

RESIDENCIES/ AWARDS/ GRANTS

- 2007 *Tonspur Residency*. 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.

SOLO EXHIBITIONS

- 2007 *Works*. 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.
Recent Works. Conny Dietzschold Gallery Sydney.
- 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.
20th Century Church Bells for 19th Century Homes. Museum of Dirt, Melbourne.
- 1997 *memory-repeat-process (painting, sound, repetition, progress)*. Platform 2, Melbourne.
Untitled. Grey Area Art Space Inc, Melbourne.
- 1996 *Painting Installation*. Gold Vaults, The Old Treasury Building, Melbourne, (in conjunction with 'Bowed, Blown & Plucked', Chamber Music Concert).
Sound and Painting Installation. Grey Area Art Space Inc, Melbourne.
- 1995 *The Great Wall of Sound*. Lesley Clucas Lounge, RMIT, Melbourne.

COLLABORATIONS

- 2006 *dialog I*, with Christoph Dahlhausen. raum 2810, Bonn.
- 2004 *Mutable Landscapes, at Unsound 04*, Wagga Space Program. Collaborative residency with Scott Howie. 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.

SELECTED GROUP EXHIBITIONS

- 2007-2008 *Australia · Non-Objective*. Curated by Christoph Dahlhausen. Museum im Kulturspeicher, Würzburg. Gesellschaft für Kunst und Gestaltung, Bonn.
- 2007 Kunsthalle Dominikanerkirche, Osnabrück. Curated by Christoph Dahlhausen and Dan Graham. **[silence]**. Collaborative work with Christoph Dahlhausen. Curated by Galen Joseph Hunter and Dylan J. Gauthier. Gigantic ArtSpace, New York.
- 2006 *Sonambiente Berlin 2006 – festival für hören und sehen*, (curated by Georg Weckwerth and Matthias Osterwold). Allianzgebäude am Ostbahnhof, Berlin.
- 2005 *Your Sky*. (curated by Amanda Cachia and Robyn Donohue). Gigantic ArtSpace. New York.
- 2004 *2004 Australian Culture Now*. The Ian Potter Centre: NGV Australia, Melbourne.
Amp'd, (curated by Billy Gruner and Michael Graeve). MOP Projects, Sydney.
- 2003 *West Space Goes Downtown*. Downtown Art Space, Adelaide.
Conny Dietzschold Gallery Cologne, with John Nixon and David Thomas. Cologne.
PROJECTS One, (curated by Dr. John R Neeson). VCA Gallery, Melbourne.
- 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 *Sonic Residues 02*, (curated by Garth Paine). Australian Centre for Contemporary Art, Melbourne.
Paintings Are Ace, (curated by Clare Firth-Smith). Linden Arts Centre, Melbourne.
14 Go, (curated by Anonda Bell). Bendigo Art Gallery, Bendigo.
Vinyl, (curated by Alex Gawronski). Blaugrau, Sydney.
The Retrieved Object, (curated by Elizabeth Gower). Linden Arts Centre, Melbourne.
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.

COLLECTIONS

Artbank (Sydney), Bundanon Trust, Schweizer Kobras & Co. Lawyers/Notaries (Sydney/Germany).
Private collections in Australia, New Zealand, Germany, USA.

CURATORIAL PROJECTS

- 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.

EDUCATION

- 2005-2007 **Master of Fine Arts.** School of the Art Institute of Chicago, Chicago.
2000-2004 **Masters in Arts, Media Arts.** RMIT University, Melbourne. Supervisor: Dr Philip Samartzis.
1999 **Bachelor of Arts, Media Arts,** (Third Year). RMIT University, Melbourne.
1991-1995 **Bachelor of Arts, Honours, Fine Art,** Painting. RMIT, Melbourne.
1990 **Advanced Certificate in Art and Design,** (First Year). Frankston College of TAFE, Frankston.

