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Richard Povall  
Curriculum Vitæ

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# Richard M Povall

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## selected artwork

### Major works

#### 2003 - ongoing

*The Knitting Map* ([www.knitting.ie](http://www.knitting.ie)). A conceptual installation involving more than 2500 knitters from 22 countries, *the knitting map* gathered data from around the city of Cork, taking a daily snapshot of the weather conditions and the “busyness” of the city. This information was translated into colour and stitch (pattern) information, and was knitted by up to 20 knitters at any given time at the installation site at St Luke’s Crypt, high up in the hills of Cork City. The project was a commission from Cork 2005: European Capital of Culture, and the finished textile will tour Europe and the USA in 2006-08.

#### 2004 - 2005

*The White Quadrangle* a commission from Cork 2005: European Capital of Culture. A dance-theatre-opera performance featuring professional and non-professional performers aged from 8 to 82. This site-specific work was developed for the Victorian Quadrangle at University College Cork, and received a single performance on March 17<sup>th</sup>, 2005 as part of Cork’s celebration as Capital of Culture. There were approximately 120 performers.

#### 2004 - ongoing

*The Lios*, an installation commissioned by the Crawford Municipal Gallery of Art in Cork. This two-room installation evoked the voices of a Lios (an old coastal ringfort site said to be imbued with magical properties) from the residents of Warren Beach in East Cork. One room is a multichannel interactive audio installation using audio diaries from three months of walking on the beach, and the other a multichannel interactive audio installation in which water is the interactive medium, with the voices of old and young residents of the area. The piece has been mounted at the Crawford Gallery, and at Triskel, both in Cork, and is currently available for touring.

#### 2002 - 2003

*Spinstren*. Visual Theatre from half/angel. A dance-theatre performance; premiered at the *Institute for Choreography & Dance*, Cork, and toured Irish and UK venues.

#### 1999 - 2001

*The Secret Project* an experimental dance/sound piece, with Jools Gilson-Ellis. Commissioned by the *Firkin Crane Arts Centre*, Cork, Ireland, and co-produced by Firkin Crane and the Banff Centre for the Arts, Banff, Alberta, Canada.. Premiered in 1999, with performances at the Banff Centre for the Arts and , the Firkin Crane (Cork). The piece will tour the UK in 2001, with support from the Arts Council of England

#### *mouthplace* (pub. 1997)

(with Jools Gilson-Ellis) CD-Rom, (Frog Peak Music, 1997). Exhibitions include:

- ◆ [Forum Des Images](#) exhibitions at ISEA 2000, Paris. December 2000
- ◆ [Virtual Incarnations](#), at the Institute of Contemporary Arts (ICA), London. October 2000.
- ◆ FILE [Electronic Language International Festival](#), Sao Paulo, Brasil. August-September 2000.
- ◆ [International Digital Film Festival](#), Dublin, Ireland. May 1999.

- ◆ International Show of Art in CD-ROM, Media Centre d'Art i Disseny, Barcelona. April, 1999.
- ◆ Incomplete Dislocations, a Web and Interactive Digital Art Exhibition, Eye Level Gallery, Halifax, Nova Scotia, Canada. September/October 1997
- ◆ Performance Studies Conference, Atlanta, USA. April 1997
- ◆ Digital Creativity 97, University of Derby, UK. April 1997
- ◆ InterMedia Festival, Triskel Arts Centre, Cork, Ireland. March, 1997
- ◆ Split Screen Festival, Chichester Institute of Higher Education, UK July, 1996
- ◆ Performance Writing Symposium, Dartington College of Arts, UK, March 1996
- ◆ ...and elsewhere

*Impossible Rags* (1991-1995)

Computer music pieces for Disklavier and live performer.

The Series includes:

*Swipesy Cakewalk* (1992, rev. 1995)

*Blue Goose Rag* (1995)

*Coon Hollow Capers* (1995)

from an Unknown Fragment (1995)

- ◆ Premiere: Oliveros Foundation, Hudson, NY, USA, May, 1991
- ◆ Composer To Composer Festival, Telluride, CO, USA, July 1991
- ◆ International Computer Music Conference, San Jose, CA, USA October 1992
- ◆ SCAN '92, Franklin Institute, Philadelphia, USA, Nov, 1992
- ◆ BANFF Center for the Arts, Banff, Canada, November 1992
- ◆ Aired: VPRO Radio, Amsterdam, The Netherlands. 1991
- ◆ Included on *Impossible Rags* CD, Frog Peak Music, 1995

## Minor Works

*Focus on Farmers* (2004-5)

Co-directed and designed interactive systems for an exhibition of 8 artists' work arising from residencies on farms on Dartmoor and Exmoor. Exhibition toured extensively in Devon and Somerset. 2004-5.

*Dartmoor Sensing* (2003)

Co-direction this project for 10 young artists, and designed the interactive systems for the exhibition. Toured Devon, 2003.

invited artist (2000)

Art-ID/Cyb-ID: an internet project for the Bienal do Mercosul, Porto Alegre Brazil. Nov 1999 thru January 2000 by Roy Ascott and Josep Giribet.  
<http://www.mind-shift.net>

*untitled installation* (1998)

an untitled interactive installation, commissioned by Discipline and Deviance: Genders, Technologies, Machines, a conference at Duke University (USA), October 1998.

*Floating* (1998)

commissioned score for dance work by choreographer Carter McAdams, to be performed by Cleveland Repertory Project, April/May 1998.

