

# Stephan M. Moore

## Curriculum Vitae

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## Education

### Academic Degrees

- 2010-15 **Ph.D. in Computer Music and Multimedia Composition**, Brown University, Providence, RI.  
Dissertation Title: “*Diacousticon*: Curation, Audience, and the Listening Machine”
- 2000-03 **M.F.A. in Integrated Electronic Arts**, Rensselaer Polytechnic Institute, Troy, NY.
- 1991-96 **B.Mus. major in Music Composition**, Western Michigan University, Kalamazoo, MI. Minors in Creative Writing, Computer Science, and Mathematics, emphasis in Audio Engineering.
- 1990-91 **High school diploma, concentration: vocal performance**, Interlochen Arts Academy, Interlochen, MI.

### Professional Training / Workshops / Other

- 2017 **Workshop in Multichannel Sound (Ambisonics and Wave Field Synthesis)**, Experimental Media Performing Arts Center (EMPAC), Rensselaer Polytechnic Institute, Troy, NY.
- 2016 **Professional training in Constellation System Operation**, Meyer Sound, Berkeley, CA. Rob Mele, instructor.
- 2011-12 **Private instruction in Ambisonic Room Modeling with CATT-Acoustic and the ARUP SoundLab**, ARUP Inc., NYC. Joseph Digerness, instructor.
- 2005 **Circuit Bending Workshop**, HarvestWorks, NYC. Nicolas Collins, instructor.
- 2002 **Improvisation and Deep Listening Retreat**, Deep Listening Institute. Big Indian, NY. Pauline Oliveros, instructor.
- 1997-98 **Graduate studies in Electronic Music Composition and Synthesis Theory**, The Peabody Conservatory of Johns Hopkins University, Baltimore, MD. Ichiro Fujinaga, instructor.

## Employment

### Academic Positions

- 2015-now **Northwestern University**, Evanston, IL.  
Associate Professor of Instruction (full-time) in the Department of Radio, Television, & Film, core faculty to the Sound Arts & Industries program. (Hired as Lecturer 2015, promoted to Senior Lecturer in 2018, promoted to Associate Professor of Instruction in 2021, expected promotion to Professor of Instruction in 2023)
- 2011-2014 **Brown University**, Providence, RI.  
Instructor, teaching assistant, and studio assistant in the Music Department’s Multimedia and Electronic Music Experiments (MEME) program, concurrent with graduate study.
- 2003-2004 **Massachusetts College of Art**, Boston, MA.  
Adjunct Instructor in the Studio for Interrelated Media (SIM) program, and the Film & Video Department.
- 2002-2004 **Simon’s Rock College of Bard**, Great Barrington, MA.  
Adjunct Instructor in the Music Department.
- 2002-2003 **Rensselaer Polytechnic Institute**, Troy, NY.  
Adjunct Instructor in the Integrated Electronic Arts Department.
- 1999-2000 **Maryland Institute College of Art**, Baltimore, MD.  
Adjunct Instructor in the Video Department.
- 1997-1998 **Peabody Conservatory of the Johns Hopkins University**, Baltimore, MD.  
Teaching Fellow in the Electronic Music Department.

## **Non-Academic Positions**

- 2012-now **President & Sole Proprietor**, Isobel Audio LLC, Chicago, IL.  
This custom loudspeaker manufacturer, specializing in making Hemisphere point-source loudspeakers, was officially formed with the introduction of powered speaker models in 2012, though speaker-building activities date back to 2001. Company website: <http://isobelaudio.com>
- 2012-now **Curator of Sound Art**, Caramoor Center for Music and the Arts, Katonah, NY.  
Beginning with the major exhibition *In the Garden of Sonic Delights*, in June-November 2014, I have curated an annual exhibition of sound art as part of the Caramoor Summer Music Festival, commissioning new work each year. I am also supervising the development of a permanent collection of sound art at Caramoor. My current contract runs through December 2024.
- 2004-2010 **Music Coordinator and Sound Engineer**, Merce Cunningham Dance Company, New York, NY.  
Oversight of all music-related activities for this touring dance company over the course of more than 250 concerts, including planning all touring activities, administrative and technical supervision of new works, coordination and hiring of company musicians, sound design for each performance venue, engineering/mixing all performances, and performing as one of the company's core group of musicians.
- 1999-2000 **New Media Director**, Polk Audio, Baltimore, MD.  
First to hold the position of in-house "webmaster" and online services strategist for this major loudspeaker manufacturer.
- 1998-1999 **Chief Audio Engineer**, SOUNDPRINT, Laurel, MD.  
Primary editor, engineer, and technical supervisor for the syndicated weekly independent documentary program "SOUNDPRINT," distributed by National Public Radio. Additional assignments included the creation, design and programming of websites for several clients, including the Smithsonian Institute and the Corporation for Public Broadcasting, as well as the training of numerous professional clients on Pro Tools and Sonic Solutions software, including the full staff of WQED-FM, Pittsburgh.

## **Contract Employment**

- 2019-now **Eric Patrick**, filmmaker, Evanston, IL. Score/sound design for the animated short films "Lines of Exile", "Elevated Loop", and "Meridian Transmission".
- 2021-2022 **Olivia Block**, sound and media artist, Chicago, IL. Physical computing and interactive software design for her sound installation *The Speed of Sound in Infinite Copper* (2022) at the Nasher Sculpture Center in Dallas, TX.
- 2020 **VGA Gallery**, Chicago, IL. Sound design for the virtual reality-based videogame *FrameSwitch*, created through a partnership between the Chicago-based Video Game Art (VGA) Gallery and the Doha, Qatar-based journalism museum Media Majlis, funded in part by the MacArthur Foundation.
- 2020-2021 **Özge Samanci**, media artist, Evanston, IL. Sound design and score for virtual reality-based interactive new media work, including the VR and installation experience *VastWaste* (2021).
- 2020 **Nicole Mitchell**, media artist, composer and musician, North Carolina. Multi-channel sound system design for a new sound installation work.
- 2020 **NON-OP**, Experimental music presenter, Chicago, IL. Lead Audio Designer, *HPSCHD@50*. Events at the Chicago Cultural Center reproducing the landmark 1969 multimedia performance event by John Cage and LeJaren Hiller.
- 2020-2021 **Sonde, LLC**, Sound art & design projects, Chicago, IL. Sound & interaction design, as well as technical and logistical consulting.
- 2019-2022 **Listen, Inc.**, Experiential branding agency, NYC. Strategic consulting for new social media projects.

- 2019 **Analogue Studio**, architectural firm, Boston, MA. Consulting work for clients on developing a new site for sound performance and sound art exhibition.
- 2019-2021 **Parijat Desai**, Choreographer, NYC. Music creation for the dance *Pardon My Heart* (2019) and music development and soundscapes for the dance *How Do I Become We?* (2021).
- 2018-2019 **Josefina Cerda**, filmmaker, Chicago, IL. 360-degree sound design production and post-production for the Virtual Reality film *The Circle*.
- 2018 **Stanford University**, Palo Alto, CA. Contributor to a class on Experimental Dance Theater administered by Stanford Introductory Studies, working with choreographer Parijat Desai.
- 2018-2022 **Dolores Kohl Educational Foundation**, Highland Park, IL. Sound design and consulting for the touring educational exhibition *Vincent and Me*, bringing the work of Vincent Van Gogh to a young audience, and audio recording and design for *The Animal Orchestra*, a 45-minute musical play with a cast of animatronic robot animals.
- 2018-2020 **Samson Young**, sound artist, Hong Kong, China. Programming, sound design, and artistic consultation on new works, including works shown at the Guggenheim Museum NYC, the Wuzhen International Contemporary Arts Exhibition, the M+ Gallery Hong Kong, Prix Ars Electronica, the Edinburgh Festival, the Smart Museum of Art, Chicago, and the Ryosoku-in Temple in Kyoto, Japan.
- 2018-2020 **Tim Mellon**, philanthropist, Winchester, VA. Sound/system design for a proposed Memorial Park dedicated to country music pioneer Patsy Cline in her home town. Worked in collaboration with noted landscape architect Anne Vaterlaus.
- 2018 **Atlantic Philanthropies/Sequence Events**, NYC. Sound design of the approach/entryway for a major event marking the end of Atlantic Philanthropies' operations after over 25 years.
- 2017 **Fisher House**, Ann Arbor, MI. Sound designer for the event "Stories of Service" at Hill Auditorium on the University of Michigan Campus.
- 2017 **Bora Yoon**, composer/performer/sound artist, Princeton, NJ. Programming and sound design for the durational performance piece/sound installation *Of Matter + Mass*.
- 2016-2017 **Royal Melbourne Institute of Technology**, SIAL Studios, Melbourne, Australia. Lead Sound Designer on the industry-funded project "Acoustic design innovations for managing traffic noise by cancellation and transformation," Jordan Lacey, Principal Investigator. I was part of a team of acousticians, ethnographers, and acoustic ecologists. My role included environmental transformation system design & implementation, Max coding, and generative audio composition.
- 2013-2017 **Anthony McCall**, visual and sound artist, NYC. Software and hardware design resulting in the creation of some of McCall's sound-based artwork originating in experiments from the 1970s, including *Traveling Wave*, *Crossing*, *Nostalgia* and others, plus supervision of the installation of these artworks at galleries internationally.
- 2013 **Tellart**, experience design, engineering, and production company, Providence, RI. Audio programming and system design for experimental furniture projects.
- 2012-2016 **Earfilms**, production company specializing in creating audio-only cinematic experiences, Dartington, UK. Served as a technical system engineer, story consultant, and contributing sound designer for their flagship production *To Sleep To Dream*, and other projects.
- 2012-2014 **Constellation Center**, music presenting organization, Cambridge, MA. Architectural acoustics modeling and system redesign for prospective concert hall construction project. The project was led by the acoustical engineering arm of Arup, Inc., which provided significant training.
- 2012-2013 **Ben Houge**, composer/programmer, Cambridge, MA. Multi-channel audio system design, programming and engineering for two of Houge's "Food Opera" events at Bondir in Cambridge.
- 2012 **Michael Bullock**, artist and musician, Boston, MA. Creation of custom video processing software.
- 2012 **The Noise**, media production company, NYC. Design and execution of a combination smartphone app and multichannel sound/video installation, called *SxSW RMX*, for Virgin Mobile, at the South by Southwest Festival in Austin, TX.

- 2012 **Animal Collective/Domino USA**, alt-rock band and record label, NYC. Design and programming of a Mac/PC downloadable application to generatively recreate the experience of the 2010 performance piece *Transverse Temporal Gyros*. Also created the poster artwork for the *Transverse Temporal Gyros 12"* vinyl release by Animal Collective.
- 2011-2012 **Toni Dove**, interactive cinema artist, NYC. Schema and software for an adaptable multi-channel sound design for the interactive cinema/theater piece *Lucid Possession*.
- 2010 **Laurie Anderson**, multi-media artist, NYC. Consultation on strategies for implementing *River of Sound*, a large-scale sound installation to be placed within the grounds of the Frank Gehry-designed Novartis campus green in Basel, Switzerland.
- 2010 **Animal Collective**, alt rock band, NYC. Software and system design and operation for *Transverse Temporal Gyros*, a 40-channel sound piece by Animal Collective spanning the entire central spiral column of the Guggenheim Museum in NYC, with video, lighting, and sculptural elements by Danny Perez.
- 2009 **Terrain Dance**, dance company, NYC. Audio engineering for a performance of Frederic Rzewski's *Coming Together*.
- 2009 **Alex Waterman**, cellist and sound artist, NYC. System design, programming, live mixing, and technical consulting for the large-scale sound installation and inaugural performance *Ballad of Accounting*.
- 2008-2011 **Koosil-ja**, choreographer and multi-media artist, NYC. Design of EEG sensor interface tied to audio processing software and design and construction of robotic percussion device for her piece *Blocks of Continuity/Body, Image, and Algorithm*, culminating in a series of Winter 2009-10 performances in Florida, Chicago, and NYC.
- 2008 **Phantom Color**, production design company, Zurich, Switzerland. Sound design and editing for *Stella Fashion Night '08* awards ceremony at the Maag Areal.
- 2008 **Wally Cardona and Rahel Vonmoos**, choreographers and performers, NYC. Sound design consultation for the dance piece *A Light Conversation*.
- 2008 **Christopher McIntyre**, composer/performer, NYC. Creation of custom audio processing software.
- 2007-2009 **caraballo-farman**, installation artists, Ossining, NY. Sound design and programming for two immersive sound installations.
- 2007-2008 **Zeena Parkins**, composer/performer, NYC. Created performance software for her string quartet composition *Persuasion*.
- 2007 **Andrea Parkins**, composer/performer, NYC. Consultation and programming on a software performance instrument.
- 2007 **David Behrman**, composer/performer, NYC. Programming and consultation for the composition *Long Throw*.
- 2007 **Lois V. Vierk**, composer, NYC. Programming and consultation for updating electronic composition technologies.
- 2006-2007 **E. V. Day**, installation artist, NYC. Created interactive hardware, control software, and sound design for her installation *Sweet Heat*, installed at PS1 in Queens.
- 2006-2007 **Donna-Maree Wilding & Jim Pugliese**, visual artist and musician, NYC. Designed interactive video, lighting, and audio control software for their multimedia installation *We Are Happy*.
- 2006 **Marina Rosenfeld**, composer/performer, NYC. Programming for a realization of John Cage's *Atlas Eclipticalis*.
- 2005 **Kadet Kuhne**, performance artist, Los Angeles, CA. Programming of a live audio/video performance tool.
- 2004-2006 **Zarah Mani**, bassist and sound artist, Graz, Austria. Programming for audio performance and installation projects.

- 2004-2005 **Tektraxadex**, planetarium production company, Troy, NY. Sound design, recording, editing, and 5.1-surround mixing for the National Science Foundation-funded planetarium show *The Molecularium*.
- 2004 **The Beastie Boys & Benton-C Bainbridge**, music group and video artist, NYC. Programming of the *ScopeMate* video performance tool for the Beastie Boys' *To the 5 Boroughs 2004* concert tour.
- 2004 **Jeff Talman**, sound and visual artist, NYC. Programming for the installation *Sonalumina-13*.
- 2003-2005 **Brenda Hutchinson**, composer/improviser, San Francisco, CA. Custom-design and fabrication of an electronic performance interface for her Long Tube instrument.
- 2003-2005 **Anne LeBaron**, composer, Valencia, CA. Design and programming of interactive performance software in Max/MSP for her composition *The Left Side of Time*.
- 2003-2006 **Johannes Goebel**, composer, Troy, NY. Design and programming of a composition tool in Max/MSP for sample-level manipulation of banks of specially filtered noise signals.
- 2003 **Kelley Bell**, media artist, Baltimore, MD. Programming and sound design for the installation *Hydra*.
- 2003 **Michael Haleta**, noise artist, Princeton, NJ. Custom software for improvised sound performance.
- 2002-2005 **Pauline Oliveros**, composer/performer, Kingston, NY. Programming and development of her Expanded Instrument System, re-programming the original Max/MSP code from scratch, completely overhauling most features, adapting the system for various performers and commissioned works, and traveling with these works to supervise and participate in performances.
- 2002 **Neil Rolnick**, composer/performer, Troy, NY. Sound engineering for the one-act musical *Homeland Security*.
- 2002-2010 **John King**, composer/performer, NYC. Design and programming of numerous 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 major multi-media opera work, *Dice Thrown*, premiered at CalArts in April 2010.
- 2001-2003 **Create @ iEAR**, Troy, NY. 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 soprano, composer, and improviser *Kristin Norderval* (2002), multi-channel audio distribution software for composer *Seong-Ah Shin* (2003), a sixteen-channel audio performance system for composer/performer *Michelle Nagai* (2003), and performance software for trombonist/improviser *Monique Buzzarte* (2003).

## **Teaching and Academic Service**

### **Courses Taught at Northwestern University, 2015 - present**

- The Sound of Stories/The Story of Sound (first-year seminar)**, co-taught with Rives Collins, Winter 2022, Fall 2022.
- Sound Design for Videogames**, Spring 2021, Spring 2022, Spring 2023.
- Physical Computing for Audio Applications**, Spring 2020.
- Sound Branding and Product Sound Design**, co-taught with Steve Milton, Winter 2020, Winter 2022.
- Digital Musical Instrument Design**, Spring 2019, Spring 2021, Spring 2023.
- Virtual/Ambisonic Audio Production**, Winter 2019, Winter 2020.
- Media Performance Technologies**, co-taught with Chaz Evans and Eric Patrick, at Northwestern University in Qatar, Winter 2018.
- Museum Sound Design**, in collaboration with the Block Museum, Fall 2017.

**Seminar in Sound Production**, Spring 2017, Spring 2018, Spring 2020, Spring 2022.  
**John Cage's *A Dip In The Lake***, Spring 2017, Spring 2019, Spring 2021, Spring 2023.  
**Interactive Audio Programming**, Summer 2018, Summer 2019, Summer 2020, Summer 2021, Summer 2022.  
**Creating Multi-channel Sound Environments**, in collaboration with the Audiology Clinic, Winter 2017, Spring 2018.  
**Introduction to Sound Production**, Fall 2016, Fall 2017 (x2), Fall 2018 (x2), Fall 2019 (x2), Fall 2020 (x2), Fall 2021 (x2), Fall 2022 (x2).  
**Interactive Sound for Live Events**, Fall 2016, Spring 2018, Winter 2022.  
**Introduction to Music Production Techniques**, Spring 2016.  
**Communicating Sound Science with Sound Media**, Spring 2016.  
**Sound Installation Art**, Winter 2016.  
**Interactive Sound Design**, Winter 2016, Winter 2017, Winter 2019, Fall 2019, Fall 2020, Fall 2021, Fall 2022.  
**Field Recording with an Introduction to Pro Tools**, Fall 2015, Winter 2019.  
**Music Composition for Media Makers**, Fall 2015.

### Courses Taught Prior to 2015 (i.e. pre-Northwestern)

**Electro-Acoustic Improvisation Ensemble: Graphical and Text Scores**, Brown University, Spring 2014.  
**Computers and Music** (Teaching Assistant), Brown University, Fall 2013.  
**Advanced Studio Composition**, Brown University, Spring 2013.  
**The Recording Studio as a Compositional Tool** (Teaching Assistant), Brown University, Spring 2012.  
**Digital Performance** (Teaching Assistant), Brown University, Fall 2011.  
**Intermediate Computer Music Composition**, Massachusetts College of Art, Spring 2004.  
**Programming for Artists**, Massachusetts College of Art, Spring 2004, Fall 2004.  
**Pro Tools Sound Design**, Massachusetts College of Art, Spring 2004, Fall 2004.  
**Sound Installation Art**, Massachusetts College of Art, Fall 2003, Spring 2004.  
**Sophomore Video Seminar**, co-taught with Gretchen Skogerson, Massachusetts College of Art, Fall 2003, Fall 2004.  
**Advanced Computer Music Studio**, Simon's Rock College of Bard, Fall 2003, Spring 2004, Fall 2004.  
**Computer Music Studio**, Simon's Rock College of Bard, Fall 2002, Fall 2003, Spring 2004, Fall 2004.  
**Computer Music Studio**, Rensselaer Polytechnic Institute, Fall 2002, Fall 2003.  
**Digital Editing**, Simon's Rock College of Bard, Fall 2002.  
**Advanced Sound**, Maryland Institute College of Art, Spring 2000.  
**Sound Art and Audio Technology**, Maryland Institute College of Art, Summer 1999, Fall 1999, Spring 2000, Summer 2000.  
**Computer-Assisted Musical Notation**, Peabody Conservatory of Johns Hopkins University, Fall 1997 and Spring 1998.

### Advising/Mentorship - Northwestern University

**Wan Heo**, Dissertation Committee, D.M.A. in Music Composition, School of Music. Projected completion in 2025.  
**Konstantinos Baras**, Dissertation Committee, D.M.A. in Music Composition, School of Music. Projected completion in 2025.

**Elliot Lupp**, Dissertation Committee, D.M.A. in Music Composition, School of Music. Projected completion in 2024.

**Andrew Maxbauer**, Dissertation Committee, D.M.A. in Music Composition, School of Music. Projected completion in 2022.

**Daniel Dehaan**, Dissertation Committee, D.M.A. in Music Composition, School of Music. Completed May 2019.

**M.A. in Sound Arts and Industries, Master's Thesis advising:** Jacob Stucki (2022), Claire Krupela (2022), Anthony Groce (2021), Andrew Littleton (2021), Tim Burns (2020), Henry Koch (2020), Aaron Mix (2020), Lucy Newton (2020), Daniel Robles (2020), Matthew Wagner (2020), Emily Acuna (2019), Lianna Squillace (2019), Annabelle Howell (2018), Matthew Test (2018).

**Sound Arts and Industries program Spring Symposium (formerly Study-In-Sound) advising:**

2022: Jacob Stucki, Runxin "Lacie" Yao, Jo Lampert, Claire Krupela, Bennett Pack, Elliot Secrist, Evan Thompson, Kelvin Boddie, Lunar Chen.

2021: Aaron Robinson, Erica Ricketts, Anthony Groce, Daniel Christain, Yuxin Lu.

2020: Daniel Hayashi, Aaron Mix, Matthew Wagner.

2019: Emily Acuna, Sarah Espinoza, Hannah Foerschler, Madhav Ghei, Ryan "Jonesy" Jones, Lianna Squillace, Suli Stuelpnagel.

2018: Sam Clapp, Jason Foley, Russell Gillespie, Avery Makel, Daniel Tinkler.

2017: Xiameng "Summer" Lin, Zach Stinnett.

**Undergraduate Module Capstone advising:** Azhad Syed (2017, Interactive Media), Ryan Lammers (2017, Sound Cultures).

**Summer Undergraduate Research Grant advising:** Tyler Felson (2021), James Barrs (2021).

**Independent Study Supervision:** Jeffrey Hunter (2023), Tyler Felson (2022), Aldo Aguiar (2022), Evan Thompson (2022), Shaun Yee & Regina Martinez (2021), Anthony Groce (2020), Meredith Haines (2020), Matthew Wagner (2019), Shelly Liu (2019), Oona Evans (2019), Cara Ehlenfeldt (2019), Anna Havermann (2019), Grace Ann Richardson (2019), Malika Gumpangkum (2018).

### **Advising/Mentorship - Other Institutions**

**iele paloumpis**, Artist in Residence with Dance/NYC, Mentor for the "Disability. Dance. Artistry." Residency Program, 2022.

**JoVia Armstrong**, Dissertation Committee, D.M.A. in Improvisation, Composition and Technology, University of California at Irvine. Projected completion in 2022.

**Brian Cook**, "Mappings" MFA Thesis Committee, Integrated Electronic Arts Program, Rensselaer Polytechnic Institute, Spring 2015.

### **Adjudication Panels**

2022 **High Concept Labs**, Artist-in-Residence Review Panel.

2022 **New Interfaces for Musical Expression Conference (NIME) 2022**, installations.

2021 **High Concept Labs**, Artist-in-Residence Review Panel.

2021 **New Interfaces for Musical Expression Conference (NIME) 2021**, papers.

2021 **New Music USA**, New Music Creator Fund.

2020 **High Concept Labs**, Artist-in-Residence Review Panel.

2020 **New Interfaces for Musical Expression Conference (NIME) 2020**, installations.

2019 **New Interfaces for Musical Expression Conference (NIME) 2019**, papers and installations.

2018 **New Interfaces for Musical Expression Conference (NIME) 2018**, papers and installations.

2017 **New Interfaces for Musical Expression Conference (NIME) 2017**, papers, performances and installations.



- 2017 **Sound + Environment 2017**, papers and installations.
- 2016 **New Interfaces for Musical Expression Conference (NIME) 2016**, performances and installations.
- 2015 **Foundation for Emerging Technologies and Arts**, FETA Prize in Sound Art 2015.
- 2015 **New York State Council on the Arts**, Media Arts Assistance Fund for Artists.
- 2014 **Balance-Unbalance 2015**, conference submissions.
- 2014 **New Music USA**, Project grants.
- 2014 **Rhode Island State Council on the Arts**, Music Organization grants.
- 2013 **New Music USA**, Live Music for Dance grants.
- 2011 **HarvestWorks**, Artist in Residence program.
- 2010 **Lower Manhattan Cultural Council**, Swing Space Artist Residency program.
- 2004 **New York Foundation for the Arts**, Special Opportunity Stipend.

**Other Academic Service (at Northwestern University unless otherwise noted)**

- 2022-now **Associate Director**, Sound Arts and Industries Program, Department of Radio, Television, and Film.
- 2021-now **Faculty Advisor**, Sound Design Minor, Department of Radio, Television, and Film.
- 2021-now **Member** of the School of Communication's Renewal, Tenure, and Promotion Committee (for Non-Tenure Eligible faculty cases).
- 2021 **Member** of the Search Committee for a new NTE full-time instructor in Interactive Media, for the Department of Radio, Television, and Film.
- 2020-now **Member** of the School of Communication's Mentorship and Faculty Development Committee.
- 2020-now **Co-chair** of performance works for the 8<sup>th</sup> International Conference on Movement and Computing (MOCO) held at Columbia College, Chicago in June 2022.
- 2019-20 **Member** of the Department of Radio, Television & Film Curriculum Committee (Non-tenure-track representative).
- 2016-now **Member** of the Sound Arts and Industries Program Steering Committee.

## Creative Work

**Performing Groups / Ensembles / Long-term Collaborative Projects**

- Evidence**, 2001–now. Electronic performing, recording, and art-making duo with Scott Smallwood.
- A Canary Torsi** (formerly Yanira Castro + Company), 2005–now. Resident composer, performer, sound designer and interactive systems designer for this Brooklyn-based performance group, focused on dance and performance-installation work, led by director Yanira Castro.
- The Nerve Tank**, 2008–now. Resident composer, sound designer, and creative technologist for this NYC-based performance group focused on the performance of scripts, texts, assemblages, and concepts by playwright Chance Muehleck, led by Melanie Armer.
- Virtual Voices of the Void (VVV)**, 2020-now. Remote electronic improvisation quartet with Sam Clapp, Russell Gillespie, and Matt Test.
- Treatments**, 2021-now. Electro-acoustic recording duo with Tucson, AZ-based multi-instrumentalist Michael Dauphinais.
- Bumpr**, 2011–2015. Electro-acoustic improvisation quartet with Peter Bussigel, Caroline Park, and Tim Rovinelli.
- Volume(n)**, 2010–2014. Electro-acoustic improvisation quartet with Shelley Burgon, Maria Chavez and Suzanne Thorpe. (Our name incremented with each performance, e.g. Volume(I), Volume(II), etc.)

