

CURRICULUM VITAE

Cornelia Sollfrank, Ph.D.

Artist, researcher and educator

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HIGHER EDUCATION

- 2013 Postgraduate Certificate Teaching, Learning and Assessment in Higher Education, University of Dundee, UK.
- 2012 Doctor of Philosophy, University of Dundee, UK.
- 1994 Diploma in Fine Arts, University of Fine Arts Hamburg, DE.

FELLOWSHIPS/AWARDS

- 2012 Leuphana University Lüneburg, DE, research project grant for *Giving What You Don't Have*.
- 2009 (-2012) Vienna Science and Technology Fund Research –WWTF, AU, Project *Creating Worlds – The Relationship of Art Production and Knowledge Production* in collaboration with the European Institute for Progressive Cultural Policies (position: artist researcher).
- 2008 Media Art Scholarship (Foundation of Lower Saxony); residency at the Edith Russ Site for Media Art, Oldenburg, DE.
- 1999 Artist scholarship (City of Hamburg, DE).
- 1998 Artist scholarship (City of Berlin, DE).
- 1996 (-1997) DAAD, German Academic Exchange Residency Scholarship, New York City (US).

WORK EXPERIENCE

- 2016 Jury member Norwegian Artistic Research Programme (Peer-Review Projects), NO.
- 2015 (since) Research advisor for the artistic research project *SYSMASKINEN* by Prof. Frans Jacobi, Bergen Academy of Art and Design, NO.
- 2015 Visiting Researcher, Department for Digital Design and Information Studies, Århus University, DK.
- 2015 (since) Associate researcher in the Department Art&Media, Duncan of Jordanstone College of Art and Design, University of Dundee, UK.
- 2014 (since) Advisory Board member 'APRJA - A Peer-Reviewed Journal About /... ' (<http://www.aprja.net/>) (DK)
- 2012 (-2014) Lecturer and researcher (full-time) in the Department Art&Media, Duncan of Jordanstone College of Art and Design, University of Dundee, UK.
- 2013 Visiting Professor at University of the Arts, Zurich, CH.
- 2013 Member of programme selection committee ISEA 2014, Dubai, UAE.
- 2012 Initiator of *Knowledge Leaks*, interdisciplinary research training workshops.
- 2010 (-2011) Jury member, Digital Art and Culture, Vienna, A.
- 2004 (-2005) Jury member, *net.vision*, ars electronica, Linz, A.
- 2004 Visiting Professor at Bauhaus University Weimar, DE.
- 2000 (-2003) Visiting lecturer at Leuphana University Lüneburg, DE.
- 2001 Visiting lecturer at University of Oldenburg, DE.
- 1997 Organiser of three international conferences on Cyberfeminism in Kassel (documenta x, Hybrid Workspace, 1997), Rotterdam (next5minutes, 1999) and Hamburg (2001).
- 1998 Visiting lecturer at the University of Fine Arts Hamburg, DE.
- 1996 (since) professional artist and author.
- 1994 (-1996) Multimedia Product Manager (Philips Media Germany).

ARTWORKS (SELECTED)

- 2016 *Dress of Distress* (ISEA 2016, Hongkong).
2016 *Hacking Social Reality* (Theatre Basel, CH).
2010 *Another Originality*. RFID-based authentication method of artworks.
2009 *Differential Images*. Image marking system (collaboration Fraunhofer Institut Secure Information Technology).
2009 DÉJÀVU®. First Plagiarism Detection Software for Fine Arts. Speculative software.
2008 *TroubleShooting*. Shooting performance. Part of 'Revisiting Feminist Art' series.
2007 *nag art machine*. Networked sculpture (ZKM Media Art Museum).
2007 *The Maximally One-Off and its Transformation into Similarity*. Video, 20 min.
2007 *ArtContent24.de*. Stock image agency for art reproductions.
2006 *I DON'T KNOW* – Conversation between Cornelia Sollfrank and Andy Warhol. Video, 15min.
Spring in Paris. Video, 6 min. Part of 'Revisiting Feminist Art' series.
Le chien ne va plus, performance, Part of 'Revisiting Feminist Art' series.
2004 *Automatically Generated Authorship*. Radio play. ORF Art Radio commission, Vienna, A.
Legal Perspective. Four-channel video installation.
copyright © 2004 cornelia sollfrank. Video lecture, 45 min.
anonymous-warhol_flowers. Networked images. Prints, various sizes.
Improved Tele-vision. Web-based Conceptual Music Project, Installation (Espace Multimédia Gantner, CH).
Have code, will destroy, interview with a woman hacker. Video, 15min.
1997 *Female Extension*. Intervention. Kunsthalle Hamburg, DE.
(since) *net.art generator*, generative computer software.

