Navid Navab | navidnavab.net | is a Montreal based composer, media alchemist, audio-visual sculptor, perSonifier, gestureBender, phono-menologist, and multidisciplinary artist. Interested in the poetics of schizophrenia, materiality, and embodiment, his work investigates the transmutation of matter and the enrichment of its inherent performative qualities.

“With an incredible capacity to understand that some of the most beautiful things in life are also the most simple, Navab fully embraces what others overlook.” - Katrina Jurjans, cujah art journal

Making the imperceptible palpable, Navid uses gestures, rhythms and vibration from everyday life as basis for real-time compositions, resulting in augmented acoustical-poetry and painterly light that enchants improvisational and pedestrian movements. Navid has been leading multidisciplinary experiments for the past several years, conceiving deeply expressive intermedia instruments and synthesizing his research at IRCAM, CRIMMT, CNMAT, TML, and Matralab. Navid currently co-directs the Topological Media Lab, where he leverages phenomenological studies, fused with a multitude of disciplines and practices, to inform the creation of computationally-augmented performance environments.

“Navab’s responsive ecologies self-transmute depending on how you evoke them... his objects morph underneath your fingers. It’s that almost natural relationship between real-world phenomenon and responsive media that, when done right, makes augmented reality so, well, real.” - Collin Harris, reality++

His pieces, which take on the form of gestural sound compositions, responsive architecture, site specific interventions, theatrical interactive installations, kinetic sound sculptures and multimodal improv-based performances, have been presented internationally at diverse venues including Ars Electronica Linz, NEMO Biennale Paris, HKW Berlin, Canadian Center for Architecture, Festival du Nouveau Cinema, milanOltre Festival Milano, eArts Shanghai, MUMUTH Austria, Roulette New York, Kiblix Slovenia, Western Front Vancouver, McCord Museum, Musée d’art Contemporain de Montréal, Timisoara Romania, Contemporary Arts Museum Houston, International Digital Arts Biennial, Musiikin Aika Finland, Festival International Montréal/Nouvelles Musiques, Suoni Per il Popolo Festival, CURRENTS Santa Fe, CCRMA Palo Alto, CINARS Biennale, Electric Eclectics Meaford, WorldStage Toronto, and TANGENTE mtl among others.

His currently ongoing decade long series such as Practices of Everyday Life, and GestureBending interventions reflect Navid’s continued interest in the enactment of dynamic performative ecologies that allow for poetic and virtuosic improvisation with computationally enriched materials and environments.

“By enchanting the inherent properties of materials we know from everyday life with potential for play, Navid reacquaints us with the magic and wonder of our embodied experience.” - R. Elliott, IICSI
“Underlying this array imaginative creations is a playful awareness of the relationship between gesture, materiality, and sound. By enchanting the inherent properties of materials we know from everyday life with potential for play, Navid reacquaints us with the magic and wonder of our embodied experience.”

RACHEL ELLIOTT, INTERNATIONAL INSTITUTE FOR CRITICAL STUDIES IN IMPROVISATION

"Get ready to play an eggplant like it’s a musical instrument. Navab’s work, can turn something as unmusical as an eggplant into an evolving percussion instrument. The object transmutes itself depending how we touch it. It’s morphing underneath your fingers. And it’s that almost natural relationship between real-world objects and the program’s output that, when done right, makes augmented reality so, well, real."

COLIN HARRIS, REALITY ++, THE LINK NEWSPAPER

“Putting together a molecule out of the sensory stuff of ordinary life, the more you engage with the exhibit, the more difficult it becomes to categorize it as an art form. As far as shattering the art/life dichotomy goes, Navab’s responsive environments are the stuff of groundbreaking achievements.”

CHARLES PRÉMONT, LIEN MULTIMEDIA

“With an incredible capacity to understand that some of the most beautiful things in life are also the most simple, Navab fully embraces what others overlook. Navid strays away from technologies with specific, mapped-out manuals, believing buttons, gadgets and dials come at the cost of a certain level of inescapable artificiality. He instead works to explore ways to create organic interactions between player and instrument. Whether that instrument is a balloon, a horse’s skull, a cactus, or an eggplant. He believes sonic beauty is the direct successor of intuitive movements and improvised response."

KATRINA JURJANS, CUJAH ART JOURNAL

“Ce ballet pluri-sensoriel est une invitation au questionnement du statut des éléments naturels dans nos pratiques quotidiennes et des nouvelles technologies dans le concept de création. Ainsi, Navab invite l’auditoire à oublier sa propre expérience de la « cuisine » pour le guider vers une nouvelle trajectoire - en faisant l’emphase sur l’imperceptible devenu enfin palpable.”

DIANE MARTIN-GRASER, SMCC’S MUSIQUE CONTEMPORAINE BLOG
on computational matter

I maintain the view that computation is foremost a material process, non-linear, largely indeterminate, vibrant with life, and irreducible to deterministic models. Coming from this stance, my artistic process aims to preserve the richness of uncanny material-computational processes while leveraging them compositionally.

The act of composing computational media could entail the orchestration of event dynamics to quasi-deterministically enact degrees of instability and to enchant the *stuff-of-the-medium*. This process starts with of an ethico-aesthetical search for the *excitable mysteries of matter* (material-energy-affective processes), and leads to a careful orchestration of sensuous moments of knowing with others, humans or none.

on alchemy, interdisciplinary, and time

Can we reverse the still prominent European Modernism’s separations—between the conceptual and the material, the precise and the messy, the sciences and the arts—and go back to the holistic richness of *alchemical matter*? This transition that we are currently experiencing calls for a shift away from representational technologies: from interfaces to stuff, from objects to fields of matter-in-process, from fixed concepts to processes that enact concepts.

As Duchamp puts it, “alchemy is a kind of philosophy: a kind of thinking that leads to a way of understanding.” For me, in the process of thinking-feeling through poetry-infused-matter, essentially what is understood and then given up is attachments to far-too-human notions of tempo, agency, and time. Instead I attempt to embrace and work within the infinitely rich and pluri-textural tempi of matter, my own tissues included.
“I wanted to cover my face as well my ears....It's a bit like how I've felt walking out of a room full of, say, Francis Bacon paintings... The beast of technology came up against the angel of civilized beauty...the show’s relentlessness gave it its own unique force... its effect will stay with me... Consider it like a high-tech jeremiad against technology - it hurts a bit to listen, but it might be important that we do. “

MARTHA SCHABAS, THE GLOBE AND MAIL

“Confusion” is important [aspect of navab’s work] because it reminds us that we don’t know what we think we know... the senses become aware of their own partiality and this, in itself, is a kind of bio political act... somewhere between contingency and control... opening up the boundaries of where things stop and start, through the poles of imagination.”

