

## CURRICULUM VITAE

**MICHAEL GRAEVE**

mg@michaelgraeve.com

www.michaelgraeve.com

PO Box 395, Carlton Sth VIC 3053, Australia

+61 (0)424 228 485

## RESIDENCIES/ AWARDS/ GRANTS

- 2007 *Tonspur Residency*. MQ21, Museumsquartier, Vienna.
- 2005-2007 *Trustee Scholarship*. School of the Art Institute of Chicago.
- 2005 *Anne and Gordon Samstag International Scholarship*.  
*International Studio and Curatorial Program (ISCP)*. Australia Council Residency, New York.
- 2004 *Mutable Landscapes, at Unsound 04*. Wagga Space Program. Collaborative residency with Scott Howie. Junee/ Wagga Wagga.  
*33rd Alice Prize*. Finalist, Alice Springs Art Foundation. The Araluen Centre, Alice Springs.  
*Expanded Performance Techniques*. Arts Victoria Grant, Arts Development Program, Creation.
- 2003 *Bundanon Trust Artist in Residence*. Bundanon.

## PROFESSIONAL ACTIVITIES

- 2007 ongoing **Board member**. Liquid Architecture Sound Art Inc, Melbourne.
- 2001-2004 **Program Manager (2002-2004), Committee Member (2001-2004), West Space Inc, Melbourne**.  
Sole employee in artist-run gallery with three exhibition spaces and an annual program of 45 exhibitions, plus publications and international exchange projects. Responsible for day-to-day management and co-ordination of the organisation: marketing, publicity, financial management and book-keeping, funding applications and acquittals, fundraising, business planning, advocacy, committee and volunteer co-ordination, gallery maintenance and artist liaison.
- 1996-1999 **Founding Committee Member, Grey Area Art Space Inc, Melbourne**.  
Involved in all aspects of this artist-run gallery, including photographically documented most of the 54 exhibitions held in the space.
- 1993-2004 **Retail Assistant, Art Stretchers Co, Melbourne**.  
12 years of experience advising on all painting and drawing techniques and products in one of Melbourne's best specialist art supply stores. Range included 30 varieties of linen, custom stretchers and 356 varieties of Kremer dry artist pigments.

## CURATORIAL PROJECTS

- 2007 *S&W, P&P*. Curated by Michael Graeve. Issue Project Room, Brooklyn. Performances and exhibition. Performers: Alison Knowles and Jessica Knowles, Kenny Goldsmith and David Grubbs, Chris Mann, Nic Collins, Dan St. Clair and Aki Sasamoto, Michael Graeve.
- 2004 *Amp'd*. Curated by Michael Graeve and Billy Gruner. 22 artists respond to Joseph Albers' *Study for Homage to the Square >>amplified<<*, 1957. MOP Projects, Sydney.
- 2002 *Gating*. Curated by Michael Graeve. Exhibition, CD release and performances by 29 visual and sound artists interpreting the sound technique of gating. West Space Inc, Melbourne and Australia Council Foyer, Sydney.

## COLLECTIONS

Museum im Kulturspeicher Würzburg, Artbank Sydney, Bundanon Trust Bundanon, Schweizer Kobras & Co. Lawyers/Notaries Sydney/Germany, Kreissparkasse Osnabrück.  
Private collections in Australia, New Zealand, Germany, USA, Italy.

## EDUCATION

- 2005-2007 **MFA. Master of Fine Arts (Studio)**. School of the Art Institute of Chicago, Chicago.
- 2000-2004 **MA. Masters in Arts, Media Arts**. RMIT University, Melbourne.  
Title: 'Contemporary Sound Art and Painting Hybrid Practice'. Supervisor: Dr Philip Samartzis.
- 1999 **BA. Bachelor of Arts, Media Arts**. RMIT University, Melbourne.
- 1991-1995 **BFA. Bachelor of Arts, Honours, Fine Art, Painting**. RMIT, Melbourne.
- 1990 **Advanced Certificate in Art and Design**. (First Year). Frankston College of TAFE, Frankston.

