About the Contributors

**Denise Doyle** has a background in Fine Art Painting and Digital Media. She is an Artist-Researcher, Senior Lecturer in Digital Media at the University of Wolverhampton, and Adjunct Professor in Virtual Worlds and Digital Practice, Ontario College of Art and Design University (OCAD U), Toronto, Canada. Denise has published widely on the subject of the virtual and the imaginary, the experience of the avatar body in virtual worlds and game spaces, and the use of virtual worlds for creative practice. She sits on two international editorial boards: *International Journal of Performance Arts and Digital Media* (Routledge) and *Journal of Gaming and Virtual Worlds* (Intellect). Her research interests include: virtual worlds, art-sci dialogues, interactive film, philosophies of the imagination, practice-based research methods and digital narratives. She is currently developing a series of projects exploring digital embodiment in art and technology.

***

**Elif Ayiter**, aka. Alpha Auer, is a designer, educator and researcher whose creative interests are based in three dimensional online virtual worlds and their avatars, as well as in developing and implementing hybrid educational methodologies between art & design and computer science, teaching full time at Sabanci University, Istanbul. Her texts have been published at academic journals such as the Leonardo Electronic Almanac, the Journal of Consciousness Studies, and Technoetic Arts and she has authored several book chapters in edited academic anthologies. She has presented creative as well as research output at venues including ISEA2011, Siggraph, Creativity and Cognition, and Computational Aesthetics and Cyberworlds; and is the chief editor of the academic journal Metaverse Creativity with Intellect Journals, UK. http://www.citrinitas.com/.

**Garfield Benjamin** is a digital artist and cultural theorist working with new conceptions of the relation between consciousness and technology. Having previously studied electroacoustic composition and mixed media digital art with BEAST at the University of Birmingham, Garfield Benjamin undertook a doctoral studentship in the Centre for Art, Design, Research and Experimentation at the University of Wolverhampton, where he has recently completed his thesis entitled ‘The Cyborg Subject: Parallax Realities, Functions of Consciousness and the Void of Subjectivity’. His digital art practice involves interactive works, avatar-mediated spaces and computer animation, incorporating a remediation of cultural artefacts from both the arcane and the ultramodern, fusing alchemy with ‘geek’ culture and an often harsh, fractal, digital aesthetic. Research interests include the work of Žižek and Deleuze, the philosophy of quantum physics, science fiction, computer games and digital art theory.
About the Contributors

Jim Bizzocchi is an Associate Professor in the School of Interactive Arts and Technology at Simon Fraser University. Jim’s research interests include the design of interactive narrative, the emergent aesthetics of digital video experience, and the development of generative media sequencing and presentation systems. He has presented and published widely in a variety of academic conferences, journals and books. Jim teaches courses in Interactive Narrative and New Media Aesthetics. He is a recipient of the Simon Fraser University Teaching Award. Jim is also a practicing video artist, producing both linear and computationally generative video art works that complement his scholarly writing.

Joff Chafer is a Senior Lecturer in Theatre and Professional Practice at Coventry University, UK. His current area of research is Virtual Performance and has performed in Second Life with both the Second Life Shakespeare Company and the Avatar Repertory Theater as well as working on mixed live real/virtual interactive performances. From 1981 – 2000 Joff worked with Trestle Theatre Company as an actor, mask maker, co-writer and joint Artistic Director. Since moving into Higher Education he still occasionally finds time to work on a number of projects with various UK theatre companies.

Natasha Chuk is a scholar and independent curator based in New York City. She received her PhD in Media and Communication Philosophy from the European Graduate School in Saas-Fee, Switzerland. She teaches courses in film studies, digital culture, visual culture, and art history. Her research focuses on the intersections between technology, interface, and perceptions enabled by and within media objects, particularly the ways invisibility is created, controlled, and negotiated. Her first book (Intellect Books) is called Vanishing Points: Articulations of Death, Fragmentation, and the Unexperienced Experience of Created Objects.

