

James Coupe :: Resume

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Education

2009: PhD Digital Art and Experimental Media, University of Washington, Seattle, USA
2000: MA Creative Technology, University of Salford, Manchester, UK
1999: M.A.(Hons.) Fine Art (Sculpture), 1st Class, University of Edinburgh, Edinburgh, UK

Employment

2004 – present: Associate Professor, DXARTS, University of Washington, Seattle, USA
2003 - 04: Senior Lecturer, Art and Media, London South Bank University, London, UK
2000 - 03: Lecturer, Digital Art, Thames Valley University, London, UK

Exhibitions (selected)

2017: Out of Sight, 115 S. Jackson St., Seattle, “Eat-Pray-Exercise (three times a day)”, video installation
2017: The Observatory, FACT, Liverpool, “Watchtower (A Machine for Living)”, mixed media installation
2015: Global Control and Censorship, ZKM, Karlsruhe, Germany, “Swarm”
2015: Aktionsart, Seattle, “General Intellect”, 10 single-channel; 3 three-channel video installations.
2015: Bath Spa University, UK, “General Intellect”, 30-channel public video installation.
2014: Tracing Data, Connecting Spaces Gallery, Hong Kong: “Jalousie Room”, real-time video installation.
2014: Cyberarts, OK Museum of Contemporary Art, Linz, Austria: “Swarm”, real-time video installation
2013: Transformations, Museum of Contemporary Canadian Art, Toronto, Canada, “Swarm”
2013: Henry Art Gallery, Seattle, USA, “Sanctum”, interactive public artwork (with Juan Pampin)
2013: The Public Private, Kellen Gallery, Parsons/New School, New York City: “Panoptic Panorama #2: Five People in a Room”, real-time video/social media installation
2013: Phillips Museum of Art, Franklin and Marshall College, Lancaster, PA, USA: “On Observing the Observer of the Observers”, real-time video installation
2012: The Neddy, Cornish College of the Arts, “Panoptic Panorama #1: I am standing in an empty room”
2012: Undercover, Maryland Institute College of Art, Baltimore, USA, “Panoptic Panorama #1: I am standing in an empty room”, commissioned real-time video installation
2011: Current, Harris Museum, Preston, UK, “The Lover”, commissioned surveillance video installation.
2010: Abandon Normal Devices, Manchester, UK, “Today, too, I experienced something I hope to understand in a few days”, commissioned auto-generated video / Facebook application.
2010: Abandon Normal Devices, Lancaster, UK, “Today, too, I experienced something I hope to understand in a few days”, commissioned auto-generated video / Facebook application.
2009: Lanternhouse, Ulverston, UK, artist residency
2008: 911 Media Center, Seattle, USA, “(re)collector”, real-time AI video installation
2007: The Junction, Cambridge, “[re]collector”, commissioned public AI video installation
2006: Lee Center for the Arts, Seattle, “The Difference Engine”
2005: Stills Gallery, Edinburgh, UK, “Low-Fi Commissions 04”, The Difference Engine, commissioned real-time AI Internet installation
2005: Aspex, Portsmouth, UK, “Day-to-Day Data”, 9PIN++, blueprints and documentation
2004: Aspex, Portsmouth, UK, 9PIN++, commissioned telematic AI network project
2004: Artsway, Sway, UK, 9PIN++, commissioned telematic AI network project
2004: Folly Gallery, Lancaster, UK, “Virtual Storey Project”, *call centre*, autonomous call centre
2003: Custard Factory, Birmingham, UK, “Metapod”, I, Robot (Phase Two)
2002: Artsadmin, London, UK, I, Robot (Phase One), intelligent telerobotic installation
2001: Camden Arts Centre, London, UK, “New Contemporaries 2001”, Digital Warfare Network (Project Phase Two), networked parasitical cellular phone installation
2001: Northern Gallery of Contemporary Art / Sunderland Museum, Sunderland, UK, “New Contemporaries 2001”, Digital Warfare Network (Project Phase Two)

Presentations (selected)

2016: On the Image Conference, Liverpool John Moores University, “Metadata as Medium”, Plenary speaker.
2016: Northwest Film Forum, Seattle, “Chatroom: Labor and Value”, panelist
2015: University of Washington, “Art World Systems: Francis Halsall, Kris Cohen, Johanna Gosse”, chair
2015: University of Utah, Art and Technology Lecture Series, invited lecture
2015: Northern Lights, Minnesota, “Skill Share”, keynote speaker
2014: Henry Art Gallery, Seattle, “Surveillance and Privacy Symposium”, keynote speaker.
2014: Henry Art Gallery, Seattle, Creative Time Summit live stream, panelist.
2014: SIFF Film Center, Seattle, “Art, Cinema and Code”, panelist
2014: Northwest Film Forum, Seattle, “Pirate Cinema”, invited lecture
2013: Phillips Museum, Lancaster, USA, “On the observing of the observer of the observers”, artist lecture
2011: ISEA, Istanbul, Turkey, “Surveillance as Panacea”, paper
2011: Henry Art Gallery, Seattle, USA. James Coupe: Surveillance Cinema, lecture and screening.
2010: Olympia Film Society, USA. James Coupe: Recent Videos, screening
2010: Franklin & Marshall College, Lancaster, USA, “Convergence, Divergence, Multiplicity”, keynote.
2010: College Art Association Conference, Chicago, USA, Pioneering a PhD in Creative Research, panelist.
2010: Surveillance Suite, UW School of Law, panel discussion
2009: Abandon Normal Devices, Liverpool, UK, invited lecture
2009: ISEA, Belfast, UK, “Mechatronic Art: Beyond Craft Fetishism”, paper
2008: ISEA, Singapore, Artist Presentation
2006: Hunter College, New York, USA, invited lecture.
2006: Rutgers University, New Jersey, USA, invited lecture.
2006: 911 Art Centre, Seattle, “Transcontinental”, Panelist
2006: College Art Association Conference (with S. Brixey), Boston, USA, “From Simulation to Emulation, New Frontiers of Telematic Art in the 21st Century”
2006: Tufts University (with S. Brixey), Boston, USA, “The Difference Engine”, IEEE guest lecture
2005: On the Boards Theatre, Seattle, USA, “The Impact of New Technologies upon Performance”, invited lecture
2005: University of Maine, Orono “Art as Research” Telematic Symposium, invited speaker
2005: Intel Research, Seattle, USA, “System Aesthetics | Ubiquitous Absence”, lecture
2004: Machinista, Centre for Contemporary Art, Glasgow, UK, Art from the Machine: Gleams of the Inhuman, Keynote
2004: Pixelraiders 2, Sheffield Hallam University, “I, Project”, Paper
2004: College Art Association Conference, Seattle, USA, “Sculptural Consciousness: Recontextualizing the System Aesthetic”, Paper (with C. Jeffery)

