

Education

- Present — Doctoral Student at the School for the Contemporary Arts, Simon Fraser University
- 2015 — MA in Sound In New Media at Media Lab Helsinki, Aalto University
- 2004 — BFA in Music at the School for the Contemporary Arts, Simon Fraser University
- 1996 — Diploma in Associate in Music (Jazz) at Vancouver Island University

Work

- 2003 - Present — Artist, Musician, Programmer
- 2021 - Present — Research Assistant - Ambient Video Project, SIAT, Simon Fraser University
- 2021 - Present — Teaching Assistant - School for Contemporary Arts, Simon Fraser University
- 2017 - Present — Research Technician - Basically Good Media Lab, Emily Carr University of Art + Design
- 2006 - 2021 — Instructor - New Media + Sound Arts, Emily Carr University of Art + Design
- 2013 - 2014 — Instructor - Media Lab Helsinki, Aalto University
- 2012 - 2014 — Research Assistant - Sound and Physical Interaction Research Group, Aalto University
- 2007 - 2011 — Research Technician - Intersections Digital Studios, Emily Carr University of Art + Design
- 1998 - 2002 — Undergraduate Teaching Assistant - School for Contemporary Arts, Simon Fraser University

Activities

- 2023 — “Wetland Project”, Book Review, BC Studies
- 2022 — *EPIC_Tom ++*, Performance with Julie Andreyev and Vancouver New Music, Emily Carr University, Vancouver, BC
- 2019 — “Dance Like the Machine’s Watching”, Technology and Performance Workshop for Teenagers, Emily Carr University, Vancouver, BC
- 2018 — Coppermoss Artist Residency, Tuwanek, BC
- 2018 — Project Assistance for Media Arts Grant for *The Conversationalist*, BC Arts Council
- 2018 — *Sound in Virtual Reality* (talk), “Merging The Virtual And Material”, Kelowna, BC
- 2017 — *I Am Afraid* (presentation and demonstration at the Software for Augmented and Virtual Reality workshop), SPLASH 2017, Vancouver, BC
- 2017 — *Game of Drones* (participated in a 12 hour, 47 musician relay style performance for National Drone Day), Quiet City and Vancouver New Music, Vancouver, BC
- 2016 — *Physics Based Sound Synthesis in Virtual Reality* (talk), “Virtual Reality For Your Ears”, TELUS Presents and The S3D Centre at Emily Carr University, Vancouver, BC
- 2016 — *Generative Art and Computational Creativity* (talk), Media Lab Helsinki, Aalto University, Helsinki, Finland
- 2016 — Travel Grant, The Canada Council for the Arts
- 2016 — Max/MSP workshop, VIVO Media Arts Centre (co-taught with Kiran Bhumber), Vancouver, BC

- 2015 — *Autonomous Virtual Instruments* (presentation), "Max Connect Northwest", Vivo Media Arts and Cycling '74, Vancouver, BC.
- 2014 — *Experimental Futures* (performance with the Vancouver Experimental Theremin Orchestra), VIVO Media Arts Centre, Vancouver, BC
- 2014 — Advanced Jitter Workshop, Bergen Center for Electronic Arts [BEK] in Bergen, Norway
- 2013 — *MARSUI: Malleable Audio-Reactive Shape-retaining User Interface* (demo), CHI 2013, Paris
- 2012 — Travel Grant, The Canada Council for the Arts
- 2012 — *AHNE : A Novel Interface for Spatial Interaction* demonstration, CHI 2012, Austin, TX
- 2009 - 2012 — Board of Directors, Proximity Arts
- 2008 — *FWDrift[remix]* (talk), Ontario College of Art & Design, Toronto, ON
- 2008 — Digital Technology & Culture Artists in Residence, Washington State University, Vancouver, WA

