

Insook Choi

curriculum vitae

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Education

Doctor of Musical Arts, Composition, University of Illinois at Urbana-Champaign 1995
Master of Music, Yonsei University, Seoul, South Korea 1981
Bachelor of Music, Yonsei University, Seoul, South Korea 1979

Positions

Associate Provost for Creative Technology Strategy, Columbia College Chicago 2012-Present

City University of New York
Professor, Doctoral Faculty, Computer Science, CUNY Graduate Center 2011-2012
Founding Director, Emerging Media Technologies program, and Assistant Professor
Entertainment Technology Department, New York City College of Technology 2008-2012

Visiting Professor, Integrated Digital Media Institute, Polytechnic University 2007-2008

Technology-Curriculum Integration Consultant, School of Technology and Design
New York City College of Technology of the City University of New York 2005 and 2006

Integration Technology Architect
Hexagram: Institute for Research and Creation in the Media Arts and Technologies,
University of Québec and Concordia University, Montréal, Québec, Canada 2002-2003

Research Scientist and Principle Investigator for NASA-sponsored “Automated
Auditory Cueing and Spatialization System.” AuSim3D, Inc., Palo Alto, CA 2001

Visiting Artist and Research Consultant in Immersive Technologies
School of the Art Institute of Chicago 2000-2002

University of Illinois at Urbana-Champaign
Visiting Assistant Professor in Composition, School of Music 1998-1999
Research Scientist, Human Computer Intelligent Interaction
Beckman Institute for Advanced Science and Technology, UIUC 1997-2000
Research Specialist and Composer in Residence,
National Center for Supercomputing Applications, UIUC 1995-2000
Research Associate, Computer Science Department
University of Illinois at Urbana-Champaign 1994-1995

Junior Specialist, Electronics Research Laboratory, Department of Electrical
Engineering and Computer Sciences, University of California, Berkeley 1993

Teaching Associate, Division of Music Composition and Theory 1990-1992
Graduate Fellowship, Division of Music Composition and Theory 1988-1990
School of Music, University of Illinois at Urbana-Champaign

Instructor, Department of Composition, College of Music,
Yonsei University, Seoul, Korea

1981-1983

University Curriculum Development

- Columbia College Chicago: As Associate Provost for Creative Technology Strategy, develop a long-term vision for creative technology for the college. Represent the college as creative technology strategist on a national and global scale. Act as primary liaison between Provost's office, faculty, academic departments, and Schools, for developing a coherent body of advancing creative technology practices.
 - Led the creation of an interdisciplinary Music Technology BS by forming a team from three departments: Music, Audio Arts & Acoustics, and Interactive Arts and Media
 - Founded the Technology Liaison Group to provide a College-wide forum and process for shared planning of current and future academic IT support and development. This was the first time in the college that leading technical staff from all Schools, Library, and Academic Affairs met together to design and execute processes and to prioritize needs, also to meet as a formal group with the college CIO and senior IT management.
 - Established a joint research memorandum with Adobe, Inc. for sharing next generation technology and developing applications in new curriculum. Currently we are piloting Adobe Prelude in a controlled instructional setting and preparing to test Adobe Anywhere services and Adobe Digital Publishing Suite (DPS).
 - Piloted the Innovation Studios model for curriculum innovation and acceleration: forming interdisciplinary faculty teams and conducting structured projects around emerging technologies to infuse new technologies and new collaborative teaching models across the curriculum.
 - Established the Digital Cities/Interactive Documentary project as a pilot for co-teaching and co-production collaboration between the Beijing Film Academy and multiple departments in the School of Media Arts at Columbia College Chicago
 - Led design process for *View Chicago* mobile application, for context-aware display of historical images in urban locations, in collaboration with the Chicago History Museum, the Chicago Architecture Foundation, and the Chicago Parks District
 - Invented and applied a process for Creative Technologies Practices Mapping across all departments, to identify shared Creative Practices, Skills, and Technologies that appear in diverse forms, roles and emphases in many programs across the college
 - <http://about.colum.edu/academic-affairs/creative-technology-strategy/index.html>
- New York City College of Technology, City University of New York: Founding Program Director leading a faculty team in creation of Emerging Media Technology degree program (Bachelor of Technology). Department of Entertainment Technology, School of Technology and Design. The program was created and approved in one year (2008-09), first enrolled students in Fall 2010 and currently enrolls over 100 majors. (2008-2012)
- City University of New York, Graduate Center and School of Professional Studies: Member of design team with consortium faculty from Hunter College, City College, Baruch College, and College of Staten Island, for creation of a new interdisciplinary User Experience Design graduate degree program. (2010-11)
- Polytechnic University (NYU-Poly): Developed multiple Undergraduate and Graduate courses for the Integrated Digital Media Institute, including first-time offering of

Interaction Design (Spring 2008), and restructuring the curriculum for the Master of Science in Integrated Digital Media. (2007-08)

