Associate Professor Garth Paine

Curriculum Vitae Dr. Garth Paine

Academic Position: Associate Professor, Digital Sound and Interactive Media
School of Arts, Media and Engineering
Associate Professor, Music Composition, School of Music (joint appointment)
Arizona State University
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Education and Training

PhD, RMIT University, Melbourne, Australia (2003)
- Title: Unencumbered Human Movement in Interactive Immersive Environments,
  Supervisor, Professor David Atkinson
  Paine, G. (2009). Unencumbered Human Movement in Interactive Immersive Environments. [S.l.] : Lu-
  lu Com, 2009, ISBN: 978-1-4452-0457-4

Graduate Certificate in IT (Software Engineering), Swinburne University of Technology, Australia (2002)
- Software engineering in Java and C++

BMus (Performance - Flute), Conservatorium of Tasmania, University of Tasmania, Australia, (1985)
- Flute performance and electronic music - Teachers, Professor David Cubbin, and Dr. Johannes Roose

Career Summary:

Academic, Composer, Interactive Systems developer, Installation Artist, Sound Designer

Positions (faculty & research):

2012 - current	Assoc. Professor, Digital Sound and Interactive Media, AME, Arizona State University
	Assoc. Professor, Music Composition, School of Music, Arizona State University
2013 - 2015	Associate Director, Synthesis Centre, Arizona State University
2013 - 2014	Associate Director, School of Arts Media and Engineering, Arizona State University
2012 - 2014	Chair, Digital Culture Undergraduate Program, AME, Arizona State University
2012 - 2013	Interim-Director, School of Arts Media and Engineering, Arizona State University

Pre ASU

2010 - 2012	Assoc. Professor, Digital Musics - University of Western Sydney, Australia
2006 - 2012	Project Leader and Director, Virtual, Interactive, Performance Research Environment lab (VIPRE), University of Western Sydney
2003 - 2012	Senior Lecture, Digital Musics - University of Western Sydney
2003 - 2006	Head of Program – Electronic Arts, University of Western Sydney (2003-06)
2001 - 2003	Lecturer in Music Technology and Innovation, De Montfort University, Leicester, UK (2001-2003)
2000 - 2001	RA, Australian Sound Design Project http://www.sounddesign.unimelb.edu.au/site/index1.html
1998 - 2001	Sessional Lecturer/Tutor in interactive arts, RMIT University, 1998 – 2001

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2018	Artist/Researcher in residence, IRCAM (Paris) – ZKM (Karlsruhe)
2016	Nominated for the ASU Faculty Women's Association Outstanding Faculty Mentor Award.
2014	Green Room Nominee for Best Dance Composition for BalletLab's All Things Return to Nature and Tomorrow (Annual Australian performing arts awards - See http://www.greenroom.org.au/2013-green-room-award-nominations/ viewed July 21, 2014)
2014	South-West Maker Festival 1st Prize, Most Creative project – Oscillations: Singing Bowl Robots

Pre ASU

2008	Vice-Chancellor's Excellence Award for Postgraduate Research Training and Supervision, University of Western Sydney
2002	Royal Melbourne Institute for Technology, Innovation Research Award for PhD research.
1999-2000	Artist in residence at the Staatliches Institut für Musikforschung (State Institute for Music Research), Berlin, Germany
1998	Green Room Award for Outstanding Creativity, for Escape Velocity (Company in Space), Australia
2000	Australia Council for the Arts - New Media Arts Fellow
2000	Millennium leader of innovation, Keyboard Magazine, Germany

Grants and Commissions

Year	Description	Amount
2017	Monteverdi Vespers – Virtual Reality concert experience – Private foundation funding	$13,500
2016	EcoSonic: Psychoacoustic Environmental Toolkit for Ecosystem Management - Herberger Institute for Design and the Arts, Seed grant (ASU) PI: Paine (AME), Co-PI: Feisst (Music), Berisha (Engineering), Hall (SoLS), Turaga (AM/Engineering), Rowe (Industry Partner Field Institute)	$ 12,000
2016	EcoListen: Arizona Humanities Project Grant.	$ 5,000
2016	Wildlife Corridors: McDowell Sonoran Conservancy Field Institute, AZ Game & Fish Department Heritage Fund – submitted by MSC	$34,800
2016	EcoSonic: Psychoacoustic Environmental Monitoring Toolkit Sustainable Ecosystem - The Roddenberry Foundation - FP00010084	$ 400,000
2016	Hören als kulturelle Bildung [Listening as Cultural Education Project], Bundesministerium für	$ 100,000

Bildung und Forschung, Germany, Collaborative Grant PI: Poepel, Paine, Co-PI: Feisst, submitted.

Year	Project	Amount
2015	EcoListen - Special Initiative - Storying Arizona, Arizona Humanities Project Grant.	$10,000
2016	EcoListen: Creative Placemaking for Environmental Engagement – Women in Philanthropy - FP00009422	$ 64,817
2016	Future Perfect - National Endowment for the Arts (NEA) FP00008660	$ 74,157
2015	AELab@ASU. Herberger Interdisciplinary Project Collaboration Grant (ASU) PI: Paine, Feisst	$ 5,000
2015	Listen^n Project – CHIF grant (ASU) from the Carnegie Corporation - October 2015 PI: Paine, Feisst, Gilfillan - FP00005887	$ 30,000
2015	Tuning into the Environment. Australian Research Council with Griffith University and the Australian Network for Art and Technology. PI: Gifford, Barclay, Paine, Linke, Feisst - LP160100416	$ 150,000
2015	NRT-IGE: Trans-disciplinary graduate training for sustainable environmental engagement. (NSF) PI: Paine, Boradkar (Biomimicry), Feisst (Music), Hall, McCraw (Life Sciences), Boon (GIOS) – Limited Submission	$ 500,000
2015	Planning for Informal STEM Learning Through Music and Media Arts Inquiry and Engagement (MMAIE) Hubs (NSF) PI: Tobias, Paine, Stauffer, Bennett, Jordan FP00005879	$ 149,772
2015	Creative Placemaking for Nature Stewardship. Women and Philanthropy PI: Paine, Feisst	$ 100,000
2015	Energizing communities around the challenges and opportunities presented by extreme heat. Women and Philanthropy grant application. PI: Kuznetsov, Tinapple, Paine, Coleman, Nocek, Turaga, Finn, Sha FP00005466	$ 100,000
2015	W3D: Department of Commerce (DOC) PI: Moon and Paine. FP00005237	$ 165,362
2015	Future Perfect – Remote Wilderness. National Endowment for the Arts. PI: Paine, Barclay FP00004458	$ 100,000
2015	The Listen^n Project: Creative Placemaking in National Parks of the American Southwest through Sound Art and Community Engagement. National Endowment for the Arts. PI Paine, Feisst, Barclay FP00004948	$ 100,000
2015	OASIS: Optimizing Artistic and STEM Inquiry in Schools. ASU Foundation PI Tobias, Paine, Stauffer, Tinapple FP00003336	$ 17,007
2015	Interdisciplinary Arts Makerspaces: Understanding the value and impact of artistic exploration in STEM. PI Tobias, Paine, Stauffer, Tinapple FP00002264	$ 29,264
2015	Indigenous Water Project, Herberger Institute for Design and the Arts, Seed grant (ASU) - October 2014 PI Paine, Supervising indigenous Digital Culture Senior student Ninabah Winton	$12,000
2014	Listen^n: Environmental Stewardship Acoustic Ecology Sonic Awareness US SW Desert. Environmental Protection Agency. PI Paine, Feisst, Barclay FP00003377	$ 91,000

