

**Gabriel Saloman Mindel**

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**CURRICULUM VITAE**

**EDUCATION**

PhD: History of Consciousness, University of California, Santa Cruz, 2016 – 2024 (candidate).  
Dissertation: *Profanity: Performance, Protest, and the Sovereign Politics of Noise*;  
Eric Porter, advisor.

MFA: Simon Fraser University School for the Contemporary Arts, 2011-2013.  
Thesis: *Taking Up Positions: Embodied Theories and Time-Based Participatory Practices*; Sabine Bitter, senior supervisor.

BA: University of California, Santa Cruz, 1995-1997 (*incomplete*)

**FELLOWSHIPS & AWARDS**

- 2023            *Chancellor’s Dissertation Fellowship*, September 2023-June 2024; \$29000
- 2022            *UC Humanities Network Dissertation Fellowship*, September-December 2022;  
\$8000  
*Humanities for All: Quick Grants*, California Humanities, January-December  
2022; \$5000
- 2021            *Legal Studies Department Graduate Fellow*, University of California, Santa Cruz,  
October 2021-June 2022; \$750  
*UCSC Graduate Research Symposium: Best in Humanities*, University of  
California, Santa Cruz, April 2021, \$250.
- 2020            *Summer Research Fellowship*, The Humanities Institute, University of California,  
Santa Cruz, June-September 2020, \$1000.  
*Teaching Assistant Award*, University of California, Santa Cruz, June 2020, \$200.
- 2019            *Andrew W. Mellon Foundation Public Humanities Fellow*, The Humanities  
Institute, University of California, Santa Cruz, June-September 2019, \$5000.
- 2017            *Teaching Assistant Award*, University of California, Santa Cruz, June 2017, \$250.  
*Center for Archival Research and Training Fellowship*, McHenry Library Special  
Collections and Archives, University of California, Santa Cruz, October-  
December 2017, \$2750.

- Multi-Campus Graduate Working Group*, University of California Humanities Research Institute, October 2017-June 2018, \$4000.
- 2016 *Regents Fellowship*, University of California, Santa Cruz, October 2016-June 2017, \$18,000.
- 2012 *BCAC Scholarship Program Grant*, British Columbia Arts Council, September 2012, \$6000.  
*Graduate Fellowship*, SFU School for the Contemporary Arts, September 2012, \$1000.

### PEER REVIEWED ARTICLES

- 2021 “Performing Abolition: Paul Robeson in the Canadian Borderlands”, *Resonance: The Journal of Sound and Culture* 2(3).

### PUBLICATIONS & WRITING

- 2023 “On Astrobiology, Ontology, and Decoloniality”, with David Delgado Shorter, *Foundry*, September (*online*)
- 2021 “The Drums of Occupy”, *Smithsonian Folklife Magazine*, September 17 (*online*)  
 “Destination Unknown: A Review of Yvette Janine Jackson’s *Freedom*”, *RadioDoc Review* 7(1).
- 2018 “A Tradition of Free and Odious Utterance: Sacred Noise and Free Speech in Steve Waters’ *Temple*”, co-written with Alexander Jay Ullman, *Sounding Out!* (*online*)
- 2016 *Future Concrete*, edited with Anahita Jamali Raad (Vancouver: Unit/Pitt Projects)
- 2015 “Closing Doors: Reflections on Contemporary Art, Social Space & the Domestic”, *BREACH Journal #3: Anti-Institutional Rehearsal* (*online*)  
*Neighborhood Time Exchange: Intersections of Art and Community in West Philadelphia*, Justin Langlois & Gabriel Saloman, eds. (Philadelphia: Mural Arts Projects).
- 2014 “On Hiatus: The Imminent Impossibility of the Art Strike”, *The Journal of Aesthetics & Protest* #9, Marc Herbst, ed. (*online*)  
 “Under the Pavement...Oil”, *Occupy.com* (*online*)
- 2012 “The Subjective Object, or Harry Hay in the Age Mechanical Reproduction”, *The Journal of Aesthetics and Protest* #8: *Grassroots Modernism*, Marc Herbst and Christina Ulke, eds. (*online*)

## TEACHING EXPERIENCE

### Instructor of Record

*History of Consciousness Department, University of California Santa Cruz*

HISC 80T *What is the Witch?: Modernity, Subjectivity & Terror* (2020, 2022, 2023)

