

## SUSAN COLLINS - CURRICULUM VITAE

DECEMBER 2016

### EDUCATION

- 1982-83 Chelsea College of Art, London
- 1983-87 Slade School of Fine Art, University College London, *BA (hons) Fine Art*
- 1990-91 The School of the Art Institute of Chicago, Art and Technology
- 2001 University of Reading, Fine Art Department *PhD*

### EMPLOYMENT

- 2013- Slade Professor, Slade School of Fine Art, University College London
- 2010- Slade Director, Slade School of Fine Art, University College London
- 2009-10 Director of Studies, Undergraduate Programmes, Slade School of Fine Art, UCL
- 2005-10 Head of Undergraduate Fine Art Media, Slade School of Fine Art, UCL
- 1995-10 Head of Electronic Media/Slade Centre for Electronic Media, Slade School of Fine Art, UCL
- 1994-95 Sessional Lecturer, Fine Art, University of Reading
- 1992-94 Research Fellow in Interactive Media, West Surrey College of Art and Design
- 1991-92 Full-time Lecturer, Computer Arts and Animation, Columbia College Chicago
- 1991-92 Freelance Critic, New Art Examiner, Chicago
- 1990-91 Teaching Assistant & Lecturer, The School of the Art Institute of Chicago
- 1990 Animator-in-residence, Museum of the Moving Image (MOMI), London

### OTHER PROFESSIONAL ROLES AND MEMBERSHIPS INCLUDE

- 2016 Member of Periodic Review Panel for Goldsmiths Department of Art
- 2015- Advisory Committee, Government Art Collection
- 2014 External Examiner, PhD, Goldsmiths College, University of London
- 2014- Fellow of the RSA (Royal Society for the encouragement of Arts, Manufactures and Commerce)
- 2012 Judging Panel, Arts Foundation Printmaking Award
- 2011 Selection Jury, Digitalis Commissions, Animate Projects/Jerwood Foundation
- 2011 Juror, Computer Animation, Prix Ars Electronica, Linz
- 2011 External Examiner, PhD, University of Sunderland
- 2010-12 Advisory Board Member, Project Space Leeds
- 2010 Juror, Media Art 2010 stipends and residencies, Edith Russ Site for Media Art, Oldenberg, Germany
- 2008-10 Member of Tate's AHRC 'Beyond Text' Research Network: *New Media in Art Network on Authenticity and Performativity in the Museum.*
- 2006 External Examiner, PhD, Birkbeck and Goldsmiths Colleges, University of London
- 2006 Curator/organizer, FRAMED, exhibition/showcase as part of node.London, Slade Research Centre
- 2004- Voting member, BAFTA (British Academy of Film and Television Arts)
- 2002-05 Arts Council Collection Advisory Panel
- 2002 External Examiner, PhD, University of Westminster
- 1999-01 External Examiner, MA Interactive Multimedia, London College of Printing, London Institute
- 1998 Co-organiser and co-chair, 'Cached', lecture series on net.art at the Institute of Contemporary Art, London
- 1997 ISEA 97 Chicago International program committee
- 1995-2002 Arts Council of England member of various panels including Visual Arts Exhibitions and Events; National Touring Exhibitions; Photography and New Technology, and New Media.

