

# CHRISTOPHER A. WILLIAMS – CURRICULUM VITAE

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Hobrechtstr. 24 · 12047 Berlin · Germany  
+49 30 9404 9183 · +49 171 221 6759  
[christopherisnow@gmail.com](mailto:christopherisnow@gmail.com)  
<http://www.christopherisnow.com>

Date of Birth: 14 June 1981

CV last updated: January 29, 2019

## EDUCATION

### Secondary

- 2016 · **Ph.D.** in Artistic Research, Academy of Creative and Performing Arts, Leiden University
- Dissertation: “Tactile Paths: on and through Notation for Improvisers” <http://www.tactilepaths.net>
  - Committee Chair: Frans de Ruiter, Artistic Adviser: Richard Barrett, Academic Adviser: Marcel Cobussen
  - External Examiners: Jane Alden, Henk Borgdorff, Jonathan Impett, Tim Ingold, George Lewis, Vincent Meelberg, Gary Peters
- 2003 · **Bachelor of Arts** (with Honors) in Music, University of California, San Diego
- Advisers: Chaya Czernowin (composition) and Bertram Turetzky (contrabass)

### Nondegree Courses

- Fall 2003 · Escola Superior de Música de Catalunya, Barcelona
- Adviser: John Rahn (composition)
- July 2006 · Festival Acanthes Composition Workshop, Metz
- July 2002, 2004 · Internationale Ferienkurse für Neue Musik, Darmstadt

## LANGUAGES

- English – native
- German – fluent spoken, advanced written
- Spanish – fluent spoken, advanced written
- Catalan – fluent spoken, advanced written
- French – intermediate spoken and written
- Italian – intermediate spoken, basic written

## PUBLICATIONS

- [1] Forthcoming(a). “Mapping Participation: Lawrence Halprin’s RSVP Cycles meets Richard Barrett’s fOKT”. In: *Contemporary Music Review* 39.
- [2] Forthcoming(b). “On Readership, Representation, and Reflection in Tactile Paths”. In: *The Digital Dissertation: History, Theory, Practice*. Ed. by Katherine Gosset and Virginia Kuhn.
- [3] 2018a. “Anarchiving (in) Ben Patterson’s Variations for Double-Bass”. In: *Journal for Artistic Research* 16. URL: <https://doi.org/10.22501/jar.387316>.
- [4] 2018b. “Say No Score: a Lexical Improvisation after Bob Ostertag”. In: *Tempo* 72.283, pp. 21–33.

- [5] 2017a. “Book Review: Experimental Music since 1970”. In: *Journal of Sonic Studies*. URL: <https://www.researchcatalogue.net/view/558982/559019>.
- [6] 2017b. “Treatise, comment et pourquoi : un court exposé empirique”. In: *PaaLabRes*. URL: <http://www.paalabres.org>.
- [7] 2017 (with Chris Heenan). “Certain Sundays: Altmodische Gastfreundschaft, neumodische Überblendung der Kunstscharfe und soziale Erfahrung”. In: *positionen* 112, pp. 34–35.
- [8] 2016 (with Mathias Maschat). “Three Performances: A Virtual (Musical) Improvisation”. In: *Experiencing Liveness in Contemporary Performance*. Ed. by Matthew Reason and Anja Mølle Lindelof. London: Routledge, pp. 242–253.
- [9] 2012. “Situating Notation for Improvisors”. In: *Proceeding of the (Re)thinking Improvisation Conference 2011*. Ed. by Henrik Frisk and Stefan Östersjö. Malmö: University of Lund.
- [10] 2012 (with Martin Sonderkamp). “Where You End and I Begin: cognition and continuity in experimental music and dance”. In: *Critical Studies in Improvisation | Études Critiques en Improvisation* 8.2. URL: <https://doi.org/10.21083/csieci.v8i2.2144>.
- [11] 2011. “Book Review: echtzeitmusik: selbstbestimmung einer szene”. In: *Critical Studies in Improvisation | Études Critiques en Improvisation* 7.2. URL: <https://doi.org/10.21083/csieci.v7i2.1702>.
- [12] 2004. “Concert Review: mínim”. In: *The Improvisor*. URL: <http://the-improvisor.org>.
- [13] 2003. “KIVA (no colon)”. In: *Open Space Magazine* 6, pp. 204–217.
- [14] 2002 (with Benjamin Carson). “On the Piano Music of Ben Carson: A Correspondence of Essays”. In: *Open Space Magazine* 5, pp. 231–250.

