Publication Overview and Contents

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Author(s):	Michael Gallope and John Hicks, eds.
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None.

Author Information
Attach a CV or summary of qualifications and affiliations for each author you list and indicate the authors' areas of specialty that make them uniquely qualified to contribute to the book. Please describe any current or prior relationship the authors have with the Getty (scholar, grantee, donor, etc.).

Editors: Michael Gallope and John Hicks
Contributors: Emily Capper, Michael Gallope, Natilee Harren, John Hicks, Nancy Perloff, Glenn Phillips, and Marcia Reed.

See attached CVs.

Attach Recommendation of Reviewer
Reviewer may be the Department Head, an expert on staff who is not associated with the project, or a scholar not affiliated with the Getty. Please discuss with Publications prior to soliciting a review.

See attached review and response.

Synopsis
Provide a précis of the publication.

In the 1950s and 1960s, the score emerged as the essential form for new directions in the nascent fields of conceptual and performance art. Visual artists, composers, and writers from across the midcentury avant-garde began to reimagine the purpose and function of what had previously been thought of as the musical score, expanding the form to encompass all areas of the visual and performing arts. As the elements of avant-garde musical compositions became increasingly abstract, their notations followed suit, abandoning the traditional musical staff for charts, diagrams, and written instructions. These innovations inspired artists in other fields to adopt this expanded sense of the score as a way to explore chance-based compositions and durational artworks such as events and happenings, or to create scores whose graphic artistry was an end it itself, independent of any realization or performance.

This publication presents a selection of artistic and musical scores, drawn from the holdings of the Getty Research Institute, that demonstrates the full range of the newly expanded sense of the score developed in avant-garde circles of the 1950s, 60s, and 70s. The collection is organized into fourteen sections. Each section reproduces a score or group of scores by a particular artist or composer, accompanied by supplemental material such as related correspondence, performance documentation, and archival photographs, as well as audio and video of performances where available. Short scholarly introductions place each section in context and offer suggestions for further study. An introductory essay for the entire collection addresses broader historical and theoretical questions about scores, notation, and performance from a variety of disciplinary perspectives. In addition, certain scores will be enhanced with digital animation (allowing nonspecialists to follow complex musical notations), with voice or video commentary by scholars and curators, or with tools that invite users to create and share their own performances.

While previous studies of performance scores have focused on specific arts (visual arts, music, literature) or artistic movements (minimalism, conceptual art, Fluxus), this collection aims to present a wider, multidisciplinary account of the score as developed by midcentury avant-garde composers, visual artists, experimental poets, and others. Scores by Sylvano Bussotti, Morton Feldman, Benjamin Patterson, and La Monte Young show midcentury composers moving beyond traditional musical-staff notation to include inventive, new graphic notations and lengthy written instructions (sometimes addressed to specific performers, such as David Tudor). Performance scores by George Brecht, Alison Knowles, and Yoko Ono show how the score format was adopted by artists associated with Fluxus and conceptual art. A series of postcards written by Jackson Mac Low to Benjamin Patterson hover between poetry, performance score, mail art, and social commentary. A rare, handbound book—*An Anthology of Chance Operations,* edited by La Monte Young, designed by George Maciunas, and published by Jackson Mac Low—contains theoretical essays, scores, and other writings by many artists and writers mentioned above as well as Henry Flynt's important early statement on conceptual art, "Essay: Concept Art." The publication will also include important historical precedents for avant-garde performance scores, such as the Dadaist performance of Hugo Ball's sound poem "Karawane" (1920) and Kurt Schwitters's *Ursonate* (1932).

Description and Explanation of Contents
Provide a table of contents or general outline of the book and include the estimated number of words (including notes) for each part. List the name of the author(s) for each part if it is a multiauthored volume.