Publications

- 2023 — Andreyev, Julie and M. Lantin, S. Street, K. Madsen, S. Overstall, L. Felsing, L. Plisic. "Branching Songs". In *Ecologies of Embodiment* (Journal of Embodied Research Vol. 5.1, 2022)
- 2021 — Lantin, Maria, and Simon Overstall. "I Am Afraid: Voice as Sonic Sculpture." In *The Community and the Algorithm: A Digital Interactive Poetics*, edited by Andrew Klobucar. Vernon Press, DE, USA.
- 2019 — Lantin, Maria, Alex Hass, and Simon Overstall. "A Method to Being: The Time Space Scanner." In *Proceedings of the 25th International Symposium on Electronic Art (ISEA'19)*. Gwangju, Korea, pp. 214-219.
- 2018 — Lantin, Maria, Simon Overstall, and Hongzhu Zhao. "I Am Afraid: Voice as Sonic Sculpture." In *ACM SIGGRAPH 2018 Posters (SIGGRAPH '18)*. ACM, New York, NY, USA, Article 10, 2 pages.
- 2018 — Lantin, Maria, Simon L. Overstall, Munro Ferguson, and Athomas Goldberg. 2018. "I Am Afraid: A Voice Performance For The Dome." In *Extended Abstracts of the 2018 CHI Conference on Human Factors in Computing Systems (CHI EA '18)*. ACM, New York, NY, USA, Paper Art08, 5 pages.
- 2017 — Eigenfeldt, Arne, and Simon Overstall. "Moments: A Continuous Generative Installation for Musebots." In *Proceedings of International Computer Music Conference/Electronic Music Week 2017 "Hearing the Self."*
- 2017 — Lantin, Maria, Simon Overstall, and Hongzhu Zhao. "I Am Afraid: Voice Performance in Virtual Reality." In *Proceedings of Software for Augmented and Virtual Reality, (SAVR 2017)*.
- 2014 — Tahiroğlu, Koray, Valtteri Wikström, Simon Overstall, Thomas Svedström, Johan Kildal, Teemu Ahmaniemi, Kiel Long, John Vines, Hiromi Nakamura, Home Miyashita, Eunjin Kim, and Romy Achituv. 2014. "Demo hour." In *interactions* 21, 1 (January 2014), 10-13.
- 2014 — Tahiroğlu, Koray, Thomas Svedström, Valtteri Wikström, Simon Overstall, Johan Kildal, and Teemu Ahmaniemi. "SoundFLEX: Designing Audio to Guide Interactions with Shape-Retaining Deformable Interfaces." In *Proceedings of the 16th International Conference on Multimodal Interaction*, pp. 267-274. ACM
- 2013 — Wikström, Valtteri, Simon Overstall, Koray Tahiroğlu, Johan Kildal, and Teemu Ahmaniemi. "MARSUI: malleable audio-reactive shape-retaining user interface." In *CHI'13 Extended Abstracts on Human Factors in Computing Systems*, pp. 3151-3154. ACM, 2013.
- 2012 — Tahiroğlu, Koray, Johan Kildal, Teemu Ahmaniemi, Simon Overstall, and Valtteri Wikström. "Embodied Interactions with Audio-Tactile Virtual Objects in AHNE." In *Haptic and Audio Interaction Design*, edited by Charlotte Magnusson, Delphine Szymczak, and Stephen Brewster, 7468:101–110. Lecture Notes in Computer Science. Springer Berlin / Heidelberg, 2012.
- 2011 — Andreyev, Julie, and Simon Overstall. "Wait." In *Leonardo* 44, no. 4 (n.d.): 350–351.

Selected Creative Work

Branching Songs — 2021 - present

An art and research-creation project experimenting with sound and new media technologies combined with land-based practices with the aim to build awareness about the crucial role trees and forests play in ecosystem health. I was part of the performance ensemble as well as programming performance and installation software, and creating a generative audio-visual media work. See: www.branchingsongs.org

- 2023 performance:
 - *Rehearsal for a Forest* improvised sound art, New Media Gallery, New Westminster, BC
- 2023 performance:
 - *Recital With a Forest* improvised sound art, Tuwanek Springs Forest, Sechelt, BC
- 2023 exhibition:
 - *Branching Songs* multi-work multi-media, Sunshine Coast Arts Centre and Vancouver New Music, Sechelt, BC

