

Kathleen Rogers

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QUALIFICATIONS

1983 - 1985 The Slade School of Fine Art, University College, London, UK.
Fine Art, Experimental Media (PG Dip)
1980 - 1983 Wimbledon School of Art, London, UK. Fine Art, BA (Hons)

ACADEMIC POSITIONS

Since 2009 and current, Professor of Media Arts and Science

Since 2001 Senior Lecturer in Digital Screen Arts 0.5 (FTE), UCA, Farnham.
Since 2015 increased increment to 0.6 (FTE)

PhD/ Research Degree Supervision and Examination

Vicky Smith (2nd) Feeling Negative and Losing Control: Representing Ambivalence by attacking and repairing Camera-less Film

Maria Manuela Lopes (1st) Representational Strategies on Alzheimer's Studies: A Practice-Based Art Research in a Neuroscience Laboratory (based in Lisbon)

Current PhD Supervision– Daniel Aldred – Book Art (3rd supervisor)

Post-Doctoral Research Supervision – 2014 & current

Maria Manuela Lopes, FCT, Portugal

Art Making with Memory Matter; a practice-led research on the intertwines of art, science and technology
Supervisory Team: Rosa Oliveira (PhD – Unidade de investigação ID+, Departamento de Comunicação e Arte, Universidade de Aveiro) Alexandre Quintanilha (MD, PhD, Instituto de Biologia Molecular e Celular - Laboratório Associado)

Previous Full Time Roles at UCA between 2001-2005

2004/2005 F/T Programme Leader (acting) for Television Drama Production (UCCA) Farnham.
2003 F/T Programme Leader (interim) for Digital Screen Arts (UCCA) Farnham.

Previous UCA Research Role

1997- 2000, F/T Research Fellow in Digital Art and Technological Culture, UCCA, Farnham.

Post Graduate Community

Since 2001 MA seminars in diverse conceptual and media art, art and science categories.

PREVIOUS ACADEMIC

1993 - 1995 F/T Course Director, Postgraduate School of Television and Imaging, Duncan of Jordanstone College of Art, University of Dundee. Scotland.

1992 -1993 Time Based Art 0.2 (FTE) Wolverhampton College of Art

1985 - 1986 Telematics, Net-Art Media 0.4(FTE), Newport College of Art (University of Wales)

Visiting Academic

2003 University of Westminster, Creative Media Practise (BA Hons)

Stage 3 Unit: The History and Theory of the Electronic Image

2003 University of Westminster, MA Fine Art Research

2003 Oxford Brookes University, Fine Art Academic Research Seminar

Previous Academic 1986 - 2003

St Martins College of Art, Chelsea School of Art, Oxford Brookes University, University of Westminster, Slade School of Art, Nottingham Trent University, Wolverhampton College of Art, Middlesex Polytechnic School of Art, Sheffield City Polytechnic, The Royal College of Art.

ACADEMIC RESEARCH RELATED

2009 – 2013 Appointment to AHRC Peer Review College

Member of the UCA Professorial Working Group

Member of PhD Progression Review Panel

Member of Research Ethics Committee

RAE Research submitted to RAE1996 (Grade 5), UCA 2000, 2008 – REF 2014

2008 - 2010 Visiting Researcher at The Art and Genomic Centre at Leiden University & New Representational Spaces, Art History Department, Amsterdam University, Netherlands. Ectopia at Gulbenkian Art and Science Foundation, Lisbon, Portugal.

2009 British Science Festival Production

Jam! – Art, Science and Beyond

Supported by the University for the Creative Arts, the UCA Art Science & Culture Research Cluster and GaiaNova Productions, Jam, was part of the British Science Festival, hosted by the University of Surrey. Concept, development, production in collaboration with Adrian Holme for Art, Science Culture Research Cluster with consultancy from Bronagh Ferran.

PROGRAMME VALIDATION

2008 Validation Panel member, Digital Games Arts BA programme, Farnham, UCA

2008 Validation Panel member, MA programme, Digital Ekistics (on-line second life communities), Canterbury UCA

1992 Validation Panel member, MA programme, Time Based Media, Kent Institute of Art and Design

FURTHER ACADEMIC PROFILE

1991 to 1993 Duncan of Jordanstone College of Art and Design, Postgraduate School of Television and Electronic Imaging. Multidisciplinary Virtual Environment workshops for project weeks.

1993 The Royal College of Art, Kensington Gore, London, UK

Computer Related Design and Human Computer Interaction, project workshop going beyond metaphor within interactive design.

1991 The British Film Institute, London, UK. Commission by Tana Wollen, Head of Television and Projects. Three seminars for BFI staff on Virtual Reality, its technological development, its roots in cognitive psychology, computing, military training, its uses, old and new corporate investors, aesthetic/political appropriations, philosophical/theoretical implications.

1991 Virtual Environment workshops at Chelsea School of Art and Design, Postgraduate Time Based Media department & Saint Martins School of Art and Design, Postgraduate Film and Video department.

1993 Delegation of the Arts Plastiques, Ministry of Culture, Paris, France.

Participating artist, with scientists and philosophers as part of the digital salon consulting on how emergent and interdisciplinary methodologies in science and art might impact on future educational culture. Other participants included Anne Marie Duquet, Louis Bec. Brian Reffin Smith.

1993 Virtual Environment consultant, BBC Television for commissioning editor David Ross within production team of Cyberzone, virtual reality gameshow.

1991 – 1995 Artist Member of O+I – Organisation and Imagination, Artists Placement Group Founded by Barbara Steveni and John Latham.

1987 – 1988 Honorary Researcher in Computer Science and New Media at the Slade School of Art, University College, UK.

2008 Gallery presentation, Zentrum Paul Klee, Berne, Switzerland, Genesis the Art of Creation.

2007 Gallery presentation, Centraal Museum Utrecht, Netherlands, Genesis, Life at the End of the Information Age.

2001 & current, Alumni at the International Headlands Centre for the Arts, Marin County, San Francisco, CA, USA.

2001 – 2007, Board of Advisors, The Green Museum, on-line foundation of international environmental art, CA, USA.

