

A SOUND SELECTION.
AUDIO WORKS BY ARTISTS



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a traveling exhibition organized
by Barry Rosen for Artists Space
in collaboration with University of
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Artists Space presented a large audio exhibition in New York in 1977. This was the first such acknowledgement of artists' growing interest in sound. The exhibition included work by eighty artists and was an effort to identify who was working in the medium, bring its existence to the attention of the audience, and make the range of work being done available for those interested. Since that time there have been a number of audio exhibitions, a conference on the subject in Vienna, archives established to store audio work, and a book is being published that lists all artists audiotapes and records. This show is intended to bring a selection of artists and types of work together to represent the range of activity in sound. While the common factor in the art in this exhibition is the use of sound, the diversity indicates that the basis for its use is more the product of the artist's other or general concerns than it is the product of the medium itself.

What was once an occasional and eccentric foray into another non-art medium has now joined with other non-traditional art forms as a viable option for visual artists. Unlike, film, video and performance, however, sound has not become a distinct phenomena - only a few artists are working exclusively with sound - and has not developed its own critical language or parameters. It instead remains an optional means for artists whose main concern might be with sculpture, performance, film, photographs, etc. Sound, not surprisingly, is an especially

effective means of direct communication. It is an ideal vehicle for verbal and narrative work such as that of William Wegman and Michael Smith; for exploring aspects of language as in the work of John Baldessari and Lawrence Weiner; for using voice and music as seen in Laurie Anderson and Jim Roche's tapes; experimenting with composition as has Alison Knowles; eliciting images through sound effects as in Jack Goldstein's records and Stuart Sherman's sounds from his performance pieces; isolating the sound element of an installation as has Vito Acconci or the vocal element of a performance as has Laurie Anderson.

Special thanks are extended to Barry Rosen for doing such a fine job in organizing this exhibition, which included everything from listening to hours of recorded material to designing this catalogue. We are grateful to the artists for participating in this show and to Jack Goldstein for proposing its exhibition at Hartford Art College. Joan Saunders has coordinated the presentation at the College. I would like to also thank Joan Wallace for her assistance at Artists Space. Additional appreciation is given to Gregg Shrifin at ZBS Laboratory for technical work on the tapes in the show.

HELENE WINER
Director, Artists Space

We attempt in this survey of recent works from around the nation to demonstrate the healthy existence and potential of a medium newly used by visual artists. I suppose the use of sound and the production of an art which is perceived primarily aurally, might be dated from the earliest times, from the epic/oral tradition. This art, however, stems not from the spoken but rather from the seen. These are persons who have been trained as visual artists; artists who continue to consider themselves as such--and these pieces from within that context.

In assembling this selection, we elected not to include the poetic, but to represent the spoken word in its narrative incarnation. Similarly, it was felt unlikely that the work of musicians needed this exposure, but artists are represented by some rather musical compositions. Each artist was invited to submit the statement about their work that is included in the catalogue. We hope you find this a worthy and informative introduction artists' efforts in this area.

Barry Rosen



ARTISTS' STATEMENTS

The first sound (half the first sound) was originally placed behind perforated steel plates pushed up against a wooden fence, in one corner of the room, by cable begun outside the room, outside the building, tied to a tree; the second sound was under a black wooden plank extending out from a landing over a flight of stairs and connected to a lead weight that would be raised up into the air by the accumulation of bodies on top of the plank; the third sound was inside bird-cages hung on cable that controlled the movement of aluminum ladders, twice the width of the room, that functioned as see-saws installed on the windowsills.

The spaces, then, acted as props, supports, for machines that, in turn, acted as props, supports, for sound that, in turn, acted as a prop, support, for the culture it came out of. Or, to put it another way: the device comes in with a sound of its own, like a music-box -- in general, then, an art-object (mechanism/instrument/vehicle) can be filled up with the sound of its own culture, the art-object has the feel (sound) of a particular culture written all over it.

