

## CV | Geoff Cox BA MA PhD FHEA

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### // CURRENT

Professor of Art & Computational Culture  
Director of Digital & Data Research Centre  
co-Director of the Centre for the Study of the Networked Image  
London South Bank University, UK

Adjunct Professor, Digital Design and Information Studies, Aarhus University, DK.  
Adjunct Faculty, Transart Institute, New York, US.

### // EDUCATION

2000-06 PhD Planetary Collegium (thesis title: Antithesis: The Dialectics of Software Art),  
University of Plymouth  
1991-92 (Communication, Culture & Society) Goldsmiths, University of London  
1984-86 MA (RCA) Photography, Royal College of Art, London  
1980-83 BA Art & Design, Bradford & Ilkley Community College  
1978-79 Foundation Studies, Plymouth College of Art & Design

### // PREVIOUS EMPLOYMENT

2006-ongoing Adjunct Faculty, Transart Institute, Berlin/New York, DE/US.  
2017-2019 Associate Professor/Reader in Fine Art, University of Plymouth.  
2010-12 Researcher in Digital Aesthetics, Digital Urban Living Research Center, Aarhus  
University, Denmark  
1999-09 (0.75) Associate Professor/Reader in Art & Technology, Faculty of Arts, Plymouth  
University; from 1999, Lecturer in Computing, Faculty of Technology; from 2002-09,  
programme manager MA|MSc|MRes Digital Art & Technology; 2009-2010, M-level coordinator for  
School of Arts & Media  
1992-01 (0.5) Lecturer in Media Arts, Faculty of Arts, University of Plymouth  
1994-98 Outreach/Education curator, Camerawork Gallery, London  
1991-93 Part-time Lecturer, School of Architecture, South Bank University, London  
1988-91 Associate Lecturer in Fine Art, Polytechnic South West, Faculty of Arts & Design  
1987-88 Research Fellowship in Arts Communication, Exeter College of Art & Design  
1986-87 Workshop coordinator, Montefiore Community Education Centre, London E1  
1986 Photography Technician/Tutor, UCLA summer course, Royal College of Art, London.

### // TEACHING

London South Bank University: co-Director MA Curating Art and Public Programmes w/  
Whitechapel Gallery (2020-24); BA Photography (2019-2025).

Plymouth University: BA Fine Art, MA Contemporary Art Practice.

Aarhus University: BA/MA Digital Design: Digital Kultur (2010-15), Aesthetic Programming (2013-14), Software Studies (2015); AU Summer School: Global Art Curating (2013).

Transart Institute: PhD workshops in Generative AI visual literacy (2024); Diagramming Research (2022, with Winnie Soon); Diagramming Research (2018); Live Writing (2016); Writing as Research (2015, with Katy MacLeod); Expositions (2014, with Michael Schwab); Artistic Research (2013); Research Methods (2012, with Victoria Hindley).

Other: MFA thesis reader, Center for Curatorial Studies, Bard College, USA (2015).

#### // RESEARCH SUPERVISION

PhD supervision: Currently 8 students (LSBU, Aarhus)

Completions: 20 (6 as DoS) (+2 MPhil) (Aarhus, LJMU, LSBU, Coventry, Plymouth, Transart, Westminster).

#### // RESEARCH DEGREE EXAMINATIONS

PhD examinations: 34: 21 PhD external (Birmingham, Bournemouth, City University Hong Kong, Dundee, Dublin, Goldsmiths x3, Helsinki, Huddersfield, King's College, Kingston x2, Middlesex, Manchester, Northumbria, Sydney, University of the Arts London, West London; 13 internal (Plymouth, Aarhus. LSBU) & 1 MPhil (Goldsmiths).

#### // EXTERNAL EXAMINING

2024-2028 UAL External Examiner: MA Interactive Media.

2017-2018 Goldsmiths, University of London: MA Digital Culture.

#### // EXTERNAL VALIDATIONS

2021 UAL validations: BA Fine Art, MA Computational Fine Art.

2021 Falmouth University validations: BA Fine Art, BA Drawing.

#### // AFFILIATIONS

2023-ongoing, Advisor, AI in Society and Culture, an initiative of Oxford University Press

2022, Visiting academic, Digital Visual Studies, Max Planck Society/University of Zurich

2019-ongoing, Fellow of the Higher Education Academy [FHEA]

2016-ongoing, Co-editor (w/ Jacob Lund), The Contemporary Condition book series, published by Sternberg Press in partnership with AROS Aarhus Art Museum

2017- ongoing, Member of Contemporary Aesthetics and Technology research programme, Aarhus University 2016 Visiting Associate at Darwin College and Visiting Academic at the Rainbow Research Group, The Computer Lab, Cambridge University

2017-18, Advisor, The Atlantic Project, Plymouth

2016-19, Advisor, Exhibition Research Lab, Liverpool John Moores University

2014, 2016 Scientific jury member and curatorial commission, Post-Screen festival, Faculty of Fine Arts of University of Lisbon

2016, 2017, 2018 and ongoing, Scientific and Advisory committee, RIXC Art Science festival in Riga, and Acoustic Space journal

2016 ICLC programme committee, McMaster University, Canada

2016 ICLI programme committee, Sussex University

2015-ongoing, Member, Society for Artistic Research

2015 ICLC programme committee, Leeds University

2014-16 Steering committee, AHRC Live Coding research network (Leeds University and Sussex University).

2014 Advisory board, ELSE Art Journal, Transart Institute, New York/Berlin

2013-15 Human Futures EU Cultural programme on behalf of Aarhus University, with FACT, Public Art Lab, Media Architecture Institute, Quartier des Spectacles, Mutek, Elektra, National Film Board of Canada

2013-ongoing, Co-editor (with Christian Ulrik Andersen), APRJA, a peer-reviewed journal about\_DARC/Aarhus University

2007-13 Adjunct Curator for online projects, Arnolfini, Bristol, UK

2012-15 Advisory board, Kunsthall Aarhus, Aarhus

2011-ongoing, Advisory board, Computational Culture, online journal

2011 NoTube jury member, [http://www.iocose.org/works/notube\\_contest](http://www.iocose.org/works/notube_contest) 2009 ISEA2010 Ruhr jury

2009-2010 Editorial board, Concept Store journal, Arnolfini, Bristol

2008-2010 Reviewer panel, Leonardo Reviews

2004-ongoing, Editorial board, DATA browser series, Autonomedia, New York

2006-2009 Board member (vice chair), Spacex gallery, Exeter, UK

2003 Transmediale jury (with Casey Reas & Kate Rich), Software Art category, Transmediale festival, Berlin

2001-ongoing Trustee/co-founder, Kahve-Society, registered educational charity (with Hatice Abdullah & Victoria de Rijke)

2001-ongoing, Museum of Ordure (w/ Stuart Brisley, Maya Balcioglu, Adrian Ward)

#### // FUNDING

2024-25 Responsible AI, Ways of Machine Seeing: Gen AI and Visual Literacy, PI (£80K EPSRC)

2024-26 The Open Book Project, funded by Coventry University, with Winnie Soon (UCL Slade), co-PI (£15,000)

2022 The Alan Turing Foundation, Learning experiments in computer vision and visual literacy, PI (£8K)

2015-18 FKK Danish Research Council, The Contemporary Condition, co-PI (w/ Jacob Lund), 6.2 million DKK (£800K)

2011-2014 Aarhus University Ideas Grant, Disruptive Innovation in Art, Activism and Business, co-investigator, 500,000 DKK (£65K)

2008-10 Arts Council of England, Thrive: organisational development for Arnolfini online archive, co-investigator, £65,000

2007 Arts Council of England, Social Hacking (public art commissions), co-investigator, £35,000

2002-3 Arts Council of England, Generator touring exhibition with Spacex, co-investigator, £30,000

2002 Arts Council of England, Vivaria, principal investigator, £8,000

2000 Arts Council of England, Autoicon, co-investigator, £11,000

#### // AWARDS, NOMINATIONS

2024 Lecturer of the Year, shortlisted (nominated by students), London South Bank University

2018 Finalist for P3: Post-Photography Prototyping Prize 2018, organized by Fotomuseum Winterthur (w/ Katriona Beales and Mario Klingemann)

1987 Fawcett Society Award for Gender Equality (Toys project)

#### // PEER REVIEW

MIT Press (2025)

Nordic-French Program, Fondation Maison des Sciences de l'Homme, Paris (2024)

MIT Press (2024)

Hertziana Studies in Art History (2023)  
Duke Press (2023)  
MIT Press (2023)  
Bloomsbury (2023)  
Swiss National Research Fund (2022)  
Chilean Research Foundation (2022)  
Austrian Science Fund (2021)  
Research Institute of the University of Bucharest (2021)  
Bloomsbury (2021)  
Polity Press (2020)  
National Science Centre, Poland (2019)  
Transformations: Journal of Media, Culture and Technology (2019)  
Journal for Artistic Research (2018)  
National Science Centre, Poland (2017)  
Intellect (2017)  
Nordic Journal of Aesthetics (2016)  
International Journal of Performance Arts and Digital Media (2016)  
Journal for Artistic Research (2016)  
Anglistica (2015)  
Computational Culture (2013)  
Performance Paradigm (2013)  
Ephemera (2013)  
Carnegie Mellon University (2012)  
MedieKultur (2011)  
Photographies (2010)  
Carnegie Mellon University (2010)  
Macmillan/Palgrave (2009)  
MIT Press (2008)

## // PUBLICATIONS

### AUTHORED/CO-AUTHORED BOOKS

2022 Live Coding: A User's Manual (w/ Alan Blackwell, Emma Cocker, Thor Magnusson, Alex McLean), MIT Press, 336pp.

2020 Aesthetic Programming: A Handbook of Software Studies (w/ Winnie Soon), London: Open Humanities Press, 296pp.

2018 Vocabale Code: Lecture-performance in six parts (w/ Winnie Soon), Aarhus: Dobbelttdagger, 15pp.

2016 The Contemporary Condition: Introductory Thoughts on Contemporaneity and Contemporary Art (w/ Jacob Lund), Berlin: Sternberg Press, 48pp.

2015 Real-time for Pirate Cinema, brochure, Ljubljana: Aksioma / Brescia: Link Editions (English and Slovenian).

2014 01.01.CM, Collection of Museum of Ordure, Aarhus: Antipyrine, ISBN 978-87-93108-07-3, 272pp.

2013 Speaking Code (w/ Alex McLean, foreword Franco Berardi Bifo), Cambridge, Mass.: MIT Press, 168pp.

2010 [2006] Antithesis: The Dialectics of Software Art (PhD thesis), Aarhus: DARC Press, Aarhus University. pp. 232.

