

Renée T. Coulombe, Ph.D.

Composer, Improviser, Producer, Performer, Writer, Media Artist
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Professional Positions:

CEO/ Artistic Director, Banshee Media, San Diego, CA. November 2009 to Present.

A design and creative company providing a variety of media products for music and digital art commissions, recordings, installation, as well as instrumental music for performance, composition commissions, and other commercial purposes (theme music, film soundtracks, etc.). Includes scholarly and other writing projects on a variety of subjects in media and audio theory, including visual art, as well as forthcoming international publishing projects. See works list for further information on all such individual projects at www.bansheemedia.com.

Banshee Media also creates a yearly line of art clothing, jewelry and accessories from upcycled and recycled materials available online internationally by Banshee House of Make: <http://www.etsy.com/shop/bansheehouseofmake>.

Founder and Artistic Director, Improvised Alchemy Productions, San Diego, California. January 2010 to the Present.

Production and Performance Company specializing in site-specific immersive Intermedia art events featuring electronic music, performance elements, video and audio installation and site-specific interactive art. See works list for further information on productions at www.improvisedalchemy.com.

CFO/Executive Board Treasurer, Growcology, Riverside, CA. January 2010-June 2011

Chief Financial Officer and Executive Board Treasurer for startup non-profit seeking to educate the public on sustainable organic gardening in urban environments, sustainable community gardens, as well as offering classes on incorporating sustainable, natural and responsibly sourced materials in various arts and crafts. In addition to creating the organization budgets for 501c3 status through the Community Foundation of Riverside, as well as for all grants, I also served as an educator, teaching craft and design classes for both adults and children.

Assistant Professor, Music Theory and Composition. University of California, Riverside, California. September 2000 to January, 2010.

Taught courses in graduate and upper-division undergraduate music theory, history, composition, history or theory and music analysis; developed new courses in emergent critical areas like Music and Capitalism, or Theory of Electronic/Computer Music; founded and directed the UC Riverside Free Improvisation Ensemble, which toured for three years under the aegis of the Maxwell Gluck Foundation through the College of Humanities Arts and Social Sciences.

Lecturer in Music. University of San Diego, San Diego, California. January to June, 2000

Taught undergraduate survey courses in music history at this private, Liberal Arts University.

Lecturer in Music and Teaching Assistant. University of California, San Diego, California. January 1992 to June, 1997.

Served as instructor, team-teacher or teaching assistant for a variety of courses in western music history and musicology as well as music technology and electronic music production.

Coordinator: Digital Audio Reserves Project UCSD Media Libraries, 1997-2000.

Oversaw the implementation and ongoing support for one of the first streaming audio reserves projects in the country. Updated pages and files for courses throughout the academic year, prepared and distributed listening and usage statistics to both library and academic personnel. Troubleshot technical problems and consulted with arts faculty about use of the system.

Executive Board Positions

Policy Board Member, University of California Institute for Research in the Arts September 2004 to August 2009.

This Multi-campus Research Unit is a program of the UC Office of the President supporting UC artists dedicated to innovative approaches to form and content in the performing, media, and visual arts. UCIRA provides grants to arts faculty and students for projects with the potential for significant artistic and cultural impact and supports projects that are innovative, experimental, and risk-taking in their approach to form and/or content. As artistic endeavors of the highest professional caliber, UCIRA projects frequently reach audiences outside the university and involve artists and scholars from around the world. The only statewide organization representing the arts on the nine campuses of the UC system, UCIRA also provides information and advocacy for university-based arts education and research.

I also served on the site selection committee in 2005, which evaluated proposals and multi-year budgets from several UC campuses to establish a new campus center and directors for the Institute.

Campus Representative and Advisory Board Member, University of California Digital Arts Research Network. April, 2005 to January 2010.

UC DARNet an interdisciplinary Multicampus Research Group of University of California faculty who utilize digital media for a multitude of purposes in their research – from cultural and theoretical work to artistic production. The group helped shape UC policy toward emergent digital fields, and produced both scholarly and artistic events on many UC campuses.

