

Trace Reddell, Ph.D.

Professor

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EDUCATION

University of Colorado, Boulder

Ph.D., English Literature, 1997

Dissertation: "Image Nations: Books of Imagination in Spectacular Culture Since 1800," directed by Prof. Eric White

Explores textual production as a method of navigating through climates of intense cultural spectacle. Combines literary history, cultural studies, and media theory to parallel 19th Century drug literature with 20th century cyberpunk science fiction and techno-cultural analyses of shopping malls, theme parks, and virtual reality.

M.A., Creative Writing (Fiction), 1989

Thesis: "Trashcan Full of Fishheads and Other Stories," directed by Ronald Sukenick

Texas Tech University

B.A., English Literature, 1986 (Magna Cum Laude)

PROFESSIONAL EXPERIENCE

University of Denver, Emergent Digital Practices

2020-present, Professor

2007-2020, Associate Professor

2001-2007, Assistant Professor

2000-2001, Lecturer

Undergraduate Courses

ASEM 2642: Psychedelia in the Age of Artificial Intelligence
ASEM 2724: Jammin': Technoculture and Improvisation
DMST 2200: Critical Approaches to Digital Media
EDPX 2200: Cultures in Emergent Digital Practices
EDPX 3700: Topics: Making Media Matter

Undergraduate / Graduate Courses

DMST 3230: Interaction & Collaboration: Embodied Cinema
DMST 3501: Web Building and Site Management
DMST 3502: Advanced Web Building and Site Management
DMST 3550: Digital Audio Production
DMST 3560: Advanced Digital Audio Production
DMST 3900: Special Topic: Digital Audio Fundamentals
EDPX 3490 / 4490: Expanded Cinema
EDPX 3500 / 4500: Sonic Arts
EDPX 3520 / 4520: Voice & Sonic Environments
EDPX 3750 / 4750: Sound Cultures
EDPX 3780 / 4780: Speculative Cultures: Science Fiction & EDP

Graduate Courses

DMST 4200: Critical Approaches to Digital Media
DMST 4850: Digital Media Research Methods
DMST 4912 / ARTD 4700: Pharmakomedia Seminar
EDPX 4020: Emergent Digital Cultures
EDPX 5000: Graduate Seminar: Sonic Science Fiction
EDPX 5000: Graduate Seminar: Pharmakomedia Seminar
RLGN 5030: Text/Image/Artifact Colloquium: Spiritual Technologies & Gaian Systems

Recent Graduate Research Direction

PhD Doctoral Adviser

Padraic Fitzgerald, DU/Illiff Joint PhD (current)

PhD Oral Defense/Dissertation Committee Member

Kate Drazner Hoyt, Dept. of Communication (2016-17)

Justin Eckstein, Dept. of Communication (2012-13)

MFA Exhibition/Thesis Committee Lead Adviser

Bartholome Rondet (2018-19)

MFA Exhibition/Thesis Committee Member

Jeremy Billauer (2019-2020)
Scott McKinney (2019-2020)
Ross Mansfield (2017-18)
Sarah Richter (2017-18)
Noah Phillips (2017-18)
Philippe Moore (2013-14)
Andrew Edwards (2013-14)

Digital Creators, Boulder, Colorado

1999-2000, Instructional Multimedia Designer. Developed and documented the information architecture of Web sites, multimedia training programs, and online reference libraries. Wrote design documents, strategic and creative briefs, and production scripts. Coordinated efforts of instructional design team with art and programming departments throughout production process.

University of Colorado, Denver, Department of English

1996-1998, Instructor. Developed content and designed three new courses for Web-based delivery over CU Online during its inaugural year.

PROFESSIONAL AFFILIATIONS

Immersive Media Entertainment, Research, Science, & Arts Association
International Digital Media and Arts Association
Leonardo / The International Society for the Arts, Science and Technology
Society for Cinema & Media Studies
The Society for Literature, Science and the Arts

PUBLICATIONS – BOOKS

The Magic Circle: Sonic Substance in Psychedelic Music, under contract with The MIT Press, editor Matthew Browne, 2019.

The Sound of Things to Come: An Audible History of the Science Fiction Film, University of Minnesota Press, 2018.

PUBLICATIONS – REFEREED JOURNAL ARTICLES

“Ethnoforgery and Outsider Afrofuturism” (feature essay). *Dancecult: The Journal of Electronic Dance Music Culture*. Volume 5, No. 2, 2013: 88-112.
(<https://dj.dancecult.net/>)

“Mediating (through) Imagination: Web-Based Sound Art” (feature essay) in Special Issue, “Groove, Pit and Wave: Recording, Transmission and Music.” *Leonardo Electronic Almanac*. Volume 12, No. 1, 2004.
(<http://www.leoalmanac.org/leonardo-electronic-almanac-volume-12-no-1-january-2004/>)

“Laptopia: The Spatial Poetics of Networked Laptop Performance.” *Contemporary Music Review*. Volume 22, Part 4, 2003: 11-22.

