***BILL FONTANA***

***SILENT ECHOES: NOTRE-DAME***

**13.09.2022–04.12.2022**

**Arter, Floor -3**

**Bill Fontana’s 10-channel sound installation titled *Silent Echoes: Notre-Dame* makes a hidden acoustic scene perceptible by allowing the ten mighty bells of Notre-Dame Cathedral, one of Paris’ most emblematic monuments, to resound once more after the fire that seemingly sentenced them to silence in 2019.The work will be on view at Arter, İstanbul until 4 December 2022.**

With special permission granted by the French authorities, Bill Fontana places accelerometers on each one of the Notre-Dame Cathedral’s ten bells so as to record their resonance while the building’s restoration is still under way until 2024. The work makes audible, in distinctive Fontana fashion, the slightest vibrations of the cathedral’s most ancient bell “Emmanuel”, along with its nine counterparts, as they respond to the ambient Parisian sounds, further conveying these mystical sounds from Paris to Istanbul through a live streaming infrastructure.

Exhibited in Istanbul after its unveiling during an inaugural event through a speaker system placed on the terrace of the Centre Pompidou, one of Paris’ iconic architectural landmarks, almost directly facing the Notre-Dame Cathedral, *Silent Echoes: Notre-Dame* intimately connects with John Cage’s idea that “music is permanent; only listening is intermittent”, and honours Arter with the privilege of being the first museum in the world to host the project outside Paris.

Visitors are granted the remarkable opportunity to experience the auditory environment laid out by Bill Fontana’s *Silent Echoes: Notre-Dame* through ten speakers placed on Arter’s -3 floor, concurrently with another work by the artist: *Resounding Io*, displayed in Arter’s performance hall Karbon. The documentation video produced by the Centre Pompidou on the occasion of the exhibition in Paris and Fontana’s experimental video created in relation with the sound installation *Silent Echoes: Notre-Dame* will also be on display in Arter’s Sevgi Gönül Auditorium.

**For photographs of the installation:**

[**https://arter.egnyte.com/fl/Nig3ZX26Yw**](https://arter.egnyte.com/fl/Nig3ZX26Yw)



**Commission:** Ircam – Centre Pompidou

**Production:** Bill Fontana Studio, Stephanie Camu, Southern & Partners Artist Management

**Co-production:** Ircam, Centre Pompidou

**In partnership with** Établissement public chargé de la conservation et de la restauration de la cathédrale Notre-Dame de Paris

**With the support of** Hottinger Bruel & Kjaer, des Amis de Notre-Dame & Orange group

**IRCAM computer music designers**: Thomas Goepfer & Dionysios Papanikolaou

With the kind contribution of **Istanbul French Cultural Institute**.

***BILL FONTANA: RESOUNDING IO***

Curated by Melih Fereli as the fifth edition of the “Sound Art Projects” series,*Resounding Io* is based on research surveys conducted by Fontana in Istanbul, whereby the artist made video and sound recordings, some underwater, at numerous locations along the Bosphorus, as well as in two Byzantine cisterns, namely the Theodosius Cistern and the Basilica Cistern. Taking full advantage of the advanced technical features of Arter’s performance space Karbon, *Resounding Io* creates a sensual and dynamic world, where visitors are invited to participate in an immersive experience, which will transform their perception of time and space through audio-visual compositions based on a combination of recordings from the Bosphorus and the Theodosius Cistern. The exhibition welcomes visitors thanks to the funding provided by Grundig for the exhibition production and the acquisition of the work for the Arter Collection.

Arter is open every day except Mondays. With the kind support of Arter’s Corporate Sponsor Tüpraş, admission to all exhibitions is free for visitors under 24 every day and for all visitors on Thursdays. Arter Together members receive additional benefits alongside free admission to all exhibitions throughout the year. Arter Library, Arter Bookstore, Bistro by Divan, the backyard, and the exhibition at Gallery 0 welcome visitors free of charge at all times. With the support of Arter’s Transportation Sponsors Ford Otosan and Otokar, free shuttle service is available from Taksim and Tepebaşı.