1998 Gallery presentation, The Millais Gallery, Southampton University. Ingenious Transformations.

1994 Curator and speaker, Electronic Imaging at Women On the Verge, London Film-Maker's Co-Op (LFMC): London

INTERNATIONAL CONFERENCE PAPERS

2015 14th International Meeting of Art and Technology: ART AND HUMAN ENHANCEMENT, University of Aveiro, PT. 7- 12 October, 2015

Universidade de Aveiro Universidade de Brasília Universidade de Goiás
Organizing Committee (PT) Organizing Committee (BR) Organizing Committee (BR)
Prof. Dr. Paulo Bernardino Bastos Prof^a. Dr^a. Suzete Venturelli Prof. Dr. Cleomar Rocha

Keynote presentation – Cosmopolitical Futures, The Anthropocenic Human in the Stem Cell and Regenerative Medicine Space. Published abstract in 500-page Book/catalogue proceedings. ISBN-978-458-

2012 Keynote presentation of paper for AHRC funded - Design in Society - Science, Technology, Engineering and Medicine: Translating Cultures. *Paper - "Going Beyond Humanness – New Paradigms in Design Interaction"*, concerned with Design as Human Interface and Skills in the Digital Age and for the Creative Economy. Wellcome Conference Centre, London.
Production of experimental drawing workshop – Observing data – interpreting objects

2012 Lost in Lace – Gas Hall, Birmingham Museum and Art Gallery
Presentations by artists, architects and scientists reflecting on how they have been inspired by the aesthetics, techniques and cultural associations of lace. *Black Lace – Framing Dark Space - An exploration of the aesthetics techniques and cultural associations of Lace through art and science.* Speakers - Gijs Bakker, Lesley Millar, CJ Lim, Patrick Arends, Kira O'Reilly and Michael Brennan- Wood.

2009 1st International Congress – Investigations in Art Research. O 1º CONGRESSO INTERNACIONAL - INVESTIGAÇÃO EM ARTE Fundação Calouste Gulbenkian, Calouste Gulbenkian Museum, Lisbon, Portugal. Featuring: Claudia Gianetti, Hugo Ferrao, Miriam Tavares, Roy Ascott Antonio, Sampaio da Nova. <http://www.i-arte.pt/>
Organised by CHAIA and FCT.
Paper: Going Beyond Boundaries in Practice Based Research

2008 Sensual Technologies, ICA London
Speaker Body, Space & Technology: The aesthetic uses of technology that extend artistic practice beyond the expected, into realms of unusual and heightened experience. Devised by Stelarc, Johannes Birringer and Susan Broadhurst at Brunel School of Arts. Included Roy Ascott, Roger Malina, Jill Scott, Paul Brown, Louis-Philippe Demers, Marta De Menezes, Kira O'Reilly, Paul Sermon, Theodore Spyropoulos, Atau Tanaka and Andrea Zapp.
(paper) Re-imagining the Zebrafish Genome

2007 *Mutamorhosis, Challenging Arts and Sciences*, Municipal Library, Prague, Czechoslovakia.
Organised by CIANT, Prague, Hexagram, Leonardo for the 40th anniversary of the Leonardo Organisation.
Roger Malina, Louis Bec, Bill Seaman, Victoria Vesna, James Gimzewski, Richard Kriesche, lizabeth,
Goodman. Miriam Van Rijsingen. Gordana Novakovic.

(Paper) *Bacteria, Biology and Blood (Evolutionary Biology and Transgenics)*

2001 *Subtle Technologies, Between Art Technology and Science*, University of Toronto, Canada
Art, Science and Technology Symposia. With Evan Harris Walker, Andrea Polli, Adam Zaretsky, Bill Marks,
Nina Sobell

(Paper) *The Imagination of Matter, Conscious DNA in Maize.*

2000 *Toward a Science of Consciousness IV*, University of Arizona, Tucson, USA
International conference concerning the Arts, Humanities and Sciences.

"How can first person data about consciousness can be rigorously incorporated into science".

David Chalmers, Stuart Hameroff. Marilyn Schlitz, Francisco Varela

(Poster) & published abstract proceedings: *The Imagination of Matter – Art and the Visualisation of
Conscious DNA in Pre-Historic Maize.*

1999 (SAC) *Annual Conference, American Anthropological Association*, University of California, Berkeley,
CA. USA, the 19th Annual Conference of the Society for the Anthropology of Consciousness, Art and
Theory: *Bridging Consciousness and Imagination*

(Paper) *The Imagination of Matter.*

1998 *Consciousness Reframed II, Art & Consciousness in the Post-Biological Era*, Centre for Advanced
Inquiry in the Interactive Arts (CAiiA), University of Wales, UK 2nd International Research Conference.
Included Ted Kruger, Eduardo Kac, Edward Shanken, Sean Cubitt, Nina Czegledy.

(Paper) *The Imagination of Matter*

1997 *Toward a Science of Consciousness II*. University of Arizona, USA.

International conference and symposia for the arts, humanities and science.

Including Baroness Susan Greenfield, Daniel Dennet.

(Poster) & Video Installation *Viperscience*

1997 *Consciousness Reframed I, Art & Consciousness in the Post-Biological Era I*, Centre for Advanced
Inquiry in the Interactive Arts (CAiiA), 1st International Research Conference, University of Wales, UK
Included Char Davies, Diana Domingues, Mark Pesce, Victoria Vesna

(Paper) *Viperscience*

1997 (SAC) *Annual Conference, American Anthropological Association*, University of California, Berkeley,
CA, USA. The 17th Annual Conference of the Society for the Anthropology of Consciousness.

(Paper) *Viperscience – The Transmission of Cultural Consciousness through Art and Synchronicity*

1996 *Digital Dreams 4, Across Two Cultures*, Newcastle, UK

Three day International and concurrent events and exhibitions exploring electronic arts and the changing
relationship of art and science. Including Mark Dery, Sarah Diamond, Malcolm le Grice, Char Davies, and
Natalie Jerimijenko. Opening Plenary, *Millennial Fever or Emergent Culture?*

(Paper) *Viperscience, The Transmission of Cultural Consciousness through Art*

1996 *The Incident II*, The Institute of Contemporary Art (ICA), London, UK

An international symposium to examine art, technology and phenomena

Included Luis Eduardo Luna, Linda Montano, Michael Heim, Connie Somaris, Roy Ascott,

Curation of symposia panel, Lost Knowledge with David Peat. Robert Bauval, Beata Bishop

(Paper) *Viperscience and the work of Jose Diaz Bolio*

1995 *The Incident I*, Belluard Bollwerk International, Fribourg, Switzerland

An international symposium to examine art, technology and phenomena

Included Terence McKenna, Kristine Stiles, H.R. Geiger, Ulrike Rosenbach, James Turrell.

