

CAT HOPE

D.O.B. 11-3-66

Coordinator of Composition and Music Technology
Coordinator of Postgraduate Studies in Music

Academic, arts researcher.
Sound artist, composer, performance artist

Western Australian Academy of Performing Arts
Edith Cowan University
2 Bradford St Mt Lawley
Western Australia
c.hope@ecu.edu.au
tel: 08 93706826

PO Box 400 Northbridge WA 6865 Australia
E mail : cat@cathope.com
Tel : 08 94444006 or 0409697657
Web : <http://www.cathope.com>

Professional description

Cat Hope is an accomplished Perth based musician, composer, songwriter, sound and performance artist whose practice is increasingly an interdisciplinary one that crosses over into film, video, performance and installation. Her work has taken her on numerous tours around Australia, the USA, Japan and Europe. Her recordings are distributed and published worldwide, and she has written soundscapes for dance and theatre companies as well as completed commissions to write music for film and pure music works. Cat is a classically trained flautist, vocalist, improviser and experimental bassist. She has directed and edited numerous short music videos and created audiovisual installations. She has conducted extensive funded research into communication technologies, audio recording in forensics, noise notation, low frequency responses and surveillance techniques for use in performance, and has an active interest in challenging the relationship of image and sound. She manages a label/production company, Bloodstar Music.

1. Education

PhD candidate at RMIT Fine Art/ sound. (2005 -)
Bachelor of Music, Hons. University of WA, Flute performance major, 1989
Certificate in Work Place training, Perth TAFE, 2005
Advanced Diploma in Arts Management, CMC TAFE, 2000

2. Academic Appointments: teaching

Coordinator of composition, music technology and postgraduate studies in music, Western Australia Academy of Performing Arts, Edith Cowan University (2007 -)
Lecturer in Composition, Music technology, Twentieth Century History and Harmony (2004 -), ongoing.
Lecturer in sound art and Seminarian at Dept. Of Art, Curtin University (2007)
Founder and head of WAAPA Music Research Group (2006-)
Founder and convenor of the Totally Huge new Music Festival Conference, 2005, 2007, projected 2009.

3. Education Related Appointments

Curriculum Council, writer of new Yr 11 and 12 music syllabus, electronic music (2007-2008)

4. Boards and Panels

Promotions Board, ECU, 2008-
Sound Travellers Advisory Panel 2007 -
Deputy chair, Contemporary Music Board, WA Dept. Culture and the arts, (2005 -)
Arts Development panel, WA Dept. Culture and the arts, (2004 -)
Interarts panel, Australia Council, (2007 -)
PICA Board of Directors, (2003 -2007)

Peer Advisory Australia Council Music Board, 2002
Evos Music Artistic Advisory Board, 1992-94

5. Arts related Appointments (selection)

Asialink Performing Arts resident, Singapore, 2006
Electronic music curator, Totally Huge New Music Festival, (2003 -)
Co-ordinator, curator of *Sound Spectrum*, bi monthly new music event (2003 -)
Founder and manager of BLOODSTAR music label (1999 -)
WA representative/co-ordinator for Electrofringe Arts Festival, 2003

6. Publications

Texts for much of my writing can be found on the Music Research Group web site
(<http://www.waapamusicresearch.com>) , or my own site <http://www.cathope.com>(.)

6.1 Articles in Refereed Journals and Proceedings

Hope C. (2008) "The Bottom End of Cinema – low frequency effects in soundtrack composition", *Sound Scripts – Proceedings of the Inaugural Totally Huge New Music Festival Vol 2* AMC Press: Sydney pp 133 – 18 (in press)

Hope, C. (2008) "Musical Sculpture in the films of Mathew Barney", *Sight and Sound* (upcoming publication).

Hope, C. (2004) "Hearing The Story - Sound Design In The Films Of Rolf De Heer", *Senses of Cinema* Hope, C. (2007) "Silence As Stillness? Sonic Experiences In Art Using Infrasonics." *Stillness - Computers in Art and Design Conference Proceedings*, Curtin University, 12-14 September 2007 pp118 - 122

Hope, C. (2007) "Making Music as Contemporary Art", *Hatched 07 Discussion Papers*, Hatched 07 Arts Research Symposium, 20 April 2007 pp 48 - 51
Magazine, online.

