

# Dr Elena Cologni - CURRICULUM VITAE

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[www.elenacologni.com](http://www.elenacologni.com)

## Current

**FREELANCE ARTISTS AND ACADEMIC**, studio at Wysing Arts Centre Bourn, Cambridge. To produce work in the field of art; to apply to grants as suitable to the specific projects (academic, professional, mixed); to contextualise the practice within the theoretical ground and relate to peers and colleagues in the academic arena through conferences, workshops and publications.

**TEACHING OFFICER**, University of Cambridge, Faculty of Education, Arts

**TUTOR**, Anglia Ruskin University, School of Art, Cambridge

**ARTIST IN RESIDENCE** (03-2011/11-2012 p/t) Cambridge University, Department of Experimental Psychology with the project *RockFluid* (launched at Cambridge Science Festival, Wysing Arts Centre and Performance Studies international 2011, Utrecht). Funded through the Arts Council of England (Grants for the Arts, Escalator Program, Colchester Arts Centre).

*RockFluid* will include a series of workshops, drawings and urban interventions, dealing with the relationship among perception, memory, and psycho-geography in the digital economy.

[www.rockfluid.com](http://www.rockfluid.com)

## Education

05-1999/05-2003

**PHILOSOPHY DOCTORATE**, 'The Artist's Performative Practice within the Anti-Ocularcentric Discourse', PhD (f/t) Fine Art, University of the Arts London CENTRAL SAINT MARTINS COLLEGE of ART and DESIGN (London Institute Research Studentship), Viva 05-2003, Awarded 3-2004

Thesis: *'The Artist's Performative Practice within the Anti-Ocularcentric Discourse'*, Director of studies: Malcolm Le Grice; supervisors: Joanna Greenhill, Marina Wallace. The thesis investigates the evolution from my sculptural and photographic work to performance in relation to the critique of the ocularcentric Western philosophical tradition developed by twentieth century French thought, as referred to by Martin Jay and Amelia Jones. The research was conducted by adopting an evolutionary approach, which allowed me to test hypotheses through artistic experimentation. The thesis encompasses two theoretical discussions in relation to my artistic practice: the *emerging of the self*, its psychological implications, *the performative self* and its manifestations in the history of art, as well as in my own work; and the concept of *Chiasm/ Intertwining*, discussed in relation to *inter-subjectivity* in live art. In creating my work, I challenged the static artist-audience relationship implicit in the one-way perception of representations based on central-focus perspective and vision.

07-1996/10-1997

**MASTER OF ARTS - FINE ART - Sculpture** (f/t)

Bretton Hall, Leeds University

Sculpture, Installation, Cultural Studies

10-1987/10-1991

**BA FINE ART**, Class: 108/110, (distinction equivalent),

Accademia Di Belle Arti Brera, Milan, Italy

Exams include: 4 Painting, 4 History of Art, 2 Philosophy and Aesthetics, 4 Printmaking, 4 Anatomy, History of Design, Theory of Preservation, Anatomy, Visual poetry, Psychology of Perception. Thesis in History of Contemporary Art Criticism

## Career details

### Research activity

08-01-2007/30-07-09

**0.5 Research Fellow in Performance Art** at York St John University, Faculty of Arts. Duties: Duties include: To work at entries for RAE submission; to develop own research in the areas of memory as related to the perception of the present in performance, the effect of time perception in artist-audience relationship (B. Vicario, *Il Tempo*, 2005) on the construction of performative self; the porosity of the screen and projection in self-image (A. Jones, *Self/Image*, 2006); the video document effecting the formation of the self and practice as research methodologies including the embedded document as research embedded knowledge. To create and lead a cluster for the creative arts to promote the discussion and dissemination of Practice as Research methods and activities, including the formation of an international network.