So now, divorced from the installation it partook in, the sound is on its own here, the sound has to make the thing, be the thing. Ideally, then -- to avoid this kind of fiction-making, to cut through the dreaminess of floating sound -- this sound should be heard through headphones, something tangible, a source you can point to, a hat of noise. More ideally, these headphones could be worn all the time, down the street, like a radio you'd never forget to take with you: on

the one hand, the sound passes unnoticed, like the furniture of the world -- on the other hand, the sound is like something you can't get out of your head, the taunt of the fly, overt propaganda, an act of oppression that is the model of its culture and that keeps you and that culture going and that drives you to overturn the furniture of that everyday down-to-earth world.

VITO ACCONCI
New York, NY

House Calls is an authentic recording of telephone calls received by a receptionist at two whorehouses in Manhattan.

BETH B
New York, NY

The pieces included are "Tiger Park," "Born, Never Asked," and "The Language of the Future." The first is spoken by a war veteran and is part of a series of twice-told stories from my archives of talking pieces. The original version was Gandharan—here somewhat warped through memory. The second piece is an instrumental song from "Americans on the Move" a performance piece. The instruments are Fender Rhodes, Farfisa, violin, and handclaps. All parts are played by myself. In the third piece, the voice is electronically altered. It was written for William Burroughs and first performed at the Nova Convention in December 1978.

LAURIE ANDERSON
New York, NY

English words as if you are hearing them for the first time. A list of names of people; a list of places. The more I listen to this tape, the more I am certain that Alfred comes from Berlin.

I suppose I am tiring of chatter about people's lives/problems. An age where I know more than I care to about people. Too much information to use; too much confession. And usually multi-track sound. I longed for something simple...

Lists give as much information as novels. Consider: boy/girl/tractor as a Russian novel. Perhaps as much information as one needs and quite possibly as interesting as a novel. The creator shouldn't have so much ego that it is forgotten there is a sophisticated audience out there that can participate and fill in the blanks.

JOHN BALDESSARI
Los Angeles, CA

It was the same every night. My father would come home from work. "Turn off that idiot box." he would say. "I don't want you kids to watch it so much. It's not good for your brains." "It's such a stupid invention," he would go on, "It gives you everything. Nothing is left up to the imagination." "Yes," my mother would join in, "When we were younger we'd listen to the radio. It wasn't so easy; we'd have to use our minds to picture what was going on. Television just gives you a lazy head."

I've seen pictures of people listening to the radio. Everyone is huddled around a box, staring at the speaker. I've always wondered what they were looking at.

MARGE DEAN
La Jolla, CA

Two scenes from TSNX C24VA7ME, a play about doctors and written by a doctor: Dr. Hun. The first scene is a dramatic monologue. Rosa Newton, a nurse, has just broken off with her lover of two years, a doctor named Sespan 500. It's late at night and the young woman is alone in the garden of her West Los Angeles home. Her arms stretched out, she seems to address the moon. In the second scene we find Rosa back at the hospital. She's at the cafeteria having lunch with the head nurse who, also, is her best friend, and they talk freely...

GUY de COINTET
Los Angeles, CA

The *Mailgrams* series (1973-1974) began as messages for certain individuals, isolating specific images and sounds for that person. I later expanded these messages from the initial private experience to a more public medium - the radio - broadcasting the messages throughout the greater Los Angeles area over its most popular am station, KRLA. The response was overwhelming.

Score for a Rainbow's End 1978; uses aluminum rings I have made that emit long resonating tones. Their effect in gallery installations or, more recently, in specifically built small architectural structures, acts as the focal points of concentration to provide the participant with another frame of reference to let the mind pursue its naturally creative course.

BRUCE FIER
Reseda, CA

You know it's like that old Brazilian song where everybody's unhappy because the husband and the wife are no longer getting along and they think that perhaps it's the end and he goes to the little open air drinking place in the middle of the square and starts drinking "too much", and rain clouds form in the sky. And rather than give up she puts on her finest gown that is very tight and cut very low in the front, and puts on the perfume that is not as expensive as it is romantic, and places her finest combs in her hair which were a gift from her husband, and goes down to the square to see her husband, to try to work things out and to drink with him for a while. And suddenly there is an explosion of love and tenderness, they start to dance and no one can take their eyes off of them, and they dance every dance together and soon people are looking out their windows and stopping their work because they have never heard so many kisses, even in Brazil, and soon they too are all dancing together, and people from other neighborhoods arrive and start to kiss, and everyone is sweeping their steps and kissing and shining up their town.