Hope, C. (2005) "Sound Art: Mobile Art", *Sound Scripts – Proceedings of the Inaugural Totally Huge New Music Festival*, ECU Press: Perth pp 41 - 47

Hope, C. (2005) "Body as a Screen" *Body Modification Conference Mark II*, Macquarie University, NSW pp 58-59

Hope, C. (2003) "A Wardrobe Of D.A.C.S - The Development Of An Interactive Garment" *Converging Technologies: Australia Computer Music Conference*, Perth WA. pp.105-109

Hope, C. (2002) "Fetish", *Documents: ISEA2002 11th International Symposium of Electronic Art, Nagoya, Japan (Orai)* pp36-37

6.2 Book Chapters

Hope, C. (2008) "Cultural terrorism and anti music: Noise music and its impact on experimental music in Australia", in Priest, G. (Ed) *Experimental Music - audio explorations in Contemporary Australia*. Chap 3, UNSW Press: Sydney

Hope, C. (2008)) "Alan Lambs vibrating world", in Bates, N. (Ed) *Ten Years of Liquid Architecture*, Chapter ? RMIT Press: Melbourne (in press)

6.3 Co – authorship (refereed)

Hope, C. and Riddoch, Dr M. (2008) "The Vanishing Bass - Possible implications of Internet centric delivery and listening on bass perception", *Createworld Conference Proceedings*, Queensland, QLD November 2008 (in review)

Marshall, Dr. J. and Hope, C. (2006) "Introduction: A New Historicism? Sound, music and ruined pianos" *Sound Scripts – Proceedings of the Inaugural Totally Huge New Music Festival*, pp 2- 8.

Hope, C. and Walton, A. (2003) "cAVity - sound and video working together without the square screen" *Converging Technologies: Australia Computer Music Conference Proceedings* pp. 122 - 123.

Hope, C. and Walton, A. (2004) "A(d)dress.mov" *ISEA2004 – Proceedings of the 12th International Symposium of Electronic Art*, p86.

6.4 Conference Proceedings and Presentations (non refereed)

Hope, C. (2008) "The possibility of Infrasonic Music", 13th International Conference on Low Frequency Sound and Vibration, Japan, October 2008.

- Hope, C (2007) “Composing music with low frequency sound” *Crossing Continents Composers Symposium*, University of WA, April 2007
- Hope, C (2007) “Learning Art with Ipods”, *Createworld Conference*, Griffith University, Brisbane.
- Hope, C. (2007) “ Online environments for new music composition – the WAAPA Composers Server” *Createworld Conference*, Brisbane
- Hope, C. (2006) “ Composing experimental music for film and video” *VFX Conference*, Bysteria Banksia Art Academy, Slovakia.
- Hope, C. (2005) “Sound Art Using Mobile Devices”, *Electrofringe Forums*, NSW
- Hope, C. (2004) “ An artists lot – composition for performance in Australia”, *New Directions New Media Festival*, Singapore.
- Hope, C. (2004) “Sound and Seeing”, *BEAP Sonic Difference Conference*, WA.
- Hope, C. (2002) “New Ways of Thinking- Sound Performance Spaces for the New Century” *PIAF Celestial City Program*, presented at AGWA, 2002

6.5 Editorial

- Resonate – Journal of the Australian music centre, Editor for vol. 3, “New Sounds – Defying Definations”, September 2008
- Earwax New Music Magazine, co-edited with Lindsay Vickery, 2002 - 2004
- Soundscripts – Proceedings of the Totally Huge New Music Conference, vol1 and vol2 (2005-)

6.6 Review Articles in non-refereed journals

- Hope, C. (2008) “ I am the music I don’t notate”: Editorial in Resonate Journal Vol 3
- Hope, C. (2008) “Freedom and structure take on instruments and hardware”: Interview with Lindsay Vickery in Resonate Journal Vol 3
- Hope, C. (2008) “Configuring Music”: Interview with Anthony Pateras in Resonate Journal Vol 3
- Hope, C. (2007) “Its Addictive” in *Resonate Journal* <http://www.resonatemagazine.com.au/article.php?id=39>
- Hope, C. (2007) “New Music at Club Zho”, *Resonate Journal*, <http://www.resonatemagazine.com.au/article.php?id=29>
- Hope, C. (2007) “Perth – A Noisy City” in *Grok Magazine*, Issue 58, Nov, pp 8 - 10
- Hope, C. (2006) “Critical Mass – Sound, story and music in David Cronenberg’s Crash”, *Ballardian*, <http://www.ballardian.com/author/cat>
- Hope, C. (2006) “Transit Lounge and Transmediale, Berlin”, *Filter*, issue 63 pp18-19.
- Hope, C. (2005) “ISEA 2002 – an artist report” *Filter*, issue 522, pp 12-16.
- Hope, C. (2001) “New Ways of Thinking- Sound Performance Spaces for the New Century” *PIAF Celestial Ciites Program*, April.