-HILLARY BERGEN, DANCE CURRENTS MAGAZINE

“Aquaphoneia is a rich sound art piece – a manifesto by itself about innovation and inventiveness. Navab and Montanaro are not afraid to experiment and engage with the material, which results in an interlacing of forms, a mixture of historic references, and an interesting fusion of “low” and “high” technology... fusing different backgrounds in convergence on the marriage of art and science.”

ESTHER BOURDAGES, SOUNDBLOG.COM

TranSenses [Navab Navab + Akiko Kitamura] was technically impressive, with elaborate interactive audiovisual environments. At every point, Kitamura and Navab were brilliantly controlled; building a long crescendo from rotations, centre stage... overpolished, slick.

-ALASTAIR MACAULAY, NEW YORK TIMES
In search for the hidden mysteries of matter from the borders of table-top astrophysics and natural fiction, three microcosms orchestrate states of sensory access to the phenomenological emergence of order out of chaos. tangibleFlux φ plenumorphic :: chaosmosis is an installation that invites participants to intimately encounter the ontogenesis of vital patterns through the spontaneous formation of temporal textures that emerge from material-energy fields. Physically investigated through collaboration with forces of complex harmonic motion, patterns-of-interaction between magnetism, gravity, and light spiral out of theories of complexity and into an improvisatory dance of hallucinatory forms. Eventually, the kinetic event unveils messy realness chaosing into balance: things doing... stuff seeking a minimum-energy-state under magnetic flux. Sensually binding, spatially confusing, and temporally unsettling, tangibleFlux pulls everything into immediate vibrational relation with its vertiginous ritual.
Each microcosm engages unique entanglements: between pattern and uncertainty, orbital resonance and topological semblance, percepts and the stuff-of-forms.

Microcosm no.1 **plenumeia** suspends a miniature ball above unstable magnetic fields. The ball shoots, twists, and turns towards a stability which it never sustains, leading to the spontaneous emergence of hypnotic patterns. Chaotic behaviour of the ball is then sonified and haptified in poetic sync, confusing the senses and bringing the body into prominence.
Microcosm no.2 plenumélliptique périgée, stirs a large array of spheroids in an intensive magnetic whirlpool. Elliptical textures emerge and morph to survive induced instabilities... energetic upheavals at the edge of chaos surrender to the seemingly static power of an underlying orbicular resonance of atomic topologies.
Microcosm no.3 plenumophileia holds a sensual swamp of voids, curves, and sog, where gestures prevail shapes: where pixel is lube, architecture is pollen, and objects are but excited clumps in a puddle of time.
**Aquaphontia** is an alchemical installation centred around the poiesis of time and transmutation of voice into matter.

At first glance the installation resembles an old alchemical assemblage both in lucid space and lost in time. A large horn floating mid-space echoes the ghosts of Edison, Bell, and Berliner’s machines.

Disembodied voices abandon their sources to cross the event horizon of the horn. Estranged, the schizo-phone falls into the narrow depths of the bell, squeezed into spatiotemporal infinity, calcinated, liquified, and released:

::

The aqueous voice then flows into three alchemical chambers which modulate its state ::

... humbled in calcination . released in dissolution . enriched in fermentation . lifted in distillation . separated confusions concatenated . coagulated . dissipated …

Spoken words surrender their inner time to the tempi of matter: unbound, yet lucid and sound.
in one corner voices bubbling inside a sphere of fire are brought to an entropic mess: released from temporal uniformity, they transmute into a timeless concentration of spectral mist & phonetic vapour.

another module pours speech onto a vertical structure, separating it into vital elements a drop at a time:: words drip onto a chrysopoetic stone, bounce and break into drops of phonemes which then accumulate surface tension only to slip and shatter onto solid fire purifying phono particles into invisible quanta of silence...
Performative Intervention/Installation - 2015
for augmented cocktail shakers, responsive sound, light sync, bartender, enchanted bar, and pedestrian audience.

Navid Navab’s gestural-sonic compositions fuse with his unorthodox craft mixology to give birth to an array of *synaesthetic cocktails* in Practices of Everyday Life | **Mixology** which will invite you to shake, drink and mix up a multitude of senses.

The small installation is planted in any public place within a casual socio-spatial context. *It’s a bar!* You may order a drink of your choice!

Each drink is a poetic infusion of gesture, sound, light, flavour, colour, texture and scent. A continuous blend of materials, active media, innovative forms of interaction, bold flavours, sonic immateriality and physical reality becomes intertwined to penetrate our sensory expectations, social relations and habitual consumerism!
Movements of dancer Akiko Kitamura morph under the responsive audiovisual architecture of media alchemist Navid Navab. Akiko and Navid’s gestural-sonic mantras transcend aesthetic form to make the imperceptible palpable. That is to say, we embark with them on a metaphysical journey—of a body in conversation with the living cosmos. The interactive scenography and gestural sound instruments, invisible to the senses, enchant the subllest of movements, bringing the body into prominence. We are fully immersed in unstable sonic architectures, which dissolve the dancer’s micro-movements into an ocean of ephemeral micro-intelligences. In turn, textural tonalities of the body’s movement cause this sonic ecology to morph in an endless performative feedback: sensually binding, spatially confusing and temporally unsettling. A compelling trans-sensorial universe that will pull you surely, inevitably into its vertiginous trance-like ritual.
Practices Of Everyday Life | Cooking

AV Concert for Chef and Enchanted Kitchenette - 2015

**MNM Festival International Montréal/Nouvelles Musiques** [premiere]

FETA Prize in Sound Arts - finalist 2015

[practicesofeverydaylife.com](http://practicesofeverydaylife.com)

**Ars Electronica**, opening concert 2016

A synaesthetic performance organized around a chef, an enchanted kitchenette, and sonified ingredients. The cook wields foods, pans and spices, transmuted gesturally into sound and image in an innovative culinary choreography. A knife rasps against another, onions vocalize their unfolding, sizzling oil slides into a downpour of Bartok-pizzicati, while seductive aromas immerse the viewer in a multi-sensory augmentation of everyday practices.
example diagram: one of the many invented material-computational instruments in Practices of Everyday Life | Cooking
Threads is an interactive installation that dwells with the mnemonic dimension of the written word and puts under the magnifying glass the acts of reading and writing in an intricate play of sensorial relations. Drop-spindles suspended in mid-air hold threads made out of hand-written paper, a transcription of a century-old correspondence. When touched, they produce sounds modulated on movement, that combine to create a mesmerizing environment. At a desk one is invited to reconsider the act of writing, by the use of an inkless pen and sonified paper. Threads reveals memory as a blueprint of sensation and suggests that its capturing is volatile and ephemeral.
Machine-Improvisation Concerts
2010-2015 Selected