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### SOLO EXHIBITIONS SELECTED

- 2008 *In Combination*. Place Gallery, Melbourne.  
*Zyklisch, Flach, Gewölbt*. t-u-b-e, Munich.
- 2007 *odradek - the colour of*. Curated by Domenico de Clario. Faculty Gallery, Monash, Melbourne.  
*P&P*. Issue Project Room, Brooklyn.
- 2006 *c&s*. Enemy, Chicago.
- 2005 *Recent Paintings*. Conny Dietzschold Gallery, Sydney.
- 2004 *Length, Width and Depth*. CLUBSproject inc, Melbourne.
- 2003 *p&s*. West Space Inc, Melbourne.
- 2002 *Installations*. Conny Dietzschold Gallery Sydney.
- 2001 *s4p7(14)fl14*. Penthouse & Pavement, Melbourne.
- 2000 *Stereo*. Talk Artists Initiative Inc, Melbourne.
- 1998 *ICNIINN*. Grey Area Art Space Inc, Melbourne.
- 1997 *memory-repeat-process (painting, sound, repetition, progress)*. Platform 2, Melbourne.  
*Untitled*. Grey Area Art Space Inc, Melbourne.
- 2006 *Sound and Painting Installation*. Grey Area Art Space Inc, Melbourne.

### COLLABORATIONS SELECTED

- 2009 *Dialogue II*. With Christoph Dahlhausen. Place Gallery, Melbourne.
- 2008 *What we sear*. With Olaf Probst. Galerie Royal, Munich.
- 2006 *dialog I*. With Christoph Dahlhausen. raum 2810, Bonn.
- 2004 *Mutable Landscapes*. With Scott Howie. *Unsound 04*, Wagga Space Program. Junee/ Wagga Wagga.  
*fan2composition*. With Heike Döscher. Galerie Royal, Munich.
- 2000 *Harmonia*. With Alex Gawronski. West Space Inc, Melbourne.
- 1998 *29 Compositions*. With Jamie Lyons. Platform 2, Melbourne.  
*Colour Theory*. With Andrew McCausland. RMIT Project Space, Melbourne.
- 1997 *Ear to the Ocean*. With Ricky Swallow. Grey Area Art Space Inc Studios, Melbourne.

### GROUP EXHIBITIONS SELECTED

- 2009 *Extropian*. Collaboration with Toshiya Tsunoda. Curated by Sam Leach. Sullivan+Strumpf Fine Art, Sydney.
- 2008 *Klinkende Stad*. Curated by Joost Fonteyne. Happy New Ears Festival, Kortrijk.  
*SNO 43*. SNO (Sydney Non Objective), Sydney.
- 2007-2008 *Australia - Contemporary Non-Objective Art*. Gesellschaft für Kunst und Gestaltung, (gkg) Bonn; Museum im Kulturspeicher, Würzburg; Kunsthalle Dominikanerkirche, Osnabrück. Curated by Christoph Dahlhausen.
- 2007 *Sound Effects Seoul*. Curated by Baruch Gottlieb, Georg Weckwerth and YANG Ji Yoon. Media+Space Gallery, Yonsei University, Seoul.  
*Graduate Exhibition, School of the Art Institute of Chicago*. Gallery 2, Chicago.  
*[silence]*. Curated by Galen Joseph Hunter and Dylan J. Gauthier. Showing a collaboration with Christoph Dahlhausen. Gigantic ArtSpace, New York.
- 2006 *Sonambiente Berlin 2006 – festival für hören und sehen*. Curated by Georg Weckwerth and Matthias Osterwold. Allianzgebäude am Ostbahnhof, Berlin.
- 2002 *Variable Resistance*. Curated by Philip Samartzis. San Francisco Museum of Modern Art, USA.  
*Gating*. Curated by Michael Graeve. West Space Inc, Melbourne; Australia Council Foyer, Sydney.  
*Sculpture 2002*. Conny Dietzschold Gallery, Sydney.
- 2001 *Primavera*. Curated by Gail Hastings. Museum of Contemporary Art, Sydney.  
*Art>Music*. Curated by Sue Cramer. Museum of Contemporary Art, Sydney.
- 2000 *Paintings Are Ace*. Curated by Clare Firth-Smith. Linden Arts Centre, Melbourne.  
*14 Go*. Curated by Anonda Bell. Bendigo Art Gallery, Bendigo.  
*Octopus no. 1*. Curated by Max Delany. 200 Gertrude Street, Melbourne.
- 1998 *On the ashes of the stars... STÉPHANE MALLARMÉ a celebration*. Curated by Michael Graf. Monash University Gallery, Clayton.