HISC 150 *Radical Political Theory* (2022)

HISC 80E *War and the Media: The Soundscape of Violence* (2021)

*School for the Contemporary Arts, Simon Fraser University*

FPA 285 *Interdisciplinary Collaboration and Composition* (2015)

### Teaching Assistant

*Critical Race and Ethnic Studies Department, University of California Santa Cruz*

CRES 100 *Comparative Theories of Race and Ethnicity*; Instructor: Luis Trujillo (2023)

CRES 10 *Introduction to Critical Race and Ethnic Studies*; Instructor: Nick Mitchell (2021)

*History Department, University of California Santa Cruz*

HIS 76 *The Holocaust: A Global Perspective*; Instructor: Nathaniel Deutsch (2022)

HIS 2B *World History: 1500-Present*; Instructor: Marc Matera (2017, 2021)

HIS 181B *Africa & Britain in the Imperial Age*; Instructor: Marc Matera (2018)

*History of Consciousness Department, University of California Santa Cruz*

HISC 80 *What is Resistance?;* Instructor: Banu Bargu (2020)

HISC 1 *Introduction to the History of Consciousness*; Instructor: Robert Meister (2017)

*Philosophy Department, University of California Santa Cruz*

PHIL 1 *Introduction to Philosophy*; Instructor: Denise Dinishak (2020)

*History of Art and Visual Culture, University of California Santa Cruz*

HAVC 188B *Biennials & Mega-Exhibitions*; Instructor: Rachel Nelson (2019)

HAVC 80 *Colonial Histories & Legacies*; Instructor: Elisabeth Cameron (2018)

*Art Department, University of California Santa Cruz*

ART 10E *3D Foundation*; Instructor: Dee Hibbert Jones (2018)

*Sociology Department, University of California Santa Cruz*

SOCY 185B *Introduction to Social Theory*; Instructor: Lindsay Dillon (2018)

*Art History*, Emily Carr University of Art + Design

AHIS 333 *Interdisciplinary Forums: Making It*; Instructor: Allison Collins (2014)

*School for the Contemporary Arts*, Simon Fraser University

FPA 314 *Readings in The History of Arts and Culture Studies: Artists and the Institution*;  
Instructor: Mariane Bourcheix-Laporte (2012)

FPA 137 *The History and Aesthetics of Cinema II: 1945-Present*;  
Instructor: Christopher Pavsek (2012)

FPA 111 *Issues in Fine and Performing Arts*; Instructor: Dr. Laura U. Marks (2011)

## **ADDITIONAL UNIVERSITY RESEARCH COLLABORATIONS**

Member, Isaac Julien Lab, UC Santa Cruz, 2021-2022.

Member, Astrobiology and Ethics Reading Group, UC Santa Cruz, 2019-2023.

Attendee, “Curating Noise: Reverberations and the Polyvocal,” Saas-Fee Summer Art Institute,  
2021

Member, “The Problem of California: Landscapes, Infrastructures, Ecologies,” Humanities  
Institute Research Cluster, UC Santa Cruz, 2018-2019.

Co-Convener, “Counter-Production: Noise as Critical Research,” UCHRI Multi-Campus  
Graduate Student Research Group, 2017-2018.

## **SERVICE & LEADERSHIP EXPERIENCE**

Women in Science and Engineering GradPath Mentor, UCSC, 2023.

Graduate Admissions Committee, History of Consciousness Department, UCSC, 2017, 2019.

Graduate Student Representative, History of Consciousness Department, UCSC, 2017.

## **PROFESSIONAL ASSOCIATIONS**

American Studies Association 2017-present.

Cultural Studies Association 2022-present; co-chair Music and Sounds Studies Working Group.

Dance Studies Association, 2022-2023.

Society of Literature, Science, and the Arts 2019-2020.

## CONFRENCES & PRESENTATIONS

### Invited Talks

- 2022 “Ashon Crawley’s Noise,” respondent, *Matters of Voice*, Stanford Humanities Center, Stanford University.
- 2019 “Internationalism: Red, Black & Blue; or Paul Robeson at the Crossroads,” *Music & Sound Studies Working Group*, University of Minnesota.
- 2014 “But Isn’t It Art?,” *Art Now!: Yes and No*, Department of Visual Arts at Western University.
- 2010 “Noise & Resistance,” *Sound Thinking 2010: Listen Again: The Changing World of Everyday Sound, Audio and Noise, and The Future of Sound Studies*; Surrey Art Gallery.

