

I am an artist, researcher, producer/catalyser and educator. After spending ten years as a full-time academic, I spent the next ten or so years focussing my work around two companies: half/angel a UK-Ireland dance-theatre company where I was the founding artistic co-director; and Aune Head Arts, whose work focuses on contemporary arts in rural contexts. I am the Founding Director of the collective art.earth.

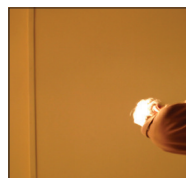
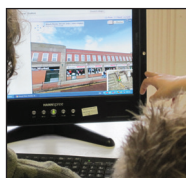
My work focuses, always, on the world around us. In order to develop the arts and ecology field in the UK in 2016 I founded art.earth: a family of artists and arts organisations and was a Director/Trustee of the seminal Centre for Contemporary Art & the Natural World. In my creative work I use digital media to enliven and animate spaces and things; I use sound to re-animate objects and places. I conjure narrative: real and imagined. I am now largely retired and am Station Manager for Prawle Point National Coastwatch, a voluntary arm of the UK's Search & Rescue service.

## selected professional history

- 2016-23 Founding Director, art.earth (artearth.org.uk)
- 2018-21 Co-Director, Centre for Contemporary Art & the Natural World (ccanw.org.uk)
- 2018-22 Visiting Research Professor, Ulsan National Institute of Science & Technology, Korean Republic
- Feb-Aug '14 Interim Director of Arts, Dartington Hall Trust
- 1997 - 2012 Director, Aune Head Arts (Development Director, Fundraiser, Visioner)
- 2008 – 2010 Award Leader, MA Arts & Ecology, Dartington College of Arts (now Falmouth University)
- 2007 - 2009 Award Leader (with Nancy Sinclair), MA Arts Management, Dartington College of Arts
- 2005 - 2009 Creative Enterprise (Research) Fellow, Dartington College of Arts
- 1996 - 2007 Artistic co-director, half/angel
- 1999 - 2001 Senior Research Fellow, Centre for Research into Creation in the Performing Arts (Rescen), Middlesex University/the South Bank Centre
- 1996 - 1999 Director of the Contemporary Music Division and Associate Professor (tenured) of Computer Music and New Media, Oberlin Conservatory of Music, Ohio.
- 1994 - 1996 Senior Research Fellow (New Performance Media), Dartington College of Art

## selected creative projects

- [2016] Critical writer in residence, 2016 Geumgung Nature Art Biennale, Gongju, Korea
- [2016] *Drench* experimental radio documentary for *LyricFM* (Cork) with Jools Gilson
- [2016] Lead Developer / Editor art.earth (artdotearth.org)
- [2015] *Sea & Sky*, a project with the Choral Engineers commissioned by the Philharmonia Orchestra as part of the iOrchestra project
- [2014] *Coastal Path Postcards*: commissioned sound boxes. Devon Guild of Craftsmen / Villages in Action [www.crafts.org.uk](http://www.crafts.org.uk)
- [2014] Programmer and systems designer *Biophilia* (patient TV channel), Arts in Hospital, Dorset County Hospital
- [2013] New sound installation, Yarner Wood (Dartmoor)
- September - December 2013 *Teatime* (an installation) at High Cross House (National Trust) (shown on BBC1 Spotlight, 2 October 2013).
- June - Dec 2013 Resident artist at High Cross House, a National Trust property.



