

Seth Cluett
Visiting instructor, Music Technology and Composition
Affiliate Faculty, Armstrong Institute for Interactive Media Studies
Miami University of Ohio

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EDUCATION

Princeton University, Princeton, NJ
Ph.D., Composition, expected February 2011
Graduate Certificate in Media and Modernity Studies, 2008

Princeton University, Princeton, NJ
MFA, Composition, 2007
Language Proficiency Exam: Max/MSP

Rensselaer Polytechnic Institute, Troy, NY
MFA, Electronic art, 2003
Thesis: *Sensitive Space, Sense-able Space: Site-Specific Sound and Light Environments - Spatial Perceptions and Social Implications*
Advisor: Larry Kagan; Committee: Nao Bustamente, Tony Martin, Pauline Oliveros

Institute de Recherche et Coordination Acoustique/Musique (IRCAM), Academie d'été, Paris, France
Certificate, Computer music, 1998

New England Conservatory, Boston, MA
BM, Composition, 1998

DISSERTATION

"Loud Speaker: Towards a Component Theory of Media"
Advisor: Scott Burnham; Readers: Perry Cook, Barbara White

FELLOWSHIPS, AWARDS, and RESIDENCIES

Miami University School of Fine Arts Faculty Travel Grant	2010-2011
Miami University Information Technology Grant	2011
Meet The Composer, MetLife Cultural Connections Award	2010
Studio for Electro-Instrumental Music (STEIM), residency, Amsterdam, Netherlands	2009
Université Paris-Sorbonne (Paris IV), Observatoire Musical Français, invited researcher, Paris, France	2008-2009
Andrew W. Mellon Grant, Center for the Arts and Cultural Policy Studies, Princeton University	2008
2nd Prize, Catch Guitar Quartet Output Festival Competition, Amsterdam, Netherlands	2007
Graduate Fellowship, Princeton University	2005-2009
Naumberg Prize, Princeton University	2005-2009
Atlantic Center for the Arts, residency, New Smyrna Beach, Fl	2004
Malcolm Morse Foundation Graduation Award, Rensselaer Polytechnic Institute, Troy, NY	2004
Graduate Scholarship, Rensselaer Polytechnic Institute, Troy, NY	2003

TEACHING EXPERIENCE

- Miami University**, Department of Music, Oxford, OH 2010-present
Visiting instructor
Music Technologies: Music as Media
Electronic Music
Interactive Media Studies: Visualization
Music Theory I
Senior thesis advising
- Princeton University**, Department of Music, Princeton, NJ 2005-2010
Co-director
Princeton Laptop Orchestra
Head teaching assistant
Urban Blues and Rock & Roll
How Music is Made
Teaching assistant
Computer and Electronic Music Composition
Music Theory Through Composition and Performance
Contemporary Music Through Composition and Performance
- Skidmore College**, Studio Art Department, Saratoga Springs, NY 2003
Visiting assistant professor
Advanced Photography Seminar
- State University of New York at Albany**, Department of Art, Albany, NY 2003
Guest lecturer
Electro-mechanical Sound, Light, and Video-Installation
Lecturer
Introduction to Digital Imaging/Photography
- Rensselaer Polytechnic Institute**, Department of the Arts, Troy, NY 2002-2005
Adjunct faculty
Media Studio: Imaging/Interactivity
Media Studio: Audio/Video
Computer Art
Computer Music
Senior thesis advising

RESEARCH AND PROFESSIONAL EXPERIENCE

- Director**, Recording Services Program, Miami University of Ohio, Oxford, OH, 2010-present
- Supervise graduate and undergraduate recording assistants
- Design, upgrade, and maintenance of recording equipment and facilities
- Audio consultant**, 2000-present
Clients: Harvard University Medical School, Vidvox, Deep Listening Space, EMPAC at Rensselaer Polytechnic Institute, Pauline Oliveros, Direct Pictures, State University of New York at Albany
- Assistant audio engineer**, Princeton University, Princeton, NJ, 2005-2010
- Live sound
- Recital recording and session recording
- Freelance audio editor**, 2000-2010
- Clients: New York Public Library, Neil Rolnick, Waltz Mastering, Princeton University Department of Slavic Languages and Literature, Barbara White, Pauline Oliveros
- Audio archivist**, New York Public Library, New York, NY, 2003-2005
- Archivist and consultant for digital media preservation for the electronic music/sound archive project