## SELECTED HONORS

### Scholarships

July 2006 · Festival Acanthes Composition workshop, Metz

July 2004 · Internationale Ferienkurse für Neue Musik, Darmstadt

### Prizes

2015 · American Documentary Film Festival: Award for Best American Short, *Seeing the Full Sounding*

2003 · University of California, San Diego: Sayer Prize for outstanding classical music performance

2002, 2003 · UCSD: Stuart Prize for outstanding creative work

2002 · UCSD: Erickson Prize for excellence in research

2001 · UCSD: Nee Preis, outstanding member of the La Jolla Symphony

### Residencies

Fall 2018 · Le Vivier/Goethe Institut, Montreal (2 months)

July 2017 · Künstlerhaus Lukas, Ahrenshoop, Germany, with dancer Jadi Carboni (1 month)

Aug. 2015 · Nau Còclea, Camallera, Spain (3 weeks)

May 2015 · WORM, Rotterdam (2 weeks)

Aug. 2014 · Agosto Foundation, Prague (2 weeks)

Apr. 2014 · Q-o2, Brussels, with the project *Reidemeister Move* (1 week)

Oct. 2011 · Netwerk Centre for Contemporary Art, Aalst, Belgium (2 weeks)

Aug. 2008, 2010 · Hotel Pupik, St. Lorenz, Austria (6 weeks)

Dec. 2007 · WORM, Rotterdam (2 weeks)

## Grants

- 2019 · Hauptstadtkulturfonds: Production Grant for the concert series KONTRAKLANG (100,000€)
- 2018 · Initiative Neue Musik Berlin e.V.: Creation Grant for the project *Virtual Duo with David Moss* (5,250€)
- 2018 · Berliner Senat Office of Cultural Affairs: Travel Grant for North American Tour with the project *Reidemeister Move* (7,191€)
- 2017 – 2018 · Berliner Senat Office of Cultural Affairs: Production Grant for the concert series KONTRAKLANG (200,000€)
- 2016 · Hauptstadtkulturfonds: Production Grant for the concert series KONTRAKLANG (80,000€)
- 2015 · Initiative Neue Musik Berlin e.V.: Creation Grant for the project *Groundwave Rondo (Magnetic Traveling)* (1,500€)
- 2015 · Berliner Senat Office of Cultural Affairs: Production Grant for the concert series KONTRAKLANG (100,000€)
- 2012 · Berliner Senat Office of Cultural Affairs: Travel Grant for Canadian Tour with the project *Reidemeister Move*
- 2012 · Goethe Institut: Travel Grant to present at the 2012 Conference of the Association of Social Anthropologists of the UK and the Commonwealth, Delhi, India
- 2011 · Initiative Neue Musik Berlin e.V.: Production Grant for the project *Reidemeister Move* (1,500€)
- March 2011 · Goethe Institut: Travel Grant to perform at the Kaoszféra Fesztivál, Budapest
- 2011 · Hauptstadtkulturfonds (27,000€), Initiative Neue Musik Berlin e.V. (6,000€), Deutscher Musikrat (4,000€) and Kulturamt Neukölln (2,000€): Production Grants for the series *Certain Sundays: A Salon* at SOWIESO
- 2009 · Institut Ramon Llull, Barcelona: Travel Grants for tours in USA, Holland, and Germany
- 2008 · Consell Nacional de les Arts de Catalunya: Production Grant for the project *Ràdio Mòvum* (3,000€)

## SELECTED PRESENTATIONS AND WORKSHOPS

- Jan. 2019 · “On Perpetual (Musical) Peace? Notation as a background process for collaboration with improvisers.” Institute for Musical Research, London.
- Oct. 2018 · “On Ben Patterson’s *Variations for Double Bass*.” California Institute of the Arts.
- Sep. – Oct. 2018 · “Tactile Paths: an introduction to notation for improvisers.” Harvard University; Connecticut College; California State University Monterey Bay; University of California San Diego.
- April 2018 · Roundtable discussion on contemporary music curating. Mixtur Festival, Barcelona.
- April 2018 · “Notation and/as Performance: A Post-virtual Account.” *Material Cultures of Music Notation* Conference, Utrecht University.
- Jan. 2018 · “Tactile Paths: an introduction to notation for improvisers.” Utrecht University; Goldsmiths, University of London; Canterbury Christ Church University; University of Hull; York St. John’s University.
- Jan. 2018 · “Recordings of *Treatise* and some of their implications.” Hannover University of Music, Drama, and Media.
- May 2017 · “On Learning Notation for Improvisers from the Inside: A Talk and Group Experiment.” Meeting of the EU research group *Knowing From the Inside: Anthropology, Art, Architecture and Design*, University of Aberdeen.
- March 2016 · “On *Groundwave Rondo (Magnetic Traveling)*.” University of Colorado, Colorado Springs; Colorado College.
- June 2015 · Roundtable discussion on Fluxus. Infektion! Festival, Staatsoper Berlin.

