

Gail Priest (PhD) has a multi-faceted practice in which sound is the key material of communication and investigation. The outcomes of this may take the form of solo laptop improvisation; audiovisual collaborations; soundscores for performance and dance, gallery installations; curation of exhibitions and concert events; and critical writing on sound and related media arts.

SONIC ART (selected)

- 2023** **RESIDENCY:** Orange House Residency, Chamber Made, Coastal Victoria (upcoming - 3 weeks).
ARTIST-IN-RESIDENCE: University of Melbourne, Parkville MPavilion, workshops and performances.
SOUNDWALK COMMISSION: *Songs for Phantom Dances*, with Amy Flannery; locative soundwalk and mentorship program, PACT Centre for Emerging Arts.
EXHIBITION: *Five Self-Vibrating Regions of Intensities*, five kinetic sound installations with Thomas Burless, The Substation, Melbourne.
Hear Now Hear, sound installation, Blindside Gallery, Melbourne (upcoming Oct 12-Nov 3, 2023).
CONCERT COMMISSION: *The Space beyond the Screen*, Starlings Spatial Audio Collective, 5.1 surround sound concert, ACMI, Melbourne (upcoming - October 21).
LIVE AUDIOVISUAL PERFORMANCE: Dream Alley Dream, Blue Mountains Cultural Centre.
- 2022** **EXHIBITION:** *Songs with Oscillators in Glossolalia* curated by Matt Warren, Plimsoll Gallery, Dark MOFO, Hobart.
RESIDENCIES: *Here Now Hear*, residency/performance/exhibition-in-development, Our Neon Foe, Sydney.
5 Self-Vibrating Regions of Intensities, creative development, The Substation, Melbourne; Melbourne Electronic Sound Studio (M.E.S.S) residency, Melbourne.
LIVE SOUND FOR DANCE: *Time Portrait*, live soundtrack, choreographer Lee Serle, The Substation, Melbourne. (Green Room Award Nomination for best Sound Design for Dance.)
LIVE SOUND: *Glossolalia* performance with Matt Warren, Dark MOFO; *room40 at The Substation*, curator Lawrence English. *After Dark*, Hyde Park Barracks, curator Byron Scullin.
SOUND DESIGN FOR THEATRE: *Sunshine Super Girl*, director Andrea James/Performing Lines, Darwin Festival, Brisbane Festival, State Theatre of South Australia, Melbourne Theatre Company + regional venues.
- 2021** **LIVE SOUND:** *Audioblast* online streaming festival, curators Julien Ottavi & Kaspar Toeplitz, Nantes, France.
SOUND DESIGN FOR THEATRE: *Sunshine Super Girl*, Andrea James/Performing Lines, Sydney Festival.
CREATIVE DEVELOPMENT: *Time Portraits*, sound design for dance, choreographer Lee Serle, Campbelltown Art Centre, The Substation, Melbourne.
ADVOCACY: Mentor for Shopfront Theatre's ArtsLAB program.
- 2020** **AUDIOVISUAL COMMISSIONS:** *The Science of Sun Eating*, video soundtrack for UnTV, Unconformity Festival, Tasmania.
6 Grades of Grain, online audiovisual commission for *Decibel New Music*.
Magic Carpet, sound design for 6 VR projects, Theatre Kantanka.
Smaller, director/writer David Williams, Melbourne Fringe & Victorian Arts Centre commission.
- 2019** **THEATRE PERFORMANCE:** *A continuous self-vibrating region of intensities*, commissioned by Liveworks, Performance Space & The Substation, co-director Gail Priest with Thomas Burless.
LIVE SOUND: *T5 Tank project*, live performance and installation, Mosman Art Gallery & Sydney Festival.
Soft Centre, live sound for Karul Projects, Casula Powerhouse.
EXHIBITIONS: *Test Tuning*, sound & text work, *IN-FORMALISM*, SNO Gallery & Casula Powerhouse.
SonoLexic, installation in Experimenta Make Sense national tour: Latrobe Gallery, Morwell Vic; New England Regional Art Museum, NSW.
STUDY TOURS: Denmark - Re:SOUND Conference, Aalborg and Sound and environment Conference, University of Aarhus (UTS Vice Chancellor's Conference Funding); Glasgow – Sonica Festival, Substation funded.
CD RELEASES: *A homeopathic waft of signal* by elbejée (with Kathy Hinde); *Songs from the Omega Point*.
- 2018** **EXHIBITION:** *SonoLexic*, installation in Experimenta Make Sense national tour: Lock Up Gallery, Newcastle, UTAS - Plimsoll Gallery, Hobart, Tweed Regional Gallery.
LIVE SOUND: *The Altitude Project*, Katoomba; *Open Frame*, Carriageworks; M.E.S.S, concert, Melbourne.
SOUND DESIGN COMMISSIONS: composition commissions for Sydney/Sidney, Manitoba Canada; RADIA network; Mosisg & Peachey video installation.
- 2017** **RESIDENCY:** Substation/Cryptic Residency, Cove Park, Scotland (3.5 weeks).
EXHIBITIONS: *Experimenta Makes Sense Triennial*, sound installation commission of *SonoLexic*, RMIT Gallery.
Sounding the Future, UTS Gallery, Sydney.
LIVE SOUND: *MPavilion*, Melbourne, *SoundOut* Festival, Canberra.
SOUND DESIGN COMMISSIONS: *Champions*, FORM Dance Projects, Sydney Festival.
Crossings, site-specific sound installations with the Unconscious Collective, Dark MOFO, June 2017.
- 2016** **EXHIBITIONS:** *Sounding the Future*, interactive installation, Juried Exhibition, ISEA2016, Run Run Shaw Media Centre, Hong Kong.
Runic Engine: Industrial Dreaming, sound installation, Sonoretum, Kapelica Gallery, Ljubljana, Slovenia.
LIVE SOUND: Electroacoustic performance, Electronicgirls, Venice; MCA ARTBAR curated by Wade Marynowsky, duet with Ruark Lewis.
RESIDENCIES: Northwind Sound Art Residency & Festival, Listhus, Northern Iceland (2 months).