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2014	Listen[n], NEH Collaborative application, PI Paine, Gilfillan, Feisst, Barclay, FP00002481	$ 297,227
	Informal STEM Learning Through Creative Arts Makerspaces (CAMs) PI Tobias, Paine, Stauffer FP00001852	$ 2,984,735
2014	Listen[n] Virtual environmental engagement through media arts in communities of the South- West Deserts, National Endowment for the Arts. PI Paine, Gilfillan, Feisst, Barclay, Sha FP00001085	$ 92,421
2014	Listen[n]: Acoustic Ecologies of the American Southwest Desert(s) and Transmedia Dissemina- tion, National Endowment for the Humanities. PI Paine, Gilfillan, Feisst, Barclay, Sha FP00000681	$ 99,997
2014	OASIS (Optimizing Artistic and STEM Inquiry in Schools): STEM Education through Making (NSF). PI Tobias, Paine, Stauffer, Tinapple FP00001851	$ 2,984,282
2014	The Listen[n] Project, Google's Research Awards Program. PI Paine, Cook, Spanias, Gilfilan FP00000051	$ 80,203
2014	Ecology of Practice Resilience Network, Social Science and Humanities Research Council for Canada, PI Paine	$ 172,000
2014	Listen[n], Acoustic Ecologies Symposium, Herberger Institute for Design and the Arts, Seed grant (ASU). PI Paine, with Gilfillan, Feisst, Barclay	$ 12,000
2014	Music and Media Makerspace(s): Catalyzing and fostering collaborative STEAM Engagement with Tobias, Stauffer	$ 12,000
2013	Listen[n]: Acoustic Ecologies of the Southwest Deserts Re-Imagined, Institute for Humanities Research, Seed grant (ASU) - PI Paine, with Gilfillan	$ 12,000
2013	Vaayu Project for Cultural Exchange with India and Nepal, State Department: Bureau of South and Central Asian Affairs. PI Paine, Sha, Ziegler, Nhetra	$ 299,950
2013	Continuous models for sensing and activation of dense media, W.M. Keck Foundation PI Turaga, Sha, Paine, Spanias	$ 1,900,000
2012	All Things Return to Nature and Tomorrow, Australia Council for the Arts - Dance and Music Commissions grant to compose two new works for BalletLab. Pi Paine	$ 20,000

Total Grant applications 2012-2015 $11,225,594

Grants Awarded:

2017	Monteverdi Vespers – Virtual Reality concert experience – Private foundation funding	$13,500
2016	EcoSonic: Psychoacoustic Environmental Toolkit for Ecosystem Management - Herberger Institute for Design and the Arts, Seed grant (ASU) PI: Paine (AME), Co-PI: Feisst (Music), Berisha (Engineering), Hall (SoLS), Turaga (AM/Engineering), Rowe (Industry Partner Field Institute)	$ 12,000

Year	Description	Amount
2015	Acoustic Ecology Lab (AELab@ASU) Herberger Institute for Design and the Arts, Interdisciplinary Project Collaboration grant. PI: Paine, Feisst, Gilfillan	$ 5,000
2015	Listen^n Project – CHIF grant (ASU) from the Carnegie Corporation - October 2015 FP00005887 PI: Paine, Feisst, Gilfillan, Barclay	$30,000
2015	Indigenous Water Project, Herberger Institute for Design and the Arts, Seed grant (ASU) - October 2014 PI Paine, Supervising indigenous Digital Culture Senior student Ninabah Winton	$12,000
2014	Listen^n, Acoustic Ecologies Symposium, Herberger Institute for Design and the Arts, Seed grant (ASU) - October 2014 PI Paine, with Gilfillan, Feisst, Barclay	$12,000
2014	Music and Media Makerspace(s): Catalyzing and fostering collaborative STEAM Engagement with Tobias, Stauffer	$12,000
2013	Listen^n: Acoustic Ecologies of the Southwest Deserts Re-Imagined, Institute for Humanities Research, Seed grant (ASU) - PI Paine, with Gilfillan	$12,000
2012	All Things Return to Nature and Tomorrow, Australia Council for the Arts - Dance and Music Commissions grant to compose two new works for BalletLab. PI Paine	$20,000

Successful funding Pre ASU

Year	Description	Amount
2010	SEAM2010, Research Partnerships Program, University of Western Sydney, Critical Path Dance Development Agency	$50,000
2009	Pursuit, Australia Council for the Arts, Art Lab Fund, with Jon Rose and Robin Fox	$75,000
2008	Thinking Through the Body Collective, Australia Council for the Arts, Art Lab Fund	$75,000
2007 - 09	The Taxonomy of Interfaces for Electronic Music performance (TIEM), Australian Research Council Linkage Project (Paine LP0667671) with McGill University and the Electronic Music Foundation as partners to produce the first database (http://vipre.uws.edu.au/dmi/) of new musical interfaces and created the first taxonomy for classification in the field.	$130,110
2007	Music Therapy, Research Partnerships Program, with Nordoff Robbins Foundation	$20,000
2007	Darker Edge of Night BioDance, Australia Council for the Arts, Art Lab Fund with Hellen Sky	$75,000
2006	Ahha Project, Australian Research Council, Research Infrastructure Funding,	$232,000
2006	From Talking Heads to Thinking Heads: A Research Platform for Human Communication Science, Australian Research Council & National Health and Medical Research Council (TS0669874). Five year project to 2011.	$3,400,000
2006	See Hear! Multimodal Recording Analysis, Australian Research Council, LEIF, (LE0668448)	$150,000
2005	VIPRE Research Lab, Research Infrastructure Funding, UWS	$214,816
2005	ThuMP Project, Research Partnerships Program, UWS and Jammertronics	$70,000

2004	Meterosonics online project, Sounding Out program, Australia Council for the Arts	$8,498
2002	Research award for Innovation in research, for my PhD work, RMIT University	$2000
2002	Endangered Sounds project, Arts Victoria, Development funding	$5,000
2001	Gestation interactive environment, Cinemedia (Film Victoria, Multimedia Development Fund)	$13,300
2001	Sonic Residues03 Festival of Electroacoustic Music and Sound Art, Australia Council for the Arts – I was the founding director and curator	$15,000
2001	Sonic Residues03 Festival of Electroacoustic Music and Sound Art, City of Melbourne	$10,000
2000	New Media Arts Fellowship (RMIT) - Australia Council for the Arts	$20,000
2000	Reeds, Commission of the installation for Melbourne International Festival, funded by Arts Victoria	$35,000
2000	MAP2, Staatliches Institut für Musikforschung (Musical Instrument Museum) - Berlin, Germany	$15,000
1999	Artist in Residence, Staatliches Institut für Musikforschung, Berlin	$8,000
1999	Sonic Residues02 Festival of Electroacoustic Music and Sound Art, City of Melbourne	$10,000

Commissions

2017   *Surface, Texture.* for solo cello, ensemble & electronics. Commissioned by Tom Landshoot and premiered at the Prisms Music Festival, Fall 2017.

2016   *No Stone Unturned.* Commissioned by the San Diego New Music Ensemble. Premiered at UCLA for the San Diego New Music Ensemble Fall Season and at the Prisms Music Festival.

2016   *Transcend* Commissioned by the Global Institute for Sustainability (GIOS), ASU for their 10th anniversary.

2016   *NOW* Commissioned by Institute at Brown for Environment and Society, Earth Itself: Science, Art, Air

2015   *Shimmering Edge.* Commissioned by Dr. Simone Mancuso. Premiered at Prisms Music Festival. Further performances are planned in Summer 2016 is Europe and Australia.

2015   *Resonant textures.* Commissioned by DMA student Dr. Alex Weir for his final recital at the ASU Art Museum. Further performances are planned across the USA

2014   *Forest.* Commissioned for the launch of the Biomimicry Centre at ASU. Also performance at the Presidents Showcase in 2014.