- [2011/12] Designer/Composer for **secretsongs**, an audio installation around the Gardens at Dartington Hall.
- [2009] Producer for **The Deep Listening Retreat**, co-produced with The Arts at Dartington and The Deep Listening Institute, with composer Pauline Oliveros, and with participants from 10 countries and 4 continents. Dartington Hall, July 2009. [www.deeplisting.org](http://www.deeplisting.org)
- [2008] **Triparks** although primarily a Producer on this project, I also designed and built the "Altitude Harmonium", an interactive sound object using an old harmonium and a new, hand-drawn map of Dartmoor as part of a work by Hugh Nankivell. Arts Council England funded. [www.triparks.info](http://www.triparks.info)
- [2007] **Women in Farming** although primarily acting as Producer on this project, I also designed and built two interactive sound cabinets as part of a work by Tot Foster Arts Council England funded.
- [2005] **The Knitting Map** ([www.knitting.ie](http://www.knitting.ie)). A durational installation involving more than 2500 knitters from 22 countries, the knitting map gathered data from around the city of Cork, taking a daily snapshot of the weather conditions and the "busyness" of the city. This information was translated into colour and stitch (pattern) information, and was knitted by up to 20 knitters at any given time at the installation site at St Luke's Crypt, high up in the hills of Cork City. The project was a commission from Cork 2005: European Capital of Culture, and the finished textile will tour Europe and the USA in 2007-08.
- [2005] **The White Quadrangle** a commission from Cork 2005: European Capital of Culture. A dance-theatre-opera performance featuring professional and non-professional performers aged from 8 to 82. This site-specific work was developed for the Victorian Quadrangle at University College Cork, and received a single performance on March 17th, 2005 as part of Cork's celebration as Capital of Culture. There were approximately 120 performers.
- [2004] **The Líos**, an installation commissioned by the Crawford Municipal Gallery of Art in Cork. This two-room installation evoked the voices of a Lios (an old coastal ringfort site said to be imbued with magical properties) from the residents of Warren Beach in East Cork. One room is a multichannel interactive audio installation using audio diaries from three months of walking on the beach, and the other a multichannel interactive audio installation in which water is the interactive medium, with the voices of old and young residents of the area.
- [2003] **Focus on Farmers**. Co-directed and designed interactive systems for an exhibition of 8 artists' work arising from residencies on farms on Dartmoor and Exmoor. Exhibition toured extensively in Devon and Somerset (audience of 50,000). 2004-5.
- [2002-3] **Spinstren**. Visual Theatre from half/angel. A dance-theatre performance; premiered at the Institute for Choreography & Dance, Cork, and toured Irish and UK venues, 2002-3.
- [1999-2000] **The Secret Project** an experimental dance/sound piece, with Jools Gilson-Ellis. Commissioned by the Firkin Crane Arts Centre, Cork, Ireland, and co-produced by Firkin Crane and the Banff Centre for the Arts, Banff, Alberta, Canada. Premiered in 1999, with performances at the Banff Centre for the Arts and , the Firkin Crane (Cork), and elsewhere.

A representative list of venues where my work has been shown includes: The Banff Center for the Arts (Canada); Oberlin Conservatory of Music (US); Crawford Municipal Art Gallery (IRL); Triskel Arts Centre (IRL); The Dublin Fringe Festival; Queen Elizabeth Hall, Bristol; Markhalle, Hamburg (D); Exeter Phoenix; The Project, Dublin; Arizona State University (US); Duke University (US); ICA, London; FILE, Sao Paulo (Brasil); Media Centre d'Art, Barcelona (E); Telluride Opera House (US); Franklin Institute, Philadelphia (US); Corn Exchange, Dorchester; Spacex, Exeter; Experimental Intermedia, NYC (US); Boston University (US); Impakt Festival, Amsterdam (NL); Videorama, Los Angeles (US); Brighton Festival; The Kitchen, NYC (US); Federal Reserve Bank, Boston (US); Video susteti (Festival), Sarajevo, Bosnia and Herzegovina; McGill University, Montreal; and radio and TV stations across the world.



## public recognition and appointments

### professional memberships

- Elected Fellow of the Royal Society for the Encouragement of Arts, Manufactures, and Commerce (RSA), October 2010 (retired 2018)
- selected as artist member of Axisweb (axisweb.org)
- member of ASLE (Association for the Study of Literature and Environment)
- member of the British Society of Aesthetics
- member of The Higher Education Academy
- member of Artists in Nature International Network (AININ)

