The idea for this exhibition and radio series was initially conceived by Gary Garrels, then Assistant Curator for the Committee on the Visual Arts. In New York, Yale Evelev, of New Music Distribution Service, and Peter Frank provided indispensable recordings, information and encouragement to the project. Anne Mochnow, of the University of Massachusetts at Amherst, supervised the original research from which the radio series was developed. Magnus Johnstone, in addition to engineering the radio programs, served as liaison between WMBR and the CVA. Brad Spear and Ellen Kraft of WGBH were more than generous with insight and support. John Keller provided invaluable pre-production assistance, transferring archival recordings to broadcast-ready tapes.

All of the artists on the wall and on the air have demonstrated patience and cooperation in situations which for many were unfamiliar, and all unselfishly shared their professional contacts. David Byrne took time from his own demanding schedule to prepare notes for the exhibition.

Michael Tarentino expounded the Massachusetts Council on the Arts and Humanities' generous support for the Christian Marclay, Bill Buchen performance. It has been a great pleasure to work with the entire staff of the CVA. Toby Levie and Jeff Asztling coordinated the numerous administrative and regulatory details of the exhibition with remarkable finesse. Katy Kline brought her formidable editorial skills to bear on the manuscript. Finally, I would like to thank my colleagues at the Thomas Segal Gallery for their help and support throughout the organization of the project.

Kevin Concoram
Guest Curator

Various artists
Revolutions per Minute (The Art Record) 1982
(1911) documents his own theoretical work in this area. Others, including the composer Scriabin, invented instruments which produced notes and projected corresponding colors simultaneously. Boccioni even predicted the obsolescence of the easel picture; colors would be perceived as actual emotions, and paintings would be executed with colored gases.

Jack Ox is a visual artist and musicologist based in New York who has incorporated musical notation in her drawings and paintings since 1981. Taking familiar compositions from the Western classical music tradition, Ox translates the composers' original scores into her own visual statements. She acknowledges earlier attitudes toward picturemaking, in her choice of a significant and determining representational image, but then proceeds by imposing her own logical system of correspondences. Her drawings for Debussy's Naiades, for example, selected self-evident cloud imagery, her glazing plan equated grey tones with dissonant passages and brighter hues with more consonant episodes. She also established correspondences between numerical values (as seen in the drawings on exhibition) and specific notes of the musical scale. These numerical values then determined the intensity of glazing in a given passage. In some cases, two systems overlap. The final painting (which in this case extends a full 104 feet), is a sequence of fractured cloud images, the system for which is indicated by the glazing and distribution plan superimposed on the hand-copied score at the bottom of the drawings. Colors are selected for their relationships to harmonic intervals; Drawing #15 contains the color wheel which illustrates these relationships. Ox has written: "As I encountered more sophisticated musical compositions and become more aware of the complexity of Western orchestral music of the last 300 years, my ability to generate single cohesive systems, even systems substantially altered for application to different musical styles and approaches, is severely tried. I must employ not simply a flexible system, but an ever-changing constellation of interfacing systems." The variety of different approaches to contemporary notation evidenced in On the Wall follows from largely the same reasoning. Different tuning systems, for example, require unusual charting.
Glenn Branca composes and conducts symphonies for guitar orchestras. Appearing with as many as ten musicians playing specially tuned guitars he creates works of unprecedented aural density, filling the concert space with ringing harmonics at overwhelming volumes. Branca does not work within the standard system of "equal temperament," but rather within the harmonic series or natural scale. He writes, "This scale in reality is simply the infinite series of natural numbers. In this natural order the language of number is the language of music. There is no difference. The language of numbers is music. Mathematics becomes music theory. In the equal scale there is no access to this area. If the number 11 were not available, 5 plus 6 [in effect, a chord of two frequencies: 5 hertz and 6 hertz] would have to equal either 10 or 12 or some other unacceptable value."

The numerical charts on exhibition function as actual scores within his system. The fretboards of his guitars are notated with corresponding numbers; the time of the piece is cued by Branca, the conductor. Formerly a guitarist with the New York punk band Theoretical Girls, Branca has emerged as one of the foremost composers of new music.

