Jason E Geistweidt

Curriculum Vitae

Contact

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Education

Doctor of Philosophy, Electroacoustic Composition
The Sonic Arts Research Centre, Queen's University Belfast
Advisor: Professor Michael Alcorn
Examiners: Prof. Simon Waters (University of East Anglia) and Dr. Pedro Rebelo (QUB)

Master of Arts, Music Technology (Composition)
The Centre for Computational Musicology and Computer Music, The University of Limerick
First Class Honors Degree
Examiner: Dr. Daniel Oppenheim

Bachelor of Music, Music Education
Southwestern University, Georgetown, Texas

Post-doctoral research

VERDIONE/The World Opera Project
The University of Tromsø, Norway

This practice-based research focused on the development of a distributed network of intelligent World Opera Stages. As a collection of performance sites distributed throughout the world, these stages embed the technology necessary to mediate time and space through dedicated high-bandwidth communication networks. The project demonstrated the feasibility of connecting distributed participants across great distances to achieve interactive performances within the modality-rich contexts of opera, theatre, and dance.

Graduate Teaching

Visual Environments, Art and Art History, Columbia College Chicago

This graduate studio course deals with installation and site-specific works, including an examination of intention versus reception, pre-visualization, and personal process. Students create large-scale, multi-modal collaborative works as well as individual environments invoking John Dewey's ideas of art as an 'experience' and the primacy of the participant.

Connected Studio Practice, Art and Art History, Columbia College Chicago

This graduate seminar focuses on deepening students' art practice and unifying individual art pieces into a recognizable body of work. Students refine artist statements, produce grant proposals, and conduct panel discussions, solidifying their practice via public presentation. Through studio visitation, students present ongoing work in open critique, engaging with peers across multiple disciplines.

Network Performance Workshop, Department of Medialogy, University of Aalborg, Denmark

This studio seminar introduced graduate students to the possibilities of distributed, networked installations. During this week-long intensive students created networked experiences incorporating audio, visual, and haptic interfaces which were showcased during the University's Open Research Days at the end of workshop.

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Foundations Skill: Web Design, Art and Art History, Columbia College Chicago

This introductory, 1-credit foundation course focuses on the use of specific materials, tools, and, techniques to support the production of creative works within the context of an Internet browser. HTML, CCS, and basic design concepts are introduced through a series of classroom demonstrations and activities. Discussion, critique, and one-to-one training further support development of problem solving skills required for interdisciplinary creative practice.

Foundations of Digital Design, Art and Art History, Lake Forest College

This module offers a introduction to Bauhaus and gestalt design principles within the context of the Adobe digital suite (Illustrator, Photoshop, and In-Design). Working with both raster and vector-based graphics, students design a spectrum of works from simple logos to complex layout and design projects. The course culminates in the design and publication of a individual student portfolios highlighting work created throughout the course.

Interactive Web Design, Art and Art History, Lake Forest College

This course integrates art and design fundamentals into a web-based, interactive format, including a review of design fundamentals for the web and an introduction to the history of animation and interactive design. Further, this course covers web design conventions and considerations including color and typography for the web, grid design, and wire-framing. The course will provide detailed coverage of creating HTML- and CSS-based web sites using Adobe Dreamweaver.

Art + Code, Interactive Arts and Media, Columbia College Chicago

This course introduces students to the use of code as a means for creating interactive works of screen-based art. Students learn basic programming skills in a creative, artistic context using Processing, a robust and easy to learn sketching language. Class time is divided between demonstration, practice, and a survey of contemporary artists and practices. Use of interfaces such as the Kinect, Wacom tablet, Arduino, and web cameras are introduced and advanced students may work in p5.js, Processing's JavaScript version.

Intro to Performance Capture, Interactive Arts and Media, Columbia College Chicago

This hands-on studio course presents the techniques of real-time performance capture to students from a broad range of disciplines and technical abilities. Participants choreograph, storyboard, and direct capture sessions utilizing a 12-camera passive system. The raw data is analyzed, sonified, and/or visualized in either the Processing or PureData environments.

