

Sara Roberts

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Briefly:

Since 2001 I've been producing performances, developing strategies and building devices for making organized sound with a group. Group creativity, social and crowd dynamics, game and text scores, interdisciplinary education, making sound with musicians and non-musicians are my interests.

In 2014, poet Jordan Biren and I founded the **Reader's Chorus**, an open ensemble of readers with varied backgrounds: musicians, composers, visual artists, film makers, poets - people interested in reading aloud and experimenting with the possibilities of the speaking voice. The group meets weekly at our rehearsal space in Chinatown. My job is to work with the chorus members to develop and arrange material from a wide variety of textual sources - we've recently worked with arcane hermetic texts, artists' manifestos, a collection of old recipes clipped from women's magazines. There are aspects of music, poetry, chant, and theater in this, but altogether it's a form that plays in the space between the meaning and sound of the text, and between the individual and group voice.

The Reader's Chorus has performed at the Wulf, the Velaslavasay Panorama, Automata, the Museum of Jurassic Technology, The Poetic Research Bureau, The Walt Disney Concert Hall. At MOCA Geffen we premiered a piece by James Tenney.

My most recent personal projects are a collaboration with the poet Joshua Beckman: *Readings*, an installation and recording (being put out as vinyl by the label Spoken Records) and with Haruko Tanaka: *The Reader's Chorus Reader*, a compendium of the sources and scores developed and used by The Reader's Chorus.

More about the Reader's Chorus at our website:

<https://www.readerschorus.com/>

Classes At CalArts:

Sound Art and Space

This class familiarizes students with what factors come into play when making sound art installations, in working the way space is used, the placement of objects, scale, the site, and considering what objects say to people (their semiotics). We look at contemporary and historical works, explore sculptural and architectural use of space, visual and spatial semiotics, and make a survey of exhibition practices. There will be in-depth study of various sound works and artists. This is not a lecture class, it takes the form of a seminar. There is a topic question each week for students to think about, research, and write about for class discussion.

Reader's Chorus

This is both a composition and an ensemble class. We begin by experimenting with previously developed pieces for reading aloud, and text scores. Once acquainted with the form students write or find material for the chorus to develop. As a group we experiment with techniques, "arranging" for a reader's chorus; playing with timbral combinations of voices, rhythms of speech, movement and spatialization of the material. There is a final performance of work developed during the semester.

Low Tech Prototyping

This class teaches the planning skills necessary to make gallery or site specific installations. Students begin by making an informal proposal for an installation or site-specific work. A series of exercises helps clarify the project, and understand how an audience might perceive it. Three-dimensional mockups and models assist in refining student's ideas and help them communicate them to others. Lighting and display are addressed as we mock up proposed works in gallery space and test whether interactivity in a piece makes sense to a visitor. There is discussion about permits and permission. Finally there is revised proposal, budget, and presentation of work to the class.

Survey of SoundArt

Students become familiar with the history of work done by artists and musicians with sound, to practice listening, broaden sound vocabulary and fluidity in talking and writing about sound, and experiment with classic & lesser known techniques for making sound works.

Topics in Sound Art: A to D - Analog to Digital 1968 to 1988

An interdisciplinary history class designed to cover developments in late 20th Century and 21st century music, art, and technology. Relevant for students with an interest in the historical roots of the technological tools that we use every day in music and art-making. The class learns about and uses online research tools to build a timeline, a broad and detailed picture of the recent past. A critical inquiry that questions the conditions of innovation and challenge notions of technological progress, asking the following questions:

- Is a Darwinian "survival of the fittest"-picture of technological progress valid?
- Have there been technologies passed over that might be of interest to us now?
- Are we doing significantly different things with technology now than we were during that period?

The Interactee

Perception, memory, and interpretation play critical roles in experiencing artworks. Do these three major players function differently in works that involve audience participation? This is a practical exploration into the dynamics of audience participatory work for students who are interested in developing skills: communication, anticipation, and improvisation with groups and audiences.

Rules and Space

Exercises and activities for developing spatial awareness and noticing the social dynamics created by simple rules and suggestions, connecting narrative and space, working with network/group behavior, testing and refining rules, and making participation meaningful. The students work as an ensemble, practicing, adjusting, playing and replaying pieces and games invented by students.

20th Century Influences and Interactions

Each week covers a specific year in each decade of the 20th Century, for instance, from the '50's: 'the historical and cultural events of 1951'. An important goal for the class is to learn about and use online research tools. Students are asked to research biographies and archives of artists, scientists, theorists, composers, and other cultural figures in detail to build a timeline, a broad and detailed picture of 20th century lives. Class begins with a cultural and historical panorama of the specific year we are covering and then focuses in on details: events, inventions, relationships, and features of the social landscape. The aim of researching these lives is a better understanding of the roots of movements that are still moving us, the overlapping field effects of ideas in many disciplines, and the interplay between the work of an individual and the broader culture.

Interdisciplinary Initiative classes (not currently taught)
(developed with Mona Heinze)

Getting and Using Critique

Understanding the roots of your own position and the positions of others.

Critique Methodologies

Comparative critique, trying out a variety of methods for critique from different disciplines, schools of thought, and -isms (feminism, marxism, etc.)

Beyond Personal - Dealing with Larger Issues

Using protocols to address questions and problems arising between people in collaborations, productions, classrooms, and institutions

Recent Interim Period Classes

Bringing the Past into the Present: exploring the CalArts archives

(with Kathy Carbone)

Introduction to the cultural treasures of the CalArts Library's archive. An opportunity to root around in the archives for material and inspiration from CalArts' past. Lectures on other special libraries and archives and examples of artist's archive projects.

