

# Teresa Marie Connors

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## Academic Qualifications

October 2013 –  
April 2017

### **The University of Waikato, NZ**

PhD with Creative Component (submission date April 30, 2017)

Title of dissertation: *Audiovisual Installation as Ecological Performativity*

March 2012 –  
March 2013

### **The University of Waikato, NZ**

MMus, Music Composition (1<sup>st</sup> Class Honours)

Title of thesis: *Multimedia Collaboration as Art Practice*

September 1991 –  
June 1995

### **Dalhousie University, CA**

BMus in Composition and Opera Performance

September 1986 –  
June 1988

### **Nova Scotia School of Art and Design, CA**

Diploma of Fine Arts in Intermedia Studies

## University Teaching Experience

March 2016 –  
October 2016

### **Conservatorium of Music, The University of Waikato, NZ**

Teaching Assistant for Creative Technology and Creative Practice (CRPC301)

March 2016 –  
June 2016

### **Screen and Media Programme, The University of Waikato, NZ**

Teaching Assistant for Creative Technology and Creative Practice (CRPC301) and Screen Media and Digital Practices (SMST217)

July 2016 –  
October 2016

### **Conservatorium of Music, The University of Waikato, NZ**

Teaching Fellow for Acoustic and Electroacoustic Composition (MUSI323)

September 2016 –  
October 2016

### **Conservatorium of Music, The University of Waikato, NZ**

Teaching Substitute for Screen Music Composition (MUSI240)

July 2015 –  
October 2015

### **Conservatorium of Music, The University of Waikato, NZ**

Teaching Fellow for Acoustic and Electroacoustic Composition (MUSI323)

March 2015 –  
October 2015

### **Conservatorium of Music, The University of Waikato, NZ**

Teaching Fellow for Creative Technology and Creative Practice (CRPC301)  
Teaching Evaluation Ranking = 1.25

March 2014 –  
October 2014

### **Conservatorium of Music, The University of Waikato, NZ**

Teaching Fellow for Creative Technology and Creative Practice (CRPC301)  
Teaching Evaluation Ranking = 1

## Work Related Experience

2005 – 2012

**divaTproductions Inc.** (owner/composer)

An award winning Music for Film Company based in Vancouver, Canada.

1999 – 2004

**White Rock School of Music and Dance** (British Columbia, Canada)

Music teacher for lessons in voice, classical and electric guitar, piano, music theory, and composition. Average 30 private students per week.

1999 – present

**Contract Opera Singer and Performer**

Performance CV includes traditional and contemporary repertoire with several world premieres of Canadian works. (*Performance CV available upon request*)

## Awards, Grants, and Nominations

### From Academic Research at Waikato University

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

## Artistic Statement and Publications

My research is located within the field of sonic arts and multimedia installation, and experiments with developing non-linear works. This is paralleled with creative practices that experiment with technology, performance and the sonification of environmental data—the result of which has evolved into a practice I call *Ecological Performativity*. This is a mode of practice that considers—in act and thought—the context and formative creative process and the resulting artifacts as a responsive embodiment of larger structures of phenomena. The outcome is a reconceptualization of creative thinking-making procedures, including ideas on the subjective experiences of time, place and the entangled agency of human and nonhuman bodies.

### Journal Article (refereed)

- 2018 Connors, T. and Denton, A. (forthcoming) *In Environments: The convergence and divergence of practice. Organised Sound*, 23(1).

### Conference Contributions

#### Fully written/refereed

- 2017 Connors, T. 2017. Organising for Emergence: sonification as a co-creative device. (forthcoming) Paper to be presented at *International Conference on Auditory Display (ICAD2017)*, Pennsylvania State University, USA, June 20–23.
- 2016 Connors, T. 2016. The Aesthetics of Causality: A Descriptive Account into Ecological Performativity. Paper presented at *Sonic Environments*, Brisbane, Australia, July 10–12.
- 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.

#### Paper presentation from refereed abstracts

- 2016 Connors, T. 2016. Ecological Performativity: a creative-research practice. Paper presented at *New Zealand Musicological Society Annual Conference*, The University of Waikato, New Zealand, 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, New Zealand, October 22–23. (winning best paper on day 2)
- 2015 Connors, T. 2015. Audiovisual Installation as Ecological Performativity. Paper presented at *CreateWorld*, Brisbane, Australia, February 12–13.
- 2014 Connors, T. 2014. Creative Practice in a World of Agency. Paper presented at *FASSGRAD Interdisciplinary Conference*, Waikato University, New Zealand, November 17–18.

