

## Jay Alan Yim

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## Education

- 1989 Ph.D. **Harvard University**
- 1984 **Stanford University**, Center for Computer Research in Music and Acoustics (**CCRMA**): summer course in computer music
- 1983-84 **Massachusetts Institute of Technology** Experimental Music Studio: computer music
- 1981 M.Mus. with Distinction **University of London**. Composition studies at **Royal College of Music**
- 1980 B.A. **University of California, Santa Barbara**, College of Creative Studies  
Composition studies with Oliver Knussen (Tanglewood), Earl Kim, Donald Martino, Sir Harrison Birtwistle (Dartington), Sir Peter Maxwell Davies, Justin Connolly, Gordon Crosse, Peter Racine Fricker. Computer music studies with Barry Vercoe (MIT), David Jaffe and Xavier Serra (CCRMA).

## Awards and Fellowships

- 2014 **City of Chicago Department of Cultural Affairs & Special Events** IAP Grant *Bird* (interactive audiovisual installation)
- 2011 **Northwestern University Faculty Research Grant** *Bird* (interactive audiovisual installation)
- 2010 **Northwestern University Faculty Research Grant** *scale* (interactive sound installation)
- 2009 **Center for Interdisciplinary Research in the Arts** collaborative grant for *scale*
- 2007 **Chicago Cultural Center**, commission for sculptural and audiovisual installation: *Cite Unscene*
- 2005 **Center for Interdisciplinary Research in the Arts** grant for ...*verge upon verge*...  
**Illinois Arts Council** Special Assistance Grant
- 2004 **Northwestern University Faculty Research Grant** *Dancing Cranes* (catalog)
- 2001 **Illinois Arts Council** Artists Fellowship  
**Northwestern University Faculty Research Grant** *Dancing Cranes* (audio production)
- 1996 **American Music Center**/Margaret Fairbank Jory Composers Assistance Grant *Rough Magic*
- 1995 **Illinois Arts Council** Artists Fellowship
- 1994 **John Simon Guggenheim** Memorial Foundation Fellowship  
**Kennedy Center/Friedheim Award** (3rd) *Rain Palace* National Symphony Orchestra/James Paul
- 1990 **Illinois Arts Council** Artists Fellowship
- 1989 **ISCM** National Jury Award (USA) *Geometry and Delirium*  
**Meet The Composer** /California Grant *Geometry and Delirium*  
**New York State Council for the Arts** Grant *Zazanza*
- 1988 **National Endowment for the Arts Composers Fellowship**  
**American Music Center**/Margaret F. Jory Composers Assistance Grant *Askesis*  
**ASCAP** Foundation Grant *Karénas*  
**Wellesley Composers Conference** Fellowship ...*entre pausas furiosas*...  
**International New Music Composers Competition** (Award of Merit) *Karénas*
- 1987 **Aspen** Center for Compositional Studies Fellowship  
**June In Buffalo** Fellowship *Moments of Rising Mist*  
**Sprague Award** for Orchestral Composition, Harvard University *Karénas*  
**Blodgett Foundation/New World String Quartet Award** *Autumn Rhythm*
- 1986 **Tanglewood Music Center** Fellowship *Moments of Rising Mist*  
**New Music Consort** Composition Prize *Timescreen No. 1*  
**Sprague Award** for Orchestral Composition, Harvard University *Eastern Windows*  
**NACUSA** (National Association of Composers, USA) Award *Mille Grâces*
- 1985 **ASCAP** Foundation Grant *Autumn Rhythm*  
**Dartington Fellowship** (UK) «Music and Mask» music-theatre project with Harrison Birtwistle  
**NEWCOMP** (New England Computer Arts Association) Prize *Shiosai*  
**Concorso Alfredo Casella**, Accademia Musicale Chigiana (Siena, IT) *Timescreen No. 1*  
**NACUSA** Award *Furiosamente*  
**Knight Composition Award**, Harvard University *Autumn Rhythm*

- 1984 **Gettysburg College Composition Prize** *Timescreen No. 1*  
**League-ISCM/New England Composers Prize** *Timescreen No. 1*  
**Knight Composition Award**, Harvard University *Timescreen No. 1*  
**BMI Foundation Award** *Timescreen No. 1*
- 1983 **BMI Foundation Award** *Moments of Rising Mist*
- 1982 **BMI Foundation Award** *Askesis*
- 1980 **Britten-Pears School for Advanced Musical Studies**, Aldeburgh, England: Lutoslawski Symposium  
**Corwin Composition Prize**, University of California, Santa Barbara *Palimpsest*

