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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 298

*Summary.
Minutes for Sound festival..*

SOUND FESTIVAL meeting
Friday, December 8, 78
3:00 , The Clocktower

Attended By: Alanna Heiss
Brenda Wallace
Wyn Loving
Jill Kurtzer
Tina Girouard
Dickie Landry
Suzy Harris
Peter Frank
Joseph Kosuth

Exhibition Funding:

Grant (in total) to LAICA, Bob Smith; \$20,000
Simultaneous Exhibitions, P.S. 1

There is another Sound Show (\$40,000 funding), Suzanne Delahanty
(Phila, ICA), now at Newberger, Purchase

Discussion:

Joseph Kosuth (JK): P.S. 1 is architecturally organized for this show; as opposed to a museum

Peter Frank (PF) and Tina Girouard (TG): \$20,000 is not enough - all the money will be used for California/NY transportation

Alanna Heiss (AH) and Wyn Loving (WL): Budget is allotted for catalogue (possibly in cooperation with Warner Communications)

PF: In both Suzanne's and LAICA's exhibitions, sound is stressed more than music, We should fill the gap with a music exhibition, it should not be a curated situation - but an energy show (similar to "ROOMS")

Suzy Harris (SH): Keith's NY/LA Satellite Hook-up idea would work, with video, so both locations get both events

TG: How about the music? Let's get the Talking Heads

AH: Yes. But let's stay away from Punk, The show must be either very limited or very large. The building is broken up so that each section has another type of sound installation and visual art. The gallery, project rooms, and performance area could all work separately but together.

TG: We could do something like the Holly Solomon show problem: Musical interpretations by visual artists, and visual interpretations by sound artists.

PF: I wrote an article two years ago for Art News which was never printed on Musical Art (the meshing of musical and visual arts) SEE ATTACHED LIST OF CATEGORIES AND ARTISTS

AH: re.:categories, think about building placement

Dickie Landry (DL): Add people who make instruments. It would be great to have a dance, it must be scheduled to coincide with John Lee Hooker's concert.

JK: We should open the show on a Saturday afternoon, with the whole day for the opening and then a party/dance at night

AH: We have to make this intelligent; but unless it's fun - it's useless

/ is seen

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JK: Relevant Popular Culture

SH: We should try to include those beautiful Fats Waller films

PF: Artists should be categorized like the Whitney's ART ABOUT ART show

JK: Will the catalogue be inclusive of both LAICA and NY?

AH: No, the catalogue will be only P.S. 1, we want to avoid intensive curatorial involvement

JK: What about an exchange of rooms - a LAICA room at PS1, and a PS1 room at LAICA; also LAICA should be doing a catalogue in the same format at PS1, and eventually both can be combined into a unified document. Also, Germano is coming into town for a Record Show at The Kitchen in April. 1979 is going to be a Sound Year. We should coordinate the schedule with Rosalee and include their program in the catalogue.

PF: There is a Fort Worth catalogue on Germano's show.

[Faint handwritten notes and lists, including names like Robert Rauschenberg, Ed Ruscha, and others. Some dates like 1978 are visible.]

/ is seen

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Derek Guthrie newest Examiner
653 W. Armitage
Chicago IL. 60614

Detroit Artists Monthly
Dianze Spodarek
15720 Southfield
Detroit MI 48223

Flash Art:
38 Via Donatello
20131 Milan

Artspace
Robert Ellis
1428 Stanford NE
Albuquerque NM 87106

La Marmelle
Carl Lefflar
PO Box 3123 San Francisco
94119 Cal.

Womens' Center News
Eloise Schoettler
9112 Briarley Rd.
Chevy Chase Mariler
20015

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Chrysalis
 Kirsten Grimstad
 Managing Editor
 1727 North Spring St
 LA. Cal. 90012.

Herrisies:
 Lafayette St. P/O 766 Canal St Station
 NY 10013

Not Arts Guide
 200 East Ontario St
 Suite 607
 Chicago Illinois 60611

High Performance
 240 South Broadway
 Linda Burham
 LA 90012.

CrossCross.
 PO Box 2022
 Boulder Colorado 80306.

Paul Sutinew
 819 North West 23rd apt 21
 Portland Oregon
 97210

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AND-OR.

AM Foch.

1525 10th Ave

Seattle Wash 9822.

Portland Center for the Visual Arts

Grace Gluck

NY Times (FREE Column)

229 West 43rd St

3rd floor NYC. 10036.

Q.C. Inc Independent Curators Inc.

Send to specific artists

Nina Sundell.

1740 M N/W

Washington 20036. DC.

Women Artists News.

Cynthia Navaratta

300 Riverside Dr. apt 8A.

NYC NY. 10025

Intermedia Press.

Ed Varney

Box 3294

Vancouver

V6B-3X9.

Roberta Hoach

Editor

Visual Dialogue

PO Box 1438

Los Altos Cal.

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Art + Artists

Light works.

Charleton Burch.

PO 7271

Amarbour (mic)

48107

Dumb Op.

Kenon Breyzale

953 19th ST. # E

Santa Monica Cal. 90403

~~Impulse: Criteria:~~~~File:~~~~OPT.~~

MUSIC GALLERY

~~Acron Art Institute.~~~~magazine~~

Art Week.

Cecile M. McCann Editor

1305 Franklin.

Oakland Cal. 94612.

Ocular

1549 Platte St

Denver Colorado

80202.

White Walls.

Burr Speter

6084 South Engleside

Chicago Ill. 60637

Artworkers News.

32 Union Square East

N.Y.C. 10003.

over

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Arts Letter Washington International Arts Letter.
1227 G St NW.
Washington DC 20005

* Ms Ruth Anderson
Box 194
Marshfield Hills Mass
02051.
Editor Music Reference Books

Earl Magazine
Beth Anderson.
32 East 2nd St apt 22
NYC. 10003.

Herry Rothenberg
Jerome
1026 Sarabella Encinitas
Cal 92024

Dianna Zlotnick
Publisher - 2968 Dona Suzanne Drive
Studio City 91604

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As part of its large ^{and} music show in the fall of 1979,
The LAUR is installing

As part of its large music-art exhibition, the LAUR is
In the fall of 1979, the LAUR is organizing ~~an~~ a multiphase
exhibition in its P.S. 1 space documenting the interaction of visual and
sonic factors in the art of our time. As part of this exhibition the
project rooms on the second floor of P.S. 1 ~~are being~~ ^{will be} given over entirely
to sound-producing and music-oriented installations. The LAUR invites
all artists working in this direction to submit proposals toward this
end. ~~The projects~~ The projects must take into account the advantages
& limitations of the spaces: as converted classrooms, they are essentially
square, ^{high ceilinged} ~~high ceilinged~~ spaces, each of which has windows
running along one entire wall, and not insulated for sound. Therefore,
The volume of the sound produced, ^(especially if the sound is continuous) must not be so great as to

/ is seen

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interfere with the sound in the other spaces, ~~at least~~ ^{special}
~~The other context, of course, is~~ Also, the restricted budget of ~~the federal~~
~~if the sound~~ Send all proposals to: ^{publicly-funded}
^{Institute requires}

(for submissions)

The deadline is June 15, 1979.

as ~~proposal~~
fidelity in the
planning & execution
of the proposals

/ is seen

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
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2)

1/4 pg - cut PRINT down.

ADD should go out immediately

DEADLINE: JUN 15th.

Receipt of applications.

July 10 committee selections
to be announced.

May Reading

'umbrella'

Judith Hoffberg

213-247 7699.

Invitation: Add Copy (use)

April: use list - Jan 4 meeting.

4 areas.

1) LAICA.

2) FRANK.

3) S. Projects

4) Auditorium - ALL PERFORMANCES.

5) BELL TOWER.

6) GALLERY CLOCK TOWER

EXHIBITION CENTER.

HISTORICAL

DOCUMENTATION

RON SWEETMAN

CALL

Roselee Goldberg -

Who would she recommend:

"Cultural Attache's"

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PROPOSAL for INSERT into LAICA catalogue
covering PS1 additions

- Text (by Peter Fried) giving historical background & discussion of contemporary practices in graphic notation & visual representation
 - Catalogue to this section of show (numbered entries)
- Statements by each of the artists invited to do installations or performances
 - (Group performances - e.g. Fluxus - can be covered in statement by organizers of group)
- = If funding possible, photographs included, decent offset job of printing
 - Otherwise, flyer-offset-type stapled insert (ideally, the same dimensions as LAICA catalogue, or just slightly smaller)

/ is seen

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
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1)

PETER FRANK.

CURATORIAL RESPONSIBILITIES / PICTORIAL /

Graphic retention + visual representation

SUSANNE DELAHANTY. SOUND SHOW:

SPRING 80

- Bob How much wall space -
Most free standing

PETER TO SEE SHOW AT LAICA.?

PERFORMANCE - AUDITORIUM.

MUSIC ORIENTED PERFORMANCES

FLUXUS

CATALOGUE LAICA.

SEPARATE PRINT OUT FROM PSI.

Special Projects:

ADD

ART FORUMS:

Letter to be sent

'Umbrella'

Selection

Committee:

1) Tom Johnson.

2) MERETH MONK. - William Hellerman

3) Philip Corner - Brian O'Herly

4) John Rockwell (TIMES.)

5) Helene Weiner Steve Racht.

6) Peter Frank.

7) Rosalee Goldberg

8) Renee Chatham

/ is seen

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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- 1) CORRESPONDENCE:
GRANT PROPOSAL
FOR FINANCIAL ASSISTANCE
TO: WARNER COMMUNICATIONS
C/O MR DAVID HOROWITZ
OFFICE OF THE PRESIDENT
 - A) INTRODUCTORY LETTER
WRITTEN BY IACR
TO DAVID HOROWITZ
 - B) PG. EXHIBITION CONTENTS
+ CATEGORY TITLES
LIST OF POSSIBLE MUSICIANS
 - C) GLOBAL EXHIBITION BUDGET
(2 PGS)
 - D) BUDGET REQUEST FROM WARNER
COMMUNICATION FROM IACR. (1 PG)
 - E) LAICA DESCRIPTION OF STATIC
PORTION OF EXHIBITION TO TRAVEL
TO NYC + IACR.
 - F) 9 PGS: PHOTO COPIES OF SOME
SOUND OBJECTS TO BE INCLUDED IN
EXHIBITION.
- 2) LAICA - IACR - PSI NOTES
RESPONSIBILITIES OF BOTH INSTITUTIONS
2 PGS.
- 3) MINUTES OF MEETING ADVISORY
COMMITTEE DEC 8 / 78 3 PM.
2 PGS. (over)

→ Do you see what I heard

→ The High School of Music and Art

→ STRUCTURES TO BE HEARD, SOUNDS TO BE SEEN

→ ~~the~~ Synesthesia } sound
which
is seen

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	MoMA PS1	I.A. 298

- 4) ARTICLE ESSAY BY PETER FRANK.
POSSIBLE ENTRY
IN LAICA SOUND SHOW
CATALOGUE 1979 29 PGS.
- 5) CORRESPONDENCE
A. LAICA DEC 27/78
ROBERT SMITH
DIR to B. WALLACE
B. LAUR JAN 3/7
B WALLACE TO ROBERT SMITH.
PROG COORD.
- 6) EXHIBITION TITLE POSSIBILITIES
1 PG.
- 7 1 DRAFT COPY OF SOUND SHOW
BUDGET PROPOSAL.
- 8) BUDGET PROPOSAL.
2 copies.
- 9) LIST OF ARTISTS PROPOSED
FOR PARTICIPATION IN SOUND SHOW
(BY CATEGORY)
4 PGS
- 10) NOTE BOOK. (JILL KURTZER
DRAFT MINUTES OF DEC 8 MEETING 78

11) MISC.
① Correspondence A

→ Do you see what I heard

→ The High School of Music and Art

→ STRUCTURES TO BE HEARD, SOUNDS TO BE SEEN

→ ~~synesthesia~~ Synesthesia } sound which is seen

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	MoMA PS1	I. A. 298

TER FRANK.

9 PGS.

8

BERT SMITH.

POSSIBILITIES

AND SHOW

C.

POSED
SOUND SHOW

→
KURTZER
MEETING 78

11) MISC.

17) Correspondence A.H. to Suzanne Lelebrant.
Newberger Museum.

→ do you see what + hear

→ The High School of Music and Art

→ STRUCTURES TO BE HEARD, SOUNDS TO BE SEEN

→ ~~the~~ Synesthesia } sound which is seen

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SOUND SHOW 79

TITLE
SUGGESTIONS

→ Do you see what I heard

→ The High School of Music and Art

→ STRUCTURES TO BE HEARD, SOUNDS TO BE SEEN

→ ~~the~~ Synesthesia } sound which is seen

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
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Titles Brian

O'Poherty

→ Music to my Eyes

→ Sound ~~+~~ IN Sight

→ Music + Art

→ audible art / visible music

→ Invisible Art / Visible ~~the~~ Music

→ Heard Art / Seen Music

→ ~~Seeing~~ Seeing is Hearing

→ Visible audibles / audible visuals

→ Audio / Visual ~~the~~

→ Shown + Heard

→ Do you see what I heard

→ The High School of Music and Art

→ STRUCTURES TO BE HEARD, SOUNDS TO BE SEEN

→ ~~the~~ Synesthesia } sound which is seen

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duplicate copy

EXHIBITION CONTENTS : CALIFORNIA LAIKA EXHIBITION

- Visual Artists: Stephan von Huene; L. A. ; sound sculpture
 Charles Mattox; Sante Fe, NM; sound sculpture
 Laurie Anderson; NYC, NY; performance
 Terry Fox; San Francisco; performance
 Tom Marioni; San Francisco; performance
 Bob Wilhite; L. A.; instruments, performance
 Michael Brewster; L.A.; environments
 Eric Orr; Taos, NM; environments
 Doug Hollis; Berkeley; environments
- Musicians/
 Composers: Harry Partch; collection U.C. San Diego; new instruments
 Lou Harrison; San Francisco; new instruments
 Richard Waters; Sebastopol, CA; new instruments
 Scott Hackleman; Santa Barbara, CA; adapted instruments
 Martin Kalve; new instruments, environments
 Jim Burton; NYC, NY; sound sculpture
 Skip La Plant; NYC, NY; sound sculpture
 Carol Weber; NYC, NY; sound sculpture
 Richard Dunlap; Santa Barbara, CA; performance
 Julian Carillo; Mexico; new and adapted instruments
 Reinhold Maxhausen; Seward, NEB; new instruments
 Pauline Oliveros; performance
 David Jacobs NY
 William Colvig; sound sculpture
 Bachet Brothers
 David Jacobs NY
- Concerts of
 Compositions by: Harry Partch, Lou Harrison, Richard Waters, Robert Erickson,
 Ron George, Paul William Simons, and John Forkner

CATALOG CONTENTS

- A. History
 - 1. Italian Futurists, intonometri, Noise
 - 2. Percussion Experimentation, 30's-40's
Edgard Varese, John Cage
 - 3. Exotic Timbral Resources -- NonWestern Instruments
 - 4. Acoustic Experimentation--Electronics
- B. Sound Sculpture
- C. Performance
- D. Acoustic Tuning of Spaces/Environments
- E. Adaptation of Traditional Instruments
- F. New Musical Instruments
- G. Uses--Applications
 - 1. Nonverbal communication, Meditation, Biofeedback
Systems, Interspecies Communication
- H. Record of Instruments and Performances

PUBLIC EXPOSURE

- A. All performances broadcast over KPFK
- B. Broadside/Poster, distributed throughout U. S.
- C. Viewing audience in California is about 3,000.

AL NEIL } YOSHIWADA - JESSIE FULLER - SUBAN^{NY} HARRIS
 BC.
 MARTIN BARTLET) HARRY PARTCH - LAURIE ANDERSON (?) - TINAGIROU ARIS
 BC.
 ERIC METCALF BERTO & A. HARRY, - MOON DOG - WALTER DE MARIA

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1)

TO BE TYPED.

SOUND SHOW - PSI 1979. 1AUR.

ADVISORY COMMITTEE MEETING: FRI. DEC 8 3PM
 PETER FRANK, TINA GIROUARD, SUSAN HARRIS, JOSEPH KOSUTH,
 DICK LANDRY

SOUND SHOW CATEGORIES & RECOMMENDED ARTISTS:

1) VERBAL INSTRUCTION FOR MUSICAL ACTIVITY

RECOMMENDED ARTISTS:

NAM JUNE PAIK GEORGE BRECHT
 DICK HIGGINS YOKO ONO
 GROUP "FLUXUS"
 LAWRENCE WEINER

2) VISUAL NOTATION FOR MUSICAL ACTIVITY (GRAPHICS)

(PRINTED SCORES) (SHEET MUSIC)

ARTISTS RECOMMENDED:

JOHN CAGE - ROBERT MORAN - SCHWITTERS
 PHIL GLASS - RUGGLES - CHARLES ILES
 STEVE REICH - BOB ASHLEY - ERIC SATIE
 EBERHART BLUM - EARLE BROWN - LA MONTE
 COLEMAN - MUMMA? ~~ANASTASI~~

3) VISUAL INTERPRETATION OF (PRE-EXTANT) MUSIC

JACKSON POLLOCK - BRUCE NAUMAN KANDINSKY
 LARRY POONS - ^{SON?} JOHN GIBSON
 MONDRIAN - GERD DE VRIES
 CLAUSS RINKE - THOMAS WILFRED
 LUIGI RUSSELO ^{JANNIS} KOUNELLIS, ~~JANNIS~~,
 JOHN COLTRAIN - ~~ER~~ ^{BILL} ANASTASI.

4) NATURAL (I.E. NON ELECTRONIC ACOUSTIC MANUAL) SOUND PRO-

DUCING DEVICES: BASCHET BROS.

AL NEIL } YOSHIWADA - JESSIE FULLER - SUSAN HARRIS
 BC. MARTIN BARTLET } HARRY PARCH - LAURIE ANDERSON (?) - TINA GIROUARD
 BC. ERIC METCALF } BERTOYA. HARRY, - MOON DOG - WALTER DE MARIA
 JIM BURTON } CLEVELAND CHENIER - BASCHET - BILL ANASTASI
 DAVID ROSEN BOOM } HARRY BERTOYA

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2)

5) MECHANICAL (AMPLIFIED, MOTOR DRIVEN) SOUND PRODUCING DEVICES:

LAURIE ANDERSON STEPHAN VAN HUENE ANASTASI
~~FINGUELTY~~ JEAN FINGUELTY ED. ~~WORTZ~~ - JIM BURTON
 RAUCHENBERG STEVE REICH - JOHN CAGE
 ROBERT MORRIS MARIANNE AMACHER
 ROBERT BARRY ALVIN LUCIER KEIN HOLZ#
 MICHAEL BREWSTER ~~ARIAN AMACHER~~
 TORONTO YORK UNIVERSITY
 DAVID ROSENBOOM - ~~ROSENBLUM~~ LUIGI RUSSOLO

6) SOUND SPACES:

MAX NEWHAUS ✓ DICK LANDRY KEIN HOLZ#
 KEITH SONNIER ✓ CONNIE BECKLEY
 LIZ PHILIPS ✓ JOAN LA BARBARA LARRY BELL?
 MARYANNE AMACHER ✓ JO JONES
 MARVIN TORRFIELD ROBERT BARRY
 MICHAEL BREWSTER

7) SOUND IN PERFORMANCE: (INSTALLATIONS - TEMPORALLY DEFINED ART.)

CHARLE MAGNE PALESTINE ✓ ROBERT MORRIS ✓
 TERRY FOX ✓ LAWRENCE WEINER ✓ ARMAN - ^{DENNIS OPPENHEIM} ~~CONNIE BECKLEY~~ ^{BILL}
 JOAN LA BARBARA - KEITH SONNIER - JOHN CAGE
 ^{DUKA HEYWARD}
 LAURIE ANDERSON MEREDITH MONK BILL BECKLEY
 MICHAEL SNOW ✓ LEANDRO KATZ ✓ ^{LAWRENCE WEINER} ~~VITO ACCONEI~~
 HEYWARD? JOHN CAGE

8) MUSICAL FORMATS INCORPORATED INTO PERFORMANCE ART:

DENNIS OPPENHEIM
 LAURIE ANDERSON
 VITO ACCONEI

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4)

13) PUREART FROM MUSICIANS.

BOB DILLAN

RICHARD PECK

JOANY MITCHELL

DICK LANDRY

PATTY SMITH

BOWIE - SCHOENBERG

OTHER NAMES: (UNIDENTIFIED AS TO CATEGORIES)

JOSEPH MARKS

COMMANDER CODY

DOLLAR BRAND

EUGENE CHADBOURNE

TOSHINORI KONDO

BRIAN O'DOHERTY

 GAP COOPERATIVE
 393 BROADWAY
 # SF 431-3111
OTHER AREAS FOR PROGRAM EXPLORATION

LIBRARY

BOOKS

TAPES - ACOUSTIGUIDES.

RECORD CUTTING

FILM

VIDEO

GERMANO CELANT RECORD SHOW - COMING TO

 PERHAPS THEY MIGHT
 WANT TO SHOW IT

DURING SOUND SHOW

WHILE BEING SPONSORS???

KITCHEN?

FRANKLIN?

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Duplicate Copy.

