanities, UCI Feb13

2012

- Media Systems, UCSD, Aug26-30. Supported and attended by NSF, NEA, NEH and Microsoft Research.
- Akademie of Fine Arts, Helsinki (Apr)
- Center for New Media, City University Hong Kong (Apr)

2011

- Artist in Residence lecture College of Architecture Texas A+M, College Station Texas.
- Salon for Vision, Georgia Tech. Organised by Barbara Maria Stafford. May7
- Artful Cognition, in Art as a way of Knowing. Exploratorium/NSF, San Francisco March 3/4

2010

- New Ontologies workshop. Exeter University UK/Gulbenkian Foundation. 29-30 Oct.



- Segal Institute for Human Centered Design, Northwestern University, Evansville Illinois
- Alice Kaplan Institute for the Humanities (AKIH). Northwestern University, Evansville Illinois

2009 “Monitoring Scenography 3: Space and Desire / Raum und Begehren” 8th – 10th October  
Institute for Design and Technology, Zurich University of the Arts.

2008

- Espacio Telefonica Argentina. Interactive Arts program. Three lectures. Nov.
- International Symposium on Art and Technology, National University of the Arts, Korea, Keynote.  
October
- Emergence Workshop, School of Arts, Languages and Literatures, University of Exeter, UK. Jun
- Rensselaer Polytechnic, Troy NY. School of Humanities. Invited Lecture. March.

2007

- Queensland University of Technology – Creative Industries Division. Invited Lecture
- University of Buffalo, Media Arts Program. Invited Lecture
- Brown University, Providence RI, Pembroke Center Symposium Mediated Bodies/Bodies of  
Mediation
- Kempelen Symposium, C3 Organisation. Budapest, Hungary, march 23/4
- Cal Poly San Luis Obispo – Invited Lecture Jan19

2006

- Machine Project LA – Make Magazine event 2Dec06
- DXarts, University of Washington, Seattle, October.
- Simpson Center for the Humanities, University of Washington, Seattle, October.
- Reality Addicts symposium, Transmediale, Berlin, Feb. Invited Lecture

2005

- Refresh (history of media arts) Banff Center, Canada, organised by Humbolt University, Germany.
- Northwestern University, Illinois. Computer Science, Communications, Biology, Art depts.
- UCI Dept of Cognitive Sciences guest lecture series. October

2004

- ISEA 2004 Helsinki/Tallin. Towards an Aesthetics of Behavior.
- Pasadena Art Center College of Design - Invited Lecture
- Calarts Interarts program - Invited Lecture
- Educating Artists in the 21st Century. Lawrence and Isabel Barnet symposium, OSU, Columbus Ohio.
- Self-Organizing Worlds: Revolutionary Art, Science and Literature, UCLA.
- Art Oriented Programming. CRECA, Amphitheatre Richelieu, Sorbonne, Paris, March

2003

- Technology and Intelligent Interactive Systems. Rensselaer Polytechnic Institute, IEAR and STS
- Skinning our tools. Banff New Media Center October 4-6
- Division of Animation and Digital Arts, School of Cinema-Television USC. Invited Lecture
- Objectivity and Apparatus, at ‘The Biopolitics and the philosophy of Life’ VSP, ANU July 21-31
- Aesthetics of Embodied Interaction - Towards an Ecology of Practices (symposium), ANU Aug2-3
- Annenberg Center USC, Invited presentation, June 21
- Cyborg and Post Cyborg worlds. Subtle Technologies Conference, Toronto, may22
- Cornell University, Computer and Information Sciences (April21)

- Keynote, Home Oriented Informatics and Telematics (HOIT) conference, Beckman Center UCI, april7.
- Harvey Mudd College, Computer Science Colloquium (April)

2002

- Cornell University, School of the Arts, November 23.
- 'R+D in the Arts', New Models in Art and Industry Collaboration Symposium, UCLA, Lake Arrowhead, Nov18
- UCI ECE colloquium, Nov6.
- Bridges II, Banff Center, Alberta Canada, Oct6
- Guest lecture, Dept of Visual Arts UCSD (april)
- AIM symposium, MOCA LA/Annenberg Center USC (april)
- UCI CEO roundtable, Maui (april)
- UCI ICS research symposium (april)
- UNC Chapel Hill, Hanes lecture series (april)
- SUNY New Paltz (april)
- Extreme Robotics, Rhizome LA, Guest lecture.

