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## **Alistair Riddell**

### **Brief Biography**

Over the past 40 years Melbourne born Alistair Riddell has been active as a musician, composer, performer, creative coder, installation artist, collaborator, educator, supervisor, writer and promoter of evolving digital creative practices. Beginning with a focus on music composition using technology in the 1980s, his interests have ranged widely over the digital domain where he developed particular interests in the processes of interaction between the creative mind and physical objects. He has spent considerable time experimenting with technology and ideas, and many of his completed works have been publicly presented in a diverse range of curated contexts.

Alistair holds degrees in Music and Computer Science from La Trobe University and a PhD in music composition from Princeton University. He lectured in *Sound Art* and *Physical Computing* at the Australian National University after which he returned to Melbourne and has worked as a freelance artist/researcher collaborating on projects around Australia.

## Education

**Princeton University** (New Jersey, USA) Naumberg Fellowship

1993 PhD

Thesis title: *Composing the Interface*

1991 Master of Fine Arts

**La Trobe University** (Melbourne, Australia)

1989 Master of Arts

Thesis title: *A Perspective on the Acoustic Piano as a Performance Medium under Machine Control*

1986 Post Graduate Diploma in Computer Science

1981 BA (Hons)

## Job History/Appointments/Projects (2000 onwards)

Carillon Keyboard Project. *National Capital Authority*. Canberra. (October/November 2019)

Collective Social Intelligence (@ [foysarcade.com](http://foysarcade.com)) Research work (June 2017 – Nov 2019)

Australian Catholic University. Honorary Fellow (2014)

ANU School of Art. Lecturer in Sound Art and Physical Computing.

Photography and Media Arts. (2008-2013)

Centre for New Media Art. ANU. Lecturer in Computer Music (2004-2007)

Australian Centre for Art and Technology and School of Music. ANU.

Lecturer in Computer Music(2002-2004)

Visiting Research Fellow. Computer Science. CECS. ANU. (2007-2013)

## Committees/Outreach

2010-20 Interviewer for Australian students seeking entry to Princeton University

2013 Committee Member, Manning Clark House. Canberra

2009-13 ANU School of Art research sub-committee

— ANU School of Art outreach sub-committee

— ANU School of Art Gallery Committee

— ANU Humanities and Creative Arts Press Committee

2007 Academic review committee for the Republic Polytechnic in Singapore

## Other: Sessional Teaching/Media Presentations/Curatorships/Conference organisation

2019 Tech Workshop. *Thales Design Comp*. Bendigo Tech School. 25<sup>th</sup> July.

2017 Artist Talk. Channel, South Bank, Melbourne. Jan 18<sup>th</sup>

2015 Group Panel Critique. Interior Architecture students. Monash University. Nov. 5<sup>th</sup>

2014 Sessional marking. Northern Melbourne Institute of TAFE (NMIT)

— Talk at Media Lab Melbourne OpenLAB. June 8<sup>th</sup>

2013 “Sculpture: Space + Place”. National Gallery of Australia, Canberra.  
10<sup>th</sup> -12<sup>th</sup> May. Paper Presentation.

2012 “The Little Mermaid”. Peter Greenaway, Istvan Horkay and Irma de Vries.  
Multi-screen video installation. ANU School of Art Gallery. 12<sup>th</sup> September.  
<http://www.youtube.com/watch?v=vZbqw0a-7Q4&list=UUtwEvUfrT1oVLIOTJc7XQ-w&index=1&feature=plcp>

2010 Australasian Computer Music Conference. ANU. June 24-26.

2008 The Australian Acoustical Society (ANU May)

Central Music Conservatory Beijing (April)

Taiwan National University of the Arts (April)

National University of Taiwan (April)

2007 Australasian Computer Music Conference. ANU. June 19-21.

— Workshop at NTUA. Taipei. May.

— Facilitator/teacher for ANAT *Re-skin* Workshop. ANAT/ANU. Jan-Feb.

- 2006 Micro-Controller workshop. *ElectroFringe*. Newcastle.  
 — Invited speaker/exhibition tour guide. National Gallery Aust. Bruce Nauman exhibition.  
 2004 Lecturer. Centre for New Media Arts. ANU.  
 2002 Lecturer. Australian Centre for Art and Technology (ACAT). ANU.  
 2001 Lecturer (sessional) in Computer Science. Monash University  
 2001 Lecturer (sessional) in Music at the VCA  
 2000 Lecturer (sessional) in Composition and Technology. Monash University  
 1998/99 Postgraduate supervisor. Melbourne University  
 1997 Guest lecture and seminar. La Trobe University  
 1995 Australian Computer Music Conference. Melbourne University  
 1996 Presented part of a course on comparative musicology - La Trobe University  
 1994 Course on music technology. Footscray Community Arts Centre  
 1994 Second Year Composition - Music Technology La Trobe University  
 1990-92 Princeton University. Teaching assistant for:  
 Undergraduate Music Theory Course 1990-91 with Prof. Scott Burnham  
 Undergraduate Computer Music/Signal processing course with  
 Profs. Paul Lansky and Ken Steiglitz

