

Holland Hopson

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Short Bio

Holland Hopson is a sound and media artist, composer and improviser. A multi-instrumentalist, he usually performs on clawhammer banjo and electronics. Holland often augments his instruments with custom-designed sensor interfaces and performs with his own highly responsive, interactive computer programs. Holland has performed in Australia, Europe and North America along with notable experimental and outsider musicians such as Macarthur Genius Award winners Anthony Braxton and George Lewis, live electronics pioneer David Behrman, sonic meditator Pauline Oliveros, mutant-trumpeter Ben Neill, network music trailblazer Tim Perkis, free-improv innovators LaDonna Smith and Davey Williams, and others. Holland has held residencies at the Atlantic Center for the Arts, Florida; at LEMURPlex, Brooklyn; and Harvestworks Digital Media Arts, New York. Holland is Assistant Professor of Arts Entrepreneurship in New College at the University of Alabama and a Fellow of the Collaborative Arts Research Initiative (CARI).

Long bio

Holland Hopson is a sound and media artist, composer, improviser, and electronic artist. A multi-instrumentalist, he usually performs on clawhammer banjo and electronics. Holland often augments his instruments with custom-designed sensor interfaces and performs with his own highly responsive, interactive computer programs.

Holland has held residencies at the Atlantic Center for the Arts, Florida, where he worked with interactive electronics pioneer David Behrman; at LEMURPlex, Brooklyn, where he collaborated with robotic instruments; and Harvestworks Digital Media Arts, New York, where he developed a sound installation based on Marcel Duchamp's sculpture, *With Hidden Noise*.

Holland's film sound and scoring work recently took him to Mt. Washington, New Hampshire, "home of the world's worst weather," where he managed to cling desperately to the side of the icy mountain while recording location sound for Jacqueline Goss's *The Observers*. Holland's recently released companion soundtrack to the film is titled *Wind Whistling in Overhead Wires*.

An avid phonographer, Holland has recorded sounds on five continents and in over a dozen countries.

Holland's most recent solo recording is *Post & Beam*, a collection of original and traditional Appalachian songs arranged for banjo and live electronics. The Albany Times-Union called *Post & Beam* "a haunting, often mesmerizing album of old songs and new sounds." David Zicarelli of *Cycling* '74 wrote "I guarantee you've never heard anything

like it — beautifully performed original and traditional folk songs set against an electronic dreamworld.”

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