Timeline of creative practice, 1987 to 2018
Creative Practice Timeline: Key


Interactive hyper-media narrative using texts, images and animations, produce on a Commodore Amiga computer, incorporating a collaborative email exchange event in an installation presentation. Think about the people now 1991.


Reconstruction of a home environment bringing together previous telematic works (bed, sofa and table) in a complete installation environment, including a bathroom mirror illusion of absence and presence. There's no simulation like home 1999, At home with Jacques Lacan 2004.


Site-specific telematic installation linking participants heads, using live chroma-keying techniques between two separate concealed (headroom) box spaces in an intimate face to face encounter. HEADROOM 2006.


Telematic installation using chroma-keying techniques and live webcam images from rooms in a model of house, allowing participants to place their telematic encounter in choice of room views and contexts. All the world's a screen 2011.

Interactive telematic installation linking two 3x4 meters blue/green box rooms, allowing participants to design and upload their 3x4 meter room environments, in collaboration with Claire McAndrew and Swati Janu. 3x4 at UnBox LABS 2014, 3x4 Exploring metaspace platforms for inclusive future cities 2014.

Installations not directly related to previous work because they are not involving implicit interaction between two or more participants. Global Threads 2002, Hidden Voices: Memorscape 2006.
Creative Practice Timeline: Key

New project, first development and premiere of installation. Usually a significant development in creative practice timeline.

New project development on previous project or prototype of future project. Occasionally discontinued due to conceptual flaws.

Reproduced project in new venue using the same installation, occasionally retitled. Dissemination of project generating peer feedback.
1987

**Le Palais Ideal** - April 1987
A metaphoric digital reconstruction of 'Le Palais Ideal du Facteur Cheval in Hauterives, France' through a collaborative email exchange project between global participants, presented as a Telematic workstation by Fine Art Students from Newport School of Fine Art, coordinated by Roy Ascott for the 1st Biennial Festival of European Art Schools, Toulouse, France, April 1987 (catalogue printed).

**Cultura Digitalis** - June 1987
Contributing telematic artist for an email based computer networking project directed by Roy Ascott for the Höschule für angewandte Kunst in Vienna, Austria, June 1987 (catalogue printed).

1988

**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 montages of photographic references - whilst being abstract yet representational of reality at the same time. These images were distributed on the European Academic Research Network (EARN) via email and were shared and edited in a global telematic art collaboration. This work was produced for the 1988 final BA (Hons) degree show at Newport School of Fine Art, Gwent College of Higher Education.

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

1989

**The Echoes of Ambiguity within Electronic Space** - May 1989
The 2nd Biennial Festival of European Art Schools Antwerp, Belgium (catalogue printed).
Earth Signals - June to August 1990
A telematic "leaf shaped" installation structure housing six Commodore Amiga computers displaying image files, received via email from Artists throughout the UK, for the Omphalos Gallery in Swiss Cottage, London, England, June to August 1990.

Globe Show - November 1990
Two week fax and email 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, School of Fine Art in the UK and international artist, work.*

Texts Bombs and Videotape - March 1991
A 24 hour fax, email and SlowScan TV event presented as a telematic workstation between students from Newport School of Fine Art in the UK, The Hochschule für angewandte Kunst in Vienna and the Digital Art Exchange in Pittsburgh, USA. Convened by Roy Ascott as a critique of the Gulf War media coverage for the Watershed Media Center in Bristol, England.

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 1991 MFA degree show at the University of Reading.

Think about the people now - April 1992
Exhibited at Espoo OTSO Gallery for the MUU Media Festival 92, 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 laying 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 intimate complexity of the bed surface creates a heightened experience of telepresence. This installation was originally produced for the 'Koti' exhibition at the Kajaani Art Museum in the north of Finland, linked to the Helsinki Telegalleria.

Think about the people now - September 1992
Exhibited at the interActiva 92 festival in Köln, Germany (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 echoes the analogy between the 19th century spiritualism 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 Vision (Preview) - September 1993
Exhibited between the Media Park Köln and the ZKM in Karlsruhe for The interActiva 93 in Köln, Germany, (programme printed).

