

**Tara S. Rodgers, MFA, PhD**  
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## **EDUCATION**

PhD, McGill University: Communication Studies, Feb. 2011

Dissertation: "Synthesizing Sound: Metaphor in Audio-Technical Discourse and Synthesis History." (Advisor: Jonathan Sterne)

MFA, Mills College: Electronic Music & Recording Media, 2006

Thesis: "Butterfly Effects," a quadraphonic computer music composition and sound installation inspired by behavioral patterns of migrating butterflies, written in SuperCollider.

Thesis essay: "Synthesizing Nature: Data, Oscillations, and Patterns of Living."  
(Committee: Maggi Payne, Chris Brown, Fred Frith)

AB with Honors, Brown University: American Studies, 1995

## **PROFESSIONAL POSITIONS**

Web and digital strategist for federal consulting firms and nonprofit organizations, 2013-present

### Faculty Positions

Dartmouth College

Visiting Assistant Professor, Digital Musics, Jan.-June 2013 (invited)

University of Maryland, College Park

Assistant Professor, Women's Studies, Aug. 2010-Aug. 2013

(Lecturer from Aug. 2010-Jan. 2011 while ABD; on leave Spring 2013)

Distinguished Faculty Fellow, Digital Cultures & Creativity Program

Affiliate Faculty: Musicology & Ethnomusicology; American Studies

School of the Museum of Fine Arts (SMFA), Boston

Visiting Faculty, Sound Area, Aug. 2004-May 2005

## **SELECTED HONORS AND AWARDS**

International Alliance for Women in Music: Pauline Alderman Book Award, 2011

International Alliance for Women in Music: New Genre Composition Prize, 2007

Canada-U.S. Fulbright Scholar, 2006-07

Frog Peak Experimental Music Prize, 2006

McGill University: Richard H. Tomlinson Doctoral Fellowship, 2006-09

McGill Institute for Gender, Sexuality, and Feminist Studies: Margaret Gillett Award, 2009

International Association for the Study of Popular Music, Canada: Student Paper Prize,  
"Revisiting Atlantis: Waves, Tides, and Voyage in Epistemologies of Sound," 2009

*updated December 2019*

Lemelson Center for the Study of Invention and Innovation, National Museum of American History, Smithsonian Institution: Travel to Collections Award, 2009  
International Songwriting Competition: Semi-finalist, Dance/Electronica, 2003

## **PUBLICATIONS**

### Book

*Pink Noises: Women on Electronic Music and Sound*, Duke University Press, 2010.

#### Reviews in refereed academic journals:

*Ethnomusicology Review* (2013; review in French translation, 2017); *Women & Music* (2012); *Journal of Popular Music Studies* 23, no. 2 (2011); *Popular Music* 30 (2011); *voiceXchange* (2011); *Dancecult* 2, no. 1 (2011); *Computer Music Journal* 35, no. 3 (Fall 2011); *Current Musicology* 90 (2010)

#### Selected reviews in magazines and unrefereed journals:

*Bookforum* (2017); *Circuit: Musiques Contemporaines* 22, no. 3 (2012); *Women's Review of Books* 28, no. 4 (July/August 2011); *Herizons* (Canada) 24, no. 4 (Spring 2011); *The Wire* (UK) no. 316 (June 2010); *The Stranger* (Seattle); *Chicago Reader*; *Una Buena Barba* (Madrid); *The Hour* (Montréal)

#### Selected reviews on websites and blogs:

*Tom Tom*, *Feminist Review*, *Feminist Music Geek*, *AfterEllen*, *MachineMusic.org*, *The Quietus*, *Hipster Book Club*, *The Onion AV Club*, *Goodreads* (142 votes; 4.2/5)  
<https://www.goodreads.com/book/show/7882129-pink-noises>

Pauline Alderman Book Award: International Alliance for Women in Music, 2011

Reprint in *The Sound Studies Reader*, edited by Jonathan Sterne (Routledge, 2012)

### Website

Pinknoises.com, a website on women who are DJs, electronic musicians and sound artists, 2000-05. See also: <http://www.facebook.com/pinknoises>

#### Selected reviews in music and culture magazines:

*Nylon*, Feb. 2003; *The Wire* 204, Feb. 2001; *Artbyte*, March-April 2001; *URB* 80, Dec. 2000; *Billboard*, 2000.

Webby Awards: Best Music Web Site Nominee, 2003

### Book Chapters

"Approaching Sound," in *The Routledge Companion to Media Studies and Digital Humanities*, edited by Jentery Sayers (New York: Routledge, 2018).

