

Dr. Sven Anderson

Curriculum Vitae
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PROFILE

Dr. Sven Anderson is an artist, researcher, lecturer and architectural consultant based in Dublin. He is currently Assistant Professor of Film at Trinity College Dublin, where he is initiating a new master's programme in intermedia practices. His research and practice explore the intersection of digital arts, sound studies, architecture and critical spatial practices. In 2021, Anderson was awarded a Marie Skłodowska-Curie Actions Individual Fellowship to develop action-led research advancing the emergent field of urban sound design with the London-based research organisation Theatrum Mundi. He is the co-editor of the books *States of Entanglement: Data in the Irish Landscape* (Actar, 2021) and *Signal Spectre System: A Late Evening in the Future* (Verlag Für Moderne Kunste, 2018). Anderson holds a BA from Cornell University and a PhD from the Graduate School of Creative Arts and Media (GradCAM) at Technological University Dublin (TU Dublin). He has developed courses at the National College of Art and Design (NCAD) and has delivered lectures at universities and design institutions around the world. Anderson co-curated *Entanglement*, Ireland's pavilion for the 17th International Architecture Exhibition of La Biennale di Venezia (2021). Working with Heneghan Peng Architects and Gustafson Porter + Bowman landscape architects, he developed proposals for the Pulse National Memorial and Museum (Orlando, 2019) and the UK Holocaust Memorial (London, 2017). As an artist and architectural consultant, Anderson has 20 years' experience leading international projects and research that explore digital arts and sonic practice in the context of architecture and urbanism. His work ranges from multichannel video systems and urban sound installations to self-initiated artist placements and public services, creating platforms to sustain collaboration between artists, architects, regional authorities and local communities. Anderson's work has been exhibited at major arts venues from the Douglas Hyde Gallery (Dublin, 2018) to Secession (Vienna, 2019) and is featured in the permanent collections of the Arts Council of Ireland and the Office of Public Works (OPW).

EDUCATION

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| 2022 | PhD. The Graduate School of Creative Arts and Media. Technological University Dublin. Dublin, Ireland. Supervisors: Dr. Conor McGarrigle and Prof. Noel Fitzpatrick. |
| 1999 | BA. Cornell University. Ithaca, USA. English Literature. Graduated with honours. |

RESEARCH

Fellowships

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| 2021 – 2023 | <i>Sound-Frameworks: Collaborative Frameworks for Integrating Sound Within Urban Design and Planning Processes</i> . Marie Skłodowska-Curie Actions Individual Fellowship. Host: Theatrum Mundi. London. Advisors: Prof. Richard Sennet, Dr. John Bingham-Hall and Dr. Fani Kostourou. Partners: Arup (UK); The University of Oxford (UK); The University of Copenhagen (DK); UrbanIdentity (CH); Struer Kommune (DK). Sound-Frameworks received funding from the European Union's Horizon 2020 research and innovation programme under the Marie Skłodowska-Curie grant agreement No 101032632. |
| Summary | <i>The proposal for Sound-Frameworks received a score of 98.2%. It is an action-led research project funded through the MSCA IF Society and Enterprise (SE) panel. The</i> |

project accelerates intersectoral knowledge exchange concerning the nascent field of urban sound design, bridging research and practice and drawing from host organisation Theatrum Mundi's unique position as an independent non-academic research organisation founded by Prof. Richard Sennett.

Research Experience

- 2016 – 2022 Researcher. The Graduate School of Creative Arts and Media (GradCAM). Technological University Dublin. Dublin, IE. PI: Prof. Noel Fitzpatrick and Dr. Conor McGarrigle. Subject: Urban sound design in the data city. Participation in the MSCA-RISE project *ReaLsMs: Real Smart Cities* (grant agreement: 777707).
- 2010 Research collaboration. The Center for Advanced Visual Studies (CAVS). Massachusetts Institute of Technology (MIT). Cambridge, US. PI: Krzysztof Wodiczko. Subject: Media art interventions in the public realm; Methodologies for prototyping interactive urban media installations.
- 2005 – 2008 Researcher. Trinity College Dublin. Dublin, IE. The Department of Electrical and Electronic Engineering. Research group: The Centre for Telecommunications Value-Chain Research. PI: Prof. Linda Doyle. Research theme: Intersections between urban sound design, urban planning and telecommunications systems; Disruptive design strategies in the public realm.
- 2003 – 2004 Research collaboration. The Story Networks Research Group. MediaLab Europe. Dublin, IE. PI: Gloriana Davenport. Subject: Digital interfaces to support community expression in the public realm; Distributed story networks.
- 2002 – 2004 Researcher. Trinity College Dublin. Dublin, IE. The Department of Electrical and Electronic Engineering. Research group: The Networks and Telecommunications Research Group. PI: Prof. Linda Doyle. Research theme: Linking ICTs and urban media installation art; Site specific sound installations in public space.
- Summary* *Developed practice-led research exploring the field of urban sound installation, urban sound design, public art, digital media systems for architectural spaces and the role of data infrastructure on spatial form: Developed core research skills in: Research project co-design and co-production; Participatory action research; Visual and qualitative methods; Practice-based and practice-led research; Artist-led research; Grant development and writing; Intersectoral project planning; Intersectoral and interdisciplinary integration and knowledge-exchange.*

PROFESSIONAL EXPERIENCE

Current Position

- 2023 – Assistant Professor of Film. Trinity College Dublin. Course director M.Phil. in Digital Arts and Intermedia Practices.

Independent Practice

- 2016 – Independent architectural consultant. International projects with partners including Heneghan Peng Architects, Gustafson Porter + Bowman, Ian Richie Architects, Skidmore Owings and Merrill (SOM), WXY Architecture + Urban Design, Paratus Group, Event, Pentagram and Bruce Mao Design. Projects for public and private clients in a range of sectors. Projects and clients protected by NDA.

