

CURRICULUM VITAE



CORNELIA SOLLFRANK (PHD)

Artist, researcher and writer

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Represented by Kate Vass Gallery, Zürich

HIGHER EDUCATION

- 2018 N-Prozess®-Moderator for process-oriented coaching (Hanuman Institut Berlin), DE.
- 2013 Postgraduate Certificate for 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.

RESEARCH EXPERIENCE

- 2021 (-2024) Associate researcher at *Latent Spaces. Performing the Ambiguity of Data*, SNF-funded research project based at Zürich University of the Arts (with Prof. Felix Stalder).
- 2017 (-2019) Associate researcher at *Creating Commons*, SNF-funded research project based at Zürich University of the Arts (with Prof. Felix Stalder).
- 2015 Visiting researcher (postdoc), Department for Digital Design and Information Studies, Århus University, DK.
- 2012 (-2015) Senior lecturer and researcher in the department Art&Media, Duncan of Jordanstone College of Art and Design, University of Dundee, UK.
- 2012 Research fellow at Leuphana University Lüneburg, grant for the project *Giving What You Don't Have*.
- 2009 (-2012) Artist researcher at *Creating Worlds – The Relationship of Art Production and Knowledge Production*, in collaboration with the European Institute for Progressive Cultural Policies, funded by the Vienna Science and Technology Research Fund (WWTF).

WORK EXPERIENCE

- 2023 (since) Beirat Jahrbuch für Medienphilosophie und Medienästhetik
- 2021 Jury member Deutscher Künstlerbund, Modul D, Digitale Vermittlungsformate, Berlin.
- 2020 Jury member Deutscher Künstlerbund, Modul D, Digitale Vermittlungsformate, Berlin.
- 2019 Member of program selection committee ISEA 2020, Montréal, CAN.
- 2016 (since) Jury member Norwegian Program for Artistic Research, Oslo, NOR.
- 2015 (-2018) Research advisor for the project SYNSMASKINEN! by Frans Jacobi (Bergen Academy of Art), NOR.
- 2015 (since) Board member at Research Journal APRJA: <http://www.aprja.net>, DK/UKS
- 2010 (-2011) Jury member, Digital Art and Culture, Vienna, A.
- 2004 (-2005) Jury member, *net.vision*, *ars electronica*, Linz, A.
- 1995 (-1996) Multimedia Product Manager (Philips Media Germany).

FELLOWSHIPS & AWARDS

- 2025 HAP Grieshaber Prize for outstanding artistic achievement, awarded by the Stiftung Kunstfonds Bonn.
- 2008 Scholarship of the Foundation of Lower Saxony for Media Art, including a residency at the Edith Russ Site for Media Art, Oldenburg, DE.
- 1999 Artist scholarship of the city of Hamburg.
- 1998 Artist scholarship of the city of Berlin.
- 1997 Fellowship Medienkunstlabor Bethanien, Berlin.
- 1996 (/1997) DAAD, German Academic Exchange Scholarship, New York, US.

INVITED TALKS AND LECTURES

Since 2000 Cornelia Sollfrank has been invited to give more than 90 lectures all over the world at conferences, festivals and expert panels, most recently at Aarhus University, Medienkunsttage NRW Dortmund, Cooper Gallery, Dundee; Bauhaus Universität Weimar; Leibniz Universität Hannover; Volkskundemuseum Graz; Hochschule für bildende Künste

Braunschweig; Universität Köln; Berlin Open Lab; Frauenmuseum Bonn; /rosa Berlin; Leuphana University Lüneburg; Disruption Network Lab Berlin; Kunsthal Aarhus; trust.support Berlin; Kunsthochschule Kassel; Aksioma, Ljubljana; ruruHaus, Kassel; HKW Berlin, Li:ma Amsterdam, Creative Days, Vienna; ZKM Zentrum für Kunst und Medien, Karlsruhe; M+ Hongkong; Royal Holloway University of London; Goethe Institut Bratislava; Guggenheim Florisdorf, Vienna; ELIA Conference, Stuttgart; University of Applied Arts, Vienna; University of Tübingen; Goethe Institut Beirut, Kunsthalle Wien; Theatertreffen Berliner Festspiele; Grüner Salon – Volksbühne Berlin; Akademie der bildenden Künste München; Goethe Institut Bratislava; Haus der Kulturen der Welt, Berlin; Onassis Cultural Center Athens; Zürcher Hochschule der Künste; Centre for Post-digital Cultures, Coventry; Concordia University, Montréal; McGill University, Montréal; Tokyo Photographic Art Museum; Hamburger Bahnhof – Museum für Gegenwart, Berlin; Taipeh Digital Arts Festival; re:publica Festival, Berlin; Liverpool John Moores University; University of Adger, Kristiansand; House of Electronic Arts Basel; DAM Gallery, Berlin; Zayed University Dubai; Film University Potsdam, Academy of Media Arts Cologne (khm), Cologne; CCC Chaos Communication Congress, Leipzig; NRW Forum, Düsseldorf; transmediale – Festival for Art and Digital Culture, Berlin; Commons Festival, Dundee; Centre for Contemporary Art, CCA, Glasgow; Philipps-Universität Marburg; Whitechapel Gallery London; Visual Research Centre, University of Dundee; Public Library Birmingham; Museum Jeu de Paume Paris; Kunstverein Stuttgart; Goethe Institut Moscow; University of the Arts Berlin; Leuphana University Lüneburg; Akademie Schloss Solitude Stuttgart; Lucerne University of Applied Sciences and Arts; Coventry University Enterprises; Vilèm Flusser Archive Berlin; Goethe Institut Washington D.C.; Akademie der Künste, Berlin; University of Southern California (USC), Los Angeles; Scripps College, Vermont/Los Angeles; CalArts – Californian Institute of the Arts, Valencia/Los Angeles; Art Academy, Reykjavik; University of Malmö; Salford University, Manchester. (list with further information and available links, see online in section →live).

