About the Contributors

**Dew Harrison** is a Professor of Digital Media Art and works as the Associate Dean for Research and Postgraduate Study at the University of Wolverhampton, School of Art and Design, where she is also the Director of CADRE, Centre for Art, Design, Research, and Experimentation. She is a researcher and practitioner with a BA in Fine Art, an MA in Contemporary Art Theory, an MSc in Computer Science, and a PhD from the Planetary Collegium, CAiiA, in Interactive Art. Her practice undertakes a critical exploration of conceptual art, semantic media, and intuitive interfaces where she often works collaboratively and considers virtual curation a form of art practice. She continues to show her work internationally; most recently, two of her Digital Action Painting series were exhibited at the Centre for Contemporary Art in Poland, and has over 50 publications to date spanning digital art, consciousness studies, interactive games, art history, and museology.

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**Rina Arya** is the Reader in Visual Communication at the University of Wolverhampton. Her research interests are interdisciplinary and include art theory and cultural studies. Her most recent monograph is *Francis Bacon: Painting in a Godless World* (Farnham, 2012). Forthcoming publications include *Chila Kumari Burman: A Celebration of Shakti* (KT Press) and *Abjection and Representation* (Palgrave Macmillan).

**Judith Aston** was a pioneer in the emergent multimedia industry of the mid-1980s, working on projects with Apple Computing, the BBC Interactive Television Unit, and Virgin Publishing. Holding an MA in Social Science from the University of Cambridge, she went on to study for a PhD in Visual Anthropology and Computer-Related Design at the Royal College of Art, which she completed in 2003. She now lectures at the University of the West of England, developing and leading her specialism in multiplatform documentary production and digitally expanded filmmaking. As co-founder of the i-Docs symposia (i-docs.org), her ongoing research interests are focused around developing innovative means through which to create polyphonic narratives and encourage intercultural dialogue.

**Elif Ayiter** is a designer and researcher specializing in the development of hybrid educational methodologies between art and design and computer science, teaching full time at Sabanci University, Istanbul, Turkey. She has published in journals such as JCS and *Technoetic Arts* and has presented creative as well as research output at conferences including Siggraph, Consciousness Reframed, Creativity and Cognition, ISEA, ICALT, Computational Aesthetics (Eurographics), and Cyberworlds. She is also the
chief editor of the forthcoming journal *Metaverse Creativity* with Intellect Journals, UK, and is currently studying for a doctoral degree at the Planetary Collegium, CAiiA hub, at the University of Plymouth, with Roy Ascott.

**Eugene Ch’ng** is Senior Lecturer at the University of Birmingham. He is Innovations Director at the IBM Visual and Spatial Technology Centre and Do.Collaboration. He has formal education in a wide variety of fields (Fine Arts, Graphic Design, Interior Architecture, Computer Science, and Electronic, Electrical, and Computer Engineering). Dr Ch’ng’s research has an overarching theme in Complexity Science. He specialises in advanced interactive systems, enhanced virtual environments, artificial life, and agent-based modelling for marine and terrestrial ecology that requires large computing clusters for processing of agent-interaction and computer graphics rendering, and digital heritage and culture. The fusion of 3D visualisation and agent-based modelling is a unique strength that is applicable to a wide variety of research. He is involved in editorial boards, grant review panels, technical and programme committees in international journals and conferences in his field. Dr Ch’ng is a member of the IEEE Computer Society.

**Denise Doyle**, with a background in Fine Art Painting and Digital Media, Denise is an Artist-Researcher and Senior Lecturer in Digital Media at the University of Wolverhampton, and PhD Co-Supervisor at SMARTlab Research Institute, University College Dublin. During her PhD research, she developed an art laboratory space in the virtual world, *Second Life*, to investigate creative practice in virtual world spaces. She continues to develop Kriti Island for that purpose. 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 editorial boards, and 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 working on a project entitled *Astronauts and Avatars* exploring bodies in real and virtual space.

**Stefan Glasauer** is a Professor of Neuroscience and the Director of the Center of Sensorimotor Research of the Ludwig-Maximilian University Munich. Glasauer uses computational and mathematical methods from systems and control theory to analyze and model physiological and psychophysical data to derive theories on behavior and perception. His research interests reach from spatial perception and navigation to human-robot interaction to navigation in real and virtual environments, vestibular and ocular-motor systems, posture, motor control, and grip force control.

