

Michael Winter

Curriculum Vitae

mwinter@unboundedpress.org +49.176.6807.2118 www.unboundedpress.org

1 Education

PhD in Media Arts and Technology, University of California, Santa Barbara, 2010
MFA in Music Composition, California Institute of the Arts, Valencia, 2005
BS in Music Technology, University of Oregon, Eugene, 2003

2 Teaching

Gustav Mahler Privatuniversität für Musik, *University Professor of Sound and Intermedia*

Mar 2025 – Present

UNIRIO, *International Visiting Professor*

Feb 2020 – Dec 2020

University of Southern California, *USC Brain Project Lead Developer*

Jan 2014 – Aug 2016

The Art Institute of California, Hollywood, *Instructor*

Jun 2010 – Apr 2011

University of California, Santa Barbara, *Teaching Assistant*

Aug 2007 – Apr 2008

University of Virginia, Charlottesville, *Teaching Assistant*

Aug 2006 – May 2007

California Institute of the Arts, *Teaching Assistant*

Aug 2003 – May 2005

3 Lectures

3.1 2025

IACAP/AISB Conference @ University of Twente, Enchede
Meta+phenomenology I: a taxonomy of learning experiences

3.2 2024

Chintete @ Cantina La Dominica, CDMX

A brief but not necessarily abbreviated history of the domino problem

Mozarteum, Salzburg

Contextualizing the siren

Complexity, memory, power: on the cultural and societal impact of resonating artistic-research methodologies

Gustav Mahler Privatuniversität für Musik, Klagenfurt

Contextualizing the siren

Complexity, memory, power: on the cultural and societal impact of resonating artistic-research methodologies

3.3 2023

Centro Nacional de las Artes, Mexico City (with Alex Bruck)

Workshop on Microtonal Practices (5 sessions)

B-Circle, Berlin

A brief but not necessarily abbreviated history of the domino problem

MPLab, Liepājā

Countercoding: a few thoughts about data ethics and music (or... are your algorithms healthy? - part III)

Jazeps Vitols Latvian Academy of Music, Rīga

A few more thoughts on modulations in harmonic space

3.4 2022

California Institute of the Arts

Countercoding: a few thoughts about data ethics and music (or... are your algorithms healthy? - part I)

Institute of Sonology @ the Royal Conservatory of The Hague

Countercoding: a few thoughts about data ethics and music (or... are your algorithms healthy? - part II)

Institut für Mikroelektronik Stuttgart

Challenges of Analog Visual Cryptography: a history of the domino problem

B-Circle, Berlin (with Catherine Lamb)

Total forms and other totalities

3.5 2020

Simpom 6 @ UNIRIO, Rio de Janeiro

A few more thoughts about Leibniz: the prediction of harmonic distance in harmonic space

University of California, Santa Cruz

A few things I do

3.6 2019

Engaging with Histories Festival @ Rampe, Stuttgart

A prehistory of the domino problem (lecture / performance)

Apotheose Series @ Eckartshaldenweg 7, Stuttgart

Artist conversation (with afterparty at Korridor Bar, Stuttgart with DJ Silent Lover)

Trinity College, London (with Robert Blatt)

This talk has a high chance of failure: performer, score, environment, and listener as algorithmic systems

ELAK, course for electroacoustic and experimental music @ the Universität für Musik und darstellende Kunst Wien

This is a talk about how things fit together

Instituto Internacional en Madrid

This is a talk about how things fit together

Guildhall School of Music, London (with Robert Blatt)

This talk has a high chance of failure: performer, score, environment, and listener as algorithmic systems

3.7 2018

Haifa University

On modulations in harmonic space

3.8 2017

Sono Centro Cultural de Cuenca

La Guitarra en la Experimentacion Sonora

Universidad de las Artes de Guayaquil

Cuando cosas va diferente: entre el concepto y la realidad

Chawpi Laboratorio, Quito

Minimalismo conceptual y la verdad sobre el ruido

Universidad de los Andes, Bogota

Shape and Structure: a few good ideas on form and detail

Fundación Universitaria Bellas Artes Medellín

Un nuevo virtuosidad

Universidad de Antioquia, Medellín

Minimalismo conceptual y la verdad sobre el ruido

Institución Universitaria Bellas Artes, Cartagena

Minimalismo conceptual y la verdad sobre el ruido

California Institute of the Arts

On James Tenney's Changes for six harps

The Box, Los Angeles

On James Tenney's Changes for six harps

3.9 2016

University of California Santa Cruz

On minimal resources, laziness, and style

California Institute of the Arts

On minimal resources, laziness, and style

Conservatorio de las Rosas, Morelia

On minimal resources, laziness, and style

CENIDIM - Instituto Nacional de Bellas Artes, Mexico City

Over 300 years ago, Leibniz predicted many current trends in music: a lecture / performance

Universidad de Guadalajara

Combinatorial optimization and art: from Leibniz to Beckett and beyond

Bath Spa University

On the domain of an open work: cardinality, intersection, and computability

On minimal resources, laziness, and style

University of Huddersfield

Over 300 years ago, Leibniz predicted many current trends in music: a lecture / performance

