

Joshua Pablo Rosenstock - Curriculum Vitae July 2010

Personal

Education

School of the Art Institute of Chicago
M.F.A. in Art and Technology Studies 2004

Brown University
A.B. in Visual Arts/Semiotics 1996

Rhode Island School of Design
Coursework in Film Production, Photography, Ceramics 1992-1996

Paris Center for Critical Studies
Studies in Critical Theory, Film Studies, Art History 1993-1994

Work experience other than teaching

Multimedia Designer
Neurotec International Corp, Boston, MA 1996 - 1997

Teaching

Teaching experience

Worcester Polytechnic Institute, Worcester MA 2005-present
Assistant Professor, Interactive Media & Game Development

DePaul University, Chicago, IL 2004-2005

School of the Art Institute of Chicago, Chicago, IL 2004

School of the Art Institute of Chicago, Chicago, IL 2003-2004
• Teaching Assistant

Center For Electronic Arts, San Francisco, CA 2000-2002
• Taught Director/Interactive Authoring and Digital Sound courses as part of Dynamic Media Certificate Program

Media Alliance, San Francisco, CA 2001
• Taught Digital Audio Production workshops

Zeum, San Francisco, CA 1998-2002
• Created interactive exhibits and interfaces for hands-on educational programming
• Taught classes in video production, electronic music, digital photography, animation, web

- Created and implemented multimedia curricula for after-school workshops, school field trips, in-school programs, and drop-in activities
- Taught professional development workshops for San Francisco Unified School District teachers on integrating media technology into the classroom
- Visiting artist in SF public schools, in collaboration with classroom teachers

HOME Project Charter High School, Alameda, CA 2001-2002

- Designed youth-run recording studio
- Created and implemented digital audio engineering curriculum for teenagers

Teaching innovations at WPI

- Designed pioneering IMGD/Artistic curriculum - First Visual Art professor at WPI
- Created and implemented 4 new IMGD & AR courses (see below)
- Created Humanities Practicum course to replace individual Sufficiency
- Received funding from ATC for course redesign in collaboration with Prof. Lindeman of CS/IMGD

Courses taught at WPI

- AR 1100 - Essentials of Art

2007-8: A (28)

2006-7: A (27) B (25)

2005-6: A (20)

Cat. I

This course provides an introduction to the basic principles of two and three dimensional visual organization. The course focuses on graphic expression, idea development, and visual literacy. Students will be expected to master basic rendering skills, perspective drawing, concept art, and storyboarding through traditional and/or computer-based tools.

- AR 1101 - Digital Imaging & Computer Art

2009-10: B x2 (51)

2008-9: B x2 (54) D (26)

2007-8: C (29)

2006-7: B (30)

2005-6: B (24)

Cat. I

This course focuses on the methods, procedures and techniques of creating and manipulating images through electronic

and digital means. Students will develop an understanding of image alteration. Topics may include color theory, displays, modeling, shading, and visual perception.

- AR 3000 - Art of Animation

2007-8: D (26)

2006-7: C (25)

2005-6: C (21)

Cat. I

This course examines the fundamentals of computer generated 2D and 3D modeling and animation as they apply to creating believable characters and environments. Students will learn skeletal animation and traditional polygonal animation, giving weight and personality to characters through movement, environmental lighting, and changing mood and emotion. Students will be expected to master the tools of 3D modeling and skinning, and scripting of behaviors.

Recommended background: AR 1101.

- IMGD 3500 - Artistic Game Development I

2009-10: C (13)

2008-9: C (24)

2007-8: B (24)

2005-6: D (20)

Cat. I

This course focuses on the unique problems presented to the artist when working in game development. Students learn to work with 2D sprite-based art, including tiling and simple animation. They then explore 3D architecture, level design, texturing, and environmental animation. Students will use art to create compelling game experiences through environments by designing their own levels in both 2D and 3D games.

Recommended background: AR 3000.

- HU 3910 – Practicum: Animated Short Film

2009-10: A (8) D (13)

2008-9: A (12) D (12)

2007-8: D (13)

This practicum in Visual Art/IMGD focuses on the production of short animated films. Students will write scripts, draw storyboards, build characters, animate scenes, and edit soundtracks. They will also consider more broadly topics such as visual storytelling, artistic style, character design, and physical acting. Students should have taken AR 3000 (Art of Animation), or have equivalent experience in 2d or 3d animation techniques.

Undergraduate projects advised and co-advised at WPI

- 4 IMGD Major Qualifying Projects:

- 2010: "Mote: A Musical Adventure iPhone Game" - Daniel Corfman, Joseph Cotnoir, Steven Foley, Kevin Nolan, Graham Pentheny
- 2009: Music Improvisation Game "iGotBand" - Michelle Clifford, Timothy Cushman, Brian Hettrick
- 2009: Interactive Movie "Chipped" (Co-Advisor D. Brown of Computer Science) - Eric Kolodziejczak, Alexander Laferriere, Nelson Nogueira
- 2007: "Dark Horse Oblivion Mod" – Neal Orman, Eric Sutman

- 3 Interactive Qualifying Projects:

- 2010: Interactive Public Art: "Sticky Pixels: An Office Supply Serenade" - Seth Crocker, Christopher Earley, Dylan James, Nicholas Smith * Exhibited at the Museum of Science, Boston
- 2009: Interactive Public Art: "Kermotiva" - Elliot Borenstein, Yilmaz Kiyamaz, Bradford Lynch, Cynthia Weiler
- 2008: "The Virtual Armory" (Co-Advisor J. Forngeng, Curator at the Higgins Armory Museum and WPI History professor) - Michelle Clifford, Edmund Dubois, Amanda Strnad * Sponsored by the Higgins Armory Museum

- 58 Humanities Practicum projects - Animated Short Films (2008-2010)

- 13 Individual Sufficiencies in Visual Art/IMGD

2008:

- Cliff Harvey (Interactive Media)
- Samuel LaFleche (Glass Blowing)

2007:

