

A d a m B a s a n t a

selected works (2012-2015)

updated 10.2015

Artist Statement

My work investigates perception – and listening in particular – as an active, participatory, multi-modal activity which is distributed throughout a variety of human and non-human agencies. By interrogating points of intersection between the conceptual and sensorial, the psychological and psychophysical, as well as conscious, bodily and mechanical dimensions of the listening experience, I aim to draw the viewer's awareness towards undiscovered facets of their own listening.

In my recent work, I exclusively use objects from the world of commercial sound reproduction technologies. Disrupting their technical and economic functions, thus nullifying their potential as instruments of mass communication, these objects are transformed into sculptural sound-producing centerpieces. Through the use and subtle perversion of communication technologies, I aim to reveal their material agencies as prosthetic technologies-of-listening, while in turn allow reflection on the material agency of our own bodily "technologies" of listening.

Arranging these objects into three-dimensional reconfigured listening situations, I create spaces for aesthetic and conceptual contemplation of sound, listening, sonic technologies, and the manners in which these elements are at constant interplay.



Louder than a beating heart

2015.

solo exhibition.

Louder than a beating heart is a collection of new sound works investigating amplification as both conceptual subject matter and primary production technique. Each work strives to complicate, in its own way, the manners in which amplification operates in the acoustic, social, political, and personal spheres of life.

From its experimental origins at the turn of the 20th century, electronic amplification was quickly recognized as a power that could shape our everyday world. Today, amplification is beyond ubiquitous, underscoring our engagement with sonic technologies ranging from personal music devices to instruments of mass communication. Amplification is so embedded in both technological devices and contemporary lifestyle, that it has become transparent, overlooked, and inaudible; a 'neutral' or 'natural' feature of the current technological landscape.

And yet, amplification technologies beg a series of critical questions not often posed. How does amplification operate acoustically and socially? How does it change the ways we listen and the ways we interact with communication technology? How does amplification affect the manner with which we relate to specialized and everyday sound?

Through a series of works developed during a two-month residency at Titanik Gallery (Turku, Finland), amplification itself is interrogated as an intertwined acoustic-social-technological phenomena, allowing contemplation of processes of sound reproduction and their effect on social relations and the experience of listening.

In **Listening through a small plastic box**, the amplification of empty space is contemplated as an austere object-in-itself, while the operation of amplification in the public sphere is explored in a light-hearted manner in **Positive Vibes**, a video and sculptural documentation of a series of public interventions. The kinetic sound sculpture **Closer then farther away** amplifies and makes-audible physical distance - serving as a metaphor to emotional longing - using tuned feedback techniques and pop culture references. Finally, **Message from the past / Message for the future** contemplates obsolete recording and amplification systems, highlighting the relationship between sound reproduction technology and our perception of past and future.

Through the amplification of physical relations, technological artifacts, and naive sentiment, sound and listening are observed as both isolated phenomena and carriers of content.

Video Links: Positive Vibes <https://vimeo.com/147233315> Listening through a small plastic box <https://vimeo.com/146070624>
Message Past Future <https://vimeo.com/146061735> Closer then farther away <https://vimeo.com/147373272>

Positive Vibes. Public intervention, video and sculptural documentation. 2015.
Variable dimensions. Video, helium balloons, portable stereo system.



In 1938, Adolf Hitler famously claimed that without the public loudspeaker, the Nazi's would have never conquered Germany. Subsequent use of amplified sound in public space, while less nefarious, is often cast in a negative light: as a warning signal (bomb sirens, fire alarms, and police sirens) or public nuisance (advertisement, noise pollution, and noise complaints). **Positive Vibes** attempts to flip these notions on their head through a series of public interventions.

On several separate occasions, a small portable stereo system, suspended in mid-air by a bouquet of colorful, helium-filled party balloons, has been released in public spaces in central Turku. As the small stereo system floats above unsuspecting passers by, it repeats the phrase "I love you" in English and Finnish. Both visually and sonically, the work intends to send out "positive vibes" in the midst of early-fall workdays.

Video Link: <https://vimeo.com/147233315>

Positive Vibes. Public intervention, video and sculptural documentation. 2015.
Variable dimensions. Video, helium balloons, portable stereo system.



Photo by Hertta Kiiski



Adam Basanta - Portfolio 2015

Listening through a small plastic box. Sound installation. 2015.

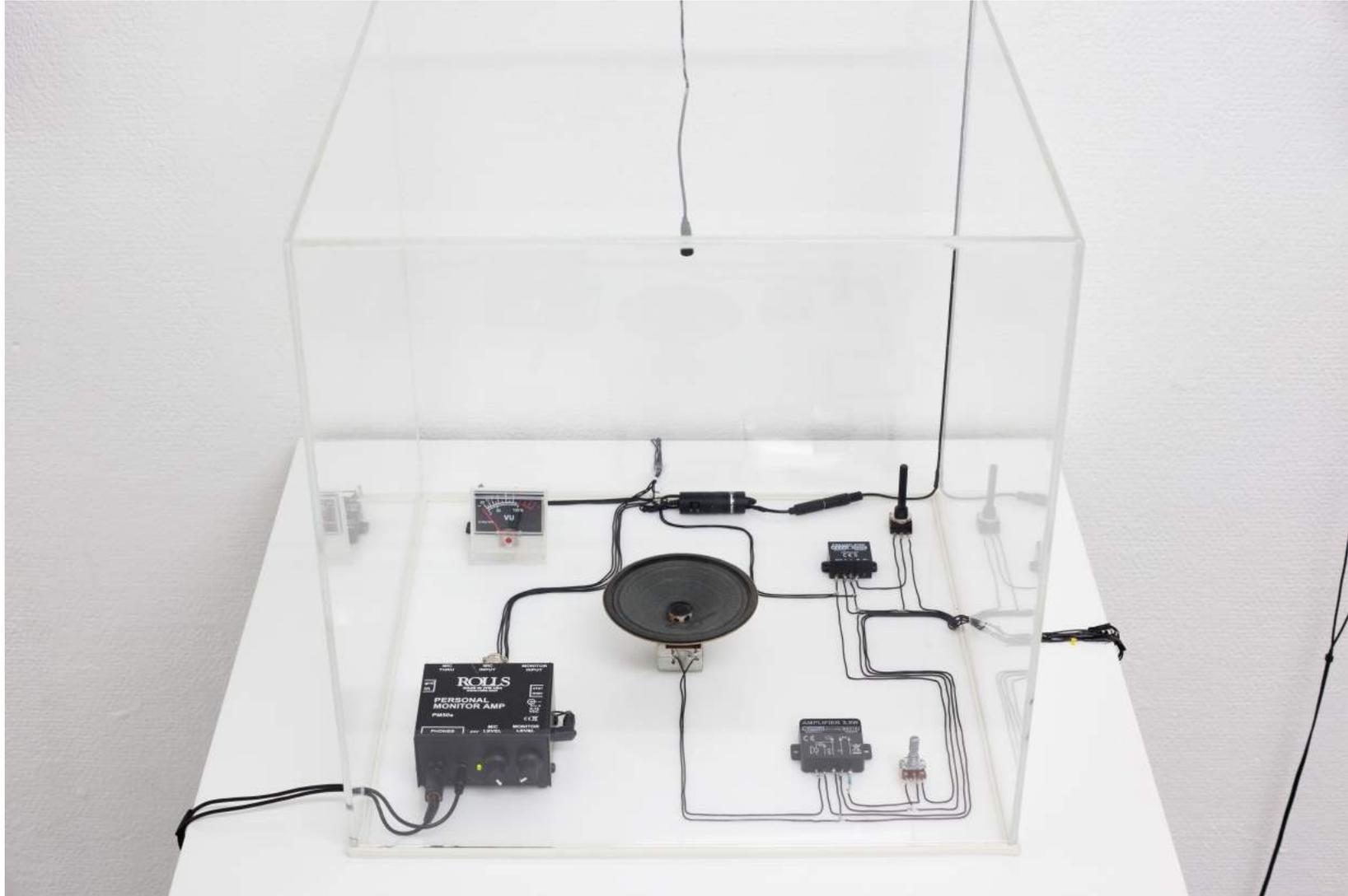
17" x 17" x 17". Acrylic box, microphones, reclaimed speaker cone, VU meter, electronics, headphones.