PUBLIC COLLECTIONS

ZKM, Media Art Museum, Karlsruhe, DE; Espace Multimédia Gantner, Belfort, F; Museum Witten, DE; Collection of Contemporary Art Volksfürsorge Insurances, Hamburg, DE.

COLLECTIVE PROJECTS (SELECTED)

- 2006 (-2009) *THE THING Hamburg*. Platform for art, critique and cultural policies.
2005 (-2006) *TammTamm – Artists informing Politicians*. Net-based collective intervention
2004 (since) [echo] Mailing list for art, critique and cultural policies in Hamburg (over 1,600 subscribers).
1997 (-2001) *Old Boys Network*. International Cyberfeminist Alliance.
1993 (-1996) »-Innen«. Women artist group, founding member.
1992 »frauen-und-technik« (»Women and Technology«). Women artist group, founding member.

EXHIBITIONS (SOLO)

- 2017 *Commons Clinic* (Working title), Studio XX, Montreal, CAN.
2012 *This is not by me*. Visual Research Centre, Dundee, UK.
2009 *Unlimited Edition*. Mejan Labs, Stockholm, SE.
Calculemus – Lasst uns rechnen (Let's calculate!). Diplomatic mission of Lower Saxony, Berlin, DE.
2009 *Originals and other Fakes*. Edith Russ Site for Media Art, Oldenburg, DE.
2007 *MuseumShop*. Märkisches Museum Witten.
2006 *This is not by me*. Kunstverein Hildesheim, DE.
This is not by me. Mag:net Gallery, Manila, PH.
2004 *Legal Perspective*. [plug.in] Forum für Neue Medien, Basel, CH.
2001 *Networked Reality*. Galleri 21, Malmö, SE.
2000 *Liquid Hacking Laboratory*. Kunstverein Nuremberg, DE.

ARTIST MONOGRAPHS

- 2009 *Expanded Original*, Cornelia Sollfrank.
Sabine Himmelsbach (Ed.), texts by Gerald Raunig, Jacob Lillemoose, Rahel Puffert, Silke Wenk,
Hatje-Cantz Verlag, Ostfildern, DE.
2004 *net.art generator*, Cornelia Sollfrank.
Annette Schindler (Ed.), texts by Florian Cramer, Ute Vorkoeper, Sarah Cook, Verena Kuni,
Verlag für moderne Kunst Nürnberg, DE.

GROUP EXHIBITIONS

Since 2000 Cornelia Sollfrank has regularly received invitations to participate in thematic group exhibitions at established art institutions as well as self-organised contexts both locally and on international level. Her work has been included in more than 50 exhibitions mainly in the context of new media, net-based art, self-organisation, hacking, activism, intellectual property and feminism.