### **MPhil And PhD Supervision**

#### **MPhil**

Brigid Burke (Melbourne University)  
 Anthony Sonago (Melbourne University)  
 Jason Patton (2003, ANU)  
 Andrew McGuiness (2003, ANU)  
 David Herschausen (2004, ANU)  
 Chi-Hsai Lai (2007, ANU)  
 Charles Martin (2008, ANU)

#### **PhD**

Andrew Sorenson (2018, ANU)  
 Vincent Giles (2016, Victorian College of the Arts/MCM)  
 Damian Canduso (2013, ANU)  
 Ben Swift (2010, ANU)  
 Christopher Fortescue (2009, ANU)

### **Higher Degree Examination**

Darrin Verhagen (PhD, RMIT)  
 Graeme Croft (MPhil, RMIT)  
 Robin Fox (PhD, Monash University)  
 Anthony Patteras (Masters, Monash University)  
 Clare Cooper (Masters)  
 Caleb Kelly (PhD, University of Canberra)  
 Gordon Monro (Masters, Monash University)  
 Darren Steffan (Masters, Melbourne University)  
 Michael Barkl (PhD)  
 Robert Boland (PhD)  
 Thorin Kerr (Masters)  
 Rachael Makay (Masters)  
 Christopher Knowles (Masters, RMIT)  
 Greg Schiemer (PhD, University of Wollongong)  
 David Kirkpatrick (Honours)

### **Affiliations**

Australian Interviewer for Undergraduate Applicants to Princeton University  
 Australian Catholic University. Honorary Fellow  
 Committee Member, Manning Clark House. Canberra. (2013-14)

Jury Member of the Canadian Electroacoustic Community annual competition for young and emerging Canadian sound artists. (2011 and 2013)  
 Editorial Board of the Journal *Arts*, Basel, Switzerland. (2013-15)  
 Australian Performing Rights Association (APRA)  
 Australian Network for Art and Technology  
 Australasian Computer Music Association (President 1994-96)  
 Member of the Australian Music Centre  
 Expert Consultant. The Australia Council for the Arts

### Fellowships, Grants And Awards

2015 Special Projects Grant. City of Yarra. For *Spiritous*. (with Anja Freyja) February.  
 2014 *Spiritous* Grant. Abbotsford Convent. (with Anja Freyja) Oct.  
 — Australian Catholic University. Honorary Fellow.  
 2013 Gulbenkian Foundation, Portugal. For the Djulfa Virtual Cemetery Project.  
 2007 Music Board (New Media) Australia Council. With Ross Bencina.  
 2006 artsACT (New Textile Installation – *Restless Habitat*).  
 with Belinda Jessup and Lucie Verhelst.  
 — Major Equipment Grant (ANU) with Computer Science.  
 — Major Equipment Grant (ANU) with School of Music.  
 2004 artsACT (New Textile Installation - *Pergola*). with Belinda Jessup and Lucie Verhelst.  
 — *Experimenta* grant with Michael Ascroft and Somaya Langley.  
 1999-2000 Research Project grant, Queensland University of Technology.  
 1996 New Projects Development Grant Australia Council.  
 Joint application with an Arts Management agency to develop an Australian Arts Internet site.  
 New Projects Grant. Australia Council for the Arts Funding to produce a CD of works.  
 1995-96 La Trobe University Post-Doctoral Fellowship.  
 1991-93 Naumberg Fellowship (Princeton University).  
 1989 Graduate Fellowship (Princeton University).  
 1987 Artists and New Technology Program. Special Services Unit of the Australia Council.  
 1985 Australia Music Board Grant. Commission through P.B.A.A. National Program Service.  
 1983 Jacobena Angliss Music Award. (Through the Astra Chamber Music Society)

### Book Chapters

2008 “Resonances in the Machine of Thought: Computational Processes in Experimental Music” in *Experimental Music: Audio explorations in Australia*. Ed. Gail Priest. UNSW Press. ISBN 978 1 921410 07 9  
 — “Edible Audience: What about this Gastronomic Performance Translated as Data Art?” in *Sounds in Translation*. Ed. Amy Chan and Alistair Noble. E-Press, ANU.  
 2003 *ElectroAcoustic and Computer Music - History and Prospects*.  
 Entries in the *Companion to Music and Dance in Australia*  
 Currency Press. John Whiteoak and Aline Scott-Maxwell (editors)  
 1988 *Alistair Riddell*. Chapter 19 in *22 Contemporary Australian Composers*.