## New Media Installations/Presentations

- 2015 **siva(zona)**, Korcula, HR, curated by Darko Fritz [14-28 August 2015] video: *Naming Things*  
**BYOB(eamer)**, Archer Ballroom, Chicago, IL, [15 May 2015] video: *Station 504, Torch Song*  
**Sector 2337**, 'Plants, Machines, Animals, and Objects!', Chicago, IL, [12 June 2015] video: *Chew*  
**ACRE TV**, www.acretv.org, 'Plants, Machines, Animals, and Objects!', Chicago, IL, [30 June 2015] video: *Chew*
- 2014 **Zone2Source**, Het Glazen Huis, Amstelpark, Amsterdam, NL, 'Secret Signals', curated by Alice Smits [21 June-24 August 2014]  
interactive audio-video installation: *Bird*  
**Antenna Space**, Westbund Art & Design Fair, Shanghai, CN, The Gallery, 'Space Station | Play Station' video screening: *Station 504: Mare Australis Subglacius, Enceladus, Saturn*  
**APT Gallery**, London, UK, 'AstroLAB' [10-13 April 2014], curated by Paul Malone and Nicola Rae, video screening: *Station 504: Mare Australis Subglacius, Enceladus, Saturn*  
**TriTriangle**, Chicago, IL, 'STUFF ON STUFF ON STUFF', organized by Jennifer Chan, video screening: *Chew*  
**The Gallery**, Caochangdi, Beijing, CN, 'N-folded Spaces', video screening: *Frontier, Fluid Mechanics Remix, Dancing Cranes*
- 2013 **Autumn Space Gallery**, Chicago, IL, 'Summer Screening', curated by Snow Yunxue Fu: *Frontier*  
**Prak-sis n3w M3dia mini-art festival**, Chicago, IL, video screening: *Frontier*
- 2012 **Taipei Digital Art Festival**, Songshan Park Cultural Center, Tobacco Factory, Taipei, TW, 'Artificial Nature', [16-25 November 2012 <<http://www.dac.tw/daf12>>] interactive audiovisual installation: *Bird*  
**Vídeo Guerrilha**, São Paulo, BR, outdoor video projections on Rua Augusta, between the streets of Rua Marquês de Paranaguá and Rua Matias Aires, [22-24 November 2012 <<http://www.videoguerrilha.com.br/>>], curated by Mat Rappaport: *bØnk!, Fluid Mechanics Remix*  
**The Screening Room** at The Public Hotel, Chicago, IL, video screening during EXPO Chicago [20-23 September 2012] curated by Jefferson Godard: *Frontier*  
**ISEA/Friends of the Orphan Signs**, abandoned Trade Winds Motel/Octopus Car Wash site, Albuquerque, NM, 'Trade Winds Revival', [21 September 2012] outdoor drive-in video screening with radio-broadcast soundtrack: *Parked*  
**DAM Berlin/Cologne @ Sony Center**, Potsdamer Platz, Berlin, DE, video installation on large outdoor/public access LED display (screenings twice hourly, 11am-8pm): *Fluid Mechanics Remix*  
**University of New Mexico Art Museum**, Albuquerque, NM, [23 March-29 April 2012] interactive audiovisual installation: *Bird*  
**École des Arts Braine-l'Alleud**, Bruxelles, BE, 'Colorific' [26 January-5 May 2012] audiovisual installation: *Dancing Cranes*
- 2011 **National Art Museum of China (NAMOC)**, Beijing, CN, 'TransLife' [27 July-17 August 2011] interactive sculptural sound installation with electric Amazonian fish: *scale*  
**International Streaming Festival The Hague**, The Hague, NL, 'Plat du Jour', curated by Paul Malone, [June 2011] video presentation: *Chew*  
**Visions of the Future**: micro festival of new media, Cultural Center 'Parobrod', Belgrade, RS, video festival presentation [25-27 February 2011]: *Frontier*  
**Ottica Contemporary**, Bankside Centre, London, UK, video presentation [February 2011]: *scale* documentary
- 2010 **STRP Festival**, Eindhoven, NL, interactive sculptural sound installation with electric Amazonian fish: *scale*  
**Barcelona Arte Contemporanea Festival**, Centro de Arte Santa Mònica, Barcelona, ES, 'Tiempos de belleza', curated by Macu Morán, video presentation [November 2010]: *Frontier*  
**ConcentArt: Erased Walls**, Freies Museum, Berlin, DE, video festival presentation: *Edge Detection*  
**Visioni Dal Futuro: Mondì Iridescenti**, Cinema Massimo and also Hiroshima Mon Amour, Torino, IT, video festival presentation [May 2010]: *Frontier*  
**Ottica Contemporary**, Bankside Centre, London, UK, video presentation [February 2010]: *Frontier, Coast*  
**High Five**, five-day outdoor screening 25-29 January, Croydon, Greater London, UK, video presentation: *bØnk!*  
**College Art Association**, Chicago, IL, annual conference, participation in Dear Shelter video project organized by Dolores Wilber (world premiere): *Haven*  
**New Music Northwestern/Contemporary Music Ensemble**, Chicago, IL, concert presentation of electronic music+live video+live musical performance intermedia work: *~plicitv + ~bendin/athememorvoftime + ~thirtywordsforsnow*

- 2009 **dal niente Ensemble**, Chicago, IL, concert presentation (US premiere) of electronic music+live video+live musical performance intermedia work: *~plicity + ~bendin/gthememoryoftime + ~thirtywordsforsnow*  
**Huddersfield** Contemporary Music Festival (UK) Louis Andriessen 70th Birthday Celebration, video concert presentation (world premiere): *Driving School*  
**Polderlicht 5**, Polderweggebied ('Oostpoort'), Polderweg, Oranje Vrijstaatkadde, Amsterdam Oost-Watergraafsmeer, NL, public space video presentation: *Fluid Mechanics Remix*  
**{}< Streaming Festival**, The Hague, NL, international festival for audio visual art, 'Anastrophic Monday', curated by Paul Malone [October 2009]: *Frontier*  
**Magyar Mühely Galéria**, Budapest, HU, video installation [September 2009]: *Frontier*  
**Ottica Contemporary**, Better Bankside Centre, London, UK, video presentation [February 2009]: *Fluid Mechanics Remix*  
**Musica Nova Consort**, Jerusalem, IS, concert presentation of electronic music+live video+live musical performance intermedia work: *~plicity + ~thirtywordsforsnow*  
**Musica Nova Consort**, Tel Aviv, IS, concert presentation of electronic music+live video+live musical performance intermedia work (world premiere): *~plicity + ~thirtywordsforsnow*
- 2008 **Digital Media Valencia 1.0**, Digital Art Museum-Berlin (17 april-10may), Valencia, ES, video presentation: *Fluid Mechanics Remix*  
**Experimental Intermedia**, The Eighteenth Annual Festival With No Fancy Name: Screen Compositions 4, New York, NY, video presentation: *Fluid Mechanics Remix*  
**Flatfile Galleries**, Chicago, IL, 'INDUSTRIA' interactive video environment: *pr!ck*, and video installation: *Fluid Mechanics Remix*  
**Chicago Cultural Center**, Chicago, IL, 'Site Unseen 08' video presentation: *Edge Detection*  
**CCNOA, Biennale de Bruxelles**, Brussels, BE, *Dancing Cranes, Fluid Mechanics Remix, bØnk!*
- 2007 **Ars Electronica**, Linz, AT, Overtures environmental project: *Fluid Mechanics Remix*  
**Chicago Cultural Center**, Chicago, IL, 'Site Unseen 07' audiovisual sculptural installation: *Cite Unscene*  
**PixelPops 07**, Orkney Islands (Sanday, Westray, Stronsay, North Ronaldsay, Eday, Papa Westray), Scotland, UK, outdoor public audiovisual installation at airport runways: *bØnk!*
- 2006 **estacion ARTE**, Mexico City, MX, video installation: *Dancing Cranes, Fluid Mechanics, bØnk!*, inkjet panorama *bØnk\_panorama*, interactive-audience-process LED installation *this\_story*  
**Structural Elements**, Chicago, IL, video installation: *bØnk!, pr!ck*  
**Drake Underground**, Toronto, CA, 'Electrostatic 3' video and lightbox installation: *Dancing Cranes, Fluid Mechanics*  
**Noche Delicious Film Festival**, Madrid, NM, video presentation: *bØnk!*
- 2005 **Warsaw Electronic Festival**, Warsaw, PL, video installation: *Dancing Cranes, Fluid Mechanics*  
**ART Santa Fe**, currents, Santa Fe, NM, video installation: *Dancing Cranes*  
**Flatfile Galleries**, Geometries, Chicago, IL, video and lightbox installation: *Dancing Cranes, Fluid Mechanics*
- 2004 **Sony Center am Potsdamer Platz, DAM** [Digital Art Museum], Digital Move 3, Berlin, DE, video installation on large outdoor/public access LED display: *Dancing Cranes*  
**Marsh Art Gallery-University of Richmond**, Richmond, VA, Contemporary Art and the Mathematical Instinct, video installation: *Dancing Cranes*  
**Rutgers-Camden Center for the Arts**, Camden, NJ, Contemporary Art and the Mathematical Instinct, video installation: *Dancing Cranes*
- 2003 **Art Chicago International Expo 2003**, Klein Art Works, Chicago, IL, video: *Dancing Cranes*  
**Mondriaanhuis**, Museum for Constructive and Concrete Art; Amersfoort, NL, The Trees of Pythagoras: Concrete Art and Mathematics, video installation: *Dancing Cranes*  
**Davis Museum** and Cultural Center, Wellesley College, MA, video installation: *Dancing Cranes*  
**Tweed Art Museum**, Duluth, MN, Contemporary Art and the Mathematical Instinct, video installation: *Dancing Cranes*  
**Klein Art Works**, Chicago, IL, 'Catching Up With The Sun', video: *Dancing Cranes*  
**Museum Het Domein**, Sittard, NL, 'Soundlab', video: *Dancing Cranes*  
**Klein Art Works**, Chicago, IL, 'Full Frontal', video: *Fluid Mechanics*
- 2002 A+D Gallery, **Columbia College, Chicago**, 'soundSCAPES and interACTORS', video installation: *Dancing Cranes*  
**Transcultural Visions 2**: Polish-American Contemporary Art, Castle of the Prince of Pomerania, Szczecin, PL, video installation: *Fluid Mechanics*  
Math/Art-Art/Math, Selby Gallery, **Ringling School of Design**, Sarasota, FL, video installation: *Fluid Mechanics*  
Hart Recital Hall, **Central Missouri State University**, Kansas City, MO, video: *Fluid Mechanics*  
**Streetlevel Gallery**, Chicago, IL, videos: *Dancing Cranes, Fluid Mechanics*
- 2001 **ISIS-Symmetry Congress & Exhibition**, University of New South Wales, College of Fine Arts, Sydney, AU, Intersections of Art & Science, video installation: *Soku*  
Lotte Lehman Hall, **University of California, Santa Barbara**, digital video: *Soku*