- Tiffany Lufkin (Photography)
- Michael Bellack (Stencil prints)
- Dennis Valovcin (Animation)
- Chris Ivory (Animation)
- Dana Asplund (Animation)
- Bryce Barcelo (Animation)
- Daniel Cullen (Documentary Video)

2006:

- Scott Nelson (3d modeling)
- Erik Lovejoy (3d modeling)
- James Yasuhara (Stencil prints)
- Jason Hwang (Video)

- II Independent Study Projects:

2010:

- “2d Game Character Animation 1” - Mary Yovina
- “2d Game Character Animation 2” - Mary Yovina

2009:

- “Game Level Design” - DC Corfman, Dan Tennant
- “Game Level Building” - DC Corfman, Dan Tennant
- “Improvisational Music Game” - Alex Schwartz
- “Improvisational Guitar Game 1” - Alex Schwartz
- “Improvisational Guitar Game 2” - Alex Schwartz

2008:

- “3d Character Modeling” - Dan Tennant, Mary Yovina

Academic Advising

2010 - 24 IMGD advisees

2009 - 18 IMGD advisees

2008 - 15 IMGD advisees

2007 - 12 IMGD advisees

Honors, awards, and other recognition related to teaching

- Advisor for MQP Project “Mote”, awarded best MQP by the Humanities and Arts Department in 2010. (1 awarded per year)
- Advisor for Interactive Public Art IQP Project: “Sticky Pixels: An Office Supply Serenade”, exhibited at the Boston Museum of Science (2010).
- Advisor for Maggie Allard’s culminating project for the Humanities and Arts Requirement, winner of the the Class of 1879 Prize in 2009. (3 awarded per year out of 600 projects)
- Romeo L. Moruzzi Young Faculty Award for Innovation in Undergraduate Education, in recognition of my work creating the core curriculum for the IMGD Artistic major, and my cross-disciplinary course design with Prof. Lindeman of CS. (2008)

Scholarship and Creative Work

Solo, two, and three person exhibitions

Note: wherever possible, I have included information about the curator or jury. However, in many cases selection rates and curatorial information are difficult to obtain.

1. *Shrine to The Funky Drummer*. Studio For Interrelated Media, Massachusetts College of Art & Design, Boston, MA 2009

Screening and Lecture. Curators: Bonnie Bastien, Nova Benway (Berwick Research Institute). This experimental video documentary reviews the history of one of the most famous samples in pop music, while examining issues of creativity, commodification, and copyright in the era of digital (re)production.

“Massachusetts College of Art and Design is a public, independent college of art and design...As a national leader in visual art and design education, the college influences contemporary culture through the accomplishments of its alumni and the creative activities of its faculty and staff.” - massart.edu

2. *PORTOTONIC*. Lump Gallery, Raleigh, NC 2004

“Displacement Zoetrope” - Portable Interactive Installation. Curator: Bill Thelen (Lump Gallery). Exhibition of portable artworks highlighting themes of travel, displacement, and nomadism, with Huong Ngo and Matthew Steinke. I built a Zoetrope, an early animation device, which was housed in a vintage child’s suitcase, and created a series of looping animated sequences to be played back using it. Each animation strip focused on displaced people in the midst of difficult transition - deported Jews in the Holocaust, arrested Mexican border crossers, Haitian boat people. The “peepshow curiosity” aspect of the Zoetrope contrasted with the seriousness of the subject matter, calling attention to the relationship between the detached voyeurism of the viewers and the plight of the subjects depicted.

“Lump gallery/projects is located in downtown Raleigh, North Carolina. Combining the rigor and professionalism of a commercial gallery with the experimental attitude of alternative spaces, Lump presents exhibitions and projects with emerging, mid-career and under-recognized artists.” - www.lumpgallery.com

3. *Revenge of the Lawn*. 1926 Exhibition Space, Chicago, IL 2003

Environmental Installation with Time-Lapse Video. In this durational artwork, which combines sculpture, time-lapse video, and horticulture, a living room scene of furniture that I reupholstered with soil and seeds is overrun by progressive plant growth. This exhibition was an early, simpler version of the piece that was later improved and expanded (see below).

“The School of the Art Institute 1926 Exhibition Studies Space provides a forum for the development of innovative projects that explore the meanings of exhibitions, interpretation, and related activities.” - artic.edu

4. *Unnatural Geographic*. Zeum, San Francisco, CA 1999

Interactive Animation Installation. Curator: Sheila Bergman (Zeum). Culmination of my program as Artist-In-Residence at Zeum. I created an ambitious interactive six-screen surround presentation, complete with

“Zeum is a non-profit multimedia arts and technology museum. Our mission is to foster creativity and innovation in young people and their families. We’re the only Bay Area museum where individuals of all ages, backgrounds, communities and learning styles combine hands-on use of animation, digital technology, electronic media, traditional and non-traditional materials, and the power of their imaginations to create high quality stories, movies, performances, music, art and more.” - zeum.org

Juried/curated national exhibitions/screenings/performances

Note: wherever possible, I have included information about the curator or jury. However, in many cases selection rates and curatorial information are difficult to obtain.

1. *Pixilerations* [v.7]. Sol Koffler Gallery, Rhode Island School of Design, Providence, RI 2010 (forthcoming)

“Security Blanket” - Video Installation.

This piece is a large-scale video projection of a “video quilt” whose dynamically-generated pattern is made up of surveillance camera feeds. Combining digital processes with references to the American textile crafts tradition, this piece seeks expressive moments in the unobserved minutiae of everyday human experience while posing questions about contemporary American values. Does an atmosphere of hyper-vigilance and loss of privacy actually make us more secure?

