

Curriculum Vitae

Philippe Pasquier

Last updated on February 10, 2023.

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 39) 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***Work address**

Metacreation Lab for Creative AI.
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Citizenship

Canadian, French

Current Position

Professor, School of Interactive Art and Technology (SIAT),
Simon Fraser University (SFU).

Languages

French (fluent)
English (fluent)
Spanish (beginner)

Academic Qualifications

- | | |
|-----------|---|
| 2001-2005 | <p>Ph.D. DAMAS [<i>Dialogue, Agent and Multi-Agents Systems</i>] Laboratory, Department of Computer Science and Software Engineering, Laval University, Québec, Canada.
<i>Fields:</i> Computer Science, Artificial Intelligence and Cognitive Sciences
<i>Thesis:</i> <u>Modelling the Cognitive Dimension of Agent Communication</u>
<i>Date:</i> defended on the 30th of June 2005.</p> |
| 2000-2001 | <p>DEA (M.Sc.) SUPAERO [<i>Aerospace Institute</i>], UPS [<i>Paul Sabatier University</i>], ENSEEIHT [<i>National Superior School of Electrotechnics, Electronics, Data processing, Hydraulics and Telecommunications</i>], Toulouse, France.
<i>Field:</i> Artificial Intelligence: Knowledge Representation and Formalization of Reasoning
<i>Thesis:</i> <u>Conflict and Uncertainty in Artificial Intelligence</u>
With distinction.</p> |
| 1999-2000 | <p>Maitrise (French Master's Degree), Nantes Science University, France.
Computer science with a specialization in Computational Linguistics.</p> |
| 1998-1999 | <p>Licence (Honors) Bachelor's Degree, UCL (<i>Louvain-la-Neuve Catholic University</i>), Belgium.
Computer science (B.Sc. Erasmus), with a specialization in Computer Graphics.
With distinction (major).</p> |
| 1995-1997 | <p>DEUG MIAS (B.Sc.), Nantes Science Faculty, France
Applied Mathematics and Computer Science.</p> |

Employment

Academic and Research

2021-ongoing	Professor. <i>School of Interactive Art and Technology (SIAT), Faculty of Communication, Art and Technology (FCAT), Simon Fraser University (SFU), Vancouver, Canada.</i>
2019-2022	Associate Dean Academic, <i>Faculty of Communication, Art and Technology (FCAT), Simon Fraser University, Vancouver, Canada.</i>
2013-2021	Associate Professor. <i>School of Interactive Art and Technology, Faculty of Communication, Art and Technology (SIAT), Simon Fraser University, Vancouver, Canada.</i>
2011-present	Associate Member. <i>Cognitive Science Program, Simon Fraser University, Vancouver, Canada.</i>
2008-2013	Assistant Professor. <i>School of Interactive Art and Technology, Simon Fraser University, Vancouver, Canada.</i>
2005-2007	Research Fellow. (Grade 2). <i>Intelligent Agent Laboratory, Department of Information Systems, University of Melbourne, Australia.</i> <i>Supervisor:</i> Prof. Liz Sonenberg <i>Project:</i> 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. <i>DAMAS Laboratory, Laval University, Québec, Canada.</i> <i>Supervisor:</i> Prof. Brahim Chaib-draa <i>Project:</i> Artificial Intelligence - Dialogue between artificial agents Thesis project modelling the theoretical and practical aspects of the syntax, the semantics and the pragmatics of agent communication.
1999-2000	Research Assistant. <i>ONERA [French National Aero-space Agency], Toulouse, France.</i> <i>Supervisor:</i> Prof. Catherine Tessier <i>Project:</i> 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. <i>IRIN [Nantes Computer Science Institute], Nantes, France.</i> <i>Supervisors:</i> Prof. Philippe Lamare & Prof. Sylvie Cazalens <i>Project:</i> 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

2015-ongoing	Metacreative Consulting. Provides guidance and design reviews to the Creative AI software industry. Clients include Teenage Engineering, Elias, Huawei.
2014-2019	C.E.O Metacreative Technology Inc. Metacreative aimed to: (1) transfer the knowledge developed in the Metacreation Lab into real-world applications, (2) help students transition to the industry to apply generative systems while these practices were still nascent. Metacreative was supported by SFU VentureLabs .
1997-1998	Software Designer & Programmer. <i>ETPO (French Public Works Company), Nantes, France.</i> 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 at Simon Fraser University (SIAT)

As Instructor

Spring 2021	IAT 340 Sound Design	2h lecture + 1.5h lab	116 students
Fall 2019	IAT 806 Creative Coding for Art and Design	3h lecture	21 students
Spring 2019	IAT 380 Generative Art and Computational Creativity (ongoing, online)		6791 students
Fall 2018	IAT 882 Creative AI	3h lecture	12 students
Fall 2018	IAT 320 Body Interfaces	4h lecture + workshop	31 students
Spring 2018	IAT 340 Sound Design	2h lecture + 1.5h lab	95 students
Fall 2017	IAT 320 Body Interfaces	4h lecture + workshop	24 students
Spring 2017	IAT 380 Generative Art and Computational Creativity (ongoing, online)		5036 students
Spring 2017	IAT 340 Sound Design	2h lecture + 1.5h lab	96 students
Spring 2017	IAT 805 Research Colloquium	2h colloquium	21 students
Fall 2016	IAT 805 Research Colloquium	2h colloquium	23 students
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

Fall 2021	IAT 488: Directed Reading (NFTs and DAOs)		2 students
Summer 2021	CPMT 416: Special Research Project		1 student
Fall 2020	UBC: Cognitive System's research project.		1 student
Fall 2020	SCA: Guest lecture on Generative Dance (SFU, Choreography)		23 students
Fall 2020	IAT 873: Directed Reading (Multi-level Procedural Content Generation)		1 student
Fall 2020	IAT 488: Directed Reading (Net Art)		2 students
Summer 2020	PRT 611: Guest lecture on Affective Computing (Pratt, NYC)		18 students
Fall 2018	IAT 488: Directed Reading (Sound Design)		1 student
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 Assistant Supervision

Spring 2021	IAT 340 Sound Design	R.Bougueng, C.Plutt	PhDs (SIAT)
Fall 2019	IAT 806 Creative Computing for Art&Design	Renaud Bougueng	PhD (SIAT)
Fall 2018	IAT 320 Body Interfaces	Jeff Ens	PhD (SIAT)
Spring 2018	IAT 340 Sound Design	Jeff Ens	PhD (SIAT)
Fall 2017	IAT 320 Body Interfaces	Henry Li	Msc (SIAT)
Spring 2017	IAT 340 Sound Design	Kivanc Tatar	PhD (SIAT)
Spring 2017	IAT 340 Sound Design	Yasamin H. Dehkordi	PhD (SIAT)
Spring 2017	IAT 805 Research Colloquium	William Lee	Msc (SIAT)
Fall 2016	IAT 805 Research Colloquium	Mahsoo Salimi	PhD (SIAT)
Spring 2015	IAT 833 Performance and Technology	Carey Dodge	Independent artist
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 Special topic: Sound Design	Andrew Hawryshkewich	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 Special topic: Sound Design	Andrew Hawryshkewich	Msc (SIAT)
Fall 2003	IFT-20403A Visual Basic & Applications	N/A	Undergr. (ULaval)

Teaching Experience outside SFU

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 lab	24 students
Fall 2002	IFT-15751 Theoretical Computer Science	1.5h lab	42 students
Spring 2002	IFT-22248 Databases	1.5h lab	48 students
Fall 2001	IFT-20327 Web Design	1.5h lab	46 students

INSA, National Institute of Applied Sciences (Toulouse, France)

Teaching Assistant

Spring 2000 CPSC-533 Project Management 1.5h lab 32 students

Other

Nov 2016 – ongoing Generative Art & Computational Creativity Kadenze Online Course **8581 students**

Professional Development

2023 Roundtable Discussion: Teaching through an Ethics of Care, January 18th, 2023.
 2022 Non-Indigenous Faculty Supporting Indigenous Graduate Students. Workshop, Centre of Educational Excellence (CEE), SFU, March 3rd, 2022.
 2021 Equity, Diversity, Inclusion (EDI), workshop, Centre for Educational Excellence (CEE), SFU, August 2021.
 2021 Ethical Conduct for Research Involving Humans Course on Research Ethics (TCPS 2: CORE), March 2021.
 2020 Anti-racism workshop, Angela Ma Brown, Online, 3h, October 2020.
 2020 Deep Reinforcement Learning, Berkley, course, November 2020.
 2020 AI for Musical Creativity at Sony, ICASSP tutorial, May 2020.
 2019 Deep Learning for Audio, ISMIR tutorial.
 2019 Automatic Expressive Performance, ISMIR tutorial.
 2018 Deep Learning for AI, Tutorial, Joshua Bengio, IJCAI + ICML, 3h, July 2018.
 2018 Helping Hearts: CPR/AED Training, SFU Safety and Risks Services, 1pm-2pm, March 6, 2018.
 2016 Rethinking Teaching Workshop, 4 days intensive workshop, SFU Teaching and Learning Centre, 28-29 April and 2-3rd May 2016.
 2014 Copyright in the Classroom, workshop organized by SFU Copyright Office, February 20th, 10-11am, SFU Surrey, 2014.
 2013 GRAND's Digital Wave, Technology for Digital Media SMES & Start-ups, August 15th, 11am-5pm, Harbour Centre, Vancouver, 2013.
 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.
 2012 Media Training Workshop, SFU, 19th and 26th January 2012.
 2011 Clear Speech: an exploration of vocal techniques to enhance your teaching communication, March 7, 14, 21, & 28 at SFU Teaching and Learning Centre, 2011.
 2010 Instructional Skills Workshop, 3 days intensive workshop at SFU Teaching and Learning Centre, 2010.

Supervisory Experience

Main / Senior Supervisor (Metacreation Lab for Creative AI)

Undergraduate Research Assistants

2022 MITACS Globalink interns, Summer 2022:
 Ankita Patel (India): *VR emotion recognition*
 Vishesh Mittal (India): *Batch generation and visualisation in Calliope*
 Yufa Zhou (China): *Generative interpretation of quantized symbolic music (MIDI)*

- Jingqiao Xu (China): *Deep Learning models for music video generation*
- 2022 Mahshid Jabari (Iran), Summer 2022: *Groovenet 2.0.*
- 2022 Yae Young Kim (SFU CMNS), Spring 2022: *Metacreation Lab Social Media coordinator.*
- 2021 Nicholas Zrymiak (SFU, CMPT 415 - Special Research Projects), Summer 2021, Fall 2021: *META-MUSVID: a Music video corpus.*
- 2021 Dimiter Zlatkov (B.Sc, cognitive Systems, UBC), Fall 2020-Summer 2021. *Mutli-style Corpus, and evaluation of bias.*
- 2019 Tara Gatiti (B.Sc. Ferdowsi University of Mashhad), Summer 2019. Research intern. *Music Generation with Apollo: MIDI editor.*
- 2018 Jonas Kraasch (B.Sc.), Summer 2018: MITACS intern. *Machine learning for symbolic musical style imitation.*
- 2018 Remy Siu (independent artist), Spring 2018 – Summer 2019: *Touch Designer programmer.*
- 2016 Lucía Sepúlveda Walls (MITACS intern from Mexico), Summer 2016: *Camera movement automation for MaVi.*
- 2016 Dhruv Bhatia (BBA, SFU), Summer 2016: *MatLab data preparation.*
- 2015-2016 Lee Cannon-Brown (co-supervised with Arne Eigenfeldt. Summer 2015 – summer 2016), SCA/SFU: *Transcription and curation of corpus for the Style Machine.* Pursued with Master at the University of Chicago.
- 2015-2016 Andrew Feltham (co-supervised with Miles Thorogood), Fall 2015 – Fall 2016, CS/UBC: *Interactive Web Interface for the World Soundscape Engine*
- 2015 Nathan Marsh (Fall 2015 – ongoing), SCA/SFU: *Soundscape Composition and Corpus Analysis.*
- 2014-2018 Konstantinos Poulakidas (Summer 2014 – Summer 2018, CS/SFU): *Web Development.*
Professional occupation: Web developer at SFU.
- 2013-2016 Tristan Bayfield (co-supervised with Arne Eigenfeldt, Fall 2013 – Fall 2016), CS/SFU): *Corpus Database Development.*
- 2014-2016 Kathleen Hamagami (independent), Spring 2014 – Spring 2016: *Metacreation Lab Administrative Assistant.*
- 2012-2013 Ramy Gorgis, (Fall 2012 – Summer 2013, SIAT/SFU): *Generative Comics and Web Design.*
Now graduate student at Concordia University.
- 2011, 2012-2013 Adam Burnett (Fall 2011, Spring 2012 - Summer 2013, CogSci/SFU): *Empirical Evaluation of Computational Musical Creativity.* Now PhD student at York.
- 2009 Noemie Perona (ENSPS engineering student, SIAT/SFU, Summer 2009): *Genetic programming of Pure Data patches.*
- 2009 Ivan Kwiatkowski (ISIMA engineering student, SIAT/SFU, Spring 2009): *Social Coherence in Multiagent Systems: implementation of a prototype simulator.*
- 2004 Nicolas Andrillon (ENSEIHT engineering student, co-supervised with Brahim Chaib-draa, Laval University, Spring 2004): *Agent communication, integration of a cognitive coherence simulator (discrete version) in the DGS system.*
- 2003 Benjamin Rivallant (co-supervised with Brahim Chaib-draa, Laval University, Summer 2003): *Agent communication, development of a cognitive coherence simulator (continuous version)*
- 2003 David Bourget (co-supervised with Brahim Chaib-draa, Laval University, Fall 2003): *Agent communication, development of the DGS (Dialogue Game Simulator).*

Research Assistants

- 2021 – ongoing Dan Hawkins, Fall 2021 – ongoing: *Generative Art and NFTs.*
- 2021 – ongoing Christopher Anderson (MFA, SCA, SFU), Fall 2021 – ongoing: *music AI studio production.*
- 2019 - ongoing Kristian Voveris (independent), Fall 2019 – ongoing: *administrative assistant.*
- 2019 – 2020 Marika Vanderkraats (independent), Summer 2019 – Spring 2020: *administrative assistant.*
- 2018-2019 Claudia Carmen (independent), Spring 2018 – Spring 2019: *Metacreation Lab Administrative Assistant.*
- 2017-2018 Erica Lapadat-Janzen (independent), Spring 2017 – Spring 2018: *Metacreation Lab Administrative Assistant.* Independent artist and set designer.

2016-2017	Cale Plut (MFA, SCA, SFU), Summer 2016 – Summer 2017: <i>Unity developer for generative systems. Now PhD student (see below).</i>
2015-2016	Alexandra Spence (MFA, SCA, SFU), Fall 2015 – Summer 2016: <i>Soundscape Composition and Corpus Analysis.</i>
2015	Philippe Bertrand (Composer and Sound Designer), Summer 2015 – ongoing: <i>Metacreation Lab Studio Engineer and Producer.</i> Independent sound engineer and artist.
2014-2015	Robert Arndt (Graphic Designer), Summer 2014 – Spring 2015: <i>Metacreation Lab re-branding.</i> Independent Designer.
2012-2017	Matthew Gingold (external consultant), Summer 2012 – Fall 2017 <i>Longing and Forgetting, Surrey Urban Screen Project.</i> Now artist/researcher in Australia/Germany.
2013	Christopher Anderson (MFA, SCA, SFU), Fall 2011 – Spring 2013: <i>Generative Electronica Research Project (GERP).</i> Became developer at DASZ Instruments Inc (Vancouver), Graduate Program Assistant as SFU SCA, and now PhD student at UBC-O.
2010	Denis Lebel (McGill) Spring 2010 – Summer 2010: <i>Genetic programming of Pure Data patches</i>
2010	Nicolas Gonzales (external consultant at the time), Fall 2010: <i>Genetic programming of Pure Data patches.</i> Now CEO at Spliqz.

Master Internship

2015-2017	M.Sc., Yaying (Sunny) Zhang (SIAT/SFU, co-supervised with Thecla Schiphorst), Fall 2015 – Fall 2017: <i>Aesthetic Movement Visualization.</i> Now Software developer at Microsoft.
2012	M.Sc. Laurent Droget (IRCAM, France, Spring 2012 – Summer 2012): <i>Genetic Algorithms for Automatic Synthesizers Parameters Setting.</i>
2009	M.A. Uday Shankar (National Design Institute of India, SIAT/SFU, Summer 2009): <i>Virtual Agents for Virtual Soccer.</i> Now CEO at Nucreus Inc.
2009	M.A., Madhavi Kulkarni (National Design Institute of India, SIAT/SFU, Summer 2009): <i>Virtual Agents for Virtual Cricket.</i> Now Creative Director at Nucreus Inc.