Lynne Heller is a post-disciplinary artist/educator. Her interests encompass material culture, new media performative interaction, graphic novels and sculptural installation. Heller completed her MFA at the School of the Art Institute of Chicago in 2004 and is currently undertaking a doctoral program at University College Dublin, Ireland. She is a cross-appointed Assistant Professor at OCAD University in the Faculties of Design, Liberal Arts & Sciences and School of Interdisciplinary Studies, as well as being an Interim Director of the Data Materialization Lab. Heller has exhibited internationally and is the recipient of grants from the Ontario Arts Council, the Canada Council for the Arts and the Department of Foreign Affairs, Canada. Recent exhibitions include Slippage at the Robert Langen Art Gallery, University at Waterloo, Waterloo, ON, Chelsea Girls, Gallery 44, Toronto, ON, Homeostasis Lab, The Wrong – New Digital Art Biennale, made and exhibited worldwide, Another Season: An International Exchange Project, Gallery 44, Toronto, ON (the exhibition travelled to the Three Shadows Photography Art Centre, Beijing, the Detroit Centre for Contemporary Photography, and the Hippolyte Photographic Gallery, Helsinki) and Hysteria: Past, Present, Future curated by Anonda Bell, Paul Robeson Galleries, Rutgers University, Newark, New Jersey, USA.

Taey Johe is an artist-researcher working in the areas of visual art, memory studies, creative industries and visual culture. Her artworks are widely shown internationally. She is particularly interested in the status of women in technology and society, seeing the cultural spaces occupied by women as physical and philosophical environments. She was nominated for the award of Best Creative Player at the Blackberry Women & Technology Awards in 2008 in the UK. Her original theoretical concept is of the Translating Space, which stems from her doctoral thesis (School of English, Drama and Film, University College
Dublin, 2014). She has received a scholarship in Writing on Borders from the John Hume Institute of Irish Global Studies in 2013. She has taught on the programmes in MA Poetic Practice (Royal Holloway), MA Film Video and New Screen Media (UEL), and MA Expanded Media (Kansas) as a visiting lecturer.

Phylis Johnson, Ph.D., is a full professor of sound and new media at the Department of Radio, Television & Digital Media at Southern Illinois University, Carbondale, IL, USA. She is author/co-author of four books, the editor of two international journals, and has extensively presented and published internationally. She works on machinima and transmedia projects for her university within Second Life, as well as teaches on sound, virtual communities, and machinima there. She has served as a judge for many international machinima competitions. Sonicity Fitzroy is her Second Life pseudonym and avatar’s name.

Maja Murnik holds a PhD in Philosophy and Theory of Visual Culture (at the Faculty of Humanities Koper, Slovenia). She graduated in comparative literature and in theatre studies in Ljubljana. She has worked as an Assistant at the Faculty of Humanities Koper, as an art critic, and as editor-in-chief of the journal of performing arts “Maska” and its book editions. Currently she is an independent scholar and a freelancer in culture. She frequently presents papers at conferences (in France, China, Turkey, Mexico, Slovenia, etc.). Her research interests include philosophy of embodiment, performance art and new media art.

Adam Nash is widely recognized as one of the most innovative artists working in Multi-User Virtual Environments. He is a new media artist, composer, programmer, performer and writer. His sound/composition and performance background strongly informs his approach to creating works for virtual environments, embracing sound, time and the user as elements equal in importance to vision. Adam’s work has been presented in galleries, festivals and online in Australia, Europe, Asia and the Americas, including SIGGRAPH, ISEA, the Venice Biennale and ZERO1SJ. He was the recipient of the inaugural Australia Council Second Life Artist in Residency grant, as well as an Inter-Arts Connections Residency and Ars Electronica FutureLab residency in 2009. He was shortlisted for the National Art Award in New Media in 2008. He founded SquareTangle with John McCormick to develop immersive mixed reality performances. He founded the Australian Centre of Virtual Art with Christopher Dodds. He has worked as composer and sound artist with Company in Space (AU) and Igloo (UK), exploring the integration of motion capture into real-time 3D audiovisual spaces. He has a PhD from the Centre for Animation and Interactive Media at RMIT University, Melbourne, researching multi-user 3D cyberspace as an audiovisual performance medium; and he is Program Manager of the Bachelor of Design (Digital Media) in the School of Media and Communication at RMIT University, Melbourne, Australia.

