

Curriculum Vitae

Dr. Christopher A. Williams

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Doctoral School for Artistic Research
University of Music and Performing Arts Graz
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Education

SECONDARY

- 2016 PhD in Artistic Research, Academy of Creative and Performing Arts, Leiden University
- Dissertation: "Tactile Paths: on and through Notation for Improvisers"
<http://www.tactilepaths.net>
 - Committee Chair: Frans de Ruiter, Artistic Adviser: Richard Barrett, Academic Adviser: Marcel Cobussen
 - External Examiners: Jane Alden, Henk Borgdorff, Jonathan Impett, Tim Ingold, George Lewis, Vincent Meelberg, Gary Peters

- 2003 Bachelor of Arts (with Honors) in Music, University of California, San Diego
- Advisers: Chaya Czernowin (composition) and Bertram Turetzky (contrabass)

NONDEGREE COURSES

- 2003 Escola Superior de Música de Catalunya, Barcelona (6 months)
- Adviser: John Rahn (composition)
- 2006 Festival Acanthes Composition Workshop, Metz
- 2002, 2004 Internationale Ferienkurse für Neue Musik, Darmstadt

Academic Appointments

- 2021 – 2025 Senior Scientist, Doctoral School for Artistic Research, University of Music and Performing Arts, Graz (KUG). Coordinator and co-PI of the research project (*Musical*) *Improvisation and Ethics*. <https://improv-ethics.net/>
- 2020 – 2021 Senior Scientist/Postdoctoral Fellow, Doctoral School for Artistic Research, KUG.

Selected Honors

GRANTS

- 2021-2025 Austrian Science Fund (FWF): (*Musical*) *Improvisation and Ethics*, project ZK 93 (2,156,304€).
- 2015 – 2020 Production Grants for the concert series KONTRAKLANG: Hauptstadtkulturfonds, 2019 (100,000€); Berliner Senat Office of Cultural Affairs, 2017-18 (200,000€); Hauptstadtkulturfonds, 2016 (80,000€); Berliner Senat Office of Cultural Affairs, 2015 (100,000€).
- 2019 Gwärtler Stiftung: Creation Grant for the project *On Perpetual (Musical) Peace?* (7,000€)
- 2018 Initiative Neue Musik Berlin e.V.: Creation Grant for the project *Virtual Duo with David Moss* (5,250€)

- 2018 Berliner Senat Office of Cultural Affairs: Travel Grant for North American Tour with the project *Reidemeister Move* (7,191€)
- 2015 Initiative Neue Musik Berlin e.V.: Creation Grant for the project *Groundwave Rondo (Magnetic Traveling)* (1,500€)
- 2012 Berliner Senat Office of Cultural Affairs: Travel Grant for Canadian Tour with the project *Reidemeister Move*
- 2012 Goethe Institut: Travel Grant to present at the 2012 Conference of the Association of Social Anthropologists of the UK and the Commonwealth, Delhi, India (1,000€)
- 2011 Initiative Neue Musik Berlin e.V.: Production Grant for the project *Reidemeister Move* (1,500€)
- 2011-2015 Hauptstadtkulturfonds (27,000€), Initiative Neue Musik Berlin e.V. (6,000€), Deutscher Musikrat (4,000€) and Kulturamt Neukölln (2,000€): Production Grants for the series *Certain Sundays: A Salon at SOWIESO*.
- 2009 Institut Ramon Llull, Barcelona: Travel Grants for tours in USA, Holland, and Germany (3,000€)
- 2008 Consell Nacional de les Arts de Catalunya: Production Grant for the project *Ràdio Mòvum* (3,000€)

PRIZES

- 2019 Phonurgia Nova Radio Art Competition: Finalist
- 2019 DIKK International Film Festival: Best Soundtrack, *Gravity Well* by Jadi Carboni
- 2015 American Documentary Film Festival: Award for Best American Short, *Seeing the Full Sounding*
- 2003 University of California, San Diego: Sayer Prize for outstanding classical music performance
- 2002, 2003 UCSD: Stuart Prize for outstanding creative work
- 2002 UCSD: Erickson Prize for excellence in research
- 2001 UCSD: Nee Preis, outstanding member of the La Jolla Symphony