## Contemporary Music Festival Performances

- 2014 **Louis Andriessen 75 Festival** - Eerbetoon aan Nederlands Beroemdste Componist, Muziekgebouw aan 't IJ (Amsterdam, NL)  
*Driving School*
- 2012 **FENAM**/Festival of New American Music, Cal State Sacramento *Milles Grâces* Calliope Duo
- 2009 **Huddersfield** Contemporary Music Festival (UK) *Driving School* Louis Andriessen 70th Birthday Celebration
- 2005 **NU New Music Marathon** (Chicago) *Jam Karet* ICE, International Contemporary Ensemble
- 2003 **NU New Music Marathon** (Chicago) *Orenda* Frances-Marie Uitti
- 2000 **PASIC** International Percussion Convention (Dallas) *Escape Velocity 1.4* Michael Burritt
- 1999 **American Adventures** Amsterdam Concertgebouw Kleine Zaal (NL) *Autumn Rhythm* Arditti String Quartet  
**Taipei International Percussion Convention** *Escape Velocity 1.4* Michael Burritt
- 1998 **Braunschweig Tage Neuer Musik** (DE) *Twine* Transport
- 1996 **Darmstadt** Ferienkurse für Neue Musik (DE) *Orenda* Frances-Marie Uitti  
**Wien Modern** (Vienna, AT) *Orenda* Frances-Marie Uitti
- 1995 **Emerging Voices Festival** (San Diego) *Jam Karet*
- 1994 **Darmstadt** Ferienkurse für Neue Musik (DE) *Jam Karet* Darmstadt Percussionstudio, *Furiosamente* Sophie Dardeau
- 1993 **University of New Mexico Composers Symposium** *Radiant Shadows* UNM Percussion Ensemble  
**...antasten... Internationales Pianoforum** (Hannover, DE) *Timescreen No. 1* Philip Mayer  
**Chicago Spring New Music Festival** *Shiosai*
- 1992 **Sendai Music Festival** (JP) *Moments of Rising Mist* Sendai Philharmonic Ensemble
- 1991 **Gaudeamus** Musicweek (NL) *Dreams Wide Awake* Nieuw Ensemble  
**Ars Musica** Festival (BE) *Autumn Rhythm* Arditti String Quartet
- 1990 **Darmstadt** Ferienkurse für Neue Musik (DE) *Autumn Rhythm* Arditti String Quartet  
**Almeida** Festival (UK) *Autumn Rhythm* Arditti String Quartet  
**New Music Chicago** Festival (USA) *Shiosai*, *Moments of Rising Mist*  
**Earthlight Festival** (USA) *Furiosamente*
- 1989 **Tanglewood** Festival of Contemporary Music (USA) *Geometry and Delirium*
- 1988 **ISCM World Music Days** (HK) *Moments of Rising Mist* ISCM Ensemble/Ingo Metzmacher  
**Gaudeamus** Musicweek (NL) *Askesis* Nederlands Radio Filharmonisch Orkest/Lucas Vis
- 1987 **Gaudeamus** Musicweek (NL) *Furiosamente* Harrie Starreveld, *Moments of Rising Mist* Gaudeamus Ensemble/Huub Kerstens  
**Tanglewood** Festival of Contemporary Music (USA) *Karénas* Tanglewood Music Center Orchestra/Oliver Knussen
- 1986 **Tanglewood** Festival of Contemporary Music (USA) *Shiosai*
- 1985 **International Computer Music Conference** (Vancouver, CA) *Shiosai*
- 1982 **Huddersfield** Contemporary Music Festival (UK) *Palimpsest* Endymion Ensemble

