

## JOHN TONKIN

1963 Born in Adelaide  
 1981–83 Studied Science, University of Adelaide  
 2010– PhD candidate, College of Fine Arts, University of New South Wales  
 Currently lives and works in Sydney

## SOLO EXHIBITIONS

2011 *A Biology of Cognition*, BREENSPACE, Sydney  
 2005 *45. Vinculum*, Artspace, Sydney  
*Strange Weather (v1.0 beta)*, Sherman Galleries, Sydney  
*these are the days*, Sherman Artbox, Sherman Galleries, Sydney  
 2003 *Strange Weather (prototype v0.1)*, Experimental Art Foundation, Adelaide  
 2002 *meniscus*, Centre for Contemporary Photography, Melbourne  
*these are the days*, Frankston Arts Centre – Cube 37, Victoria  
 2001 *Personal Eugenics*, Ipswich Art Gallery, Queensland  
*Personal Eugenics*, Centenary of Faces, Queensland Art Gallery  
 2000 *Personal Eugenics*, Artspace, Sydney  
*Personal Eugenics*, Experimenta, Linden Gallery, Melbourne  
 1999 *Personal Eugenics*, Metis – National Science Week, Canberra  
 Contemporary Art Space  
 1997 *Elective Physiognomies*, Institute of Modern Art, Brisbane  
*Elective Physiognomies*, The Performance Space, Sydney  
 1995 *Elective Physiognomies*, Experimental Art Foundation, Adelaide  
*these are the days*, Perth Institute of Contemporary Art

## SELECTED GROUP EXHIBITIONS

2010 *Nightshifters*, Performance Space, Sydney, NSW  
*group show*, BREENSPACE, Sydney  
 2009 *Face To Face*, Hazelhurst Arts Centre, NSW  
 Loop Space, Newcastle, NSW  
 2008 *Mirror States*, Moving Image Centre, Auckland NZ & Campbelltown Arts Centre, NSW  
*Face To Face*, Newcastle Regional Gallery, NSW  
*National New Media Art Award Exhibition*, Gallery of Modern Art (GOMA) QLD  
 2007 *Workin' Down Under*, Wood Street Galleries, Pittsburgh USA  
*The Trouble with the Weather: a southern response*, UTS Gallery Sydney  
*MOVE: Video Art in Schools*, Kaldor Art Projects  
 2006 *Interactive Cities*, International Symposium on Electronic Art (ISEA) San Jose, USA  
*Art Movement*, UTS Gallery, UTS Gallery Sydney  
*locate.au* an online exhibition curated by Melinda Rackham  
 2005 *Open Letter*, Asia-Australia Arts Centre, gallery 4a, Sydney  
 2004 *Digital Sublime - New Masters of Universe*, Museum of Contemporary Art, Taipei

## **BREENSPACE**

- 2003 *One Of*, Sherman Galleries, Sydney  
*Cardio Morphologies* (with George Khut) Performance Space, Sydney  
*Ozone*, Pompidou Center, Paris  
*Cyborganic*, MOP Sydney
- 2002 *Wild Boys*, Phat Space, Sydney  
*Moist*, MAAP (Multimedia Art Asia Pacific), Beijing  
*Media City Seoul - 2nd Seoul International Media Art Biennale*, Seoul Museum of Art, Korea  
*Vidarte Festival*, Mexico  
*Converge – Archive Project*, Adelaide Festival of Arts, SA Art Gallery  
*Elastic Planet*, Country Arts SA touring program  
curator, *All Star Data Mappers*, Artspace, as part of *data-terra*, a dLux Media Arts event
- 2000–02 *Cyber Cultures* Touring Program, Casula, Adelaide, Brisbane, Ipswich, Perth, Auckland, Alice Springs, Newcastle
- 2001 *Under Score*, online exhibition for *Down Under*, Brooklyn Academy of Music, New York  
*Waste*, Experimenta Media Lounge @ Blackbox, Victorian Arts Centre, Melbourne
- 2000 *Chemistry: Art in South Australia 1990-2000*, Art Gallery of South Australia  
*Memory in the Mirror*, National Portrait Gallery, Canberra  
*Elastic Masculinities*, National Portrait Gallery, online portrait of the month (November)
- 1999 *Viper Festival*, Lucerne Switzerland  
*sexBot: dirty talk for the terminally shy*, Mardi Gras Visual Art Event, Sydney
- 1998 Digital Art Award Exhibition, Institute of Modern Art (IMA), Brisbane
- 1997 ISEA 97, web gallery, International Symposium on Electronic Art, Chicago  
*Techne*, Perth Institute of Contemporary Art  
*Aliens.au*, VideoPositive, UK  
*CyberCultures*, Casula Powerhouse, Sydney  
*Pulse Friction*, Plimsoll Gallery, Centre for the Arts, Hobart
- 1996 *Perception & Perspective*, Next Wave Festival, National Gallery of Victoria, VIC  
*Out of Adelaide*, Experimental Art Foundation, Adelaide, SA  
*Reference Points IV*, Queensland Art Gallery, QLD  
*Re-collection*, Griffith University Art Collection, Brisbane City Gallery
- 1995 ISEA 95 group show, Montreal, Canada
- 1994 *Bitmap 101*, Next Wave Festival, Melbourne, VIC  
*artists thinking about Science*, Australian Network for Art & Technology (ANAT), Melbourne, Sydney, Brisbane
- 1993 ISEA 93 group show, Minneapolis, USA
- 1990 *Virtual Landscapes*, Artspace, Sydney