- MEME Ensemble**, 2011–2014. Electro-acoustic performance ensemble at Brown University (Director, Spring 2014).
- A/G/H/M Quartet**, 2010–2011. Electronic improvisation quartet with Carver Audain, Forbes Graham, and Andy Hayleck.
- The Extra-Sensory Pedestrians**, 2007–2009. Resident composer and musician for this Brooklyn-based dance company.
- The Music Committee**, 2005–2010. Electro-acoustic performance ensemble consisting of pick-up groups drawn from the Merce Cunningham Dance Company’s pool of touring musicians, when performing independently of the Company. Regular members included David Behrman, John King, Takehisa Kosugi, Keith Rowe, Christian Wolff, and Stephan Moore.
- Xenolinguistics**, 2004–2009. Audio/video performance duo with video artist Diana Reed Slattery.
- Steel Cello duo**, 2002–2004. Amplified bowed metal object improvisation duo with Sarah Warren.
- Moore/Pohl**, 2001–2004. Electronic music improvisation duo with Troy Pohl.
- Floating Point**, 2001–2003. Electro-acoustic band made up of Naomi Ture (violin), Rich Pell (electric guitar), Nathan Gibbs (acoustic guitar and piano), Andrew Lynn (cello) and Stephan Moore (electronics/processing).
- Esseness**, 2000–2002. Audio/video/dance trio with video artist Nancy Meli Walker and dancer Sarah Poole.
- KromoZone**, 1999–2003. Electronic music ensemble focused on networked musical performance, co-led by Timothy Place and Stephan Moore and including Seong-Ah Shin, Paul Rudy, Rich Jaime, and T.J. Lindgren.
- Fluid Movement**, 1998–2000. Resident composer and sound designer for this community-oriented performance art troupe, led by Keri Burneston and Valerie Perez-Schere.
- Source of Uncertainty**, 1998–2000. Electronics/audio processing in this audio/video performance trio with video artist Brad Grochowski and multi-instrumentalist Sean Finn.
- Little Big Bang**, 1998–2000. Sound design and musical performance for this performance art troupe led by Sally Chang, Olivia Robinson, and Flo McGarrell.

### Solo Exhibitions

- 3-4/2023 Planned future exhibition for 8-channel sound system, Sound Studies Institute Gallery, University of Alberta, Edmonton, Alberta, Canada.
- 10/2019 *Two Chambers*. Four channel site-specific sound installation shown as part of the SONICBernheim event series, at the Bernheim Arboretum and Research Forest in Clermont, KY.
- 12/’17-3/’18 *A Grid Against The Sky*. Part of the Florasonic installation series hosted by Experimental Sound Studio at the Lincoln Park Conservatory, Chicago, IL.
- 5-7/2017 *Calling Up*. Generative, site-specific audio installation for the sanctuary of the Church of the Ascension in New York City, as part of the New York Electronic Arts Festival.
- 4/2017 *Toowoomba Looproom: Music of Transmission Damage*. Generative, site-specific audio installation for RAYGUN Projects Gallery in Toowoomba, Queensland, Australia.
- 11/14-6/16 *Glass Elevator*. Interactive, site-specific sound installation created for the entryway of the Katonah Museum of Art, Katonah, NY.
- 3/2014 *Sustain*. Interactive sound installation. Part of the Brown University Semiquincentennial Celebration. Granoff Center for the Arts, Brown University, Providence, RI.
- 4-6/2013 *A Better Place*. Site-specific, generative, multi-channel sound installation created for the interior of the Buckminster Fuller Dome Home in Carbondale, IL.

- 8-9/2012 *Locator*. Generative, site-specific, multi-channel sound installation designed for the unique vertical space around the central stairways of the Granoff Center for the Arts, Brown University, Providence, RI.
- 4/2011 *Fair*. Generative sound installation at Seed Space Gallery, Nashville, TN.
- 6/2009 *Alternate Ceilings*. A collection of generative multi-channel sound environments. The Beaux Arts Ball, The Old American Can Factory, Brooklyn, NY.
- 7-10/2008 *Outside Information*. Generative multi-channel sound installation, exhibited by Mandeville Gallery. This quiet, ghostly sound environment was created for the enormous vertical space inside the Nott Memorial, Union College, Schenectady, NY.
- 5/2007 *In:Out::Out:In*. Generative multi-channel sound installation. Diapason Gallery, NYC.
- 5/2007 *Three Steepings*. A collection of generative multi-channel sound environments. Diapason Gallery, NYC.
- 12/2004 *Hemispheres*. Generative stereo audio installation created for the lobby of The Chocolate Factory, Queens, NY.
- 11/04-2/05 *Airflow*. Generative 10-channel sound installation created for the large, open lobby area of the Daniel Arts Center on the occasion of its opening, in conjunction with a faculty exhibition at Simon's Rock College, Great Barrington, MA.
- 4/2004 *Big Here*. Generative 16-channel sound installation. The Deep Listening Space, Kingston, NY.

### **Group Exhibitions**

- 10/2021 *First Object from Last Audience*, interactive sound sculpture, shown as part of “Open House”, a multi-disciplinary theatrical production of the Wirtz Center at Northwestern University.
- 9/2021 *UV Soundbath*, generative 8-channel sound installation using Hemisphere loudspeakers, created as the entrance soundscape for the vestibule of the Undercurrents exhibition of eco-conscious sound art in Brooklyn, NY.
- 10/20-1/21 *Through a Voice*, stereo fixed-media composition, shown as part of the *Audiosphere* exhibition at the Reina Sofia Museum in Madrid, Spain, a groundbreaking survey of experimental music practice curated by Francisco López.
- 9-12/2019 *Six Accompaniments for Solo Voice*, 12-channel site-specific outdoor sound installation, as part of The Chicago Sound Show curated by Laura Steward and Sam Pluta, on the University of Chicago Campus.
- 4/2018 *A Grid Against the Sky* (concert mix), as well as *Visuals* by Evidence, were shown as part of Sound Forms #1, a Festival of Multichannel Sound presented by Contemporary Musicking Hong Kong, in the Hong Kong Arts Center.
- 12/2017 *Toowoomba Looproom (Silent)*. Part of the exhibition “RAYGUN at 6” at RAYGUN Projects Gallery in Toowoomba, Queensland, Australia.
- 5/2017 *Diacousticon*. Interactive sound installation presented at the New Interfaces for Musical Expression conference at Aalborg University in Copenhagen, Denmark.
- 6-11/2015 *Diacousticon*. Site-specific, interactive sound installation. Part of the 2015 version of the sound art exhibition “In the Garden of Sonic Delights,” Caramoor Center for Music and the Arts, Katonah, NY.
- 6-11/2014 *Diacousticon*. Site-specific, interactive sound installation. Part of the sound art exhibition “In the Garden of Sonic Delights,” Caramoor Center for Music and the Arts, Katonah, NY.
- 9/2013 *NANCY Score Generator*. Digital print with audio recordings. Part of the “Complexity” exhibition, at the Granoff Center for the Arts, Brown University, Providence, RI.
- 10/2011 *Dimensionalist Manifesto Sonification*. Digital Print. ISSUE Project Room Benefit Art Auction, Industria Superstudios, NYC.

- 7-8/2011 *Losperette*. Amplified kinetic sound sculpture. Part of the exhibition “Opening Reception” at Culturefix Gallery in NYC. Also shown were two of my digital prints: *Wilderness* and *Dimensionalist Manifesto Sonification*.
- 5/2011 *Agora*. Interactive sound installation for infrared headphones, position-tracking technology, and generative audio. Part of the exhibition “Art Tec” at the Granoff Center for the Arts, Brown University, Providence, RI.
- 4/2008 *In:Out::Out:In*. Generative, multi-channel sound installation. Shown at the MATA Festival, in collaboration with Diapason Gallery, at the Brooklyn Lyceum, Brooklyn, NY.
- 5/2001 *Telephonic Displacements*. Interactive sound installation. Arts Center of the Capital Region, Troy, NY.
- 5/2001 *Cumulosonus*. Multi-channel sound environment. Exhibited as part of the *Boston Cyberarts Festival*, Mobius Art Space, Boston, MA.
- 2/2001 *Telephonic Displacements*. Interactive sound installation. Part of the exhibition of the *Sound Practice* conference, Dartington College of the Arts, Dartington, UK.
- 12/2000 *Zen-o-Matic*. Robotic/kinetic sculpture installation. Shown as part of the “dot.comrades” exhibition, Troy, NY.
- 9/1999 *Commotion*. Interactive sound installation. Part of Faculty Exhibition 1999 at the Maryland Institute College of Art, Baltimore, MD.

### **Exhibitions of Collaborative Work**

- 2/2023 *Sisyphus 2.0*, by The Nerve Tank. Interactive sound sculpture. Shown at the Love Burn 2023 event in Miami, FL.
- 11/2022 *VastWaste*, a VR installation by Ozge Samanci with my soundtrack. Exhibited at PIKSELXX (the 20<sup>th</sup> Edition of the Píksel New Media Festival, in Bergen, Norway).
- 8-9/2022 *Sisyphus 2.0*, by The Nerve Tank. Interactive sound sculpture. Shown throughout Burning Man 2022 in Black Rock City, NV.
- 8-9/2022 *Unpopular Music*, by Evidence. Sound installation structure containing an octophonic listening environment, reprised with compositions by approximately 100 composers for Burning Man 2022 in Black Rock City, NV.
- 8/2022 *VastWaste*, a VR installation by Ozge Samanci with my soundtrack. Exhibited in the art gallery portion of the 2022 ACM SIGGRAPH Conference, Vancouver, BC, Canada.
- 8/2022 *My Data Body*, a collaborative VR installation by Marilene Oliver, Scott Smallwood, Stephan Moore and J.R. Carpenter. Exhibited in the art gallery portion of the 2022 ACM SIGGRAPH Conference, Vancouver, BC, Canada.
- 6/2022 *VastWaste*, a VR installation by Ozge Samanci with my soundtrack. Exhibited at ISEA 2022 (International Symposium on Electronic Art), Barcelona, Spain.
- 5/2022 *Trap and Release*, a generative multichannel audio installation co-created with JoVia Armstrong, presented at St. Martin’s Episcopal Church in Chicago’s Austin neighborhood, by NON:op Open Opera Works as a part of their Viral Silences series.
- 4/2022 Two multi-channel audio works for fixed media: *The Way In* (for 9.4.1 speaker system) and *Meridional Transitive* (for eight speakers) by Evidence, presented in Listening Rooms 1 and 2, respectively, at the 2022 Sonorities Festival of the Sound Art Research Centre at Queen’s University, Belfast, Northern Ireland.
- 2-5/2022 *My Data Body*, a collaborative VR installation by Marilene Oliver, Scott Smallwood, Stephan Moore and J.R. Carpenter. Exhibited as part of “Dissecting Identities,” a group show at the Art Gallery of Grande Prairie in Alberta, Canada.

- 7-8/2021 *Performance/Portrait*, by A Canary Torsi. Interactive video installation at SPACE Gallery in Portland, ME.
- 7/2021 *Performance/Portrait*, by A Canary Torsi. Interactive video installation at the L/A Arts Gallery in Lewiston, ME, as part of the Bates Dance Festival.
- 2-8/2021 *Performance/Portrait*, by A Canary Torsi. Interactive video installation at the WNDR Museum, Chicago.
- 9-12/2020 *Last Audience*, by A Canary Torsi. Text and sound scores for individual and group performance presented at the Museum of Contemporary Art, Chicago, IL.
- 9/2020 *Last Audience*, by A Canary Torsi. Text and sound scores for individual and group performance presented at the Portland Institute of Contemporary Art's TBA Festival, Portland, OR.
- 2/2020-now *Lands*, by Sonde (Olivia Block + Stephan Moore). Interactive sound installation for the WNDR Museum, Chicago.
- 1/2020 *AUTHOR*, by A Canary Torsi. Interactive text and video environment presented at Amherst College, Amherst, MA.
- 9/2019 *HearRing*, by Evidence, for Night Out In The Parks, a project of the Chicago Department of Cultural Affairs and Special Events. Three one-day showings at three different Chicago city parks.
- 8-12/2019 *Chorus for Untrained Operator*, with Peter Bussigel. Exhibited at Union College, Schenectady, NY.
- 8-9/2019 *Unpopular Music*, by Evidence. Sound installation structure containing an octophonic listening environment, reprised with a larger group of composers represented (nearly 60) for Burning Man 2019 in Black Rock City, NV.
- 7/2019 *AUTHOR*, by A Canary Torsi. Interactive text and video environment presented as part of the Boston Cyberarts Festival at The Featherstone Gallery on Martha's Vineyard, MA.
- 6/'19-6/'21 *Go Where Light Is (Installation Version)*, by Evidence, at the Katonah Museum of Art, Katonah, NY.
- 3/2019 *Chorus for Untrained Operator*, with Peter Bussigel. Exhibited as part of the "Off the Screen" portion of the 2019 Ann Arbor Film Festival.
- 8-9/2018 *Unpopular Music*, by Evidence. Sound installation structure containing an octophonic listening environment. Several multichannel audio compositions, including fixed-media versions of my pieces *Toowoomba Looproom*, *Calling Up*, *A Grid Against the Sky*, and *Dusk in Goa*, and the compositions *Visuals* and *Go Where Light Is* by Evidence were played in this installation-as-pop-up-concert-venue, along with the work of over 40 other composers. Installed at Burning Man 2018 in Black Rock City, NV.
- 6/2018 *Chorus for Untrained Operator*, with Peter Bussigel. Exhibited as part of the New Interfaces for Musical Expression 2018 conference at Virginia Technical University, where it was named "Best Installation."
- 9/2017 *AUTHOR*, by A Canary Torsi. Interactive text and video environment, Invisible Dog Art Center in Brooklyn, NY.
- 12/2016 *Performance/Portrait*, by A Canary Torsi. Interactive video installation, Invisible Dog Arts Center in Brooklyn, NY.
- 9/2016 *Sisyphus 2.0*, with The Nerve Tank, interactive sound sculpture. Exhibited at the Take Me To The River Music and Arts Festival, Hastings-on-Hudson, NY.
- 7-8/2016 *Chorus for Untrained Operator*, with Peter Bussigel. Gallery-sized interactive sound work, and *Sisyphus 2.0*, with The Nerve Tank, interactive sound sculpture. Exhibited at the Summer Music Festival, Caramoor Center for Music and the Arts, Katonah, NY.
- 5/2016 *Meridional Transitive*, by Evidence. Multi-channel sound installation, presented in the "Sounding Columbia Listening Room" at the Balance-Unbalance 2016 Conference, Manizales, Columbia.

- 3-6/2016 *Coin-Op*, with Benton-C Bainbridge. Part of the exhibition “Signal to Code: 50 Years of Media Art in the Rose Goldsen Archive” at the Cornell University Library, Ithaca, NY.
- 3/2016 *Performance Portrait: Live (working title)*, by A Canary Torsi. A work-in-progress showing of this interactive video installation at the Conference for Research on Choreographic Interfaces, Brown University, Providence, RI.
- 3/2016 *Chorus for Untrained Operator*, with Peter Bussigel. Gallery-sized interactive sound work, exhibited at the Cohen Gallery of the Granoff Center for the Creative Arts at Brown University, Providence, RI.
- 2/2016 *Performance Portrait: Live (working title)*, by A Canary Torsi. A work-in-progress showing of this interactive video installation at the Biennial Symposium on Art and Technology, Connecticut College, New London, CT.
- 11/2015 *Performance Portrait: Live (working title)*, by A Canary Torsi. Two work-in-progress showings of this interactive video installation at BRIC Arts, Brooklyn, NY.
- 9-11/2015 *Coin-Op*, with Benton-C Bainbridge. Part of the exhibition “The Experimental Television Center: A History... ETC” at the Hunter College Art Galleries, NYC.
- 9/2014 *Sisyphus 2.0*, by the Nerve Tank. Interactive sound sculpture. Figment Festival, Washington, DC.
- 9/2014 *Sisyphus 2.0*, by the Nerve Tank. Interactive sound sculpture. Fall Festival, Caramoor Center for Music and the Arts, Katonah, NY.
- 8/2014 *Karmic Teller Machine*, with Scott Smallwood and David Ogawa. Interactive sound installation. Burning Man 2014, Black Rock City, NV.
- 7/2014 *Sisyphus 2.0*, by the Nerve Tank. Interactive sound sculpture. Sonic Delights Festival, Caramoor Center for Music and the Arts, Katonah, NY.
- 5/2014 *Quartets*, with the OPENSIGNAL Collective. Generative sound installation. OPENSIGNAL Festival, Granoff Center for the Arts, Brown University, Providence, RI.
- 3/2014 *Rainforest*, by Composers Inside Electronics. I was one of many to contribute an object and sound materials to this installation. At the annual Society for Electro-Acoustic Music in the United States (SEAMUS) Conference, Wesleyan University, Middletown, CT.
- 11/’13-1/’14 *The People To Come* (installation version). Part of the exhibition “Dance Archiving Dance” at the New Museum, NYC.
- 10/2013 *Sisyphus 2.0*, by the Nerve Tank. Interactive sound sculpture. Playa Del Fuego Festival, Townsend, DE.
- 10/2013 *Sisyphus 2.0*, by the Nerve Tank. Interactive sound sculpture. Figment Festival, Philadelphia, PA.
- 8/2013 *Karmic Teller Machine*, with Scott Smallwood and David Ogawa. Interactive sound installation. Burning Man 2013, Black Rock City, NV.
- 7-8/2013 *Visuals*, by Evidence. Exhibition of generative, multi-channel audio environment, based on the digital audio release by the same name. Presented by Contour Editions at the Studio 10 Gallery, Brooklyn, NY.
- 6/2013 *Sisyphus 2.0*, by the Nerve Tank. Interactive sound sculpture. Freeform Arts Festival, Woodstown, NJ.
- 6/2013 *Sisyphus 2.0*, by the Nerve Tank. Interactive sound sculpture. The Observatory Project, Providence, RI.
- 8/2012 *Karmic Teller Machine*, with Scott Smallwood and David Ogawa. Interactive sound installation. Burning Man 2012, Black Rock City, NV.
- 1-2/2012 *Immersive Ideal*, created with Kelley Bell and Beauty Pill. An interactive documentary installation. Artisphere, Washington, DC.

- 8/2011 *Karmic Teller Machine*, with Scott Smallwood and David Ogawa. Interactive sound installation. Burning Man 2011, Black Rock City, NV.
- 7-8/2011 *Magic Fingers!* 12-channel generative environment created to be played through Kaffe Matthews' installation *Sonic Bed Marfa*, on exhibit at Eyebeam in NYC.
- 7/2011 *Dimensionalist Manifesto Sonification*. Site-specific sound installation as part of the exhibition "A New Dimension," created for the five rooms of the Silvershed Gallery, NYC.
- 10/2010 *Wilderness* (installation version). The responsive environmental installation for the dance piece *Wilderness* remained in place for a ten-day period after our performances at the Filament Festival at the Experimental Media and Performing Arts Center in Troy, NY.
- 8/2010 *Karmic Teller Machine*, with Scott Smallwood and David Ogawa. Interactive sound installation. Burning Man 2010, Black Rock City, NV.
- 8/2009 *Karmic Teller Machine*, with Scott Smallwood and David Ogawa. Interactive sound installation. Burning Man 2009, Black Rock City, NV.
- 9/2007 *Channel Surfing*, by Evidence. Participatory broadcast installation for audience with FM radios. Wave Farm, Acra, NY.
- 9/2005 *Untitled Tuned Environment*, by Johannes Goebel and Stephan Moore. Modification of environmental noise for the event EMPAC360, at the construction site of EMPAC, Rensselaer Polytechnic Institute, Troy, NY.
- 8/2005 *Hex Table Expanded*, by Jim Lewis and Stephan Moore. Interactive sound sculpture with eighteen-channel sound system. Homemade Instrument Day, Lincoln Center Out-Of-Doors, NYC.
- 11/2004 *Split*. Sound environment created for the exhibition "Split" featuring the work of Olivia Robinson.
- 5-6/2004 *Hex Table*, by Jim Lewis and Stephan Moore. Interactive sound sculpture. Part of the exhibition "Interiors" at the Fulton Street Gallery, Troy, NY.
- 4/2001 *The Last Few Minutes*. Interactive cinema installation presented by the Electronic Arts Performance Series at the Arts Center of the Capital Region, Troy, NY.
- 5/1999 *Garden*, durational sound & video installation with performer Angela Mullins (flute), part of the Augenmusik exhibition at the Maryland Institute College of Art, Baltimore, MD.
- 1/1999 *15 Billion Years of the Traveling Atom* by dancer/painter/video artist Mina Cheon, with my soundtrack. Maryland Institute College of Art, Baltimore, MD.
- 12/1998 Two sound installations, *11.18.98* and *In The Box*, created by the Source of Uncertainty, exhibited as part of the "Converge" exhibition at The Whole Gallery, Baltimore, MD.

### **Sound for Film and Video – Screenings**

*Lines of Exile*, animated short film by Eric Patrick, soundtrack by Stephan Moore.

- El Grito De Los Sin Voz (online, Spain). October 15, 2020-January 3, 2021.
- Carmel International Short Film Festival. Zikhron Yaakov, Israel. October 6-8, 2020.
- Bizarrya Short Film Festival. Porto, Portugal. September 20-26, 2020.
- Intermediaciones Muestra de videoarte y video experimental. Medellin, Colombia. October 19-25, 2020.
- Canlandianlar Film Festival. Istanbul, Turkey. October 15-23, 2020.
- Indie for You Film Festival (online). September 18-27, 2020.
- "Animaevka-2020" International Festival of Animated Films. Mogilev, Belarus. October 27-28, 2020.
- Short to the Point. Bucharest, Romania. November 30, 2020.
- Menorca Docfest. Es Mercadal, Menorca. October 29-31, 2020.
- Amnesty International: *Drets, Humans, I... Accio*. Castelló de la Plana, Spain. November 6, 2020.
- Artpolis Osaka. Osaka, Japan. November 14, 2020.
- Arraiá Cine Festival. Porto Seguro, Brazil. March 2-6, 2021.

- 2021 Nukhu Award. New York, NY. October 9, 2021. **Semi-Finalist.**
- ICONA: Ionian Animation Festival. Corfu, Greece. December 4-6, 2020.
- Black Maria Film Festival. Hoboken, NJ. February 21, 2021 (traveling). **Juror's Choice Award.**
- Fincortex-Festival Internacional de Cortometrajes Experimentales. Tunja, Colombia. December 16-18, 2020.
- VII edition Short Movie Club Film Festival "Nefiltravanae Kino." Minsk, Belarus. March 12-14, 2021. **Best Documentary Film.**
- American Documentary and Animation Film Festival. Palm Springs, CA. March 26-30, 2021.
- Felacos, Festival de Largos y Cortos de Santiago. Santiago, Chile. March 4-7, 2021.
- 16th Athens Animfest. Athens, Greece. March 26-28, 2021.
- Riverrun International Film Festival. Winston-Salem, NC. May 6-16, 2021.
- Benson Film Festival. Omaha, NE. May 14, 2021.
- Harrogate Film Festival. Harrogate, England, UK. April 23-27, 2021.
- Stir and Fry International Short Film Competition. Bristol, UK. April 7-16, 2021.
- Festival Fescilmar. Lecheria, Venezuela (April)/Katowice, Poland (November). April 27-29, 2021.
- Anim!Arte, 16th International Student Animation Festival of Brazil ("World Cultures" professional category). Rio de Janeiro, Brazil. May 24-June 13.
- Festival Internacional de cortometrajes FESCILMAR (La Cruz y El Mar). Krakow, Poland / Caracas, Venezuela / Madrid, Spain. March-November 2021.
- Cannes Short Film Corner. Cannes, France. July 12-16, 2021.
- Farhang Short Film Festival (online). Los Angeles, CA. April 19-September 25, 2021.
- Tlancha Film Festival. Zinacantepec, Mexico. July 14-18, 2021.
- CIndependent Film Festival. Cincinnati, OH. August 26, 2021.
- Experimental Film Festival Barcelona. Barcelona, Spain. July 31, 2021. **Finalist.**
- Festival Internacional de Cine de los Derechos Humanos "El séptimo ojo es tuyo." August 30-September 5, 2021.
- 16 International Film Festivals. Jaipur, India. August 26, 2021. **Best Animation Short.**
- Atlanta Underground Film Festival. Atlanta, GA. September 17-19, 2021.
- Iranian Film Festival San Francisco. San Francisco, CA. September 18, 2021.
- Flickers' Rhode Island International Film Festival. Providence, RI. August 9, 2021.
- 8th Shorty Week International Short Film Festival. Cádiz, Spain. September 3-4, 2021.
- St. Louis International Film Festival. St. Louis, MO. November 4-21, 2021.
- Stop Motion Film Festival. Barcelona, Spain. September 30, 2021. **Best Design.**
- Interfilm: International Short Film Festival-Berlin. Berlin, Germany. November 16-21, 2021.

*Soft Red Winter*, short film by Jen Mesch, soundtrack by Evidence.

- International Festival of Winter Cinema (St. John, New Brunswick, Canada). February, 2019. **Award of Distinction.**
- Canadian and International Short Film Festival (Edmonton, Alberta, Canada). February, 2019.
- Venice Short Film Festival (Venice, Italy). Sept 25, 2018. **Semi-finalist, Best Experimental Film.**
- M6TiF Film Festival (Fairbanks, Alaska, USA). August 3, 2018.
- NextFest (Edmonton, Alberta, Canada). May 30 - June 5, 2018.
- VideoSkin Contemporary Dance Film Festival (Whitehorse, Yukon, Canada). November, 2018.
- Skyline Dance and Film Series (Winnipeg, Manitoba, Canada). August 17-18, 2018.
- Exhibition at Harcourt House (Edmonton, Alberta, Canada). October-November, 2017.

*Dismantled Heart*, documentary short film by Sara Reed with Stephan Moore (sound), premiered at the Block Cinema, Northwestern University, Evanston, IL, June 10, 2016.

