

Simon Penny

Professor, Electronic Art and Design
Department of Art, University of California, Irvine
Resume April 2018

Simon Penny is an Australian artist, researcher, scholar and teacher whose work over 40 years has focused on the intersection between electronic/digital systems and embodied and materially engaged practices. This work has taken the form of technical R+D for innovative systems directed at embodied interactive experiences, culminating in new interactive art forms. He has published extensively on interactive and media art, has edited volumes, curated and produced exhibitions and directed and produced major conferences. 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. He edited the anthology *Critical Issues in Electronic Media* (SUNY Press 1995). He has spoken widely on Digital Cultural Practices around the world. His essays have been published in seven languages. Documentation and publications at simonpenny.net.

His critical analysis of computer culture and AI engages phenomenology, cognitive science and philosophy of mind, anthropology and cognitive archeology. His current theoretical focus is on application of post-cognitivist theories of cognition to theorisation of art, design and cultural practices. This work culminated in the publication of *Making Sense – Cognition, Computing, Art and Embodiment* (MIT press 2017). In 2014, he began a new major project *Orthogonal* – the construction of an experimental 30' (10m) asymmetrical outrigger sailcraft based in the design and dynamics of Micronesian voyaging canoes. The slogan of *Orthogonal* is *design, build, sail, with a dash of anthropology*. sites.uci.edu/orthogonal

He teaches (and has taught) in a wide range of modalities, from studio/shop/lab classes (Gizmology and Kinetics, Mechatronic Art) to STS-oriented historical classes (From Steam to Steampunk – 200 years of Technoculture) to graduate seminars in Embodied cognition and the Arts. How to be Clever with Stuff is a hybrid studio/theory class which attempts a high level of integration between shop practice and academic engagement with theories of embodied cognition.

Trained as a sculptor, Penny gravitated quickly toward installation, performance, kinetics sculpture and art+technology. 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. 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. *Petit Mal* was exhibited internationally from 1995-2007. 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* 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 was appointed Professor of 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 (with an appointment in Information and Computer Science). From 2001-2011 he designed, established, and for the first years, directed, the *Arts Computation Engineering (ACE)* interdisciplinary graduate program at UCI. www.ace.uci.edu. 2001-5 he was Layer Leader for the Arts in the California Institute for Telecommunications and information Technology, UCI division. He was director of:

- *Digital Art and Culture 2009 (DAC09)* conference (subtitled *Beyond Media – Embodiment and Context; A • Body of Knowledge – Embodied Cognition and the Arts* conference UCI 2016 sites.uci.edu/bok2016;
- *An Ocean of Knowledge - Pacific Seafaring, Sustainability and Cultural Survival*, UCI 2107. sites.uci.edu/ok17

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 was Professor of Art and Robotics at Carnegie Mellon University (a joint appointment between the College of Fine Arts and the Robotics Institute) 1993-2001. During 2000-01 he was European Professor of Interactive Environments at the University of Portsmouth and the Merz Akademie, Stuttgart, and a member of the central committee of the EU ESPRIT project CIRCUS. He was a guest professor 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 for Banff New Media Institute, the National Research Council of the National Academies, ISEA, and other bodies.

Forthcoming and recent activities include:

Guest lecture Stanford Research Institute (SRI) April 2018

Schloss Dagstuhl Seminar residency, Saarland, Germany - May 18.

Ethics of Social Robotics conference, Vienna University, Feb 18. (keynote).

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1. Artwork

1.1 Research/Creation Projects

In process

Orthogonal: Design build sail with a dash of anthropology. Micronesian naval architecture design/build project. Design began 2014, building began 2016. Launch date 2018.

Greensteam – R+D project to develop modern solid fuel external combustion power systems of isolated locations and emergency applications. Begun Jan2018.

On hold

Phatus – mechanico-pneumatic voice synthesis machine based on C19th phonological practices. 2009-13 See simonpenny.net/works/phatus

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

Completed/closed

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

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 Exhibitions

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 règne 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. Symapthetic Sentience II.

1998 Star Dot Star exhibition: Site (Sheffield): Petit Mal

1998 Petrobras Realidad Virtual, Centrocultural Candido Mendes, Rio de Janiero, Brazil. Petit Mal.

1998 Fugitive. European Media Art Festival, Osnabruck, Fugitive.

1997 Multimediale5, ZKM Karlsruhe, Fugitive.

1997 Technologyculture, Erie Art Museum, jan-mar Symapthetic 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 Universtiy 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 andTechnology, Connecticut College. Petit Mal

1995 Samuel Lallouz Gallery, Montreal. Sympathetic Sentience1

1994 Between. Emily Davis Gallery, University of Akron, Ohio, oct-nov1994

1994 Alleghany College, PA jan-mar95 , 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 – Art, Computing, Cognition and Embodiment.

