

# cv Associate Professor Garth Paine

## Curriculum Vitae Dr. Garth Paine

**Academic Position:** Professor, Digital Sound and Interactive Media  
School of Arts, Media and Engineering  
Associate Professor, Music Composition, School of Music  
Arizona State University  
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## Education and Training

### **Degrees.**

**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, 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):**

2021 - present	Promoted to Full Professor with Tenure at Arizona State University
2018	Researcher in Residence – IRCAM Paris <a href="https://www.ircam.fr/person/garth-paine/">https://www.ircam.fr/person/garth-paine/</a>
2018	Researcher/Composer in Residence – ZKM <a href="https://zkm.de/en/person/garth-paine">https://zkm.de/en/person/garth-paine</a>
2018	Laureate, Cite International des Arts, Paris - <a href="https://www.citedesartsparis.net/fr/pp-garth-paine">https://www.citedesartsparis.net/fr/pp-garth-paine</a>
2017 - 2021	Promoted to Tenure at Arizona State University
2012	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
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)

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- 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

## **Honors and Awards:**

- 2018 Researcher/Composer in residence at IRCAM (Paris, France) and ZKM (Karlsruhe, Germany)
- 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.green-room.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
- 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

## **Invited and Keynote Presentations**

- 2018 Keynote Speaker and Performer, Kyma International Sound Symposium, Santa Cruz, USA
- 2018 Invited Talk and Performance on my VR concert work *Future Perfect*,
- ZKM, inSonic Festival
  - IRCAM, Centre Pompidou, Paris
  - EMPAC, Troy, New York (USA)
  - Karlsruhe University of Arts and Design (HfG) (Germany)
  - Cité Internationale des Arts (Paris)
  - Conservatoire de Strasbourg (France)
  - Klingt Gut International Symposium on Sound, Hamburg University of Applied Sciences
  - Zürich University of the Arts, Switzerland
- 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>

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- 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 biomimicry 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 of 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

## Grants and Commissions

### Commissions

- 2020 *Phoenix Zoo, Gunshot Project* – commissioned to develop a network of IoT devices for automatic gunshot detection in Costa Rica (funded in 2021 by US Fish and Wildlife - \$200k)
- 2021 *Fracture*: Commissioned by ASU Symphony Orchestra – for full orchestra and the audience’s smart phones
- 2018 *EcoListen*: Acoustic Ecology, long term monitoring project - McDowell Sonoran Conservancy (funded by Parsons foundation)
- 2017 *Surface Texture*: Commissioned by Thomas Landschoot (Cello) for solo cello, ensemble & electronics, performed at the Prisms Festival in 2017
- 2016 *No Stone Unturned*: Commissioned by San Diego New Music Players, Premiered San Diego (UCSD) and performed at the Prisms Festival in 2016
- 2016 *Transcend* Commissioned by the Global Institute for Sustainability (GIOS), ASU for their 10<sup>th</sup> anniversary.
- 2016 *NOW* Commissioned by Institute at Brown for Environment and Society, Earth Itself: Science, Art, Air
- 2015 *Shimmering Edge*: Commissioned by Simone Mancuso. Premiered at Prisms Music Festival. Further performances are planned in Summer 2016 in Europe and Australia.
- 2015 *Resonant textures*: Commissioned by 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>

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

## **Musical Performances and Exhibition of My Compositions:**

- 2021 *Fracture*: for Symphony Orchestra and the audience's smart phones
- 2018 *Future Perfect* concert work for Ambisonic (HOA), Smartphone spatial audio and VR  
ZKM, inSonic Festival  
Cité Internationale des Arts, Paris  
IRCAM, Centre Pompidou, Paris  
EMPAC, Troy, New York (USA)  
Karlsruhe University of Arts and Design (HfG) (Germany)  
Conservatoire de Strasbourg (France)  
Klingt Gut, Hamburg  
Zürich University of the Arts, Switzerland
- 2018 *Fue Sho* for flute and live electronics, Kyma International Sound Symposium, Santa Cruz, USA
- 2018 *Suspension* for resonating orchestral cymbals. Académie Supérieure de Musique de Strasbourg
- 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. 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 Biomimicry center (2015).
- 2015 *Oscillations* Singing Bowl robots exhibited at the Shaw Centre, Baton Rouge, Louisiana (June 2015)

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- 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 22<sup>nd</sup>-24<sup>th</sup> - Times Square, New York. In collaboration with Leah Barclay, Rainforest Partnership and UNESCO Soundscapes Project.

