Dr. Ximena Alarcón Díaz

http://ximenaalarcon.net

E-mail: alarcon.xime@gmail.com

PERSONAL INFORMATION

Family name, First name: Alarcón-Díaz, Ximena

Date of birth: 06.01.1972

Nationality: Colombian and British Citizen

EDUCATION

Higher Education Degrees

PhD in Music, Technology and Innovation, De Montfort University. January, 2007
MA Communication and Education, Universitat Autònoma de Barcelona. December, 1998
BA Social Communication, Universidad Externado de Colombia. December, 1992

Embodied practices certifications

Deep Listening Teaching Certificate. Deep Listening Institute, Kingston NY. April, 2012
Elemental Chi Kung Teacher Certificate. College of Elemental Chi Kung, London. October 2014

Artistic and technological training

NowNet Arts Ensemble. Networked Music Performance with Sarah Weaver. Training in Artistic Strategies for Network Music and using Jacktrip for Domestic connections, Zoom, and OBS. Linode Server. 2020-present

SLOMOCO space. Movement and Computing Conference. Fall Microresidency. Exploring Machine Learning models for the INTIMAL App. Oct 29 - Dec 10, 2021.

NowNet Arts Ensemble. Jacktrip for Domestic connections, Zoom, and OBS. Linode Server. 2020-present

Virtual STRATA – A (Geographical) Autobiographical Journey. Body movement workshop. Tutor: Sandra Reeve. May 2020

Workshops as part of FOURMs and RITMO:

Interactive Sonification led by Dr. Thomas Hermann; Bela Workshop led by Andrew McPherson; Byophysical Workshop led by Marco Donnaruma; Soundtracer workshop led by Olivier Lartillot; Breathing Sensors led by Sagar Sen. University of Oslo. Nov 2017 – Aug 2019

Music Moves. Embodied Music Cognition. Department of Musicology at UiO. Future Learn platform. Sept – Dec 2017

Introduction to Jamoma Platform. Bergen Centre for Electronic Arts. Erasmus Training Grant. Tutor: Trond Lossius. Feb 2016.

Network Musical Performance Workshop: Technical and Artistic Strategies to Perform around the Globe. Tutor: Juan Pablo Cáceres. CCRMA, U of Stanford. 19/07/2010-23/07/2010

Deep Listening retreats, Summer 2009 and 2010. Tutors: Pauline Oliveros, IONE, Heloise Gold. Aune Arts, Dartington College; La Nau Coclea, Camallera, Cataluña.

NLab – Digital writing. IOCT, De Montfort University. 02/2006 – 06/2006

Electroacoustic Composition, Ensemble and Voice. COMA. University of Leeds. Summer 2002

ZFSXH: Sound resources for musicians and non-musicians. Summer 1998. Tutors: Orchestra del Chaos, Christina Kubbish, Hans Peter Kuhn. QUAM, University of Vic.

121 course: Minimum internet formats. 10/1997. Tutors: Antoni Abad, Roc Parés. QUAM course Centre de Producció I Creació Artistica – La Nau.

Agents Infiltrats. Cultural Archeology of media: interactive multimedia, independent video and TV. Tutors: Toni Serra, Xavier Hurtado, La 12 Visual, Dee Dee Halleck, Rick Prelinger. Quinzena D'Art de Montesquiu, University of Vic. 07/1997; Hangar, Barcelona 09/1997

RESEARCH FUNDING

Marie Skłodowska Curie Individual Fellowship, Horizon 2020.

Project: INTIMAL: Interfaces for Relational Listening. Body, Memory, Migration, Telematics. Salary and Research Expenses.

Themes: Interactive System Design, Relational Listening, Telematic Sonic Performance, Embodiment and a Case on Colombian Female Migration and Conflict.

Results: A conceptual and technologically implemented system for relational listening, 1 Telematic Sonic Performance, 4 conference papers, 1 poster, 5 publications, 1 art installation.

Research Data Spring, JISC startup funding 2015 (April-June)

Project "Sound Matters: a framework for the creative use and re-use of sound" (PT 0.4). £10000

Themes: Practices for interrogation and relational playback of field recordings and speech.

Results: A conceptual and technological framework, 2 conference papers, 1 publication

CRiSAP Fellowship 2011-2017

Project "Networked Migrations". (PT 0.3) Salary and Research Expenses.

Themes: In-between sonic space in migratory context

Results: 7 telematic sonic performances, 1 exhibition, 6 conference papers, 5 invited talks, 3 publications

The Leverhulme Trust Early Career Fellowship 2007-2009

Project "Linking Urban Soundscapes via commuters' memories" [Sounding Underground]. £56000

Themes: Urban aural collective memory, urban infrastructure technology

Results: 1 Interactive environment, 3 networked improvisations, 7 conference papers, 7 invited talks, 7 exhibitions, 4 publications

British Council/FAPESP Brazil and UK Research Links Early Career Research Award:

A 3-day workshop "Beyond the Digital – Collective Memory and Social Networks in Emerging Global Conflicts" (April 2014). São Paulo, Brazil. Traveling expenses.

Internal Funding awarded by University of the Arts (UAL)
   Erasmus Fund. Visit to BEK, Bergen, 2016.

