

Joe Diebes

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EDUCATION

Whitney Independent Study Program | Whitney Museum of American Art, NYC
MFA, Sound / Interdisciplinary | Milton Avery School of the Arts, Bard College, NY
MA, Critical Theory | The New School, New York, NY
BA, Interdisciplinary Humanities | Yale University, New Haven, CT

MAJOR PERFORMANCE WORKS, SOLO EXHIBITIONS AND INSTALLATIONS

- 2022 *ENG*, stage performance with video
 REDCAT, Los Angeles
- Over the Horizon*, interactive performance system and livestream
 CultureHub, Los Angeles
- 2021 *District 33*, multichannel sound and image installation
 Harvestworks Media Arts, NYC
- 2019 *oyster*, lecture performance with interactive video
 Roulette Intermedium, NYC
- 2017 *Cantometric Song Cycle*, six-channel sound and video installation
 Knockdown Center, NYC, 2017
- 2016 *My Trocadero*, installation performance for three singers and sculptures
 The Watermill Center, Long Island, NY
- 2015 *BOTCHING the News*, sound-theatre work for three vocalists and live news feed
 Experimental Intermedia, NYC
- 2014 *WOW*, performance and large-scale media installation
 BRIC Media Arts, Brooklyn, NY

- 2013 *BOTCH*, algorithmic performance
HERE Arts Center, NYC
- 2011 *Chronology*, solo gallery exhibition of video and drawings
Paul Rodgers / 9W Gallery, New York, NY (catalogue)
- 2010 *Scherzo*, algorithmic music film, infinite duration
Rensselaer Polytechnic Institute, Troy, NY (commission)
Liverpool Biennial of Contemporary Art, UK
- BOTCH Studies*, vocal systems for two performers and electronics
STEIM (Studio for Electro-Instrumental Music), Amsterdam, NL
- 2008 *Mind + Soul | Sensibility x Sensation*, solo gallery exhibition of music installations
Yuanfen New Media Gallery, Beijing (catalogue)
- I/O*, sound-theater work for six singers and voice recognition system
Festival Novellum, Toulouse, France
commissioned by Fusebox Festival, Austin, TX and Skirball Center for the
Performing Arts, NYC
- 2007 *biggerbetterfaster*, electronic score for dance (Jo-Anne Lee), 30 min
Singapore Arts Festival, Singapore
- 2006 *Noguchi Cycles*, for five shakuhachis and sculpture garden, 8 hours
Isamu Noguchi Museum, Long Island City, NY
- emblem*, 5.1 outdoor public sound installation
Winter Olympics 2006, Torino, Italy
- 2005 *Strange Birds*, immersive opera for four singers, video and DJ
New Moves Festival of Live Art, Glasgow, UK
- 2005 *Song of Transformation*, solo gallery exhibition of sculptural sound installations
David Winton Bell Gallery / Brown University, Providence, RI (catalogue)
- premonitions*, solo gallery exhibition of sculptural sound installations and video
Paul Rodgers/9W Gallery, New York, NY

- String Quartet No. 2*, algorithmic music installation, infinite duration
Jack Straw New Media Gallery, Seattle, WA
- 2004 *vessels*, seven-channel video and sound installation, infinite duration
Cal State Fullerton Grand Central Art Center, Santa Ana, CA (catalogue)
- 2003 *republic*, six channel sound installation, infinite duration
St. Marks Church, NYC
- 2002 *presence*, 16-channel music installation, infinite duration
Engine 27 Sound Art Space, NYC

