

## The CV of JILL SCOTT 2024



**Prof. Dr. Jill Scott**  
**Australian/Swiss Artist**  
**Current Home Address:**  
**Hardturmstrasse 132 A**  
**8005 Switzerland**  
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### Home pages:

<http://www.jillscott.org> (Artistic Research)  
[www.laserzurich.com](http://www.laserzurich.com) (The Zurich Leonardo Art and Science Salon)  
[www.artistsinlabs.ch](http://www.artistsinlabs.ch) (The Artists-in Labs Residency Program)  
[www.z-node.net](http://www.z-node.net) (The PhD Program in cooperation with the University of Plymouth)

**DETAILS:** Jill Scott. Born on 01.01.1952 in Melbourne, Australia. Lives since 2000 in Switzerland. From 1992-2000 she lived and worked as a professor in Germany. From 1982 to 1992 she was professors in Sydney, From 1975-82 in San Francisco  
**STATUS:** Swiss Citizen- Australian Citizen- German Permanent Resident.

### CURRENT POSITIONS

**Professor Emerita for Art and Science Research:**  
**Institute for Cultural Studies in Art, Media and Design, Zurich University for the Arts.**  
**ZHDK Zurich Switzerland**

**CURATOR/** [laserzurich.com/](http://laserzurich.com) **Leonardo's Art and Science lecture series. Partners: Life Science Zurich and the WWF, Switzerland**

### EDUCATION

1995-98 | **Doctorate: Digital Body Automata. Exploring the relations between Media, Philosophy and Science**, Centre for Advanced Inquiry into the Interactive Arts, University of Wales, Cardiff, Great Britain.

1976-77 | **Master's Degree in Interdisciplinary Communication-** San Francisco State University, California, USA.

1974-75 | **Degree in Education**, Melbourne University, Australia.

1970-73 | **Degree in Art and Design**, Victoria College of Advanced Education, Melbourne,

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### RECENT POSITIONS

Vice Director: Z-node: PhD program in corporation with the University of Plymouth. UK

Founder and Research advisor: Swiss Artists-in-labs Residency Program

Total number of Supervised PhD Graduates- 16

Total number of External Examinations- 9

Total number of Supervised Masters Graduates -103

**Languages:** English and German

### RECENT SELECTED EXHIBITIONS AS AN ARTIST

**2023| Future Plan(t)s.** ETH Zürich. An Art and Science Intervention. Greenhouse SAE.

**2023| Paradise Tossed.** IMAI Inter-Media-Art Institute a four-part screening series. NRW-Forum

Videolounge. Düsseldorf. Germany.

**2022| Our BioTech Planet: The Future of Plants & Humans: Aftertaste. The Botanic Gardens, Rome. Italy**

**2022| Bang Bang- Translocal Performance History (Translokale Performance Geschichte:**

The Museum Tinguely. Basel Switzerland

**2021| Aftertaste: 2021.** Capture the future(s): Our Biotech Planet, Routes to Roots. Networks and Beyond. Art Science Node Berlin at the Plant Biology Europe Congress. Amsterdam.

Holland

**2021| Aftertaste: The Molecular Orchestra.** and **Jellyeyes** Air, Waste, Health, Water, Energy, Soil. Gleis 70. Zurich. Switzerland

**2021| Doubletime.** 1983. Hitting Puberty. IMAI- Intermedia Art Institute. Germany.

**2020| Taped. Video** 1975. San Francisco Museum of Modern Art. USA

**2020| Continental Drift.** Video from 1988 in 'Cognitive Dissidents: Reasons to be Cheerful' Griffith University Art Museum, Griffith University, Brisbane. Australia.

**2019| Jellyeyes:** Evolution and Vision- AR project in BEYOND BORDERS. Processed Body – Expanded Brain – Distributed Agency” LAZNIA Centre for Contemporary Art, Gdansk (Poland)

**2019| Eskin:** House of Electronic Arts HeK. Basel

**2019| Jellyeyes: Evolution and Vision-** AR project at the Museum of Modern Art. Gdansk. Poland

**2018| Eskin4 the Visually Impaired** at the Schauraum. Museums Quartier. Vienna. Austria

**2018| Eskin4 the Visually Impaired** at ISEA The International Symposium on Electronic Art. Durban, South Africa

2018| **The GRID.** 200 years after Frankenstein. Stanford University, California, USA

2017| **Jellyeyes.** Zoological Museum, Zurich University, Zurich, Switzerland

2017| **Every Brilliant Eye.** National Gallery of Victoria. Australia.

2017| **Red, Green, Blue. A History of Australian Video Art.** Griffith Artworks. Griffith University Art Gallery. Brisbane. Australia.

2017| **Transmediale. Art and Digital Culture. Art and Science Node** -Capture the Future(s) Evolution 1. Elusive Identity. Berlin, Germany

2016| **Femel\_Fissions.** Women in Science. Queensland University of Technology. Science Week. Brisbane. Queensland

2016| **Grounded Visions.** The Swiss Federal Institute of Technology. Inst.for Integrated Biology. : AURALROOTS. Part of Co-Op 21 Arts Festival Paris.

2016| **The Long Night of Sciences in Berlin and Potsdam.** Technical Information Centre of the German Patent and Trademark Office (DPMA-TIZ), Berlin Germany.

