

**Dr. Ximena Alarcón Díaz**

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## **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. 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. Tutors: Pauline Oliveros, IONE, Heloise Gold. Aune Arts, Dartington College; La Nau Coclea, Camallera, Catalunya. Summer 2009 and 2010

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 Artística – 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, AWARDS AND MENTIONS**

### **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

### **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.

### **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.

### **Honorary Mention Pamela Z Innovation Award. NIME 2019 Conference.**

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

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

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

### **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.

### **STARTS ICT ART CONNECT Exhibition, Bozart – Brussels 2014**

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

### **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).

### **Internal Funding awarded by University of the Arts (UAL)**

#### **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

## **CREATIVE INDUSTRIES AWARDS**

### **The Studio Recovery Fund for INTIMAL App, 2021**

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

## **RESEARCH AND ACADEMIC TEACHING POSITIONS**

### **University of Oslo, RITMO Centre of Excellence**

Postdoctoral Researcher. 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

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.

Programme Leader MA/MSc in Creative Technologies (0.5). 02/2010-12/2010

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

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

The Leverhulme Trust Early Career Fellowship Research Fellow (FT). 10/2007-10/2009

Project: "Linking urban soundscapes via commuters' memories"

Teaching training in Media Culture, Creative Multimedia Design, Creative Technologies

### **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 (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 "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

NIME Conference. 2021

Network Music Conference. 2020

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

New Interfaces for Musical Expression NIME conference. 2019, 2020

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

## INVITED PAPER PRESENTATIONS

Talk and workshop about INTIMAL at Sensing: The Knowledge of Sensitive Media Research Group. The Brandenburg Centre for Media Studies (ZeM). March 26, June 2, 2021

Talk about INTIMAL at The Walking festival of Sound. January 15, 2021.

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

Talk at Ars Electronica. The Women in Media Art: Telematic Performance. Sept 11, 2020

Talk about INTIMAL 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 28<sup>th</sup>, 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

LCC Visiting Artist, Talk about INTIMAL. Nov 28<sup>th</sup>, 2019

Casting Futures in the Thick Present: Talk in ArtEZ Time Matters, Nov 5, 2019

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 City, 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 15<sup>th</sup> and 16<sup>th</sup>, 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. Stony Brook University. NY, November 5<sup>th</sup>, 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 19<sup>th</sup> 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 27<sup>th</sup>–28<sup>th</sup>, 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 4<sup>th</sup>, 2013

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

"Networked Migrations: Listening to and performing the in-between space" in Deep Listening Conference – Rensselaer Polytechnic Institute, July 12<sup>th</sup>, 2013; Remote Encounters conference – University of Glamorgan, April 11<sup>th</sup> – 12<sup>th</sup>, 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 16<sup>th</sup> and 17<sup>th</sup>, 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

"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

- Leader, INTIMAL Interdisciplinary 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
- 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 11<sup>th</sup>, 2016, and RCCD Aug 17<sup>th</sup>, 2016;

In Transglasphônê, 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"**

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

## **ARTWORKS AND OTHER COLLABORATIONS**

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

1. NowNet Arts Ensemble. Telematic Performance Series since 2020-present.
2. Vértices, a Telematic Art Work with 7 Colombian young artists. Commissioned by MIDBO, Muestra Internacional Documental de Bogotá. Oct 31 and Nov 4, 2020
3. AWNJS All Women's Networked Jam Session – Ars Electronica – Telematic Performance. Sept 11, 2020
4. Contribution to the online performance Absurdity by Franziska Schoeder and Matilde Meireles, with the Female Laptop Orchestra, FLO. In Physically Distant 2, July 28<sup>th</sup>, 2020.
5. OptoSonic [Unlock] telematic event organized by NowNet Arts and OptoSonic ByoTea (Ursula Scherrer and Katherine Liberovskaya), April 26<sup>th</sup>, 2020.
6. 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
7. 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.
8. 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
9. Suelo Fértil 2– Fertile Soil, Telematic Sonic Performance between migrant women. Radio Centro de Cultura Digital, August 17<sup>th</sup>, 2016
10. 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



11. In Transglashpone 2, with Female Laptop Orchestra FLO. Art, Language, Location. Cambridge. October 15<sup>th</sup>, 2016.
12. In Transglashpone 1, with Female Laptop Orchestra FLO, CMMRS2016, São Paulo. July 16, 2016.
13. 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
14. Bangalore Aural Transitions. Srishti Interim. Srishti Institute of Art, Design and Technology, Bangalore – India. CRiSAP and LCC, UAL. Dec 18<sup>th</sup>, 2015
15. 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 13<sup>th</sup>, 2014
16. 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
17. 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>
18. 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 24<sup>th</sup>, 2009.
19. 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.
20. 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 - 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.
3. 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 10<sup>th</sup>, 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. 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