*dislocation* (1997)

a videotape. Premiere: Experimental Intermedia, New York. December 1997

*house | slow collapse* (1997)

(with Jools Gilson-Ellis, sound by Ray Sweeten). A two-channel video piece. Premiere: Experimental Intermedia, New York. . December 1997

*bodysampling* (1997)

piece for performer and interactive computer music system. Shown at the 6th Arts & Technology Symposium, Connecticut College, New London, CT, USA. March 1997, and at Experimental Intermedia, NY.

FOUND:GATHERED:SOUGHT

Interactive installation with live internet link:

- ◆ Premiere: Dartington Hall. UK, February 1996.

*Commons (Dartmoor)* (1995)

piece for solo dancer and interactive computer music and video systems.

- ◆ Premiere: Digital Creativity Conference, University of Brighton, UK, April 1995.
- Canon I (1994) piece for solo performer and PowerGlove.
  - ◆ Premiere: Experimental Intermedia, New York, NY, USA March 1994
- Canon III (1994) piece for solo dancer, PowerGlove and videodisk.
  - ◆ Premiere: Experimental Intermedia, New York, NY, USA March 1994
- How Can They Inflict So Much Pain on Our Land? (1994) single channel videotape.
  - ◆ Premiere: Experimental Intermedia, New York, NY, USA March 1994
  - ◆ Also shown: Dartington College of Arts, Totnes, Devon, UK. October, 1995, and elsewhere
  - Empire (1993) Designed interactive call-in (telephone) chorus for Robert Ashley's *Empire*, performed live in a national satellitecast, November, 1993.
  - Telluride Duo (1993) interactive computer music duo, commissioned for
    - ◆ Composer to Composer Festival, Telluride, CO, USA, July, 1993
    - ◆ Included on *Impossible Rags* CD, Frog Peak Music, 1995
  - The Last Garden (1993) interactive multimedia performance piece using experimental motion sensing system:
    - ◆ Premiere: Arizona State University, Tempe, AZ, USA April, 1993
    - ◆ Included on *Impossible Rags* CD, Frog Peak Music, 1995
  - LandLock (1993) multimedia installation
    - ◆ Premiere: RCCA: The Arts Center in Troy, NY, USA, January/February 1993
    - ◆ Saratoga Springs Urban Cultural Park, NY, USA. July, 1993
    - ◆ Selected as a Pick of the Year (1993) by *Metroland* (Albany, NY, USA) magazine.
- One More Load (1992) performance piece for performance collective, InCollusion
  - ◆ Premiere: T.W.E.E.D. Festival of New Works, New York, NY, USA. May 1992
  - ◆ Boston University, Boston, MA, USA, May 1992
  - ◆ Bradford College, Bradford, MA, USA. May 1992
  - God's Warriors (1992) video short.
    - ◆ Premiere: Moorehead State University, Moorehead, MN, May 1992
    - ◆ Impakt Festival, Amsterdam, the Netherlands
    - ◆ Video Café, Korea
    - ◆ Ch. 32 Buffalo, NY, USA
    - ◆ Videorama, Los Angeles, CA, USA
- The New York City Ballet... FaxArt piece,
  - ◆Brighton Festival, Brighton, UK, August 1992.
- All That Glitters (1991) piece for performance collective, InCollusion .
  - ◆ Premiere: Troy, NY, USA May 1991
  - ◆ The Kitchen, New York, NY, USA, May 1991
  - ◆ TWEED Festival of New Works, New York, NY, USA, May 1992
  - ◆ Boston University, Boston, USA, May 1992
  - ◆ Aired, Ch33, Haverhill, MA, USA. August 1991
- The Long Walk (1990) Piece for performance collective, InCollusion.
  - ◆Premiere: Bradford College, MA, USA. May 1990 ◆Smith College, Northampton, MA, USA. September 1990 ◆Aired: WMPG-FM (Portland, ME, USA) May 1990; WFSU-FM (Tallahassee, FL, USA) June 1990 ; ABC (Melbourne, Australia), 1991.
- House Arrest (1989) music and sound design for intermedia performance (with A.B.Sinclair and Mary Lee Karlins). ◆ Premiere: Bradford College, MA, USA. April 1989 ◆ Boston University, November 1989
- The Unbroken (1988) Music for Dance (for InCollusion). ◆ Premiere: Newton Arts Center, Newtonville, MA, USA as part of "New Work by Massachusetts Choreographers"; November 1988 ◆ Bradford College, MA, USA, December 1988◆ First Night, Northampton, MA, USA, January 1989◆ Federal Reserve Bank, Boston, MA, USA February, 1989◆ Electronic Music Plus Festival at Oberlin College, Oberlin, OH, USA October, 1989

*Early Mornings; Early Dawns :*

a solo piano piece with live electronics and tape written for composer and performer David Rosenboom  
◆ Premiere: Mills College, Oakland, CA, USA May, 1987. "...and thanks for all the fish" for tape playback  
◆ Premiere: Mills College, Oakland, CA, USA. in March, 1987.  
◆ Aired: KPFA-FM (Berkeley, Calif. USA) May 1987; ABC (Melbourne, Australia), 1991.