2015| **PP/VT** Performance Festival. Experimental Art Foundation (EAF) . Curated by Anne Marsh. Adelaide Australia

2015| The Anatomisches Museum: **AURALROOTS.** University of Basel, Switzerland

2015| “Art as a Verb”. Museum of Modern Art, Monash University. (MUMA) Melbourne Australia and also presented at The Adelaide Festival: Experimental Art Foundation, Australia, and ARTSPACE, Sydney

2014| “Breaking Control“ Media art exhibition- curator: Nikki Walkerden WEST – Blue Mountains Project Space.

2014| Sensoria: Premiere of **AURALROOTS, ZEMAK** Poland

2014| The Pratt Manhattan Gallery. “**Sleuthing the Mind” Somabook.** New York USA.

2014| The Dusseldorf Quadrinale. **The Electric Retina.** IMAI. NRW Forum. Dusseldorf. Germany.

2013-2014 **Neuromedia. Retrospective of 10 years** . Media Art. INTECH Science Center:

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Winchester Science Center. UK

2012-2013 **Neuromedia. Retrospective of 10 years** . Media Art. KULTURAMA Museum:  
Zurich, Switzerland

2013| **This was Video!** Retrospective of Australian Video Art. ISEA, Artspace Sydney.

2012| **Somabook.**The Swiss Neuroscience Conference. University of Zurich. Irchel

2011 | **eskin."SKIN / Dans la peau"** Foundation Claude Verdan • Musée de la main.  
Lausanne. Switzerland

2010 | **ESkin.** Exhibition at the Wellcome Trust. London UK

2010 | Neuroscience Commission: University of Zurich. "Somabook" Switzerland

2010 | Science Museum **Dermaland** Cosmocixa, Barcelona

2009 | Casino Luxemburg Forum D Art Contemporian. Luxemburg.

2009 | Super Human. RMIT Gallery; curated by ANAT, Melbourne, Australia

2009 | From Motion to Emotion. Museum of Design. Zurich. Switzerland

2008 | Body, Art, Disease, Art and Science Center. UCLA

2008 | Artspace: Twenty-four one-hour exhibitions. Twenty-five years of Artspace. Artspace  
Sydney.

2008 | Lucid Fields: ISEA. Singapore.

2008 | Ski-Interfaces. FACT Liverpool, UK

2008 | Parcours Des Wissens. The Brain Fair. University of Zurich

2007 | Life Science Commission: University of Zurich. "The Electric Retina" Switzerland

2006 | ISEA San Jose e-skin (International Symposia on Electronic Art)

2005 | Museum of Contemporary Art. (KKL) Lucerne: Artistinlabs Program

2004 | Roslyn Oxley Gallery. Sydney

2003 | Media Banquet. Barcelona and Madrid 2002| E-Phos Media Art Festival, Athens, Greece

2001 | "Future Bodies", Köln, Germany. |

2001 | VIPER New Media Festival Basel, Switzerland.

2000 | "Vision Ruhr", Zeche Zollern II, Industrial Museum, Dortmund, Germany. | WRO Media  
Festival Fundacia, Wroclaw, Poland. | "History of the Future", Franklin Furnace Archives, New  
York, USA.

### EXHIBITIONS Before 1999

1999 | Roslyn Oxley, Sydney, Australia. | "Directions in New Media", St. Pölten, Austria.

1997 | Zentrum für Kunst und Medientechnologie – ZKM, Medienmuseum, Karlsruhe, Germany.

| Virtual Art – Plural Reality, Museo de Monterrey, Monterrey, Mexico. | "The Performing Body",  
Film and Video Program, Art Gallery of New South Wales, Sydney, Australia. | Zentrum für  
Kunst und Medientechnologie – ZKM (Artist in Residence), Karlsruhe, Germany.

1996 | "The Body Remembers" – Solo Retrospective, Experimenta and The Australian Center  
for Contemporary Art, Melbourne, Australia. | "Virtual Territories", DEAF Rotterdam, Media  
Festival, Holland. | "Ich und Du" Museum of Art and Design, Zürich, Switzerland. | Images Du  
Futur, Montreal, Canada. | ZKM (Artist in Residence), Karlsruhe, Germany.

1995 | "The Multimediale", Medienmuseum, ZKM, Karlsruhe, Germany. | Siggraph '95 Virtual  
Communities, Los Angeles, California, USA. | ISEA, Montreal, Canada. | The Mediamu Festival  
Helsinki, Finland. | "Endurance" Exit Art, New York, USA. | "Australian Video", Pödeville, Berlin,  
Germany. | "Digital Images", Rauma Art Museum, Finland. | "Technothelyalopia", Monash  
University, Melbourne, Australia. | Roslyn Oxley Gallery, Sydney, Australia. | VIPER Video  
Festival Luzern, Switzerland. | "Image Forum", Video Festival, Tokyo, Japan. | Sarr Lor Lux  
Videofestival, Saarbrücken, Germany. | ZKM (Artist in Residence), Karlsruhe, Germany.

1994 | Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany. | "25  
Years of Australian Performance Art", Ivan Dougherty Gallery, Sydney (Touring Show).

1993 | "WHERE DO WE GO FROM HERE", Stadt Galerie, Saarbrücken, Germany. | Roslyn  
Oxley Gallery Sydney, Australia. | "The Frozen Gesture", Leverkusen, Germany. | "Shared  
Techlines", Artspace, Auckland, New Zealand. | "Interactiva" Multimedia Festival, Köln,  
Germany. | "Elderado", Antwerp 93, ICC Antwerp, Belgium.