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

The Institute for Art and Urban Resources, Inc. (P.S. 1) Sound Festival
 April 22nd - June 10th, 1979 (7 weeks)
 Budget Estimate - Revised, Warner Communications

1. Electronic Equipment Rental and Sundry (incl.; audio equipment - tape decks, tape recorders, tv monitors, speakers, mikes, tapes, chairs, portable rostrum)	\$ 5,000.
2. Estimated Insurance In-transit Costs (national) for Musical Instruments and Related Art Objects (to and from destination)	2,000.
3. Estimated Insurance of Exhibition and Technical Equipment at P.S. 1 (10 weeks)	1,500.
4. Photo Documentation (film and printing for poster, invitation, catalog, media advertising, graphics)	8,000.
5. Advertising and Publicity for Sound Festival	
A. Invitations 100 artists x 800 = 8,000 cards 5"x8" (stock) b/w	1,200.
B. Envelopes (8,000)	200.
C. Posters (18"x24", b/w, 1,500 run)	1,500.
D. Mailing Tubes (800 @ 10¢)	80.
E. Catalog b/w, 80 pages, 3,000 run, plus 1 plastic record insert	12,000.
F. Calendar of Events print-out 2,000 run, b/w	800.
G. Press Release, 4 pages, xerox - 1,500	250.
I. Camera Ready Advertising	
1. Newspaper	
2. Art Magazines	
3. Radio	
4. T.V.	1,000.
I. Poster Sniping	500.
6. Photo Documentation	
Film and Printing Supplies	
A. Documentation of Special Events and Installations	500.
 TOTAL	 \$ 34,530.

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A. Invitations 100 artists x 800 = 8,000 cards 5"x8" (stock) b/w	1,200.
B. Envelopes (8,000)	200.
C. Posters (18"x24", b/w, 1,500 run)	1,500.
D. Mailing Tubes (800 @ 10¢)	80.
E. Catalog b/w, 80 pages, 3,000 run, plus 1 plastic record insert	12,000.
F. Calendar of Events print-out 2,000 run, b/w	800.
G. Press Release, 4 pages, xerox - 1,500	250.
I. Camera Ready Advertising	
1. Newspaper	
2. Art Magazines	
3. Radio	
4. T.V.	1,000.
I. Poster Sniping	500.
6. Photo Documentation	
Film and Printing Supplies	
A. Documentation of Special Events and Installations	500.
 TOTAL	 \$ 34,530.

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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC. EXECUTIVE OFFICE: THE CLOCKTOWER, 108 LEONARD ST., NEW YORK, N.Y. 10013
 REA 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

The Institute for Art and Urban Resources, Inc. (P.S. 1) Sound Festival
 April 22nd - June 10th, 1979 (7 weeks)
 Budget Estimate - Revised, Warner Communications

1. Electronic Equipment Rental and Sundry (incl.; audio equipment - tape decks, tape recorders, tv monitors, speakers, mikes, tapes, chairs, portable rostrum)	\$ 5,000.
2. Estimated Insurance In-transit Costs (national) for Musical Instruments and Related Art Objects (to and from destination)	2,000.
3. Estimated Insurance of Exhibition and Technical Equipment at P.S. 1 (10 weeks)	1,500.
4. Photo Documentation (film and printing for poster, invitation, catalog, media advertising, graphics)	8,000.
5. Advertising and Publicity for Sound Festival	
A. Invitations 100 artists x 800 = 8,000 cards 5"x8" (stock) b/w	1,200.
B. Envelopes (8,000)	200.
C. Posters (18"x24", b/w, 1,500 run)	1,500.
D. Mailing Tubes (800 @ 10¢)	80.
E. Catalog b/w, 80 pages, 3,000 run, plus 1 plastic record insert	12,000.
F. Calendar of Events print-out 2,000 run, b/w	800.
G. Press Release, 4 pages, xerox - 1,500	250.
I. Camera Ready Advertising	
1. Newspaper	
2. Art Magazines	
3. Radio	
4. T.V.	1,000.
I. Poster Sniping	500.
6. Photo Documentation	
Film and Printing Supplies	
A. Documentation of Special Events and Installations	500.
 TOTAL	 \$ 34,530.

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	MoMA PS1	I. A. 298

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5. Advertising and Publicity for Sound Festival	
A. Invitations 100 artists x 800 = 8,000 cards 5"x8" (stock) b/w	1,200.
B. Envelopes (8,000)	200.
C. Posters (18"x24", b/w, 1,500 run)	1,500.
D. Mailing Tubes (800 @ 10¢)	80.
E. Catalog b/w, 80 pages, 3,000 run, plus 1 plastic record insert	12,000.
F. Calendar of Events print-out 2,000 run, b/w	800.
G. Press Release, 4 pages, xerox - 1,500	250.
I. Camera Ready Advertising	
1. Newspaper	
2. Art Magazines	
3. Radio	
4. T.V.	1,000.
I. Poster Sniping	500.
6. Photo Documentation Film and Printing Supplies	
A. Documentation of Special Events and Installations	500.
 TOTAL	 \$ 34,530.

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The Institute for Art and Urban Resources, Inc. (P.S. 1) Sound Festival
 April 22nd - June 10th, 1979 (7 weeks)
 Budget Estimate

SOURCES:

Friends & Benefactors Committee	\$ 13,380.
Corporate & Foundation Committee	10,000.
NEA, Visual Arts	5,000.
NEA, Challenge Grant	<u>10,000.</u>
TOTAL SOURCES (annual)	\$ 38,380.
TOTAL SOURCES (¼, Sound Festival)	\$ 9,595.

USES:

1. Pro-rated overhead costs of building (P.S. 1)
 incl.; light, heat, water, maintenance, property
 taxes, mortgage, cleaning, refuse removal
 20 rooms and other spaces (floor plan appended)
 \$750. per week x 7 weeks \$ 4,950.
2. Pro-rated salaries of personnel working with project
 (curatorial, administrative, maintenance, technical)

A. Program Coordinator (\$14,000 annual)	1,885.
B. Designer - Graphic Artist (\$14,000 annual)	1,885.
C. Preparator (\$9,000 annual)	1,212.
D. Secretary (\$9,000 annual)	1,212.
E. (2) Part-time Assistants (\$3. per hour)	840.
F. Security Guard (\$3. per hour)	840.
G. Building Janitor (\$10,000 annual)	1,346.
H. (2) Technicians, Electronic (\$6. per hour)	3,360.
I. Photographer, part-time (\$5. per hour)	560.
3. Honoraria, Guest Visual Artists and Musicians
 (100 artists @ \$100.) 10,000.
4. Electronic Equipment Rental and Sundry
 (incl.; audio equipment - tape decks, tape
 recorders, tv monitors, speakers, mikes,
 tapes, chairs, portable rostrum) 5,000.
5. Estimated Transportation Costs for Guest Artists
 (10 x \$250 - national) 2,500.
6. Estimated Shipping and Crating of Musical Instruments
 and Art Related Objects (national) 4,000.

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7. Estimated Insurance In-transit Costs (national) for Musical Instruments and Related Art Objects (to and from destination)	\$ 2,000.
8. Estimated Insurance of Exhibition and Technical Equipment at P.S. 1 (10 weeks)	1,500.
9. Exhibition Installation Hardware and Supplies (paint, lumber, lighting, electric wire, tape, office supplies, labels, stamps, cleaning supplies)	1,000.
10. Photo Documentation (film and printing for poster, invitation, catalog, media advertising, graphics)	8,000.
11. Advertising and Publicity for Sound Festival	
A. Invitations 100 artists x 800 = 8,000 cards 5"x8" (stock) b/w	1,200.
B. Envelopes (8,000)	200.
C. Posters (18"x24", b/w, 1,500 run)	1,500.
D. Mailing Tubes (800 @ 10¢)	80.
E. Catalog b/w, 80 pages, 3,000 run, plus 1 plastic record insert	12,000.
F. Calendar of Events print-out 2,000 run, b/w	800.
G. Postage/Distribution, poster, catalog, press release, invitation	1,200.
H. Press Release, 4 pages, xerox - 1,500	250.
I. Camera Ready Advertising	
1. Newspaper	
2. Art Magazines	•
3. Radio	
4. T.V.	1,000.
J. Poster Sniping	500.
K. Print-up of P.S. 1 Floor Plan (2 pages x 1000)	100.
12. Photo Documentation Film and Printing Supplies	
A. Documentation of Special Events and Installations	
B. Catalogs	
C. Invitations	
D. Poster	500.
13. Reception (wine, glasses, bartending, food)	500.
TOTAL USES	\$ 71,920.

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4905 - Buff
 8905 - Green
 4205 - White

PG 2:

	1	2	3	4	5
1	11	ADVERTISING + PUBLICITY FOR SOUND FESTIVAL.			1
2	A	INVITATIONS	100 ARTISTS X 800 = 8000 CARDS	1200.00	2
3			5" X 8" (STOCK) B/W		3
4	B	ENVELOPES	8000 (STOCK)?	200.00	4
5	C	POSTERS	18" X 24" (STOCK) B/W: 1,500 Run	1,500.00	5
6	D	MAILING TUBES	500 at .109 each	80.00	6
7	E	CATALOGUE	B/W COVER (STOCK)?		7
8			3000 Run 80 PGS. (STOCK)?	\$1200.00	8
9		* PLUS ONE PLASTIC TYPE?			9
10		- RECORD INSERT (LP) BINDING?			10
11	E	POSTAGE / INVITATION, POSTER, CATALOGUE	16 840.	1,200.00	11
12		- DISTRIBUTION. PRESS RELEASE	POSTER 200 CATALOGUE 200		12
13	F	CALENDAR OF EVENTS PRINT-OUT			13
14		2000 Run B/W (STOCK)		800.00	14
15					15
16	H	PRESS RELEASE / 4 PGS. XEROX - 1,500		250.00	16
17	I	CAMERA READY ADVERTISING			17
18		A) NEWSPAPER		\$1,000.00	18
19		B) ART MAGAZINES			19
20		C) RADIO			20
21		D) T.V.			21
22	J	POSTER SNIPING		500.00	22
23	K	PRINTUP OF PSI FLOOR PLAN 2 PGS X 1000		100.00	23
24		PHOTO DOCUMENTATION			24
25					25
26		FILM + PRINTING SUPPLIES.			26
27	A	DOCUMENTATION OF SPECIAL EVENTS + INSTALLATIONS		500.00	27
28	B	CATALOGUES			28
29	C	INVITATIONS.			29
30		POSTER			30
31					31
32		RECEPTION			32
33					33
34		WINE, GLASSES BARTENDING, FOOD		500.00	34
35					35
36		ANOTHER PLAN			36
37					37
38		Grand TOTAL.			38
39					39
40					40
41					41
42					42
43					43
44					44
45					45
46					46
47					47

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Check all figures with *wenn*
 + add on Computer Calculator

	1	2	3	4	5
	SOUND FESTIVAL } PSI	DATES	JUNE 10		
	BUDGET ESTIMATE	A PRIL 22	1964	79	7 WEEKS
1	PROPRATED ^{OVERHEAD} COSTS OF BUILDING FOR FESTIVAL (P.S.I.)				
2	EX: LIGHT, HEAT, WATER, MAINTENANCE, PROPERTY TAXES, MORTGAGE				
3	CLEANING + REFUSE REMOVAL				
4	20 ROOMS + OTHER BUILDING SPACES (FLOOR PLAN APPENDED)				
5	\$75,000 PER WEEK X 7 WEEKS				\$495,000
6	PROPRATED SALARIES OF PERSONEL WORKING WITH PROGRAM PROJECT				
7	2 CURATORIAL, AND ADMINISTRATIVE STAFF AND MAINTENANCE + TECHNICAL STAFF				
8	A PROGRAM COORDINATOR. 14,000 ÷ 52 x 7 = 1885				
9	B DESIGNER - GRAPHIC ARTIST 14,000 ÷ 52 x 7 = 1885				
10	C PREPARATOR 9,000 ÷ 52 x 7 = 1212				
11	D SECRETARY / TYPIST 9,000 ÷ 52 x 7 = 1212				
12	E PARTTIME ASSISTANTS (2) CLERK. 3.00 per hr x 8 hrs x 7 weeks = 1680				
13	F SECURITY GUARD 3.00 per hr x 8 hrs x 7 = 1680				
14	G BUILDING JANITOR 10,000 ÷ 52 x 7 weeks = 1346				
15	H TECHNICIANS (2) ELECTRONIC 6.00 per hr. x 8 hrs x 7 weeks = 1680				
16	I PHOTOGRAPHER PARTTIME 5.00 per hr - 2 days at 8 hrs x 7 weeks = 560				
17	EX: ELECTRONIC EQUIPMENT RENTAL + OTHER SUNDRY				500,000
18	EX: AUDIO EQUIPMENT - TAPE DECKS, TAPE RECORDERS				
19	T.V. MONITORS, SPEAKERS, MIKES, TAPES				
20	CHAIRS, PORTABLE RESTROOM ETC.				
21					
22	3) HONORARIA:				
23	GUEST VISUAL ARTISTS AND MUSICIANS,				
24	100 ARTISTS AT \$100.00 EACH				\$10,000.00
25					
26	5) ESTIMATED TRANSPORTATION COSTS FOR				
27	GUEST ARTISTS 10 X 250.00 (NATIONAL)				2500.00
28					
29	6) ESTIMATED SHIPPING + CRATING OF ^{MUSICAL} INSTRUMENTS				
30	AND ART RELATED OBJECTS (NATIONAL)				\$400,000
31					
32	7) ESTIMATED INSURANCE IN TRANSIT COSTS (NATIONAL)				
33	FOR MUSICAL INSTRUMENTS + RELATED ART OBJECTS				\$2,000.00
34	(TO AND FROM DESTINATION)				
35	8) ESTIMATED INSURANCE OF EXHIBITION + TECHNICAL				
36	EQUIPMENT AT PSE 10 WEEKS				\$1,500.00
37					
38	9) EXHIBITION INSTALLATION HARDWARE + SUPPLIES				
39	EX: PAINT, LUMBER, LIGHTING, ELECTRIC WIRE				
40	TAPE OFFICE SUPPLIES, LABELS STAMPS				1,000.00
41	CLEANING SUPPLIES, ETC.				
42	10) PHOTO DOCUMENTATION:				
43	FILM + PRINTING for, POSTER, INVITATION, CATALOGUE				8,000.00
44	MEDIA ADVERTISING GRAPHICS, (CAMERA READY WORK)				
45					
46					
47					
	5) POSTER SNIPING				5,000.00

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4905 - Buff
8905 - Green
4205 - White

	1	2	3	4	5
	Dates: APRIL ← MAY 79				
1	Uses:				
2	1	Produced at BUILDING			
3		FACILITIES ^{FOR ARTISTS} LIGHT, HEAT, ^{WATER} BUILDING MAINTENANCE PROPERTY TAXES			
4		CENTRAL ADMIN. 90 MORTGAGE, CLEANING + REFUSE REMOVAL			
5		15 spaces at \$50.00 per week.			
6		\$750.00 X 7 weeks \$4,950.	49,500.00 →		49,500.00
7	2	Visual Artists + Musicians			
8	3	Artists honored			
9		100 Artists at \$100. X 100	100,000.00 →		100,000.00
10					
11	0.4	TECHNICIANS (ELECTRONIC)			
12		ON CONTRACT 7.00 per hr. X 8 = 56 per day.			
13		56 X 7 = 392.00 X 7 weeks 2,744.00.			
14		and other equipment 2,744.00 X 2 technicians = \$5,488.00			
15	5	ELECTRONIC EQUIPMENT RENTAL			
16		EX: TV MONITORS, TAPE DECKS, TAPE RECORDERS, TAPES			
17		SOUND AMPLIFIERS, SPEAKERS, MIKES, ETC.			5,000.00
18		CHAIRS, PORTABLE ROSTRUM ETC			
19	6	CRATING + TRANSPORTATION TO + FROM PSI			
20		OF MUSICAL INSTRUMENTS			
21		MUSICAL ART OBJECTS, ETC (NATIONAL COAST-TO-COAST) (ESTIMATED)			\$000.00
22		(ESTIMATED)			
23	7	INSURANCE IN TRANSIT			
24		OF MUSICAL INSTRUMENTS			
25		+ ART OBJECTS.			2,000.00
26		ESTIMATED			
27	8	INSURANCE OF			
28		EXHIBIT + TECHNICAL			
29		MATERIAL 7 weeks - PSI			1,500.00
30		CENTRAL ADMINISTRATION 10% of 12 MONTH			
31	8.2	CURATORIAL PERSONNEL ON CONTRACT			
32		1 CURATOR ON CONTRACT \$254 X 7 weeks			1,778.00
33		1 DESIGNER + GRAPHIC ARTIST 254 X 7 weeks			1,778.00
34		1 PREPARATOR ON CONTRACT \$175.00 X 7 weeks			1,225.00
35	**	SECURITY GUARD 24 hrs per day - 7 days X 7 weeks			1,764.00
36		ADVERTISING + PUBLICITY DOCUMENTATION 2 part time weeks			10,000.00
37	9. A.	INVITATIONS 100 ARTISTS X 800. (CARD - B/W. 5" X 8")			
38		+ ENVELOPES. 8000 X 1.00 X 10 (PAPER WEIGHT?)			800.00
39		B. CALENDAR OF EVENTS 2000 X .04 (PAPER WEIGHT?)			800.00
40		C POSTAGE / POSTERS CATALOGUE, INVITATIONS, CALENDAR			500.00
41		D POSTERS 18" X 24" B/W. (PAPER WEIGHT?)			
42		E PAPER MAILING TUBES 1,500 X .15 (TUBE)			225.00
43		F CATALOGUE / AN COVER - 80 PGS. B/W (PAPER WEIGHT) TUBE BINDING			1,200.00
44		G PRESS RELEASE, 4 PGS (XEROX) X 1,500			250.00
45		H) NEWSPAPER ADVERTISING			
46		2) ART MAG ADVER.			10,000.00
47		3) RADIO "			
48		4) T.V. A.			
49		5) POSTER SNIPING			500.00

See over.

see over

over

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PHOTO DOCUMENTATION

1 PHOTOGRAPHER ON CONTRACT.

\$1,000

~~PRINT~~ FILM + PRINTING B/W.

1/2 500.00

{ CATALOGUE

POSTER

INVITATION

MEDIA ADVERTISING GRAPHICS

LABELS + SIGNS (DIRECTION + LOCATION ^{ROOM})

FLOOR PLANS.

10 EXHIBITION INSTALLATION HARDWARE:

\$500.00

RELATED TO SOUND FESTIVAL SPECIAL PROJECT.

ELECTRIC WIRE, ADHESIVE TAPE,


PAINT-

Reception.

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 THE INSTITUTE FOR **ART AND URBAN RESOURCES**, INC.
PROJECT STUDIOS ONE (P.S. 1), 46-01 21ST ST: L.I.C., N.Y. 11101

*Sound Show
Performance
Auditorium*

Stephen Kerner

Brenda Wallace

Alanna Heiss

Per Jensen

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Sound Festival
Planning Meeting
June 20th, 1979



Foundation

EX-Officio

Darrell Chin

Stephen Reichard

Brenda Wallace

Alanna Heiss

Per Jensen

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Sound Festival
Planning Meeting
June 20th, 1979

*Sound
Performance*

knys chataa

Phill Niblo

Bill Heller

Peter Frank

. C .