2002 Notes Towards the Complete Works of Shakespeare, limited edition artists book & DVD, London: Published by Kahve-Society, Produced by Book Works.

1999 Manifest (w/ Tim Brennan; software by Adrian Ward), London: Working Press, 48pp.

1996 This Paper is Intentionally Blank, limited edition artist book (w/ Victoria de Rijke and Sophie Weeks), London: Camerawork.

1994 This is Not the National Curriculum for Art, book and postcard set (w/ Victoria de Rijke), London: Middlesex University.

#### EDITED BOOKS/JOURNALS

2024 A Peer-Reviewed Journal about Content/Form, APRJA 13:1, Aarhus/Berlin: Aarhus University/transmediale, co-edited, online and offline.

2023 A Peer-Reviewed Journal about Minor Tech, APRJA 12:1, Aarhus/Berlin: Aarhus University/transmediale, co-edited, online and offline.

2022 A Peer-Reviewed Journal about Rendering Research, APRJA 11:1, Aarhus/Berlin: Aarhus University/transmediale, co-edited, online and offline.

2021 Ways of Machine Seeing, Special Issue of AI & Society: Knowledge, Culture and Communication, co-edited w/ Mitra Azar and Leonardo Impett, Springer-Nature.

2021 A Peer-Reviewed Journal about Research Refusal, APRJA 10:1, Aarhus/Berlin: Aarhus University/transmediale, co-edited, online and offline.

2020 A Peer-Reviewed Journal about Research Networks, APRJA 9:1, Aarhus/Berlin: Aarhus University/transmediale, co-edited, online and offline.

2019 A Peer-Reviewed Journal about Machine Feeling, APRJA 8:1, Aarhus/Berlin: Aarhus University/transmediale, co-edited, online and offline.

2018 A Peer-Reviewed Journal about Research Values, APRJA 7:1, Aarhus/Berlin: Aarhus University/transmediale, co-edited, online and offline.

2017 A Peer-Reviewed Journal about Machine Research, APRJA 6:1, Aarhus/Berlin: Aarhus University/transmediale, co-edited, online and offline.

2016-ongoing The Contemporary Composition co-edited book series (w/ Jacob Lund), Berlin: Sternberg Press.

[01 Geoff Cox & Jacob Lund; 02 Terry Smith; 03 Jussi Parikka; 04 Wolfgang Ernst; 05 Raqs Media Collective; 06 Dexter Sinister; 07 Knut Ebeling; 08 Margaret-Anne Hutton; 09 Mikkel Bolt Rasmussen; 10 Contemporary Research Intensive; 11 Olga von Schubert; 12 Verina Gfader et al; 13 Jacob Lund; 14 Johanne Løgstrup & John Akomfrah; 15 Mieke Bal; 16 Lionel Ruffel; 17 Stamatia Portanova...]

2016 A Peer-Reviewed Journal about Excessive, APRJA 5:1, co-edited, online and offline, Aarhus/Berlin: Aarhus University/transmediale, online and offline.

2015 A Peer-Reviewed Journal about Datafied Research, APRJA 4:1, Aarhus/Berlin: Aarhus University/transmediale, co-edited, online and offline.

2014 A Peer-Reviewed Journal about Post-digital Research, APRJA 3:1, Aarhus/Berlin: Aarhus University/transmediale, co-edited, online and offline.

2013 Disrupting Business: art and activism in times of financial crisis (ed. w/ Tatiana Bazzichelli), New York: Autonomedia, 234pp.

2013 A Peer-reviewed Journal about #BWPWAP (ed. w/Christian Ulrik Andersen), APRJA 2:1, Aarhus/Berlin: Aarhus University/transmediale, co-edited, online and offline.

2012 A Peer-reviewed Journal about In/compatible Research (ed. w/ Christian Ulrik Andersen), 1:2, Aarhus/Berlin: Aarhus University/transmediale, co-edited, online and offline.

2011 Nyhedsavisen: Public Interfaces (ed. w/ Christian Ulrik Andersen & Jacob Lund), APRJA 1:1, Aarhus: Digital Aesthetic Research Centre, Aarhus University, 24pp.

2010 Concept Store #3: Art, Activism and Recuperation (w/ Nav Haq & Tom Trevor), bi-annual journal, Bristol: Arnolfini, 112pp.

2009 Concept Store #2: Possible, Probable and Preferable Futures (with Nav Haq & Tom Trevor), bi-annual journal, Bristol: Arnolfini, 112pp.

- 2009 *Creating Insecurity: Art and Culture in the Age of Security* (w/ Wolfgang Suetzl), edited book, New York: Autonomedia, 208pp.
- 2008 *Supertoys: A User's Manual* (as Kahve-Society), Bristol: Arnolfini, 50pp.
- 2005 *Revolutionary Fragments* (w/ Joasia Krysa), co-editor of *Magazyn Sztuki*, journal no. 32-33, Gdansk.
- 2005 *Engineering Culture: on The (Digital) Author as Producer*, edited book (w/ Joasia Krysa), New York: Autonomedia.
- 2004 *Economising Culture: on The (Digital) Culture Industry*, edited book (w/ Joasia Krysa and Anya Lewin), New York: Autonomedia, 256pp.
- 2002 *A Coffee-House Conversation on the International Art World & its Exclusions*, e-book, <http://www.kahve-house.com/society/conversations/> editor, published by Kahve-Society with Autograph, 90pp.
- 2000 *Autoicon*, CD-Rom, produced w/ Mike Phillips, software by Adrian Ward, published by inIVA & STAR.
- 1999 *Guidebook: three manoeuvres* by Tim Brennan in London E1/E2, co-edited book (w/ Tim Brennan) and introduction, published by Camerawork, 84pp.
- 1999 *The Impossibility of Art Education*, co-edited book w/ Howard Hollands & Victoria de Rijke (in collaboration w/ Middlesex University's REALL research group), published by Camerawork, 88pp.
- 1998 *The Work of Art* CD-Rom and website, <http://www.obsolete.com/artwork/> w/ Chris Rodrigues, Phaedra Stancer et al, published by Camerawork.
- 1991 *In the Future*, book compilation, co-edited w/ Jane Grant of work by 40 disabled adults on their dreams.
- 1982 *Self-Portraits*, book in collaboration w/ boys from McMillan Special School, Bradford.

#### CHAPTERS/ESSAYS

- 2024 *We Supervise to Find Comrades*, in *Challenging Institutionalization: A propositional Toolkit for doing Supervision of Artistic and Practice-Based Research*, Maibritt Borgen, Jacob Lund, Henk Slager, Iris van der Tuin, eds., London: Sternberg Press.
- 2024 *Photography at a Standstill*, in *Seeing Photographically*, Special Issue, *Media Theory*.
- 2024 *Collective Translation as Forking* (分岔) w/ Shih-yu Hsu (徐詩雨), Winnie Soon (孫詠怡), Tzu-Tung Lee (李紫彤), Chia-Lin Lee (李佳霖), Geoff Cox (傑夫考克斯) *Journal of Electronic Publishing*, University of Michigan Publishing.
- 2023 *Ways of Machine Seeing* (reprint) in Nicolas Malevé and Ioanna Zouli, (eds.) *A Cat, A Dog, A Microwave...* London: The Photographers' Gallery. pp. 31-37.
- 2022 *On Curatorial Education, Collaboration and Decolonial Prospects* (w/ Sofia Victorino, Nayia Yiakoumaki), in *Learning by Curating: Current Trajectories in Critical Curatorial Education* ICMA (Institute for Multidisciplinary Research in Art), Romania; Vector at "George Enescu" National University of the Arts, Iasi, Romania; EARN (European Artistic Research).
- 2022 *Ways of Machine Seeing as a Problem of Invisual Literacy*, in Dewdney, A. and Sluis, K. (ed.) *The Networked Image in Post Digital Culture*, London: Routledge, pp. 102-113.
- 2022 *Outta AI: report on the creative potential of AI for art/image generation*, online report.
- 2021 *What is an Image?* (w/ Winnie Soon) in *The Nordic Journal of Aesthetics*, Vol. 30 No. 61-62 (2021): *The Changing Ontology of the Image*. 2021 *Affordances of the Networked Image* (w/ Andrew Dewdney, Annet Dekker, Katrina Sluis) in *The Nordic Journal of Aesthetics*, Vol. 30 No. 61-62 (2021): *The Changing Ontology of the Image*.
- 2021 *Glossary* (w/ Winnie Soon) in *Stages 9*, eds Joasia Krysa & Manuela Moscoso, Liverpool Biennial.
- 2019 *The Crackle of Contemporaneity* (w/ Ryan Nolan, Andrew Prior), in *Futures of the Contemporary: Contemporaneity, Untimeliness, and Artistic Research*, Paulo de Assis & Michael Schwab, eds. Leuven: Orpheus Institute Series - Leuven University Press, pp.97-114.

2018 (Micro) Politics of Algorithmic Music: Towards a Tactical Media Archaeology (w/ Morten Riis), in *The Oxford Handbook on Algorithmic Music*, Alex McLean amp; Roger Dean, eds. Oxford: Oxford University Press.

2017 Contemporary Conditions are Badly Known (w/ Jacob Lund), in *Renewable Futures: Art, Science and Society in the Post-Media Age*, Acoustic Space 16, eds. Rasa Smite, Raitis Smits, Armin Medosch, Riga: Center for New Media Culture RIXC in collaboration with Art Research Laboratory, Leipaja University, Riga.

2017 Key Concepts (w/ Jacob Lund, Verina Gfader, Anne Kølbaek Iversen) in *Stages #6: The Biennial Condition*, ed. Joasia Krysa, Liverpool Biennial online journal.

2017 Runtime Exception(), in Helen Pritchard, Eric Snodgrass & Magda Tyzlik-Carver, eds., *Executing Practices*, Data Browser 06, New York: Autonomedia.

2016 Ways of Machine Seeing, commissioned essay for *Unthinking Photography*, The Photographers Gallery, London.

10/2016 Writing the Live Coding Book (w/ Alan Blackwell & Sang Wong Lee), in *International Conference on Live Coding 2016 proceedings*, Hamilton, Canada: McMaster University.

09/2015 Archiving the Data Body (w/ Nicolas Malevé & Michael Murtaugh), in Joasia Krysa & Jussi Parikka, eds. *Writing and UnWriting Media (Art) History*, Cambridge, Mass. MIT Press.

