

Current position

- 2016–18 JSPS Postdoctoral Research Fellow, Department of Intermedia Art and Science, Waseda University, Tokyo, Japan. Position funded by Japan Society for the Promotion of Science, Govt of Japan
2011– Co-director, Lull Studio

Education

- 2011–15 PhD Media Arts, UNSW Art & Design, University of New South Wales (Dean's medal)
2008 Bachelor of Arts (Honours Class 1), University of Sydney
2003 Radical Approaches to Performance Art, masterclass, La Pocha Nostra (Mexico/USA)
2002 Certificate IV in Audio Engineering, SAE Institute
1994 Associate Diploma in Expressive and Performing Arts, University of New South Wales
1992 Associate Diploma of Music (violoncello), Australian Music Examinations Board

Solo exhibitions & major performances

- 2018 *The Female is Future*, Gallery Hashimoto, Tokyo, 6/1–23
2017 *Snoosphere*, immersive installation (Lull Studio), UNSW Galleries, Sydney, 9/20–11/11
2015 *Beyond Beyond the Valley of the Dolls*, video art, UNSW Galleries, Sydney, 1/7–24
2012 *Bild-Lilli*, 1-hour solo performance, Tower Theatre, Malthouse, Melbourne, 7/18–8/4
2011 *Fleshed Out: an exhibition of video poetry*, Ariel Booksellers, Sydney, 8/31–9/28
2007 *Lapdog*, 1-hour solo performance, Old Fitzroy Theatre, Sydney, 1/7–21
2003 *dis Miss!*, 1-hour solo performance, Studio, Sydney Opera House, 3/3
2001 *Lull*, 1-hour solo performance, Stables Theatre, Sydney, 5/6–20

Public art

- 2016 *Beholder*, video art, International Commerce Centre (108-storey building façade), Hong Kong
2015 *Disco Infono*, Telstra Corporation for Sydney Mardi Gras, public audiovisual installation in telephone booths
Nemesis Clock, New South Wales Justice Department, Coffs Harbour Court House atrium, Coffs Harbour
2014 Telstra Innovation Fund, campaign direction & public audiovisual installation, State of Origin series
2007 Poem projection, AMP Building Circular Quay, Red Room Company for *Art and About*, City of Sydney
2004 *Bus*, Toilet Doors 2004, Red Room Company, Australia-wide
1997 *Crackle*, performance art, Sydney Spring Festival of New Music

Selected group shows & screenings

- 2018 *Algorithmic Art: Shuffling Space and Time*, City Hall, Hong Kong
Beijing Media Art Biennale, *POST:LIFE*, CAFA Art Museum Beijing, Shanghai Ming Contemporary Art Museum (McaM), Shenzhen OCT Art & Design Gallery, Suzhou Hanshan Art Museum, and regional tour, China
9 Tomorrows, PowerLong Art Center, Hangzhou, China
A Better Version of You, Goethe Institut, 798 Art Zone, Beijing, China
I Must Confess, Bangkok Biennial, Thailand
Festival Nuovo Cinema Europa, Genova, Italy
International Video Poetry Festival, Athens, Greece
Ex Machina and featured short artist films, NYU Shanghai, China
2017 8th Cairo Video Festival, Egypt
Video Vortex XI, Kochi-Muziris Biennale, Kochi, India
Athens Digital Arts Festival, Greece
Artificial Intelligence Art and Aesthetics Exhibition, Okinawa Institute of Science and Technology, Japan
A Better Version of You, Artsonje Center for Contemporary Art, Seoul, Korea
Les Femmes Underground International Film Festival, San Diego, USA
Richterfest, Moscow, Russia
Dublin Feminist Film Festival, Ireland
LA Underground Film Forum (Honorable Mention award), Los Angeles, USA
Festival Silêncio, Lisbon, Portugal
Blue Magpie Experimental Film Series, Hsinchu City, Taiwan
Simultan Festival XII, *Possible Futures*, Timisoara, Romania
Video Art Experimental Film Festival (VAEFF), Tribeca, New York City, USA
Refugee!, artvideoKOELN, refugee.engad.org
Noisefloor Festival, Stoke-on-Trent, UK
International Music Video Underground, Paris, France
2016 Juried exhibition, International Symposium on Electronic Art (ISEA), Hong Kong
://self-imaging, ArtVideoKoeln, CologneOFF, tour to CeC, Shillong, India
re:fuse, chi K11 Art Space, Hong Kong
Alter, Gus Fisher Gallery, Auckland, New Zealand
Off the Wall, Arts + Literature Laboratory, Madison, Wisconsin, USA
Sight (Site) Uncovered, The Galleries, VIVID Sydney, Australia
Körpersprache, Haus für Poesie, Literaturwerkstatt, Berlin, Germany