"Toward a Feminist Epistemology of Sound: Refiguring Waves in Audio-Technical Discourse," in *Engaging the World: Thinking After Irigaray*, edited by Mary Rawlinson (SUNY, 2016).

"Synthesis," in *Keywords in Sound*, edited by David Novak and Matt Sakakeeny (Duke University Press, 2015).

### Articles in Refereed Journals

- “Tinkering with Cultural Memory: Gender and the Politics of Synthesizer Historiography,” *Feminist Media Histories* 1, no. 4 (2015), “Women and Soundwork” special issue, 5-30.
- “Cultivating Activist Lives in Sound,” *Leonardo Music Journal* 25 (2015), “The Politics of Sonic Art” special issue, 79–83.
- “How Art and Research Inform One Another; or, Choose Your Own Adventure,” *Canadian Journal of Communication* 37, no. 1 (2012), “Media Arts Revisited” special issue, edited by Kim Sawchuk, 155-61.
- (Co-authored with Shoshana Magnet) “Stripping for the State: Whole Body Imaging Technologies and the Surveillance of Othered Bodies.” *Feminist Media Studies* 12, no. 1 (March 2012), 101-18.
- “‘What, for me, constitutes life in a sound?’: Electronic Sounds as Lively and Differentiated Individuals.” *American Quarterly* 63, no. 3 (Sept. 2011), “Sound Clash: Listening to American Studies” special issue, edited by Kara Keeling and Josh Kun: 509-30.
- (Co-authored with Jonathan Sterne) “The Poetics of Signal Processing,” *differences: A Journal of Feminist Cultural Studies* 22, no. 3 (Fall 2011), “The Sense of Sound” special issue, edited by Rey Chow and James Steintrager, 31-53.
- “Butterfly Effects: Synthesis, Emergence, and Transduction.” *Leonardo Electronic Almanac* 14, no. 7-8 (2006), “Wild Nature and Digital Life” special issue, edited by Sue Thomas, Dene Grigar.
- “On the Process and Aesthetics of Sampling in Electronic Music Production.” *Organised Sound* 8, no. 3 (2003): 313-20.

### Reprints and Translations

- “Cultivating Activist Lives in Sound,” in *Ljudkonst* anthology on sound art, edited by Andreas Engström and Åsa Helena Stjerna (Stockholm: OEI, 2019). (Swedish translation)
- “Cultivating Activist Lives in Sound,” in *Audio Culture: Readings in Modern Music*, revised ed., edited by Christoph Cox and Daniel Warner (London: Bloomsbury, 2017).
- “Om samplingens process och estetik i elektronisk musikproduktion [On the Process and Aesthetics of Sampling in Electronic Music Production, 2003]”, in *Mer än Ljud/More Than Sound*, edited by Sara Arrhenius and Magnus Bergh (Stockholm: Albert Bonniers Förlag, 2013). (Swedish translation)
- “Toward a Feminist Historiography of Electronic Music” (reprint from *Pink Noises*), in *The Sound Studies Reader*, edited by Jonathan Sterne (New York: Routledge, 2012).
- “On the Process and Aesthetics of Sampling in Electronic Music Production,” in *Electronica, Dance and Club Music*, edited by Mark J. Butler, *The Library of Essays on Popular Music* series (London: Ashgate, 2012).
- “‘What, for me, constitutes life in a sound?’: Electronic Sounds as Lively and Differentiated Individuals,” in *Sound Clash: Listening to American Studies*, edited by Kara Keeling and Josh Kun (Baltimore: Johns Hopkins University Press, 2012).

(Co-authored with Jonathan Sterne) "Poetik der Signalverarbeitung [The Poetics of Signal Processing]," *Zeitschrift für Medienwissenschaft* (Media Studies Journal) 5, no. 2 (2011). (German translation)

#### Guest Edited Publications

"Sounds Like Now!: Improvisation + Technology," curated CD with introductory essay, *Leonardo Music Journal [LMJ]* 20 (2010), "Improvisation" special issue.

"Sound and the Social Organization of Space" special section, *LMJ* 16 (2006).

