

# Mari Velonaki

## Curriculum Vitae

### General

Nationality: Australian

Current Positions: Associate Professor and Director, Creative Robotics Lab  
National Institute of Experimental Arts  
College of Fine Arts  
The University of NSW, Australia

Contact Address: Co-Director, Centre for Social Robotics  
Australian Centre for Field Robotics  
The University of Sydney, Australia  
Centre for Social Robotics / ACFR  
Rose Street Building J04  
The University of Sydney, 2006  
Australia

Phone: +61 2 9351 5847

Fax: +61 2 9351 7474

Email: m.velonaki@acfr.usyd.edu.au

### Education

PhD 2003, in Experimental Interfaces, College of Fine Arts,  
University of New South Wales, Australia.

BFA (Hons 1) 1999, in Media Arts, College of Fine Arts,  
University of New South Wales, Australia.

Cert. Spatial Perf. 1994, Suzanne Chammas Atelier,  
Studies Kreutzliengen, Switzerland.

### Recent Employment

2009 - 2011 ARC Australian Research Fellow  
Centre for Social Robotics,  
Australian Centre for Field Robotics

2007 - 2008 Senior Research Fellow,  
Australian Centre for Field Robotics

6/2003 - 2006 ARC Australian Postdoctoral Fellow (Industry),  
Australian Centre for Field Robotics

## Summary of Academic Activities

### Research Interests

Mari Velonaki has worked as a researcher and artist in the field of interactive media since 1995. She has proposed a new theoretical foundation for interface design that promotes intimate and immersive relationships between humans and machines based on her concept of ‘amphidromos,’ a meeting point beyond action and reaction and prior to discourse—a brief moment of recognition between two parties. Mari’s position has been experimentally demonstrated through a series of interactive artworks—33 works in curated and catalogued exhibitions during 2002–09—that engage the spectator/participant with digital and robotic ‘characters.’ Many of these have been selected as case studies in academic monographs.

This theory has provided a basis for intellectually and emotionally engaging human-machine interfaces incorporating movement, speech, touch, breath, electrostatic charge, artificial vision, light, text and robotics. For example, in ‘Unstill Life’ (2000) for the first time the consumption of real apples is the interface between the audience and a projected character. In ‘Pin Cushion’ (2000), a female character is projected onto a latex cushion. Large acupuncture needles are embedded into the character’s face. When the viewer touches the needles, the projected woman responds and evolves in real time in response to the latent charge on the viewer’s own body. This work was acclaimed as the first to provide an individualised interface measuring each participant’s unique electrostatic charge.

In 2003 she initiated and led a major ARC art/science research project ‘Fish–Bird: Autonomous Interactions in a Contemporary Arts Setting’ in collaboration with robotics researchers Drs Rye, Scheduling & Williams at the ARC Centre of Excellence for Autonomous Systems, University of Sydney. The project created a new theoretical foundation for communication between humans and machines that incorporates notions of trust and shared intimacy. It led to the creation of ‘Fish-Bird,’ by far the most sophisticated robotic artwork in existence. In ‘Fish-Bird’ two robots in the form of wheelchairs impersonate ‘characters’ who fall in love but cannot be together due to ‘technical difficulties.’ Fish and Bird communicate with each other and their audience via movement and written text. ‘Fish-Bird’ is recognised nationally and internationally both as a groundbreaking artwork and as an exemplary model of fully-engaged interdisciplinary research.

In 2006, with Dr David Rye, Mari co-founded the Centre for Social Robotics within the Australian Centre for Field Robotics, University of Sydney.

In 2007 Mari was awarded the ‘once-in-a-lifetime’ Australia Council for the Arts Fellowship in recognition of her body of work.

In 2009 she was awarded a prestigious ARC Australian Research Fellowship (2009–2013) for the creation of a new interactive robot, together with associated interdisciplinary research at the Centre for Social Robotics, ACFR.

## Art Practise - Contribution and Innovation

Velonaki was the first artist in Australia to utilise speech recognition (1995), breath activation (1998), computer vision (1999), electrostatic charge measurement (2000), light-reactive screens (2003) and robotics, distributed computer systems, laser measurement systems & multi-sensor data fusion (2004).

Velonaki's *Fish-Bird* (2004-06) is an installation that has resulted from collaborative research with robotics researchers (Rye, Scheduling & Williams) at the Australian Centre for Field Robotics (ACFR). It is an interactive autokinetic artwork that investigates the dialogical possibilities between two robots, in the form of wheelchairs, that can communicate with each other and with their audience through the modalities of movement and written text. Assisted by integrated thermal printers, the chairs write intimate letters on the floor, impersonating two characters (Fish and Bird) who fall in love but cannot be together due to 'technical difficulties'. Spectators entering the installation space disturb the intimacy of the two objects, yet create the strong potential (or need) for other dialogues to exist. The visitor can see the traces of previous conversations on the floor, and may become aware of the disturbance that s/he has caused. Dialogue occurs kinetically through the wheelchair's 'perception' of the body language of the audience, and as the audience reacts to the 'body language' of the wheelchairs. A common initial reaction of Fish and Bird to the unexpected disturbance would be to correspond on trivial subjects, such as the weather... Through emerging dialogue, the wheelchairs may become more 'comfortable' with their observers, and start to reveal intimacies on the floor again.

*Embracement* (2003) is a light-reactive installation that explores perception and interpretation of interpersonal interaction through the device of optical illusion. Within a photo-dynamic crystal screen, fleeting image sequences of two women appear. Interactions between the characters as they move towards each other and embrace are placed ambiguously between affection and violent rejection. The nature of the relationship remains unresolved to the viewer as the projected image is interrupted by a computer-controlled shutter, leaving the viewer with ephemeral glowing red afterimages of the women. This transient memory of the screen is due to the physics of the crystals, which absorb light and re-emit it at red wavelengths. This is not a software (e.g. Photoshop) effect, but a consequence of physical photoluminescence.

