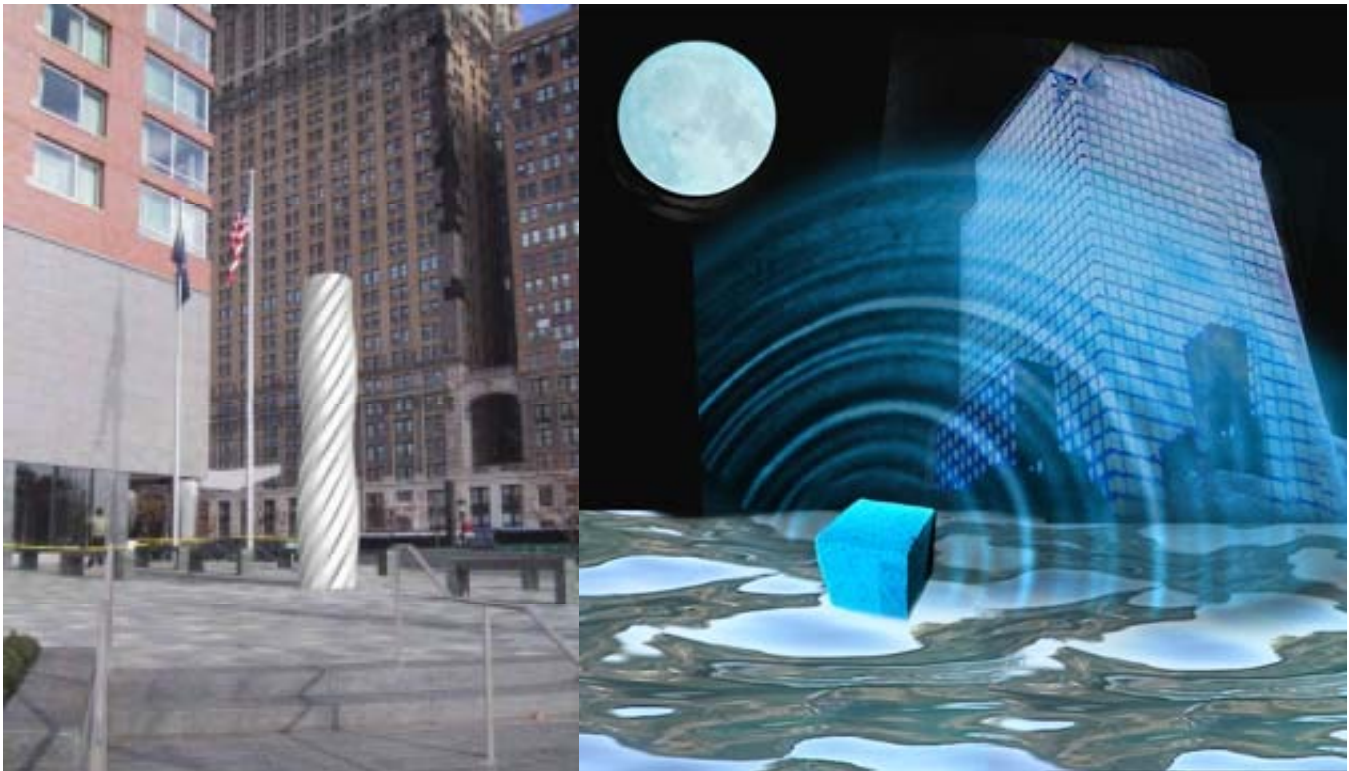


# CREATIVETIME

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**THIS SPRING/SUMMER '04 TWO SCULPTURAL SOUND INSTALLATIONS  
IN BATTERY PARK CITY BY SHIRAZEH HOUSHIARY & PIP HORNE, AND O+A  
ATTUNE OUR SENSES TO CITY, NATURE AND SPIRITUALITY**



Renderings: *Breath* by Shirazeh Houshiary & Pip Horne; *Blue Moon* by O+A.

**April 5, 2004:** Continuing a 32-year legacy of presenting public artists' works in Lower Manhattan, Creative Time proudly premieres two sculptural sound installations in Battery Park City: *Breath* by **Shirazeh Houshiary and Pip Horne** in *Art on the Plaza* and *Blue Moon* by **O+A (Sam Auinger and Bruce Odland)** on the Hudson River waterfront at the World Financial Center Plaza.

**Opening May 4,** *Breath* and *Blue Moon* are respectively co-presented with the Battery Park City Authority (BPCA) and Millennium Partners, developer of The Ritz-Carlton New York, Battery Park; and The World Financial Center Arts & Events Program (co-presenter of Creative Time's *Sonic Garden* in the Winter Garden, 2002) and BPCA. With both projects, Creative Time, BPCA, and The World Financial Center Arts & Events Program continue to enhance the public realm in Lower Manhattan with contemporary artistic visions for the benefit of local workers, residents, and visitors alike.