2013   *Conversations: Sounding the Environment.* ABC Radio National, Sydney, Australia (National Live Radio Broadcast)

2013   *All Things Return to Nature Tomorrow* – for BalletLab. Premier: L'Oreal Melbourne Fashion Festival Cultural Program and Dance Massive Festival, Melbourne Australia

http://www.balletlab.com/index.php?nodeId=114

2012   *Prelude: Conversation* for 100 x John: A Global Salute to John Cage in Sound and Image – NYC
http://whiteboxnyc.org

2009   *Grace Space* for Jason Noble (Clarinet and live electronics), Ensemble Offspring, Aurora Festival 2009 and NIME2010, Sydney, Australia

2009   National Australia Bank, Experiential Training Space, Docklands HQ (this was a very large project top develop interactive environments throughout the training center to support transformation and change)

2009   *Present in the Landscape* - Ear to the Earth Festival, New York http://www.eartotheearth.org/ commission and world premier performance at White Box Gallery NYC.

2009   *Pursuit* - GPS tracking music for bicycles, with Jon Rose and Robin Fox, Carriage Works, Sydney

2007   *Darker Edge of Night*, Bio-sensed Dance work with Hellen Sky, Meat Works, Melbourne.

2001   *Incarnate*, Telepresence Dance work, Company in Space, Melbourne, Australia and Hong Kong

2001   *Klangfarbe*, for Federation Bells Carillon. Federation Bells are a set of 39 brass bells located in Birrarung Marr in central Melbourne http://federationbells.com.au

1998   *Escape Velocity*, Interactive Dance work, Company in Space, Opera Australia Studios, Melbourne, VIC

Downloading Downunder (Amsterdam)

Data Dancing, Dance Umbrella Festival (London)

SIGGRAPH (USA),

MDDF2 (Monaco)

Digital Now (Hong Kong)

1997   *The Pool is Dammed* - A Trial by Video, Interactive Dance work, Company in Space,

The Performance Space, Redfern, Sydney, Australia

Melbourne International Festival

1993   *Much Ado About Nothing* – Queens Theatre, West End, London, UK (Sound Design and Composition)

1993   *Escape at Sea*, Second Stride Dance Theatre, London, UK (Sound Design and Composition Assistant)

1993   *Fast and Dirty*, Second Stride Dance Theatre, London, UK (Sound Design and Composition Assistant)

1992   *Why Things Happen*, Second Stride Dance Theatre, London, UK (Sound Design and Composition Assistant)

Musical Performances and Exhibition of My Compositions:

2017   *Metal Music* – a new work for live electronics, musical robots and percussion. Performed at the Musical Instrument Museum, Scottsdale and at the Oh My Ears contemporary music festival.

2017   *Core – MTI concert series* – Leicester, UK. In collaboration with John Richards and Dirty Electronics.

2016   *No Stone Unturned.* Commissioned by the San Diego New Music Ensemble. Premiered at UCLA for the San Diego New Music Ensemble Fall Season and at the Prisms Music Festival.

2016   *Oscillations* Singing Bowl robots Perambulatory performance - International conference "Music and Landscape – Soundscape and Sonic Art", Kunstuniversität Graz, Austria

2016   *Becoming Desert,* Institute for Electronic Music, Graz, Austria

2016   *CrossTalk* - Interactive dance work With Simon Biggs and Sue Hawksley, presented at

2016   *Oscillations* Singing Bowl robots exhibited at the CHI2016 Works Gallery, San Jose, California (June 2016) http://art-chi.org

2016   *Opening Night solo concert – NIME2016,* Brisbane, Australia

2016   *Becoming Desert,* Sonic Environments Conference, Brisbane, Australia

2016   *Feel Now,* Forgotten Worlds night club, Melbourne, Australia

2016   *Now -* Brown University - Earth Itself – Atmospheres, On Air, Climate And The Environment

2016   *Transcend -* ASU Global Institute of Sustainability Tenth Anniversary Celebration, Tempe, Arizona

2015   *Rainforest Remix* – a performance project in partnership with Rainforest Partners and the UN +SocialGood climate campaign to create an immersive musical performance experience of rainforest environments for SxSW Eco (Oct/15). *Rainforest Remix* will be featured at Texas Earth Day 2016 – this project seeks a broad community engagement with environmental awareness by leveraging the popularity and cultural capital of celebrity DJ's.

2015   *Forrest* for flute and live electronics composed for the President's Showcase (Fall 2014) and also performed at President's Weekend (Nov'15), the at the Launch of the Biomimicy center (2015).

2015   *Oscillations* Singing Bowl robots exhibited at the Shaw Centre, Baton Rouge, Louisiana (June 2015)

2015   49 Waltzes by John Cage – Interactive media installation around sonic place-making developed with students at Technische Hochschule Ansbach, Germany

2015   *Rainforest Listening walk* – an iOS based project for smart phones - dynamic sounds of the Amazon were geotagged throughout Times Square and other major venues for Climate Week 2015 in New York. The project was a Featured Venues project for Climate Week NYC 2015 for September 22nd-24th - Times Square, New York. In collaboration with Leah Barclay, Rainforest Partnership and UNESCO Soundscapes Project.

2014   *Sonic Alchemy* - A recital of Music by Garth Paine at the Skopje Summer Festival, Macedonia including: *Ant Walk* (solo piano) World Premier, *Electrofusion* (piano, double bass, percussion and live electronics), *Glitch* (percussion and live electronics), *Encounter* (double bass and live electronics), *Fue Sho* (flute and live electronics) and *Drum Machine Piece* (Tempest drum machine). The concert featured new interfaces for electronic music performance including the Karlax. Dr. Paine is one of only five artists internationally using the cutting-edge Karlax interface.

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2014   *Oscillations* Singing Bowl robots exhibited in

    Liminal Fields group show, Ice House, Phoenix, AZ, March 2014

    Art Detour and Phoenix First Fridays, March 2014

    South West MakerFest, Mesa Arts Centre, Spark Festival, March 2014 (1st place, Most Creative Project)
    Minimalisms; Contemporary Music Festival, School of Music, ASU.

2014   *Conversations: Sounding the Environment*: 3WDS14, Waterwheel World Water Day Symposium, New York

2014   *Conversation Prelude* - Seoul, Korea. Korean Society of Women Composers Global To.Get.Her

2014   *CrossTalk* - Interactive dance work With Simon Biggs and Sue Hawksley, presented at:
    MOCO, IRCAM, Paris (one of the premier institutions for electronics music research in the world)

    Edinburgh Festival (Glitch'd) (2014) (one of the premier international arts festivals)

    ASU Art Museum (Emerge) (2014)

    TaPRA 2013, (Theatre and Performance Research Association), Royal Conservatoire of Scotland

2013   *Conversations: Sounding the Environment*: ABC Radio National, Sydney, Australia (June, National Broadcast)

2013   *All Things Return to Nature Tomorrow* - BalletLab - Dance Massive Festival, Melbourne Australia (March 2013)

2013   *Oscillations* sound installation for singing bowl robots and resonating cymbals - presented at

    - Balance-Unbalance conference, Noosa Australia;

    - ISEA2013 Sydney, Australia and

    - ASU Tempe and West campuses

2012   *Prelude: Conversation* - Ear to the Earth Festival, - John Cage Centennial Festival - NYC, (December)

2012   *Endangered Sounds* - Activity of Sound exhibition, Night Gallery, Tempe, Arizona (October)

2012   *scan2go.* American College Art Association Conference in Los Angeles (February)

2012   *Prelude: Conversation* - Ear to the Earth Festival, NYC (December)

Pre ASU

2010   *Body Text* - With Simon Biggs and Sue Hawksley,

    InSpace, Edinburgh at the Figures of the Visceral and Woodend Barn, Banchory, UK for Dance Live! 10

SEAM2010 http://seam2010.blogspot.com

Gaming the Game UC Davis in 2012.
http://www.articulateanimal.org.uk/bodytext2.htm

2010   *Present in the Landscape*, SiteWorks, Bundanon Trust, Australia
http://www.bundanon.com.au/content/siteworks-update

2009   *Grace Space* for clarinet and electronics, Jason Noble, Ensemble Offspring, Aurora Festival 2009 and
NIME2010, Sydney, Australia