## **SELECTED SCREENINGS**

- 2009 *Computer Baroque*, Tate Modern, London
- 2000 *Sick and Dizzy*, Microwave Festival, Hong Kong
- 1999 MAAP 99, 3rd Asia Pacific Triennial

## **BREENSPACE**

- 1998 Eat Carpet, SBS Television  
1997 *Elastic Light*, Sydney Intermedia Network (SIN) touring program  
*Altered States*, Experimenta touring program  
*Video Positive*, Liverpool UK  
Matinaze, SIN, Art Gallery of New South Wales  
Art Rage, ABC Television & touring program  
1996 Microwave Video Festival, Hong Kong  
St Kilda Film Festival  
*Elastic Light*, SIN, Art Gallery of New South Wales  
1995 Videofest 95, Berlin Film Festival  
Space & Sound, Electronic Media Arts, Art Gallery of New South Wales  
1994 Prix Ars Electronica, Austria, festival screening and international touring program  
Experimenta, Modern Image Makers Association (MIMA), Melbourne  
1993 Perspecta Film and Video Screening, Art Gallery of NSW  
Electronic Theatre, Siggraph 93, USA  
Electronic Theatre, ISEA 93, Minneapolis USA  
1991 *Screen Space*, Perspecta film and video screening, Art Gallery of NSW  
1990 The Australian Video Festival, Sydney  
1989 *Attitude* - Film and Video Event, Sydney  
*Recent Animation in Australia*, MIMA, Melbourne

## **COLLECTIONS**

Artbank  
Griffith Art Works  
Kaldor Art Projects  
Queensland Art Gallery/Gallery of Modern Art, Brisbane  
Private collections

## **SELECTED AWARDS, GRANTS & COMMISSIONS**

- 2010–2011 Public art commission, Rundle Mall, Adelaide City Council  
2008–2009 Public art commission, Southport Broadwater Parklands redevelopment, Gold Coast City Council, QLD  
2008 Short-listed, Premier of Queensland's National New Media Art Award  
2006 University of Sydney travel grant to attend ISEA 06, San Jose  
2002 Residency, Returning Artists Scheme, Arts SA  
1999 – 2000 Fellowship, New Media Arts Fund, Australia Council  
1998 *Meniscus*, National Digital Art Award, IMA Brisbane  
1996 New Work Grant, New Media Arts Fund, Australia Council  
*air, water parts 1, 2 & 3*, Achievement in Innovation Award, St Kilda Film Festival  
1995 Australian Film Commission travel grant to attend ISEA 95, Montreal, Canada  
*air, water parts 1, 2 & 3*, Winner, National Digital Art Award  
1994 *These are the days*, Honourable mention - Prix Ars Electronica, Austria  
1992 Production Investment, Australian Film Commission, Film

## **BREENSPACE**

- Development  
SA Dept Arts travel grant to attend Ars Electronica, Austria & SIGGRAPH USA
- 1991 Production assistance, Film South, Creative Development Fund
- 1990 Materials grant, Australian Film Commission, New Image Research
- 1989 *Squares and checks*, Winner, AUSGRAPH89 National Computer Animation Competition
- 1987 Residency at University of Adelaide, Computer Science Department, Australia Council, Artists and New Technology Program
- 1986 Materials grant, Australian Film Commission, No Frills Fund