Ed Tomney is a musician and sound engineer currently collaborating on the increasing number of sound-related components in artist Jon Borofsky's work. Both of the pieces on exhibition function as soundtracks for installation projects. Sounds of the World (Radar) is a tape-piece, and simply plots out the order, descriptions and durations of the sounds which it contains, one after the other, with brief silences in between.

Music for Numbers, Computer and Voice (Reggie) creates music from numbers which have been fed into a computer program called "Reggie". The resulting music is determined by a series of operations which begin with a number from the counting journal which Borofsky has maintained over several years. (Counting constitutes a rational element and necessary complement to the artist's more intuitive endeavors.)

Reggie produces music by randomizing the digits, regenerating new series of numbers and transferring it to the musical scale. (In this case, the numbers correspond to notes on the scale of equal temperament.)

Tomney finally transfers the music to voice by editing from a tape library of the musical scale sung by Borofsky. Although Reggie exists as a straightforward flow chart, it could just as well take the form of a computer printout.

Nicolas Collins is a musician/composer in New York. Letter from My Uncle, a computer-generated document, takes the form of a prose, or recipe, score, a form which provides directions rather than specific notes and is closely identified with his teacher, composer Alvin Lucier. Collins describes his score as "sort of a road map for interaction among the performers and their interaction with the computer." Specially modified stringed instruments designed by Collins and a computer program which acts as a switching device are required to perform the piece. The instruments act as complex playable filters for several sound sources, including a scanning radio, pre-recorded tapes and electronic noise generators. These sounds, along with the live singing voices of the players, are fed through the instruments and then "played". The text, or lyric, is taken from a letter concerning practical (versus entertainment) applications for music in the Third World. The score does not plot a traditional melody but rather provides a structure for the performance, a key to the computer program and the text of the letter. A performance of the work, however, would be virtually impossible without the schematics for the instruments and filters and the computer program. Letter from My Uncle is included on the artist's current album, Let the State Make the Selection on Lovely Records.

Technology, computer and other, informs much of today's audio production. John Driscoll is an audio installation artist and is Director of In Between Sounds, an electronic engineering group which offers technical assistance to artists who wish to incorporate high technology into their work. As an audio artist, Driscoll is currently working with robotic loudspeakers which produce electronic sounds and are designed to interact with and articulate the sonic qualities of specific architectural spaces. Second Mesa was an installation performance component of Art and Dance, an exhibition at Boston's Institute of Contemporary Art in 1983.

As is the case with many electronic composers, Driscoll's schematic drawings for his electronic circuitry serve as his "scores." On exhibition are three diagrams (one designed by collaborator Richard Lerman) for the circuitry and mixing boards used in the ICA event. In the performance, which also involved Boston sculptor Jeffrey Schiff and choreographer Douglas Dunn, Driscoll and Lerman controlled both the sounds and the rotation of the robotics via remote switching. Driscoll's drawings document the sound-producing electronics; Lerman's chart illustrates the set-ups and connections of the mixers and switches in the overall performance.

Ellen Fullman's Longitudinal Vibration, which developed from a more traditional acoustic technology, spans more than fifty feet in length, placing it somewhere between a musical instrument and a sound sculpture. Fullman performs with the instrument in installation situ. Her hands move along the rosined brasses and irons wires which vibrate longitudinally rather than transversely and are amplified by a plywood box resonator at one end. Among her other unusual instruments is a singing metal skirt. Fullman, who lives in Brooklyn, also writes rock and roll songs.

Many contemporary advanced composers, such as Steve Reich, have returned to traditional notation in much of their work. In the 1970s, however, graphic notation still largely defined avant-garde activity. Although composers/sound artist William Hellerman relies on systems of conventional notation, his Visible Musics are structured by the intervention of non-musical forms. For example, he depicts music spilling out of various containers or being pulled across a page by the passage of a brush; in the Mind's Eye he musically reimagined the cliched railroad tracks, recede through a doorway into infinite distance. He states, "As it turned out, these were very much visual compositions, being as carefully rendered manipulations of perspective as they were musical compositions. They were essays in pure form and not depictions, as in, say, a Tone Poem. Nor were they intended to be expressions of emotional feelings about the subjects. I've come to call this way of working "Representational Form," as differentiated from abstract forms. With these Visible Musics the abstract form (the music) has to follow really (the object). The Visible Musics, being notated on a standard five-line musical staff, are readily capable of being played on conventional instruments.