### Refereed Journals and Conference Papers

2014 “The Many Meanings of Live Coding” with Andrew Sorenson and Ben Swift. (Live Coding Special Issue) *Computer Music Journal* 38:1. pp. 65-76. MIT Press.  
 2013 “Installation Art”. Guest Editor for special issue of *Arts Journal*. MDPI AB. Basel, Switzerland.  
[http://www.mdpi.com/journal/arts/special\\_issues/installation\\_art](http://www.mdpi.com/journal/arts/special_issues/installation_art) (closed through lack of interest)

- 2012 “Teaching Technology as an Adjunct to Core Practice in Traditional Arts”. *Creativity: Brain-Mind-Body*. Proceedings of ACUADS Conference 2011. Canberra, ACT. 21<sup>st</sup> – 23<sup>rd</sup> September.  
<http://acuads.com.au/conference/2011-conference>
- 2010 “Mutual Engagement in Mobile Multimedia” with Ben Swift and Henry Gardner. In Proceedings of the OZCHI ‘10. Conference. QUT. Brisbane. 22<sup>nd</sup> – 26<sup>th</sup> November.
- 2009 “Gesture And Musical Expression Entailment In A Live Coding Context”. *Improvise*. In Proceedings of the Australasian Computer Music Conference. QUT. Brisbane. 2<sup>nd</sup> – 4<sup>th</sup> July. ISSN 1448-7780
- “Distributed Performance In Live Coding Stuff” with Ben Swift and Henry Gardner. In Proceedings of the Australasian Computer Music Conference, 2009, Ed. Andrew Sorenson, ISSN 1448-7780, <http://public.me.com/digego>, pp 1-6.
- 2007 “Engaging the Audience in an Augmented Reality Performance” with Dr. Caitlin de Berigny Wall. In the proceedings of the DIMEA conference. Perth. 19<sup>th</sup> – 21<sup>st</sup> September.
- “The Artist and the Audience in an Experimental Augmented Reality Performance”. with Dr. Caitlin de Berigny Wall. In the proceedings of (re)Actor2: The Second International conference on Digital Live Art. Leeds Metropolitan University, UK. 10<sup>th</sup> September.
- *Edible Audience*. with Dr. Caitlin de Berigny Wall. Sigradi Xi Congreso: La comunicación en l a comunidad visual, peer-reviewed abstract accepted, Universidad La Salle, Mexico.
- “Towards Interactive Gesture Control of Sound Patterns Using the Wiimote™”. In Proceedings of the ACMC’07 Conference. ANU. Canberra. 19<sup>th</sup> June.
- “Controlling Sound Patterns Through Gesture: An Interactive Approach Using the Wiimote”. In Proceedings of the *Media Infinity: Taiwan-Australian New Media Arts Forum*. Taiwan. May. pp 10 - 26.
- 2006 “Sound Performance within an Augmented Reality Context”. In Proceedings of the ACMC’06 Conference. Adelaide. 12<sup>th</sup> July.
- 2005 “Edible Audience : A Gastronomic Performance Translated into Sound Art”. *Sounds in Translation* Conference. ANU 16<sup>th</sup> September.
- “HyperSense Complex: An Interactive Performance Ensemble”. *Generate + Test*. Australasian Computer Music Conference. Creative Industries Precinct, Queensland University of Technology, Brisbane, Australia. 12<sup>th</sup> – 14<sup>th</sup> July. Pp123-27. ISSN 1448 7780
- 2001 *Data Culture Generation*. In *Leonardo*. MIT Press. 34:4
- 2000 Palombini ,Carlos and Alistair Riddell. *Alistair Riddell: Dave Reviews*  
<http://www.mitpressjournals.org/doi/abs/10.1162/096112100570503?journalCode=lmj>
- 1999 “Data Culture Generation: After Content, Process as Aesthetic”. Paper and keynote address given at *First Iteration - A Conference on Generative Computational Processes in the Electronic Arts*. Monash University. 1<sup>st</sup> – 3<sup>rd</sup> December.
- 1998 *A Tuner of His World - An Interview with Paul Lansky*  
*Context*. Melbourne University. Nos. 15-16 pp. 33-46.
- 1996 “Cmix on non-Unix Platforms”. Co-author Ross Bencina. In *Proceedings of the International Computer Music Conference*. Hong Kong University of Science and Technology. 19<sup>th</sup> – 24<sup>th</sup> August.
- *Music in the Chords of Eternity*. In the *Contemporary Music Review*. pp.151-171. Vol 15. parts 1-2.
- 1995 *Engagement between the Representation of Sound and Artistic Intention in Electro-Acoustic Music Composition*. Australasian Computer Music Association Conference. June 9-11. Melbourne University.
- 1994 *The Interface Composed*. “Synaesthetica `94”. Australian Centre for the Arts and Technology. Canberra. 1<sup>st</sup> – 3<sup>rd</sup> July.
- 1992 *NeXT, MusicKit, DSP 56001 and the Grand Piano : A Study in Interfacing Computer Technology to an Acoustic Instrument*. In Proceedings of the International Computer Music Conference and Festival. Delphi Greece. 1<sup>st</sup> – 6<sup>th</sup> July.
- 1991 Review of the International Computer Music Conference (ICMC 1990) Glasgow.  
Australian Computer Music Newsletter No. 7 April.
- 1990 *A Meta-Action for the Grand Piano*. In Proceedings of the International Computer Music Conference. Glasgow Scotland. September 10-15.
- 1988 *TEMPUS PERFECTUM-A Conversation with Conlon Nancarrow*  
MEANJIN. Vol 47 Number 2 pp. 266-273

