

## **SUZANNE THORPE**

167 Norman St., 1R  
Brooklyn, NY 11222  
(518) 526 – 3375  
[suzannethorpe@mac.com](mailto:suzannethorpe@mac.com)

### **SUMMARY**

**Arts activist**, educator, musician and composer, creating and designing programs, pedagogies, exhibitions, and performances that proliferate creative thinking, promote community dialogue and support artistic growth.

**Technically proficient** with Pro Tools, Logic, Audacity, Peak, Max/MSP/Jitter, Super Collider, Ableton Live, Analogue Recording Studios and Outboard Gear, Field Recording, Tele-present Technology, Sensor and Interface Technology, Instrument Augmentation, Circuit Building and Data Mapping.

**Areas of research and practice** include Electro-acoustic Flute Performance, Electronic Music, Electronic Arts, New Media, Interdisciplinary Arts, Tele-presence and Distance Performance, Data Mapping, Cognitive Software Development, Creative Improvisation, and Conceptual Art

**Comprehensive knowledge** of Western Music (History, Theory and Literature), Electronic Music (History, Theory, Canon and Practice), Distance Performance, Electronic Arts History, Creative Improvisation Theory and Practice, Classical Flute Repertoire and Technique.

### **EDUCATION**

#### **MFA, Recording/Electronic Music and Media Mills College, Oakland, CA**

Focus of study: electronic music (composition, performance, theory and literature), interactive software, sound art, networked performance, sensor technology, data mapping, and creative improvisation. Studied with Chris Brown, John Bischoff, Maggi Payne, Roscoe Mitchell, Fred Frith, Joelle Leandre, Zeena Parkins, Les Stuck, Laetitia Sonami, and Don Day.

#### **BA, English**

##### **University at Buffalo, SUNY, Buffalo, NY**

Focus of study: contemporary literature and new media. Studied with Robert Creeley, Tony Conrad, Ron Emmke, and Raymond Federman.

#### **AS, Music Performance**

##### **SCCC, Schenectady, NY**

Focus of study: classical and contemporary flute repertoire, performance and technique, western music theory and literature. Studied with Kristin Bacchiachi-Stewart and Brett Wery.

## **RELATED PROFESSIONAL EXPERIENCE**

### **EDUCATOR**

#### **Lecturer**

**2008**

##### **New York University**

Electronic Music Performance: developed skills of dialogue, listening and community building in an electro-acoustic environment; addressed performance issues germane to digital instrumentation and interface.

#### **Munson Williams Proctors Arts**

4D Design: Addressed the articulation of information via a sonic message technically and conceptually within 4D design. Guided soundwalks for student development of personal relationships with environmental sounds and acoustics were given.

#### **Director, Electronic Music**

**San Francisco Waldorf High School, San Francisco, CA**

**2007 – 2008**

Developed and taught a curriculum focused on Electronic Music, including electronically generated and processed sound, both digital and analog, its history, recording techniques, mixing techniques, composition, circuit bending, field recording, software programs and Digital Audio Workstations.

#### **Teaching Assistant**

**Electronic Music & Media Department, Mills College, Oakland, CA**

**2007**

Maintained tele-present technology and mediated instruction for Pauline Oliveros's Deep Listening Symposium; assisted students with recording techniques, lead students in Deep Listening exercises and practices.

#### **Teaching Artist**

**Nameless Sound, Houston, TX**

**2006**

Developed and presented Creative Music Workshops in public schools, community centers and homeless shelters. The workshops emphasized dialogue, self-awareness, group awareness, listening, creative problem solving, spontaneity, and risk taking.

#### **Adjunct Educator**

**Academy of the Holy Names, Albany, NY**

**2004 – 2006**

Developed and taught individualized curriculum focused on classical flute repertoire and technique.

#### **Private Instruction**

**2003 – Present**

Tailor and teach curriculum for Max/MSP/Jitter, Pro Tools, Ableton Live, and Classical Flute Repertoire for a variety of ages and abilities.

