

# Holland Hopson

9 Harvard Avenue  
Albany NY 12208  
(512) 633-1361  
holland@hollandhopson.com  
www.hollandhopson.com

## EDUCATION

---

### **Rensselaer Polytechnic Institute**

Master of Fine Art in Electronic Arts

Thesis: "Constructing an Intelligent Instrument for Interactive Computer Music"

Advisor: Neil Rolnick

Troy, NY

1998

### **Birmingham-Southern College**

Bachelor of Music Composition, Summa Cum Laude

Independent Study: Algorithms and Art

Birmingham, AL

1993

January 1991

## TEACHING INTERESTS

---

Algorithms and Art: Process and Programming for Artists

Audio Recording Techniques and Technology

History of Multimedia Performance and Installation

Interactivity, Improvisation, and Indeterminacy

Introduction to Interactivity

Technology and Performance Practicum

Sound Art

Sound for Multimedia

## RESEARCH INTERESTS

---

Acoustic Ecology

Computer as Folk Practice

Gestural Control of Music and Multimedia

Intelligent Instruments/Composed Instruments

Interactivity, Improvisation and Technology

Sound Spatialization

## TEACHING EXPERIENCE

---

### **Harvestworks Digital Media Arts**

Instructor

New York, NY

1999–2003

• Introduction to Multimedia Production: a foundation course in the Digital Media Certificate Program, covering basic production process of working with digital media and related topics including interactivity, resolution, sampling, asset management.

- Crash Course in HTML: syntax and structure of HTML and basic web design.
- Making Sense of Sensors: an introduction to data acquisition using sensors including some basic filtering algorithms for deriving multiple streams of information from a single sensor.
- Tutored individuals in Max/MSP, Basic Stamp programming, sensor design and construction

**Ramapo College of New Jersey**

Ramapo, NJ

Assistant Professor of Contemporary Arts

1998–1999

Developed syllabi, lectured, held regular office hours, advised students

Fall 1998 Courses

- Basic Radio: an introduction to radio production tools and techniques, writing for broadcast, history of radio, including hands-on broadcast experience at WRPR 90.3 FM.
- Introduction to Audio Production: practicum-style class covering basic tools and techniques for analog and digital audio production. Emphasis on listening, vocabulary, and effective use of audio in varied media.

Spring 1999 Courses

- Computer Art: Survey of current work introducing foundational concepts of digital media such as finite resolution, infinite reproducibility, and interactivity. Students explored hypertext by learning HTML and creating personal web sites.
- Introduction to Audio Production: practicum-style class covering basic tools and techniques for analog and digital audio production. Emphasis on listening, vocabulary, and effective use of audio in varied media.
- Desktop Publishing: Introduction to information design, typefaces, and layout. Students used Quark to create personal projects and collaborative design of Wallace Stevens’ “13 Ways of Looking at a Blackbird”.
- Independent studies in Advanced Radio Production: Guided students through pre-production and production of long-form radio pieces.

**Rensselaer Polytechnic Institute**

Troy, NY

Teaching Assistant

1997–1998

Taught as independent instructor Audio Section of Media Arts Studio, a multi-section undergraduate foundation course in the Electronic Media, Arts, and Communication (EMAC) Program covering audio, video and imaging technologies.

Supervisor: Kathleen Ruiz, M.A., and Ph.D.

- Developed syllabus, instructed students, supervised student projects for audio section of course including analog and digital audio recording, digital audio editing, MIDI, sampling, composition, creating sound for image. Responsible for studio maintenance and upgrades.

**PROFESSIONAL EXPERIENCE**

---

**University of Texas Performing Arts Center**

Austin, TX

Patron Services Assistant Manager

2003–present

- Coordinated House Management services and staff for over 400 events per year at six venues including Bass Concert Hall (3000 seats), Hogg Memorial Auditorium (1200 seats) and Bates Recital Hall (700 seats). Center clients included Broadway productions, touring pop acts, Austin Symphony Orchestra, Austin Lyric Opera, Ballet Austin and University Departments.
- Supervised approximately 30 House Managers and 350 Volunteer Ushers.

