

BRUCE ODLAND
COMPOSER AND SOUND ARTIST
79 OLD POST ROAD NORTH
CROTON-ON-HUDSON NY 10520
914.271.6493
ores@pipeline.com
www.o-a.info www.bruceodland.net

PERSONAL INFORMATION: Born 1952, Milwaukee Wisconsin.

EDUCATION: Northwestern University, Chicago, BA Musical Composition, 1974.

POSITIONS HELD

Founder of THE TANK, 2013-present, Center for Sonic Arts, in abandoned water tank in Rangely Colorado;
Co-founder of O+A, 1987-present, large scale public sound installations by Bruce Odland (NY) and Sam Auinger (Berlin);
President and Artistic Director, 30/70 Productions Ltd, 1997-present, large scale multi-artist collaborations;
Composer-in-Residence, 1996-1998, IBM, T.J. Watson Research Center, Yorktown, New York;
Bandleader, composer, and performer, 1984-1990, Bruce Odland Big Band, Denver, Colorado;
Production Manager, 1984, "Mister Heartbreak" tour, Laurie Anderson, US and Japan;
Director of Sound and Music, 1980-1984, Denver Center Theatre, Denver, Colorado.

PERMANENT SOUND INSTALLATIONS

"Hearing View", 2013, O+A, Rheinau Psychiatric Clinic, Switzerland, O+A (Bruce Odland and Sam Auinger);
"Sonic Vista", installed 2011, O+A, Frankfurt, Germany, the Greenbelt;
"The Green" installed 2011, co-directed with Laurie Anderson, for Novartis Campus, Basel, Switzerland;
"Box 3070", installed 2005, O+A, The Klankenbos Project, Neerpelt, Belgium;
"Tonic", installed 2002, public art collection of the City of West Hollywood, CA;
"Harmonic Bridge", O+A, installed 1998, sound art collection of MASSMoCA, North Adams, MA.

SOUND INSTALLATIONS AND EXHIBITIONS

"urban sound-urban space", 2013, O+A, performance/installation opening Köln's Achte Brücken Festival;
"Hearing Space", 2013, 2007, Installation, a year of listening to the Hudson Valley, the Studio, Armonk, NY;
"Sonic Landscape", 2011, artistic residency, performance, installation in West Riverina, Australia;
"R2, Linz", 2011, O+A, resonance installation at the Lentos Museum for Ars Electronica Festival;
"Grundklang Bonn", 2010, O+A, resonance installation, Bonn, Germany;
"bergen R1", 2010, O+A, resonance installation, lydgalleriet, Bergen, Norway;
"my eyes. . . my ears. . ." 2009-present, O+A, live performance on the failure of the "Sonic Commons" , Ear to the Earth festival NYC, 2009, Montreal, Electra Festival 2010, Ars Electronica 2011;
"Requiem for fossil fuels", 2010, O+A, performed @ World Financial Center, NYC, for New Sounds Live;
"Requiem for fossil fuels", 2008, O+A, performed @Elizabeth Kirche, Berlin, Inventionen Festival;
"Hamony in the Age of Noise", 2008, cross disciplinary examination of soundscape at Tufts University with Anthropologist David Guss, and over 100 students and faculty, leading to sound installation;
"Requiem for fossil fuels", O+A, 2007, performed @Judson Memorial Church;
"Good Vibrations", 2006, multi-media installation for Museum of Contemporary Art, Sidney, Australia;
"Elevated Harmonies", 2006, O+A, transform of city noise into harmony, Elevated Acres, NYC;
"Don't Trust Anyone Over Thirty", 2006, sound installation with video by Tony Oursler and Dan Graham for Whitney Biennial of American Art;
"Bell Deep", 2005, sound design and score for Tony Oursler installation, AroS Aarhus Kunstmuseum;
"Vertical Game", 2004, O+A, temporary soundfields in Alchemy Tower, Ars Electronica, Linz, Austria;
"Blue Moon", 2004, O+A, long term public sound art, World Financial Center, NYC, sponsored by Battery Park City Authority, Creative Time, and World Financial Center Arts and Events;
"Requiem for Fossil Fuels", 2004, O+A, installation/performance, SophienKirche, Berlin;
"Orchestra A", 2003, designed a prototype overtone orchestra for Museum of Science and History, Jacksonville FL;