MIT press. Dec 2017.

Anthologies, Juried Journals and Conference Proceedings

2018

- *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> .
- *From Bacteria to Bach and Back* (review) in AI & SOCIETY. Springer-Verlag London Ltd., part of Springer Nature. <https://doi.org/10.1007/s00146-018-0797-9>

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 2nd edition.

2013

- *Improvisation and Interaction, Canons and Rules, Emergence and Play*. The Oxford Handbook of Critical Improvisation Studies, Volume 2 (Forthcoming) 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

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*. 25th 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. 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

2007 *Enaction and the Ethics of Simulation, and 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 obrasov* (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. 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

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. (Director). CTSA. UCI. Dec'16.
- 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 (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 Embodied Encounters. Co-curator. Beall Center for Art and Technology, UCI, fall 2016-winter 2017.
- 2009-10 Emergence, Artificial Life Art Exhibition. Beall Center for Art and Technology, UC Irvine (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

- 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 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

2018

- UCI informatics seminar, 19 jan
- Envisioning Robots in Society—Politics, Power, and Public Space conference, University of Vienna, 14-18 Feb. Keynote

2017

- 8th Canoe Summit. 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.
- 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) at University of Copenhagen, and sponsored by the TRANSOR research network (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 Barnett 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.

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, Dystopian 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 lectur
- 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

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.

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 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. [decline

1980 Marten Bequest for Sculpture

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

1970 Commonwealth Scholarship (Federal Government Award)

5.2 Chair, Director, Board Memberships, Consultancies, Juries

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

University Service

- 2017- Art Dept Undergraduate committee.
- 2015 -16 Chair, UCI Council on Educational Policy (CEP), UCI rep UCEP.
- 2014 -15 Chair, UCI Council on Educational Policy (CEP), UCI rep UCEP.

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.

2013

- Faculty Affiliate, Newkirk Center for Science & Society, UCI. – ongoing.

2012

- Advisory board, iARTA -Initiative for Advanced Research in Technology and the Arts, University of North Texas – ongoing.

2012-3

- Chair, subcommittee on Policy, UCI CEP

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, Art, University of California, Irvine

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.

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 Committees

PhD

2015 Travis Cox. 'Code Display User'. Melbourne University Victorian College of the Arts. Reader.

2014 - John Seberger, ICS, UCI. Committee.

2012- PhD Philip Walsh. Philosophy. UCI. Committee

2012 PhD Lawrence Wallen. Design. Univ of Wollongong. Reader.
2010- PhD (cum laude) Joan Soler Odillon, Communications, University Pompeu Fabra. Chair
Keir Smith. Computer Science, UNSW, Reader
Rose Woodcock, Art History, University of Melbourne, Reader
Fox Harrell. Cognitive Science UCSD. Committee.
Phoebe Sengers. AI and Literary theory CMU, committee 1995
Martin C Martin, Robotics, CMU, committee 1996
Michael Mateas. AI. CMU, committee 1997

Masters

Paul Vanouse. MFA, CMU 1996 Chair, and a few others ...
ACE masters program candidates 2003 -2011 – two or three each year, including -
Garnet Hertz, MFA CTSA, Chair (2004)
So Yamaoka MS Informatics, Chair (2005)
Eric Kabsich, MS Informatics, Chair (2007)
Marvin Park MS Informatics, Chair (2008)
Sean Voisen MS Informatics, Chair (2010)
Eric Mesple MFA, Chair (2011)
2011-14 - Liudmila Kartoshkina, Masters, Finnish Academy of Fine Arts, Helsinki, advisor and
examiner.

6. Citations and Documentation

6.1 Selected Commentaries and Discussions in Monographs, Anthologies, Journals

- 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 Republica Saturday, 19April in the initial section "Dal Mondo"(Italy)
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. (reimplements 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>

Simonpenny.net

Wikipedia

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

UNESCO Knowledge Portal

Softcontrol

http://digitalarts.lmc.gatech.edu/unesco/robotics/artists/robo_artist_penny.html

6.3 Selected Interviews

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
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