(Paper) *Water Consciousness*

1994 *The End of Reality*, Bratislava. Slovakia

International symposia on digital imaging, synthesis and manipulation included Adam Lowe, Edward Earle, Joan Fontcuberta, Zdenka Kalnicka.

(Paper) *Sleepless Dreaming in the Cybernetic Cabinet, Psi net*

1994 *Women On the Verge*, London Film-Maker's Co-Op (LFMC): London
Concerning robotics, Virtual 3rd Mind, Telecommunication and Electronic Imaging
(Paper) *Psi net, The Earthwire Project*.

1994 *Seduced and Abandoned in the Virtual World*, ICA, London, UK.

International weekend symposia as part series, Towards the Aesthetics of the Future: Participants including Karl Sims, Bruce Sterling, Benjamin Wooley, Sadie Plant, Blast Theory, Christine Tamblin, Orlan and Rosi Braidotti, Judith Williamson.

(Paper) *Sleepless Dreaming in the Cybernetic Cabinet with VR screenings*.

1994 *Mutations De L' Image pour l' Art Audiovisual, Deuxiemes rencontres internationales art cinema video ordinateur*, Videothèque de Paris. Devised by Klonaris & Thomadaki for ASTARTI. Including Sarah Diamond, Roy Ascott, Kathy Rae Huffman, Antoni Muntados

(Paper) *Sleepless Dreaming and VR with VR screenings of Hopscotch*.

1994 I.S.E.A. 5th International Symposium on Electronic Art, Helsinki, Finland

Included Tim Druckery, Stelarc, Kirk Wolford, Stahl Stenslie, Benoit Maubrey

(Paper) *The Incident themes (La Frenais/Rogers) and Psi-net - Spacescapes Body*

1993 *Fotofeis*, Scottish International Festival of Photography, Inverness, Scotland.

International virtual reality symposium with Kevin Robbins, Amy Jenkins, Carol Flax

(Paper) *Virtual Real Estate*

1990 *The Bioapparatus*, Banff Centre for the Arts, Calgary, Canada

International symposia on virtual reality. Including Michael Heim, David Rokeby, Nell Tenhaff, Catharine Richards, Robin Minard, Michael Naimark, Mary Ann Macher.

(Paper) *The Cabinet of Death*

1988 International conference *Technoculture in Europe*, Art+Com, Council of Europe and Werkstatt Berlin, Berlin. Including Louis Bec. Edmond Couchot.

(Paper) *The Art of Time*

SELECT EARLY SPEAKER PRESENTATIONS

1998 *Documenta X*, Hybrid Workspace, Kassel, Germany

Speaker, Technoscience. Vocabulary, Politics, Practice: MUTE London

Invited participant and speaker for MUTE, with Pauline van Mourik Broeckmann and Critical Art Ensemble on round table on Art and Genomics. Workspace-organisation, concept Geert Lovink, Pit Schultz

2000 *National Science Week Event*, Faculty of Divinity, Cambridge University, UK,

Speaker with Soraya de Chadarevian, Simon Schaffer, Malcolm Longair

2010 UCA Staff Research Conference theme, Interdisciplinarity and the Arts, Wellcome Trust Conference Centre. Keynotes: Michael Naimark, Zeigfried Zelinsky

Paper: We are all Water. Biological Synthesis and Cultural Evolution.

2001 *The Third International Conference of Arts, Culture and Nature*, Arizona, USA.

Speaker with multi disciplinary environmentalists making connections between the arts and environmental studies with The Green Museum and including Lucy Lippard and David Rothenberg

1998 *Toward a Media Ecology*, The Lux Centre, London, UK.

Devised by Maria Klonaris & Katerina Thomadaki including Michael Maziere

1996 *Emergent Parallels*, The Lighthouse, Wolverhampton, UK

Convergent Consciousness: The Birth of the Digital, Convergent Media, Technology and Consciousness.

With Professor Tony Hill (University of Derby) with Guy Sherwin, Steve Bode, Al Rees

1996 *International Women's Film Festival, Dublin*, Eire. Women in Digital Culture

Panel: Images of Women with Liv Ullman and Lynn Ramsey

1994 *Women on the Verge of Technology*, London Film Makers Co-op, (curator) DJCA women and technology programme, Electronic Imaging.

1993 *BBC Radio 3*, Nightwaves, discussing *virtual environments*, interviewed with John Wyver on Art and Technology panel with live link to *Medialle* Hamburg

INTERNATIONAL PUBLICATIONS

2017 Photography & Culture – Volume 10 – Issue 3, June 2017 PP 1- 9, COSMOPOLITICAL FUTURES – FATE MAPS - BLACK LACE- Scanning Electron Microscope Narrative – article/photo folio, Routledge – Taylor and Francis on-line. Keywords: chantilly lace, scanning electron microscope, sericulture, biotechnology, theoretical physics, history of lacemaking, ethics, art and science

2015 14th International Meeting of Art and Technology: ART AND HUMAN ENHANCEMENT, University of Aveiro, PT. Cosmopolitical Futures, The Anthropocenic Human in the Stem Cell and Regenerative Medicine Space. Published abstract in 500 page Book/catalogue proceedings. ISBN-978-458-1

2010 INTERNATIONAL THAMES AND HUDSON BOOK PUBLICATION ART + SCIENCE NOW

Art/Science convergence as a major arena of emergence in 21st century art.

Author : Professor Dr. Stephen Wilson, San Francisco State University

Publisher: Thames and Hudson, 200 + pages with 270 colour illustrations. ISBN 9780500238684

An international visual survey of artists working at the frontiers of science and technology. Focus on work since 2000. Covers experimentation in fields such as biology, ecology, medical research, physics, geology, robotics, telecommunications, artificial intelligence, information visualisation and body and sensing computer interface.

