

C U R R I C U L U M V I T A E

S T E P H A N M O O R E

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C U R R E N T P R O J E C T

The People To Come — Composition of an interactive score system and sound installation for Yanira Castro's newest evening-length dance work, premiering in September 2012.

S E L E C T E D P A S T P E R F O R M A N C E S / S H O W I N G S

- 1/2012 **Artisphere**, Washington, DC. *Immersive Ideal*, a site-specific, interactive audio/video installation created in collaboration with graphic designer and media artist Kelley Bell, documenting the creation of the album *Immersive Ideal* by Beauty Pill.
- 9/2011 **Issue Project Room**, New York, NY. *Expansion Contraption*, A four-evening composition performed by the quartet Volume (IV) within a series of sound installations by artists David Schafer, Chris Harvey, Steve Milton, Vince Pan, Heather Dewey-Hagborg and Thomas Dexter.
- 8/2011 **Eyebeam**, New York, NY. A 12-channel sound installation piece, *Magic Fingers!*, created for Kaffe Matthews' immersive environment *Sonic Bed Marfa*, part of her Music For Bodies project.
- 7/2011 **Culturefix Gallery**, New York, NY. Sound installation *Losperette* took over the gallery for a portion of the group show "Opening Reception", curated by Lia Woertendyk.
- 6/2011 **University Settlement**, New York, NY. The sound-score for *Bark!*, Dana Salisbury's multisensory dance work for blindfolded audiences.
- 6/2011 **Brooklyn Botanic Garden**, Brooklyn, NY. Interactive score, original song, and distributed audio design for *Paradis*, a canary torsi's outdoor dance work for traveling audience.
- 5/2011 **Wintergarden of the World Financial Center**, New York, NY. Generative sound score, original song, and interactive video design for the audio/video/theater installation *The Attendants*, by The Nerve Tank.
- 4/2011 **Incubator Arts Space**, New York, NY. A flexibly-operated continuous sound-score created for *Opal*, the latest work by theater company The Nerve Tank.
- 4/2011 **Seed Space**, Nashville, TN. A solo exhibition of my sound installation *Fair*, a site-specific 4-channel generative composition.
- 1/2011 **Light in Winter Festival**, Ithaca, NY. Improvised solo performances for Dana Salisbury's Dark Dining experience.
- 12/2010 **Cinedans Festival**, Melkweg Theater, Amsterdam, The Netherlands. The score and sound design for *Darkling*, a dance piece by choreographer Hélène Lesterlin, in collaboration with interactive video artist Frieder Weiss.
- 11/2010 **Grant Recital Hall**, Brown University, Providence, RI. *In Real Time*, an evening of compositions I wrote for pianist Michael Dauphinais, with live electronics. Three premieres were on the program.
- 10/2010 **The Invisible Dog**, Brooklyn, NY. a canary torsi's dance installation *Wilderness*, presented by Dance Theater Workshop.
- 10/2010 **Vanderbilt University**, Nashville, TN. a canary torsi's dance installation *Wilderness*.
- 10/2010 **Filament Festival**, at EMPAC, Troy, NY. The premiere of a canary torsi's site-responsive dance installation *Wilderness*, with my score and sound design.
- 7/2010 **The Tank**, New York City. Score and sound design for the theater piece *Pitch (or something sexy!)* by The Nerve Tank.
- 6/2010 **White Box**, New York City. First performance with the ensemble Volume(n), with Suzanne Thorpe, Shelley Burgon, and Maria Chavez.
- 5/2010 **La Sala Rossa**, Montreal. Improvisations with Andrew Culver, John King, John Heward, Lori Freedman, and David Prentice.
- 5/2010 **Southpaw**, Brooklyn, NY. *A Question of Domain* culminated Evidence's residency at Brooklyn College – a performance and exhibition examining the many issues surrounding the Atlantic Yards development project in Brooklyn.
- 5/2010 **The Brooklyn Lyceum**, Brooklyn, NY. Score and sound design for the theater piece *LIVE/FEED* by The Nerve Tank.
- 4/2010 **Issue Project Room**, Brooklyn, NY. Premiere of my new work, *The Occupants*, for generative algorithm and participatory interference, commissioned by Turbulence.org.
- 4/2010 **EMPAC**, Troy, NY. Live score and sound design for performance artist Kyle DeCamp's piece *Urban Renewal*.
- 10/2009 **The Brooklyn Lyceum**, Brooklyn, NY. Sound design and composition for the theater production *Bauhaus, The Bauhaus* by The Nerve Tank.
- 8/2009 **P.S. 1 Warm Up**, Queens, NY. A performance of compositions originally commissioned by the Merce Cunningham Dance Company, with musician/composer David Behrman.