- 11-2004/01-2006 **Researcher**, Central Saint Martins College of Art and Design, *Memory and Liveness in delivery, reception and video documentation of performance art*, AHRC Small Grant For Creative And Performing Arts, practice based project with University of the Arts, London, Central Saint Martins College. To: manage funding; produce and deliver papers; to conceive and deliver a new artwork (with the suitable technology); to supervise web design and implementation; to produce and edit video and still documentation for publication purposes; to produce artistbook. In the outcome *Mnemonic Present, Un-Folding* series of 2005-2006, the use of 'live-recording' and 'prerecording' has opened up questions on the involvement of the audience and their perception of what is present and represented, generating a form of 'present memory' of the event from which the notion of 'mnemonic present' takes shape. With the video Live Installation format used, the issue of documentation of my mediated performative work has been embedded in the work itself, thus becoming both research methodological tool and meta-linguistic art practice
- 11-2005 **Contributor**, PALATINE PRISM, Higher Education Academy Subject Centre for dance, drama and music, at Lancaster University. Contribution for the art movement of *Minimalism* in the *Art* subject discipline, to: research and produce a list of exemplar works/pieces that best represent the art movement and discipline, that are useful in learning and teaching in and across the performing and creative arts, that are available online, provide a rationale for the choice.
- 09-2003/06-2004 **Co-investigator**, *Aftermath*, research project collaboration and publication with Peter Bond, funded by Central Saint Martins College. To: develop the concept; to invite speakers; to open the fora to the wide public; to co-chair the events. The project aims at investigating the concept of the trace in live art. Theoreticians and artists participating in the fora *Brainstorm on Performance*, June 2004, include: Franko B, Jane M Bacon, Sebastiano Barassi, Anne Bean, Helena Blaker, Jennifer B. Doyle Lizbeth Goodman, Coco Gordon Adrian Heathfield, Tina Keane, Amelia Jones, Rona Lee, Andrea Lissoni, Mark Nash, Alan Read, Joshua Sofaer, Fiona Wright.

### Teaching

- 5-10-09/30-7-10 **TEACHING OFFICER**, UNIVERSITY OF CAMBRIDGE, Faculty Of Education, Arts  
To cover for a sabbatical by teaching to Master and Mphil in the Arts Culture and Education division, incorporating an overlapping of arts practice as research methods with art education sociology based methods. Also presented my work as professional artist and researcher. This was done both by traditional lecture and well as workshop set up. I was (and am still partially) contributing to the courses with Supervisor, Examiner and Assessor roles.
- 1-2004/06-2005 **ASSOCIATE LECTURER**, CENTRAL SAINT MARTINS COLLEGE, London  
Aim: to devise seminars on the history of visual art performance, with particular emphasis on the relationship technology, and the document as work (Phelan, Auslander, Cubitt); to assess final essay on the course. Number of students: 50.
- 4-2003/04-2003 **VISITING TUTOR**, BOLOGNA UNIVERSITY, Italy History of Contemporary Art,  
Aim: to illustrate own work and its context in relation to my doctorate thesis. Number of students: 200
- 1-1999/06-1999 **VISITING TUTOR**, ACCADEMIA CARRARA DI BELLE ARTI, Bergamo, Italy  
Fine Art, History of Contemporary Art and Studio Practice  
Aim: to illustrate own work, as well as issue of artist as researcher
- 9-1991/8-1996 **LECTURER**, ISTITUTO D' ARTE A. FANTONI, Bergamo, Italy  
Subjects taught: fresco painting, egg tempera, still life drawing, public art and psychology of perception, for site specific and public art projects

### Administrative roles

- 09-93/07-96 **DEPUTY HEAD**, ISTITUTO D'ARTE A. FANTONI, Bergamo, Italy. Duties: to be responsible for artistic activity of the Institute also in relation to the city, of curricula development, staff and budget management for labs; to interview new staff; to lease between colleagues and examiners
- 07-97/06-2004 **COMMITTEE MEMBER, INTERNATIONAL RELATIONS**, ISTITUTO D'ARTE A. FANTONI, Bergamo, Italy. Duties: to facilitate and suggest exchanges and activities internationally.

### Grants

- 01-01-2011/ **Escalator Live Artist 2011** (Colchester Arts Centre), **Award for the Arts**, Arts Council of England, for *RockFluid* with University of Cambridge
- 04/12-2009 **Award for the Arts**, Arts Council of England, for *Geomemos* (co-funded York Saint John University and Yorkshire Sculpture Park) April-December 2009
- 03-06/07-2009 **Research Funding**, York Saint John University *Experiential*, Re-Moved CCA Glasgow, Gi 08.
- 2004/2006 **AHRC** *Memory and Liveness in delivery, reception and video documentation of performance art*, AHRC funded ([www.elenacogni.com/memory](http://www.elenacogni.com/memory))

07/09-1999 **Grant**, the London Institute, Diagrammi, performance and simposium, Venice Biennale  
1999-2003 **Research Scholarship**, PhD (London Institute Research Studentship)

