

Jess Rowland
Multimedia Artist
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Teaching Experience

Lecturer, *Sound/Material/Mind*
Music department and Vis. Arts Program, studio course in sound
Princeton University, Fall 2019, Fall & Spring 2021, Fall 2023

Co-Instructor, *Feminist Hacking*
Postdigital Lutherie, Tangible Music Lab
University of Art and Design Linz, Austria, Fall 2023

Adjunct Professor, *Sound Material*
Theory and Practice of Sound in Art, Art History Department,
School of Visual Arts, NY, Fall semesters starting 2022

Lecturer, *The Understor(e)y: Suspension, Movement, Space*
A Cross-disciplinary, collaborative project-based studio course,
Princeton University, Spring 2020.

Lecturer, *Sound Art*
Princeton University. Studio course, Fall 2018 & Spring 2019.

Adjunct Professor, *Sound Art: Theory and Practice*
School of Visual Arts, New York NY. Fall semesters 2015 – 2017,

Graduate Student Instructor, *Introduction to Visual Thinking*
University of California, Berkeley. Spring 2013.

Education

Master of Fine Arts, Department of Art Practice, focus on Sound Art, 2011 – 2013,
University of California, Berkeley

Certificate in New Media, UC Berkeley Center for New Media, 2013
University of California, Berkeley

Selected Creative Work

Plastiglomerates, Innova Recordings, American Composers Forum
Music release (March 2024)

jiaSLo, Ensemble composition utilizing AI graphic score
Earfest, Stony Brook University. February 7, 2023

Visual Record: The Materiality of Sound in Print
Group Exhibit, Print Center NY, NYC, Sept '22 – Jan. 2023

Music for Cell Phone and Piano
2022 MATA Music Festival, Roulette, NYC, May 5, 2022

New Music for Piano and Electronics, Jess Rowland and Friends
Greenwich House Concert Hall, NYC September 25, 2021.

Telepresents VHS-USB, Collected Video and Sound Works Release Event
Harvestworks NYC, Dec. 5 2020

Googlesheet Sonification
Composition, online performance by Princeton Laptop Orchestra, April 20, 2020

Reveal Party, Solo Exhibit, Hurley Gallery, Lewis Center for the Arts
November 2019 – January 2020

Music for Body Space, Spatialized audio jewelry
Composition and Design, Crafting Sound Symposium, Oberlin University October 4, 2019

Telepresents with the Princeton Laptop Orchestra
Composition and Performance. Taplin Auditorium, Princeton University April 20, 2019

Electroacoustic Improvisation Summit, with Margaret Schedel & Sofy Yuditskiya
New York City College of Technology, February 23, 2019

Life This In Find We. Harvestworks on Governor's Island, NYC, Sound Installation
Sept 8 - Oct 21, and Performance, Sept 22, 2018

"Best of" Show, Generation Women, an evening of storytelling and performance
Caveat Theater, New York, NY, May 29, 2018

Resonant Spaces: Sound Art at Dartmouth
Group Exhibit, Dartmouth College, Hanover NH, September, 2017 - December, 2017

Reembodied Sound: A Symposium and Festival of Transducer-based Music & Sonic Art
Columbia University, New York, NY, April 2017

Notations: Interactive Flexible Circuits for Music, Solo exhibit and Performance
Visible Futures Lab, New York, NY, October, 2016

The Very Long Sound

ReSound – Group exhibit celebrating the discovery of gravitational waves
Simons Center for Geometry and Physics, Stony Brook University Sept. – Oct., 2016

Big Data Eats Itself, Solo Exhibition

Harvestworks Digital Media Center, New York, NY, May 20 – 22, 2016

Spectrum Dark Circuit Series featuring Jess Rowland

Spectrum: New York, NY, March 18, 2016

Spambot Sound Tapestries (installation)