2009   Recital of Original Compositions, Ear to the Earth Festival, New York   http://www.eartotheearth.org/

2009   Recital of Original Compositions, The Soundings Festival, Limerick, Ireland http://soundings.ie/

2009   *Thinking Through the Body*, Carriage Works, Sydney, http://thinkingthroughthebody.net/

2009   *The Darker Edge of Night*, with Hellen Sky, Melbourne http://vimeo.com/7107482

2008   *SynC Ensemble* Concert, The Australian New Music Network http://www.newmusicnetwork.com.au/

2008   *Encounter* and *Bowl Chant* at Liquid Architecture Festival http://www.liquidarchitecture.org.au/

2007   Recital of Original Composition*s,* New York Electronic Arts Festival (2007) http://www.nyeaf.org/

2007   Recital of Original Composition*s,* Camden Haven Music Festival (2007)
http://www.camdenhavenmusicfestival.org.au/

2006   *Bowl Chant* and *Encounter* and *Al anbiq dialogue, Eclipse and Aletryomancy* at Aurora Festival of New Music and
ABC Classic FM live broadcast, 2006 http://www.aurorafestival.com.au/2006/

2006   *Bowl Chant* at Agora/Résonances Music Festival IRCAM, Paris, France, 2006

2005   *Intimate Excursions* – performance with Ass/Professor Curtis Bahn, NIME 05 conference, Vancouver

2005   *Meterosonics Online* interactive weather driven music system. Funded by Australia Council for the Arts,
Sounding Out Grant. Partners include, McGill University, De Montfort University, featured in the

Bulletin, July 2006, http://bulletin.ninemsn.com.au/article.aspx?id=141421

- NIME04 conference, Shizuoka Uni, Hamamatsu, 2004 (Japan)

- ICAD conference, Studio Theatre, Sydney Opera House, 2004

2005   *Incarnate,* Black Box, Brisbane, February http://www.smallblackbox.com.au/artists.php?artist_id=95

2004   *Endangered Sounds*, BEAP04, Biennale of Electronic Arts, Perth, Australia 2004
http://www.beap.org/beap2004/

2004   *MAP1*, Songlines Festival, Blue Mountains, Sydney, Australia 2004

2003   *Gestation* – Interactive Audio/Visual environment, 10th New York Digital Salon, (2003)

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2003   *Plant B* – exhibition of interactive sound installation work, McGill University, Montreal, Canada (2003)

2002   *Gestation*, Florida State Museum of Fine Art – exhibition of interactive Audio/Visual responsive environment

        - DesignX: Critical Reflections

        - RMIT Gallery, (2001)

2001   *Plant B*, Double Venturi, Melbourne, (2001)– exhibition of interactive sound installation work,

2001   *Plant A*, ACMA Conference Sydney, (2001)– exhibition of interactive sound installation work,

2001   *MAP2*, University of Tasmania Gallery, (2001)– exhibition of interactive Audio/Visual environment

2000   *Reeds*, Melbourne International Festival of the Arts, (2000) – an interactive sound installation

1999   *MAP 1* – an interactive immersive sound environment

        Exhibition at Staatliches Institut für Musikforschung, Berlin, Germany, Composer in residence,

        Exhibition at Australasian Computer Music Conference, Wellington, New Zealand (July), (1998)

        Presentation at Ars Electronica, Linz Austria (September) (1999)

1999/   *MAP 2* - an interactive immersive sound environment, Exhibition at the Musical Instrument Museum,
2000   Berlin, Germany as part of the CultureFest as part of the New Year, Millennium celebrations (Dec-Jan) (1999/2000)

1998   *MAP1*, Next Wave Festival, Span Galleries, Melbourne, Australia - an interactive sound environment

1997   *Ghost in the Machine*, Emerging Digital Artists, Linden Gallery, (1997) - Interactive Environment Installation, Where is Linden Gallery, country?

1996   *MQM* (Moments of a Quiet Mind), Linden Gallery, and Experimental Digital Arts Festival, (1996) - Interactive Environment Installation see above

Large-Scale Museum Environments - Permanent Exhibitions

The following museum environments are permanent installations where by the interactive technologies and sound design were directed by me.

2000   *School* Yard, *Melbourne Gallery, Pharlap, Pacific Islands, Gallery of Life and WindMill* galleries for the Museum of Victoria - Composition/Sound Design, Interactive Environments and Media Production

1999   *Time Line Gallery* - Australian Jewish Museum, Melbourne (sound design and interactive environments)

1998   *Welcome Gallery* - Immigration Museum – Melbourne (sound design and interactive environments)

1997   *Eureka Stockade* - Museum for the Eureka Stockade, Ballarat, Victoria, Australia. (sound design and interactive environments)

1996   *Welcome Gallery* - Performing Arts Museum, Melbourne, Australia (sound design and interactive environments)

Publications: Books, Journal Articles, CDs (Selected)

(239 Citations In Google Scholar, April, 2016): http://scholar.google.com/citations?user=wWCUu-wAAAAJ&hl=en&oi=ao

Original Compositions are published by Wirrapang (Australia) and Celestial Harmonies (USA-EU) and are available on iTunes and other major sources https://itunes.apple.com/us/artist/garth-paine/id252368529

*asterisk and bold denotes graduate student co-author.
+plus and bold indicates post-doctoral fellow under Dr. Paine's mentorship as co-author

Recent CD Releases: Original Compositions

Listening Lands (2017), Environmentally inspired music for instruments, live electronics and field recordings. Released Internationally http://garthpaine.com/album/listening-lands

Analog Clouds (2017), Original Analog Synth compositions. Released Internationally http://garthpaine.com/album/analog-clouds

Surface, Texture, Line CD (2009) by SynC, Released Internationally http://www.syncsonics.com/blog/?page_id=301

Parallel Lines CD (2007) by SynC Released Internationally, Hong Kong : Naxos Digital Services Ltd. And Celestial Harmonies http://trove.nla.gov.au/work/31412591?versionId=38095820

Invited Compilations

Un-Fenced CD (2008) Episode 4 - Australian electroacoustic Music – Australasian Computer Music Association http://trove.nla.gov.au/work/25269811?selectedversion=NBD43250747

Music of the Spirit CD (2008) - Fue Sho – Wollongong, N.S.W- Wirripang Publishing http://australiancomposers.com.au/print-music/works/music-of-the-spirit-double-cd

Books:

Paine, G. (2009). "Unencumbered Human Movement in Interactive Immersive Environments". [S.l.] : Lulu Com, 2009

Book Chapters:

Biggs, S., Hawksley, S., & Paine, G. (2016) Bodytext: somatic data as agency in interactive dance. In C. Fernandez (Ed.), *Multimodality and Performance*. Newcastle, UK: Cambridge Scholars Publishing.

Paine, G. (2015). "From Local to Idiomatic" in New music needs new instruments!: A NIME

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Reader. Schirmer Press (In Press)

Paine, G. (2008). "Gesture and Morphology in Laptop Music Performance." In R. T. Dean (Ed.), The Oxford Handbook of Computer Music (pp. 299-329). New York: Oxford University Press.

Paine, G. (2008). "Noise and Texture, towards and Asian influences composition approach to the concert flute." In M. Atherton & B. Crossman (Eds.), Music of the Spirit: Asian Pacific Musical Identity (pp. 139-149). Sydney: Australian Music Centre.

Paine, G. (2007). "Playing and Hearing Sonic Environments." In R. Bandt, M. Duffy, & D. MacKinnon (Eds.), Hearing Places: Sound, Place, Time and Culture (pp. 348-368). Newcastle, England: Cambridge Scholars Press.

Paine, G. (2006). "Interactive, Responsive Environments: a Broader Artistic Context." In Engineering Nature: Art & Consciousness in the Post Biological Era (pp. 312-334). Chicago: University of Chicago Press, Intellect LTD.