1992 | "Selected Works" Montbelliard Video Festival, France. | Siggraph '92 Art and Design  
Show, Chicago, USA. | "III. International Concillo de Vigo", Vigo, Spain. | "Electronic Theatre"  
TISEA, Sydney, Australia. | "Strangers in Paradise", AGNSW – Art Gallery of New South Wales,  
Sydney, Australia.

1991 | Siggraph' 91 Art and Design Show, Las Vegas, USA. | Roslyn Oxley Gallery, Sydney,  
Australia. | The Sao Paulo Video Festival, Brazil. | The Sydney Biennale, Sydney, Australia. |  
"Virtual Dreams" Dance Theatre Workshop, New York, USA. | "Dissonance" Artspace, Sydney,  
Australia. | The Performance Space, Sydney, Australia. | The Victorian Centre for Photography,

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Melbourne, Australia. | The Melbourne Film Festival, Melbourne, Australia. | "Virtual Landscapes", Artspace, Sydney, Australia. | Ausgraph Computer Art Exhibition, Melbourne, Australia. | "A Matter of Refraction", Performance Space, Sydney, Australia.

### EXHIBITIONS ( before 1990)

1989 Heidelberger Kunstverein (in conjunction with The German American Institute), Heidelberg, West Germany. | Utopias Downtown Community TV, New York, USA. | Roslyn Oxley Gallery, Sydney, Australia. | Ausgraph Computer Animation Show, Sydney Australia. | New Animation, M.I.M.A. Melbourne, Australia. | Ars Electronica, Vienna, Austria. | Fujiko Video Biennale, Tokyo Japan. | Australian Video, The New Museum, New York, USA. | Locarno Film and Video Festival, Locarno, Switzerland. | "Narrative and Fiction", Taormina Video Festival, Italy. | Artspace, Sydney, Australia. | "Figure it out", Performance Space, Sydney, Australia. | "Structures of Necessity" First Draft Gallery, Sydney, Australia. | Special Australian Selection of the Montbelliard Television Festival, Montbelliard, France. | "Quick Draws" The Animation Tour, Melbourne, Sydney; Brisbane; Adelaide; Australia.

1988 | "Looking with the Whole Body", Six International Video Installations, Artspace, Sydney, Australia. | Women and the Media, Performance Space, Sydney, Australia.

1987 ACCA – The Australian Center for Contemporary Art, Australian Video, Melbourne, Australia. | The Art Gallery Of New South Wales, Sydney, Australia. | "Chaos" Roslyn Oxley Gallery, Sydney, Australia. | The Australian Video Festival, Sydney Australia. | JAPAN 87, Video Television Festival, Tokyo, Japan. 1986 | Video Scan Gallery, Tokyo, Japan. | The Australian Video Festival, Sydney, Australia. | "Video Installations", Australian Centre for Contemporary Art, Melbourne, Australia. | Australian Video Festival Installations at the Art Gallery of New South Wales, Sydney, Australia. | The French – Australian Exchange, Paris, France.

1985 Govert/Brewster Art Gallery, New Plymouth, New Zealand. | Roslyn Oxley Gallery, Sydney, Australia. | The Performance Space (Artist in Residence), Sydney, Australia. | The International Video Biennale, Vienna, Austria. | "A Sense of Australia" Tour in England. | ANZART, Australian. – New Zealand Exchange, Auckland, New Zealand. | "Scanlight" The Australian Centre for Photography, Sydney, Australia. | PERSPECTA 85, Art Gallery of New South Wales, Sydney, Australia.

1984 Mannheim Kunstverein, Mannheim, West Germany. | Avago Miniature Gallery, Sydney, Australia. | Montreal Video Festival, Montreal, Canada. | Belgrad Video Festival, Belgrade, Yugoslavia.

1983 | Roslyn Oxley Gallery, Sydney, Australia. | International Cultureel Centrum, Antwerp, Belgium. | "Continuum", Australian Artists in Japan, Tokyo, Japan. | AUSTRALIA at ZONA, Australian Artists In Florence, Italy.

1982 80 Langton Street, San Francisco, USA, International Cultureel Centrum (Artist in Residence), Antwerp, Belgium. | "New Imagery", The Museum Of Modern Art, New York, USA. | The Sydney Biennale, Sydney, Australia. | The Art Gallery of New South Wales, Sydney, Australia. | "Sound Corridor", P.S.1., Queens, New York, USA. | "Act 3-10 Australian Performance Artists", Canberra, Australia and Italy. | ANZART, Australian – New Zealand Exchange, Hobart, Australia. | "Audioeyes" Audio Visual Exhibition, Artspace, Sydney, Australia. | "Sound Sculpture" Maquarie Gallery, Sydney, Australia.

1981 London Video Arts, AIR Gallery, London, Britain. | Los Angeles Contemporary Exhibitions, LA, USA. | The Video Bank, Amsterdam, Holland. | "The San Francisco – Berlin Exchange Show", Amerika Haus, Berlin, Germany. | "Sound Sculpture", Sound Art, Rimney, Milano, Italy. | "Video Works from Australia", The Video Bank, Amsterdam, Holland.

1980 Tour: Name Gallery, Chicago; 80 Langton Street, San Francisco; Los Angeles Institute for Contemporary Art, LA, USA. | "A Decade of Women's Performance", Chicago Art Institute, Chicago, USA. | "Audioworks", The Franklin Furnace, New York, USA. | "Art Talks", KPFA Radio, San Francisco, USA.

