

# Holland Hopson

Assistant Professor of Arts Entrepreneurship  
New College & Department of Art and Art History  
University of Alabama  
www.hollandhopson.com  
hghopson@ua.edu

## EDUCATION

---

**Rensselaer Polytechnic Institute** Troy, NY  
Master of Fine Art in Electronic Arts 1998  
Thesis: "Constructing an Intelligent Instrument for Interactive Computer Music"  
Advisor: Neil Rolnick

**Birmingham-Southern College** Birmingham, AL  
Bachelor of Music Composition, Summa Cum Laude 1993  
Independent Study: Algorithms and Art January 1992

## TEACHING INTERESTS

---

Algorithms and Art: Process and Programming for Artists  
Art and Technology  
Arts Entrepreneurship  
Audio Recording Techniques and Technology  
Computer Music  
Creativity  
Digital Making  
Interactivity, Improvisation, and Indeterminacy  
Technology in Performance  
Sound Art

## RESEARCH INTERESTS

---

Art and Technology  
Creativity  
Gestural Control of Music and Multimedia  
Intelligent Instruments/Composed Instruments  
Interactivity, Improvisation and Performance

## TEACHING EXPERIENCE

---

**The University of Alabama** Tuscaloosa, AL  
Assistant Professor of Arts Entrepreneurship

New College & Department of Art and Art History

Fall 2018-Present

- Arts Entrepreneurship (Fall 2018)
- Creativity Seminar, Honors (Spring 2020, Fall 2019, Fall 2018)
- Experiencing the Arts (Spring 2020)
- Making Music in the Digital Age (Spring 2019, Spring 2018)
- Sound Art (Fall 2019)

**The University of Alabama**

Tuscaloosa, AL

Full Time Temporary Instructor, New College

Fall 2014-Spring 2018

- Arts Entrepreneurship (Fall 2017)
- Creativity Seminar (Fall 2017, Spring 2016, Spring 2015, Fall 2014)
- Creativity and Computers Seminar (Fall 2017, Spring 2016, Spring 2015, Fall 2014)
- Concert Series Management Seminar (Spring 2015)
- Experiencing the Arts (Fall 2016, Fall 2015)
- Independent Studies in Audio Production (Spring 2016, Spring 2015, Fall 2015)

**The University of Alabama**

Tuscaloosa, AL

Part Time Temporary Instructor, New College

Fall 2012-Spring 2014

- Creativity and Computers Seminar (Spring 2014, Fall 2013)
- Producing Digital Media (Spring 2014, Spring 2013)
- Experiencing the Arts (Fall 2013)
- Creativity Seminar (Spring 2013, Fall 2012)
- Independent Study in Audio Production (Spring 2014)

**Rensselaer Polytechnic Institute**

Troy, NY

Adjunct Professor, Arts Department

Fall 2009-Spring 2012

- Interactive Arts Programming (Spring 2012): course exploring the major platforms, protocols and applications of interactive and immersive technologies in the Arts. Met concurrently with IT for Arts and Performance. Student projects included work with Arduino microcontrollers, Processing, Kinect, Pd, OSC
- Multimedia Performance Systems (Fall 2011): a studio course introduction to art created and experienced in time using multiple media.
- Computer Music (Spring 2011, Fall 2010, Fall 2009): a studio course in music and sound art created through the use of computers and electronics. Students use Pro Tools and MaxMSP to complete projects.
- Media Studio Audio/Video - Music (Spring 2011, Fall 2010, Spring 2010): an introductory course in sound and music for electronic media.
- Advanced Computer Music (Spring 2010): an advanced studio course in computer music and sound art with an emphasis on how electronic music engages sound in space.

**University at Albany (State University of New York)**

Albany, NY

Adjunct Professor, Music Department

Spring 2008-Spring 2012

Spring 2012

- Introduction to Electronic Music and Media (Spring 2012, Fall 2010, Fall 2008): an introduction to the creative process of sound art, electronic musical composition and active listening.
- Modern Jazz (Spring 2012): A survey course exploring Jazz from 1945 to the present.

- Arts Management (Fall 2011): A survey course of Arts Management
- Sound Design and Multimedia (Fall 2011): an introduction to the creation and use of sound for film, video and theater.
- Music Video (Spring 2008): an introduction to video production and non-linear editing using Final Cut Pro.

### **Harvestworks Digital Media Arts**

New York, NY

Instructor

1999–2003

- Introduction to Multimedia Production: a foundation course in the Digital Media Certificate Program, covering basic production process of working with digital media and related topics including interactivity, resolution, sampling, asset management.
- Crash Course in HTML: syntax and structure of HTML and basic web design.
- Making Sense of Sensors: an introduction to data acquisition using sensors including some basic filtering algorithms for deriving multiple streams of information from a single sensor.
- Tutored individuals in Max/MSP, Basic Stamp programming, sensor design and construction

### **Ramapo College of New Jersey**

Ramapo, NJ

Assistant Professor of Contemporary Arts

1998–1999

Developed syllabi, lectured, held regular office hours, advised students

- Basic Radio (Fall 1998): an introduction to radio production tools and techniques, writing for broadcast, history of radio, including hands-on broadcast experience at WRPR 90.3 FM.
- Introduction to Audio Production (Spring 1999, Fall 1998): practicum-style class covering basic tools and techniques for analog and digital audio production. Emphasis on listening, vocabulary, and effective use of audio in varied media.
- Computer Art (Spring 1999): Survey of current work introducing foundational concepts of digital media such as finite resolution, infinite reproducibility, and interactivity. Students explored hypertext by learning HTML and creating personal web sites.
- Desktop Publishing (Spring 1999): Introduction to information design, typefaces, and layout. Students used Quark to create personal projects and collaborative design of Wallace Stevens' "13 Ways of Looking at a Blackbird".
- Independent studies in Advanced Radio Production (Spring 1999): Guided students through pre-production and production of long-form radio pieces.

## **SCHOLARSHIP AND CREATIVE ACTIVITY**

---

### **PUBLICATIONS**

Lazer, Hank and Holland Hopson. "Diamond Head I, Diamond Head II, Diamond Head III." *Reality Beach*, vol. 1, issue 7, forthcoming.

Lazer, Hank and Holland Hopson. "N27P51: Three Soundings; N27P51 (3/15/14); Notes on Three Soundings for N27P51; N27P39 (2/24/14); N27P48 (3/8/14); N27P53 (3/16/14)" *Drunken Boat*, vol. 22, 2015.

### **Music Scores**

Hopson, Holland. "Comes and Goes" *Deep Listening Anthology II: Scores From the Deep Listening Community*. Ed. Marc Jensen. Kingston, NY: Deep Listening Publications, 2010. 48-51. Print.

