

## Education

Princeton University, Department of Music, PhD in Music Composition, in progress  
Certificate in Media and Modernity

Princeton University, Department of Music, Masters of Fine Art in Music Composition, 2006

Rensselaer Polytechnic Institute, iEAR Studios, Master of Fine Arts in Electronic Arts, May 2003  
Thesis: *Sensitive Space, Sense-able Space: Site Specific Sound and Light Environments, Spatial Perceptions and Social Implications*

New England Conservatory of Music, Boston, MA, Bachelor of Music in Composition/Electronic Music, 1998

## Solo Exhibitions and Site-Specific Compositions

*flow*, year long sound installation under the Brooklyn Bridge with Raquel Rabinovich, Lower Manhattan Cultural Council, New York, NY, 05/09

*cloud-to-air*, Kill Your Timid Notion, Dundee Contemporary Arts, Dundee, Scotland, UK, 10/08

*bean counting (for Alison Knowles)*, performance installation, Floating Point Festival, Issue Project Room, Brooklyn, NY, 06/08

*doleros (audio tourism at ringing rocks)*, solo multi-channel audio/sound sculpture exhibition, curated by Michael Schumacher, Diapason Gallery, Brooklyn, New York, NY, 05/08

*as the hour jumps to your eyes (4 windows on thalia field)*, amplified object performance/composition, FO A RM Festival of Sound and Video, Portland, OR, 11/06

*barely*, architectural sound and light installation, curated by Agnes Bolt, Galapagos Art Space, New York, NY, 12/03

*static geography* and *cloud-to-air*, video and multi-channel audio installations, curated by Michael Schumacher, Diapason Gallery, New York, NY, 09/03

*departing ground*, digital prints, video and sound installations, curated by Pauline Oliveros and Carole lone, Deep Listening Space, Kingston, NY, 02/03

*sonic photography/auditory topography*, interactive light and sound installation, curated by Rob Ray, Deadtech Gallery, Chicago, IL, 09/02

*masked verticalities:common fate*, architectural installation for Resynthesis at Betty Rymer Gallery/Art Institute of Chicago, curated by Philip Von Zweck, Chicago, IL, 12/01-1/02

*precedence affect*, a sound and light installation for intermission audience and environment, Autumn Uprising Festival of Experimental Music, curated by James Coleman, Institute for Contemporary Art, Boston, MA, 10/00

## Group Exhibitions, Actions, and Performances

*surface studies*, sounding objects, Denniston Hill Foundation, Woodridge, NY, 08/08

*6 new sounding objects*, Fresh Picked, Arts Center for the Capital Region, Troy, NY, 01/08

*to separate the soul from the body (after a poem by Michaux)/signals for a little place in the sky (before a poem by Michaux)*, October Contemporary, Osage Art Foundation, Kwun Tong, Hong Kong, 11/07

*snowshoes*, sound sculpture, Sounded Text Symposium/House of Sound, Princeton University, NJ, 10/07

*breaker*, sound sculpture/drawing, Intersections: Art/Science/Mathematics, Roland Gibson Gallery, State University of New York at Potsdam, NY, 03/05

*Radio 4x4*, with Seth Nehil, Ben Owen, and Scott Smallwood, free103.9/Transmission Arts Brooklyn, NY, 02/05

*the hidden autonomy of water*, for radio, WPS1/10th Rencontres Internationales Paris/Berlin, 01/05

*drawings from sound*, FO A RM 4 (topography), FO A RM magazine, 2005

*to do with the resolution of clouds*, multi-channel performance, Festival New Mix, EMF/GRM 10<sup>th</sup> Anniversary Concerts, Palais de Tokyo, Paris, 11/04

*apple box double*, performance with Pauline Oliveros, WOW & FLUTTER - 1961 <-> now The San Francisco Tape Music Center, the Experimental Media and Performing Arts Center at RPI, Troy, NY, 10/04

