

Education

- 2019 PhD (Music) West Australian Academy of Performing Arts. Thesis title: [*Giving voice to the extra-normal self with the extra-normal voice: Improvised exploration through the realms of shamanic chaos magick, insight meditation and gender performance.*](#)
- 2009 MLitt (Modernities) Glasgow University. Thesis title: *Blood and guts: Misreading and plagiarism in Kathy Acker.*
- 2005 BA Hons. (Linguistics and English & Cultural Studies) University of Western Australia. Thesis title: *Fragments, partiality and irony: Writing away from the monologic of heteronormativity towards “a powerful infidel heteroglossia” (Haraway) of relationships.*
- 1998 BA (Fine Art) Curtin University, Perth Australia

Awards

- 2017 Western Australian Music Awards—nominated for ‘Best Experimental Act’
- 2015 Australian Postgraduate Award (WAAPA)
- 2009 William Lauchlan Mann Prize (Glasgow University)

Publications

- 2019 Harlow, S. J. ‘[silences \[score\]](#)’. *Sound Scripts*, 6(1). [conference proceedings]
- 2019 Harlow, S. J. ‘[Exploring the extra-normal self with the extra-normal voice: Improvised ritual possession with voice](#)’, *Context* 44 (Winter 2019), 25-35. [peer-reviewed journal]
- 2019 Harlow, S. J. ‘Non-striated sound spacetime: An ironic political myth’, *Soundest Zine* 4 (August 2019). [Zine]

Teaching

- 2020 Guest Lecture, University of the Arts Helsinki
- 2019 Private singing teacher
- 2016 Tura iMprov Workshop—leading an improvisation workshop

Residencies

- 2018 Yurt Artists Residency—week long artist’s residence in Brunswick
- 2017 Residence #2—performance and recording residency with Tone List

Conference Papers

- 2018 'Integrating the selves / Cutting through the self: Possession and meditation practices utilizing extra-normal vocal technique, trans theory and anarchisms'; Quite Frankly: It's a Monster Conference, University of Western Australia, Perth
- 2018 'Silencing silences and silencing silliness: Political and spiritual intersectionality in two contemplative compositions—*Silence backstage* and *John 4:33*'; Gender Diversity & Music Making Conference, Monash University, Melbourne
- 2018 'Yøu Can't Kill Us: Disrupting normative perceptions of transgender women and Transfeminine People's Voices', co-authored with Shoshana Rosenberg; Gender Diversity & Music Making Conference, Monash University, Melbourne
- 2018 'Exploring the extra-normal self with the extra-normal voice: Improvised ritual possession with voice'; Melbourne University Postgraduate Musicology Conference, Melbourne
- 2017 'Invocations of Unknown Entities (Artists Talk)'; Totally Huge New Music Conference, Perth
- 2017 'The illusion of free will and its implication for improvising (and invocation)'; Agency in Jazz and Improvisation, Melbourne
- 2009 'Concepts of Tuvan sound culture and the early music of Sainkho Namtchylak'; Sound Thought Conference, Glasgow
- 2007 'Secrets, slips, and singular events: A model of critical reflexivity in research', co-authored with Kristina Weaver; Royal Geographical Society / Institute of British Geographers Conference

Recordings: Solo

- 2020 Sage Pbbbt [Three Journeys](#), Tone List
- 2017 Sage Pbbbt [invocations of unknown entities](#), Tone List
- 2017 Sage Pbbbt [four nights of invocation \(the Residence Workings\)](#), Residence

Recordings: Solo electronic

- 2020 digital penetration [washingb irdma chine](#), self-released
- 2020 digital penetration [demos ongssi xteen](#), self-released
- 2019 digital penetration [threem ove ments \(collage\)](#), self-released
- 2018 digital penetration [watching Shinkan Tamaki's 'time space motion'](#), self-released
- 2018 digital penetration [fridges & sticks](#), self-released

