

## Curriculum Vitae

**Philippe Pasquier**

Last updated on July, 2016.

Note: this document is divided into two main parts. The first one covers the scientific and academic dimension of my scholarly work while the second one (starting page 26) addresses the artistic dimension of my research practice. This divide, introduced to facilitate reading, is somewhat artificial as these are often in synergy.

*Personal Data*

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**Current address**

School of Interactive Arts and Technology (SIAT),  
Faculty of Communication, Art and Technology,  
Simon Fraser University,  
250-13450, 102 Avenue, Surrey  
V3T 0A3, BC, Canada

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+1 778 989 1240 (mobile)

**Citizenship**

Canadian, French

**Languages**

English, French

**Current Position**

Associate Professor (School of Interactive Art and  
Technology, Simon Fraser University)

*Academic Qualifications*

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- 2001-2005     **Ph.D.** *DAMAS [Dialogue, Agent and Multi-Agents Systems] Laboratory, Department of Computer Science and Software Engineering, Laval University, Québec, Canada.*  
*Fields: Artificial Intelligence and Cognitive Sciences*  
*Thesis: Modélisation des aspects cognitifs des dialogues entre agents.*  
*Supervisor: Prof. Brahim Chaib-draa*  
*Date: defended on the 30<sup>th</sup> of June 2005.*  
*Keywords: multi-agent systems, communication, social commitments, pragmatics, cognitive coherence, dialogue modelling.*  
*Graduate Courses: Machine Learning, Multi-agent Systems, Readings in Social Psychology*
- 2000-2001     **DEA (M.Sc.) SUPAERO [Aerospace Industry College], UPS [Paul Sabatier University],**  
*ENSEEIH [Superior National School of Electrotechnics, Electronics, Data processing, Hydraulics and Telecommunications], Toulouse, France.*  
*Field: Artificial Intelligence: Knowledge Representation and Reasoning Formalization*  
*Thesis : Conflict and Uncertainty in Artificial Intelligence*  
*Supervisor: Prof. Catherine Tessier*  
*Graduate Courses: Intensive program in Classical and Non-Monotonic Logics (6 half-year courses), Agent Technology, Computational Linguistics, Decision Theory, Complexity.*  
*With distinction.*
- 1999-2000     **Master's Degree, Nantes Science University, France.**  
*Computer science with a specialization in Computational Linguistics.*
- 1998-1999     **Bachelor's Degree, UCL (Louvain-la-Neuve Catholic University), Belgium.**  
*Computer science (B.Sc. Erasmus), with a specialization in Computer Graphics.*  
*With distinction (major).*
- 1995-1997     **DEUG MIAS, Nantes Science Faculty, France**  
*Applied Mathematics and Computer Science.*

## Employment

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### Academic and Research Experience

- 2013-present     **Associate Professor.** *School of Interactive Art and Technology, Simon Fraser University, Vancouver, Canada.*
- 2011-present     **Associate Member.** *Cognitive Science Program, Simon Fraser University, Vancouver, Canada.*
- 2008-2013        **Assistant Professor.** *School of Interactive Art and Technology, Simon Fraser University, Vancouver, Canada.*
- 2005-2007        **Research Fellow.** (Grade 2). *Intelligent Agent Laboratory, Department of Information Systems, University of Melbourne, Australia.*  
*Supervisor: Prof. Liz Sonenberg*  
*Project: Interest-Based Negotiation, with Dr. Frank Dignum and Dr. Iyad Rahwan.*  
 Interest-based negotiation improves classical models of automated negotiation by allowing the agents to exchange information about their underlying interests.
- 2001-2005        **Research Assistant.** *DAMAS Laboratory, Laval University, Québec, Canada.*  
*Supervisor: Prof. Brahim Chaib-draa*  
*Project: Dialogue between artificial agents*  
 Thesis modelling the theoretical and practical aspects of the syntax, the semantics and the pragmatics of agent communication.
- 1999-2000        **Research Assistant.** *ONERA [French National Aero-space Agency], Toulouse, France.*  
*Supervisor: Prof. Catherine Tessier*  
*Project: Theoretical study of the relationship between conflict and uncertainty in the context of their respective formalizations in the fields of artificial intelligence and multi-agent systems.*
- 1998-1999        **Research Assistant.** *IRIN [Nantes Computer Science Institute], Nantes, France.*  
*Supervisors: Prof. Philippe Lamare & Prof. Sylvie Cazalens*  
*Project: Bonom, an Internet-based multi-agent system implemented in the Java programming language. Bonom was intended to be a multi-agent search engine for on-line and off-line search. A hierarchy of thematic software agents store and answer user queries in a personalized way. Bonom was commissioned by the European Community.*

### Industrial Experience

- 2014-present     **C.E.O Metacreative Technology Inc.** Metacreative aims to: (1) transfer the knowledge developed in the Metacarceation Lab into real world applications, (2) help students working on generative systems to transition to the market while these practices are still nascent. Metacreative is supported by SFU VentureLabs.
- 1997-1998        **Software Designer & Programmer.** *ETPO (French Public Works Company), Nantes, France.*  
 Designer and developer of civil engineering software systems. The project involved the programming of a large object-oriented system and database processing in C++.

## Teaching Experience at Simon Fraser University (SIAT)

### Instructor

Spring 2015	IAT 833 Performance and Technology	3h lecture + 3h rehearsal	7 students
Fall 2014	IAT 340 Sound Design	2h lecture + 1.5h lab	96 students
Spring 2014	IAT 340 Sound Design	2h lecture + 1.5h lab	49 students
Fall 2013	IAT 800 Computational Art and Design	3h lecture + 1.5h lab	15 students
Spring 2013	IAT 847 Metacreation	3h lecture	8 students
Fall 2012	IAT 800 Computational Art and Design	3h lecture + 1.5h lab	13 students
Spring 2012	IAT 380 Sound Design	2h lecture + 1.5h lab	53 students
Spring 2012	IAT 405 Capstone: Performance & Tech	1.5h lecture + 1.5h lab	24 students
Fall 2011	IAT 403 Capstone: Performance & Tech	1.5h lecture + 1.5h lab	25 students
Fall 2011	IAT 833 Performance and Technology	3h lecture + 3h rehearsal	9 students
Fall 2011	IAT 800 Computational Art and Design	3h lecture + 1.5h lab	11 students
Spring 2011	COGS 300 Select Top. In Cognitive Sciences	3h lecture	7 students
Spring 2011	IAT 847 Metacreation	3h lecture	7 students
Fall 2010	IAT 380 Sound Design	2h lecture + 1.5h lab	67 students
Fall 2010	IAT 800 Computational Art and Design	3h lecture + 1.5h lab	14 students
Spring 2010	IAT 455 Computational Media	2h lecture + 1.5h lab	20 students
Spring 2010	IAT 881: Special top: Perf and Tech	3h lecture + 3h rehearsal	10 students
Fall 2009	IAT 380 Sound Design	2h lecture + 1.5h lab	72 students
Fall 2009	IAT 881: Special top: Metacreation	3h lecture	5 students
Spring 2008	IAT 811: Computational Poetics	3h lecture	3 students

### Other teaching activities

Spring 2015	IAT 488: Directed Reading (Generative Music)		1 student
Fall 2014	IAT 488: Directed Reading (Sound Synthesis)		3 students
Fall 2014	IAT 873: Directed Reading (BCI-based Interactive Art)		1 student
Spring 2012	IAT 405: Research Capstone (Audio Game)		1 student
Fall 2011	IAT 405: Research Capstone (Generative Comics)		1 student
Fall 2010	IAT 873: Directed Reading (Emergence in Interactive Arts)		1 student
Summer 2010	IAT 486: Directed Reading (Sound Mixing)		1 student
Spring 2008	IAT 873: Directed Reading (Generative Arts)		1 student

## Teaching Experience at Laval University, Dep. of Comp. Sc. and Soft. Eng. (Quebec, Canada)

### Instructor

Fall 2003	IFT-20403A Visual Basic & Applications	3h lecture	120 students
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### Teaching Assistant

Spring 2003	IFT-15787 Artificial Intelligence II	1.5h labs	24 students
Fall 2002	IFT-15751 Theoretical Computer Science	1.5h labs	42 students
Spring 2002	IFT-22248 Databases	1.5h labs	48 students
Fall 2001	IFT-20327 Web Design	1.5h labs	46 students

## *Teaching Experience at INSA, National Institute of Applied Sciences (Toulouse, France)*

### *Teaching Assistant*

Spring 2000	CPSC-533 Project Management	1.5h labs	32 students
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### *Teaching Assistant Supervision*

Spring 2015	IAT 833 Performance and Technology	Carey Dodge	Independent
Fall 2014	IAT 340 Sound Design	Leo Stefanson	MFA (ECUAD)
Fall 2014	IAT 340 Sound Design	Paul Parockzai	MFA (SCA, SFU)
Spring 2014	IAT 340 Sound Design	Chris Anderson	PhD (SIAT)
Fall 2013	IAT 800 Computational Art and Design	Miles Thorogood	PhD (SIAT)
Fall 2012	IAT 800 Computational Art and Design	Omid Alemi	PhD (SIAT)
Spring 2012	IAT 380 Sound Design	Carlos Castellanos	PhD (SIAT)
Spring 2012	IAT 405 Capstone: Performance & Tech	Jimmy Kokol	Undergr. (SCA)
Fall 2011	IAT 403 Capstone: Performance & Tech	Jamie Griffith	Independent Artist
Fall 2011	IAT 403 Capstone: Performance & Tech	Brady Marks	Independent Artist
Fall 2011	IAT 833 Performance and Technology	Kristin Carlson	Msc (SIAT)
Fall 2011	IAT 800 Computational Art and Design	Salvar Siguroarson	MSc (SIAT)
Fall 2010	IAT 380 Spec. Top. Sound Design	Andrew Hawrishkewich	Msc (SIAT)
Fall 2010	IAT 800 Computational Art and Design	Mina Soltangheis	Msc (SIAT)
Spring 2010	IAT 455 Computational Media	Pooya Amini	Msc (SIAT)
Spring 2010	IAT 881: Special top: Perf and Tech	Greg Corness	PhD (SIAT)
Fall 2009	IAT 380 Spe top. Sound Design	Andrew Hawrishkewich	Msc (SIAT)
Fall 2003	IFT-20403A Visual Basic & Applications	N/A	Undergr. (ULaval)

### *Professional Development*

- Instructional Skills Workshop, 3 days intensive workshop at SFU Teaching and Learning Centre, 2010.
- Clear Speech: an exploration of vocal techniques to enhance your teaching communication, March 7, 14, 21, & 28 at SFU Teaching and Learning Centre, 2011.
- Media Training Workshop, SFU, 19<sup>th</sup> and 26<sup>th</sup> January 2012.
- Symposium on Teaching and Learning: Leading Change @ SFU, 2 days of panel presentations regarding key teaching and learning initiatives to enhance student's learning experiences, May 16-17, SFU Burnaby, 2012.
- GRAND's Digital Wave, Technology for Digital Media SMES & Start-ups, August 15<sup>th</sup>, 11am-5pm, Harbour Centre, Vancouver, 2013.
- Copyright in the Classroom, workshop organized by SFU Copyright Office, February 20<sup>th</sup>, 10-11am, SFU Surrey, 2014.
- Rethinking Teaching Workshop, 4 days intensive workshop, SFU Teaching and Learning Centre, 28-29 April and 2-3<sup>rd</sup> May 2016.

## Supervisory Experience

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### Main / Senior Supervisor

#### Undergraduate Research Assistants (in the Metacreation Labs):

- David Bourget (co-supervised with Brahim Chaib-draa, Laval University, Fall 2003): *Agent communication, development of the DGS (Dialogue Game Simulator)*.
- Benjamin Rivallant (co-supervised with Brahim Chaib-draa, Laval University, Summer 2003): *Agent communication, development of a cognitive coherence simulator (continuous version)*
- Nicolas Andrillon (ENSEIHT engineering student, co-supervised with Brahim Chaib-draa, Laval University, Winter 2004): *Agent communication, integration of a cognitive coherence simulator (discrete version) in the DGS system*.
- Noemie Perona (ENSPS engineering student, SIAT/SFU, 2009): *Genetic programming of Pure Data patches*.
- Ivan Kwiatkowski (ISIMA engineering student, SIAT/SFU, 2009): *Social Coherence in Multiagent Systems: implementation of a prototype simulator*.
- Adam Burnett (Fall 2011, Spring-Summer 2012, CogSci/SFU): *Empirical Evaluation of Computational Musical Creativity*.
- Ramy Gorgis, (Fall 2012, SIAT/SFU): *Generative Comics and Web Design*.  
Now student at Concordia University.
- Konstantinos Poulakidas (Summer - 2014, Summer 2016, CS/SFU): *Web Development*.  
*Professional occupation: Web developer at SFU*.
- Tristan Bayfield (co-supervised with Arne Eigenfeldt, Fall 2013 – ongoing), CS/SFU): *Corpus Database Development*
- Lee Cannon-Brown (co-supervised with Arne Eigenfeldt. Summer 2015 – summer 2016), SCA/SFU: *Transcription and curation of corpus for the Style Machine*.  
Now in Master at the University of Chicago.
- Nathan Marsh (Fall 2015 – ongoing), SCA/SFU: *Soundscape Composition and Corpus Analysis*.
- Andrew Feltham (co-supervised with Miles Thorogood), Fall 2015 – ongoing, CS/UBC: *Interactive Web Interface for the World Soundscape Engine*
- Lucía Sepúlveda Walls (MITACS intern from Mexico), Summer 2016: *Camera movement automation for MaVi*.
- Dhruv Bhatia (BBA, SFU), Summer 2016: *MatLab data preparation*.