RESIDENCIES

- 2020 German Center for Venetian Studies, Venice (3 months)
- 2018 Le Vivier/Goethe Institut, Montreal (2 months)
- 2017 Künstlerhaus Lukas, Ahrenshoop, Germany, with dancer Jadi Carboni (1 month)
- 2015 Nau Còclea, Camallera, Spain (3 weeks)
- 2015 WORM, Rotterdam (2 weeks)
- 2014 Agosto Foundation, Prague (2 weeks)
- 2014 Q-02, Brussels, with the project *Reidemeister Move* (1 week)
- 2011 Netwerk Centre for Contemporary Art, Aalst, Belgium (2 weeks)
- 2008, 2010 Hotel Pupik, Scheifling, Austria (6 weeks)
- 2007 WORM, Rotterdam (2 weeks)

SCHOLARSHIPS

- 2006 Festival Acanthes Composition workshop, Metz

Publications

MONOGRAPHS

2016. "Tactile Paths: On and through Notation for Improvisers." PhD diss., Leiden University.
URL: <http://www.tactilepaths.net>.

PEER-REVIEWED

- 2021a. "Lessons from the Sandbox: Linking Readership, Representation and Reflection in Tactile Paths". In: *The Digital Dissertation: History, Theory, Practice*. Ed. by Virginia Kuhn and Anke Finger. Open Book Publishers, pp. 247–260.
- 2021b. "Mapping Participation: Lawrence Halprin's RSVP Cycles Meets Richard Barrett's fOKT". In: *Contemporary Music Review* 40.4, pp. 366–385.
- 2019 (with Charlie Morrow). "Marketing Sonic Thinking with Creative Visualization: Getting Decision-Makers to Listen". In: *Cities & Health*.
- 2018a. "Anarchiving (in) Ben Patterson's Variations for Double-Bass". In: *Journal for Artistic Research* 16. URL: <https://doi.org/10.22501/jar.387316>.
- 2018b. "Say No Score: a Lexical Improvisation after Bob Ostertag". In: *Tempo* 72.283, pp. 21–33.
- 2016 (with Mathias Maschat). "Three Performances: A Virtual (Musical) Improvisation". In: *Experiencing Liveness in Contemporary Performance*. Ed. by Matthew Reason and Anja Mølle Lindelof. London: Routledge, pp. 242–253.
- 2012 (with Martin Sonderkamp). "Where You End and I Begin: cognition and continuity in experimental music and dance". In: *Critical Studies in Improvisation | Études Critiques en Improvisation* 8.2. URL: <https://doi.org/10.21083/csieci.v8i2.2144>.

NON-PEER-REVIEWED

2022. "Composing with (Improvising) People: A Paramanifesto". In: *Wien Modern 35 Festivalkatalog. Essays*. Vol. 2. Vienna: Wien Modern, Verein für neue Musik, pp. 159–164.
- 2021 (with Jean-Charles François). "Encounter between Christopher Williams and Jean-Charles François". In: *PaaLabRes*. URL: <http://www.paalabres.org/interview/williams-en>.
- 2017a (with Chris Heenan). "Certain Sundays: Altmodische Gastfreundschaft, neumodische Überblendung der Kunstschärfe und soziale Erfahrung". In: *positionen* 112, pp. 34–35.
- 2017b. "Treatise, comment et pourquoi : un court exposé empirique". In: *PaaLabRes*. URL: <http://www.paalabres.org/2017-carte-paalabres>.
2012. "Situating Notation for Improvisors". In: *Proceeding of the (Re)thinking Improvisation Conference 2011*. Ed. by Henrik Frisk and Stefan Östersjö. Malmö: University of Lund.
2003. "KIVA (no colon)". In: *Open Space Magazine* 6, pp. 204–217.
- 2002 (with Benjamin Carson). "On the Piano Music of Ben Carson: A Correspondence of Essays". In: *Open Space Magazine* 5, pp. 231–250.

BOOK AND CONCERT REVIEWS

2017. "Book Review: Experimental Music since 1970". In: *Journal of Sonic Studies*. URL: <https://www.researchcatalogue.net/view/558982/559019>.

2011. "Book Review: echtzeitmusik: selbstbestimmung einer scene". In: *Critical Studies in Improvisation | Études Critiques en Improvisation* 7.2. URL: <https://doi.org/10.21083/csieci.v7i2.1702>.

2004. "Concert Review: mínim". In: *The Improvisor*. URL: <http://the-improvisor.org>.