2001

- UCSB, MAT program, guest lecture (november)
- International Conference on Cyberculture, «Ligações/Links/Liaisons». European Cultural Capitals Celebration, Oporto, Portugal. via teleconference(November)
- UCDARNet N2N conference Emergent Systems(November) Moderator and speaker
- Concordia University Montreal, Guest lecture
- IEEE Multimedia Technologies and Applications Conference, Irvine CA. (November) Keynote CIRCUS 2001: New Synergies in Digital Creativity, Glasgow. Conference organiser, theme leader, speaker
- Robotics and Sculpture, International Sculpture Conference (Pittsburgh June) Speaker and panel chair
- Computers in Art and Design Education CADE Glasgow, Scotland. (April) Keynote
- Institute for Advanced Studies, Princeton. (Jan)

2000

- Art, Theory, Science, Technology. Amphitheatre Richelieu, La Sorbonne, Dec 2000
- Performative Sites: Art, Technology and the Body. Penn State. oct24-28
- Digital Arts and Culture Symposium (Keynote). Bergen Norway, August2000
- Panel: Critical Technical Practices, Digital Arts and Culture Symposium
- Semi-Autonomous Avatars. Poster presentation. 2000 International Conference on Autonomous Agents. Barcelona, Spain. June 2000. Phoebe Sengers, Simon Penny, and Jeffrey Smith.

### Talks prior to 2000

1999

- USF Tampa "Of Flesh and Data: Technology, Art, Culture and the Self" [Keynote](#)
- Modalities of Interaction: Embodiment and Cultural Practice. Sawyer Seminar, Franke Institute, UChicago [Keynote](#)
- "Ways of world making " [Keynote](#) Columbia University June99
- University of Michigan, Ann Arbor, April
- Georgia Tech, Atlanta, May
- University of Maryland Baltimore County

1998

- KTH Stockholm, Sweden, Dec
  - (Between) the Images, Graz Austria, Dec
  - “Art of devirtualisation” ISEA98, Liverpool UK
  - Moores Law, Systems Theory and the Aesthetics of Interactive Art. CAA 1998 Toronto
  - Exploded Cinema, Rotterdam Film Festival, V2
  - Media GN Groningen, Holland
  - High Low symposium, Brown University, Providence, RI.
  - AAAI Agents98, Minneapolis
- 1997
- Socially Intelligent Agents, American Association of Artificial Intelligence Symposium, MIT
  - Hochschule fur Gestaltung, ZKM Karlsruhe, two lectures
- 1996
- Embodiment and Virtuality Symposium, Cranbrook Academy, Nov 9
  - Robotic Art Symposium, Athenaeum, Helsinki oct19
  - Centre for Twentieth Century Studies, University of Wisconsin, Milwaukee, Nov 15
  - Layton Lecture series, Dept of Art, University of Wisconsin, Milwaukee, Nov14
  - Ars Electronica 96, Linz Austria, sept 4
  - Museum of Modern Art NY- Art and New Technologies (Videoviewpoints) series
  - Southeastern Graphics Conference (Keynote), University of West Virginia Morgantown
  - Graft vs Host, Science (Technology and Society program) MIT
  - University of Akron. OH
  - University of Manitoba, Winnipeg, Canada (two lectures)
- 1995
- Autonomous Agents, Reflexive Engineering and Culture as a Domain. Telepolis, Luxembourg
  - Three Space, Time Base, In-yer-face Art (Panel, Chair and Speaker) ISEA95 Montreal
  - Digital Aesthetics Symposium. Multimediale4, Zentrum fur Kunst und Medientechnologie, Germany
  - FinnConn, Jyvaskula, Finland.
  - Retouch: Art Gender and Technology, ‘Public’, Toronto, speaker
  - Convergence. 5th Art and Technology Biennial, Connecticut College, speaker
  - Robotics Institute Invitational Seminar, CMU
- 1994
- Critical Art Practice and Utopian Rhetorics of Technology, Invitational Lecture, Columbia University Graduate School of Architecture, NY.
  - Autonomous Cultural Play: Paradigms and Criticality in Interactive Art Future Languages,
  - Artists Week, Adelaide Festival of the Arts, Adelaide South Australia (Video Lecture)
  - Guest Lecture, Critical Theory Series, Carlow College Pittsburgh PA
  - Two Guest Lectures, University of Maryland, Baltimore County
- 1993
- Utopian Recipes, Distopian Dining: Eating Bad Donuts in Dataspace On the Air (Digital Broadcast Media conference), Transit/ORF, Innsbruck Austria
  - Paradigms in Collision: a Taxonomy of Interactive Art Artificial Games Symposium, MedienLaborMünchen/ Siemens GMBH Munich, Germany
  - Political Dimensions of New Digital Spaces. Seybold Techne Symposium, San Francisco
  - Panel Chair. Coping with Hyperculture, and Art+Robotics Project Demonstration FISEA
  - Pictures from the Hyperworld, the artist in Technoculture College Art Association, Seattle
  - Interactive Media Art, Panel Chair. Creating the Electronic Community conference, Gainesville FL.
  - Keynote speaker, Robotics Conference, University of Florida, April 1993
  - University of South Florida, Tampa, Guest lecturer
  - New World School of the Arts, Miami, Guest Lecturer
  - Critical Art, Interactive Art, Rethinking Computer Art. Panel Respondent. Siggraph 93

