

MATTHEW OSTROWSKI

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BIOGRAPHY

Born in New York City, Matthew Ostrowski has been active since the early 1980s, working in improvised music, music theater, electroacoustic composition, and audio installations. An unreconstructed formalist with a continuing interest in density of microevents and rapid change, he has recently been most active exploring work in alternative controllers and multimedia installations.

He has performed with a boatload of international improvisors, and is currently most active as one half of KRK, with contrabassist George Cremaschi, whose CD 'Acouasm' has just been released; and as one third of the a/v trio Fair Use, specializing in sped-up interpretations of film classics. He has also worked as a composer/live processor/technical advisor to Elizabeth Streb, Shelley Hirsch, the Flying Karamazov Brothers, and many others.

Ostrowski's work has been seen or performed on five continents, including the Wien Modern Festival, the Kraków Audio Art Festival, Sonic Acts in Amsterdam, PS 1 and The Kitchen, the Melbourne Festival, and Unyazi, the first festival of electronic music on the African continent. He received the NYFA Fellowship for Computer Arts in 2001, a Radio and Sound Art Fellowship from the Media Alliance in 2000, and was a nominee for the 2006 Alpert Award in the Arts. He has appeared on over a dozen recordings.

Recent projects have included *A Theory of Meaning*, a radio piece for synthesized voices, commissioned by free103point9 radio(2006); *atopia: levigation and apopenia*, (2004-7) for downloaded data, recently exhibited at the Rencontres Internationales new media art festival in Madrid; and *Spectral City* (2007) a networked sound installation for urban spaces. His electroacoustic composition *Patterns of Changing Light* was recently premiered at Roulette in New York City.