

# JOYCE HINTERDING

b. 1958 in Melbourne (AU). Lives and works in the Blue Mountains, NSW

21 May 2013

## SELECTED EXHIBITIONS

- 2013 Living in the ruins of the Twentieth Century , UTS Gallery Sydney  
Redlands Art Prize, National Art School Gallery , Sydney
- 2012 Graphite, Indianapolis Museum of Art Indiana, USA  
Artists Proof #1, Monash University Museum of Art, Melbourne  
Sonic Spheres, TarraWarra Biennial 2012 TarraWarra Museum of Art, Healsville Vic  
Sound Full, Dunedin Public Art Gallery Dunedin, New Zealand  
Orgasm, Breenspace Sydney
- 2011 Outhear, Spiral Network - Release Agent 01 Footscray Community Centre, Vic  
Spectre-Electrognagnetic Archimedes Fields , Arts Santa Mònica, Barcelona, Spain  
Volta NY 2011, Loops and Fields, Volta Art Fair NYC -USA  
Geometric Form Seen In Recent Sound, Gesellschaft für Kunst und Gestaltung Bonn, Germany  
Monocline: white cube, Breenspace Sydney  
Ann Lander New Media art Award , The Outlands, The Art Gallery of NSW  
Awfully Wonderful, Science Fiction in Contemporary Art, Performance Space Sydney.  
Light from Light, Sunvalley radio, National Library of China Beijing, China
- 2010 *Freehand, Loops and fields: Series 4, Heide Museum of Contemporary Art, Melbourne*  
*Light from Light, SunvalleyRadio, MAAP, Queensland State Library Brisbane , Shanghai Library China*  
*Love of Diagrams, Aura: Series 2, PICA (Perth Institute for contemporary Art). WA*  
*TRUST, U Centre Dortmund, ISEA 2010 Rhur, Germany*  
*Opening Lines, Aura , Gertrude Contemporary Art Spaces , Melbourne,*  
*Prix Ars Electronica, Earth Star Cyber Arts 09 -OK Centrum, Linz Austria.*  
*Aura, Breenspace, Sydney*
- 2009 ENERGY, Art+Communication XI Riga, Latvia.
- 2008 *Telepathy, Performance Space Sydney*  
*The premier of Queensland's National New media Art Award, Gallery of Modern Art, Queensland.*  
*Turn and Widen, TWWR, The 5th Seoul International Media Art Biennale Seoul Korea*  
*Waves - The Art of the Electromagnetic Society, PHOENIX Halle Dortmund, Germany*  
*"Superlight: The 2nd Biennial 01SJ Art on the edge", San Jose Museum Art, California, USA*  
*"Aeriology", AV festival, Reg Vardy Gallery, Sunderland, England*
- 2007 *(in)visible sounds, Montevideo, The Dutch Institute for Time Based Art, Netherlands*  
*V2 Zone, Act interact, The Museum of Contemporary Art Taipei, Taiwan*
- 2006 *Re:search, Sendai Mediatheque, Sendai, Japan*  
*Waves, Art+Communication VIII - Riga, Latvia*  
*Under the Radar, FACT, (Foundation for Art & Creative Technology), Liverpool, England*  
*Two works for Wilhelm Reich, OE Antennae, PICA, Perth,WA*
- 2005 *Purple Rain, Artspace, Sydney*
- 2004 26<sup>th</sup> Bienal de Sao Paulo 2004: Image Smugglers in a Free Territory, , Sao Paulo, Brazil
- 2003 *Remembrance + The Moving Image: Persistence of Vision, ACMI, Melbourne*  
*The Liquid Sea, Museum of Contemporary Art, Sydney*
- 2002 *Deep Space: Immersion and Sensation, ACMI, Melbourne,*  
*13<sup>th</sup> Sydney Biennale of Sydney: The World May Be (Fantastic), MCA, Sydney*  
*ConVerge: where art + science meet, The 2002 Adelaide Biennial, Adelaide, SA*  
*7<sup>th</sup> Istanbul Biennial, Yerebetan Cistern, Istanbul, Turkey*  
*Space Odysseys, Immersion And Sensation, The Art Gallery of NSW & ACMI, Melbourne*
- 2001 7th Istanbul Biennial , "aeriology" Yerebetan Cistern Istanbul Turkey
- 1998 Aeritis, IDEAL AUSTRALIA Publication, Experimental Art Foundation, Adelaide
- 1997 VOLTAGE, Siphon, The Physics Room, Christchurch New Zealand  
I-TONE aeriology, Artspace Sydney,  
Ich Phoneix, Ein Kunstereignis Gasometer, Oberhausen, Germany
- 1996 Sound In Space: Australian Sound Art, Museum of Contemporary Art, Sydney
- 1994 Earwitness: Excursions In Sound, Experimenta 94, ACCA, Melbourne

