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FORTE—VOIX~~X~~ AUDIO INSTALLATION CLOCKTOWER 1978

THE FORTE—VOIX~~X~~ AUDIO INSTALLATION IS ESPECIALLY DESIGNED AND ORCHESTRATED FOR THE CLOCKTOWER SPACE. THE WORK RELATES DIRECTLY TO A SERIES OF ~~XXXXXXXXXXXXXXXXXX~~ AUDIO AND VISUAL INSTALLATION I BEGAN WORKING ON IN 1975. THE FIRST BEING THE L.A. N.Y. HOOK-UP WHICH CONSISTED OF AN AMPLIFIED SPACE INSTALLATION WITH TRANSMISSION SYSTEMS FOR COMMUNICATION BY LONG DISTANCE AUDIO CONNECTION BETWEEN LOS ANGELES, CALIFORNIA AND NEW YORK CITY NEWYORK. THE L.A. N.Y. HOOK-UP WAS THE FIRST WORK I ORGANIZED REQUIREING TWO AREAS^N_A OF EXPERIENCE TO COMPLETE THE PERCEPTION OF THE WORK - AS IN ANY DIRECT COMMUNICATION A SENDER AND RECEIVER SITUATION IS SET UP.

IN 1977 UNDER THE DIRECTION OF THE SEND RECEIVE SATELLITE NETWORK A NEW YORK CITY, SAN FRANCISCO BAY TWO-WAY COLOR VIDEO CONNECTION VIA C.T.S. NASA SATELLITE WAS ORGANIZED. THE SATELLITE PROJECT WAS A COLLABORATIVE WORK^A INVOLVING PARTICIPANTS FROM BOTH COAST DISCUSSING ISSUES RAISED BY SATELLITE COMMUNICATIONS AND APPLICATIONS, FOR ARTIST MUSICIANS AND DANCERS.

THE CLOCKTOWER INSTALLATION ~~IXX~~ HAS FOUR LIVE VOICE INPUTS. TWO ARE AMPLIFIED TELEPHONES^H IN THE CLOCKTOWER OFFICES AND TWO OR LIVE MICROPHONE IN-PUTS WIRED TO THE GROUND FLOOR FOYER TO PICK UP

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PASSER-BY DIALOGUE . THE WORK IS ALWAYS ABOUT WHERE IT IS HAPPENING AND WHERE IT IS BEING EXPERIENCED. THE AUDIENCE SHOULD SPEND SOME TIME IN THE PIECE TO RECEIVE INFORMATION FROM ALL FOUR SPEAKERS.

I WOULD LIKE TO THANK MS HEISZ AND HER CLOCKTOWER STAFF FOR ALLOWING THEIR PRIVATE AND BUSINESS IDENTITIES TO BE INCORPORATED INTO THE WORK.

KEITH SONNIER

TECHNICAL ASSISTANCE -----

KURT MUNKACSI
LUGUS

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THE INSTITUTE FOR **ART AND URBAN RESOURCES**, INC. EXECUTIVE OFFICE: THE CLOCKTOWER, 108 LEONARD ST., NEW YORK, N.Y. 10013
AREA CODE 212/233-1096 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR
PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S. 1) / THE CLOCKTOWER / NEW URBAN LANDSCAPES / SURPLUS MATERIALS

PRESIDENT AND EXECUTIVE DIRECTOR

November 14, 1978

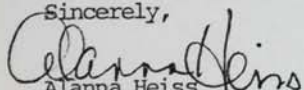
ACE Sound Rental
387 Park Avenue South
New York, New York 10019

To whom it may concern:

The Institute for ART AND URBAN RESOURCES, Inc. assumes full responsibility for rental of the T.E.A.C. #3340 four-track audio recording deck for rental for the Sonnier sound installation at The Clocktower.

Thank you.

Sincerely,


Alanna Heiss
President and
Executive Director

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November 8, 1978

PRESS RELEASE

The Institute for ART AND URBAN RESOURCES, Inc., at The Clocktower, 108 Leonard Street, NYC (tel. 233-1096) is open Wednesday through Saturday, from 1 - 6 PM. The exhibitions; Tina Girouard, REVIVAL, in The Lower Gallery, and Keith Sonnier, PORTE--VOIX (Sound Installation), The Tower open Wednesday, November 15th and run through Saturday, December 9, 1978.

TINA GIROUARD
 The Lower Gallery
REVIVAL

"REVIVAL is an exhibition by Tina Girouard. It includes a small retrospective as well as some new large scale sheet steel works. The earlier works of wallpaper cloth and linoleum were selected by the artist. Several of these works are special in that they require particular installations and conditions, possible only at The Clocktower. The new sheet steel work is made of industrial ceiling cover with ornate patterns stamped into the metal. The metal is then cut and folded creating new patterns overlapping the original stamped design. DECO ROCO, an 8'x16' sheet steel work was made especially for this exhibition."

KEITH SONNIER
 The Tower
PORTE--VOIX AUDIO INSTALLATION

"The PORTE--VOIX AUDIO INSTALLATION is especially designed and orchestrated for The Clocktower space. The work relates directly to a series of audio and visual installations I began working on in 1975. The first being the L.A./N.Y. Hook-up which consisted of an amplified space installation with transmission systems for communication by long distance audio connection between Los Angeles, California, and New York City. The L.A./N.Y. Hook-up was the first work I organized requiring two arenas of experience to complete the perception of the work - as in any direct communication, a sender and receiver situation is set up.

