

Jacob Richman

Multimedia Composer, Scholar, Educator

734-355-8688 – richman.jacob@gmail.com – <http://www.jacob-richman.com>

EDUCATION

Brown University, Providence, Rhode Island, 2008–2013

Ph.D. in the Multimedia and Electronic Music Experiments (MEME) Program, Department of Music,
May 2013

M.A. in Multimedia and Electronic Music Experiments, May 2010

University of Michigan, School of Music, Ann Arbor, Michigan, 2004–2006

M.A. in Media Arts, May 2006

Harvard University, Cambridge, Massachusetts, 1999–2003

A.B. magna cum laude Joint-Major in Music and Visual Environmental Studies (Film/Video Track),
June 2003

CREATIVE, RESEARCH, AND TEACHING INTERESTS

Multimedia performance, collaborative performance, new and novel performance technologies, film and video production and technical theory, experimental performance practice focusing on audience movement (“roving performances”), site-specific performance, audience reception/ critical evaluation of experimental and multimedia performance, and building communities through music and art.

DISSERTATION PERFORMANCE AND RESEARCH

more information at <http://www.jacob-richman.com/the-unfinished-ballad-of-adam-and-elena-emery.html>

Title: *The (unfinished) Ballad of Adam and Elena Emery*

A multimedia performance setting of a Rhode Island murder story from 1990. The dissertation includes the performance piece and an accompanying written dissertation. The creative work is a setting of fragmented details of this true-crime story for four dancers, nine musicians, and multiple interactive audio, video, and robotic installations. It is a “roving” piece in which the audience members move through various rooms of a five-story church in downtown Providence. They encounter performance scenes and interactive installations that recreate and reinterpret sounds, images, and movements inspired from this tragic and unexplainable local story. The dissertation paper describes the technical and aesthetic components of the piece, and couches it in a deeper discussion of technological developments in multimedia performance, as well as a historical and cultural-theoretical context.

Completion Dates: Performed November 3rd and 4th, 2012. Dissertation defense: April 12, 2013

Advisors: Professors Todd Winkler and Joseph Butch Rován

Dissertation Committee: Professors Joseph Butch Rován, Todd Winkler, Dana Gooley, and Erik Ehn

PUBLICATIONS

“Work the Work, Daily: Community-Building, Music-Making and Conference Culture with Tenderloin Opera Company”

An article on [Tenderloin Opera Company](#), a homeless advocacy music and theater group in Providence, RI, that I have co-facilitated for ten years. Published at New Music USA, January 23, 2019
<https://nmbx.newmusicusa.org/work-the-work-daily-community-building-music-making-and-conference-culture-with-tenderloin-opera-company/>

“Towards a Working Method of Audience Movement”

An article based on dissertation research published in *Howlround*, an online journal for theater artists hosted by Emerson College, December 5, 2013
<http://www.howlround.com/towards-a-working-method-of-audience-movement>

ACADEMIC PAPERS AND PRESENTATIONS

“Tenderloin Opera Company: Creating Community through Storytelling, Music, and Art”

Guest lecture given to graduate program in Art and Social Practice, School of Art + Design, Portland State University, Portland, OR, October 3, 2019.

“Building Community: The Tenderloin Opera Company telling the stories of Rhode Island Homelessness”

at The New Music Gathering conference, Peabody Conservatory, Baltimore, MD, January 7, 2016

“The (unfinished) Ballad of Adam and Elena Emery: The Creation of a Multimedia Murder Ballad and The Development of a Working Method for Roving Performances”

My PhD dissertation, including research related to the development of a performance piece of the same name (more information: <http://www.jacob-richman.com/the-unfinished-ballad-of-adam-and-elena-emery.html>), and further contextualizing research into performance pieces involving audience and performer movement. Awarded Ph.D., Brown University, May 2013.

“Rhode Island Murder and Horror Stories in Performance: Adam Emery, Mercy Brown, and the Devil’s Footprint” at the conference “Cruising in the Ruins: The Question of Disciplinarity in the Post/Medieval University”

BABEL Working Group, Northeastern University, Boston, MA, September 22, 2012

<http://babel-meeting.org/2012-meeting/2012-program/>

“Digital Performance and Audience Reception”

at the conference “Electroacoustic Barn Dance” University of Mary Washington, Fredericksburg, Virginia, October 2011

http://www.marklsnyder.com/EAJJ/Electroacoustic_Barn_Dance_Home.html

AWARDS AND HONORS

Rhode Island State Council on the Arts, Arts Access Grant of \$2250 to support work of Tenderloin Opera Company (<https://www.facebook.com/TenderloinOperaCompany/>), a homeless advocacy music and theater group I co-facilitate, 2019.