Wild Empathy — 2018 - 2022

A multi-component project of collaborative research and immersive art about Pacific Northwest ancient trees and forests. My creative contributions include: sound design, composition, programming, and field recording. See: www.wildempathy.org

- 2022 exhibition:
 - *Tree Earth Sky*, VR headset immersive art experience, NAISA North Media Arts Centre, South River, ON
 - *Sound of Tree Rings*, generative sonification, NAISA North Media Arts Centre, South River, ON
- 2019 - 2021 exhibition:
 - *Tree Earth Sky*, VR headset immersive art experience, Science World, Vancouver, BC
 - *Sound of Tree Rings*, generative sonification, Science World, Vancouver, BC
 - *paper trees*, mixed media light effects, Science World, Vancouver, BC
 - *Ancient Tree*, video loop, Science World BC, Vancouver
 - *they speak in whispers*, mixed media immersive art, Science World, Vancouver, BC

Epic Walk Diaries — 2020

Composed and programmed a recombinant sound design for Maria Lantin's and Alex Hass' installation See: marialantin.com/steam2020/

- STEAM2020 Colloquium, TAG Gallery, University of Western Florida, 2020, Pensacola, USA.

Unauthorized — 2019

Programmed reactive and generative visual components for a dance/theatre work for Arne Eigenfeldt (musical musebots), and Kathryn Ricketts (as Rufus) See: aeigenfeldt.wordpress.com/unauthorised/

- SCA Faculty Research Series, SFU Goldcorp Centre for the Arts, 2019, Vancouver, BC.

Moments – Time and Space — 2018

Programmed a generative visual component (musebot) for an immersive audio-visual work for two dancers and generative audio/video system with Arne Eigenfeldt (musical musebots), and Rob Kitsos and Yves Candau (dancers) See: aeigenfeldt.wordpress.com/moments/

- SCA Faculty Research Series, SFU Goldcorp Centre for the Arts, 2018, Vancouver, BC.

Tangles and Blooms (I Am Afraid) — 2018

Music composition, sound design and performance, for a VR piece with Maria Lantin performed in the Satosphere domed theatre at the Société Des Arts Technologiques [SAT]. This project is a special instance and modification of *I am Afraid* listed below, based on Pablo Neruda's *Ode to the gillyflower*.

- CHI 2018, Société Des Arts Technologiques, 2018, Montreal, QC.

meanwhile — 2018 (In collaboration with Maria Lantin and Alex Hass)

Generative sound design for this iteration of Maria Lantin and Alex Hass' *Time Space Scanner* series. Printed synthetic silk panels, live rendered visuals, video responsive generative sound synthesis and recombinant vocalization samples.

- "Slow bmp" Exhibition Series, ~Diffuser Gallery, Department of New Media + Sound Arts, Emily Carr University, 2018, Vancouver, BC.

Icebergs off the coast of East 8th and Fraser — 2018

Solo work, synthetic soundscape with live rendered visualization.

- "Slow bmp" Exhibition Series, ~Diffuser Gallery, Department of New Media + Sound Arts, Emily Carr University, 2018, Vancouver, BC.

Summoning (No Words) — 2017

Sound and interaction design, and programming, for interactive musical art produced by Nicola Harwood with musical contributions from Allison Girvan, Andrea Menard, Bessie Wapp, Mutya Macatumpag, Sandy Scofield, Tanya Tagaq, and Vandana Vishwas. See: summoning.ca

- Two Rivers Gallery, 2020, Prince George, BC.
- Midsummer Music Festival (Bulkley Valley Folk Music Society), 2018, Smithers, BC.
- Downtown Eastside Heart of the City Festival, 2017, Vancouver, BC.
- Oxygen Art Centre, 2017, Nelson, BC.

Biophilia — 2017 (In collaboration with Julie Andreyev)

Interspecies recombinant audio-video installation created with the artists' field recordings of birds, insects, plant and tree communities in Fillongley National Park, and Andreyev's theremin accompaniment,

- Performance with VOICE OVER mind Choir, Time Light Sound Series, Emily Carr University, 2018, Vancouver, BC.
- International Society of Contemporary Music, World New Music Days, 2017, Vancouver, BC.