- Streamlined Training for House Managers and Volunteers.
- Consolidated six Front of House databases into one relational database designed to interact with Center-wide database.
- Coordinated merchandise sales for Performing Arts Center events. Annual gross sales average of \$295,000. Established account and procedures for accepting credit card payments. Trained sales personnel.
- Curated exhibitions in gallery space in lobby of Bass Concert Hall.
- Coordinated student group volunteer program.
- Resolved patron complaints.
- Created database to track status of repair requests.
- Assisted with Development and Outreach events.
- Coordinated tours of Bass Concert Hall.
- Updated UTPAC Volunteer Opportunities web page.
- Produced bimonthly newsletter for volunteers.
- Employee of the Semester, Fall 2006

**Grab Rare Arts**

New York, NY and Austin, TX

Art and Technology Consultant

2001–present

Specialize in custom sensor hardware and software for artists

Clients include:

- Austin Museum of Digital Art (AMODA): developed software for laptop battle scoreboard.
- Monique Buzzarte: developed sensor interface hardware and software for trombone.
- Manhattan School of Music: developed software and hardware for Percussion Ensemble performance of Luigi Nono’s *Con Luigi Dallapiccola*, conducted by Jeffrey Milarsky.
- Chris Mann: developed 8 channel surround-sound software using phoneme-recognition algorithms for interactive performances in New York City and Berlin.
- Kristin Norderval: developed dataglove hardware and software.
- Jack Ox: developed sonic display software integrating music by Alvin Curran with Jack Ox’s Color Organ 3D animations.
- Nicole Peyrafitte: developed video and audio processing software for live performance.

Freelance Audio Recording, Production, Composition

2001–present

Provide location recording, live sound production and mixing, post-production mixing and mastering, sound design, and film scoring. Clients include Electronic Music Foundation, Austin New Music Co-op, Chris Coghurn, ECFA, the No Idea Festival, Aaron Dixon (The Case of Clyde Baxter), Anney Bonney (Cascadence)

**Austin New Music Co-op**

Austin, TX

Development Officer

2004–present

- Oversee all development activities. Write grant proposals. Create and maintain donor database. Have raised over \$8500.00 in 2 seasons.

**Bernstein Artists**

New York, NY

Associate

2001–2002

Provided promotional, technical, and other support for venues booking Bernstein Artists clients. Facilitated communication between artist and venue. Some booking. Bernstein Artists is an arts

management company specializing in contemporary classical performing artists; clients include Maya Beiser, the Paul Drescher Ensemble, and David Krakauer's Klezmer Madness.

**Engine 27**

New York, NY

Managing Director

1999–2001

Managed construction and operation of multi-media performance space; Supervised personnel and volunteers; Oversaw daily operations; Purchasing; Scheduling; Assisted with programming, promotion, installation of artwork, and production of events. Handled finances, program budget of approximately \$120,000.00 per year, and payroll for 3 full-time employees and 2 part-time employees.

**Electronic Music Foundation**

New York, NY

Associate Director

1999–2003

- Assisted with artistic planning, promotion, fund-raising, and event production.

Technical Director, EMF @ the Flea

2002

- Coordinated technical production and archiving for concert series at the Flea Theatre, New York, NY featuring Harry Sparnaay, Interface, Laurie Spiegel, Bob Gluck, Hugh Livingston, Elliot Sharp, Ben Chadabe.

---

**ARTISTIC EXPERIENCE**

**Composer, Improviser, and Electronic Artist**

1989–present

Actively produce and present work including interactive computer music, sound art, multimedia events, installations, sound for film and video. Recent appearances in New York, San Diego, Paris, Havana, Bergen.