Coding for Artists, Art and Art History, New Media Program, University of Illinois Chicago

This course introduces students to the tools and techniques of new media practice via the Processing sketching language. Projects are presented in an open style, such that students may personalize the coursework to their individual practices. Previous students have created a variety of works including interactive installations, social-media hacks, digital audio works, 2D animations, and generative designs. The course is rounded out with weekly critiques and student presentations of contemporary artists and practices.

Sound for Interaction, Interactive Arts and Media, Columbia College Chicago

This project-based course provides a foundation for understanding the use of sound across a variety of creative disciplines. Beginning with an introduction to acoustics and

psychoacoustics, the course investigates the power of creating engaging experiences both with sound alone and with sound in combination with image. Sound sculptures and landscapes, as well as classical impressionistic examples, are reviewed and critiqued. Previous participants have created audio for film, games, interactive applications, and the web.

Sound and Music for Interactive Visual Media, Interactive Arts and Media, Columbia College Chicago

This course offers a chance to study the psychological and technical aspects of applying sound and music to interactive visual media. Students study the fundamentals of music (notation and intervallic relationships) and receive a solid foundation in sound design theory and aesthetics. Writings and works of Michel Chion, David Sonnenschien, and Walter Murch are introduced and discussed.

Sound Design for Gaming, Interactive Arts and Media, Columbia College Chicago

This course introduces the audio development pathway commonly encountered in the game design industry, including asset production and management, integration of music and voice over, along with the implementation of localized and generative sound within the sound engine.

Studio Techniques, The School of Music and Sonic Arts, Queens University Belfast

Led students through hour-long weekly tutorials designed to introduce students to the practicalities of working in a small analog/digital project studio, including gain structure, routing, EQ, outboard processing, basic MIDI, and critical listening. Final project included creating a soundtrack for a five-minute film excerpt.

Intensive Music Course, The School of Music and Sonic Arts, Queens University Belfast

A course in experimental music-making in which music technology students exercised their improvisational/performance skills within concentrated, creative sessions comprised of 10-12 students each; challenging participants to reassess ideas of performance, presentation, and group composition, the course culminated in an inspired showcase of cooperative creativity.

Performance Workshop, The School of Music and Sonic Arts, Queens University Belfast

Introduces second- and third-year students to the use of technology within music-making through the reinterpretation of works by Cage, Feldman and Brown; additionally, students explore extended performance techniques for their instruments through experimentation, developing both solo and ensemble compositions for presentation.

The Convergence Academies, Center for Community Arts Partnerships, Columbia College Chicago

As a *Digital Media Mentor*, worked with at-risk students in the Chicago Public School system, delivering workshops in audio and video remixing in which students derived new works from preexisting sources and assisted faculty with integration of digital technologies across the curriculum.

Ignite! Group Tutor, National Endowment for Science, Technology and the Arts

Implemented and *directed* 2 days of creative workshops for students 12-14 years of age as part of the Endowment's UK-wide program to identify gifted students and cultivate their creative abilities. The workshop focused on the construction of narrative sound collages comprised of field recordings made during the two-day sessions.

Undergraduate Teaching

Community

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Community Education

COMA Music Ensemble, The School of Music and Sonic Arts, Queens University Belfast

Guided the experimental/improvisational ensemble through weekly rehearsals, performances, and impromptu public interventions with repertoire extending from Riley's 'In C' to cryptic instructions on small pieces of paper. The COMA (Contemporary Music for Amateurs) is an international organization dedicated to introducing contemporary musical practices to both musicians and non-musicians alike.

The Discovering Queens Program, The School of Music and Sonic Arts, Queens University Belfast

Introduced electroacoustic music repertory and techniques to pre-engineering students through both listening and practical exercises in which students created musical miniatures in the ProTools environment.

The Wilmette Community Band, Wilmette, Illinois

Conducted the community ensemble in weekly rehearsals, performing throughout the north shore for various celebrations, parades, and public events.

Mail Art

August 2016 (2016)

A deck of 101 postcards prepared during August of 2016 for realization at a later date by unknown individuals in an indeterminate location at an unspecified time. Cards are selected by gallery visitors who are asked to perform the task on the back of the card. Upon completion, the act is certified by a witness and mailed back to a PO Box in Galena, Ohio.

