

Brian O'Reilly

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dendriform@gmail.com

WEB

<http://www.weathermechanics.com>
<http://vimeo.com/dendriform>

PROJECTS

<http://www.black-zenith.com>
<http://www.gameofpatience.com>

Profile

Brian O'Reilly works within the fields of electro-acoustic composition, sound installations, moving images and noise music. Also he is a contrabassist focusing on uncovering the inaudible textures and hidden acoustic microsounds of his instrument through the integration of electronic treatments and extended playing techniques.

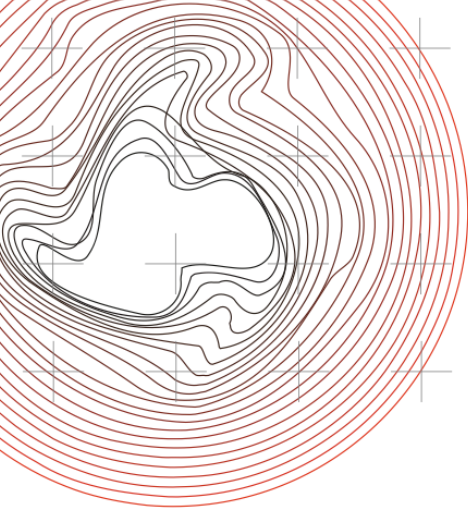
He attended the School of the Art Institute of Chicago on a scholarship for sculpture during which time he focused on sonic art, kinetic sculpture and analog video synthesis utilizing the Sandin Image Processor. He also at this time was engaged in independent studies in music improvisation and composition including members of Chicago's AACM. He relocated to Paris to research the composition methods of the composer and architect Iannis Xenakis. During this time he worked extensively with Xenakis' electronic music system utilizing graphic sonic synthesis the UPIC. After a time of research at Les Ateliers UPIC, he received an appointment as the studio's Musical Assistant, during which he also worked as music assistant for Luc Ferrari on his audio & video installation "Cycle Des Souvenirs" and Eliane Radigue on her electroacoustic work "L'Île Re-sonante".

He pursued graduate studies in Electronic Music Composition at the University of California Santa Barbara's Media Arts and Technology program, where his collaborations with Curtis Roads began with the project "Point Line Cloud" which won an Award of Distinction at Ars Electronica in 2002.

As Operations Manager of Recombinant Media Labs in San Francisco He worked on many project for the Asphodel record label & recording studio, and has received several international residencies/commissions including invitations to work as a guest at the Zentrum für Kunst und Medientechnologie (ZKM) in Germany, LUFF: Lausanne Underground Film Music Festival in Switzerland, Kuala Lumpur Underground Film Festival, the SH Festival in Shanghai and All Tomorrow Parties festival curated by Autechre in the UK. He has released work on Asphodel, Monotype, SONM and Wergo.

He has performed with and worked on projects with Eliane Radigue, Luc Ferrari, Curtis Roads, Zbigniew Karkowski, Otomo Yoshihide, Matmos, Maryanne Amacher, Zeitkratzer, Dennis Wong, Christian Marclay, Toshimaru Nakamura, William Basinski, Yong Yandsen, Fe-Mail, Yasunao Tone, Darren Moore, George Chua, Anla Courtis, Bani Haykal, Francisco López, The Observatory, Dharma, Garth Knox, Steina and Woody Vasulka, amongst others.

He is currently performing solo audio, moving images and modular analog synthesizer with the audio visual duo Black Zenith and contrabass & electronics as a part of Game of Patience. Also he is a lecturer at LASALLE's College of the Arts School of Contemporary Music, focusing on electronic music composition, music making improvisation techniques and visual music.



Education

University of California Santa Barbara, USA
Media Arts and Technology Program
Masters of Arts in Electronic Music and Sound Design - 2004

Les Ateliers UPIC, Paris, France
Electronic Music Composition Intensive - 1997
Yearlong courses in Electroacoustic Composition - 1998

The School of the Art Institute of Chicago, USA
Emphasis in Sound, Video and Art and Technology Departments
Received merit scholarship from Sculpture Department
Bachelors of Fine Arts - 1997

Experience

**LECTURER SCHOOL OF CONTEMPORARY MUSIC, LASALLE COLLEGE OF THE ARTS
SINGAPORE 2009-PRESENT**

- OVERSEEING THE MUSIC TECHNOLOGY PROGRAM, DELIVERY AND ONGOING DEVELOPMENT OF COURSES RELATED TO MUSIC IMPROVISATION TECHNIQUES WITHIN THE CONTEXT OF A LARGE ENSEMBLE, COMPOSITION AND PRODUCTION ELECTROACOUSTIC MUSIC, ELECTRONIC MUSIC ENSEMBLES, INTERACTIVE SOUND INSTALLATION AND VISUAL MUSIC.

