

Résumé

EXHIBITIONS

In The Round

Panoramic still images as miniature cycloramas in large, suspended rings. Part of a group show re-imagining the cyclorama form.

Art At Twelve, Boston, MA

10-12/09

New Media

Panoramic still images of grotesque landscapes in a group show.

Boston City Hall, Boston, MA

9-11/09

Considered Depth

Panoramic still images and a panoramic installation of grotesque landscapes in a group show.

FPAC Gallery, Boston, MA

7-8/09

Heaven and Earth

Lighting design for a musical and multimedia setting of Darwin's writings. In collaboration with Mark Warhol and Sylvie Agudelo.

Fort Point Theatre Channel, Boston, MA

10/08

Core Sample

A one-hundred-foot long, touch-activated, computer controlled sound sculpture and installation creating speculative aural histories of Boston Harbor's Spectacle Island. In collaboration with Teri Rueb and Michelle Fornabai.

Institute of Contemporary Art, Boston, MA

6-9/07

As Above (American Composers Orchestra)

Performer- and musician-controlled single-channel video performance with live music in collaboration with Michael Gandolfi, composer.

Annenberg Center for the Arts, Irvine Theatre, Philadelphia

10/06

Carnegie Hall's Zankel Hall, New York

10/06

Beckon

A large scale outdoor sound installation utilizing abandoned mining equipment for Sculpt-Fest06 "Extraterrestrial."

Carving Studio and Sculpture Center, Rutland, VT

9-10/06

Flowers and Wreathes: Radio theater and surround

For the Acoustical Society of America, as part of the seminar Composed Spaces, a talk presenting possibilities and problems for the surround sound broadcast of radio theater and an example of radio theater in the surround sound format.

ASA Conference, Rhode Island Convention Center, Providence

6/06

Megrims, mopes, mulligrubs and mumps

A performance and exercise in lunacy with sound-activated video projection.

Contaminate, Midway Studios Theater, Boston

1/06

Skin

A participatory installation in which the act of listening disrupts a virtual membrane of sound.
Crackatorium, Massachusetts College of Art, Boston 11/06
Galerie Art-tension, Bourges, France 7/05

As Above

Live, performer controlled, single-channel video performance with music in collaboration with Michael Gandolfi, composer. Commissioned by Collage New Music.
Jordan Hall, New England Conservatory, Boston, MA 11/05
Paine Hall, Harvard University, Cambridge, MA 4/05

The Tile Project

A monochord as wall tile in an international group exhibition by TransCultural Exchange.
Twenty-two permanent installations around the world 5/04-06

Interstices reframed

Processed video and audio acquired from Big Dig construction sites, recontextualizing urban development as performance art.
Digitas, Rotenberg Gallery, Institute of Contemporary Art, Boston, MA 5-10/04
Composers in Red Sneakers, Harvard, Paine Hall, Cambridge, MA 5/04

Standing Wave redux

A listening station in a gallery near the original site of "Standing Wave."
Essex Art Center, Lawrence, MA 7-10/03

Sublimation

A sound installation investigating the material properties of glass in "Re-Sonance," an exhibit coincident with the publishing of "Immaterial/Ultramaterial" to which I contributed a short essay.
Material ConneXion, New York, NY 11/02-3/03

Standing Wave

A sound installation unlocking the sonic memories of an historic, abandoned railway bridge.
Art On The Canal, Lawrence, MA 6-9/03
Art On The Canal, Lawrence, MA 7-9/02

Radius

A participatory performance construction in conjunction with The Water Project, et al.
Nantasket Beach, Hull, MA 8/02

Soundings

A visual construction/performance in conjunction with The Water Project, et al.
Congress and A Streets, Boston, MA 9/01

Construction #1

Viewer activated sculpture in a group show on the theme of construction.
Arlington Center for the Arts, Arlington, MA 8-9/01

Interstices

Processed video and audio acquired from Big Dig construction sites, recontextualizing urban development as performance art.
Artists Foundation Gallery, Boston, MA 6-7/01

Boundary Interference

Acoustic installation in an exhibit by the Materials and Phenomena groups at the Harvard University Graduate School of Design.

Gund Hall, Harvard University, Cambridge, MA 3-4/01

Lung

Electroacoustic installation with wire rope, electric motors and raw latex.