Courses Taught

Doctoral seminars at Doctoral School for Artistic Research, KUG:

- 2022-2023 *Intra-, Multi-, Inter-, Trans-, and Postdisciplinarity: Terms and Possibilities in Artistic Research*
- 2022-2023 *Basic Digital Tools and Workflows in (Artistic) Research*
- 2020-2021 *Publikation und Drittmittelakquise*
- 2020-2021 *Konversatorium zur künstlerischen Forschung*

Academic Service

Peer review: *Journal of Artistic Research*, *Seismograf Peer*, *Artistic Practice as Research in Jazz: Positions, Theories, Methods* (Routledge)

Committees: Postdoc search committee, Doctoral School for Artistic Research, KUG; Diversity working group, KUG.

Selected Talks, Panels, and Workshops

- 2023 "Anatomy of a (Musical) Ethics Lab". Society of Artistic Research Conference 2023, Norwegian University of Science and Technology; Forum Stadtpark, Graz; exploratorium Berlin.
- 2023 "Get Your Groove Gone: Social connectedness and shared attention in ametric musical improvisation". Groove Workshop 2023, organized by University of Birmingham and Aarhus University.
- 2022 "Introduction to (Musical) Improvisation and Ethics". Hochschule Osnabrück, Institut für Musik.
- 2022 "Prelude to a method: interdisciplinary experiments around (Musical) Improvisation and Ethics". Society of Artistic Research Conference 2022, Bauhaus Universität Weimar.
- 2022 "What's Left of the Blurring of Music and Life? Some Pattersonian Speculations". *MaerzMusik* festival, Berlin.
- 2021 Panel discussant: interdisciplinarity. Yearly meeting of the Austrian Musicology Society, University of Graz.
- 2021 Panel moderator: *Nomadic Crossings Between Art and Research*. ORF *musikprotokoll* festival, Graz.
- 2021 "Composing with minor historical dissonance." *Composing the Historical* conference, University of Surrey.
- 2020 "On Perpetual (Musical) Peace?" exploratorium, Berlin.
- 2019 "Becoming a resource: on some recent projects with and for improvisers." Bath Spa University, UK.
- 2019 "How and Why to Make a Web-based Thesis in Artistic Research: field notes from Tactile Paths." Leeds University; Bath Spa University.
- 2019 "On Perpetual (Musical) Peace? Notation as a background process for collaboration with improvisers." Institute for Musical Research, London.

- 2018 “On Ben Patterson’s *Variations for Double Bass*.” California Institute of the Arts.
- 2018 “Tactile Paths: an introduction to notation for improvisers.” Harvard University; Connecticut College; California State University Monterey Bay; University of California San Diego; Utrecht University; Goldsmiths, University of London; Canterbury Christ Church University; University of Hull; York St. John’s University.
- 2018 Panel discussant: contemporary music curating. Mixtur Festival, Barcelona.
- 2018 “Notation and/as Performance: A Post-virtual Account.” *Material Cultures of Music Notation* Conference, Utrecht University.
- 2018 “Recordings of *Treatise* and some of their implications.” Hannover University of Music, Drama, and Media.
- 2017 “On Learning Notation for Improvisers from the Inside: A Talk and Group Experiment.” Meeting of the EU research group *Knowing From the Inside: Anthropology, Art, Architecture and Design*, University of Aberdeen.
- 2016 “On Groundwave Rondo (Magnetic Traveling).” University of Colorado, Colorado Springs; Colorado College.
- 2015 Panel discussant: Fluxus. Infektion! Festival, Staatsoper Berlin.
- 2015 “On Notation in Malcolm Goldstein’s Music.” Exploratorium, Berlin.
- 2014 “Long-Term Improvisation, Groundwave Rondo, and the Barcelona Chronicles.” Vs. Interpretation Festival, Agosto Foundation, Prague.
- 2014 Panel discussant. *Musik Medien Transformation* conference, Private University Witten/Herdecke – Wittener Tage für Neue Kammermusik.
- 2014 “Bob Ostertag’s Say No More Project as a Model for Artistic Research?” Nordic Summer University Winter Session, Lithuanian University of Educational Sciences, Vilnius.
- 2013 “An Introduction to Notation for Improvisers.” York St. John’s University.
- 2013 “On Arcanum 17.” Leeds University.
- 2013 “Tactile Paths: on Borromean Rings.” *Notation in Contemporary Music: Composition, Performance, Improvisation* conference, Goldsmiths College, London.
- 2013 “Feedback of Thought and Place in Arcanum 17.” *Orte/e des Denkens Conference*, Department of Philosophy, University of Vienna.
- 2013 “Semiotic Flow in Arcanum 17.” *XII International Conference on Musical Signification*, Université Catholique de Louvain, Belgium.
- 2013 “Bass Playing in the Wild: making music with instruments and field recordings.” University of Limerick, Ireland.
- 2012 “On Arcanum 17.” Department of Anthropology, University of Victoria, Canada.
- 2012 “Just Intonation for Tuba and Contrabass” (with Robin Hayward). University of Victoria, Canada.
- 2012 “Where I End and You Begin: cognition and culture in experimental improvised dance” (with Martin Sonderkamp). 2012 Conference of the Association of Social Anthropologists of the UK and the Commonwealth, Delhi, India.
- 2011 “Situating Notation for Improvisors.” *(Re)thinking Improvisation* Conference, University of Lund, Malmö.
- 2011 Improvisation Workshop. Janáček Academy of Music, Brno.