Eno for Airports

(with Clay Chaplin)

In depth listening and looking at the influential work and milieu of multifarious artist and producer Brian Eno, emphasizing analysis of his early recordings and looking for their influence in his many collaborations.

Pandemic Performance

(with Kristin Erickson)

A mass, interdisciplinary performance workshop featuring people as the medium as a dynamic network of self-organizing agents, mutating and adapting from individual and collective behaviors. In order to create an engaging and absorbing social medium rules must be refined and tested. In this performance workshop we will actively tweak the rules of pandemic performances in order to achieve the fullest collective realization of each piece.

Administrative

Chair, Doctoral Admissions Committee (2013 to present)

Doctoral Admissions Committee (2010 to present)

Doctoral Policy Committee (2010 to present)

Search Committee for Experimental Animation Position (currently, through 2016)

Search Committee for Dean of Critical Studies (2011 - 2012)

Interdisciplinary Committee (1998 - present)

Sit twice yearly on awards panel for CalArts Interdisciplinary Grants

Fulbright Committee - (2003 - 2010)

Sit annually to review and advise CalArts students submissions for Fulbright scholarships

Faculty Trustee (2006-2008)

CalArts Faculty representative to the Board of Trustees for 2 year term. Duties included board meetings, Campus Affairs Committee meetings and weekly meetings of the Faculty Academic Council.

Other Research & Training

Critical Friends Groups
New Coaches Institute UCLA School Management Program
Oct 20-24, 2008

Senior Researcher / Project Leader
"20 to 20 Project" an experiment in anthropomorphic design for communication
Studio for Narrativity and Communication
Interactive Institute, Malmö, Sweden
(during sabbatical leave from CalArts)
September 2001 - July 2002

Professional tools:

Earbees

Earbees are simple, handheld loop recorders, with an internal mic and speaker. Now, in the current version, a set of 50 Earbees are available to be given out to groups, adult or child, musically trained or not, for sound and word games.

The first version of the Earbees was designed and fabricated by Sara Roberts and Palle Henckel in 2003. The Earbees have since been use internationally in installations, puppet shows, dances, and musical compositions, by a wide variety of artists in different fields. Roberts has hosted many sound game workshops & classes with groups of all kinds - poets in Seattle, orphans in Uganda, students at virtually every college in the Los Angeles area. Currently a set of 10 of them are in residence at Matéria Prima, Porto, Portugal, being used by Portuguese recording artists.

Third Eye

In development with Tim Perkis, the Third Eye is another simple, workshop-buildable electronic tool for games with groups. Basically an infrared proximity sensor connected to a tiny vibrating motor, the Third Eye can be clipped to a headband, shirt, or cap and used for "seeing" behind your head. Used in a workshop, the first of a series called "Sensory Exotica," which explores wearable devices to extend the senses, and their personal, philosophical and aesthetic possibilities.

Performances & Recent Installations

Readings: from Joshua Beckman's Mechanical Poems
Wavecave Sound Art Gallery
CalArts, Valencia
an installation for reading and hearing
March 5 - 12, 2018

Harmonies and Manifestos: Reader's Chorus & Dogstar Orchestra
MOCA Geffen
produced and directed the Reader's Chorus
June 3, 2017

The Reader's Chorus at The Museum of Jurassic Technology:
the culmination of an invitation to engage with the works of the Museum
Museum of Jurassic Technology, Culver City
organized and directed the chorus
Jan 22, 2017

Reader's Chorus presents:
Black/White Oratorio
and other short pieces
organized and directed the chorus
Roy O Disney Hall, CalArts
Oct 25, 2016

A Memorial Concert for Mark Trayle
one of 4 performers in in the electronic piece 'Paper'
(2012) by Mark Trayle
Littlefield Concert Hall, Mills College, Oakland
Feb 13, 2016

Readers' Chorus:
11 Varied New Works by chorus members and a short
poem by Robert Lax
organized and directed the chorus
Automata, LA
November 13th & 14th 2015

Porch: An evening of Varied Presentations
HATS: a sonic exploration
one of 6 of performers presenting solo works under the blood moon
Domestic Project, 3405 Merced Street, LA
Sept 27 2015

Southland Ensemble and Artshare LA
present music of Alvin Curran and Frederic Rzewski
special guest “non-musician” in Les Moutons de Panurge (1969) by Frederic
Rzewski
ArtShare, LA.
December 4, 2015

The Reader’s Chorus presents
Robert Lax and John Beer’s Black and White Oratorio
with 4 works written by members of the chorus
organized and directed the chorus
Velaslavasay Panorama, LA
March 1, 2015

part “x”
one segment of Vicki Ray’s CalArts tribute concert
Exquisite Corps(e)
Performances:
Northern Arizona State University, Flagstaff, March 22, 2015
Spectrum, NYC March 7, 2015
Pomona College, Nov 5 2014
(premiere) Oct 28 2014 Zipper Hall

Machine Project and The Pasadena Arts Council present:
The Hand is the Window onto the Mind - a performance for hands and voices
texts on the hand read aloud in the halls of the Gamble House while a master knitter,
a chef, an embroidery artist, a pianist, a banjo player, a mobile phone texter, and a
magician show their varied hand skills
arranged, organized and directed
The Gamble House, Pasadena
10/5/2014

Dog Star Orchestra, 2014 presents:
Robert Lax’s Black and White Oratorio
organized and directed
The wulf
June 10th, 2014