### Refereed Conference Papers

- 2023 “Sounds of Solidarity Audio Potluck,” American Studies Association Annual Meeting, Montreal, QC, Canada – co-convener  
“Prince and Revolutionary Eschatology,” Cultural Studies Association Annual Meeting, George Mason University, Fairfax, VA - panelist  
“The Drums of Occupy: Reverberant Noise in the Archive of Digital Debris,” *Reverb: Echo-Locations of Sound and Space*, SpokenWeb Symposium, University of Alberta, Edmonton, Canada - panelist
- 2022 “The Bad Breath of Modern Buildings: Noise and the Settler Colonial City,” *Dancing Resilience*, Dance Studies Association Conference, Vancouver, Canada – panelist  
“The Soundscape of Nothing: Meditations on Landscape and Life,” *Seeding Relations*, Mahindra Humanities Center, Harvard University, USA – Panelist
- 2021 “Internationalism: Red, Black & Blue; or Paul Robeson at the Crossroads;” *The Line Crossed Us: New Directions in Critical Border Studies*, University of Lethbridge, Lethbridge, Canada — panelist
- 2019 “No Witness to Wilderness: Silence, FOREST & the Inhuman Landscape;” *Worlds Without Us*, CPST Graduate Conference, University of Victoria, Victoria, Canada — presentation
- 2018 “A Tradition of Free and Odious Utterance: Sacred Noise and Free Speech in Steve Waters’ *Temple*;” *Breaking Through*, CUNY Graduate Center, New York City, USA — panelist
- 2013 “On Hiatus: The Art Strike as Social Practice,” *Open Engagement Conference*, Portland State University, Portland, USA — panelist

“On Hiatus: The Imminent Impossibility of the Art Strike,” *Eyes on Protest: Contestation and Visuality*, Art History/Visual Art & Theory Graduate Symposium, University of British Columbia, Vancouver, Canada — panelist

### Other Presentations

- 2023 “Border Abolition, Live in Concert,” *Crossing Borders: An Evening of Philosophical Discussions*, Center for Public Philosophy and the Institute for the Arts and Sciences, Santa Cruz, USA—presenter
- 2022 “Noise/Music/Power,” *Music and Politics*, UCSC – guest lecturer
- 2020 “Noise, Sovereignty and Resistance,” *What is Resistance?*, UCSC – guest lecturer
- 2019 “The Cultural Olympiad and Crisis” *Biennials and Mega-events*, UCSC – guest lecturer
- 2018 “A Brief History of Noise” *Introduction to Electronic Music*, UCSC – guest lecturer
- 2015 “Compositions 1960; Sound Art: Paying Homage;” *CRES MAC*, Vancouver, Canada — panelist
- 2014 “Brewtality of Fact Beer Club;” *TBD*, Museum of Contemporary Canadian Art, Toronto, Canada — panelist
- “But Isn’t It Art?;” *Interdisciplinary Forums: Making It*; Emily Carr University of Art + Design, Vancouver, Canada — presentation
- “Collective Walks/Spaces of Contestation;” Unit/Pitt Projects, Vancouver, Canada — panelist
- “John Berger’s Synopticon;” *No Linguistic Content*, 221a, Canada — presentation
- 2013 “Queer Language in the Poetry of bill bissett;” *Touching You, Touching Me*, Kootenay School of Writing, Vancouver, Canada — presentation
- 2012 “On Domestic Social Space;” *The Social Spaces Summit*, Purple Thistle Institute, Vancouver, Canada — presentation
- “The Subjective Object, or Harry Hay in the Age of Mechanical Reproduction;” *Journal of Aesthetics & Protest Launch*, OR Gallery, Vancouver, Canada — presentation
- 2011 “Out of Bounds: Site-Specific Arts Festival;” Audain Gallery, SFU School for Contemporary Arts, Vancouver, Canada — panelist
- “Unofficial Channels;” New Music Vancouver, Vancouver, Canada — panelist
- 2010 *Backbench*; ACAF, Manifesta 8, Region of Murcia, Spain — symposium participant
- “Counterculture as Pedagogy: Library Hours;” *We Have As Much Time As It Takes*, CCA Wattis Institute for Contemporary Art, San Francisco, CA, USA — presentation

