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Authors/Presenters

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Dr Jonathan W. Marshall

Dr Jonathan W. Marshall moved from a post as research fellow at the Western Australian Academy of Performing Arts, Edith Cowan University, Perth (2004-08), to take up the position of lecturer in Theatre & Performing Arts Studies at the University of Otago, New Zealand. Marshall is a contributor for the national arts magazine, RealTime Australia & TheatreView NZ (2000-present; http://www.realtimearts.net/; http://www.theatreview.org.nz) <http://www.theatreview.org.nz)/>. He has written academic & journalistic articles on all aspects of the arts, with a particular specialisation on issues of interdisciplinary arts and performance in historical context. Marshall's research has appeared in such journals as Sound Scripts (2007, 2009), Australasian Drama Studies (2001-03), Forum for Modern Language Studies (2007), Art Bulletin of Victoria (2007), Modernity/Modernism (2008) & About Performance (2008). Marshall was a convenor of the 2008 FotoFreo Conference & was a member of the organising committee of the 2009 Australasian Drama Studies Association Conference in Perth.

http://www.otago.ac.nz/theatrestudies/staff/otago016263.html

Darren Jorgensen

Darren Jorgensen is a lecturer in art history at the University of Western Australia. He largely publishes on Aboriginal Australian art, science fiction and critical theory. He is the visual arts critic for the West Australian newspaper and contributes to RealTime Arts.

https://www.socrates.uwa.edu.au/Staff/StaffProfile.aspx?Person=DarrenJorgensen

Samuel Gillies

Sam Gillies is a West Australian based composer and sound artist with an interest in maximal electro-acoustic music and the utilisation of moving images to enhance the experience of music. Often treading the line between the musically beautiful and ugly, his most recent output music relies on the use of interactive programming environment Max/MSP/Jitter to create alternating soundscapes of extreme fragility and overwhelming density.

Gillies is currently undertaking his final year of a Bachelor of Music (Music Technology) degree at the Western Australian Academy Of Performing Arts (WAAPA) and edits the student magazine Earwax.

http://samgillies.com

Colin Black

Colin Black is an internationally acclaimed composer/sound artist having won the 2003 Prix Italia Award and achieving the final round selection in the 2010 Prix Phonurgia Nova for his creative feature length works. As a result of this acclaim, Black has received multiple national and international commissions to create innovative long-form works for broadcast across major Australian and European networks.

Black curator's credits include, international festival/showcases of award winning Australia acoustic art and radio art at London's Resonance104.4fm and Toronto's New Adventures In Sound Art. He is currently a PhD Candidate at the Sydney Conservatorium of Music and a recipient of the University of Sydney Postgraduate Awards Scholarship. More recently Black has taken up the position of casual academic lecturing at the University of Western Sydney; and has to date authored a number of conference papers and journal articles including "An Overview of Spatialised Broadcasting Experiments With a Focus on Radio Art Practices" in Organised Sound, Volume 15 No. 3, 2010.

http://www.colinblack.com.au

Kynan Tan

Kynan Tan is an artist who works through digital means to create electroacoustic compositions, installations, audio/visual works and improvised live performances. These works investigate the use of digital technology and manipulation of data in their transference into space through sound and light. Kynan regularly performs live in Australia, Japan and Europe. These performances focus on complex, improvised arrangement of sound; layering vocals, guitar and modular synthesis with live laptop processing using customised software in Max/MSP. Kynan's sound art installation works have also been exhibited at various galleries and museums. In 2010 Kynan completed a Bachelor of Music: Music Technology (Honours), composing the exegetical work lucidity for electroacoustic ensemble and writing the dissertation "The analysis of composition techniques in utp_: synthetic composition for electroacoustic ensembles". Kynan currently lives and works in Perth, Western Australia and Berlin, Germany, currently completing commissions for Tura New Music and new music ensemble Decibel.

http://www.kynantan.com.

Jim Denley

An emphasis on spontaneity, site-specific work and collaboration is central to his work. He makes no distinctions between his roles as instrumentalist, improviser and composer. Collaborations, a radio feature won the Prix Italia in 1989. His CD Through Fire, Crevice and the Hidden Valley, recorded in the Budawang Mountains, received an Honorary mention in the Digital Music category of the Prix Ars Electronica 2008.

In 1990 he was a member of Derek Bailey's Company in London and co-founded the electro-acoustic text/music group Machine for Making Sense.

In 2006 and 2007 he received a Fellowship from the Australia Council.

http://www.splitrec.com

Michael John Noble

Michael John Noble is a researcher, artist, tinkerer and thinker. He has been attracted to the world of sound and sound technology since modifying a portable cassette player with variable speed playback in third grade. His interests include experimental composition, ensemble based improvisation, soundscape research, acoustic ecology, systems practice, and sonic art. He is currently living and working in South Korea while he completes a PhD on the role of systems in sonic art practice.

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Ben Byrne

Ben Byrne is an academic, musician, artist, organiser and writer. He is currently focused on writing his doctorate, Murmur, which offers an approach to sound that emphasises multiplicity, and teaches in the School of Media and Communication at RMIT. He has performed extensively, both alone and with others, in Australia and overseas using computers and other electronics. His solo performances and releases, including the recent Disposition, ask listeners to find their own path as music constantly emerges from and disappears into a mess of signals, actions and noise. He makes installations, the latest of which, Tumult, was shown at Firstdraft Gallery, and runs Avantwhatever, a label that organises shows and publishes a series of limited edition and online releases. He regularly contributes articles, reviews and interviews to a number of publications.

http://www.avantwhatever.com

Lindsay Vickery

Lindsay Vickery is a Western Australian composer, performer and academic who has created a consistently innovative body of work, notably drawing on non-linear formal structures, interactive music and improvisation. As a performer he has played an important role in the Australian New Music scene as a founding member of Alea, Magnetic Pig, SQUINT and HEDKIKR. He has had significant collaborations with The California Ear Unit (USA), the MATA Ensemble (NYC), Scintilla Divina Ensemble (GER), Jon Rose, Clocked Out, skadada and The Tissue Culture and Art group, performing at the Shanghai, Perth, Adelaide and Sydney International Arts Festivals, as well as Music at the Anthology (NYC), NWEAMO (Portland and San Diego) and the LA County Museum of the Arts Music series. He is currently head of composition at Western Australian Academy Of Performing Arts.

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Christopher de Groot

Christopher de Groot is a Western Australian composer with a special interest in the relationship between music and film. He holds a Masters degree in music and is also a part-time staff member at the Western Australian Academy Of Performing Arts' (WAAPA) composition department.

De Groot's eclectic tastes have seen him write music for a wide variety of ensembles from jazz big bands to full orchestras, as well as music incorporating electronics and many short film scores. His interest in reinterpreting French impressionist silent films led him to form the 19-piece Annexia Ensemble. Annexia performed his score to Dimitri Kirsanoff's Ménilmontant (1926) live at the Astor Theatre in 2009.

De Groot has also scored three feature film scores, a work for WASO's Echo Chamber Ensemble, and a number of commissions from various Australian new music ensembles – most notably Decibel.

http://christopherdegroot.com