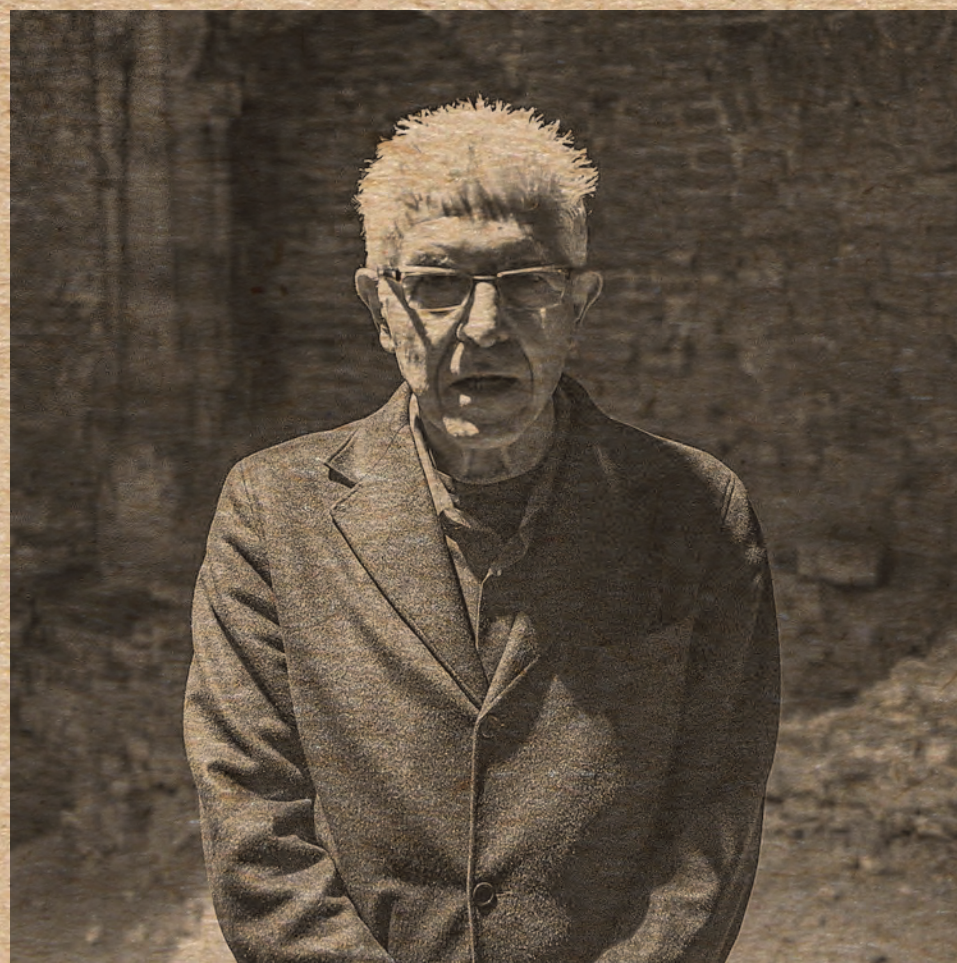


## Bill Fontana: Biography

**Imagine that instead of two ears, you had eight, located at various far distances from your cranium.** Now you can hear a rich, telescoped orchestration of sounds live as they happen from disparate locations – from the Golden Gate Bridge to the Farallon Islands, for example.

Bill Fontana (b. 1947), is an American composer and artist who has developed an international reputation for his pioneering experiments in sound. Since the early 70's Fontana has used sound as a sculptural medium to interact with and transform our perceptions of visual and architectural spaces. He has realized sound sculptures and radio projects for museums and broadcast organizations worldwide.

His work has been experienced at the Whitney Museum of American Art, New York, the San Francisco Museum of Modern Art, the Museum Ludwig, Cologne, the Post Museum in Frankfurt, the Art History and Natural History Museums in Vienna, both Tate Modern and Tate Britain in London, the 48th Venice Biennale, the National Gallery of Victoria in Melbourne, and the Art Gallery of NSW in Sydney. He has done major radio sound art projects for the BBC, the European Broadcast Union, the Australian Broadcasting Corporation, National Public Radio, West German Radio (WDR), Swedish Radio, and Radio France. He is the recipient of numerous prestigious international awards and fellowships.



## Shadow Soundings

**Shadow Soundings** creates a real-time connection between the 25th of April Bridge and the Museum of Art, Architecture, and Technology in Lisbon. Live cameras, microphones, accelerometers, and hydrophones (microphones designed to be used underwater for recording or listening to underwater sound) create an abstract real time media art work for the 800 Square Meter Oval Gallery, the main exhibition space in the Museum. There is one channel of live video from a camera atop the South Tower and there are 6 channels of recorded video from the bridge. The moving images are projected onto hanging screens viewable on both side.

The immersive sound sculpture is created from two parallel rings of speakers. One ring surrounds the inner core of the Oval Gallery and plays sonic choreography made from the live oscillating tones of traffic over a steel grid roadway, and accelerometers picking up the accumulative sonic energy from the main suspension cables. A second parallel ring of speakers sounds over the outer walkway ramp surrounding the Oval Gallery and plays a spatial composition derived from a live hydrophone in the Tagus River. This live hydrophone also plays from speakers on the river facing façade of the museum.