“LITMIXER: The Literary Remediator.” *Electronic Book Review*. No. 12, 2001.
(<http://www.electronicbookreview.com>)

PUBLICATIONS – BOOK CHAPTERS

“Cyborg Ritual and Sentic Technology in the Vortex Concerts.” *Sonic Acts XIII – The Poetics of Space: Spatial Explorations in Art, Science, Music & Technology*. Edited by Arie Altena & Sonic Acts. Amsterdam: Sonic Acts Press, Paradiso, 2010: 125-36.

“The Social Pulse of Telharmonics: Functions of Networked Sound and Interactive Webcasting.” *Cybersounds: Essays on Virtual Music Culture*. Edited by Michael Ayers. New York: Peter Lang Publishing, 2006: 209-38.

PUBLICATIONS – SPECIAL ISSUES EDITOR

Editor, “music/sound/noise” Issue Two. *Electronic Book Review*. December 24, 2006.
(<http://www.electronicbookreview.com>)

PUBLICATIONS – REFEREED LITERARY JOURNALS

“Trashcan Full of Fishheads” (parts 1-2). *Fiction International*. No. 23. San Diego State University, 1993: 61-7.

“The Real American Dumpster.” *Sniper Logic*. No. 1. University of Colorado, Boulder, 1993: 34-7.

“Houdini's Stomach, Throat Like Kafka's.” *American Goat*. No. 1. Northeastern Illinois University, 1991: 2-12.

“Trashcan Full of Fishheads” (parts 3-4). *Black Ice*. No. 5. University of Colorado, Boulder, 1989: 61-7.

PUBLICATIONS – FICTION ANTHOLOGY CHAPTERS

“The Hindenburg Incident (A Medicine Man Adventure).” *Alter Egos, Vol. 2*. Michigan: Source Point Press, March 2014.

“Midsummer's Cream: A Tale of Higher (Sex) Education.” *Midsummer Night's Dreams*. Edited by M. Christian. New York: Rhinoceros, 1998: 283-301.

PUBLICATIONS – REFERENCE MATERIAL

“Lovecraft, H.P.” *Reader's Guide to Literature in English*. Edited by Mark Hawkins-Dady. London: Fitzroy Dearborn Publishers, 1996: 444-6.

PUBLICATIONS – SELECTED REVIEWS

“The Poetics of Space: Spatial Explorations in Art, Science, Music and Technology.” Review of Sonic Acts XIII Festival and *Sonic Acts XIII - The Poetics of Space* by Arie Altena & Sonic Acts, Editors. *Leonardo Digital Review*. April 2010. (http://www.leonardo.info/reviews/apr2010/reddell_altena.php)

“In Between Fugues.” Review of *Connected, or What It Means to Live in the Network Society* by Steven Shaviro. *American Book Review*. Volume 25, Number 6. September-October 2004.

“Transition by Richard Pinhas.” *Leonardo Digital Review*. July 2004. (<http://leonardoreviews.mit.edu/>)

“*The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933*, by Emily Thompson.” *Leonardo Digital Review*. July 2004. (<http://leonardoreviews.mit.edu/>)

“I Am the Underside.” Review of *Avant-Pop: Fiction for a Daydream Nation*, edited by Larry McCaffery, *New Noir* by John Shirley, *The Kafka Chronicles* by Mark Amerika, and *Revelation Countdown* by Chris Mazza. *Science Fiction Eye*. Number 12. Summer 1993.

“Awe and Disgust.” Review of *Aller Retour New York* by Henry Miller. *American Book Review*. October-November 1992.

“A TV Screen Away.” Review of *Heatseeker* by John Shirley and *The Brains of Rats* by Michael Blumlein. *American Book Review*. February-March 1992.

“Intrude and Participate.” Review of *Animal Acts* by Chris Mazza, *Uncle Ovid's Exercise Book* by Don Webb, and *An Illuminated History of the Future*, edited by Chris White. *American Book Review*. September-October 1990.

“Imaginary Patterns.” Review of *Imaginary Women* by Michael Westlake. *American Book Review*. March-April 1988.

