

Dr. Cat Hope

D.O.B. 11-3-66 Altona, Australia.

Current Employment

Associate Professor in Music.

Director, Music Research Group.

Artistic Director, Decibel Music ensemble.

Western Australian Academy of Performing Arts

Edith Cowan University

2 Bradford St Mt Lawley

Western Australia

Musician, composer, Academic, arts researcher.

Sound artist, performance artist.

Australian Citizen and Resident.

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Creative Focus

Cat Hope is an accomplished Perth based musician, composer, songwriter, sound and performance artist whose practice is an interdisciplinary one that crosses over into film, video, performance and installation. Her work has taken her on numerous tours around Australia, the USA, Japan and Europe. Her recordings are distributed and published worldwide, and she has written soundscapes for dance and theatre companies as well as commissions for film and pure music works. Cat is a classically trained flautist, vocalist, improviser, experimental bassist and electronic composer. She has directed and edited numerous short music videos and created audiovisual installations. She has conducted extensive funded research into communication technologies, audio recording in forensic science, noise notation, low frequency sound, graphic scores and surveillance techniques for use in performance. She is also an active researcher in the area of music archiving, film music, digital art and electronic music performance. She has managed a small label/production company, Bloodstar Music.

Education

PhD RMIT – Fine Art (sound). 2010.

Bachelor of Music, Honours, First Class. University of WA, Flute performance major, 1984- 1989.

Certificate in Work Place training, Perth TAFE, 2005.

Advanced Diploma in Arts Management, Central TAFE, 2000.

Academic Appointments

Associate Professor of Music, WAAPA at ECU (2014-)

Post Doctoral Research Fellow, WAAPA at ECU (2011-2013)

Founding coordinator of Composition and Music Technology Major in Bachelor of Music, Western Australia Academy of Performing Arts, Edith Cowan University (2007 -2011).

Founding coordinator of Postgraduate Studies in Music, Western Australia Academy of Performing Arts, Edith Cowan University (2007 -2009).

Lecturer in Composition, Music Technology subjects, Aesthetics, New Music Performance Techniques, Women in Music, Twentieth Century History and Harmony (2004 -), ongoing.

Lecturer in Sound Art and Seminarian at School of Art, Curtin University (2007).

Founder and head of WAAPA Music Research Group (2006-).

Founder and convenor of the Totally Huge New Music Festival Conference, 2005, 2007, 2009, 2013 (editor of DEST refereed proceedings, *Soundscripts*).

Awards

2014 APRA/AMC National Award for Excellence in Experimental Music

2013 Civitella Ranieni Fellowship

2013 Churchill Fellowship to study digital notation in Europe and USA.

2013 Peggy Glanville Hicks Composers House residency, Sydney, Australia Council for the Arts

2013 Visby International Composers Centre residency, Sweden.

2012 'Black Emperor' awarded Peoples Choice award at the International Space Time Concerto Competition.

Nominated finalist for the Arts Hub Performing Arts Awards.

Nominated finalist for the APRA/AMC Award for Excellence in Experimental Music.

2011 Awarded APRA/AMC National Inaugural Award for Excellence in Experimental Music.

2011 Awarded APRA/AMC State Award for Excellence.

Nominated finalist for APRA/AMC Award for Excellence in Music Education.

2011 Finalist for the Western Australian Citizen of the Year Award- Arts, Culture and Entertainment category.

2011 Recipient of the 2011 Vice Chancellor's Awards for Programs that Enhance Learning outstanding for contribution to learning and teaching at ECU, in the Humanities and the Arts.

2010 Recipient of the RMIT 2010 University Research Prize for Outstanding Thesis. Awarded in recognition of excellence in higher degree programs.

Select Accomplishments

Established the Western Australian New Music Archive leading a team of national collaborators.

Founded and established the Music Research Group at WAAPA, ECU, to promote Western Australian research about music.

Founded and established the Slow Release Music Label, WAAPA online music label.

Established the Tura New Music Commissioning Award, \$2000 annually for one graduating WAAPA student.