*Instincts and Accidents*, animated short video loop by Leona Christie with Stephan Moore (sound). Redflag Gallery, NYC, July 16-September 12, 2009.

*Xenolinguistics*, series of animated shorts by Diana Reed Slattery with Stephan Moore (sound).

- Immersive Vision 2008, University of Plymouth, UK. March 27, 2008.
- World Psychedelic Forum, Basel, Switzerland. March 23, 2008.
- The 11th Biennial Symposium on Arts and Technology at Connecticut College, New London, CT. February 27-March 1, 2008.



- Electronic Imaging Conference, San Jose, CA. January 27-31, 2008.
- Path 1*, video short by Evidence (sound) and Betsey Biggs (video), and *So Much White*, video short by Evidence (sound) and Madeleine Gallagher (video). The Concert of New Media, Bluffton University, Bluffton, OH. January 24, 2008.
- Untitled #1 (from the series Earth People 2507)*, video short by Nao Bustamante with Stephan Moore (sound). Sundance Film Festival, January 19-26, 2008.
- Path 1*, video short by Evidence (sound) Betsey Biggs (video).
- The Concert of New Media, Bluffton University, Bluffton, OH. January 24, 2008.
  - Screen Compositions at Experimental Intermedia, NYC, March 13, 2007.
- (a)*Bridge*, short film by Evidence (sound) and Benton C. Bainbridge (video). The vBrooklyn video festival. Galapagos Art Space, Williamsburg, Brooklyn, Dec. 3, 2006.
- So Much White* (soundtrack), short film by Madeleine Gallagher, sound by Evidence.
- The Concert of New Media, Bluffton University, Bluffton, OH. January 24, 2008.
  - “In Trance”, as part of video\_dumbo, curated by Caspar Stracke and Gabriela Monton, Brooklyn, NY. Oct. 14, 2006.
- Bridge*, video short by Evidence (sound) and Benton C. Bainbridge (video).
- Press Play: video and audio screenings by Princeton composers. Taplin Auditorium, Princeton University, Oct. 14, 2005.
  - MASS MEDIA group exhibition/screening. Axiom, Inc. Allston, MA, Aug. 19-28, 2005.
  - Video:series group exhibition of video screenings. Goliath Visual Space, Brooklyn, NY, July 16-Aug. 7, 2005.
  - International Computer Music Conference (ICMC), University of Miami, Miami, FL, Nov. 4, 2004.
  - New York Video Festival, Lincoln Center, Walter Reade Theatre, NYC. July 15, 2004.
- Water Log: Fluid Movement in Patterson Park*, feature-length documentary. By James Manni (director, co-producer) and Stephan Moore (editor, sound, co-producer). Screened February 2002 at the Fells Point Creative Alliance, Baltimore, MD.

### **Performances**

- 4/2023 A performance of a new composition for piano four-hands for the Hong Kong New Music Ensemble, as part of their Shape Songs commissioning project. More details TBA.
- 3/2023 Three performances by Evidence with the Jen Mesch Dance Conspiracy. The performance includes an improvised set, as well as a choreographed dance to the Evidence composition *Go Where Light Is*. Mile Zero Dance, Edmonton, Alberta, Canada.
- 12/2022 Performance of Sarah Weaver’s *Transcendence Transmission*, with the telematic NowNet Ensemble, based in NYC.
- 10/2022 *A Half Dozen Of The Other* was performed by the Quixote Duo on a program of new solo and duo works. New Music MKE series, Music Recital Hall, University of Wisconsin, Milwaukee campus.
- 10/2022 *No Fixed Points in Time*, structured improvisation with software and 16-channel speaker system. On a program with Derek Rogers and Norman Long. Presented by CLEAT at Elastic Arts, Chicago, IL.
- 8/2022 *A Half Dozen Of The Other* was performed by the Quixote Duo on a program of new solo and duo works. Steppenwolf Theater, Chicago, IL.
- 7/2022 *Tierra*, by A Canary Torsi. A performance installation with interactive sound design, shown at The Invisible Dog, Brooklyn, NYC.
- 6/2022 *By The Quarry Pool*, structured solo improvisation with electronics and field recordings, ARTSEED performance series, Marble House Project, Dorset, VT.
- 4/2022 *Magic Broadcast Sandwich*, improvisation with software and closely-tuned radio transmitters and receivers. Presented at the Seed Radio symposium, Touch of Nature interpretation center, Southern Illinois University, Carbondale, IL.

- 3/2022 *Wind of the Plein* by Treatments, was adapted to accompany to a new dance “deep.” by Melissa Bianco Borelli for DANCEWORKS 2022 at the Wirtz Center, Northwestern University, Evanston, IL.
- 7-8/2021 *Overlays*, commissioned 20-minute, 30-channel fixed-media sound composition presented at Experimental Sound Studio’s Sonic Pavilion Festival, one of six new pieces using the enormous multi-channel sound system of the Pritzker Pavilion in Millennium Park, Chicago, IL.
- 6/2021 *AlterNatiVVVe*, 16-channel durational performance installation created and performed by the Virtual Voices of the Void, Elastic Arts, Chicago, IL.
- 12/2020 Performance with the NowNet Ensemble, based in NYC. Included the premiere of my composition *Latent Energies*.
- 12/2020 “Blessing” performance of *Last Audience*, virtual event performed by A Canary Torsi at the Museum of Contemporary Art, Chicago, IL.
- 10/2020 “Reckoning” performance of *Last Audience*, virtual event performed by A Canary Torsi at the Museum of Contemporary Art, Chicago, IL.
- 9/2020 “One Body” performance of *Last Audience*, virtual event performed by A Canary Torsi at the TBA Festival, Portland Institute of Contemporary Art, Portland, OR.
- 8/2020 *The Way In* by Evidence, performed as part of Sonic Practice NOW! presented by the Irish Sound, Science, and Technology Association (ISSTA), Belfast, Ireland.
- 6/2020 “Object Improvisation” presented as part of Ensemble Ipse’s Site Works at Home event, with Joseph DiPonio, Miguel Frascioni, and Scott Smallwood, NYC.
- 6/2020 *The Attendants* by the Nerve Tank, score for the durational, virtual installation performance presented by Arts Brookfield, NYC.
- 5/2020 Group improvisation with Neil Jendon, Suki O’Kane and Jorge Bachman as part of the Principles of Non-Isolation in Audio (PONIA), Chicago, IL.
- 4/2020 Group improvisation with John King and others, as part of Sonic Gathering #6, a Zoom-based telematic dance/sound event.
- 4/2020 Group improvisation with John King and others, as part of Sonic Gathering #4, a Zoom-based telematic dance/sound event.
- 4/2020 Solo improvisation and duo improvisation with Matt Test, performed at part of the Quarantine Concerts series presented by Experimental Sound Studio, Chicago, IL.
- 2/2020 Performer in Marcel Zaes’s ensemble composition *Setting #26* at CHIMEFest 2020: CIRCULATIONS, a Symposium on Live Audio Feedback in Art at the Logan Center for the Arts, University of Chicago, Chicago, IL.
- 1-2/2020 *CAST* and *STAGE*, by A Canary Torsi. Two performances of each piece presented by Amherst College, Amherst, MA.
- 1/2020 Solo set debuting the 16-channel CLEAT speaker system at Elastic Arts, Chicago. Shared evening with Jason Soliday.
- 1/2020 *Last Audience*, by A Canary Torsi, performed at the APAP Festival at New York Live Arts, NYC.
- 11/2019 Trio improvisation with Lee Ranaldo and Leila Bordreuil at Issue Project Room, NYC.
- 10/2019 *Last Audience*, by A Canary Torsi. Five performances presented by New York Live Arts, NYC.
- 7/2019 *CAST*, by A Canary Torsi. Two performances presented by The Yard, on Martha’s Vineyard, MA.
- 4/2019 Performer and bandleader, with Suzanne Thorpe, Madison Greenstone, Bethan Kellough, and Stephanie Richards, for *Night of 100 Solos*, a celebration of Merce Cunningham’s Centennial, at Royce Hall, University of California Los Angeles.
- 3/2019 Score for *Pardon My Heart*, created and arranged by Parijat Desai. Performed twice as part of the CDI Festival at the Baruch Performing Arts Center, NYC.
- 2/2019 Improvised performance with Suzanne Thorpe, as part of the opening of *Sounding Beloit*, an exhibition of sound art at the Wright Museum of Art at Beloit College in Beloit, WI.

- 2/2019 Telematic performer (in Evanston, IL) with the NowNet Ensemble, as part of the NowNet Arts Festival, based in NYC.
- 12/2018 *Commune*, dance work by choreographer Yanira Castro featuring my score *Destroying Angel*, on a program of multiple dance works at Bates College, Lewiston, ME.
- 12/2018 *Troubled Humors*, performance with Hope Rehak as part of The 4<sup>th</sup> Festival of Poets Theater, Sector 2337, Chicago, IL.
- 8/2018 Improvisation by Evidence, with guest Samantha Lightshade, The Tank Center for Sonic Arts, Rangely, CO.
- 8/2018 Improvisation by Evidence, ATLAS Black Box Theater, University of Colorado, Boulder, CO.
- 1/2018 Trio Improvisation with Hanna Brock and KG Price, in conjunction with the installation *A Grid Against The Sky*, presented by Experimental Sound Studio at the Lincoln Park Conservatory Fern Room, Chicago, IL.
- 9/2017 *CAST*, by A Canary Torsi. Six performances commissioned and presented by The Chocolate Factory, Queens, NY.
- 9/2017 *STAGE*, by A Canary Torsi. Six performances commissioned and presented by Abrons Art Center, New York City.
- 7/2017 Improvisation by Evidence, Nonesuch Center for the Performing Arts, Parrsboro, Nova Scotia, Canada.
- 7/2017 Improvisation by Evidence, Inverness Arts Center, Inverness, Nova Scotia, Canada.
- 7/2017 Improvisation by Evidence, Mill 180 Park, Easthampton, MA.
- 7/2017 *Prospectors*, premiered on World Listening Day at Issue Project Room, Brooklyn, NY.
- 5/2017 *Basaur and Faulton*, solo performance as part of the High Concept Labs takeover of Comfort Station, Chicago, IL.
- 4/2017 *Respire*, durational performance with CabinFever Dance Company at the Museum of Contemporary Art, Chicago, IL.
- 3/2017 Improvisation with Ed Osborn as part of the Elastio-Electro Series at Elastic Arts, Chicago, IL.
- 3/2017 *Court/Garden*, by A Canary Torsi. Performance at the Chicago Cultural Center, Chicago, IL.
- 2/2017 *In Summary*, performed by pianist Jenny Lin, as part of a program at Constellation, Chicago, IL.
- 2/2017 Four *Event* performances with musicians Hanna Brock, Nicolas Collins, KG Price, and Katherine Young, and former members of the Merce Cunningham Dance Company, at the Museum of Contemporary Art, Chicago, IL.
- 1/2017 Telematic performer in “Apple Box Orchestra,” a tribute to Pauline Oliveros, at the Fridman Gallery, NYC.
- 10/2016 *Inspired by Untitled 1975/1994*, David Tudor-inspired improvisation/noise piece, performed with Lee Ranaldo and Leila Bordreuil for the Issue Project Room annual Gala event, Brooklyn, NY.
- 7/2016 Improvisation by Evidence. Performed on the Alpha Waves series, on a shared evening with Trevor Brown, Cor Fuhler, and Melanie Herbert. Alpha House Artists Cooperative, Sydney, Australia.
- 7/2016 *Losperus*, by Evidence. Performed at New Interfaces for Musical Expression 2016. Queensland Conservatorium, Griffith University, Brisbane, Australia.
- 7/2016 *Basaur* (solo performance). Performed at Sonic Environments, an interdisciplinary conference of the Australasian Computer Music Association and the Australian Forum for Acoustic Ecology, Queensland Conservatorium, Griffith University, Brisbane, Australia.
- 5/2016 *NANCY*, by A Canary Torsi. Performed as part of “Catch Takes Knockdown” at the Knockdown Center, Queens, NYC.
- 4/2016 *7 Dancers + Curtain*, by A Canary Torsi. Performed as part of “An Evening of Dance” at the Redfern Arts Center in Keene, NH.

- 4/2016 *Indeterminacy*, by John Cage and David Tudor, performed with Ira Murfin as part of the Performed in the Present Tense Symposium organized by the Block Museum and the Kaplan Institute for the Humanities. Roycemooore Gymnasium, Northwestern University, Evanston, IL.
- 4/2016 *Court/Garden*, by A Canary Torsi. Three performances at the Institute for Contemporary Art, Boston, MA.
- 3/2016 *Court/Garden*, by A Canary Torsi. Performed at the Redfern Arts Center, Keene, NH.
- 1/2016 *NANCY*, by A Canary Torsi. Performed as part of the Fridays At Noon concert series at the 92<sup>nd</sup> Street Y, NYC.
- 10/2015 Improvisation by Evidence, on a shared evening with Gary James Joynes. Exhibiting Sound Symposium, Royal Alberta Museum Theater, Edmonton, AB, Canada.
- 10/2015 *Rainforest I*, by David Tudor, performed by Composers Inside Electronics (John Driscoll and Stephan Moore). Three performances with the Stephen Petronio Company at the Columbia College Dance Center, Chicago, IL.
- 9/2015 Improvisation by Evidence. Burning Man 2015, Center Camp, Black Rock City, NV.
- 6/2015 *Court/Garden*, by A Canary Torsi. Three performances as part of the River To River Festival. Federal Hall, NYC.
- 6/2015 Collaborative group performance with musicians Andy Thierauf, Drake Tyler, Éric Normand, Jesse Kudler, Stephan Moore, and Flandrew Fleisenberg, and movement artists Kristen Stake, Teresa VanDenend Sorge, Rori Smith, and Sean Thomas. The H-O-T Series of Philadelphia, at The Mascher Space, Philadelphia, PA.
- 5/2015 Improvisation by Evidence with video by Luke DuBois, Red Stick Festival/New Interfaces for Musical Expression Conference, Baton Rouge, LA.
- 5/2015 Improvisation by Evidence, on a shared evening with Marko Timlin, Philip White and Chris Pitsiokos. Living Gallery, Brooklyn, NY.
- 5/2015 Solo performance, on a shared evening with Marko Timlin, Philip White and Chris Pitsiokos. AS220, Providence, RI.
- 5/2015 Idle Hands performance (Mark Cetilia and Stephan Moore), on a shared evening with Skinny Vinny, Marko Timlin, Philip White and Chris Pitsiokos. Washington Street Arts Center, Boston, MA.
- 4/2015 Improvisation by Bumpr. SCAC Spring Arts Festival, Granoff Center for the Arts, Providence, RI.
- 4/2015 Solo performance at the Brooklyn Acoustic Ecology Festival, on a shared evening with Michelle Nagai. Old Stone House, Brooklyn, NY.
- 4/2015 Idle Hands performance (Mark Cetilia and Stephan Moore) at Machines with Magnets, Pawtucket, RI.
- 4/2015 *Rainforest I*, by David Tudor, performed by Composers Inside Electronics (John Driscoll, Phil Edelstein, Stephan Moore, and Matt Rogalsky). Eight performances with the Stephen Petronio Company at the Joyce Theater, NYC.
- 3/2015 Improvisations by Evidence. Shared evening concert with Leah Barclay, in the Arizona State University Art Museum. Balance/Unbalance Conference, Tempe, AZ.
- 2/2015 *Transmogrifier*, by Peter Bussigel and John Ferguson. Contributing performer/maker. Granoff Center for the Arts, Providence, RI.
- 1/2015 Excerpt from *Court/Garden*, by A Canary Torsi. NewMusicUSA Project Grants Press and Public event, NYC.
- 1/2015 Excerpts from *Court/Garden*, by A Canary Torsi. APAP Festival, City Center Dance Studios, NYC.
- 12/2014 *Rainforest IV*, by David Tudor, performed by Composers Inside Electronics, with John Driscoll, Phil Edelstein, Matt Rogalsky, Stephan Moore, Caroline Park, Thom Holmes, Steve Bull, Peter Bussigel and Suzanne Thorpe. Studio 1, Granoff Center for the Arts, Providence, RI.
- 12/2014 *Construction*, by Caroline Park. A score for light, sound, and movement. I was part of the ensemble for these twelve performances at Studio 1, Granoff Center for the Arts, Providence, RI.

- 11/2014 *Caravan*, by Evidence. Invited performance at the Society for Ethnomusicology Conference, Pittsburgh, PA.
- 10/2014 Improvisations by Evidence. Spectrum, NYC.
- 10/2014 *Court/Garden*, by A Canary Torsi. Three performances at Danspace Projects, NYC.
- 9/2014 Improvisation by Bumpr with Forbes Graham. Spectrum, NYC.
- 8/2014 Improvisation by Evidence. Burning Man 2014, Center Camp, Black Rock City, NV.
- 7/2014 Improvisation by Volume(VI). Also performing, Vicky Chow and Tristan Perich. Sonic Delights Festival, Caramoor Center for Music and the Arts, Katonah, NY.
- 6/2014 Improvisation by Evidence. Also performing: Francisco López. Opening day celebration of the exhibition *In the Garden of Sonic Delights*, Caramoor Center for Music and the Arts, Katonah, NY.
- 5/2014 Performances of works by Brian House, Mike Bullock, Benjamin Resnick and Gina Roberti, by the MEME Ensemble, Stephan Moore, director. Granoff Center for the Arts, Brown University, Providence, RI.
- 5/2014 *Moving Target*, performed by pianist Barbara Lieurance, on a program that also featured the *Rhapsodies* by C. Curtis-Smith. Gilmore International Keyboard Festival, Kalamazoo, MI.
- 5/2014 *In Summary*, performed by pianist Jenny Lin, as part of a larger program. Look and Listen Festival, NYC.
- 4/2014 Improvisation by Bumpr. Also set by: Mark Cetilia, Brian House, and Ed Osborn. Machines with Magnets, Pawtucket, RI.
- 4/2014 WTK. Part of the Bach to the Future II Festival, Manning Chapel, Brown University, Providence, RI.
- 4/2014 *Fontana Mix*, by John Cage, performed by the MEME Ensemble, Stephan Moore, director. Brown Bag Lunch concerts, Granoff Center for the Arts, Brown University, Providence, RI.
- 3/2014 Performance of works by Oliveros, Cage, and Cardew, by the MEME Ensemble, Stephan Moore, director. Granoff Center for the Arts, Brown University, Providence, RI.
- 2/2014 Improvisation by Evidence. Hedmark University, Hamar, Norway.
- 2/2014 *Neither Piano*, performed by pianist Michael Dauphinais, on a program between Morton Feldman's *The Piano* and Morton Subotnick's *The Other Piano*. University of Arizona, Tucson, AZ.
- 12/2013 Solo improvisation with objects and microphones. Also performing: Daniel Fishkin and Lucy Lie. AS220, Providence, RI.
- 12/2013 "Internal Resonance" concert, with an improvisation by Bumpr + Suzanne Thorpe, and other sets by Paula Matthusen, Erin Sexton, and Philip White + Chris Pitsiokos. Silent Barn, Brooklyn, NY.
- 12/2013 "Closing the Archive", a triple performance of my improvisational score to *The People To Come*, performed by Peter Bussigel, Stephan Moore, Caroline Park, Tim Rovinelli, and Suzanne Thorpe, presented as part of the *Performance Archiving Performance* exhibition at The New Museum, NYC.
- 12/2013 "Distended Cinema" audio/video concert, improvisation by Stephan Moore and David Lublin (video), also performances by many others. Outpost Artist Resources, Brooklyn, NY.
- 11/2013 Improvisation by Evidence. Berklee College of Music, Valencia, Spain.
- 11/2013 *Losperus*, by Evidence. Symposium on Acoustic Ecology, University of Kent, UK.
- 10/2013 *bôt*, by Bumpr. Also performances by Butch Rován, John Ferguson, and Louise Harris. "DisplaceInteger" concert, Grant Recital Hall, Brown University, Providence, RI.
- 10/2013 Improvised solo performance, with the dance troupe BodyStories. Also performing: Richard Garet and Carver Audain. Sonic Immersion Festival, Brooklyn, NY.
- 10/2013 *Basaur*. Several others also performing. Wesleyan University, Middletown, CT.
- 9/2013 *NANCY, Opera House Interior*, by Island Moving Company. Open for Dancing Festival, Newport Opera House, Newport, RI.

- 9/2013 *Moving Target*, performed by pianist Barbara Lieurance, with performances by others. Part of the OpenSound series at Third Life Studio, Somerville, MA.
- 9/2013 *Glory Road*, by The Nerve Tank. Eight 3-hour performances presented by Arts Brookfield at Grace Plaza, NYC.
- 9/2013 *NANCY*, by A Canary Torsi. Four performances in four venues as part of the Brooklyn Beat Festival, Brooklyn, NY.
- 9/2013 Improvisation by Bumpr. Also performing: Glenn Koetsche, Andrea Pensado, Walter Wright, Flandrew Fleisenberg, Evan Ziporyn, et al. First Biennial Festival of Performance Art and Sound Art, Contemporary Arts International, Acton, MA.
- 8/2013 Improvisation by Evidence. Burning Man 2013, Center Camp, Black Rock City, NV.
- 8/2013 *Paradis*, by A Canary Torsi. Garfield Park Conservatory, Chicago, IL.
- 7/2013 *Faulton* (solo performance). Also a performance by Philip White. For the opening of the Evidence installation *Visuals* at Studio 10 Gallery, Brooklyn, NY.
- 6/2013 *The People to Come*, by A Canary Torsi, with live music by Bumpr and Suzanne Thorpe. Five four-hour performances at The Invisible Dog, Brooklyn, NY.
- 6/2013 *HEATHER O.*, by A Canary Torsi, with music performed by Evidence at The Invisible Dog, Brooklyn, NY.
- 6/2013 Improvisation by Evidence. Presented as part of *Practice! @ 70 North Sixth Street*, Brooklyn, NY.
- 5/2013 *Advanced Studio Composition*, final concert/listening party for the class I taught. Martinos Auditorium, Granoff Center for the Arts, Brown University, Providence, RI.
- 4/2013 *A Better Place*, solo improvisation performance at the opening event for this exhibition. Buckminster Fuller Dome Home, Carbondale, IL.
- 4/2013 Improvisation by Bumpr. Also performing: Mike Bullock and Vic Rawlings. Studio Soto, Boston, MA.
- 4/2013 *The People To Come*, by A Canary Torsi. Space Gallery, Portland, ME.
- 3/2013 Improvisation by Idle Hands (Stephan Moore and Mark Cetilia, analog synthesizers). Also performing: Jeff Carey. Grant Recital Hall, Brown University, Providence, RI.
- 3/2013 Improvisation by Evidence. ICIT Symposium, Irvine, CA.
- 2/2013 Improvisation by Evidence, with performances by others. Dem Passwords, West Hollywood, CA.
- 2/2013 *Basaur* (solo performance). Also performing, Dafna Naphtali. Presented by Contour Editions at the opening of an exhibition of sound artworks by Barry Weisblatt and Robert Curvengen. Reverse Gallery, Brooklyn, NY.
- 1-2/2013 *Crime and Punishment*, directed by Brian Mertes of the Trinity Repertory Company. 39 performances at the Trinity Repertory Theater, Providence, RI.
- 12/2012 *the system for reconsidering...*, by Peter Bussigel, performed by Bumpr. Four performances of this evening length work. Studio 1, Granoff Center for the Arts, Brown University, Providence, RI.
- 11/2012 *In Summary*, (duo version), performed by pianists Jenny Lin and Lois Svard. Ending the program "unCAGED for Merce" with music for two pianos by John King, David Behrman, Sylvano Bussotti, Morton Feldman, and Christian Wolff. Greenwich House, NYC.
- 11/2012 *In Summary*, (duo version), performed by pianists Jenny Lin and Lois Svard. Ending the program "unCAGED for Merce" with music for two pianos by John King, David Behrman, Sylvano Bussotti, Morton Feldman, and Christian Wolff. Rooke Recital Hall, Weis Music Building, Bucknell University, Lewisburg, PA.
- 10/2012 *The People To Come*, by A Canary Torsi, with live music by Bumpr. Studio 1, Granoff Center for the Arts, Brown University, Providence, RI.
- 10/2012 *UVB-76*, by Bumpr. Pixilerations Festival, Martinos Auditorium, Granoff Center for the Arts, Brown University, Providence, RI.

