

Simon Penny

Professor, Studio Art, University of California, Irvine

simonpenny.net

Resumé

Overview

Simon Penny is an Australian practitioner in the fields of Digital Cultural Practices, Embodied Interaction, Art and Technology and Interactive Art. His practice includes five main aspects: artistic practice, technical research, theoretical writing, pedagogy and institution building. Coming from a training in sculpture, he has engaged electronics, robotics and computing in the pursuit of embodied interaction and an aesthetics of behavior. In parallel he has maintained an active theoretical practice in related fields. His current theoretical focus is on application of post-cognitivist theories of cognition to theorisation of art practices.

He makes interactive and robotic installations utilising novel sensor arrays, and custom machine vision systems. These works address the issues arising around enactive and embodied interaction, informed by traditions of practice in the arts including sculpture, video-art, installation and performance; and by theoretical research in ethology, neurology, ethnology, situated cognition, phenomenology, human-computer interaction, ubiquitous computing, robotics, critical theory, cultural and media studies. Informed by these sources, he designs and builds custom technologies with custom code, electronic, electro-mechanical and structural components.

He built the Autonomous robotic artwork Petit Mal in the early 1990s. In 2009, an exhibition entitled Petit Mal and celebrating its legacy in the arts was held at the Museo Universitario Arte Contemporáneo in Mexico City. Petit Mal has been exhibited internationally since 1995, most recently at ZKM. In 1997, his machine vision based 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 developed at the GMD Sankt Augustin. It was presented at Ars Electronica in 1998. Fugitive Two was commissioned by the Australian Center for the Moving Image (ACMI), Melbourne Australia, in 2000, and premiered there in 2004. Body Electric was commissioned by CalTech under an NSF grant and shown at Art Center Pasadena in 2003. He has received funding and/or residencies from the Daniel Langlois Foundation for Science and Art, ZKM, GMD, WDR, and other sources.

Penny has served on juries, boards and review committees for the Rockefeller Foundation, the Research Advisory Board for Banff New Media Institute, the National Research Council of the National Academies, ISEA, and other bodies. He was director of Digital Art and Culture 2009 (DAC09) conference. Current or recent advisorial responsibilities include: the jury of the VIDA Art and Artificial Life competition (Telefonica Foundation, Spain, 2007-11), The ISEA 2011 international board, and Daniel Langlois Foundation for Science and Art 2007 advisory panel.

Penny curated and produced 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. He has written on the challenges of interdisciplinarity, within the media arts and more generally in the academy.

Penny was appointed Professor of Arts and Engineering at University of California Irvine (a specially-created joint appointment between the Henry Samueli School of Engineering and the Claire Trevor School of Arts) in 2001 (with an appointment also in Information and Computer Science). He was architect and founding director of the interdisciplinary graduate program in Arts, Computation and Engineering, established 2003 (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 'humanist at large' for the University of California Council on Research.

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. He is a guest professor for the Interdisciplinary Master in Cognitive Systems and Interactive Media (CSIM), Universitat Pompeu Fabra, Barcelona, 2008, and 2009. Further information is available at simonpenny.net

This resume is organized in reverse chronological order, in the following sections:

Summary of Selected awards since 2000
Summary of Selected Juries, Boards, Consultancies and other honors since 2000
Publications: Peer Reviewed Anthologies, Journals and Conference Proceedings
Publications: Journals and Catalogs
Editorial / Curatorial / Organising
Exhibitions (selected)
Robotic/Media Technology Research Projects (selected)
Public Speaking (selected)
Awards and Residencies
Board Memberships, Consultancies and Affiliations
Selected Commentaries and Reviews Monographs, Anthologies, Journals
Selected Interviews
Selected Newspaper and Magazine Articles
Professional Appointments/Consultancies/ Employment
Education

Summary of Awards (selected) since 2000

- 2010 Artist in Residency – Segal Institute for Human Centered Design and Alice Kaplan Institute for the Humanities (AKIH). Northwestern University, Fall. (10 week residency. Residential apartment, studio, \$5000 research funding, in kind support).
- 2009 UCIRA grant for project Phatus. (\$5000)
- 2003 Invited scholar, Biopolitics and the Philosophy of Life Visiting Scholars Program, Humanities Research Center, Australian National University, July 21-31. (travel and accommodation)
- 2003 Center for Neuromorphic Systems Engineering CalTech, Development grant for Body Electric, with Malcolm MacIver. ~\$3000 plus in kind, gallery construction etc.)
- 2002 UC Humanities Research Institute residency fall quarter "Global Intentions: Improvisation in the Contemporary Performing Arts" (One quarter salary buyout)
- 2002 -5 Langlois Foundation for Science and Art. Grant for Bedlam Project (with Bill Vorn). ~ \$55,000 Canadian.
- 2001-4 Fugitive II, commission. Australian Center for the Moving Image ~ \$40,000 Australian. Project development funding, one month residential apartment paid, etc.

