

FREYA ZINOVIEFF, PhD

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www.criticalmediartstudio.com
www.radicalpraxislab.com
www.chaotic-rhythms.ca

EDUCATION

- 2025 **PhD**, School of Interactive Arts and Technology (SIAT),
Simon Fraser University (SFU), Vancouver, Canada
Dissertation Title: *Activist Listening: Insurgent Decoloniality in Times and Spaces of Violence*
Supervisor: Professor Gabriela Aceves Sepúlveda
- 2014 **MFA**, College of Fine Arts (COFA), University of New South Wales
(UNSW), Sydney, Australia
- 2013 National Institute of Experimental Arts Summer Program, UNSW
- 2011 **Graduate Diploma**, Sculpture, Performance, and Installation.
COFA, UNSW
- 2004 **BA (First Class Honours)**, Cambridge School of Art, Anglia Ruskin
University, Cambridge, England

ACADEMIC APPOINTMENTS

2025-2027 **SSHRC Postdoctoral Research Fellow**, University of British Columbia,
Okanagan. Collaborative + Experimental Ethnography Lab (www.ce2lab.org)

2021-2024 **Grant Coordinator, Canada Council Grant (\$58,965), *Mitochondrial Ontologies; Deep Time and the Digital*** (PI: Gabriela Aceves Sepulveda).

I played a key role in the successful administration and collaborative advancement of this grant, facilitating the collective work of nine interdisciplinary researchers. I organized five workshops that brought together diverse methodological perspectives in feminist science and technology studies, media studies, and digital culture. I provided intellectual support for collaborative dialogue and helped articulate our shared research aims and questions, which led to key research outputs and conference presentations.

2018 - 2021 **Research Assistant and Lab Manager** for Professor Gabriela Aceves Sepúlveda. In this role, I managed the Critical Media Art Studio (cMAS), an interdisciplinary research-creation lab focused on the intersections of art, science, and technology: www.criticalmediartstudio.com

TEACHING POSITIONS

Please note that I taught all lectures in this table as a Sessional Instructor. I taught the labs and seminars as a Teaching Assistant. All classes were taught in the School of Interactive Arts and Technology (SIAT), Simon Fraser University, except for Textiles: Fabric Manipulation (2012), which was taught at the University of New South Wales.

Course Name	Year/Level	Year Taught	# Students	Lecture, Lab, or Seminar
Media Across Cultures	Undergraduate, upper-level class	2025	86	Lecture
Qualitative Methods and Design	Graduate class	2025	16	Seminar
Interactive Arts	Undergraduate upper-level class	2024	88	Lecture
Media Across Cultures	Undergraduate, upper-level class	2023	87	Lecture
Media Across Cultures	Undergraduate, upper-level class	2023	69	Lecture
Media Across Cultures	Undergraduate, upper-level class	2023	47	Lecture
Media Across Cultures	Undergraduate, upper-level class	2022	95	Lecture
Writing Methods for Research	Undergraduate, upper-level class	2022	32	Seminar
Research Colloquium	Graduate class	2022	32	Seminar
Media Across Cultures	Undergraduate, upper-level class	2021	46	Lab
Interactive Arts	Undergraduate, upper-level class	2021	88	Lab
Media Across Cultures	Undergraduate, upper-level class	2021	70	Lab
Media Across Cultures	Undergraduate, upper-level class	2020	75	Lab

Media Across Cultures	Undergraduate, upper-level class	2020	76	Lab
Media Across Cultures	Undergraduate, upper-level class	2019	66	Lab
Interactive Arts	Undergraduate, upper-level class	2019	93	Lab
Interactive Arts	Undergraduate, upper-level class	2018	94	Lab
Textiles: Fabric Manipulation	Undergraduate lower-level class	2012	About 20	Lecture

SESSIONAL INSTRUCTOR

2021 - 2025 **IAT 206W Media Across Cultures.** This writing-intensive upper-level course introduces undergraduate students to foundational literature reflecting theoretical and historical references in Science and Technology Studies and Media Studies. My responsibilities as a Sessional Instructor involved: delivering a one-hour, fifty-minute lecture each week; facilitating course materials on Canvas; preparing all course materials; and guiding and mentoring two Teaching Assistants.

2024 **IAT 222 Interactive Arts.** This course introduces key concepts within media art practice. Issues surrounding media art are examined through readings, the study of artworks, and the creation of artistic projects. My responsibilities as a Sessional Instructor included delivering a one-hour, fifty-minute lecture each week, facilitating course materials on Canvas, preparing all course materials, and guiding and mentoring two Teaching Assistants.

2012 **SDES 2185 Textiles, Fabric Manipulation.** The class combined hands-on studio practice with critical, historical, and theoretical perspectives on textiles, positioning fabric manipulation as both a technical skill set and a medium for conceptual inquiry. As a Sessional Instructor, I mentored students in their development of research-informed studio practice, along with the integration of theoretical insights into the geopolitics of textiles, and experimental approaches to fabric manipulation.

TEACHING ASSISTANT

2025 **IAT 801 Qualitative Research Methods and Design.** This graduate course introduces qualitative research practices at the intersection of art, design, media, human-computer interaction, and information studies. The class introduces research methodologies and tools and teaches methods for interdisciplinary work. In my role as Teaching Assistant, I marked all assignments, facilitated class discussions, and provided out-of-class support to students.

