

Gallery 4

3rd September 2019 – 2nd February 2020

Sense Sound/Sound Sense:

**Fluxus Music, Scores & Records in the Luigi
Bonotto Collection**



Large Print Guide

Fluxus, literally meaning 'flow', emerged in the 1960s as an international network of artists, musicians, composers, poets, and dancers who engaged in experimental performances.

Deploying a critical stance to society and the status-quo, artists including **George Maciunas, John Cage, Alison Knowles, Yoko Ono, Nam June Paik, La Monte Young, Philip Corner** and **Joe Jones** aimed to blur the boundaries between art and life through actions that used everyday materials. From the United States to Japan to countries throughout Europe, these Fluxus actions were shared through festivals, happenings and publications.

Fluxus artists staged concerts that challenged the norms of music production. From chewing carrots to dropping beans in a piano,

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their conceptual compositions introduced the element of chance and sought to emphasise art as lived experience over an individual 'genius' or finished product. Breaking free from traditional scores, Fluxus devised notational systems based on graphics, poetry, and written instructions. In **Dick Higgins'** series of scores *The Thousand Symphonies*, the musical notation is created by holes in the sheet music made by machine guns, which is then distributed to performers to 'play'. By contrast, **Takehisa Kosugi's** score *Musical Piece* offers a direct instruction to visitors to make sound: 'put this sheet of paper against your ear and rub it with your index finger.'

The movement's core principle of equality also enabled many female artists to gain recognition. Significant examples such as **Charlotte Moorman's** *Bomb Cello* and **Mieko Shiomi's** *An Embryo of Music* are featured in the display.

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With a particular focus on Fluxus activity in Europe, *Sense Sound/Sound Sense* also includes audio recordings, posters, instruments, publications and photographs.

Sense Sound/Sound Sense was produced and first show at Fondazione Musica Per Roma, Auditorium – Parco Della Musica Roma, 6 April – 21 May 2016, curated by Patrizio Peterlini, Walter Rovere, and Anna Cestelli Guidi, Head of Exhibition, Fondazione Musica per Roma.

The exhibition is accompanied by a fully illustrated catalogue published by Danilo Montanari that contains texts in English and Italian from Nayia Yiakoumaki, Curator: Archive Gallery and Head of Curatorial Studies, Whitechapel Gallery; Alison Knowles, Fluxus Artist; Anna Cestelli Guidi, Musica per Roma; Patrizio Peterlini, Director, Fondazione Bonotto; Walter Rovere, Curator. #SenseSound

