

**Michael T. Bullock, Ph.D.**

Curriculum Vitae

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**EDUCATION**

Ph.D. Integrated Electronic Arts, Rensselaer Polytechnic Institute, 2010

M.M. Contemporary Improvisation, New England Conservatory of Music, 1999

A.B. Music, Princeton University, Summa Cum Laude, 1996

**PROFESSIONAL APPOINTMENTS**

2018 - 2019: Lecturer, Music & Electronics; Mt. Holyoke College, South Hadley MA.

2015 - 2016: Visiting Assistant Professor, Music Production & Industry. Ramapo College of New Jersey, Mahwah, NJ

2016: Lecturer, Contemporary Music; Eugene Lang College The New School for Liberal Arts, New York NY. "Sound in Art and Environment," self-designed undergraduate course.

2013 - 2015: Lecturer, Art; University of Massachusetts, Boston. "Introduction to Digital Media Arts," self-designed undergraduate course

**DISSERTATION**

"The Kind of Music We Play': A Study of Self-Idiomatic Improvised Music and Musicians in Boston." Dissertation for the PhD in Electronic Arts, Rensselaer Polytechnic Institute, August 2010.

**SELECTED PERFORMANCES**

2020

Solo bass and electronics performance on Harvestworks' [Twitch.tv](https://www.twitch.tv/harvestworks) channel

Ultrasonisphere, electroacoustic composition for Wave Field Synthesis array (binaural rendering); premiered as part of Residual Noise online conference at Brown University

2019

Solo performance of 8-channel electroacoustic works at Fridman Gallery, NYC, December.

2018

Solo contrabass on the HUT XIX series, at the Center for Contemporary Dance and Thought. Northampton, MA. 3 November

Streams Tune Themselves, solo for contrabass and 8.2 channel cube array. Non-Event series at the School of the Museum of Fine Arts, Boston MA. 23 September

39.1 channel spatialization of a live recording by Andrew Lafkas' large ensemble of NYC area improvisers. Dave & Gabe Presents Spatialized, Brooklyn NY. 26 August

Trio with Sarah Hennies (percussion) and Seth Cluett (electronics, voice) at Schwartz Center for the Performing Arts, Cornell University, Ithaca NY. 9 August

2017

Collaboration with Leif Elggren and Yan Jun. Performative inhabitation of Rönnefs Antiquariat, Stockholm, Sweden, November.

Time After Real Time. 8 channel audio composition for multichannel modular synthesizer and archive recordings. CT-SWaM, Pioneer Works, Brooklyn, NY. 10 September

Warm Ice and Accordions to Bases. 30.2 channel audio compositions for The Honk-Tweet, Newark, NJ. 4 August

Quartet with Linda Gale Aubry, synth; Chris Cogburn, percussion; Liz Tonne, voice. Austin TX, 16 April

Accordions to Bases, 30.2 channel spatial audio performance at The Honk-Tweet, Newark NJ, 4 April

Inhabit (for PO). Premier of composition for up to 21 performers and listeners, in memoriam Pauline Oliveros. Washington Street Arts Center, Somerville, MA, as part of the Co-Incidence Residency. 29 January

2016

The Inauguration of the Philadelphia Embassy of the Kingdoms of Elgaland-Vargaland. Lead artist, presenting works by Leif Elggren, Carl Michael von Hausswolff, Kent Tankred, others. Provided electronic musical accompaniment to Sons of God (Elggren, Tankred). 15 October.  
<http://www.krevphl.net>

2015

Performance with the Andrew Lafkas ensemble at Experimental Intermedia, New York, NY. 8 March

*What is the Work of an Improviser?* Premiere of composition written for Boston-based new music group Deleuzer. Washington Street Arts Center, Somerville, MA. 1 February

Solo 4-channel modular synth performances of Emulation WW

- The Metropolitan Waterworks Museum, Boston, MA, 20 May
- Crow With No Mouth concert series, St. Paul, MN. 22 May

King Britt's Buddy System, collaborations with King Britt, HPRIZM, Bhob Rainey, Linda Gale Aubry, Mhysa, Chukwumaa. Johnny Brenda's, Philadelphia, April

2014

Performances with Gen Ken Montgomery's large ensemble, Experimental Intermedia (Manhattan) and MoMA P.S. 1 (Queens) Print Shop, December

Trio performance with Tucker Dulin (trombone) and Seth Cluett (voice, electronics) at Goethe-Institut Boston, presented by non-event. 8 March

Premiere of *...are a secret*, for solo dancer, performed by Amanda Waal. 22 July

