

TSX23 – Festival Schedule

Friday

12:00-1:35 :: Andy Slater Colloquium

- Andy Slater

1:45-3:00 :: Concert 1

- Matthew Burtner – percussion and electronics
- Judith Shatin – sound and video
- Matias Vilaplana Stark – sound
- Brian Lindgren – sound and video
- Andy Slater – sound

3:30-5:00 :: Erica Gressman Colloquium

- Erica Gressman

5:30-6:30 :: Concert 2

- Becky Brown – sound and performance
- Omar Fraire – sound
- Alex Christie & James Scheuren – dual video
- Michele Zaccagnini – video and sound
- Kristin Hauge – sound and performance
- Varun Kishore – sound and performance

6:30-7:30 :: Dinner Break / Set Changes

7:30-8:30 :: A.D. Carson Album Listening & Discussion: *iv: talking to ghosts*

- A.D. Carson and Audience

8:45-9:45 :: Concert 3

- Alex Christie – sound, interactive light, and performance
- periodandthequestionmarks (Katie Jackson, Renee Reighart, & Cath Monnes) – sound and performance
- Heather Mease – video and sound
- Omar Fraire – sound
- Erica Gressman – sound, interactive light, and performance

10:00-11:00 :: Concert 4

- Kittie Cooper – sound and homemade instruments
- Kevin Davis – sound and cello performance
- Luke Dahl – sound and performance

11:05-12:00 :: Late Night Textures

- Andy Slater & Molly Joyce – sound and performance
- Kristin Hauge & Molly Joyce – sound and performance
- Omar Fraire – sound

Saturday

12:00-3:00 :: Late Night Textures (cont.)

- Kristina Warren – sound
- Matias Vilaplana Stark – sound
- Brian Lindgren – sound

3:00-4:00 :: Concert 5

- Travis Thatcher/Voice of Saturn – sound
- Omar Fraire – video and sound
- Ted Coffey & Alex Christie – sound and performance

4:00-7:16 :: More Late Night Textures – sound

7:16-7:50 :: Sunrise Sound Bath

- Lydia Moyer – sound

8:15-9:15 :: Concert 6

- Juan Vasquez – sound
- JoVia Armstrong & Ted Coffey – sound, percussion, and performance
- Omar Fraire – sound
- Ted Coffey & Lydia Moyer – video and sound
- Matthew Burtner & Mona Kasra – video and sound

9:15-10:15 :: Installations

- Varun Kishore – sound
- Omar Fraire – video and sound
- Kittie Cooper – sound

10:45-11:45 :: Concert 7

- Molly Joyce – voice, video, sound, and performance
- Kevin Everson – video
- Juraj Kojš & Jennifer Beattie – video and sound
- Heather Mease, Becky Brown, Matias Vilaplana Stark, Kittie Cooper – video and sound

11:45-12:00

· Silence

YO: <https://uvapolice.virginia.edu/safe-walk>

– till 2 AM ask Ambassador or call 434.984.7622 ext. 406

also, email police@virginia.edu with deets on this event

PROGRAM NOTES

12:00

Andy Slater Colloquium

1:45

Matthew Burtner – *That which is bodiless is reflected in bodies*

I-Jen Fang, percussion

"That which is bodiless is reflected in bodies" is an immersive work composed for Thomas Jefferson's Rotunda Dome Room at the University of Virginia. The dome was imagined as an inverted Himalayan "singing" bowl, surrounding the audience. Speaker locations corresponded to modes on the rim of a computer-generated bowl. The sound is projected from a real physical bowl, expanded into a virtual bowl the size of the room. The work was created as an 8-channel sound piece with the acoustic bowl beginning and ending the performance. A version for percussion and stereo sound was created later. This version encourages a percussionist to expand the setup from the bowl to other resonant metals and play throughout the performance.

Judith Shatin & SoHyun Bae – *Blue Air*

Artist SoHyun Bae and composer Judith Shatin first met at the Virginia Center for Creative Arts in 1996, where they were studio neighbors. They were moved by each other's art and developed an

enduring friendship that led to their delight in this collaboration. Judith recorded SoHyun painting as well as the two of them in conversation. SoHyun then sent paint marks to Judith to which she responded with musical phrases created by processing the recordings she had made. SoHyun in turn visualized the music and responded with paint marks made while creating her Nature of Water series where she explores the precariousness of life and its fragility. The process was collaborative and iterative. Judith further transformed recordings of SoHyun and added sonic elements from acoustic instruments as well as processed recordings from her immediate environment. Over a period of months, they responded to each other's work, finding imaginative ways to carry on the conversation. Finally, they merged, as described in Edith Wharton's poem *A Meeting* where they '...drink the blue transcendent air together....'

Matias Vilaplana Stark – *Flujos Inmóviles*

This piece is an experiment in patience and attention. Multiple real-time captures of gradual changes performed on an analog synthesizer explore the sensations of stasis and motion through layered evolving drones. 'Flujos Inmóviles' was inspired by my experiences in the Atacama Desert, where its emptiness fiercely contrasts the vastness of the clear night sky.

Brian Lindgren – *Eaten Alive for String Quintet, Tape, and Electronics Processing*

In a past era, the connection between ocean health and life on Earth might have been less clear. Today, however, the evidence pointing to the ocean's vital role in sustaining planetary life is undeniable. The mass extraction of fish since the burgeoning of the fishing industry in the twentieth century has had a devastating impact on the ocean's biodiversity and ecosystem. From Sylvia Earle, former NOAA chief scientist: "Oceans, and all marine life that lives under and above the water, play a central role in stabilizing the Earth's climate. They provide a vital source of food to a vast number of land and water species and regulate the amount of CO₂ (carbon dioxide) that stays in the atmosphere by absorbing 30 percent of global emissions." 'Eaten Alive for String Quintet, Tape and Electronics Processing,' sonifies the intersection of climate change and global fish production. The Earth's climate from 1960 onward is represented by the instrument's pitch and the amount of global fish production is represented by the amount of effects processing added to the recorded instruments. 'Eaten Alive' is conceived as a fixed-media video performance, common for music created during the COVID-19 pandemic lockdowns.

Brian Lindgren – *Eaten Alive for String Quintet, Tape, and Electronics Processing*

3:30

Erica Gressman Colloquium

5:30

Becky Brown — *Is this your final exam?*

This is a brief survey, and will only take about ten minutes of your twenty minutes of your life. How are you, and what's on your motivation for being here being here today assaulting him?

Ernesto Guzmán — *We Are The Moon*

The intervention consists of the absolute debut of the three pieces. As they were written by a homeless woman composer that approached me on streets and sold me each piece for one dollar without saying her name, the piece is about occupying the rotunda with her music as a very improbable act happening inside of an historical place of spurious prestige.

