Refereed Contributions Please note. I am an artist/curator and my main research production is in these areas. While the production of a work is not refereed, the **exhibition** of creative works is **also subject to various levels of formal refereeing that can readily be assessed by peers.** I am following SSHRC's convention of including the creative work itself in the *Non-Refereed Contributions* section but putting instances of refereed exhibition *Other Refereed Contributions* indicating levels and types of refereeing where possible.

1.1 Refereed Contributions

Book: coauthored

Hughes L. and Dubois J. (2011) *Coefficients d'intimité / Amplified Intimacies.* Montreal, QC, Oboro / Interstices. This is a hard cover, full colour, bilingual catalogue of the exhibition of the same name (2008 Hughes/Dubois). Funding (juried by peers) from the Canada Council.

1.2 Other refereed contributions
Exhibitions (Note: Public refereed exhibition of work and curating of exhibitions is more important in my discipline than conference presentations.)

2012-13: Presentations of artistic work, *Propinquity*,
1.Montreal Game Summit (Nov. 2012-invited) 2.Come Out And Play Festival San Francisco (Dec.2012. Juried selection) and Come Out And Play Festival New York (July 2013. Juried selection.)

June-August 2012: Curator (co-curators Heather Kelley and Cindy Poremba) of *Joue le jeu*, a major museum-scale exhibition of contemporary independent game culture at the Gaîté lyrique, Paris, France. Heather Kelley and Cindy Poremba are games designers/curators, members of the *kokoromi* independent games collective and established collaborators of mine. Prestigious, competitive invitation to curate major exhibition.

October 2011: *Carte blanche à TAG et kokoromi*, invited by Digital MCD and the Gaîté lyrique to curate an small exhibition of independent games at the Gaîté lyrique, Paris, France. (2 co-curators Kelley and Poremba from the *kokoromi* collective– invited by me.) TAG is the Technoculture, Art and Games Research Centre at Concordia that I co-founded with Bart Simon.

Sept-October 2010: *Fabulous/Fabuleux*, exhibition of recent ludic environment (co-authored with Kelley), Paraflows Festival "Mind and Matter" Künstlerhaus, Vienna (Juried, group exhibition.)

May 2009: *Porous Lab,* public installation at the Montreal Biennale of Contemporary Art by me and TAG Research Centre. (The invitation to exhibit was extended to me as an artist by the Biennale curator/director. I chose to exhibit in this collective form.)

October 2008: Exhibition *Amplified Intimacies/Coefficients d'intimité*, included *Fabulous/Fabuleux,* ludic environment authored by me and Kelley at Oboro Centre for Contemporary Art and New Media, Montreal, Canada (Juried invitation to curate an exhibition of recent work by myself and my research group with co-Director Jean Dubois at a high profile, non profit gallery.)

July 2008: *Perversely Interactive System* interactive art work by me and Geoffrey Jones, Paco das Artes, Sao Paolo, Brazil (Curated group exhibition.) **May 2007**: *CUBID***,** exhibition of my interactive environment at the Elektra Festival, Montreal. (Curated festival with good international recognition.)

Conference Presentations

June 2013: Conference presentation, Canadian Game Studies Association, *Paris Plays Along: Curating a Major Exhibition on Contemporary Game Culture.*

May 2013: Conference presentation (with Heather Kelley) Different Games Conference on Diversity and Inclusivity in Games, *Paris Plays Along: Curating a Major Exhibition on Contemporary Game Culture.* Brooklyn, New York.

Oct 2012: Conference presentation, International Festival of Independent Games, *Paris Plays Along: Curating a Playable Exhibition*

Sept 2011: Panel organizer, Chair and presenter, International Symposium of Electronic Arts, Panel *Games Betwixt and Between*. Presentation, "From Blockbuster Entertainment to Irreverent Experiments and Lovely Bastards,**"** Istanbul, Turkey. Forthcoming publication in *Proceedings of the International Symposium on Electronic Arts* (2011).

2010 Williams, A., Hughes, L., Simon, B. "Propinquity: exploring embodied gameplay," *Proceedings of the 12th ACM international conference adjunct papers on Ubiquitous computing.*(2010): 387–388.

1.3 Forthcoming Contributions

Nov. 2013: Presentation of artistic work, *Propinquity* (Hughes, Simon and Modern Nomads) at British Film Institute, London, UK (curated by Elektra Festival, co-produced by Délégation générale du Québec à Londres).

Sept. 2013: Presentation of artistic work, *Propinquity* (Hughes., Simon and Modern Nomads) at Bozar (Palais des beaux arts) Brussels, (curated by Elektra Festival, co-produced by Délégation générale du Québec à Bruxelles).

Recent Selected Research Presentations and related activities.

