

*Shelter or Playground*

*The House of Dust at the Schindler House*

February 09 – June 02, 2019



Curated by **Maud Jacquin**, **Anna Milone**, and **Sébastien Pluot**, this group exhibition is the result of a collective research effort initiated by **Art by Translation** (TALM Angers & École nationale supérieure d'arts de Paris-Cergy) with the **MAK Center for Art and Architecture** and **France Los Angeles Exchange (FLAX)**, in collaboration with the **California Institute of the Arts (CalArts)**.

*Shelter or Playground* involves the commissioning of new works and performances by **Henry Andersen & Bryana Fritz/Slow Reading Club** (Australia, USA), **Lila Athanasiadou** (Netherlands), **Jasmin Blasco** (France/USA), **Dimitri Chamblas** (France), **François Dalleuret** and **François Perrin** (France), **Milka Djordjevich** (USA), **Daniel Frota** (Brazil), **Mark Geffriaud** (France), **Gerard & Kelly** (USA), FLAX Artist-in-Residence **Aurélie Godard** (France), **Jeff Guess** (France), **Alison Knowles** (USA), **Simon Leung** (USA) and **Luke Stoneham** (UK), **Lucky Dragons** (USA). It is accompanied by interpretations of scores by Fluxus artists or those associated with Fluxus—**Alison Knowles**, **Yoko Ono**, **Alvin Lucier**, **Pauline Oliveros**—interpreted by CalArts students and by historical performances including works by **Merce Cunningham** and **Trisha Brown** on the Nomad Floor by CalArts. The floor plays the role of a contemporary House of Dust, open to anyone upon registration on the MAK Center website, to be used as a studio, rehearsal space, gallery, platform for discussion, etc.

This exhibition organizes an encounter between *The House of Dust* by Alison Knowles and the Schindler House, two generative architectural projects respectively from the 1920s and 1960s that sheltered experimental performances and served as playgrounds for emancipatory practices and behaviors. Contradicting a functionalist conception of architecture according to which space is designed to control and regulate human activity, both Schindler and Knowles promoted the idea of living spaces that “grow with [their] inhabitants”. According to them, architecture should be treated as an evolving and malleable tool responding to individual and collective needs. In Schindler’s words: “the sense for the perception of architecture is not the eyes – but living. Our life is its image.”

Today, artists have been invited to produce site-specific works by responding to both *The House of Dust* and the Schindler House. The projects in this exhibition extend the ethos of Knowles and Schindler by exploring the underlying relationships between poetry, architecture, technology, and performance and the processes of translation that animate the convergence of these forms.

*The House of Dust* is a seminal yet under-recognized work by Fluxus artist Alison Knowles started in 1967 as one of the first computer-generated poems. Each quatrain began with “A House of ...” followed by random sequences of materials, sites or locations, light sources, and categories of inhabitants. Using a cybernetic tool to produce chance operations was opposing its initial goal to control language and human behavior. In 1969, Knowles translated one of the quatrains into two architectural structures with organic, “non-Euclidean” shapes that, at the time, were in contrast with the technological origin of the poem. Originally called *The Play House*, the houses were installed in two successive contexts: first Chelsea, New York then Los Angeles. Knowles created various protocols for the forms, textures and colors of the Houses to be modified, usually through the participation of different local communities.

In Chelsea, she invited the composer Max Neuhaus who designed a sound piece that converted the light into sound, transforming the house into a musical instrument. *The House of Dust* was performed for two weeks until angry neighbours set it on fire.

In 1970, Alison Knowles was invited to teach at CalArts by Allan Kaprow. She moved her *House of Dust* to the campus where it met an outstanding community of artists and students. The architecture became an informal gathering place to smoke marijuana and have sex and was nicknamed “The House of Lust” by CalArts students. The house was an open structure, a platform used to generate and shelter experimental artistic works (installations, performances, dance, concerts, poetry classes, etc.) away from the main modernist building. Matt Mullican offered an event related to food; Michael

Bell organized a poetry class and naked meditation sessions; Alison Knowles performed a “gift event” with 99 red apples and Norman Kaplan organized the performance *Poem Drop* throwing print-outs of the poem from a helicopter, etc.



