

Curricilum vitae

for Dr.-Ing. Till Bovermann, 29.03.2021

Till Bovermann
Karl-Marx-Allee 123
10243 Berlin Germany

1. Full name

Till Bovermann
(he/him/his)

2. Date and place of birth, nationality, current residence

date and place of birth	20.06.1979, Bielefeld, Germany
citizenship	German
current residence	Karl-Marx-Allee 123, 10243 Berlin, Germany
mobile phone	+49 (163) 555 97 32
E-mail	till@tai-studio.org

3. Education and degrees awarded

Dr. Ingenieur (PhD)
12.3.2010
Faculty of Technology, Bielefeld University, Germany
Tangible Auditory Interfaces: Combining Auditory Displays and Tangible Interfaces

German Diploma in Computer Science in the Natural Science
9.7.2004
Faculty of Technology, Bielefeld University, Germany
A Multi-Modal Exploration Framework with Application to Interactive Sonification

contact details to facilitate verification:
Faculty of Technology
E-mail verwaltungtechfak@uni-bielefeld.de
Phone +49 521 106-3455
Address Postfach 10 01 31, 33501 Bielefeld, Germany



4. Other education and training, qualifications and skills

- » 2.2008
Academic Writing, Bielefeld University.
Course content: writing chapters—introductions, definitions, research methods; classifying, writing about a topic, contrasts and similarities, and causes and effects; expressing degrees of certainty; writing about results, drawing conclusions; writing abstracts.
- » 06.2005
Teilnehmerorientierte Methodik und Steuerung von Gruppenprozessen (*Participant-oriented methodology and control of group processes*), Bielefeld University.
Course content: seminar planning with MBTI (Myers–Briggs Type Indicator), teaching strategies, participant-oriented didactics, leading and controlling group work, and presentation and visualization.
- » 02.2005 – 03.2005
Anleitung und Betreuen schriftlicher Ausarbeitungen in Studiengaengen der Technischen Fakultaet der Universitaet Bielefeld (*Instruction and supervision of written summaries and documentations in in courses of study of the technical faculty of Bielefeld University*), Bielefeld University.
Course content: work and time planning in text production, steps in writing papers, content planning of written elaborations, creativity and structuring techniques, text revision, criteria for good work, cooperation between supervisors and students in the production of the final thesis, and evaluation of student research projects and theses.

5. Linguistic skills

» mother tongue: German

German									
Self-assessment of language skills									
UNDERSTANDING				SPEAKING				WRITING	
Listening		Reading		Spoken interaction		Spoken production			
C2	Proficient user	C2	Proficient user	C2	Proficient user	C2	Proficient user	C2	Proficient user

» other language: English

English									
Self-assessment of language skills									
UNDERSTANDING				SPEAKING				WRITING	
Listening		Reading		Spoken interaction		Spoken production			
C2	Proficient user	C2	Proficient user	C2	Proficient user	C2	Proficient user	C2	Proficient user
Linguistic and intercultural experience									
Description						Duration			
<i>Using languages while living and working abroad:</i> Researcher in an internationally operating institute at Bielefeld University, later post-doctoral researcher at Aalto University, Helsinki/Finland with main operating language English. Since then, regular use in private and professional live.						11/06–present			

6. Current position

Primary occupation

Established researcher (part-time)

1.5.2018 – now
University of Applied Arts Vienna, Austria
for the PEEK-funded project Rotting Sounds

Artistic research in the aesthetics of deterioration and degradation processes of digital sound and music.

My responsibilities are to pursue artistic research (investigation, dissemination, methodology development, public performances) into the research questions of the project:

- » How can degradation effects be understood, actuated, reproduced, directed and harnessed within sound art?
- » Which are the mechanisms and implications of obsolescence concerning hard- and software?
- » How can we model the process of decay in the digital domain, and what are its products and residues?
- » What is the impact of the environment and human interaction?
- » To which extent are artworks products of their material sources or their symptoms of decay?