*bring good things to light*, sound and video installation, Music in the Capital District 1900-present, Schenectady Museum, Schenectady, NY, 06/04

*one hour as heat moves noise*, for radio, "One hour as...", Resonance FM, 104.4 fm London, UK, 05/04

*untitled*, architects design music, New Sound New York Festival, curated by Chris McIntire and Michael Schumacher, The Kitchen, New York, NY, 04/04

*untitled*, performance with Stephen Vitiello, iEAR Presents, Rensselaer Polytechnic Institute, Troy, NY, 10/03

*moraine shoal*, 5.1 surround audio sleep-over performance, Dream Festival, Deep Listening Space, Kingston, NY, 10/04, 10/03, 10/02

*open/unfolding*, video installation for the Visiting Faculty Group Show, Schick Gallery curated by Paul Sattler, Skidmore College, Saratoga Springs, NY, 04/03

*frequency streaming*, sound performance, International Computer Music Conference, Havana, Cuba, 09/01

*air:water*, sound performance, Cathedral at Galapagos curated by William Duckworth, Williamsburg, Brooklyn, NY, 10/01

*psycho-physical response time: 4:54*, single channel video, Video Book/ENDS, SUNY Albany Book/ENDS Festival, Albany Center Galleries, Albany, NY, 10/00

*advection and resistance*, performance sculpture, accompaniment for silent film, Halana/Empty Miracle Film and Video Festival, Astrocade Gallery, Philadelphia, PA, 06/00

*contralateral induction/illusory continuity*, for solo voice, amplified sculpture, and video projections, installed/premiered at Engine 27 Gallery, New York, NY, 04/00

## Compositions

*anticipatory-illumination*, for the Beneto Cereno ensemble (accordion, prepared gtr, electronics), Bowerbird, Philadelphia, PA, 10/07

*planned patterns*, co-composition with Olivia Block (prepared piano, amplified paper, tin toys, live electronics), Triage @ Elastic Arts Foundation, Chicago, IL, 10/07

*a murmur which redoubles*, for Catch guitar quartet and tape (Output Festival Amsterdam), 04/07

*a radiance scored with shadow*, amplified paper, stones, vibraphone, and bass drum for So Percussion, 02/07

*as the hour jumps to your eyes* (4 windows on thalia field), quartet for non-musicians (amplified paper, compressed air, live electronics), FO A RM Festival for Sound and Video, Portland, OR, 11/06

*public distance*, for Steve Mackey's House band (4 castanets, 4 triangles, piano), Princeton University, Princeton, NJ, 11/06

*a mark in place of acts*, for the Manhattan School of Music Tactus Ensemble (flt/picc, Bb Cl, Ob, 2xPerc, vln, vla, vlc, cb), 10/06

*objects in stillness*, the Clogs ensemble and tape (gtr, bsn, prc, vla), 04/06

*sound scatter*, composed with Scott Smallwood for Pauline Oliveros and the Princeton Laptop Orchestra, 04/06

*on first reflection*, site-specific composition for the University of San Diego Library, Tucker Dulin (tbn, tape, and resonant chamber), 01/06

*tracing moving circles*, for the BSC (Mike Bullock: double bass, Chris Cooper: prepared guitar, Bhub Rainey: soprano sax, Vic Rawlings: cello, Howard Stelzer: tapes, Liz Tonne: voice), 12/05

*to do with the resolution of clouds*, multi-channel composition/diffusion, Festival New Mix, EMF/GRM 10<sup>th</sup> Anniversary Concerts, Musée Palais de Tokyo, Paris, 11/04

*opposite poles*, solo performance for amplified metal, premiered at Deadtech Gallery, Chicago, IL, 03/01

*approaching zero*, solo performance for amplified glass, premiered at Artemesia Gallery, Chicago, IL, 03/01

*onset-disparities/time-invariant patterns*, for sine-tone oscillators and amplified sculptures, premiered at spaceMUSIC II, Church of the Advent, Boston, MA, 08/00