- 2019 - 2024 **IAT 206W Media Across Cultures.** In my role as Teaching Assistant, I facilitated lab sessions, provided structured guidance in writing, research, and critical analysis of sources, and supervised the students' written work. My responsibilities included marking all assignments and mentoring students through the iterative development of their essays.
- 2022 **IAT 309W, Writing Methods for Research.** This upper-level course helps students develop critical thinking and writing strategies adaptable to professional communications in design, media arts, and technology. In my role as TA, I lead the labs and marked all assignments. I provided support for the course instructor and helped with class organization. I was also required to learn Professor Chantal Gibson's pedagogical practices for ethical writing and implement them throughout the course.
- 2022 **IAT 805 Graduate Research Colloquium Coordinator.** The colloquium is designed to foster community across diverse methodological and disciplinary approaches in the SIAT. As the teaching assistant coordinator, I organized faculty and guest speakers to explore a range of research paradigms and reflect on the shared challenges of graduate research, including methodological choices, ethics, professional development, and well-being.
- 2018 - 2021 **IAT 222 Interactive Arts.** As a Teaching Assistant, I led lab sessions and mentored students in the creation and iterative development of interactive artworks. I provided detailed feedback and assessments on all assignments, helping students refine their conceptual and theoretical approaches, as well as offering technical advice.

RESEARCH ASSISTANT

- 2022 **Research Assistant** for Professor Steve DiPaola in the iViz lab (an interdisciplinary AI research lab at SIAT): www.vizlab.github.io
- 2019 **Research Assistant** on a Teaching and Learning Development Grant (\$6000), *Fostering Reading and Writing Comprehension Skills in Media and Science and Technology Studies in an Interdisciplinary Program*. Gabriela Aceves Sepúlveda, principal applicant; Freya Zinovieff and Mirjana Prpa assistants.

PROFESSIONAL AND CREATIVE PRACTICE

- 2014 **Charity Founder** Yoga for the Women of Bali. community-based initiative supporting women's health and empowerment through embodied practice
- 2012 - 2013 **Postgraduate Student Representative**, COFA, UNSW elected student governance role, facilitating dialogue between postgraduate students and faculty.
- 2012 - 2014 **Intern** at Aboriginal art collective blackandwhite Creative, Sydney. Supported curatorial projects centering Indigenous artists.
- 2009 **Art Consultant** Kathmandu Contemporary Art Centre (London and Nepal advising on cross-cultural programming and curatorial development.) http://www.kathmanduarts.org/Kathmandu_Arts/home.html

- 2007 - 2011 **Founding Director and Curator**, Cambridge Open Art Space, UK, established and curated an independent exhibition platform for emerging artists.
- Independent Curatorial and Research Practice**, freelance projects including research assistant and curatorial roles with UK and international partners.

PUBLICATIONS

Note on authorship in co-written publications:

Due to the collaborative nature of my research, many of my publications do not adhere to hierarchical authorship conventions. Therefore, author order does not reflect intellectual contribution, unless stated otherwise with **; publications in this instance reflect the first-named author as the scholar with the most significant intellectual contribution to the project.

BOOKS - PEER-REVIEWED

- 2025 Loveless, Stephanie, Rennie, Tullis, Søndergaard Morten, and **Zinovieff, Freya**, eds. *Situated Listening: Attending to the Unheard*. Routledge: <https://tinyurl.com/Situated-Listening>

JOURNAL ARTICLES - PEER-REVIEWED

- Forthcoming Zinovieff, Freya, Amanda Gutierrez. “Rituals of Resistance: Anti-Imperial Approaches to Radio”, in *Sonic Reorientations: Momentum 13 Seminar*, edited by Morten Søndergaard, forthcoming 2026
- Forthcoming Zinovieff, Freya. “A Feminist Politic of Listening: Muddy Archives and Embodied Truth Making”, in *An Institution of Knowledge*, edited by Natalie Loveless, forthcoming 2026
- 2023 **Zinovieff, Freya**, Droumeva, Milena, and Aceves Sepúlveda, Gabriela. “Elephant in the Matrix: Ethical Practice and Decolonial Praxis in Sonic Research.” *Resonance: Journal of Sound and Culture*, 4 (4). <https://doi.org/10.1525/res.2023.4.4.325> **
- 2022 **Zinovieff, Freya**, Aceves Sepúlveda, Gabriela, DiPaola, Steve, and sun, prOphecy. “Connective Tissue and Bacterial Echoes: Four Artists, a River, and an Artificial Agent.” *Ecocene: Cappadocia Journal of Environmental Humanities* 3 (2): 173–78. <https://doi.org/10.46863/ecocene.87> **
- 2022 sun, prophecy, **Zinovieff, Freya**, Aceves Sepúlveda, Gabriela, and di Paola Steve. “Mitochondrial Crossings.” *Feral Feminisms Hacking the Anthropocene* (10): 22-26, <https://feralfeminisms.com/issue1/issue-10-hacking-the-anthropocene/>
- 2020 **Zinovieff, Freya**, and Aceves Sepúlveda, Gabriela. “Listening Geopolitics and the Anthropocene Contact Zones of the Bali and Georgia Strait.”

