

Simon Penny - Resumé

Overview

Simon Penny is an Australian practitioner in the fields of Digital Cultural Practices, Embodied Interaction, Art and Technology and Interactive Art. This practice includes five main aspects: artistic practice, technical research, theoretical writing, pedagogy and institution building. He makes interactive and robotic installations utilising novel sensor arrays, particularly custom machine vision systems. In 1997, his machine vision/motion control/interactive digital video project Fugitive was exhibited at the opening of the ZKM in Karlsruhe, Germany. In 1998, Traces (3D machine vision driven CAVE immersive interactive) was presented at Ars Electronica in 1998. Fugitive Two was commissioned by the Australian Center for the Moving Image (ACMI), Melbourne Australia, in 2000. Body Electric was commissioned by CalTech under an NSF grant and shown at Art Center Pasadena in 2003. Bedlam, a machine vision/telerobotic project, is a long-term collaboration with Bill Vorn (Montreal CA), funded by the Langlois Foundation for Science and Art. Penny curated Machine Culture (arguably the first international survey of interactive art) 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 Electronic Media Art around the world. His essays have been published in seven languages. <http://www.ace.uci.edu/Penny> for essays, illustrations and further details.

Penny is Professor of Arts and Engineering at University of California Irvine (an especially created joint appointment between the Henry Samueli School of Engineering and the Claire Trevor School of Arts) with an appointment also in Information and Computer Science. He is architect and founding director of a new interdisciplinary graduate program in Arts, Computation and Engineering (ACE, see www.ace.uci.edu). Over 2001-4 he was Layer Leader for the Arts in the California Institute for Telecommunications and information Technology, UCI division. He is director of the ACTION lab, an interdisciplinary research lab dedicated to spatialised and embodied interaction and performative technologies. He was Associate 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 established the Electronic Intermedia Program at the University of Florida 1989-93. Prior to his arrival in the US, he held a range of academic positions in Australia.

Publications: Anthologies, Juried Journals and proceedings

- 2006 "Systems Aesthetics and Cyborg Art: the legacy of Jack Burnham" in Slovenia, 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 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)
- 2003 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 Cyberspace, an intellectual history. (chapter: Traces) Tofts, Jonson, Cavallaro, editors. MIT

- 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.
- 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, 1999)
Agents as artworks and agent design as artistic practice” in "Human Cognition and Social Agent Technology" Ed: Kerstin Dautenhahn, John Benjamins Publishing Company.
- 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”
- 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 SPenny, Pub SUNY Press
- 1994 *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.
- 1992 *Virtual Bodybuilding* (in Finnish) in *Virtual Zone* anthology, Eds Makela, Vaisanen
- 1991 Training computer artists for the 21st century. *Computer Graphics V25#3 ACM SIGGRAPH*

Publications: Journals and Catalogs

- 2000 *Modern Machine Art*. Artlink 20th Anniversary edition. V20#3
- 1999 “Systems Aesthetics and Cyborg Art: the legacy of Jack Burnham” *Sculpture Magazine*, Jan99
- 1998 Jeffrey Shaw, A Users manual (review, with MFernandez) *Sculpture Magazine*, Nov98
Full length version of “Shaw...” published in *Leonardo Electronic Almanac* July98
Moore's Law, Systems Theory and the Aesthetics of Interactive Art. *Astrolabe online journal* + CD
- 1997 *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*
- 1995 *Twenty Centuries of Virtual Reality* (in Japanese), *Intercommunications*, Japan.
Body Knowledge, Digital Prostheses and Cognitive Diversity (in German) *Kunstforum*, Germany
Electronic Arts practice: experiences in Australia and the USA. in *Continuum V8#1*, 1994
Embodied Mind. *Leonardo Electronic Reviews*
- 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) for Through the looking glass. Jack Tilton Gallery NY
 Fred Truck: ArtEngine II (review/essay) in Art Papers v16#2 march-april 92.
 Smart Bombs, Foolish Strategies (review/essay) Afterimage, april V19#9
- 1991 Computer Art: critical issues in pedagogy. in Artlink (Australia) Sept 1991
 Machine Culture SISEA 1990 proceedings Groningen, Netherlands
 The Intelligent Machine as Anti-Christ in SISEA 1990 proceedings Groningen, Netherlands
- 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)
 Guest Editor Artcom Online Art Journal. May and June.
- 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 Randellis 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 Art+ Tech special 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 .

