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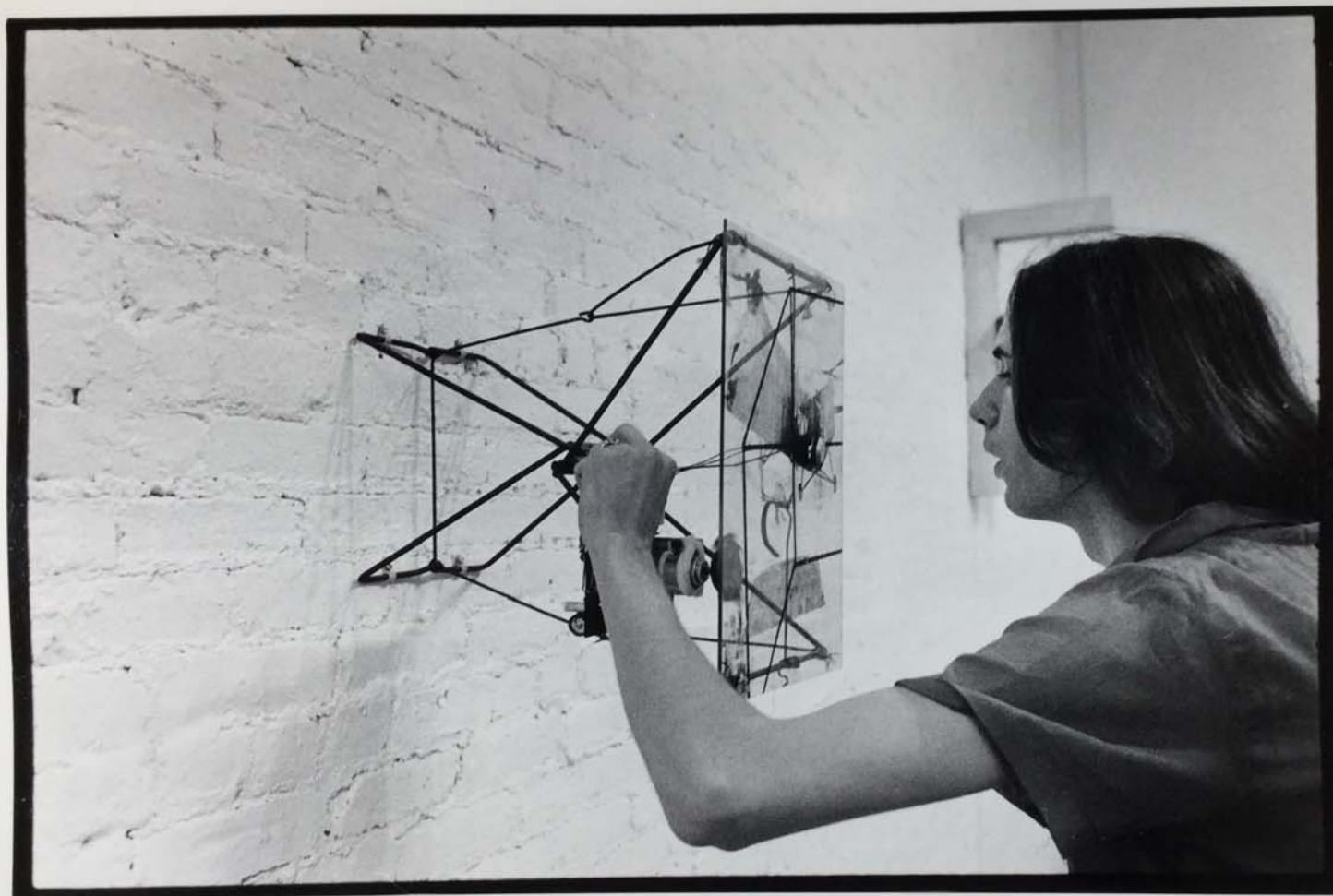
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II.A.213



SOUND AT P.S.1  
SOUND WORKS  
EXHIBITION CENTER  
CURATORS: BRENDA WALLACE  
PER JENSEN  
ARTIST: ROBERT RAUSCHENBERG

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SOUND AT P.S.1  
SPECIAL PROJECT  
ROOM 208  
ARTIST: BRUCE FIER



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II.A.213



SOUND AT P.S.1  
SUNDAY PERFORMANCE OCT. 21, 1979  
AUDITORIUM  
ARTIST: ALAIN MIDDLETOWN

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SOUND AT P.S.1  
SUNDAY PERFORMANCE OCT. 21, 1980  
AUDITORIUM  
ARTIST: DISBAND



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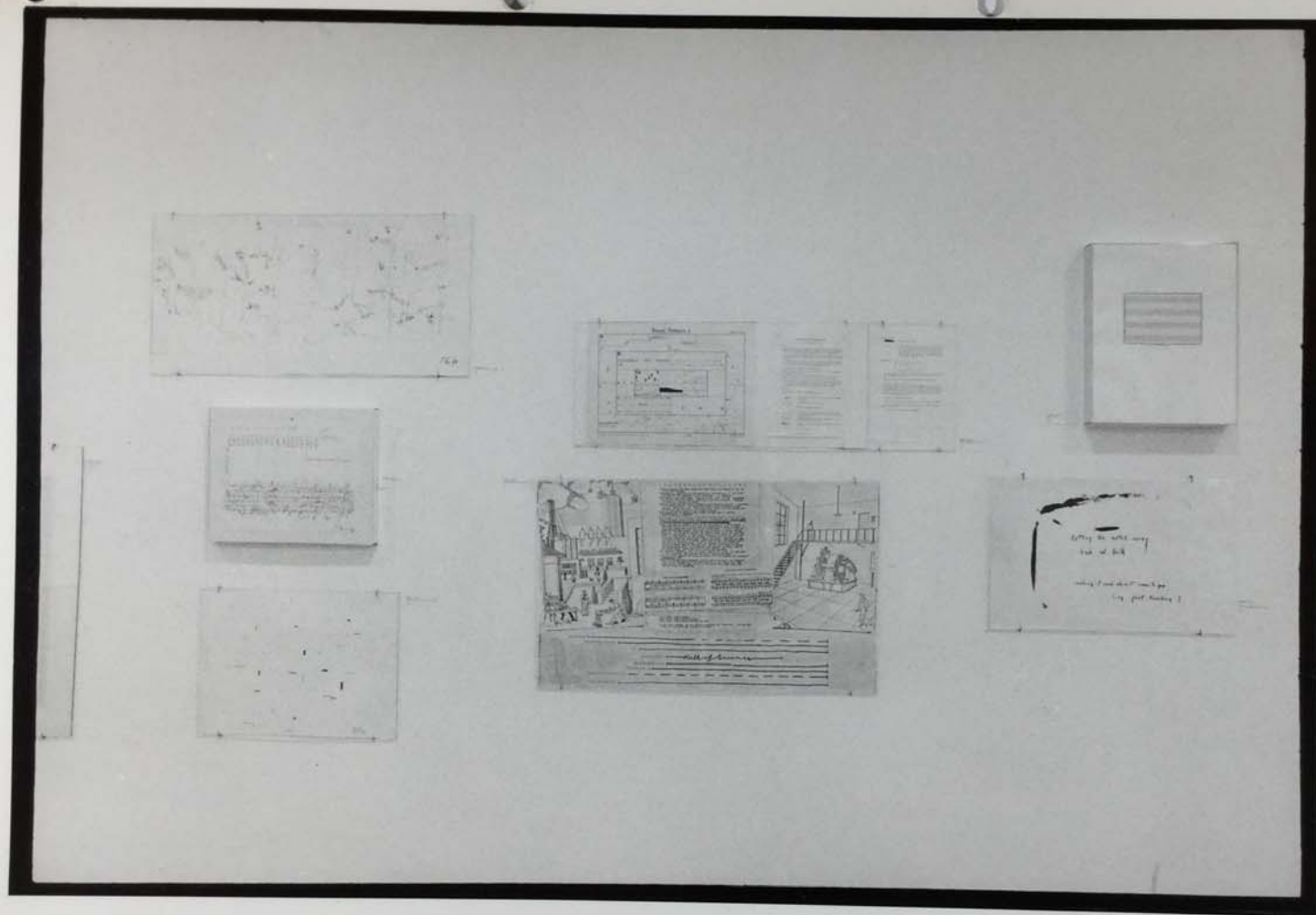
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SOUND AT P.S.1  
SUNDAY PERFORMANCE OCT. 21, 1979  
AUDITORIUM  
ARTIST: DISBAND