Leonardo Music Journal 30 (December): 114–18.
https://doi.org/10.1162/lmj_a_01103 **

- 2016 de Berigny, Caitilin, **Zinovieff, Freya**, Cochrane, Karen, Youngdong Kim, and Zhepeng Rui. “EEG and Sonic Platforms to Enhance Mindfulness Meditation.” *Journal of Arts and Humanities* 5 (9): 1–12.
<https://doi.org/10.18533/journal.v5i9.1012>. **

BOOK CHAPTERS & SECTIONS - PEER-REVIEWED

- 2025 **Zinovieff, Freya**, and Krobath, Helena. “The Sound of Hate: White Nationalist Epistemology and Neo Nazi Nation Building on Telegram.” In *Situated Listening: Attending to the Unheard*. Routledge.
- 2025 Loveless, Stephanie, and **Zinovieff, Freya**. “Listening to Our Listening.” In *Situated Listening: Attending to the Unheard*. Routledge.
- 2024 sun, prOphecy, Muntean, Reese, and **Zinovieff, Freya**. “Soundwalking: Three acts of Attunement, Motion, and Breath.” In *The Routledge Handbook of Sound Design*. Routledge. **
- 2022 sun, prOphecy, **Zinovieff, Freya**, Carlson, Kristin, and Muntean, Reese. “Sonic Poetics of the Tidal Flats.” In *Designing Interactions for Music and Sound*. Focal Press. **
- 2019 **Zinovieff, Freya**. “Horsetail.” In *Becoming Botanical*. Objet-a Creative Studio. <https://becoming.ink/becoming-botanical/>
- 2013 **Zinovieff, Freya**. “Sydney Cathedral Choral Vespers Benediction of the Blessed Sacrament.” In *Drawn from Sound*. Decibel New Music.
<http://www.drawnfromsound.com/artists-and-works.htm>
- 2013 **Zinovieff, Freya**. “Daniel Boyd, Biography at Design and Art Australia Online.” In *Daniel Boyd*. Design and Art Australia Online:
<https://www.daa.org.au/bio/daniel-boyd/biography/>
- 2013 **Zinovieff, Freya**. “Freya Zinovieff.” In *Her Shoes 6 Women Artists*. Blurb Inc. <http://www.blurb.com/b/691648-in-her-shoes-6-women-artists>

PEER-REVIEWED CONFERENCE PROCEEDINGS

- 2023 Loveless, Stephanie, and **Zinovieff, Freya**. 2023. “Situated Listening: Partial Perspectives and Critical Listening Positionality.” In *World Forum of Acoustic Ecology: Listening Pasts, Listening Futures*. Florida, USA: SFU Digital Open Journal System. **
- 2022 Aceves Sepúlveda, Gabriela, **Zinovieff, Freya**, Gutiérrez, Amanda. “Sono-Soro[ridades]: Feminist interventions in Sound Art.” In *Borderline Sonorities/Sonoridades Fronteiriças IICIPS*, Federal University of Santa

Catarina, Florianópolis, Brazil (UFSC), June 9-11.
<https://en.sonoridades.net/c%C3%B3pia-ii-cips-chamada-de-trabalhos> **

REFEREED CONFERENCE PROCEEDINGS

- 2023 Loveless, Stephanie, and **Zinovieff, Freya**. “Situated Listening: Partial Perspectives and Critical Listening Positionality.” In *World Forum of Acoustic Ecology: Listening Pasts, Listening*, USA. **
- 2023 **Zinovieff, Freya**. “Grating Flesh: Radical Hate and the Rio Grande.” In *Latin American Studies Futures*. Florida, USA: SFU Digital Open Journal System.
- 2022 sun, PrOphesy, Aceves Sepulveda, Gabriela, **Zinovieff, Freya**, and DiPaola, Steve. “Sonic Ecologies of Bodies and Place: Multimodal Narratives.” In *Critical Research Engagements with Artificial Intelligence*.
<https://nomadit.co.uk/conference/rai2022/paper/64814>
- 2019 sun, PrOphesy, **Zinovieff, Freya**, and Aceves Sepulveda, Gabriela. “Mothering Bacteria: A Speculative Forecast of the Body as an Interface.” In *Proceedings of the 2019 on Creativity and Cognition*, 455–60. San Diego, CA, USA: ACM. <https://doi.org/10.1145/3325480.3329173>
- 2014 Bérigny, Caitilin de, Faleh, Majdi, and **Zinovieff, Freya**. “Media Façades: Augmenting Urban Location Through Interaction.” In *Public Spaces, Zayed Books* 419–26. Zayed University, Dubai, United Arab Emirates. **

REFEREED CONFERENCE PRESENTATIONS

- 2025 **Zinovieff, Freya** and Krobath, Helena, “Blood and Soil: Earwitnessing, Accelerationism and the Weaponization of Transness”, in *Mobilizing Queer Joy and Challenging Anti-2SLGBTQI+ Hate Conference*, MacEwan University, Edmonton, Canada. **
- 2023 **Zinovieff, Freya**, Santos, Alessandra, and Aceves Sepulveda, Gabriela. “Symbiotic Mitochondria: Towards a Collaborative Feminist Praxis.” In *FEMeeting: Women in Art, Science and Technology*, Taos, New Mexico, USA. **
- 2023 **Zinovieff, Freya**. “Grating Flesh: Radical Hate and the Rio Grande.” In the *Latin American Studies Association Congress*, Vancouver, Canada.
<https://lasaweb.org/uploads/lasa2023-program-optimized-may22-v4.pdf>
- 2023 **Zinovieff, Freya**, Krobath, Helena, and Droumeva, Milena. “Far Right Soundscapes: A Sound Studies Exploration of Nationalist Audio on Telegram.” In the *Congress of the Humanities and Social Sciences*, Toronto. **
- 2023 **Zinovieff, Freya**, and Loveless, Stephanie. “Situated Listening: Partial Perspectives and Critical Listening Positionality.” In *Sounds of the End of the World*. Fluminense Federal University, Brazil: Fluminense Federal University.
<https://en.sonoridades.net/programa%C3%A7%C3%A3o> **