#### Post-Graduate Research Assistants (in the Metacreation Lab):

- Denis Lebel (McGill) Spring – Summer 2010: *Genetic programming of Pure Data patches*
- Nicolas Gonzales (external consultant at the time), Fall 2010: *Genetic programming of Pure Data patches*.
- Chris Anderson (MFA, SCA, SFU), Fall 2011 – Spring 2013: *Generative Electronica Research Project (GERP)*. Now developer at DASZ Instruments Inc (Vancouver).
- Matthew Gingold (external consultant), Summer 2012 – ongoing: *Longing and Forgetting, Surrey Urban Screen Project*.
- Robert Arnt (Graphic Designer), Summer 2014 – Spring 2015: *Lab re-branding*.
- Alexandra Spence (MFA, SCA, SFU), Fall 2015-Summer 2016: *Soundscape Composition and Corpus Analysis*.
- Cale Plut (MFA, SCA, SFU), Summer 2016 – ongoing: *Unity developer for generative systems*
- Philip Bertrand (Composer and Sound Designer), Summer 2015 - ongoing: *Metacreation Lab Studio Engineer and Producer*.

**Master Internship (in the Metacreation Lab):**

- M.A. Uday Shankar (National Design Institute of India, SIAT/SFU, 2009): *Virtual Agents for Virtual Soccer*.  
Now CEO at Nucreus Inc.
- M.A., Madhavi Kulkarni (National Design Institute of India, SIAT/SFU, 2009): *Virtual Agents for Virtual Cricket*.  
Now Creative Director at Nucreus Inc.
- M.Sc. Laurent Droget (IRCAM, France, Spring 2012 – Summer 2012): *Genetic Algorithms for Automatic Synthesizers Parameters Setting*.

**Master Students (in the Metacreation Lab):**

- M.Sc., Marc-André Labrie (co-supervised with Brahim Chaib-draa, Laval University), Fall 2002 – Spring 2004, *DIAGAL: Dialogue Game Agent Language*
- M.Sc., Mathieu Bergeron (co-supervised with Brahim Chaib-draa, Laval University), Fall 2003 – Spring 2005. *DIAGAL: Dialogue Games Simulator*
- M.Sc., Ramon Hollands (co-supervised with Frank Dignum, University of Melbourne/ Utrecht University), Fall 2005 – Summer 2007. *Interest-based Negotiation Simulator*
- M.A., Alexander Matesco (SIAT/SFU), Spring 2008, withdrawn (Fall 2009, family relocation): *Empirical qualitative evaluation of electro-acoustic music composition tools*.
- M.A., Matthew Rosen (SFU/SIAT), Fall 2009, withdrawn (Spring 2010, family relocation).
- M.Sc., Andrew Hawryshkewich (SIAT/SFU), Fall 2008 – Fall 2011: *BeatBack: Augmented and Generative Drumming*
- M.Sc., Alireza Davoodi (SIAT/SFU), Fall 2008 – Spring 2011: *Multi-Agent Area Coverage*
- M.A., Laura Lee Coles (SIAT/SFU), Fall 2009 – Summer 2012: *New Media Production in Natural Settings*. Now artistic director at LoCoMoCoArt.
- M.Sc., Matthieu Macret (SIAT/SFU), Fall 2010 – Summer 2013: *Genetic Algorithms for Automatic Calibration of the OP-1 synthesizer*. Now senior developer at
- M.Sc., Uros Kradinac (SIAT/SFU), Fall 2010 – withdrawn Spring 2011, medical reasons.
- M.Sc., Nicolas Gonzales (SIAT/SFU), Fall 2011 – ongoing: *Quantitative Evaluation of Style Imitation Systems*.
- M.Sc., Sohail Md (SIAT/SFU), Fall 2013 – withdrawn Fall 2013: *Novelty Search for Music Composition*.
- M.Sc, Kıvanç Tatar (SIAT/SFU), Fall 2014 – ongoing: *Cartesian Programming for the Automatic Generation of Pure Data patches*.
- M.Sc, Alejandro Van Zandt-Escobar (SIAT/SFU), Fall 2014 – withdrawn Spring 2015: *Movement signal Processing in MOVA*.
- M.Sc, William Li (SIAT/SFU), Fall 2014 – ongoing: *Deep Learning for Expressive Movement Generation*.
- M.Sc., Sunny Zhang (SIAT/SFU, co-supervised with Thecla Schiphorst), Fall 2015 – ongoing: *Aesthetic Movement visualization*.
- M.Sc., Jeff Ens (SIAT/SFU), Fall 2016 – ongoing: *Multi-corpus Style Imitation*

**Ph.D. Students:**

- Karim Muhammad Ridwanul a.k.a. Samin (co-supervised with Liz Sonenberg, The University of Melbourne), Fall 2005 – Spring 2009: *Plans as an Outcome of Learning in Hybrid Agent Architecture*.
- James Maxwell (SCA/SFU, co-supervised with Arne Eigenfeldt), Fall 2008 – Fall 2014: *Generative Computer-Assisted Composition Tools based on Cognitive Models*.
- Benjamin Bogart (SIAT/SFU), Fall 2009 – Fall 2014: *A Machine that Dreams*
- Erick Martinez (SIAT/SFU), Fall 2009 – Summer 2012 (withdrawn for medical reasons): *A Coherentist Approach to Social Control and Social Organisation in MAS*.

- Pattarawut Subyen (SIAT/SFU, co-supervised with Thecla Schiphorts), Fall 2009 – Fall 2014: *Aesthetic Generative Visualisation of Movement Qualities*. Now Chair of the Department of Communication Design at Bangkok University (Thailand).
- Graeme McCaig (SIAT/SFU, now supervised by Steve DiPaola), Fall 2011 – Fall 2012: *Deep-Learning for Computational Creativity*.
- Miles Thorogood (SIAT/SFU), Fall 2011 – ongoing: *Automatic Soundscape Generation*.
- Omid Alemi (SIAT/SFU), Fall 2012 – ongoing: *Deep Learning for Expressive Movement Generation*.
- Jianyu Fan (SIAT/SFU), Fall 2014 – ongoing: *Mediascape: Generative Expressive Soundscape and Video*
- Arron Ferguson (SIAT/SFU), Fall 2016 – ongoing: *Narrative Generation and Procedural Content Generation*.

### **Postdoctoral Fellows**

- Dr. Corey Kereliuk (SIAT/SFU), Fall 2012 – Summer 2013: *Sparse Audio Encoding*
- Dr. James Maxwell (SCA/SFU), Fall 2014 – ongoing: *Bias against computational creativity*

### **Supervising and Examination Committees**

#### **Master Students:**

- M.A., Jack Stockholm (SIAT/SFU), Spring 2008 – Fall 2010: *Eavesdropping, Mood-based Networked Audio Performance Tool with Reinforcement Learning*.
- M.Sc., Ben Bogard (SIAT/SFU), M.Sc. Spring 2008 – Fall 2010: *Visual art with Self-Organised Map (Kohonen Network)*
- M.Sc., Nathan Sorenson (SIAT/SFU), Fall 2008 – Fall 2010: *Automated Video Games Level Generation*
- M.Sc., Lorn McIntosh (SIAT/SFU), Fall 2009 – Fall 2011: *Virtual Agent Animation*
- M.A., Kristin Carlson, (SIAT/SFU), Fall 2009 – Summer 2011: *Computational Creativity and Dance Choreography*
- M.Sc., Justin Love (University of Victoria), Fall 2009 – Fall 2012: *Agent-based Non-Photorealistic Rendering*
- M.Sc. Jordon Phillips (SIAT/SFU), Fall 2013 – ongoing: *iDanceForm: Digital Movement Processing*.

#### **Ph.D. Students:**

- Greg Corness (SIAT/SFU, senior: Pr. Thecla Schiphorst), Spring 2008 – Summer 2013: *Modelling Performers' Intuition in Human-Computer Interaction during Live Performance*.
- Carlos Castellanos (SIAT/SFU, senior: Pr. Diana Gromala), Spring 2008 – Spring 2014: *Symbiogenesis in Interactive Installations*
- Parjad Sharifi (SIAT/SFU: senior: Pr. Thecla Schiphorst), Fall 2008 – ongoing: TBD
- Kristin Carlson, (SIAT/SFU, senior: Pr. Thecla Schiphorst), Fall 2011 – Fall 2016: *Computational Creativity in Dance and Choreography*
- Nouf Abukhodair, (SIAT/SFU, senior: Pr. Steve DiPaola), Fall 2011 – ongoing: *AI Programming for Creative Applications*.
- Matt Lockyer (SIAT/SFU, senior: Pr. Lyn Bartram), Fall 2012 – ongoing: *Affective Motion Textures*

### **Jury Member and External Examiner**

#### **Ph.D. Students:**

- Robin Oppenheimer (SIAT/SFU), External examiner for comprehensive examination, Fall 2008.
- Christian Guttman (Monash University, Melbourne, Australia), External examiner for PhD thesis defence, Fall 2008.
- Jason Heard (University of Calgary), External examiner for PhD thesis defence, Summer 2013.
- Naghmi Shireen (SFU/SFU), Internal examiner for comprehensive examination, Summer 2013: *Computer Assisted Design*.

**Masters Students:**

- Rafael Puyana (ECUAD, Vancouver), External examiner for MFA thesis defense, Summer 2013.

## *Academic Publications (\* for graduate students, and post-doctoral fellows)*

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Note about co-authorship: As a rule, the member of the team in charge of preparing the manuscript (often as part of their research training) is listed as first author. For co-authors, the ordering of names does not reflect their level of contribution in the work presented.

### *Refereed Journals*

26. Jianyu Fan\*, Miles Thorogood\*, Bernhard Riecke, **Philippe Pasquier**. Automatic Recognition of Eventfulness and Pleasantness of Soundscape. *Journal of the Audio Engineering Society - Special Issue on Intelligent Audio Processing*, Oct 2016. 9 pages. (accepted).
27. Miles Thorogood\*, Jianyu Fan\*, **Philippe Pasquier**. BF-Classifier: Background/Foreground Classification and Segmentation of Soundscape Recordings. *Journal of the Audio Engineering Society - Special Issue on Intelligent Audio Processing*, Oct 2016. 9 pages (accepted).
28. **Philippe Pasquier**, Oliver Bown, Arne Eigenfeldt, Schlomo Dubnov, An Introduction to Musical Metacreation, *ACM Computers in Entertainment (CIE)*, in Press, 2016.
29. Kivanc Tatar\*, Matthieu Macret, **Philippe Pasquier**, Automatic Synthesizer Preset Generation with PresetGen, *Journal of New Music Research (JNMR)*, vol. 45, no. 2, pp. 124-144, May 2016.
30. Uros Krcadinac\*, Jelena Jovanovic, Vladan Devedzic, **Philippe Pasquier**, Textual Affect Communication and Evocation Using Abstract Generative Visuals, *IEEE Transactions on Human-Machine Systems*, IEEE Press, 2016, vol. 46, no. 3, pp. 370-379, IEEE Press, 2016.
31. Laura Lee Coles\*, **Philippe Pasquier**, Digital Eco-Art: Transformative Possibilities, *Digital Creativity*, Vol 26, Num. 1, p. 3-15, April 2015. (appeared on the list of the most read papers of Taylor and Francis for 2015).
32. Jeremy Turner\*, Michael Nixon\*, **Philippe Pasquier**, Oiezli – A “Self-Absorbed” Creative Virtual Agent in Second Life, *Journal of Metaverse Creativity*, 2015.
33. Arne Eigenfeldt\*, Miles Thorogood\*, Jim Bizzocchi, **Philippe Pasquier**, MediaScape: Towards a Video, Music, and Sound Metacreation, *Journal of Science and Technology of the Arts*, CITARJ, vol. 6, no. 1, pp. 61-73, 2014.



