

Chloe Alexandra Thompson

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Thompson is a Cree interdisciplinary artist and sound designer. Thompson approaches sound as a mode of connection—embracing the kinesthetic agency of sound to compose abstract feats of spatialized audio recording and synthesis. Her work engages tactics of material minimalism to create site-specific installations that sculpt droning, maximalist experiences out of space and sound. Thompson views spatial audio, as well as other modes of distributed media, as presenting opportunities to decentralize the performer, implicating a more active role to the ‘audience’. To Thompson, the poetic and abstracted allegories formed in these interactions, across any medium, allows for space to both practice and enact possibilities for change.

Thompson’s work often utilizes multi-channel audio or high-density loudspeaker arrays. She has been presented by MUTEK Montreal, Send + Receive Festival, Quiet City (Canada); British Council Arts and Somerset House for Amplify DIA (UK) ; CTM Berlin, Hellerau (DE); Qubit (NY); On the Boards, Wayward Concert Series (WA); Subharmonic: Sonic Arts Symposium - PICA, Unity Gain: High Density Loudspeaker Array, Disjecta, Yale Union, Variform Gallery (OR), among others. She has presented in collaborations for The Kitchen, Danspace, and Lincoln Center (NY); The Cube at Virginia Tech (VA); Krannert Arts Center (IL); NYU Abu Dhabi (UAE); The Wiltern (CA); Out of Sight (WA); Converge45, Disjecta, SIX for Subharmonic, and PICA T:BA Festival 2016 and 2017 (OR).

Thompson has lectured and facilitated workshops as a part of the ASU’s Art Media and Engineering Digital Culture Speaker Series, Time Based Art Festival (PICA with Tanya Tagaq), NYU ITP, NYU Abu Dhabi, Carnegie Mellon, UPenn, MUTEK Forum, Subharmonic: Sonic Arts Symposium (PICA with France Jobin), PNCA, PSU, Open Signal, and home school (OR) among others.

Thompson has participated in residencies at Pioneer Works (NY); HERVISIONS x Arebyte AOS residency (UK), and the Amplify residency in collaboration with Somerset House and MUTEK (UK). In January 2021, Cycling ‘74, announced Thompson as one of the first Max Certified Trainers. She is part of the Working Consortium in developing First Nations Performing Arts, a platform, coalition, and coalescing space for First Nations artists.

Select Activities

Present and Upcoming

2022

Performances and Installations:

Flux Emanation, MUTEK Montréal, multi-channel live performance, August 2022

Untitled, PICA TBA performance, September 2022

MUTEK Immersive Collection, Gallery Exhibition featuring works by France Jobin, Markus Heckmann, Line Katcho, Matthew Edwards, August 2022

Jump Cut #6 - CTM Berlin at Kunstraum Kreuzberg / Bethanien, Berlin, Germany, multimedia A/V screening and gallery installation in collaboration with Brenna Murphy and Hanako Hoshimi-Caines, curated by Dana Gringas (Germany), February through March 2022

Untitled, Sounds Like Festival (Saskatoon, Canada), 4 channel performance, 2022 (TBD)

Residencies:

MUTEK Immersive Collection, Incubatory for XR projects, November 2021 - June 2022

MMM Workgroup, Curated by Chloe Alexandra Thompson featuring crys cole, Stefan Maier, Nancy Tam, Chloe Alexandra Thompson, and Josh Rose discussing ethics or interaction with an intelligent agent. Co-presented by Metacreation Lab at Simon Fraser University (Vancouver, BC), funded by Canada Arts Council - September 2021 - April 2022

Releases:

they can never burn the stars, 12" vinyl and digital release - Sige Records, July 2022

House of Moiré Quest VR release as part of pilot XR distribution program by Mutek Montréal and Unreal Engine - May 2022

Virtues Vol. 1 — Remixed & Reinterpreted, reinterpretation of the work of Rami George and Joel Midden around the new age cult Samaritan Foundation, to partner with a forthcoming exhibition - Summer 2022

Inter-Play, 12" vinyl and digital release as part of MMM Workgroup - Beacon Sound, November 2022

Lectures, Workshops and Interviews:

Interactive Spatial Audio Workshop, Berklee School of Music - PowerStation, (New York, USA), February 2022

Gear Up Speaker Series, Manitoba Music in partnership with Manitoba Film Music and Factor, March 2022

Post Stereo New Sonics, Speaker for Pathwaves Digital Literacy Incubator, Remote - Canada,
January 2022

Relevant Employment:

2016 - Present: **Sound Designer**, Audio Programmer, Self Employed

January 2022 - June 2023: *Being Future Being*, Catalyst Dance (New York), **Sound Designer** for ongoing dance performance and organizing platform led by Emily Johnson (Yup'ik) / Catalyst Dance in collaboration with Composer Raven Chacon.

August 2022: **Composer** and **Sound Design** for Color Theories, Director Devin Febroriello

January 2022 - July 2024: *Kinstillatory Mappings in Light and Dark Matter*, Catalyst Dance (New York), **Composer, Communications Steward** for ongoing rhizomatic performance and organizing platform led by Emily Johnson (Yup'ik) / Catalyst Dance in collaboration with Karyn Recollet (diasporic Cree).

September 2021 - Present: First Nations Performing Arts (Turtle Island), **Working Consortium Member and Producer** for a coalition focused on cultural change, commissioning, touring and presenting Indigenous performance, and capacity building for the Indigenous and non-Indigenous performing arts sectors.

January 2022 - March 2022: Pathwaves Digital Literacy Incubator, **Lead Guide**. Mentor for a cohort of 6 of the total 18 participants of this new residency program presented through collaboration with Envision Management, PHI Centre, OCAD and Canada Council.

Ongoing: **Certified Trainer**, Cycling'74, part of the first cohort of certified Max instructors - independent trainer offering consulting and tutorial services.

2021

Performances and Installations:

Jump Cut #6 - CTM Berlin, multimedia A/V screening and gallery installation in collaboration with Brenna Murphy and Hanako Hoshimi-Caines, curated by Dana Gringas (Germany), February through March 2022

Untitled, Coaxial LA, multi speaker installation as part of upcoming residency, September 2022

Untitled, Sounds Like Festival (Saskatoon, Canada), 4 channel performance, May 2022 (TBD)

Morié, Hybrid - Cutting Edge Canada, MUTEK x HELLERAU, multimedia A/V screening and installation (Germany), March 2021

Morié, Northwest Film Center x Holocene, multimedia A/V screening (Virtual - Oregon, USA), April 2021

As We Already Know, 1 hour drone AV performance as part of 24 hour Drone at the Basilica (Hudson, NY, online), April 2021

Haptic Paradigm (movement), interactive online multimedia installation - To Be Announced 2021

Residencies:

Laboratory Residency, Eastern Washington University, (Washington, USA), June - September 2021

Lectures, Workshops and Interviews:

Considering Space and Interaction within Performative Interventions, Arizona State University, School of Arts Media and Engineering, Digital Culture Speaker Series, February 2021

Wave Field Synthesis Panel, AES | Audio Engineering Society, (New York, USA), May 2021

Innovation and Inspiration in Times of Adverse Change, Eastern Washington University, Guest Artist Colloquium: Music, Technology and Engineering, March 2021

ENDS, Montez Press Radio (New York, USA), May 2021

Diversity and Future Building in Web 3.0, CO:QUO | Refuge Worldwide (Berlin, DE) Radio Interview, April 2021

Broadcast, Pioneer Works and 8ball Radio (New York, USA), January 2021

MaxMSP Guest Lecture, Eyebeam, July 2021

Sound as Material: From Noise to Signal to Noise, Carnegie Mellon, (Pittsburgh, USA), November 2021

Computational Music, Montgomery County Community College, (Philadelphia, USA), November 2021

Releases:

Moiré, Virtual Environment and album - Sounds et al, July 2021

Kinstillatory Mappings, score for documentary featuring Karen Recollet, Emily Johnson, Joseph Pierce for STTLMNT: An Indigenous Digital World Wide Occupation - Spring 2021

Relevant Employment:

April 2021 - October 2021: Master (film), **Score Assistant** for composer Robert Aiki Aubrey Lowe for film directed by Mariama Diallo, and released at Sundance 2022 through Amazon Studios.