<http://www.thamesandhudson.com/9780500238684.html>

2009 EXHIBITION BOOK PUBLICATION

INSIDE – ARTE E CIENCA (ART AND SCIENCE) – Chapter and photo documentation in book published: Cienca Viva, National Agency for Scientific and Technological Culture and Municipality of Lisbon. Hard-back, photo illustrated 330p edition - ISBN978 972 8615 07 9

2008 BOOK AND ARTWORK IN PERMANENT MUSEUM COLLECTION

Evolution Haute Couture: Art and Science in the Post-Biological Age. Edited by Dmitry Bulatov. With a foreword by Dmitry Bulatov and essays by Roy Ascott, Dmitry Bulatov. Russian-English edition, and extensive glossary, color and black-and-white illustrations, 196 pages, catalogue + 2 DVD-ROM, KB NCCA, Kaliningrad, 2009. Web site: www.videodoc.ncca-kaliningrad.ru/

Supported by

The Ministry of Culture of the Russian Federation, The Ford Foundation (The Moscow Office, Russia), The Dynasty Foundation (Moscow), Karpov Institute of Physical Chemistry (Moscow)

2007 *Aminima*, Volume 21

New Media, Art, Science and Technology, (Spanish, English)

Commissioned contribution to journal documenting projects of artists working with art and biology, transgenic art, robotics, software-art, nanotechnology, net.art, network research and sociologies of new technologies.

Journal section, illustrations and photographs. *Making Bodies with Broken Images*, Pp 64 - 77

2007 *Simulacrum*, *Art and Science*, Eureka Magazine for Art and Culture Volume 15

Edited by University of Amsterdam & The Art and Genomic Centre interdisciplinary art and science programme in the Netherlands. Included Koen Vanmechelen.

Photo artwork *Tremor* centre-pages pp22-23

2005 *Litteratura Serpentium*, Magazine of the European Snake Society.
(Dutch, English) Volume 26,

Magazine section: *Viperscience. Ode to Jose Diaz Bolio (1902 – 2001) Background and introduction to his anthropological work*, pp 81 - 90

2004 *BIOMEDIALE, Contemporary Society and Genomic Culture*

National Centre for Contemporary Art, Kalingrad, Russia, edited and compiled by Dmitry Bulatov
International anthology featuring key artists and theorists using biological and gene technologies in the sphere of contemporary art. Other authors include Eduardo Kac, Louis Bec, Adam Zaretsky, Symbiotica, Joe Davis, Critical Art Ensemble
Book section, illustrations and photographs, *The Imagination of Matter, Maize Cultivation and Conscious DNA*. pp 40 - 45

2003 *INFORMATION ARTS – Intersections of Art, Science and Technology*

MIT Press, edited and compiled by Stephen Wilson
Comprehensive directory and survey of international artists who incorporate concepts and research from arts and science, mathematics, physical sciences, biology, kinetics and experimental digital systems, robotics. Contribution of text entries on PSI-NET & Maize Genomics. Included texts by John Medea, Toshio Iwai, Char Davies, Brenda Laurel, Peter Weibel.

2000 *Journal of Consciousness Studies*, University of Arizona

Tucson 2000, *Toward a Science of Consciousness, Abstracts - Consciousness Research Abstract, Culture & Humanities: The Imagination of Matter, Art and the Visualisation of Conscious DNA in Maize* p 158

2000 *NOISE – Universal Language, Pattern Recognition, Data Synaesthetics*

Devised and edited by Simon Schaffer & Adam Lowe, University of Cambridge Press,
Commissioned with distinguished contributors, Umberto Eco, Peter Galison, Lisa Jardine, Bruno Latour, Malcolm Longhair and Roy Porter
Book Section and illustrations *The Imagination of Matter* 4 pages

1998 *ART, TECHNOLOGY AND CONSCIOUSNESS*

Intellect Books, edited and compiled by Roy Ascott.
Artistic and theoretical research emphasising intersections between art, technology and consciousness.
Authors included: Victoria Vesna, Bill Seaman, Eduardo Kac.
Book section, *The Imagination of Matter, Pre-Columbian-Cultural DNA and Maize Cultivation* pp 28 - 32

1998 *Sutemos/Twilight*, Exhibition Catalogue, Contemporary Arts Centre, Vilnius, Lithuania, *The Parable of Radonvaris*, pp 65 - 68

1996 *Directory of British Film and Video Artists* (UK) The Arts Council of England, University of Luton Press.
Texts: *The Art of Losing Memory & The Still Room* p14

1995 *Exposure (USA) Imag(in)ing and Power*, Volume 30, Number 1, Society for Photographic Education
Including contributions by Tim Druckery, Carol Flax.
Journal section, *Sleepless Dreaming in the Cybernetic Cabinet – Psi net* pp 51 - 59

1995 *Coil, Journal of the Moving image* (UK) Issue 1
Journal section *Psi Net*. unnumbered pp 1-8

1994 *THE END OF REALITY*

Proceedings of international symposia, Bratislava. Edited by Peter Michalovic, Vaclav Makek. Published by Nadacia Komuniacia ISBN 80 967206 1 9
Book section *Sleepless Dreaming in the Cybernetic Cabinet – Psi Net* pp 110 - 118

1994 *ISEA 94*, The 5th International Symposium on Electronic Art

Book text in proceedings of international symposia, *The Incident & Psi Net* p111

1992 *VARIANT* issue 11 (UK) *Virtual Real Estate, Virtual Reality Technology* pp 36-39

1991 *THE BIOAPPARATUS* (Canada) Proceedings of International Symposia

Published by Banff Centre for the Arts/Canada Council Media Arts Programme.
Book abstract. *The Cabinet of Death* p80

1991 *Women's Art*, Issue 43, *The Labyrinths of Lace, Lacemaking of the past mirrored by a computer-generated installation, The Still Room* pp 16 -17

INTERNATIONAL EXHIBITIONS FOR PUBLIC MUSEUMS AND GALLERIES

2017 EKKYKLĒMA- Parable of Raudondvaris commissioned for Gestures of Resistance, Centre Romantso, Athens, Greece Dates 20 – 30 April 2017, Curator Jean Wainwright

Theme of artists engaging with themes of resistance, social and political protest.
Included: Peter Kennard, Bob and Roberta Smith, Wolfgang Tillmans, Hans Ulrich Obrist
Launch of the Research Centre for Fine Art and Photography in Athens during Documenta 14

A series of 8 wearable banners and distributed flyers produced for the procession to pay homage to the Athens Polytechnic uprising in 1973 and the rejection of the Greek military junta of 1967 – 1974.
Kathleen Rogers' revisits archive video work Parable of Raudondvaris (1998) made on location in response to the historical, political and social challenges facing Lithuania at that time of transition. EKKYKLĒMA consists of red and white printed banners and distributed flyers featuring video stills of a walking figure erasing lived memories of the atrocities of the past. The title of the work, EKKYKLĒMA refers to a theatrical device used in ancient Greek theatre to deliver tableaux displays of tragic horror from behind the main stage.