**PROGRAM CHAIR/ACADEMIC STAFF, DIPLOMA IN SONIC ARTS
SCHOOL OF TECHNOLOGY FOR THE ARTS, REPUBLIC POLYTECHNIC, SINGAPORE 2008**

- HEAD OF PEDAGOGICAL DEVELOPMENT BASED ON PROBLEM BASED LEARNING MODELS
- DEVELOPMENT OF COURSES ON MUSIC IMPROVISATION, COMPOSITION AND ELECTRONIC MUSIC PRODUCTION.
- MANAGING SEVEN ELECTRONIC MUSIC STUDIOS/WORKSTATIONS
- WORKSHOPS ON BUCHLA 200E ELECTRONIC MUSIC BOX
- VARIOUS ADMINISTRATIVE DUTIES RELATED TO GRADING, TEAM BUILDING, STAFF DEVELOPMENT, HIRING AND APPRAISALS

**GASTKÜNSTLER/GUEST ARTIST, ZKM (ZENTRUM FÜR KUNST UND MEDIEN-TECHNOLOGIE)
KARLSRUHE, GERMANY 2005-2008**

ARTIST IN RESIDENCE WORKING ON PROJECTS RELATED TO THE CREATION OF LIVE-AUDIO/VISUAL PERFORMANCES, DVD FOR WERGO'S ZKM EDITION, AND WORKING WITH THE VASULKAS ON THE "MINDFRAMES" EXHIBITION FOR THE ZKM MEDIA MUSEUM.

**OPERATIONS MANAGER, RECOMBINANT MEDIA LABS/ASPHODEL RECORDS
SAN FRANCISCO, CALIFORNIA 2003-2005**

- HEAD OF PEDAGOGICAL DEVELOPMENT
- AUDIO TECHNICIAN AND STUDIO ENGINEER
- DIGITAL AUDIO AND VIDEO DOCUMENTATION AND ARCHIVING OF CONCERTS
- SOFTWARE AND HARDWARE DEVELOPMENT
- DIGITAL VIDEO EDITING AND CONTENT CREATION
- DVD AUTHORIZING AND SOUND DESIGN

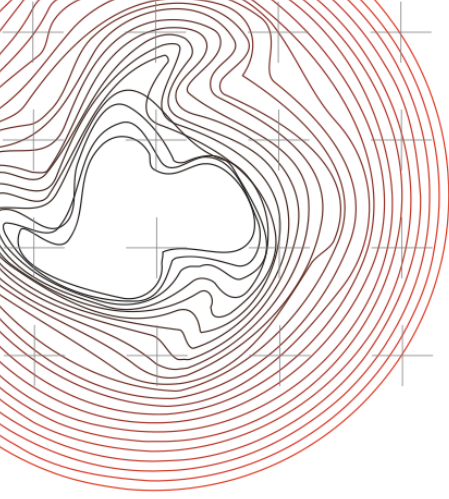
**LECTURER, UNIVERSITY OF CALIFORNIA SANTA BARBARA
SANTA BARBARA, CALIFORNIA 2002-2003**

- MUSIC VIDEO PRODUCTION (MAT 594C - 2003)
- DIGITAL VIDEO STRATEGIES (MAT 255 - 2002)

**RESEARCH ASSISTANT FOR DR. CURTIS ROADS,
UNIVERSITY OF CALIFORNIA SANTA BARBARA, 2000-2003**

THIS RESEARCH INITIALLY CAME OUT OF ENCOUNTERS WITH XENAKIS'S GRAPHICALLY CONTROLLED SYNTHESIS DEVICE THE UPIC SYSTEM, THIS LED TO AN INTEREST IN GRAPHICAL VISUALIZATIONS AND NOTATIONS AND THEIR COUNTERPART IN SOUND SYNTHESIS BY GRAPHICAL MEANS TO CREATE VISUALIZATIONS OF THE MUSIC OF CURTIS ROADS.