Editorial Position, Event Coordinator Positions, Production Experience and Project Design

Event Coordinator. UCIRA State of the Arts: Demonstration, November 6, 7 and 8, 2008. An arts showcase/conference bringing together artists, scholars, and arts administrators from across the UC system and beyond to share cutting edge scholarly and artistic work. I provided

start-to-finish production, including securing the off-campus location, production and coordination for all aspects of the three-day event in downtown Riverside, CA. This included coordinating with the UC directors and staff in generating the call for participation, work selection and production, technical coordination and technology for panels and performances, publicity, site coordination including catering and receptions. Coordinated with administrative staff on budgets and funding, oversaw documentation and am currently coordinating online proceedings and follow-up publications.

Event Coordinator. Epicenter, 2007 (University of California Digital Arts Research Network Annual Research Exchange), January 26 and 27, 2007.

I helped conceptualize the event in coordination with the DARNet board and staff, participated in the selection process, organized installations, exhibitions and concerts on UC Riverside campus; served on the programming committee and organized panels, created and tracked budgets in coordination with DARNet administrative staff, organized all local facilities including catering, concert and installation venues.

Festival Organizer. UCR Is Improvising: Festival of Spontaneous Art, Dance and Music, April 2, 3 and 4, 2004.

Created, in close coordination with the UCR Free Improvisation Ensemble and the digital collective, Adaptable Girl, this three-day festival of improvised arts on UC Riverside campus. Conceptualized the intermedia event, created the call for participation and secured master class instructors. Secured campus support from multiple departments and collaborating artists, while creating budget, writing grants and securing funding. Coordinated scheduling, workshops, travel for performers/participants and technical aspects for all events. Coordinated student and faculty volunteers, who assisted with every level of production, performance and documentation.

Faculty Coordinator for Music. Gluck Fellowship Program, 2000-2006.

Organized and administered the Gluck Fellowship Program for the Music Department in Coordination with the Maxwell Gluck Foundation. Prepared budgets and reviewed fellowship applications for grants in Music, prepared reports for the Foundation board and campus review.

Associate Editor, Perspectives of New Music 2001-Present

The preeminent international professional journal for theorists and scholars of contemporary music.

Contributing Editor, OPEN SPACE Magazine. Spring 2001 to 2008.

OPEN SPACE Publications, and THE OPEN SPACE Magazine, are output from a community for people who need to explore or expand the limits of their expressive worlds, to extend or dissolve the boundaries among their expressive-language practices, to experiment with the forms or subjects of thinking or making or performing in the context of creative phenomena.

Education

1998 Ph.D. in Music Composition University of California, San Diego, San Diego, CA

1991 M.A. in Music Composition Columbia University, New York, NY

1986 B.A. in Botany, Minor in Music Connecticut College, New London, Connecticut

Creative and Scholarly Work

Selected Original Compositions, Installations/Intermedia works, Film Scores, Commissions, Broadcasts and Recordings

The End of Geography, (2011 forthcoming) a collection of immersive intermedia collaborations with visual artists and musicians from many geographic regions and working in a variety of media: from video to photography, composition and improvisation to interactive audio programming. To be published by Banshee Media in December, 2011.

Moksha, (2010) immersive, interactive, digital media installation event by Improvised Alchemy, March 26, 2010. Passive Arts Studios, Los Angeles, CA. Featuring electronic music by Rayne-chyld, DJ Luminous and Skandar (839 Productions), fire performances by Vibz, Bianca Chavez and Nick Heyming, Photographic installation by Assaf Pocker, and Ultraviolet artspace by Adaptable Girl.

12th Consciousness, (2009) DVD audio-video installation. Published on *Sounding Out!* (Everglade, 2010) DVD in 5.1 surround, featuring new works by Mara Helmuth, Kristin Nordeval, Anna Rubin, Linda Dusman and Madelyn Byrne. Concert Premiere in New York, NY at Roulette, January 23, 2010. Installation Premiere at the International Computer Music Conference, June 1-3, 2010, SUNY Stony Brook, New York. Also presented by invitation at the 9TH Annual New Music Festival, California State University, Fullerton, March 13, 2010.

Adaptable Girl Interactive Playspace Performance Installation (2008), featuring electronic music by DJ Dragonfly, DJ Banshee; Fashion by Danielle Delia Designs and Feral; dance installation by Vibz, and video installation by Marsia Alexander-Clarke. I recruited, organized and coordinated all artists, and designed the spaces for all performance elements; created audio installation, constructed site video/lighting installation, structured multiple site-specific performances with visual, text, music, dance and performance artists. Life Arts Building, Downtown Riverside, November 8, 2008.

