

CURRICULUM VITAE - Paul Sylvester Sermon**Professor Paul Sermon, MFA, BA (HONS)**

Professor of Visual Communication  
**School of Art, University of Brighton, United Kingdom**

**Date of Birth:** 23rd March 1966, Oxford, England  
**Residence** Brighton, United Kingdom  
**Email:** [p.sermon@brighton.ac.uk](mailto:p.sermon@brighton.ac.uk)  
**Profile:** <http://arts.brighton.ac.uk/staff/sermon>  
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**Qualifications:**

<b>Master of Fine Arts - MFA</b> Department of Fine Art University of Reading Reading, United Kingdom	<b>Distinction</b>	October 1989 to June 1991
<b>Fine Art - BA (Hons)</b> Newport School of Fine Art Gwent College of Higher Education Newport, Wales	<b>2.1</b>	September 1985 to June 1988
<b>Foundation Diploma in Art &amp; Design</b> Department of Art and Design Bedford College of Higher Education Bedford, United Kingdom	<b>Upper Credit</b>	September 1984 to June 1985

**Current Appointments:**

<b>Professor of Visual Communication</b> Deputy Head of School for Research and Enterprise School of Art, University of Brighton, United Kingdom	September 2013 to date.
<b>Visiting Professorship</b> MA Media Art Histories, Center for Image Science Danube University Krems, Austria	January 2007 to date.

**Previous Appointments:**

<b>Professor of Creative Technology</b> Associate Head of School for Research and Innovation School of Arts & Media, University of Salford, United Kingdom	June 2000 to August 2013
<b>(Dozent) Senior Lecturer for Virtual Environments</b> Faculty of Media Arts HGB - Academy of Visual Art Leipzig, Germany	October 1993 to October 1999

<b>Guest Professor for Performance and Environment</b> Art + Tek Institute UfG - University of Art and Industrial Design Linz, Austria	March 1998 to January 2001
<b>Artist in Residence</b> Institute for Visual Media ZKM - Centre for Art and Media, Karlsruhe, Germany	February 1993 to November 1993
<b>Part-Time Lecturer for Telematic Arts</b> Newport School of Fine Art Gwent College of Higher Education, Newport, Wales	September 1989 to December 1992
<b>Part-Time Lecturer for Art and Technology</b> Department of Fine Art The University of Reading, United Kingdom	October 1991 to June 1992

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## TEACHING & LEARNING

### Contribution to Teaching and Achievements:

#### School of Art, University of Brighton, 2013 to date

##### Undergraduate Teaching:

###### Course Tutor: BA (Hons) Illustration

(Level 5) Semesters One and Two, on going

###### Tutor: BA (Hons) Fine Art Critical Practice

(Level 6) Semester One, 2015

###### Tutor: BA (Hons) Graphic Design for Digital Media and BA (Hons) Illustration for Screen Arts

Chroma-Key workshop project and public exhibition of student outcomes, Observer Building Hastings, February-March 2016

(Level 4) Semester Two, 2016

##### Postgraduate Teaching:

###### Tutor: MA Digital Media Arts and MA Sequential Design and Illustration

Research Methods module, Semester Two, 2016

###### Supervisor: MRes Arts and Cultural Research

Two Full Time student completions as lead supervisor, 2015 and 2016

##### Visual Communication Curriculum Enhancement:

**Student Live Brief Project: The Big Steam Print** - out door large scale steamroller and lino-printing event with Level 5 Visual Communication students in collaboration with the Ditchling Museum of Art and Craft, for The Village of Type and Brighton Festival, March to May 2016. Project initiated and coordinated by Prof Paul Sermon.

**Staff and Student Experience Enhancement Programme: Open-Story** - a series of motion and interaction enhancement activities throughout May and June 2014, convened by Prof Paul Sermon. Delivering professional practice and research informed teaching, master classes and symposium. <http://open-story.tumblr.com>

**School of Arts & Media, University of Salford, 2000 to 2013**

**Postgraduate Teaching:**

**Programme Leader: MA/PgDip Creative Technology**

**Module Coordinator and Tutor (100%): Art & Social Networking (15 Credits)**

MA Creative Technology Programme, Semester One

**Module Coordinator and Tutor (100%): Creative Research Methods (15 Credits)**

MA Creative Technology and MSc Creative Games Programmes, Semester One

**Module Coordinator and Tutor (50%): Contemporary Media Arts Practice (30 Credits)**

MA Creative Technology Programme, Semester Two

**Module Coordinator and Tutor (50%): Major Project Proposal (15 Credits)**

MA Creative Technology and MSc Creative Games Programmes, Semester Two

**Module Coordinator and Tutor (50%): Major Self Directed Project (60 Credits)**

MA Creative Technology and MSc Creative Games Programmes, Semester Three

**Undergraduate Teaching:**

**Module Tutor (20%): Professional Contexts 1 (20 Credits)**

BA Graphic Design Programme (Level 4), Semester Two

**Module Tutor (20%): Negotiated Theory (20 Credits)**

BA Visual Arts Programme (Level 6), Semester Two

**Programme Tutor: Art Now Seminar Group**

BA Visual Arts Programme (Level 5 & 6) Semesters One and Two

**Personal Tutor: BA Visual Arts (34 Students)**

(Level 4, 5 & 6) Semesters One and Two

**HGB - Academy of Visual Art Leipzig, Faculty of Media Arts, Germany, 1993 to 1999**

Degree Scheme: **(Dipl. Medienkunst) National Diploma in Media Art**

**Course Leader Years I and II (Grundstudium) Semester 1** - October to February

Seminar Module: Introduction to Media Art, Studio Module: Art Telecommunications

**Course Leader Years I and II (Grundstudium) Semester 2** - March to July

Seminar Module: Open and Closed Systems, Studio Module: Vordiplom Project

**Telematics Subject Leader Years III and IIII (Fachstudium) Semester 2** - March to July

Seminar Module: From Fluxus to Net Art, Studio Module: Diplom Research and Development

**External Examiner Appointments:**

**BSc/MSc Creative Technologies and Enterprise - October 2014 to September 2018**

Bath Spa University, Bath, Wiltshire, United Kingdom

**BA (Hons) Games Design - October 2011 to October 2016**

University Tunku Abdul Rahman (UTAR) Malaysia

**MA Interactive Art and Design - June 2003 to June 2007**

Falmouth College of Arts, Woodlane, Falmouth, Cornwall, United Kingdom

**PGCert/PGDip/Msc Digital Futures - June 2001 to June 2004**

**BSc MediaLab Arts - June 2002 to June 2004**

School of Computing, The University of Plymouth, Devon, United Kingdom

**BA Interactive Arts – June 1999 to June 2001**

Department of Art and Design, University of Wales College Newport, Wales

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**RESEARCH PROFILE**

**Research Leadership:**

**School of Art, University of Brighton, 2013 to date:**

- Deputy Head of School for Research and Enterprise, 2016 to 2017
- Visual Communications Research Initiative Leader, 2014 to 2016
- Member of the College of Arts and Humanities Research Ethics Committee, 2013 to 2016
- Member of the College of Arts and Humanities Sabbaticals Committee, 2015 to 2016

**School of Arts & Media, University of Salford, 2008 to 2013:**

- Associate Head of School (Research & Innovation)
- REF 2014 Submission Leader for Art and Design: History, Practice and Theory UoA 34
- Director of the Centre for Media, Art & Design Research and Engagement (MADRE)