...used a clear flexi-disc to sort of sum up the seventies: transparent and limp. The staples were added for people with \$100 cartridges. The beat (da da...da Da...Da Da) was chosen for obvious art reasons and to counter the last line "...used to call her 'Baby' - now he calls her 'Mama'... ma... MA...MAAA."

The shifting, automobile octave changes were suggested by the album that was used for the rude scratch at the end of the record, "Disraeli Gears." Remember: songs without words don't say anything.

BOB GEORGE
New York, NY

The records are all black with colored labels that identify the records in place of no titles.

- (1) Side 1: An ocean liner in the ocean heard from a distance.
Side 2: An ocean liner in the ocean heard from the inside of the ship.
The label is all black with a white quarter moon.
- (2) Side 1: A woman crying.
Side 2: Several little girls laughing and giggling, then run out the of room.
The label is all black with a narrow gold moon.
- (3) Side 1: The sound of a train heard from a distance.
The label is green.
Side 2: The sound of an airplane in the sky.
The label is blue.
- (4) Side 1: An airplane making a taxi on the ground, with the sound of the wheels scraping the pavement and the body rumbling.
The label is all white.
Side 2: The whistling of bombs in the air.
The label is all silver.
- (5) Side 1: A man on a horse crossing the water with the sound of a whip cracking, horse whinnying, water hitting the horse and the mans' voice making sounds for him to continue.
The label is black with blue band.
Side 2: The isolated sounds of the man's voice saying "yippee, yippee, yoa, etc.
The label is gold with a black band on the top.

JACK GOLDSTEIN
New York, NY

Song 1 - the skins of 1 dozen onions were laid out on plastic and run through a blueprinter. The performer in this recording is walking beside the 6 foot notation playing it according to a score written to last 8-10 minutes. The sounding instrument is a roll of blueprintpaper. The deepest browns in the print are regarded as the most loud, the palest browns as hardly audible, and the spaces regarded as silences.

Song 2 - Two shoelaces were placed on plastic, not quite touching end to end and run through the blueprinter. In this interpretation, the violin uses a double stop going from almost unison to wider intervals.

ALISON KNOWLES
New York, NY

Sources for this work included:

Dano, p. & Hahn-Pedersen, J. "Improvement in Quality of Life Following Jejunoileal Bypass Surgery for Obesity," *Scandinavian Journal of Gastro-enterology* 1977, 12:769-75.

Halverson, J., et al. "Jejunoileal Bypass for Morbid Obesity: A Critical Appraisal," *American Journal of Medicine*, March 1978 64: 461-75.

Stunkard, A., et al. "Obesity, Social Class and Mental Illness," *Journal of the American Medical Association*, Sept. 15, 1962, 138-42.

Reynolds, T. "Medical Complications of Intestinal Bypass Surgery," *Advances in Internal Medicine* 23:47-59, 1978.

This is a work about starvation and gluttony.
This is a work about how they can exist simultaneously: in the same body, at the same time.

Not only in the same country at the same time.

Not only in the same city at the same time.
But in the same body at the same time.

This is a work about the exception, rather than the rule.

About the idiosyncratic which may reveal something of the paradigmatic.

This work is about the creation of a consumer who can never be satisfied.

This is a work about surgery, which means it is about the cutting and rearrangement of flesh and the binding of wounds.

This is a work about surgically induced starvation, which means it is a work about mutilation.

This work is a story, though I wouldn't call it fiction.

This is a story about a woman, a woman in San Diego.

This is a work about her intestinal by-pass surgery.

