

T Thyssen-Bornemisza
B Art Contemporary
A Academy



SOUNDS TOO MANY

FERRIES

DYNAMITE

TUNA TRAWLERS

WAR SHIPS

OIL DRILLING AND PUMPING

CHARLIE-53

NAVY EXERCISES

DRILLING

TORPEDOS

NUCLEAR BOMB

JET SKIS

OCEAN LINERS

CONTAINER SHIPS

HYDROFOILS

PILE DRIVING

PLATFORM CONSTRUCTION

OIL RIG

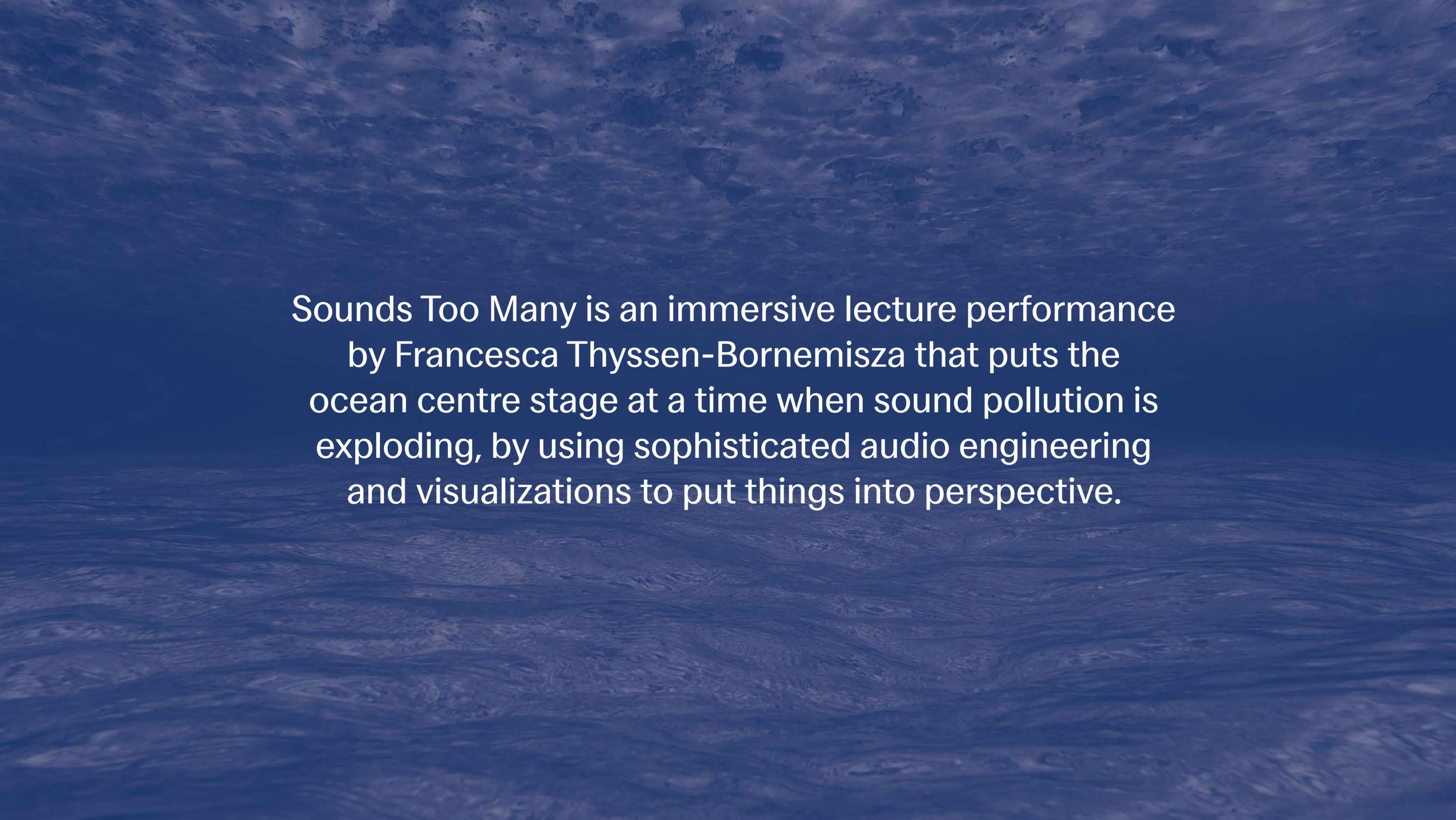
DEEP SEA MINING

SONAR PULSATING

SEISMIC BLAST

AIRCRAFT CARRIERS