AUDIO AND VISUAL DIRECTOR BEYOND NOISE CONFERENCE, CENTER FOR RESEARCH IN



ELECTRONIC ART TECHNOLOGY (CREATE), SANTA BARBARA, CALIFORNIA 2002

- PERFORMANCE OF ELECTRONICS AND LIVE SOUND ENGINEER OF CONCERT SERIES
- SOUND INSTALLATION DESIGN AND MAINTAINING FOR DURATION OF EVENT
- VIDEO DOCUMENTATION AND ARCHIVING

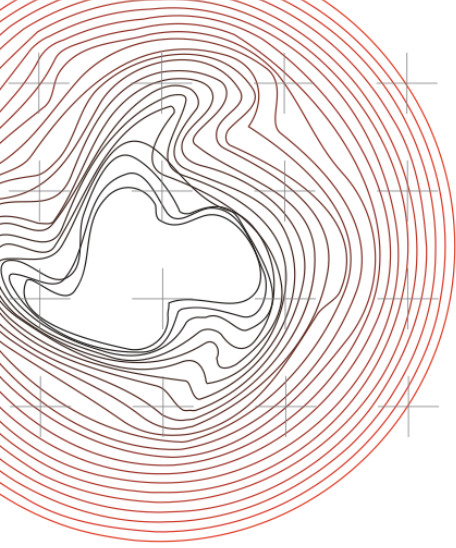
HEAD OF MUSICAL PRODUCTION/ASSISTANT MUSICAL

CENTRE IANNIS XENAKIS, PARIS, FRANCE 1998-2001

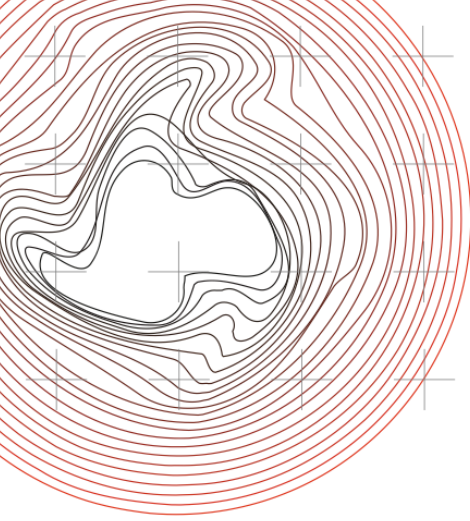
- REALIZATION OF COMPOSERS IN RESIDENCE WORKS
- HEAD OF PRODUCTION FOR COMMISSIONED WORKS AND CONCERTS
- PEDAGOGY ON RECORDING STUDIO TECHNIQUES AND TOPICS RELATED TO UPIC SYSTEM
- BACKUP, UPKEEP, AND RESTORATION OF CENTER'S XENAKIS' ARCHIVE

Selected Performances and Exhibitions

- CHOPPA Festival, Artistic Director & Performer, Singapore 2016-Present
- Giga-hertz Award-2016 with Curtis Roads, ZKM, Karlsruhe, Germany
- JOLT Festival, SuperDeluxe, Tokyo 2015
- KILL THE SILENCE Festival, Hong Kong 2015
- MODULAR ONE Singapore 2015
- LUFF | Lausanne Underground Film & Music Festival, Switzerland 2014
- LIQUID ARCHITECTURE Festival, Singapore 2014
- GAME OF PATIENCE JAPAN TOUR 2014
- BLACK ZENITH MOSAIC Festival, Singapore 2014
- AKUSTIC SERIES I, Singapore 2014
- Latitudes and Attitudes: SOUND exhibition of scores ICAS, Singapore 2014
- GAME OF PATIENCE/BALIPHONICS TOUR, Singapore, Kuala Lumpur, Penang 2014
- CITIES AND THEIR THESIS exhibition of sound installation ICAS, Singapore 2014
- ANITYE Live visuals for The Observatory, Singapore ICAS, Singapore 2013
- CHOPPA performance NMO (Toshimaru Nakamura, Darren Moore Brian O'Reilly) 2013
- music for "if I may" with Susan Yeung Sri Lanka 2013
- CHOPPA performance with David Toop, Bani Haykal, Darren Moore, Brian O'Reilly 2013
- Game of Patience SoEast Asia Tour: Singapore, Kuala Lumpur, Thailand 2013
- GAME OF PATIENCE Music Matters Festival, Sri Lanka 2013
- MODULAR SYNTHESIZER FESTIVAL SuperDeluxe Tokyo Japan, 2013
- BLACK ZENITH JAPAN TOUR: 4 performances Tokyo 2013
- RE:Gina's RE:Visited with Melissa Quek choreographing, Substation, Singapore 2013
- BLACK ZENITH Harmonica, Bangkok, Thailand 2013
- Free Improv Session, Zoo Space, Bangkok, Thailand 2013
- Contrabass Duos & Game of Patience at Turn Around! Free Jazz Festival, Singapore 2012