## Selected Works

Portfolio web link: <https://vimeo.com/channels/tconnorsportfolio>

### Audiovisual Installation Works

- 2017 *Piano at the End of a Poisoned Stream* — a non-linear audiovisual installation using sonification and field recordings from the Salton Sea, USA.
- 2017 *Cathedral* — a non-linear audiovisual installation using computer vision and field recordings from Sequoia Nation Park. (*forthcoming*) International Conference on Auditory Display, Pennsylvania State University, USA 2017.
- 2015 *Undercurrent* — a non-linear audiovisual installation (in collaboration with Shannon Harris). Balanced/Unbalanced Conference, Arizona, USA 2015.
- 2014 *Flight Variant* — a non-linear audiovisual installation (in collaboration with Andrew Denton). 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 and fixed-media versions (in collaboration with Andrew Denton). 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).
- 2012 *Beads* — a non-linear audiovisual installation (in collaboration with Rene Burton). Balanced/Unbalanced Conference Noosa, AU 2013, Unexpected Spaces Auckland, NZ 2012.
- 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
- 2009 (revised) – 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.
- 2002 *Drone* — a live audiovisual installation performance for singer. Commissioned by the Western Front for the View from the Front Festival Vancouver (in collaboration with Andrew Denton).
- 2000 *“EH”* — an audiovisual installation (in collaboration with Andrew Denton) for Western Front Sound Separation scope series.

## Music and Sound for Film

### 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)

### 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 46<sup>th</sup> 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. (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)
- 2003 *Metallic* by Carole Utter for the National Film Board of Canada. (Soundscape)
- 2002 *Unravel* by Claudia Molina. Berlin Film Festival 2003, Long Island Film Festival 2003, Bravo TV 2002, Vancouver International Film Festival 2002. (Music)

## Sonic Arts and Electroacoustic/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. Elektra Women's Choir of Vancouver.
- 2009 *Rhythm* — work for S.A.T.B choir. Text Claire French.
- 2008 *Awayeyha* text Spy Denomme-Welch, *Hamlet's Proposal* text Ken Gass, *Letter's to Myself* text Andrew Moodie, *Mo Fo* text David Brock. Opera scenes created at Toronto Tapestry Opera's LibLab, a composer-librettist laboratory.
- 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.
- 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.

## Music & Soundscape for Dance and Theatre

- 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.
- 2000 *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.
- 1997 *Alternative Voices* — commissioned by choreographer Claire French for 4 Big Dances Vancouver.

## Coding Experience

- 2016 **MedTech Core Exhibition at Silo6, Auckland NZ** — Max 7 coder for the Organ Sonification Project comprised of 4 interactive audiovisual installations with NZ Composer Dr. Martin Lodge.

## Performance Experience

2013 – present

### Hyperinstruments

- Performing own works utilizing custom instruments.

1998 – present

### Voice (Classical and traditional)

- Performing own works, traditional opera, and contemporary repertoire.

## 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.

## Member

SCGC (Screen Composers Guild of Canada)

SOCAN (The Society of Composers, Authors and Music Publishers of Canada)

## Review Panel

2017

Creative Installation reviewer for the International Conference on Auditory Display, Penn State, USA.

2016

Creative Installation and paper reviewer for the International Conference on Auditory Display, Canberra, Australia.

1996 – 1998

Music Composition submission reviewer for Pro Musica Sonic Boom Festival, Vancouver.

# Audiovisual Program Proficiency

## Advanced

Cycling 74 Max 7 (MSP/Jitter/Gen), Max 4 Live, VPT7, Madmapper, Final Cut Pro, Pro Tools, Logic Pro, Cubase, Ableton Live, Max 4 Live, Reason, SoundHack, MetaSynth, Sibelius.

## Intermediate

Processing, Arduino, Isadora, VDMX5, IanniX, vvvv, Quartz Composer, ArtsMesh, AudioMulch, Adobe Dreamweaver, Adobe Premiere, Adobe Photoshop, Adobe Illustrator, Adobe InDesign.

## Other Training

2015

### Teaching Development Courses Waikato University

- 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

### Middendorf Institute for Breath Experience

2012 – 2013

Berkeley, USA

2009 – 2011

Vancouver, CA

### International Voice Workshops with Richard Armstrong

2006

Advanced workshop. Banff Center for the Arts, CA.

2001

Advanced workshop. Banff Center for the Arts, CA.

1999

Introduction and Advanced workshop. Banff Center for the Arts, CA.

## References

Associate Professor Ian Whalley  
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Associate Professor Kenneth Fields  
China Electronic Music Center, Central Conservatory of Music, Beijing  
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Dr. Andrew Denton  
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