08/2015 Making World Machines: Discourse, Design and Global Technologies for Greater-than-self Issues (w/ Light, A., Bardzell, J., Bardzell, S., Fritsch, J. & Koefoed Hansen, L.) in *Aarhus Series on Human Centered Computing*. 1, 1, 3p.

06/2015 Critica de la violencia software, in *Concreta 05*, journal (in Spanish), Valencia, pp. 28-39.

05/2015 Postscript on the post-digital and the problem of temporality, in David M. Berry & Michael Dieter, eds., *Postdigital Aesthetics: Art, Computation and Design*, Basingstoke: Palgrave Macmillan.

03/2015 Generator (reprint), in Edward Shanken, ed. *Systems*, London: Whitechapel: Documents of Contemporary Art/MIT Press 2015.

2014 Code For-itself, in Nathan Jones and Sam Skinner, eds., *Torque #1: Mind. Language. Technology*, Brescia: Link Editions, pp. 130-140.

08/2014 Not Just for Fun (w/ Alex McLean), in Olga Goriunova, ed. *Fun and Software: Exploring Pleasure, Pain and Paradox in Computing*, Bloomsbury.

08/2014 Paradoxical Values of Running Code/Paradoksalne Wartosci Kodu, in Piotr Krajewski & Violetta Kutlubasis-Krajewska, *Pioneering Values*, WRO Art Center, 2014 (English and Polish), pp. 41-46 & 108-113.

01/2014 Prehistories of the Post-digital: or, some old problems with post-anything, in A peer reviewed journal about post-digital research, Aarhus University/tranmediale.

01/2014 Occupying Public Networks (w/ Joasia Krysa), in Magdalena MrÃ³z-Grygierowska, Torun Ekstrand, eds., *Art Line, A Baltic Co-Operation*, Karlskrona: Blekinge Museum, pp.182-4. English/Polish.

01/2014 trans-what?, introduction to the online publication of proceedings of the Trans-what? across and beyond (artistic) research, Transart Institute symposium, Supermarkt, Berlin, 28 July 2013.

2013 Live Coding as a Model for Cultural Practice & Cultural-Epistemological Aspects of Live Coding, in Alan Blackwell, Alex McLean, James Noble, Julian Rohrhuber (eds), *Collaboration and learning through live coding*, Dagstuhl Report, Dagstuhl: Schloss Dagstuhl, Leibniz-Zentrum fuer Informatik, pp. 135 & 159.

2012 Platforme, Indkapsling og Ren Kode (w/ Robert Jackson) in Martin Brynskov, Kim Halskov and Lars Kabel, eds., *Byens Digitale Liv*, Aarhus: Forlaget Ajour, 2012, 172-179. Danish.

2012 Wirtualne samobojstwo jako definitywny akt polityczny, trans. E. Zabrotowicz, in *Mindware: Technologie dialogu*, Piotr Celinski, ed. Lublin: College of Enterprise and Administration, 133-145.

2012 Virtual Suicide as Decisive Political Act, in Wolfgang Sützl, Theo Hug eds. *Activist Media and Biopolitics: Critical Media Interventions in the Age of Biopower*, Innsbruck, Innsbruck University Press, pp. 105-118.

2012 Introduction to David Link's Machine Heart, Series: Documenta 13: 100 Notizen, 100 Gedanken series No. 037, Ostfildern: Hatje Cantz 2011. 28 pp., 13 ill. German/English;

also in The Book of Books, dOCUMENTA (13) catalogue, Ostfildern: Hatje Cantz 2011. pp. 269-273. German/English.

2011 Publicness, Persuasive Technologies and a History of Shit, paper for ISEA Istanbul, + Don't Hate the Business, Become the Business, panel introduction, w/ Tatiana Bazzichelli, ISEA Istanbul.

2011 There is No Alternative / Alternatywy nie ma, in Piotr Krajewski & Violetta Kutlubasis-Krajewska, eds. WRO 2011 Alternative Now Catalog, English/Polish, Wroclaw: WRO Foundation.

2011 Notes on 120days of \*buntu (introduction), in Danja Vasiliev & Gordan Savicic, The 120days of \*buntu, Beaver Press.

2011 Freedom, Control, Security: Current and Future Implications for Internet Governance (w/ Martin Knahl), in Christo El Morr & Pierre Maret, eds. Virtual Community Building and the Information Society: Current and Future Directions, Hershey, PA: Information Science Reference, pp. 238-248.

2011 Praxis de la programmation (in French) (w/ Alex McLean & Adrian Ward), in David-Olivier Lartigaud, ed., ART ++, Programmation Oriente Art, LAM (Laboratoire des Arts et Medias, Universite Paris 1 Panthon-Sorbonne) Éditions HYX, Orléans, pp. 77-87; also: Aesthétique du code génératif, trans. Damien Suboticki 2009.

2011 Means-End of Software, in Søren Pold & Christian Ulrik Andersen, eds., Interface Criticism: Aesthetic Beyond Buttons, Arhus: Aarhus University Press, pp. 145-161.

2010 Overidentifying with Really Existing Social Media, in Roy Ascott, Espen Gangvik, Margarete Jahrmann, eds. Making Reality Really Real, Consciousness Reframed proceedings, Trondheim: TEKS, pp. 54-57.

2010 Democracy 2.0, in Concept Store #3: Art, Activism and Recuperation (w/ Nav Haq & Tom Trevor), bi-annual journal, Bristol: Arnolfini, pp. 60-64.

2010 Armchair Politics, in IMV-Bladet Kontekst.

2010 Antisocial Networking, in Web Studies, Proceedings of the 1st. international congress, Everardo Reyes-Garcia & Imad Saleh, eds, Paris: Europa Productions, pp. 9-17.

2009 Critique of Software Security (w/ Martin Knahl), in Creating Insecurity: Art and Culture in the Age of Security, New York: Autonomedia, pp. 27-43; also 2011, translated into Polish, in Transhuman, ed. Robert Lisek, RitaBaum, Wroclaw; and translated into Spanish.

2008 All Property is Theft, in Nav Haq & Tom Trevor, eds. Concept Store: #1 Art, Consumerism and the Experience Economy, Bristol: Arnolfini, pp. 45-50.

2008 Internet governance: towards a non-representational democracy (w/ Martin Knahl) in International Journal of Web-Based Communities, Vol. 4, No. 3, Geneva: Inderscience, pp. 319-333.

2008 Antisocial Applications: Notes in support of antisocial networking, in CONT3XT ed., Curediting, Vague Terrain online journal.

2008 Perl (w/ Adrian Ward), in Matthew Fuller, ed. Software Studies: a Lexicon, Cambridge, Mass.: MIT Press.

2007 Generator: about Generative Art and/or Software Art, in Judith Rugg, ed., Issues in Curating, Contemporary Art and Performance, Bristol: Intellect.

2007 Sub disorder(): after The Author as Producer, in Matthew Beaumont, John Roberts, Andrew Hemingway & Esther Leslie, eds., As Radical as Reality itself: Essays on Marxism and Art for the 21st Century, London: Peter Lang, pp. 416-430.

2006 Software Actions, in Joasia Krysa, ed., Curating Immateriality, New York: Autonomedia, pp. 69-79.

2005 Why Look at Artificial Animals? (w/ Adrian Ward) in Roy Ascott, ed., Engineering Nature, Bristol: Intellect, pp. 115-119.

2005 System Error: economies of cultural production in the network society (w/ Joasia Krysa), in Malcolm Miles ed., New Practices/New Pedagogies, London: Routledge.

2004 The Object of Corruption, in Julie Bacon, ed., The Suicide of Objects, Ulster: Catalyst Arts.

2004 Notes Towards a Poetics of Code, in Verbindungen Junctions 7 catalogue, Brussels: Constant vzw, pp.42-47.



- 2004 Coding Praxis: Reconsidering the Aesthetics of Generative Code (w/ Alex McLean & Adrian Ward), in Olga Goriunova & Alexei Shulgin, eds., *Read\_me: Software Art & Cultures*, Aarhus: Digital Aesthetics Research Centre, pp.161-174.
- 2004 Cover Versions (reprint), in Dejan Krsic, ed., *What, How & For Whom: on the occasion of the 152nd anniversary of the Communist Manifesto*, Zagreb: Arkzin, pp.12-25.
- 2004 Email discussion, in Lucy Kimbell, ed., *New Media Art: Practice and Context in the UK 1994-2004*, Arts Council/Cornerhouse.
- 2004 Anagrams of Orderly Disorder (for the New World Order) (w/ Joasia Krysa and Adrian Ward), *Crisis Media: The Sarai Reader 4*, Delhi: Sarai & de Waag, pp. 415-420.
- 2004 zadaniach kuratorw wobec obiektw niematerialnych: generowanie i uszkodzenie obiektw cyfrowych (Immaterial Curating: the generation and corruption of the digital object) (w/ Joasia Krysa), trans. Marta Walkowiak, in Lukasz Ronduda, ed., *Zeszyty Artystyczne*, no. 11, Poznan: Uniwersytet Poznanski, pp. 104-115.
- 2003 Art as Engineering: techno-art collectives and social change (w/ Joasia Krysa), Ryszard W. Kluszczynski, ed., *Art Inquiry*, vol. V, *Cyberarts / Cybercultures / Cybersocieties*, Lodzkie Towarzystwo Naukowe (Lodz Science Society), pp. 33-48.
- 2002 Generator: the dialectics of orderly disorder, conference paper, *Creativity & Cognition Proceedings*, ACM Press, pp. 45-49.
- 2002 The International Art World and its Exclusions: a Coffee-House Conversation, in *engage: Inclusion under Pressure*, issue 11, pp.22-27.
- 2002 Contribution to *Bibliomania 2000-2001*, ed. Simon Morris, Manchester: Cornerhouse.
- 2001 Cover Versions, image/text, in *Cabinet magazine*, New York: Immaterial, Autumn issue, pp.85-7.
- 2001 The Aesthetics of Generative Code, w/ Adrian Ward & Alex McLean, in Eugene Thacker, ed., *Hard\_Code: narrating the network society*, Boulder, CA: Alt-X Press, 22pp.
- 2001 The Authorship of Generative Art in Kestutis Andrasiusas, ed., *.agon [dotagon]* online journal [from Media Centre in Lithuania].
- 2000 The Violent Silence of The Nose, chapter in *Nose Book: representations of the nose in literature and the arts*, edited by Victoria de Rijke, Lene Ostermark-Johansen, Helen Thomas, Middlesex University Press, ISBN 1898253277, pp. 283-298.
- 2000 Erasing as Making, w/ Howard Hollands & Victoria de Rijke, in Putnam, Facey, Swales, eds., *Making/Unmaking*, Design History Society, pp.278-293.
- 1999 The Digital Crowd: some questions on globalisation & agency, journal article in *Design Issues*, volume 15, number 1, Spring, MIT Press, ISSN 0747-9360.
- 1998 An Impossible Art Education Manifesto, w/ Howard Hollands & Victoria de Rijke, in *Manifesto or Policy (or Logo)?*, *Engage Four*, pp. 12-13.
- 1998 The Work of Art catalogue essay for In-Print exhibition by Quay Art in partnership with Ferens Art Gallery 2000.
- 1998 Digital Laboratory CD-Rom contribution of work in progress (from 1995), published by London Electronic Arts.
- 1995 A-BAA, in *Mediaspace satellite broadcast & journal*, *Intelligent-Tutoring-Media*, 3/4, 1996, Intellect.
- 1994 This is Not an Essay in, Jane Grant, *Memento Mori* exhibition catalogue, Spacex Gallery/Royal Albert Memorial Museum, Exeter.
- 1992 Undoing Unity commissioned essay for *Shifting Borders* exhibition, Laing Art Gallery, Newcastle upon Tyne.
- 1991 Catalogue essay on Richard Hylton, in *FOUR x4* installations (curated by Eddie Chambers), Arnolfini.
- 1991 A Community Practice? article for *Sheffield Media Show* booklet.
- 1984 Self Portraits Article/photographs in *Creative Camera*, No. 234.

