

CURRICULUM VITAE

Adam Nash, Ph.D.

ADAM NASH makes playable art in virtual environments. He is internationally recognized as one of the most original artists working in digital, virtual and mixed-reality technology.

Adam Nash is an Australian digital artist, composer, programmer, performer, teacher and writer. He works primarily in networked virtual environments, exploring them as sites of playable art. Working in a post-convergent idiom, his work uses virtual environments, the web, game engines, generative and procedural programming, data and motion capture, artificial intelligence, synthetic evolution, audio, vision and live performance.

He has exhibited and performed in galleries, festivals and online in Argentina, Australia, Austria, Brazil, Canada, China, England, France, Germany, Italy, Japan, Mexico, Norway, Palestine, Singapore, Spain, Sweden, Taiwan, Thailand, Türkiye, USA and Wales, including at *SIGGRAPH*, *ISEA*, *01SJ*, the *Venice Biennale*, the *National Gallery of Victoria* and the *National Portrait Gallery of Australia*. He was an early leader and innovator in online performance and exhibition. He was shortlisted for the *National Art Award in New Media*. He was the recipient of the inaugural *Australia Council Multi-User Virtual Environment Artist in Residence* grant. He has been artist in residence at *Ars Electronica FutureLab*, *Neutral Ground* and the *Australian Antarctic Division*.

He was awarded an *Australia Council Connections Residency*, with colleague John McCormick. For this, they founded *Wild System*, developing AI-driven performative collaborations between virtual environments, natural systems and robots. He has worked as composer and sound artist with *Company In Space* (AU), *Gibson/Martelli* (UK) and *TMWKTM* (AU), exploring the integration of motion capture into realtime 3D audiovisual spaces.

He was awarded a PhD from the Centre for Animation and Interactive Media at RMIT University, Melbourne, researching multi-user virtual environments as post-convergent media.

He was Associate Professor of Virtual Interior in the School of Architecture and Urban Design at RMIT University, Melbourne, Australia, and Associate Dean of Digital Design in the School of Design at RMIT University. At the end of 2021, he resigned from academia. His academic writing explored the ontology and aesthetics of the digital, as well as the connection between digital and philosophical notions of the virtual. As a PhD supervisor, he specialised in practice-based research of playable digital art.

Artistic Practice

2023

Arktet: Subtle Tantra – Collaboration with Robert Vincs (saxophones, flutes, electronics) and Niko Schauble (drums). Generative virtual environments as improvising composition platform and performative instrument. Melbourne, Australia. International digital streaming release.

2022

Last Dance Orange Roughy – Large screen stereo projection with multi-channel ambisonic audio. Co-designer, co-programmer, composer. Winter Light Festival at Salamanca Arts Centre for the Antarctic Festival, Hobart, Australia.

Aurora Australis Ultimo Choro – VR Installation. Co-designer, co-programmer, composer. ANAT Spectra 22, Science Gallery, Melbourne, Australia.

2021

Aurora Australis Ultimo Choro – VR Installation. Co-designer, co-programmer, composer. SIGGRAPH Asia Art Gallery, SIGGRAPH Asia, Tokyo International Forum, Tokyo, Japan.

Aurora Australis Ultimo Choro – VR Installation. Co-designer, co-programmer, composer. Swinburne Studio, Australian Centre for the Moving Image (ACMI), Melbourne, Australia.

Chaosmos – Music Album, collaboration with Robert Vincs (saxophones, flutes). Generative Virtual Environments as composition platform and performative instrument. International digital streaming release.

2020

Australian Antarctic Division Arts Fellowship – Artist in residence, *Aurora Australis* final voyage. Co-designer, programmer, composer. Southern Ocean and Antarctica.

2019

Eve of Dust – Robot and human dancer performance and installation with motion-based generative sound. Co-designer, programmer, composer. Brisbane Powerhouse.

Neuron Conductor – Biological neuron/electrode array-driven robot installation with motion-based generative sound. Co-designer, programmer, composer. In 'Model Citizen Exhibition', RMIT Gallery, Melbourne.