1979 Performance Tour: The Franklin Furnace, New York; Maryland College of the Arts, Baltimore, Maryland, USA. | The Institute of Modern Art (Artist In Residence), Brisbane, Australia. | "Contemporary Australian Art – A Survey", Touring Show: The Franklin Furnace, New York; Washington Project for the Arts, Washington DC; Maryland College for the Arts, Baltimore; 80 Langton Street, San Francisco; Site, Cite, Sight Inc., San Francisco; L.A.I.C.A., Los Angeles, USA.

1978 | The University of California, Davis, California, USA. | The Farm, Crossroads Community (Artist In Residence), San Francisco, USA. | "Contemporary Bay Area Art – A Survey" Touring Show: The Institute of Modern Art, Brisbane; The Experimental Art Foundation, Adelaide; The

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Sculpture Centre, Sydney, Australia. | The Ewing and George Patton Galleries in Melbourne, Australia.

1977 | The Women's Building, Los Angeles, USA. | Video Free America, San Francisco, USA. | "The Global Space Invasion Show", Museum of Modern Art, San Francisco, USA. | "Artists Tapes", Channel 34 Cablevision, San Francisco, USA.

1976 | The Neighbourhood Arts Foundation, San Francisco, USA. | "Bay Area Artworks", The Women's Building, Los Angeles, USA. | "Open Studio", South of Market Series, San Francisco, USA.

1975 | "Open Studio", South of Market Series, San Francisco, USA.

1974 | "Free Forms", The Ewing and George Patton Galleries, Melbourne, Australia.

### MAIN PUBLICATIONS AS EDITOR

**Current 2025| Transdiscourse 3.** Women in Art, Science and Body Politics. De Gruyter, Vienna

**2016| Artists-in-labs- Recomposing Art and Science.** With Irene Hediger. De Gruyter

**2015| Transdiscourse 2. Turbulence and Reconstruction.** De Gruyter. Vienna

**2012| Neuromedia. Art and Science Research,** Springer Heidelberg. Eds: Jill Scott and Esther Stoeckli. Springer

**2010| Artists-in-labs Networking in the Margins.** Springer. Editor: Jill Scott

**2010| Transdiscourse 1. Mediated Environments.** Springer. Editor Jill Scott and Angelika Hillbeck

**2006| Artists-in-labs Processes of Inquiry.** Springer. Editor: Jill Scott

**2002| Coded Characters.** *Media Art of Jill Scott* Monograph: Hatji Cantz. Stuttgart. Eds. Marille Hahne, Jill Scott Monograph.

### CHAPTERS AND ARTICALS FOR OTHER PUBLICATIONS

Artist-In-Labs as an Activist Strategy. In Integrative Contemporary Art and Science Practices, Ed. **J.D. Talasek.** Bloomsbury (2024)

There is never one truth: An Interview in Mirrors of the Unseen- Ruth Schnell Workbook Degruyter (2023)

Video Kali in CoUNTess: Spoiling Illusions Since 2008. Ed M. Rackham and Elvis Richardson

Physical Computing: Interactivity and Body Politics  
Encyclopaedia of Media Art. Ed: Paul Thomas. Bloomsbury (2023)

Doing Feminism. Australian Artists. Anne Marsh. Australia. (2021)

Leonardo 54-4. Creative Incubators for a Common Culture, Abstracts from the Spectra 2018 Symposium Part 1 Keynote and Materiality. MIT Press. USA (2021)

AURALROOTS: Proceedings in ISEA. The International Symposia on Electronic Art. Montreal (2020)

Beyond Borders. Ed Ryszard W, Kluszynski. Art and Science Meeting. LAZNIA, Gdansk, Poland. Lodz University Press. (2020)

Re-LOGIA. Trilogues. Editon 01. National Academy of Art and Science Research Foundation. Ministry of Education: Bulgaria. (2019)

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Artlink. Virtual Reality/Ways of Seeing. Guest Editor Julianne Pierce.. Issue 38:4  
Feature by Rob Le Frenais- Eksin 4 in Durban South Africa.  
(December 2018)

Jill Scott Artist's Pages: AURALROOTS  
*n.paradoxa: international feminist art journal* (London) vol. 37 (Jan 2016)  
*Sound?Noise!Voice!* pp. 38-43

*Creative Incubators for a common culture: Art and Science* in **Sensorium**.. University  
of Poznan. Poland. 2015

*"The Electric Retina", The Invisible materiality behind Media Art.* Eds: Renate Buschmann  
and Darija Šimunović .  
**2014**

*Mediated Perception.* International Symposia on Electronic ART **ISEA** Dortmund, Germany.  
Proceedings. 2012

*Art and Science Research: Active Contexts and Discourses* with Daniel Bisig in **The Context  
Providers** Ed. Victoria Vesna. Intellect Books. 2010

*The Electric Retina* **Leonardo Magazine**. Vol. 43, No. 3 (2010) MIT PRESS USA 2009

*Frontiers of Utopia, Paradise Tossed and Machine Dreams* in **Art and Electronic Media**. Ed  
E.A. Shenken Phaidon Press 2009

*Eskin in sk-interfaces*. Jens Hauser, Fact. Liverpool University Press 2009

*Afference and Efference: Encouraging Social Impact through Art and Science Education* " in  
**Educating Artists in a Digital Age: Learning at the Intersection of Art, Science, Technology,  
and Culture.** Ed Mel Alexenberg. Intellect Books 2009