## SELECTED SOLO EXHIBITIONS AND INSTALLATIONS

- 2017 *LAND*, Tel Aviv Artists' Studios Gallery, Tel Aviv, Israel
- 2013 *Brighter Later*, Radcliffe Observatory, Oxford University
- 2012 *Seascape*, Osterwalder's Art Office, Hamburg, Germany
- 2011 *Found Footage: Whitechapel*, Idea Store Whitechapel, London
- 2009 *Seascape*, De La Warr Pavilion, Bexhill-on-Sea, UK
- 2006 *Fenlandia*, Babylon Gallery, Ely, UK
- 2002 *Transporting Skies* installed simultaneously at Site Gallery Sheffield and Newlyn Art Gallery Penzance November 2002 supported by Arts Council England
- 2001 *In Conversation*, British Council, Hackescher Markt, Berlin, Germany
- 2000 *In Conversation*, Chapter Arts, Cardiff, Wales
- 1998 *Suspect Devices*, LUX Gallery, London
- 1997 *In Conversation*, Fabrica Gallery, Brighton, UK  
*Suspect Devices*, Laing Art Gallery, Newcastle, UK
- 1995 *Every Dog Has Its Day*, Videopositive 95, Warrington Museum and Art Gallery, UK
- 1993 *Handle With Care*, Museum of Science and Industry, Manchester, UK
- 1993 Introductory Exchanges, Woolwich Foot Tunnel, for "River Crossings", Camerawork Gallery, London.

## SELECTED GROUP EXHIBITIONS, INSTALLATIONS AND SCREENINGS

- 2016 *Essex Road III*, Tintype Gallery, London
- 2016 *Technology is not Neutral*, Phoenix, Brighton and tour to Watermans, London
- 2015 *Whatever The Weather*, RAMM (Royal Albert Memorial Museum), Exeter
- 2014 *The Small Infinite*, John Hansard Gallery, Southampton  
*The Negligent Eye*, Bluecoat Gallery, Liverpool  
*Selected Animated Photography Films*, The Photographers Gallery, London
- 2013 *Arte y Óptica*, Espacio Fundación Telefónica, Lima, Peru  
*Possession*, Bangkok Art and Culture Centre, Bangkok, Thailand  
*It's About Time*, ASC Gallery, London
- 2012 *Inter Sections: Science in Contemporary Art*, Weizmann Institute, Israel  
*Medieval Harewood*, Harewood House, Leeds  
*Move on Up*, Animate Projects at Canary Wharf Screen  
*Welcome to the Treasuredome*, ICCI 360, Weymouth  
*Born in 1987: The Animated GIF*, Photographer's Gallery, London
- 2011 *Transitio\_MX 04: Collateral Affections*, Centro Multimedia del Centro Nacional de las Artes, Mexico City  
*Uncontainable: Broken Stillness*, Cumhuriyet Art Gallery, ISEA 2011, Istanbul  
*Songs of The Sea*, National Glass Centre, Sunderland  
*Broken Stillness*, Salisbury Art Centre  
*12 Artists*, Osterwalder's Art Office, Hamburg  
*Time Landscapes*, Electronic Village Galleries, Cornwall
- 2010 *Under The Same Sky*, Bangkok University Gallery, Bangkok, Thailand  
*21*, Harewood House, Leeds  
*Field Broadcast*, performance webcasts, curated by Projekt, Wysing Contemporary Arts  
*Printmaking: A Contemporary Perspective*, Black Dog Space, London
- 2009 *Animate TV*, screening, Tate Modern  
*SHIFT 2009: Magic, Tech-Evocations and Assumptions of Paranormal Realities*, Basel  
*Multiplicity – From Faim de siècle to Polymorphie*, Osterwalder's Art Office, Hamburg  
*Landscape 2.0*, Edith-Ruß-Haus, Oldenberg and Kunstverein Springhornhof, Neuenkirchen  
*Kurs: Søen - The Lake Show*, Vestsjællands Kunstmuseum  
*Town and Country*, PSL, Project Space Leeds  
*Komm, wir gehen in den Wald!*, Westwerk, Hamburg
- 2008 *Slow Fields*, Susan Collins & Tim Head at Osterwalder's Art Office, Hamburg  
*Travelogue*, One in the Other, London  
*Work and Play*, Harewood House, Leeds  
*Committed To Print*, Northern Print, Newcastle upon Tyne & London Print Studio
- 2007 *Multiplicities*, ARC Projects, Sofia, Bulgaria  
*Video Vortex*, Netherlands Media Art Institute/Montevideo, Amsterdam

