

GENEVA SKEEN

Born: Coeur d'Alene, Idaho, 1988

Lives and works in Pittsburgh, PA

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EDUCATION

MFA, Music/Sound (2018–2021)

Milton Avery Graduate School of the Arts, Bard College

Thesis: *Mixed Feelings: Embodied Listening in the Catastrophic Sublime*

Focus areas: spatial sound, installation, field recording, decentralized performance, acousmatic practices

Faculty mentors: Marina Rosenfeld, Bob Bielecki, Matana Roberts, Meshell Ndegeocello, Bill Dietz,

Kabir Carter, Okkyung Lee, Jace Clayton

BA, Critical Theory & Social Justice; Theater (2005–2009)

Occidental College

Thesis: *Laughing Back (and Forth, and In-Between): Feminist Humor as Social Critique*

Areas of study: performance theory, feminist psychoanalytic theory, geology, voice

Coursework in Documentary Theater & Experimental Vocal Performance (2006–2007)

Tisch School of the Arts, New York University (non-degree)

TEACHING

Carnegie Mellon University School of Art, Adjunct Faculty (2021–2023)

Courses included Advanced Studio: Sound as Material, Intro to Moving Media, and Documentary Practices. Topics included digital synthesis, software processing, field recording, expanded landscapes, and embodied listening. Contributed technical pedagogy to Foundations-level coursework in the Electronic and Time-Based Media track, providing specialized instruction in sound editing, diegetic and foley, and an introduction to studio recording.

Bard College Film and Electronic Arts Department, Teaching Assistant (2020)

Led discussions, developed assignments, and supported a remote adaptation for Media and the

Landscape course, exploring sound and film's capacity to shape narrative via representation of the land.

AUDIO RELEASES

Solo

2021 *Turning of the Day*, LINE

Universal Building Supply, SUPERPANG

2020 *Double Bind*, Room40

2019 *DREAM STATE*, Crystalline Morphologies

2018 *A Parallel Array of Horses*, Room40

The Oval Window, Ears Have Ears

2016 *Dark Speech*, Dragon's Eye Recordings

Duo/Collaborative

2021 *Please Us*, Nasturtium, Room40

2017 *Geneva Skeen & Sarah Rara*, Touch Radio

2014 *Valleys*, Voices of Where, Self-released

Compilation Appearances

2021 *The Clap of the Fading Out Sound of Your Shoes*, Touch: Displacing

2020 *Particle Count*, Room40

Touch Isolation, Touch

- Further Dismantling*, Yann Novak, Room40
Emptied Spaces, rootless, Null Zone
All the Rooms I Have Been Touched In, Madam Data, Unheard Records
2019 *Touch Live in California*, Touch
2018 *Live at Human Resources*, Touch
Steel, Dragon's Eye Recordings

EXHIBITIONS

Solo

- 2024 *I can see a little further ahead*, Night Club, Minneapolis MN
2022 *Channels (#1 Pittsburgh / Los Angeles)*, Human Resources, Los Angeles
2019 *NonSequence*, Coaxial, Los Angeles (solo exhibition)

Group

- 2024 *Spell of the Sensuous*, SonicActs Biennial, Amsterdam, NL
2022 *Tonalism (in Space)*, curated by Dublab and Tonalism, Descanso Gardens, Los Angeles
2021 *close alternative*, Bard College, NY
2019 *Desire Paths*, Bard College, NY
2018 *The Dialectic of the Stars: Wrong Ped X-ing*, curated by Fabien Danesi, LACE, Los Angeles
Sonic Drawing: A Duet, with Alise Spinella, Fellows of Contemporary Art, Los Angeles
2016 *Unseen*, Summercamp ProjectProject, Los Angeles
2014 *Packed and Jammed*, Glendale City College, Glendale, CA
2013 *Medium Medium: Language in the Age of Digital Reproducibility*, Hedreen Gallery, Seattle University, Seattle