Books / Editorial / Curatorial / Organising

- 2005-6 Free Range Intellectuals Lecture Series, UCI
- 2002 Leonardo Lecture Series: Barbara Maria Stafford. 6oct2002
- 2001-3 ACE lecture series, 1: Luc Courschesne, 9april 2002, 2: Bill Vorn, 18Feb2003
- 2002 Co-organiser, Symposium: New Models for Art Industry Collaboration, UCLA Lake Arrowhead, Nov 17-18
- 1995 Critical Issues in Electronic Media (Anthology) SUNY press. Editor and contributor.
 Gizmology: A Guide to Machine Art. (a class text)
- 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.
 Machine Culture Catalog and Essay Collection in Siggraph 93 Visual Proceedings (special issue of ACM Computer Graphics) Editor and contributor
- 1993 Curator Smallworlds exhibition of interactive media, Focus Gallery, University of Florida
- 1992 Hyperdrome 2 multi media, video, installation, performance night. University of Florida
- 1991 Hyperdrome, multi media, interdisciplinary, video, installation, performance night. UF
 Critical Art Ensemble visit to UF. 3 days of performance, symposia and workshops
- 1988 Plans: artists' documents book. Design and production, S. Penny, pub. Virtual Object.
- 1988 Technical coordinator Event for Amplified Body and Third Hand performance by Stelarc. AGNSW.
- 1986 Irrelevant Ethics: Notes on art practice in a technological context"

- Editor, coordinator, designer: S. Penny, pub. Virtual Object.
- 1987 Curator: "True Pictures" exhibition, large works on paper.
- 1984 "Australia at Meridian House" catalogue essay and lecture; Meridian House, Washington D.C.
- 1982 "An Examination of the Generality of the Golden Section" (thesis) Sydney College of the Arts.
- 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

Exhibitions (selected)

- 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
- 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 Fugitive II. Australian Center for the Moving Image. Melbourne Australia. (Commissioned work).
- 2003 Bedlam: un lieu où régné la confusion de l'identité. EART studios, Concordia University and Teluq, Montreal, November.
- Bedlam Telekinesis. Deconism Gallery, Toronto (may-june)
- Body Electric, in 'Neuro'. Williamson Gallery, Art Center College of Design, Pasedena (April-June)
- 2002 Voices of Bedlam. Beall Center, UCI (oct-nov)
- 2001 Serralves Museum, Oporto, Portugal. Voices of Bedlam. European Cultural Capital celebrations. (cancelled due to international terrorism).
- 1999 Ars Electronica, Linz Austria (sept99).Traces.
- Digital Traces. Pittsburgh Center for the Arts. Sympathetic Sentience III.
- 1998 StarDot Star exhibition: Site (Sheffield): Petit Mal
- Petrobras Realidad Virtual, Centrocultural Candido Mendes, Rio de Janiero, Brazil. Petit Mal.
- European Media Art Festival, Osnabruck, Fugitive.
- 1997 Multimediale5, ZKM Karlsruhe, Fugitive.
- Technologyculture, Erie Art Museum, jan-mar Sympathetic Sentience II
- 1996 Metamachines, Otso Contemporary Art Museum, Finland. Petit Mal
- Ars Electronica Interactive Art Prize. Sympathetic Sentience 1.
- Perception and Perspective, National Gallery of Victoria, Australia Sympathetic Sentience 1.
- Southeastern Graphics Conference, Morgantown VA, Sympathetic Sentience 1.
- Emily Davis Gallery Universtiy of Akron OH, Sympathetic Sentience 1.
- 1995 Voyage Virtuel, Paris, France, oct95, Petit Mal
- ISEA95, Montreal sept 95, Petit Mal
- Telepolis, Luxembourg, nov 95, Petit Mal
- 5th Biennial of Art andTechnology, Connecticut College. Petit Mal
- Samuel Lallouz Gallery, Montreal. Sympathetic Sentience 1
- 1994 Between. Emily Davis Gallery, University of Akron, Ohio, oct-nov1994 and Alleghany College, PA jan-mar95 , Sympathetic Sentience 1
- 1993 National Gallery, Pittsburgh Center for the Arts, Pittsburgh PA. Big Father and Big Wheels.
- University Gallery, University of Florida. Big Wheels
- New World School of the Arts, Miami. Big Wheels