Telematic Dreaming - October 1993
Exhibited at the V2 - Unstable Media Festival 'The Body in Ruin' in s'Hertogenbosch, The Netherlands (programme printed).

Telematic Vision - November 1993
A live telematic video installation, linking the Landesmuseum in Karlsruhe and the Zentrum für Kunst und Medientechnologie ZKM via 3 x 64K ISDN telephone lines for the MultiMediale 3 exhibition in Karlsruhe, Germany. 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 during an Artist in residence programme at the ZKM Karlsruhe for the MultiMediale 3 exhibition (catalogue printed).
<table>
<thead>
<tr>
<th>Year</th>
<th>Project Name</th>
<th>Dates</th>
<th>Locations/Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1995</td>
<td>Telematic Vision</td>
<td>March 1995</td>
<td>Exhibited at the CeBIT 95, between two exhibition halls for the German Telecom stand in Hannover, Germany (catalogue printed).</td>
</tr>
<tr>
<td></td>
<td>Telematic Dreaming</td>
<td>April 1995</td>
<td>Exhibited in Maubeuge for the VIVAS 95 Exhibition in Maubeuge, France.</td>
</tr>
<tr>
<td></td>
<td>Telematic Dreaming</td>
<td>May to September 1995</td>
<td>Exhibited at the Images du Futur exhibition in Montréal, Canada (catalogue printed).</td>
</tr>
<tr>
<td></td>
<td>The Disappearing Act</td>
<td>October 1995</td>
<td>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 installation was commissioned by FACT Liverpool and was produced as a site-specific installation between two exhibition galleries for the Museum of Science and Industry Manchester, UK.</td>
</tr>
<tr>
<td></td>
<td>Telematic Encounter</td>
<td>March to April 1996</td>
<td>A live telematic installation, linking two remote users sitting at the same telepresent table, provided with props and objects to reveal telepresent dialogues. Produced for the SPEED exhibition at Tulie House Art Gallery in Carlisle, England.</td>
</tr>
<tr>
<td></td>
<td>Telematic Dreaming</td>
<td>March 1996</td>
<td>Exhibited at the Créteil Maison des Arts for the EXIT exhibition in Créteil, France (programme printed).</td>
</tr>
<tr>
<td></td>
<td>Think about the people now</td>
<td>March 1996</td>
<td>Exhibited at the 1st Multimedia Biennale Metz, France (catalogue printed).</td>
</tr>
<tr>
<td></td>
<td>Telematic Dreaming</td>
<td>June to August 1996</td>
<td>Exhibited at the Kunsthalle Wien for Wunschmaschine Weltelerfindung exhibition in Vienna (catalogue printed).</td>
</tr>
<tr>
<td>1997</td>
<td>Heaven 194.94.211.200</td>
<td>September 1996</td>
<td>A CU-SeeMe reflector 194.94.211.200 brings live images of ‘Heaven’ directly to your computer screen. Net-Art project in collaboration with Joachim Blank, at the Hochschule für Grafik und Buchkunst Leipzig, Germany.</td>
</tr>
<tr>
<td></td>
<td>The Tables Turned</td>
<td>January 1997</td>
<td>Exhibited between two remote sites in Linz Austria, for the Ars Electronica Center Linz.</td>
</tr>
<tr>
<td></td>
<td>Telematic Dreaming</td>
<td>February 1997</td>
<td>Exhibited between the Ars Electronica Center Linz and the Global Village Festival Vienna via 64K ISDN.</td>
</tr>
<tr>
<td></td>
<td>Telematic Dreaming</td>
<td>October 1997</td>
<td>Exhibited at the Maribor Cultural Center for the 3rd Slovenian International Computer Arts Festival in Maribor, Slovenia (catalogue printed).</td>
</tr>
<tr>
<td></td>
<td>The Tables Turned</td>
<td>October 1997</td>
<td>A Telematic Scene on the Same Subject. Between the ZKM Karlsruhe and the Ars Electronica Center in Linz via 384 Kbit ISDN. 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 Multimedia 5 in Karlsruhe, Germany (catalogue printed).</td>
</tr>
<tr>
<td></td>
<td>The Tables Turned</td>
<td>December 1997 to September 1999</td>
<td>Between the ZKM Karlsruhe and the Ars Electronica Center in Linz Austria. Extended loan to the Ars Electronica Center in Linz, Austria.</td>
</tr>
</tbody>
</table>

*Note: Project descriptions may include additional details not shown in the table.*
ArsLab

Exhibited at the Telematic giving ceremony. ZKM in Karlsruhe for the 1998 Carl Bertelsmann Prize

Exhibited between the Telematic Orlando, USA (catalogue printed).

