

Dr. Iris Garrelfs

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Education

- 2010-15 **University of the Arts London, London College of Communication:** PhD in Fine Art (AHRC funded). Thesis Title: *From inputs to outputs: an investigation of process in sound art practice* Supervisors: Prof Cathy Lane, Prof Angus Carlyle, Dr Salome Voegelin
- 2003-04 **Middlesex University:** BA Sonic Art (1 Class Hons); admitted directly into the third year on account of prior experience. Scholarship for Cultural Excellence
- 1995-99 **City of Westminster College:** (Part Time) HNC Art and Design (Photography)
- 1995-98 **City of Westminster College:** (Part Time) City & Guilds Sound Engineering Pt2

Selected academic employment

- Since 2017 **Goldsmiths University of London,** Senior Lecturer in Sonic Art
- Since 2010 **University of the Arts London, London College of Communication,** Associate Lecturer BA (Hons) Sound Arts & Design and MA Sound Art (since 2010).
- 2015-16 **Visiting Academic, Southampton University** member of Jisc funded research project CREAM: contributing to blog about individual research and projects
- 2015 **University of the Arts London, Chelsea College of Art, Ligatus,** Postdoctoral Researcher: Applying my model of process to the development of a model for active metadata on the interdisciplinary, cross university CREAM project

Other relevant posts

- 2014-date **Journal for Artistic Research:** Peer reviewer; on editorial board since 2017
- 2012-date **Reflections on Process in Sound:** Online journal commissioning editor; choosing contributors; developing writing with artists; developing community; co-designing material
- 2008-date **Canadian Electroacoustic Community (CEC):** JTTP Competition Jury pool member
- 1997-date **Sprawl:** Co-founder and curator producing experimental sound events, festivals. Includes fund raising, PR, administration; developing and maintaining relationships with artists, funders and venues
- 2009-10 **Royal Opera House Creative Partnerships,** Creative Agent: creative research projects with schools
- 2005-09 **Sonic Arts Network:** Trustee & board secretary (since 2006) overseeing ongoing direction of the organization and the transition to Sound And Music, funded by ACE
- 1999-2003 **Freelance photographer:** publications include The Wire, Mary Claire, Keyboard Japan and more

Selected conference papers and symposium presentations

- 2016 **Sonologia, Sao Paulo (Brazil):** *Listening lives: how some sound artists understand inputs to their practice*
- 2016 **Sonic Environments/NIME, Brisbane (Australia):** *Traces in/of/with Sound: an artist's experience of audio-visual space*
- 2016 **Off the Lip, Plymouth University.** *From Conceptual Blending to Procedural Blending: applying a model of cognition to process in sound art practice*
- 2016 **International Digital Curation Conference Amsterdam (Netherlands):** Bird C. L., Coles S. J. Garrelfs I. et al. *Using metadata actively*
- 2015 **Sound Passages: Passage di Suono symposium, IUAV University of Venice, School of Architecture, Venice (Italy):** *Sound and the Imagination in Urban Spaces*
- 2014 **Sound:Gender:Feminism:Activism symposium,** London College of Communication: *Beyond speech and song: exploring reactions to female vocal expressions in experimental sound*
- 2013 **Seeing Sound, Bath Spa University:** Garrelfs I. *Traces in/of/with Sound: an experience of audio-visual space*
- 2013 **Sounding Space, University of the Arts London:** Garrelfs I, Desborough C R, Judkins R, Peter McKerrow P. *The Making of Remembering Worlds*
- 2012 **Sound:Gender:Feminism:Activism, London College to Communication symposium:** *Escaping gender through technology: sonic freedom and the machine*

Lectures, seminars and talks since 2006

- 2016 Seminar at **The Bodleian Library's Centre for Digital Scholarship, Oxford (UK)**: *Procedural Blending: a model of process in sound art practice*
- 2016 Talk at **Brighton University Swallows and Amazons: A collaborative residency in the Lake District**
- 2016 Talk **Goldsmiths Graduate Forum**: *Procedural Blending: a model of process in sound art practice*
- 2015 Performance lecture at **Cycling74's Max Connect session**: *Performing with Max*
- 2015 Keynote at **Field Studies master class series, Metropolitan University, The Cass Faculty of Art, Architecture and Design, London (UK)**: *Improvised performance and graphic scores*
- 2015 Talk at **Critical Waves, ICA London (UK)**, a collaborative research project between the ICA, Resonance 104.FM and Birkbeck, University of London *Voice as Material*
- 2012 Guest Lecture at **Sonic Art Research Unit, Oxford Brookes University (UK)**
- 2007-09 **Stafford University**, Guest Lectures *Creative uses of Max/MSP*
- 2006 Talk at the **Mexican Center for Music & Sonic Arts, Morelia (Mexico)**: *Composition in live performance*
- 2006 Artist talk at **Cyberonica, International Festival of Music, Sound, Art & Technology, Dana Centre, Science Museum, London (UK)**
- 2006 Performance presentation at **Sound and Anthropology conference, St Andrews, Scotland (UK)**