Summary of Juries, Boards, Consultancies etc (selected) since 2000

- 2010 NSF/NEA joint workshop Re/Search: Art, Science and Information Technology. National Science Foundation, Washington DC Sept15-16
- 2010-2011 – ISEA 2011, Istanbul. International Board member.
- 2008-9 Director, Digital Art and Culture 2009 (DAC09) conference
- 2008- Member, Editorial Board, Fibreculture Online Journal
- 2008- guest professor, "Interdisciplinary Master in Cognitive Systems and Interactive Media", Universitat Pompeu Fabra, Barcelona, Annually since 2008.
- 2007- University of California Council on Research, Humanist at Large
- 2007- Jury, VIDA Art and Artificial Life Prize. Telefonica Foundation, Spain, Annually since 2007
- 2007 Jury. Daniel Langlois Foundation for Science and Art
- 2006-7 DAC (Digital Art and Culture Conference) '07. Advisory panel and reviewer, DAC'07. Perth Australia
- 2005- Open University External reviewer, La Salle College of the Arts, Singapore, Media Arts Faculty. Annually for five years 2005-9.
- 2005- International Advisory Board of the School of Art & Technology, Netanya Academic College, Israel.
- 2004 Jury member, Rockefeller Foundation New Media Fellowships
- 2003 Research Advisory Board for Banff New Media Institute, member.
- 2003 Director, ACE interdisciplinary graduate program, UCI. (Formally approved Feb2003)
- 2002 Official reviewer, National Research Council Report "Beyond Productivity: Information Technology, Innovation and Creativity"
- 2001-3 South Australian Government International Advisory Panel on Information Economy (SA IE IAP)
- 2001-5 Layer Leader for the Arts, CALIT2 (California Institute for Information Technology and Telecommunications.)
- 2000-1 European Union ESPRIT project CIRCUS (Content Integrated Research in Creative User Systems). Theme leader, central committee.

- 2000-1 European Professor of Interactive Environments, University of Portsmouth UK and Merz Akademie Stuttgart, Germany. Establishing PhD program and research facilities.
- 2000 Project Consultant: Cinemedia (now Australian Center for the Moving Image) Melbourne Australia

Publications:

Peer reviewed Anthologies, Juried Journals and Conference Proceedings

Forthcoming –

- Art after Computing - in Evolution Haute Couture: Art and Science in the Postbiological Age vol II, Dmitry Bulatov, editor. Kaliningrad, Russia.
- Enaction and Improvisation, in Oxford Companion to Improvisation, George Lewis (ed)
- Bricolage Philosophy, in Balsamo, Anne (ed) Tinkering, Duke University Press
- Interactivity – who cares?, in Fibreculture, special issue, Ekman (ed) 2011
- Trying to be calm: Ubiquity, Cognitivism and Embodiment, in Throughout (anthology), Ed. Ulrik Ekman, Pub MIT press, 2011.

- 2011 Desire for Virtual Space: the Technological Imaginary in 90s Media Art . Ed- Brejzek, Thea et al: Space and Desire. Scenographic Strategies in Theatre, Art and Media. Zurich University of the Arts, ZHdK Zurich 2010
- 2010 Twenty Years of Artificial Life. in Digital Creativity – Routledge, vol 21#3, Sept 2010
- 2010 Experiencia y abstracción – el arte y la lógica de la máquina (translation). In Arte, ciencia y tecnología. Un panorama crítico: programación de formación La Ferla, Jorge (compilador), Buenos Aires: Espacio Fundación Telefónica. ISBN 978-987-24475-8-8
- 2010 Artificial Life Art – a primer. Catalog essay to Emergence. Beall Center for Art Technology, 2010 Emergence - Artificial Life Art (extended version) published in DAC09 proceedings. California Digital Library. http://escholarship.org/uc/ace_dac09. ISBN 978-0-615-33831-6
- 2009 Rigorous Interdisciplinary Pedagogy. Convergence, Sage Publications, UK
<http://dx.doi.org/10.1177/1354856508097017> or <http://CON.sagepub.com/content/vol15/issue1>
- 2008 Bridging Two Cultures – towards a history of the Artist-Inventor. In Artists as Inventors, Inventors as Artists, anthology of Ludwig Boltzmann Institute, Austria. Eds: Daniels and Schmidt. Pub Hatje Cantz.
- 2008 Experience and Abstraction. Fibreculture online journal.
http://journal.fibreculture.org/issue11/issue11_penny.html
- 2007 Enaction and the Ethics of Simulation, and Experience and Abstraction – two papers. Enactive07 Proceedings – Grenoble, France.
- 2006 Virtual Bounds: a teleoperated mixed reality. Kevin Ponto, Falko Kuester, Robert Nideffer, Simon Penny. Virtual Reality. Volume 10, No1, May 2006. 41-47.
<http://www.sigmod.org/dblp/db/journals/vr/vr10.html>
- 2006 “Systems Aesthetics and Cyborg Art: the legacy of Jack Burnham” in Slovenian, in V toku pohyblivych obrazov (The flow of moving images, an anthology of Electronic and Digital Art in the context of Visual Culture), Ed, Kararina Rusankova, Bratislava.
- 2004 Representation, Enaction and the Ethics of Simulation. in First Person, MIT, eds Pat Harrigan and Noah Wardrip-Fruin
- 2004 Ethics of Simulation (in Portugese) Ligações/Links/Liaisons anthology
- 2004 Prefiguring Cyberculture, an intellectual history. (chapter: Traces) Tofts, Jonson, Cavallaro, editors. MIT

- 2003 Adequate pedagogy: the missing piece in Digital Culture, in: A Guide to Good Practice in Collaborative Working Methods and New Media Tools Creation (by and for artists and the cultural sector) eds. Lizbeth Goodman and Katherine Milton (fall, 2003) AHDS (Arts and Humanities Data Service)
- 2001 Traces: Embodied Immersive Interaction with Semi Autonomous Avatars (Penny, Smith, Sengers, Bernhardt Schulte) Convergence: the journal of research into New Media Technologies, University of Luton press, Summer 2001.
- 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)
- 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
- 1997 “Embodied Cultural Agents...” Socially Intelligent Agents. AAAI Press 1997
- 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
- 1995 Twenty Centuries of Virtual Reality (in Finnish) in Virtuaalisuuen Arkeologia, Ed: E. Huhtamo. Pub Lapin Yliopisto
- 1995 Paradigms in collision, a tentative taxonomy of interactive art in Schöne Neue Welten, Ed F Rötzer, pub Boer Germany
- 1995 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 (paper and online), Catalogs, Digital Media