MICKI MCGEE
La Jolla, CA

Play, hunger, rage, frustration, and desire have a lot to do with the desperate measures that drive the untutored savage to breach the polite bounds of late twentieth century musical decorum. The incursion can be stalled momentarily by calling the work "sound sculpture" but the ruse is hard to conceal once the elements of duration, tonality melody, rhythm erupt. Especially if their presence is crudely signaled in sarcastic reference to canonical hierarchy. Once exposed *le bête noire* has little recourse to polite deference. The only way out is up. (which means that all the feared demons of skill, dexterity, historicity, accuracy, reverence, target, and entertainment become real, committed engagements.) "OK smart ass, now its your turn!"

Basically it seems to be an issue of ruminating indulgence. Paranbulating among the rich context generously provided by the permissive parentage of fifties, sixties and seventies cultural intergration and abandonment, a picaresque array of options unfolds. "Do you really buy all this crap? Isn't this getting a little too hard to swallow? Wind up the windmills, Sancho, the emperor is wearing his new outfit again."

What began as pleasant diversion making friends' birthday tokens has grown to Frankensteinian proportions. It has snowballed recently lending much of the earlier stumbling a little more headlong credence, than was apparent at the time. Just as Brick Allure is the primal motivation for obsessive masonry, thinkering spreads this quiet rabies to frothing intensity. Communicable clarity seems to be the payoff. Obviously the goal of efficient transportation is the ability to perform extravehicular activity at the *end* of the trip, but getting there is half fun.

JIM POMEROY
San Francisco, CA

These three audio performances are from late '73 and early '74, the middle years of a body of work that started with early recordings of 1970 and ended with the last pieces I did in 1976. All of my audio tapes are similar in several respects. There is no cropping except the start and the end; all runs are intact with no cuts or edits within the narrative body. All are single voice with no sound overlay, musical accompaniment, or special effects. I do use a one-point stereo microphone, however, which allows a sing-song to occur from one speaker to the other, a way of pacing the voice.

The five year body of work has been analyzed and separate pieces slotted into four general categories as follows: #1. "Human Condition," #2. "Self Help," #3. "Revelations," and #4. "Back on Track." All of my taped narratives fit into one of these categories.

The selection in this exhibition; "Swoops Down Outta The Sky" 1/13/74, "Cadillac" 8/30/73, and "Power Poles" 9/4/73 are all from the body of tapes that make up the "Revelation" works.

For those who might be interested in the work in depth, a double stereo record album titled "Learn To Count" is now available which includes examples of the work from all four categories and from all six years of activity. Write to me for price and shipping instructions.

I am not at this time working in the audio media but I may pick it back up in the coming decade.

JIM ROCHE
Tallahassee, FL

I work with sound most of all because it is a medium of language, and people understand language. I have a bias toward direct communication, and I have often used printed or audiotaped texts, either alone or in conjunction with images, still and moving. Just as visual images can be useful, so can words, stories, noises, music, explosions, arguments, explanations, exclamations, harangues, and so on. I'm not always willing to observe the distinction between printed language and spoken language. Nevertheless, there are differences that can be used. Audio adds the dimension of stress, accent, intonation, tone, nuance. Writing breaks sheer linearity, permitting a reader to pause, to slow down or speed up, to go back, to compare, but that heightens the demands for logicity that spoken texts can avoid, using paradox and contradiction as they unfold in time....

"What's Your Name, Little Girl?" is a fantasia on naming, on the derivations, associations, and cultural weight of names. A view of names as reflective of social order in a minimal way. Men's names and their original meanings are given, and the many women's names that are fanciful feminizations, adulations, diminutives, of them. "Naming is a minimal art, an abstract art, no, a mannerist art, a symbolist art. It is based upon representation, on meaningful words, but it denies its meaning, it is supported on a web of style and association and rejects, is embarrassed by, the specifics of what it denotes. Naming is a poetics of sound and social reference subject to all the shifts of fashion.... What is the rhetoric of the name?"