Book chapters, articles and published conference papers

- Bird, C.; Coles, S.; Garrelfs, i.; et al. (2016). Using Metadata Actively. In: *International Journal of Digital Curation*. Vol. 11, No. 1, pp. 76-85 doi:10.2218/ijdc.v11i1.412
- Garrelfs, I. (2016). From Conceptual Blending to Procedural Blending: applying a model of cognition to process in sound art practice. In: Denham, S. & Punt, M. (eds). *Off the Lip Conference Proceedings 2015*. Plymouth: TT OA Papers
- Garrelfs, I. (2015) Editorial. In: Garrelfs I. (ed). *Reflections on Process in Sound Vol 4* (online). Available from <http://www.reflections-on-process-in-sound.net/issue4>
- Garrelfs, I. (2014) Editorial. In: Garrelfs I. (ed). *Reflections on Process in Sound Vol 3* (online). Available from <http://www.reflections-on-process-in-sound.net/issue3>
- Garrelfs, I. (2013) Editorial. In: Garrelfs I. (ed). *Reflections on Process in Sound Vol 2* (online). Available from <http://www.reflections-on-process-in-sound.net/issue2>
- Garrelfs, I. (2012) Editorial. In: Garrelfs I. (ed). *Reflections on Process in Sound Vol 1* (online). Available from <http://www.reflections-on-process-in-sound.net/issue1>
- Garrelfs I, (2008) A Composer's Idiosyncratic Method for bringing about Structural Associations and Developing Contextual Collages. In: Lane C. (ed.) *Playing With Words - The Spoken Word In Artistic Practice*. London: CRiSAP / RGAP
- Garrelfs I, Benford D. (2006). Epiphanies: 10 years of Sprawl: In: *The Wire* (263)

Selected residencies since 2006

- 2016 **Onassis Cultural Center Athens (Greece)**, *Soundscapes Landscapes* - Collaborative residency project, to develop a mobile phone app led soundwalk and a VR application, developed by Medea Electronique.
- 2016 **Landscape : Islands**, developing 4-channel and sculpture installation with ceramics artist Ingibjörg Gudmundsdottir for Brighton Digital Festival. Commissioned by In Camera Gallery
- 2015 **Tate Britain, London (UK)**: Conversations with visitors, open studio, installation
- 2014 **ACTS RE-ACTS Festival, Wimbledon Space (UK)**, Collaborative residency exploring performance, objects and site. With Tansy Spinks.
- 2012 **SoundFjord Gallery, London (UK)**, residency exploring audio-visual relationships; performance & talk
- 2008 **Parkmoor, Grizedale Arts (UK)**, collaborative residency with the Urbania artist collective
- 2008 **Institute for Contemporary Arts Celje (Slovenia)**, residency leading to fixed media work *Twine*
- 2006 **Sri Lanka Sound Stories**, residency commissioned by Creative Partnerships Thames Gateway at Janet Duke Junior school, Basildon and its partner school in Sri Lanka.

