

The logo for Whitechapel Gallery, consisting of a blue square with the text "Whitechapel Gallery" in white, positioned above a solid blue horizontal bar.

Whitechapel
Gallery

**Music for Museums:
A season of experimental
performance**

17 Sep – 29 Nov 2015

Large print labels and interpretation
Gallery 2

Music for Museums

17 September – 29 November 2015

This screening programme features film works by visual artists that take an experimental approach to both image and sound. While some of these artists studied music or perform as musicians, others work in close collaboration with composers. Their works span four decades – from the radical reinventions of Fluxus and Minimalism to sampling and the appropriation of material from the internet – and feature a range of music from early twentieth-century atonality to electronica.

Nam June Paik

Tribute to John Cage, 1973,

re-edited 1976

Colour, sound, 29:02 minutes

Courtesy Electronic Arts Intermix

(EAI), New York

Using experimental video techniques, Paik pays homage to avant-garde composer John Cage, mixing documentary clips and performance footage. The work includes commentary by composer Alvin Lucier and appearances by musicians Maryanne Amacher, Charlotte Moorman, David Tudor and others.

Cory Arcangel

Drei Klavierstücke op. 11, 2009

Colour, sound, 15:58 minutes

Courtesy the artist

(continues on next page)

This video recreates Arnold Schoenberg's early atonal work *Drei Klavierstücke*, op. 11 (1909) editing together YouTube clips of cats playing pianos. Arcangel used software to compare and sequence the notes played by the cats with Glenn Gould's recording of the piece.

Tony Oursler

Sound Digressions in Seven Colors,

2006

Colour, sound, 12:59 minutes

Courtesy the artist and Electronic

Arts Intermix (EAI), New York

An experiment with chance combinations of recordings of seven performers, this version originates from a multichannel installation, featuring performances by Tony Conrad, Kim Gordon, Ikue Mori, Zeena Parkins, Lee Ranaldo, J.G. Thirlwell and Stephen Vitiello.

Ken Jacobs

Let There be Whistle Blowers, 2005

Black-and-white, sound,

18 minutes

Courtesy the artist and Electronic

Arts Intermix (EAI), New York

Set to the first part of *Drumming* (1970–71) by minimalist composer Steve Reich, this video uses early twentieth-century footage of a train in motion to suggest metaphysical notions of time, space and movement.

Sonia Boyce and Ain Bailey

Oh Adelaide, 2010

Black-and-white, sound,

7 minutes

Courtesy the artists

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In this collaboration between Boyce and Bailey, found footage from the 1930s of Americanborn jazz singer and entertainer Adelaide Hall singing the wordless *Creole Love Call* is manipulated to create a dreamlike audio-visual experience.

Jayne Parker

Catalogue of Birds: Book 3, 2006

Black-and-white, sound,

16 minutes

Courtesy the artist and LUX,

London

This film is based on music by French composer Oliver Messiaen, whose *Catalogue of Birds* (1956–58) was inspired by his fascination with birdsong. Played by pianist Katharina Wolpe, *Book 3* evokes the habitat, symbolism and nocturnal song of the tawny owl and woodlark.

Manon de Boer

Attica, 2008

Black-and-white, mono sound,

10 minutes

Courtesy the artist and Jan Mot,

Brussels

This film records musicians performing a composition by Frederic Rzewsk based on the 1971 Attica Prison riot in New York state, featuring the words of inmates involved in the uprising. While the music builds on the repetition of fragments, the camera slowly moves around the room in a circular panning shot.

Mikhail Karikis and Uriel Orlow

Sounds from Beneath, 2011–12

Colour, sound, 6:41 minutes

Courtesy the artists

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This video's setting is a disused colliery in east Kent, which is brought back to life by an ex-miners' choir. The desolate pit becomes an amphitheatre as the Snowdown Colliery Welfare Male Voice Choir vocalise the sounds and rhythms of a working coal mine.

Beatrice Gibson

A Necessary Music, 2008

Colour, sound, 25 minutes

Courtesy the artist and LUX,

London

Gibson's film, developed in collaboration with composer Alex Waterman, explores a utopian social housing project on New York City's Roosevelt Island. The island's landscape and architecture and the voices of its residents are accompanied by passages from a science fiction novel read by American composer Robert Ashley.

Elizabeth Price

User Group Disco, 2009

Colour, sound, 15 minutes

Courtesy the artist and LUX,

London

As part of a series that takes place within a fictional Institutional building, this video is set in the Hall of Sculptures and is composed of a bricolage of objects and other elements, including an electronic soundtrack by Jem Noble.

Tony Cokes

Pause, 2004

Colour, sound, 16:02 minutes

Courtesy the artist and Electronic

Arts Intermix (EAI), New York

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This video uses appropriated text and sound from various sources – ranging from Christoph Cox, an academic and writer on contemporary art and music, to Danger Mouse, a DJ and producer best known for his mash-up titled *The Grey Album* (2004). The text changes pace and provides a commentary on technology, industry, electronica and its relationship to black music.

Mika Taanila

Optical Sound, 2005

Colour, sound, 6 minutes

Courtesy the artist and LUX,

London

Based on the live performance of the *Symphony for 12 Dot Matrix Printers* by Canadian artist duo [The User], this film focuses attention on the presence of technology through visual closeups of mechanical parts of the printers used in the making of its score.