   Curriculum Development Fund 2016
      Project: "Listening as a method for inclusive and creative curricula"
   Staff Research Development Fund 2016, 2014, 2012
      Conference: "Live Interfaces International Conference 2016"
      Review: "Mobile Sound Apps for Listening and Performing" (2014)
      Development of Telematic Performance: "Letters and Bridges" (2012)

   TRAiN Research Centre-TAP Fund 2012
   Exhibition: "Migratory Dreams" at Furtherfield Gallery

RESEARCH POSITIONS

   University of Oslo, RITMO Centre of Excellence
   Postdoctoral Researcher (FT). Marie Sklodowska Curie Individual Fellowship
   09/2017- 08/2019

   University of the Arts, London College of Communication
   Research Fellow (0.3) - Creative Research into Sound Arts Practice (CRiSAP).
   10/2011– 08/2017

   De Montfort University, Institute of Creative Technologies
   Research Fellow (0.5)
   Programme Leader MA/MSc in Creative Technologies (0.5). 02/2010-12/2010

   Research Fellow (0.5) Project: "Sounding Underground". 10/2009 - 07/2010

   Research Fellow (FT) The Leverhulme Trust Early Career Fellowship
   10/2007-10/2009
   Project: "Linking urban soundscapes via commuters' memories"
   (Teaching training in Media Culture, Creative Multimedia Design, Creative Technologies)

TEACHING POSITIONS

   Bath Spa University
   Associate Lecturer, BSc and MSc Creative Computing. 10/2020 - present
   Tutor: Applied Computing Yr 3, Ideation and Creative Problem-Solving Yr 1
   Module Leader and Tutor: Human-Computing Interaction Yr 2, Research Methods (MSc)

   University of the Arts, London College of Communication
   Associate Lecturer Sonic Migrations, Practice Research Methods MA Sound Arts.

03/2014 – 2017
Supervisor Major Projects for MA Sound Arts. 04/2016 - 2017
Supervisor Dissertations for BA Sound Arts and Design. 2015-2016

Centre for Deep Listening at Rensselaer Polytechnic Institute
Deep Listening Certificate Programme **Senior Tutor** (PT). 01/2020 - present
Deep Listening Certificate Programme **Tutor** (PT). 01/2016 - 2017
Deep Listening Certificate Programme, **Mentor**. (PT). 01/2015 – 12/2015

De Montfort University
Lecturer Music Technology in Performance practice. 09/2014–01/2015

Lecturer in Creative Technologies (FT). Institute of Creative Technologies (IOCT).
01/2013-01/2014 Programme Leader Masters MA/MSc, **Major Projects Supervisor.**
Subjects: Digital Cultures, Research Methods, Performance Technologies.

Lecturer in Sound for E-creativity, Faculty of Business and Law. 09/2009–04/2011

Coventry University
Lecturer in Deep Listening for BA Music Composition. 10/2013 & 10/2014

Universidad Externado de Colombia
Lecturer in Multimedia and BA Dissertations **Supervisor**. Faculty of Social
Communication.1999-2001

Guest Lecturer and Residencies - Universities Worldwide
Srishti Institute Art, Design, Technology. Bangalore, India. 11/2015 – 12/2015
One month Workshop Slowing Down: dislocate, listen and connect. Srishti Interim 2015.
Guest Tutor. PhD Programme. 2015-2016
University of Bath, BA Modern Languages.
Course Border Crossings: Memory and Identity in Contemporary Europe. 2016
Edinburgh Napier University, MA Sound Design. 2015
University of Alberta, Masters in New Media. 2012
MassArt College. Sound Art and Technology course. Boston MA. 2009

SUPERVISION OF GRADUATE AND UNDERGRADUATE STUDENTS
Master Students (7), Creative Computing, BSU, 2021
BSc Students (1), Creative Computing, BSU, 2021
Master Students (4), Masters in Music Communication and Technology
Department of Music, University of Oslo and NTNU, Trondheim, Norway, 2019
Master Students (3), Sound Arts, LCC, University of the Arts London, UK, 2016
BA Students (2), Sound Arts, LCC, University of the Arts London, UK, 2016
BA Students (6), Sound Arts, LCC, University of the Arts London, UK, 2015
Master Students (7), Creative Technologies. IOCT Institute of Creative Technologies,

DMU, UK, 2013-2014

Master Students (14), Creative Technologies, IOCT, DMU, UK, 2009-2010

EXTERNAL EXAMINER

External Examiner PhD Thesis "Soundmap of the Iguazu River: Compositionsbased upon field recordings across the river" by Jaime Daniel Rojas Vargas, Universidade Federal do Parana, Brazil, Sept 2021

External Examiner PhD Thesis "Acouscenic Listening- a Socially Engaged Collaborative Art Practice" by Sean Taylor, Limerick Institute of Technology, Limerick, Rep. of Ireland, 2019

PEER REVIEWER

Interference Journal. 2021

New Interfaces for Musical Expression - NIME conference. 2019, 2020, 2021

VIS – Nordic Journal for Artistic Research. 2020

Network Music Conference. 2020

Tapuya: Latin American Science, Technology and Society Journal. 2019

Symposium Mundos Sonoros: cruces, circulaciones, experiencias. Universidad Nacional de Tres de Febrero/Argentina. 2018, 2020