- FemFlix*, Sydney College of the Arts, Australia
Electronic Vibes, K11 Art Foundation, Hong Kong
Voyeurism, 107 Projects, Sydney, Australia
- 2015 7th Cairo Video Festival, Egypt
Streaming Festival (selected 10 year highlights), The Box (Visualcontainer), Milan, Italy
Motion, Bega Valley Regional Art Gallery, Australia
Runway, Screenspace, Melbourne, Australia
- 2014 Zebra Poetry Film Festival, Berlin, Germany
Film Cunst, Brenda May Gallery, Sydney, Australia
Sync!!, 107 Projects, Sydney, Australia
DisSentience (opening performance), Tin Sheds Gallery, Sydney, Australia
Sizzle, Ensemble Offspring, Sydney, Australia
- 2013 Sydney Underground Film Festival, Australia
International Streaming Festival, Den Haag, Netherlands
- 2012 Zebra Poetry Film Festival, Berlin, Germany
Down Under Film Festival, Berlin, Germany
- 2011 Façade Videofestival, Center for Contemporary Art, Plovdiv, Bulgaria
International Streaming Festival, Den Haag, Netherlands
- 2010 Zebra Poetry Film Festival, Berlin, Germany
Queerpixels, Queerscreen and Sydney Mardi Gras, Australia
- 2009 Athens Video Art Festival, Greece
St Kilda Film Festival, Melbourne, Australia
Literaturwerkstatt showcase, Akademie der Künste, Berlin, Germany
World AIDS Day public art program, Athens Central Metro Station, Syntagma, Greece
Sydney Underground Film Festival, Australia
This Is Not Art, Newcastle, Australia
- 2008 Zebra Poetry Film Festival, Berlin, Germany
Red Hot Shorts, Australian Centre for the Moving Image (ACMI), Melbourne, Australia
Six Quick Chicks, Official Festival Bar, Sydney Mardi Gras, Australia
Australian Poetry Festival
- 2007 *Child's Eye 2030*, Art and About, City of Sydney, Australia
- 2006 *Music for the Eyes (tribute to Norman Lindsay)*, Studio, Sydney Opera House
& Campbelltown Arts Centre, Australia
- 2005 *Music for the Eyes (tribute to Erik Satie)*, Studio, Sydney Opera House, Australia
New Media Gallery, Cockatoo Island Festival, Sydney, Australia
- 2004 *The Living Museum of Fetishized Identities*, La Pocha Nostra, Performance Space, Sydney, Australia
This Will Only Take a Minute, Phatspace, Sydney, Australia
- 2003 *Identities on Trial*, Women & Theatre Program, New York University, USA
Club Raw, La Pocha Nostra, Castle Theatre, Aberystwyth, Wales
- 2002 *Caught Short*, TAP Gallery, Sydney, Australia
- 1999 *Holy Smoke* (actor), Jane Campion, Miramax, Venice Film Festival, New York Film Festival
Hating Alison Ashley (actor), Theatre South, Wollongong and NSW tour, Australia
- 1997 *Wiggin' Out*, Festival of Contemporary Art, Canberra, Australia
Crackle, Sydney Spring Festival of New Music, Eugene Goosens Auditorium, ABC, Sydney, Australia
- 1996 *The Family* (actor), Ensemble Theatre, Sydney, Australia