PERFORMANCES

- 2025 *Bill Nace + Geneva Skeen*, Fungus Books, Pittsburgh PA
2023 *Inner_Spaces Festival*, San Fedele, Milano, IT
Cave12, Geneva, CH
Fungus Books, Pittsburgh PA
2022 *Touch.40 Festival*, 2220 Arts + Archives, Los Angeles
2021 *Secret Location* (with Suzanne Kite and Cult Love Records), Pittsburgh PA
2020 *Hybrid Series*, ProArts Gallery, Oakland CA (online)
2019 *Outside/In* event curated by Hamza Walker, LAXART, Los Angeles
Touch Presents, LAND AND SEA, Oakland CA
Touch Presents, The Battery, San Francisco
Touch Presents, Zebulon, Los Angeles
The Devil's Tritone for ASHENFOLK by Joseph Mosconi, The Prince Hotel, Los Angeles
Perpetual Dawn, Chewing Foil, Los Angeles
Coaxial Arts, Los Angeles
Quiet City, Vancouver BC
Gallery 1412, Seattle
Center for New Music, San Francisco
2018 *Touch Presents*, Coaxial, Los Angeles
Triptronics, Los Angeles
Perpetual Drone, Human Resources Los Angeles
FAULTLINE, curated by Touch and Cristopher Cichocki, Desert Daze Festival, Perris CA
Coaxial, Los Angeles
ODDARK, Los Angeles

- Longwave* with Mike Harding, Dublab Radio, Los Angeles
Touch Presents, HRLA, Los Angeles
 Other Places Art Fair, San Pedro, CA
Contact Wave with Chris Kissel, Dublab Radio, Los Angeles
 2017 Zebulon Concert Café, Los Angeles
Driftworks: An Evening of Collaborative Soundscapes, curated by Robert Crouch for Desert X, Palm Springs, CA
 Pieter Performance Art Dance Space, Los Angeles
Speak My Language with Jasmin Blanco, Dublab Radio, Los Angeles
SoundSpark, SASSAS, West Hollywood
 333, curated by Los Angeles Contemporary Archive, HRLA, Los Angeles
Your Motion Says: An Arthur Russell Tribute Festival, Practical Records, Los Angeles
 Los Angeles Art Book Fair, curated by Printed Matter, Los Angeles
POP SONG, curated by Yann Novak for *Repose*, HRLA, Los Angeles
 2016 Five Car Garage, Los Angeles
Haunted Formalism, curated by Jared Baxter, VOLUME at Del Vaz Projects, Los Angeles
Dragon's Eye Recordings Showcase, VOLUME at Non Plus Ultra, Los Angeles
In Chambers, curated by Greg Curtis, Ms. Barbers, Los Angeles
Johanna Breiding + Geneva Skeen: Field Variations, curated by Robert Crouch, VOLUME, Los Angeles
 2015 *The Quiet After 10*, curated by Kim Zumpfe, Los Angeles
 2012 *The Saffron Green*, the Standard Hotel, Los Angeles
A collection to be expunged, Les Figues Press at Human Resources, Los Angeles
Neck/Line (I'll Drown My Book), Les Figues Press, Los Angeles
Manifest Destinied, curated by WONT Collective for *Lingua*, Long Beach, CA
 2011 *The Saffron Green*, with Mathew Timmons, Perform! Chinatown, Los Angeles
GNOS: A Vocal Liturgy, with Mathew Timmons, *Signify:Sanctify:Believe*, Public Fiction, Los Angeles
 2010 *Feast & Famine*, with KILLSONIC, Fallen Fruit: Let Them Eat LACMA, LACMA, Los Angeles
Tongues Bloody Tongues, with KILLSONIC, REDCAT, Los Angeles
Destroy Parliament, with KILLSONIC Women's Chorus, LACE, Los Angeles