Robert & Margaret MacColl Johnson Fellowship in Composition, Rhode Island Foundation: a \$25,000 fellowship offered to composers, writers, and visual artists on a three-year cycle, 2018

Rhode Island State Council on the Arts, Individual Artist Project Grant, to support the second season of Verdant Vibes (<http://www.verdantvibes.com/>), a Providence, RI-based new music ensemble I co-manage, 2016

Rhode Island State Council on the Arts, 2015 Fellowship in Music Composition, awarded 2014

Rhode Island State Council on the Arts, Artist Project Grant, to support work with arts/science collaboration, Meridian Project (<http://www.meridian-project.com/>), 2014

Cogut Center for the Humanities Graduate Fellowship, chosen among doctoral student applicants in the arts and humanities to take part in a cross-disciplinary year-long seminar discussing the group members’ works in progress, Brown University, 2012

Creative Arts Council project grants, Brown University, 2010, 2012

Second prize at the Music in Architecture–Architecture in Music Symposium at the University of Texas, Austin, for the multimedia performance piece *the infinite space between* (described below), 2011

Watson International Institute and Creative Arts Council, Brown University, 2009

Grant Awards to organize a University-wide International Colloquium on the use of multimedia in performance, February–September 2010. Guests included Wooster Group, Victor Gama, and Christina Kubisch.

Rudolph Arnheim Award, awarded by faculty of the Visual Arts Department at Harvard for thesis work in multimedia art (*anyone lived in a pretty how town*, described below), 2003

Harvard College Research Grant, received competitive funding from the Dunwalke Fund to travel to Sardinia, Italy to study and make a video about local folk music (*Speak, Stone*, described below), 2002

TEACHING EXPERIENCE

for teaching philosophy and samples of student work, see <http://www.jacob-richman.com/teaching.html>

Portland State University, Portland, Oregon

Adjunct Faculty, School of Art + Design, 2019-present

CORE: TIME (Art 103)

Designed and taught foundations level course on time-based art (video, audio, installation/performance).

University of Rhode Island, Kingston, Rhode Island

Adjunct Faculty, 2013-2014, 2016-present

Introduction to Film Media (FLM 101)

Designed and taught introductory courses in the Film/Media Department focusing on aspects of production, history, and theory

Introduction to Video Production (ART 215)

Designed and taught undergraduate studio classes on video: production, editing, theory, and distribution

<http://art215uri.tumblr.com/>

Digital Art and Design II (ART 304)

Designed and taught advanced studio class on digital art and design: audio/video, 2D animation, 3D modeling and printing, physical computing

<https://art304uri.tumblr.com/>

Advanced Topics in Video Production: Video and Multimedia Installation (ART 316)

Designed and taught an advanced studio production course focusing on video and multimedia installation art

<http://art316.tumblr.com/>

Full-time Lecturer, 2014-2015

FLM 101, ART 215, ART 316

Projects in Studio (Independent Study) (Art 301)

Directed and advised student independent study studio projects

Directed Studies in Film Media (FLM 491)

Directed and advised undergraduate teaching assistants

Bryant University, Smithfield, Rhode Island

Adjunct Faculty, 2018-2019

Digital Studio Workshop (Literary and Cultural Studies 323)

Designed and taught a course teaching broad techniques of digital studio art (video, audio, graphic/motion design, web design and distribution)

¡City Arts! for Youth, Providence, Rhode Island (<http://providencycastlearts.org/>)

Teaching Artist, 2013-2014

Music Video and Dance Video

Designed and taught a summer session video course for middle school students at ¡City Arts!, a non-profit organization offering free after-school and summer school arts courses for underserved youth in Providence (also served as a media consultant, and was given a \$15,000 budget to design a new digital media lab for the organization)

Video Stories

Designed and taught an introductory video production course for ¡CityArts! focusing on teaching students to make video portraits and self-portraits telling their own stories and the stories of their friends/family/community

Brown University, Providence, Rhode Island

Lecturer/Adjunct Faculty, 2012

MEME Ensemble performance course

Designed and taught undergraduate level theory and practice course focusing on experimental multimedia performance

Introduction to Video Production: Portrait, Self-Portrait, and Expression

Designed and taught video production and theory course for Brown University's Pre-College summer program

Teaching Assistant, 2010-2011

Introduction to Performing with Real-Time Systems, 2011

Assisted Professor Joseph Butch Rovin in teaching undergraduate introductory course in real-time systems use and implementation in performance, including running labs, grading assignments, and teaching technical tools (Max/MSP software, multimedia performance techniques)

Digital Performance, 2010

Assisted Professor Todd Winkler in teaching graduate level experimental studio, performance, and historical survey class, including running labs and teaching technical tools (Max/Jitter software and multimedia performance techniques)

