

Between Sound and Vision

CURATED BY JEREMY BOYLE, NATHANIEL BRADDOCK, DASHA DEKLEVA, KRISTINA DZIEDZIC,
HANNAH HIGGINS, AND LAILA KORN

Exhibition Checklist

Eric Anderson

I HAVE CONFIDENCE IN YOU, OPUS 51, 1964

Jeremy Boyle

Digital Birds, 2001

Electronic sound circuits

Philip Corner

One Note Once, late 1990s

Computer graphic on paper, 11 x 8 1/2 in.

Heri Dono

Animal Journey (video excerpts), 1997–2000

Acrylic board and two drawings on paper, 7 1/4 x 9 3/8 in., drawings 8 1/2 x 11 in. each

David Dunn

Chreiai 1, 1996

Computer graphic on paper and text, 11 x 8 1/2 in. each

Chreiai 1, 1996

Audio recording, 14:45 min.

Kenneth Goldsmith

Poem 13, Poem 22, Poem 60 (from *73 Poems* series), 1993

Lithographs, 30 x 22 in. each

Dick Higgins

1,000 Symphonies, 1990

Music paper with bullet holes, 48 x 24 in.

Joe Jones

Pull-toy (from the *Longest Pull-toy in the world*), 1968

Barrel slats, wood, violin strings, violin bridge, and tuning pins on wheels, with C-print of *Pull-toy* by Geoff Hendricks, 30 x 36 in., C-print 20 x 24 in.

Alison Knowles

Onion Skin Song: Song #1 of Three Songs, 1979

Blueprint, 120 x 36 in.

Selections from *Seven Indian Moons: Dark Red Calf Moon* - February, Oglala Sioux, 1980

Objects, installation, dimensions variable

Joan La Barbara

Poem 13, Poem 22, Poem 60 (from *73 Poems* CD), 1993

Audio recordings, 0:42, 0:25, 0:23 min.

Charlotte Moorman

Shadow of my Cello, 1988

Plexiglas cutout, 48 x 15 1/2 in.

Max Neuhaus

Max-Feed, 1968

Electronic components in acrylic boxes

Phil Niblock

imagedissolve, 1985–2000

Computer controlled/projected images, 60:00–120:00 min. cycle

Music: *Five More String Quartets*

Jack Ox

Handmade score showing pitch, rhythm, and phonetic transcription into the International Phonetic Alphabet pencil on graph paper, 19 1/2 x 13 3/4 in.

Merzbau drawing for the first theme: Fümms bö wö tää zää Uo pögiff KwiiEe, 1992

Pencil on Transpagra three-layer paper with colored pencil, 36 x 60 in.

Page of final score for Ursonate Visualization

Colored pencil and pencil on graph paper, 18 x 22 in.

Scores: computer analysis of Ernst Schwitters's 1950 recording, 1991

Xerox, 11 3/4 x 16 1/2 in.

Ursonate Visualization, Sections 23–32 from the first movement and second theme: *Fümms bö wö tää zää Uo pögiff KwiiEe*, 1993

Oil paint on mylar, hand-collaged, ten sections, 12 x 48 in. each

Paul Panhuysen

5 x 400 = 2000, 2001

Long strings (steel), five tin garbage bins, and motors

Minorus Sato

emerging from the perturbation field: 2000, 2000

Florescent lamps, solar panels, acrylic case, and loudspeaker, 51 1/4 x 16 1/2 x 1 5/8 in. and 47 1/4 x 8 1/4 x 2 in. (material size)

Carolee Schneemann

Cycladic Imprints (detail), 1991–93

Motorized violin, 23 x 14 x 9 in., and panel, 70 x 12 x 2 in.

Dan Senn

Vertical 'lyre 1, 1997

Kinetic sound sculpture (wood, wire, and electronics), 40 x 20 x 8 in.

William Stone

Dissipation, 1996

Plastic tubes, enameled funnel, steel, wood, water pump, and water, 84 x 30 x 30 in.

Yasunao Tone

Untitled, 1985

Ink on paper, 10 x 14 in.

Trimpin

Bängtschbäng, 1989–2001

Wood, metal, and electronics, 72 in. (diameter)

Yoshi Wada

Alarming Trash Can, 1990

Galvanized metal trash can, alarm bells, and siren, 25 x 22 in. (diameter)

Hildegard Westrkamp

Beneath the Forest Floor (from *Transformations* CD, 1996), 1992

Audio recording, 17:23 min.