2018

Eve of Dust – Robot and human dancer performance and installation with motion-based generative sound. Co-designer, programmer, composer. 'SIGGRAPH Asia Art Gallery', Tokyo International Forum, Japan. Jury selected.

Child In The Wild – Robot and realtime 3d environment with artificial intelligence. Co-designer, programmer, composer. Horsham Town Hall Gallery, Horsham, Australia.

Child In The Wild – Robot and realtime 3d environment with artificial intelligence. Co-designer, programmer, composer. In *Data Is Nothing*, Black Box Gallery RMIT, Melbourne, Australia.

ManA VR – interactive VR installation. FILE Electronic Language International Festival, Sao Paolo, Brazil. Collaboration with Gibson/Martelli. Sound Designer, Composer.

2017

Child In The Wild – Robot and realtime 3d environment with artificial intelligence. Co-designer, programmer, composer. In *Microbites - Creativity & Cognition Art Track* exhibition, ArtScience Museum, Singapore.

ManA VR – interactive VR installation. *Enter Through The Headset 2*. Gazelli Art House, London, UK. Collaboration with Gibson/Martelli. Sound Designer, Composer.

2016

Convolution – Robot and realtime 3d environment with Artificial Intelligence. Designer, programmer, composer. In *SIGGRAPH Asia Art* exhibition, MUST, Macao, China.

Pure Absence – single player art music game, generative realtime 3D displayed in 4K dome. Designer, programmer, composer. In *Design and Play* exhibition, RMIT Design Hub Gallery, Melbourne.

Out Of Space – head mounted virtual reality and motion capture artwork. Designer, programmer, composer. In *Design and Play* exhibition, RMIT Design Hub Gallery, Melbourne.

2015

Out Of Space – head mounted virtual reality and motion capture artwork. Designer, programmer, composer. In *Everything Is Data* exhibition, NTU ADM Gallery 1, Singapore.

Swan Quake – Interactive virtual environment installation. *Watch-Me-Move: The Animation Show*, Fundacion Canal, Madrid, Spain. Collaboration with Gibson/Martelli. Sound Designer, Composer.

2014

Distributed Empire – web-based interactive audiovisual work. Co-designer, programmer, composer. Big Screen, Federation Square, Melbourne, Australia, web.

Swan Quake – Interactive virtual environment installation. *Watch-Me-Move: The Animation Show*, Museo De Arte Contemporáneo de Monterrey, Mexico. Collaboration with Gibson/Martelli. Sound Designer, Composer.

2013

Recognition – motion-capture interactive audiovisual work. Co-designer, programmer, composer, collaboration with John McCormick, as SquareTangle. Cube37 Gallery, Frankston Arts Centre, Vic, AU.

Distributed Empire – web-based interactive audiovisual work. Co-designer, programmer, composer. ISEA2013, Sydney and Darwin (public large screens), web.

Swan Quake – Interactive virtual environment installation. *Watch-Me-Move: The Animation Show*, Detroit Institute for the Arts, USA. Collaboration with Gibson/Martelli. Sound Designer, Composer.

Swan Quake – Interactive virtual environment installation. *Watch-Me-Move: The Animation Show*, Rio de Janeiro, Brazil. Collaboration with Gibson/Martelli. Sound Designer, Composer.

Swan Quake – Interactive virtual environment installation. *Watch-Me-Move: The Animation Show*, Brasilia, Brazil. Collaboration with Gibson/Martelli. Sound Designer, Composer.

2012

Love Like Rain – Touch-based audiovisual ambience generation toy, for iOS and Android devices. Apple App Store, Google Play.

Visitor – interactive realtime 3D installation. Towner Gallery, Eastbourne, UK. Collaboration with Gibson/Martelli. Sound Designer, Composer.

Swan Quake – Interactive virtual environment installation. *Watch-Me-Move: The Animation Show*, Da Dong Art Centre, Kahsiung, Taiwan. Collaboration with Gibson/Martelli. Sound Designer, Composer.

Swan Quake – Interactive virtual environment installation. *Watch-Me-Move: The Animation Show*, Chiang Kai-shek Memorial Hall, Taipei, Taiwan. Collaboration with Gibson/Martelli. Sound Designer, Composer.