---

**SELECTED PERFORMANCES**

Electrons & Phonons, Austin New Music Co-op, Austin TX 2006

- Performed *For James (Rising or Falling)* for soprano saxophone and computer

iEAR Studios 15<sup>th</sup> Anniversary: Holland Hopson and John J.A. Jannone, Rensselaer Polytechnic Institute, Troy NY 2006

- Concert with John J.A. Jannone performing solo and duo works for interactive electronics including *With Hidden Noises*, *Life on (Planet)* and premiere of *For James (Rising or Falling)*

Lightbox Orchestra, Austin New Music Co-op, Austin TX 2006

- Premiere of *We would like to take this opportunity*, string quartet featuring Fred Lonberg-Holm, cello soloist

AMODA Performance Series #7: Stephen Vitiello and Holland Hopson, Austin Museum of Digital Art, Austin TX 2006

- Performed *With Hidden Noises* for custom interface and computer and *Life on (Planet)* for rocks and computer

Beyond the Past: New Music for Extinct Instruments, Austin New Music Co-op, Austin, TX 2005

- New compositions for intonarumori including premiere of *x seconds of crackling/x seconds of lapping* for four intonarumori. Participated in design and construction of intonarumori instruments modeled on Luigi Russolo's instruments.

John Cage's Song Books, Austin New Music Co-op, Austin, TX 2005

- Happening-style concert of selections from John Cage's *Songbooks: Solos for Voice 3-92*

Austin Museum of Digital Art Performance Series #5: Phill Niblock, Austin, TX 2004

- Performed music of Phill Niblock

No Idea Festival, Austin and Houston, TX 2004

- Festival of improvised music.

Works of the New York School, Austin New Music Co-op, Austin, TX 2004

- Three concert series featuring work by Earle Brown, John Cage, Morton Feldman, Christian Wolff

Rock Music, Austin New Music Co-op, Austin, TX 2003

- Curator and organizer of installations and concert of music made with rocks and stones including premiere of *Life on (Planet)*.

Austin Museum of Digital Art Performance Series #1, Austin, TX 2003

- Improvised interactive computer music with Maria Chavez and Sandy Ewen

No Idea Festival, Austin and Houston, TX 2003

- Festival of improvised music.

Roulette, New York, NY 2002

- Solo performances of interactive computer music including premieres of *grckl* and *Batak Batak* for extended soprano saxophone and computer, and *West Fork Gillie*, *Shady Grove Mechanic*, and *Bowling Green* for extended clawhammer banjo and computer.
- Duets with John Jannone and James Keepnews including premiere of *bend, fold, spindle* for extended soprano saxophone and PAWS

Ninon, France tour including Toulouse, Luchon, Pouchergues 2002

- Multimedia performance with Nicole Peyrafitte

Electronic X-travaganza, The Kitchen, New York, NY 2002

- Solo performance of interactive computer music including premiere of *Sal Got a Meatskin*, curated by John King

Soft Boot, Medicine Show Theater, New York, NY 2001

- Solo and ensemble performances of interactive electronic music with video including premiere of *Lima* and works by John J.A. Jannone, Lukasz Lysakowski, Kurt Ralske

One for One, Impulse Response Series, The Arts Center of the Capital Region, Troy, NY 2001

- Evening-length solo performance of interactive computer music including premiere of *Cuckoo*, *Circul*, *Slap & Tickle*, and *Tin*

Pentet.0+55 Medicine Show Theater, New York, NY 2000

- Solo and ensemble performances of interactive electronic music with video including premiere of *Largemouth* and *Destiny and Infinity* works by Johnny DeKam, Chelsea Gibson, David Gibson, John J.A. Jannone, Kurt Ralske

The Knitting Factory, New York, NY 1999

- Improvised interactive computer music with James Keepnews

Maps, State University of New York, Albany, NY 1999

- Evening-length solo performance of interactive computer music

Solo Voices, The Kitchen, New York, NY 1998

- Two-night run of solo performances by emerging artists, curated by Ben Neill
- Premiered *Gone to Tuscaloosa* and *New Prospect* for extended soprano saxophone and computer

Following the North Star Bugaloo, Electronic Arts Performance Series, RPI, Troy, NY 1997

- Interactive music and video performance of evening-length piece by George Lewis
- Collaborated with James Keepnews to build an interactive video environment

Folk Technology, Electronic Arts Performance Series, RPI, Troy, NY 1997

- Solo performance of interactive computer music, boombox pieces, improvisations

Music from iEAR Studios, Bard College, Annendale on Hudson, NY 1997

- Solo interactive music and video performance including premiere of *Ordinate and Abscissa* for extended soprano saxophone, computer and projected images.