### board memberships (UK only)

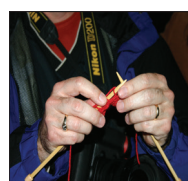
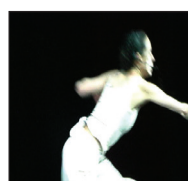
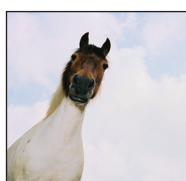
- artdotearth CIC (art.earth), 2016 - 2023
- Centre for Contemporary Arts & the Natural World, 2015 - 2020
- Future's Venture Foundation (UK) 2014 -2016 (Vice-Chair)
- Aune Head Arts (founding life member), 1997 – 2012; Chair 2004-2008
- Dance in Devon (dance development agency for Devon) 2004–2009; Vice-Chair 2006, Chair 2007-2009 and 2015 - 2020)
- Plymouth Dance (dance development steering group for city of Plymouth) 2007–2009
- soundart radio ltd 102.5fm 2006-2011. Chair 2007-2011
- Organic Arts 2006 – 2008
- Dance South West (regional dance development agency) 2007-2009
- half/angel 2001 – 2008

### editorial and other appointments

- Judge, 2014 and 2015 Nick Reeves Award for the best artwork, arts project or body of work by a living artist that has contributed innovatively to CIWEM's vision of 'putting creativity at the heart of environmental policy and action.
- Associate Researcher, RANE (Research in Arts, Nature & Environment, Falmouth University since 2009
- Digital Creativity (Routledge). Member of the Editorial Board since 1999.
- appointed to the Editorial Board of Body, Space & Technology, a bi-annual refereed online journal published by Brunel University (UK) (no longer active)
- appointed to the Editorial Board of Performing Arts International, a refereed online journal published by Middlesex University (no longer active)
- appointed to Organising Committee for International Dance & Technology (IDAT) 2001, University of Surrey (UK)
- appointed to Organizing Committee, International Dance & Technology I, University of Arizona, February 1999.

### commissions and awards

- three sound boxes, commissioned for the Devon Guild of Craftsmen, 2014
- Teatime. Commissioned by National Trust for installation at High Cross House, September 2013
- Best Arts Project for Wordquest Devon. University of Exeter Business Innovation Awards 2010
- Best Arts Project for Reach Devon (soundings). Institute of Public Health, UK.
- two major commissions from Cork 2005; European Capital of Culture (see major works above)
- commissioned by Firkin Crane Dance Development Centre, for The Secret Project, supported by a



- commissioning grant from The Arts Council (of Ireland) (1999)
- selected as one of 10 artists worldwide (from an invited pool of 120) to participate in a 4-week residency/production in Berlin, co-produced by the Zentrum Bundesrepublik Deutschland des Internationalen Theaterinstituts e.V. (Berlin), and shinkansen (London) (1999)
- Emotional Computing commission from Arts Council of England for interactive, screen-based digital work (1995)
- invited artist/participant (1997 & ongoing), Choreographic Research and Development Programme, Firkin Crane Dance Centre, Cork, Ireland.
- LandLock selected as one of "year's best" in Metroland 1993 Year End Review.

## Funding

I have since 2000 received more than £2.25m in public and private funding to support my work, primarily the work of half/angel in which my role was both developer and creative or the work of Aune Head Arts where my role was as developer and Executive Producer. Funders include Arts Council England, The Arts Council (Ireland), the New York Council on the Arts (USA), the National Foundation for the Arts (USA), Cork 2005: European Capital of Culture, The Heritage Lottery Fund (UK), and local authority funding. Private funders include The Paul Hamlyn Foundation, The Clore Duffield Foundation, The Esmée Fairbairn Foundation, the AT&T Foundation, Flinn Foundation, and many other smaller trusts and foundations.

## publications

### Editing / Review Boards

- Guest Editor *Environment, Space, Place Vol. 9 Issue 1* (Univ of Minnesota Press) Spring 2017
- Guest Reviewer for OSR Projects (Somerset). Review published by A-N and on art.earth website (2015, 2016)
- Guest Editor: *Digital Creativity 26:1* (Routledge / Taylor & Francis) on Arts & Ecology, Spring 2015
- Editor: online publication 'The Home & The World'. Proceedings of an Arts & Ecology conference in June 2012
- Editorial Board: *Digital Creativity* (Routledge / Taylor & Francis), 1999-2017