2002 – Independent artist and researcher. Projects include public sound installations, multimedia exhibitions, participatory project frameworks, artist placements, interactive systems and practice-led research collaborations.

Summary *Joined leading interdisciplinary design teams in international projects across a range of sectors, focusing on integrating sonic experience in architectural design and urban planning. Developed agile artistic practice through multiple opportunities for collaborative exhibition-making, working in the public realm and advancing research platforms to bring together multiple stakeholders and publics.*

Architectural Competitions

2019 National Pulse Memorial International Design Competition. Shortlisted proposal. Orlando (US). Design Team: Heneghan Peng Architects, Sven Anderson, Gustafson Porter + Bowman, Wannemacher Jensen Architects, Pentagram. Competition organised by Dovetail Design Strategists. Project budget: \$45,000,000.

2019 Les Jardins de l’Imaginaire: Terrasson Refresh. Invited proposal. Terrasson (FR). Design Team: Gustafson Porter + Bowman, Sven Anderson, Ian Richie Architects, SNAIK Light Studio, JML Design. Design process initiated by Terrasson-Lavilledieu commune. Project budget: Protected by NDA.

2019 One Bangkok. Invited proposal. Bangkok (TH). Design Team: Skidmore, Owings & Merrill, Sven Anderson, JML Design. Design process initiated by private client. Project budget: Protected by NDA.

2017 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. Project budget: £102,000,000.

Summary *Led high-profile design teams in major international competitions by extending architectural form through considerations of sonic experience. Competed directly with high profile practitioners including architects Zaha Hadid, David Adjaye and Daniel Libeskind, and artists Anish Kapoor, Rachel Whiteread and Jenny Holzer. Received second place in the UK Holocaust Memorial International Design Competition.*

Major Works

2021 – 2022 *Collection.* A composite body of work centred on a six-channel outdoor sound installation at Glebe House and Gallery accompanied by a limited edition vinyl double LP. The material for the work is drawn from the late painter Derek Hill’s music collection, exploring resonant forms developed from passages of opera music that feature specific voices. Featured in the permanent collection of the Office of Public Works (OPW). Presented in a second version in the context of the installation *This Voice* (2022).

2020 – 2022 *Entanglement.* With Annex (Sven Anderson, Alan Butler, David Capener, Dona Lally, Clare Lyster and Fiona McDermott). Ireland’s pavilion for the 17th International Architecture Biennale at Venice. Immersive media pavilion exploring the relationship between architecture and data infrastructure in Ireland. Disseminated through three exhibitions with leading contemporary art venues.

2018 *When I go home, I cut through.* A 32-channel video installation and synchronisation system that reveals fragments of video captured in Tallaght juxtaposed with captions

composed of extracts from the book *Step by Step: Everyday Walks in a French Urban Housing Project* published by the urban sociologist Jean-François Augoyard in 1979. The arrangement of the image shifts different portions of video out of line with their true position within the frame, resulting in a signal-space in which changes in light and distributed motion emerge via an otherwise disparate subject. This work was acquired for the permanent collection of the Arts Council of Ireland in 2019.

- 2017 – 2019 *A Visibility Matrix*. With Gerard Byrne. An algorithmic multichannel video and sound installation with contributions from over 70 artists and filmmakers around the world. Disseminated through four exhibitions with leading contemporary art venues. Editors: Matthew Bakkom, Victoria Brooks, Moritz Fehr, Igor Grubic, Dan Kidner, Nikos Papastergiadis und 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, 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, Jennie Guy, Louis Haugh, Kathy High, Klara Hobza, Jere Ikongio & Katja Kellerer, Ivan Marusic Klif, 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, 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 – 2019 *The Office for Common Sound (OCS)*. An inclusive public project space devoted to researching the role of sound within specific communities and developing new research methodologies in cooperation with members of the public.
- 2015 – *Continuous Drift*. A permanent public artwork that blurs the boundaries between public sound installation, architectural intervention, and curatorial framework. The project allows the public to use their mobile devices to trigger sounds by different artists that play back from loudspeakers integrated in the architecture of Meeting House Square in Dublin, IE. Invited artists (2015): 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 Osservatorio Nomade, Wolfgang Voigt, Mark Peter Wright, and Miki Yui. Invited artists (2016): Gerard Byrne, Josefin Lindebrink, Francisco Lopez, Haroon Mirza, Arnont Nongyao and the Chiang Mai Collective, and Minoru Sato. Invited artists (2017): Peter Cusack, Moritz Fehr, Marco Fusinato, Jennie Guy, Christina Kubisch, and Hans Rosenström.
- 2014 – 2016 *Glass House*. A public prototype for a permanent sound installation spanning Smithfield Plaza, one of the largest public spaces in Dublin, IE. The project linked subtle traces of sound from a cinema to the plaza in real-time. Developed in partnership with Dublin City Council and Light House Cinema. Funded by the Smithfield Area Enhancement Scheme.
- 2013 – 2019 *The Manual for Acoustic Planning and Urban Sound Design (MAP)*. A public artwork premised on an artist placement working within the local authority Dublin City Council as acoustic planner and urban sound designer, developing outputs in cooperation with different departments. This project received the European Soundscape Award in 2014.

2009 – 2011 *Streets: Past, Present and Future*. With Ciara O'Malley. A permanent public sound and video installation sited in the terminus of a major tram station in Dublin, IE. Partners: The Railway Procurement Agency; Fire Station Artists' Studios.

Summary *Developed large-scale projects fusing digital arts with sound studies and urban design. Evolved concepts, managed multiple stakeholders, obtained funding, and managed publicity and communications around major works working in collaboration with a range of partners and participants.*

Curatorial Experience

2019 – 2020 Co-curator. *Entanglement*. Ireland's pavilion for the 17th International Architecture Biennale at Venice. With Annex (Sven Anderson, Alan Butler, David Capener, Dona Lally, Clare Lyster and Fiona McDermott).

