

CV Applicant, Dr. Kazuhiro Jo (*1977 in Fukushima)

Name:

Kazuhiro Jo

Affiliation:

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Brief curriculum:

Born in Fukushima, 1977. Ph.D. in Design. Kazuhiro Jo is a practitioner with a background in acoustics and interaction design. He has been presenting his practices in a form of works of art as at museums and festivals, as well as papers at international journals and conferences with his projects such as "The SINE WAVE ORCHESTRA" as a participatory music project to create a collective sound representation, "Life in the groove" as a practice at the intersection of media archaeology and personal fabrication, and "phono/graph" to explore the field of sound, letters, and graphics with artistic practices.

Academic degrees

2015 PhD in Design, Kyushu University (Supervisors: Prof. Shigenobu Nakamura, Prof. Masato Yako, Prof. Kiyoshi Tomimatsu, Prof. Akihiro Kubota)

2002 MDes (Master of Design), Kyushu Institute of Design (Supervisors: Prof. Yoshitaka Nakajima, Prof. Shigenobu Nakamura)

Academic career

2016- Associate Professor, Faculty of Design, Kyushu University

2015- Expert Advisor (part time), Yamaguchi Center for Art and Media [YCAM]

2012 Lecturer, Institute of Advanced Media Arts and Sciences [IAMAS]

2010 Assistant Professor, Art Media Center, Tokyo University of the Arts

2009 Research Associate, Social Inclusion through Digital Economy, Culture Lab, Newcastle University, U.K.

2008 Visiting Research Fellow, Culture Lab, Newcastle University, U.K.

2007 Research Fellow, Research Center for Advanced Science and Technology, University of Tokyo

Third-party Funded Research Projects (selected)

Study of the arts/History of the arts/Arts in general

2019–2022, main applicant/project lead Japan Society for the Promotion of Science (JSPS)

- project 19K21615, *An anechoic chamber as a point of contact between the two cultures* at Kyushu University.

2017–2021, main applicant/project lead Japan Society for the Promotion of Science (JSPS)

- project 17KH04772, *A Building of Structures that Produce Sound After Post-digital Tendencies* at Kyushu University.

2015–2017, main applicant/project lead Japan Society for the Promotion of Science (JSPS)

- project 15K12842, *A genealogy of audio/visual media for artistic expressions after personal fabrication* at IAMAS

2012–2015, main applicant/project lead Japan Society for the Promotion of Science (JSPS)

- project 24652029, *An analysis of structure for sound production for systematic understanding of generative music* at IAMAS

Fellowships / Prizes / Residencies (selected)

2021 K. Jo, A record without prior acoustic information (online performance), Jury Selections, The 24th Japan Media Arts Festival.

2019 K. Furudate, K. Jo, D. Ishida, M. Noguchi, The SINE WAVE ORCHESTRA stay, Prix Ars Electronica, Digital Musics, Honorary Mentions.

2018 K. Furudate, K. Jo, D. Ishida, M. Noguchi, The SINE WAVE ORCHESTRA stay, The Grant of the Saxon State Minister for Higher Education, Research and the Arts 2018, CYNART Competition 2018.

2009 K. Furudate, K. Jo, D. Ishida, M. Noguchi, The SINE WAVE ORCHESTRA, Stiftung Niedersachsen work stipends for Media Art 2009 at Edith Russ Site for Media Art.

Research areas

Acoustics, Interaction Design, Media Archeology, Personal Fabrication, Media Arts

Network

Memberships: ACM since 2001; Information Processing Society of Japan since 2002; Japanese Society for Sonic Arts since 2013; The Acoustic Society of Japan since 2015;

Reviewer: ACM CHI, DIS, IDC, Journal of Human Interface Society, Journal of Information Processing Society of Japan

Jury: JSPS Kakenhi, Agency for Cultural Affairs Art Encouragement Prizes, Asia Digital Art Prizes