Narrative and Immersion, 2010

Assisted Professors Todd Winkler and Leslie Thornton in development and teaching mixed undergraduate and graduate level studio production course, including running labs and teaching technical tools (Max software language and interactive installation techniques)

University of Michigan, School of Art and Design

Lecturer/Adjunct Faculty, 2006-2008

Introduction to Video Production

Designed and taught undergraduate studio classes on video: production, editing, theory, and distribution

SELECTED CREATIVE WORKS

Documentation and further information about these and other pieces at www.jacob-richman.com

Pixie Goes for a Walk 2016, 2018

Chamber piece for electric guitar, double bass, and percussion, currently being expanded into a music and animation piece.

Performances: Verdant Vibes Spring Festival (Providence, RI, 2016)

Mirrors and Windows 2017

A performance for dancer, actor, musicians, and audience-participatory electronics based on the content and historical context of six selected paintings from the *Intermission* gallery at the Museum of the Rhode Island School of Design. Audience members audio record text selected from research on the paintings, as well other activities (singing, clanking dishes) that become part of the installation/performance and serve as an audio backdrop and living sound design.

•Performance at RISD Museum (Providence, RI May 18, 2017)

Swarm 2017

A roving performance piece for musicians, dancers, and audience-participatory electronics based on themes of insect breeding swarms (mayflies), environmental degradation, and rebirth. Collaborators include Fourth Wall Ensemble (<http://www.thefourthwallensemble.com/index.htm>) and Amorphous Dance Collective. Presented at part of the *Sound Bites* performance series (<http://www.mfa.org/programs/series/nancy-lee-clark-concert-series>).

•Performance: Museum of Fine Arts (Boston, MA, May 11, 2017)

Windeye 2015-2016

Music and video setting of a story by Brian Evenson (<http://www.brianevenson.com/>) commissioned by violinist and performance artist Andie Springer (<http://www.andiespringer.com/>) for her audio/visual album to be released Winter 2016.

•Performances: Fairbanks Summer Arts Festival (Fairbanks, AK, 2015), Verdant Vibes Launch Party (Providence, RI, 2015), IBeam (Brooklyn, NY, 2016), others

Meridian Project 2014 (ongoing, <http://www.meridian-project.com/>)

A collaborative performance series mixing experimental music and video, with lectures on current topics in astrophysics/cosmology by scientists from Brown University, University of Michigan, and other institutions

•Performances at the Cormack Planetarium (Museum of Natural History at Roger Williams Park, Providence, RI) April 2014, at Frosty Drew Observatory (Ninigret Park, Charlestown, RI) May 2014 and June 2015, and album release performance at the Southside Community Center, Providence, RI, December 2014

the infinite space between, 2011

A collaboration with composer Kirsten Volness and designer/architect Joshua Lantzy on a piece for six musicians and two dancers, performed simultaneously in multiple rooms at the University of Texas Art Museum, in which an interactive video tracking system I designed tracked the movement of the dancers to affect the audio processing of the live musicians

•Performed at the inaugural Music in Architecture–Architecture in Music Symposium, University of Texas at Austin, 2011

Three Scenes from Fox Point, 2011

An HD video with a five-channel surround sound that explores of the relationship between images, sounds, textures and characters found in three locations at Fox Point in Providence, Rhode Island

•Screened at Pixilerations Festival 2011 (Providence, RI), The Factory Theater 2011 (Boston, MA), others

Go Down! You Blood Red Roses, 2010

A piece for solo percussionist and electronic sound, inspired by a sea shanty, uses video tracking of the performer and live processing of sound to create a dynamic sonic seascape in which the performer plays

•Performed at Brown University 2010 (Providence, RI) and The Hartford New Music Festival 2011 (Hartford, CT)

Ecology, 2010 (Brown University Masters Thesis Piece)

A multimedia setting of a short story by Joshua Ben-Noah Carlson about a strange and intriguing man who spends his spare time musing at the grocery store, for tenor vocalist, saxophone quartet, percussion, and live processed audio/video

•Performed at Brown University 2010 (Providence, RI), and The Hartford New Music Festival 2010 (Hartford, CT)

Pretty Polly, 2009

A setting of an old English murder ballad for double bassist/vocalist (solo performer) and live processed video

•Performed at The Tank Theater 2009 (NYC), Kerrytown Concert Hall 2009 (Ann Arbor, MI), Rec Center Studio 2010 (Los Angeles), Spectrum 2012 (NYC), Gershwin Hotel 2012 (NYC), others

Man without a Shadow, 2008

A multimedia shadow puppet piece in collaboration with puppeteer Emmy Bean, based on the folk story of a man who sells his shadow to the devil for fame and fortune