*Like We Did Last Summer:*

a video short ◆ Premiere: San Francisco Museum of Modern Art, San Francisco, CA, USA, December 1986 ◆ Also shown at: Video susreti '91, Sarajevo, Bosnia-Herzegovina, March 1991 ◆ Troy, NY, USA, April 1991 and May 1992 ◆ Moorehead State University, Moorehead, MN, USA May 1992 ◆ Aired on Axlegrease, Buffalo, NY, USA August, 1991

## artist residencies

- Senior Guest Artist, Banff Centre New Media Institute, Canada, September 2000.
- Artist in residence (with half/angel) at the International Multimedia Lab 6, Bore Place, Kent, UK. Produced by Performing Arts Labs (PAL), UK. May 2000
- Co-production residency, Media & Visual Arts Dept., Banff Centre for the Arts, Alberta, Canada. August/September/October 1999.
- Selected artist in residence, körper.technik//body.technology, Berlin. Co-produced by Zentrum Bundesrepublik Deutschland des Internationalen Theaterinstituts e.V. (Berlin), and shinkansen (London) June/July 1999
- Co--production residency, Media & Visual Arts Dept., Banff Centre for the Arts, Alberta, Canada. January 1999.
- Short residency, Firkin Crane Arts Centre, Cork, Ireland, April 1999
- Co--production residency, Media & Visual Arts Dept., Banff Centre for the Arts, Alberta, Canada. August 1998.
- Co--production residency, Media & Visual Arts Dept., Banff Centre for the Arts, Alberta, Canada. March 1998.
- Artist Residency, Firkin Crane Arts Centre, Cork, Ireland. October, 1997.
- Artist Residency, STEIM Foundation, Amsterdam. September, 1996.
- Artist Residency, STEIM Foundation, Amsterdam. June, 1996.
- Sound Works Exchange, Goethe Institut, London. May 1996. Invited English and German sound artists.
- Artist Residency, The Exchange, Royal Festival Hall, London. December 1995. To work with 9 other composers and 10 choreographers. Produced by The Place (London)
- Artist Residency, Institute for Studies in the Arts, Arizona State University, USA. April 1994 and July 1994. To work with video-based motion-sensing system, and workshop new piece.

## professional history

present	Co-Director (also Board Chair), Aune Head Arts, Princetown, Devon, UK
present	Co-Artistic Director, half/angel production company (UK/Ireland)
present	Creative Enterprise Fellow, Dartington Creative Enterprise, Dartington College of Arts (UK)
6/99 – 4/01	Senior Research Fellow, Centre for Research into Creation in the Performing Arts (RESCEN), Middlesex University/the South Bank Centre (London).
6/96 – 12/99	Assoc. Professor of Computer Music and New Media (tenured), TIMARA Dept., Oberlin Conservatory of Music, Oberlin College, Ohio, USA. Chair, TIMARA Department (appt. 6/97). Director, Division of Contemporary Music (appt. 6/98)

6/94 - 6/96	Research Fellow/Senior Lecturer in New Performance Media, Dartington College of Arts, Devon, UK. (Acting Director, Performance Technology Centre, 8/95 - 9/96)
1990 - 1994	Asst. Professor of Music/Intermedia, iEAR Studios, Rensselaer Polytechnic Institute, Troy, NY, USA.
1988 - 1992	Co-Director, InCollusion, an experimental intermedia performance company.
1989/90	Asst. Producer, Producer, and on-air Host, Music Department, KPFA-FM (Pacifica Radio), Berkeley, Calif, USA.
1987 - 1989	Lecturer (Adj. Asst. Professor) and Director of the Media Center, Bradford College, Bradford, Mass, USA .
1984 - 1987	Facilities Manager and Recording Engineer, Mills College Center for Contemporary Music, Oakland, Calif, USA.
1977 - 1982	Lecturer in Music and Electronic Studios Manager, Dartington College of Arts, Devon, UK.

## current board memberships

- **half/angel** founding board member since incorporation in 2001. Secretary to the Board.
- **Aune Head Arts** founding board member since 1997. Chairman since 2003.
- **Dance in Devon** board member since 2005; elected Vice-Chairman 2006. This is the county dance agency for Devon.
- **Organic Arts** (rural arts organisation) board member since 2006

### Editorial Boards

- **Digital Creativity** (Routledge). Member of the Editorial Board since 1999.

## research interests

Research activities are primarily concerned with interactive digital audio and video technologies and compositional systems, with a primary interest in the development of motion-sensing technologies to drive interactive musical and visual environments (particularly within a dance performance environment).

Activities are centred on numerous approaches to motion-sensing, including video-based, sensor-based, and infrared/ultrasonic technologies, although the majority of work is currently centred around video-based systems.

These experiments culminate in a variety of outcomes, typically performance or installation, using the motion-sensing systems to control virtual stage environments through the motion of the human body.

Research writing includes writings on the nature of composition within interactive environments, issues of aesthetics and compositional philosophy, and attempts to posit a critical and analytical framework for this highly experimental work.

## book chapters, journal articles etc.

refereed journals are shown with grey shading, books and book chapters with a box