Hopson, Holland. "Quartet 60 x 80 x 120 x 208" *Deep Listening Anthology II: Scores From the Deep Listening Community*. Ed. Marc Jensen. Kingston, NY: Deep Listening Publications, 2010. 52-53. Print.

### **Articles in Progress**

"A University-Community Partnership to Enhance Engagement in STEAM among High School Students" with Dr. Laura Hopson

## **SELECTED PERFORMANCES**

### **International**

Left Coast Festival 2010, Sedition Gallery, Sydney Australia 2010

- Improvised music with Mike Majkowski, bass

Ninon, France tour including Toulouse, Luchon, Pouchergues 2002

- Multimedia performance with Nicole Peyrafitte

### **National**

Inuksuit, Big Ears Festival, Knoxville TN 2016

- Participated in a performance of John Luther Adams' outdoor percussion piece.

Taylor Kuffner, Holland Hopson, Ben Neill, Issue Project Room, Brooklyn NY 2008

- Solo performance of interactive computer music for extended clawhammer banjo and robotic instruments.

ReSiDeNt @ LEMUR: New Works, New Instruments, New Artists, Brooklyn NY 2008

- Solo performances of interactive computer music including premieres of *Telephone Temple*, *Old Alabama* and *Wichita Mind Control* for extended clawhammer banjo, computer and robotic instruments.

Roulette, New York, NY 2002

- Solo performances of interactive computer music including premieres of *grckl* and *Batak Batak* for extended soprano saxophone and computer, and *West Fork Gillie*, *Shady Grove Mechanic*, and *Bowling Green* for extended clawhammer banjo and computer.
- Duets with John Jannone and James Keepnews including premiere of *bend, fold, spindle* for extended soprano saxophone and PAWS

Electronic X-travaganza, The Kitchen, New York, NY 2002

- Solo performance of interactive computer music including premiere of *Sal Got a Meatskin*, curated by John King

The Knitting Factory, New York, NY 1999

- Improvised interactive computer music with James Keepnews

Solo Voices, The Kitchen, New York, NY 1998

- Two-night run of solo performances by emerging artists, curated by Ben Neill
- Premiered *Gone to Tuscaloosa* and *New Prospect* for extended soprano saxophone and computer

### **Regional**

Rhizome DC, Washington DC 2020

- Performance of *Crow Chases Red-tailed Hawk* for bullroarers, free aerophones and computer along with other pieces for live electronics.

neoPhonia New Music Ensemble, Atlanta GA 2019

- Premiere of *Snakeskin (verso)* for cello and live electronics, performed by Craig Hultgren

Birmingham New Music Festival, Birmingham AL 2019

- Premiere of *Crow Chases Red-tailed Hawk* for bullroarers, free aerophones and computer
- Performance of *Slow Light from Farthest Star* for piano and live electronics by Edward Forstman

Edward Forstman: DUX, Spectrum, Brooklyn NY 2019

- Performance of *Slow Light from Farthest Star* for piano and live electronics by Edward Forstman

Holland Hopson and Elizabeth Baker, Flying Monkey Theater, Huntsville AL 2019

- Evening-length solo concert of original music for banjo, voice and live electronics

Badstar, Institute for Creativity, Arts, and Technology (iCAT); Moss Arts Center; Virginia Polytechnic University, Blacksburg VA 2018

- Evening-length collaborative, immersive audio performance with video mapping at iCAT center's Cube performance space featuring 134 channels of audio and multiple video projectors

Holland Hopson, Barking Legs Theater, Chattanooga TN 2018

- Evening-length solo concert of original music for banjo, voice and live electronics including an original video to accompany a performance of *Tell a Gossip* for electric guitar and live electronics.

Edward Forstman, Alabama Symphony Orchestra pre-show concert, Birmingham AL 2018

- Premiere of *Slow Light from the Farthest Star* for piano and live electronics by Edward Forstman

Birmingham New Music Festival, Birmingham AL 2018

- Performance of *...about the size of a fist and located slightly to the left of...* for live electronics

Soundwaves, Santa Monica Public Library, Santa Monica CA 2018

- Performance of *A History of Elevators in Film* by Aron Kallay.

Birmingham New Music Festival, Birmingham AL 2017

- Premiere of *Still Yet Already Again* for violin duo and computer
- Premiere of *Tell a Gossip* for electric clawhammer guitar and computer

Amernet String Quartet, Samford University, Birmingham AL 2016

- Performance of *...then carefully unfolded and placed in...* for 4 or more sustaining instruments.

Traditional Instruments Reimagined, Hoover Library Theater, Hoover AL 2016

- Evening-length performance of music for banjo and electronics

Birmingham New Music Festival, University of Alabama at Birmingham, Birmingham AL 2016

- Performance of *Comes and Goes* for four or more performers using electronic or acoustic instruments

Circuit Bridges Festival, Gallery MC, New York NY 2015

- Premiered *Alap Catfish Impala* for extended banjo, voice and electronics

Birmingham New Music Festival, The Dance Foundation, Birmingham AL 2015

- Tim Feeney and Wendy Richman perform *Glacial Erratics* for two sustaining instruments and electronics

Beyond 12, Southeast Tour (Alabama, Georgia, North Carolina) 2015

- Premiere performances by Aron Kallay of *A History of Elevators in Film* for 88-key controller and computer

Anthony Braxton / Andrew Raffo Dewar / Tim Feeney / Mary Halvorsen / Taylor Ho-Bynum / Holland Hopson, University of Alabama, Tuscaloosa AL 2014

- Sextet improvisation as part of Anthony Braxton at Alabama week-long residency

Tim Feeney / Wendy Richman / Osiris Molina, University of Alabama, Tuscaloosa AL 2014

- Tim Feeney and Wendy Richman premiere *Glacial Erratics* for two sustaining instruments and electronics

Tim Barnes, The Grocery, Northport AL 2014

- Improvised music concert with Tim Barnes, Andrew Dewar and Tim Feeney

Birmingham New Music Festival, Susan Williams, University of Alabama at Birmingham, Birmingham AL 2014

- Premiere performance of *Sudden Swan* for voice and computer

Spring is Bach, Huntsville Master Chorale, Huntsville AL 2014

- Premiere performance of *Having Told the Hive the News* for chorus

UAB Brass Quintet, Birmingham AL 2014

- Premiere performance of *Purple Loosestrife (Satellite)* for brass quintet

Holland Hopson / Khrystian Weeks, Red Room, Baltimore MD 2012

- Solo performances of interactive computer music for extended clawhammer banjo and computer

AMODA Performance Series: Bill Thompson, Holland Hopson, Rick Reed, Gates Ensemble, Austin Museum of Digital Art, Austin TX 2012

- Solo performances of interactive computer music for extended clawhammer banjo and computer

- Improvised electro-acoustic music with Gates Ensemble

Location Ensemble, Saratoga Arts, Saratoga Springs NY 2011

- Premiere of *Six Chords Every Rock Guitarist Should Know* for 3 or more electric guitars and drums

John Cage 99, The Arts Center of the Capital Region, Troy NY 2011

- 99 consecutive performances of John Cage's *4' 33"*

- Organized concert of music by John Cage. Conducted *Imaginary Landscape No. 4* for 12 radios. Performed selections from *Song Books*.