2016 Enhancement: MAKING SENSE, I3S Instituto de Investigação e Inovação em Saúde, University of Porto, 25.05 - 25.06 2016

EXHIBITS - Black Lace (video installation) Fate Maps – Black Lace – 9 large format photographic prints, THE FATE MAPS - Human Donor Series 2015, CUT'S No's 000 – 007 Seven-channel video (colour), sound installation, LED monitors and media players, wall mounts/TV exhibition stands, floor speakers (subwoofers), headphones 20:00 minutes, loop. Various alternative installation scales and layouts for single channel or multi-channel video projections

2016 Matéria e Media do Invisível: Arqueologia da Memória, (The Archaeology of Memory) Museu de Penafiel, Portugal 12.03 a 08.04 Exhibition of THE FATE MAPS - Human Donor Series 2015/ THE FATE MAPS - Human Donor Series 2015, CUT'S No's 000 – 007

2015 Museo da Cicade de Aveiro (City Museum) R. Joao Mendonca 9 – 11, Aveiro, PT.
Exhibition works aligned to 14th International Meeting of Art and Technology: ART AND HUMAN ENHANCEMENT - THE FATE MAPS - Human Donor Series 2015/ THE FATE MAPS - Human Donor Series 2015, CUT'S No's 000 – 007

THE FATE MAPS - Human Donor Series 2015, CUT'S No's 000 – 007

Seven-channel video (colour), sound installation, LED monitors and media players, wall mounts/TV exhibition stands, floor speakers (subwoofers), headphones 20:00 minutes, loop. Various alternative installation scales and layouts for single channel or multi channel video projections

THE FATE MAPS - Human Donor Series 2015, CUTS no's 1 - 3, MAPS 00 - 04, series of 15 (black and white), inkjet prints, hahnemuhle german etching, framed, 210 x 297mm, 5M installed. Photographic installation series of 15 images based on knotted human umbilical cord donated for clinical stem cell and regenerative medicine research.

Both published in Book/catalogue proceedings. ISBN-978-458-1

2013 COSMOPOLITICAL FUTURES – THE ANTHROPOCENIC HUMAN

Commission of work for UCA permanent exhibition and display - 01.10.13

Photographic diptych - Cosmological Futures , Human donor, visceral, macro-photographic dual montage .

media, digital c type print, reverse perspex, aluminium dibond, dimensions 48.75" x 64.50"

2013 – 2015

Black Lace - Projected video and sound installation, applying Scanning Electron Microscopy (SEM) to trace the topological features and atomic structures of lace to allude to narratives of art, biotechnology and nature.

Selected and featured within group exhibition REAL to REEL touring nationally and internationally and archived for loan, designed by architects Carmody Groarke.

London Design Festival 2013: 18 - 22 Sep 2013

British Council & V&A, Maker Library launch, Cape Town, S.A 28.02.14 to 09.03.14

The National Centre for Craft & Design, Sleaford: 03 May - 14 July 2014

St Fergus Gallery, Wick – Scotland: 28 Feb - 11 April 2015

Inverness Museum and Art Gallery, Inverness – Scotland: 25 April - 30 May 2015

Perth Museum and Gallery, Perth: 27 Jun - 27 Sep 2015

2012 Production of multi-screen installation artworks on an EPSRC funded, Pathways to Impact (PiA) residency in the School of Medicine on Stem Cells and Regenerative Medicine exploring the use of stem cells in the area of Bone and Joint research. The PiA (Pathways to Impact) residency was uniquely devised as a visual arts based research and production project. The site-specific research was produced in association with Professor Richard OC Oreffo and the Bone and Joint Research Group at the Centre for Human Development, Stem Cells and Regeneration, Human Development and Health, Faculty of Medicine at Southampton University.

<http://www.southampton.ac.uk/medicine/art>

2011 LOST IN LACE - Crafts Council UK and Birmingham Museum and Art Gallery (BMAG) Major contemporary art and craft exhibition at the Gas Hall, BMAG, from 29 October 2011 to 19 February 2012. . Featuring Chihuru Shiota, Piper Shepard, Diana Harrison, Liz Nilsson, Annie Bascoul, Tamar Frank, Atelier Manferdini and others. Curated by Lesley Millar for the Fifty:Fifty programme. Exhibiting: Black Lace – sound and video installation.

<http://lostinlace.org.uk/>

<http://www.craftscouncil.org.uk/collection-and-exhibitions/exhibitions/lost-in-lace/>

2011- 2012 Bite Size: Miniature Textiles from Japan and the UK

Japan House Gallery, London. Organised by the Daiwa Anglo-Japanese Foundation and curated by Lesley Millar.

<http://www.dajf.org.uk/exhibition/bite-sized-miniature-textiles-from-japan-and-the-uk>

31 Oct 2011 to 19 Dec 2011

+

Kyoto Gallery, Japan. 25.03.12 to 10.03.12

Nagoya University of the Arts, Art and Design Centre 2012

2009 INSIDE (ARTE E CIENCIA) <http://www.inside.com.pt/>

The INSIDE [art and science] exhibition gathered 22 artists that, in different ways and through a variety of media, interact with science, from biology to artificial intelligence or robotics.