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SOUND AT P.S.1  
SCORES & NOTATIONS  
EXHIBITION CENTER  
GUEST CURATOR: PETER FRANK

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SOUND AT P.S.1  
SUNDAY PERFORMANCE OCT. 14, 1979  
AUDITORIUM  
ARTIST: JILL KROESEN



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SOUND AT P.S.1  
SUNDAY PERFORMANCE OCT.14 ,1979  
AUDITORIUM  
ARTISTS: PHILL NIBLOCK/  
ARTHUR STIDFOLE/  
JOSEPH CELLI

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SOUND AT P.S.1  
SUNDAY PERFORMANCE NOV. 18, 1980  
AUDITORIUM  
ARTIST: PETER GORDON

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SOUND AT P.S.1  
SUNDAY PERFORMANCE NOV.18,1980  
AUDITORIUM  
ARTIST: SCOTT JOHNSON



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SOUND AT P.S.1  
SPECIAL PROJECT  
HALLWAY FRONT  
ARTIST: RICHARD TUCK

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SOUND AT P.S.1  
SPECIAL PROJECT  
ROOM 109  
ARTIST: BERNHARD LEITNER



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SOUND AT P.S.1  
LAICA CONTEMP. MUSICAL INSTRUMENT  
EXHIBITION CENTER  
CURATOR:ROBERT SMITH  
CO-CURATOR:ROBERT WILHITE  
ARTIST:ARTHUR FRICK



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SOUND AT P.S.1  
LAICA CONTEMP.MUSICAL INSTRUMENTS  
EXHIBITION CENTER  
CURATOR: ROBERT SMITH  
CO-CURATOR: ROBERT WILHITE  
ARTIST: JIM POMEROY

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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.  
46-01 21ST STREET  
LONG ISLAND CITY, N.Y. 11101  
212-784-2084

## PRESS RELEASE

AUGUST 31, 1979

### LISTINGS INFORMATION:

#### "S O U N D"

P.S. 1

SEPTEMBER 30 - NOVEMBER 18, 1979

OPENING: SEPTEMBER 30, 1 - 6 PM

HOURS: THURS.-SUN., 1 - 6 PM

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC. WILL OPEN SEPT. 30 WITH A "SOUND" FESTIVAL. A MULTI-PARTITE EXHIBITION, "SOUND," OFFERS AN OVERVIEW OF ARTISTS WHOSE WORKS ARE PREDOMINATELY CONCERNED WITH THE INTERACTION OF VISUAL AND SONIC FACTORS. ALL EXHIBITION AREAS IN P.S.1 WILL BE USED TO DOCUMENT THE VARIED FORMS OF SOUND RELATED WORK: MUSICAL INSTRUMENTS, SCORES, SOUND INSTALLATIONS AND OTHER MULTI-MEDIA PROJECTS. AN INTEGRAL ASPECT OF THE FESTIVAL WILL BE A SUNDAY AFTERNOON PERFORMANCE SERIES FEATURING WORKS BY LEADING "NEW MUSIC" COMPOSERS AND PERFORMERS.

THE SEMINAL CONCEPT FOR "SOUND" AT P.S.1 ORIGINATED WITH AN EXHIBITION ORGANIZED BY THE LOS ANGELES INSTITUTE FOR CONTEMPORARY ART CO-CURATED BY ROBERT SMITH, DIRECTOR (LAICA) AND BOB WILHITE. THIS PROJECT WAS GENEROUSLY ASSISTED BY FUNDS FROM THE NATIONAL ENDOWMENT FOR THE ARTS. FOLLOWING THE EXHIBITION'S CLOSING IN LOS ANGELES ON AUG. 31, THE SHOW WILL TRAVEL TO P.S.1 WHERE IT WILL BE AUGMENTED BY FURTHER WORKS EXECUTED MAINLY BY NEW YORK ARTISTS, AND, IN SOME CASES, BY WORKS BORROWED FROM PUBLIC AND PRIVATE COLLECTIONS.

### EXHIBITION CENTER:

#### LAICA CONTEMPORARY MUSICAL INSTRUMENTS

CURATOR: ROBERT SMITH; CO-CURATOR: BOB WILHITE

THE EXHIBITION OF CONTEMPORARY MUSICAL INSTRUMENTS BY TWENTY-SIX ARTISTS/MUSICIANS FORMS A SYNTHESIS BETWEEN THE POTENTIAL OF AN INSTRUMENT'S SCULPTURAL POSSIBILITIES AND ITS SOUND PRODUCING CAPABILITIES. SOME OF THESE INSTRUMENTS WILL BE USED IN THE SUNDAY AFTERNOON CONCERT SERIES.

SUPPLEMENTING THIS SHOW IN THE EXHIBITION CENTER WILL BE SOUND WORKS BY ROBERT MORRIS, ROBERT RAUSCHENBERG, JEAN TINGUELY AND MANY OTHER WELL-KNOWN ARTISTS TRACING SOME HISTORICAL ANTECEDENTS TO THE VARIOUS SOUND PIECES ON DISPLAY IN THIS SHOW.

### SCORES AND NOTATIONS

CURATOR: PETER FRANK

SCORES AND NOTATIONS BY FIFTY ARTISTS REPRESENTS A DIVERSE COMPILATION OF NOTATION METHODS WHICH IN EFFECT BROADEN THE POTENTIAL FOR CODIFYING SOUND NOT CUSTOMARILY FOUND WITHIN THE MORE CONVENTIONAL HARMONIC STRUCTURE.

### SPECIAL PROJECT ROOMS

SIXTEEN INVITED ARTIST HAVE BEEN GIVEN AN INDIVIDUAL SPACE TO ELABORATE AN ENVIRONMENTAL APPROACH IN THEIR APPLICATION OF SOUND AND ITS POSSIBILITIES FOR ALTERING THE VIEWER'S PERCEPTION WITHIN A SPECIFIC ARCHITECTURAL SITE.

(MORE)



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2.

MULTIDISCIPLINARY PROGRAM: POETRY, FILM AND VIDEO

JACKSON MACLOW WILL ALTER THE POETRY ROOM INTO A SPECIAL VOCABULARY ROOM THAT HAS IN OTHER INSTANCES BEEN USED AS THE BASIS FOR PERFORMANCE SCORES BY SINGERS, SPEAKERS AND/OR INSTRUMENTALISTS.

