

RESUME

TERESA CONNORS PHD

EDUCATION

- 2013 - 2017** **PHD**
The University of Waikato, New Zealand
PhD with Creative Component (practice-based)
Title of dissertation: [Audiovisual Installation as Ecological Performativity](#)
Performativity
- 2012 - 2013** **MASTERS DEGREE WITH CREATIVE COMPONENT (1ST CLASS HONOURS)**
The University of Waikato, New Zealand
Title of thesis: [Multimedia Collaboration as Art Practice](#)
- 1991 - 1995** **BACHELOR OF MUSIC (1ST CLASS HONOURS)**
Dalhousie University
Double Degree in Composition/Sonic Arts and Opera Performance
- 1989 - 1991** **FINE ART STUDIES IN INTERMEDIA ARTS**
Nova Scotia College of Art and Design

EXPERIENCE

- 2017 - Present** **THE INTERNATIONAL INSTITUTE FOR CRITICAL STUDIES IN IMPROVISATION, MEMORIAL UNIVERSITY OF NEWFOUNDLAND**
Postdoctoral Research Fellow
Practice-based creative research focusing on the development of public engagement audiovisual works..
- 2014 - 2016** **THE UNIVERSITY OF WAIKATO, NEW ZEALAND**
Teaching Fellow
Three years teaching Creative Technology and Creative Practice, which focused on creative works that combined different electronic media, and works that involved electronic media with visual arts and/or real-time performance. (more details on page 16)
- 2005 - 2012** **DIVATPRODUCTIONS INC.**
Owner and Creative Practitioner
An award-winning Music and Sound for Film Company based in Vancouver, Canada.
- 1999 - Present** **CONTRACT OPERA SINGER AND PERFORMER**
Performing own works, traditional opera, and contemporary repertoire
- 1999 - 2004** **WHITE ROCK SCHOOL OF MUSIC AND DANCE**
Private Music Teacher
Music teacher for lessons in voice, classical and electric guitar, piano, music theory, and composition. Average 30 private students per week.



WEB LINKS

- www.mun.academia.edu/TMConnors
- www.vimeo.com/channels/tmconnors2018a
- www.divatproductions.com

SKILLS

Cycling 74 Max 7 (MSP/Jitter/Gen)
Arduino, Isadora, VDMX5
Pro Tools, Logic Pro, Cubase
Final Cut, Adobe Premiere
Adobe Dreamweaver, Adobe Photoshop,
Adobe Illustrator, Adobe InDesign
Sibelius, Vienna Symphony Library,
Drawing.

REFERENCES

Ian Whalley
Associate Professor Waikato University
Chief PhD Supervisor
E: iwhalley@gmail.com

Dr. Kenneth Fields
Founder/CEO of Artmesh
E: ken.fields@gmail.com

Dr. Ellen Waterman
Helmut Kallmann Chair for Music
in Canada, Carleton University
E: ellenw@mun.ca

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PUBLICATIONS

JOURNAL ARTICLE (PEER REVIEWED)

- 2018** Connors, T. 2018. *Organising for Emergence: Computer vision and data mining as co-creative devices*. eContact, 20(2).
- 2018** Connors, T. and Denton, A. 2018. *In Environments: The convergence and divergence of practice*. Organised Sound, 23(1).

CONFERENCE CONTRIBUTION (PEER REVIEWED PAPERS)

- 2018** Connors, T. 2018. *The Lure Towards the Performative in Nonlinear Audiovisual Installations*. Proceedings in International Computer Music Conference (ICMC2018), Daegu, Korea, August 5–10.
- 2017** Connors, T. 2017. *Computer vision and data mining as a co-creative device*. Paper presented at Toronto International Electroacoustic Symposium (TIES2017), Toronto, Canada, August 9–12.
- 2016** Connors, T. 2016. *The Aesthetics of Causality: A Descriptive Account into Ecological Performativity*. Proceedings in International Conference on Auditory Display (ICAD2016), Canberra, Australia, July 2–8.
- 2015** Connors, T. 2015. *Audiovisual Installation as Ecological Performativity*. Proceedings in 21st International Symposium on Electronic Art (ISEA2015), Vancouver, Canada, August 13–22.
- 2014** Connors, T. 2014. *Bringing Forth a World: Sound and Audiovisual Installation as a Process of Cognition*. Proceedings in Electroacoustic Music Studies Network Conference (EMS14), Berlin, Germany, June 10–14.