Table of Contents

Introduction, 5,000 words, by Michael Gallope and John Hicks

1. Hugo Ball, "Karawane" (1920)
   - Dada sound poem, premiered in 1917 at Cabaret Voltaire in Zurich as "Verse ohne Worte im Kubistischem Kostüm."
   - Object introduction, 1,000 words, by Natilee Harren
   - Photo documentation of 1917 premier
   - Two audio performances, one video performance: http://writing.upenn.edu/pennsound/x/Dada-Sounds.html

2. Kurt Schwitters, *Ursonate* (1932)
   - GRI has 1953 mimeograph reprint (produced by W. Jöhl and a group of students in Zurich) of the original ed. published in the Hanover-based Dada journal that Schwitters edited: *Merz* 24 (1932).
   - Object introduction, 1,000 words, by TBD.
   - Two sound recordings of various performances of Ursonate; see especially those by Ernst Schwitters and Christian Bök http://www.ubu.com/sound/ursonate.html

3. Morton Feldman, *Intersection #3* (1953)
   - Autograph score for piano (with dedication "For David Tudor"), April 1953, ink and pencil on graph paper
   - Object introduction, 1,000 words, by Michael Gallope
   - Animated score synchronized to audio of David Tudor performance (to be designed)
   - Tudor realization and transcriptions of the score in traditional musical notation
   - Tudor-Feldman correspondence
   - Audio of additional commercial recordings

4. John Cage, *Concert for Piano and Orchestra* [1958]
   - Published score (Henmar Press/Edition Peters, 1960) consisting of 84 individual parts in a variety of notational systems, from which performer(s) can choose to play any amount
   - Object introduction, 1,000 words, by Natilee Harren
   - Audio/video and contemporary reviews of significant performances (TBD)
   - Exhibition history of this score as a work of visual art

5. Sylvano Bussotti, *Five Piano Pieces for David Tudor* (ca. 1959–61?)
   - Visually striking scores on traditional musical staff paper, but bearing no resemblance to any known notational format
   - Object introduction, 1,000 words, by Michael Gallope
   - Audio of Tudor performances
   - Bussotti-Tudor correspondence
   - Images of these incredible scores are in circulation on the internet, but at extremely low resolution and under inaccurate titles. One such posting has generated an extensive comment thread, despite the low quality of the reproduction: https://www.youtube.com/watch?v=7obhECqP8o4

6. La Monte Young, *2219* (April 1960) to Henry Flynt (1960)

- Autograph score, ink on paper, 5 folios, consisting mostly of verbal instructions
- Object introduction, 1,000 words, by Nancy Perloff
- Letter from La Monte Young to David Tudor containing additional instructions for performance
- Audiotape of La Monte Young performing 0 - 1698 (April 1960) to Henry Flynt, 1960, digital audio file (from reel-to-reel), 30 min., David Tudor papers (980039), box 20D, R6

7. Benjamin Patterson, Paper Piece (1960)
- Though considered a musical composition, the score consists of written, verbal instructions. The GRI holds a handwritten draft, a flyer-sized printed score (in German) dating premier performance in Cologne, and copies of English versions in the same format
- Object introduction, 1,000 words, by Marcia Reed
- Loose sheets, letters, flyers in German and English
- Patterson correspondence with various artists and performers
- Photo documentation of Cologne premier
- Multiple videos available of more recent recreations, e.g.:
  - Patterson performs Paper Piece with participants in Brussels, 2010: http://vimeo.com/17526090
  - Junior high students perform Paper Piece at MoMA 19 December 2011: http://vimeo.com/33964654
  - Performed in Tokyo by Ensemble for Experimental Music and Theater (Shinjuku Bunka Center, 31 October 2012) https://www.youtube.com/watch?v=cU3GXsreSPM

8. Jackson Mac Low, postcard scores addressed to Benjamin Patterson (1963)
- 6 postcards from Mac Low to Patterson (all postmarked 29 April 1963), each containing a typewritten score.
- Object introduction, 1,000 words, by John Hicks
- Interesting extension of score to the medium of mail art/poetry.

