

ANQI LIU

Composer | Interdisciplinary Multimedia Artist | Performer | Filmmaker | Researcher | Educator
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Described by Peter Margasak's Nowhere Street as having "veered from all conventional pathways," Dr. Anqi Liu is a composer, interdisciplinary multimedia artist, performer, photographer, filmmaker, and researcher whose work bridges composition, experimental performance, field research, and advanced sound, visual, and interactive technologies. Rooted in Inner Mongolia and sustained by long-term research with Indigenous Mongolian song and bowed-fiddle traditions, her practice spans chamber and orchestral works, electronics, modular synthesis, choir khuur, audiovisual systems, and media-based installation. Through her original framework, the Ecology of Fraysonics, Liu approaches sound as artistic material, lived relation, perceptual knowledge, and a site where fragility, memory, cultural erosion, and human endurance become audible. Her work has been released or is forthcoming on KAIROS, Longform Editions, Discreet Archive, and New Focus, and has been presented across the United States, Europe, Mexico, and Asia.

EDUCATION

- 2025** **Ph.D. in Music Composition**, University of California San Diego. Dissertation: Towards the Ecology of Fraysonics. Research integrates composition, Indigenous Mongolian song and bowed-fiddle traditions, timbre, language shift, cultural erosion, field research, and experimental sound practice.
- 2016** **M.A. in Music Composition**, Rutgers University.
- 2013** **B.A. in Music Performance and Bachelor of Law** (double degree), Xiamen University.

ACADEMIC APPOINTMENTS AND LEADERSHIP

- 2026-present** **Assistant Professor and Music Production Program Lead**, Rocky Mountain College of Art + Design, Denver, CO. Lead the curricular and programmatic transformation of Music Production into an interdisciplinary sound hub bridging art, design, media, and technology across the College. Develop curriculum, studio-based learning, and cross-program initiatives that position sound as a creative material, research method, and professional pathway for students across disciplines.
- 2023-2026** **Subject Matter Expert and Adjunct Professor, Music Production**, Digital Arts + Media and Liberal Arts, Rocky Mountain College of Art + Design, Denver, CO. Supported the expansion of the BFA in Music Production; designed and taught undergraduate courses in composition, music production, theory, digital audio, sound design, acoustics, and creative DSP; designed NS3100 Acoustics of Music; co-designed MP4250 Traditional Styles: Arrangement + Orchestration; led revisions to core theory and upper-level course sequences.
- 2021-2023** **Lecturer, Department of Music**, University of California San Diego, La Jolla, CA. Designed and taught undergraduate courses in sound art, composition and music production, musicianship, music technologies and media, twentieth-century music, and introduction to Western music; guided students in digital synthesizer building and creative work with Pure Data and Ableton Live.
- 2017-2021** **Teaching Assistant, Department of Music**, University of California San Diego, La Jolla, CA. Taught and supported courses in music history, popular music, film score, music theory, sound and time, contemporary music history, harmony, and voice leading.

RECORDINGS AND PUBLICATIONS

- 2027** **Bloom:::Debris**, free improvisation with Kyle Motl. Forthcoming, New Focus Recordings, New York, NY, March 2027.
- 2026** **a grey city with its beast**, solo album for Mongolian choir khuur with accompanying artist book. Composed, improvised, and performed by Anqi Liu; an aññā duo production. Discreet Archive, Wales, UK. Forthcoming October 2026.
- 2026** **Zhang, Xiaoyue, and Anqi Liu. "Making Sanctuary for a Vanishing Sound: Choir Khuur, Resonance, and Modular Synthesis."** Making Matters: Society for the Study of Affect Conference, 2026.
- 2026** **Zhang, Han, and Anqi Liu. "Extending Instrumentality Through Mechanical Augmentation and Sound Synthesis in a Microtonal Harp."** NIME '26: International Conference on New Interfaces for Musical Expression, London, UK, June 23-26, 2026. ACM, 2026.
- 2026** **I Don't Know I Know; I Don't Know I Don't Know**, for solo cello with self-designed interactive additive synthesizer built in Pure Data, featured on Nina Vanhoenacker's solo album. Protomaterial Records, Vilaplana, Spain, February 2026.
- 2025** **Veiled Erosion**, portrait album featuring performances by Steven Schick, Schallfeld Ensemble, Ensemble Palimpsest, and Kyle Motl. KAIROS Music / HNE Rights GmbH, Vienna, Austria, June 2025.
- 2024** **Diba, Pooyan, Jan Regnier, and Anqi Liu. "Space as Timbre."** Zenodo, 2024. DOI: 10.5281/zenodo.13621810.