INVITED SPEAKER

- 2018** *Creative coding in an Ecological Performativity Practice*. Space, Sound and the Improvisatory: Methods, Technologies and Theories for Improvising with Natural and Built
- 2018** *Currents*. Sound Symposium. St. John's, NF, Canada, July 6, 2018.
- 2018** *Aspects of Trees*. Newfound Music Symposium. St. John's, NF, Canada, January 1, 2018.
- 2017** *Ecological Performativity: A Creative Research Practice*. MMaP Music & Culture Lecture Series. St. John's, NF, Canada, September 21, 2017.

PAPER PRESENTATION (PEER REVIEWED ABSTRACTS)

- 2016** Connors, T. 2016. *Ecological Performativity: a creative-research practice*. Paper presented at New Zealand Musicological Society Annual Conference, The University of Waikato, NZ, Nov. 19–20. (winning best paper)
- 2015** Connors, T. 2015. *What Is Here? A Descriptive Account into Ecological Performativity: A creative research practice*. Paper presented at FASSGRAD Interdisciplinary Conference, The University of Waikato, NZ, October 22–23. (winning best paper)
- 2014** Connors, T. 2014. *Creative Practice in a World of Agency*. Paper presented at FASSGRAD Interdisciplinary Conference, Waikato University, New Zealand, November 17–18.

LINK TO PUBLICATIONS

[ECONTACT](#)
[ORGANISED SOUND](#)
[ICMC](#)
[ISEA](#)
[PHD DISSERTATION](#)

LINK TO TALKS

[MMaP](#)
[NEWFOUND MUSIC SYMPOSIUM](#)

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AWARDS, GRANTS, AND NOMINATIONS

FROM ACADEMIC PRACTICE-BASED CREATIVE RESEARCH

- 2018 IISCI DIGITAL RESEARCH
- 2017 WAIKATO UNIVERSITY PHD PUBLICATION SCHOLARSHIP
- 2016 LILBURN COMPOSITION AWARD FOR BEST ELECTROACOUSTIC MULTIMEDIA WORK
- 2016 WSU JOHN HOUSTON AWARD FOR RESEARCH EXCELLENCE
- 2016 WALLACE CORPORATION BLUES AWARDS FOR COMPOSITION
- 2015 WALLACE CORPORATION BLUES AWARDS FOR COMPOSITION
- 2014 NIKOLAS WERNER AWARD FOR EXCELLENCE IN ELECTROACOUSTIC MUSIC
- 2014 WALLACE CORPORATION CREATIVE ARTS PERSON OF THE YEAR
- 2014 WALLACE CORPORATION BLUES AWARDS FOR COMPOSITION
- 2013 WAIKATO UNIVERSITY INTERNATIONAL PHD SCHOLARSHIP
- 2013 NIKOLAS WERNER AWARD FOR EXCELLENCE IN ELECTROACOUSTIC MUSIC
- 2013 WALLACE CORPORATION BLUES AWARDS FOR COMPOSITION
- 2012 NIKOLAS WERNER AWARD FOR EXCELLENCE IN ELECTROACOUSTIC MUSIC

FROM PROFESSIONAL CREATIVE PRACTICE

- 2013 BRITISH COLUMBIA LEO AWARD NOMINATION FOR BEST MUSICAL SCORE IN A SHORT DRAMA FOR THE OLD WOMEN IN THE WOODS BY CAROLINE COUTTS.
- 2009 BRITISH COLUMBIA LEO AWARD WINNER FOR BEST MUSICAL SCORE IN A SHORT DRAMA FOR DOG BOY BY CAROLINE COUTTS.
- 2009 CANADA COUNCIL FOR THE ARTS TRAVEL GRANT FOR THE INSTALLATION OF MOTION PARALLAX AT MIC TOI REREHIKO IN AUCKLAND NEW ZEALAND
- 2008 CANADA COUNCIL FOR THE ARTS TRAVEL GRANT TO ATTEND AS A COMPOSER, TAPESTRY OPERA LIBLAB IN TORONTO.
- 2008 BRITISH COLUMBIA ARTS COUNCIL TRAVEL GRANT TO ATTEND AS A COMPOSER, TAPESTRY OPERA LIBLAB IN TORONTO.
- 2007 CANADA COUNCIL FOR THE ARTS PRODUCTIONS GRANT
- 2000 BRITISH COLUMBIA ARTS COUNCIL PRODUCTIONS GRANT
- 2000 CANADA COUNCIL FOR THE ARTS PRODUCTIONS GRANT



Blues Awards main winners: (L-R) The Pou Ahurea Award for Maori Person of the Year went to Tupuria King, Teresa Connors was named as Creative and Performing Arts Person of the Year and rower Zoe Stevenson was Sportsperson of the Year