Free(style) Theater Project, (with co-director Rickerby Hinds, 2007). A one-hour experimental theatrical performance event combining, original music, collaborative dance, media installation (live and pre-recorded video, live-action projected drawing, sculpture) and narrative elements. Research completed in the "Free(style) Theater Project workshop group, supported by a grant from the Andrew W. Mellon Foundation. Premiered June 3, 2007, Arts 157, UC Riverside. Free(style) Theater Project @ Open Fist Theatre, 6209 Santa Monica Blvd, Los Angeles, July 10 and July 11, 2007.

"1x2x3=Nem!" (2007) for Gamelan Orchestra, Improvising pianist and drummer, and live electronics. Premiered by UCR Gamelan Orchestra, René T.A. Lysloff, director, with Sapto Raharjo, guest director and lead drummer, University Theater, University of California, Riverside, June 8, 2007.*

SSSff (2007), for 2-channel audio and video installation. Composed for High and Dry, Concert of new media. Riverside Music Authority and Open Fist Theater. March 1, 2007 at Open Fist Theater, Los Angeles, CA.

Gamelan Plesetan (2007) collaborative, structured improvisation for interactive electronics, prepared piano and Javanese Gamelan instruments. Premiered at Epicenter, 2007 UC Digital Arts Network Research Exchange, January 26, 2007. Arts Building Performance lab, UC Riverside.

Adaptable Girl @ Epicenter, (2007). Interactive Playspace, 3-hour, 2-channel audio installation, with video, dance and visual installation. With visual artists Victor Zordan and Ilknur Demirkoparan, video installation artist Marsia Alexander-Clarke, musicians Robert Habereeder, Jennifer Nguyen, Daniel Munoz. Closing event Epicenter 2007, UC Digital Arts Network Research Exchange, January 27, 2007. Large Music Rehearsal Hall, UC Riverside.

Burnin' Love (2006) Original Film Score. Commissioned by Cane Toad Productions (Cineform) for the 48-Hour Film Festival, 2006. Premiered June 18, 2006 Landmark Theatres, La Jolla, CA. Film won the 2006 48-Hour Film Festival Jury Prize for Cinematography.

OMMA Groove for 2-channel audio (2006). Commissioned by the Online Media Marketing Association, Media Post Communications, New York, NY. Premiered at OMMA Awards, September 26, 2006 at New York Marriott Marquis, New York, NY. A second, extended version featured at OMMA Expo, Renaissance Hollywood Hotel 1755 N. Highland Ave Hollywood, CA 90028 Monday March 27, 2007. Original commission delivered July 7, 2006.

The Band Next Door Haunts My Dreams (2006) for 6-channel digital audio. March 11, 2006 at the Voices on the Edge 5th Annual Festival of Women in Electro-Acoustic Music, California State University Fullerton, March 9-12, 2006. International WEALR, BIMhuis in the Muziekgebouw, Amsterdam, Netherlands. June 29, 2006. (Refereed selection) Electronic Music Festival, Shanghai, China. October 17, 2006; EMS Festival, Beijing, China, October 22-29, 2006.

Singing G4s Song (2005) Adaptable Girl interactive, collaborative performance installation for recorded samples, interactive electronics, live video feed, dancers. Performed by the Adaptable Girl Performance Collective, Monday April 16, 2005, Arts Building Performance Lab, University of California, Riverside. Presented as part of the Global Interface Research Group, supported by the Andrew W. Mellon Foundation.

Cut (2004) for recorded samples, live electronics, live video feed, live-action drawing, and dancer. With Vuslat and Ilknur Demirkoparan, and David Horvitz. Performed at Technika Radika Festival, San Diego, January 30, 2004. (Refereed selection)

We Share Something (2002) for 8-channel tape, California Institute for the Arts, October 9, 2002. Also at: Spectrum New Music Festival, First United Methodist Church, Santa Barbara,

CA, May 24, 2003. (refereed selection), Third Annual "Women in New Music" Festival, California State University, Fullerton, March 13, 2004. (refereed selection) "SongLines" Series, Mills College, Oakland, CA. October 26, 2005. (refereed selection), "Women's Electroacoustic Listening Room" at Sparkfest, University of Minnesota, February 26, 2006. (refereed selection), "WEALR@UCR" UC Riverside, May 24, 2006.

