Jeff Carey

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virtuosic synthetic noise musician, composer, software developer working to embody electronic sound through physical control of code and visual music with over two decades of experience performing internationally and dedicated to fostering electronic sound art locally

Education

2002-04   Institute for Sonology, Koninklijk Conservatory, The Hague, Netherlands

1994   Bachelor of Science in Audio Technology, American University, Washington DC

Selected Presentations

2021   Virtual live performance and Prototype for Movement with Feedback for the Fuse Factory streaming series "Frequency Fridays".

2020   Imaginary Network Topologies – Jeff Carey "virtual global concert tour" via streaming with 14 performances with local support from musicians in 12 countries.

2019   Perform with Lemur at Tectonics Festival, Athens Greece.

       22 solo performances, US concert tour w/ Sigtryggur Berg Sigmarsson.

2018   international premier of "Precursor to Hypercube" immersive visual music installation at Only Connect Festival, Oslo, Norway

       20 performances "Zero Player Game" CD release tour, east coast and mid-west US.

2017   premier "Hypercube" for solo electro instrument with extended lighting and laser projection at Worlds in Collusion festival at Artscape, Baltimore, MD

       premier "Precursor to Hypercube" immersive installation at Recombinant Festival, San Francisco, California

2016   US concert tours opening for national/international acts: Torche (Relapse Records/US), Matmos (Thrill Jockey/US), Hijokaidan (Alchemy/Japan)

2015   57 solo electro-instrumental performances with extended lighting rig in the US, Taiwan, Japan

2014   40 solo electro-instrumental performances with extended lighting rig in the US, Japan, United Kingdom, Germany, Denmark, Norway, Italy

2013   25 solo electro-instrumental performances with extended lighting rig in the US and Norway

2012   solo electro-instrumental performance with lighting at Sonic Circuits Festival, Washington DC

2011   solo electro-instrumental performance with lighting at Ende Tymes Festival, Brooklyn, NY

2010   premier performance of "Chop Chop" multichannel electro-instrumental compostion at Ekko Festival, Bergen, Norway

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2009   perform a reconstruction of "Microphone" by David Tudor with Koen Nutters
and Martijn Tellinga at the Netherlands Media Art Institute

2008   premier "Speaker Quartet" quadrophonic algorithmic composition at
Night of the Unexpected festival, Amsterdam, The Netherlands

2007   perform in SKIF++ electro-instrumental visual music trio at Pixilerations Festival,
Providence, Rhode Island

2006   perform in Office-R(6) improvising sextet, Gaudeamus Live Electronic Music Festival,
Amsterdam, NL

2005   present algorithmic composition "Vector", perform "Machine Gun Etiquette" for flute
and electro-instrument, perform in Office-R(6) improvising sextet at NuMusic Festival,
Stavanger, Norway

2004   present algorithmic composition "Vector" at The Chelsea Museum, NYC, NY

2003   perform at Earational Festival, Den Bosch, The Netherlands

2002   Improvise computer music w/ Jaap Blonk in Musik Total festival at De Appel,
Amsterdam, The Netherlands

2001   solo electronic music performance in Mixer series at OT301, Amsterdam,
The Netherlands

2000   solo electronic music performance at DC MOCA Art Gallery, Washington, DC

Selected Recordings

2021
V/A, Jeff Carey / Andrea Pensado / Rubber Cement / Comfort Link, 2x7" records,
Speencoffin, MD USA
Jeff Carey, COLUMNS, MiniCD and sculpture set, CWnil, MD USA

2020   Jeff Carey, Index[off], Digital, CWnil, MD USA

2019   Jeff Carey, Low Dimensional Navigation Manual Volume 1-6, Digital, CWnil, MD USA

2018   Jeff Carey, "Zero Player Game", CD, Ehse Records, Baltimore, MD
Jeff Carey, "Hypercube Section Three", 7" flexidisc, CWnil

2015   Jeff Carey, "Jeff Carey plays Matmos / Matmos plays Jeff Carey", CD,
MultipleTap, Tokyo, Japan

2013   Jeff Carey, "[3:30]", CD, Forwind, London, UK
Jeff Carey featuring Abdu Ali, "Never Go Back", cassingle, Protagonist Music
Baltimore, MD

2012   Jeff Carey, "Interrupt-Decay", CD, CWnil

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2010   Jeff Carey, "Impulse", CD, CWnil

2009   SKIF++, ".next", CD, Creative Sources, Lisbon, Portugal

2008   Jeff Carey, V/A Noiseroom, CD, on Sonig, Berlin, Germany
Office-R(6), "Recording the Grain", CD, +3DB records, Bergen, Norway