Duo performances with Bertrand Gauguet (FR, saxophone): Ausland, Berlin, 5 June; HS63, Brussels, 6 June; Café OTO, London, 9 June

Public premiere of *Imaginary Listening* by The MEME Ensemble, Brown University; Stephan Moore, director. 19 March

2013

Multimedia collaboration with Seth Cluett as part of the Music in Nature Symposium, Ramapo College of New Jersey, Mahwah, NJ. 28 February

2012

Participation in "Cage: Beyond Silence," a festival presented by Bowerbird. Performances by The BSC at The Episcopal Cathedral of Philadelphia and The Philadelphia Museum of Art

Performances in Europe with Andy Guhl (electronics, CH) and Bertrand Gauguet (sax, FR). April: WIM (Zürich), St. Gallen, Basel (Klappfon), Geneva (Cave 12);

October: Festival Densités, Fresnes-en-Woëvre, France

US tour with MAWJA: Mazen Kerbaj (trumpet, Beirut) and Vic Rawlings (cello, Boston)

Audiovisual performance with Linda Gale Aubry at Fylkingen, Stockholm

2011

Premiere of *Blowing a Round*, composition for wind instruments and 4-channel electronics. Premiered by the Community Music Center of Boston's Senior Wind Ensemble At the Boston Center for the Arts, Boston, MA

## DISCOGRAPHY

### Solo

2020

*Ultrasonisphere*, composition using bat sounds and other environmental sounds; composed for Wave Field Synthesis array, presented online in a binaural recording.

*At Home*, split release of contrabass solos with Barre Phillips.

*Staycations*, solo contrabass recorded at home during lockdown.

*Studios & Satellites 1 & 2*, remote improvised collaborations with Mazen Kerbaj (trumpet, Berlin), Ricardo Arias (balloons, Bogotá), and Vic Rawlings (Massachusetts, cello).

*Constructions for Network Delays* and *hello@*, collaborations with Linda Gale Aubry for the Non-Event Quarantine series.

*Waking version of the hidden room dream (for nodding off)*, composed for Erstwhile Records' Amplify 2020: Quarantine Edition.

2019

*Mountains 2 + 3: A Valley of Unfold / A Mountain of Reveal*, stereo renderings of

8-channel electroacoustic compositions. Download and stream release on Contour Editions.

2018

"Duxbury," field recording composition for 10" vinyl record released with Flint Magazine #1.

2017

*LANALOG Loop 1*, field recording piece. Loop cassette on Fine Noise & Light.

2013

*Figures Without Ground*, two electroacoustic pieces for contrabass and analog synthesizer. LP on Sedimental.

Two releases from Shadowselves: Editions of 15 porcelain tiles with CD-R

002: *Fermented... Earth / A Cat's Tiger*, solo electroacoustic composition

001: *Rise Set Twilight Live at Fylkingen*

2011

*Mild Disappearances*, two electroacoustic works for contrabass, analog synthesizer, and computer. CD release on Songs From Under the Floorboards, a division of Intransitive Recordings

*The Eastern Realm*, electroacoustic composition from field recordings. Mini-CD release on TaqueOT (Ukraine)

2010

*Music for Cinema*, Two electroacoustic compositions on cassette tape. Released by YDLMIER

2009

“A turn of the pike (for AR)” and “A Swim to the Gateway” banjo and feedback. Recorded at STEIM, Amsterdam NL. Web release on Compost & Height

2008

*A mountain (coming around)*, for contrabass and field recordings. Presented live in Boston and Philadelphia in October 2007. Web release at [Homophoni.com](http://Homophoni.com)

## **Ensemble**

2020

*Listen to Winter* and *Listen to Spring*, two digital releases by Hello@, duo collaboration with Linda Gale Aubry.

2017

*Funkhaus*. Bass with Mazen Kerbaj (trumpet), Andrew Lafkas (contrabass) CD [Fine Noise & Light]

2013

*Twilight of the Century*, Hibernation, cassette [Tape Drift]

2012

The BSC, *Manual*, book and downloads of three performances [NO Books]

2010

*Ceremonies to breathe upon*, site-specific improvisation for two contrabasses at the Gasholder building, Troy, NY. Collaboration with bassist Andrew Lafkas. CD [Winds Measure]

2007

MAWJA: *Live One* [Chloë] and *Studio One* [[al Maslakh](#)]. Contrabass and electronics with Vic Rawlings (cello, electronics), Mazen Kerbaj (trumpet)

## **Collaboration**

2021

Contribution to Eric Hardiman's *Parallel Systems* project, released as a double CD on Sedimental and Tape Drift.