- Curating New Media (panelist), EZTV, Los Angeles CA
  - TISEA (Third International Symposium on Electronic Art) Sydney Australia, paper and poster 1992
  - Ideologies of Technology Symposium Dia Foundation NYC, Speaker.
  - The Body Symposium University of Florida, Speaker
  - Computer Studies and Curriculum conference, University of Vermont, Keynote
  - Critical Tourism : FRE symposium at Florida State University, Tallahassee.
  - Society for Cinema Studies conference, Pittsburgh, Pa, March'93.
  - International Sculptors Convention, University of the Arts, Philadelphia Pa, speaker
  - Lecture Tour of Scandinavian Museums and Academies, 15 lectures and workshops, including:
    - Virtual Zone Symposium, Turku University, Finland (Keynote address and panel),
    - Finnish Contemporary Art Museum, Helsinki, Finland (lecture),
    - Moderna Museet, Stockholm, Sweden (two lectures),
    - Art and Digital Technologies Symposium, Trondheim Academy of Art, Norway (three lectures)
    - Royal Danish Academy of Art, Copenhagen, two lectures
- 1991
- Training computer artists for the 21st century. SIGGRAPH'91 Las Vegas. Panel Speaker
  - Art Dept USF Tampa Two Guest lectures
- 1990
- Anthropomorphism as a Cultural Virus and Machine Culture, SISEA (Second International Symposium on Electronics in Art) Groningen, Holland, November 1990.
  - Foundation for Electronic Arts symposium. Amsterdam, Holland. two lectures
  - Akademie Minerva/SCAN. Groningen Holland. guest lecture
  - CMU Architecture Dept. Guest lecture
- 1989
- Art Gallery of New South Wales [Perspecta forum]
  - Sydney College of the Arts
  - Intermedia Workshop, City Art Institute.
  - City Art Institute: Guest lectures on Interactive technologies.
- 1988
- Chair, forum: Computer graphics and the digital future, Australian Video Festival.
  - Carnegie Mellon University, Art Dept,
  - School of Art, University of Mass. at Amherst, Mass. USA.
  - Faculty of Art, University of California at San Diego, USA.
- 1987
- Gwent college of Art, Wales, UK.
  - Hochschule fur Angewandte Kunst. Vienna, Austria.
  - Australian Institute of Landscape Architects.
- 1983
- Fine Art Department, SUNY Purchase, New York U.S.A.
  - Parsons College of Art and Design, New York U.S.A.
  - Australian Delegate, 'International Exposure' conference, Toronto, Canada.

## 5. Honors, Awards, Offices.

### 5.1 Grants, Awards and Honors

2022

- Newkirk Center for Science and Society, UCI. Fellow. 2023
- Orthogonal grant

2021

- Guest professorship, School of Art and Design. Nottingham Trent University. UK (2021-2024)
- International Board, ISEA (International Symposium on Electronic Art) 2022 Barcelona Spain.

2017

- UCI Inclusive Excellence grant to presents workshops and publicized UCI in Yap, federated states of Micronesia Dec. (\$2.5k)
- Fundraising for An Ocean of Knowledge. Illuminations (\$2K), UCI Oceans Institute (\$3K), Newkirk Center for Science and Society (\$2K), in kind support from School of Humanities and School of Arts.

2016

- PI. NSF grant \$25,000 to support keynote presentations (7) for A Body of Knowledge conference. Co-PI, Geoffrey Bowker.
- CALIT2/UROP MDP grants for Orthogonal project, 2016, 2017.

2015

- CORCL collaborative research grant (4 investigators). Emergent Design - Structure arising from Action. \$20,000
- CORCL conference grant. A Body of Knowledge - Embodied Computing and the Arts. \$5000
- CORCL cultural research grant. PI - Orthogonal - Speculative Design and Critical Making. \$4000

2014

- Labex Arts-H2H International Chair, Université Paris 8 and Ecole National Supérieur des Artes Decoratifs (ENSAD) Paris. April.

2013

- Residency, Hangar.org Barcelona, Spain (May, June)
- Chancellors Award for excellence in undergraduate research. UCI.