- **Berlin 2015**
  - 100 Years of Now Festival - HKW [Haus der Kulturen der Welt]
  - Improvisations - studiobörne45
- **Viitasaari Church, Finland 2014**
  Musiikin Aika Festival
- **Improvising Machine Systems | World Premier 2014**
  **Suini Per il Popolo Festival** new frontiers of sound art concert series
  George Lewis | Navid Navab | Michael Young
  *Music-making machine systems created by Navid Navab; George Lewis; and Michael Young in improvised performance with each other.*
- **Ligeti Hall | MUMUTH, Graz, Austria 2013**
  Navid Navab (32 channel speaker array) | Mike Svoboda (Bass Trombone)
- **Circle of Sleep 2012**
  Debute Concert - Western Front, Vancouver
  Navid Navab (Disklavier + 8.8 speaker array)
  Coat Cook (Saxophone) | Mei Han (Zheng)
- **Prentis Hall, New York 2012**
  ImproTech Paris-New York
  Navid Navab (sound instruments) | Lori Fridman (Bass Clarinet)
- **CMS Black box Theatre, Cambridge UK 2011**
  Navid Navab (sound instruments) | Georgina Born (Cello)
- **Native Alien, Matralab 2010-2013**
  Concerts for solo Instruments with Machine-Comprovisations:
  Rohan De Saram (Cello)
  David Rosenboom (Piano)
  Wu Wei (Cheng)
  Dhruba Gosh (Sarangi)
  Amelia Cuni (Voice)
  Vinny Golia (Saxophone)
- **Festival du Nouveau Cinema 2010**
  Navid Navab | Jean Derome | Pierre Tanguay | Jean-Philippe Collard-Neven
A night of interactive shadow puppetry and sonic gestural compositions. The audience is invited to make paper cutouts of invented architecture, and to add them into a cumulative installation. To bring the microcosm to life, audience members will use mobile lights to activate soundscapes and animate three-dimensional shadows.

The installation was enchanted with light-sensitive sonic postcards that were embedded into each paper cut vignette and activated as participants approached the piece with hand-held lights. The result was an interactive cinematic experience that recounted embedded memories in ever folding narratives.
Einstein’s Dreams

Responsive Environment [time-conditioning Installation]

Black Box Theatre 2013

TML [Montanaro | Navab | Delappiere | Stein]

An environment in which visitors encounter performers in responsive fields of video, light, and spatialized sound, in a set of tableaus. A set of time conditioning installations create palpable alternatives to the everyday time. A new architecture of kinetic material and digital media in which time becomes an elastic medium of expression, learning, and invention - a new art of time for the 21c.
Decay is an immediate response to the ongoing triple catastrophe that has hit Japan - the magnitude 9.0 earthquake, the tsunami, and the Fukushima nuclear emergency.
Decay 手手向け 2.0
performed by
Peter Evans, David Taylor, Felix Del Tredici
Montreal/New Music Festival - 2015

For the 4th anniversary of Japan’s Fukushima triple catastrophe and in the light of many other natural and man-made disasters that humans face everyday, Navab’s Decay encourages us to recognize the material world as a platform for enlightened practices: to press against, to locate resonance, to situate the body, and to engage the world as a site of buried sound. In 2015, elements from the original installation have been staged for the trio to perform in short interludes. Performers interact with natural and artificial found objects, acoustically transmuted into sculptural electronic instruments, evoking post tsunami debris.

Modulated through movement, objects sing of their past lives and continually recompose themselves into new meanings. Through varied augmentation of the objects’ acoustical response, the natural and the synthetic collapse in immediate vibrational relation, whispering that perhaps we are produced by objects as much as we create them.
F O L D S s’élabore sur le terrain de la perception. Dans une gestuelle fine et délicate, le corps entre en dialogue avec ses images, multiples et projetées, reconnaisssables ou transformées jusqu’à la création de paysages éphémères. Au sein de l’installation interactive, la quête est illusion, ambiguité et poétique. Devenir image et devenir corps.
STEER v1.0
Interactive Dance / Responsive Scenography
World Premiere: dance: made in canada Festival 2013
at Betty Oliphant Theatre
William Young | Navid Navab | Jerome Delapierre

Steer exposes imaginary inner worlds through a fusion of biology, technology. The performance establishes a bridge to a dreamlike state and manifests thousand hidden worlds into a lucid reality.
Constellation
Responsive Architecture

Electric Eclectics Festival . 2009
Timisoara Festival, Romania . 2010
Festival du Nouveau Cinema . 2010

Navid Navab | ManiMani | Jerome Delapierre

Constellation is an interactive installation that engages visitors with their surroundings in order to create a unique spatial experience sensitive to the site. It is responsive to natural and man-made physical pressures in the built environment (Wind, Sunlight) as well as user inputs (tactile/touch). The fabric and tensioned strips are sensitive to structural vibrations, the wind and people’s interactions. These interactions are manifested in the form of sound and light.
Printemps numérique | Forest

Immersive Environment : Sound Installation
Musée d’Art Contemporain de Montréal, 2014

A series of immersive environments unfolding in situ, in real-time, and in response to activities in the space. Crafted to gently envelope the living and public space without over-polluting it, these multidimensional compositions are aurally transparent and microscopic yet infinitely engaging and rich. Throughout this responsive aural architecture, every movement and every sound modulates another in immediate vibrational relation. Recasting the material transmutation of social relations, sonic gestural metaphors are brought forth in ways that evoke a déjà vu in participants and re-enact histories into a present happening.
Concerto for Sticks and Ensemble

Contemporary Music
Ensemble + Enchanted Objects
for Noise Border Ensemble, Windsor 2014

Through interactively varied augmentation of the object’s natural acoustical response, an a priori distinction “synthetic” and the “natural” and the “performer” and “performed” are removed. Performing a score or improvising music could turn into a hybrid mode of engagement and perception borrowing elements from gaming, playing, building, day to day living practices, and performance art.
Les Persiennes Et Les Sortilèges

Responsive Membrane

*Goethe Institute: Nuit Blanche 2013*

Someone's behind those Venetian blinds. A finger slips over an edge and pulls them down. Two fingers, four. A pair of lips mouth your name. Then eyes appear from a darkened room, seeking to connect with those on the other side. Who is it? And how does he or she know you, standing at the window, if she's only a ghost of a ghost. A seductive, beguiling interactive work veiling and unveiling perceptions. Who is the seer, and who or what the seen? Responsive video-performers haunting video-persiennes.
Murmurations
Series of Site Specific Sound Installation

*Museum of Fine Arts Houston 2014*
*Lawndale Art Center 2013*
*Box13 Art Space 2010*

[Lina Dib + Navid Navab]

Making the mundane whimsical and otherworldly, these installation defamiliarizes, and recontextualizes in situ sounds to create a dynamic sonic postcard, orchestrated by the up and down movements of the visitors. When someone lingers on the steps, so do the sounds; and when visitors climb up and down, the sounds coalesce, with a few surprises along the way.

