

KRISTINA WARREN

sound artist, composer, performer

Providence, RI, USA

kmwarren.org

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EDUCATION

2017: PhD, Composition & Computer Technologies, University of Virginia

2011: BA, Music Composition, Duke University

EMPLOYMENT (SELECTED)

2022: Artist/Curator-in-Residence, The Music Mansion, Providence RI USA

2017-21: Visiting Assistant Professor, Electronic Music & Multimedia, Brown University

2020-present: Private music instructor (composition, production, scholarly writing)

2012-17: Graduate Teaching Fellow, University of Virginia

ARTIST RESIDENCIES

2023: Fulbright US Scholar Award / Artist Residency, March-April, at MQ/Q21 Wien [AT]

2020: Toolmaker-in-Residence, Signal Culture art space, Owego, Ny.

2019: Composition Fellow in Residence, Chamber Music Conf. of the East, Vermont

2018: Interfaces Residency, European University Cyprus, Nicosia [CY]

2017: Guest Artist in Residence, Elektronmusikstudion, Stockholm [SE]

2014: Artist in Residence, Atlantic Center for the Arts, New Smyrna Beach, Fl.

PERFORMANCES (SELECTED)

2023: Streamers, collaboration with Tonspur Kunstverein Wien (planned) Wien [AT]

2022: Solo electronic set, Space Gallery Portland, Me.

2022: Cross Modulation series, solo electronic set, Mayday Providence, Ri.

2022: Non-Event, solo electronic performance, Laconia Gallery Boston, Ma.

2022: Exper. Sound Studio (Chicago), piano & electronics, with Laurie Amat Chicago / online

2022: Piano, electronics: trio set with Aorist (Rachel Devorah, Kimberly Sutton) Providence, Ri.

2022: Curating First Fridays 2022, incl. Joy Guidry, Nomi Epstein, Adam Matlock Providence, Ri.

2021: *Can you hear me?*, NYC EA. Improv. Summit, group improv. (w/ Ora interface) online

2021: *The ceaseless onset* (clarinet quartet), Talea Ensemble at Brown University online

2019: *Adelaide* (3 sixxen, piano), Ronan G.D. Morais Ensemble, Musik Akademie Basel [CH]

2019: *Intimidators* (for Exo.Rosie synth), Genre Lines Summit, Nief-Norf festival Knoxville, Tn.

2018: *Stochast* (for Exo.Rosie instrument), Sound & Music Computing conf. Limassol [CY]

2018: Untitled solo performance with Exo.Rosie instrument, Spektrum art space Berlin [DE]

2018: <i>Listening Not Guaranteed</i> (laptop ens.), TENOR conf., Concordia Uni.	Montréal [CA]
2017: <i>Espaces des arts sans frontières</i> , trio performance (voice, laptop)	Paris [FR]
2016: <i>for ami</i> (Abacus interface), Tech. for Music Notation & Repres. conf.	A Coruña [ES]
2016: <i>Objects eager and unbaffled</i> , collab. with Merseyside Improvisers Orch.	Liverpool [UK]
2016: Untitled (for Abacus interface), Noisevember, New River Studios	London [UK]
2016: Untitled (for Abacus interface), Ephémère series, Studio Loos	The Hague [NL]
2016: Untitled (for Abacus interface), Irish Sound Sci. & Tech. Assoc. conf.	Derry [UK]
2016: <i>[I] n q u i r y</i> excerpt, UVA Composers at Uni. Intl. Business & Econ.	Beijing [CN]
2015: <i>Look the Other Way</i> (voice, laptop), Intl. Computer Music Conf., solo perf.	Denton, Tx.
2015: <i>Look the Other Way</i> , NYC Electroacoustic Music Fest., solo perf.	New York, Ny.
2014: <i>Stainless Steel</i> (stereo soundscape), Intl. Comp. Music Conf.	Athens [GR]
2014: <i>Choose</i> , percussion quartet, premiered by So Percussion	Princeton, Nj.

INSTALLATIONS (SELECTED)

2021: <i>Hiss</i> (hybrid analog-digital piece), Rhizome art space (Washington, DC)	online
2021: <i>Skatebirds</i> (hybrid analog-digital piece), Memphis Concrète Festival	online
2021: Untitled hybrid-analog-digital piece, Non-Event series (Somerville, MA)	online
2020: <i>Half hoping for failure</i> (with Pancaea synth), SEAMUS conf.	online / Charlottesville, Va.
2019: <i>Almost Completely Lucid</i> (stereo version), Espacios Sonoros fest.	Salta [AR]
2019: <i>Almost Completely Lucid</i> (quad version), Dundalk Inst. of Tech.	Dundalk [IE]
2019: <i>Intimidatrix</i> (with Effie instrument), Movement & Computing conf.	Tempe, Ariz.
2018: <i>Eight Paces</i> (audio-video), Noisefloor Festival	Stoke-on-Trent [UK]
2018: <i>States of Intuition</i> (for Death Goddess synths), Cyprus Museum	Nicosia [CY]
2017: <i>Eight Paces</i> (audio-video), Irish Sound Sci & Tech Assoc. (ISSTA) conf.	Dundalk [IE]

ALBUM RELEASES

2022: <i>For Ocalenie</i> , track "Penta," via Women* of Noise, compilation benefitting Ukraine	online
2020: <i>Kristina Warren & Ross Wightman</i> , via Distant Duos, micro-collaboration project	online
2019: <i>filament</i> , album release as petra, Gold Bolus Recordings	Brooklyn, Ny.
2019: <i>Speed of Sound</i> , "Choose" perc. quartet, Innova Recordings	Charlottesville, Va.
2017: <i>Live Collab. Vol. 1.</i> , The Oneirologist Records	London [UK]

LECTURES AND PRESENTATIONS

2022: "Analog Thinking in Digital Composition," Connecticut College US	New London, Ct.
2021: "The Aural Possible," Guest Workshop Facilitator, zFestival	online
2021: Invited talk, Electrical Engineering seminar, Case Western Reserve University	online
2021: Invited talk, Composition seminar, Ithaca College	online
2020: Panelist, Educator/engineer panels, "50 Years of ARP Synthposium"	online
2019: Guest speaker and artist, Wheaton College	Norton, Ma.
2019: Invited talk, Tech Forum, California Institute of the Arts	Santa Clarita, Ca.