SELECTED PAST PERFORMANCES / SHOWINGS (CONTINUED)

- 7/2009 **Floating Points Festival, ISSUE Project Room**, Brooklyn, New York. My piece *Mirrored Ceiling* for harp and live-electronics was premiered by harpist Shelley Burgon.
- 5/2009 **Mixology Festival, Roulette**, New York City. Performance of new work *Losperus* with musician Scott Smallwood and video artist Benton-C Bainbridge.
- 4/2009 **Issue Project Room**, New York City. Concert with musicians Scott Smallwood, John King, and John Paul Jones, and video artist RoseRose, to celebrate the release of my new CD *To Build A Field*.
- 3/2009 **Theatre Jean Vilar**, Vitry, France. A concert of compositions and improvisations, with Takehisa Kosugi, Christian Wolff, and Keith Rowe.
- 3/2009 **The Brooklyn Lyceum**, Brooklyn, NY. Live-electronic score and sound design for the theater production *A Gathering* by The Nerve Tank.
- 2/2009 **Joyce SoHo**, New York City. Live-electronic score for *Wunderkammer*, an evening-length dance work by the Extra-Sensory Pedestrians.
- 10/2008 **Musée Carré d'Art**, Nimes, France. A concert of compositions and improvisations, with Takehisa Kosugi and David Behrman.
- 9/2008 **P.S. 122**, New York City. The start of a year-long presentation of Yanira Castro's dance work *Dark Horse/Black Forest*, with my score. Performances are being held in private homes and hotel rooms throughout the city during this year.
- 8/2008 **The Stone**, New York City. Two performances of *Losperus*, an improvisational scenario, by Evidence.
- 8/2008 **ISSUE Project Room**, Brooklyn, NY. Evidence CD release event for *Receiver*.
- 7/2008 **Battery Maritime Building**, New York City. *Bodies with Organs*, an evening of group improvisation incorporating David Byrne's *Playing the Building* sound installation, performed by Alex Waterman, MV Carbon, Zach Layton, Andrea Parkins, and myself.
- 7/2008 **Joyce Theater**, New York City. *dans le jardin*, a performance piece for cello, dance improvisation, and sound installation, was presented as a part of Dance Out! 2008, a series of outdoor city park performances in each of New York City's five boroughs.
- 7/2008 **DIA: Beacon**, Beacon, NY. Three site-specific performances in the Richard Serra *Torqued Ellipses* sculpture gallery, with David Linton, Maria Chavez, Newton Armstrong, and the Merce Cunningham Dance Company.
- 7/2008 **Mandeville Gallery, Union College**, Schenectady, NY. A four-month-long exhibition of my large-scale sound installation *Outside Information*. The installation was also the basis for a performance piece, *Magnetic North*, with designer Chris Harvey and choreographer Kimberly Young, in September 2008.
- 6/2008 **Mixology Festival, Roulette**, New York City. *Xenolinguistics*, a collaborative performance piece with video artist and novelist Diana Reed Slattery, based around her writings.
- 6/2008 **Floating Points Festival, ISSUE Project Room**, Brooklyn, New York. Premiere of solo live-electronics piece *Mirrored Suspension* on a shared evening with Francisco Lopez.
- 4/2008 **2008 MATA Festival**, Brooklyn, NY. My installation *In:Out::Out:In* was shown in a portion of the festival curated by Diapason Gallery's Michael Schumacher.
- 3/2008 **Sonic Fragments festival and symposium**, Princeton, NJ. My short composition for headphones *Underpasses* was included in the program of the festival.
- 3/2008 **University of Arizona**, Tucson, AZ. The premiere of *Moving Target*, a composition for piano and computer.
- 2/2008 **Dance Theater Workshop**, New York City. Eight performances premiering the evening-length dance piece *Center of Sleep*, by choreographer Yanira Castro, with my live sound score.
- 11/2007 **Space Remixed performance series**, Schenectady Museum, Schenectady, NY. Planetarium performance of *Primaries*, a series of new collaborative works with video artist Madeleine Gallagher.
- 10/2007 **The Melbourne International Arts Festival**, BMW Edge Theater, Melbourne, Australia. Two concerts of works composed and performed by The Music Committee: David Behrman, John King, Takehisa Kosugi, Christian Wolff, and myself.
- 10/2007 **Franklin and Marshall College**, Lancaster, PA. Six performances premiering the evening-length version of Yanira Castro's dance work *Dark Horse/Black Forest*, with my score.
- 10/2007 **Dartmouth College**, Hopkins Arts Center, Hanover, NH. The premiere performances of Merce Cunningham's *XOVER*, with music by John Cage, performed by Takehisa Kosugi, Joan LaBarbara, Larry Polansky, Christian Wolff, and myself.
- 9/2007 **Fischer Center**, Bard College, Annandale-on-Hudson, NY. Performance by The Music Committee (David Behrman, John King, Takehisa Kosugi, Christian Wolff, and myself), premiering the new collaborative work *For John*.
- 8/2007 **American Living Room Festival**, hERE Arts Center, New York City. Two performances premiering the evening-length dance piece *Praxis* by choreographer Hélène Lesterlin, with music co-composed by Seth Cluett and myself.
- 8/2007 **Performance Spaces for the 21st Century**, Chatham, NY. The Music Committee (David Behrman, John King, Christian Wolff, and myself) performing a full concert, including the premiere of my new ensemble piece *Deck*.