2017 Curatorial Adviser. St. Catherine's School, Rush. Per cent for art commission. Curator: Jennie Guy. Selected artist: Adam Gibney. Work: *Your Seedling Language*.

2015 – 2017 Curator. *Continuous Drift*. Permanent interactive public sound installation. Meeting House Square. Dublin.

2014 Curator. *Beyond Noise and Silence: Listening for the City*. Symposium and workshop series exploring sound, architecture and urbanism. Dublin City Council, Dublin.

2008 – 2009 Curator. The Department of Music and Media Technologies Graduate Show. Trinity College, Dublin.

Summary *Co-founder of interdisciplinary team chosen to represent Ireland at the 17th Architecture Biennale at Venice. Supported diverse practitioners to create innovative work involving sound and public space. Provided curatorial support to graduate students exploring new media installation and performance.*

Other Professional Experience

2010 – 2017 System designer for the artist Gerard Byrne. Developed customised digital media spatialisation, synchronisation and scheduling systems and managed installation teams. Venues include: The Hessel Museum of Art, CCS Bard Galleries (US). Whitechapel Gallery, London (UK). Bonniers Konstall, Stockholm (SE). dOCUMENTA (13), Kassel (DE). FRAC Pays de la Loire (FR). Kunstmuseum St. Gallen (CH). Mead Gallery, Coventry (UK). The Australian Centre for Contemporary Art, Melbourne (AU). Skulptur Projekte Münster (DE).

2004 – 2010 Independent interaction designer and developer. Consulted and led the development of online systems, immersive multi-media installations, mobile applications and distributed digital systems. Clients in the cultural and public sectors. Dublin (IE).

2004 – 2005 Interaction designer and installation manager. *The Art of Decision*. An interactive multimedia exhibition exploring individual agency in political decision-making, developed by Dr. Fionnuala Conway for the Department of Electronic and Electrical Engineering at Trinity College Dublin. Funded by the Irish Government under the Equality for Women Measure and the European Union under the National Development Plan 2000 - 2006. Dublin (IE).

2001 – 2002 Lead web designer and developer. Custer Basarich Architects. Albuquerque (US).

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| 2000 – 2001 | Senior editor for professional audio website and print magazine. 365 Media & MDI Publishing. San Francisco (USA) & London (UK). |
| 2000 | Assistant. Finance department. Virtual Vegas. San Francisco (US). |
| 1999 | Assistant. Trust archive digitisation. Wells Fargo Bank. Albuquerque (US). |
| <i>Summary</i> | <i>Developed experience managing teams, coordinating budgets, developing complex technological systems, managing multiple stakeholders, coordinating finance, and managing diverse administrative and communication tasks in dynamic research and production environments.</i> |

FUNDING

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| 2021 | €224,934 | Marie Skłodowska-Curie Actions Individual Fellowship. |
| 2019 | €310,000 | Culture Ireland. Core funding for the Venice Biennale. |
| 2017 | €20,000 | The Arts Council of Ireland. Project grant. |
| 2016 | €58,000 | Technological University Dublin (TU Dublin). PhD stipend. |
| 2016 | €150,000 | The Arts Council of Ireland. Project grant. |
| 2016 | €10,000 | The Arts Council of Ireland. Bursary. |
| 2016 | €10,000 | Wicklow County Council. Project grant. |
| 2016 | €2,000 | The Arts Council of Ireland. Project grant. |
| 2015 | €60,000 | The Office for Public Works. Project grant. |
| 2013 | €20,000 | Dublin City Council. Project grant. |
| 2013 | €8,000 | The Arts Council of Ireland. Bursary. |
| 2012 | €5,000 | The Arts Council of Ireland. Project grant. |
| <i>Summary</i> | | <i>Developed successful proposals for nearly €900,000 of funding within the past ten years to support research and independent artistic, curatorial and architectural projects. Managed financial aspects, reporting obligations, partner coordination and other administrative responsibilities of grants and awards.</i> |

HONOURS

Awards

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| 2022 | Nomination. The ST+ARTS Prize 2022. The European Commission (EC). |
| 2021 | Marie Skłodowska-Curie Actions Individual Fellowship, Society and Enterprise Panel. The European Commission (EC). Proposal received a score of 98.2%. |
| 2021 | Visual Arts Bursary Award. The Arts Council of Ireland. |
| 2019 | Selected to represent Ireland in the 17th International Architecture Biennale at Venice. With Annex. |

- 2019 Shortlisted proposal. The National Pulse Memorial and Museum International Design Competition. Orlando, USA.
- 2018 Honourable mention. The UK Holocaust Memorial International Design Competition. London, UK.
- 2017 Engaging with Architecture Award. The Arts Council of Ireland.
- 2016 Open Call Project Award. The Arts Council of Ireland.
- 2016 Engaging with Architecture Award. The Arts Council of Ireland.
- 2016 Curatorial Bursary Award. The Arts Council of Ireland.
- 2014 The European Soundscape Award. Issued by the European Environment Agency (EEA).
- 2013 Visual Art Bursary Award. The Arts Council of Ireland.
- 2012 Visual Art Project Award. The Arts Council of Ireland.
- 2012 Keynote Artist. The Irish Sound, Science and Technology Association (ISSTA).

Summary *Recognised for leading research and practice through multiple honours. Secured highly competitive MSCA Individual Fellowship in a unique discipline, supporting high-risk research that foreground contemporary artistic methodologies. Gained international recognition within two of the most significant memorial competitions in the past decade.*

Public Art Commissions

- 2016 *The Office for Common Sound.* Wicklow County Council.
- 2015 *Tolka Nights.* The Office for Public Works, Fingal County Council, Meath County Council and Dublin City Council.
- 2013 *The Manual for Acoustic Planning and Urban Sound Design.* Dublin City Council.