2011

Reproduction – interactive realtime 3D installation. Screen Space Gallery, Melbourne, AU. Collaboration with John McCormick, as SquareTangle. Sound Designer, Programmer, Artist, Interaction Designer.

ACVA presents Terra Virtualis @ ISEA2011. Curated group exhibition of Australia's leading virtual artists. Curator. ISEA 2011, Istanbul, Turkey.

Visitor – interactive realtime 3D installation. Djanogly Gallery, Lakeside Arts Centre, Nottingham UK. Collaboration with Gibson/Martelli. Sound Designer, Composer.

Visitor – interactive realtime 3D installation. Aphorp Gallery, Artsdepot, London, UK. Collaboration with Gibson/Martelli. Sound Designer, Composer.

Visitor – interactive realtime 3D installation. James Taylor Gallery, London, UK. Collaboration with Gibson/Martelli. Sound Designer, Composer.

Visitor – interactive realtime 3D installation. Aberystwyth Arts Centre, Wales, UK. Collaboration with Gibson/Martelli. Sound Designer, Composer.

Artist In Residence – Wyndham City Council. Australia. Collaboration with John McCormick (as SquareTangle).

Swan Quake – Interactive virtual environment installation. *Watch-Me-Move: The Animation Show*, Glenbow Museum, Calgary, Canada. Collaboration with Gibson/Martelli. Sound Designer, Composer.

Swan Quake – Interactive virtual environment installation. *Watch-Me-Move: The Animation Show*, Barbican Art Gallery, London, UK. Collaboration with Gibson/Martelli. Sound Designer, Composer.

2010

in3face – interactive digital portrait. Gosford Regional Gallery, Gosford, Australia. Designer, programmer.

in3face – interactive digital portrait. NAFA, Nanyang Academy, Singapore. Designer, programmer.

in3face – interactive digital portrait. Chulalongkorn University, Bangkok, Thailand. Designer, programmer.

in3face – interactive digital portrait. Bundaberg Arts Centre, Bundaberg, Australia. 14 July – 29 August 2010. Designer, programmer.

Reproduction (Artist in Residence work in progress) – immersive evolving virtual environment. Neutral Ground Gallery, Saskatchewan, Canada. Collaboration with John McCormick (as SquareTangle). Programmer, designer, sound designer, composer. July 2010.

in3face – interactive digital portrait. QUT creative industries precinct, Brisbane, Australia. 27 April – 15 May 2010. Designer, programmer.

Bodies for Motion – Group exhibition, part of Drawing Out 2010 Transdisciplinary Conference on Drawing. Field36 Gallery, Melbourne, Australia. 7 April – 16 April 2010. Drawings.

in3face – interactive digital portrait. Cairns Regional Gallery, Cairns, Australia. 19 March – 16 May 2010. Designer, programmer.

ACVALab – lab and workshop for emerging virtual artists. Funded by Australia Council Digital Culture Fund. January 18 – 20, 2010. Designer, Facilitator.

Summerbranch – Interactive virtual environment installation by Gibson/Martelli, Tales From the Forest, Virserums Konsthall, Sweden. Composer, Sound Artist.

Artist in Residence – Futurelab, Ars Electronica. Collaboration with John McCormick. Artist, designer, programmer, sound designer, composer. Linz, Austria.

2009

Autoscopia – National Portrait Gallery of Australia. Designer, Programmer, Modeller, Composer, Sound Artist. Canberra, Australia.

FMODUnity – Audio software plugin for 3D Virtual Environments. Collaboration with John McCormick (as SquareTangle). Designer, Programmer. Software, online.

Australia Council Connections Residency – Artist-in-Residence at Hidden Cove Solutions, Melbourne, Australia. Collaboration with John McCormick (as SquareTangle).

in3face – interactive digital portrait. Tweed River Art Gallery, Murwillimbah, Australia. Designer, programmer.

Australia Council Inter-Arts Grant. Cloud Cabinet. Interactive, networked audiovisual physical sculptures with custom software.

in3face – interactive digital portrait. Hazelhurst Gallery, Gympie, Australia. Designer, programmer.