High-Flyin' Bird (2002) video installation, with Marsia Alexander-Clarke, Fullerton Art Center, 2002. Part of Arts in Motion IV: Interference Patterns Exhibition. AIM @ Bank (Bank is a contemporary art gallery in downtown Los Angeles.) Installation ran from March 1 to April 15, 2003. California Institute for the Arts (part of New Media/New Work), October 9, 2003.

Make No Mistake (2003), video installation for improvising pianist. (With video artists Iknur and Vuslat Demirkoparan.) "Showcase Alive" Arts Building Performance Lab, UC Riverside, CA, May 24, 2003.

New Media/New Work (2002) a concert-length, collaborative, digital-intermedia performance work for 15 players. Performance Lab, UC Riverside, April 5, 2002. Roy O. Disney Hall, California Institute for the Arts, on October 9, 2002.

The Ten Thousand Things (2001), amplified cello and prepared piano. Commissioned for "Music and Identity in the Third Millennium," University of California, Riverside, November 3, 2001. Supported with a grant from the Ford Foundation through the Center for Ideas and Society. Roy O. Disney Hall, California Institute for the Arts, February 27th 2002.

Satori (2001), for amplified violin and voice. Written for violinist Mark Menzies, 175 East Performance Spaces: Auckland, New Zealand, August 6, 2000 and Wellington, August 8, 2000. Roy O Disney Hall, California Institute for the Arts, Valencia, CA, October 4, 2000. Broadcast and webcast on Concert FM 92.5, December 2000. Juried selection, "Feminist Theory and Music 6," Boise State University, July 5, 2001. Southwest Chamber Music, Composer Portrait Series: New Music in the 21st Century. Armory Center for the Arts, Pasadena January 19, 2003. Transforming Voices Women's listening Room Event, California State University, Fullerton Recital Hall, March 27, 2003.

Piano Outtakes (Piano Take-Out) (1991 rev. 2000), 2-channel tape. OPEN SPACE label, disc OS 12, 2000. Broadcast on "Foldover" (Radio Program) on WOBC 91.5FM, Oberlin, OH, October 1, 2001.

First-floor, West Wing Suite, (1999) for Oboe d'amore and Harpsichord. Commissioned for the Summer Chamber Music Series at the Music Library, Geisel Library, UC San Diego, La Jolla, CA, September 29, 1999.

Unnatural Musician (1998) for voice, piano, and live electronics. Spruce Street Forum, San Diego, CA, October 18, 1998. Juried selection, First International Conference and Festival on Women Composers of Our Time (Frau Musica nova, Komponieren heute), Amerika-Haus, Cologne Germany, October 26, 1998.

Bounce (1996), improvisation for 2 pianos. (With Scott Walton) Mandeville Recital Hall, University of California, San Diego, 1996. Released on OPEN SPACE label, disc OS 12, 2000.

Banshee (1995), for solo female voice and live electronics. Commissioned for "Women in New Music at UCSD," Feminist Theory and Music III, Riverside, CA, June 1995. Center for Research in Computing and the Arts, La Jolla, CA, June 1995. Studio A, La Jolla, CA, April 1996.

Like Lisa (1991), computer-generated tape. Barnard College, New Music Festival, New York, 1991. As sound installation for theater collage "Daydreams of Violent Revolution" Downtown Art Company, New York, NY, 1991. Mandeville Recital Hall, La Jolla, CA, March 1992. Released on Sonic Comix: works by Renee T. Coulombe, on the Nena Dreams label, 1998. Panel presentation, Transforming Voices, California State University at Fullerton, March 27, 2003.

Selected Articles, Book Chapters and Reviews

In too deep, Listening (an article analyzing genres and practices of post-techno electronic dance music with regard to Deep Listening practice) accepted by peer review on March 1, 2011 for the forthcoming Anthology of Essays on Deep Listening (New York: Deep Listening, Ltd) Spring 2012.

Scar Tissue Photographs by Assaf Pocker. I provide the critical introduction for the work of the artist. Published by Nazraeli Press, 2011.

"'You're Just a Girl!' Punk Rock Feminism and the new hero in *Buffy the Vampire Slayer*." Music, Sound and Silence in Buffy the Vampire Slayer. Paul Atinello, Janet K. Halfyard, Vanessa Knights, eds. (Surrey, England: 2010). Pp. 149-163.