Journal of Interdisciplinary Voice Studies, University of Winchester, 2017

Wi Journal of Mobile Media, 2016

International Conference on Live Interfaces, Sussex University, 2016

Sound::Gender::Feminism::Activism Conference, CRiSAP, 2014

International Computer Music Conference ICMC, 2013

Sound, Sight, Space, Play, Postgraduate Conference, De Montfort University, 2009

LIST OF PUBLICATIONS

Peer Reviewed Papers

1. **Alarcón Ximena**, **(2022) "Sonic Proximities: Locating Oneself and the Others Within a "Migratory Journey".**" Journal of Network Music and Arts 4, 1 (2022). https://commons.library.stonybrook.edu/jonma/vol4/iss1/2
2. **Alarcón Ximena**, **"Embodied Sonic Memories of Commuting Underground,"** IA: The Journal of the Society for Industrial Archeology 43, nos. 1 and 2 (2017): 81–92. Released in 2020.
3. **Alarcón Diaz, Ximena** and Alexander Refsum Jensenius (2019). "Ellos no están entendiendo nada" ["They are not understanding anything"]: embodied remembering as complex narrative in a Telematic Sonic Improvisation. BCS Learning and Development Ltd. Proceedings of RE:SOUND 2019. http://dx.doi.org/10.14236/ewic/RESOUND19.32
4. **Alarcón Diaz, Ximena**, Paul Boddie, Cagri Erdem, Eigil Aandahl, Elias Sukken Andersen, Eirik Dahl, Mari Lesteberg, and Alexander Refsum Jensenius. "Sensing Place and Presence in an INTIMAL Long-Distance Improvisation." Journal of Network Music and Arts 1, 1 (2019).
5. **Alarcón Diaz, Ximena**; Lopez Bojórquez, Lucia Nikolaia; Lartillot, Olivier & Flamtermesky, Helga (2019). **From collecting an archive to artistic practice in the INTIMAL project: lessons learned from listening to a Colombian migrant women's oral history archive.** Acervo. Revista do Arquivo Nacional. ISSN 0102-700X. 32(3), s 48- 63
6. **Alarcón Díaz, Ximena**; Gonzalez Sanchez, Victor Evaristo; Erdem, Cagri. (2019). **"INTIMAL: Walking to feel place, breathing to feel presence".** Proceedings of the International Conference on New Interfaces for Musical Expression 2019
7. **Alarcón, Ximena** (2019). **"Conceptual design for INTIMAL: a physical/virtual embodied system for Relational Listening".** Somaesthetics and Technology. Journal of Somaesthetics Vol 4 No 2, March 2019
8. **Alarcón, Ximena** (2018). **"Memorias sonoras que acumula el cuerpo al viajar por debajo de la tierra".** Resonancias: Revista de Investigación Musical. Vol 22, No 42, enero - julio 2018, pp. 151-168.
9. **Alarcón, Ximena** (2017). **"On Dis-location: Listening and Re-composing with Others".** Reflections on Process in Sound. Issue 5 Autumn 2017. pp 24-37.
10. **Alarcón, Ximena** (2017) **"Bajo la tierra: escucha porosa de modernidad en el metro de México".** Revista de Arte Sonoro y Cultura Aural (3). pp. 33-39.
11. Alarcón, Ximena (2017). **"A taxonomy for Listening and Performing 'in-between' migratory spaces using mobile apps"** , in WI Journal of Mobile Media, "Mobile Making" Issue, 2017: VOL. 11 NO. 1. Edited by Samuel Thulin. Published by Mobile Digital Commons Network (MDCN) in the Mobile Media Lab: Montreal & Toronto.
12. **Alarcón, Ximena** & Herrema, Ron (2017). **"Pauline Oliveros: A Shared Resonance"** , in Organised Sound, Vol 22 Issue DOI.
13. **Alarcón, Ximena** (2016). **"Tuning the Interface for Relational Listening"** , in Proceedings International Conference in Live Interfaces 2016. Edited by Thor Magnusson, Chris Kiefer, and Sam Duffy. Published by Emute Lab, University of Sussex & REFRAME: Brighton
14. **Alarcón, Ximena** (2014). **"Networked Migrations: listening to and performing the in-between space",** Liminalities: A Journal of Performance Studies Vol. 10, No. 1, May 2014
15. **Alarcón, Ximena** (2013). **"Creating Sounding Underground",** in Digital Creativity Journal Vol. 24, No. 3, 01 Sep 2013. Pages: 252-258 DOI: 10.1080/14626268.2013.813380

16. **Alarcón, Ximena** & Amado Inês (2013) **"A virtual conversation between two artists"** in Only connect ... discovery pathways, library explorations, and the information adventure. Innovative Libraries

17. **Alarcón, Ximena** (2011). **"Listening and Remembering: Networked off-line improvisation for four commuters"** in CITAR Journal of Science and Technology of the Arts, Revista de Ciência e Tecnologias das Artes. Issue 3, Autumn 2011. Portuguese Catholic University:Porto

18. **Alarcón, Ximena** (2011). **"Sounding Underground: Listening, performing and transforming the commuting experience"**. Sensate Journal. A Journal for experiments in critical media. [on-line publication]. Incubated at the Sensory Ethnography and MetaLab (at) Harvard.

19. **Alarcón, Ximena** (2011). **"Creating an Interactive Sonic Environment"**, in Journal of the IAWM International Alliance for Women in Music. Volume 17 No 2. Cheetah Graphics: Sevierville, TN

Book Chapters

Alarcón, Ximena (2022). "Breathing (as Listening): An Emotional Bridge for Telepresence" in The Body in Sound, Music and Performance. Edited by Linda O Keeffe and Isabel Nogueira. Routledge. Taylor and Francis.

Alarcón, Ximena (2020). "INTIMAL" in Formas de resistencia: Siete experiencias de escuchas y denuncia en las prácticas artísticas. Editoras: Luz Maria Sánchez, Ana Paula Sánchez. México: Universidad Autonoma Metropolitana, Juan Pablos Editor, 2020. Seven Latin American experiences on the incidence of artistic practices in the context of extreme violence in Mexico, Colombia and Chile.