- Blackbird with Bent Lynchpin Manila, Philippines 2012
- B-Side with Bent Lynchpin Manila, Philippines 2012
- Earthbound Event, The Vault, Singapore 2012
- BLACK ZENITH VIETNAM TOUR: Ho Chi Min, Hanoi, Vietnam 2012
- BLACK ZENITH JAPAN TOUR: 6 performances Tokyo, Nagoya, Kobe, Osaka 2012
- EVENING MUZAK Events 10 performances, Night & Day Bar, Singapore 2012
- BLACK ZENITH SIGNAL to NOISE Hong Kong 2012
- BLACK ZENITH MOSAIC Festival, Singapore 2012
- Game of Patience KL Experimental Film Festival KLEX Kuala Lumpur, Malaysia 2012
- "FLICKER TONE PULSE" Central Conservatory Beijing China 2012
- Resonance of a Portrait with Susan Yeung Goodman Arts Center, Singapore 2012
- Brian O'Reilly+ORKAstarTribalGatheringOfTongueTasters, Substation Singapore 2012
- Frischzelle Festival fuer Intermediale with Garth Knox, Cologne, Germany 2012
- SA SOUND Tour: Changsha, Hong Kong Shenzhen, Qulin Guangzhou, China 2012
- STEIM Patterns and Pleasure Festival Amsterdam, Holland 2011
- BLACK ZENITH INTIME Conference, UK 2011
- "FLICKER TONE PULSE" REDCAT Disney Hall Los Angeles 2011
- BLACK ZENITH KL Experimental Film Festival KLEX Kuala Lumpur, Malaysia 2011
- BLACK ZENITH Singapore Night Festival, Substation, Singapore 2010
- BLACK ZENITH Fete dela WSK! Manila, Philippines 2010
- RE:Gina's Dead with Melissa Quek choreographing, Substation, Singapore 2010
- Contrabass in Otomo Yoshida LASALLE Ensemble, Creative Cube, Singapore 2010
- PLAY FREELY Goodman Arts Center, Singapore 2010
- Soup & Superdulxe, Tokyo Japan 2010
- CHOPPA Festival, w/ Black Zenith & Duo with w/ Zbigniew Karkowski 2009
- Iron Egg at ASEUM Manila, Philippines 2009
- Game of Patience MOSAIC Festival, Singapore 2008
- "Iron Egg Japan Tour 2008" Various venues throughout Japan, 2008
- "Shanghai Electronic Arts Festival" Shanghai, China 2008
- Sound Music Computing Conference (SMC07), Duo w/ Curtis Roads Lefkara, Greece, 2007
- Eastman School of Music New York, March 2007
- OPENPORT festival February Chicago, IL 2007
- "ZKM Flying Circus" January ZKM, Karlsruhe, Germany 2007
- "Spectral Viola" w/ Garth Knox January ZKM, Karlsruhe, Germany 2007
- "MINDFRAMES" w/ Woody Vasulka ZKM, Karlsruhe, Germany 2006-07

