



Ian Willcock

Curriculum Vitae

Date of Birth

27th October 1959

Education

Sackville School, East Grinstead. (1970-78).

Middlesex Polytechnic, B.A. Hons in Performance Arts (1979-82), with music as the major study.

Kings College, London, M.Mus in composition (1982-84), studying with David Lumsdaine. I also attended the M.Mus analysis course taught by Jonathan Dunsby and Arnold Whittal.

Dartington Summer School, Electronic Music course at (1986), taught by Jonathan Harvey.

Introductory course on the UPIC (Unite Polyagogique Information du CEMAMU) computer music system taught by Alain Despres and Peter Nelson at the Huddersfield Contemporary Music Festival (1987).

Gulbenkian International Choreographers and Composers course, Surrey University (1989).

Garden Venture Contemporary Opera Course, Dartington International Summer School (1991).

Institute of Education, London University. Certificate in Education (Post Graduate) in post-compulsory education, (2004) specialising in HE and e-learning.

De Montfort University, PhD in Multimedia and Live Performance. (2012).

Professional Expertise and Experience in Digital Arts

I have extensive knowledge of current developments in digital media, particularly interactive multimedia, gained from a number of sources; my teaching and lecturing work, my involvement with research projects and original creative work as well as a significant and continuing involvement with commercial training and consultancy. My continuing career as a digital artist brings me into contact with many of the innovative critical and theoretical strands that make up current digital culture.

I program and develop multimedia software, particularly for live performance applications, for which I have received funding from the Arts Council and E.C. In recent years, my creative activities have often focussed on collaborative multimedia works, involving cybernetic and/or interactive elements. I am particularly interested in the field of digital media and live performance, either programming interactive performance tools for human performers, or creating software objects which generate both the form and content of a work each time a piece is presented.

I have particular expertise in scripting and programming using both high and low level languages. In 1990, the Arts Council awarded me a substantial electro-acoustic bursary to work on a programming and composition project developing a precise graphical data input system for use with a wide range of computer-based synthesis and processing programs. More recently, I led a team of 5 programmers on the e-Merge project, where I was in charge of designing and delivering a complex, networked multimedia communication system. I can program fluently in ActionScript, Java and C and am used to working in a networked, cross-platform environment with technologies such as XML, PHP and MySQL.

My digital works have been presented widely - in the U.S., Germany, Portugal and Austria as well as in the UK. My acoustic musical pieces have been performed at major European festivals and have been the subject of extended critical articles. In May 2001, Deutschland Radio broadcast a 45 minute 'portrait' programme about me and my work. I have also lectured and published on theoretical aspects of digital culture. My stand-alone chapter, *Hyper Polyphony* was published in *Polyphony and*

Complexity in 2002, part of the New Music and Aesthetics series published by Wolke Verlag, Hofheim, Germany. I contributed a further chapter, *Composing without Composers?*, to the 4th book in the series published in 2006, which looks at issues of creation and control in computer-based algorithmic composition. I have contributed papers to many international conferences including ISEA 2013, DRHA09 and Live Interfaces 2014 and have published in international academic journals.

This work has led to a growing international reputation as a digital artist and composer. Live and broadcast performances of my works have been enthusiastically received throughout the world. I have been awarded prizes and scholarships from several countries including the PRS prize for composition and a nine-month residency at the Akademie Schloss Solitude, Germany. Several of my musical pieces are published and are available on commercial CDs. I have a large Web site (<http://www.willcock.org>), which I built and maintain, which includes full details of projects and pieces including screen shots and programme notes etc.

Teaching Experience

I have considerable experience of all the teaching activities (lecturing, seminars, tutoring and e-learning) employed in Higher Education. In September 2000, I became a Lecturer in Multimedia in the Visual Arts department at Westminster Kingsway College and then in September 2009, I became a Senior Lecturer in Multimedia and Programme Leader of the BA (Hons) Multimedia Design at the University of Hertfordshire. In 2010, I became Programme Leader of the PG Media programme while retaining responsibility for undergraduate interactive media awards. In 2013, I was made a Principal Lecturer and took up the post of Postgraduate Coordinator with responsibilities across all taught postgraduate provision in the School of Creative Arts.

My many years professional experience of working with computer systems, have given me a broad knowledge of the creative computing and new media subject area from both practical and theoretical standpoints. A number of educational institutions including: the Birmingham Conservatoire, Kings College, London, the Guildhall School of Music and Drama, The Institute of Education and Middlesex University have recognised my special expertise and have invited me to give guest lectures and run short courses. I have also acted as an external assessor of performance work at Middlesex University and as external Examiner at London Metropolitan University and am familiar with a range of HE assessment procedures and QA benchmarks.

