

**Dr. Ximena Alarcón Díaz**

<http://ximenaalarcon.net>

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## **PERSONAL INFORMATION**

Family name, First name: Alarcón-Díaz, Ximena

Date of birth: *06.01.1972*

Nationality: Colombian and British Citizen

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## **EDUCATION**

### **HIGHER EDUCATION AND CERTIFICATIONS**

*2007* PhD: **Disputation date:** *18.07.2006*.

Faculty of Humanities/Music, Technology, Innovation Research Centre, De Montfort University, UK

*1997* Master in Communication and Education

Department of Communication Sciences, Universitat Autònoma de Barcelona, Spain

*1993* BA in Social Communication

Faculty of Social Communication, Universidad Externado de Colombia, Colombia

*2012* *Deep Listening* Teaching Certificate. Deep Listening Institute, Kingston NY, US

*2014* Elemental Chi Kung Teacher Certificate. College of Elemental Chi Kung, London, UK

### **ART-TECHNOLOGY TRAINING**

*November 2017- August 2019*

Workshops as part of FOURMs and RITMO at the University of Oslo:

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.

*September – December 2017*

Music Moves. Embodied Music Cognition. Department of Musicology at UiO. Future Learn platform.

*February 2016*

Bergen Electronic Art Centre - BEK – Erasmus training with Jamoma Platform. Mentor: Trond Lossius

*19/07/2010- 23/07/2010*

Network Musical Performance Workshop: Technical and Artistic Strategies to Perform around the Globe. Tutor: Juan Pablo Cáceres.

CCRMA, University of Stanford

*Summer 2009 and 2010*

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

*02/2006 – 06/2006*

NLab – Five seminars en Digital writing. Institute of Creative Technologies (IOCT), De Montfort University

### *Summer 2002*

Electroacoustic Composition, Ensemble and Voice. COMA (Contemporary Music for Amateurs).  
University of Leeds

### *Summer 1998*

ZFSXH: Sound resources for musicians and non-musicians. Tutors: Orchestra del Chaos, Christina Kubbish, Hans Peter Kuhn. Quinzena D'Art de Montesquiu (QUAM), University of Vic

### *10/1997*

121 course: Minimum formats: loops, movies, screensavers. Tutors: Antoni Abad, Roc Parés. QUAM course Centre de Producció i Creació Artística de Sabadell – La Nau

### *09/1997*

Agents Infiltrats. Tutor: Toni Serra. QUAM. Hangar, Centre de Producció d'Arts Visuals. Barcelona.

### *07/1997*

Quinzena D'Art de Montesquiu, Agents Infiltrats. Cultural Archeology of media: interactive multimedia, independent video and TV. Tutors: Toni Serra, Xavier Hurtado, La 12 Visual, Dee Dee Halleck, Rick Prellinger. Montesquiu Castle, University of Vic.

## **ART RESIDENCIES**

Centre of Artistic Residencies Matadero, Madrid, Spain. Microhabitable Program of Critical Studies. Oct 28<sup>th</sup> to Nov 24<sup>th</sup>, 2019

Srishti Interim. Srishti Institute of Art, Design and Technology, Bangalore – India. CRiSAP and LCC, UAL. Nov 28<sup>th</sup> to Dec 22<sup>th</sup>, 2016

Srishti Interim. Srishti Institute of Art, Design and Technology, Bangalore – India. CRiSAP and LCC, UAL. Nov 23<sup>rd</sup> to Dec 19<sup>th</sup>, 2015

Deep Listening Institute. Dream Online Residencies IONE's dream festival. 2013, 2014.

Deep Listening Institute. Women and Identity, 2010.

Hangar – Centre de Producció d'Arts Visuals. Barcelona, QUAM. Developing 'Metro Interactivo', 1998

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## **WORK EXPERIENCE**

### **CURRENT POSITION**

*2019- present* Independent Researcher, Leader INTIMAL project.

### **PREVIOUS RESEARCH POSITIONS**

*2017-2019* Postdoctoral Researcher, Marie Skłodowska Curie Individual Fellow, Project INTIMAL. RITMO, Centre of Interdisciplinary Studies in Rhythm, Time and Motion, Department of Musicology, University of Oslo, Norway

*2011-2017* Research Fellow (0.3)  
CRiSAP (Creative Research into Sound Arts Practice), London College of Communication, University of the Arts London, UK

*2010-2010* Research Fellow (0.5), Masters Creative Technologies  
IOCT (Institute of Creative Technologies), De Montfort University, UK

*2007-2009* Research Fellow (Full-Time), The Leverhulme Trust Early Career Fellowship  
IOCT (Institute of Creative Technologies), De Montfort University, UK