In her work *Unstill Life* (2000) a digital portrait observes and responds the interactions between the installation visitors and apples. If the visitor eats an apple, the portrait alters and gains digital weight, in proportion to the bites taken; if the visitor abstains the portrait decays; and if the portrait receives insufficient attention (time spent, apple interaction) animation frames are deleted and the portrait gradually vanishes.

In *Pin Cushion* (2000), a female character is projected onto a latex cushion. Large acupuncture needles are embedded into the character's face. When the viewer touches the needles, the projected woman responds and devolves. The range at which the image changes, and the instantaneous morphology that the degrading image assumes, depend on physiological properties of the viewer: surface electrical conductivity, resistance to electrical currents, and the latent charge of

the viewer's own body. The digital character's lifespan and well-being are dictated by the collective intentions of the viewers/participants over the exhibition period.

## Publications

### Chapters in Books

1. Velonaki, M., 'Apples, wheelchairs and unrequited love'. In C. Hart (ed.), *Can We Fall in Love With a Machine?*, Pittsburgh Cultural Trust, Pittsburgh PA, pp. 85–90, 2006.
2. Velonaki, M., 'Mari Velonaki', in A. Ivanova & A. Cavallaro (eds), *Unnatural Selection*, pp. 14–17 & 56, Novamedia, 2004, ISBN 0–975199811.
3. Velonaki, M. 'Pin Cushion', in I. Chance (ed.), *2002 Adelaide Biennial of Australian Art – conVerge: where art and science meet*, Art Galley of South Australia, pp. 54–55 & p. 61, 2002, ISBN 0 73083013 6.
4. Velonaki, M. 'Pin Cushion', in H. Nöring, A. Rotert & R. Sausmikat (eds), *European Media Art Festival Osnabrück 2001–Inside/Outside*, European Commission Directorate, 2001, pp. 158–9, ISBN 3 926501197.

### Journal Papers

5. D. Silvera Tawil, D. Rye & M. Velonaki. 'Improved image reconstruction for an EIT-based sensitive skin with multiple internal electrodes.' *IEEE Transactions on Robotics*, vol. 27, no. 3, June 2011, pp. 425–435.
6. M. Velonaki, D. Silvera Tawil & D. Rye. 'Engagement, trust, intimacy: Touch sensing for human-Robot interaction. In *Second Nature*, vol. 2, no. 1, 2010, pp. 102–119.
7. Velonaki, M., Scheduling, S., Rye, D. & Durrant-Whyte, H. 'Shared spaces: media art, computing and robotics,' In *ACM Computers in Entertainment*, vol. 6, no. 4, December 2008, pp. 51:1–51:12.
8. Velonaki, M. 'Interview with Mari Velonaki, Australian Centre for Field Robotics.' In *Computers in Entertainment*, vol. 6, no. 4, December 2008, 1-1. DOI=<http://doi.acm.org/10.1145/1461999.1462001>.
9. Velonaki, M., Rye, D., Scheduling, S. & Williams, S. 'Fish-Bird: A perspective on cross-disciplinary collaboration,' In *IEEE MultiMedia*, January–March 2008, pp. 10–12.

### Refereed Conference Papers

10. D. Silvera Tawil, D. Rye & M. Velonaki. 'Touch modality interpretation for an EIT-based sensitive skin.' *Proceedings of the IEEE 2011 International Conference on Robotics and Automation*, 10–12 May 2011, Shanghai, China, pp. 3770–3776.
11. A. Ball, D. Rye, F. Ramos & M. Velonaki. 'A comparison of unsupervised learning algorithms for gesture clustering.' *Proceedings of the 6th ACM/IEEE International Conference on Human-Robot Interaction*, 6-9 March 2011, Lausanne, Switzerland, pp. 111–112
12. M. Velonaki & D. Rye. 'Human-robot interaction in a media art environment', in Workshop 'What Do Collaborations with the Arts Have to Say about HRI?' Human-Robot Interaction 2010, Osaka, Japan, 2-5 March 2010.
13. M. Velonaki, D. Silvera Tawil & D. Rye. 'Engagement, trust and intimacy: Interactions between a human and a robot'. *Proc Super Human: Revolution of the Species*, 22–25 November 2009, Melbourne, Australia.

14. D. Silvera Tawil, D. Rye & M. Velonaki. 'Improved EIT drive patterns for a robotics sensitive skin'. *Proc. 2009 Australasian Conference on Robotics and Automation*, 2–4 December 2009, Sydney, Australia. Best Student Paper.
15. D. Silvera Tawil, D. Rye & M. Velonaki. 'Artificial skin for human-robot interaction'. Poster presented at Workshop on 'Tactile sensing in Humanoids', 9th IEEE-RAS International Conference on Humanoid Robots, 7–9 December 2009, Paris, France.
16. Velonaki, M., Scheduling, S., Brown, I. & Rye, D. 'Physicality and synthetic reality' In *Proceedings of ISEA2008: The Fourteenth International Symposium on Electronic Art*, Singapore, 26 July–3 August 2008, pp. 513–515.
17. Velonaki, M. 'Identification-projection-interaction: The participant in an interactive art environment,' In *ENGAGE: Interaction, Art & Audience Experience, Creativity & Cognition Studios Press*, Sydney, Australia, 2006, pp. 230–247, ISBN 0780975153345.
18. M. Velonaki, 'Moving together: assigning behaviours to autokinetic interactive objects', *ADSA Annual Conference*, Sydney, 4-7 July 2006.
19. Velonaki, M., Rye, D., Scheduling, S. & Williams, S. 'Sharing spaces: Risk, reward and pragmatism', In *Proceedings of New Constellations: Art, Science and Society*, Museum of Contemporary Art, Sydney, Australia, 2006, pp. 74–79.
20. Velonaki, M., Rye, D., Scheduling, S. & Williams, S. 'Fish-Bird: Autonomous interactions in a new media arts setting'. *Proceedings of Vital Signs*, RMIT University, Oct 2005, <http://search.informit.com.au/fullText;dn=040973311009947;res=E-LIBRARY;type=html>
21. Rye, D., Velonaki, M., Williams, S. & Scheduling, S. 'Fish-Bird: Human-robot interaction in a contemporary arts setting'. *Proceedings of the Australasian Conference on Robotics and Automation*, Dec. 2005, 9 pp., [www.araa.asn.au/acra/acra2005/papers/rye.pdf](http://www.araa.asn.au/acra/acra2005/papers/rye.pdf)
22. Velonaki, M., 'Politics, culture and identity', presented at 'Performance: Politics and Culture Symposium–The 21st Anniversary of Performance Space', Museum of Sydney, 5 November 2004.
23. M. Velonaki. 'Physical placement and participation of the spectator in interactive installation environments', *European Media Arts Festival*, Osnabrück, Germany, April 2001.