Music from iEAR Studios, Bennington College, Bennington, VT 1997

- Solo and duo interactive music and video performances including premiere of *The Ideal of Cinema* for soprano and alto saxophone, computer and projected images.

New Musings: Electro-Acoustic, Found Sound, and Spoken Word Compositions, ArtBurst Series, Birmingham, AL 1995

- Evening-length solo and ensemble performances including premieres of *Ayam Means Chicken*, *Enak Means Delicious* and *Oral History* for tape, *Flute Song Has Returned to Bamboo Forest* for 12 boomboxes, *Hey, the Na Na Song* for three performers and *Film Music* for solo voice.

## **SELECTED EXHIBITIONS**

---

*With Hidden Noises*, (2002-3) Interactive installation, four channel sound installation controlled by replica of Marcel Duchamp statue

- excerpts presented at Scenofest Prague Quadrennial, Prague, Czech Republic, 2007
- The Loft Series, Austin TX, 2004
- Harvesworks Digital Media Arts, New York NY, 2003

*sun drum moon rock dust dusk*, (2003) Interactive installation; a self-regulating system of rocks on a drum activated by a light-sensitive tone generator

- No Idea Festival, Houston TX, 2004
- Rock Music, Austin New Music Co-op, Austin TX, 2003

*Flyover II*, sound by Holland Hopson

- *Crossing the Line*, Queens Museum of Art, Queens, NY 2001 Curated by Stephen Vitiello

*Birdcage*, a real-time computer realized installation of John Cage's *Birdcage*

- Engine 27, New York, NY 2000

*Trade Place*, immersive video installation with Kathleen Brandt

- iEAR Space, iEAR Studios, Troy NY 1998

*Handmade: Left Hand*, mixed media sculpture

- Project Gallery, iEAR Studios, Troy NY 1998

*Four Walls, Four Windows*

- multichannel video installation, Project Gallery, iEAR Studios, Troy NY 1997

## **SOUND FOR FILM, VIDEO AND THEATER**

---

*The Case of Clyde Baxter*, short film written and directed by Aaron Dixon, score composed and performed by Holland Hopson 2005

- Winner - Best of Festival at the Nudge 2.0 Micro Digital Film Festival

*Cascadence*, video by Anney Bonney, sound by Holland Hopson 2001

- Winner - Grand Prize for Animation at the Rutgers University Film and Video Festival
- The Ninth Biennial of the Moving Image, St-Gervais, Geneva, Switzerland 2001
- "After Psychedelivision" Curated by Stephen Vitiello

*Alabama Rain*, theatrical production directed by Robyn Allers, score composed and performed by Holland Hopson 1997

*Escargot*, video by Holland Hopson, sound by Holland Hopson 1996

*Millfire*, theatrical production directed by Michael Flowers, score composed and performed by Holland Hopson 1991

*Macbeth*, theatrical production directed by Michael Flowers, score composed and performed by Holland Hopson and Kendrick Wells 1991

## CONFERENCE PRESENTATIONS

---

*Shady Grove Mechanic* for extended clawhammer banjo and computer, New West Electroacoustic Music Organization (NWEAMO), San Diego State University, San Diego, CA 2004

*Slap & Tickle* for extended soprano saxophone and computer, Florida Electroacoustic Music Festival, University of Florida, Gainesville, FL 2002

*Shiny Cowbird* interactive computer music for extended soprano saxophone, cyberglove and computer with John J.A. Jannone, International Computer Music Conference (ICMC), Havana, Cuba 2001

*Tapeworm* interactive music and video for extended soprano saxophone, cyberglove and computer with John J.A. Jannone, Feedback Conference, Connecticut College, New London, CT 2001