**Research Project Income:**

**Title of Project:** 3x4: Exploring metaspaces for inclusive future cities

**Principle Investigator:** Paul Sermon, in collaboration with Dr Claire McAndrew (Co-I) UCL

**Funding Body:** AHRC - UnBox Future Cities LABS follow on award, **£25,000**

**Date:** September 2014 to February 2015

**Title of Project:** Occupy the Screen

**Principle Investigator:** Paul Sermon, in collaboration with Charlotte Gould

**Funding Body:** EU Culture Programme, Project: Connecting Cities, Public Art Lab Berlin, **€ 30,000**

**Date:** January 2014 to November 2015

**Title of Project:** All the World's a Screen, MACBA Museum of Contemporary Arts Barcelona

**Lead Applicant:** Paul Sermon (PI) in partnership with Charlotte Gould

**Funding Body:** Arts Council England - North West, **£5,000**

**Date:** April 2011

**Title of Project:** Picnic on the Screen, BBC Big Screen Commission at Glastonbury Festival

**Lead Applicant:** Paul Sermon (PI) in partnership with Charlotte Gould

**Funding Body:** Arts Council England - North West, **£5,000**

**Date:** June 2009

**Title of Project:** Translocal Urban Mobilities: Situating Location Based Media.

**Principle Investigator:** Paul Sermon, Research Fellow: Tapio Makela

**Funding Body:** AHRC - Research Fellowships in the Creative & Performing Arts Scheme, **£238,774**

**Date:** January 2008 to February 2011

**Title of Project:** Telematic Embrace (interactive art installation)

**Commissioning Body:** THEpUBLIC Arts Centre West Bromwich

**Funding Body:** Sandwell Council and National Lottery Funding, **£40,000**

**Date:** October 2009

**Title of Project:** Situations and Collaboration between Second Life and Consensual Landscapes

**Lead Applicant:** Paul Sermon (PI) in partnership with Peter Appleton and Taylor Nuttall

**Funding Body:** Arts Council England - North West, **£4,000**

**Date:** June 2008

**Title of Project:** Digital Performance Lab, MediaCityUK

**Project Team:** Adelphi Research Institute, Creative Technology and Performance Research Group

**Funding Body:** The University of Salford - SRIF3 Investment Fund, **£900,000**

**Commenced:** 2006 - Completion Date: 2011

**Title of Project:** Taiwan - England Artists Fellowship Programme 2005/2006

**Candidate:** Paul Sermon (lead applicant)

**Funding Body:** Arts Council England, British Council, Visiting Arts, **£6,000**

**Duration:** February to April 2006

**Title of Project:** The Adelphi Digital Media Archive

**Funding Body:** The University of Salford - SRIF2 Investment Fund, **£30,000**

**Completion Date:** 2006

**Title of Project:** REACT (Research Engine for Art and Creative Technology)

**Director:** Paul Sermon (Principle Investigator) in partnership with MMU, MIRIAD

**Funding Body:** The AHRC, Collaborative Research Training Scheme, AHRC **£10,000**

**Duration:** October 2005 to October 2007

**Title of Project:** The Teleporter Zone (interactive art installation)

**Commissioning Body:** St. Thomas' Hospital London

**Funding Body:** The NHS Charitable Fund, **£28,000**

**Date:** July 2005

**Title of Project:** Creative VR Futures

**Director:** Paul Sermon (PI) in partnership with the Salford Centre for Virtual Environments

**Funding Body:** The Arts Council England - North West, **£10,000**

**Duration:** March 2005 to March 2006

**Title of Project:** Unheimlich -Presented at Performance Studies, Brown University, Providence

**Lead Applicant:** Paul Sermon (PI) in partnership with Mathias Fuchs, Steve Dixon and Andrea Zapp

**Funding Body:** Arts Council England - North West, **£5,000**

**Date:** April 2005

**Title of Project:** Performing presence: from the live to the simulated

**Lead Applicant:** Prof. Nicholas Kaye, University of Exeter

**Project Partners :** Paul Sermon (Salford) and Andrea Zapp (MMU)

**Funding:** AHRC Research Grants Scheme, £275,000 (Salford project allocation **£20,000**)

**Duration:** November 2004 to October 2008

**Title of Project:** ARIA: Arts and Humanities Research ICT Awareness and Training

**Co-Investigator:** Paul Sermon, Principle Investigator Prof Stephen Brown, De Montfort University

**Location:** The University of Salford and De Montfort University

**Funding:** JISC - ICT Awareness and Training for the Arts & Humanities in UK, **£100,000**

**Duration:** October 2004 to September 2006

**Title of Project:** Visiting Research Fellowship - Curtin University Perth, Australia

**Candidate:** Paul Sermon (Principle Investigator)

**Funding Body:** Arts Council England - North West, **£4,000** and Curtin University Perth, **£3,000**

**Duration:** August to September 2004

**Title of Project:** Mobile Connections Conference. Urbis, Manchester.

**In collaboration with:** Drew Hemment and Futuresonic

**Funding Body:** The AHRB, **£5,000** and The University of Salford, **£6,000**

**Duration:** April to May 2004

**Title of Project:** Hard Shell: an exploration of the shifting boundaries between art practice.

**Principle Investigator:** Paul Sermon

**Research Fellow:** Dr Drew Hemment

**Funding Body:** AHRB - Research Fellowship Scheme, **£131,000**

**Date:** February 2003 to February 2006

**Title of Project:** Peace Talks (interactive art installation)

**Commissioning Body:** FACT Liverpool

**Funding Body:** The Arts Council England, **£10,000**

**Date:** February 2003

**Title of Project:** TOUCHWARE - Pilot Project

**Commissioning Body:** The University of Salford - Crescent and Campus Fund

**Funding Body:** North West Arts Board, **£4,000**

**Date:** January 2002

**Title of Project:** Sofa Vision - Play Zone, Millennium Dome UK

**Commissioning Body:** Land Design Studio Ltd, London, UK

**Funding Body:** Millennium Dome UK - National Lottery funding, **£80,000** - commission allocation

**Date:** January 2000

#### **Postgraduate Research Supervision:**

**Lead Supervisor, Director of Studies - PhD Completions:**

**Research Programme:** PhD (Digital Storytelling)

**Postgraduate Student:** Mr Mark Dunford

**Location:** University of Brighton, School of Art, Design and Media

**Completion:** May 2016, Part-Time

**Research Programme:** PhD (The Development of Identity in Virtual Worlds)

**Postgraduate Student:** Mr Peter Wardle

**Location:** University of Salford, School of Arts and Media

**Completion:** June 2016, Part-Time

**Research Programme:** PhD (The Manifestations of Romanticism in Virtual Reality)

**Postgraduate Student:** Mr David Hancock

**Location:** University of Salford, School of Arts and Media

**Completion:** December 2014, Full-Time (GTA)

**Research Programme:** PhD (Investigating the Role of Internet Artworks in Formulating a New Communication Model in the Internet)

**Postgraduate Student:** Miss Amani Al Halwachi

**Location:** University of Salford, School of Art and Design

**Completion:** June 2009, Full Time

**External Supervisor - PhD Completions:**

**Research Programme:** PhD (In[Bodying]the Other: The Digital Other as a Component of Self)

**Postgraduate Student:** Ms Lorna Moore

**Location:** University of Wolverhampton, School of Art & Design (external supervisor)

**Completion:** August 2013, Full-Time

**Research Programme:** PhD (Substitutive bodies and constructed actors)

**Postgraduate Student:** Ms Birgitta Hosea

**Location:** Central Saint Martins College of Art (external supervisor)

**Completion:** July 2011, Part-Time

**Lead Supervisor, Director of Studies - Current PhD Candidates:**

**Research Programme:** PhD (Performing contemporary geographies in virtual places)

**Postgraduate Student:** Ms Jane Frances Dunlop

**Location:** University of Brighton, School of Art

**Commenced:** October 2014, Full-Time

**Research Programme:** PhD (Virtual reality immersion and generative potential of interactive film)

**Postgraduate Student:** Mr Jeremiah Ambrose

**Location:** University of Brighton, School of Art

**Commenced:** October 2015, Full-Time

**Research Programme:** PhD (Embodied Mixed and Augmented Reality Art)

**Postgraduate Student:** Mr Julian Staddon

**Location:** University of Brighton, School of Art

**Commenced:** January 2016, Full-Time

**Research Programme:** PhD (Critical Noise Theory and Speculative Realist Philosophy)

**Postgraduate Student:** Mr Caleb Madden

**Location:** University of Brighton, School of Media (co-supervisor)

**Commenced:** October 2017, Full-Time

**Postgraduate Research PhD External Examiner Appointments:**

**Research Programme:** Phd (Framing Privacy: Architectural Representation in Digital Spaces)

**Postgraduate Student:** Mr Benjamin Koslowski

**Location:** Royal College of Art London, School of Communication (external examiner)

**Viva Examination:** February 2018

**Research Programme:** Phd (Artistic Modulation of Consciousness Bioelectromagnetic Stimulation)

**Postgraduate Student:** Mr Luis Almeida Ferreira Girao

**Location:** University of Plymouth, Planetary Collegium (external examiner)

**Viva Examination:** October 2017

**Research Programme:** PhD (Lifemirror: A Reconsideration of Cinema as a Collective Process)

**Postgraduate Student:** Mr Oliver Case

**Location:** Lancaster University, LICA HireWire (external examiner)

**Viva Examination:** October 2016

**Research Programme:** PhD (In search of the Domonovus)

**Postgraduate Student:** Mr Stavros Didakis

**Location:** University of Plymouth i-DAT (external examiner)

**Viva Examination:** July 2016

**Research Programme:** MPhil (Computer Coding in the Visual and Applied Arts in Higher Education)

**Postgraduate Student:** Mr Andrew Freeney

**Location:** Liverpool John Moores University, School of Art and Design (external examiner)

**Viva Examination:** June 2016

**Research Programme:** DEng (Evoking Presence on Peppers Ghost Displays)

**Postgraduate Student:** Mr Oliver Gingrich

**Location:** Bournemouth University, Centre for Digital Entertainment (external examiner)

**Viva Examination:** March 2016

**Research Programme:** PhD (Walking with portable projections)

**Postgraduate Student:** Ms Rocio Von Jungenfeld

**Location:** University of Edinburgh, Edinburgh College of Art (external examiner)

**Viva Examination:** December 2015

**Research Programme:** PhD (Persistence of a Modest Medium: The Role of Editorial Illustration)

**Postgraduate Student:** Ms Nanette Hoogslag

**Location:** Royal College of Art London, School of Communication (external examiner)

**Viva Examination:** January 2015

**Research Programme:** PhD (Off the Orbit: Works of Art for Long-Term Space Travellers)

**Postgraduate Student:** Ms Kirsten Johannsen

**Location:** University of Plymouth CAiA+STAR Programme (external examiner)

**Viva Examination:** January 2012

**Research Programme:** PhD (Ludics for a Ludic Society. The Art and Politics of Play)

**Postgraduate Student:** Ms Margarete Jahrmann

**Location:** University of Plymouth CAiA+STAR Programme (external examiner)

**Viva Examination:** July 2010



**Research Programme:** PhD (Telling Interactive Stories)  
**Postgraduate Student:** Ms Sarah Atkinson  
**Location:** Brunel University West London (external examiner)  
**Viva Examination:** January 2009