#### Artist Statements, Blogs, and Other Publication Formats

Archive: Tara Rodgers/Pink Noises Collection, The Riot Grrrl Collection, NYU Fales Library and Special Collections: [http://dlib.nyu.edu/findingaids/html/fales/mss\\_456/](http://dlib.nyu.edu/findingaids/html/fales/mss_456/)

Blog post: Her Noise Archive, Arts London Archives and Special Collections at the London College of Communication, in association with Electra and CRiSAP (Creative Research in Sound Arts Practice), Fall 2012, <http://hernoise.org/tara-rodgers/>

Artist statement: "Patterns of Movement: Landscapes, Data + Sound," *Fembot Collective: Gender, New Media, and Technology* blog, June 21, 2012, <http://fembotcollective.org/blog/2012/06/21/patterns-of-movement-landscapes-data-sound/>

Blog post: "Into the Woods: A Brief History of Wood Paneling on Synthesizers," *Sounding Out! The Sound Studies Blog*, May 30, 2011, <http://soundstudiesblog.com/2011/05/30/into-the-woods-a-brief-history-of-wood-paneling-on-synthesizers/>

Book review: Louis Niebur, *Special Sound: The Creation and Legacy of the BBC Radiophonic Workshop*, Oxford University Press, 2010, *Journal of Popular Music Studies* 24, no. 2 (2012).

Artist statement: *The Artist's Knowledge: 25 Statements*, curated by Natalie Loveless. Kentler International Drawing Space, Brooklyn, NY, Sept. 2009.

Artist statement and score: "Places I've Lived and Traveled To, 1973-2005," *Tools of Mind*, Linfield Gallery Exhibition Catalogue, Portland, OR, 2007.

Article: "A Beginner's Guide to Women DJs and Electronic Musicians," *Rockrgrrl*, Fall 2003.

Article: "Home Recording: Learn the Ins & Outs of Beatmaking From a Pro," *Venus*, 2003.

Encyclopedia entry: "Cole Porter," *Gay & Lesbian Literature, v.II*. Detroit: St. James Press, 1997.

#### Selected Interviews

Interview with Tara Rodgers by Ted Coffey. *SEAMUS* newsletter. January 21, 2019. <https://www.seamusonline.org/interview-with-tara-rodgers-by-ted-coffey/>

Artist Case Study: Tara Rodgers. In *The Digital Musician*, 3rd ed., edited by Andrew Hugill (Routledge, 2018). <http://www.andrewhugill.com/thedigitalmusician/rodgers.html>

Trostle, Taylor. Interview: Analog Tara. *Truants* blog. July 12, 2018. <http://truantsblog.com/2018/interview-analog-tara/>

"Building Curriculum Diversity: Pink Noises." *New Music Box*, July 13, 2017. <http://www.newmusicbox.org/articles/building-curriculum-diversity-pink-noises/>

“Media Crafting: Tara Rodgers’ Collection of Mini Fibre Arts Audio Gear.” *Museum of Portable Sound*, July 7, 2017. <https://medium.com/museum-of-portable-sound/media-crafting-tara-rodgers-collection-of-fiber-arts-audio-gear-45220a1fd339>

Interview with Analog Tara. *Good Tea Leaf Blog*, November 18, 2016. <http://www.goodtealeaf.com/blog/2016/11/18/interview-with-analog-tara>

“Tara Rodgers: Patterns of Movement Pre-Show Interview.” *Stamp Gallery Blog*, July 17, 2012. <http://stampgallery.wordpress.com/2012/07/17/tara-rodgers-patterns-of-movement-pre-show-interview-13/>

Miriampersand. Interview with T. Rodgers (Spanish translation). *Una Buena Barba* (feminist art and culture magazine), Spain, Sept. 2010, 51-53.

MacDonald, Corina. Interview with T. Rodgers. *Vague Terrain* digital arts quarterly, Nov. 2007.

Online discussion: Dene Grigar and Tara Rodgers, “Wild Nature and Digital Life.” Transcript published in *Leonardo Electronic Almanac* 15, no. 1-2 (2007).

Radio interviews/performances:

WERA/Arlington/DC: Studio 96, 2019

WBAI/New York: Liquid Sound Lounge, 2001, 2011

CKUT/Montréal: Modular Systems, 2008; XX Files, 2010

CBC/Saskatchewan: 2008

KPFA/Berkeley: No Other Radio Network, 2006

CBC/Montréal: Brave New Waves, 2002

#### Selected Press

“Eight Artists Defining Washington D.C.’s Experimental Scene.” *Bandcamp Daily*, October 17, 2019. <https://daily.bandcamp.com/scene-report/washington-dc-experimental-guide>

“Analog Tara Puts Techno-Feminist Theory Into Practice.” *NPR Music*, July 18, 2018. <https://www.npr.org/2018/07/18/629916302/analog-tara-puts-techno-feminist-theory-into-practice>