*E-Skin: Research into wearable interfaces, cross-modal perception and communication for the  
visually impaired on the mediated stage*" with Daniel  
Bisig and Valerie Bugmann in **The Journal for Digital Creativity**. USA Taylor &  
Francis 2007. USA Vol 18 Issue 4. Routledge Press. 2008

*Crossing and Collapsing Time*, 2002 New **Screen Media, Cinema/Art/Narrative**, Ed. Martin  
Reiser and Andrea Zapp, British Film Institute Publishing, " UK, p. 195  
*"Bioethics"* 2002 OBN CYBERFEMINIST conference Proceedings, ", Ed. Helen Von Oldenburg,  
Hamburg, Germany.  
2000

*Mediated Drama – Dramatised Media.*, Vol no. 7, "Recasting the Human Form on a  
Transformed Stage", Ed. Bernhard Reitz and Eckart Voigts-Virchow, Pub. Wissenschaftlicher  
Verlag Trier, Germany, p. 31-43.  
Vision.Ruhr, ed. 235 Media, Hatje Cantz Verlag, "Beyond Hierarchy?", p. 126-136, Germany.  
Consciousness Reframed. "Body as Interface", CAiiA Conference Proceedings

1998

University of Wales, UK. | Digital Body Automata. 1998, Ph.D Thesis with CD-ROM's and  
additional Hypertextbook, CAiiA- Star, UK (Available at University of Wales, College of Arts,  
UK). | Mesh. The fifth Experimenta Media Arts Festival.

1996

"Re-possessing the Body" from the retrospective "The Body Remembers", Interview by  
Josephine Starrs, Melbourne, Australia. | Kunstforum.

1995

"Die Digitale Körperethik" in "Die Zukunft des Körpers II", no. 133, February-April, Köln,  
Germany, p. 172-178. | Media Art Perspectives. 1995, "If Memory Then Multimedia Fantasy" in  
Perspektiven der Medienkunst, Editor ZKM, Cantz Verlag, Pub. Heinrich Klotz, Germany, p.  
207. | Ars Electronica. Siggraph Interactive Communities. 1995, "Where are the Frontiers of

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Utopia" in The Art and Interdisciplinary Programs of Siggraph, Visual Proceedings, Ed. Ken O'Connell, pub. ACM Siggraph, USA, p. 123. | Tightrope Magazine. 1995, "Collective Intelligence" in Tightrope, Vol. 2, Ed. Jens Geelhaar, Publisher Hochschule der Bildenden Kunst Saarbrücken, Germany, p. 8-9. | seeing Australia – Views of Artists and Art Writers.

1993

"Paradise Tossed or Lost?" in Prix Ars Electronica 93, Internationales Kompendium der Computerkünste, Ed. Hannes Leopoldseder, Austria, p. 108-111. | Tightrope Magazine.

1994

October Magazine, "Technosharmanism, Reality or Nonsense?" in Tightrope, Ed. Jens Geelhaar, Saarbrücken, Germany, p. 72-73. | 1994, "Personal Interaction with Art and Technology", Ed. Graeme Sullivan, Pub. Piper Press, Sydney, Australia, p. 166. | Future Visions, Technologies of the Screen.

1993

"Virtual Reality, Beyond Cartesian Space" in British Film Institute Publication, Co-Writer Sally Pryor, Ed. Phil Hayward and Tanya Wollen, UK, p. 166-179. | Frames of Reference, Aspects of Feminism in Art.

1991

"The Panopticon Project" in Artspace, Ed. Sally Couacaud, Publisher NSW Ministry for the Arts, Australia Council, Australia, p. 74-76. | Virtual Reality. 1990, OTC Conference Proceedings, Telcom Australia. | Ausgraph.

1989

"The Nature of Interactivity" Conference, Melbourne. Australia. | The Australian Video Festival.

1987

Artlink Magazine, Ed S. Britton Adelaide, Australia. | Video from Japan, The Performance Space, The First Australian Video Festival.

1986

Curator Jill Scott. Publisher The Australian Film Commission. | Australian Mythological - Sites, Cites, Sights. 1986, "Double Space" in Third Degree, Ed. C. Payne, P. Mc Carthy, K. Brereton, Pub. University of Technology, Sydney, p. 21. | 80 Langton Street.

1980

"Sand, the Stimulant" in the June 1979-April 1980 Publication of the 80 Langton Street Corp., San Francisco, USA, p. 70. | CHaracters of Motion. 1980, "Performance Work", Ed. Jill Scott with Interview by Robert Atkins and Introduction by Moria Roth, Straw Man Press, San Francisco, USA.

### **OTHER CRITICAL WRITING ABOUT ARTWORKS (Prior to 2005) (not including newspaper reviews).**

*Australian Media Artists.* Darren Toffs. Thames and Hudson 2005.

PVC Performance Video computer Clip club. 2002

Interview with Jill Scott by Gerhard Johann Lischka, Ed. Gerhard Johann Lischka, ZKM Digital Arts Edition, Pub. Hatje Cantz. 1999

*Women, Art and Society.* 2002, Ed. Witney Chadwick, Pub. Thames and Hudson, London.

*Formen Interaktiver Medienkunst.* 2001, Ed. Peter Gendolla, Norbert M Schmitz, Irmela Schneider und Peter Spangenberg, Suhrkamp, Siegen, Germany.