SOUND INSTALLATIONS AND EXHIBITIONS (CONT,)

- "Box 30-70, Linz"*, 2002, O+A, an audio camera-obscura, Ars Electronica Festival, Linz, Austria;
- "Muscovia"*, 2002, sound design for George Tsypin installation, Venice Architecture Biennale;
- "Hive Wien"*, 2001, O+A, installation/performance to open the Wien Modern Festival, Vienna;
- "MFX1"*, 2001, experimental club-media space and living architecture, Chicago;
- "Pool"*, 2001, O+A, harmonic tuning of Potsdamer Platz, sponsored by Hypoveriens Bank, Berlin;
- "BOX 30/70"*, 2001, O+A, sound installation/tour to transform soundscapes of Berlin, Dresden, Witten, Rotterdam, Dusseldorf, Vienna. Sponsored by Siemens Art Projects;
- "Sounds from the Vaults"*, 1999-2000, interactive exhibition, virtual orchestra of artifacts, Field Museum, Chicago, 30/70 Productions;
- "MotetR"*, 1999, O+A, sound installation extracting musical voices from city soundscape, Berlin;
- "Planet Earth Gallery"*, 1999, large scale interactive exhibit, a digital Stonehenge, Earth Centre, Millennium Commission Project, Doncaster, England, 30/70 Productions;
- "Balance 1.1"*, 1997, O+A, sound installation, Klang Art Festival, Osnabrück, Germany;
- "Cloud Chamber"*, 1997, O+A, real-time ambient sound transformation of city noise and interactive concert simultaneously (via internet) at The Kitchen, NYC, and Ars Electronica Center, Linz, Austria;
- "City Ears"*, 1996, O+A, architectural/sonic performance, Manca Festival, Nice, France;
- "Real-Time Res"*, 1996, resonance installation played by cars and people, CrossWaves Festival, Philadelphia, PA;
- "Fundamental Air"*, 1995, resonance installation in Miro Labyrinth at Foundation Maeght, Manca Festival, St. Paul, France;
- "Machine Rave"*, 1995, O+A, installation/performance (with Contained and Matt Hackert), Palais Xtra, Zurich, Switzerland;
- "Framed"*, 1995, interactive triptych in store windows (with Sam Auinger and Robert Ellsworth), Speil Art Festiva, Munich;
- "MaxRes"*, 1995, O+A ,realtime interactive retuning of Linz Trainstation soundscape over internet, Ars Electronica Festival, Linz, Austria;
- "R3"*, 1995, O+A, real-time transformation of public soundscape, Hanover Sound Art Festival, Germany;
- "Lost Neighborhood"*, O+A, 1993, sound installation for Peter Erskine's "Secrets of the Sun", Berlin;
- "MAK"*, 1992, O+A, installation for the re-opening of MAK, Vienna;
- "Traffic Mantra"*, 1992, O+A, sound installation for Solar Artist, Peter Erskine's "Secrets of the Sun", Trajan's Forum, Rome;
- "StadTraum"*, 1991, O+A, spectacle resonating old city of Salzburg to 6 cardinal points for 200th Anniversary of Mozart's death, Salzburg, Austria;
- "Twinning Gallery"*, 1991, sound installation for George Tsypin gallery show, NYC;
- "Garten der ZeiTraume"*, 1990, O+A, Sound Cosmology for 500th anniversary of Linz, Ars Electronica Festival, Linz, Austria;
- "Insight"*, 1988, sound and score for optical installation by Stan Lauder, Cooper Union, NYC;
- "Riverworks"*, 1987, O+A, sound installation, Ars Electronica, Linz, Austria;
- "Crandon Gardens"*, 1986, NEA-funded design team for Art Park, with Vito Acconci, Key Biscayne, FL;
- "Rippleworks"*, 1985, sound installation in Japanese Garden, New Music America, Los Angeles;
- "Invisible Ballroom"*, 1982, 'music you can't hear, ambience you can't feel', Warehouse District, Denver;
- "Nightwatch"*, 1980, performance and installation with Robert Ellsworth, Denver Art Museum;
- "Dead Art Live"* 1981, installation/punk opera, Warehouse District, Denver;
- "Riverworks"*, 1980, sound installation in Roaring Forks River, Aspen Center for the Visual Arts;
- "Sonic Excavation"*, 1979, installation/performance with pre-Colombian instruments, Denver Art Museum;
- "Soundworks"*, 1979, solo exhibition and performance, Sebastian Moore Gallery, Denver, Colorado;
- "Music for Lost Millions"*, 1979, installation/performance, Jae Ram Loft, Denver;
- "Lost and Found Sound"*, 1978, public space installation in Larimer Square, Denver;
- "Sun Song"*, 1977, 4-channel sound installation in belltower, Colorado Celebration of the Arts, Denver.