“Lost In Translation;” *Signal and Noise IX*, VIVO Media Arts Centre, Vancouver, Canada — panel moderator  
“No Budget;” *CCA Graduate Program of Fine Arts Social Practices Workshop*, San Francisco, CA, USA — presentation

### **CURATION & CURATORIAL PROJECTS (*Selected*)**

2023-2024 *Of Love and Revelation*, Museum of Art and History, Santa Cruz, USA  
2022 *Kūkulu: The Pillars of Mauna ā Wākea*, Sesnon Underground, Santa Cruz, USA  
2021-2022 *Landscape & Life*, Indexical, Santa Cruz, USA  
2018 *A Touch of Greymarket: Capitalism at the Grateful Dead Show*, Dead Central, McHenry Library, University of California, Santa Cruz, USA  
*Take Back the Fight: Resisting Sexual Violence from the Ground Up*, Felix Kulpa II, Santa Cruz, USA  
2016 *Art & Parenthood*, Unit/Pitt Projects, Vancouver, Canada  
*Future Concrete*, Unit/Pitt Projects, Vancouver, Canada  
2014-2015 *Neighborhood Time Exchange Artist-in-Residence* - Mural Arts Program of the City of Philadelphia & The People’s Emergency Center, Philadelphia, USA  
2012 - 2015 *The STAG Library*, Vancouver, Canada  
2010-2011 *The Strathcona Art Gallery*, Vancouver, Canada  
2009 *Hope and Prey (Signal and Noise IX)*, VIVO Media Arts Centre, Vancouver, Canada  
*The Possibility of Nature, Hope in Pure Sound and Faith in Magnetism - DIM Cinema*, Pacifica Cinematheque, Vancouver, Canada

### **ARTISTIC PROJECTS & EXHIBITIONS (*Selected*)**

(\*) indicates solo exhibition

2023 *Between the Fires*, LANDING, Indexical, Museum of Art and History, Santa Cruz, USA (with Anna Friz).  
2021 *Fog Refrain*, Radio ARA, Luxembourg (with Anna Friz, Gonzalo Galetto, Abram Stern).  
2020 *You-*, Resonance Extra & Wave Farm, webcast. (with Anna Friz, Amy Mihyang Ginther, and Cynthia Ling Lee).  
2017 *Songs for Silence*, SubRosa, Santa Cruz, USA. (\*)  
2015 *Through a Window: Visual Art and SFU 1965-2015*, Audain Gallery, SFU School for the Contemporary Arts, Vancouver, Canada.

- 2014 *TBD*, Museum of Contemporary Canadian Art, Toronto, Canada (*as STAG*).  
*Collective Walks/Spaces of Contestation*, Unit/Pitt Projects, Vancouver, Canada.  
*No Linguistic Content*, 221a, Vancouver, Canada.
- 2013 *Happy City*, Museum of Vancouver, Canada.  
*Emerging Tactics: At the end of the day at least we have each other*, The Littman & White Galleries, Portland OR, USA. (*as the LMPC \**)  
*Songs for the City*, Capilano University Studio Gallery, North Vancouver, Canada. (*\**)  
*Disorientations*, Audain Gallery, SFU School for Contemporary Arts, Vancouver, Canada.
- 2012 *This Is An (A) Front: A Covert Education*, Unit/Pitt Projects, Vancouver, Canada. (*as Red76 \**)  
*smARTpower*, Bronx Museum of Art, New York, USA. (*as Red76*)  
*Apparitions*, Audain Gallery, SFU School for Contemporary Arts, Vancouver, Canada.  
*Millenium Magazines*, Museum of Modern Art, New York, NY, USA. (*with Red76*)
- 2011 *Out of Bounds: Site-Specific Arts Festival*, Audain Gallery, SFU School for Contemporary Arts, Vancouver, Canada.  
*Mapping the Every Day: Neighborhood Claims For the Future*, Audain Gallery, SFU School for Contemporary Arts, Vancouver, Canada (*with Elke Krasny, Cecily Nicholson, Aja Rose Bond and the Downtown Eastside Women's Centre*)  
*Culture Makes Others (Not the Other Way Around)*, VIVO Media Arts Centre, Vancouver, Canada (*as the LMPC \**)  
*What Is Not A Part Of The Art*, Shudder Gallery, Vancouver, Canada (*as the LMPC \**)  
*Counter Mapping*, PuSh International Performing Arts Festival, Thorne Exhibition Gallery, Arts and Recreation Centre, Vancouver, Canada (*with Aja Rose Bond*)
- 2010 *Manifesta 8: European Biennial of Contemporary Art*, Region of Murcia, Spain (*as Red76*)  
*Open Field*, Walker Art Center, Minneapolis, MN, USA (*as Red76*)  
*We Have As Much Time As It Takes*, CCA Wattis Institute of Contemporary Art, San Francisco, CA, USA (*as Red76*)
- 2009 *Descent to Revolution*, Bureau for Open Culture, Columbus College of Art and Design, Columbus OH, USA (*as Red76*)
- 2008 *Revolutionary Table*, Cabinet Magazine Space, NY, NY, USA (*as Red76*)  
*Democracy in America*, Creative Time, NY, NY, USA (*as Red76*)