## SELECTED GROUP EXHIBITIONS, INSTALLATIONS AND SCREENINGS CONTD.

- Webspace*, Museum of West Sealand, Søro, Denmark  
*Outlook Express(ed)*, Oakville Galleries, Ontario, Canada  
*Digital Aesthetic 2*, Harris Museum and Art Gallery, Preston  
*Committed To Print*, Royal West of England Academy, Bristol  
*The Nature of Systems*, screening, National Film Theatre, BFI Southbank
- 2006 *Extraordinary Experiences: A Retrospective of British Media Art*, Kunsthau, Dresden  
*Light Prop for an Electric Stage #2*, Sunderland Museum and Winter Gardens  
*Timeless*, York Quay Art Centre, Toronto, Canada  
*REMOTE*, Plimsoll Gallery, Hobart, Tasmania
- 2005 *Blur of the Otherworldly: Contemporary Art, Technology and the Paranormal*,  
Center for Art and Visual Culture, UMBC, Baltimore  
*StoryRooms*, Museum of Science and Industry, Manchester  
*Rhizome ArtBase 101*, New Museum of Contemporary Art, New York  
*Data Agency*, SCAN online and at http gallery, London
- 2004 *Fenlandia*, commissioned as part of Film and Video Umbrella's Silicon Fen and shown online at Norwich  
School of Art and Design; BCA Gallery, Bedford; King's Lynn Arts Centre, Peterborough Digital Arts;  
Babylon Gallery, Ely.  
*Microwave Media Art Festival*, Hong Kong  
*Haunted Media*, Site Gallery Sheffield
- 2003 *Festival @rt Outsiders - Space Art*, Maison Européenne de la Photographie, Paris
- 2001 *Digital Aesthetics*, Harris Gallery, Preston
- 1999 *Cruisin'*, site specific website for Containership, <www.c-ship.org> commissioned by e2 and NMP Japan
- 1998 *In Conversation* installed at Gallery Otso, Espoo, Finland as part of Encoded Identities & Mobile Zones,  
MuuMedia Festival, Helsinki - *catalogue*  
*Travelogue*, The Travelling Gallery, Scotland  
*Avatar*, De Oude Kerk, Amsterdam
- 1997 *Imaginary Places*, Ikon Gallery touring show
- 1996 *Ex Machina*, Zone Gallery, Newcastle.  
*Triplicate*, Southampton City Art Gallery; Towner Gallery, Eastbourne; Tate St Ives.  
*Objekt:Video*, Landesmuseum, Linz, Austria.  
*Command, Shift, CTRL*, NAME Gallery, Chicago.
- 1994 *V-Topia*, Tramway, Glasgow.  
*Pedestrian Gestures*, Paragon Station Hull and tour (Nottingham, Manchester, Cambridge)  
*On Location*, Bluecoat Gallery Liverpool.

## SELECTED AWARDS, FELLOWSHIPS AND GRANTS

- 2010 ASEM Duo Fellowship, Bangkok University, Thailand
- 2010-17 British Council INSPIRE strategic educational partnership award Slade/Dhaka University, Bangladesh
- 2008 Arts and Humanities Research Council, Practice Led and Applied Grant
- 2007 Garry B Fritz Imagemaker Award for Excellence, SPE Miami
- 2006 Artist in Residence, Monash University, Melbourne.
- 2004 *Tate in Space* nominated for BAFTA interactive (British Academy of Film and Television Awards)
- 2003 Arts and Humanities Research Board, Small Grant in the Creative and Performing Arts
- 2003 ITEM research and development new technology grant, FACT Liverpool
- 2001 Royal Society of the Arts, Art for Architecture award with Sarah Wigglesworth
- 2000 Arts Council of England Combined Arts R & D grant
- 1998 Royal Society of the Arts, Art for Architecture award
- 1997 London Arts Board Awards to Individual Artists
- 1996 European Artists Pepinière (residency), Köln, Germany
- 1996 British Council Visual Arts Grants for exhibitions in Chicago and Linz
- 1995 Arts Council/Channel 4 Hi-Tech Fund award
- 1994 Arts Council of Great Britain New Technologies Grant.
- 1990 Fulbright Travel Award.
- 1990 American Association of University Women (AAUW) Rose Sidgwick Memorial Fellowship.
- 1989 Greater London Arts, Artists Individual Production Grant.