- 2010 Emergence, Art and Artificial Life. Catalog Essay, Beall Center for Art and Technology, UCIrvine
- 2009 DVD-ROM Vidéo-interactivité, Geneva Research Team (Caroline Bernard, Jean-Louis Boissier, Daniel Pinkas, Pierre Rossel, Daniel Sciboz), Laboratory Formes de l’interactivité, Editions de la HEAD - Geneva, 2009
- 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
- 1988 Moores Law, Systems Theory and the Aesthetics of Interactive Art. Astrolabe online journal + CD
- 1997 Johdatus Uuteen Mediaan. Eds Tarkka, Hintikka And Mäkelä, Helsinki

- 1997 TechnoUtopian Rhetorics and the Ossification of Interfaces, ArtLink V16#2+3 Australia
- 1997 Twenty Centuries of Virtual Reality (in polish) Magasyn Sztuki #9 (1/96) Gdansk Poland
- 1997 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)
- 1997 Petit Mal and the Aesthetics of Autonomous Art. Telepolis Web Journal
- 1997 Body Knowledge... AdaWeb/MOMA Videoviewpoints website
- 1995 Twenty Centuries of Virtual Reality (in Japanese), Intercommunications, Japan.
- 1995 Body Knowledge, Digital Prostheses and Cognitive Diversity (in German) Kunstforum, Germany
- 1994 Electronic Arts practice: experiences in Australia and the USA. in Continuum V8#1, 1994
- 1994 Embodied Mind. Leonardo Electronic Reviews
- 1993 Utopian Recipes, Distopian dining: Eating Bad Donuts in dataspace in On the Air, Transit Austria
- 1993 Virtual Bodybuilding Media Information Australia 1993
- 1993 Disentangling Utopian Dreams Catalog essay for The computer is not sorry The Space, Boston
- 1993 2000 years of Virtual Reality (catalog essay) for Through the looking glass. Jack Tilton Gallery NY
- 1992 Fred Truck: ArtEngine II (review/essay) in Art Papers v16#2 march-april 92.
- 1992 Smart Bombs, Foolish Strategies (review/essay) Afterimage, april V19#9
- 1991 Computer Art: critical issues in pedagogy. in Artlink (Australia) Sept 1991
- 1992 Machine Culture. SISEA 1990 proceedings Groningen, Netherlands
- 1992 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)
- 1989 Art practice in the age of the thinking machine. Performance 56/7.UK.
- 1989 Charlie Chaplin, Stelarc and the future of humanity. Artlink S.A. V9#1 1989
- 1989 Meta combat, an analysis of Randellis War Story Praxis M magazine, #22 1989 Perth.
- 1989 New Territory: art practice in the digital environment. Artlink, March
- 1989 Video Installations by Bill Viola. Artlink, March.
- 1987 Simulation Digitization, Interaction: The impact of computing on the arts. Artlink V7 #3,4. Art+Tech issue.
- 1986 "Performance Art, What the..." Performance Magazine, London.
- 1985 "Pittura Culta; Current Italian Neoclassicism" Art Network, Sydney, N.S.W
- 1985 "Video Art", radio documentary "Surface Tension" ABC National.
- 1984 "Critique-New York, The Terminal" Art Network.
- 1984 "Death of the New" (Venice Biennale 1984) Artlink S.A.
- 1983 "Terminal New York" Artviews Magazine, Toronto,Canada.
- 1980 "La Trobe, an overview" Artlink .

Editorial / Curatorial / Organising and Production

- Forthcoming Leonardo Electronic Almanac DAC09 Special Issue – editor
- 2010 Editor – Digital Creativity – DAC09 Special Edition vol21#1, Routledge, Spring 2010
- 2010 Editor – DAC09 Proceedings. California Digital Library. http://escholarship.org/uc/ace_dac09. ISBN 978-0-615-33831-6

- 2009-10 Co-curator, Emergence, Artificial Life Art Exhibition. Beall Center for Art and Technology, UC Irvine
- 2008-9 Director, Digital Art and Culture conference 2009. See www.dac09.uic.edu
- 2007 Experience and Abstraction: Bodily Knowledges and Interaction symposium. ACE. UCI
- 2005-6 Free Range Intellectuals Lecture Series, UCI
- 2002 Leonardo Lecture Series: Barbara Maria Stafford. 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 17-8
- 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
- 1990 Guest Editor Artcom Online Art Journal. May and June.
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)