- *halving angels: technology's poem* (with Gilson-Ellis), in New Visions in Performance: The Impact of Digital Technologies Ed. Carver, G. and Beardon, C. Swets & Zeitlinger (Lisse, the Netherlands) 2004 pp 55-68. ISBN 90-265-1966-4
- *Making Emotional Spaces in The Secret Project: building emotional interactive spaces.* In Art, Technology, Consciousness (mind@large) Ed. Ascott, R. Intellect Press, Exeter (UK) 2000 pp 64-68. ISBN 1-84150-041-0
- *Chatterbox 4.0: Virtual/Physical Bodies - body, dance, technology.* A piece commissioned by ISEA-Forum, a list-serv operated by the Inter Society for the Arts (Québec, Canada), for eventual publication on their website. Moderated by Ghislaine Boddington (UK). March 2000
- *A Little Technology is a Dangerous Thing...: chapter in Moving History/Dancing Cultures: A Dance History Reader,* edited by Ann Dils and Ann Cooper Albright, Wesleyan University Press, Middletown (USA). Forthcoming (Summer 2001). ISBN 0-8195-6464-8
- *Das Große Auge (BigEye): Erfahrungen mit einer Software.* Tanzdrama No. 5 | Heft (Germany) February 2000. ISSN 0932-8688
- *Secrets & Lies: a Report on The Secret Project.* Accepted for future publication in Digital Creativity Journal, Swets & Zeitlinger, Lisse, The Netherlands. ISSN 1462-6268
- *Technology is with us.* Vol. 30, No. 1. Spring 1998 edition of the Dance Research Journal (Congress on Research in Dance, Lancaster, Pennsylvania, USA)
- *Interactive Performance Technologies: a short commentary.* In Profile. NZATT, Wellington, New Zealand. January 1998.
- *Speculative Sociological, Artistic, and Pedagogical Frameworks for the New Electronic Art Computer Music Journal.* Vol. 21:2 Spring 1997 pp 18-25., MIT Press, Boston, MA, USA. ISSN 0148-9267
- *Working with CD-ROM as an artists' medium.* Digital Creativity Journal, University of Plymouth Press, Plymouth, UK. February 1997. ISSN 1462-6268
- *mouthplace*, website. Published in LIMEN, an interactive performance journal, December 1996. published by Murdoch University, Perth, Australia. [<http://kali.murdoch.edu.au/limen/academy/>]
- *Adding video into the (real)time domain:* Organised Sound, Cambridge University Press, UK. August 1996. ISSN 1355-7718
- *Compositional Methods in Interactive Performance Environments:* Journal for New Music Research, vol. 24 no. 2, Swets & Zeitlinger, Lisse, The Netherlands. Summer 1995.
- *The Last Garden: Explorations in Interactive Performance Methods,* Leonardo Music Journal Vol. 3, 1994. MIT Press, Boston, USA.
- *The Last Garden: Words on Works,* Leonardo, Vol.26, No.3, pp. 258-9. MIT Press, Boston, USA.
- *Letter to the Editor: Marginalization of Music in the New Art:* Computer Music Journal Vol.16: No.1 (Spring '92). MIT Press, Boston, USA.
- *iEAR Studios: An Experimental Center for the Electronic Arts:* Interface Magazine, Vol.4 No.1. April 1992, University of Illinois, Urbana, USA.
- *Electronic Arts at iEAR:* Squeaky Wheel, special edition: State of Upstate, Buffalo, NY, USA. May 1992.

- *Studio Report: iEAR Studios: ARRAY* (Journal of the International Computer Music Association), Vol. 11 No.3 Summer 1991. Texas, USA.
- *Crisis in the Arts: Votecatcher*. compose! magazine, Spring 1991; republished in *The Frog Peak Anthology*, Oakland, California, USA. 1992.
- Review: "La De Da" by Chris Mann. *Computer Music Journal*, Summer '91. MIT Press, Boston, USA

## published conference papers

- *Living Space; making space aware*. Presented at Living Architecture, a Banff Summit, part of the 2000 Banff New Media Institute. Forthcoming, Leonardo (MIT Press).
- *Making Emotional Spaces in The Secret Project: building emotional interactive spaces*. Consciousness Reframed III, Caiia-Star, University College Newport, Wales. August 2000
- *Postdisciplinary Education: Can we finally follow practice?* Digital Creativity Conference (CADE99), University of Teeside, UK. April 1999.
- *The Seduction of the New: why it's time to stop talking about technology*: Digital Creativity Conference (CADE99), University of Teeside, UK. April 1999.
- *Motion Sensing and Realtime Sound Sampling Performance Systems and their Compositional Implications*, Proceedings, XII Colloquium on Musical Informatics, Italian Association for Musical Informatics, (University of Udine, Diploma Universitario per Operatore dei Beni Culturali (Gorizia), Italia). September 1998.
- *Timara: building a new undergraduate curriculum*, Proceedings, ISEA98error. InterSociety for the Electronic Arts, 1998 Symposium, Manchester, England.. Web publication, at <http://www.isea98.org/people/povall/timara.html>. September, 1998.
- *Realtime control of audio and video through physical motion: Steim's BigEye*. Proceedings, Journée d'informatique Musicale. Lille, France. July 1997.
- *Body Sampling: realtime interactive motion sensing systems*. Proceedings, 6th Arts & Technology Symposium, Connecticut College, New London, Conn. USA. March 1997
- *Report on Aesthetic Considerations in Interactive Applications: a round table discussion* at ISEA96 Symposium, Rotterdam, NL. September 1996. Published in ISEA96 Proceedings.
- *Soundscape of the Body*: paper for Bodies of Influence Symposium, Amsterdam, NL, June 1996
- *Speculative Realtime Interactive Audio and Video Technologies in Dance Performance*, Transcending Boundaries: Dance and Technology III, 1995, Fullhouse Publishing, Columbus, Ohio, USA.
- *Virtual MetaRealities: Beyond Immersive Recreational VR*. Proceedings, CADE95, University of Brighton, UK. April 1995.
- *Music in an Electronic Age: 2 Visions*: published in Proceedings, Technological Directions in Music Education, University of Texas at San Antonio, USA. November 1993.
- *The Last Garden: Interactive Technology as Artistic Collaborator*. Proceedings, Art & Technology Symposium IV, Connecticut College. Connecticut College, USA. November 1993.
- *Some Interactive Models and Devices for Music Making: A Primer*: Proceedings, SCAN (Small Computers in the Arts Network) Conference, Franklin Institute, Philadelphia, USA. November 1993.
- *The Last Garden: Experimental Interactive Technologies in Performance*: Proceedings, SCAN (Small Computers in the Arts Network) Conference, Franklin Institute, Philadelphia, USA. October 1992.
- *iEAR Studios: A Studio Report*, Proceedings, International Computer Music Conference, San Jose, CA, USA. October 1992.
- *Technology a collaborative tool in the work of InCollusion*: Proceedings, Dance & Technology Conference, University of Madison, Wisconsin, USA. March, 1992.
- *Commonalities in the Time-Based Arts: A New Approach to the Teaching and Practice of the Electronic Arts*. Proceedings, Arts&Technology Symposium, Connecticut College, USA. April 1991; Proceedings, Resonant Intervals Conference, University of Calgary, Canada. May, 1991; Proceedings, International Computer Music Conference, McGill University, Montréal, Canada. October 1991;