Cast o1. 2001, *Living in Mixed Realities*, Conference proceedings, Pub. Mars Exploratory Media Lab, Fraunhofer Institute, Germany.

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Steven Wilson *Information arts, intersections of art, science and technology*. 2000, Ed. Steven Wilson, Chapter 2.7, Computer – Media Deconstruction and Feminist Critiques of Cultural Trends, MIT Press.

*Technology with curves, women reshaping the digital landscape*. 2000, Pub. J. Napier, D. Short, E. Smith. Harper Collins, Canada.

*Der Elektronische Raum*, 15 Positionen zur MedienKunst. 2000, "Der kodierte Körper und die weibliche Sicht der Dinge" by Söke Dinkla, Ed. Kunst- und Ausstellungshalle Bonn, Hatje Cantz, Germany, p. 50-61.

Arte Virtual – Realidad Plural. 1998, Museo de Monterrey, Curator Karin Ohlenschlager, Mexico. | Media Art History. 1997, Essay by Hans Peter Schwarz, Media Museum, ZKM, Center for Art and Mediatechnology, Karlsruhe, Germany, Pub. Prestel, p. 87, 136 and 140.

Mesh, The fifth Experimenta Media Arts Festival. 1996, "*The Body Remembers*" by Zara Thornhope, Melbourne, Australia. | Multimediale – medienkunst festival des zkm. 1995, Karlsruhe, "Grenzen der Utopie" by Hans Peter Schwarz, Hatje Cantz, Germany, p. 62.

*Ich und Du*, Kommunikation und Neue Medien. 1996, ed. Erika Keil, Museum für Gestaltung und Kunst, Zürich, Switzerland, p. 33.

*Voyage Virtual !!* Une Exposition des Trois Suisse. 1995, ed. Les Virtualistes, Numerise Utopic, Paris, France, p. 13.

Viper '95. 1995, Internationales Video and Multimedia Festival Lucerne, October, Ed. Mirrella Wepf, Switzerland, p. 164-165.

*KunstforumM*. 1994, October-December 94 International, (no. 128) "Zwischen Erinnern und Vergessen", Review of Machinedreams by Andreas Denk, Germany, p. 401.

*Body and Self, Performance Art in Australia*. 1993, Ann Marsh, Oxford University Press, UK, p. 156-159.

*Shared Techlines*. 1993, Video Art from the Pacific Rim, Pub. Pricilla pitts. Artspace, Auckland, New Zealand. | TechnologicA. 1992, "Technology by and of Women", Curator and Ed. Zara Stanhope, Monash University Gallery, Melbourne, Australia, p. 10.

*Culture Technology and Creativity in the late twentieth Century*. 1992, "Negotiating Presence – Performance and New Technologies" by Andrew Murphie, Ed. Phillip Hayward, Pub. John Libbey, London, p. 209.

*The frozen gesture*. 1992, "Beyond the Mirror", essay on Jill Scott by Helen Michaelse in "Junge Digitale Bilderkunst", Exhibition Catalog, Pub. Volkshochschule Leverkusen, Germany.

Cide de Vigo. 1991, Festival International de Video, Jan Alborada Productions Pub. Artes Graphics, Doya SL, Spain.

The 6th Australian Video Festival. 1991, "Continental Drift", Curator and Ed. Brian Langer, Sydney, Australia, p. 12. | Follow Me Magazine. May 1990, "Continental Drift", Artists at Play, Document of Performance by Anne Howell, Sydney, Australia.

*Scan\* Magazine*. 1990, The Fifth Australian International Video Festival, November Issue no 5., by Brian Langer, Pub. EMA, Ed. John Conomos, Australia, p. 33.

8th Biennale of Sydney, Art is Easy. 1990, "Document of Machinedreams", Curator Rene Block, Pub. The Biennale of Sydney, MCA, Australia, p. 392.

Intervalli. 1989, tra Film, Video, televisione, Sellerio Editore (Pub) Palermo, by Jean Paul Feagier, p. 78, Italy.



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*Sign of Independence*, Ten Years of the Creative Film Development Fund. 1988, "Wishful Thinking", Ed. Megan McMurchy and Jennifer Stott, Pub. Australian Film Commission, Australia, p. 127.

Taormina Arte Video Festival. 1988, "Gli Inseparabili", Taormina, Italy, p 75.

*Follow Me Magazine*. 1988, Aug.-Sept., Issue, Advertisement for Video Festival with review of Jill Scotts Work, Pub. Follow Me Publications, Sydney, Australia. p. 40. | The Melbourne Film Festival. 1988, "Wishful Thinking", Catalogue Australian Video, Pub. Ellikon Printers, Melbourne, Australia, p. 70.

*Quick Draws*, The Australian International Animation Festival. 1987, Pub. British Council and AFI, Ed. Amanda Falconer, Australia, p. 3.

*Taking care of Business*, A practical guide to independent Filmmaking and Video Production. 1988, "Two Video Artists" by Sue Charlton, Ed. John Cruthers, Pub. Australian Film Commission, Australia, p. 59-68.

Experimenta. 1988, "Wishful Thinking by Jill Scott", Melbourne MIMA, Ed. Adrian Martin, p. 44.

