Curricula Vitae

ERNEST ALAN EDMONDS
http://www.ernestedmonds.com

Born: London, 8.4.1942.
Nationality: Dual British/Australian citizenship

Degrees:
B.Sc. (Hons) Mathematics (sup. Philosophy), Leicester. 1964.
M.Sc. Mathematics, Nottingham. 1967.
Ph.D. Logic, Nottingham. 1973.

Awards
ACM SIGGRAPH Distinguished Artist Award for Lifetime Achievement in Digital Art 2017
ACM SIGCHI Lifetime Achievement Award for the Practice of Computer Human Interaction 2017
ACM SIGCHI Academy 2015
ACM SIGGRAPH Academy 2018
Fellow of the British Computer Society
Fellow of the Royal Society of the Arts

Current Roles
Emeritus Professor, De Montfort University, Leicester, UK
Honorary Editor of the journal *Leonardo*
Founding Editor of the Springer book series *Cultural Computing*.
Founding Editor of the journal *Knowledge-Based Systems*
Founding Director of the Creativity and Cognition Studios, University of Technology, Sydney
Member of the editorial board of the journal *Digital Creativity*

Academic Positions

Research assistant, Leicester Polytechnic, UK	1967-1968
Lecturer/Head of Computer Studies, Leicester Polytechnic	1968-1977
Reader in Computing, Leicester Polytechnic	1977-1982
Professor of Interactive Computing and Head of the Human-Computer Interface Research Unit, Leicester Polytechnic	1982-1985
Professor of Computer Studies, Director of LUTCHI Research Centre and Director of the Creativity and Cognition Research Studios, Loughborough University, UK	1985- 2002
Head of Department of Computer Studies, Loughborough University	1985-1991
Dean of the School of Pure & Applied Science, Loughborough University	1991-1994
Professor of Computation and Creative Media, Director of the Creativity and Cognition Studios, University of Technology, Sydney, Australia	2002-2016
Professor of Computational Art, Institute of Creative Technologies, Leicester Media School, De Montfort University, Leicester, UK	2011-2020
Emeritus Professor, De Montfort University, Leicester, UK	2021-

SELECTED RECENT BIBLIOGRAPHY

Book
Franco, F. *Generative Systems Art: the work of Ernest Edmonds*. Routledge, Abingdon, Oxford. 2017 [paperback 2019].

Articles
Mason, C. "Amplified or Superseded?" Tickle, #80. pp 25-26. https://assets.objkt.media/file/assets-003/Qmb8edPYSae8DFSUvDhxqk4b5GushuQoj4c8YjkBgjiyXt/artifact

Franco, F. "Interview with Ernest Edmonds" in Franco, F. *The Algorithmic Dimension: Five Artists in Conversation*, Springer, London. 2022. pp23-51.

Mason, C. "Digital and networked art in lockdown: how can we be creative in new ways?" Studio International. https://www.studiointernational.com/index.php/digital-and-networked-art-in-lockdown-how-can-we-be-creative-in-new-ways?fbclid=IwAR2QfY9jhIq3KTmzr2wPBp434dmnaME8thmOx7ZH0Ne-3oeCecZhuJIVSik. 2020.

Burbano, A. "Imagination, Indigeneity, and Computation: The SIGGRAPH 2018 Art Gallery". *Arts*, 9(1), 18. 2020. https://doi.org/10.3390/arts9010018

Irish, S. "Generating Art in Symbiotic Systems: A review of Francesca Franco, Generative Systems Art: The Work of Ernest Edmonds". *Media-N | The Journal of the New Media Caucus.* 15(1), 2019. pp 96-100.

Candy, L. "Primary Codes: Artists making art with code". In Menezes, C. and Poltronieri, F, A. *Códigos Primordiais*. Vosmos, Rio de Janeiro, 2017. pp 71-79.

Murialdo, M. "Algorithmic Signs Fondazione Bevilacqua La Masa / Venezia", Flash Art. http://www.flashartonline.it/2017/11/algorithmic-signs-fondazione-bevilacqua-la-masa-venezia/. 2017.