## **C U R A T O R I A L / E D I T O R I A L**

**Curator, Content Developer  
Electronic Music Foundation  
Present**

Curator of *Frying Pan Resonance*, in which emerging artists compose and present sound installations aboard the Lightship Frying Pan, Chelsea, NY. Media content developer and editor for all online content for Electronic Music Foundation, including [www.arts-electric.org](http://www.arts-electric.org), [www.emfproductions.org](http://www.emfproductions.org), [www.cdemusic.org](http://www.cdemusic.org) and [www.emfmedia.org](http://www.emfmedia.org).

### **Curator**

#### **Edison Media Project**

**Schenectady Museum & Suits-Bueche Planetarium, Schenectady, New York  
2004 - 2008**

A series of interdisciplinary events that articulated the mission of the Schenectady Museum and activated its collection. The presentations stressed the convergence of art, science and technology today, and the tradition of the intertwined components represented within the museum's collection.

#### **Edison Media Project Events**

##### **Space Re-Mixed**

A series of audio/visual duets, performed within the Suits-Bueche Planetarium. Performers include: Stephan Moore, Madaleine Gallagher, Bruce Tovsky, Shempei Takeda, Michael Bulluck, Linda Aubrey Bullock, Jonathan Marcus, Seth Cluett, David Lublin, David Last

##### **Power House Performances**

Featuring Miya Masaoka and Pauline Oliveros and the River Bottom Brainwave Band.

##### **High Voltage Fields**

A symposium focused on topics emerging from the contemporary convergence of art, science and technology. Events included accompanying exhibits and performances. Topics included:

*Who's Guarding the Guards:* featured artists incorporating surveillance technology in their work. Participants: Trevor Paglen, Daniel Perlin, Danny Goodwin, Rich Radke, Lynn Hershman Leeson.

*Robots: In Our Own Eyes:* featured artists and designers concerned with ethics in robotic design. Participants: Chico MacMurtrie, Tomek Strzalkowski, Nick Webb, Cherrice Traver, Sal Restivo, Fernando Orellana, Audrey Bennett, Ultrafuturo Group

*High Voltage Fields*: Pilot program addressing the receding boundaries between art, science and technology and the resulting emergence of a converged culture. Participants: Natalie Jeremijenko, Tad Hirsch, Kathy High, Joel Chadabe, J. Douglas Klien, Mike Fortun

### **Groove Xchange**

A multi-media performance event with accompanying exhibition and lecture, focused on recording media technology from the tin-type to current mp3s. Electronic musicians LEMUR, Sara Ayers, and Bob Gluck, performed electronic compositions onto wax cylinder, which were later played back for the audience.

### **Who's Playing Who?**

Featuring the League of Electronic Musical Urban Robots and violinist Mari Kimura in concert.

### **Enter the Botmatrix**

Featured Cindy Jeffers and Meredith Finklestein lecturing on the future liberation of robots everywhere.

## **SELECTED PERFORMANCES**

### **2008**

#### **M:ST Festival, Calgary, Canada**

Performed the Zero Hour: a street intervention performance incorporating radio transmission in collaboration with media artist Stephanie Rothenberg.

#### **U.S. Dates w/ My Bloody Valentine**

#### **All Tomorrow's Parties, Kutchers, Catskills, NY**

Collaboration with Free103point9 and The Wounded Knees

#### **Floating Points Festival, Issue Project Room, Brooklyn, NY**

Composed and performed a solo work for flute and electronics, *Nautical Twilight*, for 16 channel hemispherical speakers and tuned filtering

#### **STAC, Signal Flow, Mills College, Oakland, CA, and Troy, NY**

STAC is a networked duo with multi-instrumentalist Alex Chechile. Together we improvised a duo via tele-presence, streaming audio, and video from Troy, New York to Oakland, CA into simultaneously occurring events. The piece included a pioneering implementation of a streamed exchange of biofeedback data, manifested into audio in the performance.

