

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 (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. 21st – 23rd 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. 22nd – 26th November.
- 2009 “Gesture And Musical Expression Entailment In A Live Coding Context”. *Improvise*. In Proceedings of the Australasian Computer Music Conference. QUT. Brisbane. 2nd – 4th 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. 19th – 21st 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. 10th 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. 19th 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. 12th July.
- 2005 “Edible Audience : A Gastronomic Performance Translated into Sound Art”. *Sounds in Translation* Conference. ANU 16th September.
- “HyperSense Complex: An Interactive Performance Ensemble”. *Generate + Test*. Australasian Computer Music Conference. Creative Industries Precinct, Queensland University of Technology, Brisbane, Australia. 12th – 14th 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. 1st – 3rd 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. 19th – 24th 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. 1st – 3rd 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. 1st – 6th 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* 43-51 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*.
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Citations/Reviews

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- 2012 Lin, Chiwei. . *Beyond Sound Art*. Artists Publishing Co. Taipei, Taiwan. (Chinese only)
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- 2000 Palombini ,Carlos and Alistair Riddell. *Alistair Riddell: Dave Reviews*
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- 1994 Hocker, Jürgen. *Alistair M. Riddell - komponist und Konstrukteur computergesteuerter Klavier*.
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Das Mechnanische MusikInstrument. No. 61 October 1994. p26. GmbH
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- 1985 Beeby, Rosalyn. *Commanding the Keyboard*.. THE AGE newspaper (Tuesday 19th November)
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