*Birdcage* a real-time computer realized installation of John Cage's composition *Birdcage*, International Symposium on Electronic Art (ISEA), Ecole Nationale Supérieure des Beaux-Arts, Paris, France 2000

*Quodlibet* multimedia performance with Pierre Joris and Nicole Peyrafitte, Keynote Performance, Digital Arts and Culture Conference, Bergen, Norway 2000

*Kedron, Still Moving* for extended soprano saxophone and computer, Music from RPI's iEAR Studios, The College Music Society 1998 Northeast Chapter Meeting, State University of New York, Albany, NY 1998

"Hearing Voices: Sound Poetry and Audio Technology," Paper presented at Ghosts in the Machine Conference, Rensselaer Polytechnic Institute, 1998

*Mind the Gap* sound installation, Society of Electro-Acoustic Music in the US (SEAMUS) National Conference, Birmingham-Southern College, Birmingham, AL 1996

## RADIO BROADCASTS

---

CJSF 90.1 FM, Burnaby, B.C., Canada

KBCS 91.3 FM Bellevue/Seattle, WA

KGNU 88.5 FM Boulder, CO

KOOP 91.7 FM, Austin, TX, live performances with Chris Coghurn, Travis Weller, ECFA and the Austin Cobra Players.

KVRX 91.7 FM Austin, TX live performance with Slaughter Capacity Tentet

KWVA 88.1 FM, Eugene, OR

WFMU 91.1 FM, East Orange, NJ, live performance with James Keepnews

WHUR 91.7 FM, New London, CT

WKCR 89.9 FM, New York, NY, live performance with James Keepnews on "Live Constructions"

WLRH 89.9 FM, Huntsville, AL

WMBR 88.1 FM, Cambridge, MA

WOBC 91.5 FM, Oberlin, OH

WOMR 92.1 Provincetown, MA

WRPI 91.5 FM, Troy, NY

## SELECTED REVIEWS

---

Freeman, Doug. "Bee vs. Moth – Soundhorn", *austinsound.net*, May 31, 2007

Schroeder, Audra. "Texas Platters: Bee vs. Moth", *The Austin Chronicle*, June 8, 2007

Meiburg, Dorothy. "AMODA's Sound Performances by Stephen Vitiello and Holland Hopson" *...might be good* #70, May 26, 2006

Schroeder, Audra. "White Noise", *The Austin Chronicle*, May 12, 2006

Cowley, Julian. "Gates Ensemble: 16 october 03" *The Wire*, February 2006

Zampino, Phil. "Holland Hopson / James Keepnews with special guests Damian Catera and Tom Chess (Washington Square Church)" *The Squid's Ear*, [www.squidsear.com](http://www.squidsear.com)

Smith, J. Eric. "Holland Hopson/James Keepnews *Hunting and Gathering*," *Metroland*, February 26, 2003.

Kozinn, Allan. "The Updated Face of Electronic Composition," *The New York Times*, Arts & Ideas Section, March 9, 2002, p. A15

Raabe, Nancy. "Improv Festival on perfect night offers pleasant change," *The Birmingham News*, August 22, 1998, p. 2A

Raabe, Nancy. "Concert-goers experience provocative performance," *The Birmingham News*, January 21, 1998, p. 2A

Kaimann, Frederick. "This evening with Hopson would make great radio," *The*

*Birmingham News*, October 23, 1995, p. 8D

## GRANTS / FELLOWSHIPS

---

Meet the Composer awarded 1998

Thomas J. Watson Foundation awarded 1993–1994  
• Project: Composing with Environmental Sound  
• Field recordings and studio work in Venezuela, Brazil, United Kingdom, Ireland, Holland, Czech Republic, Hungary, Poland, Turkey, Singapore, Malaysia, Thailand, Indonesia, Hong Kong, Canada

## RESIDENCIES

---

Artist in Residence, Harvestworks New York, NY 1999–2000

Studio for Electro Instrumental Music (STEIM) Amsterdam January 1994

Experimental Studios of Krakow and Katowice Poland April 1994

Sonic Arts Research Studio Vancouver August 1994

## UNIVERSITY SERVICE

---

### **University of Texas at Austin, College of Fine Arts**

Student Center Advisory Committee 2006

• Served on committee to redesign the College of Fine Arts Student Center.