- 2009 Petit Mal. Museo Universitario Arte Contemporáneo in Mexico City.
- 2007 ZKM – the resurrection of Petit Mal (in collaboration with Kempelen exhibition)
- 2007 Haunted Screens. University of Buffalo Art Gallery.
- 2007 Wolfgang von Kempelen Media Arts and History – Budapest, Hungary. March-May
- 2007 Emergent Reactions, Cal Poly, San Luis Obispo
- 2006 Spectre- machine vision installation. Beall Center, UCI.
- 2006 Transmediale. Berlin. The resurrection of Petit Mal. February-March.
- 2004-5 Telepanoscope/Vivitar. Live generation of 3D avatars via 3D machine vision. Shown at CALIT2 UCI building opening.
- 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.
- 2003 Bedlam Telekinesis. Deconism Gallery, Toronto (may-june)
- 2003 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.
- 1999 Digital Traces. Pittsburgh Center for the Arts. Symapthetic Sentience III.
- 1998 StarDot Star exhibition: Site (Sheffield): Petit Mal
- 1998 Petrobras Realidad Virtual, Centrocultural Candido Mendes, Rio de Janiero, Brazil. Petit Mal.
- 1998 Fugitive. European Media Art Festival, Osnabruck, Fugitive.
- 1997 Multimediale5, ZKM Karlsruhe, Fugitive.
- 1997 Technologyculture, Erie Art Museum, jan-mar Symapthetic Sentience II
- 1996 Metamachines, Otso Contemporary Art Museum, Finland. Petit Mal
- 1996 Ars Electronica Interactive Art Prize. Sympathetic Sentience 1.
- 1996 Perception and Perspective, National Gallery of Victoria, Australia Sympathetic Sentience 1.
- 1996 Southeastern Graphics Conference, Morgantown VA, Sympathetic Sentience 1.
- 1996 Emily Davis Gallery Universtiy of Akron OH, Sympathetic Sentience 1.
- 1995 Voyage Virtuel, Paris, France, oct95, Petit Mal
- 1995 ISEA95, Montreal sept 95, Petit Mal
- 1995 Telepolis, Luxembourg, nov 95, Petit Mal
- 1995 5th Biennal of Art andTechnology, Connecticut College. Petit Mal
- 1995 Samuel Lallouz Gallery, Montreal. Sympathetic Sentience1
- 1994 Between. Emily Davis Gallery, University of Akron, Ohio, oct-nov1994
- 1994 Alleghany College, PA jan-mar95 , Sympathetic Sentience1
- 1993 National Gallery, Pittsburgh Center for the Arts, Pittsburgh PA. Big Father and Big Wheels.
- 1993 University Gallery, University of Florida. Big Wheels
- 1993 New World School of the Arts, Miami. Big Wheels
- 1992 Focus Gallery UF. Big Father.
- 1992 University Gallery UF. Point of Sale
- 1992 Florida Landscape Polk Museum FL. Virtual Vistas.
- 1992 Historical Crosscuts exhibition, Buckham Gallery, Flint Michigan
- 1991 UF Gallery. Pride of our young Nation [interactive machine installation]
- 1990 Siggraph 90 Dallas Texas. Ceci n'est pas un oiseau [projection machine installation]
- 1989 AVE [Audio visueel experimenteel] [Invited Australian installation artist] Arnhem Holland.
- 1988 Lo Yo Yo [electro mechanical audio installation] 2JJJ Sydney.
- 1988 EMR gallery, Sydney. Australia. Ceci n'est pas un Oiseau
- 1988 Chronic Rebus Generator. [electro-mechanical installation.] Sydney University.
- 1988 "Figure it out" Performance Space NSW
- 1988 "Poetchnica" Virtual Object Performance Space NSW
- 1987 "Hall of Mirrors" B&H Gallery, Melbourne and COG Gallery, Sydney.
- 1987 "Bugs" Virtual Object group exhibition, Performance Space
- 1987 "True Pictures" Syn Petticot, Sydney.
- 1986 "Scanned Image" Arts Council Gallery, Canberra A.C.T.
- 1986 "Expatriates or Exiles" Adelaide Festival Centre, S.A.
- 1986 Venice Biennale Planetary Network, Contributing artist.

- 1986 Australian Video Festival, Video graphics section: 3D computer animation Harmonices Mundi
- 1985 "This Sporting Life" Performance Space, N.S.W.
- 1985 "Perspecta", Art Gallery of New South Wales.
- 1985 "Waveform" Ivan Dougherty Gallery, N.S.W.
- 1984 "Farewell to Alms" SAW Gallery, Ottawa, Canada.
- 1984 "Artists Call on Nicaragua" New York U.S.A.
- 1984 "34-83-84 "The Clocktower, New York U.S.A.
- 1983 "Further Adjustments" Art Unit N.S.W.
- 1983 "Terminal New York" Brooklyn, New York U.S.A.
- 1983 "A.U.S.T.R.A.L.I.A." Zona Gallery, Florence, Italy.
- 1982 "Belief" Watters Gallery Sydney N.S.W.
- 1979 "Earth Turns" projection installation with live percussion. Carclew, SA
- 1979 South Australian Workshop group exhibition, Adelaide Festival Centre, South Australia.
- 1978 La Trobe Triennial Sculpture and Performance Festival, Melbourne, Victoria.
- 1977 Mildura Sculpture Triennial, Mildura, Victoria.

Robotic/Media Technology Research Projects (selected)

- 2009- Phatus project
- 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 Mclver, 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)

- 2011 Salon for Vision. Georgia Tech. Organised by Barbara Maria Stafford. May7
- 2011 Artful Cognition, in Art as a way of Knowing. Exploratorium/NSF, San Francisco March 3/4
- 2010 New Ontologies workshop. Exeter University UK/Gulbenkian Foundation. 29-30 Oct.
- 2009 Invited speaker, Symposium "Monitoring Scenography 3: Space and Desire / Raum und Begehren" 8th – 10th October Institute for Design and Technology, Zurich University of the Arts.
- 2008 Espacio Telefonica Argentina. Interactive Arts program. Three lectures. Nov.
- 2008 International Symposium on Art and Technology, National University of the Arts, Korea, Keynote. October
- 2008 Emergence Workshop, School of Arts, Languages, and Literatures, University of Exeter, UK. (June)
- 2008 Rensselaer Polytechnic, Troy NY. School of Humanities. Invited Lecture. March.