7. Research Grants

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| 2008 | ARC LEIF LINKAGE, \$850 000 co CI with Prof. Roger Dean, ““ <i>The Australian Music Navigator: research infrastructure for discovering, accessing and analysing Australia’s musical landscape.</i> ” With UWS (application in review) |
| 2008 | ECU internal Linkage Grant \$30 000 “ <i>The Western Australia New Music Archive: 1970 – 2000: Unearthing, remembering, performing.</i> ” With Tura New Music (industry contribution \$15 000) (application in review) |
| 2005 | Low Frequency sound in forensic science (my PhD area), ECU faculty grant, WA, associated papers and creative works as outcomes. Attracted funding: \$4000 |
| 2005 | Working with sound and mobile phone technology, BEAP/ArtsWA, WA, outcomes include creative wors, papers. Attracted funding: \$9000. |
| 2004 | Development of sound installations using flash media BEAP/ArtsWA 2004, creative outcomes. Attracted funding: \$5000. |
| 2003 | Interactive technologies to develop the interactive garment D.A.C.S , cAVity , PICA research and development fund for hybrid arts, 2003. Attracted funding: \$5000. |
| 2001 | PICA research and development grant, surveillance, with Rakini and Andrew Ewing, |
| 2001 | ARTSWA research grant as composer to develop noise notations |
| 2000 | PICA research and development grant with Lindsay Vickery to write sampling software |
| 2005 | Residency at <i>Symbiotica</i> , the art-science collaborative unit at UWA, researching low frequency |

MUSIC AND ARTS BACKGROUND

8. Select Composition Commissions received

- May 2008 *Mountains Never Meet*, commissioned by Martin Del Amo for Link Dance Co.
Oct 2005 *Interfearance*, commission by WAAPA for Axis 21 New Music Ensemble.
July 2005 *Women in Transit* Ed, D>Lux Media Arts Sound Exhibition, Sydney Opera House, NSW
Oct 2004 new work for the KRONOS QUARTET, due for completion in 2007, USA
Jun 2004 *Women In Transit*, the Performance Space, NSW
Jun 2003 Grit Ensemble, wind quartet, SpECtrUm Gallery, WA
Jun 2002 *the other woman*, Black Swan Theatre, WA
Octx2001 *Savage Grace*, Steamworks Theatre Productions
Jan 2001 *Claustrophobia*, Perth Fringe Festival, WA
May 2000 *No Mans Land*, Company Loaded, PICA
Feb 2000 *The Power Of Love*, film by Federico Baranello, Italy shown in Japan
Oct1999 REM, Rakini, in PICA's DANCERS ARE SPACE EATERS festival
Aug 1999 *Mindimi*, Rakini, PICA season
Jun 1998 *The Virtual Goddess* for RAKINI, PICA and eastern states tour (live)
May 1998 *The Velvet Palace* (as director, voice, flute - live)PICA season
Oct 1997 *Zenana* , Kalika Dance Co, Artrage Festival, WA
Aug 1997 *Cuore Ellettrico*, Danielle Agosta COMPANY, Italy
Sep1992 *Suttee* , Rakini, Artrage Festival (live)

9. Select Installation Commissions received

- Oct 2005 *Plug*, sound installation at Totally Huge New Music Festival, Moores Gallery WA
Jul 2005 *Phonebox*, Liquid Architecture Festival of Sound Arts, RMIT, Melbourne, VIC
April 2005 *Vouyeuages*, National Review of Live Art, Midland WA
Jan 2005 *Pickpocket*, Perth International Arts Festival, John Curtin Gallery WA
Mar 2004 *Homefear*, new Directions new Media Arts Festival, Singapore
Oct 2003 *In/e/gress*, National Review of Live Art, with cAVity Midland WA
Jun 2003 *Surface Paradise*, Geraldton Regional Art Gallery with local artists, WA
Jul 2003 *Rumble*, Greenough village, with cAVity, Greenough, WA
Oct 2002 *Jackie Hush* , sound installation, San Francisco Museum of Modern Art, USA
Aug 2002 *Drive*, Artrage Festival, with K Ford, WA
Jun 2001 *Fetish*, Below the surface: Contemporary Australian Moving Imagery @ C.A.S.T, Tasmania

10. Residencies

- 2006 Theatreworks, Singapore, Asialink Performing Arts Residency
Feb 2006 Transit Lounge, Berlin, Germany
Oct 2004 Titanik, Turku, Finland
Nov 2004 La Salle Coollege for the Arts, Singapore
Nov 2003 Geraldton, WA
Oct 2003 TIME_PLACE_SPACE, Wagga Wagga NSW
Sep 2003 Katanning, WA
Aug 2003 cAVity at PICA
July 2003 cAVity at Greenough, WA

11. Video/Film

- 2004 FQS (4'30") – commissioned by FQS
2003 Homefear (13'00") – commissioned by Tura New Music
2002 Once Upon A Time (3'23")
2001 Close (4'03")
2000 Fetish (4'55")

12. Select Tours

- July 2007 Japan, Singapore and Australia (with Abe Sada)

