

TERESA CONNORS PHD

POSTDOCTORAL RESEARCH FELLOW

INTERNATIONAL INSTITUTE FOR CRITICAL STUDIES IN IMPROVISATION
MEMORIAL UNIVERSITY OF NEWFOUNDLAND CANADA

95 Allandale Road, St. John's, Newfoundland/Canada, A1B 3A3

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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 using environmental data-sets.
- 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.
- 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 of age range 5-75.

RELEVANT RESEARCH CONTRIBUTIONS OVER THE LAST SIX YEARS

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 (ICMC 2018), Daegu, South 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.
- 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.

ABOUT

As a creative practitioner, I have traversed many fields of artistic practice in the fine arts; creative technology and coding; installation, interactive and sonic arts; acoustic/electroacoustic composition, film scoring and performance. 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.

WEB LINKS

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

LINK TO PUBLICATIONS

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

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INVITED SPEAKER

- 2018** Connors, T. 2018. *Organising for Emergence: Computer vision and data mining as co-creative devices*. eContact, 20(2).
- 2018** *Creative coding in an Ecological Performativity Practice*. Space, Sound and the Improvisatory: Methods, Technologies and Theories for Improvising with Natural and Built Environments. Onassis Cultural Centre, Athens, Greece, October 19–22, 2018.
- 2018** *CURRENTS*. Sound Symposium. St. John's, NF, Canada, July 6, 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.

CREATIVE RESEARCH

- 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.
- 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.
- 2016** **MEDTECH CORE EXHIBITION AT SILO6, AUCKLAND NZ** — Max 7 coder for the Organ Sonification Project, which comprised of 4 interactive audiovisual installations.
- 2013** **ASPECTS OF TREES** — audiovisual installation (with live improvisation) and fixed-media versions (in collaboration with Andrew Denton). Onassis Cultural Centre, Athens, Greece 2018; Newfound 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.

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
- 2016** WALLACE CORPORATION BLUES AWARDS FOR COMPOSITION
- 2015** 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

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.
- 2007** Canada Council for the Arts Productions Grant.
- 2000** Canada Council for the Arts Productions Grant, British Columbia Arts Council Productions Grant.



LINK TO TALKS

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

LINK TO PORTFOLIO EXAMPLES

<https://vimeo.com/channels/tmconnors2018a>

LINK TO REVIEW

<http://nqonline.ca/article/teresa-connors-immersive-audio-visual-installation-currents-at-sound-symposium-xix/>

<http://www.stuff.co.nz/entertainment/music/85866034/Heartbeats-and-breaths-turned-into-music-by-medical-sensors>



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