Franco, F. "Re-shaping new challenges - the origins and future of a series of interactive generative artworks by British artist Ernest Edmonds, 1980s-2000s," in *Acoustic Space 14 Data Drift*, Smite, R., Smits, R., and Manovich, L. (Eds.), RIXC, The Center for New Media Culture, Riga. 2015, pp 100-104.

Nunez, G. A. "Primary Codes". Studio International. http://www.studiointernational.com/index.php/codigos-primordiais-computer-art-paul-brown-frieder-nake-harold-cohen-ernest-edmonds-rio-de-janeiro. 2015.

Franco, F, "Disruptive Systems and Organizing Principles in Generative Art: Two cases (1980-ongoing) by Ernest Edmonds," *Proceedings of the 21st International Symposium on Electronic Art*, Vancouver, August 2015.

Ings, S. "Changing the rules". *New Scientist*. 223. 2014. p47.

Franco, F. "Exploring Creative Intersections: Ernest Edmonds and his time-based generative art," *Digital Creativity*, Vol.24, No.3, 2014. pp 222-236.

Gallasch, K. "Painting by Algorithms". *Real Time*. http://www.realtimearts.net/feature/ISEA2013/11193. 2013.

Franco, F, "Documenting Art as Art: the case of Notes (2000-ongoing) by British artist Ernest Edmonds," *Visual Resources - An International Journal of Documentation*, Vol. 29, No. 4, 2013. pp 333-352.

Mason, C. "Colour computation". *Computer Art Image of the Month*. https://www.bcs.org/content/conWebDoc/49266. BCS, London. 2013.

Quaintance, M. "Ernest Edmonds, Manfred Mohr and Digital Aesthetic 3". *Rhizome*, http://rhizome.org/editorial/2012/dec/12/ernest-edmonds-manfred-mohr-and-digital-aesthetic-/?utm_source=pulsenews&utm_medium=referral&utm_campaign=Feed%3A+rhizome-fp+%28Rhizome+%3E+Front+Page%29 2012.

INVITED PRESENTATIONS 1993 TO PRESENT INCLUDE:

Plenary Presentation at the 1993 ACM International Workshop on Intelligent
Interfaces, Orlando, USA, 1993.
Presentation at the 1993 AAAI fall symposium Human-Computer Collaboration:
Reconciling Theory, Synthesizing Practice, Raleigh, NJ, USA, 1993.
Presentation at the BIS Conference, London, 1993.
Invited Participant, the New York International Festival of the Arts Seminar on the
challenges and opportunities of new technologies for the arts, New York,
1993.
Presentation at the International Workshop: Cognition & Creation, Albi, France, 1995.
Presentation at the 3rd International Symmetry Congress, Washington, 1995.
Presented the 1995 Henry Cowan Public Lecture, University of Sydney, 1995.
Presentation at the International AI Symposium 95 Nagoya, Japan.
Presentation at OZCHI '95, Australia.
Keynote Speaker REDECS '96, Kuala Lumpur, Malaysia.
Presentation at FAUST 98, Toulouse, France.
Presentation at the University of Sydney - "30 Years of Design Computing at
Sydney", December 1998.
Keynote Speaker, ACM International Conference, Intelligent User Interfaces, New
Orleans, January 2000.
Presentation at 'Culture Castles', Video Positive, Liverpool, March 2000.
Presentation at Curators Forum, Duncan of Jordonstone College of Art, Dundee,
June 2000.
Presentation at ATR, Kyoto, Japan, August 2000.
Presentation at Deakin University, Victoria, August 2000.
Presentation at Iwate Perfecture University, Japan, September 2000.
Presentation: Creating Cultures of Innovation, Metapod.expo, Birmingham, October
2000.
Keynote Speaker: 6th International Conference on Information Visualisation, London,
July 2002.
Invited Participant, Dagstuhl Seminar on Aesthetic Computing, Germany, 2002.
Invited Participant, BEAP Electronic Arts Festival seminar on Digital Art Education,
Perth, Australia, 2002.
Presentation at QUT Creative industries Research & Applications Centre, Brisbane,
May 2003.
Invited workshop Chair at Second World Summit on the Arts and Culture,
International Federation of Arts Councils and Culture Agencies, Singapore,
November 2003.
Presentation of HAIL seminar at CSIRO, Sydney, March 2004.
Invited paper at SoMet_04, Leipzig, September 2004
Presentation at JAIST Forum: Technology Creation Based on Knowledge Science:
Presentation at Theory and Practice, Japan, November 2004
Invited Participant, NSF workshop on Creativity Support Tools, Washington DC, June
2005.
Projected Perception, Mitteleuropa Foundation, Bolzano, Italy, September 2005.
Keynote speaker at GRAPHITE, ACM Conference, Dunedin, NZ, December 2005.
Invited Speaker, Becoming Information 2006, Bolzano, Italy, September 2006.
Keynote Speaker, HCI2006: Engage! – The 20th BCS-HCI Group Conference,
London, UK, September 2006.
Invited Speaker, International Symposium of The New Trend of Asian Arts, Taiwan,
October 2006.
Keynote Speaker, Computational Aesthetics in Graphics, Visualization, and Imaging
Conference, Lisbon, June 2008.