Machine Project presents: A One Woman Nutcracker
Seema Kapur sets out on a love story in three parts.
Collaboration with Haruko Tanaka, Seema Kapur, and Kate Brown
arranged music
The Mystery Theater at Machine Project
February 14, 2014

Group Movement Performance
dir. Haruko Tanaka
walking and turning in unison, a Japanese popular art form
one of ten group movers
Isamu Noguchi Plaza, JACC, Little Tokyo, LA
November 23, 2013

Pacific Standard Time presents:
The Machine Project Field Guide to LA Architecture
"Clump & Whistle": A mass participatory piece for 100 people
at the Glendale Civic Center
conceived, organized, and directed
5/19/13
see <https://vimeo.com/75713886>

Machine Project Presents!
"Heroes": Earbee performance w/ Emily Lacy
Neidorff Gallery, Trinity University
San Antonio, Texas
2/28/13

Machine Project presents "Paris at Your Home"
"Lemon Event"
w/ Nicolas Boulard, Palle Henckel, and Sofie Henckel
Event in the home of Sara Roberts and Palle Henckel
Pasadena, CA
1/19/13

"Sound Ensemble Concert"
Performance developed by Sound Ensemble workshop
Artes Gallery, Fundacao Manuel Antonio Da Mota
Porto, Portugal
10/22/12
see <http://vimeo.com/57182855>

"Machine Project Presents!"
w/ Casey Anderson, Chris Kallmyer, Paul Fraser, Kamaupaiton, Mark Allen, Scott
Kazan, Corey Fogel, and Carmina Escobar
Audience interaction piece
Houston Convention Center
Houston, Texas
9/15/12

“Southern Machine Exposure Project”

20 combinations of artists and performers from Los Angeles and San Francisco inside of 20 homes in the Bay Area.

Night #1, with Wafaa Yasin

Participatory Piece - All and Sundry in a Hum, at the home of Brett McFadden

6/11/12

see <http://vimeo.com/45945658>

“Doing Stuff with Humans: Some New Ideas for Art Museums”

w/ Mark Allen

Participatory Piece - participants recorded comments about favorite books and placed them around the Doheny Memorial Library.

Los Angeles Institute for the Humanities

University of Southern California, LA

11/4/11

”Open Field, a ‘Non-Awkward Participatory Piece”

w/ the Board of the Walker Art Center and Mark Allen - board members recorded things their grandmothers said and placed them in surrounding trees.

Walker Art Center

Minneapolis, MN

7/25/11

“Mass Dactyls”

Participatory Piece for Association of Art Museum Curators - curators in a massive audience passed earbees, recorded dactyls, played them back all at once in wild waltz time.

Los Angeles Convention Center, LA

5/24/10

“Untitled”

using the Japanese Flag as a graphic score - an audience piece for red blindfolds that become headbands

event by Mari Garrett

the Wulf, LA

4/17/10

"Chicken Music for a Fearless Audience"

An evening of contingent audience participation w/ Eliot Eidelman and live chicken Wild Beast, Cal Arts

3/10/10

Orkiestra Elektronova

Performance of 'Red Vine', for audience and four clarinets,

Directed by Denis Kolokol

at Centrum Sztuki Współczesnej Solvay

Krakow, Poland

2/26/10

Experimental Music Yearbook Festival
'Red Vine', a propagation piece for audience and four flutes
ROD, CalArts
10/24/09

Guest Artist Performance with audience of 100 high school students
'Red Vine' (spoken version), a propagation piece for audience, dactyls, and 3 whistles
Inner City Arts, Downtown, LA,
7/14/09

Brief lecture on Fluxus and audience performance of Fluxus pieces
with college students attending "College Night"
Also
"Period Words"
Obsolete bits of German language played by Earbee corps circulating through the exhibit "Art of Two Germany's"
LACMA, LA
3/5/09

Islands of LA, a continuing project by Ari Kletzky
Sound soccer game, Earbee pieces, performed by castaways on a large traffic island
see Sunday on an island in Glassell Park @ islandsofla.org
Glassell Park, LA, Traffic Island
3/8/09

Cards Fluxus 2
directed an evening of Fluxus pieces performed by the audience
Sea & Space Explorations, Eaglerock, LA
2/12/09

"All for One and One for All"
A series of 5 audience participatory pieces, increasing in difficulty
The Wulf, Downtown LA,
1/23/09

"More Life: an international conversation on the role art plays in social change"
A show of material collected on a three-week trip through Rwanda and Uganda by students and faculty, led by Erik Ehn
Installed gallery soundtrack - a mix of sounds, music and ambiences collected during a month-long trip through Rwanda and Uganda.
CalArts Gallery D-300
10/6-10/08

San Fernando Road Concert - All-day event along 23 miles of San Fernando Road.
Curated Organized by Stephen van Dyck
created sub-event titled "San Fernando: Stop, Start, 'an Go" - a carpool happening
for the back seat
San Fernando Road, LA
6/8/08

"Exchange Rate: 2008" - an international performance exchange in response to the
2008 US presidential elections.
Organized by Elana Mann
Participating artists contributed a score to be performed by foreign artists, and
performed a score by a foreign artist:
performed "Let Us Spell It Out For You"
by Søren Thilo Funder & Stine Marie Jacobsen (Denmark)
Sea & Space Explorations, Eaglerock, Los Angeles
10/26/08

Contributed score "Untitled Music For Everyone"
performed by Liz Glynn
Sea & Space Explorations, Eaglerock, Los Angeles
10/26/08
and
Søren Thilo and Stine Marie Jacobsen
Koh-i-noor Gallery, Copenhagen, Denmark
10/6/08