THE FILM AND VIDEO PROGRAM WILL PRESENT ALTERNATING SCREENINGS EVERY SUNDAY AFTERNOON FROM 2 - 6. PLEASE REFER TO ATTACHED PRESENTATION SCHEDULES. PARTICIPATING ARTISTS INCLUDE: PETER D'AGOSTINO, JOAN LOGUE, CHARLIE MORROW, NAM JUNE PAIK, CHARLEMAGNE PALESTINE, LIZ PHILLIPS AND BART ROBBETT.

SPECIAL THANKS TO P.S.1's "SOUND" ADVISORY COMMITTEE:

RHYS CHATHAM	MIMI JOHNSON
PETER FRANK	PHILL NIBLOCK
BILL HELLERMANN	
AND BILLY KLUVER	

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC. IS A PRIVATE NOT-FOR-PROFIT CORPORATION WHICH SPONSORS AND ORGANIZES ART EXHIBITIONS, PERFORMANCES, AND WORKSPACE PROGRAMS FOR ARTISTS. MAJOR SUPPORT IS RECEIVED FROM THE NEW YORK STATE COUNCIL ON THE ARTS AND THE NATIONAL ENDOWMENT FOR THE ARTS.

DIRECTIONS TO P.S. 1: BY SUBWAY--FLUSHING LINE #7 AT TIMES SQUARE OR GRAND CENTRAL TO HUNTERS POINT; THE E OR F LINES TO 23RD/ELY AVE. BY CAR--MIDTOWN TUNNEL, FIRST EXIT (21ST ST. AND VAN ALST), CONTINUE THREE BLOCKS TO P.S. 1.

FOR FURTHER INFORMATION PLEASE CONTACT HOLLY O'GRADY, 212-784-2084.

" S O U N D " PARTICIPANTS:EXHIBITION CENTER:LAICA CONTEMPORARY MUSICAL INSTRUMENTS

CURATOR: ROBERT SMITH; CO-CURATOR: BOB WILHITE

BOB BATES  
ALEC BERNSTEIN  
IVOR DARREG  
PAUL DE MARINIS  
RICHARD DUNLAP  
DENNIS EVANS  
BILL FONTANA  
TERRY FOX  
ARTHUR FRICK  
STEPHEN GOODMAN  
JIM HOBART  
DOUG HOLLIS

TOM JENKINS  
MIKE KELLEY  
CHRISTINA KUBISCH  
RON KUIVILA  
JOAN LA BARBARA  
ALVIN LUCIER  
HARRY PARTCH  
JIM POMEROY  
SUSAN RAWCLIFFE  
TOM RECCHION  
STEPHAN VON HUNENE  
YOSHI WADA

RICHARD WATERS  
BOB WILHITE

SOUND WORKS

ROBERT MORRIS  
ROBERT RAUSCHENBERG  
JEAN TINGUELY  
AND OTHERS

(MORE)



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3.

SCORES AND NOTATIONS:

CURATOR: PETER FRANK

DAVID AHLSTROM  
LAURIE ANDERSON  
ROBERT ASHLEY  
DAVID BEHRMAN  
STEVEN BERKOWITZ  
EARLE BROWN  
HERBERT BRUN  
SYLVANO BUSSOTTI  
MICHAEL BYRON  
JOHN CAGE  
JACQUES CALONNE  
PHILIP CORNER  
JOHN DOWELL  
MORTON FELDMAN

KEN FRIEDMAN  
JON GIBSON  
ROMAN HAUBENSTOCK-RAMATI  
WILLIAM HELLERMANN  
DICK HIGGINS  
CHANNA HORWITZ  
TOSHI ICHIYANAGI  
TOM JOHNSON  
MAURICIO KAGEL  
ANNISON KENNEY  
ALISON KNOWLES  
RICHARD LANDRY  
JOYCE LIGHTBODY  
ANESTIS LOGOTHETIS

JACKSON MACLOW  
ALAIN MIDDLETON  
ROBERT MORAN  
YOKO ONO  
JACK OX  
NAM JUNE PAIK  
TOM PHILLIPS  
STEVE REICH  
DIETER SCHNEBEL  
KARLHEINZ STOCKHAUSEN  
RICHARD TEITELBAUM  
YASUNAO TONE  
ROBERT WATTS  
LAMONTE YOUNG  
JOHN ZORN

SPECIAL PROJECT ROOMS:

VITO ACCONCI  
BILL ANASTASI  
MICHAEL BREWSTER  
BRUCE FIER  
JACK GOLDSTEIN  
WILLIAM HELLERMANN  
NANCY HOLT  
DAVID JACOBS

HIROSHI KARIYA  
BERNHARD LEITNER  
GARY LLOYD  
ANNEA LOCKWOOD  
DENNIS OPPENHEIM  
MIMI SMITH  
NORMAN TUCK  
NORMAN TRIPPLETT WHITE

MULTIDISCIPLINARY PROGRAMS:POETRY:

JACKSON MACLOW

PHOTOGRAPHY:

JUDY LINN

CURATOR: SAM WAGSTAFF

PHOTO DOCUMENTATION:

CONNIE BECKLEY

BILL BEIRNE

PERFORMANCE THROUGHOUT BUILDING:

GEOFFREY HENDRICKS AND PERFORMANCE GROUP

SUNDAY FILM AND VIDEO PRESENTATIONS: HOURS 2 - 6PM

FILM CURATOR: LEANDRO KATZ; VIDEO CURATOR: BOB HARRIS

SEPT. 30	VIDEO	LIZ PHILLIPS IN PERFORMANCE WITH PETER FRANK, KENNETH GREENBERG, MICHAEL STRASSER
OCT. 7	FILM	BART ROBBETT
OCT. 14	VIDEO	CHARLEMAGNE PALESTINE
OCT. 21	FILM	BART ROBBETT
OCT. 28	VIDEO	JOAN LOGUE, CHARLIE MORROW, NAM JUNE PAIK
NOV. 4	FILM	BART ROBBETT
NOV. 11	VIDEO	PETER D'AGOSTINO
NOV. 18	FILM	BART ROBBETT

(MORE)

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4.

## SUNDAY PERFORMANCE SERIES:

AUDITORIUM, 3RD FLOOR

HOURS: 2 - 6 PM

OCT. 7

JON GIBSON  
TOM JENKINS/BOB WILHITE  
JIM POMEROY/RICHARD DUNLAP  
YOSHI WADA

OCT. 14

JILL KROESEN  
PHILL NIBLOCK/ARTHUR STIDFOLE/JOSEPH CELLI  
RICHARD TEITELBAUM

OCT. 21

DISBAND  
ALAIN MIDDLETON  
"BLUE" GENE TYRANNY

OCT. 28

BOB. BATES WITH GAIL BATES  
JOSEPH KUBERA  
YASUNAO TONE

NOV. 4

TONY CONRAD  
TOM JOHNSON  
LAWRENCE KUCHARZ

NOV. 11

AMPERSAND PERFORMING PIECE BY NICK COLLINS  
JOEL CHADABE/ROGER MEYERS  
LAURIE SPIEGEL

NOV. 18

PETER GORDON  
SCOTT JOHNSON  
FRANKIE MANN

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## LAICA Contemporary Musical Instruments

(September 30 - November 18)