“Analog Tara is bringing her ‘homemade techno’ back to the outside world.” *Washington Post*, July 11, 2018. [https://www.washingtonpost.com/goingoutguide/music/analog-tara-is-bringing-her-homemade-techno-back-to-the-outside-world/2018/07/10/bfef8b7e-806d-11e8-b660-4d0f9f0351f1\\_story.html](https://www.washingtonpost.com/goingoutguide/music/analog-tara-is-bringing-her-homemade-techno-back-to-the-outside-world/2018/07/10/bfef8b7e-806d-11e8-b660-4d0f9f0351f1_story.html)

Top Ten by Lyra Pramuk [*Pink Noises*]. *Artforum*, May 2018. <https://www.artforum.com/print/201805/lyra-pramuk-75038>

“Sounding out women for a career in the audio industry.” *Phys.org*, October 13, 2017. <https://phys.org/news/2017-10-women-career-audio-industry.html>

Vermoesen, Noëmie. “Pourquoi la techno est-elle si sexiste?” *Trax* (France) 204, Summer 2017.

Gordon, Alex. “At Pittsburgh’s Accessible Recording in Oakland, owner Madeleine Campbell takes the name to heart.” *Pittsburgh City Paper*, May 17, 2017. <https://www.pghcitypaper.com/pittsburgh/at-pittsburghs-accessible-recordings-in-oakland-owner-madeleine-campbell-takes-the-name-to-heart/Content?oid=2884917>

- McCabe, Bret. "Digital Media Center's weekend of events spotlights trends in electronic music." *JHU Hub*, March 3, 2017. <https://hub.jhu.edu/2017/03/03/electronic-music-concert-workshop-panel/>
- Kakaire, Christine. "How Ableton Pushes Women Forward in Music Tech." *Electronic Beats*, December 8, 2016. <http://www.electronicbeats.net/ableton-loop-2016/>
- Robertson, Emma. "Ableton Loop: A Summit for Music Makers." *Crack Magazine*, Nov. 18, 2016. <http://crackmagazine.net/article/music/ableton-loop/>
- Parsons, Scott. "5 Ableton Loop Events You Can't Miss." *Landr blog*, April 11, 2016. <http://blog.landr.com/ableton-loop-2016/>
- Scruggs, G. "How do Cubans Make Electronic Music Without Reliable Internet?" *Thump*, July 2016. [https://thump.vice.com/en\\_us/article/yp45w7/cuba-electronic-music-technology-internet](https://thump.vice.com/en_us/article/yp45w7/cuba-electronic-music-technology-internet)
- Barbalato, Keith. "Politics on the Dance Floor: Reclaiming Queer and Black Roots in Electronic Dance Music." *Yes! Magazine*, April 14, 2016. <http://www.yesmagazine.org/people-power/politics-on-the-dance-floor-reclaiming-queer-and-black-roots-in-electronic-dance-music-20160414>
- Morgan, Frances. "On Site: Sound::Gender::Feminism::Activism," *The Wire* 371, January 2015.
- Neset, Anne Hilde. "Flower Power: Women Take Back the Noise" (compilation review), *The Wire* 281, July 2007.
- Analog Tara feature. *Women's Wear Daily* Sounds of Style issue, Sept. 2, 2004.
- "Home Bass," (Analog Tara feature), *Pistil* (Chicago), Winter-Spring 2004.
- "Pinknoisemaking: Internet Trailblazer and Radical Musician Analog Tara Offers Some Thoughts on Feminism and Electronic Music Culture." *XLR8R* 68, June 2003.

## TALKS AND PRESENTATIONS

### Invited Presentations

- Music Now Colloquium, Music Department, Brown University, September 30, 2019.
- Keynote lecture, "What does field transformation sound like? Feminist refrains of sound, freedom, and power in electronic music," Keychange/Amplify: Empowering Women in Digital Arts and Electronic Music, MUTEK, Montréal, QC, August 22, 2018.
- Artist talk and studio visits, Sound Department, School of the Art Institute of Chicago, April 2018.
- Performance and artist talk, Crosstown Arts, Memphis, TN, March 31, 2018.
- Performance and discussion, Music Department, Northeastern University, October 18, 2017.
- Lecture and performance, Music Department Colloquium, University of Virginia, April 21, 2017.
- Panelist, *New Forms/New Paths* program on electronic music aesthetics and politics, Digital Media Center, Johns Hopkins University, Baltimore, MD, March 5, 2017.
- Lecture, "Electronic Music Dreams and Designs: Learning from the History of Synthesized Sound," and Workshop, "Gear Talk: Creative and Critical Thinking with Electronic Music Tools," Ableton Loop Summit, Berlin, Germany, November 5-6, 2016.