PROFESSIONAL ACTIVITIES

- 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. Photographically documented most of the 54 exhibitions held in the space.
- 1992-2004 **Retail Assistant, Art Stretchers Co, Melbourne.**
12 years of experience advising on all painting and drawing techniques and products in Melbourne's best specialist art supply store. Range included 30 varieties of linen, custom stretchers and 356 varieties of Kramer dry artist pigments.

TEACHING EXPERIENCE

- 2006-2007 **Instructor, School of the Art Institute of Chicago, Chicago.**
Crossovers – Exploring Intersections of Painting and Sound. Department of Painting and Drawing, Summer 2007. A studio course in which students are introduced to a history of painting and sound interactions, providing a critical backdrop to their own experimentation.
Sound for the Spatially Obsessed. Department of Art History, Spring 2007. A history of sound works interpreted through spatial metaphors.
Introduction to Sound. Instructor, School of the Art Institute of Chicago. Department of Sound, Fall 2006. 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 (5 days).
- 2000-2004 **Teacher, Northern Metropolitan Institute of Technical and Further Education, 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. Course working with various media (oil, acrylic, gouache, watercolor, collage) and approaches (life painting, still life, portraiture, narrative, abstract, textual).
Drawing. Introduction to general drawing.
Life drawing. Introduction to 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.

DISCOGRAPHY

- 2005 *layerlayerlooploop*, Gigantic ArtSpace, NY.
- 2004 *Three Live Performances, 2001-2002*, self-released CD. Megalomania, Micromania MM008.
Outer 05, compilation CD curated by Patrick O'Brien, Bus, Melbourne.
- 2003 *the Now now. 2003*, (with Martin Ng Turntable Orchestra). the Now now, Sydney.
- 2002 *Gating*, compilation CD edited by Michael Graeve. West Space Inc., Melbourne.
- 2001 *narrative*, part of 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.
LIPO SUCTION, compilation CD in: Like. Art Magazine. No 15, Winter.
SIMPLE METHODS for complex times, self-released CD. Megalomania, Micromania MM 007.
- 2000 *harmonia*, compilation CD. West Space Inc, Melbourne.
Megalomania, Micromania. Self-released 12" polycarbonate record.
- 1998 *Duo: Backroom Installation and Latrobe Street*. Self-released 7" polycarbonate record.
music from big dirt, compilation CD. Hard Rubbish Recordings.
- 1997 *Turntables Turn Tides*. Self-released audio cassette.
- 1996 *Ingredients: Record Players*. Self-released 7" polycarbonate record.
Trio: A, F&N(4). Self-released audio cassette.

SELECTED SOUND PERFORMANCES

- 2007 *Live at Issue Project Room*. Issue Project Room, Brooklyn.
- 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
- 2004 *Live at the ISCP*. Five performances, International Studio and Curatorial Program, New York.
Environ #13, curated by Brendan Palmer, Loop Bar, Melbourne.
Outer 05, curated by Patrick O'Brien, Bus, Melbourne.
Mutable Landscapes, at *Unsound 04*, Wagga Space Program. Collaborative residency with Scott Howie. Junee/ Wagga Wagga.
What is Music? Brisbane Powerhouse, Brisbane.
Length, Width and Depth. CLUBSproject inc. Melbourne.
- 2003 *unsound 03*, Electronic/ Experimental Arts Festival. 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.
Gating. West Space Inc, 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.
One2phree4. West Space, Footscray.
- 1997 *Live at Grey Area*. Grey Area Art Space Inc, Melbourne.
50 Record Players. Tenement Gallery, Melbourne.

SELECTED BIBLIOGRAPHY

- 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 (30/09/04)
- 2003 Robert Nelson, *In and out of the loop*, The Age, pA3 12, 9 July.
Gavin Sade, *Gating*, www.fineartforum.org/Vol_17/faf_v17_n11/reviews/gating.html
- 2002 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
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, 28th 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