BOB BATES

Fuser, 1978Wood, aluminum, steel, string  
courtesy of Newspace Gallery

ALEC BERNSTEIN

Isolette Incubator, 1978

Infant incubator, rubberband

ALEC BERNSTEIN

Svexner Piano, 1978

Plastic and metal reeds

IVOR DARREG

A. Megelyra V

B. Kosmolra

C. Drone II

D. Silbertone Guitar refretted to 22-tone octave

PAUL DE MARINIS

Pygmy Gamelan

Electronic integrated circuitry

RICHARD DUNLAP

The Less Than Perfect Arrangement, 1978

Mixed Media

RICHARD DUNLAP

Tone Tubes, 1978

Mixed Media

DENNIS EVANS

Sound Studies - an Impact Significant Sounding Event, 1978

Mixed media on paper

DENNIS EVANS

Sound Studies: "Western Union," 1979

Mixed media

TERRY FOX

The Labyrinth Scored for the Purrs of 11 different Cats, 1974-76



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## LAICA Contemporary Musical Instruments

page 2

ARTHUR FRICK

Boat, 1979  
Wood, plastic paper metal

STEPHEN GOODMAN

Automated Musical Trio, 1977  
Pendubamflute  
s'Orchestra  
Aero-Id  
Audio Kinetic Structure

JIM HOBART

Maraca Instrument  
Jars suspended from frame

MICHAEL KELLEY

A. Bouncing Ball (from "Sheepshape" a performance)  
B. Two Noise Producing Objects from a dream  
C. Three Pieces of Tube Music  
D. Drum of Reversal (from "The Big Tent")  
E. Moaning Drum (from "The Spider Dance")  
F. Perspectophone (from "Sheepshape")  
Mixed media

CHRISTINA KUBISCH

Performances  
It's so touchy, 1975  
Stille Nacht, 1975  
Weekend, 1975  
Variations, 1975

RON KUIVILA

Chameleon 1979  
Transmitters, speaker rods, microphone rod

JOAN LA BARBARA

"q-  
-uatre petites betes", 1979  
Tape played upon request.

JIM POMEROY

"Back on the Ladder, the Beat Goes On..."  
Vacuum Cleaners, PVC pipe, ladder and water

JIM POMEROY

Moosik, 1979  
Cow calls on wood

SUSAN RAWCLIFFE

CASE A - Mock Rock Ocarina 1979  
Ocarina  
Space Whistle  
CASE B - Double Ocarina  
Flute  
Snout Flute  
Whistle Ocarina  
Necklace Ocarina  
clay

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## LAICA Contemporary Musical Instruments

(September 30 - November 18)

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Necklace Ocarina

clay



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page3

## TOM RECCHION

- A. Mock Cello
- B. Case
- C. The Strungophone
- D. Squeaky Chair

## YOSHI WADA

An Adapted Bagpipe with Sympathy, 1979  
Metal, wood, rubber, air compressor

## RICHARD WATERS

- 1. Waterphone
  - 2. Waterphone
- Stainless steel, brass

## ROBERT WILHITE

- A. Black Box 1978
- B. Gong
- C. Spinners

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## SOUND WORKS

September 30 - November 18, 1979

1. ANDERSON, Laurie  
Instrument  
courtesy the artist
2. BERTOIA, Harry  
Sounding Sculpture, 1975  
beryllium copper  
96" high, 14x14 inch base  
courtesy Staempfli Gallery
3. LEVINE, Les  
Wire Tap, 1969-70; reconstruction, 1979  
wires, speakers and tapes  
courtesy National Gallery of Canada
4. MORRIS, Robert  
Fountain, 1963; reconstruction, 1979  
mixed media  
35½"x13"x14½"  
courtesy Leo Castelli Gallery
5. OPALKA, Roman  
1965/1-~~2~~, Detail  
2409347-2430580  
acrylic on canvas  
77"x53"  
courtesy John Weber Gallery
6. OPALKA, Roman  
1965/1-~~2~~, Detail  
2430581-2450736  
acrylic on canvas  
77"x53"  
courtesy John Weber Gallery
7. RAUSCHENBERG, Robert in collaboration with Billy Klüver  
Dry Cell, 1963  
assemblage: silkscreen ink and paint on plexiglass, metal, string, sound  
transmitter, wire, circuit board, motor, batteries.  
15"x12"x15"  
courtesy the artist
8. RUSCHA, Ed  
Noise, 1963  
oil on canvas  
72"x67"  
courtesy Leo Castelli Gallery
9. SHANNON, Tom  
Notes 24, 1969 (conceived); constructed, 1976  
teak cubes, tone generators and hearing aid batteries  
1 1/16" x 1"  
collection Dr. Thomas Kovachevich
10. SNOW, Michael  
A Casing Shelved, 1970  
photos, tapes  
courtesy Art Bank Canada Council
11. TINGUELY, Jean  
untitled, 1963  
radio parts, wheel cinderblock, formica, motor  
collection Billy Klüver



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## SOUND at P.S. 1: SCORES, NOTATIONS, AND VISUAL REPRESENTATIONS OF MUSIC

One format for the interfacing of visual art and music in the last three decades has been graphic notation, the expansion of the symbology used to indicate the intentions of composers. This expansion, which many composers have personalized into sign systems unique to their particular styles or even to particular pieces, enters into visual considerations in a way that standard post-Renaissance western musical notation does not. On the other hand, many artists, in their quest to expand the field of activity and the very definition of visual art, have incorporated musical ideas and gestures into their work -- often resorting to traditional notation, sometimes even playing off the imagery, however limited, this notation suggests. Artists have also devised means of translating musical material into visual material -- a reversal of the notations process -- and musicians have also resorted to purely visual structures as working notations or simply analogues for their compositions. Finally, some creative individuals defy attempts to classify them as either visual artists or as composers, seamlessly combining the means and attitudes of the two arts into an intermedium.

I would like to thank the following individuals for the assistance they provided me in compiling, annotating, and mounting the exhibition: Norman Auerbach of European American Music, Michael Byron, Donald Gillespie of C.F. Peters Corporation, Stephen Hartke, William Hellermann, Lisa Kahane, Anson Kenney, Hank Lewis, Jack Ox, and Susan Sollins.

Peter Frank

All works are collection of the artist except where noted.

1. AHLSTROM, David  
Sonata #8 for Bert Turetzky, 1966  
photostat of ink on vellum  
252 x 18½"  
The composition is subtitled "An American Sonata for contrabass solo, tape recorder, piano (or organ), chorus (or record player), conductor, assistant conductor (or clock), four or more dancers (or people) and hundreds and hundreds of balloons."
2. ANDERSON, Beth  
I AM uh AM I for string quartet, 1973  
presstype  
14 x 18"
3. ANDERSON, Harry and Krueger, Jack  
Concerto for a Dump, 1972  
photo-transfer  
26 3/4 x 20¼"  
collection: Peter Frank
4. ANDERSON, Laurie  
Speak Softly, 1977  
photo collage and graphite  
30 x 22¼"  
courtesy Holly Solomon Gallery
5. ANDERSON, Laurie  
Video Double Rock, 1977  
photo collage and graphite  
30 x 22¼"  
courtesy Holly Solomon Gallery
6. ASHLEY, Robert  
in memoriam...KIT CARSON, 1967  
printed pages (composer Performer Edition) and pencil and ink on graph paper  
9 x 9" each of 6 pages of score and instructions  
11 x 17" composer's realization  
The colored notation is the composer's own instructions for a 1979 radio realization of the piece.