Graduate researcher, Human Environment and Interaction Lab, Rensselaer Polytechnic Institute, NY 2003-2004

- Sensory substitution and interactive systems for research into synthetic senses; System maps, video, audio, and haptic streams exploring multi-modal correlates of depth/space perception
- Designed and fabricated hardware tools for sensory substitution systems

Graduate researcher, Computer Art, iEAR Studios, Rensselaer Polytechnic Institute, NY, 1999 and 2002-2003

- Assisted in the research, development and fabrication of hemispherical loudspeakers
- These hemispherical loudspeakers are permanently installed at Issue Project Room, Brooklyn, NY; used in concert with New World Symphony Orchestra, American Composers Orchestra; in current, ongoing use by Princeton Laptop Orchestra, Stanford Laptop Orchestra

Audio reception consultant/Technical advisor, Institute for Music and Brain Science, Massachusetts General Hospital, Auditory Physiology Lab, Harvard University Medical School, Boston, MA, 2000-2001

- Advised a team of neuroscientists and software engineers on musicology, cognitive musicology, and imaging issues relating to the perception of musical features

Software developer, Jack Morton Worldwide/Planet Interactive, Boston, MA, 2001

- interactive CD-ROM development for projects with Rational Software Development Corporation/Museum of Dirt

Rights manager, The Henry Cowell Estate, Bearsville, NY, 1998-99

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

PUBLICATIONS

“Micro-histories of Sound in Art.” recurring bi-monthly column, *Intransitive Magazine* (2010-2011), <http://www.intransitiverecordings.com/the-magazine/> (accessed September 1, 2011)

“bathwater.” In *The Book of Guilty Pleasures*, edited by Song Ming An and Kim Cascone, 40-41. Singapore: Circadia Songs, 2011.

“eccentricity.” *Shifter* 16 (2010): 169.

“Re-thinking Site: From the Specific to the Engaged.” *Le Quai* 31 (2010): 4.

“A Phatic Topography: Two Recent Works with Sound.” *Bypass* 2 (2010): 128-139.

“out of site, out of time: between personal and architectural history in improvisation.” liner notes for Michael Bullock and Andrew Lafkas. *Ceremonies to Breathe Upon*, Winds Measure Recordings wm18, 2010, compact disc.

“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* 10 (2008): 93-98.

“Two Duos for Rubbing Stones on Stone (On a Poem by Giacinto Scelsi).” In *Tools of Mind*, edited by Matthew Marble, 17. Portland: FO(A)RM, 2007.

“Toward a Post-Phenomenology of Extra-Musical Sound as Compositional Determinant.” *Leonardo Music Journal* 16 (2006): 42.

“A Dance About Emptiness.” *306090* 06 (2004): 182.

“Silent Building, Silent Mind: Essays on Sound and Architecture.” *Earsbot* 4 (2003): 5-6.

“the hidden autonomy of water,” in *Surface Tension: Problematics of Site*, edited Ken Ehrlich and Brandon LaBelle, 328. Los Angeles: Errant Bodies Press, 2003.

with Scott Smallwood. “The Integration of computer-generated sounds and acoustic sources during live electro-acoustic improvisation” *Proceedings of the Journal of the Acoustical Society of America* 110 (2001): 2692.

with Curtis Bahn. “Interactions among acoustics, digital signal processing, and movement,” *Proceedings of the Journal of the Acoustical Society of America* 108 (2000): 2538.

