



Haroon Mirza | The Creative Repercussions of Counterculture

[Home](#) » [Haroon Mirza Creative Repercussions Counterculture](#)

EVENTS

Calendar

Annual Lecture Series

Study Groups

Past Events

Past Conferences

Videos

[View](#)[Edit](#)[Delete](#)[Revisions](#)

Haroon Mirza | The Creative Repercussions of Counterculture

Haroon Mirza | The Creative Repercussions of Counterculture

Apr 03, 2019

5:30 - 7:30 p.m.

220, Geballe Room, Townsend Center for the Humanities Stephens Hall

Haroon Mirza, Asma Kazmi

Haroon Mirza will examine how ideas seeded in the counterculture movement of the 1960s are now solidifying in contemporary culture and the influence that has had on his work. A London-based artist with a diverse multimedia practice, Mirza will touch on subjects that resonate with his broad interest in the creative history of the Bay Area including computing and AI, psychedelics research, pacifism, anti-capitalism, human rights and spirituality.

Speaker Bio

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 Corbusiers Villa Savoye, Poissy, France (2014); IMMA, Dublin, Ireland (2014); Le Grand Café, 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.

This event is being organized in partnership with the [Department of Art Practice Wiesenfeld Lecture Series](#), the [Berkeley Center for the Study of Religion](#), the [Asian Art Museum](#), and the Institute for South Asia Studies' [South Asia Art Initiative](#).

Inaugurated in Spring 2018, the [South Asia Art Initiative](#) is the culmination of a comprehensive art program, built over the past several years, that promoted conversation around the visual cultures of South Asia through talks, conferences, and exhibitions. The goal of the [South Asia Art Initiative](#) is to move onto the next level with local, national, and international collaborations that combine creative energies with insights drawn from scholarly research. To read more about the [South Asia Art Initiative](#) or to help support its various fundraising goals, please click [HERE](#).

Event made possible with the support of the [Sarah Kailath Chair of India Studies](#)

Like us on [FACEBOOK](#)

Follow us on [TWITTER](#)

For DIRECTIONS to the Institute please enter "Institute for South Asia Studies" in your google maps or click this [GOOGLE MAPS LINK](#).

[PARKING INFORMATION](#)

Please note that parking is not always easily available in Berkeley. Take public transportation if possible or arrive early to secure your spot.

The event is FREE and OPEN to the public.



INSTITUTE FOR SOUTH ASIA STUDIES

University of California, Berkeley
10 Stephens Hall, Berkeley, CA 94720-2310
Tel: (510) 642-3608 | Fax: (510) 643-5793 | Books: (510) 642-3187

[Support ISAS](#) | [Join Mailing List](#) | [Directions](#)



© Copyright UC Regents. All Rights Reserved.

[Privacy Statement](#) | [Accessibility](#) | [Nondiscrimination](#)