**Research Programme:** PhD (This is not here: Remote experiences & telematic art)  
**Postgraduate Student:** Mr. Michael Hohl  
**Location:** Sheffield Hallam University (external examiner)  
**Viva Examination:** October 2006

**Research Programme:** PhD (Doubling in a Practice of Animation)  
**Postgraduate Student:** Ms Verina Gfader  
**Location:** Central Saint Martins College of Art (external examiner)  
**Viva Examination:** October 2005

**External Research Presentations, Appointments and Leadership:**

**Speaker at the AHRC International Development Summit - Mobilising Global Voices**  
'Lighting talk' presentation, British Library London, 7th June 2017

**Selected subject expert for Forth EqUIP Symposium hosted by the AHRC/ESRC**  
Social Transformation, Cultural Expressions, Cross Cultural Connections and Dialogue. Held in Gurgaon, India, 28-29th June 2016

**AHRC Creative Lab Brazil Fellow, hosted by Peoples Palace Project, Rio de Janeiro**  
Social Change through Creativity and Culture – Brazil, AHRC/Newton Fund, November 2015

**ESRC/AHRC/Newton Fund, Healthy Cities Workshop Delegate, London**  
UK – Brazil Workshop to identify key Newton Fund challenges creating healthier cities, April 2015

**4th International Visual Methods Conference - September 2015**  
Conference Papers Referee and Board Member, University of Brighton

**AHRC UnBox LABS Future Cities Workshop Fellow**  
National Institute of Design, Ahmedabad, India, February to March 2014

**RCUK DE2013 Programme Co-Chair: Prof Paul Sermon**  
RCUK Digital Economies Conference: Open Digital, MediaCityUK Salford, 4 to 6 November 2013

**Media Art Histories: Rewire Conference - September 2011**  
Conference Papers Referee and Board Member.

**Visiting Professorship MA Media Art Histories, Center for Image Science January 2007 to date**  
Danube University Krems, Austria

**Interactive Art Consultant for Jubilee Arts on the c/PLEX Arts Centre - 2005**  
West Bromwich. Opened in 2005. Supported by The Lottery and State Funding.

**AHRC Peer Review College and Fellowships Panel Member - June 2004 to date**  
Subject Area: Contemporary art and new media technology.

**Chair of Ma-Net Media Arts Network North West - 2004 to date**  
Media Arts Network North West. Funded by the Art Council England. <http://www.ma-net.org.uk/>

**North West Art and Design Group - November 2004 to date**

North West consortium of HEI's research activity, supported by the NWDA.

**International Journal of Performance Arts and Digital Media - July 2004 to date**

Intellect Journals, Contributions Editor and Referee.

**Pixel Raiders II Conference Sheffield Hallam University - April 2004**

Conference Papers Referee and Keynote speaker

**CAST - Living in Mixed Realities - October 2001 to date**

GMD - Institute for Media Communication. MARS Journal Contributions Referee.

**CZNRW - Dance and New Media Workshop Series, Essen, Germany - July 2001**

PACT Zollverein. Workshop Director for Telematic Choreography

**Prix Ars Electronica Jury member, Linz, Austria - 1999**

Jury member for the category of Interactive Art

**Transmediale Festival in Berlin, Germany - 1998**

Jury member for the categories of Independent Video, CD-ROM and Internet Art

**Prizes & Awards:**

**Golden Nica Award (Interactive Art) ORF Prix Ars Electronica, September 1991**

ORF Austrian Television/Ars Electronica Linz, Austria. For Think about the people now.

**Interactive Media Festival Sparky Award, June 1994**

Digital World/Motorola Interactive Media Festival, Los Angeles. For Telematic Dreaming

**Honorary Mention (Interactive Art) ORF Prix Ars Electronica, September 2000**

ORF Austrian Television/Ars Electronica Linz, Austria. For A Body of Water

**Honorary Mention (Interactive Art) ORF Prix Ars Electronica, September 1993**

ORF Austrian Television/Ars Electronica Linz, Austria. For Telematic Dreaming

**Nomination for the World Technology Award for the Arts. October 2005**

The 2005 CNN World Technology Summit and Awards, San Francisco City Hall.

**Short-listed for the ZKM/SWR International Media Art Prize, October 2000**

SWR South West German Television/ZKM Karlsruhe, Germany. For A Body of Water

**Slade School of Art Boise Scholarship, July 1991**

UCL Slade School of Art London. For Think about the people now

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**PUBLICATIONS & ARTWORKS**

**Chapters in Books:**

**The Imbued Agency of Performer Driven Narratives in Telematic Environments, P. Sermon**

In: Avram, H. (ed.), Moving Images, Mobile Bodies. Cambridge Scholars Publishing, 2016

**Occupy the Screen | Peoples Screen, Sermon, P. & Gould, C.**

In: Pop, S. Toft, T. Calvillo, N. Wright, M. (eds.), What Urban Media Art Can Do, pp.246-249. avedition GmbH, Stuttgart, Germany, 2016, ISBN 978-3-89986-255-3.

**Chapter 4: Site-Specific Performance, Narrative, and Social Presence in the Urban Landscape**

Digital Media and Technologies for Virtual Artistic Spaces, Harrison, D (ed.) pp.46-58, IGI Global PA, USA, 2013, ISBN 978-1-4666-2961-5.

**(Dis)Embodiment, P. Sermon**

In: Chatzichristodoulou, M & Zerihan, R (eds.), Intimacy Across Visceral and Digital Performance, pp.160-173. Palgrave Macmillan, Basingstoke, UK, 2012, ISBN 9780230348868.

**Liberate your Avatar: The Revolution Will Be Socially Networked, P. Sermon & C. Gould**

In: Ensslin, A & Muse, E (eds.), Creating Second Lives, pp.15-31. First edition, Routledge, Taylor & Francis Group, New York, USA, 2011, ISBN 978-0-415-88420-4.

**Telematic Dreaming, P. Sermon**

In: Waelder, P (ed.), Extimitat. Art, intimitat i tecnologia, Fundacio, pp.74-79  
Es Baluard Museu d'Art Modern i Contemporani de Palma, Palma de Mallorca, Spain, 2011  
ISBN 978-84-938055-4-8

**Liberate your Avatar, P. Sermon & C. Gould**

in: Ascott, R & Gangvik, E & Jahrman, M (eds.), Making Reality Really Real, pp.181-183  
Consciousness Reframed (11) edition TEKS Publishing, Trondheim, Norway, 2010  
ISBN 978-82-998211-2-4

**Telematic Practice and Research Discourses, P. Sermon**

In: Gardine, H & Gere, C (eds.) Art Practice in a Digital Culture, pp.153-164  
First edition, Ashgate Publishing London, United Kingdom, 2010, ISBN 978-0-7546-7623-2

**Performer Determined Narratives In Telematic Environments, P. Sermon**

Networked Narrative Environments, Edited by Andrea Zapp  
Published by MMU/FACT, 2004, ISBN 1-900756-24-2

**II. "Dance on Telematic Stages - Paul Sermon" Page 244 - 305**

Tanz und Technologie/Dance and Technology (German/English)  
Alexander Verlag Berlin, 2002, ISBN 3-89581-079-7

**Log.buch - Materialien zu >>log.in – netz | kunst | werke<<**

**From Telematic Dreaming to Teleportation, P. Sermon**

Page 230 to 239, Verlag für moderne Kunst Nürnberg, Germany, 2001, ISBN 3-933096-40-5

**The Museum Inside The Network, Telematic Performance, P. Sermon**

Page 119 to 129, NTT Publishing Company Ltd., Japan, 1996, ISBN 4-87188-445-7

**Journal Articles and Reviews:**

**3x4 EXPLORING METASPACE PLATFORMS FOR INCLUSIVE FUTUTRE CITIES, Sermon, P., McAndrew, C. and Janu, S. (2017)**

Visual Arts Journal India Habitat Centre, Vol 13, pp. 9-10, ISSN 2348-2508, November 2017,  
Published by Rakesh Kacker on behalf of India Habitat Centre

**Metaspace Futures, Sermon, P. and McAndrew, C. (2016)**

Metaverse Creativity Journal 6: 1&2, pp. 55–65, doi: 10.1386/mvcr.6.1-2.55\_7 Dec 2016, Intellect.

**Performing Architecture, Sermon P. and McAndrew, C. (2016)**

Urban Pamphleteer, pp. 33-35, November 2016, UCL Urban Laboratory.

