

# ANYA YERMAKOVA

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## EDUCATION

<b>Harvard University</b> <b>PhD</b> in History of Science   Secondary Field in Critical Media Practice (CMP) Dissertation: <i>An Embodied History of Math and Logic in Russian-speaking Eurasia</i> CMP Capstone: <i>Defusing the Binary</i>	Cambridge, MA May 2021
<b>Oxford University</b> , Rhodes Scholar <b>MSc</b> with Distinction in Russian and Eastern European Studies (REES) Dissertation: <i>Mathematical Foundations of Pavel Florensky's Philosophy</i>	Oxford, UK Aug 2010
<b>MSc</b> with Distinction in Mathematics and Computer Science (MFoCS) Dissertation: <i>Process-Based Agents: a logic for reasoning about nested knowledge</i>	June 2011
<b>Northwestern University</b> , <i>summa cum laude</i> <b>BM</b> , Piano Performance; <b>BA</b> , Biochemistry	Evanston, IL Jan 2009

## OTHER EDUCATION AND EXPERTISE

Somatics and Dance training, with selected teachers, in workshops worldwide: <i>Axis Syllabus</i> (with Frey Faust, Yuliya Dolgova), <i>Contact Improvisation</i> (with Jurij Konjar, Rick Nodine, Ekaterina Basalayeva, Tim O'Donnell), <i>Feldenkrais</i> (with Josh Elbaum, Simonetta Alessandri), <i>Butob</i> (with Kea Tonetti and TiviTavi), <i>Martial Arts</i> (Oom Yung Doe & Systema), <i>Sound-movement integration</i> (with Julyen Hamilton, Jenny Haack, Bill Thomspson), <i>Flamenco</i> (with Alicia Marquez, Wendy Clinard, Christian Lozano), <i>Contemporary dance</i> (with Jill Johnson, Francesca Harper, Ishmael Houston-Jones)	2010-2020
Improvisation & Composition training and workshops, in USA, with: Vijay Iyer, Christopher Hasty, Pauline Oliveros, Richard Beaudoin, Evan Zyporin	

## CURRENT EMPLOYMENT

<b>Oberlin College</b> , Visiting Assistant Professor in Sound (Cinema), Artist-in-residence (Dance)	Jan 2022-present
<b>Harvard University</b> , Visiting Fellow in the History of Science (virtual)	Sept 2021-present

## RESEARCH OUTPUT: SELECTED ARTISTIC RESEARCH (\* denotes Art-Science works)

* <a href="#">Concerto</a> , Charango & Orchestra, "From the Big Bang, Through the Fundamental Laws," <b>composer</b>	2019
* <a href="#">mytho-logicking</a> , album of sound sculptures in proto-rhythms, <b>composer-sound artist</b>	2020
<i>An Ecological Etude: sculptural breathing</i> , <b>composer</b> , quartet for countertenor, violin, viola, cello, for Gabriela Lena Frank Academy	2022
* <a href="#">vNoiSces</a> , experimental ethnography of a research cruise in the Salish Sea about Ocean Memory	2021
* <a href="#">Ocean memory, embodied</a> , interactive sound piece commissioned by the <a href="#">Ocean Memory Project</a>	2020
* <a href="#">Ocean memory of BP oil spill in the Gulf</a> , <b>media art</b> , in collaboration with Daniel Kohn	2021
* Water-land " <a href="#">interface</a> " exploration, movement research, <b>dancer, conceptual artist</b>	2021
* <a href="#">Proto-rhythms</a> , <b>media art</b> , in collaboration with Daniel Kohn and Peter Bradley	2021
* <a href="#">Voices in non-contradiction</a> , <b>sound art</b> , Indigenous and Western science in relation	2021
<a href="#">The Integration Shed</a> , an immersive conversion of a shed and its creatures into an entangled studio, <b>multi-disciplinary artist</b>	2021
* <a href="#">Siren</a> , <b>performer, co-director</b> , a ritualized performance inspired by para-hydromorphic soil in Aviero	2021
<a href="#">Door in the Mountain</a> , <b>dancer</b> , Ganavya and her band live performance, <i>Roulette</i> , NYC	2021
<a href="#">Firebird</a> film and <a href="#">Firebird Singing</a> film, <b>performer, co-director</b> , commissioned by <i>Vision Lab</i> , Harvard	2021
<i>The Archipelago</i> , <b>co-composer</b> with Ganavya Doraiswamy and Rajna Swaminathan. Commissioned by the Metropolis Ensemble.	2021