DISCOGRAPHY

- 2011 *objects of memory*. Line 048, 2011, compact disc.
phonography meeting: 07082, with Ben Owen, Scott Smallwood, Sawako Kato, Civiyou Kkliu. Winds Measure Recordings 022, 2011, compact disc.
- 2010 *v-p v-f is v-n cs*, various artists. Winds Measure Recordings 020, 2010, compact cassette.
Pietro Riparbelli, *Chthonian Music*. Radical Matters RMM.S.S.000/RML.E.037, 2010, compact disc.
e/a variations, various artists. Contour Editions ce.onl_0003, 2010, mp3 download.
- 2009 “fleeting and massive.” In *Leonardo Music Journal* 19 (2009), compact disc compilation.
a position in equilibrium. Stasisfield sf7001, 2009, mp3 download.
- 2004 *my own thousand shatterings*. Sedimental Records sedcd038, 2004, compact disc.
undr. boxMedia boxcdr308, 2004, compact disc-recordable.
- 2003 “the hidden autonomy of water.” In *Surface Tension: Problematics of Site*, edited Ken Ehrlich and Brandon LaBelle, compact disc. Los Angeles, Errant Bodies Press, 2003.
masked verticalities. Crank Satori Records cdr017, 2003, 3” compact disc recordable.

VIDEOGRAPHY

- 2009 “cassette-walkman played with hand” and “arcade button matrix mixer with feedback.” In Nicolas Collins, *Handmade Electronic Music: The Art of Hardware Hacking*, 2nd edition, digital video disc. London: Routledge, 2009.
- 2008 “Apple-Box Double,” with Pauline Oliveros. In *The San Francisco Tape Music Center: 1960s Counterculture and the Avant-Garde*, edited David W. Bernstein, digital video disc. Berkeley: University of California Press, 2008.
- “doloros (audio tourism at ringing rocks).” In *iEAR PIX: Selections from Faculty, Alumni, and iEAR Presents!*, digital video disc. Troy: Integrated Electronic Arts at Rensselaer, 2008.

CONFERENCE PRESENTATIONS AND INVITED SPEAKING

Colloquium, McIntire Department of Music, University of Virginia, Charlottesville, VA, 2012

Workshop and lecture, Sonic, École Supérieure d'Art de Mulhouse, Mulhouse, France, 2011

“A Corked Bottle of Air: Archival Problematics of the Documentation of Sound and Multimedia,” conference paper, Wisconsin Law Review Symposium: Intergenerational Equity and Intellectual Property, University of Wisconsin-Madison, Madison, WI, 2010

“Sound in the History of Sculpture,” visiting artist talk and workshop, Art Department, Muhlenberg College, Allentown, Pennsylvania, 2010

“Site-specific and Un-specified: Issues Related to the Documentation, Dissemination, and Archiving of Ephemeral Media,” conference paper, Intellectual Property and the Making and Marketing of Music in the Digital Age, Woodrow Wilson School for Public and International Affairs, Princeton University, Princeton, NJ, 2010

“Sound in German and American Artistic Practice: A dialogue,” workshop and colloquium, Department of Sound Studies – Akustische Kommunikation, Universität der Künste, Berlin, 2009

“Sound at the Seams: Urban and Rural,” colloquium, MultiMediaArt, Fachhochschule Salzburg, Austria, 2009

“Auditory tourism,” visiting artist talk, École Supérieure d'Art de Mulhouse, Mulhouse, France, 2009

Panel moderator, Architectones, Saline Royale d'Arc-et-Senans, Arc-et-Senans, France, 2009

“Sound and Image,” invited talk, Science and Technology Studies, New Jersey Institute of Technology, NJ 2009

Young Artist Development Workshop, Kill Your Timid Notion, Dundee, Scotland, UK, 2008

“Sound Art in Documents,” workshop and colloquium, Department of Visual Arts, Brown University, RI, 2008

“Sound Art in Documents,” colloquium and critique, Department of Creative Writing, University of Pennsylvania, PA, 2007

“Sound Thinking,” visiting artist talk, Department of Sound, School of the Art Institute of Chicago, 2007

“Perception, Architecture and the Science in Sound Art,” visiting artist talk, Gibson Gallery, SUNY Potsdam, NY, 2005

Guest Critic, SUNY at Albany, NY, 2002

Guest Critic, Department of Sound, School of the Museum of Fine Arts Boston, MA, 2001