Invited Speaker, SOMET'08, American University of Sharjah, UEA, October 2008.
Keynote Speaker: Electronic Information, the Visual Arts and Beyond Conference, London, July 2009.
Invited Participant: Dagstuhl Seminar, Computational Creativity: An Interdisciplinary Approach, July 2009.
Keynote Speaker: Create10, Edinburgh, June-July 2010.
Invited Speaker: GameHorizon 2013, Newcastle, UK, May 2013.
Invited speaker, Tsinghua University, September 2015.
Award Recipient Presentation, CHI2017, Denver, May 2017.
Award Recipient Presentation, SIGGRAPH2017, Los Angeles, August 2017.
Invited Speaker, Shanghai Academy of Fine Arts, April 2018.
Keynote Speaker: ACMMultimedia2018, Seoul, October 2018.
Plenary Speaker: Art Machines: International Symposium on Computational Media Art, Hong Kong, January 2019.
Keynote Speaker: ArtsIT: Interactivity & Game Creation. Aalborg, Denmark. November 2019.
Keynote Speaker: ACM Creativity & Cognition 2021, Venice virtual, June 2021.
Keynote Speaker: EVA London 2021, London virtual, July 2021.
Invited Speaker. British Cybernetic Art, Paul Mellon Centre for Studies in British Art, London, 2022.

SELECTED COMMITTEE EXPERIENCE

Chair, Board of ISEA International, 2017- 2022.
Chair, Art Sheffield, 2016.
Chair, Creativity & Cognition Steering Committee 1993-2004.
Chair, Creativity & Cognition 1993, 1996,1999 and 2002 (ACM conference from 1999).
Chair, Access and Creativity Task Group of the DTI's Technology Foresight Programme Committee: Creative Media. 1997-1999.
Chair, HCI Future Strategy Working Group of the Human Interface Club, DTI, 1997-1999.
Chair, Design Council Awards Judging Committee for Computer Products 1992-3.
Co-Chair, ACM Conference on Intelligent User Interfaces, 1997.
Co-Chair, CHI97 Workshop on Emergence
Co-Chair, International Workshop on Strategic Knowledge, 1997 and 1999.
Co-Chair, CHI2000 Workshop on Semiotics and Interface Design.
Member, ATR Art & Technology Advisory Committee, Kyoto, Japan. 2001.
Steering Committee Member, ACM Intelligent User Interface Conferences, 1997-2006.
Member, Arts and Humanities Visual Art and Media Research Panel. 2000 - 2002
Member of DTI's Technology Foresight Programme Committee: Creative Media sub-group of ITEC, 1997-99
Member, Cognitive Science/HCI Committee for the ESRC/MRC/SERC Joint Council Initiative.
Member, Artificial Intelligence in Design '92 and '96 Programme Committees.
Member, the Ordnance Survey Science & Technology Advisory Committee, 1991-4.
Member, the Scientific Council of the Institut International Pour L'Intelligence Artificielle, Compiègne, France, 1991-4.
Member, the Review Committee GMD Institute for Applied Information Technology, Sankt Augustin, Germany,1993.
Member, Design Council Awards Judging Committee for Software Products 1986-91.
Member of very many conference programme committees.