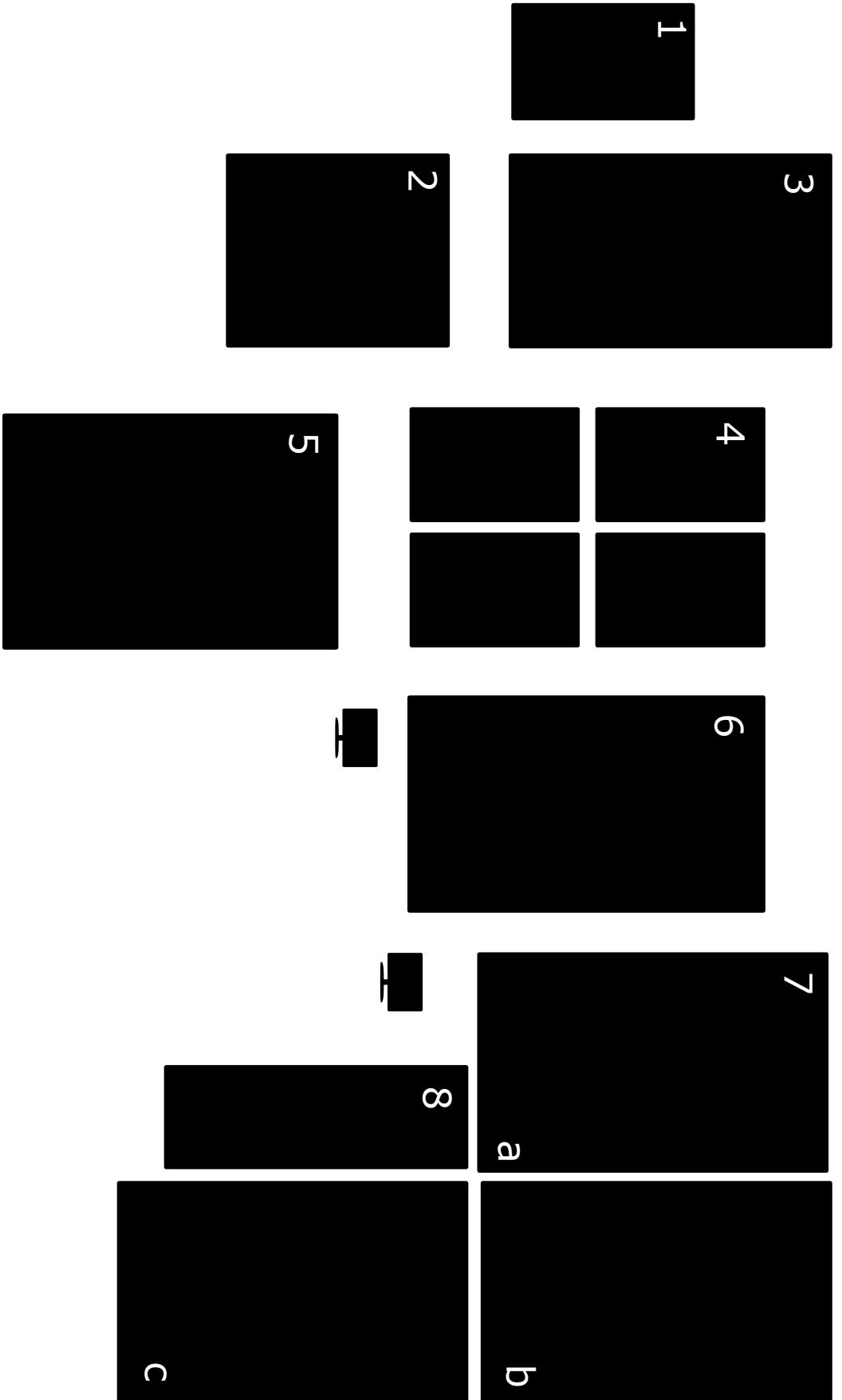
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Large print wall maps



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Wall Map



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George Maciunas

1. Festum Fluxorum. Poesie, Musique et antimusique événementielle et concrete, 1982, black offset on white paper, advertising flyer

2. Fluxfest Presents John & Yoko, 1970, black offset on white paper, advertising poster for event series by John Lenonn and Yoko Ono, New York

AA. VV.

3. A little festival of new music (1963), 2002, digital re-print of the poster, from the festival at Goldsmiths, London

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Joe Jonas

4. Pages from History of the Music Bike and Other Stories, 1975, silkscreen on cardboard, published by F. Conz, Verona

5. Music Kit Xylophone, 1975, wooden box containing different materials and instructions for constructing a xylophone, edition produced by F. Conz, Verona