* <a href="#">to move your body from the inside</a> and <a href="#">to warm up your body from the inside</a> , <b>composer-choreographer</b>	2019-2020
* <a href="#">ReCreo Espacial</a> : Embodied exploration of foundations of modern Astrophysics, <b>choreographer</b>	2017
* <a href="#">Piano Entangled</a> with Pamela Djerassi's Loom, weaving by Hideo Mabuchi, <b>composer-choreographer, performer.</b>	2018
* <a href="#">Roots Harmonic</a> for three performers and small objects scattered in the woods, Djerassi, CA. <a href="#">Text score.</a> <b>Composer-choreographer, performer.</b>	2018
* ArtSci Methods for the History of Science, <b>installation, performance, two</b> and <b>three</b> , with <a href="#">book</a>	2018
The Chronotope Series, <b>pianist, sound artist:</b> <a href="#">Arithmology</a> ; <a href="#">Chronotope 13</a>	2017-2019
<a href="#">Luchín</a> , composer-improviser, <b>pianist</b>	2020
<a href="#">cello+dance</a> improvised performance at Triskelion Festival, New York, <b>dancer, choreographer.</b>	2016
Flamenco <a href="#">Tientos</a> , El Djem Theatre, Tunisia, <b>dancer, choreographer, arranger.</b>	2014
<a href="#">Still life</a> for solo piano, <b>arranger</b> , based on a Russian Bard song by Ivashchenko & Vasiliev	2014

#### RESEARCH OUTPUT: SELECTED TALKS AND PRESENTATIONS (\* denotes performance)

“Across archival categories: Attention to methods in pre-Revolutionary Russian-speaking Eurasia,” for <i>History of Science Society</i> meeting (New Orleans, virtual)	Nov 2021
* “Just ocean” <b>invited talk</b> , <i>MTF Labs</i> , Aveiro, Portugal	Oct 2021
“Embodied knowing in Machines: Jevons and Turing in Russian,” for <i>SIGCIS</i> panel <i>Beyond Computational Scarcity: Alt-tech, Alternatives, &amp; Altercations in the Soviet Century</i>	Sep 2021
<i>An Embodied History of Math and Logic in Russian-speaking Eurasia</i> public <a href="#">PhD defense</a> (virtual)	May 2021
* <i>Mytho-logicking</i> public <a href="#">Secondary PhD defense</a> , also <b>invited talk</b> at <i>Monira Foundation</i> (virtual)	May, Apr 2021
“Astrophysical images for creative purposes: embodied reasoning,” <b>invited speaker</b> for Prof. Tatiana Carbonell's <i>OuterSpace Architecture Course</i> , Universidad Católica de Chile (virtual)	Nov 2021
“Can mathematical knowledge be a form of self-knowledge? The case of the late Russian Empire,” <i>26th International Congress of History of Science and Technology</i> , Prague	Jul 2021
“Listening for the impossible,” <i>Nopal Radio</i> , UNAM	Sep 2020
* “Demystifying the Math-Music connection through somatics and improvisation” <b>invited talk</b> , <i>Computability, Complexity and Randomness</i> , Andres Bello University, Santiago, Chile	Jan 2019
* “Improvised movement for researching planet formation” <b>invited talk</b> , University of Sydney	Feb 2019
“Art-Science in <i>Arcadia</i> ” <b>invited guest</b> for audience discussion, Central Sq Theatre, Cambridge	Apr 2016
* “Methodological Cross-Overs between Experimental Sciences and Experimental Arts” <b>invited talk</b> , <i>Open Forum after Helio Oiticica's PN15</i> , Rio de Janeiro, Brazil	Mar 2018
“Rethinking 'scratchwork' for the global history of science,” <i>European Society for History of Science</i>	Sep 2021
“Non-Binary logics of the late Russian Empire” talk, at: <i>Symposium on the History of Logic</i> , UCLA	May 2019
<i>XVIII Simposio Latinoamericano de Lógica Matemática</i> , Universidad de Concepción, Chile	Dec 2019
<i>Universals' Locales Workshop</i> , University of Edinburgh	Jan 2020
* “Embodying Archival Gaps,” <i>RE:SOUND Media Art History</i> , Aalborg Uni, Denmark	Aug 2019
“Mathematics and Mysticism in the late Russian Empire,” <i>Vision Lab</i> , Harvard Divinity School	Mar 2018
* “Performing the Archive,” <i>Institute for Endotic Research</i> , Savvy Contemporary, Berlin	Jul 2016
“Art-Science Research of Intuition in Foundational Lawfulness,” The New School, NYC	Feb 2017
“Improvised Movement for researching planet formation” <i>Astrobiology2017</i> , Coyhaique, Chile	Jun 2016