SELECTED PAST PERFORMANCES / SHOWINGS (CONTINUED)

- 6/2007 **Floating Points Festival, ISSUE Project Room**, Brooklyn, New York. Premiere of solo live-electronics piece *In Joe and Nancy's Yard*, on a shared evening with David Linton.
- 6/2007 **Deep Listening Convergence**, Time and Space Limited, Hudson, NY. A quartet improvisation with Scott Smallwood, Kenta Nagai, and Ikue Mori.
- 5/2007 **Teatrul George Bacovia**, Bacau, Romania. The premiere studio performances of Yanira Castro's dance work *Dark Horse/Black Forest*.
- 5/2007 **Diapason**, New York City. Premiere showings of two multi-channel sound installation pieces, *Three Steepings* and *In:Out::Out:In*.
- 5/2007 **Roulette**, New York City. Performance of the live-electronic score for the premiere of choreographer Kimberly Young's dance work *Two*.
- 4/2007 **Barnard Dance**, Miller Theater, New York City. Premiere of Yanira Castro's dance work *PAMELA*, with my score.
- 10/2006 **Sugar Salon at Symphony Space**, New York City. Premiere performance of the commissioned score for the work *Happy, Too Happy* by choreographer Yanira Castro.
- 7/2006 **Floating Points Festival**, Issue Project Room, Brooklyn, New York. Solo performance of *Linear Loop Progression*, on a shared evening with Francisco Lopez.
- 6/2006 **Mixology Festival, Roulette**, New York City. Performance with Evidence and video artist Benton-C Bainbridge of the premiere of our evening-length work, *Landscaping*.
- 3/2006 **Siena College Theater**, Loudonville, NY. Score and sound design for *Paydaayesh: A Creation Project*, a long-term collaboration with choreographer Ellen Sinopoli, director Mahmood Karimi-Hakak, and set designer Jim Lewis.
- 10/2005 **ISSUE Project Room**, Brooklyn, New York. Concert launching the long-term installation of my sixteen-channel Hemisphere Speaker System, featuring myself, Dion Workman, Julian Ottavi, Al Margolis, and Scott Smallwood.
- 9/2005 **EMPAC 360**, Troy, New York. A performance with video artist Benton-C Bainbridge to mark the halfway point in the construction of the new Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute. Also, a large outdoor sound installation created in collaboration with composer/acoustician Johannes Goebel.
- 8/2005 **Homemade Instrument Day at the Lincoln Center Out-of-Doors Festival**, New York City. Interactive installation *Hex Table*, a collaboration with sculptor/furniture maker Jim Lewis using an eighteen-channel Hemisphere speaker array.
- 11/2004 **ICMC 2004** (International Computer Music Conference), Miami, FL. Performance of audio/video structured improvisation *Bridge* by Evidence and Benton-C Bainbridge.
- 11/2004 **Faculty Exhibition**, Simon's Rock College of Bard, Great Barrington, MA. *Airflow*, a twelve-channel sound installation created for the enormous lobby of the new Daniel Arts Center.
- 8/2004 **ISEA 2004** (International Society of Electronic Arts), Helsinki, Finland. My solo performance premiering *Listen Deeply in A-Maze*, an audio/video collaboration between myself, Pauline Oliveros and Diana Reed Slattery.
- 7/2004 **NAO Gallery**, Boston. Premiere of *Subway* for four-channel Hemisphere speaker installation, as part of the concert "NowSounds" curated by Andy Zimmermann.
- 4/2004 **Deep Listening Gallery**, Kingston, NY. Solo gallery show of the installation/composition *Big Here* for sixteen-channel spherical speaker array and live electronics.
- 2/2004 **Siena College Theater**, Loudonville, NY. Score, sound design, and live performance for director Mahmood Karimi-Hakak's original staging of *Iphigenia*.
- 1/2004 **Tonic**, New York City. Performance by Evidence, shared with Susie Ibarra, David Dove, and Pauline Oliveros.
- 11/2003 **Listening in the Sound Kitchen Festival**, Princeton University, Princeton, NJ. Performance by Evidence.
- 9/2003 **ICMC 2003**, Singapore National University, Singapore. Performance of the composition *Chain of...* by Evidence.
- 7/2003 **Placard Festival**, The Tank, New York City. Performance by Evidence.
- 3/2003 **Ars Musica Festival**, Brussels, Belgium. Performed the mixing/processing/spatializing system I developed for the premiere performance of Pauline Oliveros's composition *Sound Geometries*, with the Ensemble Musiques Nouvelles.
- 4/2002 **MAXIS Festival** (Music and Alternative and X-disciplinary approaches In Sound), Sheffield Hallam University, Sheffield, UK. Full concert-length performance by Evidence.
- 6/2001 **21st Century Ensemble**, Alexandria, VA. Premiere of commissioned work *From Brightness to Brightness* for chamber ensemble and conducted electronics.
- 6/2001 **Music Without Walls? Music Without Instruments? Conference**, DeMontFort University, Leicester, UK. Performance by KromoZone of *Everything Working Perfectly* for audio/data network.
- 4/2001 **Boston Cyberarts Festival**, Mobius Art Space, Boston, MA. Presented the installation *Cumulosonus* and a performance of *The Box* for objects and live electronics.
- 2/2001 **Sound Practice Conference**, Dartington College, UK. Presented the installation *Telephonic Displacements*.

