

SVEN ANDERSON

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PROFILE

Sven Anderson is an artist working between Ireland and the US since 2001. Anderson's permanent sound installation *Continuous Drift* (2015) explores new ways of integrating sound in the public realm, situating works from 33 artists in an active city square. His public artworks *The Manual for Acoustic Planning and Urban Sound Design* (2013) and *The Office for Common Sound* (2016) probe the potential of the artist as urban planner and municipal resource. Recent exhibitions include *A Visibility Matrix* (Void, Derry, 2019; Secession, Austria, 2019; Le Printemps de Septembre, Toulouse, 2018; The Douglas Hyde Gallery, Dublin, 2018) and *Field Recording* (Rua Red, Tallaght, 2018). Anderson's proposal for the UK Holocaust Memorial International Design Competition with Heneghan Peng Architects received honourable mention (2018). He convenes the course *Vibrant Forms: Reconsidering the Built Environment Through Sound* at NCAD and is currently co-curating Ireland's pavilion for the Venice Architecture Biennale in 2021.

EDUCATION

2016 – 2020 PhD (in progress); The Graduate School of Creative Arts and Media (GradCAM); Technological University Dublin. Supervisors: Dr. Conor McGarrigle and Prof. Noel Fitzpatrick. Project title: *Acoustic Territories in the Data City*.
1995 – 1999 BA; English Literature; Cornell University; Ithaca, New York. Graduated with honours.

RESEARCH COLLABORATIONS

2010 Research collaboration; The Center for Advanced Visual Studies (CAVS); Massachusetts Institute of Technology (MIT); Cambridge, USA. With the Interrogative Design Group led by Krzysztof Wodiczko. Research themes: Public art and architectural interventions; Prototyping immersive installations.
2003 – 2008 Research assistant; The Centre for Telecommunications Value-Chain Research (CTVR) and the Networks and Telecommunications Research Group (NTRG); Trinity College, Dublin. Led by Prof. Linda Doyle. Research themes: Intersections between urban sound design, urban planning and telecommunications systems; Disruptive design strategies.
2003 – 2004 Research collaboration; The Story Networks Research Group; MediaLab Europe, Dublin. Led by Glorianna Davenport. Research themes: Digital interfaces to support community expression in public space; Distributed story networks.

INTERNATIONAL ARCHITECTURAL COMPETITIONS

2019 National Pulse Memorial International Design Competition (Shortlisted proposal); Orlando, USA. Design Team: Heneghan Peng Architects, Sven Anderson, Gustafson Porter + Bowman, Wannemacher Jensen Architects, Pentagram. Competition organised by Dovetail Design Strategists.
2019 Les Jardins de l'Imaginaire: Terrasson Refresh (Invited proposal); Terrasson, France. Design Team: Gustafson Porter + Bowman and Pentagram, Sven Anderson, Ian Richie Architects, SNAIK Light Studio, JML Design. Design process initiated by Terrasson-Lavilledieu commune.

2018 UK Holocaust Memorial International Design Competition (Honourable Mention); London, UK. Design team: Heneghan Peng Architects, Sven Anderson, Gustafson Porter + Bowman, Bruce Mao Design. Competition organised by Malcolm Reading Consultants.

AWARDS

2017 Engaging with Architecture Award; The Arts Council of Ireland. In collaboration with the Office for Subversive Architecture.

2016 Open Call Project Award; The Arts Council of Ireland. In collaboration with Gerard Byrne.

2016 Engaging with Architecture Award; The Arts Council of Ireland. In collaboration with the Office for Subversive Architecture.

2016 Curatorial Bursary Award; The Arts Council of Ireland.

2014 The European Soundscape Award; Issued by the European Environment Agency (EEA) in partnership with the UK and Dutch Noise Abatement Societies.

2013 Visual Art Bursary Award; The Arts Council of Ireland.

2012 Visual Art Project Award; The Arts Council of Ireland.

2011 Keynote Artist; The Irish Sound Science and Technology Association (ISSTA).

PUBLIC ART COMMISSIONS

2016 *The Office for Common Sound*; Wicklow County Council.