## Keynote Addresses

International Conference on Robotics and Automation, Shanghai	Keynote address: 'Art and Robotics–Creation and Interaction', 13 May 2011.
Superior School of Fine Arts, Athens Polytechnic	Keynote address: 'Media Art and Cross-disciplinary Collaborations', March 2010.
University of Athens, School of Communication and Media Arts	Invited keynote address: 'Time and Space in Interactive Robotic Installations', March 2010.
Australian Museums and Galleries Association	Keynote address presented at 'RAISE YOUR VOICE: The Fourth National Public Galleries Summit, Townsville, 2009.
ARoS Museum of Contemporary Art, Aarhus, Denmark	Keynote address, 'Multidisciplinary in contemporary art practice', 2009.
Australian Research Council	Presentation at Major Awards Ceremony, 'Art, Science and Society, Parliament House, Canberra, 2008.
National Gallery of Australia	Documented Archival Lecture in the series 'Full Screen: Explorations in New Media, 2004.

## Research and Practise Funding

As an early career researcher, Mari Velonaki was immediately successful in bringing in an ARC Linkage Grant: as the first-named Chief Investigator, this grant financed her first Fellowship. In 2009 she was awarded a 5-year ARC Discovery Grant and ARF/QEII Fellowship. As a practicing artist Velonaki has an outstanding record of attracting a steady stream of competitive grants from a variety of funding bodies.

## Competitive Research and Practice Grants

Granting Body	Dates	Description
Australian Research Council	2009-13	Discovery Grant and ARF: Physicality, Tactility, Intimacy: Interaction between Humans and Robots
Australia Council for the Arts	2007-08	Visual Arts Fellowship 2007
Australia Council for the Arts	2006	Grant to promote <i>Fish-Bird</i> , Wood Street Galleries, Pittsburgh USA
Australia Council for the Arts	2005	Support to produce the conference 'New Constellations: Art, Science and Society'
Australian Research Council	2003-06	Linkage Grant: 'Autonomous interaction in a new media arts environment' (1st Chief Investigator)
Australia Council for the Arts	2003-06	Synapse Grant
NSW Ministry of Culture	2002	Grant to develop <i>Tour dLux</i>
NSW Ministry of Culture	2001	Grant to curate <i>Tour dLux</i>
Australian Network for Art and Technology	2001	Residency grant-SARAI Media Centre
Australia Council	2000	Grant to develop <i>Mutual Exchange</i>
Australian Network for Art and Technology	2000	International Masterclass for New Media Artist and Curators
ARC	2003-06	APDI
Federal Government	1999-2002	Australian postgraduate research award

## University and Departmental Research Support

Granting Body	Dates	Description
University of Sydney	2008	Near-miss Grant (Bridging Fellowship)
COFA, University of NSW	2002	Faculty research grant
COFA, University of NSW	2001	Faculty research grant
COFA, University of NSW	2000	Faculty research grant

## Industry Funding

Granting Body	Dates	Description
ANAT, MCA, Artspace	2003-06	Project Grant (in-kind)
Patrick Systems & Technology	2004-06	Engineering support.
Newton Research Labs (USA)	2000	Gift of a Cognachrome computer vision system and software

## Teaching

Mari Velonaki has taught a number of undergraduate subjects at the College of Fine Arts at the University of New South Wales, ranging from first-year introduction to time-based art through to the major studies in time-based art at third-year level. Her responsibilities included provision of advice on syllabus design, preparation of subject plans, preparation and delivery of lecture material, workshop supervision, supervision of art-practice project realisations, and subject assessment.

In formal assessment of her teaching by undergraduate students majoring in her discipline, Velonaki in 2002 received the highest ranking of all academic staff in the Department of Time-Based Art.

Mari continues to present invited guest lectures at Arts Informatics, the University of Sydney, and at COFA, The University of New South Wales.

### Undergraduate Courses Taught, College of Fine Arts, UNSW

- Introduction to Time-Based Art, 2000-2003
- Time-Based Art Core 3, 2001-2003
- Time-Based Art Core 4, 2001-2003
- Digital Media, 2003

### Postgraduate Training

As an ARC Postdoctoral Research Fellow at the Australian Centre for Field Robotics, USYD, Velonaki is presently co-supervising a PhD Student, and has supervised five honours theses and the work of two masters students who came from KTH Stockholm to work with her.

Mari is regularly invited to give specialist guest lectures within postgraduate coursework subjects at The University of Sydney, University of Technology, Sydney, University of New South Wales, and University of Western Sydney.