- June 2015 · “On Notation in Malcolm Goldstein’s Music.” Exploratorium, Berlin.
- July 2014 · “Long-Term Improvisation, Groundwave Rondo, and the Barcelona Chronicles.” Vs. Interpretation Festival, Agosto Foundation, Prague.
- May 2014 · Panel Discussion Participant. *Musik Medien Transformation* conference, Private University Witten/Herdecke – Wittener Tage für Neue Kammermusik.
- March 2014 · “Bob Ostertag’s Say No More Project as a Model for Artistic Research?” Nordic Summer University Winter Session, Lithuanian University of Educational Sciences, Vilnius.
- Oct. 2013 · “An Introduction to Notation for Improvisers.” Department of Music, York St. John’s University.
- Oct. 2013 · “On Arcanum 17.” Department of Music, Leeds University.
- Oct. 2013 · “Tactile Paths: on Borromean Rings.” *Notation in Contemporary Music: Composition, Performance, Improvisation* conference, Goldsmiths College, London.
- Sep. 2013 · “Feedback of Thought and Place in Arcanum 17.” *Orte/e des Denkens Conference*, Department of Philosophy, University of Vienna.
- Apr. 2013 · “Semiotic Flow in Arcanum 17.” *XII International Conference on Musical Signification*, Catholic University of Louvain, Belgium.
- Feb. 2013 · “Bass Playing in the Wild: making music with instruments and field recordings.” University of Limerick, Ireland.
- Sep. 2012 · “On Arcanum 17.” Department of Anthropology, University of Victoria, Canada.
- Sep. 2012 · “Just Intonation for Tuba and Contrabass” (with Robin Hayward). University of Victoria, Canada.
- Apr. 2012 · “Where I End and You Begin: cognition and culture in experimental improvised dance” (with Martin Sonderkamp). 2012 Conference of the Association of Social Anthropologists of the UK and the Commonwealth, Delhi, India.
- Nov. 2011 · “Situating Notation for Improvisors.” *(Re)thinking Improvisation* Conference, University of Lund, Malmö.
- March 2011 · Improvisation Workshop. Janáček Academy of Music, Brno.
- Jan. 2010 · “On composition and improvisation in some recent music.” Stanford University.
- June, 2009 · “Polyphony, Paradox, Chuang Tsu, and the Bass: a composer improvises, or vice versa.” International Society of Bassists Conference 2009, Penn State University.
- Feb. 2009 · “Musical time for visual artists.” 3-day workshop at the Sala d’Art Jove, Barcelona.

## SELECTED PRESENTATIONS OF ORIGINAL WORK

### *On Perpetual (Musical) Peace?*

For large improvising ensemble

- Oct. 2018 · Liminar ensemble, Foro Internacional de Música Nueva Manuel Enríquez, Mexico City
- Dec. 2018 · Ensemble SuperMusique, Goethe Institut, Montreal

### *Ansage etc. for David Moss (2018)*

For solo vocalist/performer and avatar chorus.

- March 2018 · KONTRAKLANG concert series, Berlin

### *Thank You For Coming To The Concert. It Was, Or Is, A Pleasure To Sing For You (2018)*

For chamber choir with Thunder Tubes.

- Jan. 2018 · Vocal Constructivists, St. Catherine’s College, University of Cambridge

### *Bicycle Built for (x) (2016)*

Kit for variable number of performers, co-composed with Jadi Carboni.

- Feb. 2018 · Dock11, Berlin

- July 2017 · Künstlerhaus Lukas, Ahrenshoop
- May 2017 · The Anatomy Rooms, Aberdeen
- Dec. 2016 · Studio LOOS, Den Haag

*Groundwave Rondo* (Magnetic Traveling) (2016)

Feature-length radio piece, co-composed with Christina Kubisch. Commissioned by Czech Radio.

- Feb. 2016 · Broadcast, Czech National Radio, Radioatelier

*A Treatise Remix* (2015)

Feature-length radio piece. Commissioned by Deutschlandfunk Kultur.

- Sep. 2015 · Broadcast, Concertzender, Holland
- Aug. 2015 · Broadcast, Deutschlandfunk Kultur, *Klangkunst*

*Seeing the Full Sounding: Christopher Williams explores two pieces by Malcolm Goldstein* (2014)

30-minute documentary film co-produced with Zachary Kerschberg.