Frequent external member of PhD examination and promotions committees in the UK, Australia, Spain, Italy, Sweden etc.

RESEARCH FUNDING

Selected funded projects (1998-):
Light Logic. Grants for the Arts, Arts council of England. £9950, 2012.
Shaping Space. Henry Moore Foundation (through Site Gallery) £3000, 2012.
Our Content. The CRC ACID. A$162,000. 2008
Creative Collaboration (Project Leader across Universities). The CRC ACID. A$99,000 (A$91,043 for UTS) 2006
Creative Communities (Project Leader across Universities). The CRC ACID. A$249,855 (A$120,087 for UTS) 2006
Absolute-5: an interactive artwork for the White Noise exhibition, Australian Centre for the Moving Image, A$20,000, 2005
Collaborative Digital Art. CARTE Centre Westminster University, UK. - £18,000 over 3 years, 2004.
The Computational Expression of Intention by Creative Users. 1.5M yen, Iwate University 2003.
Arts and Technology On-line Journal - £3,000 for one year. From Arts Council of England 2001.
Research relating to the Lyee Method - £60,000 over three years, Iwate University 2001.
Computer Support for Creative Work - £260,345 from EPSRC 2001 for two years
The Psychology of Human Computer Interaction in Creative Work, £8.000 from EPSRC 2000.
Year of the Artist, support for residences of five artists in C&CRS, £10,500 from East Midlands Arts, 2000.
Publishing and Research into Interdisciplinary Practice, £3000. From Arts Council of England,1999.
Media Centre Networks Meeting, £3,000. From Arts Council of England,1999.
Art and Technology Collaborations, £472,314 from HEFCE and Silicon Graphics Ltd, 1998.
A Map of Public Access and Creativity Information Technology Initiatives, £3,000 from Arts Council of England, 1998.
The Psychology of Human-Computer Interaction in Creative Work by Visual Artists – Visiting Fellowship, £10,400 from EPSRC, 1998.
Mission: The Interaction of Art and Technology in Japan, £3500 from DTI, 1998.
Studies of Computer Support for Creativity Work: Artists and Technologists in Collaboration, £90,042 from EPSRC,1998.

Previous to 1998, a total of more than £2,000,000

Selected, non-University, collaborative partners with whom I have held contracts

Powerhouse Museum	Unilever
Australian Centre for the Moving Image	Solvay
	NAG
Silicon Graphics	Lotus Engineering
Xerox	Universal Machines
British Telecom	British Aerospace
GEC	Aerospatiale
Dowty Rotol	Daimler-Benz
ICL	SAAB