Keynote lecture, "Cultivating Activist Lives in Sound," Sound::Gender::Feminism::Activism, London College of Communication, University of the Arts, London, October 17, 2014.

Keynote lecture, "Archiving Electronic Music Cultures: Process, Pedagogies, and Politics," and performance, opensignal Festival, Brown University, Providence, RI, May 17, 2014.

Keynote lecture (via Skype): "Sound Knowledge: Rethinking Electronic Music Histories and Futures," CTM Festival, Berlin, Germany, February 1, 2014.

Guest lecture (via Skype), *Resampled* Music Production Workshops, Toronto, ON, July 14, 2013.

Research and artist talk, Music Department Colloquium, University of Maryland, Nov. 16, 2012.

Research talk, *Her Noise: Feminisms and the Sonic* symposium, Tate Modern, London, May 5, 2012.

Research talk and music technology workshop, Women's History Month, Salisbury University, MD, March 26, 2012.

Artist talk, Digital Media Center, Johns Hopkins University, Baltimore, Nov. 20, 2011.

Guest lecture on sound studies and feminist theory, Critical Theory Colloquium, Department of English, University of Maryland, April 1, 2011.

Visiting lecturer, sound art workshops, Jutland Art Academy, Aarhus, Denmark, March 21-22, 2011.

Panelist for International Women's Day, Winter Music Conference, Miami, March 8, 2011.

Keynote lecture (via Skype), Utopia Festival of women in electronic arts, Vancouver, BC, March 5, 2011.

Guest lecture, "Representing Lively Bodies in Sound: Legacies of Analog Signification in Digital Audio." Digital Dialogues lecture series, Maryland Institute for Technology in the Humanities, University of Maryland, Nov. 16, 2010.

Guest lecture, graduate seminar on interactive media and performance. Department of Media Production and Studies, University of Regina, Saskatchewan, June 11, 2010.

Guest lecture, "Pink Noises: Feminist Ethnographic and Historiographic Research on Audio Technologies and Cultures." HASTAC "What does digital scholarship do?" lecture series, Simpson Center for the Humanities, University of Washington, Seattle, April 16, 2010.

Guest lecture on gender, electroacoustic music and sound. Department of Music, Queens University, Kingston, ON, Nov. 23, 2009.

Plenary lecture, "Toward a Feminist Epistemology of Sound." Luce Irigaray Circle, State University of New York at Stony Brook, Manhattan, Sept. 12, 2009.

Research talk, "Pink Noises: Sound Studies and Feminist Historiography." Tomlinson Talks, a multidisciplinary lecture series at McGill, Montréal, March 24, 2009.

Artist talk, Depts. of Visual Art and Music, Brown University, Providence, RI, March 2009.

Guest lecture, graduate seminar on contemporary music performance and sound art. Department of Music, McGill University, Montréal, Feb. 2009.

Guest lecture on *Pink Noises* project, undergraduate course on women in music. Department of Music, McGill University, Montréal, Nov. 2008.

Guest lecture and audio workshop, Department of Media Production and Studies, University of Regina: Flatland Scratch Seminar/Workshop Series, March 2008.

Artist talk, Studio XX, a feminist digital art center, Montréal, March 2008.

Artist talk, HTMIles Festival, Montréal, Oct. 2007.

#### Refereed Conference Proceedings

“Synthetic Fields.” Performance and lecture, *Women, Feminists, and Music: Transforming Tomorrow Today*, Joint IAWM and Feminist Theory & Music 15 Conference, Berklee College, Boston, MA, June 8, 2019.

“Feminist Approaches to Electronic Music and Sound Historiography.” *Feminist Approaches to Music and Sound Technologies: History, Theory, and Practice* panel. Society for Ethnomusicology, New Orleans, LA, Nov. 4, 2012.

*From ArchAndroid to Pretty Girl Rock: Current Conversations on Gender, Race, and Sexuality in Popular Music* (roundtable organizer and moderator). National Women’s Studies Association, Atlanta, GA, Nov. 12, 2011.

“Genesis of Synthesis.” *Automation or Imagination? Aesthetics and Politics in the History of Electrical Communication* panel. American Studies Association, Baltimore, Oct. 22, 2011.

Sound studies roundtable participant. American Studies Association, San Antonio, TX, Nov. 18, 2010.