I interact with several technologists who develop tools and experimental prototypes, and with an advisory board providing input and critical feedback. Cooperation partners for workshops and presentations are the Anton Bruckner University, Linz, the V2 institute for unstable media, Rotterdam, and the Floating Sound Gallery in St. Petersburg, among others.

Secondary occupation

Freelancing sound and media artist

1.11.2016 – now

Responsibilities: Project acquisition, marketing, project preparation, project management, coordination, research, leading workshops, sound and music composition, programming (SuperCollider, Processing), photography, sound post-production, field recording, woodwork, background research.

Main Tasks: I work with basically all materials appropriate for a task that are ethically justifiable. My primary media are sound, electronics, code, photography, and textiles.

Being an experienced trans-disciplinary researcher, I am trained to internalise and master various technologies and viewpoints. Because of my lecturing experience, I am also used to discuss and mediate them to others.

I turn ideas into practice, also in short amounts of time. In both, my art and design work, I am interested in co-existence, communication and potentials for interaction (with)in hybrid ecologies, i.e, ecologies emerging between nature, technology, people(s) and individuals.

Since 1.1.2021, I am also part of *Berliner Startup Stipendium* to develop and sell contact microphones and services around the experimental use of structure-borne sounds.

7. Previous work experience

Music Resident (part-time)

16.7.2017 — 15.12.2017

Institut für Elektronische Musik und Akustik — IEM,
Universität für Musik und darstellende Kunst Graz, Austria.

Post-doctoral researcher and Principal Investigator/UdK (part-time)

1.1.2014 — 31.10.2016

Interdisciplinary project

Design, Development and Dissemination of New Musical Instruments (3DMIN)

Berlin University of the Arts, funded by Einstein Foundation Berlin.

Principal Investigator

1.1.2013 — 31.12.2013

Interdisciplinary project

Electronic digital music practice for Neurodiverse People (DEIND)

funded by Aalto Media Factory, Helsinki.

Post-doctoral Researcher

1.11.2010 — 31.12.2013

Media Lab Helsinki, Aalto University.

Artistic and scientific research in tangible and auditory interfaces.

Research Associate, Lecturer and Research Assistant 2004 — 2010

Neuroinformatics Group / Ambient Intelligence Group / Cognitive Interaction

Technology—Center of Excellence (CITEC), Bielefeld University, Germany.

Research in sonification and alternative human-computer interface design.

Research Associate (part-time) 1.6.2006 — 31.12.2006 SonEnvir project at IEM, Graz,

Austria funded by the Future Funds of the Province of Styria.

Research in sonification and alternative human-computer interface design.

8. Research funding leadership and supervision

Rotting Sounds AR 445-G24

5.2018–12.2021.

400.000 EUR

Funded by PEEK (Programme for Arts-based Research) funding program, managed
by the Austrian Science Fund (FWF)

Co-author.

Principal Investigator: Thomas Grill

Joint project between University of Applied Arts Vienna, University of Music and

Performing Arts Vienna, and Academy of Fine Arts Vienna.

<https://rottingsounds.org/>

Design, Development and Dissemination of New Musical Instruments (3DMIN)

11.2013–10.2016

1.000.000 EUR

Funded by Einstein Foundation Berlin

Co-author, and operative PI/UdK.

Principal Investigator: Alberto deCampo, Stefdan Weinzierl

Joint project between Berlin University of the Arts and Technical University Berlin,

Germany.

<http://3dmin.org>

Electronic digital music practice for Neurodiverse People (DEIND)

1.2013 — 12.2013

Principal investigator.

Funded by Aalto University, Aalto Media Factory, Helsinki.

Interdisciplinary project between Aalto Media Lab, Institute for Design, and Digital

Signal Processing Group.

<https://tai-studio.org/portfolio/deind.html>

Secondary DA supervisor

DA candidate Chi-Hsia Lai

unfinished, supervision until 2013.

Aalto Media Lab, Aalto University, Helsinki, Finland.