SCORES & SOUND DESIGN

- 2025 Original score for [Castle of Enchantment](#), film by Weston Lyons, Karolina Lavergne
 2022 Original sound design for [The Third Thing](#), installation by Alex Schweder, Barbara Thumm Gallery, Berlin
 2021 Original score for [Simulation = Memory + Emotion](#), radio episode produced by Rachel James and Vi Khi Nao, Black Mountain Radio
 2020 Sound design for [From Want Of Purse To Crave Of Pout](#), animation by Alex Schweder, Barbara Thumm Gallery, Berlin
 Original score for [A Gaze as Blank and Pitiless as the Sun](#), video by Malisa Humphrey, EPOCH Gallery, Los Angeles
 Score contribution for [God Is An Asphyxiating Black Sauce](#), exhibition by Johanna Hedva, Klosterruine, Berlin
 2019 Original VR sound design for [solo exhibition by Julien Creuzet](#), CAN Art Center, Neuchâtel, FR
 Original score for [Web Cam Still Life With Flowers](#) by Petra Cortright, Art on the MART, Chicago
 Field recordings for “[The Other Secret Weapon](#)” produced by John Fecile, Snap Judgment, WNYC
 2018 Original score for [Global Illumination](#), video by Felipe Meres
 Sound design for [The Fear Index](#), dance performance by Liz Glynn, Frieze London
 2017 Original score for *HEX/HUM*, dance performance by Meg Wolfe, REDCAT, Los Angeles

- Original score for *Secret Eater*, film by Shaun Johnson
 2016 Sound design for *COLORBLOCK*, video by Petra Cortright for Stella McCartney
 2015 Original score and sound design for *Solstice*, film by Gerry Maravilla

PUBLICATIONS

- Author: *Transformer*, Open Space, SFMOMA (2019)
 Author, designer, composer: *Arrangement for Mixed Memos*, BODYWORKBODYWORK (2017)
 Contributor: *Classical Music for Artists*, Insert Blanc Press (2015)
 Contributor: *The Parkfield Review* #3, Insert Blanc Press (2012 – 2013)

LECTURES, PANELS, AND WORKSHOPS

Guest Lecture: “Long Distance Listening”

CEE 50: A Hybrid Symposium Celebrating the Canadian Electronic Ensemble’s History & Legacy, Carnegie Mellon University (2022)

Explored historical experimental uses of telecommunications technology as a means for generating community amongst outsider, radical, and minority groups.

Visiting Artist, the Peabody Institute, John Hopkins University (2022)

Presentation: “The Third Thing”

Carrie Mae Weems: Land of Broken Dreams, Park Avenue Armory, NY (2021)

Examined sound as an animating force for the body and objects via physical and affective response.

Visiting Artist: “Listening as Praxis” Bard College OSUN (2021)

Lecture on listening as an activist practice as it intersects with ecological issues.

Visiting Artist, Windward School, Los Angeles (2021)

Panel: “Can the Sidewalk Be A Stage?” KCET & Occidental College, Los Angeles (2012)

Workshop: “Voice and the Body” Mrs. Porter's Salon/Les Figs Press, Los Angeles (2012)

Curatorial Workshop and Class Critique University of Nevada, Reno (2012)

Presentation: “Laughing Back (and Forth, and In-Between): Feminist Humor as Social Critique”

Critical Theory and Social Justice Conference, Occidental College (2009)

Proposed a theory of feminine humor as both subversive social strategy and mode of communication reliant on gesture, context, and embodied affect.

CURATORIAL PROJECTS

2022 *Aki Onda: Unusual Transmissions*, Frank-Ratchye STUDIO for Creative Inquiry, Carnegie Mellon University

2020–2022 *SEQUENCING*, Fulcrum Arts, Los Angeles

Commissioned original work from Ohan Breiding, Na Mira, Sarah Brady, Ryan Kuo, and others

2018 *Maggi Payne, Maria Chavez, Kaori Suzuki, Joseph Hammer*, Human Resources, Los Angeles

12 SYMBOLS, Chris Duncan at Human Resources, Los Angeles

2017 *Lawrence English, Robert Crouch, Ashley Bellouin with Ben Bracken*, the Bendix Building, Los Angeles

Sam Rowell, Gabie Strong, Roarke Menzies, and Samson Stillwell, Coaxial, Los Angeles

