

JONATHAN REUS

The future can only be anticipated in the form of absolute danger. It is that which breaks absolutely with constituted normality and can only be proclaimed, presented, as a sort of monstrosity

I am an American born artist with Dutch, Indonesian and Eastern European roots. My work uses performance and music to explore questions of how culture is represented in technological forms. Methodologically, I take on long-term research trajectories that unfold through iterations of a single work and require the establishment of new artistic vocabularies developed through intimate relationships with technical materials, tinkering, experimenting, exploring the possibilities of self-made artistic software and hardware.

WEBSITES

portfolio site

jchai.me

Instrument Inventors Initiative

instrumentinventors.org

Sensory Cartographies Research Platform

sensorycartographies.info

SOCIAL MEDIA

facebook.com/reus.jchaim

instagram.com/jchai.me

twitter.com/_jchaim

vimeo.com/jonathanreus

MAAKT DEEL UIT VAN KUNSTENAARSINITIATIEF / COLLECTIEF / BROEDPLAATS

Instrument Inventors Initiative (iii), SeeLab Scheveningen

PLATFORM

Platform for Thought In Motion

LID VAN BEROEPS- / KUNSTENAARSVERENIGING

iii (Instrument Inventors Initiative)

OPLEIDINGEN

2012 - ArtScience MMUS/MFA Den Haag,
2014 Koninklijke Academie van Beeldende
Kunsten Diploma behaald

2000 - Digital Art and Science / Mathematics
2005 University of Florida Diploma behaald

TENTOONSTELLINGEN

2020 Words and Music Muziekgebouw aan 't IJ
Amsterdam, Nederland Premier of new work
"Wordless", that attempts to recreate an imaginary
conversation between Samuel Beckett and Morton
Feldman at the end of history.
www.muziekgebouw.nl/agenda/themas/206/Words_MuGroep

2020 In Kepler's Gardens Ars Electronica Centre Linz,
Oostenrijk Exhibition of The Intimate Earthquake
Archive ars.electronica.art/keplersgardens/en/Groep

2018 Brace for Impact Stedelijk Museum Amsterdam,
Nederland If this; then that. A 2 hour performance
commissioned by De Appel for the atrium of the
Stedelijk Museum. www.e-

- flux.com/announcements/181567/brace-for-impact/
Groep
- 2018 Hyperobjects Ballroom Marfa Marfa, Verenigde Staten An exhibition exploring the concept of "Hyperobjects", a tool for confronting the overwhelming scale of today's ecological crisis. Curated by Timothy Morton and Laura Copelin
www.ballroommarfa.org/archive/event/hyperobjects/
Groep
- 2017 transmediale 2017 House of World Cultures (HKW) Berlin, Duitsland Performer in and curator of the performance program "The Instrumental Subconscious", and "Algorave"
transmediale.de/content/the-instrumental-subconscious
Groep
- 2016 In Praise of Shadows La Fabrique Nantes, Frankrijk Installation of "Telco Remains of the Pianist's Touch" as part of the exhibition In Praise of Shadows
apo33.org/index.php/en/2016/07/12/exposition-iii-collective-in-praise-of-shadows/
Groep
- 2015 Artefact Festival STUK kunstencentrum Leuven, België Large scale performance "iMac Music" in the teaching theatre of the historic STUK building
archive.artefact-festival.be/2015/en/program/imac-music-2012.html
Solo
- 2015 In Praise of Shadows Sin Pin Pier Gallery Kaohsiung, Taiwan installation / In Praise of Shadows exhibition
instrumentinventors.org/event/in-praise-of-shadows-in-taiwan/
Groep
- 2014 The Future: failure/no failure, a dedication to Erkki Kurenniemi International Film Festival Rotterdam Rotterdam, Nederland An evening concert dedicated to the work of flamboyant Finnish futurist, inventor, experimental filmmaker and electronic music pioneer Erkki Kurenniemi. Performing on the exposed circuitry of obsolete waste computers, Jonathan Reus provides a brute alternative to computer music. Reus' torrents of glitched visuals, hard digital rhythms, and body-interfacing performances make a modern dystopian counterpart to Kurenniemi's optimistic vision of the human-machine condition.
iffr.com/en/blog/mind-the-gap-nights-2014
Solo