## MUSICAL PERFORMANCE (*Selected*)

- 2023 Yellow Swans: *Le Poisson Rouge*, New York City, USA.  
Yellow Swans: *Oblivion Access* Austen, USA.  
Between the Fires: Museum of Art & History, Santa Cruz, USA.
- 2022 Between the Fires: Indexical, Santa Cruz, USA.
- 2019 Gabriel Saloman: *Other Minds Music Festival: Latitudes*, Center for New Music, San Francisco, USA
- 2017 Gabriel Saloman: *Indexical Presents*, Museum of Art & History, Santa Cruz, USA
- 2015 Gabriel Saloman: “Monty Cantsin”, Western Front, Vancouver, Canada  
Gabriel Saloman: *Feed*, Kuntswerke Institute for Contemporary Art, Berlin, Germany  
Gabriel Saloman: *AUX*, Vox Populi, Philadelphia, USA  
Gabriel Saloman; *Noise Yoga*, Frye Museum of Art, Seattle, USA
- 2014 Gabriel Saloman: *Big Joy Festival*, Vancouver, Canada  
Gabriel Saloman: Cafe OTO, London, UK  
Gabriel Saloman: *The Rest is Noise Festival*, Muziekenbouw, Amsterdam, Netherlands  
Gabriel Saloman: *L@TE*, Berkeley Art Museum/Pacific Film Archive, Berkeley, USA  
Gabriel Saloman & Donato Mancini: “Making People Laugh”, Open Space, Victoria, Canada
- 2013 Diadem: *Big Joy Festival*, Vancouver, Canada  
Gabriel Saloman & Donato Mancini: “Tough Enough For Poetry”, *LIVE Biennial*, Vancouver, Canada  
Gabriel Saloman: *Debacle Festival*, Seattle, USA
- 2012 Chambers: *New Forms Festival*, Vancouver, Canada
- 2011 Diadem: *Quiet City*, W2 Media Arts, Vancouver, Canada
- 2010 Volunteer Ecstatic Orchestra: *Sound Thinking 2010*, VIVO Media Arts Centre & Surrey Art Gallery, Vancouver & Surrey, Canada  
Gabriel Saloman: “The Pragues,” *Signal & Noise X*, VIVO Media Arts Centre, Vancouver, Canada  
Diadem: *Fake Jazz Festival*, Casa Del Artista, Vancouver, Canada  
Gabriel Saloman: “War Requiem,” Studio 1202 & VIVO Media Arts Centre, Vancouver, Canada
- 2009 Gabriel Saloman: “Refuse,” *Descent to Revolution*, Bureau for Open Culture Columbus College of Art and Design, Columbus OH, USA  
Gabriel Saloman (with Paul McDevitt): “The Cant” Artspeak, Vancouver, Canada