Hellerman lives and works in New York and is Director of the Sound/Art Foundation and also Sound Curator at P.S. 1. He currently produces table-top, kinetic sound sculptures constructed from actual objects, which function as three-dimensional scores for the music which they perform.

Piano Sonata #2 by Dick Higgins consists of a set of clear plastic overlays imprinted with colored arrows running randomly in various directions. The pianist places these sheets over pages of traditional piano music and is thereby presented by chance with a set of playing instructions for a completely transformed piece. Following the arrows up, down, backward and forward across the pages, the resulting piece differs radically in structure and duration from the original. Higgins has been inventing new musical notations since his early association with Fluxus, a loosely defined and organized group of artists and performers in the Dada tradition of integrating art and life. Many of Higgins's scores, which are issued by his music publishing company in upstate New York, combine photographic imagery with standard five-bar musical staffs.
Malcolm Goldstein, a virtuoso violinist living in Boston, is a musician/composer who works within a context of theater-ritual. Marin's Song Illuminated is a graphic score for a performance in which musicians improvised, employing both conventional and found instruments, according to their individual interpretations of the information on its eight pages. While no specific melody, pitch or time is indicated in the score, certain markings suggest the use of different objects onstage, such as metal spikes, a toy dump truck and stuffed animal, which relate to the composer's son, Marin. Goldstein says of his notational style: "The older notational system was primarily concerned with pitch and time rather than with texture. Graphic notation, incorporating calligraphy, collage and schematic designs, opens the performers to focus their attention in a new way upon texture and timbral qualities. This is a very important part of music to me, not just pitch. You need a new notation for this music." Marin's Song Illuminated constitutes not only a performance event but also a visual and aural metaphor for the composer's experience of his son's development.

Performance artists often create unusual notation to score their works. Michael Peppe performs his two-hour Actmusik-Spektakel V, with no technological assistance whatever, in eleven languages with 28 major characters, 89 minor characters and 41 jazz, rock, and pop songs. Other elements of the performance include hand gestures, postures and specific facial expressions (Facemusik). His entire performance is scored out on a 217-page Eventscore from which the pages on display are taken. The notation, which Peppe has titled Formusik, was specially invented for this work, and, according to the artist, is "capable of expressing all possible vocal, facial, percussive and seated physical behavior with almost no recourse whatever to language." Eventscore plots four simultaneous lines of performance activity: Gesture, which offers instruction for hand choreography; Percussion, with separate bars for left and right hand functions; Vocal, which illustrates facial expressions; and Voice, which includes notation and text. Peppe was the 1984 winner of the High Performance Magazine Five-Minute Performance Olympics. A three-hour, two-cassette collection of his audioworks, Life Itself: The Greatest Hits of Michael Peppe, 1979-1982, has been issued by his own Popular Music Company in San Francisco.

In performance, Beckley wears a lab coat over black and lies provocatively across a scaffold. Reciting Isaac Newton's text on the principle of falling bodies, she punctuates each sentence with a verbal "bom," a tone which becomes the baseline for the song. From a large adjacent bag, she produces white balloons, which she drops on one by one to the accompaniment of descending glissandi ("bom"). These descending glissandi, played via tape recorder, create a rhythmic harmony with the spoken text. Soon, however, the helium-filled balloons begin to rise and the glissandi to ascend. Beckley observes: "The irony is that all the while the scientific text, now on tape, relentlessly tries to describe what should happen, but not what is happening. The performance ends with most of the balloons on the ceiling and the performer's last notes rising, and the text utterly at odds with the laws of fantasy." Beckley considers the drawing not quite notation, but rather a corollary work in a different medium.