34. Uros Krcadinac\*, **Philippe Pasquier**, Jelena Jovanovic, Vladan Devedzic, Synesketch: An Open Source Library for Sentence-based Emotion Recognition, *IEEE Transactions on Affective Computing*, vol. 4, no. 3, pp. 312-325, 2013.
35. Sohan D'souza\*, Ya'akov Gal, **Philippe Pasquier**, Sherief Abdallah, Iyad Rahwan. Reasoning about Goal Revelation in Human Negotiation, *IEEE Intelligent Systems*, vol. 28, num. 2, pp. 74-80, 2013.
36. Ben Bogart\*, **Philippe Pasquier**, Context Machines: A Series of Situated and Self-Organising Artworks, *Leonardo*, MIT Press, vol. 46, num. 2, pp. 114-122, 2013 (with covert artwork).
37. **Philippe Pasquier**, Ramon Hollands\*, Iyad Rahwan, Frank Dignum, Liz Sonenberg. An Empirical Study of Interest-Based Negotiation, *Journal of Autonomous Agents and Multi-Agent Systems*, vol. 22, num. 2, pp. 249-288, Springer, 2011.
38. Noor Shaker, Julian Togelius, Georgios Yannakakis, Ben Weber, Tomoyuki Shimizu, Tomonori Hashiyama, Nathan Sorenson\*, **Philippe Pasquier**, Peter Mawhorter, Glen Takahashi, Gillian Smith, Robin Baumgarten, The 2010 Mario AI Championship: Level Generation Track, *IEEE Transactions on Computational Intelligence and AI in Games*, vol. 3, num. 4, pp. 332-347, August 2011.
39. Nathan Sorenson\*, **Philippe Pasquier**, Steve Dipaola, A Generic Approach to Challenge Modeling for the Procedural Creation of Video Game Levels, *IEEE Transactions on Computational Intelligence and AI in Games*, vol. 3, num. 3, pp. 229-244, 2011.
40. Philippe-Aubert Gauthier, **Philippe Pasquier**. Auditory Tactics, *Leonardo*, MIT Press, vol. 43, num. 5, pp. 426-433, October 2010.
41. Arne Eigenfeldt, **Philippe Pasquier**. Real-Time Timbral Organisation: Selecting Samples Based Upon Similarity, *Organized Sound*, vol. 15, num. 2, pp. 159-166, Cambridge University Press, 2010.
42. Iyad Rahwan, **Philippe Pasquier**, Liz Sonenberg, Frank Dignum. Formal Analysis of Interest-based Negotiation, *Annals of Mathematics and Artificial Intelligence*, vol. 55, num. 3-4, pp. 253-276, Springer, 2009.
43. Roberto Flores, **Philippe Pasquier**, Brahim Chaib-draa. Conversational Semantics with Social Commitments, *Journal of Autonomous Agents and Multi-Agent Systems*, vol. 14, num. 2, pp. 165-186, 2007.
44. Brahim Chaib-draa, Nicolas Maudet, Marc-André Labrie, Mathieu Bergeron, **Philippe Pasquier**. DIAGAL: An Agent Communication Language Based on Dialogue Games and Sustained by Social Commitments, *Journal of Autonomous Agents and Multi-Agent Systems*, vol. 13, num. 1, pp. 61-93, 2006.
45. **Philippe Pasquier**, Brahim Chaib-draa. Agent Communication Pragmatics: The Cognitive Coherence Approach, *Cognitive Systems*, Eds. Ron Sun, Elsevier, vol. 6, num. 4, pp. 364-395, December 2005.
46. **Philippe Pasquier**. Modèles des dialogues entre agents cognitifs : un état de l'art, In *Cognito – Cahiers Romans de Sciences Cognitives*, International Journal in Roman Languages, ISSN 1267-8015, pp. 77-135, vol. 1, num. 4, France, 2004.

#### *Refereed International Conferences & Workshops (full papers)*

47. Jianyu Fan, William Lee, Jim Bizzocchi, Justine Bizzocchi, **Philippe Pasquier**. DJ MVP: an automatic Music Video Producer, In *Proceedings of the 12<sup>th</sup> ACM Advances in Computer Entertainment (ACE 2016)*, Osaka, Japan, 2016 (32% acceptance rate).
48. **Philippe Pasquier**, Adam Burnett, James Maxwell. Investigating Listener Bias Against Musical Metacreativity. In *Proceedings of the 7<sup>th</sup> International Conference on Computational Creativity (ICCC 2016)*, Paris, France, 2016.

49. Kristin Carlson, **Philippe Pasquier**, Herbert H. Tsang, Jordon Philips, Thecla Schiphorst, Tom Calvert. CoChoreo: A Generative Feature in iDanceForms for Creating Novel Keyframe Animation for Choreography. In *Proceedings of the 7<sup>th</sup> International Conference on Computational Creativity (ICCC 2016)*, Paris, France, 2016.
50. Carl Malmstrom, Yaying Zhang, **Philippe Pasquier**, Thecla Schiphorst, Lyn Bartram. MoComp: A Tool for Comparative Visualization between Takes of Motion Capture Data. In *Proceedings of the 3<sup>rd</sup> International Symposium on Movement and Computing (MOCO 2016)*, Thessaloniki, Greece, 2016.
51. Ulysses Bernadet, Dhruv Adhia, Norman Jaffe, Johny Wang, Michael Nixon, Omid Alemi, Jordon Philips, Steve DiPaola, **Philippe Pasquier**, Thecla Schiphorst. m+m: A novel Middleware for Distributed, Movement based Interactive Multimedia Systems. In *Proceedings of the 3<sup>rd</sup> International Symposium on Movement and Computing (MOCO 2016)*, Thessaloniki, Greece, 2016.
52. William Li, Lyn Bartram, **Philippe Pasquier**. Techniques and Approaches in Static Visualization of Motion Capture Data. In *Proceedings of the 3<sup>rd</sup> International Symposium on Movement and Computing (MOCO 2016)*, Thessaloniki, Greece, 2016.
53. William Li, **Philippe Pasquier**. Automatic Affect Classification of Human Motion Capture Sequences in the Valence-Arousal Model. In *Proceedings of the 3<sup>rd</sup> International Symposium on Movement and Computing (MOCO 2016)*, Thessaloniki, Greece, 2016.
54. Jim Bizzocchi, Arne Eigenfeldt, **Philippe Pasquier**, Miles Thorogood\*. Seasons II: a case study in Ambient Video, Generative Art, and Audiovisual Experience. *Electronic Literature Organization Conference*. Victoria, Canada. 2016 (accepted)
55. Miles Thorogood\*, Jianyu Fan\*, **Philippe Pasquier**. BF-Classifier: Background/Foreground Classification and Segmentation of Soundscape Recordings. In *Proceedings of the Audio Mostly 2015 on Interaction With Sound (AM'15)*. Thessaloniki, Greece, ACM, Article 32, 6 pages, 2015.
56. Jianyu Fan\*, Miles Thorogood\*, **Philippe Pasquier**, Automatic Recognition of Eventfulness and Pleasantness of Soundscape Recordings. In *Proceedings of the Audio Mostly 2015 on Interaction With Sound (AM'15)*. Thessaloniki, Greece, ACM, Article 33, 6 pages, 2015.
57. Omid Alimi\*, William Li\*, **Philippe Pasquier**, Affect-Expressive Movement Generation with Factored Conditional Restricted Boltzmann Machines, *International Conference on Affective Computing and Intelligent Interaction ACII*, pp. 442-448, Xian, China, 2015.
58. Daniel Hawkins\*, Devin Cook\*, **Philippe Pasquier**, Comedy53: An Approach for Creating Computer Generated Humorous Comics, In *Proceedings of the 21st International Symposium on Electronic Art (ISEA2015)*. Vancouver, British Columbia, Canada, 2015.
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152. Roberto Flores, **Philippe Pasquier**. Defining the Scope of an Introductory MAS Course: A balancing act. *Proceedings of the Workshop on Teaching Multi-Agent Systems, Third International Joint Conference on Autonomous Agents and Multiagent Systems (AAMAS'04)*, J. Denzinger and G.A. Kaminka and Y. Kitamura and R. Unland (Eds.), position statement, pages 4, New York, 2004.

### *Theses and Academic Reports*

153. **Philippe Pasquier**. Modélisation des aspects cognitifs des dialogues entre agents : l'approche par la cohérence cognitive, *Ph.D Thesis*, Department of Computer Science and Software Engineering, Laval University, Québec, Canada, 302 pages, 2005.
154. **Philippe Pasquier**. Le changement d'attitude en psychologie sociale et dans les systèmes multi-agents, *guided reading report*, written under the supervision of Guy Paquette (Professor in social psychology, Department of Communications, Laval University), 46 pages, December 2003.
155. **Philippe Pasquier**. La cohérence cognitive comme fondement de la pragmatique des communications agents, *Ph.D proposal*, DAMAS Laboratory, Department of Computer Science and Software Engineering, Laval University, Québec, Canada, 103 pages, December 2002.
156. **Philippe Pasquier**. Communication entre agents, *pre-doctoral report*, DAMAS Laboratory, Department of Computer Science and Software Engineering, Laval University, Québec, Canada, 30 pages, August 2001.
157. **Philippe Pasquier**. Application de théories du langage naturel aux systèmes artificiels, *Doctoral Synthesis*, DAMAS Laboratory, Department of Computer Science and Software Engineering, Laval University, Québec, Canada, 45 pages, December 2001.
158. **Philippe Pasquier**. Conflits et incertitude en intelligence artificielle, *Master's Thesis report*, IRIT [Toulouse Institute of Research in Computer Science], July 2000.

### *Talks, Colloquia and Seminars*

Beside talks given in conferences or during teaching activities, here is a list of colloquia and seminars I was invited to give:

1. Communication entre agents, *Department of Computer Science and Software Engineering*, Laval University, Québec, Canada, 2001.
2. Communication entre agents artificiels et langage naturel, *Department of Computer Science and Software Engineering*, Laval University, 2002.
3. L'ironie comme viol d'une maxime de Grice, *Festival of Black Humour*, Ilot Fleuri, Québec, Canada, 14 June 2002.
4. Le modèle BOID [Belief, Obligation, Intention, Desire], *seminar, DAMAS*, Laval University 2002.
5. Le modèle BDI [Belief, Desire, Intention] et les engagements sociaux, *seminar, DAMAS*, Laval University, 2002.
6. Pragmatique des communications agents, l'approche par la cohérence cognitive, *Dialogue Work Group, directed by Daniel Vandervecken*, University of Trois-Rivières, Trois-Rivières, Canada, 2003.
7. Le changement d'attitude dans les systèmes multi-agents, *seminar, DAMAS*, Laval University, 2003.
8. Survol de l'intelligence artificielle pour les pratiques en art électronique, *Avatar*, Québec, Canada, 2002.
9. Pure Data : un environnement de traitement du signal en temps réel, *two-days workshop given at Avatar*, 2003.
10. Intelligence artificielle et art contemporain, *two-day workshop given at GMEA [Electro-acoustic Music Group of Albi]*, February 2003, France.
11. Technophilie vs. technophobie : approches philosophiques et réflexions, *conference cycle for the inauguration of LANTISS [Laboratory for the New technologies for Images, Sounds and Stage Design]*, Laval University, Québec, Canada, April 2004.
12. La place de l'implicite dans la théorie de la cohérence cognitive, *Symposium "The situation of psychoanalysis in 2004"*, organized by the Lacanienne School of Montréal, Station Craig, Montréal, 22 May 2004.
13. La question de la technique dans la création contemporaine, *Symposium international danses et nouvelles technologies*, Centre des arts d'Enghiens les Bains, Paris, Octobre 2005.
14. Syntax, Semantics and Pragmatics of Social Commitment Based Agent Communication:
  - Agentlab, University of Melbourne, Australia, 13 December 2005.
  - [Institut d'Investigació en Intel·ligència Artificial \(IIIA\)](#), [UAB - Universitat Autònoma de Barcelona](#), Spain, 23 June 2006.
15. Interest Based Negotiation in Multiagent Systems, *Argumentation and Negotiation Day*, University of Melbourne, 18 January 2006.
16. Panel on argumentation strategies, *ArgMAS, International Workshop on Argumentation in Multi-agent Systems*, Hakodate, Japan, 8 May 2006.
17. Modern technoscience and contemporary creation
  - *Vooruit art center*, Gant, Belgium, 20 April 2006.
  - *New media panel*, St Kilda's Writers' Festival, Melbourne, 30 April 2006.
  - *IDEA lab*, University of Melbourne, Australia, 26 May 2006.
18. SWARM day (Strategic Workshop on Agent Research in Melbourne), *The University of Melbourne*, 18 July 2006.
19. Introduction to speech act theory and Gricean pragmatics, *Guest lecture, Communication Theory course at RMIT*, Melbourne, Australia, 24 August 2006.
20. Modern technoscience and contemporary creation: technophobia vs. technophilia
  - *SIAT (School of Interactive Art and Technology)*, *Simon Fraser University*, Vancouver, Canada, 15 November 2006.
  - *SIAL (Spatial Information Architecture Laboratory)*, *RMIT University*, Melbourne, Australia, 27 November 2006.
  - *Metamedia Symposium, What happens to art at the advent of software art?*, Québec, Canada, 23 February 2007.