Journal Articles   (full paper refereed)

Paine, G. (2017). "Acoustic Ecology 2.0". Contemporary Music Review (15, Nov. 2017)

Paine, G. (2016). "Ecolisten at the McDowell-Sonoran Preserve," in *Field Institute Insider. Scientific Magazine of the McDowell Sonoran Conservancy*, January 2017, co-authored with Sabine Feisst

Paine, G. (2016). "Ecologies of Listening and Presence: Perspectives from a Practitioner ". Contemporary Music Review (October)

Paine, G. (2015). "Interaction as Material: the techno-somatic dimension". Organised Sound, 20(1), 82-89. This was an invited article for the twentieth anniversary edition of the Organised Sound Journal from CUP.

Paine, G., (2013) "New Musical Instrument Design Considerations," in *MultiMedia, IEEE* , vol.20(4), 76-84.

Lem, A., Paine, G. (2011). "Dynamic Sonification as a Free Music Improvisation Tool for Physically Disabled Adults." Music and Medicine, 3(3), 182-188.

Paine, G. (2009). "Towards unified design guidelines for new interfaces for musical expression." *Organised Sound*, 14(2), 143-156.

Paine, G. (2007). "Sonic Immersion: Interactive Engagement in Real-Time Immersive Environments." *SCAN Journal of Media Arts and Culture* (online), 4(1).

Paine, G. (2005). "Endangered Sounds, a sound project." *Organised Sound*, 10(2), 149-162.

Paine, G. (2005). "An exploration of corporeal perceptual awareness in sonic environments." en.scientificcommons.org. Retrieved from http://en.scientificcommons.org/48737662

Paine, G. (2004). "Gesture and Musical Interaction: The Moment of Engagement." Image. Retrieved from http://search.informit.com.au/

Paine, G. (2003). "REEDS, a responsive environmental sound installation." *Organised Sound*, 8(2), 139-150.

Paine, G. (2002). "Interactivity, where to from here?" *Organised Sound*, 7(3), 295-3041.

Paine, G. (1999). "Immersive Virtual Environments: In Search of dynamic realtime interaction." *Journal of Electroacoustic Music:* Vol. 12. London: Sonic Arts Network: 24-26.

Paine, G. (1997). "Immersive Virtual Environments, Application in Museum Exhibition Design: Engagement, Entertainment and Information Delivery Through Interaction." *InSite, the journal of Museum Victoria*

Conference Papers: *(full paper refereed)*

Paine, G. 2017. *Acoustic Ecology 2.0.* In Proceedings of the 2017 Sound + Environment Conference, Hull University, UK

Paine, G. 2016. *Oscillations.* In Proceedings of the 2016 CHI Conference Extended Abstracts on Human Factors in Computing Systems (CHI EA '16). ACM, New York, NY, USA, 3875-3876.

***Krzyzaniak**, & Paine, G. (2015). *Realtime Classification of Hand-Drum Strokes.* Proceedings from International Conference on New Interfaces for Musical Expression (NIME-15): 400–3. Baton Rouge, LA, USA.

***Brown**, C., & Paine, G. (2015). *Rawr! A Study in Sonic Skulls: Embodied Natural History.* International Conference on New Interfaces for Musical Expression (NIME-15): 4-10. Baton Rouge, LA, USA.

***Brown**, C., & Paine, G. (2015). *Towards an Interactive Argentine Tango Milonga.* Proceedings from ICMC, Denton, Texas.

Biggs, S., Hawksley, S., & Paine, G.(2015). *Crosstalk, Making People in Interactive Spaces.* Proceedings from ACM SIGCHI CHI 2015, Seoul, South Korea. http://art-chi.org/crosstalk

Biggs, S. Hawksley, S. Paine, G. (2015) **Crosstalk** – performance and paper presentation. ELO 2015 The End(s) of Electronic Literature conference

***Brown**, B. and G Paine. (2015) *Interactive Tango Milonga: Designing Internal Experience.* Proceedings from MOCO'15 - 2nd International Workshop on Movement and Computing: 17–20.

Paine, G. (2014) "Sound Of The Land". Invited Keynote paper at Ecomusicologies 2014: Dialogues, 4-5 October 2014, North Carolina, Asheville, USA **Invited Keynote**

+**Barclay**, L., Feisst, S., Gilfillan, D. & Paine, G. (2014) *The Listenn Project: Acoustic Ecologies of the American Southwest Desert(s) and Transmedia Dissemination.* International Union for Conservation of Nature World Parks Congress, Sydney, Australia, 13–18 November 2014

[1] My article consistently ranks as one of the most cited articles in Organised Sound journal - http://journals.cambridge.org/action/displayJournal?jid=OSO viewed March 21, 2014

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+**Barclay**, L., Feisst, S., Gilfillan, D. & Paine, G. (2014) *The Listen^n Project: Virtual Embodied experiences of the American Southwest Desert(s).* Under Western Skies: Intersections of Environments, Technologies, and Communities, 9-13 September, 2014, Calgary, Canada

+**Barclay**, L., Feisst, S., Gilfillan, D. & Paine, G. (2014) *The Listen^n Project: Acoustic Ecologies of the American Southwest Desert(s) and Transmedia Dissemination.* World Forum for Acoustic Ecology Conference: Invisible Places, Sounding Cities: Sound, Urbanism and Sense of Place. 18–20 July, Viseu, Portugal

***Krzyzaniak**, M. Akerly, J. Yildirim, M. Mosher, M. Paine, G. (2014) *Separation: Short Range Repulsion Implementation of an automated aesthetic synchronization system for a dance performance.* Poster at International Conference on New Interfaces for Musical Expression (NIME2014), Goldsmiths University, London, UK

Biggs, S., Hawksley, S., Paine, G. (2014) *"CrossTalk."* International Workshop on Movement and Computing (MOCO), IRCAM, Paris, France

Biggs, S., Hawksley, S., Paine, G. (2013) *Bodytext, Computing Soma.* 1st International Conference on Multimodal Communication: Language, Performance and Digital Media, Lisbon, Portugal

Biggs, S., Hawksley, S., Paine, G. (2013) *Somatic Data as Agency in Interactive Dance.* 19th International Symposium on Electronic Art (ISEA), June 11-14 2013, Sydney Australia.

Biggs, S., Hawksley, S., Paine, G. (2013) *Crosstalk.*: TaPRA 2013 Conference (Performance & the Body + Performance & New Technologies Working Groups), 4-6 September 2013, University of Glasgow, Scotland

***Salmon**, R., Paine, G. (2013) *Embodiment: auditory visual enhancement of interactive environments.* 7th International Conference on Tangible, Embedded and Embodied Interaction (TEI13), Barcelona, Spain

Pre ASU

Lem, A., & Paine, G. (2011). "A Dynamic Sonification Device in Creative Music Therapy." WFMT World Congress of Music Therapy, Seoul, South Korea

Paine, G. (2009). "Pools, Pixies and Potentials - Biodance." 15th International Symposium on Electronic Art (ISEA), Belfast, Ireland

Paine, G., & ***Drummond**, J. (2009). "Development of an Ontology of New Interfaces for Realtime Electronic Music Performance." Electronic Music Studies Conference, Buenos Aires, Argentina

Paine, G., & ***Drummond**, J. (2009). "Survey of Realtime Interfaces for Electronic Music Performance." International Conference on Music Communication Science (ICOMCS), Sydney, Australia

Lem, A., Paine, G., & ***Drummond**, J. (2008). "A Dynamic Sonification Device in Creative Music Therapy." Research Matters, Making a Difference, Sydney, Australia

Paine, G. (2008). 'Interfacing for dynamic morphology in computer music performance." Australasian Computer Music Conference, Sydney, Australia

Kroos, C., Stevens, C., Paine, G., ***Halovic, S., Chen, J., & Tardieu, J**. (2008). "Analysis of Contemporary Dance Movement in the Presence and Absence of a Musical Soundscape." 10th International Conference on Music Perception and Cognition, Sapporo, Japan