2019

Bass, mixing, and mastering for *Two Paths with Active Shadows under Three Moons and Surveillance*, composition for large group by Andrew Lafkas. CD [Sacred Realism]

2017

*Table Talk*. Electronic music composed for collaboration with Sons of God (Leif Elggren and Kent Tankred) CD [Fine Noise & Light]

2013

*Asteres Planetai*, trio with Ernesto Rodrigues – viola, and Nuno Torres – alto sax, Bullock – synthesizer. CD [Creative Resources]

2011

*Accordion to Bass*, duo with Pauline Oliveros – accordion, and Bullock – contrabass. Cassette release on Cassauna, an imprint of Important Records

## **INSTALLATIONS AND PRESENTATIONS**

2021

*Ephemerospheres*, electroacoustic works for the Ears In Space wave field synthesis array. Presented by Harvestworks at their Governors Island house. 28 August - 31 October

2018

*Speaking/Drawing*, India ink on watercolor paper. Part of the group show “Unknown Results” curated by Kevin Micka at Aviary Gallery, Boston MA. August-September

You’d Better Hurry, sculptural collaboration with Linda Gale Aubry. Found objects, acrylic paint, audio and video. Installed at “Eraserhood Forever,” PhilaMOCA, Philadelphia PA. 4 November

2017

*Pauline Oliveros Meets The BSC* (video of a 2009 performance at EMPAC), presented as part of “Remembering Pauline Oliveros,” Park Avenue Armory, New York, NY.

*Hell Toupée*, flag collaboration with Linda Gale Aubry. Orange faux fur, gold duct tape. Part of group show “Temporary Allegiance” curated by Philip von Zweck at Knockdown Center, Queens, NY.

2015

*Lagan*, collaborative installation with Linda Gale Aubry at Vox Populi Gallery, Philadelphia, PA.

Co-presenter, American Society for Acoustic Ecology field recording workshop. At Balance-Unbalance 2015, Arizona State University, Tempe, AZ.

2014

*For Violet Oakley*, collaborative installation with Linda Gale Aubry (as rise set twilight). Part of residency at The Sanctuary at The Rotunda, Philadelphia, PA.

Video effects development for *Zinoviev's Tube*, a film by Jim Finn, premiered at the New York Film Festival at Lincoln Center

2013

Video effects development and consultation for *Encounters With Your Inner Trotsky Child*, a film by Jim Finn, premiered at the 2013 New York Film Festival

2011

*Empty Cinema*, audio/video installation at Midway Theatre, Boston, MA

2009

*Organ Pipe Resonance*, performance/installation at PONDER 2, Middletown CT

2008

*Prequel*, site-specific sound piece for headphones in the basement of the Woolworth building, Princeton. Part of the Sonic Fragments conference

*Halfway to Flag Day*, performance/installation at Troy Night Out, Troy NY

*Sunlight Parties*, stop motion animation in collaboration with Linda Gale Aubry. Presented at the Onedotzero Festival at EMPAC, Troy NY

**MEDIA COVERAGE**

2020

Masters, Marc. "The Best Experimental Music on Bandcamp: June 2020." Review of Barre Phillips / Mike Bullock: At Home. [bandcamp.com](http://bandcamp.com)

Sullivan, Mark. Review of Barre Phillips / Mike Bullock: At Home. [allaboutjazz.com](http://allaboutjazz.com)

2017

Cunning, Dee. "Composer and artist Mike Bullock on the beauty of going back to basics." dBs Berlin blog. <https://www.dbsmusic.net/blog/my-one-thing-mike-bullock/>

2014

Currin, Grayson and Marc Masters: "Genres of One," The Out Door on [Pitchfork.com](http://Pitchfork.com). <http://pitchfork.com/features/the-out-door/9323-genres-of-one/>

Brian Olewnick: Review of Figures Without Ground, Just Outside blog. <http://olewnick.blogspot.com/2014/01/mike-bullock-figures-without-ground.html>

2013

Dunton, Creag: Review of Figures Without Ground, [Brainwashed.com](http://Brainwashed.com)

<http://bit.ly/1YT xvQY>

2012

Bullock, Michael, Bhub Rainey, Vic Rawlings, and Liz Tonne. "BSC on John Cage's Song Books." Interview with Nate Wooley. [SoundAmerican.org](http://SoundAmerican.org).