SELECT COLLABORATIONS / GROUP EXHIBITIONS

- 2019 *Antropológico de Caldas*, Festival Internacional de la Imagen, Colombia
- 2018 *Festival de Danza de Nuevas Tendencias*, Mendoza, Argentina
- 2017 *Stronger Together*, Knockdown Center, NYC
Borders, score for LEIMAY Dance, Brooklyn Academy of Music, NYC
- 2015 *The Futurist*, interactive score for dance (Laura Peterson), Judson Church, NYC
Slice, interactive machine vision installation (with karlssonwilker design studio)
Expo Atrium, Chicago, IL
- 2014 *BRIC Biennial*, BRIC Media Arts, NYC
- 2013 *New Shorts*, ISSUE Project Room / Experiments in Opera, NYC
- 2012 *ISP Studio Program Exhibition*, Whitney Museum of American Art, NYC
I'm Over Here Now, Richmond Center for Visual Art, Western Michigan U.
(Un)foldng Patterns, Dorsky Gallery, NYC
Prelude '12 Festival, CUNY Graduate Center, NYC
QR, HERE Arts Center, NYC
An Evening with William Shatner Asterisk, writer (with Phil Soltanoff)
Fusebox Festival, Austin, TX and LAX Festival, Los Angeles
- 2011 *Group-In-Fusion*, Kalamida 7, Athens, Greece
Make Mine Music, Islip Art Museum, East Islip, NY
- 2010 *No Longer Empty*, Liverpool Biennial, Liverpool, UK (catalogue)
BITT, Artrang Gallery, Seoul, Korea

- Kinetic*, Dash Gallery, New York, NY
- IN STANDARD TIME*, Ana Cristea Gallery, New York, NY
- Never Say Goodbye*, No Longer Empty, New York, NY
- 2009 *Human Nature*, Festival Ars Electronica, Linz, Austria
- They Say That Time Changes Things*, UCLA Hammer Museum, Los Angeles
- group exhibition, Hudson Valley Center for Contemporary Art, Peekskill, NY
- 2007 *summer show*, Marlborough Gallery, New York, NY
- Sex, Drugs, and Violence*, Canal Chapter, NYC
- 2006 *Cavities*, Main Art Gallery, California State University Fullerton, CA (catalogue)
- Perfect Pitch*, Islip Art Museum, East Islip, NY (catalogue)
- music marking making music*, Paul Rodgers/9W, NYC
- Suspension: Sonic Absorption*, College Art Association, Seattle, WA
- Brooklyn Vibes*, d.u.m.b.o At Under the Bridge Festival, Brooklyn, NY
- 2005 *Site Specifics '05*, Islip Art Museum, East Islip, NY
- 2003 *Setting the Tone*, MATA / Gale Gates et al., Brooklyn, NY
- The World* (dir. Michael Counts), Whitney Museum of American Art, NYC

EXPERIENCE DESIGN | CREATIVE TECHNOLOGY

Since 2003 I have been a regularly contracted software developer with AV&C, an experience design studio based in NYC. There I have developed and programmed sophisticated interactive systems for museums, retail spaces, architectural facades, and lobbies.

Programming languages and technologies include: C++ / openFrameworks / OpenCV, Java / C# / Processing / SQL, various control systems (Crestron SIMPL+ / C# and AMX), Python, Arduino, and Max/MSP. Some selected representative projects (from over 50) include:

Brown Harris Stevens (200 Amsterdam Avenue Sales Center), NYC

Developed an interactive touch-table in C++ / openFrameworks that allowed clients to access information and manipulate media assets related to apartment units, that were dynamically populated from a database. Integrated with a Python based CMS, and a TouchDesigner based video wall.

ESI Design, NYC

Developed a machine vision application in C++ / openFrameworks / OpenCV that stitched together and processed an arbitrary number of video feeds to

create an intelligent motion tracking canvas with a wide range of user adjustable parameters. Motion patterns were evaluated, processed, and transmitted to a generative video design system.

Spectrum / Time-Warner Cable Network Operations Center, NYC

Developed the main monitoring control system for the Manhattan Quality Control center affecting all NYC customers. System involved several touchscreen UIs, database driven control of over 300 displays, and a preset management and support ticketing system. Developed in C / SQL / Crestron.

Terrell Place, Washington DC

Developed software extensions for Ableton Live (Max/JavaScript), allowing it to send and receive data from a motion tracking system and a generative video environment to create a responsive multi-channel sound system throughout an entire building.

Cadillac Flagship Sales Center, NYC

Developed a control and monitoring system for a 100+ channel video system, as well as allowing for complete transformation of AV usage modes and the automated scheduling of device control. Technologies included Crestron and C#.

Wolf-Gordon (Design Expo 2015), Chicago

Software development for 'Slice', a 30-foot-long LED sculpture that responded to the movement of Design Expo visitors to create a 'slit-scan' mirror using machine vision technologies and Max/MSP/Jitter.