Exhibited at the Telematic Germany. the 98 Prize giving ceremony, between two locations in

Used as a television stage set for the WDR Telematic central train station, Switzerland.


A site-specific telematic installation linking the shower room of the Ewald/Schlaegel und Eisen coal mine in Herten with the Wilhelm Lehmbruck Museum in Duisburg. The images of visitors in the shower room in Herten are mixed with images of the Wilhelm Lehmbruck 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 Lehmbruck Museum Duisburg in Germany (catalogue printed).

Exhibited between the Ars Electronica Center Linz in Austria, and the Windows over Europe Festival Vienna, Austria.

Exhibited in Amsterdam for the V2 Organization, The Netherlands.

Exhibited at the Ars Electronica Center Linz and the Global Village Festival Vienna, Austria.

Exhibited between the Ars Electronica Center Linz in Austria, and the Windows over Europe Festival Stockholm, Sweden.

Exhibited between the Museum for Communication in Bern, and the Teo Jakob shop window situated in Bern central train station, Switzerland.

Used as a television stage set for the WDR Cyberstar 98 Prize giving ceremony, between two locations in the Komedia Building at the Media Park in Cologne, Germany.

Exhibited at the Signgraph 98 Touchware art show in Orlando, USA (catalogue printed).

Exhibited between the Stadthalle in Gutersloh and the ZKM in Karlsruhe for the 1998 Carl Bertelsmann Prize giving ceremony.

Exhibited at the Spazio dei Portici in Turin for ArsLab 3 (catalogue printed).

Exhibited and acquired by the National Museum of Photography, Film & Television in Bradford England (in permanent collection).

2000

Telematic Vision - January 2000 to January 2001
Exhibited at the Millennium Dome, Play Zone (Land Design Studio Ltd.) - London, UK

A Body of Water - September 2000
Between the OK Centre and the Ars Electronica Center in Linz via 384 Kbit ISDN for the ORF Prix Ars Electronica in Linz, Austria (catalogue printed).

Telematic Encounter - October 2000
Exhibited at K4 Cultural Centre in Nuremberg, Germany for the Log-Night Festival (catalogue printed).

Telematic Vision - January 2000 to January 2001
Exhibited at the University of Wrocław in Poland for WRO Media Art Festival.

Touchware - 21 January to 8 February 2002
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.

Telematic Vision - February 2001 to October 2002

A Body of Water - 20 June to 1 August 1999
Between the ZKM in Karlsruhe, Germany and the Universidad Rey Juan Carlos in Madrid, Spain, via 384 Kbit ISDN for the Cibervisión 99 Festival.

Telematic Vision - March 1998
Exhibited at the Ars Electronica Center Linz and the Global Village Festival Vienna, Austria.

Telematic Vision - June 1998
Exhibited at the Ars Electronica Center Linz in Austria, and the Windows over Europe Festival Stockholm, Sweden.

The Tables Turned - A Telematic Scene on the Same Subject - April 1998
Exhibited between the Ars Electronica Center Linz in Austria, and the Windows over Europe Festival Stockholm, Sweden.

The Tables Turned - A Telematic Scene on the Same Subject - March 1998.
Exhibited between the Ars Electronica Center Linz and the Global Village Festival Vienna, Austria.

Telematic Vision - June 1998
Exhibited at the Museum for Communication in Bern and the Teo Jakob shop window situated in Bern central train station, Switzerland.

Telematic Vision - July 1998
Exhibited at the Signgraph 98 Touchware art show in Orlando, USA (catalogue printed).

Telematic Vision - September 1998
Exhibited between the Stadthalle in Gütersloh and the ZKM in Karlsruhe for the 1998 Carl Bertelsmann Prize giving ceremony.