OTHER PROFESSIONAL EXPERIENCE

[MUSIC & SOUND DESIGN]

- 2/2005 – present **Composer**, Yanira Castro + Company and a canary torsi, Brooklyn, NY. Created scores for this modern dance company's eight most recent repertory pieces: *Anthem*, *Happy Too Happy*, *Center of Sleep*, *Dark Horse/Black Forest*, *PAMELA*, *Daphne*, *Wilderness*, and *Paradis*. We are currently developing the evening-length piece *The People To Come* for a September 2012 premiere.
- 9/2008 – present **Composer and Sound Designer** for the theater collective The Nerve Tank, for their six most recent productions: *A Gathering* (2009), *Bauhaus The Bauhaus* (2009), *Pitch (or something sexy!)* (2010), *LIVE/FEED* (2010), *Opal* (2011) and *The Attendants* (2011). We are currently developing a new piece, *10% Nation*.
- 11/2004 – 6/2010 **Sound Engineer and Music Coordinator**, Merce Cunningham Dance Company. Oversight of all music-related activities, including administrative and technical supervision of new works, coordination of company musicians, sound design for each performance venue, and performing as a one of the company's core group of musicians.
- 8/2006 – 2/2008 **Composer**, The Extra-Sensory Pedestrians (Kimberly Young, choreographer and artistic director), Brooklyn, NY. Created scores for five of this modern dance company's repertory pieces: *Gloss*, *Two*, *Plenitude*, *Precision Whisk*, and *Wunderkammer*.
- 6/2004 – 2/2005 **Sound Designer and Engineer**, Tektraxadex, Troy, NY. Sound design, recording, editing, and 5.1-surround mixing for the National Science Foundation-funded planetarium show *The Molecularium*.
- 6/2001 – 8/2003 **Research/Development Projects** with Dr. Curtis Bahn, Rensselaer Polytechnic Institute. Development and fabrication of a sixteen-channel point-source sound system, and research into new methods of aural display for installation and performance.
- 12/1998 – 7/2000 **Composer**, Fluid Movement, Baltimore, MD. Created original music for three major productions by this performance art troupe: *Cleopatra*, *Water Shorts*, and *Carmen: A Hot-Dog Opera*.
- 5/1998 – 2/1999 **Chief Audio Engineer**, SOUNDPRINT, Laurel, MD. Primary sound editor, Sonic Solutions engineer, and technical supervisor for the syndicated weekly independent documentary program "SOUNDPRINT," distributed by National Public Radio. Training of numerous clients on Pro Tools and Sonic Solutions software, including the full staff of WQED-FM, Pittsburgh.

[PROGRAMMING & TECHNICAL CONSULTATION]

- 4/2011 – present **Toni Dove**, multimedia artist. Schema and software for an adaptable multi-channel sound design for the interactive cinema/theater piece *Lucid Possession* in residence at the Republique Theater of Copenhagen, 6/2011, and since.
- 4/2010 – 6/2010 **Laurie Anderson/Novartis**, artist and pharmaceutical company. Consultation on strategies for implementing *River of Sound*, a large-scale sound installation to be placed within the grounds of the new, Frank Gehry-designed Novartis campus green in Basel, Switzerland.
- 2/2010 – 3/2011 **Animal Collective/Guggenheim Museum**, music group and New York City art venue. Software and sound design for *Transverse Temporal Gyros*, a 36.4 channel sound piece by Animal Collective spanning the entire central spiral column of the museum, with video, lighting, and sculptural elements by Danny Perez.
- 12/2008 – 4/2011 **Koosil-ja**, choreographer and multi-media artist. Design of EEG sensor interface tied to audio processing software and design and construction of robotic percussion device for her piece *Blocks of Continuality*, culminating in a series of Winter 2009-10 performances in Florida, Chicago, and New York City.
- 7/2007 – 8/2009 **caraballo-farman**, installation artists. Sound design and programming for two immersive sound installations in New York City.
- 3/2007 – 12/2008 **Zeena Parkins**, composer/performer. Creating performance software for her string quartet piece *Persuasion*.
- 9/2006 – 5/2007 **E. V. Day**, installation artist. Created interactive hardware, control software, and sound design for her installation *Sweet Heat*, installed at PS1 in Queens.
- 11/2006 – 4/2007 **Donna-Maree Wilding & Jim Pugliese**, visual artist and musician. Designed interactive video, lighting, and audio control software for their multimedia installation *We Are Happy*.
- 6/2004 **The Beastie Boys/Benton-C Bainbridge**, music group and video artist. Programming of the *ScopeMate* video performance tool for the Beastie Boys' *To the 5 Boroughs* 2004 concert tour.
- 9/2003 – 6/2005 **Brenda Hutchinson**, composer/improviser. Custom-design and fabrication of an electronic performance interface for her Long Tube instrument.
- 8/2003 – 10/2005 **Anne LeBaron**, composer. Design and programming of interactive performance software in Max/MSP for her composition *The Left Side of Time*.
- 5/2003 – ongoing **Johannes Goebel**, composer. Design and programming of a composition tool in Max/MSP for sample-level manipulation of banks of specially filtered noise signals.