Dietrich von Buhler Gallery, Boston, MA 3-4/01

Millennium Labyrinth/Ariadne's Thread

Media and technical direction for a month-long series of performances culminating in the arrival of Athena on New Year's Eve to enact a ritual of renewal with audience participation. Created with Diane Edgecomb and Mari Novotny-Jones. Commissioned by First Night Boston.

Back Bay Station, Boston, MA 12/00-1/01

MBTA Subway System, Boston, MA 11/00-12/00

Sightings

Lecture/discussion on contemporary public art praxis with Diane Edgecomb and Mari Novotny-Jones. Screening of document/art video Sightings.

Reports From Afield, Mobius, Boston, MA 9/00

Millennium Labyrinth/bell the Minotaur

Media and technical direction for a month-long series of performances culminating in the arrival of the Minotaur on New Year's Eve to enact a ritual of renewal with audience participation. Created with Diane Edgecomb and Mari Novotny-Jones. Commissioned by First Night Boston.

Back Bay Station, Boston, MA 12/99-1/00

MBTA Subway System, Boston, MA 11/99-12/99

Dune Shack Musings, Winter

Inkjet print on paper from a digital image, a contribution to the C-Scape Mapping Project, Provincetown, 2/99.

Codman Square Health Center, Boston, MA 6-7/99

Interstices

Visible Republic Planning Grant public exhibition.

Boston Center for the Arts, Boston, MA 4/99

Boston/Tainan Art, Urban Design and Architecture Cultural Exchange

Artist participant in an international exchange.

South Boston Seaport District, Boston, MA 6/98

Flight

Psycho-acoustic installation creating a sensation in the viewer of rising above the fray of the everyday. Shown in conjunction with a display of Audubon prints.

New Bedford Art Museum, New Bedford, MA 4-7/98

The Future Farmers of America

Sound installation with an amplified ant farm displayed inside a human-sized ant farm which amplifies footsteps of the viewers. An epistemological investigation.

Dietrich von Buhler Gallery, Boston, MA 3-4/01

Artists Foundation Gallery, Boston, MA 6-7/97

Elegy

Live and prerecorded sound featuring original instrumentation for video and choreography by Jed Speare with dance by Sarah Hickler and Rachel Zahler.

Institute of Contemporary Art, Boston, MA

9/97

Mobius, Boston, MA

4/97

Integrated Circus

Coproduction with Neil Leonard of and live sound performance in a three day festival of electronic music by New England area computer music composers.

Mobius, Boston, MA

1/95

Image Lab (Figment from the Imaginarium)

Live improvisational sound performance featuring original instrumentation for dance work of the same title with Lisa Nelson, K. J. Holmes, Karen Nelson, Scott Smith and members of the Mobius Artists Group.

Mobius, Boston, MA

11/94

Invisible Cities

Narrative firework and sound design for a multi-media dérivé-like performance winding through city streets. Performed with Lesley Bannatyne, Gary Deuhr, Robert Goss, neighborhood residents, et al.

Coontree Farm, Pepperell, MA (firework only)

10/94

Somerville, MA

5/94

Here/Not Here

Live improvisational sound performance score for dance work of the same title with Sarah Hickler and Company featuring original instrumentation (lutes, lithophones, site-specific features, etc.) and psycho-acoustic processing.

Lincoln Center, New York, NY

8/94

Mobius, Boston, MA

3/94

Radio Etudes

Synthetic sound and movement performance featuring a long-range theremin-like instrument developed with help from Robert Moog. Content explores parallels between the development of radio technology and epistemological concerns. Performed with Sarah Hickler.

Mobius, Boston, MA

10/93

Resurrection Engine

Sound installation with 35-foot electric monochord and slide projection opening a gateway into the vibratory nature of the universe.

Mobius, Boston, MA

4/93

Electric Pickle

Entre'acte for original instrumentation.

It Don't Mean a Thing If You Can't Plug It In, Mobius, Boston, MA

2/93

Two Sound Performances and a couple of raccoons

A program including two works: A setting for some poems of Jacques Prévert's titled Flowers and Wreathes featuring original instrumentation (White's amplified skull as resonator for dental floss *violone*, electrified dill pickle, 35-foot electric monochord, etc.), projections and moving sections of audience seating. Performed with Mari Novotny-Jones. Airspace which features shortwave theremin and psycho-acoustic processing of taped and live off-the-air material concerning territorialism.