**Artitute Interview with Paul Sermon, pioneer of interactive media art (2016)**

Artitute Singapore - Art News, Reviews <http://www.artitute.com/2016/06/05/interview-with-paul-sermon-pioneer-of-the-interactive-media-art/>

**The Neural String Network, Sermon, P. (2013)**

Technoetic Arts: A Journal of Speculative Research 11: 1, pp. 71–83, doi: 10.1386/tear.11.1.71\_1 September 2013, Intellect

**All the World's a Screen, Sermon, P. & Gould, C. (2013)**

International Journal of Performance Arts and Digital Media 9: 2, September 2013, Intellect.

**The neural string network: An interactive collaborative drawing "machine", P. Sermon**

Tracey - Drawing and Visualisation Research, Loughborough University 2012

**Paul Sermon: Distance. A case study by Gabriella Giannachi and Nick Kaye**

In: Giannachi, G & Kaye, N (eds.), Performing Presence, pp.93-117, First edition, Manchester University Press, United Kingdom, 2011, ISBN 9780719080043.

**The Teleporter Zone - Interactive media arts in the healthcare context, P. Sermon**

published in the international peer reviewed journal "Leonardo Vol. 40, No. 5, October 2007", MIT Press, documenting its research and evaluation in the arts and healthcare context.

**What Can Happen If We Do This? Interview with Paul Sermon. Author Lucy Kimbell**

In New Media Art, Arts Council England, 2004,

**Quadratur 5: Medien, A Body of Water, P. Sermon Page 91**

Alibri Verlag Aschaffenburg 2004, ISBN 3-932710-75-4

**Directions in Art: Digital Media, By Beryl Graham Paul Sermon, Page 42 to 45**

Heinemann Library Oxford 2003, ISBN 0-431-17646-9

**Telematic Dreaming, P. Sermon, P 2002,**

e-ART (digital, virtual, interactive art), special issue of the Engineering Journal, 2002  
Ingenium, (Guest Editor: FISCHNALLER, F) University of Illinois, Chicago

**Art Review, The Essential Monthly Guide: Paul Sermon, There's no Simulation Like Home**

Review by Brian Ashbee, Page 56 to 59, Art Review Ltd. London, Volume LII, March 2000

**Art & Design, Art and Technology: Paul Sermon, Telematic Presence**

An Interview by John Pijnappel, Page 80 to 87, Art & Design Magazine London, Profile No 39, 1994, ISBN 1-85490-221-0

**Domus, Architecture Design Art Communication: Paul Sermon, the information technology dream**

Review by Pier Luigi Capucci, Page 111 to 112, Editoriale, Domus Milan, Volume 781, April 1996

**Conference Proceedings:**

**3x4: a telematic/architectural hypersurface, Sermon, P. and McAndrew, C. (2017)**

RE:TRACE 7th International Conference for Histories of Media Art, Science and Technology, 23 to 25 November 2017, Krems / Göttweig / Vienna, Austria

**From Edwardian Selfie to Telepresent Comic, Sermon. P. (2017)**

TIKM International Futures of Media 2017, Colombo, Sri Lanka, 10 to 11 October 2017

**Hyperlocal Imaginaries, C. McAndrew and P. Sermon**

In: sIREN Conference 2017: Arts and Digital Practices, Edinburgh College of Art, 30 to 31 May 2017

**Hyper Enhanced Sensualities, P. Sermon, H. Olifiers, M. Oshodi and G. Boddington**

FutureFest 2016, NESTA Festival, Tobacco Dock London, 17 to 18 September 2016

**Peoples Screen, P. Sermon and C. Gould**

DRHA 2016: Digital Research in the Humanities and Arts, University of Brighton, September 2016

**Peoples Screen - Artist Talk, P. Sermon & C. Gould**

In: International Symposium on Electronic Art (ISEA) ISEA2016HK Cultural Revolution, City University of Hong Kong, May 2016

**3x4: Exploring metaspaces platforms for inclusive future cities, P. Sermon & C. McAndrew**

In: The Cultures of New India, Hosted by C21 Writings, University of Brighton, University of Brighton, 30 January 2015

**Occupy the Screen: A case study of open artworks for urban screens, P. Sermon & C. Gould**

In: ISEA2015: The 21st International Symposium on Electronic Art, Simon Fraser University, Vancouver, Canada, August 2015

**3x4: Exploring metaspaces platforms for inclusive future cities, P. Sermon & C. McAndrew**

In: ISEA2015: The 21st International Symposium on Electronic Art, Simon Fraser University, Vancouver, Canada, August 2015

**The Emergence of User/Performer Determined Narratives, P. Sermon**

BODIES IN BETWEEN CONFERENCE: Corporeality and Visuality from Historical Avant-garde to Social Media, Babeş-Bolyai University, Cluj-Napoca, Romania, 29 to 31 May 2014

**Transmediale Berlin: Connecting Cities Panel - Blackout**

Panel Speakers: Susa Pop (Public Art Lab, Berlin), Alain Mongeau, Mike Stubbs, Yves Bernard, Paul Sermon, Martin Brynskov. Haus der Kulturen der Welt, Berlin, 31 Jan 2014

**The Neural String Network, P. Sermon**

RCUK Digital Economies Conference: Open Digital, MediaCityUK Salford, 4 to 6 November 2013

**All the World's a Screen, P. Sermon & C. Gould**

In: ISEA2013: The 19th International Symposium on Electronic Art, Transformative Cinema, The University of Sydney, Australia, June 2013

**Puppeteers, Performers or Avatars - A perceptual difference in telematic space, P. Sermon**

In: ISMAR 2010 Borderless, 9 edition, pp.48-49. IEEE International Symposium on Mixed and Augmented Reality (ISMAR 2010) Oct. 13-16, 2010. COEX/Art Centre Nabi, in Seoul, Korea.

**Liberate your Avatar; The Revolution will be social networked, P. Sermon & C. Gould**

In: Digital Arts & Culture (DAC) Proceedings, University of California Irvine, Dec. 12 to 15, 2009  
University of California Press, Irvine, USA.

**Telematic Practice and Research Discourses, P. Sermon**

In: 'Re:Live - Media Art Histories 09', University of Melbourne Press, Third International Conference on the Histories of Media Art, Science and Technology 26-29 November 2009, Melbourne, Australia

**URBAN INTERSECTIONS - Urban installations in contested virtual spaces, P. Sermon & C. Gould**

In: ISEA2009: The 15th International Symposium on Electronic Art, The University of Ulster Press. Belfast, United Kingdom, August 2009

**Puppeteers, Performers or Avatars - A perceptual difference in telematic space, P. Sermon**

In: CHArt 2009 - OBJECT AND IDENTITY IN A DIGITAL AGE', Birkbeck, University of London, Twenty-fourth Annual CHArt Conference, Thursday 6 - Friday 7 November 2008

**LIBERATE YOUR AVATAR, P. Sermon,**

Creating Second Lives: Reading and Writing Virtual Communities. 24-25 October 2008, Bangor University, Wales, United Kingdom

**HEADROOM - A space between presence and absence, P. Sermon**

ISEA 2008 Singapore - the 14th International Symposium on Electronic Art.

**There's no Simulation like Home, P. Sermon**

ISEA2002 11th International Symposium on Electronic Art, NAGOYA (Orai), Page 188  
Papers Proceedings Edited by Masao Kohmura, Kiyofuni Motoyama, Yoshiomi Yamaguchi

**Touchware: Seamless Interfaces between Human and Telematic Environments, P. Sermon**

4th International CAiiA-STAR Research Conference Papers Proceedings, Page 58  
In association with The Biennale of Electronic Arts Perth, Australia, August 2002

**Telepresent Virtual Environments, P. Sermon**

The Cave and Beyond Panel - VR for Art and Education SIGGRAPH 2001 Los Angeles, USA, Aug 2001

**From Telematic Man to Heaven 194.94.211.200, P. Sermon**

Consciousness Reframed - Proceedings of the First CAiiA Research Conference  
University of Wales College Newport, 5 & 6 July 1997

**Keynote Lectures:**

**Interfaces Monthly: On the junction of art and technology**

Organised by the Barbican and Trampery, the Fountain Room, Barbican, London, 29th June 2017

**LASALLE College of the Arts, Public Lecture Series: An Evening with Paul Sermon**

The LASALLE Public Lecture Series. Previous lectures include Robert Wilson, Lord David Puttnam, and Gilbert & George. The Singapore Airlines Theatre, 3 May 2016

**Connecting Cities: Urban Reflections Conference**

Public Art Lab Berlin, Real-time Windows as Interaction Platforms, keynote lecture, 12 Sept 2014

**MeCCSA 2013 Conference: Spaces and Places of Culture**

University of Ulster, Derry, Public keynote lecture, January 2013

**The Influence of Roy Ascott Symposium**

Plymouth Arts Centre, Public keynote lecture, May 2009,

**AHRC Performing Presence Conference**

University of Exeter, Public keynote lecture, 26 March 2009

**Inter-active Art Media Conference**

Academy of Fine Arts Krakow Poland, Public keynote lecture, 6 December 2008

**Creating Second Lives Conference**

Bangor University, Public keynote lecture, 24 October 2008

**Sensual Technologies**

ICA London, Public keynote talk, July 2008

**Disrupting Narratives**

Tate Modern London, Public keynote lecture, August 2007

**Performer Determined Narratives In Telematic Environments**

Chalon/Saône France. The Nicephore Days Conference 2004

**Pixel Raiders II Conference**

Invited Keynote Speaker, Sheffield Hallam University, April 2004

**BEAP - The Biennale of Electronic Arts Perth, Curtin University Perth, Australia**

Keynote Lecture: At home with Jacques Lacan, September 2004

**RESPOND Conference, Future Physical**

Invited Keynote Speaker, The University of Cambridge, 2 to 5 April 2003

**Artworks in Permanent Collections:**

**Telematic Vision**

The Experimenta Museum Heilbronn, Germany. Acquired in November 2009

**The Telepresent Embrace**

The PUBLIC Gallery, West Bromwich. Acquired in October 2009

**The Teleporter Zone**

Out patients waiting area of the Evelina Children's Hospital London. Acquired in October 2005.