PRESENTATIONS – CONFERENCE PAPERS

- “V A P O R W A V E : The End of the Sonic Object After New Materialism.”
RE:SOUND, the 8th International Conference for Histories of Media Arts, 2019.
Aalborg, Denmark. August 20-23, 2019.
- “Musique Plastique: Vaporwave and the Post-Cinematic Sonorous Object.” 2019 Annual
Conference of the Society for Cinema and Media Studies. Seattle, WA. March 13-
17, 2019.
- “Decoding the Sonic Xenomorph.” Tuning Speculation VI: Auscultations | Occultations,
Listening to the Occult. Bloomington, IN. November 2-4, 2018.
- “Woody Vasulka’s Brotherhood: Pharmakomedia and the War Machine.” 25th Annual
Conference of the Society for Literature, Science, and the Arts. Kitchener,
Ontario, Canada. September 22-25, 2011.
- “Cyborg Ritual and Sentic Technology in the Vortex Concerts.” Sonic Acts XIII: The
Poetics of Space. Amsterdam, Holland. February 25-28, 2010.
- “Technicians of Space: From Planetary to Alien Consciousness in Golden Age Science
Fiction Soundtracks.” 22nd Annual Conference of the Society for Literature,
Science, and the Arts. Charlotte, NC. November 13-16, 2008.
- “My Ghosts in the Life of Bush.” 20th Annual Conference of the Society for Literature,
Science, and the Arts. New York, New York. November 9-12, 2006.
- “Pharmako-Remediation and the Emergence of Sonic Intelligence.” 4th European
Biannual Conference of the Society for Literature, Science, and the Arts.
Amsterdam, Holland. June 13-16, 2006.
- “Cognitive Dub Science.” 19th Annual Conference of the Society for Literature, Science,
and the Arts. Chicago, Illinois. November 10-13, 2005.
- “New Applications in Psychogeographical Research.” 6th Annual ELL Colloquium.
Departments of English & Languages and Literature. University of Denver. April
29-30, 2005.
- “Ubiquitous Intelligence Systems: Philip K. Dick and the Ambient Digital
Reconstruction of the Bicameral Mind.” 18th Annual Conference of the Society
for Literature and Science. Durham, NC. October 14-17, 2004.
- “The SOS-User’s Guide to Détourtablism.” 3rd European Biannual Conference of the
Society for Literature and Science. Paris, France. June 23-26, 2004.

“Laptopia: Spatial Poetics of Networked Laptop Performance.” 17th Annual Conference of the Society for Literature and Science. Austin, Texas. October 23-26, 2003.

“Remix, Remediate, Reformulate: Plato’s Pharmacy (Ambient Media Mix).” 15th Annual Conference of the Society for Literature and Science. Georgia Tech, Atlanta, GA. October 5-7, 2000.

“Pharmakopolis Dispatch Live: ars electronica, scientia narcotica, and the spectacle of imagination.” Webs of Discourse: The Intertextuality of Science Studies. 31st Annual Comparative Literature Symposium. Texas Tech University. February 5-7, 1998.

PRESENTATIONS – PANEL ORGANIZATION

Chair, “The Return of the Sonic Real” Track. RE:SOUND 2019: The 8th International Conference for Histories of Media Arts. Aalborg, Denmark. August 20-23, 2019.

Chair, “Scales of Resistance” Panel. 22nd Annual Conference of the Society for Literature, Science, and the Arts. Charlotte, North Carolina. November 13-16, 2008.

Chair, “Technologies of Sound” Panel. 22nd Annual Conference of the Society for Literature, Science, and the Arts. Charlotte, North Carolina. November 13-16, 2008.

Chair, “Byrne/Eno: My Life in the Bush of Ghosts” Panel. 20th Annual Conference of the Society for Literature, Science, and the Arts. New York, New York. November 9-12, 2006.

Chair, “Music/Sound/Noise/2: Emergent Forms” Panel. 19th Annual Conference of the Society for Literature, Science, and the Arts. Chicago, Illinois. November 10-13, 2005.

Chair, “New Applications in Psychogeographic Research” Panel. 3rd European Biannual Conference of the Society for Literature and Science. Paris, France. June 23-26, 2004.

Chair, “Sound, Music, and Spacetime” Panel. 17th Annual Conference of the Society for Literature and Science. Austin, Texas. October 23-26, 2003.

PRESENTATIONS – SELECTED ROUNDTABLES AND DISCUSSION FORUMS

“Frankenlearning: A Hybrid Approach to Education” Panel. Pop Culture Classroom. Denver Comic Con. May 25, 2015.

“Frankenlearning: New Media and Education” Panel. Pop Culture Classroom. Denver Comic Con. May 24, 2015.

“Frankenlearning: Rhetoric, Theory, and Pop Culture” Panel. Pop Culture Classroom. Denver Comic Con. May 23, 2015.