Using a procedural yet nonsensical amplification chain, a live stream of the gallery soundscape is sent into a clear acrylic box containing electronic amplification components and a single speaker cone. As the sound of the surrounding room is amplified within the acrylic box, it reflects in all directions off of the box's surfaces, accentuating and dampening various frequencies due to the natural resonance of the container. The resonant re-amplification is captured through a small suspended microphone and sent to a set of headphones which are available to gallery visitors.

Through this roundabout process, the gallery's sonic environment is spatially displaced into the acrylic box, only to re-immense the listener in it: an act of triple super-imposition of simultaneous adjacent spaces (the room, the box, the listener). By presenting a re-configured acoustic situation - equal parts austere, self-reflexive, and absurd - the listener's experience of sound is revealed as a complex collaboration of natural, physical, electronic, and perceptual agencies. [Video Link: https://vimeo.com/146070624](https://vimeo.com/146070624)

Listening through a small plastic box. Sound installation. 2015.
17" x 17" x 17". Acrylic box, microphones, reclaimed speaker cone, VU meter, electronics, headphones.



Closer then farther away. Kinetic sound sculpture. 2015.

24" x 18" x 7". 2 Lavalier microphones, speaker cone, 3D printed stands, 2 stepper motors, electronics, custom software, acrylic.

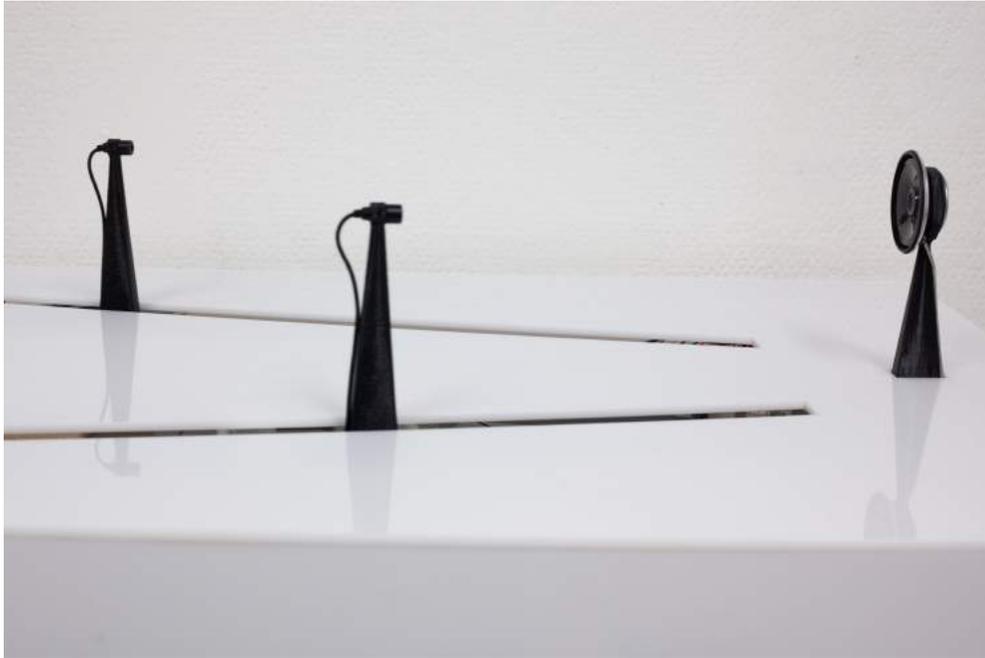


Amplification bridges physical distance (from my phone, to a satellite, to your phone), while simultaneously reminding us of its limitations as a substitute for face-to-face contact. In **Closer then farther away**, 2 small microphones move, each in its turn, towards and away from a single speaker cone. The signal from each microphone is routed to the output of the speaker through custom software; as a microphone gets closer to the speaker and begins to "hear itself" being amplified, a feedback tone is generated.

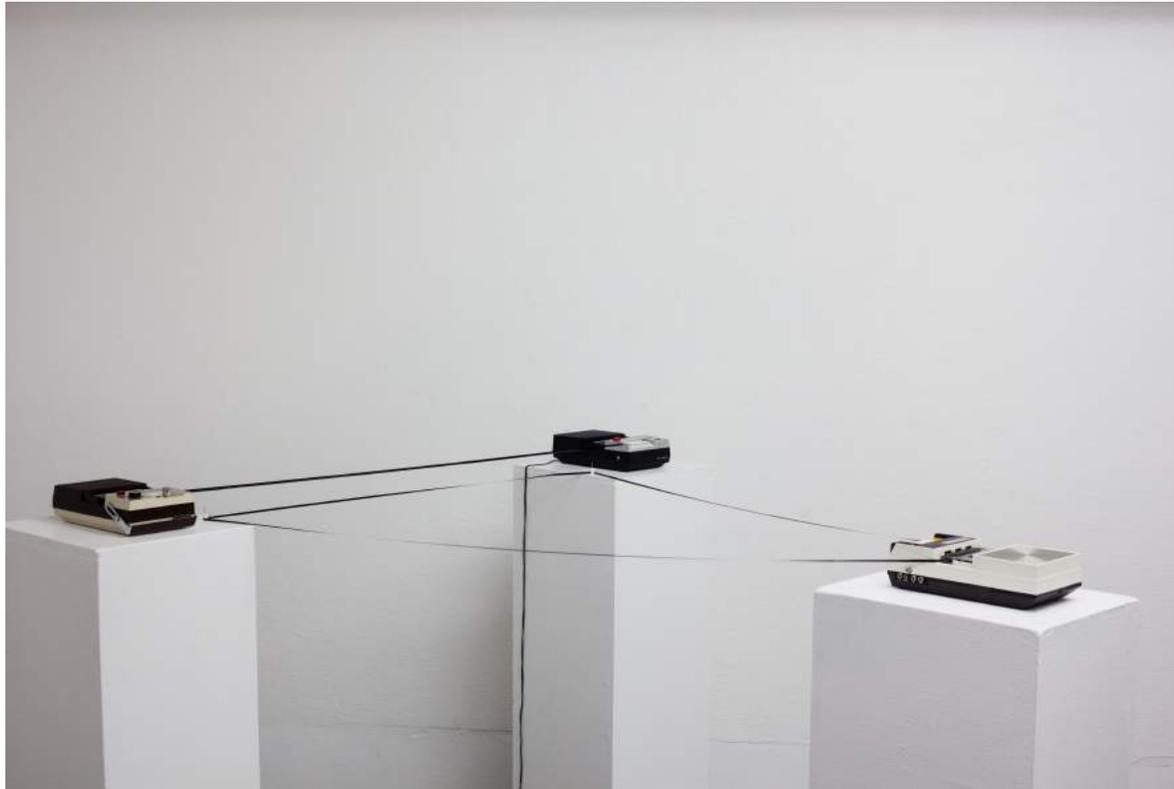
Using custom software to tune the resulting feedback, the movement of each microphone generates a glacially-paced feedback melody of two iconic songs about longing and closeness: Carol King's 1971 ballad "So far away" and Janet Jackson's 1997 dance track "Together again". As the microphones take turns approaching closer and farther away from the speaker, the two melodies are intertwined into a single melodic line, at times consonant while at others increasingly atonal. Physical distance is amplified both literally and metaphorically.