SELECTED EXHIBITIONS

2023: *Ernest Edmonds at 80: Notes and Works*, Phoenix, Leicester.
2023: *The Colour in the Code* (one person) Mosman Art Gallery, Sydney.
2023: *Prisms of Influence: Echoes from the Colour in the Code*. Mosman Art Gallery, Sydney.
2022/23: *Ernest Edmonds at 80: Notes and Works*, CAS/BCS, London.
2022: *IMERSA*. (with Pip Greasley). La Sat, Montreal.
2022: *Leicester Tango*. Art-AI, British Science Festival, Leicester.
2022: *Ernest Edmonds* (one person), Future Lab, Tsinghua University, Beijing
2022: *Cities of the Future* (C&C). Fondazione Bevilacqua La Masa, Sala Camino, Venice.
2021/22: Cities Tango: British Pavilion Dubai Expo and Leicester.
2020: *Never odd or eveN*, Tin Sheds Gallery, Sydney.
2019: *Future Technology: AI-Arts and Technology*, Tank, Shanghai.
2019: *Interact19*. LCB Depot, Leicester
2019: *Event Two*. Royal College of Art, London.
2019: *Mutual Reality: Art on the Edge of Technology:* Scottsdale Museum of Contemporary Art, Scottsdale, Arizona.
2019: *In the Dark.* London Group: The Cello Factory, London
2018/20: *CAS50: Fifty Years of the Computer Arts Society*, Lightbox Gallery, Leicester (then touring, including Phoenix, Brighton and BCS, London).
2018: *Innovation Connections: East Meets West*. 729 Art Café, Guangzhou.
2018: *Original Narratives*. (featured artist) SIGGRAPH Art Exhibition, Vancouver.
2018: *Interact18*. LCB Depot, Leicester
2018: *Creative Connections: East Meets West*. 729 Art Café, Guangzhou.
2018: *Live Arts Week VII*. Gallleriapiù, Bologna.
2018: *CHI2018 Immersive Art Exhibition,* (with Pip Greasley). La Sat, Montreal.
2017: *Algorithmic Signs* (five person), Fondazione Bevilacqua La Masa, San Marco Venice.
2017: *Constructs Colour Code: Ernest Edmonds 1967-2017*. (one person) The Gallery, De Montfort University, Leicester.
2016: *Open Systems, Open Space*. (one person) Microsoft Research Asia, Beijing.
2016: *Technology Tango 2016*. Billboard Art, UTS, Jones Street, Sydney
2015: *Ernest Edmonds: Systems and Software*, (one person) Shanghai University.
2015: *Ernest Edmonds: A retrospective 1965-2015*, (one person) Tsinghua University, Beijing
2015: *Primary Codes*, (four person) Oi! Futuro, Rio de Janerio.
2014: *Creative Machine*, Goldsmiths College, London
2014: *Automatic Art*, GV Art Gallery, London (curator)
2014: *Fields*, National Museum of Art, Riga, Latvia
2014: *A-EYE*, Goldsmiths College, London
2014: *Art Bar* (February), Museum of Contemporary Art, Sydney
2013: *PAF festival*, Olomouc, Czech Republic.
2013: *No Message Whatsoever: Frieder Nake and Friends*. DAM Gallery, Berlin.
2013: *Intuition and Ingenuity*, Bletchley Park, Bletchley, UK
2013: *Summer Splash 2*, DAM Gallery Berlin
2013: *Light Logic* (one person). Conny Dietzschold Gallery, Sydney
2012/3: *New Acquisitions*, Victoria and Albert Museum, London
2012/3: *Light Logic* (one person). Site Gallery, Sheffield, UK.
2012: *Poetry, Language, Code*. Ruskin Gallery, Cambridge, UK.
2012: *Transformations: Digital Prints from the V&A collection*, Great Western Hospital, Swindon, UK
2012: *Intuition and Integrity*. Kinetica, London; Lighthouse, Brighton; Lovebytes, Sheffield, UK