Microsound Panel. -empyre- Discussion Forum.
<http://www.subtle.net/empyre/guests.html>. August 2003.

“Alternative Media” Panel. School of Communication Summit. University of Denver. Denver, CO. February 20, 2003.

“Not Fade Away: The Life and Times of Buddy Holly.” The First Annual Buddy Holly Music Symposium. Lubbock, Texas. September 6-7, 2001.

“Narratives in Cyberspace: SF Goes Online.” Anaconism 1998: Internet, Space, Science. Denver, CO. January 16-18, 1998

“Teaching and Learning in a Distributed Learning World,” Roundtable Presentation and Discussion. International Textbook Publishing Annual Business Conference. Boulder, CO. September 29, 1997.

PRESENTATIONS – INVITED LECTURES AND WORKSHOPS

Guest lecture. PXL-Music International Week: Vive Les Différences! PXL Music. PXL University of Applied Sciences and Arts, Hasselt, Belgium. March 5, 2019.

Guest lecture. Film 1003 – Space Odysseys: Astrophysics and Astronomy via Cinema and the Arts. Prof. Erin Espelie. University of Colorado, Boulder. December 4, 2018.

“Sonic Psychotechnology Workshop.” SLSA 2018: Out of Mind. 32nd Annual Conference of the Society for Literature, Science, and the Arts. Toronto, Ontario, Canada. November 15-18, 2018.

“The Secret Rhythms of Outsider Afrofuturism: Krautrock, Nu-Jazz & Ambient Ethnoforgeries.” Transnational Science Fictions: African American Culture and German Electronic Music. UNC-Chapel Hill. November 18, 2016.

“Audio Podcasting Workshop.” Institute for Digital Humanities. University of Denver. June 2011-September 2012.

“Webspinna! Digital Audio Workshop.” Six sessions + labs and critique. New Directions in Digital Art. Professor Mark Amerika. Department of Art and Art History. University of Colorado at Boulder. Spring 2004.

“New Wave Identity Crisis, Cyberpunk Sprawl, and Ridley Scott's Blade Runner.”
Critical introduction to the Sigma Tau Delta's film forum. University of Colorado
at Denver. March 12, 1998.

CREATIVE WORK – LIVE AUDIOVISUAL PERFORMANCE

- 1) “Linguistic Programming of Sonic Psychotechnologies” – 30 min. A combination of spoken word, sound and visual synthesis, and remixing, the performance tracks science fictional word play and formal experiment from texts to the sonic innovations of films. Some literary and film history, some theory, and some original fictive elements converge with new soundscapes and alien broadcasts. As a work of science fiction in its own right, the performance shifts the emphasis on the “new” in science fiction from history, utopia/dystopia, and analogy toward other states of consciousness and new modes of being in the world. The goal of this exploration of inner/outer space is to document the patterns of sonic and material hybridization that characterize the language and other sonorous objects of science fiction.

Invited Performances

“Pattern Language.” Lafayette Electronic Arts Festival. Lafayette, CO. April 27, 2018.

- 2) “The Remediation of Olaus Wormius” (ver. 1) – 25 min. A solo audiovisual performance incorporating immersive soundscapes, cosmic visuals, live synthesizer, and processed spoken word. This lunar disaster tale of infection, possession and its consequences, is a Lovecraftian horror piece explores the nature of recorded media, the occult nature of radio transmission, personal loss, and cosmic calamity.

Invited Performances

“The Passage of Light Can Be Bent.” Counterpath Gallery. Denver, CO. October 27, 2017.

- 3) microMacroCosm – 45 min. An audio/video performance, in collaboration with Prof. Timothy Weaver. The biomolecular microcosm to the interstellar macrocosm measure the farthest limits of the human Imaginary. The work uses sound and imagery drawn from DNA sequences, real-time biofeedback, navigation proteins, spectral analysis, interstellar radiowave activity, and field recordings. The intent of the project is to further the means of contemporary biocosmic interpretation and visualization through an extended cultural dialogue regarding the continuum of biological narrative and cosmological imagination.

Invited Performances

“Close Encounters.” The 4th European Biannual Conference of the Society for Literature, Science, and the Arts. Universiteitstheater. Amsterdam, Holland. June 15, 2006. We also delivered an artists’ talk about this project.

- 4) Somaticosmos – 25 min. A solo audio/video performance. The work derives audio, video, and virtual reality data from interstellar radiowave activity, extraplanetary weather events within our solar system, and space telescope observations. The performance also embeds documentation of the biofeedback patterns of the artist’s own respiratory and circulatory activity. Interstellar and somatic systems thus reflect and inform one another through the manipulation and layering of their respective audio and video equivalents.