**The Tables Turned**

Media Museum, ZKM Centre for Art and Media Karlsruhe, Germany. Acquired in September 1999.

**Telematic Dreaming**

Wired Worlds Gallery, National Media Museum Bradford, England. Acquired in April 1999.

**Telematic Vision**

Museum for Communication Bern, Switzerland. Acquired in February 1999.

**Artworks and Exhibitions:****Bio-encounters** – 5 to 23 September 2017

Presented in an exhibition of shortlisted proposals for a new public art work at the Huxley Building, University of Brighton, for Brighton Digital Festival, 5th to 23rd September 2017. This new project proposal for the Huxley Building Public Art Commission is a development on previous telematic public art installations by Paul Sermon and Charlotte Gould. In this new project entitled 'Bio-encounters' Sermon and Gould have considered the technical and conceptual aspects of the former works to develop and propose an original site-specific interactive telematic art installation, linking live audience groups between indoor and outdoor entrance areas at the Huxley building.

**Touched** – 5 to 9 September 2017

Touched was exhibited in the Digital Encounters Show at Horatio's Bar on Brighton Palace Pier for the British Science Festival in Brighton from the 5th to 9th September 2017. The show was curated by Paul Sermon and featured three site-specific works; Mimesis by Jeremiah Ambrose, Weaver by Jane Frances Dunlop and Touched by Paul Sermon, which included hand and type performance contributions from Ann Light, Professor of Design and Creative Technology at the University of Sussex. The Touched installation consists of a computer screen and keyboard on a table with a webcam situated directly above it, picking up a birds eye view of the table top and keyboard below. This image is sent to another computer where the image is received and projected directly down onto another table and keyboard. A webcam situated next to the projector picks up an image of the projected keyboard and the actual keyboard and sends it back to the other participant. As each person begins to type and chat his or her hands meet and visually mix on this telepresent keyboard surface where dialogues, games, and encounters unfold. Whilst on the one hand it is a completely simple set up it is on the other an entirely new physical encounter; echoing palmist conversations that suggest the convergence of virtual spirits and contemporary digital chat-room environments composited on screen.

**Screen Machine** - 13 February to 14 March 2016

Developed for the OUR MACHINES exhibition at the Observer Building Hastings, 13 February to 14 March 2016, 'Screen Machine' offers public audience participants the opportunity to co-create chance encounters and self direct spontaneous performances between two separate installation locations. These unique transitory events will rely entirely on the roles and performances the participants bring to these telepresent screens and the experiences they choose to live out. Inspired by our urban and cultural surroundings and re-contextualized in a diverse array of digital milieus, 'Screen Machine' aims to allow these public audiences the agency and control over the outcomes of this intervention, akin to a telepresent fluxus happening. This installation has since been exhibited:

- In the Our Machines II Exhibition for the Brighton Digital Festival, 3 to 18 September 2016.

**Peoples Screen** - 13 to 29 November 2015

Developed for the Guangzhou Light Festival, China and the Northbridge Piazza Perth, Australia from 13th to 29th November 2015 'Peoples Screen' offers public audiences in Guangzhou and Perth the opportunity to co-create chance encounters and self direct spontaneous performances between these cities. These unique transitory events rely entirely on the roles and performances the local communities bring to these urban screens and the experiences they choose to live out. Inspired by their urban and cultural surroundings and re-contextualized in a diverse array of digital milieus, 'Peoples Screen' aims to allow these public audiences the agency to reclaim their urban screens akin to a telepresent fluxus happening. This installation has since been exhibited:

- Between the K11 public video screen in Hong Kong and the Northbridge Piazza public video screen in Perth, Australia, for the ISEA 2016 Hong Kong Public Arts Programme, 19 to 21 May 2016.



**3x4 Exploring metaspace platforms for inclusive future cities** - 12 to 14 December 2014

Between Khoj International Arts centre Delhi and Southbank Centre London for the UnBox Festival Delhi. <http://www.3x4m.org> An interactive telepresent installation designed for public audiences in Delhi and London, at UnBox Festival 12 to 14 Dec 2014. Between the 12th and 14th December 2014, public audiences in Delhi and London will be able to experience a shared living space. Two identical installations measuring 3x4 metres will be draped in blue and green chroma-key fabric to create a mixed-reality live video connection, allowing audiences in London and Delhi to coexist in the same 3x4 metre room on a TV screen in front of them. The environment these audiences are located, is defined by Internet users in London, Delhi and around the world. What does a co-created 3x4 metre London/Delhi living space look like? By simply uploading an image through this website you can co-locate these audiences in your 3x4 metre Delhi/London room design, whatever you interpret and imagine that to be. We strongly encourage you to download other people's images and use them or elements of them in your own contribution. For background information about this installation see the project description below. We ask you to please follow the rules when participating and contributing your images. *Funded by the AHRC in association with the British Council Delhi.* This installation has since been exhibited:

- Between the Southbank Centre London and the India Habitat Centre Delhi for the Southbank Centre Web We Want Festival 28 to 31 May 2015.
- Between the Southbank Centre London and the India Habitat Centre Delhi for the Southbank Alchemy Festival 15 to 25 May 2015.

**Screen Test** - 14 to 18 November 2014

Screen Test is a site-specific work for Staro Rīga, a festival of light taking place during the Latvian independence celebrations and as part of the European City of Culture 2014 programme of events. This work celebrates the history of cinema, with key moments recreated as sets with references to cinematic genres, containing converged scenes and sets from the history of cinema including George Meliers "La Lune", Eisensteins "Battleship Potemkin", "Casablanca" and "Vertigo". The installation takes live oblique camera shots from above the screens of two separate audience groups in Riga, both located on large 40m<sup>2</sup> blue ground sheets, which then combines them on screen via a chroma-key video switcher in a single composited image. As the merged audiences start to explore this collaborative, shared telepresent space they discover the ground beneath them, as it appears on screen as a digital backdrop, locates them in a variety of environments. Through these playful environments the audience participants are offered the opportunity to direct and change the outcomes of this installation through an open system of interaction. These unique transitory outcomes rely entirely on the roles and performances the public participants bring to these urban screens and the experiences they choose to live out. Contextualized by their urban and commercial environments and recontextualized by a diverse array of interactive backdrops, our aim is to allow these public audiences the opportunity and agency to reclaim these urban screens.

**Occupy the Screen** - 11 to 13 September 2014

Developed in September 2014 for the Connecting Cities Event #7: URBAN REFLECTIONS Berlin and Riga 2014 European City of Culture, this installation takes live oblique camera shots from above the screens of two separate audience groups in Berlin and Riga, both located on large 40m<sup>2</sup> blue ground sheets, which then combines them on screen via a chroma-key video switcher in a single composited image. As the merged audiences start to explore this collaborative, shared telepresent space they discover the ground beneath them, as it appears on screen as a digital backdrop, locates them in a variety of surprising and intriguing anamorphic environments. These backgrounds directly reference their social and cultural setting, containing converged scenes of Riga and Berlin in a 3D ludic game world.

**3x4 at UnBox LABS** - 24 February to 7 March 2014

UnBox LABS 2014 Fellow Awarded by AHRC in partnership with British Council, Science & Innovation Network of the British High Commission, REACT and National Institute of Design, India. This project explores the qualities and values built through self-organised communities that are lost in the resettlement

process. It is about providing alternative digital platforms - another experience that connects people, in a way that creates ownership and authorship. Enabling people to create their own protocols for connection, as existing ones are not designed for their needs. Using these dimensions as an interface to connect fractured communities, the project aims to explore new hybrids of digital space and how the boundaries of space are shifting as we look toward the future. What might new systems of engagement look like? What will multi-dimensional spaces look like psychologically, physically, digitally and ecologically? How can these be understood through co-creation and collaboration?