*Structures of Necessity*. 1987, First Draft Gallery, Ed Liz Coates, Rotary Offset Press, Pub. Australia Council, Visual Arts Crafts Board, Sydney, Australia. | Artlink Special Issue Art and Technology. 1987, Volume 7, no. 2 und 3, "A Video Feast – Review of the Australian Video Festival" by Jill Scott, p. 54+55 and also in the same issue photos "Catwoman Series", Ed. Stephanie Britton and Fracisca de Rimini, Pub. Artlink Inc., Australia, p. 64.

*Performance*. 1986, Australian Performance July/August 86 – no. 42, "Jill Scott, a Science Fiction Videomaker" by Rob La Frenais, Ed. La Frenais, Pub. Steve Rogers, London, UK, p. 25.

*Nature and Technology in Recent Australian Art*. 1985, Ed. George Petelin and Michael Milburn, Sanctuary Cove, Art Council, Queensland, Australia, p. 10. | A:U:S:T:R:A:L:I:A at Z:O:N:A. 1983, SPRING no 11, Exhibition Critiques Review by Judith Blackall, Pub. Network Publications, P/L October, Italy, p. 45.

*Act 3 Canberra, Ten Australian Performance Artists*. 1982, Canberra School of Art Gallery, "Constriction, an investigation in four parts" by George Allexander, Canberra (six page fold out) Curator and Ed. Ingo Kleinert, Australia.

*Biennale of Sydney* 1982 – Vision in Disbelief. 1982, "Constriction", Curator and Ed. William Wright, p. 174.

*Video Installation*, International Cultreel Centrum. 1982, Antwerp, Belgium. Curator Hilde Van Leuven, "Sand the Stimulant" and "Constriction", Catalogue no 20, Pub. Ministerie van Nederlandsee Cultuur, Holland, p. 10-18.

*High Performance*, All Photo Issue, Publisher Astro Arts. 1980, Issue 20, Ed. Linda Fry Burnham, Los Angeles, USA, p. 8.

*The Amazing Decade*, Women in Performance Art in America (1970-1980). 1980, by Moria Roth. Astro Arts Los Angeles, USA.

*Performance Anthology*. 1980, Pub. Contemporary Arts Press, San Francisco, USA. Biographies

### RESIDENCIES FOR ARTISTIC RESEARCH

2019-22 Artist in Residence: European Union 2020 Horizon Project. CHIC organized by Art/Science Node Berlin at VTT labs. Industrial Biotechnology, VTT Technical Research Centre of Finland Ltd, Wageningen University Research WUR, Key gene [Wageningen and Sensus](#), [The Netherlands](#)

2018 Artist-in-Residence. Institute for Cellular and Molecular Research Neurobiology. University of Zurich

2014 Artists in Residence, SymbioticA, University of Western Australia Perth.

## The CV of JILL SCOTT 2024

2012 Resident in Audiology at SymbioticA, University of Western Sydney.  
2010-11 Artist In Residence. Institute for Molecular Biology. University of Zurich  
2010 Resident in Dermatology at The University of Zurich  
2009 Resident in Neuroscience at The University of Zurich  
2008 Resident in Visual Systems Research, The University of Zurich  
2009 Artist In Residence. University Hospital: Dermatology. University of Zurich  
2007-2008. Artist In Residence. Institute for Cellular and Molecular Research Neurobiology. University of Zurich  
2003- 2006 Artist in Residence: Artificial Intelligence Lab. University of Zurich. Switzerland  
1995-1997 Artist in Residence: ZKM, Media Museum, Karlsruhe, Germany.

### GRANTS FOR ARTISTIC RESEARCH

2023| Future Plan(t)s. ETH Zürich. Switzerland  
2019-22| CHIC Project 2020 Horizon. Chic.eu  
2021-22| Pro Helvetia. Swiss Art Foundation: Aftertaste: The Molecular Orchestra  
2018-19| Pro Helvetia. Swiss Art Foundation: Eskin4 the Visually Impaired  
2016| Pro- Helvetia. Production Awards: JELLYEYES. Zurich  
2014| Pro- Helvetia. Production Awards: AURALROOTS. Zurich  
2010| Sitemapping. Media Art Awards. Ministry for Culture. BAK Switzerland . Somabook for the Neuromedia series  
2009| Life Science Award. The Brain Fair. Zurich  
1993| Prix Ars Electronica – Interactive Multi-Media Award for PARADISE TOSSED, Linz, Austria.  
1992 | Australia Council for the Arts. Fellowship  
1990 | Prix Ars Electronica, Interactive/Honourable Mention, MACHINEDREAMS, Linz, Austria.  
1990 | Melbourne Film Festival I-Video Art Prize for WISHFUL THINKING, Sydney, Australia.  
1989 | The Australian Video Award, LIFE FLIGHT, Sydney, Australia.

### NATIONALLY AND INTERNATIONALLY

#### FUNDED RESEARCH PROJECTS AS A CONTEXT PROVIDER OR CONSULTANT

The Swiss National Science Foundation. ALL-artists-in-labs program. (2013-14)  
Sitemapping: BAK Ministry for Culture, Switzerland (2005-2011)  
Migros Kulturprozent (2006 and 2010)  
KTI Ministry for Innovation and Technology, Switzerland (2003-4)

**European Union.** Framework (students Karmen Franinovic and Yon Vistell) with partners- IRCAM (Paris), The Technical University Berlin, Germany and the University of Verona. Italy (2007-2009) **Research Award: European Union Project Coordinator: CLOSED. European Union 6<sup>th</sup> Framework**