“PIXILERATIONS [v.7] is a new media showcase in Providence, Rhode Island that investigates the state of new media arts through installations, concert performances and film/video screenings. It is part of the larger FirstWorks Festival, a multidimensional performing arts festival held in Providence each fall. Pixilerations is produced by FirstWorks in collaboration with the Rhode Island School of Design, Brown University, and the City of Providence's Department of Art, Culture + Tourism. Now in its seventh year, Pixilerations showcases groundbreaking work in digital music and art. Last year's festival, Pixilerations [v.6]: The Great Disruption, presented innovative works by over sixty artists from the United States, England, Italy, Spain, Holland, Austria, Canada, and Brazil, and featured guest artists Pauline Oliveros and Dean & Britta.” - www.pixilerations.org

2. *One Night Stand*. The Dissolve: Site Santa Fe International Biennial. The Railyard, Santa Fe, NM 2010

“Revenge of the Lawn” - Time Lapse Video Projection. Curators: Sarah Lewis & Daniel Belasco.

“A paradigm shift in contemporary art is rare and hard to recognize at its inception, but that is what curators Sarah Lewis and Daniel Belasco have done in The Dissolve, SITE Santa Fe's Eighth International Biennial. The curators will present a new sensibility in the art of our time, a mingling of up-to-the-minute technology and traditional visual arts (painting, drawing, and sculpture) with dance, music, and film. The fundamental form of this new work is animation, uniting the technological (the camera) with the hand-made (drawing). The Dissolve will trace the development and reinterpretation of moving image techniques in wonderfully surprising juxtapositions.” “Don't miss this opportunity to enjoy the international array of videos to be screened during the opening weekend festivities. The call for One Night Stand garnered hundreds of submissions from around the world.” - thedissolve.net

3. *Currents2010*. El Museo Cultural, Santa Fe, NM 2010

“Surveillance Suite” - Time Lapse Video with Musical Soundtrack. Curators: Frank Ragano, Mariannah Amster (Parallel Studios). There are countless anonymous networked cameras that broadcast publicly over the Internet. In *Surveillance Suite*, I harvest selected ambient video streams and transform them into time-lapse musical video compositions. The minutiae of these tiny vignettes become rhythmic micro-narratives, dramatizing temporary and fleeting moments that are ordinarily invisible in our experience of everyday life. “An exhibition of experimental video...coinciding with SITE Santa Fe's Eighth International Biennial Exhibition. While SITE Santa Fe's exhibit will focus on video art and its integration of other media, the currents 2010 exhibition is designed to broaden the conversation about the current trends in experimental video.” - www.currents2010.com

4. *What If?* Connecticut Film Festival. Heirloom Arts Theater, Danbury, CT 2010

Time Lapse Video. “What If?” is a project designed and curated by media artist, Gene Gort and composer/sound artist, Ken Steen of NewMediaNewMusicNewEngland. The project uses 60 video clips and 60 sound compositions that are 60 seconds in duration each and pairs them randomly using a Cageian model of indeterminacy with 3600 potential variations.” - ctfilmfest.com

5. *Experimental Moving Images from the Art Technology New England Community*. AXIOM Gallery for New and Experimental Media, Jamaica Plain, MA 2010

“Surveillance Suite” - Time Lapse Video with Musical Soundtrack. (see #3 above)

“AXIOM Gallery is the premiere gallery in the Metro-Boston area dedicated exclusively to showcasing emerging and established artists working in new media... Exhibiting new and experimental media is a challenge for every contemporary art space- a challenge that AXIOM strives to meet through innovative exhibitions and experimental performance.” - www.axiomart.org

6. *What If? 60x60x60*. AXIOM Gallery for New and Experimental Media, Jamaica Plain, MA 2010

“24hrs/60sec.” Time Lapse Video. Curators: Gene Gort, Ken Steen (NewMediaNewMusicNewEngland).

“An audience participatory experiment in audio and video. Contributors of the clips were selected from a call to New England mediamakers. *What If? 60x60x60* investigates the serendipitous relationship of sound and moving image in terms of coincidence, shifting context and potential meanings that result.” - www.axiomart.org

7. *New Media Fest 2010*. Online 2010

“Dance of the Computer Lab” - Time Lapse Video with Musical Soundtrack. Curator: Wilfried Agricola de Cologne.

“NewMediaFest’2010 – is a networked event structure organised between 1 January 2010 and 31 December 2010 in form of a festival taking place online on the incorporated project platforms of the global network and in physical space via partners, festivals, institutions, organisations and individuals...NewMediaFest’2010 – is spotlighting the development and richness of digital and networking culture during the past decade, an evolution of contemporary art via the electronic media and new

approaches through interactivity and unexpected hardware and software developments during the past decade.” - 2010.newmediafest.org

8. *Creativity & Cognition 09: Everyday Creativity*. UC Berkeley Art Museum, Berkeley, CA 2009

“Telematic Timelapse” - Video Installation and Screening. Peer reviewed submission. The video/music compositions were presented as a very large-scale projection onto the exterior of the museum. Opposite the projections I set up a video matrix with live surveillance feeds, incorporating feeds from the internet as well as live cameras surveying the exhibition areas. An ‘observation log’ was provided, inviting viewers to participate in the surveillance and note any ‘suspicious behaviors’ they observed.

“Creativity and Cognition has always viewed the Art Exhibition as an essential component of the conference dialogue. CC09 is no exception. This year, the CC09 committee asked artists-practitioners-makers-scientists to respond to the theme of Everyday Creativity. Inspired by this theme, artists submitted an overwhelming number of proposals. A selection of the best Art Installation proposals submitted to CC09 will be on display for 3 days at the Berkeley Art Museum.” - www.creativityandcognition09.org

“The UC Berkeley Art Museum and Pacific Film Archive is the visual arts center of the University of California, Berkeley. Through art and film programs, collections and research resources, we aspire to be locally connected and globally relevant, engaging audiences from the campus, community, and beyond... BAM/PFA offers one of the most distinguished and provocative programs of art and film exhibitions in North America. As the visual arts center of UC Berkeley, BAM/PFA presents an ambitious program reflecting the diverse interests of the University and Bay Area communities.” - www.bampfa.berkeley.edu