- Dec. 2015 · Smita Patil Documentary and Short Film Festival, Pune, India
- May 2015 · WORM, Rotterdam (unofficial screening)
- March 2015 · American Documentary Film Festival, Palm Springs, California; Soka University, Aliso Viejo, California (unofficial screening)

*What Hole Is This?* (2013)

Scene for four performers. Commissioned by Maulwerker.

- October 2013 · Pyramidale Festival, Berlin

*Arcanum 17* (2012).

Contrabass, microtonal tuba, field recordings and texts after André Breton, co-composed with Charlie Morrow.

- Sep. – Oct. 2018 · Non-Event series, Boston; Roulette, New York; University of California Berkeley; Indexical series, Santa Cruz, CA; University of California San Diego; REDCAT, Los Angeles; Foro Internacional de Música Nueva Manuel Enríquez, Mexico City
- Apr. 2014, Oct. 2013 · Broadcast, Deutschlandfunk Kultur
- Sep. 2013 · Installation version, *Ort/e des Denkens* Conference, University of Vienna
- Apr. 2013 · Université Catholique de Louvain
- March 2013 · Fylkingen, Stockholm
- Sep. 2012 · Neutral Ground, Regina, Canada; Open Space, Victoria, Canada: The Western Front, Vancouver; Tour de Bras series, Rimouski; Suddenly Listen series, Halifax

*Berlin Quelque Part* (2012).

Live performance with video, field recordings, and improvised music, co-produced with Compagnie Ouïe/Dire and Chris Heenan.

- Nov. 2012 · Gergesehen series, Cologne
- Nov. 2012 · FEED Soundspace, Berlin
- Oct. 2012 · Sonotone Festival, Périgueux, France
- Oct. 2012 · Densités Festival, Fresnes-en-Woevre, France

*The Hispaniola: a webradio play for flutist* (2008)

Flute, electronics, radio transmission and texts after Robert Louis Stevenson.

- Nov. 2009 · Volksbühne, Berlin
- March 2008 · mex Intermediale, Dortmund
- Apr. 2008 · Blurred Edges Festival, Hamburg
- Apr. 2008 · WORM, Rotterdam

- June 2008 · Broadcast, VPRO Radio 6, *Café Sonor*, Netherlands

*Ràdio Mòvum (Caldes) (2009).*

Live radio installation.

- September 2009 · Mostra Internacional d'Art Urbà, Caldes de Montbuí, Spain

*The English Dancing Master leads: or, Mr. Bailey's Maggot (2006)*

Flute, English horn, Bassoon, Trumpet, Percussion, Violin. Collaboration with visual artist Tanja Smit.

- June 2008 · Score exhibited in the Documentation Center of Museu d'Art Contemporani de Barcelona
- May 2006 · Museum für Neue Kunst, Freiburg
- Oct. 2006 · Wechselraum, Stuttgart

## SELECTED PERFORMING EXPERIENCE

### Solo (Contrabass)

2019 · BEEF, Bristol; Leeds University

2016 · Studio LOOS, Den Haag

2015 · Infektion! Festival, Staatsoper Berlin; Grand Tour project, organized by Nau Còclea, Camallera, Spain

2014 · Pagrabs, Liepaja, Latvia; Chomsky Bar, Riga, Latvia; Venclovu Namai Museum, Vilnius, Lithuania; Ben Patterson 80th Birthday Concert, Ackerstadt Palast, Berlin; Private Universität Witten-Hardecke

2013 · University of Limerick, Ireland; PostMutArt Festival, Nitra, Slovakia; York St. John's University

2012 · University of California, Santa Cruz; ausland, Berlin

2011 · Galerie Kurt im Hirsch, Berlin; Interarts Centre, Malmö; Labor Sonor series, Berlin; ausland, Berlin; Janáček Musikakademie, Brno, Czech Republic

2010 · KOMA Festival, Belgrade Philharmonic; Hotel Pupik, St. Lorenz, Austria; REX Cultural Center, Belgrade; Improv Est, Grand Cafe, Szeged, Hungary; The Wulf, Los Angeles, California; CCRMA, Stanford University

2009 · Moltkerei Werkstatt, Köln (with Benjamin Patterson and Hans W. Koch); Hotel Pupik, St. Lorenz, Austria

2004 · Escola Superior de Música Catalana, Barcelona

2003 · University of San Diego

2002 · California Institute of the Arts; Noise in the Library series, The Athaneum, San Diego

### Reidemeister Move (Duo with microtonal tubist-composer Robin Hayward)

2018 · Non-Event series, Boston; Wesleyan University, Middletown, CT; Roulette, New York; Bowerbird series, Philadelphia; Sonic Circuits Festival, Washington DC; University of California Berkeley; Indexical series, Santa Cruz, CA; University of California San Diego; REDCAT, Los Angeles; Foro Internacional de Música Nueva Manuel Enríquez, Mexico City; Liminal Sound series, Austin