Master Students

2021-ongoing	M.Sc., Rafael Gonzales, Fall 2021-ongoing. <i>Transformer-based musical agents.</i>
2021-ongoing	M.Sc., Pablo Cardenas, Fall 2021-ongoing. <i>Dance generation rendering.</i>
2020-ongoing	M.Sc., Jonas Kraasch, Fall 2020 – ongoing. <i>Deep Music Video Generation and Neural Vjing.</i>
2014-2018	M.Sc., William Li (SIAT/SFU), Fall 2014 – Spring 2018: <i>Machine Learning for Movement Affect Recognition.</i> Now Game AI Developer at Electronic Arts.
2011-2017	M.Sc., Nicolas Gonzales (SIAT/SFU), Fall 2011 – Spring 2017: <i>Quantitative Evaluation of Style Imitation Systems.</i> Now CEO at Spliqz
2014-2015	M.Sc, Alejandro Van Zandt-Escobar (SIAT/SFU), Fall 2014 – withdrawn Spring 2015: <i>Movement signal Processing.</i> Now independent artist.
2013-2013	M.Sc., Sohail Md (SIAT/SFU), Fall 2013 – withdrawn Fall 2013 (for immigration reasons): <i>Novelty Search for Music Composition.</i>
2010-2013	M.Sc., Matthieu Macret (SIAT/SFU), Fall 2010 – Summer 2013: <i>Genetic Algorithms for Automatic Calibration of the OP-1 synthesizer.</i> Senior developer at Quantic Inc. Now senior developer at Apple.
2009-2012	M.A., Laura Lee Coles (SIAT/SFU), Fall 2009 – Summer 2012: <i>New Media Production in Natural Settings.</i> Now artistic director at LoCoMoCoArt.
2010-2011	M.Sc., Uros Kradinac (SIAT/SFU), Fall 2010 – withdrawn Spring 2011 (medical reasons). Now Assistant Professor at Singidunum University of Belgrade.
2008-2011	M.Sc., Andrew Hawryshkewich (SIAT/SFU), Fall 2008 – Fall 2011: <i>BeatBack: Augmented and Generative Drumming.</i> Now Senior Lecturer at SFU.
2008-2011	M.Sc., Alireza Davoodi (SIAT/SFU), Fall 2008 – Spring 2011: <i>Multi-Agent Area Coverage.</i> Now CTO at Curatio.me
2009-2010	M.A., Matthew Rosen (SFU/SIAT), Fall 2009 – withdrawn Spring 2010 (family relocation).

- 2008-2009 M.A., Alexander Matesco (SIAT/SFU), Spring 2008 – withdrawn Fall 2009, medical reasons): *Empirical qualitative evaluation of electro-acoustic music composition tools.*
- 2005-2007 M.Sc., Ramon Hollands (co-supervised with Frank Dignum, University of Melbourne/ Utrecht University), Fall 2005 – Summer 2007. *Interest-based Negotiation Simulator*
- 2003-2005 M.Sc., Mathieu Bergeron (co-supervised with Brahim Chaib-draa, Laval University), Fall 2003 – Spring 2005. *DIAGAL: Dialogue Games Simulator*
- 2002-2004 M.Sc., Marc-André Labrie (co-supervised with Brahim Chaib-draa, Laval University), Fall 2002 – Spring 2004, *DIAGAL: Dialogue Game Agent Language*

Ph.D. Students

- 2022-ongoing Arshia Sobhan Sarbandi, Fall 2022-ongoing: *Generative moving images: calligraphy.*
- 2021- ongoing Keon Lee, Fall 2021-ongoing: *Transformer-based rhythm generation with the METAMIDI corpus.*
- 2019-2021 Maryam Salimi (Mahsoo) Ashgezari (SIAT/SFU), Spring 2014-Fall 2021: *Deep RL for Formation Control in Swarm-based Robotic.* Now CEO at Sentire.
- 2019-2020 Kaitie Sly (SIAT/SFU), Spring 2019 – Spring 2020 (stopped for medical reasons): *Extended Soundscape with Infrasound and UltraSound.*
- 2018- ongoing Renaud Bougueng Tchemeube (SIAT/SFU), Spring 2018 – ongoing: *Designing Computer-Assisted Composition Systems.*
- 2018-2021 Ronald Boersen (SIAT/SFU), Spring 2018 – Spring 2020 (interrupted for family relocation reasons): *Musical Multi-agent Systems.*
- 2017-2022 Cale Plut (MFA, SCA, SFU), Fall 2017 – Spring 2022: *Generative Music for Video Games.*
- 2016-2022 Jeff Ens (SIAT/SFU), Fall 2016 – Fall 2022: *Deep Learning for Multi-track Music Generation*
- 2016-2021 Arron Ferguson (SIAT/SFU), Fall 2016 – Spring 2021 (interrupted for personal reason): *Narrative Generation and Procedural Content Generation.* Now Senior Instructor at BCIT.
- 2017-2020 Mirjana Prpa (SIAT/SFU), Fall 2017 – Summer 2020: *Virtual Reality for Breath Regulation.* Now Senior Product Manager at NextTech AR.
- 2014-2020 Jianyu Fan (SIAT/SFU), Fall 2014 – Summer 2020: *AI-driven Affective Computing in Soundscape, Music and Video.* Now AI researcher at Microsoft.
- 2012-2021 Omid Alemi (SIAT/SFU), Fall 2012 – Spring 2021: *Deep Learning for Expressive Movement Generation.* Now AI system designer at NextTech AR.
- 2014-2019 Kivanc Tatar (SIAT/SFU), Fall 2014 – Summer 2019: *MASOM, Musical Agent Architecture based on Self Organized Map.* Now Assistant Professor at Chalmers Technical University (Sweden).
- 2011-2018 Miles Thorogood (SIAT/SFU), Fall 2011 – Spring 2018: *Automatic Soundscape Generation.* Now Associate Professor at UBC Okanagan.
- 2009-2014 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).
- 2009-2014 Benjamin Bogart (SIAT/SFU), Fall 2009 – Fall 2014: *A Machine that Dreams.* Now independent artist.
- 2008-2014 James Maxwell (SCA/SFU, co-supervised with Arne Eigenfeldt), Fall 2008 – Fall 2014: *Generative Computer-Assisted Composition Tools based on Cognitive Models.* Now CTO at Sqliqz.
- 2009-2012 Erick Martinez (SIAT/SFU), Fall 2009 – Summer 2012 (withdrawn for medical reasons): *A Coherentist Approach to Social Control and Social Organisation in MAS.*
- 2005-2009 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.* Now Senior AI Software Architect at SAP.

Postdoctoral Fellows

- 2021-2021 Dr. Alexandra Kitson (SIAT/SFU), Fall 2021: *Soundscape generation for yoga, meditation, and stress reduction.*
- 2020-2022 Dr. Omid Alemi (SIAT/SFU), Fall 202-ongoing: *Dance Generation.*

2020-2022	Dr Jianyu Fan (SIAT/SFU), Fall 2020-ongoing: <i>Emotion recognition in VR</i> . Now AI engineer at Microsoft.
2019-2020	Dr. Kivanc Tatar (SIAT/SFU), Fall 2019- Fall 2020: <i>Deep Learning for Latent Audio Synthesis Spaces</i> . Now Assistant Professor at Chalmers Technical University (Sweden).
2014-2016	Dr. James Maxwell (SCA/SFU), Fall 2014 – Fall 2016: <i>Bias against computational creativity</i> . Now CTO at Spliqz (music AI start-up).
2012-2013	Dr. Corey Kereliuk (SIAT/SFU), Fall 2012 – Summer 2013: <i>Sparse Audio Encoding</i> . Now audio AI consultant at Reverberate.

Supervising Committees

Master Students

2019-2022	M.A., Nico Brand (SIAT/SFU), Fall 2019 – Spring 2022: <i>A Design Inquiry into Introspective AI</i> . Now PhD student at SIAT
2013-2016	M.Sc., Jordon Phillips (SIAT/SFU), Fall 2013 – Summer 2016: <i>iDanceForm: Digital Movement Processing</i> . Now developer at Microsoft.
2009-2012	M.Sc., Justin Love (University of Victoria), Fall 2009 – Fall 2012: <i>Agent-based Non-Photorealistic Rendering</i> . Now CEO at Limbic Media.
2009-2011	M.Sc., Lorn McIntosh (SIAT/SFU), Fall 2009 – Fall 2011: <i>Virtual Agent Animation</i>
2009-2011	M.A., Kristin Carlson, (SIAT/SFU), Fall 2009 – Summer 2011: <i>Computational Creativity and Dance Choreography</i> . Now Assistant Professor at University of Illinois. Now Associate Professor at the University of Illinois.
2008-2010	M.A., Jack Stockholm (SIAT/SFU), Spring 2008 – Fall 2010: <i>Eavesdropping, Mood-based Networked Audio Performance Tool with Reinforcement Learning</i> .
2008-2010	M.Sc., Ben Bogard (SIAT/SFU), M.Sc. Spring 2008 – Fall 2010: <i>Visual art with Self-Organised Map (Kohonen Network)</i> . Now independent artist.
2008-2010	M.Sc., Nathan Sorenson (SIAT/SFU), Fall 2008 – Fall 2010: <i>Automated Video Games Level Generation</i> . Now Senior AI developer at Sparkfund.

Ph.D. Students

2012-2017	Matt Lockyer (SIAT/SFU, senior: Pr. Lyn Bartram), Fall 2012 – Fall 2017: <i>Affective Motion Textures</i> .
2011-2017	Nouf Abukhodair, (SIAT/SFU, senior: Pr. Steve DiPaola), Fall 2011 – Fall 2017: <i>AI Programming for Creative Applications</i> .
2008-2017	Parjad Sharifi (SIAT/SFU: senior: Pr. Thecla Schiphorst), Fall 2008 – Spring 2017.
2011-2016	Kristin Carlson, (SIAT/SFU, senior: Pr. Thecla Schiphorst), Fall 2011 – Fall 2016: <i>Computational Creativity in Dance and Choreography</i> . Now Associate Professor at University of Illinois.
2008-2014	Carlos Castellanos (SIAT/SFU, senior: Pr. Diana Gromala), Spring 2008 – Spring 2014: <i>Symbiogenesis in Interactive Installations</i> . Now Assistant Professor at Kansas State University.
2008-2013	Greg Corness (SIAT/SFU, senior: Pr. Thecla Schiphorst), Spring 2008 – Summer 2013: <i>Modelling Performers' Intuition in Human-Computer Interaction during Live Performance</i> . Now Faculty at the University of Chicago.

Jury Member, Internal and External Examiner

Ph.D. Students

2021	Dr. Arefin Mohuidin, internal examiner, sup. Rob Woodbury, SIAT, SFU, Summer 2021.
2021	Dr. Adrien Bitton, sup. Philippe Esling, and Carlos Agon, IRCAM, Paris, France.
2021	Dr. Ivan Paz, sup., Angela Nebot and Francisco Mugica, AI research centre, University of Catalonia, Barcelona, Spain.
2017	Dr. Phil Lopez, external examiner for PhD defence, University of Malta, Fall 2017.

- 2017 Dr. Marco Scirea, external examiner for PhD defence, ITU Copenhagen, Fall 2017.
- 2013 Dr. Jason Heard, External examiner for PhD thesis defence, University of Calgary, Summer 2013.
- 2013 Dr. Naghmi Shireen, Internal examiner for comprehensive examination, *Computer-Assisted Design*, SIAT, SFU, Summer 2013.
- 2008 Dr. Robin Oppenheimer, External examiner for comprehensive examination, SIAT/SFU, Fall 2008.
- 2008 Dr. Christian Guttman, External examiner for PhD thesis defence, Monash University, Melbourne, Australia, Fall 2008.

Masters Students

- 2022 Emma Lynn Hughson, External examiner, Affective computing, Computer Science Department, Simon Fraser University, Canada, April 26th 2022.
- 2021 Ghazal Jam Saheb (SFU, Computer Science), Examiner for M.Sc thesis defense, Nov 12th.
- 2013 Rafael Puyana (ECUAD, Vancouver), External examiner for MFA thesis defence, Summer 2013.

Academic Publications

* indicates HQPs, graduate students, or post-doctoral fellows under my direct supervision or co-supervision. 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 (with quartile ranking when available Q1-Q4)

1. Cale Plut*, **Philippe Pasquier**, Jeff Ens*, Renaud Bougueng*, PreGLAM: A Predictive, Gameplay-based Layered Affect Model. *IEEE Transactions on Games*, submitted, 2022. Q1.
2. Omid Alemi*, **Philippe Pasquier**, Machine Learning Models for Movement Generation, *ACM Transactions on Graphics*, submitted, 2022. Q1.
3. Cale Plut*, **Philippe Pasquier**, Jeff Ens*, Renaud Bougueng*, The IsoVAT corpus: Parameterization of musical features for affective composition. *Transactions of the International Society for Music Information Retrieval (TISMIR)*, 5(1), pp. 173-189, 2022. Q1.
4. Kivanc Tatar*, Daniel Bissig, **Philippe Pasquier**, Latent Timbre Synthesis: Audio-based Variational Auto-Encoders for Music Composition and Sound Design Applications" (NCAA-D-20-01784R2), *Neural Computing and Applications*. 33, 67–84, 2021, Q1.
5. Cale Plut*, **Philippe Pasquier**, Generative Music in Video Games: State of the Art, Challenges, and Prospects, *Entertainment Computing*, 33, 19 pages, Elsevier, 2019. Q1
6. Ulysses Bernardet, Sarah Fdili Alaoui, Karen Studd, Karen Bradley, **Philippe Pasquier**, Thecla Schiphorst, Assessing the Reliability of the Laban Movement Analysis System, *PLOS ONE*, Public Library of Science, vol. 14, num. 6, 2019. Q1
7. Miles Thorogood*, Jianyu Fan*, **Philippe Pasquier**, A Framework for Computer-Assisted Sound Design Systems Supported by Modelling Affective and Perceptual Properties of Soundscape, *Journal of New Music Research (JNMR)*, vol. 48, no. 3, pp. 264-280, 2019. Q1.
8. Kivanc Tatar*, Ppra Mirjana*, **Philippe Pasquier**. Respire: A Virtual Reality Art Piece with a Musical Agent guided by Respiratory Interaction, *Leonardo Music Journal*, MIT Press, 29, 19-24, 2019. Q2
9. Kivanc Tatar*, **Philippe Pasquier**. Musical Agents: a Typology and State of the Art. *Journal of New Music Research*, 47(4):1-50, 2018. Q1
10. Jianyu Fan*, Miles Thorogood*, Bernhard Riecke, **Philippe Pasquier**. Automatic Soundscape Affect Recognition using a dimensional approach. *Journal of the Audio Engineering Society - Special Issue on Intelligent Audio Processing*, vol. 64, no. 9, pp. 646-653, Oct 2016. Q1
11. Miles Thorogood*, Jianyu Fan*, **Philippe Pasquier**. Soundscape Audio Signal Classification and Segmentation Using Listeners Perception of Background and Foreground Sound. *Journal of the Audio Engineering Society - Special Issue on Intelligent Audio Processing*, vol. 64, no. 7/8, pp. 484-492, July 2016. Q1
12. **Philippe Pasquier**, Oliver Bown, Arne Eigenfeldt, Schlomo Dubnov, An Introduction to Musical Metacreation, *ACM Computers in Entertainment (CiE)*, special issue on Musical Metacreation, vol. 14, no. 2, 14

pages, 2016. Q4

13. Kıvanç 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. Q1
14. 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. Q1
15. 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). Q2
16. Jeremy Turner*, Michael Nixon*, **Philippe Pasquier**, Oiezli – A “Self-Absorbed” Creative Virtual Agent in Second Life, *Journal of Metaverse Creativity*, 2015. N/A
17. Arne Eigenfeldt*, Miles Thorogood*, Jim Bizzocchi, **Philippe Pasquier**, MediaScope: Towards a Video, Music, and Sound Metacreation, *Journal of Science and Technology of the Arts*, CITARJ, vol. 6, no. 1, pp. 61-73, 2014. Q2
18. 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. Q1
19. 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. Q1
20. 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). Q2
21. **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. Q2
22. 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. Q2
23. 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. Q2
24. Philippe-Aubert Gauthier, **Philippe Pasquier**. Auditory Tactics, *Leonardo*, MIT Press, vol. 43, num. 5, pp. 426-433, October 2010. Q2
25. 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. Q1
26. 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. Q2
27. 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. Q2

28. 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. Q2
29. **Philippe Pasquier**, Brahim Chaib-draa. Agent Communication Pragmatics: The Cognitive Coherence Approach, *Cognitive Systems Research*, Eds. Ron Sun, Elsevier, vol. 6, num. 4, pp. 364-395, December 2005. Q2
30. **Philippe Pasquier**. Modèles des dialogues entre agents cognitifs : un état de l'art, In *Cognito – Cahiers Romans de Sciences Cognitives*, International Journal of Cognitive Sciences in Roman Languages, ISSN 1267-8015, pp. 77-135, vol. 1, num. 4, France, 2004. N/A.