### Books and book chapters

- *Peter Ward: Expressions of an Intimate Ecology* (art.earth Books) Executive Editor 2023
- *Borrowed Time: on death, dying & change* (art.earth Books) Co-Editor (with Mat Osmond) 2021
- *Evolving the Forest* (art.earth Books) Co-Editor (with Jeremy Ralph & Simon Lloyd) 2020
- *Culture, Community & Climate* (art.earth Books) Editor 2020
- *ROAR* (art.earth Books) Executive Editor 2020
- *Liquidscapes* (art.earth Books) Editor 2019
- *The Ephemeral River* (art.earth Books) Editor 2018
- *In Other Tongues* (art.earth Books) co-editor with Stuart Mugridge 2017
- *Alchemy for Beginners, The Knitting Map and other primes*, chapter in forthcoming *Textiles, Community & Controversy: The Knitting Map* to be published by Bloomsbury 2017



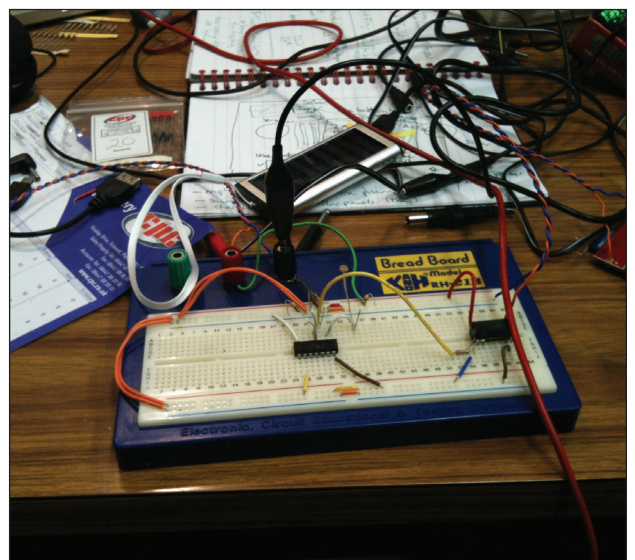
- *High Cross Hill: a love story*. Cold Ridge Press, 2013.
- *A Little Technology is a Dangerous Thing...*: chapter in *Moving History/Dancing Cultures: A Dance History Reader*, edited by Ann Dils and Ann Cooper Albright, Wesleyan University Press, Middletown (USA). 2001
- (executive editor) *Dumnonia*, published by Aune Head Arts 2012
- (executive editor) *A Devon Anthology*, published by Aune Head Arts 2012
- *halving angels: technology's poem* (with Gilson-Ellis), in *New Visions in Performance: The Impact of Digital Technologies* Ed. Carver, G. and Beardon, C. Swets & Zeitlinger (Lisse, the Netherlands) 2004 pp 55-68.
- *Making Emotional Spaces in The Secret Project: building emotional interactive spaces*. In *Art, Technology, Consciousness (mind@large)* Ed. Ascott, R. Intellect Press, Exeter (UK) 2000 pp 64-68.

### Articles (selected)

- *What is Ecological Art anyway?* published in artcornwall ([http://www.artcornwall.org/features/Richard\\_Povall/Richard\\_Povall\\_Ecological\\_Art.htm](http://www.artcornwall.org/features/Richard_Povall/Richard_Povall_Ecological_Art.htm)) 2017
- Essay in Dicker, Simon Lee *Uneathed: Drawings from Dawe's Twineworks OSR Projects*, Somerset 2017
- Foreword in *Environment, Space, Place Vol. 9 Issue 1* (Univ of Minnesota Press) Spring 2017
- *In Other Tongues* for **Dark Mountain** special edition on *In Other Tongues* (forthcoming 2017)
- *Soil* (commissioned essay) for special publication on CCANW's Soil Culture programme. CCANW 2016