- New York City College of Technology: Worked with faculty at to identify curriculum connections to a centralized integrated media technology project laboratory involving digital media databases, virtual reality, and interactive devices. (2005-06)
- Hexagram (Institute for Research and Creation in the Media Arts and Technologies): Advised arts faculty at the University of Québec and Concordia University in Montréal on the adoption and integration of new technologies for creative applications. (2002-03)
- School of the Art Institute of Chicago: Developed “From Simulation to Expression,” an intra-university course for Sculptural Practices students at the School of the Art Institute of Chicago and Computer Science students at DePaul University, involving algorithmic creation with a computer-controlled fabric loom. (2001-02)
- School of the Art Institute of Chicago: Developed and taught “Virtual Spaces” studio course, Interior Architecture Department. (2001-02)
- School of the Art Institute of Chicago: Introduced and led Participatory Design initiative for faculty to develop new foundations requirements, and conducted Immersive Technologies Faculty Seminar Series for interdepartmental program development using virtual environment technologies. (2000-02)
- University of Illinois at Urbana-Champaign: Developed and taught “Computer Music and Sound Synthesis Seminar” for graduate students in music composition and engineering, as a collaboration between the School of Music and Beckman Institute. (1998-99)
- University of Illinois at Urbana-Champaign: Developed and taught “Digital Media Studio” course for art, engineering, computer science and music students, linking the College of Fine and Applied Arts and National Center for Supercomputing Applications. (1995-96)
- School of Music, University of Illinois at Urbana-Champaign: Developed Music Theory and Composition Seminar for engineering and CS undergraduate humanities elective. (1991)
- School of Music, University of Illinois at Urbana-Champaign: Developed syllabus, instructional materials, exams, and supervised Teaching Associates in Music Theory and Ear Training for first, second and third year undergraduate course sequences. (1990-92)

Professional Service

Member of Program Committee, 13th European Conference on Artificial Life, ECAL2015, York, United Kingdom, 20-24 July 2015. <http://ecal2015.alife.org>

Founding Editorial Board Member, *EAI Transactions on Creative Technologies*, 2014
<http://eai.eu/transaction/creative-technologies>

Member of Program Committee, ALIFE 2014, Fourteenth International Conference on the Synthesis and Simulation of Living Systems, New York, NY. July 30-Aug. 2, 2014
<http://blogs.cornell.edu/alife14nyc/organizers/>

Technical Program Co-Chair, INTETAIN 2014, 6th International Conference on Intelligent Technologies for Interactive Entertainment, July 9-11 2014, Chicago, IL, USA

Member of Program Committee, MMM 2014, The 20th Anniversary International Conference on MultiMedia Modeling. Dublin, Ireland, 6-10 January 2014.
<http://mmm2014.org/pc-committee/>

Reviewer of research paper submissions to the CHI 2015 international conference (Association for Computing Machinery Special Interest Group in Computer-Human Interaction).

Reviewer of articles submitted for publication in the Computer Music Journal (MIT Press), including an upcoming special issue focusing on “advances in the design of mapping for computer music.” (ongoing)

Patents

- US Patent 5,945,986. *Silent Application State Driven Sound Authoring Method*. 1999
Bargar, R. and Choi, I., inventors.
- US Patent 6,009,394. *System and Method for Interfacing A 2D or 3D Movement Space to a High Dimensional Sound Synthesis Control Space*. Bargar, R., Choi, I. and Goudeseune, C., inventors. 1999

Peer-Reviewed Publications

- Choi, I. “A *Priori* Attunement for Two Cases Of Dynamical Systems.” Proceedings of the 20th International Conference on Auditory Display (ICAD 2014), June 22-25, 2014, New York University, New York.
<http://steinhardt.nyu.edu/icad2014/conferenceprogram#>
- Choi, I. “Advancing Performability in Playable Media: A Simulation-based Interface as a Dynamic Score” Research Article in *EAI Endorsed Transactions on Creative Technologies* 14(1): e5
<http://eudl.eu/journal/ct>
- Choi, I. and Bargar, R. “Sounds Shadowing Agents Generating Audible Features from Emergent Behaviors.” Sayama, H. et al., Eds. *Proceedings of the Fourteenth International Conference on the Synthesis and Simulation of Living Systems*, July 30-Aug. 2, 2014. Cambridge: MIT Press, 726-733.
- Choi, I. and Bargar, R. “Between Music and Games: Interactive Sonic Engagement with Emergent Behaviors.” In Reidsma, D., Haruhiro, K., and Nijholt, A. (Eds.) *Advances in Computer Entertainment, Lecture Notes in Computer Science*, Volume 8253. Heidelberg: Springer. 2013, 519-523. http://link.springer.com/chapter/10.1007/978-3-319-03161-3_43
- Choi, I. 2012 “Media Authoring with Ontological Reasoning: Use Case for Multimedia Information Extraction. In Maybury, M., Ed., *Multimedia Information Extraction: Advances in Video, Audio and Imagery Analysis for Search, Data Mining, Surveillance, and Authoring*. Hoboken: Wiley & Sons. 2012, 385-400.
- Choi, I., and Bargar, R. 2011. “Simulation-Based Interface for Playing with Sounds in Media Applications.” *131st Audio Engineering Society Convention*, Oct. 20-24, New York, NY.
- Choi, I., and Bargar, R. 2011. “A Playable Evolutionary Interface for Performance and Social Engagement.” In: A. Camurri and C. Costa (Eds.) *Proceedings 4th International ICST*