Refereed International Conferences & Workshops (full papers)

31. Dimiter Zlatov*, Jeff Ens*, **Philippe Pasquier**, Searching For Human Bias Against AI-Composed Music, In *Proceedings of EvoMusArt: International Conference on Computational Intelligence in Music, Sound, Art and Design (Part of EvoStar)*, Brno, Czechia. 2023, to appear.
32. Cale Plut*, **Philippe Pasquier**, Jeff Ens*, Renaud T. Bougueng*. PreGLAM-MMM: Application and Evaluation of Affective Adaptive Generative Music in Video Games. In *Proceedings of the 17th conference on the Foundations of Digital Games (FDG)*, Athens, Greece, Sept 5-8, 2022. **HONORABLE MENTION.**
33. Joshua Kranabetter, Craig Carpenter, Renaud T. Bougueng*, **Philippe Pasquier** and Miles Thorogood. Audio Metaphor 2.0: An Improved Classification and Segmentation Pipeline for Generative Sound Design Systems. In *Proceedings of Sound Music Computing (SMC)*, Saint-Étienne, France, June 5-12, 2022.
34. Cale Plut*, **Philippe Pasquier**, Jeff Ens*, Renaud T. Bougueng*. PreGLAM: A Predictive, Gameplay-Based Layered Affect Model. *SSRN Pre-print Archive*, 21 pages, Jan 21, 2022.
35. Jonas Kraasch*, **Philippe Pasquier**, Autolume-Live: Turning GANs into a Live VJing tool, in *Proceedings of the 10th Conference on Computation, Communication, Aesthetics & X (xCoAx)*, Coimbra, Portugal, 6-8 July 2022.
36. Jeff Ens*, **Philippe Pasquier**, Building the MetaMIDI Dataset: Linking Symbolic and Audio Musical Data. In *Proceedings of the International Symposium on Music Information Retrieval (ISMIR)*, 182-188, 2021.
37. Notto J. W. Thelle, **Philippe Pasquier**, Spire Muse: A Virtual Musical Partner for Creative Brainstorming, *New Interfaces for Musical Expression (NIME)*, NYU Shanghai, Online, 2021. **BEST PAPER AWARD.**
38. Weina, Jin, Jianyu Fan*, Diane Gromala, **Philippe Pasquier**, and Ghassan Hamarneh, EUCA: the End-User-Centered Explainable AI Framework, Arxiv, June 2021.
39. Mahsoo Salimi*, **Philippe Pasquier**, Liminal Tones: Swarm Aesthetics and Materiality in Sound Art in *Proceedings of the International Conference on Swarm Intelligence (ICSI'21)*, 2021.
40. Mahsoo Salimi*, **Philippe Pasquier**, Exploiting Swarm Aesthetics in Sound Art, in *Proceedings of the Art Machines 2: International Symposium on Machine Learning and Art 2021 (Art Machines 2)*, 2021.
41. Jeff Ens*, **Philippe Pasquier**, MMM : Exploring Conditional Multi-Track Music Generation with the Transformer. CoRR abs/2008.06048, 2020.

42. Jeff Ens*, **Philippe Pasquier**, Improved Listening Experiment Design for Generative Systems, *1st Music AI Creativity Conference (MUME+CSMC)*, Stockholm, 2020.
43. Cale Plut*, **Philippe Pasquier**, LazyVoice : Efficient voice-leading calculation. *International Computer Music Conference (ICMC)*, 2020, delayed to 2021.
44. Ekaterina R. Stepanova, John Desnoyers-Stewart, **Philippe Pasquier**, Bernhard Riecke, JeL: Breathing Together to Connect with Others and Nature, *Designing Interactive Systems (DIS)*, ACM, 2020.
45. Victor Cheung, Alissa N. Antle, Shubhra Sarker, Min Fan, Jianyu Fan*, **Philippe Pasquier**, Techniques for Augmented-Tangibles on Mobile Devices for Early Childhood Learning, *Interaction Design for Children (IDC)*, forthcoming, 2020.
46. Jianyu Fan*, Eric Nichols, Daniel Tompkins, Ana Elisa Méndez Méndez, Benjamin Elizalde, and **Philippe Pasquier**. Multi-label Sound Event Retrieval Using a Deep Learning-based Siamese Structure with a Pairwise Presence Matrix. *45th International Conference on Acoustics, Speech, and Signal Processing (ICASSP)*, Barcelona, Spain, 2020.
47. Mirjana Prpa*, Sarah Fdili-Alaoui, Thecla Schiphorst, **Philippe Pasquier**, Articulating Experience: Reflections from Experts Applying Micro-Phenomenology to Design Research in HCI, in *Proceedings of the Conference on Human Factors in Computing Systems (CHI'20)*, Honolulu, Hawaii, USA, April 25–30, 2020. **BEST PAPER AWARD.**
48. Jianyu Fan*, Yi-Hsuan Yang, Kui Dong, and **Philippe Pasquier**. A Comparative Study of Western and Chinese Classical Music based on Soundscape Models. *45th International Conference on Acoustics, Speech, and Signal Processing (ICASSP)*, Barcelona, Spain, 2020.
49. Mirjana Prpa*, Ekatarina R. Stepanova, Thecla Schiphorst, Bernard E. Riecke, **Philippe Pasquier**, Inhaling and Exhaling: How Technologies Can Perceptually Extend our Breath Awareness, in *Proceedings of the Conference on Human Factors in Computing Systems (CHI'20)*, Honolulu, Hawaii, USA, April 25–30, 2020.
50. Mahsoo Salimi*, Nouf Abukhodair, Steve DiPaola, Carlos Castellanos, **Philippe Pasquier**, Liminal Scape: an interactive visual installation with expressive AI, *International Symposium for Electronic Art (ISEA2020)*, Montréal, April 2020.
51. Ronald Boersen*, Aaron Liu-Rosenbaum, Kivanç Tatar, **Philippe Pasquier**. Chatterbox: an interactive system of gibberish agents, *International Symposium for Electronic Art (ISEA2020)*, Montréal, April 2020.
52. Jeff Ens*, **Philippe Pasquier**. Quantifying Musical Style: Ranking Symbolic Music based on Similarity to a Style. In *Proceedings of the International Symposium on Music Information Retrieval (ISMIR)*, Delf, Netherlands, Vol. 20., 870-877, 2019.
53. Renaud Bougueng*, Jeff Ens*, **Philippe Pasquier**. Apollo: An Interactive Web Environment for Generating Symbolic Musical Phrases using Corpus-based Style Imitation. In *Proceedings of the International Workshop on Musical Metacreation (MUME)*. Vol. 7, Charlotte, USA, 2019.
54. Cale Plut*, **Philippe Pasquier**, Music Matters: An empirical study on the effects of adaptive music on experienced player affect, *IEEE Conference on Games (IEEE CoG)*, London, UK, 2019.

55. Ahmed Abuzurairq*, Arron Ferguson*, **Philippe Pasquier**, Taksim: A Constrained Graph Partitioning Framework for Procedural Content Generation, *IEEE Conference on Games*, London, UK, 2019.
56. Jeff Ens*, M. Hämaläinen, **Philippe Pasquier**. Morphosyntactic Disambiguation in an Endangered Language Setting. In *Proceedings of the 22nd Nordic Conference on Computational Linguistics*, Vol. 22, 345–349, short paper (5 pages), ACL Press, 2019.
57. Kivanc Tatar*, Remy Siu, and **Philippe Pasquier**, Audio-based Musical Artificial Intelligence and Audio-Reactive Visual Agents in Revive. *International Computer Music Conference (ICMC 2019)*, New York, USA, August 2019.
58. Katerina Stepanova*, John Desnoyers-Stewart*, Bernhard Riecke, **Philippe Pasquier**, JeL: Connecting Through Breath in Virtual Reality. In *Proceedings of the Conference on Human Factors in Computing Systems, CHI'19 Late Breaking Work (42% acceptance rate)*, 2019.
59. Min Fan, Jianyu Fan*, Alissa N. Antle, Sheng Jin, Dongxu Yin, **Philippe Pasquier**, A Tangible and Augmented Reality System for Chinese Children with Dyslexia. In *the Proceedings of the Conference on Human Factors in Computing Systems (CHI'18)CHI'19 Late Breaking Work (42% acceptance rate)*, 2019.
60. Jeff Ens*, **Philippe Pasquier**, A Cross-Domain Analytic Evaluation Methodology for Style Imitation. In *Proceedings of the 9th International Conference on Computational Creativity (ICCC)*, Salamanca, Spain, 2018. **BEST STUDENT PAPER AWARD.**
61. William Li*, Omid Alemi*, Jianyu Fan*, and **Philippe Pasquier**. Ranking-Based Affect Estimation of Motion Capture Data in the Valence-Arousal Space. In *Proceedings of the 5th International Conference on Movement and Computing (MOCO)*. Genoa, Italy. 2018.
62. Weina Jin*, Jianyu Fan*, Diane Gromala, **Philippe Pasquier**, Automatic Prediction of Cybersickness for Virtual Reality Games, *IEEE Games Entertainment and Media Conference (IEEE GEM)*, Ireland, IEEE Press, p.1-9, August, 2018.
63. Jianyu Fan*, Miles Thorogood, Kivanc Tatar, **Philippe Pasquier**, Quantitative Analysis of the Impact of Mixing on Perceived Emotion of Soundscape Recordings., *Sound and Music Computing (SMC)*, Limassol, Cyprus, 2018.
64. Jianyu Fan*, Fred Tung, William Li*, and **Philippe Pasquier**, Soundscape Emotion Recognition via Deep Learning. *Sound and Music Computing (SMC)*, Limassol, Cyprus, 2018.
65. Mirjana Prpa*, Kivanc Tatar*, Jules Francoise, Bernhard Riecke, Thecla Schiphorts, and **Philippe Pasquier**. Attending to Breath: Exploring how the cues in virtual environment guide the attention to breath and shape the quality of experience to support mindfulness. *Designing Interactive Systems (DIS)*, Honk Kong, 2018. (400+submissions, 23% acceptance rate).
66. Mirjana Prpa*, Kivanc Tatar*, Thecla Schiphorts, and **Philippe Pasquier**. Respire: A Breath Away from the Experience in Virtual Environment. In *Extended Abstracts of the Conference on Human Factors in Computing Systems (CHI'18)*, ACM Press, Montreal, Canada, 2018.
67. Kivanc Tatar*, Remy Siu, and **Philippe Pasquier**. REVIVE: An audio-visual performance with musical and visual artificial intelligence agents. In *Extended Abstracts of the Conference on Human Factors in Computing Systems (CHI'18)*, ACM Press, Montreal, QC, Canada, 2018.

68. Mirjana Prpa*, **Philippe Pasquier**. BCI-Art: A typology and state of the Art. *BCI Art workshop at Conference on Human Factors in Computing Systems (CHI'18)*, ACM Press, Montreal, QC, Canada, 2018.
69. Min Fan, Jianyu Fan*, Sheng Jin, Alissa N. Antle, and **Philippe Pasquier**, EmoStory: A Game-based System Supporting Children's Emotional Development. *In Extended Abstracts of the Conference on Human Factors in Computing Systems (CHI 18)*, ACM Press, Montreal, QC, Canada, 2018.
70. Jeff Ens*, Bernhard Riecke, and **Philippe Pasquier**, The Significance of the Low Complexity Dimension in Music Similarity Judgements. *In Proceedings of the 18th International Society for Music Information Retrieval Conference (ISMIR)*, Suzhou, China, 2017.
71. Omid Alemi* and **Philippe Pasquier**. WalkNet: A Neural-Network-Based Interactive Walking Controller. *In the Proceedings of the 7th International Conference on Intelligent Virtual Agents (IVA)*. Stockholm, Sweden. 2017.
72. Omid Alemi*, Jules Françoise, and **Philippe Pasquier**. GrooveNet: Real-Time Music-Driven Dance Movement Generation using Artificial Neural Networks. *Workshop on Machine Learning for Creativity, 23rd ACM SIGKDD Conference on Knowledge Discovery and Data Mining*. Halifax, Nova Scotia - Canada. 2017.
73. Jim Bizzocchi, Arne Eigenfeldt, **Philippe Pasquier**, Jianyu Fan* and Le Fang*. Berlin Remix. *In Proceedings of the International Conference on Electronic Visualisation and the Arts (EVA)*, London, 2017.
74. Jianyu Fan*, Miles Thorogood, and **Philippe Pasquier**, Emo-Soundscape: A Database for Soundscape Emotion Recognition. *In Proceedings of the Affective Computing and Intelligent Interaction (ACII)*, Texas, USA, 2017.
75. Jianyu Fan*, Kivanc Tatar*, Miles Thorogood*, and **Philippe Pasquier**, Ranking-Based Experimental Music Emotion Recognition. *In Proceedings of the 18th International Society for Music Information Retrieval Conference (ISMIR)*, Suzhou, China, 2017.
76. Jianyu Fan*, **Philippe Pasquier**, Louisa Fadel, and Jim Bizzocchi, ViVid - A Video Feature Visualization Engine. *In Proceedings of the 19th International Conference on Human-Computer Interaction (HCII)*, Vancouver, Canada, 2017.
77. Mirjana Prpa*, Kivanc Tatar*, Bernhard Riecke, and **Philippe Pasquier**, The Pulse Breath Water System: Exploring Breathing as an Embodied Interaction for Enhancing the Affective Potential of Virtual Reality. *In Proceedings of International Conference on Human Computer Interaction (HCII)*, Vancouver, BC, Canada.
78. Kivanc Tatar*, and **Philippe Pasquier**, MASOM: A Musical Agent Architecture based on Self-Organizing Maps, Affective Computing, and Variable Markov Models. *In Proceedings of the 5th International Workshop on Musical Metacreation (MuMe 2017)*.
79. Jianyu Fan*, William Li*, Jim Bizzocchi, Justine Bizzocchi, **Philippe Pasquier**. DJ-MVP: an automatic Music Video Producer. *In Proceedings of the 12th ACM Advances in Computer Entertainment (ACE 2016)*, Osaka, Japan, 2016. **BRONZE PAPER AWARD**.
80. **Philippe Pasquier**, Adam Burnett*, Nicolas Gonzales, James Maxwell, Arne Eigenfeldt, Tom Loughin. Investigating Listener Bias Against Musical Metacreativity. *In Proceedings of the 7th International Conference on Computational Creativity (ICCC 2016)*, Paris, France, 2016.
81. 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 7th International Conference on Computational Creativity (ICCC 2016)*, Paris, France, 2016.
82. 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 3rd International Symposium on Movement and Computing (MOCO 2016)*, Thessaloniki, Greece, 2016.
 83. 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 3rd International Symposium on Movement and Computing (MOCO 2016)*, Thessaloniki, Greece, 2016.
 84. William Li*, Lyn Bartram, **Philippe Pasquier**. Techniques and Approaches in Static Visualization of Motion Capture Data. In *Proceedings of the 3rd International Symposium on Movement and Computing (MOCO 2016)*, Thessaloniki, Greece, 2016.
 85. William Li*, **Philippe Pasquier**. Automatic Affect Classification of Human Motion Capture Sequences in the Valence-Arousal Model. In *Proceedings of the 3rd International Symposium on Movement and Computing (MOCO 2016)*, Thessaloniki, Greece, 2016.
 86. 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
 87. 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.
 88. 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.
 89. 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.
 90. 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.
 91. Shannon Cuykendall*, Michael Junokas*, Mohammad Amanzadeh*, David Kim Tchong*, Yawen Wang, Thecla Schiphorst, Guy Garnett, and **Philippe Pasquier**. Hearing movement: how taiko can inform automatic recognition of expressive movement qualities. In *Proceedings of the 2nd International Workshop on Movement and Computing (MOCO)*, pp. 140-147. ACM Press, 2015.
 92. Shannon Cuykendall*, Michael Junokas*, Kyungho Lee*, Mohammad Amanzadeh*, David Kim Tchong*, Yawen Wang, Thecla Schiphorst, Guy Garnett, and **Philippe Pasquier**. Translating Expression in Taiko Performance. In *Proceedings of the 21st International Symposium on Electronic Art (ISEA2015)*. Vancouver, British Columbia, Canada, 2015.
 93. Arne Eigenfeldt, Miles Thorogood*, Jim Bizzocchi, **Philippe Pasquier**, Tom Calvert, (2014) Video, Music, and Sound Metacreation. xCoAx, Porto, Portugal, 2014.