Leo Award winner for Best Musical Score in a Short (Dog Boy) 2009

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CREATIVE WORKS

AUDIOVISUAL INSTALLATIONS WITH GALLERY PRESENTATIONS

- 2018** **CURRENTS** — a non-linear interactive audiovisual installation using a heart rate monitor, streamed wind data, sonification of ocean data and field recordings from east coast Newfoundland. Sound Symposium XIX, St. John's, Canada 2018.
- 2017** **PIANO AT THE END OF A POISONED STREAM** — a non-linear audiovisual installation using sonification and field recordings from the Salton Sea, USA. The Playhouse Gallery, New Zealand 2017.
- 2017** **CATHEDRAL** — a non-linear audiovisual installation using computer vision and field recordings from Sequoia National Park. The Playhouse Gallery, New Zealand, 2017; Toronto International Electroacoustic Symposium, Toronto, Canada 2017.
- 2015** **UNDERCURRENT** — a non-linear audiovisual installation (in collaboration with Shannon Harris). Balanced/Unbalanced Conference, Arizona, USA 2015.
- 2016** **FLIGHT VARIANT** — a non-linear audiovisual installation (in collaboration with Andrew Denton). International Computer Music Conference (ICMC) Daegu, Korea 2018; Sonic Environments Conference Brisbane, AU 2016; International Conference on Auditory Display Canberra, AU 2016; Toronto International Electroacoustic Symposium 2014.
- 2013** **ASPECTS OF TREES** — audiovisual installation (with live improvisation) and fixed-media versions (in collaboration with Andrew Denton). Onassis Cultural Centre, Athens, Greece 2018; Newfoundland Music Festival 2018; Tehran International Film Festival 2016; 19th Jihlava International Documentary Film Festival 2015; New Zealand International Film Festival 2015; Toronto International Electroacoustic Symposium 2014; Balance/Unbalanced Conference Noosa, AU 2013.
- 2013** **LET IT GO** — a improvisation for spoken word, electric bass, laptop, accordion and time-lapse video (in collaboration with Andrew Denton and bassist Rick Jones). The Playhouse Gallery, New Zealand, 2013
- 2012** **TERROIR** — an audiovisual work using data collected from an old cell phone (in collaboration with Shannon Harris). UnionDoc New York, USA 2015; Sweet Thunder Music Festival San Francisco, USA 2014; Seeing Sound Symposium Bath Spa, UK 2014; Vision Screening Series Montreal, Canada 2014; The Listening Room Landscapes San Diego, USA 2013; Cinema Turbulent Film Festival Victoria, Canada 2013; ArtzElectro Hamilton, NZ 2012, Okta Hamilton, NZ 2012.
- 2002** **DRONE** — a live audiovisual installation performance for singer and projections. Commissioned by the Western Front for the View from the Front Festival Vancouver (in collaboration with Andrew Denton).
- 2001** **MOTION PARALLAX: NOTES AND COMPOSITIONS FROM THE LAND** — an experimental installation film about the Canadian landscape (in collaboration with Andrew Denton). Gallery installation MIC Toi Rerehiko Auckland 2009, DOXA Film Festival Vancouver 2001.
- 2000** **"EH"** — an audiovisual installation (in collaboration with Andrew Denton) for Western Front Sound Separation scope series, Vancouver, BC 2000.

TECHNICAL CREATIVE CODING EXPERIENCE

- 2018** **FLOWING WATER** — Virtual orchestration preparation for the live performance of Janet Jenning and Witi Ihimaera's opera. Hamilton, New Zealand
- 2016** **MEDTECH CORE EXHIBITION AT SILO6, AUCKLAND NZ** — Max 7 coder for the Organ Sonification Project, which comprised of 4 interactive audiovisual installations.

LINK TO REVIEW

[NEWFOUNDLAND QUARTERLY](#)

LINK TO PORTFOLIO EXAMPLES

[CREATIVE RESEARCH PORTFOLIO](#)

ARTISTIC STATEMENT

My current practice-based research explores nonlinear audiovisual installations in a process I have come to term as Ecological Performativity. These works explore the relationships of environment, material, and process, and are derived from an intensive data-gathering procedure and immersion within the respective environments.