SONIC EXPLOSIONS

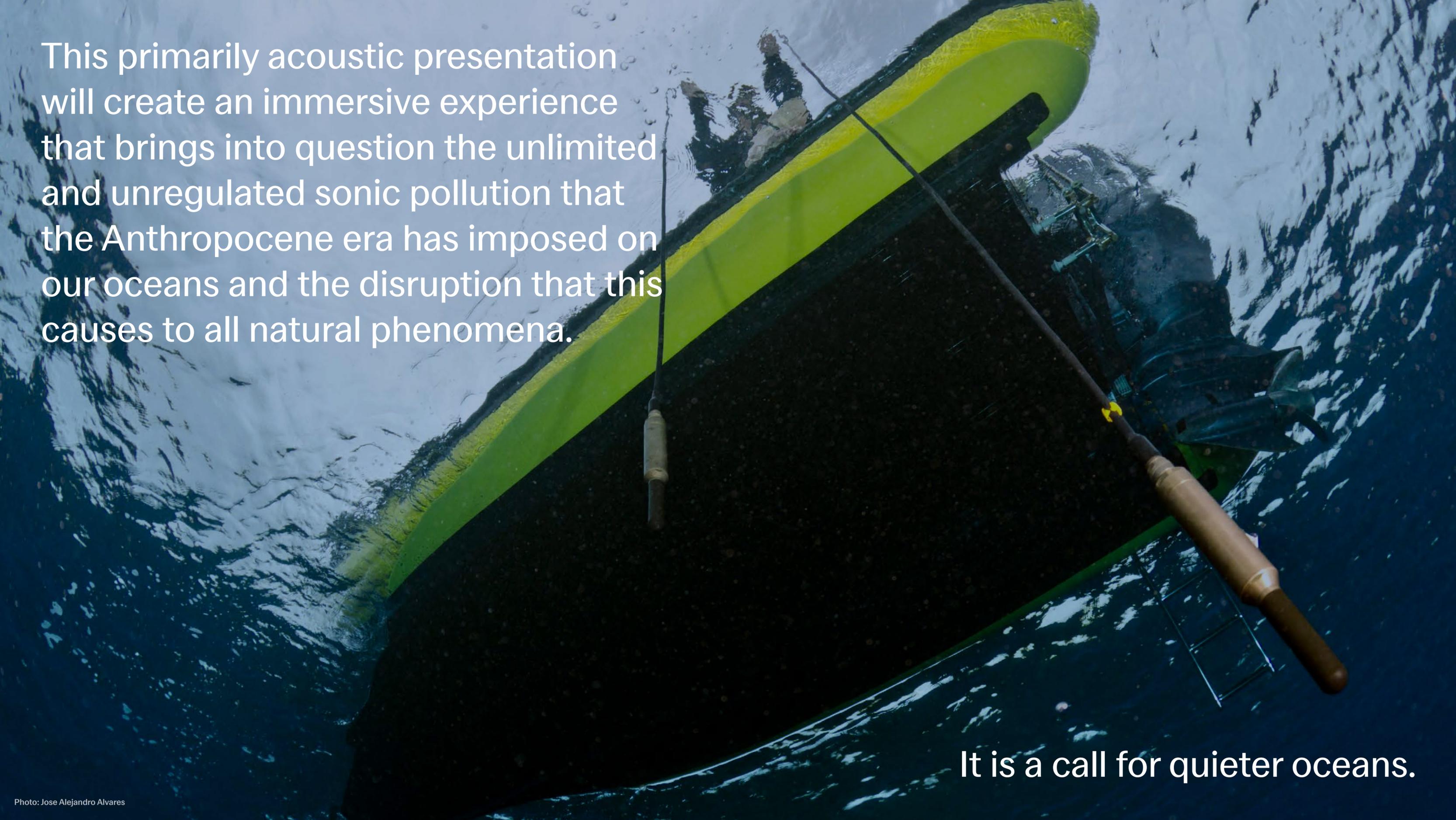


Sounds Too Many is an immersive lecture performance by Francesca Thyssen-Bornemisza that puts the ocean centre stage at a time when sound pollution is exploding, by using sophisticated audio engineering and visualizations to put things into perspective.

A photograph of two humpback whales underwater. The whales are dark grey with characteristic white spots and scars on their skin. They are swimming in clear, deep blue water. The whale in the foreground is slightly out of focus, while the one behind it is more prominent.

In nature, sensitivity to sound waves is a matter of survival.

Sound is magnified by the ocean as it travels up to eight times further underwater. Many species depend on sound to communicate, navigate, hunt and mate.