2010. Artist in Residence – Segal Institute for Human Centered Design and Alice Kaplan Institute for the Humanities (AKIH). Northwestern University, Fall. (10 week residency. Residential apartment, studio, \$5000 research funding, in kind support).

2009. UCIRA grant for project Phatus. (\$5000)

2006. Named University of California Council on Research ‘Humanist at Large’.

2004. Fugitive II installation ACMI. Project development funding, one month residential apartment paid, etc

2003

- Invited scholar, Biopolitics and the Philosophy of Life Visiting Scholars Program, Humanities Research Center, Australian National University, July 21-31. (travel and accommodation)
- Center for Neuromorphic Systems Engineering CalTech, Development grant for Body Electric, with Malcolm MacIver. ~\$3000 plus in kind, gallery construction etc.
- Australian Center for the Moving Image (Cinemedia Museum) Melbourne, Australia, commission for Fugitive II (1999-2003).~ \$40,000

2002

- UC Humanities Research Institute residency fall quarter "Global Intentions: Improvisation in the Contemporary Performing Arts" (One quarter salary buyout)
- Langlois Foundation for Science and Art. Grant for Bedlam Project (with Bill Vorn). ~ \$55,000 Canadian.

1999

- Prix Ars Electronica Interactive Art Prize, Honorable Mention.
- Faculty Development Grant Carnegie Mellon University

1998

- Research residency MARS Group, GMD Bonn. (summer)
- First Prize "Cyberstar: Shared Visions" GMD/WDR Germany.
- Vida 2.0 Honorable Mention

1997. Residency Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany

1996

- US Permanent Residency (Green Card)
- Faculty Development Grant Carnegie Mellon University

1995 Robotic Art Research Grant, College of Fine Arts CMU

1994 Faculty Development Grant Carnegie Mellon University

1992

- Florida Division of Cultural Affairs, for Virtual Frontier project
- Art and Robotics Project: University of Florida Division of Sponsored Research.
- TISEA travel grant
- University of Florida Division of Sponsored Research travel grant

1991 SIGGRAPH educators grant

1990 University of Florida DSR New Faculty Development Grant.

1989 Admitted to UCSD MFA program (declined).

1983

- Australian Studio, P.S.1. New York U.S.A. [12 month term]
- Australia Council Visual Arts Board Travel Grant.
- Dyason Bequest for sculpture, Art Gallery of New South Wales

1981 Graduate Fellowship (one year) at Stichting Atelier 63, Haarlem, Holland. [declined]

1980 Marten Bequest for Sculpture

1978 TEN Young Artists Award, South Australia. [Equal first].

1970 Commonwealth Scholarship (Federal Government Award)

## 5.2 Appointments: Chair, Director, Board Memberships, Consultancies, Juries

### Active ongoing appointments

- Industrial Crafts Research Network. Co-director (since 2020)
- Associate Editor, AI and Society (Springer) (ongoing since 2020)  
<https://www.springer.com/journal/146>
- TRANSOR Research Network for Transdisciplinary Studies in Social Robotics, member, University of Aarhus, Denmark. (since 2017) <http://www.transor.org>
- Partner, Micronesian Center for Sustainable Transport, University of South Pacific, Fiji. (ongoing since 2017, (initiated MOU between UCI and USP).
- FWF Austrian Science Fund, reviewer (ongoing since 2014)
- Faculty affiliate, Newkirk Center for Science & Society, UCI (ongoing since 2013)
- Research Grants Council, Hong Kong, reviewer, (ongoing since 2012)
- MIT press manuscript reviewer (ongoing since 2017)
- Advisory board, iARTA - Initiative for Advanced Research in Technology and the Arts, University of North Texas (since 2012 - dormant).

### Occasional appointments

2019

- SLSA conference (Nov) 2019, reviewer (Society for Literature, Science and the Arts)
- Buffalo University, Media Arts and Sciences MS. external reviewer. April

2017

- Director, An Ocean of Knowledge. Traditional seafaring, sustainability and cultural survival. UCI 18-19 2017
- Creative Technologies program, Auckland University of Technology, NZ. Outside reviewer.
- Director, A Body of Knowledge: Embodied Cognition and the Arts. UCI 8-10 Dec 2016

2014

- Re-Create Media Art Histories 2015 International Advisory Board
- ISEA 2015 International Program Committee
- UCI Leadership Team, Educational Advisory Board, Student Success Collaborative.
- 2013 -14 Director, Synergies project, Grid Spinoza, Hangar Barcelona, EU project Softcontrol
- Mentor and member of selection committee, Spring Residencies in Interdisciplinary Research, Hangar.org, Barcelona
- The Danish Agency for Science, Technology and Innovation, reviewer. Ongoing.