Installation

netChimes (2015-present)

A globally-distributed wind instrument comprised of 20 chime-sensors relaying real-time ambient activity to a master carillon at the installation venue.

Reliquary: for the body of Preston Bradley (2015)

A sculpture taking the form of a lamp which generates, displays, and tweets contemplative *koans* based upon the self-help texts of Reverend Preston Bradley.

Cubes 2009 (2009)

Interactive 4-channel sound installation with 8 purpose-built cube controllers allowing participants to influence the evolving soundscape.

Soft machine. (2008)

Interactive 4-channel sound installation invoking the words and cut-up processes of William S. Burroughs triggered by a large futon sensor.

Motion capture

influx (2014)

Abstracted visualizations of motion capture data to accompany a performance by students of Columbia College's Dance Center.

Zoetrope (2014)

A 16-frame zoetrope comprised of 3-dimesional figurines, derived from motion capture data, mounted on a user-actuated rotating platform.

Generative Scores

Algorhythms (2010)

Interactive/generative sound score for dance which responds to the dancer's actuation of switches embedded in the stage floor.

Cubes x5 (2009)

A variation of the *Cubes 2009* installation with dancers improvising with the interfaces, generating a complementary score as the choreography progresses.

Improvisatory Environments

Diagonale Redux (2011)

Real-time audio and video performance based upon *Symphonie Diagonale* by Viking Eggling for interactive video, computer, and saxophone.

JacksOn4 (2011)

Networked electroacoustic performances between multiple sites acoustically interfacing physical objects and musical instruments with the Internet.

The 9th Calanque (2006)

An improvisational musical environment for computer, gamepad, and soloist allowing the performer to navigate a compositional space.

Networked Performance Production

World Opera Lab Presentation/Performance (2013)

Distributed jazz trio connecting Leipzig, DE, Middelfart, DK, and Tromsø, NO for the Danish E-Infrastructure Cooperation Network (DEIC).

Time Travel (2013)

A 3-day event connecting musicians, video feeds, and crowd-sourced imagery from participants at the University of Tromsø and Nanyang Technological University, Singapore.

La Serva Pedrona (2012)

A full production of Pergolesi's chamber opera distributed between 2 theatres of Tromsø's *Kulturehuset* as the culmination of the VERDIONE/World Opera research project.

Arctic Trombone Festival (2011)

Master class and concert connecting Tromsø and KTH Stockholm with the 26-member Tromsø Kammerorkester.

Networked Dance Workshop (2011)

A trans-global workshop connecting the dance technology program at UC Berkeley with the Art.On.Wires Festival at the University of Oslo.

Arctic Trombone Festival (2010)

Transatlantic trombone master class between New York University/The Julliard School and the University of Tromsø

World Opera Days (2010)

Presentation of operatic excerpts distributed across 3 spaces at the University of Tromsø as part of the international World Opera Days.

The World Opera: a new global format for the business of opera (2015)

Published in The Business of Opera, edited by Anastasia Belina-Johnson and Derek B. Scott, as part of the Ashgate Interdisciplinary Studies in Opera series.

Interfacing the Network: an embedded approach to network instrument creation (2012)

In the *Proceedings of the International Computer Music Conference 2012*, Ljublijana, Slovenia.

Presentations

The World Opera: a technical, aesthetic, and philosophical introduction (2012)

Presented at the *Leeds Opera Conference: the business, theory, and practice of opera today.*

Networked interactivity: connecting things, people, places (2011)

Presentation of ongoing research in networked performance as invited speaker at the Art.on.Wires Festival.

VERDIONE: Remote Presence in a World Opera (2010)

Presentation of the VERDIONE/World Opera project for the triennial international EU conference on Art and Technology, Oslo.

Compositions

incommunicado (2009)

Stereo fixed work focusing on intimate vocalizations.

STROKE. (2007)

A soundscape to accompany an exhibition of a ceremonial silver works in the collection of the Naughton Gallery, Belfast.