## FELLOWSHIPS

- 2017-2019 **Marie Skłodowska Curie Individual Fellowship**, Horizon 2020. Department of Musicology, University of Oslo, Norway
- 2011-2017 **CRiSAP Fellowship**. London College of Communication, UAL, UK
- 2015 **Research Data Spring, JISC startup funding**. CRiSAP, UAL, UK.
- 2007-2009 **The Leverhulme Trust Early Career Fellowship**. IOCT Institute of Creative Technologies, De Montfort University, UK
- 2014 **British Council/FAPESP Brazil and UK Research Links Early Career Research Award**, UK

## AWARDS

- 2019 **Honorary Mention Pamela Z Innovation Award**. For “INTIMAL: Walking to Sense Place; Breathing to Feel Presence” NIME 2019 Conference.
- 2017 **Award for Circulation of Artists**. Deep Listening: rituals for the Colombian post-conflict. Ministry of Culture, Colombia.
- 2014 **STARTS ICT ART CONNECT** Exhibition, Bozart, Belgium
- 2011 **Honorable Mention for New Genre Prize** for ‘Sounding Underground’, International Association of Women in Music (IAWM) search for New Music Competition, USA
- 2010 **Honorary Mention** for ‘Sounding Underground’, International Festival of the Image, Manizales, Colombia

## SUPERVISION OF GRADUATE STUDENTS

- 2019 Master Students (4), Masters in Music Communication and Technology  
Department of Music, University of Oslo and NTNU, Trondheim, Norway
- 2016 Master Students (3), Sound Arts, LCC, University of the Arts London, UK
- 2013-2014 Master Students (7), Creative Technologies  
IOCT Institute of Creative Technologies, DMU, UK
- 2009-2010 Master Students (14), Creative Technologies, IOCT, DMU, UK

## TEACHING ACTIVITIES

- 2020 Tutor – Deep Listening Certificate Programme,  
Centre for Deep Listening at Rensselaer Polytechnic Institute, Troy, US
- 2015-2017 Tutor and Mentor – Deep Listening Certificate Programme,  
Centre for Deep Listening at Rensselaer Polytechnic Institute, Troy, US
- 2015-2016 Srishti Interim Artist – Slowing Down workshop Sound Art and Deep Listening –  
Srishti Institute Art, Design, Technology. Bangalore, India (one month per year)
- 2014-2017 Associate Lecturer – Sonic Migrations, Practice Research Methods MA Sound Arts,  
London College of Communication, University of the Arts London, UK
- 2014-2015 Lecturer – Music Technology in Performance practice, De Montfort University, UK
- 2013-2014 Lecturer – Deep Listening for BA Music Composition, Coventry University, UK
- 2009-2011 Lecturer – Sound for E-creativity, Faculty of Business and Law, De Montfort  
University, UK
- 2013-2014 Lecturer – Masters in Creative Technologies (Full-Time)  
IOCT (Institute of Creative Technologies), De Montfort University, UK

- 1999-2001 Lecturer – Multimedia, Universidad Externado de Colombia, Colombia
- 2015 Guest Tutor – PhD Research Methods. Srishti Institute Art, Design, Technology. Bangalore, India
- 2016 Guest Tutor – Sonic Migrations in Course Border Crossings: Memory and Identity in Contemporary Europe. University of Bath, UK
- 2015 Guest Tutor – MA Sound Design. Edinburgh Napier University, UK
- 2012 Guest Tutor – Masters in New Media. University of Alberta, Canada
- 2009 Guest Tutor – Sound Art and Technology course. MassArt College, Boston, US

## DEEP LISTENING® (DL) AND CREATIVE LISTENING WORKSHOPS

- Sept 2018 Listening to Migrations. ULTIMA Contemporary Art Festival, Oslo.
- July 2017 Deep Listening: Rituals for the Colombian Post-conflict. Festival En Tiempo Real Bogotá, Festival de la Escucha, Medellín.
- June 2017 Deep Listening workshop, East London, Chisenhale Space.
- May 2017 Affective Listening, Berlin, 2017
- May 2015 **CRiSAP - Performance Research Network, multidisciplinary DL session. University of the Arts London**
- Feb 2014 **CRiSAP – Sound Art Staff and Students intensive DL sessions, University of Arts London**
- Jan 2014 **CRiSAP – Points of Listening, Public DL session, University of Arts London**
- Jul 2015 Breakdown Breakdown project; DL sessions – Scottish Sculpture Workshop Camp
- Jun 2015 Breakdown Breakdown project; DL sessions - ArtsAdmin
- Jul 2014 Intensive Deep Listening - Scottish Sculpture Workshop
- Jun 2014 Workshop *My Voice Means*, as *Contemplatech*, integrating DL and technology in collaboration with Ron Herrema, Furtherfield Commons, London
- 2011-14 Workshops *Listening to intangible cities*, integrating DL and urban environment, Leicester-UK, Veracruz-Mexico (2011), Belo Horizonte-Brazil (2014), Barcelona-Spain (2014)
- 2015-16 Habitando Suelo Fértil (Inhabiting Fertile Soil) – Work with Migrant Colombian Women (own initiative in collaboration with Patricia Díaz), integrating DL and healing of migration from a country in war, moving towards a post-conflict time
- 2011-14 *Migratory Dreams* and *Dream and Flower* workshops in Leicester and Hackney. DL in dreams creative and holistic process.
- 2011 City of Sanctuary Drop-in Center, DL sessions with Refugees and Asylum Seekers. Leicester
- June 2007 Workshop *Web Radio made by children*, Leicestershire County Council, Belton Primary School
- March, 2007 Workshop Rainforest Environment Forest Lodge School, Leicester
- Feb 2007 Workshop DNA and Sound Narratives, Babington Community College, Leicester, Ignite Futures Ltd.