Ex-Officio

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Stephen Reichard

Brenda Wallace

Alanna Heiss

Per Jensen

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Sound Festival
Planning Meeting
June 20th, 1979

Panel Members

Mimi Johnson - Art Services

Rhys Chatbam - Music Curator, The Kitchen

Phill Niblock - Curator of Music, Experimental Intermedia Foundation

Bill Hellermann - Director, Composers Forum

Peter Frank - Critic

Ex-Officio

Darrell Chin

Stephen Reichard

Brenda Wallace

Alanna Heiss

Per Jensen

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Revised Budget

I. Performance Program- P.S.1 Auditorium

- A. September 30, 1979 - November 18, 1979 - SOUND FESTIVAL
 B. April 27, 1980 - June 15, 1980 - PERFORMANCE PROGRAM

II. Sound Festival '79

A. Advisory Committee:

Mimi Johnson, Art Services
 Rhys Chatham, Music Curator
 Phil Niblock, Composer

Bill Hellerman, Composer
 Peter Frank, Critic

B. Sources:

1. Friends and Benefactors Committee	\$1,800	
2. Corporate Foundation Committee	3,000	
a. State & Private Funding		Projected: \$500 Actual: \$1750
"Meet the Composer"		
i. Breakdown:		
Joel Chadabe \$150		Joseph Kubera \$100
Tony Conrad 150		Lawrence Kucharz 150
Jon Gibson 100		Alain Middleton 100
Peter Gordon 150		Phill Niblock 100
Tom Johnson 150		Laurie Spiegel 150
Jill Kroesen 100		Richard Titlebaum 100
		Yasunao Tone 100

TOTAL: \$1750.00

3. Artists Committee

1,000

4. Internal Income (donations)

Projected: 1,000 Actual: \$250

TOTAL SOURCES: \$7,800

C. Uses: Auditorium Program & Exhibition Center

1. Pro-rated documentation (year end documentation)	\$2,500	
2. Advisory Committee Honora	500	
3. a. Sound Performer Material Costs		Projected 3,600 Actual: 3,450
46 artists x \$75= 3450		
b. Sound Equipment Purchase		Projected 4,000 Actual: 2,260.44
c. Piano Rental		Projected 700 Actual: 1,500
(transportation, tuning, insurance)		
d. Technical Assistants		Projected 700 Actual: 700
e. Poster & Envelopes		
i. Design & Mechanics	\$1500	
ii. Printing	300	
iii. Mailing-	200	
f. Floor Plans/ directories		Projected
g. Publicity program advertising		
Village Voice - \$505.20		
Soho Weekly News \$793.94		
Composers' Forum \$200.00		
Artforum \$225.00		
		Total: \$1724.14
h. 10% Contingency (security)		\$400

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i Honoraria 7,050.00
 j Transportation Costs (California Artists rd.trip) 800.00
 k. Transportation of Show to California 2000.00
 l. Catalogue costs 650.00 .Revenue: 750

TOTAL USES: \$25,534.58

LESS

TOTAL SOURCES: \$7,800.00

\$17,734.58

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Revised Budget

- I. Performance Program- P.S.1 Auditorium
 A. September 30, 1979 - November 18, 1979 - SOUND FESTIVAL
 B. April 27, 1980 - June 15, 1980 - PERFORMANCE PROGRAM

II. Sound Festival '79

A. Advisory Committee:

Mimi Johnson, Art Services
 Rhys Chatham, Music Curator
 Phil Niblock, Composer

Bill Hellerman, Composer
 Peter Frank, Critic

B. Sources:

1. Friends and Benefactors Committee \$1,800
 2. Corporate Foundation Committee 3,000
 a. State & Private Funding "Meet the Composer" Projected: \$500 Actual: \$1750

i. Breakdown:

Joel Chadabe	\$150	.25	Joseph Kubera	\$100	.125
Tony Conrad	150	.175	Lawrence Kucharz	150	.175
Jon Gibson	100	.125	Alain Middleton	100	.125
Peter Gordon	150	.175	Phill Niblock	100	.125
Tom Johnson	150	.175	Laurie Spiegel	150	.175
Jill Kroesen	100	.125	Richard Titlebaum	100	.125
			Yasunao Tone	100	.125

1800
7500
2500

TOTAL: \$1750.00

3. Artists Committee 1,000
 4. Internal Income (donations) Projected: 1,000 Actual: \$250

* PRO RATED ADMINISTRATIVE COSTS:

TOTAL SOURCES: \$7,800

C. Uses: Auditorium Program & Exhibition Center

1. Pro-rated documentation (year end documentation) \$2,500
 2. Advisory Committee Honora 500
 3. a. Sound Performer Material Costs
 46 artists x \$75= 3450 Projected 3,600 Actual: 3,450
 b. Sound Equipment Purchase Projected 4,000 Actual: 2,260.44
 c. Piano Rental Projected 700 Actual 1,500
 (transportation, tuning, insurance)
 d. Technical Assistants Projected 700 Actual 700
 e. Poster & Envelopes
 i. Design & Mechanics \$1500
 ii. Printing 300
 iii. Mailing- 200
 f. Floor Plans/ directories Projected
 g. Publicity program advertising
 Village Voice - \$505.20
 Soho Weekly News \$793.94
 Composers' Forum \$200.00
 Artforum \$225.00
 Total: \$1724.14
 h. 10% Contingency (security) \$400

Breakdown

Pro-rated %
 Pro-rated annual income expense deficit request

Heating %

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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REVISED BUDGET (CONT.)

PERFORMANCE EXP

6. Poster & Envelopes				
Mechanics & Design.	1500.00	1500.00	*500.00	
Printing.	300.00	300.00	100.00	
Mailing.	200.00	200.00	88.00	
7. Floor Plans/ directories.	42.00	42.00	14.00	
8. Publicity Program - Advertising.		TOTAL: 172414		
Voice		505.20	168.40	
Soho Weekly News		200.00	200.00	264.00
Composers' Forum		225.00	75.00	700
Artforum	400.00	400.00	400.00	225
8. Security.	400.00	400.00	50.00p/wk.	400 AUDITORIUM
9. Honoraria	7050.00	7050.00	2900.00***	
10. Transportation Costs- California artists rd. trip- performance.	800.00	800.00	266.00p/each	
11. Transportation - return shipping costs to LAICA.	2900.00	3000.00		
12. Catalogues purchased from LAICA.	650.00	650.00	3.00/each	650
13. Equipment Insurance.	60.00	60.00	60.00	
14. Insurance in Transit (LAICA show).	200.00	250.00	8200	

TOTAL USES: 23,036.00
 TOTAL SOURCES: 12,374.00
 DIFFERENCE: 11,662.00

17,902

Auditorium 2nd & 3rd Floors

* Total sound budget is divided into three categories: 1) Performance, 2) Special Projects 3) Exhibition Center-1st floor

**MEET THE COMPOSER(for 14 artists) 1850.00
 I.A.U.R. 1300.00 -- \$225.00p/person= \$75.00 towards material costs, \$150 towards honoraria
 3150.00

***Honoraria paid by I.A.U.R. not requested from Meet the Composer primarily out of state artists - 2900.00

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15.2
SOUND PROGRAM: 8 SUNDAYS - SEPT 30 - NOV 18 - 1979

PERFORMANCE " : PRO RATED *
Revised Budget (cont.)

	PROJECTED	ACTUAL	PRO RATED *
b. Sound Equipment Purchase	4000.00	2260.44	$\frac{2260.44}{1500.00} \times 4000.00 = 6014.40$
c. Piano Rental	700.00	1500.00	$\frac{1500.00}{700.00} \times 700.00 = 1500.00$
d. Technical Assistants	700.00	700.00	700.00
e. Poster & Envelopes			
i Design & Mechanics	* 1500.00	500.00	500.00 *
ii Printing	* 300.00	100.00	100.00
iii Mailing	* 200.00	88.00	88.00
f. Floor Plans/ directories	40.00	124.00	124.00
g. Publicity Program -Advertising			
Village Voice		505.20	168.40
Soho Weekly News		793.94	264.64
Composers' Forum		200.00	200.00
Artforum		225.00	225.00
h. Contingency (security) 10%	400.00	400.00	400.00
i. Honoraria	7050.00	7050.00	3,150.00 XX
j. Transportation Costs (PERFORMING ARTISTS FROM CALIFORNIA) - 4 -	800.00	800.00	2,900.00 XXX
k. Transportation of Show to California (LAICA) RETURN SHIPPING COSTS	2900.00	3000.00	800.00
l. Catalogue costs (PURCHASED FROM LAICA)	650.00	650.00	(revenue \$150)
m. EQUIPMENT INSURANCE	60.00	26,534.58	60.00
n. INSURANCE IN TRANSIT (LAICA SHOW)	200.00	7,800.00	17,734.00
		250.00	82.00

TOTAL USES:
TOTAL SOURCES:
DIFFERENCE:

XX MEET THE COMPOSER 1850.00
IAUR 1300.00
for 14 artists % 3,150

* TOTAL SOUND BUDGET ÷ INTO THREE CATEGORIES
1) PERFORMANCE (AUDITORIUM)
2) SPECIAL PROJECTS (2ND + 3RD FLOOR)
3) EXHIBITION CENTER (1ST FLOOR)

XXX HONORARIA PAID BY IAUR (NOT REQUESTED FROM MEET THE COMPOSER MOSTLY OUT OF STATE ARTISTS. } 2,900
IAUR brk-down a) 75 ^{target} mat. costs
b) 150 towards Honorarium / per person

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Revised Budget: Sound Show September 30, 1979

5/8/79

1. Honoraria, Guest Visual Artists and Musicians (50 artists at \$100)	\$ 5,000
2. Electronic Equipment Rental and Sundry (Including audio equipment-tape decks, tape recorders, T.V. monitors, speakers, microphones, tapes, chairs, portable rostrum)	\$10,000
3. Estimated transportation Costs for guest artists 10x250 national ½ LAICA ½ I.A.U.R. = \$2,500	\$ 1,250
4. Estimated Insurance at P.S. 1 (Exhibition Center - 10 weeks)	\$ 1,500
5. Exhibition installation hardware and supplies (paint, lumber, lighting, electric wire, tape, office supplies)	\$ 2,000
6. Advertising and Publicity	\$ 700
Invitations	100
Envelopes	600
Posters (18" x 24" B/W #1,500)	80
Mailing Tubes	800
Calendar of events print out	500
Postage	250
Press release	1,000
Advertising (newspapers and art magazines)	200
Poster Sniping	500
7. Photo documentation	500
8. Reception	500
TOTAL USES	\$25,080.00

*3 artists
AIR FARE
\$725.
125.
225.*

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SOUND SHOW - P.S. 1 1979 INSTITUTE FOR ART AND URBAN RESOURCES

SOUND SHOW CATEGORIES AND RECOMMENDED ARTISTS:

1. VERBAL INSTRUCTION FOR MUSICAL ACTIVITY

RECOMMENDED ARTISTS:

Nam June Paik	George Brecht
Dick Higgins	Yoko Ono
Group "Fluxus"	
Lawrence Weiner	

2. VISUAL NOTATION FOR MUSICAL ACTIVITY (GRAPHICS) (PRINTED SCORES) (SHEET MUSIC)

RECOMMENDED ARTISTS:

John Cage	Robert Moran	Schwitters
Phil Glass	Ruggles	Charles Ives
Steve Reich	Bob Ashley	Eric Satie
Eberhart Blum	Earle Brown	La Monte
Coleman	Mumma	

3. VISUAL INTERPRETATION OF (PRE-EXTANT) MUSIC

Jackson Pollock	Bruce Nauman	Kandinsky
Larry Poons	Jon Gibson	Bill Anastasi
Mondrian	Gerd De Vries	
Claus Rinke	Thomas Wilfred	
John Coltrain	Jannis Kounellis	
	Jack Ox	

4. NATURAL (NON ELECTRONIC) SOUND PRODUCING DEVICES:

Yoshiwada	Jessie Fuller	Baschet Brothers
Al Neil B.C.	Laurie Anderson	Suzanne Harris
Martin Bartlett B.C.	Moon Dog	Tina Girouard
Eric Metcalf	Baschet	Walter De Maria
Jim Burton	Luigi Russello	Bill Anastasi
Harry Partsch		
Harry Bertoya		
Cleveland Chenier		
David Rosenboom		

5. MECHANICAL (AMPLIFIED, MOTOR DRIVEN) SOUND PRODUCING DEVICES:

Laurie Anderson	Stephan Van Heunie	Anastasi
Jean Tinguely	Ed Word	Jim Burton
Rauchenberg	Steve Reich	John Cage
Robert Morris	Marianne Amacher	
Robert Barry	Alvin Lucier	Keinholz
Michael Brewster	Luigi Russalo	
David Rosenboom	Toronto	

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6. SOUND SPACES:

Max Newhaus	Dick Landry	Keinholz
Keith Sonnier	Connie Beckley	
Liz Phillips	Joan La Barbara	Larry Bell
Maryanne Amacher	Jo Jones	
Marvin Torrfield	Robert Barry	
	Michael Brewster	

7. SOUND IN PERFORMANCE: (INSTALLATIONS - TEMPORALLY DEFINED ART)

Bill & Connie Beckley	Robert Morris	Dennis Oppenheim
Chalemagne Palestine	Lawrence Weiner	Arman
Terry Fox	Keith Sonnier	John Cage
Joan La Barbara	Meredith Monk	Duka Heyward
Laurie Anderson	Leandro Katz	Bill Beckley
Michael Snow	John Cage	Lawrence Weiner
Heyward		Vito Acconci

8. MUSICAL FORMATS INCORPORATED INTO PERFORMANCE ART:

Dennis Oppenheim
Laurie Anderson
Vito Acconci

9. PERFORMANCE ART FORMATS INCORPORATED INTO MUSIC:

Dick Landry	William Hellerman
Gibson	John Zorn
Rice	Peter Gordon
Phil Glass	
Peter Frohlick (Canada)	

10. 'PURE' MUSIC IN DIALOGUE WITH THE VISUAL ARTWORLD IN CONTEXT:

Terry Fox	Charlemagne Palestine	
Richard Peck	Dick Landry	Calder
Steve Reich	Michael Galasso	
Gibson	Riley	
La Monte	Young	

11. PURE MUSIC BY VISUAL ARTISTS:

Terry Allen	Richard Van Buren
Michael Snow	Bill Copley
Ron Bladen	Frosty Myers
Morgan Russell	Marty Greenbaum
Marcel Duchamp	Jim Dine
Peter Van Riper	Coleman
Dubuffet	

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12. RELEVANT POPULAR CULTURAL SOURCES:

Patti Smith "Drawings"	Clifton Chenier
Clifton Chenier	Moon Dog
Coltrain	Persuasions
Arnet Coleman	Talking Heads
Tom Phillips	Frank Zappa
Yoko Ono	Dubuffet
John Lennon	
Peter Frohlick (Canada)	

13. PURE ART FROM MUSICIANS:

Bob Dylan	Richard Peck	
Joani Mitchell	Dick Landry	
Patti Smith	Bowie	Schoenberg

OTHER NAMES: (UNIDENTIFIED AS TO CATEGORIES)

Joseph Marks	
Commander Cody	
Dollar Brand	
Eugene Chadbourne	GAP Cooperative 393 Broadway
Toshinori Kondo	#5F 431-3111
Brian O'Doherty	

OTHER AREAS FOR PROGRAM EXPLORATION:

Library
 Books
 Tapes - Acoustiguides
 Record Cutting
 Film
 Video

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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.
P.S. 1
46-01 21ST STREET
LONG ISLAND CITY, N.Y. 11101
212-784-2084

I N F O R M A T I O N S H E E T

The Institute for Art and Urban Resources, Inc., a non-profit arts organization, begun in 1971, was initially involved in salvaging abandoned buildings for artists' workspaces and exhibitions. The Institute subsequently established

IV. Summary of project description (complete in space provided. Do NOT continue on additional pages.)
WEST/EAST: FIRST GENERATION ENVIRONMENTAL SCULPTURE: In 1979 ART & URBAN RESOURCES at P.S.1 will begin a series of exhibitions concerned with major movements in contemporary art which have originated outside the N.Y. art community. One crucial need is a substantial exhibition focused on the environmental work, particularly with light, done by California sculptors, hopefully including: Michael Asher; Larry Bell; Bob Irwin; Bruce Nauman; Maria Nordman; Eric Orr; James Turrell; Dewain Valentine; and Douglas Wheeler. This would be the first attempt in N.Y. to give these artists exposure jointly, although they are known internationally (see attached). This is not to say that N.Y. institutions have totally ignored these artists, rather, the realization of works has often not been feasible within the context of set museum spaces (see Michael Asher's show at the Clocktower reviews "Artforum" and "Soho Weekly News"). Several problems confront the organization of such a show: 1) money; 2) certain resentments toward N.Y.; 3) the artists' resistance to group shows which would "line the work up" in a neat ideological package. We propose, instead, to organize a more flexible showing situation: 1) the artist would be invited to participate in a series of installations which would build up over the course of the year. Each artist and presentation of the work would be treated individually; 2) the location of the installation within the building could vary greatly (i.e. traditional gallery center, attic rooms, vaults, coal bins, tunnels under the sidewalks, abandoned and stripped porcelain restrooms, un-utilized stairwells, cellars, etc., all affording highly diverse sources of light); 3) the installations can be available to the public for much longer periods of time than normal museum exhibitions. The artists would come to N.Y. 3 times for the project Aug. - ~~Oct.~~ '79 - to determine the site; Nov. '79 - April '80 - to do the installation; May '80 - to participate in a group seminar once all works had been realized.

Programs at the Institute for Art and Urban Resources include the following:

STUDIO WORKSPACE AT P.S. 1 AND THE CLOCKTOWER

This program provides low-cost, non-living studio workspace to artists for a one year period. Artists are selected on the basis of the work's quality, financial and space needs by a voting panel. The artists make rental contributions of \$30-\$80 a month. Applications will be available March 1980 for the following 1980-81 year beginning in July.

INTERNATIONAL STUDIO PROGRAM

Since 1977 the Institute has worked in cooperation with the governments of Australia, Canada, France, Germany, the Netherlands, and Spain to establish

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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.
P.S. 1
46-01 21ST STREET
LONG ISLAND CITY, N.Y. 11101
212-784-2084

I N F O R M A T I O N S H E E T

The Institute for Art and Urban Resources, Inc., a non-profit arts organization, begun in 1971, was initially involved in salvaging abandoned buildings for artists' workspaces and exhibitions. The Institute subsequently established two permanent exhibition and workspace centers: The Clocktower, 108 Leonard Street and Project Studios One (P.S. 1) in Long Island City, Queens.

P.S. 1 housed in a nineteenth century school building that was slated for demolition, provides low cost studios to artists as well as exhibition facilities of 25,000 square feet. The size and relaxed atmosphere of P.S. 1, which is the largest alternative space in North America, affords artists an opportunity to utilize the building's raw interior to maximum advantage. Since P.S. 1's inaugural exhibition in 1976, works by over 1,000 artists have been included in the quarterly programs. Executive offices of the Institute are located at P.S. 1.

The Clocktower is designed for in-depth one person exhibitions often featuring works by artists whose careers are just emerging. Sixteen shows are scheduled annually. Studio space is also available at the Clocktower.

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2.

workspace for professional international artists at P.S. 1. During the course of their year stay, the artists have an exhibition in their studios coinciding with the Institute's regularly scheduled shows.

P. S. 1 GROUP EXHIBITIONS

P.S. 1's Exhibition Center is 8,000 square feet and contains eight renovated rooms for large group shows. The shows are intended to extend the framework of the museum and are guest curated by artists, critics and art historians.

P. S. 1 SPECIAL PROJECTS

The Special Project Wing at P.S. 1 provides eight raw spaces for the exhibition of experimental installations by artists. Work is selected from an active file of artist proposals. Artists interested in applying for a Special Project room may submit slides, photographs and/or written material addressed to P.S. 1, 46-01 21st St., L.I.C., N.Y. 11101, attention: Brenda Wallace, Program Coordinator or Per Jensen, Assistant Curator. All material should include a self-addressed stamped envelope to insure its return.

CLOCKTOWER EXHIBITIONS

Exhibition facilities at the Clocktower include a large main gallery area and a smaller, more intimate tower room. Artists interested in having their work considered for exhibition at the Clocktower should also send their material to P.S. 1, attention: Brenda Wallace or Per Jensen.

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

Directions to the Clocktower: Located on 108 Leonard St. at the corner of Broadway and Leonard, it can be conveniently reached by any subways stopping at City Hall including the IRT #6,5,4 or the E and F lines.

The I.A.U.R., P.S. 1 is open to the public from September-June, Thursday-Sunday, from 1-6 PM. The Clocktower is open September-June, Wednesday-Saturday, from 1-6 PM. Admission to all events is free.

The I.A.U.R. is funded in part by grants from the New York State Council on the Arts and the National Endowment for the Arts.

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SOUND 79

SEPT 30: } 79.
NOV 18: }

In the fall of 1979, The Institute for Art and Urban Resources, Inc. is organizing a multipartite exhibition in its P.S. 1 space, documenting the interaction of visual and sonic factors in the art of our time.

As part of this exhibition, the project rooms on the second and third floors of P.S. 1 will be given over entirely to sound producing and music oriented installations.

This large show will be divided into several categories in order to touch on some of the diverse concerns presently being explored by artists.

Special Projects Rooms

Proposals by artists for the special projects rooms are being received by the Institute now. A committee of artists, curators and critics whose knowledge about this specialized area of experimental sound and music has been brought together in order to evaluate all proposals sent to us. A selection of work will be made based on the quality and feasibility of the applicant's proposal as well as its compatibility to other sound installations under consideration for the exhibit period.

The following are some of the sound categories under consideration.

1. Verbal instruction for visual activities (words as a sound experience, 2 dimensional)
2. Visual notation of musical activity (scores)
3. Visual interpretation of pre extant music (i.e. paintings)
4. Natural sound producing devices (acoustic, manual)
5. Mechanical sound producing devices (amplified, motor driven)
6. Sound spaces
7. Sound as performance art and sound installations
8. Musical formats incorporated into performance art
9. Performance art formats incorporated into music
10. Pure music in dialogue with the visual art-world context

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11. Pure music by visual artists
12. Visual art by musicians (i.e. paintings etc.)
13. Relevant popular culture

Exhibition Center P.S.1

The exhibition center will house a musical instrument installation which is being organized and curated by Robert Smith, Director of the Los Angeles Institute for Contemporary Art and partially funded by the N.E.A. This installation will only partially fill the Exhibition Center. The other rooms will be devoted to an exhibit of contemporary musical scores to be curated by Peter Frank.

Auditorium, P.S. 1

P.S.1 also houses a large auditorium. As part of the fall programming period we will be scheduling sound performance events by well known groups of musicians, dancers and visual artists. These events will take place on Saturday and Sunday afternoons throughout the exhibition period.

It is anticipated that the entire show will involve the participation of over two hundred artists. All artists will require materials of a technical nature not normally used by the more traditional art forms. The hiring of specialists in the field of sound electronics will be required. The rental of extensive electronic equipment for a two month period will be essential to the success of this project. These factors and many more will require a larger budget than ones normally projected in order to guarantee the success of this special project period.