The quality of my teaching has been widely praised, with good student and managerial/peer feedback from a wide range of courses and student groups. Observations have identified as examples of outstanding practice my lesson planning and use of ICT to support learning.

Personal research

The main focus of my research activity over recent years has been in the fields of digital performance and interactive installations. This has involved a series of digital pieces exploring (and restoring) ideas of 'performance' and performance practice within the fields of digital imaging and sound by utilising ideas drawn from cybernetics and artificial intelligence. I have also taken part in research and performance projects with live performers (e-Merge, Fugue) looking at the use and integration of performance resources and skills involving current digital technologies (text messaging, networking, interactive performance tools etc.). This activity formed a major part of my doctoral programme in Multimedia and Live Performance at De Montfort University's Centre for Creative Technology. Recently, I have become interested in concepts of digital context; ways art works can relate to external points of reference that fix them in the user's experience and localise them within a socially shared history. This interest has produced *You. Here. Now.* (2013), an interactive installation that has been exhibited worldwide and an ongoing project that aims to provide digital artists with a range of contextualising software tools they can use within their practice.

Works, Publications and Research

1987

Music By Numbers, Series/Parallel (co-written with Howard Haigh)

Music commissions for dance from The Next Step, the first performances took place on 11/5/87 at *Middlesex Polytechnic*.

The Committee Hold up a Mirror

Electro-acoustic concert commission from the *Scottish National Orchestra* and the *Musica Nova Festival*. Premiered at the 1987 festival and since broadcast by the BBC.

1988

In the Shadow of Ancient Music

Originally written for dance, the concert premiere, given by Collective Title, took place on 23/4/88 at the Rosslyn Hill Chapel, London.

For the Republic

Commissioned by John Kenny and Nachiko Maekane. The tape was made using the CDP system. and was premiered on 11/11/88 in Glasgow. The piece has since been broadcast by the BBC and Dutch radio and has received special mentions in both the Gaudeamus and Bourges competitions.

Quartet: In Praise of Action published by Forward Music Ltd.

1989

Face

Electro-acoustic performance work. The tape was made in Paris and London following an invitation from Les Ateliers UPIC. The premiere took place at the *Barbican Centre*, London on 27/1/89.

I Memory

Written for *Collective Title*, premiered on 12/4/89 at *Lauderdale House*, London.

Eye, Survey the World!

Concert work written for *Collective Title*, first performance 9/6/89 at the *Diorama Arts Centre*, London. Bursary to attend the Gaudeamus International Music-week in Amsterdam where For the Republic was selected for performance and given a special mention by the music-prize jury.

Cruelties/Linedraw

Electro-acoustic project involving computer programming and the composition of a substantial work which was awarded a bursary by the *Arts Council of Great Britain* and a grant from the *Hinrichsen Foundation*.

1990

The Book of Attacks

Concert work for steel-pan orchestra. Commissioned by the *New McNaughton Concerts* for their 1990 concert series. Premiered by the *Kingsdale School Steel Band* conducted by the composer on 24/3/90 at the Purcell Room, London.

Cruelties - a catalogue of grotesque events with real-life examples

First complete performance given by Beth Griffith with *Ensemble SurPlus*, conducted by James Avery, on 18/5/93 at the *Akademie Schloß Solitude, Stuttgart*.

For the Republic and **I Memory** published by Forward Music Ltd.

Schrenslompen

Commissioned by the city of Amsterdam for a dance by choreographer Weis Bloemen, premiered at the *Theatre Frascati*, Amsterdam by *Dans Theatre Aya* on 7/11/90.

Start!

Written for Michael Newman and first performed by him on 7/11/90 at the *London College of Music*.

1 9 9 1

Persistence

First performed by Katherine Lukas on 16/12/91 at the Microtonality Forum, organised by the *Society for the Promotion of New Music*.

Winner of the PRS award in the Royal Over-Seas League composition competition.

Eye, Survey the World! published by Forward Music Ltd.

Snare

Written for Hugh Wood and Francesca Hanley (Esprit) first performed 6/9/96.

Awarded a nine month composition residency by the *Akademie Schloß Solitude*, Stuttgart, Germany.

1 9 9 2

Modulor

Written for John Kenny and first performed by him with Marcus Strange and John Whiting on 23/1/93 at the *Akademie Schloß Solitude*, Stuttgart, Germany.

1 9 9 3

In the Shadow of Ancient Music released commercially on CD.