ARTIST MONOGRAPHS

- 2021 *Fix my Code*, Cornelia Sollfrank and Winnie Soon, EECLECTIC, Berlin.
 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.

ARTWORKS (recent)

- 2024 *Thoughts of a Server*, sound art.
 2019 *I AM NOT A LOCAL GIRL*, video installation and participative online performance, DIGIFEM Festival, Theaterfabrik Kampnagel, Hamburg, DE.
 2016 (2017/2018/2024) *À la recherche de l'information perdue*, performance lecture, Kunsthall Landmark, Bergen (NO)/ ICA London (UK), Kling&Bang, Reykjavik (IS), Chaos Communication Congress (CCC), Leipzig, Frauenmuseum Bonn.
 2016 *Hacking Social Reality* (performance; HEK/Theatre Basel).

EXHIBITIONS (SOLO)

- 2025 *Nothing comes without its world!* Deutscher Künstlerbund, Berlin.
 2017 *Commons Lab*, StudioXX, Montreal, CAN.
 2012 *This is not by me*, Visual Research Centre, Dundee, UK.
 2010 *Originale und andere Fälschungen (Originals and other Fakes)*, Edith Russ Site for Media Art, Oldenburg, DE.
 2007 *This is not by me*, Mag:net Gallery Manila, PH.
 2006 *This is not by me*, Kunstverein Hildesheim, DE.
 2004 *Legal Perspective*, plug.in Basel, CH.
 2001 *Networked Reality*, Galleri 21, Malmö, SE.
 2000 *Liquid Hacking Laboratory*, Kunstverein Nürnberg, DE.

EXHIBITIONS (GROUP)

Since 2000 Cornelia Sollfrank has regularly received invitations to participate in thematic group exhibitions, at established art institutions as well as self-organized contexts both locally and on international level. Her work has been included in more than 70 exhibitions mainly in the context of new media & hacking, intellectual property & copyright, self-organization & activism, gender & (cyber-)(techno-)feminism.

Selected venues: Museum of Contemporary Art at the University of São Paulo, BRA; Studio G21 Gallery, Olomouc, CZ; Cooper Gallery, Dundee, UK; Shenzhen Museum of Contemporary Art and Urban Planning (CN); Kristianstads Konsthall (SE); Kunstmuseum Wolfsburg (DE); IMPART Office, Berlin (DE); Nam June Paik Center, Seoul (KOR); Chronus Art Center –

