

## JONATHAN JOY

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### EDUCATION

- MFA            Media Arts Production, University at Buffalo, 2017
- M.S.            Mass Media Arts, Clarion University, 2011
- A.S.            Film Production, Full Sail University, 2004
- B.A.            Broadcast Communications, Westminster College, 2003

### EMPLOYMENT

- 2015 - 2017    Adjunct Faculty, Department of Media Study, University at Buffalo, SUNY
- 2011 - 2014    Adjunct Faculty, Department of Communication, Clarion University, PASSHE

### RESEARCH

***From Attendance to Performance: Spectatorship, "Liveness," and the Emergence of Live Cinema***, 2017 - analyzes the role of spectatorship in the contemporary, active position of 'subject' in an emerging genre environment with particular focus on the migration from traditional cinematic spaces to fractal places.

***The Return to Nowhere - A Journey Across the Ecological Wasteland in Mad Max: Fury Road Through a Process-Relational Methodology of the Moving Image***, 2016 - *Mad Max: Fury Road*, as case study, will exemplify a wasteland of disaster comprised of trauma and the sublime through cinematic and real-world building ontology.

***Positively Post-Moving Image: Amongst an Era of Plasticity***, 2016 - My argument follows the post-moving image as the body + image + sound emerge manipulated within space and time, projecting an outcome (re)defined by an era of (re)mix moving images.

***All Objects Contain Poetics: The Future of Media Ecologies***, 2015 - I argue, through a case study of Matthew Fuller's text *Media Ecologies*, a theoretical framework which examines the age of artificiality and the influx of genetically engineered ecological systems based on two methods.

**Collision Course: The Moving Image Phenomenology of Crash**, 2014 - Using critical phenomenological analysis of skin and touch, I examine how sensorial actions, (inter)actions and (re)actions depicted in the film *Crash* (2004, Dir. Paul Haggis) exemplify the collision of screen, senses, body, and mind through a filmic paradigm.

**Image Analysis: An Introduction of the Senses Through Five Cinematic Theories**, 2014 - The following essay argues for five cinematic theories which explicate the representation of window, door and mirror.

**(I'm) a Yankee Doodle Dandy: Compositional Interpretation of Moving Images in Oliver Stone's Born on the Fourth of July**, 2011 - The syntax of cinema is the systematic arrangement of images combined to form a sequence of scenes that result in a narrative structure. It is within this systematic arrangement that cinematic codes are defined.

## TEACHING EXPERIENCE

University at Buffalo - Adjunct Instructor

2017 DMS 103 Basic Video

2016 DMS 105 Basic Documentary

DMS 341 Intermediate Video Workshop

2015 DMS 105 Basic Documentary

DMS 315 Cult Cinema - "So Bad, It's Good"

Clarion University - Adjunct Instructor

2014 MMAJ 270 Temporal Media

MMAJ 311 Broadcast Practices and Principles

MMAJ 351 Field Production

MMAJ 375 Photography

2013 MMAJ 208 Introduction to Film

MMAJ 270 Temporal Media

MMAJ 311 Broadcast Practices and Principles

MMAJ 351 Field Production

MMAJ 353 Studio Production

MMAJ 375 Photography

2012 MMAJ 270 Temporal Media

MMAJ 351 Field Production

MMAJ 353 Studio Production

2011 CMST 113 Public Speaking

## CONFERENCE PRESENTATIONS

- 2017 "Action!: Performance, Sport, and Moving Bodies in Film and Visual Media," University of Pittsburgh, Pittsburgh, PA, September
- 2013 "Shooting News, Commercials, and More with DSLR," panel, BEA, Las Vegas, NV, April

## WORKSHOPS

- 2017 Documentary Practices - Short Form, Westminster College, March 20 - 21
- 2013 Video Production Practices, Westminster College, March 18 - 20
- 2012 Field Production Practices & Etiquette, Clarion University, April 9 - 11

## SELECTED FILMOGRAPHY

- 2017 ***Set Aside the Cobwebs in the Sky***, Writer/Director/Editor/Musical Score, Clarion, PA
- 2016 ***Fugue Country***, Writer/Director/DP/Editor/Musical Score, Clarion, PA
- 2015 ***The Approximate Human***, Writer/Director/DP/Editor/Musical Score, Clarion, PA
- 2015 ***Untitled (Gary Earl Ross Project)***, Writer/Director/DP/Camera/Editor, Buffalo, NY
- 2015 ***Method Behind My Madness***, Writer/Director/Camera Operator, Cleveland, OH
- 2011 ***Golden Eagles***, Director/Scriptwriter/Co-Editor, Clarion University, Clarion, PA
- 2010 ***Alpha Star***, Camera/DP/Co-Editor, PittRace Complex, Wampum, PA
- 2009 ***In the City***, Camera Assistant, Sean Robert Entertainment, Los Angeles, CA
- 2006 - 08 ***The Hills***, Camera Assistant, MTV Networks, Los Angeles, CA
- 2005 ***Stereo Sound Agency***, Camera Assistant, Giant Distribution, Los Angeles, CA
- 2005 ***Weekend in LA***, Director of Photography, Jimm Needle Studios, Pittsburgh, PA
- 2004 - 05 ***Numbers***, Camera Department PA, Paramount Television Network, Los Angeles, CA