#### RESEARCH OUTPUT: SELECTED PUBLICATIONS

“Vladimir Uspensky's Mathematics, Soviet Cybernetics and the Culture of Impossible,” <b>co-author</b> with Liesbeth De Mol and Ksenia Tatarchenko, <i>Annals of the History of Computing</i> .	Nov 2021
“Freedom and invisible non-binarism,” <i>Forecast</i>	May 2022
“The “invisible college” of logicians in pre-Revolutionary Russian Empire” in <i>Proceedings of the First Pan-American Symposium on the History of Logic: Validity throughout History</i> , Philosophia Verlag.	Nov 2022

<i>Russian-language logic texts on non-classical formalisms (1910-1929): Translations</i> , Association for Symbolic Logic's <i>Lecture Notes in Logic</i> , <b>translator, co-editor, project leader</b> .	Dec 2022
" <a href="#">The Ocean Carries 'Memories' of SARS-CoV-2</a> " <i>Scientific American</i> , <b>co-author</b> .	Aug 2020
"Leonardo Gallery: Scientific Delirium Madness 5.0" featuring "Roots Harmonic: Birthing Polyrrhythmy" in <i>Leonardo</i> , Vol. 52, No. 3. MIT Press, 2019, <b>co-author</b> .	Jun 2019
"A Dynamic-Epistemic Logic for Mobile Structured Agents," in <i>European Conference on Artificial Life Proceedings</i> , Springer (2012), <a href="https://arxiv.org/abs/1212.4179">arxiv.org/abs/1212.4179</a> .	2012
"Ole $\square$ or the art of being human" in <i>Contemporary Human Geography</i> by Dr Jim Rubenstein	2009

## TEACHING

<b>Oberlin College</b>	Oberlin, OH
<i>Sound and Cinema</i> (a course spanning sonic ethnography, sound studies, sound art, philosophy)	2022-present
<b>Harvard University</b>	Cambridge, MA
<i>Philosophy of Quantum Mechanics</i> (Teaching Fellow for Prof. Ned Hall, <a href="#">Philosophy</a> )	Spring 2018
<i>Einstein Revolution</i> (Teaching Fellow for Prof. Peter Galison, <a href="#">History of Science</a> )	Spring 2017
<i>Unity of Science</i> (Head Teaching Fellow for Prof. Irwin Shapiro, <a href="#">Astronomy</a> )	Spring 2015-6
<i>Logical Reasoning</i> (Teaching Fellow for Prof. Ned Hall, <a href="#">Philosophy</a> )	Spring 2016
<i>How To Make Almost Anything</i> (course guru for Neil Gershenfeld, <a href="#">MIT Media Lab</a> )	Fall 2015-6
<b>Cultures in Harmony, DeSilva Tutors, Music Institute of Chicago, Freelance.</b> Tunisia, Chicago, UK, virtual	
Piano, Music Theory, Composition, Somatics, Contact Improv, Critical thinking	2012-present
Tutor in ACT, SAT, GMAT, math, science, critical thinking, personal statements	2008-present