Video Link: <https://vimeo.com/147373272>

Closer then farther away. Kinetic sound sculpture. 2015.
24" x 18" x 7". 2 Lavalier microphones, speaker cone, 3D printed stands, 2 stepper motors, electronics, custom software, acrylic.



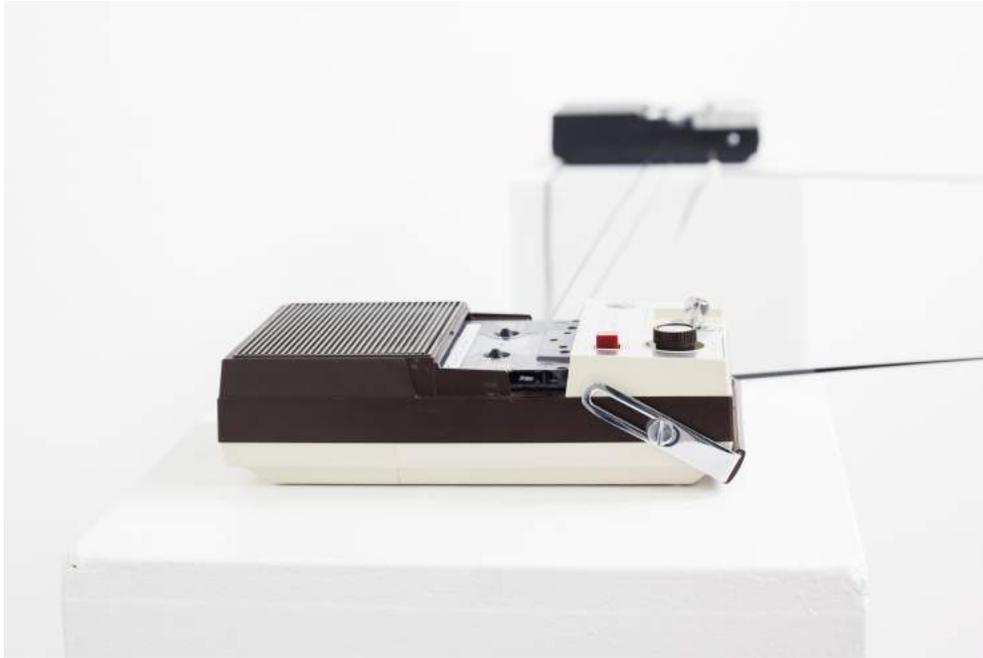
Message from the past / Message for the future. Sound installation. 2015.
55" x 55" x 50". 3 portable cassette-tape recorders, 3 modified cassette tapes, electronics.



"The only thing we know about the future is that it is going to be different." (Peter Drucker, Management: Tasks, Responsibilities, Practices (1973), Pt. 1, Ch. 4.)

The above message, written in the past concerning the future, is spoken by a speech synthesis algorithm unavailable in 1973, recorded and amplified on cassette tape recorders produced between 1968 and 1979. At their time, these artifacts were material participants in the imagination of "The Future" through both function and visual design. Today, they have become obsolete and fashionable several times over. Such recording technologies condense time, allowing the past sentiment about the future into the present, while simultaneously amplifying time-difference through the sonic signifier of recorded fidelity. Taking advantage of the mechanical systems at play, Drucker's statement continually scrambles itself in time - creating unpredictable sense, non-sense, and new-sense - illustrating that indeed, the only thing we know about the future is that it is different, although perhaps not in the ways we expect it to be. Ironically, without prescience or clairvoyance, this knowledge is only known through contemplation of the past. Video Link: <https://vimeo.com/146061735>

Message from the past / Message for the future. Sound installation. 2015.
55" x 55" x 50". 3 portable cassette-tape recorders, 3 modified cassette tapes, electronics.





A Room Listening to Itself

2015.

Sound installation.

Feedback occurs when output of a system is directed back into its input. As output continuously funnels into the input - which in turn routes the signal back to the output, on and on ad infinitum - the system reaches an equilibrium in which notions of cause and effect are rendered meaningless.

In "A Room Listening to Itself", sound is produced exclusively through amplification techniques which "make audible" the physical relationships between microphones, reclaimed speaker cones, and the gallery's surrounding acoustic environment.

Using the acoustic phenomena of tuned microphone feedback alongside recursive amplification networks, the gallery space is turned into a giant resonator that amplifies both acoustic activity and inactivity as a product of spatial relationships. Custom-built computer software constantly re-calibrates the room to ever-changing acoustic situations, aiming for a sonic equilibrium that remains out of reach.

The result is a re-configured acoustic situation, which both musicalizes and modifies the acoustic response of the room. In addition to the controlled feedback network, each microphone signal is played back by several speakers, which are in turn amplified by neighboring microphone and speaker pairs. This recursive amplification network modifies the acoustic response of the room by introducing a crude analog simulation of reverberant reflections and delays, with each re-amplification timbrally modified by the unique sonic characteristics of its respective speaker cone. This approach amplifies the natural resonant frequencies of the room, while introducing new resonances as a product of the spatial location and distance between microphones and speakers.

As gallery visitors walk through the room, they inadvertently modify its acoustic properties by both creating and absorbing sound, modifying the audible relationship between microphone, speaker and acoustic space. The visitors sounds are integrated into the work through the recursive amplification network, which spatially displaces and modifies intentional and unintentional sounds, ranging from visitors' footsteps, muted conversations, or sound-making directly into particular microphones. In this sense, visitors become part of a feedback loop, both attending to and participating in the relationships found in the gallery space as they move through it.

"A Room Listening to Itself" is made possible by financial support from the Canada Council for the Arts.