INside OUT, Atlantic Center for the Arts Theater, New Smyrna Beach FL 2011

- Premiere of *Everyone Looks to the Sky* for any sustaining instrument and computer
- Premiere of *Beaufort Scale One to Twelve - modern scale*, collaborative composition/performance with David Behrman, David Bessler, Laura Cetilia, Nomi Epstein, Zachary Fairbrother, Valerian Maly, Matt Sargent, Klara Schilliger

David Behrman, Timucua White House, Orlando FL 2011

- Small ensemble performance of David Behrman compositions, under the direction of the composer; with Doug Matthews, bass and Chris Gruda, guitar

soundBarn and Albany Sonic Arts Collective perform Rhys Chatham's "Guitar Trio"

Flywheel, Easthampton MA 2010

Saratoga Arts, Saratoga Springs, NY 2011

- Premiere of *Swallowtail* for 3 or more electric guitars, electric bass, drums

Faust, Proctors, Schenectady NY 2009

- Solo performances of interactive computer music for extended clawhammer banjo and computer; opening act for legendary krautrock band.

The Universal Instrument, Austin New Music Co-op, Austin TX 2008

- Premiere of *Nine Tas* for vocal quartet

21grand, Oakland CA 2007

- Solo performances of interactive computer music including premiere of *Ice Age* for extended clawhammer banjo and computer.

Electrons & Phonons, Austin New Music Co-op, Austin TX 2006

- Performed *For James (Rising or Falling)* for soprano saxophone and computer

Lightbox Orchestra, Austin New Music Co-op, Austin TX 2006

- Premiere of *We would like to take this opportunity*, string quartet featuring Fred Lonberg-Holm, cello soloist

AMODA Performance Series #7: Stephen Vitiello and Holland Hopson, Austin Museum of Digital Art, Austin TX 2006

- Performed *With Hidden Noises* for custom interface and computer and *Life on (Planet)* for rocks and computer

Beyond the Past: New Music for Extinct Instruments, Austin New Music Co-op, Austin, TX 2005

- New compositions for intonarumori including premiere of *x seconds of crackling/x seconds of lapping* for four intonarumori. Participated in design and construction of intonarumori instruments modeled on Luigi Russolo's instruments.

John Cage's Song Books, Austin New Music Co-op, Austin, TX 2005

- Happening-style concert of selections from John Cage's *Songbooks: Solos for Voice 3-92*

Austin Museum of Digital Art Performance Series #5: Phill Niblock, Austin, TX 2004

- Performed music of Phill Niblock

No Idea Festival, Austin and Houston, TX 2004

- Festival of improvised music.

Works of the New York School, Austin New Music Co-op, Austin, TX 2004

- Three concert series featuring work by Earle Brown, John Cage, Morton Feldman, Christian Wolff

Rock Music, Austin New Music Co-op, Austin, TX 2003

- Curator and organizer of installations and concert of music made with rocks and stones including premiere of *Life on (Planet)*.

Austin Museum of Digital Art Performance Series #1, Austin, TX 2003

- Improvised interactive computer music with Maria Chavez and Sandy Ewen

No Idea Festival, Austin and Houston, TX 2003

- Festival of improvised music.

Soft Boot, Medicine Show Theater, New York, NY 2001

- Solo and ensemble performances of interactive electronic music with video including premiere of *Lima* and works by John J.A. Jannone, Lukasz Lysakowski, Kurt Ralske

One for One, Impulse Response Series, The Arts Center of the Capital Region, Troy, NY 2001

- Evening-length solo performance of interactive computer music including premiere of *Cuckoo*, *Circul*, *Slap & Tickle*, and *Tin*

Pentet.0+55 Medicine Show Theater, New York, NY 2000

- Solo and ensemble performances of interactive electronic music with video including premiere of *Largemouth* and *Destiny and Infinity* works by Johnny DeKam, Chelsea Gibson, David Gibson, John J.A. Jannone, Kurt Ralske

New Musings: Electro-Acoustic, Found Sound, and Spoken Word Compositions, ArtBurst Series, Birmingham, AL 1995

- Evening-length solo and ensemble performances including premieres of *Ayam Means Chicken*, *Enak Means Delicious* and *Oral History* for tape, *Flute Song Has Returned to Bamboo Forest* for 12 boomboxes, *Hey, the Na Na Song* for three performers and *Film Music* for solo voice.

### **Academic**

Electronic Music Midwest, Kansas City Kansas Community College, Kansas City, KS 2019

- Performance of *Sudden Swan* for voice and live electronics; Susan Williams, soprano

Chamber Music at AEIVA, University of Alabama at Birmingham, Birmingham, AL 2019

- Premiere performance of *Carrier Hotel Victoria* for string quartet.



Root Signals Electronic Music Festival, Georgia Southern University, Statesboro, GA 2019  
• Performed *Life on (Planet)* for two rocks and computer and *Roving Gambler* and *Over Yonders Ocean* for extended banjo, voice and electronics.

Electro-Acoustic Barn Dance Electronic Music Festival, Jacksonville University, Jacksonville, FL 2018  
• Performed *Don't Let Your Deal Go Down*, *Over Yonder's Ocean* for extended banjo, voice and electronics and *...about the size of a fist and located slightly to the left of...* for computer.

Root Signals Electronic Music Festival, Georgia Southern University, Statesboro, GA 2018  
• Performed *Raise the Shades / Consider a Middle Distance*, *Tell A Gossip* and *Alap Catfish Impala*.