- Graduate seminar, *School for the Contemporary Arts*, Simon Fraser University, Harbour Centre, 1 October 2009.
21. Trends in New Media: a bi-dimensional analysis
    - *Key Center for Design Computing, University of Sydney*, Sydney, Australia, 17 January 2007.
    - *British University in Dubai*, UAE, 12 June 2007.
    - *SAE (School of Audio Engineering)*, Dubai, 25 June 2007.
    - *Firstdraft Gallery*, Sydney, Australia, 23 September 2007.
    - *CEMA (Center for Electronic and Media Art)*, Computer Science Department, Monash University, Melbourne, 8 October 2007.
    - *Dorkbot*, Melbourne, 27 July 2008.
  22. Interest -Based Negotiation, *Department of Information and Computing Sciences*, Utrecht University, The Netherlands, 28 March 2007.
  23. Agents, Multiagent Systems and Metacreation, Research Colloquium, *School of Interactive Arts and Technology*, Simon Fraser University, Vancouver, Canada, 30 January 2008.
  24. Sound Thinking Symposium, Guest panellist, *Surrey Art Gallery*, Surrey, Canada, 1 March 2008.
  25. From Artificial Intelligence to Interactive Art (AI to IA)
    - Research Colloquium, *School of Interactive Arts and Technology*, Simon Fraser University, Vancouver, Canada, 2 April 2008.
    - Research Seminar, *Artificial Intelligence Group*, Harvard University, Cambridge, USA, 13 August 2008.
    - Soongsil University, Seoul, Korea, 9 December 2008.
    - Graduate School of Culture Technology, KAIST, Korea, 11 December 2008.
    - Computer Science Department, Dongseo University, Busan, Korea, 14 December 2008.
  26. Agents, Multiagent Systems and Metacreation: the MAMAS laboratory
    - Defining Cognitive science, IRMACS applied Science building, SFU, 17<sup>th</sup> March 2010.
    - Research Colloquium, *School of Interactive Arts and Technology*, Simon Fraser University, Vancouver, Canada, 27<sup>th</sup> October 2010.
    - Guest Lecture for the course "Language Music and Cognition" (COGS 300), Pr. Nancy Hedberg, Simon Fraser University, Vancouver, Canada, Friday 23<sup>rd</sup> March 2012.
    - Research Seminar, *Department of Computer Sciences, University of Calgary*, Monday August 13<sup>th</sup> 2012.
    - Research Colloquium, *Department of Computer Sciences, University of Victoria*, Friday 14<sup>th</sup> September 2012.
  27. Computational Creativity (at the MAMAS Laboratory)
    - Braintalk (UBC), Vancouver General Hospital, November 2012.
    - Research Seminar, *Department of Computer Science, Indian Institute of Technology at Kharagpur*, West Bengal, India, 26<sup>th</sup> December 2012.
    - Invited keynote Speaker at the 4<sup>th</sup> *International Conference on Intelligent Human Computer Interaction (IHCI 2012)*, Kolkata, India, 28<sup>th</sup> December 2012.
  28. Metacreation (at the MAMAS Laboratory)
    - Guest Speaker, *Department of Computing, Goldsmith*, London, 26<sup>th</sup> July 2013.
    - Research Colloquium, SIAT, 15<sup>th</sup> of January 2014.
    - Vancouver Electro-acoustic Festival, Pro Musica, Western Front, Vancouver, Canada, December 2014.
    - Vancouver Sound Designer Meet Up, 30<sup>th</sup> of January 2015.
  29. Soundscapes and Musical Metacreation (at the Metacreation Laboratory)
    - Guest Speaker, *Department of Art, Universidad De Andes*, Bogota, Columbia, 10<sup>th</sup> February 2016
  30. Computational Creativity (at the Metacreation Laboratory)
    - Research Colloquium, SIAT, 15<sup>th</sup> of November 2015.
    - Guest Speaker, *Computer Science Department, Game Innovation Centre, New York University (NYU)*, New York, 21<sup>st</sup> March 2016.
  31. Generative Art and Computational Creativity

- Invited Keynote Speaker, *Beyond Symposium, ZKM, Karlsruhe, Germany, 30<sup>th</sup> September 2016.*

### *Major Software Systems (see the artistic C.V. section for non-scientific systems)*

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- **DGS [Dialogue Game Simulator]** (implemented as a collective effort of the DAMAS laboratory, 2003-2005): developed in JAVA in the JACK Agent-Oriented programming framework, the DGS enables designing and testing dialogue games written in the DIAGAL language.
- **JAVA FIPA-ACL for JACK** compliant class (2003): a JAVA class specifically devoted to the use of FIPA-ACL compliant messages with JACK cognitive agents.
- **Cognitive Coherence Framework** (implemented with Nicolas Andrillon, ENSEIHT intern, 2004): Implantation in JAVA of our coherence theory applied to communications pragmatics between BDI Jack agents within our DGS dialogue simulator using our DIAGAL agent communication language.
- **Interest-Based Negotiation Simulation Tool** (developed with Ramon Hollands, Utrecht University, 2007): Based on an extension of the 3APL agent programming environment, this tool enables the simulation of complex bilateral negotiation between cognitive agents. The simulations were made on Alfred (a taskfarm made of a cluster of 50 dual-Xeon processor nodes: this system was ranked 484 in June 2003) at the Center for High Performance Computing at the University of Melbourne.
- **Colored-Trail IBN protocol** (implanted with the Harvard University AI group, 2008): generic framework for empirical studies in task-oriented domain, supporting agent-agent, human-agent and human-human interactions.
- **Social Coherence Simulator** (developed with Ivan Kwiatkowski and Erick Martinez, 2009).
- **Genetic Programming of Pure Data patches** (2009-present). This development uses the Glacier cluster (840 nodes, connected via gigE network) of the Western Canada Research Grid (Westgrid).
- **FreePad** (2011). Paper-based MIDI and shortcut tactile interface.
- **Chord Progression Generator** (2012). Generate Harmonic progression in the style of a given corpus.
- **MODA, MOVA (2014)** Movement database, Movement Visualisation
- **M+M, idanceform, coChoreo (2015)**, movement data middleware, movement prototyping tools, and posture generation system
- **WalkNet** (2016). Generates 3D movement data.

### *Industrial Partnerships (through software development projects)*

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- **Roband (2013-2014)**. Generative rhythm software, developed in collaboration with the Hyderabad--based company Nucreus (India).
- **PresetGen (2013-2014)**. Preset generation software for the OP-1 synthesizer of the Stockholm-based company Teenage Engineering (Sweden).
- **Aesthetic agents (2015-2016)**. Development of novel agent-based non-photorealistic rendering filters for the iOS version of Generate. Collaboration with the Vancouver-based company Generate (Canada).
- **StyleMachine lite (2014-ongoing)**. EDM generation software. MaxforLive Plugin for Ableton Live. Commercialized by Vancouver-based company Metacreative Technologies (Canada).

### *Grants and Awards (see the artistic C.V. below for non-scientific grants and awards)*

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- **Best Contribution Award**, 2002, given by the Multiagent Systems chapter of the French Artificial Intelligence Association ([AFIA](#)).
- **Best Paper Award**, Ninth International Conference on Electronic Commerce (ICEC), 2007
- Pasquier, P., President's Grant, Simon Fraser University, 2008 – 2012, CAD\$110,000.

- Pasquier, P., Discovery Grant, Natural Sciences and Engineering Research Council of Canada (NSERC), 2008 – 2012, CAD\$75,000.
  - **Best Paper Award**, Workshop on Agent-based Collaboration, Coordination and Decision Support in conjunction with the 12<sup>th</sup> Conference on Principle and Practice of MultiAgent Systems, 2009.
  - Pasquier, P. (PI), Eigenfeldt, A. (CI), *Musical metacreation: creative software and software creativity*, New Media Initiative, Strategic Grant, NSERC/CCA, 2009 – 2012, CAD\$488,000.
  - Schiphorst, T., Pasquier, P., Daniel, H. Teaching Innovation Award, FCAT, SFU, received in 2010 (used in 2011), CAD\$10,000.
  - **Best Paper Award**, International Conference on Evolutionary Computation in Games (EvoGame), 2010.
  - **Best Paper Award**, International Conference on Computational Creativity (ICCCX), 2011.
  - Schiphorst, T. (PI), Pasquier, P. (CI), *Mobile Presence: Mediating Cooperative Interaction for Public Urban Screens*, Insight Development Grant, Social Sciences & Humanities Research Council of Canada (SSHRC), 2012 – 2013, CAD\$37,500.
  - Schiphorst, T. (PI), Pasquier, P. (CI), Studd, K. (CI), Bradley, K. (CI), Garnett, G. (CI). *Moving Stories: Digital Tools for Movement, Meaning and Interaction*, Partnership Grant, Social Sciences & Humanities Research Council of Canada (SSHRC), 2012 – 2016, CAD\$2,200,000.
  - Visiting Scholar, University of Sydney, Design Laboratory, Faculty of Design, Architecture and Planning, June 2013 – July 2013, AUD\$4,000
  - Pasquier, P. (PI), VPR 4A Bridging Grant, August 2013 – August 2014, CAD\$9,240.
  - Schiphorst, T. (PI), Pasquier, P. (CI), DiPaola, S. (CI), Calvert, T. (CI), *M+M: Movement and meaning*. Canarie, November 2013 – November 2015, CAD\$540,000.
  - Bizzocchi, J. (PI), Pasquier, P. (CI), Eigenfeldt, A. (CI), Calvert, T. (CI), *The poetics of image, sound, computation and flow in the creation of generative time-based art*”, SSHRC – Insight, 2013 – 2016, CAD\$285,155.
  - Eigenfeldt, A. (PI), Pasquier, P. (CI), *Intelligent Timbre Selection for Electronic Dance Music*, SSHRC Small Grant Program, February 2014 – February 2015, CAD\$9,999.
  - Pasquier, P. (PI), *Musical Metacreation*, Discovery Grant, Natural Sciences and Engineering Research Council of Canada (NSERC), March 2014 – March 2019, CAD\$130,000.
  - Pasquier, P. (PI), Eigenfeldt, A. (CI), Truax, B. (CI), *The World Soundscape Engine*, Insight Grant, SSHRC Insight, March 2014 – March 2017, CAD\$265,800.
  - Eigenfeldt, A. (PI), Pasquier, P. (CI), Brown, A. (CI), Gifford, T. (CI), *Extending Musical Performance through Computational Creativity*, Griffith University – Simon Fraser University Collaborative Travel Grant, Scheme 2014, awarded in January 2015, used in December 2015, CAD\$9976.
  - Pasquier, P., SFU Digitalization fund, EDM transcriptions, June 2016 – September 2016, CAD\$5,000.
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## *Service to the Academic Community*

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### *SFU Administrative and Academic Committees*

- Chair of SIAT Infrastructure committee, Fall 2016 – ongoing.
- SAR Steering Committee, Fall 2013 – Summer 2014.
- SIAT Tenure and Promotion Committee, Fall 2014 – Summer 2015.
- Associate Dean of Graduate Studies for FCAT, Fall 2013 – Summer 2014
- FCAT, Graduate Study Committee, Fall 2012 – Summer 2014
- Chair of SIAT Graduate Program Committee, Fall 2012 – Summer 2014.
- Chair of SIAT Graduate Admission Committee, Fall 2010 – Fall 2012.
- SIAT Hiring Committee, Fall 2012 – Spring 2013.
- SIAT Director Committee, Fall 2010 – Summer 2014.
- SIAT Infrastructure Committee, Fall 2008 – Summer 2010.
- SIAT Graduate Program Committee, Fall 2010 – Summer 2012.
- SIAT Graduate Admission Committee, Spring 2008 – Summer 2010.
- SFU EBCO-EPPICH adjudication committee, 2011.
- SFU NSERC adjudication committee, 2010, 2011.
- SFU SSHRC adjudication committee, 2010, 2011.

### *Journals, Conferences & Workshops Program Committee Member or External Reviewer*

- MFI, Méthodes formelles d'interaction: MFI01, Toulouse, 2001, MFI03 Lille, 2003.
- ISPS02, Fourth International Symposium on Programming and Systems, Algiers, 2002.
- JFIADSMA 2002, Journées Francophones d'Intelligence Artificielle Distribuée et de Systèmes Multi-Agents, Lille, 2002.
- ABS'03, International workshop on Agent-Based Simulation, Montpellier, France, 2003.
- AAMAS-ACL, Autonomous Agents and Multi-agent Systems, International Workshop on Agent Communication: Melbourne, 2003, New York 2004, Utrecht 2005, Hakodate 2006.
- ICCM, International Conference on Cognitive Modeling, 2004.
- CogSys'05, 27th annual meeting of the Cognitive Science Society, Stresa, Italy, 2005.
- ArgMAS, International Workshop on Argumentation in Multi-Agent Systems: Hakodate, Japan, 2006, Honolulu, Hawaii, 2007, Portugal, 2008.
- Journal of Cognitive Systems Research, 2006.
- IEEE Transactions on Men, Systems and Cybernetics, 2007, 2009.
- CODS'2007, International Conference on Complex Open Distributed Systems (Dynamic Multi-Agent Systems track), Chengdu, China, 2007.
- KR-06, International Conference on Knowledge Representation, 2006.
- PRIMA, Pacific Rim International Workshop on Multi-Agent, 2007.
- AAMAS, International Conference on Autonomous Agents and Multi-Agent Systems: Estoril, 2008, Budapest, 2009, Toronto, 2010.
- ACM MM, ACM International Conference on Multimedia: Vancouver, Canada, 2008, Beijing, China, 2009, Firenze, Italy, 2010.
- MICAI, Mexican International Conference on Artificial Intelligence, Mexico, 2008.
- TARC, Transactions on Arguments and Computation, 2009.
- CHI, ACM Conference on Human Factors in Computing Systems, Atlanta, 2010.
- ICAART, International Conference on Agent and Artificial Intelligence, Valencia, 2010.