Telematic Dreaming - 11 Dec 1998 to 31 Jan 1999
Exhibited at the Spazio dei Portici in Turin for ArsLab 3 (catalogue printed).

Telematic Dreaming - January 1998
Exhibited in Amsterdam for the V2 Organization, The Netherlands.

There’s no simulation like home - November 1999 to January 2000
This installation connected two identical house installations via telepresent videoconference techniques, each space contained several rooms representing the interior of a traditional terraced house. The two separate audiences were able to 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. Exhibited at Fabrica Gallery Brighton and Hastings Art Gallery & Museum.

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Exhibited and acquired by the National Museum of Photography, Film & Television in Bradford England (in permanent collection).

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The Tables Turned - A Telematic Scene on the Same Subject - 22 Sept 1999 to 9 January 2000
At the ZKM Media Museum for the ‘Net Condition Exhibition’ in Karlsruhe, Germany (catalogue printed).

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**2002**

**Telematic Vision** - 19 October to 10 November 2002
Exhibited and connected between The Museum fuer Kommunikation Bern, Switzerland and The Museum fuer Kommunikation Frankfurt, Germany. Supported by the German Post and Telecom Companies.

**Global Threads** - 10 Dec 2002
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 Universite de Provence Aix Marseille. Supported by the Arts Council of England.

**The Tables Turned - Three Ways** - Jan to Dec 2003
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 and The Institute of Culture in Madrid, Spain. Supported by Spanish State Funding.

**Peace Talks** - 3 February to 2 March 2003

**Telematic Dreaming** - June 2003
Exhibited at Museum of Contemporary Art Barcelona for the SONAR Festival (catalogue printed).

**2003**

**2004**

**Telematic Dreaming** - March 2004

**Think about the people now** - May to August 2004

**At home with Jacques Lacan** - Sept to Dec 2004
A telematic installation of domestic room environments linked between locations in Perth Australia (a development on ‘There’s no simulation like home’ from 1999). Commissioned by BEAP - The Biennale of Electronic Arts Perth, produced by Paul Sermon as Curtin University Visiting Research Fellow for the Perceptual Difference exhibition at the John Curtin Gallery, Curtin University of Technology Perth, Western Australia.

**2005**

**Unheimlich** - 1 April 2005
A telematic performance that takes Freud’s notion of the uncanny as ‘unheimlich’ as its starting point. A collaboration between Paul Sermon, Steve Dixon, Mathias Fuchs and Andrea Zapp. Spanning a five-hour time zone, audiences at Brown University, Providence, where invited to step into the virtual world of two actors at the University of Salford and take part in improvisation.

**Telematic Dreaming** - August 2005
Exhibited in the ‘25 Years of Ars Electronica’ show at the National Taiwan Museum of Fine Arts, Taichung, Taiwan (catalogue printed).

**The Teleporter Zone** - October 2005
One of five permanent artworks incorporated within the outpatients waiting area of the new Evelina Children's Hospital at St Thomas' London. 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.

**Dissociative Identity** - November 2005
Exhibited at the Museum of Science and Industry in Manchester for the ‘Story Rooms’ show. The users of this installation are able to monitor and control their interacting body in an exploded montage of their individual identity.
**Exhibited between the Unheimlich amusement park when they were children.**

Taking place amidst the physical terrain - for example, PDA's and maps, to randomly search out stories visitors to enter the amusement park and, guided by Children's recreation Centre, Taiwan. 'Paul Sermon's Cultural Affairs for The 4th City on the Move Art Commissioned by the Taipei City Department of Memoryscape - December 2006

Commissioned by the Taipei City Department of Cultural Affairs for The 4th City on the Move Art Festival, November 2006, Taipei, 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. '

**Unheimlich** - 30 July 2006

Exhibited between the Siggraph 2006 Art Show in Boston, USA and Brunel University in London

**2006**

**Headroom** - April to May 2006

Produced as successful recipient of the 2006 Taiwan Visiting Arts Fellowship award. This residency programme at Taipei Artists Village was a joint initiative between Visiting Arts, the Council for Cultural Affairs Taiwan, British Council Taiwan and Arts Council England. HEADROOM linked two small rooms at the Xinyi Public Assembly Hall in Taipei by providing an attic space above each room, where separate isolated visitors could put their heads to discover an intimate face to face telematic encounter.