Doug Aitken Studio, Los Angeles

Programmed an interactive system using proximity sensors, Processing (Java), and Max/MSP, that response to the location, speed, and direction of art gallery visitors to effect a constantly changing LED patterns embedded into a room-sized sculpture.

Seattle Art Museum, Seattle

Programmed a Crestron / C# control system to automate the long term functioning of large scale video installation on the facade of building. The Crestron system monitored environmental variables such as temperature, video performance, and CPU usage to automatically switch to backup machines to ensure 24/7 reliability.

The Drawing Center, NYC

Developed an application that allowed artists and gallery technicians to dynamically route and manipulate multichannel audio throughout a 32-channel sound system, as well as automating and monitoring many video and lighting devices from an iPad UI.

TECHNICAL EXPERTISE

Sound: advanced audio recording, audio editing, mixing, sound reinforcement design, multichannel sound, ProTools, Max/MSP, Logic, Ableton, MIDI, advanced synthesis and sampling techniques.

Video: general video and film production, video editing, cinematography, lighting, multichannel video systems, interactive video for live performance, Final Cut, Adobe Creative Suite.

Creative Coding / 3D / VR: Max/MSP, Processing, C++/openFrameworks, Python, TouchDesigner, Unity, Unreal Engine, HTML5, JavaScript, CSS, Node.js, C#, Java, Arduino, physical computing, computer vision systems.

AWARDS / GRANTS / FELLOWSHIPS

2022	Residency, CultureHub, Los Angeles
2020	NYSCA Individual Artist Commission, Film, Media and New Technology
2019	The New School Lang College Faculty Opportunity Award
2018	Foundation for Contemporary Arts, Artist Grant
2017	Media Arts Grant (MAAF Award), NYSCA / Wave Farm
2016	NYFA Artist Fellowship Award (Sound)
2016	NYSCA Individual Artist Commission, Film, Media and New Technology
2016	Residency, The Watermill Center, Long Island, NY
2014	NYSCA Individual Artist Commission, Music Composition
2014	Residency and Commission, BRIC Media Arts Center, Brooklyn
2010 - 2013	HARP Program Fellow, HERE Arts Center, New York, NY
2013	Residency, LMCC Process Space, Governor's Island, NYC
2012	Residency, The Watermill Center, Long Island NY
2011	Individual Artist Grant, Franklin Furnace Fund, NYC
2010	Residency, STEIM, Amsterdam
2010	Travel Grant, Netherland-America Foundation, NYC

2010 JFund Commission, Jerome Foundation, St. Paul, MN
2009 Residency, LMCC Swingspace, New York, NY
2009 Honorary Mention, Prix Ars Electronica, Linz, Austria
2009 Residency, Diapason Gallery for Sound and Intermedia, New York, NY
2008 Residency, Yaddo, Saratoga Springs, NY
2008 Residency, Djerassi Resident Artists Program, Woodside, CA
2008 Commission and Residency, Yuanfen New Media Art Gallery, Beijing, China
2007 Commission and Residency, Rensselaer Polytechnic Institute iEAR, Troy, NY
2007 Finishing Funds, Experimental Television Center, Owego, NY
2004 Commission and Residency, JSP Audio Arts Center, Seattle, WA
2004 Artist-in-Residence, Fall Semester, Grand Central Art Center, Santa Ana, CA
2004 Residency, The Experimental Television Center, Owego, NY

TALKS AND PRESENTATIONS

2022 Artist Talk, CultureHub Studio, Los Angeles
2019 "Data Vocalizing Alan Lomax," Skidmore College, Saratoga Springs, NY
2019 "Oyster," The Sanctuary for Independent Media, Troy, NY
2018 Artist Talk, Harvard University, Theater, Dance, and Media, Boston, MA
2017 Artist Talk, Cornell University, Art Department, Ithaca, NY
2015 "Using Max/MSP for a Database Driven Opera," Max 7 Meet-up, NYU Tandon School of Engineering, NYC
2014 Artist Talk, BRIC Media Arts, Brooklyn, NY
2011 Artist Talk, *ART WORK series*, Eugene Lang College, The New School, NYC
2010 *Remixing Opera*, symposium panelist, Columbia University, NYC
2009 Artist Talk, Hudson Valley Center for Contemporary Art, Peekskill, NY
2007 *Let the Sound Do the Talking*, panelist, School of Visual Arts, NYC
2006 Artist Talk, Rensselaer Polytechnic Institute, Troy NY
2005 "Audio Apples and Visual Oranges," Music Department, Brown University, Providence, RI
2005 Artist Talk, in conjunction with solo exhibition, *Song of Transformation*, David Winton Bell Gallery, Brown University, Providence, RI
2004 Artist Talk, California State University, Fullerton, CA