Michael Nixon is a PhD Candidate at the School of Interactive Arts & Technology at Simon Fraser University. He researches how to make characters in digital environments more believable through the use of better cognitive models and non-verbal behavior within social contexts. Michael’s M.Sc. thesis describes an investigation of the suitability of Delsarte’s system of movement as a framework for believable characters. His dissertation research focuses on the use of social signals as cues in the creation of unique identities.
Catarina Carneiro de Sousa is a Portuguese artist and researcher born in 1975 at Oporto, Portugal. She is a professor at Polytechnic Institute of Viseu — School of Education, in the Communication and Art Department, since 2007. She has devoted her artistic activity to Collaborative Virtual Environments since 2008, working individually and collaboratively, holding several solo exhibitions and collaborating with artists from different fields and nationalities. She has dedicated herself to the development of avatars and the conception of virtual environments. Together with Sameiro Oliveira Martins she is the builder of the Second Life Sim Delicatessen, that held projects like “de Maria, de Mariana, de Madalena” in 2010, “Petrified” in 2011 and the ongoing project “Meta_Body”. She explores the metaphorical nature of the art language and the problematization of gender, but she is also interested in the possibility of a new kind of shared creativity opened up by new media art.

Jeremy Owen Turner is a PhD Candidate at the School of Interactive Arts & Technology at Simon Fraser University. Since 1996, Turner has developed an international portfolio as a performance artist, music composer, media-arts historian and art-critic within virtual worlds and video games. As the avatar Wirxli Flimflam, Turner co-founded Second Front – a performance-art group in Second Life (ca. 2006-2008) and composed for the Avatar Orchestra Metaverse (ca. 2007-2008). Turner’s academic history includes an MA about avatar-design in Second Life and an interdisciplinary BA that focused on both Art-History and Music Composition. Turner’s current PhD research explores developing audio-visual and behavioral design heuristics for virtual agents (automated characters/NPCs/bots) in virtual worlds and video games.

Eupalinos Ugajin, the avatar came into being on May 17th 2008 in Second Life where he quickly proceeded to make his mark upon the virtual world through art works that often also manifest as highly eccentric avatars of all shapes, appearances and combinations bringing together humanoid, biological, mechanical components. Ugajin is also known for numerous large scaled art installations, including “Taxy! To the Zircus” (Fall 2014), “There is no ground” (2013) in collaboration with Susanne Graves, “Catapult” (2012), and “Kou: A Simulation” (2011). Beyond these personal projects however, Ugajin has also participated in numerous collaborative art projects that brought together some of the best content creators of the virtual world. Some of these are “Moving Islands [Rafts]” (Winter/Spring 2013-2014) of which he was also the curator, “The Golden Age of Russian Avant Garde” (2014), “Tophonia: 4 Realizations in Sound” (2012) and “Further Along the Path” (2012).

Pete Wardle graduated in 2009 with a Distinction grade in the MA in Creative Technology at the University of Salford, Manchester. During this time he worked on a project ‘Experiments in Embodiment’ in Second Life with Alan Hook which led to a collaboration on the SL/RL interactive installation ‘Human/Avatar’ for the Tech Museum in San Jose. His final MA project was ‘Second Life Storyteller’ an installation held in Manchester, and he has been invited twice to present at the Prospectives conference at the University of Nevada, Reno, organized by Professor Joseph DeLappe. He is employed full time as a college lecturer and is currently studying for his PhD investigating the development and perception of identity within Second Life at the University of Salford, Manchester under the supervision of Professor Paul Sermon and has recently undertaken an installation ‘Second Selves’ in Media City, Salford, to collect research data for his PhD.