- 2015 *Porn to Pizza. Domestic Clichés*, DAM Gallery, Berlin, DE.
Hipster und Hamster. Zur Konsumästhetik des Mobiltelefons, Museum for Applied Arts, Frankfurt, DE.
- 2014 *Public Library – Rethinking the infrastructures of knowledge production*, Württembergischer Kunstverein Stuttgart, DE.
Coded After Ada Lovelace, Hannah McLure Centre, Neon Festival for Digital Culture, Dundee, UK.
- 2013 *re.act.feminism #2 – a performing archive*. Akademie der Künste, Berlin, DE.
- 2013 *Video Vortex #9*, Leuphana University, Lüneburg, DE.
Tools of Distorted Creativity, transmediale – Festival for media art and digital culture, Berlin, DE.
- 2013 *Curated by Law*, Akademie Schloss Solitude, Stuttgart, DE.
- 2012 *re.act.feminism #2 – a performing archive*. Fundació Antoni Tàpies in Barcelona, ES.
Sound Art. Sound as Medium of Art. ZKM Media Museum, Karlsruhe, DE.
Megacool 4.0. Youth and Art. Künstlerhaus, Vienna, A.
re.act.feminism #2 – a performing archive. Wyspa Institute of Art in Gdansk, PL.
International Biennial of Contemporary Graphic Art, Novosibirsk State Art Museum, Novosibirsk, RU.
- 2011 *The Art of Hacking*. Netherland's Media Art Institute, Amsterdam, NL.
Identités précaires, Jeu de Paume, Espace Virtuel, Paris, F.
REVERSE, Festival of Contemporary Art, Gallery "Z", Bratislava, SLO.
- 2010 *Cultures(s) of the Copy*, Edith-Ruß-Haus für Medienkunst, Oldenburg, DE.
Dog is my Co-pilot, Spinderihallerne i Vejle, DK.
REVERSE, Kunstmuseum, Omsk, RU.
[SHupS] Shanghai-Hamburg (urban public) Space, Shanghai
Inter-Cool 3.0, HMKV Dortmund, DE.
Cultures(s) of the Copy, Goethe Institut, Hongkong.
Old News, Center for Contemporary Art CCA, Lagos, NI.
Agents&Provocateurs, HMKV, Medienkunstverein, Dortmund, DE.
- 2009 *Agents&Provocateurs*, Institute of Contemporary Art – Dunaujváros, HU.
- 2008 *re.act.feminism. performancekunst der 1960er und 70er jahre heute*, Akademie der Künste Berlin, Berlin, DE.
Anna Kournikova Deleted by Memeright Trusted System, Hartware MedienKunstVerein, Dortmund (cat.)
Kunstmaschinen Maschinenkunst, Museum Tinguely, Basel/ Bale (cat.)
- 2007 *Kunstmaschinen Maschinenkunst*, Schirn Kunsthalle, Frankfurt (cat.)
Access. Shift Festival, Basel/ Basle, CH.
Copieren und Verfälschen, Künstlerhaus FRISE, Hamburg, DE.
- 2006 *Cyberfem. Feminisms on the Electronic Landscape*, Espai d'Art Contemporani de Castelló, Castelló, ES.
International Meeting on Feminisms and Activisms, Francesca Bonnemaison Centre, Barcelona, ES.
*Arbeit**, Lewis Glucksman Gallery, Cork (cat.), IRE.
- 2005 *Connessioni leggendarie*, National Library Braidense, Milano (cat.), I.
cut-copy-paste, Cultural Center »La Vénérie«, Bruxelles, BE.
- 2005 *Storyrooms – Networks, Narratives and Installations*, Museum of Science and Industry, Manchester (cat.), UK.
Rhizome, ArtBase 101, New Museum, New York, USA.
Changing Territories, Knabstrup Kulturfabrik, Copenhagen (cat.), DN.
*Arbeit**, Galerie im Taxispalais, Innsbruck (cat.), A.
- 2004 *City of Women*, Festival, Ljubljana, SI.
- 2004 *Subduktive Massnahmen, ZBO-SdM052004*, Bundeskunsthalle, Bonn and Barbarastollen (cat.), DE.
Public Library, Wizards of OS Conference, Congresszentrum am Alexanderplatz, Berlin.
vir_users + mis_users, Museo Nacional Centro de Arte Reina Sofia, Madrid, ES.
- 2003 *Habitar en (Punto)net*, Espai F, Matar, Barcelona, ES.
Generator, Minorities Art Gallery, Colchester, Essex, UK.
- 2002 *Generator*, Spacex Gallery, Exeter und / and Liverpool Biennial, Liverpool, UK.
- 2001 *Cross Female – Metaphores of the Female in the Art of the 90's*, Kunst- und Kunstgewerbeverein Pforzheim,