LINK TO REVIEW

[FLOWING WATER](#)

[MEDTECH CORE EXHIBITION](#)

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SOUND AND MUSIC FOR FEATURE FILMS

- 2016** **CRUDE** — by Andrew Denton. MADA Gallery Exhibition, Melbourne. (Sound Design)
- 2010** **WHEN THE DEVIL KNOCKS** — by Bountiful Films. World Premiere Vancouver International Film Festival 2010; CBC Television 2011; Winner of the Golden Sheaf Awards for best documentary 2011; Genie and Leo Award nomination for best documentary feature film 2011. (Music)
- 2006** **KO TAWA: ECHOES FROM OUR ANCESTRAL LANDSCAPE** — by Emissary Media & Film. Auckland Museum, Maori TV. (Music)
- 2003** **HOW TO BE A MODEL** — by A Muse Productions. Vancouver International Film Festival 2003; Victoria Film Festival 2003; Atlantic International Film Festival 2003; CBC Television 2004/2005. (Music)
- 2001** **SINGING THE BONES** — by Fat Salmon Productions. World Premiere Montreal World Film Festival 2001; Tahoe International Film Festival 2001; Mill Valley International Film Festival 2001. (Sound Design)

SOUND AND MUSIC FOR SHORT FILMS

- 2014** **TO TASTE THE GROUND** — by Shannon Harris. Haverhill Experimental Film Festival 2015 (winner of best documentary); Neues Kino, Basel, Switzerland 2015; Cinéma Québécois, Montreal, Canada 2015. (Sound Design)
- 2013** **THE OLD WOMAN IN THE WOODS** — by Caroline Coutts. Winner of Silver Remi Award at the 46th Worldfest-Houston Film Festival 2013; Leo Award nomination for best musical score in a short 2013; nominated for Golden Sheaf Award in the Drama category 2013. (Music)
- 2007** **DOG BOY** — by Caroline Coutts. Leo Awards winner for best musical score in a short 2008; Vancouver International Film Festival 2007; Bravo TV 2007. (Music)
- 2007** **30 LOVE** — by A Muse Productions. World tour with MOVES09 Film Festival; Vancouver International Film Festival 2007. (Music)
- 2006** **INSIDE** — by Andrew Denton. Victoria Festival of Motion & Image Australia 2006. (Sound & Music)
- 2004** **THE PENCIL CASE** — by Claudia Molina. Vancouver International Film Festival 2004; Whistler Film Festival 2004; Bravo TV 2004. (Music)
- 2004** **THE BEAST OF DULLE GRIET** — by Caroline Coutts. Vancouver International Film Festival 2004. (Music)
- 2004** **PASSAGEWAY** — by Claudia Molina. Bravo TV 2004; Manitoba Film Festival 2004. (Music)
- 2004** **METALLIC** — by Carole Utter for the National Film Board of Canada. (Soundscape)

SONIC ARTS FOR THEATER AND DANCE

- 2011** **RGB** — commissioned by choreographer Jennifer Nikolai. Edmonton Feats Dance Festival 2012, Dunedin Fringe Festival 2012, ArtzElectros Waikato 2012.
- 2009** **OUTSIDE OUT** — commissioned by choreographer Claire French. In collaboration with composer James Beckwith Maxwell for Pulse Vancouver.
- 2009** **INSIDE OUTSIDE IN** — commissioned by choreographer Claire French. In collaboration with composer James Beckwith Maxwell for Pulse Vancouver.
- 2010** **RENDERED SPEECHLESS** — commissioned by choreographer Claire French for Late Night Kiss Vancouver.
- 1999** **HALF-HANGED MARY** — commissioned by choreographer Jennifer Nikolai for 12 Minutes Max Vancouver.
- 1998** **SEVEN LEARS: THE PURSUIT OF THE GOOD** — original music and soundscape for Howard Barker's play staged at Simon Fraser University, CA. Director: Donald Kugler.

LINK TO PORTFOLIO EXAMPLES

[CREATIVE RESEARCH PORTFOLIO](#)

SKILLS

Cycling 74 Max 7 (MSP/Jitter/Gen)
Arduino, Isadora, VDMX5
Pro Tools, Logic Pro, Cubase
Final Cut, Adobe Premiere
Adobe Dreamweaver, Adobe Photoshop,
Adobe Illustrator, Adobe InDesign
Sibelius, Vienna Symphony Library,
Drawing.