#### REVIEWS/INTERVIEWS/PRESS

- 2025 Conversations on expanded publishing, *Institute of Network Cultures*, Rotterdam.

2024 Electric Dreams: Art and Technology Before the Internet at the Tate offers a glimpse into the future past, The Conversation, <https://theconversation.com/electric-dreams-art-and-technology-before-the-internet-at-the-tate-offers-a-glimpse-into-the-future-past-245603>.

2024 Could monkeys really type the complete works of Shakespeare? By Marilyn Perkins, Live Science, <https://www.livescience.com/physics-mathematics/mathematics/could-monkeys-really-type-the-complete-works-of-shakespeare>

2023 Whose Time is It? online book presentation by Stamatia Portanova, w/ Iain Chambers, Luciana Parisi, Tiziana Terranova, in Media Theory, <https://mediatheoryjournal.org/2024/10/08/stamatia-portanova-et-al-whose-time-is-it/>.

2018 Some comments in Algoritmerne os til at danse, Information: 4 Jan, <https://www.information.dk/kultur/2018/12/algoritmerne-faar-danse-naar-ved-lidt-kodning-vaerdsaetter-fart-komposition-paa-samme-maade-balletdanser-vaerdsaetter-svanesoen>.

2017 Review of The Contemporary Condition series by Rikke Hansen, in Art Monthly 408: Jul-Aug 2017.

2015 Interview by Rikke Hansen, Kuratering som kollektivt projekt for kunsten.nu, at <http://www.kunsten.nu/artikler/artikel.php?geoff+cox+what+how+and+for+whom+art+weekend+aarhus+kunsth+aal+ aarhus+aarhus+universitet>

2012 Interview by Michelle Ong, Can Computer Code Be Used For Artistic And Political Expression?, for The Creators Project, VICE magazine, at <http://thecreatorsproject.com/blog/can-computer-code-be-used-for-artistic-and-political-expression>

2012 First Five, for Tamsyn Laura Gilbert, <http://first-5.tumblr.com/post/36274127087/geoffcox>

2010 Naked on Pluto, interview, <http://pluto.kuri.mu/2010/09/22/plutonian-striptease-iii-geoff-cox/#more-339>

2009 On Premediation: Interview with Richard Grusin, in Concept Store #2: Possible, Probable and Preferable Futures, journal, Bristol: Arnolfini.

2009 Leonardo Reviews, Rita Raley's Tactical Media, Minneapolis: University of Minnesota Press.

2008 Social Networking is Not Working, with Clemente Pestelli, Digicult, <http://www.digicult.it/digimag/article.asp?id=1282> (and in italian, <http://www.digicult.it/digimag/article.asp?id=1256>)

10-11/2008 Das Gespenst, by Robert B. Lizek, LETO Gallery, Warsaw, <http://lizek.art.pl/LizekbyKrysaCox.pdf>

2008 Leonardo Reviews (May), Alexander R. Galloway and Eugene Thacker's The Exploit: A Theory of Networks, Minneapolis: University of Minnesota Press, 2007.

2007 Leonardo Reviews 40:5, Ned Rossiter's Organized Networks: Media Theory, Creative Labour, New Institutions, 2006.

2007 Mute Review The Circular Story of Black Arts Policy, of Richard Hylton's The Nature of the Beast (<https://www.metamute.org/editorial/articles/circular-story-black-arts-policy>).

1997 Review of Networking: art by post and fax, for South West Arts.

1995 Creative Camera Reviews: The Amazing Me & Simon Robertshaw's The Nature of History.

#### // CONFERENCES, SEMINARS, PANELS, WORKSHOPS ORGANISED

11/2024 One and More than Three Chairs, workshop, Transart institute.

06/2024 Drawing Analogies, w/ Diagramming Research Group, The Photographers' Gallery.

01/2024 Content/Form, Haus der Kulteren der Welt, w/ Aarhus University and transmediale.

09/2023 Aesthetic Programming Forking workshop w/ Tzu-Tung Lee & Winnie Soon, Delfina Foundation, London.

08/2023 Versioning Research, keynote speaker Supervising Artistic and Practice-Led Research, Utrecht University Summer School.

07/2023 Girl Online, w/ Joanna Walsh, The Photographers' Gallery.

04/2023 Aesthetic Programming, workshop w/ Winnie Soon, at Utrecht University.

01/2023 Toward a Minor Tech, LSBU and King's College, w/ Aarhus University and transmediale.

11/20-01/21 Research Refusal, online workshop, w/ Aarhus University and transmediale.

02/2022 Diagramming Workshop, w/ Winnie Soon, University of Zurich.

01/2022 Rendering Research, online presentation, w/ Aarhus University and transmediale.

11/20-01/21 Research Refusal, online workshop, w/ Aarhus University and transmediale.

10/2019 Making hybrid publications using Git and web technologies, w/ Open Source Publishing, co-organised with Winnie Soon, Aarhus University.

05/2019 Stop Making Sense, panel discussion w/ Kim Albrecht, Winnie Soon, Anders Visti, Pawel, Janicki, SIAF Lab (Akihiro Kubota & Kei Komachiya), WRO Biennial, Wroclaw.

05/2019 Diagramming Research seminar and workshop, w/ Dean Kenning and Mara Ambrovic, University of Plymouth.

01/2019 Machine Feeling research workshop, co-organised w/ Christian Ulrik Andersen (Aarhus University), transmediale festival for art and digital culture, and Cambridge Digital Humanities Learning Programme, University of Cambridge (Anne Alexander), including public talks by Matteo Pasquinelli and Jennifer Gabrys.

12/2018 Generative Adversarial Networks Experimentation Lab, co-organised w/ Anne Alexander (University of Cambridge), David M. Berry (University of Sussex), and Leonardo Impett (Max-Planck for Art History, Rome), CRASSH, Cambridge University.

04/2018 Artistic Research Will Eat Itself, co-organised 9th SAR International Conference on Artistic Research, Society for Artistic Research (keynotes by Martin Crowley, Elaine Gan, Ayesha Hameed, Alexandra Murray-Leslie, Florian Schneider), University of Plymouth.

01/2018 Research Values, co-organised research workshop/seminar in collaboration with transmediale and Brandenburg Center for Media Studies, ZeM.

10/2017 Contemporary Research Intensive, co-organized for The Contemporary Condition, Aarhus University & Exhibition Research Lab, Liverpool John Moores University, in partnership Venice Faculty for Arts and Design, University of Architecture IUAV, Uniarts Helsinki and the Research Pavilion in the context of the 57th Venice Biennale.

06/2017 Ways of Machine Seeing, co-organised two-day conference w/ Cambridge Digital Humanities Network, and CoDE (Cultures of the Digital Economy Research Institute) and Cambridge Big Data, University of Cambridge.

06/2017 The Contemporary Contemporary, co-organised international conference (keynotes by Ina Blom, Monica Narula/Raqs Media Collective, Dexter Sinister, Knut Ebeling and Peter Osborne), ARoS Aarhus Art Museum, Denmark.

02/2017 Machine Research panel, transmediale festivals for art and digital culture, Haus der Kulturn der Welt.

10/2016 Machine Research, co-organised research workshop/seminar (Seda Gürses, Antoniette Rouvroy) in collaboration with transmediale and Constant, World Trade Center, Brussels.

10/2016 The Biennial Condition: On Contemporaneity and the Episodic, co-organised international conference for Liverpool Biennial (with Elise Atangana, Elmgreen & Dragset, Juliana Engberg, Marina Fokidis, Verina Gfader, Anne Kølbaek Iversen, Joasia Krysa, Jacob Lund, Francesco Manacorda, Raimundas Malasauskas, Terry Smith, Sally Tallant), organised by Liverpool Biennial and Aarhus University in partnership with Liverpool John Moores University's Exhibition Research Lab and International Curators Forum (ICF), Liverpool.

07/2016 Ways of Machine Seeing, co-organised digital humanities workshop (w/ Anne Alexander, Alan Blackwell, Leo Impett), Darwin College, University of Cambridge.

11/2015 Excessive Research, co-organised research workshop/seminar (Cornelia Sollfrank, Wolfgang Sutzl, Sally Tallant), in collaboration with transmediale, Liverpool John Moores University and Liverpool Biennial.

01-05/2014 Aesthetics seminar series (Franco Berardi, Thomas Bjørnsten, Knut Ebeling, Brian Holmes, Maria Lind, Gertrud Sandqvist, Michael Schwab, Wolfgang Sutzl), co-organised w/ Jacob Lund, Aarhus University.

10/2014 Datafied Research, co-organised research workshop/seminar, in collaboration with transmediale and School for Creative Media, at City University Hong Kong.

10/2013 Post-Digital Research, co-organised research workshop/seminar, in collaboration with transmediale, at Kunsthal Aarhus.

07/2013 Trans-What? across and beyond (artistic) research, international research symposium, Supermarkt Creative Resource Centre, Berlin.

12/2012 The Aesthetics of Disruptive Business, panel for Aesthetics Reloaded conference, Aarhus University (speakers included Tatiana Bazzichelli, Stephen Shukaitis, Marina Vishmidt).