Awards & scholarships

- 2017 LA Underground Film Forum, Los Angeles, honorable mention
- 2016 Australian Art Music Awards, Excellence in Experimental Music, *Intone: Voice Abstractions* (co-curator), Clan Analogue Recordings, finalist
International Symposium on Electronic Art, *Beholder*, Open Sky Program, honourable mention
Vice Chancellor Award for Outstanding Research at Western Sydney University, *Growing Up Queer* (project artist), with Professor Kerry Robinson, Dr Peter Bansel, Dr Nida Denson and Cristyn Davies
- 2015 Dean's Award for Excellence in Postgraduate Research, UNSW Art & Design (best in 2014–15 cohort)
- 2012 Green Room Award (Innovation in Cabaret), *Bild-Lilli*, finalist
- 2011–14 Australian Postgraduate Award
- 2008 Chiasmus Press 'Undoing the Novel', USA, finalist
- 2002 Aria Awards, Best World Music Album, CODA *There is a Way to Fly*, finalist
- 1998 Ian Reed Foundation Prize for Radio Drama, Australia, finalist
Australian Film, Television and Radio School (AFTRS) scriptwriting scholarship
- 1995 Melbourne National Poet's Competition, highly commended
- 1994 ICI Young Australian Playwright of the Year Award, finalist

Grants

- 2016–18 Japan Society for the Promotion of Science (JSPS), KAKENHI Grant-in-Aid for Scientific Research
2016 Australia Council for the Arts, Visual Arts Board, for *Snoösphere*
2014 Postgraduate Research Student Support Scheme (PRSS) grant, UNSW Art & Design
College of Fine Art (COFA) travel grant, presentation of artwork in Tokyo and Osaka
2012 Besen Foundation grant toward presentation of *Bild-Lilli*
2011 ARC@COFA grant toward presentation of *Fleshed Out*
2008 Australian Embassy Berlin, visiting artist bursary
Ian Potter Foundation, travel grant, USA
Australian Society of Authors grant
Australia Council for the Arts, Literature Board, Write In Your Face grant
2005 Ian Potter Foundation, travel grant, UK
2003 Australia Council for the Arts, Literature Board, New Writing grant
Australia Council for the Arts, New Media Arts Board, Skills and Arts Development grant
Australia Council for the Arts, Theatre Board, Skills and Arts Development grant
2002 Playworks, Dramaturgy for Imminent Productions grant
Australia Council for the Arts, Music Board, bUzz grant
Myer Foundation grant toward presentation of *dis Miss!*
2001 Playworks, Dramaturgy for Promising Scripts grant

Residencies

- 2016 International Symposium on Electronic Art (ISEA), K11 Art Foundation and Videotage residency, Wuhan China
2008 Sydney Olympic Park Authority, Artists at the Armory residency, Newington Armory, Sydney
2007 Australian Society of Authors, funded 1-year mentorship and 1-month residency in Chicago
Australian Film, Television & Radio School (AFTRS) and Australia Council for the Arts Literature Board, LAMP:
Story of the Future residential lab, Stradbroke Island
2003 Centre for Performance Research, Aberystwyth University, Wales
Figtree Theatre residency, Sydney
2001 Varuna Writers Centre residency

Invited talks, panels & readings (selected)