work with half/angel ▲ and Aune Head Arts ▼



- Foreword to special Arts & Ecology edition of *Digital Creativity* (26:1, Spring 2015) Routledge, UK.
- *Towards an ecological practice: a manifesto* in *We Assert! the Manifesto of CIWEM's Arts & Environment Network* (CIWEM, London) 2012
- Chatterbox 4.0: Virtual/Physical Bodies - body, dance, technology. A piece commissioned by ISEA-Forum, a list-serv operated by the Inter Society for the Arts (Québec, Canada), for publication on website. Moderated by Ghislaine Boddington (UK). March 2000
- Das Große Auge (BigEye): Erfahrungen mit einer Software. *Tanzdrama* No. 51 Heft (Germany) February 2000.
- Technology is with us. Vol. 30, No. 1. Spring 1998 edition of the *Dance Research Journal* (Congress on Research in Dance, Lancaster, Pennsylvania, USA) Refereed
- Speculative Sociological, Artistic, and Pedagogical Frameworks for the New Electronic Art *Computer Music Journal*. Vol. 21:2 Spring 1997 pp 18-25., MIT Press, Boston, MA, USA. ISSN 0148-9267 Refereed
- Working with CD-ROM as an artists' medium. *Digital Creativity Journal*, University of Plymouth Press, Plymouth, UK. February 1997.
- mouthplace, website. Published in LIMEN, an interactive performance journal, December 1996. published by Murdoch University, Perth, Australia. [<http://kali.murdoch.edu.au/limen/academy/>]
- Adding video into the (real)time domain: *Organised Sound*, Cambridge University Press, UK. August 1996.
- Compositional Methods in Interactive Performance Environments: *Journal for New Music Research*, vol. 24 no. 2, Swets & Zetwinger, Lisse, The Netherlands. Summer 1995.
- The Last Garden: Explorations in Interactive Performance Methods, *Leonardo Music Journal* Vol. 3, 1994. MIT Press, Boston, USA.
- The Last Garden: Words on Works, *Leonardo*, Vol.26, No.3, pp. 258-9. MIT Press, Boston, USA. Refereed
- iEAR Studios: An Experimental Center for the Electronic Arts: *Interface Magazine*, Vol.4 No.1. April 1992, University of Illinois, Urbana, USA.
- Electronic Arts at iEAR: Squeaky Wheel, special edition: *State of Upstate*, Buffalo, NY, USA. May 1992.
- Studio Report: iEAR Studios: *ARRAY* (*Journal of the International Computer Music Association*), Vol. 11 No.3 Summer 1991. Texas, USA.
- Crisis in the Arts: *Votecatcher*. *compose! magazine*, Spring 1991; republished in *The Frog Peak Anthology*, Oakland, California, USA. 1992.
- Review: "La De Da" by Chris Mann. *Computer Music Journal*, Summer '91. MIT Press, Boston, USA

## Publications about my work

- *Digital Performance: A History of New Technologies in Theater, Dance, Performance Art and Installation* by Steve Dixon and Barry Smith (Cambridge: MIT Press 2006) [Chapter on mouthplace (1997), The Secret Project (1999) and Spinstren (2002)]
- *The Knitting Map Speaks* by Kieran McCarthy (Dublin: Nonsuch Publishing 2005)

## Conference presentations and lectures

I have presented a many international conferences and been published in Proceedings. These include *Consciousness Reframed II and III*, ISEA (InterSociety for the Electronic Arts), PARIP (Performance Arts Research in Practice), IDAT (International Dance & Technology), *Digital Creativity (CADE)*, *SIGGRAPH*, etc., as well as smaller national conferences throughout Europe and the US. I have guest lectured at HEIs throughout the UK and the US.

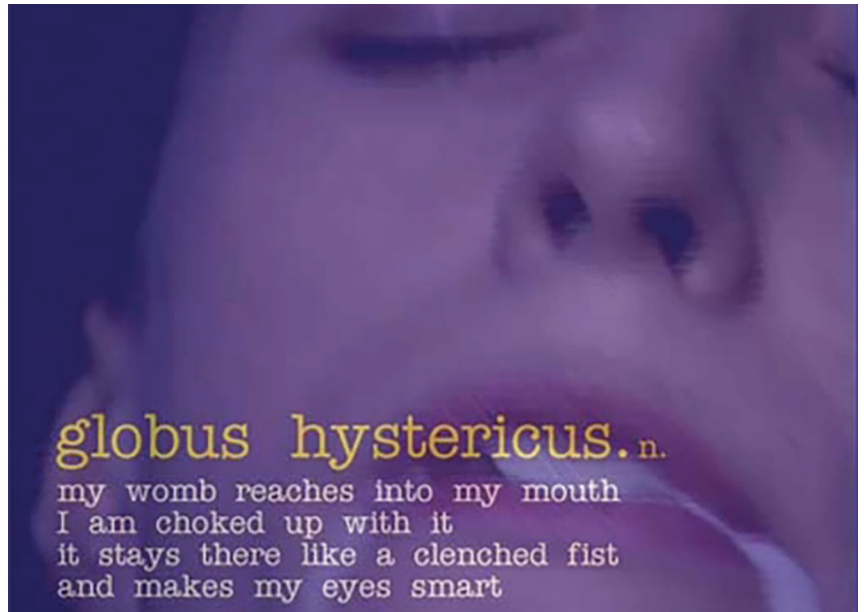


Recent conference presentations include:

- 2017 *Reflections on Art, Agriculture and sustainability as metaphor* at Hyper Rural: the end of urbanism? Manchester School of Architecture, November 2017.
- 2017 *Reflections on Haraway, Hughes, and Foster* at Beyond Words:Privileging the Unspoken in Arts and Communities in a Posthuman World, Plymouth University March 2017
- 2016 Artist presentation at Artists, Farmers & Philosophers, Barnard Castle, UK
- 2016 Keynote presentation *What is ecological art anyway?* at Geumgung Nature Art Biennale, Gongju, Korea
- 2016 Keynote presentation: *Occasionally, an uneasy truce: knowledges and understandings around the kitchen table* Landscape & Arts Network Annual Conference, London
- 2016 *Masters Level Teaching, Learning and Assessment Conference - Issues for the 21st Century*, Plymouth University
- 2015 Keynote and Chair, *Contemporary Artists in Rural Contexts*, Coxwold Village Hall (Yorks)
- 2015 Presenter: *Performance, Ecology, Responsibility*, Canterbury Christ Church University
- 2014 Presenter: *Soil Culture Forum*, Falmouth University
- 2014 Presenter and session Chair: *The NEW RURAL ARTS: An international seminar for artists and rural communities*. Kurt Schwitters Barn, Cumbria

### Conferences convened

- 2022 *Sentient Performativities: thinking alongside the human* (with Minou Tsambika-Polleros) Dartington Hall 2022



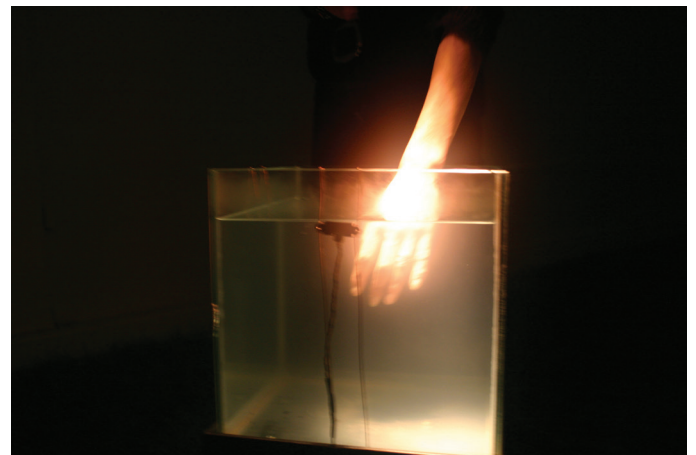
*the knitting map with half/angel ▲ and teatime (for National Trust) ▼*



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- 2020-21 *Borrowed Time: on death, dying & change*. Dartington Hall and online 2020-21
- 2019 *Evolving the Forest* (in association with the Royal Forestry Society). Dartington Hall 2019
- 2018 *Science Walden* (art-science conference, final title TBC) Ulsan, South Korea, September 2018
- 2018 *Liquidscapes: tales and tellings of watery world and fluid states* Dartington Hall, June 2018
- 2017 *In Other Tongues: embodying language and metaphysics* Dartington Hall, June 2017
- 2016 *Feeding the Insatiable: real and imagined narratives of art and energy for a troubled planet*. Dartington Hall, November 2016
- 2016 *Language, Landscape & the Sublime*, international symposium. Dartington Hall and Sharpham House
- 2012 *The Home & The World*, a creative summit. Dartington Hall [thehomeandtheworld.info](http://thehomeandtheworld.info)

## Other public presentations

I have been interviewed about my work on numerous occasions on stations such as BBC Radio 3, BBC Radio 4, RTE 1 (Ireland) radio and television, KPFA and the Pacifica Network (USA), ABC (Australia), etc. and have given public presentations about work in galleries and arts centres across Europe and the North America.