Proceedings, SEAMUS (Society for Electroacoustic Music in the US), Conference, University of Illinois, Urbana, USA, October, 1991;  
Proceedings, Computing Strategies Across the Curriculum Conference, Burlington, Vermont, USA April 1992.

## published recordings

- *mouthplace*: CD-ROM (with Jools Gilson-Ellis), Frog Peak Music, Lebanon, NH, USA. 1997.
- *Impossible Rags*: CD, Frog Peak Music, Lebanon, NH, USA. 1997.
- *turnabout*: (cassette) Frog Peak Music, Lebanon, NH, USA. 1990.

## workshops & presentations

- Responder and evaluator, CellBytes2000, an experiential workshop in dual-stage telematics, held at the Institute for Studies in the Arts, Arizona State University, Tempe (USA), and co-sponsored by the ISA and Rescen (Middlesex University). July 2000.
- Co-moderator, one-day symposium: ENTER NOW - exploring human-computer interaction. Hosted by DA2 Digital Arts Development Agency, at the Arnolfini, Bristol, UK. June 2000.
- *Building the Emotional Composing Machine*. Comparative Music Praxes, Middlesex University, London. May 2000
- *Secret Spaces and Thinking Machines: liminal spaces in The Secret Project*. Liminality and Performance. Brunel University, London. March, 2000.
- *How we Sense Motion: building an emotional sensing environment*. SHIFTS 2000, on Choreography. Chisenhale Dance Space, London February, 2000.
- Keynote lecture presentation, *Exploding all the Paradigms*. Manchester Metropolitan University, December 1999
- chaired discussion panel as the wrap-up of Filtered or Ground, an exploration of the Creative Process. Chisenhale Dancespace, London. November 1999.
- Motion-sensing workshop: Firkin Crane, Cork, Ireland. October 1999
- Panellist on panel session on artistic futures at CROSS FAIR: Dance and New Technologies – Navigating New Constellations (Cross Fair: Tanz und Technologie). Ebertbad Oberhausen, Ebertplatz, Essen, Germany. October 1999
- Weaving Secrets, invited speaker at CROSS FAIR: Dance and New Technologies – Navigating New Constellations (Cross Fair: Tanz und Technologie). Ebertbad Oberhausen, Ebertplatz, Near Essen, Germany. October 1999
- invited artist, körper-technik/body-technology. Produced by shinkansen and ITI (International Theatre Institute). Berlin. June 1999
- *Motion-sensing Technologies and Choreography: The Play of Bodies and Texts in Contemporary Dance Production*. International Association of Word and Image Conference, Scripps College, Los Angeles, Calif. USA. April, 1999.
- Workshop/presentation on motion sensing systems and *The Secret Project*, California Institute for the Arts, CA, USA. March 1999.
- *Exploding all the Paradigms: Interactive Performance Composition*. The Richard Murphy Colloquium on Musicology. Oberlin Conservatory of Music, November, 1998.
- *Working with live sound and image processing in a small-scale interactive performance environment*, a workshop at International Dance & Technology 99 (IDAT99), University of Arizona, Tempe (USA). February 1999.
- *The Secret Project*, a showing of work in progress at International Dance & Technology 99 (IDAT99), University of Arizona, Tempe (USA). February 1999.
- *AM I MOVING OR SPEAKING? Motion-Sensing Systems, Choreography and Writing*. Discipline and Deviance: Genders, Technologies, Machines, Duke University, October 1998.