## REVIEWING ACTIVITIES

- 2019 Reviewer for Tapuya: Latin American Science, Technology and Society Journal. Open Access. Taylor and Francis.
- 2019 - present Review panel member – New Interfaces for Musical Expression NIME conference, Rio Grande do Sul, Brazil.

- 2019 External Examiner PhD Thesis, Limerick Institute of Technology, Limerick, Rep. of Ireland
- 2018-present Review panel member - Symposium Mundos Sonoros: cruces, circulaciones, experiencias. Universidad Nacional de Tres de Febrero/Argentina
- 2017 Review panel member - Journal of Interdisciplinary Voice Studies  
University of Winchester, UK
- 2016 Review panel member - Wi Journal of Mobile Media/Canada
- 2016 Review panel member - International Conference on Live Interfaces, Sussex University, UK
- 2014 Review panel member - Sound::Gender::Feminism::Activism Conference  
CRiSAP, London College of Communication, University of the Arts London, UK
- 2013 Review panel member - International Computer Music Conference ICMC  
CRiSAP, London College of Communication, University of the Arts London, UK
- 2013 Review panel member - Sound, Sight, Space, Play, Postgraduate Conference  
De Montfort University, UK
- 2007 Literature Review – Soundscape in mental Hospitals. The University of Nottingham.

## MEMBERSHIPS OF SCIENTIFIC SOCIETIES

- 2019-present Member, Transdisciplinary Network APMM -Art, Performativity, Memory and Media.
- 2019-present Member Alumni Association, Marie Skłodowska Curie Actions.
- 2019-present Member, Women Nordic Music Technology (WoNoMute), Norway
- 2018-present Member, *VoxLAB, Oslo, Norway*
- 2017-present Member, Mujeres en la Experimentación Sonora Latinoamericana
- 2010-2015 Artist, Deep Listening Institute, Kingston-NY, US
- 2011-2015 Member IAWM - International Association of Women in Music (IAWM)
- 2006-2010 Member Red ASLA, Latin American Association of Sound Art

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## MAJOR 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: “Deep Listening: Listening Rituals for the Colombian Post-conflict”**

Sponsored by: Ministerio de Cultura Colombia.

<https://listeningperformingtransforming.wordpress.com/>

Partners and Collaborators: Festival En Tiempo Real (Bogotá), Sensolab – Universidad Javeriana, MAMM Museo de Arte Moderno de Medellín.

Artistic Outcomes and Dissemination Outcomes: Two Deep Listening workshops. Participation in two artistic forums. Telematic Performance TRiSKELE (Bogotá- Medellín; Medellín-Bogotá)

**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). CRiSAP Creative Research into Sound Arts, London College of Communication, University of the Arts London, UK. <http://networkedmigrations.wordpress.com>

Artistic Outcomes:

*Suelo Fértil [Fertile Soil]*. A virtual conversation between eight migrant women. London, Mexico,

Linz. Commissioned by UNESCO for Art in Transit, May 11<sup>th</sup>, 2016, and RCCD Aug 17<sup>th</sup>, 2016;

*In Transglashônê*, with FLO Orchestra. Exploring Nomadic Voices by migrant women living in

London. São Paulo (USP)-London (QMUL), at the CMMR 2016 Conference, July 6<sup>th</sup>, 2016;

*Bangalore Aural Transitions*. Exploring urban dislocation. Old Campus-New Campus. Dec 18<sup>th</sup>, 2015;

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

*Migratory Dreams*, Exhibition, Furtherfield Gallery, Mar 3<sup>rd</sup>, 2013;

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

*Letters and Bridges*. Migrants sharing letters. Leicester-Mexico. May 12<sup>th</sup>, 2012.