CAC, Shanghai (CN); Anteism Books, Montréal (CAN); Onassis Cultural Center, Athens (GR); Taipeh Digital Arts Festival (TW); Tokyo Photographic Art Museum (JP); DAM Gallery, Berlin (DE); Museum for Applied Arts, Frankfurt (DE); Württembergischer Kunstverein Stuttgart (DE); Akademie der Künste, Berlin (DE); Akademie Schloss Solitude, Stuttgart (DE); Fundació Antoni Tàpies, Barcelona (ES); ZKM Media Museum, Karlsruhe (DE); Künstlerhaus, Vienna (A); Jeu de Paume, Espace Virtuel, Paris (F); Edith-Ruß-Haus für Medienkunst, Oldenburg (DE); HMKV Dortmund (DE); Goethe Institut, Hongkong (HK); Center for Contemporary Art CCA, Lagos (NI); Museum Tinguely, Basel (CH); Schirn Kunsthalle, Frankfurt (DE); Shift Festival, Basel (CH); Lewis Glucksman Gallery, Cork (IR); National Library Braidense, Milano (IT); Cultural Center »La Vénerie«, Brussels (BE); Museum of Science and Industry, Manchester (UK); New Museum, New York (US); Galerie im Taxispalais, Innsbruck (A); Festival, Ljubljana (SI); Bundeskunsthalle, Bonn (DE); Museo Nacional Centro de Arte Reina Sofia, Madrid (ES); Espai F, Matar, Barcelona (ES); Minorities Art Gallery, Colchester, Essex (UK); Spacex Gallery, Exeter (UK); Liverpool Biennial (UK); Kunst- und Kunstgewerbeverein Pforzheim (DE); Media Art Festival, Valencia (ES); Swiss Institute, New York (US); Shedhalle, Zürich (CH); Werkleitz Biennale, Werkleitz (DE); Künstlerhaus Bethanien, Berlin (DE); Fornos, Center for the Art, Athens (GR); LA Freewaves – Festival of Experimental Media Arts, Los Angeles (US). (thescomplete list including exhibition titles, see online → exhibitions)

PUBLIC ART COLLECTIONS

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

RECENT PROJECTS

- 2024 *DataCyborgs. A partially algorithmically generated embodied conversation between three different logics*, Aksioma, Ljubljana (SLO).
- 2022 *#shareyourair*, Kunstmuseum Wolfsburg (DE), together with *#purplenoise*.
- 2019 *I AM NOT A LOCAL GIRL*, DIGIFEM Festival, Kampnagel, Hamburg (DE), together with *#purplenoise*.
- 2019 *OPEN SCORES. How to program the commons*, exhibition concept and realization, panke.gallery, Berlin (DE).
- 2019 *Purple Noise* $\mathcal{C} \geq \dots \leq \mathcal{D}$ *Opting out Is Not an Option!*, Transmediale Festival, Berlin (DE).
- 2018 *Purple Noise – Feminist Noisification of Social Media*; launch at festival >>City of Women<<, Esslingen and Drehmoment, Stuttgart (DE), September/ October.
- 2016 *Hacking Social Reality*, theatre/performance as part of the series “Community in Progress,” at Theatre Basel (CH); director: Kevin Rittberger.
- 2013 (2014) *Giving What You Don’t Have (GWYDH)*. Artistic research project on art and commons. (Leuphana University/ Post-media Lab, Lüneburg (DE).

BOOKS

- 2025 *Contemporaneity in Embodied Data Practices*, Cornelia Sollfrank and Felix Stalder, Sternberg Press.
- 2021 Cornelia Sollfrank, Felix Stalder, Shusha Niederberger (Eds.), *Aesthetics of the Commons*, Diaphanes, Zürich.
- 2019 Cornelia Sollfrank (Ed.), *The Beautiful Warriors. Technofeminist Praxis for the 21st Century*, minorcompositions/ Autonomedia, New York.
- 2018 Cornelia Sollfrank (Hrsg.), *Die schönen Kriegerinnen. Techno-feministische Praxis im 21. Jahrhundert*; mit Beiträgen von Yvonne Volkart, Christina Grammatikopoulou, Femke Snelting, Sophie Toupin, Spideralex, hvale vale, Isabel de Sena, transversal books, Wien.

TEXT PUBLICATIONS (selection)

- 2025 (upcoming) Cornelia Sollfrank, »Gender and Technology Trouble«. In: Eric Kluitenberg and David Garcia (Eds.), *Tactical Media Anthology*, MIT Press, Cambridge.
- 2025 Cornelia Sollfrank, »Breathing Data«. In: Felix Stalder, Michelle Christensen, Florian Conradi, Cornelia Sollfrank (Eds.), *Re/Embodied Data and the Ambiguities of Knowing*, adocs, Hamburg.
- 2023 Cornelia Sollfrank, »Atmen«. In: God’s Entertainment (Eds.), *DULDEN – Die deutsche RECHTsschreibung*.
- 2022 “My first NFT – and why it was not a live-changing experience”, in: Shu Lea Cheang, Felix Stalder & Ewen Chardonnet (Eds.), *From Commons to NFTs*, Aksioma, Ljubljana.
- 2022 “Mon premier NFT, et pourquoi il n’a pas changé ma vie,” in: Shu Lea Cheang, Felix Stalder & Ewen Chardonnet (Eds.), *From Commons to NFTs*, makery.info, Paris. Available at: <https://www.makery.info/2022/05/31/english-my-first-nft-and-why-it-was-not-a-life-changing-experience/>
- 2022 MI PRIMER «NFT» (Y POR QUÉ NO ME CAMBIÓ LA VIDA)«, in: *Xenomórfica Magazine Online*. n/a–n/a. Available at: <https://edicionesholobionte.com/mi-primer-nft-y-por-que-no-me-cambio-la-vida/>.