Alex Christie & James Scheuren — *Everything said without thinking*

Everything said without thinking is a documentation of the resonance and superimpositions of the native states of old technology.

Michele Zaccagnini — *Cracked Nuts*

Michele Zaccagnini — *Hyperborean Sun*

Kristin Hauge — *Jazz trio Max project*

My intention with this project was to create a new version of a previously recorded jazz piano trio I wrote in college. The source material is the live recording of the piece, which I performed with some friends in 2018. The Max patch has two main elements: 1) variations on the playback speed of the original recording to create a pitch-bend effect, and 2) a triangle oscillator whose frequency is determined by modifications of the audio signal from the original recording. The oscillator ends up having a warm, low sound similar to that of a synth bass, which blends with and provides a contrast to the other timbres in the recording (acoustic piano, acoustic bass with pickup, and drum set). The result of these changes is a piece that maintains enough of the original recording to be recognizable as such, but also has a distinct character due to the variations on the source material.

Varun Kishore

7:30

A.D. Carson – Album Listening & Discussion: *iv: talking to ghosts*

8:45

Alex Christie – *CD40209*

CD40209 is an assemblage of bodies that speak in different modes and are affected by their proximity to each other.

periodandthequestionmarks (Katie Jackson, Renee Reighart, & Cath Monnes)

This offering is about cycles.

Questions to disturb TJ's sleep inspired by the Rotunda with its round grace.

Periods of birth and rebirth, periods of revolution.

Cycles in history. Feminine cycles — there was a thought that we'd festoon the dome with clotheslines and laundry with maybe some bloodstained skirts and dirty diapers and use it as a roller rink to balance the serious white male origins of the institution. And yet, we're invited into it now, thankful to be, and will respect that and try to keep our dignity.

Cyclical change, period.

Heather Mease — *Top Down*

The sporty model

Ernesto Guzmán — *Winter*

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Erica Gressman — *Dissever*

In my performance, I use light-sensitive sound instruments to dissever the body, exploring the current divisiveness and its internal effects. In conversation with Gordon Matta-Clark's divided suburban house in "Splitting," this piece uses these instruments to create a visual effect of division while using the quasi-musical sounds generated by the light to express the intensity of severing of the pragmatic from the emotional self, the divergence of classes, the splitting of families, the building of border walls, and this country's division.

10:00

Kittie Cooper — *its being is in it alone*

its being is in it alone is a composition and instrument, as well as a possibly fictional quote by a real person, which reminded me of a different quote by a different real person.

Kevin Davis

Luke Dahl

11:05

Andy Slater & Molly Joyce

Kristin Hauge & Molly Joyce — *Improvisation*

For our performance, we will be creating some relaxing sleep textures with electric violin, voice, and electronics. We hope you enjoy these calming soundscapes!

Ernesto Guzmán

12:00

:: late night textures

Kristina Warren — *Moss Matins*

Moss Matins imagines an overnight vigil held by a variety of nonhuman beings small and large. Sounds are at once restful and precise, a kind of waking dream. I hope listening to this piece will leave you with a pleasantly spacious feeling.

Matias Vilaplana Stark

Brian Lindgren

3:00

Travis Thatcher / Voice of Saturn — *New Void*

Voice of Saturn is the long time solo project of Travis Thatcher and this track will be included on an upcoming release later in 2023. Made with old and new things it is the sound of the beginning of a new year with new ideas and new dread.

Ernesto Guzmán — *arquitectura de la esclavitud | arquitectura del despertar*

in this piece i'm activating the memory of the spaces with my body through an exercise of -critically and poetically- re-enacting the way in which the architecture shapes our life. these are composed in seven rituals that intervene the linearity of historical time. the rituals consist in the ponk interrelation between the action and the words of dead people that i'm in contact with at the moment of the rituals. if you are interested in knowing who said those [intervened] quotations, you are more than welcomed to browse for them and discover un tesoro bellissimo

Ted Coffey & Alex Christie

4:00

:: late night textures cont.

7:16

Lydia Moyer — sunrise sound bath

8:15

Juan Carlos Vasquez — *Channel Zero*

Channel Zero is one of the ways Jean Baudrillard refers to life in the suburbs of the United States in his book "America", with a special emphasis on our increasing relationship with technology. This fixed-media piece was made under lockdown in 2021 using the SOMA Ether, a device that perceives and records the surprisingly diverse electromagnetic landscape produced by electronic components in a regular American house. Throughout the piece, the electromagnetic fields occasionally blend with field recordings, portraying a small window into the real world.

JoVia Armstrong & Ted Coffey — some drones for still sleepy people . . .

Ernesto Guzmán — *Yarrow*

The intervention consists of the absolute debut of the three pieces. As they were written by a homeless woman composer that approached me on streets and sold me each piece for one dollar without saying her name, the piece is about occupying the rotunda with her music as a very improbable act happening inside of an historical place of spurious prestige.

Ted Coffey & Lydia Moyer — kinhin

This impressionistic psycho-biography of the late abstract painter Agnes Martin colludes landscape and mindscape, playing with the materiality of analog and digital video to evoke a felt-sense of Martin's life and work.

Matthew Burtner & Mona Kasra — *Dwelling in the Enfolding*

Dwelling in the Enfolding utilizes 360-degree spatial sound and video to map a liminal digital environment that bridges across seemingly disparate but interconnected layers of a unique glacial landscape in south-central Alaska. Surrounded by disappearing glaciers that humans have never inhabited, participants navigate vertically across the terrains from the top of a vast ice field and deep into a mysterious glacial ice cave underneath. Within each layer, participants witness a constant state of natural transformation and interact with distinct audio-visual experiences. Water turns to clouds, turns to snow, turns to ice, and turns back to water. Layer upon layer, these complex entanglements

flow above, beneath, and through the obscure surfaces of the landscapes concurrently, eroding and shaping the land and the underlying rocks.

The original VR version of the piece was premiered at The Anchorage Museum.

Acknowledgements: This piece was made possible through a Faculty Research Grant through the Office of the Provost and Vice Provost of the Arts and a Cornell Summer Arts Fellowship through the College of Arts & Sciences at the University of Virginia. Our special thanks to James O'Brien (UC Berkeley) for his technical & scripting support.

9:15

:: installations

Varun Kishore

Ernesto Guzmán & Radharani Torres — *noun. the state of being headless*

Kittie Cooper — *its being is in it alone*

its being is in it alone is a composition and instrument, as well as a possibly fictional quote by a real person, which reminded me of a different quote by a different real person.

10:45

Molly Joyce — *August 1999*

August 1999 is the first selection in a series of works featuring surgical records from my car accident. Twenty-three years ago, I was involved in a car accident that nearly amputated my left hand. Through an artistic investigation of the surgical records, I hope to highlight the inherent intersections of the musical and the physical.