Swan Quake – Interactive virtual environment installation. *Watch-Me-Move: The Animation Show*, Kedja/Coda, DansensHaus, Oslo, Norway. Collaboration with Gibson/Martelli. Sound Designer, Composer.

2008

National Art Award in New Media – Queensland Gallery of Modern Art. *Seventeen Unsung Songs*. Designer, Programmer, Modeller, Composer, Sound Artist. Brisbane, Australia.

Swan Quake – Interactive virtual environment installation. V22 Gallery, Basement Project, Ashwin Street, London, UK. Collaboration with Gibson/Martelli. Sound Designer, Composer.

in3face – interactive digital portrait. Newcastle Region Art Gallery, Australia. Designer, programmer.

Ways To Wave – Mixed Reality Realtime 3D Interactive Audiovisual Installation. Zero1 Festival, *San Jose Museum of Art* and in *Second Life*. Designer, Programmer, Modeller, Composer, Sound Artist. USA.

Trace Aureity – Realtime 3D Interactive Audiovisual Installation in *Second Life*. *Turbulence Commission* - a commission of *Networked_Music_Review*, with funding from the New York State Music Fund, established by the New York State Attorney General at Rockefeller Philanthropy Advisors. Programmer, Designer, Modeller, Composer, Sound Artist.

BabelSwarm – Mixed Reality Realtime 3D Interactive Installation. Simultaneously at *Lismore Regional Gallery* and in *Second Life*. Designer, Programmer, Modeller, Composer, Sound Artist.

Summerbranch – Interactive virtual environment installation by Gibson/Martelli, Wharf Road Project, V22, Wenlock Building, London, UK. Composer, Sound Artist.

2007

Seventeen Unsung Songs – Multi-user Realtime 3D Installation in *Second Life*. East of Odyssey, *Second Life*. Designer, Programmer, Modeller, Composer, Sound Artist.

Summerbranch – Interactive virtual environment installation by Gibson/Martelli. *Venice Biennale*, Venice, Italy. June 2007. Composer, Sound Artist.

Cavern – realtime 3D immersive interactive audiovisual sculpture. *Second Life*, Big Pond island, Commission by Telstra Big Pond. Designer, programmer, modeller, composer.

in3face – interactive digital portrait, net.art. Macro Contemporary Art Museum, Rosario, Argentina :// *selfportrait – a show for Bethlehem*. Designer, programmer.

in3face – interactive digital portrait, net.art. Casoria Contemporary Art Museum, Naples, Italy :// *selfportrait – a show for Bethlehem*. Designer, programmer.

in3face – interactive digital portrait, net.art. Museo de Arte Contemporaneo, Santa Fe, Argentina :// *selfportrait – a show for Bethlehem*. Designer, programmer.

Summerbranch – Interactive virtual environment installation by Gibson/Martelli, Space4, Peterborough Museum, UK. Composer, Sound Artist.

2006

in3face – interactive digital portrait, net.art. Al Kahf Art Gallery at Bethlehem International Center/ Palestine :// *selfportrait – a show for Bethlehem*. Designer, programmer.

Back Strikes Empire – Dual screen DVD Installation by Gibson/Martelli, New Greenham Arts Centre, UK. Composer, Sound Artist, Performer.

Back Strikes Empire – Dual screen DVD Installation by Gibson/Martelli, Waterman's Gallery, London, UK. Part of the Node.L Media Arts Festival, London, UK. Composer, Sound Artist, Performer.

Summerbranch – Interactive virtual environment installation by Gibson/Martelli, *Artsway Gallery*, Sway, Hampshire, UK. Composer, Sound Artist

Summerbranch – Interactive virtual environment installation by Gibson/Martelli, Dana Centre, Science Museum, London, UK. Composer, Sound Artist.

Summerbranch – Interactive virtual environment installation by Gibson/Martelli, National Media Museum, Bradford, UK. Composer, Sound Artist.

Summerbranch – Interactive virtual environment installation by Gibson/Martelli, Centre for Landscape & Environmental Arts Research, Cumbria, UK. Composer, Sound Artist.