- CARE, International Workshop on Collaborative Agent Research and Development, Melbourne, 2010, Tapei, Taiwan, 2011.
- ArgComp, Journal on Argumentation and Computation, 2009, 2010.
- AIJ, International Journal of Artificial Intelligence, 2008, 2010.
- IEEE Multimedia, 2010.
- NIME, New Interfaces for Musical Expression: Oslo, Norway, 2011, Ann Arbor, USA, 2012, Seoul, Korea, 2013.
- IJPOP, International Journal for People-Oriented Computing, 2011.
- International Symposium on Computational Aesthetics, 2011.
- Applied Soft Computing Journal, 2011, 2012, 2013, 2014.
- Meta-reviewer for the International Conference on Music Computing (ICMC, 2012).
- Journal of Computational Intelligence, 2011, 2012.
- ICCC, International Conference on Computational Creativity, 2012, 2013.
- EvoMusArt, International Conference on Evolutionary Art and Music, 2012, 2013, 2014, 2015.
- IEEE Transactions on Evolutionary Computing, 2012, 2013.
- Artificial Intelligence for Engineering Design, Analysis and Manufacturing (AIEDAM), 2013.
- Genetic and Evolutionary Computation Conference (GECCO), 2013, 2014.
- International Workshop on Musical Metacreation: MUME 2012, MUME 2013, MUME-WE 2013, MUME 2014, MUME-WE 2014..
- AAAI Conference on AI in Interactive Digital entertainment (AIIDE), 2013, 2014.
- Computational Intelligence (International journal), 2013.
- JAAMAS, Journal of Autonomous Agents and Multi-Agent Systems, Springer: 2007, 2008, 2011, 2014.
- Live Algorithm (LAM), London, 2014.
- International Symposium on Electronic Arts, ISEA2014, Dubai, 2014, Honk Kong 2016.

#### *Academic Leadership, Service and Community Engagement:*

- Organizer of the Argumentation and Negotiation Day (Melbourne, January 2006).
- Organizer of the SWARM Strategic Workshop in Agent Research in Melbourne (August 2006).
- Program Chair of the Creative Showcase for the ACM International Conference on Advances in Computer Entertainment (ACE 2009, Athens, Greece, October 2009).
- Organizer of the monthly [Vancouver Computer Music Meetings](#), VCMM (2009-ongoing).
- External Reviewer, MITACS, Accelerate program, 2010, 2012.
- External Reviewer, NSERC, Natural Sciences and Engineering Research Council of Canada, Collaborative Research and Development program, January 2011.
- Jury member for the Fonds de Recherche Société et Culture (FRQSC, Quebec counterpart to CFI), Quebec, Canada, June 2012
- **Chair and instigator of the 1<sup>st</sup> International Workshop on Musical Metacreation (MUME, 2012)**, in conjunction with The 8<sup>th</sup> Annual AAAI Conference on Artificial Intelligence and Interactive Digital Entertainment, Stanford, Palo Alto, USA, 9<sup>th</sup> of October 2012.
- Chair of the Musical Metacreation Week End (MUME-WE, 2013), in conjunction with ISEA 2013, Sydney, Australia, 2013.
- Chair of the 2<sup>nd</sup> International Workshop on Musical Metacreation (MUME, 2013), in conjunction with The 9<sup>th</sup> Annual AAAI Conference on Artificial Intelligence and Interactive Digital Entertainment, NorthEastern, Boston, USA, 14<sup>th</sup> and 15<sup>th</sup> of October 2013.
- Chair of the 3<sup>rd</sup> International Workshop on Musical Metacreation (MUME, 2014), in conjunction with The 10<sup>th</sup> Annual AAAI Conference on Artificial Intelligence and Interactive Digital Entertainment, North Carolina State University, October 3-4, 2014, Raleigh, North Carolina, USA.
- **Chair and investigator of the 1<sup>st</sup> International Workshop on Movement and Computation (MOCO14)**, ACM Proceedings, 16-17 June 2014, IRCAM, Paris, France.



- Chair of the 2<sup>nd</sup> International Workshop on Movement and Computation (MOCO15), ACM Proceedings, 14-15 June 2015, SFU, Vancouver, Canada.
- **Director of the 21<sup>st</sup> International Symposium on Electronic Arts**, ISEA 2015, 10-14 August 2015, Vancouver, Canada (957 registrants, largest gathering of digital artist in the history of western Canada).
- External reviewer for the SSHRC Partnership Grant Competition, 2015-2016.
- Steering Committee member of the International Workshop on Movement and Computation, 2016.
- Chair of the 4<sup>th</sup> International Workshop on Musical Metacreation (MUME, 2015), in conjunction with The International Conference on Computational Creativity, Paris, France, June 17<sup>th</sup> 2016.

### *Research Memberships*

- 2001-2005 Participation in the **Dialogue Research Group** meetings (Trois Rivières 2001, Québec 2002, Trois Rivières 2003). This research group was a collaborative effort by academics from AI (Brahim Chaib-draa, Bernard Moulin) and philosophy (Daniel Vandervecken, Guy Paquette) toward the design of common models of dialogic activities.
- 2002-2005 **Centor** (<http://www.centor.ulaval.ca/>): network and organizational technology research centre.
- 2005-2007 **Agentlab** (<http://www.cs.mu.oz.au/agentlab/>): The Intelligent Agent Laboratory (Agentlab) is an active research group conducted jointly between the Departments of Computer Science and Software Engineering (CSSE) Information systems (DIS) of the University of Melbourne.
- 2005-2007 **AgentVic** (<http://www.agents.org.au/>): The Agents-in-Melbourne group formed in 1998 to foster collaboration between industry and research groups using intelligent software agents.
- 2008-present **ACM** (Association for Computing Machinery, <http://www.acm.org/>).
- 2008-present **IEEE** (Institute of Electrical and Electronics Engineers, <http://www.ieee.org>).
- 2008-present **Cognitive Science Society**, <http://cognitivesciencesociety.org>.
- 2008-present **Metacreation Lab** director, <http://metacreation.net/>.
- 2012-present **Moving Stories** (SSHRC Partnership project lead by Pr. Thecla Schiphorst), Steering Committee member, Chair of the Research Committee, and Chair of the Infrastructure Committee.
- 2013-2015 **Movement and Meaning (MnM)**, (Canarie Network project lead by Pr. Thecla Schiphorst), Co-investigator.

### *Industrial Leadership*

- 2015-present **Generate, advisory board member**, <http://blog.generateapp.com/>
- 2014-present, **CEO, Metacreative Technologies**, <http://metacreativetech.com/>

### *Fun fact*

My Erdős number is 3.

1. Paul Erdős co-authored with Richard K. Guy:
  - Paul Erdős and Richard K. Guy. Distinct distances between lattice points. *Elemente der Mathematik* vol. 25 (1970), no. 6, Nov., pp. 121–123.
2. Brian Wyvill coauthored with Richard K. Guy:
  - Zainab Meraj, Brian Wyvill, Tobias Isenberg, Amy Gooch, and Richard K. Guy. Mimicking Hand-Drawn Pencil Lines. In Paul Brown, Douglas W. Cunningham, Victoria Interrante, and Jon McCormack, editors, *Proceedings of the International Symposium on Computational Aesthetics in Graphics, Visualization, and Imaging (CAe 2008, June 18–20, 2008, Lisbon, Portugal)*, pages 73–80, Aire-la-Ville, Switzerland, 2008. Eurographics Association.
3. I co-authored with Brian Wyvill:
  - Justin Love\*, Philippe Pasquier, Steve Gibson, Brian Wyvil, George Tzanetakis, *Aesthetics Agents: Swarm-based Non-photorealistic Rendering using Multiple Images*, *Proceedings of The seventh*

annual symposium on Computational Aesthetics in Graphics, Visualization, and Imaging (CAe'11), Vancouver, Canada, pp. 47-54, ACM and Eurographics Association, 2011.

# Artistic CV

The following sections give a quick view of previous and current artistic works and art related activities. A press and media kit is available upon request.

## *Administration and service to the artistic community*

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2001	Founding member and artistic director of <b>P: research, creation, diffusion in media arts</b> .
2001-2004	Founding member and artistic director of the audio art diffusion collective <b>Machines</b> : electronic sound abstractions.
2006	Founding member of <b>MIJI dance company</b> along with Soo Yeun You (Korea) and Hamish Fletcher (Australia).
2005-2008	Board member of <b>BUS 117</b> , a contemporary art gallery in Melbourne (2005-2008).
2003-2006	Board member of the Canadian audio and electronic art centre <b>Avatar</b> .
2008-2015	Board member of <b>Vancouver New Music</b> . Treasurer from October 2010 to end of service.
June 2009	Jury member, Canada Council for the Arts, New media and audio art.
February 2010	Jury member, Signal and Noise Festival, Video-In Video-Out art centre ( <b>VIVO</b> ), Vancouver, Canada.
2010 - ongoing	Community Program Advisory Committee member, <b>Surrey Art Gallery</b> , Canada.
April 2012	Jury member, BCNet Digital Media Challenge, BCNet, Vancouver, Canada.
2009 - ongoing	Honorary Member of <b>Avatar</b> , Quebec City, Canada
2012 - ongoing	Surrey <b>Urban Screen</b> Advisory Committee, Surrey, Canada.
August 2015	<b>Director of the 22<sup>nd</sup> International Symposium of Electronic Arts, ISEA2015</b> , the Vancouver edition. The largest gathering of media art scholars and artists in Canadian history.
2016 - ongoing	Member of the board of directors of the New Form media foundation, Vancouver, Canada.

## *Main exhibitions, installations and public art*

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17.06.1999	<b>The Wall of Sound</b> , Blockhaus DY10, Nantes, France
Audience count: 67	A wall of heteroclit speakers is used to diffuse the output of a network of vintage analogue synthesizers. Each speaker broadcasts the sound of a single synthesizer. The various synths are linked so as to make different parts of the wall interact; thus creating an unusual spatial effect for the audience.

- 28.01.1999  
and  
18.06.2001  
Audience  
count: 179
- Nint&Do**, Espace Delrue, Nantes, France  
In this interactive audio installation the audience is invited to play with various vintage video games. The sounds made by these video games are processed, mixed and diffused in real time. This installation thus proposes a ludic introduction to "musique concrète" and electronic music. Nint & Do was initially presented at Blockhaus D.Y.10 on 28.01.1999.
- 1.09.2000  
to  
22.09.2000  
Audience  
count: 46780
- Escalophone**, Beaulieu Shopping Mall, Nantes, France.  
In the context of the collective exhibition SBAM+, the Robonom collective presented a quadriphonic sound installation for two escalators located in a vast shopping mall in Nantes. During three weeks, over two thousand daily passers-by crossed through various sounds which were also going up and down the stairs.
- 8.11.2001  
to  
18.11.2001  
Audience  
count: 546
- Transit**, Coueron Bus terminal, Coueron, France.  
This installation was presented in the context of the collective exhibition "Ceux qui m'aiment prendront le bus" (Those who love me will take the bus). The environment of a bus terminal is analyzed through various sensors and re-organized as a sonic space within a shipping container open to the audience. Outside conditions (wind, urban noises, luminosity, traffic, temperature, ...) are regenerated in the sonic dimension inside this small immersive environment.
- 12.02.2003  
Audience  
count: 267
- Machines 08**, *Le chemin des machines (Machines' promenade)*, Machines 08, co-conceived with Émile Morin and Érick Dorion, Québec city, Canada.  
8 musicians playing improvised music from locations throughout the Méduse building, 4 audio artists streaming their material through the Internet and 4 electroacoustic composers (re)mixing and spatializing the result live. The audience was invited to a promenade between various listening points.
- 12.02.2004  
Audience  
count: 134  
+ 2 national  
radio  
broadcasts
- Machines 12**, *Improvising automata and sonic aerodyne*, for the multi-disciplinary art festival "Le Mois Multi 2004", Québec, Canada. co-produced with Recto-Verso and Avatar in collaboration with Radio-Canada.  
This event consisted of four audio improvisations. Each improvisation brought together a human improviser and an automated improviser (an autonomous artificial agent capable of improvising music). The result was broadcast using an array of 25 speakers, suspended and balancing above the audience
- 20.09.2004  
to  
25.09.2004  
Audience  
count: 1698
- Survie**, Phylm, Commissioned by the fifth International Video and Electronic Art Manifestation in Montréal (MIVAEM'04), [Champ Libre](#), Canada.  
This installation is a collaboration with the French experimental film-maker Emmanuel Lefrant. Following the steps of the experimental film maker Anthony McCall (*Light Describing A Cone*), we developed an immersive installation which explores the space between the film projector and the screen. This installation was also presented in 2005 at the BétonSalon gallery (Paris).
- 22.08.2007  
to  
22.09.2007  
Audience  
count: 61238
- Auditory Tactics**, Concordia University, Montréal, Canada.  
Auditory tactics are contextual listening attitudes. One does not listen the same way in a bathroom or at a bus stop. This audio installation is concerned with the intrusion of sounds from the private sphere into public spaces and their interferences with the audience's auditory tactics. A collaboration with Philippe-Aubert Gauthier, Auditory Tactics has been produced during an artistic residency at Vidéographe and in the context of the 2007 PureData Convention. The installation consists of a generative composition broadcast 24/7 through an array of speakers using the beamforming technology