## SELECTED COMMISSIONS

- 2015 *Wembury & Woolacombe*, commissioned by RAMM (Royal Albert Memorial Museum), Exeter
- 2013 *Brighter Later*, commission for Radcliffe Observatory Quarter, Modus Operandi/Oxford University
- 2012 *Medieval Harewood*, site specific commission for Harewood House, Leeds
- 2009 *Love Brid*, a short film commissioned for *Coastcards* by Animate Projects for Sea Change
- 2009 *Seascape*, online and gallery commission for Film and Video Umbrella and the De La Warr Pavilion
- 2007 *Chaser*, commission for Glow '07, Newcastle
- 2005-6 *Underglow*, commission for Light Up Queen Street, Modus Operandi/Corporation of London
- 2005-6 *Glenlandia*, commissioned by Horsecross for Threshold artspace and the opening of Perth's new Concert Hall.
- 2004 *Pixelscape for Glastonbury Tor*, a permanent commission for C & J Clarks HQ, Somerset
- 2004-6 *Fenlandia*, an online landscape commission for Film and Video Umbrella, London
- 2003 *Pixelscape* - a permanent artwork commissioned for Arts Council England (ACE), Brighton Office
- 2002-3 *Tate in Space* a net art commission for Tate Online ([www.tate.org.uk/space](http://www.tate.org.uk/space))
- 2001-5 *Classroom of the Future*, Art and Architecture collaboration with architect Sarah Wigglesworth for Mossbrook Special School, Sheffield funded by RSA and ACE
- 2001 *Holy Mackerel* site specific commission for Whitefriars, Canterbury, Land Securities & Canterbury Council
- 2000 *Viewfinder* site specific commission for Minehead, Somerset, Da2/Artlife
- 1998 *Tumblong*, online research project, The Laboratory, Ruskin School, Oxford University & The Institute for Interactive Multimedia, Sydney, Australia.
- 1998 *Awash*, site specific video projection commissioned for Canary Wharf, London.
- 1997 *Inhabiting Metropolis* commission from Channel (Artec), Lighthouse and BN1 (see *In Conversation*)
- 1993 *Pedestrian Gestures* Arts Council Film/Video Commission, Hull Time Based Arts.
- 1990 *Going for Goldfish* videotape & videowall, an ACGB commission from Film & Video Umbrella, London and Cornerhouse, Manchester, for the Manchester Olympic Video Exhibition.