These spaces are thresholds that mark the difference between up and down, inside and out. Drawing attention to the architecture, these compositions are about coming and going, ebb and flow. They are sonic postcards that highlight transitions, the fleeting or the temporary. The individual sounds come together and create a sense of place.
CCA 20:20
Responsive Lighting / Installation
Canadian Center for Architecture 2009
w/ Morgan Sutherland

Immersive active lighting installation for the Canadian Center for Architecture's 20 Years: 20 Hours event. High-power luminaries aimed at the windows of the adjunct Shaughnessy House fully illuminate the interior. The room is awash with colour while the LEDs animate to depict a low-resolution sunrise and sunset across all four rooms. The speed and quality of the sunset and the colour changes are modulated by a live feed from the DJ and other environmental sounds within the building.
An improvisational performance piece for an interactive screen, a dancing body, and live responsive media. Relative to physical and spatial affordances of the screen, palpable mappings were created from gestures to audio-visual textures. Upon touching the screen and interacting with it, players discover that they can charge their gestures with emotion and meaning, and use their interactions for improvised play.
Pneuma: Falling Forest

Responsive Architecture
8th Manifestation Internationale of Champ Libre 2008
eARTS 2008 Festival (HORIZON), China
Patrick Harrop | Navid Navab | TML

Air-filled pneumatic sculptures laced with sensors and illuminators breath, filter and re-project data harvested from outside as patterns of light and sound. Pneuma, exists in a world of second nature, a world made by human hands but governed also by electricity, rain, traffic, and gravity.
bubblePop
Responsive Sonic-Haptic Architecture / in-situ Intervention
Guy Public Metro Entrance, Montreal 2009

BBBLEpop is an interactive sound installation intended for a public foot-traffic. The floor of a public space is covered with sheets of jumbo bubble-wrap that people are invited or even forced to walk over, popping bubbles and transforming the surrounding audio-visual environment. Through the joyous act of popping air bubbles with varying speed and intensities, the passersby gesturally shape the video projections in effect.

BBBLEpop uses an innocently simple yet richly embodied mode of interaction to allow participants of all ages, interests, and backgrounds to step out of their everyday routines to reflect on the surrounding acoustics of the built relationship wonders of haptic movement, sound, and their own relationship with gravity. BUBLEpop desires within all of us.
Enactive Walkway
Responsive Architecture / HCI
Exposed: Mimic Exhibition, Montreal 2008

Enactive Walkway is a responsive installation that examines the intersection of cognition, embodiment and human experience. The actuation of transparent tiles sets in motion the materials contained within, producing flickering multicolored light that illuminates the tiles, and sound that is collected, processed and played back into the space. Above the Walkway hangs a 2x6-feet print on lenticular lenses that shifts between images of water and broken glass as one walks underneath and watches. Together these elements creates a playful, disorienting, experience that poses the place of embodied knowledge in interaction design.

The Enactive Walkway rests on active, embodied engagement with a haptic interface situated within a public space. Through the loop of perception-action-interaction the installation excites the visual, auditory and tactile senses simultaneously. The shifting ground of the Enactive Walkway thus destabilizes the body, encouraging participants to become more aware of their own movements and the interactions of their perceptions within the public realm. Participants do not simply interact with a pre given environment but rather enact it.
Intermedia Performances | Interactive Scenographies (selected)

**TranSenses**, Interactive Dance, duo co-creation @ Japan Society, NY
@ Tangente, Montreal

- Movements by Akiko Kitamura morph under the audiovisual architecture of media alchemist Navid Navab.

**Folds**, Interactive Dance Performance @ La Rotone Festival, Theatre Meduse, Quebec City

- Responsive audiovisual compositions and interactive scenography (Navid Navab) + Katia Marie (Choreography)

**Practices of Everyday Life | Cooking** [full length premiere], Culinary Concert @ MNM Festival
[world premiere] @ Ars Electronica, Linz

- World Tour

- A synaesthetic performance orchestrated around a chef, an enchanted kitchenette, and sonified ingredients.

**STEER** [full length edition], Interactive Dance @ CINARS Biennale
w/ William Young.

- Interplay of sound, and light drives movement, responding to a solo dancer. The performance establishes a bridge to a dreamlike state and manifests the hidden world of thought into reality.

**Movements ManiFest**, Interactive Dance and Gestural Sound @ Encuentro Festival

- An improv-based performance inside an interactive scenography at the activism and performance arts Festival.

**STEER** @ Betty Oliphant Theatre for dance: made in canada Festival, Toronto
w/ William Young.

- Interplay of sound, and light drives movement, responding to a solo dancer. The performance establishes a bridge to a dreamlike state and manifests the hidden world of thought into reality.

**Beneath the pavement, an ocean**, Interactive Contemporary Dance @ Hexagram Theatre, Montreal
w/ choreographer Teoma Naccarato.

- A contemporary dance quartet created in an responsive soundscape exploring how conditioned spaces both intensify and transform embodied awareness.

**Frankenstein’s Ghosts;** Performance, Interactive Theatre @ DB Clack Theatre, Montreal
w/ Jerome Delapierre, Michael Montanaro, and the Blue Rider Ensemble

- Seven poets reading full poems, accompanied by projections and a live immersive sound environment.

**River of Poetry;** Performance @ La Grande bibliotheque de Montreal

- An installation and improvisational performance piece for an interactive screen, a dancing body, and realtime responsive media.

**Interstital II;** Performance/Installation @ Synchresis Exhibition, Eastern Bloc, Montreal

- A piece focusing on natural rhythms of everyday life, and deconstructing the standardized modalities of eating.
### Installations | Responsive Environments | Sound Art (selected)

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<td>Mixology**, Performative Intervention  @ Agora, Montreal</td>
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<td><strong>THREADS</strong>, Kinetic Sound Sculpture @ Biennale Internationale D’Art Numerique, Centre Phi</td>
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<td><strong>Les persiennes et les sortilèges</strong>, Nuit Blanche, Interactive Membrane  @ Goethe Institut, Montreal</td>
<td>Goethe Institut, Montreal</td>
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<td><strong>Hirsch</strong>, multiple site specific sound installations @ Museum of Fine Arts, Houston</td>
<td>Museum of Fine Arts, Houston</td>
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**Time-Machines**, Sound/Time Conditioning Exhibit @ Gray Center for Arts, Chicago

Nov 2013

A series of time conditioning responsive installations, kinetic sculptures and complementary performances.

