



## BIOGRAPHY

Marcus Jackson is an artist, composer, and writer based in Wellington, New Zealand. He likes to collaborate with performers, creating work that interrogates the links between physical gesture and sound production, often with uncanny results. His musical training was geared towards contemporary classical music, creative technology, and ethnomusicology.

His works often have an auto-biographical skew—including himself in audio/visual cameo, or as a performer. He approaches material in extremes, being most comfortable working at the upper and lower limits of volume and stimulus. In particular, he enjoys taking very small gestures, sounds or objects, and amplifying their role in the performance context.

He regularly performs alongside Nick Snowball as part of INOPPORTUNE, has been a Co-Director for SMP Ensemble and is currently a Co-Editor for BLOT, with Antonia Barnett-McIntosh.

## EDUCATION

Master of Music in Composition and Sonic Arts  
Te Kōi New Zealand School of Music, VUW  
2018–2019

Bachelor of Music with First Class Honours in  
Composition and Sonic Arts  
Te Kōi New Zealand School of Music, VUW  
2013–2017

## AWARDS

Performer's Award, NZSM Composers Competition, 2018  
Winner of the ACL Young Composers Award, Taiwan, 2018  
Victoria Masters by Thesis Scholarship, 2018  
Ross Harris Award for Live Electronic Music, 2017  
Winner of the New Zealand School of Music Composer's  
Competition 2016  
Finalist in the New Zealand School of Music  
Composers' Competition 2018 and 2017

## WORK

### HOME DEPOT

Play\_station, Wellington, May 2020

### ALL I FEAR IS DEATH BEFORE FAME

for Mark Menzies and Justin DeHart  
commissioned by ISCM/ACL Festival, May 2020 (postponed)

### What's The Purpose Of This Project?

NZ Fringe Festival, Wellington, March 2020  
Nelson Fringe Festival, Nelson, May 2020 (postponed)

### IMMEDIACY

ADSR Zine, March 2020

### The Pit (203 The Terrace)

off-site installation with Rosie Dent  
Play\_station, Wellington, August 2019

### The Builders of This Faith

octophonic work with Jesse Austin-Stewart  
Adam Art Gallery, Wellington, August 2019  
Cathedral of St Paul, Wellington, March 2019

### SOCRATE

performance with Nick Snowball and Mark Menzies  
Christchurch Arts Festival, July 2019

### PRIVATE MATTER

MEANWHILE Gallery, Wellington, June 2019

### DISCONTINUITY

Masters thesis

### like some kind of residue

Play\_station, Wellington, NZ, May 2019

### expectation of a sensory event is enough to induce ownership over a fake hand

Performance Art Week Aotearoa, November 2018

### the way a smile fades

MEANWHILE Gallery, Wellington, June-July 2018  
Audio Foundation, Auckland, July 2019

### Fish in Pink Gelatine

by Elliot Vaughan (as performer)  
Adam Art Gallery, Wellington, January 2019

### a somnolence so dense it seemed to inhibit breathing

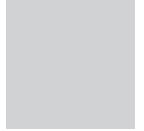
for two performers with whistles and electronics, 2019

### like speaking into each others' mouths

for clarinetist and cellist  
TNUA, Taipei, Taiwan, October 2018

### ICON

for trombone and audiovisual electronics  
Adam Concert Room, Wellington, October 2018



## WORK CONTINUED

### *WET DREAM II*

for e.gt, kit, electronics, live visuals  
Perth, Australia, December 2018  
Nelson, NZ, July 2018  
Wellington, NZ, June 2018

*Presenter in a forum on animated notation*  
ACMC Perth, Australia, December 2018

### *w3t dr33m*

for double bass and electronics,  
commissioned by SMP Ensemble  
Adam Concert Room, Wellington, March 2018

### *Gossamer Shallows*

in collaboration with Charlotte Wheeler  
Te Auaha, Wellington, NZ November 2018

### *that which does not conform*

for orchestra  
performed by NZSM Orchestra  
Sacred Heart Cathedral, Wellington, NZ, October 2017

### *linea*

mechatronic organ augmentation, October 2017

### *this nervous body*

Sonic Arts Lab, Wellington, NZ, October 2017

### *fracture in sheets draped on curved surfaces*

for string quartet  
performed by New Zealand String Quartet  
Adam Concert Room, Wellington, NZ, October 2017

### *when where*

for piano trio and electronics  
Adam Concert Room, Wellington, NZ, September 2017

### *the pressure of small things*

for chamber ensemble  
commissioned and performed by Intrepid Music Group  
Tim Melville Gallery, Auckland, NZ, May 2017

### *an emotion planned*

for soprano saxophone  
workshopped by Joshua Hyde  
Adam Concert Room, Wellington, May 2017

### *a figure in a room imagines another*

play\_station, Wellington, NZ, October 2016

### *not here, but present*

for cello and percussion  
performed by Olivia Wilding and Naoto Segawa  
Adam Concert Room, Wellington, October 2016

### *the body is incongruent*

for snare drum

workshopped by Garret Mendelow  
Adam Concert Room, Wellington, August 2016

### *lazarus*

for orchestra, May 2016

### *who-*

for piano trio  
performed by Alex Taylor, Jane Curry and Gracie Francis  
Nelson, Wellington, NZ, July 2016

### *anxieties*

for string quartet  
workshopped by New Zealand String Quartet  
Adam Concert Room, Wellington, NZ, September 2015

### *LUNG*

for two violins, percussion and piano  
performed in CMNZ Competition  
Napier, NZ, June 2014

### *apres-coup*

for cello and harp, 2013

### *goyishe*

for two violins and four-hands piano  
performed in CMNZ Competition  
Napier, NZ, June 2013

### *While Dreamscapes Stagnate*

for flute, violin, cello, and piano  
performed in CMNZ Competition  
Napier, NZ, June 2012  
Auckland, NZ, September 2012  
Winner: Original Composition Section (CMNZ)

### *Communion*

for choir  
Highly Commended, Big Sing NZ, 2012

### *Whisper*

for choir  
Napier Civic Choir, Napier, NZ, 2011

### *Memoirs of a Forgotten Soul*

for flute, clarinet, and piano  
performed in CMNZ Competition  
Napier, NZ, June 2011  
Hamilton, NZ, September 2011  
Winner: Original Composition Section (CMNZ)

### *Mechanization of the Heart*

for orchestra  
performed by Auckland Philharmonic Orchestra  
Auckland, NZ, September 2010

### *Prelude*

for orchestra  
performed by Auckland Philharmonic Orchestra