- 2022 Sun, PrOphecy, Aceves Sepulveda, Gabriela, **Zinovieff, Freya**, and Steve DiPaola. "Sonic Ecologies of Bodies and Place: Multimodal Narratives." In *Critical Research Engagements with Artificial Intelligence*. <https://nomadit.co.uk/conference/rai2022/paper/64814>
- 2022 **Zinovieff, Freya**, Aceves Sepúlveda, Gabriela, and Droumeva, Milena. 2022. "Possibilities for Decolonial Practice in Sonic Research." In the *Congress of the Humanities and Social Sciences*, Toronto, Canada. **
- 2022 Aceves Sepulveda, Gabriela, and **Zinovieff, Freya**. 2022. "Remediation, Reactivation and Re-Enactment as Feminist Methods for Collaborative Research-Art-Creation." In *FEMeeting: Women in Art, Science and Technology*, Lisboa and Evora: Portugal. **
- 2021 **Zinovieff, Freya**, and sun, prOphecy. 2021. "Radical Practices for Borderlands." In the *Royal Geographical Society with IBG Annual Conference*, online. **
- 2019 **Zinovieff, Freya**, and Aceves Sepúlveda, Gabriela. 2019. "Borderlands and Binaries: More-Than-Human Listening in a Time of Ecological Crisis." In *RE: SOUND 2019, Media Art Histories Conference*. Aalborg University, Denmark. **
- 2019 Aceves Sepúlveda Gabriela, and **Zinovieff, Freya**. "The Soundscapes of Lima and Mexico City: Race, Gender, and Sound in the Work of Monica Maya and Victoria Santa Cruz". In *RE: SOUND 2019, Media Art Histories Conference*. Aalborg University, Denmark. **
- 2019 sun, prOphecy, and **Zinovieff, Freya**. "Mothering Bacteria: Shifting Borderlands in Algorithmic Spaces." In *Association for the Study of Literature and the Environment: Paradise on Fire*. University of California, Davis, USA.
- 2018 **Zinovieff Freya**. 2018. "Confluence of Relations: An Auto-Ethnographic Account of Field Recording in the Anthropocene Age." In *Royal Geographical Society Annual International Conference*, Cardiff, UK.
- 2014 Bérigny, Caitilin de, Majdi Faleh, and **Zinovieff, Freya**. 2014. "Media Façades: Augmenting Urban Location Through Interaction." In the *International Symposium of Electronic Arts (ISEA)*, Zayed University, Dubai, United Arab Emirates. https://www.zu.ac.ae/isea2014/en/Symposium_program/conference_overview.aspx **

INVITED SCHOLARLY TALKS

- 2025 Roundtable at Momentum Nordic Biennale of Contemporary Art with **Freya Zinovieff**, Stephanie Loveless, Morten Sondergaard, and Tullis Rennie. June 16th. <https://momentum.no/momentum-13//>

- Roundtable with Tullis Rennie at House of Annetta, London, England, June 28th.
- 2024 **Freya Zinovieff** conversation with Cheryl Pagurek, invited by Surrey Art Gallery, November 2nd.
- Freya Zinovieff** in conversation with Mitochondrial Ontology Collective, invited by Monica Reyes Gallery, Vancouver, November 30th.
- 2022 **Freya Zinovieff**, Milena Droumeva, and Stephanie Loveless. “Sounding Out Citizenship: Ways of Unlearning Listening”. Roundtable talk in: *Congress of the Humanities and Social Sciences*, Toronto, Canada. May 5th.
- 2022 **Freya Zinovieff**, Gabriela Aceves Sepúlveda, Kate Hennessey, Trudi Lyn Smith, Tylar Campbell, prOphecy sun and Steve DiPaola, “Critical Research Creation Engagements with Artificial Intelligence”. Roundtable at *Anthropology, AI and the Future of Human Society, Royal Anthropological Institute Conference*. Online June 8th.
- 2022 **Freya Zinovieff**, Tullis Rennie, Stephanie Loveless, Morten Sondergaard, Gabriela Aceves Sepúlveda, and Louise Mackenzie, “The Listening Academy”. *The Listening Biennale*, London, England. Oct 11th.
- Freya Zinovieff**, Gabriela Aceves Sepúlveda, Steve DiPaola, prOphecy sun, “Body as Border.” Invited talk by Surrey Art Gallery. March 19th.
- 2019 **Freya Zinovieff**, Laura Beloff, Marie Højlund, Morten Riis, Janna Holmstedt, Stephanie Loveless, Louise Mackenzie, Tullis Rennie, Gabriela Aceves Sepúlveda, and Morten Søndergaard “Sound as Evidential Medium in an Age of Crisis”. Roundtable in *The Posthumanities Hub Seminar*, 28th January. Online: <https://posthumanitieshub.net/2021/01/15/the-posthumanities-hub-seminar-resound-sound-as-evidential-medium-in-an-age-of-crisis-28th-of-january-at-115-pm-cet/>
- 2013 **Freya Zinovieff**, “Artists Talk”. Invited by Professor Cat Hope to discuss my graphic score “Sydney Cathedral Choral Vespers Benediction of the Blessed Sacrament”, included in the curated show *Drawn from Sound at Edith Cowan University*, Perth, Australia and performed by Western Australian Academy of Performing Arts, (WAAPA). The Artist talk took place at Edith Cowan University. March 28th.
- 2011 **Freya Zinovieff**, “Critical Frameworks for Contemporary Textiles”. Invited to discuss my research-creation in an *Artists Talk at Garden St Gallery*, Sydney. March 2011.