9. La Monte Young, ed., George Maciunas, designer, many contributors. *An Anthology of Chance Operations: Concept Art, Anti Art, Indeterminacy, Plans Of Action, Diagrams, Music, Dance Constructions, Improvisation, Meaningless Work, Natural Disasters, Compositions, Mathematics, Essays, Poetry* (New York: George Maciunas & Jackson Mac Low, 1962)
- Hand sewn book, ca. 68 folios, recto and verso, with 3–4 fold-out sheets, and 2–3 tipped-in envelopes with contents.
- Object introduction, 1,000 words, by TBD
- Contains essay by Henry Flynt, "Essay: Concept Art," 1961. Flynt is credited with coining this term. Flynt participated in the concerts at Yoko Ono's loft in New York, beginning 1961. Led to association with gallery owner George Maciunas and composer La Monte Young—then Fluxus artists.

10. George Brecht, *Water Yam* [deluxe box] (1963)
- Wood box; 95 loose single-sided cards; 3 double-sided cards; 1 envelope with 5 cards; 1 envelope with 7 cards; ca. 120 images total. Case study on "Drip Music"
- Object introduction, 1,000 words, by Natilee Harren
- Video performances of "Drip Music"
- LP recording by Al Hansen of "Drip Music": http://www.discogs.com/Various-Fluxus-Anthology-Volume-1/release/1585319
- Photographs of early "Drip Music" performances, 1962–70, and 1 image of a Brecht notebook page from April 1959
- Sample links to existing videos:

- o Recent performance of Drip Music done by a group in NYC called Fluxconcert: http://www.youtube.com/watch?v=oGllPBgUg9U
- o From a Fluxus event at the Tate: http://www.youtube.com/watch?v=G-kCtxekDb4
- o Anonymous YouTube performer in Tokyo apartment: https://www.youtube.com/watch?v=RnsaK7aiCuI

11. Alison Knowles, *Identical Lunch* (ca. late 1960s–early 1970s?)
- Alison Knowles, *Identical Lunch*, set of 12 silkscreen portraits of other artists performing the score
- Alison Knowles, *Journal of the Identical Lunch* (San Francisco: Nova Broadcast Press, 1971)
- Philip Corner, *Identical Lunch* ([Barton, Vt.]: Nova Broadcast, 1973).
- Object introduction, 1,000 words, by Emily Capper
- MoMA exhibition/event series: Performance 10: Alison Knowles (January 13–February 4, 2011). Museum visitors join Knowles for "identical lunch" in MoMA café.
- May be possible to use/re-edit audio or video of interviews with Alison Knowles in preparation for the exhibition *Feast: Radical Hospitality in Contemporary Art* (Chicago, Smart Museum, February 16–June 10, 2012)
- Edited videos produced for the Smart exhibition linked below (but more footage exists):
  - o On Identical Lunch: http://vimeo.com/36770058
  - o On Fluxus event scores: http://vimeo.com/36770983

12. Yoko Ono and John Lennon, Everson catalog box (1971).
- Designed by George Maciunas. Exh. cat. for Yoko Ono exhibition This is not here, Syracuse, New York, Everson Museum, 1971. Contents include: copy of the Simon and Schuster edition of Grapefruit (1970?), a glass key, folded 4 page exhibition catalog designed by Maciunas, "painting stepped on by John and Yoko," 4 printed scores, the poem "wonsapoatime…," 8 empty white plastic boxes, and 2 scrolls with printed Japanese calligraphy
- Object introduction, 1,000 words, by TBD

13. Allan Kaprow, Activity booklets, selection TBD, (ca. 1973–75). Possible options, description by Glenn Phillips or Emily Capper, depending on what is chosen:
- *Loss* (1973)
  - o Published activity booklet
  - o Handwritten and typewritten score, Kaprow manuscript describing and explaining the activity, correspondence, black and white photographs, slides, negatives
  - o Sound recording of a performance of Loss
- *Basic Thermal Units* (1973)
  - o Published activity booklet
  - o Handwritten and typewritten scores, correspondence, clippings and ephemera from museum exhibitions, photographs
- *2 Measures* (1974), contains score for Affect (1974)
  - o Published activity booklet
  - o Handwritten and typewritten score, photographs
- *Time Pieces* (1973)
  - o Published activity booklet
  - o Handwritten and typewritten score, booklet in various stages of revision, correspondence, photographs.
  - o Video and sound recordings for Time Pieces, 1973
  - o May reprint Glenn Phillips essay on *Time Pieces* as headnote. See Meyer-Hermann, Perchuk, and Rosenthal, eds., *Allan Kaprow—Art as Life* (Los Angeles: Getty Research Institute, 2008), 35–41
- *Warm-Ups,* October 1975