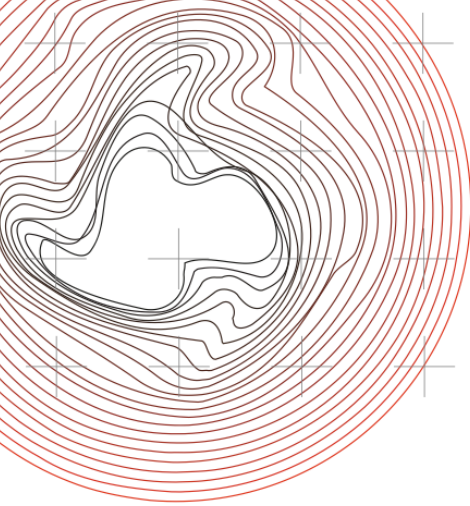


- "Piano+ A tribute to Luc Ferrari" ZKM, Karlsruhe, Germany 2006
- MS Stubnitz, Duo's w/ Zbigniew Karkowski Moored in Amsterdam 2006
- Transart, w/ Garth Knox, Bolzano Italy, 2006
- "Point Line Cloud" 10 screen version Asphodel Studios, San Francisco, CA 2006
- Sonic Acts XI :An Anthology of Computer Art Paradiso, Amsterdam 2006
- Luggage Store, duos and Trios w/ Zbigniew Karkowski & Stefanie L. Ku San CA 2006
- "Activating the Medium Festival" #9, San Francisco, CA, 2006
- Echo de Pensees Sound Series San Francisco, CA 2005
- "The Connectors" The CUBE Bristol, UK 2005
- 7Hz Screenings # 1 and 3, 7Hz San Francisco, CA 2005
- the Compound, Live video for DJ Olive and Deadbeat San Francisco 2005
- "Continuum" duos w/ Zbigniew Karkowski and Anlan Curtis Brewery complex, Los Angeles, CA 2004
- Point Line Cloud with Curtis Roads Teatro Farnese Parma, Italy 2004
- Cut and Splice Festival, Belfast, Ireland 2004
- Istanbul International Spectral Music Conference, Istanbul, Turkey 2003
- Multiple Otomo, w/ Otomo Yoshida the Compound, San Francisco, 2003
- All Tomorrow's Parties UK curated by Autechre, Camber Sands, England 2003
- Prix Ars Electronica, Curtis Roads performance Lintz, Austria, 2002
- Center for Computer Research in Music and Acoustics (CCRMA) California, USA 2002
- ORGANIZED SOUND, CREATE UCSB California, USA 2001
- CCMIX 2000 "Rencontres" Paris, France J2000
- Journées d'Informatique Musicales Paris, France, May 1999
- SEAMUS festival at Dartmouth College Hanover, New Hampshire 1999
- "Six Weeks of Sound" at N.A.M.E. Gallery Chicago, 1996

Selected Projects

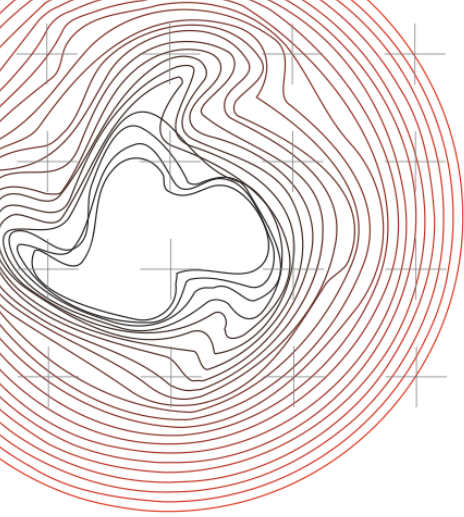
AUDIO + VIDEO PROJECTS:

- "BLACK ZENITH" is Brian O'Reilly and Darren Moore. The duo performs using analog modular synthesizers & moving images. They produce dense sonic textures that generate live visuals through the transformation of audio signals into images. Black Zenith draws as much influence from noise music & the electroacoustic music tradition as they do from the foundations of abstract video art. Black Zenith is focused on researching the intersecting points between electroacoustic music, improvisation and experimental video art. Integral to their research is the exploration of the interface of these elements within live performance. Black Zenith investigates the symbiotic relationship between sound and image considering each element as of equal importance in the artist output.
- "Implementation of a Real-time Messaging System with Applications for Audio, Visual, and Spatial Performance" is a research project in collaboration with Andreas Schlegel funded by LASALLE College of the Arts. With the rapid advancement of technologies, and their



integration into the various aspects of music, moving images, theater, dance, spatial performances and art installations, the complexity of integrating different technologies and their messaging protocols create many diverse issues in interconnecting various pieces of hardware to a multitude of software programs. Implementations in projects where having real-time messaging protocols like MIDI, OSC, DMX512 or RS-232 communicate to each other is becoming more common place, unfortunately an interoperable standard that interconnects these protocols is missing, which often results in infrastructural issues and limitations. Often resulting in the creation of time consuming "one off" coding to fit a particular projects needs. Our project intends to create an implementation of a real-time messaging system which will interconnect hardware inputs such as sensors and camera tracking to then share data with multiple applications for the creation of an integrated live presentation of audio, visual, and spatial performances.