ACADEMIC APPOINTMENTS

2017 - 2020 **The New School, NYC**

Full-time Visiting Professor of Interdisciplinary Arts

Curriculum design and teaching of studio and seminar courses in Interdisciplinary Arts. Courses included: Views From the Border: Intercultural Encounters In the Arts, Audiovisual Composition, Code + The Arts, The Open Work, Senior Seminar.

2013 - 2016 **The New School, NYC**

Part-time Arts Faculty

Created and taught the following courses (in addition to those listed above) in the undergraduate Arts Department: Experiments in Sound and Image, Sound and Digital Media, Creative Algorithms.

2016 **Pratt Institute, Graduate School of Art, NYC**

Part-time Faculty in Digital Arts MFA Program

Designed and taught core programming course for all Digital Arts MFA students in Animation, Interactivity, and Digital Imaging.

SELECTED BIBLIOGRAPHY

As Author

Joe Diebes, "Performing Big Data," PAJ: A Journal of Performance and Art, Vol. 128, May, 2021 pp. 58-66.

Joe Diebes, "BOTCH-ing Online Opera," The Brooklyn Rail, July / August 2020.

Joe Diebes, "The Line Is Fine," PAJ: A Journal of Performance and Art, Vol. 99, September, 2011 pp. 36-42.

Joe Diebes, "Accepted / Rejected," NY Arts Magazine, January 2007.

Joe Diebes, "Notes On presence: A Music Installation for Phantom Chamber Orchestra," PAJ: A Journal of Performance and Art, Vol. 71, May, 2002 pp. 34-41.

Exhibition Catalogues

Elizabeth Ferrer et al., *BRIC Biennial: Volume 1, Downtown Edition*, (New York: BRIC Media Arts, 2014).

Lewis Biggs et al. *Liverpool Biennial: International Festival of Contemporary Art*, (Liverpool: Biennial Ltd., 2010).

Gayatri Spivak, Ombretta Agro Andruff et al, *Joe Diebes: Chronology* (NYC: Paul Rodgers/9W, 2010).

Jung Hee Choi, *BITT 2010 Festival for the Arts* (Seoul, Korea: Artrang Gallery, 2010).

Hannes Leopoldseder et al., *Prix Ars Electronica: CyberArts 2009* (Austria: Hatje Cantz Verlag, 2009).

Tony Chang, *Mind + Soul | Sensibility x Sensation* (Beijing: Yuanfen New Media Art Gallery, 2008).

Kristin Chambers et al., *Cavities: Space Personified* (Santa Ana: Cal State University: Main Gallery, 2006).

Jo-Ann Conklin, *Joe Diebes: Song of Transformation* (Providence: David Winton Bell Gallery, 2006).

Mike McGee et al., *Joe Diebes: vessels* (Santa Ana: Grand Central Art Center Press, 2005).

Media Coverage

Lee, Rebecca, "Week Two of REDCAT's NOW Festival 2022 - A Review." *LA Dance Chronicle*, August 27, 2022.

Looseleaf, Victoria, "This Just In." *Fjord Review*, August 2022.

Mooney, Daniella Vinitzki. "So Long Ago I Can't Remember: GAle GAtes et al. and the 1990s Immersive Theatre." *Theatre History Studies*, vol. 38, 2019, p. 69-87.

Jose Solis, "Interview with OYSTER Composer Joe Diebes on Expanding the Meaning of Opera", *Maxamoo: Art, Culture, Theater, and Performance in New York City*, February 14, 2018.

George Grella, "Interview with Joe Diebes," *The Brooklyn Rail*, February 18, 2018.