2011

- Research Grants Council, Hong Kong, reviewer, (ongoing)
- University of California Irvine Council on Educational Policy (CEP)
- Co-organiser, New Ontologies symposia (with A Pickering, C Salter) Gulbenkian Foundation. Exeter UK 2010, Montreal 2013.

2010

- NSF/NEA joint workshop Re/Search: Art, Science and Information Technology. National Science Foundation, Washington DC Sept15-16
- ISEA 2011, Istanbul. International Board member.

2009 Director, Digital Art and Culture 2009 conference.

2008

- Member, Editorial Board, Fibreculture Online Journal
- Member of the board, Leonardo Electronic Almanac  
<http://www.leoalmanac.org/index.php/editor/15>
- 2007-11 . Jury, VIDA Art and Artificial Life Prize. Telefonica Foundation, Spain, Annual 2007
- University of California Council on Research, Humanist at Large
- Jury. Daniel Langlois Foundation for Science and Art
- DAC'07 (Digital Art and Culture Conference). Advisory panel and reviewer. Perth Australia 2006 Reviewer, Ubicomp'06
- 2005-9 Open University External reviewer, La Salle College of the Arts, Singapore, Media Arts Faculty. Annually for five years.
- 2004 Jury member, Rockefeller Foundation New Media Fellowships
- 2001-5 Layer Leader for the Arts, CALIT2 (California Institute for Information Technology and Telecommunications.)
- 2003 Research Advisory Board for Banff New Media Institute, member. Ongoing.
- 2002
- School of ICS (courtesy) faculty member
- UCI Institute for Software Research. Member
- Official reviewer, National Research Council Report "Beyond Productivity: Information Technology, Innovation and Creativity"
- 2001-03 South Australian Government International Advisory Panel on Information Economy
- 2000-1 European Union ESPRIT project CIRCUS (Content Integrated Research in Creative User Systems). Theme leader, central committee.
- 2000 Project Consultant: Cinemedia (now Australian Center for the Moving Image) Melbourne, Australia

- 1997- Founding Member, Social Robotics Syndicate
- 1997- Founding Member, Institute for Embodied Knowledge
- 1990-98 Board of Directors, ISEA (International Society for Electronic Art) two terms.
- 1995 International Advisor, ISEA95 Montreal
- 1994 International Advisor, ISEA94 Helsinki
- 1994 Nominator, Interactive Media Festival, LA, 1994
- 1993 International Advisor FISEA 93 Minneapolis
- 1992 International Programming Committee, TISEA 1992
- 1992- Leonardo (Journal of Science and Art) Review Panel
- 1993- Leonardo Electronic Almanac, member of the editorial board
- 1991-3 Chair and Curator, Machine Culture - The Virtual Frontier, Siggraph93
- 1993 Siggraph 93 Panels jury member
- 1993-9 Fellow, Studio for Creative Enquiry, Carnegie Mellon University
- 1990-3 Board of Directors, Florida Media Arts Center
- 1990-3 Florida Research Ensemble, member

### **5.3 Academic employment and positions**

- 2009 Professor (full), Art, University of California, Irvine (100%)
- 2008-13 Guest professor, Interdisciplinary Master in Cognitive Systems and Interactive Media, Universitat Pompeu Fabra, Barcelona
- 2005-7 Co-director, ACE interdisciplinary graduate program, UCI.
- 2003-05 Director, ACE interdisciplinary graduate program, UCI.



2001 Professor of Arts and Engineering, University of California, Irvine. (50% EECS, 50% Art)

200-01 European Professor of Interactive Environments, European PhD in Digital Cultures. University of Portsmouth UK and Merz Akademie Stuttgart, Germany. Establishing PhD program and research facilities.

2000 Project Consultant: Cinemedia (now Australian Center for the Moving Image) Melbourne Australia

1997 Guest Research Professor, Department of Robotics and Real Time Computation, University of Karlsruhe

1997 Guest Professor, Merz Akademie Stuttgart- Interactive art studio and theory

1996 Centro Nacional Multimedia, Centro Nacional des las Artes, Mexico City, Guest Professor

1994-1996 Area Coordinator, Electronic and Timebased Media program, Dept of Art, CMU

1995 Visiting scholar. University of Jyvaskula, Finland summer school.

1995 Visiting scholar. University of Rovaniemi, Finland, media arts program

1994 Visiting Artist, Vermont College, Vermont, MFA program.

1993-00 Associate Professor of Art and Robotics, Carnegie Mellon University. A joint appointment between the School of Art and the Robotics Institute, CMU.