- 2007 Queensland University of Technology – Creative Industries Division. Invited Lecture
- 2007 University of Buffalo, Media Arts Program. Invited Lecture
- 2007 Brown University, Providence RI, Pembroke Center Symposium Mediated Bodies/Bodies of Mediation
- 2007 Kempelen Symposium, C3 Organisation. Budapest, Hungary, march 23/4
- 2007 Cal Poly San Luis Obispo – Invited Lecture Jan19
- 2006 Machine Project LA – Make Magazine event 2Dec06
- 2006 Dxarts, University of Washington, Seattle, October.
- 2006 Simpson Center for the Humanities, University of Washington, Seattle, October.
- 2006 Reality Addicts symposium, Transmediale, Berlin, Feb. Invited Lecture
- 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
- 2004 ISEA 2004 Helsinki/Tallin. Towards an Aesthetics of Behavior.
- 2004 Pasadena Art Center College of Design - Invited Lecture
- 2004 Calarts Interarts program - Invited Lecture
- 2004 Century Educating Artists in the 21st Century. Lawrence and Isabel Barnet symposium, OSU, Columbus Ohio.
- 2004 Self-Organizing Worlds: Revolutionary Art, Science and Literature, UCLA.
- 2004 Art Oriented Programming. CRECA, Amphitheatre Richelieu, Sorbonne, Paris, March
- 2003 Technology and Intelligent Interactive Systems. Rensselaer Polytechnic Institute, IEAR and STS
- 2003 Skinning our tools. Banff New Media Center October 4-6
- 2003 Division of Animation and Digital Arts, School of Cinema-Television USC. Invited Lecture
- 2003 Technology and Intelligent Interactive Systems. Rensselaer Polytechnic Institute, IEAR and STS
- 2003 Skinning our tools. Banff New Media Center October 4-6
- 2003 guest lecture Division of Animation and Digital Arts, School of Cinema-Television USC.
- 2003 Objectivity and Apparatus, at 'The Biopolitics and the philosophy of Life' VSP, ANU July 21-31
- 2003 Aesthetics of Embodied Interaction - Towards an Ecology of Practices (symposium), ANU
- 2003 Aug2-3 Annenberg Center USC, Invited presentation, June 21
- 2003 Cyborg and Post Cyborg worlds. Subtle Technologies Conference, Toronto, may22
- 2003 Cornell University, Computer and Information Sciences (April21)
- 2003 Keynote, Home Oriented Informatics and Telematics (HOIT) conference, Beckman Center UCI, april7.
- 2003 Harvey Mudd College, Computer Sceince Colloquium (April)
- 2002 Cornell University, School of the Arts, November 23.
- 2002 'R+D in the Arts', New Models in Art and Industry Collaboration Symposium, UCLA, Lake Arrowhead, Nov18
- 2002 UCI ECE colloquium, Nov6.
- 2002 Bridges II, Banff Center, Alberta Canada, Oct6
- 2002 Guest lecture, Dept of Visual Arts UCSD (april)
- 2002 AIM symposium, MOCA LA/Annenberg Center USC (april)
- 2002 UCI CEO roundtable, Maui (april)
- 2002 UCI ICS research symposium (april)
- 2002 UNC Chapel Hill, Hanes lecture series (april)

- 2002 SUNY New Paltz (april)
- 2002 Extreme Robotics, Rhizome LA, Guest lecture.
- 2001 UCSB, MAT program, guest lecture (november)
- 2001 International Conference on Cyberculture, «Ligações/Links/Liaisons». European Cultural Capitals Celebration, Oporto, Portugal. via teleconference(November)
- 2001 UCDARNet N2N conference Emergent Systems(November) Moderator and speaker
- 2001 Concordia University Montreal, Guest lecture
- 2001 IEEE Multimedia Technologies and Applications Conference, Irvine CA. (November) Keynote
- 2001 CIRCUS 2001: New Synergies in Digital Creativity, Glasgow. Conference organiser, theme leader, speaker
- 2001 Robotics and Sculpture, International Sculpture Conference (Pittsburgh June) Speaker and panel chair
- 2001 Computers in Art and Design Education CADE Glasgow, Scotland. (April) Keynote
- 2001 Institute for Advanced Studies, Princeton. (Jan)
- 2000 Art, Theory, Science, Technology. Amphitheatre Richelieu, La Sorbonne, Dec 2000
- 2000 Performative Sites: Art, Technology and the Body. Penn State. oct24-28
- 2000 Digital Arts and Culture Symposium (Keynote). Bergen Norway, August 2000
- 2000 Panel: Critical Technical Practices, Digital Arts and Culture Symposium
- 2000 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)
- 1999 Modalities of Interaction: Embodiment and Cultural Practice. Sawyer Seminar, Franke Institute, UChicago (Keynote)
- 1999 "Ways of world making " (Keynote) Columbia University June 99
- 1999 University of Michigan, Ann Arbor, April
- 1999 Georgia Tech, Atlanta, May
- 1999 University of Maryland Baltimore County
- 1998 KTH Stockholm, Sweden, Dec
- 1998 In(between) the Images, Graz Austria, Dec
- 1998 "Art of devirtualisation" ISEA98, Liverpool UK
- 1998 Moores Law, Systems Theory and the Aesthetics of Interactive Art. CAA 1998 Toronto
- 1998 Exploded Cinema, Rotterdam Film Festival, V2
- 1998 Media GN Groningen, Holland
- 1998 High Low symposium, Brown University, Providence, RI.
- 1998 AAAI Agents98, Minneapolis
- 1997 Socially Intelligent Agents AAAI (American Association of Artificial Intelligence) Symposium, MIT
- 1997 Hochschule fur Gestaltung, ZKM Karlsruhe, two lectures
- 1996 Embodiment and Virtuality Symposium, Cranbrook Academy, Nov 9
- 1996 Robotic Art Symposium, Athenaeum, Helsinki oct 19
- 1996 Centre for Twentieth Century Studies, University of Wisconsin, Milwaukee, Nov 15
- 1996 Layton Lecture series, Dept of Art, University of Wisconsin, Milwaukee, Nov 14
- 1996 Ars Electronica 96, Linz Austria, sept 4
- 1996 Museum of Modern Art NY- Art and New Technologies (Videoviewpoints) series
- 1996 Theory and Practice of Interactive Art (five day course), Centro Nacional Multimedia, Mexico City.
- 1996 Southeastern Graphics Conference (Keynote), University of West Virginia Morgantown