- o Published activity booklet
- o Handwritten and typewritten score, correspondence, photographs
- o Video for Warm-Ups

14. Yvonne Rainer, dance score TBD
- Object introduction, 1,000 words, by Emily Capper or Glenn Phillips
- For examples see exhibition website for Yvonne Rainer: Dances and Films (GRI, 2014), http://www.getty.edu/research/exhibitions_events/exhibitions/rainer/index.html

Target Audience(s)
Indicate the audience(s) to whom this book is intended to appeal. If this book will have an audience beyond professionals, please describe who the audience will be in as much detail as possible.

The publication is aimed at scholars of twentieth-century art, music, performance, and literature, in particular those who might adopt this publication as an assigned text in their undergraduate or graduate courses. In presenting a large number of primary sources, the publication provides a set of case studies (or a virtual research trip to the GRI) from which professors can assign research projects and other activities. The publication will also appeal to a digitally savvy general audience who are interested in engaging with its interactive features.

Relevant Comparable Publications
List books that are similar in scope and ambition in the same or allied fields and provide full citations.
Recent publications related to avant-garde scores:
Liz Kotz, *Words To Be Looked At: Language in 1960s Art* (Cambridge, Mass: MIT, 2007). http://bit.ly/TCgbDi
Eva Meyer-Herman, Andrew Perchuk, and Stephanie Rosenthal, eds., *Allan Kaprow—Art as Life* (Los Angeles: Getty Research Institute, 2008). http://bit.ly/P68fCM
Christopher Cox and Daniel Warner, *Audio Culture: Readings in Modern Music* (New York: Continuum, 2004). http://bit.ly/RZ2wF6
John Lely and James Saunders, *Word Events: Perspectives on Verbal Notation* (New York: Continuum, 2012). http://bit.ly/QV1029

Existing digital resources related to avant-garde scores:
The Fluxus Digital Collection, an online collection of objects in the University of Iowa Libraries Special Collections. http://thestudio.uiowa.edu/fluxus/
UbuWeb, a free, independent resource dedicated to all strains of the avant-garde. Materials are made available for noncommercial and educational use only and focus on primary sources over analysis or documentation. http://www.ubuweb.com/

Format
Indicate the trim size you envision and any other design elements that you believe are important and why. If possible, refer to published books that most resemble the sort of book you envision. Please estimate the total number of book pages.

Digital publication, format TBD (app or epub). Very focused on ease of navigation (similar to the horizontal/vertical navigation of the New Yorker app). Would like text and images to be searchable (requires metadata for images).

Illustrations

A. List the total number of illustrations and a breakdown by color versus black and white (halftone or duotone).

Images: 350 color images (up to 25 images per object)

Audio/Video Recordings (already existing, some from GRI collections): 70 items (up to 5 per

object)

Curator/Scholar Videos to be produced by Getty Pubs: 14 videos (1 per object)

B. Indicate the number of illustrations that will come from Getty collections, whether we will need to contact outside rights holders in order to reproduce these images, and whether new photography will be required.

Most works are in GRI Special Collections, drawn primarily from the David Tudor Papers (980039), which contains works by La Monte Young and Morton Feldman; and from the Jean Brown Papers and Collection of Art Objects, which includes works by George Brecht, Henri Chopin, Bernard Heidsieck, Alison Knowles, Jackson Mac Low, Benjamin Patterson, and Jiri Valoch.

Digitization of all material through GRI Digital Services has been requested.

C. Indicate whether there will be illustrations of twentieth-century works, or works whose makers have been dead less than seventy years, either from Getty collections or external sources.

All GRI Special Collections material in the TOC (text and images) are under copyright and would need to be cleared. GRI staff and project scholars have good working relationships with most artists and estates involved. GRI Publications will attempt to negotiate a flat fee per artist for text and images used.