- 2023 **a window on absurd, evanescent scenes...**, solo album featuring Anqi Liu's improvisatory performances on modular synthesizers and laptop. Longform Editions, Sydney, Australia, December 2023.
- 2022 **Light Beams Through Dusts, Through a Mist of Moistures**, featured on Kyle Motl's solo contrabass album. Infrequent Seams Recordings, New York, NY, March 2022.
- 2020 **"A Discovery, Anqi Liu Remix,"** featured on King Britt's 012 A(re)-Discovery remix album. The Buddy System Recordings, October 2020.
- 2012 Liu, Anqi. "The Career Path of Chinese Young Composers." *The Song of the Yellow River*, CN14-1039/J, ISSN 1004-6127, no. 4, 2012, p. 83.
- 2012 Liu, Anqi. "The Inheritance of Traditional Culture, Viewing through the Present Situation of Gagaku Music in China." *Northern Music*, CN23-1062/J, no. 8, 2012, p. 131.
- 2012 Liu, Anqi. "My Compositional Evolution through a Perspective of Dialectical Concept." *Northern Music*, CN23-1062/J, no. 7, 2012, p. 46.
- 2012 Liu, Anqi. "The Musical Dream in the Eyes of Young Children." *Northern Music*, CN23-1062/J, no. 6, 2012, p. 109.

WORKSHOPS, GUEST LECTURES, AND TALKS

- 2025 "Towards the Ecology of Fraysonics," lecture/talk, Composition Seminar, University of Minnesota Twin Cities, Minneapolis, MN.
- 2025 "Composing with Ableton Live: Spatialization, Surround Panner, Max for Live, and OSC (Open Sound Control)," workshop, University of Minnesota Twin Cities, Minneapolis, MN.
- 2025 "Interactive Audiovisual Performance System Design," workshop, Rocky Mountain College of Art + Design Visiting Artist Scholar Designer Residency, Denver, CO.
- 2023 "Decolonized Methodologies for Multimedia Practice and Live Performance," workshop, Festival de Música Nueva, Universidad Autónoma de Baja California, Ensenada, Mexico.
- 2023 "Indigenous Mongolian Music in the Twentieth Century," lecture/talk, Illinois State University, Normal, IL.
- 2022 "An Innovative Approach to Additive Synthesizer Design in Pure Data," lecture/talk, Illinois State University, Normal, IL.
- 2021 "Field Studies of Indigenous Mongolian Long Songs at the Juu Uda Herding Site and Their Influence on Decolonized Musical Notation," talk, Stanford University, Stanford, CA.
- 2021 "A Psyche Space: Possibilities of Incorporating Psyche into Compositional Process," talk, ACTOR Y3 Workshop, McGill University, Montreal, Canada.
- 2019 Individual composition lessons and project mentorship, Art College at Inner Mongolia University, Hohhot, China.
- 2018 "Bridging Personal Experience to Compositional Practice," workshop, Art College at Inner Mongolia University, Hohhot, China.
- 2017 "Introduction to Contemporary Composition in the U.S. and Europe," workshop, Art College at Inner Mongolia University, Hohhot, China.