Chamber Music at AEIVA: Air in a Loop, University of Alabama at Birmingham, Birmingham, AL 2017  
• Premiere performance of *Worldlines* for three or more sustaining instruments. Composition based on the artwork of Jessica Angel. Co-presented by Birmingham Art Music Alliance, the UAB Abrams-Engel Institute for Visual Art and the UAB Department of Music

Gino Robair, Sonic Frontiers, Tuscaloosa AL 2017  
• Concert featuring improvised music under the direction of Gino Robair

Root Signals Electronic Music Festival, Georgia Southern University, Statesboro, GA 2017  
• Premiere performances at curated festival of *4^4 on the Floor* and *...about the size of a fist and located slightly to the left of...* for computer

Tim Perkis with Dewar/Feeney/Hopson Trio, Sonic Frontiers, Tuscaloosa AL 2016  
• Concert featuring improvised electro-acoustic performance with Tim Perkis, Andrew Dewar, Tim Feeney

Electronic Music Midwest, Lewis University, Romeoville, IL 2016  
• Performance of *No Mule* for extended banjo, voice and electronics

Chamber Music at AEIVA, University of Alabama at Birmingham, Birmingham, AL 2016  
• Premiere performance of *Follows from Hummingbird* for three or more sustaining instruments. Composition based on the artwork of Enrique Martínez Celaya. Co-presented by Birmingham Art Music Alliance, the UAB Abrams-Engel Institute for Visual Art and the UAB Department of Music

Southeastern Composers League Forum, Campbell University, NC 2016  
• Performance of *Color Coded Materials of the Artist* for soprano, flute and harp by Druid City Ensemble

Druid City Ensemble, Southside Baptist Church, Birmingham AL and University of Montevallo, Montevallo AL 2015  
• Premiere performances of *Color Coded Materials of the Artist* for soprano, flute and harp

Dans les arbres with Dewar/Feeney/Hopson Trio, Sonic Frontiers, Tuscaloosa AL 2014  
• Telematic concert featuring improvised electro-acoustic performance with Dans les arbres, Andrew Dewar, Tim Feeney

UAB Faculty Brass, Samford University, Birmingham AL 2014  
• Premiere performance of *Purple Loosestrife (Satellite)* for brass quintet

Fouse / Bowles Piano Duo Tour, Oakwood Community College, University of Montevallo, Jacksonville State University, Shelton State University, AL 2013

- Premiere performances of *Cypher, a circle* for piano duo

Tim Feeney Faculty Recital, Concert Hall Moody Music Building, Tuscaloosa AL 2013

- Performance of John Cage *Variations III* with Jennifer Caputo, Andrew Dewar, Tim Feeney, Matt Shaver

Holland Hopson / Justin Peake, Sonic Frontiers, Tuscaloosa AL 2013

- Solo performances of interactive computer music for extended clawhammer banjo and computer

Tim Feeney Faculty Recital, Concert Hall Moody Music Building, Tuscaloosa AL 2013

- Improvised electro-acoustic music with Andrew Dewar, Tim Feeney, Jubal Fulks

Cage/Gould, a music circus, Experimental Media and Performing Arts Center (EMPAC), Troy NY 2012

- Co-curated with Michael Century. Premiere of virtual conversation sound art piece commissioned by the Rensselaer Contemporary Music Ensemble

Naturesongs, Experimental Media and Performing Arts Center (EMPAC), Troy NY 2012

- Performed Tenney *Swell Piece #2 (for Pauline Oliveros)* with Rensselaer Contemporary Music Ensemble

iEAR Studios 15<sup>th</sup> Anniversary: Holland Hopson and John J.A. Jannone, Rensselaer Polytechnic Institute, Troy NY 2006

- Concert with John J.A. Jannone performing solo and duo works for interactive electronics including *With Hidden Noises, Life on (Planet)* and premiere of *For James (Rising or Falling)*

Maps, State University of New York, Albany, NY 1999

- Evening-length solo performance of interactive computer music

Following the North Star Bungalow, Electronic Arts Performance Series, RPI, Troy, NY 1997

- Interactive music and video performance of evening-length piece by George Lewis
- Collaborated with James Keepnews to build an interactive video environment

Folk Technology, Electronic Arts Performance Series, RPI, Troy, NY 1997

- Solo performance of interactive computer music, boombox pieces, improvisations

Music from iEAR Studios, Bard College, Annendale on Hudson, NY 1997

- Solo interactive music and video performance including premiere of *Ordinate and Abscissa* for extended soprano saxophone, computer and projected images.

Music from iEAR Studios, Bennington College, Bennington, VT 1997

- Solo and duo interactive music and video performances including premiere of *The Ideal of Cinema* for soprano and alto saxophone, computer and projected images.

## **SELECTED EXHIBITIONS**

**International**

*Automated*, Fringe Arts Bath Festival, Bath, United Kingdom, 2020

*Future Sound Future Vision*, Launch Pad Gallery, Tokyo, Japan, 2018

*Scenofest*, Prague Quadrennial, Prague, Czech Republic, 2007

*Birdcage*, International Symposium on Electronic Art (ISEA), Ecole Nationale Supérieure des Beaux-Arts, Paris, France 2000

**National/Regional**

*Biblio Spectaculum*, Main Street Arts, Clifton Springs NY 2020 Juror: Scott McCarney

*An Idea of Order*, St. Louis Artists' Guild, St. Louis MO 2019 Juror: Joe Chesla

*Southern Sonic*, Contemporary Arts Center, New Orleans LA 2018 Curated by Andrea Andersson, Courtney Bryan, Jebney Lewis, Aurora Nealand, Mariana Sheppard, and Rick Snow

*Grocery a Go Go*, The Grocery, Northport AL 2015

*Wired Kingdom*, The Arts Center, Troy NY 2011

Harvestworks Digital Media Arts, New York NY, 2003

*No Idea Festival*, Houston TX, 2004

*Rock Music*, Austin New Music Co-op, Austin TX, 2003

*Crossing the Line*, Queens Museum of Art, Queens, NY 2001 Curated by Stephen Vitiello

*Birdcage*, Engine 27, New York, NY 2000

**Academic**

*SCREEN2019: Climates*, New Media Gallery, University of Massachusetts, Amherst MA 2019  
Curated by Colleen Keough

*2019 Biennial Faculty Exhibition*, Sarah Moody Gallery of Art, Tuscaloosa AL 2019

*Electro-Acoustic Barn Dance*, Jacksonville University, Jacksonville FL 2018

*Digitorium International Conference on Digital Humanities*, University of Alabama, Tuscaloosa AL 2018

*Ferguson Center Gallery*, University of Alabama, Tuscaloosa AL 2017

*With Hidden Noises*, Greene Gallery, Architecture Department, Rensselaer Polytechnic Institute, Troy NY 2009

*Trade Place*, iEAR Space, iEAR Studios, Troy NY 1998

*Handmade: Left Hand*, Project Gallery, iEAR Studios, Troy NY 1998

*Four Walls, Four Windows*, Project Gallery, iEAR Studios, Troy NY 1997

*Mind the Gap*, Society of Electro-Acoustic Music in the US (SEAMUS) National Conference, Birmingham-Southern College, Birmingham, AL 1996

## **SOUND FOR FILM, VIDEO AND THEATER**

*The Observers*, feature film written and directed by Jacqueline Goss; sound design, location recording, original music by Holland Hopson. May 2011