Philip Corner

6. Piano Activities (1962), 1990, silkscreen on cardboard, edition produced by F. Conz, Verona

 Watch: Wiesbaden Fluxus (1962), 1992,

01:40mins, digital copy of VHS edited by Harlekin Art, Wiesbaden

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Dick Higgins

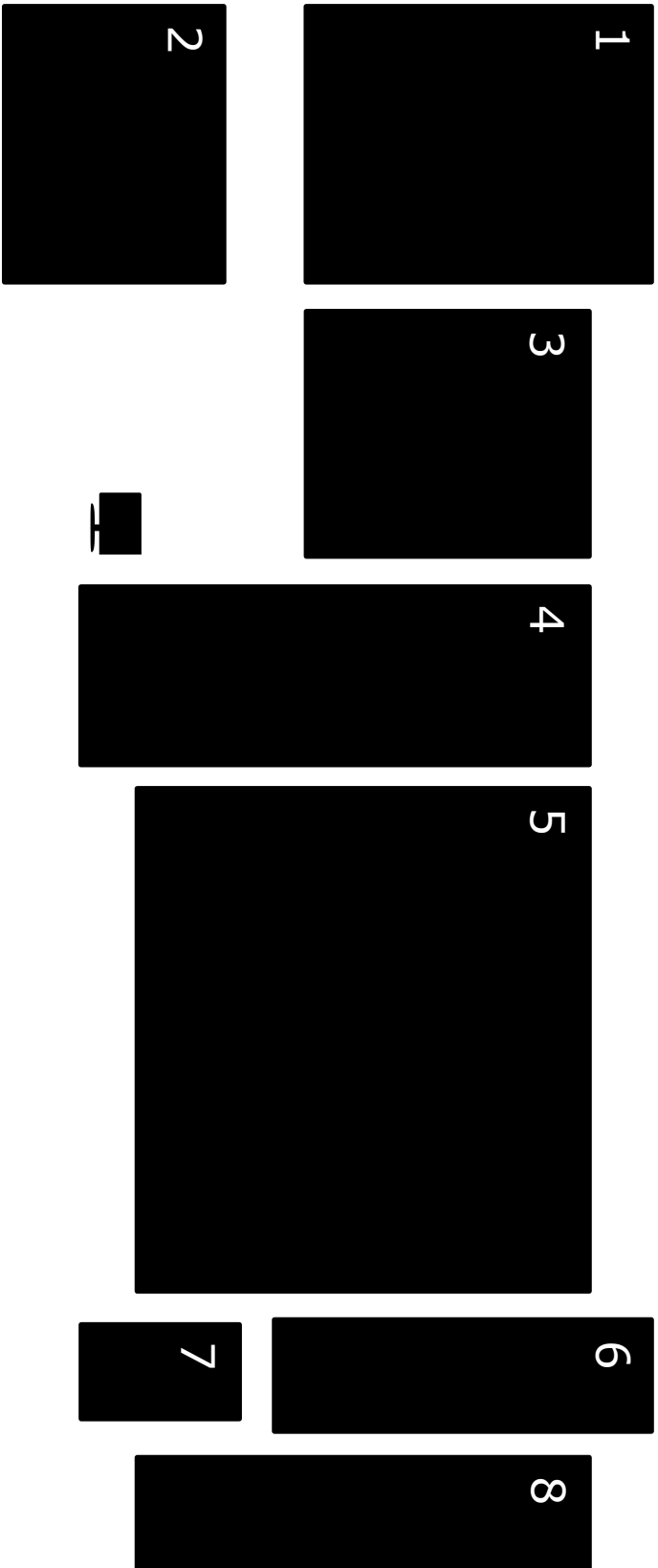
7. Symphony No. 245 (a. Largo, b. Presto finale, c. Maestoso), 1981, mixed media on music score. Part of The Thousand Symphonies, 1968

8. The Thousand Symphonies Project, 1967, printed sheet

 Watch: The Thousand Symphonies, 1968

documentation of the event at South Brunswick Police Rifle Range, filmed by Alison Knowles, participants D. Higgins, P. Corner, G. Hendricks, M. Knížák and others, 18:50 mins, digital copy of VHS

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Wall Map

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George Brecht

1. Experimental Enlargement: The Chemistry of Music – Untitled (man with flute) (1969), 1988, silkscreen on cloth, edition produced by F. Conz, Verona

2. Experimental Enlargement: The Chemistry of Music – Rubber Tubing (1969), 1988, silkscreen on cloth, edition produced by F. Conz, Verona

Gianni-Emilio Simonetti

3. Ephemere (Le fait m'errant-tango), 1965, mixed media on paper

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Giuseppe Chiari

4. Gesti sul Piano (1962), 1975, assemblage of thirty four black and white photographs and two drawings on glossy paper



Watch: Gestures on Piano (1962), film

extract from "Attraversamenti", 2003, 3:07 mins,
included in Chiari. Autoritratto, 2007

Walter Marchetti

5. La Caccia. Quartetto No. 2, 1997, assemblage of music score, bird calls and audio player

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Robert Filliou

6. Musical Economy No. 1, 1990, silkscreen on cardboard, edition produced by Exempla, Florence & Exit, Lugo

Meiko Shiomi

7. *Bottled Music*, 1993, assemblage of a series of Conceptual Sound Objects in a wooden vitrine

Milan Knížák

8. A Composition for a Record Player & 5 Musicians, 1985, assemblage with vinyl record and musical instruments

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Large print labels



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Claes Oldenburg

Miniature Soft Drum Set (1967), 1969

Soft sculpture, edition produced by
Multiple Inc., New York

Miniature Soft Drum Set is a small replica of a full drum-kit consisting of a bass drum, big and small tom drums, a pair of cymbals, a bell and woodblock and a set of drumsticks. An example of 'soft sculpture' made in canvas, the drum-kit suggests the noise of the instrument but cannot make a sound. Known as a Pop artist, Oldenburg was involved in Fluxus from 1965, when he made a number of editions for the group. Together with festivals and musical events, artist multiples played an essential role communicating Fluxus activity internationally.