2015 *Tolka Nights*; The Office for Public Works, Fingal County Council and Dublin City Council.

2013 *The Manual for Acoustic Planning and Urban Sound Design*; Dublin City Council.

RESIDENCIES

2014 The Fire Island National Seashore Artist-in-Residence Program; US National Parks Service; New York.

PROFESSIONAL EXPERIENCE

2019 – 2020 Co-curator; *Entanglement*; Ireland's pavilion for the 17th International Architecture Biennale at Venice in 2020 / 2021. As member of the Annex design collective (Sven Anderson, Alan Butler, David Capener, Donal Lally, Clare Lyster and Fiona McDermott).

2018 – 2019 Independent architectural consultant; Advising on international projects with Heneghan Peng Architects, Gustafson Porter + Bowman, WXY Architecture + Urban Design and Paratus Group; Projects and clients protected by NDA.

2010 – 2017 System design, research, and consultation for Gerard Byrne; Spatialised multimedia synchronisation and scheduling systems developed and integrated in venues including: Van Abbemuseum, Eindhoven; The Renaissance Society, Chicago; VOX Centre de l'image contemporaine, Montreal; Hessel Museum of Art, CCS Bard Galleries; Whitechapel Gallery, London; Bonniers Konstall, Stockholm; dOCUMENTA (13), Kassel; Frac des Pays De La Loire, Carquefou; Kunstmuseum St. Gallen; Mead Gallery, Coventry; The Australian Centre for Contemporary Art, Melbourne; Skulptur Projekte Münster; and Galerie Nordenhake, Stockholm.

2017 Curatorial advisor; Per cent for art commission; Curator: Jennie Guy; Selected artist: Adam Gibney; St. Catherine's National School; Rush, Co. Dublin.

2014 Symposium curator and moderator; *Beyond Noise and Silence: Listening for the City*; Dublin.

2008 – 2009 Curator; Music and Media Technologies Graduate Show, Trinity College; Dublin.

2008 – 2009 MSc supervisor; Department of Electronic and Electrical Engineering; Trinity College; Dublin.

2002 – 2004 Co-founder; Soun.Din experimental music and sound art collective; Dublin.

- 2001 – 2002 Web designer; Custer Basarich Architects; Albuquerque.
 2000 – 2002 Editor; 365 Media / MDI Publishing; San Francisco.