OTHER PROFESSIONAL EXPERIENCE: PROGRAMMING & TECHNICAL CONSULTATION (CONTINUED)

- 8/2002 – 6/2005 **Pauline Oliveros**, composer/performer. Programming and development of her Expanded Instrument System, re-programming the original Max/MSP code from scratch, completely overhauling most features, and adapting the system for various performers and commissioned works.
- 1/2002 – 6/2010 **John King**, composer/performer. Design and programming of performance applications in Max/MSP for commissions from the Merce Cunningham Dance Company, the Mannheim Ballet, the Stuttgart Ballet, the New York City Opera, amplified string quartet Ethel, violinist Todd Reynolds, pianist Jenny Lin, and a multi-media opera work, *Dice Thrown*, premiered at CalArts in April 2010.
- 8/2001 – 8/2003 **Max/MSP programmer and Sound Engineer for Create @ iEAR**, technician and consultant for the artist-in-residence program at the iEAR Studios of Rensselaer Polytechnic Institute. Created video performance software for electronic improviser **Andrew Neumann** (2001), interface hardware construction and audio performance software for singer and improviser **Kristin Norderval** (2002), multi-channel audio distribution software for composer **Seong-Ah Shin** (2003), a sixteen-channel audio performance system for composer **Michelle Nagai** (2003), and performance software for trombonist **Monique Buzzarte** (2003).
- Other Max/MSP clients include **Kelley Bell** (2003), **Raylene Campbell** (2004), **Michael Haleta** (2003), **Kadet Kuhne** (2005), **Zara Mani** (2004-2006), **Christopher McIntyre** (2008), **Andrea Parkins** (2007), **Marina Rosenfeld** (2006), **Diana Slattery** (2005-current), **Jeff Talman** (2004), **David Behrman** (2007), and **Lois V. Vierk** (2007).
- 3/1999 – 8/2000 **New Media Director**, Marketing Department, Polk Audio, Baltimore, MD. Webmaster and e-business strategist for this major loudspeaker manufacturer.
- 5/1998 – 2/1999 **Web Programmer**, SOUNDPRINT, Laurel, MD. Design and management of web projects for clients such as Alaska Public Radio, the Corporation for Public Broadcasting, and the Smithsonian Institute.

[TEACHING]

- 9/2011 – present **Teaching Assistant**, Multimedia and Electronic Music Experiments program, Brown University.
- 9/2003 – 12/2004 **Adjunct Faculty**, Media and Performing Arts Department, Studio for Interrelated Media, Massachusetts College of Art, Boston. Courses taught:
 - *Sound Installation Art*, Fall 2003, Spring 2004.
 - *Sophomore Video Seminar*, Fall 2003, Fall 2004.
 - *Intermediate Computer Music Composition*, Spring 2004.
 - *Max/MSP/Jitter Programming for Artists*, Spring 2004, Fall 2004.
 - *Pro Tools Sound Design*, Spring 2004, Fall 2004.
- 8/2002 – 12/2004 **Adjunct Faculty**, Music Department, Simon's Rock College of Bard, Great Barrington, Massachusetts. Courses taught:
 - *Computer Music Studio*, Fall 2002, Fall 2003, Spring 2004, Fall 2004.
 - *Advanced Computer Music Studio*, Fall 2003, Spring 2004, Fall 2004.
 - *Digital Editing*, Fall 2002.
- 8/2002 – 12/2003 **Adjunct Faculty**, Arts Department, Rensselaer Polytechnic Institute, Troy, NY. Courses taught:
 - *Computer Music Studio*, Fall 2002, Fall 2003.
- 6/1999 – 8/2000 **Adjunct Faculty**, Video Department, Maryland Institute College of Art. Originated the college's first sound-oriented courses. Courses taught:
 - *Sound Art and Audio Technology*, Summer 1999, Fall 1999, Spring 2000, Summer 2000.
 - *Advanced Sound Art*, Spring 2000.
- 8/1997 – 5/1998 **Teaching Fellow**, Computer Music Department, Peabody Conservatory, Baltimore, MD. Courses taught:
 - *Computer-Assisted Musical Notation*, Fall 1997, Spring 1998.