THEATRE AND DANCE SCORES

"Troilus and Cressida", 2012-2014, music and performance for Wooster Group/Royal Shakespeare production, London, World Shakespeare Festival, Disney Center, LA, Performing Garage, NYC;

"Grasses of a Thousand Colors" , *"Designated Mourner"* 2013, Public Theatre, NYC;

"The Masterbuilder", 2011, vocal , Wallace Shawn's version of Ibsen's classic, directed by Andre Gregory;

"North Atlantic", 2010, sound design for revival of Wooster Group classic. Barishnikov Art Center, NYC;

"Grasses of a Thousand Colors", 2009, original music for Wallace Shawn play, dir. Andre Gregory @ the Royal Court Theatre, London;

"The Fever", 2007, sound design for Wallace Shawn's celebrated monologue, Acorn Theatre, NYC;

"La Didone" (Cavalli), 2007-, Musical Direction and Sound Design for Wooster Group remounting Baroque Venetian Opera, NYC; Brussels, Rotterdam, Edinburgh International Festival:

A Thousand Years Waiting (Chiori Miyagawa), 2006, score and sound design, PS122, NYC;

"Lunar Sea", 2005, music for Momix dance troupe, dir. and choreographer Moses Pendleton, world tour;

"Don't Trust Anyone over Thirty", 2004-2006, sound design for puppet theatre rock opera by Dan Graham and Tony Oursler with music by Japanther at Miami Art Basel, and European tour;

"Endgame" (Beckett), 2005, dir. André Gregory, in Donald Judd structure, Chinati Foundation, Marfa, TX ;

"Orestes" (Euripedes) 2004, dir. JoAnne Akalaitis, Bard College, Annandale-on-Hudson, NY;

"The Birthday Party" (Pinter), 2004, dir. JoAnne Akalaitis, A.R.T., Cambridge, MA;

"Crossings" (Chiori Miyagawa), 2002, workshops and development of new play, music sound design;

"Designated Mourner" (Wallace Shawn), 2000-2001, original music, dir. André Gregory, NYC;

"Iphigenia Cycle" (Euripedes), 1998-1999, dir. JoAnne Akalaitis, Court Theatre, Chicago and Theatre for a New Audience, NYC;

"Anthony and Cleopatra" (Shakespeare), 1996, dir. Ron Daniels, Shakespeare Theatre, Washington, DC;

"Dream Play" (Strindberg), 1996, dir. JoAnne Akalaitis, Julliard School, NYC;

"Merry Wives of Windsor" (Shakespeare), 1996, dir. Tina Packer, The Mount, Lenox, MA;

"Dance of Death" (Strindberg), 1996, dir. JoAnne Akalaitis, Arena Stage, Washington, DC;

"Tempest" (Shakespeare), 1995, dir. Ron Daniels, ART, Cambridge, MA;

"Much Ado About Nothing" (Shakespeare), 1995, dir. Tina Packer, The Mount, Lenox, MA;

"Henry V" (Shakespeare), 1995, dir. Ron Daniels, ART, Cambridge, MA;

"Baseball", 1994, Momix dance troupe, dir. and choreographed by Moses Pendleton, World Tour;

"Suddenly Last Summer" (Tennessee Williams), 1994, dir. JoAnne Akalaitis, Hartford Stage, CT;

"Merchant of Venice" (Shakespeare), 1994, dir. Peter Sellars, Goodman Theatre, Chicago; Royal Shakespeare, London; Bobigny, France; Hamburg, Germany;