1994-7 Area Head, Electronic and Timebased Media, School of Art CMU.

1990-93 Assistant Professor, Department of Art, University of Florida. Originator and Area Coordinator, Electronic Intermedia Program.

1989-90 Art Department, Carnegie Mellon University, Pittsburgh, Pennsylvania. Visiting Assistant Professor.

1985-88 Established "Contemporary Art Resource" an art documentation and distribution service, documenting international and local art exhibitions, performance festivals, the Sydney Biennale, etc.

1982-88 Lecturer, at Sydney area universities and colleges, positions equivalent Adjunct Assistant Professor, including the following:

1988 Lecturer, Photomedia; City Art Institute, Sydney Australia.

1987 Lecturer, Multi Media. Lecturer, New Art Studies [Graduate], City Art Institute.

1987 Tutor, Architecture Dept. Sydney University: "Number, Proportion, Geometry."

1986 Theory lecturer in Medieval and Early Christian Art, City Art Institute.

1986 Studio lecturer in Multi Media, Studio lecturer, Studio Research, City Art Institute.

1986 Lecturer, Islamic Art, Nepean School of Visual and Performing Arts UWS

1985 Lecturer in Theory of Modern Sculpture, Lecturer in Medieval Art, City Art Institute

1984,5 Lecturer in New Art Studies, City Art Institute

1982 Lecturer, Sculpture, Department of Art, University of Wollongong

1980-2 Lecturer, Sydney College of the Arts, Sydney, NSW, Australia. Two years, full time, in an interdisciplinary foundations program.

#### **5.4 University Administrative Service**

- 2018 - Council on Computing, Research and Libraries (CORCL) CTSA rep.
- 2013 -16 Chair, UCI Council on Educational Policy (CEP), UCI rep UCEP.
- 2012-3 Chair, subcommittee on Policy, UCI CEP
- Director, Art computation Engineering (ACE) interdisciplinary graduate program 2003-2007

#### **5.5 Graduate student advising and mentoring**

##### **PhD Committees**

2021 Blake Harrison-Lane ICIT, Music, UCI

2019 Chris Hadley, ICIT, Music, UCI

2018 Kevin Anthony, ICIT, Music, UCI

2017 Sölen Kiratli, MAT UCSB.

2017 20 Alex Lough, ICIT, Music, UCI  
2016 Sofian Audry, Media Arts, Concordia University, Montreal CA.  
2015 Travis Cox. 'Code Display User'. Melbourne University Victorian College of the Arts. Reader.  
2014 - 2018 John Seberger, ICS, UCI. Committee.  
2012- 14 PhD Philip Walsh. Philosophy. UCI. Committee  
2012 PhD Lawrence Wallen. Design. Univ of Wollongong. Reader.  
2010- 14 PhD (cum laude) Joan Soler Odillon, Communications, University Pompeu Fabra. Chair  
2010 Keir Smith. Computer Science, UNSW, Reader  
2009 Rose Woodcock, Art History, University of Melbourne, Reader  
2005-8 Fox Harrell. Cognitive Science UCSD. Committee.  
2002 Jeffrey Ridenour (ICS)  
1997 Michael Mateas. AI. CMU, committee  
1996 Martin C Martin, Robotics, CMU, committee  
1995 Phoebe Sengers. AI and Literary theory CMU, committee

### **Masters Committees**

2011 Eric Mesple, Chair (ACE, UCI)  
2010 Sean Voisen, Chair (ACE, UCI)  
2009 Karan Kamdar, Chair (ACE, UCI)  
2009 Tom Jennings, Member (ACE, UCI)  
2008 Bruno Nadeau, Chair (ACE, UCI)  
2008 Marvin Park, Member (ACE, UCI)  
2007 Greg Elliot, Chair (ACE, UCI)  
2007 Shan Jiang, Chair (ACE, UCI)  
2006 Eric Kabisch, Chair (ACE, UCI)  
2006 Kevin Ponto, Chair (ACE, UCI)  
2006 Cina Hazegh, Member (ACE, UCI)  
2005 Garnet Hertz, Chair (ACE, UCI)  
2005 Sky Frostenson, Chair (ACE, UCI)  
2005 So Yamaoka, Chair (ACE, UCI)  
1996 Paul Vanouse. MFA, CMU Chair, and several others 1993-1999

### **Graduate student Visiting Fellows – advisor/mentor**

Zhang Zhongmei, Chongqing University, 2018-19 China Scholarship Council 1 year scholarship  
Duan Siying, Shanghai University, 2016-2017 China Scholarship Council 1 year scholarship  
Tanuja Mishra, National Institute of Design, India. 2012