Jul 2004 Australia (4 dates – installation artist)
 Oct 2004 Scandanavia (4 dates - installation artist)
 Oct 2003 Europe and Japan (30 dates- solo music artist)
 Jun 2004 Australia (9 dates – solo music artist)
 Jun 2003 Europe (13 shows – with band Gata Negra)
 Feb 2003 Australia (5 shows – with band Gata Negra)
 Mar 2002 USA (23 shows – as part of Lux Mammoth)
 Apr 2001 USA (7 shows – solo artist)

13. Songwriting

1999 – 2006 Songwriter for Gata Negra, 3 piece independent band, 3 albums
 1998 Songwriter with Guy Fleming, one album, *Minimal Chaos*

14. Recent Grants and awards (non research)

Mar 2007 TOURING grant to Japan for ABESADA \$8000
 Jun 2007 EXHIBITION grant for sound installation exhibition with 5 artists \$15000
 Aug 2005 BEAPWORKS grant to develop METAPHONICA artworks \$5000
 Jun 2005 CONTEMPORARY MUSIC GRANT to develop the BLOODSTAR LABEL \$15 000
 May 2003 RECORDING GRANT to make new recordings for GATA NEGRA, ArtsWA \$8000
 Nov 2002 MUSIC BUISNESS GRANT to travel extend European trip for GATA NEGRA \$2000
 Oct 2002 ANAT grant to attend invitation to ISEA, Nagoya Japan to showcase solo work \$2000
 Aug 2002 ARTSWA EUROPEAN SHOWCASE TOUR GRANT to Spain, Italy, UK, Germany, Austria as soloist \$12 000
 Sep 2002 WESTERN AUSTRALIAN MUSIC AWRDS 2002 nominated best music video, best bass player
 Oct 2001 PANDORAS BOX SUPER 8 FILM FESTIVAL 2000 Best soundtrack award
 Oct 2001 MUSIC BUISNESS GRANT to travel in Syndey for Lux Mammoth
 Oct 2000 ARTRAGE subsidy recipient for LUX MAMMOTH AV work *tools*
 Jun 2000 ARTFLIGHT grant from ARTSWA for tour to USA as a soloist
 July 1999 ARTFLIGHT grant from ARTSWA to tour GATA NEGRA to Victoria
 May 1998 RECORDING grant from ARTSWA for GATA NEGRA
 Jan 1998 NEW WORK grant from ARTSWA for THE VELVET PALACE collaborative theatre/music work

14. Memberships

AMC represented composer, 2005 –
 National Music Council (2006-)
 International Society for Contemporary Music (ISCM) (Italian section)
 Australasian Performing Rights Association (APRA) certificate attached, page 35)
 Arts Law
 Perth Institute of Contemporary Arts (PICA)
 Australian Network for Arts and Technology (ANAT)
 Western Australian Music Association (WAM)
 D>Lux Media Arts

15. Discography

As ABE SADA (writer, producer)
Subzilla, Bloodstar (Aus) 2007
The Low Chord, Kabutsuri Tape International (Japan) 2008

As CAT HOPE (producer, writer, arranger);
Fetish - Bergerk! Sound Gallery Label (Aus), Menschenfiend (USA), 2001,
Live: Regret Hair Police, (USA), 2001,
Jackie Hush - Bloodstar (Aus) solo electronics album -producer, composer, performer, 2002.

As part of LUX MAMMOTH (producer, co-writer, arranger);
Hertz Circus - Bloodstar label (Aus 2000), *New Gauge Sinner*, PreFeed (Italy), 2002,
New Gauge Sinner - Pre Feed label (Italy) 2002.

As part of GATA NEGRA (producer, writer, arranger);
Ruby, Bloodstar (Aus), 2006,
Saint Dymphnae Bloodstar (Aus) 2002.
Cage of Stars Telescopic (France), Bloodstar (Aus) 1999.

COLLABORATIONS (voice, bass, songwriter);
Lawrence English – *Transit*, Room:40 (Aus) 2003,
Guy Fleming - *Minimal Chaos* Bloodstar (Aus), 1999,
Micevice - *Experiments on the Duration of Love*, Lollypop, (Italy) 1998,
Hugo Race and the True Sprit, (Flute), *old surprises*, 2004; *2nd Revelator*, Normal, (Germany) – flute, 1989;
Chemical Wedding Glitterhaus, (Germany) – flute, 1998.

SELECT COMPILATIONS

Sound Variable, San Francisco Museum Of Modern Art, 2002,
Kiss My WAMI, WAM (WA) 2002, 2003.
Music For Midnight Driving, (FVA, Japan) 2002.
Extreme Music From Women, Susan Lawly (UK), 2000,
Women in Music, WAM (WA), 1999,
Squeeze the Flock, Bergerk! Recordings, (WA), 1999.