- 1996 Graft vs Host, Science (Technology and Society program) MIT
- 1996 University of Akron. OH
- 1996 University of Manitoba, Winnipeg, Canada (two lectures)
- 1995 Autonomous Agents, Reflexive Engineering and Culture as a Domain. Telepolis, Luxembourg
- 1995 Three Space, Time Base, In-yer-face Art (Panel, Chair and Speaker) ISEA95 Montreal
- 1995 Digital Aesthetics Symposium. Multimediale4, Zentrum fur Kunst und Medientechnologie, Germany
- 1995 Visiting scholar. University of Jyvaskula, Finland, media studies program, june95
- 1995 Visiting scholar. University of Rovaniemi, Finland, media arts program, june95
- 1995 FinnConn, Jyvaskula, Finland.
- 1995 Retouch: Art Gender and Technology, 'Public', Toronto, speaker
- 1995 Convergence. 5th Art and Technology Biennial, Connecticut College, speaker
- 1995 Robotics Institute Invitational Seminar, CMU
- 1994 Critical Art Practice and Utopian Rhetorics of Technology, Invitational Lecture, Columbia University Graduate School of Architecture, NY.
- 1994 Autonomous Cultural Play: Paradigms and Criticality in Interactive Art Future Languages,
- 1994 Artists Week, Adelaide Festival of the Arts, Adelaide South Australia (Video Lecture)
- 1994 Guest Lecture, Critical Theory Series, Carlow College Pittsburgh PA
- 1994 Two Guest Lectures, University of Maryland, Baltimore County
- 1994 Visiting Artist, Vermont College, Vermont
- 1993 Utopian Recipes, Distopian Dining: Eating Bad Donuts in Dataspace On the Air (Digital Broadcast Media conference), Transit/ORF, Innsbruck Austria
- 1993 Paradigms in Collision: a Taxonomy of Interactive Art Artificial Games Symposium, MedienLaborMünchen/ Seimens GMBH Munich, Germany
- 1993 Political Dimensions of New Digital Spaces. Seybold Techne Symposium, San Francisco
- 1993 Panel Chair. Coping with Hyperculture, and Art+Robotics Project Demonstration FISEA
- 1993 Pictures from the hyperworld, the artist in technoculture College Art Asociation, Seattle panelist
- 1993 Interactive Media Art, Panel Chair. Creating the Electronic Community conference, Gainesville FL.
- 1993 Keynote speaker, Robotics Conference, University of Florida, April 1993
- 1993 University of South Florida, Tampa, Guest lecturer
- 1993 New World School of the Arts, Miami, Guest Lecturer
- 1993 Critical Art, Interactive Art, Rethinking Computer Art Panel Respondent. Siggraph 93
- 1993 Curating New Media (panelist), EZTV, Los Angeles CA
- 1992 TISEA (Third International Symposium on Electronic Art) Sydney Australia, paper and poster
- 1992 Ideologies of Technology Symposium Dia Foundation NYC, Speaker.
- 1992 The Body Symposium University of Florida, Speaker
- 1992 Computer Studies and Curriculum conference, University of Vermont, Keynote speaker and paper.
- 1992 Critical Tourism : FRE symposium at Florida State University, Tallahassee. panelist, guest lecture.
- 1992 Society for Cinema Studies conference, Pittsburgh, Pa, March'93. Speaker in Virtual Reality
- 1992 International Sculptors Convention, University of the Arts, Philadelphia Pa, speaker
- 1992 Lecture Tour of Scandinavian Museums and Academies, 15 lectures and workshops, including:
- 1992 Virtual Zone Symposium, Turku University, Finland (Keynote address and panel),
- 1992 Finnish Contemporary Art Museum, Helsinki, Finland (lecture),
- 1992 Moderna Museet, Stockholm, Sweden (two lectures),

- 1992 Art and Digital Technologies Symposium, Trondheim Academy of Art, Norway (three lectures)
- 1992 Royal Danish Academy of Art, Copenhagen, two lectures
- 1991 Training computer artists for the 21st century. SIGGRAPH'91 Las Vegas. Panel Speaker
- 1991 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.
- 1990 Foundation for Electronic Arts symposium. Amsterdam, Holland. two lectures
- 1990 Akademie Minerva/SCAN. Groningen Holland. guest lectur
- 1990 CMU Architecture Dept. Guest lecture
- 1989 Art Gallery of New South Wales [Perspecta forum]
- 1989 Sydney College of the Arts
- 1989 Intermedia Workshop, City Art Instute.
- 1988 Chair, forum :Computer graphics and the digital future, Australian Video Festival.
- 1989 Carnegie Mellon University, Art Dept,
- 1989 School of Art, University of Mass. at Amherst, Mass. USA.
- 1989 Faculty of Art, University of California at San Diego, USA.
- 1989 City Art Institute: Guest lectures on Interactive technologies.
- 1987 Gwent college of art, Wales, UK.
- 1987 Hochschule fur Angewandt Kunst. Vienna, Austria.
- 1987 Australian Institute of Landscape Architects.
- 1983 Fine Art Department, SUNY Purchase, New York U.S.A.
- 1983 Parsons College of Art and Design, New York U.S.A.
- 1983 Australian Delegate, 'International Exposure' conference, Toronto, Canada.