- Diadem: *The Sound I'm Looking For*, Charles H. Scott Gallery, Vancouver, Canada
- 2008 Diadem: *Fake Jazz Friday*, Western Front, Vancouver, Canada  
 Gabriel Saloman: *Fake Sleep*, VIVO, Vancouver, Canada  
 Yellow Swans: *Sonar Festival*, Barcelona, Spain  
 Yellow Swans (with Avalon Kailen): "Joan of Arc", *Sound & Vision 3*, Portland OR, USA
- 2007 Yellow Swans: *Issue Projects Room*, New York City NY, USA  
 Yellow Swans: *Venn Festival*, Bristol, UK  
 Yellow Swans: *Sonic Protest*, Paris, France  
 Yellow Swans: *Arts Council England presents Free Noise*, CCA, Glasgow; The Point, Cardiff; The Sage, Gateshead; Anolfini, Leeds; University of London, London, UK
- 2006 Yellow Swans: *Arthur Nights*, Los Angeles, USA  
 Yellow Swans: *Adventures in Modern Music*, Chicago, USA  
 Yellow Swans: *Wooden Octopus Skull*, Seattle, USA  
 Yellow Swans: *End Times Festival*, St. Paul MN, USA
- 2005 Yellow Swans: *Open Circuit*, Kuntscentrum Belgie, Hasselt, Belgium  
 Yellow Swans: *Dramarama Festival*, Kuntscentrum Belgie, Hasselt, Belgium  
 Yellow Swans: *End Times Festival*, St. Paul MN, USA

## RECORDINGS (*Selected*)

- 2022 Yellow Swans. *Drowner*. YSA, USA.
- 2021 Gabriel Saloman. *The Drums of Occupy*, Contemporary Folk Research, USA.
- 2020 Gabriel Saloman. *The Sensationalists*, Beacon Sound, USA.
- 2017 Gabriel Saloman. *Movement Building Vol. 3*. Shelter Press, France.
- 2015 Gabriel Saloman. *Movement Building Vol. 2*. Shelter Press, France.  
 Chambers. *Sigma Flare 1*. Debacle Records, USA.
- 2014 Gabriel Saloman. *Movement Building Vol. 1*. Shelter Press, France.  
 Gabriel Saloman & Peter Broderick. *Gabriel Saloman & Peter Broderick*. Beacon Sound, USA.
- 2013 Gabriel Saloman. *Soldier's Requiem*. Miasmah, Germany.  
 Gabriel Saloman. *Riots Don't Just Happen*. Infinite Greyscale, Germany.
- 2012 Gabriel Saloman. *Adhere*. Miasmah, Germany.
- 2010 Yellow Swans. *Going Places*. Type, United Kingdom.
- 2009 Yellow Swans & David Lieske. *Public Space / Foil*. En/OF, Germany.
- 2007 Yellow Swans. *At All Ends*. Load, USA.

- 2006 Yellow Swans. *Descension*. Acruela Discos, Spain / Three Lobed, USA.  
 Yellow Swans. *Drift*. Acruela Discos, Spain / Root Strata, USA.

## DANCE COMMISSIONS

- 2015 “The Sensationalists” - music composition for *The Sensationalists*;  
 Choreographers: 605 Collective & Theatre Replacement; Presented: The Cultch,  
 Vancouver, Canada  
 “Wells Hill” - music composition for *Wells Hill*; Choreographer: Vanessa  
 Goodman; Presented: Chutzpah! Festival, Vancouver, Canada
- 2014 “What Belongs To You” - music composition for *What Belongs to You*;  
 Choreographer: Vanessa Goodman; Presented: *Dancing on the Edge Festival of  
 Contemporary Dance*, ScotiaBank Dance Centre, Vancouver, Canada
- 2013 “The Disciplined Body” - music composition for *Re-Marks on Source Material*;  
 Choreographer: Daisy Karen Thompson; Presented: Goldcorp Centre for the Arts,  
 Vancouver, Canada  
 “Cella” - music composition/performance for *Cella*; Choreographer: Lisa Gelley  
 Martin; Presented: *Spatial Poetics*, The Powell Street Festival, Goldcorp Centre  
 for the Arts, Vancouver, Canada  
 “War Requiem” - music composition for *war.requiem*; Choreographers: Rob  
 Kitsos, 605 Collective, Shawna Elton, Vanessa Goodman; Presented: The Milton  
 J. Wong Theater, Goldcorp Centre for the Arts, Vancouver, Canada
- 2012 “Riots Don't Just Happen” - musical composition for *Riots don't just happen*;  
 Choreographer: Daisy Karen Thompson; Presented: *What The Five*, Goldcorp  
 Centre for the Arts, Vancouver, Canada  
 “Mandible” - musical composition for *Mandible/Madula*; Choreographer:  
 Vanessa Goodman; Presented: *oneTHOUSAND hours later*, Goldcorp Centre for  
 the Arts, Vancouver, Canada
- 2011 “Adhere” - musical composition for *The TCP Show*; Choreographers: The  
 Contingency Plan; Presented: Firehall Arts Centre, Vancouver, Canada  
 “Unlike Taste” - musical composition for *Unlike Taste*; Choreographer: Vanessa  
 Goodman; Presented: *Dancing on the Edge Festival of Contemporary Dance*,  
 Vancouver, Canada.