"Translate This", a collaborative project, initiated by Kyoung Kim
Each artist in a chain of eighteen artists, working in various media, created a work
within a 24-hour period then sent his/her piece to the next artist who translated the
piece into his/her desired medium also within 24 hours, and so forth through
eighteen translations. My iteration translated a text to a sound work. The work is
compiled as a book "Translate This" (see publications)
CalArts Gallery, Valencia
10/24/08

"Aaron Kunin & Sara Roberts" - event pairing poets with sound artists
Machine Project, LA
5/17/08

"Bacon & Pie"
Anthony McCann, Joshua Beckman, Sara Roberts reading Francis Bacon's "New
Atlantis" while pie was baked and served to the audience.
Machine Project, LA
12/19/08

"Plant Night" - evening of plant themed works
short talk followed by an audience participation performance of Alison Knowles'
"Proposition" (Make a salad)
Sea & Space Explorations, Eagle Rock
2/7/08

"Cards Fluxus"
short talk followed by an evening of Fluxus pieces, written and performed by the
audience
Sea and Space Explorations, Eaglerock
2/16/08

"Our Distance From Things"
Exhibition of short video pieces by exhibitors at Telic over past year
Organized by Telic
showed the video "Party Data" - documentation of 'Rules & Space' class activity
Telic, Chinatown, LA
3/17/07

"Sonic Triptych III"
Sharon Cheslow
A sound event for sets of 3 performers / Earbee performance
Telic, Chinatown, LA,
7/9/07

"On the Lawn"
Earbees with audience
Telic, Chinatown, LA 9/9/06

"James Tenny Memorial"
Week long festival of his works, in memory of our revered colleague.
A listening room installation with 24 hour programming of music, interviews, and
video of James Tenny's life & works
Wave Cave, CalArts
12/4 -12/10/06

"Homemade Instrument Day"
Lincoln Center 'Out of Doors Festival' demonstrating and performing with the
Earbees
New York City, NY
8/14/2005

"Mania For Coleslaw"
New Hybrid Performance Earbee games
Highways Performance Space, LA
5/2/2004

"Trail Mix: A Mile of Art"
Produced by NewTown, Pasadena.
Earbee games
w/ Kadet Kuhne
Hahamonga Watershed Park, Pasadena, CA
11/18-19/2003

Workshops

“Machine Project Presents!”
Neidorff Art Gallery, Trinity University
San Antonio, Texas
2/27/13

Sound Ensemble, A Workshop
Artes: Programa de Arte Contemporanea
2 week workshop sponsored by Fundação Manuel Antonio Da Mota
Porto, Portugal
see <http://vimeo.com/57182855>
11/12-23/12

“Third Eye Workshop”
w/ Tim Perkis
Participants solder and construct a ‘third eye’: A distance sensor, micro-controller,
and a vibrating motor enables you to ‘see’ behind your head.
Machine Project, LA
10/21/12

“Machine Project Presents!” - Workshops
at Kelly Sears’ Space, Houston, Texas
9/15/12

“Noise Object Workshop & Group Sound Experiment”
w/ Brian Crabtree
Machine Project, LA
9/11/12

“Mind Reading for the Left & Right Brain”
w/ Mark Allen, Sara Roberts, Asher Hartman, and Haruko Tanaka (Krystal Crunch)
Part of the traveling exhibition ‘Intimate Science’, curated by Andrea Grover.
Originating at the Miller Gallery, Carnegie Mellon University
Pittsburgh, Pennsylvania
see <http://vimeo.com/36510234>
1/21/12

also:
Southern Exposure Gallery
San Francisco, CA
4/21/12

“Wide Open School: 100 Artists Reinvent School : Mind Reading for the Left and
Right Brain”
w/ Mark Allen and Krystal Krunch
Hayward Gallery, Southbank Centre
London, UK
7/6-8/12

“Event as Site”
w/ Mark Allen
2 day workshop for curators
Apiary Studios
London, UK
7/9-11/12

“The Audience” - Curatorial Workshop
w/ Mark Allen
Machine Project, LA
6/24/12

“Enchanted Night”
Book club for Teens
Machine Project, LA
10/30/11

“Meet the Earbees, or Games for Ears”
Open Field
Walker Art Center, Minneapolis, MN
see <http://vimeo.com/26306932>
7/27-28/11

“Sound Workshop for Poets”
led by Sara Roberts, with poets Joshua Beckman, Jen Bervin and Anthony McCann.
Language-related activities and excursions using the Earbees and evening
performances open to public
Joshua Beckman's, Seattle
2/27-28/09

“Sound Workshop” with group at Centre Christus, Rwanda
An Earbee workshop with the group of Rwandans, Ugandans, and Americans that
were traveling together.
We did the first version of the “Grandmother” piece - record something your
grandmother always said...
Rwanda
8/20/08

“Sound Workshops” at Ndere Center, Uganda
A workshop with the African singers and musicians of the Ndere troop, as well as our
traveling group.
Two different days, one with Dutch improvisation master Joop Vageur and the
members of his band Sokoera.
Ndere Center, Uganda
8/23-26/08

“Sound Workshops” at Hope North, a mission and school for orphans of the current conflicts with Eric Ehn, taught large groups of kids theater exercises and Earbee games
Hope North, Uganda
8/27-29/08

“Crowds & Power”
Bookclub series organized by Fritz Hague
Led a discussion of the book "Crowds & Power" by Elias Canetti, with crowd related activities Sundown Schoolhouse, LA
12/6/07