Selected performances & exhibitions since 2006

- 2017 **FRUITYPLACE**, Beijing (China): Improvised performance
- 2017 **Chinese Open, London**: *Listening Wall*
- 2016 **Brighton Digital Festival**: *Littoral Assembly*, a collaborative 4-channel installation of ceramics and sound with Ingibjörg Gudmundsdottir. Commissioned by Ceramics House.
- 2016 **Museion, Museum for Contemporary Art (Bolzano, Italy)**: *Otzi*, moving image & voice work based on the story of the famous ice mummy. Commissioned by *Museruole* Festival
- 2016 **Lewisham Art House (London)**: performance of *Lauschen*, a site specific work for Lausch II, curated by Rahel Kraft and Adam Jaro
- 2016 **Whitstable Biennale**, 'Silent' program curated by Marcus Leadley: performing *Improvisation for Microphone and Beach* with Tansy Spinks (as Lab of Sonic Possibilities)
- 2015 **VoxNovus Festival New York (NY)**: *60x60* acousmatic composition showcase
- 2015 **National Gallery (UK)**: *Room 61*, site-specific performance for 'Soundscapes Late' using text and field recordings
- 2015 **Tate Britain, London (UK)**: *Listening Room*, participatory 4-channel sound installation & radio work
- 2015 **Borealis Festival Bergen (Norway)**: Radio piece *Morse Code Choir* broadcast in the Radio Space. Commissioned by Radio Art
- 2015 **MC Gallery, New York (NY)**: diffusion of *Sofa Surfing USA (Bedroom Symphonies)*
- 2015 **Google Cultural Institute collection**, curated by Poulomi Usurp Desai: *Unwitting Scores*
- 2015 **Beaney Museum of Art, Canterbury (UK)**, *Eclipse*, a performance for local newspapers and space sounds. Commissioned by Radio Art for *Switched On*
- 2014 **IMT Gallery, London**: performance of *Unwitting Scores*, a site specific work for graphic scores & voice. Commissioned by Maria Papadomanolaki for *Forms of Ventriloquism*.
- 2014 **Hundred Years Gallery London (UK)**: performance for improvised digitally mediated voice
- 2014 **Wimbledon Space, London (UK)**: interactive installation for objects and space *Lab of Sonic Possibilities*. With Tansy Spinks, ACTS RE-ACTS Festival
- 2014 **cueB Gallery, London (UK)**, site-specific performance *Stone Table* for stones and voice curated by Luca Nasciuti
- 2013 **ARUP BeOpen Sound Portal, London (UK)**, 9-channel collaborative ambisonic installation *Remembering Worlds*. Using material from the Stanley Kubrick Archive. Commissioned by CRiSAP
- 2013 **GV Art, London (UK)**, audio-visual installation *Traces in/of/with Sound* as part of *Noise and Whispers*
- 2013 **Barbican Centre, London (UK)**, improvised voice/laptop at *HackTheBarbican* curated by Music Hackspace
- 2013 **Museruole (Italy)**, collaborative voice piece *Who says banshees have no fun?*, with Viv Corringham
- 2012 **Liverpool Biennial, Liverpool (UK)**, digitally mediated voice performance as part of *Electronic Voice Phenomena* curated by Mercy
- 2012 **City University, London (UK)**, 8-channel performance of *Traces in/of/with Sound*
- 2011 **Café Oto, London (UK)**, digitally mediated voice performance at Simon Whetham's *Active Crossover*
- 2010 **Rencontres Internationales, Madrid (Spain)**, performing as part of Thomas Koner's *Futurist Manifest*
- 2010 **Ecoteca, Pescaoa (Italy)**, improvised digitally mediated voice performance
- 2009 **Impakt Festival, Utrecht (Netherlands)**, performing as part of Thomas Koner's *Futurist Manifest*
- 2009 **Science Museum, London (UK)**, performance of mini space opera *Star Maker* at the 40th Moon landing anniversary celebrations. Commissioned by Sound and Music.
- 2009 **Galapagos, New York (NY)**, showcasing of *60x60*, with a choreographed dance performance by V. Brown
- 2009 **Royal Academy Of Arts London (UK)**, *Red Storage Room* installation with Urbania Collective, GSK Contemporary Season.
- 2008 **Leeds Town Hall, Leeds (UK)**, installation *Swannsong*, commissioned by Lumen for Evolution Festival
- 2008 **MCC, Celje (Slovenia)**, performance of moving image piece *Twine* using photographs & field recordings
- 2007 **Sonic Circuits Festival, Washington (DC)**, improvised digitally mediated voice performance
- 2007 **Museum for Contemporary Arts, Celje (Slovenia)**, solo show of audio-visual installation *Dumplings*
- 2007 **Palazzo delle Esposizioni, Rome (Italy)** performance with the Symbiosis Orchestra
- 2006 **Gaudeamus Live Electronics Festival, Amsterdam (Netherlands)**, improvised voice/laptop performance at the Muziekgebouw aan't IJ Amsterdam
- 2006 **Visiones Sonoras, Morelia (Mexico)** voice/laptop performance at Mexican Center for Music & Sonic Arts
- 2006 **South London Gallery, London**, improvised live performance
- 2006 **Whitechapel Gallery, London**, improvised performance as part of Wormhole Saloon