2017 · Tactile Paths Festival, Berlin; Haus Kunst-Mitte, Berlin

2014 · ausland, Berlin

2013 · Fylkingen, Stockholm; Université Catholique de Louvain

2012 · Neutral Ground, Regina; Open Space, Victoria; The Western Front, Vancouver; Tour de Bras, Rimouski; Suddenly Listen, Halifax

2011 · Certain Sundays series, Berlin; Netwerk Centre for Contemporary Art, Aalst, Belgium; Evangelische Brüdergemeinde, Berlin

## Work with Dancers

2017 – 2018 · *Bicycle Built for 2* with Jadi Carboni: The Anatomy Rooms, Aberdeen; Künstlerhaus Lukas, Ahrenshoop; Dock11, Berlin; Studio LOOS, Den Haag

2013 · *PATCHES* dance and music project: Tanzhaus Köln; Dansehuset Oslo

2010 · *One Week Stand* project with Martin Sonderkamp, Hans W. Koch and the Michael Douglas Kollektiv, Köln

2008 – 2009 · Musical accompaniment for dance workshops with Martin Sonderkamp: Universität der Künste, Berlin; Henny Jurriëns Stiftung, Amsterdam; La Caldera, Barcelona

## Other Ensemble Work

2015 · Ensemble Zwischentöne: Henie Onstad Kunstsenter, Høvikodden, Norway;

2015 · Music by Rafael Nassif: Akademie der Künste, Berlin

2014 · MI-65 Ensemble: CTM Festival, Berlin

2012 · BERLIN QUELQUE PART Project with Compagnie Ouïe/Dire and Chris Heenan: Sonotone Festival, Périgueux, France; Densités Festival, Fresnes-en-Woevre, France; Gergesehen Series, Cologne; FEED Soundspace, Berlin

2011 · Duo with Zsolt Söres: Kaoszféra Fesztivál, Budapest

2010 · Large Ensemble directed by Evan Parker: Sonorities Festival, Queen's University, Belfast

2009 · Yarn/Wire Ensemble (Works by Benjamin Carson): Columbia University, New York

2008 · LaMonte Young's Theatre of Eternal Music String Ensemble: Kunst im Regenbogenstadl, Polling, Germany

2004-2005 · Duo Concerts with Derek Bailey: Studio Lazarrán and Galeria Topazi 11, Barcelona

2002 · LaMonte Young's Theatre of Eternal Music String Ensemble: Diapason Gallery, New York

2001 – 2002 · Bass Section Member: La Jolla Symphony, San Diego, and Orquesta de Baja California, Tijuana

2001 – 2002 · SONOR New Music Ensemble: University of California, San Diego

## DISCOGRAPHY

2018 · *Reidemeister Move plays Arcanum 17*, CD, Recital Records R52

2017 · *R{A}DIO{CUSTICA} Selected 2003-2017* (compilation including *Groundwave Rondo (Magnetic Traveling)*), DVD, Cesky rozhlas CRPROMO012017

2016 · *Reidemeister Move plays Borromean Rings*, LP, Corvo Records core 010

2004 · *Howdy* (duo with Derek Bailey), CD-R, Incus Records CD-R7

2003 · *Womb* (octet improvisations), LP, Eclipse Records

## CURATORIAL, ORGANIZATIONAL, AND OTHER WORK EXPERIENCE

2015 – pres. · Artistic Director and Production Manager, KONTRAKLANG, a monthly contemporary music concert series in Berlin funded by the Berlin Senate Office for Cultural affairs. <http://www.kontraklang.de>.

2014 – pres. · Sales and Production Associate, Charles Morrow Productions, award-winning immersive sound experience makers. <http://www.morrowsound.com>

2013 – 2018 · Jury member, Kulturamt Neukölln (Berlin), Culture Subsidies.

2009 – 2015 · Artistic Director, Certain Sundays, a concert/lecture series in Berlin featuring distinguished experimental musicians and sound artists. <http://www.certainsundays.com>.

2011 – 2016 · Coordinator und member of the Berlin Improvisation Research Group, an informal independent research group. <http://www.berlinimprovisationresearchgroup.wordpress.com>.

2004 – 2009 · Secretary and Production Manager, Associació Musical l'Embut, a collective dedicated to the presentation of contemporary music in Catalunya. Over 60 concerts in the series M.I.# and three editions of the Festivalet d'Hivern de Música Improvisada.