### **Selected freelance artist related activities**

06/2008 **Commission**, Site Specific live installation Tournai Cathedral, Belgium,  
01/10/2007/ **Studio award**, Wysing Arts Centre  
10/11-2006 **Artist in Residence** *Creative Lab*, Centre for Contemporary Art Glasgow, to be conducted with and experimental approach to the creative process imbedded in the presentation of the work (students of Glasgow School of Art and Royal Scottish Academy of Music and Drama-RSAMD-Contemporary Theatre Program actively participating)  
07-2006 **Commission** for "Mettere Ogni Significato Sottosopra..." in *Dissertare/Disertare*, Centro Internazionale per l'Arte Contemporanea - Castello Colonna di Genazzano (Rome)  
06-2006 **Commission** for "Pollen forecast, Anemofila", in *Territories of Duration*, Karpý Sanat, Istanbul, Turkey  
11-2006 **Residency**, Creative Lab, Centre for Contemporary Arts, Glasgow  
08-2003 **Commission** for TRA-MONTI, Rome, Italy Rome Council Commission  
09/1999 **Artist in Residence**, Oreste 2 (Venice Biennale 99), Montescaglioso, Basilicata, Italy

### **Curatorial Experience**

10-05/06-06 **CO-CURATOR**, *Border Crossing...Semionauti*, (3rd leg of a touring project) CARE/OF, Milan, Italy. Duties: to gather proposals from selected artists; to contact organisers and co-curators working with the Council; to produce a document for the project proposal; to write a critical text for press releases; to appoint exhibition organisers and technicians; to organise transport and insurance.  
09-2003/ **CO-ORGANISER**, *Border Crossing*, collaborative touring project with Gulsen Bal (Turkey) and Karl Ingar Røys (Norway). Presented at *Gallery X Istanbul 2003*, *Olso Kunst Forening 2004*, *CAREOF Milan* and *neoncampobase Bologna 2006*, in each venue the platform opened to other local artists. Workshops were also organised at Brera Academy, Milan, and neoncampobase, Bologna including the contributors to the Milan leg: Cologni-Blaker, Bal-Azizov, Roys-Muja, Cattani-Darth the facilitator Chiara Agnello and some other 20 cross-discipline professionals.  
02/05-2003 **ASSISTANT CURATOR** (p/t), *Pain*, WELLCOME TRUST, London. Locate and assess potential exhibits from the Wellcome Library; record appropriate information and source reference; pursue research leads for other material to be included in exhibition.  
06-99/04-00 **CO-CURATOR**, *Rob Ward 'Six Memos'* (exhibition and conference), Bergamo, Italy. Duties: to liaise with council and artist; to write and translate texts for the catalogue; to organise transportation; to chair two conferences; to select guest speakers; to organise appropriate recording and translation.  
05/07-1999 **COORDINATOR**, *Institutions in Great Britain: Artist as Researcher. Diagrams*, ORESTE, VENICE BIENNALE, Charles Kreil guest. To find support for accommodation in Venice, to invite guests speakers to the day seminar, filming of the event and translation.

### **Various associations**

2008/ present Editor of *Body, Space & Technology*, Brunel University London  
<http://people.brunel.ac.uk/bst/vol0901/home.html>  
Contributor/Author *Art Practice as Research*, Graeme Sullivan <http://artpracticeasresearch.com/>

### **Public outputs**

Intertwined theory practice and *art practice as research* approaches can be found in the following:  
"**Experiential**", (York Saint John University, Arts Council of England funded) including: Participatory live installations: RE-MOVED, CCA Glasgow, Glasgow international 08, April 2008; GEOMEMOS, Yorkshire Sculpture Park, April-December 2009. Conference and talks: 'Erasure And Replacement in the present', *The Performance Studies Focus Group (PSFG) of the Association for Theatre in Higher Education (ATHE) USA*, New Orleans, July 27-29 2007; 'Scotoma', *Intimacy: Across Visceral & Digital Performance*, Goldsmiths College, Laban & The Albany, 7-9 December 2007, London; 'Apnea', *Performing Heritage International Conference*, The Manchester Museum and The University of Manchester, 2008; *Performing Presence: from the live to the simulated*, Centre for Intermedia, University of Exeter, UK, 28 March 2009; *Performed*, one day symposium for *Performed* at Wysing Arts Centre with Amelia Jones, Gavin Butt and Mel Brimfield, on 30 May 2009; *Creative Practice, Creative Research, Materiality Process Performativity*, York Saint John University, 15-17 April 2009; *Third International Conference, Consciousness, Theatre, Literature and the Arts*, Lincoln University, May 16-18, 2009. Publications: Cologni, E., 'That spot in the 'moving picture' is you, (perception in time-based art)\*', in

*Blood, Sweat & Theory: Research through Practice in Performance* ed. John Freeman, Libri Publishing, London, 2010; Cologni, E., *Experiential* forthcoming publication 2011.