Bundanon Artist Residency with Theatre Kantanka (2weeks).

RADIO COMMISSIONS: Soundproof commissions, *Sounding the Future* feature and *Audible Women Spotlight* program.

- 2015 EXHIBITIONS:** *Sounding the Future*, interactive installation, .moveON, Werkleitz festival, Halle, Germany.
ARTIST PRESENTATION: *Sounding the Future*, IMPAKT Festival, Utrecht.
RESIDENCY: Bergen Centre for Electronic Art, Norway (1 week).
LIVE SOUND: Experimentag, Berlin; KammerKlang Café Oto, London; Kulturhuset, Oslo.
ADVOCACY: Founded *Audible Women*, online directory for female-identifying experimental sound artists.
- 2014 EXHIBITIONS:** *Singing with Sines I&II*, audio and wall-drawing, Home@735, Art Month.
RESIDENCY: Bandits-Mages/La Box, ENSA, Bourges, France (EMAN-EMARE) (3 months).
THEATRE COMMISSION: *One thing Follows Another*, Performance Space, music dance collaboration co-directed by Gail Priest & Jane McKernan.
- 2013 CD COMMISSION:** *The Common Koel*, EP released on Flaming Pines.
SOUND DESIGN COMMISSION: Alex Kershaw's *Fantasticology Tokyo: faults, flesh and flowers*, Art Gallery of NSW.
- 2011 EXHIBITION:** *Singing with Sines*, sound installation, SNO Gallery, Sydney.
SOUND DESIGN COMMISSION: Helen Pynor and Peta Clancy's bio art installation *The Body is a Big Place*, Performance Space and subsequent international exhibitions, awarded an Honorary Mention at Prix Ars, Ars Electronica 2012.
- 2010 CD COMMISSION:** *Presentiments from the Spider Garden* (Endgame Records); release of EP (CD-R) *Fear of Stranglers* (Metal Bitch Recordings); *Etchings* (track) included on *New Weird Australia Vol 5*.
RESIDENCY: *Downtown*, director Rosie Dennis, ANTI Festival, Kuopio, Finland.
LIVE AUDIO: European tour - STEIM, Amsterdam; Wonderwerp, Studio Loos, Den Haag; Ptarmigan, Helsinki.
- 2009 EXHIBITION & RESIDENCY:** *Urban Runes*, interactive audiovisual installation, *Between Site and Space*, Artspace Sydney.
- 2008 EXHIBITION & RESIDENCY:** *28 Songs for a City: Tokyo*, installation and double CD created during a residency at Tokyo Wonder Site in partnership with Artspace Sydney.

