

### Current appointment

- 2016– Researcher, Watanabe Lab, Department of Intermedia Art and Science, Waseda University, Tokyo, Japan  
[2019–20 Special researcher, Department of Intermedia Art and Science, Waseda University and RIKEN  
Position partially funded by Japan Science and Technology Agency (JST)  
2016–18 JSPS postdoctoral research fellow, Department of Intermedia Art and Science, Waseda University  
Position funded by Japan Society for the Promotion of Science]  
2011– Co-director, Lull Studio

### Education

- 2011–15 PhD Media Art, UNSW Art & Design, University of New South Wales (Dean's medal)  
2008 Bachelor of Arts (First Class Honours), 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

- 2023 *azarashi banashi* (あざらし話), ANOMALY, Tokyo, Japan, 6/3–24  
2021–22 *Actroid Series II*, TOKAS, Tokyo, Japan, 12/4–1/16  
2020 *Volcana Brainstorm: hot lava version*, Yokohama Triennale, Japan, 7/3–10/11  
2019 *Volcana Brainstorm*, Koganecho Bazaar, Kanagawa, Japan, 9/20–11/4  
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

### Group exhibitions & screenings

- 2023 *Ars Electronica: Who Owns the Truth?*, Linz, Austria  
*Living Togetherness*, Taiwan International Video Art Exhibition, Taipei, Taiwan  
*Foundation: A Web3 Media Art Festival*, Videotage Hong Kong, distant.gallery  
*Videoaktion #4*, Attaque[e]r le Visible, Raum für drastische Maßnahmen, Berlin, Germany  
*Stopover*, KOCA, Tokyo, Japan  
*Vacations on the Subconscious*, Alphabet Art Centre, Cologne and online  
2022 Echigo-Tsumari Art Triennale, Niigata, Japan  
*Can You Fuck It? The Fembot Phenomenon*, Apex Art (NY) International Open Call winner, Ningen, Tokyo, Japan  
*Multiplicities*, Spectra, Australian Network for Art & Technology (ANAT), Science Gallery, Melbourne, Australia  
*Life / Likeness* (ICC Annual), NTT InterCommunication Center, Tokyo Opera City, Tokyo, Japan  
*Volcana Brainstorm (fantastic sketch edition)*, Festival of the Fantastic in Australian and Japanese Arts, Yokohama, Japan  
*SHERobots*, Tin Sheds Gallery, Sydney, Australia  
*#BreaktheBias* International Women's Day Poetry Event, Knox.Live, Sydney, Australia  
2021 *Art Machines 2: Constructing Contexts*, Singing Waves Gallery, Run Run Shaw Creative Media Centre, Hong Kong  
Athens Digital Art Festival, Athens, Greece  
*Artists' Breath*, Ichihara Lakeside Museum, Chiba, Japan  
Soi Convent[ion] pavilion, Bangkok Biennial, Bangkok, Thailand  
*Les Femmes Folles*, Feminist Connect, online (USA)  
*Artists' Breath*, MonET (Museum on Echigo-Tsumari), Niigata, Japan  
Best of Zebra Poetry Film Festival, Goethe Institut Montréal, Canada  
*Ghostliness*, Studio Shiori Watanabe, Tokyo, Japan  
Interdisciplinary Art Festival Tokyo (IAFT), Blockhouse, Tokyo, Japan  
2020 Bangkok Art Biennale, Bangkok, Thailand  
*Echoes of Monologues*, ANOMALY, Tokyo, Japan  
Interdisciplinary Art Project Kobe, Kobe, Japan  
*Digital Power: Activism, Advocacy and the Influence of Women Online*, Siggraph, New York, USA / online  
2019 *Future and the Arts*, Mori Art Museum, Tokyo, Japan  
*AS-Helix: The Integration of Art and Science in the Age of Artificial Intelligence*, National Museum of China, Beijing, China  
*POST-LIFE: Art and Technology in the Age of Intelligence*, Suzhou Hanshan Art Museum, Suzhou, China  
*Women in Media Technology*, open air screenings Miltiadou Street, Athens, Greece  
*Synthetic Mediant*, Taipei Expo Park, Taipei, Taiwan  
Juried exhibition, *International Symposium on Electronic Art (ISEA)*, Asia Culture Center, Gwangju, South Korea