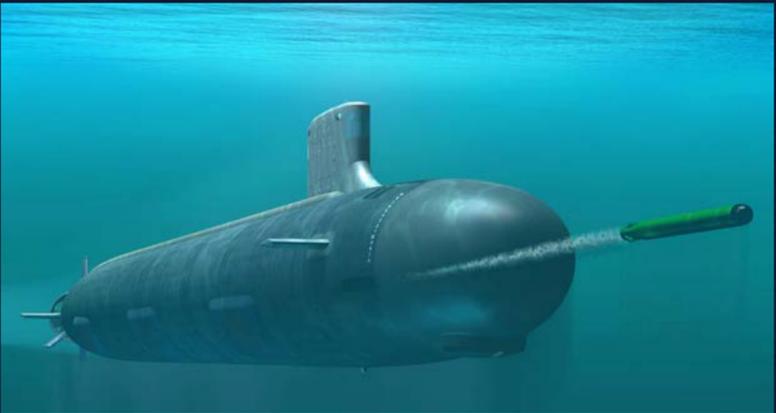
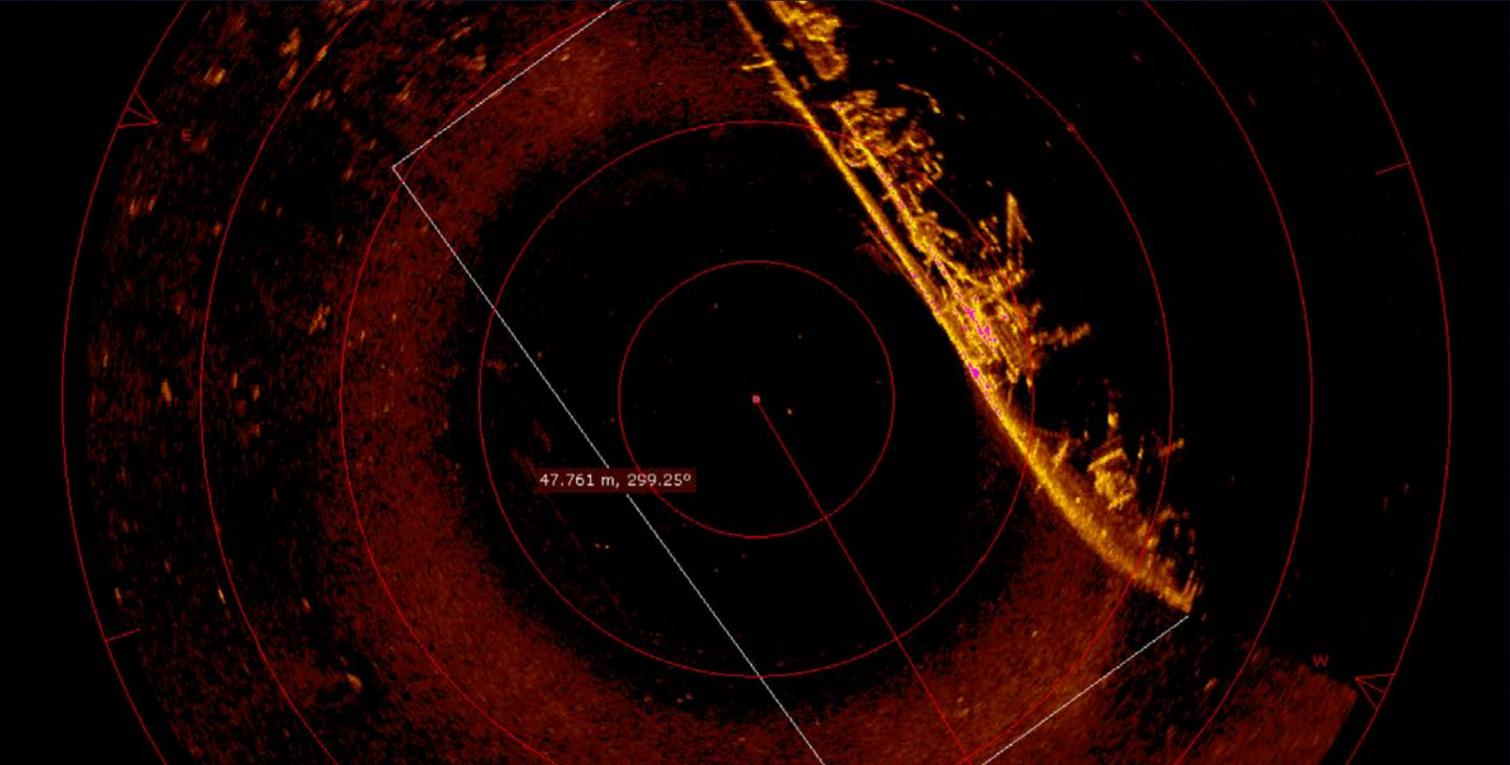
An underwater photograph showing a yellow and black inflatable boat. A long, cylindrical hydrophone is suspended from the boat, extending into the dark blue water. The water surface is visible at the top, with light reflecting off the ripples. The boat's interior is dark, and some equipment is visible on the deck.

