

Keith Armstrong is an experimental artist profoundly motivated by issues of social and ecological justice. His engaged, participative practices provoke audiences to comprehend, envisage and imagine collective pathways towards sustainable futures. He has specialised for over twenty two years in collaborative, experimental practices with emphasis upon innovative performance forms, site-specific electronic arts, networked interactive installations, alternative interfaces, art-science collaborations and socially and ecologically engaged practices.

Keith's research asks how insights drawn from scientific and philosophical ecologies can help us to better invent and direct experimental art forms, in the understanding that art practitioners are powerful change agents, provocateurs and social catalysts. Through inventing radical research methodologies and processes he has led and created over sixty major art works and process-based projects, which have been shown extensively in Australia and overseas, supported by numerous grants from the public and private sectors.

His interdisciplinary work *Intimate Transactions* received an Honorary Mention in the 2005 Prix Ars Electronica in Austria, represented Australia at the National Gallery of China for Media Art China (*Synthetic Times*) during the 2008 Olympics Cultural Festival and was shown in 22 venues including the ICA London and is now held in the permanent collection of ZKM Centre for Art and Media, Karlsruhe Germany. Keith's interactive installation, *Shifting Intimacies*, developed during an Arts Council England residency, was premiered at the ICA, London. His interactive installation *Knowmore (House of Commons)* was shown at the Mediations Biennial in Poland in 2010. In 2011-12 he directed the *Remnant Emergency Artlab* project in Australia, New Zealand and India with outcomes including the high-profile *Bat-Human Project* in Sydney. His work *Finitude* was featured in the 3rd Art and Science International Exhibition and Symposium, Beijing, China at the China National Museum of Science and Technology. *Media Works Night Rage and Long Time, No See?* featured in ISEA 2013 Sydney, and in 2014 *Light of Extinction* was featured in *Thingworld: International Triennial of New Media Art* at the National Gallery of Art in Beijing, China.

Through 2011-15 he forged important new collaborative partnerships with a range of social justice and biodiversity conservation organisations across the Australian continent and globally. This resulted in a series of major commissions for works, including Sydney Powerhouse Museum, the Queensland Museum, Media Art China and Siteworks Festival at Arthur Boyd's property, Bundanon, Australia. In 2016, he presented a major solo show of five new works in Sydney at UTS Gallery - the *Over|Many|Horizons* project - collaborating with an international team of marine scientists, climatologists and cultural activists. That year he first travelled to South Africa to instigate a socially-engaged project around sustainability and poverty reduction called 'Re-Future', funded by the prestigious Andrew Mellon Foundation. This came to fruition in 2017/8 with the presentation of three festival events co-created with township residents, under the banner *Seven Stage Futures and Staging Change*. In 2017, he mounted a major solo show of five works in South Africa (*The Mesh*), exhibited his art/science work *Eremocene (Age of Loneliness)* at the prestigious Ars Electronica Festival in Linz Austria and *Experimenta Make Sense: International Triennial* at RMIT Gallery, Melbourne. In 2018 his exhibition *Change Agent* was the focal show of ISEA 2018, at Durban Art Gallery, South Africa, and his works *Staging Change* were featured in the *Vrystaat Kunstefees International Arts Festival*. In 2019 his new work *Elegy for Life, Anthem for Artifice* is curated in the 5th International Art and Science Exhibition and Symposium: *The Integration of Art and Science in the Age of Artificial Intelligence*, at the National Gallery of China. Following a forced break in exhibiting due to COVID, In 2022 he was the installation artist for the large-scale collaborative artwork *Uramat Mugas* showcased for the Asia Pacific Triennial (APT10), Gallery of Modern Art (GOMA), Brisbane. Keith was formerly an Australia Council New Media Arts Fellow, a lead researcher at the ACID Australasian Cooperative Research Centre for Interaction Design and A/Dir of QUT's flagship Creative Lab Research Centre. He is an actively practicing freelance media artist.

Selected Artistic Works

- 2021-22** **Uramat Mugas (Uramat Story Songs)**, Installation for APT10, QAGOMA, Brisbane, 04 Dec -25 April 2022
Camphora (Breath Work), Installation as part of 'Catching a Whiff', The Old Lockup, Maroochydore, Qld, March 2022.
- 2021** **Groundwork Honouring Exchange**. Botanica Festival, Botanical gardens, Brisbane, 15 May
- 2019** **Elegy for Life, Anthem for Artifice**. International Art and Science Exhibition and Symposium: *The Integration of Art and Science in the Age of Artificial Intelligence*, National Gallery of China, Beijing, China. Nov 1-31
- 2018** **Change Agent (Regenerative Futures)** Lead, curated exhibition for the **International Symposium for Electronic Arts, ISEA 2018, Durban Art Gallery, Durban, South Africa**
Staging Change, Dual installations and a community 'Meraka', **Vrystaat Kunstefees/Arts Festival/Tsa-Botjhaba, South Africa**
- 2017** **Eremocene (Age of Loneliness)**, multiple media installation,
 • **Ars Electronica Festival** (Curated main program, **AI, The Other and I**), Post-City, **Linz, Austria**
 ▪ **Experimenta (Make Sense) Media Arts Triennial, RMIT Gallery**, Melbourne, touring till 2020
The Mesh, (Solo Show), five major works (*Eremocene, Shifting Dusts, Seasonal, Inter-State, O'Tswellang*), **Johannes Stegmann Gallery, Vrystaat Kunstefees/Arts Festival/Tsa-Botjhaba, Bloemfontaine, South Africa**
- 2016-17** **Re-Future/Seven Stage Futures**, shack replacement project/trio of festival events, via Programme for Innovation in Artform Development, Bloemfontaine, **South Africa**
Are We the One?, App Project, Festival of Live Art (FOLA), Artshouse, Melbourne, Australia
Over Many Horizons, (Solo Show), Five major works (*Deep Ecology, Shifting Dusts, Seasonal, Inter-State, OTswellang*), UTS Gallery, Sydney, Australia
- 2015** **Uncanny Intimacy**, interactive electromechanical installation, **Australian Design Centre, Sydney, Australia**
- 2014** **Light of Extinction**, Thingworld: New Media Art Triennial, **National Art Museum of China, Beijing, China**
Dark Cartographies, Centre for Contemporary Arts, Cairns, Australia