Curated by artist Leonel Moura ,European Ambassador for Creativity and Innovation 2009, at Cordoaria Nacional, Rua da Junqueira 342, Santa Maria de Belém, Lisbon, Portugal

http://create2009.europa.eu/ambassadors/profiles/leonel_moura.html

Featuring the work of world class artists: Bill Vorn, Carl Pisaturo, Catherine Chalmers, Driessens & Verstappen, Eduardo Kac, Ken Goldberg, Marta Menezes, Miguel Chevalier, Oron Catts, Philip Ross, Roman Kirschner, Stelarc, Suzanne Anker, Orlan.

2009 EVOLUTION HAUTE COUTURE: ART AND SCIENCE IN THE POST-BIOLOGICAL AGE
LABORATORIA Art&Science Space as part of Moscow Biennale.
Special Art Project of the Third Moscow Biennial of Contemporary Art curated by Dimtry Bulatov.
The Evolution Haute Couture project won the National Innovation Prize (Russia), awarded annually for achievements in contemporary visual arts. Included Philip Ross (US), SymbioticA Research Group (AU) & The Potter Lab (US), Stelarc (AU), The Tissue Culture & Art Project (TC&A): Oron Catts and Ionat Zurr (AU), Paul Thomas (AU), Orlan (FR)

2008 *The Royal Institution of Great Britain*, Albermarle Street, London, UK
Crossing Over, Exchanges in Art and Biotechnologies.
Curated by Dr Christine Albano & Rowan Drury for Artakt at the Innovation Centre, Central Saint Martins.
Included Material Beliefs, Anne Brodie, Alex Bunn, Eggebert-and-Gould, Carl Stevenson, Phoebe von Held
Cocoon (dual screen projection and sound installation)

2008 *Zentrum Paul Klee*, Bern Switzerland : *Genesis the Art of Creation*,
Curator: Fabienne Eggelhöfer.
International exhibition on interactions of artistic and scientific methodologies proposed by Paul Klee. Included: Jean Arp, Aziz & Cucher, Joseph Beuys, Christine Borland, Jaq Chartier, Agnes Denes, Mark Dion, Charles & Ray Eames, Mark Francis, Herbert W. Franke, Antony Gormley, Thomas Grünfeld, Mona Hatoum, Georg Herold, Floris Kaayk, Eduardo Kac, Wassily Kandinsky, Paul Klee, Thomas Kovachevich, Sol LeWitt, Piet Mondrian, Bruce Nauman, Marc Quinn, Dieter Roth, Christa Sommerer & Laurent Mignonneau, Lillian Schwartz, Karl Sims, Rudolf Steiner, Koen Vanmechelen
Tremor (video projection and sound installation with aquariums)

2008 *The National Centre for Contemporary Arts*, Kaliningrad, Russia : *Evolution Haute Couture, Art and Science in the Post-Biological Age*,
Curator, Dmitry Bulatov
International exhibition on themes of molecular biology, artificial life, robotics, bioengineering, tissue culture. Included: Brandon Ballengee, Laura Beloff, Oron Catts & Ionat Zurr, Critical Art Ensemble, Joe Davis, Marta de Menezes, Louis-Philippe Demers, Erwin Driessens & Maria Verstappen, George Gessert, Ken Goldberg, Andy Gracie, Floris Kaayk, Orlan, Natasha Vita-More, Ken Rinaldo, Phill Ross, Stelarc
Tremor the Art Document (Video Projection and Sound)

2008 *Museu Nacional de Soares dos Rios*, Palacio do Carrancas, Porto, Portugal : Hybrid, Reflections on Art and Science Curator Marta de Menezes in co-operation with associates laboratories IBMC, INEB and Ectopia. International exhibition of art and science collaborations and symposia concerned with art, science and ethics. Included Jill Scott, George Gessert, Jennifer Willets, Oron Catts & Ionat Zurr
Tremor the Art Document (Video Projection and Sound)

2007 *Confronting Mortality with Art and Science*, Exhibition and Conference event, Municipal Conference Centre, Antwerp, Belgium. Comissioned by Pascale Pollier-Green, Medical Artist Chantal Pollier, Sculptor/psychologist Ann Van de Velde, Haematologist AEIMS (EU) MAA (UK) AMI (USA) Vesalius Trust (USA) The joint Annual Meeting of the Association Européenne des Illustrateurs Médicaux et Scientifiques (AEIMS) and the Medical Artists' Association of Great Britain (MAA)
Photographic documentation derived from Tremor, on-line exhibit

2007 *Centraal Museum of Contemporary Art*, Utrecht, Netherlands: *Genesis, Life at the End of the Information Age*.
Curator, Dr Emilie Gomart, International exhibition of artists and scientists describing parallels between art, the life sciences, computer technologies and genetics, models of life systems, early computer films and genetic artefacts
Included Marc Dion, Marc Quinn, Eduardo Kac, Woody & Steina Vasulka, Saskia Older Wolbers
Tremor (video projection and sound installation with aquariums of fish)

2001 *The Lab Gallery*. San Francisco, CA, USA : The Gateway Project – Phase One.
Curated by Laura Brun International artist exchange and interdisciplinary collaboration between artists and scientific researchers in London and San Francisco in collaboration with The Headlands Centre for the Arts, CA, USA. Included Paul de Marinis, Hayley Newman, Bruce Gilchrist, Ansuman Biswas, Miya Misouka
DNA.CORN (multi projection video installation with sculptural elements & sound by Carl Stone)

2000 *Kettles Yard Gallery*, Cambridge, UK : *Noise*

Curators, philosopher and historian of science Simon Schaffer and artist Adam Lowe.

International exhibition of art and science on information and transformation, universal language and data synaesthetics, across three museum sites in London and Cambridge. Whipple Museum and Welcome Trust Gallery. Included Marc Quinn, Luc Steels, John Tchlenko, Lynn Hershman, Jo Banks

The Imagination of Matter (video projection and sound installation)

1999 *The Millais Gallery*, Southampton University, UK : *Ingenious Transformations*

Curator, Sanda Miller

To coincide with the Visionary Technologies, strand at the Association of Art Historian's Annual Conference concerning technological transformation in art and science.

In collaboration with artist Adam Lowe (Founder of Factum, Madrid) devised Ingenious Transformations as a two exhibit event. Produced artwork on snake venom, biological transformation and human psychology.