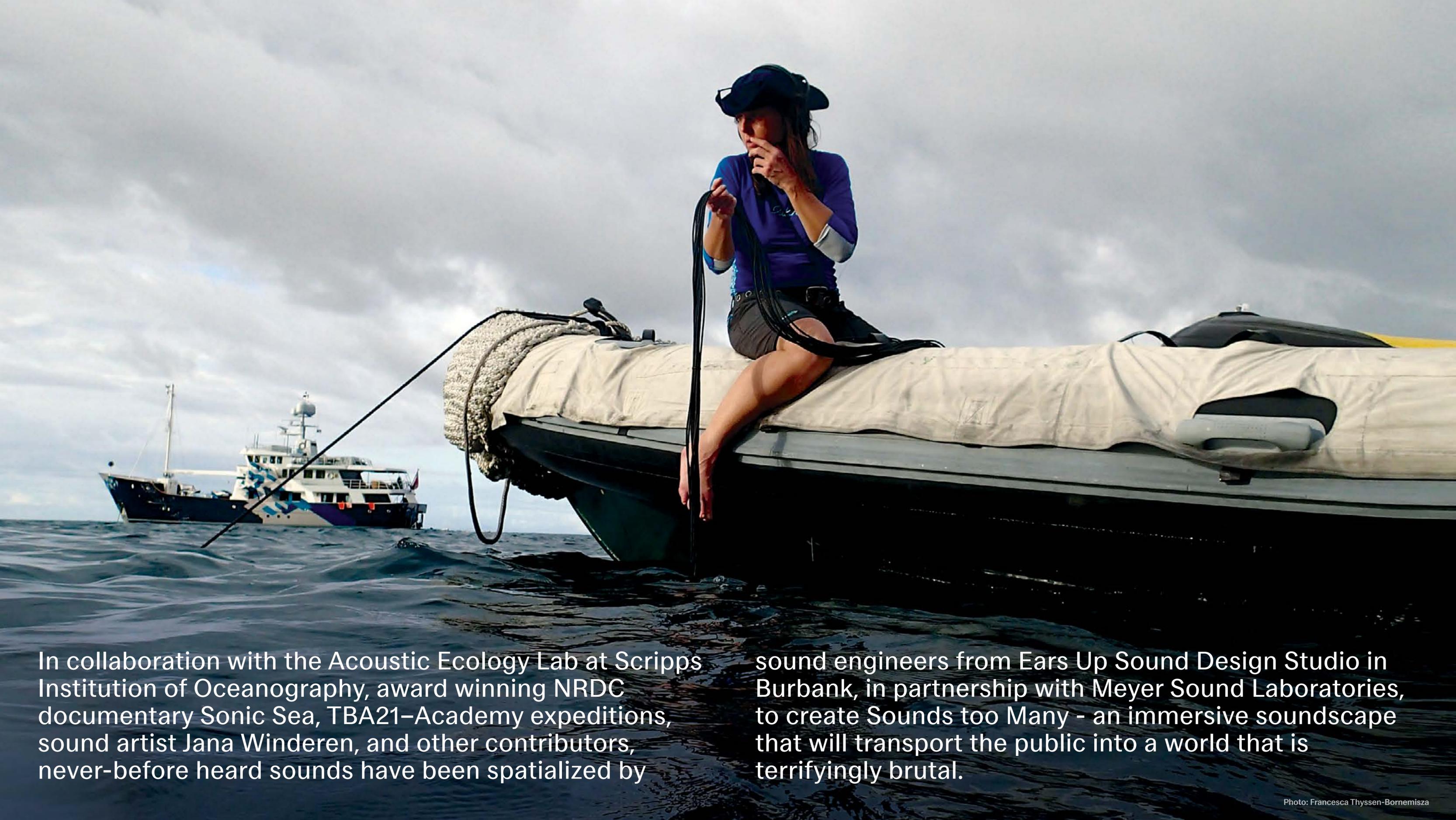
This primarily acoustic presentation will create an immersive experience that brings into question the unlimited and unregulated sonic pollution that the Anthropocene era has imposed on our oceans and the disruption that this causes to all natural phenomena.

It is a call for quieter oceans.

Noise pollution caused by shipping, military operations, mining, and energy exploration has increased tenfold in the last 50 years - particularly in the northern hemisphere.

