

Chloe Alexandra Thompson

Cree Interdisciplinary Artist (Media Artist, Composer, Director)
Contact: haptic.paradigm@gmail.com Website: <https://chloealexandra.info>

Bio

Chloe Alexandra Thompson is a Cree, Canadian interdisciplinary artist whose work explores listening as a modality of embodied knowledge, relational perception, and material resonance. Her practice interweaves algorithmic systems, sculptural spatialization, psychoacoustic phenomena, and immersive technologies to compose environments that shift awareness and invite deep engagement between bodies, technologies, and land. Her work situates sound as a connective force, interrogating spatial hierarchies and decentralizing the figure of the performer to activate participatory and relational modalities of experience.

Her practice spans performance, multimedia installation, virtual reality, algorithmic composition, high-density audio systems, critical theory, poetry, and pedagogical engagement. She has presented internationally at festivals, museums, universities, and labs; has lectured widely across institutions in the U.S., Europe, and Canada; and has been recognized through residencies, commissions, and awards, including funding from Canada Council for the Arts, FCA, and the Onassis Foundation.

Select Activities (2025–2015)

Performances & Presentations

S H I N E: tending the glow, Chocolate Factory (NY, USA) – Live performance (June 2025)

A Reading with Dylan Robinson, The Poetry Project (NY, USA) Performance / Discussion (March 2025)

Going In (with Holland Andrews & William Selma) Performance (Oct 2025)

they don't know what we don't tell, ICA Santa Fe / Indian Market (NM, USA) Performance (Aug 2024)

They Can Never Burn the Stars, Currents New Media Festival (NM, USA) Performance (June 2024)

Untitled, QuBit (NY, USA) – Performance (May 2024)

They Can Never Burn the Stars – Plasmata II (Greece); ONX Studio (NY, USA) – Audio-Visual Installation (June 2023)

Knowledge of Wounds, Performance Space New York – Multi-channel installation with DB Amorin featuring the poetic works of Billy-Ray Belcourt (Driftpile Cree), Demian DinéYazhi' (Diné, Naasht'ézhi Tábaqhá and Tódich'íí'nii clans), Ellen van Neerven (Mununjali Yugambé), Jazz Money (Wiradjuri), Joshua Whitehead (Oji-Cree), Alison Whittaker (Gomeri), Hannah Donnelly (Wiradjuri), and Manu Tzoc (Maya K'iche') (Jan 2023)

Untitled, Ende Tymes Festival (NY, USA), Performance (May 2023)

This is collaborative work, Conservatorium van Amsterdam (Netherlands), improvisational networked set with students (Feb 2023)

A Litany, Yale CCAM – Performance and Lecture (Oct 2023)

Flux Emanation, MUTEK Montréal – Multichannel performance (Aug 2022)

Jump Cut #6, CTM Berlin – Screening & installation collaboration with Brenna Murphy & Hanako Hoshimi-Caines (Feb-Mar 2022)

Untitled, Sound + Light Festival (Montréal, Canada), live performance with Brenna Murphy, (Oct 2022)

House of Moiré was developed as part of Mutek's inaugural Immersive Collection and is distributed by Astrea in Paris, France. From 2021-2023 this work traveled to over 40 festivals and received multiple awards including Ars Electronica (Austria), SONAR (Barcelona), ImagineNATIVE Indigenous Film Festival (Canada), MUTEK Montréal & Psych.e (Canada/France) – VR / Projected installation,

ANIDOX:VR Awards (Denmark), Beyond the Frame Festival (Tokyo), MUTEK Montréal, MUTEK Mexico, MUTEK Japan, MUTEK x HELLERAU (Germany), Brussels, Belgium: Stereopsia Festival - European XR Awards, Rajasthan, India: Magnetic Fields Festival, FIVARS Festival of International Virtual & Augmented Reality Stories (Canada).