- *Live Sampling: LiSa*. Small Computers in the Arts Network (SCAN) Conference. Franklin Institute, Philadelphia, USA. November 1997.
- *From mouthplace to live place*. Performance Studies Conference, Atlanta, Georgia, USA. April 1997.
- *CyberGLOO*. Chaired live discussion with artists in Australia via ISDN. Digital Creativity 97, University of Derby, April 1997.
- *Realtime Control of Audio and Video Systems through Physical Motion*. Digital Creativity 97, University of Derby, April 1997.
- *Intermedia/Advanced HTML programming for Artists* (workshop). Digital Creativity 97, University of Derby, April 1997.
- *mouthplace*, a gallery talk. Triskel Arts Centre, Cork, Ireland. March 1997
- *Music Composition for Multimedia Environments*: University College, Cork, Ireland. March 1997
- *Body Sampling: realtime interactive motion sensing systems*. Threshold Festival, Bowling Green State University, Ohio, USA. November 1996.
- *Speculative Realtime Audio and Video Technologies for Performance*: College Music Society 1996 Symposium. Atlanta, Georgia, USA. October 1996.
- *Aesthetic Considerations in Interactive Applications*: Chair, Round Table. ISEA96 Symposium, Rotterdam, NL. September 1996.
- *Interview on compositional work*: BBC Radio 3, Mixing It. May 27, 1996
- *Interview: on the future of radio*. BBC Radio 4, PM Programme. May 14, 1996
- *MOUTHPLACE*: Compositional issues arising from the development of a screen-based interactive work. MediaMix 96, University of York, UK. May 1996.
- *MOUTHPLACE: an artists' CD-ROM* (with Jools Gilson Ellis). Performance Writing Symposium, Dartington College of Arts, UK. April 1996.
- *MOUTHPLACE, a kiosk installation of a work in progress*: at The Sound of Multimedia: Musical Practice and its Interpretation in the Age of Digital (Re)Production, Clark University, Worcester, MA, USA March 1996
- *Music of the Body: a Holistic Approach to Music and Multimedia Composition*. Lecture, part of the Music & the Psyche series at the City University, London. February 1996.
- Invited Composer: The Exchange 1995. Royal Festival Hall, London, December 1995.
- *Alternative Distributions: The Artist as Electronic Publisher*. INSIGHTS Conference, A Conference of Live Art, Research, and the Body of Knowledge, Dartington College of Arts, November 1995.
- *Virtual MetaRealities: Beyond Immersive Recreational VR*. Panel Chair at CADE95, University of Brighton, UK April 1995
- *Compositional Methods in Interactive Performance Environments*: 1994 International Colloquium on New Music Research, Institute for Psychoacoustics and Electronic Music, University of Ghent, Belgium. October, 1994.
- *Interactive Compositional Elements*: paper/demonstration at 1994 SEAMUS Conference, Middlebury College, VT, USA. April, 1994.
- *Tubes*: curator of an exhibition of regional video and film artists for RCCA: The Arts Center, Troy, NY, USA. January/February, 1994.
- *Music Composition in Interactive Environments*: Composer to Composer, Telluride, CO, USA. July, 1993.
- *Speculative Sociological, Artistic, and Pedagogical Frameworks for the New Electronic Art*. College Art Association Annual Conference, Feb, 1993, Seattle, WA, USA.
- *LandLock, an environmental installation*. (a gallery talk) RCCA: The Arts Center, Troy, NY, January, 1993
- *Paper/Presentation: The Last Garden: Experimental Interactive Technologies in Performance*: NYS Chapter SIGGRAPH, Fashion Institute of Technology (FIT), New York, NY, USA. September 1992; also presented at the Small Computers in the Arts Network Conference, Franklin Institute, Philadelphia, USA, October 1992.
- *Panellist: Presence and Futures: The Artist's Prism and the New Century*. Arizona State University, October, 1992.
- *Panellist: Speculative Uses of Technology in Arts Education*: A&T Symposium, Connecticut College, New London, CT, USA. April 1991.

education

2004 PhD, University of Plymouth, Faculty of Arts & Education.

- 1984 M.F.A. (Master of Fine Arts) in Electronic Music Composition and Recording Media. Mills College Center for Contemporary Music, Oakland, California. (studied with David Rosenboom and Larry Polansky).
- 1977 B.A.(Hons) in Music, with major in Composition and Electronic Music. Dartington College of Arts, Devon, England. (studied with Rolf Gehlhaar)

## academic & public recognition

### editorial appointments, etc.

- Appointed to Board of Directors of [IDAT.org](#) (International Dance & Technology) 2001-2.
- appointed to the Editorial Board of [Body, Space & Technology](#), a bi-annual refereed online journal published by Brunel University (UK)
- appointed to the Editorial Board of [Performing Arts International](#), a refereed online journal published by Middlesex University.
- appointed to the Editorial Board of [Digital Creativity](#) journal, published by Swets & Zetlinger, Lisse, The Netherlands
- appointed to Organising Committee for [International Dance & Technology \(IDAT\) 2001](#), University of Surrey (UK)
- appointed to Organizing Committee, [International Dance & Technology I](#), University of Arizona, February 1999.
- elected to Organising Committee of annual [Digital Creativity](#) Conference, UK. Sub-committee Chair, LiveArt and Performing Arts. (1995)

### grant awards and prizes

- Cork 2005: European Capital of Culture, for *The White Quadrangle* and *the knitting map* (€460,000 - approx £320,000) 2003
- Arts Council England (Grants for the Arts, £54,000 (2005); Organisational Development, £5,000 (2005); Organisational Development, £18,261 (2003), Grants for the Arts, £29,983 (2003))
- The Arts Council (Ireland) for *Spinstren* 2001 (€30,000 - approx £20,000)
- The Esmée Fairbairn Foundation for *Focus on Farmers* (Arts grant, £24,000) 2003
- Local Heritage Initiative (for *Dartmoor Changes*) (£25,000) 2004
- £10,000 from [South West Arts Commissioning Programme](#) for *Spinstren* (2001)
- £17,500 from [Regional Arts Lottery Programme](#) (for Aune Head Arts) for *Dartmoor Sensing* (2001)
- £12,000 from the [Arts Council of England](#), for *The Secret Project* (1999)
- \$10,000 from the [AT&T Foundation](#), for *The Secret Project* (1999)
- £8,000 from The Arts Council of Ireland for *The Secret Project* (1998)
- Special Opportunity Stipends recipient, New York Foundation for the Arts (1994)
- Special Opportunity Stipends recipient, New York Foundation for the Arts (1993)
- Finishing Funds recipient, Experimental Television Center, Owego, NY (1993)
- Special Opportunity Stipends recipient, New York Foundation for the Arts (1992)
- Award: Flinn Foundation (1992)
- Beer Trust Minigrant Award (1992)
- Special Opportunity Stipends recipient, New York Foundation for the Arts (1992)
- Nominated for artist grant from the National Endowment for the Arts' Diverse Forms: Regional Initiatives. (1992)
- Composers Commissions Award: New York State Council on the Arts (1992)
- Special Opportunity Stipends recipient, New York Foundation for the Arts (1991)
- Elizabeth Mills Crothers Prize for Composition, Mills College (1984)
- Travel/Research Grant - Elmgrant Trust, U.K. (1982)