## List of Works and Commissions

- Naming Things** (2015) collaborative multimedia work with Marlena Novak (2.1 audio, single channel video) 24 min.  
FP: 13 August 2015, siva(zona) Gallery, Korcula, HR
- Station 504: Mare Australis Subglacius, Enceladus, Saturn** (2014) collaborative multimedia work with Marlena Novak (2.1 audio, single channel video) 2 min.  
FP: 10 April 2014, APT Gallery, London, UK
- Daikushigoto** (2013) for string quartet (commissioned by the Spektral Quartet for their Mobile Miniatures project) 21 seconds  
FP: 30 March 2014, Constellation, Chicago, IL
- Parked** (2012) collaborative multimedia work with Marlena Novak (2.1 audio, single channel video) 2 min.  
FP: 21 September 2012, Albuquerque, NM, Friends of the Orphan Signs/ISEA
- force:field** (2012) for percussion quartet (fortune cookies and voices) and electronics (written for Third Coast Percussion as a contribution to their Renga:Cage:100 project)  
preview: 7 august 2012, Kennedy Center, Washington DC  
FP: 9 august 2012, MoMA, New York, NY, "REVOLUTION: The Cage Century"
- Bird** (2011-14) interactive audiovisual installation, widescreen HD projection, eight channel spatialized sound, infrared sensor, Mac and PC computers, custom software; collaboration with Marlena Novak and Jesus Duran, duration variable  
FP, v1.0: 23 March-29 April 2012, University of New Mexico Art Museum, Albuquerque, NM  
Asian premiere, v2.0: 16-25 November 2012, Taipei Digital Art Festival, 'Artificial Nature', Songshan Park Cultural Center, Taipei, TW  
European premiere, v3.0: 21 June-24 August 2014, Zone2Source, 'Secret Signals', Het Glazen Huis, Amstelpark, Amsterdam, NL
- Chew** (2011) electronic sound and video with Zootermopsis termites; collaboration with Marlena Novak and Brittany Ransom 3 min.  
FP: 1 June 2011, The Hague, NL, International Streaming Festival

- neverthesamerivertwice** (2010) concerto for piano and orchestra 13 min.  
commissioned by the New York Philharmonic for the CONTACT! series  
FP: 17, 18 December 2010, New York, NY, New York Philharmonic/Alan Gilbert, Eric Huebner, piano
- 10rivers** (2010) for piano 13 min.  
FP: October 2014, Liszt Ferenc Zeneakadémia, Budapest, HU, TBD, piano
- il tempo sospeso** (in memory of James Avery) (2010) clarinet, violin, violoncello, piano 4 min.  
FP: 25 June 2010, Freiburg-im-Breisgau DE, Ensemble SurPlus/Sven-Thomas Kiebler, Eun-Ju Kim, piano
- Shanti** (2010) for piano 4 min.  
FP: 4 May 2014, Chicago, IL, Amy Dissanayake, piano
- scale** (2009-10) interactive installation using Amazonian electric field-emitting fish, custom-built aluminum stands and acrylic tanks, 12-channel spatialized audio system, custom LED displays, custom software, Lemur touch screen, Mac and PC computers  
funded by grants from the National Science Foundation, the Murphy Society, University Research Grants Council, and the Center for Interdisciplinary Research in the Arts at Northwestern; collaboration with Marlena Novak and Malcolm MacIver  
exhibition premiere 18-28 November 2010, STRP Festival Eindhoven, NL  
Asian premiere 27 July-17 August 2011, TransLife Triennial, National Art Museum of China, Beijing, CN
- Songs in Memory of a Circle** (1990-) a vertical cycle of works for instruments and electronics 24 min.  
each member of this ongoing compositional project may be performed independently as well as simultaneously with any other work or works in the cycle; constituent works are indicated by the abbreviation SMC
- ~bendingthememoryoftime** (2009) for bass clarinet and live electronics 24 min.  
written for Gareth Davis, Amsterdam  
FP 3 December 2009, with dal niente, Chicago, IL SMC14
- Coast** (2009) collaborative multimedia work with Marlena Novak (2.1 audio, single channel video) 6 min.  
FP: 16 September 2009, Budapest, HU, Magyar Műhely Galéria
- Frontier** (2009-10) collaborative multimedia work with Marlena Novak (2.1 audio, single channel video) 4 min. 33 seconds  
FP: 16 September 2009, Budapest, HU, Magyar Műhely Galéria
- ~thirtywordsforsnow** (2009) multi-channel audio installation 24 min.  
FP: 17 July 2009, Hagada Ha'Smalit, Tel Aviv, IS SMC13
- ~plicity** (2009) for an ensemble of variable size (minimum: 4) and instrumentation with live video 24 min.  
written for the Musica Nova Consort, Tel Aviv  
FP: 17 July 2009, Hagada Ha'Smalit, Tel Aviv, IS SMC12 (violin, two cellos, doublebass, soprano saxophone, two laptops, and VJ)  
US premiere: 3 December 2009, Chicago, IL, dal niente ensemble (alto flute, violin, viola, doublebass, VJ)  
premiere of large ensemble version: 1 February 2010, Chicago, IL, Northwestern Contemporary Music Ensemble/Ryan Nelson (alto flute, oboe, clarinet, bassoon, alto saxophone, horn, trumpet, trombone, tuba, harp, 2 percussion, piano, 2 violins, viola, cello, doublebass, VJ)
- Carmina** (in progress) for piano solo  
commissioned by John Snijders
- Slave to the Rhythm** (in progress) for percussion solo and boombox  
commissioned by Michael Burritt with funds from the Illinois Arts Council
- Spire** (in progress) for mixed chorus and instrumental ensemble  
commissioned by Walter Netsch for the US Air Force Academy in Colorado Springs
- Edge Detection** (2008) two-channel audio, single-channel video installation by localStyle 10 min.  
FP: 12 November 2008, Site Unseen 2008, Garland Room, Chicago Cultural Center, Chicago, IL
- :sq:uaRingthecircle** (2008) eight-channel audio installation for four spatially separated boomboxes 24 min.  
FP: 12 March 2008, Northwestern University, Evanston, IL SMC11
- Cite Unscene** (2007) nine-channel audio, single-channel video installation by localStyle 91 min.  
commissioned by the Chicago Cultural Center  
FP: 13 November 2007, Site Unseen 2007, Chicago, IL
- Cloud Forest** (in memory of Toru Takemitsu)(2007) version for chamber orchestra (20 players) 21 min.  
FP: 10 November 2007, Evanston, Northwestern Contemporary Music Ensemble/Ryan Nelson
- Fluid Mechanics Remix** (2007) collaborative multimedia work with Marlena Novak (2.1 audio, single channel video) 6 min.  
FP: 6 september 2007, Overtures Project, Ars Electronica, Linz, AT
- pr!ck** (2006) interactive audiovisual installation by localStyle variable duration.  
FP: 13-28 October 2006, Structural Elements, Chicago
- inter:lace** (2006) for violin and piano 12 min.  
FP: 4 May 2006, New York City, Duo Diorama