- «**Mnemonic Present, Un-Folding series**» (AHRC funded) #1-#9 performance presented internationally, between 2005 and 2006 related publications include: Cologni, E., *Mnemonic Present* in *PARIP International Conference*, Bristol and Leeds Universities, DVD and Book; Cologni, E., *Mnemonic Present* at *Transversalities: crossing disciplines, cultures and identities*, Conference, Departments of Film, Theatre & Television and Fine Art, University of Reading, book; Cologni, E., 'FRUITION: perceptual time 'gap' as location for knowledge - *Mnemonic Present Un-folding*', in Perspective section of *Body, Space & Technology*, ISSN 1470-9120, School of Arts, Brunel University <http://people.brunel.ac.uk/bst/vol05/index.html>; Cologni, E., 'Present-Memory: Liveness Versus Documentation And The Audience's Memory Archive in Performance Art', *International Conference Consciousness, Literature and the Arts*, Cambridge Scholars Press, Performance Art', *International Conference Consciousness, Literature and the Arts*, Cambridge Scholars Press, January 2006; Cologni, E., 'Mnemonic Present, Un-Folding', in Allegue Fuschini, L., Jones, S., Kershaw, B and Piccini, A (eds), *Practice-As-Research In The Performing And Screen Arts*, London: Palgrave Macmillan, 2008; Cologni, E, ed, *Mnemonic Present, Shifting Meaning*, Mercurio Edizioni, Vercelli, 2009, [www.elenacologni.com/memory](http://www.elenacologni.com/memory) ; <http://www.mindatplay.co.uk/index.html>, 'Listening to the mind at play – sonified biofeedback as generative art practice and theory', PhD thesis
- «**Tracing**» first performed as part of the paper «Documenting performative practice – Tracing» at *Performance As Research In Practice* Conference, University of Bristol, 2003 (also presented at Gallery X, Istanbul in *Border Crossing here and somewhere else*, and Galleria Neon, Bologna in *Coscienza di Sè*, 2003). Other related Conference presentations include: 'An investigation into the role of documentation in performance art research in the digital age and its relation to *liveness*. Tracing', *Pixel Raiders*, 6-8 April 2004, Sheffield Hallam University and 'What might be the role of documentation in performance art research in the digital age?', *International Digital and Media Arts* 2004, University of Central Florida - School of Film and Digital Media and Ball State University, Orlando, Florida, USA, March 10-12 2004.
- «**Echo appunti**» video live installation, Galleria Neon, Bologna, Italy in *Warm Up*; Echology Pavilion, London, in *Identity*, 2003. Discussed in the paper 'Deferral Memory in Video Live Installations', *CIVIC Centre Reclaiming the Right to Performance* Conference, The University of Surrey, Roehampton, School of Arts, London 9-16 April 2003.
- «**Drawing Scents**» colour-scent synaesthetic interactive installation presented in «In Between» solo exhibition 2002, Lethaby Gallery, Central Saint Martins College, London. Accompanied by a catalogue Cologni, E., *In Between Visual Diary 1999-2002*, London, June 2002 and funded by Dragoco New York, OIKOS and Università dell'Immagine, Milano. *Dai sensi un apprendere. Percorsi di apprendimento, innovazioni metodologiche e didattiche nell'esperienza dell'Università dell'immagine*, Franco Angeli Editore, Milan, Italy, 2006, pp 130/132
- «**Public Private Perceptions**» video live installation, Toynbee Studios, London, 2001; Galleria Neon, Bologna, Italy 2002; accompanied by the publication *Public Private Perceptions*, including texts by Wallace, M., Le Grice, M., Grazioli, E. published by Galleria Neon, Bologna, Italy, March 2002 (funded London Underground Ltd and Neon). This also led to a paper 'Private action becoming public, a practical investigation of the performer's reactions to the environment', at *Performance As Research In Practice* Symposium, University of Bristol 10-11 Nov 2001.
- «**Morning Toilette**» video live installation, Tate Modern, part of "In the Experience of Space" symposium curated by B. Rauch, chaired by Malcolm LeGrice, with support from The London Institute and Tate Modern.
- «**Ancora Cerca**», video performance, National Portrait Gallery, London, 1999; presented as video installation in "Sguardi Dell'arte Sull'arte", Pinacoteca 'Tosio Martinengo', Brescia, Italy, 2002 curator Enrico De Pascale. Publication catalogue *OUTLOOK sguardi dell'arte sull'arte*, Corsini, P. and De Pascale, E., Edizioni AAB n. 90 Spazi Aperti – 1, abb ed., Brescia, March 2002, p. 5.
- «**Diagrammi**», interactive performance, Oreste, Venice Biennale 1999, with publication Cologni, E., 'Institutions in Great Britain: Artist as Researcher. Diagrams', *Oreste at the Venice Biennale*, AAVV, Charta, Milan 2000.