MARTHA ROSLER
San Francisco, CA

Stuart Sherman originally made drawings - 1000 graphic renderings of relationships among objects - which he subsequently realized more directly and three-dimensionally through his performance "Spectacles." Since January 1975, Sherman has created eleven of these Spectacles, consisting of many brief manipulations, each demonstrating a complex idea through a precise sequence of simple actions with common objects in unusual contexts. In the last two years, Sherman has also written, directed, and performed in eleven short films. He has toured his Spectacles and shown his films extensively, both in the U.S. and Europe. Stuart Sherman received a CAPS fellowship in multi-media (1976-77) and a Village Voice Obie Award in 1978.

"I don't have any statement to make beyond the above".

STUART SHERMAN
New York, NY

I enter my front door without Edward R. Murrow. I notice nothing has changed. I wait for my things to respond. I prepare for communion without me turning a dial, pushing a button, plugging something in, or feeling the chair. I wait. Betrayal is in the air. I sense my furnishings observing me.

"It Starts at Home" is a serious attempt to reconcile the conflicting roles of interviewer and interior decorator while home alone. Hopefully, this reconciliation yields results other than just a tidy house.

MICHAEL SMITH

New York, NY

My work deals with situations, objects, and events in society and how they interact with everyday life. Over the years I have chosen to express this concern through a variety of methods and media.

The subject matter of my work is the ordinary experiences I share with large numbers of people. In the mid 1960's I began making sculpture in the form of clothing. It occurred to me that most people have more experience in looking at clothes than at traditional forms of art. I wanted my work to be more related to my life. I felt that this clothing sculpture by being in the form of clothing was better able to say something about life. Since that time I have chosen as my subject matter other objects that are constantly being looked at in our society but never quite seen. In 1974, I began adding sound to my work. The sound added another dimension to the work and made it more encompassing. This work took on the form of word drawings and audio tape readings of the words in the drawings.

In 1975, I started a series of work based directly on television news broadcasts. These pieces combine word drawings with multiple voice audio tapes. The tapes use multiple voices to simulate in a rhythmic way the overload of information one encounters in one's personal environment. One track reads the news while others recite repeated phrases. This rhythm emphasizes different aspects in the drawings. The drawings are made up of notes taken while watching the news. These notes are combined with other material.

I believe that television is the most universal visual instrument of our time. It is looked at by more people for longer periods of time than any other object. This

constant presence of television, its influence and intrusion into every life create a common experience across all economic and social lines. My work is involved in exploring this phenomena. The news especially does this. It brings the events of the world into homes throughout the world. It was the constant intrusion of this information of the news into my own life that inspired me to begin this series on television. The sound of television is as influential as the visual aspect of it; the continual droning pervasive sound that never seems to let up and goes on in the background of almost everyone's life. These drawings and tapes are also like a television. They can exist together as both the audio and video of a television, each accentuating the other. They can exist seperately as either a seductive visual image; or an aural experience in which the tapes function alone as sound interacting with other daily occurrences.

MIMI SMITH
New York, NY

A collaboration with *Gemini G.E.L.* stereo LP of amplified space installation with transmission systems for communications by long distance audio connection between Los Angeles, California and New York City, New York. Voice connection arrangements supplied from two watts telephone lines, sixteen track mix Kurt Munkacsi of *Basement Studio, Inc.*

KEITH SONNIER
New York, NY

Audio tape is just like video tape except you cannot get pictures or images on audio tape even with the most expensive and sophisticated cameras as I understand it.

For quality sound you need a quality microphone such as Electro-voice and a top of the line recording tape like Scotch or Sony. Audio tape is not as wide as video tape. It does not need to be.

Audio tape decks vary enormously, too much so for me to burden you with here. Basically, there are two types: reel to reel and cassette; AC and DC; portable and non-portable. Nagra makes a very good portable variety and for those of you that are technically minded I recommend Heath Kit.

WILLIAM WEGMAN
New York, NY

If, art is the research into & the presentation of the relationships between human beings & objects & objects to objects in relation to human beings the utilization of media (audio) as both presentation and representation seems to require no justification other than the presentation itself.