Alarcón, Ximena (2016). **"Sonic Migrations: Listening in-between, sensing place"** , in Environmental Sound Artists. In their Own Words. Edited by Frederick Bianchi and V.J. Manzo. Published by Oxford University Press: New York

Alarcón, Ximena (2015). **"Telematic Embodiments: improvising via Internet in the context of migration"** (including two sound files from 'Migratory Dreams' telematic performance), in Vs. Interpretation: An Anthology on Improvisation Vol.1, Edited by David Rothenberg, published by Agosto Foundation: Prague, June 2015

Doctoral Thesis

Alarcón, Ximena (2007). **"An Interactive Environment derived from commuters' memories of the soundscape: a case study of the London Underground."** PhD Thesis. De Montfort University: Leicester.

This Thesis has been selected as part of LABS database that includes abstracts of Ph.d, Masters and MFA theses in the emerging intersection between art, science and technology.

Published Scores

Alarcón, Ximena (2022) **"Dreaming with Flowers while awake"** in A Year of Deep Listening. Center for Deep Listening

Alarcón, Ximena (2017) **"Secreto a Voces [An Open Secret]"** in Still Listening, Pauline Oliveros McGill University.

Alarcón, Ximena (2011) **"Roots"** Text score in Deep Listening Anthology, Deep Listening Publications, Vol 2

Creative Writing

Alarcón, Ximena (2018). **"Suelo Fertil: anew born"**, Essay in Spell Breaking: Listening from the Dreaming Heart, Edited by IONE, Deep Listening Publications 2018
Alarcón, Ximena (2013). **"You are Naked!"**, Essay in Spell Breaking: Remembered Ways of Being, Edited by IONE, Deep Listening Publications 2013

Audio Essays

Alarcón, Ximena (2017). **"Suelo Fértil: a telematic platform for migrant women [Audio-Essay]".** Presented in the Panel "Cultures and Listening" in "FOOT2017, an inner ear of performance" Festival. Toronto - Canada. February 5th, 2017. https://soundcloud.com/migratoryband/suelo-fertil-fertile-soil-a-telematic-platform-for-migrant-women

Magazine Reviews

Alarcón, Ximena (2020). Telematic Sonic Performance, an Introduction. In The Sample. Sound and Music, UK. June 3, 2020
Alarcón, Ximena (2015).**'Networked Migrations'** feature in Artist Impressions, in Zine 'Courageous Creativity, Creative Listening', Edited by Shahana Dattagupta and Shirin Subhani. Flying Chickadee. Feb 2015
Alarcón, Ximena (2015). Reseña **"Sueños Migratorios"** en publicación digital Plataforma Habitarte, Arquitectura, Diseño y Cultura. Fundación Habitarte.

INVITED PAPER PRESENTATIONS

"Intimal: Migrant Women's Sonic Statements of Presence", **Keynote Speaker** for Sonologies Conference, INTIMAL Project. April 12th, 2019. University of São Paulo, Brazil.

"Tuning the Interface: discovering 'in-between' sonic spaces", **Keynote Speaker** for the Irish Sound Science and Technology Association ISSTC. Conference 2015. Limerick

"Soundings: Assemblies of Listenings and Voices across the Souths", INTIMAL App Demo with conference participants. Akademie Der Künst, Berlin, August 24, 2022

"Migraciones sónicas: resonancias que nos sostienen mientras caminamos a través de rituales telemáticos hacia la agencia colectiva". Paper Talk at NuSOM e SONORA Universidade de São Paulo, Brazil. June 6, 2022

"Sonic Migrations: resonances that hold us as we walk through telematic rituals for agency." Paper at CTM Festival Berlin. Contact with the More-Than-Human world. May 25, 2022

Moderator/Respondent at Lecture/Performance, Marcelo Garzo Montalvo and Keith Brower Brown, "Bio-Ofrenda: Soundscapes for Ecological Entanglement" in Music Studies & the Anthropocene: Ruptures & Convergences" conference. UC Berkeley. May 21, 2022.

"INTIMAL: a telematic "embodied" system for listening to our migratory journeys". Paper talk at NO(s) Limites: Capter, Penser, (Re)Transmettre les espaces et leurs frontieres. École Supérieure D'Aet D'Aix En Provence Félix Ciccolini. Dec 14, 2021.

"Performance Telemático Sonoro". Síntesis Bogotá. Bootcamp Música y Tecnología. Talk on Telematic Sonic Performances. Session: The Internet of Things. Oct 21, 2021

"INTIMAL: A telematic sound art-research project and embodied physical-virtual system to listen to our migrations". Sensing: The Knowledge of Sensitive Media Research Group. The Brandenburg Centre for Media Studies (ZeM). March 26, June 2, 2021

"INTIMAL: for place and presence". The Walking festival of Sound. January 15, 2021.

Talk on Telematic Performance, and Vértices, at Simposio Latinoamericano de Arte Mediático. Nov 25, 2020.

"INTIMAL: A telematic sound art-research project and embodied physical-virtual system to listen to our migrations" Ars Electronica. The Women in Media Art: Telematic Performance. Sept 11.

