

Brian Eno Visual Music Christopher Scoates

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The most often-repeated thing said about the Velvet Underground is Brian Eno’s quip that the band didn’t sell many records, but everyone who bought one started ...

Todd Haynes doe seeks the genesis of the Velvet Underground

Brian Eno will launch a new Sonos Radio HD station, called The Lighthouse, today (June 8), which will delve into his extensive archive of work. The innovative musician, producer and visual artist ...

Brian Eno launches new Sonos Radio HD station—The Lighthouse—

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Brian Eno Opens His Vault of Unreleased Music for New Sonos Radio Station

Adam Kurnitz, from left, director Todd Haynes, Christine Vachon, Julie Goldman, Christopher Clements and ... said about the Velvet Underground is Brian Eno’s quip that the band didn’t sell many ...

This comprehensive monograph celebrates the visual art of renowned musician Brian Eno. Spanning more than 40 years, Brian Eno: Visual Music weaves a dialogue between Eno’s museum and gallery installations and his musical endeavors—all illustrated with never-before-published archival materials such as sketchbook pages, installation views, screenshots, and more. Steve Dietz, Brian Dillon, Roy Ascott, and William R. Wright contextualize Eno’s contribution to new media art, while Eno himself shares insights into his process. Also included is a download code for a previously unreleased piece of music created by Eno, making this ebook a requisite for fans and collectors.

Visual Music is a one-of-a-kind guided tour through the visual art of creative polymath Brian Eno. Featuring more than 300 images of Eno’s installation, light, and video artwork, this exquisite volume is the definitive monograph of a contemporary master. In addition to page after page of full-color art, Visual Music features Eno’s personal notebook pages, his essay “Perfume, Defense, and David Bowie’s Wedding,” an interview with the artist, scholarly essays, and an original-for-the-book piece of free downloadable music. We’re frequently asked to bring this book back into print and here it is now for the first time in a deluxe paperback edition.

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Examines Eno’s work as a musician, theoretician, and collaborator.

Gathers paintings and collages that interpret songs by Brian Eno and describes the working methods of both artist and composer

Musician, composer, producer: Brian Eno is unique in contemporary music. Best known in recent years for producing U2’s sensational albums, Eno began his career as a synthesizer player for Roxy Music. He has since released many solo albums, both rock and ambient, written music for film and television soundtracks, and collaborated with David Bowie, David Byrne, Robert Fripp, and classical and experimental composers. His pioneering ambient sound has been enormously influential, and without him today’s rock would have a decidedly different sound. Drawing on Eno’s own words to examine his influences and ideas, this book—featuring a new afterword and an updated discography and bibliography—will long remain provocative and definitive.

A diary that covers the author’s four recording projects caught at different times in their evolution.

Brian Eno’s seminal album Ambient 1: Music for Airports continues to fascinate and charm audiences, not only as a masterpiece of ambient music, but as a powerful and transformative work of art. Author John T. Lysaker situates this album in the context of twentieth-century art music, where its ambitions and contributions to avant garde music practice become even more apparent. To appreciate the album’s multifaceted character, Lysaker advocates for “prismatic listening,” an attentiveness that continually shifts registers in the knowledge that no single approach can grasp the work as a whole. Exploring each of the album’s four tracks and their unique sonic arrangements, Brian Eno’s Ambient 1: Music for Airports argues that the album must be approached from at least three angles: as an ambient contribution to lived environments that draws upon cybernetics and the experiments of Erik Satie, as an exploration of what John Cage has termed the “activity of sounds,” and as a work of conceptual art that asks us to think freshly about artistic creativity, listening, and the broad ecology of interactions that not only make art possible, but the full range of human meaning. If one listens in this way, Music for Airports becomes a sonic image that blurs the nature-culture distinction and rescues the most interesting concerns of avant-garde music from the social isolation of concert halls and performance spaces.

Sound and Music in Film and Visual Media: A Critical Overview is a comprehensive work defining and encapsulating concepts, issues and applications in and around the use of sound in film and the cinema, media/broadcast and new media. Over thirty definitive full-length essays, which are linked by highlighted text and reference material, bring together original research by many of the world’s top scholars in this emerging field. Complete with an extensive bibliography, Sound and Music in Film and Visual Media provides the most comprehensive and wide-ranging consideration of this subject yet produced.

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