*The Case of Clyde Baxter*, short film written and directed by Aaron Dixon, score composed and performed by Holland Hopson 2005

- Winner - Best of Festival at the Nudge 2.0 Micro Digital Film Festival, Austin TX

*Cascadence*, video by Anney Bonney, sound by Holland Hopson 2001

- Winner - Grand Prize for Animation at the Rutgers University Film and Video Festival
- The Ninth Biennial of the Moving Image, St-Gervais, Geneva, Switzerland 2001
- "After Psychedelivision" Curated by Stephen Vitiello

*Alabama Rain*, theatrical production directed by Robyn Allers, score composed and performed by Holland Hopson 1997

*Escargot*, video by Holland Hopson, sound by Holland Hopson 1996

*Millfire*, theatrical production directed by Michael Flowers, score composed and performed by Holland Hopson 1991

*Macbeth*, theatrical production directed by Michael Flowers, score composed and performed by Holland Hopson and Kendrick Wells 1991

## **CONFERENCE PRESENTATIONS**

### **International**

*Life on (Planet)* for rocks and computer and selected pieces for extended banjo and computer, New Interfaces for Musical Expression Conference (NIME), Sydney, Australia 2010

"Travel Clock" 60x60, International Computer Music Conference (ICMC), New York, NY 2010

*Tele-Morphosis* improvisation for telematic media directed by Pauline Oliveros, International Computer Music Conference (ICMC), Stanford, CA; Troy, NY; Belfast, Northern Ireland 2008

*Shiny Cowbird* interactive computer music for extended soprano saxophone, cyberglove and computer with John J.A. Jannone, International Computer Music Conference (ICMC), Havana, Cuba 2001

*Quodlibet* multimedia performance with Pierre Joris and Nicole Peyrafitte, Keynote Performance, Digital Arts and Culture Conference, Bergen, Norway 2000

### **National**

*Teaching ‘Small-c’ Creativity as a Foundational Skill for Arts Entrepreneurship*, Society for Arts Entrepreneurship Education (SAEE), 2019 National Conference, Iowa State University, Ames IA 2019

*Make, Learn, Grow: Interdisciplinary Arts, Experiential Learning and Community Engagement*, co-presented with Andrew Dewar, Katherine Buckley and Hilary McDaniel, Alliance for the Arts in Research Universities (A2RU), Edge Effects 2014 National Conference, Iowa State University, Ames IA 2014

*Tapeworm* interactive music and video for extended soprano saxophone, cyberglove and computer with John J.A. Jannone, Feedback Conference, Connecticut College, New London CT 2001

### **Regional**

*John Zorn’s Game Piece Cobra as a Tool for Teaching Improvisation*, College Music Society (CMS) Southern Conference, Vanderbilt University, Nashville TN 2014

*Makerspaces on and Beyond University Campuses*, co-presented with Sherry Nichols; and *Crash Course in Python*, THATCamp Alabama, University of Alabama in Birmingham, Birmingham AL 2014

*Teaching Creativity in the Digital Age*, co-presented with Jamey Grimes, The University of Alabama System Scholars Institute, Tuscaloosa AL May 2014

*My Sometimes Friend the Database*, THATCamp Alabama, Tuscaloosa AL 2013

*Shady Grove Mechanic* for extended clawhammer banjo and computer, New West Electroacoustic Music Organization (NWEAMO), San Diego State University, San Diego, CA 2004

*Slap & Tickle* for extended soprano saxophone and computer, Florida Electroacoustic Music Festival, University of Florida, Gainesville, FL 2002

*Kedron, Still Moving* for extended soprano saxophone and computer, “Music from RPI’s iEAR Studios,” The College Music Society 1998 Northeast Chapter Meeting, State University of New York, Albany, NY 1998

“Hearing Voices: Sound Poetry and Audio Technology,” Ghosts in the Machine Conference, Rensselaer Polytechnic Institute, 1998

## **RESIDENCIES**

Artist in Residence, The Hambidge Center Rabun Gap, GA June 2020

Associate Artist in Residence with David Behrman, New Smyrna Beach, FL February-March 2011  
Atlantic Center for the Arts

Artist in Residence, LEMURplex Brooklyn, NY February 2008

Artist in Residence, Harvestworks Digital Media Arts New York, NY 1999–2000

Studio for Electro Instrumental Music (STEIM) Amsterdam January 1994

Experimental Studios of Krakow and Katowice Poland April 1994

Sonic Arts Research Studio Vancouver August 1994

## **LECTURER / PANELIST**

"Sonifying the Unlikely as a Practice in Contemporary Music and Sound," Southern Sonic, Contemporary Arts Center, New Orleans LA 2018. The panel was moderated by Professor Dan Sharp, from the Music Department at Tulane University and also included Tim Feeney, California Institute for the Arts, Andrew Raffo Dewar, University of Alabama, Rick Snow, Tulane University, and Taylor Shepherd, New Orleans Airlift and Music Box Village.

Guest Lecturer, Music Composition Seminar, Virginia Polytechnic Institute, Blacksburg VA 2018, 15 participants

“Creative Coding with Processing”, Spark Tuscaloosa, Tuscaloosa, AL 2017, 12 participants

“Life on (Planet): Mining for Data with Rocks”, Intermediate Electronic Music class, Rensselaer Polytechnic Institute, Arts Department, Troy, NY 2010, 15 students

“With Hidden Noises: Sonifying a Sculpture”, Marcel Duchamp seminar, Rensselaer Polytechnic Institute, Architecture Department, Troy, NY 2010, 15 students

“Banjo and Electronics”, Intermediate Electronic Music class, Rensselaer Polytechnic Institute, Arts Department, Troy, NY 2008, 15 students

“grckl: Breath as Gestural Control”, Composers Forum, University of Texas at Austin, School of Music, Austin, TX 2003, 15 students

“Machine Visions: With Hidden Noises”, Harvestworks, New York, NY 2003, 25 attendees

“With Hidden Noises: Sonifying a Sculpture”, Composers Forum, Brooklyn College, Brooklyn, NY 2002, 20 students

“Sensors to MIDI”, Sarah Lawrence College, Bronxville, NY 2002, 12 students

Panelist, “The Challenge: Presenting Digital Art”, The New York Digital Salon Webcast Series, School of Visual Arts, New York, NY 2001

“Interactivity and Indeterminacy”, Composers Forum, Manhattan School of Music, New York, NY, 2000, 25 students

“Interactive Computer Music and Virtual Reality”, Project Renaissance, State University of NY, Albany, NY 1999 25 students

“Interactive Computer Music and Virtual Reality”, Arts and Lectures Series, Ramapo College of NJ, Ramapo, NJ 1999 30 students