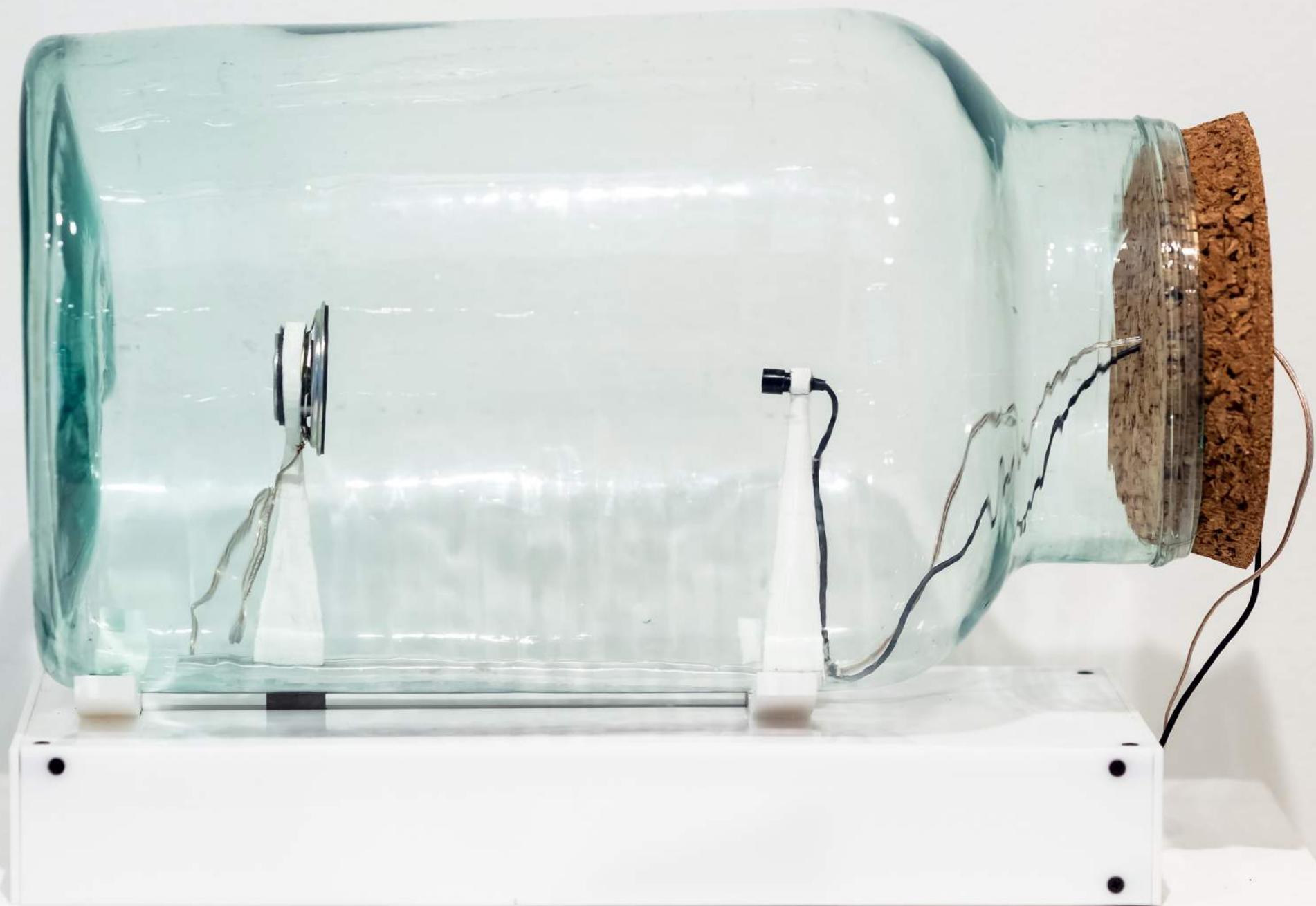
Video Link: <https://vimeo.com/135961039>

A Room Listening to Itself. Sound installation. 2015.
Variable dimensions. 8 SM58 microphones, 8 re-claimed speaker cones, electronics, fishing wire.



A Room Listening to Itself. Sound installation. 2015.
Variable dimensions. 8 SM58 microphones, 8 re-claimed speaker cones, electronics, fishing wire.





The sound of empty space

2015.

Sound installation comprised of three interrelated sound sculptures.

The sound of empty space explores relationships between microphones, speakers, and surrounding acoustic environments through controlled, self-generating microphone feedback. Amplifying and aestheticizing the acoustic inactivity between technological "inputs" and "outputs" - stands in for their corporeal correlates, the ear and mouth - the notion of a causal sound producing object is challenged, and questions are posed as to the status of the 'amplified'. By building flawed technological systems and nullifying their intended potential for communication, the ear is turned towards the empty space between components; to the unique configurations of each amplifying assemblage.

In **The loudest sound in the room experienced very quietly**, an endless feedback loop between microphone, public address system amplifier, and speaker cone is enclosed within a soundproof aquarium. A communication system disrupted and turned against itself, the sound level within the enclosure reaches an ear-damaging 120dB, approximately the loudness of a car horn at close distance.

The notion of amplification systems as self-generating sound producers is further developed in the piece **Pirouette**. Like a life-sized ballerina atop a music box, a microphone rotates slowly, bringing it in proximity to seven mounted speaker cones. As the microphone hovers over each speaker in sequence, a tuned feedback melody emerges. Throughout nine full rotations, a skeletal version of the main theme from Tchaikovsky's Swan Lake ballet can be heard.

In **Vessel**, the naturally resonant acoustic properties of a large glass jar are amplified, creating a feedback monody by varying the distance between speaker and microphone. As the components continually move closer and further away from each other, we encounter a system that offers no resolution.

Through pieces which are equal parts banal, inventive, and absurd, sound is revealed not as a distinct object or autonomous event, but rather as a mutable product of interdependent networks of physical, cultural and economic relations.

Video Link: <https://vimeo.com/120993966>

Pirouette. Sound installation. 2015.
5' x 5' x 6'. Microphone, 7 speaker cones, wood, electronics.



Pirouette. Sound installation. 2015.
5' x 5' x 6'. Microphone, 7 speaker cones, wood, electronics.