- 2018 Alter versus deep belief. *Ultravirus* festival, Sydney, Australia, 10 November
Like a person: A gynoid speaks its mind. *Symposium: Robots and Artificial Intelligence in Contemporary Japanese Society*, Sophia University, Tokyo, Japan, 10 June
Like a person: A gynoid speaks its mind. NYU Shanghai, China, 29 March
Alter versus deep belief. *AI Aesthetics and the Machine* symposium, Okinawa Institute of Science and Technology, Japan, 8 January
2017 Gendering very humanlike robots: An artist's perspective. Kanagawa University, Japan, 16 November
Canny: Unpacking the fixations of the hive mind. *What Gender is Code?*, Goethe Institut, Beijing, China, 28 October
Canny: Unpacking the fixations of the hive mind. *Cyberfeminism: Faceless Agency*, Goethe Institut, Seoul, Korea, 27 October
Like a person: Humanoid robots in performance. *Human Meets Robot: A Talk Series on Social Robotics*, Japan Foundation, Sydney, 21 September
2015 *Gender in Contemporary Art and Performance*, Sydney Fringe Festival. Panel discussion: Liam Benson, Paul Copsis, Christine Dean, Elena Knox, Owen Leong, Salote Tawale
2012 Long night of readings, Literaturwerkstatt, Berlin
2009 National Young Writers Festival, Newcastle, Australia. Panel discussion *No False Idols Down the YouTube*: Marieke Hardy, Elena Knox, Lulu Browett, Cathy Vallance
2008 *Trope*, Sydney Writers Festival
Trope, Melbourne Writers Festival
2007 *Salon Anthology* launch, Bangarra Theatre, Sydney Writers Festival
2005 *The Articulate Practitioner*, Magdalena Project, University of Wales, UK

Publications

Scholarly

* peer reviewed

Book chapters

- * Knox, E. (2016) "Face robots" onscreen: *Comfortable and Alive*. In J. Koh, B. Dunstan, D. Silvera-Tawil & M. Velonaki (eds) *Cultural Robotics. Lecture Notes in Artificial Intelligence (LNAI) 9549* (pp. 133–142). Berlin: Springer.
* Knox, E. & Davies, C. (2008) An easy alliance: A dialogue on methodology. In H. Crawford (ed) *Artistic Bedfellows: Histories, Theories, and Conversations in Collaborative Art Practices* (pp. 108–115). Lanham: University Press of America.

Dissertation

* Knox, E. (2015) Beyond Beyond the Valley of the Dolls: Gynoids' performance of hospitality. Doctoral dissertation, PhD Media Art (Dean's Medal awarded), UNSW Art & Design, University of New South Wales, Australia.

Journal articles

* Knox, E. (2017) Affective ovation: Re-performing the dehumanised woman onscreen. *Studies in Theatre and Performance*, published online 24 August. <http://dx.doi.org/10.1080/14682761.2017.1365228>

* Knox, E. (2017) Terminal_emulator. *Design Ecologies* 5 (Time Crimes): 13-31.

* Knox, E. (2016) Degrees of freedom. *FibreCulture* 28, special issue: 'Creative Robotics'.
<http://twentyeight.fibreCulturejournal.org/2017/01/18/fcj-204-degrees-of-freedom>

* Knox, E. (2015) *Reinventing the Wheel: The hostess trope in the twenty-first century. Australian and New Zealand Journal of Art* 15(2): 150–163.

Knox, E. (2015) Reinventing the wheel. *Runway: Australian Experimental Art* 28. <http://runway.org.au/reinventing-the-wheel>

* Knox, E. (2015) The hostess at the border: An emergent anachronism. *IAFOR Academic Review* 1(4): 20–22.

Waterson, S., Knox, E. & Davies, C. (2011) Trope. *Electronic Literature Organization: Electronic Literature Collection 2*, <http://collection.eliterature.org/2>

Knox, E. (2007) The water closet. *Hecate* 33(2): 129–133.

Conference papers (published)

* Knox, E. & Watanabe, K. (2018) AIBO robot mortuary rites in the Japanese cultural context. *IEEE/RSJ International Conference on Intelligent Robots and Systems (IROS)*, Madrid, Spain, 2 October.

* Knox, E. & Watanabe, K. (2017) Ethical considerations of gendering very humanlike androids from an interdisciplinary perspective. *26th IEEE International Symposium on Robot and Human Interactive Communication (RO-MAN)*, Lisbon, Portugal, 29 August.