- **Telematic Dreaming** - May 2007
  - Exhibited at the FEEDBACK Exhibition, Laboral Centro de Arte y Creación Industrial, Lg Universidad Laboral, Gijón, Spain (catalogue printed).

- **Liberate your Avatar** - 12 October 2007
  - 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’ allowed ‘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 existential crisis, whilst reflecting the political history of 'All Saints Gardens'.

- **Hidden Voices** - December 2006
  - Commissioned by the Taipei City Department of Cultural Affairs for The 4th City on the Move Art Festival, November 2006, Taipei, 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.'

- **Unheimlich** - 30 July 2006
  - Exhibited between the Siggraph 2006 Art Show in Boston, USA and Brunel University in London

- **Telematic Dreaming** - December 2007
  - Exhibited at the Singapore Science Centre for the Ars Electronica Exhibition 'Digital Art and Technology (catalogue printed).

- **Telematic Dreaming** - May 2007
  - Exhibited at the FEEDBACK Exhibition, Laboral Centro de Arte y Creación Industrial, Lg Universidad Laboral, Gijón, Spain (catalogue printed).

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**2007**

- **Telematic Dreaming** - December 2007
  - Exhibited at the Singapore Science Centre for the Ars Electronica Exhibition 'Digital Art and Technology (catalogue printed).

- **Peace Games** - 28 May to 6 July 2008
  - Exhibited at GAMES: Kunst und Politik der Spiele, curated by Mathias Fuchs, Ernst Strouhal and Florian Bettel at the Kunsthalhie Wien (project space karlsplatz). 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.

- **They Live (in Second Life)** - May 2008
  - Inspired by Slavoj Zizek's semiotic account of John Carpenter's 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.

- **Avatarium - A Consumer Paradox** - Nov 2008
  - Produced for the AMBER08 Media Art Festival in 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, AVRATARUM – A Consumer Paradox in City’s Nişantaşı shopping mall between 11–16 November 2008, linking the first life shopping public with Second Life looting residents. '

**2008**

- **Peace Games** - 28 May to 6 July 2008
  - Exhibited at GAMES: Kunst und Politik der Spiele, curated by Mathias Fuchs, Ernst Strouhal and Florian Bettel at the Kunsthalhie Wien (project space karlsplatz). 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.

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**2009**

- **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, by Paul Sermon and Charlotte Gould. The installation consists of two blue picnic blankets in front of the Village Screen (large format public video screen). The audience groups sitting on these blankets are captured on camera and brought together through a system of live chorma-keying, and placed on a computer illustrated background, watching a live image of themselves sat on picnic rug next to each other.

- **Urban Intersections** - 26 to 29 August 2009
  - An interactive urban installations in contested virtual spaces. Presented at the Waterfront Plaza Belfast for ISEA 2009. By Paul Sermon, Charlotte Gould and Peter Appleton. This 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, used as a stage set to represent an augmented garden to explore the concept of perimeters and territories, as a metaphor of Belfast's social history. Inhabitants came 'face-to-face' on screen, revealing a live digital mural on the facade of the Waterfront building.

- **Telepresent Embrace** - October 2009
  - Permanent Installation exhibit for The PUBLIC Gallery’ West Bromwich, UK. A development of a previous work - Telematic Vision. Visitors sit on either a wooden or grey sofa to appear together on a screen located in front of each sofa in a combination of views.

- **Telematic Vision** - 10 Oct 2009 to 22 May 2011
  - Exhibited at IMAGINING MEDIA@ZKM' (20 years of ZKM) at ZKM Center for Art & Media, Karlsruhe, Germany (catalogue printed)

- **Telematic Vision** - 21 November 2009
  - Permanent Installation exhibit for the Experimenta Science Center in Heilbronn-Franken, Germany.
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. Front Room uses internet videoconferencing 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 telematic setting.'

Telematic Dreaming - Oct to Nov 2010
Exhibited at Nabi Art Centre, Seoul, Korea for the 'Borderless Reality' exhibition (catalogue printed).

Picnic on the Screen - 21 to 25 April 2010
Exhibited at Bluecoat Gallery Liverpool UK, for the MOVES10 Festival' Exhibition.