- Conference on Intelligent Technologies for Interactive Entertainment (INTETAIN 2011)*, Genova, Italy, May 25-27, 2011, LNICST 78, ISSN 1867-8211, ISBN 978-3-642-30213-8, Springer, Heidelberg, 2012, 170-182. http://link.springer.com/chapter/10.1007/978-3-642-30214-5_19
- Choi, I. 2010. "From Tradition to Emerging Practice: A Hybrid Computational Production Model for Interactive Documentary." *Entertainment Computing*, Vol. 1 Issue 3-4. Amsterdam: Elsevier, December 2010, 105-117.
- Choi, I. 2010. "Revitalizing Use and Use Case Abstraction: A pedagogical Methodology for Developing Innovative Design Thinking in New Media Literacy" *In Proceedings CD of the International Conference on Technology, Education, and Development*, ISBN: 978-84-613-5538-9, Spain, March, 2010. <http://www.iated.org/inted2010/publications>
- Choi, I., Bargar, R. 2010. "An Interdisciplinary Foundation Curriculum for Media, Computing, and Engineering Technologies." *In Proceedings CD of the International Conference on Technology, Education, and Development*. IATED, 2010, 74-85. <http://www.iated.org/inted2010/publications>
- Choi, I. 2009. "Interactive Documentary: A Production Model for Nonfiction Multimedia Narratives." *Proceedings, Third International Conference, Intelligent Technologies for Interactive Entertainment (INTETAIN 2009)*, Amsterdam, Netherlands, June 22-24 2009, Nijholt, A. Reidsma, D., and Hondorp, H. (Eds.) ISBN: 978-3-642-02314-9 (Print) 978-3-642-02315-6. Springer, Heidelberg, 2009, pp. 44-55. http://link.springer.com/chapter/10.1007/978-3-642-02315-6_5
- Choi, I. 2008. "Ontologically and Graphically Assisted Media Authoring with Multiple Media Types." *AAAI Fall Symposium on Multimedia Information Extraction*, Arlington, VA, Nov. 7-9, 2008. AAAI Press Technical Report FS-08-05, 36-40. <http://www.aaai.org/Papers/Symposia/Fall/2008/FS-08-05/FS08-05-010.pdf>
- Malyuta, T., Choi, I., Bargar, R. 2006. "Design of Ontological Data for Data Navigation and Media-Rich Document Display Application." Poster presented at *9th International Protégé Conference*. Stanford University, July 23-26.
- Choi, I. 2003. "A Component Model of Gestural Primitive Throughput." *In Proceedings of the NIME Workshop '03 (New Interfaces for Music Expression)*, McGill University, Montréal, May 22-24. National University of Singapore, 2003. 210-205. http://www.nime.org/2003/nime03_program.html
- Hayes, C., Penner, R., Ergon, H., Lu, L., Tu, N., Jones, P., Asaro, P., Bargar, R., Chernyshenko, O., Choi, I., Danner, N., Mengshoel, O., Sniezek, J., and Wilkins, D. 2000. "CoRAVEN: Model-Based Design of a Cognitive Tool for Real-Time Intelligence Monitoring and Analysis." *Proceedings of the 2000 IEEE International Conference on Systems, Man and Cybernetics*. 1117-1122.
- Bargar, R. and Choi, I. 2001. "Ground Truth". *In Facing the Future: a 20 Year Retrospective*. Druckery, T. and Ars Electronica, Eds. Cambridge: MIT Press, 431-437.
- Choi, I. 2000. "Gestural Primitives and the context for computational processing in an interactive performance system." *In Trends in Gestural Control of Music*. Battier, M. and Wanderly, M. Eds. Paris: IRCAM (CD Publication), 139-172.