- **GAME OF PATIENCE** is an electro-acoustic improvisation unit based in Singapore and Malaysia featuring Brian O'Reilly (contrabass/electronics), Darren Moore (percussion), Yong Yandson (saxophone). The group combines acoustic free improvisation, free jazz and extended instrumental techniques with live electronics to create a broad range of sonic textures and NOISE JAZZ.
 - **"Spectral Viola"** Grew out of a project for a DVD and live audio/visual performance at the ZKM with Garth Knox, featuring works by: Grisey, Scelsi, Sciarrino, Edwards, Saariaho, & live viola + video improvisations by Knox & O'Reilly. "Spectral Strands" is a collection of works commissioned from the the ZKM's (Zentrum für Kunst und Medientechnologie Karlsruhe, Germany) Institut für Musik & Akustik and the Institut für Bildmedien. "Spectral Strands" is a collaboration between Garth Knox performing viola (at times with electronic treatments) and myself manipulating real time visualizations. The moving images use source materials based on extreme close up footage i shot of Garth performing on the viola, inspired by Steina's work "VIOLIN POWER" then processed using Steina's Tom Demeyer's ImX software, with further editing and transformations using FCP to create the fixed forms of the work.
 - **"Point Line Cloud"** [Curtis Roads & Brian O'Reilly] I created visualizations mapping the sonic ideas outlined in Curtis' book "Microsound" to video editing and processing techniques. These consisted of everything from hand drawn manipulations on film, analog video synthesis using a Sandin Image Processor, to the animation of scanned two-dimensional collages and mix-media works. It was edited and composited using Final Cut Pro, other applications used were PhotoShop, and custom authored plug-in's I developed for After Effects, as well as further real time processing using the NATO objects for Max.
- "Point Line Cloud has been performed around the world at venues as diverse as the Paris Planetarium, All Tomorrow's Parties UK, the El Rey Theater in Los Angeles with Autechre, the Sonic Arts Network concert hall in Belfast, and in cities such as Melbourne, Barcelona, Venice, Parma, Porto, Istanbul, Zurich, New York, and San Francisco. Point Line Cloud received the prestigious Award of Distinction at Ars Electronica in 2002."
- **"nether-field generator"** Software created in SuperCollider. An initial version of the patch is used in David Tudor's "Homage to Toshi Ichiyanagi" (with segments based on SuperCollider 2 code by Ron Kuivila). It is a implementation of a chaotic oscillator, the basic approach is to feedback phase shift networks and to use equalization and 'formant shifting' to destabilize the feedback path. It is currently still in development and is being created in collaboration with Chandrasekhar Ramakrishnan.
 - **"scan processor studies"** in collaboration with Woody Vasulka, using materials generated by Woody between 1973-76 as raw materials to create several works based around a analog scan processor; all video compositing and processing and sound were done by myself. Currently there are two installation versions (including the three screen "grazing"), which were both a part of the ZKM exhibition MINDFRAMES, all sonifications of the imagery were done using my nether_gen software, and the oscillators of the Sandin IP.
 - **"octal hatch"** is a collection of miniature abstract audio and video portraits of the Greek composer and architect Iannis Xenakis. The basis for the audio materials were derived from



two separate sources, each with direct links to Xenakis work and research, these sonic sources being the graphic synthesis system UPIC, and a implementation of his dynamic stochastic synthesis GenDy.

- Steina & Woody Vasulka's "IP resurrection project" of Dan Sandin's Image Processor constructed by Phil Morton. The IP analog video system designed by Dan Sandin was my first introduction into to visual synthesis. I was exposed to the instrument at the beginning of my undergraduate studies at the School of the Art Institute of Chicago in 1993. After learning about the image manipulation, visualization, and performative possibilities the IP offered, I sought out and eventually studied with Edward Rankus and Bob Snyder on the instrument the Art Institute had in it's possession at that time. As a result of this project, the work "Weather_Mechanics" came into being using the IP's video oscillators to generate sound and synthesize/augment input images in real time.

- "arboreal index" The project's objectives are to trace the tangled threads of a fractured narrative, and to interconnect the thin strands that bind sound to moving images. The final output will implement the ability to select from different regions of material both manually, and through involuntary progression by random scripting within the DVD. Thereby constructing a navigable database, in which the viewer will have multiple routes to explore the boundaries of the work.

OTHER PROJECTS OF RELATED INTEREST:

- Lou Reed / Zeitkratzer. "Metal Machine Music" - Video Editor - Spring of 2005,
- Editor for Matmos' 4 screen "Spank" video performance at the Compound San Francisco 2004 - Also to note I played the double bass part opposite snails activating a "laser light Theremin" on their "Snails And Lasers For Patricia Highsmith" from the CD "Rose Has Teeth In The Mouth Of A Beast"
- Audio editor/montage for sections of Christian Marclay's "DJ Trio"
- Audio software programmer and music/video assistant for Zbigniew Karkowski and Atsuko Nojiri CD+DVD set.
- Editor and visual effects for Francisco Lopez multi channel video installation and DVD "Kollt"
- Video mastering and DVD authoring for James Elaine & William Basinski's "Variations"
- Music Assistant/Producer for Elian Radigue's work "L'île re-sonante" which was awarded the GOLDEN NICA in Digital Music from Prix ARS Electronica in 2006.