- Pforzheim (cat.), DE.
Künstlerbilder, Galerie Mesao Wrede, Hamburg, DE.
Cynet Art, Projekttheater, Dresden (cat.)
Observatori, Media Art Festival, Valencia (cat.)
Cyberfem Spirit, Edith-Ruß-Haus für Medienkunst, Oldenburg (cat.)
 2000 *Tenacity – Cultural Practices in the Age of Global Information- and Biotechnologies*, Swiss Institute, New York und / and Shedhalle, Zurich, CH.
UFO Strategies, Edith-Ruß-Haus für Medienkunst, Oldenburg (Kat./ cat.)
Real Work, 4. Werkleitz Biennale, Werkleitz (Kat./ cat.), DE.
Cross Female – Metaphern des Weiblichen in der Kunst der 90er Jahre, Künstlerhaus Bethanien, Berlin (cat.).
terr@media – Game Patching and Hacking Sublime, Fornos, Center for the Art, Athens, GR.
LA Freewaves – Festival of Experimental Media Arts, Los Angeles, USA.

INVITED TALKS AND LECTURES

2016

- Creating Commons – How artists can contribute to building and maintain commons*, Head – Geneva School for Art and Desing, Geneva, CH.
Excessive Research, presentation of peer-reviewed journal (www.aprja.net) and discussion, transmediale – Conversation Piece, Haus der Kulturen der Welt, Berlin.
Imbalanced Technologies, panic room session with Telekommunisten, transmediale – Conversation Piece, Haus der Kulturen der Welt, Berlin.

2015

- The Art of Getting Organized*, FEMINIST STORIES – Strategien der Wiederaneignung #3, curated by Felicitas Reuschling, Vierte Welt, Berlin.
Nothing New Needs To Be Created. Kenneth Goldsmith's Claim to Uncreativity, Excessive Research Workshop, Liverpool John Moores University (UK).
Synsmaskinen – Hypercritical Opponent to Frans Jacobi, Norwegian Artistic Research Forum, University of Agder, Kristiansand (NO).
Digital Commons: An inspiration for new forms of sharing and collaboration in the arts, Commons Festival, Roseangle Cafe, Dundee.
Prof.Dr.Dr., Transdisziplinären Kolloquien des Instituts für Künstlerische Forschung (IKF) der Filmuniversität Babelsberg Konrad Wolf, together with Ulrike Moentmann. Moderation: Hanne Seitz (FH Potsdam)
Hacking and Art in the Post-Snowden Era, Chaos Communication Congress Cologne, Keynote, Academy of Media Arts, Cologne.
Panel Discussion LIFE at „Lunch Bytes. Thinking About Art and Digital Culture,“ a project by Goethe Institut, curated by Melanie Bühler, House of the Cultures of the World, Berlin.
A Pervert's Guide to Artistic Research, "Wie verändert sich Kunst, wenn man sie als Forschung versteht?", organised by Judith Siegmund, University of the Arts, Berlin.

2014

- Life: Education/ Learning*, „Lunch Bytes Series“ organised by Melanie Bühler and Goethe Institut Glasgow in collaboration with CCA (UK).
Roundtable: Education Forum, organised by Nina Czegledy, ISEA 2014 – International Symposium on Electronic Art, American University, Dubai, UAE.
Art in the Age of Networks, panel discussion organised by Cornelia Sollfrank; speakers: Felix Stalder, Sarah Cook, Cornelia Sollfrank, ISEA 2014 – International Symposium on Electronic Art, Zayed University, Dubai, UAE.
If Art Were a Commons, „Public Library. Rethinking the Infrastructures of Knowledge Production,“ Kunstverein Stuttgart.
Post-IP Aesthetics, Keynote at Annual Conference of the German Society for Media Studies, Philipps University Marburg, DE.
The Future of Theory – Digital Futures, Cornelia Sollfrank and Gary Hall, Whitechapel Gallery, London, in collaboration with the Institute for Modern and Contemporary Culture, University of Westminster and University for the Creative Arts London.

