

**Jorge Boehringer**

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[coalmancontact@gmail.com](mailto:coalmancontact@gmail.com)[www.jorgeboehringer.com](http://www.jorgeboehringer.com)**Academic Research:**

I am a practice-based artist, researcher, and educator. My research concerns how pattern, structure, and meaning are co-produced by embodied listeners situated in environmental circumstances. I create environmental installations, compose experimental sound work, and perform. I am currently research associate for Sonification Design and Aesthetics in Project Radical: a New Interdisciplinary Space for Sonification, a Leverhulme-funded research effort at Newcastle University, UK.

During my PhD at CeReNem (University of Huddersfield, UK), I worked with Bryn Harrison and Peter Ablinger. I also have an MA from Mills College (Oakland, CA) I studied with Pauline Oliveros, Fred Frith, and Alvin Curran and performed research and project work with Gordon Mumma, Maryanne Amacher, Paul DeMarinis, and Alan Kaprow.

**Recent Artistic Research and Material Outputs:**

- 2023 *norths*: an exhibition of new sonification works. XL Gallery, Newcastle University, ongoing.
- 2023 *Twice Stepped in Still Waters*: Live public performance for soloist with EEG and accelerometer system. Various Locations e.g. Hörsalen, Norrköping, Sweden; upcoming at Boundaries Festival, Sunderland, UK.
- 2023 *Desire Lines*: Collaborative group exhibition at Vane Gallery, Gateshead for the Late Shows, Newcastle/Gateshead, UK.
- 2022 *Slow Wave Trail*: exhibition of new works in collaboration with Eleanor Cully at the Bound, Whitley Bay, Newcastle-Upon-Tyne.
- 2022 *Lines*: four cd set of new sound work published by Tor Press, Todmorden, UK.
- 2021 *She Surfs*: audio-visual work created for Ocean Memory: Ecoacoustics, Audification and Sonification, March 2021, CCRMA, Stanford University.
- 2021 *Hair, Strings, and Magnets*: cd recording of new pieces for viola and electronics, published by Chocolate Monk, Brighton, UK.

**Selected Recent Publications:**

- 2023 *Twice Stepped in Still Waters: Sonification and Interdisciplinarity as Artistic Research* presented at the 28<sup>th</sup> International Conference on Auditory Display (ICAD 2023), publication in proceedings forthcoming, sole author.
- 2023 *Dog Barks at Own Echo: Tracing Mimicry In My Recent Sonic Practice*; ECHO, a journal of music, thought and technology 4. [doi.org/10.47041/FCWG4078](https://doi.org/10.47041/FCWG4078). sole author.
- 2022 *Listener-Centred Sonification Practice As Transdisciplinary Experimental Artistic Engagement*; In: New Paradigms for Music Research: Art, Society and Technology. ARTSLAB Contemporary Art Education. Publicacions Universitat de València, Valencia, Spain, pp. 165-194. ISBN 9788491335320 Published by: Publicacions Universitat de València. <https://doi.org/10.7203/PUV-OA-532-0>, Jorge

Boehringer with Marcin Pietruszewski, John Bowers, Bennett Hogg, Joseph Newbold, Gerriet Sharma, Tim Shaw, and Paul Vickers, Paul. Lead author.

- 2021 ***Irminger Channels: Experimental Sonification Design Utilizing Spatialized Measurement Data*** performance and paper presented at 26<sup>th</sup> International Conference on Auditory Display (ICAD 2021), [https://icad2021.icad.org/wp-content/uploads/2021/06/ICAD\\_2021\\_37.pdf](https://icad2021.icad.org/wp-content/uploads/2021/06/ICAD_2021_37.pdf) . sole author.
- 2020 ***How Innocent Is the Grid?*** In: The Mass, February 2020. <https://www.the-mass.com/february-2020> . sole author.
- 2020 ***The Enormous Festival and its Discontents*** paper presented at Mark Fisher's *Capitalist Realism -10 Years On*: conference at the University of Huddersfield. <https://capitalistrealism10yearson.wordpress.com/jorge-boehringer-the-enormous-festival-and-its-discontents/>

## Education and Qualifications:

2014 – 2018 ***Situated Sound and Compositional Circumstance***  
**PhD** (Composition) Centre for Research in New Music (CeReNem)  
University of Huddersfield, UK;  
Supervised by Dr. Bryn Harrison, studied with Peter Ablinger.