## 6. Citations and Documentation

### 6.1 Selected Commentaries and Discussions in Monographs, Anthologies, Journals

(The following documents include extensive discussions of my work)

2018

The Robotic Imaginary: The Human & the Price of Dehumanised Labor. Jennifer Rhee. Minnesota. 2018, pp62-65

Book review. Making sense: cognition, computing, art and embodiment. Neural Magazine 20, (Italy) <http://neural.it/2018/09/simon-penny-making-sense-cognition-computing-art-and-embodiment/>

Book review. Making sense: cognition, computing, art and embodiment. Karamjit S.Gill. AI & SOCIETY Jan2018. <https://doi.org/10.1007/s00146-018-0847-3>

2017. Confronting the Machine – an inquiry into the subversive drives of computer generated art. Boris Magrini. Pu DeGruyter. Pp168-172,

2015 An Autopoietic Aesthetic in Interactive Art Jennifer Hall in “Aesthetics and the Embodied Mind: Beyond Art Theory and the Cartesian Mind-Body Dichotomy”, edited by Alfonsina Scarinzi. Springer Verlag 297-314

2011 Stern, Nathaniel. ‘The Implicit Body as Performance: Analyzing Interactive Art.’ Leonardo Journal of Art, Science and Technology (MIT Press) Vol 44, No 3 (2011): 233-238. Print.

2009 Forms de l’Interactivité. DVD. Centre for the Contemporary Image. Geneva. (Caroline Bernard, Jean-Louis Boissier, Daniel Pinkas, Pierre Rossel, Daniel Sciboz)

2006 Bodies in Code – Interfaces with Digital Media. Mark Hansen. Routledge, Part 1 - Toward a Technics of the Flesh.

2006 Anne-Marie Duguet. Smile Machines: Humor, Art, Technology. Transmediale - Akademie der Kunst, Berlin. pp14,15, 140, 141.

2005 Interzone, Media Arts in Australia, Darren Tofts. Thames & Hudson Australia.

2005 Art, Time and Technology: Histories of the Disappearing Body. Charlie Gere. Berg, p. 137

2004 Grandtextauto ISEA 2004: art/sci and Penny’s paper. August 28, 2004

<http://grandtextauto.gatech.edu/2004/08/28/isea-2004-artsci-and-pennys-paper/>

2003 Cyberfeminism and Artificial Life, by Sarah Kember. Routledge 2003, discusses my work on pages 205/6 and cites three of my papers in its bibliography.

2003 Metacreation. Mitchell Whitelaw, MIT Press.

2003 La Repubblica Saturday, 19April in the initial section "Dal Mondo" (Italy)

[www.dweb.repubblica.it/dweb/index.jsp](http://www.dweb.repubblica.it/dweb/index.jsp)

2002 The impermanence agent. Noah Wardrip Fruin and Brion Moss, in Cybertext yearbook

2002 The paper "Converting sequences of human volumes into kinematic motion." Chi-Wei Chu, Odest Chadwicke Jenkins, and Maja J Mataric’. CRES-02-003, Center for Robotics and Embedded Systems, University of Southern California, September 2002. (reimplemented parts the Penny/Bernhardt machine vision algorithm, with appropriate credit.)

2001 Information Arts: Intersections of Art, Science, and Technology by Stephen Wilson. MIT Press; November 2001, Reprint edition, April 2003. ISBN: 0262731584 My writing and artwork is discussed on: 307-308, 345-346, 351, 427-430, 504, 548, 635, 640, 643-644, 648-649, 743, 749, 816-817.

2001 eds Eskilinen and Koskimaa, Research Centre for Contemporary Culture, Jyväskylä, Finland.

2001 The PhD thesis of German Cheung (Robotics Institute, Carnegie Mellon) replicated parts of the Traces Vision System without credit. Cheung was one of several PhD candidates who were demonstrated the system early in their time at CMU. The institute was notified.

2001 Embodying Robotic Art: Cybernetic Cinematics. Gretchen Skogerson: 4-7 IEEE MultiMedia, Volume 8 Number 3, July- September

2001 The Origins of Robotic Art Eduardo Kac, Convergence, Spring 2001, v7#1 (photo of Petit Mal on front cover)

2001 Towards a chronology of Robotic Art Eduardo Kac, Convergence, Spring 2001, v7#1

1998 Fugitive. European Media Art Festival (EMAF) catalog

1997 Fugitive.' Margaret Morse, in Hardware Software Artware. Institut für Bildmedien ZKM

1997 Postmodern Currents, Margot Lovejoy, Prentice Hall

## 6.2 Talks and documentation available online

Code, Morphology and Behavior workshop at ENSAD Paris April 2014 - <http://diip.ensadlab.fr/en/workshops-231/article/misb-workshop-with-simon-penny>