List of key works since 2005

- 2017 **Listening Wall**, a wall of curated scores for listening and simple event scores
- 2016 **Littoral Assembly**, collaborative ceramics and 4-channel sound installation with Ingibjörg Gudmundsdottir. Commissioned by Ceramics House for Brighton Digital Festival.
- 2016 **Improvisation for Microphone & Beach**, collaboration with Tansy Spinks as *Lab of Sonic Possibilities*
- 2016 **Performance for Anglepoise Lamps**, collaboration with Tansy Spinks as *Lab of Sonic Possibilities*
- 2016 **Otzi**, audio-visual work based on the story of the ice mummy Otzi. Commissioned by *Museruole Festival* at Museum for Contemporary Art (Bozen, Italy)
- 2016 **Lauschen: Listening/Eavesdropping**; site-specific performance for traffic, voice, hidden speakers and listening cones for Lausch II at Lewisham Art House, London, UK. (April 2016)
- 2015 **un-veiled**, an audio-visual, auto-ethnographical installation devised for CREAM, funded by Jisc with support from Getty Images
- 2015 **Breathing Through Wires**, an album of technologically mediated live voice performances, PanyRosasDiscos (USA)
- 2015 **Listening Room**, a 4-channel sound installation created during a residency at and for Tate Britain
- 2015 **Room 61**, site-specific sound performance devised for the National Gallery, *Soundscape* Late using text and field recordings
- 2015 **Eclipse**, a site-specific performance for local newspapers and space sounds, Switched On, Beane Museum of Art, Canterbury UK, commissioned by Radio Art
- 2015 **Morse Code Choir**, a composition using Morse code based on the story of 20th century history; commissioned by Radio Arts; broadcast on Resonance FM, Borealis Festival Bergen, CCA Gallery Glasgow, Phonic FM, Wave Farm's WGXC-FM and more
- 2014 **Laboratory of Sonic Possibilities**, participatory sound installation exploring objects for ACTS RE-ACTS Festival, Wimbledon Space. Collaboration with Tansy Spinks
- 2014 **Stone Table**, site-specific performance for locally collected stones and amplified metal table. Commissioned for Sonic cueB Festival, Cueb Gallery by Luca Nasciuti
- 2014 **Unwitting Scores**, site specific graphic scores & voice performance, commissioned by Maria Papadomanolaki for *Forms of Ventriloquism*, IMT Gallery, London. Selected for a Google Cultural Institute collection curated by Poulomi Usurp Desai
- 2014 **Bedroom Symphonies**, an album made from digitally mediated hotel room practice sessions accompanied by a booklet of photographs, released on Linear Obsessional Recordings
- 2013 **Remembering Worlds**, installation developed with LCC students for ARUP Be Open Portal at *Sounding Space*, Chelsea College of Art, using material from the Stanley Kubrik Archive. Commissioned by CRISAP
- 2013 **Object & process**, moving image /print series using materials from workshops conducted with 3 artists
- 2012 **Multilogue**, 8-channel sound installation based on interviews with fellow artists
- 2012 **Spoken Songs**, a text based printed work
- 2011 **override**, two public transport based mobile phone pieces. Part of Camberwell Art Festival
- 2011 **In a Day's work**, a series of mobile phone based sound walks sown at Tin Tabernacle, London
- 2010 **Traces in/of/with Sound**, multi-channel audio-visual performance and installation series
- 2009 **Room with a view** moving image work for GSK Contemporary, Royal Academy Of Arts. Commissioned by Grizedale Arts. Published as part of *Ex-trauma, Experiments and Intensities*, Winchester University Press
- 2009 **Star Maker**, a mini space opera performed with digitally mediated space sounds performed at the Science Museum for the 40th Moon landing anniversary. Commissioned by Sound and Music
- 2008 **Red Storage Room**, installation and performance series with Urbania Collective at Royal Academy Of Arts, GSK Contemporary
- 2008 **Twine**, moving image work for photography and field recordings based on psychogeographical walks, premiered at MCC, Celje, Slovenia. Developed during a residency at the Institute for Contemporary Arts, Celje, Slovenia
- 2008 **Swansong**, installation for two speakers and gallows at Leeds Town Hall, commissioned by Lumen for Evolution Festival
- 2005 **Dumplinks**, interactive installation using field recordings and moving iamge; commissioned by Watermans Artcentre, Brentford. Presented as a moving image work at Arborescence Festival, Marseille; Circle Of Sound, London; Museum for Contemporary Arts, Celje, Slovenia. Appeared in *Glitch: Designing Imperfections* by Iman Moradi & Ant Scott (New York: Mark Batty)