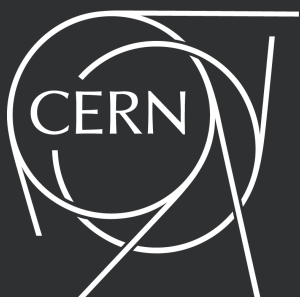




**CREATIVE
COLLISIONS**
BETWEEN
THE
ARTS
AND
SCIENCE

Collide@CERN



PRESS PACK

“KNOWLEDGE IS LIMITED, WHEREAS IMAGINATION EMBRACES THE ENTIRE WORLD.”

Albert Einstein

Collide@CERN is the flagship artist residency programme of Arts@CERN, based just outside Geneva, Switzerland, at the European Organization for Nuclear Research, home of the world-famous Large Hadron Collider. The programme connects and collides the world’s leading scientists with international artists through carefully-curated “creative collisions,” which take the form of interactions, interplay and interventions. The mission is for the artists and scientists to inspire and challenge each other to go beyond paradigms.

These creative collisions happen on the very site where particles are being collided at nearly the speed of light in an attempt to recreate the beginning of the universe at the world’s largest particle physics laboratory. Over 10,000 scientists from over 100 countries and 680 institutions around the world work together at CERN to further knowledge of our universe’s past, present and future. In the 21st century, arts, science and technology form the essential basis of our culture and are natural creative partners for innovation.

The programme was initiated, created and is directed by Ariane Koek, CERN’s cultural specialist, following her 4 month feasibility study in 2009 funded by the Clore Fellowship, an international award for cultural leadership. The study in turn led in 2010 to the introduction of CERN’s cultural policy, “Great Arts for Great Science,” and CERN appointing its first Honorary Cultural Advisory Board for the Arts to advise on arts engagement. The board comprises of Beatrix Ruf, Director of Kunsthalle Zurich; Serge Dorny, Director-General of Lyon Opera House; Frank Madlener, Director of IRCAM, Paris; Christoph Bollman, Geneva, and Dr. Michael Doser, CERN scientist.

Director-General of CERN, Rolf Heuer, welcomed the new Cultural Policy and Cultural Board: *“Together science and the arts form culture - our expression of what it is to be human in our universe. Our work is in science, but when we engage with the arts, we want to ensure we approach it at the same level of quality.”*

The Collide@CERN programme was first officially launched in 2011 with an open call at the celebrated Ars Electronica Festival, which was held that year specifically in collaboration with CERN. Entitled ‘Origins’, with a particle collision as its logo, the festival’s international symposium focused on CERN as a potential model for life, work and culture in the future.

Many of the most innovative artists working today are creative patrons of the Collide@CERN programme: Swiss architect Jacques Herzog, Japanese artist Mariko Mori, German photographer Andreas Gursky, British sculptor Antony Gormley, wildlife artist Frans Lanting, and Swiss video artist Pipilotti Rist. These world-famous artists have all visited CERN and been inspired by the work we do here.

MORE DETAILS ABOUT Collide@CERN

The Collide@CERN prize is awarded currently in two strands: Prix Ars Electronica Collide@CERN and Collide@CERN Geneva. The awards are made following two annual international open calls, and the jury comprises the cultural partners as well as representatives from Arts@CERN.

The Prix Ars Electronica Collide@CERN is run in conjunction with CERN's first international cultural partners, Ars Electronica, Linz. It is open to international artists in any domain who work with the digital as the means of production or creation. The award includes prize money of 10,000 Euros provided by Ars Electronica, Linz, and a two-month residency at CERN, followed by a one-month residency with the transdisciplinary team at Futurelab (Linz, Austria) including an appearance at Ars Electronica Festival to showcase their work in progress. The residencies are fully funded by external donors known as the Exclusive Friends of Collide@CERN. The last open call for proposals attracted hundreds of entries from 44 countries around the world.