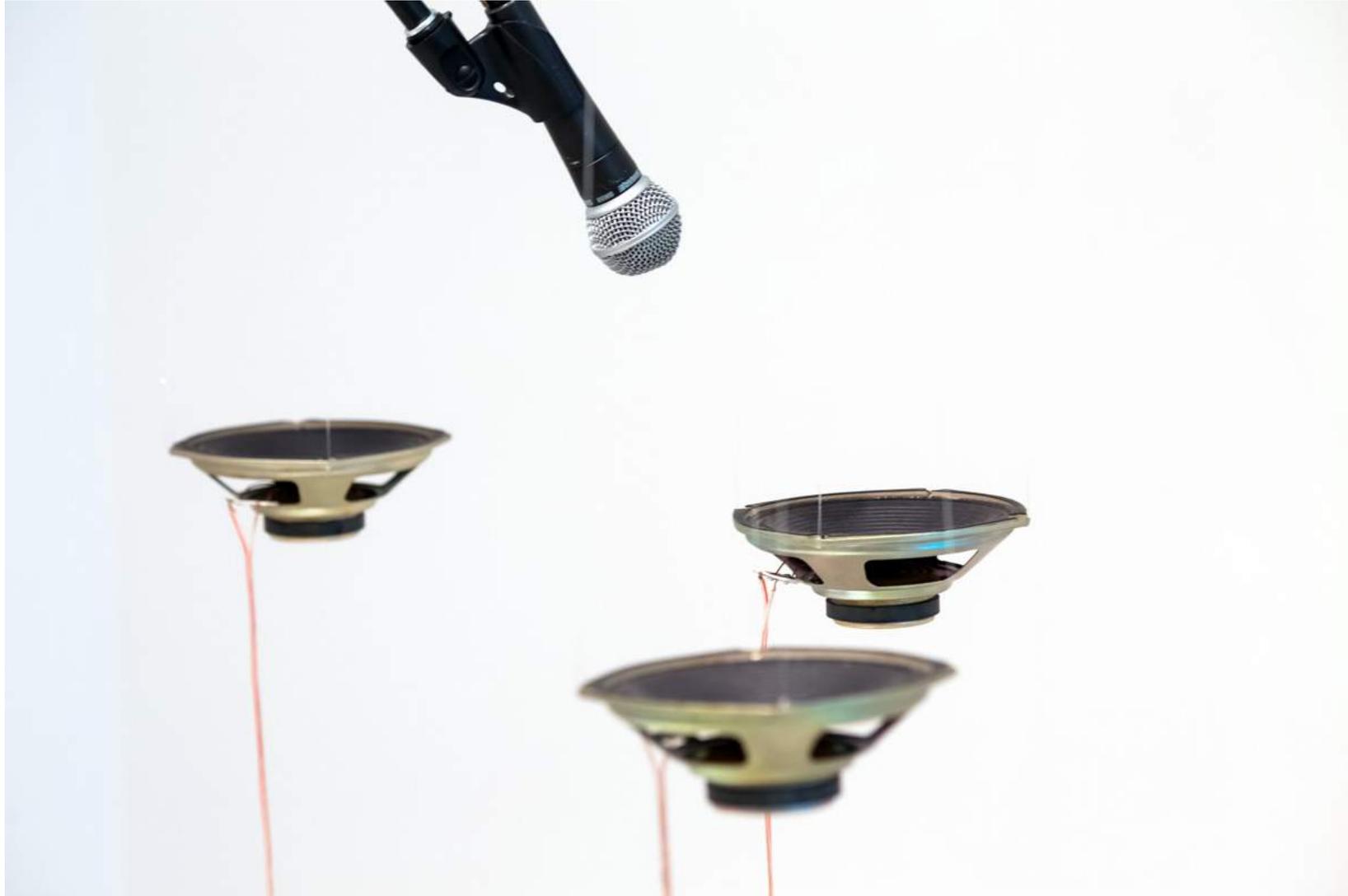
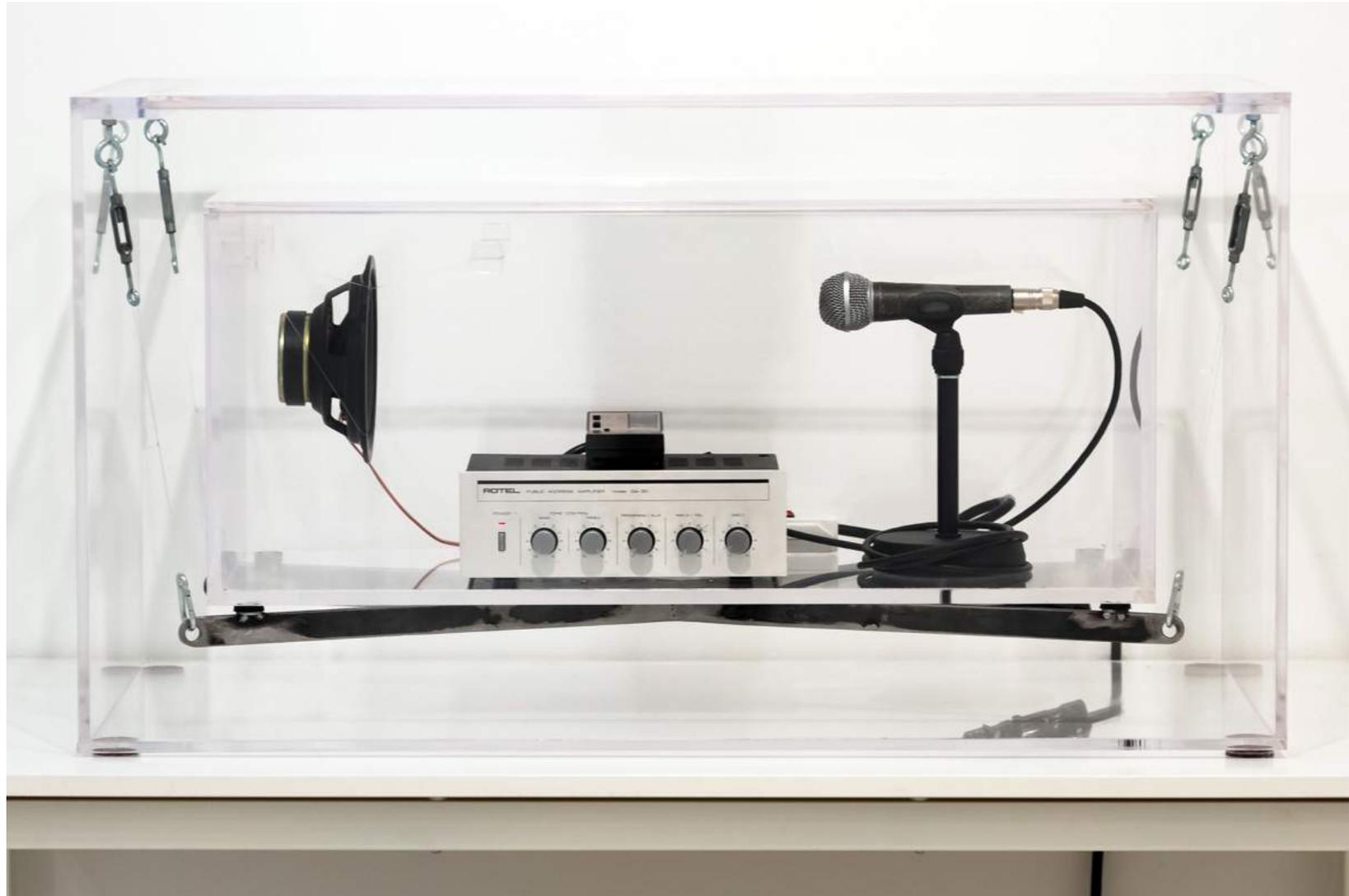


Photo by Emily Gan

Adam Basanta - Portfolio 2015

The loudest sound in the room experienced very quietly. Sound installation. 2015.
42" x 25" x 25". Microphone, speaker cone, amplifier, sound level meter, acrylic.



The loudest sound in the room experienced very quietly. Sound installation. 2015.
42" x 25" x 25". Microphone, speaker cone, amplifier, sound level meter, acrylic.



Vessel. Sound installation. 2015.
19" x 10" x 10". Microphone, speaker cone, glass jar, electronics.



Photo by Emily Gan

Adam Basanta - Portfolio 2015

Vessel. Sound installation. 2015.
19" x 10" x 10". Microphone, speaker cone, glass jar, electronics.





Invisible Lines

2013.

Sound installation. Collaboration with Julian Stein.

Invisible Lines explores the composition of temporal structures using microphone feedback as sole material: a making-audible of the physical relationships between microphones, speakers, and the surrounding acoustic space.

In this work, six iconic SM58 microphones are coupled with six extracted speaker cones. Functioning as elementary components in both sound reinforcement systems and the history of sound art, the physical relationship between each microphone/speaker pair becomes audible through dynamic (computer- controlled) amplification and filtering.

The six audible feedback loops are controlled by custom software which oscillates between states of stability and instability, resulting in a self-regulating and self-balancing system.

Beyond the reining in of feedback-“squeal”, the system accurately determines the pitch and envelope of audible feedback: the once unwanted byproduct gains a notion of instrumentality, or instrumental capacity. In this sense, **Invisible Lines** plays off dangerous expectations and attempts to showcase feedback as a quiet, pitched, delicately unstable, acoustic and relational phenomena.

Winner of the Edith-Russ-Haus Awards for Emerging Media Artists 2014, Oldenburg, Germany.

Video Link: <https://vimeo.com/78427816>

Invisible Lines. Sound installation. 2015.
5' x 5' x 5'. 6 x SM58 microphones, 6 x speaker cones, stands, cables, electronics.



Photo by Emily Gan

Adam Basanta - Portfolio 2015

Invisible Lines. Sound installation. 2015.
5' x 5' x 5'. 6 x SM58 microphones, 6 x speaker cones, stands, cables, electronics.





Room Dynamics

2012.

Sound and light installation.

In **Room Dynamics**, 12 computer-controlled incandescent light bulbs are coupled with small audio speaker (hanging above each bulb), and arranged to create a permeable, site-responsive, dynamic media architecture which simultaneously occupies and is in dialog with the surrounding presentation site.

Although an antiquated technology, the light bulb is still deeply imbricated with our quotidian lives. By “awakening” these familiar objects in a manner that subverts their conventional use, renewed attention can then be directed towards their energetic performance and reconfigured individual agencies.

The 12 “sounding” bulbs are animated by an ever-evolving composition exploring perceptual relations of sound, light, and space, while allowing the spectator to enter a perceptual dialogue of rediscovery with these changing elements. Inevitably, one wonders, is the emitted light a trace of sonic production, or are sounds resulting from the amplification of malfunctioning electrical current?