11/2012 Researching BWPWAP, co-organised research workshop/seminar in collaboration with transmediale and Digital Cultures Research Centre, Leuphana University in Luneburg, Germany.

12/2011 Precarious Times, co-organised PhD workshop and public symposium, as part of British Art Show 7 Finale Symposium, Plymouth College of Art, Plymouth (speakers included Malcolm Miles, Free Art Collective, Stephen Shukaitis, Ubermorgen.com).

11/2011 in/compatible research co-organised PhD workshop/seminar, in collaboration with transmediale, Villem Flusser Archive, University of the Arts, Berlin.

01/2011 Public Interfaces, co-organised symposium and PhD workshop, Center for Digital Urban Living/Digital Aesthetics Research Centre, and Dept. of Aesthetic Studies, Aarhus University, Aarhus.

10/2010 Smart Mistakes, or Business as Usual, co-organised panel hosted by DARC/DUL (speakers: Christian Andersen, Tatiana Bazzichelli, Les Liens Invisibles), Share Festival, Smart Mistakes, Museo Regionale di Scienze Naturali, Torino.

08/2010 Really Existing Social Media, co-organised panel hosted by DATA browser/Neural (speakers: Alessandro Ludovico, Florian Cramer, Rui Guerra, Katrien Jacobs), ISEA, Volkshochschule, Dortmund.

11/2009 Who's Recuperating Who?, co-organised symposium and moderator, Arnolfini, Bristol (speakers: Brian Holmes, Esther Leslie, Janna Graham & Robert Sember, Gustav Metzger, Ursula Biemann, Peter Fend, Platform).

06/2009 Anti-Bodies, seminar, University of Plymouth (speakers: Heath Bunting, Carlos Katsarofsky, glorious ninth).

03/2009 The Art + Politics of P2P, seminar, Arnolfini, Bristol (Michel Bauwens, respondents: Matthew Fuller and Olga Goriunova).

01/2009 Hello Toy, co-organised symposium, Arnolfini, Bristol (speakers: Dylan Evans, Seth Giddings, Natalie Jeremijenko, Helen Kennedy, Claire Pajaczkowska, Victoria de Rijke, Paul Hoggett).

03/2007 Social Hacking, seminar, Plymouth City Museum & Art Gallery (speakers: Saul Albert, c6, IAA, Ludic Society, Mikro Orchestra, McKenzie Wark).

11/2006 Say It As It Is, series of talks with Unit 2 Gallery and Kahve-Society, London Metropolitan University (speakers: Peter Fend, John Jordan, Virginia Nimarkoh).

06/2003 Artist as Engineer symposium, introduction, co-chair (w/ Joasia Krysa and Armin Medosch) and co-organiser (w/ Joasia Krysa), as part of Interrupt: artists in socially-engaged practice, in partnership with Arts Council England, University of Plymouth (speakers: CUKT, etoy, Harwood, IAA, Natalie Jeremienko, Redundant Technology Initiative).

05/2003 Anti-Globalica: artistic and conceptual tensions in the new world disorder symposium, introduction, co-chair and co-organiser (w/ Joasia Krysa), as part of Globalica, WRO Biennale, Wroclaw, Poland (including catalogue and Polish Television) [Review Locality, Locality, Locality by Esther Leslie in Radical Philosophy 121 Sept/Oct 2003] (speakers: Andreas Broeckmann, Adam Chmielewski, Esther Leslie, Monica Narula, Zoran Pantelic, James Stevens, CUKT).

09&11/2001 A Coffee-House Conversation on the International Art World & its Exclusions, co-organised international symposia (w/ Hatice Abdullah) in Istanbul and London, Kahve-Society in collaboration with Autograph, London & Osmanli Bank Contemporary Art Centre, Istanbul (speakers: Meltem Ahiska, Huseyin Alptekin, Zeynep Celik, Markman Ellis, Ann Huber-Sigwart, Erden Kosova, Kevin Robins).

1994 In the Wake of Photography, organised seminar series, at London Arts Board, for Camerawork, London E2 (speakers: David Bate, John Carson, Susan Collins, Andy Darley, Richard Layzell, Marysia Lewandowska, Simon Schofield, Valerie Walkerdine, Richard Wright).

// PRESENTATIONS

11/2024 Ways of Machine Seeing (w/ Annie Davey), presentation for Responsible AI Skills Programme, University of Glasgow.

11/2024 One and More than Three Chairs, lecture, Transart institute.

10/2024 How I Wrote One of My Books, lecture, Isabel Bader Centre for the Performing Arts, Queen's University, Canada.

04/2024 11/2023 Federating Research, talk (w/ Alexandra Anikina, Stephen Cornford, Kwame Phillips), Aarhus University.

03/2024 Invisual Literacy, online talk, as part of A Spiralling Revolution: Technology, Culture and Crisis, Jnanapravaha University, Mumbai.

11/2023 Federating Research, talk and panel (w/ Alexandra Anikina, Stephen Cornford, Jussi Parikka), Winchester School of Art.

11/2023 Whose Time is It? Online book presentation w/ Stamatia Portanova, Iain Chambers, Luciana Parisi, Tiziana Terranova

08/2023 Versioning Research keynote at Supervising Artistic Research, Utrecht summer school, at Bak, Utrecht.

04/2023 Aesthetic Programming, w/ Winnie Soon, Utrecht University.

03/2023 How to make an impact: Public participation stories, UKAI 23, The Alan Turing Institute, Queen Elizabeth Hall, London.

11/2022 Towards Human-Machine Visual Literacy, as part of Art & Algorithms, Ludwig Forum, Aachen.

05/2022 Introducing Aesthetic Programming, lecture and workshop (w/ Winnie Soon), Media Practice Theory, University of Siegen.

04/2022 Machine Seeing and Invisual Literacy, lecture at Dept of Digital Design and Information Studies, Aarhus University.

02/2022 Images, computation and machinic intelligibility (w/ Beatrice Fazi), LiU humanities seminar, IKOS, University of Linköping, online.

10/2021 Aesthetic Programming (w/ Winnie Soon), Technologies in Practice, IT University of Copenhagen, online presentation.

06/2021 Unlearning to See, keynote presentation (w/ Nicolas Malevé), Digital visual media and metadata symposium, for the DHCH 2021 event at the Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte, online presentation.

05/2021 Aesthetic Programming book launch (w/ Winnie Soon), USC HaCCS Lab (University of Southern California, Humanities and Critical Code Studies), online presentation.

04/2021 Moderator for Zoom Obscura, organised by Creative Informatics, University of Edinburgh, online.

04/2021 Aesthetic Programming book launch (w/ Winnie Soon), Aarhus University online presentation.

10/2020 Museum of Ordure, for Networked Art Practice After Digital Preservation workshop (organised by Sarah Cook and Roddy Hunter), ISEA 2020, Montreal.

04/2019 Vocabale Code, performance-lecture w/ Winnie Soon, Litteratur i digital transformation conference, DOKK1, Aarhus, Denmark.

03/2019 The Now of Computer Experimentation, keynote lecture, as part of the seminar Simulation and Computer Experimentation in Music and Sound Art, The Orpheus Institute, Ghent, Belgium, <https://www.researchcatalogue.net/view/636416/640693>

03/2019 Seeing Machines and Social Desire, as part of as part of the symposium ScreenShots: Desire and Automated Image, Kunsthall Aarhus, Denmark, <http://darc.au.dk/research/events/screenshots/>

03/2019 Conversation w/ Suzanne Treister, KARST, Plymouth.

02/2019 PhD seminar w/ Université Paris 8, at Centre National de la Danse, Paris.

02/2019 Machine Feeling panel moderator, as part of transmediale festival for art and digital culture, Haus der Kulteren der Welt, Berlin.

06/2018 Presentation and participation in CSNI Summer School (Centre for Study of Networked Image, London South Bank University), Jerwood Space, London.

05/2018 Seeing Machines, as part of Post-photography Prototyping Prize (with Katriona Beales and Mario Klingemann), The Photographers Gallery, London.

04/2018 Vocab Code, performance-lecture w/ Winnie Soon, as part of Artistic Research Will Eat Itself, 9th SAR, International Conference on Artistic Research, University of Plymouth.

02/2018 Research Values panel moderator, as part of Face Values transmediale festival for art and digital culture, Haus der Kulteren der Welt, Berlin.

01/2018 Research Values panel, Brandenburg Center for Media Studies " ZeM, Potsdam.

01/2018 Time for Critical Code Studies, Sociology research seminar, University of Plymouth

10/2017 Contemporary Research Intensive, introduction, University of Architecture IUAV.

06/2017 Machine Seeing Ways of Seeing, paper w/ Nicolas MalevÃ©, Ways of Machine Seeing conference, Cambridge Digital Humanities Network, and CoDE (Cultures of the Digital Economy Research Institute) and Cambridge Big Data, University of Cambridge.

06/2017 Introduction, w/ Jacob Lund, The Contemporary Contemporary, international conference, AROS Aarhus Art Museum, Denmark.

02/2017 Introduction and moderation of panel, Prove You Are Nonhuman (w/ Finn Brunton, Marloes de Valk, Suzanne Treister), transmediale festivals for art and digital culture, Haus der Kultern der Welt.

02/2017 Machine Research panel, transmediale festivals for art and digital culture, Haus der Kultern der Welt.

01/2017 Contribution to seminar, for exhibition Tracing Information Society - a Timeline, at neue Gesellschaft fÃ¼r bildende Kunst (nGbK) Berlin, organised by TECHNOPOLITICS working group (Vienna).

10/2016 Ways of Machine Seeing, public presentations in conjunction with Machine Research workshop, at Le Space, Brussels.

10/2016 Writing the Live Coding Book (w/ Alan Blackwell & Sang Wong Lee), International Conference on Live Coding 2016 (presented by Sang Wong Lee), McMaster University, Hamilton, Canada.

10/16 The Contemporary Condition: Key concepts (w/ Jacob Lund, Verina Gfader, Anne Kølbaek Iversen), as part of The Biennial Condition: On Contemporaneity and the Episodic, international conference organised by Liverpool Biennial and Aarhus University in partnership with Liverpool John Moores University's Exhibition Research Lab and International Curators Forum (ICF), Liverpool.

09/16 The Contemporary Condition: Key concepts, plenary panel (w/ Jacob Lund, Verina Gfader, Anne Kølbaek Iversen), Open Fields/RIXC Art Science Festival 2016, The National Library of Latvia, Riga.