PROJECT FRAMEWORKS

- 2017 – 2020 *A Visibility Matrix*. A multichannel video installation developed with Gerard Byrne involving contributions from an associative network of collaborators: Editors: Matthew Bakkom, Victoria Brooks, Rhea Dall, Moritz Fehr, Igor Grubic, Dan Kidner, Nikos Papastergiadis and Oraib Toukan. Contributors: Daniel & Marie Law Adams, Rosa Aiello, Matt Bakkom, Rosa Barba, Eric Baudelaire, John Beattie, Ericka Beckman, Maeve Brennan, Andreas Bunte, Duncan Campbell, Jonas Dahlberg, Matija Debeljuh, Dennis Del Favero, Willie Doherty, Jeanette Doyle, Moritz Fehr, Diego Ferrari, Darko Fritz, Rene Gabri & Ayreen Anastas, Mariam Ghani & Chitra Ganesh, Ross Gibson, Judith Goddard, Igor Grubic, Jennie Guy, Louis Haugh, Kathy High, Klara Hobza, Jere Ikongio & Katja Kellerer, Ivan Marusic, John Lalor, Charles Lim, Jeanne Liotta, Lovid, Hrvoje Mabic, Nicholas Mangan, Fiona Marron, Ed Mattiuzzi, Peter Maybury, Ronan McCrea, Conor McGarrigle, Toni Mestrovic, Abinadi Meza, Suzanne Mooney, Nadija Mustapic, Rosalind Nashisibi, Arnont Nongyao, Tadhg O'Sullivan, Dietmar Offenhuber, Matt Parker, Jack Phelan, Piyarat Piyapongwiwat, Jason Quinlan, Eugenia Raskopoulos, Lucy Raven, Ben Rivers, Karl Ingar Røys, Adam Sekuler, Craig Smith, Michael Bell Smith, Sean Snyder, Stephanie Spray, Danae Stratou, Daniel Von Sturmer, Jose Carlos Teixeira, Leslie Thornton, Gabriele Trapani, Sara Velas, Clemens von Wedemeyer, Grace Weir, Jeremy Welsh, Krzysztof Wodiczko and Tintin Wulia.
- 2016 – 2020 *The Office for Common Sound (OCS)*. A nomadic project space devoted to researching the role of sound within different communities. The OCS occupies street-front properties for durations ranging between two weeks to two months, using this concise timeframe to generate specific outputs in response to its surroundings, through methods developed in cooperation with a range of participants. The OCS was first opened in Bray, County Wicklow from a vacant commercial space on Quinsboro Road in summer 2016. The second iteration of the OCS at NCAD Gallery was open in spring 2019.
- 2015 – 2020 *Continuous Drift*. A permanent artwork that blurs the boundaries between public sound installation, architectural intervention, and curatorial framework. Permanently installed in Meeting House Square in Dublin, Ireland. Featuring contributions from Bik Van der Pol, David Blamey, Karl Burke, Taylor Deupree, FM3, Russell Hart, Slavek Kwi, Brandon LaBelle, Mattin, Danny McCarthy, Dennis McNulty, Garrett Phelan, Sarah Pierce, Raqs Media Collective, Steve Roden, Dawn Scarfe, Jed Speare, Stalker/ON, Wolfgang Voigt, Mark Peter Wright, and Miki Yui. The project expanded with *An Introduction to Work and Energy (2016)* featuring works by Gerard Byrne, Josefin Lindebrink, Francisco Lopez, Haroon Mirza, Arnont Nongyao + CMC, and Minoru Sato; and *Balance (2017)* with works by Peter Cusack, Moritz Fehr, Marco Fusinato, Jennie Guy, Christina Kubisch and Hans Rosenström.
- 2013 – 2020 *The Manual for Acoustic Planning and Urban Sound Design (MAP)*. A public artwork based on working within Dublin City Council in the experimental role of Acoustic Planner & Urban Sound Designer, negotiating the projects' agenda and workflow in response to how this concept is received internally within the council. This project emphasizes a dematerialized practice through which practical outputs (for example public sound installations) emerge as residual artefacts that are encountered as design prototypes executed within (or even by) the council itself. This approach opens new channels for the city to engender a sense of responsibility and possibility regarding this mode of working with sound in the urban context as an extension of existing planning and design processes.

EXHIBITIONS AND PERFORMANCES

- 2019 *The Office for Common Sound*; NCAD Gallery; Dublin.
 2019 *A Visibility Matrix*; Void Gallery; Derry.
 2019 *A Visibility Matrix in Upon all the living and the dead*; Secession; Vienna.