Paine, G., & Sky, H. (2008). "Pools, Pixies and Potentials." World Dance Alliance Conference, Brisbane, Australia

Paine, G. (2007). "Interfacing for dynamic morphology in computer music performance." International Conference on Music Communication Science (ICOMCS), Sydney, Australia

Paine, G., Stevenson, I., & Pearce, A. (2007). "The Thummer Mapping Project (ThuMP)." International Conference on New Interfaces for Musical Expression (NIME07), New York City, USA

*Sazdov, R., Paine, G., & Stevens, C. (2007). "Perceptual Investigation into Envelopment, Spatial Clarity, and Engulfment in Reproduced Multi-Channel Audio." AES 31st International Conference, New York USA

Paine, G. (2006). "The Thummer Mapping Project - ThuMP." ENGAGE 06, Sydney, Australia

Paine, G. (2005). "Sonic Immersion: Interactive Engagement in Realtime Responsive Environments." e-Performance and Plugins Conference, Sydney, Australia

Paine, G. (2005). "Artificial Intelligence Systems as a solution to subjective video sensing in Contemporary Performing Arts." CEASS Conference: Scholarship and Community, Sydney, Australia

Paine, G. (2005). "An Exploration Of Corporeal Perceptual Awareness In Sonic Environments". CEASS Conference: Scholarship and Community, Sydney, Australia

Paine, G. (2004). "Gesture and Musical Interaction: The Moment of Engagement." Image, Text and Sound Conference, Melbourne, Australia

Paine, G. (2004). "Endangered Sounds: Silence as Sonic Exploration." Sonic Difference: Re-Sounding the World: Biennale of Electronic Arts Perth (BEAP04), Perth, Australia

Paine, G. (2004). "REEDS, Realtime Sonification of Weather Data." International Conference on Auditory Display (ICAD), Sydney, Australia

Paine, G. (2004). "Gesture and Musical Interaction: Interactive Engagement Through Dynamic Morphology". International Conference on New Interfaces for Musical Expression (NIME-04). Hamamatsu, Japan: 80-86.

Paine, G. (2003). "Interactive Sound Works in Public Exhibition Spaces, an Artists Perspective". Second Iteration Conference, Melbourne, Australia

Paine, G. (2003). "Gestation" DesignX: Critical Reflections, Tallahassee, Florida, USA

Bandt, R., & Paine, G. (2001). "Designing Public Acoustic Space :Australian Sound Designs, a database and website for a more considered acoustic environment." Australasian Computer Music Conference, Sydney, Australia

Paine, G. (1999). "MAP1, an Immersive Virtual Environment." Ars Electronica, Linz, Austria

Paine, G. (1999). "MAP1, an Immersive Virtual Sound Environment." Australasian Computer Music Conference, Wellington, New Zealand

Paine, G. (1996). "MQM, an interactive environment." Australasian Computer Music Conference, Brisbane,

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Australia

Paine, G. (1995). "What happens if I do this? interactive music technology in dance." 3rd Green Mill Dance Project, Melbourne, Australia. p. 50-53.

Invited and Keynote Presentations

2016 Keynote Speaker and Performer, the International New Interfaces for Musical Expression conference (NIME2016), Brisbane, Australia.   https://nime2016.wordpress.com/keynotes/

2016 Invited talk and performance, Institute at Brown for Environment and Society: Save the Date: Earth Itself– Brown University, USA http://www.brown.edu/academics/institute-environment-society/news/story/save-date-earth-itself-2016

2015 ASU Presidents Weekend workshop on Sustainability and Biomimicry with Dean Chris Boon, Professor Prasad Boradkar. I presented as the Director of the Acoustic Ecology Lab @ ASU and performed a biomomicry inspired musical work.

2015 Institute for Humanities Research (IHR), ASU, Replicas and Replication lecture series. https://ihr.asu.edu/news-events/events/replicas-and-replication-brown-bag-lecture-series-1

2014 Ecomusicologies 2014 Conference: Dialogues – **Keynote**, University of North Carolina at Asheville, USA http://www.ecomusicologies.org/347-2/keynote-panels/

2014 ASU Presidents Showcase – Performance or *Forest* for flute, environmental recordings and live processing

2013 Arizona Design Week Launch - Pechakucha to launch Arizona Design week
http://www.phxdw.com/2013/events/pechakucha-kickoff-party/

2009   The Soundings Festival, Limerick, Ireland http://soundings.ie/
2003   DesignX: Critical Reflections, Keynote, Tallahassee, Florida, USA

Residencies
2018   IRCAM/ZKM Artist/Researcher in residence.
2013   Bundanon – Residency with Simon Biggs and Sue Hawksley (UK), Develop *CrossTalk* dance work
2011   Bundanon – Site Works residency, Australia http://www.bundanon.com.au/content/siteworks-update
2010   Bundanon – SynC ensemble composition residency
2010   Bundanon - Residency with Simon Biggs and Sue Hawksley (UK), Development *BodyText* dance work
1999-2000 Artist in residence at the Staatliches Institut für Musikforschung (State Institute for Music Research), Berlin, Germany
2000   Australia Council for the Arts - New Media Arts Fellow

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Critical Acclaim in Books by Other Authors (Selections)

Books referencing the creative works and compositions of Garth Paine:

1. Allen, A., Post, J., and Dawe, K., *(ed) Ecomusicology: A Field Guide*, New York: Routledge,

2. Priest, G. (2009). *Experimental Music: Audio Explorations in Australia*. UNSW Press, Sydney.

3. Hugill, A. (2008). *The digital musician*. New York: Routledge.

4. Landy, L. (2007). *Understanding the art of sound organization*. Cambridge, Mass: MIT Press.

5. Tofts, D. (2005). *Interzone : media arts in Australia* (New art series). Fishermans Bend, Vic: Craftsman House.

Selected Press

2015 An interview with the United Nations *PlusSocialGood*+ at SXSW Eco in Austin, TX about the EcoRift VR system for environmental engagement. SXSW Eco creates a space for business leaders, investors, innovators and designers to drive economic, environmental and social change.
https://www.youtube.com/watch?v=pBpW6eCbdLw

2015 NPR – KJZZ, *The Show.* Interview with Mark Brodie on the Listen[n] Project (October, 2015)
http://kjzz.org/content/201912/acoustic-ecology-project-records-sounds-southwest-desert

2015 Oscillations exhibited at the Shaw Centre for the Arts, Baton Rough – The Advocate
http://theadvocate.com/news/neworleans/12596824-148/gallery-mixes-physical-touch-with

ASU Now has featured the Listen[n] Project and other ASU activates on ten occasions from 2012-15.
Sustainability focused research
1. https://asunow.asu.edu/20151001-listen-n-national-park-project
2. https://asunow.asu.edu/content/international-conference-explores-creative-solutions-environmental-problems
3. https://asunow.asu.edu/content/launch-asu-center-prompts-discussion-nature-source-sustainable-ideas
4. https://asunow.asu.edu/content/listenn-symposium-promotes-sustainability-through-sound

Musical research
5. https://asunow.asu.edu/20151102-celebrated-french-composer-conductor-focus-asu-festival
6. https://asunow.asu.edu/content/oscillations-gallery-exhibit-offers-aural-adventure
7. https://asunow.asu.edu/content/asu-contemporary-music-festival-celebrates-5th-year-exploration-minimalism

Student Successes
8. https://asunow.asu.edu/20160104-creativity-giving-rats-good-rap
9. https://asunow.asu.edu/20151021-discoveries-how-speak-dinosaur (highlighted in ASU Now Year in review)
10. https://asunow.asu.edu/content/exploration-across-disciplines-earns-graduate-student-fulbright-award

Ballet Lab *And All Things Return to Nature Tomorrow* commission and performance (2013)
http://www.realtimearts.net/article/issue114/11064 -