#### **Additional Publications:**

##### **Books & Chapters**

Cologni, E., 'That spot in the 'moving picture' is you, (perception in time-based art)', in *Blood, Sweat & Theory: Research through Practice in Performance* ed. John Freeman, Libri Publishing, London, 2010, pp. 83-107.

Cologni, E., *Mnemonic Present, Shifting Meaning*, texts by Blaker, E., Lissoni, A., Jones, E., Auslander, Bell, P., Edizioni Mercurio, Vercelli, Italy, 2009

- Cognigni, E., *Mnemonic Present, Un-Folding*, in Allegue Fuschini, L, Jones, S., Kershaw, B and Piccini, A (eds), *Practice-As-Research In The Performing And Screen Arts*, London: Palgrave Macmillan, 2009.
- Cognigni, E., 'Present-Memory: Liveness Versus Documentation And The Audience's Memory Archive in Performance Art', in Meyer-Dinkgrafe, D., *International Conference Consciousness, Literature and the Arts*, Cambridge Scholars Press, January 2006.
- Cognigni, E., 'Institutions in Great Britain: Artist as Researcher. Diagrams', *Oreste at the Venice Biennale*, AAVV, Charta, Milan 2000, pp. 57-59.

### **Additional Art Catalogues**

- Di Pietrantonio Giacinto, *Domus*, Issues 880-882, 2005 pgg 86-87
- Marchetti, Cattani, *Limina, Confini spazio-temporali*, Bologna 2007
- Art for Art's Shake*, Dede Auregli intro, Comunicative, Orfeo hotel contemporary art project, Bologna 2006, p. 21.
- Gaia Cianfanelli, Caterina laquinta, *dissertare/disertare*, plug-in publishing, Bologna, Italy 2008
- AAVV. *Dai sensi un apprendere. Percorsi di apprendimento, innovazioni metodologiche e didattiche nell'esperienza dell'Università dell'immagine*, Franco Angeli Editore, Milan, Italy, 2006, pp 130/132.
- 'Settembre 2003, Roma, Quartiere Monti, Riflessioni, 16 Novembre 2003', Cognigni, E., 'Tra-Monti', Lopinto, L., catalogue exhibition Sept. 2003, Rome, Rome Council Publications, June 2004, p. 24-25.
- 'Conversazioni' Cognigni, E. and Laraia, E., *La morte dello scambio di Identità nell'arte*, Laraia, E., thesis Cultural Anthropology, Accademia Di Belle Arti di Bologna, October 2001, Prof R. Daolio, Bologna Italy, Rome October 2004.
- Cognigni, E., *Public Private Perceptions*, texts by Wallace, M., Le Grice, M., Grazioli, E., Published Galleria Neon Bologna Italy, March 2002.
- Corsini, P. and De Pascale, E., 'OUTLOOK sguardi dell'arte sull'arte', Edizioni AAB n. 90 Spazi Aperti – 1, abb edizioni, Brescia , March 2002, p. 5.
- Cognigni, E., *In Between Visual Diary 1999-2002*, catalogue of exhibition Lethaby Gallery, Central Saint Martins College of Art and Design, London, June 2002.
- Caterina Davinio, *Tecno-poesia e realtà virtuali: storia, teoria, esperienze tra scrittura, visualità e nuovi media*, Sometti, 2002, p. 251
- Harald Szeemann, Cecilia Liveriero Lavelli, Lara Facco, Arsenale di Venezia, Chiara Barbieri, "La Biennale di Venezia La Biennale di Venezia: 49. Esposizione internazionale d'arte : platea dell'umanità", 1999 (p 1950).
- Cognigni, E., *A Ritentiva*, catalogue for exhibition, Centre for Sculpture, Yorkshire Sculpture Park, Leeds University, 1997.