In 1977 under the direction of The Send Receive Satellite Network, a New York City/San Francisco Bay, two-way color video connection via C.T.C. NASA Satellite was organized. The satellite project was a collaborative work involving participants from both coasts, discussing issues raised by satellite communications and applications, for artists, musicians, and dancers.

The Clocktower installation has four live voice inputs. Two are amplified telephones in the Clocktower offices and two are live microphone inputs wired to the ground floor foyer to pick up passer-by dialogue. The work is always about where it is happening and where it is being experienced. The audience should spend some time in the piece to receive information from all four speakers.

I would like to thank Ms Heiss and her Clocktower staff for allowing their private and business identities to be incorporated into the work."

(Technical assistance Kurt Munkacsi, Lugus)

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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.
CLOCKTOWER
 108 LEONARD STREET
 NEW YORK, N.Y. 10013

4471
 November 19 78 1-181
210

PAY TO THE ORDER OF **KEITH SONNIER** \$ 1000.00----

One Thousand Dollars ----- DOLLARS

THE BANK OF NEW YORK
 90 WASHINGTON STREET, NEW YORK, N.Y. 10015

Alanna Heis
 AUTH. SIG.

@1:0 210 000 1:1: 11 18 0785 11

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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.
CLOCKTOWER
 108 LEONARD STREET
 NEW YORK, N.Y. 10013

4472
 November 19 78 1-181
210

Artists Honorarium
 Clocktower Exhib.

PAY TO THE ORDER OF **KEITH SONNIER** \$ 125.00----

One Hundred Twenty Five Dollars ----- DOLLARS

THE BANK OF NEW YORK
 90 WASHINGTON STREET, NEW YORK, N.Y. 10015

Alanna Heis
 AUTH. SIG.

@1:0 210 000 1:1: 11 18 0785 11

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The New York Avant-garde /
Works and Projects of the Seventies

Works and Projects of the Seventies, will originate June 1977 at the Art Museum of South Texas, Corpus Christi, organized and curated by Stephen Reichard. The exhibition will consist of forth major works on paper. The show's content will reflect the most vital art developments of the seventies in New York including:

1. conceptual: originated with the intention of shifting the question of art away from the traditional objects and materials to a search for its own meaning, using methods of scientific analysis. The resulting work is a dematerialized art in the form of verbal statements on art or philosophical reflections on the art system.
eg: Robert Barry; Joseph Kosuth
2. process art: (arte prvesa) work is the outcome not so much of a formal organization of materials as of their direct presentation, to celebrate their qualities of energies and tension; the artist emphasizes not so much the object or creative process as the purely pragmatic producing of art.
eg: Eva Hesse; Joel Fisher; Keith Sonnier
3. body art: artists who make use of their bodies as artistic output, with the body becoming a system of signs.
eg: Lynda Benglis
4. behavioral art: assumes reality as a field of reference for all possible materials, reformulating them in terms of art language. The artist switches rapidly from the object to action, from the use of lasting materials to the experimenting of fleeting events and situations.
eg: Vito Acconci; (Hayman, Bierne)
5. land art: works of artists who operate through action affecting the natural landscape.
eg: Robert Smithson; Walter de Maria
6. minimal art: artists who have adopted in their work the basic unit and the notion of structure (as a combined possibility) working as a mental project and a reduction of the work of art to elementary and geometrical forms.
eg: Robert Morris; Sol LeWitt; Barry Leva; Ronald Bladen
7. new painting: concerns painting reduced to its structural, grammatical and primary data, i.e., canvas, color and surface of the painting.
eg: Brice marden; Richard Novras, Robert Ryman, Marsha Hafif, Richard Tuttle; (Bob Yasuda; Luccio Poce; Tangier, Baden)

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8. music and dance: those artists whose work is created through music and dance adopt no instruments other than their own bodily apparatuses and at the same time they perform no parabolas (of time and space), but resolve what they do by means of a temporal rhythm which does not aim at any plot but made up of an addition of single acts.
eg: Lucinda Childs, Simone Forti, Phill Glass, Jon Gibson, Robert Wilson

9. video-art: consists of an audiovisual machine which records action by the artist who performs ephemeral gestures that would be forgotten if they were not recorded. These artists exploit the television medium in different ways, directly their efforts at the plain recording of performances or else at the specificity of the linguistic medium.
eg: Nam-June Paik,; Frank Gillette; Peter Campus; (Davis)

10. performance art: mid-70's polemical development to Grand Union Minimal movement of late 60's and early 70's, re introduces the personality; tension; plot; physical presentation of visual arts concerns such as time, space, perception, illusion, reality, reflection, generally involves artist's actual presence in the capacity of performance or demonstration: often self-referential.
eg: (Jed Bark); Laurie Anderson; Stefan Eins; Ralston Farina

11. street works: works which incorporates urban elements into the very process.
eg: Charles Simmonds; Gordon Matta-Clark; Tricia Brown; (Bill Bierne; Richard Hayman; Colette)

12. installation/tableau: works which freeze visual moments as a culmination or juxtaposition.
eg: Scott Burton; Dennis Oppenheim

13. design painters: also concerns painting reduced to its structural, grammatical and primary data rather than concerns with geometry. Focus is placed on patterns and motifs.
eg: Tina Girouard; Kim McConnell; Robert Kushner

14. theatre: eg: Robert Wilson; Robert Whitman; Richard Foreman

New York has been a major center for the development of the above movements in a decade characterized by a multiplicity and richness in experimentation.