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Mieko Shiomi

An Embryo of Music, 1995

Glass bottle and audio player, manufactured by glass-maker Massimo Lunardon

Made by Japanese composer and experimental performer Mieko Shiomi, *An Embryo of Music* is a glass bottle with six lettered corks which spell out 'minuet' and an entangled cassette tape of Mozart's Minuet, which also plays in the gallery. As described by the artist, it is "an awkward performance (as if music were taking its initial form)." In the Fluxus spirit of experimentation and ephemerality, the corks can be arranged at random to be read like a puzzle. Shiomi was introduced to Fluxus in 1963 by Nam June Paik and became a proponent of creating...

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...conceptually-related works exploring one idea through a number of different materials.

Charlotte Moorman, Nam June Paik

Human Cello, 1965

Performing John Cage 26' 1.1499" for a String
Player (1955)

Black and white photograph at Café au GoGo,
New York, 1965 documented by P. Moore,
printed 1989-90 by Pari & Dispari Editori,
Cavriago

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Charlotte Moorman

Bomb Cello, 1984

Assemblage: iron, strings and bow of cello

Edition produced by Karl Solway Gallery,
Cincinnati

Charlotte Moorman was a radical cellist based in New York known for disrupting the limits of musical performance. In *Human Cello*, Moorman replaced a traditional cello for the body of Nam June Paik, who crouched in front of her with a cello string stretched across his bare back. In this performance, Moorman played John Cage's *26'1.1499" for a String Player*, a piece composed by chance operations in which the performer is instructed to intersperse instrumental music with other, non-musical actions and sounds...

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...Moorman performed Cage's piece a number of times, often incorporating *Bomb Cello*, a military

practice bomb that she transformed into a cello with tuners in protest of the Vietnam War. Explaining her standpoint in an interview in 1967, she said: "With the assassination of Kennedy, the war, the bomb – well, in times like this, you can't just expect the kind of art you had before."

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George Maciunas

Henry Flynt & Nova' Billy, 1975

Black offset on white paper, poster for the programme at 80 Wooster Street, New York

Wada's LIP Vibrations, 1977

Black offset on white paper, poster for Yoshimasa Wada performing "KYO-JIN SHO-1" at Film Archives, New York

Perpetual Fluxus Festival, 1964

Black offset on white paper, advertising poster for the festival at Washington Square Gallery, New York

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Emmett Williams

Sense Sound (1955), 1989

Silkscreen on cloth, edition produced by F. Conz,
Verona

Yoshimasa Wada

Earth Horn, 1974

Assemblage of different-sized iron tubes
and joints

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Jackson Mac Low

A Vocabulary for Sharon Belle Mattlin, 1988

Silkscreen on cloth, edition produced by
F. Conz, Verona

A Vocabulary for Sharon Belle Mattlin, 1973

Sound, 05:21 mins, performance by
S. Musgrave, G. MacBeth, S. O'Huggin, B.P.
Nichol and J. Mac Low, included in 'Doings.
Assorted Performance Pieces', 2005

This is the first work in a series of performance scores comprised of a vocabulary built from the letters in a person's name, in this case 'Sharon Belle Mattlin.' Mac Low intended for the score to be read out-loud spontaneously by one or more...

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...people and encouraged readers to make performative decisions based on the spacing, placement and meaning of the text.

Walter Marchetti

Piccola musica notturna (a modo de meditación profunda), 2002

White candles in a violin case

Piccola musica notturna (a modo de meditación profundo) [Little Night Music (in the style of profound meditation)] is a violin case containing white votive candles. The written score inside the case instructs participants to light and extinguish the candles “alternatively and in any order; one or more at once, or even all of them until enlightenment is reached.” Marchetti was...

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...a founding member of Zaj Group, an experimental music and performance art group founded in Madrid in 1964 that transformed everyday objects and actions into art, parallel to the Fluxus movement.