- 2022 我的 NFT 首購, 以及為何它不是一次改變生命的經驗, In: Shu Lea Cheang, Felix Stalder & Ewen Chardronnet (Eds.), *From Commons to NFTs*, makery.info, Paris. Available at: https://dimension.dimensionplus.co/05_My-first-NFT-and-why-it-was-not-a-life-changing-experience
- 2022 Cornelia Sollfrank, »obn_a – A situated Archive of the Old Boys Network«. In: Anna Schäffler and Nanne Buurman (Eds.), *Networks of Care*, nGbK, Berlin.
- 2021 Cornelia Sollfrank, »The Art of Getting Organized – A different Approach to the Old Boys Network«. In: Dorothee Richter and Helena Reckitt, (Eds.), *OnCurating Issue 52, "Instituting Feminism."*
- 2021 Cornelia Sollfrank, »The Art of Getting Organized – A different Approach to the Old Boys Network«. in: Inke Arns and Marie Lechner (Eds.), *Computer Grrrls*, Kettler Verlag, Dortmund.
- 2020 Cornelia Sollfrank, »Im Schatten der öffentlichen Bibliothek. Künstlerische Auseinandersetzungen mit den digitalen Commons«. In: Martina Griesser-Stermscheg, Nora Sternfeld and Luisa Ziaja (Eds.), *Sich mit Sammlungen anlegen. Gemeinsame Dinge und alternative Archive*, De Gruyter, Wien.
- 2020 Cornelia Sollfrank, »female extension – der erste Hack eines Museums«. In: schnittpunkt und Joachim Baur (Hrsg.), *Das Museum der Zukunft*. Band 48, Edition Museum, Wien.
- 2019 Cornelia Sollfrank, »Commoning the Institution«. In: Dorothee Richter and Ronald Kolb (Eds.), *OnCurating Issue 43, "Revisiting Black Mountain,"* December 2019, Zürich.
- 2019 Cornelia Sollfrank, »What can we learn from the (digital) Commons? Ästhetische Praxen des Lernens und Verlernens,« in: springerin 4/2019 *Digital Unconscious*, Wien.
- 2018 Cornelia Sollfrank, »The Surplus of Copying – How shadow libraries and pirate archives contribute to the creation of cultural memory and the commons«. In: Franz Thalmair and Michael Kargl (Eds.), *originalcopy*, DeGruyter, Boston/Berlin.
- 2018 Cornelia Sollfrank, »Post-IP Aesthetics. Kunst und ihre veränderte Rolle in der Knowledge Economy«. In: Sandra Frimmel and Mare Traumane (Eds.), *Kunst vor Gericht*, Verlag Matthes & Seitz Berlin.
- 2017 Cornelia Sollfrank, »Revisiting the Future. Cyberfeminism in the Twenty-First Century«. In: Ryan Bishop, Kristoffer Gansing, Jussi Parikka, Elvia Wilk (Eds.), *across & beyond – A transmediale Reader on Post-digital Practices, Concepts and Institutions*, Berlin, Sternberg Press (pp. 228-247).
- 2017 Cornelia Sollfrank and Felix Stalder, »Von Creative Commons zu Creating Commons«. In: *Bildpunkt*, Zeitschrift ig kunst, #44 Gemeinsamkeiten, Herbst 2017.
- 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*, Onomatopoe, Eindhoven.
- 2014 Cornelia Sollfrank, Rahel Puffert and Michel Chevalier, »THE THING Hamburg«. In: Lanfranco Aceti, Susanne Jaschko, Julian Stallabrass, Bill Balaskas (Eds.), *Leonardo Electronic Almanac Book*, Volume 20 Issue 1, "Red Art: New Utopias in Data Capitalism"; LEA is a publication of Leonardo/ISAST and MIT Press.
- 2012 Cornelia Sollfrank, »Copyright Cowboys Performing the Law«. In: Joshua Pablo Rosenstock (Ed.), *Journal of the New Media Caucus*, V.08 N.02: Found, Sampled, Stolen: Strategies of Appropriation in New Media.
- 2007 Cornelia Sollfrank, »Das Genie als Bedürfnis der Medienindustrie«. In: Odin Kroeger, Günther Friesinger, Paul Lohberger, Eberhard Ortland (Eds.), *Geistiges Eigentum und Originalität*, Turia und Kant, Wien.
- 2006 Cornelia Sollfrank, »Forward to the Past – The Concept of the Cultural Lighthouse in Hamburg's HafenCity«. In: Tone Hansen (Ed.), *What Does Public Mean? As as a Participant in the Public Arena*, Torpedo Press, Oslo.