"Improvisation and Collectivity: Practical Implications for Research" The Collaborative Turn: Working Together in Qualitative Research. Walter Gershon, ed. (Boston; Sense Publishers: 2009). Pp 209-222.

"'Who interrogates these ghosts?': EVPs, Noble Monsters and the New Hauntology of American Television." Short article in BLIK (European Journal of Audio-visual culture) for their theme issue: Uncanny Media, October, 2008. Pages 43-47.

I had it all wrong': New Vampires, Grrrl Heroes and the Third Wave Body in *Buffy the Vampire Slayer*" Nostalgia or Perversion? Rewriting the Gothic from the Victorian Age until the Present Day Isabella van Elferen, ed., Cambridge University Press, 2007. Pp. 206-222.

"Recruiting for the Crash: Emancipations, Webern, and the Futures of Music Theory" in The Journal of Aesthetics and Protest, Issue 5, June 2007, Pp. 42-49. Also in the online version @ <http://www.joaap.org/5/articles/coloumbe/coloumbe.htm>

"Going All the Way" (Formalist Analysis and Feminism) OPEN SPACE Magazine Issue 6, Fall 2004, pp. 67-74.

"The Tao of (Free)Improvisation" OPEN SPACE Magazine Issue 5, Fall 2003, pp. 56-69.

Review: "Women's Listening Room Event: Transforming Voices, Women@work, works by women" IAWM Journal Fall 2003, p. 31.

"Does Pauline Exist?" (A Review of Sounding the Margins: A Forty-Year Retrospective of the Works of Pauline Oliveros)" OPEN SPACE Magazine Fall 2002, pp. 230-233.

"Postmodern Polyamory or Postcolonial Challenge? Cornershop in Dialogue from East, to West, to East..." Postmodernism Music/Postmodern Thought. Joseph Auner and Judith Lohead, eds. (New York: Routledge, 2002) pp. 177-193.

"Dissonance Unbound: The Emancipation of 'The Other' in Western Music" GLSG Newsletter of the American Musicological Society, 2001, p. 13.

"The Insatiable Banshee: Voracious Vocalizing, Riot Grrrl, and the Blues," Audible Traces: Gender, Identity, and Music. Elaine Barkin and Lydia Hamessley, eds. (Zurich: Carciofoli Verlagshaus, 1999) pp. 257-272.

Review: "Frau Music (Nova) Festival and Conference" San Diego New Music Newsletter Spring 1999, p. 1.

Review: "Suits Me: The Double Life of Billy Tipton by Diane Wood Middlebrook" GLSG Newsletter of The American Musicological Society 1999, pp. 7-9.

Review: "Skin and Bones, A New Improvisatory Percussion Duo" 20th Century Music 1998, pp. 22.

Review: "Girls! Girls! Girls! Essays on Women and Music edited by Sarah Cooper" GLSG Newsletter of The American Musicological Society 1996, pp. 10-11

Selected Recent Panels, Workshops and Lectures

Refereed Panelist: The 9TH Annual New Music Festival Symposium: The Pianist in the 21st Century: Beaters, Hammers and Strings March 7-13, 2010.

Refereed Panelist: "Who Interrogates These Ghosts?" EVPs, Noble Monsters and the New

Hauntology of American Television” Screening Cultures 12th International Cultural Studies Conference, Ege University, Izmir, Turkiye, April 30-May 2, 2009.

Refereed Panelist: “Who Interrogates These Ghosts?” EVPs, Noble Monsters and the New Hauntology of American Television” Society for Ethnomusicology Southern California Chapter Meeting, University of California, Los Angeles, February 21-22, 2009.

Invited panelist: “Scalable Relations” Artists in academia working with technologies – across disciplines and the role and concept of UC DARNet. This lecture is the third event in the third annual OCMA/UCI Lecture Series, co-sponsored by the Beall Center for Art + Technology, the Orange County Museum of Art, the UCI Studio Art Department and the UCI University Gallery This program was funded, in part, by a generous grant from the National Endowment for Arts.