SELECTED PERFORMANCES, COMMISSIONS, RESIDENCIES, AND HONORS

- 2026 Synthesizer and double bass duo performance with Kyle Motl, selected for High Desert Soundings, The Palms, Wonder Valley, CA.
- 2026 **Peeling Cycle**, collaborative performance for real-time generative AI visuals, laser live-processing DIY audio-visual instrument, pinhole camera, and live electronics, selected for ECCV Art Gallery 2026, Sweden.
- 2026 **Sanctuary for a Vanishing Sound**, choir khuur solo performance, Working Title No. 5, Project [BLANK]'s annual experimental art and music series, St. Paul's Episcopal Cathedral, San Diego, CA.
- 2026 **Peeling Cycle (second iteration)**, collaborative performance for real-time generative AI visuals, laser live-processing DIY audio-visual instrument, pinhole camera, and live electronics, Qualcomm Institute IDEAS, Atkinson Hall, CALIT2 Auditorium, San Diego, CA.
- 2026 **ãññã duo performance**, International Computer Music Conference (ICMC), Hamburg, Germany.
- 2026 **Anqi Liu's Duo concert featuring ãññã duo and Anqi Liu/Jessika Kenney duo**, KM28 Berlin, Berlin, Germany.
- 2026 **Elektronmusikstudion (EMS) Residency**, Stockholm, Sweden.
- 2026 **Peeling Cycle**, collaborative performance for real-time generative AI visuals, laser live-processing DIY audio-visual instrument, pinhole camera, and live electronics, Every Woman Biennial, Pen + Brush, New York, NY.
- 2026 **Anqi Liu and Friends**, concert featuring Liu's duos and choir khuur project with Jeonghyeon Joo, Kozue Matsumoto, and Han Zhang, Sun Space, Los Angeles, CA.
- 2025 **ARTY (A RMCAD Thank You), Education Excellence category**, Rocky Mountain College of Art + Design; recognized for "turn[ing] any interaction into a space of profound discovery and growth" and for balancing academic rigor with belief in student potential.