“Growth, Sustain, and Decay: Amplitude Envelopes and Animal Sounds as Synthesized Forms of Life.” Cultural Studies Association, Berkeley, March 19, 2010.

“Revisiting Atlantis: Waves, Tides, and Voyage in Epistemologies of Sound.” International Association for the Study of Popular Music, Canada, Halifax, NS, June 12, 2009.

“An Uneasy Ocean of Air: Sound Waves as Media and Metaphors of Storage and Transmission.” *Media in Transition 6*, Massachusetts Institute of Technology, Cambridge, April 25, 2009.

“‘What, for Me, Constitutes Life in a Sound?’: Encounters of Gender, Nature, and Technology in Synthesized Sound.” *Gender and Technology in Contemporary Music Practice* panel. International Communication Association, Montréal, May 24, 2008.

“‘The “Now” for the First and Last Time’: The Convergence of Cybernetics, Early Computer Music, and Countercultural Critique in the Work of Herbert Brün.” *Art and Affect* panel. Society for Literature, Science, and the Arts, Portland, ME, Nov. 2, 2007.

“Pink Noises and Sound Reproductivity: Time in Women’s Productions of Electronic Music.” *Feminist Theory and Music*, Montréal, June 7, 2007.

“On the Process and Aesthetics of Sampling in Electronic Music Production.” *Experience Music Project, Making Popular Music*, Seattle, April 12, 2002.

#### Other Conference Activities

Beatmaking workshops, Girls Rock! DC summer camp, July 2018

Feminist Working Group, *Experience Music Project Pop Conference: The Pop Machine: Music and Technology*, Seattle, April 17, 2010.



Community-Building 101 panel, Rockrgl Music Conference, Seattle, 2005.  
Women DJs & Electronic Musicians panel, CMJ Music Festival, New York, 2000.

## **MUSIC, SOUND ART, AND PERFORMANCE**

### Residencies, Collaborations, Software and Music Commissions

Department of Music, University of Virginia, residency to work with the ARP 2500 synthesizer, October 2018.

*CANE*: a responsive environment dancework by Thomas F. DeFrantz. Music contributions to performances at M.I.T. Department of Music and Theater Arts (2009) and Duke University (2013, 2018). <https://vimeo.com/73756691>

*Insert [coda] Here*: dance/music/video collaboration with Sharon Mansur and Brian Harris, 2015. <https://vimeo.com/122605636> Screenings include: Citizen Jane Film Festival (Columbia, MO), Project 1612 Film Fest (Peoria, IL), Artcroft Film & Video Festival (Carlisle, KY), Greensboro (NC) Dance Film Festival, Detroit (MI) Dance City Festival, DanceBARN Screendance Festival (Battle Lake, MN), Tiny Dance Film Festival (San Francisco, CA), Midwest RAD Fest (Kalamazoo, MI), 2016; and Light Moves screendance festival (Limerick, Ireland), 2015.

Dance Place, Washington DC: music and sound contributions to *Insert [ ] Here* full premiere with Sharon Mansur, Nick Bryson, and collaborators, June 21-22, 2014

Faculty Dance Concert: Falling Forward, Clarice Smith Performing Arts Center, University of Maryland: music and sound for *Insert [ ] Here*, a collaborative performance project co-directed by the dance artists Sharon Mansur and Nick Bryson, Nov. 15-17, 2013

Sonic Circuits Experimental Music Festival, Washington, DC: electronic music performance in collaboration with the dance artist Sharon Mansur, October 5, 2013

Atomic Centre, Winnipeg, MB: music contributions to *Church of Nano Bio Info Cogno*, a performance by Praba Pilar, May 25, 2013

Sheafer Laboratory Theater, Duke University, Durham, NC: music contributions to *CANE*, a responsive environment dancework, conceived and directed by Thomas F. DeFrantz, presented by SLIPPAGE and Wideman-Davis Dance, April 20-28, 2013

OBORO New Media Lab, Montréal: *Pink Noises* book launch (organizer and music curator), with support from Media@McGill, Studio XX, and McGill Bookstore, April 30, 2010.