Awards and Residencies

- 2010 Artist in Residency –Alice Kaplan Institute for the Humanities (AKIH) and Segal Design Institute. Northwestern University, Fall.
- 2009 Nominee for World Technology Network (WTN) Fellow
- 2009 UCIRA grant for project Phatus.
- 2003 Invited scholar, Biopolitics and the Philosophy of Life Visiting Scholars Program, Humanities Research Center, Australian National University, July 21-31.
- 2002 UC Humanities Research Institute residency fall quarter "Global Intentions: Improvisation in the Contemporary Performing Arts"
- 2001 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.
- 1999 Faculty Development Grant Carnegie Mellon University
- 1998 research residency MARS Group, GMD Bonn. (summer)
- 1998 First Prize "Cyberstar: Shared Visions" GMD/WDR Germany.
- 1998 Vida2.0 Honorable Mention
- 1997 Residency, Zentrum fur Kunst und Medianttechnologie, Karlsruhe, Germany (offered 1993)
- 1997 Guest Researcher, Department for Robotics and Real-Time Computation, University of Karlsruhe, Germany.
- 1996 US Permanent Residency (Green Card)

- 1996 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
- 1992 Art and Robotics Project: University of Florida Division of Sponsored Research.
- 1992 TISEA travel grant
- 1992 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.
- 1983 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)

Board Memberships, Consultancies, Juries, etc

- 2009- Leonardo Electronic Almanac editorial board
- 2007-9 Director, DAC (Digital Arts and Culture conference) 2009
- 2008- Member Editorial Board, FibreCulture
- 2007 Member, advisory panel, DAC'07 (Digital Arts and Culture conference)
- 2007 Jury, VIDA10.0 Telefonica Foundation, Spain, 2007, 08, 09...
- 2007 Jury. Daniel Langlois Foundation for Science and Art
- 2006-7 Reviewer DAC (Digital Art and Culture Conference) '07. Perth Australia.
Reviewer, Ubicomp'06
- 2005-9 Open University External reviewer, La Salle College of the Arts, Singapore, Media Arts Faculty.
- 2005- Member of the board, International Advisory Board of the new School of Art & Technology,
Netanya Academic College, Israel.
- 2004 Jury member (1 of 4), Rockefeller Foundation New Media Fellowships
- 2003- Research Advisory Board for Banff New Media Institute member,
- 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
- 2001-6 Layer Leader for the Arts, CALIT2 (California Institute for Information Technology and
Telecommunications.)
- 2001-03 South Australian Government International Advisory Panel on Information Economy (SA IE
IAP)
- 2001- Institute for Software Research, University of California, Irvine
- 200-01 European Union ESPRIT project CIRCUS (Content Integrated Research in Creative User
Systems). Theme leader, central committee.
- 1997- Founding Member, Social Robotics Syndicate
- 1997- Founding Member, Institute for Embodied Knowledge
- 1990-98 Board of Directors, ISEA (International Society for Electronic Art) two terms.

- 1995 International Advisor, ISEA95 Montreal
- 1994 International Advisor, ISEA94 Helsinki
- 1994 Nominator, Interactive Media Festival, LA, 1994
- 1993 International Advisor FISEA 93 Minneapolis
- 1992 International Programming Committee, TISEA 1992
- 1992- Leonardo (Journal of Science and Art) Review Panel
- 1993- Leonardo Electronic Almanac, member of the editorial board
- 1991-3 Chair and Curator, Machine Culture - The Virtual Frontier, Siggraph93
- 1993 Siggraph 93 Panels jury member
- 1993-9 Fellow, Studio for Creative Enquiry, Carnegie Mellon University
- 1990-3 Board of Directors, Florida Media Arts Center
- 1986-9 Founding member: "Virtual Object" (Sydney): An association of artists concerned with the utilisation of new technology for new modes of art practice.

Selected Commentaries, Reviews and Discussions in Monographs, Anthologies, Journals

- 2009 Forms de l'Interactivité. DVD. Centre for the Contemporary Image. Geneva. (Caroline Bernard, Jean-Louis Boissier, Daniel Pinkas, Pierre Rossel, Daniel Sciboz)
- 2006 Bodies in Code – Interfaces with Digital Media. , Mark Hansen . Routledge, Part 1 - Toward a Technics of the Flesh.
- 2006 Anne-Marie Duguet. Smile Machines: Humor, Art, Technology. Transmediale/Akademie der Kunst, Berlin. pp14,15, 140, 141.
- 2005 Simon Penny: Embodiment in Digital Cultures. In Connecting With Cornell. Cornell University. Fall 2003, V17#1 pp36-7
- 2005 Interzone, Media Arts in Australia, Darren Tofts. Thames & Hudson Australia.
- 2005 Art, Time and Technology: Histories of the Disappearing Body Charlie Gere. Berg, p. 137
- 2004 Fuse magazine, v27#3. Fugitive II: what runs underneath. (interview by Natasha Dwyer, 5pgs).
- 2004 EBR: Electronic Book Review.
http://www.electronicbookreview.com/v3/servlet/ebr?command=view_essay&essay_id=penny
- 2004 ISEA 2004: art/sci and Penny's paper. August 28, 2004
<http://grandtextauto.gatech.edu/2004/08/28/isea-2004-artsci-and-pennys-paper/>
- 2003 Biographical sketch <http://www.fondation-langlois.org/html/e/page.php?NumPage=262>
- 2003 Cyberfeminism and Artificial Life, by Sarah Kember. Routledge 2003, discusses my work on pages 205/6 and cites three of my papers in its bibliography.
- 2003 Metacreation. Mitchell Whitelaw, MIT Press.
- 2002 The impermanence agent. Noah Wardrip Fruin and Brion Moss, in Cybertext 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.)
- 2001 Information Arts: Intersections of Art, Science, and Technology by Stephen Wilson. MIT Press; November 2001, Reprint edition, April 2003. ISBN: 0262731584 My writing and artwork is discussed on: 307-308, 345-346, 351, 427-430, 504, 548, 635, 640, 643-644, 648-649, 743, 749, 816-817.