Molly Joyce — *Crip*

Crip covers Radiohead's classic song Creep, extending the lyrics to address the stigmatization of the term "crip." In recent decades "crip" has been embraced by disability communities to counter its historical derogatory association (ex. "Crip Camp" documentary on Netflix). By developing the lyrics

and the song's meaning in this direction, I hope to offer meaningful and unexpected insights on reimagining disability and its ramifications.

Kevin Jerome Everson — *Chelsea 5124* (2022)

Chelsea 5124 (2022) is the 1966 Andy Warhol film *Chelsea Girls* realized through sculpture. (3:17, color, silent)

Juraj Kojš & Jennifer Beattie — *People: A Love Letter to Humanity*, "People Song"

The horrific assault on humanity at the Bataclan Concert Hall in Paris in November 2015 brought out the realization that no public space is immune to acts of violence and desperation. The innocence of our music making was severely disrupted. That fall, I dreamt of a song that would remind us of love beating deeply beneath our daily realities. The dream eventually manifested into the musical contours of the People Song.

In connection with the long-time collaborator Jennifer Beattie, the multidimensional vocal phenomenon, the music emerged as a shared experience: one's joy and suffering is everybody's joy and suffering. Urging us to revitalize our sense of humanity, Jennifer sings to us in the People Song, "when you feel you are down, when you feel you are out, you are not alone at any time. When you feel you can't fly, when you want to say good-bye, sing along with me it takes all people."

Inspired by the concept albums of The Beatles, Pink Floyd and Frank Zappa, the People Song's structural elements (drums, bass, pad, lead and voice) become a metaphor representing different individuals synchronized into a river of humanity. Musical materials from these component layers were dissected and then molded into independent tracks, highlighting each layer's unique character. Their individual personae speak distinct musical languages from experimental to pop, ambient, glitch, drum'n'bass and house, always remaining in an open, exploratory zone. The musical nation of humanity emerged.

Heather Mease, Becky Brown, Matias Vilaplana, Kittie Cooper

Remixes of Electronic Music

This project asked ten artists to remix, resample, deconstruct, and recompose canonic pieces of electronic music primarily from the mid-1960s and earlier. Choice of source material and approach to style and process was left to the individual. The full forty-five minute compilation will be available through Semibegun Tapes in March.

Matias Vilaplana — *Verdad Greasè* (intensities)

Becky Brown – Creative Commoncrete Ph (Attribution III.0)

Heather Mease – All the Voices of Feeling Died in the West

Kittie Cooper – gasses (and goldfish) expand to fill their containers

Notes on **Verdad Greasè (intensities)**

I chose Poem électronique as the source material for this piece. The eclectic collection of sounds can deceptively lead one to think that it would be an excellent piece to take samples from and remix. However, once I started sampling different moments I realized that the true value of the piece was not in the particular timbres themselves, but rather the relationship between each of the different sounds. I decided to not sample any of it and rather take Varèse's approach to composition as 'organized sound' and carry it out with my own collection of timbre.

The collection was produced with three different synths (MiniMoog, Oberheim Matrix 12 and Arp Odyssey) in an attempt to explore their timbral range. The first half of the piece is the result of the curation and organization of this collection, using different tools to highlight the resemblances and contrasts between each of the sounds. The second half of the piece diverges from the idea of organized sound and moves closer to the idea of Zones of Intensities, also expressed by Varèse. Paraphrasing from "Liberation of Sound," he describes these zones as sound masses that move through different planes, differentiated by various timbres, colors and loudnesses, where the work can flow as rivers flow.

Notes on **Creative Commoncrete Ph (Attribution III.0)**

I picked Concrete Ph II because it's one of few from the Old Guard that I enjoy and would listen to without irony. The sounds of the burning charcoal are almost too monolithic to be of use – while I'm sure I could have processed them, it made more sense to do granular synthesis on something else that was similar.

Somehow in this process I started thinking about Creative Commons audio used in YouTube videos, mainly tracks by Kevin MacLeod that have become ubiquitous to the point that they've become their own tropes. Specifically, I looked for songs that are most frequently used for cute/quirky/fun/playful/bright content, like animal videos or craft tutorials. Good MacLeod examples are "Investigations," "Life of Riley," "Jaunty Gumption," and "Quirky Dog." These typically use plucked strings, pitched percussion, and "funny" wind instruments (detuned flute, oboe, bassoon) that felt like they could be easily pushed somewhere adjacent to Xenakis's charcoal.

I initially thought to use "Life of Riley"*, but granulating it blurred the ukulele to the point of being unrecognizable. "Sneaky Snitch,"** on the other hand, leaves a lot of silences, which lends itself well to a half-linear granulated experience of the original track. This description constitutes an attribution to Sneaky Snitch by Kevin MacLeod, but in keeping with the piece title, Creative Commoncrete Ph (Attribution III.0) is also released under a Creative Commons 3.0 Attribution license. It's not nearly as

functional as the original, so I'm not sure it would be applicable for cat videos anymore, but it's open to anyone to use and transform. I'm sure this is what Xenakis would have wanted.

* tasting notes: fast ukulele strumming plus xylophone melody, conjures images of someone's beach vacation photo reel with diagonal page-turn transitions or a narrated timelapse of decorating cupcakes

** tasting notes: synthesized pizzicato strings with oboe countermelodies; conjures visions of narrative cat content, in which one cat, dog, child, drunken adult, trundling bug, or other conceivably mischievous ambulatory creature has been characterized as a mostly-innocuous villain with a plan described (?) to the viewer over two minutes of subtitled inner dialogue and casual skulking

Notes on **All the Voices of Feeling Died in the West**

The inspiration for this remix project ties directly to the ambivalence I feel regarding the two pieces for voice and electronic sounds sampled here, Milton Babbitt's *Philomel* (1964) and Luciano Berio's *Visage* (1961). I deeply admire the craft of these works, now even more so after combing through their details note by note. Bethany Beardslee and Cathy Berberian do much of that leg work purely through immaculate and terrifying performance. My qualms partially stem from content and the ways in which Berio and Babbitt compose that content through the voice. However, I state that grievance not without caveats. The issue is not simply *Philomel*'s mutilation translated into the language of austere avant garde virtuosity. Maybe more objectionable is the context of its encounter: studying Berberian's moans in windowless classrooms packed with young men and multichannel arrays in conservatory basements, presented as landmarks of a windowless electronic music history.

In the resampling process I worked through the source material with an eraser, an attempt at speculative composition and historical revision through absence, only to occasionally recompose the same piece with the remaining scraps. The title refers to a line near the end of *Philomel*: "Finally, as all the voices of feeling died in the west..."