2019: Invited talk, Composing with Sensors seminar, UC Irvine	Irvine, Ca.
2018: Invited talk, Composers Forum series, Brooklyn College	Brooklyn, Ny.
2018: Demo, Exo.Rosie instrument, New Interfaces for Mus. Expression conf.	Blacksburg, Va.
2018: Guest workshop, Works Etc (BIPOC Student Artist Group), Brown Uni.	Providence, Ri.
2017: Demo, Abacus interface, Semifinalist, Guthman Musical Inst. Competition	Atlanta, Ga.
2017: Invited talk, DEMAN Weekend, Duke University	Durham, Nc.
2016: Abacus interface, Intl. Computer Music Conference, paper presentation	Utrecht [NL]

ELECTRONIC INSTRUMENT BUILDS

2020: Dainty, tactile synthesizer
 2020: Panacea, tactile synthesizer
 2020: Matches, tactile synthesizer
 2019: Ora, pressure sensor array controller
 2019: Effie, occupiable synthesizer
 2018: Exo.Rosie, wearable synthesizer
 2018: Death Goddesses, five-synthesizer collection
 2016: Abacus, microphone clip-mounted controller

GRANTS

2019: Salomon Curricular Grant, Verdant Vibes ensemble collab., Brown Uni.	Providence, Ri.
2016: PEO Scholar Award supporting PhD dissertation research	Liverpool [UK]
2015: UVA Arts Endowment grant, <i>[[] n q u i r y</i> , multimedia collaboration	Charlottesville, Va.
2014: ACF National Composition Competition, Percussion quartet commission	Princeton, Nj.
2014: Buckner W. Clay Global Hum. Grant, Loadbang Ensemble residency	Charlottesville, Va.
2014: Battestin Research Fellowship, UVA Library Special Collections	Charlottesville, Va.

AUTHORED PUBLICATIONS

2022: "A Sound Artist's Breakdown of Field Recording over History," *Organised Sound* 27(1), writing/conceptual consultant to lead author Maria Chavez
 2019: "'Timbral exploration and collaboration...': An interview with Judith Shatin." *Journal of the International Alliance for Women in Music* (25)1
 2018: "Sound Technologies as Agency-Granting Prosthesis to Vocal Body." *Leonardo Music Jnl.* 28
 2017: "Notated Ctl. as Composed Liveness in Works for Digitally Extended Voice." *Proceedings of the Third Int'l Conf on Technologies for Music Notation & Representation*, A Coruña
 2017: *Show More/ Show Less: Extended Voice, Technology, and Presence*. PhD dissertation, University of Virginia
 2016: "Composing, Perf. Digital Voice Using Mic-Centric Gesture, Control Data." *Proceedings of the International Computer Music Conference*, Utrecht
 2016: "Review: Cathy Berberian, ed. Karantonis et al." *Jnl. of the Intl. Alliance Women Music* 21(2)

REVIEWS AND DISCUSSION

- 2022: (no author listed) "Album Review: For Ocalenie." CommodityFetishRecords.com.
- 2020: Roseblade, Nick. "DIY Micro-Labels Have Surged in 2020." ClashMusic.com.
- 2019: DeGroot, Jillian. "filament: K. Warren's Debut Solo Album as Petra." ICareIfYouListen.com.
- 2019: Mulder, Dolf. "PETRA - FILAMENT." VitalWeekly.net.
- 2019: McCorkle, Brian. "Review: petra - filament." JazzRightNow.com.
- 2019: Masters, Marc. "The Best Experimental Music on Bandcamp: March 2019." bandcamp.com.
- 2018: Reid, Sarah Belle. "New Interfaces, New Sounds." *Journal. of Intl. Alliance for Women in Music* 24(2).
- 2017: Naylor, Donita. "Pvd. Loop Fest concludes its 2nd year with offbeat sights, sounds." *Providence Journal*.
- 2017: O'Hare, Erin. "Composer K. Warren channels vocal technology into art." *C-Ville Weekly*.

SKILLS

Music

- Composition, notation and engraving using conventional and experimental notations
- Listening, production, leveling, site specific installation and performance
- Performance: voice, piano, electronics
- Improvisation; realization of text, graphic, and open-form scores

Media & art technology

- I make sound, media, and conceptual art integrating analog and digital methodologies
- Audio recording experience in academic and community studios
- Audio production (all DAWs including Logic, Ableton, ProTools, etc) and real-time digital signal processing (MaxMSP, Pure Data, SuperCollider, etc)
- Music notation (Sibelius, Finale, etc) and graphics (Adobe Suite)

Research and facilitation

- I study audio technology, community, and antiracist feminist practices.
- I facilitate sound and listening-based workshops in non/academic settings.
- I seek to develop broad systemic understanding of institutional gatekeeping in audio spaces, as well as practical skillsets for engaging marginalized artists who are underrepresented in sound practices.

Language: English (fluent), Spanish (intermediate), German (basic)