Mobius, Boston, MA 11/93
Mobius, Boston, MA 12/92

The Apprehension of Fire

Slide lecture on the social history of fire work as art form and as spectacle.

Mobius, Boston, MA 6/92

Visum et Repartum

Sound and lighting design for theater work concerning vampirism. Performed by Mari Novotny-Jones, Cathy Nolan, et al.

Mobius, Boston, MA 4/92

Music Without Pants

A suite of four related sound performances: Introductory Remarks, Pebble in My Shoe, Flap Jack, and Two String 2 x 4. Original instrumentation includes topophones, edible transducers, two string 2 x 4 and the electric dill pickle. This work is concerned with the relationship between politics and the control of music.

Mobius, Boston, MA 10/91

Month of Blood and Bonfires

Sound design/performance and lighting design for a highly audience-interactive theater work concerning the boundaries between civilization and wilderness. Performed with Mari Novotny-Jones and Cathy Nolan et al.

Mobius, Boston, MA 11/91
Mobius, Boston, MA 12/90

On Sampling

Sound performance introducing the edible transducer.

Mass. College of Art, Boston, MA 12/90

A Short History of Fundraiser Musics

Tongue in cheek lecture/performance with amplified lecture pad and prepared tape. Performed with Nita Sturiale.

Art Rages, Boston, MA 11/90

Signatures

Live *musique concret* and computer image printout from the building's upper windows onto Newbury Street. Performed with Jeff DeCastro, et al.

New England School of Art and Design, Boston, MA 1/90

Gesture (towards a microtheater)

Large-scale outdoor performance/installation with live sound, fire work, and projection. Performed with the Mobius Performing Group, et al.

Roger Williams Park, Providence, RI 10/89

Fireworks as a Performance Medium

Slide lecture/installation on the performatory aspects of fire work and the dual nature of this medium in history. Performed with Eric Eisack and Keith D. Kurman
Mobius, Boston, MA 7/89

Barber Medicus

Live *musique concret* and instrumental performance on electric scissor. Performed with Jeff DeCastro et al.
Artists' Foundation Gallery, Boston, MA 2/89

Yankee Go Home

Sound performance concerned with issues of neocolonialism, both geographic and spiritual, for clarinet, electric scissor, electric chair, and prepared tape. Makes use of field recordings made in South Korea at anti-American protests and is heavily influenced by the grief expressed in all the art from this divided state.
Contois Auditorium, City Hall, Burlington, VT 4/90
Kingston Gallery, Boston, MA 10/89
Mobius, Boston, MA 5/89
Mass. College of Art, Boston, MA 10/88

Perfect Wound

Live radio broadcast of *musique concret* performed with Keith D. Kurman.
WBRS Radio, Brandeis University, Waltham, MA 11/87

Fear

Sound performance concerning cataclysm, geographic and spiritual, performed with Keith D. Kurman and Cathy Nolan
GSU Gallery, Boston University, Boston, MA 7/87

The Insidious Inquiline

Personal narrative performance for live and prepared sound, searchlight, projections, and ex-temporaneous speech with Max Azanow.
Mobius, Boston, MA 10/86

Perfect Wound

Live *musique concret* performed with Keith D. Kurman.
Boston Performance Artists, Boston, MA 3/87
Boston Performance Artists, Boston, MA 3/86

(no discernible single title)

Six hour performance/installation in a specialty boutique's display window chronicling a fictional trip to Fiji. Featured shopping music, artifacts, and numerous live animal exhibits. Performed with Keith D. Kurman, Cathy Nolan and Rachelle Royer.
Hubba-Hubba, Cambridge, MA 2/86

Half Life

Performance concerning fears of the individual and collective unconscious mind with Laurie McKenna and Rachelle Royer.
Mobius, Boston, MA 10/85

Odd Resolve

Aleatoric multi-media performance with Keith D. Kurman. Proposed a new field of study to be known as mediarchaeology.
Boston Performance Artists, Boston, MA 3/85

Perfect Wound

Live *musique concret* performed with Keith D. Kurman.
The Rathskeller, Boston, MA 8/84
Spit, Boston, MA 2/84

Opium

Multi-media performance evoking the milieu of Ernst, Cocteau, and Baudilaire. Performed with Keith D. Kurman, et al.
Mobius, Boston, MA 11/83

an unnecessary activity

Large-scale performance in a 15 story hotel lobby involving the architecture and fountains, live and prepared video and sound, projections, fire work, carbon-arc lighting, live animals, a section of Goethe's Faust, and original text. Performed with Keith D. Kurman.
Cambridge River Festival, Cambridge, MA 8/83

Stabat Mater dolor.

