

**Miggy Torres** (b. 1992) is a composer and interdisciplinary artist.

A musical omnivore, Miggy constantly strives to express himself in new and challenging ways. The result has been an experimental artistic style that often transcends various media—including music, theatre, film, interactive media, and performance art—with the ultimate goal of immersing the audience in parallel **realities**, florescent **mythologies**, and transformative aesthetic **experiences**.

Miggy's artistic approach is underpinned by anthropological, psychosocial, and semiotic conceptions of how we experience the world around us. Influenced in part by the work of Durkheim, Geertz, Eliade, Saussure, Deleuze, and Derrida, among others, Miggy's work is predicated on the idea that:

1. Perceptions of **reality** are generated in the mind by a densely interwoven **system of symbols**.
2. These symbols give **meaning** to everything we experience. That is, for something to have meaning to someone it must be coded in their mind as a symbol. Moreover,
3. these symbols can be generated by **myth**—windows into new realities that describe how things *ought* to be, how things *ought not* to be, what things have value, and what things even exist.
4. All of art is myth abstracted. A work of art is a window into a **new reality** with its own system of symbols
5. When the reality of the work of art **collides** with the reality of one's everyday life, the two symbolic webs intersect and interact (*interpretation*), giving way to **new truths** and new perceptions of reality.

Recent interests include augmented reality; sociological explorations of Millennial culture and identity; works generated by specific physical interactions between performer and instrument; rendering electroacoustic processes with non-electronic means; degradation of memory; and contrapuntal relationships between sound, video, and theatre.

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Miggy's works have been performed internationally with collaborators as diverse as **Eastman Broadband** (*Difrasismos*), the **Sileo Quartet** (*I Spoke Peach*), and oboist, **Jake Gunnar Walsh** (*Mise En Abyme*). In 2019, Miggy was a guest artist with the **Indiana University Department of Theatre, Drama, and Dance**, composing new music for their Spring theatrical production *Vinegar Tom*. Miggy's *A True Noun Does Not Exist* for live electronics was premiered by the composer at Studio 5 at **IRCAM**, Paris, in 2018.

Miggy's music has also received various awards and honors such as the **Louis Smadbeck Composition Award** and a residency at the **Soaring Gardens Artist Retreat** in Laceyville, PA in 2017 where he collaborated with virtuoso flutist **Justine Stephens** on a new work, *19 images of breath and space*. Miggy's

*On The Fractured Identity of the Millennial* was selected for inclusion in the **Soaring Gardens: the Second Decade** gallery exhibition in Scranton, PA in early 2021.

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Originally from South Windsor, CT, Miggy holds degrees in Music Composition from **Indiana University** (Travers, Gibson, Hass, Freund) and **Ithaca College** (Grossmann, Wilson). Additional summer studies at **IRCAM** (Tarakajian, Malt), Paris.

During his tenure at the Ithaca College, Miggy studied voice with mezzo-soprano Ivy Walz, conducting with Janet Galván, and music theory pedagogy with Craig Cummings. Miggy is a passionate improviser, having studied both solo and ensemble improvisational techniques under Louise Mygatt and Nick Weiser. At IU, Miggy founded and led a student-run improvisation ensemble that met weekly in the Spring semesters.

Miggy is a fierce advocate for bringing new music into communities, having served for two years on the Board of Directors and as Media Administrator and Grant Writer at **Connecticut Summerfest**, a composition festival that takes place annually in the heart of Connecticut.

In addition to music, Miggy also loves writing and keeps an active blog on æsthetics and other delightful topics at [miggytorres.com](http://miggytorres.com).