Picnic on the Screen - 23 to 24 Oct 2010
Exhibited between Bluecoat Gallery Liverpool and Shanghai University Fine Arts College, China for the Liverpool Biennale 2010

Telematic Dreaming - 28 Jan to 1 May 2011
Exhibited at Es Baluard Museu d'Art Modern i Contemporani, Palma de Mallorca, Spain for the 'Extimacy: Art, intimacy and technology' show (catalogue printed).

All the world's a screen - 1 March to 31 May 2011
An interactive telematic project by Paul Sermon and Charlotte Gould 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 choma-key blue screen and position themselves within these stage sets. Members of the audience in Manchester were then transported into this telematic experience via their own blue-box studio to join the ‘players’ in Barcelona as they journeyed through the ‘Seven stages of man’.

Picnic on the Screen - September 2011
Exhibited between the Lowry Centre Salford UK and the University of Nottingham Ningbo Campus, China for the Digital Resources in the Humanities and Arts Conference 2011, Ningbo, China.

Front Room - 11 to 12 November 2011
For 'Believe' opening event in the Digital Performance Lab at the University of Salford, MediaCityUK.

Picnic on the Screen - 11 to 12 November 2011
Exhibited at the College of Fine Arts at Shanghai University, China.

Neural String Network - 2 to 13 July 2012
Exhibited at Loughborough University for Drawing Research Network DRN Conference.

Mirror on the Screen - 5 September to 30 Oct 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. 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.
3x4 at UnBox LABS - 24 February to 7 March 2014 Funded by the AHRC this was a collaborative interdisciplinary project led by Paul Sermon with Dr Claire McAndrew UCL, Swati Janu mHS City Lab Delhi and Bangalore photographer Vivek Muthuramalingam. A 3x4 metre muslin-covered bamboo structure explored the possibility of new hybrid space, focusing on the role of networked technologies within informal settlements.

**Occupy the Screen** - 11 to 13 September 2014 Developed for Connecting Cities 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, located on large blue ground sheets and combines them on screen 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 converged scenes of Riga and Berlin.

**Screen Test** - 14 to 18 November 2014 A site-specific development of ‘Occupy the Screen’ for Staro Riga festival of light taking place during the Latvian independence celebrations and as part of the European City of Culture 2014.

3x4 Exploring metaspace platforms for inclusive future cities - 12 to 14 December 2014 Exhibited between Khoj Studios Delhi and Southbank Centre London for the UnBox Festival Delhi. Two 3x4 meter blue-box rooms converge audience in Delhi and London where they can decide together how to design and decorate this coexistent environment in a live telepresent performance. The project reflects future living environments from a global north and global south perspective, as available space decreases from both social and economic factors. Funded by the AHRC this was a collaborative interdisciplinary project led by Paul Sermon with Dr Claire McAndrew, Swati Janu and Vivek Muthuramalingam.

3x4 Exploring metaspace platforms for inclusive future cities - 15 to 25 May 2015 Exhibited between the Southbank Centre London and the India Habitat Centre Delhi for the Southbank Alchemy Festival.

3x4 Exploring metaspace platforms for inclusive future cities - 28 to 31 May 2015 Exhibited between the Southbank Centre London and the India Habitat Centre Delhi for the Southbank Centre Web We Want Festival.

**Peoples Screen** - 13 to 29 November 2015 A site-specific development of ‘Occupy the Screen’ 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 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, ‘Peoples Screen’ aims to allow these public audiences the agency and control over the outcomes of this intervention, akin to a telepresent fluxus happening.

**Screen Machine** - 13 February to 14 March 2016 Gallery version of ‘Peoples Screen’ 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.

**Touched** - 5 to 9 September 2017 Touched was exhibited in the Digital Encounters Show (curated by Paul Sermon) at Horatio’s Bar on Brighton Palace Pier for the British Science Festival in Brighton. The show featured three site-specific works; Mimesis by Jeremiah Ambrose, Weaver by Jane Frances Dunlop and Touched by Paul Sermon. 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 composed on screen.