Jacki Apple, currently living in southern California, is a writer who works with performance and audio, in many cases integrating several media within a single work. The Garden Planet Revisited operates around a central aural core which may exist either independently, or within the context of a performance. In its performance version, Garden Planet features stage props, live performers, choreography, a sequence of disorienting and overlapping slide projections and a real-time spoken text which interacts with the recording. As the cueing diagram on exhibition makes clear, Apple plots out the entire piece track by track and "scene by scene" long before entering the studio to record.

In Garden Planet Captain Charlie, an astronaut lost in space, provides the central focus; he is the main "track," the major character. Angles shift and action transpires, however, in a manner which precludes any real grasp of time, place or the internal versus external behavior of a given character. The constant shifts of time and place, memory (real time), real time and future (projection) and interior and exterior speech underscore Charlie's situational dilemma, and address issues pertinent to the medium itself. Apple's cinematic sensibility views audio as a persuasive means of suggesting dream states or interior thought.

Richard Lerman's Travelon Gameon scores a performance piece for three amplified bicycles. Turned upside-down, the bicycles are altered with magnetic pickups, ceramic phono-cartridges and various bits of simple hardware. The piece requires one performer for each of the six wheels and another for the overall electronics, which include amplifiers, mixers, tape decks and loudspeakers. The score gives explicit instructions in keyed symbols for spinning wheels, striking tires and chains, rubbing tires and brushing spokes. Travelon Gameon, which has been performed in locations around the world, has been recorded by Folkways Records. Lerman is based outside Boston, in Newton, Massachusetts.
Jacki Apple  
The Garden Planet Revisited (Charlie's  
Soliloquy, scene 12)  
In photo: Arthur Taussig as Charlie  
Photo by Glenda Hyder

David Weinstein  
Inside Juke: Poem User Assembly,  
Installation view at P.S. 1

Bill Buchen  
M-M-M-Manhattan 1984  
Mixed media on paper  
14 x 20 inches

Jack Goldstein  
The Lost Ocean Liner 1976  
45 rpm 7-inch record  
Published by the artist

THE LOST OCEAN LINER

Probably the best-known contemporary  
performance artist, Laurie Anderson  
has maintained a consistent interest in language  
and electronics throughout her varied  
career. Tape Bow Song for Juanita docu-  
ments one of the altered violins with which  
she is so closely identified. Here, Anderson  
has removed the instrument's strings, sub-  
stituting a magnetic tape playback head  
which is wired through an amplifier. By  
replacing the horsehair of the bow with a  
length of pre-recorded magnetic tape, she  
manipulates the recorded sound by altering  
the angle, speed, direction and particular  
sections of the tape as she moves the bow  
across the playback head. This particular  
tape bow contains the word Juanita. The  
"score" illustrates multi-lingual distortions  
and variations of the names which the tape  
then produces, all of which revolve around  
the theme of self (in Spanish araña, which  
the artist originally misread as Juana).  
Juanita exists in a recorded version on the  
One Ten Records anthology, Airwaves. Door  
Mat Palindrome, illustrated within her drawing  
for 3 ARCHITES, operates on the same principle, but within the context of an  
installation.

Artist/composer David Weinstein  
co-directs Roulette Music and Intermedia  
Events in New York, in addition to performing  
his own works. Although best-known for his  
microtonal music and tuning systems, his  
Inside Juke: Poem User Assembly is a  
participatory installation piece, originally  
sited in a small space at P.S. 1 in New York.  
A long bench with eight turntables and  
adjacent tape playback heads constitutes the  
hardware for the piece. Sixty-four pie-  
shaped panels with the individual spoken  
lines of a poem by Diane Ward on pre-  
recorded tape attached to the short outside  
edges comprise the software. Visitors are  
invited to select eight of these sound  
blocks and place them on the turntables.  
By pressing a button, the tables spin in stag-  
gered sequence, creating a chance poem as  
the tape passes the eight playback heads.  
Inside Juke, a sort of high-tech Dada opera-  
tion in the manner of Tristan Tzara, builds  
not simply from the pre-recorded material,  
but from the chance placement of the  
blocks on the tables at different angles,  
caus ing overlaps and pauses. The "score"  
consists of a diagram of the technical set-up  
as well as Ward's original poem.