**Mirror on the Screen** - 5 September to 30 October 2012

An interactive Second Life installation developed site-specifically for the DUAL Exhibition as part of the Digital Stage programme by Paul Sermon and Charlotte Gould. A Digital Arts Programme from The Cutting Room hosted at Nottingham Playhouse 4th September to 30th October 2012. This installation allows the Gallery visitor and their 'second life' virtual avatar to confront each other and coexist in the same enchanted forest environment in a live interactive public video installation. Simply stand in front of the video screen within the set and use the control keypad arrows to move you avatar around the scene. As you move around and explore this virtual forest scene you will discover that it is not only your Second Life avatar that exists in this space but through surprise encounters your virtual avatar will come face to face with its physical 'first life' counterpart.

**Neural String Network** - March 2012

University of Salford MediaCity, Digital Media Arts project space, February 2012. Concept by Paul Sermon, Installation by Tim Isherwood & Paul Sermon. Drawings and Performance by BA Graphic Design Students (Level 4). An interactive collaborative drawing 'machine' designed on the concept of a neural network, allowing participants to experience a shared creative process, using the principles of open-source and social networked communication through an analogue string system. This installation has since been exhibited:

- At the College of Fine Arts at Shanghai University, China, from 02 to 13 July 2012.
- Loughborough University for Drawing Research Network Conference, 10 to 11 September 2012.

**All the world's a screen** - 1 March to 31 May 2011

An interactive telematic project by Charlotte Gould and Paul Sermon from the University of Salford, developed and presented during their residency at the Museu d'Art Contemporani de Barcelona MACBA Study Centre from 1st March to 31st May 2011. Exhibited between MadLab Manchester and Hangar.org Barcelona on May 28th 2011 and between the MACBA Study Centre Barcelona and the Umbro Design Space Manchester for the FutureEverything Festival on April 13th 2011. Members of the audience in Barcelona were able to decide on the context of this interactive telematic performance by using an iphone app to select between seven different background sets, which consisted of live webcams scenes and animated environments. The participants in Barcelona could also stand in front of a chroma-key blue screen and position themselves within these stage sets. Members of the audience in Manchester were then transported into this telepresent experience via their own blue-box studio to join the 'players' in Barcelona as they journeyed through the 'Seven stages of man'.

**GloNet Front Room** - 13 to 14 May 2010

An interactive telematic video installation, linked between the Contact Theatre Manchester and the Museum of Contemporary Art Sao Paulo (MASP) for the FutureEverything 2010, Manchester/Sao Paulo, United Kingdom/Brazil. The GloNet Front Room will utilize internet videoconference and virtual-studio technology to locate remote festival participants in a simulated domestic 'living-room' setting by augmenting participants into the comfort of an 'armchair seminar'. This installation follows the development of a series of telecommunication art works Paul Sermon has produced since the early 1990s, using customised videoconferencing technology as a means of bringing geographically remote audiences together in a shared telepresent interactive and performative setting. Front Room has been exhibited:

- Believe opening event in the Digital Performance Lab at the University of Salford MediaCityUK, Salford, from 11/11/2011 to 12/11/2011.

**Telepresent Embrace** - October 2009

Permanent Installation Exhibit for The PUBLIC Gallery', exhibited at: The PUBLIC Gallery, West Bromwich, United Kingdom, on 16/10/2009. Created by Paul Sermon (Salford, UK), Telepresent Embrace is an evolution of Paul Sermon's work. His previous work - Telematic Vision - was one of the most impressive pieces in the Millennium Dome. A set of linked cameras allow visitors to occupy the same screen as one another despite being in a different physical locations. Visitors sit on either a wooden or grey sofa and then appear on a screen located in front of the sofa. The exhibit is set up in such a way that the screen will show a combination of two camera views.

**Urban Intersections** - 26 to 29 August 2009

An interactive urban installations in contested virtual spaces

Presented at the Waterfront Plaza Belfast for ISEA 2009, from the 26th to 29th of August. Artistic concept by Paul Sermon, Charlotte Gould and Peter Appleton, produced in collaboration with Alasdair Swenson, Ben Mitchell, Peter Kelly and Olli Aro. URBAN INTERSECTIONS was an interactive public installation incorporating Second Life users in a first life public space. Located on the regenerated landscape of the Waterfront Plaza directly outside the newly developed concert hall building, this utilitarian environment was used as a stage set to represent an augmented garden where we explored the concept of perimeters and territories, as a metaphor of Belfast's social history. As the participants walked through this urban landscape, both first and Second Life inhabitants came 'face-to-face' on screen, revealing a live digital mural on the façade of the Waterfront building.

**Picnic on the Screen** - 23 to 28 June 2009

An interactive public video installation for the BBC Village Screen at the Glastonbury Festival 2009. Worthy Farm, Pilton, Wednesday 24th to Sunday 28th June 2009. By Charlotte Gould and Paul Sermon. The installation consists of two blue picnic blankets in front of the Village Screen. The audience groups sitting on these blankets are captured on camera and brought together through a system of live chroma-keying, and placed on a computer illustrated background, and behind computer animated elements that are triggered and controlled by the audience through a unique motion tracking interface that is integrated in the installation. The two blankets were placed as far apart as possible not to disclose the location of the two groups and encourage the audience to explore the telepresent communication. When the audience member discovers their image on screen they immediately enter the telepresent space, watching a live image of themselves sat on picnic rug next to another person. This installation has since been exhibited:

- At Bluecoat Gallery Liverpool UK, for the MOVES10 Festival/ Exhibition from 21 to 25 April 2010.
- Linked between Bluecoat Gallery Liverpool & Shanghai University Fine Arts College, China for the Liverpool Biennale, from 23/10/2010 to 24/10/2010.
- Linked between the Lowry Centre Salford UK and the University of Nottingham Ningbo Campus, China for the Digital Resources in the Humanities and Arts 2011, Ningbo, China, from Sept 2011.
- Believe opening event in the Digital Performance Lab at the University of Salford MediaCityUK, Salford, from 11/11/2011 to 12/11/2011.

**AVATARIUM - A CONSUMER PARADOX** - December 2008

AMBER08 Media Art Festival Istanbul. Exhibited at City's Shopping Mall, Istanbul, Turkey. The British artist Paul Sermon, who visited Istanbul as a guest of Istanbul Digital Culture and Art Foundation, exhibited his new interactive public art installation, AVATARIUM – A Consumer Paradox in City's Nişantaşı shopping mall between 11–16 November 2008.

<p><b>They Live (in Second Life)</b> - May 2008</p> <p>Inspired by Slavoj Zizek's semiotic account of John Carpenters 1988 sci-fi classic 'They Live' this installation, produced for the Futuresonic Festival 2008 in Manchester, combines a Second Life exhibition at the SYLGRUT Centre, where avatars meet first life festival visitors at MoHo Live for the opening Futuresonic Arts event. Through a live telepresent video link between first and Second Life these audiences listened and danced together to the sounds of The RZA as Bobby Digital.</p>
<p><b>Peace Games</b> - June 2008</p> <p>GAMES: Kunst und Politik der Spiele Concept and Organisation: Mathias Fuchs, Ernst Strouhal, Florian Bettel Kunsthalle Wien (project space karlsplatz) 28 May - 6 July 2008, Daily 16.00 - 22.00. Welcome to Peace Games, where Second Life and First Life converge in a bizarre peace talks charade that reflects the absurd face of global politics.</p>
<p><b>Liberate your Avatar</b> - November 2007</p> <p>An interactive public video art installation incorporating Second Life users in a real life environment. Located on All Saints Gardens, Oxford Road, Manchester, for the Urban Screens Festival, October 12th 2007 from 5pm to 6pm. The merged realities of 'All Saints Gardens' on Oxford Road, and its online three-dimensional counterpart in 'Second Life' will, for the first time, allow 'first life' visitors and 'second life' avatars to coexist and share the same park bench in a live interactive public video installation. Entering into this feedback loop through a portal between these two parallel worlds this event exposes the identity paradox in Second Life. 'Liberate your Avatar' examines this new crisis and reflects the history of 'All Saints Gardens', relocating Emmeline Pankhurst as an avatar within 'Second Life' where she remains.</p>
<p><b>Hidden Voices: Memoryscape</b> - December 2006</p> <p>Commissioned by the Taipei City Department of Cultural Affairs for The 4th City on the Move Art Festival, November 2006, Taipei, Taiwan: Taipei Children's recreation Centre, Taiwan. Paul Sermon's project at the Children's Recreation Centre is to invite visitors to enter the amusement park and, guided by PDA's and maps, to randomly search out stories taking place amidst the physical terrain - for example, unusual past experiences of different people at the amusement park when they were children.</p>
<p><b>HEADROOM</b>- April to May 2006</p> <p>Paul Sermon as the successful recipient of the 2006 Taiwan Visiting Arts Fellowship award. This residency programme is a joint initiative between Visiting Arts, the Council for Cultural Affairs Taiwan, British Council Taiwan and Arts Council England, aiming to establish an exchange between artists from Taiwan and England who are engaged in contemporary arts practice. HEADROOM is a juxtaposition of Paul's experiences in Taipei, between the way people live and the way people escape, as an analogy between the solitude presence in the bedroom space and the divine telepresent aspirations in the Internet space.</p>
<p><b>Dissociative Identity</b> - November 2005</p> <p>The Museum of Science and Industry in Manchester. The users of this installation are able to monitor and control their interacting body in an exploded montage of their individual identity. Extracted elements of the users body language will be observed through telepresent portals, by providing the performer with four sets of eyes, relocated around the installation; views from above, close up, face on, profiles and below.</p>
<p><b>The Teleporter Zone</b> - October 2005</p> <p>One of five permanent artworks incorporated within the outpatients waiting area of the new Evelina Children's Hospital at St Thomas' London, opened in October 2005. Envisaged by healthcare strategists Rawlinson Kelly Whittlestone and designed by Hopkins Architects, this hospital has been proclaimed as one of the UK's foremost and innovative NHS projects.</p>
<p><b>At home with Jacques Lacan</b> - August to October 2004</p> <p>A telematic installation linking the cities of Perth, Singapore and Melbourne, for the Biennale of Electronic Arts Perth, Perceptual-Difference: Vision Systems, at Curtin University Perth, Australia.</p>