*glottal stop 'ottle rocket*, for acoustic bass and electric bass, commissioned by open faucet productions, premiered at Mobius Artist Space, Boston, MA, 02/99

*galvanized*, solo piano, commissioned by Jeong-Yoon Choi, premiered at Kresge auditorium MIT, Cambridge, MA, 04/98

## Selected Sound for Dance

*24 x 4 x 4*, Movement Research at Judson Church, Spring Festival, New York, NY, 05/08

*Ringing Rocks*, Movement Research at Judson Church, Spring Festival, New York, NY, 06/08

*Siren*, with Nina Hayuma Habulan-Gelladuga, Tomas Belen and Koala Yip, October Contemporary, Osage Arts Foundation, Kwun Tong, Hong Kong, 11/07

*Praxis*, in collaboration with Stephan Moore for H el ene Lesterlin/ATLAS Dance, The American Living Room Festival, hERE Arts Center, New York, NY, 06/07

*History & Physical*, Jen Mesch Dance Conspiracy, FFMUP, Princeton, NJ, 04/07

*No change or 'freedom is a psycho-kinetic skill,'* with D.D. Dorvillier, performances in New York (Danspace Project/Context Studio), ImPulsTanz (Vienna), Tseh Festival/Springdance Dialogues (Moscow), 2005-present

## **Fellowships and Awards**

Andrew W. Mellon Grant, Center for the Arts and Cultural Policy Studies, Woodrow Wilson School for Public Policy, Princeton University 2008-present

2<sup>nd</sup> Prize, Catch Guitar Quartet Output Festival Competition, Amsterdam, NL, 2007

Graduate Fellowship, Princeton University, 2005-present

Naumberg Prize, Princeton University, 2005-present

Morse Fellow, Deep Listening Foundation Research Grant, Kingston, NY, 2004

Graduate Scholarship, Rensselaer Polytechnic Institute, Troy, NY, 1999-2003

1<sup>st</sup> Prize, New England Conservatory Honors Ensemble Competition for Contemporary Improvisation, 1998

## **Teaching**

*Assistant-in-instruction*, Computer and Electronic Music Composition, Perry Cook and Daniel Trueman Instructors, Spring 2008, Department of Computer Science/Department of Music, Princeton University, Princeton, NJ

*Assistant-in-instruction*, Music Theory Through Composition and Performance, Scott Burnham, instructor, Fall 2007, Department of Music, Princeton University, Princeton, NJ

*Assistant-in-instruction*, Contemporary Music Through Composition and Performance, Stephen Mackey instructor, Spring 2006, Department of Music, Princeton University, Princeton, NJ

*Adjunct Faculty*, Media Studio: Audio and Video, Spring 2005, iEAR Studios, Rensselaer Polytechnic Institute, Troy, NY

*Adjunct Faculty*, Computer Music, Fall 2004, iEAR Studios, Rensselaer Polytechnic Institute, Troy, NY

*Adjunct Faculty*, Intermediate Digital Imaging, Fall 2004, iEAR Studios, Rensselaer Polytechnic Institute, Troy, NY

*Adjunct Faculty*, Media Studio: Imaging and Interactivity, Spring 2003, iEAR Studios, Rensselaer Polytechnic Institute, Troy, NY

*Guest Lecturer*, Electro-mechanical Sound, Light, and Video Installation, Spring 2003, State University of New York at Albany, Albany, NY

*Visiting Assistant Professor*, Advanced Photography, Spring 2003, Skidmore College, Saratoga Springs, NY

*Adjunct Professor*, Electronic Arts, Spring 2003, Hudson Valley Community College, Troy, NY

*Adjunct Faculty*, Media Studio: Imaging and Interactivity, Fall 2002, Rensselaer Polytechnic Institute, Troy, NY

*Lecturer*, Intro to Digital Imaging/Photography, Summer 2002, State Univ. of New York at Albany, Albany, NY