June 2013 : : Invited presenter, *Research at the Hexagram and TAG Research Centers*. Organized by CFI/ SSHRC at Congress 2013, Victoria, BC.

Apr. 2013: Invited speaker *Games as /where you least expect them* in lecture series *Design as a Critical Practice,* Design Dept., Concordia University, Montreal.

May 2013 and 2011: Invited presenter, Marché International des Arts Numériques (Montréal and Paris respectively).

Oct, 2012: Invited speaker, Graduate course on game theory and design (Prof. T, Fullerton, Interactive Media Program and Electronic Arts Endowed Chair) USC, Los Angeles, CA.

2. Other Research Contributions

Research related activities, invitations, panels, committees etc.

May 2013: Co-organizer (with Bart Simon) of **Gaming Beyond Screens,** an international workshop followed by a panel discussion and public arcade experience. Invited guests, Doug Wilson (Die Gut Fabrik/Stanford) Kaho Abe (NYU Poly/Eyebeam Technology Centre) and Jim Toepel (Harmonix).

July-Aug. 2013: Incubator, *Critical Hit* funded by MEQ Chantier 3 grant (For 3 yrs; Simon, Hughes and Bell. Successful Sept. 2012)

July-Aug. 2011: Developed and ran first *Montreal Games Incubator* (with Bart Simon and Shawn Bell) Oct 1-2 2010.

Jan- Oct. 2011: Chair of the organizing committee for the Symposium on Digital Narrative ('*Experiencing Stories with Digital Games'*) as part of the 24th edition of *Les Entretiens Jacques Cartier* in Montreal.

May 2010: Organizer and Chair, *Amplified Spaces*, panel presentations by local and international artists on the subject of digital art in public spaces as part of the International Digital Arts Marketplace, Elektra festival, Montreal.

September 2010: Invited mentor for young new media artists form Korea, Japan and China, *International Digital Art Festival*, Incheon, Korea

Summer 2008: International juror for new media arts residency projects at the Singapore meeting of the *International Symposium on Electronic Art* (ISEA)

Summer 2008-09: Organizing committee for the Leonardo Education Forum's series of international consultations on New Media Education. Consultations at *Mutamorphosis*

2007 (Prague), *re:place* 2007 (Berlin), *ISEA* 2008 (Singapore) and at *Ars Electronica* 2008 and 2009 (Linz, Austria). *(Service to FQRSC)*

2010 and 2011 President of Jury, *Subventions Recherche-Création, Nouvelles chercheurs-créateurs et post-doc recherche-création* FQRSC

2010 Member of advisory feedback group during planning stages of program: *Appui aux arts et technologies médiatiques* FQRSC

2010 Member of advisory panel during planning stages: *Bourses post-doctorale en recherché-création (Service to SSHRC)*

2007-08: Member of committee overseeing the evaluation of the Research/Creation program and Chair of roundtable for the evaluation of the program. (Note: I was a Member of the original SSHRC Fine Arts Sub-Committee that explored the rationale for a program to fund university based artist/researchers and then helped structure the resulting pilot program and a member of the jury for first competition for Fine Arts Research/Creation. Impact: this program brought into SSHRC a very broad, dynamic constituency of university researchers whose primary research was not being funded by a university funding agency principally because it was a hybrid model of research.)

Other committee service:

2009-2012: Conseil des Arts de Montréal, Comité d'évaluation Arts numériques. **2002-2004**: Conseil des Arts de Montréal, Comité consultatif cinéma et arts médiatiques
2008: Member, Comité des arts numériques du Grand Montréal (Table sectorielle de la Grappe TIC de Montréal/Sub-table of the ICT Cluster of Montréal International (TechnoMontreal).
2006-ongoing: Member of the Board, Canadian Games Studies Association

Most Significant Career Research Contributions

I consider that individual contributions to research (in my case interactive environments and related production) become really significant once they are integrated into the creation of dynamic contexts that provoke and enable broader research relationships and new types of production and dissemination. My mature research has therefore focused on the production of collaborative contexts in which to produce and distribute (collaborative) works – as an integral part of the research itself.

-**2011-12** Curated (with Kelley and Poremba) major international exhibition of contemporary game culture, *Joue le jeu/ Play Along* at the Gaîté lyrique, Paris, France. Impact: This was the first major international exhibition to show a broad spectrum of independent ludic culture – from specially commissioned large scale, interactive, physical installations, through a selection of different kinds of short experimental games, to lengthy highly polished independent productions. The fully playable exhibition included digital and non-digital games and environments by high

profile international game designers, artists and designers. It proposed ludic culture as the key, central cultural form that it is becoming.