- A tribute to the 15 years of Athens Digital Arts Festival: highlights from ADAF's history*, Athens, Greece  
*La Piscina*, Muratcentoventidue Artecontemporanea, Bari, Italy  
*Stacks and Sleeves*, Gallery Lane Cove and Galerie PomPom, Sydney, Australia
- 2018 *Algorithmic Art: Shuffling Space and Time*, City Hall, Hong Kong  
Beijing Media Art Biennale, CAFA Art Museum, Beijing, China  
*9 Tomorrows*, PowerLong Art Center, Hangzhou, China  
*A Better Version of You*, Goethe Institut, Beijing, China  
*I Must Confess*, Bangkok Biennial, Bangkok, 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*, Cairo, Egypt  
*Video Vortex XI*, Kochi-Muziris Biennale, Kochi, India  
*Athens Digital Arts Festival*, Athens, Greece  
*Artificial Intelligence Art and Aesthetics Exhibition*, Okinawa Institute of Science and Technology, Onna, Japan  
*A Better Version of You*, Artsonje Center for Contemporary Art, Seoul, South Korea  
*Les Femmes Underground International Film Festival*, San Diego, USA  
*Richterfest*, Moscow, Russia  
*Dublin Feminist Film Festival*, Dublin, Ireland  
*LA Underground Film Forum* (Honorable Mention award), Los Angeles, USA  
*Festival Silêncio*, Lisbon, Portugal  
*Blue Magpie Experimental Film Series*, Hsinchu City, Taiwan  
*Possible Futures*, Simultan Festival XII, 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, Sydney, Australia  
*Electronic Vibes*, K11 Art Foundation, Hong Kong  
*Voyeurism*, 107 Projects, Sydney, Australia
- 2015 *7th Cairo Video Festival*, Cairo, Egypt  
*Streaming Festival* (selected 10-year highlights), The Box (Visualcontainer), Milan, Italy  
*Motion*, Bega Valley Regional Art Gallery, Bega, 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*, Sydney, 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*, Athens, 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*, Sydney, 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
- 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), dir. Jane Campion, Miramax, Venice Film Festival, New York Film Festival, etc.  
*Hating Alison Ashley* (actor), Theatre South, Wollongong and NSW regional tour, Australia
- 1997 *Wiggin' Out*, Festival of Contemporary Art, Canberra, Australia  
*Crackle*, Sydney Spring Festival of New Music, Eugene Goosens Auditorium, ABC, Sydney, Australia

#### Public art

- 2016 *Beholder*, video art, International Commerce Centre (118-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

#### Awards & scholarships

- 2021 International Open Call Winner, Apex Art, New York City
- 2019 Present Future Art and Technology Award, MANA Shanghai, shortlisted artist
- 2016–18 Japan Society for the Promotion of Science (JSPS), Art–Science Fellowship, Tokyo
- 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, honorable 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

- 2021–22 Australia Japan Foundation for *Protective Seal / あざらし話*
- 2016–18 Japan Ministry of Education, Culture, Sports, Science and Technology, KAKENHI Grant-in-Aid for Scientific Research
- 2016 Australia Council for the Arts, Visual Arts Board, Lull Studio (principal) 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 grant  
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 Australia, Dramaturgy for Imminent Productions grant  
Australia Council for the Arts, Music Board, bUzz grant  
Myer Foundation grant toward presentation of *dis Miss!*
- 2001 Playworks Australia, Dramaturgy for Promising Scripts grant

### Residencies

- 2019 Australia House, Echigo Tsumari Art Field, Niigata, Japan  
Koganecho Bazaar, Yokohama, Japan  
Galleri Svalbard, Svalbard and Jan Mayen
- 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, Australia
- 2007 Australian Society of Authors, funded 1-year mentorship and 1-month residency in Chicago, USA  
Australian Film, Television & Radio School (AFTRS) and Australia Council for the Arts Literature Board, LAMP:  
Story of the Future residential lab, Stradbroke Island, Australia
- 2003 Centre for Performance Research, Aberystwyth University, Aberystwyth, Wales  
Figtree Theatre residency, Sydney, Australia
- 2001 Varuna Writers Centre residency, Blue Mountains, Australia