## **SELECTED BIBLIOGRAPHY**

- Bec Dean, *The Cloak of Darkness*, Nightshifters Catalogue, Performance Space 2010
- Tanya Petersen, *somnambulant sensing*, realtime 100, Dec–Jan 2010
- Richard Wright, *Computer Baroque: Computer animation 1982–1995*, 2009
- Amanda Slack-Smith, *Playful gestures, ghostly remains*, catalogue essay for National New Media Art Award, 2008
- Alison Kubler, 'Premier's National New Media Art Award winners on show', *Courier Mail*, November 4, 2008
- Keith Gallasch, 'The name of the game: media arts now', *Realtime* No. 87, Oct–Nov 2008
- Tony Bond, Kathy Cleland, Madeline K Snow, catalogue essays for *Face to Face*, 2008
- Tania Doropoulos, catalogue essay for *Mirror States*, 2008
- Lisa Slade & Sean O'Keeffe, booklet for *Move, Video Art in Schools*, Kaldor Art Projects, 2007
- Ann Finegan, 'Databases: Recombinant Interactives', *Artlink*, Vol. 27, No. 3, 2007
- George Khut, *Development and Evaluation of Participant-Centred Biofeedback Artworks*, UWS, 2006
- Michelle Stockley, *Art Detective*, 2nd Edition (2006), Pearson Heinemann (Australia)
- Mike Leggett, 'Time sliced, perception shifted', *Realtime*, No. 75, Oct–Nov 2006
- Gabrielle Finnane, 'River Sections', catalogue essay for *Art Movement*, 2006
- The Art Life, review of *Art Movement*, (<http://artlife.blogspot.com/2006/07/oh-you-crazy-artists.html>)
- Laura Murray Cree, *Twenty: Sherman Galleries 1986-2006*, Craftsman House, 2006
- Ann Finnegan, catalogue essay for *Vinculum*, Artspace, November 2005
- Darren Tofts, *Interzone*, Thames & Hudson, Australia, 2005
- Ann Finnegan, catalogue essay for *Strange Weather*, Sherman Galleries, July 2005
- David Gauntlett and Ross Horsley (eds), *Web.Studies*, 2nd edition (2004), Arnold Publication
- Ross Gibson, 'Painting by numbers', *Pol Oxygen*, Vol. 6, 2003–2004
- Richard Vine, 'Cyber City ... a report from Seoul', *Art in America*, February 2003
- Teri Hoskin, 'da Rimini and Tonkin: the viewer at work', *RealTime* Vol. 54, April – May 2003
- Mike Leggett, 'Software Imaging Synthesis', *Photofile*, Vol. 68, Futures, April 2003
- Julianne Pierce, 'John Tonkin: www.johnt.org', *Broadsheet*, Vol. 31, No. 2, 2002
- Stephen Wilson, *Information Arts*, MIT Press, 2002
- Kim Machan, *MAAP*, Beijing, 2002, exhibition catalogue

## **BREENSPACE**

- Mirror with a Memory; Photographic Portraiture in Australia*, National Portrait Gallery, 2002, exhibition catalogue
- Cormack, J., & Dorin, A., *Art, emergence, and the computational sublime*, Monash University, 2001
- Linda Carroli, 'Working the Screen: special issue for BAM's Under\_score' *RealTime*, 2001
- Anna Munster, 'Collaboration, Intersection or Hybridisation? Interfacing Art, Science and New Media', *Artlink*, Vol. 21, No. 3, 2001
- Linda Carroli, 'John Tonkin: identity Tourism' *RealTime* vol 43, June - July 2001
- Jennifer Sexton, 'screengems.com' *Review | Arts*, The Weekend Australian, September 9-10 2000
- Keith Gallasch, 'Positively Infectious' interview with curator Kathy Cleland, *RealTime* vol 38, 2000
- Jaqueline Milner, 'Fooling Around with Evolution' catalogue essay, Artspace, 2000
- Kathy Cleland, 'John Tonkin: Personal Eugenics' *Photofile*, Vol. 60, Tekhne, August, 2000
- Nikee Seah, 'Review of Personal Eugenics', *Fine Art Forum*, December, 2000
- Bruce James, 'Pope Alice overcomes strong penis challenge', *Sydney Morning Herald*, 4 March 1999
- Clare Williamson, 'Digitalis Australis : The Recent Hybrid in Australian Photography', *History of Photography*, Summer 1999
- Elizabeth Wilson, *Disreputable science*, 1999, catalogue essay
- Anna Johnson, 'Art's new wave, 20 young artists to watch', *Sydney Morning Herald Magazine*, April 26, 1997
- Zara Stanhope, 'Mapping The Code – Artists Conceiving Data-Bodies', *Mesh*, No. 10, 1996
- John McConchie, review, *FilmNews* 1994
- Cecelia Cmielewski, review, *Broadsheet*, 1994

## **PUBLICATIONS**

- Crowe, C., Tonkin, J., 'Fifteen megabytes of fame: blogging, learning and assessment', *Synergy*, Issue 24, Institute for Teaching and Learning, University of Sydney, 2006
- Crowe, C., Tonkin, J., 'Blogging, learning and assessment. Best Practice in Assessment and Student Feedback Forum', The University of Sydney, Sydney, 2005
- Tonkin J., Grycewicz L. (eds), 'The Art of Cartography, data terra future', Screen02 conference, dLux Media Arts, Sydney, pp. 10–12
- Sluczanowski, P.R.W., Lewis, R.K., Prince, J.D., Tonkin, J., 'Interactive graphics computer models for fisheries management', *World Fisheries Congress*, Athens, 3 May – 8 May 1992
- Day, R., McNaught, C., Tonkin, J. & Sluczanowski, P., 'Teaching population dynamics at tertiary level in China', in B, Pennell, R. & Sims, R. (eds) *ASCILITE 92: A promised future*, Australian Society for Computers in Learning in Tertiary Education conference, Sydney, 1992, pp. 53–63
- Prince, J.D., Sluczanowski, P.R.W., Tonkin, J., *AbaSim: A graphic fishery*. South Australian Department of Fisheries, Adelaide, 1991
- Sluczanowski, P.R.W., T.I. Walker, H. Stankovic, S.Forbes, J. Tonkin, N.H. Schenk, J.D. Prince and R. Pickering, 'Sharksim: a computer graphics model of a shark fishery' in Pepperell, J., West, J. and Woon, P. (eds), *Shark Conservation*, Sydney, Zoological Parks Board of NSW, pp. 45–47

**BRENSPACE**