The Power of Ignorance – How being dumb can help to make smart art, Freedom and Taboo in Digital Media - Symposium & Workshop, organised by Donna Leishman, Visual Research Centre, University of Dundee (UK).
2013

Active and Passive Love of Books, Volume Art and Book Fair, with *Piracy Project* (Eva Weinmayr and Andrea Francke), Library of Birmingham (UK).

Giving What You Dont Have, Screening and Discussion, Furtherfield Gallery, London (UK).

In Dialogue with the Flusser Archive, workshop organised by Cornelia Sollfrank, with Claudia Becker and Rodrigo Maltez Novaes, at Stills Gallery Edinburgh and Dundee Contemporary Arts, Dundee (UK).

Cyberfeminist Ways of Getting Organised, lecture series „Art and Gender,“ organised by Judith Siegmund, University of the Arts, Berlin.

Giving What You Dont Have, Screening and Discussion, Video Vortex Festival #9, Leuphana University Lüneburg.

What was the User, panel discussion organised by Jacob Lillemose, with Olia Lialina and Pär Thörn, *transmediale*, Festival for Art and Digital Culture, House of the Cultures of the World, Berlin.

Performing the Paradoxes of Intellectual Property, presentation of case study together with Dr. Till Kreutzer, „Curated by Law,“ organised by Roberto Yanguas Gómez, Akademie Schloss Solitude, Stuttgart.

2012

Remix ist (k)eine Kunst, panel discussion organised by Goethe Institut Moscow, with Dirk von Gehlen, Cornelia Sollfrank, Matthias Spielkamp, Stanislaw Koslowski, Jelena Woinikanis, Strelka Institute Moscow (RU).

Originalität und Déjà-vu, lecture series "Wie Neues entsteht. Von innovativen Prozessen und kreativen Imperativen" with Marie-Louise Nigg, Lucerne University of Applied Sciences and Arts (CH).

Net.art generator. Generating Art and Conflict, „Die Internet-Gesellschaft -Verheißung oder Verirrung,“ German-Russian Forum e.V., Staatskanzlei Potsdam.

World of the News - The world's greatest peer-reviewed newspaper of in/compatible research, launch presentation together with Christian Ulrik Andersen, Morten Breinbjerg and Geoff Cox, *transmediale*, Festival for Art and Digital Culture, House of the Cultures of the World, Berlin.

Performing the Paradoxes of Intellectual Property, Open Media Research Seminars, Series 4, Institute for Creative Enterprise (ICE), Coventry University Enterprises, Coventry (UK).

2011

Performing the Paradoxes of Intellectual Property, „in/compatible research,“ PhD research workshop, University of the Arts Berlin together with Vilém Flusser Archive, Berlin.

Copy Culture, series “Lunch Bytes” #1, panel discussion organised by Goethe Institut Washington, together with Michael Bell-Smith, Lauren Cornell and Jeffrey Cunard, Goethe Institut Washington, Photo Gallery.

Identity Trouble, Identités précaires – Cycle «Side Effects», symposium on the occasion of the exhibition (same title), organised by Christophe Bruno, together with Emmanuel Guez and Ines Sapin, Musée Jeu de Paume, Paris.

Art and Technology Global Sample: 21 for the 21st Century with Cornelia Sollfrank, Ayah Bdeir, Eva and Franco Mattes, George Lewis, Julia Scher, Kelly Dobson, Manu Luksh, Mary Flanagan, Natalie Jeremijenko, Ntone Edjabe, Paula Perissinotto, Peter Weibel, Raqs Media Collective, Regine Debatty, Sara Diamond, The ghost of Alan Kaprow, Trevor Paglen, Harun Farocki at College Art Association, 99th Annual Conference, New York.

2010

Approaches. From net art to Conceptual art and back, Kunstraum der Leuphana Universität Lüneburg

Kunst als Anti-Copyright-Aktivismus, Zürcher Hochschule der Künste, Zürich (CH).