“Technika Radika Conference”
Earbee workshop for participants at conference UC San Diego,
UC San Diego, San Diego, CA
1/31-2/1, 2004

“Besjælet Teknologi : Anthropomorphic Design”
Two week workshop at Designskole Kolding
Instructor with Simon Løvind.
Designskole Kolding, Kolding, Denmark
11/25 - 12/6/02

Curatorial
“Experimental Music Yearbook Concert”
w/ Casey Anderson and John Hastings
Curate and organize three day music festival
ROD, CalArts and the Wulf, LA
10/22-24/10

“Music Improvisation Workshops”
w/ Rory Cowell and Isaac Schankler
A four-part series of workshops where musicians of all levels and musical backgrounds were invited to explore ways of interacting through music.
Machine Project, LA
organized and hosted events
1/8,10,17,24/10

"College Night"
Special outreach event for college students in LA area performance events for "Art of Two Germany's" show at LA County Museum of Art LACMA, LA
Curation, performance, and general assistance
3/5/09

"A Machine Project Field Guide to the LA County Museum of Art"
Day of site-specific installations, workshops, and performances at the LA County Museum of Art organized by Machine Project, LA
Curation, organization, and general assistance
10/15/08

"Everybody Loves Difficult Music"

16 musical evenings with audience discussion with "You, Too, Can Make Difficult Music", concurrent audience participation events

Curator and co-producer, with James Orsher and Mark Allen

Machine Project, LA

2/4/06 – 5/20/06

"CEAIT Festival at REDCAT"

Electronic music festival REDCAT, Los Angeles

Co-curator and producer

1/28-30/05

"Creative Practices from Art and Design in Interdisciplinary Research"

(invitational workshop to discuss and prepare a joint European Union Proposal)

Interactive Institute, Malmö, Sweden

co-organizer, with Åsa Harvard

4/15/2002

"Immediate Distance"

Installation-fest and 16-hour performance open to public

CalArts Main Gallery

Producer

4/7/01

"net.net.net"

Lecture series

w/ Vuk Kotic, Alexi Shulgin, Geert Lovink, ArtMark, Matthew Fuller, Critical Art Ensemble, Mongrel, Olya Lialina, Rachel Baker, and Heath Bunting

MOCA, Downtown LA,

co-curation with Natalie Bookchin and Kaucyila Brooke

11/13/99 - 5/10/00

"Integr8.net"

Website and 24-hour launch performance,

CalArts, Main Gallery,

Producer

4/25-26/00

"IM, LA"

Installations and Performances from the Integrated Media Program,
Bradbury Building, Downtown LA

Producer

4/25-29/99

“Integrated Media Lecture Series”

w/ Mark Pauline, John Duncan, Orlan, Laetitia Sonami, George Legrady, Grahame Weinbren, Perry Hoberman, Kathy Rae Huffman, Paul DiMarinis, Maggie Morse
Cal Arts, LA

Producer

1/14/97 - 4/13/98

Compositions

“Song of Amergin: an early alphabet song”
arrangement of the Robert Graves version of the alphabet called beth-luis-nion for its
first three letters, for the Reader’s Chorus
October, 2015

“Listener’s Lullaby”
for Carmina Escobar
Rhymed text and graphic score
(2010)

“Red Vine”
for audience and four flutes
Text score
(2009)

“Untitled Music for Everyone”
Text score for international performance exchange
(2008)

Board Memberships

Machine Project, (2003 - 2012)

Founding member of small, active board for non-profit experiment in community and education. Director: Mark Allen

Machine Project, (2012 - present)

On Artists Advisory Board. Director: Mark Allen

The Wulf, (2009 - present)

Founding board, non-profit performance space for experimental music. Co-Directors: Eric Clark & Michael Winters

Publications

"History of Clump" article in
"Play Active"
ed. Tom Leeser and Tyler Calkin

"Rules and Space: Activities for Groups"
A collection of the exercises, games, and scores developed in seven years of
teaching the Rules and Space Class.
Published & distributed through Machine Project
(in progress)

"Everybody Loves Difficult Music"
ed. James Orsher, Mark So, & Sara Roberts
Essays from participants of the series
2007

Online

“Leading All & Sundry in a Hum”
Southern Machine Exposure Project
Event #1 of 20

<http://vimeo.com/45945658>

“Mind Reading for the Left and Right Brain”
Intimate Science at Miller Gallery
Carnegie Mellon University

<http://vimeo.com/36510234>

“Summer Jubilee Preview - Meet the Earbees [or] Games for Ears”
Open Field at the Walker Art Center

<http://vimeo.com/26306932>

“Sara Roberts Workshop (Porto, Portugal)”
by Pedro Almeida

“Sound Ensemble” Workshop

<http://vimeo.com/57182855>

Inclusions in Publications

"Playing Out"

Video Contribution to 'Escapologies'
Symposium, Goldsmith's Art Research Programme
Goldsmiths College, University of London, England
3/4-6/13

"I O 0.0.1 BETA ++"

(Slam CD 531)
Han-Earl Park
Liner Notes
2011

"Translate This"

documentation of a collaborative project initiated by Kyoung Kim

"Untitled Music for Everyone"

in 'Exchange Rate: 2008'
by Elana Mann, pgs. 59, 76, 92-93, 100, 116 (Mann, 2009)

"Machine Project Almanac v1.2"

Mark Allen. Documentation of events at Machine Project, including "Everyboy Loves Difficult Music" Series. (Machine Project, 2007)

"FAQ for Karasses.com" on viralnet.com

spring 2005

"Becoming Machine, Becoming Live"

Link Journal, David Crandall (editor), (Baltimore, Fall 2001)

