
Sound Works by Odland+Auinger since 1987



Hearing Perspective: Think with Your Ears

INSA Art Space Seoul, Korea, 2007

Odland and Auinger led a week long workshop with artists and students exploring and mapping the Seoul soundscape in 4-ears spatiality.



Requiem for fossil fuels by O+A at Judson Memorial Church, NYC Oct 19-20, 2007. Presented by EMF.

"We now face the passing of our way of life dependent on fossil fuels, and hope to gain insight by examining the sounds of our culture through the lens of the "Requiem Mass". Performed live by O+A on an 8-channel "Orchestra of Cities" with Martha Cluver-soprano, Hai Ting Chinn- mezzo soprano, John Young-tenor, Joshua South-bass.



elevated harmonies, 2006, NYC, USA.

transforming lower manhattan transportation hub into harmony for "ear to the earth" festival.



living harmonies, 2006, Stuttgart, Germany.

changing traffic into living overtone series and installing in public space.



Vertical Game, 2004, Linz, Austria.

O+A create 7 levels of alchemical sound fields from their Alphabet of Sounds in the spiral staircase tower high above the Danube river. Commissioned for the 25th Anniversary of ARS ELECTRONICA festival.



Requiem for Fossil Fuels, Berlin, 2004,

O+A extract the spiritual form of the Requiem Mass from the resonances of New York City and Rotterdam. The Dies Irae, for instance, is extracted from a daily commute through Grand Central Terminal. It is played back as an 8 channel holographic sound in Sophienkirche for the Inventionen Festival. more



Blue Moon, 2004, World Financial Center, NYC.

O+A turn harbor soundscape into harmonic music real-time, mixed by the moon and tides. Playback is through 5 blue cement cubes forming an arc across the plaza. Sponsored by Creative Time, World Financial Center Arts and Events, and Battery Park City Authority. May-August 2004.



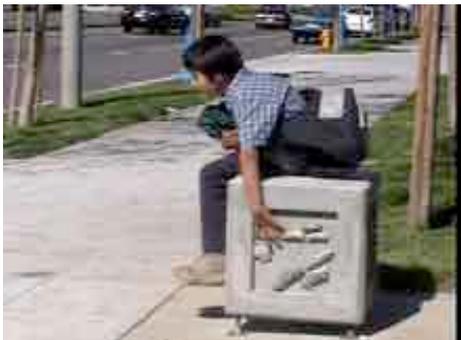
City Music, 2003, Next Big Thing Radio Show, Public Radio International.

O+A turn 8 locations of the city into harmonic music in a mobile Van, creating a symphony out of New York City's resonance. 10 minute radio show.



BOX 30/70, Ars Electronica Festival, 2002, Linz Austria

BOX continues its tour collecting and decoding tragic urban soundscapes. After 7 cities of its 2001 tour, it visits the Ars Electronica Center, with a new "Archive Mix" to counterpoint its real-time sonic transformation of tire noise. O+A monitor within the noise shelter of the container shows live video feed within resonating tube.



TONIC for West Hollywood, 2002, San Vicente and Santa Monica Blvd. A 12-foot tuning tube on the Sheriff's wall collects resonance, tunes the cityscape to the key of F and plays back real-time from 2 cement "Cube" loudspeakers at the bus stop. In a small area of pedestrian LA the emotional landscape is shifted and humanized. Odland w/ Compound Design Collective, Cecile Bouchier and Bill Ballou



HIVE WIEN, WIEN MODERN festival, Vienna, October 2001. Performance/installation transforms the city noise around the Konzerthaus with three tuning tubes, mixes live video to create real-time symphonic harmonized environment. With Rachel De Boer, Markus Binder, Rupert Huber, Hannes Strobl enacting the music of the human hive live. O+A performance



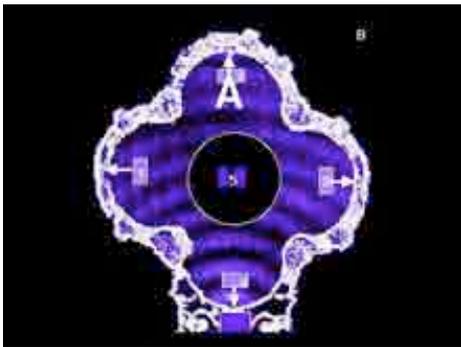
POOL, Berlin, 2001. Sounds of U-bahn, cars, people, planes, bicycles at the busy Potsdammer Platz are transformed into a geometric harmonic city soundscape, resonating in an immersive gallery installation. Berlin's largest loudspeaker, a 20-meter vibrating ramp, lays Berlin in Bb real-time. Sponsored by HVB Projects O+A



BOX 30/70, 2001-, Container project tours European cities, harmonically altering their soundscapes in real-time. With tuning tube, container control room, and "cube" loudspeaker. Sponsored by Siemens Art Projects. O+A box shown at Siemens Headquarters in Spandau



HOUSE HEARING HAT, 2000. For "Sound and Architecture" exhibition commissioned by Vedute Institute. Reversible aluminum and felt structure allows user to experience psychoacoustics of architecture in small scale wearable sculpture. Odland. HHH, felt side in, aluminum out



MOTET R, Parochialkirche, Berlin, 1999. Sound sources of S-bahn, roadways, people were transformed real-time. Inner musical voices extracted and played back in cathedral acoustic composition based on early motets. O+A speaker plan in cathedral sponsored by Singhur Galerie.