Notes on **gasses (and goldfish) expand to fill their containers**

I chose to work with *Kits Beach Soundwalk* (Hildegard Westerkamp, 1989) and *Pulse Persephone* (Daphne Oram, 1965) for this piece, alongside my own field recordings and recordings of my own DIY electronic instruments. I thought that both of these artists have a way with opening things up and looking at their insides, and I wanted to explore that aspect of both works while honoring the differences in the artists' respective practices.

In one section of *Kits Beach Soundwalk*, Hildegard Westerkamp creates this beautiful fantasy that underneath the noise of Vancouver are the voices of barnacles—all you have to use to find them are your ears, and maybe a hydrophone and some filters if you've got access to them. This section felt especially meaningful once I moved to the city where she made these recordings. I'm starting to have a better understanding of just how much busyness and noise and container ships and barnacles are

all cohabitating the messy layers of this place. Trying to dig around for the barnacle sounds has started to feel extra worthwhile.

In my imagination, Daphne Oram spent a lot of hours tinkering and opening up various hatches on the Oramics Machine and moving things around with tweezers or whacking the side of it with a wrench, like a nutty inventor from a movie. When I listen to her work, I feel like I can almost hear her shuffling around all these tiny components and bits of tape, and sticking them back together in strange configurations. I imagine Hildegard Westerkamp doing the same trying to uncover the sounds of barnacles, and I tried to channel that way of working in my reinterpretation of both of these pieces.

/ PROGRAM NOTES

BIOS

JoVia Armstrong is a percussionist, sound artist, composer, and educator from Detroit, MI. She endorses several companies, including Sabian, Gon Bops, QSC, and Icon Pro Audio. In 2015, she won the Best Black Female Percussionist of the Year through the Black Women in Jazz Awards and received the 3Arts Siragusa Foundation Artist Award in 2011 for her work as an educator. JoVia sits on the executive board of Chicago's AACM as Secretary. She has performed with Omar, Res, Syleena Johnson, Frank McComb, El DeBarge, Eric Roberson, Rahsaan Patterson, Maysa, The Impressions, Nicole Mitchell, Ballaké Sissoko, Babani Kone, JC Brooks and the Uptown Sound, and Chilean artist Joe Vasconcellos. She also served as tour manager and percussionist for Les Nubians and others.

She earned a Ph.D. in the Integrated Composition, Improvisation, and Technology program from the University of California- Irvine in June 2022. Her recently released album, *The Antidote Suite*, has received critical reviews in publications such as *Downbeat Magazine*, *The New York Times*, and *The Wire*. The album was listed as a notable release on NPR's *All Things Considered* and *Bandcamp Daily's* album of the day (July 27, 2022). As a sound artist, she has composed sound for art installations, scored films, and created sound designs for gallery spaces and short independent films.

SoHyun Bae (www.sohyunbae.com) is an American painter based in New York. She is the recipient of numerous awards, including a Guggenheim Fellowship, a New York Foundation for the Arts Fellowship; the Pollock-Krasner Foundation Inc. Grant; and fellowships at YADDO, Montalvo and the Virginia Center for Creative Arts. She has created multiple series focused on different elements ranging from *An Ode to the Women of the Josun Dynasty* to *Wrapped Shards* to *The Nature of Water*. She has also created interactive art with the Martha Graham Company. SoHyun Bae received her BA

from the Rhode Island School of Design; an MFA from Boston University and a Master of Theological Studies from Harvard Divinity School, where she studied with Nobel Laureate Elie Wiesel. Her works have been exhibited widely and are in the permanent collections of The Asian Art Museum of San Francisco, The Peabody Museum of Archaeology and Ethnology at Harvard University as well as corporate and private collections throughout the world.

Vocalist **Jennifer Beattie** revels in performing everything from classical repertoire to brand-new collaborations with performance, visual, jazz, folk, and theater artists. She is one half of SpacePants, her duo with violist Diana Wade, for which she plays an expandable drainage TUBE. She is also co-director of Artists at Albatross Reach, a collaborative colony in Northern California, with her longtime duo partner pianist Adam Marks. Jennifer has been a featured soloist with Opera Philadelphia, The National Opera Orchestra at the Kennedy Center; The Philadelphia Orchestra; The Oregon Bach Festival; the Mozarteum in Salzburg; the Argento Chamber Ensemble at the Park Avenue Armory; and with the JACK and Aizuri Quartets. She has premiered zillions of art songs, operatic roles, chamber works, and really weird pieces written for her voice. She also writes juicy poems, which people sometimes set to music. www.jenniferbeattie.com

Becky Brown is a composer, harpist, artist, and web designer, interested in producing intensely personal works across the multimedia spectrum. She focuses on narrative, emotional exposure, and catharsis, with a vested interest in using technology and the voice to deeply connect with an audience, wherever they are. She is currently pursuing graduate studies in Composition and Computer Technologies at the University of Virginia.

Matthew Burtner (www.matthewburtner.com) is Eleanor Shea Professor of Music at the University of Virginia (www.virginia.edu) where he Co-Directs the Coastal Future Conservatory (<http://www.coastalconservatory.org>) and teaches in the Composition and Computer Technologies (CCT) and Environmental Thought and Practice (ETP) programs. He is also Founder and Director of the Alaska-based environmental music non-profit organization, EcoSono (www.ecosono.org). In the 1990s, Burtner developed musical ecoacoustics to compose sound art from environmental change during a time of dramatic global warming in the north. His climate-change music has been performed in concerts around the world and featured by NASA, PBS NewsHour, the American Geophysical Union (AGU), the BBC, the U.S. State Department under President Obama, and National Geographic. He published three evening-length intermedia climate change works including the IDEA Award-winning telematic opera, *Auksalaq*. In 2020 he received an Emmy Award for “Composing Music with Snow and Glaciers” a feature on his *Glacier Music* by Alaska Public Media. In 2021 he published the album *Avian Telemetry/Six Ecoacoustic Quintets* (Parma Records), and the immersive multimedia environment, *Dwelling in the Enfolding* (Anchorage Museum) with Mona Kasra, a work available through the Oculus platform. In addition to ecology, his music focuses on embodiment, temporality and noise.