## SELECTED PUBLICATIONS

- 2012 *Unfolding Time: Pixel Landscapes, Seascapes and the Aesthetics of Transmission*, Susan Collins essay in *Spatialities: Geographies of Art and Architecture*, eds. Judith Rugg, Craig Martin, Intellect Books.
- 2009 *Seascape*, ed. Steven Bode, essays Sean Cubitt, Nicholas Alfrey, Film and Video Umbrella
- 2008 *Read More Journal for Critical Writing | Issue 5 | Jan 08 | Glenlandia | Susan Collins*, essay by Iliyana Nedkova, published by Threshold Artspace, Horsecross, Perth
- 2008 *Silicon Fen*, ed. Simon Wilmoth & Steven Bode, Film and Video Umbrella and NSAD
- 2008 *Music for the Williamson Tunnels, The Sound of Dripping Water*. Audio CD. Ed. Alan Dunn
- 2007 *Fabrica: The first 10 years*, published by Fabrica
- 2006 *The New Media Handbook*, Andrew Dewdney & Peter Ride, Routledge
- 2006 *Blur of the Otherworldly: Contemporary Art, Technology and the Paranormal*, catalogue, ed. Mark Alice Durant & Jane D. Marsching, Centre for Art and Visual Culture, UMBC, Baltimore
- 2006 *Storyrooms: Interactive Networks, Media Art and Installations*, Catalogue/DVD
- 2006 Contributor. *Research – The Itemisation of Creative Knowledge*, ed. Clive Gillman, FACT
- 2004 *The Actual and the Imagined*, essay for book *Networked Narrative Environments* ed Andrea Zapp
- 2004 Contributor. *New Media: Practice and Content in Britain 1994 - 2004*, ed. Lucy Kimbell
- 2003 *Inhabited Content*. Artists pages, Millennium Film Journal. Winter 2003
- 2003 *Festival @rt Outsiders - Space Art*, catalogue, Maison Européenne de la Photographie, Paris
- 2001 *Smoked Salmon*, short story by Collins published in *Review*, Kansas City, USA March issue, vol. 3 No. 5
- 1999 *Watermark*, insert/artists project by Collins for Coil 8, *Journal of the Moving Image*
- 1998 *Fluffy flicker Movie* for *Everything* magazine 2:2, the prehistoric issue
- 1997 *Susan Collins - In Conversation*, catalogue, BN1
- 1997 *Susan Collins - Suspect Devices*, catalogue, Film and Video Umbrella
- 1997 Contributor. *Out of Time*, ed. Andrea Phillips, Hull Time Based Arts.
- 1996 Contributor. *A Directory of British Film and Video Artists*. ed. David Curtis, Arts Council of England.
- 1996 *Ex Machina*, catalogue, Zone Gallery
- 1996 *Triplicate*, catalogue, Southampton City Gallery, Tate St Ives, Towner Art Gallery
- 1996 *Objekt::Video*, catalogue, ed. Gottfried Hattinger, Landesgalerie, Linz, Austria.
- 1993 Feb "The Exploding Gallery", article written by Collins for *Creative Camera*.
- 1992 *Computer Art: Pushing The Boundaries* - catalogue, State of Illinois Art Gallery, Chicago