- 2025 **Veiled Erosion album release show**, live remix and improvisation of album recordings via modular synthesizer with live sampled and processed Mongolian choir khuur, Solarc Brewing, Los Angeles, CA.
- 2025 **Veiled Erosion album release show**, live remix and improvisation of album recordings via modular synthesizer with live processed Mongolian choir khuur and duo performance with Kyle Motl, Coaxial Arts, Los Angeles, CA.
- 2025 **qwom**, multimedia live set with laser, live-processing DIY audio-visual instrument, pinhole camera, and live electronics, with ãññ duo, Dog Star Orchestra Festival, Automata Theater, Los Angeles, CA.
- 2025 **woowaaditeeer**, experimental sound film with ãññ duo, commissioned by Music for Your Inbox, Los Angeles, CA.
- 2025 **these particles we immersed**, interactive audiovisual concert with ãññ duo, Rocky Mountain College of Art + Design Visiting Artist Scholar Designer Residency, Denver, CO.
- 2025 **De-dimension**, interactive installation, instrumental design, and live performance with ãññ duo, featuring self-designed wearable sensor instruments and live signal processing, Oracle Egg BROILER Residency, Los Angeles, CA.
- 2025 **A few things I saw a couple of times**, multiscreen audiovisual installation and performance, presented by Project [BLANK], San Diego, CA.
- 2023 **How to capture a cat**, audiovisual live performance with audience-interactive camera system and live signal-processed analog synthesizers, Festival de Música Nueva, Universidad Autónoma de Baja California, Ensenada, Mexico.
- 2023 **I don't know I know; I don't know I don't know**, co-commissioned by Miry Concertzaal, kunstencentrum VIERNULVIER, and Reiefestival Brugge, Belgium.
- 2022 **While Snow....**, commissioned by Bludenzer Tage zeitgemäßer Musik and Schallfeld Ensemble, Bludenz, Austria.
- 2022 **While Snow Berries....**, commissioned by ACTOR (Analysis, Creation, and Teaching of Orchestration) / Space As Timbre Strategic Research-Creation Project Funding, Montreal, Canada.
- 2022 **Dissertation Concert**, multimedia program of five original compositions and performances involving photography, video, sound, and light, staged and designed by Anqi Liu, San Diego, CA.
- 2021 **Untitled cello solo**, Darmstädter Ferienkurse, Darmstadt, Germany.
- 2021 **Etude for Chaine**, Ensemble Dal Niente Summer Residency, DePaul University, Chicago, IL.
- 2021 **Featured composer**, International Society of Bassists Convention, University of Nebraska-Lincoln School of Music, Lincoln, NE.
- 2021 **Featured composer**, Oh My Ears Festival / New Music USA, Phoenix, AZ.
- 2021 **Nocturne**, commissioned by Decoda, New York, NY.
- 2020 **for a voice quartet**, IRCAM Manifeste Composition Workshop, Neue Vocalsolisten Stuttgart, Théâtre de Gennevilliers, Paris, France.
- 2020 **How Light Arrives....**, commissioned by Ensemble Palimpsest, San Diego, CA.
- 2019 **All Partials**, electroacoustic work, Bushwick Open Studios / MISE-EN_PLACE Bushwick, Brooklyn, NY.
- 2019 **in That Void, You See a Beam through a Mist**, commissioned by Air Contemporary Collective and Central Conservatory of Beijing, Beijing, China.
- 2018 **i**, for flute, violin, viola, cello, piano, and percussion, Kalv Academy Festival / Norrbotten NEO, Gothenburg, Sweden.
- 2018 **Featured sound installation artist**, Sensorium / City of San Diego, San Diego, CA.
- 2018 **Featured composer**, CEMEC / CCRMA, Stanford University, Stanford, CA.
- 2017 **Selected presenter**, 43rd International Computer Music Conference (ICMC), Shanghai, China.
- 2017 **Winner, Marion Tournon-Branly Prize**, Écoles d'Art Américaines de Fontainebleau, Paris, France.
- 2017 **Featured composer**, Connecticut Summerfest Contemporary Music Festival, Meraki Chamber Players, Berkman Recital Hall, University of Hartford, West Hartford, CT.
- 2016 **Finalist**, International Composition Competition "Maurice Ravel," Bergamo, Italy.
- 2016 **Composition for Kandinsky composition vii**, commissioned by Meraki Chamber Players and the Kandinsky Foundation, New York, NY.
- 2015 **Winner, "Donne in Musica" International Competition**, Fiuggi, Italy, and Kragujevac, Serbia.
- 2015 **Pastoral**, commissioned by New Brunswick Chamber Orchestra, New Brunswick, NJ.

ADDITIONAL SELECTED PERFORMANCES AND WORKS

- 2025 Solo and duo live modular synthesizer improvisatory set with Kyle Motl, Concert Hall, University of Minnesota Twin Cities, Minneapolis, MN.
- 2024 Duo live modular synthesizer improvisatory set with Thadeus Frazier-Reed, performed with Liu's composition for the first Fluxharmonium, Automata Theater, Los Angeles, CA.
- 2024 Solo modular synthesizer live improvisatory set, P.I.T., New York, NY.
- 2024 Duo live modular synthesizer improvisatory set with Kyle Motl, Downtown Music Gallery, New York, NY.