- 10/2012 *Adventurometric Devices*, by Kimberly Young, Stephan Moore and Peter Bussigel. Pixilerations Festival, Martinos Auditorium, Granoff Center for the Arts, Brown University, Providence, RI.
- 9/2012 *The People To Come*, by A Canary Torsi. Presented by the Vermont Performance Lab. Town Hall, Marlboro, VT.
- 9/2012 Solo and group improvisations with Keith Rowe, Shawn Greenlee and Stephan Moore. RISD Auditorium, Providence, RI.
- 9/2012 *The People To Come*, by A Canary Torsi. The Yard, Martha's Vineyard, MA.
- 8/2012 Improvisation by Evidence. Burning Man 2012, Center Camp, Black Rock City, NV.
- 8/2012 Improvisation by Stephan Moore, Caroline Park and Tim Rovinelli. The Stone, NYC.
- 8/2012 Improvisation by Evidence. (two evenings) The Stone, NYC.
- 8/2012 Improvisation with Strange Attractor and the New England Forum for Acoustic Ecology. Studio Soto, Boston, MA.
- 7/2012 *Po-Ling Traversal* (solo performance). Also performing: Ben Houge, Mike Bullock, Jed Speare. Concert for World Listening Day, Studio Soto, Boston, MA.
- 7/2012 *HEATHER O*, by A Canary Torsi. The Invisible Dog, Brooklyn, NY.
- 7/2012 Improvisation by Suzanne Thorpe and Stephan Moore, with video by Heike Baranowski. Also performing: Maria Chavez and Cat Lamb. Presented by Opalnest, as part of the Kinematic Thursdays series at Entwine, NYC.
- 7/2012 *Paradis*, by A Canary Torsi. Three performances at the Brooklyn Botanic Garden, Brooklyn, NY.
- 5/2012 *In Summary*, performed by pianist Jenny Lin as part of her program "Composers of the Merce Cunningham Dance Company." The program also included works by John Cage, Christian Wolff, David Behrman, Gordon Mumma, and John King. The Stone, NYC.
- 5/2012 *Memorandum*, performed by pianist Barbara Lieurance. Also presenting work: Caroline Park, Kristina Wolfe, Akiko Hatekeyama, Natasha Pradhan, and Mark Cetilia. Grant Recital Hall, Brown University, Providence, RI.
- 5/2012 *Uncertain Terms* (solo performance). Also performing: John Wiese, C. Lavender, and Timeghost, on a program called "A Fine Nite for a Lite Headache." AS220, Providence, RI.
- 5/2012 *Event*, by the Brown Student Dance Group, with music by Bumpr. A re-staging of a Merce Cunningham-style Event performance, with music performed in the style of the MDCDC musicians. Brown Spring Festival of Dance, Stuart Theater, Brown University, Providence, RI.
- 4/2012 *Losperus*, by Evidence with Jonathan Lee Marcus (video). Two performances in Studio 3, Granoff Center for the Arts, Brown University, Providence, RI.
- 4/2012 *Losperus*, and also an improvisation, by Evidence. Level Festival, Troy, NY.
- 4/2012 *A Grand Gallery*, by Bumpr. Rhode Island School of Design Museum, Providence, RI.
- 4/2012 *Distance Between*, performed by Kimberly Young (dance), Michael Dauphinais (piano) and Stephan Moore (electronics). University of Arizona, Tucson, AZ.
- 3/2012 *Losperus*, by Evidence and Jonathan Lee Marcus (video). OCT Art and Design Museum, Shenzhen, China.
- 3/2012 *Losperus*, by Evidence and Jonathan Lee Marcus (video). Presented by Contemporary Musicking on the Sonic Anchor concert series. McAulay Studio, Hong Kong Arts Center, Hong Kong S.A.R., China.
- 3/2012 *Vee*, performed by the California Ear Unit. Grant Recital Hall, Brown University, Providence, RI.
- 2/2012 *Nella Mia Mente*, performed by mezzo-soprano Hai-Ting Chinn, as part of the event Cosmic Opera. Hammerstein Ballroom, NYC.
- 2/2012 *Las Voces*, by Emily Oliveria and co., with live score by Stephan Moore. Studio 2, Granoff Center for the Arts, Brown University, Providence, RI.

- 2/2012 Improvisation by Bumpr. Also performing: Skinny Vinny and Mike Bullock. Studio Soto, Boston, MA.
- 2/2012 *HEATHER O*, by A Canary Torsi. As part of DANCEROULETTE, Roulette Intermedium, Brooklyn, NY.
- 1/2012 Solo improvisation (evening length), presented by Nonevent. Café Fixe, Brookline, MA.
- 12/2011 *Initiation*, performed by saxophonist Dennis Schafer. Part of the program Saxotronics, at Grant Recital Hall, Brown University, Providence, RI.
- 12/2011 *Losperus*, by Evidence. Also performing: Caroline Park. Presented by Studio Soto. Boston, MA.
- 12/2011 Improvisation by Evidence and Bumpr. Also performing: R We Who R We. AS220, Providence, RI.
- 12/2011 *Liver Country*, by the MEME Ensemble, directed by Peter Bussigel. End-of-semester performance encompassing all the spaces in the Granoff Center for the Arts, Brown University, Providence, RI.
- 12/2011 Improvisation by A/G/H/M Quartet. Also performing: Betsey Biggs and the Peter Whincop, Forrest Larson, Jed Speare Trio. Studio Soto, Boston, MA.
- 11/2011 Improvisation by Volume (V) (full evening), organized by Jenny Olivia Johnson. Houghton Memorial Chapel, Wellesley College, Wellesley, MA.
- 10/2011 *The Creations of Sound*, performed by Laura Cetilia, Butch Rován, and Stephan Moore. As part of the concert "Spectra" at the Grant Recital Hall, Brown University, Providence, RI.
- 10/2011 *Event*, by the Brown Student Dance Group, led by Lizzie Feidelson, with music by Bumpr. Three performances of a restaging of a Merce Cunningham-style Event performance, with music performed in the style of the MCDC musicians. Ashamu Space, Brown University, Providence, RI.
- 10/2011 Improvisation by Maria Chavez, Suzanne Thorpe, and Stephan Moore. Taking place inside the light installation *The Company* by Ellis & Cuius. Part of "Bring to Light," a Nuit Blanche event on the waterfront of Greenpoint, Brooklyn, NY.
- 9/2011 *Expansion/Contraption*, performed by Volume (IV), in collaboration with various environment designers. Evening 1: Chris Harvey, Evening 2: David Schafer, Evening 3: Steve Milton and Vincent Pan, and Evening 4: Heather Dewey-Hagborg and Thomas Dexter. ISSUE Project Room, Brooklyn, NY.
- 8/2011 Improvisation by Evidence. Burning Man 2011, Center Camp, Black Rock City, NV.
- 7/2011 *Uncertain Terms* (solo performance). Also performing: Ed Osborn, Bevin Kelley, Betsey Biggs, Caroline Park, Jacob Richman, Lyn Goeringer, and Peter Bussigel. "July Sound Off" concert, organized by ((audience)). 16 Beaver Street, NYC.
- 6/2011 Improvisation by Suzanne Thorpe, Phillip Greenlief, and Stephan Moore. Also, sets by Annikki Dawn, Frank Difficult, and Orion Rigel Dommissée. Top Shelf, Providence, RI.
- 6/2011 *Bark!*, by The No-See-Ums. Two performances at University Settlement, NYC.
- 6/2011 *Lucid Possession* (work in progress), by Toni Dove and company, with music composition by Elliot Sharp, audio manipulation and acousmatic performance by Stephan Moore, scored and improvised violin by Mari Kimura, video performance system by Luke DuBois, and mezzo-soprano Hai-Ting Chinn. Republique Contemporary Theatre, Copenhagen, Denmark.
- 6/2011 *Paradis*, by A Canary Torsi. Three performances at the Brooklyn Botanic Garden, Brooklyn, NY.
- 5/2011 *The Attendants*, by the Nerve Tank. Three six-hour performances at the Winter Garden of the World Financial Center, NYC.
- 5/2011 Improvisational concert by the MEME Ensemble, directed by Kevin Patton. Martinos Auditorium, Granoff Center for the Arts, Brown University, Providence, RI.
- 4/2011 *Paradis* (work-in-progress studio showing), by A Canary Torsi. Gowanus Arts Exchange, Brooklyn, NY.
- 4-5/2011 *Opal*, by the Nerve Tank. Six performances at Incubator Arts Space, NYC.
- 4/2011 Solo Improvisation. Also performances by: Shawn Greenlee, Swirm, Laurie Amat, and Ashley Paul. AS220, Providence, RI.



- 4/2011 Music for *Dark Dining* (solo improvisation), an event with food, music, and a blindfolded audience. Camaje, NYC.
- 4/2011 Improvisational concert by the MEME Ensemble, directed by Kevin Patton. Martinos Auditorium, Granoff Center for the Arts, Brown University, Providence, RI.
- 4/2011 *Losperus*, by Evidence. Convocation Hall, University of Alberta, Edmonton, AB.
- 3/2011 Improvisation by Evidence, with XiMe and the Jen Mesch Dance Conspiracy. Studio e/Mile Zero Dance, Edmonton, AB.
- 3/2011 *Wilderness*, by A Canary Torsi.
- 3/2011 Performances of *In Memoriam Nikola Tesla, Cosmic Engineer*, by Pauline Oliveros, performed by Jesse Stiles and Stephan Moore, *Jitterbug*, by Annea Lockwood, performed by John King, Takehisa Kosugi, David Behrman, and Stephan Moore, and *Fontana Mix*, by John Cage, performed by Jesse Stiles, Christian Wolff, Joan La Barbara, John King, David Behrman, and Stephan Moore. Part of a day of concerts celebrating the release of the *Music For Merce* 10-CD boxed set by New World Records, which I co-produced. Also involved were: Ikue Mori, George Lewis, Stuart and Loren Dempster, Matana Roberts, Shelley Burgon, Alvin Curran, Miguel Frasconi, and others. Roulette Intermedium, NYC.
- 3/2011 Improvisations and solos by the A/G/H/M Quartet, with C. Spencer Yeh and Rafael Toral. Highwire Gallery, Philadelphia, PA.
- 3/2011 Improvisations and solos by the A/G/H/M Quartet, with Rafael Toral. Floristree, Baltimore, MD.
- 2/2011 Improvisation by Xenolinguistics, for the Women's Visionary Congress, Berkeley City Club, Berkeley, CA.
- 2/2011 *Paradis* (work-in-progress showing), by A Canary Torsi. 92<sup>nd</sup> Street Y, NYC.
- 1/2011 Improvisations and solos by the A/G/H/M Quartet, with a set by minD Splitter. Hope Artiste Village Greenhouse, Pawtucket, RI.
- 1/2011 Improvisations and solos by the A/G/H/M Quartet, with a set by Morgan Evans-Weiler. 119 Gallery, Lowell, MA.
- 1/2011 Improvisations and solos by the A/G/H/M Quartet. Studio Soto, Boston, MA.
- 1/2011 Music for *Dark Dining* (solo improvisation), an event with food, music, and a blindfolded audience. Light in Winter Festival, Ithaca, NY.
- 12/2010 *Energy Bubble*, performed by the MEME Network Ensemble, as one of eight compositions premiered at the "Global Blast" concert, Grant Recital Hall, Brown University, Providence, RI.
- 12/2010 *To Go To Lvov*, performed by the Providence String Quartet and Stephan Moore (video). Grant Recital Hall, Brown University, Providence, RI.
- 12/2010 *Darkling*, by Hélène Lesterlin (director and choreography), Frieder Weiss (interactive video projection system), and Stephan Moore (live and prerecorded audio). Cinedans Festival, Melkweg Theater, Amsterdam, The Netherlands.
- 12/2010 Improvisations and solos by the A/G/H/M Quartet. The Highwire Gallery, Philadelphia, PA.
- 12/2010 Improvisations and solos by the A/G/H/M Quartet. Sonic Circuits @ Pyramid Atlantic, Silver Spring, MD.
- 12/2010 Improvisations and solos by the A/G/H/M Quartet. The Red Room, Baltimore, MD.
- 12/2010 Excerpt from *Urban Renewal*, performed by Kyle DeCamp (spoken word), Stephan Moore, (video) and Mark Cetilia (audio). Part of the program "Tune In Tune Out" with other performances by Mem1, Betsey Biggs, and Andrew Neumann. Grant Recital Hall, Brown University, Providence, RI.
- 11/2010 Improvisation by Volume (III). Roulette Intermedium, NYC.
- 11/2010 *Super Natural*, by Julian Barnett & co. Four performances at Dance New Amsterdam, NYC.
- 11/2010 "In Real Time", a concert of works for piano and live electronics composed by Stephan Moore for pianist Michael Dauphinais: *Moving Target*, *Liquid Sgraffito*, *Transliteration: Venice Shipyard*, and *Canyon*. Grant Recital Hall, Brown University, Providence, RI.

- 10/2010 *Wilderness*, by A Canary Torsi. Presented by Dance Theater Workshop. Ten performances at The Invisible Dog, Brooklyn, NY.
- 10/2010 *Wilderness*, by A Canary Torsi. Two performances at Vanderbilt University, Nashville, TN.
- 10/2010 Music for *Dark Dining* (solo improvisation), an event with food, music, and a blindfolded audience. Camaje, NYC.
- 10/2010 *Wilderness*, by A Canary Torsi. Five performances at the Filament Festival, EMPAC, Troy, NY.
- 8/2010 Improvisation by Evidence. Burning Man 2010, Center Camp, Black Rock City, NV.
- 8/2010 Improvisation by Evidence. Also performing: GoyoPOD. A concert celebrating the release of Evidence's *Final Goodship Tuesday 12*" vinyl record, at the Jellyfish Gallery, San Francisco, CA.
- 8/2010 Improvisation by Evidence. Also performing: The Vibrational Institute Orchestra. A concert celebrating the release of Evidence's *Final Goodship Tuesday 12*" vinyl record, at the Royal T, Culver City, Los Angeles, CA.
- 7/2010 Solo Improvisation. Several others also performing. Release party for *Jesse Stiles' The Target Museum*. 51 3<sup>rd</sup> St., Troy, NY.
- 7/2010 Improvisation by Volume (II), Floating Points Festival, ISSUE Project Room, Brooklyn, NY.
- 7/2010 *Pitch (or something sexy!)*, by The Nerve Tank. Four performances at The Tank, NYC.
- 6/2010 Improvisation by Volume (I). White Box, NYC.
- 5/2010 Improvisations with Andrew Culver, John King, John Heward, Lori Freedman, David Prentice and Stephan Moore. Two concerts on one evening, at La Sala Rossa, Montreal, QC.
- 5/2010 "A Question of Domain", an evening of performances and exhibitions culminating the semester-long Evidence residency in the PIMA program at Brooklyn College. Featuring a performance of *Dominion*, by Evidence and Jessie Nelson. Southpaw, Brooklyn, NY.
- 5/2010 *Ring of Bone*, by David Harris, performed by C4 (choral group) and Stephan Moore (electronics). Part of the concert "Savage Dreams", Caspary Auditorium, Rockefeller University, NYC.
- 5/2010 *LIVE/FEED* by the Nerve Tank. Twelve performances at The Brooklyn Lyceum, Brooklyn, NY.
- 4/2010 *The Occupants*. Also performing: Luke DuBois and Todd Reynolds. ISSUE Project Room, Brooklyn, NY.
- 4/2010 *Urban Renewal*, by Kyle DeCamp & co. EMPAC, Troy, NY.
- 2/2010 Solo Improvisation. Featured set at the weekly event "Share" at ISSUE Project Room, Brooklyn, NY.
- 1/2010 *Dark Horse/Black Forest*, by A Canary Torsi. The Skirball Center, NYC.
- 11/2011 Solo Improvisations (full evening). Presented by Barbara Held. c/Caspe, Barcelona, Spain.
- 10/2009 *Bauhaus, The Bauhaus*, by The Nerve Tank. Eighteen performances at The Brooklyn Lyceum, Brooklyn, NY.
- 8/2009 David Behrman and I perform as "The Music Committee", rendering performances of Behrman's *Long Throw*, Cage's *Fontana Mix*, and David Tudor's *Untitled 1976/1994*. WarmUp, P.S. 1, Queens, NY.
- 7/2009 *Mirrored Ceiling*, performed by harpist Shelley Burgon. Floating Points Festival, ISSUE Project Room, Brooklyn, NY.
- 7/2009 "old skool kaoss" improvisation by Evidence. Also performing: Loren Connors and Alan Licht. Floating Points Festival, ISSUE Project Room, Brooklyn, NY.
- 6/2009 Performances of John King's *blues99*, David Tudor's *Untitled 1976/1994*, and John Cage's *Fontana Mix*, by John King and Stephan Moore. ISSUE Project Room, Brooklyn, NYC.
- 6/2009 *Dark Horse/Black Forest*, by A Canary Torsi. Twelve performances at The Gershwin Hotel, NYC.
- 5/2009 *Losperus*, by Evidence, with Benton-C Bainbridge (video). Mixology Festival, Roulette Intermedium, NYC.
- 4/2009 Improvisation by Evidence, with the Jen Mesch Dance Conspiracy and The Extra Sensory Pedestrians. ffmup concert series, Princeton, NJ.

- 4/2009 Improvisations with John Paul Jones, Scott Smallwood, John King, and Stephan Moore, with Diana Reed Slattery (video), celebrating the release of my CD *To Build A Field*. ISSUE Project Room, Brooklyn, NY.
- 3/2009 Improvisations by Keith Rowe, Christian Wolff, Seth Cluett, and Stephan Moore. Studio 64, Paris, France.
- 3/2009 "The Music Committee" concert with Takehisa Kosugi, Christian Wolff, Keith Rowe and Stephan Moore. The program included improvisations as realizations of Cardew's *Treatise* (excerpt), Wolff's *Or Four People*, and Cage's *Fontana Mix*. Theatre Jean Vilar, Vitry, France.
- 3/2009 Improvisations with the Merce Cunningham Repertory Understudy Group. Nest+m, NYC.
- 3/2009 *Sound Memory*, by Julian Barnett & co. Three performances at Danspace, NYC.
- 3-6/2009 *A Gathering*, by The Nerve Tank. Twelve performances at The Brooklyn Lyceum, Brooklyn, NY.
- 2/2009 *Losperus* by Evidence, with performances by Vertonen and Katchmare. ENEMY, Chicago, IL.
- 2/2009 *Losperus* by Evidence, plus an improvisation. Ball State University, Muncie, IN.
- 2/2009 *Losperus* by Evidence, with performances by C Spencer Yeh and IOVAE. Bunk Space, Cincinnati, OH.
- 2/2009 *Wunderkammer*, by The Extra-Sensory Pedestrians. Joyce SoHo, NYC.
- 2/2009 *Jitterbug*, by Annea Lockwood, performed by John King, David Behrman, and Stephan Moore. Interpretations concert series, Roulette Intermedium, NYC.
- 2/2009 *Dark Horse/Black Forest*, by A Canary Torsi. Four performances at Lehigh University, Bethlehem, PA.
- 1/2009 Excerpt from *Wunderkammer*, by The Extra-Sensory Pedestrians. 92<sup>nd</sup> Street Y, NYC.
- 12/2008 *A Gathering* (showing), by The Nerve Tank. The Brooklyn Lyceum, Brooklyn, NY.
- 11/2008 Improvised performance with Loud Objects. ISSUE Project Room, Brooklyn, NY.
- 11/2008 Improvisation by "The Music Committee", Christian Wolff, Takehisa Kosugi, David Behrman, and Stephan Moore. Mathematical Sciences Research Institute, Berkeley, CA.
- 10/2008 Improvisations with the Merce Cunningham Repertory Understudy Group. Iona College, New Rochelle, NY.
- 10/2008 "The Music Committee" concert with Takehisa Kosugi, David Behrman and Stephan Moore. The program included Cage's *Fontana Mix*, Behrman's *Interspecies Smalltalk*, and an improvisation. Musée Carré d'Art, Nîmes, France.
- 9/2008 Improvisations with the Merce Cunningham Repertory Understudy Group. The Collegiate School, NYC.
- 9/2008 *Magnetic North*. Nott Memorial, Union College, Schenectady, NY.
- 9/2008 *Urban Renewal*. iEAR Space, Rensselaer Polytechnic Institute, Troy, NY.
- 8/2008 Improvisation by Evidence. Burning Man 2008, Center Camp, Black Rock City, NV.
- 8/2008 *Dark Horse/Black Forest*, by A Canary Torsi. Internationale Tanzmesse, Dusseldorf, Germany.
- 8/2008 *Dark Horse/Black Forest*, by A Canary Torsi. P.S. 122, NYC.
- 8/2008 *Losperus*, by Evidence. Two performances in one evening at The Stone, NYC.
- 8/2008 *Channel Surfing* (concert version) by Evidence. Celebrating the release of our CD, *Receiver*. ISSUE Project Room, Brooklyn, NY.
- 7-8/2008 Score for a portion of *Slow Dancing*, by David Michalek, danced by Holley Farmer. Doris Duke Studio Theatre, Jacob's Pillow Dance, Becket, MA.
- 7/2008 *Wunderkammer* (excerpt), by The Extra-Sensory Pedestrians. Choreographers Project Showcase, Summer Stages Dance, Concord Academy, Concord, MA.
- 7/2008 "Bodies with Organs," a group improvisation with Alex Waterman, MV Carbon, Zach Layton, Andrea Parkins, and Stephan Moore, incorporating David Byrne's *Playing the Building* sound installation. Presented by Creative Time. Battery Maritime Building, NYC.

- 7/2008 *dans le jardin*, performed by Alex Waterman (cello), Michael Schumacher (dance improvisation), and Stephan Moore (live sound manipulation). Presented five times by the Joyce Theater as a part of Dance Out! 2008, a series of outdoor city park performances in each of NYC's five boroughs.
- 6/2008 *Mirrored Suspension*. Also performing: Francisco López. Floating Points Festival, ISSUE Project Room, Brooklyn, NY.
- 6/2008 Solo and group improvisations by David Linton, Maria Chavez, Newton Armstrong, and Stephan Moore. Experiments in the Studio Concert Series, Merce Cunningham Dance Studio, NYC.
- 6/2008 *Xenolinguistics*, by Diana Reed Slattery (video), Kimberly Young (movement), and Stephan Moore (sound). Mixology Festival, Roulette Intermedium, NYC.
- 6/2008 *SwarmLocking*, performed by the Princeton Laptop Orchestra. Floating Points Festival, ISSUE Project Room, Brooklyn, NY.
- 6/2008 *Dark Horse/Black Forest*, by A Canary Torsi. International Contemporary Dance Festival, Daile Theater, Riga, Latvia.
- 5/2008 *The Princeton Expedition*, by The Jen Mesch Dance Conspiracy (contributing performer). Princeton, NJ.
- 4/2008 *Plenitude*, by The Extra-Sensory Pedestrians. On a program with other dance works by Dylan Crossman and Abi Sebaly. The Merce Cunningham Studio, NYC.
- 4/2003 Improvisations by Madeleine Gallagher (video) and Stephan Moore (sound). Also performances by Bubblyfish and Chika. ISSUE Project Room, Brooklyn, NY.
- 3/2008 *Underpasses*. Sonic Fragments festival and symposium, Princeton, NJ.
- 3/2008 *Moving Target*, performed by pianist Michael Dauphinais, University of Arizona, Tucson, AZ.
- 3/2008 *Precision Whisk*, by The Extra-Sensory Pedestrians, and an improvisation by Stephan Moore and Stephen Lee. Earfest, SUNY Stonybrook, NY.
- 2/2008 *Center of Sleep*, by Yanira Castro + Company. Score performed by Scott Smallwood, Mike Haleta, and Stephan Moore. Eight performances at Dance Theater Workshop, NYC.
- 2/2008 *Precision Whisk*, by The Extra-Sensory Pedestrians. Movement Research, Judson Church, NYC.
- 12/2007 *Two*, by The Extra-Sensory Pedestrians. Merce Cunningham Dance Studio, NYC.
- 11/2007 *Primaries*, by Stephan Moore (sound) and Madeleine Gallagher (video). Space Remixed performance series, Suits-Bueche Planetarium, Schenectady Museum, Schenectady, NY.
- 10/2007 *Daphne or Dear New Girl*, by Yanira Castro and Jeff Janisheski. U.S. Butoh Marathon, Japan Society, NYC.
- 10/2007 Two concerts by "The Music Committee," with David Behrman, John King, Takehisa Kosugi, Christian Wolff, and Stephan Moore. The Melbourne International Arts Festival, BMW Edge Theater, Melbourne, Australia.
- 10/2007 *Dark Horse/Black Forest*, by Yanira Castro + Company. Six performances at Franklin and Marshall College, Lancaster, PA.
- 9/2007 "The Music Committee: A Tribute to John Cage" David Behrman, John King, Takehisa Kosugi, Christian Wolff, and Stephan Moore, perform Cage's *Fontana Mix*, *Water Walk*, *Four3* and their new collaborative composition *For John*. Fischer Center, Bard College, Annandale-on-Hudson, NY.
- 9/2007 *Primaries*, by Stephan Moore (sound) and Madeleine Gallagher (video). Also performing: Curtis Bahn and Dean Sharp. ISSUE Project Room, Brooklyn, NY.
- 9/2007 "The Music Committee" with David Behrman, John King, Christian Wolff, and Stephan Moore, performs Behrman's *Long Throw*, King's *Quadrillogic Unity*, Moore's *Deck*, and Christian Wolff's *Or Four People*. Experiments in the Studio Series, Merce Cunningham Studios, Westbeth Building, NYC.
- 9/2007 Improvisation quartet with John King (guitar, violin, electronics), Gillian Rivers (violin), Kimberly Young (dance) and Stephan Moore (electronics). John Cage Birthday Tribute, St. Mark's Church, NYC.

- 8/2007 *Praxis*, by Atlas Dance. Two performances as part of the American Living Room Festival, hERE Arts Center, NYC.
- 8/2007 “The Music Committee” with David Behrman, John King, Christian Wolff, and Stephan Moore, performs Behrman's *Long Throw*, King's *Quadrillogic Unity*, Moore's *Deck*, and Christian Wolff's *Or Four People*. Performance Spaces for the 21<sup>st</sup> Century, Chatham, NY.
- 6/2007 *In Joe and Nancy's Yard*. Also performing: David Linton. Points in a Circle Festival, ISSUE Project Room, Brooklyn, NY.
- 6/2007 Improvisation by Scott Smallwood, Kenta Nagai, Ikue Mori and Stephan Moore. Deep Listening Convergence, Time and Space Limited, Hudson, NY.
- 5/2007 *Dark Horse/Black Forest*, by Yanira Castro + Company. Teatrul George Bacovia, Bacau, Romania.
- 5/2007 *Two*, by The Extra-Sensory Pedestrians. Also performing: Jessica Feldman. Roulette Intermedium, NYC.
- 4/2007 Improvisations with Curtis Bahn, Jorrit Dykstra, Andrew Neumann, Vic Rawlings, and Stephan Moore. The “CyberPool” concert, part of the bi-annual Boston CyberArts Festival. Studio Soto, Boston, MA.
- 4/2007 Improvisation by Evidence, with video by lmnopf. Celebrating the release of the Evidence CD/DVD *Iris*. The Sanctuary for Independent Media, Troy, NY.
- 4/2007 Improvisation by Evidence, with video by Benton-C Bainbridge and Madeleine Gallagher. Celebrating the release of the Evidence CD/DVD *Iris*. ISSUE Project Room, NY.
- 4/2007 *PAMELA*, by Yanira Castro with dancers from Barnard College. Barnard Dance, Miller Theater, Columbia University, NYC.
- 1/2007 *Latitude V: Catalyst*, choreographed by H el ene Lesterlin for the Ellen Sinopoli Dance Company, performed with my composition, *Comae*. On a program with works by Ellen Sinopoli, Laura Teeter, and Laura Spaziani. The Egg, Albany, NY.
- 12/2006 Improvisation with Diana Slattery (video) and Stephan Moore (electronics). New Year's Eve Celebration at ISSUE Project Room, Brooklyn, NY.
- 12/2006 Solo and duo improvisations with Maria Chavez. ISSUE Project Room, Brooklyn, NYC.
- 11/2006 *Long Throw* (work in progress), by David Behrman, performed by David Behrman, John King, Michael Schumacher, and Stephan Moore. The Stone, NYC.
- 10/2006 Solo and group improvisations with field recordings, by Ben Owen, Gil Arno, Richard Garet, Andy Graydon, Scott Smallwood, Seth Cluett, Sawako, Bruce Tovsky, and Stephan Moore at the New York Phonographers Meeting, part II. 6<sup>th</sup> Street and Avenue B Gardens, NYC.
- 10/2006 *Happy, Too Happy*, by Yanira Castro + Company. Sugar Salon at Symphony Space, NYC.
- 10/2006 Improvisation with skfl (video) and Stephan Moore (sound). Also performing: Vonn New, Diana Slattery, David McConville, Scott Smallwood, Jonathan Lee Marcus, and Chris Harvey. The Schenectady Museum & Suits-Bueche Planetarium, Schenectady, NY.
- 9/2006 Solo and group improvisations with field recordings, by Ben Owen, Gil Arno, Richard Garet, Andy Graydon, Scott Smallwood, Seth Cluett, Sawako, Bruce Tovsky, and Stephan Moore at the New York Phonographers Meeting, part II. ISSUE Project Room, Brooklyn, NY.
- 7/2006 Improvisation by Evidence and Diana Reed Slattery (video). Also performing: Scanner. Points in a Circle Festival, ISSUE Project Room, Brooklyn, NY.
- 7/2006 *Linear Loop Progression*. Also performing: Francisco L pez and Todd Merrell. Points in a Circle Festival, ISSUE Project Room, Brooklyn, NY.
- 6/2006 *Landscaping*, by Evidence and Benton-C Bainbridge. Mixology Festival, Roulette Intermedium, NYC.
- 6/2006 *Thaw/Twist at Bailey's* (5.1 surround version). Concert of surround sound works, Acoustical Society of America Meeting, Providence, RI.
- 5/2006 *Anthem*, by Yanira Castro + Company. Gilded Pony Festival, Valley Falls, NY.