University of Paris IV (Sorbonne), Department of Art History The University of Sydney, Arts Informatics	Guest Lecture: 'From the Early Kinetic Sculptures to Autonomous Interactive Robots' (2/2010) Guest Lecture: 'Experimental Interfaces' (9/2009)
The University of Sydney, Arts Informatics	Guest Lecture: 'Human-Robot Interface Design for a Museum Environment' (9/2008)
University of New South Wales, College of Fine Arts	Guest Lecture: 'Human-Robot Interface Design for a Museum Environment' (7/2008)
University of New South Wales, College of Fine Arts	Guest Lecture: 'Assigning Personalities to Interactive Kinetic Objects' (7/2009)
The University of Sydney, Arts Informatics	Guest Lecture: 'Experimental Interfaces' (9/2009)
The University of Sydney, Arts Informatics	Guest Lecture: 'Experimental Interfaces' (9/2008)
University of New South Wales, College of Fine Arts	Guest Lecture: 'The Role of the Participant in Interactive Installation Environments' (7/2008)
The University of Sydney, Arts Informatics	Guest Lecture: 'Experimental Interfaces' (9/2007)
University of New South Wales, College of Fine Arts	Guest Lecture: 'Interactive Installations' (7/2007)
University of New South Wales,	Guest Lecture: 'Time-based Art' (7/2006)

College of Fine Arts The University of Sydney, Arts Informatics	Guest Lecture: 'Experimental Interfaces' (9/2005)
The University of Sydney, Sydney College of the Arts	Guest Lecture: 'Participation of the Spectator within Interactive Environments' (10/2004)
University of Technology, Sydney, Centre for Research in Education and the Arts	Symposium Panellist: 'Digital Aesthetics' (9/2004)– symposium for secondary school teachers focussing on how to use new media art works as case studies.
University of Technology, Sydney	Guest Lecture: 'Interactive Installations' (11/2003)
University of Technology, Sydney	Guest Lecture: 'Multi-Sensory Systems'(5/2003)
University of New South Wales, COFA Postgraduate Research Seminar	Guest Lecture: 'Placement and Participation of the Spectator within Contemporary Electronic Art' (10/2003)
University of Technology, Sydney	Guest Lecture: 'Evolving Environments'(7/2002)
The University of Western Sydney, Department of Digital Media	External Assessor, Postgraduate Digital Media Studies (6/2002)

## Professional Activities

Australian Government and Australia- Japan Foundation	One of three artists invited to participate in a one- week workshop "Australia-Japan Media Art Meeting" at Osaka Electro-Communications University, June 2010
Federation of Australian Scientific and Technological Societies	Invited by the ARC to speak on cross-disciplinary research at the Centre for Social Robotics/ACFR, 2009.
University of Technology, Sydney	Invited Expert, Selection Committee for appointment of Professor and three Senior Lecturers in the field of human-robot interaction, 2009
Association for the Advancement of Artificial Intelligence (AAAI)	Convened panel discussion at 2008 Spring Symposium on Emotion, Personality, and Social Behavior, Stanford.
Australian Network for Art and Technology Fuel 4 Arts	Invited Panellist, 'Art and Robotics' online forum, 2008. Expert Panellist, 'Customer as Collaborator' think tank, 2007
Australia Council for the Arts Australia Council for the Arts	Peer Assessor, Inter-Arts Office, New Work, 2005 - Peer Assessor, Inter-Arts Office, All Categories, 2005 -
International Digital Art Awards Council for the Humanities, Arts and Social Sciences (CHASS) CHASS Working Group on 'Creativity and the Innovation Economy'	Selection Committee, 2005 - Representative for 'CHASS on the Hill' (2005)
dLux Media Arts New Constellations conference dLux Media Arts Australia Council for the Arts	Panellist to Working Group (2005)
Australia Council for the Arts	President (2004-2006) Organising Committee (2004-2005) Board Member (2001 - 2006) Art and Multiculturalism in Australia, Advisor (2001) 'Planning for the Future - Vision Day': Invited Representative (2000)

In addition to the formal responsibilities shown above, Mari Velonaki is an active member of Australian Network for Art and Technology, Artspace Visual Arts Centre, Experimenta, and the National Association of Visual Arts.

## Selected Curated Exhibitions

### 2011

September–October: **Taksim Cumhuriyet Sanat Galerisi**, Istanbul, Turkey. ‘Diamandini’, robotic installation. In *Uncontainable / Signs of Life*, ISEA 2011 Istanbul, L. Aceti and K. Cleland (curators).

July–September: **National Art Museum of China**, Beijing, China. ‘The Fish-Bird Series’, interactive installation with two robots and multi-sensor perception system, two autonomous interactive objects and kinetic object. In *transLife: Media Art China 2011*, Z. Ga (curator).

### 2010

September–October: **Cockatoo Island**, Sydney, Australia. ‘Current State of Affairs’, interactive installation with mirror, water and electricity, in collaboration with D. Rye. In *Unknown Territories — Between a Rock and a Hard Place*, A. Lærkesen (curator).

September–December: **Gyeonggi Museum of Modern Art**, Ansan City, South Korea. ‘Circle D: Fragile Balances’, interactive installation with two autonomous interactive objects, In *The Trickster*, V. Lynn & H.J. Kim (curators).

September–December: **Gyeonggi Museum of Modern Art**, Ansan City, South Korea. ‘Circle E: Fragile Balances’, installation with kinetic object. In *The Trickster*, V. Lynn & H.J. Kim (curators).

March–April: **Osage Kwun Tong**, Kowloon, Hong Kong. ‘Circle D: Fragile Balances’, interactive installation with two autonomous interactive objects. In *Fugue in the Key of Understanding*, A. Choi, M. Lee & WF Wong (curators).

March–April: **Osage Kwun Tong**, Kowloon, Hong Kong. ‘Circle E: Fragile Balances’, installation with kinetic object. In *Fugue in the Key of Understanding*, A. Choi, M. Lee & WF Wong (curators).

### 2009

November–December: **RMIT Gallery**, Melbourne, Australia. ‘Circle D: Fragile Balances’, interactive installation with two autonomous interactive objects. In *Super Human: Revolution of the Species*, M. Rackham (curator).