1993 AUSTRALIAN SOUND ART MERIDIAN, Siphon and Active Neutral Earth, Xebec Hall, Kobe, Japan  
1992 9TH BIENNALE OF SYDNEY, Electrical Storms, Bond store, Sydney,  
1991 PERSPECTA 1991, Siphon, Art Gallery of New South Wales, Sydney,

## REFERENCES

### BOOKS

Caleb Kelly , SOUND: Documents of Contemporary Art, p 217-19 Whitechapel Gallery and MIT Press  
Galen Joseph –Hunter with Penny Duff and Maria Papadomanolaki , Transmission Arts, Artists and Airwaves, p 63 PAJ publications New York  
H.Grundmann, E.Zimmerman, Re-Inventing Radio Revolver, Frankfurt am main, 2008  
Edward Shanken Art and Electronic Media Phaidon Press 2009  
Margaret Marsh, Michelle Watts and Craig Malyon , 'A.R.T. 2: Practice'. (HSC text book), Chapter 17: Tableau Vivant : Video Art, p-252 Oxford University Press Australia  
Israel, Senior Artwise2: Visual Arts 11-12 (HSC text book) John Wiley and Sons Australia.

### VIDEOS

Subsonics Episode 5, SBS Television (Joyce Hinterding, Greg Kingston, GCTTCATT, Phil Niblock)  
Conversations with Australian Artists Volume 1, Unseen Forces, Art Gallery of NSW, (John Olsen, Joyce Hinterding, David Haines, Ginger Riley, Munduwalawala, Fiona Hall)

### SELECTED CATALOGUES

Victoria Lynn, Sonic Spheres, TarraWarra Biennial 2012  
José Luis de Vicente , Honor Harger , Josep Perelló, Invisible fields, Geographies of Radio Waves, ACTAR , Arts Santa Monica 2012  
Justin Patton Unguided Tours: Anne Landa Award for New Media and Video Art -AGNSW.  
Awfully Wonderful: Science Fiction in Contemporary Art – published by The Performance Space Sydney.  
Andrew Murphie, Escaping Influence Ritual, Telepathy, Performance Space Sydney  
Nicholas Chambers, Earth Star, The premier of Queensland's National New media Art Award, GOMA Gallery of Modern Art, Queensland.2008  
Ann Finegan, "The Plasma Wave Instrument: Air time" 13th Sydney Biennale 2002  
Joyce Hinterding, "The plasma Wave Instrument: Air Time" The Adelaide Biennial of Australian Art, Converge where art and Science meet 2002  
Ross Gibson, 'Undertow1999' Remembrance + the moving image ACMI, 2003  
Victoria Lynn, Space Odysseys, AGNSW, Australian Center for the Moving Image. 2001  
Ann Finegan, THE LEVITATION GROUNDS catalogue essay for Artspace 2000

### SELECTED JOURNALS

Andrew Murphie, Hacking the aesthetic: David Haines and Joyce Hinterding's new ecologies of signal, Journal of Aesthetics & Culture, Vol. 4, 2012 <http://dx.doi.org/10.3402/jac.v4i0.18153>  
Rosemary Sorensen, Let there be light, in the shade of a library, The Australian Oct 18, 2010  
Ann Finegan, Potatoes Antennas and Auto focus Three sound installations for Heidegger, Art Monthly Australia, The big Sound issue #225 November 2009 - p 11  
Reuben Keehan: Joyce Hinterding Art Forum International Critics Picks, December 2009  
lizzie Muller: smelling the sun, breathing a river, RealTime issue #89 Feb-March 2009 pg. 27  
Andrew Murphie, Joyce Hinterding and David Haines: High Res Resonations with the Milky Way, ACM Digital Library, Computers in Entertainment (CIE) Volume 7 , Issue 2 (June 2009)  
Wendy Haslem, Side by Side, Australian & Japanese media Art , Real Time #77 February -March 07  
Eve Sullivan - Contemporary Magazine, UK, Issue 91 2007  
Phillip Auslander, David Haines and Joyce Hinterding, ArtForum, international October 2005  
Adam Geczy, Natural Disasters in Sao Paulo, ArtMonthly march 2005 no177, p-43  
Ross Gibson, 'Bright Spark/Joyce Hinterding ; The transformer' POL OXYGEN issue 3 p-106 2004  
Victoria Lynn, 'The art of the screen in Australia' Art & Australia, Vol40/4 Winter , pp584 -589 2003  
Dr Susan Best, "What is Affect? Considering the affective Dimension of contemporary installation Art", Australian and New Zealand Journal of Art, Vol 2, number 2 2001 pp207  
Dr Susan Best, Elemental constructions: women artists and sculpture in the expanded field, Australian and Douglas Kahn and Fran Dyson, Wrapture Artbyte September -October 00  
Douglas Kahn and Fran Dyson, The Levitation Grounds, Eyeline 43 Spring 00