12" Vinyl Records (covers): left to right

Wall on the entrance side of gallery 4:

1. Ay-O, Emmett Williams, Ay-O & Emmett Williams, 2002, published by Slowsan Editions, 's-Hertogenbosch; **2. Joseph Beuys**, Ja ja ja ja ja, Nee nee nee nee nee (1968), 1970, published by Gabriele Mazzotta Editore, Milan; **3. Joseph Beuys, Nam June Paik**, In Memoriam George Maciunas: Klavierduett (1978), 1982, published by Edition Block, Berlin;

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4. George Brecht, Drip Music (Drip Event) 1959-1962, performed by Al Hansen (1959), 2004, published by Slowscan Editions, 's-Hertogenbosch, part of Fluxus Anthology;

5. John Cage, David Tudor, Indeterminacy. New aspect of form in instrumental and electronic music, 1959, published by Folkways Records & Service Corp., New York; **6. John Cage**, John Cage, 1974, first pressing published by Cramps Records; **7. Giuseppe Chiari**, Chiari. Gesti Sul Piano, 2019, published by Slowscan Editions, 's-Hertogenbosch; **8. Henning Christiansen**, Op. 39 Fluxorum Organum (1967), 2009, published by Gelbe Musik/Eventuell, Berlin; **9. Philip Corner**, Piano Activities, 2013, published by Alga Marghen, Milan; **10. Willem De Ridder**, Doodsangttherapie, 1978, published by VPRO – Zeldzaam & Zonderling, Hilversum;

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11. Robert Filliou, *Whispered History of Art*, 2015, published by Slowscan Editions, 's-Hertogenbosch

Wall on the opposite side of gallery 4 (white wall):

1. Yasunao Tone, *Yasunao Tone*, 2005, published by Slowscan Editions, 's-Hertogenbosch; **2. Ben Vautier**, *Musique Total (1963)*, 2005, published by Slowscan Editions, 's-Hertogenbosch; **3. Wolf Vostell**, *dè-coll/age musik*, 1982, published by Multhipla Records, Milan; **4. La Monte Young**, *The Theatre of Eternal Music. Dream House 78'17"* 1974, published by Shandar, France

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12" Vinyl Records (covers): left to right

Wall on the left side of gallery 4 (orange wall):

1. Fluxus artists, Fluxus Anthology. A Collection of Music and Sound Events, 1989, published by Slowscan Editions, 's-Hertogenbosch; **2. Henry Flynt**, Raga Electric. Experimental music 1963-1971, 2009, published by Locust Music, Chicago; **3. Al Hansen, Joseph Beuys**, Stuka Dive Bomber Piece & Other Stories, 2006, published by Slowscan Editions, 's-Hertogenbosch; **4. Juan Hidalgo**, Rose Sélavy, 1975, published by Cramps Records, Milan; **5. Dick Higgins**, Poems and Metapoems, 2017, published by Recital, Los Angeles; **6. Toshi Ichiyanagi**, Takehisa Kosugi, Michael Ranta, Improvisation Sep. 1975, 2012 (re-issue), published by Phoenix Records, UK; **7. Joe Jones**, Joe Jones in Performance, 1978, published by Harlekin-Art, Wiesbaden; **8. Allan Kaprow**, How to make a Happening, 1966,

published by Mass Art, Inc., New York; **9. Milan Knížák**, Broken Music (1979), 1988, published by Multhipla Records, Milan, with assemblage of sounds by W. Marchetti; **10. Takehisa Kosugi**, Catch Wave (1975), 2011 (re-issue), published by Iskra Records, USA; **11. Jackson Mac Low**, Radiotaxi. Concert at the Kitchen 1980 (1980), 1984, published by Edizioni Lotta Poetica & Studio Morra, Verona-Naples; **12. Walter Marchetti**, La Caccia. Quartetto no. 2 (1965), 1974 published by Cramps Records, Milan; **13. Richard Maxfield**, Richard Maxfield, 2015, published by Slowsan Editions, 's-Hertogenbosch; **14. Charlotte Moorman, Nam June Paik**, TV Cello, 2006, published by Alga Marghen, Milan; **15. Yoko Ono**, Fly, 1971, published by Apple Records, London; **16. Nam June Paik, Vassilakis Takis**, Duett Paik/Takis, 1979, published by Kölnischer Kunstverein, Cologne; **17. Ben Patterson**, A Fluxus Elegy, 2006, published by Alga Marghen,

Milan; **18. Dieter Roth**, *Die Radiosonate*, 1978, published by Edition Lebeer-Hossmann, Brussels/Hamburg, and Edition Hansjörg Mayer, Stuttgart; **19. Takako Saito**, *Spontaneous Music*, 2018, published by Edition Telemark, Berlin

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