Collide@CERN Geneva is an opportunity for artists who were born, live or work in Geneva. This is entirely funded by our cultural partners the City and Canton of Geneva. The award includes prize money and a residency grant for up to 3 months. The winning artist is invited to interact and engage with physicists at CERN to take their artistic work to new creative dimensions. This award is targeted at specific artistic domains each year. The first Collide@CERN Geneva prize was awarded in performance and choreography (2012) and the second was awarded in film (2013). The call for proposals for the 2014 award in music will be announced in Autumn 2013.

The award winners in both programmes have in-depth induction visits up to 3 months before they start their residencies to fire their interest and imaginations before the residency begins. During these crucial visits, they are matched with their CERN inspiration partner, who will be with them throughout their residency as well as appearing with them at the lectures at the beginning and ending of the residency.

Collide@CERN PERFORMANCES

The winners of the first Collide@CERN competitions in 2011, the German visual artist Julius von Bismarck and the Swiss choreographer Gilles Jobin, were awarded the prestigious Hermès Foundation New Settings Award for their Collide@CERN collaboration called 'Quantum'. Julius von Bismarck's light installation, first showcased at the Ars Electronica Festival in 2011, is the setting for the new choreography which resulted from Gilles Jobin's residency the same year. Thanks to the Hermès award, 'Quantum' will tour internationally, including in New York and Paris, after its world premiere at the CMS detector hall at CERN this September 2013.

ARTS@CERN INITIATIVES

Alongside the flagship Collide@CERN Artists Residency programme, the Arts@CERN team hosts one-day artist visits to CERN to encourage new artistic work inspired by particle physics. These visits are specially organized to include meetings with physicists and a chance to see parts of the Large Hadron Collider (LHC).

World-renowned artists such as the Polish conceptual artist Goshka Macuga, the Finnish conductor and composer Esa Pekka-Salonen, the German photographer Wolfgang Tillmans and American choreographer William Forsythe have all benefited from this scheme, as well young emerging artists such as the Dutch composer Arnoud Noordegraaf and Irish playwright/performer Niamh Shaw.

In Autumn 2013, an exciting new research programme will be added to the Arts@CERN roster and will be officially announced.

This programme will be for artists living and working in specific countries from amongst the 20 European member states that support CERN. It is a rolling programme, and during its first year, it will be sponsored by the Onassis Foundation and Pro Helvetia.

Arts@CERN is also helping develop new cutting edge transdisciplinary multiplatform work. Current projects which will be formally announced in 2014/2015 include the development of a new multi-media opera with new emerging contemporary music talent, a major international digital project with one of the world's leading classical orchestras, and with the creation of a new ballet.

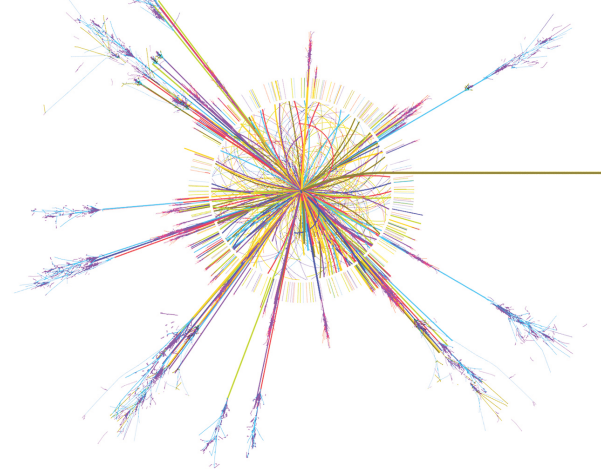
Collide@CERN LECTURE TOURS

Collide@CERN artists and scientists are appearing in a series of themed talks on Sound, Movement and Sight, beginning at the Onassis Foundation in Athens 2013-14.

BECOMING A PART OF Collide@CERN

Whether you are interested in joining Exclusive Friends of Collide@CERN and becoming part of our family of supporters who enjoy special access in thanks for their contribution or if you wish to become an international partner/funder to create a new residency award with us, we welcome hearing from you. Please contact us at Support.Collide@cern.ch.