**Murmuration**, Multiple Site Specific Sound Installation @ Lawndale Art Center, Houston, Texas

Sep 2013

w/ Lina Dib. Making the mundane whimsical and otherworldly, the installation creates a dynamic sonic postcard, orchestrated by the up and down movements of the visitors.

**Decay 手向け TAMUKE;** Installation/Performance @ La Société des arts technologiques [SAT]

April 2011

An immediate response to the triple catastrophe that hit Japan, the installation evolves via alchemical transformations of sound, light and image in an ecology of substances.

**Wang FNO;** Interactive Installation at the Alexander Wang Fashion Store @ FNO 2011, New York City

Aug 2011

**Constellation2.2;** Responsive Architecture @ Festival du Nouveau Cinema, Montreal

Oct 2010

**Constellation2.1;** Responsive Architecture @ Timisoara Festival at D’arc terrace, Romania

May 2010

**Constellation 2.0;** Responsive Architecture @ Electric Eclectics Festival, Meaford, Ontario

Aug 2009

A responsive environment, expressed through sound, light and movement in the form of architecture.

**cAvA;** Interactive Exhibition @ les territoires gallery, Belgo (selected), Touring Exhibition

Dec 2009

Augmented photography, real-time media, and movement mingle together to present a performative organism.

**Responsive Sunlight for CCA 20th / Portes Ouvertes Design @ Canadian Centre for Architecture**

May 2009

A sound/light installation was created to mimic the sunlight of 20 hours. The event took place over 20 hours and attracted 4500 visitors to the historical Shaugnessy House.

**BUBBLEpop,** Interactive Public Installation @ Guy public metro entrance, Montreal

March 2009

The floor of a public space is covered with augmented sheets of bubble-wrap that people are invited to walk over, popping bubbles and transforming the surrounding environment.

**Enactive Walkway** Responsive architecture @ 8th Exposed Exhibition (selected), Montreal

2007-2008

A responsive installation that examines the intersection of cognition, embodiment and human experience.

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**Machine-Improvisation Concerts | New Music | Sound** (selected performances)

selected concerts with responsive media

**Improv Concert,** Resonance, montreal

August 2017

Lori Freedman / Navid Navab / Felix Del Tredici / Diego Kohn

**I will see this strange city again,** various Maison de la Culture of Montreal and surroundings

Winter 2017

A cross between improvisational, written and electronic music, this concert paints an aural portrait of Montreal.

Navid Navab (live electronics and composition), Didem Başar (kanun), Nicolas Caloia (contrebasse), Gabriel Dharmoo (voice), Shawn Mativetsky (tabla), Guy Pelletier (flutes), Kiya Tabassian (setar), Sandeep Bhagwati (mise-en-music)

**Transcultural Exchange,** Goethe-Institut, Boston

Feb 2015

**I will see this strange city again,** LaVivier concert series @ Gesù Theatre, Montreal

Sep 2015

**Time's attach on the rest of life,** 100 Years of Now Festival @ HKW Hause der Kultern dr Welt, Berlin

Sep 2015

**Improvisations,** 100 Years of Now Festival @ studiobörne45, Berlin

Sep 2015

**Eternal Archives,** av concert with Peter Putz @ TML, Montreal

May 2015
<table>
<thead>
<tr>
<th>Event</th>
<th>Location and Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>gLitch</strong>, Concert, What Next Festival @ Canadian Music Centre, Toronto</td>
<td>May 2015</td>
</tr>
<tr>
<td><strong>gRain</strong>, Invisible Orchestra Concert Series @ Hamilton Philharmonic Orchestra</td>
<td>May 2015 Compositions for a 10 000 sq ft space in an old cotton factory.</td>
</tr>
<tr>
<td><strong>SNEEZE</strong>, Improvisation in responsive environment @ TML, Montreal</td>
<td>November 2014 Navid Navab (real-time sound Instruments) and Felix Del Tredici (Trombone), Alex KS (Bass) a night of improvised hallucinations within TML's responsive ecology. Standing upon nothing and going nowhere at all, we will drip, drift, clash, clang, sweep, swish, expand, sneeze and fall into the warmth of a winter's night.</td>
</tr>
<tr>
<td><strong>Musikin Aika: Machine-Improv Concert @ Musikin Aika Festival, Viitasaari Church, Finland</strong></td>
<td>July 2014 Concert at the Time of Music Festival: Felix Deletrici (Trombone), Navid Navab (Computer Music)</td>
</tr>
<tr>
<td><strong>Improvising Machine Systems</strong>, Experimental Concert, World Premier @ Suoni Per il Popolo Festival</td>
<td>June 2014 Two world leading machine-improv systems performing together in a large scale world premiere concert as part of the Frontiers of Sound Art program at Popolo Festival featuring: George Lewis, Navid Navab, Michael Young.</td>
</tr>
<tr>
<td><strong>Concerto for Enchanted Sticks and Ensemble</strong>, Contemporary Music, Stratford Hall, Windsor</td>
<td>March 2014 Two audience members play a game of sticks (augmented via audio-mosaicing into real-time sound instruments) as the Noiseborder Ensemble walks about the space and response back.</td>
</tr>
<tr>
<td><strong>Signale</strong>, Machine-Improvisation, Concert @ Ligeti Hall at MUMUTH, Graz, Austria</td>
<td>April 2013 Real-time interactive sound instruments within a 32chnl 3d sound environment with Trombonist Mike Svoboda and composer Sandeep Bhagwati.</td>
</tr>
<tr>
<td><strong>Mardi Spaghetti Presents</strong>, Improvisation @ Le Cagibi, Montreal</td>
<td>December 2012 Navid Navab (Real-time Sound Instruments), Coat Cooke (Sax), Rainer Weins (Prepared Mbira)</td>
</tr>
<tr>
<td><strong>Mardi Spaghetti Presents</strong>, Improvisation @ Le Cagibi, Montreal</td>
<td>June 2012 Navid Navab (Real-time Sound Instruments), Lan Tung (Erhu), Lucio Menegon (e-Guitar)</td>
</tr>
<tr>
<td><strong>ImproTech Paris-New York</strong>, Concert @ Prentis Hall, New York City</td>
<td>May 2012 Lori Freedman (Bass Clarinet), Navid Navab (Computer Music), Sandeep Bhagwati (Comprovisation)</td>
</tr>
<tr>
<td><strong>Circle of Sleep</strong>: Performance/Music @ The Western Front, Vancouver</td>
<td>January 2012 A debut all night concert featuring four of Navab's compositions as well as three improv performances.</td>
</tr>
<tr>
<td><strong>Alien Lands</strong>: Performance @ Agora, Festival international Montréal/Nouvelles Musiques:5e</td>
<td>February 2011 Real-time sound and spatialization for a collaborative contemporary music concert with the Bozzini Quartet, “Bye By Butterfly” percussion quartet, and Sandeep Bhagwati.</td>
</tr>
<tr>
<td><strong>Hybridization II</strong>: Performance @ Festival du Nouveau Cinema, Agora du Cour des Science, Montreal</td>
<td>October 2010 Jean Derome (saxophone, etc.) + Pierre Tanguay (drums, etc.) + Jean-Philippe Collard-Neven (piano) + Navid Navab (real-time sound instruments) + Jérôme Delapierre (visual manipulations).</td>
</tr>
</tbody>
</table>