<p><b>The Tables Turned - Three Ways</b> - January to December 2003</p> <p>A telecommunications video installation, exhibited as part of the “Banquet” Exhibition curated by Karin Ohlenschlaeger, Prof. Peter Weibel and Luis Rico. Installed and connected between: The ZKM Centre for Art and Media in Karlsruhe, Germany, The Virreina Palace in Barcelona, Spain, The Institute of Culture in Madrid, Spain. Supported by Spanish State Funding.</p>
<p><b>Peace Talks</b> - 3 February to 2 March 2003</p> <p>A telecommunications video installation commissioned by FACT Liverpool for the BitParts Series of Live Art Work commissions in the West Midlands. Exhibited and connected between: Worcester City Art Gallery and Worcester Guild Hall. Supported by The Arts Council of England.</p>
<p><b>Virtual Faculty/ Global Threads - 10 December 2002, 5.00 GMT</b></p> <p>An academic broadband network pilot-event aimed at developing interactive dialogue between pioneering composer Jean-Claude Risset and a global distributed audience. Utilising The Access Grid academic computer network. In collaboration with Mathias Fuchs and Sylvia Eckermann - The University of Salford, Manchester University Computing Centre and Université de Provence Aix Marseille. Supported by the Arts Council of England.</p>
<p><b>TOUCHWARE</b> - 21 January to 8 February 2002</p> <p>A telecommunications video installation, exhibited and connected between: The University of Salford, Chapman Gallery. The University of Salford, Glass Box Gallery. Supported by the North West Arts Board and The University of Salford.</p>
<p><b>There's No Simulation Like Home</b> - November 1999 to January 2000</p> <p>This particular installation connected two identical architected spaces via telepresent videoconference techniques, each space contained several rooms representing the interior of a traditional terraced house. Monitored by web cams, security cams and videoconference systems the two separate audiences/users were able to co-inhabit the same virtual telepresent living environment. There’s No Simulation Like Home was commissioned for the Event Coast exhibitions co-organised by Lighthouse and BN1 in Brighton UK. In association with the Fabrica Gallery Brighton and Hastings Art Gallery &amp; Museum.</p>
<p><b>A Body of Water - Waschkaue Ewald/Schlaegel und Eisen II</b> - 20 June to 1 August 1999</p> <p>A site-specific telematic installation linking the shower room of the Ewald/Schlaegel und Eisen mine in Herten with the Wilhelm Lehbruck Museum in Duisburg. The images of visitors in the shower room in Herten are mixed with images of the Wilhelm Lehbruck Museum visitors in Duisburg and appear on one side of a water screen. Historical film footage of miners showering is projected onto the other side of the water screen. Realised in collaboration with Andrea Zapp for the Connected Cities Exhibition, Wilhelm Lehbruck Museum Duisburg in Germany (catalogue printed). This Installation has since been exhibited:</p> <ul style="list-style-type: none"> <li>• Between the OK Centre and the Ars Electronica Center in Linz via 384 Kbit ISDN for the ORF Prix Ars Electronica in Linz, Austria, September 2000 (catalogue printed).</li> </ul>
<p><b>The Tables Turned - A Telematic Scene on the Same Subject</b> - October 1997</p> <p>A live telematic installation, linking two remote sites via 3 x 64K ISDN telephone lines. Two distant users sitting at separate tables observe a video image of themselves sitting at the same table with the user from the other distant site. Eight draws are located around each tabletop containing objects that enhance and suggest possible means of intimate communication between the users. The installation title is drawn from William Wordsworth’s 18th century poem of the same name, as a critique of the romanticists’ worldview. This installation was produced for the ZKM Media Museum and exhibited at the ZKM MultiMedial 5 in Karlsruhe, Germany. This installation has since been exhibited:</p> <ul style="list-style-type: none"> <li>• Between the ZKM in Karlsruhe, Germany, and the Universidad Rey Juan Carlos in Madrid, Spain, via 384 Kbit ISDN for the Cibervisión 99 Festival, November 1999.</li> </ul>

- At the ZKM Media Museum for the Net Condition Exhibition in Karlsruhe, Germany, September 22nd 1999 to January 9th 2000 (catalogue printed).
- Between the Ars Electronica Center Linz in Austria, and the Windows over Europe Festival Stockholm, Sweden, April 1998.
- Between Ars Electronica Center Linz and the Global Village Festival Vienna, Austria, March 1998.
- At the Ars Electronica Center in Linz, Austria, December 1997 to September 1999.
- Between the ZKM Karlsruhe and the Ars Electronica Center in Linz via 384 Kbit ISDN for the ZKM Media Museum - Exhibited at the ZKM MultiMedial 5 in Karlsruhe, Germany, October 1997 (catalogue printed).

#### **Heaven 194.94.211.200 - 1997**

“Suppose we told you about a machine that receives live images from Heaven - would you believe us ? and if we said you can connect to this machine via a CU-SeeMe reflector - would you try it ? Can you believe in a machine that connects you to the globe any more than a machine that connects you to heaven ? In the latter part of 1996 a group of international scientists were successful in developing such a machine. The output of this classified technology has now been made available for public viewing via the Internet. A CU-SeeMe reflector 194.94.211.200 will now bring live images of Heaven directly to your computer screen.”  
Internet Project in collaboration with Joachim Blank, at the Hochschule für Grafik und Buchkunst Leipzig, Germany (<http://194.94.211.200>)

#### **Telematic Encounter - March to April 1996**

A live telematic installation, linking two remote sites via 3 x 64K ISDN telephone lines. Two distant users sitting at separate tables observe a video image of themselves sitting at the same table with the user from the other distant site. Beside each table the user will find a set of draws that contain objects suggesting possible narrative communication that can unfold between them, referring to the melodrama of the early silent cinema. This installation was produced for the SPEED exhibition at Tullie House Art Gallery in Carlisle, England. This Installation has since been exhibited:

- At K4 Cultural Centre in Nuremberg, Germany. The Log-Night Festival, Oct 2000 (catalogue printed).

#### **The Disappearing Act - October 1995**

A live telematic/video based installation linking two remote installations into the same virtual telepresent scene. A live stage set is projected onto the curtain of another stage allowing the separate gallery audiences to interact with each other on the same telematic stage. This piece was produced as a site-specific installation between two exhibition galleries for the Museum of Science and Industry Manchester.

#### **Telematic Vision - November 1993**

A live telematic video installation, linking two remote sites, via 3 x 64K ISDN telephone lines. The users sit on two separate sofas to watch a "TV" image of themselves mixed together with the users on the other sofa, and so become the voyeurs of their own "TV" spectacle. This installation was produced in an Artist in residence programme at the Zentrum für Kunst und Medientechnologie (ZKM) in Karlsruhe, Germany, for The ZKM MultiMediale 3 exhibition. This installation has since been exhibited:

- IMAGINING MEDIA@ZKM' (20 years of ZKM) at: ZKM Center for Art & Media, Karlsruhe, Germany, from 10/10/2009 to 22/05/2011.
- Permanent Installation Exhibit for Experimenta Science Museum', exhibited at: Experimenta - Science Center der Region Heilbronn-Franken gGmbH, Heilbronn, Germany, on 21/11/2009.