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"Garth Paine's intensely detailed composition picks these sounds up and layers them, forming a cascading aural blanket"

http://dancemagazine.com.au/2013/03/and-all-things-return-to-nature-tomorrow-balletlab/
"Noises were amassing to form an intense, enveloping moat of sound, courtesy of the outstanding composer Garth Paine."

http://us1.campaign-archive2.com/?u=2d230b631001e0463409c6877&id=6e663408d0
Article on the development of the work in ArtHub

ARTISTS [AS] EDUCATORS: SOUND http://www.realtimearts.net/article/74/8159
Interview with Garth Paine: Composing Potential http://www.realtimearts.net/article/issue67/7868
Interactivity in Performance: Art as Research (WISP) http://www.realtimearts.net/article/issue71/8032
Innovation: in a word: http://www.realtimearts.net/article/issue67/7861

The Bulletin (July 2006), Music taking the world by storm
http://bulletin.ninemsn.com.au/article.aspx?id=141421

Courses Taught

MDC 211	Introduction to Digital Sound (School of Music)
MUE 294	Open Minds Digital Ears: Contemporary Musicianship I (School of Music)
MDC 311/MUE300	Performing in Digital and Hybrid Ensembles (School of Music)
AME294	Soundscape Ecology
AME494/598	Acousmatic Music Composition
AME 385	Collaborative Projects & Research I
AME 386	Collaborative Projects & Research II
AME 484	Internship
AME 485	Digital Culture Capstone I
AME 486	Digital Culture Capstone II
AME 493	Honors Thesis
AME 494/598	Advanced Interactive Sound
MDC 494/598	Advanced Interactive Sound (School of Music)
AME 499	Individualized Instruction
AME 590	Reading And Conference
AME 592	Research
AME 593	Applied Project
AME 599	Thesis
MTC323	Composition
MTC 523	Advanced Composition
MTC 723	Advanced Composition
AME 792	Research
AME 799	Dissertation
AME 792	Research
AME 799	Dissertation

I have also given guest lectures in the composition studio, School of Music, for AME graduate seminar (2014/15/16) and in Music Education graduate class (2014).

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Higher Degree Research Student Supervisions:

ASU Graduate students (2011– 2014)

2013 (Principle advisor and Chair) - *graduated*	Lisa Tolentino	PhD (AME)
2013 (Principle AME advisor) - *graduated*	Blake McConnell	MFA (School of Art)
2013 (Principle AME advisor) - *graduated*	Andrea Silkey	MDA (Theatre)
2013 - 2015 (AME advisor on committee) - *graduated*	Byron Lahey	PhD (AME)
2013 - 2015 (AME advisor on committee) - *graduated*	Garrett Johnson	MA (School of Music)
2012 - 2015 (Chair) – *graduated 2016 (new committee)*	Michael Krzyzaniak	PhD (AME)
2011 – 2017 (Chair) - *graduated*	Courtney Brown	DMA (School of Music)
2014 - current (Thesis Chair and principle AME advisor)	Brian Hernandez	DMA (School of Music)
2015- 2017 - *graduated*	Justin Kennedy	DMA (School of Music)
2014 – 2016 (AME Committee Member - *graduated*)	Gil Dori	DMA (School of Music)

Chair of Graduate Student Committees at University of Western Sydney: (2006 – 2014)

2010	Samantha Ewart	PhD – *graduated 2015*
2013	Richard Salmon	PhD – *graduated 2015*
2010	Wade Marynowsky	DCA – *graduated* (Assistant Professor, Sydney College of the Arts)
2009	Robert Sazdov	PhD – *graduated* (Director, Spatial Audio Research Group (SARG), Digital Media and Research Centre (DMARC), Computer Science and Information Systems (CSIS), University of Limerick). Researcher, Fraunhofer, Germany.
2009	Hollis Taylor	PhD – *graduated* (Chancellor's Post Doctoral Research Fellow, University of Technology, Sydney)
2008	Jon Drummond	PhD – *graduated* (Senior Lecturer, Media Arts & Production / Sound & Music Design)
2007	Donna Hewitt	PhD – *graduated* (Senior Lecturer in Music, University of New England)
2007	George Khut	DCA – *graduated* (Lecturer, University of New South Wales, College of Fine Arts)
2007	Stephen Bull	Masters – *graduated* (Head of Music, TAFE Entertainment at Nirimba College, Sydney)

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2006   Angelo Fraietta   PhD – *graduated*

As an external examiner in the UK, I over-saw the examination and supervision of the Masters of Sonic Arts students at Middlesex University. During this time (2002-2004) I supervised and examined more than 20 successful candidates.

I have also supervised a number of honors students over my years in academia, many receiving first class honors.

Student Successes (ASU)

2015   Courtney **Brown** (DMA candidate, School of Music, AME Concentration),

Rawr! A Study in Sonic Skulls, Honorable Mentions ARS Electronica, Linz Austria where the project was also exhibited in the International Ars Electronic Media Arts Festival and performed in a concert.

Brown, C., & Paine, G. (2015). *Rawr! A Study in Sonic Skulls: Embodied Natural History.* International Conference on New Interfaces for Musical Expression (NIME-15): 4-10. Baton Rouge, LA, USA.

Brown, C., & Paine, G. (2015). *Towards an Interactive Argentine Tango Milonga.* Proceedings from ICMC, Denton, Texas.

How to Speak Dinosaur: Courtship – for Hadrosaur Skull Instrument (dinosaur), Tuba and fixed media was performed at the 2015 ICMC (International Computer Music Conference), University of North Texas. Where the work was awarded the International Computer Music Conference's 2015 Best Student Music Submission Award.

NPR – KJZZ interview with Annika Cline and Mark Brodie on *The Show* (November, 2015) http://kjzz.org/content/214887/dinosaur-song-asu-student-travels-perform-dinosaur-skull

Brown, B. and G Paine. "Interactive Tango Milonga: Designing Internal Experience." *MOCO'15 - 2nd International Workshop on Movement and Computing* (2015): 17–20.

Awarded PAVE entrepreneurial grant to develop Interactive Tango Milonga workshop business

ASU Now article: https://asunow.asu.edu/20151021-discoveries-how-speak-dinosaur

2015   Undergraduate Digital Culture Student success:

Mentored and raised funding for indigenous student Ninabah ***Winton** to be part of the indigenous panel at the International Symposium on Electronic Arts (ISEA), Vancouver, to discuss the Indigenous Water Project proposed by Dr. Paine and produced in collaboration with Winton.

Mentored Digital Culture Undergraduate students, Andrew ***Sanchez** and Jennifer ***Anderson** through the IRB ethics process for working with animals in order for them to produce an interactive interspecies musical work with two rats. The project was featured on ASU Now https://asunow.asu.edu/20160104-creativity-giving-rats-good-rap

2015   ***Krzyzaniak**, & Paine, G. (2015). *Realtime Classification of Hand-Drum Strokes.* Proceedings from International Conference on New Interfaces for Musical Expression (NIME-15): 400–3. Baton Rouge, LA, USA. Also presented at MOCO(2015) (Movement and Computation Conference)

2014   Michael ***Krzyzaniak** (PhD candidate, AME) *Separation: Short Range Repulsion Implementation of an automated aesthetic synchronization system for a dance performance* accepted for Poster presentation at New Interfaces for Musical Expression 2014, Goldsmiths University, London, UK, 2014 (full paper pub-

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lished in proceedings)

2014   Courtney ***Brown** (DMA candidate, School of Music), *Raww - A Singing Dinosaur*, exhibition presentation at New Interfaces for Musical Expression 2014, Goldsmiths University, London, UK,

2014   Garrett Johnson (MA musicology, School of Music), paper *Deserts, Insects, and Oscillators: David Dunn's Bioregional Music*