Douglas Davis works with performance,  
film, video and audio. He is also an art critic  
and writer. Double Entendre Two Sites Two  
Times Two Sites was originally conceived as  
a live radio-television performance and was  
broadcast simultaneously from the Whitney  
Museum in New York and the Centre  
Pompidou in Paris. Integrating live and  
pre-recorded performance, Double Entendre  
takes issue with the impersonal nature of  
broadcast and the other communications  
media which dominate our culture. It  
exploring the ambiguity of real-time trans-  
mision and creatures fun at our preconcep-  
tions of electronic media. A male player in  
New York (Davis) and a female player in  
Paris converse in their respective language  
about the concept of perfect union. Spatial  
and temporal boundaries are questioned,  
through shifting "locations" from one stereo  
channel to another, as well as through  
simpler devices such as the ticking of a  
clock or sexual punning. According to Davis,  
"Everything about the work is linked to  
doubles of cities, languages, time, sex  
the 'text' that inspired the work is drawn  
from 'Union', a chapter in [Roland Barthes'  
last Post-Structuralist book, A Lover's Discourse.] The score, which was published as  
a limited edition print to help defray unex-  
ectedly high satellite transmission costs, is  
an excerpt from the complete script of this  
broadcast. An excerpt from Double  
Entendre, "How to Make Love to a Sound",  
is included on RPM: The Art Record, pub-  
lished by Ronald Feldman Gallery.

Musician/composer Bill Buchen has worked  
for several years with his wife, sculptor Mary  
Buchen, on collaborative projects which  
they loosely describe as "sonic architec-  
ture." Bill Buchen is currently working as a  
recording artist. Manhattan is his most  
recent recording. In this attempt to orches-  
trate the soundscape of Manhattan, Buchen  
looked to the tradition of found sound and  
recorded jackhammers, sirens and the voice  
of Mayor Ed Koch (borrowed, incidentally,  
from the Mayor's own record). By process-  
ing these samples through a Fairlight CMI  
and a Synclavier, Buchen is able to play any  
sound or bit of speech at the musical pitch  
of his own choosing through a standard key-  
board console. The graphic representation  
of various skyscrapers buildings in Buchen's  
"score" corresponds to images produced in  
the Fairlight computer screen by the fire  
sirens' harmonics. Manhattan is conceived  
not as reconitve experimentation, but rather  
as a dance record in the spirit of contempo-  
rary club music.

Jack Goldstein, who lives and works in  
New York, is best known as a painter, but  
prefers to consider himself a media artist.  
Between 1976 and 1979 he produced three  
groups of records, all compiled from extant  
recorded events at Roulette. The phonograph  
record is not only an audio event but also very  
much a physical art object. His first two series consist of brightly  
colored pressed vinyl discs; in one case, he  
painted the rough unfinished perimeter (from  
the first stage of record fabrication) silver.  
The visual and tactile elements of each disc  
case occasionally led to specific titles (A German Shepherd, or Two Wrestling Cats). His last  
series, however, eliminated titles altogether,  
with only colored and designed labels  
offering abstract suggestions as to what the  
records contain. Untitled (White Label) plays  
the sounds of an airplane landing while the  
flip side, Untitled (Silver Label) contains the  
descending whistles of bombs falling with  
the conspicuous (and tension-begeting)  
 omission of any resuting explosions. While  
Goldstein's records cannot be truly con-  
sidered scores, the experience of their  
visual qualities is imperative to their full  
appreciation.
Christian Marclay plays several recycled and altered phonograph records simultaneously on up to eight separate turntables in his unusual performances. He has even adopted a doctored turntable as a guitar, strapping it over the shoulder, banging and scraping the tone arm across the disc. Marclay composes with piles of records which range in style from classical to junky disco, by collaging and juxtaposing improbable and unpredictable combinations.