**bØnk!** (2006) collaborative multimedia work with Marlena Novak (2.1 audio, single channel video) 1 min.

FP: 26-30 April 2006, estacion ARTE, Mexico City, MX, video installation

**this\_story** (2006) audience-participatory performance installation with Marlena Novak 5 days

FP: 26-30 April 2006, estacion ARTE, Mexico City, MX, LED installation

**as5k\_opustwentythree** [gene therapy remix] (2005) for piano 12 min.

**The Last Fiber of Night** (2005) for solo violin and acoustic or electronic resonance SMC10 24 min.

**lkat** (2004) for prepared piano SMC09 24 min.

**Driving School** (2004) 65th birthday piece for Louis Andriessen, electronic sound using only samples from Andriessen's compositions (with single channel video (video created by Marlena Novak, 2009) 5 min.

FP: 25 November 2009, Huddersfield Contemporary Music Festival, Huddersfield, UK

**Anima Mundi** a cycle of works for large orchestra (2000-02; rev.2003) 55 min.

1. **Rough Magic**

2. **Kinkakuji**

3. **Agua Celeste**

4. **Cloud Forest** (in memory of Toru Takemitsu)

commissioned by Alan Gilbert and David Robertson with funds from the Seaver Foundation, for the Royal Stockholm Philharmonic and the Orchestre National de Lyon

FP: 2 May 2002, Lyon FR, Orchestre National de Lyon/Alan Gilbert

FP, revised version: 5 June 2003, Stockholm SE, Royal Stockholm Philharmonic/David Robertson

**Cloud Forest** (in memory of Toru Takemitsu) for large orchestra (2000-02) 21 min.

commissioned by Alan Gilbert and David Robertson with funds from the Seaver Foundation, for the Royal Stockholm Philharmonic and the Orchestre National de Lyon

FP: 2 May 2002, Lyon FR, Orchestre National de Lyon/Alan Gilbert

FP, revised version: 5 June 2003, Stockholm SE, Royal Stockholm Philharmonic/David Robertson

**Agua Celeste** for orchestra and electric piano obbligato (2002) 7 min.

commissioned by Alan Gilbert and David Robertson with funds from the Seaver Foundation, for the Royal Stockholm Philharmonic and the Orchestre National de Lyon

FP: 2 May 2002, Lyon FR, Orchestre National de Lyon/Alan Gilbert

FP, revised version: 5 June 2003, Stockholm SE, Royal Stockholm Philharmonic/David Robertson

**Kinkakuji** for large orchestra (2001) 11 min.

commissioned by Alan Gilbert and David Robertson with funds from the Seaver Foundation, for the Royal Stockholm Philharmonic and the Orchestre National de Lyon

FP: 2 May 2002, Lyon FR, Orchestre National de Lyon/Alan Gilbert

FP, revised version: 5 June 2003, Stockholm SE, Royal Stockholm Philharmonic/David Robertson

**Dancing Cranes** (2002/03) collaborative multimedia work with Marlena Novak (2.1 audio, single channel video) 5 min.

FP: 4 October 2002, "soundSCAPES and interACTORS", Chicago

**Fluid Mechanics** (2001/03) collaborative multimedia work with Marlena Novak (2.1 audio, single channel video) 6 min.

FP: 21 March 2002, "Transcultural Visions 2" Szczecin, Poland

**Oxra** (2001) electronic sound 4 minutes 33 seconds

**Soku** (2001) collaborative multimedia work with Marlena Novak (2.1 audio, single channel video) 8 min.

FP: 13 March 2001, Santa Barbara

**:ka[raku]sa** (1999-2000) for piano and string quartet SMC08 24 min.

**:memo/ryCircle** (1998-2000) for string quartet SMC07 24 min.

FP: 12 March 2008, New Music Northwestern, Evanston, JACK Quartet

**:[ten]dril** (1999) for piano solo SMC06 24 min.

written for Eun-Ju Kim (Ensemble SurPlus)

FP: 4 April 2001, Chicago, 'Transcendental Piano' series, Ian Pace

**GS50** (1999) for piano solo 8.5 seconds

written to celebrate Gerhard Stäbler's 50th birthday as part of 50 short solo piano works

FP: 20 July 1999, Essen, DE

**Lumina** (1998) for harp, piano, and percussion (vibraphone + crotales) 70 min.

commissioned by Barbara Stanczak to celebrate artist Julian Stanczak's 70th birthday