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ELECTROACOUSTIC AND ACOUSTIC WORKS

- 2010** **ST. JOHN'S WALTZ** — electroacoustic work that explores the sounds heard from Signal Hill, St. John's NFLD.
- 2009** **AS FAR AS THE EYE CAN HEAR** — work for classical guitar and cello. Further East Further West concert, Vancouver Pro Musica.
- 2009** **TOROA** — work for treble choir. For Elektra Women's Choir of Vancouver.
- 2009** **RHYTHM** — work for S.A.T.B choir. Text Claire French.
- 2008** **OPERA SCENES CREATED AT TORONTO TAPESTRY OPERA'S LIBLAB, A COMPOSER-LIBRETTIST LABORATORY.**
AWAYEYHA — text Spy Denomme-Welch, **HAMLET'S PROPOSAL** — text Ken Gass, **LETTER'S TO MYSELF** — TEXT ANDREW MOODIE, **Mo Fo** — text David Brock.
- 2007** **THE LOATHLY DAMSEL** — two-act opera for young voices, chamber ensemble, and electroacoustics. Librettist Mandi Kujawa.
- 2005** **TE WHIRI** — CD inspired by the exhibition KO TAWA: Taonga From our Ancestral Landscape for the Auckland Museum 2005-6. KO TAWA toured throughout Australasia between 2006-8.
- 2004** **ON YOUR MARK GET SET GO** — percussion ensemble. Performed by Four Gallon Drum at Pro Musica Sonic Boom Festival, Vancouver.
- 2002** **TRIPTYCH YOUTH** — string trio in three movements. Performed at Pro Musica Sonic Boom Festival, Vancouver.
- 2001** **THE METAPHYSICAL PAINTINGS** — Mezzo-Soprano and Piano. Performed at Pro Musica Sonic Boom Festival, Vancouver.
- 1999** **TASTY SEAWEED TEA** — saxophone quartet. Performed at Pro Musica Sonic Boom Festival, Vancouver.
- 1999** **BEACON SUITE** — electroacoustic work commissioned by the Western Front for The View From the Front Fast Forward Festival.

OTHER TRAINING

- 2019** SUPERVISING PRACTICE RESEARCH, RMIT UNIVERSITY, AUSTRALIA (Forthcoming online course)
- 2018** PROGRAM IN GRADUATE STUDENT SUPERVISION, MEMORIAL UNIVERSITY OF NEWFOUNDLAND, CANADA
- 2015** TEACHING DEVELOPMENT COURSES WAIKATO UNIVERSITY, NEW ZEALAND
- THE MARKING PROCESS
 - RESEARCH AND TEACHING
 - TERTIARY TEACHING: EXPLORING OUR BELIEFS
 - INTRODUCTION TO COURSE DESIGN
 - DESIGNING ASSESSMENT TASKS TO PROMOTE LEARNING
 - MAXIMISING LEARNING IN LARGE CLASSES
 - BEGINNERS GUIDE TO BLENDED LEARNING
 - EXPANDING YOUR ELEARNING HORIZONS
 - STARTER STRATEGIES FOR NEW TEACHERS

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OTHER EXPERIENCE

CONFERENCE REVIEWER

- 2018** REVIEW PANEL FOR CREATIVE WORKS FOR ALLIANCE OF WOMEN IN MEDIA ARTS AND TECHNOLOGY CONFERENCE.
- 2018** REVIEW PANEL FOR CREATIVE WORKS AND PAPERS FOR UBIMUS8.
- 2018** REVIEW PANEL FOR CREATIVE INSTALLATIONS FOR INTERNATIONAL CONFERENCE ON AUDITORY DISPLAY.
- 2017** REVIEW PANEL FOR CREATIVE INSTALLATIONS FOR INTERNATIONAL CONFERENCE ON AUDITORY DISPLAY.
- 2016** REVIEW PANEL FOR CREATIVE INSTALLATIONS FOR INTERNATIONAL CONFERENCE ON AUDITORY DISPLAY.

BOARD MEMBER

- 2010–2011** VANCOUVER NEW MUSIC — Founded in 1973, Vancouver New Music engages communities in the EXPLORATION, CREATION, AND EXPERIENCE OF PROGRESSIVE AND OUTSTANDING NEW MUSIC.
- 1997–2002** CINESON — A NON-PROFIT ORGANIZATION FOR THE CREATION OF COLLABORATIVE MULTIMEDIA WORKS (FOUNDING MEMBER AND ADMINISTRATOR).
- 1996 – 1998** VANCOUVER PRO MUSICA — A non-profit volunteer-run society dedicated to the presentation and promotion of new works by British Columbian composers.

WORKSHOPS GIVEN

- 2005** Vocal Production for Dancers. A one-day workshop that introduced dance students to the fundamentals of vocal production at Auckland University of Technology, New Zealand.
- 2002** Opera and Electronics. A weekend workshop at The Photographers Gallery, Saskatoon, Canada.
- 2002** Music and Electronics for the Interdisciplinary Artist at Emily Carr Institute of the Art and Design, Vancouver, Canada.