A.D. Carson is an award-winning performance artist and educator from Decatur, Illinois. His work focuses on race, literature, history, rhetorics & performance. He received a Ph.D. in Rhetorics, Communication, and Information Design at Clemson University. His album, *i used to love to dream*, the first-ever rap album peer-reviewed for publication with an academic press, was released with University of Michigan Press in 2020. This work builds on concepts from his doctoral dissertation, *Owning My Masters: The Rhetorics of Rhymes & Revolutions*, a rap album that is the primary feature of a digital archive at phd.aydeethegreat.com. *Owning My Masters* was internationally heralded and was also recognized by Clemson's Graduate Student Government as the 2017 Outstanding Dissertation.

i used to love to dream was a winner of the 2021 Research Award for Excellence in the Arts and Humanities from the University of Virginia. It was also a Category Winner (Best eProduct) of a Prose Award from the Association of American Publishers in 2021. Dr. Carson's work with students, staff, faculty and community members was recognized with a 2016 Martin Luther King, Jr. Award for Excellence in Service at Clemson University for the "See the Stripes" campaign, which takes its name from the poem featured on his dissertation album, and raised awareness of historic, entrenched racism at the university. He is also the author of a novel, *COLD*, which hybridizes poetry, rap lyrics, and prose. Dr. Carson's work has been featured by *Complex*, *The Washington Post*, *The Chronicle of Higher Education*, *Forbes*, *The Guardian*, *Journal for Cultural and Religious Theory*, NPR's *All Things Considered*, *OkayPlayer*, *Quiddity International Literary Journal and Public-Radio Program*, *Time*, *USA Today*, and *XXL* among others. His most recent album, *iv: talking to ghosts*, and other projects are available to stream/download free from aydeethegreat.com.

Dr. Carson is currently assistant professor of Hip-Hop & the Global South at the University of Virginia.

You can hire **Alex Christie** for pretty much anything (~~legal~~).

Ted Coffey makes acoustic and electronic music, sound art, and songs. His work has been presented in concerts and festivals across North America, Europe and Asia, at such venues as Judson Church, The Knitting Factory, Roulette, Symphony Space, and Lincoln Center (NYC), The Lab, New Langton Arts, Zellerbach Hall, and The Yerba Buena Center for the Arts (SF), Wolf Trap and The Kennedy Center (DC), the Korean National University of the Arts (Seoul), The Carre Theatre (Amsterdam), and ZKM (Karlsruhe, Germany). He studied composition with Jon Appleton, Christian Wolff, Pauline Oliveros, and Paul Lansky, among others, receiving degrees in music from Dartmouth (AB), Mills College (MFA) and Princeton (MFA, PhD). Coffey is Professor of Composition and Computer Technologies and Chair of the Department of Music at the University of Virginia, where he teaches courses in composition, music technologies, music aesthetics, and pop.

Kittie Cooper is a sound and intermedia artist, performer, and educator based in Vancouver, BC. She makes work that explores the spectrum between silliness and seriousness, and particularly where those two things overlap with spookiness. Her work has been called "highly original and wonderfully fun". They are interested in text and graphic scores, improvisation, and DIY electronic instruments. They have performed and presented at a variety of festivals and conferences across the United States, and perform regularly as a guitarist, electronic musician, and improviser.

Kittie's music has been commissioned and performed by International Contemporary Ensemble (ICE), Ensemble Dal Niente, Splinter Reeds, Popebama, and Warp Trio. She serves as Director of Composers Forums and Faculty for The Walden School Young Musicians Program. She holds a BM from Northwestern University in music education and guitar performance, and an MEd in teaching students with visual impairments from George Mason University. They are currently working toward an MFA in interdisciplinary arts at Simon Fraser University. They also like ghost stories, chili, and cats.

You can find more information and documentation of Kittie's work at kittiecooper.com.

Luke Dahl is Associate Professor of Composition and Computer Technologies in the Music Department at University of Virginia where he teaches classes on music technology, audio signal processing, and music interaction design. His research is primarily situated in the interdisciplinary field of New Interfaces for Musical Expression (NIME) which investigates and explores the intersection of technology and musical practice through the activities of design, musical performance, and empirical research. He is especially interested in systems for digitally-mediated real-time music collaboration, and in the role of human gesture and movement in music.

Dr. Dahl earned his PhD in Computer-Based Music Theory and Acoustics from the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University, and a bachelor's in Electrical Engineering at the University of Michigan. At CCRMA he was a founding member of the Stanford Laptop Orchestra and the Stanford Mobile Phone Orchestra. His musical works include SoundBounce for mobile phone orchestra, which was performed at NIME in Sydney, and TweetDreams for audience interaction and live Twitter data, which was premiered at the MiTo Settembre Musica Festival in Milan and has been performed in Oslo, San Francisco, Stony Brook, and at TEDx Silicon Valley.

Before returning to academia Luke worked at the Joint E-mu/Creative Advanced Technology Center where he developed reverb algorithms for the SoundBlasterLive sound card products and co-authored patents on audio signal processing, and at Apple where he worked on audio for iPod and laptop products.

Dr. Dahl has recently released alpha versions of two software libraries: Modosc is a Max library for processing motion-capture data in real-time to enable movement-based interactions, which was

created in collaboration with Dr. Federico Visi. Bf-Pd is a library written in PureData which facilitates real-time data-sharing and collaboration between musicians in spontaneously formed ensembles. Bf-Pd was developed in collaboration with Dr Florent Berthaut at Université de Lille.

Kevin Davis is an improviser, composer, and cellist. Originally from Appalachian Tennessee, he has at various times been based out of Memphis, Chicago, New York, and Istanbul, where he has played in and composed for a large variety of musical situations across a wide spectrum of contemporary music. He has recorded and performed in the United States, Europe, and the Middle East. He has degrees in music composition from the University of Memphis (B. Music) and the Centre for Advanced Musical Studies (MIAM) in Istanbul, Turkey (MA), and in Composition and Computer Technologies from the University of Virginia (MA, PhD). Press information available upon request.

Artist/Filmmaker **Kevin Jerome Everson** was born and raised in Mansfield Ohio. He has a MFA from Ohio University and a BFA from the University of Akron. He is currently a Professor of Art at the University of Virginia in Charlottesville Virginia. He has made eight feature length films and over one-hundred and twenty short films, including such award winning films as Park Lanes (2015), The Island of Saint Matthews (2013), Erie (2010), Quality Control (2011), Ten Five in the Grass (2012), Cinnamon (2006), Spicebush (2005), Stone, Pictures From Dorothy (2004), Century (2013), Fe26 (2014), Sound That (2014), Sugarcoated Arsenic (2013) with Claudrena Harold and Emergency Needs (2007). Most recently he has presented the eight-hour long film, Park Lanes (2015). He also has a DVD box set of his films called Broad Daylight and Other Times with a catalog distributed by Video Data Bank.

Everson's films and artwork have been widely shown, at venues including Sundance Film Festival, Berlin Film Festival, International Film Festival Rotterdam, Oberhausen Film Festival, Toronto International Film Festival, New York Film Festival, The Museum of Modern Art in New York, the Whitney Museum of American Art in New York, Whitechapel Gallery in London, National Gallery in Washington DC and Centre Pompidou in Paris. The work has also been recognized through awards and fellowships, including a Guggenheim Fellowship, an Alpert Award, a Creative Capital Fellowship, an NEA Fellowship, NEH Fellowships, Ohio Arts Council Fellowships, and an American Academy in Rome Prize.