BIBLIOGRAPHY

Me Raabenstein, review, “Seth Cluett – Objects of Memory,” *de:bug elektronische lebensaspekte*, September, 2011

Alan Lockett, review, “Seth Cluett :: Objects of Memory (Line),” *Igloo Magazine*, August, 2011

review, “Seth Cluett – Objects of Memory,” *Boomkat*, May, 2011

Jack Chuter, review, “Seth Cluett – Objects of Memory,” *ATTN:magazine*, May, 2011

Craig Dunton, review, “Seth Cluett, Objects of Memory,” *Brainwashed*, May 2011

Ezekiel Hönic, review, “Seth Cluett: Objects of Memory,” *Textura*, May 2011

Joshua Meggitt, review, “Seth Cluett: Objects of Memory (Line),” *Cyclic Defrost*, April, 2011

Gia Kourlas, review, “A Search for Freedom in a Noisy, Wired World,” *New York Times*, 22 October 2010

Deborah Jowitt, review, “Ivy Baldwin, DD Dorvillier, and Alain Buffard Explore the Art World, Technology, and the Exposed Body,” *Village Voice*, 27 October, 2010

Barton McLean, “Experimental Media and Performing Arts Center: Coming of Age,” *Computer Music Journal* 34/2, (2010)

Bijan Rezvani, interview, *inside THIRTEEN/New York Public Broadcasting Service*, Spring 2010

Mark Peter Wright, interview, *EARROOM*, Fall 2009

Rinus Van Alebeek, interview, *Staalplaat: Radio-On*, July 2009

Jonathan Webb and Ashley Wong, interview in documentary, “Sound in Context,” *Sound and Music*, August 2009

Benedict Drew, interview, resonance FM, April 2009

Marc Weidenbaum, “Über-quiet Seth Cluett MP3,” *disquiet*, April 2009

Michael Wilson, “Seth Cluett, Diapason,” *Artforum*, September 2008

Karinne Keithley, “Ringing Rocks,” *Critical Correspondence*, June 2008

Alan Lockwood, “Liberating Sound: Floating Points Plays ISSUE Project Room,” *Brooklyn Rail*, September 2008

Jenn Joy, “DD Dorvillier's *No change or 'freedom is a psycho-kinetic skill'*,” in *Women & Performance* 17/2, (July 2007)

Jennifer Dunning, “Doggedly Slipping Into Jeans as a Microphone Scrapes,” *New York Times*, 29 September 2005

Steve Rybicki, “Seth Cluett, My Own Thousand Shatterings,” *Foxy Digitalis*, May 2005

Edwin Pouncey, “Seth Cluett,” *The Wire: Adventures in Modern Music* 254, April 2005

Max Schaefer, “Seth Cluett, My Own Thousand Shatterings,” *e/i*: 6 March 2005

Stefano I. Bianchi, “Seth Cluett, My Own Thousand Shatterings,” *Blow-up*, January 2005

Frans de Waard, “Seth Cluett,” *Staalplaat/Vital Weekly* 457/2, January 2005

Andrew Culler, “Seth Cluett, My Own Thousand Shatterings,” *Brainwashed* 07146, November 2004

Susanna Bolle, interview, *grooves: experimental electronic music magazine*, March 2003

CURATORIAL ACTIVITIES

Co-chair and Co-curator, Sonic Fragments Conference and Festival, Princeton University, NJ, 2008

Curator, FFMUP (Free-Form Mash-Up), Princeton University, NJ, 2007-08

Co-curator, Impulse/Response, Arts Center for the Capital Region, Troy, NY, 2002-05

Co-curator, GRIST, Montague Book Mill, Montague, MA 2001

Co-curator, Intransitive Presents: Playground New Media and Music, Zeitgeist Gallery, Cambridge, MA, 2001