2012: *Visualise SEE++*, Cambridge, UK
2010: *Generative Film and Performance*, Birkbeck Cinema, London.
2010: *Grid Gallery*, Vivid festival, Sydney
2010: *Sensoria Festival*, Sheffield UK, performance with Mark Fell
2009: *C&C09 Berkeley Art Museum*, CA (performance)
2009: *When Ideas Become Form - 20 Years*, Conny Dietzschold Gallery, Sydney
2009: *Cities Tango*, Conny Dietzschold Gallery, Sydney and ISEA, Belfast
2009: *Image Ecologies*, UTS, Sydney
2009: *Cities Tango* Beta_Space, Sydney and Federation Square, Melbourne
2008: *Cities Tango* UrbanScreens Berlin and Federation Square, Melbourne
2007: *Ernest Edmonds and Alf Loehr*, Conny Dietzschold Gallery, Sydney
2007: *Correspondences in Sound and Image* (performance with Mark Fell) Carriageworks, Sydney
2007: *Speculative Data and the Creative Imaginary*, National Academy of Sciences Gallery, Washington DC.
2007: *ColorField Remix*, WPA\C Experimental Media Series (performance with Mark Fell), Corcoran Gallery of Art, Washington DC.
2006: *Tango Tangle*, Federation Square urban screen, Melbourne.
2006: *Artificial Nature 1: Transcapes*, UTS Gallery, Sydney
2005: *White Noise*, Australian Centre for the Moving Image, Melbourne
2005: *Beta_Space*, Powerhouse Museum, Sydney
2005: *Ernest Edmonds and David Thomas*, Conny Dietzschold Gallery, Sydney
2005: *Minimal Approach... Concrete Tendencies*, Tin Sheds Gallery, University of Sydney
2004: *Australian Concrete Constructive Ar*t, Conny Dietzschold Gallery, Sydney
2004: *SIGGRAPH Art Exhibition*, Los Angeles
2004: *GRAPHITE Art Exhibition*, Singapore
2004: *Sonar2004Festival*, Barcelona
2004: *Millenium Galleries*, Sheffield, UK
2004: *NEWART*, AMP, Sydney
2003: *SPARKS*, UTS Sydney
2001: *Digital Arts Network*. Kettle's Yard, Cambridge: performance with Jonathan Impett
2000: *Global Echos*. Mondriaanhuis, Amersfoort.
2000: *Constructs & Reconstructions*, Loughborough University (one person)
2000: *Relativities*, Bankside Gallery, London, and tour
1999: *Galerie Jean-Mark* Laik, Koblenz
1999: *Science in the Arts _ Arts in Scie*nce, Hungarian Academy of Fine Arts, Budapest
1996: *International Symposium*, Creativity & Cognition II, Loughborough University
1994: *Digital Arts*, The Mall Gallery, London
1994: *Friends of Mesures*. Vervier and Antwerp
1993: *International Symposium*, Creativity & Cognition I, Loughborough University
1992: *Computers in Music* collaborative performance with Jean-Pierre Hisquinet, British Computer Society, London
1991: *Colour*, Academie Industriele Vormgeving, Eindhoven _ collaborative performance
1990: SISEA, Groningen _ collaborative performance with Jean-Pierre Hisquinet
1990: *Avant Garde 1990*, Manege, Moscow
1990: *International Film and Video Festival*, Leicester
1990: Art Creating Society. Museum of Modern Art, Oxford
1990: *Heads and Legs*. (one person) including a collaborative performance. Liege.
1989: *Constructivism versus Computer*. Galerie FARO, World Trade Centre, Rotterdam
1989: *Re-Views: Contemporary systematic and constructive arts.* The Small Mansion Arts Centre, London
1988: *Null-Dimension*. Galerie New Space, Fulda (and 1989, Gmunden, Austria)
1985: *Duality and Co-existence*. (one person) Exhibiting Space, London.
1978: *Drawing as Method, Description, Directive*. Leicester Polytechnic.
1975: *2nd International Drawing Biennale*. Middlesborough Art Gallery, Cleveland, and tour

1972: *Cognition and Control*. Midland Group Gallery, Nottingham
1971: Invention of Problems II, Leicester Polytechnic
1970: Invention of Problems, Leicester Polytechnic
1962: Free Painters Group, London.