06/16 Speaking Algorithms, as part of Cqrrelations, organised by Constant Association for Art and Media, FoAM, Brussels.

12/15 Critique of Software Violence, keynote as part of Executions: conversations on code, power & death, Aarhus Institute of Advanced Studies, Aarhus University.

11/15 Contemporary Conditions are Badly Known, as part of Forum on Artistic Research: Time/Future, Hangar, Barcelona.

10/15 The Curatorial-Technological Imaginary, as part of Through the Curatorial, organised by Aarhus University, Kunsthall Aarhus.

10/15 Contemporary Conditions are Badly Known, keynote at Renewable Futures conference, Stockholm School of Economics, RIXC & Art Research Lab of Liepaja University, Riga, Latvia, [http://rixc.org/en/conference/keynotes/#Geoff\\_Cox](http://rixc.org/en/conference/keynotes/#Geoff_Cox)

07/15 What Does Live Coding Know? paper at First International Conference on Live Coding, ICSRiM, University of Leeds.

05/15 Why Curating? talk as part of Aarhus Art Weekend, Kunsthall Aarhus.

01/15 Real-time for Pirate Cinema, Aksioma, Institute for Contemporary Art, Ljubljana.

11/14 0Ã©³!dlrow ,olleHÃ©>:#, @\_ the poetics and politics of code, keynote lecture for HELLO WORLD: the poetics and processes of code, Edinburgh School of Art/Edinburgh University.

11/14 Human Futures marketplace, moderator, Media Architecture Biennial, Godsbanen, Aarhus.

10/14 Disrupting Business, w/ Renée Ridgway, as part of Hidden Economies, Royal Academy of Art, Copenhagen.

10/14 Data (speaking) for Itself, as part of Datafied Research, at Connecting Spaces, Hong Kong.

03/14 Speaking code as unfinished project, Å†stetisk seminar, Kaserne, Aarhus University.

03/14 Archiving the Data-body, Archiving: Trash and Treasure, Digital ARTS Initiative, Aarhus University.

02/14 Phd as Source Code, what makes studio-based phds so different, so appealing? panel, College Arts Association, Hilton Chicago.

02/14 Post-digital research panel, transmediale, Haus der Kulturen der Welt, Berlin.

12/13 Florian Hecker seminar w/ Robin Mackay, moderation, Kunsthall Aarhus, Denmark.

11/13 Business as Participation, conference paper, Participatory Cultural Citizenship, Godsbanen/Aarhus University, Aarhus.

10/13 Miscommunication Station launch (w/ Telekommunisten), Abandon Normal Devices (AND) festival, FACT, Liverpool, UK.

05/13 Competing Values of Running Code, keynote lecture, WRO Media Art Biennial: Pioneering Values, Dolnoslaskie Centrum Filmowe, Wroclow, Poland.

04/13 Crowds & Network Power, for Crowds, Masses, Swarms, and the Democratic Public Sphere, seminar arranged by AU IDEAS Pilot Centre The Democratic Public Sphere, Aarhus University.

02/13 unCloud: control your own cloud, workshop (w/ Rui Guerra), at transmediale, Haus der Kulturen der Welt, Berlin.

02/13 Speaking Code book launch, as part of transmediale, Haus der Kulturen der Welt, Berlin.

01/13 Peer-reviewed newspaper launch event, moderation (w/ Christian Ulrik Andersen), at transmediale, Haus der Kulturen der Welt, Berlin.

12/12 Coding Undecidability (w/ Robert Jackson), paper for Aesthetics Reloaded conference, Aarhus University.

11/12 The Aesthetics and Politics of Speaking Code, as part of SIGNAL, international conference on networked art, La Chambre Blanche, Quebec City.  
<http://signal.chambreblanche.qc.ca/> documentation at <http://vimeo.com/52759742>

10/12 Code Gaga, keynote talk as part of Data Gaga, Wikitopia festival on collaborative futures, at Run Run Shaw Creative Media Centre, City University of Hong Kong.

10/12 What constitutes research? seminar presentation at Department of Cultural and Creative Arts, Hong Kong Institute of Education.

10/12 co-run of INTK's unCloud: Guerrilla Media, as part of Data Gaga, Wikitopia festival on collaborative futures, at SLOW Experience, Hong Kong.

09/12 Speaking Code Book pre-launch, as part of Paper Mornings: Book Presentations at dOCUMENTA (13), in conversation with Constant, and w/ Alex McLean (code), Franco Berardi (video), moderated by Joasia Krysa, Standehaus, Kassel, Germany.

09/12 Workshop: Erkki Kurenniemi Online Archive, discussant with Constant, Joasia Krysa, Tarek Atoui, and Magda Tyzlik-Carver, Standehaus, dOCUMENTA (13), Kassel, Germany.

08/12 Participation as a technique of power, keynote lecture, Participatory Design Conference, Roskilde University, Denmark.

08/2012 Research Methods (w/ Victoria Hindley), series of seminars for MPhil/PhD students, Transart Institute, Tanzfabrik, Berlin.

05/2012 Panel respondent, It's the Crisis, Stupid!, DEAF festival, Rotterdam.

04/2012 Live Notation, Extending Matters of Performance, seminar presentation/moderation, Goldsmith's Thursday Club Event, Centre for Creative Collaboration, University of London.

02/2012 Art/Business as Disruptive Innovation, paper/panel, Designing and Transforming Capitalism, Aarhus University.

02/2012 Isolation and Empowerment after Web 2.0, moderator, transmediale festival/Haus der Kulturen der Welt, Berlin.

02/2012 in/compatible research newspaper launch, transmediale festival/Haus der Kulturen der Welt, Berlin.

09/2011 Museum of Ordure, talk w/ Stuart Brisley, Arnolfini, Bristol, UK.

08/2011 Art of Disruptive Business (w/ Tatiana Bazzichelli), series of seminars for MFA New Media/Creative Practice, Transart Institute, Tanzfabrik, Berlin.

06/11 Precarious Life and Virtual Suicide, conference paper, as part of On ne meurt que deux fois, Galerie National de Jeu de Paume, Paris.

05/11 Strategies for the Antisocial Web, seminar, as part of Negotiating Equity, DAI/ARTEZ MFA, Dutch Art Institute, Arnhem, Netherlands.

05/2011 Antagonistic Interfa(e)ces: Encapsulation and Impure Code, paper (with Robert Jackson), Platform Politics: A Multidisciplinary Conference, Anglia Ruskin University, Cambridge, UK.

05/2011 There is No Alternative, lecture for Alternative Now conference, WRO 14th Media Art Biennale, Wroclaw, Poland.

01/2011 Public Interfa(e)es, paper for Public Interfaces conference/phd workshop, Aarhus University.

11/2010 Virtual Suicide as Decisive Political Act, keynote speaker, Media Activism and Biopolitics conference, University of Innsbruck.

11/2010 Overidentifying with Really Existing Social Media, Making Reality Really Real, Consciousness Reframed conference, Trondheim.

11/2010 Introducing Business as Usual, talk, Share Festival, Smart Mistakes, Museo Regionale di Scienze Naturali, Torino.

10/2010 Democracy 2.0, paper for Ubiquitous Digitization of Urban Life and Auditory Culture, seminar, Nordic Research Network: The Culture of Ubiquitous Information, University of Copenhagen.

09/2010 Fun with Software exhibition talk, w/ Olga Goriunova, Arnolfini, Bristol.

09/2010 Antisocial Networking, Talk, Open Space Aarhus.

08/2010 Introducing Really Existing Social Media, talk; and moderator, Coded Art; at ISEA, Volkshochschule, Dortmund.

08/2010 Social Media / Art 2.0, series of seminars for MFA New Media/Creative Practice, Transart Institute, Tanzfabrik, Berlin.

07/2010 From Residency to Network, presentation as part of The Future of Residencies, event organized by Visiting Arts, Tate Britain.

05/2010 Aesthetics in a Time of Emergency, symposium moderator, University of Plymouth.

05/2010 Art + Commerce, paper as part of Dematerial: Critical Debates in Digital Arts, organized by University College Falmouth & Arts Council England, Arnolfini.

05/2010 Democracy 2.0, presentation as part of Parade: Public Modes of Assembly and Forms of Address, Critical Practice, Chelsea School of Art & Design/University of the Arts.

04/2010 Democracy 2.0, as part of Aesthetic Eruptions of the Digital, Aarhus University, Denmark.

03/2010 Antisocial Networking, conference paper for Web Studies, first international congress, Tecnologico de Monterrey Toluca, Mexico.

01/2010 Discussant, Heath Bunting & Kayle Brandon, Art and the City Lecture series, Arnolfini.

01/2010 Curation and Generation, presentation for Live laboratory Symposium, as part of Marina Abramovic's The Pigs of Today are The Hams of Tomorrow, Globe Theatre, Royal Marines Barracks, Plymouth.

11/2009 Software Art-Work For-Itself, Internet as Playground and Factory conference, New School, New York.

10/2009 Making-Doing, DA Fest, National Academy of Art, Sofia, Bulgaria.

09/2009 Digital Documentation and Performance, JISC seminar, University of Bristol.  
<http://www.archive.org/details/DeliveringPerformanceDocumentationPanelDiscussion>



08/2009 Making Public, series of seminars for MFA New Media, Transart Institute, Tanzfabrik, Berlin.

01/2009 UK Museum of Ordure (with Stuart Brisley), for UWE Rethinking Archives workshop, Arnolfini, Bristol.

11/2008 On Donald Rodney's work (with Mike Phillips and Keith Piper), INIVA, London.

10/2008 Respondent for What is an organisation? seminar (with What, How and For Whom), organised by Situation, Spike Island, Bristol.

07/2008 Antisocial Notcurating, as part of panel Curating in/as Open System/s, ISEA, Singapore Management University, Singapore (proceedings, pp.490-2).

07/2008 Co-respondent for CRUMB's Blissful Dialogues: Common Ground for Curators, ISEA, National Museum of Singapore, Singapore.

07/2008 Group Effort, series of seminars for MFA New Media, Transart Institute, OK Centrum, Linz, Austria.

05/2008 Antisocial Applications, panel on participation, Futuresonic festival 2008, Manchester, UK.

11/2007 Software Art Has No History, 2nd International Forum Fastforward On New Media Art, Palazzo delle Arti Napoli, Italy.

10/2007 Software Art Has No History, paper and introduction to Cybernetic Histories of Artistic Practices, for re:place, second international conference on histories of media, art science and technology, Haus der Kulturen der Welt, Berlin.