"INTIMAL: A telematic sound art-research project and embodied physical-virtual system to listen to our migrations" at Physically Distant # 2. Organised by the GEMM the Gesture Embodiment and Machines in Music research cluster at the School of Music in Piteå. July 28th, 2020

Talk about artistic retrospective. Deep Listening as a liberating and revolutionary practice. Pauline Oliveros week. Mujeres al Borde del Ruido. Plataforma Bogotá. Colombia. July 9, 2020.

Listening in times of COVID. Conversation with Kristine Diekman and Mario Duarte. Simbiosis. FRONDA Mexico, June 2020

"INTIMAL Project". London College of Communication, Nov 28th, 2019

"Time in INTIMAL: In-between fragments of Dreams and Migrations, responses to awaken realities". In Casting Futures in the Thick Present: Time Matters, ArtEZ. Nov 5, 2019

IV Simpósio Arquivos & Educação. Arquivo Nacional do Brasil, INTIMAL project. September 17th, 2019. Rio de Janeiro, Brazil.

"INTIMAL Project". Mixtur Festival Barcelona, INTIMAL Project Talk. April 25th, 2019

"Creating space in-between" at UNESCO Art in Transit – Forum in Migration, Mexico City, May 10th, 2016.

"In Dis-location: Composing Performance" - Situated Composition Workshop - Emerging Practices of Sound and Mobility. Centre for Mobilities Research. Lancaster University. May 6th, 2016.

"What is it to sound Underground?" at Sound Passages: Passages of Sound, Symposium at Università Iuav di Venezia (IUAV), November 16th, 2015

"Collective, virtual and mediatised fields" – 'In the field' Symposium, British Library, London, February 15th and 16th, 2013

"From Sounding Underground to Networked Migrations", Internet Auditoriums Symposium, LOCUS SONUS, Nantes – France, March 26th, 2012

"Just in the Middle". Art in higher education: transdisciplinary trends. Summit of Transversal Art 2011, Mexico

"Sounding Underground: collective memory that you can listen to in the metro". IV Iberoamerican Summit of Soundscape, Fonoteca Nacional, México, and CMMAS Festival Visiones Sonoras, Morelia, México Nov. 2010

"Identity, territory and social migration" Session IBM Summit 2010: The Social and the spatial unconference. Boston (MA), October 17th and 18th, 2010

"Sounding Underground". Sound Ecologies: Listening in the city. City University, Nov 18th, 2009

"Interactive Sonic Environments", Virtual Knowledge Studio, Amsterdam, Nov 5th, 2007

PEER REVIEWED PAPERS AT INTERNATIONAL CONFERENCES

"Sonic proximity: locating oneself and the others within "a migratory journey", in the INTIMAL App. NowNet Arts Conference. Stony Brook University. NY, November 4th, 2021.

"Sensing place and presence in an INTIMAL Long-Distance Improvisation". NowNet Arts Conference. Stony Brook University. NY, November 5th, 2019.

"Ellos no están entendiendo nada" ["They are not understanding anything"]: Listening to Embodied Memories of Colombian Migrant Women, reflecting on conflict and migration. RE:Sound conference, Sound, Media and Art. Aalborg, Denmark, August 19th to 24th, 2019.

"INTIMAL: Walking to find place, breathing to feel presence". Poster. with Victor Evaristo González Sánchez, and Çagri Erdem. Presented at NIME Conference (New Interfaces for Musical Expression) 2019, Rio Grande do Sul.

"INTIMAL: Migrant Women's Sonic Statements of Presence". Erratic Bodies, Transitional Borders, and Recent Migration in Europe: Representation and Identity Negotiations in Public Discourse, Literature, and the Arts. September 27th–28th, 2018, ILOS, University of Oslo

"Suelo Fértil [Fertile Soil]: A telematic platform for migrant women", Audio-essay. The Inner-Ear of Performance, University of Toronto, Feb 2-5, 2017.

"Tuning the Interface for Relational Listening", ICLI Conference, University of Sussex, July 1st, 2016.

"Sound Matters: a framework for the creative use and re-use of sound" at SID, Sounds, Images and Data Conference. New York University, Steinhardt. July 23rd, 2015

"Improvising from the distance: Letters and Bridges" at Fractured Narratives Symposium, Queen's University of Belfast, April 25th, 2015

"Sounding Underground" at Symbiosis, Sound, Vision and the Senses – Association of Social Anthropologists UK and Commonwealth, University of Exeter, April 14th, 2015

"Interfaces for listening, performing, and becoming: the quest of an émigré artist" at Performing Mobile Identities Conference, Roehampton University, Sept 10th, 2014

"Telematic embodiments: listening to the 'in-between' within migratory contexts" presented at Vs Interpretation (Improvisation Symposium), Agosto Foundation, Prague, July 2014; TaPRA–New Technology and Performance, Body Working Groups, Glasgow, Sept 4th, 2013

"Embodied Sonic Memories of Commuting Underground" paper in Session 'Beautiful Machines, dead planet', 7th Annual Theoretical Archaeology Group, University of Illinois. May 25th, 2014

"Networked Migrations: Listening to and performing the in-between space" in Deep Listening Conference – Rensselaer Polytechnic Institute, July 12th, 2013; Remote Encounters conference – University of Glamorgan, April 11th – 12th, 2013

"Listening and Sounding in the London Underground: Sonic Memories as Embodiments of technological infrastructure" in the conference Going Underground – travel beneath the metropolis 1863-2013, London, January 16th and 17th, 2013

"Sounding Underground: perceiving the social, political and symbolic city" Annual

American Anthropological Association Conference, New Orleans, Nov. 2010

"Sounding Underground: listening, performing and transforming". Sonic Methods in Geography.