- 11.01.2008 to 1.02.2008  
Audience count: 2361
- Flying Falling Floating**, Carriage Work, Sydney, Australia.  
A collaboration with Matthew Gingold, this 6-channel audio video installation shows bodies flying, falling and floating on architectural elements of the hosting building. It was presented for three weeks during the 2008 Sydney International Festival and for one week during the Melaka International Festival (HD remastered version).
- 18.03.2008 to 12.04.2008  
Audience count: 278
- The crossing**, Bus Gallery, Melbourne, Australia.  
This installation is a collaboration with physicist and visual artist Martina Mrongovius. Two "holographic films" containing 160 "holographic frames" each are disposed on the sides of a 5 meter long linear path. Walking along this path at normal pace unfolds the two three dimensional films and their sound track. The use of distance sensors allows the viewer to 'scratch' time. By going backward, the viewer can rewind images and sound, by standing still he can freeze both. This simple interactive setting entails that the viewer's movement is the motor of the audio-visual experience.
- 30.08.2008 and 14-30.04.2009  
Audience count: N/A
- NAOS**, Montalvo Arts Center, Saratoga, CA and Root Division Gallery, San Francisco .  
This installation is a collaboration with Carlos Castellanos, Luther Thie and Kyu Che. In the line of the Acclair project, NAOS proposes a critical reflection on the growing use of physiological monitoring in our technophilic society. The installation is presented as a bio-pod in which the audience, equipped with various biometric sensors, is confronted with selected images. After several iterations, machine learning algorithms are used to classify the user's reactions into one of the four following categories: passive, aggressive, loyal, subversive.
- Permanent.** Inaugurated in 2009
- Lingua Aqua**, Bear Creek Park, City of Surrey, Canada  
A collaboration with Michael Filimowicz, Melanie Cassidy, Brady Marks and Alan Storey, Lingua Aqua is a public artwork combining sculptural, architectural, and audiovisual media to materialize the original "bath of sounds" from which language emerges. It is a self-enclosed fountain utilizing flowing water, single channel video, four-channel audio, and engraved transparent panels to create a space for contemplating the variety and complexity of languages.
- 28.10.2010  
Audience Count: 48
- L-VIZ: Paint with your effort**, Surrey Art Gallery, City of Surrey, Canada  
A collaboration with Pattarawut Subyen, Diego Maranan and Thecla Schiphorst. Generative visualization of audience movement quality using a glove equipped with accelerometer sensors and bluetooth.
- 26-28.11.2010  
Audience count: 348
- Mirror/Mirage**, Melaka Art and Performance Festival, Melaka, Malaysia.  
A collaboration with video artist Matt Gingold and dancer Janette Hoe, this dance video is an experiment in synchronicity and multiplicity devised as a series of 9 take of a semi-improvised performance played back simultaneously.
- 24.01.2014-27.04.2014
- Longing and Forgetting (LOF)**, Surrey Urban Screen, Surrey, Canada.  
A collaboration with video artist Matt Gingold and Choreographer Thecla Schiphorst, LOF is a generative video installation for facade projection using autonomous video agents. LOF is also an interactive installation in which the agents can be controlled by participants gestures through their mobile devices.

- 9.08.2014-25.08.2014 **MediaScape: Seasons**, Blurred Lines, Charles G Scott Gallery, ECUAD, Vancouver, Canada.  
 This generative installation combines Bizzocchi's recombinant ambient video engine Re:Cycle 3, with Thorogood/Pasquier's soundscape generation system Audio Metaphor, and Eigenfeldt's PAT (Probability and Tendency) generative music software. The system produces ambient video of natural landscapes, as well as four different soundtracks: a descriptive soundscape, a metaphorical soundscape, a contrapunctual soundscape and a musical accompaniment.  
 The piece was also shown in the following exhibitions:
  - Hidden Pasts, Digital Futures: Generations SFU's 50th Anniversary, SFU Woodward's, Vancouver, Canada.
  - International Symposium of Electronic Arts, Vancouver, 2015.
  - Exhibition of the Generative Art Conference, Venice, Italy, 2015.
  - Exhibition of the ELO conference, Victoria, Canada, 2016.
- 2.11.2014-12.11.2014 **Dreaming Machine 3**, ISEA2014, Dubai, UAE.  
 A collaboration with Ben Bogart, the Dreaming Machine is an artificial agent that observe the world during the day and dreams about it during the night. The work implement the most current theories of human dreaming in neuroscience. A more detailed description of the system has been published.
- 18.09.2015 - 15.11.2015 **Longing and Forgetting (second iteration)**, Generations, Woodward's Centre for the Arts, Vancouver, Canada  
 Generative audio-video installation.
- 10.12.2015 - 12.12.2015 **Seasons**, Generative Arts, Venice, Italy.  
 This piece was also displayed online as part of the 100 top pieces selected for the Lumens Price 2015.
- 10.03.2016-12.03.2016 **Longing and Forgetting (third iteration)**, Scores+Traces, Plus One Gallery, Tribeca, New York, USA.  
 Generative video installation.
- 29.09.2016-2.10.2016 **Longing and Forgetting (fourth iteration)**, Beyond Festival, Out of Control exhibition, curated by Ludger Pfanz and Vesna Petresin, ZKM, Karlsruhe, Germany.  
 Generative video installation.

## *Sound design for video and experimental cinema*

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- 23.11.2002 *Phylm*, (Philippe Pasquier & Emmanuel Lefrant, film maker), Vidéastes recherchés, [La Bande Vidéo](#), Salle Multi de Méduse, Québec City, Canada.
- 15.05.2003 *Videoman*, real-time video processing illustrating sound performances (including live illustrators and musician footage), Machines 9, Salle Multi, Québec City, Canada.
- 14.06.2003 *Videoman*, real-time video processing illustrating sound performances by Martin Tetreault, Diane Labrosse, Érick Dorion, Aimé Dontigny and Samiland, *Machines 9.01*, Paraloeil, Rimouski, Canada.
- 12.09.2003 *Phylm*, Commissioned by [Antitube](#), Salle Multi de Méduse, Québec City, Canada.

- 19.11.2006-29.11.2006 *Falling, Floating and Flying*, with Matthew Gingold, Stairwell Gallery, Melbourne, Australia. Audio-video installation.
- 2009 *Falling, Floating and Flying*, with Matthew Gingold, Melaka International Festival, Malaysia. HD remastered version of the above.

### *Radio and sound engineering*

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- 1997-1998 *Limonade Ray Gun*, weekly show on the LNA radio station, LLN/Bruxelles, Belgium.
- June 1999 *robonom* - jingle for MTV Europe, diffused every days from September to December 1999 for **MTV Spankshow**, Europe.
- 2001-2002 *DDM* [les Disques De Merkel], weekly show on Chyz FM radio, Laval University, Québec City, Canada.
- 2002-2004 *Excavation sonore*, monthly diffusion on CKIA radio and web streaming, Avatar, Québec City, Canada.

### *Discography, publications and software*

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- 1999 *robonom* e.p., *robonom*, lp, vinyl, Vlan! Records, Paris
- 2000 *robonom*, *Rond mais carré*, CD, DDM [Les disques de Merkel], Nantes, France
- 2001 *robonom*, *Pomelos*, "Super Post electronica" compilation, CD, +CROSS, Osaka, Japan (re-edited by Instinct record, New York, USA)
- 2001 *robonom*, *Blockhaus sessions*, CD, DDM, Nantes, France
- 2001 *monobor*, *Sex O Clock*, lp, vinyl, Invasion Planète Records, IP005, Toulouse, France
- 2001 *robonom*, *aesthetik gnatoflex*, PlastiQ magazine, number 1, CD, DDM, Paris, France
- 2001 *robonom*, *r1* and *r2*, No war without tears, CD, The Age of Venus Records, Nantes, France
- 2002 *monobor*, *Le monde gueule*, MEHR, DDM: [www.merh.fr.fm](http://www.merh.fr.fm), Web release
- 2003 *monobor*, *Fantaisie pour vinyles gondolés en funk majeur*, CD, Alterflow/Déluge, Québec City, Canada
- 2003 *robonom*, *Entre bleu clair et marron foncé*, MP3 CD, Excavation Sonore, Avatar / OHM 32, Québec City, Canada
- 2003 *Samiland*, *Capteur de brume*, CD, Mutek 03, [MUTEK\\_REC](http://MUTEK_REC), Montréal, Canada
- 2003 *Catalogue*, Mois Multi Festival 2003.
- 2004 *Machines*, *Machines-Motor V1.0*, audio/video software, distributed by [Panatone](http://Panatone), Avatar/Locus Sonus, Web release.
- 2004 *96 432 hours*, Ten years of Avatar 1993-2004. DVD, Avatar / OHM Edition 035.

- February 2004 *Machine 12*, in Catalogue, Mois Multi Festival 2004.
- January 2005 *Œuvres avouées – avatar*, Catalogue and DVD, Avatar / Ohm Editions 036.
- 2005 Improvisor automata based on a cellular automata, Software.
- February 2005 *Degrés d'hybridité*, Catalogue and DVD, Mois Multi 2005, Avatar / OHM Edition 037.
- June 2005 *Faisceau d'épingles de verre: Théâtre d'arts médiatiques, P : recherche création et diffusion en arts médiatiques*. Promotional DVD.
- March 2008 *Metamedia*, proceedings of the symposium held in Québec city on 23 February 2007, DVD, OHM Edition 043

## *Mixing and mastering*

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- 06.2001 Recording and editing for Village Bunker, Blockhaus DY.10 sound studio.
- 21.07.2002 Editing and Mastering for Milimetrik, personal studio.
- 12.09.2002 Mastering for Glider, personal studio.
- 22.01.2003 Recording, editing and mastering for TAP: *Messe pour un temps mort*. Avatar sound studio (with David Michaud).
- 2002-2004 Recording, editing and archiving for Machines concert series 01-12, Avatar sound studio.
- 11-12.09.2005 Recording of Pierre André Arcand, readings and sound poetry, Avatar sound studio.

## *Artistic residencies*

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- March 2002 **Avatar** [Audio and electronic art center], Québec City, Canada.  
From the 2<sup>nd</sup> to the 22<sup>nd</sup> of March, audio production residency for the Excavation Sonore project *robonom*.
- February 2003 **GMEA** [Electro-acoustic music group of Albi], Albi, France.  
From the 7<sup>th</sup> to the 21<sup>st</sup> of February, audio production residency of robonom working on sound spatialisation.
- October 2003 **Avatar** [Audio and electronic art center], Québec City, Canada.  
Software production residency for the digital art project Panatone, produced by Avatar and Villa Arson (France).
- January 2004 **Recto Verso** [Electronic and multidisciplinary art production center], from the 24<sup>th</sup> of December to the 3<sup>rd</sup> of January 2004, Québec City, Canada.  
Research and production residency in Salle Multi of the Méduse complex for the creation of the flying loudspeakers of *Machines 12*.