"20 to 20 Project"

Proceedings of cast01//Living in Mixed Realities. netzspannung.org conference, pg 249, (Schloss-Birlinghoven, Germany) (Fall 2001)

"Some Writings", website, <http://www.sroberts.earbee.com/writings/index.html>,
articles from 1989 - 2001

"Programmed Presences/ Programmeret Nærvær", Filmhusets Galleri publication
(Copenhagen, Denmark, 9/97)

"Words on Works: Elective Affinities", Leonardo (MIT Press, #3 '97)

"Virtual Residency: A Conversation with Sara Roberts"

Interactive Art Conference

Artswire

<http://www.well.com/~couey/interactive/sara.html>

(online: 6/96)

"Affinités électives"
(french transl. by Sébastien Lemaire)
Turbulences [vidéo/art actuel] VideoFormes
Clermont-Ferrand: Avril '99, pg 30-34

"Words on Works: Early Programming"
Leonardo (MIT Press, Spring /91)

"Early Programming"
MFA Thesis
California College of Arts and Crafts, Spring '89

Exhibitions of Installation Work (1988 - 2004)

One Person Shows

June 14 - 18, 1999

“Silence”

Site-specific installation in abandoned limestone mine Deep Creek, Telluride, Colorado

May 24 - July 19, 1998

“Sara Roberts: Physical Fiction”

(complete retrospective)

Alyce de Roulet Williamson Gallery, Art Center College of Design Pasadena, CA

November 22, 1997 - January 31, 1998

“Physical Fiction: Electronic Installations by Sara Roberts”

Arizona State University Art Museum, Matthews Experimental Gallery Tempe, Arizona

September 18 - November 9, 1997

“Programmed Presences: Video-installations by Sara Roberts”

Filmhusets Galleri, Filmhouse Copenhagen

Copenhagen, Denmark

November, 1994 - February, 1995

“Elective Affinities”

Electronic Gallery, The Yerba Buena Center for the Arts San Francisco

Group Shows

Feb 28-March 14, 2004

“page_space”

Machine Project Gallery Los Angeles, CA

June 1 - November. 3, 2002

“Art, Women, California”

San Jose Museum of Art, San Jose, CA

March 15 - April 11, 2000

“Neural Notations”

Curator, Donna Schumacher

Mary Porter Sesnon Gallery, Santa Cruz, CA

January 12 - March 4, 2000

“Neural Notations”

Curator, Donna Schumacher

San Francisco Arts Commission Gallery, SF, CA

December 2, 1999 - May 29, 2000

“Outoäly - Alien Intelligence”

Curator, Erkki Huhtamo

KIASMA Museum of Contemporary Art, Helsinki, Finland

January 18 - March 3, 2000

“Point of Origin II”

Alumni show

Western Gallery, Western Washington University, Bellingham, Washington

June 4 - 18, 1999

“Interactive Frictions”

Curator, Marsha Kinder

Fischer Gallery, University of Southern California, Los Angeles, CA

April 15 - 25, 1999

“IM,LA”

Year-end show, Integrated Media Students and Faculty

Bradbury Building, Los Angeles, CA

March 10 - 27, 1999

“Turbulences” [video / art actuel]

Curator, Gabriel Soucheyre

Exposition installations, Vidéoformes '99, City of Clermont-Ferrand, France

September 9 - October 18, 1998

“Encoded Identity”

Curator, Erkki Huhtamo

Galleria Otso, Helsinki, Finland

January 12 - Feb 8, 1996

“Techne”

Techne group show

San Francisco Arts Commission Gallery, San Francisco

August 6 - October 1, 1995

“Digital Mediations”

Curator, Steven Nowlin

Alyce de Roulet Williamson Gallery, Art Center College of Design, Pasadena, CA

December, 1994

“Techne”

curator, Elliot Anderson

Los Angeles Center for Photographic Arts (LACPS)

October, 1993

“A New Sensation”

Curator, Elliot Anderson

The Interactive Gallery, Seybold '93, Moscone Center, San Francisco

November 4, 1990 - January 6, 1991
"Mother and Child Reunion"
Curator, Michael Nash
Long Beach Museum of Art, Long Beach, CA

October, 1989
"Revealing Conversations"
Curator, Zlata Baum
Richmond Art Center, Richmond, CA

July, 1989
"Tableaux Vivants"
Curator, Christine Tamblyn
San Francisco Arts Commission Gallery, San Francisco, CA

June, 1989
"Takes One to Know..."
National Computer Graphics Assoc. Arts Conference
Works Gallery, San Jose, CA

December, 1988
"Sara Roberts/ Francisco Garcia MFA exhibit"
Arlington Gallery, California College of Arts & Crafts, Oakland, CA

Works in Collaboration

with Lynn Hershman:

“A Room of One's Own” (1992-93)

shown at: Videonale, Kunsthalle, Bonn, Germany; Medienalle, Munich Germany; Siggraph '93, Anaheim, CA; International Center for Photography, New York; Montage 93, Rochester, New York; Distinguished Mention, Ars Electronica'93, Linz; Carpenter Center for the Arts, Harvard University, Mass.; Robert Koch Gallery, San Francisco; National Gallery of Canada; Ottawa; Center for Contemporary Art, Cincinnati; Center of Contemporary Arts, Warsaw, Poland; V Topia, Glasgow; Umbrella, Liverpool; Hess Collection, Sonoma, CA.

