

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
 PO Box 875802
 Tempe AZ 85287-5802

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.] : Lulu 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, Tasmania, Australia, (1985)

- Flute performance and electronic music - Teachers, Professor David Cubbin, and Dr. Johannes Roose

Positions (faculty & research):

2012 - current Assoc. Professor, Digital Sound and Interactive Media, AME, Arizona State University

Assoc. Professor, Music Composition, School of Music, SOM, 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

2010 - 2012 Assoc. Professor, Digital Musics - University of Western Sydney,

2006 - 2012 Project Leader and Director, Virtual, Interactive, Performance Research Environment lab, University of Western Sydney

2003 - 2012 Senior Lecture, Digital Music - University of Western Sydney

2003 - 2006 Head of Program – Electronic Arts, University of Western Sydney (2003-06)

Honors and Awards: (Selected)

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 SouthWest Maker Festival **1st Prize**, Most Creative project – *Oscillations: Singing Bowl Robots*

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

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

2014	<i>Listenⁿ, Acoustic Ecologies Symposium</i> , Herberger Institute for Design and the Arts, Seed grant (ASU) - October 2014 Directed by Paine, with Gilfillan, Feisst, Barclay	\$12,000
2013	<i>Listenⁿ: Acoustic Ecologies of the Southwest Deserts Re-Imagined</i> , Institute for Humanities Research, Seed grant (ASU) - Directed by Paine, with Gilfillan	\$12,000
2012	<i>All Things Return to Nature and Tomorrow</i> , Australia Council for the Arts - Dance and Music Commissions grant to compose two new works for BalletLab	\$20,000
2010	<i>SEAM2010</i> , Research Partnerships Program, University of Western Sydney, Critical Path Dance Development Agency	\$50,000
2009	<i>Pursuit</i> , Australia Council for the Arts, Art Lab Fund, with Jon Ros and Robin Fox	\$75,000
2008	<i>Thinking Through the Body Collective</i> , Australia Council for the Arts, Art Lab Fund	\$75,000
2007 - 09	<i>The Taxonomy of Interfaces for Electronic Music performance (TIEM)</i> , 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

Commissions (Selected)

2013	<i>Conversations: Sounding the Environment</i> : ABC Radio National, Sydney, Australia (National Live Radio Broadcast)
2013	<i>All Things Return to Nature Tomorrow</i> – BalletLab Premier: L'Oreal Melbourne Fashion Festival Cultural Program and Dance Massive Festival, Melbourne Australia http://www.balletlab.com/index.php?nodeId=114
2012	<i>Prelude: Conversation for 100 x John</i> : A Global Salute to John Cage in Sound and Image – NYC http://whiteboxnyc.org
2009	<i>Grace Space</i> 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 to develop interactive environments throughout the training center to support transformation and change)
2009	<i>Present in the Landscape</i> - Ear to the Earth Festival, New York http://www.earthtotheearth.org/ commission and world premier performance at White Box Gallery NYC.
2009	<i>Pursuit</i> - GPS tracking music for bicycles, with Jon Rose and Robin Fox, Carriage Works, Sydney
2007	<i>Darker Edge of Night</i> , Bio-sensed Dance work with Hellen Sky, Meat Works, Melbourne.

Musical Performances and Exhibition of My Compositions (selected listing):

2014	Sonic Alchemy - A recital of Music by Garth Paine at the Skopje Summer Festival, Macedonia including: <i>Ant Walk</i> (solo piano) World Premier, <i>Electrofusion</i> , <i>Glitch</i> , <i>Fue Sho</i> and <i>Drum Machine Piece</i> .
2014	<i>Oscillations</i> Singing Bowl robots exhibited in <ul style="list-style-type: none"> - Liminal Fields group show, Ice House, Phoenix, AZ, March 2014 - Art Detour and Phoenix First Fridays, March 2014 - South West MakerFest, Spark Festival, March 2014 (1st place, Most Creative Project) - Minimalisms; Contemporary Music Festival, School of Music, ASU.
2014	<i>Conversations: Sounding the Environment</i> : 3WDS14, Waterwheel World Water Day Symposium, New York

CV-abridged.

Garth Paine

- 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)
- 2010 *Body Text* - With Simon Biggs and Sue Hawksley,
InSpace, Edinburgh
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>

Large-Scale Museum Environments - Permanent Exhibitions

- 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, Balarat, Victoria, Australia. (sound design and interactive environments)

Recent CD Releases: Original Compositions

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:

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. (2014). "Interaction as Material: the techno-somatic dimension." Invited article for 20th anniversary edition of *Organised Sound*, 20(1) (in press)

Paine, G., ***Salmon, R.** (2013). "The Thinking Head Project - Knowledge environments." *Leonardo Journal* (in press)

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

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).

Invited and Keynote Presentations

2014 Ecomusicologies 2014: Dialogues – **Keynote**, University of North Carolina at Asheville, USA

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

Critical Acclaim in Books by Other Authors (Selections)

Books referencing the creative works and compositions of Garth Paine:

Ecomusicology: A Field Guide, ed. Aaron Allen, Jennifer Post and Kevin Dawe. New York: Routledge

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

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

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

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