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**Bill Fontana** (b. 1947, USA) is internationally known for his pioneering experiments in sound. Throughout his career spanning over 40 years, he has consistently used sound as a sculptural medium to interact with and transform our perceptions of visual and architectural spaces. Applying his knowledge of composition, he draws out patterns of sound from the natural and man-made worlds to create sound works with the potential to conjure up visual imagery in the mind of the listener. Many of these works create live listening networks that collect information from sources as diverse as the Large Hadron Collider at CERN, the Millennium Bridge in London, the beaches of Normandy, fog horns in San Francisco, old-growth forests, hydroelectric turbines, and urban environments. From the late nineties until the present, Fontana’s projects have explored hybrid listening technologies using acoustic microphones, underwater sensors (hydrophones) and structural/material sensors (accelerometers). His more recent works are explorations of the relationship between image and sound, expressed through the combined mediums of audio and video. Fontana’s work has been exhibited internationally at the Whitney Museum of American Art (New York), the San Francisco Museum of Modern Art, the Museum Ludwig (Cologne), Kunsthaus Graz, Kolumba Museum (Cologne), Museo Nacional Centro de Arte Reina Sofia (Madrid), MAXXI (Rome), the Art History and Natural History Museums (Vienna), both the Tate Modern and Tate Britain (London), the 48th Venice Biennale, the National Gallery of Victoria (Melbourne), and the Art Gallery of NSW (Sydney). He has realised sound sculptures, public art commissions and radio projects for museums and broadcast organisations around the world. In 2013, Fontana was the recipient of the “Prix Ars Electronica Collide@CERN”, a prize taking digital creativity to new dimensions by colliding the minds of scientists and the imaginations of artists. *Acoustic Time Travel* was created during his residency alongside a CERN cosmologist and transformed the Large Hadron Collider into the world's largest acoustic instrument.

**Melih Fereli** was born in Istanbul in 1948. He graduated from the Istanbul High School for Boys in 1965, and completed his secondary education in 1966 at Waynesboro Area High School in Pennsylvania State, USA, where he studied as an AFS bursary student. He studied mechanical engineering in the undergraduate department of Robert College (now Boğaziçi University), graduating in 1970. In 1971, he completed an MSc in Fluid Mechanics at Virginia Tech (Virginia Polytechnic Institute and State University), USA. From 1973 to 1985, he worked at Lucas Industries in the UK. In addition to performing as a singing member of the London Philharmonia Chorus (tenor), he also served on its Executive Board between 1985 and 1992. Upon his return to Turkey in 1993, he became director general of the Istanbul Foundation for Culture and Arts (İKSV); a post he remained in until 2001. In 1998, Fereli received an OBE (Officer of the Most Excellent Order of the British Empire) for his outstanding contributions to Turkish–British cultural relations. Between 2002 and 2005, Fereli worked as a freelance arts manager, before becoming culture and arts consultant at the Vehbi Koç Foundation (VKV) in 2005. He was the founding director of Arter when it opened in 2010. While still serving on Arter’s Executive Board and as its Founding Director, Fereli is additionally a member of the teaching staff at Istanbul Technical University Dr. Erol Üçer Centre for Advanced Studies in Music (MIAM). He is also a member of the Board of Trustees of the Education Volunteers Foundation of Turkey (TEGV). Fereli curated the exhibitions *Erdem Helvacıoğlu: Freedom to the Black* (2012), *Sarkis:* *Interpretation of Cage / Ryoanji* (2013–2014), *Doors Open to Those Who Knock* (with Károly Aliotti; 2017), *For Eyes That Listen* (2020–2022), *David Tudor and Composers Inside Electronics, Inc.: Rainforest V (variation 3)* (2020–2022) and *Bill Fontana: Resounding Io* (2022).