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9. Merits in teaching and pedagogical competence

Implemented courses

Winter term 2020/2021 ***Methoden der Forschung***
Masters seminar, 4 weekly hours
For ELAC / MdW Wien.
Implemented and conceptualised by Till Bovermann.

Winter term 2019/2020 ***Theoretical Backgrounds of Audio and Graphics***
Masters lecture, 4 weekly hours
For Film University Babelsberg Konrad Wolf.
Implemented by Till Bovermann, revised and reformed with Professor Angela Brennecke.

Winter term 2019/2020 ***Artificial soundscapes and room-tones with Steno***
Masters seminar, 2 weekly hours
For Institute for Time-based Media, UdK Berlin.
Implemented and conceptualised by Till Bovermann.

Summer term 2018 ***Guest-professorhip for Product Design***
Masters program, 9 weekly hours
For Kunsthochschule Burg Giebichenstein, Halle.
Implemented and conceptualised by Till Bovermann and Amelie Hinrichsen.

Summer term 2017 ***Encounters of artificial (sonic) ecologies***
Masters seminar, 2 weekly hours
For MA program Performance Ecology, Uniarts Helsinki.
Implemented and conceptualised by Till Bovermann.

2013–2016 ***New Musical Instruments***
Masters student design project, 7 weekly hours
For Institute for Time-based Media, UdK Berlin.
Implemented and conceptualised by Till Bovermann.

2011–2013 ***Tangible Auditory Interfaces***
MA/BA seminar, 2 weekly hours
For Department of Media, Aalto University, Helsinki.
Implemented and conceptualised by Till Bovermann.

Summer term 2012 ***Chip Interpretations***
Masters seminar, 2 weekly hours
For Institute for Time-based Media, UdK Berlin.
Implemented and conceptualised by Till Bovermann.

Winter term 2011 ***Tangible Auditory Interfaces***
Masters seminar, 2 weekly hours
For Institute for Time-based Media, UdK Berlin.
Implemented and conceptualised by Till Bovermann.

Winter term 2011 ***Tangible Auditory Interfaces***
Bachelor course, 2 weekly hours
For Institut für Musik und Medien, Robert Schumann Hochschule, Düsseldorf.
Implemented and conceptualised by Till Bovermann.

Summer term 2010 ***Sonification***
Bachelor course, 2 weekly hours
For HafenCity Universität Hamburg.
Implemented and conceptualised by Till Bovermann and Florian Grond.

Summer term 2010 ***Tangible Auditory Interfaces***
Bachelor course, 2 weekly hours
For Institut für Musik und Medien, Robert Schumann Hochschule, Düsseldorf.
Implemented and conceptualised by Till Bovermann.

2010 ***Tangible Auditory Interfaces***
Bachelor course, 2 weekly hours
For Institut für Musik und Medien, Robert Schumann Hochschule, Düsseldorf.
Implemented and conceptualised by Till Bovermann.

2006, 2007, 2008 ***Sound Synthesis***
Masters lecture and tutorial, 2+2 weekly hours
For Bielefeld University, Germany.
Implemented and conceptualised by Thomas Hermann, Till Bovermann and Oliver Lieske.

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10. Awards, prizes and honours

2006, 2007, 2008 *Intelligent Systems*
Masters, applied course and tutorial, 2+2 weekly hours
For Bielefeld University, Germany.
Implemented and conceptualised by Till Bovermann and Marc Hanheide.

2006 *Tangible Interfaces*
MA/BA seminar, 2 weekly hours
For Bielefeld University, Germany.
Implemented and conceptualised by Till Bovermann.

2005 *Just in Time Programming*
MA/BA seminar, 2 weekly hours
For Bielefeld University, Germany.
Implemented and conceptualised by Till Bovermann.

2005 *Interactive Spaces*
MA/BA lecture, 2 weekly hours
For Bielefeld University, Germany.
Implemented and conceptualised by Till Bovermann.

Instrument award
3rd place for the hybrid musical instrument *PushPull*
2015, Guthman Musical Instrument Competition/Georgia, CA.

