

MATTHEW OSTROWSKI

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SELECTED RECENT WORKS

3(OUT OF 4) POSSIBLE STATES OF MATTER (2011) Multichannel electroacoustic performance for amplified teakettle, premiered at Roulette, New York City, April 2011.

SCARLET(T) (2011) Audiovisual installation, based on the film "Girl with a Pearl Earring". Premiered at Galerie Gabriele Meyer, Bielefeld, February 2011. New York premiere at the Clocktower Gallery, November 2011.

PATTERNS OF CHANGING LIGHT (2009) Multichannel electroacoustic composition, premiered at Roulette, New York City, May 2009.

SPECTRAL CITY (2007) Networked installation for processed ambient sounds between cities. Premiered as part of ZKM Virtual Residency in Völklingen, Germany, May 2007. Further realization at Dis-Locate festival, Yokohama, 2008. 2-CD set scheduled for release next year on XI Records.

SEND ME A SIGN (2005) Site-specific Installation with Andrea Parkins, at CESTA international festival, Czech Republic.

ATOPIA: LEVIGATION AND APOPHENIA (2004-10) Audio/video installation for live internet feed. Premiered at Dorkbot Zürich, 2005, and Rencontres Internationales, Madrid, 2007.

INSOMNIA (2003) Multichannel audio work. Premiered at Diapason gallery, New York City, November 2003. various presentations in the US and Europe. Live versions presented in Cologne, and at the Unyazi festival, Johannesburg, September 2005.

THE SINGING BUILDING (2002) Multichannel audio installation using processed ambient sounds. Installed in the Eldridge Street Synagogue, New York City, October 2002 to March 2003.

999x10⁹⁵ (2001) Opera for two vocalists, video and electronics, based on the work of Adolf Wölfli. Commissioned by the Wien Modern festival, and premiered there, November 2001.

PROJECTS

KRK (2005-) Duo project with contrabassist George Cremaschi. Tours and workshops in Europe and the US. Concerts in the US, France, Spain, Italy, Benelux, Croatia, Serbia, Bulgaria, Bosnia, and Austria. CD *Acouasm* released in April '09.
www.myspace.com/krkelectric.

FAIR USE. (2005-) Multimedia trio (with Luke Dubois and Zach Layton) realizing live manipulations of classic films. Many performances in the US, including the Bent Festival (2005) and the New York Electronic Arts Festival (2007). Performance at Transmediale, Berlin, February 2011.

IMPROVISOR. (1983-) Countless performances with live electronics on five continents, both as soloist and group member, including compositions by David Behrman, Evan Gallagher, and John Zorn; improvisations with dozens of musicians, including John Butcher, Anthony Coleman, Nicolas Collins, Alvin Curran, Anne LaBerge, Paul Loewens, Ikue Mori, Andrea Parkins, Burkhard Stangl, Alfred Zimmerlin, and a host of others. Solo and group performances throughout Europe and the US.

INTERACTIVE SYSTEMS DESIGNER, (1997-) Design and realization of custom interactive software, for audio and video, primarily written in Max/MSP. Interactive installations, show control systems, and extended electronic instruments. Clients have included Martha Rosler, Bill T. Jones Dance, The Flying Karamazov Brothers (in collaboration with the MIT Media Lab), Zeena Parkins, Shelley Hirsch, Christopher Janney, and Laurie Anderson. Staff programmer at Engine 27 in New York (2003-4) designing custom spatialization algorithms for artists-in-residence.

COMPOSER-IN-RESIDENCE, Elizabeth Streb/Ringside dance company, 1993-2000. Exclusive designer/composer of interactive music & sound design, amplifying and manipulating sounds created by dancers on stage, and using custom-built sensor devices and interactive MIDI. Performances worldwide.

PUBLICATIONS

Bridging the Gap: on hybrid computer/acoustic performance (with George Cremaschi)
Presented at the (re)thinking improvisation conference, Lund University, Malmö, November 2011.

On Science and Art, 2011. Published in PAJ issue 100, MIT Press.

The anxiety of the client: the database as a compositional tool
Presented at the Unyazi festival and symposium, Johannesburg, September 2005.
Published in the spring 2006 issue of Leonardo Music Journal Online.

LiSa Manuals, Stichting STEIM, Amsterdam. 1997, revised 2000.
LiSa 1.1 won electronic music's highest software design award (Bourges, 1997), including a mention for the excellence and thoroughness of the documentation.

SELECTED RECORDINGS

FLECHTWERK. Duos with Karlheinz Essl. XE (netlabel) 2009.
ACOUASM. KRK. Acheulian Handaxe, 2009
THE TEARS OF THINGS. Dolor De Estomago, 2007
STOCKHAUSEN REMIXED. Compilation. Centre de la Bombe, 2003
PAKISTANI SPACE ALBUM. Complication. Snowdonia, 2000
VERTEBRA. Solo recording. Pogus, 1998
STATE OF THE UNION. Compilation. Atavistic, 1996
COBRA LIVE. Knitting Factory Works, 1995
HIGH DESERT SONGS. Gallio/ Ostrowski/ Zimmerlin. RecRec, 1994
DRINK, IT'S LEGAL. Krackhouse. Metamkine, 1991
EXQUISITE CORPSES FROM PS 122. (group improvisations) ¿What Next?, 1991
CERTAINTY SYMPATHY. Gallio/ Ostrowski/ Zimmerlin. Percaso/ RecRec 1989

AWARDS

EXPERIMENTAL TELEVISION CENTER, Finishing Funds, 1993, 2002, 2011.
FOUNDATION FOR PERFORMANCE ART, (travel support to Japan, 2008.)
CCMIX, (research support, 2007, Paris)
CEC/ARTSLINK (travel support for performances and workshops in the Balkans), 2005
ARTS INTERNATIONAL, International Touring Pilot, (Tour in South Africa), 2005
INSTITUTE FOR ELECTRONIC ARTS, Alfred University (research support), 2004
HARVESTWORKS, New York, (artist-in-residence), 2003, 2010
NEW YORK STATE FOUNDATION FOR THE ARTS, Fellow, Computer Arts, 2001
MEDIA ALLIANCE Independent Radio/Sound Art Fellowship, 2000
SUSS STUDIOS, Sheffield University, (artist-in-residence), 1997
MARY FLAGLER CARY CHARITABLE TRUST Commissioning Funds, 1994 & 96
STICHTING STEIM, Amsterdam, (artist-in-residence), 1996

EDUCATION

INSTITUTE OF SONOLOGY, Den Haag, 1993-95. Digital composition, psychoacoustics, DSP. Studied with Clarence Barlow, Paul Berg, Stan Templaars, Joel Ryan.

OBERLIN COLLEGE, AB History, 1983. Studied analog production and composition with Gary Lee Nelson and Conrad Cummings. Internship with Robert Ashley and David Behrman, 1983.