Artists who have demonstrated a keen interest in participating in this exhibition project to date are listed:

Nam June Paik	Suzanne Harris
Dick Higgins	Tina Girouard
Group Fluxus	Alvin Lucier
John Cage	Richard Landry
Philip Glass	Keith Sonnier
Steve Reich	Terry Fox
Yashiwada	Meredith Monk
Laurie Anderson	

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Auditorium, P.S. 1

P.S.1 also houses a large auditorium. As part of the fall programming period we will be scheduling sound performance events by well known groups of musicians, dancers and visual artists. These events will take place ~~on Saturday and Sunday~~ afternoons throughout the exhibition period. (7 Sundays)

It is anticipated that the entire show will involve the participation of over two hundred artists. All artists will require materials of a technical nature not normally used by the more traditional art forms. The hiring of specialists in the field of sound electronics will be required. The rental of extensive electronic equipment for a two month period will be essential to the success of this project. These factors and many more will require a larger budget than ones normally projected in order to guarantee the success of this special project period.

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Applications Received P.S. 1
 Sound Show
 Sept. 30 - Nov. 18, 1979

Dominic Alleluia	Tom Johnson
Edith Altman	Silvia Kolbowski
Bill Anastasi	Steven Kasher
Anne Bar-Tur	Richard Kostelanetz
Betinna	Hiroshi Kari
Terry Berkowitz/ Ralph Blaüelt	Joseph Kubera
Michael Brewster	Aigars Kildiss
William Cadogan	Lawrence Kucharz
Eugene Chadbourne	Wayne Kirby
James Colman	Bernhard Leitner
Norman Colp	Marten Lindblom
Cosmos Sarchiapone	Frank Limone
Jerry De Frese	Garry Lloyd
Jeffrey Edelstein	Sandra McKee
Jean-Claude Eloy (France)	Mary Lucier
Famili (Germany)	Evelyn Malles
Bruce Fier	Ginger Miles
Susan Fitzsimmons	John Morton
Matthew Geller	Joe Moss
Herbert George	Grover Mouton
James Hirshfield	Alain Middleton
Sally Heller	Honey Novick
Lyn Hixson	Gerald F. Nelson
Charlie Hooker (UK)	Joanne Olson
Jeffrey Hendricks	Denis Oppenheim
Johnny & the Dicks	Phillip Osterling

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Jack Ox	Daniel Wiener
Raccioppo	Joey Zanotti
Anthony Pena	
Michael Peppe	
Stephen Soreff	
Peter Van Riper	
Earl Ripling	
Sur Rodney	
R.M. Sound	
Edward Shalala	
Joe Ruddick	
Mimi Smith	
Starr Sutherland	
Goerge Shortess	
John Stascak	
Bo Stevens	
Bruce Tovsky	
Spider Webb	
Randolph Williams	
Reese Williams	
Stefan Weisser	
Julie Wachtel	
Talmdage Wright	
Wenkos	
Midge Valdes	
Helene Valentine	
Takahashi, Laura Foreman, John Watts	
Bruce Weigold	

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Eugene Chadbourne	Joanne Olson
Norman Colp	Denis Oppenheim
Jerry De Frese	Jack Ox
Jean-Claude Eloy (France)	Anthony Pena
Famili (Germany)	Stephen Soreff
Bruce Fier	Peter Van Riper
Susan Fitzsimmons	Sur Rodney
Mathew Geller	R.M. Sound
Herbert George	Joe Ruddick
Sally Heller	Starr Sutherland
Charlie Hooker (UK)	George Shortess
Johnny & the Dicks	John Stascak
Silvia Kolbowski	Bo Stevens
Richard Kostelanetz	Bruce Tovsky
Joseph Kubera	Spider Webb
Lawrence Kucharz	Randolph Williams
Bernhard Leitner	Stefan Weisser
Marten Lindblom	Talmadge Wright
Frank Limone	Laura Foreman

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Sound Show Page 2

Hisachika Takahashi

John Watts

MIDDLETON ALAIN

SHALALA. EDWARD

TAKAHASHI, LAURA FOREMAN, JOHN WATTS

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Applications Received P.S. 1

~~Sound Show~~

Sept. 30 - Nov. 18, 1979

Dominic Alleluia

Edith Altman

Bill Anastasi

Bettina

Michael Brewster

William Cadogan ~~P~~

Eugene Chadbourne *JOHN P. ZORNE*

Norman Colp

Jerry De Frese

Jean-Claude Eloy (France)

Famili (Germany)

Bruce Fier

Susan Fitzsimmons

Mathew Geller

Herbert George

Sally Heller

Charlie Hooker (UK)

Johnny & the Dicks

Silvia Kolbowski

Richard Kostelanetz

Joseph Kubera *Piano Rental?*

Lawrence Kucharz *P.T.*

Bernhard Leitner *1 N. ST*

Marten Lindblom

Frank Limone

Garry Lloyd

Mary Lucier

Ginger Miles

John Morton

Grover Mouton

Honey Novick

Joanne Olson

Denis Oppenheim

Jack Ox *GRAPHIC NOTATION SYSTEM STRUCTURE*

Anthony Pena *Perf.*

Stephen Soreff

Peter Van Riper

Sur Rodney

R.M. Sound

Joe Ruddick

Starr Sutherland

George Shortess

John Stascak

Bo Stevens

Bruce Tovsky

Spider Webb

~~Randolph~~ Williams

Stefan Weisser

Talmadge Wright

Laura Foreman

Rigg Williams sp.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Sound Show Page 2

Hisachika Takahashi

John Watts

MIDDLETON. ALAIN

SHALALA EDWARD

TAKAHASHI, LAURA FOREMAN JOHN WATTS.

JOHN ZORNE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Applications Received P.S. 1
 Sound Show
 Sept. 30 - Nov. 18, 1979

Dominic Alleluia	Tom Johnson
Edith Altman	Silvia Kolbowski
Bill Anastasi	Steven Kasher
Anne Bar-Tur	Richard Kostelanetz
Betinna	Hiroshi Kari
Terry Berkowitz/ Ralph Blaufelt	Joseph Kubera
Michael Brewster	Aigars Kildiss
William Cadogan	Lawrence Kucharz
Eugene Chadbourne	Wayne Kirby
James Colman	Bernhard Leitner
Norman Colp	Marten Lindblom
Cosmos Sarchiapone	Frank Limone
Jerry De Frese	Garry Lloyd
Jeffrey Edelstein	Sandra McKee
Jean-Claude Eloy (France)	Mary Lucier
Famili (Germany)	Evelyn Malles
Bruce Fier	Ginger Miles
Susan Fitzsimmons	John Morton
Matthew Geller	Joe Moss
Herbert George	Grover Mouton
James Hirshfield	Alain Middleton
Sally Heller	Honey Novick
Lyn Hixson	Gerald F. Nelson
Charlie Hooker (UK)	Joanne Olson
Jeffrey Hendricks	Denis Oppenheim
Johnny & the Dicks	Phillip Osterling

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Jack Ox
Raccioppo
Anthony Pena
Michael Peppe
Stephen Soreff
Peter Van Riper
Earl Ripling
Sur Rodney
R.M. Sound
Edward Shalala
Joe Ruddick
Mimi Smith
Starr Sutherland
Goerge Shortess
John Stascak
Bo Stevens
Bruce Tovsky
Spider Webb
Randolph Williams
Reese Williams
Stefan Weisser
Julie Wachtel
Talmadge Wright
Wenkos
Midge Valdes
Helene Valentine
Takahashi, Laura Foreman, John Watts
Bruce Weigold

Daniel Wiener
Joey Zanotti

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
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- ✓-IN (✓) - IF IT FITS
 X-OUT (X) - in LAICA show [X] - keep for further consideration outside show
 (X) - only a cassette, no installation
- | NON US | NOTA-TION P-Prcty | IN/OUT | |
|--------|-------------------|--------|--|
| | | | ALLELUIA - ? |
| | | X | ALTMAN - Not good or appropriate enough |
| | | | ANASTASI - Soundworks from 67 ? |
| | | (X) | BETTINA - the purely sound |
| | | (x) | BREWSTER - in LAICA show |
| | | ✓ | CADOGAN - pretty good |
| | (P) | (✓) | CHADBOURNE - Performance ? |
| | | X | COLP - No |
| ✓ | (P) | (✓) | ÉLOY - Performance esp of SHAWNA - but too expensive/complicated? |
| (v) | | (x) | FAMILI - the Punk? If so, no |
| | | (x) | FIER - in LAICA show Not in Laica |
| | | | FITZSIMMONS - Maybe, but I'm not wild abt. it |
| ✓ | ✓ | ✓ | HOOKER - Performance pretty good |
| | | [X] | LLOYD - Definitely shd. be brought to P.S.1 but not in sound context
- altho maybe I shd. put him in a winter slot |
| | | (X) | MILES - Nothing but the sound? Not an installation |
| | | [X] | KOLZOWSKI - Not sound |
| | (P) | | FORST VAN RIVER - Maybe installation or (P)? |
| P | (X) | | KOSTELANETZ - #1 only, for playback |
| | (P) | (✓) | KUBERA - (P) - the programs I or II, or derivations thereof
(2 perhaps from other repertory) to fit show theme |
| | (✓) | | KUCHARZ - Remich St. as install - if it has ^{sound} value |
| | | [X] | LUCIER - Not appropriate |
| | | X | MORSON - Dumb |
| ✓ | (P) | | NOVICK - (P) There's the music, where's the art? |
| ✓ | ✓ | ✓ | OX - Good, a music-related installation in traditional art medium |
| | (P) | ✓ | RODNEY RODNEY - (P) Like Hooker's perf |
| | | [X] | RODNEY - Not sound |
| | (P) | X | WOODICK - (P) II B |
| | (P) | X | SUTHERLAND - (P) and Installation |
| | [X] | | STACSAK - White Noise not abt. sound per se |
| | ✓ | | STEVENS - #1 pretty good |
| | | | R.A WILLIAMS - hummmmm |

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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We look forward to working with you on the scheduling and presentation of your performance at P.S. 1. This letter fully outlines the mutual responsibilities entailed in the performance program.

The Institute for Art and Urban Resources provides the following benefits for your information.

1. Free publicity in our program/announcement including a poster to be distributed city-wide and a press release.
2. A basic sound system and baby grand piano will be provided.
3. An artist's honorarium will be given to the artist following the completion of the performance. Amount \$225.00.*

*Should you be funded through Meet the Composer Fund, we ask that our fee be waived.

At this time no changes can be made in the program schedule. Included for your verification is your performance date as it appears in the press release. We also ask that you be held responsible for the proper maintenance of any equipment supplied to you or your group by the I.A.U.R.

Please sign the enclosed copy of this letter and return it to us as soon as possible.

We are expecting a large turn out and appreciate in advance your contribution to the success of the Performance Series.

Sincerely,



Alanna Heiss
President and Executive Director

Signature _____

Performance Date _____

Performance Time: Maximum 40 minutes

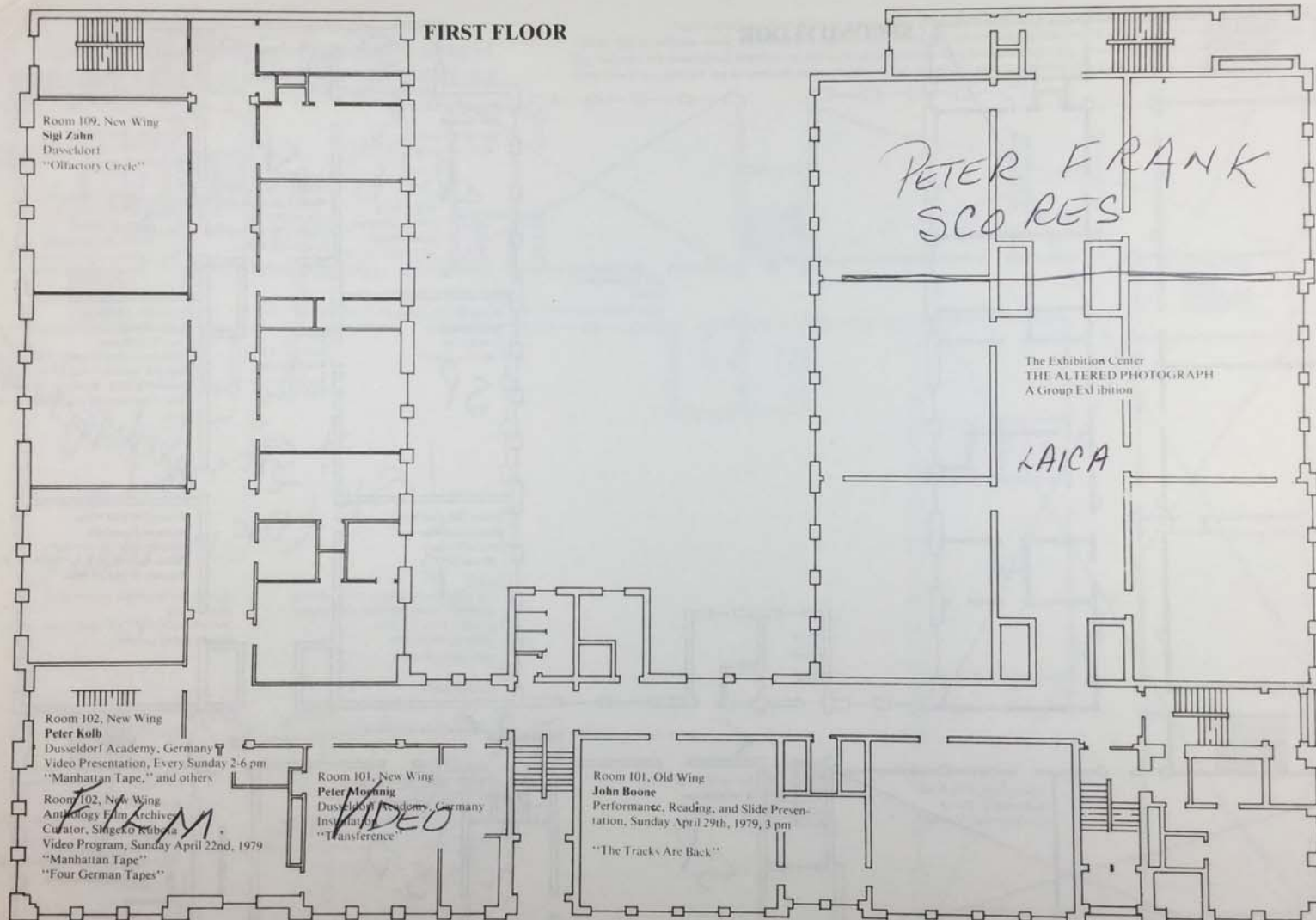
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BUDGET: SOUND SHOW
September 30-November 18, 1979

1. Honoraria, Guest Visual Artists and Musicians (50 artists at \$100)	\$5,000
2. Electronic Equipment Rental and Sundry (Including audio equipment-tape decks, tape recorders, T.V. monitors, speakers, microphones, tapes, chairs, portable rostrum)	\$10,000
3. Estimated transportation costs for guest artists 10 x 250 national $\frac{1}{2}$ LAICA $\frac{1}{2}$ I.A.U.R. = \$2,500	\$1,250
4. Estimated Insurance at P.S. 1 (Exhibition Center -10 weeks)	\$1,500
5. Exhibition installation hardware and supplies (paint, lumber, lighting, electric wire, tape, office supplies)	\$2,000
6. Advertising and Publicity	
Invitations	\$ 700
Envelopes	100
Posters (18" x 24" B/W #1,500)	600
Mailing Tubes	80
Calendar of events print out	800
Postage	500
Press release	250
Advertising (newspapers and art magazines)	1,000
Poster sniping	200
7. Photo documentation	500
8. Reception	<u>500</u>
TOTAL USES	\$25,080.00

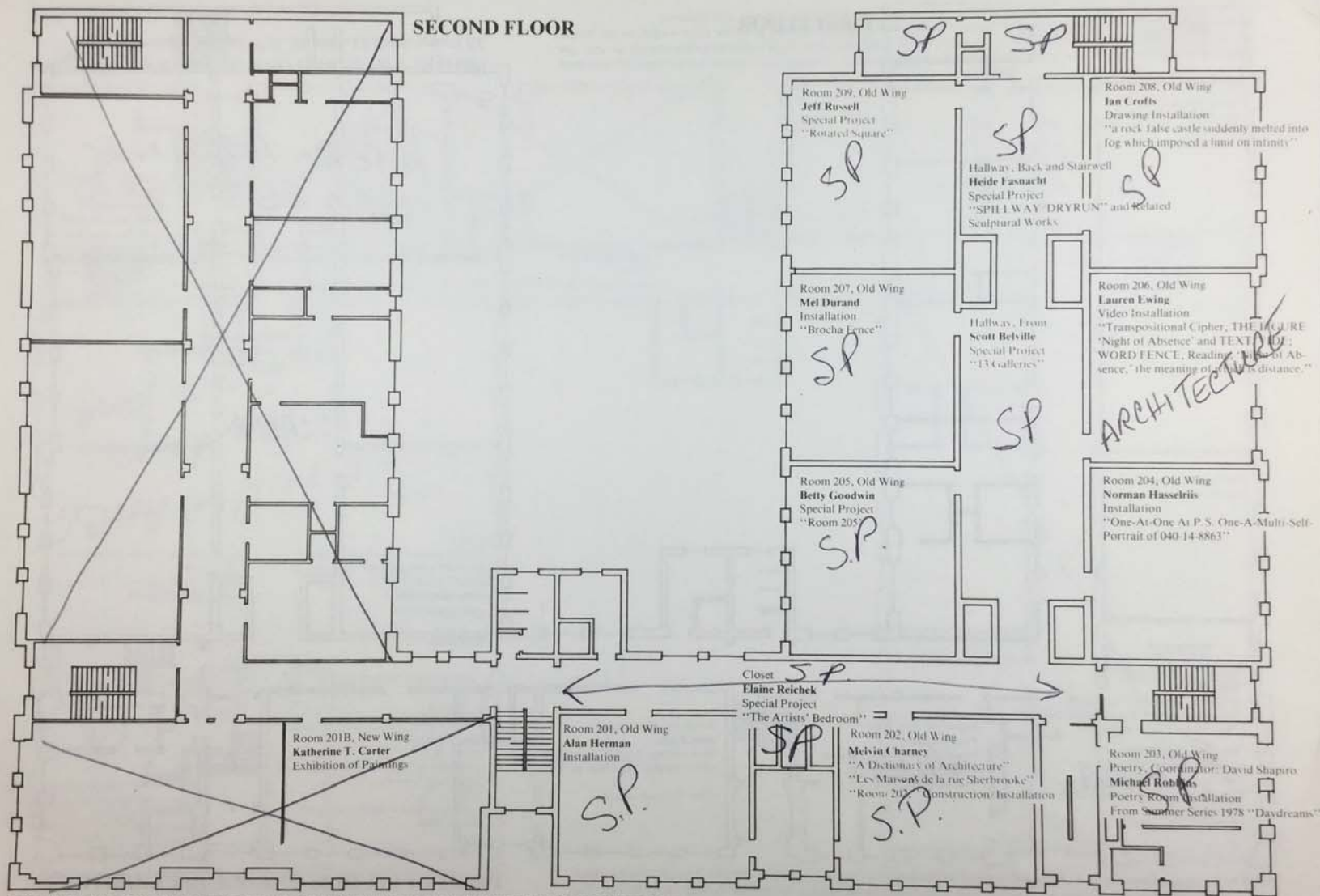
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PROJECT STUDIOS ONE (P.S.1): EXHIBITIONS
All Dates: April 22-June 10, 1979 (unless otherwise noted)