[CURATION]

- 4/2006 – present **Curator**, Floating Points Festival, ISSUE Project Room, New York City. Artistic, administrative, and technical responsibility for the month-long Floating Points Festival, during its first five years, presenting approximately two dozen artists and commissioning several new works annually. Every festival concert featured the sixteen-channel installation of my Hemisphere speakers that has been the resident sound system at ISSUE since September 2005. The festival has been presented in July 2006, June 2007, June 2008, July 2009 and July 2010. Starting in 2011, the festival format was discontinued, re-focusing on developing innovative multi-channel audio work through longer residencies distributed throughout the year.
- 10/2009 – 5/2010 **Curator**, The 2010 Festival of Mixology, Roulette, New York City. Sole curatorial responsibility for Roulette's annual spring festival, which focuses on technological and cross-disciplinary approaches to performance, especially collaborations between music and live video art.

OTHER PROFESSIONAL EXPERIENCE: CURATION (CONTINUED)

- 5/2008 – 4/2011 **Curator and Artistic Advisor**, Caramoor Center for Music and the Arts, Katonah, NY. Chief curatorial and organizational planning responsibility for a proposed major exhibition of outdoor sound installations, titled *In the Garden of Sonic Delights*, as part of the Caramoor International Music Festival program.
- 7/2007 – 6/2010 **Curator**, Experiments in the Studio, Merce Cunningham Studio, New York City. Artistic, technical and administrative responsibility for this new music concert series, featuring performances by composers with collaborative ties to the Merce Cunningham Dance Company. Concerts featured Takehisa Kosugi, Joan La Barbara, Robert Ashley, George Lewis, Zeena Parkins, David Behrman, Christian Wolff, Gordon Mumma, Marina Rosenfeld, and John King, among others.
- 11/2007 – 5/2008 **Guest Curator**, galleryThe, Brooklyn, NY. Curator of *More Meets the Eye: Optical Innovation*, an exhibition of visual art rooted in ideas of complexity and sound.
- 9/2002 – 5/2003 **Host**, Impulse Response Radio, WRPI, Troy, NY. A weekly radio program presenting a wide variety of experimental music and supporting the Impulse Response Concert Series.
- 9/2001 – 12/2002 **Curator**, Alternating Currents at the Deep Listening Space, Kingston, NY. A monthly concert showcase for student musical work, focused on RPI, Bard College, Vassar, SUNY Albany, and other Hudson Valley institutions.
- 9/2000 – 12/2004 **Co-Curator/Director**, Impulse Response Concert Series, Troy, NY. Administrative and artistic responsibility for this long-lived, eclectic, avant-garde monthly concert series held in Troy's Arts Center of the Capital Region.
- 9/2000 – 12/2001 **Host**, hEAR iEAR, WRPI, Troy, NY. A weekly radio program featuring audio work from the Arts Department and iEAR Studios at Rensselaer Polytechnic Institute.