<http://soundamerican.org/sa-issue-2-the-networking-issue-bsc>

## **PEER REVIEWED ARTICLES**

2017

"DATs, MiniDiscs, and the Self-Idiomatic Archive." Leonardo Music Journal #27

2010

"Self-Idiomatic Music: An Introduction." Leonardo, Vol. 43, No. 2, Pages 141-144

2007

"Solo Meta-Performance Practice: What to Do When You Run Out of Music." FO(A)RM #5. <http://www.foarm.artdocuments.org/issues.htm>

## **CONFERENCE PAPERS**



2017

“Accordion to Pauline.” Legacies of Pauline Oliveros Symposium, Brooklyn College, Brooklyn, NY, November 3-4

2014 \*\*

“The Electroacoustic Performance/Installation and its audience.” Electroacoustic Music Studies Network Conference (EMS14), Universität der Künste, Berlin, Germany, June 10-14

2013

“Feeling-oneself-feel: Alvin Lucier, alive in place and time.” Paper presentation at Electroacoustic Music Studies Network Conference (EMS13), Culturgest, Lisbon, Portugal, June 17-21

2012

“Phonography and Performance on the Threshold.” Paper presentation at Electroacoustic Music Studies Network Conference (EMS12), Royal College of Music, Stockholm, Sweden, June 11-15

2011

“The Material of Time: Understanding Electroacoustic Improvised Music.” Poster presentation at Electroacoustic Music Studies Network Conference (EMS11), NYU, New York City, June 14-18

2010

“Extended Techniques of the Contrabass.” Lecture and Presentation at the Acoustical Society of America Conference, Baltimore, MD, 23 April

2008

“Noise to Signal: Instrumentalization and Self-Idiom.” Text, Media, and Improvisation Conference, presented by McGill University in Montréal, QC, Canada, 21 June

“Noise to Signal: Instrumentalization and Self-Idiom.” Electroacoustic Music Studies Network Conference (EMS08), Université Paris-Sorbonne, France; winner of Leonardo-EMS Award for Excellence. 6 June

2007

“Consumer Audio and the Growth of Extended Techniques.” International Society of Improvised Music Conference, Northwestern University, Evanston, IL. 15 December

## **BOOK CONTRIBUTIONS**

2014

“Vision Sonore,” in *Ear Lights / Eye Sounds: the audio-visual work of Andy Guhl*. Edizioni Periferia, Switzerland, 2014. Pp. 101 – 106, 251 – 256

2011

“Listening Into The BSC” and “Two Graphic Analyses of 23% Bicycle and/or Ribbons of the Natural Order.” Published in *Manual*, a collection of essays about The BSC.

NO Books, New Orleans, LA. pp. 56 - 74

“Imaginary Listening I-IV” and “Nine Études for Improvisers,” *Deep Listening Anthology*, Vol. 2. Deep Listening Publications, Kingston, NY. pp. 16-18

2010

Michael T. Bullock, “Drinking Water in the Crosswalk,” a regular series of columns about experimental sound performance practices. *Intransitive Magazine* (offline)

2009 - 2020

“Open-backed Transistor Radio,” short video included with Nicolas Collins, *Handmade Electronic Music*, Routledge

## **RESIDENCIES**

2020 Harvestworks workspace residency, New York NY and online

2019 Ecoacoustics workshop week at CAMP, Aulus-Les-Bains, France. September

Spatial Audio Summer Workshop at EMPAC, RPI, Troy, NY. July

2018 Residency at CAMP, Aulus-Les-Bains, France. September

Spatial Audio Summer Workshop at EMPAC, RPI, Troy, NY. July

2017 Composer in residence, Elektronmusikstudion (EMS), Stockholm, November

Spatial Audio Summer Workshop at EMPAC, RPI, Troy, NY. July

Co-Incidence Festival, Washington Street Arts Center, Somerville, MA. January

2016 Composer in residence, Elektronmusikstudion (EMS), Stockholm, May

2015 Artist residency (with Linda Gale Aubry) at Wave Farm, Acra, NY. August

Guest curator / artist, Fourth Wall at Vox Populi Gallery, Philadelphia, PA.

February - April

2014 Composer in residence, Elektronmusikstudion (EMS), Stockholm, Sweden, June

Artist in residence, Sanctuary at The Rotunda, Philadelphia, PA. October

2012 “Threshold Listening: Indoors and Outdoors.” Workshop Residency at Sonic, the sound studies modular of Le Quai: L’École Supérieure d’Art de Mulhouse, France. April

2009 Residency at Studio for Electro-Instrumental Music (STEIM), Amsterdam, NL, June

2007 Ensemble residency with trio MAWJA at STEIM. August

2005 Residency with The BSC (8-piece ensemble) at Princeton University. December

2004 Residency at Les Voûtes, Paris, with Vic Rawlings and Benjamin Renard. June

### **FELLOWSHIPS, AWARDS, AND GRANTS**

2015 Pew Center for Arts and Heritage Performance Grant for “The Philadelphia Embassy of the Kingdoms of Elgaland-Vargaland.”