July - September 2021: Knowledge of Wounds (Turtle Island, Australia), **Designer and Digital Producer** for online Indigenous knowledge exchange program presented in partnership with

Performance Space New York, Portland Institute for Contemporary Art, Performance Space Sydney, The Momentary, Ballroom Marfa and BlakDance.

January - May 2021: *Brand New Heavies, Milk Debt, and The Bomb*, Pioneer Works (New York), **Lead Programmer and Systems Engineer** for interactive control systems across three multimedia exhibitions.

January - December 2021: *Max Meetup Americas*, Music Hackspace (UK), **Host** of online 'Cycling'74 workshops occurring online.

January - May 2021: *Various Works by Rami George*, **Captioning** sound design, and environmental sound across 12 works in collaboration with director / artist Rami George for accessibility.

2020

Performances and Installations:

Haptic Paradigm (nocturne voice) 3rd iteration of interactive online multimedia installation w/ DB Amorin, Nocturne Festival (Halifax), October 2020

Haptic Paradigm (chains) 2nd iteration of interactive online multimedia installation w/ Brenna Murphy, AREBYTE / HERVISIONS, September 2020

Haptic Paradigm (solo), interactive online multimedia installation, Everyseeker Festival (Halifax, Canada), June 2020

freq_wave, collaboration with Randall Dunn for web installation by CM von Hausswolff, May 2020

all new parts are entire, Yale Union (Oregon, USA), September 2020

Data Not Found Excerpt, with Kaki King, Lincoln Center for the Performing Arts (New York), January 2020

Residencies:

Music Residency, Pioneer Works, (New York, USA), December 2020

AMPLIFY Somerset House (London), in collaboration with MUTEK and the British Council, moved online November 2020

'The Art of No Likes' Online Residency, AOS AREBYTE / HERVISIONS (London), March - July 2020

ACRE, 2020 Awardee (Wisconsin, USA), rescheduled date TBD.

Lectures:

Making Art in Times of Crisis, Somerset House (London), November 2020

Guest Artist, New York University, Real Time Media Arts Class, September 2020

Guest Artist, Portland State University, Composition and New Media Classes, May 2020

Releases:

Latent - Points of No Return, Compilation Album, Beacon Sound Records, August 2020

Iteration - Tripped, Compilation Album, Blankstairs Records, April 2020

Once Removed - PANNA, composition and instrumentation, released on SIGE Records, July 2020

Modern Yesterdays - Kaki King, Producer and Sound Designer for album release on Cantaloupe Records, October 2020

Relevant Employment:

2020: Open Education Resources Developer, Prefigurative Design Workgroup - Portland Community College (Remote)

2019

Performance and Installations:

Moiré, MUTEK (Montréal), 4 channel multimedia performance

Moiré, Video Pool / Send + Receive Festival (Winnipeg), Gallery Installation

Idioms, Send + Receive Festival (Winnipeg), 4 channel performance

Soundscapes, On the Boards (Washington, USA), multi-channel performance

Untitled, Disjecta (Oregon, USA), 4 channel performance

sub-bass only Variform (Oregon, USA), multimedia performance

Untitled, Quiet City Editions 44 and 68, (Vancouver), solo performances

tracing a field of light, Deep Blue (Vancouver), solo performance

Turning Towards a Radical Listening, The Kitchen (New York), 8 channel + 168 Channel WFS Array as sound designer for James Sprang (residency and performance)

Other Animal, Danspace (New York), 4 channel performance as composer and video artist for choreographer Sam Kim (residency and performance)

Data Not Found, The Cube at Virginia Tech (Virginia, USA), 148 channel HDLA residency with Kaki King (residency and performance)

Data Not Found, NYU Abu Dhabi (UAE), and Krannert Art Center (Illinois, USA) as sound designer for Kaki King (residency and performance)

Lectures, Interviews, Publications:

Creators workshop: Max and Ableton Live For Spatial Audio, NYU Abu Dhabi (UAE)