Large-scale setting of the Stabat Mater for pipe organ, analog synthesizers, prepared tape, American Sign Language, and twelve voice choir with interpolations of T. S. Eliot and W. H. Auden. Performed with Keith D. Kurman, Robert Gibson, et al.
Church of the Covenant, Boston, MA 5/83

Center Noise

Personal narrative performance for video, clarinet, prepared tape, and electric train.
Overland Gallery, Boston, MA 4/83

Music for Small Animals

Solo woodwind therapy.
Museum of Fine Arts, Boston, MA 4/83
The Children's Museum, Boston, MA 3/83

Leopards in the Temple

Sound performance for pipe organ, analog synthesizers, and prepared tape based on Kafka's parable of the same title. With Keith D. Kurman and Robert Gibson.
Christ Church, Cambridge, MA 12/82

A Meeting to Plot the Overthrow of Government and the Seizure of Control of Power

Anti-performance/installation with Bob Dombrowski.
Gallery East, Boston, MA 4/82

PROFESSIONAL AFFILIATIONS

Massachusetts College of Art, Boston (2008)

Visiting Faculty, instructor of sound art and computer programming to undergraduate and graduate students.

Institute of Contemporary Art, Boston (2006)

Teaching residency with two tenth-grade classes in a Boston charter school, collaborating with the science and art teachers. A five-week program culminating in a sound installation.

School of the Museum of Fine Arts, Boston (2004–2006)

Visiting Faculty, instructor of sound art to undergraduate and graduate students.

First Night, Inc. (2003)

Freelance project manager for a forty-five ton ice sculpture of the Edo Castle by three world-renowned, award-winning sculptors from Sapporo, sponsored by the Japan Society of Boston.

Harvard University Studio for Electroacoustic Composition (2000–present)

Technical Director; responsible for budget, design, installation, maintenance and instruction. Installations include state-of-the-art surround sound digital audio workstations incorporating digital video with DVD mastering capabilities and a high-speed network including attached storage with integrated backup. Managed a \$ 1,000,000 acoustic and equipment renovation.

Artists Foundation, Inc. (2000–present)

Advisory Board member of this thirty year old, non-profit arts advocacy organization.

Preston Productions, Inc.. (1999–2003)

Freelance design, fabrication, installation and documentation of laser-light display systems. Responsible for the design, staging, safety certification and performance of theatrical laser-light displays for many Fortune 500 companies, nationally televised special events and theme parks.

Nonsequitur Foundation, Inc. (1989–1999)

Secretary, Board of Directors, webmaster and erstwhile producer for non-profit, fine art compact disc publishing; The Aerial (a journal in sound) and ¿What Next? Records. Systems Coördinator for internet video projects.

Image Engineering Corp. (1985–1998)

Design, fabrication and installation of laser-light display systems worldwide. Responsible for the design, staging, safety certification and performance of theatrical laser-light displays for many Fortune 500 companies and special events such as the 1988 Summer Olympics in Seoul, the Statue of Liberty Rededication, etcetera.

Mobius, Inc. (1988–1996)

Member of the Mobius Artists Group creating, exhibiting and touring solo and collaborative experimental theater, sound, and performance art.

Pyrotechnology, Inc. (1985–1995)

Site management, assembly, set-up, audio production and photo documentation of electrically ignited firework displays. Member of the team representing the United States at the 1991 Montréal International Fireworks Competition—winners of both the Jupiter D'Or (Gold Medal) and Music awards.

LICENSES AND CERTIFICATIONS

Bureau of Alcohol, Tobacco and Firearms License #34 User of Low Explosives

Commonwealth of Massachusetts CDL Class B with HazMat Endorsement

State of New York Certificate of Competence for Operator of Mobile Laser Class A & B

EDUCATION

Massachusetts College of Art, Studio for Inter-related Media, 1980–1983.