Pitfall (An Opportunistic Cultural Survey), ANAT Synapse outcome, Mildura Arts Centre, Australia

- 2013-14** **Long Time, No See?** Including iPhone APP
- **ISEA 2013, ICE**, Parramatta, Sydney, Australia /Online <http://www.long-time-no-see.org>
 - **The Cube Visualisation Centre**, QUT Gardens Point, Australia
- Night Rage** in **ANAT's 'Synapse A Selection'**, for **ISEA 2013, Powerhouse Museum for Science and Technology, Sydney, Australia**,
- Night Fall: Queensland Museum, Invent-ory Space, Brisbane, Australia**
- Siteworks Festival, Bundanon, Australia**
- 2011-12** **Finitude (Mallee: Time)**
- **V3: "Information, Ecology, Wisdom" - The 3rd Art and Science International Exhibition and Symposium, National Museum of Science and Technology, Beijing, China**
 - **Screenspace Gallery, Melbourne, Australia (Solo Show)**
 - **VI: Mildura Palimpsest #8, Room 22, Ka-rama Motel, Mildura, Australia**
- The Remnant v.2, Centre for Contemporary Arts, Cairns, Australia**
- 2010-11** **The Remnant Emergency Artlab**, New approaches to environmental art practice and philosophy
- **Open Lab, Kerala, India**
 - **Floating Land Festival, Noosa, Australia**
 - **The Bat-Human Project: A Multidisciplinary Public Performance Event, Cook and Phillip Park, Sydney, Australia**
 - **Remnant Breath: A Blindfolded Sound walk, New Plymouth, New Zealand, Eco Sapientz Festival**
 - **Botanical Gardens X-Tension: Two Week Residency and Exhibition, UTS Gallery, Sydney, Australia**
 - **'DIY Urbanism – Sydney Reconsidered', The Right to the City, Tin Sheds Gallery, Sydney, Australia**
- 2009** **Knowmore (House of Commons):** Interactive installation. InfoZone Artspace, **State Library Queensland 'Beyond Mediations', Mediations Biennial Modern Art, Poznan, Poland**
- 2005-09** **Intimate Transactions (V. 3)**, A body driven interactive installation for networked participants, shown in phased stages, awarded **Honourable Mention, 2005 Prix Ars Electronica**, Shown at:
- **Media Art China (An Olympics Cultural Festival Event), National Art Museum of China & Beijing Art Museum of the Imperial City, Beijing, China. (Site 3 CalPoly California, USA)**
 - **University California Santa Barbara, California Nanosystems Institute, George LeGrady Lab. California, USA**
 - **California Polytechnic State University, San Luis Obispo, California, USA**
 - **2006 Brisbane Festival and 'On Edge Arts' Festival, Cairns Centre for Contemporary Art, Australia**
 - **Artspace, Sydney & Performance Space, Sydney, Australia**
 - **Institute of Contemporary Arts, London & BIOS, (New Synthesis of Urban Culture), Athens, Greece**
 - **Ars Electronica Festival, Linz, OK Centrum CyberArts 2005, Austria**
 - **Experimental Art Foundation, Adelaide, Australia & Wagga Wagga Regional Gallery, NSW, Australia**
 - **ACMI - Australian Centre for the Moving Image, Melbourne & QUT, the Block, Brisbane, Australia**
 - **National Review of Live Art/New Territories Festival, Glasgow, Scotland & B.Tween Festival, South Yorkshire, United Kingdom**
- 2007-8** **The Last Generation:** in **Blurred Boundaries: Intersecting Territories in Art, Craft and Design, Cairns Centre for Contemporary Arts & Artisan Gallery, Brisbane, Australia**
- 2007** **InStep: (prototype)**, Shown **Electrofringe, Newcastle, Australia**
- 2006-8** **Shifting Intimacies;** Shown at:
- **Institute of Contemporary Art (ICA), The Mall, London, United Kingdom**
 - **2008 Brisbane Festival, Judith Wright Centre Contemp Art, Fortitude Valley, Brisbane, Australia**
 - **'On Edge Arts' Festival, COCA, Cairns, Australia**
 - **Northern Stage, (Stage Three), Newcastle, United Kingdom**
- Lie of the Land**, Video Work, **Nishi Ogi Machi Media Festival, Tokyo, Japan**
- 2003/4** **Tree of Fortune, Christchurch Biennial, 04, Christchurch New Zealand**
- 2002** **Transact (Flesh/Skin/Bone), Tasmanian Art Gallery, Hobart, Australia**
- 2001** **Golden Circle, Triple Alice-3, Hamilton Downs, Alice Springs, Australia**
Liquid Gold, Site Gallery, Sheffield, United Kingdom and Brisbane Powerhouse, Australia
transit_lounge (2), Artspace, Contemporary Arts Centre, Sydney, Australia
- 1999** **Public Relations (Online/Offline), Platform 1, Brunswick St. Station, Fortitude Valley, Brisbane, #14, Spring Hill Baths, Municipal Swimming Pool, Brisbane Festival, Australia**
- 1994** **Manifest-At Tension, International Symposium for Electronic Arts (ISEA), Helsinki, Sweden**

Further Supporting Materials (image/video/text) at www.embodiedmedia.com