*Instructor*, Computer Art, Spring 2002, iEAR Studios, Rensselaer Polytechnic Institute, Troy, NY

## **Research**

*Invited Researcher*, Observatoire Musical Français/Musique, Informatique et Nouvelles Technologies, Université Paris-Sorbonne, Paris IV, 11/08-present

- Doctoral research on the loud-speaker as art object and musical space

*Co-director*, Princeton Laptop Orchestra, Department of Music/Department of Computer Science, Princeton University, Princeton, NJ, 2007-08

- curriculum development, pedagogy for teaching computer science through performance
- work with guest artists to realize works for large ensemble performance

*Graduate Researcher*, Human Environment and Interaction Lab, Architecture School, Rensselaer Polytechnic Institute, Troy, NY 09/03 to 05/04

- Developed Max/Msp/Jitter systems for synthetic sense research. System translated video stream into audio information to test for the possibility of multi-modal correlates of depth perception.
- Designed and fabricated hardware tools for sensory substitution systems

*Graduate Researcher*, Computer Music Lab, iEAR, Rensselaer Polytechnic Institute, Troy, NY 09/02-05/03

- Developed and fabricated hemispherical speakers in conjunction with Princeton University Soundlab

*Music Perception Consultant/Technical Advisor*, Harvard University Medical School, Institute for Music and Brain Science, Massachusetts General Hospital Department of Neurology, Auditory Physiology Lab. 5/00 to 3/01

- Advised a team of Neurologists, Biologists and Software engineers on musicology, cognitive musicology, and imaging issues relating to the perception of form and rhythmic induction.
- Developed, as part of a core group the Institute for Music and Brain Science at Harvard University.

## **Invited Speaking, Colloquia, and Residencies**

STEIM residency, forthcoming, 02/09

Kill Your Timid Notion Festival – Young Artist Development Workshop, 09/08

“Sound as Medium,” invited researcher talk, invited by Marc Battier, Observatoire Musical Français/Musique, Informatique et Nouvelles Technologies, Université Paris-Sorbonne, Paris IV, 11/08

“Sound art in documents,” workshop and colloquium, invited by Ed Osborn, Department of Visual Arts, Brown University, Providence, RI, 09/08

“Sound Art in Documents,” colloquium and critique, invited by Kenneth Goldsmith, University of Pennsylvania, Department of Creative Writing, 11/07

“Sound Thinking,” Visiting artist talk, invited by Nicolas Collins, School of the Art Institute of Chicago, Department of Sound, 10/07

“Perception, Architecture and the Science in Sound Art,” visiting artist talk, State University of New York at Potsdam, Gibson Gallery, 04/05

*Domeworks*, artist residency with Pauline Oliveros, Atlantic Center for the Arts, New Smyrna Beach, FL, 2004

*Guest critic*, invited by Danny Goodwin, University at Albany, Albany, NY, 2002

*Guest critic*, invited by Lauren Weinger, School of the Museum of Fine Arts, Department of Sound, Boston, MA, 2001

Certificate, Institute de Recherche et Coordination Acoustique/Musique, Academie d'été, Paris, France, 1998

## **Selected Publications**

"Le Corps Est Une Usine À Sons/The Body is a Sound Factory, Postlude to the Work of Henri Chopin (1922-2008)," *The Open Space Magazine*, Ben Boretz, Mary Lee Roberts, Dorota Czerner, and Tildy Bayar, eds. forthcoming Spring, 2009

"Tools of the Mind," a FO A RM magazine publication, edited by Matthew Marble  
A book(let) of scores, musical and otherwise. 52 pp, b&w with hand-stamped heavy paper cover, limited first edition of 150, 2007

"DD Dorvillier's No change or 'freedom is a psycho-kinetic skill'," Jenn Joy, *Women & Performance: a journal of feminist theory*, Volume 17, pages 205 – 216, Issue 2 07/07