AWARDS

New England Foundation for the Arts, Visible Republic Implementation Grant, 1999.

New England Foundation for the Arts, Visible Republic Planning Grant, 1999.

Massachusetts Cultural Council, Individual Project Support, 1991.

STUDIO FACILITIES

Computer Hardware

Apple 23" Cinema Display HD, Apple Mac Pro Quad-Core 2.8 GHz (10 GB RAM, 410 GB HD), Apple MacBook Pro Dual-Core 2.4 GHz (4 GB RAM, 160 GB HD), ATI Radeon HD 4870 graphics card, Contour ShuttlePRO control surface, Datacolor Spyder3Pro screen calibrator, Epson Perfection 3200 scanner, Epson Stylus Photo R1900 printer, Wacom Intuos2 6x8 tablet.

Graphics Software

Adobe Illustrator CS4 14.0.0, Adobe InDesign CS4 6.0.5, Adobe Photoshop CS4 11.0.2, Art-Matic Pro 4.73, Google SketchUp Pro 7.1.6859, GraphicConverter 6.7.3, Microsoft Expression Media 2.0, Synthetik Studio Artist 4.02, VectorWorks 2010 SP4.

Web Authoring Software

Adobe Acrobat Pro 9.3.3, Adobe DreamWeaver CS4 10.0.0, Adobe Fireworks CS4 10.0.4, Adobe Flash CS4 10.0.2, Bare Bones BBEdit 9.5, RapidWeaver 4.4.1, Transmit 4.0.6.

Audio Software

Altiverb 6.3.5, Bias Peak Pro 6.1.1, Cycling '74 Max/MSP + Jitter 5.1.4, Digidesign Pro Tools LE 8.0.4, Neyrinck Mix 51 1.1, SoundHack Spectral Shapers 1.2.4, Tap.Tools Pro 3.0.2, Waves Native Power Pack V7r9.

Video Software

Adobe After Effects CS4 9.0.2, Adobe Premiere Pro 4.2.1, Apple DVD Studio Pro 4.2.2, Apple Final Cut Pro 7.0.2, Apple Motion 4.0.1, IsadoraCore 1.2.9.22.

Utility Software

1Password 3.2.5, Alsoft Disk Warrior 4.2, Apple Mac OS X 10.6.4, Default Folder X 4.3.9, DragThing 5.9.6, FileMaker Pro Advanced 10.0.3, Microsoft Office 2008 12.2.5, Quicken 2007r3, SuperDuper! 2.6.2, Synk Pro 6.5.5, Toast Titanium 10.0.7.

Audio Hardware

AKG C214 mic, Audio-Technica PRO 8HEX mic, Beyer MCE81 TG mic, Digidesign 002 Rack, Digidesign Mbox 2, Digidesign/PMC RM1 near-field monitors, Genelec 1032 mid-field monitors, Genelec 8020.LSE Espresso active 5.1 surround monitoring system, DBX 120A Modeled Waveform Synthesizer, DBX 1531x 1/3 octave eq, DBX 166A comp/limiter, DBX 286A mic processor, Digitech RDS 7.6 delay, Fostex FR-2LE solid-state field recorder, JL Cooper Mix-Master MIDI-controlled mixer, JVC DD-VR77 cassette deck, Lexicon Jam Man sampler, Lexicon PCM 90 reverb, Mackie CR1604VLZ mixer, Midiman Midisport 2x2, PreSonus Central Station, QSC GX5 power amp, Sennsheiser MKE44 stereo mic, Zoom H2 field recorder.

Photo Hardware

0-360 panoramic optic, Leitz TiltAll 4602 tripod, Nikon Coolpix 8800 DSLR with WA adapter, Nikon D5000 DSLR with 18-55 and 55-200 lenses.

Video Hardware

Blackmagic Intensity Pro HDMI editing card, Bogen Manfrotto 501 fluid head, Bogen Manfrotto 3021BPRO tripod, InFocus IN24+ DLP projector, Sony DVP-NS4000 CD/DVD player, Sony HVR-V1U HDV Camcorder, Sony 0.8X wide angle converter, Sony KDL-40W4100 40" HD LCD monitor, Sony PVM-14L2 14" studio monitor, Sony SLV-N50 VHS deck, Viewsonic VT2230 22" HD LCD monitor.