"The Rover" (Aphra Behn), 1994, dir. JoAnne Akalaitis, Guthrie Theatre, Minneapolis, MN;

"Henry IV, Parts I and II" (Shakespeare), 1993, dir. Ron Daniels, ART, Cambridge, MA;

"The Persians" (Æschylus), 1993, dir. Peter Sellars, Salzburg Festspeile, Austria; Edinburgh Festival, Scotland; Los Angeles; Paris; Berlin;

"Heliotrope Bouquet", 1993, dir. Joe Morton, Playwright's Horizon, NYC;

"Duchess of Malfi" (John Webster), 1993, dir. Robert Woodruff, ACT, San Francisco, CA;

"McTeague" (Neal Bell), 1992, dir. Sharon Ott, Berkeley Rep., San Francisco, CA;

"Extended Metal", *"Howl"*, *"Approximate Attachments"*, *"Maize II"*, 1991-1993, Choreographed by Shelley Lee, Shelley Lee Dance Co., NYC;

"Winter's Tale" (Shakespeare), 1991, dir. Bill Rauch, Cornerstone Theater Company, US tour;

"Tale of Two Cities" (Dickens, as adapted by Nagle Jackson), 1989, ACT, San Francisco;

American National Theatre, Washington, DC, 1985-1987, dir. Peter Sellars: *Ajax* (Sophocles); *Idiot's Delight* (Robert Sherwood); *Two Figures in Dense Violet* (Wallace Stevens);

"Anasazi Dream", 1986, (with Marc McCoin), David Taylor Dance Theatre, Denver;

"Stop the Process", 1984, and *"Chaco"*, 1983. Nancy Spanier Dance Theatre, Boulder, CO;

Shakespeare and Company, The Mount, Lenox, MA, 1980-88, dir. Tina Packer:

Twelfth Night; *Comedy of Errors*; *Macbeth*; *Midsummer Night's Dream*; *MerryWives of Windsor*; *As You Like It*;

Denver Center for Performing Arts, 1980-1984: Director of Sound and Music for over 20 Theatre Scores and sound designs, including *Wings*; *Medea*; *Under Milkwood*; *Tempest*; *Three Sisters*; *Passing Game*; *Enemy of the People*;

"Habitat", 1980, musical score and sound installation for Albuquerque Dance Theatre;

"The Grass Harp" (Truman Capote), 1976, original score for Colorado Chatauqua tour;

FILM SCORES

"*Fear of Falling*", 2013, original vocal score for Wallace Shawn's "Masterbuilder", film by Jonathan Demme;
"*Before and After Dinner, Andre Gregory*", 2013, original score, Cindy Kleine's Documentary;
"Secrets of the Sun", 2013, original score for Michael Barnard's documentary on Solar Artist Peter Erskine;
"*Everything Turns, Everything Revolves*", 2012, original score, Documentary on the life of Hans Richter;
"*Jordan*", 2010, original score for Stuart Culpepper feature film;
"*Phillis and Harold*", 2007, original score and sound design, documentary by Cindy Kleine;
"*Phantom Canyon*", 2006, original score and sound design, animation by Stacey Steers;
"*Sugar*", 2004, sound design, score, feature by Reynold Reynold, selected by Sundance Festival, 2005;
"*Inside Out*", 2004, original score and sound design, documentary by Cindy Kleine;
"*The Origin of Man*", 1998, original score, independent feature film by Stewart Culpepper;
"*Totem*", 1997, original score and sound design, short animation by Stacey Steers;
"*The Codger Twins*", 1997, original score and sound design, 3-D animation by Jeffrey Lehrer;
"*Top of the World*", 1993, original score, feature film, directed by Cort Tramontin;
"*Land of Little Rain*", 1989, original score dir. Evelyn Purcell, starring Helen Hunt;
"*Watunna*", 1989, original score and sound design, animation by Stacey Steers, narrated by Stan Brackage;
"*Ajax*", 1987, sound score for Peter Sellars play documented by Dutch TV;
"*Momix Live*", 1986, music for documentary by Danish TV;
"*Human Circle*", 1980, original score, documentary, PBS;