Summary *Selected to develop three major public art commissions working closely with local authorities in Dublin, Meath, Fingal and Wicklow. The Manual for Acoustic Planning and Urban Sound Design (developed with Dublin City Council) led to the development of public sound installations Glass House (2014) and Continuous Drift (2015).*

Artist Residencies

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

Summary *Selected to take part in competitive residency programme working within The US National Parks system. Developed the field-recording based work Almost Nothing (for Watch Hill), which was exhibited in the ferry terminal to Fire Island and presented as an online release.*

Works in Public Collections

- 2022 *Collection* (Anderson, S., 2021) was included in the permanent collection of The Office of Public Works (Oifig na nOibreacha Poiblí)
- 2019 *When I go home, I cut through* (Anderson, S., 2018) was acquired for the permanent collection of the Arts Council of Ireland (An Chomhairle Ealaíon).
- Summary* *Introduced two complex media artworks within major public collections, working with each institution to develop manuals, archives and instructions related to the conservation and future presentation of these media systems.*

RESEARCH OUTPUTS

Doctoral Dissertation

- 2022 Anderson, S. *Integrative Sonic Urbanism: Artist-Led Strategies for Urban Sound Design in the Contemporary City*.
- Summary* *My doctoral dissertation advances the fields of urban sound design and acoustic planning, presenting new ways of exploring the interrelationship between individual and collective sonic experience, the dynamic potential of the urban sound environment and the complex evolution of the contemporary cityscape. It links urban sound art practices with larger urban design processes, revealing how sound contributes to the production of urban space. The research progresses by crafting a dynamic, integrative methodology that activates contrasting sonic perspectives to critically reassess the role of sound in the public realm. The articulation of this methodology is substantiated through the exposition of three of my major public artworks: *Continuous Drift* (2015–), *The Manual for Acoustic Planning and Urban Sound Design* (2013–2020) and *The Office for Common Sound* (2016–).*

Edited Volumes

- 2021 Anderson, S., Butler, A., Capener, D., Lally, D., Lyster, C. and McDermott, F. *States of Entanglement: Architecture and the Materiality of Data Infrastructure*. New York and Barcelona: Actar.
- 2019 Anderson, S., Byrne, G. and Maybury, P. Editors. *Signal Spectre System*. Vienna: Verlag Für Moderne Kunst.
- Summary* *Published two volumes of work focused on the impact of data infrastructure on spatial form in Ireland and on expansive media synchronisation systems developed within the context of three major exhibitions of the artist Gerard Byrne at FRAC Pays de la Loire (FR), Kunstmuseum St. Gallen (CH) and the Australian Centre for Contemporary Art (AU).*

Edited Journal Issues

- 2013 Anderson, S., Dunne, S., O'Keeffe, L. and O'Dwyer, R. Editors. *Interference: A Journal of Audio Culture* 3. *Noise*.
- 2012 Anderson, S., Dunne, S., O'Keeffe, L. and O'Dwyer, R. Editors. *Interference: A Journal of Audio Culture* 2. *A Sonic Geography: Rethinking Auditory Spatial Practice*.
- 2011 Anderson, S., Dunne, S., O'Keeffe, L. and O'Dwyer, R. Editors. *Interference: A Journal of Audio Culture* 1. *An Ear Alone is Not a Being - Embodied Mediations in Audio Culture*.

Summary Served as founding co-editor of *Interference: A Journal of Audio Culture*, working with editorial team, advisory board, peer reviewers and authors to publish over twenty journal articles exploring sound studies in a range of multi-disciplinary, theoretical and practice-oriented contexts.

Publications

- 2023 (Forthcoming). 'From Affordances to Value Chains: Probing the System of Sound and the Public Realm' in Burry, J., Burry, M. and Matthews, E.K. (eds.), *The Routledge Companion to Sound and Space*. London: Routledge.
- 2022 Anderson, S. *Beyond Standards: In Search of Heterogeneous Approaches to Sound in the Design and Planning of the Public Realm*. The Proceedings of Inter-Noise 2022: The 51st International Congress and Exposition on Noise Control Engineering.
- 2021 'Excessive States: Not a Cloud, But a Void' in Anderson, S., Butler, A., Capener, D., Lally, D., Lyster, C. and McDermott, F. (eds.), *States of Entanglement: Architecture and the Materiality of Data Infrastructure*. New York and Barcelona: Actar.
- 2020 Anderson, S. *Natural Frequency*. Catalogue essay for David Beattie's public sound installation Reflectors.
- 2019 Anderson, S., 'Notes on Signals, Spectres and Systems' in Anderson, S., Byrne, G. and Maybury, P. (eds.), *Signal Spectre System: A Late Evening in the Future*. Vienna: Verlag Für Moderne Kunste.
- 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.
- 2019 Anderson, S. *Discursive Strategies for Urban Sound Design and Acoustic Planning*. The Proceedings of Inter-Noise 2019: The 48th International Congress and Exposition on Noise Control Engineering.
- 2018 Anderson, S. *New Strategies for Sound in the Public Realm*. The Proceedings of Inter-Noise 2018: The 47th International Congress and Exposition on Noise Control Engineering. Chicago. (Invited).
- 2018 Anderson, S. and Byrne G. Interview with artists Gerard Byrne and Sven Anderson. Published by the Douglas Hyde Gallery to coincide with the launch of the exhibition *A Visibility Matrix*.
- 2016 Anderson, S. *The Incidental Person: Reviewing the Identity of the Urban Acoustic Planner*. The Journal of Sonic Studies 11. Special Issue: Recomposing the City - New Directions in Urban Sound Art.
- 2016 Anderson, S. *Listening Together*. Catalogue essay for Christina Kubisch's public sound installation Voices of Memory.
- 2014 Anderson, S. *Between Inquiry and Control*. Article. Visual Artists Ireland Newsletter; July / August issue.
- 2013 Anderson, S., Byrne G. and Edlefsen Lasch, C. Interview with artists Gerard Byrne and Sven Anderson and curator Cassandra Edlefsen Lash. Published by PRAXES Center for Contemporary Art, Berlin (DE).