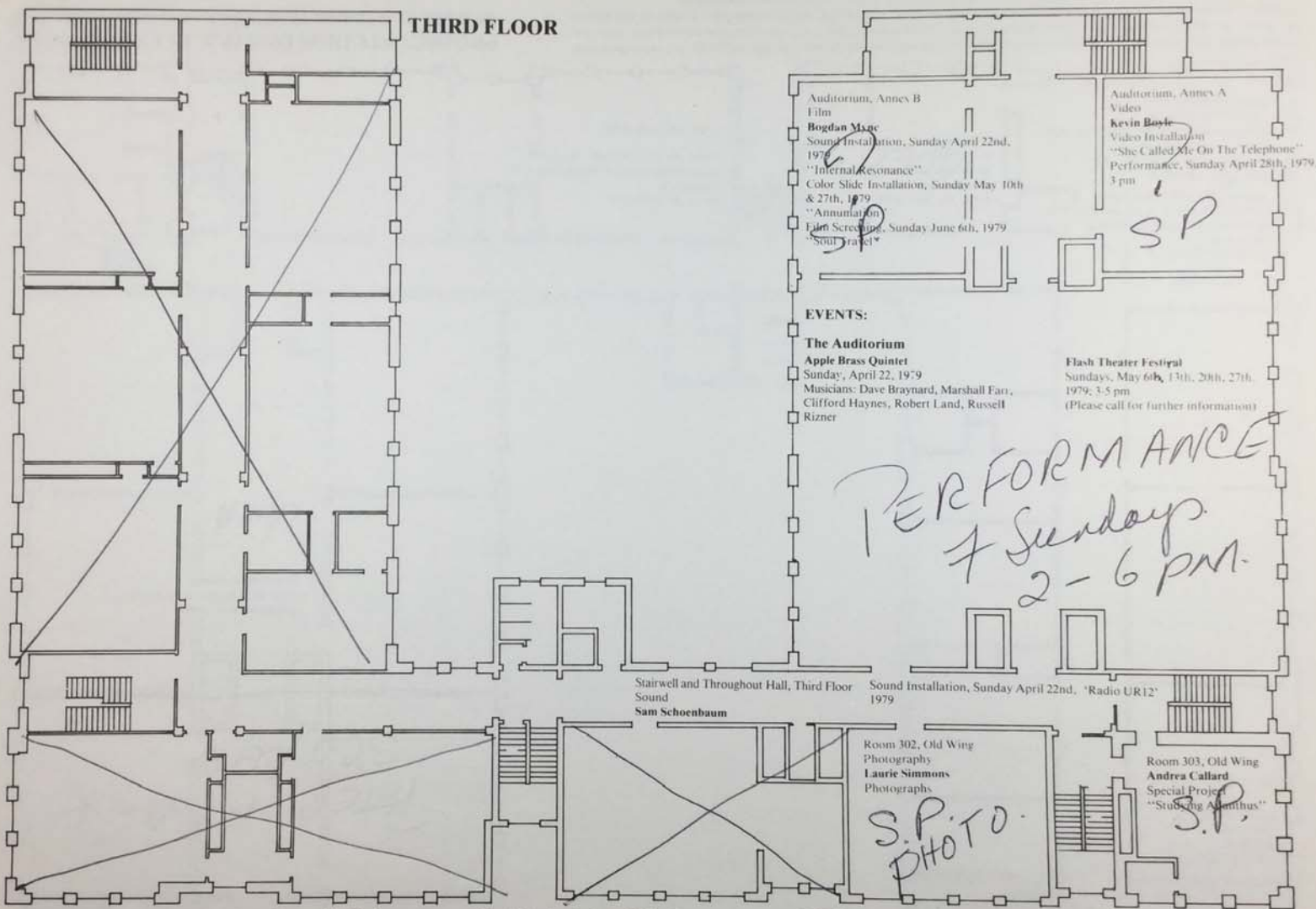
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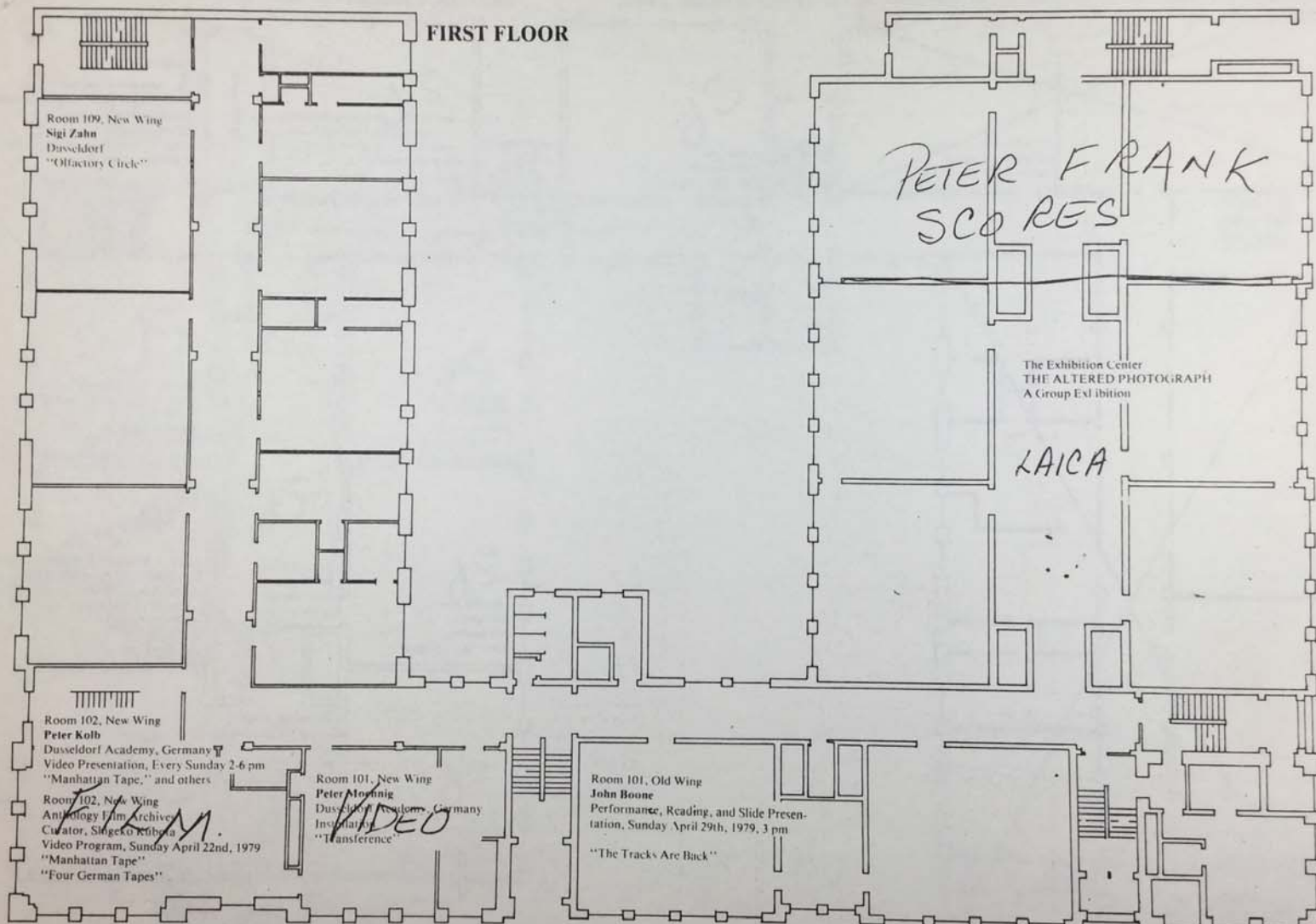
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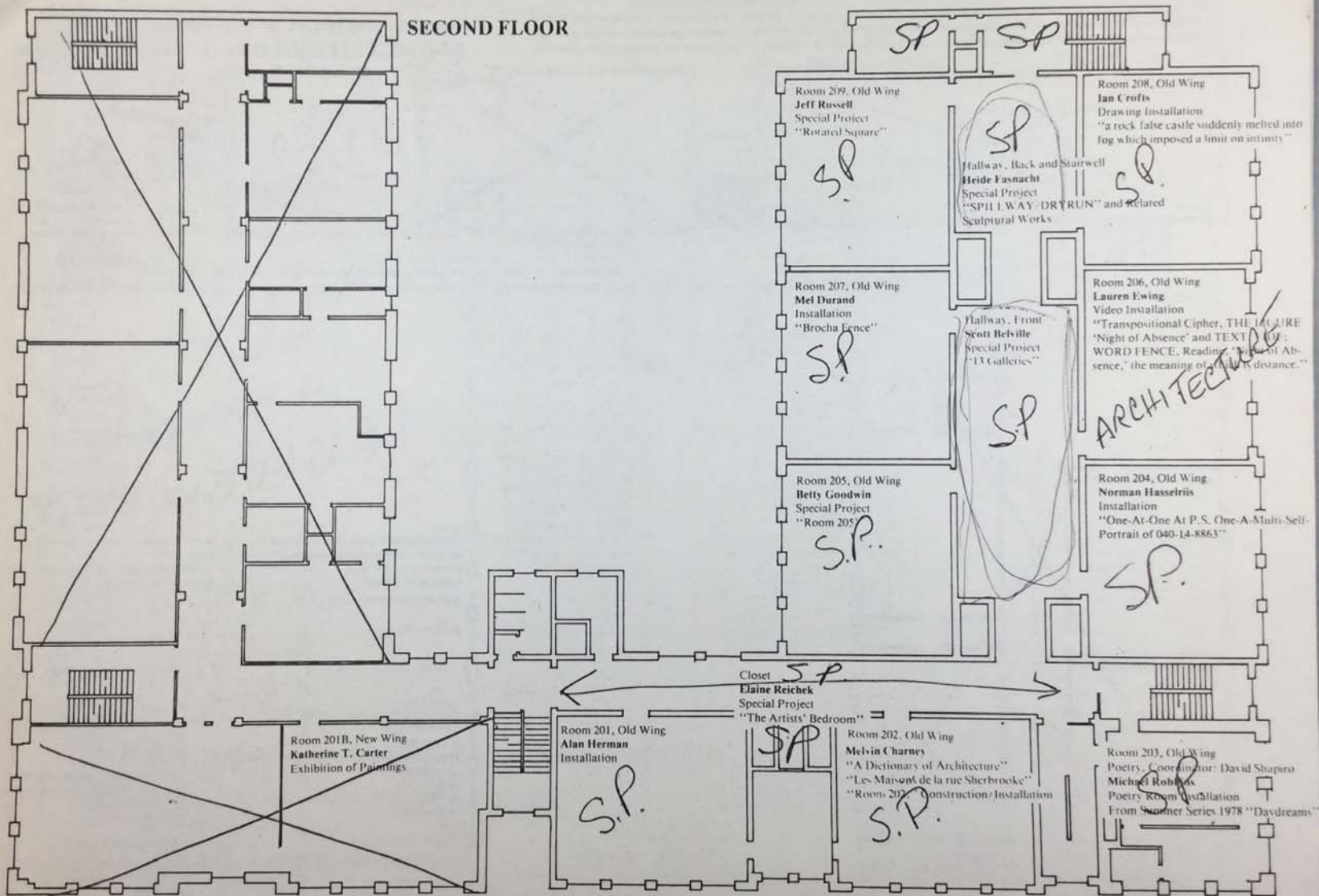
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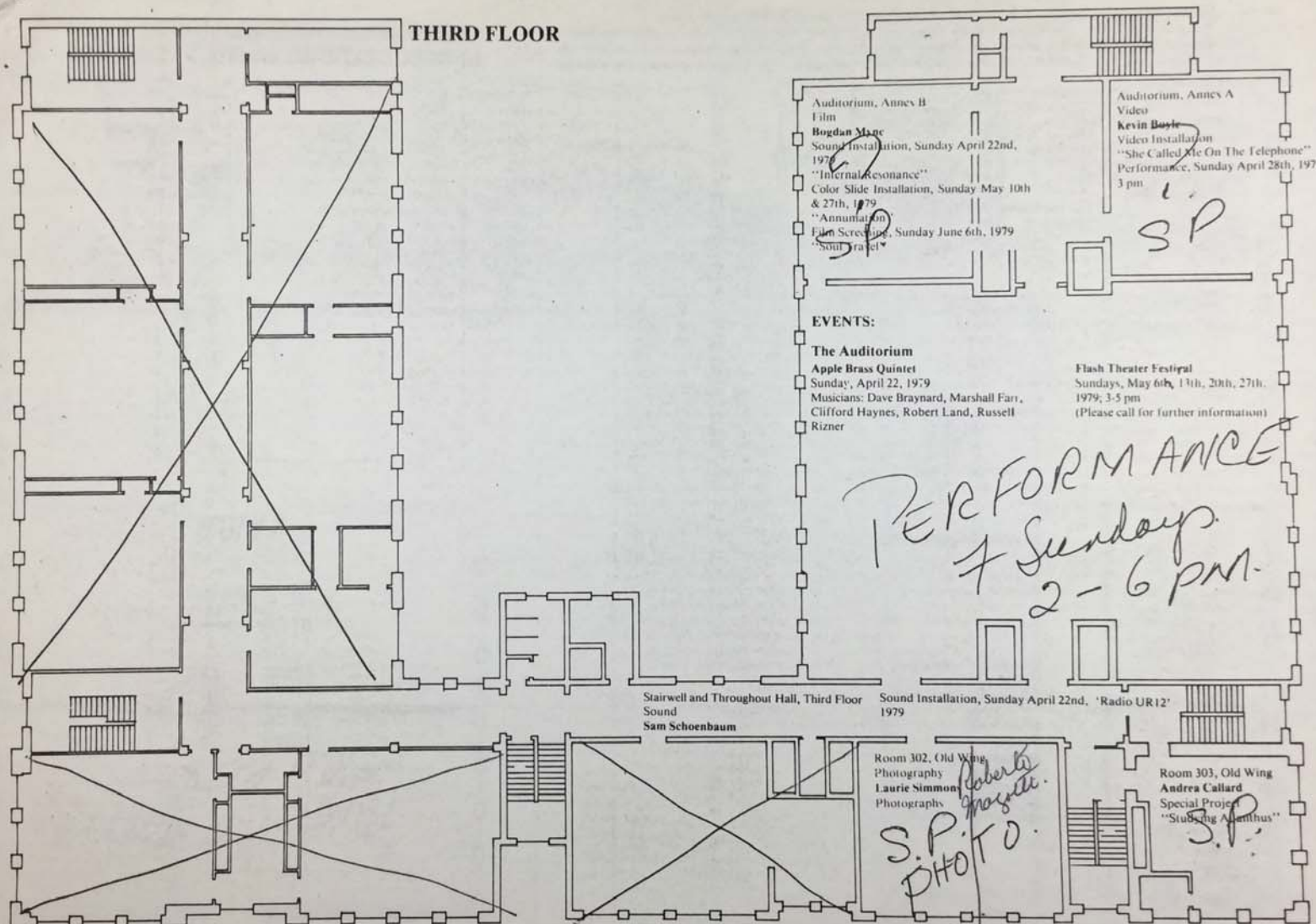
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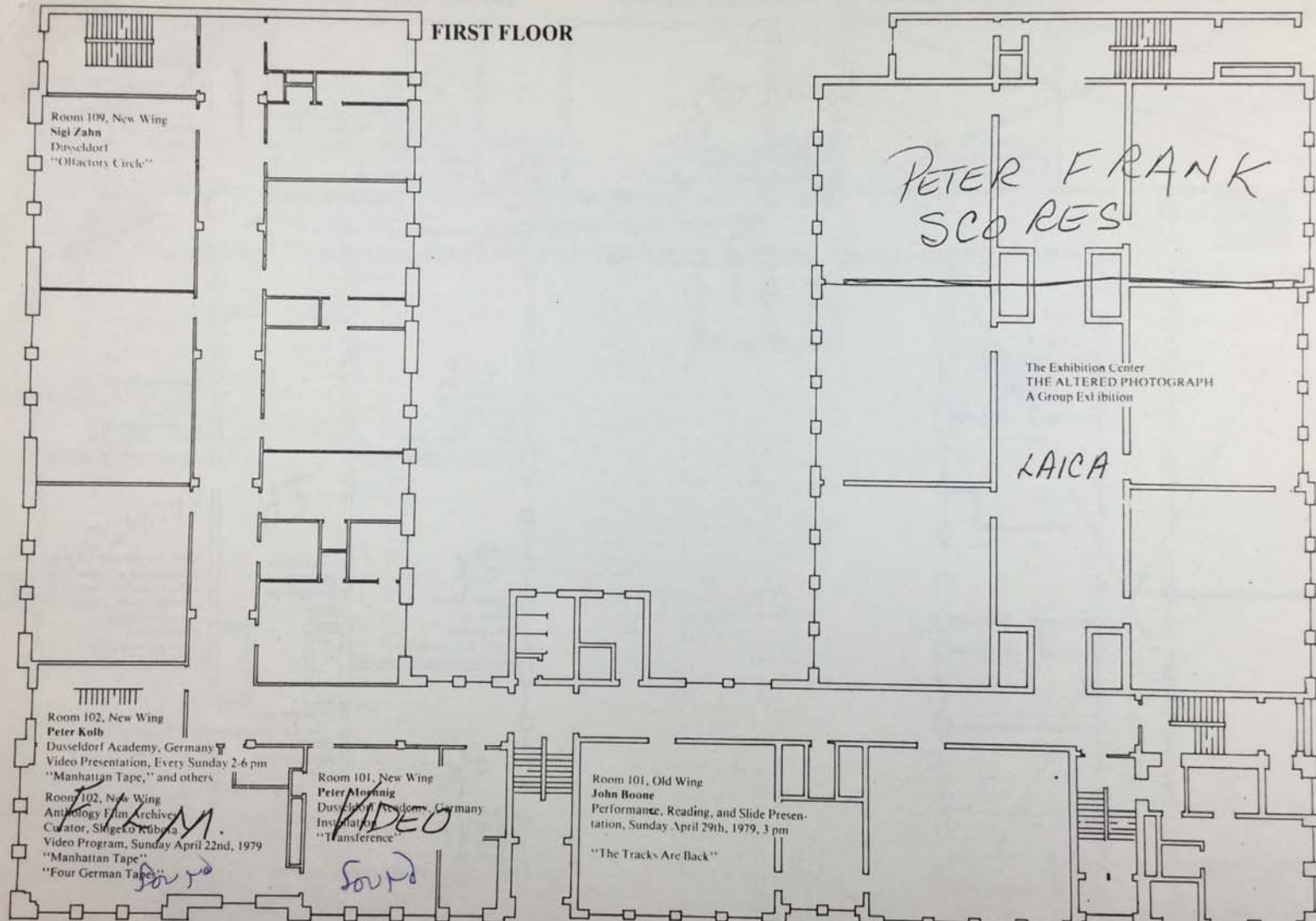