Royal Geographical Society Annual Conference, 2010.

"From the Underground to the Internet: issues of privacy and ethics". Web 2.0 The next leap, Qualitative Methods. Merlien Institute, Berlin, March 2010

"Listening and Remembering: networked off-line improvisation for four commuters". Australasian Computer Music Conference, Queensland University, July 2-4, 2009

ACADEMIC EVENTS ORGANISER

"LATAM NIME Workshop", SBCM 18th Brazilian Symposium of Computer Music. Workshop co-organised with the LATAM (Latin America) NIME team (13 organisers), Oct 27th, 2021.

"Sound Matters Framework" Co-design Workshop , part of JISC funded project, CRiSAP, 2015

"Interstices" Performative Event, Dislocated performances.

Invited composers: Cathy Lane, David Toop and Thomas Gardner. UAL Performance Research

Network, CRiSAP and LCC Graduate School. May 8th, 2014

CURRENT MEMBERSHIP OF SCIENTIFIC SOCIETIES

- Co-founder LATAM NIME. Latin American Chapter New Interfaces for Musical Expression.
- Leader, online INTIMAL Interdisciplinary co-creation collective of Latin American Migrant Women
- Deep Listening® Senior Tutor, Center for Deep Listening
- Member Transdisciplinary Network APMM -Art, Performativity, Memory and Media
- Alumni Marie Skłodowska Curie Association
- Alumni RITMO Research Centre, University of Oslo
- Collaborator New Interfaces for Musical Expression, NIME

INTERNATIONAL ARTISTIC RESEARCH COLLABORATIONS

Project: "INTIMAL: Interfaces for Relational Listening" Marie Skłodowska Curie IF

Based at: Department of Musicology, University of Oslo. http://intimal.net

Partners and Collaborators: Commission of Colombian Women in Diaspora (Barcelona and London), PHONOS Foundation - University Pompeu Fabra (Barcelona), CRiSAP – University of the Arts London, IKLEKTIC - Art Centre, Centre for Deep Listening – Rensselaer Polytechnic Institute (Troy, NY), VoxLab and Melahuset (Oslo).

Artistic Outcomes: INTIMAL Long-Distance Improvisation: Oslo, Barcelona, London.

Project: "Networked Migrations" Telematic Performances in migratory contexts

Partners and Collaborators: UNESCO, CENART, Radio Centro de Cultura Digital RCCD (Mexico); Resonance FM, Interact Gallery, Furtherfield Gallery (England); Plataforma Bogotá (Colombia); Computer Music Multidisciplinary Research-CMMR, University of São Paulo - (Brazil); EMPAC- Rensselaer Polytechnic Institute (US); Srishti Institute Bangalore (India); Female Laptop Orchestra (FLO).

Artistic Outcomes:

Suelo Fértil [Fertile Soil]. A virtual conversation between eight migrant women. London, Mexico, Linz. Commissioned by UNESCO for Art in Transit, May 11th, 2016, and RCCD Aug 17th, 2016;

In Transglasphõnê, with FLO Orchestra. Exploring Nomadic Voices by migrant women living in London. São Paulo (USP)-London (QMUL), at the CMMR 2016 Conference, July 6th, 2016;

Bangalore Aural Transitions. Exploring urban dislocation. Old Campus-New Campus. Dec 18th, 2015;

Tasting Sound Listening to Taste. Exploring food and migration. London-Troy. 2nd Deep Listening Art/Science conference. EMPAC, Rensselaer Polytechnic Institute. July 13th, 2014;

Migratory Dreams, Exhibition, Furtherfield Gallery, Mar 3rd, 2013;

Migratory Dreams/Sueños Migratorios. Colombians sharing dreams. London-Bogotá. Aug 3rd, 2012;

Letters and Bridges. Migrants sharing letters. Leicester-Mexico. May 12th, 2012.

Project: "Linking urban soundscapes via commuters' memories"

Partners and Collaborators: Centro Multimedia, Centro Nacional de las Artes, Mexico City, CENART/Centro Mexicano para la música y las Artes Sonoras CMMAS, Morelia (Mexico); Maison des Sciences de l'Homme, Plate-forme, Arts, Sciences, Technologies, Saint Denis (France). Fonoteca Nacional de México.

Artistic Outcomes:

Sounding Underground: London, Paris and Mexico [Online Environment, 2009] http://soundingunderground.org

Networked Improvisation "Listening and Remembering" for four commuters:

Commuters from Paris Metro, January 24th, 2009; Commuters from Mexico Metro, July 26, 2008; General Audience Morelia, July 30, 2008.

Sounding Underground Exhibitions: Festival Audio Tangente, Burgos, 2013; Internet Auditoriums, Nantes, 2012; Cities Methodologies, UCL London, 2011; Sensory Worlds: Environment, Value and the Multi-Sensory, Edinburgh IASH, 2011; Tracing Mobility, Haus der Kulturen Den Welt, Berlin 2011; Media Art Festival Towson University 2011; Exhibition "Riders on the train", Axiom Centre for Experimental Media, Boston MA, 2009.

Sounding Underground Commission: 30 Radio programs "The undergrounds of the world" Series, Fonoteca Nacional de México, January 2012

AWARDS AND MENTIONS

The Studio Recovery Fund. Creative Industries award for Research and Development for the INTIMAL App.

The Studio, Bath Spa University's Enterprise and Innovation Hub. 2021

Award for Circulation of Artists. Ministry of Culture, Colombia. 2017

Deep Listening: rituals for the Colombian post-conflict. Workshops and Performance.