94. Matthieu Macret*, **Philippe Pasquier**, Automatic design of sound synthesizers as Pure Data patches using Coevolutionary Mixed-typed Cartesian Genetic Programming, Conference in Genetic and Evolutionary Computation (GECCO-2014), Vancouver, Canada, pp 309-316, ACM Press, 2014.
95. Omid Alemi*, **Philippe Pasquier**, Chris Shaw, Mova: Interactive Movement Analytics Platform, *Proceedings of the first International Workshop on Movement and Computation (MOCO'14)*, Ircam, Centre Pompidou, Paris, France, June 16-17 2014, pp. 37-45, ACM Press, 2014 (44% acceptance rate).
96. Diego Silang Maranan*, Sarah Fdili Alaoui*, Thecla Schiphorst, **Philippe Pasquier**, Pattarawut Subyen*, Lyn Bartram, Designing For Movement: Evaluating Computational Models using LMA Effort Qualities, *Proceedings of the 2014 CHI Conference on Human Factors in Computing Systems Proceedings (CHI 2014)*, Toronto, Canada, 2014.
97. Nicolas T. Gonzales*, **Philippe Pasquier**, Arne Eigenfeldt, James Maxwell*, A Methodology for the Comparison of Melodic Generation Models using META-MELO, *Proceedings of the XXth International Symposium on Music Information Retrieval (ISMIR 2013)*, pp. 561-566, Curitiba, Brazil, 2013.
98. Arne Eigenfeldt, Oliver Bown, **Philippe Pasquier**, Aengus Martin, The First Musical Metacreation Weekend: Towards a Taxonomy of Musical Metacreation, *Proceedings of the Second International Workshop on Musical Metacreation (MUME-2013), in conjunction with the Ninth Annual AAAI Conference on Artificial Intelligence and Interactive Digital Entertainment (AIIDE-13)*, Boston, AAAI Technical Report WS-13-32, AAAI Press, 2013.
99. Christopher Anderson*, Arne Eigenfeldt, **Philippe Pasquier**, The Generative Electronic Dance Music Algorithmic System (GEDMAS), *Proceedings of the Second International Workshop on Musical Metacreation (MUME-2013), in conjunction with the Ninth Annual AAAI Conference on Artificial Intelligence and Interactive Digital Entertainment (AIIDE-13)*, Boston, AAAI Technical Report WS-13-32, AAAI Press, 2013.
100. Oliver Bown, Arne Eigenfeldt, **Philippe Pasquier**, Ben Carey, Aengus Martin, The Musical Metacreation Weekend: Challenges arising from the live presentation of musically metacreative systems, *Proceedings of the Second International Workshop on Musical Metacreation (MUME-2013), in conjunction with the Ninth Annual AAAI Conference on Artificial Intelligence and Interactive Digital Entertainment (AIIDE-13)*, Boston, AAAI Technical Report WS-13-32, AAAI Press, 2013.
101. Matthieu Macret*, **Philippe Pasquier**, Automatic Tuning of the OP-1 synthesizer Using a Multi-Objective Genetic Algorithm, *In Proceedings of the 10th Sound and Music Computing Conference (SMC-2013)*, Stockholm, Sweden, pp. 614-621, Logos Verlag, Berlin, 2013.
102. Corey Kereliuk*, Philippe Depalle, **Philippe Pasquier**, Audio Interpolation and Morphing via Structured-Sparse Linear Regression, *In Proceedings of the 10th Sound and Music Computing Conference (SMC-2013)*, Stockholm, Sweden, pp. 546-552, Logos Verlag, Berlin, 2013.
103. Pat Subyen*, Thecla Schiphorst, **Philippe Pasquier**, EMVIZ(flow): An Artistic Tool for Visualizing Movement Quality, *Proceedings of Electronic Visualisation and the Arts (EVA 2013)*, BCS, London, England, 2013.
104. Miles Thorogood*, **Philippe Pasquier**, Computationally Generated Soundscapes with Audio Metaphor, *Proceedings of the 4th International Conference on Computational Creativity (ICCC 2013)*, Sydney, Australia, 2013.
105. Arne Eigenfeldt, **Philippe Pasquier**, Considering Vertical and Horizontal Context in Corpus-based Generative Electronic Dance Music, *Proceedings of the third International Conference on Computational Creativity (ICCC 2013)*, Sydney, Australia, 2013.

106. Ben Bogart*, **Philippe Pasquier**, Steven Barnes, An integrative theory of visual mentation and spontaneous creativity. In *Proceedings of the 9th ACM conference on Creativity and Cognition (C&C '13)*, Sydney, Australia, ACM Press, pp. 264–274, 2013.
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210. **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.
211. **Philippe Pasquier**. Communication entre agents, *pre-doctoral report*, DAMAS Laboratory, Department of Computer Science and Software Engineering, Laval University, Québec, Canada, 30 pages, August 200

212. **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.
213. **Philippe Pasquier**. Conflits et incertitude en intelligence artificielle, *Master's Thesis report*, IRIT [Toulouse Institute of Research in Computer Science], July 2000.

Invited Talks, Tutorials and Seminars

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

- 2022 Creative AI and co-creation: opportunities and challenges, invited talk, RMIT University Saigon, Ho Chi Minh, Vietnam, December 6, 2022.
- 2022 AI for Creative Tasks: the click factory and the rise of co-creation, keynote speaker, Huawei 13th Strategy and Technology Workshop (STW 2022), **keynote speaker**, online, September 27th, 2022.
- 2022 The design and evaluation of co-creative interfaces: challenges and opportunities of the rise of Creative AI, invited talk, SIGCHI Paris, Université Paris Saclay, September 22, 2022.
- 2022 Creative AI and Co-creation: Opportunities and Challenges, invited talk, Ars Electronica, Expanded Animation Symposium, Linz, Austria, September 15, 2022.
- 2022 Creative AI: Augmentation and Automation in the Creative Industry, invited seminar, UBC-O, Kelowna, February 14, Canada.
- 2022 How Creative AI will impact the future of music?, invited talk, Cambridge Wireless annual symposium, London (online), February 22, 2022
- 2022 CHM Seminar Series: The rise of Creative AI and its ethics, invited seminar, Max Planck Institute for Human Development, Berlin, Germany, January 11, 2022.
- 2021 Music AI at the Metacreation Lab, invited talk, workshop on AI in music and games, UniRio, Rio de Janeiro, Brazil Nov 2021.
- 2021 Music AI Tutorial, International Joint Conference on Artificial Intelligence (IJCAI), 4h, online, 2021.
- 2021 The rise of Creative AI and its ethical implications, panelist, SwissGradNet conference, online, October 12th 2021.
- 2021 The rise of Creative AI, MTL Connect, **Keynote Speaker**, online, October 8th, 2021.
- 2021 Creative AI at the Metacreation Lab, Group on Artificial Intelligence and Art (GAIA) C4AI / Inova, University of Sao Paulo (USP), Invited Speaker, online, October 8th, 2021.
- 2021 Creative AI: on the partial or complete automation of creative tasks, AIDA: Centre for AI Decision-making and Action, Guest Speaker, Vancouver, Canada, June 22, 2021.
- 2020 The rise of Creative AI: Co-creativity and embedded systems, **Keynote speaker**, KIF, Metz, France (online for Covid - cancelled).
Panelist, SFU Big Data Visionary (online for Covid).
Panelist, GAIIA, Paris, France (online for Covid), June 8.
Panelist, Procedural Content Generation, BerlinGamesWeek, Quo Vadis, Germany (online for Covid), October.
- 2020 Creative AI and its applications, **Keynote speaker**, The 2nd IEEE Workshop on Artificial Intelligence for Art Creation (AIArt'20), Schenzen, China, July 2020 (online for Covid).

- 2020 Advances in Creative AI, invited talk, Rochester Institute of Technology, March 28th, 2020 (cancelled for Covid).
- 2020 Creative AI, 32h workshop and masterclass, as part of the Global AI Summit Artathon, Riyadh, Saudi Arabia, January 28 - February 6, 2020.
- 2019 Creative AI panel, Canada Media Fund (CMF), Telefilm Canada, Vancity Theatre, Vancouver, Canada. December 3, 2019.
- 2019 Generative Mapping for intermedia art, guest speaker, workshop, McGill, Montreal, December 10-15, 2019.
- 2018 Creative AI and Computer-Assisted Creativity at the Metacreation Lab. Guest speaker, Art Machine Symposium, CityU, Hong Kong, 5th January 2018.
- 2018 Advances in Creative AI and its Societal Implications. Guest speaker, *BlockHaus DY.10 art center*, Nantes, France, 27th December 2018.
- 2018 **Keynote speaker**, 8^o Encontro Internacional de Grupos de pesquisa: Membranas , 8th International Encounter of Art, Science and Technology Convergence and Mixed Realities Research Groups: "Membranes", University of Sao Paulo, Brazil, remote presentation, 23rd October 2018.
- 2018 Guest Speaker, *ByteDance*, Beijing China, remote presentation, 17th October 2018.
- 2018 Movement Computation and Affect
Invited speaker, *Colloque Cybercorporéités: subjectivités nomades en contexte numérique*, Montréal, Canada, September 2018.
- 2018 Augmented Creativity
Invited speaker, IRCAM workshop on Interactive Music systems, Limasol, July 2018.
Keynote Speaker, *Humanize AI Workshop*, IJCAI + ICLML, Stockholm, July 2018.
Invited Panelist, *NewImages Festival*, Forum des Images, Paris, March 2018.
- 2017 Creative AI for the film industry
Invited Speaker, *World Congress of Factual and Science Producers*, San Francisco, November 2017.
- 2016-2017 Generative Art and Computational Creativity
Invited Speaker, ITU Copenhagen, 12th of October 2017.
Invited Speaker, Laser Talk (Leonardo Art and Science Evening Rendez-vous), University of Kansas, Marianna Kistler Beach Museum, Kansas City, USA, 31st March 2017.
Invited Speaker, *California Institute of the Arts, CalArts*, Los Angeles, USA. 3rd November 2016.
Keynote Speaker, *Beyond Symposium*, ZKM, Karlsruhe, Germany, 30th September 2016.
- 2016 Soundscapes and Musical Metacreation (at the Metacreation Laboratory)
Guest Speaker, *Department of Art, Universidad De Andes*, Bogota, Columbia, 10th February 2016
- 2015-2018 Musical Metacreation Tutorial
Full day tutorial, *Institute for Computer Music and Sound Technology (ICST), Zurich University of the Arts (ZhdK)*, December 7, 2018.
Half day tutorial, *International Conference on artificial Intelligence joint with International Conference on Machine Learning (IJCAI & ICML)*, August 2018.
Full day tutorial, *International Conference on Artificial Intelligence (IJACI)*, Buenos Aires, Argentina, 2015.
- 2015-2017 Computational Creativity (at the Metacreation Laboratory)
Leonardo LASER talk, Dallas University, USA, 30th of March 2017.
Research Colloquium, SIAT, 8th of January 2017.
Guest Speaker, *Computer Science Department, Game Innovation Centre, New York University (NYU)*, New York, 21st March 2016.
Research Colloquium, SIAT, 15th of November 2015.
- 2013-2015 Metacreation (at the MAMAS Laboratory)
Vancouver Sound Designer Meet Up, 30th of January 2015.
Vancouver Electro-acoustic Festival, Pro Musica, Western Front, Vancouver, Canada, December 2014.

- Research Colloquium, SIAT, 15th of January 2014.
 Guest Speaker, *Department of Computing, Goldsmith*, London, 26th July 2013.
- 2012 Computational Creativity (at the MAMAS Laboratory)
 Research Seminar, *Department of Computer Science, Indian Institute of Technology at Kharagpur*, West Bengal, India, 26th December 2012.
Keynote Speaker at the *4th International Conference on Intelligent Human Computer Interaction (IHCI 2012)*, Kolkata, India, 28th December 2012.
 Braintalk (UBC), Vancouver General Hospital, November 2012.
- 2010-2012 Agents, Multiagent Systems and Metacreation: the MAMAS laboratory
 Research Colloquium, *Department of Computer Sciences, University of Victoria*, Friday 14th September 2012.
 Research Seminar, *Department of Computer Sciences, University of Calgary*, Monday August 13th 2012.
 Guest Lecture for the course "Language Music and Cognition" (COGS 300), Pr. Nancy Hedberg, Simon Fraser University, Vancouver, Canada, Friday 23rd March 2012.
 Defining Cognitive science, IRMACS applied Science building, SFU, 17th March 2010.
 Research Colloquium, *School of Interactive Arts and Technology*, Simon Fraser University, Vancouver, Canada, 27th October 2010.
- 2006-2009 Modern technoscience and contemporary creation: technophobia vs. technophilia
 Graduate seminar, *School for the Contemporary Arts*, Simon Fraser University, Harbour Centre, 1 October 2009.
Metamedia Symposium, *What happens to art at the advent of software art?*, Québec, Canada, 23 February 2007.
SIAL (Spatial Information Architecture Laboratory), RMIT University, Melbourne, Australia, 27 November 2006.
SIAT (School of Interactive Art and Technology), Simon Fraser University, Vancouver, Canada, 15 November 2006.
- 2008 From Artificial Intelligence to Interactive Art (AI to IA),
 Computer Science Department, Dongseo University, Busan, Korea, 14 December 2008.
 Graduate School of Culture Technology, KAIST, Korea, 11 December 2008.
 Soongsil University, Seoul, Korea, 9 December 2008.
 Research Seminar, *Artificial Intelligence Group*, Harvard University, Cambridge, USA, 13 August 2008.
 Research Colloquium, *School of Interactive Arts and Technology*, Simon Fraser University, Vancouver, Canada, 2 April 2008.
- 2008 Sound Thinking Symposium, Guest panellist, *Surrey Art Gallery*, Surrey, Canada, 1 March 2008.
- 2008 Agents, Multiagent Systems and Metacreation, Research Colloquium, *School of Interactive Arts and Technology*, Simon Fraser University, Vancouver, Canada, 30 January 2008.
- 2007-2008 Trends in New Media: a bi-dimensional analysis
 Dorkbot, Melbourne, 27 July 2008.
 CEMA (*Center for Electronic and Media Art*), Computer Science Department, Monash University, Melbourne, 8 October 2007.
 Firstdraft Gallery, Sydney, Australia, 23 September 2007.
 SAE (*School of Audio Engineering*), Dubai, 25 June 2007.
 British University in Dubai, UAE, 12 June 2007.
 Key Center for Design Computing, University of Sydney, Sydney, Australia, 17 January 2007.
- 2007 Interest-Based Negotiation, *Department of Information and Computing Sciences*, Utrecht University, The Netherlands, 28 March 2007.
- 2006 Introduction to speech act theory and Gricean pragmatics, Guest lecture, *Communication Theory course at RMIT*, Melbourne, Australia, 24 August 2006.
- 2006 SWARM day (Strategic Workshop on Agent Research in Melbourne), *The University of Melbourne*, 18 July 2006.

- 2006 Modern technoscience and contemporary creation
IDEA lab, University of Melbourne, Australia, 26 May 2006.
New media panel, St Kilda's Writers' Festival, Melbourne, 30 April 2006.
- 2006 Vooruit art center, Gent, Belgium, 20 April 2006.
- 2006 Panel on argumentation strategies, ArgMAS, *International Workshop on Argumentation in Multi-agent Systems*, Hakodate, Japan, 8 May 2006.
- 2006 Interest Based Negotiation in Multiagent Systems, *Argumentation and Negotiation Day*, University of Melbourne, 18 January 2006.
- 2005-2006 Syntax, Semantics and Pragmatics of Social Commitment Based Agent Communication: Institutí d'Investigació en Intel·ligència Artificial (IIIA), UAB - Universitat Autònoma de Barcelona, Spain, 23 June 2006.
Agentlab, University of Melbourne, Australia, 13 December 2005.
- 2005 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.
- 2004 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.
- 2004 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.
- 2003 Intelligence artificielle et art contemporain, *two-day workshop given at GMEA [Electro-acoustic Music Group of Albi]*, February 2003, France.
- 2003 Pure Data : un environnement de traitement du signal en temps réel, *two-days workshop given at Avatar*, 2003.
- 2003 Le changement d'attitude dans les systèmes multi-agents, *seminar, DAMAS*, Laval University, 2003.
- 2003 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.
- 2002 Survol de l'intelligence artificielle pour les pratiques en art électronique, *Avatar*, Québec, Canada, 2002.
- 2002 Communication entre agents artificiels et langage naturel, *Department of Computer Science and Software Engineering*, Laval University, 2002.
- 2002 L'ironie comme viol d'une maxime de Grice, *Festival of Black Humour*, Ilot Fleuri, Québec, Canada, 14 June 2002.
- 2002 Le modèle BOID [Belief, Obligation, Intention, Desire], *seminar, DAMAS*, Laval University 2002.
- 2002 Le modèle BDI [Belief, Desire, Intention] et les engagements sociaux, *seminar, DAMAS*, Laval University, 2002.
- 2001 Communication entre agents, *Department of Computer Science and Software Engineering*, Laval University, Québec, Canada, 2001.