2007   Jeff Carey's MoHa!, 7" record, on Rune Grammofon, Oslo, Norway

2007   SKIF++, "SK++[01,02,03,04,00]", CD, Fridgesounds, Amsterdam, The Netherlands

2006   Office-R(6), "Mundane Occurrences and Presentations", CD, Lampse, Manchester, UK

2003   87 Central, Sax Mower, CD, JDK Productions, Amsterdam, The Netherlands

2001   87 Central, Formation, CD, Staalplaat records, Amsterdam, The Netherlands

1999   87 Central, self-titled, 12" record, ERS records, Amsterdam, The Netherlands

Selected Compositions and Projects

2021   **"twitch.tv/2xmono"** two weekly streaming shows featuring electronic music performances from over 200 artists spanning January to May: "Executive Summary" on Monday at 9am and 9pm for 5 minute sets, "Imaginary Network Topologies" on Friday at 8:30pm for full performances.

2019   "**Now/Soon/Gone"** fabricate controllers, integrate hardware and code synthesizer instruments using Raspberry PI computers with Teensy controller boards and Supercollider in support of Erik Ruin and Rosie Langabeer installation at Site/Sound in Philadelphia.

2018   **"EXT"** edit and re-synthesize footage sourced from a Freedom of Information Act request to release material recorded by FBI drones during the Baltimore uprising in 2015 to create a video to accompany the composition "EXT"

2017   **"Precursor to Hypercube"** extreme and intimate multi-sensory installation for 4 people integrating sound synthesis, laser and strobe lighting with tactile subwoofer activated seating

"Hypercube" compose electro-instrumental performance piece integrating strobe lighting and lasers with digital sound synthesis

2016   Develop 32 channel audio playback installation at the Geneva Museum of Ethnography, Switzerland.

2015   research to develop software control system for large scale surround sound/lighting/laser performance piece for the Recombinant Media Labs visual music platform Cine-Chamber.

2010-2014   Created and coordinated the **Modality** open source electro-instrumental software development kit with Bjørnar Habbestad, Alberto de Campo, Marije Baalman, Till Bovermann, Miguel Negrao, Wouter Snoei, Robert van Heumen, Tijs Ham,

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Tim Blechman

2010   **"Chop Chop"** composition for electro-instrumental performance with integrated diffusion for 16 channel sound system.

2009   **"Architectural Parasite"** composition with reactive light installation Mapping Festival, Geneva Switzerland

2008   Developed **Respirator** flute analysis, processing and synthesis software with Roar Sletteland (electronics/hardware) and Bjørnar Habbestad (flute)

2007   Develop software for machine listening and synthesis for electro-acoustic ensemble to perform "**Conditions for a Piece of Music"** by Morten J. Olsen.

2007   **"Structural Unit II"** composed algorithmic composition based on a basic unit of sound production used in a multitude of structural contexts for the 200 speaker Game of Life Foundation wave field synthesis system in Delft, The Netherlands.

2006   **"Point Source 01"** composition for acoustic bass and computer with machine listening. Premier at DNK, Amsterdam, The Netherlands

2005   **"Machine Gun Etiquette"** composition for computer instrumentalist and flute with electronics. Premier at NuMusic West Coast Electronic Music Festival 2005 in Stavanger, Norway

2004   **"Vector"** algorithmic 5.1 composition based on field recordings made in south-eastern Asia and experimental diffusion techniques including prismatic spatial diffusion.

2003   **"Redshift"** algorithmic quadrophonic composition based on the idea that the shift in the color of light toward red is, in part, evidence to support the Big Bang theory.

2003   **"Merkavah"** dance film soundtrack. Electro-acoustic multimedia dance film made with choreographer Bruno Listopad, video artists Valentine Kreykamp and Ruben van Leer and instrumental composer Merlijn Twaalfhoven for Nederlanse Programma Stichting.

2002   **"Microspcopic"** - compositions for cross-disciplinary collaboration with microbiologist and video artist for live performance and tour.

1999   develop **deadSCSI**, a web-based sound art project that guided artists through a multi-stage collaborative composition process to create many pieces of music made from the same sound source – the sound of a broken SCSI hard drive.

Selected Grants and Awards

2020   Maryland State Arts Council Regional Independent Artist Award for Performing Arts

2016   Rubys grant from Greater Baltimore Cultural Alliance for development of "Hypercube"

2015   Production support from Norsk Kulturråd, Norway for Modality symposium at Department of Architecture, Design & Media Technology, Aalborg University, Copenhagen, Denmark.