Performing Arts Center All-Staff Committee 2004–2006

• Coordinated monthly all-staff meetings.  
• Coordinated annual Planning Week retreat.

### **Ramapo College of New Jersey**

Faculty adviser to WRPR 90.3 student radio station 1998–1999

• Advised student leadership regarding programming, FCC compliance, budgeting, facility maintenance and upgrades.

### **Rensselaer Polytechnic Institute**

Producer and Host of *hEAR iEAR* 1997–1998

• Produced a two hour, weekly radio show on WRPI 91.5 Troy, NY featuring experimental and electronic music.

Interim Producer of *hOUR iEAR* 1997

• Produced three, hour-long video segments of student-created video art for cable access broadcast.

## LECTURER / PANELIST

---

“grckl: Breath as Gestural Control”, Composers Forum, University of Texas at Austin, School of Music, Austin, TX 2003, 15 students

“Machine Visions: With Hidden Noises”, Harvestworks, New York, NY 2003, 25 attendees

“With Hidden Noises: Sonifying a Sculpture”, Composers Forum, Brooklyn College, Brooklyn, NY 2002, 20 students

“Sensors to MIDI”, Sarah Lawrence College, Bronxville, NY 2002, 12 students

Panelist, “The Challenge: Presenting Digital Art”, The New York Digital Salon Webcast Series, School of Visual Arts, New York, NY 2001

“Interactivity and Indeterminacy”, Composers Forum, Manhattan School of Music, New York, NY, 2000, 25 students

“Interactive Computer Music and Virtual Reality”, Project Renaissance, State University of NY, Albany, NY 1999 25 students

“Interactive Computer Music and Virtual Reality”, Arts and Lectures Series, Ramapo College of NJ, Ramapo, NJ 1999 30 students

“The Extended Saxophone”, Columbia University Computer Music Center, New York, NY 1998, 12 students

“*Kedron*: Gestural Limits of the Footpedal”, The Downtown Arts Festival, Harvestworks, New York, NY 1997 20 attendees

## RESEARCH IN PREPARATION

---

“Revealing Hidden Noise: An Interactive Audio Installation based on Marcel Duchamp’s *With Hidden Noise*”

“Tru One: A Clawhammer Banjo-based Gestural Controller”

## DISCOGRAPHY

---

*Sound Horn*, Bee vs. Moth, Aggraviere, AGGR-001, 2007

*With Hidden Noises*, Holland Hopson, Grab Rare Arts, grab-1002, 2006

*Shining White Air*, Brent Fariss, Spectral House sh-004, 2006

*Die Mitte*, ECFA, Lenka Lenta 2005

*Iraqnaphobia/Wake Up Dead Man*, Alex Coke, Vox Lox, 2005

*Maps*, Holland Hopson, Grab Rare Arts, grab-1001, 2004 (1998)

*16 october 03*, The Gates Ensemble, Spectral House, sh-006, 2004

*Hunting and Gathering*, Holland Hopson and James Keepnews, Metaharmonic, MHR-001, 2002

*Total Electric Living*, compilation of audio art produced by Stephen Vitiello, 2001

“Slap and Tickle,” *Florida Electroacoustic Music Festival Vol. 2*, EMF Media (forthcoming)

## **TECHNICAL SKILLS**

---

Advanced Audio Production

Basic Video Production

Languages and Development Environments

- Max/MSP/Jitter
- basic LISP, C, Java, Javascript, BASIC

Adobe Dreamweaver, Adobe GoLive, Adobe Photoshop, Filemaker Pro

## **PROFESSIONAL MEMBERSHIPS**

---

Austin New Music Co-op

College Art Association

College Music Society

Electronic Music Foundation