Bogotá and Medellin.

STARTS ICT ART CONNECT Exhibition, Bozart – Brussels 2014

For "Sounding Underground" and "Networked Migrations". Travelling expenses.

Honorary Mention Pamela Z Innovation Award. NIME 2019 Conference.

"INTIMAL: Walking to Sense Place; Breathing to Feel Presence"

Honorable Mention for New Genre Prize for 'Sounding Underground' 2011

International Association of Women in Music (IAWM) search for New Music Competition. Innovation in form or style, including improvisation, multimedia, use of non-traditional notation.

Other Features and mentions for "Sounding Underground"

Featured by Pauline Oliveros in her 'Her Noise' Symposium keynote speech at the Tate Modern in 2012 amongst the six women innovators that offer hints for the future of sound and music composition. Part of: Ear to Earth's 100 x John collection; Java Museum NewMediaFest - Global Heritage Digital Culture, Cologne (2010). Special Mentions for " Sounding Underground" (2010), **and** for "Interactive Sonic Environment: London Underground" (2009)**,** at the International Festival of Image, University of Caldas (Colombia).

RESIDENCIES

The Studio Residency. Centre for Cultural and Creative Industries. Bath Spa University.

Co-working Space and Creative Business development advice. March 2020- present

Microhabitable Art Residency. Centro de Residencias Artísticas Matadero Madrid.

Artist in Residence for Study programme Microhabitable. Oct – Nov 2019.

ARTWORKS AND OTHER COLLABORATIONS

Interactive Systems:

INTIMAL System 2019 - present. Interfaces for Relational Listening

1. INTIMAL App©. Listening for Place and Presence. A Migratory Journey, 2021.
2. Memento software: For navigation with body and oral archives. 2019
3. Respiro: Sonification of Breathing Sensors, for co-located and telematic listening.2019
4. Transmission: Prototype, mixing signals for online audiences. 2019

Interactive Multimedia

1. Sounding Underground: London, Paris and Mexico [Online Environment, 2009] http://soundingunderground.org . (2009-2020) Video demo: https://vimeo.com/28416673
2. Metro Interactivo, 1998 [CD Rom Multimedia], Exhibitions: Sala Nil, Metronom, Barcelona, May, 1998; OVNI Mostra de Video Independent & Fenomenus Interactius, CCCB, Barcelona, January, 1999; TeleVision, International Show of Electronic Arts, Bogota May, 1999. Video demo: https://vimeo.com/51626952

Networked and Telematic Sonic Performance - live:
Composition, Direction and Production

1. Vértices, a Telematic Art Work with 7 Colombian young artists. Commissioned by MIDBO, Muestra Internacional Documental de Bogotá. Oct 31 and Nov 4, 2020

2. Long Distance Improvisation INTIMAL, Oslo, London, Barcelona. With INTIMAL community: Colombian and Latin American migrant women. Melahuset, Iklectik ArtLab, Fundación Phonos. May 7th, 2019

3. Triskele 1, Listening in Spiral, Telematic Sonic Performance, Medellin-Bogotá. With guest artists David Agudelo Bernal, Miguel Isaza. MAMM (Modern Art Museum Medellin). July 14, 2017. (Also performer)

4. Triskele 2, Listening in Spiral, Telematic Sonic Performance, Bogotá-Medellin. With guest artists David Agudelo Bernal, Miguel Isaza. MAMM (Arte Studio, Bogotá). July 18, 2017 (also performer)

5. Suelo Fértil 2– Fertile Soil, Telematic Sonic Performance between migrant women. Radio Centro de Cultura Digital, August 17th, 2016 (also performer)

6. Suelo Fértil 1– Fertile Soil, Telematic Sonic Performance between migrant women. Linz, London and Mexico City. UNESCO Mexico Commission, May 11th 2016

7. R.E.M.ember Srishti Interim. Srishti Institute of Art, Design and Technology, Bangalore – India. Goether Institute. CRiSAP and LCC, UAL. Dec 22nd, 2016 (Director)

8. Bangalore Aural Transitions. Srishti Interim. Srishti Institute of Art, Design and Technology, Bangalore – India. CRiSAP and LCC, UAL. Dec 18th, 2015 (Director)

9. Tasting Sound Listening to Taste, three improvising performers in London and three in Troy New York, 2nd Deep Listening Art/Science conference, University of the Arts London and EMPAC, Rensselaer Polytechnic Institute. Project Networked Migrations, CRiSAP, UAL, July 13th, 2014 (Director)

10. Migratory Dreams/Sueños Migratorios, London and Bogotá (Colombia), Colombians residing in London and Bogotá, Resonance 104.4FM and Plataforma Bogotá. Project Networked Migrations, CRiSAP, UAL, August 3rd, 2012 (Director)

11. Letters and Bridges, Leicester and Mexico City, between migrants from all over the world residing in Leicester and Mexico City. Interact Gallery and CENART (National Mexican Center for the Arts). Project Networked Migrations, CRiSAP, UAL, May 12th, 2012 http://networkedmigrations.wordpress.com (Director)

12. Networked Improvisation "Listening and Remembering", (Three groups of four commuters from Paris Metro), Plate-forme, Arts, Sciences, Technologies, Maison des Sciences de l'Homme, Saint Denis. January 24th, 2009. (Director)

13. Networked Improvisation "Listening and Remembering", (Three groups of volunteers - musicians and children); Centro Mexicano para la música y las Artes Sonoras, Morelia, México July 30, 2008. (Director)