FP: 21 November 1998, Cleveland OH

**Escape Velocity 1.4** (1998; rev.2000) for solo five-octave marimba 8 min.

commissioned by the School of Music, Northwestern University

FP: 2 November 1998, Evanston IL, Michael Burritt

- :dreamin/gField** (1997-99) for ensemble (fl, ob, cl, pf, 2 perc, 2 vlms, vla, vc, db) SMC05 24 min.  
commissioned by the Ministerium für Wissenschaft, Forschung und Kunst, Baden-Württemberg (Germany) for Ensemble SurPlus and James Avery  
FP: 16 April 1999, Ravensburg DE, Ensemble SurPlus/James Avery
- :circl/eSong** (1997-98) for alto flute, oboe/cor anglais, and clarinet SMC04 24 min.
- Twine** (Escape Velocity 2.1)(1997-98; rev.1999) for quarter-tone flute and prepared marimba 7 min.  
commissioned by Transport (Amsterdam/Freiburg) with funds from the Illinois Arts Council  
FP: 18 September 1997, De IJSbreker, Amsterdam NL, Anne LaBerge and Yuko Suzuki
- Vocalise** (Rakhmaninov, arranged 1997) for soprano, two violins, two violoncellos, piano four-hands and orchestra 8 min.  
commissioned by Samsung Corporation  
FP: 25 June 1997, Seoul KO, Young-Ock Kim, Isaac Stern, Sarah Chang, Yo-Yo Ma, Han-Na Chang, Yefim Bronfman, Helen Huang, Korean Broadcasting Orchestra
- Rough Magic** (1996-97; rev.2000) for large orchestra 16 min.  
commissioned by the Chicago Symphony Orchestra (Ernst & Young Emerging Composers Fund)  
FP: 30 January 1997, Chicago IL, Chicago Symphony Orchestra/Daniel Barenboim
- Orenda** (1995-97) for solo cello with two bows and live electronics SMC03 24 min.  
commissioned by Frances-Marie Uitti (Amsterdam) with funds partially provided by the Illinois Arts Council  
FP: 30 July 1996, Darmstadt DE, Frances-Marie Uitti
- Broken Prisms** (1995) 75th birthday piece for Earl Kim, for seven players 21 min.  
written for Stephen Mosko and the Contemporary Chamber Players at the University of Chicago  
FP: 2 June 1995, Chicago IL, Contemporary Chamber Players/Stephen Mosko
- Escape Velocity 1.3** (1995) for bass clarinet 8 min.
- Escape Velocity 1.2** (1995) for clarinet in B-flat 8 min.
- Escape Velocity 1.1a** (1995) for alto saxophone 8 min.  
FP: 14 May 1996, Chicago IL, Athanasios Zervas
- Escape Velocity 1.1s** (1995) for soprano saxophone 8 min.  
FP: 14 May 2001, Evanston IL, Shawn Tracy
- Jam Karet** (1993/94) 50th birthday piece for Brian Ferneyhough, for two vibraphones 4 min.  
FP: 7 July 1994, Darmstadt DE, Kuniko Kato and Yuko Suzuki
- Rain Palace** (1993) for oboe, cor anglais and orchestra 18 min.  
commissioned by the National Endowment for the Arts  
FP: 13 February 1993, Haddonfield NJ, Haddonfield Symphony/Alan Gilbert
- Dreams Wide Awake** (1991) for 11 players and live electronics 14 min  
commissioned by the Nieuw Ensemble (Amsterdam) with funds from the Illinois Arts Council  
FP: 3 September 1991, Amsterdam NL, Nieuw Ensemble/David Porcelijn
- Radiant Shadows** (1991) for percussion ensemble SMC02 24 min.  
commissioned by the New Music Consort with funds provided by the Jerome Foundation  
FP: 26 June 1991, New York NY, New Music Consort/Claire Heldrich
- Song in Memory of a Circle** (1990-92) for alto flute and electronics SMC01 24 min.
- The Blue Voice of Air** (1990) 60th birthday piece for Donald Martino, for string quartet 3 min.  
written for the Arditti String Quartet and Perspectives of New Music  
AP: 5 December 2011, Evanston IL, Spektral Quartet
- Canción de Atardecer** (1990) for lyric baritone and string quartet 6 min.  
FP: 28 June 1990, Evanston IL, Victor Benedetti and the Lumière Quartet
- LH00Q** (1990) for soprano and seven players 17 min.  
commissioned by the National Endowment for the Arts for Boston Musica Viva  
FP: 20 April 1990, Boston MA, Boston Musica Viva/Richard Pittman/Maria Tegzes
- Zazanza** (1989; withdrawn for revision) for ten players 10 min.  
commissioned by the Andiamo Chamber Ensemble with a grant from the New York State Council for the Arts  
FP: 1 May 1989, New York NY, Andiamo Chamber Ensemble/Paul Connelly
- Geometry and Delirium** (1989) for amplified small chamber orchestra and electronics 16 min.  
FP: 18 March 1989, London UK, London Sinfonietta/Oliver Knussen
- Vitres de Son** (1988) for amplified flute and eleven players 7 min.  
commissioned by Alea III for its 10th Anniversary  
FP: 19 February 1988, Boston MA, Alea III/Theodore Antoniou/Christine Fish

**...entre pausas furiosas...** (1987) for amplified small chamber orchestra and electronics 7 min.

FP: 6 August 1988, Wellesley MA, Composers Conference/Efrain Guigui

**Mille Grâce**s (1986) 90th birthday piece for Virgil Thomson, for flute and piano 6 min.

commissioned by the Harvard Club of New York City

FP: 23 October 1986, New York NY, Barbara Siesel and Jessica Krash

**Karénas** (1986) for double string orchestra, harp, and antique cymbals 16 min.

written for the Tanglewood Music Center Orchestra

FP: 5 August 1987, Lenox MA, Tanglewood Music Center Orchestra/Oliver Knussen

**Más Furiosamente** (1985) for flute 8 min.

FP: 10 June 1986, New York NY, North/South Consonance, Wendy Rolfe

**Furiosamente** (1985) for piccolo 8 min.

FP: 12 May 1985, Cambridge MA, Christine Fish

**Autumn Rhythm** (1985) for string quartet 17 min.

commissioned by the Cummington School of the Arts for the Andiamo String Quartet

FP: 21 March 1985, New York NY, Andiamo String Quartet

**Moments of Rising Mist** (1986) for seven players 12 min.

FP: 11 April 1986, Boston MA, Extension Works/Ronald Feldman

**Shiosai** (1984) for four-channel computer-generated sound 9 min.

FP: 19 August 1985, Vancouver CN, International Computer Music Conference

**Timescreen No.2** (1983) for piano 4 min.

FP: 9 March 1985, Cambridge MA, John McDonald

**Timescreen No.1** (1982/84) for piano 10 min.

FP: 23 May 1984, Cambridge MA, John McDonald

**Eastern Windows** (1981; rev.1985) for soprano, harp, and strings 11 min.

FP: 23 October 1985, Boston MA, Marlborough String Ensemble/Alan Yamamoto/Karol Bennett

**Piak** (1981) for double-reed septet 9 min.

**Askesis** (1980-81; rev.1987) for large orchestra in three groups 22 min.

FP: 11 September 1988, Amsterdam NL, Nederlands Radio Filharmonisch Orkest/Lucas Vis

## Recordings

**Autumn Rhythm** Arditti String Quartet, "u.s.a.", Arditti String Quartet Edition, Montaigne/Auvidis CD 782010

**neverthesamerivertwice** New York Philharmonic, 2010-11 Season, Album #7, iTunes

**Bird** "Artificial Nature DVD", 7th Digital Art Festival 2012, Taipei Digital Art Foundation, ISBN 978-986-03-6918-2

## Selected Public Art Collections

**Corcoran** Gallery of Art, Washington, DC

**Davis Museum** and Cultural Center, Wellesley College, MA

**Mondriaanhuis**, Museum for Constructive and Concrete Art; Amersfoort, NL

**Tweed Museum** of Art, University of Minnesota, Duluth, MN

## Academic Engagements

2016 **University of Chicago** Department of Music, Composition Symposium

2015 **School of the Art Institute of Chicago**: visiting artist (lecture on collaborative process)