Wrote the Bachelor of Music, Music Technology, the Bachelor of Music, Composition (grown from 15 to over 50 students in three years) and co-wrote the postgraduate programs in music at WAAPA.

Established industry links with Tura New Music (numerous, including prizes), Revelation International Film Festival (music for film project), Western Australia Symphony Orchestra (internship for students) and most areas of WAAPA: composers writing for Dance, Screen Academy, Theatre, Electronic Arts, Gaming.

Founded new music ensemble Decibel, student group Axis 21 and staff new music ensemble Resonator.

Established the Bloodstar Music label.

Boards and Panels

Executive Committee member, National Council Tertiary Music Education NACTMUS (2011-).

Executive Committee member, New Music Network (2014-)

Australian Delegate, International Society for Contemporary Music New Music Days, 2013.

Chair Contemporary Music Board, Western Australian Dept. Culture and the Arts, (2005 -).

Arts Development Panel member, Western Australian Dept. Culture and the Arts, (2004 -).
Inter Arts panel member, Federal Arts Funding arm, the Australia Council, (2007 -2011).
Curriculum Council, writer of new Yr 11 and 12 high school music syllabus, electronic and film music (2007-2008).
Faculty Promotions Board, ECU, (2008-2010).
Faculty Research and Higher Degrees Panel, ECU (2009-).
Sound Travellers (funding body) Advisory Panel (2007 -).
Perth Institute of Contemporary Art Board of Directors, (2003 -2007).
Peer Advisor Australia Council Music Board, 2002.
Evos Music Artistic Advisory Board, 1992-94.

Curator

New Music Network mini series, 2013.
Drawn From Sound exhibition, 2013-14
Decibel programs, 2009 –

Arts related Appointments (selection)

Curator, Drawn From Sound, exhibition of Australian graphic music scores, 2013.
Musical Director and founder, Decibel New Music Ensemble (2008-).
Founder, composer, performer and Producer in noise band Abe Sada (2007-)
Founding member of Metaphonica sound art collective (2005-)
Founder, songwriter, bassist, vocalist in slow-core pop band Gata Negra (1999 – 2007)
Member of cAVity audio visual collective (2001-2005).
Asialink Performing Arts Resident, Singapore, 2006 (Australia Council funded to \$12 000)
Electronic music curator, Totally Huge New Music Festival, (2003-).
Co-ordinator, curator of *Sound Spectrum*, bi monthly new music event (2003-2009).
Founder and manager of Bloodstarmusic label (1999-)
WA representative/co-ordinator for Electrofringe Arts Festival, 2003.

Discography

Hope, C. et al (2015 forthcoming). Decibel, *The Complete John Cage Variations*. Mode: New York (CD)
Hope, C. et al (2014 forthcoming). Decibel, *Night Fragments* - Listen|Hear: Perth (LP)
Hope, C. (2014 forthcoming). *Long Lining*. Hospital Hill: Sydney
Hope, C., et al. (2013). Decibel, *Still and Moving Lines- The Music of Alvin Lucier*, Pogus:New York. (CD)
Hope, C., et al (2013). *Luminosity: Musical Treasures from UWA*. University of WA (AUS). CD.
Hope, C., et al. (2012). Decibel, *Stasis Ecstatic*. Heartless Robot Productions, (AUS), LP.
Hope, C., & Vickery, L. (2011) *Candied Limbs, Sub Project 54*, Tura Records, (AUS), CD.
Hope, C., et al. (2010). Decibel, *Disintegration: MutatioN*. HellosQare Records (AUS).
Hope, C., & Subordnance. (2010), Abe Sada, *Redux*, Heartless Robot (Aus), LP.
Hope, C. (2009), as Abe Sada, *The Low Chord*, Kabutsuri Tape International, (Japan), CD.
Hope, C. (2008), as Abe Sada, *Tatare Steppe*, VLZ Produkt, (Japan), CD.
Hope, C. (2007), as Abe Sada, *Subzilla*, Bloodstar, (Aus), CD.
Hope, C. et al. (2006), as Gata Negra, *Ruby*, Bloodstar (Aus), LP.

Hope, C., & Smith, A. (2011). Lux Mammoth, *New Gauge Sinner*, Pre Feed label (Italy), CD.