November–December: **RMIT Gallery**, Melbourne, Australia. ‘Circle E: Fragile Balances’, installation with kinetic object. In *Super Human: Revolution of the Species*, M. Rackham (curator).

September–November: **Australian Embassy Gallery**, Washington DC, U.S.A., ‘The Woman’, Video, 3 min 40 sec. In *Impact by Degrees – Australian Perspectives on Art and Climate Change*, A. Ivanova (curator).

May–June: **Art Gallery of New South Wales**, Sydney, Australia. ‘Circle D: Fragile Balances’, interactive installation with two autonomous interactive objects. In *Double Take: Anne Landa Award for Video and New Media Arts 2009*, V. Lynn (curator).

May–June: **Art Gallery of New South Wales**, Sydney, Australia. ‘Circle E: Fragile Balances’, installation with kinetic object. In *Double Take: Anne Landa Award for Video and New Media Arts 2009*, V. Lynn (curator).

February–April: **ARoS Århus Kunstmuseum**, Århus, Denmark. ‘Fish-Bird Circle B–Movement C’, interactive installation with two robots and multi-sensor perception system. In *ENTER ACTION - Digital Art Now*, P. Dinesen & S. Harving (curators).

## 2008

November–February 2009: **Queensland Art Gallery - Gallery of Modern Art**, Brisbane, Australia. ‘Circle D: Fragile Balances’, interactive installation with two autonomous interactive objects. In *Premier of Queensland’s National New Media Art Award Exhibition*, N. Chambers (curator).

July–August: **Campbelltown Arts Centre**, Sydney, Australia. ‘Circle D: Fragile Balances’, interactive installation with two autonomous interactive objects. In *Mirror States*, K. Cleland & L. Muller (curators).

July–August: **Campbelltown Arts Centre**, Sydney, Australia. ‘Fish-Bird Circle B–Movement C’, interactive installation with two robots and multi-sensor perception system. In *Mirror States*, K. Cleland & L. Muller (curators).

May–June: **Moving Image Centre Toi Rerehiko**, Auckland, New Zealand. ‘Circle D: Fragile Balances’, interactive installation with two autonomous interactive objects. In *Mirror States*, Kathy Cleland & Lizzie Muller (curators).

## 2007

February–May: **Australia Council for the Arts**, Sydney. ‘Fish-Bird Circle B–Movement C’, interactive installation with two robots and multi-sensor perception system. In *Strange Attractors: Charm between art & science*, Antoanetta Ivanova (curator).

## 2006

July–September: **Shanghai Zendai Museum of Modern Art**, Shanghai, China. ‘Embracement’, light reactive installation, In *Strange Attractors*, Antoanetta Ivanova (curator).

January–April: **Wood Street Galleries**, Pittsburgh Cultural Estate, Pittsburgh PA, U.S.A. ‘Fish-Bird Circle B–Movement C’, interactive installation with two robots and multi-sensor perception system. In *Can We Fall in Love With a Machine?*, Claudia Hart & Murray Horne (curators).

## 2005

September–October: **Artspace Visual Arts Centre**, Sydney, Australia. ‘Fish-Bird Circle B–Movement C’, interactive installation with two robots and multi-sensor perception system. Nicholas Tsoutas (curator).

August–September: **Queensland University of Technology Gallery**, Brisbane, Australia. ‘Pin Cushion’, interactive installation utilising electrostatic control devices. In *International Digital Art Awards 05*, Steve Danzig (curator).

June–July: **China Millennium Art Museum**, Beijing, China. ‘Pin Cushion’ interactive installation utilising electrostatic control devices. In *Beijing New Media Arts Biennial*, Alex Adriaansens, Sara Diamond, Yukiko Shikata, Peter Weibel, Antoanetta Ivanova & Zhang Ga (curators).

April–May: **Victoria College of the Arts Gallery**, Melbourne, Australia. ‘Pin Cushion’, interactive installation utilising electrostatic control devices. In *International Digital Art Awards 05*, Steve Danzig (curator).

January 2005: **Green Papaya Art Projects**, Manila, Philippines. ‘Remedial State’, video performance in *The Shangri-La Collective*, Maria Cruz (curator).

## 2004

October–November: **Experimedia at State Library of Victoria**, Melbourne, Australia. ‘Mutual Exchange: Throw’, interactive installation utilising computer vision. In *Reactivate*, Antoanetta Ivanova & Isabelle Arvers (curators).

September–December: **John Curtin Gallery**, Curtin University of Technology, Perth, Australia. ‘Embracement’, light reactive installation. In *Biennale of Electronic Arts Perth*, Chris Malcolm (curator).

September–October: **Royal Exhibition Hall**, Melbourne, Australia. ‘Pin Cushion’, interactive installation utilising electrostatic control devices. In Melbourne Art Fair, work represented by Novamedia.

September–October 2004: **Institute of Modern Art**, Brisbane, Australia. ‘Remedial State’, video performance in *The Shangri-La Collective*, Maria Cruz (curator).

September–October 2004: **Bathurst Regional Art Gallery**, Bathurst, Australia. ‘Remedial State’, video performance in *The Shangri-La Collective*, Maria Cruz (curator).

September: **Ars Electronica 2004–TIMESHIFT–Dei Welt in 25 Jahren** [TIMESHIFT–The World in 25 Years], Linz, Austria. ‘Fish-Bird Circle B–Movement B’, interactive installation with two robots and multi-sensor perception system. In *Unnatural Selection–Australian Media Art*, Alessio Cavallaro (curator).

July–August: **Artspace Visual Arts Centre**, Sydney, Australia. ‘Fish-Bird Circle B–Movement B’, interactive installation with two robots and multi-sensor perception system. In *Res.Artis*, Nicholas Tsoutas (curator).

June–July 2004: **Gertrude Contemporary Art Spaces**, Melbourne, Australia, Sydney, Australia. ‘Remedial State’, video performance in *The Shangri-La Collective*, Maria Cruz (curator).