- 2023 **I don't know I know; I don't know I don't know**, fluid installation for digital synthesizer and cello, Reiefestival, Brugge, Belgium.
- 2023 **I don't know I know; I don't know I don't know**, for solo cello and live signal processing, Miry Concertzaal, Gent, Belgium.
- 2022 **While Snow...** (17'40"), for 11 musicians, Bludenzer Tage zeitgemäßer Musik, Bludenz, Austria.
- 2022 **a window on absurd scenes...** (17'28"), audiovisual multimedia and live performance, Experimental Theater, University of California San Diego, La Jolla, CA.
- 2022 **While Snow Berries...** (11'11"), for flutes, clarinets, trombone, violin, and piano, McGill University, Montreal, Canada.
- 2021 **Etude for Friends** (17'43"), for alto flute, violin, cello, and trumpet, Experimental Theater, University of California San Diego, La Jolla, CA.
- 2021 **Nocturne** (3'), for piano solo, Decoda Second Sunday Concert Series, New York, NY.
- 2021 **Light Beams Through Dusts, Through a Mist of Moistures** (17'), for double bass solo, International Society of Bassists Convention, University of Nebraska-Lincoln School of Music, Lincoln, NE.
- 2021 **for cello solo** (40'), Conrad Prebys Music Center, University of California San Diego, La Jolla, CA.
- 2021 **Light Beams Through Dusts, Through a Mist of Moistures** (15'), for double bass solo, Oh My Ears Festival / New Music USA, Phoenix, AZ.
- 2021 **Etude for friends** (13'), for violin, alto flute, trumpet, and cello, Experimental Theater, University of California San Diego, La Jolla, CA.
- 2021 **Etude for chaine** (9'30"), for viola, alto flute, guitar, and percussion, DePaul University, Chicago, IL.
- 2021 **Untitled cello solo** (8'), Darmstädter Ferienkurse, Darmstadt, Germany.
- 2020 **Etude for echoes** (8'30"), for violin, bass clarinet, trombone, and percussion, Experimental Theater, University of California San Diego, La Jolla, CA.
- 2020 **How Light Arrives...** (11'51"), for 15 instruments, Conrad Prebys Music Center, University of California San Diego, La Jolla, CA.
- 2020 **a train coming underneath the seabed; they sing** (75'22"), for modular synthesizers and free improvisation, livestreamed.
- 2020 **for vocal trio** (5'), for soprano, mezzo-soprano, and baritone, Théâtre de Gennevilliers, Paris, France.
- 2020 **for bass flute solo and spatialization** (15'), Experimental Theater, University of California San Diego, La Jolla, CA.
- 2019 **Light Beams through Dusts, through a Mist of Moistures** (13'01"), for contrabass solo, Spectrum, New York, NY.
- 2019 **Impossible Balance** (8'11"), for string quartet and electroacoustic sound, Qualcomm Institute Auditorium, University of California San Diego, La Jolla, CA.
- 2019 **in That Void, You See a Beam through a Mist** (11'11"), for Chinese guqin, shakuhachi, sheng, and two percussionists, Central Conservatory, Beijing, China.
- 2019 **All Partials** (15'01"), for fixed media and spatialization, Bushwick Open Studios at MISE-EN_PLACE Bushwick, Brooklyn, NY.
- 2019 **Light Beams through Dusts, through a Mist of Moistures**, for solo contrabass, Center for New Music, University of Iowa, Iowa City, IA.
- 2018 **I Hear Light Beams, You?** (30' loop), installation, Contemporary Art in Redefined Spaces, Lafayette Hotel, San Diego, CA.
- 2018 **Wave Coming...** (12'13"), for flute, trumpet, baritone, partially prepared piano, and percussion, Conrad Prebys Music Center, University of California San Diego, La Jolla, CA.
- 2018 **i** (8'11"), for flute, violin, viola, cello, piano, and percussion, Academy in Kalv Festival, Gothenburg, Sweden.
- 2018 **Reliquary** (15' loop), installation, Downtown San Diego, CA.
- 2018 **Water Flow** (16'), for field recording, spatialization, and solo percussionist, Experimental Theater, University of California San Diego, La Jolla, CA.
- 2017 **Kings** (17'), site-specific installation, Palace of Fontainebleau, Paris, France.
- 2017 **Spallation** (8'13"), for piano quintet, Palace of Fontainebleau, Paris, France.
- 2017 **Composition for Kandinsky composition vii** (11'11"), for flute, clarinet, cello, and percussion, Berkman Recital Hall, University of Hartford, West Hartford, CT.
- 2017 **Pastoral**, for string quartet and electroacoustic sound, 43rd International Computer Music Conference, He Luting Concert Hall, Shanghai Conservatory, Shanghai, China.
- 2017 **Ocean Pearl Teardrops** (11'35"), for field recording and spatialization, White Hall, Kansas City, MO.
- 2017 **Composition for Kandinsky composition vii** (11'11"), for flute, clarinet, cello, and percussion, Firehouse Space, New York, NY.