Summerbranch – Interactive virtual environment installation by Gibson/Martelli, ISEA/01SJ San Jose, California, USA. Composer, Sound Artist.

2005

Scorched Happiness – live multi-user & single-user realtime 3D performance. *Experimental Art Foundation*, Adelaide, Australia. Director, Designer, Composer, Programmer, Performer.

Pale Shining Winter – single-user interactive realtime 3D audiovisual work. *Folly Gallery*, Lancaster UK. Designer, Composer, Programmer.

Pale Shining Winter – single-user interactive realtime 3D audiovisual work. *Web3DArt 2005*, selected by jury. Bangor, Wales UK. Designer, Composer, Programmer.

Scorched Happiness – live multi-user & single-user realtime 3D performance. *Thailand New Media Art Festival 2005*. Director, Designer, Composer, Programmer, Performer.

SwanQuake by Gibson/Martelli – Multi-user performance art using Unreal engine. London, UK. Composer.

2004

Sentient Space by Company In Space, Igloo & Adam Nash – Live motion capture controlled realtime 3D performance, Centre for AstroPhysics and Supercomputing, Swinburne University. Composer.

Scorched Happiness – live multi-user realtime 3D performance, *2004 – Australian Culture Now* exhibition, National Gallery of Victoria, Australian Centre for the Moving Image. Director, Designer, Composer, Programmer, Performer.

Liquid Architecture 5 Festival – specially commissioned version of *Chromacy:Blue*. Melbourne Planetarium. Composer, Programmer, Performer.

Chromacy – Interactive 3D sound sculpture, Selected by jury for *Web3DArt 2004*, an official part of *SIGGRAPH*. Designer, Composer, Programmer.

In3face, Far South East of the Soul, Old Souls Knew – interactive artworks. Selected for *i-ocean*, survey of Asia-Pacific net art, a part of the *Thailand New Media Art Festival*. Designer, Programmer.

2003

Chromacy: Blue – interactive 3D sound sculpture, *InterSculpt*, multi-sited exhibition, Manchester, UK; Paris, France; Montreal, Canada; Composer, Programmer.

in3face – interactive digital portrait, net.art collaboration with Mami Yamanaka, *[self]-representation* online exhibition, *Le Musee Divisioniste*, Paris, France. Designer, Programmer.

Memory Plains Returning – interactive 3D sound sculpture, *FILE WebArt 2003*, Sao Paolo, Brazil. Designer, Composer, Programmer.

Memory Plains Returning – Live performance multi-user version. Multi-sited performance, *Lab3D UK*: Folly Gallery, Lancaster UK, Cornerhouse Gallery, Manchester UK, Watershed Gallery, Bristol UK, Melbourne Australia. Designer, Composer, Programmer, Performer.

Memory Plains Returning – interactive 3D sound sculpture, Selected by jury for *Web3DArt 2003*. Designer, Composer, Programmer.

2002

in3face – interactive digital portrait, net.art collaboration with Mami Yamanaka. Designer, Programmer.

Virtual Humanoids – live and online performance art piece by *The Men Who Knew Too Much*. Commissioned by *Digital Summer UK*, as part of *CultureShock* festival for the Commonwealth Games, Manchester UK. Composer, Programmer, Video Editor, Performer.

2001

Virtual Humanoids – live and online performance art piece by *The Men Who Knew Too Much*. *GammaSpace Gallery*, Melbourne, Australia. Composer, VR & Web Programmer, Video Editor, Performer.

2000

Virtual Humanoids – live and online performance art piece by *The Men Who Knew Too Much*. Performance season at *Melbourne Planetarium*. Supported by Australia Council and Arts Victoria. Composer, VR & Web Programmer, Video Editor, Performer.

1998

Virtual Humanoids – live and online performance art piece by *The Men Who Knew Too Much*. Work in progress performance at *Interact98: Culture Track*, Melbourne Exhibition Centre. Composer, VR & Web Programmer, Video Editor, Performer.