The Book of Shadows

Commissioned by *Sirinu* with funds from the *Arts Council of Great Britain*. First performed by them on 19/10/94 in the *Rainbow over Bath Festival*.

Schön...

Concert work for electric guitar and string ensemble. Commissioned by the *Tage für Neue Musik* Festival and the *Akademie Schloß Solitude* with funds from the *Arts Council of Great Britain*. First performed by Seth Josel with the Koechlin Ensemble, conducted by James Avery on 29/9/93 at the *Akademie Schloß Solitude*, Stuttgart.

1 9 9 4

A Book of Maps

Written for James Avery and Steven Schick and first performed by them on 31/7/94 at the *International Ferienkurse für Neue Musik*, Darmstadt.

Invitation to give a lecture on my work at the *International Ferienkurse für Neue Musik*, Darmstadt.

Awarded an artists development bursary by the *Arts Council of England*.

1 9 9 5

A Catalogue of Targets

Commissioned by *Ensemble Recherche*, Freiberg and first performed by them on 24/1/97 in Frankfurt, Germany.

1 9 9 6

The Persistence of Melody

Piano solo, written for Michael Finnissey's 50th birthday celebrations and first performed by Ian Pace at the BMIC, London on 11/7/96.

The Resistance of Water

Cor Anglais solo, written for Peter Veale and first performed by him at the *International Ferienkurse für Neue Musik*, Darmstadt on 4/8/96.

Invitation to lecture at the *International Ferienkurse für Neue Musik*, Darmstadt.

1 9 9 7

Invited to attend the '*Two Days and Nights of New Music*' festival in Odessa, Ukraine to lecture and participate in a performance of **Cruelties, a catalogue of grotesque events with real-life examples**.

Awarded a travel grant from the *British Council*.

The Book of Density

Commissioned by Trio Mobile and first performed by them on 8/7/97 at the Holzbläser Festival, Hamelner Lockruf, Hameln, Germany

1 9 9 8

The Onset of Turbulence

Written for Seth Josel. First performance at the Huddersfield Electric Spring Festival on 8/5/98

ANI. FIL.

Digital sound and animation project realised in collaboration with Andrew Greaves and Paul Obermayer, first presented on 8/7/98 at the Rack Gallery, London.

Finding the Voice

Concert work for large choir and percussion ensemble. Commissioned by *Les Percussions de Strasbourg* and first performed by them with *Lyriade 62*, conducted by Danièle Facon on 5/11/99 at *L'Espace Culturel G. Brassens*, Saint Martin Boulogne, France.

1 9 9 9

GRAVE

Concert piece for chamber orchestra commissioned by *MusikFabrik NRW* and first performed on 6/10/00 at the ISCM World Music Days, Luxembourg.

“Searching...”

Interactive digital sound and animation project realised in collaboration with Andrew Greaves. First presented at the *South London Gallery* on 11/11/00.

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Cross-Fly

Interactive digital sound and animation project realised in collaboration with Andrew Greaves. First presented at the *Colville Place Gallery* on 30/6/00.

The Resistance of Water published by *Bärenreiter Verlag*.

2 0 0 1

Geoprobe

Digital sound and animation project realised in collaboration with Andrew Greaves. First presented at the Colville Place Gallery on 19/6/01.

strobe

Interactive digital sound and animation project realised in collaboration with Andrew Greaves.

2 0 0 2

Fugue

Performance and research project, premiered 23/1/2002. Devised with Ruth Torr, senior lecturer in Dance, Performing Arts and Interdisciplinary Performance at *Middlesex University*, working with students exploring interactive digital performance tools and techniques. I developed a set of interactive multimedia tools for use in performances and co-directed the whole project.

Hyper-Polyphony

(stand-alone chapter) - May 2002 Published in *Polyphony and Complexity* (ISBN 3936000107), looking at the implications of digital technology for music and performance

WG

Digital sound and animation (with Andrew Greaves), premiered in Dortmund, Germany on 30th June 2002. I created the digitally produced soundtrack.

2 0 0 3

Blind

Digital sound and video (with Andrew Greaves), premiered at the *Arcola Centre*, London on 29/6/2003. I created the digitally produced soundtrack.

2004

e-Merge

Performance and research project, funded by the EC, using networked multimedia technologies to investigate emergent behaviour within live performance. Performances at the ICA, London 24th May 2004, London and in France. I was project manager for the IT component and was also responsible for the overall system and language architecture together with programming the network performer client. Additionally, I composed one of the rules-based sound works for the ICA performances.