Select Recent Composition Commissions

- Hope, C.** (2014 in progress). Tactile for percussion and electronics. Commissioned by Vanessa Tomlinson.
- Hope, C.** (2014 in progress). Fourth Estate for piano and electronics. Commissioned by Zubin Kanga.
- Hope, C.** (2014). Art Calls. Commissioned by Tracey Moffat.
- Hope, C.** (2014). Sogno 102. For ensemble and electronics. Commissioned by Decibel.
- Hope, C.** (2013). Lowest Drawer. For bass flute, bass clarinet and cello. Commissioned by ISEA.
- Hope, C.** (2013). Moments of Disappearance. For orchestra. Commissioned by Kate MacMillan.
- Hope, C.** (2013). Black Disciples. Three Low Voices. Commissioned by Cathy Aggett (NSW).
- Hope, C.** (2013). The Glamour of Modernity, Viola and piano. Commissioned by Curtin University (WA)
- Hope, C.** (2012). Platinum Fox. Sextet, commissioned by UWA Centenary. (WA)
- Hope, C.** (2012). Black Emperor. String orchestra and 2 organs Commissioned by SpaceTimeConcerto Competition (NSW).
- Hope, C.** (2012). Stella Degradation, quintet, commissioned by Soundstream Collective (SA).
- Hope, C.** (2012). Juanita Neilsen, for 2 violas, 2 celli, elec guitar and piano, commissioned by Decibel (WA).
- Hope, C.** (2012). Black Eels. Sextet, commissioned by Austin Buckett (ACT).
- Hope, C.** (2012). Miss Fortune X for six players, commissioned by Decibel (WA).
- Hope, C.** (2011). Liminum, any number of players, commissioned by Decibel (WA).
- Hope, C.** (2011). Cruel and Usual, String Quartet and electronics, commissioned by Atticus (VIC).
- Hope, C.** (2011). Longing, for five players and electronics, commissioned by Decibel (WA).
- Hope, C. & Vickery, L.** (2011). The Talking Board. Commissioned by Decibel. (WA).
- Hope, C.** (2010). Empire, for Theremins, show throwers and electronics.
- Hope, C.** (2010). Chunk, for disklavier and grand piano, commissioned by Mark Gasser (WA).
- Hope, C.** (2010). The Possible Stories of Harry Power, for three instruments, AM radio and computer generated score commissioned by Australasian Computer Music Conference, (ACT).
- Hope, C.** (2010). Kuklinski's Dream, for 2 strings, bass clarinet and MaxMSP, commissioned by Golden Fur (VIC).
- Hope, C.** (2010). The Trail, music for the Kafka play, small ensemble. Commissioned by Micheal Jenn, UK.
- Hope, C.** (2010). Wolf at Harp, for 4 drum kits, commissioned by MONA FOMA (Tas).
- Hope, C.** (2009). In the Cut, for 2 strings, bass clarinet, bass guitar and dub plate. Commissioned by Decibel.
- Hope, C.** (2009). Kingdom Come, for 2 laptops. Commissioned by WAAPA (WA).
- Hope, C.** (2008). Mountains never Meet, for small ensemble. Commissioned by Martin Del Amo and Link Dance Co. (WA).

Select Installation Commissions Received

McMillan, K., & **Hope, C.** (2014). *Moments of Dissapearance*. Carrigeworks: Sydney.

Hope, C. (2014). *The End of Abe Sada*. Perth Institute of Contemporary Art.

Hope, C. (2013). *Sound of Decay*, Powerhouse Museum, Sydney, International Symposium of Electronic Art.

McMillan, K., & **Hope, C.** (2010). *Islands of Incarceration*, low frequency soundscape for installation
Cockatoo Island, Sydney Biennale, NSW.

McMillan, K., & **Hope, C.** (2010). *Lost*, soundscape for photomedia installation. PIAF, John Curtin Gallery, W

Select Live Performance Highlights

Decibel (2013). European Tour of Australian Program

Hope, C. (2012). *Everything, Always*. ABC Live studio broadcast, flute and composition. Sydney.