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## DISCOGRAPHY SELECTED

- 2009 *Michael Graeve/Toshiya Tsunoda*. CD. Co-release by Megalomania, Micromania and edition.t. (e./mm 01).
- 2005 *layerlayerlooploop*. CD. Gigantic ArtSpace, New York.
- 2004 *Three Live Performances, 2001-2002*. CD. Megalomania, Micromania MM 008.  
*Outer 05*. Compilation CD. Curated by Patrick O'Brien. Bus, Melbourne.
- 2003 *the Now now. 2003*. As performer in the Martin Ng Turntable Orchestra. the Now now, Sydney.
- 2002 *Gating*. Compilation CD. Edited by Michael Graeve. West Space Inc., Melbourne.
- 2001 *narrative*. Compilation CD in: red, no 1. Edited by Stuart Koop and Vikki McInnes. Australian Centre for Contemporary Art, Melbourne.  
*sound sculpture*. Compilation CD in: Ros Bandt, Sound Sculpture - Intersections in Sound and Sculpture in Australian Artworks. Craftsman House, Sydney, Australia. pp114-117.  
*SIMPLE METHODS for complex times*. CD. Megalomania, Micromania MM 007.
- 2000 *harmonia*. Compilation CD. West Space Inc, Melbourne.  
*Megalomania, Micromania*. 12" polycarbonate record.
- 1998 *Duo: Backroom Installation and Latrobe Street*. 7" polycarbonate record.
- 1997 *Turntables Turn Tides*. Audio cassette.
- Ingredients: Record Players*. 7" polycarbonate record.
- 1996 *Trio: A, F&N(4)*. Audio cassette.

## SOUND PERFORMANCES SELECTED

- 2008 *Simple Methods*. e/static, Turin.  
*Zyklisch, Flach, Gewölbt*. t-u-b-e, Munich.  
*Live at Happy New Ears*. Kortrijk.
- 2007 *Live at Heyri Pan Festival, 2007*. Heyri, Seoul.  
*odradek - the colour of*. Curated by Domenico de Clario. Faculty Gallery, Monash, Melbourne.  
*Live at Issue Project Room*. Issue Project Room, Brooklyn.  
*Live at Openport 2007*. Links Hall, Chicago.
- 2006 *Simple Methods*. Sonambiente Berlin 2006, Berliner Festspielhaus, Berlin.  
*Live at Elastic*. Curated by Blake Edwards. Elastic, Chicago.  
*Live at Enemy*. Enemy, Chicago.
- 2005 *Live at Issue Project Room*. Curated by David Grubbs. Issue Project Room, Brooklyn.  
*Live at wps1.org*. New York. [http://www.wps1.org/include/shows/material\\_culture.html](http://www.wps1.org/include/shows/material_culture.html)  
*Live at the ISCP*. Five performances, International Studio and Curatorial Program, New York.
- 2004 *Environ #13*. Curated by Brendan Palmer. Loop Bar, Melbourne.  
*Outer 05*. Curated by Patrick O'Brien. Bus, Melbourne.  
*What is Music?* Brisbane Powerhouse, Brisbane.
- 2003 *unsound 03*. Wagga Space Program, Wagga Wagga.
- 2002 *Ornette's Free Jazz Vinyl Double Quartet*. Directed by Martin Ng. The NOW now Festival. Space 3 Gallery, Sydney.  
*Articulating Space*. Footscray Community Arts Centre, Melbourne.  
*Closing Night*. Bus Gallery, Melbourne.
- 2001 *Impermanent Audio*. Imperial Slacks, Sydney.  
*Live at Alliance Française*. Alliance Française, Melbourne.  
*Articulating Space*. Footscray Community Arts Centre, Melbourne.  
*Sound Particle #4*. Curated by Torben Tilly and Jasmine Guffond. The Cell Block Theatre, Sydney.
- 2000 *Platstock*. Platform 2, Melbourne.  
*Octopus no.1*. 200 Gertrude Street, Melbourne.  
*Hard Listening*. The Musician's Club, Melbourne.  
*Liquid Architecture*. The Lounge, Melbourne.
- 1999 *Live at Synaesthesia*. Synaesthesia, Melbourne.
- 1997 *Live at Grey Area*. Grey Area Art Space Inc, Melbourne.