Stony Brook Graduate Music Symposium: Music and Nature: Between Scientific Reason and Divine Power, February 14–15, 2014
Rocky Mountain Chapter, American Musicological Society, Annual Meeting, Tempe, AZ, April 2014
McGill Graduate Symposium, Montreal, March 21–23, 2014
Under Western Skies, International Conference, Mount Royal University, Calgary, 9–13 Sep. 2014
Ecomusicologies, Asheville, NC, October 2014

2014   *Amorphous Blob Ensemble* - contracted to perform at Spark after Dark, Mesa Arts Centre, - Project developed in my Collaborative Projects studio class

2014   *Electroconvulsive Therapy* by Julio Norman and Chris Harrison - contracted to present at the Spark Festival, Mesa Arts Centre

2011-16   Laptop Orchestra of Arizona State (LOrkAS) concerts and Composing and Performing for Hybrid Ensembles performance, Collaborative Projects and Capstone student concert, Mesa Arts Centre, ASU Art Museum, Musical Instrument Museum and several other major valley venues. AME and School of Music

2014   Michael Krzyzaniak (PhD candidate, AME) participated in the Alliance for the Arts in Research Universities' (a2ru), Stanford

2013   Courtney Brown (DMA candidate, School of Music) – Fulbright Scholarship to develop interactive tango system in Argentina. I negotiated all Argentinian university partnerships to support her application and mentored her in the process.

2013   Composing and Performing for Hybrid Ensembles concert (MDC 311, School of Music) – Truck Space, Phoenix

2012   Michael Krzyzaniak (PhD candidate, AME) *Separation: Short Range Repulsion* Interactive dance work premiered at the Slingshot festival in Athens Georgia, USA on March 9

Service

Academic.

2017   Digital Culture, Barrett Honors Advisor.

Chair, Search Committee for School of Arts Media and Engineering senior appointment for Expressive Robotics.

Editorial Board Member, Organised Sound Journal, Cambridge University Press

Program Committee,

The International Conference on New Interfaces for Musical Expression (NIME)

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International Computer Music Conference (ICMC)

The Australasian Computer Music Conference (ACMC)

The International Workshop of Movement and Computing (MOCO)

2016   Digital Culture, Barrett Honors Advisor.

Chair, Search Committee for School of Arts Media and Engineering senior appointment for Expressive Robotics.

Chair, Performance Committee, New Interfaces for Musical Expression (NIME) Conference, Brisbane, Australia

Editorial Board Member, Organised Sound Journal, Cambridge University Press

Program Committee,

The International Conference on New Interfaces for Musical Expression (NIME)

International Computer Music Conference (ICMC)

The Australasian Computer Music Conference (ACMC)

The International Workshop of Movement and Computing (MOCO)

2015   Chair, Search Committee for School of Arts Media and Engineering senior appointment for Social Computing.

Program Committee member for the following international conferences:

The International Conference on New Interfaces for Musical Expression (NIME)

International Computer Music Conference (ICMC)

The Australasian Computer Music Conference (ACMC)

The International Workshop of Movement and Computing (MOCO)

Reviewer for the

National Research Foundation of Korea

Leonardo Journal from MIT Press

Computer Music Journal from MIT Press

Editorial Board Member, Organised Sound Journal, Cambridge University Press, 2014-current

Board member of Australian Sound Design Project, 2000-current

Board member of Ear to the Earth and Electronic Music Foundation, New York 2009 - current

Director Digital Culture Hybrid Ensemble: Concerts at Mesa Arts Centre and the Musical Instrument Museum of Arizona.

More To Explore Scholar Sunday workshop on New Musical Interface for the Phoenix Central Library (Feb.2016)

Performances of original music work, Forest for the ASU Presidents Showcase, 2015, Presidents Weekend, 2015 and Launch of the Biomimicry Centre, 2015.

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2014-current	Barrett Honors College advisor - Digital Culture
2015-current	Performance and Exhibition co-chair for NIME 2016 (nime2016.org)
2015	Boulez Legacies: Prisms Contemporary Music Festival, School of Music, Co-Artistic Director http://musicprisms.org
2014/15	Co-Convener and Performance Chair, Balance-Unbalance 2015 International Conference
2014/15	Contemporary Music Festival, School of Music, co-director with Prof. Feisst and Mancuso
2014	Minimalisms: Contemporary Music Festival, School of Music, collaboration
2014	ASU Edson Student Entrepreneur Initiative judge
2012-13	Member Search Committee - Director of School of Music, ASU.
2012 - current	AME representative for School of Music.
2012 - current	Board member, Glendale Community College, Audio Production Technologies Advisory Board
2011 - current	Faculty advisor and mentor to the Laptop Orchestra of Arizona State (LOrkAS)

Pre ASU

2010	Co-Director and Paper Chair, SEAM 2010 - http://seam2010.blogspot.com/p/about-seam2010.html
2005	Coordinator of HCSNet 2005, Workshop on Interactive Systems in Performance (WISP) at Macquarie University, 15 – 16 December. Hosted by The Australian Research Council Research Network in Human Communication Science
2005	Member of the review committee for the CRC/Cornerstone AHPEG funding program for Florida State University
2005	Chair of the installation selection panel for NIME05 (Vancouver),
2003 - current	Member of paper review panel for NIME03, NIME04, 2005, 2006 and ICMC (International Computer Music Conference), 2003,04,05
2001 - 2005	External Examiner, Sonic Arts Masters Degree, Middlesex University, UK

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Professional.

2015	Performance and Exhibition co-chairs for NIME 2016 (nime2016.org)
2015	Performance and Exhibition co-chairs for NIME 2016 (nime2016.org)
2014	Canada Research Council, Grant Assessor
2014	Tenure reviewer, Faculty of Design, OCAD University, Toronto, Canada
2013	International Advisory Board Member of Biosphere Soundscapes Project. Biosphere Soundscapes is a virtual initiative working with UNESCO Biosphere Reserves across the world. http://www.biospheresoundscapes.org
2013	Board member, New Music World, New York
2012 - current	Editorial Board Member, *Organised Sound* Journal, Cambridge University Press

Pre ASU

2011	JMC, Sydney, application for accreditation Bachelor degree in New Media, Higher Education Directorate, NSW Department of Education
2008 – current	Board member, Ear to the Earth, Acoustic Ecology, New York
2009	School of Audio Engineering Tertiary Review Panel, Higher Education Directorate, NSW Department of Education
2006 - 2011	Member, Higher Education Accreditation panel, NSW Department of Education and Training
2006	Curator, In SynC Concert, Aurora Festival, broadcast ABC Classic FM (national)
2005 – 2007	Assessor for the Australia Council for the Arts, Sounding Out, funding initiative and peer assessor for the inter-arts office (New Media Arts) for the Australia Council for the Arts
2004 – 2005	Director of Patchlab for youth electronic artists, Electrofringe Festival, Newcastle, NSW, Australia
2003 - current	Advisors to the UNESCO funded Symposium on the Future, a project focused on formulating an evolving set of principles (theory), that describes a taxonomy / design space of electronic musical instruments
2002 - current	Member of the Technical Advisory Panel for the Electronic Music Foundation (NYC) http://www.emf.org
2001 - current	Board member, Australian Sound Design Project
1997 - 2001	Curator and Director - Sonic Residues Festival - at Australian Centre for Contemporary Art
1992 - current	Director, Activated Space P/L (AU)

Associate Professor Garth Paine

1989 - current   Reviewer, *Leonardo Journal*, *Leonardo Music Journal*, *Computer Music Journal* (MIT) and *Organised Sound* Journal (CUP)

Professional Memberships

Australasian Performing Right Association (APRA)

Australasian Mechanical Copyright Owners Society (AMCOS)

The Australian Music Centre, Sydney, Australia (AMC)

New Music America

The Electronic Music Foundation, NY (EMF)

Ear to the Earth, NY

The American Society for Acoustic Ecology

Society for American Music

Affiliations:

Senior Sustainability Scientist, GIOS, ASU

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