***Breath* by Shirazeh Houshiary and Pip Horne**

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May 4, 2004 – January 2005

Shirazeh Houshiary and Pip Horne's *Breath* imbues the cool formality of minimalist sculpture with spirituality and human presence. The twenty-foot tall tower of white enameled brick is shaped like a double helix and conceals a sound system that emits a low sequence of four spiritual vocal tracks from dawn until dusk each day. Anchored by a humming bass, the continuous 18-minute loop of interwoven invocations includes the Azan, the Islamic call to prayer; a Jewish tribute to the invisible god; tonal breathing exercises of Buddhist monks; and "O Jerusalem," a historical Christian work by 12th-century composer Hildegard Von Bingen. The sound, seeming to expand and contract in intensity, conveys a sense of inhalation and exhalation. *Breath's* slow spiral upwards further underscores the sense of perpetual motion, defying the potential stasis of sculpture. Finally, the column recalls downtown skyscrapers, twisted baroque pillars, Islamic decorative tile, and, with its multitude of voices, the Tower of Babel.

Houshiary and Horne use the collective melodic range and diverse languages in the songs of prayer to gesture towards basic similarities in humanity. Prayers spanning far-flung cultures, geographies, and ideologies are placed in close proximity in the looped religious track. With *Breath*, Houshiary and Horne use the form of the physical code for life and a rhythmic, meditative sound component to unite diverse religious traditions, a pointed statement in a time of misguided religious zeal and fractured globalism.

***Blue Moon* by O+A**

May 4 – August 20, 2004

Along the Hudson River waterfront, Sam Auinger and Bruce Odland create an installation that transforms the ambient soundscape of the World Financial Center Plaza into a resonant environment. Three u-shaped tuning tubes, ranging from 8 to 18 feet in overall length, are wired with microphones and suspended over the North Cove of the harbor with switches at different levels that are activated by rising tides. As the tubes collect and filter ambient noise—from docking commuter ferries, helicopter and jet traffic, and car horns to waves, birds, and breezes off the Hudson—they convert it simultaneously into music by generating, in the artists' words, an "overtone series of perfect harmonic proportions." At low tide a single tube is engaged, releasing one harmonic overtone series; at high tide all three overtone series are heard at once, creating a rich and complex symphonic chord. Five custom-designed cube loudspeakers mix the overtones in real-time and radiate the sound in all directions; they are arranged in an arc on the Plaza to serve as street furniture where listeners can experience *Blue Moon's* shifting sonic bricolage.

O+A's title alludes to the interconnectedness of tidal and lunar cycles, specifically, to a *blue moon*, two full moons in one month, which we will experience in July 2004. *Blue Moon* transports listeners, reminding us of the inherent temporal cycles of the broader bio-sphere in which we live; attuning us to the quotidian sounds on which we may not otherwise focus; and offering us new perspectives on our environment.

*Blue Moon* and *Breath* are presented in conjunction with **New Sound, New York**, a citywide festival organized by The Kitchen and The Irwin S. Chanin School of Architecture of The Cooper Union, and presented by Time Out New York. For more information on the festival visit [www.timeoutny.com/nsny](http://www.timeoutny.com/nsny).

## Biographical information

**Shirazeh Houshiary** was born in Iran in 1955. Having moved to London in the early 1970s, Houshiary graduated from the Chelsea School of Art in 1979, emerging with a group of artists that included Anish Kapoor and Richard Deacon. In Europe she is well known for her sculptures, which seek to investigate spiritual principles and abstract forms. Her labor-intensive paintings unite the word and the canvas into a meditative visual experience. Houshiary has had solo exhibitions at the Musée Rath in Geneva; the Museum of Modern Art Oxford; the Camden Arts Centre, London; the University of Massachusetts, Amherst; the Museum Villa Stuck, Munich; and the Bonnefanten Museum, Maastricht, among others. In 1994 Houshiary was nominated for the Turner Prize. Houshiary is married to architect and collaborator **Pip Horne**. She currently lives and works in London and is represented by Lehmann Maupin, New York.

Since 1989, **O+A**, sonic alchemists Sam Auinger and Bruce Odland, has developed a *hearing perspective* of our culture. Their work has altered the sonic identity of major architectural spaces including Trajan's Forum, Rome; Kongresshalle, Berlin; MASS MoCA, United States; Castle of Linz, Salzburg; Miro Labyrinth, St. Vence; West Side Highway, New York City; MAK, Wien; Erasmus Bridge, Rotterdam; and Alexanderplatz and Potsdamer platz, Berlin.

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**Sam Auinger**, composer, performer, and sound artist, was born in Linz, Austria in 1956. He was educated at the Linz Bruckner Konservatorium and the Mozarteum in Salzburg and, since 1997, has been based in Berlin. Auinger has been a leading innovator in the fields of composition, computer music, sound design, and psychoacoustics since the 80s. He is a producer for the noted Austrian band Attwenger. With Werner Pfeffer, Auinger founded SWAP, a conceptual performing duo; Auinger also co-founded the media band Berliner Theorie and Tamtam, the latest work of which, *besenbahn2*, was nominated for the German Media Award 2003/ZKM. Artistic collaborations have included Future Lab, Chris Kondek, Laurie Anderson, Ben Neil, Naut Humon, Markus Binder, Paul Miller, Richard Dorfmeister, Michael Nyman, Scanner, and Thomas Krupa. Auinger has received numerous prizes and awards for his work. Most recently he became the youngest artist to receive the Kultur Preis der Stadt Linz (2002). He is a jury member for the Prix Ars Electronica and lectures at festivals, universities, and symposiums.