PUBLICATIONS

Books Authored

Edmonds, E. A. *The Formalisation of Infinite Lattice Logics*, PhD Thesis, Nottingham
University, 1973.
Edmonds, Charles, Galer, Murray, Nicolle, Reid and Rousseau. *HCI tools &
methods handbook*, DTI, London, 1991.
Edmonds, E. A. *On New Constructs in Art*. Artists Bookworks, UK, 2005.
Edmonds, E. A. *Shaping Form*. Creativity & Cognition Press, Sydney, 2007.
Edmonds, E. A. *The Art of Interaction: What HCI can learn from Interactive Art.*
Morgan and Claypool, San Rafael, CA. 2018.
Candy, L. Edmonds, E. A. and Poltronieri, F. *Explorations in Art and Technology*,
Springer, London, 2018. [Second edition]
Boden, M. A. and Edmonds, E. A. *From Fingers to Digits: An Artificial Aesthetic*, MIT
Press, Cambridge MA, 2019.
Edmonds, E. A. *art: notes and works*. Boco Publishing, 2022.

Books Edited

Edmonds, E.A (editor) *The Separable User Interface*. Academic Press, London,
1992.
Connolly, J.H. and Edmonds, E.A. (editors). *CSCW and Artificial Intelligence,*
Springer Verlag, London, 1994.
Edmonds, E. A. and Stubbs, M. (editors) *White Noise*, ACMI, Melbourne, 2005.
Candy, L. and Edmonds, E. A. (editors) *Interacting: Art, research and the Creative
Practitioner*. Libri Press, Oxford. 2011.

Book Chapters

Edmonds, E. Adaptive Man-Computer Interfaces. In M. J. Coombs & J. L. Alty (Eds.),
Computing Skills and the User Interface (pp. 389-426). London: Academic
Press, 1981.
Edmonds, E. Prospects for Computer Vision at the Workstation. In T. F. M. Stewart
(Ed.), *Professional Workstations: State of the Art Report* (pp. 3-10): Pergamon
Press, Oxford, 1984.
Waldern, J. D. and Edmonds, E. A. A three-dimensional computer graphics
workstation. In Scrivener, SA. A. R. (editor), *Professional Workstations State
of the Art Report*, (pp 71-79) Pergamon Press, Oxford, 1985.
Edmonds, E., & Guest, S. The Unification of a Dialogue Manager and a Graphics
System. In *User Interface Management Systems* (pp. 155-159): Springer
Verlag, 1985.
Johnson, S. R., Connoly, J. H., & Edmonds, E. A. Spectrogram Analysis : a
Knowledge-based Approach to Automatic Speech Recognition. In M. A.
Bramer (Ed.), *Research and Development in Expert Systems* (pp. 95-105).
Cambridge, UK: Cambridge University Press, 1985.
Edmonds, E., & Murray, B. S. Intelligent Presentation and Dialogue Management. In

V. M. Stepanovka & R. Trappl (Eds.), *Advanced Topics in Artificial Intelligence* (pp. 465-476): Springer-Verlag, 1992.

Edmonds, E. A. and Newman, W., "The Separable user interface: a conversation'. *The Separable User Interface,* Edmonds (editor), Academic Press, London, pp 347-363, 1992.

Edmonds, E. A. "Knowledge based systems for creativity". Gero and Maher (editors), *Modeling Creativity and Knowledge-Based Creative Design*, Erlbaum, Hillsdale, New Jersey, pp 259-271, 1992.

Prat, A., Edmonds, E. A., Catot, J. M., Lores, J., Galmes, J., and Fletcher, P. "An architecture for knowledge-based statistical support systems". Hand (editor), *Artificial Intelligence Frontiers in Statistics: AI and Statistics*, Chapman & Hall, London, pp 39-45, 1993.

Connolly, J. H., & Edmonds, E. A. Preface: CSCW and Artificial Intelligence. In J. H. Connolly & E. A. Edmonds (Eds.), *CSCW and Artificial Intelligence* (pp. v - ix). London: Springer Verlag, 1993.

Edmonds, E. Cybernetic Serendipity Re-visited. In T. Dartnell (Ed.), *Artificial Intelligence and Creativity* (pp. 335-342). Amsterdam: Kluwer Academic, 1994.

Edmonds, E. Introduction: Computer-based Systems that Support Creativity. In T. Dartnell (Ed.), *Artificial Intelligence and Creativity* (pp. 327-334): Kluwer Academic Publishers, 1994.