Tunnel

Cybernetic digital sound and animation (with Andrew Greaves), premiered at *The Aquarium Gallery*, London on 29th June 2004. I scripted the independent software agents which 'perform' the sound elements of the work.

2005

funfur

Cybernetic digital sound and animation (with Andrew Greaves), premiered at *The Horse Hospital*, London on 28th June 2005. I scripted the independent software agents which 'perform' the sound elements of the work.

WG

Selected for performance in the *NOT STILL ART* digital art festival in New York, 24th September 2005.

2006

Composing without Composers?

Published in *Electronics in New Music*, Edited by Mahnkopf, Cox and Schurig. Published by Wolke Verlag (ISBN 103936000158).

Rorrim

Digital sound and animation (with Andrew Greaves) premiered in the All Ears Contemporary Music Festival at the Warehouse, London on 30th September.

Rorrim

Selected for performance in the *NOT STILL ART* digital art festival in New York, 7th October 2006.

2007

Narcissus

Digital sound and animation (with Andrew Greaves).

The Curious Listener

A site-specific installation that continually monitors and stores sonic activity in the main area of the IOCT and replays the recordings as an impressionistic echo as users move through the foyer. Prototype tested at the IOCT in June.

Multimedia and Live Performance: Developing an Infrastructure to Support Creativity

Paper delivered at the DRHA07 conference on 11th September 2007 reporting on research on the use of Interactive Multimedia in Live Performance.

2008

Melbourne

Interactive gallery based Installation (with Martin Rieser) presented 12th September to 18th October at the RMIT Gallery, Australia in the exhibition *HEAT: Art and Climate Change*.

Peyps' Pipe

Digital sound and animation (with Andrew Greaves) premiered 14th December 2008 at The Horse Hospital, London.

2009

The Street

Interactive gallery based Installation (with Martin Rieser) presented from 8th-29th August at the Ormeau Baths Gallery, Belfast at ISEA 09 conference.

Words of Power

Paper presented at DRHA09 conference on 9th September at Queen's University, Belfast.

2010

Using Peer Marking in Group Projects in the Creative Arts

(Conference paper) presented at the University of Hertfordshire Teaching and Learning conference 6th May.

LIMPT Workshop

The system developed as part of my PhD research was presented in a participatory workshop for live performance practitioners at the DRHA10 conference at Brunel University in September 2010.

GRAVE

Released commercially on CD *Nach Innen* (Towards the Inside) Wergo, Köln, Germany.

Words of Power: Emerge, a language for the dynamic control of live performance

Paper published in *International Journal of Humanities and Arts Computing*. 4, p. 67-80.

2011

Multimedia and Live Performance

PhD thesis submitted on 1st December.

2012

Online Peer Assessment Toolkit (OPAT)

Software development project awarded University of Hertfordshire Learning and Teaching Innovation grant in May.

2013

You. Here. Now.

Interactive Installation, first presented at the Kinetica International Art Fair, London in March.

disDance 11054.80

Networked performance with Heidi Saarinen and Melissa Quek. Presented April 12th at the Remote *Encounters* conference, ATRium, Cardiff School of Creative & Cultural Industries, University of Glamorgan and LASALLE College of the Arts, Singapore.

The Group Assessment System

Paper and demonstration of prototype with Sharon Jordan at the University of Hertfordshire, Teaching and Learning conference 2nd May.

Modelling Performance: Generic formal processes in live digital performance

Conference paper, presented June 13th at ISEA 2013, Sydney, Australia.

You. Here. Now.

Interactive Installation. Selected for inclusion in the *Illusions* Exhibition in the Science Gallery, Dublin from July-September 2013.

2014

disDance 11054.80

(video/digital journal article) With Heidi Saarinen, published in *Liminalities: a journal of Performance Studies*. 10, 1

You. Here. Now.

Interactive Installation. Exhibited as part of the *Illusions* touring exhibition at the Reuben H. Fleet Science Center in San Diego, USA and

Now and Then: The Possibilities For Contextual Content In Digital Art

Conference Paper presented at Live Interfaces Conference in Portugal on 22nd November, to be published as part of the conference proceedings in 2015.

2 0 1 5

G+VERL launch exhibition

Curation of exhibition of current visual effects and video art work, opened 16th January.

You. Here. Now.

Interactive Installation. Selected for the Electronic Visualisation for the Arts (EVA) conference, London.

Ways of Seeing

Algorithmic installation, presented at DRHA2015, Dublin, Eire on 1st September.

The Contextual Experience: Socially Engaged Interactive Installation Design

Paper, presented at DRHA2015, Dublin, Eire on 2nd September.