1999 – 2000 ***The Audience is the Antenna***  
**Master of Arts in Music** (Composition) Center for Contemporary Music (CCM)  
Mills College, Oakland, CA  
Co-Supervised by Pauline Oliveros, Fred Frith, and Alvin Curran.  
Additional concentrations with Paul DeMarinis, Maryanne Amacher, and Allan Kaprow.  
Independent research project with Gordon Mumma regarding his personal archive of material pertaining to the Sonic Arts Union (SAU).

1993 – 1997 BA in Music Theory and Composition, TCU, Fort Worth, TX.  
Supervised by Dr. Gerald Gable

## Recent Employment:

January 2021-present: **Research Associate, Sonification Design and Aesthetics**,  
Project Radical: A New Interdisciplinary Space for Sonification,  
Newcastle University, UK  
*Responsibilities include* Project management, Experimental investigation of sonification listening, new approaches for sonification of datasets and real-time data. Investigation of sound spatialization in the context of sonification for data-science and artistic purposes. Ethnographic data collection and analysis. Development of theoretical framework for sonification aesthetics.

August 2014-January 2021: **Associate Lecturer**, University of Huddersfield, UK

### **Computer Composition I-III** **Desktop Music Production I, II, III**

*Responsibilities included* preparation of teaching materials, preparation and delivery of in-person and online lecture content, mentoring, and assessment with written feedback

*Module content* ranged from recording and mixing to advanced synthesis and sampling techniques, sound spatialization (5.1 and 8.1). Creative compositional work in electronic, interactive, and mixed music explored.

### **Supervisor, Final Year Independent (IP) Projects**

*Responsibilities included* mentoring students through research and development process **assessment**.  
*Content:* topic and outcomes led by the student research. Examples: artistic production, recorded music EP, self-authored VST plugin, musicological and psychoacoustic dissertations, original music and sound design for a 3d-animated game environments and video/film work.

### **Recording 3**

*Responsibilities:* Lecture preparation and delivery, small group critique and mentoring, assessment.

*Content:* final year module for advanced sound production students in the Computing and Engineering Department. Focus was surround sound (5.1) production and mixing.

2010 – 2014: **Principal Lecturer, Interactive and Experimental Media**, Prague College, CZ

#### **As Module Leader:**

**Bachelor of Fine Arts Studio Production** module, *responsibilities included:*

- + Mentoring of students in preparation for final year portfolio and exhibition. Small group work, personal meetings, and studio visits.
- + Preparation of timetable, module admin.
- + assessment
- + Delivery of taught course content: aspects of creative arts practice, professional practice, and critical thinking and discourse
- + Facilitation of group critique sessions
- + Organization of rolling program of guest artists, speakers, and creative practice demonstrations, along with gallery and museum visits and other supplementary community activities

#### **As Lecturer:**

Delivered course content for classes within **Bachelor of Fine Arts** course and **Foundation Year Arts and Design**: selected examples follow:

#### **Sound Production**

Techniques for recording, editing, and mixing audio in practice and discussion; critical listening. Once established, foundation was continually built upon to include introduction to advanced mixing, sampling, and synthesis approaches, sound for moving image, field recording, and sound design (games, theatrical audio) techniques, providing a diverse and solid foundation for Audio-Visual applications, Sound Art, and Installation work which were applied in student final year courses.

#### **Interface Design and New Technologies for Interactive Media**

An introduction to working with sensors and micro-controllers in context of artistic practice. Student-led integration of skills from other audio-visual and code-based modules towards the creation of independent New Media artworks. Public exhibition.

#### **Idea Generation**

First-year module exploring practice-based approaches with a strong dose of critical thinking.

#### **Professional Practice**

Aspects of art/music business alongside project management, copyright, budgeting, framing formal proposals, grant seeking, and other survival skills.

#### **Live Electronic Music**

Introduced students to hybrid approaches to live electronic music in Pure Data (Pd) and Max, Ableton Live and Reaper. A live music event followed.

### **Research Funding History:**

2015-2020 **Board member** for formation of Pool, CIC; co-author, funding bids for music programming at Fuse Gallery, Bradford.

#### **2017 *Abiogenesis Begins with a Single Step on the Road to Nowhere***

Lead Author, Project Manager: Successful bid to fund weeklong collaborative workshop for Electric Spring Festival: University of Huddersfield, Postgraduate Development Fund

2014 **Chancellors Award, PhD Funding, University of Huddersfield**

2007- 2011 contributor to: ***The European Interdisciplinary Platform Underground City (XXI)***  
a three-partner (Cz, Fr, Cr) European Partnership Grant