Knox, E. (2014) The hostess at the border: An emergent anachronism. *Proceedings of the Asian Conference on Cultural Studies* (Osaka, Japan): 285–291.

Conference papers (presented, unpublished)

Knox, E. (2018) Young girl saves world. *Mechademia: Manga Nexus: Movement, Stillness, Media*, Kyoto International Manga Museum, Kyoto, Japan, 25 May.

Knox, E. (2018) Regular sex: On the prospective regulation of sex robots. *17th Annual STS Conference Graz: Critical Issues in Science, Technology and Society Studies*, Graz, Austria, 7 May.

Knox, E. (2014) Uncanny futures. *Conquest of Space Symposium*, College of Fine Art, Sydney, 14 August.

Knox, E. (2009) East of *Idol*: following Alsumaria's *Iraq Star*. *Critical Animals, This Is Not Art*, Newcastle, Australia, 1–4 October.

Knox, E. (2008) East of *Idol*: following *Iraq Star*. *Architectures of the Moving Image*, Society for Cinema and Media Studies (SCMS), Philadelphia, USA, 6–9 March.

Knox, E. (2005) *a/gender. The Articulate Practitioner*, Magdalena Project, University of Wales, Aberystwyth, UK, 18–22 July.

Knox, E. (2003) *Yellow Monday* (playscript & performance). *Identities on Trial*, Women and Theatre Program annual conference, New York University, 29–30 July.

Fiction & music

Poetry

Knox, E. (2002) *Fat Bad Plan*. Sydney and Tokyo, Vagabond Press.

Knox, E. (2009) Salacia. *Overland* 196(Spring): 43.

Knox, E. (2009) Bus. In J. Featherstone (ed) *Poems to Share*. Sydney: Red Room Company.

Knox, E. (2009) Palinpoem for Pete's sake. In J. Gherkin, P. Lally, G. Brookes & S. Kazim (eds) *Publish You*. London: Alternative Press.

Knox, E. (2007) The muckrakers. *Cordite* 25.

Knox, E. (2007) Double drummer. In B. Cassidy & K. Schwartz (eds) *The Salon Anthology: New Writing and Art 2005–2007*. Sydney: Non-Generic.

Knox, E. (2007) Up front. In B. Cassidy & K. Schwartz (eds) *The Salon Anthology: New Writing and Art 2005–2007*. Sydney: Non-Generic.

Knox, E. (2007) The water closet. In J. Stuart (ed) *The Material Poem*. Sydney: Non-Generic.

Knox, E. (2006) Palinpoem for Pete's sake. In I. Alvarez (ed) *A Slice of Cherry Pie*. Cardiff: The Private Press & New Jersey: Bloof Books. Included on Oxford University summer school syllabus.

Knox, E. (2005) Hydroponics. *Sport* 33: 136.

Knox, E. (2004) Jitterbug at lunch. *Southerly* 64(3): 114.

Knox, E. (2004) Hangover waltz. *Southerly* 64(3): 115.

Knox, E. (2004) Polka for drink drivers. *Southerly* 64(3): 115.

Knox, E. (2004) Hornpipe. *Southerly* 64(3): 116.

Knox, E. (2004) Yellow Monday. *Divan* 5.

Knox, E. (2004) Piñata. *LINQ (Literature in Northern Queensland)* 31(1): 64.

Knox, E. (2004) Retroflexion. *Going Down Swinging* 22: 35.
Knox, E. (2004) Alimony. *Shampoo* 22.
Knox, E. (2004) Steer. *Shampoo* 22.
Knox, E. (2003) Clinch. *Slope* 18. New Hampshire, USA.
Knox, E. (2003) Pheromone tango. *Slope* 18. New Hampshire, USA.
Knox, E. (2003) Sync. *Slope* 18. New Hampshire, USA.
Knox, E. (2003) White ghost. *Slope* 18. New Hampshire, USA.
Knox, E. (2002) Supercondor. *Famous Reporter* 26: 171.
Knox, E. (2002) The flick. *Sidewalk* 10: 24–5.
Knox, E. (2002) Incubus. *Hermes* 18: 10.
Knox, E. (2001) Froth. *Tangent*. University of Sydney.