- 3/2006 Improvisation with Elisa Vieira (video) and Stephan Moore (sound). “Sun Khronos” curated by Jeremy Slater, Millennium Film Workshop, NYC.
- 3/2006 Improvisation by Evidence. Also performing: Amnon Wolman. Part of the Solos and Duos Festival at ISSUE Project Room, Brooklyn, NY.
- 3/2006 *Paydaayesh: A Creation Project*, by Mahmood Karimii-Hakak (director), Ellen Sinopoli (choreographer), Jim Lewis (set design), Gary Maciag (text) and Stephan Moore (music/sound). Three performances at the Siena College Theater, Loudonville, NY.
- 2/2006 Improvisation with Diana Slattery (video) and Stephan Moore (sound). Also performing: Anthony Ptak and Tres Silencio. ISSUE Project Room, Brooklyn, NY.
- 2/2006 Improvisation inside the planetarium dome, by Evidence (sound) and Diana Slattery (video). Childrens' Museum of Science and Technology, Rensselaer Technology Park, Troy, NY.
- 2/2006 *Anthem*, by Yanira Castro + Company. “High Voltage” concert, Dixon Place, NYC.
- 2/2006 Improvisation inside the planetarium dome, by Jonathan Marcus (video) and Stephan Moore (sound). Childrens' Museum of Science and Technology, Rensselaer Technology Park, Troy, NY.
- 12/2005 Solo Improvisation. New Year’s Eve Celebration, ISSUE Project Room, Brooklyn, NY.
- 12/2005 Improvisations by Jonathan Marcus (video) and Stephan Moore (sound). “realTIME” concert curated by Heidi Kayser for Axiom Arts. Wonder Bar, Allston, MA.
- 11/2005 *Anthem*, by Yanira Castro + Company. “Forty Forward” event at Dance Theater Workshop, NYC.
- 10/2005 *Thaw/Twist at Bailey’s*. Also pieces by Al Margolis, Dion Workman, Julian Ottavi, and Scott Smallwood. ISSUE Project Room, Brooklyn, NY.
- 9/2005 *EMPAC360-FACE3* by Benton-C Bainbridge (video) and Stephan Moore (sound – an adaptation of the composition *Linear Loop Progression*). Also performing: ETHEL (string quartet), Flyaway Productions (aerial dance group) and Pierre-Alain Hubert (pyrotechnics). For EMPAC 360, an event to mark the halfway point in the construction of the new Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute, Troy, NY.
- 5/2005 Improvisation by Jonathan Marcus (video) and Stephan Moore (sound). Also performing: Vortex, Adam Kendall, Parenthesis, and Chika. {r}AKE concert series, curated by Adam Kendall, M Shanghai Den, Brooklyn, NY.
- 11/2004 Improvisations by Diana Slattery (video) and Stephan Moore (sound). Troy Art Showcase, Marvin Neitzel Building, Troy, NY.
- 10/2004 Improvisations by Diana Slattery (video) and Stephan Moore (sound). Goodship Tuesday nights, B. R. Finley’s, Troy, NY.
- 9/2004 Solo Improvisation with field recordings, with others. New York Phonographers Meeting, 6<sup>th</sup> Street and Avenue B Gardens, NYC.
- 9/2004 Solo Improvisation with field recordings, with others. New York Phonographers Meeting, Gasholder Building, Troy, NY.
- 8/2004 Duo improvisation with laptops by Jesse Stiles and Stephan Moore at Burning Man 2004. Irrational Geographic, Black Rock City, NV.
- 8/2004 *Listen Deeply in A-Maze*, by Pauline Oliveros, Diana Reed Slattery, and Stephan Moore and performed by Stephan Moore. International Society of Electronic Arts Conference, Helsinki, Finland.
- 7/2004 *Subway*. Part of the NowSounds concert at NAO Gallery, Boston.
- 6/2004 Improvisation by Jonathan Marcus (video) and Stephan Moore (sound). For the event “Standing Ovation”, 3 Washington Place, Troy, NY.
- 5/2004 Improvisation by Scott Smallwood, Sarah Warren, Pauline Oliveros and Stephan Moore. Impulse Response Concert Series, The Gasholder Building, Troy, NY.
- 5/2004 Improvisation by Evidence, with klippav (Nick Collins and Frederick Olufsson). The Tank, NYC.

- 5/2004 Improvisation by Evidence, with klippav (Nick Collins and Frederick Olufsson). Free-Form Mash-Up Festival (ffmupstival), The Terrace Club, Princeton, NJ.
- 5/2004 Improvisation by Evidence with Walter Wright (video), and klippav (Nick Collins and Frederick Olufsson). Massachusetts College of Art, Tower Auditorium, Boston, MA.
- 4/2004 Improvisation with E Kim (dance), Jonathan Lee Marcus (video), and Stephan Moore (sound). The ARC, Simon's Rock College, Great Barrington, MA.
- 4/2004 *Big Here*. Deep Listening Gallery, Kingston, NY.
- 4/2004 Improvisation by Evidence, with others. "Novel" benefit concert, Kingston, NY.
- 3/2004 Improvisation by Evidence, with LMNOPF (video). Site-specific swimming pool performance. Kilpatrick Athletic Center Swimming Pool, Simon's Rock College, Great Barrington, MA.
- 3/2004 Improvisation by Evidence, with others. Goodship Tuesday nights, B. R. Finley's, Troy, NY.
- 2/2004 *Iphigenia*, directed by Mahmood Karimii-Hakak. Eight performances at the Siena College Theater, Loudonville, NY.
- 2/2004 Improvisations by Sarah Warren, Gayle Young, and Stephan Moore. Impulse Response concert series, Arts Center of the Capital Region, Troy, NY.
- 1/2004 Improvisation by Evidence. Also performing: Susie Ibarra, David Dove, and Pauline Oliveros trio. Tonic, NYC.
- 12/2003 Improvisations by Sarah Warren and Stephan Moore on the steel cello. Alternating Currents concert series, Deep Listening Space, Kingston, NY.
- 12/2003 Improvisation by Evidence, in collaboration with the Jen Mesch Dance Conspiracy. Impulse Response concert series, The Arts Center for the Capital Region, Troy, NY.
- 12/2003 Improvisation by Evidence, with others. Free-Form Mash-Up (ffmup) Series, The Terrace Club, Princeton, NJ.
- 11/2003 Improvisation by Evidence, with video by lmnopf. Listening in the Sound Kitchen Festival, Princeton University, Princeton, NJ.
- 11/2003 Solo Improvisation (as Max Nix). Impulse Response benefit concert, B. R. Finley's, Troy, NY.
- 11/2003 Solo Improvisation (as Max Nix), with others. Goodship Tuesday nights, B. R. Finley's, Troy, NY.
- 11/2003 Solo and group improvisations with Curtis Bahn, Andrew Neumann, Katt Hernandez, Eric Rosenthal, and Stephan Moore. Zeitgeist Gallery, Cambridge, MA.
- 10/2003 Improvisation by Evidence, with others. F:T:H Series, Remote Lounge, NYC.
- 10/2003 *Chain of...* by Evidence. International Computer Music Conference, Singapore National University, Singapore.
- 9/2003 Improvisation by Evidence, with others. Goodship Tuesday nights, B. R. Finley's, Troy, NY.
- 8/2003 Solo Improvisation (as Max Nix). Center Camp Café Stage, Burning Man 2003, Black Rock City, NV.
- 8/2003 Improvisation by Evidence, with others. Goodship Tuesday nights, B. R. Finley's, Troy, NY.
- 8/2003 Improvisation by Evidence, with performances by Jason Soliday and Brent Gutzeit. 51 3<sup>rd</sup> St, Troy, NY.
- 7/2003 Improvisations by Sarah Warren and Stephan Moore on the steel cello. Thursday Night Special concert series, Deep Listening Space, Kingston, NY.
- 7/2003 *The Grey Tangoes*, by The Jen Mesch Dance Conspiracy, with sound by Evidence and video by lmnopf. Organized by the Royal Jelly Dance Collective. EVOS Arts Space, Lowell, MA.
- 7/2003 Improvisation by Evidence, with video by lmnopf. Placard Festival, Spaceworks/The Tank, NYC.
- 6/2003 Improvisation by Evidence, with others. Thursday Night Special concert series, Deep Listening Space, Kingston, NY.
- 6/2003 Improvisation by Evidence, with others. Goodship Tuesday nights, B. R. Finley's, Troy, NY.

- 6/2003 Improvisation by Evidence (sound) and Toby Blake (video), with others. Cultural Proving Grounds, Troy, NY.
- 5/2003 Concert by The Jen Mesch Dance Conspiracy, including performances of *The Charlottes*, and *Anna and the Other Anna*. Music by Stephan Moore, Evidence and others. Impulse Response, West Hall Auditorium, Rensselaer Polytechnic Institute, Troy, NY.
- 5/2003 Solo Improvisation (as Max Nix), with others. Goodship Tuesday nights, B. R. Finley's, Troy, NY.
- 5/2003 Solo Improvisation, with others. PAVILION, Troy, NY.
- 4/2003 Improvisation with Interface (Curtis Bahn and Dan Trueman, instruments and electronics), Rensselaer Polytechnic Institute students, and Stephan Moore (live sound distribution). Arts Center of the Capital Region, Troy, NY.
- 4/2003 Improvisation by Evidence, with others. Goodship Tuesday nights, B. R. Finley's, Troy, NY.
- 4/2003 Improvisation by Evidence, with VAJ (video). Site-specific swimming pool performance. Kilpatrick Athletic Center Swimming Pool, Simon's Rock College, Great Barrington, MA.
- 3/2003 *Sound Geometries*, by Pauline Oliveros. Performed by the Ensemble Musiques Nouvelles and Stephan Moore (software). Ars Musica Festival, Brussels, Belgium.
- 3/2003 Solo performance of *Low Ceiling*, and improvisations with Evidence and Moore/Pohl. Impulse Response concert series, Arts Center for the Capital Region, Troy, NY.
- 2/2003 Improvisation by Evidence, with others. Goodship Tuesday nights, B. R. Finley's, Troy, NY.
- 2/2003 Improvisation by Evidence (full evening), Kellogg Center, Simon's Rock College, Great Barrington, MA.
- 12/2002 Improvisation by Evidence, with JTS3K and Blue Meniscus. Korova Milk Bar, NYC.
- 12/2002 Improvisation by Evidence, with others. Goodship Tuesday nights, B. R. Finley's, Troy, NY.
- 12/2002 *Minus* (solo performance). Arts Center of the Capital Region, Troy, NY.
- 12/2002 Improvisation by Moore/Pohl, with the Bard Electro-Acoustic Music Ensemble led by David Behrman. Alternating Currents concert series, Deep Listening Space, Kingston, NY.
- 11/2002 Improvisation by Sarah Warren and Stephan Moore, with performances by others. Alternating Currents concert series, Deep Listening Space, Kingston, NY.
- 11/2002 Improvisation by Evidence, in association with the Phlogiston Research Thinktank: Carnal Panic! Warehouse party, Warehouse 23, Boston, MA.
- 11/2002 Improvisation by Evidence, site-specific performance in front of Twisted Village Records, Cambridge, MA.
- 10/2002 Improvisation by Evidence, with others. Saturnalia Jubilee: Festival of Improvised Electronic Music, Birdland Gallery Barn, North Madison, CT.
- 10/2002 Improvisation by Sarah Warren and Stephan Moore, with performances by others. Alternating Currents concert series, Deep Listening Space, Kingston, NY.
- 10/2002 Sets by Evidence and Floating Point, as part of "Awakening: A Vigil for Peace", an all-night concert I organized with Pauline Oliveros and Jason Steven Murphy to coincide with Terry Riley's similar event in California. West Hall Auditorium, Rensselaer Polytechnic Institute, Troy, NY.
- 9/2002 Improvisation by Evidence, with others. The Junior Museum, Lally Multimedia Planetarium, Troy, NY.
- 9/2002 Improvisation by Evidence, with others. MEGADUMB: A Rap Foundation Event, Brooklyn, NY.
- 9/2002 Improvisation by Evidence, site-specific street performance in front of galleryThe, Brooklyn, NY.
- 9/2002 Improvisation by Evidence, with others. Goodship Tuesday nights, B. R. Finley's, Troy, NY.
- 9/2002 Improvisation by Jack Wright, Tom Djll, Scott Smallwood and Stephan Moore. Community Café Series at the Deep Listening Space, Kingston, NY.



- 8/2002 Improvisation by Evidence (sound) and Walter Wright (video). Also performances by Keith Fullerton Whitman and Due Process. EVOS Arts, Lowell, MA.
- 8/2002 Improvisation by Evidence (full evening). Thursday Night Special Series, Milagros, Tivoli, NY.
- 7/2002 Improvisation by Evidence, with others. Goodship Tuesday nights, Positively 4<sup>th</sup> St, Troy, NY.
- 7/2002 Solo and duo improvisations with Andrew Neumann. Zeitgeist Gallery, Cambridge, MA.
- 7/2002 Improvisation by Evidence, with others. Analogic Sensations: Festival for Expanded Media, RIVAA Gallery, Roosevelt Island, NYC.
- 6/2002 Improvisation by Evidence, with others. Caffiends, San Diego, CA.
- 6/2002 Improvisation by Evidence, with others. Club Galia, San Francisco, CA.
- 6/2002 Improvisation by Evidence and Joel Taylor, with others. Disjecta, Portland, OR.
- 5/2002 Improvisation by Evidence, with Walter Wright, video. Subconscious Café Series, Boston Dance Company, Cambridge, MA.
- 5/2002 Improvisation by Evidence. With performances by Curtis Bahn, Dan Trueman, and Tomie Hahn. Interfaced Culture: Globalization and Interactive and/or Interdisciplinary Performance, a MiniConference, The New Theater, Yale University, New Haven, CT.
- 5/2002 Improvisation by Evidence. Also performing: Concentric Rectangles. Positively 4<sup>th</sup> St, Troy, NY.
- 5/2002 Improvisation by Evidence, with performances by musicians from Bard College and SUNY Albany. Alternating Currents at the Deep Listening Space, Kingston, NY.
- 5/2002 Improvisation by Evidence, with Fi\$H 2000 and Captain Entropy, video (full concert). Mixology Festival, Roulette Intermedium, NYC.
- 4/2002 *From Brightness to Brightness*, performed at the SEAMUS 2002 conference at the University of Iowa in Iowa City, IA.
- 4/2002 Improvisation by Pauline Oliveros, Curtis Bahn, Scott Smallwood and Stephan Moore. Massachusetts College of Art, Boston, MA.
- 4/2002 Improvisation by Evidence, with Kapotte Muziek and Stelzer/Talbot duo. Impulse Response, the iEAR Space, Troy, NY.
- 4/2002 Improvisation by Evidence. Also performing: Thomas Ciufo. MAXIS Festival (Music and Alternative and X-disciplinary approaches In Sound), Sheffield Hallam University, Sheffield, UK.
- 4/2002 Improvisation by Evidence with Curtis Bahn and Walter Wright. Goodship Tuesday nights, Positively 4<sup>th</sup> St, Troy, NY.
- 3/2002 Improvisations by Andrew Neumann (electronics), James Colman (theremin) and Stephan Moore (electronics). The Zeitgeist Gallery, Cambridge, MA.
- 3/2002 Improvisation by Evidence. The Love Dojo, Troy, NY.
- 2/2002 Improvisation by Moore/Pohl, with performances by others. Goodship Tuesday nights, Positively 4<sup>th</sup> St, Troy, NY.
- 2/2002 Improvisation by Evidence. Impulse Response concert series, Arts Center of the Capital Region, Troy, NY.
- 2/2002 Improvisation by Evidence. Also performing: Icoresil and Seth Cluett. Goodship Tuesday nights, Positively 4<sup>th</sup> St, Troy, NY.
- 1/2002 Improvisation by Evidence. Also performing: Peter Samartzis. The Flywheel, Easthampton, MA.
- 1/2002 Improvisation by Evidence (full concert). The Knitting Factory, NYC.
- 12/2001 Improvisation by Evidence. Also performing: RDM3000. Goodship Tuesday nights, Positively 4<sup>th</sup> St, Troy, NY.
- 12/2001 Improvisation by Evidence. Part of "Cathedral 2001." Galapagos Art Space, Brooklyn, NY.
- 12/2001 *Minus*. Performed as part of the concert "Streams." Arts Center of the Capital Region, Troy, NY.

- 11/2001 Improvisation by Evidence, with David Lublin, Jack Turner, Kevin Luddy, and others. MFA Opening, New York University, NYC.
- 11/2001 Improvisation by Moore/Pohl, with performances by others. Alternating Currents concert series, Deep Listening Space, Kingston, NY.
- 11/2001 *Floor*. Performed by the RPI Orchestra. RPI Union, Troy, NY.
- 10/2001 Improvisation by Evidence. Goodship Tuesday nights, Positively 4<sup>th</sup> St, Troy, NY.
- 10/2001 Improvisation by Evidence. Goodship Tuesday nights, Positively 4<sup>th</sup> St, Troy, NY.
- 10/2001 Improvisation by Evidence. Deep Listening Space, Kingston, NY.
- 10/2001 *Esseness*, with Nancy Walker (live video), Sarah Poole (dance) and Stephan Moore (sound). Impulse Response Concert Series, Troy, NY.
- 6/2001 *From Brightness to Brightness*, performed by the 21st Century Ensemble, Forrest Tobey, conductor. Mt. Vernon Unitarian Church, Alexandria, VA.
- 6/2001 *Everything Working Perfectly*, performed by Tim Place, Scott Smallwood, and Stephan Moore. Music Without Walls? Music Without Instruments? Conference, DeMontFort University, Leicester, UK.
- 4/2001 *The Box*. Boston Cyberarts Festival, Mobius Art Space, Boston, MA.
- 12/2000 *amorphati*. Performed as part of the concert "dot.comrades" at the Arts Center of the Capital Region, Troy, NY.
- 10/2000 *The Nature of Contingency*, by KromoZone. Seoul International Computer Music Festival, Jayu Arts Center, Seoul, South Korea.
- 10/2000 *Three Dickinson Songs*. Performed as part of the Lee Honors College 10th Anniversary Celebration, Western Michigan University, Kalamazoo, MI.
- 7/2000 *Cleopatra: Life On The Nile*. Several performances of this evening-length synchronized swimming production by Fluid Movement, featuring my soundtrack. Patterson Park Pool, Baltimore, MD.
- 4/2000 *Barmecide*, performed by KromoZone at the Kansas City Festival of Computer Music, Kansas City, KS.
- 8/1999 *Carmen, A Hot Dog Opera*, performed by Fluid Movement. Artscape Festival, Baltimore, MD.
- 7/1999 *Water Shorts*. Several performances of this evening-length synchronized swimming production by Fluid Movement, featuring my soundtrack *Atlasless*. Patterson Park Pool, Baltimore, MD.
- 9/1998 *A Doll*. Performed as part of the *Synaesthesia* concert sponsored by the Baltimore Composers Forum. The American Visionary Art Museum, Baltimore, MD.
- 4/1998 *Quartet*. Society for Electro-Acoustic Music in the United States (SEAMUS) Conference, Dartmouth College, Hanover, NH.
- 3/1996 *Baba Yaga, The Russian Witch*. Evening-length operetta. Two performances at the Gilmore Theater, Western Michigan University, Kalamazoo, MI.

### **Performances with the Merce Cunningham Dance Company**

Between 2004 and 2010, I supervised over 250 concerts with the Merce Cunningham Dance Company as their touring sound engineer and music coordinator. As a matter of principle, every concert was performed by live musicians, never solely from a pre-recorded soundtrack. In the MCDC, the creative role of the sound engineer was considered to be equal to that of the other musicians.

In approximately half of my concerts with the MCDC, I took on a role beyond engineering, regularly performing on various instruments, acoustic and electronic, as part of the company's core group of touring musicians. Some performances, called *Events*, required the participating musicians to perform their own original musical material (improvisations, portions of compositions, etc.). Some compositions, such as John Cage's *Fontana Mix*, call upon the performer to realize their own unique rendition of the score. The performances listed below are only those in which I performed my own musical material in concert with the MCDC.

- 6/2010 *MinEvent*, with improvised music by David Behrman, Takehisa Kosugi, and Stephan Moore. Xacobeo Festival, Teatro Rosalia de Castro, A Coruña, Spain.
- 4/2010 *XOVER*, with performances of John Cage's *Aria* and *Fontana Mix* by Takehisa Kosugi, Joan LaBarbara, Christian Wolff, and Stephan Moore. Grimaldi Theater, Monaco.
- 2/2010 *MinEvent*, with improvised music by David Behrman, Takehisa Kosugi, and Stephan Moore. Wexner Center, Ohio State University, Columbus, OH.
- 12/2009 *MinEvent*, with improvised music by Takehisa Kosugi, and Stephan Moore. Grand Theatre de Provence, Aix en Provence, France.
- 11/2009 *MinEvent*, with improvised music by David Behrman, Takehisa Kosugi, and Stephan Moore. Geneva, Switzerland.
- 11/2009 *Event*, with improvised music by Takehisa Kosugi and Stephan Moore. Charleroi, Belgium.
- 8/2009 *Event*, with improvised music by David Behrman and Stephan Moore. River To River Festival, NYC.
- 5/2009 *Event*, with improvised music by John King, Takehisa Kosugi, and Stephan Moore, with local guest musicians Esteban Algora Aguilar, Alessandra Rombolá, and Ingar Zack. Museo Reina Sofia, Madrid, Spain.
- 2/2009 *MinEvent*, with improvised music by David Behrman and Stephan Moore. Lafayette College, Easton, PA.
- 12/2008 *XOVER*, with performances of John Cage's *Aria* and *Fontana Mix* by David Behrman, John King, Takehisa Kosugi, Joan LaBarbara, Christian Wolff, and Stephan Moore. Kennedy Center, Washington, DC.
- 11/2008 *XOVER*, with performances of John Cage's *Aria* and *Fontana Mix* by David Behrman, John King, Takehisa Kosugi, Aurora Josephson, Christian Wolff, and Stephan Moore. Zellerbach Hall, Berkeley, CA.
- 10/2008 *eyeSpace (20)*, with improvised music performed by Stephan Moore. Caen, France.
- 10/2008 *eyeSpace (20)*, with improvised music performed by Stephan Moore. Breda, The Netherlands.
- 9/2008 *XOVER*, with performances of John Cage's *Aria* and *Fontana Mix* by David Behrman, Christian Wolff, Takehisa Kosugi, Joan LaBarbara, and Stephan Moore. Barbican Theater, London, UK.
- 7/2008 *DIA:Beacon Event*, with improvised music by David Linton, Maria Chavez, Newton Armstrong, and Stephan Moore. Three site-specific performances in the Richard Serra *Torqued Ellipses* sculpture gallery, DIA: Beacon, Beacon, NY.
- 3/2008 *eyeSpace (20)*, with improvised music performed by Stephan Moore. Harman Hall, Washington, D.C.
- 2/2008 *XOVER*, with performances of John Cage's *Aria* and *Fontana Mix* by Takehisa Kosugi, Joan LaBarbara, William Winant, Christian Wolff and Stephan Moore. Also *eyeSpace (20)* with improvised music performed by Stephan Moore. Toulouse, France.
- 2/2008 *XOVER*, with performances of John Cage's *Aria* and *Fontana Mix* by Takehisa Kosugi, Joan LaBarbara, William Winant, Christian Wolff and Stephan Moore. Also *eyeSpace (20)* with improvised music performed by Stephan Moore. Concertgebouw, Brugge, Belgium.
- 1/2008 *eyeSpace (20)*, with improvised music performed by Stephan Moore. Stanford University, CA.
- 10/2007 *XOVER*, premiere performance, with performances of John Cage's *Aria* and *Fontana Mix* by Takehisa Kosugi, Joan LaBarbara, Larry Polansky, Christian Wolff, and Stephan Moore. Dartmouth College, Hopkins Arts Center, Hanover, NH.
- 5/2007 *eyeSpace (20)*, with improvised music performed by Stephan Moore and Mikel Rouse. Also, a film of the dance *Beach Birds* was accompanied by a live performance of John Cage's *Four<sup>3</sup>* by Michael Dauphinais, John King, William Winant, and Stephan Moore. Orange County Performing Arts Center, Costa Mesa, CA.
- 10/2006 *eyeSpace (20)*, with improvised music performed by Stephan Moore and Mikel Rouse. Joyce Theater, NYC.