- March 2004 **LANTISS**, Laval University, Theatre Department, Québec City, Canada.  
Research residency to explore the 24-channel audio spatialisation system [LCS \[Level Control System\]](#) of the LANTISS laboratory.
- June 2004 **Recto-Verso**, Studio d'Éssais de Méduse, Québec City, Canada.  
Production residency with Machines collective for *Faisceau d'épingles de verre*.
- November 2004 **Avatar** [Audio and electronic art center], Québec City, Canada.  
Research residency for the development of a new interactive dance floor based on body conductivity.
- December 2004 **LANTISS** [Laboratoire des nouvelles technologies de l'image de la scène et du son], Université Laval, Québec City, Canada.  
Research and creation residency for the multidisciplinary project *Faisceau d'épingles de verre*.
- January 2005 **TOHU** [La cité des arts du cirque], Montréal, Canada.  
Research and creation residency for testing and developing creative ideas using the interactive dance floor developed during the residency at Avatar in November 2004.
- January 2005 **Recto-Verso**, Salle Multi de Méduse, Québec City, Canada.  
Production residency for the multidisciplinary project «Faisceau d'épingles de verre».
- May-June 2005 **LANTISS** [Laboratoire des nouvelles technologies de l'image de la scène et du son], Université Laval, Québec City, Canada.  
Research and creation residency for the development of a new type of sensors for body contacts.
- Juillet 2005 **GMEA** [groupe de musique électronique d'albi], 12-30 July 2005, France.  
Production residency for the sound design of a show of the company Le Corps Indice.
- August 2005 **UQÀM** [Université du Québec à Montréal], Canada.  
Production residency with the dance company « Le Corps Indice ».
- March 2006 **DanceHouse**, Melbourne, Australia.  
Production residency with P: Media Art, for the multidisciplinary show *Ray of Glass Needles*.
- February 2007 **Ausdance**, Adelaide, Australia.  
Production residency with Gina Rings, Soo Yeun Lee and Hamish Fletcher for *Reliquary*.
- July 2007 **DanceHouse**, Melbourne, Australia.  
Production residency with company Miji for the show *Reliquary*.
- August 2007 **Vidéographe**, Montréal, Canada.  
Production residency with Philippe-Aubert Gauthier for the *Auditory Tactics* audio installation using the Beamforming technology.
- June 2008 **Montalvo Art Center**, San Francisco, California, U.S.A.  
Production residency for project Naos (in collaboration with Carlos Castellanos and al.)
- August 2008 **Northcote Town Hall**, Melbourne, Australia.  
Production residency with Miji (Soo Yeun Lee and Hamish Fletcher ) and Gina Rings (from Bangara Dance theater) for *Reliquary*.

## *Invited talks and workshops*

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- 02.07.1999 *Analogue Electronic Music* workshop (with David Rigauud and robonom), Challan music school, France.
- 14.06.2002 *L'ironie comme viol d'une maxime de Grice*, guest talk, Festival sur l'humour noir, Ilôt Fleuri, Québec City, Canada.
- 07.02.2003 *Improvisation in analogue electronic music* workshop, with robonom, Noctambule, Albi, France.
- 15.02.2003 and  
22.02.2003 *Artificial Intelligence in Contemporary Arts practices*, Computer Music Group of GMEA [Groupe de musique électro-acoustique d'Albi], Albi, France.
- 7-8.06.2003 *Pure Data* workshop, Avatar, Québec City. Given with David Michaud.
- 1.04.2004 *Faisceau d'épingle de verre, des hommes, des machines et du théâtre*. Guest talk for the opening ceremony of LANTISS [Laboratoire des nouvelles technologies de l'image, du son et de la scène].
- Fall 2004 *Dance and New Technology* workshop, six 3 hours laboratories and one public presentation, with Isabelle Choisnière, Ateliers de Danse Moderne, Inc. [ADMI], Montréal, Canada.
- 9.02.2005 *Faisceau d'épingle de verre*. Guest talk in « Nouvelles formes théâtrales de 1980 à nos jours » course of Laval University (Prof. Plourde).
- 10.02.2005 *Faisceau d'épingle de verre*. Guest talk, Collège Jésus-Marie, Québec City, Canada.
- 11.02.2005 *Faisceau d'épingle de verre*. Guest talk, Multimedia course, Collège Mérici, Québec City, Canada.
- 15.06.2005 Demonstration of a new contact sensor, LANTISS, Québec City.
- 19.04.2005 *Technoscience and Contemporary Creation*, guest talk, given at Vooruit during the Courtisane Festival, Gent, Belgium.
- 27.07.2008 *Digital Media: a bidimensional analysis*, invited talk, Dorkbot Melbourne, Australia.
- 14.10.2011 *Workshop on Interactivity and Computational Creativity within New Media*, given at the yearly Forum of the the FRIC (Fond des Réalisateur Indépendants du Canada), CBC Radio-Canada, Vancouver, Canada.
- 3.10.2011 *From AI to IA: generative music at the MAMAS lab*. Guest talk, EarZoom Sonic Arts Festival, IRZU, Lubjana, Slovenia.
- 15.09.2012 *Interactive Arts and Technology panel*, moderator, New Forms Festival, Vancouver, Canada.
- 14.01.2014 Vancouver Pro Musica and VCMM talks, moderator, Pro Musica 2014 ElectroAcoustic Festival, Western Front, Vancouver, Canada.
- 12.09.2015 *21 Years of Art*, Group of X, Guest talk, Vancouver, Canada.
- 20.11.2015 *Panel on Coding and Live Coding for Music Making*. Moderator, Pro Musica 2015 Electroacoustic Festival, Western Front, Vancouver, Canada.

## *Training and professional development*

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March 2002	<i>Max/MSP workshop</i> , David Michaud, Avatar, Québec City, Canada
April 2002	<i>Basic Stamp workshop</i> , Steeve Lebrasseur, Avatar, Québec City, Canada
December 2003	<i>ZeLab1, micro-controller workshop</i> , Steeve Lebrasseur, Avatar, Québec City, Canada
Febr 2004	<i>ZeLab2, Electronics workshop</i> , Steeve Lebrasseur, Avatar, Québec City, Canada
August 2004	<i>LCS (Level Control System), sound spatialization workshop</i> , LANTISS, Laval University, Québec City, Canada
January 2005	<i>Sound spatialization workshop</i> , Philippe Aubert-Gauthier, Avatar, Québec City, Canada.

## *Curation and Art direction*

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December 2001	<i>Machines 1-12</i>
November 2004	Machines was a series of 12 experimental music evenings co-curated with Erick D'Orion with the support of the audio art centre Avatar, Salle Multi, Méduse, Québec City.
June 2012	<i>Where do we stop and where do they begin?</i> Collective Exhibition on Machine Generated Art, Audain Gallery, Vancouver
August 2015	ISEA2015
August 2015	Vancouver Algorave
August 2015	AV Disruption
August 2015	Hakanai
August 2015	John McCormick
August 2015	Soundscape Composition (invited curator Barry Truax)

## *Concerts and sound design for live performances (selection)*

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06.01.1999	robonom, Blockhaus D.Y.10, Nantes, France.
03.03.1999	robonom for the exhibition <i>Le Labo d'hiver</i> , furniture music, Espace Delrue, Nantes, France.
06.04.1999	robonom, <i>Festival Universitaire</i> , Théâtre Universitaire, Nantes, France.
06.05.1999	robonom: <i>Agrobonom</i> (sound fertilizer), Va t'en Lapin exhibition, Atelier Alain Lebras, Nantes, France.
12.05.1999	robonom: <i>Martine à la ferme</i> , electronic music in rural environment, with Basile Ferriot (drums), Châteaubriant, France.

- 12.06.1999 robonom, *Téléo festival*, Salle L'Olympic, Nantes, France.
- 19.06.1999 robonom with Basile Ferriot (drums), *l'homme qui rétrécit invite ses amis*, Studio Ecart Danse, Nantes, France.
- 09.10.1999 Robonom with David Rigaud (flute), Patricia Lupiery (soprano) and Manuela Ribeiro (dramaturgy), *Source4 fashion show*, Cité des congrès, Nantes, France.
- 26.11.1999 robonom, Zoo Galerie, Nantes, France.
- 01.01.2000 robonom, Wizz sur Loire, ETR\*, Nantes, France.
- 11.03.2000 robonom, *Introduction* of Les Disques de Merkel, Zoo Galerie, Nantes, France.
- 18.03.2000 robonom, *Robonom and friends, ep album launch*, with Nominoë (experimental cinema), ETR\*, Nantes, France.
- 13.04.2000 robonom, Les Renc' Artistes, L'Olympic, Nantes, France.
- 21.05.2000 monobor, New Electro, with Invasion Planet and Rephlex/Braindance, Bikini, Toulouse, France.
- 19.06.2001 robonom, in the context of the event/launch of « *PlastiQ* », Nouveau Casino, Paris, France.
- 30.06.2001 robonom, Le lieu Unique, Nantes, France.
- 13.12.2001 monobor, *Machines01*, Salle Multi de Méduse, Québec City, Canada.
- 26.04.2002 IF (Steeve Lebrasseur, David Michaud, Philippe Pasquier, Raphaël Simard), *Machines 03*, Galerie Rouje, Québec City, Canada.
- 19.06.2002 monobor & milimetrik, *Machine04*, Salle multi de méduse, Québec City, Canada.
- 21.12.2002 Samiland, *Machines07*, Salle multi de Méduse, Québec City, Canada.
- 31.01.2003 Duo avec samuel Roy-Boy (contrebasse), galerie Rad'a, Montréal, Canada.
- 07.02.2003 robonom, [GMEA|Groupe de musique électroacoustique d'Albi](#), Festival Rebond, Noctambule, Albi, France.
- 22.03.2003 Samiland, *PRÉrien(13)b*, Salle Beverley Webster Rolph — [Musée d'art contemporain de Montréal](#), Canada.
- 22.03.2003 Samiland, galerie Rad'a, Montréal, Canada.
- 29.05.2003 Samiland, *Festival Mutek*, Montréal, Canada.
- 14.06.2003 Samiland, *Machines 9.01*, Paral'Oeil, Rimouski, Canada.
- 12.02.2004 *Machines 12*, Salle multi de Méduse, Québec City, Canada.  
Diffusion de *ttàfnd*, une pièce de robonom en ouverture de la soirée.
- 03.04.2004 Philippe Pasquier, présentation avec Christian Calon des résultats du laboratoire de spatialisation sur le système 24 voies [LCS\(Level Control System\)](#), Avatar/LANTISS, Studio d'essais de Méduse, Québec City, Canada.

- 22.06.2004 Duo: Érick Dorion/Philippe Pasquier, Presentation of Machines-motor V1.0, audio video (two screens), produced by Avatar, Studio d'Essais de Méduse, Québec City, Canada.
- 27.08.2004 Philippe Pasquier, Présentation d'un automate cellulaire improvisateur audio avec visualisation vidéo. Galerie [La Chambre Blanche](#), Québec City, Canada.
- 10.02.2005 and 11.02.2005 Faisceau d'épingles de verre, création multidisciplinaire de la pièce de Claude Gauvreau du même nom (3 représentations). Dans le cadre du *mois multi 2005*, festival d'art multidisciplinaire de Québec City, organisé par les productions Recto-Verso, Salle multi de Méduse, Québec City, Canada.
- 12.02.2005 Philippe Pasquier, Présentation de Machines-Motor V1.0 et performance audio-vidéo dans le cadre de la soirée Soft Avatar présentée au [Mois Multi 2005](#), Salle mutli de Méduse, Québec City, Canada.
- 03.2005 Command by [TourDeBras](#) / Paral'oeil, Rimouski, Canada. 12 min piece and visual score for the GGRIL (Gros Groupe Régional d'Improvisation Libre, directed by James Darling) electro-acoustic soundtrack: Philippe Pasquier; Films: James Darling, Thomy Laporte; Musicians: James Darling (self-made instruments, direction), Raphael Arsenault (violin), Catherine Savard-Massicotte (violin), Michèle Audrey Couture (alto sax), Éric Normand (double bass, objects), Martin Poirier (electric bass), Robin Servant (accordion, feet, motors), Brigitte Lacasse (accordion), Sébastien Dubé (clarinet), Mathieu Gosselin (alto sax) , Louise Amyot (percussion), Brigitte Vincent (percussion, piano), Louis Pelletier (percussion, marimba), Patrick-Guy Desjardins (guitar), Alexandre St-Pierre (guitar).
- 03.06.2005 L'ensemble Bruno Panache et Philippe Pasquier (aka. Monobor), Musiques torrides en deux tons, performance audio présentée à la [Gallerie Rouje](#) dans le cadre de la *manifestation internationale d'art*, Québec City, Canada.
- 19.09.2005 Présentation «work in progress» de la nouvelle création de la compagnie de danse contemporaine Corps Indice. Co-concue avec Isabelle Choisière et Jean Gervais, Salle Claude Gauvreau, UQAM, Montréal, Canada.
- 15.10.2005 Performance Danse et Nouvelles technologies, performance avec un quintette de danseuses Montréalaise. Présenté par le centre des arts d'Enghiens les bains dans le cadre du symposium internationale danse et nouvelles technologies, Paris, France.
- 21.12.2005 White Widow, Audio / Body art performance, collaboration with Martin Renaud (performer) et Simone (acrobat), in the context of the White Christmas event of The Foundry Gallery, Melbourne, Australia.
- 15-22.03.2006 Ray of Glass Needles, multidisciplinary show (Butoh dance, experimental theater, audio and video performance), produced by P:Media Art,[DanceHouse](#) (5 nights), Melbourne, Australia.
- 19.04.2006 Machines-Motor (audio-video performance), during the SoftAvatar performance, given at Vooruit, Gent, Belgium.
- 21.04.2006 Performance audio quadriphonique, MexAppeal, Dormund, Germany.
- 14.02.2007 Performance "Work in progress" du projet avec les chorégraphes Soo Yeun Lee et Gina Rings. [Ausdance](#), Adelaide, South Australia, Australie
- 5-8.06.2007 Reliquary, dance show with Miji dance company, 45downstairs, Melbourne, Australia
- 12.07.2007 Quadriphonic Audio Performance, Firstdraft Galley, Sydney, Australia

- 17.04.2008 Diffusion of an electro-acoustic pieces on 8-channels, Signal and Noise Festival 2008, VIVO art center, Vancouver, Canada
- 02.08.2008 Reliquary, sound design for a dance show, Miji dance company, NorthCote Townhall, Melbourne, Australia
- 06-08.06.2009 Reliquary, sound design for a dance show, Miji dance company, The Dreaming festival, 3 nights, Woodford, Queensland, Australia.
- 26.10.2009 Improviser automaton, Emily Carr University, Vancouver, Canada.
- 28.10.2010 ReliK, quadriphonic electro-acoustic piece, Surrey Art Gallerie, Surrey, Canada.
- 26-28.11.2010 Mirror/Mirage, Melaka Art and Performance Festival, Malaysia.  
Sound Design for a performance by Jannette Hoe on a video by Matthew Gingold. 15 minutes performance given twice a day for three days.
- 12-14.06.2011 Reliquary, sound design for a dance show, Miji dance company, 3 nights, Dance House, Melbourne, Australia.
- 1.10.2011 ReliK, quadriphonic electro-acoustic piece, 45 mins solo performance, EarZoom Sonic Arts Festival, Kino Sista concert hall, Irzu, Lubjana, Slovenia.
- 8.10.2011 Improvisation on Nicolas Boone's video "nothing is happening", VIVO, Vancouver, Canada.
- 12.11.2013 Longing and Forgetting (Live Performance version), StonyBrooks University Theatre, New York, USA.