### Invited talks, panels & readings (selected)

- 2023 *Communing with the Parahuman: Gender, Presence and Persona in Techno-Science*, Artificial Companions: Fantasies, Imaginaries and Play, UNSW Sydney and Queensland University of Technology, presented by ARC Centre of Excellence For Automated Decision Making And Society, 13 September  
*Feminist A.I.: Keylecture by Elena Knox*, Ars Electronica, Kunstuniversität Linz, Linz, Austria, 9 September  
*The Masters*, Fictions-Science: manipuler les voix, IRCAM, Centre Pompidou, Paris, 13 January
- 2022 *The Masters*, NTT InterCommunication Center, Tokyo Opera City, 26 November  
COMPANION: Gender, Sexuality, Ethics. *SHERobots*, panel discussion: Elena Knox, Petra Gemeinboeck, Belinda Dunstan, Lain Loke, Dagmar Reinhardt. Online and University of New South Wales, Sydney, 17 November  
*Retrodreaming* (narrator), experimental film, dir. Alisa Berger, New Orleans Film Society, 4 November
- 2020 INTEL: Podcast Series, *Elena Knox*, Australia Council for the Arts, Episode 4, 14 May  
29th AI Art & Aesthetics Commemoration of Publishing, Pepper Atelier Akihabara, Softbank, 3331 Arts Chiyoda, Japan, 24 February  
*Future and the Arts*, televised panel discussion, Mori Art Museum, Tokyo, Japan, 13 January, <https://mori.art.museum/en/learning/3529>
- 2019 *Sound::Gender::Feminism::Activism*, Tokyo University of the Arts, Japan, 5 October  
*Volcana Brainstorm*, BioClub Tokyo, Japan, 23 July  
International Symposium on Electronic Art, Gwangju, South Korea, 22 June  
*Gender & Tech. Neue Ideen für eine diversere Zukunft*, KulturSymposium: Recalculating the Route, Goethe Institut, Weimar, Germany, 20 June
- 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 Capsis, 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, 21 July

### Publications

#### *Scholarly*

#### **Book chapters**

- Knox, E. (in press, 2023) A robot's homecoming. In D. White, E. E. Cook & A. de Antoni (eds) *Affect as Cultural Critique: Methods for Ethnographic Discovery*. Ithaca, NY: Cornell University Press.
- Knox, E. (accepted, 2023) Should a robot be "sexy"? Women make art about fembots. In T. C. Bächle & C. Katzenbach (eds) *Artificial Intelligence and the Human – Cross-Cultural Perspectives on Science and Fiction*. London/New York: Routledge.

- Knox, E. (2022) Funeral rites for obsolete robots in the temple of technology: A tale of contemporary zoomorphism. In E. Mingazova, B. Dupont & C. Guesse (eds) *Obsolescence Programmée: Perspectives Culturelles*. Liège: Clinamen, Presses Universitaires de Liège.
- Knox, E. (2022) Safeguarding the sex robots. In D. Reinhardt, L. Loke & D. Turnbull Tillman (eds) *SHERobots: Tool, Toy, Companion*. Sydney: Sydney University Press.
- Knox, E. (2019) To make up a whole world. Catalog essay, *Femufacture*, Japan Foundation, Sydney.  
<https://jpf.org.au/events/femufacture>
- 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.

**Journal articles**

\* peer reviewed

- \* Knox, E. (2019) Gynoid Survival Kit. *Queer STS Forum* 4: 21–48. <https://10.17605/OSF.IO/6NYRT>
- \* Knox, E. (2019) Affective ovation: Re-performing the dehumanised woman onscreen. *Studies in Theatre and Performance* 39(1): 70–86.
- \* 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. (2022) Funeral rites for obsolete robots in the temple of technology. *Artificial Intelligence and the Human—Cross-Cultural Perspectives on Science and Fiction*, Alexander von Humboldt Institut für Internet und Gesellschaft, Japanese–German Centre Berlin, Germany, 12 May.
- Knox, E. & Watanabe, K. (2019) Transformational affects of death in artificial life: AIBO robot mortuary rites in Japan. *Society for East Asian Anthropology (SEAA)*, Tokyo, Japan, 3 August.
- Knox, E., Watanabe, K. (2019) A new companion species: Attachment to robots as pets, confidantes, gurus and lovers. *European Robotics Forum*, Bucharest, Romania, 20 March.
- Webb, L., Knox, E., Leong, D. & Watanabe, K. (2019) *Snoösphere*: Sensory modulation in a synthesized night garden. *Darkness*, Island Dynamics, Longyearbyen, Svalbard, 16 January.
- 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, USA, 29–30 July.

**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.

*Fiction & music*

**Poetry**

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

2019–20 Special researcher, Waseda Research Institute, RIKEN, Tokyo, Japan

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://fibreulturejournal.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://rhubarbrhubarb.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, 2012–14  
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, research grants manager, tutor, lecturer

*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

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- Yuiko Shibutani, 今週末に見たいアートイベント TOP5: カンディンスキーやクレーほか抽象絵画 250 点が大集結「ABSTRACTION 展」、アザラシ型 AI ロボットが環境問題を見つめる「エレナ・ノックス展」(Top 5 art events to see this weekend: "ABSTRACTION": 250 abstract paintings by Kandinsky, Klee and others; Elena Knox's exhibition where seal-type AI robots look at environmental problems), **Art News Japan**, 2023.6.2, <https://artnewsjapan.com/article/1092>
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- Masanobu Matsumoto, 13 art exhibitions you want to visit this summer, **The New York Times Style Magazine Japan**, 2022.8.12, <https://tjapan.jp/art/17559725>
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