### commissions

- two major commissions from Cork 2005; European Capital of Culture (see *major works* above)
- commissioned by [Firkin Crane Dance Development Centre](#), for *The Secret Project*, supported by a commissioning grant from [The Arts Council](#) (of Ireland) (1999)

- selected as one of 10 artists worldwide (from an invited pool of 120) to participate in a 4-week residency/production in Berlin, co-produced by the Zentrum Bundesrepublik Deutschland des Internationalen Theaterinstituts e.V. (Berlin), and shinkansen (London) (1999)
- Emotional Computing commission from Arts Council of England for interactive, screen-based digital work (1995)

## other

- invited artist/participant (1997 & ongoing), Choreographic Research and Development Programme, Firkin Crane Dance Centre, Cork, Ireland.
- LandLock selected as one of “year’s best” in *Metroland* 1993 Year End Review.
- Audio Director and member of production team for Bradford Viewpoint. Awarded “Best Series”, National Federation of Local Cable Programmers (1989)
- Appointed member of Board of Directors of HCTV, CH 33, Haverhill, MA (1988-1990)

## other projects

- Project Director, development of research partnership with AT&T Research Labs (USA), working on new audio compression techniques, and electronic distribution of high quality audio.
- Project Director, Music Technology Website, Oberlin Conservatory of Music.  
<http://timara.con.oberlin.edu/timara.html>
- Executive Producer, Hour/iEAR, a weekly cable television show reaching a potential audience of 1,000,000 +. Features student-produced work, as well as work by regional video artists and work exchanged with other similar shows. (Troy, NY)
- Co-Executive Producer, In A Word with Technology, a series of national satellitecasts featuring interactive performances by renowned artists. The series has included work by Pauline Oliveros, Robert Ashley, and Guillermo Gomez-Peña . (Troy, NY)
- Website development for Performance Writing, a symposium held at Dartington College of Arts, Totnes, UK. April 1996. <http://www.dartington.ac.uk/>

**Teaching experience includes a wide range of music courses to music specialists and non-specialists. Significant areas are:**

**Postgraduate:**

- 1st reader/supervisor (PhD)
- tutorial/dissertation supervision
- multimedia and interactive media
- collaborative and interdisciplinary work
- electronic media (incl. interactive and video) studio techniques
- electronic music studio techniques
- pre-professional training for artists (artist self-management)
- interactive media for the internet
- private composition lessons
- interactive music / performance composition
- contemporary critical theory
- contemporary arts in social contexts

**Undergraduate:**

- interdisciplinary project development for composers and choreographers
- performance technologies
- multimedia and interactive media
- interactive media for the internet
- private composition lessons
- music composition tutorials (small group)
- interactive music
- electronic music studio techniques
- sonic art within a theatre and dance/theatre context
- workshops courses on new media, interactive media in performance, web-publishing, and composition
- digital video
- working collaboratively / collaborative interdisciplinary composition

**Other (public workshops, et al)**

- Composition for Choreographers
- Dance Technology (particularly working with interactive sound)
- Collaborative ways of working/devising work