**Comedy and other (Selected)**

<table>
<thead>
<tr>
<th>Event</th>
<th>Location and Details</th>
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</thead>
<tbody>
<tr>
<td><strong>Doodool</strong>, Stand Up Comedy Sketch @ Slut Island Festival</td>
<td>July 2017</td>
</tr>
<tr>
<td>**Practices of Everyday Life</td>
<td>Podium**, Interactive Comedy Performance @ ACFAS Congress, UNESCO</td>
</tr>
</tbody>
</table>
### Large Scale Collaborative MultiMedia Projects (Selected)

<table>
<thead>
<tr>
<th>Project Description</th>
<th>Location</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Project</strong>, Installation / Alternate Reality @ <strong>Gray Center</strong> for Arts, Chicago</td>
<td></td>
<td>April 2013</td>
</tr>
<tr>
<td>An experimental Alternate Reality event that combines transmedia storytelling, performative, magical portals, and site-specific events unfolding in Chicago over the course of these three and a half weeks.</td>
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</tr>
<tr>
<td><strong>ILYA; Responsive Membrane</strong> @ <strong>Transitions: CCRMA</strong> outdoor Concert, San Francisco</td>
<td></td>
<td>Sep 2010</td>
</tr>
<tr>
<td>Responsive sound installation and interaction design for Sha Xin Wei’s alchemical membrane installation.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Pneus</strong>, Kinetic Sculpture for <strong>Champ Libre 2008</strong> @ <strong>MONOPOLI Architecture Gallery</strong>, Montreal</td>
<td></td>
<td>Sep 2008</td>
</tr>
<tr>
<td><strong>Pneus</strong>, Responsive Architecture @ <strong>E-Arts</strong>, Shanghai</td>
<td></td>
<td>Nov 2008</td>
</tr>
<tr>
<td>W/ Eski and Patrick harrop. Real-time responsive sound installation and interaction design for Pneus at Forest (8th MANIFESTATION INTERNATIONALE of CHAMP LIBRE) and Shanghai E-Arts Festival.</td>
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<td></td>
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</tbody>
</table>

### Compositions (selected published music compositions and sessions)

- **Practices of Everyday Life | Cooking**, Gestural Sound Compositions for chef + enchanted kitchenette 2015
- **Ouroboros (Cooke/Weins/Navab)**, Machine-Improvisation, Saxophones, Prepared Mbiras and guitars, 12 2012
- **Déjà vu Studies**, Series of Compositions Investigation Sonic Déjà Vu, Memory and Tempo-Timbral Patterns
  - Déjà vu #1 Air, 10 2012
  - Déjà vu #2 Lonesome Rust, 10 2012
- **HAFIMI BUGAKU - Returning the Bowl**, Electroacoustic Gagaku Composition for 8.1 speaker array, 07 2011
- **Insek**, Series of Multi-Channel Electroacoustic Compositions, Ambient/Noise, 2011-2014
  - teem, an 8.1 speaker array
  - nim, for 8 speakers and 8 subwoofers
  - realaxSea, for live woodwinds (Vinny Golia) and real-time sound instruments
  - VIIii inskekt, for saxophone, prepared Mbira, and real-time sound instruments
- **Split**, Real-time Sound / Machine-Improvisation and Erhu (Lan Tung), 04 2012
- **Plung**, Real-time Sound and Saxophones (Vinny Golia), 10 2011
  - Bass Clarinet (Lori Freedman), Soprano Sax (Vinny Golia), and etc.
- **Moskitoz**, Electroacoustic Composition, for realtime-audio and binaural audio synthesis, 04 2010
- **Alchemy of Food (From Cooking to Shitting)**, Electroacoustic Composition, 12 2007
- **Untitled #Train**, Visual Music, 04 2007
- **Microtonal Chicken Farm**, for Setar (Persian Lute) and Real-time Sound Instruments, 04 2006
- **ClickClip I**, Electroacoustic Composition, 01 2006

### Residencies (Selected)

- **Artist in residence**, Morishita Studios, Tokyo, Japan, Dec 2016
- **Biomedical Sonification Residency**, Computer Aided Medical Procedures and Augmented Reality Research Centre, TUM, Munich, Sep 2015
- **Circuit-Est centre chorégraphique and Agora de la danse**, Summer 2015
- **Lawndale Art Center**, Artist In Residence, Houston, Texas, Oct 2014
- **CIID** - Copenhagen Institute of interaction Design + Intel Designs, summer 2014
- **Wexner Art Center**, Ohio, June 2014
- **iStage, Mathews Center**, ASU, Arizona, Jan-Feb 2014
- **Gray Centre - Logan Center for the Arts**, Chicago, 2013
- **Western Front Art Center**, Vancouver, 2012
- **CCRMA**, Stanford, 2012
- **Center for Music and Science**, Cambridge, UK, 2011
- **Dance Hall, UCB / CNMата**, Berklee, 2011
- **IRCAM**, Machine-improvisation residency, 2010
Publications | International Patents

- EP ********** method and apparatus for real-time sonification of complex biomedical data for augmented surgical environments (pending)

Publications, Peer-reviewed | International Conference Proceedings

- Navid Navab “Audio-Mosaicing Everyday Gestures”,
  - ICMC, international computer music conference, Sep 2015, Athenes
- Navid Navab, Van Nort, Sha Xin Wei, "A Material Computational Approach to Audio-Mosaicing"
  - NIME - international conference on computer interfaces for musical expression, June 2014, London, UK
- Sha Xin Wei, Adrian Freed, Navid Navab, “Sound Design As Human Matter Interaction”,
  - CHI EA ‘13, ACM SIGCHI Conference on Human Factors in Computing Systems - premier international conference on human-computer interaction, October 2013, France
- Sha, Xin Wei, Navid Navab, Michael Fortin, Tim Sutton, "Ozone: Continuous State-based Media Choreography System for Live Performance",
  - 18th ACM international conference on Multimedia, October 2010, Firenze

Publications | Articles & Reviews (selected)