GUEST LECTURES

- 2019 **Guest Lecturer**, Graduate Seminar, Emily Carr University, Canada
- 2012 **Guest Lecturer**, Textiles, Garden St Gallery, Sydney

SCHOLARLY PANELS ORGANISED AND CHAIRED

- 2025 **Session Chair** at *Mobilizing Queer Joy and Challenging Anti-2SLGBTQI+ Hate Conference*, MacEwan University. Panel: Theorizing and Representing Joy and Resistance, Oct 10th.
- 2021 **Session Co-Chair** at *Universities Art Association of Canada (UAAC 2021)*, Panel B5: Feeding the Fish: COVID, Surveillance Capitalism, Creative Practice, and the Digital Encounter. Online, October 20th.
- Session Co-Chair** at *II Conference of Research on Sonorities: Sono-Soro[rites]*: Feminist Interventions in Sound Art, Panel: Borderline Sonorities/Sonoridades. Fronteiriças IICIPS, Federal University of Santa Catarina, Brazil (UFSC), June 9-11th.
- 2020 **Session Co-Chair** at *Universities Art Association of Canada (UAAC 2020)*, Panel E8: Unearthing the Imaginary in a Post-COVID World. Co-chairs and panel organizers. Online, October 16th.
- 2019 **Session Co-Chair** at *RE: SOUND 2019 Media Art Histories Conference*, Aalborg University, Aalborg, Denmark. Panel: Sounding Difference: Gender, Sound and Technology. Co-chairs and panel organizers. August 20-23rd.
- 2019 **Session Co-Chair** at *Association for the Study of Literature and Environment (ASLE 2019)*. Panel 10-R: Securing Paradise: Borders, Human and Nonhuman Intersections. UC Davis June 29th.

EXTENDED ABSTRACTS - PEER-REVIEWED

- 2019 sun, PrOphecy., **Zinovieff, Freya**, and Aceves Sepúlveda, Gabriela. “Mothering Bacteria: A Speculative Forecast of the Body as an Interface.” In *Proceedings of the 2019 on Creativity and Cognition*, 455–60. San Diego CA USA: ACM. <https://doi.org/10.1145/3325480.3329173>

EXHIBITION CATALOGUES

- 2019 sun, prOphecy., **Zinovieff, Freya**, and Aceves Sepúlveda, Gabriela. “Ecologies of Transformation. Exhibition Catalogue.” In *ACM SIGCHI conference on Creativity & Cognition*, 5. UC San Diego. <https://ecologiesoftransformation.ucsd.edu/>

REFEREED POSTERS

- 2018 **Zinovieff, Freya**. “Songs of Despair, Songs of Beauty: Multispecies Listening in the Anthropocene Age.” Poster Presentation, *Livable Cities Symposium*, The Anvil Centre, Vancouver, Canada.

RESEARCH CREATION

SOUND INSTALLATIONS AND MEDIA COMMISSIONS

- 2025 *Deep Time and Crude Resonance*. Artwork commissioned by Momentum Nordic Biennale of Contemporary Art. Original multimedia sound installation using FM radio transmitters and soundcores developed in collaboration with Amanda Gutierrez: <https://momentum.no/momentum-13//>
- 2025 *Activation: Deep Time and Crude Resonance*. Performance commissioned by Momentum Nordic Biennale of Contemporary Art. Collaboration with Amanda Gutierrez in Moss Church, Norway <https://momentum.no/momentum-13//>
- 2024 *Mitochondrial Ontologies: Deep Time and the Digital*. Original soundscore developed in collaboration with prOphecy sun for film directed by Gabriela Aceves Sepulveda. Since 2019 I have been working collaboratively on the iterative project that utilizes machine learning algorithms and Butoh dance to generate immersive multi-channel installations using video and original music production. Funded by Canada Council, presented at international conferences and in the Urban Screen project with Surrey Art Gallery (Aceves Sepulveda et al., 2022; P. Sun et al., 2022; Zinovieff et al., 2022).
- 2023 *Feminist Sonographies of Situated Listening*, Amanda Gutierrez, Victoria Polti, Ana Mora, Gabriela Aceves Sepulveda and Freya Zinovieff, collaborative installation using multiple radios and a collective sonic score, with Sono-(soro)rities research group, presented at The Institution of Knowledge, Kule Center for Advanced Study, University of Alberta. Curated by Natalie Loveless. May 16th to June 10th. <https://www.ualberta.ca/kule-institute/winter2023/index.html>
- Tamesis green, greasy, river thames, Tamesis, dark one, how i love to sink my fingers into your muddy archive, smell your silt, hear your undulations, taste your acrid slime on my skin, my river, bone birther, pipe smuggler, carrier of ancient fat, and murky secrets, the resonance of our pagan rituals still find home with the eels in your water, forgotten, mostly, except by the dear ones, Tamesis, the imperial powers found a way to exploit you, your tides, your depths, your marshlands, your watery organs, harvested for ships like the hms nonsuch, and conquest of a shore that is not ours, and on that shore, human and animal organs violently and savagely harvested, again and again across years and decades, and still continuing".* Immersive video and sound installation interrogating the site at the river Thames, London, where colonial ship, the HMS Nonsuch was launched. Presented at The Institution of Knowledge, Kule Center for Advanced Study, University of Alberta. Curated by Natalie Loveless. May 16th to June 10th. <https://www.ualberta.ca/kule-institute/winter2023/index.html>
- 2021 *Body as Border Traces and Flows of Connection*. Large-scale multimedia installation using custom built AI, performance and original soundscore.