LAWRENCE WEINER
New York, NY

1. Voyager II was launched August 20, 1977 from Cape Canaveral by NASA. Its primary mission is to make scientific observations of Jupiter, Saturn, and Uranus. In 1989, Voyager will pass by Neptune; in 46,230 A.D., it will pass the constellation Ursa Minor; and about 149,380 A.D. it will pass the constellation Sagittarius.

Attached to the exterior of the spacecraft with titanium bolts is an aluminum case protecting a porcelain cartridge, a diamond stylus, and a copper phonograph record sprayed with gold. Engraved on the cover are instructions in scientific language on how to play the record. The package is designed to last one billion years. This record, the secondary part of the mission, is an introduction to human life on earth. It includes: 116 pictures (in electronic form) of diagrams, equations, drawings, and photographs; greetings in 60 languages; 36 short excerpts of sounds of activity on earth; and 27 pieces (or excerpts) of music. It is possible that at some point on its indefinite journey another space-faring civilization may intercept Voyager and decipher the record.

2. The Voyager record is an interesting historical point for at least two reasons. It is the first effort by earth culture to represent itself as a whole to another being. Second, the format that the committee of scientists, artists, and writers used for this communication has some interesting implications. They did not use a narrative description of the history of life on earth; instead, they offered a selection of 239 fragments. Presented this way (no syntax), the fragments are of equal value to a new listener; anything can be

placed adjacent to anything else; a Chuck Berry song mixed with the DNA structure equals a photograph of Yosemite next to sounds of laughter.

3. *Whirlpool* results from the pleasure of imagining someone encountering the 27 excerpts of music on the Voyager record for the first time. How will they listen? It also results from a curiosity/fear about the process of distillation or condensation of information in our culture. For *Whirlpool*, I selected eight pieces of music. These selections were made in the same spirit as the Voyager selections—a valuing of the diversity of earth music. I perform the same 2-part listening activity with each piece. First, the piece is distilled into a set of key fragments (by tape editing). These fragments are positioned separated by short periods of silence. Second, the fragments are re-constructed in a 2-channel montage. The intent is to use (play) the fragments as a way to know them.

4. Existing commercial record albums are the source for the recordings. The music on Side I:

Talking Casey Mississippi John Hurt Vanguard Records

Honey Gathering Song The Mbuti Tribe of the Ituri Forest Folkways Records

Depicting the Cranes in Their Nest Goro Yamaguchi Nonesuch Records

Ketawang: Puspawarna (Kinds of Flowers) Javanese Court Gamelan Nonesuch Records

The Music on Side II:

Raga: Sri M. Nageswara Rao, vina Nonesuch records

Suite #3 in C major (VI) for cello J.S. Bach performed by Pablo Casals Angel Records

A Buddhist Chant (anonymous) performed on

the Chin by Lui Tsun-Yuen Lyrichord Inc.
Heures seculaires and instantanees Eric Satie
performed by Aldo Ciccolini Angel Records

5. A brief bibliography

for this project.

Roland Barthes *S/Z* Hill and Wang New York

Walter Benjamin

Illuminations Schocken Books New York

Julian Jaynes

*The Origin of Consciousness in the Break-
down of the Bicameral Mind* Houghton

Mifflin Co. Boston

6. Dr. Carl Sagan, an astro-

nomer at Cornell University initiated the idea
for the record on Voyager. He also headed
the selection committee.

The Music on the Voyager Record

Bach Brandenburg concerto #2 Karl Richter
conducting Munch Bach Orchestra
(from the first movement)

Kinds of Flowers Javanese Court Gamelean
recorded in Java by Robert Brown

Sengalese percussion recorded by Charles
Duvelle

Pygmy girls initiation song recorded by Colin
Turnbull

Austrlian Horn and Totem song recorded by
Sandra LeBurn

El Cascabel Lorenzo Barcelata The Mariachi
Mexico

Johnny B. Goode Chuck Berry

New Guinea Men's House recorded by
Robert MacLennan

Depicting the cranes in Their Nest
Coro Yamaguchi

Bach Partita #3 for Violin Arthur Grumiaux,
violin

Mozart Magic Flute, Queen of the Night
(form aria #14) Edda Moser, soprano

Chakrulo Georgian (USSR) folk chorus

Peruvian Pan Pipes performed by Jose Arguedas

Melancholy Blues by Louis Armstrong

Azervaijan Two Flutes recorded by Radio
Moscow

Rite of Spring Stravinsky (from the conclusion)
Stravinsky conducting the Columbia
Symphony Orchestra