2012 **California State University at Sacramento** FENAM (Festival of New American Music): lecture

**University of New Mexico** Composers' Symposium: lecture and composition masterclass

**University of North Texas** Music Now: lecture and composition masterclass

2009– Co-Coordinator, Composition Program, **Northwestern University** Henry and Leigh Bienen School of Music

2009 **School of the Art Institute of Chicago**: visiting artist

2008 **University of Chicago** Department of Music (graduate seminar, spring term)

**Cleveland Institute of Art**: lecture/seminar on collaboration and intermedia

**University of Chicago** Department of Music (graduate seminar, fall term)

2005 **Roosevelt University** The Music Conservatory: composition colloquium

2003–09 Coordinator, Composition Program, **Northwestern University** School of Music

2003 **Harvard University** Department of Music: composition colloquium

Wellesley College **Davis Museum** and Cultural Center: public lectures/discussions



**Wellesley College** Department of Music: electronic music class  
**Akademie voor Beeldende Kunsten, Maastricht:** Geluidslaboratorium presentation/seminar  
 2001 **University of California, Santa Barbara:** composer-in-residence, spring quarter  
 2000 **King's College, London:** lecture/seminar  
 1998 **Peabody Conservatory:** lecture, composition master class  
 1996 Institut für Neue Musik, Hochschule der Künste Berlin: lecture  
**University of California, San Diego** Department of Music: lecture, composition master class  
**Sweelinck Conservatorium Amsterdam:** lecture/seminar  
 1995- Associate Professor, **Northwestern University** School of Music  
 1994 Visiting Professor of Composition, **University of Chicago** Department of Music  
 1992-93 Visiting Scholar, **University of New Mexico** Department of Music  
 1992 **Indiana University** School of Music: lecture, composition master class  
 1991 **University of Chicago** Department of Music: lecture/seminar  
 1990 **Darmstadt** Ferienkurse für Neue Musik: lecture/seminar  
 1989-95 Assistant Professor, **Northwestern University** School of Music  
 1984-88 Teaching Fellow, **Harvard University**, Department of Music  
 fall 1984 Composer-in-Residence, **Cummington School of the Arts**, MA  
 1980-81 Studio assistant, Electronic Music Studio, **Royal College of Music**, London  
 1979-80 Accompanist (piano, tabla), **University of California, Santa Barbara** Dance Department  
 1978-80 Director of Electronic Music Studio, Department of Music, **University of California, Santa Barbara**

## Professional Service, Panels

2016 **SAIC**, Chicago, IL, [12 March 2016] *Human-non-Human Networks Symposium*, organized by Dr. Giovanni Aloï: invited panelist  
 2015 **siva(zona)**, Korcula, HR, [16 August 2015] artist talk: *towards an/other...*  
 2014 **Zone2Source**, Het Glazen Huis, Amstelpark, Amsterdam, NL, 'Secret Signals', curated by Alice Smits [13 July 2014] artist talk: *Bird*  
 2012 **Taipei Digital Art Festival**, Artist's Forum presentation  
**University of New Mexico Art Museum**, exhibition opening lecture  
 2010 **STRP** Conference: Eindhoven NL: "E-Sphere: The Artful Brain: Artists as Neuroscientists: Edge Detectives in the Studio"  
**College Art Association/Leonardo Educational and Art Forum:** panel member at CAA Annual Conference, Chicago IL: "Migratory Structures: Scientific Imagery and Contemporary Art Practice"  
**New Media Caucus** (Chicago): presentation at the Illinois State Museum  
 2009-10 **Chicago Department of Cultural Affairs** and the Chicago Performance Network, "Incubate" program, Board Member  
 2006 **Illinois Arts Council**, Technology in the Arts Discussion Group – consultant to the Strategic Plan Task Force  
 2005 **New Jersey Arts Council**, music composition grants panel  
 2005 **Pennsylvania Arts Council**, music composition grants panel  
 2002-04 **NU New Music Marathon**, Co-Artistic Director, Northwestern University  
 2002-03 **Interdisciplinary Task Force**, Member, Northwestern University  
 2002-03 Interim Chair, Board of Directors, **Center for Interdisciplinary Research in the Arts**, Northwestern University  
 2001-05 **New Music Northwestern**, Board Member  
 1997-2005 Member, Board of Directors, **Center for Interdisciplinary Research in the Arts**, Northwestern University  
 1995-2000 Regional Coordinator, **International Society for Contemporary Music** (US section) American Score Exchange Program  
 1995-96 Composer/Fellow, **Chicago Symphony Orchestra**  
 1990-92 Member, Board of Directors, **New Music Chicago**  
 1990 Juror, **Chicago International Film Festival**, Documentary Films, Educational Category  
 1989-90 **Chicago Composers Consortium**, Member, Board of Directors, Resident Composer  
 1989-91 **Extension Works** Chamber Ensemble (Boston), Artistic Advisor  
 1987-89 **League of Composers-ISCM** (New England), Member, Board of Directors  
 1985-89 **Extension Works** Chamber Ensemble, Co-Artistic Director  
 1985-88 Coordinator for Composers' Colloquium Series, **Harvard University**, Department of Music

## Teaching Experience

**Northwestern University**, Henry and Leigh Bienen School of Music (1988-present)

Until 1997, the two-year Musicianship sequence at Northwestern was taught on alternate days: MWF for theory, and TTh for the corresponding history.

For the second quarter of the sophomore year, I taught theory sections as well as being responsible for the entire sophomore class in

20th century musicology. Departmental structure and curriculum were reorganized in 1998, separating Music Theory from Music Composition.

