

KRISTINA WARREN

ELECTRONICS, VOICE



ABOUT

Kristina Warren is an improviser, sound artist, and critical maker from Providence [US]. She builds and performs with unique analog and digital audiovisual systems and voice, exploring the liminal spaces between diverse acts of listening and making noise.

Warren's bespoke instrument projects include Exoskeleton/Rosie (2018-) and the Abacus (2016-17). The Exoskeleton, a wearable hybrid-analog-digital controller with Rosie the Riveter persona, explores performative energy through stochastic, feminist noise which hovers on the edge of control. The Abacus uses a microphone-mounted Arduino to integrate vocalist/laptopist labor; artistically it operates in a terrain of stillness and sonic nuance. Warren's experiences with diverse institutions and communities have led her to foreground questions of instrumentality, gesture, and access in her work.

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Her approach to improvisation is inclusive and patient, unexpected and unfamiliar, an attempt to let sound speak for itself. Recent collaborators include Amy Brandon (guitar), Kwaku Kwaakye Martin Obeng (African drums), Rachel Devorah (horn), and Theresa Wong (cello, voice).

Warren's solo album of composed/improvised/electronic/vocal music, *filament*, is forthcoming in 2018.

Recent performance documentation:

- <https://www.youtube.com/watch?v=CzauAHMNxMg>
- <https://soundcloud.com/kristinawarrencomposer/verdant-vibes-cabaret-providence>

More audio/video and info at:

- <http://kmwarren.org/music.html>
- <https://nitious.bandcamp.com/>
- <https://soundcloud.com/kristinawarrencomposer>

PRESS

"Warren... drove malfunctioning machinery in chaotic directions to a pulsing pixellated video..." - Tony Benjamin, *Bristol* 24/7, Apr 2018

"Warren's unlikely soundscape evoked a baby's fussy whine that became a growl from deep within a cave as winds howled outside. There seemed to be gunfire from a futuristic helicopter as a wolf howled near someone playing a rubber-band harp. It was all Warren's voice, electronically manipulated. She built into a crescendo, which included what sounded like a UFO accelerating its rotational speed for takeoff, then ended in abrupt silence..." - Donita Naylor, *Providence Journal*, Oct 2017

"...her intent is to change how we think about singing and voice capability, moving away from beauty and toward 'finding another metric of sonic quality.' ... Even mundane sounds, such as throat-clearing, or 'ugly' sounds like screeching and blubbering, can be beautiful if we're open to perceiving them that way." - Erin O'Hare, *Cville Weekly*, May 2017

RECENT & UPCOMING EVENTS (SELECTED)

Jul 2018	Nicosia [CY]	Interfaces @ EUC
Jun 2018	Memphis [US]	Memphis Concrète
May 2018	Montréal [CA]	TENOR
May 2018	Stoke-on-Trent [UK]	Noisefloor
Mar 2018	Providence [US]	Verdant Vibes Cabaret
Mar 2018	Boston [US]	Berklee International Women's Day
Feb 2018	New York [US]	NYC Electroacoustic Improvisation Summit
Oct 2017	Paris [FR]	Ensemble Infuse @ Espace des arts sans frontières
Oct 2017	Providence [US]	PVD Loop
Oct 2017	Burlington [US]	North Country Electronic Music Festival

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Apr 2017	Stockholm [SE]	EMS Guest Composer
Mar 2017	Liverpool [UK]	Open Circuit Festival
Dec 2016	Manchester [UK]	International Anthony Burgess Foundation
Nov 2016	London [UK]	Noisevember @ New River Studios
Oct 2016	Charlottesville [US]	Twisted Branch Tea Bazaar
Sep 2016	Den Haag [NL]	Ephémère @ Studio Loos
Sep 2016	Derry [UK]	ISSTA
Jul 2016	Beijing [CN]	UIBE
Apr 2016	Charlottesville [US]	Aorist @ Frequencies @ Ante Room
Feb 2016	Oakland [US]	Mills Music Now
Oct 2015	Pittsburgh [US]	Miller Gallery