•Performed at Brown University 2008 (Providence, RI), The Tank Theater 2008 (NYC), and Outpost Gallery 2009 (Cambridge, MA)

Three Yiddish Lullabies, 2006 (University of Michigan Masters Thesis Piece)

A large-scale piece for soprano, harp, viola, bass, and live-processed video which is a setting of fragmented texts from many Yiddish songs, and which presents the character of a ghostly young mother who reaches out to us through time, memory, and media

•Performed at the Duderstadt Center, University of Michigan 2006 (Ann Arbor, MI)

The Haptic Theater of Cruelty, 2006

A collaborative installation project supported by a grant from the University of Michigan, involving an interactive bed that translates movements on the bed into sounds and images that fill a tent in which the bed is housed

•Installed at the Duderstadt Center, University of Michigan 2006 (Ann Arbor, MI)

anyone lived in a pretty how town, 2003 (Harvard University Honors Thesis Project)

A setting of a poem by e. e. cummings for narrator, trombone trio, and 16mm film

Thesis Advisors: Bernard Rands (composition), Steven Subotnick (film, visual arts)

•Performed at Paine Hall 2003 (Cambridge, MA), The Tank Theater 2003 (NYC)

Speak, Stone, 2002

A non-fiction video about Canto a Tenores folksinging, and the landscape in and around Bitti, Sardinia, featuring the Tenores di Bitti "Mialinu Pira"

•Screened at the Carpenter Center for Visual Arts 2002 (Cambridge, MA), The Tank 2004 (NYC), ((audience)) at 16 Beaver St. 2011 (NYC), others

CREATIVE AND SERVICE-BASED COLLABORATIVE GROUPS

Verdant Vibes: a new music ensemble and concert series that focuses on the work of Rhode-Island based composers. I co-manage the group with Kirsten Volness, perform in the ensemble on double bass and audio/visual media, and write music for the group. (Providence, RI)

<http://www.verdantvibes.com/index.html>

Meridian Project: a collaboration between musicians, visual artists, and scientists whose goal is to present topics in cosmology, astronomy, and astrophysics in unique audio-visual performances that blend scientific topics with new music and imagery. (Providence, RI and Chicago, IL)

<http://meridian-project.com/>

Awesome Collective: founding member of multi-disciplinary performing arts collective. (Providence, RI)

<http://www.awesome-collective.com/>

Sleeping Weazel: affiliated artist of theater and performance collective. (Boston, MA) [http://](http://www.sleepingweazel.com/)

www.sleepingweazel.com/

Boston New Music Initiative Inc.: media specialist and documentarian for new music non-profit group. (Boston, MA) <http://www.bostonnewmusic.org/>

Tenderloin Opera Company: member and composer for homeless advocacy theater and musical performance group run by Professor Erik Ehn. (Providence, RI)

<https://www.facebook.com/TenderloinOperaCompany>

Rhode Island Medical Advocacy Project: produced an instructional video to be shown to medical personnel (ER doctors/nurses, EMTs) in training to inform them about the particular difficulties experienced by homeless people when they enter the healthcare system. (Providence, RI)

RELATED WORK EXPERIENCE

Freelance audio-video documentation of arts, performance, service-based, and political events, and compression and web distribution of those events, 2005-present

Professional musician (bass and trombone performance), 1996-present

(member American Federation of Musicians Union, Local 198-457)

Media Consultant/Teaching Artist/AmeriCorps VISTA, Providence ;CityArts! for Youth, 2013

Studio Assistant, MEME Studio, Brown University, 2009, 2011

Video editing, DVD production, video archiving, performance technician, art installation technician for Digital Media Commons, University of Michigan, 2005-2008

Editing assistant, for Zipporah Films (Cambridge, MA), mix preparation for Fred Wiseman's film *The Garden*, 2004

SOFTWARE AND MEDIA EXPERIENCE

Film, 2000-present

Shooting, loading, and maintaining 16mm cameras, lighting technician (gaffer), sync-sound, on set audio recording, linear film editing (on Steenbeck machines), maintaining, cleaning, and re-splicing 16mm film

Video, 2001-present

Shooting multiple formats, maintaining many types of digital video cameras in many situations, plus extensive experience editing using Adobe and Final Cut Pro Series systems, and authoring video for distribution (DVD and web-based)

Audio editing, 2001-present

Editing audio using ProTools, Logic, Peak, and Soundtrack Pro systems

Programming, 2004-present

Max/MSP/Jitter interactive programming language for live processing of audio and video, Arduino programming language and hardware for use in performance/installation, C programming

Musical Performance 1991-present

Double Bass, Trombone