

# Jess Rowland

## *Sound Artist*

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### **Selected Performance/Composition/Exhibition Work**

#### *Googlesheet Sonification*

Online performance of my piece, by Princeton Laptop Orchestra  
<https://www.youtube.com/watch?v=uD4tDYiHQnM>  
April 20, 2020

#### *Reveal Party*

Solo Exhibit, Hurley Gallery, Lewis Center for the Arts  
Princeton University, November 23, 2019 – January 3, 2020

#### *Music for Body Space*

Crafting Sound Symposium, Oberlin University  
October 4, 2019

#### *Telepresents with the Princeton Laptop Orchestra*

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

#### *Creative Music Series*

Luggage Store Gallery, San Francisco, CA  
July 5, 2018

#### *"Best of" Show, Generation Women, an evening of storytelling and performance*

Caveat Theater, New York, NY  
May 29, 2018

#### *Ab Uno Pluribus Performance Series*

Waverly Labs, New York, NY  
April 28, 2018

HOLO, Audiovisual performance series

Ridgewood, NYC  
January 21, 2018

*Generation Women, an evening of storytelling and performance*  
Caveat Theater, New York, NY  
September 27, 2017

*Resonant Spaces: Sound Art at Dartmouth*  
Dartmouth College, Hanover NH  
September 15, 2017 - December 10, 2017

*Reembodied Sound: A Symposium and Festival of Transducer-based Music and Sonic Art*  
Columbia University, New York, NY  
April 7, 2017

*Notations: Interactive Flexible Circuits for Music*  
Solo exhibit and Performance  
Visible Futures Lab, School of Visual Arts: New York, NY, October 28, 2016

*The Very Long Sound*  
ReSound – Group exhibit celebrating the discovery of gravitational waves  
Simons Center for Geometry and Physics, Stony Brook University: Stony Brook, NY  
Sept. 8 – Oct. 28, 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

New Works for Piano  
The Firehouse Space: Brooklyn NY,  
January 29 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

*Systematic Sampling*  
Stream Gallery: Bushwick NY, January 8 – March 2 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  
October 3, 2013

*Sound Tapestries*

MFA Thesis Exhibit and Performance  
Berkeley Art Museum: Berkeley, CA  
May 17 – June 16, 2013

## **Selected Arts Publications**

Rowland J (in press) Chapter 9: Paper Speakers, in: *Handmade Electronic Music*, 3<sup>rd</sup> edition, ed. Nic Collins

Rowland J (2020) *Perception as Media: Reconsidering the Arts and Neurotechnology*. *Leonardo*, “Just Accepted” Publication

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

## **Awards, Honors and Residencies**

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

2017 Artist in Residence, The Public Works Department, 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

## Teaching Experience

The Understor(e)y: Suspension, Movement, Space, ATL 495 / DAN 495 / VIS 495  
A Cross-disciplinary, collaborative project-based studio course  
Spring 2020, Princeton University

Sound/Material/Mind, VIS 226 / MUS 228  
Advanced topics: sound theory, phenomenology, new media (hybrid studio & seminar)  
Fall 2019, Princeton University

Sound Art, VIS 225 / MUS 271 / THR 225  
Studio course, Fall 2018 & Spring 2019

Sound Art: Theory and Practice, AHD-2309  
Hybrid Studio and Art History Course  
Fall semesters 2015 – 2017, School of Visual Arts, New York NY.

Introduction to Visual Thinking, Practice of Art 8  
Spring 2013, University of California, Berkeley

## 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  
2011 – 2013, University of California, Berkeley

## Selected Scientific 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 Conference 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):5008-19.

## **Presentations and Guest Lectures**

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

Artist talk for studiolab course: 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

Reembodied Sound:  
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

## **Selected Publicity**

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

Feature Interview in “I Care if You Listen”: Turning Up The Volume: Jess Rowland (Composer, Sound Artist), by Jessica Griggs (2018):  
<https://www.icareifyoulisten.com/author/jessica/>

“A Feast for the Ears at the Hood Downtown: Jess Rowland,” *dailyUV*  
<https://dailyuv.com/feed/920581>

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

Sara Frizzell (2016) This Sound Artist Makes Music Without Notes.  
Banff Centre Newsletter  
<https://www.banffcentre.ca/articles/sound-artist-makes-music-without-notes>

Steve Mecca, (2015) Jess Rowland: Spambots. CD Review. Chain D.L.K.  
<http://www.chaindlk.com/reviews/?id=8554>

Glenn Astarita – (2015) Spambots Review, All About Jazz.  
<http://www.allaboutjazz.com/spambots-jess-rowland-edgetone-records-review-by-glenn-astarita.php>

Beautiful Now, Shira and Max (2015)  
<http://beautifulnow.is/bnow/the-fusion-of-sound-vision-robert-henke-fragile-territories-sakura-koshimizu-murmur-born-of-sound-incline-jess-rowland-chang-yen-tzu-dedalo-beth-brown-jen-lewin>

## Label Representation

Edgetone Records 2005 – current  
Pax Recordings 2004 – 2005

## Selected Discography

*Spambots* (2014)  
Edgetone Records EDT4150

*The Endless Fall of the Infallible See* (2011)  
Edgetone Records 2011, EDT 4115

*The Problem with the Soda Machine* (2008)  
Edgetone Records 2008, EDT4077