"Ready, Set, Go: OYSTER," *The New York Times*, February 21, 2018.

Stephen Squibb, "Faux Pas," *Artforum*, May 2014.

Scott Indrisek, "The Surprise Genius of a Milli Vanilli Art-Opera," *Black Book*, February 3, 2014.

Hrag Vartanian, "Remember When Milli Vanilli Were Artists?," *Hyperallergic*, January 31, 2014.

Andrew Russeth, "Do Opera Singers Lip-Sync?," *Gallerist NY/New York Observer*, January 28, 2014

Allan Kozinn, "Girl You Know It's True! An Opera Inspired by Milli Vanilli Is Set for Brooklyn Run," *The New York Times*, January 14, 2014.

Andy Horwitz, "Talking to the Team Behind WOW," Interview, *Ephemeral Objects: Art Criticism for the Post-Material World*, NYC, February 10, 2014.

Eric Grode, "It's Bitesize Captain Kirk," *The New York Times*, January 10, 2014.

Tati Amare and Aaron Watkins, Television Interview, "BK Live," Brooklyn, Independent Media, BRIC NYC, January 16 2014.

Ellen Pearlman, "A Broken Word Opera," Hyperallergic, December 2, 2013.

Geoffrey Locke, "BOTCH review," Eye On Dance and the Arts, November 14, 2013.

Scott Indrisek, "The Surprise Genius of a Milli Vanilli Art-Opera," Black Book, February 3, 2014.

George Grella, "Opera Now!," Culturebot, January 8, 2014.

Andrew Russeth, "Do Opera Singers Lip-Sync?," Gallerist NY/New York Observer, January 28, 2014.

Tim Murphy, "After Hours | An Opera Finds Pathos in the Milli Vanilli Saga," The New York Times Style Magazine, January 24, 2014.

Noah J Nelson, "Dedicated to Pushing the Boundaries," Bitter Lemons, September 19, 2014.

Tom Sellar, "Off the Grid," The Village Voice, January 15, 2014.

Robert Avila, "An Evening with William Shatner Asterisk," San Francisco Bay Guardian, January 14, 2014.

Katherine Craft, "An Evening with William Shatner Asterisk tackles the human condition with a video actor," Culturemap / Austin, April 10, 2012.

Robert Shuster, "Joe Diebes' 'Chronology' at Paul Rodgers/9W," The Village Voice, November 17, 2010.

Michele Thursz, "Interview with Joe Diebes," Whitehot Magazine, December, 2010.

Pete McCabe, Radio Interview, Clocktower Radio, NYC, December 27, 2010.

Christina Myers, Radio Interview, WKCR: Arts and Answers, NYC, October 2007.

Jeanne Claire van Ryzin, "Fusebox Festival Ignites," The Austin-American Statesman, April 16, 2007.

Andy Campbell, I/O: Joe Diebes and Phil Soltanoff, "...might be good, April 17, 2007.

Bill Van Siclén, "A Sound Impression: It's not just what you see, but what you hear in Brown's 'Song of Transformation' exhibit," The Providence Journal, September 25, 2005.

Doug Norris, "Song of Transformation," Art New England, December/January 2006.

Stewart Dearing, "Diebes' 'Transformation' Creates Two Distinct Worlds," Brown Daily Herald, September 12, 2005.++9

Mary Brennan, "Strange Birds | Tramway Glasgow," The Herald, Scotland, March 10, 2005.

Mark Brown, "An Elegy for the Modern Age," Sunday Herald (Scotland), March 13, 2005.

Andrew Maerkle, "Joe Diebes: premonitions," Flavorpill, February 15, 2005.

Helen Harrison, "Perfect Pitch," New York Times, April 25, 2004.

Christopher DeLaurenti, "Sonic Absorption," The Stranger (Seattle), Vol. 13 No 27, March 18 – 24, 2004.

Amanda MacBlaine, "Ear & Eye: MATA breaks the sound barrier," New York Press, Vol. 16 No. 22, May 28 – June 3, 2003.

Tom Breidenbach, "So Long Ago I Can't Remember," Artforum, September, 2001.

Neil Genzlinger, "It's Strange and Unsettling Adrift Hellish Images," The New York Times, April 20, 2001.