Full-length playscripts (produced)

Knox, E. (2012) *Bild-Lilli*. Helium season. Melbourne: Malthouse.
Knox, E. (2007) *Lapdog*. Cabaret season. Sydney: Old Fitzroy Theatre.
Knox, E. (2003) *Dis Miss!* Scratch Night series. Sydney: Sydney Opera House.
Knox, E. (2001) *Lull*. Launchpad series. Sydney: Stables Theatre.
Knox, E. (1994) *And They All Lived*. Ticketed public rehearsed reading. Sydney: Sydney Theatre Company.

Full-length manuscripts (shortlisted)

Knox, E. (2008) VTV. Finalist, Chiasmus Press 'Undoing the Novel' contest, USA.

Albums (selected)

Wife Beats (2013) Actual Russian Brides (E. Knox, L. Webb), Clan Analogue Recordings.
Miss Sled (2010) Actual Russian Brides (E. Knox, L. Webb), Brigade Music Berlin.

Contributor to:

Intone: Voice Abstractions (2015) Su Veneer (track 6: E. Knox), Clan Analogue Recordings.
HeadSpace (2012) Actual Russian Brides (track 15: E. Knox, L. Webb), Clan Analogue Recordings.
The Unravelling Man Remixes (2011) Telefonica (remix: Actual Russian Brides Version) (track 3: L. Webb, E. Knox), 4-4-2 Music.
New Weird Australia Broadcast Two (2010) Actual Russian Brides (track 9: E. Knox, L. Webb), New Weird Australia.
The Quest for Love aboard the Belafonte (2009) Telefonica (remix: Jaunty Bering Sea Version) (track 2: L. Webb, E. Knox), 4-4-2 Music.
For Our Animal Friends (2004) CODA (track 3: N. Wales, N. Radom, E. Knox, V. Serret), Silent Recordings.
There is a Way to Fly (2002) CODA (tracks 7, 8 + 11: N. Wales, N. Radom, E. Knox, V. Serret), Silent Recordings.

Curator of:

Intone: Voice Abstractions (2015) Curated by E. Knox & L. Webb, Clan Analogue Recordings.

Selected music projects

Actual Russian Brides (co-composition, vocals): album release *Miss Sled* (2010) on Brigade Music Berlin; EP release *Wife Beats* (2013) Clan Analogue Recordings. Selected shows: Madame Claude, Miss Hecker, L.U.X., Banja Luka (Berlin), Sinkkasten (Frankfurt am Main), Lichtung (Köln), Red Rattler Theatre, Excelsior, Tin Sheds, *Sizzle* for Ensemble Offspring. Radio: Triple J, 2SER, RRR, FBI, Eastside FM. Curated *Intone: Voice Abstractions* (2015) for Clan Analogue Recordings (shortlisted Excellence in Experimental Music, Australian Art Music Awards 2016)

CODA (co-composition, cello, vocals): Big Day Out, Sydney (1995), Basement, Harbourside Brasserie, soundtracks include Legs on the Wall's *From Here To There* (1995)

Cello: Bangarra Dance Theatre *Boomerang* (2005), *Walkabout* (2002) and *Corroborree* (2001), Numinous Dance Theatre for Sydney Mardi Gras *Senesino* (1998), Sydney Theatre Company *Pentecost* (1996), National Institute of Dramatic Art (NIDA) *Elegies* (1996), Sydney Mardi Gras *The Stars Come Out*, State Theatre (1996), National Institute of Dramatic Art (NIDA) *Ghetto* (1995), PACT Theatre *Inner City Stories* (1995), various TVC