## 2003

September–November: **Museum of Contemporary Art**, Sydney, Australia. ‘Embracement’, light reactive installation. Premier in: *Primavera 2003*, Julianne Pierce (curator).

May–June: **Ivan Dougherty Gallery**, Sydney, Australia. ‘Unstill Life’, interactive installation utilising computer vision, in collaboration with G. Zebington. In *Outside In*, Rilka Oakley (curator).

April 2003: **Artspace Visual Arts Centre**, Sydney, Australia. ‘Remedial State’, video performance in *The Shangri-La Collective*, Maria Cruz (curator).

## 2002

October: **Te Papa Tongarewa National Museum of New Zealand**, Wellington, New Zealand. ‘Pin Cushion’, interactive installation utilising electrostatic control devices. In *St@rt Up*, Kathy Cleland (curator).

August: **Experimental Art Foundation**, Adelaide, Australia. ‘Mutual Exchange: Throw’, interactive installation utilising computer vision. In *D>art Festival*, John Tonkin et al. (curators)

June: **Museum of Contemporary Art**, Sydney, Australia. ‘Mutual Exchange: Throw’, interactive installation utilising computer vision. In *D>art Festival*, John Tonkin et al. (curators)

March–April: **Art Gallery of South Australia**, Adelaide, Australia. ‘Pin Cushion’, interactive installation utilising electrostatic control devices. In *Converge: Where Art and Science Meet, The 2002 Adelaide Biennial of Australian Contemporary Art*, Adelaide Festival of the Arts, Victoria Lynn, Linda Cooper, et al. (curators).

February–April: **Conde Duque Museum**, Madrid, Spain. ‘Pin Cushion’, interactive installation utilising electrostatic control devices. In *Heterosis, ARCO 2002*, Paul Greenaway (curator).

## 2001

April-May: **European Media Arts Festival**, Osnabrück, Germany. 'Pin Cushion', interactive installation utilising electrostatic control devices. Herrman Noering, Andrea Gehling et al. (curators).

## 2000

October: **The Powerhouse Museum**, Sydney, Australia. 'Pin Cushion', interactive installation utilising electrostatic control devices. In *Future Screen 00, Artificial Life: HARD/SOFT/WET*, Leah Grycewicz & Panos Couros (curators).

August: **Artspace Visual Arts Centre**, Sydney, Australia. 'Pin Cushion', interactive installation utilising electrostatic control devices. Premier in *Transformers*, Jaqueline Phillips (curator).

May: **The Performance Space**, Sydney, Australia. 'Unstill Life', interactive installation utilising computer vision, in collaboration with G. Zebington. Premier in *Spectroscope*, The Biennale of Sydney, Julianne Pierce & Jaqueline Phillips (curators), 2000.

## 1999

November: **Institute of Modern Art**, Brisbane, Australia. 'Amor Veneris', breath activated interactive installation. In *National Digital Art Awards, 1999*.

September: **Sciencentre of Queensland**, Brisbane, Australia. 'Amor Veneris', breath activated interactive installation. Premier in *Sci-Art*, Multimedia Art Asia Pacific 99, Paul Brown (curator).

## 1998

November: **Artspace Visual Arts Centre**, Sydney, Australia. 'Red Armchair 4', speech activated interactive installation. Premier in *Surveillance*, Nicholas Tsoutas (curator).

## 1997

September: **Ton-Build-Spektakel**, Zürich, Switzerland. 'Phaedra's Circle', collaborative multimedia installation/performance, Suzanne Chammas (choreographer), produced by Tanzforum Ostschweiz.

October: **Kunsthalle Prisma**, Aarborn, Switzerland. 'Phaedra's Circle', collaborative multimedia installation/performance, Suzanne Chammas (choreographer), in *Novaseta*, produced by Tanzforum Ostschweiz.

## Awards and Nominations

- Anne Landa Award for Video and New Media Arts 2009, finalist, Art Gallery of New South Wales, Sydney, for the interactive work *Fragile Balances*.
- Premier of Queensland's National New Media Art Award Exhibition, finalist, Queensland Art Gallery - Gallery of Modern Art, Brisbane, for the interactive work *Fragile Balances*.
- National Digital Art Award 1999, awarded by the Institute of Modern Art, Brisbane, for the interactive work *Amor Veneris A*.

## Archival Documentation

The following materials document Velonaki's artwork in monographs or are acquisitions made by libraries for the purpose of documenting that work.