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7. BECKLEY, Bill  
Four songs: "in" (sung to a nightingale), 1971  
"is" (past and present), 1971  
song for a marching band, 1972  
with defined as this is, 1972  
photo offset  
11 x 8½" each of 4 pages
8. BECKLEY, Bill  
Song for a Push-Up, 1972  
pencil offset, photographs  
20 x 30"
9. BECKLEY, Connie  
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photograph  
19 ¾ x 38"  
courtesy Hal Bromm Gallery
10. BECKLEY, Connie  
Long Note and Bassoons, 2nd version, 1977  
photographs and offset  
20 x 32"  
courtesy Hal Bromm Gallery
11. BERBERIAN, Cathy  
Stripsody, 1966  
printed score  
8 ¾ x 23¼" open  
courtesy C.F. Peters Corporation
12. BERKOWITZ, Steven  
Ommatidia Array: The Translation of Photographs into Music, 1978  
photographs, computer generated plots, color photocopy, scores  
35 x 122"
13. BRECHT, George  
15 pieces from Water Yam, 1959-1962  
photocopy of printed cards  
dimensions variable  
Water Yam was published as a box of cards -- to which cards published  
later could be added -- by George Maciunas as a Fluxus edition in 1963.
14. BROWN, Earle  
December 1952 from Folio 1950-1953  
printed score  
12 x 16 ¾"  
collection: Peter Frank  
courtesy Associated Music Publishers, Inc.
15. BROWN, Earle  
Patchen Piece, 1979  
ink  
9 1/8 x 12"
16. BROWN, Earle  
sketch for Windsor Jams, 1978  
colored ink  
13½ x 27½" (irregular lower left corner)
17. BRUN, Herbert  
Mutatis Mutandis 22, 1968  
photograph of computer generated drawing  
7 7/8 x 11"  
collection: Annson Kenney
18. BUCZAK, Brian  
Completion: Mahler's 10th Symphony, 1979  
oil and acrylic on board  
62¼ x 62¼ x 4"  
The images and words on the right panel are taken from graffiti found in  
Battery Park, New York City.

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## SOUND at P.S. 1: SCORES, NOTATIONS, AND VISUAL REPRESENTATIONS OF MUSIC

One format for the interfacing of visual art and music in the last three decades has been graphic notation, the expansion of the symbology used to indicate the intentions of composers. This expansion, which many composers have personalized into sign systems unique to their particular styles or even to particular pieces, enters into visual considerations in a way that standard post-Renaissance western musical notation does not. On the other hand, many artists, in their quest to expand the field of activity and the very definition of visual art, have incorporated musical ideas and gestures into their work -- often resorting to traditional notation, sometimes even playing off the imagery, however limited, this notation suggests. Artists have also devised means of translating musical material into visual material -- a reversal of the notations process -- and musicians have also resorted to purely visual structures as working notations or simply analogues for their compositions. Finally, some creative individuals defy attempts to classify them as either visual artists or as composers, seamlessly combining the means and attitudes of the two arts into an intermedium.

I would like to thank the following individuals for the assistance they provided me in compiling, annotating, and mounting the exhibition: Norman Auerbach of European American Music, Michael Byron, Donald Gillespie of C.F. Peters Corporation, Stephen Hartke, William Hellermann, Lisa Kahane, Anson Kenney, Hank Lewis, Jack Ox, and Susan Sollins.

Peter Frank

All works are collection of the artist except where noted.

1. AHLSTROM, David  
Sonata #8 for Bert Turetzky, 1966  
photostat of ink on vellum  
252 x 18½"  
The composition is subtitled "An American Sonata for contrabass solo, tape recorder, piano (or organ), chorus (or record player), conductor, assistant conductor (or clock), four or more dancers (or people) and hundreds and hundreds of balloons."
2. ANDERSON, Beth  
I AM uh AM I for string quartet, 1973  
presstype  
14 x 18"
3. ANDERSON, Harry and Krueger, Jack  
Concerto for a Dump, 1972  
photo-transfer  
26 ¾ x 20¼"  
collection: Peter Frank
4. ANDERSON, Laurie  
Speak Softly, 1977  
photo collage and graphite  
30 x 22½"  
courtesy Holly Solomon Gallery
5. ANDERSON, Laurie  
Video Double Rock, 1977  
photo collage and graphite  
30 x 22½"  
courtesy Holly Solomon Gallery
6. ASHLEY, Robert  
in memoriam...KIT CARSON, 1967  
printed pages (composer Performer Edition) and pencil and ink on graph paper  
9 x 9" each of 6 pages of score and instructions  
11 x 17" composer's realization  
The colored notation is the composer's own instructions for a 1979 radio realization of the piece.



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7. BECKLEY, Bill  
Four songs: "in" (sung to a nightingale), 1971  
"is" (past and present), 1971  
song for a marching band, 1972  
with defined as this is, 1972  
photo offset  
11 x 8½" each of 4 pages
8. BECKLEY, Bill  
Song for a Push-Up, 1972  
pencil, offset, photographs  
20 x 30"
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Improvisation, 1977  
photograph  
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10. BECKLEY, Connie  
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Mutatis Mutandis 22, 1968  
photograph of computer generated drawing  
7 7/8 x 11"  
collection: Annson Kenney
18. BUCZAK, Brian  
Completion: Mahler's 10th Symphony, 1979  
oil and acrylic on board  
62¼ x 62¼ x 4"  
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3.

19. BUSSOTTI, Sylvano  
from Sette Fogli: Manifesto per Kalinowski, 1959  
Mobile-Stabile, 1959  
Sensitivo, 1959  
printed score (Universal Edition)  
15 1/4 x 11" each of 3 pages (Manifesto 11 x 15 1/4")  
courtesy European American Music
20. BYRON, Michael  
Entrances for David Rosenboom, 1975  
photostat of ink original  
24 x 18"
21. CAGE, John  
Sound of Venice, 1959  
ink on vellum, pencil on paper  
11 1/4 x 14 1/4 " each of 5 drawings (framed)  
courtesy Margarete Roeder Fine Arts
22. CALONNE, Jacques  
Quadrangles for piano, 1959  
printed score (Daily-Bul Editions)  
5 1/4 x 8 1/8" each of 3 pages and open booklet  
This score comes with another booklet, in the same format, of instructions for performance.
23. CHATAM, Rhys  
Guitar Trio, 1978  
photostat of ink original  
8 1/2 x 11" each of 4 pages
24. CORNER, Philip  
from The Mozart Material, 1969  
ink and collage  
9 x 5 7/8"
25. CORNER, Philip  
from Metal Meditations, 1974  
silkscreen  
12 1/4 x 19 1/4"
26. CRUMB, George  
Makrokosmos, Volume I for amplified piano, 1973  
printed score  
10 3/4 x 28" open  
courtesy C.F. Peters Corporation
27. DANON, Betty  
"La Stretta," variations on a Donizetti score, 1978  
photograph  
7 7/8 x 10 7/8"
28. DANON, Betty  
Sound Signal Memory, 1978  
photographs, ink, rubber stamp  
9 x 17"
29. DOWELL, John  
Make it Move, 1978  
watercolor  
30 x 22"  
courtesy Dorsky Gallery  
Dowell leads a jazz improvisation group that works from his deliberately notation-like paintings and drawings.
30. FELDMAN, Morton  
Marginal Intersection, 1951  
17 x 29" open  
courtesy C.F. Peters Corporation
31. FELDMAN, Morton  
Projection I for solo cello, 1951  
photostat of ink original  
7 1/8 x 23" open  
courtesy C.F. Peters Corporation

