

## Gavin Baily & Tom Corby

### **Workshops, conferences and symposia presentations**

2015: 'Digital Realism', at Transforming Data: Creative and Critical Directions in the Arts and Humanities (symposium), University of Westminster

2015: 'Deep Time Landscape' The Value of Culture and Environmental Sustainability, workshop convened by the AHRC Cultural Value Project and Julie's Bicycle

2015: 'Blood and Bones', Dying Well: Enacting Medical Ethics, a cross-disciplinary Symposium at Barts Pathology Museum organized by University of Cambridge.

2015: 'Critical Approaches to Data', Digital Methods Development Workshop, Cambridge Digital Humanities Workshop/Casebook Project, University of Cambridge

2014: 'Blood and Bones', Visualising Illness, Public Lecture and Panel Discussion

Department of History of Art, Birkbeck and Birkbeck Centre for Medical Humanities, University of London

2014: 'I Stood Up, Unbox/British Council, National Institute of Design, Ahmedabad, India.

2011: 'Information Visualisation for the People', Public 2.0: Culture, Creativity and Audience in an Era of Information Openness , (symposium), University of Westminster.

2010-11: 'The Southern Ocean Studies', Data Landscapes, 3 linked symposia and workshops exploring cultural responses to environmental change, University of Westminster/ Arts Catalyst

2010: 'Myriad couplings: toward an information aesthetics of climate change', College Art Association (CAA) Conference, Chicago, USA

2011: 'Climate Change and the Arts', workshop at the Divecha Centre for Climate Change and the Centre for Contemporary Studies, Bangalore, India

2011: 'The Southern Ocean Studies', Data Landscapes Symposium, the Arts Catalyst, London, May 20, 2011

2011: 'Creative Data', Digital Humanities 2010 conference, King's College, London

2010: 'Climate Change and the Arts', presentation of digital artwork and research, Arts Council England, Dematerial: Critical Debates in Digital Art, University College Falmouth

2009: 'The Southern Ocean Studies', The Future, David Roberts Art Foundation

2008: 'Information Aesthetics: Data Visualization as Art', Viznet 2008, Intersections in Visualization Practices and Techniques, Loughborough University

2008: 'Cyclone.soc', Performing Environments' Symposium, CO-LAB Auckland University of Technology, Auckland, New Zealand

2008: 'Visualizations for the People', symposium, National Forum for New Media, Tongji University, Shanghai, China

2006: 'Extra-ordinary Practices', curatorial address, Kunsthaus Dresden,

2006: 'Creative Software', The Science Museum, Dana Centre

2006: 'Networking Art: Sites and Para-Sites', Institute of Contemporary Arts, London

2006: 'Media Art Soapbox', The Science Museum, Dana Centre, London

2006: 'Creative Software', Practice Research Symposium, London College of Communication, University of the Arts

2005: 'Data Ecologies, Research Methods Symposium Royal College of Art

2003: 'Creative Software', Research Symposium, Wimbledon School of Art,

2003: 'Gameboy\_UltraF\_UK', presentation of digital artwork, File 2003 Symposium, British Council Building, Sao Paulo, Brazil

2000: 'On Software Art', Transmediale International Media Art Festival, Podewil Centre, Berlin, Germany

1999: 'Reconnoitre Network Arts', COMTEC Art 99, Dresden, Germany, November 18, 1999

1998: 'Web Works', Future Systems: The Shape of Things to Come, Institute of Contemporary Arts, London

1998: 'Web Spider' Institute of Contemporary Arts, London

1997: 'Building the Cyber city', presentation of digital artwork, Parallel Space, Institute of Contemporary Arts, London

### **Book Chapters**

'Systemness: towards a data aesthetics of climate change', in: Marsching, Jane D. and Polli, A. (eds.) Far field: digital culture, climate change and the Poles. Intellect Press, pp. 237-250. ISBN 9781841504780, 2011

'Introduction: Network Art: Practices and Positions', in: Corby, T. (ed.) Network Art: Practices and Positions. London: Routledge, pp. 1-11, ISBN 0415364795, 2005

'System Poetics and Software Refuseniks', in: Corby, T. (ed.) Network Art: Practices and Positions. London: Routledge, pp.109-127, ISBN 0415364795, 2005

### **Articles**

Visualizing the news: mutant barcodes and geographies of conflict. Leonardo: Art Science and Technology, 47 (1). pp.84-85. ISSN 0024-094X, 2014

Myriad couplings: toward an information aesthetics of climate change', NMC: Media-N Journal of the New Media Caucus, summer 2010: V6, N.1: CAA Conference Edition. ISSN: 1942-017X

([newmediacaucus.org/wp/myriadcouplings-towards-an-information-aesthetics-of-climate change](http://newmediacaucus.org/wp/myriadcouplings-towards-an-information-aesthetics-of-climate-change)), 2010

Landscapes of feeling arenas of action: information visualisation as art practice. Leonardo: Art Science and Technology, 41 (5). pp.460-467. ISSN 0024-094X, 2008

Cyclone.soc: an interactive artwork visualizing Internet newsgroup postings as cyclonic weather conditions. Journal of Visualization, 10 (4). p.339. ISSN 1343-8875, 2007

Gameboy UltraF\_uk, Novas Medias (new medias) file 2003, Brazil: File, pp. 114-115. ISBN 8589730018, 2004

## **Curatorial projects**

The Information

Curated exhibition, Gallery West, University of Westminster, London, 10 Oct-10 Nov, 2005

Pre-dating much of the current interest in the creative function of data in the arts, this exhibition framed a particular set of approaches to the use of data of all types, highlighting commonalities of use, aesthetic models and critical thematics. Artists included: Lucy Kimbell, Christian Nold and Abigail Reynolds.

Extra-Ordinary Practices: A Retrospective of British Media Art\*

Curated exhibition, Kunsthaus Dresden, 10 November-19 November, 2006

The British Council in Berlin and the Trans-Media Akadamy in Hellarau, invited us to curate a retrospective exhibition of British Media Art at the Kunsthaus in Dresden. The exhibition was historically significant because it was the first attempt anywhere to provide an overview of British media art covering a period from the early 1990s to the present day and the first time that an internationally sited retrospective of British Media Art had been attempted that covered all media forms (web, interactive, video and sound).