Room Dynamics changes its surrounding environment: reshaping its appearance and volume, creating movement and perspectival changes. Consequently, the presentation space is continually activated in novel ways; articulating navigable pathways, “colouring” and “shading” architectural features through light and sound, and challenging the exclusive definitions of “object” and “environment”. Ultimately, the work creates a non-repeatable singular experience, which lead to a longer, immersive engagement with the presentation site.

Video Documentation:

<https://vimeo.com/45308918>

Room Dynamics. Sound and light installation. 2015.

Various dimensions (dependent on location). 12 x 200w incandescent lightbulbs, 12 small speakers, DMX dimmers, electronics.



Photo by Emily Gan

Adam Basanta - Portfolio 2015

Room Dynamics. Sound and light installation. 2015.

Various dimensions (dependent on location). 12 x 200w incandescent lightbulbs, 12 small speakers, DMX dimmers, electronics.





N_Polytope

2012.

Audiovisual installation by Chris Salter in collaboration with Adam Basanta, Marije Baalman, Sofian Audry, Elio Bilinost, Thomas Spier.

N_Polytope: Behaviors in Light and Sound After Iannis Xenakis is a spectacular light and sound performance-installation combining cutting edge lighting, lasers, sound, sensing and machine learning software inspired by composer Iannis Xenakis's radical 1960s- 1970s works named Polytopes (from the Greek 'poly', many and 'topos', space). As large scale, immersive architectural environments that made the indeterminate and chaotic patterns and behaviour of natural phenomena experiential through the temporal dynamics of light and the spatial dynamics of sound, the Polytopes still to this day are relatively unknown but were far ahead of their time. N_Polytope is based on the attempt to both re-imagine Xenakis' work with probabilistic/stochastic systems with new techniques as well as to explore how these techniques can exemplify our own historical moment of extreme instability.

150, 10 Watt LED's and 50 tiny speakers are suspended on 24, 20+ m stretched aircraft cables which form a ruled surface. While the behavior of the LED's create a changing space of bursting points, coloured lasers that bounce off the surface of fixed and changing mirrors generate fleeting architectures of lines and shapes that flicker and disappear before the visitors' eyes. Counter-pointing the visual scenography, multi-channel audio from the small speakers as well as the larger environment shifts between sparse natural and dense electronic textures. Across the architectural cable structure, the network of tiny speakers produce the behaviours of mass sonic structures made up of many small elements (sonic grains) creating swarms of tiny sounds that resemble a field of cicadas or masses of insects - akin to Xenakis's interest in the stochastic movement of mass structures.

The re-imagining runs in both 15 minute performance and continuously evolving installation modes. The system is steered through a custom developed wireless sensor network utilizing machine learning techniques, specifically from the research area of reinforcement learning in which software learning agents interact with their environment in order to achieve a goal. The agent seeks to achieve its goal despite the fact that there is a high degree of uncertainty about the environment - in other words, the agent doesn't know until it does something and is then "rewarded" in either a positive or negative manner. In N_Polytope, agents receive sensor-actuator information from the environment (the brightness of an LED and the frequency/amplitude of a sound) and can either turn the LED or the sound on or off, receiving a reward for it. However, the environment around the agent (and the sensor) is continually changing, which makes it challenging to determine what steps the agent will take and what such actions will result in. The agent's actions thus influence not only the state of the environment in the present but also can affect the environment's state in the future.

Honourable Mention, Hybrid category, Prix Ars Electronica 2013 (Linz).

Honourable Mention, 14th VIDA Art and Artificial Life Award, (Fundacion Telefonica, Spain)

Video Documentation: <https://www.youtube.com/watch?v=UJ3f2K25XHc>

N_Polytope. Sound and light installation. 2015.

150 10W LED lights, 50 microspeakers, custom microprocessors, 8.1 channel sound, custom electronics. 2012.



Biography

Adam Basanta (b. 1985) is a Montreal-based sound artist, composer, and performer of experimental music. His work traverses sound installations, electroacoustic and instrumental composition, site-specific interventions, and laptop performance. Across disciplines and media, he interrogates intersections between conceptual and sensorial dimensions of listening, instabilities of instrumentality, and means with which site and space can be articulated.

His sound and audiovisual installations have been presented in North America and Europe in galleries and institutions including Carroll/Fletcher Gallery (London), Serralves Museum (POR), Edith-Russ-Haus fur Mediakunst (GER), Vitra Design Museum (GER), Laboral (ESP), Gallery B-312 (Montréal), Fonderie Darling (Montréal), Titanik Gallery (FIN), The Center for Contemporary Arts Santa Fe (USA), and BIAN 2014 Digital Art Bienale (Montréal), and have been awarded in the Prix Ars Electronica 2013 (honourable mention, Hybrid Art category) and the 2014 Edith-Russ-Haus Awards for Emerging Media Artists.

His experimental concert music has been presented worldwide, including appearances in the MATA Festival (NY), Gaudeamus Musicweek (NL), CTM Festival (GER), Akousma Festival (CAN), and Mutek Festival (CAN), and have been awarded multiple national and international prizes, including Métamorphoses 2010 (Belgium) and the Grand Prize in the SOCAN Foundation Awards for Young Composers (Canada). Recently, his music has been released on Kohlenstoff Records (Montreal), Farmacia901 (Italy), and Cassauna (USA).

Adam holds a BFA in composition from Simon Fraser University (Vancouver, BC) and an interdisciplinary MA in composition and sound art installation at Concordia University (Montreal, QC).

Adam Basanta - CV

Composer / Sound artist

5909 avenue du Parc, Montréal, QC H2V 4H4 Tel: 438-884 5387 adam.basanta@gmail.com www.adambasanta.com

Education:

- 2010 – 2013 Master of Arts, Individual Program (Research-creation), Concordia University.
2006 – 2010 Simon Fraser University, School of Contemporary Arts. BFA Music composition.

Solo Exhibitions

2016

- ***Upcoming. Title TBD. Solo exhibition. Skolska28, Prague, CZ. June 2016.
- ***Upcoming. Title TBD. Solo exhibition. Nutting Gallery, West Liberty University, WV. March 30 - April 21, 2016.
- ***Upcoming. The sound of empty space. Solo exhibition. In Sonora Festival, Madrid, Spain. March 1-12, 2016.

2015

- ***Upcoming. A Room Listening to Itself. Open Space Gallery, Victoria BC. December 1 - January 9th, 2015.
- ***Upcoming. The sound of empty space. Solo exhibition. Carroll/Fletcher Gallery, London, UK. November 27, 2015 - January 23, 2016.
- Louder than a beating heart . Solo exhibition. Titanik Gallery, Turku Finland. October 19-26, 2015.
- A room listening to itself. Centre for Contemporary Arts, Santa Fe, NM. June 12-September 13, 2015.
- The sound of empty space. Solo exhibition. Galerie B-312, Montreal QC. Feb 19-Mar 20, 2015.

2012

- Room Dynamics. Artscape Wychwood Barns, Toronto, ON, Canada. October 26-Dec 15, 2012.
- Room Dynamics. The Bridge Gallery, Charlottesville, VA, USA. September 21-30 2012.

Group Exhibitions

2016

- ***Upcoming. A Line Listening to Itself. Curated by Erick D'Orion. FIMAV Festival, Victoriaville QC. May 2016.