## **Broadcasts / Radio**

- July 19, 2016. *Improvisation by Evidence*. A World Listening Day performance live-streamed from Queensland Conservatorium, Griffith University, Brisbane, Australia.
- November 4, 2014. Interviewed by Lynn Mullins, along with Annea Lockwood. WFMU, NYC.
- October 16, 2014. Interviewed by David Weinstein, along with Annea Lockwood, and Ranjit Bhatnagar. Clocktower Radio, NYC.
- July 19, 2014. Interviewed by Tom Roe. Wave Farm, WGXC, Acra, NY.
- June 30, 2013. Performance of improvised electronic music by Evidence, then interviewed by Ravi Shardja. Epsilonia, Radio Libertaire, 89.4 FM, Paris, France.
- April 29, 2007. Broadcast of *Moodspool* by Evidence. WEFT 90.1, Urbana-Champaign, IL.
- October 6, 2003. Broadcast of *Aurora Viaduct* and *Copper Harbor* by Evidence. Foldover, WOBC 91.5 FM, Oberlin, OH.
- September 7, 2003. Broadcast of *Aurora Viaduct* by Evidence. Difficult Listening, Public Radio RTR 92.1 FM, Perth, Australia.
- August 24, 2003. Broadcast of *Submarine Fluorescence* by Evidence. Martian Gardens, WMUA 91.1 FM, Amherst, MA.
- August 17, 2003. Broadcast of *Out of Town* by Evidence. Martian Gardens, WMUA 91.1 FM, Amherst, MA.
- November 23, 2002. Broadcast of *Aurora Viaduct* (excerpt) by Evidence. Martian Gardens, WMUA 91.1 FM, Amherst, MA.
- July 30, 2000. "Water Ballet" interview and story with Lisa Simeone on Weekend All Things Considered, National Public Radio.

## **Selected Compositions / Scores / Installations / Visual Art / &c.**

- Score/Installation for *I Came Here To Weep* (2023). Sound design, interactive programming, and instrument creation for this large-scale performance installation by A Canary Torsi, scheduled to premiere in June 2023.
- New piano piece for four hands, commissioned for the pianist Linda Yim as part of the Shape Songs initiative by the Hong Kong New Music Ensemble for an April 2023 premiere.
- New interactive multichannel sound installation, to be presented at the Sound Studies Institute at the University of Alberta in March 2023.
- No Fixed Points in Space* (2022). improvisation for objects, electronics, and multichannel speaker system.
- A Half Dozen of the Other* (2022). For viola, cello, and dynamic notation system. Commissioned by the Quixote Duo (Sixto Franco, viola and Juan Horie, cello).
- Sisyphus 2.0* (2022). A complete re-construction and re-realization of the original piece *Sisyphus 2.0*, originally created in 2013-14 in collaboration with The Nerve Tank.
- Score for Tierra* (2022). An interactive audio environment that incorporates spoken responses provided by audience members, created for the performance installation *Tierra* by A Canary Torsi.
- By The Quarry Pool* (2022). Structured solo improvisation using field recordings from the Marble House Project grounds in Dorset, VT during my residency there in June 2022.
- Score for Know Thyself/My Data Body* (2022). Design and realization of interactive music and sound elements by Evidence, for this multi-faceted virtual reality project led by visual artist Marilene Oliver, with poetry by J.R. Carpenter.
- Score for VastWaste* (2022). Design and realization of full score, including interactive music and sound elements for this virtual reality artwork led by multi-media artist Özge Samanci.
- The Way In* (2022). A fixed-media composition by Evidence, created for a 9.4.1 speaker arrangement. A derivative of the 2020 video game piece by Evidence.

*Trap and Release* (2022). A generative multichannel audio installation co-created with JoVia Armstrong.

*Magic Broadcast Sandwich* (2022). An improvised score for performance using software, radio transmitters and receivers.

*Score for Elevated Loop* (2021). Score for the animated short film by director Eric Patrick.

*First Object for Last Audience* (2021). An amplified metal sound sculpture, meant to be interacted with by an audience equipped with mallets, bows, and beads. Excerpted from *Last Audience* by A Canary Torsi.

*UV SoundBath* (2021). A generative, 8-channel sound installation created as the opening experience for the vestibule of the *Undercurrents* exhibition in Brooklyn, NY. *Undercurrents* featured 15 sound installation artworks by popular music artists.

*Overlays* (2021). A 20-minute, 30-channel fixed-media sound composition commissioned by Experimental Sound Studio and created for the enormous sound installation of the Pritzker Pavilion in Millennium Park, Chicago.

*Score for VastWaste* (2021). Interactive score concept, realization, and implementation for the virtual reality-based artwork *VastWaste*, created by Ozge Samanci.

*AlterNatiVVVe* (2021). A performance installation for 16-channel speaker system, 4 sound performers, interactive sound design, and mobile audience. Created for the CLEAT Hemisphere speaker system at Elastic Arts, Chicago by The Virtual Voices of the Void (Sam Clapp, Russell Gillespie, Stephan Moore, and Matt Test).

*Rest of the World* (2021). Cycle of telematic improvisations conceived and realized by Treatments (Michael Dauphinais and Stephan Moore).

*Latent Energies* (2020). Composition written for a 10-member configuration of the NowNet Ensemble, a telematic performance group led by Sarah Weaver.

*Dreamwalk with Solo Voice* (2020). A fantasia on field recordings of my sound installation *Six Accompaniments for Solo Voice*.

Soundtrack for *FrameSwitch* (2020). Main theme and variations for this short video game about photojournalism.

*Soundtracks for Last Audience* (2020). A 5+ hour collection of scores made to accompany the exhibition version of *Last Audience* by A Canary Torsi.

*The Way In* (2020). A hybrid videogame-score by Evidence that unfolds musically through gameplay.

*Lands* (2020). Created in collaboration with Olivia Block, as Sonde. Interactive 8-channel audio installation for the WNDR museum in Chicago.

Score for *Lines of Exile* (2020). Score for the short animated film by director Eric Patrick.

*Through a Voice* (2019). A stereo fixed media composition commissioned by the Living Room Players in Chicago, IL.

*Two Chambers* (2019). Four-channel sound installation for the silos at Bernheim Arboretum and Research Forest in Clermont, KY.

*Six Accompaniments for Solo Voice* (2019). Site-specific sound installation for the Snell-Hitchcock Quad on the campus of the University of Chicago, commissioned as part of The Chicago Sound Show.

*Weatherbending* (2019). Data-driven, generative composition/environment for an installation of 27 Hemisphere speakers, commissioned by Urban Food Engine for the Mill 180 Park in Easthampton, MA.

Score for *Last Audience* (2019). For performed electronic and acoustic sounds. Created for the five evening-length dance works of this name by choreographer Yanira Castro for her company A Canary Torsi. Winner of a 2020 Bessie Award.

*HearRing* (2019). A temporary, mobile 8-channel sound installation created for the Chicago Parks District.

*Destroying Angel* (2018). Indeterminate/generative score for dance, created for the choreographer Yanira Castro, for her dance *Commune*, performed at Bates College in Lewiston, ME.

*Unpopular Music* (2018). A sound installation and interactive listening environment created by Evidence for Burning Man 2018. A program of 70+ 8-channel works from 40 composers was collected and played in the environment in its first iteration.

*Moira, Dusk* (2018). A field recording-based sound work made in Goa, India, commissioned by the online audio publisher TouchRadio.

*Jugaad* (2018). A folio of four field recording-based sound works made in Doha, Qatar and Cairo, Egypt. Commissioned by the online magazine CabinFever Presents.

*A Grid Against The Sky* (2017). Generative, site-specific, four-channel audio installation created for the Fern Room at Chicago's Lincoln Park Conservatory. Commissioned by Experimental Sound Studio for their Florasonic installation series.

*Toowoomba Looproom (Silent)* (2017). Diptych image, marker on archival paper.

*CAST/STAGE/AUTHOR* (2017). A trio of interrelated works by A Canary Torsi, co-commissioned and co-presented by Abrons Art Center (Manhattan), The Chocolate Factory (Queens) and The Invisible Dog (Brooklyn) in NYC. *CAST* is an algorithmically-determined text and movement piece for four players, *STAGE* is a theatrical spectacle with live music, and *AUTHOR* is an elaborate interactive installation environment centered around a text-based video game. I contributed all music composition, interactive design & software programming.

*Prospectors* (2017). Composition for three musicians with objects, microphones, interactive electronics and Paul Geluso's 3D Sound Object. Co-commissioned by Harvestworks and Issue Project Room on the occasion of World Listening Day 2017, dedicated to Pauline Oliveros.

*Calling Up* (2017). Generative, site-specific, three-channel audio installation created for the sanctuary of the Church of the Ascension, NYC.

*Respire* (2017) by CabinFever and Stephan Moore. Durational, site-specific dance work created for the Museum of Contemporary Art, Chicago.

*Toowoomba Looproom: Music of Transmission Damage* (2017). Generative, site-specific, single-channel sound installation for RAYGUN Projects Gallery in Toowoomba, Queensland, Australia.

*The People to Come Polyplayer* (2017). Online, interactive realization of the score for *The People to Come*, made in collaboration with Ben Taylor.

*Performance/Portrait* (2016). Interactive movement-based video installation created by A Canary Torsi. My role was programming, hardware configuration and interaction design.

*Meridional Transitive* (2016). Multi-channel sound installation by Evidence, created for the Balance-Unbalance 2016 Conference in Manizales, Colombia.

*Chorus for Untrained Operator* (2016). Collaboration with Peter Bussigel. Interactive installation commissioned by the Creative Arts Council at Brown University.

*Transverse Temporal Gyrus* (2015). 66" x 44" ultrachrome digital print on archival paper.

*Faulton* (2015) 50" x 31" ultrachrome digital print on archival paper.

*Glass Elevator* (2014). Site-specific, interactive, generative sound installation for four doors, sensors, and hidden audio transducers.

*Caravan* (2014). Composed structure for improvisation with field recordings, by Evidence.

Score for *Hankie Bank: Boundaries Are Of Equal Length* (2014). For generative audio system and vocal processing. Created for the performance piece by Amy Cheung, for the artist collective Handkerchief.

Score for *Court/Garden* (2014). For fixed media, improvised electronic sound, and live signal processing. Created for the eveninglength dance work by choreographer Yanira Castro for her company A Canary Torsi.

*Diacousticon* (2014). Site-specific, interactive sound installation for eight robotic slide whistle/music box instruments and 8-channel audio.

*Quartets* (2014). Four-channel sound installation for suspended Hemisphere speakers, using sound contributed by 86 composers and improvisers responding to a prescribed time score. Produced in collaboration with the OPENSIGNAL Collective.

WTK (2014). Semi-determinate composition for six robotic slide whistle instruments.

*Sustain* (2014). Interactive sound installation with eight robotic slide whistle/music box instruments and vibraphone.

*Neither Piano* (2014). Composition for amplified clavichord and electronics.

*Bôt* (2013). Composed structure for electro-acoustic improvisation, by Bumpr.

*Sisyphus 2.0* (2013-14). Interactive sound sculpture/game, created in collaboration with The Nerve Tank.

*NANCY Score Generator* (2013) 36" x 39" ultrachrome digital print on archival paper.

Score for *NANCY, Opera House Interior* (2013). For audio cassette players, generative scoring system, and live audio processing. Created for the evening-length site-specific dance work by choreographer Yanira Castro for Island Moving Company.

Score for *NANCY* (2013). For generative scoring system. Created for the evening-length dance work by choreographer Yanira Castro for her company A Canary Torsi.

*Glory Road* (2013). Collaborative public performance piece created by the Nerve Tank. I contributed the interactivity design, hardware design, coding, generative musical score, and vocal score.

*Faulton* (2013). Composed structure for improvisation with custom software instrumentation.

*Visuals* (2013). A compositional framework by Evidence, with two manifestations: 1) a collection of three fixed media compositions, and 2) an endless, generative eight-channel sound installation.

*A Better Place* (2013). Site-specific, generative sound installation for six Hemisphere speakers, created for the Buckminster Fuller "Dome Home" in Carbondale, IL.

*Basaur* (2013). Composed structure for improvisation with objects, microphones, and custom software instrumentation.

Score elements for *Crime and Punishment* (2013). Generative sound manipulation system for the play directed by Brian Mertes, for the Trinity Repertory Company. (I also contributed custom live video matrixing software to the production.) *UVB-76* (2012). Composed structure for electro-acoustic improvisation, by Bumpr.

*Adventurometric Devices* (2012). Collaborative game/performance work created by Stephan Moore (sound/interactivity/programming/video), Peter Bussigel (video/visual design/sound), and Kimberly Young (movement/video).

Score for *The People to Come* (2012). For a collection of 100+ realizations of a structured improvisation score by various musicians, software audio/lighting/cueing system, and optional live musicians. Created for the durational dance performance work/online web archive project directed by Yanira Castro, for her company A Canary Torsi.

*Locator* (2012). Site-specific, generative sound installation for seven Hemisphere speakers in the large stairwell of the Granoff Center for the Arts at Brown University.

*Po-Ling Traversal* (2012). Composed structure for improvisation with field recordings.

*In Summary*, (2012). Composition for piano, software, and dynamic musical notation system.

*Memo.random* (2012). Composition for piano, software, and dynamic musical notation system.

*Transverse Temporal Gyros* (2012). 24" x 36" poster, included in the sleeve of the 12" vinyl LP *Transverse Temporal Gyros* by Animal Collective.

*A Grand Gallery* (2012). Composed structure for electro-acoustic improvisation, by Bumpr.

*Distance Between* (2012). Composition for piano, electronics, dance, and dynamic musical notation system.

*Vee* (2012). Composition for piano, violin, percussion, and electronics.

*Nella Mia Mente* (2012). Composition for amplified voice and fixed media.

Score for *Los Voces* (2012). For electronics, live audio processing, fixed media, radio transmitters and small handheld radios. Created for the puppet theater piece by Emily Oliviera.

*Thirty-Seven Farewells* (2012). Fixed media score created for the video version of the dance *HEATHER O*, by choreographer Yanira Castro for her company A Canary Torsi.

Score for *HEATHER O* (2012). Structure for improvisation with indeterminate instrumentation. Created for the dance piece by choreographer Yanira Castro, for her company A Canary Torsi.

*Inition* (2011). Composition for baritone saxophone, electronics, and dynamic musical notation system.

*The Creations of Sound* (2011). Composition for cello, alto clarinet, spoken word, electronics, and dynamic musical notation system.

*Expansion/Contraption* (2011). Multiple-performance composition for electro-acoustic improvisation quartet, audio archiving and playback system, and sixteen Hemisphere speakers.

*Uncertain Terms* (2011). Composed structure for improvisation with custom software instrumentation.

*Losperette* (2011). Sound installation for resonant objects, mechanical objects, microphones and four suspended Hemisphere speakers.

*Dimensionalist Manifesto Sonification* (2011). 29" x 37" ultrachrome digital print on archival paper.

*Wilderness* (2011). 39" x 17" ultrachrome digital print on archival paper.

*Magic Fingers!* (2011). Generative twelve-channel composition for *Sonic Bed Marfa* by Kaffe Matthews, part of her Music For Bodies project.

*Dimensionalist Manifesto Sonification* (2011). Generative site-specific sound installation.

Score for *Bark!* (2011). For fixed media and four Hemisphere speakers. Created for the evening-length multisensory dance work for blindfolded audiences by choreographer Dana Salisbury, for her company, The No-See-Ums.

Score for *The Attendants* (2011). For fixed media and live audio manipulation. Created for the durational public theater piece by The Nerve Tank. (I also contributed interactive video design to the production.)

*Agora* (2011). Interactive sound installation for modified infrared headphones, position & orientation tracking system, and generative audio software.

Score for *Opal* (2011). For custom software instrumentation. Created for the evening-length theater piece by The Nerve Tank.

*Fair* (2011). Generative sound installation for four-channel array of Hemisphere speakers.

Score for *Paradis* (2011). For piano, walkie talkies, and dynamic musical notation system. Created for the evening-length site-specific dance work by Yanira Castro for her company A Canary Torsi.

*Sea Monsters* (2010). For custom software instrumentation and network ensemble.

*Energy Bubble* (2010). Composed with Bevin Kelley, for custom software instrumentation and network ensemble.

*To Go To Lvov* (2010). Composition for string quartet, with optional live-generated video projections.

Score for *Darkling* (2010). For fixed media and improvised electronics. Created for the collaborative, evening-length dance work by H el ene Lesterlin (choreography and direction) and Frieder Weiss (interactive video system).

*Liquid Sgraffito* (2010). Composition for solo piano, electronics, dynamic musical notation system, and seven-channel audio.

*Transliteration: Venice Shipyard* (2010). Composition for solo piano, electronics, dynamic musical notation system and field recording.

*Canyon* (2010). Composition for solo piano and electronics.

Score for *Wilderness* (2010). For piano, electronics, array of nineteen custom microphones, eight channel array of Hemisphere speakers, and dynamic musical notation system. Created for the evening-length site-specific dance work by Yanira Castro for her company A Canary Torsi.

Score for *Super Natural* (2010). For fixed media. Created for the evening-length dance work by Julian Barnett.

Score for *Pitch (or Something Sexy!)* (2010). For fixed media. Created for the evening-length theater piece by The Nerve Tank.



*Dominion* (2010). Composed structure for improvisation with field recordings, by Evidence.

Score for *LIVE/FEED* (2010). For fixed media elements. Created for the evening-length theater piece by The Nerve Tank.

*The Occupants* (2010). Generative composition for sixteen-channel array of Hemisphere speakers.

Score for *Bauhaus O Bauhaus* (2009). For fixed media, live audio processing, mechanical objects and generative composition system. Created for the evening-length theater piece by The Nerve Tank.

Score for *Instincts and Accidents* (2009). A short film by Leona Christie.

*Mirrored Ceiling* (2009). For solo harp, electronics, and eight-channel audio, written for harpist Shelley Burgon.

Score for *Sound Memory* (2009). For fixed media and electronics. Created for the evening-length dance work by choreographer Julian Barnett.

Score for *A Gathering* (2008-9). For live audio processing system. Created for the evening-length theater piece by The Nerve Tank.

*Magnetic North* (2008). Collaborative evening-length performance piece by Stephan Moore (sound), Chris Harvey (set design/costume design/movement) and Kimberly Young (movement).

Score for *Urban Renewal* (2008-10). For fixed media, live signal processing, and audio surround system. Created for the evening-length performance piece by Kyle DeCamp.

*Losperus* (2008). Composed structure for improvisation/performance piece by Evidence, for resonant objects, mechanical devices, microphones, amplification, and optional projection of live video feed.

*Karmic Teller Machine* (2008-ongoing). Sound installation/game/oracular tool. Created in collaboration with Scott Smallwood and David Ogawa.

*Receiver* (2008). Collection of fixed media compositions by Evidence, resulting from the initial presentation of our installation *Channel Surfing*.

*Five Clouds* (2008). A collection of five fixed media compositions created for the performance *Slow Dancing* by Holley Farmer.

Score for *Wunderkammer* (2008). For fixed media and improvised electronic sound. Created for the evening-length dance work by Kimberly Young for her company, The Extra-Sensory Pedestrians.

*Outside Information* (2008). Generative, site-specific sound installation for eight Hemisphere speakers, created for the Nott Memorial, Union College, Schenectady, NY.

*Mirrored Suspension* (2008). Composed structure for improvisation with custom software instrumentation.

*SwarmLocking* (2008). Composition for laptop orchestra.

*Xenolinguistics* (2008). Collaborative performance piece by Stephan Moore (live audio generation), Diana Reed Slattery (live video generation) and Kimberly Young (movement).

*Escalation* (2008). Composed structure for improvisation with custom software instrumentation. Score for the dance work *Plenitude* by Kimberly Young for her company The Extra-Sensory Pedestrians.

*Underpasses* (2008). Composition for fixed media.

*Moving Target* (2008). Composition for solo piano, electronics, and multi-channel audio.

Score for *Precision Whisk* (2008). Composed structure for improvisation with custom software instrumentation. Created for the dance work by Kimberly Young for her company, The Extra-Sensory Pedestrians.

Score for *Center of Sleep* (2008). For fixed media, amplified percussion, electro-acoustic improvisation, reed organ, acoustic guitar, voice, vacuum cleaner ensemble, vintage video games, and twelve-channel speaker system. Created for the dance work by Yanira Castro for her company, Yanira Castro + Company.

Score for *Untitled #1 (from the series Earth People 2507)* (2007). A short film by Nao Bustamante.

Score for *Daphne or Dear New Girl* (2007). For fixed media. Created for the performance piece by Yanira Castro and Jeff Janisheski.

*Fountain Day* (2007). Audio/video installation in collaboration with Benton-C Bainbridge (video) and Jory Fox (sculpture).

*Primaries* (2007). Composed structure for evening-length audio/visual improvisation piece, with Madeliene Gallagher (video).

*Channel-Surfing* (2007). Interactive broadcast installation for six closely-tuned FM radio transmitters and audience with portable radios, by Evidence.

*Deck* (2007). Card-based structure for group improvisational performance.

Score for *Praxis* (2007). Co-composed with Seth Cluett. For fixed media, improvised electronic sounds, modified cartridge tape machines, and singing and speaking voices. Created for the evening-length dance work by H el ene Lesterlin for her company, Atlas Dance.

Score for *Dark Horse/Black Forest* (2007). For audio cassette player (fixed media). Created for the performance piece by Yanira Castro for her company, Yanira Castro + Company.

*Contact with the Other* (2007). Composed structure for improvisation with custom software instrumentation.

*In::Out/Out::In* (2007). Generative, multichannel sound installation.

*Three Steepings* (2006-7). Three adaptable, generative environments for multichannel audio.

*Wick* (2007). Composed structure for improvisation with custom software instruments. Created for the dance work *Two* by Kimberly Young for her company, The Extra-Sensory Pedestrians.

*In Joe and Nancy's Yard* (2007). Composed structure for improvisation with custom software instrumentation and sixteen-channel array of Hemisphere speakers.

*Iris* (2007). Collection of short films, each constructed around fixed media pieces by Evidence. The films were created by live-video performing artists Dawn Haleta, Betsey Biggs, Diana Reed Slattery, skfl (Jason Steven Murphy), LMNOPF (Jack Turner and David Lublin), Fi\$H 2000 (Alexander Bohn), Jonathan Lee Marcus, Benton-C Bainbridge, Walter Wright, Olivia Robinson and Madeleine Gallagher.

*Transmission* (2007). Fixed media composition for the dance work *PAMELA* by Yanira Castro.

*Windpipe* (2007). Short film created in collaboration with Benton-C Bainbridge, using an analog/digital audio/video synthesizer we built.

*Comae* (2007). Fixed media composition for the dance work *Latitude V: Catalyst* by H el ene Lesterlin for the Ellen Sinopoli Dance Company.

*(a)Bridge* (2006). A shorter video piece created by Benton-C Bainbridge (video) and Evidence (audio).

*So Much White* (2006). A short film by Madeleine Gallagher, with sound by Evidence.

Score for *Happy, Too Happy* (2006). Fixed media composition. Created for the dance work by Yanira Castro, for her company Yanira Castro + company.

*Landscaping* (2006). Evening-length collaborative performance work by Benton-C Bainbridge (live video) and Evidence (live audio).

*Coin-Op* (2006). A short fixed-media video work created by Benton-C Bainbridge (live video) and Stephan Moore (live audio).

*Paydaayesh* (2006). Composition for fixed media, live audio processing and improvised electronics. Created for the evening-length theatrical/dance production *Paydaayesh: A Creation Project*, made in collaboration with director Mahmood Karimi-Hakak, choreographer Ellen Sinopoli, set designer Jim Lewis and writer/dramaturge Gary Maciag.

Score for *Anthem* (2005). Fixed media composition. Created for the dance work by Yanira Castro, for her company Yanira Castro + Company.

*Linear Loop Progression* (2005). Composed structure for improvisation with electronics and a variable multi-channel speaker array. It was adapted to six channels to fit the site-specific performance *EMPAC360-FACE3* with video artist Benton-C Bainbridge, and to sixteen channels for the Points in a Circle Festival.

*Hex Table Expanded* (2005). Interactive sound installation for table and 18-channel array of Hemisphere speakers, made in collaboration with furniture designer Jim Lewis, created for the Lincoln Center outdoor courtyard, NYC.

*Hemispheres* (2004). Site-specific, generative, two-channel sound installation for Hemisphere speakers, created for the lobby of the Chocolate Factory, Queens, NY.

*Airflow* (2004). Site-specific, generative, 10-channel sound installation created for the opening of the Daniel Arts Center, Simon's Rock College, Great Barrington, MA.

*Split* (2004). Soundscape for an exhibition by artist Olivia Robinson.

*Listen Deeply in A-Maze* (2004). Collaborative performance piece created by Pauline Oliveros, Stephan Moore and Diana Reed Slattery.

*Thaw/Twist at Bailey's* (2004). Fixed-media composition for an array of sixteen Hemisphere loudspeakers.

*Bridge* (2004). A short video piece created by Benton-C Bainbridge (video) and Evidence (audio).

Score for *Prepare for Landing* (2004). A short film by Diana Reed Slattery.

*Subway* (2004). Composition for fixed media and four-channel array of Hemisphere speakers.

*Hex Table* (2004). Interactive sound installation made in collaboration with furniture designer Jim Lewis.

*Big Here* (2004). Generative sound installation, and also durational (overnight) performance piece for custom software instrumentation and an array of sixteen Hemisphere speakers.

Score for *Iphigenia* (2004). For fixed media, generative audio, live audio processing and improvised electronics. Created for the evening-length theater production directed by Mahmood Kariimi-Hakak.

*Chain of...* (2003). Fixed media composition, and composed structure for improvisation with field recordings, by Evidence.

*The Grey Tangoes* (2003). Evening-length collaborative performance work created by Evidence (sound), Imnopf (video), and Jen Mesch (choreography).

*Low Ceiling* (2003). Composed structure for improvisation with custom software instruments and an array of sixteen Hemisphere speakers.

*Out of Town* (2003). Fixed media composition by Evidence.

*Copper Harbor* (2003). Fixed media composition, and composed structure for improvisation with field recordings, by Evidence.