"Toward a Post-Phenomenology of Extra-Musical Sound as Compositional Determinant," *Leonardo Music Journal* 16, "Noises Off: Sound Beyond Music", MIT Press, Cambridge, MA, 2006

"a dance about emptiness, or, how architects can design nothing into something," 306090 issue 06: *Shifting Infrastructures*, Princeton Architectural Press, Princeton, NJ, 2004

"silent building, silent mind, essays on sound and architecture," *Earshot: The Journal of the UK and Ireland Soundscape Community*, 2004

"the hidden autonomy of water," *Surface Tension: Problematics of Site*, Labelle, Brandon and Vitiello, Stephen eds., Errant Bodies Press, Los Angeles, CA, 2003

"Sensitive Space, Sense-able Space," Masters Thesis, Rensselaer Polytechnic Institute, Troy, NY, 2003

"Integration of Acoustic and Electronic Signals in Electro-Acoustic Improvisation," lead-author with Scott Smallwood, 141<sup>st</sup> Conference of the Acoustical Society of America, Section 3e, 2001

"Movement, Digital Signal Processing and Architectural Acoustics," lead-author with Curtis Bahn, and Alex Case, 140<sup>th</sup> Conference of the Acoustical Society of America, Section 7aa, 2000

## Discography

*glass*, Stasisfield, Chicago, IL

*my own thousand shatterings*, Sedimental Records, Boston, MA

*Surface Tension: Problematics of Site*, curated by Stephen Vitiello, Errant Bodies, Copenhagen, Denmark

*masked verticalities*, limited-edition cdr, crank satori records, Chicago, IL

*undr*, limited-edition hand-numbered cdr, boxmedia, Chicago, IL

*Apple-Box Double (with Pauline Oliveros)*, "The San Francisco Tape Music Center: 1960s Counterculture and the Avant-Garde," University of California Press and the Experimental Media and Performing Arts Center of Rensselaer Polytechnic Institute, 2008

"cassette-walkman played with hand" and "arcade button matrix mixer with feedback," *Handmade Electronic Music, The Art of Hardware Hacking*, Nicolas Collins, Routledge, London, 2009

with Greg Kelley, *1 Hour As Something That Didn't Turn Out The Way I Intended It*, cdr, Chocolate Monk, Sussex, UK

## Selected Interviews and Reviews

Michael Wilson, *Artforum*, review, 09/08

Oliver Mezger, *resonance FM*, interview 10/08

Alicia Brooks Waltman, *Princeton Alumni Weekly*, "From chamber music to multimedia installations, Young composers find their own sounds at Princeton," 04/08

Jennifer Dunning, *New York Times*, review, 09/05

*Blow-up*, review, 01/05

Frans de Waard, *Staalplaat/Vital Weekly* - number 457, week 2, review, 01/05

Andrew Culler, *Brainwashed*, V07146, review, 11/04

Max Schaefer, *e/i Magazine*, Issue #6, review, 03/05

*the wire*, review, 04/04

Steve Rybicki, *foxy digitalis*, review, 05/05

Susanna Bolle, *non-pod/grooves magazine*, interview, 3/03

## Curatorial and Production Activities

*Co-Chair*, Sonic Fragments Conference and Festival, Princeton University, Princeton NJ 2008

*Curator*, ffmup at Princeton University, Princeton, NJ 2007-08

Invited performers: skif++ (Robert Van Huemann, Jeff Carey, Bas van Koolwijk, bernhard gal, Audrey chen, Andrea Neumann, Stephane Rives, Jack Wright, Nic Collins, Zeena Parkins, Keith Rowe, Kasper T. Toeplitz)

*Co-curator*, Impulse/Response at the Arts Center for the Capital Region, 2002-05