- A telecommunications video installation, exhibited and connected between The Museum fuer Kommunikation Bern, Switzerland and The Museum fuer Kommunikation Frankfurt, Germany. October 19<sup>th</sup> to November 10<sup>th</sup> 2002. Supported by the German Post and Telecom Companies
- Toured with *Telematic Connections: The Virtual Embrace*, organized and circulated by Independent Curators International (ICI), New York, and curated by Steve Dietz. San Francisco Art Institute February 7 - March 24 2001, Pasadena College of Design May 13 - July 1 2001, Austin Museum of Art July 20 - September 18 2001, Atlanta College of Art & Design October 11 - November 25, 2001, Oklahoma School of Art September - October 2002.
- At the Millennium Dome, Play Zone (Land Design Studio Ltd.) - London, UK, Jan 2000 to Jan 2001.
- Between the Stadthalle in Gütersloh and the ZKM in Karlsruhe for the 1998 Carl Bertelsmann Prize giving ceremony, September 1998
- At the Siggraph 98 Touchware art show in Orlando, USA, July 1998 (catalogue printed).
- Used as a television stage set for the WDR Cyberstar 98 Prize giving ceremony, between two locations in the Komed Building at the Media Park in Cologne, Germany, June 1998.
- Between the Museum for Communication in Bern and the Teo Jakob shop window situated in Bern central train station, Switzerland, June 1998.
- At the Croydon Clock tower Gallery, Croydon, London, England, Sept - Nov 1996 (catalogue printed).
- At the 3rd Lyon Biennale, France, December 1995 to February 1996 (catalogue printed).
- At the InterCommunication Centre (ICC) exhibition, Tokyo Japan, November 1995 (catalogue).
- At the CeBIT 95 - between two exhibition halls for the German Telecom stand in Hannover, Germany, March 1995 (catalogue printed).
- Between the Museum of Contemporary Art and the Marina Hotel for the ISEA 94 International Symposium of Electronic Art in Helsinki, Finland, September 1994 (programme printed).
- Between the Netherlands Design Institute in Amsterdam and the Zentrum für Kunst und Medientechnologie in Karlsruhe, Germany, June 1994.
- Between the Landesmuseum in Karlsruhe and the Zentrum für Kunst und Medientechnologie (ZKM) MultiMediale 3 exhibition in Karlsruhe, Germany, November 1993 (catalogue printed).
- Between the Media Park Köln and the ZKM in Karlsruhe for The interActiva 93 in Köln, Germany, September 1993 (programme printed).

**The Telematic Séance** - April 1993

A live telematic video installation, linking two remote sites, via a 2MB ISDN telephone line. The video image of a user/performer sitting at a séance table is sent to a video projector and projected onto another séance table. A camera, situated next to the projector, sends an image of the projection back to monitors around the first table. The installation discusses the analogy between the 19th century science of the supernatural and the telematic technology of the present. This installation was linked between OTSO Gallery and Helsinki Telegalleria for The MUU Media Festival 93, Finland (catalogue printed).

**Telematic Dreaming** - June to August 1992

A live telematic video installation, linking two remote sites, via a 2MB ISDN telephone line. The video image of a user/performer lying on a bed is sent to a video projector and projected onto another bed. A camera, situated next to the projector, sends an image of the projection back to monitors around the first bed. The complex semiology of the bed heightens the experience of telepresence. This installation was originally produced for the "Koti" exhibition at the Kajaani Art Gallery in the north of Finland, linked to the Helsinki Telegalleria, in June 1992. The installation has since been exhibited:

- Extimacy: Art, intimacy and technology', exhibited at: Es Baluard Museu d'Art Modern i Contemporani de Palma, Palma de Mallorca, Spain, from 28 Jan to 1 May 2011. (catalogue printed).
- Borderless Reality, exhibited at: Nabi Art Centre, Seoul, Korea, from 13/10/2010 to 12/11/2010 (catalogue printed).
- Singapore Science Centre', Ars Electronica External Exhibitions 'Digital Art & Technology' at Singapore Science Center, December 2007 (catalogue printed).
- FEEDBACK Exhibition, Laboral Centro de Arte y Creación Industrial, Lg Universidad Laboral, Gijón, Spain. May 2007 (catalogue printed).
- Ars Electronica show (25 Years of) National Taiwan Museum of Fine Arts, Taichung, Taiwan, August 2005 (catalogue printed).
- Gallery - Patronat Municipal de Cultura Mataró, Spain. Solo Show: 'Technology & Culture' 2004 (catalogue printed).
- Museum of Contemporary Art Barcelona for the SONAR Festival in June 2003 (catalogue printed)
- At The University of Wroclaw in Poland for WRO Media Art Festival, November 2000.
- At the National Museum of Photography, Film & Television in Bradford England, April 1999 (in permanent collection).
- At the Spazio Mostre dei Portici in Turin for ArsLab 3 December 11th 1998 to January 31st 1999 (catalogue printed).
- In Amsterdam for the V2 Organization, The Netherlands, January 1998.
- At the Maribor Cultural Center for the 3rd Slovenian International Computer Arts Festival in Maribor, Slovenia, October 1997 (catalogue printed).
- Between the Ars Electronica Center Linz and the Global Village Festival Vienna via 64 Kbit ISDN, February 97.
- Between two remote sites in Linz Austria, for the Ars Electronica Center Linz, January 97.
- Between Zone Gallery Newcastle and Camerawork Gallery London via 384 Kbit ISDN for the ExMachina Exhibition London/Newcastle UK, November 1996 (catalogue printed).
- At the Kulturvermerke Symposium in Gmunden, Austria, October 21 to 27 1996 (catalogue printed).
- At the Cibberria Festival in Bilbao, Spain, October 3 to November 10 1996 (catalogue printed).



- At ARTELEKU for the Advanced technology and cultural dissidence workshop in San Sebastian, Spain, August 19 to 23 1996 (catalogue printed).
- At the Museum of Contemporary Art Barcelona for the Sonar 96 festival in Barcelona, Spain, June 13 to 15 1996 (catalogue printed).
- At the Kunsthalle Wien for the Wunschmaschine Welterfindung exhibition in Vienna, Austria, June to August 1996 (catalogue printed).
- At the Créteil Maison des Arts for the EXIT exhibition in Créteil, France, March 1996 (programme).
- At the Portuguese Telecom Gallery for the Images du Futur exhibition in Lisbon, Portugal, February to March 1996 (catalogue printed).
- Between two remote sites in Tokyo for the InterCommunication Centre (ICC) exhibition, Tokyo, Japan, November 1995 (catalogue printed).
- At the Images du Futur exhibition in Montréal, Canada, May to September 1995 (catalogue).
- In Maubeuge for the VIVAS 95 Exhibition in Maubeuge, France, April 1995.
- At the Ik + de Ander Exhibition in Amsterdam at the former Amsterdam Stock exchange in The Netherlands, June to August 1994 (catalogue printed).
- At the V2 - Unstable Media Festival in s'Hertogenbosch, The Netherlands, October 1993 (programme printed).
- Between Kajaani Art Gallery and Helsinki Telegalleria for the Kajaani Koti exhibition, supported by Telecom Finland, June to August 1992.

**Think about the people now** - June 1991

A Commodore Amiga hyper-media computer programme, based on the theme of a media reported event from the 1990 Remembrance Ceremony in Whitehall, London. A young man ran out from the crowd and set fire to himself and shouted the words "think about the people now" in protest against the ceremony. The media account that followed discussed the event in extreme trivial terms, failing to report anything but minor details and accounting only for the stress felt by the Royal Family and Politicians present. The Amiga hyper-media programme recreates the event through the media reports, trivializing and critiquing the British press. This work was produced as part of the final MFA degree show for The University of Reading in 1991. The piece has since been exhibited at:

- 25 Years of Ars Electronica Exhibition in New York at The Eyebeam Gallery and American Museum of the Moving Image. May to August 2004 (catalogue printed).
- The 1st Multimedia Biennale in Metz, France, March 1996 (programme printed).
- The interActiva festival in Köln, Germany, September 1992 (programme printed).
- Espoo OTSO Gallery for the MUU Media Festival 92, Finland, April 1992 (catalogue printed).
- Out of Control Prix Ars Electronica 91 in Linz, Austria, September 1991 (catalogue printed).

**Texts Bombs and Videotape** - March 1991

A 24 hour fax, E-mail and SlowScan TV event presented as a telematic workstation between Newport School of Fine Art in the UK, The Hochschule für angewandte Kunst in Vienna and the Digital Art Exchange in Pittsburgh, USA. As a critique of the Gulf War media coverage for the Watershed Media Center in Bristol, England, March 1991.

**The Globe Show** - Nov 1990

Two week fax and E-mail event and telematic workstation between Fine Art students from Newport School of Fine Art in the UK and international artist, scientists and academics. For the Oldham Art Gallery Manchester, England, Nov 1990.

**Earth Signals** - June to August 1990

A telematic "leaf shaped" installation structure housing six Commodore Amiga computers displaying image files, received via E-mail from Artists throughout the UK, for the Omphalos Gallery in Swiss Cottage London, England, June to August 1990.

**The Echoes of Ambiguity within Electronic Space** - June 1988

A series of image files produced on a Commodore Amiga computer that were derived from ambiguous compositions of language representation - whilst being abstract yet representational of reality at the same time. This work was produced as part of the final BA Hons degree show for Newport School of Fine Art in 1988. The work has since been exhibited at:

- The 2nd Biennial Festival of European Art Schools Antwerp, Belgium, May 1989 (catalogue printed).
- Art & Computers exhibition, Cleveland Art Gallery, England, September 1988 (catalogue printed).

**Cultura Digitalis** - June 1987

Contributing telematic artist for an E-mail based computer networking project for the Hochschule für angewandte Kunst in Vienna, Austria, June 1987 (catalogue printed).

**Le Palais Ideal** - April 1987

Telematic workstation by Fine Art Students from Newport School of Fine Art for the 1st Biennial Festival of European Art Schools, Toulouse, France, April 1987 (catalogue printed).