## General Publications

- 2013 Manning Clark House. *Recovering a Lost Armenian Cemetery: A Pilot Project by Manning Clark House*. Magnet Galleries. Melbourne. <http://alistairriddell.com/publications/Armenia-v3.pdf>
- 2009 *FyberMotion* Lucie Verhelst, Alistair Riddell and Belinda Jessup. DVD. ISBN 978 0 646 50898 6
- “Review: Dorkbots at CCAS”. *RealTime* 89. February/March.
- 2008 “Noise is Free in Beijing”. *RealTime* 86 August/September. ISSN 1321-4799
- 2007 Catalog notes for Scott Morrison’s Exhibition, *Ballad(s) for Quiet Horizons*. Canberra Contemporary Art Space. October. ISBN: 1921157101
- 2000 *autonomousAudio*. Online presentation of recent works and ideas through *artspace* 4351 Cowper Wharf Road Woolloomooloo NSW 2011 Australia. <http://www.artspace.org.au/>
- 1995 *Triptychos* (score for 1 minute work). In the *Sounds Australian*. Ed. Rebecca Coyle.
- 1995 *Ecstasy Solfège*. In *Sounds Australian*. Ed. Anthony Jones. Vol. 14 n.47.
- 1994 *Should Composers/Musicians be Programmers?*  
In *Array - Communications of the International Computer Music Association*. Vol. 14 no. 2 Spring.
- 1992 *The Chords of Eternity*. NMA10. (New Music Articles). Melbourne.
- 1991 *Computer Control for Acoustic Instruments*. Alistair Riddell, Bart Hopkin and Alec Bernstein. *Experimental Musical Instruments*. Vol vii #1 June. pp. 1/8-11g
- 1989 *Interview with Warren Burt*. Australian Computer Music Newsletter No. 1.
- 1989 *Larry Polansky on HMSL and Computer Music*. Australian Computer Music Newsletter No. 3&4 December.
- 1988 *Towards a Virtual Action Piano*. Alistair Riddell (Guest Editor)  
NMA6 December. pp. 19-24 (issue on Australian Music Technology)
- 1986 *Extracting Music from the Computer*. Pilot publication of 7 Days Friday (20th June).
- 1982 *The Computer Controlled Piano - New instrument, New performer*.  
NMA1 (New Music Articles). Melbourne pp. 6-8

## Citations/Reviews

- 2019 Blokkum Flø, Asbjørn. Materiality in Sound Art. *Organized Sound*. 23(3) 225-234. CUP.
- 2014 Hocker, Jürgen. <http://www.nancarrow.de/chronology.htm> (visited 7/11/20014)
- 2012 Lin, Chiwei. *Beyond Sound Art*. Artists Publishing Co. Taipei, Taiwan. (Chinese only)
- Pierce, Katharine. *Lights in the Night*. ANU Reporter.  
Winter, 2012. <http://news.anu.edu.au/?p=15151>
- 2009 Cousins, Kerry-Anne. *Immerse Yourself in Techno Art*. The Canberra Times.  
18<sup>th</sup> Wednesday February. P9.
- 2007 Landy, Leigh. *Understanding the Art of Sound Organization*. The MIT Press.
- Higson, Rosalie. *Feeling Their Way to the Future*. The Australian. Thursday, January 18.
- 2006 Barrass, Stephen and Tim Barrass. *Musical creativity in collaborative virtual environments*. *Virtual Reality*. 10:149-157. Springer.
- Ryder, Julie. “The FyberMotion Project”. *Textile Fibre Forum*. Issue 4, No 84. p. 60.
- *Artists [as] Educators: Sound*. Alistair Riddell. (note also reference to the FyberMotion Exhibition) *RealTime* 74 Aug/Sep. P.9
- 2005 HyperSense Complex. [www.turbulence.org/blog/archives/001175.html](http://www.turbulence.org/blog/archives/001175.html) (accessed 12-08-05)
- 2003 Levinson, Matthew. *Is this Art? The Canberra Times*. October 30<sup>th</sup> 2003.
- 2000 Palombini, Carlos and Alistair Riddell. *Alistair Riddell: Dave Reviews*  
<http://mitpress2.mit.edu/e-journals/LEA/ARTICLES/LMJ2000/riddell.html>. (unavailable)
- Vella, Richard. *Musical Environments*. Currency Press Strawberry Hills Australia.
- 1997 Bebbington, Warren (ed). *Alistair Riddell*. In the Oxford Companion to Australian Music.

