

CURICULLUM VITAE: GEORGE (POONKHIN) KHUT

Physical Address: Unit 4/131 Carrington Road, RANDWICK, NSW, 2031,

Tel. 0417 566 425

Email: george@georgekhut.com

URL: <http://georgekhut.com/>

Born May 14, 1969, Adelaide, South Australia, Australia. Presently residing in Sydney, New South Wales, Australia.

Special interests: body-focussed interactions, self-representation and place-making through human-computer interaction, experience-centred design research and relational aesthetics (including community cultural development and arts-in-health).

PRESENT OCCUPATION

Casual sessional tutor: UTS Faculty of Design, Architecture and Building, School of Design *Creative Technologies* and *Design Thinking* (with Dr. Lizzie Muller), and various interaction-design studios (with Assoc. Prof. Albertus Bongers).

EDUCATION

- 2002–06 Doctorate of Creative Arts, Research, University of Western Sydney, School of Communication Arts, Penrith, New South Wales, Australia
- 1996 Certificate 2, Design & Desktop Publishing. ITec Tasmania, Hobart, Tasmania, Australia
- 1989–93 Bachelor of Fine Arts, University of Tasmania, Centre for Arts, Hobart, Tasmania, Australia
- 1987 Attended sculpture and drawing classes, North Adelaide School of Art, Adelaide, South Australia, Australia

SELECTED SOLO EXHIBITIONS AND COLLABORATIONS

- 2010 *Thinking Through The Body: Wii-Leaf*, collaboration with Jonathan Duckworth, Lizzie Muller, Catherine Truman, Maggie Slattery, Garth Paine, Lian Loke and Somaya Langley. DABLAB Gallery, UTS Faculty of Design, Architecture and Building, Sydney NSW.
- 2009 *The Heart Library Project: St. Vincent's*, with Caitlin Newton-Broad, David Morris-Oliveros and Jason McSweeney. St. Vincent's Public Hospital, Darlinghurst, NSW. Self initiated arts-health project with d/Lux Media Arts and St. Vincent's Campus Arts Committee.
- 2008 *The Heart Library Project*, with Caitlin Newton-Broad, David Morris-Oliveros and Greg Turner in *Enfoldings & Disclosures* exhibition at UTS Gallery, Sydney, NSW.
- 2005 *Cardiomorphologies v.2*, with Lizzie Muller and Greg Turner, Beta_space, Powerhouse Museum, Sydney, New South Wales, Australia
- 2004 *Cardiomorphologies v.1*, artist residency and public exhibition, Performance Space, Sydney, New South Wales, Australia, curated by Fiona Winning and Blair French as part of the *Headspace* artist residency program.
- 2003 *res'onance-body (-box)*, with Karina Clarke and Julia Charles, Gallery Barry Keldoulis, Sydney, New South Wales, Australia
- 2003 *Nightshift* with Wendy McPhee, Arnolfini, Bristol, UK, curated by Helen Cole, as part of *Inbetween Time 2003* AND Perth Institute of Contemporary Art, Perth, Western Australia, curated by Sarah Miller as part of *Dancers are Space Eaters*
- 2002 *Nightshift* with Wendy McPhee, Artspace, Sydney, New South Wales, Australia, curated by Nick Tsoutas AND Tasmanian Museum and Art Gallery, Hobart, Tasmania, Australia, curated by Bill Bleathman.
- 2000 *Pillow Songs*, 24HR ART, Darwin, Northern Territory, Australia, curated by Cath Bowdler
- 1999 *Pillow Songs*, Gallery 4A, Sydney, New South Wales, Australia, curated by Melissa Chiu
- 1999 *Pillow Songs*, Sidespace Gallery, Salamanca Arts Centre, Hobart, Tasmania
- 1994 *Vexations* (by Erik Satie), presented by The Provisional Ensemble. Full length (eighteen hour) performance/installation for solo piano, Theatre Royal, Hobart, April 29 – 30, produced and directed by George Poonkhin Khut, with Constantine Koukias

SELECTED GROUP EXHIBITIONS

- 2009 Royal Institution, Australia, *Inaugural exhibition*, curated by Linda Cooper and Lynette Wallworth, Adelaide, South Australia, October 9th, 2009 to January 30th, 2010.
Super Human, group exhibition curated by Australian Network for Art and Technology, RMIT Gallery, Melbourne, VIC (November 2009).
- 2008 Mirror States, Campbelltown Arts Centre, NSW, and Moving Image Centre, Auckland, NZ, group exhibition curated by Kathy Cleland and Lizzie Muller.
- 2007 *Cardiomorphologies v.2*, with Lizzie Muller and Greg Turner, in 'I took a Deep Breath' group exhibition curated by Hannah Matthews, Perth Institute of Contemporary Art, as part of Biennale of Electronic Arts Perth 2007.
- 2006 *Strange Attractors*, Zendai Museum of Modern Art, Shanghai, China, curated by Antoanetta Ivanova, (Novamedia)
- 2006 *This Secret Location*, Inbetween Time Festival of Live Art & Intrigue, Arnolfini, Bristol, Great Britain, curated by Helen Cole
- 2005 *Open Letter: phase two*, Gallery 4A, Sydney, Australia (exhibition tour to Metropolitan Museum of Modern Art Manila Philippines, National Art Gallery, Bangkok, Thailand), curated by Binghui Huangfu for the AsiaLink Foundation
- 2004 *Asian Traffic: phase four*, six-part group exhibition, Gallery 4A, Sydney, Sydney, New South Wales, Australia, curated by Binghui Huangfu
- 1996 *Mutiny on the Docks*, Customs House Building, Tasmanian Museum and Art Gallery as part of Hobart Summer Festival, Hobart, Tasmania, Australia, curated by Daniel Armstrong.