2015

- ***Upcoming. A Line Listening to Itself. Curated by Daniel Wallace. American Medium Gallery, Brooklyn NY. Dec 12, 2015 - Jan 10, 2016.
- The loudest sound in the room experienced very quietly. Curated by the Conseil Québécois des Arts Mediatheques (CQAM). Invisible Dog Gallery, Brooklyn, NY. October 22-25, 2015.

2014

- Invisible Lines. Collaboration with Julian Stein. Emerging Media Artists 2014. Edith-Russ-Haus für Medienkunst, Oldenburg, Germany. October 10-Jan 11, 2014.
- Room Dynamics. Sons Para Sono e Sonhos. Serralves Museum of Contemporary Art, Porto, Portugal. Curated by Pedro Rocha. October 1-4, 2014.
- N_Polytope: Behaviours in Light and Sound after Iannis Xenakis. Collaboration with Chris Salter, Marije Baalman, Sofian Audry, Elio Bilinost. BIAN Montreal Digital Art Biennale. Darling Founderie Gallerie, Montreal QC Canada. May 1-13, 2014.
- Invisible Lines. Collaboration with Julian Stein. Eastern Bloc Gallery, Montreal QC, April 23, 2014.
- Room Dynamics. Cluster New Music + Integrative Arts Festival. Winnipeg, MB. March 1-10, 2014.
- Invisible Lines. Collaboration with Julian Stein. Cluster New Music + Integrative Arts Festival. Winnipeg, MB. March 1-10, 2014.
- N_Polytope: Behaviours in Light and Sound after Iannis Xenakis. Collaboration with Chris Salter, Marije Baalman, Sofian Audry, Elio Bilinost. CTM Festival. Berlin, Germany. January 26-February 23, 2014
- N_Polytope: Behaviours in Light and Sound after Iannis Xenakis. Collaboration with Chris Salter, Marije Baalman, Sofian Audry, Elio Bilinost. Lighttopia. Vitra Design Museum, Weil am Rhein, Germany. January 10-20, 2014.

2013

- Music for Lamps. Collaboration with Julian and Max Stein. Electric Eclectics IX Festival, Meaford ON. August 2-4, 2013.
- Music for Lamps. Collaboration with Julian and Max Stein. Performance and installation. Sounds Like Audio Festival, AKA Gallery, Saskatoon, SK. July 23-25, 2013.
- Music for Lamps. Collaboration with Julian and Max Stein. 11th Annual Graduating Students Exhibition. FOFA Gallery, Concordia University, Montréal QC. June 10-28 2013.
- Music for Lamps. Collaboration with Julian and Max Stein. Nuit Blanche 2013, Montreal QC. March 2, 2013.

2012

- N_Polytope: Behaviours in Light and Sound after Iannis Xenakis. Collaboration with Chris Salter, Marije Baalman, Sofian Audry, Elio Bilinost. Laboral Centro de Arte y Creacion Industrial, Gijon, Spain. Jul 20, 2012 - Sep 30, 2012.
- Music for 12 domestic lamps. Collaboration with Julian and Max Stein. Galerie Espace Projet, Montreal QC. April 25, 2012.

2011

- Contour, for a hallway. Light and sound installation. Vancouver New Music Festival 2011. Scotiabank Dance Centre, Vancouver, BC. October 5-9, 2011.
- Diagonal (for Eastern Bloc). Eastern Bloc Gallery, Montreal, QC. June 25, 2011.

Selected Awards

- The sound of empty space. Finalist. FETA Prize in Sound Art 2015. Miami, FL.
- when you're looking for something, all you can find is yourself. Honorable mention, Soundscape category, PIARS Sonic Art Awards, Rome, Italy.
- Invisible Lines. Winner of the Edith-Russ-Haus Awards for Emerging Media Artists 2014, Oldenburg, Germany.
- N_Polytope: Behaviours in Light and Sound after Iannis Xenakis. Collaboration with Chris Salter (US/CAN), Marije Baalman (NED), Sofian Audry (CAN), Elio Bilinost (CAN). Honourable mention, Prix Ars Electronica 2013, Hybrid Art category.

- Three Myths of Liberalism. John Weinzwieg grand prize for best composition and 1st prize, Hugh le Caine category, SOCAN Foundation Awards for Young Composers 2012, Canada.
- Three Myths of Liberalism. 2nd prize, JTTP 2012, Canadian Electroacoustic Community. Montreal, QC.
- a glass is not a glass. 3rd Prize, Sound in Space Festival 2011. Boston, MA.
- feelings I'm too tired for. 1st prize, Pierre Mercure category, SOCAN Foundation Awards for Young Composers 2011, Canada.
- a glass is not a glass. 1st prize, student category, Métamorphoses 2010, Musiques et Recherches, Belgium.
- a glass is not a glass. Honourable Mention, Musica Viva 2010. Miso Music, Portugal.
- Écologie Matérielle. 2nd prize, Hugh le Caine category, SOCAN Foundation Awards for Young Composers 2010. Canada.
- a glass is not a glass. 1st Prize, VII Concurso Internacional de Miniaturas Electroacusticas, Andalucia, Spain.
- Transients and Resonance. 3rd prize, Hugh le Caine category, SOCAN Foundation Awards for Young Composers 2008. Canada.

Selected Grants and Commissions

- Canada Council for the Arts Travel Grant for Media Arts Professionals, 2015.
- Council des Arts et Lettres de Quebec, Commissioning grant. 2014.
- Canada Council for the Arts, Commission of Canadian Composition. 2014.
- Canada Council for the Arts Travel Grant for Media Arts Professionals, 2014.
- Canada Council for the Arts - Media Arts Production Grant. 2014.
- Canada Council for the Arts Travel Grant for Media Arts Professionals, 2013.
- Canada Council for the Arts, Commission of Canadian Composition. 2013.
- Commission of multichannel electroacoustic work by Western Front Artist Run Centre, Vancouver BC. 2013/14.
- Hexagram CIAM Development Grant. 2013.
- Commissioning of multichannel electroacoustic work by Codes d'accès and Centre PRIM (Montréal QC).
- Canada Council for the Arts Travel Grant for Media Arts Professionals, 2012.
- Commission of installation (Contour, for a hallway) by Vancouver New Music Festival 2011.
- Canada Council for the Arts Travel Grant for Professional Musicians, 2011.

Artist Residencies

- Gallery Školská 28, Prague, Czech Republic. May 2015.
- Titanik AIR, Arte Artists' Association, Turku, Finland. September 1- October 30, 2015.
- Elektronmusikstudion EMS Stockholm. July 15-31, 2014.
- KEAR Composer Residency, Bowling Green State University, Bowling Green, Ohio. November 10-28, 2013.
- Laboral Centro de Arte y Creacion Industrial, Gijon, Spain. June 25 - July 21, 2012.

Selected Publications

- e-music: The sound of empty space. Matteo Marangoni for Neural Magazine #51, Winter 2015. ISSN 2037-108X.

- De ecos vacíos, espacios que se escuchan a sí mismos y el feedback como arte. Miguel Isaza for Hipasonic.com. August 15, 2015.
- Dancing lamps, a tortured piano: Illuminating objects and heavy concepts at the MATA Festival. Rebecca Lentjes for I care if you listen.com. April 2015
- Kids these days. Allan Kozinn for The Wall Street Journal. April 2015.
- Review: MATA Festival's Sounds of Play. Corinna Da Fonseca-Wollheim for The New York Times. April 2015.
- The sound of empty space. Régine Debatty for We make money not art. March 2015.
- Hacked Feedback Systems Reveal the Sound of Empty Space. Sami Emory for Vice's The Creator's Project. March 2015.
- Écouter le son d'un espace vide, voilà ce que propose cette installation. Aline Cantos for Konbini.com. March 2015.
- Silence is only an idea. Justin Metcalf for Deep Kuts, Montreal QC, Canada. March 2015.
- Besuch im Konigreich der Stille. Jurgen Weichardt in Nordwest-Zeitung, Weimar, Germany. October 2014.
- A noite em que adormecemos na Casa de Serralves. Mariana Duarte in Publico, Porto, Portugal. October 2014.
- Music from the New Wilderness has an impressive scope. Alexander Varty in Georgia Straight, Vancouver BC, Canada. February 2014.
- Top 5 things you missed at Electric Eclectics. Moshe Rozenberg for The Grid TO. August 2013.
- Composer Profile: Adam Basanta composes with perceptive extremes. Nick Storrington in Musicworks 111, Toronto ON, Canada. November 2011.
- Dance in Vancouver, Program Four: spirituality and bodies. Melissa Walter for Plank Magazine. Vancouver BC, Canada. October 2009.