11. Other academic merits

Member in dissertation committee 2013
For Dubus, Gaël: Sonification of Physical Quantities
KTH, Stockholm, Sweden.

Member of the Society for Artistic Research (SAR)
since 2019

Member of the Finnish Bioart Society
since 2016

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12. Scientific and societal impact of research

*statistics*¹

- » total number of scientific publications: 38
- » citations: 798
- » h-index: 12
- » i10-index: 13
- » public artistic and design activities: 44
- » items in discography: 39
- » Audiovisual material, ICT software: 14

13. Positions of trust in society and other societal merits

I am an active member of the open source community around the SuperCollider language. I further take active part in several open source communities around experimental sound and field recording.

14. Other Merits

As a trained computer scientist, I am well familiar with IT infrastructures, front- and backend. I regularly use tools like Adobe InDesign, Adobe Photoshop, Adobe Lightroom, Adobe Audition, Adobe Premiere Pro, as well as Reaper, Ableton Live and SuperCollider. Further, I am familiar with state-of-the-art word processing systems as well as backend management of digital publishing tools such as WordPress, Jekyll, Shopify, Vimeo, SoundCloud, Bandcamp.

Residencies, exhibitions, artistic interventions, concerts (selection)

- » 2020 *thin layers of paradise lost*.
Performance at Silent Green, Berlin with Katharina Hauke as friendly.organisms.
- » 2020 *Close-up Magick*.
Music for a dance performance by Joshua Rutter, performed at ZKU Berlin.

¹ h-index and i10-index according to Google scholar (accessed on 1.1.2020). Google scholar statistics only include citations of scientific articles, not artworks, discography, or other publications.

- » 2013, 2015, 2019 *Field_Notes*.
Participant in the field laboratory for theory and practice on art and science work, organised by the Finnish Bioart Society in the context of the Hybrid Matters project together with the Kilpisjärvi Biological Station.
- » 2019 *Ars Bioarctica*.
Residency for Microworlds granted by the Finnish Bioart Society at Kilpisjärvi Biological Station, Finland.
- » 2017 *IEM Graz*.
Residency as a composer and music technologist, Graz, Austria.
- » 2017 *Instrument Inventors Initiative*.
Instrument building residency at iii, the Hague, Netherlands.
- » 2016, 2017 *Half-closed loop*.
Performance at no patent pending 2017, the Hague; ICLI 2016, Brighton, UK; 3DMIN Symposium, Berlin.
- » 2016 *Ars Bioarctica*.
Residency as composer for recoil performance group granted by the Finnish Bioart Society at Kilpisjärvi Biological Station, Finland.
- » 2016 Musical Instruments in the 21st Century.
Co-curation of a Symposium, Concert and Exhibition at 3DMIN/UdK Berlin.
- » 2016 *ZKM festival*.
Co-curation of the three-day festival Performing Sound, Playing Technology on experimental electronic music at ZKM, Karlsruhe.
- » 2014 *PushPull*.
Concerts at OT301/Amsterdam, ICMC Conference/Athens, ICLI/Lissabon, PNEM/Uden, NODE+CODE/Frankfurt, GLOBALE/ZKM/Karlsruhe.
- » 2011, 2013 *Modality*.
Implementation effort for HCI interfaces in SuperCollider; Residency at STEIM, Amsterdam and BEK Bergen.
- » 2013 *Hive Five*.
Original artwork and organisation of a social music event featuring bees and their sounds. Associated with the Melliferopolis project of Christina Stadlbauer, supported by Aalto Biophilia and Kone Foundation.
- » 2012 *Anemos Sonore*.
Installation at CARTES Art Festival, Espoo, Finland.
- » 2011, 2012 *4for8*.
Initiator and host of an international electroacoustic multi-channel concert at MediaLab Helsinki.
- » 2011 *Residency* at the Creative Music Technology Department of Anglia Ruskin University, Cambridge, UK. Working on Detablocker.