### **Selected Web articles**

- Beryl Graham & Verina Gfader, '06. Curator as editor, translator or god?' Edited CRUMB discussion list in *Vague Terrain, digital art/culture/technology*, February 2008
- Karen Edwin, *Negotiating the In-Between?* Mute Magazine, 2006

### **Book reviews**

- Cognigni, E., on Guerlac, Suzanne, 'Thinking In Time, An Introduction To Henry Bergson', Itaca and London, Cornell University, *Consciousness, Literature and the Arts*, Volume 9 Number 1, April 2008, ed Meyer-Dinkgrafe, Lincoln University  
<http://blackboard.lincoln.ac.uk/bbcswebdav/users/dmeyerdinkgrafe/archive/guerlac.html>
- Cognigni, E., on 'Educating Artists for the Future, Learning at the Intersections of Art, Science Technology and Culture', Alexenberg, Mel, ed., Intellect Books, Bristol, The University of Chicago Press, Chicago, 2008, *The International Journal of Art & Design Education (iJADE)*, vol 28, issue 2 (June 2009) ed. Richard Hickman, pg 226, Blackwell, Pennsylvania State University 2008

### **Selected Conference Papers – Published**

- Cognigni, E., 'The identity of the real in relation to the experience and concepts of space. Interaction as a research data collecting system: Chiasmus, Mirror, Interaction: Mirroring, bluX, Diagrammi', *Exchange online Journal* ISSN 1472 9571 Issue 2 - May 2001  
([http://www.media.uwe.ac.uk/exchange\\_online/exch2\\_article3.php3](http://www.media.uwe.ac.uk/exchange_online/exch2_article3.php3)) (*Exchange 2000: facilitating research in Art, Design and Technology*, Conference, Watershed Media Centre, University of West England, Bristol, 2-3 November 2000)
- Cognigni, E., 'Through Senses, narratives and interactive dynamics', in R. and Mc Kay, J., *Digital Creativity: Crossing the Border*, The School of Art Press ISBN 0 901904 82 1, Glasgow 2001, p. 86-88 (*CADE 2001 Conference* Glasgow School of Art, 9-12 April 2001)
- Cognigni, E., 'Documenting Performative Practice, Tracing', *PARIP 2003*, <http://www.bris.ac.uk/parip/cognigni.htm> (National Conference, Bristol University, 11-14 September 2003).

Cogni, E., 'An investigation on the role of documentation in performance art research in the digital age and its relation to *liveness*. Tracing', *Pixel Raiders Conference*, (6-8 April 2004, Sheffield Hallam University)

### **Selected Talks**

'Performed', Wysings Arts Centre, Cambridge, with Amelia Jones, Gavin Butt, Kathy Noble, Mel Brimfield.  
'Research/process as activity which underlines a political position: unstable and not fixed position of the unfinished. The status of the document' Elena Cogni chair, with Verina Gfader and Barbara Rauch at Fucina.off '08 Galleria Civica d'Arte Moderna di Spoleto, 24 November/8 December 2008;  
*Experience of Space*, Tate Modern, London, 2001; Yapi Kredi Centre for Contemporary Art, Istanbul, Turkey, 2003;  
Whitechapel Gallery/ Space place, London, 2003;  
*Sissu Tarka*, Institute of Contemporary Art, London February 2005; *Martha Rosler's London Garage Sale*, Institute of Contemporary Art, June 2005. Various lectures at: University of Brighton; Brera Academy, Milan, Italy; University of the Arts London; Kingston University, London; Brighton University (Sally Bennet Monday public lectures), Goldsmiths College, (Thursday Club), Laban Centre London, Norwich University College.

### **Selected Conference Proceedings**

*Rock Fluid: Shaping Memory In Transit, PSi #17*, Utrecht University, Netherlands, 23-28 May 2011  
'Performance and time based art', *Third International Conference Consciousness, Theatre, Literature and the Arts*, May 16-18, 2009, Lincoln University, UK  
'That spot in the 'moving picture' is you (Going through a corridor so quickly, you cannot remember how you felt)', workshop in *Performing Presence: from the live to the simulated*, Centre for Intermedia, University of Exeter, UK, 26-29 March 2009  
'The Film As Document In Real Time', *3rd Journal of Media Practice Symposium*, University of Bristol 15th June 2007.  
'Scotoma', *Theatre and Performance Research Association (TaPRA) Annual Conference*, 2007, Department of Drama and Theatre Arts, Selly Oak Campus, University of Birmingham, 5th - 7th September 2007  
'Erasure And Replacement in the present', *The Performance Studies Focus Group (PSFG) of the Association for Theatre in Higher Education (ATHE) USA*, New Orleans, July 27-29 2007  
'Scotoma', *Intimacy: Across Visceral & Digital Performance*, Goldsmiths College, Laban & The Albany, 7-9 December 2007, London.  
'*Deferral Of Artistic Practice: Curatorial?*', Qui, GAMeC (Gallery of Modern and Contemporary Art), Bergamo, Italy, 2004.  
An investigation on the role of documentation in performance art and its relation to *liveness* in the digital age Tracing', *International Digital and Media Arts 2004 Conference*, Cogni, E., (University of Central Florida - School of Film and Digital Media and Ball State University, Orlando, Florida, USA, 10-12 March 2004)  
'*Deferral Memory in Video Live Installations*', Cogni, E., *CIVIC Centre Reclaiming the Right to Performance* London 9-16 April 2003 Performance Architecture Location The University of Surrey Roehampton, School of Arts.  
'Private action becoming public. A practical investigation on the performer's reactions to the environment', Cogni, E., *Performance As Research In Practice Symposium*, 10-11 November 2001 (University of Bristol).  
'Senses', *Research network Symposium*, Cogni, E., 15 February 2001 (The London Institute).  
'Morning Toilette', Cogni, E., in *The Experience of Space*, Tate Modern, 2001, curator B. Rauch, chair M. Le Grice.  
'The identity of the real in relation to concepts of space', Cogni, E., *The London Institute, Research Degree Symposium*, 17-18 February 2000 (The London Institute).  
'The idea of the mirror between audience and performer: let's make a portrait!' Cogni, E., *Performance as Research*, International Symposium, 6 November 1999 (The London Institute, London and Nottingham Trend University, Chaired by Joshua Sofaer)