- 2010 “On composition and improvisation in some recent music.” Stanford University.
- 2009 “Polyphony, Paradox, Chuang Tsu, and the Bass: a composer improvises, or vice versa.” International Society of Bassists Conference 2009, Penn State University.
- 2009 “Musical time for visual artists.” 3-day workshop at the Sala d’Art Jove, Barcelona.

Selected Presentations of Original Artistic Work

(Musical) Ethics Labs (2022 –). For large improvising ensemble.

- 2022 · Satellite Lab no. 1: exploratorium Berlin.
- 2022 · No. 3: the klingt collective, Odeon theatre, Wien Modern festival, Vienna
- 2022 · No. 2: Splitter Orchester, Akademie der Künste, Berlin
- 2022 · No. 1: Trondheim Jazz Orchestra, Dokkhuset, Trondheim

On Perpetual (Musical) Peace? (2018 –). For large improvising ensemble.

- 2019, 2018 · Liminar ensemble, Foro Internacional de Música Nueva Manuel Enríquez, Mexico City
- 2018 · Ensemble SuperMusique, Goethe Institut, Montreal

Ansage etc. for David Moss (2018). For solo vocalist/performer and avatar chorus.

- 2019 · Phonurgia Nova competition, Bibliothèque nationale de France, Paris
- 2019 · Broadcast, Deutschlandfunk Kultur, *Kurzstrecke*
- 2018 · KONTRAKLANG concert series, Berlin

Thank You For Coming To The Concert. It Was, Or Is, A Pleasure To Sing For You (2018). For chamber choir with Thunder Tubes.

- 2018 · Vocal Constructivists, St. Catherine’s College, University of Cambridge

Bicycle Built for (x) (2016).

Kit for variable number of performers, co-composed with Jadi Carboni.

- 2018 · Dock11, Berlin
- 2017 · Künstlerhaus Lukas, Ahrenshoop; The Anatomy Rooms, Aberdeen.
- 2016 · Studio LOOS, Den Haag

Groundwave Rondo (Magnetic Traveling) (2016). Feature-length radio piece, co-composed with Christina Kubisch. Commissioned by Czech Radio.

- 2016 · Broadcast, Czech National Radio, Radioatelier

A Treatise Remix (2015). Feature-length radio piece. Commissioned by Deutschlandfunk Kultur.

- 2015 · Broadcast, Concertzender, Holland
- 2015 · Broadcast, Deutschlandfunk Kultur, *Klangkunst*

Seeing the Full Sounding: Christopher Williams explores two pieces by Malcolm Goldstein (2014). 30-minute documentary film co-produced with Zachary Kerschberg.

- 2023 · Goethe Institut, Montreal.
- 2015 · Smita Patil Documentary and Short Film Festival, Pune, India; WORM, Rotterdam (unofficial screening)