Refereed panelist: “Who Interrogates These Ghosts?” EVPs, Noble Monsters and the New Hauntology of American Television” Uncanny Media: International Conference on the Gothic Shadows of Mediation, University of Utrecht, Netherlands August 7-9, 2008

Invited Lecturer: “An American Idiot in China: Purposeful Mishearing, Schizophrenic Living, Pop Music, and Translocal Digital Culture” University of Utrecht, Netherlands. Department of Musicology Colloquium Series, January 9, 2007

Invited Lecturer: “Digital Music Culture” graduate seminar, Department of Digital Music Culture, University of Utrecht, Netherlands, January 8, 2008.

Invited Panelist: “Music Takes Up Space” Presented at the 2007 UCIRA State of the Arts Conference, May 17, 2007, UC Berkeley.

Invited Panelist: “Music and Emotion” Pre-concert panel in conjunction with Riverside Music Authority, at Open Fist Theater, Los Angeles, CA, March 1, 2007.

Invited Panelist: “New Ethics and Culture of Second Life” Panel in conjunction with Mellon Workshop Group on Affect, Technics and Ethics, Department of Computer Science, February 26, 2007.

Refereed Panelist: “An American Idiot in China: Purposeful Mishearing, Schizophrenic Living, Pop Music, and Transnational Digital Culture,” Society for Ethnomusicology annual meeting, November 15 – 19, 2006.

Workshop: “Improvisation in Music” at Gage Middle School, Riverside, CA. June 6, 2006. Presented workshops for two music classes.

Invited Panelist (Moderator): UCIRA State of the Arts Conference, UC Santa Barbara, May 22, 2006.

Invited Panelist (Moderator): Dance Under Construction Conference, UC Riverside, April 8, 2006.

Invited Panelist: Voices on the Edge Festival of Women in New Music, March 11, 2006.

Wednesday@One: "Excuse me? Purposeful Mishearing, Schizophrenic Living, Pop Music, and Transnational Digital Culture." Department of Music, UC Riverside, January 11, 2006

Refereed Panelist: "I had it all wrong': New Vampires, Grrrl Heroes and Third Wave Feminism in Buffy the Vampire Slayer" presented at Nostalgia or Perversion? Rewriting the Gothic from the Victorian Age to the Present. Conference, Radboud University, Nijmegen. 9-11 November, 2005

Invited Lecturer: "The Industry and the Academy: Music in and out of school" University Honors Program. April 26, 2005

Invited Panelist: "Merging Voices: Fourth Annual Women in New Music Festival," California State University, Fullerton. March 11-13th, 2005.

Refereed Panelist: "'But You're Just a Girl!': Music, Heroism and Buffy the Vampire Slayer" "Over the Waves Conference" McMaster University, Hamilton, ON Canada. March 6, 2005.

Invited Lecturer: Presentation on the History of Electronic Music for a screening of the 1999 film "Modulations" Museum of Making Music, Carlsbad, CA, July 15, 2004

Invited Lecturer: "Improvisation, "the groove" and Erroneous Funk" University Honors Program, May 19, 2004.

Invited Panelist: "Women in Electro-Acoustic Music" California State University, Fullerton, March 13, 2004.

Refereed Panelist: "High Tech/Low Tech: Appropriation, Repurposing & Creation" "Technika Radika" Conference/Festival. San Diego Neurosciences Institute, La Jolla, CA, January 30, 2004.

Performance/Workshop: "Making it Up: Improvisation and Everyday Life" Downtown Riverside Public Library, November 8, 2003

Invited Panelist: "Playing the Field: The Power and Politics of the Improvisation of Scholarship" Presented to the Graduate Dance Seminar, UC Riverside, October 8, 2003.

Refereed panelist: "But You're Just a Girl: The Construction of Female heroism in the Non-Diegetic Music of Xena: Warrior Princess and Buffy the Vampire Slayer. Presented at Feminist Theory in Music 7, Bowling Green State University. July 18, 2003

Invited panelist: "Transforming Voices: Introduction to the Women's listening Room," California State University, Fullerton. March 27, 2003

Invited panelist: Post-performance Discussion: "Composer Portrait Series: New Musician the 21st Century" Armory Center for the Arts, Pasadena, CA. January 19, 2003

Invited panelist: "Free Forum on Pauline Oliveros" Sounding the Margins. The Deep Listening Institute Bay Area (DLIBA), in collaboration with Meridian Music: Composers in Performance presented Sounding The Margins: A Retrospective of the Music of Pauline Oliveros, May 31, and June 1, 2002 at the Lorraine Hansberry Theatre in San Francisco, and at Dolores Park in San Francisco on June 2, 2002.