## SELECTED REVIEWS AND ARTICLES ABOUT THE WORK

- 2012 "Een on-en offline rollenspel", by Reba Westdorp, Kunstbeeld #9-2012
- 2009 Interview with Susan Collins by Sarah Cook, ETC Revue de L'Art Actuel, Montréal #88
- 2009 Seascape 2009, a new show by Susan Collins, reviewed by Ken Russell, The Times 07/04/09
- 2009 "Susan Collins' Seascapes unfold at De La Warr Pavilion", reviewed by Adam Bambury, Culture 24
- 2009 Exhibition Preview, Susan Collins, Bexhill-on-Sea, The Guide, The Guardian 04/04/09
- 2009 Interview between Susan Collins & Sean Cubitt, Fourth Door Review, no 8, p.20 – 25
- 2008 Interview between Susan Collins & Sean Cubitt, Journal of the New Media Caucus v.04 n.02. Winter 08
- 2008 Susan Collins & Tim Head. *Slow Fields*. reviewed by Rainer Unruh, Kunstforum International 194.
- 2008 Outlooks, *Outlook Express(ed)* reviewed by Jessica Wyman, Ciel Variable No.78, Spring 2008
- 2007 Susan Collins, profile by Davina Thackara, Contemporary, no.91 New Media special issue
- 2006 Digital Landscape and Nature-Morte by Sean Cubitt for *Reinventing the Medium*, AAANZ Melbourne.
- 2006 Carlo Zanni in conversation with Susan Collins, Magazine électronique du CIAC No 25 - été 2006
- 2006 Is the World Wide Web Arts Final Frontier?, by Grayson Perry, The Times, August 9th 2006
- 2006 Willing Spirits: Art of the Paranormal by Nancy Princenthal, Art in America, February 2006
- 2006 London: Light Up Queen Street by Davina Thackara, Contemporary, no.81
- 2005 Illumination comes Regardless of Taste by Edwin Heathcote, Financial Times
- 2005 Web Works That Insist on Your Full Attention by Sarah Boxer, New York Times (28/06/05)
- 2005 Nature Study, article on *Classroom of the Future*, by Mark Dudek, Building Design, May 6th 2005
- 2004 *Fenlandia*, Slow Pixels. Neural.it by Alessandro Ludovico (09/07/2004)
- 2004 Interview with Jemima Rellie on *Tate in Space* as part of Watershed's Digest
- 2004 Review of *Haunted Media* in The Guardian by Alfred Hickling
- 2003 Article on *Tate in Space* by Jenn Kahn, Discover Magazine (US). September issue.
- 2002 Review of *Transporting Skies* in Art Monthly Dec 02-Jan 03, by Emma Safe
- 2002 'Mekani ve alani yeniden düşünmek:uzayda sanat', Gulsen Bal on *Tate in Space* in "RH + Sanat" No. 02
- 2002 *Transporting Skies*, The Guide, The Guardian 02/11/02
- 2002 Preview of *Transporting Skies* in ArtPreview, the Gallery Guide, November 2002
- 2002 *Transporting Skies* previewed in Contemporary by Sotiris Kyriacou, October 2002
- 2002 "2002: An Art Odyssey", article on *Tate in Space* by Jamie Walters for Metro 18/09/02
- 2002 "Kunst im All", review of *Tate in Space* by Axel Lapp, d'Lëtzebuerger Land 13/09/02
- 2002 'Greetings, art lovers. We come in peace', by Leah McClaren, Canada Globe and Mail, 31/07/02
- 2002 'Ruimte voor de kunst', by Pieter Van Bogaert, Tijd Nieuwslijn 16/07/02
- 2002 'Floating Worlds' - a text on *Tate In Space*, June 2002 by Paul Bonaventura for Tate Online
- 1999 LondonArt Online Magazine, Review of *Cruisin'*
- 1998 Susan Collins interview with Joanna Krysa, Magazyn Sztuki, NR18 (2/98)
- 1998 Netwatch on *In Conversation*, Guardian Online, Nick Babaian 22/10/98
- 1998 "Susan Collins", review of *Suspect Devices* at Lux by Mark Currah, Time Out 16/9/98
- 1998 "Fatally Flawed Gadgetry", Review of *Suspect Devices*, The Independent 7/9/98
- 1998 Archis - Internet Column, July 1998
- 1998 AVATAR by Nat Muller, Fringecore Magazine, May 1998
- 1997 "Brisbane Speaks unto Brighton", review of *In Conversation*, The Daily Telegraph, 29/12/97
- 1997 "A global chat...", article on *In Conversation* in The Independent, Network Section 9/12/97
- 1997 "All Things Bright and Beautiful", profile in Mute issue 8, Pauline Van Mourik Broekman
- 1997 Review of Imaginary Places in Make Sept-Oct 97, by Nicky Hodge
- 1996/7 Review of Triplicate in Art Monthly Dec 96-Jan 97, by John Tozer
- 1996/7 Review of Triplicate in Make Dec 96-Jan 97, by Anne Hamlyn
- 1996 Review of Triplicate in Contemporary Art issue 13.
- 1996 Review of Triplicate by Richard Ingleby, The Eye, The Independent 30/11/96
- 1996 oct Flash Art News, Flash Art on Triplicate
- 1996 Review of Objekt:Video, Noema Art Journal No. 43, Andreas Stockinger (Austria).
- 1996 Review of Objekt:Video by Irene Judmayer, OÖ. Nachrichten 10/10/96 (Austria)
- 1995 July "Similarities and Dogs", review, *Every Dog Has Its Day*, Womens Art Magazine.
- 1995 May Womens Art Magazine, Susan Collins, colour cover.
- 1994 "Without Walls", profile on Susan Collins in Design Week 7/10/94.
- 1994 Review of V-topia exhibition, The Observer Magazine 14/8/94.
- 1993 Jun "River Crossings", review in Hybrid.