Invited Performances

“Upgrade! New York.” Eyebeam Art and Technology Center Gallery. New York, NY. November 10, 2006.

“Live Audio Visual Festival.” Alliance for Technology, Learning, and Society, University of Colorado, Boulder, Blackbox Theater 2B. Boulder, CO. October 13, 2006.

- 5) Brink of Disaster! – 25 min. A solo audio/video performance. This critical remix of an early-70s social studies film on campus radicalism is about the specific, historical conflict between 20th Century youth movements and the machinery of mass media and capital that manufactured the collective spectacle of commercial broadcast.

Invited Performances

“100% Illegal Fun.” Oriental Theater. Denver, CO. September 16, 2006.

“Upgrade! Amsterdam.” De Melkweg, Theaterzaal. Amsterdam, Holland. June 14, 2006. I also presented an artist’s talk about the performance.

CREATIVE WORK – SINGLE-CHANNEL VIDEO WORKS

- 1) It’s a Psych-Out! – The contents of my music video blog reflect on-going approaches to expanded cinema as personal media. Vlog entries reflect systematic intersections between my collection of video files (home movies, sampled footage, animations) and sound sources including my MP3 library, my own compositions, and real-time field recordings. Launched December 2005 at <http://www.altx.com/audio>, with new short works added on an on-going basis, and now archived in the Internet Archive’s “Moving Images” database.

Juried Group Exhibitions

“iDEAs 06: Works in Process.” To coincide with the 4th Annual Conference of the International Digital Media and Arts Association. National University Academic Headquarters, San Diego, CA. November 9th-11th, 2006.

- 2) “Beginning of the Voyage” – 5 min. Audio/video for DVD. This project uses selections of vintage TV commercials and other media oddities to undercut a selection of text drawn from Timothy Leary’s “Tune In, Turn On, Drop Out.” The video critiques the legacy of the promises of the 60s counter culture by juxtaposing it against other systems of media and mind control. Completed December 2005.

Juried Group Exhibitions

“Expanded Cinema for the Digital Age.” College Art Association 94th Annual Conference. Boston, MA. February 23, 2006.

- 3) Society of the Spectacle (A Digital Remix) – 10 min. Audio for DVD (with video by Rick Silva, text by Mark Amerika). My soundtrack treats the writing and critical strategies espoused by French philosopher, Guy Debord. The audio combines digital processed recordings of Guy Debord with an orchestral layer generated by using software to convert text-derived information into a digital score. Completed February 2004.

Juried Competitions

“L’Étrange Festival.” Paris, France. August 31-September 10, 2006.

“Microwave International Media Art Festival 2005.” School of Creative Media, City University of Hong Kong. Kowloon, Hong Kong. October 20-November 2, 2005.

“Electrofringe.” Newcastle, Australia. September 30-October 3, 2005.

“2005 International Digital Art Awards: New Media.” Margaret Lawrence Galleries at VCA. University of Melbourne, Australia. Summer 2005.

“VIDEOEX Experimentalfilm & Video Festival.” Zurich, Switzerland, May 20-29, 2005.

“6th Seoul Net and Film Festival.” Seoul, South Korea. May 1-June 30 2005.

“Transmediale International Media Art Festival 2005: Basics.” Berlin, Germany, February 4-8, 2005. I attended this festival and was invited to present the project at this screening.

“XI Canariasmediafest. Canarias International Festival of Video & Multimedia.”
Ciudad Alta in Las Palmas de Gran Canaria. October 23-26, 2004.

“backup_festival: new media in film.” International Programme. Weimar,
Germany. October 7-10, 2004.

“d>art04. International Screen category.” Sydney Film Festival. Sydney,
Australia. June 11-26 2004.

“Machinista 2004: International Arts and Technology Festival.” Center for
Contemporary Arts. Glasgow, Scotland. May 7-9, 2004.

“2nd Annual Cintax Film Forum.” U of California, Riverside. April 10, 2004.

Solo Exhibitions

Boulder Museum of Contemporary Art. November 3, 2006-January 27 2007. I
presented an artist’s talk at the opening.

“ARCO 05.” Parque Ferial Juan Carlos I., Madrid, Spain. February 10-14, 2005.

“Design in Progress Festival.” Openbare Bibliotheek Eindhoven, Eindhoven,
Holland. October 16-26, 2004.

Juried Group Exhibitions

“State of Exception.” Studio 27. San Francisco, CA. July 28, 2006.

“META.morfosis.” MEIAC: Museo Extremeño e Iberoamericano de Arte
Contemporáneo. Badajoz, Spain. January 27-May 14, 2006.

“Digital Interconnection 2004.” Machida City Museum of Graphic Arts. Tokyo,
Japan. November 7-14, 2004.