- Choi, I. 2000. "A Manifold Interface for Kinesthetic Notation in High-Dimensional Systems." In *Trends in Gestural Control of Music*. Battier, M. and Wanderly, M. Eds. Paris: IRCAM (CD Publication).
- Choi, I., Zheng, G. and Chen, K. 2000. "Embedding a sensory data retrieval system in a movement-sensitive space and a surround sound system" *Proceedings of the 2000 International Computer Music Conference*, Berlin, Germany: International Computer Music Assn., August 27- September 1, 141-144.
- Choi, I., Zheng, G. and Chen, K. 2000. "Embedding a sensory data retrieval system in a movement-sensitive space and a surround sound system" *Proceedings of the 2000 International Computer Music Conference*, Berlin, Germany: International Computer Music Assn., August 27- September 1, 2000, 141-144.
- Bargar, R., Dechelle, F., Choi, I., Betts, A., Goudeseune, C., Schnell, N., and Warusfel, O. 2000. "Coney Island: Combining jMax, Spat and VSS for acoustic integration of spatial and temporal models in a virtual reality installation." *Proceedings of the 2000 International Computer Music Conference*, Berlin, Germany: International Computer Music Assn., August 27- September 1, 2000.
- Choi, I. 1998. "Cognitive engineering of gestural primitives for multi-modal interaction in a virtual environment." *Proceedings of the 1998 IEEE International Conference on Systems, Man and Cybernetics*. 1101-1106.
- Bargar, R. , Choi, I. 1998. "Sonification of probabilistic belief networks." *Proceedings of the 1998 IEEE International Conference on Systems, Man and Cybernetics*. 1020-1025.
- Choi, I. 1998. "From motion to emotion: Synthesis of interactivity with gestural primitives." *AAAI 1998 Fall Symposium*, Technical Report FS-98-03. Published as: Emotional and Intelligent: The Tangled Knot of Cognition. AAAI Press, 61-67.
- Choi, I., and Betts, A. 1998. "ScoreGraph: dynamically activated connectivity among parallel processes for interactive computer music performance," *Proceedings of the International Computer Music Conference, ICMC '98*. Ann Arbor, MI: International Computer Music Assn., October 1-6. <http://quod.lib.umich.edu/i/icmc/bbp2372.1998?rgn=full+text>
- Bargar, R, Betts, A., and Choi, I. 1998 "Computing procedural soundtracks from animation data." *Proceedings of ACM SIGGRAPH 98*, Association of Computing Machinery, 1998, 320.
- Choi, I., 1997. "Interactivity vs. Control: Human-Machine performance basis of emotion," *Kansei, the Technology of Emotion*. Proceedings of the AIMI International Workshop, A. Camurri, ed. Genoa, Associazione di Informatica Musicale Italiana, October 3-4, 24-35.
- Choi, I., and Ricci, C. 1997. "Foot-mounted gesture detection and its application in a virtual environment," *Proceedings of the 1997 IEEE International Conference on Systems, Man and Cybernetics*. October 12-15, vol.5, 4248 - 4253.
- Choi, I., and Bargar, R. 1997. " Human-Machine Performance Configuration for Computational Cybernetics," *Proceedings of the 1997 IEEE International Conference on Systems, Man and Cybernetics*. October 12-15, vol.5, 4254-4259.
- Choi, I. 1997. "A chaotic oscillator as a musical signal generator in an interactive performance system." *Journal of New Music Research*, vol. 26, no. 1, 17-47.

- Choi, I. 1996. "Computation and semiotic practice as compositional process." *Journal of Computers and Mathematics with Applications*, Pergamon, vol. 32, No. 1, 17-35.
http://www.sciencedirect.com/science?_ob=ArticleURL&_udi=B6TYJ-3VTJFTS-H&_user=10&_coverDate=07%2F31%2F1996&_rdoc=1&_fmt=high&_orig=search&_sort=d&_docanchor=&view=c&_searchStrId=1428251449&_rerunOrigin=google&_acct=C000050221&_version=1&_urlVersion=0&_userid=10&md5=4038a72175b806a189813ae5f2369935
- Axen, U. and Choi, I. 1996. "Investigating Geometric Data with Sound." *Proceedings of the Third International Conference on Auditory Display*, ICAD '96. Xerox Palo Alto Research Center, November 4-6, 25-28.
- Brady, R., Bargar, R., Choi, I. and Reitzer, J., "Auditory bread crumbs for navigating volumetric data," in Proc. IEEE Visualization'96, San Francisco, CA.
- Choi, I. 1995. "On performing a listener: what is missing, Paganini?" *Proceedings of the 1995 International Computer Music Conference*, Banff, CA: International Computer Music Assn., September, 134-138.
- Choi, I., Bargar, R. and Goudeseune, C.. 1995. "A manifold interface for a high dimensional control space." *Proceedings of the 1995 International Computer Music Conference*, Banff, CA: International Computer Music Assn., 385-392.
- Choi, I., and Bargar, R. 1995. "Interfacing sound synthesis to movement for exploring high-dimensional systems in a virtual environment." *Proceedings of the 1995 IEEE International Conference on Systems, Man and Cybernetics*, vol. 3, pp. 2772-2777.
- Bargar, R. and Choi, I., 1995. "Sound assemblage for navigating distributed information." *Proceedings of the 1995 IEEE International Conference on Systems, Man and Cybernetics*, vol. 3, pp. 2766-2771.
- Choi, I. 1994. "Interactive exploration of a chaotic oscillator for generating musical signals in real-time concert performance." *Journal of the Franklin Institute*, vol. 331B, no. 6, 785-818. <http://cat.inist.fr/?aModele=afficheN&cpsidt=11149912>
- Choi, I. 1994. "Sound synthesis and composition applying time scaling to observing chaotic systems." *Proceedings of the Second International Conference on Auditory Display*, ICAD '94. Santa Fe Institute, Santa Fe, NM, November 7-9, 79-107.
- Axen, U. and Choi, I. 1994. "Using Additive Sound Synthesis to Analyze Simplicial Complexes." *Proceedings of the Second International Conference on Auditory Display*, ICAD '94. Santa Fe Institute, Santa Fe, NM, November 7-9, 31-43.
- Mayer-Kress, G. Bargar, R. and Choi, I. 1994. "Musical Structures in Data from Chaotic Attractors." In Kramer, G. ed. *Auditory Display*. Santa Fe Institute Studies in the Sciences of Complexity, Proc. Vol. XVIII, New York: Addison-Wesley, 341-368.
- Bargar, R., Choi, I., Das, S., and Goudeseune, C. 1994. "Model-based interactive sound for an immersive virtual environment." *Proceedings of the 1994 International Computer Music Conference*, Aarhus, Denmark, 471-477.
- Bargar, R., Choi, I., Garton, B., and Itagaki, I. 1994. Four views of the 1993 International Computer Music Conference, 10-15 September 1993, Tokyo, Japan." *Computer Music Journal*, Vol. 18 No. 2, Summer, 1994. Cambridge: MIT Press, 87-96.