Achim Wollscheid and Brandon LaBelle

piece for a listener, 2001

Five cardboard boxes with ten postcards each, installation on and off the UIC campus, 5 1/8 x 4 3/8 in.

Notations Scores

Larry Austin

Square, 1963

One page, ink, and typing on transparent master sheet, 11 1/8 x 16 1/2 in.

George Brecht

3 Seed Events

One page, ink on paper, 3 x 5 in.

Joseph Byrd

The Defense of the American Continent from the Viet-Cong Invasion

Ink on paper, one page of instructions

George Cacioppo

Cassiopeia

One page, ink on vellum, 16 x 11 in.

John Cage

Concert for piano and orchestra

Twelve pages, ink on music paper, 17 1/8 x 11 in. each

Philip Corner

Mississippi River South of Memphis, 1954

Map with ink-on-tissue overlay, with three acetate overlays and sheet of directions, 28 x 7 1/4 in.

Malcolm Goldstein

Page 9 from *Illuminations from Fantastic Gardens*

Two pages, ink on paper, 11 x 8 1/8 in. each

Al Hansen

Car Bibbe

Three pages, ink on paper, 8 3/8 x 14 in.

Dick Higgins

Graphis #21 (from Act 3 of St. Joan at Beaurevoir)

One page, colored inks on graph paper, 15 1/4 x 14 1/2 in.

Toshi Ichiyangi

The Field, 1966

Two pages, embossed paper, with instruction card, 17 1/2 x 12 3/8 in. each

Charles Ives

One page, blank song paper signed by Ives, 10 1/2 x 13 5/8 in.

Allan Kaprow

Self-Service, 1966

Four pages, colored inks on yellow ruled paper collaged onto cardboard, with printed directions, 17 3/8 x 17 3/4 in. each

Alison Knowles

Blue Ram, 1967

Six pages, six silkscreen prints on cardboard, 18 7/8 x 28 3/8 in. overall

György Ligeti

From *Volumina*, 1961

One page, pencil on paper, 16 1/4 x 11 5/8 in.

Otto Luening

Rorschach Symphonic Sonata

Four pages, folded, pencil, ink and red crayon on paper, 12 3/4 x 18 3/8 in. each

Tomás Marco

Sii, 1965

One page, ink on paper, 7 1/4 x 9 1/4 in.

Walter Mays

Sketch for sound block one from Music of Mountains, 1967

One page, ink on paper, 12 x 9 in.

Yoko Ono

9 Concert Pieces for John Cage

Fourteen pages, ink on paper (out of fifteen pieces, John Cage was asked to choose the nine he liked best), 8 x 10 in.

Nam June Paik

Danger Musik for Dick Higgins

One page, ink on mended tissue, 8 1/4 x 11 3/8 in.

Steve Reich

Piano Phase

One page, ink on vellum, 10 7/8 x 13 3/8 in.

Jerome Rothenberg

Garbage Event

One page, typing on paper, 8 1/2 x 11 in.

James Tenney

String Complement, 1964

One page, ink on graph paper, with instructions

David Tudor

From *Solo for Piano* (Cage) for *Indeterminacy*, 1958

Nineteen pages, notebook, pencil on paper, 8 1/4 x 6 1/8 in. closed

Wolf Vostell

TV-Décollage-Ereignisse für Millionen, 1959

One page, collage, fluorescent, black and colored ink on paper, 25 1/4 x 19 1/8 in.

Yannis Xenakis

Stochastic Music

Nine pages, typewriter, computer type on accordion-folded paper (programs of instructions for IBM 7094), 15 3/8 x 11 in. each

La Monte Young

From *Vertical Hearing or Hearing in the Present Tense*, 1967

Six pages, ink on paper (with undated letter used as cover, and errata sheet), 11 x 13 3/4 in. each

Opening Festival Performances:

Eric Anderson with UIC students

OPUS 2001

Jeremy Boyle, Nathaniel Braddock, Jerome Bryerton, Guillermo Gregorio, Brent Gutzeit, Fred Lonberg-Holm,

Todd Margasak, and Scott Rosenberg

Audience-directed composition-improvisation performance

CUBE: Janice Misurell Mitchell (flute, voice), Patricia Morehead (oboe, English horn), John Johnson (percussion), Philip Morehead (synthesizer)

Selected scores from *Notations*

Alison Knowles with **Jeremy Boyle** and **Ron Fong**

Onion Skin Song

Paul Panhuysen

Long string performance