

DR BEN BYRNE – CURRICULUM VITAE

D.O.B: 02/07/1983

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Languages: English, conversational Mandarin, conversational Indonesian, conversational Finnish, beginner's French

Website: www.benbyrne.com.au

Education:

University of Technology, Sydney

2008 – 2013	Doctor of Philosophy, Cultural Studies
2001 – 2005	Bachelor of Arts in Communication (Media Arts) - Honours First Class with University Medal

Employment:

RMIT University

2016 – Current	Lecturer, Digital Media in School of Media and Communication
2010 – 2015	Casual Lecturer in School of Media and Communication

Australian Broadcasting Corporation (ABC)

2008	ABC Pool Digital Education Project & Community Development Coordinator
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University of Technology, Sydney

2007 – 2008	UTS Music.Sound.Design Project Coordinator
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Academic Publications:

Peer-reviewed Book Chapters:

- 2017 'Multiplicities: Noise, Sound and Silence' in *UNLAUTE: Noise / Geräusch in Kultur, Medien und Wissenschaft seit 1900 (NONSOUNDS: noise and Geräusch in culture, media and scholarly research since 1900)*. Eds. Sylvia Mieszkowski and Sigrid Nieberle. Bielefeld: [transcript], 2017.

Peer-reviewed Journal Articles:

- 2017 'Sound as Multiplicity: Listening with Thoreau, Cage and Serres' – *Organised Sound* (Forthcoming)
- 2016 'Place Time (Sounds): Hearing Manfred Werder's 2005(1)' – *Seismograf/PEER Fluid Sounds Special*
- 2016 'Noise: Tone, Paramedia & Multiplicity' – *Screen Thought Journal* Vol. 1 Issue. 1
- 2011 'Digital Sound: On Technology, Infidelity & Potentiality' – *Soundscripts: Proceedings of the 2009 Totally Huge New Music Festival Conference* Volume 3 (2011)

Peer-reviewed Conference papers:

- 2015 'Place Time (Sounds): Hearing Manfred Werder's 2005(1)' – *Fluid Sounds 2015* – University of Copenhagen, Copenhagen
- 2014 'Listening Back: All Tomorrow's Parties' "Don't Look Back" and Nostalgia for the Album' – *Sound, Memory and the Senses* – University of Melbourne, July 24-25 2014
- 2013 'Noise: Tone, Paramedia & Multiplicity' – *Modern Soundscapes: Australasian Association for Literature Conference 2013* – UNSW, July 10-13 2013
- 2013 'Static as a Trope in Electronic Art: David Hall's "1001 TV Sets (End Piece)" and Other Works' – *International Symposium on Electronic Art 2013* – University of Sydney, June 13 2013
- 2009 'Digital Sound: On Technology, Infidelity & Potentiality' – *Totally Huge New Music Festival Conference* – Edith Cowan University, Perth, October 31 2009

Installations:

2017	<i>The Tide – Current</i> – Counihan Gallery, Brunswick (Audiovisual installation)
2017	<i>The Flood – Phantasmagoria</i> – Bogong Centre for Sound Culture, Bogong (Three screen and seven speaker audiovisual installation)
2016	<i>Sea – Curtain Call</i> – Blindside Gallery, Melbourne (Text score)
2016	<i>Murmur</i> – RMIT Spare Room Gallery, Melbourne (Stereo generative audio installation)
2011	<i>Tumult</i> – Firstdraft Gallery, Sydney (Four channel interactive audio and light installation)
2008	<i>Self-Portrait – The Business of Being an Artist</i> – Serial Space, Sydney
2008	<i>Necessary Protection – It's All Been Done Before</i> – Firstdraft Gallery, Sydney
2008	<i>Tremors – Tracts</i> – 2008 Next Wave Festival, Blindside Gallery, Melbourne

Releases:

Solo releases:

2017	<i>Malfeasance</i> – Avantwhatever
2012	<i>Breach</i> – Copy For Your Records
2010	<i>Disposition</i> – Avantwhatever

Selected contributions to other releases:

2017	<i>Ben Byrne & Rosalind Hall – Live at Make It Up Club</i> – Surface Noise Vol. 4 – Shame File Music
2015	<i>Nadir – Excessive Redundancy</i> – Nadir Recordings
2015	<i>Aaron Zarutzki & Ben Byrne – Live at Myopic Books</i> – Factorvac
2012	<i>Machine Death</i> – Wood & Wire
2007	<i>The Splinter Orchestra – Playing Together</i> – Splitrec

Performances:

Recent performances include:

2017	<i>Phantasmagoria</i> – Bogong Centre for Sound Culture, Bogong
2016	<i>Sacred Realism</i> – Studio 8, Berlin
2016	<i>Live at Peggy's</i> – Peggy Glanville Hick's Composer's House, Sydney
2015	<i>A Wave and Waves</i> – Melbourne Festival – The Meatmarket, Melbourne
2015	<i>Reset::Merri Creek</i> – Merri Creek, Melbourne

Sound Design:

Selected projects include:

2012	<i>Too – A sound work for theatre</i> – La Mama Theatre, Melbourne
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Curatorial Projects:

Selected projects include:

2010 – Current	<i>Avantwhatever</i> – Various Venues and Locations (Label, Concert Series and Festival)
2015	RN Soundproof's <i>Live Proof</i> – ABC Studios, Melbourne
2010	<i>Touch at a Distance</i> – Heide Museum of Modern Art, Melbourne
2008	<i>Tracts – Next Wave 2008</i> – Blindside Gallery, Melbourne
2006 – 2007	<i>Electrofringe Festival of Electronic Arts</i> – Newcastle
2005 – 2007	<i>Liquid Architecture Festival of Sound Arts 6-8</i> – Carriageworks & Performance Space, Sydney
2006	<i>Potent</i> – Firstdraft Gallery, Sydney
2005	<i>ABC Night Air Audiotèque: Finding a Signal in the Noise</i> – ABC Studios, Sydney

Residencies:

2017	<i>Frontyard Residency</i> – Frontyard Projects, Sydney
2016	<i>Bogong Centre for Sound Culture Supported Residency</i> – Bogong Centre for Sound Culture, Bogong
2010	<i>Depot Studio Residency</i> – Firstdraft Gallery, Sydney

Workshops:

- 2017 *Spatial and Durational Media Installations with Raspberry Pis and Open Source Software* – Process Conference – Arts Centre, Melbourne
- 2017 *What does a sustainable sonic arts practice sound like?* – Frontyard Projects, Sydney
- 2014 *Reschool: Language as Instrument – Introduction to MAX/MSP* – Museum of Contemporary Art, Australia (Assistant Tutor)

Other Activities:

- 2017 *Tributary* – Collaborative pedagogical and research development project - Kangaroo Creek Primary School, Bendigo and RMIT University, Melbourne
- 2015 *Mediumistic* – Site-specific mixed reality installation – Abbotsford Convent, Melbourne (Creative consultant)
- 2014 Critic in residence – *Liquid Architecture Festival of Sound Arts* – Various venues, Melbourne
- 2013 Judge – The Age/Music Victoria Music Awards' Best Avant Garde/Experimental Act Award