**Charlotte Gould** has developed a number of interactive environments that explore user identity and the notion of a floating narrative. She teaches at the University of Salford, UK, and is currently developing location-specific work in which the user becomes an active participant in the narrative and explores methods of user-driven content. She has developed projects for the BBC Big Screen in Liverpool, the Glastonbury Festival, and the ISEA 2009 Belfast; she has presented at ISEA 2008 Singapore and at DAC09 in California.
Ian Gwilt is a Professor of Design and Visual Communication at Sheffield Hallam University. He has exhibited interactive installations and digitally informed artworks at a number of international new media events, galleries, and exhibitions, and holds a PhD from the College of Fine Arts at the University of New South Wales, examining the theory and practice of mixed-reality art. He also holds an MA in Interactive Multimedia (MAIMM), jointly conferred by the University of Balears (UIB) in Spain, and the Royal College of Art (RCA) London, and a BA Hons in Communication Design from Manchester Metropolitan University. Originally from the UK, he has lived and worked in Australia and New Zealand for a number of years, where he began to develop his research/practice around augmented reality and the graphical user interface as creative/cultural artifact. In his current role, he is also interested in exploring new contexts and applications for information design and ‘post consumption’ visual communication design forms.

Anita McKeown is director of the new CATALYST initiative at SMARTlab at University College Dublin. CATALYST is SMARTlab’s Creative Arts Technology Access Lab for Youth Engagement, Social Inclusion, and Technology Transfer. Anita manages the artists and technologists in residence, who work with the lab and the wider community from CATALYST’s Dublin studio base at UCD. Working with a number of organisations within the arts, e.g. ART.e @ the art of change, Lewisham Youth Theatre, Music in Prisons, Razor Edge, and Heart N Soul Theatre Company, she has developed extensive experience of project development and management within a range of contexts. This has informed her work as an interdisciplinary artist, producer, and researcher working in the public domain. In 2004, she won the prestigious Bravo Award, the only non-US citizen to do so, for a digital public art project in Memphis and was elected by invitation to the Royal Society of Arts in 2008.

Max Moswitzer lives and works in two cities: in Zurich, where he teaches at the Zurich University of Fine Arts, and in Vienna, where he teaches at the University of Applied Arts. Moswitzer’s output is in the construction of playful situations, using dérive and détournement as methodology for transformation and reverse engineering of networked computer games and art systems. Since 1996, he provides his own server (http://www.konsum.net) and is a founding member of www.ludic-society.net. In 2007, Moswitzer moved some of his creative practice into the metaverse, i.e., Second Life, and more lately set up his own grid “New Genres Grid” in the open metaverse. His architectural installation “Whitenoise” was one of four winners for the first Annual Architecture and Design Competition in Second Life, an internationally juried event of Ars Electronica 2007. He is also the architect of “Ouvroir,” a virtual museum in Second Life, and at New Genres Grid, created for Chris Marker with whom he collaborates extensively, both in and out of the metaverse.

Gianluca Mura is a transdisciplinary media researcher, architect, digital artist, and designer. His research area is within digital cultures interrelations among art, science, and technology. He holds a PhD in Industrial Design and Multimedia Communication from the Politecnico di Milano University. He is Founder and Editor-in-Chief of the International Journal of Art, Culture, and Design Technologies (IJACDT). He is a member of International Scientific Committees and Editorial boards on CYBERWORLDS, Computational Aesthetics (CAE, ARTECH), American Society of Cybernetics (ASC), Tools and Artificial Intelligence (ICTAI), Engineering Technological Innovations (IMETI), MIMOS
(Italian Movement on Modelling and Simulation). He is Chair of the CYBERWORLDS HCI and “Art and Design of Virtual Worlds” and CCCT “Interactive Communication Design Systems” international conference sessions. He organized the International Workshop “Virtuality in Arts and Design” between Politecnico di Milano and Ecole du Louvre, Paris, which has obtained a High Patronage of Italian Ministry of Foreign Affairs, Farnesina, Rome. His digital artworks have been exhibited internationally and are included in the Rhizome archive.