- 1995 In *Sound Ideas: Australian composers born since 1950, a guide to their music and ideas*. Compiled and Edited by Brenton Broadstock. Sydney: Australian Music Centre.
- 1994 Hocker, Jürgen. *Alistair M. Riddell - komponist und Konstrukteur computergesteuerter Klavier* Das Mechanische MusikInstrument. No. 61 October. p40.
- Mohr, Horst. *Meta-Action - die elektrische Tastenmechanik des Alistair M. Riddell* Das Mechanische MusikInstrument. No. 61 October 1994. p26. GmbH
- 1992 Cary, Tristram. Referenced in *Illustrated Compendium of Musical Technology*. Faber and Faber: London September.
- 1991 Chesworth, John. *The Music of Alistair Riddell*. 2MBS-FM Radio Guide Vol 17 No. 9 September 1991.
- Jenkins, John (ed)NMA Publications. March 1988. [www.rainerlinz.net/NMA/22CAC/riddell.html](http://www.rainerlinz.net/NMA/22CAC/riddell.html)
- 1988 Jenkins, John. *Tempo quickens on the frontier of Music*. The Australian. 13<sup>th</sup> September. p 41. Computer and High Technology.
- 1987 Gerrard, Graeme. *Keyshift-some Current Musical Applications of Technology in Australia*.
- Kovaricek, Jaroslav. *My Pianist and Other Software*. ARTLINK Vol 7 Nos 2 & 3. Special issue on Art and Technology.
- 1985 Burt, Warren. *Instrumental Composition*. The Australian Music Centre newsletter. No 9 Spring.
- 1985 Beeby, Rosalyn. *Commanding the Keyboard*. THE AGE newspaper (Tuesday 19<sup>th</sup> November)
- 1983 Burt, Warren. *Playing by Numbers*. Australian Microcomputer Magazine. July. pp 38.

### Media Installations, Exhibitions and Production

- 2017 *AMCD Acquisition Art Prize; Pursuit of Truth*. St Vincent's Hospital. with James Yuncken. Aug 10<sup>th</sup>.
- 2016 *Light Duel at Light in Winter*. Collaboration with Media Lab Melbourne. Fed Square. June 18<sup>th</sup>.
- PopUp Bar Series. Kingston Art Centre. Kingston City Hall, Moorabbin. February 5<sup>th</sup>.
- 2015 *ImMediate Exhibition*. Media Lab Melbourne. Cromwell St, Collingwood. December 18<sup>th</sup>.
- *La Fille de la Lumière*. Light Installation at E.S.S. Fashion Outlet, Gertrude St. Fitzroy. In collaboration with Adrian Lander and E.S.S. July 9<sup>th</sup>. (see video reference)
- *Passage [Transitus]*. Light Installation with Anja Freyja. Part of the *Spiritous* Project series at the Abbotsford Convent Foundation, Abbotsford. (May 8 – 29). (see video reference) <http://abbotsfordconvent.com.au/blog/catching-up-with-herschel-and-riddell-about-spiritous>
- La Tallera Museum, Cuernavaca, Mexico. Installation using historical material (photographs, documents and sound) from my visit to Conlon Nancarrow in 1987. January 27<sup>th</sup>.
- 2012 *Untitled Moments* with Tim Brook and Ruth Hingston. MultiMedia Room. PhotoAccess. Canberra. April 5<sup>th</sup> – 29<sup>th</sup>.
- *Illumicube (rejuvenation)*. *Illumicube*. Canberra. (13 March).
- 2011 *Untitled Moments* with Tim Brook and Ruth Hingston. craftACT Gallery. Canberra. (March 31 – 7 May)
- 2009 *Restless Habitat* with Lucie Verhelst and Belinda Jessup. SoA Gallery. ANU. (3<sup>rd</sup>-6<sup>th</sup> June)
- *Restless Habitat* with Lucie Verhelst and Belinda Jessup. ANCA Gallery. ACT. (11<sup>th</sup> – 22<sup>nd</sup> February)
- 2006 *FyberMotion* with Lucie Verhelst and Belinda Jessup. Desgin Craft. ACT. (Nov/Dec)
- *FyberMotion* with Lucie Verhelst and Belinda Jessup. Belconnen Gallery. ACT. (August)
- 2005 *FyberMotion* with Lucie Verhelst and Belinda Jessup. CCAS Space, Manuka. ACT. (Nov) (see video reference)
- 2004 *HyperSense @ SkyLounge*. National Museum of Australia.  
[http://www.nma.gov.au/media/media\\_releases\\_by\\_year/2004/sky\\_lounge\\_music\\_new\\_media\\_under\\_the\\_starsACT](http://www.nma.gov.au/media/media_releases_by_year/2004/sky_lounge_music_new_media_under_the_starsACT). (accessed 6 Aug 2015)
- 1995 Re-mastering of indigenous interviews for the Mutitjulu community at Uluru to be part of their proposed new culture centre at Uluru National Park. Commissioned by Chris Knowles.
- 1989 *The Birth of Peace*. Australian Centre for Contemporary Art, Melbourne. with Chris Mann, Larry Polansky, Simon Veitch and the 3DIS system.