Described as an “intrepid percussionist” by Fanfare Magazine, **I-Jen Fang** has a career as a solo performer, chamber musician, orchestral player, and teacher. She joined the faculty of the McIntire Department of Music at the University of Virginia in 2005 and as Principal Timpanist and Percussionist of the Charlottesville Symphony.

As a soloist, I-Jen has performed as a marimba soloist in Taiwan, U.S., Austria, France, Hungary, Romania, and South Africa. She was also the featured marimba soloist with the Charlottesville

Symphony in 2006 and 2010. As a chamber musician, I-Jen has performed or recorded with artists such as Keiko Abe, William Cahn, Christopher Deane, Mark Ford, Heini Kärkkäinen, Mike Mainieri, Jan Müller-Szeraws, Diane Pascal, Carsten Schmidt, Ed Smith, Michael Spiro, NanikWenton, Nyoman Wenton, Attacca Percussion Group, and DaCapo Chamber Players. She has appeared in Heritage Theater Festival, Staunton Music Festival, University of Virginia Chamber Music Series, Percussive Arts Society International Convention and Regional PAS Day of Percussion.

An advocate of New Music, I-Jen is currently the director of the UVA New Music Ensemble. The ensemble has recently collaborated with composer/improviser George Lewis, and performed for composers such as Phillip Glass and Christian Wolff. She has also commissioned and/or premiered works by Matthew Burtner, Ted Coffey, Kevin Davis, Christopher Deane, Erik DeLuca, Aurie Hsu, Sarah O'Halloran, Chris Peck, Judith Shatin, Brian Simalchik, Ed Smith, and D.J. Sparr.

Born in Taipei, Taiwan, I-Jen began her musical education at age six taking piano. Taking up percussion at the age of nine, she came to the United States at age fifteen to pursue her Bachelor of Fine Arts degree in Percussion Performance at Carnegie Mellon University. She received her Master of Music degree from Northwestern University and her Doctor of Musical Arts degree from the University of North Texas where she served as a teaching fellow.

I-Jen is an Innovative Percussion artist.

Erica Gressman is a Miami-born, mixed Latinx queer artist working in Chicago who fuses sound art with performance. She received her BA from New College of Florida and her MFA from the School of the Art Institute of Chicago's Department of Performance in 2012. After Gressman received her MFA, she has worked as a Design Engineer and now has her own fabrication business, Rainbolt Productions, building architectural sculptures. These experiences have greatly influenced the heavy interactive structures that function as the sets for her compositions. Their thesis performance 'Wall of Skin' was featured in Performance Matters online journal (written by Dr. Sandra Ruiz), Teaching Contemporary Art, Barbed Magazine, Emergency Index Vol. 2, and featured on 'La Estacion Gallery' podcast. She has given lectures at institutions, such as Northwestern University, University of Illinois, University of Illinois CU, Royal Danish Art Academy, and New College of Florida. In 2019, they became an Illinois Arts Council Fellow after finishing Krannert Art Center's debut of her performance, 'Limbs'. She has performed at the Museum of the Contemporary Art Chicago, MANA Contemporary, Defibrillator Gallery, Pittsburgh's VIA: Video/Music Festival, New York's Grace Exhibition Space, Theater Factory in Malmo, Sweden, and Miami Art Center. Since the pandemic, Gressman has performed new live streamed works such as 'What to Watch in 2020' for Experimental Sound Studio's Quarantine Concert Series, along with 'Dissever' for Brooklyn's The Hive Art Community Re:Live Performance Lab online series. Currently, they are the drummer of the band, 'Fetishist', who just recorded an album with Steve Albini, while making experimental music videos. Gressman is also in the exploratory phase of creating a video art series that captures a synaesthetic

experience with performance in a confined, isolated space- an echo chamber that loops amplified biological sounds.

Mixing genres, Gressman explores their hybridity through noise inspired by Miami's underground punk scene and performances drawn from the bizarre culture clashes that punctuate daily life in Florida. They fuse sound art with performance practices to experiment with the body as technology amplified by spectacle. She builds her own theatrical sets, interactive electronic instruments, and costumes to create a synesthetic experience. They strive to translate sound and light using the body as a technological movement interface to create a cybernetic system that amplifies the abstract sentiments of a body evacuated of the human.

Ernesto Guzmán, 1968 -Ario de Rayón, Michoacán, América.

i am a non-composer-artist from Concepualismos Latinoamericanos, i am at the bottom of my game and soy un Humano que hace cosas con texto for redistributing the Sensible; strangely and recently intrigued about borders. As if they sculpted the political topographies of objects. Like a form resulting from many exclusions cuyos uses did not correspond with the forced function of the object in question. Enjoys community engagement when is not forced by jefferson scholarships, and -ivy leave- he loves uva people despite they seem to think the opposite and despite a classmate colleague told him "Maybe this is not the place for you" the first day he was picked up from the airport because he said he liked snow. But it actually snows enough in the commonwealth (¿común para quiénes?) of cville. Also, he believes he writes more politely in Spanish. Saludoscordiales.

Kristin Hauge received her undergraduate degree in 2018 from Princeton University, where she majored in music with a focus in composition. Her work thus far includes orchestral and chamber works, choral compositions, collaborative piano arrangements, and a composition for jazz piano trio. She is interested in pursuing interdisciplinary projects that incorporate acoustic and electronic media. Through her work, she hopes to explore many facets of musical expression, including the relationship between music and nature (with a particular focus on birdsong, motion tracking, and soundscapes), recording and production techniques, synthesizers and electric string instruments, and immersive audiovisual experiences such as video, interactive websites, and installations. In addition to composing, Kristin plays piano, violin, and viola, and is an avid pit orchestra musician (primarily on keyboards). Before joining CCT, she taught high school orchestra for three years in New Jersey.

Katie Jackson — see [periodandthequestionmarks](#)

Molly Joyce is a first-year PhD candidate in Composition and Computer Technologies at the University of Virginia. She has been deemed one of the "most versatile, prolific and intriguing composers working under the vast new-music dome" by The Washington Post. Her work is

concerned with disability as a creative source, and she has studied at Juilliard, Royal Conservatory in The Hague, Yale, and City University of New York. For more information: www.mollyjoyce.com

Mona Kasra (www.monakasra.com) is an Iranian American new media artist, interdisciplinary scholar, and Associate Professor of Digital Media Design at the University of Virginia (www.virginia.edu). Her practice-based research questions, critiques, and experiments with the affordances of media technologies within artistic forms and in a variety of improvisational framings. She frequently collaborates with artists, musicians, choreographers, and theater-makers to explore the confluence between performance and new media, particularly the emerging aesthetic possibilities for enriching narrative and enhancing audience immersion in live events. Mona's artwork has been exhibited widely in galleries and festivals across the US and worldwide, and she has juried, curated, and programmed for many exhibitions, film festivals, and conferences. Her publications can be found in several journals including *New Media & Society*, *The Communication Review*, *Journal of Dance Education*, *Media and Communication*. At the University of Virginia, she lectures and teaches courses on new media art, projection design, integrated interactive media, and immersive media. She holds an MFA in Video Art and a PhD in Arts & Technology.