"Dissonance Unbound: The Emancipation of 'The Other' in Western music." Presented at Feminist Theory and Music 6 at Boise State University, July 5-8, 2001.

"Kitsch, Culture, Darstellungen: Webern, Atonality and the Articulation of Perversion' and the Politics of Analysis." Presented at the Society for Music Theory's CSW panel, Toronto, Canada, 2000; also presented as part of the American Musicological Society's Annual Meeting, Toronto, Canada, November 2000.

Media Interviews/Reviews

Provided commentary on the history of electronic music in advance for screening of "Modulations" (film on the history of electronic music) on KPBS 89.5 in San Diego (NPR) "The Lounge" (arts and culture program) 1/2 hour interview July 13, 2004

KPBS 89.5 in San Diego (NPR) "These Days" (news and culture program), 1 hour interview (with Daniel Del Fiorentino), August 25th 2004

KPBS 89.5 in San Diego (NPR), Erroneous Funk in "The Lounge," 1 hour interview/performance September 16, 2004.

"Highly Recommended: Erroneous Funk" Signal To Noise: the journal of improvised & experimental music Issue 38, Summer 2005, Page 12.

R Magazine, Vol. 1, No. 1, Fall 2006: *Reinvent*

"In the Groove" (Profile) by Aimee Rios, Inland Empire Magazine, December, 2006 issue, Page 66.

Profile as part of a review of alumni composers in Connecticut College Magazine, October, 2010

Selected Performance Ensembles:

Artistic Director, Improvised Alchemy Productions 2010-

Founding director, UCR Improvisation Ensemble, 2000-2010

Founding director, Erroneous Funk, Free Improvisation Collective, 2001-Present

Founding director, "Adaptable Girl Digital Collective," 2004-Present

Member, "Badal's Bayan" trio with Badal Roy, Tabla, and Walter Gershon, Saxophone 2004-Present

Founding member, "Orchestra of Media Arts": Renee Coulombe - Keys, vox, electronics, movement Daniel Gil-Marca - Keys, vox, laptop; DJ Panda (Dan Nguyen), Turntables, vox, electronics, visual arts; Alan Sangma - vox, movement; Tony Martin - Stand up acoustic bass; Bizzart - MC, spoken word artist; Mailan Thi Pham and other demonlayer artists - visual arts. 2007.

Invited Member: Telematic Circle, Interdisciplinary Research and Performance Group. Artists and technologists of the Telematic Circle include: Tintinnabulate, an ensemble directed by composer Pauline Oliveros and co-run with Jonas Braasch's CARL group at Rensselaer Polytechnic Institute in Troy NY, Chris Chafe's SoundWire ensemble at CCRMA Stanford University, Cynthia Payne's DANM group from UC Santa Cruz, and Sarah Weaver's Weave Soundpainting Orchestra at Chicago's Loyola University. Invited to join this circle by Pauline Oliveros in September 2007.

Selected Recent Performances

Telematic Performance with Synthia Payne (of Telematic Circle), and Gamelan Plesetan, Friday Evening Media Event, UCIRA State of the Arts: Demonstration, Arts Building Performance Lab, Room 166. November 7, 2008.

Free(style) Theater Project, with co-director Rickerby Hinds. A one-hour experimental theatrical event combining original music, collaborative dance, media installation (live and pre-recorded video, live-action projected drawing, sculpture) and narrative elements. Research completed in the "Free(style) Theater Project workshop group, supported by the Andrew W. Mellon Foundation. Premiered June 3, 2007, Arts 157, UC Riverside. Los Angeles premiere at the Open Fist Theatre, 6209 Santa Monica Blvd, Los Angeles. July 10 and July 11, 2007

"1x2x3=Nem!*" for Gamelan Orchestra, Improvising pianist and drummer, and live electronics. Premiered by UCR Gamelan Orchestra, René T.A. Lysloff, director, with Sapto Raharjo, guest director and lead drummer, University Theater, University of California, Riverside, June 8, 2007. I performed as improvising pianist and singer for this premiere.