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

- 2022-ongoing **Autolume**: StyleGan-based neural VJing software. It allows for live control and live performance. It is being used by several artists in their professional production.
- 2022-ongoing **DJ MVP 2.0**: Ai-driven online platform for automated music video generation...

2021-ongoing	Audio Metaphor 2.0: AI-driven platform for prompt-based computer-assisted sound design and soundscape composition.
2021-ongoing	Calliope: Free-to-use web interface for computer-assisted composition using MMM. The software is currently deployed and under evaluation.
2020	MMM, Multitrack Music Machine: the state-of-the-art music transformer for computer-assisted composition. The software is currently deployed through several collaborations with major music Software and hardware companies (under NDA).
2019-2020	Apollo. Web-based, computer-assisted composition interface with corpus management, several generative models (including MMM), interactive machine learning, and batch generation and streaming of MIDI content.
2018	GrooveNet. Generative 3D dance moves conditioned on audio input.
2017-2018	SoundFlock and SoundScape: Consultation and development of computer-assisted composition for the Canadian composer Linda Bouchard.
2016	Audio Metaphor: AI-driven platform for computer-assisted sound design and soundscape composition.
2016	WalkNet. Generates 3D locomotion movement with control over mover style and expressed emotions (valence and arousal).
2016	Vivid. Video feature extraction and visualisation toolkit.
2015	M+M, idanceform, coChoreo: movement data middleware, movement prototyping tools, and posture generation system
2015	META-MELO, Melody Generation tool.
2014	MODA, MOVA, MOCOMP. Movement database, Movement Visualisation, Movement Comparison.
2014	PresetGen. Automatic preset generation for the OP-1 synthesiser.
2012	Chord Progression Generator. Generate Harmonic progression in the style of a given corpus.
2011	FreePad. Paper-based MIDI and shortcut tactile interface.
2009-	Genetic Programming of Pure Data patches. This development uses the Glacier cluster (840 nodes, connected via gigE network) of the Western Canada Research Grid (Westgrid).
2009	Social Coherence Simulator (developed with Ivan Kwiatkowski and Erick Martinez).
2008	Colored-Trail IBN protocol (implanted with the Harvard University AI group): generic framework for empirical studies in task-oriented domain, supporting agent-agent, human-agent and human-human interactions.
2007	Interest-Based Negotiation Simulation Tool (developed with Ramon Hollands, Utrecht University): 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.
2004	Cognitive Coherence Framework (implemented with Nicolas Andrillon, ENSEIHT intern): 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.
2003-2005	DGS [Dialogue Game Simulator] (implemented as a collective effort of the DAMAS laboratory): developed in JAVA in the JACK Agent-Oriented programming framework, the DGS enables designing and testing dialogue games written in the DIAGAL language.
2003	JAVA FIPA-ACL for JACK compliant class: a JAVA class specifically devoted to the use of FIPA-ACL compliant messages with JACK cognitive agents.

Selected Datasets

2021	ISOVAT: Symbolic music dataset with Valence, Arousal, and tension annotations and ground truth.
2021	METAMIDI: Largest multitrack music composition dataset in MIDI format with 500k unique pieces along with a host of metadata and matches to 10M audio interpretations.
2014-2020	MODA: Movement database including several curated datasets produced by the Metacreation Lab. Emotionnaly annotated motion capture, and video of a variety of movements and dances. It also contains our GrooveNet dataset, and our VR2Mocap dataset with recording of VR users' movements in both VR space and motion capture.
2017	Emusic: Audio corpus of musical excerpts with valence and arousal annotations.
2016	Emo-Soundscape: Soundscape recordings with valence and arousal annotations.

Industrial Partnerships

2022-ongoing	Kinetyx (Canada): In-sole sensors skeleton reconstitution (MITACS funded).
2021-ongoing	Steinberg (Germany): acceptability and performance of AI-driven Computer assisted composition in the Cubase digital audio workstation (MITACS funded).
2021-ongoing	Huawei (China): consulting and workshops for their Music AI team.
2020-ongoing	ELIAS (Sweden): adapting our MMM multitrack music generation model for the ELIAS game music composition engine.
2020-ongoing	Teenage Engineering (Sweden): adapting our MMM multi-tracks music generation model into the OP-Z synthesizer.
2020-ongoing	Spliqs (Canada): Music AI start-up created by Metacreation Lab alumni. We work on improving music AI algorithms and interfaces (SSHRC, and MITACS funded).
2019-ongoing	Lifelike and Believable, Animatrik (Canada): mocap super-resolution, mocap gesture following (MITACS, and EPIC funded).
2019-2020	Microsoft (USA): Multi-label Sound Event Retrieval Using a Deep Learning-based Siamese Structure with a Pairwise Presence Matrix (published research collaboration).
2018-2021	Inscape VR Studio (Canada): integration of an affect-driven music generation system (MITACS funded).
2016-2020	Generate (Canada): Deep Learning-based style transfer models for non-photorealistic rendering filters for the iOS version of Generate.
2018-2019	Tangible interactions (Canada): integration of our generative algorithms in several of their products.
2017-2018	Morrison Hershfield , and the Green Building Society (Canada): Consulting and development of machine learning predictive models for building's environmental impact.
2015-2016	Generate: Development of novel agent-based non-photorealistic rendering filters for the iOS version of Generate.
2014-2017	Metacreative Technologies (Canada, Vancouver): Lab initiated start-up for EDM generation. The StyleMachine Lite is a Max4Live Plugin for Ableton Live.
2013-2014	Nucleus (India, Hyderabad): Generative rhythm software for musical agent roband.
2013-2014	Teenage Engineering (Sweden, Stockholm): Preset generation software for the OP-1 synthesizer.

Grants and Research Funding

2022-2023	CAD\$40,000	Pasquier, P., MITACS, Accelerate (2 units), with Kinetix, <i>In-sole and MOCAP data acquisition and 3D skeleton reconstruction</i> . June 2022 – March 2023.
2020-2022	CAD\$30,000	Pasquier, P., MITACS, Globalink (2 units), with Steinberg (Germany), <i>Acceptability and performance of AI-driven computer-assisted composition</i> . October 2021 – March 2022.
2020-2022	CAD\$15,000	Pasquier, P., MITACS, with Spliqs, <i>Generative music for stress reduction</i> . December 2020 – March 2021.
2020-2021	CAD\$30,000	Pasquier, P., MITACS, with Shocap and Animatrik, <i>Mocap super-resolution and full-body gesture following</i> . December 2020 – June 2021.
2020-2021	CAD\$20,000	Pasquier, P., SSHRC, Individual Partnership Engage Grant, with Spliqs, <i>Designing interactions for musical creative AI</i> .
2020-2021	60 core years, = CAD\$14,588	Pasquier, P., Compute Canada, Resources for Research Group (RRG), <i>Creative Artificial Intelligence for Multimedia applications</i> , 60 core years and 3 GPU years, for an equivalent of CAD\$14,588 April 2020-March 2021.
2020-2022	CAD\$200,000	Athomas Goldberg (PI), Shocap, Animatrik, Seven Fingers, Pasquier, P., EPIC research grant, January 2020 – January 2022.
2020	CAD\$15,000	Pasquier, P., MITACS, with InScapeVR, <i>VR emotion recognition</i> . February 2020 – May 2019.
2019-2023	CAD\$275,000	Pasquier, P., NSERC Discovery, <i>Apollo: a toolkit for generative music production and benchmark</i> .
2019-2022	CAD\$24,000	Pasquier, P., Simon Fraser University, Associate Dean Research Allowance.
2019-2021	CAD\$68,485	Pasquier, P., SSHRC Insight Development Grant, <i>GenMap: Computer-Assisted Intermedia Mapping</i> .
2019	CAD\$7,000	Pasquier, P., SFU Small SSHRC, <i>Respire</i> , August 2019 - December 2019.
	CAD\$15,000	Pasquier, P., MITACS Accelerate, with InScapeVR, <i>VR-to-Mocap</i> , July 2019 – December 2019.
2018	CAD\$15,000	Pasquier, P., MITACS Accelerate, with Generate, (as part of the CDM 2017 MITACS cluster,), July 2018 – December 2018
2018	76 core years = CAD\$14,588	Pasquier, P., Compute Canada, Resources for Research Group (RRG), Computing allocation, 76 core years, September 2018.
2018	CAD\$15,000	Pasquier, P., MITACS, with Generate, July 2018 – December 2018.
2018	CAD\$15,500	Pasquier, P., NSERC Engage with company Tangible Interaction, June 2018-April 2017.
2016	CAD\$5,0000	Pasquier, P., SFU Digitalization fund, <i>EDM transcriptions</i> , June 2016 – September 2016
2015	CAD\$9,976	Eigenfeldt, A. (PI), Pasquier, P. (CI), Brown, A. (CI), Gitford, T. (CI), <i>Extending Musical Performance through Computational Creativity</i> , Griffith University – Simon Fraser University Collaborative Travel Grant, Scheme 2014, awarded in January 2015, used in December 2015,
2014-2019	CAD\$265,800	Pasquier, P. (PI), Eigenfeldt, A (CI), Truax, B. (CI), <i>The World Soundscape Engine</i> , Insight Grant, SSHRC Insight, March 2014 – March 2019,
2014-2019	CAD\$130,000	Pasquier, P. (PI), <i>Musical Metacreation</i> , Discovery Grant, Natural Sciences and Engineering Research Council of Canada (NSERC).
2014-2015	CAD\$9,999	Eigenfeldt, A. (PI), Pasquier, P. (CI), <i>Intelligent Timbre Selection for Electronic Dance Music</i> , SSHRC Small Grant Program.
2013-2016	CAD\$285,155	Bizzocchi, J. (PI), Pasquier, P. (CI), Eigenfeldt, A. (CI), Calvert, T. (CI), <i>The poetics of image, sound, computation, and flow in the creation of generative time-based art</i> , SSHRC – Insight.
2013-2015	CAD\$540,000	Schiphorst, T. (PI), Pasquier, P. (CI), DiPaola, S. (CI), Calvert, T. (CI), <i>M+M: Movement and meaning</i> . Canarie. November 2013 – November 2015.
2013-	CAD\$9,240	Pasquier, P. (PI), VPR 4A Bridging Grant, August 2013 – August 2014,

2014		
2013	AUD\$4,000	Visiting Scholar, University of Sydney, Design Laboratory, Faculty of Design, Architecture and Planning, June 2013 – July 2013.
2012-2015	CAD\$2,200,000	Schiphorst, T. (PI), Pasquier, P. (CI), Studd, K. (CI), Bradley, K. (CI), Garnett, G. (CI). <i>Moving Stories: Digital Tools for Movement, Meaning and Interaction</i> , Partnership Grant, Social Sciences & Humanities Research Council of Canada (SSHRC)
2012-2013	CAD\$37,500	Schiphorst, T. (PI), Pasquier, P. (CI), <i>Mobile Presence: Mediating Cooperative Interaction for Public Urban Screens</i> , Insight Development Grant, Social Sciences & Humanities Research Council of Canada (SSHRC),
2008-2012	CAD\$488,000	Pasquier, P. (PI), Eigenfeldt, A. (CI), <i>Musical Metacreation: creative software and software creativity</i> , New Media Initiative, Strategic Grant, NSERC/CCA,
2009-2012	CAD\$75,000	Pasquier, P., Discovery Grant, Natural Sciences and Engineering Research Council of Canada (NSERC), <i>Theory and Practice of Argumentation-Based Negotiation</i>
2008-2012	CAD\$110,000	Pasquier, P., President's Grant, Simon Fraser University.

Awards (see the artistic C.V. below for non-scientific/academic awards)

2022		US Patent 63/324,929, SYSTEM AND METHOD FOR GENERATING A VIRTUAL AVATAR filed on March 29, 2022 with Kinetyx Inc.
2021		Finalist of the Guttman Musical Instrument Competition with <i>Spire Muse</i> .
2021		Best Paper Award , International Conference on New Interfaces for Musical Expression (NIME). with Notto J.W. Thelle, <i>Spire Muse: A Virtual Musical Partner for Creative Brainstorming</i> .
2020		Best Paper Award , ACM conference on Human Factors in Computing Systems (CHI), Honolulu, USA (conference cancelled for Covid-19), with Mirjana Prpa, Sarah Fdili-Alaoui & Thecla Schiphorst, <i>Articulating Experience: Reflections from Experts Applying Micro-Phenomenology to Design Research in HCI</i>
2019		Winner of the MIREX 'Patterns for Prediction' competition, with Jeff Ens*, as part of the International Symposium for Music Information Retrieval (ISMIR).
2018		Best Paper Award , International Conference on Computational Creativity (ICCCX), with A Cross Domain Analytic Evaluation Methodology for Style Imitation
2014		Finalist for the "Humies" Awards for Human-Competitive Results produced by Genetic and Evolutionary Computation , PresetGen, GECCO, Berlin. <i>Automatic design of sound synthesizers as Pure Data patches using Coevolutionary Mixed-type Cartesian Genetic Programming</i>
2011		Best Paper Award , International Conference on Computational Creativity (ICCCX), 2011. <i>Scuddle: Generating Movement Catalysts for Computer-Aided Choreography</i>
2010		Best Paper Award , International Conference on Evolutionary Computation in Games (EvoGame), with Nathan Sorenson. <i>Towards a Generic Framework for Automated Video Game Level Creation</i>
2010		Schiphorst, T., Pasquier, P., Daniel, H. Teaching Innovation Award , FCAT, SFU, received in 2010 (used in 2011), CAD\$10,000.
2007		Best Paper Award , Ninth International Conference on Electronic Commerce (ICEC), 2007. <i>An Empirical Study of Interest-based Negotiation</i>
2002		Best Contribution Award , given by the Multiagent Systems chapter of the French Artificial Intelligence Association (AFIA).

Service to the Academic Community

SFU Administrative and Academic Committees

2019-2022	Associate Dean Academic for the Faculty of Communication, Art, and Technology, Fall 2019 – Summer 2022.
2018-2020	SIAT Communication committee, Fall 2018 – Fall 2020.
2016-2018	Chair of SIAT Infrastructure committee, Fall 2016 – Summer 2018.
2016-2017	SIAT Graduate Admission Committee, Fall 2016 – Summer 2017.
2014-2015	SIAT Tenure and Promotion Committee, Fall 2014 – Summer 2015.
2012-2014	FCAT, Graduate Study Committee, Fall 2012 – Summer 2014
2012-2014	Chair of SIAT Graduate Program Committee, Fall 2012 – Summer 2014.
2010-2014	SIAT Director Committee, Fall 2010 – Summer 2014.
2013-2014	Associate Dean of Graduate Studies for FCAT, Fall 2013 – Summer 2014
2013-2014	SAR Steering Committee, Fall 2013 – Summer 2014.
2012-2013	SIAT Hiring Committee, Fall 2012 – Spring 2013.
2010-2012	Chair of SIAT Graduate Admission Committee, Fall 2010 – Fall 2012.
2010-2012	SIAT Graduate Program Committee, Fall 2010 – Summer 2012.
2011	SFU EBCO-EPPICH adjudication committee, 2011.
2010-2011	SFU NSERC adjudication committee, 2010, 2011.
2010-2011	SFU SSHRC adjudication committee, 2010, 2011.
2008-2010	SIAT Graduate Admission Committee, Spring 2008 – Summer 2010.
2008-2010	SIAT Infrastructure Committee, Fall 2008 – Summer 2010.