His few scores consist of xeroxed record labels arranged in the proper sequence for performance. More often, however, Marclay simply piles the discs themselves, which have been notated by numbered stickers indicating specific desired passages within a planned order. Much of his work involves improvisation: in every case, there is a standby stack of plastic in the event of either accident or inspiration. Marclay has also recombined fragments of old discs into single collaged pieces, using a jeweler's saw for his precise cuts. In one such example, two silhouetted, pieced-together profile heads talk to each other as the record spins on the turntable.

Marclay's use of turntables and recordings as compositional tools derives from John Cage's early experiments, such as his 1935 Imaginary Landscape, which used frequency recordings in a similar context. This technique has been appropriated and extended by many contemporary pop recording artists, who incorporate the grating sounds of records being "scratched" as rhythmic elements.

Many artists approach audio quite directly, considering the studio as their instrument. The majority of these artists compose as they create, therefore eliminating any need for a written score. This freedom and flexibility is largely due to the ever increasing advances in tape recording technology since the advent of the first widely accessible machines in the late 1950s. Laurie Anderson's recorded work, for example, relies heavily on technology for both sound production and intellectual content. In "From the Air", (from her LP Big Science,) we hear a voice of indeterminate origin saying: "This is the time. This is the record of the time."

Without wishing to underestimate the activities of "serious" composers, however, the significant contributions of the many popular musicians who typically employ this hands-on approach to composition should be acknowledged.

Brian Eno began his career as a member of the quintessential art-rock band, Roxy Music, playing synthesizers and "treating" other instruments with electronic filters. He has subsequently established a reputation as an important producer of rock recordings. Talking Heads is one of many bands with whom he has worked. Talking Heads recorded a version of Hugo Ball's Dada sound poem, I ZIMBRA, on their album Fear of Music. Head David Byrne recalls hearing a recording of Kurt Schwitters's Ur-sonate, one of these nonsense poems, while in art school.

Byrne comments: "Using Hugo Ball's text for I Zimbra was Brian Eno's suggestion. I felt it was the perfect solution to the quandary we had gotten ourselves into: how do we have a 'chant-like' vocal that doesn't place undue emphasis on the lyric content? We continued to use 'found' vocals over rhythmic beds on My Life in the Bush of Ghosts. . . . We hoped to emphasize the emotive force of the voice(s) as represented only by their sound and texture. For us the emotion came across strongly . . . there was no need to understand in a logical or narrative manner what the words were about . . . the intense emotion carried by the quality of the voice, the melody, the rhythms, and the relationship of the vocal to the music (in two pieces we used almost the same bit of found vocal against different music . . . and the effect was completely different). For us it was not only a good idea, but an emotional experience."

Talking Heads are not alone in their knowledge, interest in and use of art historical materials in their work. The English band, Art of Noise, takes its name from the Futurist Russolo's 1911 manifesto of the same name, which describes the painter's controversial invention, the Noise Intoners. The noise intoners were large mechanical devices which reproduced the sounds of motion, such as screeching trains and grinding machines, all of which constituted the Futurist Noise Orchestra. In Close To The Edit, a recent recording by Art of Noise, the sounds of a car engine starting is used as a percussive track. The label for which Art of Noise records is Zang Tumb Tum, itself the title of the Futurist Marinetti's famous tour of the century performance poem.

Conversely, many visual artists have appropriated the forms of pop music. Graffiti artist John Feenk, for example, has recorded using the style of 'rap' music. Feenk explains: "I use the rap form because of its emphasis on drums and the room it allows for words. It is a very simple and direct way of communication similar to the spray painted stencils I first started to do in Queens and the South Bronx in 1979/80. I compare rap to folk music, in that you don't have to be an exceptional technical musician to play it, and that it gives the 'everyman' the freedom to express what he feels about a variety of issues."

In addition to the artists included and discussed in On the Wall, On the Air will feature historical and contemporary recordings too numerous to discuss here. The radio series will, however, feature its own (announced) critical and historical narrative, which should illuminate not only the broadcasted works, but also the visual material on exhibition.
CHECKLIST OF THE EXHIBITION

All works lent by the artist unless otherwise noted

All photos by Raymond Shrader, Boston, unless otherwise noted.