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

Robotic/Media Technology Research Projects (selected)

- 2007 restoration of Ceci n'est pas un Oiseau
- 2007 - Wall-Eye. Spatialised compound eye machine vision installation
- 2006- Spectre – high resolution 3D face modeling with texture mapping
- 2005-7 restoration of Petit Mal
- 2002-3 Body Electric. With Malcolm McIver, Center for Neuromorphic Engineering, CalTech
- 2001- Bedlam Project. with Bill Vorn, Concordia University, Montreal, Canada
- 2000-3 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.

Public Speaking (selected)

- 2007 Digital Arts and Culture 2007, Perth, Australia (to be confirmed)
- 2007 University of Buffalo, Media Arts Program.
- 2007 Brown University, Providence RI, Pembroke Center Symposium Mediated Bodies/Bodies of Mediation
- 2007 Kempelen Symposium, Budapest, Hungary, march 23/4
- 2007 Cal Poly San Luis Obispo – invited Lecture Jan19
- 2006 Machine Project LA – Make Magazine event 2Dec06
- 2006 Dxarts, and Simpson center, University of Washington, Seattle, October.
- 2006 Reality Addicts symposium, Transmediale, Berlin, Feb
- 2006 GDC (Game Developers Conference), San José, March, (with Jeff Ridenour)
- 2005 Refresh (history of media arts) Banff Center, Canada, organised by Humbolt University, Germany.
- 2005 Northwestern University, Illinois. (Sponsors : Computer Science, Communications, Biology, Art)
- 2005 UCI dept of Cognitive Sciences guest lecture series (October 2005)
- 2004 Towards an Aesthetics of Behavior. ISEA 2004 Helsinki/Tallin
 - Pasadena Art Center College of Design
 - Calarts Interarts program
 - Educating Artists in the 21st Century. Barnett Symposium, Ohio State, May
 - Self-Organizing Worlds: Revolutionary Art, Science and Literature, UCLA.
 - Art Oriented Programming. CRECA, Amphitheatre Richelieu, Sorbonne, Paris, March
 - Educating Artists in the 21st Century. Lawrence and Isabel Barnet symposium, OSU, Columbus Ohio.
- 2003 Technology and Intelligent Interactive Systems. Rensselaer Polytechnic Institute, IEAR and STS
 - Skinning our tools. Banff New Media Center October 4-6
 - guest lecture Division of Animation and Digital Arts, School of Cinema-Television USC.
 - 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
 - CornellUniversity, Computer and Information Sciences (April21)
 - Keynote, Home Oriented Informatics and Telematics (HOIT) conference, Beckman Center UCI, april7.
 - Harvey Mudd College, Computer Sceince Colloquium (April)
- 2002 Cornell University, School of the Arts, November 23.
 - 'R+D in theArts', New Models in Art and Industry Collaboration Symposium, UCLA, Lake Arrowhead, Nov18
 - ECE colloquium, Nov6.
 - Bridges II, Banff Center, Alberta Canada, Oct6
 - Guest lecture, Dept of Visual ArtsUCSD (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
- In(between) the Images, Graz Austria, Dec
- "Art of devirtualisation" ISEA98, Liverpool UK
- Moore's 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 AAAI (American Association of Artificial Intelligence) Symposium, MIT
- Hochschule für 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
- Theory and Practice of Interactive Art (five day course), Centro Nacional Multimedia, Mexico City.
- 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 für Kunst und Medientechnologie, Germany
- Visiting scholar. University of Jyväskylä, Finland, media studies program, June95