## AWARDS, HONORS, RESEARCH FUNDING, GRANTS

- Awarded Artist Residencies: UCross, WY (2021), Djerassi, CA (2018), Lighthouse Works, NY (2021), Groundworks, NY (2021), Snape Maltings, UK (2019), Agora, Berlin (2016)
- Ocean Memory Independent Artist-Scholar Research Grant (2021)
- Consejo Nacional de Chile, Ministry of Culture grant for orchestra recording of Concerto by Yermakova (2018)
- Critical Media Practice Mellon Grant (2019, 2017)
- Graduate work: Harvard Ukrainian Research Institute (2018); Davis Center for Russian & Eurasian Studies (2017)
- Mind, Brain & Behavior Institute, Harvard, Graduate research grant for artistic research (2018)
- Harvard Initiative for Learning and Teaching (HILT) Grant for Engaged Learning research (2016-2017)
- Rhodes Scholarship (2009); Marshall Scholarship, declined (2009)

## RESEARCH SUPERVISION AND LEADERSHIP EXPERIENCE

Co-leader, "Ocean Memory and the Senses" Seminar, <i>Ocean Memory Project</i>	2022
Co-organizer, "The Senses in the Archive: Attention, Experience, Form" panel, <i>History of Science Society</i>	2021
Co-organizer, "Envisioning Mathematics" panel, <i>European Society for the History of Science</i>	2020
Reviewer for the Art Papers track, <i>SIGGRAPH</i> journal of computer graphics	2020
Organizer, invited speaker Antonio Lozano at the History of Science department	2018
External Reviewer for <i>Leonardo Music Journal</i>	2014
Rhodes Scholarship Selection Committee member for District 7	2015

## PREVIOUS WORK EXPERIENCE (non-teaching)

Bok Center for Teaching and Learning, Harvard: Media, Literacy and Visualization Fellow	2015-2016
Operational Development consultant for <i>Sanghata Global</i> , London	2011-2012
Program Manager for accelerators <i>Village Capital</i> and <i>Nominet Trust</i> , London	2011-2012
Artistic Director, Choreographer: <i>Bach-a-thon</i> : (with Hubbard Street Dancers) Chicago	2015
Curator, "Unofficial Freedom": The Russian Bard Movement. <i>International Beethoven Festival</i> , Chicago	2012
Assistant Director: <i>Creatures of Prometheus</i> (with Chicago Ballet), <i>International Beethoven Festival</i> , Chicago	2012
Music Director and Composer: <i>The Barefaced Night</i> , ballet theatre in two acts, Oxford, UK	2011
Spanish and Russian Interpreter at <i>Community Health</i> Clinic for the uninsured, Chicago	2006-2009

Undergraduate Research Assistant, Kraus Auditory Neuroscience, Northwestern University

2005-2007

### **CAREER BREAKS**

Academic leave for developing my independent artistic career

2011 - 2013

Academic leave for taking care of my grandfather

Oct 2018 - Sep 2019

### **OTHER KEY MERITS**

Membership in the following artistic-scientific communities: **Ocean Memory Project** (since 2018, co-led by artist Daniel Kohn and oceanographer Jody Deming), **Friends of Attention** (since 2020, led by D. Graham Burnett at Princeton University), **Vision Lab** (since 2014, led by Kythe Heller of Harvard Divinity School)

### **LANGUAGES**

English, Spanish (fluent); Russian (native); French, Portuguese, Ukrainian (proficient); Hebrew, German (beginner)

### **REFERENCES**

**Peter Galison** | galison@fas.harvard.edu

**Vijay Iyer** | vijayiyer@fas.harvard.edu

**Nora Schultz** | schultznora@gmail.com

**Anne Harrington** | aharring@fas.harvard.edu

**Ned Hall** | ehall@fas.harvard.edu

**Daniel Kohn** | daniel@kohnworkshop.com