2018 digital penetration [*breaking breaking waves*](#), self-released
2005 digital penetration [*EP:60*](#), self-released
2005 digital penetration [*stuff; left over bits \(demos ongsfi fteen\)*](#), self-released
2005 digital penetration [*demos ongsfour teen*](#), self-released
2005 digital penetration [*demos ongsth irteen*](#), self-released
2004 digital penetration [*demos ongst welve*](#), self-released
2004 digital penetration [*demos ongsele ven*](#), self-released
2004 digital penetration [*demos ongst en*](#), self-released
2004 digital penetration [*demos ongsni ne*](#), self-released
2004 digital penetration [*demos ongseig th*](#), self-released
2004 digital penetration [*when i was 7: demos ongse ven*](#), self-released
2004 digital penetration [*demos ongsi x*](#), self-released
2004 digital penetration [*demos ongsfi ve: the guitar album*](#), self-released
2003 digital penetration [*demos ongsfo ur*](#), self-released
2003 digital penetration [*demos ongsth ree*](#), self-released
2002 digital penetration [*demos ongst wo*](#), self-released
2002 digital penetration [*demos ongso ne*](#), self-released
2001 digital penetration [*The PreCrack Daze \(demos ongsze ro\)*](#), self-released

Recordings: Collaborations

2020 The Ripening [*The Very Verge of Remembrance / They Must Sleep, Or They Will Devour Us*](#), self-released
2019 Pneumasphere [*xenophonography; region 5284:61:34*](#), self-released
2019 Pneumasphere [*'Hits Of The 3090s' retrieved from original 237 bit audio recording: discovered in the abandoned interstellar craft 'The Pummel'*](#), self-released
2019 Pneumasphere [*intercepted transmission, source unknown, quadrant 576-02*](#), self-released
2019 Pneumasphere [*xenophonography; region 4516:12:34*](#), self-released
2019 Pneumasphere [*folk songs from imaginary cultures*](#), self-released
2018 Little Songs of the Mutilated, [*They were lifelessly melding in a pool painted with little songs of the Mutilated*](#)
2018 Sage Pbbbt & Erin K Taylor [*MPavilion*](#), Frustration Jazz
2018 Dan O'Connor & Sage Pbbbt [*lines to*](#), Tone List
2018 Temporary Autonomous Zion [*Making Kin*](#), Tone List
2018 Temporary Autonomous Zion [*Live at the Make It Up Club \(03.07.18\)*](#), self-released

- 2018 Sound of the Mountain [Residence #4](#), Residence
2017 Temporary Autonomous Zion [Live at Spectrum Project Space \(26.12.17\)](#), self-released
2017 Ashes of Burnt Sage [live at the 459 bar](#), self-released
2017 James Bradbury [Biomimicry](#), Tone List

Recordings: Compilations & Appearances

- 2018 Various [EX/IN \(responses to Dan O'Connor's IN/EX\)](#), Tone List
2018 Various [Fair Play 2](#), Fair Play (France)
2017 Eduardo Cossio [Foliages](#), Dog Park Records
2017 Various [Minutiae](#), Dog Park Records

Select Live Performances

- 2019 October / with Phew, Zou Zhao and Natasha Tontey at Liveworks Festival,
Carriageworks, Sydney
2019 February-March / soloist in Cat Hope's opera *Speechless*; Perth International Arts
Festival
2019 January / with Monika Brooks (piano); NOWnow, Sydney
2019 January / solo voice set; Tilde~ New Music Festival, Melbourne
2019 January / with Katherine Philp and Carl Rosman playing pieces by Naima Fine Fine;
Tilde~ New Music Festival, Melbourne
2018 October / with Breaking Waves; Inland Festival, Perth
2018 October / solo set; *Quite Frankly: It's a Monster Conference*, Fremantle
2018 February / with Senyawa and Rama Parwata; Make It Up Club, Melbourne
2017 August / voices and possession with Andrew Harper; SuperSense Festival, Melbourne
2017 August / invocation / sound poetry set; Perth International Poetry Festival
2017 July / soloist in work-in-progress showing of Cat Hope's opera *Speechless*;
Vitalstatistix, Port Adelaide
2017 October / lead voice in Anne LeBaron's 'Concerto for Active Frogs'; Perth
2017 January / with Guylaine Cosseron; Audible Edge Festival, Perth
2016 August / recital of excerpts from 'O1sonate' by Calum Roger; Perth Poetry Festival
2015 May / with Perth iMprov Collective and Alice Hui-Sheng Chang; Totally Huge New
Music Festival, Perth