Decibel (2012-2013). *The Complete John Cage Variations*. Brisbane, QLD; Perth, WA; Palermo & Venice, Italy.

Decibel (2012). Concert season at PICA, WA Museum and State Theatre Centre.

Decibel. (2011). Subscription series at Perth Institute for Contemporary Arts, 3 concerts.

Decibel. (2010). Alvin Lucier program in Perth, Canberra, Melbourne, Sydney and Brisbane.

Hope, C. (2010). Bass in *Electroacoustic Playground*, with international artists, XVII XEM Experimental Music Festival, Turin, Italy.

Hope, C. (2010). One of 6 members in *Sonic Shuffle* Laptop Orchestra, world premiere of new work by Domenico Scajiano.

Hope, C. (2010). *Abe Sada: Sada Abe 1936*, Peacock Theatre, Hobart, Tasmania as part of MONA FOMA Festival

National Research Grants Australian Research Council

2011 ARC Linkage Grant "*The Western Australia New Music Archive: 1970 – 2000: Unearthing, remembering, performing.*" CI with State Library WA, National Library, Tura New Music, ABC Classic FM.

2009 ARC LEIF LINKAGE, co CI with Prof. Roger Dean, "*The Australian Music Navigator: research infrastructure for discovering, accessing and analysing Australia's musical landscape*" with University of Western Sydney \$450 000.

State and Natoinal Grants

2014 Australia Council for the Arts, \$7000 to commission new work.

2013 Australia Council for the Arts, \$20 000 International Pathways touring grant.

2013 ECU Faculty research grant to tour music by John Cage \$10000.

2012 ECU Faculty research grant to record album of music by John Cage \$10000.

2011 Avaya/ECU grant "New Music On ipads" Application development for new music composition and performance using wirelessly networked tablet computers as interactive music readers, writers and players.

2011 Australia Council for the Arts, \$18,000 for new music commissions for Decibel.

2010 ECU Faculty research grant to record album of music by Alvin Lucier \$7000. Outcome – release of POGUS records, New York, USA

- 2010 ECU CREATEC Research Centre grant for research into electroacoustic music for DECIBEL, \$4000. Outcome -2 papers, 3 performances
- 2009 Veronica Kelly Postgraduate Award, “Best Postgraduate Paper”, Australasian Dramatic Studies Assoc.
- 2009 ECU Linkage Grant “*The Western Australia New Music Archive: 1970 – 2000: Unearthing, remembering, performing.*” With Tura New Music (industry contribution \$15 000). \$25 000. Completed – 2 publications, ongoing applications for further funding.
- 2008 ECU Teaching and Learning Grant to establish “Slow Release”, the WAAPA online music label. \$10000. Outcome – fully operational online music label, 2 releases annually.
- 2005 ECU Faculty research grant. *Sounds of Decay: Low Frequency sound in forensic science.* Associated papers and creative works as outcomes. \$4000. Outcomes: 2 papers, 3 creative works.
- 2002 Pandoras Box: best sound track award for a WA film.
- 1985 WA Flute Competition, First prize, Owen Fisenden Award for best concerto performance.

Publications

Scholarly Books

Hope, C., Ryan, J. (2014) *Digital art: An introduction to new Media.* London: Continuum (as part of the Berg New Media Series)

Hope, C. (2014). *The End of Abe Sada.* Perth, WA: PICA Press.

Hope, C. (Ed.). (2013). *Drawn from Sound.* Perth: Tura New Music.

Hope, C. (Ed.). (2011). *Decibel: Audible designs.* Perth, WA: PICA Press.

Scholarly Book Chapters

Hope, C. (2009). Cultural terrorism and anti music: Noise music and its impact on experimental music in Australia. In G. Priest (Ed.), *Experimental music: Audio explorations in contemporary Australia* (pp. 56-74). Sydney, NSW: UNSW Press.

Refereed Journal Articles (selection)

Hope, C., Vickery, L., Wyatt, A., James, S. (2013) Mobilising John Cage: The Design and Generation of Score Creators for the Complete John Cage Variations I - VIII. *Malaysian Music Journal.* 2(1) p34-45.