2009

The Reflective Turn, Facultad de Bellas Artes Universitat de Barcelona

When artists have to inform politicians, Conference, Myths and the Military Conquest of Air and Sea, University Oldenburg

Nicht-Originalität als künstlerisches Konzept, Festival Re-*Recycling_Sampling_Jam- ming, Akademie der Künste Berlin

Digitaler Originalitätsnachweis und Plagiarismus als Kunst, Edith-Russ-Haus für Medienkunst, Oldenburg

Artist talks:

Royal University College of Fine Arts, Stockholm; University of Oldenburg.

2008

Das Genie als Bedürfnis der Medienindustrie, Depot, Vienna, A

Capitalism and Genius, takeovers – makeovers, University of California, Berkeley

Kreative Arbeit und Urheberrecht, panel discussion, Medienkunstverein Hartware, Dortmund

Originale und andere unethische Autorenschaften, Edith-Russ-Haus für Medienkunst, Oldenburg

This is not by me, DCA Lecture, Dundee University, UK

Artist talks:

Dundee University, DCA Lecture, UK

2007

The misery of the small author, 'Oil of the 21st century – Perspectives on Intellectual Property' (panel discussion), Berlin

Bildrechte zwischen Marktwirtschaft und Wissensgesellschaft, 'Shift TALK', 'SHIFT Festival', Basel, CH

Art and Web 2.0, MediaLab, Madrid

Freie Lizenzen, 'Free People', Depot, Vienna, A

Performative Urheberrechtsverletzung, 'Copieren und Verfälschen', Künstlerhaus FRISE, Hamburg, D

2006

Piracy is the best distribution system, 'Asian Edition', University of the Philippines, Manila

Kunst und Urheberrecht, 'Originalität und Urheberschaft in der zeitgenössischen Kunst' (panel discussion), Akademie der Künste Berlin

Forward to the past. The concept of the 'cultural lighthouse', UrbanContactZone, Hamburg

Forward to the past. The concept of the 'cultural lighthouse', 'A Framework for Modern Cultural Activism: Does Art Create A Public Sphere in Itself?', National Museum of Art, Oslo

Der einsame Schöpfer. Wie sich Urheberrecht und Künstlerbild gegenseitig beeinflussen, 'Sexy Mythos', Hochschule für Grafik und Buchkunst hgb Leipzig

To copy or not to copy, International Documentary film Festival Copenhagen CPH:DOX (panel discussion), Copenhagen

Wem gehört die Kunst? 'This is not by me', Diskussion mit RA Jens Brelle zu Kunst und Urheberrecht, Kunstverein Hildesheim

The Art of Appropriation, or, Why there are no originals in media art, Manchester Metropolitan University, Manchester

Do we need the female genius?, enRE/Dades, Barcelona

Art and Copyright, transmediale 06, Berlin (Panel discussion)

TammTamm. Informing about an intervention into cultural policies, Curio Haus, Hamburg

Artist talks:

Ecole de recherche Graphique (ERG), Bruxelles; École nationale supérieure des arts visuels de La Cambre, Brussels.

2005

The Future of Cultural Production in the 'Cultural Nation' of Germany, European Cultural Policies 2015, Stockholm

Social Hack and Cyberfeminism, Literatur und Strom: CODE – INTERFACE - CONCEPT, Stuttgart

Performative Urheberrechtsverletzung, Lecture-Performance, 'Tweakfest', HGKZ, Zürich

History of net.arts, Symposium, Academy of Arts, Carrara, Italien

Perspektiven der Netzkunst, Medienkunstverein Hartware, Dortmund

Warhol re-worked, 'Copyright and Art. Aesthetical, Legal, Ontological, and Political Issues', Zentrum für interdisziplinäre Forschung, Bielefeld

net.art generator. Programmierte Verführung, Transmediale 05, book presentation with Florian Cramer and Annette Schindler, Berlin

Hacking the body. Old Boys Network, 'hack.it.art. Hactivism in the context of art and media in Italy', Künstlerhaus Bethanien, Berlin