- Mayer-Kress, G. Choi, I., Weber, N., Bargar, R. and Hübler, A. 1993. "Musical Signals from Chua's Circuit." IEEE Transactions on Circuits and Systems, special issue on *Chaos and Nonlinear Electronics*, Vol. 40, No. 10, October, 688-695.
- Mayer-Kress, G. Choi, I., and Bargar, R. 1993. "Sound synthesis and music composition using Chia's oscillator." *Proceedings of NOLTA '93*. December 8-12, 1993, Honolulu, HA.
- Choi, I. 1981. *A Study on the Mode in Kyonggi Shinawi: Formal Structure for Contemporary Performance Practice Descended from Ritual Music for Contacting "Spirits of Ancestors."* MMA Thesis, Yonsei University, May 1981.

Citations

Google Scholar identified 47 publications of which I was author or co-author, receiving over 460 citations, 120 of these in publications from 2009-2014.

Press Reviews

- Cohen, D. M. "Voices in Ruins: A Sound Installation." ReviewNY, June 1, 2000
<http://www.reviewny.com/> - Archives: June 1, 2000.
- Rycaert, V. 1994. (Interview) "Open your ears to the sounds of chaos." *access magazine*, Vol. 8, No. 2, 12-14, National Center for Supercomputing Applications, Spring, 1994.
- Hudak-David, G. 1994. "Stepping into α ." *access magazine*, Vol. 8, No. 2, p. 11, National Center for Supercomputing Applications, Spring, 1994.

Invited Lecture Presentations

- (Title to be determined.) Symposium of the Salford Sonic Fusion Festival 2015,
University of Salford, Manchester, UK, February 19-22 2015. Feb 2015
- "Digital City Chicago + Beijing: Interactive Documentary Network." Public lecture,
November 5, 2013. *Self Discipline and Speculation – Third Beijing Film Academy
International New Media Art Triennial Exhibition*. Beijing, China. Nov 2013
- "Mediating Urban Scenarios." 2013 MLeague International Symposium: 'The Media City',
International League of Higher Education in Media and Communication.
Ryerson University, Toronto, Canada, Oct. 31 - Nov. 2, 2013
<http://www.ryerson.ca/fcad/events/2013-mleague-symposium.html> Nov 2013
- "Composing Installations for Emerging Performance."
Colloquium for the MA program in Cultural Policy and Arts Administration,
School of the Art Institute of Chicago. Nov. 20, 2012. Nov 2012
- "Envisioning Future Professional Practice with Creative Technology." International Forum of
Higher Education in Media and Communication 2012. Beijing, China, Oct. 20-23, 2012. Oct 2012

- “Interdisciplinary Creativity in Emerging Media Practice.” Keynote Speech, KOCSEA: Korean Computer Scientists and Engineers' Association in the US. San Jose, Dec. 16-18, 2011. Dec 2011
- “The Playability of Sounds in Playable Media and the Loci of Virtuosi.”
The Electroacoustic Music Studies Network Second International Conference
EMS11, New York University, New York, NY, June 14-18. June 2011
- “Artalk” Series Presenter, CultureHub Educooperation and Telepresence Studio,
New York, NY, May 19, 2011. May 2011
- “Leveraging CalArts' Creative Capital in the Global Environment.” Invited Panelist, Annual
Meeting, California Institute of Arts New York Board of Overseers. April 21, 2011. April 2011
- “Emerging Media Technologies for Collaborative Learning Environment Design.”
EdLab Seminar Series, Columbia Teachers College. February 23, 2011.
<http://edlab.tc.columbia.edu/> Feb 2011
- “Computational Media Authoring with Ontological Reasoning”, Graduate Center
Computer Science Colloquium, City University of New York. April 29, 2010.
<http://cslogic.info/colloquium/> April 2010
- “Interactive Authoring for Media Production”, Invited Presentation, University of
Pompeu Fabra, Barcelona, March 5, 2010. <http://mtg.upf.edu/node/1621> March 2010
- “Broadening Participation in STEM through Computational Media”, Invited Speaker,
NSF CPATH workshop, *Computational Media: Creating a 21st Century Curriculum for
Games and Playable Media*. University of California Santa Cruz, Nov. 19-20, 2009. Nov. 2009
<http://eis.ucsc.edu/CPATH2009SCHEDULE>
- “Composing a Medium: Interaction Design in Virtual Performance”, Graduate seminar,
Music Technology program, Department of Music and Performing Arts Professions,
Steinhardt School, NYU, March 6, 2009 March 2009
<http://marl.smusic.nyu.edu/events/composing-a-medium-interaction-design-in-virtual-performance>
- “idBrooklyn” Interactive virtual media presentation, *Music & The Moving Image
Conference*, Department of Music and Performing Arts Professions,
Steinhardt School, New York University, May 30-June 1, 2008. May 2008
- “BrookLynX” Interactive virtual media presentation, *vBrooklyn Video Festival*,
Polytechnic University December 2007
- “Immersive Interaction Design: More than Meets the Eye.” *Symposium on Immersive
Environments*, Center for Art and Technology, Northwestern University, Evanston, IL May 2001
- “Composition and the Aesthetic Dimension of Engineering”
Columbia University Interactive Arts Festival, New York City May 1999
- “Virtual Media Technology: Research and Development for Communications and
Entertainment”, Beijing Film Academy, Special Guest Lecture, Beijing, China October 1999
- “An Aspect of Cognitive Engineering Involving Sound Computation for a Performing Art.”
International Workshop on Human Interface Technology, University of Aizu, Japan March 1998