Curator, Albany Improvisation and New Media Lab, The Loft, Albany, NY, 1999-00

SOLO EXHIBITIONS

- 2011 FRAC-Franche Compté/École Régionale des Beaux-arts de Besançon, Besançon, France
Swarm Gallery, Oakland, CA
A.I.P. Gallery, Berlin, Germany
- 2009 Architectones, Arc-et-Senans, France
- 2008 Diapason Gallery, Brooklyn, NY
- 2004 Deep Listening Gallery, Kingston, NY
- 2003 Galapagos Art Space, Brooklyn, NY
Diapason Gallery, New York, NY
Deep Listening Gallery, Kingston, NY
- 2002 Deadtech Gallery, Chicago, IL
- 2000 Autumn Uprising Festival, Institute for Contemporary Art, Boston, MA

GROUP EXHIBITIONS

- 2011 *An Exchange with Sol LeWitt*, Mass MoCA, North Adams, MA
disruptive stillness, Jean Paul Slusser Gallery, University of Michigan, Ann Arbor, MI
Brick + Mortar International Video Festival, Greenfield, MA
- 2010 *Non-cochlear Sound*, Diapason Gallery, Brooklyn, NY
...menu for murmur, Chapman Gallery, University of Salford, Manchester, UK
Untitled (for resonants) & Fadings, Diapason Gallery, Brooklyn, NY
Esta Casa/Esta Sonida, Maracaibo, Venezuela
METASOUND : Sound Art, Multimedialità e Pratiche dell'Arte dell'Ascolto, Cisterna Romana, Parco Archeologico, Cecina
re((sound)), Hunt Gallery, Webster College, St. Louis, MI
Space with Sound, Martin Gallery, Muhlenberg College, Allentown, PA
- 2009 *23'17"* – *Exposition Sonore*, Mains D'Oeuvres, Paris, France
The Invisible Generation, Vision Forum at VCA Margaret Lawrence Gallery and Satellite, Melbourne; Les Kurbas Centre, Kiev; CPU 798, Beijing, and OCAT, Shenzhen
The End of Something, Volume Projects, London, UK
Zeroth Channel II, Experimental Media and Performing Arts Center, Rensselaer Polytechnic Institute, Troy, NY
Sound of It, The Garage, San Diego, CA
- 2008 *Kill Your Timid Notion*, Dundee Contemporary Arts, Dundee, Scotland
Listen!, Denniston Hill Foundation, Woodridge, NY
Fresh Picked, Arts Center for the Capital Region, Troy, NY
Sonic Fragments, Princeton University Art Museum, Princeton, NJ
- 2007 *October Contemporary*, Osage Art Foundation, Kwun Tong, Hong Kong
Sounded Text, Princeton University, NJ
- 2005 *Intersections: Art/Science/Mathematics*, Roland Gibson Gallery, State University of New York at Potsdam, NY
Surface Tension, WPS1/10th Rencontres Internationales Paris, France and Berlin, Germany
Domeworks, Atlantic Center for the Arts, New Smyrna Beach, FL
- 2004 *Festival New Mix*, Electronic Music Foundation/Le Groupe de Recherches Musicales 10th Anniversary, Palais de Tokyo, Paris, France
WOW & FLUTTER 1961 to Now: The San Francisco Tape Music Center, Experimental Media and Performing Arts Center (EMPAC), Rensselaer Polytechnic Institute, NY
New Sound New York Festival, The Kitchen, New York, NY
Music in the Capital District 1900-present, Schenectady Museum, Schenectady, NY
- 2003 *Visiting Faculty Group Show*, Schick Gallery, Skidmore College, NY
s/light, Albany Center Galleries, Albany, NY
- 2002 *masked verticalities: common fate*, Resynthesis, Betty Rymer Gallery/Art Institute of Chicago, IL
Analogic Sensations, Roosevelt Island Visual Arts Gallery, New York, NY
- 2001 *Cathedral*, Galapagos Art Space, Brooklyn, NY
Boston Cyberarts Festival, Mobius Arts Space, Boston, MA
- 2000 *Video Book/ENDS*, Albany Center Galleries, NY
Halana/Empty Miracle Film and Video Festival, Astrocade Gallery, Philadelphia, PA
iEAR at Engine 27, New York, NY