- 2018 *Field Recording*; RUA RED Arts Centre; Tallaght.
- 2018 *A Visibility Matrix*; Le Printemps de Septembre; Toulouse.
- 2018 *A Visibility Matrix*; The Douglas Hyde Gallery; Dublin.
- 2017 *Songs of Peace*; Centre Culturel Irlandais; Paris.
- 2017 *A Name Unmade*; Solstice Arts Centre; Navan.
- 2017 *Balance: New works for Continuous Drift*; Meeting House Square; Dublin.
- 2017 *Stone Sounds*; The Explorers' Club; New York.
- 2017 *Stone Sounds*; CSUN Gallery; Los Angeles.
- 2016 *The Office for Common Sound*; 2 Quinsborough Road; Bray.
- 2016 *An Introduction to Work and Energy: New works for Continuous Drift*; Meeting House Square; Dublin.
- 2015 *Before the Flood / Tolka Nights*; Multiple venues; Ireland.
- 2015 *Years of Pilgrimage*; Glebe House; Donegal.
- 2014 *Almost nothing (for Watch Hill)*; Fire Island National Seashore; New York.
- 2014 *Too Many Dinner Parties*; 126 Artist-Run-Gallery; Galway.
- 2013 *Landing Place*; Pigeon House Power Station; Dublin.
- 2013 *Fluxfilm Part 1*; Irish Film Institute; Dublin.
- 2012 *Two Recurring Transitions*; The Irish Sound, Science, and Technology Convocation; Cork.
- 2012 *Strange Attractor*; Studio Soto; Boston.
- 2009 *Ritual Flux 51*; Birr Theatre and Arts Centre; Birr.
- 2009 *Streets - Past, Present, and Future*; Connolly Station LUAS Terminus; Dublin.
- 2008 *Low Frequency Studies # 2*; Broadstone Studios; Dublin.
- 2004 *Travellers, There Are No Paths*; Mor Festival; Tullamore.
- 2004 *8 x Disintegration Process*; Haus der Kulturen der Welt; Berlin.
- 2004 *Volume 1*; Temple Bar Gallery and Studios; Dublin.
- 2004 *Untitled / Blue*; DIT School of Architecture; Dublin.
- 2003 *The Private Concert Series*; Multiple venues; Los Angeles.
- 2003 *Distributed Public Interaction # 1*; The Digital Hub; Dublin.
- 2003 *Passing Glances*; Medialab Europe; Dublin.

EDITORIAL EXPERIENCE

- 2019 Co-editor; *Signal Spectre System: A Late Evening in the Future*; Verlag Für Moderne Kunste.
- 2019 Peer reviewer; *Cities and Health Journal* (Special issue: *Sound and the Healthy City*); Taylor & Francis.
- 2010 – 2014 Editorial Board; *Interference: A Journal of Audio Culture*.

PEER REVIEWED ARTICLES

- 2019 Maag T, Bosshard A and Anderson S. *Developing sound-aware cities: A model for implementing sound quality objectives within urban design and planning processes*. *Cities and Health* (Special Issue: *Sound and the Healthy City*); Taylor & Francis.
- 2016 Anderson S. *The incidental person: Reviewing the identity of the urban acoustic planner*. *The Journal of Sonic Studies* (Special Issue: *Recomposing the City: New Directions in Urban Sound Art*). Volume 11.
- 2008 Anderson S. *Microsound in public space: Compositional methods to enhance site-specific sound*. *Organised Sound*; Cambridge University Press; 13(1).

ESSAYS, INTERVIEWS AND OTHER PUBLICATIONS

- 2020 *Natural Frequency*; Exhibition essay for David Beattie's public artwork *Reflectors*.

- 2019 *Notes on Signals, Spectres and Systems*; Book chapter in *Signal Spectre System*; Verlag Für Moderne Kunste.
- 2019 *Discursive Strategies for Urban Sound Design and Acoustic Planning*; InterNoise; Madrid.
- 2018 *New Strategies for Sound in the Public Realm*; InterNoise; Chicago.
- 2016 *Listening Together*; Exhibition essay for Christina Kubisch's public artwork *Voices of Memory*.
- 2014 *Between Inquiry and Control*; The Visual Artists News Sheet (July / August Issue).
- 2013 Interview with Gerard Byrne; Praxes Cycle 1 Paper No. 2; www.praxes.de.
- 2013 Paper for COST Action TD0804 Soundscape of European Cities and Landscapes; AIA DAGA 2013; Merano.
- 2012 *Sonic Membranes - Sound Design Between Interior and Exterior Spaces*; InterNoise; New York.
- 2012 Interview with Jed Speare; Ear Room; www.earroom.wordpress.com.
- 2006 *Streets - Past, Present, and Future*; Catalogue; Fire Station Artists' Studios.
- 2004 *Ambient Urban Interludes - Passing Glances*; Conference on Human Factors in Computing Systems.
- 2003 *Texting Glances: Ambient Interludes from the Dublin Cityscape*; eNARRATIVE 5.