COLLIDE@CERN HISTORY OF AWARDS



PRIX ARS ELECTRONICA Collide@CERN

2011-12 Winner:

Julius von Bismarck (visual artist, Germany)

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2011-12 Honorary Mentions:

Arnoud Noordegraaf (composer, Netherlands) & Adrian Hornsby (writer, UK), an interdisciplinary music theatre collaboration; Eno Henze (generative artist and coder, Germany); Natasa Teofilovic (new media artist, Serbia)

2012-13 Winner:

Bill Fontana (sound sculptor, USA)

bit.ly/Collide_at_CERN_Bill_Fontana_web_bundle

2012-13 Honorary Mention:

Ale de la Puente (visual artist and writer, Mexico)

Collide@CERN GENEVA

2012 Winner - Performance and choreography:

Gilles Jobin (Switzerland)

bit.ly/Collide_at_CERN_Gilles_Jobin_web_bundle

2013 Winner - Film:

Jan Peters (Germany)

Jan will visit CERN for an induction week 22 - 25 July 2013 and will begin his 3 month residency September 2013.

CONTACT US

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Official Website: <http://arts.web.cern.ch/>



Twitter: @ArtsAtCern

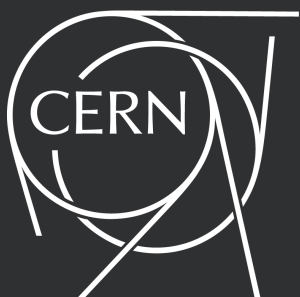


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PRESS PACK
Bill Fontana

PRIX ARS ELECTRONICA COLLIDE@CERN

BILL FONTANA

“THE UNIVERSE OF SOUND”: 4 JULY 2013

The Globe of Science & Innovation at CERN



BILL FONTANA

ARTIST PROFILE

Bill Fontana is an artist with an international reputation for his pioneering experiments in sound. His work has been featured in some of the world's leading arts institutions, including Tate Modern and The Whitney Museum of American Art. He has turned some of the world's most iconic structures into sound sculptures – the Arc de Triomphe in Paris, the Golden Gate Bridge in San Francisco and Big Ben in London. He is known as one of the founding fathers of sound art and studied under the composer John Cage.

BILL FONTANA ON THE Collide@CERN

ARTIST RESIDENCY PROGRAMME

“As an artist I am always looking for situations to expand my horizons and this joint residency presents me with a tremendous learning opportunity, so it was irresistible. I may be 65, but I feel that I am still at the beginning of my artistic career and I enjoy testing myself with new challenges.”

Bill demonstrated to the jury in his video testimony an eagerness and openness to learn about particle physics and discover the new dimensions this might bring to his work. He also clearly detailed his wish to engage with the Large Hadron Collider (LHC) – one of the largest manmade machines in the world - by creating a series of acoustic experiments and encounters.

“The physics of sound has a long tradition of inspiring artists,” said CERN's Director General Rolf Heuer. *“So it will be particularly fascinating to see how the physics and technology of the Large Hadron Collider and CERN will inspire one of the world's pioneers of sound art.”*

Collide@CERN

BILL FONTANA'S INDUCTION WEEK

In January 2013, Bill Fontana visited CERN with Horst Hörtnner from the Ars Electronica Futurelab for a four-day induction visit which was specially designed and tailor-made for Bill's interests by the creator of the Collide@CERN programmes, Ariane Koek.