- SoundingOut!, “This Liquid Dream”: An Interview with Aquaphoneia Composer Navid Navab by Esther Bourdages, Dec 2017
- Bergen, H. "The Media Lab As Space For "Play And Process": An Interview With TML’s Navid Navab’.
  - Ampersand lab (&), Dec 2015
- Glentzer, M. “SITE Houston Turns Silos into Art.” Houston Chronicle, 5 Nov. 2015
- The Haus der Kulturen der Welt, “Time’s Attack on the Rest of Life”, HKW Berlin, 1 Oct. 2015
- Putz, Peter. "Mont Real Remix (08)." Issuu. Aug. 2015
- FETA, “Sound Art.” Foundation for Emerging Technologies and the Arts, 1 Aug. 2015
- Howell, H. FoxNews. 8 June 2015
- Thúy, Kim. "La Fabrique De Kim | Navid." La Fabrique Culturelle, 1 Apr. 2015
- Lagacé-Carter, A. "Un Univers Visuel Et Sonore Pour Le Début Du Printemps Numérique."
Printemps Numérique. Musée D’art Contemporain De Montréal, 1 May 2014.

- Harris, C. "Reality ++ | Play an Eggplant Like It's a Musical Instrument." The Link, 1 Dec. 2012
- Prémont, C. "Navid & Jerome à La Soirée FNC Lab." Le Lien MULTIMÉDIA, 1 Oct. 2010
- Harris, C. "With Computational Matter as His Paintbrush, Navab Plays with Spontaneity of Improvisation." The Link, 1 Oct. 2010

Presentations | International Symposia and Colloquiums

- **Presentation and panel**, “Composing for materials to perform” @ Guelph Jazz Colloquium and the International Institute for Critical Studies in Improvisation, Sep 2016
- **Talk**, “improvisedPlay with alchemicalMatter” @ the living architectures systems group symposium, Nov 2016
- **Presentation/Experiments**, Series of three intensive workshops on “Enchanted Objects”, “Movement in Responsive Environments”, and “Material Poetry”, Encuentro Festival, Hemispheric Institute, June 2014
- **Performativ Talk**, "Play as Inquiry" Symposium, University of Chicago, Oct 2013
- **Performance/Talk**, "Ice Time Candle Time Water Time Tissue Time Time", with Sha Xin Wei, Time Forms International Conference, Schulich New Music Building McGill, Montreal, Sep 2013
- **Talk/Performance**, "Play and Morphogenesis II", with Sha Xin Wei, Gaming the Game Conference, Vanderhoef Studio Theatre, UC Davis, California, April 2012
- **Workshop**, “Gesture Bending, Movement and Media,” with Standinder Gill and Sha in Wei, Center for Music and Science, Cambridge University, UK, Feb 2012
- **Presentation**, “Bodies as Resistors”, with Roger Sinha, Comprovisations, Dance Black Box, Montreal, May 2012
- **Talk/Performance**, “Play and Morphogenesis”, Comprovisations, Dance Black Box, Montreal, May 2012
- **Visiting-Artist/Workshop**, Fais Ta Valise, Organizer Mickaël Lafontaine, Montreal, June 2011

Invited Artist Talks, Panels and Workshops (selected)

- **Workshop**, piezo electricity and structural vibration, Eastern Bloc Montreal, March 2017
- **Artist Talk**, composing alchemical matter, Matsumoto University, Japan, Dec 2016
- **Talk/Panel**, Activist Art and The Biopolitics of Food Control, Eastern Bloc, Montreal, Jan 2016
- **Talk**, “DATAMusica- Neurofeedback and Interactive Biomedical Sonification”, Anesthesiology Research Foundation of Canada, Ottawa, June 2015
- **Talk**, Sonic Interaction Design and Sonification of Medical Procedures, CAMP labs, John Hopkins, April 2015
- **Artist Talk**, “Gesture-Bending”, Rice University, Houston, Texas, Oct 2014
- **Urban Experiment / Workshop**, “Knots of thought: Sounding Repeating”, UsinC Arts Center, May 2014
- **Artist Talk**, International Colloquium, Gaudeamus Canada, Innovations en Concert, Santropol, April 2014
- **Workshop**, “Gestural Sound and Interactive Dance”, Mattrabox, Montreal, March 2104
- **Distinguished Lecture Series**, “Sonic Alchemy”, ASU, Arizona Feb 2014
- **Lecture/Workshop**, “Deep Listening and Acoustic Ecology”, Art-X, Concordia University, Montreal, Jan 2014
- **Workshop**, “Spatial Audio and Structure-borne Sound,” CESSA, Montreal, Dec 2013
- **Roundtable/Presentation**, “Movement in Three Dimensions” McGill University, Montreal, April 2013
- **Workshop**, “Spatial Audio and Structure-borne Sound,” with Otso Lahdeoja, Matralab, Montreal, March 2013
- **Visiting Scholar/Artist**, Seminar: "Realtime Media for Alternate Reality Games," Logan Center for Arts, University of Chicago, Jan-April 2013
- **Artist Talk**, "Realtime Alkemie and the Transformation of Everyday Situations; CESSA Presents! Special Guest Lecture with Navid Navab", Concordia University, Montreal, Nov 28 2012
- **Artist Talk**, In Situ Design CART Class, Concordia University, Oct 2012
- **Panel Discussion**, "New Media and the Consumption of Music," PopMontreal Symposium, Sep 2012
- **Workshop**, “Jamoma in Performance,” Matralab Black Box, Montreal, June 2010
- **Workshop**, “Spatial Audio Synthesis,” Topological media Lab, Montreal, Oct 2009

### Research-Creation and Interests

- Critical studies of technology and of media arts; gesture, play, materiality, performance
- Sonification of Biomedical Procedures (sonification, audification, acoustic sensing, interaction)
- Improvisational Studies: Comprovisation, Computational-Matter, Machine-Improvisation
- Cognitive Science (Enactive Interactive Systems, Embodied Cognition, Synaesthesia)
- Architecture and the Senses, Ephemeral Architecture
- Real-time Video and Computer-Vision
- Sound Studies and Interactive Sonic Environments
  - Sonification (augmented-reality surgical procedure, interactive neuro-acoustics)
  - Haptic-acoustic transcoding and acoustic sensing systems, structure-born sound.
  - Digital Audio: audio-mosaicing, concatenative synthesis
  - Spatial Audio: room-effect synthesis, soundfield design, psychoacoustics, tactile-sound
  - Responsive Sound Design (Architectural Environments, Acoustic Ecology, Cinema)