RECENT CONFERENCES AND ARTIST PRESENTATIONS

- 2019 *The City of Participation*; Event within *The Office for Common Sound*; The NCAD Gallery; Dublin.
- 2019 *Office Politics*; Event within *The Office for Common Sound*; The NCAD Gallery; Dublin.
- 2019 *In Conversation: A Visibility Matrix*; Void Gallery; Derry.
- 2019 Community Noise and Communication panel; Internoise; Madrid.
- 2019 *In Conversation: A Visibility Matrix*; The Douglas Hyde Gallery; Dublin.
- 2018 Advances in Community Noise panel; Internoise; Chicago.
- 2016 Common Cultural Heritage: Preservation and Dialogue between Turkey and the European Union; Sinop.
- 2015 Next City Sounds; ZKM; Karlsruhe.
- 2014 EIONET Noise Workshop; Bern.
- 2014 *Medium: Exploring Sound Installation and Urban Space*; Event organisation, session introduction and moderation within the symposium *Beyond Noise and Silence: Listening for the City*; The National College of Art and Design; Dublin.
- 2014 *Practice: New Perspectives Working with Sound (Art) and the City*; Event organisation, session introduction and moderation within the symposium *Beyond Noise and Silence: Listening for the City*; The LAB; Dublin.
- 2014 *Environment: From Sound Art to Urban Sound Design and Acoustic Planning*; Event organisation, session introduction and moderation within the symposium *Beyond Noise and Silence: Listening for the City*; Dublin City Council Wood Civic Offices; Dublin.
- 2014 Anderson, Sven. *From Noise Control to Urban Sound Design: Exploring Civic Responses to and Activated Urban Soundscape*; *Recomposing the City: Sound Art and Urban Architectures Symposium*; Queens University; Belfast.
- 2013 The Artist as Urban Planner; FUGA Budapest Architecture Centrum; Budapest.
- 2013 Praxes Parlor; The Praxes Center for Contemporary Art, Berlin.
- 2013 Urban Knights; The Science Gallery, Dublin.
- 2012 Soundscape and Urban Sound Design panel; Internoise; New York.
- 2010 SoundActs Conference; Aarhus University; Aarhus.

SELECTED TEACHING, LECTURES AND WORKSHOPS

- 2017 – 2020 Lecturer; The National College of Art and Design (NCAD); Dublin.
- 2017 – 2020 Guest lecturer; Technological University Dublin (TU Dublin); Dublin.
- 2016 Guest lecturer; California State University Northridge (CSUN); Los Angeles.
- 2016 Facilitator; Architectural Training Block: Preservation and Dialogue between Turkey and the EU; Sinop.
- 2016 Queens University; Belfast.
- 2015 Guest lecturer; Northeastern University; Boston.

- 2015 Guest lecturer; Queens University; Belfast.
- 2015 Guest lecturer; The National College of Art and Design (NCAD); Dublin.
- 2015 Guest lecturer; Dun Laoghaire Institute of Art, Design + Technology; Dun Laoghaire.
- 2015 Guest lecturer and workshop leader; Royal Danish Academy of Fine Arts; Copenhagen.
- 2014 Guest lecturer; The National College of Art and Design (NCAD); Dublin.
- 2013 Workshop leader; The Irish Museum of Modern Art; Dublin.
- 2011 Guest lecturer; University College Dublin; Dublin.

WORK WITH YOUNGER AUDIENCES

- 2015 Artist workshops; Art School; Scoil Chonglais, Baltinglass; Wicklow.
- 2015 Artist residency; Art School; Blessington Community College; Wicklow.
- 2014 Artist workshops; The Irish Museum of Modern Art; Dublin.
- 2013 Artist workshops; The Irish Museum of Modern Art; Dublin.
- 2012 Artist workshops; Mobile Art School; Dublin.

COLLECTIONS

The installation *When I go home, I cut through* (2018) was acquired by the Arts Council of Ireland in 2019.