- As the Director of the Division of Contemporary Music at Oberlin, I lead a root and branch **review of the entire offering in Contemporary Music at Oberlin Conservatory**, with a particular view to how it might be possible to offer multiple pathways through a degree in music composition, and how it might be possible to design an interdisciplinary arts degree. Because of the unusual nature of Oberlin College — a College of Arts & Sciences and a Conservatory of Music — it seems likely that we will design a BA in Interdisciplinary Arts, and a BFA in Interdisciplinary Arts. The BA will have a Liberal Arts focus; the BFA a pre-professional focus. Both will feature multiple pathways and focus on the making of work within a cultural and social context. This is a process that was completed in May, 1999, at which time I left Oberlin. Discussions are now under way for future implementation.
- directed **complete revision of computer music/new media curriculum** at Oberlin Conservatory, including design of a number of new courses. This revision moved the department much more deeply into interdisciplinary work, opened a number of study tracks within the degree, and offered new interdisciplinary options. The degree now focuses on techniques outside the studio as well as in the studio; offers students opportunities to work with interactive technologies, and with other artists in experimental relationships; provides support for developing professional life skills (with a public project); and requires an independent performance project in years three and four. Students culminate their undergraduate experience with a full-length performance, a major installation, or another major project. An outline of the programme can be found at <http://www.timara.oberlin.edu/>
- involved in the **design of a Distinguished Professorship in the Emerging Arts** at Oberlin College that will invite an outstanding theorist to begin to develop theoretical thought centred around emerging artforms, particularly those using technology. The Professor will lead research activity in this area, and catalyse other teaching faculty to develop their own writing to underpin their practical work, and to develop new, interdisciplinary and postdisciplinary approaches to teaching art practice.
- developed a semester-long **workshop taught across three departments** at Oberlin College (**Music Technology, Dance, and Visual Arts**) in which students work within their own disciplines, work directly outside their own disciplines, and work collaboratively with artists of two other disciplines. Students will be provided with the opportunity to develop their collaborative relationships in more depth in a second semester directed towards individual/team projects. Also designed and taught a number of other interdisciplinary **workshops involving choreographers and composers working with new interactive technologies**, and other interdisciplinary activity.
- involved in the **development of a new MFA (Master of Fine Arts) programme at Rensselaer Polytechnic Institute**. This programme is a unique two-year terminal degree programme that provides an interdisciplinary approach to the electronic arts. Students are expected to be involved in the production and performance of computer music, video arts, and computer animation and image processing. A heavy emphasis is placed on performance, which is the core of the programme's philosophy of training individuals to be practising artists. The programme has now been operating for five years with considerable success. The programme draws students from around the world. It remains unique.
- redesigned the **undergraduate core curriculum in electronic arts** at Rensselaer to accommodate a more integrated approach to the study of computer music, video art, and computer imaging/animation. The core of the programme is a hands-on/theoretical foundation course in which every student spends five class sessions, and a considerable number of private hours, in hands-on studio work in each of the three study areas. The class also meets as a whole group to learn about the history of electronic art and its context in the larger art world of the twentieth century.
- designed an entirely new **Bachelor of Arts programme** at Rensselaer to combine electronic arts with communications, giving students a number of disciplinary or interdisciplinary pathways through the degree programme. This design was ultimately adopted (with some minor changes) and the programme launched two years after I left Rensselaer.
- developed **new courses at Bradford College in composition and computer music**. Students were exposed to a wide range of new and experimental music and other performance art for the first time, and became involved in the compositional process themselves. Students were encouraged to work with other artists in other disciplines on campus during the creative phase of the course.
- developed **new course at Bradford College in video production for performance**. This is an innovative combination of two courses - a new video production class, and a pre-existing "Acting for the Camera" course that was totally rewritten for this experiment. Section I taught each group of students (video and theatre) in their own areas; in section II the students exchanged instructors, and spent 3 1/2 weeks studying the other area; in section III all students came together for joint creative projects, including group writing/improvisation. The course is truly interdisciplinary in nature and gives students practical experience in two distinct areas, while creating outcomes that express this synthesis.

## programme development

- developed a collaborative partnership with AT&T Research Labs at Oberlin, which allowed AT&T to work creatively and objectively with Oberlin faculty and students in developing numerous technologies, but particularly advanced audio coding systems, allowing for CD-quality audio on the web. This collaboration was listed as number 9 in Business Week's "21 ideas for the 21<sup>st</sup> Century", July 1999.
- As Director of Contemporary Music at Oberlin Conservatory, in addition to leading a major overhaul of the curriculum, I undertook to provoke a change in the entire culture of teaching contemporary music within a conservatoire environment. I placed an emphasis on the hiring of professional, practising composers (rather than academics), and on providing a working environment in which they could continue their practice as well as teaching. I also attempted to build much stronger links with the teaching of other artforms, with a particular interest and emphasis on the development of **the teaching of the digital arts**, which tend in practise to be unaware of traditional disciplinary boundaries. I also attempted to break down the old-fashioned teaching structures within the Conservatory, and to create a much more student-focussed and student-centred learning environment. In this I received a great deal of support from Dean Karen Wolff until her resignation from Oberlin in December 1998.
- as Director of Performance Technology at Dartington College, **chaired college-wide arts technology committee**, and oversaw development of new curricular activities in music and other performance technologies. (1995/6)
- oversaw **refurbishment and redevelopment of Performance Technology Centre** at Dartington College of Arts, including the design and development of a new, live electronics performance facility. (1995/6)
- beginning Fall 1991, **expanded and re-developed the existing Electronic Arts Performance Series** to include a number of new series and focuses: the Series now includes a Women in the Electronic Arts series, and Emerging Artists series, a number of events called Artist/Interact in which the visiting artists meet their public in a downtown venue in addition to their regular concert audience, and The Brown Bag Project, a regular weekly lunchtime performance series taking place in a newly renovated space n downtown Troy. All these events are in addition to the regular concert series presenting acclaimed musicians and electronic artists from around the world, and a lecture series on issues involving electronic media, throughout the semester. Also raised funds for the Series from the National Endowment for the Arts and the New York State Council on the Arts, and other sources.
- **instigated and administered an "artists' access" programme** at the Center for Contemporary Music. This is a programme, built on the foundation of an existing and historic public access policy, that encourages artists wishing to work at the Center to apply for a short residency. Instead of paying user fees or studio rates, the artists agree to let students "look over their shoulder" when they are working, and give a number of seminars or workshops open to all comers. (1989/90)
- developed **links with theatre and dance departments** at Bradford College, allowing and encouraging music composition students to work with dance composition/choreography students and student theatre directors to develop new collaborative work for credit (1987-89)
- developed **links between dance, theatre, and music departments at Dartington College**, encouraging curricular support for students working with artists from other disciplines. These collaborations were showcased each year in the annual "Electronic Circus" - an intermedia performance showing only student work. (1978 - 80)
- involved in development of "**Music Composition for Dance**" component of the Dartington International Dance Festival (1980)