KCHUNG Radio at Printed Matter's Los Angeles Art Book Fair

2016 *Mem1, Sarah Davachi, and Roarke Menzies*, Non Plus Ultra, Los Angeles

2015 *Mamiffer, William Fowler Collins, and Jon Mueller*, Mata Noise, Los Angeles

VOLUME Presents, monthly radio show on KCHUNG

2012 *Play of Difference*, The Pop Hop, Highland Park, Los Angeles

2010 *Wintering*, Julia Holter and Clare Cronin, LACE, Los Angeles

RESIDENCIES, GRANTS, AND AWARDS

- 2022 Frank-Ratchye Further Grant, Carnegie Mellon University, STUDIO for Creative Inquiry
Joseph J. Hartog Fund for Independent Study in Europe, Bard College, Milton Avery School of the Arts
- 2018 Milton and Sally Avery Scholar, Bard College, Milton Avery School of the Arts (2018–2021)
- 2018 Touch Mentorship Programme, Touch, London
- 2017 Mountain School of the Arts, Los Angeles
- 2016 LAND AND SEA, Oakland, CA
Arteles Residency, Haukijärvi, Finland
- 2012 Parkfield Residency, Parkfield, CA

RELATED PROFESSIONAL EXPERIENCE

Curator of Special Initiatives, Fulcrum Arts (2020–2022)

Co-founded SEQUENCING, an online transmedia journal that explores interdisciplinary practices bridging technology, art, and the natural and human sciences. Coordinated workshops and community-based educational programs including topics such as Max/MSP, Unity, field recording, mycology, and native plant identification.

Curatorial Partner, VOLUME (2014–2024)

Fostered community through listening events, field recording workshops, and participatory group performances.

Freelance Curatorial & Technical Production (2013–2020)

- Fulcrum Arts (curatorial programming, video editing, writing, copyediting)
- Petra Cortright (studio management, A/V production, art handling, fabrication, archival media)
- Suzanne Lacy (fabrication, digital design, image editing, copyediting)
- Vanessa Place, Malisa Humphrey, Les Figs Press (audio, video editing)
- ESI Design, Ugly Duckling Presse, Winter Editions, Ochi Gallery, others (web development)

Los Angeles Contemporary Exhibitions (LACE), Program Coordinator (2009–2013)

Exhibition design, A/V event production, internship program training

SELECTED BIBLIOGRAPHY

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- Allen, Richard. “Review: Dark Speech.” *A Closer Listen*, Sep 7, 2016.
<https://acloserlisten.com/2016/09/07/geneva-skeen-dark-speech>
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<https://artnoir.ch/nasturtium-please-us/>
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<http://www.darkentries.be/nl/recensies/geneva-skeen-double-bind/>
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<http://www.fluid-radio.co.uk/2018/10/geneva-skeen-a-parallel-array-of-horses>
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- Cucca, Massimo. "Review: A Parallel Array of Horses." *MusicMap*, Nov 12, 2018.
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- Eckert, Frank P. "Motherboard November 2020." *Groove Magazine*, Nov 2020.
- "Longplayer—Review: A Parallel Array of Horses." *Faze*, Jan 2019.
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<https://toneshift.net/2018/10/25/a-parallel-array-of-horses-by-geneva-skeen>
- "Review: Double Bind." *Mojo Magazine*, April 2021.
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- Salvadori, Mirco. "Review: Please Us." *Rockerilla Magazine*, Oct 2021.
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<http://suebellyank.com/2012/10/oxy-social-symposium-can-the-sidewalk-be-a-stage>
- Zimalla, Karsten. "Review: Double Bind." *Westzeit*, Dec 2020. www.westzeit.de/rezensionen/?id=21847

ADVANCED TECHNICAL SKILLS (>10 years)

- Audio/visual software: Ableton Live, Adobe Audition, Max/MSP, Premiere Pro, Photoshop, InDesign
- Coding/web: PHP, HTML/CSS, JavaScript/JS libraries
- Music and production: Reading/writing musical notation, audio/video production
- Professional writing and editing
- Gallery installation, art handling
- Shop/fabrication: basic carpentry, soldering, Arduino (4 years)