“Once.Twice 04: Festival of Sound and Video.” Mattin Center for the Arts.
Baltimore, MD. April 17, 2004.

Invited Group Exhibitions

“Athens Digital Art Festival.” Athens, Greece. May 10-11, 2019.

“Syntax Root: Loop.” London, England. June 18-July 3, 2005.

“Disinformation Center.” LUXE Gallery. New York, NY. August 21-September
4, 2004.

“Le Divan du Monde Salon.” Paris, France. February 26-March 15, 2004

“Biennale de Paris.” Batofar. Paris, France. February 26, 2004.

- 4) Replicas + Telharmonic – 20 min. Audio for DVD (with video by Ronnie Cramer). A pair of experimental music videos. The audio consists of live performances of Internet-based sound sources (streaming audio, downloadable files, video, animations, and interactive multimedia). Completed August 2003.

Invited Group Exhibitions

“Interface.” Local 16. Washington, DC. April 21, 2004.

“Department Works, Mixologies, and Transformations.” Corcoran Gallery. Washington, DC. August 22-October 6, 2003.

CREATIVE WORK – JURIED INTERNET ART EXHIBITIONS (SELECTED)

“30 02 2003.” – A still-life composed of digital photograph and field recording (2 min, MP3). *The Audible Still-Life Exhibition*. Curated by John Kannenberg. Stasis_Space. <http://www.stasisfield.com>. October 6, 2003.

“Machinery for Dreaming.” – An exploration of dreaming in multiple file formats: streaming audio (9 min, MP3), text, and MIDI. *The Palimpsest Project Exhibition*. Curated by John Kannenberg. Stasis_Space. <http://www.stasisfield.com>. September 20, 2002.

“Less Than 3 Minutes.” – Audio released under the name, The pHarmanaut w/ Galactus Zeit. *20 02 2002: The International Day of Time Specific Art Exhibit*. Curated by Jeremy Welsh. Kunstnett Norge. 2002.

“skizmatrix.” – Audio released under the name, Galactus Zeit. *Ontomuse Exhibit*. Curated by Cecil Touchon. The Ontological Museum. 2002.

CREATIVE WORK – COMPACT DISCS

“Eliot's Magic Lantern.” *The Audible Still-Life: sonic planar analysis 02*. Stasisfield SF-CD2. October 2003.

“O Origin 4 (space junkies)” and “O Origin 8 (return to terminal).” Released under the name of The pHarmanaut. *Noisy 1*. ICA Recordings CD 02 1999.

“O Origin 0 (old vinyl).” Released under the name of The pHarmanaut. *Math*. ICA Recordings CD 01 1999.

CREATIVE WORK – MP3 ALBUMS AND SINGLES

Radio Free Albemuth. Released under the name of Galactus Zeit. Sine Fiction Vol. 13.
<http://www.notype.com/sine>. March 2004.

“Cleaning le Corbusier's Alley.” Released under the name of Galactus Zeit. *City of the Future*. <http://www.microsound.org>. 2003.

“Butterflutt.” Released under the name of The pHarmanaut. *bufferFuct*.
<http://www.microsound.org>. 2002

“Happy Mille.” Released under the name of Galactus Zeit. *The McDonna Project*.
<http://www.microsound.org>. 2002.

“New Leviathan Wormhole.” Released under the name of Galactus Zeit. *Parasites Rework Project*. <http://www.microsound.org>. 2002.

Analog Kosmische Musik. Released under the name of Galactus Zeit.
<http://www.commtom.com>. 2002.

CREATIVE WORK – STREAMING MEDIA AND WEB RADIO

“Pharmakogeographical Surveying.” Open Air Radio + 91.3 FM Barcelona. Centro de Cultura Contemporánea de Barcelona, Spain. September 29 - October 4th, 2003.

“Pharmakopolis Broadcasting Services.” Tel-SPAN. <http://www.usdat.com/telspan>.
August 22-October 6, 2003.

“Radio Pharmakopolis.” *Open Air Radiotopia*. Ars Electronica 2002. September 10, 2002.

“Subharmonic” (16 two-hour shows). Radiovalve. <http://www.radiovalve.com>. May 1998–August 2000.

CREATIVE WORK – OTHER PERFORMANCES (SELECTED)

Live Video Performances

Boulder Laptop Orchestra (BLOrk) 10th Anniversary with Todd Reynolds, ATLAS Black Box, University of Colorado, Boulder, CO. April 21, 2018.

Dairy Presents: John Gunter & Friends. The Dairy Center for the Arts, Boulder, CO. February 21, 2018.