Intro to Jitter, Open Signal (Oregon), 12 hour Max workshop series

Can Music and AI Co-exist?, LNDR Blog, interview on AI

What is Sound Art, Marietta Magazine, Issue 2: w/ Patricia Wolf, Marcus Fischer, Burke Jam, Tim Westcott, Ben Glas, Variform Gallery

Relevant Employment:

2017 - 2019: **Director of Information Systems**, Open Signal: Portland Community Media a new media arts nonprofit and public broadcasting station (Portland, Oregon, USA)

2018

Performance and Installations:

idioms, Variform Gallery (Oregon, USA), interactive installation

Untitled, Quiet City Edition 44 (Vancouver), solo performance

Untitled, SI*t Island (Montréal), sound performance

Untitled, Qubit (New York, USA), 4 channel performance

Untitled, Wayward Concert Series (Washington, USA), 4 channel performance

SIX, Subharmonic: Sonic Arts Symposium, Portland Institute for Contemporary Art (Oregon, USA), 6 channel performance with Dolphin Midwives

Untitled, Corridor (Washington, USA), 4 channel performance

Untitled, Panoply Performance Lab (New York, USA), 4 channel multimedia performance

Untitled, S1 residency showcase (Oregon, USA), sound performance

The Future is Female, Wiltern (California, USA), custom software and performance with Hollywood Chamber Orchestra for composer Aska Matsumiya

Lectures and Interviews:

Contact Wave (California, USA), interview and performance, Dublab Radio

Subharmonic: Sonic Arts Symposium, Portland Institute for Contemporary Art (Oregon, USA), Field Recording Workshop with France Jobin and Burke Jam

Releases:

figure of speech - field day, compilation cassette release, Home School, Cooley Gallery, and Reed College

Select Activities 2015-2017

Performance and Installations:

2017

Unity Gain, Open Signal and Portland Community College (Oregon, USA), 32 channel HDLA

Apparatus, Disjecta (Oregon, USA), 4 channel performance as composer for choreographer Danielle Ross

Sigourney Weaver Jam Sessions, Portland Institute for Contemporary Art, Time Based Arts Festival (Oregon, USA), guest performer for Manuel Solano

2016

The Last Bell Rings for You, Performance Space North West (Oregon, USA), mover for Linda Austin

Liquid Space, PNCA (Oregon, USA), mover for Justine Highsmith

Physical Education Work Share, PNCA (Oregon, USA), Performance and Reading Group

2015

Pointless & Happy, Compliance Division (Oregon, USA), Installation and poetry in collaboration with an AI text generator.

Unnaming Permissibility, White Gallery, (Oregon, USA), Installation and publication of poetry

Residency:

Studio J, Yale Union (Oregon, USA), multi-year studio residency 2015 - 2017

Storage Space, Littman & White Gallery, 3 month residency 2015

Lectures and Publications:

2017

Tanya Tagaq Institute Discussion, Portland Institute for Contemporary Art (Oregon, USA)

Story Trader, Art in America, Interview with Wendy Redstar

Provision, Converge45, co-author and designer of group publication

2016

Project Space Industrial Complex, home school, co-facilitator of 3 month community based workshop and lecture series

2015

Unnaming Permissibility, Blankstairs, Publication of poetry and theory.

Relevant Employment:

2015 - 2017: **Independent Contractor** for Portland Institute for Contemporary Art (Portland, Oregon, USA). 2017: Project Manager: T:BA Festival; NEA Grant Researcher and Assistant; Web Consultant; Gala Stage Manager. 2016: Gala Stage Manager; Assistant Events Manager; Gallery Manager T:BA Festival; NEA Grant Researcher and Assistant. 2015: Paddle8 Auction Manager; Curatorial Intern: TBA:15; Preparator

2015 - 2017: **Curator of Publications**, HQHQ (Portland, Oregon, USA)

2015 - 2016: **Co-Curator**, Littman & White Galleries (Portland, Oregon, USA)

2015: **Organizer and Curator**, Short Space Project Space (Portland, Oregon, USA)

2016: **Organizer and Curator**, 700b Project Space (Portland, Oregon, USA)

2006 - 2008: **Preparator and Collective Member**, Red Gate (Vancouver, BC, Canada)