Diapason Gallery, New York: residency to develop a multichannel sound installation in the programming environment SuperCollider, May 2009

OBORO New Media Lab Production Assistance Program, Montréal: "20 Largest State-to-State Migration Flows" DVD production residency, March 2009

OBORO New Media Lab, Montréal: Master class and Electrical Walks concert taught by Christina Kubisch, Sept. 2008

Art&D Lab, Société des Arts Technologiques, Montréal: residency with Owen Chapman; commission for custom software in SuperCollider for use with ice sculpture, March 2008

The Western Front, Vancouver: Artist residency for development of multichannel sound installation, and recording studio mentor for a week-long program, Oct. 2007

#### Sound Art and Multimedia Exhibitions

*Gear Demos* video installation: Sound Acts festival of music, performance, and identity, Athens, Greece, April 24-26, 2015

*Patterns of Movement: Data and Sound Works, 2005-12*: Solo exhibition of sound and media art, Stamp Gallery, University of Maryland, July 23-Aug. 24, 2012

A series of sound and intermedia projects with similar methods and themes: employing data sonification techniques (conversions of data from diverse sources into sound) and generative compositional structures (open-ended in form and/or duration) to represent landscapes, weather events, and migration flows.

SlowFloat/Ear to the Earth performance/action event on the Delaware River: "Wavecycles" sound installation, Aug. 6, 2011

MAERZ Artist Association, Centrifuge Exhibition, Linz, Austria: "Places I've Lived & Traveled To," and selections from "20 Largest State-to-State Migration Flows," 2009

Museum of Contemporary Canadian Art, Toronto: "Sonic Panorama, Montréal," 2008

Galerie B312, Montréal: "Butterfly Effects," 2008

The Western Front, Vancouver: "Three Sonic Panoramas, Vancouver," 2007

SOIL Gallery, Groundtruthing Exhibition, Seattle: "Places I've Lived...," 2007

Radio Papesse, Gender Bender Festival, Bologna, Italy: "Unspeakable Items," 2007

Santa Fe International Festival of Electroacoustic Music: "Butterfly Effects," 2007

Harvest Moon Festival, Concordia University, Montréal: "Butterfly Effects," 2006

Wild Information Network outdoor installation, Catskills, NY: "Butterfly Effects," 2006

Eyebeam Museum, Circuit #2 Exhibition, New York: "Places I've Lived...," 2006

Signal Flow Festival, Mills College, Oakland: "Butterfly Effects" and "20 Largest...," 2006

Fresno Metropolitan Museum (CA): "Ground Creeper Variations" (Remix for Ed Osborn), 2006

#### Selected Performances (electronic music, unless otherwise noted)

Rhizome, Washington, DC, 2016-19

MUTEK festival, Montréal, 2018

Tritriangle, Chicago, IL, 2018

Crosstown Arts, Memphis, 2018

The Bridge, Charlottesville, VA, 2017

Sonic Circuits Festival, Washington, DC, 2016

Windup Space, Baltimore, 2015

opensignal Electronic Music Festival, Brown University, Providence, RI, 2014

Album release for Carly Ptak, Baltimore, 2011

Queer City Cinema Festival, Regina, SK, 2010

HTMlles Festival, Montréal, 2007

Rockgrl Music Conference, Seattle, 2005

Ladyfest Festivals: Chicago, 2001; Texas, 2003-04 (performances and recording workshops)

Austin Museum of Digital Arts, 2003

AS220, Providence, 2003

Solo jazz piano at New York City venues, including 55 Bar, Ciel Rouge, Cornelia Street Café, 1995-99

### Recordings

*All recordings written, performed, and produced by Tara Rodgers, self-released unless otherwise noted; additional work samples available at [analogtara.net](http://analogtara.net)*

### *Solo Releases*

Sketches with Piano + Analog Noise (2018) — VF Industrial (US)

Ambient, algorithmic soundscapes combining piano performance with recordings of vintage modular synthesizers.

<https://thecoldvacuumofspace.bandcamp.com/album/sketches-with-piano-analog-noise>

Fundamentals EP (2018) — 1432 R (US)

4-track techno EP crafted from analog sound sources, available on 12" vinyl or digital formats. <https://tararodgers.bandcamp.com/album/fundamentals-ep>

Analog Tara Mixtape (2017)

A 64-min. mixtape of over 3 dozen Analog Tara excerpts and outtakes from self-released albums since 1998. Featuring house, techno, and slow grooves performed on piano, Hammond organ, Fender Rhodes, synths, drum machines, electric guitar, and bass.

Sand, Snow, Breeze (2012)

Audiovisual compositions using digital photographs and computer-generated noise to represent landscapes and weather events.

Resolutions (2012)

A multimedia self-portrait in which a recording of the artist's voice speaks pixel data from a digital photograph.

Sonic Panoramas (2007-09)

A series of panoramic portraits of cities, with red, green, and blue color data converted to sound. These explore ways of representing place and landscape using digital information rather than more conventionally representational location recordings.