Selected list of publications

Peer-reviewed / juried journal articles

- *J. Yokokawa, N. Masuda, K. Jo (2021) Chromatophony: A Potential Application of Living Images in the Pixel Era, Leonardo Journal, MIT press. (to be published)
- K. Tsuda, M. Ando, K. Jo, and T. Ito, Creating together, learning together: Practices of YCAM in cooperation with machines, Journal of Peer Production 12(3) 33-36, 2018.
- Lee, Y. S., Jo, K., Weisling, A., Xambó, A., & McCarthy, L. (2018). Demo hour. *interactions*, 25(5), 10-13.
- Yosuke SAKAI, Takayuki ITO, Tasuku MIZUNO, Kazuhiro JO and Kiyoshi TOMIMATSU , GRP Contract Form - Contract Form for Joint Research and Development Prepared for Open Sharing -, Transactions of the Virtual Reality Society of Japan, Vol.21, No.1, 2016.
- *K. Jo, The Role of Mechanical Reproduction in (What Was Formerly Known as) the Record in the Age of Personal Fabrication, Leonardo Music Journal No.24, pp.65-67, MIT press, 2014.
- *K. Jo, A. Parkinson, A. Tanaka (2013). Workshopping Participation in Music. Organised Sound, 18, pp. 282-291, Cambridge University Press.

Peer-reviewed international conferences (last 5 years)

- N. Masuda, J. Yokokawa, K. Jo, Y. Matsutani (2021) Living Images, Inert Humans - Vitality of the Images Appearing in Chromatophony and A Wave, Proceedings of Dark Eden: Transdisciplinary Imaging Conference 2020.
- Kazuhiro Jo, Roy Tamaki, Takuya Ishikawa and Tomoya Matsuura, An anechoic chamber as a point of contact between the two cultures, Interdisciplinary Conference TABOO - TRANSGRESSION - TRANSCENDENCE in Art & Science, 2020.
- K. Nishida, K. Jo, (2020). Modules for analog synthesizers using Aloe vera biomemristor, Proceedings of the International Conference on New Interfaces for Musical Expression, pp. 111-115.
- K. Jo, P. DeMarinis (2019). Life in the groove: Re-visiting the common sense of sound reproduction, Proceedings of RE:SOUND 2019, pp. 72-75, BCS Learning and Development Ltd.
- K. Jo, R. Kuwakubo, A. Segawa, T. Oshima, Y. Gushiken, A. Takami and Johnsmith, The Re-Inventing the Wheel Project: An archaeological approach for making things alternatively, In proceedings of ISEA symposium (Inter-Society for the Electronic Arts), Gwangju, South Korea, 481-484, 2019.
- Juppo Yokokawa, Haruki Muta, Ryo Adachi, Hiroshi Ito, Kazuhiro Jo, "Visual Display Using Squid's Chromatophores", ISCA 2019: Art Machines: International Symposium on Computational Media Art at City University Of Hong Kong, Hong Kong. (2019)
- Kazuhiro Jo, Au Clair de la Lune on Gramophone For Édouard-Léon Scott and László Moholy-Nagy (1860/1923/2015). In: *Proceedings of the Twelfth International Conference on Tangible, Embedded, and Embodied Interaction*. ACM, 2018. pp.517-520.
- Matsuura, Tomoya, Kazuhiro Jo, Aphysical Unmodeling Instrument: Sound Installation that Re-Physicalizes a Meta-Wind-Instrument Physical Model, Whirlwind. In: *Proceedings of the NIME (New Interface for Musical Expression)'18, 2018*. pp.29-30.
- Aida, D., Suganuma, K., Jo, K., & Kazunao, A, The KOROGARU Park Series: Three Features of the Park of the Future. In: *Proceedings of the 2017 Conference on Interaction Design and Children*. ACM, 2017. pp.379-384.
- Ando, M., Murakami, C., Ito, T., & Jo, K. Initial Trials of ofxEpilog: From Real Time Operation to Dynamic Focus of Epilog Laser Cutter. In: *Proceedings of the 29th Annual Symposium on User Interface Software and Technology*. ACM, 2016. pp.175-176.
- Mitsuhiro Ando, Kiyoshi Suganuma, Takayuki Ito, Kazuhiro Jo, ofxEpilog: An openFrameworks addon for controlling an Epilog laser cutter, Proceedings of 2nd International Conference on Digital Fabrication 2016 Tokyo, pp.64-67.
- Konno, K., Owaki, R., Onishi, Y., Kanda, R., Takeshita, A., Nishi, T., Jo, K... & Sakai, Y. (2016, February). Dividual Plays Experimental Lab: An installation derived from Dividual Plays. In Proceedings of the TEI'16 (pp. 647-652). ACM.
- Allen, J., Galani, A., & Jo, K. (2009, October). An ecology of practice: chiptune marching band. In Proceedings of the seventh ACM conference on Creativity and cognition (pp. 347-348).