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32. FRIEDMAN, Ken  
Quiet Sonata, 1969 (reconstruction 1979)  
guitar neck (wood)  
26 1/2 " length  
The Quiet Sonata is conceived for 75 truncated guitar fingerboards  
with no strings attached.
33. FULKERSON, James  
Patterns VII, 1972  
ink and pencil  
11 1/8 x 14" each of 4 pages  
collection: William Hellermann
34. GABER, Harley  
Piece for Any Solo String Instrument, 1974  
ink  
14 x 10 7/8" each of 5 pages  
collection: William Hellermann
35. GEORGE, Robert  
Contemporary Worksong, 1979  
photostat of drawing and collage  
17 x 28"
36. GIBSON, Jon  
Four Patterns, 1977  
silkscreen  
17 1/2 x 23 1/2" each of 4  
These four patterns are derived from the structures of Gibson's musical  
compositions.
37. GOLDSTEIN, Malcolm  
Yosha's Morning Song Extended, 1974  
ink  
8 1/2 x 11" each of 4 pages
38. HAUBENSTOCK-RAMATI, Roman  
from Catch 2, 1968  
printed score (Universal Edition)  
11 1/2 x 16" each of 2 pages  
courtesy European American Music
39. HAUBENSTOCK-RAMATI, Roman  
Jeux 2, 1968  
printed score (Universal Edition)  
12 1/8 x 15 3/8"  
courtesy European American Music
40. HAWLEY, William  
Nara, 1979  
ink on vellum  
12 1/2 x 9 1/2" each of 5 pages  
The work is written in traditional Javanese gamelan notation, with  
very few modifications by the composer.
41. HAYMAN, Richard  
Heartwhistle, 1975  
ink on rice paper  
10 x 8 3/4"  
Hayman writes, "Pauline Oliveros once wrote that Tibetan music was similar  
to the sounds inside the head -- circulation, nerve impulse frequencies, respira-  
tion. This piece is a direct manifestation of that in a democratic way."
42. HELLERMANN, William  
Footnotes, 1979  
ink and collage  
22 1/4 x 30 1/2"
43. HENDRICKS, Geoffrey  
The Lost Compositions of Michael Cooper, 1975 and 1977  
found scores, leaves, cardboard, ink and paper  
variable dimensions  
collection: Michael Cooper



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25. CORNER, Philip  
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14 x 10 7/8" each of 5 pages  
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found scores, leaves, cardboard, ink and paper  
variable dimensions  
collection: Michael Cooper

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5.

44. HIGGINS, Dick  
from Music for Trumpets and Trees for Charley Morrow, 1979  
ink and photo-transfer  
16 7/8 x 13 7/8" each of 2 pages
45. HORWITZ, Channa  
Sonakinatography I, movement III, 1969  
gouache and ink on graph paper  
21 1/2 x 17" framed
46. HORWITZ, Channa  
Sonakinatography III, 1978  
photostat of ink on graph paper  
22 5/8 x 17"
47. ICHIYANAGI, Toshi  
Music for Piano #4 for David Tudor, 1960  
photostat of ink original  
10 x 13"  
courtesy C.F. Peters Corporation
48. ICHIYANAGI, Toshi  
from Music for Piano #7, 1961  
photostat of ink original  
11 5/8 x 14 1/2" each of 4 pages  
courtesy of C.F. Peters Corporation
49. JOHNSON, Tom  
Four drawings, 1978  
ink  
9 x 11 3/4" each of 4 pages
50. KAGEL, Mauricio  
Sur scene, 1965  
photostat of ink original  
8 x 24" open  
courtesy C.F. Peters Corporation
51. KAHANE, Lisa  
Photo-Music for Summer Solstice, 1979  
photographs, color photocopies  
40 x 50"  
This sequence is a documentation and expansion of Charley Morrow's  
Wave Music III for 60 clarinets, as performed in Battery Park, New York  
City, on June 21, 1979.
52. KENNEY, Anson  
Symbiosis, One Given, Two Etceteras, 1964  
colored ink on music paper  
12 x 18" each of 4 pages  
The composition is subtitled "multimovement in symmetrical forms, scored  
for any four instruments associated with the woodwind choir, each of whose  
part is color coded.
53. KNOWLES, Alison  
Three Songs, 1978  
Sepia blueprint  
97 x 31" each of 3 scrolls  
Published in an edition of 8 by Rene Block Gallery
54. KOTIK, Petr  
from Music for 3, 1965  
printed score (Universal Edition)  
10 3/8" x 13 1/4" each of 2 pages  
courtesy European American Music
55. LANDRY, Richard  
Video Facets II, 1978  
ink  
22 x 30"  
courtesy Castelli-Sonnabend Films and Tapes  
Composer-performer Landry realizes sound-image videotapes and drawings,  
such as this one, from those tapes and from the video medium generally.



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6.

56. LIGHTBODY, Joyce  
Syllabic Intervals, 1979  
presstype, colored pencil, ink on matte mylar  
36 7/8 x 36 7/8"
57. LIGHTBODY, Joyce  
Syllabic Sevenths, 1979  
presstype, colored pencil, ink on matte mylar  
8 3/8 x 29 7/8"
58. LIGHTBODY, Joyce  
Syllabic Triads, 1979  
presstype, colored pencil, ink on matte mylar  
8 3/8 x 23 3/8"
59. LILLE, Christer Hennix  
Identiteten II, 1968  
print on acetate  
12 x 12 superposition of up to 9 sheets + 12 x 3" acetate strip  
collection: Simone Forti and Peter van Riper
60. LOGOTHETIS, Anestis  
Labyrinthos, 1965  
printed score (Universal Edition)  
12 x 34 1/2" open  
courtesy European American Music
61. LOHN, Jeffery  
Two scores: visceral..., 1971  
ink and collage on graph paper  
15 3/4 x 21 3/4"  
4 speakers, 1971  
ink and pencil on graph paper  
17 x 22"
62. LONDON, Edwin  
Polonius Platitudes, 1970  
printed score (Joseph Boonin)  
8 1/2 x 22" open  
courtesy European American Music
63. LUCIER, Alvin  
Bird and Person Dyning, 1975  
photograph and type  
8 x 10 and 8 1/2 x 11"
64. MAC LOW, Jackson  
Musicwords for Phill Niblock, 1978  
offset  
14 x 22"
65. MIDDLETON, Alain  
Wave Complex Series #1 A, 1978  
colored ink  
23 x 28 1/2 "  
courtesy Blum/Helman Gallery  
This drawing is a structural analogue for Middleton's compositions.
- MORAN, Robert  
see 91.
66. MORROW, Charley  
4 Rose, 1979  
ribbon and cloth  
96 x 96"
67. NIBLOCK, Phill  
A Trombone Piece for James Fulkerson, 1977  
photostat of ink original  
17 3/4 x 24" and 24 x 17 3/4"
68. NUNEMAKER, David  
Art Culture, op. 1, 1974  
ink, pencil, watercolor  
13 1/4 x 10 3/4"  
collection: William Hellermann



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9 x 11 3/4" each of 4 pages
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8 1/2 x 22" open  
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63. LUCIER, Alvin  
Bird and Person Dying, 1975  
photograph and type  
8 x 10 and 8 1/2 x 11"
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offset  
14 x 22"
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23 x 28 1/2 "  
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4 Rose, 1979  
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96 x 96"
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ink, pencil, watercolor  
13 1/4 x 10 3/4"  
collection: William Hellermann