## EXHIBITIONS

- 2017 ***Set Aside the Cobwebs in the Sky*** (upcoming multi-channel installation - May 1-7)
- 2016 ***Fugue Country***, single-channel video installation, Center for the Arts, Buffalo, NY

- 2016 **Global Jam**, locative media installation, Burns Building, Buffalo, NY
- 2015 **Beautiful Language**, short documentary, Center for the Arts, Buffalo, NY
- 2015 **Method Behind My Madness**, short documentary, Center for the Arts, Buffalo, NY
- 2015 **DataBall**, computational media installation, Center for the Arts, Buffalo, NY
- 2011 **Golden Eagles**, short documentary, Gemmell Student Complex, Clarion, PA
- 2006 **Modus Operandi: Missing Pages Live at Mr. Small's** - DVD release, Pittsburgh, PA

### WORK-IN-PROGRESS

#### **Set Aside the Cobwebs in the Sky (Gently Open Your Eyes to Sleep), 2017**

*Cobwebs in the Sky* is an experimental multi-channel moving image Live Cinema installation and performance. The project consists of an experimental video, shot on location, honing in on themes of temporality, fragmentation, anti-nostalgia, representation, grief, loss, identity, age, and reclamation of the human body. A soundtrack of my composition accompanies the edit and installation. In addition, two media artists, providing them access to all of my raw footage, found footage, and soundtrack, have compiled two disparate edits. My rationale for this process is to explore their investigation of spectatorship through the interplay of unconscious desires, social influences and textual provocations. The presentation is a multi-channel cinema screening + live score.

### PROFESSIONAL COLLABORATION

- 2012 - Always Delightful Films, Pittsburgh, PA  
Active member of a Pittsburgh-based collective of independent artists who are driven to maintain an ongoing platform for production, presentation, and discourse through personal and communal projects.

in association with Always Delightful Films:

- 2017 **Parihug**, "2017 Kickstarter Campaign" Trailer, Producer/Audio, Cleveland, OH
- 2013 **Pinball Championships 2013**, "PAPA 16" Trailer, Producer/Camera, Pittsburgh, PA
- 2013 **Kayak Pittsburgh**, "Raise a Paddle" Promo Video, Producer/Camera, Pittsburgh, PA
- 2013 **Delightful Image Spot #1**, "Delightful Lemonade," Producer/Camera, Pittsburgh, PA
- 2013 **RX Xpress Pharmacy**, "Personalized Touch," Producer/Camera, Grove City, PA
- 2013 **Coldwell Banker**, "Things Happen," Writer/Co-Director/Producer, Clarion, PA
- 2012 **Artist Collective Spots**, "Jonathan is Delightful," Writer/Director/Producer, Clarion, PA
- 2012 **Cuyahoga Valley Railroad**, "Take a Ride," Producer/Camera, Cuyahoga Valley, OH

### PROFESSIONAL AFFILIATIONS

- Member, University Film & Video Association, 2012 - present
- Member, Digital Cinema Society, 2008 - present

## **AWARDS AND RECOGNITION**

Outstanding Graduate Student - Advancement in Mass Media Arts, Clarion University, 2011

Advanced Production Performance - 16mm Film Production, Full Sail University, 2004

Best Short Film - **Aspect : Ratio** - Short Film Festival, Westminster College, 2003

Best Original Screenplay - **Aspect : Ratio** - Short Film Festival, Westminster College, 2003

Best Short Film - **Some Are Heroes** - Short Film Festival, Westminster College, 2002

## **TECHNICAL KNOWLEDGE**

Camera: RED Scarlet, Blackmagic Cinema, Canon DSLRs, Arriflex 435 35mm, Arriflex 16mm, Braun Nizo 6080 Super 8

Editing: Adobe Creative Cloud (Premiere Pro, Speedgrade, Photoshop, Lightroom, Audition, After Effects, and Story Plus), Final Cut Pro

Sound: Experience mixing multiple wireless microphones, shotgun and boom microphone setups, audio recorders/mixers, modular synthesizers, drum machines, circuit-bent instruments

Additional Equipment: Various light packages, lighting and gaffer equipment