

# Background Noise Perspectives On Sound Art

Participatory Sound Art Sound Art Revisited Background Noise Sound Art Colloquium On Sonic Art The Bloomsbury Handbook of Sound Art The ^AOxford Handbook of Sound Art Listening to Noise and Silence The Bloomsbury Handbook of Sound Art Background Noise, Second Edition Sound Art Revisited Environmental Sound Artists On Sonic Art Sound Art Resonances Loading the Silence: Australian Sound Art in the Post-Digital Age Exhibiting SoundArt Sounding Things Out: a Journey Through Music and Sound Art Film, a Sound Art Vadim Keylin Alan Licht Brandon LaBelle Thom Holmes Thomas Gardner Trevor Wishart Sanne Krogh Groth Jane Grant Salomé Voegelin Sanne Krogh Groth Brandon LaBelle Alan Licht Frederick Bianchi Trevor Wishart Peter Weibel Bernd Schulz Linda Ioanna Kouvaras Peter Kiefer Esther Venrooy Michel Chion

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this book addresses a major gap in sound art scholarship the role of audience participation it offers a survey of participatory sound art from its origins in the historical avant gardes to the non institutionalized forms of sonic creativity in contemporary digital culture in doing so it proposes an innovative theoretical framework for analysing such phenomena rooted in pragmatist aesthetics affordance theory and postcritique combining artwork analyses with qualitative studies it focuses on three principal aspects of participatory sound art the ways the materialities of the artworks facilitate and structure the participatory processes the interplay of the creative agencies of the artists and the participants and the postcritical approach to sound art s politics unfolding through the participants affective gestures in

considering these multiple dimensions this book contributes to the growing fields of sound studies and participation studies as well as to curatorial practice regarding sound art and participatory art

the first edition of sound art revisited published as sound art beyond music between categories served as a groundbreaking work toward defining this emerging field and this fully updated volume significantly expands the story to include current research since the book's initial release viewed through a lens of music and art histories rather than philosophical theory it covers dozens of artists and works not found in any other book on the subject locating sound art's roots across the centuries from spatialized church music to the technological developments of radio sound recording and the telephone the book traces the evolution of sound installations and sound sculpture the rise of sound art exhibitions and galleries and finally looks at the critical cross pollination that marks some of the most important and challenging art with and about sound being produced today

the rise of a prominent auditory culture reveals the degree to which sound art is lending definition to the 21st century and yet sound art still lacks related literature to compliment and expand the realm of practice background noise sets out an historical overview while at the same time shaping that history according to what sound art reveals the dynamics of art to operate spatially through media of reproduction and broadcast and in relation to the intensities of communication and its contextual framework

sound art offers the first comprehensive introduction to sound art written for undergraduate students bridging and blending aspects of the visual and sonic arts modern sound art first emerged in the early 20th century and has grown into a thriving and varied field in 13 thematic chapters this book enables students to clearly grasp both the concepts behind this unique area of art and its history and practice each chapter begins with an exploration of key ideas and theories followed by an in depth discussion of selected relevant works both classic and current drawing on a broad diverse range of examples and firmly interdisciplinary this book will be essential reading for anyone studying or teaching the theory history appreciation or practice of sound art

in 2012 thomas gardner and salomé voegelin hosted a colloquium entitled music sound art historical continuum and mimetic fissures at the london college of communication university of the arts london this colloquium dealt with the current fervent debate concerning the relationship between sound art and music this book proposes the opening

of the colloquium to a wider readership through the publication of a decisive range of the material that defined the event

first published in 1996 routledge is an imprint of taylor francis an informa company

the bloomsbury handbook of sound art explores and delineates what sound art is in the 21st century sound artworks today embody the contemporary and transcultural trends towards the post apocalyptic a wide sensorial spectrum of sonic imaginaries as well as the decolonization and deinstitutionalization around the making of sound within the areas of musicology art history and later sound studies sound art has evolved at least since the 1980s into a turbulent field of academic critique and aesthetic analysis summoning artists researchers curators and critics this volume takes note of and reflects the most recent shifts and drifts in sound art rooted in sonic histories and implying future trajectories

the oxford handbook of sound art surveys the practices politics and emerging frameworks of thought that now define the artistic practice of sound art

listening to noise and silence engages with the emerging practice of sound art and the concurrent development of a discourse and theory of sound in this original and challenging work salomé voegelin immerses the reader in concepts of listening to sound artwork and the everyday acoustic environment establishing an aesthetics and philosophy of sound and promoting the notion of a sonic sensibility a multitude of sound works are discussed by lesser known contemporary artists and composers for example curgenven gasson and federer historical figures in the field artaud feldman and cage and that of contemporary canonic artists such as janet cardiff bill fontana bernard Parmegiani and merzbow informed by the ideas of adorno merleau ponty and others the book aims to come to a critique of sound art from its soundings rather than in relation to abstracted themes and pre existing categories listening to noise and silence broadens the discussion surrounding sound art and opens up the field for others to follow

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background noise follows the development of sound as an artistic medium and illustrates how sound is put to use within modes of composition installation and performance while chronological in its structure brandon labelle s book is informed by spatial thinking weaving architecture environments and the specifics of location into the work of sound with the aim of formulating an expansive history and understanding of sound art at its center the book presupposes an intrinsic relation between sound and its location galvanizing acoustics sound phenomena and the environmental with the tensions inherent in what labelle identifies as sound s relational dynamic for the author this is embedded within sound s tendency to become public expressed in its ability to travel distances foster cultural expression and define spaces while being radically flexible this second expanded edition includes a new chapter on the non human and subnatural tendencies in sound art revisions to the text as well as a new preface by the author intersecting material analysis with theoretical frameworks spanning art and architectural theory performance studies and media theory background noise makes the case that sound and sound art are central to understandings of contemporary culture