- Visiting scholar. University of Rovaniemi, Finland, media arts program, June 95
 FinnConn, Jyväskylä, 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
 Visiting Artist, Vermont College, Vermont
- 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 panelist
 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
- 1992 TISEA (Third International Symposium on Electronic Art) Sydney Australia, paper and poster
 Ideologies of Technology Symposium Dia Foundation NYC, Speaker.
 The Body Symposium University of Florida, Speaker
 Computer Studies and Curriculum conference, University of Vermont, Keynote speaker and paper.
 Critical Tourism : FRE symposium at Florida State University, Tallahassee. panelist, guest lecture.
 Society for Cinema Studies conference, Pittsburgh, Pa, March '93. Speaker in Virtual Reality
 International Sculptors Convention, University of the Arts, Philadelphia Pa, speaker
 LectureTour 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.

- 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.
City Art Institute: Guest lectures on Interactive technologies.
- 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.
- 1983 Australian Delegate, 'International Exposure' conference, Toronto, Canada.

Awards

- 2003 'The Biophilosophy of Life' Visiting Scholars Program, July 21-31, Australian National University, Participant
- 2002 UC Humanities Research Institute residency fall quarter "Global Intentions: Improvisation in the Contemporary Performing Arts"
Center for Neuromorphic Systems Engineering CalTech, Neuro Grant
- 2001 Commission, Australian Center for the Moving Image, for Fugitive II
Langlois Foundation grant for Bedlam Project (with Bill Vorn).
- 2000 Cinemedia Museum, Melbourne, Australia, commission for Fugitive Two (1999-2003)
- 1999 Prix Ars Electronica Interactive Art Prize, honorable mention.
Faculty Development Grant Carnegie Mellon University
- 1998 First Prize "Cyberstar: Shared Visions" GMD/WDR Germany.
- 1998 life 2.0/Vida2.0 honorable mention
- 1997 Residency, Zentrum fur Kunst und Medientechnologie, Karlsruhe, Germany (offered 1993)
Guest Researcher, Department for Robotics and Real-Time Computation, University of 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.
- 1983-4 Australian Studio, P.S.1. New York U.S.A. [12 month term]
- 1983 Australia Council Visual Arts Board Travel Grant.
Dyason Bequest for sculpture, Art Gallery of New South Wales
- 1981 Graduate fellowship 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)

Boards, Memberships and Affiliations

Member, advisory panel, DAC'07 (Digital Arts and Culture conference)
Member of the board, International Advisory Board of the new School of Art & Technology, Netanya Academic College, Israel. 2005-
Research Advisory Board for Banff New Media Institute member, 2003-
Reviewer, National Research Council Study : Beyond Productivity: IT & Creative Practices (summer 2002)
Institute for Software Research, University of California, Irvine 2001-
South Australian Government International Advisory Panel on Information Economy (SA IE IAP) 2001-03
Founding Member, Social Robotics Syndicate, 1997-
Founding Member, Institute for Embodied Knowledge, 1997-
Board of Directors, ISEA (International Society for Electronic Art) two terms, 1990-98
International Advisor, ISEA95 Montreal
International Advisor, ISEA94 Helsinki
International Advisor FISEA 93 Minneapolis
International Programming Committee, TISEA 1992
Leonardo (Journal of Science and Art) Review Panel 1992-
Leonardo Electronic Almanac, member of the editorial board 1993-
Chair and Curator, Machine Culture - The Virtual Frontier , Siggraph93
Siggraph 93 Panels jury member
Fellow, Studio for Creative Enquiry, Carnegie Mellon University 1993-
Nominator, Interactive Media Festival, LA, 1994
Board of Directors, Florida Media Arts Center 1990-93
Founding member: "Virtual Object" (Sydney): An association of artists concerned with the utilisation of new technology for new modes of art practice.1986-89