PROJECTEN

2023 In Search of Good Ancestors / Ahnen in

INTERNATIONALE UITWISSELINGEN / ARTIST-IN-RESIDENCIES

<p>Arbeit Deutschlandfunk Kultur Berlin / Deutschlandfunk Kultur, Duitsland ahnen.in A year-long experiment in generative radio, investigating the nature of datasets and machine learning algorithms as unstable, intergenerational memory. A 24-hour broadcast on German Public Radio features the voice(s) of an artificial BroadCaster, a bespoke generative voice instrument utilizing deep learning text and speech models that begin pre-trained on widely used public research datasets. The BroadCaster mutates via trainings on small-scale datasets created collaboratively through a series of public workshops happening through the year. The Broadcast + Workshops navigates themes of long-term and intergenerational thinking – using as its seminal text American virologist Jonas Salk’s 1977 lecture “Are we being good ancestors?”. Here, Salk, a renowned altruist, calls for the cultures of “the West” to make intergenerational responsibility the highest moral imperative. Through the year the BroadCaster repeatedly attempts to extrapolate on this lecture, its predictions altered by the contributions of texts, stylistic annotations and voice recordings collected in the workshops. Thus, new vocal identities and poetic styles emerge in excess of the single voice, while those of the initial trainings decay over time through a process of “catastrophic forgetting” when being trained on a dataset whose diversity unfolds over time. The broadcast streams from January 2022 – February 2023 at ahnen.in, while fragments are played intermittently on German Public Radio until end of December 2022. The workshops’ activities were conceived in collaboration with artist-researcher Eleni Ikoniadou, and Angeliki Diakrousi, Joana Chicau, amy pickles and Cristina Cochior of VARIA. This work is commissioned by CTM Festival, Deutschlandfunk Kultur and ORF Ö1 Kunstradio, with additional support from the Leverhulme Trust.</p>	<p>2021 2016 2015 2013 2013 2011</p>	<p>perfocraze international artist residency Kumasi, Ghana www.crazinistartist.com/piar-artist-in-residency/</p> <p>Konvent.0 / Hangar, Barcelona Barcelona, Spanje konventzero.com/</p> <p>Residency @ MOKS Artspace, Mooste, EE Mooste, Estland123 moks.ee/</p> <p>APO33, Nantes Nantes, Frankrijk apo33.org/</p> <p>Multimadeira Festival, Funchal Funchal, Portugal www.multimadeira.com/</p> <p>NK Projekt Berlin, Duitsland</p>
<p>2022 Anatomies of Intelligence V2 Rotterdam Rotterdam, Nederland anatomiesofintelligence.github.io/ Anatomies of Intelligence is an artistic research initiative seeking to make connections between the formats and collections of anatomical knowledge and investigations into the “anatomy” of computational learning and prediction processes, datasets and machine learning models.</p>		

- 2022 Sensory Cartographies Platform for Thought In Motion The Hague, Nederland sensorycartographies.info/ Sensory Cartographies is a collaboration between composer Jonathan Reus and artist-researcher Sissel Marie Tonn. The Sensory Cartographer seeks to explore extreme and information-rich environments; developing an understanding of these spaces through mediated forms of attention and mindfulness towards physiological, psychological and cognitive movements. We create wearable technologies and neuro-sensory attunement instruments that attempt to renegotiate techniques of cartography, collection, categorization and navigation originating the in colonial “golden age” of botany, drawing a line between these impulses to categorise nature to modern measurement and monitoring technologies.
- 2021 Celestial Fruit on Earthly Ground Forecast Platform, Berlin Online, Ghana cfoeg.land A hybrid digital/performance project exploring the cultural and geographical pathways of musical knowledge. Beginning with the American banjo family, and the oldest existing banjo of the Americas, the Surinamese “creole bania.” This becomes a starting point for seeking out a living network of musicians, instrument-makers, and tradition-bearers. The project has two parts, 1) live performance collaborations on-site, and 2) an interactive software experience, gathering traces of these exchanges as music, text, and objects in the physical world digitized remotely. The experience will express a layered and flexible concept of heritage that validates the role of online encounters, while also recognizing their fragmentation and acknowledging the need for interpersonal exchange in building respect for the cultural histories we are entangled in, both by circumstance and by choice.
- 2018 The Reading Room Stroom Den Haag The Hague, Nederland platformtm.tumblr.com/ The Reading Room is an event series dedicated to creating a community-oriented, public platform for encounters with contemporary ideas on art and society. At its core, the Reading Room series revolves around the reading of texts provided by invited guests – cultural theorists, philosophers and curators – who join our diverse community in an

open discussion while providing insight, context and perspective on the topics at hand. The series stems from a belief that keeping a close connection to historical and emerging theories on art and culture is invaluable to artists. Especially in the 21st century, where theory, practice and social engagement in the arts seem to merge ever more seamlessly. The Reading Room's curatorial and organizational team is Sissel Marie Tonn, Jonathan Reus and Flora Reznik. The program is produced by the Instrument Inventors Initiative and, since 2016, is hosted by Stroom Den Haag.

2014 Ogen/blik Het Nutshuis, Den Haag The Hague, Nederland Performance series / artist initiative showcasing surprising and unusual performance experiences for an audience.