Boulder Laptop Orchestra (BLOrk) plays EDM, ATLAS Black Box, University of Colorado, Boulder, CO. March 5, 2016.

Boulder Laptop Orchestra (BLOrk) plays the music of Sun Ra. ATLAS Black Box, University of Colorado, Boulder, CO. March 1, 2014.

Boulder Laptop Orchestra (BLOrk) plays the electric music of Miles Davis. ATLAS Black Box, University of Colorado, Boulder, CO. February 25-26, 2011.

Safety Scissors and Ben Nevile. Trilogy, Boulder, CO. November 18, 2005.

“Satellite offWorld: audio.visual.media.event.” The Snake Pit, Denver, CO. November 12, 2004.

“Red Reel 21: U of Denver Media Arts Festival.” Rock Island, Denver, CO. February 12, 2004.

Live Audio Performances

“SOKO.” Creative Music Works presents Colorado Creative Music Series, The Lab at Belmar, Lakewood, CO. April 1, 2007.

“Experimental Audio and Video Night.” Breakdown Book Collective and Community Space, Denver, CO. January 16, 2004.

“Sense Data: An Evening of Audio-Visual Arrangements.” The Soiled Dove, Denver, CO. December 3, 2003.

“soundings1 CD Release Party.” Museum of Contemporary Art | Denver. September 20, 2003.

“10 to the Power of 10: A Sonic Corollary to the Colorado Biennial.” Museum of Contemporary Art | Denver. July 12, 2003.

“Music and Media for Ruins: The First A:D:A:P:T Festival.” Museum of Contemporary Art | Denver. May 15, 2003.

“sonicPOP.visualsoundings.” Museum of Contemporary Art | Denver. October 17, 2002.

“All Tomorrow's Yesterdays.visualsoundings.” Museum of Contemporary Art | Denver. July 11, 2002.

“soundhouse.” University of Denver. June 04, 2002.

“An Evening of Chance Operations.” University of Denver. March 13, 2002.

“The Denver Atonal Festival.” Gothic Theater, Denver, CO. September 24, 2001.

COMMISSIONED WORK – AUDIO PRODUCTION

Music for BmoCA – 90 min. Six audio soundtracks produced for The Boulder Museum of Contemporary Art’s exhibit, “Weather Report: Art & Climate Change,” curated by Lucy R. Lippard, and running from September 14 to December 21, 2007. With more than 50 contributors from around the world, the exhibit partners the art and scientific communities to create a visual dialogue surrounding climate change. My audio pieces provide a sonic backdrop for this exchange. August 2007.

GRANTS – RESEARCH AND PRODUCTION SUPPORT

Creative Arts Material Fund, University of Denver, Fall 2019.

Creative Arts Material Fund, University of Denver, Fall 2018.

Creative Arts Material Fund, University of Denver, Fall 2017.

Faculty Research Fund, University of Denver, Fall 2016.

Creative Arts Material Fund, University of Denver, Fall 2016.

Professional Research Opportunities for Faculty grant, University of Denver, for work on “Sonic Science Fiction 2: Themes for Imaginary Films,” Summer 2015.

Faculty Research grant, University of Denver, for work on “Sonic Science Fiction 2: Themes for Imaginary Films,” Fall 2014.

Office of Internationalization, University of Denver, for “Establishment of International Academic Exchange for DU, University of Amsterdam, and Bauhaus-University Weimar,” June 2010-May 2011.

Professional Research Opportunities for Faculty grant, University of Denver, for work on *Sonic Science Fiction*, Summer 2008 through Summer 2009.

Creative Arts Materials Fund, University of Denver, Spring 2007.

Creative Arts Materials Fund, University of Denver, Fall 2005.

Professional Research Opportunities grant, University of Denver, Spring 2005.

Creative Arts Materials Fund, University of Denver, Fall 2004.

GRANTS – PROGRAM DEVELOPMENT SUPPORT

“PRAXIS Transdisciplinary Keystone Experience Development, Year Two” Center for Innovation in the Liberal and Creative Arts (CILCA), University of Denver, 2019-2020.

Collaborator, “Center for Innovation in the Liberal and Creative Arts (CILCA)” Grant, Mellon Foundation, PI Derigan Silver, 2019, \$250,000.

“PRAXIS Transdisciplinary Keystone Experience Development,” Center for Innovation in the Liberal and Creative Arts (CILCA), University of Denver, 2018-2019.

Marsico Series Seminars Fund, University of Denver, for “2005-2006 ADAPT Visiting Scholar and Artist Series,” Fall 2005-Spring 2006.

Public Good Scholarship Fund, University of Denver Center for Service Learning and Civic Engagement, for “Digital Media Outreach Center,” Spring 2005.