10/2007 Means-End of Software, conference paper, as part of Programmation Oriente Art II symposium, University of Paris, Sorbonne.

07/2007 Software as Metaphor, series of seminars for MFA New Media, Transart Institute, OK Centrum, Linz, Austria.

05/2007 Introduction and moderator for WRO 07 12th international media art biennale symposium, Teatr Lalek, Wroclaw, Poland.

05/2007 Presentation as part of Tekne workshop "Curating Digital Art" (with Inke Arns & Erkki Huhtamo), Arhus Kunstbygning: Center for Contemporary Art, Denmark.

05/2007 Means-End of Software, conference paper as part of The Aesthetic Interface, Digital Aesthetics Research Centre, Aarhus University, Denmark.

04/2007 Means-End of Software Art, research seminar, Interdisciplinary Centre for Computer Music Research, University of Plymouth.

03/2007 Social Hacking, as part of VAGA's Changing Cities seminar at Plymouth City Museum & Art Gallery.

03/2007 Response to The Nature of the Beast, book launch (with Richard Hylton & Eddie Chambers), organised by ICIA, University of Bath, Conway Hall, London (<http://www.bath.ac.uk/icia/doc/Nature-of-the-Beast.mp3>).

10/2006 Art on Autopilot, seminar moderator, Norwich Puppet Theatre, organised by Enter.

10/2006 Social Hacking Plymouth, presentation for B+B's Art School, Plymouth Arts Centre.

08/2006 Immaterial Research, series of seminars for MFA New Media, Transart Institute, OK Centrum, Linz, Austria.

02/2006 Urban Media symposium panel moderator, transmediale, Berlin.

06/2005 Curating, Immateriality, Systems symposium and panel moderator, Tate Modern, London.

02/2005 Re. Computing 101B seminar in relation to JODI exhibition (with Christian Nold and Joasia Krysa), Spacex.

11/2004 Generating Ordure: the value of software art, symposium paper at Curatorial Strategy as Critical Intervention, Kent Institute of Art & Design.

08/2004 Coding Praxis: Reconsidering the Aesthetics of Generative Code (with Alex McLean & Adrian Ward), Read\_me: software art & cultures, festival and conference, University of Aarhus, Denmark.

03/2004 Reconsidering the Aesthetics of Generative Code (with Alex McLean) symposium, as part of Programmation Oriente Art, University of Paris, Sorbonne.

03/2004 The Object of Corruption conference paper linked to The Suicide of Objects exhibition organised by Catalyst Arts, Ulster Museum, Belfast.

02/2004 From Software to Software Art symposium panel moderator, transmediale, Berlin.

11/2003 Notes Towards a Poetics of Code symposium paper as part of On Performativity, Verbindungen/Junctions 7, Constant vzw, Brussels.

07/2003 Why Look at Artificial Animals? conference paper with Adrian Ward, Consciousness Reframed 03, University College Newport, Wales.

12/2002 Generation and Corruption, conference paper as part of Mediaterra festival, Athens, Greece.

11/2002 The Institution and the leading edge, chair of panel, Hospital Festival, organised by Lighthouse Media Centre, Brighton.

10/2002 Generative Art and the Dialectics of Corruption, conference paper as part of Remaking Reality, IAMAS, Gifu, Japan.

10/2002 Generator: the dialectics of orderly disorder, conference paper, Creativity & Cognition, Loughborough University.

10/2002 The Dialectics of Generative Art, salon presentation, transmediale, Berlin.

04/2002 Generating Orderly Disorder, conference paper, Marxism and the Visual Arts Now, University College London, (in association with Birkbeck College & Historical Materialism journal).

04/2002 Generative Media symposium, organiser and chair, part of iDATA, Institute of Digital Art & Technology, University of Plymouth.

06/2001 From Hypothesis to Hyperthesis, with Mike Phillips & Chris Speed, as part of In Blue Skies: the experience of experiments, Arnolfini, Bristol.

06/2001 (Un)learning & Utopia, presentation as part of Seven Days for New Thinking, Project (Arts Centre), Dublin, Eire.

05/2001 Generative Digital Media gallery talk, in association with Angus Fairhurst's exhibition This Does Not Last More Than One Second, Spacex Gallery, Exeter.

03/2001 How I Wrote One of My Perl Scripts, or, The Poetics of Generative Code conference paper, E-Naissance: New Configurations of Mind, Body, Space, Galleria Civica d'Arte Moderna e Contemporanea, Torino, Italy.

12/2000 The Aesthetics of Generative Code, with Adrian Ward & Alex McLean, Generative Art 00, international conference, Politecnico di Milano, Italy. <http://www.generative.net/>

10/2000 Autoicon presentation, with Mike Phillips, in, Random Selection 13: New Media projects, DNet event, Lux Centre, London.

10/2000 Search for Terrestrial Intelligence presentation with Mike Phillips, as part of Sci-Art, The Wellcome Trust, London.

09/2000 The Impossibility of Art Education joint paper with Howard Hollands & Victoria de Rijke, Making/Unmaking, Design History Society conference, University of Portsmouth.

08/2000 Manifest: Reframing False Consciousness, conference paper with Tim Brennan, Consciousness Reframed, University College Newport, Wales (proceedings ISBN 1-899274-25-1, published by UWCN), & Phenomenology conference, University College, Cork, Eire.

03/2000 Autoicon presentation (MA Critical Fine Art Practice), with Mike Phillips, Central St. Martins College of Art.

12/1999 How I Drew One of My Pictures, or the Authorship of Generative Art, joint paper with Adrian Ward/Signwave, Generative Art 99, international conference, Politecnico di Milano, Italy; Proceedings published by Editrice Librerie Dedalo, Roma.

10/1999 Individual and/versus Social Creativity, panel member, as part of Creativity & Cognition, Loughborough University, ACM SIGCHI international conference, ISBN 1-58113-078-3, p.37, <http://portal.acm.org/citation.cfm?id=317570&coll=GUIDE&dl=GUIDE&CFID=69818884&CFTOKEN=98840885>; plus review in Digital Creativity.

08/1999 Agent Provocateur joint paper with Chris Rodrigues, Invencao International conference, ISEA-Leonardo-ITAU, Sao Paulo, Brazil.

07/1999 The Impossibility of Art Education, joint paper with Howard Hollands, Time for Change: new directions for art and design education conference, Homerton College and Kettles Yard Gallery, University of Cambridge & NSEAD.

06/1999 Crowd Code: Collectivity and Connectivity, paper for Living in the Material World international conference, Coventry University " proceedings, pp.89-99.

03/1999 Autoicon: the Net Return of the Artist as Producer, paper for Creativity and Consumption, New Media Arts in Advanced Technology Culture international conference, University of Luton.

03/1998 The Digital Crowd: some questions on globalisation & agency, paper for Vision Plus4: the Republic of Information proceedings, Carnegie Mellon University, USA.

10/1998 Contribution to BBC2's The Learning Zone, Film Education on photography and history.

07/1996 Translating the Work of Art, joint paper with Ian Makgill, Futures: Visions & Revisions, Middlesex University.

05/1996 The Work of Art, joint paper with Chris Rodrigues, Split Screen: The Role of the Artist in the Digital Age, Chichester College of Higher Education.

## // EXHIBITIONS

### CURATED PROJECTS

11/2014 Part of curatorial team for Human Futures, Media Architecture Biennial, Aarhus, Denmark.

09-12/2014 Part of curatorial collective for Aarhus Rapport: Avantgarde as Network (or, the politics of the ultralocal), with Joasia Krysa, Lars Bang Larsen et al, Kunsthall Aarhus, Denmark.

2007-2013 Curated online projects for Arnolfini, Bristol, UK (<http://project.arnolfini.org.uk>):

The Likes of Brother Cream Cat, Helen Pritchard & Winnie Soon (2013); slub world, slub (2013) with Kunsthall Aarhus; Miscommunication Station, Telekommunisten (2012-13) with Abandom Normal Devices Festival; The Project Formerly Known As Kindle Forkbomb, Ubermorgen (2012-13); unCloud, INTK (2012) with Artefact festival; 120days of \*buntu, Danja Vasiliev & Gordan Savicic (2011); #ordure, Museum of Ordure (2011); F2F & P2P virtual residency, Paolo Cirio (2011); repetitionr.com, Les Liens Invisibles (2010); cuts\_test & corps\_checker, Wayne Clements (2010 & 2008); \_feralC\_, Mary-Anne Breeze, aka mez (2010); common practice, Magda Tylik-Carver / Department of Reading (2010); The Status Project, Heath Bunting (exhibited 2010); I know that it's all a state of mind, Eva and Franco Mattes, aka 0100101110101101.ORG (2010) with Plymouth Arts Centre; /mode +v noise, GOTO10 (2009); unCraftivism, initiated by Rui Guerra/INTK (2009); The Folksomy Project, JODI (exhibited 2009); Class Library, Harwood (2009); antisocial networking, various artists (2008-); www\_hack, Rui Guerra (2008); Bibliophile, M. Institute / Steven Paige (2009); babble, Alex McLean (2008); Supertoy.org (2006-7); for every step you take i take a thousand, Duncan Speakman (2007); uPhone, Kate Rich / Bureau of Inverse Technology (2007).

02/2012 unCloud/Antisocial Networking, for The Social Contract, Artefact Festival, STUK kunstcentrum, Leuven, Belgium.

05/2011 Democracy 2.0, curated collection for KURATOR (work by Les Liens Invisibles, Oliver Ressler, UBERMORGEN.COM), for Electronic Village Galleries, Cornwall, UK.

2010 Repetitionr, online commission by Les Liens Invisibles (press: Liberation, <http://www.ecrans.fr/Toi-aussi-cree-ta-petition,9896.html> and France 24, <http://vimeo.com/12106286>)

12/2009-02/2010 Craftivism, co-curated exhibition with Zoe Shearman & Anne Coxon, Arnolfini, Bristol (featuring work by Kayle Brandon + Heath Bunting, Rhiannon Chaloner with Manuel Vason, glorious ninth, GOTO10, Rui Guerra, Christine + Irene Hohenbüchler, JODI, Mandy McIntosh, Gloria Ojulari Sule, Trevor Pitt with Kate Pemberton, Janek Simon, Stephanie Syjuco, Clare Thornton). (press: Melinda Rackman, in RealTime Arts, <http://www.realttimearts.net/article/issue95/9771>; Charles Darwent, Independent on Sunday; Elisabeth Mahoney, The Guardian; Emmanuel Cooper, Tribune.)