“Deep Contact” (1989-90)

shown at The San Francisco Museum of Modern Art; Ars Electronica, Linz; International Center for Photography, NY; Expo 91, Finland; Fresno Art Museum; Video Galleriet, Copenhagen, Denmark; Rijksmuseum, Enschede, Netherlands; Images du Future, Montreal, Canada; Medienale, Karlsruhe, Germany; BMS Munich, Germany; St. Lawrence University; Museum of Contemporary Art, Chicago; Magnetoscope, Rio de Janeiro, Brazil; University of California, Davis.

with Donna Schumacher

“A Breath” (1991)

ProArts, Oakland

Security Pacific Bank, San Francisco

Awards & Grants

2002 Rockefeller Foundation Media Fellowship

1999 Rockefeller Foundation Film/Video/MultimediaFellowship-nominee

1994 California College of Arts and Crafts, Distinguished Alumni Award

1994 WESTAF Visual Arts Award, New Genres

1993 Djerassi Resident Artist's Program, three month residency

1981 JVC Student Video Competition. Creative Category Award

1979 Ford Foundation Award of Merit

Consultation

Panelist judging Performance category
Sacatar International Artists Residency Program, 2016

Reviewer for Mills College Intermedia Program, completed 1/2010

Panelist, Rockefeller New Media Grant, 2/2005

Reviewer, EU Commission, IST Call 8: Evaluation for Action Line CPA153/2002
"Technology platforms for culture and artistic creative expression",
Brussels, Belgium

Consultant, MFX1 Project, Interactive Club, Gordon Kummel and Bruce Odland,
Chicago

Panelist, VIDEACY: Expanded Media, Side Street Live

LA Nominator, Rockefeller Media Fellowships

Nominator, Rockefeller Film and Video Fellowships 10/2001

Articles & Chapters

Stephen Wilson, "Information Arts: A Survey of Artists and Researchers Working at the Intersection of Art, Science, and Technology", (MIT Press, A Leonardo Book, Cambridge, Mass, 2001) pg. 798-799

Peter Lunenfeld, "Snap to Grid", (MIT Press, Cambridge, Mass, 2000)

Donna Schumacher, "Neural Notations", Porter Sesnon Gallery (UC Santa Cruz, CA, 2000)

Rosanna Albertini, "Technological Rituals", (USC Annenberg Center, LA, 1999) pg. 51-71

Erkki Huhtamo, "Outäly >> Alien Intelligence", (KIASMA Museum of Contemporary Art Helsinki, Finland, 1999)

Stephen Nowlin, essay Margaret Morse, "Physical Fiction", (Art Center College of Design, Pasadena, CA, 1998)

Heidi Tikka and Pekka Kantonen, "MuuMediaFestival 98", essay Erkki Huhtamo, (AV-arkki, Helsinki, Finland, 1998)

Michael Heim, "Virtual Realism", (Oxford University Press, NY, 1998) pg. 109-117

Stephen Nowlin, essay, Erkki Huhtamo, "Digital Mediations", (Pasadena, CA: Art Center College of Design, 1995)

Chris Bruce, Kathleen Sheilds, "Withinsight, Visual Territories of Thirty Artists", (Western States Art Federation, Santa Fe, 1994) pg 26, 79

Sara Diamond, "Angles of Incidence", video compilation, (Banff Centre for the Arts, 1993)

Frank Popper, "Art of the Electronic Age", (Harry Abrams Inc., NY, 1993) pg. 113

Timothy Druckery (ed.), "Iterations: the New Image", (MIT Press, Cambridge, Mass. 1993), pg 150

Stephen Wilson, "Multimedia Design with Hypercard", (Prentice-Hall, 1991)

Selected Reviews

Tildy Bayar, "Some Notes on Some Pieces by Sara Roberts", Open Space Magazine (Red Hook, NY: Spring 2000) pg 97-98

Joan Hugo, "Sara Roberts' Physical Fiction", CalArts Currents (LA, Oct, '98)

Araxi Kitsnian, "Eleven Recent Graduates of Distinction", CCAC News (SF, Fall '98) pg 2-5

Regina Cornwell, "Q&A - The Computer and Artmaking", Coil : British Arts Council Quarterly, (London:issue 7, 1998) 10 pgs (pages un-numbered), front and back cover

Judy Malloy, "Words on Work", FineArtsForum (online, Nov.'97)

Rosanna Albertini, "La Macchina dei Sentimenti", Virtuel, (Milano:June, '97) pg 27-30

Christopher Meeks, "New Integrated Media Program Begins", Cal Arts Currents, (LA, Oct. '96) cover article

Lynn Hershman, "Art-ificial Sub-versions, Inter-action, and the New Reality", Camerawork (SF, Spring '93) cover

Anne Barclay Morgan, "Interactivity in the Electronic Age", Sculpture (Wash.DC,5/91) pg 37-43

Christine Tamblyn, "Computer Art as Conceptual Art", Art Journal, Quarterly of the College Art Assoc. (NY, Fall /90)

Rick Gilbert, "Interactive Frictions at USC Fisher Gallery", Artweek, (San Francisco, Sept. 99)

Holly Willis, "Sara Roberts at the ArtCenter", Artweek, (San Francisco, July/August '98)

William Wilson, "The Physical Fiction of Virtual Reality", Los Angeles Times (LA, 6/8/98)

Peter Lunenfeld, "Technofornia", Flash Art, (Milan:Mar/Apr '96)

Suzanne Muchnic, "Digital Mediations", Art News (New York, Jan.'96)

David A. Green, "Digital Mediations", Art Issues, (LA, Nov/Dec '95)

Christopher Knight, "An Old Tradition in Art is Revived in the Digital World", Los Angeles Times (LA, 9/2/95)