Varun Kishore is a guitarist and composer from Kolkata, India. His work explores interdisciplinary approaches to music technology, literature, and the audiovisual, with a focus on designing frameworks for composition and improvisation to investigate what he sees as the 'apocalyptic' nature of creative practice. Varun's recent work has been presented at SEAMUS and the New York City Electroacoustic Music Festival. His current areas of interest include drone music, digital instrument and interface design, alternative notation, and video.

Varun is a graduate of the University of West London (BMus Popular Music Performance, 2012) and Goldsmiths, University of London (MMus Creative Practice, 2019). He is currently a 2nd-year PhD student in the Composition & Computer Technologies program at the University of Virginia.

My name is **Juraj Kojš**, and I am an artist from Slovakia and USA, exploring the fields of music, sound art, theater, poetry, mixed media, multimedia, bioacoustics and technologies as a maker and performer. Collaborating with artists and scientists, producing other people's works, doing scholarly research and teaching also give me joy, as does living in Miami, FL. Miami New Times described my muscle-powered multimedia Neraissance as "striking and unforgettable," MiamiArtzine called Signals "enthraling and immersive," and Miami Herald praised Bang for the Train as "the most profound...unexpected and enjoyable." www.kojs.net

Brian Lindgren is composer, instrument builder, and violist based in Charlottesville, VA. He is pursuing his PhD in Music Composition and Computer Technologies at the University of Virginia. He

holds a BA from the Eastman School of Music (John Graham) and an MFA in Sonic Arts from Brooklyn College (Morton Subotnick, Doug Geers).

His work has been featured in the NYC Electroacoustic Music Festival, International Computer Music Conference and Earth Day Art Model Festival. He has been commissioned by Anton Kandinsky, Brian Reed, the Plattsburgh State Sinfonia, and Nelson George. He has performed with Alarm Will Sound, the Triple Helix Piano Trio, and Wordless Music, and recorded for Tyondai Braxton (Warp), RA The Rugged Man (Nature Sounds), David Liptak (Bridge) and Joe Phillips (New Amsterdam). He was a semi-finalist in the 2022 Guthman Musical Instrument Competition for the EV, a new digital-acoustic instrument, which was also presented at the NIME 2022 conference. More info: IG @bklindgren

Heather Mease is a composer, electronic musician, and multimedia artist making work with appropriated media, electronic and acoustic instruments, and mishandled recording/reproduction devices and audio formats. Heather's research focuses on intersections of early and new music, the sound and appropriation of media, early recording and reproduction technologies, and the audible grain of nostalgia. She hosts Semibegun, a biweekly show on Repeater Radio and boutique music label exploring expanded themes of early musics from the earliest recordings of the earliest pieces to the music composed for instruments made yesterday. Heather currently holds a teaching fellowship at Technische Universität Dortmund for the 2022/2023 academic year and is a PhD Candidate at the University of Virginia.

Cath Monnes — see **periodandthequestionmarks**

Lydia Moyer is a visual artist and media maker who lives and works in central VA. She is a professor of studio art at UVA.

periodandthequestionmarks is Katie Jackson, Renee Reighart, and Cath Monnes. We're an alchemy of sounds hoping to bring humor, beauty, and soul.

Renee Reighart — see **periodandthequestionmark**

James Lam Scheuren is an artist working in photography and motion picture whose work concerns how material culture exists to shape perception and the economy. He has had solo shows at the University of Vermont, Texas State University, and the University of Virginia and participated in national and international group exhibitions. Scheuren has been awarded residencies at the

Skowhegan School of Painting and Sculpture, Vermont Studio Center, and Jentel Artist Residency. He teaches photography at the University of Virginia.

Judith Shatin (www.judithshatin.com), William R. Kenan Jr. Professor Emerita, founded the Virginia Center for Computer Music at the University of Virginia in 1987, convinced that acoustic and digital media were at a synergistic crossroads. She has continued to explore and combine both, drawn to the sounding world (both natural and built), and music's social and communicative meanings. She has turned increasingly to current issues, including immigration (*La Frontera*, *Time to Burn*), and the environment (*Ice Becomes Water*, *Terra Infirmia*). She also draws on daily experiences (*Tape Music & Zipper Music*) as well as cultural connections that reach across centuries (*Kassia* and *Grito del Corazón*). Her music is widely performed and recorded, with several portrait disks and music on more than 30 albums. She has been commissioned by organizations and ensembles including the Barlow Endowment, Carnegie Hall, the Fromm Foundation, Kronos Quartet, Library of Congress, the National Symphony and the American Composer's Orchestra. A passionate advocate for her fellow composers, she has served as President of American Women Composers and on the Boards of the Atlantic Center for the Arts, American Composers Alliance and the League/ISCM as well as on the Advisory Board of the International Alliance for Women in Music.

Andy Slater is a Chicago-based media artist, writer, performer, and Disability advocate/loudmouth.

Andy holds a Masters in Sound Arts and Industries from Northwestern University and a BFA from the School of the Art Institute of Chicago. He is a 2022 United States Artists fellow, 2022-2023 Leonardo Crip Tech Incubator fellow and a 2018 3Arts/Bodies of Work fellow at the University of Illinois Chicago.

He is a member of the Society of Visually Impaired Sound Artists and a teaching artist with the Atlantic Center for the Arts' Young SoundSeekers program, Midwest Society For Acoustic Ecology, and 3Arts Disability Culture Leadership Initiative.

Andy's current work focuses on advocacy for accessible art and technology, Alt-Text for sound and image, the phonology of the blind body, spatial audio for extended reality, and sound design for film, dance, and digital scent design..

In 2020 Andy was acknowledged for his art by the New York Times in their article, "28 Ways To Learn About Disability Culture."

His research on Crypto Acoustic Auditory Non-Hallucination was published in McSweeney's Quarterly Concern volume 61. Andy's audio description production for Alison O'Daniel's film, *The Tuba Thieves*, was featured at the 2023 Sundance Film Festival.

