



Haroon Mirza has won international acclaim for installations that test the interplay and friction between sound and light waves and electric current. He devises kinetic sculptures, performances and immersive installations, such as *The National Apavillion of Then and Now* (2011) – an anechoic chamber with a circle of light that grows brighter in response to increasing drone, and completely dark when there is silence. An advocate of interference (in the sense of electro-acoustic or radio disruption), he creates situations that purposefully cross wires. He describes his role as a composer, manipulating electricity, a live, invisible and volatile phenomenon, to make it dance to a different tune and calling on instruments as varied as household electronics, vinyl and turntables, LEDs, furniture, video footage and existing artworks to behave differently. Processes are left exposed and sounds occupy space in an unruly way, testing codes of conduct and charging the atmosphere. Mirza asks us to reconsider the perceptual distinctions between noise, sound and music, and draws into question the categorisation of cultural forms. “All music is organised sound or organised noise,” he says. “So as long as you’re organising acoustic material, it’s just the perception and the context that defines it as music or noise or sound or just a nuisance” (2013).

Haroon Mirza was born in London, UK in 1977 where he lives and works. He has a BA in Painting from Winchester School of Art, an MA in Design Critical Practice and Theory from Goldsmiths College, London, UK (2006) and an MA in Fine Art from Chelsea College of Art and Design, London, UK (2007). Recent solo exhibitions include ‘ããã’, Pivô, São Paulo, Brazil (2016); Nam June Paik Center, South Korea (2015); Matadero, Madrid, Spain (2015); Museum Tinguely, Basel, Switzerland (2015); Museum Haus Konstruktiv, Zurich, Switzerland (2014); Le Corbusier’s Villa Savoye, Poissy, France (2014); IMMA, Dublin, Ireland (2014); Le Grand Palais, Saint-Nazaire, France (2014); The Hepworth, Wakefield, UK (2013); MIMA, Middlesbrough, UK (2013); The New Museum, New York, USA (2012); Kunst Halle Sankt Gallen, St Gallen, Switzerland (2012); University of Michigan Museum of Art, Ann Arbor, USA (2012); Camden Arts Centre, London, UK (2011) and A-Foundation, Liverpool, UK (2009). His work was included in the 7th Shenzhen Sculpture Biennale, China (2012) and the 54th Venice Biennale, Italy (2011), where he was awarded the Silver Lion. He was awarded the Northern Art Prize in 2011, the DAIWA Foundation Art Prize in 2012, the Zurich Art Prize in 2013, the Nam June Paik Art Center Prize in 2014 and the Calder Art Prize in 2015.