9. *Paper Politics Richmond*. Ghostprint Gallery, Richmond, VA 2009

“It Was A Very Good Year” - Stencil Print. Curator: Josh MacPhee

“Paper Politics is a major exhibition of politically and socially engaged printmaking. The exhibit showcases print art which uses themes of social justice and global equity to engage community members in political conversation. The show has been displayed at venues throughout the country and in Canada’s biggest political art show ever, and continues to travel. The exhibition features work by over 180 artists from the US and around the world. It is curated by Josh MacPhee, a Troy, NY-based artist, activist and author, most recently of *Stencil Pirates: A Global Study of the Street Stencil*” - justseeds.org

10. *MGFEST 09*. Chicago Cultural Center, Chicago, IL 2009

“213.189.138.114” - Time Lapse Video with Musical Soundtrack. Jury: Ceci Moss, Editor, Rhizome at the New Museum; Emily Doe, Wholphin, Associate Editor/Producer; Justin Harder, Director - MTV, VHI, Coke, Nike; Ruth Lingford, Professor of the Practice of Animation, Department of Visual and Environmental Studies, Harvard University; Dan Hirsch, CRASHarts, Director of Music Programs & Non-Event, Director and Co-curator; Ned Hinkle, Creative Director, Brattle Theater, Cambridge, MA.

“The premier creative conference for motion design, visual effects, sound design and interface technology. MGFest is the essential resource for advancing the practice of motion design.” - mgfest.com

11. *Lumen Eclipse LE:60 Film Festival*. AXIOM Gallery for New and Experimental Media, Jamaica Plain, MA 2009

“213.189.138.114” - Time Lapse Video with Musical Soundtrack. Jury: see #8 above.

“LUMEN ECLIPSE presents contemporary motion art in public spaces. Using outdoor video displays, social venues and the web, Lumen Eclipse initiates dynamic interactions between artists, sites and audiences. We enrich public space and everyday experience with free and innovative motion art, broadening awareness of what contemporary art can be beyond the limits of static art.” - lumeneclipse.com

12. *Beyond the Screen*. ARTSWorcester Gallery at the Hanover Theatre for the Performing Arts, Worcester, MA 2009 [postponed]

“Broadcast 25 Patch” - Video Installation. Curator: Joseph Farbrook (WPI)

Inspired by traditional quilt patterns and the impending end of analog broadcast TV, this generative piece is based on a software algorithm that autonomously remixes the video stream.

“ARTSWorcester (AW) is a private, non-profit members’ organization whose purpose is to foster collaborative programs among artists and cultural organizations in the Greater Worcester area by providing opportunities and services for visual, performing, and literary artist members. ARTSWorcester advocates for programs of mutual benefit to the cultural, business, educational, and municipal sectors of the community.” - www.artsworcester.org

13. *Paper Politics Syracuse*. Redhouse Arts Center, Syracuse, NY, 2008

“It Was A Very Good Year” - Stencil Print. (see #7 above)

“Red House is a nonprofit cultural center, located in the trendy Armory Square district of Syracuse, NY. Our mission is to transform lives through intimate and distinct experiences in the arts. Red House presents and produces new works in theatre, film, visual art and music.” - theredhouse.org

14. *Lumen Eclipse LE:60 Film Festival*. Harvard Square, Cambridge, MA 2008

“213.189.138.114” - Time Lapse Video with Musical Soundtrack. (see #8, #9 above)

15. *Paper Politics Cortland*. Dowd Gallery, SUNY Cortland, Cortland, NY 2008

“It Was A Very Good Year” - Stencil Print. (see #7 above)

“The Dowd Fine Arts Gallery manages a collection of over 500 objects, primarily European and American works on paper dating from the 13th to the 20th century. Other important sub-categories are Works Progress Administration paintings, book multiples, contemporary American ceramics, contemporary outdoor sculpture and works by SUNY emeritus and current faculty.” - www.cortland.edu

16. *Lawn Nation*. Peggy Notebaert Nature Museum, Chicago, IL 2008

“Revenge of the Revenge of the Lawn” - Living Plant Installation with Web Site and Time-Lapse Video.

A durational installation that examines our culture’s estrangement from organic processes and pokes fun at our desire to master the natural world. It is a fantasy environment designed to encourage “nature” to reclaim “man-made” objects and permeate the boundary between Indoor and Outdoor, calling attention to the arbitrariness of these binaries.

“The Chicago Academy of Sciences and its Peggy Notebaert Nature Museum inspire people to learn about and care for nature and the environment. The Academy improves quality of life in Chicago and the region by delivering superior environmental and science education programs to students and teachers, by offering Museum exhibitions and conducting public programs that foster green living, and by restoring local

ecosystems and advancing scientific knowledge through collections and research ...The Museum welcomed 194,000 visitors in fiscal year 2007. More than 1.5 million visitors have walked through the doors since opening in 1999.” - naturemuseum.org

17. *Paper Politics Corpus Christi*. K Space Contemporary, Corpus Christi, TX 2008

“It Was A Very Good Year” - Stencil Print. (see #7 above)

K Space Contemporary is a 501(c)3, non-profit organization dedicated to presenting and promoting contemporary art...K Space Contemporary is the oldest alternative art space in the Coastal Bend region. In addition to promoting contemporary art, a primary goal of the organization is to exhibit emerging and mid-career artists. K Space fills a void, which is not met by other local art organizations, by providing a forum for under-represented artists whose works are experimental, non-commercial, or difficult to exhibit due to unusual installation requirements or site-specific ideas.” - www.kspacecontemporary.org

18. *Tech Art III*. Boston Cyber Arts Festival, South Shore Art Center, Cohasset, MA 2007

“213.189.138.114” - Time Lapse Video with Musical Soundtrack. Juror: Carl Fudge.

“The Boston Cyberarts Festival is the first and largest collaboration of artists working in new technologies in all media in North America, encompassing visual arts, dance, music, electronic literature, web art, and public art.” - bostoncyberarts.org

19. *Bumpkin Island Art Encampment*. Harbor Islands, Boston, MA 2007

“Bumpkin’s Bestiary” - Found Materials Sculpture/Installation. Curators: Megan Dickerson (Berwick Research Institute), Jed Speare (Möbius, Studio Soto), Carolyn Lewenberg (Harbor Alliance).