### **Peer appreciation**

*The Art Of Innovation How Fine Arts Graduates Contribute To Innovation* by Kate Oakley, Brooke Sperry and Andy Pratt Edited by Hasal Bakhshi, Sept 2008.  
<http://www.nesta.org.uk/library/documents/Report%2016%20-%20Art%20of%20Innovation%20v11.pdf>

### **Other Public Outputs: Exhibitions**

#### **Selected Solo Exhibition**

2009 "GEOMEMOS" video Screening, Yorkshire Sculpture Park, Heritage Open Days.  
2002 "IN BETWEEN", LETHABY GALLERY, CENTRAL SAINT MARTINS COLLEGE, London,  
"PUBLIC PRIVATE PERCEPTIONS 02", GALLERIA NEON, Bologna, Italy, funded galleria neon and London Underground Ltd.  
1997 "A RITENTIVA", CENTRE FOR SCULPTURE, West Bretton, (funded University of Leeds)  
1995 "READY TO FLY", JFK AIRPORT, ALITALIA VIP LOUNGE, New York, USA, (Alitalia per l'arte)

#### **Selected Solo site specific Installation and Mediatized Performances**

- 2009 "GEOMEMOS", Yorkshire Sculpture Park, Yorkshire
- 2008 "IL SOFFIO, at the back on mind", Tournai Cathedral, Tournai, Belgium, June-September  
 "APNEA, TO LIVE IN THE PRESENT, OR A WAY TO DEAL WITH OUR PAST", The Manchester Museum  
 "Re-MOVED", Centre for Contemporary Art, Glasgow, (Gi08) Scotland
- 2007 "SCOTOMATA", *Intimacy: Across Visceral & Digital Performance*, Goldsmiths, Laban & The Albany  
 "YOU CANNOT MAKE SENSE OF WHAT I SAY, WHILE I SAY IT", Journal of Media Practice Symposium, Bristol University
- 2006 "EXPERIENTIAL", Creative Lab, CENTRE FOR CONTEMPORARY ART, Glasgow, UK  
 "MNEMONIC PRESENT, UN-FOLDING#9", Tapra, Centre for Speech and Drama, London  
 "METTERE OGNI SIGNIFICATO SOTTOSOPRA..." in *Dissertare/Disertare*, Centro Internazionale per l'Arte Contemporanea - Castello Colonna di Genazzano (Roma), curator START  
 "POLLEN FORECAST, ANEMOFILA", in *Territories of Duration...*, Karpý Sanat, Istanbul, Turkey, curator Gulsen Bal  
 "MNEMONIC PRESENT, UN-FOLDING#8", in *Wonderful*, Trieste, curator Maria Campitelli  
 "MNEMONIC PRESENT, UN-FOLDING#7", Whitechapel Art Gallery, London, curator Joel Cahen;
- 2005 "MNEMONIC PRESENT, UN-FOLDING#6", Transversalities Conference, University of Reading, introduced by Lid Taylor  
 "MNEMONIC PRESENT, UN-FOLDING#5", Villa delle Rose, Galleria d'Arte Moderna, Bologna, Italy, curator BOART  
 "MNEMONIC PRESENT, UN-FOLDING#4", PARIP Conference, Leeds University  
 "MNEMONIC PRESENT, UN-FOLDING#3", *La Notte dei Musei*, Galleria d'Arte Moderna e Contemporanea, Bergamo, Italy  
 "MNEMONIC PRESENT, UN-FOLDING#2", International Conference Consciousness, Theatre, Literature and the Arts, Aberystwyth, Wales, UK  
 "MNEMONIC PRESENT, UN-FOLDING#1", PSi # 11, Brown University, RI (the series was developed as part of a research funded project at Central Saint Martins College by Arts and Humanities Research Council, UK).
- 2003 "TRACING", GALLERY X, Istanbul, Turkey,  
 "TRACING", PARIP Conference, Bristol University, UK,  
 "ECO appunti", NEON GALLERY, Bologna, Italy;  
 "ECO appunti", ECOLOGY PAVILLION, London  
 "IN BILICO, experience of aesthetic pain", 291 GALLERY, London
- 2001 "PUBLIC PRIVATE PERCEPTIONS", TOYNBEE STUDIOS, London  
 "MORNING TOILETTE, TATE MODERN, London (curator Barbara Rauch).
- 2000 "bluX and "MIRRORING, WATERSHED MEDIA CENTRE, Bristol  
 "bluX, LONDON BIENNALE, London (organiser David Medalla)
- 1999 "ANCORA CERCA, NATIONAL PORTRAIT GALLERY, London
- 1997 "COMUNICAZIONE", Leeds University.