- Duguet, A.-M., 'The Power of Vulnerability', in V. Lynn, *Double Take*, Art Gallery of New South Wales, 2009.
- Art Gallery of Queensland, 'Mari Velonaki', *Premier of Queensland's National New Media Art Award*, Art Gallery of Queensland, 2008.
- Cavallaro, A., 'Mari Velonaki', in K. Cleland & L. Muller, (eds.), *Mirror States*, Campbelltown Arts Centre, 2008.
- Pierce, J. 'Mari Velonaki: Connection and Collaboration', in A. Ivanova (ed.), *Strange Attractors: Charm Between Art & Science*, Novamedia, 2006, pp. 82–89, ISBN 097519982X.
- Ackerman, A. 'Can We Fall in Love with a Machine?', in *Can We Fall in Love with a Machine?*, Wood Street Galleries, a project of the Pittsburgh Cultural Trust [publisher], 2006, pp. 17–30.
- Ivanova, A. Pin Cushion [critical writing on 'Pin Cushion'] in Lu Xiaobo & Zhang Ga (eds), *In the Line of Flight: 2005–The Millennium Dialogue*, Tsinghua University Press, 2005, p. 50, ISBN 7 302 11244 4.
- Bamford, A. Interactive Art [discussion of 'Pin Cushion'], *The Visual Arts Book*, Heinemann, Melbourne, 2004, ISBN 1 74081 320 0
- —. Archival documentation [DVD] of works by Mari Velonaki: 'Pin Cushion', 'Unstill Life' 'Mutual Exchange', 'Throw', **Victoria University Library**, Wellington, New Zealand, 2004.
- —. Fish-Bird [description of 'Fish-Bird Circle B Movement B'], In **KNOWLEDGE + DIALOGUE + EXCHANGE: remapping cultural globalisms from the south, Proceedings of the 9th General Meeting of Res Artis**, N. Tsoutsas (ed), Sydney & Melbourne, Australia, 10-16 August 2004, Artspace Visual Arts Centre, pp. 2, 148, ISBN 1 920781 17.
- Ivanova, A., Throw [description of 'Throw'], in A. Ivanova (ed.), *Re\*activate!*, Novamedia, 2004, p. 33, ISBN 0 9751998 0 3.
- Oakley, R. Introduction [discussion of 'Unstill Life' in the context of *Outside In*], In *Outside In*, 2003, pp. 1-2. ISBN 0 7334 2035 4.
- Forsyth, G. Outside In [essay on 'Unstill Life'], In *Outside In*, 2003, pp. 2-5. ISBN 0 7334 2035 4.
- —. Archival documentation [DVD] of works by Mari Velonaki: 'Pin Cushion', 'Unstill Life' 'Mutual Exchange', 'Throw', **College of Fine Arts Library**, University of New South Wales, 2003.
- Finegan, A. Sensuality [essay on 'Remedial State'], In *Shangri-La Collective*, Artspace Visual Arts Centre, 2003, p. 20, ISBN 1 920781 04 8.
- —. Archival documentation of work by Mari Velonaki: 'Pin Cushion', **Biblioteca de la Facultad de Bellas Artes** [Library of the Faculty of Fine Arts], Madrid, Spain, 2002.
- Greenaway, P. Preguntas a Mari Velonaki [Questions to Mari Velonaki], *Arte Digital Desde Australia [Digital Art From Australia]: Peter Callas>Patricia Piccinini>Mari Velonaki*, pp. 65-79, Conde Duque Publications, Spain, 2002, ISBN 84 88006 88 8.
- Conomos, J. Face to face [essay on 'Pin Cushion'], *Arte Digital Desde Australia [Digital Art From Australia]: Peter Callas>Patricia Piccinini>Mari Velonaki*, pp. 65-67, Conde Duque Publications, Spain, 2002, ISBN 84 88006 88 8.

## Invited Presentations

Mari Velonaki is regularly invited to give presentations about her work and on the field of interactive art.

"Scaling up for Greater Impact", CHASS Conference for Directors of University-based Centres. Invited speaker & panel member	7/2006, Sydney
State Library of Victoria: Science Week Panellist	8/2005, Melbourne
Museum of Sydney: Performance Space 21st Anniversary Symposium– 'Defining Moments in Politics and Culture'	11/2004, Sydney

National Gallery of Australia: 'Explorations in New Media'	9/2004, Canberra
Museum of Contemporary Art: Artist talk.	2003, Sydney
Te Papa Tongarewa National Museum of New Zealand	2002, Wellington, New Zealand
Australia Council: New Media Arts in Multicultural Australia	2002, Sydney
Nexus Cultural Centre	2002, Adelaide
Broken Hill Art Exchange	2002, Broken Hill
Museum of Contemporary Art: Artist talk.	2002, Sydney
European Media Arts Festival	2001, Osnabrück, Germany
Newcastle Regional Art Gallery, Electrofringe Festival: Panel discussion: 'What is not Art?'	9/2001, Newcastle
Museum of Sydney: Panellist on 'A Bit Flash: What is so New about New Media?', organised by The Museums and Art Galleries Foundation of NSW.	6/2001, Sydney
SARAI Media Centre	2001, New Delhi, India.
Powerhouse Museum: Alchemy workshop for new media artists and curators.	2000, Brisbane

## Selected Critical Reception and Media Coverage

Velonaki's work has been widely reviewed, with strong critical acclaim. Approximately 40 reviews of her work were published between 1999 and 2005. In addition to critical review by the art media, her work has often captured the public imagination, with many reviews, commentaries and interviews appearing in newspapers, radio and television in Australia, China, England, Germany, Spain and on the internet. There are presently approximately 500 reviews and other citations of Velonaki's work on the internet.

