**Publication Overview and Contents**

**Working Title:** *The Score: Avant-Garde Composition in the Visual and Performing Arts after John Cage*

**Author(s):** Michael Gallope, Natilee Harren, and John Hicks, eds.

**Sponsor:** Gail Feigenbaum

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Indicate exhibition or other event requiring a particular publication date.

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, George Lewis, [Liz Kotz], [Alison d’Amato], [Megan Luke], 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 mid-century 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 mid-century 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).

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 publishers, media formats, and modes 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.

**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, Natilee Harren, 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, 1,500 words, by Natilee Harren
* Photo documentation of 1917 premiere
* 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, 1,500 words, by Megan Luke
* 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)**

* Object introduction, 1,500 words, by Michael Gallope
* Animated score synchronized to audio of David Tudor performance (SPOTLIGHT, RED INK?)
* 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* (1957–8)**

* 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, 1,500 words, by Michael Gallope and Nancy Perloff
* Spotlight animations of select passage from Town Hall permier in 1958
* Audio/video and contemporary reviews of significant performances (TBD)
* Exhibition history of this score as a work of visual art; include accurate performance history as well (there are a variety of realizations in the archive – Antic Meet / Cunningham collaboration (1964?) –

**5. Sylvano Bussotti, *Five Piano Pieces for David Tudor* (1959)**

* Visually striking scores on traditional musical staff paper, but bearing no resemblance to any known notational format
* Object introduction, 1,500 words, by Michael Gallope
* Audio of Tudor performances
* Bussotti-Tudor correspondence
* Newspaper clippings of reviews of Tudor’s performances

**6. 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, 1,500 words, by George Lewis
* 2 Loose sheets, 1 in German and 1 in English
* Patterson correspondence with various artists and performers (not sure we have this)
* Photo documentation of Cologne premiere (from where?)
* Animation (video + audio) of paper sounds
* Multiple videos available of more recent recreations, e.g.:

o Patterson performs Paper Piece with participants in Brussels, 2010: http://vimeo.com/17526090

o Junior high students perform Paper Piece at MoMA 19 December 2011: http://vimeo.com/33964654

o Performed in Tokyo by Ensemble for Experimental Music and Theater (Shinjuku Bunka Center, 31 October 2012)<https://www.youtube.com/watch?v=cU3GXsreSPM>

o 1990s performance by Fluxus people.

**7. 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, 1,500 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

**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, 1,500 words, by John Hicks
* Polemical absence of realizations/performances in “playback” section

**9. 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, 1,500 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>

**10. Mieko Shiomi, Spatial Poems: Spatial Poem 2 (1965?)**

* Object Introduction, 1,500 words by John Hicks and Natilee Harren
* Map Piece: poster size
* Calendar piece as comparative
* Published booklet

– Include digitization of both?

**11. Allan Kaprow, *Routine* (1975?)**

* Object Introduction, 1,500 words by Emily Capper
* *Routine* (1975?)
* Video score (produced by Portland Center for Visual Arts/NEH)
* Published activity booklet
* Notes, mockups, and contact sheets for activity booklet
* Comparative clips from 3 other video scores (e.g., *Comfort Zones*)
* Audio discussion from realization of *7 Kinds of Sympathy*
* Airplane safety/evacuation sheets from 1970s (diagrams and photos)

**13. Yvonne Rainer, *Trio A* (1966) [still waiting on Glenn to confirm Trio A/Rainer as what he plans to write about]**

* Object introduction, 1,500 words, 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>

**7. [Appendix or Insert Chronologically As Transition Chapter from Music to Art/Performance Words:] 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, 1,500 words, by Liz Kotz
* 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.

Contributors Will be Asked For:

– loose methodological proposition – intellectual focus – set of questions / guidelines

– 1000min/1500 target//2000max words (introduce composer, historical context, how can it be understood as a score, what kind of score, some analysis – intervention, address the digital object, show people how to interact with it, offer some explanatory angle, pushes the limits of what a score is, comment on performances)

– collaborative ideas for digital design

– bibliography

– readable by advanced undergraduates and above

– strict timeline

– show prototype / sample contribution

-- $250 stipend

**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.

Comparable electronic formats:

Horizontal/Vertical navigation of Condé Nast magazines (e.g., The New Yorker) for iPad.

E.O. Wilson, *Life on Ear*th (iBooks edition, 2012)

*Nonobject* (iPad app, MIT Press)<http://bit.ly/ik7U2o>

*Leonardo da Vinci: Anatomy* (iPad app, Touch Press)<http://bit.ly/IvUCzf>

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>

**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 easy of navigation (similar to the horizontal/vertical nav 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

**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