**Alistair Payne** received his Master of Fine Art from the University of Newcastle upon Tyne in 1998 and his PhD from Chelsea College of Art and Design in 2005. His thesis was titled, “Redefine and Reterritorialise: Painting as an Interdisciplinary Form.” He was a Lecturer in Painting at Manchester Metropolitan University between 2002-2005 and at the University of Wolverhampton between 2006-2012, where he was the MA Fine Art Course Leader. Now working as the Programme Leader, BA (Hons) Fine Art, at Glasgow School of Art, he continues to publish writing on Gilles Deleuze and Painting, and to exhibit his work in both the UK and the US.

**Martin Rieser** is Research Professor at the Institute of Creative Technologies in the Faculty of Art, Design, and Humanities at De Montfort University, and has worked in the field of interactive arts since the early 1980s. As a pioneer curator of international exhibitions in electronic art, including *The Electronic Eye: European Electronic Art* at Watershed (1986), and the first international survey exhibition of Digital Printmaking: *The Electronic Print*, Arnolfini in Bristol (1989). He has recently co-curated the Inside Out exhibition of rapid prototyped miniature sculptures made as an artists’ exchange between Australia and the UK, shown at venues in Australia and across the UK. His art practices in Internet and interactive narrative installation art have been seen around the world, including China, France, Holland, Austria, Greece, London, USA, Germany, Italy, and Australia. He has published numerous essays and books on digital art, including *New Screen Media: Cinema/Art/Narrative* (BFI/ZKM, 2002), and has recently edited *The Mobile Audience* (Rodopi, 2011).

**Paul Sermon** is a Professor of Creative Technology at the University of Salford. Since the early nineteen-nineties, Paul Sermon’s practice-based research in the field of contemporary media arts has centred on the creative use of telecommunication technologies. Through his unique use of videoconference techniques in artistic telepresence applications, he has developed a series of celebrated telematic art installations and been awarded the Prix Ars Electronica “Golden Nica” for the hyper media installation “Think about the People Now,” in 1991. He received the “Sparkey Award” from the Interactive Media Festival in Los Angeles for the telepresent video installation “Telematic Dreaming” in 1994.

**Ian P. Stone** has worked in the education sector since 2004. He graduated from the University of Brighton with a BA (Hons) in Humanities in 1998, and gained his MA in Cultural and Critical Studies from Birkbeck College, University of London, in 2011, where his dissertation was on the dialectics of the Jean Luc Godard films *La Chinoise* and *Tout Va Bien*. A heterodox post-fourth international Trotskyist, with research interests in mediation, Soviet and French film theory, and Marxist readings of culture from the 1960s onwards, he is a long-term member of the Socialist Workers Party. He is shortly to commence a PhD in the historiography of Brechtian form in film.
Ross Winning has developed long-time interests in film animation through further postgraduate study at the National Centre for Computer Animation at Bournemouth University. Subsequent projects have included freelance work for commercial broadcast TV. With a background in sculpture, he has also worked as a musician. These interests reflect in a current study that asks questions predicated on the specific function in animation of the relationship of sound and image. More recently, he is focusing on sound and prioritizing sonic phenomena as an avenue to undertake research in animation. This conjunction between two senses of sight and hearing are now informing that research, particularly its implementation and performance in animated media. Currently engaged in PhD study at the Animation Academy, LUSAD, Loughborough University. He also lectures in Animation and leads the Division of Digital Media at the School of Art + Design, University of Wolverhampton.

Suzette Worden is based in Perth, Western Australia. Her current research considers the materiality of design and the social implications of technology for design and new media. She is currently researching art/science relationships concerning astronomy and the development of the Square Kilometre Array (SKA), and geology and mineralogy as part of investigations of the history and cultural heritage of the mining industry in Western Australia. From 2002-2011, she was Professor of Design at Curtin University, in Perth, Western Australia, where previous projects included an Australian Research Council Linkage project ‘Innovative Solutions for Wool Garment Comfort through Design’ (2007-2010). She continues to supervise doctoral research projects in a part-time role. To date she has co-written three books, contributed chapters to seven, presented peer-reviewed research papers at many international conferences, and co-curated exhibitions on design.