Score for *Anna and the Other Anna* (2003). Composed structure for improvisation by Evidence, for the dance work by Jen Mesch.

*They Who They Find* (2003). Fixed media composition, and composed structure for improvisation with field recordings, by Evidence.

*Bell, Wind, Fuse* (2002). Fixed media composition for the dance work *The Charlottes* by choreographer Jen Mesch.

*Submarine Fluorescence* (2002). Fixed media composition by Evidence.

*Maze Navigation* (2002). Interactive sound installation for marbles, tile, contact microphones and sixteen-channel array of Hemisphere speakers.

*Aurora Viaduct* (2002). Fixed media composition, and composed structure for improvisation with field recordings, by Evidence.

*Superkid!* (2002). Collection of five short fixed-media compositions.

*Swamp16* (2002). Generative sound environment/installation for sixteen Hemisphere speakers.

*Minus* (2001). Composition for voice and live audio processing.

*Floor* (2001). Composition for orchestra.

*Esseness* (2001). Evening-length collaborative performance piece with Sarah Poole (dance) and Nancy Walker (live video).

*Rebahn* (2001). A recording project by Scott Smallwood and Stephan Moore comprised of fifteen progressive remixes.

*Cumulosonus* (2001). Multi-channel sculptural sound installation.

*The Last Few Minutes* (2001). Interactive audio/video installation created with Kristin Carlson and Tyler Graham, inspired by the work of Toni Dove.

*The Box* (2001). Composed structure for improvised solo performance with objects, microphones, and electronics.

*Everything Working Perfectly* (2001). Composition for network ensemble, by Stephan Moore, Tim Place, and Scott Smallwood.

*Telephonic Displacements* (2001). Eight-channel interactive sound installation.

*Zen-O-Matic* (2000). Robotic/kinetic sculpture installation.

*amorphati* (2000). Structured improvisation for solo performer and electronics.

*From Brightness to Brightness* (2000). Composition for chamber ensemble and conducted audio processing system.

*The Nature of Contingency* (2000). Composition for amplified cactus, data network, multi-channel audio and video projection. Co-composed with Paul Rudy, Timothy Place, and Seong-Ah Shin.

*Three Dickinson Songs* (2000). Composition for mezzo-soprano with piano accompaniment. Commissioned by the Lee Honors College of Western Michigan University.

*Barmecide* (2000). Composition for piano, video, and audio/data network, co-composed with Timothy Place.

*Cleopatra* (2000). Score for the evening-length production *Cleopatra: Life on the Nile*, by the performance art troupe Fluid Movement.

*Water Log: Fluid Movement in Patterson Park* (2000). Feature-length documentary on the rehearsals and performances of Fluid Movement's breakthrough production of *Water Shorts*. Directed & shot by James Manni, edited and sound design & mix by Stephan Moore.

*Garden* (1999). Durational sound installation for flute, audio processing, and environmental treatments, created in collaboration with visual artists Krista Steinke and Priscilla Briggs.

*Atlasless* (1999). Score for the evening-length production *Water Shorts*, by the performance art troupe Fluid Movement.

Soundtrack for *Carmen, A Hot Dog Opera* (1999). I re-imagined a scratchy recording of the Bizet opera *Carmen* to last only 15 minutes, include two versions of the Oscar Meyer Weiner theme song, and underscore the "emoting meat sticks" puppeteered by Fluid Movement. Awarded "Best Event at ArtScape" by the Baltimore City Paper.

*Inner Orbit/Outer Orbit* (1999). Environmental sound designs for the installation/performance *15 Billion Years of the Traveling Atom* by dancer/painter/video artist Mina Cheon.

*Commotion* (1999). Interactive sound sculpture for speakers and microphones.

*In The Box* (1998). Audio/visual installation of loops of analog tape playback and 8mm film projection, created by The Source of Uncertainty.

*11.18.98* (1998). Sculptural multichannel audio piece based on aerial field recordings, created by The Source of Uncertainty.

*A Doll* (1998). Composition for mezzo-soprano and chamber ensemble.

*Baba Yaga: The Russian Witch* (1996). Operetta in 2 acts, for 9 voices and 15-member chamber orchestra, with libretto by Julie Moulds Rybicki.

*Quartet* (1995). Composition for two-channel fixed media.

*Whimper* (1996). Fixed media composition for the dance piece *Whimper* by the choreographer Jen Mesch.

*Story Problems* (1995). Composition for solo piano.

*Filius Bonacci* (1995). Fixed media composition for the dance *Filius Bonacci* by the choreographer Jennifer Mueller.

*5 Possibilities* (1994). Composition for clarinet quartet.

*Song* (1994). Composition for two-channel fixed media.

## Professional Accomplishments

### Honors & Awards

- 2021 **University Teaching Award, Northwestern University.** Recognized for excellence in undergraduate teaching, named “Charles Deering McCormick Distinguished Associate Professor of Instruction” for a 3-year period.
- 2020 **New York Dance and Performance Award** (aka, “Bessie”) Honoree for “Outstanding Music Composition/Sound Design” given for my live soundtrack design, composition, and execution on A Canary Torsi’s performance work *Last Audience*.
- 2020 **New York Dance and Performance Award** (aka, “Bessie”) Honoree for “Outstanding Production” given to A Canary Torsi’s performance work *Last Audience*. I was both a member of the production team and a performer.
- 2018 **Best Installation Award** at NIME (New Interfaces for Musical Expression) 2018, for the work *Chorus for Untrained Operator*.
- 2014 **ArtsWestchester’s 2014 Arts Award for Innovation** was given to *In the Garden of Sonic Delights*, an exhibition of new sound art at the Caramoor Center for Music and the Arts in which I was both an artist and the curator.
- 2013 **Nomination for a New York Dance and Performance Award** (aka, “Bessie”) for “Outstanding Production” given to A Canary Torsi’s dance piece *The People To Come*.
- 2010 **New York Dance and Performance Award** (aka, “Bessie”) for “Outstanding Production” given to A Canary Torsi’s dance piece *Dark Horse/Black Forest* in the 2009 season.
- 2001 **Founder’s Award of Excellence, Rensselaer Polytechnic Institute.**
- 2001 **Alma Vernon Gonigam Memorial Prize** (commission award) from the 21<sup>st</sup> 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.** Competitive one-year full tuition and living expenses scholarship.
- 1991 **Medallion Scholarship, Western Michigan University.** Four-year full tuition and living expenses scholarship.

### Grants

- 2022 **Provost Grant for Research in Humanities, Social Sciences and the Arts, Winter 2022,** supporting development of three new spatial-audio-in-virtual-reality art projects: *Hear Thyself*, *The Way In*, and *In The Bardo* (\$5000).
- 2022 **Burning Man 2022 Arts Grant** for reconstructing and installing the sound installation *Unpopular Music* (\$4000).
- 2020 **Burning Man 2020 Arts Grant** for reconstructing and installing the sound installation *Unpopular Music* (\$3500).
- 2019 **New Music USA 2019 Project Grant** for commissioning fees for the score to *Last Audience* with A Canary Torsi (\$10,000).
- 2019 **Night Out In The Parks, Chicago Department of Cultural Affairs and Special Events** awarded a production grant for three city parks showings of the outdoor sound installation *HearRing* (\$3,000).
- 2019 **Linzer Grant for Faculty Innovation in Diversity and Equity** at Northwestern University for the proposal *Indigenous Tour of Northwestern* co-proposed with Dr. Patty Loew and Dr. Kelly Wisecup (\$20,000).

- 2017 **New Music USA 2017 Project Grant** for commissioning and expenses for the creation and production of *Respire* with the dance/music group CabinFever at the Museum of Contemporary Art in Chicago (\$6,000).
- 2016 **New Music USA 2016 Project Grant** for commissioning and expenses toward the score for the production of *CAST/STAGE/AUTHOR* with A Canary Torsi (\$7,500).
- 2014 **New Music USA 2014 Project Grant** for commissioning the score for the production of *Court/Garden* with A Canary Torsi (\$8,000).
- 2014 **The Aaron Copland Fund for Music, Inc. 2014 Supplemental Grant** for the *In the Garden of Sonic Delights* exhibition at Caramoor Center for Music and the Arts (\$2,000).
- 2014 **Grant from the Enoch Foundation** for the *In the Garden of Sonic Delights* exhibition at Caramoor Center for Music and the Arts (\$10,000).
- 2014 **National Endowment for the Arts 2014 Art Works Grant** for the *In the Garden of Sonic Delights* exhibition at Caramoor Center for Music and the Arts (\$30,000).
- 2014 **New Music USA 2014 Project Grant** for the *In the Garden of Sonic Delights* exhibition at Caramoor Center for Music and the Arts (\$12,000).
- 2013 **New York State Council on the Arts 2013 Art Project Grant** for the *In the Garden of Sonic Delights* exhibition at Caramoor Center for Music and the Arts (\$150,000).
- 2012 **New Music USA Live Music for Dance Grant** for the creation and performance of the score for *The People To Come* with A Canary Torsi (\$12,000).
- 2011 **mediaThe foundation Inc. New Media Projects Grant** towards the creation of the next-generation *Live Glide* software with Diana Reed Slattery (\$5,000).
- 2010 **American Music Center Live Music for Dance Grant** for the creation and performance of *Wilderness* with A Canary Torsi (\$7000).
- 2010 **Meet the Composer/MetLife Creative Connections** for *Wilderness* with A Canary Torsi (\$1000).
- 2010 **American Music Center Composer Assistance Program Grant**, for the production of the music for *Wilderness* with A Canary Torsi (\$500).
- 2006 **American Music Center Live Music for Dance Grant** for musician's fees for the production of *Center of Sleep* with Yanira Castro + Company (\$5,000).
- 2006 **mediaThe foundation Inc. New Media Projects Grant** towards the release of the Evidence CD/DVD *Iris* (\$4,500).
- 2006 **Mary Flagler Charitable Trust Contemporary Music Projects Grant** towards the funding of new commissions for the *Points in a Circle Festival* at ISSUE Project Room (\$10,000).
- 2006 **Meet the Composer Commissioning Music/USA Grant**. Supporting the commission of my score for *Center of Sleep* with Yanira Castro + Company (\$12,500).
- 2006 **Experimental Television Center/New York Foundation for the Arts Finishing Funds Grant**, for an Audio-visual synthesizer project with Benton-C Bainbridge (\$3,000).

### **Residencies**

- 2023 **The Sound Studies Institute of the University of Alberta**, Edmonton, Alberta, Canada. I am their inaugural artist in residence, working on new sound art creation for the SSI gallery, and other projects.
- 2023 **The Chocolate Factory**, Queens, NY. For development of new work with A Canary Torsi.
- 2022 **Marble House Project Artist Residency**, Dorset, VT. For development of a new VR / performance / installation project centered around a videogame interpretation of the Bardo Thodol.
- 2022 **The Center for Research on Choreographic Interfaces at Brown University**, Providence, RI. For development of new work with A Canary Torsi.
- 2022 **The Creative Technologies program at Illinois State University**, Normal, IL. Creative Technologies Visiting Artist of 2022, with Yanira Castro.

- 2021 **BRIC Arts**, Brooklyn, NY, for the development of the performance *How Do I Become We?* by choreographer Parijat Desai.
- 2019 **Lucas Artists Program at Montalvo Center for the Arts**, Saratoga, CA. Writing and research residency.
- 2019 **Experimental Media Performing Arts Center**, Troy, NY. For development of new work with A Canary Torsi.
- 2019 **Amherst College**, Amherst, MA. For the development of *Last Audience* with A Canary Torsi.
- 2019 **Headlong Performance Institute**, Philadelphia, PA. For the development of *Last Audience* with A Canary Torsi.
- 2019 **Stamps Department of Art & Design, University of Michigan**, Ann Arbor, MI. Roman J Witt Visiting Artist program.
- 2018 **The Tank Center for Sonic Arts**, Rangeley, CO. Exploratory residency for project development, with Evidence.
- 2017 **Abrons Art Center**, New York City. Production residency for the performance piece *STAGE*, with A Canary Torsi.
- 2017 **Harvestworks**, New York City, “Workspace residency fellowship” for a commissioned concert work.
- 2017 **The Chocolate Factory**, Queens, NY. Production residency for the performance piece *CAST*, with A Canary Torsi.
- 2017 **Cape Breton University**, Sydney, Nova Scotia, Canada. Production residency for studio production, with Evidence.
- 2017 **Gibney Dance Center**, New York City. Residency for the development of the performance piece *CAST*, with A Canary Torsi.
- 2017 **Lower Manhattan Cultural Council**, New York City. “Extended Life Residency” for the performance piece *CAST* and the installation *AUTHOR*, with A Canary Torsi.
- 2016 **Abrons Art Center**, New York City. For the development of the performance piece *CAST*, with A Canary Torsi.
- 2016 **Amherst College**, Amherst, MA. For the development of the installation *Performance|Portrait*, with A Canary Torsi.
- 2016 **High Concept Labs**, Chicago, IL. Spring 2016 Sponsored Artist program, for the development of the installation *Performance|Portrait*, with A Canary Torsi.
- 2015-16 **Brown University**, Providence, RI, for the development of the installation *Chorus for Untrained Operator*.
- 2015 **BRIC Arts**, Brooklyn, NY, for the development of the installation *Performance|Portrait*, with A Canary Torsi.
- 2015 **Gibney Dance Center**, New York City, for the development of the installation *Performance|Portrait*, with A Canary Torsi.
- 2014 **Wooster School**, Danbury, CT, artist-in-residence.
- 2014 **Lower Manhattan Cultural Council**, for the performance piece *Court/Garden*, with A Canary Torsi.
- 2014 **Hedmark University**, Hamar, Norway, artist-in-residence with Evidence, for developing new studio and performance works.
- 2013 **Southern Illinois University**, Carbondale, IL. For the creation and premiere of the installation *A Better Place*.
- 2012 **Vermont Performance Lab**, Brattleboro, VT. For recording the score to *The People To Come*, with A Canary Torsi.
- 2012 **Republique Contemporary Theatre**, Copenhagen, Denmark. With Toni Dove, for technical development of the project *Lucid Possession*.
- 2012 **Maggie Allesee National Center for Choreography (MANCC) at Florida State University**, Tallahassee, FL. For technical development of *The People To Come*, with A Canary Torsi.

- 2010 **Experimental Media Performing Arts Center** (EMPAC), Troy, NY. For the development of the performance piece *Wilderness*, with A Canary Torsi.
- 2010 **Brooklyn College's PIMA Artist-in-Residence Program**. Semester-long project by Evidence on the impact of the Atlantic Yards Development Project, created and presented in collaboration with the PIMA MFA students.
- 2007 **AIRTime Residency at free103point9 Wave Farm**, Accra, NY. For the creation of *Channel Surfing* and *Receiver*, with Evidence.
- 2007 **Deep Listening Institute's Deep Listening Convergence Artist-in-Residence Program**, High Falls, NY. Virtual online residency, culminating in concerts of ensembles, curated by Pauline Oliveros.
- 2007 **Bennington College**, Bennington, VT. For the production of *Praxis*, with Atlas Dance.
- 2007 **Maggie Allesee National Center for Choreography (MANCC) at Florida State University**, with Yanira Castro + Company, for *Center of Sleep*.
- 2006 **Sugar Salon**, a program of Williamsburg Art neXus (WAX) in partnership with the Dance Department of Barnard College, with Yanira Castro + Company, for *PAMELA*.
- 2005 **Experimental Television Center**, Owego, New York. Residency with Benton-C Bainbridge, for work on an audio/video synthesis hardware/software system.
- 2004 **Hunter College**, City University of New York, New York City. For the development of the concert program of multi-channel sound works *TerraAcoustica*.

### Memberships

- 2007-now **ISSUE Project Room**, Artistic Advisory Board, Brooklyn, NY. Founding member.
- 2016-now **High Concept Labs**, Artistic Advisory Committee Member, Chicago, IL.
- 2016-2020 **Video Game Art Reader**, Editorial Board, Chicago, IL.
- 2010-2018 **American Society for Acoustic Ecology**. President, 2015-2016. Vice President, 2012-2014.
- 2014-2017 **Wingspace Theatrical Design Collective**, NYC.
- 2014-2016 **Composers Inside Electronics**, NYC.
- 2010-2016 **Seed Space Gallery**, Advisory Board, Nashville, TN. Founding member.

### Curatorial Projects

- 2015-now **Sonic Innovations** (Curator), Caramoor Center for Music and the Arts, Katonah, NY. Overseeing all aspects of sound art programming: planning and executing annual exhibitions of sound art concurrent with the Caramoor Summer Music Festival, commissioning new works, and the initiation and accumulation of a permanent collection of sound-based artworks. Currently contracted through the 2024 season.
- 2018-now **Unpopular Music/HearRing** (Co-Curator with Scott Smallwood), various locations. Unpopular Music, sometimes known as UNPOP or HearRing, is a platform for outdoor multichannel audio presentation. We have gathered music composed for 8-channel surround systems by over 60 international composers of electroacoustic music, and create programs of this music that are played back in various public settings. Originally designed for the Burning Man Festival, this installation aims to connect this sometimes hermetic musical work into more populist venues where new audiences can discover it.
- 2019-now **Chicago Laboratory for ElectroAcoustic Theater (CLEAT)**, Chicago, IL. Co-founder and co-curator of programming and community education programs featuring a 16-channel Hemisphere speaker system installed at the Chicago experimental music performance venue Elastic Arts. A regular monthly concert series began in January 2020, went on hiatus after February 2020, and resumed post-pandemic in January 2022. In October 2022, CLEAT partnered with Elastic Arts and



- Experimental Sound Studio to host “Making Multi-Channel Music,” a speaker series highlighting practical approaches to the creation of multichannel audio work, funded by the city of Chicago’s Department of Cultural Affairs and Special Events.
- 2017 **The Ears Have Walls: A Survey of Sound Games** (Co-Curator with Chaz Evans), Video Game Art Gallery, Chicago, IL. A group exhibition of art games that invert the traditional hierarchy between the delivery of visual and audio information, presented in collaboration with Experimental Sound Studio.
- 2012-15 **In the Garden of Sonic Delights** (Curator and Artistic Director), Caramoor Center for Music and the Arts, Katonah, NY. Initiated and supervised the commissioning and installation of fifteen new works of sound art for this major exhibition.
- 2010 **Mixology Festival** (Guest Curator), Roulette Intermedium, NYC. Sole curatorial responsibility for the 2010 iteration of Roulette's annual spring festival, which focuses on technological and cross-disciplinary approaches to performance, especially collaborations between music and live video art.
- 2007-09 **Experiments in the Studio** concert series (Concert Series Curator/Director), Merce Cunningham Studios, NYC. Artistic, technical and administrative responsibility for this new music concert series, featuring performances by composers with collaborative ties to the Merce Cunningham Dance Company.
- 2007-08 **More Meets the Eye: Optical Innovation** visual art exhibition (Guest Curator) at galleryThe, Brooklyn, NY. Organized this exhibition of visual art at the intersection of perceptual complexity and sound.
- 2005-12 **Floating Points Festival** and other projects (Curator), ISSUE Project Room, Brooklyn, NY. The annual Floating Points Festival (called Points in a Circle Festival in its first two years), was a month-long festival of concerts featuring an average of 25 artists each year, from 2006 to 2010. Many additional one-night programs and events were organized between, during and after the period of the Festivals.
- 2004 **TerraAcoustica** concert (Curator), Hunter College, NYC. Organizer of an evening of music composed for a speciallydesigned, unorthodox multi-channel sound environment.
- 2002-03 **Impulse Response** weekly radio program (Host), Troy, NY. A two-hour program presenting a wide variety of experimental music and supporting the Impulse Response concert series.
- 2001-02 **Alternating Currents** concert series (Concert Series Curator/Director), Deep Listening Space, Kingston, NY. A monthly concert showcase for student musical work, focused on Rensselaer Polytechnic Institute, Bard College, Vassar College, SUNY Albany, and other Hudson Valley institutions.
- 2000-05 **Impulse Response New Music Series** (Concert Series Co-Curator/Co-Director), 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.
- 2000-01 **hEAR iEAR** weekly radio program (Host), Troy, NY. A two-hour program featuring audio work from the Arts Department and iEAR Studios at Rensselaer Polytechnic Institute.

## **Bibliography**

- 2015 ***Electronic and Experimental Music, 5<sup>th</sup> Edition***, by Thom Holmes, published by Routledge. ISBN: 978- 113879273X. Contains discussion of my process in creating generative compositions, focusing on the compositions *Wilderness* and *ThirtySeven Farewells*.
- 2014 ***Seed Space Catalog***, edited by Adrienne Outlaw and Rachel Bubis, published by Array. ISBN: 978-1-63173-063-4. Contains two critical essays about my sound installation *Fair*.
- 2011 ***Transmission Arts***, edited by Galen Joseph-Hunter, with Penny Duff and Maria Papadomanolaki, published by PAJ Publications. ISBN: 978-1-55554-151-4. Contains an article about the Evidence composition *Receiver*.

## **Selected Interviews & Press**

- “The Sound Artist’s Pursuit with Stephan Moore” interviewed by Nihar Ganeja, our conversation comprising episode 15 of The Pursuit Podcast, produced by the Junior Board of the National Academy of Television Arts and Sciences. Posted April 13, 2022. <https://chicagoemmyonline.org/media/the-pursuit-podcast/>
- “Artsy Sounds” by Drew Bordeaux, Bedford and New Caanan Magazine, September/October 2020 issue. Review of *Sonic Innovations* sound art works at the Caramoor Center for Music and the Arts.
- “Stephan Moore in conversation with Nat Sorscher,” part of the interview series Hello Precarity! at Brown University, May 19, 2020. [https://www.youtube.com/watch?v=JTRS1XQyXC4&feature=emb\\_logo](https://www.youtube.com/watch?v=JTRS1XQyXC4&feature=emb_logo)
- “On Exhibit: Plugging into a Cacophony of Sound” by Indiana Nash, The Daily Gazette, Schenectady, NY, November 29, 2019. <https://dailygazette.com/article/2019/11/28/on-exhibit-plugging-into-a-cacophony-of-sound>
- “Podcast 283: Stephan Moore” long-form interview with Darwin Grosse on the Art + Music + Technology podcast, July 7, 2019. <https://artmusictech.libsyn.com/podcast-283-stephan-moore>
- “Review: For Merce Cunningham’s 100<sup>th</sup> Birthday, an exceptional ‘Night of 100 Solos’” by Mark Swed, Los Angeles Times, April 17, 2019. <https://www.latimes.com/entertainment/arts/la-et-cm-merce-cunningham-100-solos-review-20190417-story.html>
- “Night of 100 Solos, Los Angeles: A Celebration of Merce Cunningham’s 100<sup>th</sup> Birthday!” by Jeff Slayton, LA Dance Chronicle, April 19, 2019. <https://www.ladancechronicle.com/night-of-100-solos-los-angeles-a-celebration-of-merce-cunninghams-100thbirthday/>
- “Audio for the Ancients: Sound Design Students Create Sonic Landscape for Block Museum Exhibition” interview with the Block Museum blog at Northwestern University. February 22, 2018. <https://nublockmuseum.blog/2018/02/22/audio-for-theancients-sound-design-students-create-sonic-landscape-for-block-museum-exhibition/>
- “Stephan Moore, Sound Artist” by Kate Fishman for the Oberlin Review. February 9, 2018. <https://oberlinreview.org/15306/arts/stephan-moore-sound-artist/>
- “Florasonic: Interview with Artist Stephan Moore” by Ryan Packard for Experimental Sound Studio about the installation *A Grid Against the Sky*. January 16, 2018. <https://ess.org/blograw/2018/1/16/florasonic-interview-with-artist-stephan-moore>
- “World Listening Day Remembers Electronic Pioneer and Deep Listening Creator Pauline Oliveros” by Tristan Kneschke for PopMatters. Concert review of new premiered work *Prospectors*. July 31, 2017. <https://www.popmatters.com/world-listeningday-celebrates-pauline-oliveros-2495384779.html>
- “Stephan Moore Questionnaire” interview with RAYGUN Projects, Toowoomba, Queensland, Australia, about my installation work *Toowoomba Looproom: Music of Transmission Damage*. April 10, 2017. <https://raygunlab.com/2017/04/10/stephan-moorecont/>
- “Exhibiting Sound Expands the Idea of Gallery Art” by Paul Blinov for Vue Weekly. October 16, 2015. <http://www.vueweekly.com/exhibiting-sound-expands-the-idea-of-gallery-art/>
- “A Trip Through the Garden of Sonic Delights” by Andy Horwitz for Culturebot. August 13, 2014. <http://www.culturebot.org/2014/08/22075/a-trip-through-the-garden-of-sonic-delights/>
- “Stop. Hey, What’s That Sound?” by Phillip Lutz in The New York Times. July 18, 2014. <http://www.nytimes.com/2014/07/20/nyregion/in-the-garden-of-sonic-delights-in-katonah.html>
- “Evidence in Conversation with Daniel Neumann” interview for Contour Editions. July 2013. [http://www.contoureditions.com/installation/visuals/ce.inst\\_0004\\_files/ce.ins\\_evidence\\_interview.html](http://www.contoureditions.com/installation/visuals/ce.inst_0004_files/ce.ins_evidence_interview.html)
- “Animal Collective’s Guggenheim Installation *Transverse Temporal Gyru*s Arrives On Your Headphones” interview and article by Abdullah Saeed for The Creators Project website. April 23, 2012. <http://thecreatorsproject.vice.com/blog/animal-collectivesguggenheim-installation-itransverse-temporal-gyru-si-arrives-on-your-headphones>
- Interview on the *Scopes Monkey Choir* Podcast, Episode 37. July 11, 2011. <http://scopesmonkeychoir.com/>

“Fair, an installation of sound by Stephan Moore” by Rachel Bubis for the Nashville Contemporary Art Examiner. May 6, 2011. <http://www.examiner.com/review/fair-an-installation-of-sound-by-stephan-moore>

“Sonic Immersion in Brooklyn” by Barbara Jepson in The Wall Street Journal. July 6, 2010. <http://online.wsj.com/news/articles/SB10001424052748704738404575346593650316412>

“Review of *To Build a Field* by Stephan Moore” by Klaus Hübner in Neue Zeitschrift für Musik, March 2010, page 82. [http://www.musikderzeit.de/en\\_UK/journal/issues/showarticle.30959.html](http://www.musikderzeit.de/en_UK/journal/issues/showarticle.30959.html)