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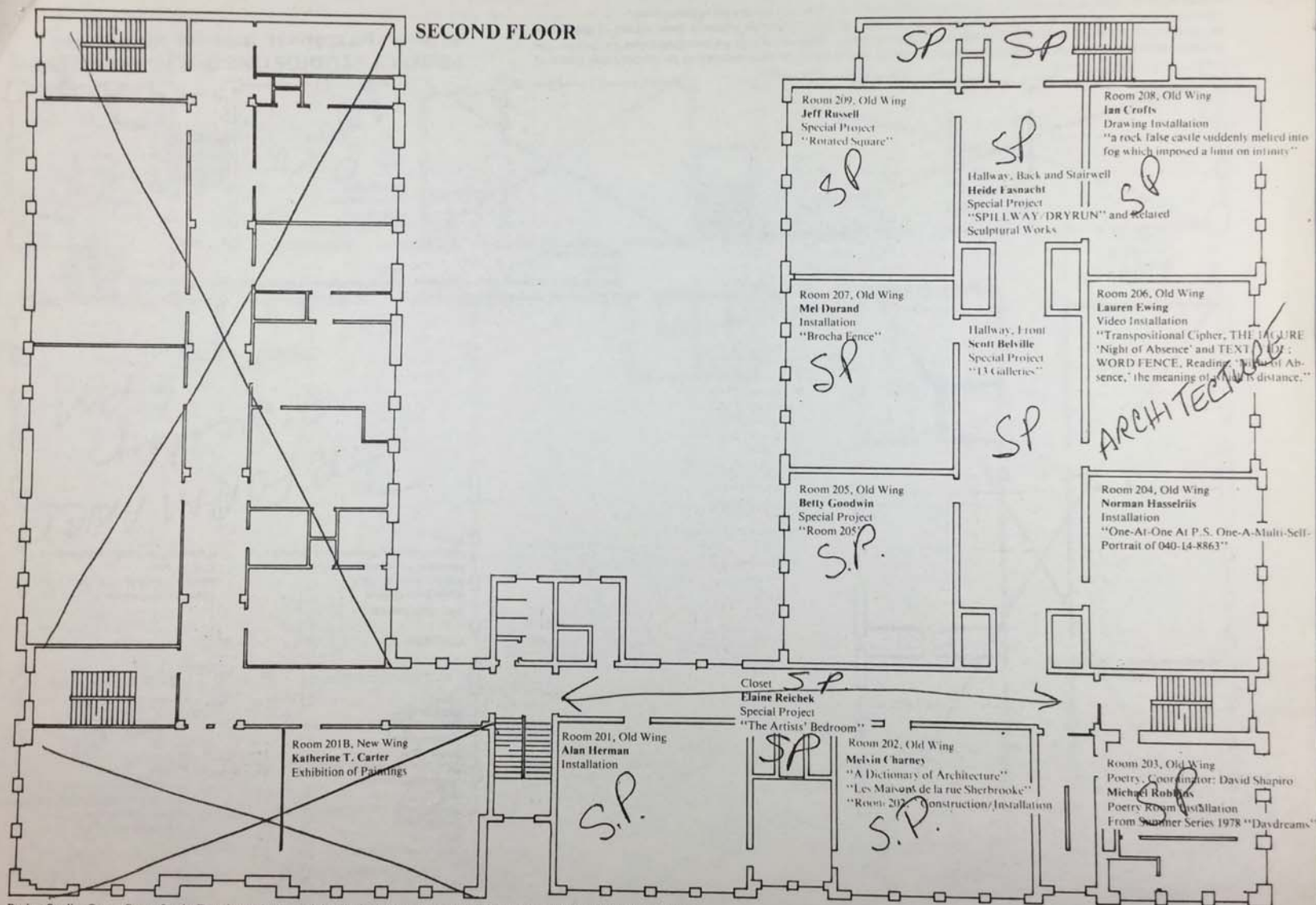
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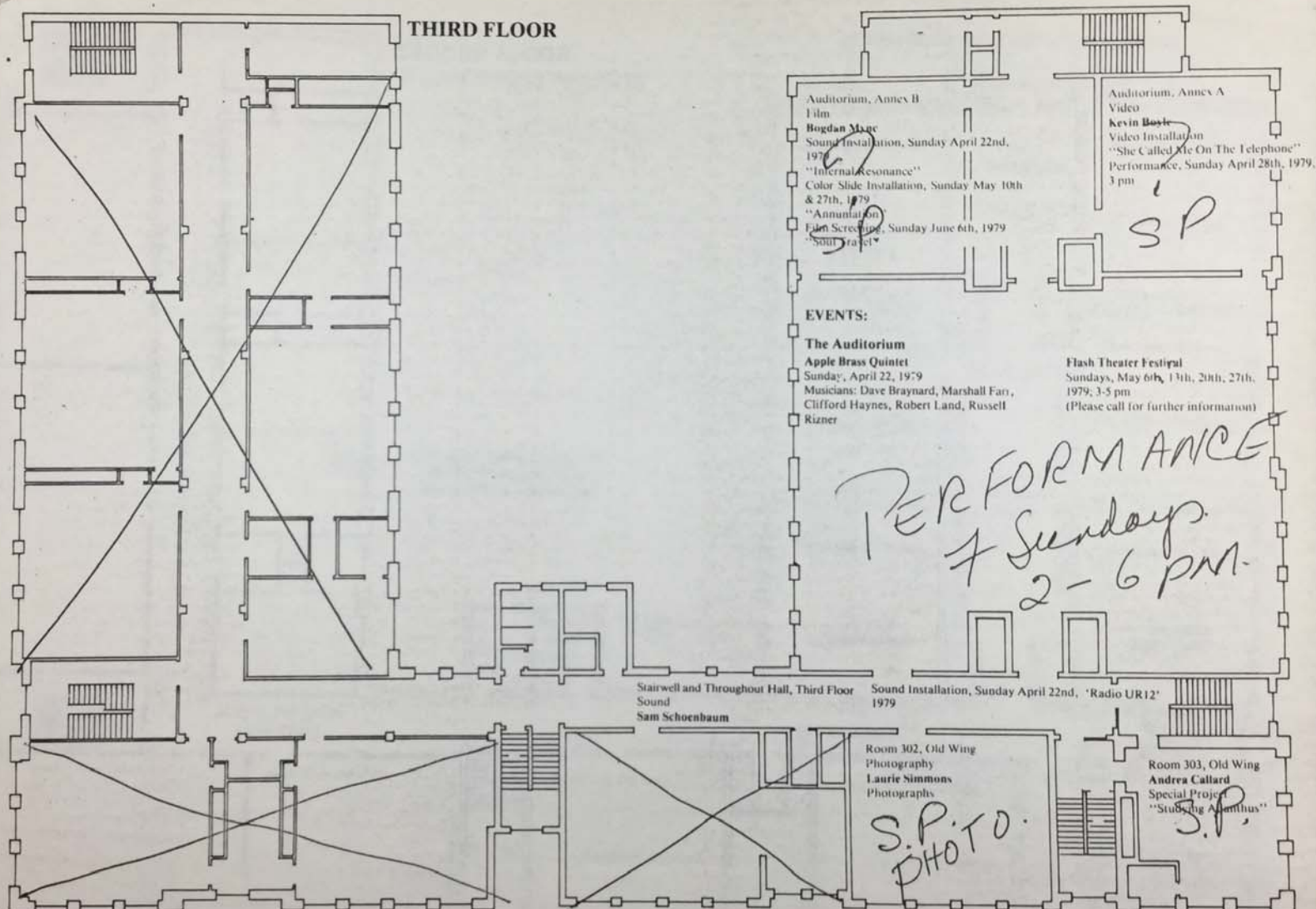
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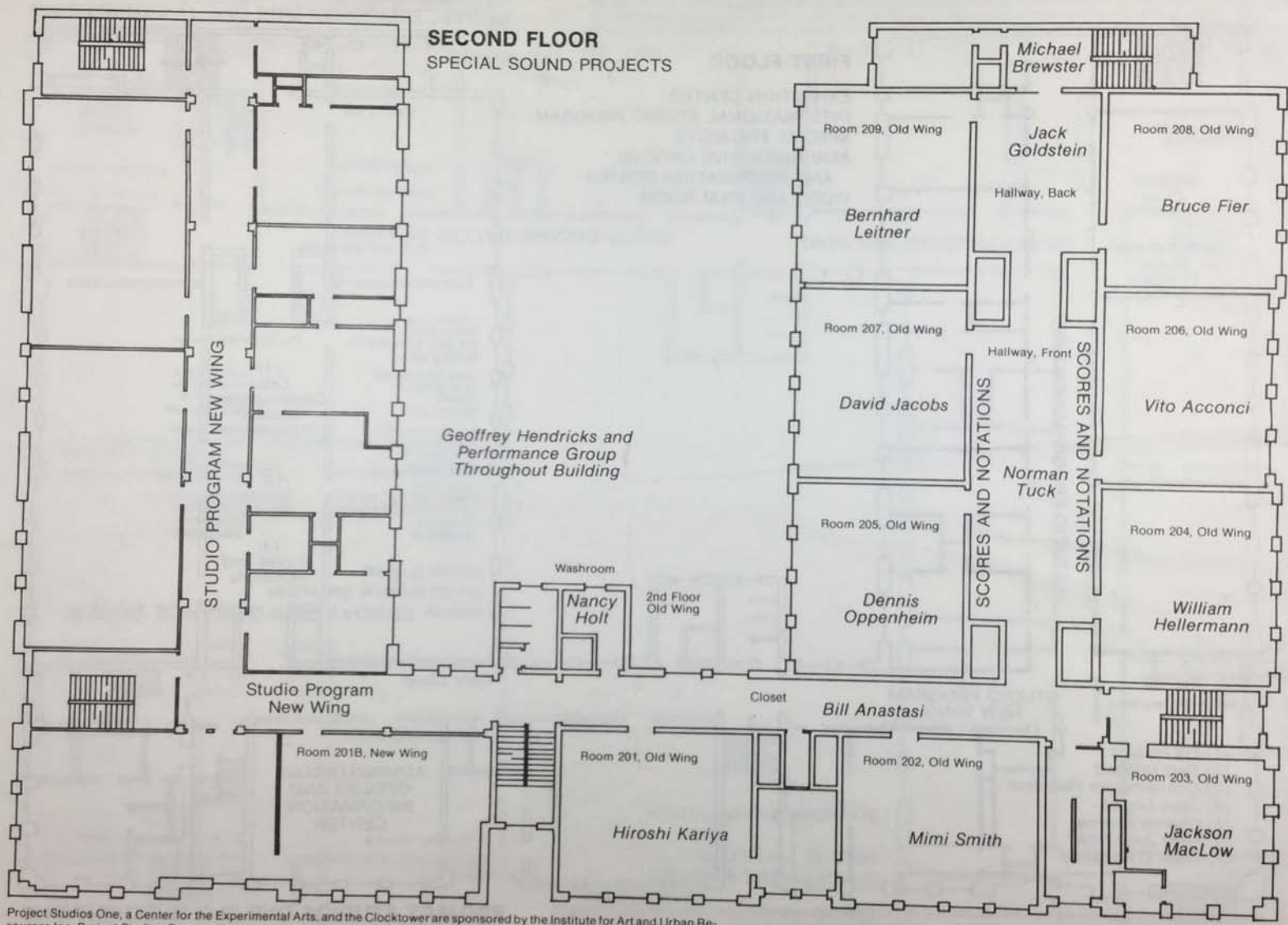
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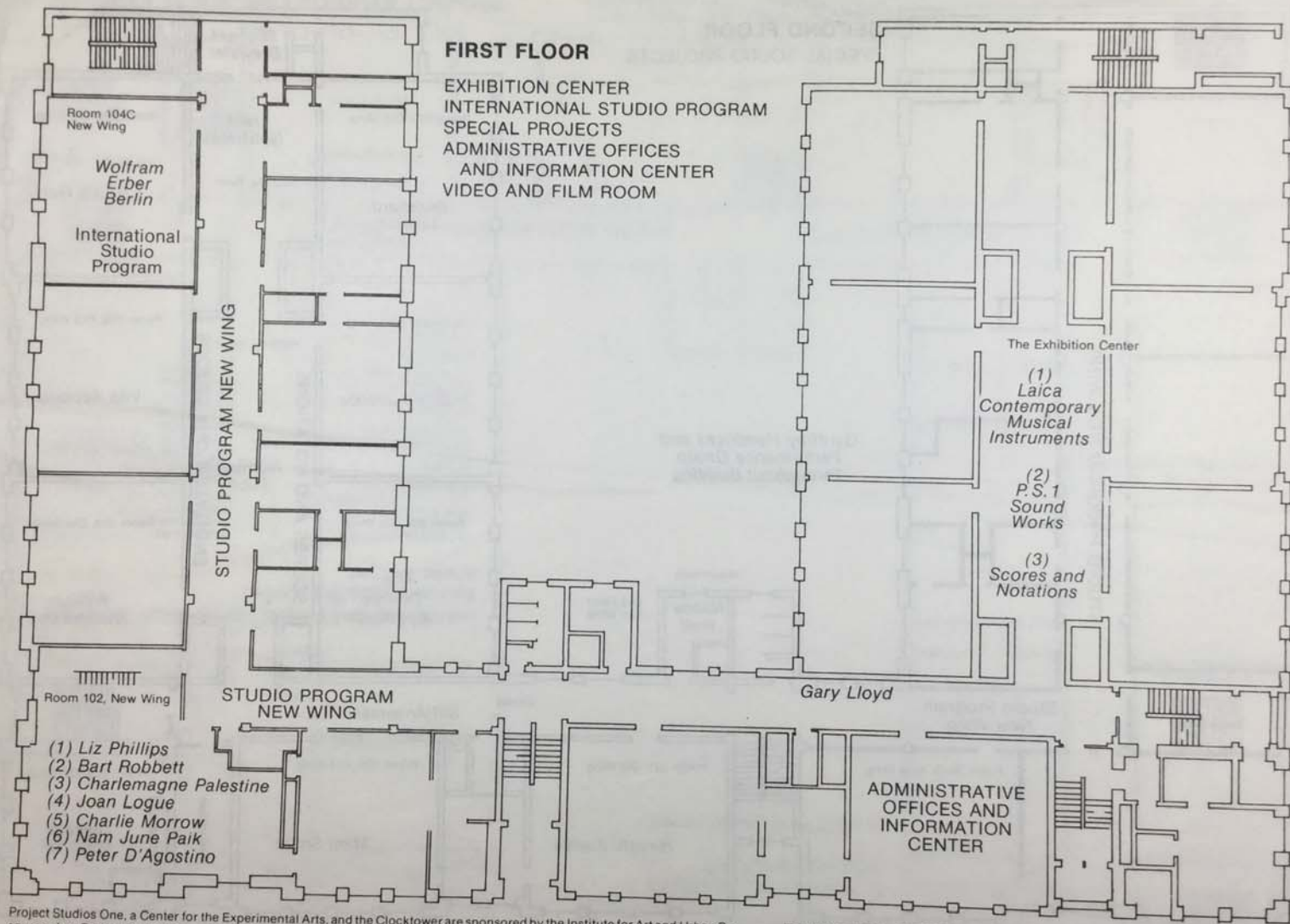
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All Dates: Sept. 30 - Nov. 18, 1979 (unless otherwise noted)

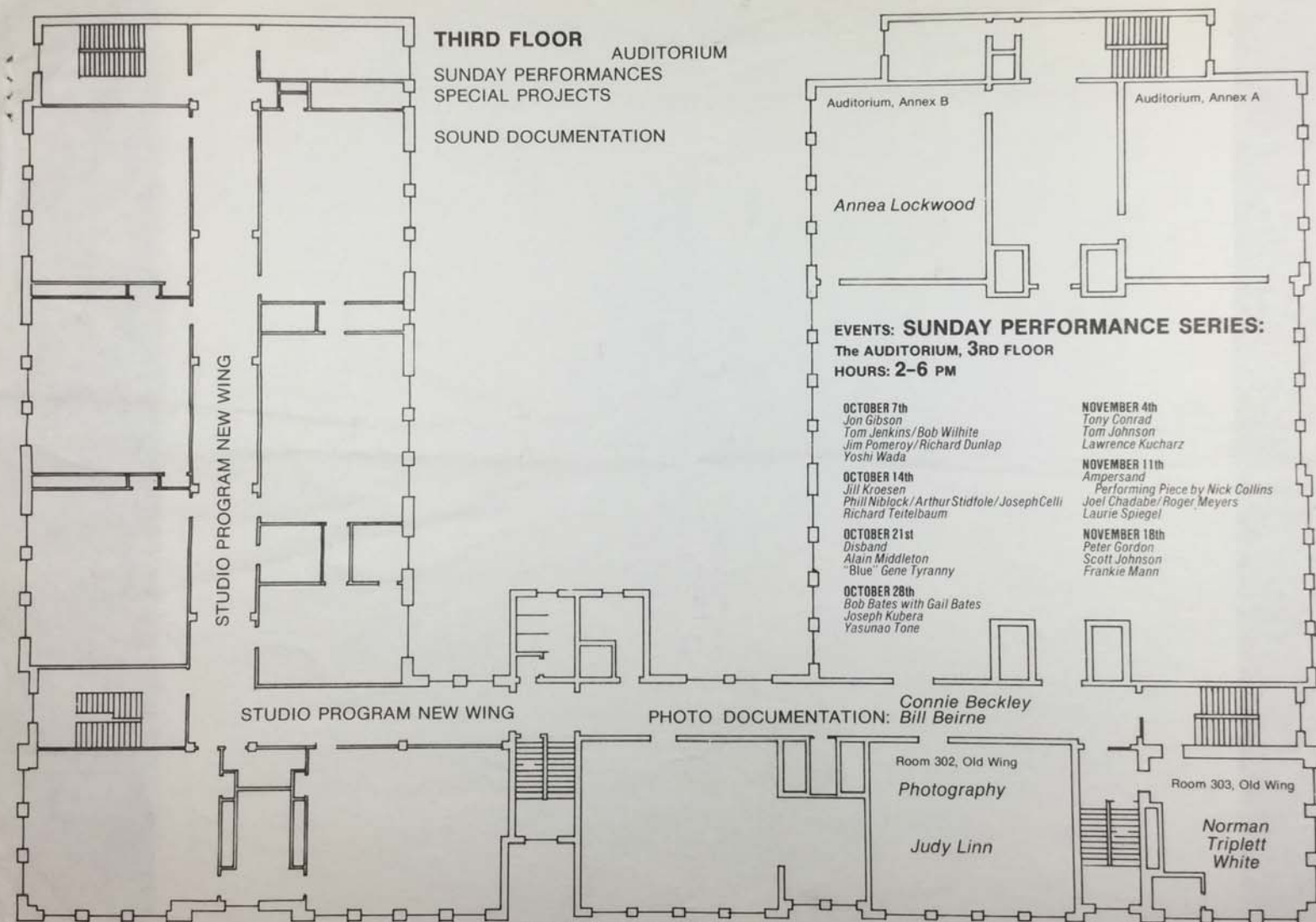
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THE INSTITUTE FOR **ART AND URBAN RESOURCES**, INC. EXECUTIVE OFFICE: THE CLOCKTOWER, 108 LEONARD ST., NEW YORK, N.Y. 10013
AREA CODE 212/233-1096 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR
PROJECTS: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

LISTINGS INFORMATION:

July 17, 1979

For immediate release:

Institute for Art and Urban Resources, Inc.
P.S. 1
46-01 21st Street
Long Island City, N.Y. 11101

September 30 - November 18, 1979
Hours: Thursday - Sunday from 1 - 6 PM.

Exhibition Center: L.A.I.C.A. Contemporary Musical Instruments
curated by Robert Smith, Director of L.A.I.C.A.
and Robert Wolf Whilhite, co-curator

Musical Scores and Notations
Peter Frank, Curator

Special Project Rooms: Sound Installations
2nd and 3rd floors

Multi-disciplinary Rooms: Architecture, Poetry, Flim, Video

Auditorium 3rd Floor: Sound and Performance Programs
Sundays, Sept. 30 - Nov. 18, 2-6PM
Please call 212-784-2084 for further
information.

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NEWS INFORMATION

LAICA

2020 South Robertson Boulevard
Los Angeles, California 90034
(213) 559-5033

PRESS RELEASE

LOS ANGELES INSTITUTE OF CONTEMPORARY ART
2020 S. Robertson Blvd.
Los Angeles, CA 90034

CONTACT: Terry Anderson
559-5033

SOUND July 14 - August 31

The Los Angeles Institute of Contemporary Art will open an exhibition, "SOUND," on Saturday, July 14. The show combines the interests of thirty-eight artists and musicians in instrument building, sound sculpture, acoustic tuning of spaces and performance.

The exhibition recognizes the work of artists who have developed sound as an extension of sculpture, conceptual performance and environmental projects. This exhibition is the first comprehensive survey of its kind, even though a regional tradition of instrument building has been recognized for some time.

Curated by LAICA Director Robert Smith and artist Bob Wilhite, the exhibition will have an extensive catalog with essays by Richard Armstrong and Peter Frank. A recording with short examples of work in the exhibition will accompany the catalog. The show, after closing at LAICA on August 31, will travel to the Institute for Art and Urban Resources - P.S. 1 in New York.

Because a large portion of the exhibition requires the manipulation of the instruments, sound recordings and performance have major importance. Gallery visitors will be able to hear instruments being played by means of a sequential audio playback system.

Fourteen evenings of performances are included as an integral part of the exhibition starting with opening night July 14 and ending August 12. Performance will be on Friday, Saturday, and Sunday evenings and will be co-sponsored by INTERMIX (Inter-Cultural Foundation for Mixed Media Performances, Inc.). Tickets to reserve seating will be available at LAICA starting July 5 (suggested donation

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PRESS RELEASE

SOUND cont'd

\$2.00/all proceeds go to the artists). Outstanding in the impressive list of artists are special evenings with Yoshi Wada and Jim Burton from New York on July 15, and Terry Fox and Tom Marioni from San Francisco on July 22.

Instrument building emanates from several sources. Artists and musicians have a common need for devices which work in new tonal systems. Adaptations of traditional instruments and modification of ones from other cultures is a common practice, but the creation of new forms and sound producing components is dominant among artists.

The development of an art that utilizes sound was a natural step once kinetic sculpture became acceptable. Recent developments in environmental works and performance are exemplified in this exhibition by artist Michael Brewster, who manipulates the less compact matter in the air, and Jim Pomeroy whose primary activity involves the staging of temporal events.

The "SOUND" exhibition is funded in part by a grant from the Museums Program of the National Endowment for the Arts. Gallery hours are noon to 6 pm, Tuesday - Saturday. LAICA is located at 2020 S. Robertson Blvd., Los Angeles, 90034. Telephone 559-5033.

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PRESS RELEASE

SOUND cont'd

Following is a list of the performances which accompany the SOUND exhibition at the Los Angeles Institute of Contemporary Art.