#### **Brown/Thorpe, 1510 8<sup>th</sup> St., Oakland, CA**

Improvised duo with electro-acoustic pianist Chris Brown

#### **The Stone, New York, NY**

Improvised duo of mixer-feedback and electro-acoustic flute with Philip White, aka thenumer46

**Activating the Medium, San Francisco Art Institute, San Francisco, CA**

Collaboratively composed and performed a composition with Ulrich Krieger and Andy Strain, directed by Zbigniew Karkowski

**Greenwich Music House, New York, NY**

Improvised trio, CC Three, with Pauline Olivoers and Chuck Johnson, & quartet with Miya Masaoka

**2007**

**Chapel of the Chimes, Oakland, CA**

Improvised trio, CC Three with Pauline Oliveros and Chuck Johnson

**1510 8<sup>th</sup> St., Oakland, CA**

Improvised duo with Gino Robair

**U.S. Dates with thenumber46:**

Monkey Town, Williamsburg, NY  
Gasholder Building, Troy, NY  
Nitelite, Chapel Hill, NC  
REDUX, Charleston, SC  
Hi-Ho Lounge, New Orleans, LA  
Superhappyfunland, Houston, TX  
Okay Mountain, Austin, TX

**Mills College, Oakland, CA**

Mills Improvisation Ensemble

**Out Sound LSG New Music Series, Luggage Store, San Francisco, CA**

Trio with Charity Chan and Paul Scriver

**Stanford College, Palo Alto, CA**

Mills Improvisation Ensemble

**Monkey Town, Williamsburg, NY**

The Forest for the Trees, duo with Cindy Wheeler

**2006**

**No Idea Festival, Austin and San Antonio, TX**

Three-day festival, performing improvised music in multiple configurations with: Chris Cogburn, David Dove, Bhub Rainey, Liz Tomme, Annette Krebs and Rob Cambre

**Mills College, Oakland, CA**

Mills Improvisation Ensemble with Olivia Block  
Mills Improvisation Ensemble with Maggie Nicols

## **2005**

### **In Concert with J Mascis, Hocket, Look It and the Wounded Knees:**

Bearsville Theatre, Woodstock, NY  
Revolution Hall, Troy, NY  
Bowery Ball Room, NY, NY  
Irving Plaza, New York, NY  
Bush Hall, London, U.K.

## **2004**

### **In Concert with J Mascis, The Wounded Knees, and Capital Region Wind Ensemble:**

Smith College, Amherst, MA  
Capital Region Wind Ensemble, Albany, NY  
Bowery Ball Room, NY, NY  
SUNY Purchase, Westchester, NY  
Key's American Music Festival, Albany, NY  
Alan McGee's Death Disco, Nottinghill Gate Arts Center, London, UK  
Tonic, NY, NY

## **2003**

### **In Concert with J Mascis, and The Wounded Knees**

Maxwells, Hoboken, NJ  
The Twelve Cups, London, U.K.  
The Rotary Club, London, U.K.  
Leadmill, Sheffield, U.K.  
Beowolf, Belfast, Ireland  
Whelan's, Dublin, Ireland  
The Granery, Cork, Ireland

## **1991 - 2001**

### **In Concert with Mercury Rev**

Toured the U.S.A and Europe extensively, with Bob Dylan, My Bloody Valentine, Spiritualized, Pavement, Porno for Pyros, Ride, Dinosaur Jr., Hole, Ween, Sonic Boom, and more. Festivals included *Brooklyn Anchorage New Music Series*, Brooklyn, NY, *Pheonix Festival*, London, U.K., *Roskilde Festival*, Copenhagen, Denmark, *Arise Festival*, Estonia, *Lollapalooza*, U.S.A., *Reading Festival*, Stratford-Upon-Avon, U.K., *Neu Musik Festival*, Baden-Baden, Germany.