Moments – Polychromatic — 2017

Programmed a generative visual component (musebot) for a continuously running musical metacreation installation by Arne Eigenfeldt using independent intelligent musical agents (musebots) – that both generate an overall musical structure, and then create the details within that structure.

- International Computer Music Conference: Hearing the Self, Shanghai Conservatory of Music, 2017, Shanghai, China.
- Toronto International Electroacoustic Symposium, 2017, Toronto, ON.
- xCoAx 2017: Conference on Computation, Communication, Aesthetics & X, University of Lisbon, 2017, Lisbon, Portugal.

I Am Afraid — 2017

Sound and interaction design, and programming, for a multiplayer VR interactive artwork by Maria Lantin that involves gesture interaction with sounds and words recorded by the user.

- AR in Action, NYU Computer Science Department, 2017, New York, NY
- Immersion Expérience Symposium, Société Des Arts Technologiques, 2017, Montreal, QC.

Re:Verb — 2017

Audio programming and sound operator for a mixed reality dance performance based on the poem *Stealing Flowers* by Julie Peters with choreography and dance by Olivia C. Davies, dance by Alejandra Caballero, and voice by Julie Peters and Maria Lantin.

- Produced by Pepper's Ghost New Media & Performing Arts Collective and the Basically Good Media Lab, Emily Carr University, 2017, Vancouver, BC.

Manipulation — 2016

Interactive sound design for a digital puppetry and live animation theatre show.

- Produced by Pepper's Ghost New Media & Performing Arts Collective (Maria Lantin and Athomas Goldberg), Vancouver Fringe Festival, 2016, Vancouver, BC.

High Muck a Muck: Playing Chinese — 2016

Interaction design and programming for the gallery version of an e-literature/art website. created by High Muck a Muck Collective (Nicola Harwood, Thomas Loh, Fred Wah, Bessie Wap and Jin Zhang). See:

highmuckamuck.ca and www.nicolaharwood.com/#/high-muck-a-muck-playing-chinese/

- Surrey Art Gallery, 2017, Surrey, BC
- Kootenay Gallery of Art, 2017, Castlegar, BC
- Langham Cultural Centre, 2016, Kalso, BC
- Oxygen Art Centre, 2014, Nelson, BC.

Salmon People — 2014 (In collaboration with Julie Andreyev)

Generative audio and video installation.

- "Endangered Species: Artists on the Front Line of Biodiversity.", Whatcom Museum, 2019, Bellingham, WA, USA.
- "Salmon People", Surrey UrbanScreen (Surrey Art Gallery) 2015, Surrey, BC.
- "Salmon People" Videographe, 2015, Montreal. Curated by Brenda Cleniuk, Neutral Ground Gallery, Regina, SK.
- Interactive Futures 2014: More-Than-Human Worlds, Emily Carr University, 2014, Vancouver, BC.

Autonomous Virtual Instruments — 2014

Generative animation and electronic music system.

- Max Connect Northwest, Vivo Media Arts, 2015, Vancouver, BC.
- Masters of Aalto, Aalto University, 2014, Helsinki, Finland.

EPIC_Tom (The Performance) — 2014 (In collaboration with Julie Andreyev)

Generative animation and electronic music performance.

- Performance at Interactive Art, Science and Technology conference, and Living Things Festival, 2019, Kelowna, BC.
- Performance with VOICE OVER mind Choir, Time Light Sound Series, Emily Carr University, 2018, Vancouver, BC.
- Performance with Erkki Joutseno percussion, and Grisell Macdonel double bass, at Pixelache Festival 2016 "Interfaces for Empathy", 2016, Helsinki, Finland.
- Exhibition installation curated by Brenda Cleniuk. A new commission by Neutral Ground Contemporary Art Forum, 2016, Regina, SK
- Performance with members of the Regina Symphony Orchestra —Simon MacDonald violin, Simon Fryer cello, Marie-Noelle Berthelet flute— curated by Brenda Cleniuk, Neutral Ground Contemporary Art Forum, 2016, Regina, SK.
- Performance with the Vancouver Experimental Theremin Orchestra, curated by Wynne Palmer, Aberthau Mansion, 2014, Vancouver, BC.
- Interactive Futures 2014: More-Than-Human Worlds, Emily Carr University, 2014, Vancouver, BC

Wait — 2011 (In collaboration with Julie Andreyev)

An interactive video installation.