<u>DATE</u>	<u>PLACE</u>	<u>ARTIST</u>
July 14	LAICA 2020 S. Robertson Blvd Los Angeles, CA 90034	Jack Edwards Arthur Frick Stephen Goodman
July 15	INTERMIX 2501 S. Robertson Blvd Los Angeles, CA	Yoshi Wada Jim Burton
July 20	Shenandoah Elementary School 2450 S. Shenandoah Los Angeles, CA	Terry Fox Tom Marioni
July 21	Shenandoah Elementary School	Emmet Chapman Llyn Foulkes
July 22	INTERMIX	Michael Kelley Gerald Oshita
July 27	Shenandoah Elementary School	Richard Dunlap Jim Pomeroy
July 28	INTERMIX	Tom Jenkins Bob Wilhite
July 29	INTERMIX	Bob Bates
August 3	Shenandoah Elementary School	Ivor Darreg Prent Rodgers
August 4	INTERMIX	Jim Hobart Paul de Marinis
August 5	INTERMIX	Bill Fontana
August 10	Shenandoah Elementary School	Will Parsons
August 11	INTERMIX	John Duncan Tom Recchion
August 12	INTERMIX	Susan Rawcliffe

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SOUND SHOW - P.S. 1 1979 INSTITUTE FOR ART AND URBAN RESOURCES

SOUND SHOW CATEGORIES AND RECOMMENDED ARTISTS:

1. VERBAL INSTRUCTION FOR MUSICAL ACTIVITY

RECOMMENDED ARTISTS:

Nam June Paik	George Brecht
Dick Higgins	Yoko Ono
Group "Fluxus"	<i>Corner</i>
Lawrence Weiner	

2. VISUAL NOTATION FOR MUSICAL ACTIVITY (GRAPHICS) (PRINTED SCORES) (SHEET MUSIC)

RECOMMENDED ARTISTS:

John Cage	Robert Moran	Schwitters
Phil Glass	Ruggles	Charles Ives
Steve Reich	Bob Ashley	Eric Satie
Eberhart Blum	Earle Brown	La Monte
Coleman	Mumma	

3. VISUAL INTERPRETATION OF (PRE-EXTANT) MUSIC

Jackson Pollock	Bruce Nauman	Kandinsky
Larry Poons	Jon Gibson	Bill Anastasi
Mondrian	Gerd De Vries	
Claus Rinke	Thomas Wilfred	
John Coltrain	Jannis Kounellis	
	Jack Ox	

4. NATURAL (NON ELECTRONIC) SOUND PRODUCING DEVICES:

Yoshiwada	Jessie Fuller	Baschet Brothers
Al Neil B.C.	Laurie Anderson	Suzanne Harris
Martin Bartlett B.C.	Moon Dog	Tina Girouard
Eric Metcalf	Baschet	Walter De Maria
Jim Burton	Luigi Russello	Bill Anastasi
Harry Partsch		
Harry Bertoya		
Cleveland Chenier		
David Rosenboom		

5. MECHANICAL (AMPLIFIED, MOTOR DRIVEN) SOUND PRODUCING DEVICES:

Laurie Anderson	Stephan Van Heunie	Anastasi
Jean Tinguely	Ed Word	Jim Burton
Rauchenberg	Steve Reich	John Cage
Robert Morris	Marianne Amacher	
Robert Barry	Alvin Lucier	Keinholz
Michael Brewster	Luigi Russalo	
David Rosenboom	Toronto	

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6. SOUND SPACES:

Max Newhaus	Dick Landry	Keinholz
Keith Sonnier	Connie Beckley	
Liz Phillips	Joan La Barbara	Larry Bell
Maryanne Amacher	Jo Jones	
Marvin Torrfield	Robert Barry	
	Michael Brewster	

7. SOUND IN PERFORMANCE: (INSTALLATIONS - TEMPORALLY DEFINED ART)

Bill & Connie Beckley	Robert Morris	Dennis Oppenheim
Chalemagne Palestine	Lawrence Weiner	Arman
Terry Fox	Keith Sonnier	John Cage
Joan La Barbara	Meredith Monk	Duka Heyward
Laurie Anderson	Leandro Katz	Bill Beckley
Michael Snow	John Cage	Lawrence Weiner
Heyward		Vito Acconci

8. MUSICAL FORMATS INCORPORATED INTO PERFORMANCE ART:

Dennis Oppenheim
Laurie Anderson
Vito Acconci

9. PERFORMANCE ART FORMATS INCORPORATED INTO MUSIC:

Dick Landry	William Hellerman
Gibson	John Zorn
Rice	Peter Gordon
Phil Glass	
Peter Frohlick (Canada)	

10. 'PURE' MUSIC IN DIALOGUE WITH THE VISUAL ARTWORLD IN CONTEXT:

Terry Fox	Charlemagne Palestine	
Richard Peck	Dick Landry	Calder
Steve Reich	Michael Galasso	
Gibson	Riley	
La Monte	Young	

11. PURE MUSIC BY VISUAL ARTISTS:

Terry Allen	Richard Van Buren
Michael Snow	Bill Copley
Ron Bladen	Frosty Myers
Morgan Russell	Marty Greenbaum
Marcel Duchamp	Jim Dine
Peter Van Riper	Coleman
Dubuffet	

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12. RELEVANT POPULAR CULTURAL SOURCES:

Patti Smith "Drawings"	Clifton Chenier
Clifton Chenier	Moon Dog
Coltrain	Persuasions
Arnet Coleman	Talking Heads
Tom Phillips	Frank Zappa
Yoko Ono	Dubuffet
John Lennon	
Peter Frohlick (Canada)	

13. PURE ART FROM MUSICIANS:

Bob Dylan	Richard Peck	
Joani Mitchell	Dick Landry	
Patti Smith	Bowie	Schoenberg

OTHER NAMES: (UNIDENTIFIED AS TO CATEGORIES)

Joseph Marks	
Commander Cody	
Dollar Brand	
Eugene Chadbourne	GAP Cooperative 393 Broadway
Toshinori Kondo	#5F 431-3111
Brian O'Doherty	

OTHER AREAS FOR PROGRAM EXPLORATION:

Library
Books
Tapes - Acoustiguides
Record Cutting
Film
Video

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46-01 21ST STREET
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212-784-2084

P R E S S R E L E A S E

AUGUST 31, 1979

LISTINGS INFORMATION:"S O U N D"

P.S. 1

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JEAN TINGUELY	LES LEVINE
ROBIN PARKINSON	
HARRY BERTOIS	

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JACKSON MACLOW

PHOTOGRAPHY:

JUDY LINN

CURATOR: SAM WAGSTAFF

PHOTO DOCUMENTATION:

CONNIE BECKLEY

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 YOSHI WADA

OCT. 14
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SOUND WORKS

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LAICA Contemporary Musical Instruments

(September 30 - November 18)

BOB BATES

Fuser, 1978
Wood, 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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I. A. 298

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

"g-
-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

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	MoMA PS1	I. A. 298

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

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	MoMA PS1	I. A. 298

LAICA Contemporary Musical Instruments

(September 30 - November 18)

BOB BATES

Fuser, 1978
Wood, 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

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LAICA Contemporary Musical Instruments

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LAICA Contemporary Musical Instruments

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The Museum of Modern Art Archives, NY	Collection:	Series Folder:
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Music Instruments

page 3

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

YOSHI WADA

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Metal, wood, rubber, air compressor

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The Museum of Modern Art Archives, NY	Collection:	Series Folder:
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INTERNATIONAL STUDIO PROGRAM:

WOLFRAM ERBER, BERLIN, ROOM 104C, NEW WING

JACQUES FACON

FRANÇOIS FORTIN, ROOM 104C, NEW WING

JULY 1974

GEORGE GARDNER, ROOM 104C, NEW WING

PHOTO DOCUMENTATION — *photos, tapes*

CONRAD MANNING, ROOM 104C, NEW WING

BILL SUTHER

photos, tapes
courtesy Art Bank Canada Council

11. TINGUELY, Jean
untitled, 1963
radio parts, wheel cinderblock, formica, motor
collection Billy Klüver

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I. A. 298

MULTIDISCIPLINARY PROGRAMS:

POETRY ROOM 203, OLD WING *- sound poetry -*
JACKSON MACLOW

PHOTOGRAPHY ROOM 302, OLD WING

JUDY LINN

GUEST CURATOR: SAM WAGSTAFF

PHOTO DOCUMENTATION *- previous sound installation*

CONNIE BECKELY 3RD FLOOR HALLWAY

BILL BEIRNE

photos, tapes
courtesy Art Bank Canada Council

11. TINGUELY, Jean
untitled, 1963
radio parts, wheel cinderblock, formica, motor
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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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VIDEO Budget

VIDEO PRESENTATIONS at P.S.#1, Fall 1979

SCHEDULE & BUDGET

Sept. 30. Liz Phillips (with Steve Lawrence)

"T.V. Dinners" performance & interactive sound/video installation.

performers: Peter Frank, Kenneth Greenberg, Michael Strasser.

Artist fee & materials to Liz Phillips..... \$350.00 + \$4.00
transp.

Oct. 14. Charlmagne Palestine

Selected Video Works.

Artist fee..... \$150.00. *Possible 12.00*

Oct. 28. Group Show

Joan Logue "Portraits: New Music Composers"

(a series of one minute portraits)

Charlie Morrow "Earum Magnus"

Nam June Paik "Tribute to John Cage"

Artists' fees..... \$150.00. *12.00*

Transportation & misc. expense, 3 shows..... \$ 50.00.

CURATOR: SHIGEKO KUBOTA
ASSISTANT: BOB HARRIS

photos, tapes
courtesy Art Bank Canada Council

11. TINGUELY, Jean
untitled, 1963
radio parts, wheel cinderblock, formica, motor
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The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	MoMA PS1	I. A. 298

Oct 21

Brenda

Video notes for 10/28

- ① Earum Magnus by Bern Porter
 Music by Charlie Morrow, Directed by
 Dick Higgins, camera Scott B.
 1979 dist. New Wilderness Found.
- ② Tribute to John Cage by Nam June Paik
 dist. by ~~Human~~ Electronic Arts Intermix
- ③ John Cage Portrait by Joan Logue
 1979
 continuous play on separate monitor
 of 1 hour silent portrait of Cage.

photos, tapes
 courtesy Art Bank Canada Council

11. TINGUELY, Jean
 untitled, 1963
 radio parts, wheel cinderblock, formica, motor
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 298

SCORES AND NOTATIONS

Curated by Peter Frank

This exhibition will represent scores and notations by fifty artists nationwide. The works demonstrate a diverse range of notation in effect broadening the potential for presenting sound not customarily found within the more conventional harmonic structure.

List of artists/musicians to be submitted later.

photos, tapes
courtesy Art Bank Canada Council

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radio parts, wheel cinderblock, formica, motor
collection Billy Klüver

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	MoMA PS1	I. A. 298

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
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 298

3.

SCORES AND NOTATIONS:

CURATOR: PETER FRANK

DAVID AHLSTROM	KEN FRIEDMAN	JACKSON MACLOW
LAURIE ANDERSON	JON GIBSON	ALAIN MIDDLETON
ROBERT ASHLEY	ROMAN HAUBENSTOCK-RAMATI	ROBERT MORAN
DAVID BEHRMAN	WILLIAM HELLERMANN	YOKO ONO
STEVEN BERKOWITZ	DICK HIGGINS	JACK OX
EARLE BROWN	CHANNA HORWITZ	NAM JUNE PAIK
HERBERT BRUN	TOSHI ICHIYANAGI	TOM PHILLIPS
SYLVANO BUSSOTTI	TOM JOHNSON	STEVE REICH
MICHAEL BYRON	MAURICIO KAGEL	DIETER SCHNEBEL
JOHN CAGE	ANNSON KENNEY	KARLHEINZ STOCKHAUSEN
JACQUES CALONNE	ALISON KNOWLES	RICHARD TEITELBAUM
PHILIP CORNER	RICHARD LANDRY	YASUNAO TONE
JOHN DOWELL	JOYCE LIGHTBODY	ROBERT WATTS
MORTON FELDMAN	ANESTIS LOGOTHETIS	LAMONTE YOUNG
		JOHN ZORN

SPECIAL PROJECT ROOMS:

VITO ACCONCI	HIROSHI KARIYA
BILL ANASTASI	BERNHARD LEITNER
MICHAEL BREWSTER	GARY LLOYD
BRUCE FIER	ANNEA LOCKWOOD
JACK GOLDSTEIN	DENNIS OPPENHEIM
WILLIAM HELLERMANN	MIMI SMITH
NANCY HOLT	NORMAN TUCK
DAVID JACOBS	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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Sound Artists
Peter Frank Information

Forms for Sound (Group)	Alain Middleton
Murray Schafer	Tania Mouraud
Luis Frangella	Max Neuhaus
La Mama Instruments	Alastair Noble
Bob Bates	Liz Phillips
Richard Dunlap	Robert Price
Bruce Fier	Charna Rickey
Jim Van Geem	Athena Tacha
Laurie Anderson	Takis
Robert Ashley	Bill Viola
Marc Boone	Roberto Masotti
John Cage & Calvin Sumsion	John Dowell
Ernest Garthwaite	Bob Wilhite
Harold Lehr	Peter Kotik
Charlemagne Palestine	Oliver Lake
David Mosconi	Peter Kowald
Misha Menglbery	Gavin Bryars
Meredeth Monk	David Behrman
Han Bennink	Michael Mantler
Albert Manfildorff	Carla Bley
Sun Ra	Johnny Dyani
Peter Srolzmann	Brian Eno
Paul Rutherford	Martin Davorin
Michel Waisisz	Costin Miereanu
Walter Zimmerman	Demetrio Stratos
Guido Maggon	Maarten van Regteren Altene
	Paul Lovens

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 Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Paolo Castaldi	Anton Riedl
Barry Altschul	Cristina Kubish
Radu Malfatti	Gunter Christmann
Miguel Angel Coria	Leo Smith
John Tchicai	Johannes Fritsch
Cornelius Cardew	Irene Aebi
Cecil Taylor	Mike Westbrook, Kate Barnard
Kent Carter	Terry Day
Michel Pilz	Ivan Vandor
Giuseppe Chiari	Loi Coxhill
Tristan Honsinger	Alex Schlippenbach
Leroy Jenkins	Morton Feldman
Dieter Shnebel	Mauricio Kagel
Charles "bobo" Shaw	Paul Burwell
Tony Oxley	David Toop Anthony Braxton Evan Parter
Luciano Berio	
Barry Guy	Esther Ferrer
Carlos Alsiná	Walter Marchetti
Detlef Schonenberg	Juan Hidalgo
Joseph Jarmen	Alvin Lucier
Don Moye	Paul Lytton
Roscoe Mitchell	George Lewis
Malachi Favors	Derek Bailey
Lester Bowie	Elisabeth Wiener, Horacio Vaggione
Michel Portal	Kenny Wheeler
Richard P. Hayman	Steve Beresford
Jeanne Lee	Leo Cuypers
Gunter Hampel	Willem Breuker

courtesy Holly Solomon Gallery

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Terry Riley
Vinko Globokar
Max Neuhaus
Steve Lacy
Robert Ashley
Phil Glass
Fredrick Rzewski
Jesus Villa-Rojo
Garrett List
Alvin Curran
Richard Teitelbaum
Jose, Jesus Arze Arza Anajak
Maurice Horsthuis

courtesy Holly Solomon Gallery

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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, Annon 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 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
Improvisation, 1977
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 23½" 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
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photograph of computer generated drawing
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collection: Annsion 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
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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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
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Projection 1 for solo cello, 1951
 photostat of ink original
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 printed score (Universal Edition)
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Nara, 1979
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 very few modifications by the composer.
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42. HELLERMANN, William
Footnotes, 1979
 ink and collage
 22 1/4 x 30 1/2"

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25. CORNER, Philip
from Metal Meditations, 1974
silkscreen
12 1/4 x 19 1/4"
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The Lost Compositions of Michael Cooper, 1975 and 1977
 found scores, leaves, cardboard, ink and paper
 variable dimensions
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Sonakinatography I, movement III, 1969
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Sonakinatography III, 1978
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Music for Piano #4 for David Tudor, 1960
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courtesy C.F. Peters Corporation
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photostat of ink original
11 5/8 x 14 1/2" each of 4 pages
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Four drawings, 1978
ink
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Sur scene, 1965
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Video Facets II, 1978
ink
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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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56. LIGHTBODY, Joyce
Syllabic Intervals, 1979
presstype, colored pencil, ink on matte mylar
36 7/8 x 36 7/8"
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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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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. RANDES, 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 32¼" open
courtesy European American Music
79. TEITELBAUM, Richard
Blends for shakuhachi and synthesizers, 1977
ink on vellum (drawn by Carlo Carnevale)
17¾ 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 9¼"
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 ½ x 19" open
courtesy European American Music
84. VETTER, Michael
Sound Plays 4: Variations, 1977
printed score (Universal Edition)
6 ½ 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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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, Annon 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 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
Improvisation, 1977
photograph
19 3/4 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 3/4 x 23½" 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
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printed score (Joseph Boonin)
8 1/2 x 22" open
courtesy European American Music
63. LUCIER, Alvin
Bird and Person Dying, 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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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. RANDES, 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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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 ½ x 19" open
courtesy European American Music
84. VETTER, Michael
Sound Plays 4: Variations, 1977
printed score (Universal Edition)
6 ½ 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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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.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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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
Improvisation, 1977
photograph
19 3/4 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 3/4 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 3/4"
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: Anson 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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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 1/4" 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, respiration. 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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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, Annon
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
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Song, 1976
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Blends for shakuhachi and synthesizers, 1977
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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 9¼"
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Wire Sound, 1978
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65 x 42"
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Sound Plays 1: Two Lines, 1977
printed score (Universal Edition)
6 ¼ x 19" open
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Sound Plays 4: Variations, 1977
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String Quartet #1, 1964
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 PERFORMANCE/PERFORMANCE/PERFORMANCE/PERFORMANCE/PERFORMANCE/PERFORMANCE/PERFORMANCE/

P.S. 1 SUNDAY PERFORMANCE SERIES

November 18, 1979

Auditorium--3rd Floor, Old Wing

2:15-3:00	Peter Gordon <u>The Good Civilian, 1978/79</u>
3:15-4:00	Scott Johnson <u>Three Involuntary Songs, 1978</u> <u>Untitled Work in Progress, 1979</u>
4:15-5:00	Frankie Mann <u>The Mayan Debutante Revue, 1979</u> -The Introduction -There's a Girl in Your Eyes -Johnny Was My Boyfriend -I Was a Hero

This program is partially sponsored by Meet the Composers.

P.S. 1 SUNDAY FILM SERIES: Curated by Leandro Katz

Room 102, New Wing

2 - 6 PM	Bart Robbett <u>Prevailing Winds</u> <u>The Garden</u> <u>Standing Up</u>
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Screenings for the three works will be every 30 minutes starting at 2:00.

*Please note that some of the installations in the special project rooms will be temporarily not working while the concerts are in progress to avoid auditory conflicts.

Prevailing Winds
The Garden
Standing Up

Screenings for the three works will be every 30 minutes starting at 2:00.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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P.S. 1 SUNDAY PERFORMANCE SERIES

October 21, 1979

Auditorium -- 3rd Floor, Old Wing

2 - 6 PM

2:00-2:45

Alain Middleton and His Performing Group

Harmony I (Three Parts on Inversion), Premiere, 1979
for four singers, flute, violin, cello, and micro-sounds

Performers:

Soprano: Tanzen Flanders	Flute: Seth Cooper
Alto: Roxanne Leatham	Violin: Howard Hall
Tenor: Daniel Pincus	Cello: Nancy Haugh
Bass: Wilbur Pluley	

3:00-3:45

Disband

The EndSadRebelFashionEverydayIran-yHudson StreetPerry Como, Nancy Wilson, The Redneck SongA Model's Revengeful AcquisitionHey BabyThe Snatch SongCountdownNYC

Performers:

Ilona Grant as Pansy I. Rock
Donna Henes as Sorpresa Cheeka
Ingrid Sischy as Susan
Diane Torr as Dianatone
Martha Wilson as Lov Storey

Technical Assistant: Layne Redmond

4:30-5:10

"Blue" Gene Tyranny

Country Boy, Country Dog, 1967
Tape

The Country Boy, Country Dog Concert for Keyboard and Electronics, 1979

This program is partially sponsored by Meet the Composers.

P.S. 1 SUNDAY FILM SERIES: Curated by Leandro Katz
Room 102, New Wing

2 - 6

Bart Robbett

Prevailing WindsThe GardenStanding Up

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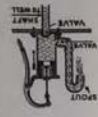
2 - 6

Bart Robbett

Prevailing WindsThe GardenStanding Up

Screenings for the three works will be every 30 minutes
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for our press book
file Sound Show -
Sept 79 P.S.



SATURDAY, OCTOBER 27, 1979

from 2:00 P.M. on

A PROGRAM OF SOUND PERFORMANCES BY

A. KIMBERLIN BLACKBURN

LINDA GALL

GEOFFREY HENDRICKS

JOHN PATTERSON

WILLIAM POPE

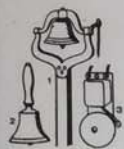
ELLEN QUINN

BRUCE TOVSKY

ELLEN VASSAR

BRADLEY WESTER

Room 102 (video room) and elsewhere



at P.S. 1



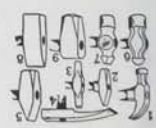
SUNDAY, OCTOBER 28, 1979

Sunrise to Sunset

SOUND WITHIN (W) WITHIN SOUND

GEOFFREY HENDRICKS

Room 101



P. S. 1 46-01 21st STREET, LONG ISLAND CITY, QUEENS
SUBWAY: FLUSHING LINE AT TIMES SQUARE OR GRAND CENTRAL
TO HUNTER'S POINT



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 298

SATURDAY, OCTOBER 27, 1979

from 2:00 P.M. on

A PROGRAM OF SOUND PERFORMANCES BY

A. KIMBERLIN BLACKBURN

LINDA GALL

GEOFFREY HENDRICKS

JOHN PATTERSON

WILLIAM POPE

ELLEN QUINN

BRUCE TOVSKY

ELLEN VASSAR

BRADLEY WESTER

Room 102 (video room) and elsewhere

at P.S. 1

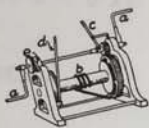
SUNDAY, OCTOBER 28, 1979

Sunrise to Sunset

SOUND WITHIN (W) WITHIN SOUND

GEOFFREY HENDRICKS

Room 101



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 298

SUNDAY PERFORMANCE SERIES
AUDITORIUM, 3RD FLOOR
HOURS: 2 - 6 PM

OCTOBER 7
JON GIBSON
TOM JENKINS/BOB WILHITE LAICA Proj.
JIM POMEROY/RICHARD DUNLAP IUAR.
RICHARD TITLEBAUM Oct. 14

OCTOBER 14
JILL KROESEN
PHILL NIBLOCK/ARTHUR STIDFOLE/JOSEPH CELLI
YOSHI WADA Oct. 7

OCTOBER 21
DISBAND
ALAIN MIDDLETON
"BLUE" GENE TYRANNY

OCTOBER 28 IUAR BOB BATES WITH GAIL BATES
JOSEPH KUBERA
YASUNAO TONE

NOVEMBER 4
TONY CONRAD
TOM JOHNSON
LAWRENCE KUCHARZ

NOVEMBER 11
AMPERSAND PERFORMING PIECE BY NICK COLLINS
JOEL CHADAGE/ROGER MEYERS
LAURIE SPIEGEL

NOVEMBER 18
PETER GORDON
SCOTT JOHNSON
FRANKIE MANN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 298

P.S. 1 Sunday Performance Series
October 14, 1979
Auditorium

- 2:15 - 2:55 Jill Kroesen
The Original Lou and Walter Story, Part III
1974-79
- 3:15 - 3:55 Phill Niblock
Selected Pieces
Performers: Daniel Goode, clarinet
 David Gibson, cello
- 4:30 - 5:20 Richard Teitelbaum
Keyboard Solos with Threshold Music, 1974/79

P.S. 1 Sunday Video Series
October 14, 1979
Room 102, New Wing

- 2 - 6 PM Charlemagne Palestine
- Island Song, 1976
(15 min.)
- Purge, 1973
(10 min.)
- Andros, An Escapist Primer, 1975-76
(59 min.)
- Dark to Dark, 1979
(20 min.)