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## BIBLIOGRAPHY SELECTED

- 2009 Nicolas Collins, Handmade Electronic Music (2nd edition), Routledge New York. p 42, 44.  
Caleb Kelly, *cracked media – the sound of malfunction*, The MIT Press, Cambridge, pp 199-204.
- 2008 Rahma Khazam, *Happy New Ears Festival: Klinkende Stad*, The Wire, November, p 87.
- 2007 Ingrid Periz, *Australian artists in the United States of America*, Art & Australia, Vol 44, No. 4, Winter, pp 600-605.  
Phil Edwards, *An Examination of Contemporary Artist Sound Recordings as New Genre of Low Tech Art Music*, The International Journal of the Arts in Society, Volume 1, Issue 6, pp 1-8.
- 2005 Branden W. Joseph, *Sound and Sight: Michael Graeve*, Artforum International, March 2005, p 89-92.  
Jacqui Taffel, *Australians work outside the New York label*, Sydney Morning Herald, July 5, 2005.
- 2004 Bruce Mowson, *Installations out of Wagga*, Real Time, No 64, Dec 04-Jan 05, p 10.  
<http://www.realtimearts.net/rt64/mowson.html>  
Greg Hooper, *Limits and leaps*, Real Time, No 60, April/ May, p46.  
Frans de Waard, *Simple Methods review*: [http://www.staalplaat.com/vital\\_archive/437.txt](http://www.staalplaat.com/vital_archive/437.txt) (30/09/04)
- 2003 Robert Nelson, *In and out of the loop*, The Age, pA3 12, 9 July.
- 2002 Gavin Sade, *Gating*, [www.fineartforum.org/Vol\\_17/faf\\_v17\\_n11/reviews/gating.html](http://www.fineartforum.org/Vol_17/faf_v17_n11/reviews/gating.html)  
Nicholas Chambers, *michael graeve, gating*, Eyeline, No 50, Summer 02/ 03, pp41-42.  
Jonathan Marshall, *Simple Methods for Complex Times*,  
[http://www.realtimearts.net/earbash/marshall%20\\_graeve.html](http://www.realtimearts.net/earbash/marshall%20_graeve.html)  
Jonathan Marshall, *Gating*, <http://www.realtimearts.net/earbash/index.html>
- 2001 Gail Priest, *Looping forward: the analogue/ digital dialogue*, RealTime, No 51, Oct/ Nov, p20.  
Chris Chapman, *Cool World (Primavera 2001)*, broadsheet, Vol 30, No 4, p20.  
Ros Bandt, Sound Sculpture - Intersections in Sound and Sculpture in Australian Artworks, Craftsman House, Sydney, Australia, pp114-117. (Includes CD).  
Gail Hastings, primavera 10, Museum of Contemporary Art, Sydney, pp 28-31.  
Jonathan Marshall, *Don't go with the flow*, Real Time, August- September, p42.  
Julian Holcroft, *sound particle #4*, eyeline, Number 45, Autumn/Winter, p45.  
Charlotte Hallows, *octopus 1*, eyeline, Number 44, Summer 2000/2001, pp 43/44.  
Russell Storer, *Vinyl*, eyeline, Number 44, Summer 2000/2001, pp 44/45.  
Alex Gawronski, *Sound's Edges*, Sound Particle #4, pp 6-7.  
Ann Finnegan, *Music of Unconcern*, Sound Particle #4, pp 8-9.
- 2000 D.J. Huppatz, *Octopus No.1* , Like. Art Magazine, No 13, Summer, pp 61-62.  
Max Delany, *Techno-minimalism*, Octopus No. 1, 200 Gertrude Street.  
Robert Nelson, *Digital forms speak language of the screen*, The Age- Today, 28<sup>th</sup> July, p 4.  
Sandra Bridie, *Conversation between Michael Graeve and Sandra Bridie*, talk 72, May 2000.
- 1998 Richard Holt, *3-chordart*, World Art, Issue 19, p 45.  
Daniel Palmer, *Melbourne Reports: Grey Area*, Log Illustrated, New Zealand, No.4, Winter, p 12.  
Michael Graf, *On the ashes of the stars... STÉPHANE MALLARMÉ a celebration*, Monash University Gallery, pp 9-10.
- 1997 Stephen O'Connell, *Michael Graeve, Grey Area Art Space Inc, Melbourne, July 9-19, 1997*, Art/Text, Issue 59, November, p 98.