out in the hinterlands things are different. out beyond the rocks, beyond the birds, beyond the waves  
 the blackness of the lighthouse on its island, and its red wink, beyond all that, beyond the satire of his  
 beyond terrified bunnies sprinting, arse bouncing skywards, beyond sheep and soot and ordinary things  
 in the afternoon. beyond wet blackberries and aching sides, beyond rocks, purple and otherwise, beyond  
 plastic and other ocean ephemera, beyond moving clouds, beyond wind and hawkie and all the seabirds so  
 know the name of, beyond lichen and beach herbs, she also doesn't know the name of, beyond frogs pick  
 driftwood kindling, beyond the hundreds of strange blue jellyfish that landed here in august, beyond colour  
 tripping on the rocks and looking into the hole in her leg, beyond swimming, in the cold sea to stop it from  
 beyond lobster pots and carrageen and falling sheep, beyond twilight, beyond all tides, beyond weeping and  
 out to sea, beyond fishing boats and passenger ferries and cargo ships, beyond caravans, beyond essent, in  
 the smooth grey armchair rock at the head of the swimming beach, beyond dancing, beyond any privilage  
 unsteadiness, beyond all this, beyond, beyond.

*the líos with half/angel* (2004)



## education

- 2004 PhD University of Plymouth (UK).  
1984 MFA Composition and Electronic Media, Mills College Center for Contemporary Music, Oakland, CA  
1977 BA (Hons) Music, with emphasis in Composition and Electronic Music, Dartington College of Arts.

## professional experience

I have a broad range of cross-artform and multi-artform experience as a practitioner (primarily as a composer and systems designer for dance-theatre) and as a producer (I see the two as indistinguishable and cultural production as a form of creative practice). I have in recent years worked in a variety of consultancy roles with a number of small-scale organisations and with individual artists. I provide business advice, long- and medium-term planning, strategic reviews, and 'next step' forward planning. I have significant expertise in finance, operational and organisational systems, creative management, legal structures, and organisational planning.

In 2016 I founded **art.earth**, a family of artists and organisations whose work is dedicated to the natural world and ecological systems. We worked internationally, in partnership, and have an artist membership from around the world. For more information visit [artearth.org.uk](http://artearth.org.uk). The organisation closed at the beginning of 2023.

At **Aune Head Arts** ([www.auneheadarts.org.uk](http://www.auneheadarts.org.uk)) I took on full responsibility for fundraising and development, bringing turnover from a modest £50,000 to £285,000 in the last financial year I was there (2011-12). I wrote a broad range of funding bids to public and private funders within the cultural sector and in other sectors such as healthcare. I was also a Director/Trustee, and a founding co-Director of the organisation. I had overall financial responsibility, reporting direct to the Board, and managed project budgets in excess of £200,000 as well as the overall organisational budget and financial planning. I acted as Executive Producer for many creative projects.

At **half/angel** ([www.halfangel.ie](http://www.halfangel.ie)) I was a founding artistic co-Director, working in collaboration with writer and choreographer Jools Gilson. As artistic co-Director I was also responsible for shaping several major performance pieces, and for all music and visual materials, and for overseeing stage production alongside our Stage Manager and Technical Director. I was a lead producer on all our creative projects.

Within **academia**, I have held senior management positions as well as teaching at undergraduate and postgraduate levels, including doctoral supervision. These include developing and leading the Arts & Ecology programme at Schumacher College and leading MA Arts & Ecology at Dartington College of Arts, Director of the Division of Contemporary Music at Oberlin Conservatory of Music, and MA Tutor in the MFA in Electronic Intermedia at Rensselaer Polytechnic Institute. I was also the Senior Research Fellow at rescen, the renowned centre for research into creative practice at Middlesex University. I have been responsible for a number of major curriculum and award developments, and have sat on and chaired innumerable academic committees. I have supervised 2 PhD students to completion and examined 1.

I have served on numerous **boards** of cultural organisations, including the Troy Center for the Arts (US), HCTV (US), Organic Arts, Soundart Radio (Chair), Dance in Devon (Chair), Dance South West, Aune Head Arts (Chair), and Plymouth Dance (all UK).