Hope, C. (2013). An Australian Woman in Music. *Journal of the International Alliance for women in Music,* 19(2) pp 19-21

Hope, C., & Vickery, L. (2011). Visualising the Score: Screening scores in Realtime Performance. *IM E Journal,* Murdoch University.

Hope, C. (2010). Vibrating performance: Experiencing music through vibration in the works of Abe Sada. *Australasian Drama Studies,* 56, 170-182.

Hope, C. (2009). Infrasonic music. *Leonardo Music Journal,* 19, 51-56.

Hope, C. (2009). The wonderment of the bleak: Sculpting the static. *Art Monthly,* 225, 45-47.

Refereed Conference Papers (selection)

- Hope, C.,** Green, L., MacKinney, L., & Mahoney, T. (2013). Harnessing the Arc Hive. *Proceedings of the Emerging Issues in Communication Research and Policy Conference, 2013*. Pp 23-31
- James, S., & **Hope, C.,** (2013). 2D AND 3D Timbral Spatialisation: Spatial Motion, Immersiveness, and Notions of Space. *Proceedings of the 2013 ICMC Conference, Perth, WA*. Pp. 77-84
- Wyatt, A., & **Hope, C.,** Vickery, L. James, S. (2013). Animated Music Notation on the iPad (Or: Music stands just weren't designed to support laptops). *Proceedings of the 2013 ICMC Conference, Perth, WA*. Pp 201- 207.
- Hope, C.,** Green, L. (2013). The Western Australia New Music Archive: finding, accessing, remembering and performing a community of practice. *Proceedings of the Australian and New Zealand Communication Association conference: Global Networks-Global Divides: Bridging New and Traditional Communication Challenges*. Pp 29-34.
- Travers, M., & **Hope, C.** (2013) Electronic Music is Here to Stay - Or is it? *Proceedings of the 19th International Symposium on Electronic Art, ISEA2013, Sydney*.
- Francis, M., & **Hope, C.,** (2013). Site in Sound: a review of four musical works that integrate site into sound. *Sound Scripts – Proceedings of the Totally Huge New Music Festival* (pp. 22-28), Vol 4. Sydney: AMC Press.
- Vickery, L., **Hope, C.** & James, S. (2012). Digital Adaptations of the Scores for Cage Variations I, II and III. *Proceedings of the International Computer Music Conference, Slovenia*.
- Hope, C.,** James, S. & Vickery, L. (2012). New Digital Interactions with John Cage's Variations IV, V and VI. *Proceedings of the Australasian Computer Music Conference, The School of Music Griffith University, Brisbane*.
- Hope, C.** & Tan, K. (2011) Spatialising Threads/Hallucinations: Closing the gap between installation and performance. *Sound Scripts – Proceedings of the Totally Huge New Music Festival* (pp. 43-52), Vol 3. AMC Press
- Hope, C.** (2011). The composer and the machine: organic processes and musicality in computer programming for music. *Proceedings of the Australasian Computer Music Conference, The School of Music University of Auckland, New Zealand*. Pp55-60
- Hope, C.** & Vickery, L. (2011) Screen scores: New media music manuscripts. *Proceedings of the International Computer Music Conference, Huddersfield, UK, July*. Pp 224 – 231.
- Hope, C.,** & James, S. (2011). Multidimensional data sets: Traversing synthesis, sound sculpture, and scored composition. *Proceedings of the Australasian Computer Music Conference, The School of Music University of Auckland, New Zealand*. Pp60 - 66
- Hope, C.** (2011). *Reinterpreting technology and concert techniques for electronic instruments in chamber music performance. Proceedings of the XVII Colloquio di Informatica Musicale, AIMI, Torino, Italy*. Pp 27-31.
- Hope, C.** (2010). The Western Australia New Music Archive 1970 – today: Accessing, remembering, performing. *AHA Biennial Conference 2010 'Reviewing History', The University of Western Australia, Perth, WA*.
- Hope, C.** (in press, accepted 4/3/11). Music to feel: Revising the listening experience with low frequency sound. *Australasian Musicological Society Conference Proceedings 2010, Otago, New Zealand*.
- Hope, C.,** James, S. Tan, K. (2010). When lines become bits: Engaging digital technology to perform works by Alvin Lucier. *Australasian Computer Music Conference* (pp. 29-36), Canberra, ACT.