## SELECTED TALKS AND LECTURES

- 2016 Invited Speaker, *Journeys and Encounters* Symposium, Plymouth University
- 2015 Invited Speaker, *Art Schools: From Lahore to Dhaka and Beyond*, Whitechapel Art Gallery
- 2014 Inaugural Slade Professorial Lecture, *Transporting Skies*, UCL
- 2013 UCL Lunch Hour Lecture, *Framing the Digital: Materialising New Media*, UCL
- 2012 Invited Speaker, *Allegories of Power*, Harewood House, Leeds
- 2012 Guest Lecture, *Off The Wall*, University of Dhaka, Bangladesh
- 2011 Guest Speaker, *Transitio\_MX 04*, Centro Multimedia del Centro Nacional de las Artes, Mexico City
- 2011 Guest Lecture, *Time and Place*, V & A, London
- 2011 Guest Lecture, *Here & There: Site Specific Works & Networked Environments*, Shenkar College, Tel Aviv
- 2010 Guest Lecture, *Framing the Digital: Materialising New Media*, Bangkok University, Thailand
- 2010 Guest Lecture, *Pixel Landscapes and the Aesthetics of Transmission*, Bangkok University, Thailand
- 2010 Panelist, "Out of Darkness, Light as Public Art", International Sculpture Conference, Kings Place, London
- 2009 Keynote Lecture, Sergio Motta Art and Technology Forum, Sao Paulo, Brazil
- 2007 Keynote Lecture, *Interface: Virtual Environments*, Dublin Institute of Technology, Ireland
- 2007 Keynote Lecture, Computational Aesthetics Conference, The Banff Centre, Alberta, Canada
- 2007 Igemaker Lecture, Society for Photographic Education National Conference, Miami
- 2006 AEA/AEV conference, Monash University, Melbourne, Australia
- 2005 Guest Lecture, Volume! Gallery, Rome
- 2005 Speaker, Imaginary Spaces panel, Parallel Structures conference, Bezalel, Jerusalem
- 2005 Speaker, *Plasticiens du Web - Space Art*, Centre Pompidou, Paris
- 2004 Speaker, *Getting It Made*, Symposium on British Film and Video Art, Tate Britain
- 2004 Guest Lecture for *The Role of The Gallery in the Digital Age*, Tate Modern
- 2003 Speaker, *Networked Narrative Environments*, FACT, Liverpool
- 2003 Speaker, *User\_Mode* Conference, Tate Modern, London
- 2002 Speaker, *Wink: Augmented Environments*, symposium, Barbican Centre, London
- 2001 Speaker, e-topia symposium, at the Tempodrom, Berlin
- 2000 Speaker, *Culture Castles* conference, Videopositive 2000, Tate Gallery Liverpool
- 1999 Guest Lecture on *Cruisin'* at the Institute of Contemporary Art (ICA), London
- 1998 Keynote Speaker, *Site Time Media Space* seminar, Museum of Sydney, Australia
- 1998 Speaker, *Interactive Electronic Media* Symposium, Institute of Contemporary Art, London
- 1998 Speaker, *Avatar* conference, De Balie, Amsterdam
- 1997 ISEA 97 conference, Chicago
- 1997 Keynote Speaker, *Future Space* seminar, Whitechapel Art Gallery, London
- 1996 Speaker, *CD rom and Interactivity*, Electra conference, Henie Onstadt Stadium, Oslo, Norway
- 1994 Speaker, *A V-topian Day*, Tramway, Glasgow.
- 1994 Speaker, *Seduced and Abandoned: The Body and The Virtual World*, ICA, London.
- 1993 Panelist, *Gender & Technology and Computer Media*, Videopositive 1993, Tate Gallery, Liverpool.
- 1990 Speaker, *American Paper Institute, Renaissance in the Arts* seminar, Rockefeller Centre, New York
- 1992-2014 other guest lectures include: Lowry Centre, Salford; Royal College of Art; Central Saint Martins; University of Westminster; University of Central Lancashire; Duncan of Jordanstone, Dundee; Napier University, Edinburgh; Manchester Metropolitan University; Southampton Institute; London Electronic Arts; University of Hertfordshire; Bournemouth University; University of Portsmouth; Wimbledon School of Art, School of the Art Institute of Chicago; Columbia College Chicago; Ruskin School, Oxford University; The Architectural Association; Chapter Arts, Cardiff; Southampton City Art Gallery; The Photographers Gallery; Barbican Art Gallery; American Association of University Women, Chicago; Henry Moore Institute, Leeds; School of Visual Arts, New York; Harewood House, Leeds; Lighthouse Media Centre, Brighton; De La Warr Pavilion, Bexhill-on-Sea; SHIFT Festival '09, Basel; Edinburgh College of Art; University of Dhaka, Bangladesh.