## VIDEOS AND VIMEO LINKS

### About Various Media Work or Performances:

- Kingston Arts, Interactive Light Installation. February 2016. <http://vimeo.com/165532644>  
 Illumicube - time lapse. April 2013. <http://vimeo.com/65782683>  
 Restless Habitat II June, 2009. <http://vimeo.com/64030947>  
 Pergola. November, 2005. <http://vimeo.com/165526574>  
 Edible Audience: The Consumers. 2005 <http://vimeo.com/3103220>  
 Computer Controlled Pianos. 1985. [http://alistairriddell.com/Videos/CCP-1985\\_MeOnlyLq.mp4](http://alistairriddell.com/Videos/CCP-1985_MeOnlyLq.mp4)

### Participated or Referenced in:

- Extempore* on ARM. 2013. <http://vimeo.com/60407237>  
 Sound Gestures at QUT, Brisbane 2010. <http://vimeo.com/32763173>  
 Little Mermaid/One Things (Peter Greenaway and Istvan Horkay) 2012. <http://vimeo.com/50707439>  
 Beginning, Middle, End. September 2009. <http://vimeo.com/7339135>  
 ANAT's reSkin Wearable Technology Lab. 2007. <http://vimeo.com/11618199>

### Other Video References

- Australian Broadcasting Corporation (National Program). "7:30". 20<sup>th</sup> November [4:30] Interviewer: Mary Black. Presenter: Geraldine Doogue.

### Theatre

- 1997 *Print of a Pulse*. Director Tony Yap.  
 — *Doc 39*. TheatreWorks. Acland St. St Kilda 1<sup>st</sup> -18<sup>th</sup> May  
 — *Keep the Lid on It*. Brunswick Womens Theatre. April

### Sound Works And Projects

- 1998 **Steam Land** [10:00] Computer processed sound.  
 1997 **Culture Doof** [5:10] Computer processed sound.  
 1996 **Prosthetic Concrete** [13:00] Tenor Saxophone/Clarinet, CD and real-time synthesis.  
**Legend** [9:00] Text and Voice sounds-Carolyn Connors.  
 1995 **Schemes and Tropes** [9:50] Text and Voice sounds-Carolyn Connors.  
**Triptychos** [1:00] for the Sound in Space exhibition at the Museum of Contemporary Art. Sydney.  
 1994 **Dave Reviews** [8:30] Computer processed sounds. Melbourne Australia  
 Sound installation at the Fringe Festival's short performance season [10:00]  
 1993 **Z says...** [18:24] Computer processed sounds. Princeton New Jersey  
 1992 **Heavy Mouse** [15:00] Synthetic Sound (Plucked String). Winham Computer Music Lab. PU.  
 1991 **Moving Idyl** [14:00] Computer processed sounds. Princeton New Jersey  
**Third Hand** [14:30] Computer processed sounds. Princeton New Jersey  
 1990 **Entering 2-12** [7:30] Computer processed sounds. Winham Computer Music Lab. PU.  
**Place Study** [ 7: 00] Computer processed sounds. Winham Computer Music Lab. PU.  
 1989 **Atmistfearia** [8:00] Computer processed sound. Winham Computer Music Lab. PU.  
 1987 **BlackMoon Assails** [10:00] Improvisation (Feb/Mar)  
 A series of improvisations produced from new software on the Amiga microcomputer system.  
 1986 **Tales from Transitions** [13:00 to 30:00]  
 5 recordings from the collection of Data Structures constituting the Life States set.  
 Recorded in September at La Trobe University as part of Commission through P.B.A.A.  
 1984 **Fantasia** [3:51]  
**Variations [for Two instruments]** [8:54]  
 1983 **Core Image**. (Music 4BF)  
**Atlantic Fears** [12:07]  
 1982 **One 1, One 1A, Two 1, Two 1A, Three 1 - Existential Constellation**