Producer, sound artist, and composer **Bruce Odland** was born in Milwaukee in 1952, and received a BA in Musical Composition at Northwestern University. He is based in upstate New York. Odland has created interactive sonic and multimedia installations in public spaces since 1976 and has worked in theatre, film, exhibitions, and festivals internationally for over 20 years. His projects have been featured at Ars Electronica; New Music America; The Salzburg Festival; Foundation Maeght, and the Sonambiente Festival. His pioneering work in sound design for theatre has led to collaborations with many of America's leading directors, including Peter Sellars and JoAnne Akalaitis, as well as to a Helen Hayes Award for sound design. Bruce is the President of 30/70 Productions, Ltd., which he founded in 1997 to produce collaborative projects with other designers. Among the company's recent projects are large-scale interactive and multimedia exhibitions for the Field Museum of Natural History in Chicago and the Earth Centre in South Yorkshire, England.

## Presenters

As the City's preeminent non-profit public arts presenter, over the last 32 years **Creative Time** has taken the arts virtually anywhere that an artist can imagine—from the landmark Brooklyn Bridge Anchorage and Times Square to the Internet and the skies over Manhattan. Lower Manhattan was the site of some of the organization's earliest and most celebrated projects at 88 Pine Street, the U.S. Custom House, the Battery Maritime Museum, and the Battery Park Landfill, where for ten years Creative Time presented *Art on the Beach*. The neighborhood was also the site of *Tribute in Light*, the lauded temporary light memorial to September 11. While the privatization of public space increases, *Art on the Plaza* and partnerships with the BPCA and The World Financial Center Arts & Events Program exemplify how public/private partnerships can enhance the urban landscape. [www.creativetime.org](http://www.creativetime.org).

Since its inception in 1988, the **World Financial Center Arts & Events Program** has been the largest year-round, free performing arts and cultural program in New York City. The Program has presented an innovative series of performing arts and visual exhibitions both indoors and outdoors at The World Financial Center. Also, the Program has functioned as a vehicle to present regional and international premieres, emerging as well as world-renowned performing artists, specially commissioned site-specific works, museum installations, and festivals celebrating the arts. But most importantly, the Program is committed to education through outreach programs at local schools of all levels, as well as on and off-site programs and lectures in collaboration with local cultural institutions, museums, libraries and organizations. Since September 11, the Arts & Events Program's "renewed" mission has been to use its pre-existing reputation to aid in the recovery and revitalization spiritually and culturally of Lower Manhattan; to further expand the programming with a focus on presenting new companies, international artists, commissioned works and more cross-cultural programs; to foster relationships with other cultural and educational institutions, and to expand on pre-existing partnerships to aid in the renaissance of Lower Manhattan. [www.worldfinancialcenter.com](http://www.worldfinancialcenter.com).

In addition to *Art on the Plaza*, **The Ritz-Carlton New York, Battery Park** houses a cutting-edge art collection, The Millennium Partners Collection of Contemporary Art, which features commissions by forty contemporary artists. The Ritz-Carlton New York, Battery Park is a world-class, five-star hotel with condominium residences, sweeping park and waterfront views, and legendary amenities such as full-time staff, restaurants, and a fitness center. Located at Two West Street and Battery Place, The Ritz-Carlton New York, Battery Park hosts The Skyscraper Museum at Battery Park City. Millennium Partners, a \$3 billion national real estate development company, built the Ritz-Carlton New York, Battery Park Hotel and Residences. Millennium Partners has developed similar mixed-use properties in Washington D.C., Boston, San Francisco, New York City, Central Park South, and Miami. For more information about The Ritz-Carlton New York, Battery Park, please visit [www.ritzcarlton.com](http://www.ritzcarlton.com). For more information about Millennium Partners, visit [www.millenniumptrs.com](http://www.millenniumptrs.com).

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**The Hugh L. Carey Battery Park City Authority (BPCA)** is a public benefit corporation created in 1968 by Governor Nelson Rockefeller and the New York State Legislature to develop a 92-acre landfill at the southwestern tip of Manhattan. At Battery Park City, parcels of land are leased to private developers who build in accordance with BPCA guidelines. A fine arts program brings significant works of art to public spaces throughout Battery Park City. Battery Park City is currently home to 13 works of public art by renowned artists such as Tom Otterness, Louise Bourgeois, Jim Dine, Martin Puryear, Brian Tolle, and many others. Battery Park City has 35 acres of public parks and gardens and cultural amenities such as The Museum of Jewish Heritage: A Living Memorial to the Holocaust, the New York City Police Memorial, and the lauded Irish Hunger Memorial. More than 40,000 people work in the World Financial Center, which was built on land leased from Battery Park City. When development is completed, about 10,000 people are expected to live in Battery Park City. The BPCA's public art program contributes to making Battery Park City one of the most successful and exciting examples of planned urban development in the world. [www.batteryparkcity.org](http://www.batteryparkcity.org).

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