## **SELECTED COMPOSITIONS**

### **Nautical Twilight**

For solo flute, electronics and 16 hemispherical speakers, commissioned for the *Floating Points* festival at Issue Project Room, Brooklyn, NY.

## **1 + 1 = 3**

Telepresent distance performance, written for laptops, flute, electronics, oscillators and biofeedback data.

## **Convergente**

Conduction via text for solo or small ensemble of any instrumentation, duration to be determined by group discussion. The score was printed and distributed by mailed postcards.

## **Foiled**

Solo for flute and diffusion to quad system.

## **Basement Conversations**

For solo flute. Composed for Albany Symphony Master Class on Flute Extended Techniques.

## **I N S T A L L A T I O N S**

**2007**

### **Framed**

**Mills College, Oakland, CA**

Framed explored multi-dominant realities by placing listeners in four distinct physical perspectives while listening to sonic interpretations of those perspectives.

### **Affect Effects Us All**

**California College of the Arts**

A sound installation that addresses action and consequence, realized by mapping the motion of a school of fish to a serial composition embedded in a jitter patch. The location of the fish determined the combination of sounds, and the sounds encouraged reflection of human consequences on the environment.

**2005**

### **Hocketing**

**M.A.F.I.A.**

**RPI, Troy, NY**

A video installation exploring gestural implementation and interpretation in improvisational exchanges.

## **D I S C O G R A P H Y**

**2008 thenumber46** - *Bleach & Ammonia*, Creative Commons License

**2007 The Wounded Knees** - *All Rise*, Specific Recordings

**2005 Devendra Banhart** - *Cripple Crow*, XL Recordings

**2003 Grand Mal** - *Bad Timing*, Arena Rock

**2001 Mercury Rev** - *All Is Dream*, V2 Records

**1998 Mercury Rev** - *Deserter's Songs*, V2 Records

**1998 Grand Mal** - *Maledictions*, Slash/London Records  
**1997 Grasshopper & the Golden Crickets** - *The Orbit of Eternal Grace*, Beggars Banquet  
**1995 Mercury Rev** - *See You on the Other Side*, Sony Records  
**1995 Mercury Rev** - *The Peel Sessions*, Beggars Banquet  
**1995 Mercury Rev with Alan Vega (Suicide)** - *Everlasting Arm & Deadman*, Big Cat Records  
**1995 Harmony Rockets** - *Paralyzed Mind of the Archangel Void*, Big Cat Records  
**1994 St. Johnny** - *Speed Is Dreaming*, Geffen Records  
**1993 Mercury Rev** - *The Peel Sessions*, Beggars Banquet/Sony Records  
**1993 Mercury Rev** - *Something for Joey*, Beggars Banquet/Sony Records  
**1993 Mercury Rev** - *Bronx Cheer*, Sony Records  
**1993 Mercury Rev** - *Boces*, Sony Records  
**1993 Mercury Rev Theremin Sextet & Robert Creeley** - *So There*, Beggars Banquet/Sony Records  
**1992 Mercury Rev** - *If You Want Me to Stay*, Rough Trade Records  
**1992 Mercury Rev** - *Lego of My Ego*, Beggars Banquet/Sony Records  
**1991 Mercury Rev** - *Car Wash Hair*, Mint Records  
**1991 & '92 Mercury Rev** - *Yerself Is Steam*, Beggars Banquet/Sony Records, Rough Trade/Jungle Records

## **GRANTS, AWARDS, SCHOLARSHIPS**

### **Frog Peak Collective Award**

For outstanding thesis and contribution to electronic music

**Crothers & Menaglia Awards** - Awarded through the Mills College Music Department/Graduate Studies Program

**Second Chance Scholarship** - Merit scholarship for Music Performance Study at Schenectady County Community College

**Gold Record** - For *Deserter's Songs* by Mercury Rev