“The Extended Saxophone”, Columbia University Computer Music Center, New York, NY 1998, 12 students

“*Kedron: Gestural Limits of the Footpedal*”, The Downtown Arts Festival, Harvestworks, New York, NY 1997 20 attendees

## **DISCOGRAPHY**

### **Solo Recordings**

*Sky Sparrow Snow*, Holland Hopson, forthcoming

*Wind Whistling in Overhead Wires*, Holland Hopson, Grab Rare Arts, grab-1005, 2012

*Post & Beam*, Holland Hopson, Grab Rare Arts, grab-1004, 2011

*One 4 One*, Holland Hopson, Grab Rare Arts, grab-1003, 2008 (2004)

*With Hidden Noises*, Holland Hopson, Grab Rare Arts, grab-1002, 2006

*Maps*, Holland Hopson, Grab Rare Arts, grab-1001, 2004 (1998)

### **Holland Hopson as Composer**

*Working Title*, Miolina Violin Duo, forthcoming

*Alabama String Quartet Collection*, Amernet String Quartet, forthcoming

*Beyond 12 Vol. 2*, Aron Kallay, forthcoming

### **Holland Hopson on Electric Guitar**

*Location Ensemble*, Location Ensemble, Tape Drift Records, TD49, 2012

### **Holland Hopson on Banjo/Electronics**

*New Wrinkle*, JK Terrell, self-released, 2013

*Rambutan/Chapels*, Eric Hardiman/Adam Richards, Stunned Records, split c59, Stunned no. 54, 2009

*Iraqnophobia/Wake Up Dead Man*, Alex Coke, Vox Lox, 2005

*16 october 03*, The Gates Ensemble, Spectral House, sh-006, 2004

### **Holland Hopson on Saxophone/Electronics**

*Der Wald*, ECFA, Pull The String Records, 2007

*Sound Horn*, Bee vs. Moth, Aggraviere, AGGR-001, 2007

*Shining White Air*, Brent Fariss, Spectral House sh-004, 2006

*Die Mitte*, ECFA, Lenka Lenta 2005

*Hunting and Gathering*, Holland Hopson and James Keepnews, Metaharmonic, MHR-001, 2002

### **Compilations**

*Mirror Water Mind*, Various Artists, Sweet Wreath Records, 2017

*Total Electric Living*, compilation of audio art produced by Stephen Vitiello, 2001

### **SELECTED REVIEWS / PROFILES**

Huebner, Michael. "Concert Review | Amernet String Quartet," *ArtsBham*, November 7, 2016. Review of Amernet String Quartet's performance of *...then carefully unfolded and placed in...*

"Birmingham Art Music Alliance 'DIY'," *ArtsBham*, August 10, 2016. Review of solo performance.

Niles, Steven. "Microtonal Music, New and Old, Captures Tuesdays@MonkSpace Listeners," *New Classic LA*, July 9, 2016. Review of Aron Kallay's performance of *A History of Elevators in Film*.

Muller, Paul. "Microfest Concert at MonkSpace," *sequenza21.com*, July 6, 2016. Review of Aron Kallay's performance of *A History of Elevators in Film*.

Pallone, Tony. "RPI's Take on the Arts," *timesunion.com*, March 10, 2016.



Shook, Lee. "Sonic Frontiers: Anthony Braxton At Alabama," *The Wire*, May 2016. Review of The Falling River Music Sextet performance.

Eck, Michael. "Spinning Progressive Traditions." Review of *Post & Beam*, Holland Hopson. *Albany Times Union*, 18 August 2011.

"Best of the Capital Region 2010," *Metroland*, July 29, 2010.

Hotter, Mike. "Live: Year in Review 2009: Best of 2009," *Metroland*, December 31, 2009.

Haymes, Greg. "FAUST @ Proctors, 9/30/09," *timesunion.com*, October 1, 2009.

Freeman, Doug. "Bee vs. Moth – Soundhorn." Review of *Soundhorn*, Bee vs. Moth. *austinsound.net*, May 31, 2007

Schroeder, Audra. "Texas Platters: Bee vs. Moth." Review of *Soundhorn*, Bee vs. Moth. *The Austin Chronicle*, June 8, 2007

Meiburg, Dorothy. "AMODA's Sound Performances by Stephen Vitiello and Holland Hopson." Review of *AMODA Performance Series #7*, Stephen Vitiello and Holland Hopson. ...*might be good* #70, May 26, 2006

Schroeder, Audra. "White Noise", *The Austin Chronicle*, May 12, 2006

Cowley, Julian. "Gates Ensemble: 16 october 03" *The Wire*, February 2006

Zampino, Phil. "Holland Hopson / James Keepnews with special guests Damian Catera and Tom Chess (Washington Square Church)" *The Squid's Ear*, [www.squidsear.com](http://www.squidsear.com)

Smith, J. Eric. "Holland Hopson/James Keepnews *Hunting and Gathering*," *Metroland*, February 26, 2003.

Aaron, Peter "Mark Trayle/Vinny Golia and Holland Hopson/James Keepnews CD reviews [9 Winds/Metaharmonic]," *YOURfLESh*, January 1, 2003.

Kozinn, Allan. "The Updated Face of Electronic Composition," *The New York Times*, Arts & Ideas Section, March 9, 2002, A15

Raabe, Nancy. "Improv Festival on perfect night offers pleasant change," *The Birmingham News*, August 22, 1998, 2A

Raabe, Nancy. "Concert-goers experience provocative performance," *The Birmingham News*, January 21, 1998, 2A

Kaimann, Frederick. "This evening with Hopson would make great radio," *The Birmingham News*, October 23, 1995, 8D

## **GRANTS / FELLOWSHIPS**

---

Principal Investigator on a grant funded by The Hambidge Center (\$3,700) to support an artist residency for the development of *Field Effects*, new music and software visualization. Support includes a stipend from the Lee & Margaret Echols Fellowship for Musicians. Awarded 2020.

Fellow of the Collaborative Arts Research Initiative (CARI) (\$6,000) at the University of Alabama to support interdisciplinary arts research. Fellowship term is 2019-2021. Awarded 2019

Principal Investigator on a grant funded by University of Alabama Office of Research and Economic Development Small Grant Program (\$5,990) to support the creation and performance of new music for digitally fabricated instruments. Awarded 2018.