Baum Endowment for Electronic Arts, The Cable Center, University of Denver, for “ADAPT Visiting Artist Series,” Fall 2004.

AWARDS AND HONORS

Dean’s Award for Excellence, AHSS Dean, University of Denver, July 9, 2018.

“Excellent Artists” Honorary Award. 2001 Art on the Net: Post-Cagian Interactive Sounds. 7th Internet competition. Machida City Museum of Graphic Arts. Tokyo, Japan. Nov. 25, 2001.

George F. Reynolds Fellowship, University of Colorado, Boulder, 1994-1995

Wiegiers' Appointment, University of Colorado, Boulder, Spring 1994

PROFESSIONAL SERVICE –MANUSCRIPT AND PROPOSAL REVIEW

Book Proposal Reader Reports and Manuscript Reviews

Book Proposal Reader Report. University of Minnesota Press. April 16, 2019.

Manuscript Review. Bloomsbury Academic Press. January 20, 2019.

Book Proposal Reader Report. Bloomsbury Academic Press. February 12, 2018.

Book Proposal Reader Report. Bloomsbury Academic Press. May 18, 2018.

Book Proposal Reader Report. Bloomsbury Academic Press. November 29, 2016.

Pre-Revision Review. Routledge Press. August 9, 2010.

Blind Peer Reviews

Dancecult: Journal of Electronic Dance Music Culture, 2015-present.

Electronic Book Review, 2011-2014.

Leonardo Digital Review, 2003-2014.

Grant Application Reviews

Social Sciences and Humanities Research Council of Canada. February 1, 2009.

PROFESSIONAL SERVICE – BOARDS AND AWARD COMMITTEES

Advisory Board, *Electronic Book Review*, 2008-2013.

Advisory Board, Immersive Media Entertainment, Research, Science, & Arts Association, 2008-2010.

Lifetime Achievement Award Committee, Society for Literature, Science & the Arts, 2010-2012.

UNIVERSITY SERVICE – ADMINISTRATIVE

Graduate Director, Emergent Digital Practices, University of Denver, 2017-2019.

Director, Digital Media Studies, University of Denver, 2008-2012.

Interim Director, Digital Media Studies, University of Denver, 2004-2005.

Graduate Director, Digital Media Studies, University of Denver, 2001-2007.

UNIVERSITY SERVICE – COMMITTEE MEMBERSHIP

Honors Council, University of Denver, 2020-present.

Advanced Seminar Committee, University of Denver, 2015-2018.

Faculty Senator for Emergent Digital Practices, University of Denver, 2012-2015.

Co-Chair, Committee for Graduate Interdisciplinarity, University of Denver, 2011-present, member since 2008.

Divisional Representative, Honors Program Committee, University of Denver, 2011-2014.

Divisional Promotion and Tenure Committee, Social Sciences, University of Denver, 2010.

Graduate Council, University of Denver, Spring 2006-2007.

SECS-Game Development Steering Committee, University of Denver, Summer 2004.

Chair, Graduate Committee, Digital Media Studies, 2001-2007.

DEPARTMENTAL SERVICE

Chair, Promotion Committee, Emergent Digital Practices Program and Department of Media, Film & Journalism Studies, 2016-2017.

Chair, Promotion Committee, Emergent Digital Practices Program and Department of Media, Film & Journalism Studies, 2015-2016.

Chair, Promotion and Tenure Committee, Digital Media Studies Program and Department of Media, Film & Journalism Studies, 2009-2010.

Chair, Search Committee, Tenure-Track Digital Media Theory position, Department of Mass Communications and Journalism Studies, 2006-2007.

Chair, Search Committee, Tenure-Track Digital Media Technology position, Department of Mass Communications and Journalism Studies, 2006-2007.

Assessment Committee, Department of Mass Communications and Journalism Studies, 2001-present.

Production Committee, Department of Mass Communications and Journalism Studies, 2000-present.

Estlow International Center for Journalism and New Media Steering Committee, University of Denver, 2000-2003.

Web Administrator, Edward W. Estlow International Center for Journalism and New Media. University of Denver, 2000-2002.

Online Program Coordinator, Department of English. University of Colorado, Denver, 1997.

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- Williams, Tony. "In Search of the 'Sonic Novum': *The Sound of Things to Come: An Audible History of the Science Fiction Film* by Trace Reddell," *Film International*, August 25, 2020: <http://filmint.nu/audible-history-of-the-science-fiction-film-by-trace-reddell-review-tony-williams/>
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- Drees, Stefan. "Review of *The Sound of Things to Come: An Audible History of the Science Fiction Film*." *Lied und Populäre Kultur*, Vol. 64 (2019): 362-364.
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