Releases

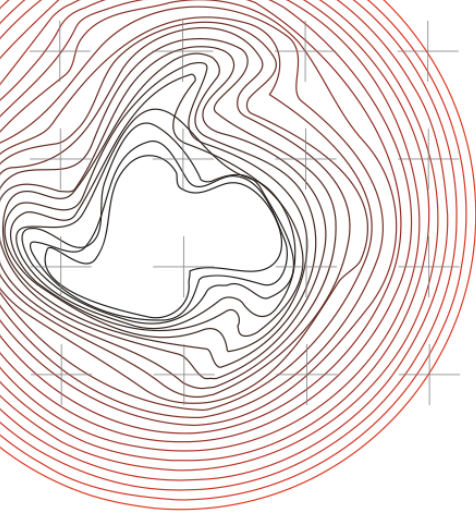
RAPIDITY OF SLEEP (FORTHCOMING)
LP WEATHER MAPS, SINGAPORE - 2018

GAME OF PATIENCE: THE BAD SLEEP WELL
LP SELF RELEASED, SINGAPORE - 2015

GAME OF PATIENCE: TRIAL AND ERROR; LIVE IN JAPAN/SINGAPORE
CD HERBAL INTL, MALAYSIA - 2015

DIFFICULTY OF BEING (COLLABORATION WITH ZBIGNIEW KARKOWSKI)
CD MONOTYPE RECORDS, POLAND - 2014

SWARM OF SCRATCHES
CD WEATHER MAPS, SINGAPORE - 2014



INDEFINITE DIVISIBILITY: BLACK ZENITH, TROGOTRONIC COMPILATION III
DL TROGOTRONIC AUDIO INSTRUMENTS, USA - 2013

NOCTURNAL BLUE (BLACK ZENITH, KIKUCHI YUKINORI, USUI YASUHIRO)
CD/DL TEST TONE MUSIC, JAPAN - 2012

SPECTRAL STRANDS: FOR VIOLA AND VISUALS COLLABORATION WITH GARTH KNOX)
DVD WERGO - EDITION ZKM, GERMANY -2010

KOLT VIDEO (MUSIC: FRANCISCO LOPEZ)
DVD STORUNG, SPAIN -2010

METAL MACHINE MUSIC VIDEO - ZEITKRATZER (FEAT. LOU REED)
DVD ASPHODEL, USA -2007

CONTINUITY: SOFTWARE DESIGN - ZBIGNIEW KARKOWSKI & ATSUKO NOJIRI
DVD ASPHODEL, USA -2007

THE MULTIPLE OTOMO PROJECT - CAMERA OPPPERATOR - OTOMO YOSHIHIDE
DVD ASPHODEL, USA -2007

DJTRIO - EDITOR: CHRISTIAN MARCLAY - DJTRIO
CD ASPHODEL, USA -2007

NOZZLE (COVER DESIGN): LAMINAR
CD ASPHODEL, USA -2007

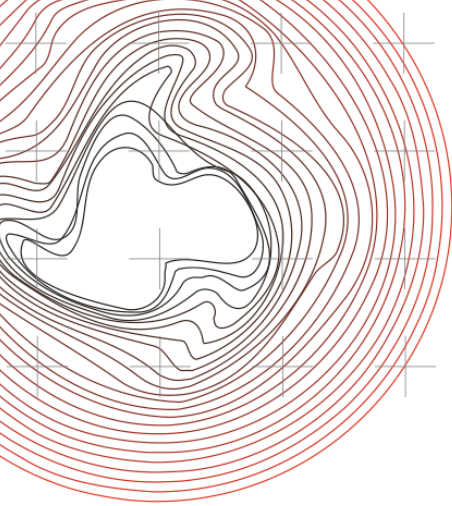
SMIDIRÍNÍ 3"CD
FLAT FLAT, USA - 2006

ELIANE RADIGUE "L'ÎLE RE-SONANTE" (MUSIC ASSISTANT),
CD SHIIN, FRANCE - 2005

POINT LINE CLOUD (WITH CURTIS ROADS)
CD + DVD ASPHODEL, USA -2004

LUC FERRARI "CYCLE DES SOUVENIRS" (MUSIC ASSISTANT)
CD BLUE CHOPSTICKS, USA -2002

LUIGI NONO: VOICES OF PROTEST
(TAPE PERFORMANCE "A FLORESTA E JOVEM E CHEJA DE VIDA")
CD MODE RECORDS, USA - 1998



Guest Lectures and Workshops

THESE WORKSHOPS FOCUS ON VARIOUS ASPECTS RELATED TO MUSIC IMPROVISATION TECHNIQUES, COMPOSITION, STUDIO TECHNIQUES, SOUND DESIGN, INTERSECTIONS OF SOUND AND IMAGE, AND OTHER TYPES OF AUDIO SOFTWARE/HARDWARE TOOLS. THE WAY I APPROACH DEVELOPING COURSES AND LECTURES, IS TO FOCUS EQUAL AMOUNTS OF ATTENTION TOWARD THE HISTORICAL ISSUES AND AESTHETICS, WHILE DEVELOPING THEM HAND IN HAND WITH THE TECHNICAL COMPONENTS USING MULTIPLE AUDIO (OR VIDEO) PROGRAMS AND TECHNIQUES. SO THE STUDENTS ARE ATTAINING AN PROFICIENCY OVER THE TOOLS, ARE SHOWN HISTORICAL EXAMPLES TO PLACE CERTAIN TECHNIQUES AND CONCEPTS INTO PERSPECTIVE. THUS, WHAT BEING TAUGHT COULD BE ROUTED TO MULTIPLE PROGRAMS/PLATFORMS AND IS NOT DEPENDENT ON ANY PARTICULAR SOFTWARE OR PIECE OF CODE.

CITY UNIVERSITY OF HONG KONG - 2015

SILPAKORN UNIVERSITY, BANGKOK, THAILAND -2013 & 2014

RMIT INTERNATIONAL UNIVERSITY, HO MINH CITY, VIETNAM -2012