|                |                                                                       |
|----------------|-----------------------------------------------------------------------|
| Music 115.1    | Musicianship: Introduction to Theory and Analysis                     |
| Music 115.3    | Musicianship: Theory and Analysis-The Classical Period                |
| Music 211.3    | Sophomore Theory: Resonance and Spectrality                           |
| Music 215.1    | Musicianship: Theory and Analysis-The Romantic Period                 |
| Music 215.2*   | Musicianship: Theory and Analysis-The 20th Century                    |
| Music 215.2*   | Musicianship: History-The 20th Century                                |
| Music 215.3    | Musicianship: Theory and Analysis-Early Music                         |
| Music 216      | Musicianship: Theory and Analysis-The Romantic Period, Honors section |
| Music 316      | Renaissance Counterpoint (16th Century)                               |
| Music 317      | Baroque Counterpoint (18th Century)                                   |
| Music 331      | Analysis - Debussy Orchestra Works                                    |
| Music 331      | Analysis - 19th Century Chamber Music (Schubert, Brahms)              |
| Music 331      | Analysis - Sonata Forms - Mozart to Mahler                            |
| Mus_Comp 111   | Non-Majors Composition Seminar                                        |
| Mus_Comp 112   | Private study in composition (first year)                             |
| Mus_Comp 212   | Private study in composition (second year)                            |
| Mus_Comp 311   | Non-Majors Composition Seminar                                        |
| Mus_Comp 312   | Private study in composition (upper division)                         |
| Mus_Comp 314.1 | Instrumentation                                                       |
| Mus_Comp 314.2 | Orchestration                                                         |
| Mus_Comp 314.3 | Advanced Orchestration                                                |
| Mus_Comp 322.1 | Music Since 1965 (compositional techniques class)                     |
| Mus_Comp 322.2 | Minimalism...More or Less (composition class)                         |
| Mus_Comp 322.2 | Late 20th Century Vernacular Cross-Fertilization (composition class)  |
| Mus_Comp 322.2 | Systems/Processes (composition class)                                 |
| Mus_Comp 322.3 | Complexity(?) (composition class)                                     |
| Mus_Comp 335   | The Nature of Musical Influence (analysis/aesthetics class)           |
| Mus_Comp 337   | Contemporary Repertoire: The Art of Noise                             |
| Mus_Comp 338   | Music Since 1975 (repertoire/history class)                           |
| Mus_Comp 339   | Content (composition/aesthetics class)                                |
| Mus_Comp 339   | Correspondences Between 20th Century Art and Music                    |
| Mus_Comp 339   | Sound Installation Art                                                |
| Mus_Comp 339   | Appropriation                                                         |
| Mus_Comp 340   | Close to the Edit: Schnitt/Montage                                    |
| Mus_Comp 380   | Senior Recital Supervision                                            |
| Mus_Comp 390   | Composition Colloquium                                                |
| Mus_Comp 399   | Independent Study                                                     |
| Mus_Comp 437   | Contemporary Repertoire: The Art of Noise                             |
| Mus_Comp 438   | Music Since 1975 (repertoire/history class)                           |
| Mus_Comp 439   | Content (composition/aesthetics class)                                |
| Mus_Comp 439   | Correspondences Between 20th Century Art and Music                    |
| Mus_Comp 439   | Sound Installation Art                                                |
| Mus_Comp 439   | Appropriation                                                         |
| Mus_Comp 440   | Close to the Edit: Schnitt/Montage                                    |
| Mus_Comp 499   | Independent Study                                                     |
| Mus_Comp 512   | Private study in composition (doctoral)                               |
| Mus_Comp 580   | Doctoral Recital Supervision                                          |
| Mus_Comp 595   | Dissertation Supervision                                              |

The Integrated Arts program (discontinued in 2002) at Northwestern involved team-teaching along with members of the faculties of the departments of Art, Theater, and Dance. The sequence of courses in the IA program led towards a minor in Integrated Arts.

|               |                                               |
|---------------|-----------------------------------------------|
| Int_Art 190.1 | Integrated Arts: Art Process                  |
| Int_Art 390.1 | Integrated Arts: Capstone Performance Seminar |

The Animate Arts program at Northwestern (2005-2010) involved team-teaching along with members of the faculties of the departments of Art, Computer Science, and Radio/Television/Film. The sequence of courses in the AA program lead towards an adjunct major in Animate Arts for students pursuing this credential. The goal was to provide an undergraduate training for the next generation of new media artists. My responsibilities for this curriculum included teaching sound design, electronic composition, and basic acoustic theory using various software tools on both Mac and Windows platforms.

Anim\_Art 380/480 Animate Arts 101: Perceptual and Mathematical Spaces

Anim\_Art 381/481 Animate Arts 201: Perception and Programming in Time

**University of New Mexico**, Department of Music (1992-1993)

Music 102 Introduction to Music Theory (non-majors)

Music 205 Theory IV (majors, second year)

Music 206 Theory V (majors, second year)

**University of Chicago**, Department of Music (1994)

Music 340 Composition Seminar and Private study in composition (undergraduate and doctoral)

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Richard Buell, *The Boston Globe*, 18 March 1986

Anthony Tommasini, *The Boston Globe*, 29 April 1987

Thomas Putnam, *The Buffalo News*, 20 June 1987

Andrew L. Pincus, *The Berkshire Eagle*, 7 August 1987

Frits van der Waa, *Volkskrant*, 14 September 1987 (Netherlands)

Aad van der Ven, *Goudse Courant*, 14 September 1987 (Netherlands)

Ralph Degens, *Trouw*, 14 September 1987 (Netherlands)

Richard Buell, *The Boston Globe*, 2 February 1988

Ernst Vermeulen, *NRC Handelsblad*, 16 September 1988 (Netherlands)

Aad van der Ven, *Rotterdam Nieuwsblad*, 14 September 1988 (Netherlands)

Alan Rich, *Los Angeles Herald Examiner*, 8 March 1989

Andrew Clements, *The Financial Times*, 21 March 1989 (London)

Stephen Pettitt, *The Times*, 21 March 1989 (London)

Meirion Bowen, *The Guardian*, 21 March 1989 (London)

Giles Easterbrook, *The Musical Times*, June 1989 (England)

Michael John White, *The Independent*, 21 March 1989 (London)

Anthony Tommasini, *The Boston Globe*, 2 August 1989

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Leighton Kerner, *Village Voice*, 26 September 1989

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KHFM radio interview with John Garrick "Arts and Entertainment Hour", 28 March 1993, Albuquerque NM

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Ted Shen, *Chicago Reader*, 30 January 1997

Wynne Delacoma, *Chicago Sun-Times*, 31 January 1997

John von Rhein, *Chicago Tribune*, 1 February 1997

WBEZ radio interview with Andrew Patner and Aaron Freeman "Metropolis", 1 February 1997, Chicago IL

Steven Johnson, biographical entry in *The New Grove Dictionary of Music and Musicians*

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Edgar Alejandro Hernandez, "Arte Como En Feria" Nuevo Excelsior, 18 April 2006

Max Vite Garcia, "Estacionarte, puerta generacional" Infoamérica, 21 April 2006

Maria Eugenia Sevilla, "Despega muestra de arte alternativo" Reforma, 29 April 2006

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