11/2008-01/2009 Supertoys (on play, affective machine and object relations), co-curated exhibition with Nav Haq and Tom Trevor, Arnolfini, Bristol (featuring work by Codemanipulator, Chris Cunningham, Dunne & Raby, Natalie Jeremijenko, Kahve Society, Alex McLean, Philippe Parreno, Unmask Group, and guest robots with Bristol Robotics Lab, and exhibition design with nOffice) (press: Arts Review, <http://www.artreview.com/forum/topic/show?id=1474022%3ATopic%3A693608>).

05/2008 Antisocial Networking, online repository for Arnolfini, <http://project.arnolfini.org.uk/antisocial/> (press: Rhizome, <http://rhizome.org/editorial/fp/blog.php/759> + Der Standard, <http://derstandard.at/?url=?id=2879603>.)

03/2007 Social Hacking, co-curated public art events in Plymouth, with Birgitte Aga, Anya Lewin and Joasia Krysa, at Drake Circus Shopping Centre, The Hub, Plymouth Arts Centre, Plymouth Guildhall, with support from the Arts Council of England (including: c6, Institute for Applied Autonomy, Ludic Society, Mikro Orchestra Project), also DVD published by University of Plymouth Press.

04/2002-03/2003 Generator, co-curated touring exhibition with Tom Trevor, Spacex Gallery, touring to Liverpool Biennial 09/2002 and Firstsite, Colchester 02-04/2003, with support from the Arts Council of England (including: Stuart Brisley, Tim Head, Jeff Instone, Sol LeWitt, Alex McLean, Yoko Ono, Cornelia Sollfrank, Joanna Walsh, Adrian Ward), <http://www.generative.net/generator/>.

2001-03 Vivaria, online research and development project, with support from the New Media Fund of Arts Council of England, (including 2 software commissions: animal.pl by Alex McLean and carbon life by Adrian Ward), <http://www.vivaria.net/>

1997 Gustav Metzger is My Dad, co-curated auto-destructive installation for Camerawork, on the occasion of losing its public funding, <http://www.anti-thesis.net/projects/shredding/index.html>.

1997 Net Art projects for Camerawork: Jeff Instone's Kiss the Bony Structure (<http://www.backspace.org/instone/>) & Akke Wagenaar's REQUIEM for the Car (with Channel/Artec).

1992-98 Numerous Art Education projects in collaboration with Middlesex University: The Impossibility of Art Education (1998); Distance is the Opposite of Closeness, postcard set and website (1998); Recycling the National Curriculum (1996); This is Not the National Curriculum for Art, book and postcards (1994); Who tells you what to do? posters (1992).

#### EXHIBITED

08, 10-11/2020 IT, video streaming, as part of Transart (NotSo) Short Fest, Ely Center of Contemporary Art in New Haven, Connecticut, USA.

09-12/2014 World in Motion: Films from the Collection of Museum of Ordure, as part of Aarhus Rapport: The Avantgarde as Network (or, the Politics of the Ultralocal), Kunsthal Aarhus, Denmark.

06-09/2012 Notes towards the complete works of Shakespeare by Sulawesi Crested Macaques from Paignton Zoo, as part of The Worldly House, an archive compiled by Tue Greenfort in recognition of the work and ideas of Donna Haraway, DOCUMENTA (13), Kassel, Germany.

09-11/2011 Museum of Ordure (#ordure in collaboration with Les Liens Invisibles), as part of Museum Show, Arnolfini, Bristol, UK.

08/2010 Everything and Nothing, for In-between, transart collective exhibition, Concernt Art, Berlin.

03/2010 Antisocial Networking and Hello World, for After the Net v.3.0, Tecnologico de Monterrey Toluca, Mexico.

03/2010 Me/Not-Me, for transart student/faculty show, Sideshow gallery, New York.

09/2009-11/2009 Antisocial Networking and Hello World, for After the Net v.2.0, Peninsula Art Gallery, Plymouth.

11/2008-01/2009 Kahve Society's Mutant Toy Factory, as part of Supertoys, Arnolfini, Bristol. <http://www.supertoy.org/>

10/2008 Antisocial Networking, as part of AHA Activism-Hacking-Artivism, S.A.L.E., Venice, [http://isole.ecn.org/aha/camper/doku.php?id=antisocial\\_notworking](http://isole.ecn.org/aha/camper/doku.php?id=antisocial_notworking)

07/2008 hallo welt! transart faculty show, BV gallery, Linz.

06/2008 Antisocial Networking, for After the Net v.1.0, as part of Observatori 2008, Valencia,  
<http://www.observatori.com/pages/ob.php?anim=0&lang=es&tid=3#Geoff%20Cox%20/%20project.arno>  
lfini

08-10/2005 UK Museum of Ordure's Audio Library as part of low-fi commissions, at Stills Gallery, Edinburgh (see Furtherfield review,  
[http://www.furtherfield.org/displayreview.php?review\\_id=157](http://www.furtherfield.org/displayreview.php?review_id=157)).

06-07/2004 Berlin Wall Fragment (on loan from the Museum of Ordure), as part of Footnotes on Walls, 66 East: Centre for Urban Culture, Amsterdam.

04-07/2004 UK Museum of Ordure's collection, as part of Trackers, at PM Gallery & House, London.

03/2004-04/2004 UK Museum of Ordure's collection, as part of The Suicide of Objects, at Catalyst Arts, Belfast.

03/2004-04/2004 UK Museum of Ordure, exhibition of dust as part of The Deceleration Project, organised by Escape Velocities, 27 Spital Street, London.

05-06/2002 Artefact (with Mike Phillips et al), as part of digital responses, (STAR/inIVA/Middlesex University), V&A Museum, London.

04/2002 Private Views, group show, London Print Studio; catalogue ISBN 1-898607-02-8, p.35.

11-3/2001-02 This paper is intentionally blank, artist bookwork (with Sophie Weeks and Victoria de Rijke), in Nothing, Touring show (curated by Ele Carpenter & Graham Gussin), Rooseum, Malmo Center for Contemporary Art, Sweden; Mead Gallery, Warwick Arts Centre.

07/2001 Manifest, 46LiverpoolSt.org (with Tim Brennan & Adrian Ward), as part of A Timely Place, or, Getting Back to Somewhere, London Print Studio. <http://www.46liverpoolst.org/> (reviewed by Stephen Bury, in Art Monthly no. 249, Sept 2001, pp.39-41).

07/2001 & 11/01 Search for Terrestrial Intelligence, STI consortium, as part of Landscape Trauma, Autograph Touring Show, Café Gallery, London & Leeds Metropolitan University Gallery.

02/2001 Chatroom\_IRL installation & website/software release, with The Digital Crowd & VX-Labs, Shoreditch Gallery London. <http://www.crowd-like.net/>

10/2000 Progress, internet video work, VIII Festival Mundial Do Minutoe, Cotia, Brazil (with Mike Lawson-Smith, Chris Owens, Adrian Ward), Mencao Honrosa Categoria Internet (honorary mention). <http://www.jetztzeit.net/>

06/2000 Autoicon, with inIVA (Institute of International Visual Arts) supported by the Arts Council of England (New Media fund), London, <http://www.iniva.org/autoicon/> also shown as part of Race and Digital Space, Massachusetts Institute of Technology, USA (04/2001), Art In Motion II, Santa Monica Museum of Art, Santa Monica CA, USA (02/2001), <http://www.iniva.org/autoicon/>

12/1999 Manifest: Library, public artwork, (with Tim Brennan & Adrian Ward), as part of HUB, Bishopsgate Goodyard, Spitalfields, London E1, commissioned by Cityside & University of East London. Also 2000, shown as part of Intermedia, Triskel Arts Centre, Cork, Eire. <http://46liverpoolst.org/manifest/>

06/1999 With Wall video loop, as part of Without Walls, Plymouth Arts Centre.

03/1999 Intermission, live video link between 2 cinema audiences, The Picture House, Exeter (with Mike Lawson-Smith).

03/1999 The Work of Art CD-ROM (with Chris Rodrigues and Phaedra Stancer et al), Camerawork, exhibited as part of Contact Zones: the Art of CD-Rom in the section Ocular Work in the Digital Age, Cornell University, USA, 1999, on tour, including Hobart & William Colleges, New York, Centro de la Imagen, Mexico City & Virginia Film Festival; also, The Musee d'Art Contemporain de Montreal, <http://contactzones.cit.cornell.edu/artists/cox.html>

08/1998 Star-System, auto-generative sound work (with Joe Nash), as part of Sound Factory, exhibition/workshop/audio CD, South London Gallery.

1996 Architectural Economy installation (with Alex de Rijke & Martin van der Linden), The Architecture Foundation, London.

1995 A-BAA (with Susan Derges, Chris Rodrigues, Robin Serjeant, Phaedra Stancer), live audio transmission over the internet between Devon farm and Camerawork gallery, with associated website. <http://www.obsolete.com/baa/>

1994 Not For Sale: video notes on Shopping and Art, workshop & video installation, Oldham Art Gallery/Spindles Shopping Centre.

1993 IT (video work), One Minute World Festival, Sao Paulo, Brazil.

1993 They Are Not My Parents (lightbox installation) project 10 00 22, Stockholm, Sweden.

1993 FAT projects, Outpost & Adsite site specific works, Edinburgh & London.

1992 Family as Factory, Whitechapel Open, Spitalfields Market/Gallery, Whitechapel Art Gallery.

1992 Changing Places, Ikon Gallery Touring Show, Birmingham and East Midlands.

1991 Affairs of the Heart (also residency, work/selection), Untitled Gallery, Sheffield.

1991 Millenium (open show), Untitled Gallery, Sheffield.

1990 Out of the Ordinary (lightbox installation), Metro Cinema, London.

1990 The South West Open, Plymouth Arts Centre/City Museum & Art Gallery.

1990 Split Difference (installation and city poster sites), 33 Arts Centre, Luton.

1988 The Self-Portrait Project (commissioned work), Plymouth Arts Centre.

1987 Toys - Are They Playing With You? (touring exhibition), Cockpit Gallery, London; winner of Fawcett Society Award.

1984 Artists and Projects (3 person show), Plymouth Arts Centre.

#### // PUBLIC COLLECTIONS

Documenta Archiv collection (book: Notes towards the complete works of Shakepeare)

Bibliotheque Nationale de France, Paris (book/dvd: Notes towards the complete works of Shakepeare; cdrom: The Work of Art)

Bibliotheque Nationale de France, Paris (series of photographs)

Rose Goldsen Archive of New Media Art, Cornell University (cdroms: The Work of Art; Autoicon).