"R" Orchestra of Media Arts, recording project at the intersections of free jazz, hip hop and classical music. Recording for the album-length project began March 13, 2007. Excerpt made available entitled "R" online March 15, 2008 at Myspace music: OOMA Group, (<http://www.myspace.com/gilmarca>).

Adaptable Girl Playspace, 3-hour, 2-channel audio installation, with video, dance and visual installation. Closing event of the UC Digital Arts Network Research Exchange, January 27, 2007.

Gamelan Plesetan, with no.e sunflowerfish, Rene Lysloff, and students from the UCR Gamelan Ensemble. 30 minute structured improvisation for Gamelan instruments, MIDI, Live electronics, Prepared Piano, Voice and live video processing using Jitter/Max. UC DARnet, Research exchange, UC Riverside, ARTS Building 166, January 26, 2007. Also at State of the Arts: Demonstration, November 7, 2008.

UCR Free Improvisation Ensemble, *David's Pictures, Nebulae, Before the Thing Happened, Mirror Mirror*, UC Riverside, June 4, 2006. Second Performance at Open Fist Theatre, Hollywood, CA, October 24, 2006.

Erroneous Funk, Music on the Edge: New Music by Women Composers, Voices on the Edge Festival, Cal State Fullerton, March 9, 2006.

With Percussionist/Saxophonist Walter Gershon Parallel 66 Concert Series, Pomona CA, January 14, 2006

Erroneous Funk, Dizzy's in the Gaslamp, San Diego, CA, November 27, 2005

With Adaptable Girl, UC Riverside Performance Lab, April 16, 2005

Erroneous Funk live in "The Lounge" KPBS Radio 89.5 (NPR) San Diego, CA September 16, 2004

Erroneous Funk at UCR Is Improvising: International Festival of Spontaneous Art, Music and Dance, UC Riverside Arts Building Performance Lab, April 3, 2004

Erroneous Funk with Badal Roy, Roy O. Disney Hall, California Institute for the Arts, January 24, 2004

With Badal's Bayan at Riverside Downtown Public Library, Supported by the Gluck Foundation, January 24, 2004

Erroneous Funk with Badal Roy, University of California, Riverside, January 23, 2004.

Erroneous Funk at the Viper Room, Los Angeles, CA July 2, 2003.

Free Improvisation/MIDI on the Road Ensemble Recital, *Atonal Hoedown, Yellow Brick Road*, UC Riverside, June 8, 2003.

Joon-Young Kim: Live at UCR, *Yellow Brick Road*, UC Riverside, May 28, 2003

Showcase Alive Experimental Performance Workshop, *Atonal Hoedown, Make No Mistake*, UC Riverside, May 31, 2003.

New Media/New Work, *the problem with straight guys, we share something* (Acoustic Version), *what we did on our summer vacation, atonal hootenanny* (finale), CalArts, Valencia, CA, October 9, 2002

New Media/New Work, *Backscratching, Video Séance, Click and Drag, Final Improvisation* UC Riverside, April 5, 2002

Jazz and Poetry Event, with Poet Quincy Troupe. An evening of improvised music and poetry with renowned Miles Davis biographer and poet Quincy Troupe and Improvisation Collective, Erroneous Funk. UC Riverside, December 1, 2001.

Grants and Fellowships

Open Meadows Grant to produce *Sounding Out*, a DVD featuring audio-video works by 6 female composers. *Sounding Out* was published by Everglade in 2010.

Andrew W. Mellon Workshop Grant, *Free(style) Theater Project*, 2006-2007 (principal investigator), *Global Interface*, 2004-2005 (co-investigator), and *Improvisation Studies*, 2003-04 (principal investigator).

University of California Intercampus Research and the Arts (UCIRA) Special Projects Grant, *Women's Interarts Technology Coalition*, 2003-04

University of California Intercampus Research and the Arts (UCIRA) Demonstration Project grant, for *New Media/New Work 2002* (principal investigator).

Ford Foundation through the Center for Ideas and Society for *Music and Identity in the Third Millennium*, 2001 (co-investigator).

Regent's Faculty Fellowship, University of California, 2003.

Residential Fellowship, University of California's Humanities Research Institute, for "Global Intentions: Improvisation in the Contemporary Performing Arts," 2002.

Mannes Institute for Advance Music Theory (Mannes Conservatory), 2001.