

Holland Hopson

www.hollandhopson.com hollandhopson.bandcamp.com

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.

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).

Long 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 many others. He has performed at notable venues such as the Institute for Creativity, Arts, and Technology (iCAT), the Experimental Media Performing Arts Center (EMPAC), Rhizome DC, Roulette, and The Kitchen. He has received grants from the Verdant Fund, Meet the Composer, the Thomas J. Watson Foundation and others.

Holland has held recent residencies at the The Hambidge Center where he received the Lee & Margaret Echols Fellowship for Musicians; Avaloch Farm Music Institute; Atlantic Center for the Arts, Florida, where he worked with interactive electronics pioneer David Behrman; 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*.

An avid field recordist, Holland has collected sounds on five continents and in over a dozen countries. 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 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 titled *Wind Whistling in Overhead Wires*.

Holland has worked to advance and champion other artists through his involvement with grass-roots arts organizations such as the Albany Sonic Arts Collective (ASAC), the Austin New Music Co-op, and the Birmingham Art Music Alliance (BAMA).

Holland's music has been released by Composer's Concordance, Grab Rare Arts, MSR Classics, Sweet Wreath, and Tape Drift Records. His most recent solo recording is *Sky Sparrow Snow*, a collection of songs for banjo, voice and live electronics.

His visual art is in the collections of the Rhode Island School of Design (RISD) and the University of Washington.

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