University of Leeds

From Leibniz to Tenney: on computability, structure, and harmony

Universität der Künste Berlin

From Leibniz to Tenney: on computability, structure, and harmony

Università degli Studi di Torino

Over 300 years ago, Leibniz predicted many current trends in music: a lecture / performance

3.10 2015

University of Southern California

On James Tenney's Changes for six harps

California Institute of the Arts

A few ways to get from one thing to the next

Universidad del Claustro de Sor Juana, Mexico City

Noise in the system: reading Claude Shannon

Computer Music Hangout at the Public School, Los Angeles

Graph theory, harmonic space, and combinatorics

3.11 2014

Conservatorio de Las Rosas, Morelia

New music for guitars

Universidad de Chile, Santiago

Algorithmic Information Theory, Metabiology, Music

Universidad de Buenos Aires

Algorithmic Information Theory, Metabiology, Music

Universidade Federal de Mato Grosso

Algorithmic Information Theory, Metabiology, Music

Universidade de São Paulo

Shape and Structure: a few good ideas on form and detail

Escola de Música e Belas Artes do Paraná

On community and radicality: a personal survey of dangerous artists and art movements

University of California, Santa Cruz

Several extremely simple ideas

University of California, Santa Barbara

Adapting and applying digital signal processing techniques to high-level music information

3.12 2013

Workshop for Algorithmic Computer Music at University of California, Santa Cruz

A few thoughts on musical structure

James Tenney's computer music

Dartmouth College

Where do you get your data from?

The computer in my life

3.13 2011

Wesleyan University

My software thinks your software is beautiful: a few words about metabiology, beauty and music

University of California, Santa Cruz

A few words on elegance, creativity and beauty

Dartmouth College

On James Tenney's Changes for six harps

Three Ideas: 1) sometimes I steal, sometimes I don't, and sometimes I think I am not stealing but actually am; 2) some thoughts on generalizing graphs and mathematical problems from musical ideas; 3) music, structural metrics and algorithmic information theory

IRCAM, Paris

On generalizing graphs and mathematical problems from musical ideas

3.14 2009

California Institute of the Arts

Structural metrics

3.15 2008

Columbia University

On James Tenney's Arbor Vitae for string quartet

3.16 2006

State University of New York, Buffalo

Lecture on the machine and music

3.17 2005

State University of New York, Binghamton

Lecture on infinity

4 Relevant Work

Max Planck Institute for the History of Sciences, Research Scholar, IT Architect

Mar 2022 – May 2023

the wulf., Co-founder, Co-director (to 2018), President of the Board of Directors

Aug 2008 – Present

University of Southern California, USC Brain Project Lead Developer

Jan 2014 – Aug 2016

Wolfram Research, Research Programmer and Consultant

Jun 2012 – Aug 2016

Wolfram Alpha, Research Programmer

Apr 2011 – Jun 2012

Music Mastermind, Developer and Consultant

Jun 2008 – Jul 2009

5 Skills

SuperCollider, Arduino, Python, JavaScript, Lilypond, Java, Mathematica, CAD, CSS, HTML, MySQL, NoSQL

6 Languages

English (fluent), Spanish (advanced), German (conversational)

7 Recordings

7.1 Solo Albums

some pieces with sustained sounds one of which is punctuated every once in a while with other sounds. a wave press. Cassette Tape. forthcoming.

Counterfeiting in Colonial Connecticut / a lot of tiles (trivial scan). XI Records. CD. 2022.

single track. Another Timbre. CD. 2021.

preliminary thoughts. Tsonami Records. CD. 2018.

preliminary thoughts. Bánh Mì Verlag. Cassette Tape. 2018.

lower limit: music for plucked strings. New World Records. CD. 2018.

Approximating Omega. Edition Wandelweiser Records. CD. 2017.

7.2 Compilation Albums

west coast soundings. Edition Wandelweiser Records. CD. 2014. *featuring small world.*

rounds. the wulf. records. Vinyl. 2013. *featuring welcome round for larry.*

Music of Ostrava Days 2009 Live. Ostrava Center for New Music. CD. 2009. *featuring recitation, code, and (perhaps) round.*

DIY Canons. Pogus Productions. CD. 2005. *featuring Filter IV P.I.X.L. Study No. 1.*

8 Residencies and Awards

Creative Europe Programme of the European Union/Goethe-Institut Culture Moves Europe Grant, EU, 2023

Musikfonds Grant (STIP-III), Germany, 2023

ADK Initial 2 Grant, Germany, 2022

GEMA Artist Grant, Germany, 2022

Akademie Schloss Solitude, Germany, 2018–2019

GoctaLab, Peru, 2016

La Paternal Espacio Proyecto, Argentina, 2014

Foundation for Contemporary Arts, USA, 2014

Wolfram Alpha, USA, 2014

Atlantic Center for the Arts, USA, 2009

Ostrava New Music Days, Czech Republic, 2007 and 2009

9 References

Curtis Roads

Professor of Media Arts and Technology, University of California, Santa Barbara

clangtint@gmail.com

Amy Beal

Professor of Musicology, University of California, Santa Cruz

abeal@ucsc.edu

Juan Sebastián Lach Lau

Professor of Composition, National Autonomous University of Mexico, Morelia

lachjs@gmail.com