Society for Research in Higher Education, London UK. Keynote May2014 - SRHE podcast <http://www.srhe.ac.uk/>

What is Artful Cognition? Exploratorium conference Art as a Way of Knowing - <http://www.exploratorium.edu/knowning/program.html#artandbecoming>

Artist's talk at Engineering Design Institute, Northwestern University - <http://www.youtube.com/watch?v=l2TU0FipXes>

Adaweb 1996 <http://adaweb.walkerart.org/context/events/moma/bbs5/penney.html>

Langlois Foundation for Science and Art 2003. Biographical sketch <http://www.fondation-langlois.org/html/e/page.php?NumPage=262>

[http://digitalarts.lmc.gatech.edu/unesco/robotics/artists/robo\\_artist\\_penny.html](http://digitalarts.lmc.gatech.edu/unesco/robotics/artists/robo_artist_penny.html)

## 6.3 Selected Interviews

2018 Cognition, computing and performative practice with Simon Penny. Gregory Mestas. <https://itunes.apple.com/us/podcast/what-am-i-what-is-this/id1346473493?mt=2&i=1000413373164>

- 2018 Die Mängelmaschine, Oder: Was Roboter noch nicht können (rough trans "The deficient machine/The deficient machine being. What robots can't do") ORF (Austrian State Radio, May 14 <https://oe1.orf.at/programm/20180514/513595>)
- 2012 Grid Spinoza, Barcelona. Video interview. <http://www.gridspinoza.net/es/node/1001>
- 2012 Techno-utopianism, Embodied Interaction and the Aesthetics of Behavior. An Interview with Simon Penny, by Jihoon Kim and Kristen Galvin. Leonardo Electronic Almanac Vol 17#2, pp 136-145. (published) <http://www.leoalmanac.org/vol17-no2-an-interview-with-simon-penny/>
- 2008 Extended interview in Korean. by Ji Hoon (Felix) Kim, sponsored by Korean National University of Arts.
- 2006 Arte European Cultural TV interview by Jens Hauser. Video online: <http://www.arte.tv/de/kunst-musik/kultur-digital/transmediale.05/1120620.html>
- 2006 On Interdisciplinarity An interview with Simon Penny by Trebor Scholz <http://mailman.thing.net/pipermail/idc/2006-March/000270.html>
- 2004 Fuse magazine, v27#3. Fugitive II: what runs underneath. (interview by Natasha Dwyer, 5pgs).
- 2002 Digitally Mastered. Interview by Samela Harris, the Advertiser, SA, mar16 2002, pp63-4
- 1996 Computadora, instrumento de un nuevo lenguaje al finalizar el siglo XX. . 3 page Interview by Adriana Malvido, Culture Editor : La Jornada May20 1996 Mexico City (en español)
- 1996 Dystopic Topics: interview by KD Davis. World Art 1/96

#### 6.4 Selected reviews and articles

- 2005 Simon Penny: Embodiment in Digital Cultures. In Connecting with Cornell. Cornell University. Fall 2003, V17#1 pp36-7
- 2004 EBR: Electronic Book Review. [http://www.electronicbookreview.com/v3/servlet/ebr?command=view\\_essay&essay\\_id=penny](http://www.electronicbookreview.com/v3/servlet/ebr?command=view_essay&essay_id=penny)
- 2003 LA Weekly, April 11-17, 2003, Vol 25, #21 "What Is It Like To Be a Fish?" by Margaret Wertheim <http://www.laweekly.com/ink/03/21/quark-wertheim.php> <http://www.laweekly.com/ink/printme.php?eid=43279>
- 2003 Avant Science. LATimes, E41, E48-9, Feb16, 2003. <http://www.nsf.gov/od/lpa/events/neuro/behind.htm> <http://www.nsf.gov/od/lpa/events/neuro> <http://www.nsf.gov/od/lpa/events/neuro/bronson.htm>
- 1996 Report. Michael Slaven, Afterimage mar/apr95
- 1995 Critical Issues in Electronic Media (review) Parachute oct-dec95
- 1995 Between. New Art Examiner summer95
- 1994 Brian Massumi's Technotes. Artforum Nov94
- 1994 The Politicization of Art against the Aestheticization of Politics: Simon Penny's Electronic Critique. Lucia Sommerer. Culturionix V1#2
- 1994 Simon Penny. by John Kissick New Art Examiner may 94
- 1993 Art in Cyberspace: interacting with ...Machine Culture Siggraph93. Margaret Morse, Video Networks Oct/Nov 93