VideoHeads – live performance art piece by *The Men Who Knew Too Much*. *Singapore International Festival of Arts*. Composer, Web Programmer, Performer.

Virtual Humanoids – live and online performance art piece by *The Men Who Knew Too Much*. Work in progress performance at *Next Wave Festival*, Melbourne. Composer, VR & Web Programmer, Video Editor, Performer.

1997

Ascent of Suit – live performance art piece. *Melbourne International Comedy Festival*, Victorian Performing Arts Centre, Melbourne. Composer, Web Programmer, Performer.

Ascent of Suit – live performance art piece. *Northern Rivers Performing Arts Festival*, Lismore, NSW, Australia. Composer, Web Programmer, Performer.

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1996

Zen Cowboys – live performance art piece by *The Men Who Knew Too Much*. Singapore International Festival of Arts. Composer, Web Programmer, Performer.

Suit Show – live performance art piece. Melbourne International Comedy Festival. Budinski's, Melbourne. Composer, Web Programmer, Performer.

Zen Cowboys, VideoHeads, Suit Show, – live performance art pieces by *The Men Who Knew Too Much*. Adelaide Fringe Festival of Arts. Composer, Web Programmer, Performer.

1995

VideoHeads – live performance art piece by *The Men Who Knew Too Much*. Multiculturalism South Seminar, Tokyo Japan. Composer, Web Programmer.

Zen Cowboys, VideoHeads, Suit Show – live performance art pieces by *The Men Who Knew Too Much*. Erlabnis Australien Festival, Berlin, Cologne, Bonn, Germany. Composer, Web Programmer, Performer.

Tea & It's Effects on an Idyll Mind – commissioned short film by *The Men Who Knew Too Much*. SBS-TV, Australia Composer, Performer.

Stairway to Heaven and the Plane of Flesh – live performance art piece by *The Men Who Knew Too Much*. Melbourne International Festival of Arts. Composer, Web Programmer, Performer.

Taking Tiger Mountain By Strategy – live performance piece by NYID (Not Yet Its Difficult), Melbourne Australia. Composer/Sound Artist

Theatre of Hell – performance art group, Melbourne, Australia. Web Programmer.

1994

Tea Ceremony – live performance art piece by *The Men Who Knew Too Much*. Melbourne International Festival of Arts. Composer, Performer.

1986 - 2023

Arktet – generative improv jazz trio, *Chaosmos* – electro/improv jazz duo, *Half Yellow* – electro-dub band, *Brass Bed* – indie band, *Fink Finster* – indie band, *Proud Flesh* – noise art collective, *Choo Dikka Dikka* – indie band, *Arf Arf* – sound Art performance group. Many performances at clubs, galleries, festivals. Japan, Australia. Composer, drums, keyboards, generative virtual environments, vocals.

CV Continues on next page...

Academia

2020 - 2022

Associate Professor, Virtual Interior, School of Architecture and Urban Design
RMIT University, Melbourne, Australia.

2018 - 2019

Associate Dean, Digital Design, School of Design
RMIT University, Melbourne, Australia.

2014 - 2017

RMIT University, Melbourne, Australia. Senior Lecturer.
Program Manager, Bachelor of Design (Digital Media).
Director, Playable Media Lab, Centre for Game Design Research.

2007 - 2013

RMIT University, Melbourne, Australia. Lecturer, Computer Games and Digital Art, Bachelor of Design (Games)

2004 - 2007

RMIT University, Melbourne, Australia. Program Coordinator, Teacher, Advanced Diploma of Arts (Multimedia)

2003

Swinburne University, Melbourne, Australia. Teacher: Applying Principles of Game Design to a Multimedia Product

Qualifications

Master Tree Grower, Otway Agroforestry Network. Awarded 2022.

PhD (Animation and Interactive Media), Centre for Animation & Interactive Media, RMIT University, Melbourne, Australia. Awarded 2011.

Graduate Certificate in Industrial Education and Training, RMIT University, Melbourne, Australia. Awarded 2005.

Certificate IV in Industrial Education and Training, RecruitNet Training, Melbourne, Australia. Awarded 2003.