- 2001 The PhD thesis of German Cheung (Robotics Institute, Carnegie Mellon) replicated parts of the Traces Vision System without credit. Cheung was one of several PhD candidates who were demonstrated the system early in their time at CMU. The institute and he have been contacted about this.
- 2001 Embodying Robotic Art: Cybernetic Cinematics. Gretchen Skogerson: 4-7 IEEE MultiMedia, Volume 8 Number 3, July- September
- 2001 The Origins of Robotic Art Eduardo Kac, Convergence, Spring 2001, v7#1 (photo of Petit Mal on front cover)
- 2001 Towards a chronology of Robotic Art Eduardo Kac, Convergence, Spring 2001, v7#1
2003 La Republica Saturday, 19April in the initial section "Dal Mondo"(Italy)
www.dweb.repubblica.it/dweb/index.jsp
- 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)
- 1998 'Fugitive'. European Media Art Festival (EMAF) catalog
- 1997 'Fugitive.' Margaret Morse, in Hardware Software Artware. Institut für Bildmedien ZKM
- 1997 Postmodern Currents, Margot Lovejoy, Prentice Hall
- 1996 Report.- Michael Slaven, Afterimage mar/apr95
- 1995 Critical Issues in Electronic Media (review) Parachute oct-dec95
- 1995 Between. New Art Examiner summer95
- 1994 Brian Massumi's Technotes. Artforum nov94
- 1994 The Politicization of Art against the Aestheticization of Politics: Simon Penny's Electronic Critique. Lucia Sommerer. Culturonic V1#2
- 1994 Simon Penny. by John Kissick New Art Examiner may 94
- 1993 Art in Cyberspace: interacting with ...Machine Culture Siggraph93. Margaret Morse, Video Networks Oct/Nov 93

Selected Interviews

- 2008 Extended interview – (in Korean and English. by Ji Hoon (Felix) Kim, sponsored by Korean National University of Arts.
- 2006 Arte European Cultural TV interview by Jens Hauser. Video online: <http://www.arte.tv/de/kunstmusik/kultur-digital/transmediale.05/1120620.html>
- 2006 On Interdisciplinarity An interview with Simon Penny by Trebor Scholz
<http://mailman.thinq.net/pipermail/idc/2006-March/000270.html>
- 2002 Digitally Mastered. Interview by Samela Harris, the Advertiser, SA, mar16 2002, pp63,64
- 1996 Computadora, instrumento de un nuevo lenguaje al finalzar el siglo XX. . 3 page Interview by Adriana Malvido, Culture Editor : La Jornada May20 1996 Mexico City (en español)
- 1996 Dystopic Topics: interview by KD Davis. World Art 1/96

Selected Newspaper and Magazine Articles Articles

- 2003 LA Weekly, April 11-17, 2003, Vol 25, #21 "What Is It Like To Be a Fish?" by Margaret Wertheim <http://www.laweekly.com/ink/03/21/quark-wertheim.php>
<http://www.laweekly.com/ink/printme.php?eid=43279>
- 2003 Avant Science. LATimes, E41, E48-9, Feb16, 2003.

<http://www.nsf.gov/od/lpa/events/neuro/behind.htm>
<http://www.nsf.gov/od/lpa/events/neuro>
<http://www.nsf.gov/od/lpa/events/neuro/bronson.htm>

Professional Appointments - Teaching

- 2009- Professor, Studio Art, University of California, Irvine
2008- guest professor, "Interdisciplinary Master in Cognitive Systems and Interactive Media",
Universitat Pompeu Fabra, Barcelona
2005-7 Co-director, ACE interdisciplinary graduate program, UCI.
2003-05 Director, ACE interdisciplinary graduate program, UCI.
2001- Professor of Arts and Engineering, University of California Irvine.
200-01 European Professor of Interactive Environments, University of Portsmouth UK and Merz
Akademie Stuttgart, Germany. Establishing PhD program and research facilities.
2000 Project Consultant: Cinemedia (now Australian Center for the Moving Image) Melbourne
Australia
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 des 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 Universtiy of Rovaneimi (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.
1994-7 Area Head, Electronic and Timebased Media, School of Art CMU.
1990-93 Assistant Professor, Department of Art, University of Florida. Originator and Area
Coordinator, Electronic Intermedia Program.
1989-90 Art Department, Carnegie Mellon University, Pittsburgh, Pennsylvania. Visiting
Assistant Professor.
1985-88 Established "Contemporary Art Resource" an art documentation and distribution
service, documenting international and local art exhibitions, performance festivals, the Sydney
Biennale, etc.
- 1982-88 Lecturer, at Sydney area universities and colleges, positions equivalent 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.

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

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