This unusual event, organized by the Berwick Research Institute and several other Boston arts organizations, took place on a small island in the Boston Harbor. I led a team of artists (Jonah Goldstein, Sarah Phillips) building sculptures comprised entirely of materials we scavenged from around the island. Our creations embodied a Darwinesque fantasy of exotic, mutated creatures on a remote island.

20. *Land Grab*. Apexart. New York, NY 2007

Documentation of *Bumpkin Island Art Encampment* project. (see #17 above)

“apexart is a 501(c)3 not-for-profit contemporary visual arts organization located in Lower Manhattan. Through our exhibitions, international residency, publication initiatives, and programs and events, we are committed to cultural and intellectual diversity and aim to stimulate public dialogue about contemporary art. Our exhibitions and programs are intended to promote consideration among our local audience while extending the dialogue to our international audience through our print and electronic outreach.” - www.apexart.org

21. *Land Grab Online*. Wooloo.org 2007

Documentation of *Bumpkin Island Art Encampment* project. (see #17 above)

“WOOLOO is an artists-run organization based in Berlin, Germany. The purpose of Wooloo is to foster new and relevant opportunities for emerging artists. Collaborating with curators and art institutions around the world, we work to develop projects and exhibitions dealing with significant contemporary issues.” - www.wooloo.org

22. *Paper Politics Milwaukee*. Walker's Point Center for the Arts, Milwaukee, WI 2007
 "It Was A Very Good Year" - Stencil Print. (see #7 above)
 "Walker's Point Center for the Arts supports visual and performing arts and learning in a multicultural environment. The center fosters creativity in children through innovative education and encourages audience development and artistic talent with a diverse blend of programming." - www.wpca-milwaukee.org
23. *Paper Politics Wisconsin*. Crossman Gallery, University of Wisconsin-Whitewater 2007
 "It Was A Very Good Year" - Stencil Print. (see #7 above)
24. *PURE*. Office Superstore Space (Harvard), Brighton, MA 2006
 "Sound Parasites" - Wearable Sound Robots/Soft Sculptures/Performance (In collaboration with Marilyn Fontenrose). Curator: Lisa Lunskey Gordon
 This exhibition was held in a Harvard-owned empty space temporarily sanctioned by the University as an independent gallery. The Sound Parasites are designed to feed off the verbal energy of sound-emitting hosts, disrupting their sonic integrity but providing a annoyingly/amusingly glitched remix of the original sound material. They are worn by the artist, who then interacts with the public, or they can be alternately deployed by being spontaneously attached to other performers (or any sound-producing medium) to form a simultaneous audio intervention. Their autonomous chatter satirizes both the vapidness of our current culture of ubiquitous communication devices and the elaborately futile surveillance that characterizes our recent political regimes.
25. *Paper Politics Portland*. Food For Thought Gallery, Portland State Univ., Portland, OR 2006
 "It Was A Very Good Year" - Stencil Print. (see #7 above)
26. *Paper Politics Brooklyn*. 5+5 Gallery, Brooklyn, NY 2005
 "It Was A Very Good Year" - Stencil Print. (see #7 above)
 "The 5 + 5 Gallery specializes in works on paper by established American, Australian, and Italian artists." - www.5plus5gallery.com
27. *Paper Politics West*. Seattle Print Arts, Seattle, WA 2005
 "It Was A Very Good Year" - Stencil Print. (see #7 above)
 "Seattle Print Arts is an association of artists, arts professionals and collectors who have an avid interest in the expanding field of print arts and an appreciation of the print media. Our mission is to foster intellectual and artistic dialogue, serve as a resource for news in the field of printmaking, forge links between artists, and serve as a base for a variety of activities that focus on the print arts." - www.seattleprintarts.org
28. *Resist! Anti-Inaugural Ball*. Acme Art Works, Chicago, IL 2005
 "Git Your Hands Up" - Stencil Print. Curator: Daniel Johnson
 "Chicago artists, writers, performers, activists, and concerned citizens will gather to launch four more years of resistance on the day that George W. Bush delivers his second inaugural address... At the gallery, visitors will browse film screenings and artwork by more than 20 local and national talents... the event also

will serve as a forum for citizens to unite, speak out, network, and explore different creative avenues of resistance.” - chicago.indymedia.org

29. *Spectacle*. Sonotheque, Chicago, IL 2005

“Broadcast 9 Patch” - Video Installation. Curator: Margaret Noble

“Newcity and Sonotheque bring you SPECTACLE, a monthly event where urban multimedia artist groups take over to create an altered state in Sonotheque's atmosphere. Each month will feature a different team of artists showcasing various works in photography, projections, installations and/or light.” - newcitychicago.com

30. *The Pale Student of Unhallowed Arts*. Acme Art Works, Chicago, IL 2004

“Duet For Alto and Tenor Televisions” - Multimedia Performance with Electronic Instrument. Curator: Albert Stabler

A performance piece using an electronic video/music instrument of my own design. In the improvised performance, tiny snippets of historical found footage are obsessively re-examined and remixed into a live sonic and visual collage. Shifting loops intensify the grain of the voice and image, the micro-gestures of the filmed subjects, and the rhythms that fall into and out of phase as the material is dynamically recombined.

31. *SAIC MFA Show*. G2, Chicago, IL 2004

“TV - It Gets the Job Done Right” - Autonomous Video Installation.

In this installation live broadcast TV programs on 11 televisions are continuously remixed into a rhythmic, stroboscopic composition. It functions automatically, cycling among preprogrammed patterns, yet with a strong element of indeterminacy due to the unpredictable content. This piece manifests the attraction/repulsion relationship I have with TV. It provides a hyper-stimulating barrage of fast-paced images and sounds, yet frustrates attempts to actually “watch” it in a conventional sense.