- "Animal Influence" Interactive Futures '11: Animal Influence, Gallery Gachet, Vancouver, BC
- "Tracing Home - Selections from SIGGRAPH 2011" Museum of Campbell River, BC
- "Tracing Home", SIGGRAPH 2011 Art Gallery, Vancouver, BC

**gListen) HIVE* — 2010 (In collaboration with Julie Andreyev)

An interactive installation in which animated text and sound generation depict live Twitter contributions about animals.

- "Digital Animalities: Mapping" John B. Aird Gallery, 2018, Toronto, ON.
- "Urban Beeing" Školská 28 Gallery, 2014, Prague, Czech Republic.
- The 3rd Art and Science International Exhibition, 2012, Beijing, China.
- User in Flux Exhibition, CHI Workshop 2011, Vancouver, BC
- CODE Live 2 (Cultural Olympiad's Digital Edition), 2010 Winter Olympics, Vancouver, BC

Signal/Noise — 2010 (In collaboration with Jonathan Aitken, Karen Garrett de Luna)

A dance and typographic media performance in which a motion capture system fed a dancer's movements into Max/MSP/Jitter programming which allowed interaction with video and animated typography.

- "Dances-Words", Intersections Digital Studios, Emily Carr University, Vancouver, BC

AutoLounge — 2007 (In collaboration with Julie Andreyev)

This audio and video installation included working with Maria Lantin developing a software component to pipe data from a Vicon motion capture system into the Max/MSP/Jitter programming environment.

- Intersections Digital Studios, Emily Carr University, Vancouver, BC

FWDrift [re-mix], VJ Fleet [redux] — 2005 (Julie Andreyev: Artist)

These projects involved programming customized audio and video recording and performance software, as well as performances at the following:

- 2010 "Julie Andreyev: Passages" Art Gallery of Mississauga, Mississauga ON
- 2008 Digital Technology and Culture Program, Washington State University, Vancouver, WA
- 2006 SIGGRAPH, Boston, MA
- 2006 Digital Art Weeks, Zurich, CH
- Computational Poetics, Vancouver, BC
- Interactive Futures, Victoria, BC
- Pace Digital Gallery, New York, NY
- Elektra Festival, Montreal, QC

A Curious Shower — 2005 (Michael John Unger: Writer and Director)

Sound design and composition for a short film.

- IMDb page for [*A Curious Shower*](#)

The Secret Project — 2004 (Adrienne Wong: Director)

Sound design for an experimental theatre show with two mobile audiences and multiple spaces and settings.

- Tangled Tongues Performance, FireHall Theatre, Vancouver, BC

Radioplay — 2004 (Tanya Podlozniuk Vic Usted, Heather Doerksen: Collaborators)

Sound composition for an theatre dance piece.

- 2004 NeXt Fest, Edmonton, AB

a tendency... — 2004 (Caroline Liffmann: Choreographer)

Sound composition for a dance piece.

- 2004 PushPlay, Vancouver, BC

Bone Deep Sleep — 2002 (Christine Stoddard , Vera Lubimova: Artists)

Sound design for an art installation.

- Vizualeyez 2002 Latitude 53 Performance Festival, Edmonton, AB

hospitality (is the empty bed) — 2001 (Heidi Taylor: Artist)

Sound design for a theatre performance

- MFA thesis project, SFU, School for Contemporary Arts

Big Love — 2001 (DD Kugler: Director)

Sound design for a theatre production.

- School for the Contemporary Arts, SFU Theatre, Burnaby, BC

Living Room — 2000 (Laura Quigley: Director)

Composition and sound design for a theatre show.

- 2004 Seventeenth Floor Productions, Vancouver Fringe Festival, Vancouver, BC
- 2003 Seventeenth Floor Productions, Toronto Fringe Festival, Toronto, ON
- 2000 Seventeenth Floor Productions, Havana Theatre, Vancouver, BC