William Wilson, "Art Goes Online and Becomes Intimate", Los Angeles Times, (LA, 8/12/95)

Charles Hagen, "Virtual Reality, Is it Art Yet?", New York Times (NY 7/5/92)

Meg Sullivan, "Art News And Notes", LA Daily News, (Los Angeles, 11/16/91)

Tony Reveaux, "Polytechnical Diversity", Artweek, (San Francisco, 4/19/91)

Calvin Ahlgren, "Bayside Media Burst", San Francisco Chronicle (SF, 3/11/91)

Barbara Osborn, "Mom's the Word", Afterimage, (San Francisco, 1/91)

Ann Garrison, "MacWorld News", MacWorld (San Francisco, 9/90)

Rory J. O'Conner, "From Dada to Data", San Jose Mercury News, (San Jose, 3/23/90)

Karen Jelenfy, "Indiscrete Computers", Artweek (San Francisco, 11/89)

Harry Roche, "Critic's Choice", SF Bay Guardian (San Francisco, 8/9/89)

Public Lectures

(please note that all public lectures since '04 have been performances with audience participation)

San Francisco Art Institute, San Francisco, Meet the Earbees, visiting artist talk, 10/12/04

Cafe Science, Kafcafeen, Copenhagen, Denmark, Computers and the Narrative, featured speaker, 10/1/01

cast01//Living in Mixed Realities, Bonn, Germany, Networked Citizens, panelist , 9/21/01

Mary Porter Sesnon Gallery, UC Santa Cruz, CA, visiting artist talk, 11/14/00

Göteborg University, School of Photography, Sweden, visiting artist talk, 9/15/00

SIGGRAPH, New Orleans, Interactive Storytelling, panelist, 7/28/00

Center for Digital Arts, UCLA, Physical Fictions, featured speaker, 5/15/00

Oakland Museum of Art, Oakland, High Touch/High Tech, panelist, 4/8/00

Museum of Contemporary Art, LA, Technological Rituals, speaker, 12/5/99

KIASMA Museum of Contemporary Art, Helsinki, Finland, Alien Intelligence, artist's panel, 12/3/99

Mills College, Oakland, Song Lines Series, featured speaker, 11/1/99

The Kitchen, New York, Artists in Interactive Art, featured speaker, 7/7/99

Santa Fe Institute of Art, Santa Fe, Art of the Artificial, featured speaker, 11/13/98

International Sculpture Conference, Chicago, Art & Technology, panelist, 5/21/98

The Culture of Interactivity, New York, Metaphors, panelist, 1/18/98

Art Resources, Los Angeles, Authoring Options: Who is the authority in multimedia?, panelist , 4/26/96

Dept. of Digital Arts, University of Maryland, Baltimore County, featured speaker , 4/10/96

Annenberg Center for Communication, USC, Technological Rituals, featured speaker, 2/10-11/96

ArtCenter, Pasadena, The Digital Dialectic, artist's panel, 8/5/95

Works Gallery, San Jose, A Short History of Automata, Mechanical Mirrors, featured speaker , 11/18/94

San Jose State University School of Art & Design, Techne, panelist, 11/15/94

SIGGRAPH Multimedia Conference, SF Hyatt Regency, Artist's Roles in Developing Media, panelist, 10/19/94

Film Arts Foundation/Techne, SF Art Institute, Artists Working with Multi-Media, panelist, 10/21/93

Moscone Center, MacWorld Expo: Multimedia Conference, SF, Artist Experimentation with Multimedia, panelist, 1/14/92

SIGGRAPH Seminar, Exploratorium, Computers as Characters, speaker, 2/26/91

Long Beach Museum of Art, Early Programming, artist's talk, 11/1/90

Collective "I" Conference, SFSU and Sonoma State Univ., Programming as Representation of the Self, speaker, 5/4/90

San Francisco Museum of Modern Art Collectors Forum, panelist, 3/22/90

National Computer Graphics Association, Anaheim, panelist, 3/19/90

Richmond Art Center, Revealing Conversations, artist's panel, 10/25/89

Early Teaching Positions

Summer 1994

Instructor

Multimedia Studies Program, San Francisco State University Extension San Francisco State University, San Francisco, CA

1/1993 - 5/1994

Visiting Assistant Professor

Conceptual Design Department, School of Art San Francisco State University, San Francisco, CA

Fall 1991

Adjunct Lecturer

Performance/Video Dept, San Francisco Art Institute, San Francisco, CA

Spring/Fall 1990

Asst. Professor

Inter-Arts Department, School of Art, San Francisco State University, San Francisco, CA

Spring, Summer 1980

Adjunct Instructor

Film/Video Program, California College of Arts and Crafts, Oakland, CA

Previous Life in Film

1989-12/1992

Technical staff

Video Services, Skywalker Sound North LucasArts, Nicasio, CA

1981 - 1989

Assistant Picture Editor / Sound Editor

for feature films including The Right Stuff (Academy Award for Film Editing, 1983), Heaven Help Us, Oceanquest, Howard the Duck, The Serpent and the Rainbow, Bigtime, Tom Waits in Concert

1980 - 1981

Staff (Projectionist, Recording Studio Assistant, Assistant Engineer) Zoetrope Studios, San Francisco

Education

1988

California College of Arts and Crafts, Oakland, CA Master of Fine Arts, with high distinction, Film/Video

1978

Western Washington University, Bellingham, Washington Bachelor of Arts

1973

Colorado Rocky Mountain School, Carbondale, Colorado boarding school w/
extensive wilderness training

High School diploma