D. Indicate any specially commissioned illustrations that are required (maps, diagrams, etc.).

Animated scores
3D scans of certain objects

Translation
Please estimate the number of words that are part of the book project (foreword, essay, entries, etc.) that need to be translated. Please list the language(s) from which the text(s) will be translated.

None.

Submission of Manuscript and Materials
For non-exhibition related publications, indicate the date you will deliver a final and complete manuscript and illustration list to Publications.

TBD

Why digital?
Describe the primary reasons for choosing to publish this project digitally.

The electronic format allows for complete reproductions of all primary source materials as well as the integration of textual, audio, and video resources related to each work. Previously, a publication of this kind would have required a cumbersome format: a print publication containing facsimiles or transcriptions of the textual material packaged with CDs or DVDs containing the audiovisual materials. Or, what is more likely, the materials would be scattered among a number of different products—sheet music, sound and video recordings, and print publications—each with a different publisher, media format, and mode of distribution. Here, the textual, audio, and visual materials are presented together in the same reading, listening, and viewing environment. Up to now, the piecemeal publication and distribution of audio, visual, and literary materials related to avant-garde scores has tended to exacerbate the compartmentalization of the scholarly inquiry into this multidisciplinary topic. In bringing the textual and audiovisual materials together in one publication, we hope to spur more collaboration among musicologists, art historians, and literary scholars on this important development in twentieth-century art.

Users and User Needs
Identify and define the key users for this digital publication, and then describe some of the broad needs they have that might be fulfilled with the publication of this project. For example, a user might be an "international graduate student studying art history," and their need might be "access to leading texts in their field not normally available to their university's small library." Add additional entries as necessary.

> **User:** College professor teaching a course in performance art
> **Need:** To prepare a lecture on a score or set of scores. To illustrate in class the full range of materials associated with any given score, including the score itself and its performances. To assign students further reading or special projects related to scores.

> **User:** Student taking a course in performance art
> **Need:** To have a trusted source for information relevant to their classwork. To read and research independently in preparation for classwork, including special projects and exams. To take notes. To discuss and share with classmates.

> **User:** Art professional curious about digital publishing
> **Need:** To see what the publication can do, and to learn how it was built. To share the publication with colleagues and point out its key features.

Possible Features
Based on the users and their needs, brainstorm a list of some possible features that might be incorporated into the project. Also note any existing digital publications or projects that might serve as models.

- Ability (and instructions) to plug into classroom projectors for teaching.
- Notation for easy navigation to each element of the publication. For example, "3.2" typed into a search box, directs to the second performance video of the third score.
- Creating a custom list of items from within the publication to bookmark, annotate and share (or multiple lists for different purposes).
- Exportable citations, and possibly even low-res thumbnail images with credits, for use in papers.
- Combination of video, audio, image, and 3D rendering to give as real a sense of the objects as possible.
- Option for users to record and store their own realizations of the scores.

- Option for users to share those realizations, or to share new related resources they have found.

<u>Notable electronic formats for consideration:</u>
Horizontal/Vertical navigation of Condé Nast magazines (e.g., The New Yorker) for iPad.
E.O. Wilson, *Life on Earth* (iBooks edition, 2012)
Nonobject (iPad app, MIT Press) http://bit.ly/ik7U2o
Leonardo da Vinci: Anatomy (iPad app, Touch Press) http://bit.ly/IvUCzf

Digital Publication Formats and Tools
Select which formats this project will be published in and, in brief, list what tools will be required in developing those formats. Noting especially any technological needs (tools or staff) for special features that may be required.

- ☐ E-Book (EPUB/MOBI)
- ☐ PDF
- ☐ Print-on-Demand PDF
- ☐ Website
- ☒ Mobile App
- ☒ Desktop App
- ☐ Other (describe below)

The publication will be built around web technologies (HTML, CSS, JavaScript) and then packaged for mobile and desktop distribution with tools like PhoneGap and NW.js. While there will be limitations and challenges to this method over building a native app, this gives us more flexibility and cost savings, as well as being a better solution for long-term preservation of the publication. Within the publication, along with standard imaging needs, additional work will be required to create page-turning facsimiles and 3D object scans of some of the materials. This will be accomplished with a combination of internal and hired resources. Also, an interactive, animated viewer is called for in at least one of the scores, and while this will pose a technical challenge and some additional expertise may be required, preliminary investigation suggests that there are existing open-source tools available that could be leveraged. Likewise with the possibility of allowing user annotations and notes, though more extensive features such as allowing users to create and share their own performances, would require specific engineering.