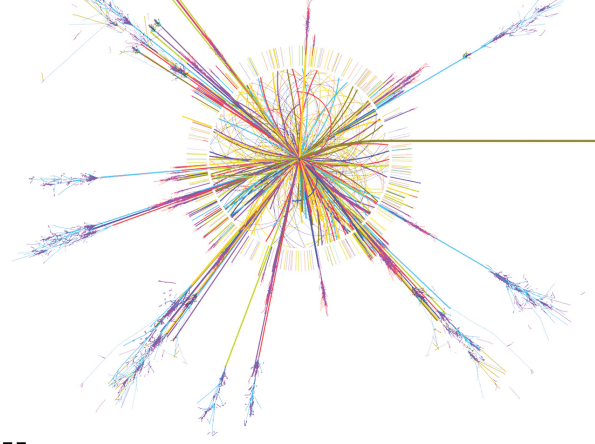
During this time, Bill Fontana explored the ideas of particle physics with a series of one to one seminars and meetings with leading CERN physicists as well as exploring the different spaces of the laboratory. During this time also, Ariane matched Bill with his CERN science inspiration partner: cosmologist and Marie Curie Intra European Fellow, Subodh Patil, who works in the CERN Theory department.

Bill started making recordings almost immediately during his 4 day visit which also spanned 10 different locations on the vast CERN site. One of the first places he visited was the CERN proton source, where the particles begin their journey just under the speed of light from a bottle around the 27 km journey. He recorded the sounds of the magnets propelling the protons from the bottle, which produces a rhythmic pulse every 1.2 seconds. It could be called the heartbeat of the LHC. The recordings were done with accelerometers mounted on the machines holding the magnets to pick up the sounds inside them. Bill was so inspired that he mixed a 24 track audio recording of different sounds across the CERN site and machines whilst the LHC was running to create a new visual sound art work – even before his residency officially began.

Bill said of his induction experience:

“The visit to CERN was inspiring and renewing. It put me back in touch with myself. Being at CERN and having these conversations and then intensely listening and recording was like going on a spiritual retreat.”

Bill Fontana begins his residency at CERN from 4 July 2013, and is following this with his one-month residency with the transdisciplinary team of the Ars Electronica Futurelab in Linz. He is appearing at the Ars Electronica Festival 2013 to present some of the results of his residency.



BILL FONTANA

ARTIST'S STATEMENT:

“SCULPTING WITH SOUND”

“I have worked for the past 30 years creating installations that use sound as a sculptural medium to interact with and transform our perceptions of visual and architectural settings. These have been installed in public spaces and museums around the world including San Francisco, New York, Paris, London, Berlin, Venice, Sydney and Tokyo.

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.

I have produced a large number of works that explore the idea of creating live listening networks. These all use a hybrid mix of transmission technologies that connect multiple sound retrieval points to a central reception point. What is significant in this process are the conceptual links determining the relationships between the selected listening points and the site-specific qualities of the reception point (sculpture site). Some conceptual strategies have been acoustic memory, the total transformation of the visible (retinal) by the invisible (sound), hearing as far as one can see, the relationship of the speed of sound to the speed of light, and the deconstruction of our perception of time.

From the late 90's until the present my projects have explored hybrid listening technologies of acoustic microphones, underwater sensors (hydrophones) and structural/material sensors (accelerometers). I have also realized and am developing projects that access live seismic networks to explore the sound energy of ocean waves, traveling long distances underground.”

MEDIA RESOURCES

Bill Fontana's website:

www.resoundings.org

CERN press release:

press.web.cern.ch/press-releases/2012/11/second-prix-ars-electronica-collidecern-laureate-announced

Ars Electronica press release:

bit.ly/ars_electronica_press_release_bill_fontana_collide_at_cern

Summary of Bill Fontana's Collide@CERN induction week:

bit.ly/collide_at_cern_bill_fontana_induction_week

'Collisions,' a work made by Bill Fontana in response to his induction week:

bit.ly/collide_at_cern_bill_fontana_collisions

Ars Electronica blog about Bill Fontana at Collide@CERN:

bit.ly/ars_electronica_blog_bill_fontana_collide_at_cern

"What Particle Physics Sounds Like" - Time Magazine, November 2012:

bit.ly/collide_at_cern_bill_fontana_time_magazine

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