- 2012 Anderson, S. Interview with sound artist Jed Speare. Ear Room; www.earroom.wordpress.com.
- 2012 Anderson, S. *Sonic Membranes - Sound Design Between Interior and Exterior Spaces*. The Proceedings of Inter-Noise 2012: The 41st International Congress and Exposition on Noise Control Engineering.
- 2008 Anderson, S. *Microsound in Public Space: Compositional Methods to Enhance Site-Specific Sound*. Organised Sound 13(1). Cambridge University Press.
- Summary* *Published book chapters, journal articles, catalogue essays and interviews on topics including urban sound design, digital media synchronisation, public art and the impact of data infrastructure on architecture and spatial form.*

Audio Releases

- 2022 Anderson, S. Collection. 2 x Vinyl LP. Limited edition of 300 hand-numbered copies. Stereo, 180g black vinyl in gatefold packaging with insert including artist essay. Mastered and cut by Andreas Lubich. Pressed by Optimal GmbH. Commissioned and released by The Office of Public Works (Oifig na n-Oibreacha Poiblí). Catalogue number: SA-COL-001. Track listing: Montañesa (1958); Intolerant of failure (1904); Tove's theme (1968); A backwards glance (1913); Das wandern (1928); Allegro (1905); Guardian angel (1880); Before a long parting (1955); She closed her eyes and she was (1971). Total duration: 72m58s.
- Summary* *Released a double-LP to complement a multichannel outdoor sound installation at Glebe House in Donegal, exploring the forgotten opera music collection of the late painter Derek Hill, working entirely with artist and programmer Akira Rabelais' software Argeiphontes Lyre to transform passages of opera music into complex drones.*

Exhibitions

- 2022 Anderson, S. et al. *I Am Sitting in a Room*. Solstice Arts Centre. Navan.
- 2022 Anderson, S. With Annex. *Entanglement*. The Galway International Arts Festival. Galway.
- 2021 Anderson, S. *Collection*. The Glebe House and Gallery. Donegal.
- 2021 Anderson, S. With Annex. *Entanglement*. Abandon All Hope Ye Who Enter Here. Transmediale. Berlin.
- 2021 Anderson, S. With Annex. *Entanglement*. The 17th International Architecture Exhibition. Venice.
- 2019 Anderson, S. *The Office for Common Sound*. NCAD Gallery. Dublin.
- 2019 Anderson, S. and Byrne, G. *A Visibility Matrix*. Void Gallery. Derry.
- 2019 Anderson, S. and Byrne, G. *A Visibility Matrix* in *Upon all the living and the dead*. Secession. Vienna.
- 2018 Anderson, S. and Jai Inn, M. *Field Recording*. Rua Red Arts Centre. Tallaght.
- 2018 Anderson, S. and Byrne, G. *A Visibility Matrix*. Le Printemps de Septembre. Toulouse.

- 2018 Anderson, S. and Byrne, G. *A Visibility Matrix*. The Douglas Hyde Gallery. Dublin.
- 2017 Anderson, S. et al. *Songs of Peace*. Centre Culturel Irlandais. Paris.
- 2017 Anderson, S. et al. *A Name Unmade*. Solstice Arts Centre. Navan.
- 2017 Anderson, S. et al. *Stone Sounds*. CSUN Gallery. Los Angeles.
- 2016 Anderson, S. *The Office for Common Sound*. 2 Quinsborough Road. Bray.
- 2015 Anderson, S. et al. *Before the Flood / Tolka Nights*. Multiple venues. Ireland.
- 2015 Anderson, S. et al. *Years of Pilgrimage*. Multi-channel sound installation. Glebe House. Donegal.
- 2014 Anderson, S. et al. *Too Many Dinner Parties*. Improvised sound performances. 126 Artist-Run-Gallery. Galway.
- 2014 Anderson, S. *Almost nothing (for Watch Hill)*. Fire Island National Seashore. New York.
- 2013 Anderson, S. et al. *Landing Place*. Large-scale architectural sound installation. Pigeon House Power Station. Dublin.
- 2013 Anderson, S. et al. *Fluxfilm Part 1*. Irish Film Institute. Dublin.
- 2012 Anderson, S. *Two Recurring Transitions*. The Irish Sound, Science, and Technology Convocation. Cork.
- 2012 Anderson, S. et al. *Strange Attractor*. Studio Soto. Boston.
- 2009 Anderson, S. et al. *Apply Within, Experience Essential*. Ard Bia. Galway.
- 2009 Anderson, S. et al. *Ritual Flux 51*. Birr Theatre and Arts Centre. Birr.
- 2008 Anderson, S. *Low Frequency Studies # 2*. Broadstone Studios. Dublin.
- 2004 Anderson, S. *Travellers, There Are No Paths*. Mor Festival. Tullamore.
- 2004 Anderson, S. *Untitled / Blue*. DIT School of Architecture. Dublin.
- 2004 Anderson, S. *8 x Disintegration Process*. Haus der Kulturen der Welt. Berlin.
- 2004 Anderson, S. et al. *Volume 1*. Temple Bar Gallery and Studios. Dublin.
- 2003 Anderson, S. et al. *Mobilise. Distributed Public Interaction*. The Digital Hub. Dublin.
- 2003 Anderson, S. et al. *Passing Glances*. Medialab Europe. Dublin.
- 2003 Anderson, S. *The Private Concert Series*. Private homes in Hollywood. Los Angeles.
- Summary* *Developed sound installations, multi-channel video systems, collaborative and participatory project frameworks, digital media performances, film and audio works across a range of scales and formats. Collaborated with exhibition venues and partners on conceptual and practical aspects of funding, exhibition-making, installation, communication and documentation of projects.*