14. Networked Improvisation "Listening and Remembering", (Four groups of four commuters from Mexico Metro) Centro Multimedia, Centro Nacional de las Artes, CENART, México, July 26, 2008. (Director)

Co-creation, Improviser

1. Raspberry Pi Telematic Ensemble, with Gloria Damjian and Jane Wang, Nov 7th, 2021, Now Net Arts Conference (Performer)

2. NowNet Arts Ensemble. Telematic Performance Series since 2020-present. (Performer)

3. AWNJS All Women's Networked Jam Session – Ars Electronica – Telematic Performance. Sept 11, 2020 (Performer)

4. Contribution to the online performance Absurdity by Franziska Schoeder and Matilde Meireles, with the Female Laptop Orchestra, FLO. In Physically Distant 2, July 28th, 2020. (Performer)

5. OptoSonic [Unlock] telematic event organized by NowNet Arts and OptoSonic ByoTea (Ursula Scherrer and Katherine Liberovskaya), April 26th, 2020. (Performer)

6. In Transglashpone 2, with Female Laptop Orchestra FLO. Art, Language, Location. Cambridge. October 15th, 2016.

7. In Transglashpone 1, with Female Laptop Orchestra FLO, CMMRS2016, São Paulo. July 16, 2016.

Live performance

1. Chronica Mobilis – dislocated mobile game, Sound Design and Deep Listening workshop "Listening to Intangible cities" as collaboration, project by Vanessa Santos and VJ Pixel, Barcelona, Hangar, October 2014

2. Teeth by Natasha Davies, participating collectively in the show and solo with the poem 'I practice life', Chelsea Theatre London, May 10th, 2014; Rich Mix London, Oct 21st, 2014

3. 4 4 Flow, free improv concert with Ximena Alarcon (voice), Sara Chirimini (dance), Tony Hardie-Bick (Chapman Stick), and Ron Herrema (digital sound and graphics), Chisenhale Dance Space, London, 28th March, 2014

4. Yes, Really!!, by Lina Lapelyte, performing in the exhibition MA Curating Contemporary Art Show Royal College of Art, London, March, 2014

5. My Own Voice, poem performed at Pinng...k Leicester, and Kingston University (in improvisation with generative sound by Ron Herrema)

6. Letters and Bridges, Performed with The Migratory Band, INTIME Symposium, Coventry University, October 2011

Media production

30 Short Radio programs "The undergrounds of the world" (Los metros del mundo) Series, Fonoteca Nacional de México, January 2012

Programmer and Designer CD-ROM "Crossing Borders" – First oral memory of Latino American refugees in London. 2005. Evelyn Oldfield Unit. London.

Programmer and Designer CD-ROM "Amigos de la Cuenca", CAR, Colombia. Environmental teaching material for children. 2001

Programmer and Designer CD-ROM "Fuquene", CAR, Colombia. Environmental Proposals to save Fuquene Lake. 2000.

Co-Lead Coordinator, Joystick console, navigation through 46 Natural Parks Colombia. Maloka Interactive Centre. Bogotá. 2000.

Installations

1. Puja con Colores, from INTIMAL. Sound Installation. Lydgalleriet. Bergen, Norway. January – February 2020.
2. Migratory Dreams, Exhibition of eight dreams from telematic performance and community discussion, Furtherfield Gallery, March 3rd, 2013 London.
3. Sounding Underground Exhibitions: Festival Audio Tangente, Burgos, 2013; Internet Auditoriums, Nantes, 2012; Cities Methodologies, UCL London, 2011; Sensory Worlds: Environment, Value and the Multi-Sensory, Edinburgh IASH, 2011; Tracing Mobility, Haus der Kulturen Den Welt, Berlin 2011; Media Art Festival Towson University 2011; Exhibition "Riders on the train", Axiom Centre for Experimental Media, Boston MA, 2009.
4. A to Z, Installation for blackboard and four mini speakers at Escola d'Arts e Oficis, Vic, 1998
5. Beat, Sound Installation. Union Chapel, Not in Our Name concert Septembre 14, 2002

Sound Pieces
1. Happy Birthday, 2015, Spur Experimental space at Tate Britain, London
2. La Semilla Respira, 2013, Entiemporeal Lado B Encuentros Sonoros and Sonema, Bogotá
3. The place El lugar where you go donde vas to listen, a escuchar (Para Claudia), 2012 Published in Migrare.org
4. The fumigation of La Luna, 2006 [sound piece] (in collaboration with the poet Albert Pellicer)
   Performed at: Institute of Creative Technologies, De Montfort University, February, 2009; ColombiAcústica, University of North Texas and Texas A&M University, Sep. 8th, 2008; Festival de Polipoesia de Barcelona 21 October 2006
5. A to Z (Literacy memories) 1998 at Audio CD "Bouquet of Sounds", MTI, De Montfort University:Leicester, 2007

Films
1. Weaving Migrations Film. https://vimeo.com/162946040 by Patricia Díaz and Ximena Alarcón. Format: Film and Binaural Sound [please use headphones/ favor usar audífonos]
   Running time: 12'54'' . Exhibition Spaces: Upper Gallery LCC and La Bodeguita- Elephant and Castle Shopping Center. 2015.
2. Acoustic Shadows, Winner 48 Hour Docfilm Competition, Phoenix Digital Arts Centre, Leicester, November, 2012, part of the team RKX, Paul Kousoulides and Ron Herrema