COMMISSIONED WORKS

- 2005 *This Little Pig*, sound design for play directed by Ben Winspear, Sydney Theatre Company, Sydney, New South Wales, Australia
- 2001 *Girt by Sea*, sound design for Urban Theatre Projects youth ensemble project, Sydney, Sydney, New South Wales, Australia
- 2000 *Mining the Imagination*, sound design for community cultural development project with Martin Walch, Leisa Tyler and Queenstown community members, Queenstown, Tasmania, Australia. Event produced by the Tasmanian Trades and Labour Council/Kickstart Arts Inc.
- 2000 *Immersed*, sound design for installation by John Utans, University Art Museum, QUT, Brisbane, Queensland, Australia
- 2000 *Panopticon*, sound design for Salamanca Theatre Company, directed by D. Pollard, Hobart, Tasmania, Australia
- 1999 *To Eat Flower & Walk, on Glass* sound design for Salamanca Theatre Company, dir. by D. Pollard, CAST Gallery, Hobart, Tasmania, Australia
- 1998 *Living In/Living Out*, sound design for collaborative project with Martin Walch and Miranda Morris, Tasmanian Trades Labour Council with Royal Derwent Hospital, New Norfolk, Tasmania, Australia
- 1995 *New music for Piano and Electronics*, designer and co-director with Gabriella Smart with Yumi Umiumare, Studio Theatre, University of Tasmania, Hobart, Tasmania, Australia
- 1995 *To Traverse Water*, IHOS Opera, video artist and subtitle projectionist for music theatre event, Piermont, Sydney, Australia
- 1994 *MIKROVION in Concert* video artist, IHOS Opera, Elizabeth Pier, Hobart, Tasmania, Australia

GRANTS & AWARDS

- 2011 Kirby Foundation (medical grant), towards development and clinical trial of *BrightHearts – a unique approach combining biofeedback and interactive art to control pain and anxiety in children undergoing painful procedures* collaboration with Dr Angie Morrow, (MB BAO BCh MRCPI FRACP), Kids Rehab, Children's Hospital Westmead. \$30,000.
- 2009 Australia Council InterArts Office, research & development grant to develop & present *The Heart Library Project: St. Vincent's*. \$18,600.
- 2008 Australia Council, InterArts Office, ARTLAB grant: *Thinking Through The Body - ArtLab '08* (with Lizzie Muller, Catherine Truman, Jonathan Duckworth, Garth Paine, Maggie Slattery, Lian Loke and Somaya Langley), \$75,000.
- 2006 Australian Network for Art & Technology travel grant to participate in *Strange Attractors* exhibition and symposium, Zendai MOMA, Shanghai, China, \$1300.
- 2005 Australia Council, New Media Arts Board, New Work, *Drawing Breath v.3*, \$25,482
- 2002-05 Australian Postgraduate Research Scholarship, University of Western Sydney,
- 2001 Australia Council, New Media Arts Board, New Work, *Nightshift*, \$25,988
- 1999 Australia Council, New Media Arts Board, Arts Development (with W. McPhee), \$11,965
- 1998 Arts Tasmania, Artists Development, *Snare* exhibition tour, \$9000
CAST Touring, Exhibition Touring Fund, *Pillow Songs*, Melbourne, Sydney, Darwin, \$7,000
Australia Council, New Media Arts Fund, Presentation & Promotion, *Pillow Songs*, \$9,000
- 1997 Australia Council, New Media Arts Fund, New Work: *Pillow Songs*, \$11,600
- 1994 Arts Tasmania and Australia Council, Theatre Board, to produce and present, *Butoh Master Classes by Yumi Umiuware*, \$12,000

PUBLICATIONS

- KHUT, G. (2006) Interactive Art as Embodied Enquiry: Working with audience experience. IN EDMONDS, E., MULLER, L. & TURNBULL, D. (Eds.) *Engage: Interaction, Arts & Audience Experience*. University of Technology, Sydney, Creativity and Cognition Studios Press.
- KHUT, G. & MULLER, L. (2005) Evolving Creative Practice: A reflection on working with audience experience in Cardiomorphologies. IN ANASTASIOU, P., SMITHIES, R., TRIST, K. & JONES, L. (Eds.) *Vital Signs: Creative Practice & New Media Now*. Australian Centre for the Moving Image, Melbourne, Australia, RMIT Publishing.
- MULLER, L., TURNER, G., KHUT, G. & EDMONDS, E. (2006) Creating Affective Visualisations for a Physiologically Interactive Artwork. *IV06 (10th International Conference Information Visualisation)*. London (UK), IEEE Computer Society.

FEATURE ARTICLES & REVIEWS

- RICHARDS, K. (2005) 'Let the body navigate'. *RealTime*, 66, April-May pp. 31.
- RHODES, B. (2002) 'Nightshift'. *Eyeline*, 49, Spring pp. 46.
- WALCH, M. (2001) 'Artist profile: George Khut'. *RealTime*, 42, April-May pp. 37.
- TIMS, P. (1999) 'Bedding Down Art - Pillowsongs'. *The Age*, Wednesday October 6th pp. -.
- KNIGHTS, M. (1998) 'Pillowsongs'. *Art Link* 18, 2, June pp. -
- WALCH, M. (1998) 'A Digital Silence'. *RealTime*, 24, pp. 46.
- COLLES, E. (1996) 'Mutiny on the Docks'. *RealTime*, 12April-May pp. 38.