Venomous Transformations (video projection and sound installation)

2003 *The National Gallery of Arts*, Tirana, Albania : Onufri,

Curator Genc Mulliqi, Director of National Gallery of Arts

International exhibition on theme of national and political identity, communication and freedom of movement.

Included Bernhard Garbert, Wolfgang Petrick, Daniela Comini, Ori Gersht

Parable (video and sound installation)

1998 *The Centre for Contemporary Arts (CCA)*, Vilnius, Lithuania : Sutemos/Twilight

Curators, Kestutis Kuizinas, Tracey Warr, Diemantas Narkevicius, Evaldas Stankevikus

International new media exhibition reflecting on political, social changes and technological advancement. Included Jane and Louise Wilson, Jutempus Joachim Koester, Magnus Wallin.

The Parable of Radonvaris (video projection and sound installation)

1996 *ICA, London*, UK : *The Incident II*

Curator, Rob la Frenais

International exhibition examining art, technology and phenomena

Included James Turrell's, Gasworks, Anne Bean, An Angel Called Gravity, Linda Montano

Viperscience (ultra-sonic sound and video projection installation)

1995 *Belluard Bollwerk International Festival*, Fribourg, Switzerland, *The Incident I*

Curator, Rob la Frenais

International exhibition examining art, technology and phenomena

Included Ulrike Rosenbach, James Turrell, Projekt Atol, Chen Chih-Cheng, Scanner, Bruce Gilchrist

Water Consciousness (video projections and water based sculptural installation, dowsing workshops, remote viewing)

1994 Cleveland, UK : *Earthwire*

Curator Tracey Warr & Rob la Frenais

International exhibition on radical uses of art and technology in the rural context.

Including Bruce Gilchrist, Rena Tangens and Jozefa Rogockt.

Northern arts and Northern Telecom funded production

Psi-Net at Upleatham Ironstone Mine (site-specific thermographic camera, outside broadcast performance)

1993 *Centrum voor de Beeldcultuur*, Koninklijk Palais, Antwerp, Belgium

Eldorado, The State of the Image, Antwerp Cultural Capital of Europe.

Curator Dirk Boon

International exhibition and symposia of new media and interactive virtual reality.

Other exhibitors including Char Davies, Catherine Richard, Laurent Mignonneau & Christa Sommerer, Jill Scott, Michael Tolson.

Sleepless Dreaming, Virtual Reality and the Void (VR technically supported by Virtual Presence Ltd) & The Still Room, (multi channel video installation)

1991 *Ars Electronics*, Linz, Austria : *The World Within, Endo to Nano*

Curator , Gottfried Hattinger *The Art of Losing Memory* inside Dan Graham's Three Linked Cubes Pavilion
(video installation)

1991 *Walter Phillips Gallery*, Banff, Alberta, Canada.
The Still Room (multi channel video installation)

1991 *Exeter Memorial Museum*, Exeter, UK (solo)
The Still Room (multi channel video installation)

1990 *Central Space Gallery*, London, UK (solo)
Curator ACAA
Conversazione (solo)
(Multi-channel video and sound installation)

INTERNATIONAL NEW MEDIA AND VIDEO FESTIVALS SCREENINGS

Tremor, The Art Document
2008 IX MediaForum as part of the XXX Moscow International Film Festival (MIFF).

Virtual Environments The Rites of Reclamation ,

1998 Prix Ars Electronica, participant.
1997 4th Mostra de Video International Festival, Centre de Cultura Contemporania Barcelona,
1997 Champre Libre, 3rd International Festival of Video and Electronic Art, Montreal, Canada.
1997 Video Positive, Escaping Gravity, Trendspotting, New British Video, Manchester.
1996 ICA, London. Architecture in the Cinema in collaboration with RIBA architecture gallery,
Framed III: Architecture and Film, Virtual Geographies.
1994 Women on the Verge of Technology, London Film Makers Co-op

Virtual Environments Hopscotch & Silent Room,

1994 Mutations De L' Image pour l' Art Audiovisual, Videotheque de Paris.
1993 Semblances – Touring programme of women artists' video from Fields and Frames,

Lacemaking, Women and Technology The Art of Losing Memory

2008 Sandbox, FACT, Archiving Video Postively, Liverpool, UK
1994 Women on the Verge of Technology, LFMC
1993 Konzept Art von Frauen - Bremen
1992 International Festival, New Visions of Film and Video, Glasgow. Zeitgeist 5
1992 Osnabruck, European Media Art Festival
1992 Women's Media Art Collective, Purchased for the Video Cabinet, Hamburg
1992 Media Wave Festival, International, Visual Art Foundation, Hungary
1992 Assembles International - Madrid
1992 Video Fest International - Berlin
1991 Femme Totale, 3rd. International Film Festival Dortmund
1991 ICA London, Electronic Ecstasy, Hi Tech – Low Tech
1991 Video Positive, Liverpool, UK
1991 The Women's International Film Programme of Electronic Art – Bildweschel, Hamburg
1991 Lyrik & Billeder Festival, Denmark.

Compilation

2003 Experiments in the Moving Image, Old Lumiere Cinema, University of Westminster, London, UK, 2001
Dnet, Lux Centre, London, UK, 1986 ICA, London, Channel 5, Video Art

STUDY ARCHIVES

Video Document Archives at The National Centre for Contemporary Arts, Kaliningrad, Russia
British Artists' Film and Video Study Collection, Central Saint Martins College of Art and Design
Video Positive Archive, FACT, Liverpool. (FACT online archive).

CITATIONS

2009 Forthcoming book Border Patrol: Artists Working at the Frontiers of Science and Technology, by Stephen Wilson by Thames & Hudson.