### *Media Coverage (Web, Press, Radio, Tv)*

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- 12-12-2001 Scène Locale (Machines), Nicolas houle, Voir, Press, Canada.
- 15-12-2001 Une étiquette virtuelle et vivante (Machines), David Cantin, Le Devoir, Press, Canada.
- 20-01-2002 L'imprévisible Mois Multi (Machines), David Cantin, Le Devoir, Press, Canada.
- 18-02-2002 Machines, La Voce del Popolo, winter 2002, page 2.
- 19-02-2002 Le Mois Multi dévoile sa programmation (Machines), Jean St-Hilaire, Le Soleil, Press, Canada.
- 21-09-2002 Interview by Richard Beaudry, Nouvelles Musiques, CKRL, Radio, Canada.
- 22-10-2002 Interview by André Marceau (Machines), Des monstres dans la gorge, CKRL, Radio, Canada.
- 15-12-2002 Le Navire Night, Chronique by Hélène Prévost, CBC radio-Canada, Radio, Canada.
- 15-12-2002 L'art des machines (Machines), David Cantin, Let devoir, Press, Canada.
- 05-01-2003 Interview by Eric Provencher (Machines), Bande à part, CBC Radio-Canada (Première Chaîne), Radio, Canada.
- 12-01-2003 Place au multidisciplinaire (Machines), David Cantin, Le Devoir, Press, Canada.
- 22-01-2003 BPM (Machines), Francois Gariépy, Voir, Press, Canada.
- 23-01-2004 Voyage vers le futur (Machines), Valerie Lesage, Le Soleil, Press, Canada.
- 05-02-2004 BPM (Machines), Francois Gariépy, Voir, Press, Canada.

- 03-02-2004 Machines expérimentales (Machines), Vincent Bergeron, Impact Campus, Press, Canada.
- 11-02-2004 Interview by Matthieu Dugal (Machines), CKRL (Retour d'ascenseur), Radio, Canada.
- 08-02-2004 Interview by Hélène Prévost (Machines), Le Navire Night, CBC Radio-Canada (Première chaîne), Radio, Canada.
- 07-02-2004 Interview by Natasha Pettigrew (Machines), L'île aux trésors, CKIA, Radio, Canada.
- 12-02-2004 Duos pour automotes (Machines), Pascale Guéricolas, Au fil des événements, pages 5-6, Press, Canada.
- 05-03-2004 Machines 12 au Mois Multi, Yves Tremblay, Convergence, numéro 26, pages 24-25, Press, Canada.
- 13-01-2005 De toutes les couleurs (P), Nicolas Houle, Le Soleil, Press, Canada.
- 13-01-2005 Les promesses du sixième Mois Multi (P), Isabelle Porter, Le Devoir, Press, Canada.
- 13-01-2005 L'art électronique s'éclatera en Février (P), Pierre O. Nadeau, Le Journal de Québec, Press, Canada.
- 01-02-2005 Beauté Synthétique (P), Simon Éthier, Impact Campus, Press, Canada.
- 09-02-2005 Accouchement Multidisciplinaire (P), Jean St-Hilaire, Le Soleil, Press, Canada.
- 11-02-2005 Interview (P), CKRL, Radio, Canada.
- 11-02-2005 Perplexité et Splendeur (P), Jean St-Hilaire, Le Soleil, Press, Canada.
- 13-02-2005 Faisceau d'épingles de verre (P), Helgi Piccinin, montheatre.qc.ca, Web, Canada.
- 02-02-2005 Syndrome pré-mensuel (P), Julie Bouchard, Voir, Press, Canada.
- 04-03-2007 Reliquary, review, The Age, Press, Australia.
- 12-08-2007 Interview on Interest-Based-Negotiation, Good Morning Dubai, City7, TV, United Arabs Emirates.
- 05-06-2008 The dimension of Perception, Amy Marjoram covers the "Beyond the window" exhibition by Martina Mrongovius and Philippe Pasquier. Realtime, volume 85, Press, Australia.
- 10-11-2008 Artists in the city, Boaz Joseph reports on Lingua Aqua, Surrey North Delta Leader, Press, Canada.
- 06-06-2008 Reliquary, review, The Age, Press, Australia.
- 1-11-2010 Le Canada, eldorado des étudiants français?, interview by Marie Estelle Pech, Le Figaro, Press, France.
- 2-06-2011 Reliquary – Cultures combine in choreography, review by Chloe Smethurst, The Age, Press, Australia.
- 6-06-2011 Reliquary – groundbreaking new dance work shatters cultural boundaries, by Julia Sutherland for TheatrePeople.com.au, Web, Australia.
- 8-9-2011 Le piratage : une bonne ou une mauvaise chose, Six Pieds sous Terre, Pierre-Philippe Bibeau, CBC Radio-Canada, Radio, Vancouver.
- 6-11-2011 Villes-Mondes : Vancouver, interview by Hélène Frappat as part of a 1 hour long documentary about Vancouver through its creative scene, France Culture, Radio, France
- 4-12-2011 Musique et Intelligence Artificielle, Six Pieds sous Terre, interview by Pierre-Philippe Bibeau, CBC Radio-Canada, Radio, Vancouver.
- April 2012 Philippe Pasquier: Helping Computer Learn, article by Sharon Proctor, AQ Magazine, Press, Canada.
- Feb-2014 Subject on the presentation of installation Longing and Forgetting at the Surrey Urban screen, interview of Philippe Pasquier by Jen Muranetz, Shaw TV, TV, Canada.

- Aug-2015 ISEA2015 Media and Press kit is too large to list all the entries here, but a consolidated media report is available here: [http://philippepasquier.com/dl.php?f=content/press/2015/ISEA2015\\_MEDIA\\_Report.pdf](http://philippepasquier.com/dl.php?f=content/press/2015/ISEA2015_MEDIA_Report.pdf)
- Dec-2015 "Disruption" ISEA2015, Vancouver. Report by Alessandro Ludovico, Neural, Issue 52, 3p.
- 1-02-2016 Could Artificial Intelligence Become Conscious? 33 Researchers Contribute Their Opinion, by Daniel Faggela, TechEmergence.com.
- 13-03-2016 Putting the Art in Artificial Intelligence with Creative Computation – A Conversation with Philippe Pasquier, interview by Daniel Faggela, 28mn, TechEmergence.com podcast.
- 30-06-2016 A Dance with algorithm, by Makeda Easter, Texas Advanced Computing Center.
- 10-03-2016 Hidden Past, short video documentary about the exhibition, by Alida Horsley. Both Longing and Forgetting and Seasons are featured in this video. The video was awarded the best video award at ICC2016.
- 15-10-2016 Ethical Machine, 30min interview by Samim Winiger and Roelof Pieters for <http://ethicalmachines.com/>.

### *Grants (artistic, see page 19 for the scientific grants and awards)*

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- 2003-2004 **CALQ [Conseil des Arts et des Lettres du Québec]**, multidisciplinary art project grant, special theme: research and creation of new artistic vocabulary and new technology. Project: *Lecture informatisée et de systèmes interactifs adapté au langage exploréen de Claude Gauvreau* (Interactive text-to-speech systems adapted to Claude Gauvreau Exploreean language). Co-recipient with Martin Renaud. CAD\$14,000
- 2004-2005 **CCA [Canadian Council for the Arts]**, Inter-arts program: creation/production grant. Project: *Faisceau d'épingles de verre* (Ray of glass needles), an interdisciplinary project and residence at LANTIS [Laboratory of New Technologies for Images and Sound]. Co-recipient with Martin Renaud. CAD\$18,000
- 2005 **FRIJQ [Forum Jeunesse de la Région de Québec]**, Production grant for *Faisceau d'épingles de verre*. CAD\$12,000
- 2005 **Service culturel de la mairie de Québec** (Québec City Cultural Division). Creation and diffusion grant for *Faisceau d'épingles de verre*. CAD\$10,000
- July 2005 **CALQ [Conseil des Arts et des Lettres du Québec]**, Travel grant for a residency at GMEA (electro-acoustic research and creation centre, France). CAD\$2,000
- September 2005 **Bourse Ubisoft-OFQJ**. Travel grant for the Festival "Rencontres Professionnelles nationales et internationales de danse et arts technologiques du Centre des arts d'Enghien-les-Bains" 13, 14 and 15 October 2005 (Paris, France). Co-recipient with Corps Indice dance company. CAD\$22,000
- 2005-2008 **CALQ [Conseil des Arts et des Lettres du Québec]**, research and creation grant for the video art project *Claude Gauvreau, le langage en mutation* (Claude Gauvreau: the mutation of language). CAD\$20,000
- 2006 **Australian Council for the Arts**, Project Grant for BUS 117 art gallery, Melbourne, Australia, AUD\$22,500



- 2007 **City of Melbourne**, Australia, Production Grant for a project of contemporary dance by Company Miji (Soo Yeun You, Hamish Fletcher, Philippe Pasquier). AUD\$10,000
- 2007 **Puppet Lab (Federation Square, Melbourne) and Besen Family Foundation**, Australia, Production Grant for the project of contemporary dance *Reliquary* by Company Miji (Soo Yeun You, Hamish Fletcher, Philippe Pasquier). AUD\$11,000
- 2006-2008 **CCA [Canadian Council for the Arts]**, Media art program: creation/production grant for the video art project *Gauvreau, le langage en mutation* (Claude Gauvreau: the mutation of language). CAD\$20,000
- 2008 **Art Victoria**, Miji (Soo Yeun Yee, Hamish Fletcher, Philippe Pasquier), Australia. Creation Grant for the show *Reliquary*. AUD\$20,000
- 2008 **Australian Council for the Arts**. Company Miji (Soo Yeun Yee, Hamish Fletcher, Philippe Pasquier). Production Grant for the show *Reliquary* by Company Miji (Soo Yeun You, Hamish Fletcher, Philippe Pasquier). AUD\$9,000
- 2008 **South Australian Council for the Art**, Production Grant for the show *Reliquary* by Gina Rings and Company Miji (Soo Yeun You, Hamish Fletcher, Philippe Pasquier) AUD\$20,000
- 2008-2010 **City of Surrey**, *Lingua Aqua*, Public art program, permanent installation, audio-video fountain in Bear Creek Park, CAD\$100,000
- 2009 **Arts Victoria**, Australia. Presentation grant, *Reliquary* by Company Miji (Soo Yeun You, Hamish Fletcher, Philippe Pasquier). AUD\$19,000
- 2009 **Dreaming Festival**, Presentation Grant for the show *Reliquary* by Company Miji (Soo Yeun You, Hamish Fletcher, Philippe Pasquier) and Gina Rings. AUD\$15,000
- 2009 **Australian Council for the Arts**. Company Miji (Soo Yeun Yee, Hamish Fletcher, Philippe Pasquier). Production Grant for the show *Reliquary* by Company Miji (Soo Yeun You, Hamish Fletcher, Philippe Pasquier). AUD\$18,000
- 2015 French Consulate, Cultural Program, financial support to present the Dance piece [Hakanai by french company Adrien M and Claire B during both the MOCO](#) workshop and ISEA2015. 3000Euros.
- 2015 Institut Francais, financial support to present the Dance piece [Hakanai by french company Adrien M and Claire B during both the MOCO](#) workshop and ISEA2015, 4000Euros.