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environmental sound artists in their own words is an incisive and imaginative look at the international environmental sound art movement which emerged in the late 1960s the term environmental sound art is generally applied to the work of sound artists who incorporate processes in which the artist actively engages with the environment while the field of environmental sound art is diverse and includes a variety of approaches the art form diverges from traditional contemporary music by the conscious and strategic integration of environmental impulses and natural processes this book presents a current perspective on

the environmental sound art movement through a collection of personal writings by important environmental sound artists dismayed by the limitations and gradual breakdown of contemporary compositional strategies environmental sound artists have sought alternate venues genres technologies and delivery methods for their creative expression environmental sound art is especially relevant because it addresses political social economic scientific and aesthetic issues as a result it has attracted the participation of artists internationally awareness and concern for the environment has connected and unified artists across the globe and has achieved a solidarity and clarity of purpose that is singularly unique and optimistic the environmental sound art movement is borderless and thriving

defines and illustrates the nature of musical sound with particular application to twentieth century composition

essays and images that map art s new sonic cosmos illustrated in color throughout this milestone volume maps fifty years of artists engagement with sound since the beginning of the new millennium numerous historical and critical works have established sound art as an artistic genre in its own right with an accepted genealogy that begins with futurism dada and fluxus as well as disciplinary classifications that effectively restrict artistic practice to particular tools and venues this book companion volume to a massive exhibition at zkm karlsruhe goes beyond these established disciplinary divides to chart the evolution and the full potential of sound as a medium of art the book begins with an extensive overview by volume editor peter weibel that considers the history of sound as media art examining work by visual artists composers musicians and architects alike subsequent essays examine sound experiments in antiquity sonification of art and science and internet based sound art contributors then survey the global field of sound art research and practice in essays that describe the past present and future of sound art in germany japan china the united states the united kingdom russia canada turkey australia and scandinavia the texts are accompanied by an extensive photographic documentation of the zkm exhibition texts by achille bonito oliva dmitry bulatov germano celant seth cluett christoph cox julia gerlach ryo ikeshiro und and atau tanaka caleb kelly brandon labelle christof migone lászló moholy nagy daniel muzyczuk tony myatt irene noy giuliano obici carsten seiffarth und and bernd schulz baak enova linnea semmerling morten søndergaard alexandra supper david toop und and adam parkinson peter weibel dajuin yao siegfried zielinski

sound art is one of the most fascinating phenomena in modern art in recent years more and more people have developed an interest in it they apparently sense that this form of art touches on a fundamental experience after all at the very beginning all of us got to know the world we live in as an acoustic space before the sense of sight which develops later put us at a distance from the world this book provides insight into the work of important protagonists of sound art and some of its outstanding representatives from the younger generation andres bosshard switzerland 1955 paul demarinis u s 1948 rolf julius germany 1939 christina kubisch germany 1948 bernhard leitner austria 1938 andreas oldarp germany 1959 ed osborn u s 1964 martin riches u k 1942 steve roden u s 1964 erwin stache germany 1960 and miki yui japan 1971

the experimentalist phenomenon of noise as constituting art in much twentieth century music paradoxically reached its zenith in cage s silent piece 4 33 but much post 1970s musical endeavour with an experimentalist telos collectively known as sound art has displayed a postmodern need to load modernism s degree zero after contextualizing experimentalism from its inception in the early twentieth century dr linda kouvaras s loading the silence australian sound art in the post digital age explores the ways in which selected sound art works demonstrate creatively how sound is embedded within local national gendered and historical environments taking australian music as its primary but not sole focus the book not only covers discussions of technological advancement but also engages with aesthetic standpoints through numerous interviews theoretical developments analysis and cultural milieux for a contemporary australian and wider postmodern context developing new methodologies for synergies between musicology and cultural studies the book uncovers a new post postmodern aesthetic trajectory which kouvaras locates as developing over the past two decades the altermodern australian sound art is here put firmly on the map of international debates about contemporary music providing a standard reference and valuable resource for practitioners in the artform music critics scholars and educators

sound is ephemeral it does not belong to anyone it cannot be captured in words writing on sound art usually focuses on the same familiar figures but this treatment will broaden the field to explore artistic practitioners like the godfather of movie sound walter murch the king of the jungle chris watson naturalist and explorer alexander von humboldt pioneer wildlife recordist ludwig karl koch american pioneer composer and master teacher james fulkerson uncompromising composer eliane radigue visionary sound sculptor edgard

varèse offbeat composer luc ferrari true maverick maryanne amacher and sonic terrorist msbr aka koji tano and others 00exhibition onomatopee eindhoven the netherlands 25 08 30 09 2018

the author argues that watching movies is more than just a visual exercise it enacts a process of audio viewing the audiovisual makes use of tropes devices techniques and effects that convert multiple sensations into image and sound therefore rendering instead of reproducing the world through cinema this book considers developments in technology aesthetic trends and individual artistic style that recast the history of film as the evolution of a truly audiovisual language it also explores the intersection of auditory and visual realms the author describes the effects of audio visual combinations claiming for example that the silent era which he terms deaf cinema did not end with the advent of sound technology but continues to function underneath and within later films he also discusses cinematic experiences ranging from dolby multitrack in action films and the eerie tricycle of stanley kubrick s the shining to the way actors from different nations use their voices and words

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