

Holland Hopson
www.hollandhopson.com

Artist Statement

I experience the world primarily through my ears. My work uses sound and language via computer technology to engage with questions of consciousness and systems of knowledge. Much of the work translates data into experiences to uncover boundaries of human perception and knowledge. I also use computer code as a stand-in for human agency and decision making. My materials are usually off-the-shelf components: computers, speakers, monitors, cables, databases, alphabets, field recordings. My creative process is situated as much within the computer code running in the background as within the assembly of the audible and visible parts.

Short Bio

Holland Hopson is a sound and media artist, composer and improviser. Recent exhibits include the *Southern Sonic* sound art festival at the Contemporary Arts Center, New Orleans, Louisiana, USA; the *B22: Wiregrass Biennial*; the *Automated* exhibit in the Fringe Arts Festival, Bath, UK; and *Art as Message* at the Czong Institute for Contemporary Art in Korea.

Recent collaborations include *Tracing Thin Air* with Karen Brummund and Allison Grant, *Half Premonitions of the Moon* with book artist Sarah Bryant, music for the violin duo Miolina, and *field recordings of mind in morning* with poet Hank Lazer. Holland's long form performance work for invented instruments, *Birds of Passage in an Egg-Shaped World*, was premiered in 2021 at the California Institute for the Arts.

Holland has held residencies at the Atlantic Center for the Arts, Avaloch Farm Music Institute, The Hambidge Center, LEMURPlex, and Harvestworks Digital Media Arts. His work has been supported by grants from the Verdant Fund, Meet the Composer, and others. Holland is Assistant Professor of Arts Entrepreneurship in New College at the University of Alabama where he also served as a Fellow of the Collaborative Arts Research Initiative (CARI).

His work is in the collections of the Rhode Island School of Design (RISD) and Washington University, among others.

Long bio

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A multi-instrumentalist, Holland 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 Macarthur Genius Award winners Anthony Braxton and George Lewis, live electronics pioneer David Behrman, and sonic meditator Pauline Oliveros.

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Holland has held residencies at the Atlantic Center for the Arts, Florida, where he worked with interactive electronics pioneer David Behrman; Avaloch Farm Music Institute, New Hampshire; The Hambidge Center, Georgia; 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 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 companion soundtrack to the film is *Wind Whistling in Overhead Wires*.

His most recent solo recordings are *Sky Sparrow Snow* and *Tell A Gossip*. Holland's music has been released by Burning Harpsichord, Composers Concordance, Grab Rare Arts, MSR Classics, Stunned, Sweet Wreath, and Tape Drift Records among others.

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