## SELECTED CITATIONS

- 2016 Expanded Cinema: Notes on twentieth-century encounters with art, science and technology, Chris Welsby in *Moving Image Review & Art Journal*, Volume 5 Nos 1&2, Intellect Journals
- 2014 The Practice of Light: A Genealogy of Visual Technologies from Prints to Pixels, Sean Cubitt, M.I.T. Press
- 2014 Colliding Worlds: How Cutting-Edge Science is Redefining Contemporary Art, Arthur I. Miller, W. W. Norton & Company
- 2013 The Paradoxical Object: Video Film Sculpture, Joan Truckenbrod, Black Dog Publishing
- 2011 Cybernetics, Expanded Cinema and New Media: From Representation to Performative Practice, Chris Welsby in *Expanded Cinema*, eds. David Curtis, A.L. Rees, Duncan White, Steven Ball, Tate Publishing
- 2011 Virtuality and the Art of Exhibition, Vince Dziekan, Intellect books
- 2010 Printmaking: A Contemporary Perspective, Paul Coldwell, Black Dog Publishing
- 2010 Exploring Site Specific Art: Issues of Space and Internationalism, Judith Rugg, I.B. Taurus
- 2007 The Fundamentals of Digital Art, Richard Colson, Ava books
- 2007 Digital Performance, Steve Dixon, MIT Press
- 2006 From Technological to Virtual Art, Frank Popper, MIT Press
- 2006 A History of Video Art, Chris Meigh-Andrews, Berg
- 2006 A History of Artists' Film and Video in Britain, David Curtis, British Film Institute

## SELECTED BROADCASTS

- 2015 Featured in *From Mirrors to Windows*, a Documentary Feature Film by Susan Steinberg
- 2005 *Kissing: A public Service Valentine Broadcast*, Resonance 104.4 fm , February 14/15.
- 2004 Interview on *Tate in Space* for Radio Lab, WNYC, New York Public Radio
- 2004 Interview for Front Row, BBC Radio 4 for *Haunted Media*, Site Gallery Sheffield
- 2003 Interview for Jazz fm from Tate Modern, 16/05/03
- 2002 Interview on *Tate in Space*, J-Wave Radio, Japan 31/12/02
- 2001 Interview Deutschland Funk, German National Broadcasting on *In Conversation*, 30/04/01
- 2001 Interview, SFB radio 106.8, Berlin on *In Conversation*, 27/04/01
- 1998 BBC2 Learning Zone documentary on *In Conversation*, first broadcast 22/10/98
- 1998 Interview with Hari Kunzru, "The Lounge", Illumina production, Sky TV 3/9/98
- 1997 Interview for BBC TV world news on *In Conversation*, 15/12/97
- 1997 Interview for BBC TV News 24 on *In Conversation*, 12/12/97
- 1996 "Electric Passions", Channel 4 documentary broadcast 14/11/96
- 1993 Interview, and Review of River Crossings, Kaleidoscope, BBC Radio 4, 26/3/93

## COLLECTIONS INCLUDE

- 2016 Warwick University Collection
- 2015 RAMM (Royal Albert Memorial Museum), Exeter
- 2012 UCL Hospital Trust (Macmillan Cancer Centre)
- 2009 Government Art Collection
- 2008 Harewood House Trust
- 2006 Monash University, Melbourne
- 2005 Threshold, Perth
- 2004 C & J Clarks Ltd
- 1989 Berkshire County Council  
and Private Collections