TEACHING EXPERIENCE

Lecturing, Module Development and Supervision

- 2023 The Bartlett School of Architecture. University College London (UCL). London, UK. M.Arch Design for Performance and Interaction. Guest Critic.
- 2021 The National College of Art and Design (NCAD). The School of Design. Dublin, IE. Architecture from the Outside. Undergraduate lecturer and third year thematic developer (fall semester).
- 2019 University College Cork (UCC). Cork, IE. Centre for Architectural Education. (M.Arch.). Topic: Urban sonic practices. Visiting lecturer.
- 2017 – 2020 The National College of Art and Design (NCAD). The School of Visual Culture. Dublin, IE. Vibrant Forms: Reconsidering the Built Environment Through Sound. Undergraduate lecturer and course developer (spring semester).
- 2017 – 2019 Technological University Dublin (TU Dublin). Dublin, IE. The Department of Architecture (B.Arch). Visiting Lecturer.
- 2017 The Trondheim Academy of Fine Art. The Norwegian University of Science and Technology (NTNU). MA in Fine Art. Visiting lecturer and guest critic.
- 2016 California State University Northridge (CSUN). Los Angeles, US. Exhibition Design. Undergraduate lecturer and course developer (fall semester).
- 2016 Architectural Training: Preservation and Dialogue between Turkey and the EU. Sinop, TK. Topic: Acoustic planning. Visiting lecturer and workshop leader.
- 2016 Queens University, Belfast (QUB). Belfast, UK. The School of the Natural and Built Environment (M.Arch.). Visiting lecturer.
- 2015 The Royal Danish Academy of Fine Arts. Copenhagen, DK. School of Media Arts (MA). Topic: Distributed systems. Visiting lecturer.
- 2015 Northeastern University. Boston, US. The Department of Art + Design (BA). Visiting lecturer.
- 2015 Queens University, Belfast. Belfast, UK. The School of the Natural and Built Environment (M.Arch.). Visiting lecturer.
- 2015 The National College of Art and Design (NCAD). Dublin, IE. Media Department (BA and MA). Visiting lecturer.
- 2015 Dun Laoghaire Institute of Art, Design + Technology (IADT). Dun Laoghaire, IE. Film, Art and Creative Technologies (BA). Visiting lecturer.
- 2014 The National College of Art and Design (NCAD). Dublin, IE. Media Department (MA). Visiting lecturer.
- 2014 The National College of Art and Design (NCAD). Dublin, IE. Media Department (BA). Visiting lecturer.

- 2011 University College Dublin (UCD). Dublin, IE. Art and Science Collaboration. Undergraduate lecturer and course developer (fall semester).
- 2008 – 2009 Trinity College Dublin (TCD). Dublin, IE. The Department of Electronic and Electrical Engineering (Music and Multimedia Technologies) and Department of Computer Science (Multimedia Systems). M.Sc. supervisor.

Summary *Contributed to curriculum development, led modules and lectured within both undergraduate and postgraduate departments in faculties ranging from digital arts to architecture and urban design, from public art to new media technologies.*

Mentoring

- 2022 – 2023 Mentor for artist Andrew Edgar. Focus: Digital media systems. Supported by the Arts Council (Agility Award).
- 2021 – 2022 Mentor for artist and composer Robert Coleman. Focus: Sound, architecture and space. Supported by the Arts Council (Agility Award).

Summary *Developed innovative frameworks to support exceptional early-career artists seeking mentorship for skillsets that lay outside of traditional academic structures and peer networks.*

COMMUNICATION AND OUTREACH

Conference Presentations

- 2022 Anderson, S. *Reshaping the City Through Sound*. Du Musee a la Ville: L'Architecture Urbaine au Fil de l'Ecoute. La Cité de l'Architecture et du Patrimoine. Paris (Invited).
- 2022 Anderson, S. *Beyond Standards: In Search of Heterogeneous Approaches to Sound in the Design and Planning of the Public Realm*. INTER-NOISE 2022: The 51st International Congress and Exposition on Noise Control Engineering. Glasgow (Invited).
- 2020 Anderson, S. *Between Art Institutions and the Public*. With Ulrikke Neergaard. LydRum Symposium. Copenhagen (Invited).
- 2019 Anderson, S. *Listening Tactics: Towards A Collaborative Approach to Urban Sound Design and Acoustic Planning*. Lyd & Sted: Lydkunst og Stedspecificitet. Struer. (Invited).
- 2019 Anderson, S. *Discursive Strategies for Urban Sound Design and Acoustic Planning*. INTER-NOISE 2019: The 48th International Congress and Exposition on Noise Control Engineering. Madrid. (Invited).
- 2018 Anderson, S. *New Strategies for Sound in the Public Realm*. INTER-NOISE 2018: The 47th International Congress and Exposition on Noise Control Engineering. Chicago. (Invited).
- 2017 Anderson, S. *Tactics for Sounding Out the Public Realm*. Sounding Out the Space: An International Conference on the Spatiality of Sound. Dublin.