Butterfly Effects (2007)

Stereo documentation of a four-channel computer music composition in SuperCollider, with an open-ended structure that unfolds differently each time it is executed. Compositional structure is derived from behavioral aspects and ecosystem dynamics of monarch butterflies and inspired by the "butterfly effect" concept of chaos theory.

### Ocean State (2007)

A piano-centered album with field recordings, Moog and ARP synths, SuperCollider sounds, and drums and percussion by Curt Newton.

### Flows (2006)

A series of compositions that render patterns of movement from U.S. Census data in oscillating audiovisual signals. This album is a 40-minute audio mix of the multimedia series "20 Largest State-to-State Migration Flows, 1995-2000."

### Magnus Harmonica (2006)

Ambient drone composition using 1950s-60s toy electric organs as source material.

### *Compilations*

*Women Take Back the Noise*, Ubuibi (US), 2006

*Girls In Space*, Higher Octave (US), 2003

*Le Tigre Remix*, Mr Lady Records (US)/Chicks On Speed (EU), 2002

*Difficult Music for Difficult People*, Raw Research Recordings (Belgium), 2002

*File Sound Art Series* (UK), 2001

*opensource:players*, Source Records (Germany), 2001

## **TEACHING**

### Courses

#### *Dartmouth College*

MUS 101: History of Electronic Music and Sonic Arts (graduate seminar), Winter 2013

MUS 16: Music and Image (undergraduate course), Spring 2013

#### *University of Maryland*

HDCC 208E: Digital Cultures & Creativity Seminar: Digital Music and Sound, Fall 2012

Syllabus is included in *Digital Pedagogy in the Humanities: Concepts, Models, and Experiments*, a collection of teaching resources from the Modern Language Association.

HDCC 209B: Practicum in Digital Cultures & Creativity, Spring 2012

HDCC 208C: Digital Cultures & Creativity Seminar: Sound Cultures and Practice, Fall 2011

WMST 400: Theories of Feminism, Spring 2012, Fall 2012

WMST 488R: Senior Seminar on Gender and Popular Music, Fall 2011

WMST 250: Introduction to Women's Studies: Women, Art, and Culture, Spring 2011, Summer 2011 (online)

WMST 498T/698X; 298B: Media and Feminist Studies, Fall 2010, Spring 2011

#### *School of the Museum of Fine Arts, Boston*

SND 4052: History of Sonic Art (lecture course), Fall 2004, Spring 2005

SND 1039: Sound 1: Introduction to Sound (studio course), Spring 2005

## Advising

### *Dartmouth College*

#### M.A. thesis committee, Digital Musics program:

Phillip Hermans, "Cooperation and Competition in Music Composition," May 2013

Ryan Maguire, "Format Bending," May 2013

Jessica Thompson, "Neural Decoding of Subjective Music Listening Experiences," May 2013

### *University of Maryland*

#### D.M.A. committee, Music department:

Tomek Regulski, *Amber Leaves* (composition for sitar and live electronics), Nov. 2012

#### Undergraduate advisor, Digital Cultures & Creativity program:

Curriculum advisor to 17 students, Fall 2012

Capstone project advisor to 10 students, Spring 2011

## **SERVICE ACTIVITIES**

Editorial Board, *Leonardo Music Journal* (MIT Press), 2012-present

Advisory Board, *Sounding Out!: The Sound Studies Blog*, Nov. 2012-present

Editorial Board, *Women & Music* (University of Nebraska Press), 2014-15

Manuscript Reviewer, Duke University Press, University of California Press, University of Chicago Press, 2011-14

Founder and Coordinator, Women's Studies Multimedia Studio, University of Maryland, 2011-12

A multi-purpose event space and teaching lab that fosters connections between Women's Studies and digital humanities and presents art, performance, and scholarship that critically engages issues of identity and difference.

<http://www.analogtara.net/wp/projects/multimedia-studio/>

Co-organizer (with Jennifer Guiliano, Assistant Director, Maryland Institute for Technology in the Humanities), Digital Humanities and Difference Working Group, 2011-12

Undergraduate Curriculum Committee, Women's Studies, University of Maryland, 2011-12

Graduate Admissions Committee, Women's Studies, University of Maryland, 2011-12

Programming Committee (chair), Women's Studies, University of Maryland, 2011

Programming Committee, Studio XX, a bilingual, feminist, artist-run center, Montréal, 2011-2012

Composition Reviewer, 38th International Computer Music Conference (ICMC), Slovenia, 2012

Sound Art Reviewer, Irish Sound, Science and Technological Association (ISSTA), 2011