32. *SuperCinematic Events*. Ann Arbor Film Festival, Ann Arbor, MI 2004

“Duet For Alto and Tenor Televisions” - Multimedia Performance with Electronic Instrument. (see #28 above) Curator: Leslie Raymond

“The Ann Arbor Film Festival is internationally recognized as a premiere showcase for creative, inspiring, and influential films of all types: avant-garde and experimental, story-based narratives, documentaries, and animation. As the longest-running film festival of its kind in North America, the AAFF is steeped in a rich tradition of ground-breaking cinema. Thousands of influential filmmakers have showcased early work at the AAFF, including luminaries such as Kenneth Anger, Agnes Varda, Andy Warhol, Yoko Ono, Gus Van Sant, Barbara Hammer, Lawrence Kasdan, and George Lucas. The Ann Arbor Film Festival receives more than 2,000 submissions annually from more than 30 countries and serves as one of a handful of Academy Award-qualifying festivals in the United States.” - www.aafilmfest.org

33. *PAC/edge Performance Festival*. Athenaeum Theater. Chicago, IL 2004 (Curator/Performer)

Sound Art Performance

“This ‘convergence of Chicago artists,’ presented by Performing Arts Chicago and the School of the Art Institute of Chicago...features some of the city's most adventurous artists working in the disciplines of

theater, performance, circus arts, storytelling, dance, music, video, and sound and installation art.” -
chicagoreader.com

34. *Anti-Spacesuit: The Dirty Future*. G2, Chicago, IL 2003

“Joyful Noise Tank” - Interactive Video Installation (Collaboration with Matthew Steinke). Curators: Sabine Gruffat, Ben Russell.

An interactive video installation that combines elements of video games, virtual reality, biomedical imaging, telepresence, and puppet theater. It is a work of interactive cinema in which viewer/performers explore a self-contained video environment, manipulating a miniature camera probe to navigate through an interconnected series of visual and sonic spaces.

“Gallery 2 and Project Space is an off-campus exhibition site that offers extensive exhibition programming focused on the innovative and experimental work of the School of the Art Institute of Chicago's most advanced undergraduate and graduate students through curated and project based interdisciplinary exhibitions, performances, and readings.” - www.saic.edu

35. *Fall Time Arts Night*. G2, Chicago, IL 2003

“Duet For Alto and Tenor Televisions” - Multimedia Performance with Electronic Instrument. (see #28 above)

36. *Inter-Act*. Open End Gallery, Chicago, IL 2003

“The Data Massagers” - Algorithmic Composition, Multimedia Performance Group.

“The theme here is ‘open-end space, nothing but.’ That said, the gallery, located on the third floor of a building in the Fulton Street industrial corridor, is more focused on installation work, is averse to commercial art and represents no one.” - chicago.metromix.com

37. *Frequenz*. SAIC Performance Space, Chicago, IL 2002

Improvised Sound Art Performance. (Collaboration with Yutaka Makino)

Juried/curated international exhibitions/screenings/performances

Note: wherever possible, I have included information about the curator or jury. However, in many cases selection rates and curatorial information are difficult to obtain.

I. *AllArtNow International New Media Art Festival*. Damascus, Syria 2010

“Surveillance Suite” - Time Lapse Video with Musical Soundtrack. (see above)

“AllArtNow was initiated in 2005 as a reaction to a series of different limitations that exist for artists and other cultural producers working in Syria. Project after project convinced us of the need and the benefits of developing a platform for contemporary art, and providing opportunities for artists to flourish. We have succeeded in encouraging artists to work using contemporary practices, such as video, installation, and performance...AllArtNow is always open to artists from different regions of the world to work and be in contact with local artists, because we believe that by collaborating with others we can improve the current ecology of the arts in Syria.” - www.allartnow.com

2. *Found Footage! VideoChannel*. Cologne, Germany 2009

"Dance of the Computer Lab" - Time Lapse Video with Musical Soundtrack. Curator: Wilfried Agricola de Cologne.

"Founded in 2004 and active independently since 2005, VideoChannel represents that type of instance within [NewMediaArtProjectNetwork]:|cologne, focussing on art forms of film and video in a global context and the thematic aspects of 'memory' and 'identity'." - videochannel.newmediafest.org

3. *Dislocate 08 Festival for Art, Technology & Locality*. ZAIM, Yokohama, Japan 2008

"Nomadic Remix Jackets" - Wearable Electronic Instrument. (Collaboration with Florence Rosenstock)
Curator: Emma Ota (Musashino Art University, Department of Visual Imaging and Sciences)

This piece re-imagines/re-wires clothing for a globalized, media-saturated era. It situates the wearer as a sonic hunter/gatherer, exploring and documenting the sonic landscape of the postmodern city.

"ZAIM proposes to realize Yokohama's unique 'city art' potential. Within Yokohama City, a city aiming to become an art and culture 'creative city', this area is set to become a 'creative zone' where many young artists and creators can gather...Producing and sending out from Yokohama a new artistic value in various genre, not restricted to contemporary art...Artists and creators will use ZAIM as a stepping stone toward the world stage, and that ZAIMs various activities become a centripetal force and advance the accumulation of creative industries to enliven Yokohama City." - <http://za-im.jp>

4. *Cabled Madness*. Digital Art Weeks, Cabaret Voltaire, Zürich, Switzerland 2007

"Sound Parasites" - Wearable Sound Robots/Soft Sculptures/Performance. (see #22 above) Curator: Art Clay (ETH Zürich).

"The DIGITAL ART WEEKS program is concerned with the application of digital technology in the arts.

Consisting of symposium, workshops and performances, the Digital Art Weeks program offers insight into current research and innovations in art and technology as well as illustrating resulting synergies in a series of performances during the Digital Art Weeks Festival each year, making artists aware of impulses in technology and scientists aware of the possibilities of application of technology in the arts." -

www.digitalartweeks.ethz.ch

5. *Art & Anarchy Montreal 2007*. Esplanade Loft Project, Montreal, Canada 2007

"It Was A Very Good Year" - Stencil Print. (see #7 above)

"Canada's largest political art show ever - the 'Art + Anarchy Montreal 2007' exhibit - featuring the work of over 230 politically engaged visual artists from around the world...as part of Montreal's month-long 'Festival of Anarchy' and the 8th annual Montreal Anarchist Bookfair that draws between 5,000 and 7,000 people each year.. It will display dozens of photos, installations, paintings, sculptures, sketches, etchings, art videos, cartoons, etc., from more than 40 politically engaged artists - established and emerging - from Montreal, across Canada, the USA and abroad." - www.ainfos.ca

6. *Exhibición Stencil*. Estudio Cruz la Piedra, Oaxaca, Mexico 2005

"El Super Turista" - Stencil Print. Curator: Viktor Diaz.