SCORED WORK

- 2011 new work, analogue synthesizers, for EKG (Ernst Karel and Kyle Bruckman)
new work, laptop ensemble, for Formanex
- 2010 *overflow and drift*, cello and sine tone oscillators, for Okkyung Lee
peas, dried peas, bowls, amplified surfaces, for Parkinson Saunders Duo
the little by little suddenly, solo guitar and electronics, for Seth Josel
this withdrawal of the body, voice/megaphone, violin, clarinet, drums, percussion, guitar, bass, synthesizer, for Newspeak
- 2009 *focus (for 2, 4, or 8)*, unspecified forces, for Dartmouth Contemporary Music Lab
eccentricity (for a prime number of people between 7 and 21), fallen tree branches
- 2008 *bean counting (for Alison Knowles)*, beans, amplified metal plate, pipe, porcelain bowls, and electronics
zero point, 15 laptops, for Princeton Laptop Orchestra (PLOrk)
- 2007 *anticipatory-illumination*, amplified objects, accordion, prepared guitar and electronics, for the Beneto Cereno ensemble
planned patterns, prepared piano, amplified paper, amplified drawing, tin toys, and live electronics, co-composition with Olivia Block
a murmur which redoubles, 3 electric guitars, electric bass, sine tone oscillators, for Catch Electric Guitar Quartet
a radiance scored with shadow, amplified paper, stones, vibraphone, cymbal, and bass drum, for So Percussion
- 2006 *as the hour jumps to your eyes (4 windows on thalia field)*, amplified paper, compressed air, and live electronics
public distance, 4 castanets, 4 triangles, piano
a mark in place of acts, flute/piccolo, clarinet, oboe, percussion, violin, viola, cello, bass, sine tone oscillators, compressed air, for the Manhattan School of Music Tactus Ensemble
objects in stillness, guitar, bassoon, percussion, violin, and sine tone oscillators, for Clogs
sound scatter, 15 laptops, accordion, co-composition with Scott Smallwood for Pauline Oliveros and the Princeton Laptop Orchestra
- 2005 *on first reflection*, trombone and electronics, site-specific composition for Tucker Dulin
tracing moving circles, bass, prepared guitar, soprano saxophone, cello, cassettes, voice, for the BSC

LIVE PERFORMANCES

- 2011 Jean Paul Slusser Gallery, University of Michigan, Ann Arbor, MI
Swarm Gallery, Oakland, CA
- 2010 Diapason Gallery, Brooklyn, NY
Experimental Intermedia, Manhattan, NY
Roulette @ Location One, Manhattan, NY
The Stone, Manhattan, NY
- 2009 Mains D'Oeuvres, Paris, France
LMAKSeries, LMAKProjects, Manhattan, NY
Staalplaat Records, Berlin, Germany
Das Kleine Field Recordings Festival, Radio Aligre, Paris, France
Live at the 64, Paris (w/ Stephan Moore, Keith Rowe, and Christian Wolff)
Café Oto, London (w/ Benedict Drew and Lee Patterson)
- 2008 Roulette, New York, NY (w/ Brian Chase, Okkyung Lee, Miya Masoaka, Shoko Nagai, and Marina Rosenfeld)
The Tank, New York, NY
Issue Project Room, Floating Point Festival, Brooklyn, NY
- 2007 Blockhaus, Cable #13, Nantes, France
Knitting Factory, Histoire Naturelle, New York, NY (w/ Julien Ottavi and Michael Bullock)
Studio Soto, non-event productions, Boston, MA
Elastic Arts Foundation, Triage, Chicago, IL (w/ Olivia Block)
- 2006 Cross Currents Computer Music Festival, Penn State University, PA
Nexus Gallery, Bowerbird, Philadelphia, PA (w/ Newton Armstrong and Scott Smallwood)
Gilded Pony Performance Festival, Troy, NY
Schenectady Museum Planetarium, Schenectady, NY (w/ Jonathan Marcus)