### Professional Experience (selected)

<table>
<thead>
<tr>
<th>Position</th>
<th>Company</th>
<th>Experience</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Associate Director</strong></td>
<td>Topological Media Lab</td>
<td>Sonic Interaction Design, Material Computation, Enchanted Matter. Investigation of embodiment, performance, material poetry and music within the context of live events in responsive environments. Montreal, 2015 - present</td>
</tr>
<tr>
<td><strong>Research Lead</strong>, Sonification of Biomedical Data</td>
<td>TUM - Technische Universität München, and Johns Hopkins Whiting School of Engineering</td>
<td>At the laboratory for Computer Aided Medical Procedures at two universities. Munich / Baltimore, 2016 - Present</td>
</tr>
<tr>
<td><strong>Design Lead / Inventor</strong>, Sound and Interaction</td>
<td>Intel</td>
<td>Commission to design gesturally sensitive sounding paper for an Intel design project at CIID. A printed object, with embedded gestural sound soft circuitry, in which the content of pages are heard, not read. Copenhagen, Summer 2014</td>
</tr>
<tr>
<td><strong>Co-director</strong></td>
<td>Ubiquitous Media Productions</td>
<td>Co-founded and co-directed the ubiquitous media art company. AlkemieAtelier.com, 2011 – 2014</td>
</tr>
<tr>
<td><strong>Design Lead</strong>, Musical System Designer</td>
<td>IRCAM, paris</td>
<td>Series of human-computer interaction experiments with virtuosic musicians. The goal was to create an intelligent music machine/environment capable of co-improvisation live in concert alongside musicians from diverse backgrounds. A collaborative project between the Musical Representations team at IRCAM, Paris and a group of internationally acclaimed musicians visiting matralab, Montreal. Montreal and Paris, 2010 – 2014</td>
</tr>
<tr>
<td><strong>Computer Music Designer</strong> and Technical Director</td>
<td>SUONI Per IL POPOLO Festival</td>
<td></td>
</tr>
</tbody>
</table>

◆ Sonification (augmented-reality surgical procedure, interactive neuro-acoustics)
◆ Haptic-acoustic transcoding and acoustic sensing systems, structure-born sound.
◆ Digital Audio: audio-mosaicing, concatenative synthesis
◆ Spatial Audio: room-effect synthesis, soundfield design, psychoacoustics, tactile-sound
◆ Responsive Sound Design (Architectural Environments, Acoustic Ecology, Cinema)
Direction of a complex machine-improve world premiere at the avant-garde music festival.

Montreal, June 2014

**Artist-Researcher, and Computer-Music Designer**  
Maralab
Investigation systems that incorporate appropriate modes of interaction to shape sonic environments or theatrical events. Creative coding, system architecture, performance, composition, physical computing, etc.

Montreal, 2008 – Present

**Curator**  
Pre-mediations Improvisation Series
Curating an intimate bi-weekly series of transcultural and transmedia concerts and performances focused on open improvisation.

Montreal, 2013 - 2016

**Director, co-Founder, Artist**  
Multigraphers
An artist collective exploring alternative modes of presentation with various media. Directed and produced a series of installations and interactive performances in various galleries and festivals across Canada.

Montreal, 2008 – 2010

**Sound Engineer, Recording, Mixing, Editing**  
OPC Hall
Recorded and prepared complete CDs to be released/mastered. Live sound reinforcement.

Montreal, 2006 – 2009

**Stage / Sound / Light**  
Hillside Music Festival
Setup, stage, and sound reinforcement every July at the non-profit festival for over 10 years.

2003-present

**Teaching Experience** (selected)

**Instructor, Sonification of Biomedical Data**  
TUM - Technische Universität München, and Johns Hopkins Whiting School of Engineering
Advanced research-creation seminars at the laboratory for Computer Aided Medical Procedures at two universities. Weekly online seminars and bimonthly intensive hands on sessions.

Munich / Baltimore, 2015 - Present

**Visiting Professor, Graduate Studies**  
Arizona State University,
Designed the Syllabus for and taught two Graduate Studies classes at ASU in the school of arts, media and engineering. One on the topic of “Advanced Interactive Sound” and the other was a “Capstone”, an intensive research-creation project class for students in their final year of studies.

Tempe, Arizona, Winter 2014

**Visiting Lecturer / Scholar**  
University of Chicago, Logan Center for Arts
Teach a semester long seminar, broken into two intensive two week long sessions and online lessons on the topic of "Realtime Media for Alternate Reality Games" with Professor Patrick Jagoda

Winter 2013

**Teaching Assistant, Lecturer**  
Concordia University, Computational Arts
Fully designed the syllabus for and instructed the course Real-Time Video Programming in the Department of of Design and Computational Arts. An introduction to real-time video and computer vision techniques in Max/MSP and other programming environments.

http://cart370.weebly.com, Fall 2013

**Guest Lecturer / Visiting Scholar**  
Cambridge University, Centre for Music &
Designed and taught a series of Gestural Sound seminars and lead month long research-creation workshops with Georgina Born, Satinder Gill, Sha Xin Wei, and Michael Montanaro.

**Instructor, New Music and Responsive Media**
**Hexagram, Concordia University**

Tutor and teacher at Topological Media Lab, and Matralab’s renowned Max/MSP and Responsive Media introductory and advanced courses open to non-students.

**Music Instructor, Classical Guitar**
**Private**

2012 - Present

### Education

- **Concordia University**, Interdisciplinary arts, PhD candidate 2016-ongoing
- **Concordia University**, Electroacoustic Studies, BFA 2005 – 2010
  - **McGill University**, 9 graduate studies credits in Music Technology 2008
- Interaction Design Master Classes with Dan Overholt, **Oboro**, Montreal 2008
- **Performance Diploma**, grade10 ARCT in Guitar Performance, **Royal Conservatory of Music, Ontario, Canada** 2002 – 2006

### Awards, Distinctions and Artist Grants (solo, selected)

- Best Paper Award, SonifEye, IEEE International Symposium on Mixed and Augmented Reality, Paris, 2017
- Phil Cohen Music Award, Montreal, 2017
- Dissemination Grant for European tour, Conseil des arts et des lettres du Québec - 2017
- Music Tech Fest prize for excellence and innovation in the music tech and sonic arts - for Practices of Everyday Life | Cooking, 2016
- Dissemination Grant for presentation at Ars Electronica, Conseil des arts et des lettres du Québec - 2016
- Music Touring Grant - for “Practices of Everyday Life | Cooking” Sep 2016 Tour, Canada Council For the Arts - 2016
- FETA Prize in Sound Art, finalist - Foundation for Emerging Technologies and Arts 2015
- Grants to New Media and Audio Artists - Canada Council For the Arts - 2014
- Professional Artist in Digital Arts Mobilization Grant - Conseil des arts et des lettres du Québec - 2014