CENTRAL CONSERVATORY OF MUSIC, BEIJING, CHINA - 2012

FETE DELA WSKI!, MEDIA ART KITCHEN, MANILA, PHILIPPINES - 2011

MUSASHINO ART UNIVERSITY, TOKYO, JAPAN - 2010

**COMPOSING THE COMPOSER, SOL SPACE , WITH ZBIGNIEW KARKOWSKI
BANGKOK, THAILAND - 2010**

ASEUM: ASIA EUROPE NEW MEDIA SYMPOSIUM, MANILA, PHILIPPINES - 2009

**IONIAN UNIVERSITY, MASTERCLASSES ON ELECTRO-ACOUSTIC COMPOSITION, AND
INTERACTIVE VISUALS, CORFU, GREECE - 2007**

IMAGEMUSIC: ON THE VISUALIZATION OF MUSIC, ZKM, KARLSRUHE, GERMANY - 2007

LUC FERRARI: PIANO+ ROUNDTABLE, ZKM, KARLSRUHE, GERMANY - 2007

DIEM ROYAL ACADEMY OF MUSIC, AARHUS, DENMARK - 2007

**VISITING ARTIST, THE SCHOOL OF THE ART INSTITUTE OF CHICAGO,
SOUND DEPARTMENT CHICAGO ILLINOIS - 2007**

CALIFORNIA COLLEGE OF THE ARTS, OAKLAND CALIFORNIA - 2006

**SPECTRAL MUSIC CONFERENCE, MIAM: CENTRE FOR ADVANCED STUDIES IN MUSIC
ISTANBUL, TURKEY - 2006**

**CO-CURATOR "THE CONNECTORS" SONIC ARTS NETWORK EVENT
WATERSHED MEDIA CENTER, BRISTOL, ENGLAND 2005**

**CUT AND SPLICE, SONIC ARTS RESEARCH CENTRE (SARC)
QUEEN'S UNIVERSITY BELFAST, NORTHERN IRELAND - 2004**

**VISITING ARTIST, THE SCHOOL OF THE ART INSTITUTE OF CHICAGO
TIME ARTS DEPARTMENT, CHICAGO ILLINOIS - 1997**

Testimonials

"I met Brian O'Reilly when he was musical assistant at Iannis Xenakis' center Les Ateliers UPIC in Paris. Brian worked with composers such as Luc Ferrari and Eliane Radique, among others. I soon learned that beside his expertise in electronic music, he was also a dedicated visual artist. Eventually we collaborated on a series of videos to accompany my music. What struck me about his approach was the similarity to my methods. The creation and selection of initial source material is careful and crucial. Then there is a phase of controlled improvisation, seeing how the materials go together in sequence and simultaneously. This is followed by an extended period of extremely detailed editing, with an obsession about details of image quality. The excellence of the final product speaks for itself." - Curtis Roads

EMAIL CONTACT: clang@create.ucsb.edu

"Although Brian's style of work overtly looks somewhat akin to the VJ improvisational style, on closer look (and hearing) it becomes obvious that it comes from the serious contemporary musical tradition. In the search for "new" audio-visual esthetics, digital tools are giving the artist better access to real time with greater level of precision in audio visual composition. Brian has brought his work into a rare state of excellence." - Steina & Woody Vasulka

EMAIL CONTACT: vasulka@vasulka.org