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

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

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

Moiré, Video Pool / Send + Receive Festival (Winnipeg), Gallery Installation (2019)

Idioms, Send + Receive Festival (Winnipeg), 4 channel performance (2019)

Soundscapes, On the Boards (Washington, USA), multi-channel performance (2019)

Untitled, Disjecta (Oregon, USA), 4 channel performance (2019)

sub-bass only Variform (Oregon, USA), multimedia performance (2019)

Untitled, Quiet City Editions 44 and 68, (Vancouver), solo performances (2019)

tracing a field of light, Deep Blue (Vancouver), solo performance (2019)

Untitled, Wayward Concert Series (Washington, USA), 4 channel performance (2018)

SIX, Subharmonic: Sonic Arts Symposium, Portland Institute for Contemporary Art (Oregon, USA), 6 channel performance with Dolphin Midwives (2018)

Untitled, Corridor (Washington, USA), 4 channel performance (2018)

Untitled, Panoply Performance Lab (New York, USA), 4 channel multimedia performance (2018)

Untitled, S1 residency showcase (Oregon, USA), sound performance (2018)

The Future is Female, Wiltern (California, USA), custom software and performance with Hollywood Chamber Orchestra for composer Aska Matsumiya (2018)

Unity Gain, Open Signal and Portland Community College (Oregon, USA), 32 channel HDLA (2017)

Apparatus, Disjecta (Oregon, USA), 4 channel performance as composer for choreographer Danielle Ross (2017)

Sigourney Weaver Jam Sessions, Portland Institute for Contemporary Art, Time Based Arts Festival (Oregon, USA), guest performer for Manuel Solano (2017)

The Last Bell Rings for You, Performance Space North West (Oregon, USA), mover for Linda Austin (2016)

Liquid Space, PNCA (Oregon, USA), mover for Justine Highsmith (2016)

Physical Education Work Share, PNCA (Oregon, USA), Performance and Reading Group (2016)

Pointless & Happy, Compliance Division (Oregon, USA), Installation and poetry in collaboration with an AI text generator. (2015)

Unnaming Permissibility, White Gallery, (Oregon, USA), Installation and publication of poetry (2015)

Select Residencies & Workshops

Onassis ONX Studio Member (2022-2025)

Creative Residency, Chocolate Factory (2025)

FCA Emergency Grant (2025)

MIT OpenDocs Lab & Indigenous Screen Office Incubator (2023)

Pioneer Works Residency (2020)

HERVISIONS x Arebyte AOS Residency (UK)

Amplify Residency (Somerset House & MUTEK, UK) (2019 & 2020)

Canada Council for the Arts – AI/Art collaborative funding (with Metacreation Lab at Simon Fraser University)

Curatorial / Editorial Projects

Untitling, High Pitch Magazine (publication, Dec 2025)

Unnaming Permissibility, Blankstairs (publication, 2015)

Founder & Curator, Sound Artist Residency, Reforesters Laboratory (Jan 2025)

Lectures, Teaching & Workshops

Thompson has lectured widely on *spatial audio, sound art, technology integration, and conceptual practices*, including presentations at Harvestworks TIP Master Class, Yale CCAM Sound Art Series, NYU (Abu Dhabi & ITP), Carnegie Mellon, UPenn, ASU School of Arts Media & Engineering, PICA Time Based Art Festival, Conservatorium van Amsterdam, and others. She teaches workshops integrating Max/MSP, spatial audio, and interdisciplinary arts pedagogy.

Listen Up: Sound, Music, and Voice for Immersion, Tribeca Immersive Panel – Panel Moderator, June 2025

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 w/ Manuel Arturo Abreu, 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

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

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

Discography & Media

- *they can never burn the stars* – 12" vinyl & digital (SIGE Records, 2022)
- *A Blade of the Tongue* – cassette & digital (Luminous Drift, 2022)
- *Inter-Play* – 12" & digital (MMM Workgroup)
- *Moiré* – Virtual environment & album (Sounds et al., 2021)
- Multiple compilation and collaborative releases (2020–2022)
- *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

Selected Press & Interviews

"No Fire That Burns" – Interview on immersive and tactile sonic practice (Foxy Digitalis) ([Foxy Digitalis](#))

15 Questions interview on *sound, spatiality, and relational practice* ([15questions.net](#))

Profiled in *Musicworks* magazine for sonic environment work and interdisciplinary approach ([musicworks.ca](#))

Professional Experience

Freelance Sound Designer, Audio Programmer & Creative Technologist
(2016–Present)

Lead sound design, interactive systems, spatial audio engineering, audio programming, and creative direction for interdisciplinary works in performance, film, installations, and technology platforms.

Projects include work with artists across performance, film, and immersive art environments; VR spatial audio design; and live systems engineering for multi-speaker arrays.

Certified Max/MSP Trainer – One of the first international cohorts certified by Cycling '74; educator and workshop lead for creative coding and audio programming.