Invited performers: Giuseppe Iellessi, Domenico Scianjo, Cant (Jessica Rylan), Judy Klein, Kaffe Mathews, Zbigniew Karkowski, Zipperspy, Jerome Noetinger, Lionel Marchetti, nmperign, due process, goem (Frans de Waard, Jos Smolders, Roel Meelkop, Peter Duimelinks), Robert Rich, Todd Reynolds, and others

*Co-curator*, Intransitive Presents: Playground New Music Series at Zeitgeist Gallery, Cambridge, MA, Spring 2001

Invited Performers: Michael Schumacher, Hrvatski, the Brutum Fullmen, Angst Hase Pfeffer Nase, Brendan Murray, Curtis Bahn, Jason Lescalleet, rtMark, Kevin Drumm and others

*Curator*, Albany Improvisation Lab at the Loft, Albany, NY 1999-00

Invited Performers: kk null, Alan Silva, William parker, Vandermark 5, No Neck Blue Band, EED, Siwari, Mike Stubbs/Granular Synthesis, Greg Kelley/Vic Rawlings, Ned Rothenberg and others

## **Professional and Academic Service**

Reviewer Electroacoustic Music Studies Conference, 2008

Reviewer MIT-press Computer Science and New Media, 2007-present

Review Board, Leonardo Music Journal, MIT Press, 2007-present

Curriculum development – Electronic Media, Arts and Communication, Rensselaer Polytechnic Institute, 2005-06

Curriculum development – Electronic Arts at Hudson Valley Community College, 2003-04

Alumni Board, New England Conservatory, 1998-99

Harvard University Center for the Arts and Civic Dialogue, 1998

NEC Intercultural Institute, 1997-98

## **Professional Affiliations**

Electroacoustic Music Studies Network 2007-present

Electronic Music Foundation 1998-present

International Computer Music Association 2001-present

Acoustical Society of America 1999-01

World Forum for Acoustic Ecology 2006-present

## **Collaborators**

Curtis Bahn, the BSC, Daniel Carter, Nic Collins, DD Dorvillier, EKG, Cor Fuhler, Tomie Hahn, Okkyung Lee, Steve Roden, Stephen Vitiello, Miya Misoaka, Andrea Neumann, Pauline Oliveros, Zeena Parkins, Raquel Rabinovich, Stephane Rives, Michael Schumacher, Scott Smallwood

## **Selected Technical Consulting**

Experimental Media and Performing Arts Center (EMPAC) at Rensselaer Polytechnic Institute, 2005

- Specification and purchase of two professional multichannel audio systems for live electronic and computer music

Vidvox, LLC, 2003-05

- Development of audio analysis tools for live video processing software VDMX and GridPRO

Deep Listening Space, 2003

- Specification, purchase, and installation of flexible surround sound system for gallery use.

Harvard University Department of Neuroscience, 1999-00

- Specification, purchase, installation and maintenance of music workstations for production, editing and analysis

Pauline Oliveros/Domeworks, 2004

- Software developer/project manager for Expanded Instrument System/Liveglide Application project

The Henry Cowell Estate, 1998-99

- Liaison to New York Public Library for the Performing Arts
- Communications
- Rights and usage

Jack Morton Worldwide/Planet Interactive, 2001

- Software development (interactive CD-ROM development for projects with Rational Software Development Corporation/Microsoft and the Museum of Dirt)

## **Technical Skills**

Programming

- ChucK, MAX/MSP/Jitter/SoftVNS, Pd, Supercollider3, javascript, html/css

Audio

- All standard audio mixing and editing softwares (ProTools, Peak, Digital Performer etc), spectrographic analysis software for musicological and research use

Imaging

- Photoshop, Illustrator, Professional Printing, Scanning, and Document Prep

Video

- Final Cut Pro, Compression applications, DVD Studio Pro, VDMX, GridPro

Analog Electronics

- Soldering, schematics, circuit board printing, basic stamp/labjack/arduino, and hardware hacking
- Patchable analog synthesizers: Doepfer/Analogue Systems, Arp2600, EML, Buchla, and Moog