- “Interactivity vs. Control: Human-Machine performance basis of emotion.”
Kansei Workshop, Associazione di Informatica Musicale Italiana, Genoa, Italy October 1998
- “On Composing a Medium.” School of the Art Institute of Chicago,
ISEA 97: Inter-Society of Electronic Arts Conference, Chicago, IL. September 1997
- “Four Theses: Cultivating Four Frogs in the Machine”
Feminist Theory and Music 4, University of Virginia, Charlottesville, VA. June 1997
- “Machine Child: Computation and Performance in HAL’s Playground.”
Beckman Institute Symposium, University of Illinois at Urbana-Champaign March 1997
- “A Composer’s identity in an era of new technology, and her artistic expressions:
 designing a system and an artistic desire.” *Women Composers’ Forum 96*,
 Korean Society of Women Composers, Seoul, Korea October 1996
- “Chaos, creativity, and ‘chaos’: composing the complexity with intelligence.”
Chaos Theory and the Arts and Humanities, the Sixth Annual University Systems
 of Georgia Research Symposium. University of Georgia, Athens, GA. March 1996
- “Form and Practices”, a seminar for composers, Temple University, Philadelphia, PA. November 1995
- “Conversation with Composer Insook Choi,” on *Asian Understanding Radio*
 National Public Radio, University of California at Los Angeles November 1994
- “From Chaotic Systems to Sound for Qualitative Observation and Composition.”
Complex Systems Colloquium, Beckman Institute for Advanced Science and
 Technology, University of Illinois at Urbana-Champaign March 1994
- “Musical Sound Synthesis and Composition with Chua’s Oscillator.”
International Symposium on Nonlinear Theory and its Applications, Honolulu, HA. December 1993
- “Pattern, Recognition, Nominalization.” *Re: cognition* Lecture Series, School of Music
 Composition and Theory Division, University of Illinois at Urbana-Champaign April 1993
- Invited and Peer-reviewed Installations and Performances**
- Human Voice*. Composition for computer-generated sounds and playable agents.
 Salford Sonic Fusion Festival 2015, Manchester, UK, February 19-22 2015. Feb 2015
- “the frog in a machine.” Computer-generated music. *Sonic Fractus - computer
 music studio concert*. University of Chicago Music Dept. May 20, 2014 May 2014
- Lit.* Computer-Generated and Electroacoustic Music Composition
 30th Anniversary Concert Series of the Computer Music Project of the
 School of Music, University of Illinois at Urbana-Champaign April 8 2014
- Look at me!* Composition for vocalist/movement performer. 20th Annual HOT! Festival
 Dixon Place Performance Space, New York, NY. August 1, 2011 August 2011
- The Frog in a machine*. Electroacoustic composition for interactive Chua’s chaotic circuit.
Sonidero 1.1, Wonju Jugang Youth Center, Seoul, South Korea. July 1, 2011.