SELECTED PRESENTATIONS AND PUBLICATIONS

- 2/2012 **Artist Talk** in the Theater Department of Temple University, Philadelphia, PA.
- 1/2012 **"The Soundscape of Burning Man"** Scott Smallwood, co-author. Published in Volume 11 of *Soundscape: The Journal of Acoustic Ecology*.
- 12/2011 **"Metafiscal Services in the Middle of Nowhere"** David Ogawa and Scott Smallwood, co-authors. Presented at the Radical Aesthetics and Politics Conference: Intersections in Music, Art, & Critical Social Theory at Hunter College.
- 11/2011 Artist Talk in the Music Department of Wellesley College, Wellesley, MA.
- 10/2011 **"The Sound Art and Soundscape of Burning Man"** Scott Smallwood, co-author. Presented at the World Forum for Acoustic Ecology Conference in Corfu, Greece.
- 4/2011 **Transmission Arts**, a book edited by Galen Joseph-Hunter, with Penny Duff and Maria Papadomanolaki, published by PAJ Publications. Contains an article about the Evidence composition and performance scenario *Receiver*.
- 3/2011 **Artist Talk** in the Music Department of The University of Alberta, Edmonton, AL.
- 3/2011 **Artist Talk** in the Electronic Arts program at Brooklyn Polytechnic, Brooklyn, NY.
- 6/2010 **"Receiver: Exploring soundscape through radio composition and improvisation"** a paper and talk with Scott Smallwood, co-author, the 2010 International Conference of the World Forum for Acoustic Ecology, in Helsinki, Finland.
- 12/2009 **Artist talk** at École nationale supérieure Louis-Lumière, Paris, France. A presentation on my work with the Merce Cunningham Dance Company for the sound department at this specialized graduate school.
- 11/2008 **Panel discussion** panelist on "The John Cage Legacy: Chance in Music and Mathematics" at the Mathematical Sciences Research Institute at the University of California, Berkeley.
- 4/2008 **Artist talk** in a musicology seminar on "Music and the Moving Image" at Harvard University's music department.
- 4/2008 **Featured Speaker** at the University of California, Davis, in the Technocultural Studies Department, on the music of the Merce Cunningham Dance Company, examining the subject from all angles: history, philosophy, techniques, and technology.
- 3/2008 **Featured artist talk** at SUNY Stonybrook's annual Earfest concert event.
- 2/2008 **Artist talk** at École nationale supérieure Louis-Lumière, Paris, France. A presentation on sound art and theater sound design for the sound department at this specialized graduate school.
- 5/2007 **"Musique, danse et puis quoi encore?"** Invited roundtable speaker on the subject of Music and the Merce Cunningham Dance Company at *Sons de Plateaux #2*, GRIM, Marseille, France.
- 5/2006 **"Temporal/Spatial Convergence in Surround Sound"** an invited paper presented at the *151st meeting of the Acoustical Society of America*, Providence, RI.
- 2/2006 **"ScopeMate and PeachyKeen: Tools for audio-driven video synthesis"** Benton-C Bainbridge, co-presenter. Presented on the "Tools" panel at *Who's In Control? New Interfaces for Artistic Expression*, a symposium organized by Harvestworks at Eyebeam, New York City.

SELECTED PRESENTATIONS AND PUBLICATIONS (CONTINUED)

- 8/2004 **“The Noetic Connection: Synesthesia, Psychedelics, and Language,”** Diana Slattery, Charles Mathis, Ray Cutler, Sam Lerner, co-authors. Presented at the *ACM Siggraph Convention*, Los Angeles, CA.
- 8/2004 **“Acoustic Ecology and Inattentive Aural Space in Theater Sound Design”** Presented at the *Association for Theater in Higher Education Conference*, Toronto, Ontario.
- 5/2004 **“Engaging Spaces: Intimate Electro-Acoustic Display in Alternative Performance Venues”** Dr. Curtis Bahn, co-author. Presented at the *147th meeting of the Acoustical Society of America*, New York City.
- 4/2004 **“The Synaesthete: LiveGlide in Performance.”** Diana Slattery, Ray Cutler, co-authors. Presented at *Ciberart 2004*, Bilbao, Spain, and published in the conference proceedings.
- 4/2003 **“Inside-In: Alternative Paradigms for Sound Spatialization,”** Dr. Curtis Bahn, co-author. Presented at the *145th meeting of the Acoustical Society of America*, Nashville, TN.
- 3/2003 **“Street Re-Performance: Practicing Realtime Soundscape Composition,”** Scott Smallwood, co-author. Presented at the *World Forum for Acoustic Ecology Symposium 2003*, Victorian College of the Arts, Melbourne, Australia, and published in the conference proceedings.
- 4/2002 **“SensInstallation: Sensor/speaker Arrays and Sonic Installation,”** Dr. Curtis Bahn, co-author. Presented at the *SEAMUS (Society for Electro-Acoustic Music in the United States) 2002 Conference*, University of Iowa, Iowa City, IA.
- 6/2001 **“KromoZone: Intermedia and Improvisation for the 21st century,”** Timothy Place, co-author. Presented and demonstrated at the *Music Without Walls? Music Without Instruments? Conference*, DeMontfort University, Leicester, United Kingdom, and published in the conference proceedings.
- 3/2000 **“The KromoZone Intermedia Performance System,”** Timothy Place, co-author. Presented at the *SEAMUS (Society for Electro-Acoustic Music in the United States) 2000 Conference*, University of North Texas, Denton, TX.

RECORDINGS

- 3/2011 **Music For Merce**, 10-CD boxed set, New World Records. Producer and performer credits.
- 6/2010 **Final Goodship Tuesday**, 12” vinyl, Wowcool Records. Released by Evidence.
- 4/2009 **To Build A Field**, CD, Deep Listening DL-39-2009. Solo release.
- 8/2008 **Receiver**, CD, free103point9 Audio Dispatch Series AD035. Released by Evidence.
- 4/2007 **Iris**, DVD/CD, Deep Listening DL-35-2007. Released by Evidence.
- 12/2003 **Moodspool**, 7-inch vinyl, Televaw Records LVR-003. Released by Evidence.
- 7/2003 **Out of Town**, CD, Deep Listening DL-23-2003. Released by Evidence.
- 12/2002 **Growroom**, 7-inch vinyl, Televaw Records LVR-001. Released by Evidence.
- 7/2002 **Superkid!**, 3-inch CD, Televaw Records LR-002. Solo release under the alias Max Nix.