2001 Performance Artists Talking in the Eighties, Linda Montano, University of California Press
Chapter: Quicksilver and Revelations: Performance Art at the End of the Twentieth Century by Kristine Stiles (Book) p 483

2000 Towards a Philosophy of Virtual Reality: Issues Implicit in "Consciousness Reframed"
By Stephen Jones, LEONARDO, Journal of the International Society for the Arts, Sciences and Technology, vol. 33, Number 2, pp 125-132

2000 The History of Experimental Film and Video - Al Rees - BFI Films (Book) p120

2000 PSI-NET Phd Thesis citation, illus: University of New South Wales (web.ref)

1998 Virtual Realism, An International Study of Virtual Art, Michael Heim.
Oxford Press. Including Brenda Laurel, Michael Naimark, Myron Kreuger, Char Davies, James Turrell (Book) pp 180 - 181

1998 Prix Ars Electronica, Cyberarts, International Compendium.
Hannes Leopoldseeder – Christine Schoff, Springer Wein-NewYork. (Book) p275

1998 Sutemos/Twilight, Contemporary Arts Centre, Vilnius, Tracey Warr p 30

1997 Trans-e-My Body, My Blood, Novas Tecnologias nas Artes Visuais, Universidade de Caxias do Sul, Stephen Jones pp1-2

1994 Mutations de l'image, Art Cinema, Video, Ordinateur, A Propos de Quelques Implications Artistique de l' Interactive, Anne Marie Duguet p50, Klonaris & Thomadaki p14

1994 VARIANT, issue 16 (UK) Gender & Technology - Electro Nomads of an Interactive Society, Sarah Diamond pp 64-65

1993 HYBRID, The International Cross-Artform Bi-Monthly, Issue 2
The State of the Art, Iron in the Soul or Post Modern Irony, from Duchamp to Cyborgs, speculations on the role of the artist in the 21st Century by Rob la Frenais pp 7-9

1984 Performance Review of Live Art, Number 28: Spaces, Belfast, Northern Ireland pp 1-2

1984 Performance Live Art Now, Issue 32: Artists Challenged: Peace, Children and Future p15

INTERNATIONAL RESEARCH RESIDENCIES

2005 Tissue Culture and Art Project (TC&A) Symbiotica, The Art & Science Collaborative Research Laboratory at The School of Anatomy & Human Biology, University of Western Australia. Invited artist for six weeks establishing arts research into cell biology.

2000 The Headlands Centre for the Arts, Marin County, USA. Funded by National Endowment for the Arts, USA. Researching human and plant communication with local ecological groups and members of the Institute of Noetic Science. The Bioneers, Marin Centre San Rafael CA. International Conference on Biodiversity and Global Environmentalism by invitation of The Institute of Noetic Science, Petaluma. CA Ground Zero - Art Frontiers: Partners in Technology, Art and Industry - Menlo Park, Stanford University/Xerox Park, CA, Attraction/Distracton - Perceptual Conditions of Media Art - Stanford University.

1999 & 1995 Mexico City, Yucatan & Chiapas - Residence at Na Bolom, Mayan Research Centre, San Cristobal de las Casas. Developing new research and exhibits on the art of maize symbolism, Mayan culture and maize genetics in conjunction and consultancy with Universidad Autonoma de Morelos and Centro Multimedia, Centro Nacional de las Artes, Mexico DF.

1995 Mexico City & Yucatan, Residence, La Vaca Independiente, Cultural Centre in Mexico City. Developing new research and exhibitions on serpent symbolism, Mayan culture and the work of anthropologist, Jose Diaz Bolio. Funded by ACE Towards the Aesthetics of the Future.
1992 Cypres, Differential(s), Artificial Life, Human, Animal and Machine Cognition, Aix-En-Provence, Intercultural Centre for Transdisciplinary Methods, Research and Exchange, investigating art and cognition in humans, animals and machines. Participant in ten days of interdisciplinary workshops and event engaging with cultural shifts in relation to art and technology. Including Stelarc, Roy Ascott, Anne Marie Duguet, Louis Bec.

1991 The Banff Centre for Media Arts, Alberta, Canada.
The Bio-Apparatus, International group of artists VR developers, philosophers and theorists concerned with the technological apparatus and redefinitions of the body in virtual environments. Featuring Mary Anne Macher (USA), Wende Bartley (Canada), Eleanor Bond (Canada), Diana Burgoyne (Canada), He Gong (China), Doug Hall (USA), Carl Eugene Loeffler (USA), Robert McFadden (Canada), Robin Minard (Germany), Michael Naimark (USA), Lawrence Paul (Canada), Catherine Richards (Canada, consulting artist), David Rokeby (Canada), David Rothenberg (USA), Daniel Scheidt (Canada), Nell Tenhaaf (Canada, consulting artist), David Tomas (Canada), Fred Truck (USA), Inez van der Spec (Netherlands)

UK RESEARCH RESIDENCIES

1990 Exeter University, Artist in Residence. Twelve week as commissioned researcher producing the digital, video multi-channel installation, The Still Room in the socio historical context of the lacemaking communities of Devon.

1990 ACAVA (Association for Cultural Advancement through Visual Art) London, W12
Artist researcher commissioned to producing context-specific work in response to social and community issues.

EARLY WORK

1985 Kettles Yard Gallery Cambridge : *Prelude* Reality, Simulation and Perception
Curator, Gerard Hemsworth, *Glass House* (multi-channel video installation) 1982 – 1984 Performance Art – LFMC, Café Gallery London, The Blackie Liverpool, Art and Research Exchange, Sheffield Live Art Festival. 1982 ICA, London, New Contemporaries.

AWARDS AND COMMISSIONS

2008 Paul Klee Foundation
2006 - 2007 UCA Research Production Awards
2005 UCA Research Sabbatical Award
2003 The British Council Visiting Arts/Sorus Foundation, Tirana
2001 Canadian Arts Council, Toronto, Canada.
2001 The Green Museum (USA)
2001 NEA National Endowment for the Arts/Warhol Foundation (USA)
2000 Headlands Centre for the Arts, Marin County, (USA)
2001 Gulbenkian Foundation
2000 South West Arts/The Elephant Trust
1998 Sorus Foundation/The British Council, Lithuania
1997 The Arts Catalyst - Arts and Sciences Agency
1996 Arts Council of England - Towards the Aesthetics of the Future - New Technologies
1996 The Art Council of England - Collaborative Arts Department
1995 The Arts Council of England - Live Arts Department
1994 The Arts Council of England - New Technologies Department
1991 The Arts Council of England, Major Award Channel 4, Experimenta.
1991 The British Film Institute
1991 The Banff Centre for the Arts/Canada Council
1990 South West Arts
1990 ACAVA (Association for Cultural Advancement through Visual Art)
1985 The Julian Sullivan Award, Slade School of Art.