- 2016 Anderson, S. *Acoustic Atmospheres in the Context of Urban Masterplanning*. Common Cultural Heritage: Preservation and Dialogue between Turkey and the European Union – International Conference. Sinop. (Invited).
- 2015 Anderson, S. *What We Talk About When We Talk About Sound*. Globale: Next City Sounds. ZKM Center for Art and Media Karlsruhe. (Invited).
- 2014 Anderson, S. *The Manual for Acoustic Planning and Urban Sound Design*. EIONET (European Environment Information and Observation Network) Noise Workshop. Bern. (Invited).
- 2014 Anderson, S. *From Noise Control to Urban Sound Design: Exploring Civic Responses to and Activated Urban Soundscape*. Recomposing the City: Sound Art and Urban Architectures. Queens University Belfast. (Invited).
- 2013 Anderson, S. *The Dublin City Acoustic Planning and Urban Sound Design Programme*. COST Action TD0804 Soundscape of European Cities and Landscapes Final Conference. Merano.
- 2013 Anderson, S. *Exploring the Role of the Urban Acoustic Planner*. The Artist as Urban Planner. FUGA Architecture Centrum Budapest. (Invited).
- 2012 Anderson, S. *Sonic Membranes - Sound Design Between Interior and Exterior Spaces*. INTER-NOISE 2012: The 41th International Congress and Exposition on Noise Control Engineering. New York. (Invited).
- 2010 Anderson, S. *Exploring Real-Time Locational Input in the Design of Responsive Sound Installations Situated in Public Space*. SoundActs Conference. Aarhus.
- Summary* *Contributed to conferences in a range of topics with a focus on advancing the emergent field of urban sound design and the position of methodologies premised on sound installation and digital arts within this growing field of practice.*

Chaired Sessions and Panel Participation

- 2017 Session chair. Session: *Sound in Urban Space. Sounding Out the Space: An International Conference on the Spatiality of Sound*. Dublin.
- 2015 Panel member. *Current Perspectives on Acoustic Planning*. Panellists: Sven Anderson, Sam Auinger and Peter Cusack. *Globale: Next City Sounds*. ZKM Center for Art and Media Karlsruhe.
- 2013 Panel member. Public discussion for the exhibition *Around That Time*. Panellists: Sven Anderson, Gerard Byrne, Tirdad Zolghadr and Rhea Dall. PRAXES Center for Contemporary Art. Berlin (DE).
- Summary* *Contributed to discussions at conferences and public events, exploring subjects ranging from urban sound installation to digital media synchronisation in the context of contemporary art venues.*

Organisation of Symposia and Outreach Events

- 2019 The City of Participation. Workshop within The Office for Common Sound. NCAD. Dublin.

- 2019 Office Politics. Workshop within The Office for Common Sound. NCAD. Dublin.
- 2014 Beyond Noise and Silence: Listening for the City. Three-day international symposium comprising the sessions 1. Medium: Exploring Sound Installation and Urban Space; 2. Practice: New Perspectives Working with Sound (Art) and the City; and 3. Environment: From Sound Art to Urban Sound Design and Acoustic Planning. Dublin City Council. Dublin.
- Summary* *Developed all aspects of programming, communication and outreach for symposia and workshops bridging different professional communities.*

Outreach Activities with Younger Audiences

- 2015 Workshop series. Art School. Scoil Chonglais, Baltinglass, Wicklow.
- 2015 Artist residency. Art School. Blessington Community College, Wicklow.
- 2014 Workshop series. The Irish Museum of Modern Art, Dublin.
- 2013 Workshop series. The Irish Museum of Modern Art, Dublin.
- 2012 Workshop series. Mobile Art School. Dublin.
- Summary* *Facilitated outreach initiatives to introduce children and young people to research concerning sound and spatial space. Two projects profiled in: Guy, J. (2020). Curriculum: Contemporary Art Goes to School. Bristol: Intellect Books.*

PROFESSIONAL SERVICE

Peer Review

- 2023 Peer reviewer. Seismograf. Special issue: What Sounds Do: New Directions in an Anthropology of Sound.
- 2021 Peer reviewer. The Journal of Artistic Research (JAR).
- 2019 Peer reviewer. Taylor & Francis. Cities and Health Journal. Special issue: Sound and the Healthy City. Editors: Radicchi, A., McCunn, L., Chung, A., Çevikayak Yelmi, P. and Tsaligopoulos, A.
- 2019 Peer reviewer. CRC Press. Architectural Tools in Urban Planning and Design. Editors: Abusaada, H., Vellguth, C. and Elshater, A.
- Summary* *Acted as peer reviewer for articles on digital arts, sound studies and critical spatial practices.*

Selection Panels

- 2022 Selection panel member. The Arts Council of Ireland. Visual Arts Project Award.
- 2017 Selection panel member. Per cent for art commission for St. Catherine's National School. Rush, Co. Dublin.
- Summary* *Supported major funding decisions for the Arts Council and an independently organised public per cent for art commissioning scheme.*

Professional Affiliations

- 2021 – Research associate. Theatrum Mundi (international urban design research network).
- 2021 – Member and co-founder. Annex (interdisciplinary architecture and design collective).
- 2015 – Member. Réseau International Ambiances.
- 2014 – Company secretary. Art School (independent art-in-education curatorial platform).
- 2013 – Artist advisory panel member. Dublin City Council.
- 2012 – 2015 Member. Visual Artists' Ireland (VAI).
- 2011 – 2012 Member. The Irish Sound Science and Technology Association (ISSSTA).
- 2010 – 2014 Co-founder and editorial board member. Interference: A Journal of Audio Culture.
- 2002 – 2008 Member. Dublin Art and Technology Association.
- 2001 – 2004 Co-founder and co-director. Soun.din (not-for-profit sound art organisation).
- Summary* *Contributed to numerous professional organisations and networks in the fields of art, architecture, design, and radical pedagogy, providing advocacy and support within the creative sectors both in Ireland and on an international scale.*

PRESS (RECENT)