Laurie Anderson
Diagram for Three Architexts  1978
Felt tip pen on board
32  x  40 inches

Laurie Anderson
Tape Bow Song for Juanita  1977
Photo-offset
21  x  17 inches
Lent by Holly Solomon Gallery, New York

Jacki Apple
Garden Planet Revisited  1982
Color marker on paper
14 sheets, each 3  x  48 inches

Connie Beckley
Improvisation  1978
Black and white photograph
19½  x  38 inches

Connie Beckley
To Faust: A Footnote  1984
Mixed media on paper
40  x  60 inches

Glenn Branca
Two drawings for Symphony #1: Drawing for Symphony #5  1983-84
Pencil on graph paper
Various dimensions

Bill Buchen
M-M-M-Manhattan  1984
Mixed media on paper
14  x  20 inches

Nicolas Collins
Letter from My Uncle  1983
Computer-generated text on paper
Three sheets, each 8½  x  11 inches

Douglas Davis
Double Entende  1981
Hand-printed letter press

Triptych
Panel 1 (English): 19  x  16½ inches
Panel 2 (French): 19  x  17¼ inches
Panel 3 (Erratum): 19  x  16 inches
Lent by Ronald Feldman Fine Arts, New York

John Driscoll
Two Drawings for Second Mesa  1983
Ink on paper
Two sheets, each 8½  x  11 inches

John Driscoll/Richard Lerman
Drawing for Second Mesa  1983
Ink on paper
8½  x  11 inches

Ellen Fullman
Longitudinal Vibration  1983
Pencil on mylar
15½  x  24 inches

Ellen Fullman
Brushing Up The Tracks  1984
Pencil on mylar with press type
24  x  36 inches

Jack Goldstein
A Suite Of Nine Records
(Sound Effects)  1976
Nine 7-inch phonograph records in various colors

Jack Goldstein
Two Records from A Suite Of Five Records  1976
Two 10-inch phonograph records with colored labels

Malcolm Goldstein
Marin's Song, Illuminated  1979
Acrylic and ink on paper
Eight panels, each 14  x  16½ inches

William Hellermann
Visible Musics  1973-76
Ink on vellum
Suite of eleven drawings
Ten 11  x  17 inches, one 10  x  14 inches

Dick Higgins
Piano Sonata #2  1983
Screenprint on acetate
Four sheets, each 8¾  x  11½ inches

Richard Lerman
Travelon Gamelon
(six pages from a score)  1977
Felt-tip marker and Kodalith stats
Each page 11  x  14½ inches

Christian Marclay
Evocation  1984
Ink and crayon on xerox collaged on board
11  x  23 inches

Christian Marclay
TK Disco with Funkadelic 45
12-inch phonograph record

Christian Marclay
Funky Constellation (Madame Rapper)
12-inch phonograph record

Christian Marclay
Dialog LP with Two Profiles
12-inch phonograph record with inlaid pieces

Jack Ox
Drawing #1 (Measures 1-7) for Nuages from the Nocturnes of Claude Debussy  1981-82
Mixed media collage
31¼  x  24 inches

Jack Ox
Drawing #16 (Measures 99-102 and color-harmony wheel) for Nuages from the Nocturnes of Claude Debussy  1981-82
Mixed media collage
31¼  x  24 inches

Michael Pappe
Acmusikspectaklie V
(from a 217 page score)  1982
Pencil on paper
Each page 8½  x  14 inches

Jonathan Borofsky/Ed Tomney
Sounds of the World (Radar)  1984
Ink and pencil on paper
Twelve panels, eleven 4½  x  17 inches, synopsis 14  x  17 inches

Jonathan Borofsky/Ed Tomney
Music for Numbers, Computer & Voice (Reggie)  1984
Watercolor, ink and pencil on paper
Four panels, two 14  x  17 inches, one 23  x  28 inches, one 24  x  18 inches

David Weinstein
Inside Juke: Poem User Assembly  1983
Drawing 32  x  40 inches
Two photographs, 8  x  10 and 10  x  8 inches

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