When I was in Oaxaco I was fortunate to meet Viktor Diaz and the Bemba Klan at the Estudio Cruz de Piedra gallery. They invited me to make a piece for one of their stencil shows, and I got to work and exhibit

alongside many of the best young street artists in Oaxaca. I created this piece that expressed ironically my role as an outsider and satirized the many foreign tourists who throng the city.

Publications

- “Shrine to the Funky Drummer.” With commentary by Wayne Marshall, Mellon Fellow, School of Humanities, Arts, and Social Sciences, Massachusetts Institute of Technology. ASPECT: The Chronicle of New Media Art. Volume 16: “Lo-Tech.” Boston, MA 2010 (forthcoming). Curatorial Committee: Bill Arning (Contemporary Arts Museum Houston, List Visual Arts Center MIT) & Marisa S. Olson (Rhizome, SUNY-Purchase).

Abstract: "Shrine to the Funky Drummer" is an experimental video documentary that seeks to portray a specific instance of media sampling as an archetypal cultural moment and a lens through which to examine a multifaceted story of creative appropriation. The "Funky Drummer" is a five-second excerpt from a James Brown song that has been used as the foundation of hundreds of other musical compositions and is one of popular music's most famous samples. Rosenstock has gathered and created artifacts and "holy relics" that explore the early history of Hip Hop and the creative acts of sampling and remixing. The video examines debates about copyright and fair use in relation to Afro-Diasporic musical notions of "versioning," the fetishistic culture of record-digging, and postmodern theoretical questions about authorship in the age of digital (re)production.

- “Free Play Meets Game Play: iGotBand, A Video Game for Improvisers.” Leonardo Music Journal. Volume 20: “Improvisation.” MIT Press, Cambridge, MA, 2010 (peer reviewed - forthcoming)

Abstract: This article explores iGotBand, an experimental music improvisation video game designed by the author in collaboration with a team of undergraduate students. At present, most popular musical video games limit a player's actions to reproducing an existing “classic” song. iGotBand is proposed as an avant-garde alternative, promoting interpretive freedom through improvisation. An analysis of iGotBand highlights several tensions that emerge when trying to synthesize gameplay with improvised play, notably: the balance between rules and freedom, the relationship between audience and performers, and the question of winning.

- “Telematic Timelapse: Surveillance Suite.” Proceeding of the seventh ACM conference on Creativity and cognition, pp. 471-472. ACM Publications, NY, 2009. (peer reviewed)

Abstract: Interactive installation comprising a suite of musical video compositions. Footage is harvested from public surveillance cameras; a synchronized musical score accompanies the micro-narratives. Time-lapse videos are presented alongside live networked camera feeds.

- “Digital Sound Modules for Installation & Performance.” Proceedings of Digital Art Weeks 07, ETH Zurich, Zurich, Switzerland, 2007.

Abstract: Design of small, autonomous electronic sound modules for audio installation or interactive performance.

Artwork published in catalogues/books

- “It Was A Very Good Year” in: MacPhee, Josh. *Paper Politics: Socially Engaged Printmaking Today*. PM Press, 2009.

Residencies

- Artist In Research, Berwick Research Institute, Roxbury, MA 2009 (2 awarded per year)
“The Berwick Research Institute is a 501c3 non-profit art organization that provides emerging artists with the opportunity for fiscal sponsorship and a laboratory where they can experiment with new forms and concepts without the pressures of a commercial environment. The Berwick brings artists and audiences together to foster a community that is based on dialog, while encouraging play as a means of doing research.”
- www.berwickinstitute.org
- Experimental Television Center, Owego, NY 2007
“The Center offers creative residencies to about 40 media artists annually from around the world. Since its beginning in 1972 the Residency Program has offered residencies to over 1600 artists. The Residency Program supports projects which approach media as a contemporary electronic and cinematic art form, providing artists with time and space for aesthetic exploration in the creation of new work. The self-directed work environment offers personalized instruction, use of a unique imaging system and access to the media library. Artists use the system themselves, and have unlimited access to the studio during their stay, with time and space for aesthetic exploration in the creation of new works.” - experimentalstvcenter.org
- Zeum, San Francisco, CA 1999
“Zeum is a community-based, multimedia arts and technology museum with a mission to foster creativity and innovation in youth and families of all backgrounds, communities and learning styles. Through hands-on experience in animation, sound and video production, live performance and visual arts, Zeum delivers a powerful active learning experience that stimulates critical thinking, creative exploration, and creative self-expression.” - zeum.org

Fellowships and grants

- Class of '57 Teaching Development Travel Grant to participate in the Game Education Summit - \$1500 (2008)
- Course redesign funding from the ATC - \$4000, shared with Prof. Lindeman of IMGD/CS (2007)
- NSF CPATH grant (co-applicant with other principal IMGD faculty) – denied (2007)
- Graduating Student Fellowship, School of the Art Institute of Chicago (2004)

Professional presentations & artist lectures

1. Mini Maker Faire, Cambridge Science Festival, MIT Museum, Cambridge, MA 2010
2. "Shrine To The Funky Drummer" - Massachusetts College of Art & Design, Boston MA 2009
3. Artist Talk, Berwick Research Institute, Roxbury, MA 2009
4. Recent Work Retrospective Talk, Upgrade! Boston, Massachusetts College of Art & Design, Boston, MA 2009
5. Build Day, MIT Media Lab, Cambridge, MA 2008
6. Artist's Talk, Dislocate 08 Festival for Art, Technology & Locality, ZAIM, Yokohama, Japan 2008
7. "Digital Sound Modules for Installation & Performance." Digital Art Weeks festival, Eidgenössische Technische Hochschule Zürich/Swiss Federal Institute of Technology Zurich, Zürich, Switzerland 2007
8. Art & Technology Retreat, Hampshire College, Amherst MA 2006
9. Visiting Artist Lecture, School of Art and Design, University of Michigan, Ann Arbor MI 2004