Backing: Leonardo's Bride, Died Pretty, Southend, Apartments, Welcome Mat, Big Heavy Stuff, Mercy Bell, Jen Cloher, Antenna for Mushroom Records 25th birthday at Melbourne Cricket Ground, Recovery (ABC), MTV

Composition & sound design: Sydney Theatre Company *Blueprints* (2002), Short Sweet + Dance *Null Symmetry* (2007), Australian Mercedes Fashion Week: Wayne Cooper/Justine Taylor (2003), Throne *The Chairs*, Edge Theatre (1996)

Orchestral & chamber: SBS Television Youth Orchestra, NSW Conservatorium of Music Cello Ensemble, Sydney Youth Orchestra, Opus IV String Quartet, Nota Bene String Quartet

Academic & related positions

2016–18 JSPS Postdoctoral Research Fellow, Department of Intermedia Art and Science, Waseda University, Tokyo, Japan. Position funded by Japan Society for the Promotion of Science
2016 Co-editor, with Dr Petra Gemeinboeck and Professor Jill Bennett, *Creative Robotics*, special issue of *Fibreculture* <http://fibreculturejournal.org> : digital media + networks + transdisciplinary critique
2015 Lecturer, UNSW Art & Design, University of New South Wales, Memory & Self (convener) and The Mind Lab

- 2014– Project artist, *Growing Up Queer*, Sexualities and Genders Research Group, Western Sydney University
2014 Tutor, UNSW Art & Design, Professional Practice
2013– Research Assistant, National Institute for Experimental Arts (NIEA), UNSW Art & Design
2011– Director, Rhubarb Academic Editing, <http://rhubarbhubarb.net>
2009– Research Assistant, Religion and Society Research Centre, School of Social Sciences and Psychology, Western Sydney University
2006–8 Media and technology consultant, Dean's Unit and School of Education, University of Western Sydney

Research experience

Japan Society for the Promotion of Science, Postdoctoral Research Fellowship, hosted by Waseda University, Tokyo

Project title: Gender and Sexuality Aesthetics in Android Robots

Sexualities and Genders Research Group, School of Social Sciences & Psychology, Western Sydney University, 2014–
Invited artist, core team

Roles: Design of technology engagement program; Delivery of program; Production of final artworks

Performing Queer involved focus groups and creative workshops with groups of gender variant and sexuality diverse young people, and a national survey targeting this group. It included development of video resources and a performed ethnography to be used as professional development and community education resources. A research report titled *Growing Up Queer: Issues Facing Young Australians Who Are Gender Variant and Sexually Diverse* was published in 2014 and received widespread national media attention.

National Institute for Experimental Arts, UNSW Art & Design, University of New South Wales, 2013–

Research assistant and copy editor

Remote Avant Garde: Aboriginal Art under Occupation by Assoc Prof Jennifer Biddle, Duke University Press

Curating Sydney by Prof Jill Bennett and Dr Saskia Beudel, UNSW Press 2014. Australian Research Council (ARC) and Wellcome Trust (UK) grant outcome. Roles: Researching and writing up public art projects for 34 breakout texts to be printed in book; Artist and publisher liaison; Sourcing, collating, compositing and coordinating 100 colour images from institutions and artists

Curating Cities: A Database of Eco-Public Art, ongoing online database of eco public art. Australian Research Council (ARC) and Wellcome Trust (UK). Roles: Editing and publishing of entries, artist and writer liaison

Religion and Society Research Centre, School of Social Sciences & Psychology, Western Sydney University, 2008–
Research assistant to Prof Adam Possamai (Director), Prof Julia Day Howell and Prof Rob Stones

Religious reform in Indonesia; global Sufism; pilgrimage; religious spectacle; Islam in Australia and South East Asia; Catholic charismatic movements; religious cosmopolitanism; Indigenous religions; secularisation

Editing of manuscripts including books, journal articles, grants and professorial promotion applications. In particular, multiple books authored and edited by Prof Possamai and Prof Bryan S. Turner, Presidential Professor of Sociology at The Graduate Center at the City University of New York