- 2017 **Metamorphosis** (7'17"), for fixed media and contemporary dancers, University of Missouri-Kansas City Theater, Kansas City, MO.
- 2017 **Ocean Pearl Teardrops** (11'35"), for field recording and spatialization, MAO Livehouse, Beijing, China.
- 2017 **Multimedia solo performance**, DDC Duck Dawn Club, Beijing, China.
- 2016 **Pastoral** (13'21"), for string quartet and electroacoustic sound, White Hall, Kansas City, MO.
- 2016 **Composition for Kandinsky composition vii**, for flute, clarinet, cello, percussion, and electronics, Shapeshifter Lab, New York, NY.
- 2016 **Landscape** (17'43"), for full orchestra, Nicholas Music Center, New Brunswick, NJ.
- 2016 **Variations for Chamber Orchestra** (9'17"), for 16 instruments, Le Poisson Rouge, New York, NY.
- 2016 **Whale Song & Ocean Dream** (75'), electroacoustic soundscape and live improvisation, INNER FIELD, New York, NY.
- 2015 **O** (13'11"), for flute quartet, Zimmerli Art Museum, New Brunswick, NJ.
- 2015 **Attimo** (7'51"), for flute, clarinet, violin, viola, cello, and piano, Le Poisson Rouge, New York, NY.
- 2014 **The Five Trigrams of I-Ching** (15'13"), for large percussion ensemble, Nicholas Music Center, New Brunswick, NJ.
- 2014 **Falling** (7'), for prepared piano, improvisation, electroacoustic sound, and contemporary dancers, Loree Dance Theater, New Brunswick, NJ.
- 2014 **Isolation** (7'13"), for Pierrot ensemble, Schare Recital Hall, New Brunswick, NJ.
- 2013 **Burning Snow** (7'01"), for electroacoustic sound and contemporary dancers, Loree Dance Theater, New Brunswick, NJ.

SELECTED COURSES DESIGNED AND TAUGHT

- RMCAD** **Courses designed, revised, or taught:** MP1100 How Music Works; MP1110 Theories of Musical Practice I; MP1140 Musicianship; MP1400 Digital Audio; MP1230 Music Composition I; MP2110 Theories of Musical Practice II; MP2230 Composition II; MP2430 Recording + Production I; MP3330 Sound Design II: Creative DSP; MP3650 Sound for Media I; MP3840 Digital Performance I; MP4230 Music Composition III; MH3710 History of Electronic Music; NS3100 Acoustics of Music; MP4570 Music Branding + Marketing.
- RMCAD** **Courses prepared or co-designed:** MP3430 Recording + Production II; MP3630 Film + Game Music Production; MP4250 Traditional Styles: Arrangement + Orchestration; MP4650 Sound for Media II; MP4430 Mixing + Mastering; MP4450 Advanced Audio Engineering.
- UCSD** **Courses designed and taught:** MUS80 Sound Art and Its Nuanced Perspectives; MUS33 Composition and Music Production; MUS2C Musicianship; MUS7 Music Technologies and Media; MUS114 Music of the Twentieth Century; MUS4 Introduction to Western Music.
- UCSD** **Courses supported as Teaching Assistant:** MUS113 Music History; MUS15 Popular Music; MUS15 Film Score; MUS2A-B Music Theory; MUS5 Sound and Time; MUS13 Contemporary Music History; MUS101 Harmony and Voice Leading.
- Outreach** **Community, K-12, graduate, and public education:** Founder and instructor, Anqi Liu Music Education, 2023-present; Yamaha Music School instructor, 2023-2025; UC San Diego and Media Arts Center San Diego instructor, Prebys grant initiative, 2022; CITS Teaching Fellow, University of Missouri-Kansas City / Smith-Hale Middle School and Lincoln College Preparatory Academy, 2016-2017.