Candy, L., Edmonds, E., Heggie, S. P., Murray, B. S., & Rousseau, N. P. A Strategy and Technology for Front End System Development. In Y. Anzai, K. Ogawa & H. Mori (Eds.), *Symbiosis of Human and Artifact*: Elsevier Science, 1995.

Murray, B., Candy, L. and Edmonds, E. A. "User centred complex system design: combining strategy, methods and front-end technology'. Chapter 10 (Benyon & Palanque eds.), *Critical issues in user interface systems engineering*, Springer-Verlag, London, pp 169-187, 1996.

Edmonds, E. A., Thomas, Cunningham and Jones, R. "Interaction objects for explanation". In Varghese & Pfleger (Eds.), *Human Comfort and Security of Information Systems; Advanced Interfaces for the Information Society, Research Reports Esprit, Project Group HCI.* (Vol. 2, pp. 268-282): Springer-Verlag, 1997.

Edmonds, E. "White Noise: the Question of Economy". In E. Edmonds & M. Stubbs (Eds.), *White Noise* (Vol. Catalogue). Melbourne: Australian Centre for the Moving Image, 2005.

Amitani, S., Edmonds, E. A. "Designing a System for Supporting the Process of Making a Video Sequence", in *Transdisciplinary Digital Art: Sound, Vision and the New Screen*, Communication in Computer and Communication Science (CCIS), Springer, 2008.

Edmonds, E. "Constructive Computation". In P. Brown, C. Gere, N. Lambert & C. Mason (Eds.), *White Heat Cold Logic - British Computer Art 1960-1980*. London, UK: MIT Press, 2008. pp 345-359.

Candy, L. and Edmonds, E.A. "The Role of the Artefact and Frameworks for Practice-based Research". *The Routledge Companion to Research in the Arts*, M. Biggs and H. Larsson (eds), Routledge, London, 2010. pp 120-137.

Edmonds, E. A. "Interactive Art" In Candy, L. and Edmonds, E. A. (Eds.) *Interacting: Art, research and the Creative Practitioner*. Libri Press, Oxford. 2011, pp 18-32.

Edmonds, E. A. "Art, Interaction and Engagement" In Candy, L. and Edmonds, E. A. (Eds.) *Interacting: Art, research and the Creative Practitioner*. Libri Press, Oxford. 2011, pp 228-241.

Edmonds, E. A. "Moving Between Poetry and Code". In Ferran, B. (ed) *Visualise: Making Art in Context.* Anglia Ruskin University, Cambridge, UK. 2013, pp 64-71.

Edmonds, E. A. "Human Computer Interaction, Art and Experience". In Candy, L. and Ferguson, A. (editors) *Interactive Experience in the Digital Age: evaluating new*

art practice. Springer, London. 2014, pp 11-23.

Ximena, A., Askaroff, K., Candy, L., Edmonds, E. A., Faram, J. and Hobson, G. "Evaluation in Public Art: The Light Logic Exhibition". In Candy, L. and Ferguson, A. (editors) *Interactive Experience in the Digital Age: evaluating new art practice.* Springer, London. 2014, pp 187-208.

Edmonds, E. A. "Automatic Art: human and machine processes that make art". In Devcic, R. and Gollop, C. (editors) *Automatic Art: human and machine processes that make art*. GV Art Gallery, London, 2014.

Edmonds, E. A. and Franco, F. "Evolving Installations: Shaping Space". In Bowen, J. and Giannini, T. (eds) *Museums and Digital Culture*. Springer, London, 2019. pp 367-379.

Edmonds, E. A. "Art and Code: Programming as a medium". In Brooks, A. L. (editor) *Interactivity, Game Creation, Design, Learning, and Innovation.* Springer, London, 2020. pp 3-12.

Journal Papers

Edmonds, E. A., "Independence of Rose's axioms for m-valued implication". *J.Symbolic Logic,* 34, pp 283-284, 1969

Edmonds, E. A., "Communications Game". *Control Magazine,* 6, P. 19. 1972

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