

CURRICULUM VITAE – Dr. Emit Snake-Beings (October 2017)

Dr Emit Snake-Beings is an educator, practitioner and theorist in the field of interactive media and digital filmmaking with an interest in combining digital media with the practical, hands-on and material focused approaches of DiY (Do-it-Yourself) culture. He has taught extensively on a variety of media studies papers, at introduction, intermediate and advanced level, as lecturer and convenor specialising in studio production. He has also supervised at postgraduate level in creative technology.

Research interests include looking at the way that various forms of creative practice communicate through non-verbal, non-text-oriented, means: as an expression of a close-knit engagement with practice; the material turn which is currently changing our relationship to the material environmental.

Emit's own practice includes soundscape, film, video, animation, street recordings, DiY electronics and electrical coin-operated technological shrines. As an experienced craftsman, his approach is to include material engagement as an integral and vital component of interactive art, in an attempt to embody aspects of knowledge which are often missing from purely digital new media. His research has included the use of interview, ethnographical film, material analysis and observation of studio/workshop practices.

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Staff profile: <http://www.waikato.ac.nz/staff-profiles/people/sbeings/>

Place of birth:

London, UK.

Education and awards:

Doctor of Philosophy (Screen & Media) University of Waikato. Thesis title: *The DiY ['Do it yourself'] Ethos: A participatory culture of material engagement* (2016).

Masters (Digital media). University of Waikato. Thesis title: *The construction of Karen Karnak: The multi-author-function* (2010) (First Class Honors).

Bachelor Degree (Hons) in Screen & Media studies (2008) University of Waikato.

Diploma in electrical engineering (2004). Wintech, Waikato

Peer-reviewed journal articles:

Snake-Beings, E. (2017), Community of difference: the liminal spaces of the Bingodisiac Orchestra. *International Community Music Journal*- Intellect Journals, UK. issue 10.2

Snake-Beings, E. (2017), Techno-animism: The DiY (Do-it-Yourself) ethos, re-functioning and the engagement with 'material media'. *Continuum: Journal of Media and Cultural Studies, Australia*. <http://dx.doi.org/10.1080/10304312.2017.1318825>

Snake-Beings, E. (2017), 'The Do-it-Yourself (DiY) craft aesthetic of The Trons – Robot garage band', *Craft Research*, 8: 1, pp. 55–77, doi: https://doi.org/10.1386/crre.8.1.55_1

Snake-Beings, E. (2017). 'It's on the tip of my Google': Interactive performance and the non-totalising learning environment. *E-learning and New Media journal* – Sage Publications Australia DOI: <https://doi.org/10.1177/2042753017692429>

Snake-Beings, E. (2015). Trash aesthetics and the sublime: Strategies for visualising the unrepresentable within a landscape of refuse. *New American Notes On-line*, 7 (The Aesthetics of Trash).

Snake-Beings, E. (2014). DiY participatory culture: Allowing space for inefficiency, error and noise. *Acoustic Space #12 (Techno-Ecologies II)*, 37-46.

Snake-Beings, E. (2013). From ideology to algorithm: the opaque politics of the internet. *Transformations Journal of Media & Culture*, (23), 1-8.

Snake-Beings, E. (2013). The construction of Karen Karnak: The multi-author function. *Media International Australia, Incorporating Culture & Policy*, May(147), 40-50.

Works in progress for publication in 2017:

Writing & review stage: *The arte-fact and the entangled agencies of maker-culture: art practice as an engagement with Techno-animist forces.* (Visual Ethnography Journal)

Writing stage (In collaboration with Prof. Andrew Gibbons AUT): *Future-less oriented learning: DiY pedagogues as tools for surviving the unsustainable:*

Related work experience at university level:

Postgraduate Supervisions:

“A Look into a Camera in Virtual Space Through Its (Im)materiality” – Shannon Shawn
Directed study at postgraduate level - SMST590-16B

CRPC502-16A Supervision of research projects – postgraduate
Practice-led research into interactive media.

Lecturing and teaching experience

During the period 2007-2017 I have worked on a range of papers within the Screen & Media programme at the University of Waikato. My roles have varied between technical support, tutor, demonstrator, teaching fellow, lecturer and convenor; I have designed courses, produced and implemented lectures, designed course assignments and supervised students in the highly interactive environment of the video studio.

2015 –2017 Lecturer in Screen & Media, Video production and creative project management. University of Waikato (fixed contract)

2012 and 2011. Video production. Teaching fellow and convener for SMST210 -11S and SMST310 -12A University of Waikato. (fixed contract)

2010 Small studio production SMST210-10S and– duties: planning lectures, course outline, assignments and marking – Course convener University of Waikato

2009/2010. Video production. Teaching fellow University of Waikato – 4 semesters. TV studio production, Video production Two and three, Animation studies - Software tutor for all video production tools including: After Effects, Final Cut, DVD studio pro, and Motion. Other duties: troubleshooting software and hardware issues, assisting creative development of student work, and liaison between students and Teaching Technologies.

2007/2008. Part-time sessional assistant University of Waikato: Software demonstrator, tutor and technical support for teaching staff in Screen & Media.

Research funding and awards:

Research associate position: University of Waikato 2017.

Claude McCarthy Fellowship – Research funding 2014.

University of Waikato Doctoral Thesis scholarship 2011-2015.

Funding of Hamilton Underground Film Festival by NanoLab (super 8 processing lab Melbourne) 2011.