Selected Musical and Media Performances

2015

- The Privacy of Domestic Life. Percussion quartet with interactive scenography. Premiere, Usine C, Montreal QC. June 10, 2015.
- An outlier always finds its place out of place. Brass quintet + percussion. Comissioned by Magnitude6 with the assistance of Canada Council for the Arts. Premiere, La Gesu, Montreal QC. June 4, 2015.
- Strike / Struck. Percussion quartet with interactive scenography. Premiere, Music Gallery, Toronto ON. May 8, 2015.

2014

- synchronicity ain't no thing. Electroacoustic. Premiere. Sonic Arts Research Centre, Belfast UK, Nov 26, 2014.
- when you're looking for something, all you can find is yourself. 10 channel electroacoustics. Akousma XI Festival, Montreal QC. Nov 5, 2014.
- instant gris. Electroacoustic. Akousma Festival presentation at EMPAC, Troy, NY. Nov 1, 2014.
- from here to there in one straight line. Solo performance, 8 channel sound + live video. Festival Phenomena 2014, Montreal QC, October 24 2014.
- Music for Lamps. Site-specific audiovisual performance. Festival Phenomena 2014. Montreal QC, October 18, 2014
- Carte Blanche portrait concert. Presented by Sibelius Akademi, Helsinki, Finland. August 5, 2014.
- Room Dynamics (afterimages/vibrations). Audiovisual performance. Norberg Festival, Sweden. July 26-28, 2014.
- Tunnel Musik. Collaboratiion with Jen Reimer and Max Stein. Site-specific audiovisual performance. MMR McGill University, Montreal QC. Part of Suoni Per Il Popolo Festival 2014. June 9, 2014.
- this machine breaths to the rhythm of its own heartbeat. Piano + electronics, 2 surface transducers. Spectrum, NYC (world premiere). May 23, 2014.
- Early Robotics. Collaboration with Julian Stein + Max Stein. Machinic performance. University of Windsor, Ontario. March 30, 2014.
- gently contained but spilling outwards, long and flat. Composition for 5 microphone performers and feedback. Cluster New Music + Integrative Arts Festival, Winnipeg, MB. March 9, 2014 (Premiere).

- when you're looking for something, all you can find is yourself. 10 channel electroacoustics. Premiere. Vancouver East Cultural Centre. Feb 11-15, 2014. Commissioned by the Western Front Artist-run Centre.

2013

- Music for Lamps. Audiovisual performance. Curated by Innovacion en Concert. Sala Rosa, Montreal. Nov 4, 2013.
- Three Myths of Liberalism. Electroacoustics. Anthony Burgess Foundation, Manchester, UK. August 29, 2013.
- Music for Lamps. Audiovisual performance. Sounds Like Audio Festival, AKA Gallery, Saskatoon. July 26, 2013.
- Music for Lamps. Audiovisual performance. VIVO art centre, Vancouver BC. July 19, 2013.
- Three Myths of Liberalism. Electroacoustics. SEAM, Hochschule für Musik Franz Liszt, Weimar. July 15, 2013.
- Tunnel Musik. Collaboratiion with Jen Reimer and Max Stein. Site-specific audiovisual performance. Bain St. Michel, Montreal QC. Part of Suoni Per Il Popolo Festival 2013. June 5, 2013.
- Three Myths of Liberalism. Electroacoustics. Canadian Music Centre, Montreal. April 30, 2013.
- Music for Lamps. Audiovisual performance. Nuit Blanche 2013, Goethe Insitut, Montreal. March 2, 2013.

2012

- sound unsound. Chamber ensemble (Flute, Bb Clarinet, Violin, Cello, Piano, and Conductor). Commissioned by Ensemble Allogène, Montréal. Dec 14, 2012 (premiere), Chapelle Historique Bon-Pasteur, Montreal QC.
- The Burning Skies of Bogota. Concert-installation, collaboration with Daniel Anez (Piano). Montreal Arts Interculturel (MAI). Nov 9-10, 2012.
- Tunnel Musik. Collaboratiion with Jen Reimer and Max Stein. Site-specific audiovisual performance. Wellington Tunnel, Montreal QC. Part of HTMelles Festival. Nov 16, 2012.
- Three Myths of Liberalism. Electroacoustics. Helsinki Music Centre, Finland. Nov 12, 2012.
- feelings I'm too tired for. Bass clarinet + electronics. European performances: Muzicki Salon SC, Zagreb, Croatia. June 6, 2012; ABOUT Cultural Venue, Athens, Greece, June 15, 2012.
- Music for 12 domestic lamps Gallerie Espace Projet, Montreal QC. April 25, 2012.
- Three Myths of Liberalism, Electroacoustics.. Usine C, Montreal, April 5, 2012 (premiere).
- a glass is not a glass. Electroacoustics. San Francisco Tape Music Festival, CA, USA. March 22, 2012.
- feelings I'm too tired for. Bass clarinet + electronics. North American Performances: L'envers, Montreal, March 16 , 2012 (premiere); Packard Hall, Colorado College. April 21, 2012; Open Space, Victoria, BC. June 30, 2012.

2011

- a glass is not a glass. Electroacoustics. US premiere: Sound in Space festival, Boston, MA, USA; Mexican premiere. CMMAS, Morelia, Mexico. May 27th, 2011.
- montreal, part I. Soundscape composition. Premiere. NAISA Deep Wireless Festival, May 7th 2011.
- a glass is not a glass. Electroacoustics. Image & Resonance Festival. Mar del Plata, Argentina. May 5th, 2011.

2010

- Audiovisual formation. Live audiovisual improvisation. VNM Festival Theatre for the Ears 2010. Vancouver, BC. October 5, 2010.
- Party Hat (for a 25th birthday). For 8 indeterminate performers. Vancouver New Music Production, March 10, 2010.
- a glass is not a glass. Electroacoustics. L'Espace du Son festival, Musiques et Recherches. Brussels, Belgium. Oct 22, 2010.

- a glass is not a glass. Electroacoustics. Korean Electro Acoustic Music Symposium. September 5, 2010.
- a glass is not a glass. Electroacoustics. North American performances: Clamour concert series, curated by Music on Main, The Western Front, Vancouver, BC, April 26, 2010; ICMC Concert. SUNY Stony Brook, June 10, 2010; Toronto Electroacoustic Symposium, August 16, 2010.

2009

- Écologie Matérielle. Electroacoustics. ICMC, McGill University, Montreal,
- Écologie Matérielle. Electroacoustics. Toronto Electroacoustic Symposium, Toronto, ON.
- Free / Association. Electroacoustics. Premiere. Sonic Art Research Centre, Queen's University, Belfast, UK. October 2009.
- Transients and Resonance. Electroacoustics. Sonic Art Research Centre, Queen's University, Belfast, UK. October 2009.