

SHANE A. MYRBECK

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Selected Works

Orbit Pavilion (2015/2016) World Science Festival/Intrepid Sea, Air + Space Museum (NYC);
Huntington Gardens (Pasadena)
Architectural pavilion with hemispherical sound system. Data sonification of orbital paths of NASA
Earth science satellites with real-time tracking. Commissioned by NASA/JPL.

A Wilderness of Sea (2016) Resound Ensemble, San Francisco
Work for spatial electronics and SATB choir commissioned by SF's Resound Ensemble

The City Suite: 4 Small Pieces (2015) SPUR, San Francisco
12-channel data sonification evolving *Good Fences Make Good Neighborhoods*, commissioned by SPUR

Remedies (Score) (2014) Hosfelt Gallery, San Francisco
Multichannel film score for video series by Surabhi Saraf

Surface Tension (2014) Alter Space, San Francisco
Tape music for ambisonic loudspeaker array presented as part of Soundwave ((6)): Water

The Dismantling of Shostakovich Op. 122, 7th Movement (2013) PROXY, San Francisco
Five-point installation for headphones presented as part of a symposium on temporary structures

Fathom: Self-Assembling Music (2013) Exploratorium Kanbar Forum, San Francisco
Interactive sound piece for custom controllers + 72-channel sound system created for residency

Good Fences Make Good Neighborhoods (2012) Urban Prototyping Festival, San Francisco
Sonification of SF-specific data, for 19-channel loudspeaker system suspended from chain link fence

SEER (2012) Soundwave ((5)) Festival, San Francisco
5-movement piece for synthesis, piano, organ chimes, guitar, voice and custom interactive light table

Instrument from *SEER* (2012), California Academy of Sciences, Arup SoundLab
Interactive light table from *SEER* as an installation. Adapted for ambisonics and binaural presentation

Music from *No Exit* (2012) ODC Theatre, San Francisco
Score for choreography by Christine Bonansea

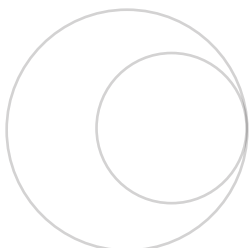
O, Music of Eyes (2012) Natural Discourse at UC Berkeley Botanical Garden, Berkeley
Sound piece accompanying textile work and large-scale photography

All on a Windy Day (2011) We Are Guest Talk Free, \$10 Festival, Boston
Interactive, multisensory photo album with glue transfers and binaural sound

Sent Forth (2011) SEAT Exhibition at Ft. Mason Center
Site-specific sculpture for steel, custom weather station, vibration transducers and LEDs

Tendervoice/Tendernoise (2010) City Centered Festival San Francisco, Internet of Things, IBM Tokyo
Interactive data visualization of sound in the Tenderloin neighborhood

Tintinnabulate Ensemble (2008-2009) EMPAC at RPI, Troy, NY
Large scale, telematic performance series with ensemble led by Pauline Oliveros





Technical Experience

Senior Acoustics and Audiovisual Consultant, Arup, 2009-present
Architectural acoustics and audiovisual systems design; multimedia art programming
Voted to the 2016 "40 best engineers under 40" list by Consulting-Specifying Engineer Magazine

Board of Directors, Mediate Art Group (2016-present)

Technical lead, Arup SoundLab, Arup San Francisco, 2010-present
Ambisonic sound studio for acoustic simulation and composition

Research Assistant, Architectural Acoustics/multisensory performance, Rensselaer Polytechnic Institute (2008-2009)

Assistant Engineer, Peerless Mastering, Boston (2005-2007)

Co-founder/artist Whitehaus Family Performing Arts Collective (2006-2008) Boston

Speaking, Publications + Press

Blind People Don't Need Your Help—They Need Better Design, San Francisco Magazine, Feb 2016

NASA Orbit Pavilion Plays the Eerily Beautiful Music of Satellites Orbiting Earth, inhabitat.com, Jan 2016

Orbit Pavilion Sounds Out of This World, gizmag.com, Jan 2016

NASA Art Exhibit Surrounds You with the Sounds of Space, mashable.com May, 2015

Listening to Design: Immersive Acoustics Modeling and the Arup Soundlab, Presentation
Music & Emotion Conference, Swissnex San Francisco, May 2013

Co-author: *Using Ambisonic Technology in Entertainment and Design*, Protocol Magazine, 2012

Design Thinking in Cities, Panel Discussion, at the Urban Prototyping Festival, October 2012

Science & Art Lecture series, UC Berkeley Biology Department, September 2012

Art, Technology and the Environment, Panel Discussion, Swissnex San Francisco, July 2012

Ambisonics and the Arup SoundLab, UC Berkeley Spatial Audio Lecture Series, CNMAT, April 2012

Sonic Infrastructure, Article by Marc Weidenbaum for *Art Practical*, April 2012

Co-author: *Comparing perceived auditory width to the visual image of a performing ensemble in contrasting bi-modal environments*, Journal of the Acoustical Society of America, Volume 131, Issue 1, pp. 205-217 (2012)

Immersive Audio Environments for Composition and Simulation, 2-day workshop at the Grey Area Foundation for the Arts, 2011-2012

Co-author: *TenderVoice / TenderNoise: A two-faceted web-based community journalism and acoustic ecology project*, IEEE Digital Library, December 2010