RECORDINGS AND RADIO

"*Citihack for John Cage*", 2012, O+A, radio piece for Deutcheradio in honor of Cage's 100th Birthday;
"*Requiem fo Fossil Fuels*", 2007 CD, O+A supported by DAAD, Berlin;
"*City Music*", 2003, New York as a symphony for Next Big Thing, Public Radio International;
"*Dekalog*", 2003, CD, TamTam with Bruce Odland, Theatre Freiburg;
"*Alamo*", 2002, Radio Theatre written by Rick Moody; directed, produced and scored by Bruce Odland;
"*Box 30/70*", 2001, CD, O+A, ORF Radio Kunst, Tourette;
"*Designated Mourner*", 2001, sound design, producer, radio version of play by Wallace Shawn;
"Sounds from the Vaults/ Virtual Instrument Collection", 2000, interactive Cdrom, 3070 Productions.
"*Vault Grooves*", 1999, CD, 3070 Productions and O+A;
"*Map of the City*", 1997, commissioned by New American Radio;
"*Resonance*", 1995, CD, O+A;
"*Leaving Eden*", 1993, CD, Arcadian Records;
"*King of Time*", 1992, commissioned by New American Radio;
"*Terra Infirma*", 1988-1991, weekly environmental radio show with Paul Klite, for CPB, NPR;
"*Full of Ones*", 1990, commissioned by Kunstradio-Radiokunst, ORF ;
"*Garten Der Zeitraume*" ("Garden of Time Dreaming"), 1990, CD, O+A, Round World Records;
"*Crossover*", 1985, Bruce Odland Big Band, XO Records;

AWARDS AND GRANTS

Prix Ars Electronica, 2012 Honorable mention, Sound Art;
DAAD fellowship, 2011-2012, Berlin;
Composition Grant, NYSCA/Wooster Group 2009;
Individual Artist Grant, NYSCA 2007;
Bermont Foundation Grant, 2007;
Westchester Arts Council, Individual Artist, 2007;
Rensselaer Polytechnic Institute, iEAR Studio Residency, 2007;
Golden Muse Award, 2000, for Interactive Media, American Association of Museums, "*Sounds from the Vaults*" exhibit, Field Museum, Chicago;
NYSCA grant, 2000, to write a score for *Crossings* by Chiori Miyagawa;
Helen Hayes Award, 1997, Excellence in Sound Design, *Dance of Death*, Dir. Joanne Akalaitis;
Golden Reel Award, 1990, for independent radio production, "*Terra Infirma*";
Foundation for the Performing Arts, 1990, Grant Recipient;
Boulder Arts Council, 1989, Artist Fellowship;
Colorado Council for the Arts, 1984, Collaboration Grant, "Stop the Process";
Colorado Council for the Arts, 1976, commission;

SPEAKING AND TEACHING ENGAGEMENTS

Featured Speaker:

2012, "On Sonic Thinking", General Public, Berlin;
2010, "The Sonic Commons" MIT Forum on Art and Culture, MIT media lab, Boston;
2010, "Towards a Hearing Perspective" Keynote address, European Science Open Forum;
2010, Art Beyond Sight, Metropolitan Museum;
2004, Build Boston Conference, Boston, MA, "Urban Soundscape Design";
2003, IBM Research Division, Hawthorne, New York;
2002, Transportation Research Board National Meeting, Austin, TX;
2002, Future Trends Conference, Los Angeles, CA;
2001, Man Transforms Symposium, NYC, organized by Sputnik;

Guest Lecturer: 1995-present, "Sonic Perception of Culture":

Insa Art Institute, Seoul Korea; Tisch School of Design, N.Y.U.; Tufts University; Yale University;
Harvard University School of Design; The New School; Bard College; Cal Arts; M.I.T.; Berlin
Technical University; Pratt Institute; The Bartlett School of Architecture, London; Vienna University
of Technology; Cooper Union, NYC, Kunstuniversitaat, Berlin.

Workshops and symposiums of greater duration.

Tufts University, Medford MA, 2008, "*Harmony in the Age of Noise*" large cross disciplinary project
examining the sound environment of the university and mapping the psychoacoustics. Insa Art
Institute, Seoul Korea, 2007 "*Hearing Perspective*"; Museum of Contemporary Art, Sydney, Australia,
"*Good Vibrations*" series of workshops on perception and space with children with disabilities;