AWARDS, HONORS, GRANTS, AND RESIDENCIES

- 2012 **Artist in Residence** at the Vermont Performance Lab, recording the score to *The People To Come*.
- 2012 **Artist in Residence** at the Maggie Allesee National Center for Choreography (MANCC) at Florida State University, with a canary torsi, for technical development of *The People To Come*.
- 2011 **mediaThe foundation inc. New Media Projects Grant** towards the creation of the next-generation *Live Glide* software.
- 2010 **New York Dance and Performance Award** (aka, a “Bessie”) for composition and sound design for Yanira Castro’s *Dark Horse/Black Forest* in the 2009 season.
- 2010 **Artist in Residence** at the Experimental Media Performing Arts Center, with a canary torsi.
- 2010 **American Music Center Live Music for Dance Grant** for the creation and performance of *Wilderness*.
- 2010 **Meet the Composer MetLife Creative Connections** for *Wilderness*.
- 2010 **Composer Assistance Program Grant** from the American Music Center, for the production of the music for *Wilderness*.
- 2010 **Artist in Residence** at Brooklyn College’s PIMA program, with Evidence.
- 2009 **Commission** for a new concert work by Turbulence.org, through the New York State Council for the Arts.
- 2007 **AIRTime Residency** at Wave Farm, with Evidence.
- 2007 **Artist in Residence** at Bennington College, with Atlas Dance, for the production of *Praxis* by Hélène Lesterlin.
- 2007 **Artist in Residence** at the Maggie Allesee National Center for Choreography (MANCC) at Florida State University, with Yanira Castro + Company.
- 2006 **American Music Center Live Music for Dance Grant** for the production of *Center of Sleep*.

AWARDS, HONORS, GRANTS, AND RESIDENCIES (CONTINUED)

- 2006 **mediaThe foundation inc. New Media Projects Grant** towards the release of the Evidence CD/DVD *Iris*.
- 2006 **Mary Flagler Charitable Trust Contemporary Music Projects Grant** towards the funding of new commissions for my Points in a Circle Festival at ISSUE Project Room.
- 2006 **Artist in Residence** at Sugar Salon, a program of Williamsburg Art neXus (WAX) in partnership with the Dance Department of Barnard College, with Yanira Castro + Company.
- 2006 **Commissioning Music/USA Grant**, Meet the Composer. Supporting the commission of my score for an evening-length work by Yanira Castro + Company, premiered at Dance Theater Workshop in 2007.
- 2006 **Finishing Funds Grant**, Experimental Television Center, for an A/V synthesizer project with Benton-C Bainbridge.
- 2005 **Artist in Residence**, Experimental Television Center, Owego, New York.
- 2004 **Artist in Residence**, Hunter College, City University of New York.
- 2001 **Founder's Award of Excellence**, Rensselaer Polytechnic Institute.
- 2001 **Alma Vernon Gonigam Memorial Prize** (commission award) from the 21st Century Ensemble, for the composition *From Brightness to Brightness*.
- 2000 **Inducted into the Convocation of the Lee Honors College**, Western Michigan University.
- 2000 **Rensselaer Scholar Fellowship**, Rensselaer Polytechnic Institute. One-year full tuition and living expenses scholarship.
- 1991 **Medallion Scholarship**, Western Michigan University. Four-year full tuition and living expenses scholarship.

EDUCATION

- 2010 – present **Brown University**, Providence, Rhode Island. Doctor of Philosophy in Computer Music and Multimedia Composition. Expected completion: May 2015.
- 2000 – 2003 **Rensselaer Polytechnic Institute**, Troy, New York. Master of Fine Arts, Integrated Electronic Arts.
- 1997 – 1998 **Peabody Conservatory of Johns Hopkins University**, Baltimore, Maryland. Graduate studies in computer music composition and sound synthesis theory.
- 1991 – 1996 **Western Michigan University**, Kalamazoo, Michigan. Bachelor of Music, Music Composition. Minors: Mathematics, Creative Writing: Poetry, Computer Science. Emphasis: Audio Engineering.
- 1990 – 1991 **Interlochen Arts Academy**, Interlochen, Michigan. Music Performance, Voice.

AFFILIATIONS

- 2011 – present **Founding member**, New England Forum for Acoustic Ecology.
- 2009 – present **Advisory Board member**, AC Institute (new-media art gallery), New York, NY.
- 2005 – present **Art Advisory Board member**, Issue Project Room (performing arts venue), Brooklyn, NY.

NOTES

Evidence, wherever it is mentioned here, refers to my longtime musical collaboration (i.e. duo, or band) with Scott Smallwood. My website, **oddnoise.com**, contains a more detailed list of recent performances, work samples, and project information. This document is current as of January 8, 2012.