## Primal Sonic Visions

The goal of **Primal Sonic Visions** is to awaken a sense of astonishment amongst the public by the primal power and beauty of wind, solar, hydro, and geothermal energy sources. As people enter the space, they are met with an emotional experience that at first instills a sense of wonder, and later transforms into a deep reflection on the potential and power of these energy sources to be used in securing a future for our planet. This work comes at a particularly crucial point in time as the negative effects of climate change are becoming evident. This work is a unique collaboration between the artist and IRENA (the International Renewable Energy Agency) in a daring attempt to engage the public's insight and awaken a global emotional reaction to the environment. The exhibition will also include a live media artwork with the new flood barrier system for Venice, MOSE. The *Modulo Sperimentale Elettromeccanico* (Experimental Electromechanical Module) is an integrated system consisting of rows of mobile water gates intended to protect the city of Venice and its lagoon from the ever more frequent flooding.

**Primal Sonic Visions** had its origins in another collaboration with IRENA–Visions of Sustainability, an exhibition in Abu Dhabi of artistic works inspired by renewable energy and sustainability.



LARGO

# THE NATURE OF MUSIC

MOLTO SMOG

**THE NATURE OF MUSIC:** Since the music of Haydn, Dvořák and Messiaen, classical composers have been using the sounds of the natural world as source material. With the advent of reel-to-reel tape recorders that inspired composers of the musique concrète movement, we could hear sounds slowed down or speeded up to bring new ears to common everyday sources. Along the way John Cage proposed in 1952, with 4'33", a silent piece for piano, that a listener could create their own concert by simply listening to ambient sounds without altering them, recognizing that they too have form and content. With the advent of personal recording equipment like the cassette recorder, environmental sounds have been recorded, sampled and integrated into composed and improvised music. In 1970, Charles Amirkhanian and Richard Friedman launched the World Ear Project at KPFA in Berkeley. They invited people from around the world to record continuous sound for 15 minutes or longer without alteration. The result was a long-running program in which listeners driving over the Bay Bridge would be mystified by long segments of sounds of a street market in India or frogs and crickets at night in Cayucos, California.

**ARTWORK CREDITS:** Images on the front cover and the top of this page are from compositions by Luciano Ori, from the collection of Charles Amirkhanian. The top photo of Bill Fontana is by Stuart Davidson; the photographer for the bottom photo is unknown. The events image below is from an assemblage by Liam O'Gallagher, also from the collection of Charles Amirkhanian. Program designed by Mark Abramson.

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**OTHER MINDS** is dedicated to the encouragement and propagation of contemporary music in all its forms through concerts, workshops and conferences that bring together artists and audiences of diverse traditions, generations and cultural backgrounds. By fostering cross-cultural exchange and creative dialogue, and by encouraging exploration of areas in new music seldom touched upon by mainstream music institutions, Other Minds is committed to expanding and reshaping the definition of what constitutes "serious music."

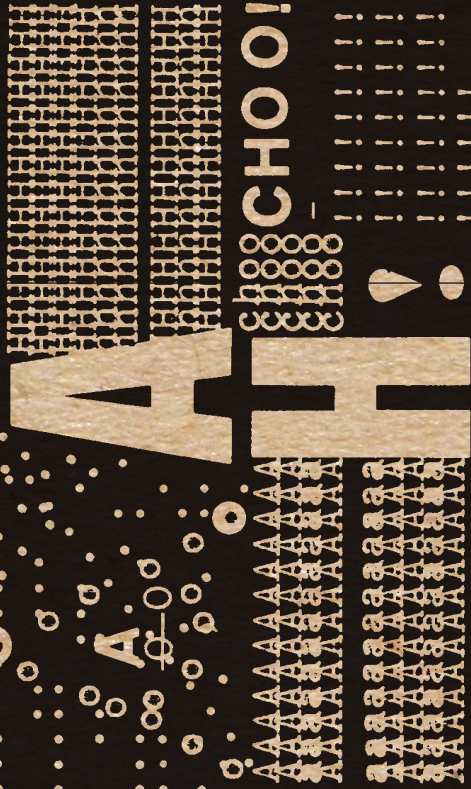
[www.otherminds.org](http://www.otherminds.org)



**THE DAVID BROWER CENTER** provides a home for the environmental movement by advocating for the beauty, diversity and ecological integrity of Earth. The Brower Center accomplishes this mission through a distinctive combination of permanent infrastructure and ongoing programs in a unique civic institution that informs the public about the environmental challenges we face and the bold actions we must take if ours is to remain a living planet; inspires people to recognize their own power and responsibility to act on behalf of the Earth; and connects individuals and organizations dedicated to social equity and ecological sustainability.

[www.browercenter.org](http://www.browercenter.org)

## EVENT



### UPCOMING OTHER MINDS EVENTS

#### Other Minds Festival 23

##### Sound Poetry: The Wages of Syntax

Monday - Saturday, April 9 - 14, 2018  
ODC Theater  
3153 17th Street  
San Francisco, CA

#### The Nature of Music

##### Guitarist and Composer Michael Pisaro

Tuesday, May 22, 2018, 7:00pm  
The Richard & Rhoda Goldman Theater  
David Brower Center  
2150 Allston Way, Berkeley, CA