1981 **Parallel Lives** for Chamber Ensemble

### Interpretations Of Other Composers Works (For Computer Controlled Piano)

- 1985 **Continuum** for harpsichord (revised version) - Gyorgy Ligeti.  
 1982 **2 Part Invention No 4** - J.S.Bach.  
**Continuum** for harpsichord - Gyorgy Ligeti.

### Recordings

- 2004 **Computer Music from the Australian Centre for Art and Technology**. ANU. 2004  
 2006 **Atlantic Fears** in the Anthology of Australian Music CMS:4  
 Computer Controlled Piano works released on NMA TAPES through NMA Publications  
 (Re-released on mp3 and CDR by Shame File Music, 2006)  
 1998 **Sturm und Drang** CD. Archisonic 270198 Melbourne.  
 1997 **42** CD. Archisonic 101097 Melbourne.  
 1996 **Legend** On CD from ICMC '96 International Computer Music Conference. Hong Kong.  
 1995 **Triptychos** On CD from Sound in Space Exhibition. Sydney.  
 — **Two Continents** Collected Works (1983-94). Private CD (low volume release)  
 1992 **Variations [for Two Instruments]** From the Pages of Experimental Musical Instruments Volume VII.  
 — *Incidents with Accompaniment*. NMA 10.  
 1990 **Fantasia** on *Austral Voices*. New Albion Records. No 28. 1990  
 1987 *Black Moon Assails*. NMA 6. (1988)  
 — *A Tale from Transitions*. Commissioned work recorded for the radio series, *hear NOW 1986/87*  
 1982 *ONE 1, ONE 1A, TWO 1, TWO 1A*. NMA 1.

### Performances (Live)

- 2014 Speaking performance in *The Ninth Wave*. (Jennifer Kingwell in Kate Bush's *Hounds of Love*)  
 Melbourne Fringe Festival. 20<sup>th</sup> September.  
 2008 In *Transmissions in Sound*. ANU Big Band Room. 15<sup>th</sup> October.  
 2007 *Past Lovers*. Out Post. Horse Bazaar. Melbourne 28<sup>th</sup> November.  
 2005 *Edible Audience*. The Consumers. Liquid Architecture 6. National Gallery of Australia. 23<sup>rd</sup> July 2005  
 2004 TransGlobal Ball Throw with the “Y” institute in Bern, Switzerland. 19<sup>th</sup> October.  
 — HyperSense Complex. OverLoad Poetry Festival. LOOP. Melbourne. 15<sup>th</sup> August  
 — HyperSense Complex. ICAD 2004. Sky Bar. Manly 6<sup>th</sup> July  
 — HyperSense Complex. VIS(I)ONIC. ANU Arts Centre 1<sup>st</sup> April  
 — HyperSense Complex. Ridges EagleHawk resort. Performance/Presentation. 10<sup>th</sup> Feb  
 — HyperSense Complex. SkyLounge National Museum of Australia. 8 Performances in Feb  
 2003 HyperSense Complex. Candy’s Apartment. Kings Cross. Sydney. 2<sup>th</sup> November.  
 — HyperSense Complex. Greens Benefit @ Toast. Canberra. 11<sup>th</sup> October.  
 — HyperSense Complex. School of Art Gallery. ANU. Canberra. 10<sup>th</sup> October.  
 — HyperSense Complex. Spa[v]ce @ ElectroFringe. Newcastle. 4<sup>th</sup> October.  
 — HyperSense Complex. Quntacrib @ ElectroFringe. Newcastle. 3<sup>rd</sup> October.  
 — HyperSense Complex. Canberra Contemporary Art Space. 6<sup>th</sup> September.  
 — HyperSense Complex. Meiso. Kingston. Canberra. 14<sup>th</sup> August.  
 — HyperSense Complex. New Music Australia. ABC/FM. Live Radio Performance.  
 Canberra. 13<sup>th</sup> August.  
 — HyperSense Complex. *EXXcentricity*. 2XX benefit @ Babylon. Canberra. 31<sup>st</sup> May.  
 — HyperSense Complex. Private Performance at Roger Dean’s Canberra Residenc. 16<sup>th</sup> April.  
 1997 *Left Eye of Horos* with David Karla and Steve Law - DJ, Sax and Live Electronics  
 At the Punters Club. Brunswick St Fitzroy. 28<sup>th</sup> August  
 — *Data to Data* with Steve Law – Live Electronics  
 At The *Binary Bar*. Brunswick St Fitzroy. 8<sup>th</sup>/15<sup>th</sup> May 1997  
 1996 *Prosthetic Concrete* with David Karla - Tenor Saxophone/Clarinet  
 At The Reflective Space series. Old Power Station, Lonsdale St. Melbourne. 8<sup>th</sup> November.