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69. ONO, Yoko  
10 pieces from Grapefruit, 1961-1964  
photocopies of printed pages  
5½ x 5½" (original pages)  
Grapefruit was published in a limited edition in 1964 and republished by Simon & Schuster in 1970.
70. OX, Jack  
Igor Stravinsky: Symphony in Three Movements (from the first movement), 1979  
oil on fibreglas  
66 x 186"
71. PAIK, Nam June  
4 pieces from Pop Art/ Do It Yourself, 1962-1963  
photocopy of printed pages  
7½ x 5½" (original pages)  
Pop Art/ Do It Yourself was an anthology-yearbook published by Verlag Kalender in Germany in 1963.
72. PHILLIPS, Tom  
Irma, 1969  
silkscreen  
24¼ x 24¼"  
collection: Peter Frank  
Irma, like so much of Phillips' work since the mid-1960s, is derived from a reworking of a Victorian novel, A Human Document, into an ongoing verbal-visual sequence called A Humument.
73. RANDS, Bernard  
Sound Patterns 4, 1970  
printed score (Universal Edition)  
10 x 20 7/8" open  
courtesy European American Music
74. REICH, Steve  
My name is..., 1967  
photostat of ink original  
12 1/4 x 10 1/2"
75. SCHERCHEN-HSIAO, Tona  
Voyage de la Larme, 1977  
photostat of ink original, 12 3/4 x 18"  
collection: William Hellermann
76. SNITZER, Joan  
Song, 1976  
pencil  
14½ x 11½"  
collection: Peter Frank
77. STOCKHAUSEN, Karlheinz  
from Fresco, 1979  
printed score (Universal Edition)  
11 3/8 x 16 3/8" each of 2 pages  
courtesy European American Music
78. STOCKHAUSEN, Karlheinz  
Zyklus, 1960  
printed score (Universal Edition)  
11 3/8 x 32½" open  
courtesy European American Music
79. TEITELBAUM, Richard  
Blends for shakuhachi and synthesizers, 1977  
ink on vellum (drawn by Carlo Carnevale)  
17¼ x 24"  
collection: Barbara Mayfield
80. TEITELBAUM, Richard  
Threshold Music for John Cage, 1974  
photo-transfer on acetate (graphics by Barbara Maysfield)  
11 3/4 x 9½"  
collection: Barbara Mayfield



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8.

81. TONE, Yasunao  
Music for Reed Organ, 1962  
ink on paper, string, electric clock  
13½" diameter
82. VAN RIPER, Peter  
Wire Sound, 1978  
film positive on acetate  
65 x 42"
83. VETTER, Michael  
Sound Plays 1: Two Lines, 1977  
printed score (Universal Edition)  
6 ¼ x 19" open  
courtesy European American Music
84. VETTER, Michael  
Sound Plays 4: Variations, 1977  
printed score (Universal Edition)  
6 ¼ x 19" open  
courtesy European American Music
85. VON BIEL, Michael  
String Quartet #1, 1964  
printed score (Universal Edition)  
9 1/8 x 23 7/8" open  
courtesy European American Music
86. WATTS, Robert  
5 pieces from Events, 1961-1964  
photocopy of printed cards  
dimensions variable  
Events was published as a box of cards -- to which cards published later  
could be added -- by George Maciunas as a Fluxus edition in 1964.
87. WOLF, Christian  
from For 1, 2 or 3 People, 1964  
printed score  
8 3/4 x 11 5/8" each of 4 pages  
courtesy C.F. Peters Corporation
88. YOUNG, LaMonte  
14 pieces from An Anthology, 1960  
printed pages and envelope with printed card  
8 x 9" each of 2 pages  
3 3/8 x 6 1/2" envelope containing a 3 x 5 card  
An Anthology, bringing together experimental multi-artistic and intermedial  
material, was compiled and edited by LaMonte Young in 1960 and 1961, but not  
published until 1963, by Young and Jackson MacLow. A second edition was  
published by Heiner Friedrich in 1970.
89. ZORN, John  
Hockey, 1979  
ink  
11 x 8 1/2" each of 2 pages
90. ZORN, John  
Pool, 1979  
ink  
11 x 8 1/2" each of 2 pages
91. MORAN, Robert  
Interiors, 1966  
printed score  
17 3/4 x 23 1/2"  
courtesy C.F. Peters Corporation

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69. ONO, Yoko  
10 pieces from Grapefruit, 1961-1964  
photocopies of printed pages  
5½ x 5½" (original pages)  
Grapefruit was published in a limited edition in 1964 and republished by Simon & Schuster in 1970.
70. OX, Jack  
Igor Stravinsky: Symphony in Three Movements (from the first movement), 1979  
oil on fibreglas  
66 x 186"
71. PAIK, Nam June  
4 pieces from Pop Art/ Do It Yourself, 1962-1963  
photocopy of printed pages  
7½ x 5½" (original pages)  
Pop Art/ Do It Yourself was an anthology-yearbook published by Verlag Kalender in Germany in 1963.
72. PHILLIPS, Tom  
Irma, 1969  
silkscreen  
24½ x 24½"  
collection: Peter Frank  
Irma, like so much of Phillips' work since the mid-1960s, is derived from a reworking of a Victorian novel, A Human Document, into an ongoing verbal-visual sequence called A Humument.
73. Rands, Bernard  
Sound Patterns 4, 1970  
printed score (Universal Edition)  
10 x 20 7/8" open  
courtesy European American Music
74. REICH, Steve  
My name is..., 1967  
photostat of ink original  
12 1/4 x 10 1/2"
75. SCHERCHEN-HSIAO, Tona  
Voyage de la Larme, 1977  
photostat of ink original, 12 3/4 x 18"  
collection: William Hellermann
76. SNITZER, Joan  
Song, 1976  
pencil  
14½ x 11½"  
collection: Peter Frank
77. STOCKHAUSEN, Karlheinz  
from Fresco, 1979  
printed score (Universal Edition)  
11 3/8 x 16 3/8" each of 2 pages  
courtesy European American Music
78. STOCKHAUSEN, Karlheinz  
Zyklus, 1960  
printed score (Universal Edition)  
11 3/8 x 32½" open  
courtesy European American Music
79. TEITELBAUM, Richard  
Blends for shakuhachi and synthesizers, 1977  
ink on vellum (drawn by Carlo Carnevale)  
17½ x 24"  
collection: Barbara Mayfield
80. TEITELBAUM, Richard  
Threshold Music for John Cage, 1974  
photo-transfer on acetate (graphics by Barbara Maysfield)  
11 3/4 x 9½"  
collection: Barbara Mayfield