Invited participant (with Dr. Charles Nichols, PI) on an Institute for Creativity, Arts, and Technology (ICAT) Science, Engineering, Arts, and Design (SEAD) grant funded by Virginia Tech University (\$20,000) to support the development and performance of a new immersive audio and video work by Zachary Duer, Andrew Foisy, Holland Hopson, Charles Nichols and Jon Rugh at The Cube, Blacksburg Virginia. Awarded 2017

Co-Principal Investigator (with Dr. Andrew Raffo Dewar, PI) on an ArtWorks grant funded by the National Endowment for the Arts (\$40,000 with University match) to support a weeklong residency by Anthony Braxton at the University of Alabama. Awarded 2013

Co-Principal Investigator (with Dr. Laura Hopson, PI; Dr. Jeffrey Parker; Jason Worley; Cindy Dixon; LaDonna Beck) on a grant funded by the University of Alabama (\$5,000) to support participatory action research on the development and evaluation of a technology-enhanced curriculum for promoting school engagement through creative use of technology in the classroom. Awarded 2013

Principal Investigator on a grant funded by Meet the Composer (\$1,500) to support the creation and performance of new music for saxophone and electronics at The Kitchen, New York City, NY. Awarded 1998.

Fellow of the Thomas J. Watson Foundation (\$13,000) to support an independent study "Composing with Environmental Sound" that included field recordings and studio work in Venezuela, Brazil, United Kingdom, Ireland, Holland, Czech Republic, Hungary, Poland, Turkey, Singapore, Malaysia, Thailand, Indonesia, Hong Kong, Canada. Awarded 1993-1994.

## **UNIVERSITY, DEPARTMENT & COMMUNITY SERVICE**

---

### **University of Alabama**

Levitetz Leadership Program Advisory Committee

2018-present

- Worked with members to draft Levitetz Leadership Program certificate in Leadership Exploration and Development (LEAD).
- Worked with members to develop and launch Seed Grant program.
- Worked with members to develop and launch Seed Grant Pitch Competition.
- Worked with members to develop and launch Workshop and Coffee Hour series

Game Development Club - University of Alabama 2020-present  
• Adviser to student group.

Cryptocurrency Club - University of Alabama 2017-present  
• Adviser to student group.

Independent study supervisor 2013-present  
• Jared Tubbs, graduate study in music composition using biofeedback sensors with electronics via MaxMSP 2018  
• Riecher Denmark, undergraduate creative research project on glitch art for Computer-based Honors Program 2017-2018  
• Austin Lemmons, graduate study in music composition with electronics 2017  
• Will McGavin, undergraduate project to design and fabricate a uniquely tuned didgeridoo 2015  
• Eric Snyder, undergraduate creative project to record and mix an album of original music 2013

Design for America - University of Alabama Chapter 2014-2016  
• Adviser to student group.

UA Makerspace with Jamey Grimes 2013-2016  
• Worked with College of Engineering Deans Office to establish makerspace open to all UA students providing access to digital fabrication tools such as 3D printers, 3D scanners, laser cutter, microcontrollers, electronics workbench and more. Manage student workers and volunteers. Work with university Health and Safety personnel to create and implement policies and procedures for users.  
• Planned, coordinated and conducted UA Makerspace Workshop series. Eleven workshops covering topics such as 3D modeling and design, physical computing, creative programming, generative design, 3D scanning, 3D printing, digital fabrication, file preparation for laser cutting and engraving.  
• Co-curated [ENTER]Connect exhibits of student art and technology projects. Presented at Dinah Washington Cultural Arts Center, Tuscaloosa AL Fall 2013 and 2014

Electric Art 2014  
• Adviser to Creative Campus student project.

### **Birmingham Art Music Alliance**

Publicity Committee Chair 2017  
• Coordinate publicity. Write and distribute press releases. Maintain social media accounts. Organize project documentation. Edit audio and video documentation.

Secretary 2013-2016  
• Serve as officer for non-profit arts presenter.  
• Helped organize first annual Birmingham New Music Festival.  
• Planned 20th anniversary events for 2015-2016 season.

### **The Capitol School**

Library Volunteer 2017

- Assist with library catalog creation and maintenance

**Sassafras Center for Art and Environment**

Bicycle Mapping Project Volunteer 2017

- Assessed existing infrastructure for bicycle suitability.

**University of Albany School of Social Welfare**

Internships in Aging Project (IAP) 2012

- Performed for benefit to raise funds for student scholarships.

Liberty Partnerships 2011

- Invited facilitator for sound design workshop with at-risk adolescents.

**University of Texas at Austin, College of Fine Arts**

Student Center Advisory Committee 2006

- Served on committee to redesign the College of Fine Arts Student Center.

Performing Arts Center All-Staff Committee 2004–2006

- Coordinated monthly all-staff meetings.
- Coordinated annual Planning Week retreat.

**Ramapo College of New Jersey**

Faculty adviser to WRPR 90.3 student radio station 1998–1999

- Advised student leadership regarding programming, FCC compliance, budgeting, facility maintenance and upgrades.

**Rensselaer Polytechnic Institute**

Producer and Host of *hEAR iEAR* 1997–1998

- Produced a two hour, weekly radio show on WRPI 91.5 Troy, NY featuring experimental and electronic music.

Producer of *hOUR iEAR* 1997

- Produced three, hour-long video segments of student-created video art for cable access broadcast.

**PROFESSIONAL EXPERIENCE**

---

**The University of Alabama**

Tuscaloosa, AL

Managing Director, Sonic Frontiers concert series Fall 2012-Spring 2019

- Worked as part of a team to coordinate production, publicity, artist relations, documentation and archiving for concert series.
- Researched, prepared and submitted grant applications for external funding. Received support from the National Endowment for the Arts and New Music USA.
- Presented workshop series with The Grocery, Northport AL

**Albany Sonic Arts Collective**

Albany, NY

Project Coordinator

2007–2012

- Worked as part of a team to coordinate production, publicity, artist relations, volunteer management and archiving for concert series produced by grass-roots, volunteer-based arts organization. Featured artists have included Thurston Moore, Marko Timlin, thenumber46, Herons, Jack Rose, Byron Cooley, Hair Police, Tape Chants, Ian Nagoski, Susan Alcorn and The Weasel Walter Trio always presented alongside local and regional artists. Projects have included John Cage 99; River of Drone, a 12-hour drone performance; and improvisation workshops co-presented by the Arts Center of the Capital Region.

**Experimental Media and Performing Arts Center (EMPAC)**

Troy, NY

Marketing Consultant

2009

- Instituted a clear, predictable, reliable process for moving an event from its inception through the entire marketing and public relations cycle.
- Oversaw creation of print, web and email collateral.
- Built staff consensus on marketing goals, roles and process.
- Developed a comprehensive marketing task list with deadlines and assigned responsibilities.
- Facilitated communication and workflow.