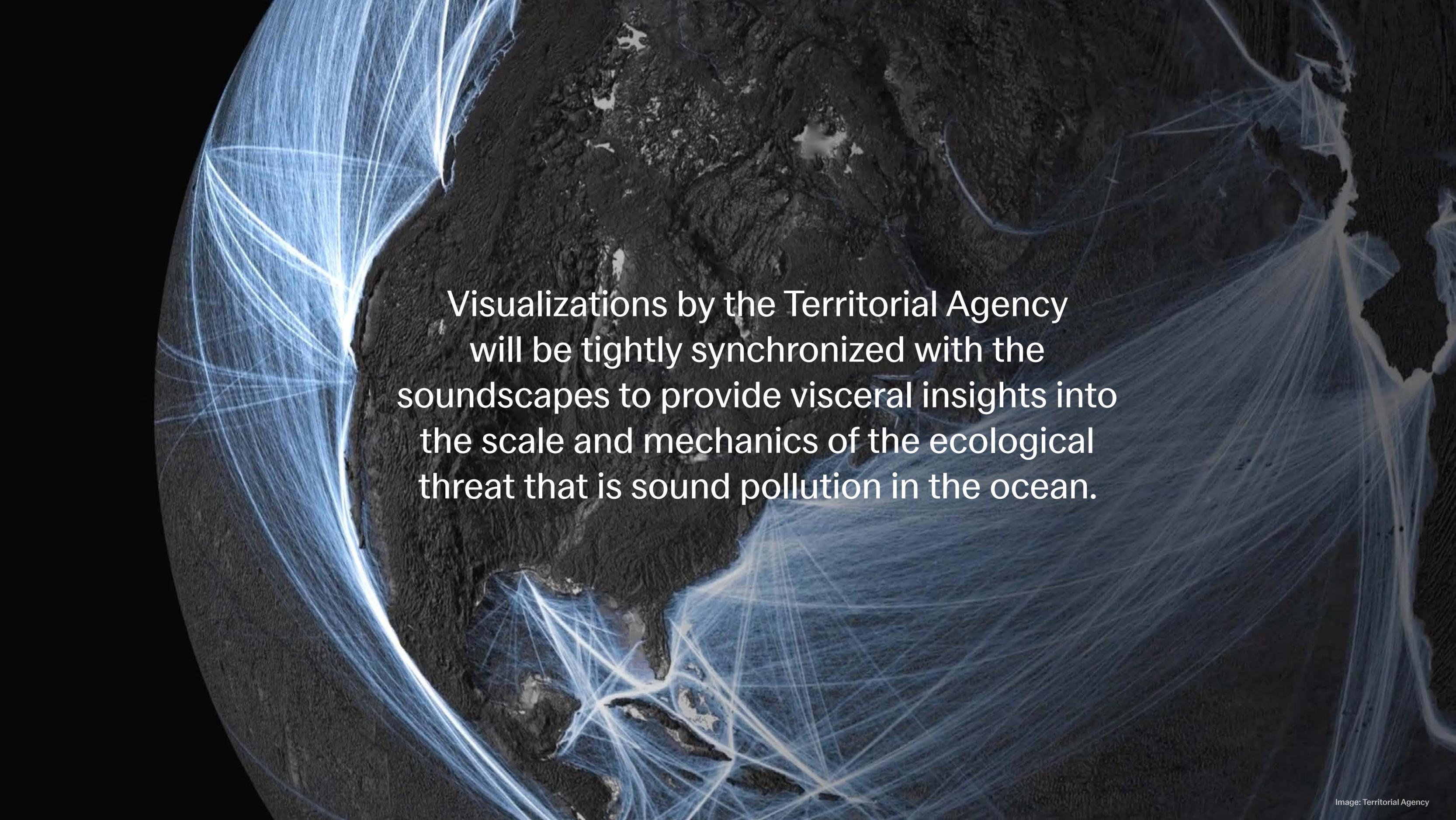
A recent study found that shipping noise could double by 2030, but new environmental guidelines for shipping could simultaneously reduce both carbon and sound emissions. It is a matter of survival for many species in the ocean, from the bottom to the top of the food chain, that we curtail our chemical and noise pollution and ban certain practices that are destructive beyond measure. These can and must be replaced with new systems and practices that will help the oceans regenerate.





In collaboration with the Acoustic Ecology Lab at Scripps Institution of Oceanography, award winning NRDC documentary Sonic Sea, TBA21–Academy expeditions, sound artist Jana Winderen, and other contributors, never-before heard sounds have been spatialized by

sound engineers from Ears Up Sound Design Studio in Burbank, in partnership with Meyer Sound Laboratories, to create Sounds too Many - an immersive soundscape that will transport the public into a world that is terrifyingly brutal.