- 2015 · American Documentary Film Festival, Palm Springs, California; Soka University, Aliso Viejo, California (unofficial screening)
- What Hole Is This?* (2013). Scene for four performers. Commissioned by Maulwerker.
- 2013 · Pyramidale Festival, Berlin
- Arcanum 17* (2012). Contrabass, microtonal tuba, field recordings and texts after André Breton, co-composed with Charlie Morrow.
- 2018 · Roulette, New York; REDCAT, Los Angeles; Non-Event series, Boston; University of California Berkeley; Indexical series, Santa Cruz, CA; University of California San Diego; Foro Internacional de Música Nueva Manuel Enríquez, Mexico City
- 2014, 2013 · Broadcast, Deutschlandfunk Kultur
- 2013 · Installation version, *Ort/e des Denkens* Conference, University of Vienna
- 2013 · Université Catholique de Louvain; Fylkingen, Stockholm
- 2012 · The Western Front, Vancouver; Neutral Ground, Regina, Canada; Open Space, Victoria, Canada; Tour de Bras series, Rimouski; Suddenly Listen series, Halifax
- Berlin Quelque Part* (2012). Live performance with video, field recordings, and improvised music, co-produced with Compagnie Ouïe/Dire and Chris Heenan.
- 2012 · Densités Festival, Fresnes-en-Woevre, France; Gergesehen series, Cologne; FEED Soundspace, Berlin; Sonotone Festival, Périgueux, France
- The Hispaniola: a webradio play for flutist* (2008). Flute, electronics, radio transmission and texts after Robert Louis Stevenson.
- 2009 · Volksbühne, Berlin
- 2008 · mex Intermediale, Dortmund; Blurred Edges Festival, Hamburg; WORM, Rotterdam
- 2008 · Broadcast, VPRO Radio 6 *Café Sonor*, Netherlands
- Ràdio Mòvum (Caldes)* (2009). Live radio installation in Roman Baths.
- 2009 · Mostra Internacional d'Art Urbà, Caldes de Montbuí, Spain
- The English Dancing Master leads: or, Mr. Bailey's Maggot* (2006). Flute, English horn, Bassoon, Trumpet, Percussion, Violin. Collaboration with visual artist Tanja Smit, written for ensemble chronophonie.
- 2008 · Score exhibited in the Documentation Center of Museu d'Art Contemporani de Barcelona
- 2006 · Museum für Neue Kunst, Freiburg; Wechselraum, Stuttgart

Selected Performing Experience

SOLO (CONTRABASS)

- 2022 · MaerzMusik Festival, Berlin; Hotel Pupik, St. Lorenz, Austria
- 2019 · BEEF, Bristol; Leeds University
- 2016 · Studio LOOS, Den Haag
- 2015 · Infektion! Festival, Staatsoper Berlin; Grand Tour project, organized by Nau Còclea, Camallera, Spain

- 2014 Pagrabs, Liepaja, Latvia; Chomsky Bar, Riga, Latvia; Venclovu Namai Museum, Vilnius, Lithuania; Ben Patterson 80th Birthday Concert, Ackerstadt Palast, Berlin; Private Universität Witten-Hardecke
- 2013 University of Limerick, Ireland; PostMutArt Festival, Nitra, Slovakia; York St. John's University
- 2012 University of California, Santa Cruz; ausland, Berlin
- 2011 Galerie Kurt im Hirsch, Berlin; Interarts Centre, Malmö; Labor Sonor series, Berlin; ausland, Berlin; Janáček Musikakademie, Brno, Czech Republic
- 2010 KOMA Festival, Belgrade Philharmonic; Hotel Pupik, St. Lorenz, Austria; REX Cultural Center, Belgrade; Improv Est, Grand Cafe, Szeged, Hungary; The Wulf, Los Angeles, California; CCRMA, Stanford University
- 2009 Moltkerei Werkstatt, Köln (with Benjamin Patterson and Hans W. Koch); Hotel Pupik, St. Lorenz, Austria
- 2004 Escola Superior de Música Catalana, Barcelona
- 2003 University of San Diego
- 2002 California Institute of the Arts; Noise in the Library series, The Athaneum, San Diego

REIDEMEISTER MOVE (DUO WITH MICROTONAL TUBIST-COMPOSER ROBIN HAYWARD)

- 2018 Roulette, New York; REDCAT, Los Angeles; Non-Event series, Boston; Wesleyan University, Middletown, CT; Bowerbird series, Philadelphia; Sonic Circuits Festival, Washington DC; University of California Berkeley; Indexical series, Santa Cruz, CA; University of California San Diego; Foro Internacional de Música Nueva Manuel Enríquez, Mexico City; Liminal Sound series, Austin
- 2017 Tactile Paths Festival, Berlin; Haus Kunst-Mitte, Berlin
- 2014 ausland, Berlin
- 2013 Fylkingen, Stockholm; Université Catholique de Louvain
- 2012 Neutral Ground, Regina; Open Space, Victoria; The Western Front, Vancouver; Tour de Bras, Rimouski; Suddenly Listen, Halifax
- 2011 Certain Sundays series, Berlin; Netwerk Centre for Contemporary Art, Aalst, Belgium; Evangelische Brüdergemeinde, Berlin