- Hope, C.** (2009). Earth pulse: Vibrational data as artistic inspiration. *Re:Live Media Art histories 2009 Refereed Conference Proceedings* (pp. 73-77), The University of Melbourne & Victorian College of the Arts and Music.
- Hope, C., & Riddoch, M.** (2009). The vanishing bass: Possible implications of internet centric delivery and listening on bass perception (pp. 48-52). *Createworld Conference Proceedings 2009*, Queensland, Apple Consortium Australia.
- Hope, C., Riddoch, M., & James, S.** (2009). Musical Technology / Technological Music: Teaching Electronic Music in the Academy. *Media Art Scoping Study Symposium Proceedings* (pp. 80-89), VCA, Melbourne University.
- Hope, C.** (2009). The Nth art: The state of the sonic image. *Sound Scripts – Proceedings of the Totally Huge New Music Festival* (pp. 15-19), Vol 2. AMC Press.
- Hope, C.** (2008). The possibility of infrasonic music. *13th International Conference on Low Frequency Sound and Vibration* (pp. 67-79), Japan, October 2008.
- Hope C.** (2008). The bottom end of cinema: Low frequency effects in soundtrack composition. *Sound Scripts – Proceedings of the Inaugural Totally Huge New Music Festival* (pp.74-78), Vol. 2. AMC Press: Sydney.
- Hope, C.** (2007). Silence as stillness? Sonic experiences in art using infrasonics. *Stillness - Computers in Art and Design Conference Proceedings* (pp.118 – 122), Curtin University, 12-14 September 2007.
- Hope, C.** (2007). Making music as contemporary art. *Hatched 07 Discussion Papers* (pp 48 – 51), Hatched 07 Arts Research Symposium, 20 April 2007.
- Hope, C.** (2007). Composing music with low frequency sound. *Crossing Continents Composers Symposium*, University of WA. Invited Paper.
- Hope, C.** (2007). Online environments for new music composition: The WAAPA composers server. *Createworld Conference*, Brisbane.
- Hope, C.** (2006). Composing experimental music for film and video. *VFX Conference*, Bysteria Banksia Art Academy, Slovakia.

Non Refereed Conference Publications

- Hope, C.** (2012). An existential Crisis to music: the films of Jesper Just. *revCon. Revelation Film Festival*. Astor Cinema, Perth.
- Hope, C.** (2011). Sensuality and the sound Object. *Musicological Society of Australiasia, Conference*, University of WA, Perth.
- Hope, C.** (2007). Learning art with i-pods. *Createworld Conference*, Griffith University, Brisbane.
- Hope, C.** (2007). Online environments for new music composition – the WAAPA Composers Server. *Createworld Conference*, Brisbane.
- Hope, C.** (2006). Composing experimental music for film and video. *VFX Conference*, Bysteria Banksia Art Academy, Slovakia.

Editorials

- Hope, C. & Stevens, K. J.** (2013) “Soundscripts”, *Proceedings of the Totally Huge New Music Conference*, vol. 4. Sydney, NSW: Australian Music Centre.

Hope, C. (Ed.) (2011). “Soundscripts”, *Proceedings of the Totally Huge New Music Conference, vol. 3*. Sydney, NSW: Australian Music Centre.

Hope, C. (Ed.) (2008). *Resonate* – Journal of the Australian Music Centre, “New Sounds – Defying Definitions”. Sydney, NSW: Australian Music Centre.

Hope, C. (Ed.) (2008). “Soundscripts”, *Proceedings of the Totally Huge New Music Conference, vol. 2*. Sydney, NSW: Australian Music Centre.

Review Articles in Non-Refereed Journals

Hope, C. (2013). Drawing Music. *Resonate Journal*. Sydney, NSW: Australian Music Centre.

Hope, C. (2008). I am the music I don’t notate. *Editorial in Resonate Journal, 3*. Sydney, NSW: Australian Music Centre.