## Publications / Presentations

### Discography / Recordings / Media

- 3/2022 **Rest of the World**, by Treatments (double cassette and digital release), Dead Definition DDF034.
- 6/2021 **STAGE**, by Stephan Moore (cassette and digital release), Dead Definition DDF031.
- 6/2021 **Two Chambers**, by Stephan Moore (digital release), self-released.
- 4/2021 **The Ballad(s) of Drvvvpy Dvvgg**, by VVV Scratch Orchestra: Sam Clapp, Russell Gillespie, Stephan Moore, and Matt Test (digital release), self-released.
- 4/2021 **Microphone/Into Max**, by The Virtual Voices for the Void: Sam Clapp, Russell Gillespie, Stephan Moore, and Matt Test (digital release), self-released.
- 3/2021 **Object Lesson for an Autodidact**, by Stephan Moore (digital release), self-released.
- 1/2021 **Den VVViagramm**, by The Virtual Voices of the Void: Sam Clapp, Russell Gillespie, Stephan Moore, and Matt Test (digital release), self-released.
- 1/2021 **Maja Pecs**, by Virtual Voices for the Void: Sam Clapp, Russell Gillespie, Stephan Moore, and Matt Test (digital release), self-released.
- 9/2020 **Dreamwalk with Solo Voice**, by Stephan Moore (cassette and digital release), Dead Definition DDF026.
- 9/2020 **Soundtracks for Last Audience**, by Stephan Moore (digital release). Released in conjunction with LastAudience.com, a project of A Canary Torsi and the Museum of Contemporary Art in Chicago.
- 7/2020 **NeVVVer Again**, by the VVV Trio: Sam Clapp, Stephan Moore, Matt Test (digital release), self-released.
- 12/2019 **Through a Voice**, by Stephan Moore (single track digital release), through The Advent Project, and later as part of the Audiosfera exhibition at Museo Reina Sofia in Madrid, Spain, curated by Francisco López.
- 11/2019 **Synchrony Series: Music of Sarah Weaver and Collaborations**, by Sarah Weaver & performers (double CD), SyncSource label. I perform on the composition *Universal Synchrony Music* by Sarah Weaver.
- 5/2019 **Fields of a Lost City**, by Evidence (single track), on the CD and digital playlist accompanying Music Works magazine Issue 133.
- 4/2019 **Go Where Light Is**, by Evidence (cassette and digital release), Dead Definition DDF 013.
- 1/2019 **Respire**, by CabinFever with Stephan Moore (12” vinyl and digital release), Dead Definition DDF 010.
- 5/2018 **Moira, Dusk**, by Stephan Moore (digital release). A recording published as episode #140 of UK-based audio archive TouchRadio (see <https://touchradio.org.uk/touch-radio-140-stephan-moore.html>)

- 4/2018 **Jugaad**, by Stephan Moore (digital release). Recordings published by online magazine CabinFever Presents and later self-released.
- 8/2017 **Stay Where You're At, We'll Come Where You're To**, by Evidence (digital media), self-released.
- 3/2017 **Four Meditations/Sound Geometries**, by Pauline Oliveros + Musique Nouvelles (CD/2LP/digital), Sub Rosa SR422. I created & performed the software system that processed and spatialized sound for the composition Sound Geometries.
- 7/2014 **In Situ**, by Evidence (digital media), self-released.
- 3/2013 **Visuals**, by Evidence (digital media and installation release), Contour Editions ce.onl\_0010 and ce.ins\_0004.
- 12/2010 **Music For Merce 1952-2009**, compilation of dozens of composers and performers (10 CD boxed set). New World Records catalog number 80712. Co-producer of the entire project, and performer and/or recording engineer on some of the tracks.
- 6/2010 **Final Goodship Tuesday**, by Evidence (12" vinyl), Wowcool Recordings. Document of a live performance.
- 4/2009 **To Build A Field**, by Stephan Moore (CD), Deep Listening DL39-2009CD.
- 8/2008 **Receiver**, by Evidence (CD), free103point9 Audio Dispatch Series AD035.
- 4/2007 **Iris**, by Evidence (DVD & CD package), Deep Listening DL35-2007CD.
- 12/2003 **Moodspool**, by Evidence (7" vinyl), Televaw Records LVR003.
- 7/2003 **Out of Town**, by Evidence (CD), Deep Listening DL23-2003CD.
- 12/2002 **Growroom**, by Evidence (7" vinyl), Televaw Records LVR001.
- 7/2002 **Superkid!**, by Stephan Moore as Max Nix, (3" CD), Televaw Records LR002.
- 6/2002 **Cross Country Road Trip**, by Evidence (CD-R), self-released.
- 1/2002 **Smooth + Bumpy**, by Evidence (2x CD-R), Wavelet Records WR-113CD. Documents of live performances.
- 10/2001 **Rebahn**, by Stephan Moore and Scott Smallwood (CD-R), Wavelet Records WR-112CD.
- 10/2000 **Cleopatra**, by Stephan Moore (CD-R), self-released.
- 10/1999 **Atlasless**, by Stephan Moore (CD-R), self-released.

### **Journal Articles**

- "The Way In: Videogame as Composition and Composition as Videogame" by Stephan Moore and Scott Smallwood. Published in the Interference Journal, Issue 8 (2022). ISSN: 2009-3578.  
<http://www.interferencejournal.org/the-way-in-videogame-as-composition-and-composition-as-videogame/>
- "Unpopular Music at the End of the Universe: Burning Man as a Venue for Multi-Channel Electroacoustic Music" by Stephan Moore and Scott Smallwood (2020). eContact! Journal, Issue 20.3: Medium Specific Practices in Sound, published February 2020.
- "Reanimating the Readymade" by Peter Bussigel, Stephan Moore and Scott Smallwood (2019). L'éducation musicale, July 2019. Translated into French by Jonathan Bell. <https://leducation-musicale.com/index.php/paroles-d-auteur/9708-reanimating-thereadymade>
- "Noise transformation: A critical listening-based methodology for the design of motorway soundscapes" by Jordan Lacey, Sarah Pink, Lawrence Harvey & Stephan Moore (2019). Qualitative Research Journal, DOI: 10.1108/QRJ-D-17-00018
- "Recycling traffic noise: transforming sonic automobilities for revalue and well being" by Sarah Pink, Jordan Lacey, Lawrence Harvey, Shanti Sumartojo, Melisa Duque & Stephan Moore (2019). Mobilities, DOI: 10.1080/17450101.2018.1548882

- “Review of Eye Contact With The City: A Discourse On Contemporary Urban Sounds” by Stephan Moore (2019). *InTransition*, the Journal of Videographic Film and Moving Image Studies, Volume 6, Number 2.
- “Three Recent Moments with Pauline Oliveros” by Stephan Moore (2017). *Soundscape Journal*. Vol. 16, No. 1, Fall 2017, pp. 16-17.
- “The Soundscape of Burning Man” by Stephan Moore and Scott Smallwood (2011). *Soundscape Journal*. Vol. 11, No. 1, Fall/Winter 2011, pp. 47-51.

### **Conference Papers / Panels / Posters**

- “Audio Games Lab: Audio and Musical Puzzle Mechanics in Games.” w/ Nico Arnaez and Scott Smallwood, co-authors and co-presenters. Presented at GameSoundCon 2022 in Los Angeles, CA, October 17-18, 2022.
- “Dissecting My Data Body: How to Know Thyself as a Virtual Reality in the Digital Age” w/ Marilene Oliver, Scott Smallwood, and J.R. Carpenter, co-authors. Presented at ACM SIGGRAPH 2022 in Vancouver, BC, Canada, August 8-11, 2022, and published in the proceedings.
- “My Data Body” w/ Marilene Oliver, Scott Smallwood, and J.R. Carpenter, co-authors. Presented at EVA London 2022 in London, UK, July 4-8, 2022, and published in the proceedings.
- “Bringing Unpopular Music to the Desert” w/ Scott Smallwood, co-presenter. Sonorities Festival, Queens University, Belfast, Ireland, April 6-10, 2022.
- “Toward the Possibilities of Urban Sound Parks” co-written and co-presented with Raquel Castro, Paul Craenen, and Jordan Lacey, for the 4<sup>th</sup> International Congress on Ambiances, December 2-4, 2020, and published in the proceedings.
- “Transforming Urban Noise” presented at the Residual Sound Conference, Brown University, Providence, RI, October 23, 2020.
- “Making Music with Max.” Presentation at the 2nd Remixing General Music Conference for Secondary Music Educators, St. Viator High School, Arlington Heights, IL, January 11, 2020.
- “Reanimating the Readymade” Peter Bussigel and Scott Smallwood, co-authors. Presented at the New Interfaces for Musical Expression 2019 Conference in Porto Alegre, Brazil, June 3-6, 2019, and published in the conference proceedings.
- “The Right Sounds for the Job.” Panel discussion with George Hufnagl, Scott Smallwood, Victoria Salazar and Shaun Gallagher, as part of the Progression Mechanics 2 Symposium at Northwestern University, April 20, 2019.
- “Artist Roundtable.” Panel with Peter Bussigel, Sarah Friedland, James Snazell, Debora and Jason Bernagozzi, Jared Van Eck and Camillo Gonzalez, as part of the 57<sup>th</sup> Ann Arbor Film Festival, March 26-31, 2019.
- “The Future of Audio is Generative.” Featured talk given at the Third Coast Audio Festival, Chicago, IL, November 9 & 10, 2017.
- “Soundscape Transformation.” Presented at Midwest Music and Audio Day, Northwestern University, Evanston, IL, June 23, 2017.
- “Soundscape design of motorway parkland environments—transformation, cancellation, and ethnography.” Jordan Lacey, Lawrence Harvey, Xiaojun Qiu, Sarah Pink, Shanti Sumartojo, Sepei Zhao, Simon Maisch. Presented at the Invisible Places conference, University of the Azores, Ponta Delgada, Portugal, April 7, 2017 and included in the published proceedings.
- “Emphasizing Environments in Sonic Art.” Keynote Speaker at the Sonic Environments Interdisciplinary Conference at the Queensland Conservatorium of Griffith University, Brisbane, Australia, July 10, 2016.
- “Interface for Intimacy.” Panel with Patrick Corbin, Yanira Castro, Kathy Couch, and Julie Wyman at the Conference for Research on Choreographic Interfaces, Brown University, Providence, RI, March 5, 2016.
- “The Scope of the Problem.” Panel with Todd Winkler, Melea Seward, and Madison Cario at the Conference for Research on Choreographic Interfaces, Brown University, Providence, RI, March 4, 2016.

- “*Performance Portrait: Live.*” Yanira Castro, Kathy Couch, and Julie Wyman, co-authors. Presented at the 15<sup>th</sup> Biennial Symposium on Art and Technology at Connecticut College and included in the proceedings. New London, CT, February 25-27, 2016.
- “Into the Garden: Privileging Site in the Exhibition of Sound Art.” Keynote address at the *Exhibiting Sound Symposium*, University of Alberta, Edmonton, AB. October 30 – November 1, 2015. Also participated in the “Curating Sound Exhibits” and “Exhibiting Sound as a Creative Act” panel discussions.
- “Soundscapes: Barometers of a Changing World.” Panel discussion with Rafe Sagarin and Glenn Weyant at *Balance/Unbalance 2015*, Arizona State University, Tempe, AZ. March 27-29, 2015.
- “Curating in the Garden of Sonic Delights.” Presented at *Ecomusicologies 2014*, part of the panel “Listening Place: Using Sound as a Medium for Connecting People with Place” including presentations by Jay Needham and David Aftandilian, moderated by Garth Paine. University of North Carolina, Asheville. October 2-6, 2014.
- “*Losperus: An Approach to Improvised Sound Performance.*” Scott Smallwood, co-author. In *Proceedings of the Symposium on Acoustic Ecology*, University of Kent, Chatham Maritime, Kent, UK, Nov. 8-9, 2013.
- “Sound Art at Burning Man: Sonic Interventions in an Extreme Environment.” Scott Smallwood, co-author. In *Proceedings of the Symposium Musique et écologies du son / Music and ecologies of sound*, Université Paris VIII, Paris, May 27-30, 2013.
- “Metafiscal Services in the Middle of Nowhere.” Scott Smallwood and David Ogawa, co-authors. Presented at *Radical Aesthetics and Politics: Intersections in Music, Art, and Critical Social Theory*, Hunter College, CUNY, December 2011.
- “The Soundscape and Sound Art of Burning Man.” Scott Smallwood, co-author. Presented at *World Forum for Acoustic Ecology*, Corfu, Greece, Oct. 3-7, 2011.
- “*Receiver: Exploring Soundscape through Radio Composition and Audience Improvisation.*” Scott Smallwood, co-author. In *Proceedings of the 2010 World Forum for Acoustic Ecology Conference*, Koli, Finland, June 16-19, 2010.
- “Temporal/Spatial Convergence in Surround Sound” an invited paper presented at the *151st meeting of the Acoustical Society of America*, Providence, RI. June 6, 2006.
- “The Noetic Connection: Synesthesia, Psychedelics, and Language.” Diana Slattery, Ray Cutler, Sam Lerner, and Charles Mathis, coauthors. Presented at *SIGGRAPH 2004*, Los Angeles, CA. August 9, 2004.
- “Acoustic Ecology and Inattentional Aural Space in Theater Sound Design.” Presented at the *Association for Theater in Higher Education (ATHE)* conference, Toronto, ON. August 1, 2004.
- “Engaging Spaces: Intimate Electro-Acoustic Display in Alternative Performance Venues.” Curtis Bahn, co-author. Presented at the *147<sup>th</sup> meeting of the Acoustical Society of America*, NYC. May, 2004.
- “The Synaestheater: LiveGlide in Performance.” Diana Slattery and Ray Cutler, co-authors. Presented at *Ciberart 2004*, Bilbao, Spain. April, 2004.
- “Inside-In: Alternative Paradigms for Sound Spatialization,” Curtis Bahn, co-author. Presented at the *145<sup>th</sup> meeting of the Acoustical Society of America*, Nashville, TN. April, 2003.
- “Street Re-Performance: Practicing Realtime Soundscape Composition.” Scott Smallwood, co-author. In *Proceedings of the 2003 International Symposium for World Acoustic Ecology*, Melbourne, Australia, March, 2003.
- “SensSInstallation: Sensor/speaker Arrays and Sonic Installation.” Curtis Bahn, co-author. Society for Electro-Acoustic Music in the United States (SEAMUS) Conference, University of Iowa, Iowa City, IA. April 2002.
- “KromoZone: Intermedia and Improvisation for the 21<sup>st</sup> Century,” Timothy Place, co-author. *Music Without Walls? Music Without Instruments? Conference*, DeMontFort University, Leicester, UK. June, 2001.
- “The KromoZone Intermedia Performance System,” Timothy Place, co-author. Society for Electro-Acoustic Music in the United States (SEAMUS) Conference, University of North Texas, Denton, TX. March 2000.
- “Implementation of an Exemplar-based Learning Model for Music Cognition.” Ichiro Fujinaga and David S. Sullivan, Jr., co-authors. In *Proceedings of the International Conference on Musical Perception and Cognition 1998*, Seoul, South Korea. August, 1998.

- “Realtime Software Synthesis for Psychoacoustic Experiments.” Ichiro Fujinaga and David S. Sullivan, Jr., co-authors. In *Proceedings of the International Conference on Musical Perception and Cognition 1998*, Seoul, South Korea. August, 1998.
- “The Effect of Vibrato on Response Time in Determining the Pitch Relationship of Violin Tones.” Ichiro Fujinaga, Lilit Yoo and David S. Sullivan, Jr., co-authors. In *Proceedings of the International Conference on Musical Perception and Cognition 1998*, Seoul, South Korea. August, 1998.

### **Other Conference Participation**

- New Instruments for Musical Expression (NIME) Conference.** Louisiana State University, Baton Rouge, LA. June, 2015. Isobel Audio, Hemisphere Speaker demonstration table.
- Society for Electro-Acoustic Music in the United States (SEAMUS) Conference.** Wesleyan University, Middletown, CT. March, 2014. Isobel Audio, Hemisphere Speaker demonstration table.
- New Instruments for Musical Expression (NIME) Conference.** University of Michigan, Ann Arbor, MI. May, 2012. Isobel Audio, Hemisphere Speaker demonstration table.
- Symposium on Laptop Ensembles and Orchestras (SLEO).** Louisiana State University, Baton Rouge, LA. April, 2012. Isobel Audio, Hemisphere Speaker demonstration table.

### **Presentations / Workshops / Talks**

- “Sonic Innovations: A Caramoor Sound Art Update” presented as part of a panel discussion at Seed Radio, a symposium of the Communication Arts program at Southern Illinois University, Carbondale, IL. April 23, 2022.
- “Scores as Systems” and “Systems is Practice for Citizen” Two talks co-presented with Yanira Castro as part of a Choreorobotics course residency at Brown University, Providence, RI, March, 2022.
- “Audience is Practice for Citizen” and “Approaches to Scoring” Two talks co-presented with Yanira Castro, as part of the Creative Technologies Visiting Artist program at Illinois State University, Normal, IL February 2022.
- “Listening and Design” Artist talk for Craig Sampson’s Designing Product Interactions course in the Segal Design Institute, Northwestern University, Evanston, IL, October 2021.
- “CAPE Dialogue: Looking and Listening in Slow Motion” Panel discussion with Annie Stor, Stephan Moore and Timothy Rey, moderated by Mark Diaz, for the CAPE Dialogue Series, Chicago Arts Partnerships in Education, Chicago, June 2021.
- “Sound Art: Contentious Dialogues with Spaces” Artist talk for Paula Matthusen’s seminar *Invocations of Space and Their Discontents* at the Technische Universität Berlin, January 2021.
- “Strategies for Multi-Channel Audio” Two-part lecture in the Sound Department at the School of the Art Institute of Chicago, November 2020.
- “The CLEAT Loudspeaker Array” Lecture-demonstration for students in the Sound Department at the School of the Art Institute of Chicago, February 2020.
- “Recent Work” Presentation and discussion with Peter Bussigel at Union College, Schenectady, NY, October 3, 2019.
- “Recent Works in Art Sound and Sound Art.” Presentation and discussion at Beloit College, Beloit, WI, February 23, 2019.
- “Improvising with Software.” Talk given at Audiophile Goa in Panjim, Goa, India, March 18, 2018.
- “Playful Systems: Recent Sound Art” and “In The Moment: Generative Music in Practice.” Two presentations to the TIMARA Program at Oberlin Conservatory, Oberlin, OH. February 5 & 6, 2018.
- “Recent Work.” Presentation to the Music Composition Seminar, Northwestern University, Evanston, IL. November 9, 2017.

- “Recent Works in Art Sound and Sound Art.” Presentation to the Performing Arts Technology Program, University of Michigan. October 20, 2017.
- “Cultivating a Garden of Sonic Delights” SIAL Studios, Royal Melbourne Institute of Technology. Melbourne, Australia, March 15, 2017.
- “Sounding Colombia” field recording workshop, led by Stephan Moore, Scott Smallwood, and Grant Smith as part of the Balance/Unbalance 2016 Conference, University of Caldas, Manizales, Colombia. May 12-13, 2016.
- “Adventures in Public Sound Art” John Nicolas Brown Center for Public Humanities and Cultural Heritage, Brown University, March 3, 2016.
- “Work in Progress discussion of Performance Portrait: Live.” Presentation by Yanira Castro, Kathy Couch, Stephan Moore and Julie Wyman. BRIC Arts Center, Brooklyn, NY. November 20 and 21, 2015.
- “Sound-As-Art Inspirations.” Sound Studies Listening Group speaker series, Northwestern University, Evanston, IL. October 15, 2015.
- “Recent Work in Sound Art.” Williams College, Williamstown, MA. September 24, 2015.
- “Recent Work in Music and Sound Art.” Bennington College, Bennington, VT. September 23, 2015.
- “Wingspace Salon: Innovative Technologies.” Featuring Annie Dorsen, Luke DuBois, Thomas Dunn, Melanie Armer, and Chance Muehleck, organized and moderated by Susanna Gellert and Stephan Moore of Wingspace Theatrical Collective. Old American Can Factory, Brooklyn, NY. July 6, 2015.
- “Growing a Garden of Sonic Delights.” Art Technology New England speaker series. Boston Cyberarts Gallery, Jamaica Plain, MA. April 22, 2015.
- “*Diacousticon*: Curation, Audience, and the Listening Machine.” Public dissertation defense, Brown University. April 2, 2015.
- “Acoustic Ecology Field Recording Workshop.” Led by Stephan Moore, with featured artists Annea Lockwood, Jeremiah Moore, and Glenn Weyant. Balance/Unbalance 2015 Conference, Arizona State University, Tempe, AZ. March 25-26, 2015.
- “Recent work with Interactive Performance Tools.” Wooster School, Danbury, CT. November 12, 2014.
- “Recent Work in Sound Art.” Electronic Arts Department, Rensselaer Polytechnic Institute, Troy, NY. September 30, 2014.
- “Curating and Commissioning Outdoor Sound Art.” Presented on the panel *New Perspectives on Sound Art*, with other presentations by Paul Geluso, Xiaoying Juliette Yuan, and Andy Horwitz. Hosted by HarvestWorks, NYC. June 26, 2014.
- “A Preview of Sonic Delights” Caramoor Center for Music and the Arts, Katonah, NY. March 20, 2014.
- “Recent Work in Sound Art.” Jointly presented with Ranjit Bhatnagar. Visual Arts Department, State University of New York, Purchase. March 20, 2014.
- “Evidence: Recent Work.” Presented with Scott Smallwood. Hedmark University College, Hamar, Norway. February 19, 2014.
- “Soundscapes: Barometers of a Changing World.” Public discussion panel with Alison Deming, Stephan Moore, Rafe Sagarin and Glenn Weyant. moderated by John Melillo. University of Arizona, Tucson, AZ. February 3, 2014.
- “Evidence: Performing with Max/MSP.” Presentation with Scott Smallwood. Berkeley College of Music, Valencia, Spain. November 15, 2013.
- “Evidence: Recent Work.” Presentation with Scott Smallwood. Berkeley College of Music, Valencia, Spain. November 14, 2013.
- “Recent Work in Sound Art.” Southern Illinois University, Carbondale. April 21, 2013.
- “On Making *The People To Come*.” A conversation with Yanira Castro, Kathy Couch, and Stephan Moore. Presented by Vermont Performance Lab. Town Hall, Marlboro, VT. September 27, 2012.



- Workshop on performing and recording the score for *The People To Come*. Presented by Vermont Performance Lab. Guilford Sound Studios, Marlboro, VT. September 25, 2012.
- “Evidence: Recent Work.” Presented with Scott Smallwood. School of Creative Media, City University of Hong Kong. March 13, 2012.
- “New Approaches to Theatrical Sound Design.” Theater Department Production Practicum, Temple University, Philadelphia, PA. February 3, 2012.
- “Volume(n): Recent Work.” Presented by Shelley Burgon, Maria Chavez, Stephan Moore, and Suzanne Thorpe. Wellesley College, Wellesley, MA. November 11, 2011.
- “Recent Work in Music and Sound Art.” University of Alberta, Edmonton, AB. March 31, 2011.
- “Creating Music for Dance: The Cunningham Perspective.” Mile Zero Dance, Edmonton, AB. March 28, 2011.
- “Recent Work in Music and Sound Art.” Brooklyn Polytechnic, Brooklyn, NY. March 22, 2011.
- “Recent Work in Music and Sound Art.” Brooklyn College Conservatory of Music, Composers’ Forum Guest Seminar featured speaker. May 11, 2010.
- “Evidence: Recent Work.” Presented with Scott Smallwood. PIMA Program, Brooklyn College, New York. November 3, 2009.
- “Interactive and Generative Approaches to Sound Design for Dance and Theater.” École nationale supérieure Louis-Lumière, NoisyChamps, France. December 11, 2009.
- “Evidence: Recent Work.” Presented with Scott Smallwood. Ball State University, Muncie, IN. February 27, 2009.
- “Performing with Max/MSP.” Presented with Scott Smallwood. Ball State University, Muncie, IN. February 26, 2009.
- “Evidence: Recent Work.” Presented with Scott Smallwood. Cincinnati Conservatory, Cincinnati, OH. February 25, 2009.
- “Evidence: Recent Work.” Presented with Scott Smallwood. Department of Music, Miami University, Oxford, OH. February 24, 2009.
- “The John Cage Legacy: Chance in Music and Mathematics.” Panel discussion with David Behrman, Takehisa Kosugi, Stephan Moore, and Christian Wolff. Mathematical Sciences Research Institute in Berkeley, CA. November 12, 2008.
- “Recent collaborative work”, Panel discussion with Betsey Biggs, Stephan Moore, and Scott Smallwood, moderated by Sindhu Revuluri. Harvard University, Cambridge, MA, April 29, 2008.
- “The Music of the Merce Cunningham Dance Company: History, Philosophy, Technology and Techniques.” Technocultural Studies Department, University of California, Davis. April 22, 2008.
- “Recent Musical and Installation Works.” Presented as part of *Earfest* at the State University of New York, Stonybrook. March 5, 2008.
- “The Music of the Merce Cunningham Dance Company.” École nationale supérieure Louis-Lumière, Noisy-Champs, France. February 7, 2008.
- “Musique, danse et puis quoi encore?” Roundtable discussion focused on the role of music in the Merce Cunningham Dance Company, featuring Ulrike Kaspar, Stephan Moore, and Genevieve Vincent. Part of the *Sons de Plateaux #2* Festival. GRIM, Marseilles, France. May 30, 2007.
- “ScopeMate and PeachyKeen: Tools for audio-driven video synthesis.” Presented with Benton-C Bainbridge on the “Tools” panel at *Who's In Control? New Interfaces for Artistic Expression*, a symposium organized by Harvestworks at Eyebeam, NYC. February 26, 2006.
- “Techniques for Audio/Video/Dance Performance.” Lecture and demonstration by Eugenia Kim, Jonathan Marcus, and Stephan Moore. Simon’s Rock College of Bard, Great Barrington, MA. April 29, 2004.

## Notes

This document is current as of February 3, 2023. Recordings, videos, and descriptions of selected works can be found at <http://oddnoise.com/gallery.html>