Professional Appointments/Consultancies/ Employment

2006 Reviewer DAC (Digital Art and Culture Conference) '07. Perth Australia.
Reviewer, Ubicomp'06
2005-7 External reviewer, La Salle College of the Arts, Singapore, Media Arts Faculty.
2004 Jury member (1 of 4), Rockefeller Foundation New Media Fellowships
2003 Invited scholar, Biopolitics and the Philosophy of Life Visiting Scholars Program, Humanities Research Center, Australian National University, July 21-31.
Director, ACE interdisciplinary graduate program, UCI. (Formally approved Feb2003)
2002 Official reviewer, National Research Council Report "Beyond Productivity: Information Technology, Innovation and Creativity
UC Humanities Research Institute residency on Improvisation. Fall2002
School of ICS (courtesy) faculty member
UCI Institute for Software Research. member
2001 Professor of Arts and Engineering, University of California Irvine.
2001- Layer Leader for the Arts, CALIT2 (California Institute for Information Technology and Telecommunications.)
200-01 European Union ESPRIT project CIRCUS (Content Integrated Research in Creative User Systems). Theme leader, central committee.

200-01 European Professor of Interactive Environments, University of Portsmouth UK and Merz Akademie Stuttgart, Germany. Establishing PhD program and research facilities.
 2000 Project Consultant: Cinemedia (Media Museum) Melbourne Australia January
 1999 Residency, GMD Bonn Germany (Cyberstar award.)
 1997 Residency Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany
 Guest Research Professor, Department of Robotics and Real Time Computation, University of Karlsruhe
 Guest Professor, Merz Akademie Stuttgart- Interactive art studio and theory
 1996 Centro Nacional Multimedia, Centro Nacional de las Artes, Mexico City, Guest Professor
 1994-1996 Area Coordinator, Electronic and Timebased Media program, Dept of Art, CMU
 1995 University of Jyväskylä (Finland) summer school
 1995 University of Rovaniemi (Finland) summer school

1993-00 Associate Professor of Art and Robotics, Carnegie Mellon University. A joint appointment between the School of Art and the Robotics Institute, CMU. Area Head, Electronic and Timebased Media June 94-Dec 97. Taught Gizmology, Robotic Art Studio, Interactive Art Theory and Practice, Agents, Embodiment, Interaction and a variety of other theoretical and practical classes to undergraduates and graduates across the campus. Advised masters and PhD candidates in the School of Art, School of Computer Science and Robotics Institute. Cross-college duties include active coordination of financial and curricular administration between the School of Computer Science, Robotics Institute and School of Art.

1990-93 Assistant Professor, Department of Art, University of Florida. Area Coordinator, Electronic Intermedia Program. I was invited to UF to establish a new program in Electronic Media at undergraduate and graduate levels. This project entailed designing a curriculum and writing courses, and designing, purchasing and installing an entire electronic multimedia facility including video, sound, computer graphics and animation, in addition to a full time teaching load and independent studies. In 1993, advisor to 3 Electronic Intermedia Program graduate students, four English Department PhD candidates (Media Theory specialisations) and one Electrical Engineering MA candidate.

1989-90 Art Department, Carnegie Mellon University, Pittsburgh, Pennsylvania. Visiting Assistant Professor. Invited to CMU from Australia to take up a one year 'visiting artist' appointment. Taught System/Process/Art Mechanics, which focused on installation and performance with audio visual hardware, and Machine Sculpture which focused on developing skills in electronics and electro-mechanics, with emphasis on critical and cultural contextualization.

1985-88 Established "Contemporary Art Resource" an art documentation and distribution service, documenting international and local art exhibitions, performance festivals, the Sydney Biennale, etc. Distributed the material in slide kit, video and audio cassette form to museums, libraries, universities and colleges nationally and internationally.

1982-88 Lecturer, at Sydney area universities and colleges, positions equivalent to half-time or 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
- 1983-85 One year residency at PS1 New York.
- 1980-2 Lecturer, Sydney College of the Arts, Sydney, NSW, Australia. Two years, full time, in an interdisciplinary foundations program.