## **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](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>

## **Books:**

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

## **Book Chapters:**

Feisst, S., Paine, G. (2022) Teaching Acoustic Ecology Through John Cage’s 49 Waltzes for the Five Boroughs. *Soundscapes of Work and Play*, ed. F Michi, S Zorzanello and A May

Paine, G. (2021) Un-knowing: A Strategy for Forging New Directions and Innovative Works through Experiential Materiality, *The Routledge International Handbook of Practice-Based Research* (Routledge International Handbooks)

C Brown, G Paine. (2018). A Case Study in Collaborative Learning via Participatory Music Interactive Systems: Interactive Tango Milonga, *New Directions in Music and Human-Computer Interaction*, Springer Series on Cultural Computing book series (SSCC). (pp. 285-306)

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 Reader*. Schirmer 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.

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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., Bevilacqua, F., Matuszewski, B., Schnell, N. (2022) On Designing, Composing and Performing Networked Collective Interactions, *Organised sound Journal*: Cambridge University Press (UK)

Paine, G. (2021) Drone delivery and environmental sound. *The Conversation*  
<https://theconversation.com/drones-to-deliver-incessant-buzzing-noise-and-packages-116257>

Brown, C., Paine, G. (2019) A Case Study in Collaborative Learning via Participatory Music Interactive Systems: Interactive Tango Milonga, *Springer Series on Cultural Computing*

Paine, G. (2018) Listening to nature: How sound can help us understand environmental change. *The Conversation*. <https://theconversation.com/listening-to-nature-how-sound-can-help-us-understand-environmental-change-105794>

Rainsford, M., Palmer, MA., G Paine, G. (2018). "The MUSOS (MUSIC Software System) Toolkit: A computer-based, open source application for testing memory for melodies", *Behavior research methods* 50 (2), 684-702 (1, April, 2018)

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](http://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/>

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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. 2018. *Ecorift: Experiencing American National Parks through VR*. In Proceedings of the Sound Forms Symposium, The Royal Danish Academy of Art, Copenhagen, Denmark

Paine, G. 2018. *Future Perfect And Ecorift*. In Proceedings of the Global Composition Conference, Darmstadt, Germany

Paine, G. 2018. *Interactive Time*. In Proceedings of the Electroacoustic Music Studies Conference (EMS), Firenze, Italy

Paine, G. 2018. *Future Perfect*. In Proceedings

IRCAM Forum, IRCAM, Paris

Klingt Gut Conference, Hamburg

ZKM, inSonic Festival

Cité Internationale des Arts, Paris – Artists Talks

EMPAC, Troy, New York (USA) – Spatial Audio Summer School

Zürich University of the Arts, Switzerland – Spatial Audio Research Symposium

Paine, G., Berisha, V., Rowe, H., Hofer, K., Singh, A.P., Feisst, S., Hall, S.J., 2018. *EcoSonics - Psychoacoustic Diversity Modeling for Environmental Management*, In Proceedings of the Arid Lands Symposium, Phoenix, Arizona

Paine, G. 2017. *Acoustic Ecology 2.0*. In Proceedings of the 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.

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<sup>1</sup> 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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- 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 Listen<sup>n</sup> 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
- Barclay, L., Feisst, S., Gilfillan, D. & Paine, G. (2014) *The Listen<sup>n</sup> 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<sup>n</sup> 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
- Lem, A., & Paine, G. (2011). “A Dynamic Sonification Device in Creative Music Therapy.” WFMT World Congress of Music Therapy, Seoul, South Korea

## 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>

## cv **Associate Professor Garth Paine**

- 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 biomimicry 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
- 2014 ASU Presidents Showcase – Performance of Forest for flute, environmental recordings and live processing

### **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.