Mécanique (2007)

Stereo miniature for the 60x60/Vox Novus Project features as part of Midwest Minutes compilation.

Fuinneoga for uilleann Pipes and electronics (2006)

Open score work the Irish bagpipes and laptop electronic treatments.

Combine (after Rauschenberg) (2006)

8-channel work comprised of vinyl albums collected from thrift shops throughout Ireland.

Meditation Mediation Meditation for harp and electronics (2005)

Commissioned from The 9th International World Harp Congress and available on *A Pale Yellow Sky* (RTE Lyric FM ASIN: B001DCHVD8).

The orchestra of the noises of war for 4-part ensemble, percussion, piano (2005)

Open form score short-listed for COMA Open Score Call.

Terrestrial Variations for orchestra, chorus and live electronics (2005)

Large-scale open form orchestral and choral work with live electronics.

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Compositions

A letter from the trenches of Adrianopolis . . . (2004)

Fixed-stereo work based upon improvised readings of the Marinetti text of the same name, recipient of the emsPrize 2004 for text-art composition from Electronic Music Sweden.

Elizabeth (2004)

Original music and sound design for the Dario Fo farce commissioned from Kabosh Theatre Company, Belfast

Metropolis '04 (2004)

Improvised laptop performance with purpose-built software (Max/MSP) commissioned from Moving on Music for the film by Fritz Lang.

do you know who i am? (2004)

Fixed stereo text-based composition based upon the phrase.

Chlorine Gardens (2003)

An opera in one act for 6 voices, live electronics, and tape performed in Middle Irish with English supertitles.

Tango Reflexivo (2003)

Fixed stereo work utilizing Ross Bencina's Audio Mulch software and granular synthesis

Trans-mission (2003)

4-channel fixed composition based upon BBC radio broadcasts, 3rd Prize, Diffusion Electroacoustic Music Competition sponsored by RTE/LyricFM.

The Ouroboros Cycle (2002)

Performance work for solo voice, live electronics and fixed quadraphonic elements, presented as part of DAWN: An Exhibition of Interactive Media and Music Technology.

Compositions for Dance and for the Anatomical Theatre

Galvani's Grenouille with Brock Craft (2001)

Perceptio Corporis (2000)

For tenor voice and electroacoustic accompaniment.

Subject: Matter (1999)

Schwanegasang

For tenor voice and harp accompaniment.

Fig. 3-d (1999)

Jack Black and Bessie Blue (1999)

2081 (1998)

An adaptation of Kurt Vonnegut's *Harrison Bergeron.*

69 (1998)

Mantis (1997)

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Sound Design

Between Two Worlds (The Dybbuk) by Shulamit Ran (1997)
Lyric Opera of Chicago

The Crucible (1996)
Steppenwolf Theatre, Chicago, Illinois

Mitu Arrarauna: A passage in time . . . (1995)
Student Film, American University

Awards

Part-time Faculty Development Grant, Columbia College Chicago (2015)

Part-time Faculty Development Grant, Columbia College Chicago (2013)

Part-time Faculty Development Grant, Columbia College Chicago (2009)

Camargo Foundation Fellowship and Residency, Cassis, France (2006)

STEIM Fellowship and Residency, Amsterdam, The Netherlands (2006)

emsPrize (Stockholm) for A letter from the trenches of Adrianopolis . . . (2005)

Supportive Program for University Research Bursary (2003-5)

Chicago Artist Assistance Program Award (2001)

Illinois Arts Council Fellowship (2000)

Affiliations

The College Art Association

The New Media Caucus

Society for Electroacoustic Music in the United States (SEAMUS)

Midwest Society for Acoustic Ecology

The World Opera Association

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Technologies

Adobe Creative Suite

Data flow multi-media platforms including Max/MSP, Pure Data, and Isadora

Digital audio workstations including AbletonLIVE and ProTools

Sound synthesis

HTML, CSS, and JavaScript

Processing/P5.js

Micro-controller platforms: Arduino, Particle Core, Raspberry Pi, espruino

EagleCAD and circuit design

Digital fabrication, Laser cutting/etching and 3D printing

Telematic performance systems

Motion capture

Network and server/client structures