

## **MEDIA RELEASE**

From Stockholm to Copenhagen, Venice to Chaing Mai and countless cities in between, internationally acclaimed Swedish experimental sound composer, musician and artist.

Carl Michael von Hausswolff arrives in Australia for the first time to embark upon new creative work and presentation as guest off the School of Media and Communication at RMIT and the City of Melbourne. He will give a public lecture on his art practice on Friday, 5 March 2010 at RMIT's Kaliede Theatre; an informal performance/installation and reception in Avoca on Saturday, 13 March 2010, in conjunction with his residency at The Avoca Project there; and will create a visual art installation for the Mockridge Fountain at Melbourne City Square to be opened on-site on Friday, 19 March 2010.

*"Carl Michael von Hausswolff's work can be described – irrespective of specific medium or genre – as an exploration of space, architecture and territories that question the social conventions governing our conceptions of the reality in which we are set and the physical world." - Karriere*

Considered a leading artist in the terrain of experimental sound performance, Hausswolff's music is composed using a collection of recording devices including cameras, tape decks, radar and sonar, along with contact microphones, old tone generators and oscilloscopes, providing evidence of his fascination with 'old-media' electronics and his ongoing investigation with electricity, frequency, architectural space and paranormal electronic interference. Sound and electronic frequencies are Hausswolff's preferred materials through which he intuitively drives his studies and experimentation. For instance, he 'taps' into building electrical circuits, receives and records the frequencies and static, and then modifies and circulates them as auditory and visual projections.

Hausswolff's audio compositions from 1979-1992 were constructed almost exclusively from basic materials recycled from previous audiovisual installations and performance works. His interest in audio and radio technology emerged in the 49<sup>th</sup> Venice Biennale in 2001, with his collaborative work with Tommi Grönlund, Petteri Nisunen, Leif Elggren and Anders Tomrén, and after almost three decades he continues to make audible and visible what otherwise might fall under the threshold of sensorial perception.

Hausswolff's music has been performed throughout Europe, North America and Asia including festivals such as Sonar, I.D.E.A.L., and Electrograph. Major exhibitions included Manifesta (1996), Documenta x (1997), the Johannesburg Biennial (1997), the 5<sup>th</sup> Istanbul Biennial, Sound Art – Sound as Media at ICC in Tokyo (2000), the Venice Biennale (2001, 2003, 2005) and Portikus, Frankfurt (2004). In 2002, Hausswolff received a Prix Ars Electronica award for Digital Music.

As a conceptual visual artist, Hausswolff together with Leif Elggren in 1993 developed the enduring, evolving conceptual piece 'The Kingdoms of Elgaland-Vargaland'. Declaring themselves as the Kings, they began annexing the territories of physical, mental and digital 'no man's land' spaces; essentially the places that do

not belong to anyone, such as the demilitarized zone between North and South Korea, the expanse between low and high tide, the stretch between waking and sleep, digital areas in the abysmal recesses of the internet. "Utopia" and "Dreamland". They have "established" embassies around the world with "official" ambassadors, issue passports to their approximately 850 citizens and have a national anthem and boast a flag.

Despite previously participating in three Venice Biennales (2001, 2003, 2005) as official representatives of Sweden, it wasn't until the 52<sup>nd</sup> Venice Biennale, that Hausswolff and his collaborator Leif Elggren appeared in a full page spread on the cover of the New York Times for their unofficial involvement, when they annexed the Isola San Michel, Venice's island of the dead and most famous cemetery. Unbeknownst to most of the crowds and unlisted in any media for the Venice Biennale, a new nation appeared (or a kingdom, for that matter) and added to the official 77 countries taking part. By joining in unofficially, the two artists used their floating nation to create a humorous social commentary on the traditional vs. contemporary in this bi-annual international art competition.

In 2005, Hausswolff completed his Starhouse project for The Land Foundation, developed by Rirkrit Tiravanija and Kamin Lertchaiprasert in Chiang Mai, Thailand. The Jürgenson/KREV Starhouse is an eight-pointed, star-shaped one-room house meant to be a place of meditation and solitude, based on the hierarchical diagram designed in 1992-93 for the constitution of 'The Kingdoms of Elgaland-Vargaland' (KREV). The diagram is a model to offer an alternative perspective on present day hierarchical structures and meant to serve as a metaphorical balancer to eliminate the gap between the ruler and the people. This house and its use are dedicated to Friedrich Jürgenson (1903-1987), the pioneer of EVP (electronic voice phenomena), used when establishing communication with "the other side" on whose work Von Hausswolff is and internationally acknowledged expert.

Carl Michael von Hausswolff was born in 1956 in Linköping, Sweden. He lives and works in Stockholm.

## **KEY DATES and EVENTS**

### **1 - Friday, 5 March 2010**

5:30 – 6:30pm

Public lecture with Carl Michael von Hausswolff

Location:

### **2 - Saturday, 13 March 2010**

#### **TIME**

Informal performance and reception with Carl Michael von Hausswolff presented by The Avoca Project, RMIT University and The School of Media and Communication

**3 - Friday, 19 March 2010**

TIME

Visual Art Installation by Carl Michael von Hausswolff

Second installment of *Propositions for an Uncertain Future – 5 responses though art to a wall without water*

Location: Melbourne City Square, Mockridge Fountain (Collins Street & Swanston Street)

ADD: CITY OF MELBOURNE PRESENTS or AVOCA PROJECT PRESENTS or elaborate on city square projects and/or RMIT University presents.



**CITY OF MELBOURNE**