## BIBLIOGRAPHY (Selected)

- Vanessa Auge, *WIRE Magazine*, no. 479/480, January/February 2024.  
 Marianne Bourcheix-Laporte, “Collective Walks/ Spaces of Contestation: Site-Specificity,  
 Community Involvement and Mobility Employed as Curatorial Strategies in the Creation

- of Participatory Performances,” *Curating Live Arts: Global Perspectives, Envisioning Theory and Practice in Performance*, edited by Dena Davida, Jane Gabriels, Véronique Hudon, and Marc Pronovost (Oxford, UK and New York, US: Berghahn Books, 2018), pp. 292-302.
- Helen Gregory and Kirsty Robertson, “No Small Matter: Micromuseums as Critical Institutions,” *RACAR*, 43:2, 2018, pp. 89-101.
- Janet Smith, “The Sensationalists Make A Huge Leap Of Faith,” *Georgia Straight*, July 7-14, 2015.
- Alissa Firth-Eagland, “An Appeal To White People: Relearning our Concepts of Good Will, Intention, and Inclusion,” *Musagetes*, 2015. (online)
- Marc Masters, “Movement Building Vol. 1”, *Pitchfork*, 2015. (online)
- Bryne McLaughlin, “TBD: Whither the Contemporary Art Museum,” *Canadian Art*, 2014. (online)
- Łukasz Komły, “Plates (Not) Heard,” *Laif Magazine*, 6 (98), 2014, p. 42.
- Janet Smith, “What Belongs to You Creates Thrilling Magic,” *Georgia Straight*, July 7-14, 2014.
- Marc Masters, *WIRE Magazine* no. 359, January 2013.
- Sarah Shultz, ed., *Open Field: Conversations on the Commons* (Minneapolis: Walker Art Centre, 2012). (exhibition catalog)
- Jennifer Del Rios, ed., *Open Engagement* (Portland: Publication Studios Portland, 2012), pp. 295-297.
- Grayson Currin & Marc Masters; “The Out Door: Closing the Door on 2012”, *Pitchfork*, 2012. (online)
- Baysa Laye, “Mining Sound’s Extremities,” *The Jewish Independent*, December 30, 2010.
- Rana Dasgupta, Nina Montmann, Avi Pitchon, eds., *Manifesta 8: The European Biennial of Contemporary Art, Region of Murcia (Spain) in Dialogue with North Africa* (Madrid: Silvana. 2010). (exhibition catalog)
- Sasha Frere-Jones, "The Nature of Noise," *The New Yorker*, May 24, 2010.
- Julian Meyers & Joanna Szupinska, *We Have As Much Time As It Takes* (San Francisco: CCA Wattis Institute for Contemporary Arts, 2010). (exhibition catalog)
- Reanna Alder, "Motorcycling Through the Pop-Cultural Highway", *Front Magazine*, Spring
- James Voorhies, ed. *Descent to Revolution* (Columbus, OH: Canzani Center Gallery CCAD, 2010). (exhibition catalog)
- Annika Von Taube, "WWW: The Art of Fashionably Highbrowsing the Internet", *Sleek Magazine*, Spring 2009.
- Nato Thompson, ed., *A Guide to Democracy in America* (New York: Creative Time Books, 2008). (exhibition catalog)
- Steve Dietz, ed., *Superlight: OISJ Biennale* (exhibition catalog)
- James Voorhies, *Exact Imagination* (Columbus, OH: Canzani Center Gallery CCAD, 2008). (exhibition catalog)
- Marc Masters, "Noisy Neighbors," *Signal to Noise* no.49, Spring 2008.