OPDRACHTEN

2022 In Search of Good Ancestors / Ahnen in Arbeit CTM Festival, Berlin Online, Duitsland A year-long experiment in generative radio commissioned by CTM Festival and Deutschlandfunk Kultur. An artificial BroadCaster, a bespoke voice synthesis system utilizing current deep learning techniques in voice synthesis and style transfer shifts through speech and song, words and soundscapes, reading through text as if tracing slowly over the letters, probing them and unsettling them. The *BroadCaster* performs words produced by a predictive process. Beginning with Jonas Salk's essay "Are we being Good Ancestors?", it tries to predict what words should come next based on its previous memories. Ideas of long-term thinking, wrapped up in human activities of prediction, risk analysis, and memory happen at many levels of human society and individual consciousness. How do we make decisions today, navigating the many layers of uncertainty about the long-term future we are a small part of? www.ctm-festival.de/festival-2022/programme/features/radio-lab/in-search-of-good-ancestors-ahnen-in-arbeit Uitgevoerd

2021 hackingrhythm.online Slagwerk Den Haag Online, Nederland Hacking With Rhythm is a sonic research project into how sound and internet infrastructures intertwine to create music. The

PUBLICATIES

2020 Algorithmic Segments Catalogus REAGENZ VERLAG Hanns Holger Rutz & David Pirrò Graz, Oostenrijk Algorithmic Segments is the catalog for a series of exhibitions and art events happening in Graz throughout 2020. In its gestational stages, the project was conceived as the consolidation of different simultaneous exhibitions across the city of Graz, within the framework of Kulturjahr 2020, a festival of initiatives in art and science on the topics of environment and climate, and digital life-worlds, social interaction, and the future of work.

2017 Relay Conversations
instrumentinventors.org Online publication

2014 No Patent Pending: Self-made Performative Media MER Paper Kunsthalle Book

project's aim is to collect interventions by inquisitive composers and sound artists who challenge the concepts of what is an instrument and what is a stage. hackingrhythm.online Uitgevoerd

2020 Wordless Asko/Schonberg Ensemble Amsterdam, Nederland commission for new installation
jonathanreus.com/portfolio/wordless-a-conversation-with-morton-feldman-and-samuel-beckett-at-the-end-of-history/ Uitgevoerd

2018 if this; then that De Appel, Amsterdam Amsterdam, Nederland commission for new performance
jonathanreus.com/portfolio/if-this-then-that/ Uitgevoerd

PRIJZEN EN STIPENDIA

2017 Leuphana University award for cross-disciplinary teaching initiatives between art and science Leuphana University, Lüneburg DE

2017 Talent Development Prize Creative Industries Fund, NL

2014 Sonic Effect Seed Prize York University, Toronto, CA

2014 Stroom Invest Grant Den Haag, NL

2009 Fulbright Research Grant US Dept. of State, New York, USA

VERTEGENWOORDIGING

-- Instrument Inventors Initiative (iii) Den Haag, NL

ARTISTIEKE NEVENACTIVITEITEN

2016 - Curation / The Reading Room at
2018 Stroom Den Haag, NL

2015 - Teaching - Institute for Culture and
2017 Aesthetics of Digital Media, Hamburg, DE

2014 - Teaching - ArtEZ Academy for the Arts,
2016 Arnhem, NL

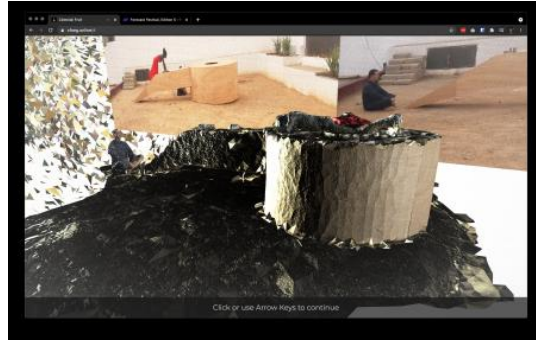
2012 - Teaching - Hogeschool voor de Kunst,
2013 Utrecht, NL

2012 - Teaching - Amsterdam Conservatory,
2013 Amsterdam, NL

2010 - Curation / Artist Residencies - STEIM,
2013 Amsterdam, NL



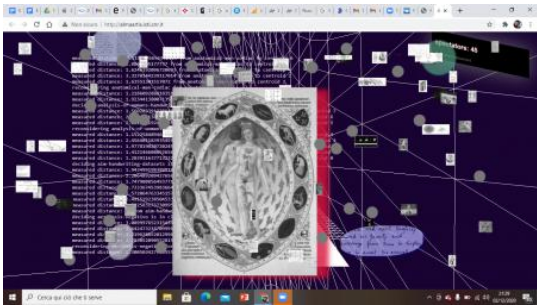
In Search of Good Ancestors, 2022
generative radio broadcast, AI, workshops



Celestial Fruit on Earthly Ground, 2021
interactive website, performances



Wordless, 2020
robotically controlled tape machines, machine-learning corpus-based speech synthesis system



Anatomies of Intelligence ~ Virtual Theatre, 2020
remote collaborative live coding / distributed audience browser manipulation



Anatomies of Intelligence, 2019
web-based, performance, algorithms, catalog of research



The Reading Room (series), 2018
curatorial-community, collective study



if this then that, 2018
performance art, music composition, video



iMac Music, 2017
performance, audiovisual, outsider art



Satellite Skin, 2017
sculpture-performance, installation, app



Sensory Cartographies Institute, 2016
worn instruments, speculative research