2004

To have a life and make a living as artist. On copyright and authorship, 'Allow uses of your work', Junctions Festival, Brussels

copyright © 2004, cornelia sollfrank, 'Droits d'image', Centre for Contemporary Images, Saint-Gervais Geneva

Alle Kunst will Ewigkeit, 'Finale furioso', Künstlerinnenhof Die Höge, Bremen

Out of Balance, 'Art and copyright', plug.in / VIPER, Basel (Panel discussion)

Kunst als Anti-Copyright-Aktivismus, Wizards of OS, Berlin

Netzwerk – Netzwerksysteme, 'Alternative Arbeitsfelder. Verschiedene Wege', Bundesakademie für kulturelle Bildung, Wolfenbüttel

Art as systematic copyright infringement, F+F School for Art and Media Design, Zürich

Kunst und Copyright, plug-in, Basel

2003

The lecture is an artist. Generating Dada, University of Dundee, School of Television and Imaging, Dundee, Scotland

How do we create meaning through systemising of data, BALTIC The Centre of Contemporary Art, Newcastle/Gateshead (Data-based art seminar)

Game Over. Kunst zwischen Eventkultur und Imagepolitik, 'Ladyfest Hamburg', Westwerk Hamburg

Collaborative and networked practice. Changing models of authorship, 'Remix and copyright', Maerz Musik, Berlin

2002

The (unsuccessful) Search for a Female Hacker, University of Cologne, D

Hacking Art & Cyberfeminism, Bauhaus University Weimar

Social Hack and Cyberfeminism, Stadtbibliothek Stuttgart

Women Hackers, digitales, Brussels, Belgium

Cyberfeminism: Revolution, Conference Zelig2, Paris

Artist talks:

Academy of fine Arts, Riga, LV; Muthesius Hochschule, Kiel; University of Lübeck.

2001

Hacking Art, Fakultät für Medienkunst, Universität Oldenburg

Artistic self-organisation and the image of the artist, IG-Medien, Detmold

Artist Organisations in the 21st Century, Bundesakademie Wolfenbüttel

Bite the hand that feeds you, 'Get that balance', Kampnagel Hamburg

Copyleft Attitude, Viper Festival, Basel (Panel discussion)

Hacking art, MEDIARAMA festival of electronic arts and new technologies, Contemporary Art Center of Andalusia, La Cartuja, Sevilla, Spanien

Not every hacker is a woman, 'Technics of Cyberfeminism', Frauenkulturhaus Thealit, Bremen

Artist talks:

School of Art and Communication, University of Malmoe SE; Art Academy, Malmoe SE; *female takeover*, ars electronica, Linz; Salford University, Manchester, UK; Trent University Nottingham, UK; Duncan of Jordanstone College of Art and Design, Dundee, Scotland; University of the Arts, Berlin.

2000

Networking Practice as Fine Art, Kunst und Karriere, Symposium, Universität der Künste, Berlin

The Surface as Content, 'Stubborn Practices in the Age of Information- and Biotechnology', Conference, Swiss Institute, New York City

Nobody knows the truth about Cyberfeminisms, 'Mermaids on the Run', Symposium, Swiss Institute, New York City

HACKING/CULTURE/CYBER/FEMINISM/NET/PIRACY, 'net.net.net', CalArts and the Museum of Contemporary Art, Los Angeles.

Liquid Hacking Strategies, hack-it-Konferenz, Rom

Unauthorized Access, TenaCity, Shedhalle Zürich

Networking Practice and Digital Art, cAT, 1st ART AND TECHNOLOGY CONFERENCE, Centro Cultural de Belem, Lissabon.

net.art generator. Automation and Division of Labour in Art-Production, Werkleitz Biennial, Werkleitz, D

Paradoxical artistic practice. Strategies of success and self-boycott, 'Salon Separee', Hamburg

The Truth about Cyberfeminism 6.0, log-in Festival, log-Lounge Erlangen

You do not have a chance, but go for it, 'Tricks, Pranks & Interventions', Root Festival, Hull, UK

The Hidden Woman Hackers, Bildungszentrum, Frauencomputertage, Nürnberg

Artist talks:

University of Southern California (USC), Los Angeles; Scripps College, Vermont / Los Angeles; Free Waves Festival, Los Angeles; CalArts, Californian Institute of the Arts, Valencia/ Los Angeles; Art Academy, Reykjavik, Iceland.