Opening Coordinator

2008

- Project manager for grand opening of state-of-the-art Research and Performing Arts Center.
- Coordinated logistics for three weekends of opening events including ribbon-cutting ceremony; gala reception, concert, and dinner; EMPAC-curated events; institute events; student events
- Facilitated communication between EMPAC staff and RPI campus communities including President Shirley Ann Jackson's office, Student Affairs, Student Union, Campus Security, Facilities Services, Parking & Transportation
- Developed database for in-house and online ticketing system, compatible with Institute's web standards.
- Assisted with hiring Front of House staff.
- Assisted with Artist Services for Opening events including catering, travel and lodging logistics.
- Assisted with campus engagement and community outreach for events immediately following opening. Included busing local middle school students to selected performances. Facilitated class visits and artist Q&A sessions for RPI students.

**University of Texas Performing Arts Center**

Austin, TX

Patron Services Assistant Manager

2003–2007

- Coordinated House Management services and staff for over 400 events per year at six venues including Bass Concert Hall (3000 seats), Hogg Memorial Auditorium (1200 seats) and Bates Recital Hall (700 seats). Center clients included Broadway productions, touring pop acts, Austin Symphony Orchestra, Austin Lyric Opera, Ballet Austin and University Departments.
- Supervised approximately 30 House Managers and 350 Volunteer Ushers.
- Streamlined Training for House Managers and Volunteers.
- Consolidated six Front of House databases into one relational database designed to interact with Center-wide database.

- Coordinated merchandise sales for Performing Arts Center events. Annual gross sales average of \$295,000. Established account and procedures for accepting credit card payments. Trained sales personnel.
- Curated exhibitions in gallery space in lobby of Bass Concert Hall.
- Coordinated student group volunteer program.
- Resolved patron complaints.
- Created database to track status of repair requests.
- Assisted with Development and Outreach events.
- Coordinated tours of Bass Concert Hall.
- Updated UTPAC Volunteer Opportunities web page.
- Produced bimonthly newsletter for volunteers.
- Employee of the Semester, Fall 2006

### **Grab Rare Arts**

Tuscaloosa, AL  
2001–present

Art and Technology Consultant

Design and build custom sensor hardware and software for artists

Clients include:

- Kristin Norderval: Constructed 6-channel hemispherical speaker. Developed dataglove hardware and software.
- Micah Silver: designed and constructed pan/tilt control hardware for yearlong sound installation at Massachusetts Museum of Contemporary Art (MassMOCA), North Adams MA. Assisted with exhibit installation.
- Carol Flax: Technology consultant for installation and maintenance of *memoria/memoir*, interactive video and sound installation at Volitant Gallery, Austin TX.
- Monique Buzzarte: developed sensor interface hardware and software for trombone.
- Austin Museum of Digital Art (AMODA): developed software for DJ laptop battle scoreboard.
- Nicole Peyrafitte: developed video and audio processing software for live performance.
- Technology consultant for networked video installation, Arthouse at the Jones Center, Austin TX
- Chris Mann: developed 8 channel surround-sound software using phoneme-recognition algorithms for interactive performances in New York City and Berlin.
- Manhattan School of Music: developed software and hardware for Percussion Ensemble performance of Luigi Nono's *Con Luigi Dallapiccola*, conducted by Jeffrey Milarsky.
- Jack Ox: developed sonic display software integrating music by Alvin Curran with Jack Ox's Color Organ 3D animations.

Freelance Audio Recording, Production, and Composition

2001–present

Provide location recording, live sound production and mixing, post-production mixing and mastering, sound design, and film scoring. Clients include Electronic Music Foundation, Austin New Music Co-op, Chris Cogburn, ECFA, the No Idea Festival, Aaron Dixon (*The Case of Clyde Baxter*), Anney Bonney (*Cascadence*), Jacqueline Goss (*The Observers*).

### **Austin New Music Co-op**

Austin, TX

Development Officer

2004–2007

- Initiated and oversaw all development activities for grass-roots, volunteer-based arts organization. Wrote grant proposals. Created and maintained donor database. Raised over \$8500.00 in 2 seasons to support commissions and production of new work.

Project Coordinator 2003–2007

- Worked as part of a team to coordinate production, publicity, artist relations, volunteer management and archiving for concert series. Featured artists included Olivia Block, Arnold Dreyblatt, Fred Lonberg-Holm, Mary Oliver, Pauline Oliveros, and Sylvia Smith Percussion Duo. Projects included simultaneous performances of John Cage’s *Songbooks*, a three-concert retrospective of works by the New York School (Earle Brown, John Cage, Morton Feldman, Christian Wolff), a concert of original music for replicas of Luigi Russolo’s Intonarumori instruments, a two-city performance of Pauline Oliveros’ *Four Meditations for Orchestra* including The MECA Improv Ensemble, a group of at-risk, inner-city youth from Houston TX.

Curator/Project Lead, *Rock Music* concert and installations 2003

- Curated concert and installations of music and art created with rocks. Worked as part of a team to coordinate production, publicity, volunteer management and archiving for events.

**Bernstein Artists** New York, NY

Associate 2001–2002

Provided promotional, technical, and other support for venues booking Bernstein Artists clients. Facilitated communication between artist and venue. Some booking. Bernstein Artists is an arts management company specializing in contemporary classical performing artists; clients include Maya Beiser, the Paul Drescher Ensemble, and David Krakauer's Klezmer Madness.

**Engine 27** New York, NY

Managing Director 1999–2001

Managed construction and operation of multi-media performance space; Supervised personnel and volunteers; Oversaw daily operations; Purchasing; Scheduling; Assisted with programming, promotion, installation of artwork, and production of events. Handled finances, program budget of approximately \$120,000.00 per year, and payroll for 3 full-time employees and 2 part-time employees.

**Electronic Music Foundation** New York, NY

Associate Director 1999–2003

- Assisted with artistic planning, promotion, fundraising, and event production.

Technical Director, EMF @ the Flea 2002

- Coordinated technical production and archiving for concert series at the Flea Theatre, New York, NY featuring Harry Sparnaay, Interface, Laurie Spiegel, Bob Gluck, Hugh Livingston, Elliot Sharp, Ben Chadabe.

## PROFESSIONAL AFFILIATIONS

---

Alliance for the Arts in Research Universities

Birmingham Art Music Alliance

College Art Association

College Music Society

Society for Arts Entrepreneurship Education

## **TECHNICAL SKILLS**

---

### Advanced Audio Production

- Pro Tools, Logic, Ableton Live, Max, Pd

### Video Production

- Final Cut Pro, Adobe Premiere

### Languages and Development Environments

- Max/MSP/Jitter, Processing
- Basic C, Java, Javascript, LISP, Python

### Physical Computing

- Arduino software and hardware development
- Raspberry Pi

### Other Software

- Adobe Creative Suite, Filemaker Pro, LilyPond
- Basic SQL, CSS, HTML