2014 Emergency Grant from The Foundation for Contemporary Arts

2008 Leonardo/EMS Prize, Electroacoustic Music Studies Conference, Université de Paris-Sorbonne, France

2006 Philip H. Parthesius Fellowship, Rensselaer Polytechnic Institute

### **INVITED TALKS**

2017 Artist talk, dBs Music Berlin, 24 November

2013 Improvisation workshop at Megapolis Festival, The New School, NYC, 19 April

“Contemporary sound practice in expanded cinema.” Lectures and workshops at Pratt Institute, Brooklyn, 25 March

2012 Workshop in improvisation at Oberlin Conservatory, part of FestivoINC, 16-18 March

Artist’s talk on intermedia practice, Miami University of Ohio, 15 March

### **ASSISTANT TEACHING & RESEARCH EXPERIENCE**

2009 Teaching Assistant, Rensselaer Polytechnic Institute, Department of Arts. “World Music.” Troy NY. With Prof. Tomie Hahn

2007 - 2008 Teaching Assistant, Rensselaer Polytechnic Institute, Department of Information Technology. “Creativity in IT.” With Prof. Tomie Hahn

2008 Research Assistant, Rensselaer Polytechnic Institute, Department of Electronic Arts. “Haptics and Telepresence Seminar.” Working with ensemble Tintinnabulate; the Arts and Architecture Departments at RPI; and via telepresence with other institutions. Assisted Profs. Pauline Oliveros and Curtis Bahn of the Electronic Arts Department, and Prof. Jonas Braasch of Architectural Acoustics

## **ENSEMBLE AFFILIATIONS AND COLLABORATIONS**

Funkhaus: contrabass, with Mazen Kerbaj (trumpet, objects) and Andrew Lafkas (contrabass)

Bullock/Gauguet/Guhl Trio with Andy Guhl (Switzerland; cracked everyday electronics) and Bertrand Gauguet (France; saxophone, objects)

The BSC: contrabass, with Bhub Rainey (director) – soprano sax, James Coleman – Theremin, Greg Kelley – trumpet, Rawlings, Howard Stelzer – tapes, Liz Tonne – vocals

Rawlings/Bullock Duo: contrabass and electronics, with Vic Rawlings, cello and electronics

Mawja: contrabass and electronics, with Rawlings and Mazen Kerbaj (Beirut), trumpet

rise set twilight: multimedia performance and installation, with Linda Gale Aubry

## **CURATION AND DISTRIBUTION EXPERIENCE**

2017 - 2020 Fine Noise & Light: Independent publisher of artist edition music & books

2015 Guest curator, Fourth Wall screening room at Vox Populi Gallery, Philadelphia, PA

February: “Ears Back, Eyes Forward: Videos by musicians and other listeners”

March: “CON-MYTHOLOGY/Moving Image: Conrad Schnitzler’s Electronic Vision”

April: *Lagan*, original work for porcelain, synthesized sound, and projection

2013 Shadowselves: Independent publisher of artist editions

2002 - 2009 Chloë Recordings: Independent record label specializing in electronic music and electro-acoustic improvisation

2007 - 2009 Curatorial work with the Albany Sonic Arts Collective

2005 - 2007 Plus One Presents: Experimental, Improvised, and Electro-Acoustic music series in the Boston area during 2005; recommenced in Troy, NY in 2007. Co-founded with Linda Gale Aubry

1996 - 2002 Guest curator, Playground New Music at the Zeitgeist Gallery, various occasions

## **OTHER PROFESSIONAL EXPERIENCE**

2002 - 2006 Vidvox LLC, Troy, NY: user interface consulting, and beta testing

2008 Molecules to the Max: audio production consultation for Molecularium movie

### **Design, Quality Assurance, and Marketing**

2002 - 2006 Plus One Design: Private business in web design and development, graphic design, and copy writing. Work for corporate and individual clients in the music, advertising, and food industries

1996 - 2001 Arnold Worldwide/Circle.com: production art, traffic management, content design consultation, market research, quality assurance

## **LANGUAGE PROFICIENCY**

French: reading, speaking, writing

German: some reading

## **CURRENT AND PAST PROFESSIONAL AND ACADEMIC SERVICE**

Treasurer, American Society for Acoustic Ecology

New England Forum for Acoustic Ecology

Electroacoustic Music Studies Network

International Society for Improvised Music

Assistant Art Editor, Drunken Boat Magazine