Hope, C., & Vickery, L. (2008). Freedom and structure take on instruments and hardware. *Resonate Journal, 3*. Sydney, NSW: Australian Music Centre.

Hope, C., & Pateras, A. (2008). Configuring music. *Resonate Journal, 3*. Sydney, NSW: Australian Music Centre.

Hope, C. (2007). It’s addictive. *Resonate Journal Blog*, Sydney, NSW: Australian Music Centre.
<<http://www.resonatemagazine.com.au/article.php?id=39>>

Hope, C. (2007). New music at Club Zho. *Resonate Journal*. Sydney, NSW: Australian Music Centre.
<<http://www.resonatemagazine.com.au/article.php?id=29>>

Hope, C. (2007). Perth – A noisy city. *Grok Magazine, 58*, Nov, 8–10.

Hope, C. (2006). Critical mass: Sound, story and music in David Cronenberg’s Crash. *Ballardian*,
<http://www.ballardian.com/author/cat>

Hope, C. (2006). Transit Lounge and Transmediale, Berlin. *Filter, 63*, 18-19.

Residencies

2014 Civitavella, Composers residency, Italy
2014 Visby International Composers Centre, Sweden
2014 Peggy Glanville Hicks Composers Residency
2006 Theatreworks, Singapore, Asialink Performing Arts Residency.
Feb 2006 Transit Lounge, Berlin, Germany.
Oct 2004 Titanik, Turku, Finland.
Nov 2004 La Salle Coollege for the Arts, Singapore.
Nov 2003 Geraldton, WA
Oct 2003 TIME_PLACE_SPACE, Wagga Wagga NSW
Sep 2003 Katanning, WA.
Aug 2003 cAVity at PICA and Greenough, WA.

Video/Film

2013 Blood River. Commissioned by ‘The Devil Rides out’
2004 FQS (4’30”) – commissioned by FQS.
2003 Homefear (13’00”) – commissioned by Tura New Music.
2002 Once Upon A Time (3’23”) music video (directed and music).

- 2001 Close (4'03'') (directed and music).
 2000 Fetish (4'55'') (directed and music).

Select Tours

- Decibel (2013). Tour to Europe performing works by Giacinto Scelisi. UK, France, Germany, Italy.
 Decibel (Jan 2012). Tour to Europe for SWR German Radio, German and Italy, Belgium.
 Decibel (July 2011). Tour to Brisbane, QLD; Auckland, New Zealand, Sydney, NSW.
 2010 Dunedin, New Zealand; Canberra, Sydney, Melbourne (with Decibel).
 2009 Japan/ Eastern Europe (with Abe Sada).
 2007 Japan, Singapore and Australia (with Abe Sada).
 2004 Australia (4 dates – installation artist).
 2004 Scandinavia (4 dates - installation artist).
 2004 Australia (9 dates – solo music artist).
 2003 Europe and Japan (30 dates- solo music artist).
 2003 Europe (13 shows – with band Gata Negra).
 2003 Australia (5 shows – with band Gata Negra).
 2002 USA (23 shows – as part of Lux Mammoth).
 2001 USA (7 shows – solo artist).

Songwriting

- 1999 – 2006 Songwriter for Gata Negra, 3 piece independent band, 3 albums.
 2004 Songwriter with Iain McIntyre, one album, *Slow burner*, Choozy (Italy), CDR.
 1998 Songwriter with Guy Fleming, one album, *Minimal Chaos*, Bloodstar Music (Aus), CD.

Memberships

- NACTMUS 2012 –
 International Alliance of Women Composers (IAWC)
 Australasian Musicological Society.
 New Music Network
 Australian Music Centre.
 Australasian Computer Music Society.
 Australian Music Centre represented composer, (2005 –).
 International Society for Contemporary Music (ISCM) (Italian section).
 International Society for Women Composers.
 Australasian Performing Rights Association (APRA).
 Arts Law.
 Perth Institute of Contemporary Arts (PICA).
 Australian Network for Arts and Technology (ANAT).
 Western Australian Music Association (WAM).
 D>Lux Media Arts.