- 2005 Atlantic Center for the Arts, Domeworks, New Smyrna Beach, FL (w/ Stuart Dempster)
 BPM Room, Brooklyn, NY
 Issue Project Room, Brooklyn, NY
 Arts Center for the Capital Region, Troy, NY
- 2004 Issue Project Room (w/ NY Phonographers), Brooklyn, NY
 Avenue B Public Gardens (w/ NY Phonographers), New York, NY
 Theatre Sur la Pavé, Paris, France (w/ Christine Shenoui and Agnes Palier)
 Tonic, Subtonic Lounge, New York, NY
- 2003 iEAR Presents, Rensselaer Polytechnic Institute, NY (w/ Stephen Vitiello)
 MassArt/non-pod, Boston, MA
 Remote Lounge, 5:th, New York, NY (w/ David Lublin)
 Gallery 108, non-event productions, Cambridge, MA
- 2002 Berwick Research Institute, Boston, MA (w/ Michael Bullock and Tucker Dulin)
 Roosevelt Island Visual Art Gallery, Analogic Sensations Festival, New York, NY (w/ Jack Turner)
 Diapason Gallery, New York, NY
 The Knitting Factory, Bunker Annex, New York, NY (w/ Michael Schumacher)
- 2001 The Revolving Museum, Boston, MA
 Deadtech Gallery, Chicago, IL
 International Computer Music Conference, Havana, Cuba
 Institute for Contemporary Art, Autumn Uprising, Boston, MA (w/ Michael Bullock and Tucker Dulin)
- 2000 Heaven Gallery, Chicago, IL
 Casa Del Popolo, Montreal, QC
 Mobius Artist Space, Boston, MA

SOUND FOR DANCE

- 2005-10 *No change or freedom is a psycho-kinetic skill,* with dd dorvillier/human future dance corps
- 2008 *24 x 4 x 4*, Movement Research at Judson Church, Spring Festival, New York, NY
Ringin' Rocks, Movement Research at Judson Church, Spring Festival, New York, NY
- 2007 *Siren*, w/ Nina Hayuma Habulan-Gelladuga, Tomas Belen and Koala Yip, October Contemporary,
 Osage Arts Foundation, Kwun Tong, Hong Kong
Praxis, w/ Stephan Moore for Hélène Lesterlin/ATLAS Dance, The American Living Room Festival, Here
 Arts Center, New York, NY, 2007
History & Physical, Jen Mesch Dance Conspiracy, FFMUP (Free-Form Mash-Up), Princeton, NJ

PROFESSIONAL AND ACADEMIC SERVICE

Miami University

- Elected faculty representative, Department chair search committee, Department of Music, 2011-12
- Interdisciplinary MFA exploratory committee, 2011-12
- Online learning working group, Armstrong Institute for Interactive Media Studies, 2011-12
- Physical computing lab design group, 2010-11
- BA curriculum committee, Miami University of Ohio, 2010-11

Editorial Boards and Peer Review

- Editorial board, *The Parergonaut*, 2010-present
- Peer reviewer, *Leonardo*, MIT Press Journals, 2009
- Peer reviewer, Electro-acoustic Music Studies Conference, Sorbonne, Paris IV, Paris, France, 2008
- Peer reviewer, MIT Press, Computer Science and New Media Books, 2007-present
- Review board, *Leonardo Music Journal*, MIT Press Journals, 2007-present

Additional Service

- Ph.D. in Electronic Arts formation committee, Rensselaer Polytechnic Institute, NY, 2004-05
- Curriculum committee, Electronic Media, Arts & Communication, Rensselaer Polytechnic Institute, NY, 2004-05
- Curriculum consultant, Electronic Arts at Hudson Valley Community College, NY, 2003-04
- Alumni board, New England Conservatory of Music, MA, 1998-99
- Participant, Institute for the Arts and Civic Dialogue, Harvard University, MA, 1998

PROFESSIONAL AFFILIATIONS

College Art Association
New Media Caucus, College Art Association
Electro-acoustic Music Studies Network
Electronic Music Foundation
International Computer Music Association
Sonic Arts Network
World Forum for Acoustic Ecology

LANGUAGE PROFICIENCIES

Italian (reading), French (reading/some speaking), Spanish (reading/some speaking), German (some reading)

Max/MSP (fluent), Supercollider (fluent), HTML4/CSS4 (fluent)

REFERENCES

Available by request.