HARMONIC BRIDGE, MASS MoCA, North Adams, 1999-. Permanent sound installation transforms noise of traffic on Highway 2 overpass real-time into harmonic cathedral in key of "C" as gateway to museum campus. Running since 99 O+A Cube speaker under Highway2



HIVE MUSIC, Miami, March 1998 . Turning Miami Harbor and city traffic into harmonic orchestral electronic music in real time , with video and audio, for Miami Music Conference event. O+A location of tube picking up harbor sounds



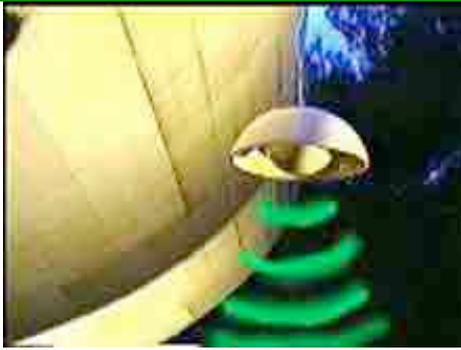
CLOUD CHAMBER, NYC, 1997. Produced by The Kitchen, Ars Electronica, and Open Kulturhaus. Installation and performance transforming city sounds into music with video clues. Telepresence in Linz, NYC and the web. O+A. surveillance scanner above 19th St. and 10th Ave.



CITY EARS, MAMAC. Nice, Manca Festival. Performance activating architectural soundspace of MAMAC with special directional speakers. If "architecture is frozen music" how can we hear it? Odland and Auinger on the MAMAC Plaza with Planetspeaker 2.0



BALANCE 1.0, Sonambiente Festival, Berlin, 1996 Sonic Alchemist's Laboratory installed in the cellar of the Akademie der Kunst for its 300th Anniversary. Explorations by visitors hearing multiple perspectives and spaces simultaneously. O+A Planetspeakers 2.0 form separate listening chamber.



FUNDAMENTAL AIR, Fondation Maeght, St. Paul du Vence, France, 1995. Sound of gargoye fountain activates a tuned harmonic series played back at strategic overlook of Miro Labyrinth. Odland. Roof of Fondation Maeght with Planet Speaker.



R3 , SoundArt Festival, Hannover, 1995. Real-Time tuning of subway and street soundsources as industrial diggeridu, played over 4 steel "Cube" loudspeakers of O+A's design. Fear Architecture, not Music. Cube speaker



MAXRES, Ars Electronica Festival, 1995. Humanoid statue in the Linz Railway Station retunes the ambient soundscape controlled and observed remotely via internet. Public vs. Private space issues erupt. O+A simulated view of MAX with cube speaker base, videomonitor chest, and binaural head



LOST NEIGHBORHOOD, Kongresshalle, Berlin, 1993. Tuning tube placed at busstop and entrance generated singing harmonic chord which was played back live from a single planet speaker at the focal point of the cement parabolic roof on the plaza above. For Peter Erskine's "Secrets of the Sun" O+A soundwave and bus stop



MAK, Vienna, 1992 Five-day outdoor installation tuning the surrounding area and architecture in order to signal the reopening of the Museum. O+A



TRAFFIC MANTRA, Trajan's Forum, Rome, 1992. Single solar powered speaker transforms 6 blocks of ancient landmark, altering its sonic identity. Source sound is resonance inside ancient amphora, activated by sound of modern traffic in real-time. O+A soundbeam activates ancient architecture



STADTRAUM, Salzburg, 1991. Resonating the old city of Salzburg to the six cardinal points for the 200th Anniversary of Mozart's Death. 2000 years of history presented as sonic hologram for 25,000 spectators... w/ guitarist Adrian Belew. O+A 2nd act mock baroque battle of fireworks with Hohen Salzburg in background.



Garden of Time-Dreaming, ArsElectronica Festival, Castle of Linz, 1990. 9 month long sound cosmology in the gardens of the Castle of Linz, honoring Johannes Kepller and the 400th anniversary of the City of Linz. O+A Cube Loudspeaker overlooking the Danube.



RIVERWORKS, Ars Electronica Festival, Linz Austria, 1987. Fractal rhythms and melodies of water activate water guitar, harps, cymbals, and are heard from sculpture of speakers . Huckelberry Finn is evoked by fishing technology and contact microphones. Odland, speaker tree and local fisherman