1999

Cyberfeminist Interventions, Foro Artistico, Hannover

Women Hackers, 'next Cyberfeminist International', Rotterdam

Processing Cyberfeminism, 'next5minutes' Festival, Old Boys Network presentation, Amsterdam

The Truth about Cyberfeminism 3.0, 'Jonctions Festival', Brussels
Old Boys' Networking Strategies, 'Performance Festival & Conference', Frankfurt/M.
The Truth about Cyberfeminism 4.0, OBN, 'Festival for Electronic Arts', Maribor, SLO
Artistic Strategies in the post-human age, Kunstakademie München
Women Hackers, 'Informatica Feminale' (Old Boys Network presentation), Bremen
The Truth about Cyberfeminism 5.0, 'Dialogues und Debates', Symposium zu zeitgenössischer Kunstproduktion (Old Boys Network presentation), Künstlerinnenhof DIE HÖGE, Bremen
Paradoxical artistic practice. Strategies of success and self-boycott, 'Made for the Real World' Symposium, Kunstakademie Saarbrücken

1998

Artists' Context-Systems on the Internet, Kunsthalle Hamburg
Between mass media and elitism, European Media Art Festival, 'Telepolis' Panel, Osnabrück
The Truth about Cyberfeminism 2.0, Hochschule für bildende Künste, Braunschweig
How feminist is Cyberfeminism?, Face2Face-Meeting, Forum Stadtpark, Graz
Gender on the Net, mikro Lounge, WMF, Berlin
Presentation of 'first Cyberfeminist International' reader, ars electronica, Linz, A
The Truth about Cyberfeminism 1.0, Konferenz 'East-East', St. Petersburg, RU

1997

For Painters and other media artists, Akademie der Kuenste, Muenchen, Germany
Knots in the Net - net.art projects in New York City, Backspace Gallery, London
The Production of Visibility, CODE RED, Sydney, Australia
Artist talks:
University of Western Sydney, Australia (1997), Adelaide's Centre of Screen Culture, Adelaide, Australia

PUBLICATIONS

2001 Cornelia Sollfrank (Ed.) *very Cyberfeminist International*, Berlin.
1998 Cornelia Sollfrank (Ed.) *first Cyberfeminist International*, Hamburg.

RECENT PUBLICATIONS (SELECTED)

2016 Cornelia Sollfrank, »Gender and Technology Trouble,« in: Eric Kluitenberg and David Garcia (Eds.), *Tactical Media Anthology*, MIT Press, Cambridge.
2016 Cornelia Sollfrank, »Post-IP Aesthetics. Kunst und ihre veränderte Rolle in der Knowledge Economy,« in: Sandra Frimmel, Mare Traumane (Eds.), *Kunst vor Gericht*, Verlag Matthes & Seitz Berlin.
2016 Cornelia Sollfrank, »A Pervert's Guide to Artistic Research« in: Judith Siegmund (Ed.), *Wie verändert sich Kunst, wenn man sie als Forschung versteht?*, Transcript-Verlag, Bielefeld.
2015 Cornelia Sollfrank, »Internet« in: Jens Badura, Selma Dubach, Anke Haarmann, Dieter Mersch, Anton Rez, Christoph Schenker, Germán Toro Pérez (Eds.), *Künstlerische Forschung. Ein Handbuch*, diaphanes, Zürich.
2015 Cornelia Sollfrank, »Nothing New Needs to be Created. Kenneth Goldsmith's Claim to Uncreativity,« in: Melanie Bühler, Goethe Institut Washington (Eds.), *No Internet – No Art. A Lunch Byte Anthology*, Onomatopée, Eindhoven.
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