Journals, Conferences & Workshops Program Committee Member or External Reviewer

2017-2022	IJCAI, International Joint Conference on Artificial Intelligence, Senior Program Committee, 2017, 2018, 2019, 2020, 2021, 2022, 2023.
2020-2021	Frontiers in Psychology.
2020-2022	International Joint Conference on Music AI Creativity: 2020, 2021, 2022, 2023.
2020	JAIR, Journal of Artificial Intelligence Research.
2020	DELTA, 1 st International conference and Deep Learning Theory and Applications.
2020-	Journal on Computational Simulation of Musical Creativity, editorial board.
2018-2020	International Conference on human factors in human computer interaction (CHI), Program committee: 2018, 2019, 2020.
2014-2020	International Symposium on Electronic Arts, ISEA2014, Dubai, 2014, Honk Kong 2016, Manizales 2017, Johannesburg 2018, Montreal 2020, Barcelona 2022, Paris 2023.
2012-2019	International Workshop on Musical Metacreation: MUME 2012, MUME 2013, MUME-WE 2013, MUME 2014, MUME-WE 2014, MUME 2016, MUME 2017, MUME 2018, MUME 2019.
2012-2023	ICCC, International Conference on Computational Creativity, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023.
2012-2017	EvoMusArt, International Conference on Evolutionary Art and Music, 2012, 2013, 2014, 2015, 2016, 2017.
2007-2014	JAAMAS, Journal of Autonomous Agents and Multi-Agent Systems, Springer: 2007, 2008, 2011, 2014.
2014	Live Algorithm (LAM), London, 2014.
2013-2014	AAAI Conference on AI in Interactive Digital Entertainment (AIIDE), 2013, 2014.
2013-2014	Genetic and Evolutionary Computation Conference (GECCO), 2013, 2014.
2011-2014	Applied Soft Computing Journal, 2011, 2012, 2013, 2014.
2013	Artificial Intelligence for Engineering Design, Analysis and Manufacturing (AIEDAM), 2013.
2013	Computational Intelligence (International journal), 2013.
2012-2013	IEEE Transactions on Evolutionary Computing, 2012, 2013.
2011-2013	NIME, New Interfaces for Musical Expression: Oslo, Norway, 2011, Ann Arbor, USA, 2012, Seoul, Korea, 2013.

- 2012 Meta-reviewer for the International Conference on Music Computing (ICMC, 2012).
- 2011-2012 Journal of Computational Intelligence, 2011, 2012.
- 2011 IJPOP, International Journal for People-Oriented Computing, 2011.
- 2011 International Symposium on Computational Aesthetics, 2011.
- 2010-2011 CARE, International Workshop on Collaborative Agent Research and Development, Melbourne, 2010, Taipei, Taiwan, 2011.
- 2010 CHI, ACM Conference on Human Factors in Computing Systems, Atlanta, 2010.
- 2010 ICAART, International Conference on Agent and Artificial Intelligence, Valencia, 2010.
- 2010 IEEE Multimedia, 2010.
- 2009-2010 AAMAS, International Conference on Autonomous Agents and Multi-Agent Systems: Estoril, 2008, Budapest, 2009, Toronto, 2010.
- 2009-2010 ArgComp, Journal on Argumentation and Computation, 2009, 2010.
- 2008-2010 ACM MM, ACM International Conference on Multimedia: Vancouver, Canada, 2008, Beijing, China, 2009, Firenze, Italy, 2010.
- 2008-2010 AIJ, International Journal of Artificial Intelligence, 2008, 2010.
- 2009 TARC, Transactions on Arguments and Computation, 2009.
- 2007-2009 IEEE Transactions on Men, Systems and Cybernetics, 2007, 2009.
- 2008 MICAI, Mexican International Conference on Artificial Intelligence, Mexico, 2008.
- 2006-2008 ArgMAS, International Workshop on Argumentation in Multi-Agent Systems: Hakodate, Japan, 2006, Honolulu, Hawaii, 2007, Portugal, 2008.
- 2007 CODIS'2007, International Conference on Complex Open Distributed Systems (Dynamic Multi-Agent Systems track), Chengdu, China, 2007.
- 2007 PRIMA, Pacific Rim International Workshop on Multi-Agent, 2007.
- 2006 Journal of Cognitive Systems Research, 2006.
- 2006 KR-06, International Conference on Knowledge Representation, 2006.
- 2003-2006 AAMAS-ACL, Autonomous Agents and Multi-agent Systems, International Workshop on Agent Communication: Melbourne, 2003, New York 2004, Utrecht 2005, Hakodate 2006.
- 2005 CogSys'05, 27th annual meeting of the Cognitive Science Society, Stresa, Italy, 2005.
- 2004 ICCM, International Conference on Cognitive Modeling, 2004.
- 2003 ABS'03, International workshop on Agent-Based Simulation, Montpellier, France, 2003.
- 2001-2003 MFI, Méthodes formelles d'interaction: MFI01, Toulouse, 2001, MFI03 Lille, 2003.
- 2002 ISPS02, Fourth International Symposium on Programming and Systems, Algiers, 2002.
- 2002 JFIADSMA 2002, Journées Francophones d'Intelligence Artificielle Distribuée et de Systèmes Multi-Agents, Lille, 2002.

Academic Leadership, Service and Community Engagement

- 2020 Reviewer, Social Sciences and Humanities Research Council (SSHRC), Partnership Engage program, Dec 2020.
- 2020 External Reviewer, Marianne and Marcus Wallenberg Foundation, Summer 2020.
- 2020 External Reviewer, National Science and Research Council of Canada (NSERC), Alliance Grant, Summer 2020.
- 2020 External Program Reviewer, Interdisciplinary program, University of Regina, March 2020 (cancelled for Covid).
- 2020-ongoing **Steering Committee member**, International Conference on Music AI Creativity.
- 2020 External Reviewer, Canada Research Chair, 2020.
- 2020 **International Program Steering Committee**, International Symposium on Electronic Arts, ISEA, 2020.
- 2020 External Reviewer, European Research Council (ERC), Spring 2020.
- 2019 External Reviewer National Science foundation (NSF), Fall 2019.
- 2019 External Reviewer, Marianne and Marcus Wallenberg Foundation, Summer 2019.

- 2019 External Reviewer, Agence Nationale de La Recherche (French National Research Agency, ANR), CE33: Interaction – Robotic Jury, Spring 2019.
- 2019 External Reviewer, SSHRC (Social Sciences, and Humanities Research Council of Canada), Insight Program, January 2019.
- 2019 Steering committee member of the 7th International Workshop on Musical Metacreation (MUME, 2018), in conjunction with The International Conference on Computational Creativity, Charlotte, USA, June 24th and 25th 2019.
- 2016-2020 Steering Committee member of the International Conference on Movement and Computation, MOCO, Thessaloniki 2016, London 2017, Genoa 2018, ASU 2019, Jersey 2020.
- 2018 Jury member for the Canada Media Fund competition in the Innovation and Experimental category, 9-10 November 2018.
- 2018 **Chair of the 6th International Workshop on Musical Metacreation (MUME, 2018)**, in conjunction with The International Conference on Computational Creativity, Salamanca, Spain, June 24th and 25th 2018.
- 2017 Jury member for the Canada Media Fund competition in the Innovation and Experimental category, 9-10 December 2017.
- 2017 **Chair of the 5th International Workshop on Musical Metacreation (MUME, 2017)**, in conjunction with The International Conference on Computational Creativity, Georgia Tech, Atlanta, USA, June 18th and 19th 2017.
- 2016 Jury Member for the Canada Media Fund competition in the Innovation and Experimental category, 7-8 December 2016.
- 2016 **Chair of the 4th International Workshop on Musical Metacreation (MUME, 2016)**, in conjunction with The International Conference on Computational Creativity, Paris, France, June 17th 2016.
- 2015-2016 External reviewer for the SSHRC Partnership Grant Competition, 2015-2016
- 2015 Chair of the 2nd International Workshop on Movement and Computation (MOCO15), ACM Proceedings, 14-15 June 2015, SFU, Vancouver, Canada.
- 2015 **Director of the 21st 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).
- 2014 **Chair of the 3rd International Workshop on Musical Metacreation (MUME, 2014)**, in conjunction with The 10th Annual AAAI Conference on Artificial Intelligence and Interactive Digital Entertainment, North Carolina State University, October 3-4, 2014, Raleigh, North Carolina, USA.
- 2014 **Chair and investigator of the 1st International Workshop on Movement and Computation (MOCO14)**, ACM Proceedings, 16-17 June 2014, IRCAM, Paris, France.
- 2013 Chair of the Musical Metacreation Week End (MUME-WE, 2013), in conjunction with ISEA 2013, Sydney, Australia, 2013.
- 2013 **Chair of the 2nd International Workshop on Musical Metacreation (MUME, 2013)**, in conjunction with The 9th Annual AAAI Conference on Artificial Intelligence and Interactive Digital Entertainment, NorthEastern, Boston, USA, 14th and 15th of October 2013.
- 2012 **Chair and instigator of the 1st International Workshop on Musical Metacreation (MUME, 2012)**, in conjunction with The 8th Annual AAAI Conference on Artificial Intelligence and Interactive Digital Entertainment, Stanford, Palo Alto, USA, 9th of October 2012.
- 2012 Jury member for the Fonds de Recherche Société et Culture (FRQSC, Quebec counterpart to CFI), Quebec, Canada, June 2012.
- 2010, 2012 External Reviewer, MITACS, Accelerate program, 2010, 2012.
- 2011 External Reviewer, NSERC, Natural Sciences and Engineering Research Council of Canada, Collaborative Research and Development program, January 2011.
- 2009 Program Chair of the Creative Showcase for the ACM International Conference on Advances in Computer Entertainment (ACE 2009, Athens, Greece, October 2009).
- 2009- Organizer of the monthly [Vancouver Computer Music Meetings](#), VCMM (2009-ongoing).

- 2006 Organizer of the Argumentation and Negotiation Day (Melbourne, January 2006).
 2006 Organizer of the SWARM Strategic Workshop in Agent Research in Melbourne (August 2006).

Research Memberships

- 2010-ongoing **ICMA**, International Computer Music Association, <http://www.computermusic.org>.
 2008- ongoing **ACM**, Association for Computing Machinery, <http://www.acm.org>.
 2008- ongoing **IEEE**, Institute of Electrical and Electronics Engineers, <http://www.ieee.org>.
 2008- ongoing **Cognitive Science Society**, <http://cognitivesciencesociety.org>.
 2008- ongoing **Metacreation Lab**, director, <http://metacreation.net/>.
 2013-2015 **Movement and Meaning (MnM)**, (Canarie Network project lead by Pr. Thecla Schiphorst), Co-investigator.
 2012-2017 **Moving Stories** (SSHRC Partnership project lead by Pr. Thecla Schiphorst), Steering Committee member, Chair of the Research Committee, and Chair of the Infrastructure Committee.
 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.
 2002-2005 **Centor** (<http://www.centor.ulaval.ca/>): network and organizational technology research centre. 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.

Industrial Leadership

- 2018-ongoing Advisor, Spliqs, <https://www.spliqs.com/>
 2014-2020 **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 and a portfolio are available upon request.

Administration and service to the artistic community

2016 - 2022	Member of the Board of Directors of the New Forms Media Society , Vancouver, Canada.
2012 - 2014	Surrey Urban Screen Advisory Committee, Surrey, Canada.
2010 - 2016	Community Program Advisory Committee member, Surrey Art Gallery , Canada.
2013 - 2015, August	Director of the 22nd International Symposium of Electronic Arts, ISEA2015 , the Vancouver edition. The largest gathering of media art scholars and artists in Western Canada history.
2008-2015	Board member of Vancouver New Music . Treasurer from October 2010 to end of service.
April 2012	Jury member, BCNet Digital Media Challenge, BCNet, Vancouver, Canada.
February 2010	Jury member, Signal and Noise Festival, Video-In Video-Out art centre (VIVO), Vancouver, Canada.
June 2009	Jury member, Canada Council for the Arts, New media and audio art
2005-2008	Board member of BUS 117 , a contemporary art gallery in Melbourne (2005-2008).
2006	Founding member of MIJI dance company along with Soo Yeun You (Korea) and Hamish Fletcher (Australia).
2003-2006	Board member of the Canadian audio and electronic art centre Avatar .
2001-2004	Founding member and artistic director of the audio art diffusion collective Machines : electronic sound abstractions.
2001	Founding member and artistic director of P: research, creation, diffusion in media arts .

Exhibitions, installations, and public art

2022.02.01 2022.03.15	Autolume Acedia , 3 channel audio-video installation using neural video generation conditioned on music, collaboration with Jonas Kraasch, outdoor installation, Light-Up Kelowna!, Rotary Art Centre, Artsco, 2022.
2021.07.1 2021.08.31	Audio Metaphor , interactive generative soundscape generation system, online exhibition by Eastern Bloc at Sight+Sound Festival, Montréal, Canada. Audience count: 8560
2021.04.01- 2021.06.15	Autolume MzTon , video installation with 5.1 soundtrack using neural video generation conditioned on music, collaboration with Jonas Kraasch, music by robonom, AkBank Gallery, Dystopya Festival, Istanbul, Turkey.
2018.12.14	ZETA , interactive touch-based immersive installation, collaboration with Kivanc Tatar, Zurich University of the Arts (ZhdK), Institute for Computer Music and Sound Technology (ICST), Zurich, Switzerland.
2018.04.14,16	RESPIRE , interactive VR installation with breath sensor, collaboration with Kivanc Tatar and Mirjana Ppra, CHI 2018 Art Exhibition, Montréal. Also presented on 12.04.2018 at the Vancouver Art Gallery (in the context of the Museum and the Web Symposium).
2018.03.19-04.12	Eternal Pink Machine , AI system generating noise music 24/7, collaboration with Kivanc Tatar, part of the collective exhibition Pink Noise Pop Up, curated by Instant Coffee, One and J Gallery, Seoul, Korea.

- 2017.09.22 **THETA**, audio-video projection mapping, collaboration with OUCHHH and Audiofil. IMAPP 2017 as a projection mapping on the National Congress building, Bucharest, Romania. Audience count: 50,000 Also presented January 18th to March 45th 2018 at ARTECHOUSE, Washington DC, USA. Also presented on October 24th 2017 projection mapping on the Bolchoi Theatre, Circle of light festival, Moscow, Russia.
- 2017.06.12-17 **PrayStation 2**, EEG-based interactive installation, by Philippe Pasquier and Justin Love, Caldas Art Museum, ISEA2017 Exhibition, Manizales, Columbia.
- 2017.05.10-14 **Never Alone**, CHI art exhibition, Denver, Colorado, USA.
A collaboration with video artist Matt Gingold and Choreographer Thecla Schiphorst, Never Alone is a generative video installation for facade projection using autonomous video agents.
- 2016.11.10-15 **Pulse.Breath.Water** - Kıvanç Tatar, Mirjana Prpa, Philippe Pasquier, Bernhard Reicke, in the VR exhibition at MUTEK_IMG, Montreal, Quebec, Canada.
- 2016.07.18-08.21 **P.O.E.M.A.** Kıvanç Tatar, Regina Miranda, Mirjana Prpa, Philippe Pasquier, Bernhard Reicke; Generative Audio (quadrophonic setup), Choreographic Installation, Virtual Reality (head mounted display and projection), Embodied Interaction (via respiration sensors), at the gallery Oi Futuro , as a part of the cultural program at OLYMPICS 2016, Rio de Janeiro, Brazil.
- 2016.09.29-10.2 **Longing and Forgetting (fourth iteration)** , Beyond Festival, Out of Control exhibition, curated by Ludger Pfanz and Vesna Petresin, ZKM, Karlsruhe, Germany.
Generative video installation.
- 2016.03.10-12 **Pulse.Breath.Water** - Kıvanç Tatar, Mirjana Prpa, Philippe Pasquier, and Bernhard Reicke, in the exhibition Scores+Traces: exposing the body through computation - Virtual Reality installation (head mounted display and headphones), generative audio, embodied interaction (via breath sensors), One Art Space, New York, USA.
- 2016.03.10-12 **Longing and Forgetting (third iteration)** , Scores+Traces, Plus One Gallery, Tribeca, New York, USA.
Generative video installation.
- 2015.12.10-12 **Seasons**, Generative Arts, Venice, Italy.
This piece was also displayed online as part of the 100 top pieces selected for the Lumens Price 2015.
- 2015.09.18-11.15 **Longing and Forgetting (second iteration)** , Generations, Woodward's Centre for the Arts, Vancouver, Canada
Generative audio-video installation.
- 2014.11.2-12 **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.
- 2014.08.9-25 **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.
- 2014.01.24-04.27 **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.
- 2010.11.26-28 **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. Audience count: 348
- 28.10.2010 **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. Audience Count: 48
- 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.
- 30.08.2008
and
14-30.04.2009 **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.
- 18.03.2008
to
12.04.2008 **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. Audience count: 278
- 11.01.2008
to
1.02.2008 **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). Audience count: 2,361

- 22.08.2007
to
22.09.2007
- 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 beam-forming technology. Audience count: 61,238
- 20.09.2004
to
25.09.2004
- 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). Audience count: 1,698
- 12.02.2004
- 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. Audience count: 134 and 2 national radio broadcasts
- 12.02.2003
- 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. Audience count: 267
- 8.11.2001
to
18.11.2001
- 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. Audience count: 546.
- 1.09.2000
to
22.09.2000
- 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. Audience count: 46,780
- 28.01.1999
and
18.06.2001
- 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. Audience count: 179

17.06.1999

The Wall of Sound, Blockhaus DY10, Nantes, France

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. Audience count: 67

Sound design for video and experimental cinema

- 2009 *Falling, Floating and Flying*, with Matthew Gingold, Melaka International Festival, Malaysia. HD remastered version of the above.
- 2006.11.19, 29 *Falling, Floating and Flying*, with Matthew Gingold, Stairwell Gallery, Melbourne, Australia. Audio-video installation.
- 2003.09.12 *Phylm*, Commissioned by Antitube, Salle Multi de Méduse, Québec City, Canada.
- 2003.06.14 *Videoman*, real-time video processing illustrating sound performances by Martin Tetreault, Diane Labrosse, Érick Dorion, Aimé Dontigny and Samiland, *Machines 9.01*, Paraloel, Rimouski, Canada.
- 2003.05.15 *Videoman*, real-time video processing illustrating sound performances (including live illustrators and musician footage), *Machines 9*, Salle Multi, Québec City, Canada.
- 2002.11.23 *Phylm*, (Philippe Pasquier & Emmanuel Lefrant, film maker), Vidéastes recherchés, La Bande Vidéo, Salle Multi de Méduse, Québec City, Canada.