**Project: “Linking urban soundscapes via commuters’ memories” The Leverhulme Trust Early Career Fellowship**

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 24<sup>th</sup>, 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

### **Invited presentations to peer-reviewed, internationally established conferences and advanced schools**

- Sound Art Visiting Practicioners. London College of Communication. INTIMAL project. November 28<sup>th</sup>, 2019.
- Casting Futures in the thick present: ARTeZ, Time Matters. Time in the INTIMAL project, November 5, 2019, Deventer, The Netherlands.
- IV Simpósio Arquivos & Educação. Arquivo Nacional do Brasil, INTIMAL project. September 17<sup>th</sup>, 2019. Rio de Janeiro, Brazil.
- Mixtur Festival Barcelona, INTIMAL Project Talk. April 25<sup>th</sup>, 2019
- **Keynote Speaker** for Sonologies Conference, INTIMAL Project. April 12<sup>th</sup>, 2019. University of São Paulo, Brazil.
- *"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 workshop. ILOS, University of Oslo. Sept 27, 2018.
- *"Creating space in-between"* at UNESCO Art in Transit – Forum in Migration, Mexico, May 10<sup>th</sup>, 2016.
- *"In Dis-location: Composing Performance"* - Situated Composition Workshop - Emerging Practices of Sound and Mobility. Centre for Mobilities Research. Lancaster University. May 6<sup>th</sup>, 2016.
- *"What is it to sound Underground?"* at Sound Passages: Passages of Sound, Symposium at Università Iuav di Venezia (IUAV), November 16<sup>th</sup>, 2015
- **Keynote Speaker** for the Irish Sound Science and Technology Association ISSTC Conference 2015. Paper: *"Tuning the Interface: discovering 'in-between' sonic spaces"*, Limerick
- *"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 26<sup>th</sup>, 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 17<sup>th</sup> and 18<sup>th</sup>, 2010
- Presentation *"Sounding Underground"*. Sound Ecologies: Listening in the city. City University, Nov 18<sup>th</sup>, 2009
- Presentation *"Interactive Sonic Environments"*, Virtual Knowledge Studio, Amsterdam, Nov 5<sup>th</sup>, 2007

### **Peer reviewed papers at international conferences**

*"Sensing place and presence in an INTIMAL Long Distance Improvisation"* NowNet Arts Conference. Institute for Advanced Computational Science. Stony Brook University. Nov. 9, 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 24<sup>th</sup>, 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 1<sup>st</sup>, 2016.

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

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

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

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



## List of Artworks and other collaborations

### **Networked and Telematic Sonic Performance - live**

1. *Long Distance Improvisation INTIMAL*, Oslo, London, Barcelona. With INTIMAL community: Colombian and Latin American migrant women. Melahuset, Iklectik ArtLab, Fundación Phonos. May 7<sup>th</sup>, 2019
2. *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.
3. *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
4. *Suelo Fértil 2– Fertile Soil*, Telematic Sonic Performance between migrant women. Radio Centro de Cultura Digital, August 17<sup>th</sup>, 2016
5. *Suelo Fértil 1– Fertile Soil*, Telematic Sonic Performance between migrant women. Linz, London and Mexico City. UNESCO Mexico Commission, May 11<sup>th</sup> 2016
6. *In Transglashpone 2*, with Female Laptop Orchestra FLO. Art, Language, Location. Cambridge. October 15<sup>th</sup>, 2016.
7. *In Transglashpone 1*, with Female Laptop Orchestra FLO, CMMRS2016, São Paulo. July 16, 2016.
8. *R.E.M.ember* Srishti Interim. Srishti Institute of Art, Design and Technology, Bangalore – India. Goether Institute. CRiSAP and LCC, UAL. Dec 22<sup>nd</sup>, 2016
9. *Bangalore Aural Transitions*. Srishti Interim. Srishti Institute of Art, Design and Technology, Bangalore – India. CRiSAP and LCC, UAL. Dec 18<sup>th</sup>, 2015
10. *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
11. *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 3<sup>rd</sup>, 2012
12. *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 12<sup>th</sup>, 2012 <http://networkedmigrations.wordpress.com>
13. *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.
14. *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.
15. *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.

## **INTIMAL System 2019 - Interfaces for Relational Listening**

1. *Memento software*: For navigation with body and oral archives.
2. *Respiro*: Sonification of Breathing Sensors, for co-located and telematic listening.

## **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 21<sup>st</sup>, 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, 28<sup>th</sup> 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

## **Interactive Multimedia**

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

## **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. *INTIMAL – Long Distance Improvisation*: “Puja con Colores” (Push with colours). Lydgalleriet, Parabol Series, Bergen, Norway. January 10 to February 23, 2020. In compilations: WoNoMute, and F.S.U. (Fuerzas Sonicas Unidas).
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 Septiembre 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

### **Recent Media Interviews**

Ars Sonora Radio Interview. INTIMAL Project. Radio Nacional de España. Dec. 7, 2019.