Awards and Honors (selected)

2017: House of Electronic Arts Basel (HeK) Net-based Audience Award (for General Intellect)
2016: Bergstrom Award, University of Washington
2014: Honorary Mention for *Swarm*, Interactive Art Category, Prix Ars Electronica
2014: Bergstrom Award, University of Washington
2013: Donald E. Petersen Endowed Fellowship, University of Washington
2012: Finalist, The Neddy Award, Cornish College of the Arts / Behnke Foundation
2011: Mellon Faculty Fellowship, Franklin & Marshall College, Lancaster PA
2010: Fellowship, Phillips Museum of Art, Franklin & Marshall College, Lancaster PA
2010: CityArtists Projects Individual Artist Award
2009: 4Culture Individual Artist Grant
2009: Creative Capital Grant: Emerging Fields
2008: Artist Trust Fellowship: Cross-Disciplinary/Emerging Forms
2008: Washington State Public Art Roster
2008: 4Culture Individual Artist Grant
2006: Arts Council of England, Enter_ Festival commission
2005: Arts Council of Scotland, Low-Fi commission

Publications

- 2016: "Art, Surveillance and Metadata" in M-D. Hosale (ed.), *Worldmaking as Techné: Exploring Worlds of Participatory Art, Architecture, and Music* (Riverside Press)
- 2006: "Art, Representation and Responsibility: towards a system aesthetic" in D.Sutton (ed.), *The State of the Real* (I. B. Tauris)
- 2005: A Review of Open Systems: Rethinking Art c. 1970 in *Drain #5* (October 2005)
- 2003: *Art, Computers, Systems and Parasites* in E. Posey (ed.), *Remote* (Bloc Press, Cardiff, 2003)

Selected Bibliography

- 2017: "The New Observatory at FACT", Daniel Rourke, *Furtherfield.org*, July 2017
- 2015: "The Future is Round", Steve Rose, *The Guardian*, November 2015
- 2015: "Meet the New Boss: You", Jen Graves, *The Stranger*, October 2015
- 2015: "The Fussy Eye", Brian Miller, *Seattle Weekly*, October 2015
- 2015: "Only Human", Ellie Dicola, *City Arts*, October 2015
- 2013: Maria Walsh, 'Oscillations Between Disciplinary and Productive Subjectivity in James Coupe's Auto-Generative Online Film Project Today, too, I experienced something I hope to understand in a few days (2010)', Rubinstein D. Golding J and Fisher A. (eds.) *On the Verge of Photography: Imaging Beyond Representation*, (Birmingham: Article Press, 2013), pp. 171-190.
- 2013: "We went to Toronto", Paddy Johnson, *ArtFagCity*, November 2013
- 2013: "Projecting Ourselves", Rosemay Ponnekanti, *News Tribune*, August 2013
- 2013: "Is it safe?", Jen Graves, *The Stranger*, May 2013
- 2013: "Waiting to be Seen", Johanna Gosse, catalogue essay for *On the Observing of the Observer of the Observers* exhibition catalogue, February 2013.
- 2012: "Searching for the Real in Automated Self-Presentation: James Coupe's Today, too, I experienced something I hope to understand in a few days", Maria Walsh, *Beyond Representation: Photography, Humans and Computers* conference, London South Bank University, UK, May 2012
- 2012: "Virtual Panopticons: The Ethics of Observation in the Digital Age", Johanna Gosse, *College Art Association Conference*, Los Angeles, USA, February 2012
- 2011: "Searching for the Real in Automated Self-Presentation: James Coupe's Today, too, I experienced something I hope to understand in a few days", Maria Walsh, *Technologies of the Self: New Departures in Self-inscription* conference, University College Cork, Ireland, September 2011
- 2010: "James Coupe: Today, too, I experienced something I hope to understand in a few days", Maria Walsh, *Art Monthly*, October 2010
- 2010: "Today, too, I experienced something I hope to understand in a few days", Ceci Moss, *Rhizome*
- 2010: "Today, too, I experienced something I hope to understand in a few days", *Net-Art.org*, 3/10
- 2010: "Accidental Narratives and Facebook Artworks", Ryan Chapman, *ChapmanChapman*, 3/10
- 2010: "Ground-breaking Barrow video project on Facebook", *North-West Evening Mail*, 3/10
- 2009: "Alain Badiou, Multiplicity and Contemporary Art", David Brancalone, *Stimulus->Respond*, 8/09