Radio and sound engineering

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

Discography, publications and artistic software

- 2021 August *Monobor, JUMP, EP*, online distribution through SoundCloud, Spotify, Apple Music, Amazon Music.
- 2018, March *Style Machine*, EP, online distribution through SoundCloud and Spotify.
- 2008, March *Metamedia*, proceedings of the symposium held in Québec city on 23 February 2007, DVD, OHM Edition 043
- 2005, June *Faisceau d'épingles de verre: Théâtre d'arts médiatiques, P : recherche création et diffusion en arts médiatiques*. Promotion DVD.
- 2005, February *Degrés d'hybridité*, Catalogue and DVD, Mois Multi 2005, Avatar / OHM Edition 037.
- 2005 Improvisor automata based on a cellular automaton, Software.
- 2005, January *Œuvres avouées – avatar*, Catalogue and DVD, Avatar / Ohm Editions 036.

- 2004, February *Machine 12*, in Catalogue, Mois Multi Festival 2004.
- 2004 *96 432 hours*, Ten years of Avatar 1993-2004. DVD, Avatar / OHM Edition 035.
- 2004 *Machines, Machines-Motor V1.0*, audio/video software, distributed by Panatone, Avatar/Locus Sonus, Web release.
- 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, Montréal, Canada
- 2003 *Catalogue*, DVD, Mois Multi Festival 2003.
- 2003 *monobor, Fantaisie pour vinyles gondolés en funk majeur*, CD, Alterflow/Déluge, Québec City, Canada
- 2002 *monobor, Le monde gueule*, MEHR, DDM: www.merh.fr.fm, Web release
- 2001 *robonom, r1 and r2, No war without tears*, CD, The Age of Venus Records, Nantes, France
- 2001 *robonom, aesthetik gnatoflex*, PlastiQ magazine, number 1, CD, DDM, Paris, France
- 2001 *monobor, Sex O Clock*, lp, vinyl, Invasion Planète Records, IP005, Toulouse, France
- 2001 *robonom, Blockhaus sessions*, CD, DDM, Nantes, France
- 2001 *robonom, Pomelos*, "Super Post electronica" compilation, CD, +CROSS, Osaka, Japan (re-edited by Instinct record, New York, USA)
- 2000 *robonom, Rond mais carré*, CD, DDM [Les disques de Merkel], Nantes, France
- 1999 *robonom e.p., robonom*, lp, vinyl, Vlan! Records, Paris

Mixing and mastering

- 2005.09.11-12 Recording of Pierre André Arcand, readings and sound poetry, Avatar sound studio.
- 2002-2004 Recording, editing and archiving for Machines concert series 01-12, Avatar sound studio.
- 2003.01.22 Recording, editing and mastering for TAP: *Messe pour un temps mort*. Avatar sound studio (with David Michaud).
- 2002.09.12 Mastering for Glider, personal studio.
- 2002.07.21 Editing and Mastering for Milimetrik, personal studio.
- 2001.06 Recording and editing for Village Bunker, Blockhaus DY.10 sound studio.

Artistic residencies

- 2018, December **Institute for Computer Music and Sound Technology (ICST)**, Zurich University for the Arts (ZhdK), Zurich, Switzerland. Two weeks production residency with Kivanc Tatar for *Zeta*.
- 2008, August **Northcote Town Hall**, Melbourne, Australia. Production residency with Miji (Soo Yeun Lee and Hamish Fletcher) and Gina Rings (from Bangara Dance theater) for *Reliquary*.
- 2008, June **Montalvo Art Center**, San Francisco, California, U.S.A. Production residency for project Naos (in collaboration with Carlos Castellanos and al.)
- 2007, August **Vidéographe**, Montréal, Canada. Production residency with Philippe-Aubert Gauthier for the *Auditory Tactics* audio installation using the Beamforming technology.
- 2007, July **DanceHouse**, Melbourne, Australia. Production residency with company Miji for the show *Reliquary*.

- 2007, February **Ausdance**, Adelaide, Australia. Production residency with Gina Rings, Soo Yeun Lee and Hamish Fletcher for *Reliquary*.
- 2006, March **DanceHouse**, Melbourne, Australia. Production residency with P: Media Art, for the multidisciplinary show *Ray of Glass Needles*.
- 2005, August **UQÀM** [Université du Québec à Montréal], Canada. Production residency with the dance company « Le Corps Indice ».
- 2005, July **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.
- 2005, May-June **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.
- 2005, January **Recto-Verso**, Salle Multi de Méduse, Québec City, Canada. Production residency for the multidisciplinary project «Faisceau d'épingles de verre».
- 2005, January **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.
- 2004, December **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*.
- 2004, November **Avatar** [Audio and electronic art center], Québec City, Canada. Research residency for the development of a new interactive dance floor based on body conductivity.
- 2004, June **Recto-Verso**, Studio d'Essais de Méduse, Québec City, Canada. Production residency with Machines collective for *Faisceau d'épingles de verre*.
- 2004, March **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.
- 2004, January **Recto Verso** [Electronic and multidisciplinary art production center], from the 24th of December to the 3rd 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*.
- 2003, October **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).
- 2003, February **GMEA** [Electro-acoustic music group of Albi], Albi, France. From the 7th to the 21st of February, audio production residency of robonom working on sound spatialisation.
- 2002, March **Avatar** [Audio and electronic art center], Québec City, Canada. From the 2nd to the 22nd of March, audio production residency for the Excavation Sonore project *robonom*.

Invited artistic talks and workshops

- 2022.05.25 *Media Art and Environment*, Panel organized by Synthetic.Gallery, Berlin, Germany (held online).
- 2022.04.16 *Research Creation in Creative AI*, research Colloquium, SIAT, SFU, Canada.
- 2021.09.28 *AI-driven Art*, AI Artathon opening **keynote**, Riyadh, Saudi Arabia (cancelled for Covid).

2021.10.1-4	<i>Music AI workshop</i> , Ai Artathon, Riyad, Saudi Arabia (online).
2018.11.14	<i>Sound Thinking X: Turn Up the volume</i> . Convenor, Surrey Art Gallery, Surrey, Canada.
2016.12.8	Talks of the 2016 Vancouver Electroacoustic Festival, Moderator and Presenter, Pro Musica, Western Front, Vancouver, Canada.
2015.11.20	<i>Panel on Coding and Live Coding for Music Making</i> . Moderator, Pro Musica 2015 Electroacoustic Festival, Western Front, Vancouver, Canada.
2015.09.12	<i>21 Years of Art</i> , Group of X, Guest talk, Vancouver, Canada.
2014.01.14	Vancouver Pro Musica and VCMM talks, moderator, Pro Musica 2014 ElectroAcoustic Festival, Western Front, Vancouver, Canada.
2012.09.15	<i>Interactive Arts and Technology panel</i> , moderator, New Forms Festival, Vancouver, Canada.
2011.10.3	<i>From AI to IA: generative music at the MAMAS lab</i> . Guest talk, EarZoom Sonic Arts Festival, IRZU, Ljubjana, Slovenia.
2011.10.14	<i>Workshop on Interactivity and Computational Creativity within New Media</i> , given at the yearly Forum of the the FRIC (Fond des Réalisateurs Indépendants du Canada), CBC Radio-Canada, Vancouver, Canada.
2008.07.27	<i>Digital Media: a bidimensional analysis</i> , invited talk, Dorkbot Melbourne, Australia.
2005.06.15	Demonstration of a new contact sensor, LANTISS, Québec City.
2005.04.19	<i>Technoscience and Contemporary Creation</i> , guest talk, given at Vooruit during the Courtisane Festival, Gent, Belgium.
2005.02.11	<i>Faisceau d'épingle de verre</i> . Guest talk, Multimedia course, Collège Mérici, Québec City, Canada.
2005.02.10	<i>Faisceau d'épingle de verre</i> . Guest talk, Collège Jésus-Marie, Québec City, Canada.
2005.02.9	<i>Faisceau d'épingle de verre</i> . Guest talk in « Nouvelles formes théâtrales de 1980 à nos jours » course of Laval University (Prof. Plourde).
2004, Fall	Dance and New Technology workshop, six 3 hours laboratories and one public presentation, with Isabelle Choisière, Ateliers de Danse Moderne, Inc. [ADMI], Montréal, Canada.
2004.04.1	<i>Faisceau d'épingle de verre, des hommes, des machines et du théâtre</i> . Guest talk for the opening ceremony of LANTISS [Laboratoire des nouvelles technologies de l'image, du son et de la scène].
2003.06.7-8	<i>Pure Data</i> workshop, Avatar, Québec City. Given with David Michaud.
2003.02.15, 22	<i>Artificial Intelligence in Contemporary Arts practices</i> , Computer Music Group of GMEA [Groupe de musique électro-acoustique d'Albi], Albi, France.
2003.02.7	<i>Improvisation in analogue electronic music</i> workshop, with robonom, Noctambule, Albi, France.
2002.06.14	<i>L'ironie comme viol d'une maxime de Grice</i> , guest talk, Festival sur l'humour noir, Îlot Fleuri, Québec City, Canada.
1999.07.2	<i>Analogue Electronic Music</i> workshop (with David Rigaud and robonom), Challan music school, France.

Training and professional development

2018, August	<i>Touch Designer workshop at Mutek</i> , Derivative, Montréal, Canada.
2005, January	<i>Sound spatialization workshop</i> , Philippe Aubert-Gauthier, Avatar, Québec City, Canada.
2004, August	<i>LCS (Level Control System), sound spatialization workshop</i> , LANTISS, Laval University, Québec City, Canada
2004, February	<i>ZeLab2, Electronics workshop</i> , Steeve Lebrasseur, Avatar, Québec City, Canada
2003, December	<i>ZeLab1, micro-controller workshop</i> , Steeve Lebrasseur, Avatar, Québec City, Canada
2002, April	<i>Basic Stamp workshop</i> , Steeve Lebrasseur, Avatar, Québec City, Canada
2002, March	<i>Max/MSP workshop</i> , David Michaud, Avatar, Québec City, Canada

Curation and Art direction

2008-ongoing	Art Direction, Metacreation Lab for Creative AI.
2015, August	Curation of some of ISEA2015 academic and artistic program including: The first Algorave in Western Canada. AV Disruption audio video program. Hakanai, company Adrien M / Claire B (with Sarah Fdili Alaoui). John McCormick dance piece. Soundscape Composition (with invited curator Barry Truax)
2012, June	<i>Where do we stop and where do they begin?</i> Collective Exhibition on Machine Generated Art, Audain Gallery, Vancouver
2001, December,	<i>Machines 1-12</i>
2004, November.	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.

Concerts and sound design for live performances (selection)

2019.12.08	<i>REVIVE</i> , CODA special presentation, audio-video live performance, Performance Works, Granville Island, Vancouver, Canada. 1 representation of 45 minutes.
2018.09.12	<i>REVIVE</i> , audio-visual performance with musical and visual AI agents, Society for Art and Technology, Institute for Computer Music and Sound Technology (ICST) , Zurich University for the Arts (ZhdK), Zurich, Switzerland. 1 representation of 45 minutes.
2018.09.25	<i>REVIVE</i> , audio-visual performance with musical and visual AI agents, Society for Art and Technology, Mutek Festival , Montreal, Canada. 2 representations of 45 minutes.
2018.04.20-24	<i>REVIVE</i> , audio-visual performance with musical and visual AI agents, Society for Art and Technology, CHI 2018 art program, Montreal, Canada. 7 representations of 12 minutes.
2017.04.18	<i>REVIVE</i> , audio performance, La Tratturo, Montreal, Canada. 1 representation of 1h.
2017.09.11-14	<i>IOTA</i> , audio-visual performance, Deep Space 8K, Ars Electronica , Linz, Austria. 3 representations of 28mins.
2017.06.19	<i>Patar</i> , Trio composed of Kivanc Tatar, Philippe Pasquier, and the artificial musical agent MASOM, Mammal Gallery, Atlanta, USA. 1 representation of 30 mins.
2016.12.2-3	<i>MadMethod</i> by NOW Society, with Stefan Smulovitz, Sammy Chien, MASOM (Philippe Pasquier, Kivanc Tatar), Lisa Cay Miller, Jon Bentley, JP Carter, James Meger, Skye Brooks, at Orpheum Annex, Vancouver, BC, Canada.
2016.10.22	<i>A Conversation with AI</i> , MASOM, in the collective concert Open to Enter by CoCreaTive, Vancouver, BC, Canada.
2016.12.25	<i>Tatar and MASOM take the AID train</i> , in the collective concert. Take the AID Train by A.I.D, Istanbul, Turkey. MASOM is a musical agent designed and developed by Philippe Pasquier and Kivanc Tatar.
2013.11.12	<i>Longing and Forgetting</i> (Live Performance version), StonyBrooks University Theatre, New York, USA.
2011.10.8	<i>Improvisation on Nicolas Boone's video "nothing is happening"</i> , VIVO, Vancouver, Canada.
2011.10.1	<i>ReliK</i> , quadriphonic electro-acoustic piece, 45 mins solo performance, EarZoom Sonic Arts Festival, Kino Sista concert hall, Irzu, Lubjana, Slovenia.
2011.06.12-14	<i>Reliquary</i> , sound design for a dance show, Miji dance company, 3 nights, Dance House, Melbourne, Australia.
2010.11.26-28	<i>Mirror/Mirage</i> , 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.
2010.10.28	<i>ReliK</i> , quadriphonic electro-acoustic piece, Surrey Art Gallerie, Surrey, Canada.

- 2009.10.26 *Improviser automaton*, Emily Carr University, Vancouver, Canada.
- 2009.06.6-8 *Reliquary*, sound design for a dance show, Miji dance company, The Dreaming festival, 3 nights, Woodford, Queensland, Australia.
- 2008.08.2 *Reliquary*, sound design for a dance show, Miji dance company, NorthCote Townhall, Melbourne, Australia
- 2008.04.17 *Diffusion of an electro-acoustic pieces on 8-channels*, Signal and Noise Festival 2008, VIVO art center, Vancouver, Canada
- 2007.07.12 *Quadriphonic Audio Performance*, Firstdraft Galley, Sydney, Australia
- 2007.06.5-8 *Reliquary*, dance show with Miji dance company, 45downstairs, Melbourne, Australia
- 2007.02.14 Performance "Work in progress" du projet avec les chorégraphes Soo Yeun Lee et Gina Rings. Ausdance, Adelaide, South Australia, Australie
- 2006.04.21 *Performance audio quadriphonique*, MexAppeal, Dormund, Germany.
- 2006.04.19 *Machines-Motor* (audio-video performance), during the SoftAvatar performance, given at Vooruit, Gent, Belgium.
- 2006.03.15-22 *Ray of Glass Needles*, multidisciplinary show (Butoh dance, experimental theater, audio and video performance), produced by P:Media Art,DanceHouse (5 nights), Melbourne, Australia.
- 2005.12.21 *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.
- 2005.10.15 Performance Danse et Nouvelles technologies, performance with a quintet of Montreal dancers. Presented by the Enghiens les Bains arts center as part of the international dance and new technologies symposium, Paris, France.
- 2005.09.19 Présentation «work in progress» the new creation of the contemporary dance company Corps Index. Co-designed with Isabelle Choisnière and Jean Gervais, Salle Claude Gauvreau, UQAM, Montreal, Canada.
- 2005.06.3 L'ensemble Bruno Panache et Philippe Pasquier (aka. Monobor), Musiques torrides en deux tons, audio performance presented at Galerie Rouge as a part of *manifestation internationale d'art*, Québec City, Canada.
- 2005.03 *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).
- 2005.02.12 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.
- 2005.02.10-11 Faisceau d'épingles de verre, multidisciplinary creation of the text of Claude Gauvreau , 3 shows, *Mois multi festival, 2005*, Recto-Verso production, Salle multi de Méduse, Québec City, Canada.
- 2004.08.27 Philippe Pasquier, Cellular Automaton generative Music performance, La Chambre Blanche, Québec City, Canada.
- 2004.06.22 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.
- 2004.04.3 Philippe Pasquier, presentation with Christian Calon of the result of the residency on 24 voices system LCS(Level Control System), Avatar/LANTISS, Studio d'Essais de Méduse, Québec City, Canada.
- 2004.02.12 *Machines 12*, Salle multi de Méduse, Québec City, Canada.
Diffusion de *ttàfnd*, une pièce de robonom en ouverture de la soirée.