1. Nowak, R. 'And they call it robot love', *NewScientist*, no. 2534, 14 Jan. 2006, pp. 48–49.
2. Gallasch, K. 'Living dolls and sentient wheelchairs' [review of 'Fish-Bird Circle B–Movement C'] *RealTime*, no. 70, Dec. 2005 - Jan. 2006.
3. Angeloro, D. 'Auto Erotica' [review of 'Fish-Bird Circle B–Movement C'], *The Sydney Morning Herald*, Metro, p. 23, 7 Oct. 2005.
4. —. 'Top Fives' ['Fish-Bird Circle B Movement C' ranked no. 1 artwork of the week], *The Sydney Morning Herald*, Metro, p. 3, 7 Oct. 2005.
5. —. 'Top Fives' ['Fish-Bird Circle B Movement C' ranked no. 2 artwork of the week], *The Sydney Morning Herald*, Metro, p. 3, 30 Sep. 2005.
6. Wilde, A. 'A safe ride for the elderly' [reportage on the 'Fish-Bird' project in relation to robotics research], Health and Science, p. 6, *The Sydney Morning Herald*, 22 Sep. 2005.
7. Smith N. 'Good Sense–Mari Velonaki' [review of Velonaki's work, artist's profile and interview], *Lino*, no. 11, pp. 132-134, September/October 2005.
8. Wilde, A., 'Reinventing the wheelchair' [overview of the 'Fish-Bird' project]. *Gazette*, August 2005, pp. 6-7.
9. Muller, L.M., 'Art and the innovated human' [analysis of art-science collaboration, featuring the 'Fish-Bird' project], *RealTime*, no. 67, p. 24, June-July 2005.
10. Britton, S. 'Fish-Bird Circle B–Movement B' [review of the artwork]. *Artlink*, vol. 24, no. 4, 2004, p. 59.
11. Vickers, K. 'Mari Velonaki–Perceptual Difference' [interview with the artist and critical analysis of 'Embracement']. *RealTime*, Oct.-Nov. 2004, [www.realttimearts.net/beap/vikers\\_velonaki.html](http://www.realttimearts.net/beap/vikers_velonaki.html).
12. —. 'Electric dreams' [preview of 'Fish-Bird Circle B–Movement B' at Ars Electronica], *Advertiser*, Arts & Entertainment, 10 Sep. 2004.
13. —. 'Wheelchair robots in love'. **Reuters Television Life Video Series**, 16 Aug. 2004.
14. Creagh, S. 'Wheel love takes a poetic turn' [review of the 'Fish-Bird' project]. *The Sydney Morning Herald*, Metropolitan, 11 Aug. 2004, p. 19.
15. Leggett, M. 'The science and art synapse' ['Fish-Bird' as a case study of art/science collaboration]. *RealTime*, June-July 2004, p. 38
16. Conomos, J. 'Fish-Bird: Autonomous interactions in a contemporary arts setting' [essay on 'Fish-Bird']. *Filter*, no. 56, Mar.-Jun. 2004, pp. 2-3.
17. Krauth, K. 'Primavera's new media magic' [overview essay featuring 'Embracement']. *RealTime on Screen*, no. 57, Oct-Nov. 2003. .
18. Angeloti, D. 'Espresso yourself' [review of *Primavera 03* and 'Embracement']. *The Sydney Morning Herald*, 18 Sep. 2003, p. 26.
19. James, B. 'Don't be afraid to touch them they won't bite' [review of *Outside In* and 'Unstill Life']. *The Sydney Morning Herald*, 28 May 2003.
20. Mora, M.J. 'El arte digital que viene de Australia' [Digital art from Australia - review of *Heterosis*, including 'Pin Cushion']. *Terra Arte*, Madrid, 6 March 2002, <http://www.terra.es/arte/articulo/html/art4240.htm>.

21. J.D.-G. 'New Technologies' [presentation of 'Pin Cushion'] **ABC-Spain: Art Saturday**, no. 112, 2002.
22. —. **ARD 1 Evening News** [presentation of 'Pin Cushion' on German TV], 25 April 2001.
23. Kathy Cleland. *Artlink*, special issue on New Media Art [review of 'Pin Cushion' and 'Unstill Life'], October 2001.
24. Kathy Cleland. 'Working the Screen' [overview essay featuring 'Pin Cushion' and 'Unstill Life'], *RealTime on Screen*, no. 45, October-November 2001.
25. Diane de Zylva. 'Pizzas d'Art, the Pizza Surprise project' [essay on the Pizza Surprise project]. *ARTForce* no. 109, p. 13, 2001.
26. **Daniel Langlois Foundation for Art, Science and Technology**. 'SARAI Interface Zone' [report on the 'Oxygen' project]. Daniel Langlois Publications, May 2002.
27. —. **ZDF Art News** [presentation of artist and 'Pin Cushion' on German TV], 26 April 2001.
28. Matthias Schmidt. [review of 'Pin Cushion'], *Hanoversche Allgemeine*, 29 April 2001.
29. —. 'Neue OZ Online' [review of 'Pin Cushion'] *Osnabrücker Zeitung*, p. 14.
30. —. **ABC TV: Sunday Afternoon with Andrea Stretton** [presentation of 'Pin Cushion', *Transformers*], 27 Aug 2000.
31. John Conomos. 'Spectroscope' [review of 'Unstill Life']. *PostWest*, no. 17 p. 36, 2000.
32. Alexie Glass. [review of 'Pin Cushion' and *Transformers*]. *The Sydney Morning Herald*, 25 August 2000, p. 26.
33. Cleland, K. 'Working the Screen 2000' [Review of 'Unstill Life', and cover image is also a still from the artwork]. *RealTime on Screen*, no. 38, pp. 1, 12.
34. David Cox. 'Sci-Art' [review of Sci-Art exhibition at Sciencentre of Queensland]. *Eyeline*, no. 41, p. 45, Photographic still from *Amor Venaris A*.
35. —. 'Working the Screen—the digital impact' [Report on 'Amor Veneris A']. *RealTime on Screen*, no. 32, 1999.
36. Broker, David. [review of the National Digital Art Awards 1999 from Institute of Modern Art, Brisbane]. **ABC/Triple J: The Morning Show**, 26 Oct. 1999.

## Residencies

<b>Intelligent Robotics Lab</b> , Osaka University, Japan, 2007.	5/2007 - 6/2007, Osaka
<b>Australian Centre for Field Robotics</b> , The University of Sydney: Residency to work on 'Embracement' with roboticists David Rye and Steve Scheduling.	1/2003 - 6/2003, Sydney
<b>SARAI Media Lab</b> : Residency to work on a multi media project, 'OXYGEN', with Indian film maker Monica Narula.	4/2001, New Delhi, India
<b>Power House Museum, Brisbane</b> : Resident workshop— Australian Network for Art and Technology Masterclass for New Media Artists and Curators.	5/2000 - 6/2000, Brisbane

## Other - Commissioned and Curatorial Work

In 2001 the curators of the *Pizza Surprise* project, Katie Major & Michelle Glaser, commissioned Velonaki to create 'Pizza Aphonía', a series of 25 artworks that fit into pizza boxes. The project was funded by the Australia Council for the Arts.

Tour dLux was a curatorial project that exposed remote areas of New South Wales to contemporary electronic art from the Sydney area. The project was funded by the NSW Ministry of Arts and supported by dLux Media Arts. Velonaki curated two exhibitions in Broken Hill (2001) and associated organised video, sound and electronics workshops during March 2002.

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