- http://issuu.com/ivanferrerorozco/docs/sonidero_1_1_program July 2011
- idBrooklyn*. “Interactive Documentary” installation applying ontological reasoning.
SUNY Stony Brook, International Computer Music Conference, June 3-5, 2010. June 2010
- Mutandrum*. Interactive Composition for Playable media, capacitive sensing panel,
and evolutionary algorithm, *SIMUSE-Emerge* Series, Voorhees Theater,
City Tech, City University of New York, April 14, 2010. April 2010
- Passacaglia Blue*. Interactive Performance for violin, musical gesture, data glove,
and evolutionary algorithm, Collaboration with Mari Kimura. *SIMUSE-Emerge*
Series, Voorhees Theater, City Tech, City University of New York, April 14, 2010. April 2010
- Nah Zohm Bwha*. Composition for Vocal and Movement Performance, RTG Dance
Company, Chicago Calling Art Festival, Experimental Station, October 12, 2008.
<http://2008.chicagocalling.org/> October 2008
- Lit*. Computer-Generated and Electroacoustic Music Composition
Featured in Wild Type EA, first season, Alberta, Canada
International Society of Contemporary Music (ISCM) Canadian section
<http://www.uofaweb.ualberta.ca/music/pdfs/InTune200506Winter.pdf> November 2006
- Tunes in my Head*. Interactive Virtual Environment presentation
sponsored by Sun Microsystems, SIGGRAPH 2001, Los Angeles, CA. August 2001
- In the Mix*. Spatial Audio Interactive Installation sponsored by AuSim, Inc.
Emerging Technologies Exhibition, SIGGRAPH 2000, New Orleans, LA. August 2000
- Voices in Ruins*. Interactive Sound Installation with video-based motion-sensing
Dorsky Gallery, SoHo, New York City June-July 2000
Krannert Art Museum, University of Illinois at Urban-Champaign Winter 2000
- Music of Textiles*. Interactive Sound Installation with video-based motion-sensing
Indian Shawls and Miniatures Exhibition, Krannert Art Museum,
University of Illinois at Urban-Champaign Fall 1999
- Coney Island*. VR Installation with interactive spatialized sound
Portes Ouvertes at IRCAM (*Institut de Recherche et Coordination*
Acoustique/Musique), Centre Georges Pompidou, Paris June 1999
- Ground Truth*. VR Installation
InfoWar Festival Exhibition, Ars Electronica Center, Linz, Austria Sept-Dec 1998
- Information Navigation with Sounds*. an Interactive Sound Installation
2nd Symposium on Advanced and Interactive Displays,
ARL Federated Laboratory Symposium, University of Maryland February 1998
- Rolling Stone*. VR Performance, for a pedestrian in a virtual environment
ISEA 97: Inter-Society of Electronic Arts Conference, Chicago, IL. September 1997
International Computer Music Conference, Thessaloniki, Greece October 1997
Kansei Workshop, Associazione di Informatica Musicale Italiana, Genoa, Italy October 1998
- Machine Child*. VR Performance, Krannert Center for the Performing Arts,
Cyber Gala, *Cyberfest '97*, University of Illinois at Urbana-Champaign. March 1997

<i>Unfolding time in Manifold, many spaces once, and many times.</i> VR Installation CAVE Exhibition, <i>Ars Electronica Festival 1996</i> , Linz, Austria.	September 1996
<i>International Computer Music Conference</i> , University of Michigan, Ann Arbor	November 1998
<i>Five Movements for Virtual Percussion.</i> VR Performance <i>International Computer Music Conference</i> , Banff, Alberta, CA.	September 1995
<i>Audio Navigation in a Cyberspace Village.</i> Networked Sound Installation Interactive Communities Exhibition, SIGGRAPH 95, Los Angeles, CA.	August 1995
<i>Three Virtual Sound Environments for the CAVE</i>	
• <i>Stepping into Alpha Shapes</i>	
• <i>Hyperspace Walkabout</i>	
<i>Sounds of Chaos from Chua's Circuit</i> VROOM Exhibit, SIGGRAPH 94, Orlando, FL.	August 1994
Supercomputing 95 Conference, San Diego, CA.	December 1995
<i>anti-Odysseus: the irreversibility of time.</i> Interactive Electroacoustic Music Electro-Computer Music Concert, EXPO '93, Seoul and Daejon, Korea	October 1993
<i>Lit.</i> Computer-Generated and Electroacoustic Music Composition <i>International Computer Music Conference</i> , Waseda University, Tokyo, Japan	September 1993
<i>Second Sunday Concert Series</i> , Krannert Art Museum and WILL Public Radio, University of Illinois at Urbana-Champaign	May 1993
<i>Communications Workshop.</i> Electroacoustic Music Composition "Music, Language and Ideology" concert in <i>Aesthetics and Ideologies:</i> <i>An Interdisciplinary Conference</i> , Michigan State University, East Lansing	October 1994
<i>Small Computers in the Arts Conference</i> , Temple University, Philadelphia, PA.	November 1991
<i>Recourse</i> , for Piano and Electroacoustic Tape <i>SEAMUS National Conference of the Society for Electro-Acoustic Music</i> <i>in the United States</i> , University of Illinois at Urbana-Champaign	October 1991
<i>Pegasus</i> for piano Feminist Scholarship Forum, University of Illinois at Urbana-Champaign	October 1991
<i>Don Quixote.</i> Music theater composition for bassoon and video projection. Ohio State University School of Music Composers Forum, Weigel Hall Auditorium	May 1991
University of Illinois Studio Theater, Krannert Center for the Performing Arts	March 1991
<i>Later, the runaway, leaving no trace, not even a trace of Misfortune</i> Electroacoustic Music, <i>Contemporary Music Festival</i> , Seoul, Korea	May 1991
<i>The Shepherd Boy Sings in the Valley of Humiliation.</i> Video and Electroacoustic Music <i>ISEA: Second Inter-Society of Electronic Arts Conference</i> , Groeningen, Netherlands	November 1990
<i>Animus, Anima</i> for solo 'cello <i>Heidelberger Festival fur experimentelle Literature und Musik</i> , Heidelberg, Germany; Concerts by the Performer's Workshop Ensemble, Zurich, Switzerland; Karlsruhe, Germany; Deutsche Sudwestfunk Radio; Kassel, Germany.	1989 - 1990