- 2003.06.14 Samiland, *Machines 9.01*, Paral'Oeil, Rimouski, Canada.
- 2003.05.29 Samiland, Festival Mutek, Montréal, Canada.
- 2003.03.22 Samiland, galerie Rad'a, Montréal, Canada.
- 2003.03.22 Samiland, *PRÉrien(13)b*, Salle Beverley Webster Rolph — Musée d'art contemporain de Montréal, Canada.
- 2003.02.7 robonom, GMEA[Groupe de musique électroacoustique d'Albi], Festival Rebond, Noctambule, Albi, France.
- 2003.01.31 Duo avec Samuel Roy-Boy (contrebasse), galerie Rad'a, Montréal, Canada.
- 2002.12.21 Samiland, *Machines07*, Salle multi de Méduse, Québec City, Canada.
- 2002.06.19 monobor & milimetrik, *Machine04*, Salle multi de méduse, Québec City, Canada.
- 2002.04.26 IF (Steeve Lebrasseur, David Michaud, Philippe Pasquier, Raphaël Simard), *Machines 03*, Galerie Rouje, Québec City, Canada.
- 2001.12.13 monobor, *Machines01*, Salle Multi de Méduse, Québec City, Canada.
- 2001.06.31 robonom, Le lieu Unique, Nantes, France.
- 2001.06.19 robonom, in the context of the event/launch of « *PlastiQ* », Nouveau Casino, Paris, France.
- 2000.05.21 monobor, New Electro, with Invasion Planet and Rephlex/Braindance, Bikini, Toulouse, France.
- 2000.04.13 robonom, Les Renc' Artistes, L'Olympic, Nantes, France.
- 18.03.2000 robonom, *Robonom and friends, ep album launch*, with Nominoë (experimental cinema), ETR*, Nantes, France.
- 11.03.2000 robonom, *Introduction* of Les Disques de Merkel, Zoo Galerie, Nantes, France.
- 2000.01.1 robonom, Wizz sur Loire, ETR*, Nantes, France.
- 1999.11.26 robonom, Zoo Galerie, Nantes, France.
- 1999.10.9 Robonom with David Rigaud (flute), Patricia Lupiery (soprano) and Manuela Ribeiro (dramaturgy), *Source4 fashion show*, Cité des congrès, Nantes, France.
- 1999.06.19 robonom with Basile Ferriot (drums), *l'homme qui rétrécit invite ses amis*, Studio Ecart Danse, Nantes, France.
- 1999.06.12 robonom, *Téléo festival*, Salle L'Olympic, Nantes, France.
- 1999.05.12 robonom: *Martine à la ferme*, electronic music in rural environment, with Basile Ferriot (drums), Châteaubriant, France.
- 1999.05.6 robonom: *Agrobonom* (sound fertilizer), Va t'en Lapin exhibition, Atelier Alain Lebras, Nantes, France.
- 1999.04.6 robonom, *University Festival*, Théâtre Universitaire, Nantes, France.
- 1999.03.3 robonom for the exhibition *Le Labo d'hiver*, furniture music, Espace Delrue, Nantes, France.
- 1999.01.6 robonom, Blockhaus D.Y.10, Nantes, France.

Media Coverage (Web, Press, Radio, Tv)

- 2021.08.31 *Sight+Sound Wrap Up (Audio Metaphor)* Interview for Pirate Bloc Radio, Canada
- 2021.08.17 *Audio Metaphor – soundscape at your fingertips*, Xi Chen, The Source. Canada.
- 2021.07.30 *Philippe Pasquier nous présente son projet Audio Metaphor*, Interview for Boulevard du Pacifique, CBC Radio, Canada.
- 2021.05.18 *The Artists Collaborating with Artificial Intelligence to Redefine Music*, Barb Siegl, Montecristo Magazine. Canada.
- 2020.05.22 *Respire: breathing in sound and vision*, Aurelio Cianciotta, Neural, Issue 65: Redirecting Networks, Italy.
- 2020.02.05 *'Adaptive music' for video games researched in Surrey*, Tom Zillich, Peace Arch News, Canada.
- 2018.11.08 *How Virtual Worlds are Models of Computational Creativity*, Kadenze Blog.
- 2018.11.08 *Knowledge is Power (Generative Art and Computational Creativity)*. Quartz, USA

- 2017.10.10 *Automate This! How A.I. is taking over the entertainment industry, from pop hits to blockbuster films*, Day 6, Bret Bambury, CBC Radio. Canada.
- 2016.10.15 *Ethical Machine*, 30min interview by Samim Winiger and Roelof Pieters for ethicalmachines.com.
- 2016.03.10 *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.
- 2016.06.30 *A Dance with algorithm*, by Makeda Easter, Texas Advanced Computing Center.
- 2016.03.13 *Putting the Art in Artificial Intelligence with Creative Computation – A Conversation with Philippe Pasquier*, interview by Daniel Faggela, 28mn, TechEmergence.com podcast.
- 2016.02.1 *Could Artificial Intelligence Become Conscious? 33 Researchers Contribute Their Opinion*, by Daniel Faggela, TechEmergence.com.
- 2015, December
2015, August *“Disruption” ISEA2015*, Vancouver. Report by Alessandro Ludovico, Neural, Issue 52, 3p. 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
- 2014, February 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.
- 2012, April *Philippe Pasquier: Helping Computer Learn*, article by Sharon Proctor, AQ Magazine, Press, Canada.
- 2011.12.4 *Musique et Intelligence Artificielle*, Six Pieds sous Terre, interview by Pierre-Philippe Bibeau, CBC Radio-Canada, Radio, Vancouver.
- 2011.11.6 *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
- 2011.09.8 *Le piratage: une bonne ou une mauvaise chose*, Six Pieds sous Terre, Pierre-Philippe Bibeau, CBC Radio-Canada, Radio, Vancouver.
- 2011.06.6 *Reliquary – groundbreaking new dance work shatters cultural boundaries*, by Julia Sutherland for TheatrePeople.com.au, Web, Australia.
- 2011.06.2 *Reliquary – Cultures combine in choreography*, review by Chloe Smethurst, The Age, Press, Australia.
- 2010.11.1 *Le Canada, eldorado des étudiants français?* interview by Marie Estelle Pech, Le Figaro, Press, France.
- 2008.06.6 *Reliquary*, review, The Age, Press, Australia.
- 2008.11.10 *Artists in the city*, Boaz Joseph reports on Lingua Aqua, Surrey North Delta Leader, Press, Canada.
- 2008.06.5 *The dimension of Perception*, Amy Marjoram covers the “Beyond the window” exhibition by Martina Mrongovius and Philippe Pasquier. Realltime, volume 85, Press, Australia.
- 2007.08.12 *Interview on Interest-Based-Negotiation*, Good Morning Dubai, City7, TV, United Arabs Emirates.
- 2007.03.4 *Reliquary*, review, The Age, Press, Australia.
- 2005.02.13 *Faisceau d’épingles de verre (P)*, Helgi Piccinin, montheatre.qc.ca, Web, Canada.
- 2005.01.13 *L’art électronique s’éclatera en Février (P)*, Pierre O. Nadeau, Le Journal de Québec, Press, Canada.
- 2005.02.11 *Interview (P)*, CKRL, Radio, Canada.
- 2005.02.11 *Perplexité et Splendeur (P)*, Jean St-Hilaire, Le Soleil, Press, Canada.
- 2005.02.9 *Accouchement Multidisciplinaire (P)*, Jean St-Hilaire, Le Soleil, Press, Canada.
- 2005.02.2 *Syndrome pré-mensuel (P)*, Julie Bouchard, Voir, Press, Canada.
- 2005.02.1 *Beauté Synthétique (P)*, Simon Éthier, Impact Campus, Press, Canada.
- 2005.01.13 *Les promesses du sixième Mois Multi (P)*, Isabelle Porter, Le Devoir, Press, Canada.
- 2005.01.13 *De toutes les couleurs (P)*, Nicolas Houle, Le Soleil, Press, Canada.
- 2004.03.5 *Machines 12 au Mois Multi*, Yves Tremblay, Convergence, numéro 26, pages 24-25, Press, Canada.
- 2004.02.12 *Duos pour automates (Machines)*, Pascale Guéricolas, Au fil des événements, pages 5-6, Press, Canada.

2004.02.7	<i>Interview</i> by Natasha Pettigrew (Machines), L'île aux trésors, CKIA, Radio, Canada.
2004.02.8	<i>Interview</i> by Hélène Prévost (Machines), Le Navire Night, CBC Radio-Canada (Première chaîne), Radio, Canada.
2004.02.11	<i>Interview</i> by Matthieu Dugal (Machines), CKRL (Retour d'ascenseur), Radio, Canada.
2004.02.3	<i>Machines expérimentales</i> (Machines), Vincent Bergeron, Impact Campus, Press, Canada.
2004.02.5	<i>BPM</i> (Machines), Francois Gariépy, Voir, Press, Canada.
2004.01.23	<i>Voyage vers le futur</i> (Machines), Valerie Lesage, Le Soleil, Press, Canada.
2003.01.22	<i>BPM</i> (Machines), Francois Gariépy, Voir, Press, Canada.
2003.01.12	<i>Place au multidisciplinaire</i> (Machines), David Cantin, Le Devoir, Press, Canada.
2003.01.5	<i>Interview</i> by Eric Provencher (Machines), Bande à part, CBC Radio-Canada (Première Chaîne), Radio, Canada.
2002.12.15	<i>L'art des machines</i> (Machines), David Cantin, Le Devoir, Press, Canada.
2002.12.15	<i>Le Navire Night</i> , Chronique by Hélène Prévost, CBC radio-Canada, Radio, Canada.
2002.10.22	<i>Interview</i> by André Marceau (Machines), Des monstres dans la gorge, CKRL, Radio, Canada.
2002.09.21	<i>Interview</i> by Richard Beaudry, Nouvelles Musiques, CKRL, Radio, Canada.
2002.02.19	<i>Le Mois Multi dévoile sa programmation</i> (Machines), Jean St-Hilaire, Le Soleil, Press, Canada.
2002.02.18	Machines, La Voce del Popolo, winter 2002, page 2.
2002.01.20	<i>L'imprévisible Mois Multi</i> (Machines), David Cantin, Le Devoir, Press, Canada.
2001.12.15	<i>Une étiquette virtuelle et vivante</i> (Machines), David Cantin, Le Devoir, Press, Canada.
2001.12.12	<i>Scène Locale</i> (Machines), Nicolas Houle, Voir, Press, Canada.

Artistic Grants and Awards (see pages 29-30 for the scientific grants and awards)

2022	CAD\$25,000	CCA [Canada Council for the Arts] , Concept to Realisation, Philippe Pasquier, Thecla Schiphorst, Matthew Gingold, <i>Longing and Forgetting 2.0</i> .
2020-2021	CAD\$58,000	CCA [Canada Council for the Arts] , Concept to Realisation, Chloe Thompson, Nancy Tram, Josh Rose, Philippe Pasquier, <i>MMM4Live: Multitrack Music Machine Album Production</i> .
2020	CAD\$5,000	CCA [Canada Council for the Arts] , Strategic Funds and Initiatives, Covid Emergency fund.
2019	CAD\$3,950	CCA [Canada Council for the Arts] , Art Abroad, Travel, support for presenting <i>Revive at the New York Electroacoustic Music Festival</i> .
2020-2021	CAD11,000\$	CCA [Canada Council for the Arts] , Art Abroad, Residencies, support for Zetha production residency at ZhDK (Zurich).
2020-2021	CAD5,100\$	CCA [Canada Council for the Arts] , Art across Canada, Travel, Financial support to present <i>Revive</i> at the Mutek Festival (Montréal).
2017		Lumens Price - Awards for the Digital Arts , Short list selection in the Artificial Intelligence Category with the VR piece <i>Pulse.Breath.Water</i> (PBR).
2015	€4,000	Institut Français , financial support to present the Dance piece <i>Hakanai</i> by french company Adrien M. and Claire B. during both the MOCO workshop and ISEA2015
2015	€3,000	French Consulate , Cultural Program, financial support to present the Dance piece <i>Hakanai</i> by french company Adrien M and Claire B during both the MOCO workshop and ISEA2015.
2009	AUD\$18,000	Australian Council for the Arts . Company Miji (Soo Yeun Yee, Hamish Fletcher, Philippe Pasquier). Production Grant for the show <i>Reliquary</i> by Company Miji (Soo Yeun You, Hamish Fletcher, Philippe Pasquier).

2009	AUD\$15,000	Dreaming Festival , Presentation Grant for the show <i>Reliquary</i> by Company Miji (Soo Yeun You, Hamish Fletcher, Philippe Pasquier) and Gina Rings.
2009	AUD\$19,000	Arts Victoria , Australia. Presentation grant, <i>Reliquary</i> by Company Miji (Soo Yeun You, Hamish Fletcher, Philippe Pasquier).
2009-2010	CAD\$100,000	City of Surrey, Lingua Aqua , Public art program, permanent installation, audio-video fountain in Bear Creek Park.
2008	AUD\$20,000	South Australian Council for the Art , Production Grant for the show <i>Reliquary</i> by Gina Rings and Company Miji (Soo Yeun You, Hamish Fletcher, Philippe Pasquier)
2008	AUD\$9,000	Australian Council for the Art. Company Miji (Soo Yeun Yee, Hamish Fletcher, Philippe Pasquier). Production Grant for the show <i>Reliquary</i> by Company Miji (Soo Yeun You, Hamish Fletcher, Philippe Pasquier.)
2006-2008	CAD\$20,000	CCA [Canadian Council for the Arts] , Media art program: creation/production grant for the video art project <i>Gauvreau, le langage en mutation</i> (Claude Gauvreau: the mutation of language).
2008	AUD\$20,000	Arts Victoria , Miji (Soo Yeun Yee, Hamish Fletcher, Philippe Pasquier), Australia. Creation Grant for the show <i>Reliquary</i> .
2005-2008	CAD\$20,000	CALQ [Conseil des Arts et des Lettres du Québec] , research and creation grant for the video art project <i>Claude Gauvreau, le langage en mutation</i> (Claude Gauvreau: the mutation of language).
2007	AUD\$11,000	Puppet Lab (Federation Square, Melbourne) and Besen Family Foundation , Australia, Production Grant for the project of contemporary dance <i>Reliquary</i> by Company Miji (Soo Yeun You, Hamish Fletcher, Philippe Pasquier). AUD\$11,000
2007	AUD\$10,000	City of Melbourne , Australia, Production Grant for a project of contemporary dance by Company Miji (Soo Yeun You, Hamish Fletcher, Philippe Pasquier).
2006	AUD\$22,500	Australian Council for the Arts , Project Grant for BUS 117 art gallery, Melbourne, Australia, SSHRC – Insight.
2005	CAD\$22,000	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
2005	CAD\$2,000	CALQ [Conseil des Arts et des Lettres du Québec] , Travel grant for a residency at GMEA (electro-acoustic research and creation centre, France).
2005	CAD\$10,000	Service culturel de la mairie de Québec (Québec City Cultural Division). Creation and diffusion grant for <i>Faisceau d’épingles de verre</i> .
2005	CAD\$12,000	FRIJQ [Forum Jeunesse de la Région de Québec] , Production grant for <i>Faisceau d’épingles de verre</i> .
2004-2005	CAD\$18,000	CCA [Canadian Council for the Arts] , Inter-arts program: creation/production grant.: <i>Faisceau d’épingles de verre</i> (Ray of glass needles), an interdisciplinary project and residence at LANTIS [Laboratory of New Technologies for Images and Sound]. Co-recipient with Martin Renaud.
2003-2004	CAD\$14,000	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: <i>Lecture informatisée et de systèmes interactifs adapté au langage exploréen de Claude Gauvreau</i> (Interactive text-to-speech systems adapted to Claude Gauvreau Explorean language). Co-recipient with Martin Renaud.
		2009 - ongoing Honorary Member of Avatar sound art centre, Québec City, Canada.