New York Electronic Art Festival: Governors Island, NY, May – July 2015

Music for Earrings

Harvestworks Digital Media Center: New York NY, January 30, 2015

Run Hide Fight, Tinderbox Performance Series

Mobius Gallery: Cambridge MA February 22, 2014

Laptop Destruction

Outsound New Music Series, Luggage Store Gallery: San Francisco CA, Oct. 3, 2013

Sound Tapestries

MFA Thesis Exhibit and Performance, Berkeley Art Museum. May – June, 2013

Selected Arts Publications

Rowland J (2024) Sonic Electromagnetism: Thoughts on a Queer EM Sound Practice. *Resonance: The Journal of Sound and Culture*. Invited Artist Essay, 5:3

Rowland J (2021) Perception as Media: Reconsidering the Arts and Neurotechnology. *Leonardo*.

Rowland J (2020) Chapter 9: Paper Speakers, in: *Handmade Electronic Music*, 3rd ed., ed. Nic Collins

Rowland J (2015) Transgender Today: New York Times, online story wall
www.nytimes.com/interactive/projects/storywall/transgender-today/stories/jess-rowland

Rowland J (2013) Flexible Audio for Composition and Art Practice. *Leonardo Music Journal*, No. 23, special issue on Sound Art.

Freed A & Rowland J (2013) Colocated Surface Sound Interaction. *Proceedings of the ACM Conference on Human-Computer Interaction*. Paris, France.

Rowland J & Freed A (2012) Flexible Surfaces for Interactive Audio. *Proceedings of the Conference on Interactive Tabletops and Surfaces*, Cambridge, MA

Rowland J & Freed A (2012) Printable Loudspeaker Arrays for Flexible Substrates and Interactive Surfaces. *Proceedings of the Audio Engineering Society Conference*, San Francisco.

Selected Science Publications

Rowland J., Kasdan A. & Poeppel D. (2018) There is music in repetition: Looped segments of speech and non-speech induce the perception of music in a time-dependent manner. *Psychonomics Review & Bulletin*.

Belfi AM, Kasdan A, Rowland J, Vessel EA, Starr GG, Poeppel D. (2018) Rapid timing of musical aesthetic judgments. *J Exp Psychol Gen.* 147(10):1531-1543.

Farbood MM, Rowland J, Marcus G, Ghitza O, Poeppel D. (2015) Decoding time for the identification of musical key. (2015) *Atten Percept Psychophys.* 77(1):28-35.

Song JH, Rowland J, McPeck RM, Wade AR. (2011) Attentional modulation of fMRI responses in human V1 is consistent with distinct spatial maps for chromatically defined orientation and contrast. *J Neurosci.* 2011 31(36):12900-5

Rowland J & Wade AR. (2010) Decoding foveal stimulus chromaticity using the peripheral V1 BOLD response. Vision Science Society 2010, Presentation.

Wade AR, Rowland J (2010) Early suppressive mechanisms and the negative blood oxygenation level-dependent response in human visual cortex. *J Neurosci.* 30(14)

Awards, Honors and Residencies

2023 Visiting Artist, Fall Semester, Columbia University Sound Art Dept.

2018 - 2020 Peter B. Lewis Princeton Arts Fellow, Princeton University

2017 Artist in Residence, The Public Works Department (an arts group), NYC

2016 Artist in Residence, Visible Futures Lab, School of Visual Arts

2016 Musician in Residence, The Banff Centre

2015 Artist in Residence, Creativity + Technology = Enterprise Program, Harvestworks

2014 Honorary Artist in Residence, Kala Art Studio Berkeley, CA

2013 University of California Institute for Research in the Arts Grant

2012 Eisner Award for Art Practice, UC Berkeley

Panels and Reviews

2024 McKnight Fellowship Program, Panelist, American Composers Forum

Journal reviewer (ongoing), Leonardo, journal of art and science

Harvestworks Digital Media Arts Center, Panelist, Artist in Residence program, 2020

Selected Presentations, Guest Lectures, and Workshops

Workshop and performance on electromagnetics for sound with EMKVL Collective, Instruments, Interfaces, Infrastructures: Interdisciplinary Conference on Musical Media Harvard University, May 12, 2023