Selected Citations: Monographs, Anthologies, Journals

- Toward a Technics of the Flesh, Mark Hansen, 2006
- Interzone, Media Arts in Australia, Darren Tofts. Thames & Hudson Australia. 2005
- 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.
- 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.
- The impermanence agent. Noah Wardrip Fruin and Brion Moss, in Cyber text yearbook 2001, eds Eskilinen and Koskimaa, Research centre for contemporary culture, Jyväskylä, Finland, 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.
- The PhD thesis (2001?) 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 and he have been contacted about this.
- 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)
- Towards a chronology of Robotic Art Eduardo Kac, Convergence, Spring 2001, v7#1
- Metacreation. Mitchell Whitelaw, MIT, 2003
- Postmodern Currents, Margot Lovejoy, Prentice Hall, 1997

Selected Reviews and Interviews

- 2006 Arte European Cultural TV interview. 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>
- 2005 Fuse magazine, v27#3. Fugitive II: what runs underneath. (interview by Natasha Dwyer, 5pgs).
- 2005 Simon Penny: Embodiment in Digital Cultures. In Connecting With Cornell. Cornell University. Fall 2003, V17#1 pp36-7
- 2004 Electronic Book Review.
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>

- La Republica Saturday, 19April in the initial section "Dal Mondo"(Italy)
www.dweb.repubblica.it/dweb/index.jsp
 Avant Science. LATimes, E41, E48-9, Feb16, 2003.
<http://www.nsf.gov/od/lpa/events/neuro/behind.htm>
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<http://www.nsf.gov/od/lpa/events/neuro/bronson.htm>
- 2002 Digitally Mastered. Interview by Samela Harris, the Advertiser, SA, mar16 2002, pp63,64
- 2001 Convergence, vol7no1, Cover photo and discussion in The Origin and Development of Robotic art (E Kac) and Towards a Chronology of Robotic Art (E Kac)
- 1999 webcast of "Flesh and Data" lecture (oct99): <http://www.netcast.usf.edu/>
- 1998 'Fugitive'. European Media Art Festival (EMAF) catalog
- 1997 'Fugitive.' Margaret Morse, in Hardware Software Artware. Institut für Bildmedien ZKM
- 1996 Dystopic Topics: interview by KD Davis. World Art 1/96
 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)
 Report.- Michael Slaven, Afterimage mar/apr95
- 1995 Critical Issues in Electronic Media (review) Parachute oct-dec95
 Between. New Art Examiner summer95
- 1994 Brian Massumi's Technotes. Artforum nov94
 Art in Cyberspace: interacting with ...Machine Culture Siggraph93. Margaret Morse, Video Networks oct/Nov 93
 The Politicization of Art against the Aestheticization of Politics: Simon Penny's Electronic Critique. Lucia Sommerer. Culturonic V1#2
 Simon Penny. by John Kissick New Art Examiner may 94

Education

- 1982 Graduate Diploma in Sculpture [MFA equiv] Sydney College of the Arts, NSW Australia
- 1979 Diploma in Fine Art, Sculpture [4 years, BFA equiv], South Australian School of Art, SA Australia
- 1973 Higher School Certificate, Newington College, Stanmore NSW Australia

Health and medical

I am left handed, this is not a medical condition but is often associated with dyslexia, which I suffer from. I was a late reader and writer, and continue to have left/right/mirror confusion. I have compensated well in the literary aspects, certain kinds of mathematical thinking remain a challenge to me. I well developed verbal skills and am most comfortable in verbal/auditory teaching/learning I have highly developed image/design/color sensibilities and three dimensional visualization/design skills. Consistent with the condition, my preferred thinking/problem solving style is holistic and integrative. These assets have served me well in arts and in interdisciplinary contexts. I incurred a back injury at work in 2003 which has left me with minor but chronic back issues.

Google Scholar citations

Google Scholar, accessed 23 October 06, delimited to 2003-2006, returned 36 citations for the string 'Simon Penny' which unambiguously refer to my work. A subsequent search with related strings revealed 12 more.

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[BOOK] New Philosophy for New Media - _MBN Hansen - 2004 - 5.1 **Simon Penny**, Fugitive 5.2 Jeffrey Shaw et al., The Telepresent Onlookers 5.3_Jeffrey Shaw et al., I-Cinema 5.4 Diane Crómala (with Yakov Sharir), Dancing .