Collaboration with prOphecy sun, Gabriela Aceves Sepulveda, and Steve DiPaola. Commissioned by Surrey Art Gallery and presented in their final Urban Screen Programme on the largest outdoor screen in Canada, Surrey, BC. October 2021st to January 2022nd. <https://www.surrey.ca/arts-culture/surrey-art-gallery/exhibitions/body-border-traces-and-flows-of-connection>

The Physical Impossibility of Prehistory in the Car of Someone Living. Video work detailing relations between deep time, love, and petroculturalism. Shown in Film and Motherhood at Access Gallery, Vancouver. Curated by Art Mamas collective. October 8th. <https://accessgallery.ca/event/onsite-and-online-screenings-film-and-motherhood>

Mitochondrial Echoes: Computational Poetics. Immersive single-channel video work and AI-driven poetic visual and auditory score, collaboration with PrOphecy sun, Gabriela Aceves Sepulveda and Steve DiPaola. Presented at Art and Machines 2 Art Gallery, Hong Kong. June 16th to 20th. <https://www.cityu.edu.hk/scm/artmachines2/AM2%20Conference%20Proceedings.pdf>

2019 *Mothering Bacteria.* Collaboration with prOphecy sun, Performance and Intervention at ASLE Conference, Paradise on Fire, University of California, Davis, USA. June 26th.

Mothering Bacteria: The Body as an Interface, collaboration with prOphecy sun, Gabriela Aceves Sepulveda and Steve DiPaola. Three channel video work, utilizing custom-built AI, Butoh Dance and performance by the artists. Presented at Creativity and Cognition (C&C2019). San Diego, California. June 23rd to 26th. <https://vimeo.com/282256583>

SELECTED CURATORIAL PROJECTS

2025 *Listening as Activism.* Vancouver New Music. Forthcoming curatorial project

2022 *Chaotic Rhythms.* Canada Council-funded project (\$50,000). An interactive sound art gallery, with commissioned work of five sound artists of marginalized gender, to ask: “what would accessible sound art be?” <https://chaotic-rhythms.ca/>

2021 *Boundless.* Short film program with Urban Screen Surrey Art Gallery, Surrey, Canada. Feb 12th to May 1st. Co-curated with prOphecy sun

2007 - 2010 *Cambridge Open Art Space,* founder and curator of Cambridge’s first conceptual art trail. The project consisted of multiple small-scale art happenings and events by over 20 local artists. The events took place in inopportune places, such as in Cambridge Maternity Hospital graveyard, under benches, in bathrooms and garden sheds. We created a map for visitors to cycle around the city and take part in the works, many of which were immersive and participatory.

GRAPHIC NOTATION PUBLISHED AND PERFORMED

2013 - 2014 *Sydney Cathedral Choral Vespers Benediction of the Blessed Sacrament*. Graphic Score published by Western Australian Academy of Performing Arts (WAAPA). Included in the 2013 Academy Curriculum and performed at multiple venues across Australia as part of the students practice and performance curriculum. Presented and performed by Eneksis Vocal Ensemble at: Drawn from Sound exhibition, Spectrum Project Space, Edith Cowan University, Perth, Australia, March to April 2013.

Performed by Sydney University Chamber Choir at CofaSpace Gallery, Sydney, Australia. December 6th. Exhibition from December 6th to 16th 2014.

Presented again at *Drawn from Sound* exhibition at the Australia Council for the Arts, Sydney, August 14th to November 4th, 2014. Both exhibitions were curated by Cat Hope.

<http://www.drawnfromsound.com/sydney-2014.html>

<http://www.drawnfromsound.com/perth-2013.html>

GRANTS, FELLOWSHIPS & AWARDS

2025	SSHRC Postdoctoral Research Fellowship: \$140,00
2024	R M Schafer Soundscape Award, \$2,000
2023	SFU Graduate Fellowship: \$7,000 Glenfraser Acoustic Communication Research Award: \$1,992 SFU Travel Minor Research Award: \$3,000 SFU Travel Minor Research Award: \$1,000
2022	SFU Travel Minor Research Award: \$125 SFU Travel Minor Research Award: \$1,985
2012	Glenfraser Acoustic Communication Research Award: \$3,300 SFU Travel Minor Research Award: \$1,369 SFU Graduate Fellowship: \$3,500 SFU Presidents PhD Scholarship: \$7,000
2020	SFU Graduate Fellowship: \$3,250 Glenfraser Acoustic Communication Research Award: \$2,100 R M Schafer Soundscape Award: \$1,000
2019	Glenfraser Acoustic Communication Award: \$2,500 SFU Travel Minor Research Award: \$500 SFU Graduate Fellowship: \$6,500 FCAT Graduate Fellowship: \$3,250
2018	Glenfraser Acoustic Communication Award: \$1,250 SFU Travel Minor Research Award: \$500
2011	Australian Federal Awards Initiative (formally Endeavour Awards): \$38,500

ACADEMIC SERVICE

2021 - **Academic Mentorship and Student Support**
Provide continued guidance and ongoing academic support in research and professional development to current and former students from SFU and UBCO.