WORK WITH DANCERS

- 2022 *Suspension Study for Trisha Brown* by Jadi Carboni: Kunsthau Graz.
- 2017 – 2020 *Bicycle Built for 2* with Jadi Carboni: The Anatomy Rooms, Aberdeen; Künstlerhaus Lukas, Ahrenshoop; Dock11, Berlin; Studio LOOS, Den Haag
- 2013 *PATCHES* dance and music project: Tanzhaus Köln; Dansehuset Oslo
- 2010 *One Week Stand* project with Martin Sonderkamp, Hans W. Koch and the Michael Douglas Kollektiv, Köln
- 2008 – 2009 Musical accompaniment for dance workshops with Martin Sonderkamp: Universität der Künste, Berlin; Henny Jurriëns Stiftung, Amsterdam; La Caldera, Barcelona

OTHER ENSEMBLE WORK

- 2023 BeingFive quintet, Festival International de Musique Actuelle de Victoriaville.

- 2023 Duo with Malcolm Goldstein: Goethe Institut, Montreal.
- 2019 Solistenensemble Kaleidoskop: SinusTon Festival, Magdeburg, Germany
- 2015 Ensemble Zwischentöne: Henie Onstad Kunstsenter, Høvikodden, Norway
- 2015 Music by Rafael Nassif: Akademie der Künste, Berlin
- 2014 MI-65 Ensemble: CTM Festival, Berlin
- 2012 BERLIN QUELQUE PART Project with Compagnie Ouïe/Dire and Chris Heenan: Sonotone Festival, Périgueux, France; Densités Festival, Fresnes-en-Woevre, France; Gergesehen Series, Cologne; FEED Soundspace, Berlin
- 2011 Duo with Zsolt Söres: Kaoszféra Fesztivál, Budapest
- 2010 Large Ensemble directed by Evan Parker: Sonorities Festival, Queen's University, Belfast
- 2009 Yarn/Wire Ensemble (Works by Benjamin Carson): Columbia University, New York
- 2008 LaMonte Young's Theatre of Eternal Music String Ensemble: Kunst im Regenbogenstadl, Polling, Germany
- 2004-2005 Duo Concerts with Derek Bailey: Studio Lazarrán and Galeria Topazi 11, Barcelona
- 2002 LaMonte Young's Theatre of Eternal Music String Ensemble: Diapason Gallery, New York
- 2001 – 2002 Bass Section Member: La Jolla Symphony, San Diego, and Orquesta de Baja California, Tijuana
- 2001 – 2002 SONOR New Music Ensemble: University of California, San Diego

Discography

- 2022 *BeingFive*, CD, Relative Pitch RPR1161
- 2020 *On Perpetual (Musical) Peace?*, LP, Telemark 923.07
- 2018 *Reidemeister Move plays Arcanum 17*, CD, Recital Records R52
- 2017 *R{A}DIO{CUSTICA} Selected 2003-2017* (compilation including *Groundwave Rondo (Magnetic Traveling)*), DVD, Cesky rozhlas CRPROMO012017
- 2016 *Reidemeister Move plays Borromean Rings*, LP, Corvo Records core 010
- 2004 *Howdy* (duo with Derek Bailey), CD-R, Incus Records CD-R7
- 2003 *Womb* (octet improvisations), LP, Eclipse Records

Curatorial, Organizational, and Other Work Experience

- 2015 – 2020 Artistic Director and Production Manager, KONTRAKLANG, monthly contemporary music concert series in Berlin funded by the Berlin Senate Office for Cultural affairs. <https://kontraklang.de>.
- 2014 – 2019 Sales and Production Associate, Charles Morrow Productions, award-winning immersive sound experience makers. <http://www.morrowssound.com>
- 2013 – 2018 Jury member, Kulturamt Neukölln (Berlin), Culture Subsidies.
- 2009 – 2015 Artistic Director, Certain Sundays, a concert/lecture series in Berlin featuring distinguished experimental musicians and sound artists. <http://www.certainsundays.com>
- 2011 – 2016 Coordinator und member of the Berlin Improvisation Research Group, an informal independent research group. <http://www.berlinimprovisationresearchgroup.wordpress.com>

2004 – 2009

Secretary and Production Manager, Associació Musical l'Embut, a collective dedicated to the presentation of contemporary music in Catalunya. Over 60 concerts in the series *M.I.#* and three editions of the Festivalet d'Hivern de Música Improvisada.

Languages

English – native

Catalan – fluent spoken, advanced written

German – fluent spoken, advanced written

French – intermediate spoken and written

Spanish – fluent spoken, advanced written

Italian – intermediate spoken, basic written