The image features a dark, textured globe of the Earth, possibly representing the ocean floor or a satellite view of the sea. Overlaid on the globe are numerous glowing blue lines that form a complex, web-like pattern. These lines represent sound pollution paths, showing how sound waves travel and interact across the ocean. The lines are most concentrated in the North Atlantic and around the Mediterranean and Black Sea regions, indicating areas of high sound pollution. The overall aesthetic is dark and scientific, with a focus on the invisible but pervasive nature of sound pollution in the ocean.

Visualizations by the Territorial Agency
will be tightly synchronized with the
soundscapes to provide visceral insights into
the scale and mechanics of the ecological
threat that is sound pollution in the ocean.



SOUNDS TOO MANY

The presentation will premiere as a keynote at the NTNU (Norwegian University of Science and Technology) Trondheim Ocean Week in May.

Additional performances are planned at Ocean Space in Venice, at the ocean literacy conference organized by the European Commission as part of European Maritime Day Lisbon 2019, and during the Intergovernmental Oceanographic Commission General Assembly in Paris (TBC).

PERFORMANCES IN 2019

MAY 6

Trondheim, Norway
Ocean Week at Norwegian
University of Science & Technology

MAY 17

Lisbon, Portugal
European Maritime Day

JUNE

Paris, France
Intergovernmental Oceanographic
Commission General Assembly

JUNE

Washington, D.C.,
Location TBD

SEPTEMBER

Venice, Italy
Ocean Space

OCTOBER

Los Angeles, California
Location TBD

OCTOBER

San Diego, California
Qualcomm Institute

Berkeley, California

Location TBD

This experience is intended for diverse audiences and performance spaces.

Duration: 25 min.

Equipment: Meyer Sound Laboratories



Photo: Greg Gorman

Founded in 2002 by Francesca Thyssen-Bornemisza in Vienna, Thyssen-Bornemisza Art Contemporary (TBA21) represents the fourth generation of the Thyssen family's commitment to the arts.

ABOUT FRANCESCA THYSSEN-BORNEMISZA

Francesca Thyssen-Bornemisza, Founder and Chair of Thyssen-Bornemisza Art Contemporary (TBA21).

Francesca is an activist, philanthropist, and patron of the arts. Driven by a belief in the power of art to serve as an agent of change, Thyssen-Bornemisza has supported artists throughout her career in the production and creation of new works that fuel engagement with the most pressing issues of our times.

TBA21 Collection is the result of the foundation's ongoing commitment to commissioning and disseminating multidisciplinary art projects that defy traditional categorisation.

Since the Foundation believes that art has the capacity to be a transformational force, it explores new modes of production and presentation that are intended to provoke and inspire change. Together with Markus Reymann, they co-founded TBA21–Academy, the exploratory soul of Thyssen-Bornemisza Art Contemporary, in 2011. It seeks to reinvent the culture of exploration in the 21st century, while inciting new knowledge, communicative strategies, and dynamic solutions for environmental challenges facing the world we inhabit. TBA21–Academy uses the lens of art, to focus on our oceans.

Written and performed by
Francesca Thyssen-Bornemisza

Produced by
TBA21–Academy
Phil Hoelting of Magazine Projects

Sound design by
Ears Up Sound Design

Sound engineering by
PDV-Records

Research coordinated by
Linz Wilbur, University of Hawai'i

Visualisations by
Territorial Agency

Project manager
Petra Linhartova, TBA21

Technical support by
Meyer Sound Laboratories

Special recordings
Jana Winderen
Scripps Institute of Oceanography
Discovery of Sound in the Sea
TBA21-Academy Sound Archive

Special thanks to

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"The thing about ocean noise is when we stop making it, it goes away."
–Michal Jasny, Sonic Sea



www.soundstoomany.com