- 2018 - 2020 **Anthropocene Reading Group**, Critical Media Arts Studio (CMAS), SIAT, SFU
Organized and facilitated this interdisciplinary graduate reading group on media, ecology, and the Anthropocene. Coordinated reading selections, led discussions, and fostered collaboration across interdisciplinary research areas. Outcomes included a curated body of literature that informed graduate research and course development of **IAT 885 Digital Disparities: New Media in the Anthropocene**.
- 2015 - 2017 **Guest Editor** at *Digital Humanities Now*: <https://digitalhumanitiesnow.org/>
- 2013 **Academic Mentor (PASS Scheme), College of Fine Arts, UNSW**
Served as an Academic Mentor in the Peer Assisted Study Sessions (PASS) program for undergraduate design students. Facilitated weekly group sessions to build learning communities, foster critical and creative skills, and support students' academic confidence. Drawing on my own experience as a practicing artist and researcher, I provided mentorship in writing, study skills, project planning, and creative practice, as well as one-on-one guidance in navigating the academic system. This role deepened my understanding of mentorship as a feminist pedagogy that integrates academic proficiency with community-building practices.
- 2013 **Judge** at Contemporary Textiles, Fibre Arts Competition, New South Wales Annual Exhibition
- 2013 **Committee Member** of the contemporary art team (Contempo) at Art Gallery of New South Wales, Sydney.
- 2013 **Volunteer** at Art Month, Sydney: <https://artmonthsydney.com.au/>

PROFESSIONAL LEARNING AND DEVELOPMENT

2025 **Freedom School Pedagogical Workshops**, Vancouver

In August 2025, I attended a series of workshops hosted by The Freedom School, an academic collective committed to the pedagogical application of critical theory, decolonial ethics, and liberatory politics in both classroom and community contexts. As an active participant, I gained tools for fostering anti-capitalist solidarity, centering Indigenous sovereignty, and integrating abolitionist frameworks into teaching practice. The workshops deepened my interest in, and commitment to, positioning the classroom as a space of collective anticolonial inquiry and political imagination. The workshops further equipped me with strategies to translate critical theory into lived practice through collaboration and non-hierarchical workshop facilitation. I attended the following workshops:

- Lifelines, Not Pipelines Teach-In: Solidarity with Indigenous Nations Resisting Extraction

- Building a Better World with BDS: A Hands-on Workshop
- Abolition Geography: Essays Towards Liberation
- Anti-Palestinian Racism in School Systems
- New Policing Tech, Same Colonial Empires: Global Policing, Border Controls & Technofeudalism
- Parents for Palestine: Perfect Victims and the Politics of Appeal

I intend to carry forwards the lessons that I learned by designing assignments that further connect course readings to local and global struggles; by incorporating teach-in formats into classes; and by fostering classroom cultures that revolve around solidarity, and collective responsibility.

2022

SIAT Writing Program Teacher Mentorship, SFU

Professional development workshop for the SIAT Writing Program, led by Professor Chantal Gibson, designed to prepare myself and a fellow graduate student to further lead the Writing Program at SIAT. The training focused on pedagogical strategies for teaching lower and upper-level research-intensive writing in interdisciplinary contexts. Throughout the day, we explored different approaches for guiding students through critical reading, research, drafting, and iterative revision. The workshop navigated different approaches to integrate theory, method, and applied writing practice.

A central component of the training was how to implement ethics. Specifically, the 4Cs framework developed by Professor Gibson: *Context*, *Connection*, *Conveyance*, and *Ethical Citation*. We practiced strategies for teaching students how to think about positionality, situate their work in interdisciplinary contexts and engage in research and writing as a collaborative and ethical scholarly conversation. The workshop also included exercises in designing assignments, analyzing common student writing challenges, facilitating peer-review sessions, and implementing constructive and iterative feedback to improve student learning outcomes.

SELECTED PUBLIC OUTREACH AND RESEARCH IMPACT

PRESS AND MEDIA COVERAGE

2025

Momentum 13 Nordic Biennale of Contemporary Art received 98 reviews and international news coverage, many of which mention my name and artwork *Deep Time and Crude Resonance* in collaboration with Amanda Gutierrez. I include a small selection of high-profile coverage below, including a link to all 98 pieces of coverage:

<https://picklespr.coveragebook.com/b/33f79b53c3836228>

Interview with BBC World Service Newshour, Discussion of *Deep Time and Crude Resonance*, Sunday 6th July

Galleri F15 Press Releases for *Deep Time and Crude Resonance*

<https://www.mynewsdesk.com/galleri-f15/images/amanda-gutierrez-og-freya-zinovieff-3279395>

<https://press.gallerif15.no/images/amanda-gutierrez-og-freya-zinovieff-3279396>

E-flux Magazine Participating Artists in 13th edition, Momentum Nordic Biennale of Contemporary Art: Between/Worlds Resonant Ecologies, June 14th <https://www.e-flux.com/announcements/672120/between-worlds-resonant-ecologies>

Art Review Magazine Participating Artists announcement, 18th March <https://artreview.com/momentum-13-announces-participating-artists/>

Noema: Technology and Society Magazine, Momentum 13 discussion including artist list, <https://noemalab.eu/memo/events/momentum-13/>
Biennial Foundation Magazine, Participating Artists in MOMENTUM 13, <https://biennialfoundation.org/2025/03/participating-artists-in-momentum-13-between-worlds-resonant-ecologies/>