Visual or Verbal Wireframes
Insert below some initial sketches of the publication and its key features, or describe the publication in words. What would it look like? How would users navigate it? How would they interact with the content?

From the main screen, users will be able to freely choose among each of the fourteen avant-garde scores featured in the publication, and from there dive into details on those scores. Detail pages will be centered around the object itself. Combinations of still images, 3D images and page-turning facsimiles will give users the most comprehensive and engaging representation of the object possible. From these digital objects, users will be able to pull up all relevant videos, texts and ephemera next to or as overlays on the score, where appropriate. The object videos we are producing will provide an introduction and framework for exploring each score, but otherwise the user experience will be focused on self-directed exploration and research rather than on a prescribed linear narrative. This is true with each detail page and for the publication as a whole. Further organization and navigation will be provided in an index of the publication that will act as a structured reference to the complete content, and a means for users to quickly navigate to individual pieces.

We also hope to engage with the performative nature of avant-garde scores by foregrounding the video and audio performances that will be included in the publication, as well as potentially giving users tools to undertake, record and share their own.

Success Plan and Metrics
In the table below, list the <u>top three</u> factors that would constitute success for this project (high download numbers, critical acclaim, etc.) and the corresponding methods by which you would plan for those factors beforehand, and then measure them after publication (Google Analytics and monthly reporting, having the project reviewed in a particular group of publications, etc.).

Success #1: Course adoption
Plan and Measurement: As part of the discovery and planning phase, we will reach out to professors in the fields of art, musicology, and literature who may already be teaching this material to better understand how they are doing so, and how this publication might be structured to make that process better for them. Building on this outreach, we will plan on a mid-process update to that same group, and after publication will follow-up with them again to share review copies with them and to encourage them to adopt the publication for their courses. We might also promote a case study of a class that adopted the publication (potentially with one of our authors). The case study could be published on the *Iris*, in professional newsletters, and in the app itself.

Success #2: Scholarly reviews
Plan and Measurement: Getting digital publications reviewed in the same venues as print publications traditionally have been, remains a central challenge in the adoption and success of digital formats in art history. This may be due to the perceived ephemerality and ethereality of digital projects, a lack of understanding of the process by which they are created, and a general discomfort with the technologies involved. While we will identify reviewers and review sources already comfortable with digital publications, we will also specifically target those other publications we would expect to be interested in a similar print book. By providing those reviewers easy, seamless access to the app itself, and to information about how it was made and what our plans for it are, we hope to increase the likelihood they might review it.

Success #3: Un-embarrassing sales
Plan and Measurement: While we're projecting sales of 1,500 copies of the app over five years, and reaching that goal will be a success in itself, we'd like to be comfortable enough sharing sales figures publically no matter what those figures are. This publication seeks to be an example for other art publishers, not only of what's possible technologically but what is financially viable. It's only through transparency that that our leadership will have real impact on the field at large.

Maintenance
Keeping in mind technology dependencies and rights clearance issues, please describe where the project will be housed and archived, how it will be maintained, by whom and at what intervals.

Given that all of the artwork is from the 20th-century and remains in copyright, it is likely that most, if not all of it, will only be granted to us for use for only a limited time, a limited sales quantity, or both. At the end of those limits (most likely within five years of publication) we will have three basic options: Re-clear all rights to continue distributing the publication; publish a smaller, revised edition without those scores that have copyright restrictions; or let the digital publication go out of print altogether. In the second or third case, we will work to ensure local copies of the full publication will live on at the GRI and other libraries for individual, local access. The source files and copies of the output files will be stored onsite, and in network/cloud storage in the publications repository. A formal QA check will be performed by Getty Publications at the one-year anniversary of publication, and every two years thereafter for the life of the title.