**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.
**Telematic Vision** - 14 July 2018 to 10 February 2019
Exhibited at ZKM Karlsruhe, Germany for ‘Art in Motion. 100 Masterpieces with and through Media’, curated by Peter Weibel and Siegfried Zielinski.

**Touched** - 9th July 2018
Video documentation exhibited in the Digital Futures Showcase for the EVA Festival London.

**Virtually No Exit** – 19 to 20 July 2018
An interactive 360º live video performance presented at LASALLE College of the Arts, Lord Puttnam Film Studio, Singapore. Produced by Paul Sermon in collaboration with Steve Dixon (LASALLE) and Charlotte Gould (Brighton) Virtually No Exit was a one-person theatre experience lasting seven minutes, derived from Jean-Paul Sartre’s 1944 existentialist play ‘No Exit’. A work-in-progress experiment, it combined live actors and audience participants in a 360º video environment. Wearing a virtual reality headset, you take a solo journey with three scientists from ‘The Organisation’. They are prototyping their latest invention - a dramatic user experience unlike anything the world has ever seen before! - but it has a few technical issues.

**3x4: Exploring metaspace platforms for inclusive future cities** – 20 to 23 Sept 2018
Timeline of publications, 1994 to 2018
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<td>Significant publications having an effect on creative practice and a consequence of it</td>
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<td>02 Journal Review: Think About the People Now/Think About the Media Now, 1993</td>
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<td>23 Catalogue Essay: Hidden Voices, 2006</td>
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1992

Journal Review: Earth Signals

1993

Journal Review: Think About the People Now/Think About the Media Now

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<td>Kozel, S., Dance Theatre Journal, Volume 11, No 3, Autumn 1994</td>
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<td>1996</td>
<td>Conference Paper:</td>
<td>From Telematic Man to Heaven</td>
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<td>194.94.211.200 Sermon, P. In Ascott, R. (ed) Consciousness Reframed - Proceedings of the First CääA Research Conference University of Wales College Newport</td>
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Catalogue Essay: Telematic Vision

Catalogue Essay: A Body of Water

Catalogue Essay: The Tables Turned
Sermon, P., In Cibervision 99, pp. 44-45, Universidad Rey Juan Carlos, Madrid, 1999

Art Review: Don’t just lie there – interact!

Journal Review: Telematic Dreaming

Book Chapter: Telematic Encounter

Catalogue Essay: The Tables Turned, A Telematic Scene on the Same Subject
2002

**Book Chapter: Dance on Telematic Stages**

2003

**Book Section: Paul Sermon, Telematic Vision**

2004

**Interview: What Can Happen If We Do This?**
Interview with Paul Sermon

2005
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2010

**Book Chapter: Telematic Practice and Research Discourses**

**Book Chapter: Liberate your Avatar**

2011

**Book Chapter: Liberate your Avatar: The Revolution Will Be Socially Networked**

**Catalogue Essay: Telematic Dreaming**

**Book Chapter: Distance Paul Sermon**

2012

**Book Chapter: (Dis)Embodiment**

2013

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

**Journal Article: The Neural String Network**

**Journal Article: All the World’s a Screen**
Sermon, P., C. Gould, C. International Journal of Performance Arts and Digital Media 9: 2, September 2013, Intellect

**Research Report: Neural String Network**
**Interview:** Artitute Interview with Paul Sermon, pioneer of interactive media art

**Book Chapter:** Occupy the Screen | Peoples Screen

**Journal Article:** Performign Architecture
Sermon, P., McAndrew, C. Urban Pamphleteer, Open-source Housing Crisis, pp. 33-35, November 2016, UCL Urban Laboratory

**Journal Article:** Metaspace Futures
Journal Article: From Edwardian Selfie to Telepresent Comic
Sermon, P. IAFOR Journal of Cultural Studies: Volume 3 - Issue 1, pp. 47-61, ISSN: 2187-4905, doi: 10.22492/ijcs.3.1, April 2018, IAFOR

Book Chapter: The Imbued Agency of Performer Driven Narratives in Telematic Environments
| JB1 | Baudrillard, Jean (1987) The Ecstasy of Communication (New York: Semiotext(e)) |
| JB2 | Baudrillard, Jean (1990) Xerox and Infinity (Touchepas) |