Andy has been published in *Array: The International Computer Music Journal* (2021), *Curating Access: Disability Art Activism And Creative Accommodation* (Cachia 2023), the *Chicago Reader*, *There Plant Eyes* (Godin 2021), and *Roctober* magazine.

He has exhibited and performed at the Museum of Contemporary Art Chicago, , the Contemporary Jewish Museum SF, American Writers and Publishers conference, Transmediale Festival Berlin, Chicago Inclusive Dance Festival, Ian Potter Museum of Art Melbourne, Critical Distance Toronto, College Art Association, Gallery 400 Chicago, Experimental Sound Studios Chicago, the Art Institute of Chicago, Flux Factory New York, and Momenta Dance Company Chicago.

Travis Thatcher / Voice of Saturn makes music with synthesizers and other instruments and often plays with other people. He currently fixes tape machines for the Federal Government.

Radharani Torres Lechuga (Mexico, 1982), better known as Radharani Torres Lechuga (Mexico City, 1982) is a Visual Artist, graphic designer and teacher. Focused on painting as well as graphics and textile formats. His work is aimed at melancholy with dark shades whose intention is to express conquered fears and generate the curiosity for observing them. He studied Design and Visual Communication at the Faculty of Arts and Design of the National Autonomous University of Mexico; he studied Artistic Anatomy at the Academy of San Carlos. His work has been exhibited in Paris, France; Barcelona, Spain; New York, United States as well as in different states of the Mexican Republic. Individually in "Waves of resistance", Espacio Fidencia, (2018); "Hierática", Museo Casa de Cultura Salamanca (2018) and "Tótem und Tabu", El Cerdo de Babel, Saltillo (2016) among others. Collectively he was part of "A million Zeros, a 21 st century archetype", B(x) space, Brooklyn (2019), "Evocaciones", Real del Monte Cultural Center, "Pingüica #5", Moloch Gallery Workshop. It is part of the Grupo Reforma collection. She was commissioned in 2017 by Bayer for her 100 years in Mexico with a piece intervened in Paseo de la Reforma. Beneficiary of the "Young Creators" program FONCA (2011-2012). He has been teaching the subjects History of Art and Fundamentals of Design since 2010 at the National Institute of Animation and Digital Art. He received two honorary mentions in the Grupo Reforma Painting Contest (2012), part of Colectivo Habitación Propia since 2018.

Matias Vilaplana Stark is a Chilean music technologist, composer, and improviser. He is currently a Ph.D. student in the Composition and Computer Technologies program at the University of Virginia. His research interests lie at the intersection of immersive media and musical practice, working on designing interactive music environments with virtual reality systems and the creation of 3D virtual environments as graphic scores for musical improvisation. He holds a Bachelor's in Fine Arts from the Music Technology program at Universidad de Chile, and a Master's in Media Arts from the University of Michigan. In Santiago, he worked as a recording engineer and sound designer, collaborating with the artistic fields of dance, theater and visual arts in various projects. At Michigan, he focused on creating movement-based interactive musical systems using motion capture technology. He also

started the improvisation group Lines, performing live electronics with a rotating ensemble. In his music he explores different processing techniques and live looping to create slow evolving textures that coalesce into distinct soundscapes. He is currently working on software tools to prototype movement-based interactions between DAWs and VR systems.

Juan Carlos Vasquez (www.jcvasquez.com) is an award-winning composer, sound artist, and researcher. His electroacoustic music works are performed constantly around the world and to date have premiered in more than 30 countries across the Americas, Europe, Asia, and Australia. Vasquez has received grants and commissions from numerous institutions, including the ZKM, the International Computer Music Association, the Nokia Research Center, the Ministry of Culture of Colombia, the Sibelius Academy Foundation, the Rensselaer Polytechnic Institute, the Arts Promotion Centre in Finland, the Finnish National Gallery, and CW+ in partnership with the Royal College of Music in London, UK. Some of the events and venues that have featured Vasquez's works include Ars Electronica (AU), the Ateneum Art Museum (FI), The New York City Library for Performing Arts (Lincoln Center, NY, USA), the Berklee College of Music, Matera Intermedia Festival (IT), Sonorities Festival Belfast (UK), BEAST FEaST (UK) and the New Music Miami ISCM Festival (USA) along with a large number of academic events held by universities across the globe.

As a researcher, Vasquez's writings can be found in the Computer Music Journal, the Leonardo Music Journal, and the proceedings of all the standard conferences in the field. Vasquez received his education at the Sibelius Academy (FI), Aalto University (FI), and the University of Virginia (US). His scores are published by Babel Scores, and his music is distributed by Naxos, MIT Press (US), Important Records (US), and Phasma Music (Poland). Vasquez is sponsored by Genelec (FI) and is a member of the Society of Finnish Composers.

Kristina Warren is a sound artist, composer, improviser, and instrument designer based on Wampanoag and Narragansett land aka Providence, RI. Both in solo projects and collaborative work including curating, Warren believes that collective listening is a precious and political act. In Spring 2023 Warren will undertake an EU tour including performances, installations, and residencies in Vienna, Graz, Den Haag, Stockholm, and more. Recently Curator-in-Residence at The Music Mansion (Providence, 2022) and a Visiting Assistant Professor of Electronic Music & Multimedia (Brown University, 2017-21), Warren holds a PhD in Composition & Computer Technologies (UVA, 2017) and a BA in Music Composition (Duke University, 2011). kmwarren.org

Michele Zaccagnini studied clarinet at the Conservatorio Santa Cecilia in Rome, graduated cum laude with a bachelor in Economics at Università La Sapienza in Rome. At Brandeis University in Waltham, Massachusetts he graduated with a Ph.D. in Music Composition and Theory where he studied with Martin Boykan, Yu-Hui Chang and Eric Chasalow.

Michele's main area of theoretical research focuses on Algorithmic Composition; he published a paper about Aldo Clementi compositional process in Perspectives of New Music, a description of one of his own compositional processes in The OM Composer's Book n.3 (published by Ircam) and a paper about the Nonlinear Sequencer for the SEAMUS Conference in 2020 which is also available as a tool package in MaxMsp's Package Manager. His research has been presented at University of Plymouth within the First International Workshop of Brain Computer Music Interface, at the Ircam Forum Conference in Sao Paulo, at the Massachusetts Institute of Technology and at Michigan Technological University within the 29th International Conference on Auditory Display.

Michele's creative work consists of both music and audiovisuals implemented with idiosyncratic algorithmic techniques that are aimed at exploring static, non-narrative music. His music has been performed in the US, Italy and Germany by ensembles such as the Radnofski Saxophone Quartet, ICE (International Contemporary Ensemble), Dedalo Ensemble and L'Arsenale Ensemble. More recently his work exists mainly on YouTube where he regularly posts new audiovisual works and tutorials about audiovisual composition.

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