- 2022 **Peace Arch News**, editorial piece on curatorial project and immersive installation, *Body as Border: Traces and Flows of Connection*. Urban Screen to be unplugged at Surrey rec centre after 'Body as Border' digital-art show <https://www.peacearchnews.com/news/urbanscreen-to-be-unplugged-at-surrey-rec-centre-after-body-as-border-digital-art-show-2862888>
Peace Arch News With Surrey's Urban Screen set to close, a farewell talk will involve 'Body As Border' artists <https://www.peacearchnews.com/entertainment/with-surreys-urbanscreen-set-to-close-a-farewell-talk-will-involve-body-as-border-artists-2864373>
Stir Magazine, Artificial intelligence-driven poetry blazes at Urban Screen, discussion of *Body as Border*, <https://www.createastir.ca/articles/body-as-border-surrey-art-gallery>

ACADEMIC AFFILIATIONS AND MEMBERSHIPS

- 2020 - **Sonoridades Research Collective**, Simon Fraser University, Concordia University, University of Buenos Aires
2019 - **Latin American Studies Association (LASA)** membership
2019 - **Situated Listening Research Collective**, University of Aalborg, Simon Fraser University, Rensselaer University, University of London
2018 - **Mitochondrial Ontology Research Collective**, Simon Fraser University, Emily Carr University, University of British Columbia
2018 - 2020 **Royal Geographical Society** membership
2017 - **Member of the Sonic Research Studio**, Simon Fraser University

EARLY AWARDS AND EXHIBITIONS

ART AND RESEARCH AWARDS

- 2013 Postgraduate Research Conference Grant. University of New South Wales: \$2,100
2012 Arc Award. University of New South Wales: \$350
Blake Prize finalist. Sydney, Australia
Tim Olsen Drawing Prize Shortlist Kudos Gallery. Sydney, Australia
2010 The Eaton Fund: £400

- 2009 Tesco Community Art Grant: £100
COOP Community Art Grant: £150
- 2008 Tesco Community Art Grant: £100
Sainsbury's Youth Grant: £130
COOP Community Art Grant: £150

EXHIBITIONS AND CURATORIAL PROJECTS

- 2012 *Traces of Infinity*. Solo show featuring twelve graphic scores and their performance by Sydney University Chamber Choir at CofaSpace Gallery, Sydney, Australia. December 6th to 16th.
- 2013 *Inside the Silos*, a curated show at Delmar Gallery. Sydney, Australia. April 7th to 28th.
Traces and Faces, a curated show at Gallery 286. London, England. December 1st to January 3rd.
Brave New Worlds, curated by Anne-Marie Hurtgen and Kirsten Cunningham, including artists Freya Zinovieff, Amr Alfaleh, Kirsten Cunningham, Sophie Clague, Jessica Edwards, Julia Featherstone, Josh Harle, Laura Hill, Anne-Marie Hurtgen, James McDonald, Gail Reingold, Intan Tenacious and Miren Zarate. Kudos Gallery, Sydney, Australia. February 8th to 18th.
- 2012 *This That and the Other*, curated by Mike Barnard. Including artists Freya Zinovieff, Bernardo Bento, Bettina Bruder, Sophie Clague, Dominique Hindmarsh, Catherine Kennedy, Virginia Mawer, Susannah Thorne, Tony Wild and Mike Barnard. Sheffer Gallery, Sydney, Australia. July 18th to 28th.
Love Moments, a curated show at Art Moment Gallery, Sydney, Australia. March 1st to April 1st.
- 2011 *Group Show*, a curated group show at Gallery 286. London, England. December 1st to January 3rd.
- 2010 *Omnium Gatherum*, a curated show at Cambridge Open Art Space Studio's, Cambridge, England. December 1st to December 15th.
Five Hundred Dollars Exhibition, curated by Sylvia Washington for the Kathmandu Contemporary Arts Center (KCAC) London, England. November 16th to 21st.
Somewhere, surely, I have lived a life of joy with you? Solo Show at Cambridge Open Art Space Studio's, Cambridge, England. June 1st to June 29th.
Absence from Those We Love. Solo show at Cambridge Open Art Space Studio's, Cambridge, England. March 1st to April 1st.
100 Loves Lost. Community art intervention. Cambridge, England. April.
- 2009 *In Her Shoes*. Curated by Wanda Bennett at Art Space Mackay, Australia. February 1st to February 29th.
Ever After the Honey. Curated group show at Clare Hall, Cambridge University, England. June 21st.

Ventanas. Curated group show at Cambridge Open Art Space Studio's, Cambridge, England. August 1st to August 30th.
Kulla Dhoka. Curated by Sylvia Washington, London, UK. September 1st.
Heritage/Legacy. A performative intervention on the streets of Bangkok and Sydney, December.

2008 *Secret Garden Party*, curated group show, Cambridge, England. June to July.
Identity Matters. Curated group show at Cambridge Open Art Space Studio's Cambridge, England, June to July.

2007 *Heart Of the World Festival*: Various locations across Cambridge, in collaboration with Cambridge City Council, England. June to August.
Meat Dresses. Solo Show at Cambridge Open Art Space studio's, Cambridge, England. December 1st.
Cambridge School of Art BFA graduation show at Mall Galleries. London, England.
Tea with The Epigenome. Installation presented at 286 Gallery. London, England. December to January.