**North South.** Collaboration with ETHZ. Institute for Integrative Biology. Project with Tanzania. (2011) North South- ETHZ and Z-node cooperation 2011 Tanzania. Extension: stage11  
**Swiss National Science Foundation** - "Ecological Novelty". Monte Verit'a- Conference: An Artist Intervention 2011

### JURIES, MEMBERSHIPS AND SALONS

#### Jury- Nano

2016-2022

**LASER Leonardo Art and Science Salon. Salotto ZhDK, Life Science Zurich and the WWF. Zurich.**

**2016- Reviewer for Leonardo. Journal of Art and Science, USA (Current)**

**2014- Member of the International Advisory Board of ISEA. International Symposia on Electronic Arts. (Current)**

**2012- 2015 Member of the Foresight Panel:** Advisor to the IT University. Copenhagen, Denmark **2000-2006 Jury member of the Swiss Ministry of Culture (BAK) Media Art Awards- Sitemapping**

# The CV of JILL SCOTT 2024

## PAST EMPLOYMENT

### Germany:

2002-2016 | Professor: Department of Cultural Studies. University of the Arts, Zurich Switzerland  
1998-2002 | Professor: Media Department, Bauhaus University Weimar, Germany  
2000-2001 | Consultant, Swiss Peer Review, International Assessment of Swiss Design and Media Education, Switzerland.  
1995-97 | Director of FUSION (Internet Real-Time On-Line-Festival with point-to-point student collaboration between three international universities (UCLA, Los Angeles, USA – COFA, Sydney, Australia – Bauhaus University Weimar, Germany).  
1994-1998 | Full Time-Resident artist and Research consultant at ZKM. Center for Art and Media Technology. Media Museum. Karlsruhe Germany.  
1988-92 | Guest Professor: Computer Animation, HFGK: University of Art and Design Saarbrücken, Germany.

### Australia

2001 | External Assessor: Australian Research Council, Australia.  
1982-1990 | Professor in Time Based Arts, College of Fine Art. University of New South Wales, Sydney, Australia  
1983-1986 | Professor in Sound Art and Video at the University of Technology in Sydney. Communications and Film  
1982-1987 | Initiator and President of The Australian Video Festival, Sydney.

### San Francisco

1978-1980 Director and Curator of SITE, CITE, SIGHT Alternative Art Space, San Francisco, USA.  
1976-1978 | Board of Artistic Directors, San Francisco Art Institute, USA.  
1976-1978 | International Relations Manager, Video International Company, San Francisco, USA.  
1976-1978 | Part time Assistant editor for Cable TV, San Francisco. USA.

## TECHNICAL MEDIA EXPERIENCE

2019.2022. | Internet of things. 3 D Printing. Software design for Max MSP. Unity. Aftertaste. Interactive sculptures.  
2019 | Augmented Reality designer.  
2010-2022 Director Eskin- Interactive Theatre stages. Transdisciplinary Platforms for Visually Challenged dancers.  
2005- 2022 | Neuro\_Eco\_Media. Designing and Producing Interactive works based on the somatic and sensory perception of the viewer and environmental issues. HCI Microscopy.  
2002-2007 | Designing sculptural interactive interfaces to transport scientific research to the public. Programming design for HCI. Microscopy.  
2004-2006 | Wearable Computing and Neuroscience. Specialist in HCI. Microscopy.  
2000-2002 | Linux driving multiple custom interfaces. PC and DVD players | Research project: Ubiquitous Computing, Microchip technologies, Smart Sculptures.  
1994-2000 | Research: Biotechnology. Artist in Residence, ZKM Medienmuseum- Interface design and electronics with Allen Giddy and Martin Häberle. | VR (c++) with Andreas Schiffler and Sabine Hirtes (SoftImage. Flock of Birds Performer) and ethernet (servers and linux programming) and internet (www html and web cam) | CD-ROM production.  
1992-94 | Started working with Jens Müller on Macro-Media Director, Lingo (then called Macro Mind Director) Saarbrücken.  
1990 | First computer-based interactive work – MACHINEDREAMS, Sydney Biennale Worked with Simon Veetch, an innovative security camera detector called The 3 DIS System, PC based Dos, security cameras.  
1990-91 | Started a Computer Animation Company called Lumagraph-Sydney. (Lumina, and an animation program called Crystal from Time Arts using Targa Graphic Cards).  
1989 | Research: Interactive computer-laserdisc technologies and human cognition. In New York worked as Commercial Painbox-Harry editor at Edital USA.

## The CV of JILL SCOTT 2024

1985-87 | Research: Astronomy and Physics. | Video paintbox- Harry, Digital Compositing and basics in 3D Computer Animation, – Australian Video Festival, Australian Film and Television School and the Video Paint Brush Company.

1982-85 | Research: digital sound effects. First MacIntosh Computers-Mac Paint and Macwrite at the Alexander Mackey School of Art, International Slow-scan experiments, Fairlight Computer Music and Video Instruments, Band- The Dynabytes. 1979-82 | Research: Analog Effects. | Grass Valley Vision Switcher. Video editing at the Community editing facilities in Australia and in San Francisco.

1978-79 | Acoustic instrument building and multi-track recording. 1975-78 | Student assistant: San Francisco State University. | Practical experience: Bay Area Video Coalition.

1974 | Lecturer in Video. Cockpit Theatre, London.

### COLLECTIONS

ZKM: Center for Art and Technology: Karlsruhe. Germany

National Library of Canberra. Canberra, Australia

Art Gallery of New South Wales—Australia