Dean's Unit and School of Education, University of Western Sydney, 2006–8

Media and technology consultant to Whitlam Professor Ivor Indyk

Bibliography (selected)

Investigating human-robot relations through art, Waseda University, Japan, November 21, 2018,

<https://www.waseda.jp/top/en-news/62492>

ZHANG Ying Jun, *Entering a 'different space' about the future* 九个明天：进入关于未来的“异度空间”，Vogue, China, May 2018,

http://mini.vogue.com.cn/voguemini/news_19556bb100a11fc5.html

What kind of experience is "invading the future"? “入侵未来”是一种怎样的体验?, ArtNest, China, August 1, 2018,

<https://mp.weixin.qq.com/s/OTwraLnbJDMem7InJLfnaQ>

Sci-fi artists with VR 写科幻的艺术家们, The Robb Report, China, May 22, 2018,

<https://mp.weixin.qq.com/s/TZWLeMxAuHVWcFMT29oqSQ>

YING Hu, *Hangzhou has an exhibition that challenges sensibility, but curators are not willing to call it "technical art"*, Q Daily, China, May 14, 2018, <http://www.qdaily.com/articles/53062.html>

TING Yu, *There are 9 tomorrows, and the artists have foreseen everything* 未来有九个明天，艺术家们已经预见了一切, Wallpaper, China, May 12, 2018, <https://mp.weixin.qq.com/s/ZEipM8WG6PJZSfMq-PsVOA>

Detonating the future, Phoenix Art, China, May 10, 2018, <https://mp.weixin.qq.com/s/33-4auwiOC1ixdtbivPPHA>

九个明天·国际科技艺术大展 + 现场演出, Contemporary Art Survey, China, May 2, 2018,

<https://mp.weixin.qq.com/s/fshqzaJgLDKQOrKiyOa1Eg>

Jacqueline Millner, *Snoösphere*, Lull Studio, The Senses and Society (Taylor & Francis), Vol. 13, Issue 2, pp250-253, 2018

Kazuhisa Kuwahara, サービスロボットはなぜ美しい女性？ 鋭い豪アーティストが問いかける, Aera, Asahi

Shimbun, June 14, 2018, <https://dot.asahi.com/aera/2018061300024.html>

Art Navi, エレナ・ノックス, June 1, 2018, <https://ex.artnavi-bt.com/exhibition/2080>

- Ty Lawson, *Art and technology create 'a better version of you'*, Culture, CGTN, April 4, 2018, https://news.cgtn.com/news/30636a4d326b7a6333566d54/share_p.html
- YANG Xin Xin, 科技, 会让我们缺氧吗? Beijing Youth Daily, March 30, 2018, http://epaper.ynet.com/html/2018-03/30/content_283077.htm
- Phoenix Art, 媒体科技串联生活与艺术品味, March 29, 2018, <http://art.ifeng.com/2018/0329/3414716.shtml>
- ZHOU Rui Xuan, 芯片、AI 新鲜呈现 北京歌德学院“变身”最新科技展览中心, Oushinet, March 29, 2018, <http://www.oushinet.com/qj/qjnews/20180329/287865.html>
- DING Xiao Jie, *A Better Version Of You: 一个关于未来的科技展会*, 99Art, March 29, 2018, http://news.99ys.com/news/2018/0329/18_211693_1.shtml
- SHEN Li, *Art exhibition disguised as a tech fair opens in Beijing*, CCTV Culture Express, March 27, 2018, https://news.cgtn.com/news/3267444f306b7a6333566d54/share_p.html
- Leon, *A Better Version Of You: 连续 9 天为你呈现未来世界*, Time Out, March 27, 2018, <https://bit.ly/2tqhQBa>
- YANG Gao, *A Better Version of You – 科技展会开幕 带你领略世界科技革新成果*, Artron, March 24, 2018, <https://news.artron.net/20180324/n992173.html>
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