2013   Modality project Module of Capacity Building program support from KulturKontakt Nord,

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Norway

2012   Maryland State Arts Council Individual Artist Award, Non Classical Music Composition

2011   International Exchange Support from City of Bergen, Norway for Modality workshop

2010   N-Ensemble touring support from Fond For Utøvende Kunstnere, Norway

2009   Maryland State Arts Council Individual Artist Award, Non Classical Music Composition

2007   Funding for SKIF at NIME2007 from Gaudeamus Foundation, The Netherlands

2006   New Media and Audio Program Grant, D.C. Commission for the Arts and Humanities
       and the National Endowment for the Arts for N-Collective participation at
       Sonic Circuits Festival

2005   Funding commission for composition of "Machine Gun Etiquette" from Norsk Kulturråd,
       Norway

Selected Residencies and Teaching

2015   Staff augmentation teaching Supercollider at Peabody Conservatory

2014   Residency for Modality STEIM, Amsterdam, The Netherlands

2013   present at two day graduate seminar, Brown University, "Acoustic Alchemy
       and Data Transmutation"

2010   Residency at Bergen Electronic Art Foundation

2009   teach 5 day workshop on SuperCollider 3 at STEIM, Amsterdam, NL

2008   teach 5 day workshop on SuperCollider 3 at STEIM, Amsterdam, NL

2007   What is SuperCollider 3?' talk at Peabody Conservatory, Baltimore, MD

2006   'What is Supercollider 3?' talk at Tisch Interactive Telecommunications Program NYU

2005   Artist in Residence for Composition at USF Veftet/Stilftlesen Kulturhuset in
       Bergen, Norway

       5 day workshops on SuperCollider 3 in Bergen, Trondheim and Oslo, Norway

2004   "New Works Residency" at Harvestworks New York, NY

2002   residency to research electro-instrumental performance system at
       Studio for Electro-Instrumental Music (STEIM),Amsterdam, The Netherlands

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Selected Quotes and Reviews

"...an exhilarating firestorm of glitchtronica and light and laser displays, reinforced by intense vibrations channelled through the backs of the chairs. As the music is heard via headphones, the nature of the experience was a curious mix, both individual and part of a group, with differing levels of perceived intimacy; there were times when i felt the roller-coaster effect, enjoying the ride all the more due to being in the company of others, while at other times i felt entirely alone, often moving between these states in the blink of an eye." – 5:4 editor Dr. Simon Cummings on the installation Precursor to Hypercube

"His work resists easy pigeonholing to square categories. Particularly so, as their sounds seem to exists primarily as a result of direct physical movement and effort, more so than through any adherence to specifics of genre or aesthetics. This is not the studied physicality of effortless virtuosity, nor the outpouring of raw punk anger, but a carefully crafted collision of skill, physical force and intuition." – Bjørnar Habbestad, Only Connect Artistic Director

"He's acting on raw instinct here - he refuses the clinical approach to programming software or composing music, and strives to throw himself bodily at his machines, replacing all mechanical moving parts with human flesh, blood, and bone. In pursuit of this all-organic goal, virtually everything else is jettisoned, starting with recognizable notes or melody."
        –*Ed Pinsent, Sound Projector on 'Impulse'*

"Carey's sounds are deep, alive, and present, and despite their customized instrument/presentation being grounded in the digital realm, sounds so life-like and present one can feel a slithery long arm reaching out of the speaker and gently stroking your spine with a poisoned feather tip is the overall vibe of the sound. VISCERAL and R E A L, containing all what so many lack, 'Zero Player Game' pulls no punches that operate outside of it's own chaotic, but idiosyncratic structure and form and is in solid control of its own sonic destiny." –*Decaycast on 'Zero Player Game'*

"Like Author and Punisher's little gamer brother, he rips extreme digital noise with a weird-ass rig commanded by pads, boards and a joystick. At least a few nerds probably just wet their pants right now. It's the sonic manifestation of cyborg warfare. Add a severe lighting array of all-white strobes and LEDs and this crazy shit becomes a full-sensory assault. Seriously, it's insane." –*Orlando Weekly concert review January*

"Digital noise eviscerator Jeff Carey brings us another beautifully crafted release of mind numbing ferocity. His brand of noise is totally fucking exhilerating, you can almost see the strobe lights he uses flashing before your eyes." – *abacus@KFJC 89.7FM on '3:30'*

"It's hard to put into words exactly what you are listening to. Jeff has forged a signature sound … and I haven't heard anything quite like it." – *Gutter Magazine on '3:30'*