*Bach Prelude and Fugue, #1 in C major from
the well Tempered Clavier, Book Two*
Glenn Gould, piano

Beethoven's Fifth Symphony, First Movement
Otto Klemperer, conducting

Bulgarian Shepherdess Song, Izlel Delyo
hajdutin by Valya Balkanska

Navajo Indian Night Chant recorded by
Williard Rhodes

*The Fairie Round from Pavans, Galliards,
Almains* recorded by David Munrow

Melanesian pan Pipes. From Solomon Island
Broadcasting Service

Peruvian Women's Wedding Song recorded
by John Cohen

Flowing Streams Chinese Chin music by
Kuan P'ing-Hu

Jaat Kahan Ho Indian raga performed by
Surshri Kesar Bai Kerkar

Dark Was the Night Blind Willie Johnson
Beethoven String Quartet #13 Cavatina
performed by Budapest String Quartet

REESE WILLIAMS

New York, NY



THE EXHIBITION

Micki McGee

Her Intestinal Bypass Surgery, 1979, 7 min. 48 sec.

Jim Pomeroy

Nocturne III, 1979, 8 min.

Jim Roche

Cadillac, 1973, 2 min.

Power Poles, 1973, 5 min.

Martha Rosler

What's Your Name Little Girl, 1979, 35 min.

Stuart Sherman

Sounds from Spectacles, 1978, 20 min.

Michael Smith

It Starts at Home, 1980, 4½ min.

Mimi Smith

Color TV News, 1978, 30 min. (audio mix by Jude Quinterre, Soho Sound)

Shut Up Goodnight, 1977, 8 min.

Keith Sonnier

Air to Air, 1975, 33⅓ rpm record

William Wegman

History of the World, 1977, 60 min.

Lawrence Weiner

Having Been Built on Sand With Another Base (Basis) in Fact
(music by Richard Landry), 1978, 33⅓ rpm record

Reese Williams

Whirlpool, 1979, 33⅓ rpm record

Vito Acconci

Three Sounds (audio tapes from three installations),

Now Do You Believe That Dirty Dogs Are Dead?, 1 min. 8 sec.

Monument To The Dead Children, 1978, 4 min. 55 sec.

Decoy For Birds And People, 1979, 13 min.

Laurie Anderson

Tiger Park, 1979, 8 min.

Born, Never Asked, 1979, 5 min.

The Language of the Future, 1979, 7 min.

Beth B

House Calls, 1978, 60 min.

John Baldessari

Alfred from Berlin, 1979, 2½ min. loop

Marge Dean

Radio Cinema, Sorrento Valley, 1979, 35 min.

Guy De Cointet

TSNX C24 VAME, 1974, 10 min.

Esphehor Ledet Ko Uluner, 1973, 7 min.

A Few Drawings, 1975, 13.3 min.

(performers: Mary Ann Duganne and Jane Zingale. Produced in New Wilderness Studios by Charlie Morrow.)

Bruce Fier

Score for a Rainbow's End, 1978, 33⅓ rpm record

Mailgrams Series, 1973-74, 16 min.

Bob George

Time Will Tell, 1978, 33⅓ rpm record

DUET, 1979, 33⅓ rpm record

Jack Goldstein

Untitled (white quarter moon on black label), 1979, 45 rpm record

Untitled (gold moon crescent on black label), 1979, 45 rpm record

Untitled (side one green label, side two blue label), 1979, 45 rpm record

Untitled (side one white label, side two silver label), 1979, 45 rpm record

Untitled (side one blue band on black label, side two black band on gold label),
1979, 45 rpm record

Alison Knowles

Onion Skin, 1978, 10 min.

Shoestring, 1978, 10 min.