-2008-ongoing: Founded (with Professor Bart Simon, Concordia, Sociology) and Associate Director of the *Technoculture, Art and Games* (TAG) Research Center at Concordia**.** (Funded: NCE, CFI, SSHRC, FQRSC, Vice-President Research, Concordia. President's Fund, Concordia). www.tag.hexagram.ca Impact: TAG is a (formally constituted) university research centre that brings together faculty and students from many different disciplines around games as a common research object. One of the principal goals of the group is to promote hybrid **research-creation** practices by bringing together traditional publication-based academic practices with creative, arts-based ones. The recent LEF (CFI) grant I wrote contributes to providing state of the art infrastructure for this interdisciplinary games research. TAG also links university research to industry via the lead researchers contacts to the Montreal games companies and existing projects with some of these companies. Recently funded as part of the GRAND NCE (based at UBC). (For my production within TAG see. *Recent Artistic Works*)

-2000-2011: Founded and directed (with Professor Jean Dubois, UQAM) the inter-university **research-creation** group, *Interstices.* The group brought together, mentored and funded selected graduate students from both universities to produce ambitious interactive works that integrated interfaces, sound and visuals. In all, Interstices co-produced about 20 works that were completed, documented and exhibited both in Canada and abroad. Impact: Interstices provided an experience for graduate students that brought together technical engineering, programming research and skill sets with their equivalent from design, art and other humanities areas. At the end of each 3-4 year FQRSC iteration, Interstices exhibited as a group. After that individual works were exhibited extensively. A full colour catalogue, funded by the Canada Council, that includes all the works from the last exhibition, *Coefficients d'intimité / Amplified Intimacies,* at Oboro gallery, was launched in November 2011. www.interstices.ca Funded: 2 FQRSC Equipes recherche-création, Hexagram, Concordia Research Chair. (For my production within Interstices see *Recent Artistic Works*)

-2001- ongoing:

Contributions to *Hexagram*. As Coordinator of Digital Research for the Faculty of Fine Arts at Concordia in 2000-2001, I was instrumental in the conception and structuring of the inter-university institute *Hexagram: Institute for Research and Creation in Media Art and Technology*. I authored the recently successful LEF (~$4.5 million) but also co-authored (wrote all the text and collaborated on space and budget planning) the original CFI grant application with Prof. Layne (~$21 million). As I speak French fluently, I coordinated Concordia's implication in the related FQRSC Regroupement Stratégique which was submitted through UQAM (successful). I then served on the Interim Management Committee of *Hexagram* that ran the Institute until a Director was hired, and on the Board of Directors until Sept. 2003. In addition, I served as the first Research Representative for Concordia University on the Management Committee of the Institute.

Hexagram (now augmented by TAG which uses the same infrastructure) continues to be my main sphere of activity at Concordia. (Funded: CFI, Valorisation Recherche Québec, MDEIE, FQRSC, Private Sector). Impact: The CFI infrastructure brought together the largest francophone, and one of the two largest anglophone, art/design institutions in Canada – plus cognate areas previously separated by Faculty lines. This stimulated research that required expertise from other humanities, social science as well as computer and engineering areas. Hexagram is now acknowledged as the Canadian leader in interdisciplinary **research-creation** focused on interactive art, design and performance. The Institute also provoked a profound change in the internal cultures of UQAM and Concordia. Previously many of the researchers had traditional, individual, studio-based practices and stayed within their department. Research exchange across departmental and Faculty lines is now common, and researchers often work in teams and understand and debate issues such as IP and industry transfer.

(*Artistic works)* **-2009-ongoing**: Research and production of *Propinquity*, a new digital game (coauthored with Bart Simon, Sociology, Concordia and Modern Nomads, independent). The game uses custom wearable sensors and visuals projected on the floor to structure a game that focuses on full body interaction and the use of sound and game play mechanics to produce an intensely social and physical game. The design and testing process is also being studied by Prof. Simon's Sociology students under a SSHRC grant for this purpose. The prototype was demo-ed at 2010, 12th ACM International Conference on Ubiquitous Computing, Copenhagen, Denmark and at the 2012 *Joue le leu* exhibition in Paris. **-2005-2008:** Produced, through Interstices, the architectural scale interactive environments, *CUBID* and *Fabulous/ Fabuleux* (co-authored with Heather Kelley, independent game designer from *kokoromi*). These works deliberately blend the areas of large scale interactive environment design and game design, and put the emphasis on full body interaction, social interaction and new interface design. Impact of games and interactive environment prototyping: Ongoing communication with games industry (via individuals, conferences, science fairs, exhibitions, festivals etc.) and with students (future game designers and programmers) about new models for game content, physicality and sociality. I have been insisting on tangible interfaces, physical play, sociality and new types of content as an essential development since well before the Wii. My development teams normally include people from the independent art/design community and/or from industry. Students participate in interdisciplinary and inter-sectorial teams (artists, interface designers, computer science, and sociology professors and students, with game designers and programmers from the community and industry).