SELECTED PRESS

- 2026 Bernard Vincken, album review of Veiled Erosion, Crescendo Magazine, July 5, 2026.
- 2026 Peter Margasak, article feature on Veiled Erosion and KM28 Berlin performance, Nowhere Street, May 11, 2026.
- 2026 Ismael G. Cabral, album review of Veiled Erosion, El Compositor Habla, March 2026.
- 2025 The Wire, critics' reflection mention of Veiled Erosion, 2025 Rewind / Critics' Reflections issue, United Kingdom, p. 64.
- 2025 Carme Miró, album review of Veiled Erosion, Sonograma Magazine, August 29, 2025.
- 2025 C. Cornell Evers, album review of Veiled Erosion, Reporters Online, August 18, 2025.
- 2025 Jarosław Kowal, featured interview, dwutygodnik Magazine, August 2025, issue 419.
- 2025 Dennis Bajram, album review of Veiled Erosion, de Volkskrant, August 14, 2025.
- 2025 Bruce Lee, album review of Veiled Erosion, Downtown Music Gallery Newsletter, July 4, 2025.
- 2025 Violet Hill, concert review, New Classic LA, July 29, 2025.
- 2025 Ken Hermen, installation review, San Diego Story, February 8, 2025.
- 2024 Featured interview, VoyageLA Magazine, August 19, 2024.
- 2023 Album review of a window on absurd, evanescent scenes..., Boomkat, December 8, 2023.
- 2023 Featured interview, Bold Journey Magazine, May 9, 2023.

- 2023** Delarue, record review of Light Beams Through Dusts, Through a Mist of Moistures, New York Music Daily, February 20, 2023.
- 2022** Featured interview, CanvasRebel Magazine, August 8, 2022.
- 2022** Record review of Light Beams Through Dusts, Through a Mist of Moistures, The Wire, May 2022, issue 459.
- 2022** Record review of Light Beams Through Dusts, Through a Mist of Moistures, Republic of Jazz, February 1, 2022.
- 2021** Record review of A Discovery, Anqi Liu Remix, The Wire, March 2021, issue 445.
- 2021** Featured interview, Shoutout SoCal, April 27, 2021.
- 2020** Christian Hertzog, concert review of How Light Arrives..., San Diego Union-Tribune, January 31, 2020.
- 2020** Record review of A Discovery, Anqi Liu Remix, Listencorp, October 2, 2020.
- 2020** Featured interview, SDVoyager, October 26, 2020.
- 2017** Bryan Voell, featured interview, Johnson County Library, February 14, 2017.
- 2016** David Mecionis, concert review of Kandinsky's Composition VII, SoundWordSight, May 30, 2016.

SERVICE

- 2023-present** Supported curriculum expansion and upper-level course development for the Music Production program, Rocky Mountain College of Art + Design.
- 2022** Panel chair, "Creative Interventions Across Media, History and Culture" and "Happiness, Embodiments and Ethics in Practice," Intersections in Music, Identity, and Society Research Symposium, University of California San Diego.
- 2021-2022** Graduate representative, Faculty Search Committee, University of California San Diego.
- 2020-2021** Member, Graduate Composition Committee, University of California San Diego.
- 2014-2016** Vice President, Graduate Composers, Rutgers University.

TECHNICAL SKILLS

Game and interactive audio: Unity, Unreal Engine, FMOD, Wwise.

DAWs and audio production: Ableton Live, Logic Pro, Pro Tools, Reaper, Wavelab, Sonar.

Programming and sound design: Max/MSP, Pure Data.

Video and media: Premiere Pro, Final Cut Pro, Avid Media Composer, DaVinci Resolve.

Design and notation: Illustrator, Photoshop, After Effects, Sibelius.

Hardware and performance systems: Modular synthesizers, audio interfaces, mixers, multichannel speaker systems, live electronics, sensors, cables, and performance routing.

Instruments: Mongolian choor khuur, piano, ocarina, guitar, organ, button accordion.

LANGUAGES

Mandarin Chinese (native); English (professional proficiency); German (basic reading comprehension).