CURATION

- 2019** Guest curator of AGGREGATE sound performance evening, *CEMENTA 2019*, Kandos, NSW.
- 2017** *Sounding the Future*, group exhibition with Peter Blamey, Pia van Gelder & Tom Smith, and George Khut, UTS Gallery, Sydney, August 2017.
- 2013-2017** *Pretty Gritty*, bi-monthly experimental music event, 107 Projects Sydney.
- 2014** Guest curator, ArtBar, Museum of Contemporary Art.
Listening Visions, screening & listening program presented at Rencontres Bandits-Mages, France.
- 2010** Guest programmer of *Heavy Ecstasy* concert for Superdeluxe@Artspace, 17th Sydney Biennale.
- 2006** Curator of *What Survives: sonic residues in breathing buildings*, sound installations, Performance Space.
Curator of *unNatural Selection*, new media sculpture and installation at Manning Regional Gallery, Taree.

WRITING/EDITING

- 2023** [upcoming] 'Mediated Sound' – chapter in *Bloomsbury Encyclopedia of New Media Art Vol 2*, editor Paul Thomas.
- 2021** Guest editor of [Forum feature](#), *Sound, Stage, Screen, Vol1(2)*, (University of Milan).
- 2020** ['The Now of History'](#): Tomographic and Ficto-Critical Approaches to Writing About Sonic Art', Resound 2019.
- 2019** Catalogue Essay, Alexandra Spence, IMA Gallery, Brisbane.
SonoLexic: the language of listening iBook, self-published.
- 2014** 'Epiphany in Three Parts', short fiction, *Sight Lines*, UTS Anthology.
- 2009** Editor and contributor, *Experimental Music: Audio Explorations in Australia*, text published by UNSW Press.
- 2003-2015** Associate Editor for [RealTime](#) magazine + Online Producer from 2011.

FUNDING AWARDED (selected)

- 2021** Create NSW, Quick Response Grant for *We Are Oscillators* at The Substation.
- 2019** UTS Vice Chancellor's Conference Fund, travel grant for Danish Study Tour.
- 2018** Australia Council Emerging & Experimental Arts, Project funding for *A continuous self-vibrating region of intensities*.
RTP Scholarship to undertake PhD at University of Technology.
- 2017** Australia Council Emerging & Experimental Arts, Project funding for *Sounding the Future* exhibition.
- 2015** Australia Council Emerging & Experimental Arts Fellowship for 2015-16.
- 2014** European Media Arts Network residency recipient
- 2013** Arts NSW – Music & Dance collaboration, final production at Performance Space.
- 2011** Australia Council – Music & Dance – Dance Music Initiative Grant to work with choreographer Jane McKernan.
- 2007** Australia Council Interarts Grant for *Immersion*, collaborative audiovisual concert.
- 2006** Australia Council Music Grant to make *Imaginary Conversations in Reverberant Rooms*.
- 2003** Australia Council Interarts Grant to develop the immersive audiovisual performance *Sonic Salon*.
- 2001** Australia Council/ABC Radio Music Theatre for Radio Fellowship.

EDUCATION

- 2023** PhD, University of Technology.
- 1991** Bachelor Arts (Theatre), University of Western Sydney.