Associate Diploma in Performing Arts (Theatre), Queensland University of Technology, Brisbane, Australia. Awarded 1984.

Publications, Conferences & Seminars

Nash, A. 2019, 'Actual Fantasy, Modulation Chains, and Swarms of Thought-Controlled Babel Drones: Art and Digital Ontology in the Posthuman Era', in Radia, Winters, Kruk (eds.), *The Future of Humanity: Revisioning the Human in the Posthuman Age*. London: Rowman & Littlefield. ISBN: 9781786609564

Nash, A. 2019. 'They go there, not because it is easy, but because it is hard', in *Lucy McRae: Body Architect*, Catalogue. National Gallery of Victoria. ISBN: 9781925432718

Nash, A. 2018. 'An un-visceral reality: Escher and the virtual', in *Escher X Nendo I Between Two Worlds*, Catalogue. National Gallery of Victoria. ISBN: 9781925432534

Clemens, J. and Nash, A. 2018. 'Irremediability: On the Very Concept of Digital Ontology', in Lagerkvist (ed.), *Digital Existence: Ontology, Ethics and Transcendence in Digital Culture*. New York: Routledge. ISBN: 978-1-138-09243-3 (hbk)

Nash, A. and Vaughan, L. 2017. 'Documenting Digital Performance Artworks', in Sant, T. (ed.), *Documenting Performance*. Bloomsbury Publishing.

Clemens, J., Dodds, C. and Nash, A. 2016, 'Big Screens, Little Acts: Transformations in the Structures and Operations of Public Address', in Papastergiadis, N. (ed.) *Ambient Screens and Transnational Public Spaces*. Hong Kong University Press.

Nash, A. 2015, 'An aesthetics of digital virtual environments', in *New Opportunities for Artistic Practice in Virtual Worlds*, IGI Global, Hershey, United States of America, pp. 1-22 ISBN: 9781466683846

Clemens, J. and Nash, A. 2015, 'Being and media: digital ontology after the event of the end of media', in *The Fibreculture Journal*, Fibreculture Publications, Australia, vol. 24, pp. 6-32 ISSN: 1449-1443

McCormick, J. Hutchison, S. Nash, A. Vincs, K. Nahavandi, S. and Creighton, D. 2015, 'Recognition: combining human interaction and a digital performing agent', in *The International Journal of Virtual Reality*, I P I Press, United States, vol. 15, no. 1, pp. 18-24 ISSN: 1081-1451

Riley, M. and Nash, A. 2015, 'Contemplative interaction in mixed reality artworks', in *Proceedings of the 20th International Symposium on Electronic Art Annual Conference (ISEA 2014)*, ISEA International Foundation Board, Dubai, United Arab Emirates, pp. 260-266 (ISEA 2014)

Nash, A. 2014, 'Interference Wave: Data and Art', in *Interference Strategies, Leonardo Electronic Almanac*, Leonardo/ISAST, San Francisco, United States, pp. 214-220 ISBN: 9781906897321

Greuter, S. and Nash, A. 2014, 'Game Asset Repetition', in *Proceedings of the 2014 Conference on Interactive Entertainment (IE 2014)*, Keith Nesbitt (ed.), ACM, United States, pp. 1-5 (IE 2014)

Nash, A. 2012, 'Affect and the medium of digital data', in *The Fibreculture Journal*, Fibreculture Publications, Australia, no. 21, pp. 10-30 ISSN: 1449-1443

CODE - A Media, Games & Art Conference, Swinburne University, Melbourne, Australia, 2012. Authored paper: *Triple Darkness: Digital Data, Display and Code in Thought and*

Expression. Co-authored paper with Matthew Riley: *Reproduction: Contemplative Interaction with a Mixed Reality Artwork*.

Transdisciplinary Imaging Conference, Vicotrian College of the Arts, Melbourne, Australia, 2012. Authored paper: *Interference Wave: Data and Art*.

25th Society for Animation Studies Conference, RMIT University, Melbourne, Australia, 2012. Authored paper: *Allopoietic Animation Systems and the Modulation of Digital Data*. Co-authored paper with Dr Stefan Greuter: *Repetition in Games*.