Bibliography - Reviews/Articles/Interviews

1. "Josh Rosenstock and the Nomadic Remix Jacket." Make: Online. http://blog.makezine.com/archive/2010/05/josh_rosenstock_and_the_nomadic_rem.html 5/2/10
2. Campbell, MacGregor. "Build Day." SCOPE: The Student Publication of the Graduate Program in Science Writing at MIT. <http://scopeweb.mit.edu/?p=267> 2008
3. Hello Beautiful! Chicago Public Radio. http://www.chicagopublicradio.org/Program_HB.aspx?episode=23905 5/25/08
4. Jones, Andrew J. "Report on the Digital Art Weeks 2007." Scan Journal of Media Arts & Culture. Media Department, Macquarie University. http://scan.net.au/scan/magazine/display.php?journal_id=54 2007
5. "Live Stage: Cabled Madness at Cabaret Voltaire." Networked_Music_Review, turbulence.org. http://turbulence.org/networked_music_review/2007/06/28/live-stage-cabled-madness-at-cabaret-voltaire-zurich/ 6/28/07

6. Schuette, Birgit. "A World of International Art Offerings – Galleries Provide A Glimpse of the "Other." Independent Weekly, 10/6/04
7. "Lump Gallery/Projects in Raleigh, NC Features Works by Chicago-Based Art Collective." Carolina Arts, 10/04
8. Bertran, Britton. "Joshua Rosenstock: An Interview." Panel House. www.panel-house.com. 2004
9. "Galleries." Chicago Reader, 8/29/03
10. Workman, Michael. "Greener Grass." New City Chicago, 8/28/03
11. Ludwig, Ann K. "A Higher Level of Child's Play." New York Times, 4/25/99

Scholarship in progress

- Water droplet musical installation. Inspired by a surprisingly musical leaky kitchen faucet, this sound installation/autonomous musical instrument uses electronically-controlled droplets of water. Currently in alpha development.
- Improvisation technology research group - In collaboration with MIT Media Lab researcher Eric Rosenbaum, visiting MIT Professor Nobuyuki Ueda

Musical Performances

Numerous performances in New England (2006-present), the Midwest (2002-2005), and around the San Francisco Bay Area (1997-2002) at venues including:

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| 1. Wake Up the Earth Festival, Boston, MA | 12. Sully's, Hartford, CT |
| 2. Jamaica Pond Lantern Parade, Boston, MA | 13. Brick House, Dover, NH |
| 3. Riverside Theatre, Hyde Park, MA | 14. Stone Church, Newmarket, NH |
| 4. Hyde Park Arts Center, Boston, MA | 15. The Beachcomber, Wellfleet, MA |
| 5. Spontaneous Celebrations, Boston, MA | 16. Ballard's Inn, Block Island, RI |
| 6. Vermont Reggae Festival, Coventry, VT | 17. The Cotting School, Lexington, MA |
| 7. The Milky Way, Jamaica Plain, MA | 18. Traffic Jam, Cleary Square, Boston, MA |
| 8. Johnny D's, Somerville, MA | 19. House of Blues, Chicago, IL |
| 9. The Western Front, Cambridge, MA | 20. Bottom Lounge, Chicago, IL |
| 10. Nectar's, Burlington, VT | 21. Logan Auditorium, Chicago, IL |
| 11. Red Hook Brewery, Portsmouth, NH | 22. The Chase Cafe, Chicago, IL |

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|--------------------------------------|---|
| 1. The Big Horse Lounge, Chicago, IL | 9. The Starry Plough, Berkeley, CA |
| 2. The Beat Kitchen, Chicago, IL | 10. Blake's, Berkeley, CA |
| 3. Sylvie's, Chicago, IL | 11. Downlow Lounge, Berkeley, CA |
| 4. Gunther Murphy's, Chicago, IL | 12. Red Devil Lounge, San Francisco, CA |
| 5. Morseland, Chicago, IL | 13. Ireland's 32, San Francisco, CA |
| 6. Red Line Tap, Chicago, IL | 14. Zebulon's Lounge, Petaluma, CA |
| 7. Red Sea, Minneapolis, MN | 15. Talk of the Town, Oakland, CA |
| 8. Student Union, Madison, WI | 16. 4 th Street Tavern, San Rafael, CA |

Professional society memberships and offices

- College Art Association, New Media Caucus
- Art Technology New England

Service To

Department and university

1. Chair of IMGD Facilities Subcommittee 2010
2. Member of Student Awards Committee, Humanities & Arts 2010
3. Member of IMGD Steering committee 2005-2010
4. Chair of the Student Awards Committee, Humanities and Arts 2009
5. Member of 3 IMGD faculty searches 2006-2007, 2008-2009
6. Ran for CASL (unsuccessfully) 2008
7. IMGD Webmaster 2007-2008
8. Member of Humanities & Arts acting dept. head's advisory council 2006-2008
9. Participated in numerous open house and closer look outreach events for IMGD, including private meetings with parents and prospective students
10. Provided curricular guidance & mentoring to 2 new faculty & 5 adjunct instructors

Students at WPI

- Advised students attempting to start WPI Art Club 2005, 2010
- With Rodney Obien, WPI Archivist, and Prof. Farbrook, organized student art exhibition in Gordon Library 2006

Community

- Designed 16 murals of civil rights leaders for Martin Luther King Jr. Day celebration in Providence RI public schools, in collaboration with City Year Rhode Island 2008
- Participant in Circle collective, which organizes free music, dance, and art events in the Boston area 2005-9