Screen: bodily interaction with text in immersive VR JJ Carroll, R Coover, S Greenlee, A McClain, N ... - Proceedings of the SIGGRAPH 2003 conference on Sketches & ..., 2003 - portal.acm.org _... Artworks like **Simon Penny's** Traces have taken advantage of this to allow for the_direct use of the body as the VR interface—creating nearly-athletic ...

Reflective HCI: towards a critical technical practice _P Dourish, J Finlay, P Sengers, P Wright - Conference on Human Factors in Computing Systems, 2004 - portal.acm.org _... of the ubiquitous computing program and its exploration of the relationship between_physical and virtual worlds [14]. **Simon Penny's** interactive and .

A Preliminary Investigation of Alien Presence_M Romero, M Mateas - the Proceedings of Human-Computer Interaction International ... , 2005 - lcc.gatech.edu _... and Mateas' Office Plant #1, a robotic sculpture that responds to the social and_emotional tone of the email received by its user, **Simon Penny's** Petit Mal

Virtual Bounds: a teleoperated mixed reality_K Ponto, F Kuester, R Nideffer, S **Penny** - Virtual Reality, 2006 - Springer _Page 1. ORIGINAL ARTICLE Kevin Ponto /Æ Falko Kuester /Æ Robert Nideffer_**Simon Penny** Virtual Bounds: a teleoperated mixed reality ..

Artists'Statements T Tubs, I Interactive, PC Age - LEONARDO, 2004 - MIT Press _... The first Telematic Tubs event was combined with the opening of the **Simon_Penny**/Bill Vorn exhibit and the opening keynote address for the Subtle Technologies ..

Playing the Writing Game: Gaming the Writing Play_MC Beale - 2006 - scholar.lib.vt.edu _... it. Since video games constitute a substantial shift in art forms, **Simon Penny** ... inside_of them. **Simon Penny** shows his apprehension toward computer ...

What do computers eat? Teaching beginners to think critically about technology and art T Holmes - Computers & Graphics, 2003 - tiffanyholmes.com _... Students read and responded to Schlosser's chapter entitled "Why McDonald's Fries_Taste So Good." In addition, they reviewed **Simon Penny's** article

HCI and the arts: a conflicted convergence?_P Sengers, C Csikszentmihályi - Conference on Human Factors in Computing Systems, 2003 - portal.acm.org _... Their work brings light to CHI domains, such as VR (Char Davies), spatial interfaces_and robotics (**Simon Penny**), and vision interfaces (David Rokeby) [7]. This

LIQUID ARCHITECTURES: MARCOS NOVAK'S TERRITORY OF INFORMATION CA Silva - 2005 - doi.ieeecomputersociety.org _... changes. **Simon Penny**, for example, considers it an oversimplification to claim_that the body is not present in virtual reality [34]. It ..

Technology and Aesthetics: New Perspectives on Visual Communication. _GR Balas - Journal of Broadcasting & Electronic Media, 2003 - Lawrence Earlbaum _... Nina Czegledy organized a show that focused on the radio spectrum as a context for_art, while **Simon Penny** created a kinetic sculpture that tunes in different ...

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Artists in Industry and the Academy: Collaborative Research, Interdisciplinary Scholarship and the ...EA Shanken - LEONARDO, 2005 - MIT Press ... engineers and scientists on the faculty include: Ken Goldberg, Greg Niemeyer and Warren Sack at UC Berkeley; Rob Nideffer, Celia Pearce and **Simon Penny** at UC ...

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[BOOK] Visual Digital Culture: Surface Play and Spectacle in New Media Genres A Darley - 2000 - books.google.com _Page 1. VISUAL DIGITAL CULTURE Digital entertainment, from video games to_simulation rides, is now a central feature of popular culture. ...

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Fernando Salis_N BENE - er.uqam.ca _Page 1. Fernando Salis Federal University of Rio De Janeiro BRASIL The_Framed Man: Representation and Performance on Cyberculture ...