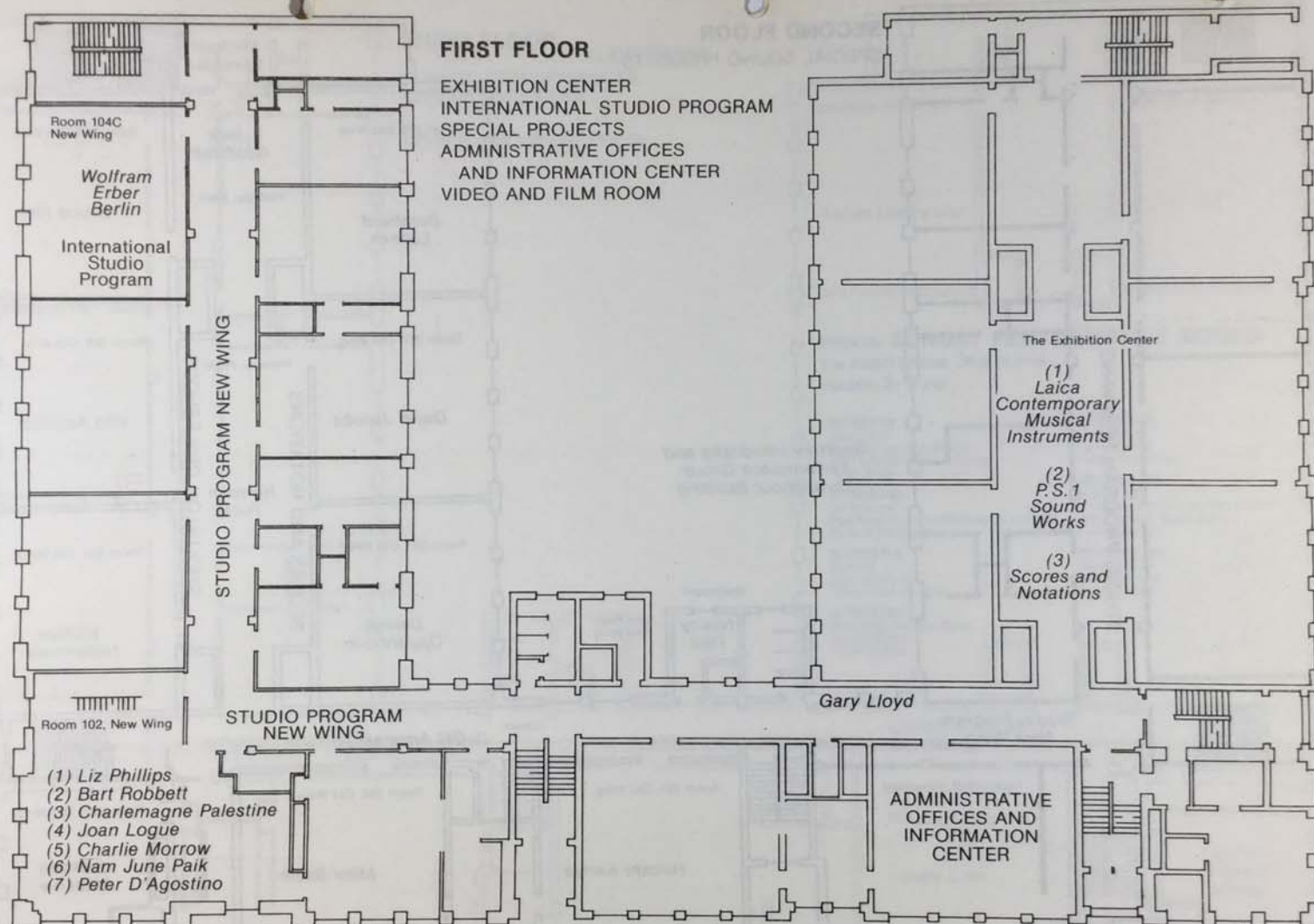


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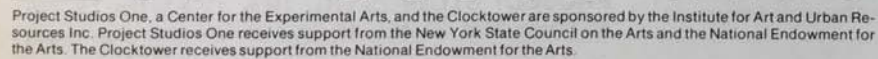


Project Studios One, a Center for the Experimental Arts, and the Clocktower are sponsored by the Institute for Art and Urban Resources Inc. Project Studios One receives support from the New York State Council on the Arts and the National Endowment for the Arts. The Clocktower receives support from the National Endowment for the Arts.

**PROJECT STUDIOS ONE (P.S. 1): EXHIBITIONS**  
All Dates: Sept. 30–Nov. 18, 1979 (unless otherwise noted)

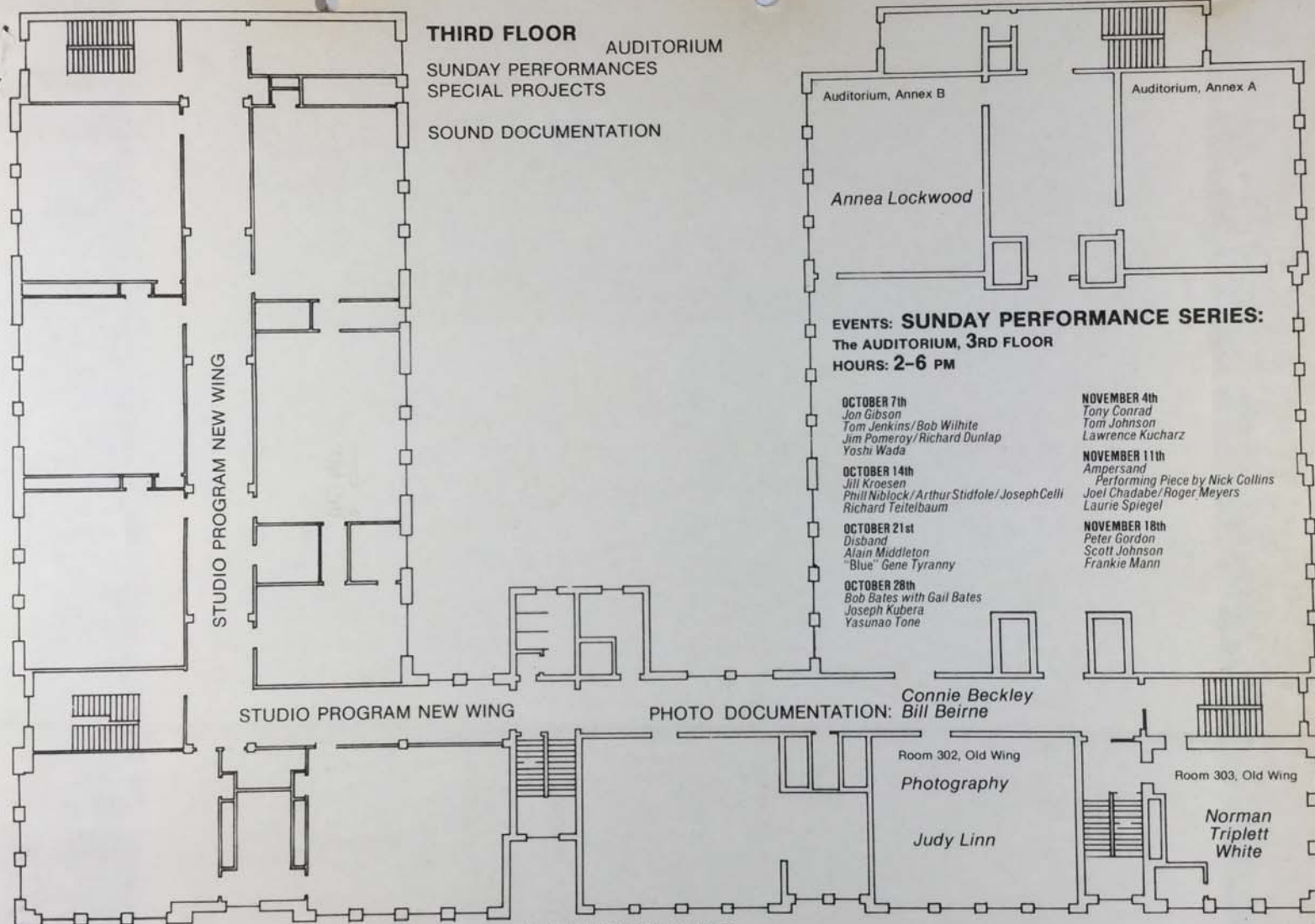


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