## PUBLISHED ARTICLES

- 2001 M. Graeve, *Experimental Music*, Like. Art Magazine, No 15, Winter, pp 18-21.  
M. Graeve, *Flat Acrylic, Ole Jørgen Ness*, Like. Art Magazine, No. 14, Autumn 2001, pp 54/55.
- 2000 M. Graeve, *Video: Focussing where?*, Like. Art Magazine, No 12, Winter, pp 41-43.  
M. Graeve, *Dominic Redfern: Being There*, Like. Art Magazine, No 12, Winter, p 29.  
M. Graeve, *Many dubious luxuries maketh not...*, Artists Talk, Edited by Brett Jones and Richard Holt, West Space Inc, pp 35-40.
- 1999 M. Graeve, *Immersion*, Like. Art Magazine, No.10, Summer, pp 51-52

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## TEACHING EXPERIENCE

- 2007-2009  
ongoing **Academic Advisor, Lecturer, RMIT University, Melbourne.**  
**Master of Fine Art MFA Program.**  
Academic advising, individual and group tutorials.
- 2007-2009  
ongoing **Teacher, Victoria University, Melbourne.**  
**Drawing 4.**  
2nd year TAFE students working on self-directed projects.
- 2008 **Lecturer, Monash University, Melbourne.**  
Department of Fine Arts. **Sound for the Spatially Obsessed.**  
Department of Design: **The Production of Space and Place.** Co-taught with Stephen Garrett.
- 2006-2007 **Instructor, School of the Art Institute of Chicago, Chicago.**  
Department of Art History, Spring 2007: **Sound for the Spatially Obsessed.**  
A history of music and sound art interpreted through spatial metaphors – course design M. Graeve.  
Department of Sound, Fall 2006: **Introduction to Sound.**  
Introductory course teaching sound studio techniques, history of experimental music, acoustics and composition.
- 2002, 2004 **Visiting lecturer, Victorian College of the Arts, Melbourne.**  
**Sound and the Visual Arts Workshop** (4 days).  
A studio and lecture class introducing students to sound in the context of their visual arts practice.
- 2000-2004 **Teacher, NMIT TAFE, Preston, Melbourne.**  
Widely varied student body including professional artists from other disciplines, diploma, mature age, continuing education and high school students as well as students with severe learning difficulties.  
**Painting.** Studio course introducing various media (oil, acrylic, gouache, watercolor, collage) and approaches (life painting, still life, portraiture, narrative, abstract, textual).  
**Drawing.** Beginning general drawing.  
**Life drawing.** Beginning life drawing.
- 1998-2004 **Sessional lecturer, visiting artist, independent assessor, Melbourne.**  
RMIT University, RMIT TAFE, Victorian College of the Arts, Monash University, Monash TAFE Frankston, Box Hill College of TAFE, Victorian University of Technology.

## ADDITIONAL COURSE DESIGNS

### ***Crossovers – Exploring Intersections of Painting and Sound.***

Course initially designed for the Painting and Sound departments at The School of the Art Institute of Chicago. A studio course in which students are introduced to a history of painting and sound interactions, providing a critical backdrop to their own experimentation.

### ***The Aural Dimension – An Introduction to Sound in Sculpture.***

Course initially designed for the Sculpture department at the School of the Art Institute of Chicago. This course provides an introduction to sound in sculptural practice. Presentations of historical and contemporary work provide a context for student's own practice. Students develop a variety of practical approaches and ways to think about combining sound and sculptural work.

Current: November 2009