

Bill Fontana

Kim Davidson

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"I began my artistic career as a composer. What really began to interest me was not so much the music that I could write, but the states of mind I would experience when I felt musical enough to compose. In those moments, when I became musical, all the sounds around me also became musical."



“My sound sculptures use the human and/or natural environment as a living source of musical information. I am assuming that at any given moment there will be something meaningful to hear and that music, in the sense of coherent sound patterns, is a process that is going on constantly. My methodology has been to create networks of simultaneous listening points that relay real time acoustic data to a common listening zone (sculpture site). Since 1976 I have called these works sound sculptures.”

Harmonic Bridge, 2006, Southwark Underground Station & Tate Modern,
London



http://resoundings.org/Pages/Harmonic_Bridge1.htm

Sonic Shadows, 2010, SFMoMA



Twelve-channel live sound installation with twelve accelerometers, eight loudspeakers, and four ultrasonic emitters on pan-tilt heads

<https://www.youtube.com/watch?v=l-bd-T8GaAY>

White Sound - An Urban Seascape, 2011, Welcome
Collection, London



<https://www.youtube.com/watch?v=wKBw9OexRY8>

Acoustical Visions of the Golden Gate Bridge, San Francisco, 2012



<http://www.resoundings.org/>

Sonic Mappings, Maxxi, Rome



http://resoundings.org/Pages/Sonic_Mappings_Maxxi.html

Desert Soundings, 2014, Abu Dhabi Festival



http://www.resoundings.org/Pages/DESERT_SOUNDINGS.html