Australian Journal of Virtual Art. ISSN 1839-5481. Co-founding Editor.

Clemens, J. and Nash, A. 2011, 'Take a good hard look at yourself: autoscopia and the networked image', in *Column 7 New Imaging: Transdisciplinary Strategies for Art beyond the New Media*, Artspace, Sydney, Australia, no. 7, pp. 39-49 ISSN: 1835-3487

First International Conference on Transdisciplinary Imaging at the Intersections between Art, Science and Culture. Artspace Gallery, Sydney, NSW, Australia. November 2010. Co-authored paper with Dr Justin Clemens: *Take A Good Hard Look At Yourself: Autoscopia and the Networked Image*

Imaging Identity: Media, Memory and Visions of Humanity in the Digital Present. Australian National University, Humanities Research Centre and National Portrait Gallery Canberra, Australia, July 2010. Co-authored paper with Dr Justin Clemens: *Your Privacy Is Important To Us: Autoscopic Collaboration in the Post-Convergent Era*

Nash, A. 2007, 'Real time art engines 2: Sound in games', in *SwanQuake: The User Manual*, Liquid Press/i-DAT, Devon, United Kingdom, pp. 27-36 ISBN: 9781841021720

Nash, A. 2007, 'Realtime Art Engines 3: Post-convergent Practice in MUVES', in *Proceedings of the 2007 Australasian Conference on Interactive Entertainment*, Martin Gibbs, Larissa Hjorth, Ester Milne, Yusuf Pisan (ed.), RMIT University, Melbourne, Australia (Fourth Australasian Conference on Interactive Entertainment)

Zambetta, F. Nash, A. and Smith, P. 2007, 'Two Families: Dynamical Policy Models in Interactive Storytelling', in *Proceedings of the Fourth Australasian Conference on Interactive Entertainment*, Marin Gibbs, Larissa Hjorth, Ester Milne, Yusuf Pisan (ed.), RMIT University, Melbourne, Australia (Fourth Australasian Conference on Interactive Entertainment)

Laboratory for Advanced Media Production, Australian Film TV & Radio School, Freycinet, Tasmania, October 2006, Invited participant.

ANAT New Media Workshop: Create_Space_05. North Melbourne Arts House, Melbourne August 2005, Co-faciliator.

VitalSigns 2005: The Conference of the School of Creative Media, RMIT University. Authored Paper: 'Realtime Art Engines: Interactive Entertainment in the Post-Ironic Era'

FreePlay: The Next Wave Independent Game Developers Conference. Authored Paper: 'Realtime Art Engines: The Work of Adam Nash'

Nash, A. 2004, 'Scorched Happiness: Multi-User Realtime 3D Space as a Live Performance Medium', in *Informit RMIT Library: Image, Text and Sound 2004: The Yet Unseen: Rendering Stories*, Pauline Anastasiou and Karen Trist (ed.), Informit Library, Melbourne, Victoria, Australia - Online (Image, Text and Sound 2004: The Yet Unseen: Rendering Stories)

Associations & Memberships

Australasian Performing Right Association (APRA) and the Australasian Copyright Owners Society Limited (AMCOS), full elected member.

Heytesbury District Landcare Network, elected committee member.

Heytesbury District Landcare Network Nursery, volunteer.

Curdies Estuary EstuaryWatch, Corangamite Catchment Management Authority, volunteer.

Curdies River Catchment Alliance, committee member.

References

Professor Laurene Vaughan, Dean, School of Design, RMIT University, Melbourne, Australia.

laurene.vaughan@rmit.edu.au 61-3-99259807

Professor Martyn Hook, Dean, School of Architecture and Urban Design, RMIT University, Melbourne, Australia.

martyn.hook@rmit.edu.au 61-3-99255203

Professor Kim Vincs, Director, Centre for Transformative Media Technologies, Swinburne University, Melbourne, Australia

kvincs@swin.edu.au 0488252424

Associate Professor Justin Clemens, School of Culture and Communication, University of Melbourne, Australia

jclemens@unimelb.edu.au +61-3-8344 5502