### Selected Group Exhibitions

- 2011 Action Field Kodra, 2011, Tessaloniki, Greece, Curator Angeliki Avgitidou
- 2010 "timings", Open Space Kunst Zentrum, Vienna
- 2009 "PERFORMED" Wysing Arts Centre, Cambridge, UK
- 2008 "INSIDE-OUT", Wysing Arts Centre, Cambridge UK  
 TRIENNIAL OF CONTEMPORARY ART, Tournai Belgium  
 "RE-OPENING", Wysing Arts Centre, Cambridge UK  
 "GLASGOW INTERNATIONAL 08", various venues, Glasgow
- 2007 "ABBIAMO FATTO BENE AD USCIRE", SPAC, Buttrio, UD, Italy
- 2006 "DISERTARE DISSERTARE", Castello Colonna, Centro Internazionale di Arte Contemporanea, Genazzano, Rome, promossa dalla Provincia di Roma, Regione Lazio, XI Comunità Montana della Regione Lazio e Comune di Genazzano e con il supporto Scientifico della Galleria Nazionale d'Arte Moderna, Curators START  
 "WONDERFUL", Serra di Villa Revoltella, Galleria LipanjePuntin, Centro Donna, Orto Lapidario dei Civici Musei, curator Maria Campitelli  
 "TERRITORIES OF DURATION...", Karpý Sanat Museum, Istanbul, Turkey, curator Gulsen Bal  
 "SEMIONAUTI" (BORDER CROSSING), CAREOF, ACCADEMIA di BRERA, Milan and NEONCAMPOBASE, Bologna, Italy, (Roys, Cologni, Bal, Cattani), funded: Careof, neoncampobase, Accademia di Brera Milano, University of the Arts London, Central Saint Martins College of Art and

Design, Live Art Development Agency London, Arts and Humanities Research Council (UK), British Council, Nordic Institute for Contemporary Art (Norway), Ambasciata Italiana a Pristina.

2005 "WHERE IT WAS, SHALL I BE..." KECIBURCU, Diyarbakar (Turkey) curator Gulsen Bal

2004 "TUR RE TUR" (BORDER CROSSING), OSLO KUNSTFORENING, Oslo, Norway  
 "DEFINITELY PROVISIONAL", APPENDIKS, Copenhagen, Denmark  
 "LA POLVERE NELL'ARTE", ASSABONE, Milan, Italy, curator Elio Grazioli

2003 "COSCIENZA DI SE", GALLERIA NEON, Bologna University and City Council, Italy  
 "BORDER CROSSING", GALLERY X, Istanbul, Turkey  
 "TRA-MONTI", QUARTIERE MONTI, Rome, Italy curator Luca Lo Pinto, funded City Council  
 "IDENTITY", THE ECOLOGY CENTRE, London  
 "DEFINITELY PROVISIONAL", WHITECHAPEL PROJECT SPACE, London  
 "WARM UP", GALLERIA NEON, Bologna, Italy  
 "SHORT AND SHARP", 291 Gallery, London curator Gulsen Bal

2002 "SGUARDI DELL'ARTE SULL'ARTE", PINACOTECA 'TOSIO MARTINENGO', Brescia, Italy, curator Enrico Depascale

2001 "BUNKER", 49th VENICE BIENNAL 2001, curator Marco Nereo Rotelli

1995 ARTEXPO NEW YORK, "ARTIST' S SHOWCASE", New York, USA

1994: "DRAWINGS" ARTISTS' SPACE, New York