- 2022 The Quietus. Hedderman, Zara. *Echo's Answer: New Sound Art From Ireland.*
- 2022 The Irish Times. Falvey, Deirdre. *Galway is Hot and Hopping as the International Arts Festival Returns with a Bang.*
- 2022 RTE. Culture File. *The Galway International Arts Festival's Big Stuff.*
- 2022 RTE. Arena. *This is Entanglement.*
- 2022 The Irish Times. *The Galway Arts Festival: We're Back. (We Never Really Went Away).*
- 2022 Umbigo Magazine. Martins, Guilherme Vilhena. *The Position of the Future and Technical Possibility. Tansmediale, 2021-2022: Abandon All Hope Ye Who Enter Here.*
- 2022 ExBerliner.com. Ballantyne-Way, Duncan. *Abandon All Hope: Transmediale's Technological Hellscape.*
- 2022 Art Magazine. Stange, Raimar. *Transmediale 2022: Abandon All Hope Ye Who Enter Here: Daten a la Dante.*
- 2022 Neo2. *Transmediale 2022: Sobre Abandonar la Esperanza o No.*
- 2022 Frankfurter Aegmaine. Hanschke, Kevin. *Anschke Der heißeste Platz der Hölle.*
- 2022 VisitBerlin.de. *Abandon All Hope Ye Who Enter Here.*
- 2022 Art in Berlin. *Abandon All Hope Ye Who Enter Here.*

- 2022 Spreeradio. *Tipps für Ihr Wochenende.*
- 2022 Taz. Baumgärtel, Tilman. *Lasst alle Hoffnung fahren!*
- 2022 Comacon. *Finale ausstellung der Transmediale 21/22: Abandon all hope ye who enter here.*
- 2022 Der Tagesspiele. Rieger, Birgit. *Ausstellung in der Akademie der Künste Wie lebt es sich in der Daten-Hölle?*
- 2021 The Visual Artists' Newsheet (VAN): Issue 100. O'Dwyer, Rachel. *Profile of Continuous Drift for Four Decades of Irish Sculpture.*
- 2021 Roca Gallery Website. Dowdy, Clare. *Designs for these times.*
- 2021 Strelka Magazine. *Annex, States of Entanglement.*
- 2021 Euronews. Bellamy, Daniel. *Venice Architecture Biennale Explores How Will We Live in the Future.*
- 2021 Artnet. Cascone, Sara. *17 Marvelous Highlights From the 2021 Venice Architecture Biennale, Where Hope and Optimism Abound.*
- 2021 What Do Buildings Do All Day. 27. *Annex. Entanglement. Venice Biennale 2021.*
- 2021 The Economist. *Lebanon Imagines a Way Out of the Void.*
- 2021 Kuwait Times. *Venice Architecture Biennale Explores Post-Pandemic Living.*
- 2021 Irish Times. Tipton, Gemma. *Venice Architecture Biennale's Irish Pavilion Explores Our Role in the Data Revolution.*
- 2021 ID Magazine. Balzani, Guido. *Cosa Vale la Pena Vedere Alla 17^a Biennale di Venezia.*
- 2021 RTÉ. Gilleece, Emma. *Entanglement: Inside the Irish Pavilion at Venice 2021.*
- 2021 Architect's Journal. Williams, Fran. *Best of the Rest.*
- 2021 La Vanguardia. Moix, Llàtzer. *Así Viviremos, Juntos, en el Futuro.*
- 2021 Metalocus. Onsia, María. *Utopian Fantasy of the Cloud. Pavilion of Ireland of La Biennale di Venezia by Annex.*
- 2021 Domus. *Our Favorite Pavilions Between Arsenale, Giardini and Collateral Events.*
- 2021 El Cultural. Majano, Roberto. *Bienal de Arquitectura de Venecia: Claves Para un Futuro Utópico.*
- 2021 Der Standard. Czaja, Wojciech. *Architekturbiennale Venedig: Boyfriends Sind das Neue Kapital.*
- 2021 Elle Décor. *COMUNITÀ, NATURA E SCIENZA: I PADIGLIONI NAZIONALI ALL'ARSENALE DELLA BIENNALE DI VENEZIA 2021.*
- 2021 Designboom. Karam, Yasmina. *Entanglement is a Multisensory Exhibition at the Venice Biennale Tackling the Impact of Data.*

- 2019 RTE. Lyric FM. Culture File. Interview for *Field Recording* exhibition at Rua Red.
- 2018 The Irish Times. Dunne, Aidan. *Video Thrills on the Electronic Super Highways*. Review of *A Visibility Matrix*.
- 2018 Frieze. Long, Declan. Profile on *A Visibility Matrix*.
- 2017 Catalogue essay. Voegelin, Salomé. *Sound Awning: Sven Anderson's Continuous Drift*.
- 2016 RTE. Lyric FM. Clarke, Bernard. Special two hour programme on *Continuous Drift*.
- 2016 RTE Lyric FM. Clarke, Bernard. Two-hour radio special. *Continuous Drift*.
- 2015 e-flux: Project announcement. *Continuous Drift*.
- Summary* *Attracted significant national and international press through exhibitions and projects exploring the relationship of digital arts in a variety of cultural contexts.*

SPECIALIST SKILLS

Skills Digital media system development in Python, VVVV, Pure Data, MAX/MSP and other programming and development environments. Physical computing with Arduino, Raspberry Pi and similar hardware. Linux systems. Sound recording, audio editing, signal processing and spatial diffusion. Advanced scripting for Brightsign media players. Audio and video encoding for various production and distribution formats. Adobe product suite. Web development using HTML, CSS, PHP, Javascript. SQL database administration. Familiarity with Miro, Slack and other collaboration platforms. Experience with Zoom, MS Teams and other remote working platforms.

LANGUAGES

English Fluent.

French Advanced, spoken and written.

REFERENCES

Available on request.