University of Waikato Master Thesis scholarship 2009.

University of Waikato FAS Honors award 2008.

Sir Edmund Hilary scholarship, Waikato University. Full scholarship between 2007 and 2009.

Creative New Zealand: Various successful funding applications through the creative communities funding between 2001 and 2012. Hamilton Community Arts Council.

Hamilton Underground Film Festival funding via Hamilton council marketing division 2006-2009

Creative projects and exhibitions

Selected international arts practices

Alive on the Infinite Play Festival of Sonic Arts: (Humberside, UK August 2016) Selected for film screening. (Invited gallery residency 2017)

Edward Godsmyth: large scale techno-animist collages using photoshop (edwardgodsmyth.org).

Hamilton Underground Film Festival Organiser and director 2006-2017 – multiple screen event: Melbourne, London, Tokyo and Tasmania (2013). Creation of DVD and archiving of materials.

Karen Karnak: (Upstage Festival 090909, International, 9 September 2009) Interactive web-based performance festival: <http://upstage.org.nz/>

Retrospective Screening: (Catalunya, Spain, 18th-19th July 2008) 2 events– Teatre Flor

De Maig, Gratallops, & La Vilella Baixa Priorat, Catalunya, Spain. With Arnolfini Collective [Cat] – 9 Films + Directors talk [in Spanish] + Live improvised film Soundtrack with The Kaosphere Orchestra

Other Film Festival: (Brisbane, Australia, November 2007) – Performance and super8 film show. REF: <http://www.otherfilm.org/artists.htm> - part of the 'monster soup' section during tour with the Venting Gallery Melbourne

Venting Gallery – Invisible Perspectives Tour: (Melbourne, Adelaide, Brisbane and Blue Mountains Sydney, November 2007) Film showings and combined expanded cinema projections working with Australian improvised sound makers

Sydney Shorts: (Australia- Cable access show TVS ch31 Aug 06) repeated on **triangle TV** in Auckland NZ – June 07 –Film screening *The remote viewers*, and *Death of an Orchestra*.

Hull Arts Lab: (Humberside, UK June 2006) Selection of films in a solo film screening

New York Independent Film Festival (New York, 2006) Film screening *Martin and Snakes go to the Zoo* as actor and co-writer. Director Michelle Saville

Exhibitions in NZ galleries:

Bingodisiac – participatory music event using random numbers and bingo cards to create a soundscape for visuals by Snake-Beings 2011-2012. – Auckland, Hamilton and Wellington. Featuring over 60 participants.

Incarnate: The [in]Complete moving image works of Karen Karnak 1991-2009: (Wintec Ramp Gallery, Hamilton, 5 November – 24th 2009) multiple screen moving image installation and performance.

Karen Karnak and digital materialities: (Aotearoa Digital Arts Symposium, Wellington, July 2009) Short presentation.

Mind Games: (Hastings City Art Gallery, April 2009). Group exhibition of Surrealism in Aotearoa, featuring a three minute animation by Emit Snake-Beings.

Italian Film Festival Hamilton: (Waikato Museum of art and History, Hamilton February 2008) Invited curator of the screenings organized by Steven Chappell.

Ghost Rider: (James Wallace Gallery Auckland 19th October 2007)
Five films screened as part of James Robinson's celebratory show as winner of the Wallace arts award 2007

Night Vision: (Dunedin Fringe Festival film night 2006) film screening *Death of an orchestra*

ALT TV – (sky digital Aug 07) film screening *Plastic*

The Bad Horse film festival: (Wanganui School of art and design 2006) film screening *Death of an orchestra*, voted best animation.

Other relevant experience:

Reviewer of journal articles for E-learning and New Media journal – Sage Publications.

Reviewer of journal articles for Visual Ethnography - Altrimedia Edizioni University of Basilicata, Italy.

Papers and courses designed for University of Waikato as lecturer 2015-2017.

SMST201-17A Media of Aotearoa / New Zealand. –Situated media lecturer and course designer.

SMST590-16B Practice-led research into interactive media: Directed study supervision- postgraduate.

CRPC502-16A Supervision of research projects – postgraduate

CRPC301 -16Y Creative technologies interactive project –level 03.

SMST112 -16B Theory & practice of filmmaking – level 01.

SMST212 -16B Theory & practice of filmmaking – level 02.

SMST210-15T Studio-based creative audio/visual practices – level 02.

SMST310-16A Studio-based creative audio/visual practices- level 03.

Director and administrator for Hamilton underground Film Festival – 2006-2017.

- Administrator of the Hamilton Underground Film Archive of independent & experimental filmmaking in Aotearoa.
- Numerous collaborations with the Priorat arts council, Catalonia, including various simultaneous media events involving live internet video and audio links between performers in New Zealand and Catalonia.
- Website designer and administrator for Educational Experience (Educational toys) New Zealand (2001 – 2016).

Current research projects and interests:

Building and design of an environmental sound art installation for Hull, UK city of culture 2017 expo.

Intersections of art and technology.

Material practices in Creative Technologies.

Interdisciplinary electronics and human interfaces.

Environmental arts and technologies.

Maker Culture and the third Industrial revolution

Robotics and Lo-Tech innovations

Hamilton Underground Film Archive of independent & experimental filmmaking.

Techno-Animism: Material agency. Media Archaeology.

Super 8mm film. Sailing.