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
	MoMA PS1	I. A. 298

315-3155

"TONAL CENTERS"

PROGRAM -- JOSEPH KUBERA, Piano

P.S. 1

28 October 1979

Facebook (1976)

MICHAEL KOWALSKI

New Works in 3/4 Time:

Tangent (1977)

HOWARD RILEY

Two Songs Without Words (1976)

DAVID LYTTLE

Sun Song

Moon Song

Mystery No. 1: Transformation (1978)

JOEL FORRESTER

A Collection of Birthdays:

Seven Variations on a Popular Theme,
on the occasion of the Bicentennial
of the U.S.A. (1976)

IVAN TCHEREPNIN

Variations I-VI

Variation VII: Fêtes

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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P.S. 1/P.S. 1/P.S. 1/P.S. 1/P.S. 1/P.S. 1/P.S. 1/P.S. 1/P.S. 1/P.S. 1/P.S. 1/
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October 28, 1979

P.S. 1 Performance Series
Auditorium, Third Floor, Old Wing
2 - 6 PM

2:00-2:45 Bob Bates with Gail Bates
Performance on Fuser

3:15-3:55 Joseph Kubera, piano
"Tonal Centers"
Fake Book, 1976 Michael Kowaliski
New Works in 3/4 Time:
Tangent, 1977 Howard Riley
Two Songs Without Words, David Lyttle
1976
Sun Song
Moon Song
Mystery No. 1: Transfor- Joel Forrester
mation, 1978

A Collection of Birthdays:
Seven Variations on a Popular Ivan Tcherepnin
Theme, on the occasion of the
Bicentennial of the U.S.A.,
1976
Variation I-VI
Variation VIII: Fetes

4:30-5:15 Yasunao Tone
Clapping Piece, 1963
Music for Reed Organ, 1962
Mr. Tone's performance is sponsored in part by CAPS
Community Service Program.

The music performances are partially sponsored by Meet the Composer.

P.S. 1 SUNDAY VIDEO SERIES: Curated by Bob Harris of Anthology Film Archive
Room 102, New Wing

2 - 6 PM Joan Logue
John Cage: Portrait, 1979
(one hour)

Nam June Paik
Tribute to John Cage
(one hour)

Bern Porter
Earum Magus, 1979, Premiere
credits: Music: Charlie Morrow
Director: Dick Higgins
Camera: Scott B

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 298

P.S. 1 SUNDAY PERFORMANCE SERIES
Auditorium--3rd Floor, Old Wing

November 4, 1979

2:15-3:00 Tony Conrad
Short Untitled Pieces, 1979

3:30-4:25 Tom Johnson
Nine Bells, 1978-79

4:45-5:25 Lawrence Kucharz
Renwick Street, 1978
(Intermedia)
1979 #2
(Tape)
Canal Street, 1978
(Intermedia)

This program is partially sponsored by Meet the Composers.

P.S. 1 SUNDAY FILM SERIES: Curated by Leandro Katz
Room 102, New Wing

2 - 6 Bart Robbett
Prevailing Winds
The Garden
Standing Up

Screenings for the three works will be every 30 minutes starting at 2:00.

*Please note that some of the installations in the special project rooms will be temporarily not working while the concerts are in progress to avoid acoustical conflicts.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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P.S. 1/P.S. 1/P.S. 1/P.S. 1/P.S. 1/P.S. 1/P.S. 1/P.S. 1/P.S. 1/P.S. 1/P.S. 1/
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November 11, 1979

P.S. 1 Performance Series
Auditorium, Third Floor, Old Wing
2 - 6 PM

2:00-3:00

Joel Chadabe/Roger Meyers

Opening, 1979

Chadabe

Cellist: David Gibson

After the "Pond," 1979

Meyers

Scenes from Stevens, 1979

Chadabe

Playthings, 1979 and Solo, 1978

Chadabe

Audience Participation Piece

3:15-4:00

Laurie Spiegel

Electronic and Computer Pieces
(To be announced)

4:15-4:45

Nicolas Collins

Room to Let, 1979

5:00-5:30

Ron Kuivila

With Rests, 1978-79

This program is partially sponsored by Meet the Composers.

P.S. 1 Sunday Video Series

November 11, 1979

Room 102, New Wing

2 - 6 PM

Peter D'Agostino

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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P.S. 1 SUNDAY PERFORMANCE SERIES

November 18, 1979

Auditorium--3rd Floor, Old Wing

- 2:15-3:00 Peter Gordon
The Good Civilian, 1978/79
- 3:15-4:00 Scott Johnson
Three Involuntary Songs, 1978
Untitled Work in Progress, 1979
- 4:15-5:00 Frankie Mann
The Mayan Debutante Revue, 1979
-The Introduction
-There's a Girl in Your Eyes
-Johnny Was My Boyfriend
-I Was a Hero

This program is partially sponsored by Meet the Composers.

P.S. 1 SUNDAY FILM SERIES: Curated by Leandro Katz

Room 102, New Wing

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Prevailing Winds
The Garden
Standing Up

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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-I Was a Hero

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 298

MULTIDISCIPLINARY PROGRAM
SOUND SHOW AND VIDEO PRESENTATIONS
EXHIBITION CENTER
SEPTEMBER 30 - NOVEMBER 18, 1979

LAICA CONTEMPORARY MUSICAL INSTRUMENTS
(LOS ANGELES INSTITUTE OF CONTEMPORARY ART)

BOB BATES
ALEC BERNSTEIN
IVOR DARREG
PAUL DEMARINIS
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 HUENE
YOSHI WADA
RICHARD WATERS
BOB WILHITE

CURATOR: ROBERT SMITH, DIRECTOR OF L.A.I.C.A.
CO-CURATOR: ROBERT WILHITE

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 298

MULTIDISCIPLINARY PROGRAM:
SUNDAY FILM AND VIDEO PRESENTATIONS
ROOM 102, NEW WING
HOURS: 2 - 6 PM

SEPTEMBER 30	VIDEO	LIZ PHILLIPS IN PERFORMANCE WITH PETER FRANK, KENNETH GREENBERG, MICHAEL STRASSER
OCTOBER 7	FILM	BART ROBBETT
OCTOBER 14	VIDEO	CHARLAMAGNE PALESTINE
OCTOBER 21	FILM	BART ROBBETT
OCTOBER 28	VIDEO	JOAN LOGUE CHARLIE MORROW NAM JUNE PAIK
NOVEMBER 4	FILM	BART ROBBETT
NOVEMBER 11	VIDEO	PETER D'AGOSTINO
NOVEMBER 18	FILM	BART ROBBETT

FILM COORDINATOR: LEANDRO KATZ
VIDEO COORDINATOR: BOB HARRIS, ANTHOLOGY FILM ARCHIVES

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 298

MULTIDISCIPLINARY PROGRAMS:

POETRY ROOM 203, OLD WING 1978

JACKSON MACLOW

PHOTOGRAPHY ROOM 302, OLD WING

JUDY LINN

GUEST CURATOR: SAM WAGSTAFF

PHOTO DOCUMENTATION

CONNIE BECKELY 3RD FLOOR HALLWAY

BILL BEIRNE

RICHARD SMITH

BERNHARD LITNER

GARY LLOYD

ANNEA LYONS

DEBRA GARDNER

CHINA SMITH

ROMAN JACK

ROMAN TRIPLETT

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 298

SPECIAL PROJECT ROOMS

SOUND SHOW

SEPTEMBER 30 - NOVEMBER 18, 1979

VITO ACCONCI	ROOM 206, OLD WING
BILL ANASTASI	HALLWAY CLOSET, 2ND FLOOR, OLD WING
MICHAEL BREWSTER	BACK STAIRWELL, 2ND FLOOR, OLD WING
BRUCE FIER	ROOM 208, OLD WING
JACK GOLDSTEIN	BACK HALLWAY, 2ND FLOOR, OLD WING
WILLIAM HELLERMAN	ROOM 204, OLD WING
NANCY HOLT	WASHROOM, 2ND FLOOR, OLD WING
DAVID JACOBS	ROOM 207, OLD WING
HIROSHI KARIYA	ROOM 201, OLD WING
BERNHARD LEITNER	ROOM 209, OLD WING
GARY LLOYD	HALLWAY, 1ST FLOOR, OLD WING
ANNEA LOCKWOOD	AUDITORIUM ANNEX A, 3RD FLOOR
DENNIS OPPENHEIM	ROOM 205, OLD WING
MIMI SMITH	ROOM 202, OLD WING
NORMAN TUCK	FRONT HALLWAY, 2ND FLOOR, OLD WING
NORMAN TRIPPLETT WHITE	ROOM 303, OLD WING

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 298

SOUND SHOW
EXHIBITION CENTER
SEPTEMBER 30 - NOVEMBER 18, 1979

LAICA CONTEMPORARY MUSICAL INSTRUMENTS
(LOS ANGELES INSTITUTE OF CONTEMPORARY ART)

BOB BATES
ALEC BERNSTEIN
IVOR DARRÉG
PAUL DEMARINIS
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 HUENE
YOSHI WADA
RICHARD WATERS
BOB WILHITE

CURATOR: ROBERT SMITH, DIRECTOR OF L.A.I.C.A.
CO-CURATOR: ROBERT WILHITE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 298

INTERNATIONAL STUDIO PROGRAM:

WOLFRAM ERBER, BERLIN, Room 104C, New Wing

VITO ACCIOTTI	Room 206, Old Wing
BILL ANASTAS	HALLWAY CLOSET, 2ND FLOOR, OLD WING
MICHAEL BREWSTER	BACK STAIRWELL, 2ND FLOOR, OLD WING
BURLY FINE	Room 208, Old Wing
JACK GOLDSTEIN	BACK HALLWAY, 2ND FLOOR, OLD WING
KATHLEEN MCGLESHAN	Room 204, Old Wing
HANKY RALT	WASHROOM, 2ND FLOOR, OLD WING
DAVID JACOBS	Room 207, Old Wing
MARCEL KARIYA	Room 201, Old Wing
BERNARD LEITNER	Room 209, Old Wing
LARRY LADD	HALLWAY, 1ST FLOOR, OLD WING
ANNEA ELMWOOD	AMSTERDAM ANNEX A, 3RD FLOOR
ROBERT OPPENHEIM	Room 205, Old Wing
MIKE SMITH	Room 202, Old Wing
NORMAN TUCK	FRONT HALLWAY, 2ND FLOOR, OLD WING
RODOLPH TRIPLETT WHITE	Room 303, Old Wing

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 298

SPECIAL PROJECT ROOMS

SOUND SHOW

SEPTEMBER 30 - NOVEMBER 18, 1979

VITO ACCONCI	ROOM 206, OLD WING
BILL ANASTASI	HALLWAY CLOSET, 2ND FLOOR, OLD WING
MICHAEL BREWSTER	BACK STAIRWELL, 2ND FLOOR, OLD WING
BRUCE FIER	ROOM 208, OLD WING
JACK GOLDSTEIN	BACK HALLWAY, 2ND FLOOR, OLD WING
WILLIAM HELLERMAN	ROOM 204, OLD WING
NANCY HOLT	WASHROOM, 2ND FLOOR, OLD WING
DAVID JACOBS	ROOM 207, OLD WING
HIROSHI KARIYA	ROOM 201, OLD WING
BERNHARD LEITNER	ROOM 209, OLD WING
GARY LLOYD	HALLWAY, 1ST FLOOR, OLD WING
ANNEA LOCKWOOD	AUDITORIUM ANNEX A, 3RD FLOOR
DENNIS OPPENHEIM	ROOM 205, OLD WING
MIMI SMITH	ROOM 202, OLD WING
NORMAN TUCK	FRONT HALLWAY, 2ND FLOOR, OLD WING
NORMAN TRIPPLETT WHITE	ROOM 303, OLD WING

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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INTERNATIONAL STUDIO PROGRAM:

WOLFRAM ERBER, BERLIN, ROOM 104C, NEW WING

ROBERT RAUSCHENBERG

ROBERT RAUSCHENBERG

JEAN TINGULY

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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EXHIBITION CENTER
SOUND WORKS
SEPTEMBER 30 - NOVEMBER 18

ROBERT MORRIS
ROBERT RAUSCHENBERG
JEAN TINGUELY

1. *Sound Works*
1964-1965
New York, N.Y. 10013
Toll: 1-800-233-8929
Recommended by:
George F. Rock
John G. Johnson
Stephen Robert Nelson
2. *Sound Works*
1964-1965
New York, N.Y. 10013
Toll: 1-800-233-8929
3. *Sound Works*
1964-1965
New York, N.Y. 10013
Toll: 1-800-233-8929
4. *Sound Works*
1964-1965
New York, N.Y. 10013
Toll: 1-800-233-8929
5. *Sound Works*
1964-1965
New York, N.Y. 10013
Toll: 1-800-233-8929
6. *Sound Works*
1964-1965
New York, N.Y. 10013
Toll: 1-800-233-8929
7. *Sound Works*
1964-1965
New York, N.Y. 10013
Toll: 1-800-233-8929
8. *Sound Works*
1964-1965
New York, N.Y. 10013
Toll: 1-800-233-8929

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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PERFORMERS IN RESIDENCE PROPOSALS:

1. Beth Anderson (Peter Frank) Music Oriented
32 E 2nd St.
New York, N.Y. 10003
Tel: 777-6787
2. Jacki Apple (Peter Frank) Somehow Highly recommended
161 West 75th Street
New York, N.Y. 10023
Tel: 873-7935
3. Margaretha Asberg recommended by
Frosunda 224 Simone Forti &
S-186 00 Vallentuna Bjorn Springfeldt
Sweden Stockholm Modern Museum
Tel: 0762 30207
4. Connie Beckley (Peter Frank) Music Oriented
81 Grand St. #3 Fl.
New York, N.Y. 10013
5. Bickhard Bottinelli (Peter Frank) recommended
D-35 Kassel
Steinweg 7
WEST GERMANY
6. Carmen Beuchat
281 Grand Street
New York, N.Y. 10002
Tel: 966-3949
7. Cid Collins (peter Frank) recommended
18 Noth Moore St.
New York, N.Y. 10013
Tel: 966-0503
8. Amy Cowell Performed at the Jamaica Art Center
The Lyric Quartet The Cathedral of St. John the Divine
349 West 45th St. The Liederkrantz Society, Queens Museum
New York, N.Y. 10036 Lincoln Center Bandshell, Channel 31
9. Ben D'Armagnac (peter Frank) Highly recommended
c/o De Appel
Brouwersgracht 196
Amsterdam, Holland

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10. Bob Wilhite
5112 West Pico Blvd.
L.A., Ca. 90019
Peter Frank Highly recommended
Jean Milant, Circus Gallery, L.A., Cal.
(P. B. 10002)
11. Guy de Cointet
c/o Miller
1914 S Vermont Ave.
L.A., Ca. 90007
Peter Frank recommended
12. Jean Dupuy
537 Broadway
N.Y.C. 10012
Tel: 925-2285
Peter Frank recommended
13. Douglas Dunn
c/o Penny Finkelman
Artservices, Inc.
463 West Street
N.Y.C. 10014
Tel: 989-4953
Peter Frank Music Oriented
14. Claire Fergusson
111 Hudson Street
3rd Floor
New York, N.Y. 10013
Tel: 925-1066
Peter Frank recommended
15. Simone Forti
537 Broadway
New York, N.Y. 10012
Tel: 925-1066
Peter Frank recommended
16. Terry Fox
16 Rose St.
San Francisco, Ca. 94102
Tel: 415-621-3474
Peter Frank recommended
17. Robert George
110 Chambers Street
New York, N.Y.
964-2296
Laurie Anderson
18. Tina Girouard & Richard Landry
27 Thames Street
New York, N.Y. 10006
Peter Frank Music Oriented
Summer Address: P.O. Box 64
Cecila, Louisiana

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19. Dan Graham
84 Eldridge St.
New York, N.Y. 10002
Tel: 925-3490
20. Peter Grass
149 Wooster St.
New York, N.Y.
Tel: 673-5157
21. Phil Harmonic
185 E Central St.
Natick, Mass. 01760
(617) 655-4141
22. Richard P. Hayman
326 Spring St.
N.Y.C. 10013
Tel: 966-5842
23. William Helleman
45 Greene St.
N.Y.C. 10013
Tel: 226-6213
24. Geoffrey Hendricks
486 Greenwich St.
N.Y.C. 10013
431-8625
- ?? 25. Dick Higgins
122 Spring St.
N.Y.C. 10012
Tel: 966-5232
26. Richard Horn
5 Cornelia St.
Apt. 1-C
New York, N.Y. 10014
27. Gerard Hovagimyan
10 Bleecker St.
N.Y.C.
674-2551
925-3967

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- | | | |
|--|---|---|
| 28. Michel Jaffrennou
6 Villa Collet
75014 Paris, France | Peter Frank | recommended |
| 29. Scott Johnson
255 Bowery
N.Y.C. 10002 | Laurie Anderson | |
| 30. Peggy Kay
168 Mercer Street
N.Y.C. 10012

Tel: 966-6162 | Peter Frank | Somewhat highly recommended |
| 31. Pooh Kaye
530 Canal St.
N.Y.C. 10013 | Laurie Anderson | Music Oriented |
| 32. Alison Knowles
122 Spring St.
N.Y.C. 10012 | Peter Frank | recommended |
| 33. Jill Kroesen
97 Kenmare St.
N.Y.C. 10012

Tel: 226-8174 | Peter Frank
Tom Johnson
Laurie Anderson | Music Oriented

Somewhat highly recommended |
| 34. Skip La Plante
262 Bowery
N.Y.C. | Tom Johnson | |
| 35. Joan La Barbara
127 Greene Street
New York City 10012

Tel" 533-7479 | Peter Frank | Music Oriented

Highly recommended |
| 36. Stephen Laub
559 Forest St.
Oakland, Ca. 94618

(415) 652-2666 | Peter Frank | Somewhat highly recommended |
| 37. Erica Meyers
270 Water St.
New York City 10038

Tel: 964-9324 | | |

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| 38. Dick Miller
37 Vestry St.
N.Y.C. 10013 | Peter Frank | recommended |
| 39. Jim Neu
Echo Ranch
58 E 3rd st.
New York City 10003 | Peter Frank | Somewhat highly recommended |
| 40. James Pomeroy
P.O. Box 6145
San Francisco, Ca. | Peter Frank | Somewhat highly recommended |
| 41. Steve Reich
16 Warren St.
N.Y.C. 10007 | Peter Frank | Music Oriented |
| 42. Susan Russel
4 Irvington St.
N.Y.C. 10002

Tel: 533-0208 | Peter Frank | recommended |
| 43. Arleen Schloss
330 Broom Street
New York, N.Y. 10002

Tel: 431-4464 | Peter Frank | Somewhat highly recommended |
| 44. Martha Wilson
112 Frankling St.
N.Y.C. 10013

Tel: 925-4671 | Peter Frank | recommended |
| 45. Michael Smith
38 White St.
N.Y.C. 10013 | Peter Frank | Highly recommended |
| 46. Madolin Cervantes
Workshop Foundation Inc.
675 West End Ave.
N.Y.C. 10025 | | |
| 47. New Mexico Dance Works
1516 Gold S.E.
Albuquerque, N.M. 87106 | | |

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48. Philip Corner
464 Broadway
N.Y.C. 10012
Peter Frank
Music Oriented
49. Martha Rosler
851 San Dieguito Dr.
Encinitas, Ca. 92024
Peter Frank
Somewhat highly recommended
50. John White
1320 Pacific Ave.
Venice, Ca. 90291
Peter Frank
Somewhat highly recommended
51. Joseph E. Kos
102 W 29th St.
N.Y.C.
52. Alvin Lucier
c/o Artservices
463 West Street
New York, N.Y. 10014
Peter Frank
Music Oriented
53. Channa Horwitz
6060 Clear View Road
Hidden Hills, Ca. 91302
Peter Frank
Recommended
54. Stuart Sherman
c/o Jane M. Yockel
Performing Artservices, Inc.
463 West Street
New York, N.Y. 10014
Peter Frank
Highly recommended