- 1995 *Z says...*  
At *Sonic Explorations*. 402 Academic. Texas A&M University, College Station, Texas. 2<sup>nd</sup> March.
- 1992 Improvisation with First Avenue  
At *La Mama's La Galleria*. New York City. 14<sup>th</sup> November
- Nature Abhors a Vacuum  
Improvisation with First Avenue. Taplin Auditorium. Princeton University. 12<sup>th</sup> October
- 1989 With Chris Mann, Larry Polansky, Warren Burt and Simon Veitch in  
Chris Mann's *Birth of Peace* Collaboration at the Australian Centre for Contemporary Art. 23<sup>rd</sup> July.  
HMSL, 3DIS, the Yamaha Disklavier and Goldfish.
- 1985 ASTRA Chamber Music Society at Elm st. North Melbourne. November  
*Keyboards and more* - 2<sup>nd</sup> in the series.
- 1984 Adelaide Fringe Festival Performances  
Fringe Centre (North Terrace) 11<sup>th</sup> March.  
Elder Hall (Adelaide Conservatory) 13<sup>th</sup> March.  
Court yard. Elder Hall 17<sup>th</sup> March.

### Selected Performances (of recordings)

- 1996 *Prosthetic Concrete* - Reflective Space series at the Power Station, Bourke st Melbourne. 8<sup>th</sup> November.
- *Legend* - 3<sup>rd</sup> KEAMS concert Annual concert series of the Korean Electro-Acoustic Music Association. Korea. 16<sup>th</sup> -18<sup>th</sup> September.
- *Legend* - ICMC '96 International Computer Music Conference. Hong Kong. August.
- 1995 *Atmistfearia* - ACMA '95 Conference of the Australian Computer Music Conference Melbourne University.
- *Dave Reviews* - plugged! - A Celebration of 15 Years of Sonic Arts Network. Purcell Room South Bank Centre. London. February.
- Fringe Festival - Short Performances Festival Composition on CD installation at National Theatre St Kilda. September.
- 1994 *Dave Reviews* - Synaesthetica '94 Conference Australian Centre for the Arts and Technology. Canberra July.
- *Z says...* - AVE (International Festival for Audio/Visual Arts) Center for Electronics. Arnhem, Netherlands. Nov. 4<sup>th</sup> - 10<sup>th</sup>.
- 1993 *Z says...* - Academy der Knste. Berlin. July.
- *Z says...* - CB's 313 Gallery, Bleeker & Bowery. NYC. 23<sup>rd</sup> May.
- *Z says...* - Princeton University, Taplin Auditorium. 14<sup>th</sup> May.
- 1992 *Third Hand* - Delphi, Greece. 2<sup>nd</sup> July.
- *Third Hand* - Music for Computers, performers & Hybrids Princeton University. Taplin Auditorium. 1<sup>st</sup> May.
- *Entering 2-12* - Roulette, 228 West Broadway. NYC 4<sup>th</sup> April.
- 1991 *Entering 2-12* - Princeton University Taplin Auditorium. 11<sup>th</sup> May.
- 1990 *Atmistfearia* - Princeton University. Taplin Auditorium. May.
- 1988 *Black Moon Assails* - Symposium of the International Musicological Society. Melbourne.  
Computer Music Concert No. 1 Wednesday 31<sup>st</sup> August.
- 1987 *Black Moon Assails* - New Musicale at LINDEN. 4<sup>th</sup> October.
- 1985 *Variations for Two Instruments* – Astra Chamber Music Society - North Melbourne in July. Recent computer music in Melbourne. Late night computer show at Elm St. North Melbourne.

### Technical Skill Base

- **Writing/Editing**
- **Software User Experience.** Many applications over the past 30 years.
- **Programming**
  - Contexts
    - OSX
    - Unix

- Micro-controllers
- Languages:
  - C and Object Oriented variants
  - Perl
  - Python
  - Various Assemblers
- **Supervision**
  - Academic (Masters/PhD)
- **Collaboration/Performance**
  - Various creative projects/conference management
  - Collaborative installations and performances around Australia
- **Research**
  - Various creative projects in academia (see details below)
  - Corporate work with indoor-GPS, anonymising networks, drone swarm programming