Artist Conversation: Containers of Space: Architecture/Atmosphere/Body/Mind
Princeton University Art Museum. November 18, 2021

Crafting Change Symposium: Crafting Sound Concert and Panel
Society for Electro-Acoustic Music Conference, April 23, 2021

Paper Circuits for Audio, workshop at TIMARA, Oberlin College, October 5, 2019

Artist talk for Studiolab: Transformations in Engineering and the Arts
Princeton University, February 20, 2019

Resonant Spaces: Symposium and Artist Presentation.
Dartmouth College, Hanover NH, September 22-23, 2017

A Symposium and Festival of Transducer-based Music and Sonic Art
Columbia University, NYC, April 7, 2017

Leaders in Software and Art Series
Talk and Presentation, Foursquare HQ, NYC, February 10, 2017

New Perspectives in Sound Art II
Talk and Presentation, Made in NY Media Center by IFP, Brooklyn, June 25, 2015

Inspiration Series - Jess Rowland: Spambot Sound Tapestries Artist Talk,
Harvestworks Digital Media Center, April 30, 2015

Artist Talk and Discussion, Graduate Seminar on Interaction Theory
California College of the Arts, January 29, 2014

Making and Breaking Paper Speakers, Class and Workshop
Stanford University, Dept. of Electrical Engineering, January 24, 2014

Flexible Audio Speakers for Sound Art Practice, Seminar presentation
University of York, Department of Music, York, UK. Dec. 13, 2012

Label Representation

Innova Recordings,	2023 - 2024
Edgetone Records	2005 – 2022
Pax Recordings	2004 – 2005

Selected Discography

<i>Plastiglomerates</i>	(2024) Innova Records
<i>Spambots</i>	(2014) Edgetone Records EDT4150
<i>The Endless Fall of the Infallible See</i>	(2011) Edgetone Records 2011, EDT 4115
<i>The Problem with the Soda Machine</i>	(2008) Edgetone Records 2008, EDT4077

Selected Bibliography and Press

Nahabedian, C (2024) "In 'Plastiglomerates,' Jess Rowland Tries to Break AI with Unexpected Musical Fusions," *I Care If You Listen*, American Composers Forum

Hawley A. Visual Record: The Materiality of Sound in Print. *Artforum*, March 2023

Graeber L. Prints Make Themselves Seen (and Heard) Again, *New York Times*, October 21, 2022.

MATA 2022 Mounts Experimental and Socially-Engaged Works, *I Care If You Listen*
<https://icareifyoulisten.com/2022/05/mata-2022-mounts-experimental-and-socially-engaged-works/>

The Electromagnetic Goddess, *Creatrix Magazine*
<https://creatrixmag.com/the-electromagnetic-goddess/>

Reveal Party — Sound Installation by Jess Rowland, Lewis Center for the Art
<https://vimeo.com/378895987>

Jess Rowland, Dartmouth Hood Art Museum
<https://hoodmuseum.dartmouth.edu/explore/publications/resonant-spaces-sound-art-dartmouth?page=14>

Schedel M & Cunningham F (2021) The Star Eaters: A 2019 Survey of Female and Gender Non-Conforming Individuals Using Electronics Music, Ch. 14, *Cambridge Companion to Women in Music since 1900*, Cambridge University Press.

Schedel M (2018) Color is the Keyboard: Transcoding from Visual to Sonic, Chapter in the *Oxford Handbook of Algorithmic Music*, Oxford University Press.

Griggs, J (2018), Interview, Turning up the volume: Jess Rowland (Composer, Sound Artist), *I Care If You Listen*, American Composers Forum

Massey T (2019) Technology, Gender, and Sexuality: Case Studies of Women and Queer Electroacoustic Music Composers, Dissertation, West Virginia University

Temple A (2017) A Trans Composer Playlist, *VAN Magazine* <https://van-us.atavist.com/a-trans-composers-playlist>