List of Compositions

- Human Voice*. Composition for computer-generated sounds and playable intelligent agents. Unpublished, Brooklyn and Chicago, 2006-2014.
- Mutandrum*. Interactive Composition for Playable media, capacitive sensing panel, and evolutionary algorithm. Unpublished, Brooklyn, 2010.
- idBrooklyn*. Interactive Documentary installation applying ontological reasoning to text, video, photographs, audio, and 3D graphics. Unpublished, Brooklyn, 2008-2010.
- Nah Zohm Bwha*. Composition for solo voice and movement performer. Unpublished, Brooklyn, 2006.
- Unleashed*. Composition for string bass solo. Unpublished, Brooklyn, 2004.
- Tactus Brevis: Signal Processing 3*. Composition for solo vocalist, miniature percussion and overhead projector. Unpublished, Montréal, 2003.
- Tractatus: Signal Processing 1*. Composition for three voices and miniature percussion. Unpublished, Chicago, 2002.
- Voices in Ruins*. Interactive Sound Installation with video-based motion-sensing, Krannert Art Museum, University of Illinois, Urbana, 2000.
Gallery review by Mark Daniel Cohen, ReviewNY, June 1, 2000.
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- Music of Textiles*. Interactive Sound Installation with video-based motion-sensing. Krannert Art Museum, University of Illinois, Urbana, 1999.
- Coney Island*. Multi-participant virtual reality installation with interactive sound composition. IRCAM - Institute for Research and Coordination in Acoustics and Music, Paris, 1999.
- Ground Truth*. Multi-participant virtual reality Installation with interactive sound composition. Ars Electronica Center, Linz, Austria, 1998.
- The Frog in a Machine*. Electro-acoustic composition using analog and simulated chaotic circuit. Compact disc recording. "Electro Acoustic Music VI", Neuma Records. 1998.
- Rolling Stone*. Music for a pedestrian in a virtual environment. Videotape recording. In "Human Computer Intelligent Interaction", Department of Media Services, NCSA. 1997.
- Machine Child*. Virtual Reality stage performance with movement sensors for gestural control. Videotape recording. In "CyberFest '97 Gala Performance", University of Illinois, Office of Vice Chancellor for Public Affairs. 1997.
- Lit*. Composition for electro-acoustic and computer-generated sounds. Compact disc recording. In "The Composer in the Computer Age - VI," CDCM Computer Music Series, Vol 23. Centaur Records CRC 2302. 1996.
- Unfolding time in Manifold, many spaces once, and many times*. Three movements for solo performer in a virtual environment. Videotape recording, "Performance in Virtual Reality", Department of Media Services, NCSA, University of Illinois at Urbana-Champaign. 1996.

Audio Navigation in a Cyberspace Village. Networked sound installation with computer graphics interface. Unpublished, Urbana, 1995.

Five Movements for Virtual Percussion: Rainstick; Pendulum; Wind Machine; Frisbee; Mobil. Composition for virtual musical objects for stage performance with large-screen image projection. Unpublished, Urbana, 1995.

Three Virtual Sound Environments for the CAVE
Stepping into Alpha Shapes; Hyperspace Walkabout; Sounds of Chaos from Chua's Circuit. Unpublished. Urbana, 1994.

Anti-Odysseus, the irreversibility of time. Interactive performance for digital simulation and analog voltage-controlled chaotic circuit. Unpublished, Berkeley and Urbana, 1993.

Shadowing Lemma. Computer-generated tape composition for nonlinear dynamical systems. Unpublished, Urbana, 1993.

Later, the Runaway, leaving no trace, not even a trace of Misfortune. Electroacoustic composition; compact disc recording. "New Graduate Works from the University of Illinois Experimental Music Studios." Urbana, 1991.

Intra. Algorithmic composition for computer-synthesized sounds. Unpublished, Urbana, 1991.

Don Quixote. Music theater composition for bassoon and large-screen video projection. Unpublished, Urbana, 1991.

Recourse. Composition for piano and electro-acoustic tape. Unpublished, Urbana, 1990.

The Shepherd Boy Sings in the Valley of Humiliation. Composition for video and electro-acoustic music. Unpublished, Urbana, 1990.

Communications Workshop. Electro-acoustic tape composition. Unpublished, Urbana, 1988.

Animus, Anima. Composition for 'cello solo. Unpublished, Seoul, 1981.

Pegasus for piano. Unpublished, Seoul, 1980.

Professional Organization Membership

EMF - Electronic Music Foundation, Founding Member
ACM SIGGRAPH - Association of Computing Machinery,
Special Interest Group in Computer Graphics and Interactive Technologies
IEEE - Institute of Electrical and Electronics Engineers
AES - Audio Engineering Society
AAAI - Association for Advancement of Artificial Intelligence
ICMA - International Computer Music Association
Phi Kappa Phi - Academic Honor Society

References available upon request