Housing performances and radical political thinking was also part of Kings Road life. Schindler designed the West Hollywood house for a communal lifestyle for two couples, occasional guests, and as a platform for social and cultural events. And indeed, during the 1920s and 1930s the Sunday parties at the Schindler House became legendary in Los Angeles. Kings road was a burgeoning meeting place for avant-garde artists, play writers and communist activists. The Schindlers and the residents – The Chases and later the Neutras – used to organize events where the architecture housed dance and music performances, poetry readings and political meetings. Pauline Schindler, Dione Neutra and Lloyd Wright played chamber music, John Cage organized japanese flute concerts, Sadakishi Hartmann read poetry and John Bovingdon performed dance with Jeania Marling.

For Pauline Schindler, this social life was fulfilling a dream of cross-pollination of art and radical politics. During the 20’s and 30’s, she organized many political meeting at Kings Road for the communist party, against the spanish war and Nazism in Europe. In 1916, she described her ideal, utopian home, a dream that later came true with the Schindler House: “One of my dreams is to have, some day, a little joy of a bungalow (...) which shall be open just as some people’s

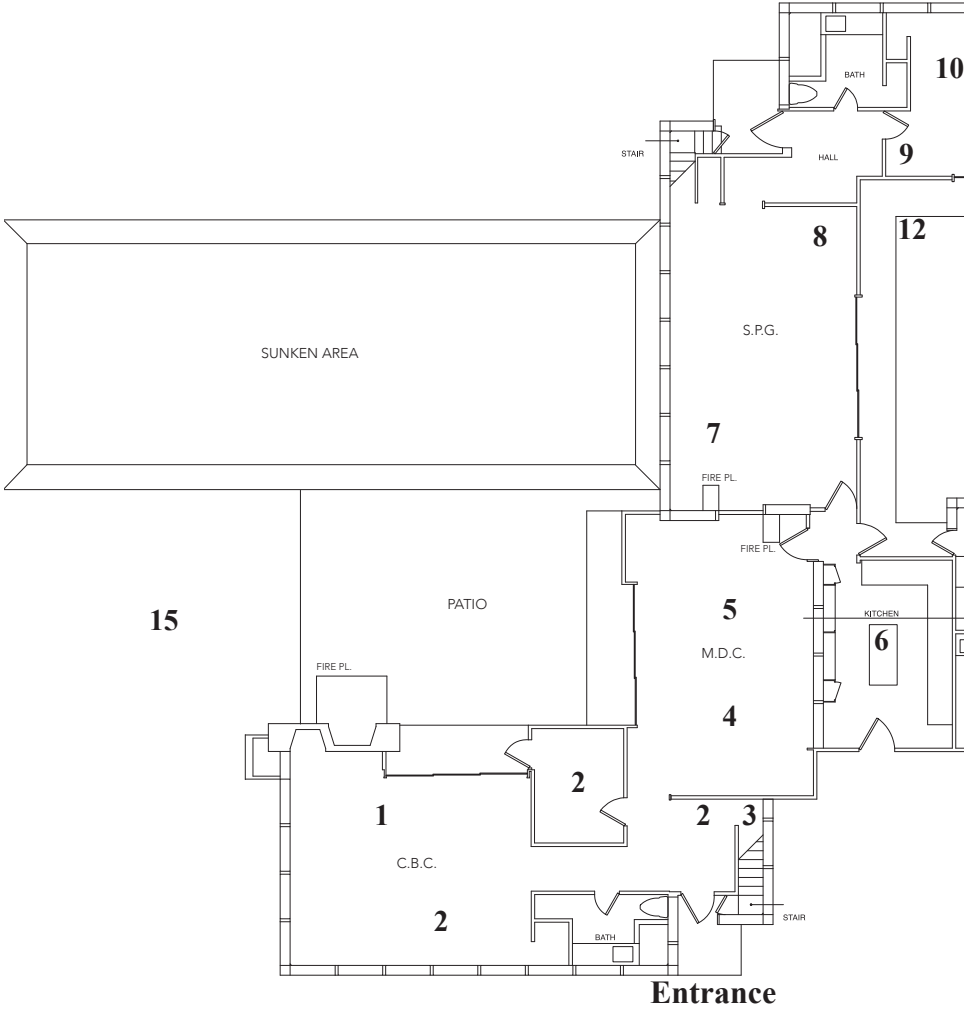
hearts are open, to friends of all classes and types. I should like it to be as democratic a meeting place as Hull House, where millionaires and laborers, professors and illiterates, the splendid and the ignoble, meet constantly together.” This portrait echoes Alison Knowles’ utopian architecture whose emancipatory and dehierarchizing features are already present in the randomized use of the computer and the resulting unpredictable encounters between the lines of the poem, exploding the imaginary potential of language.

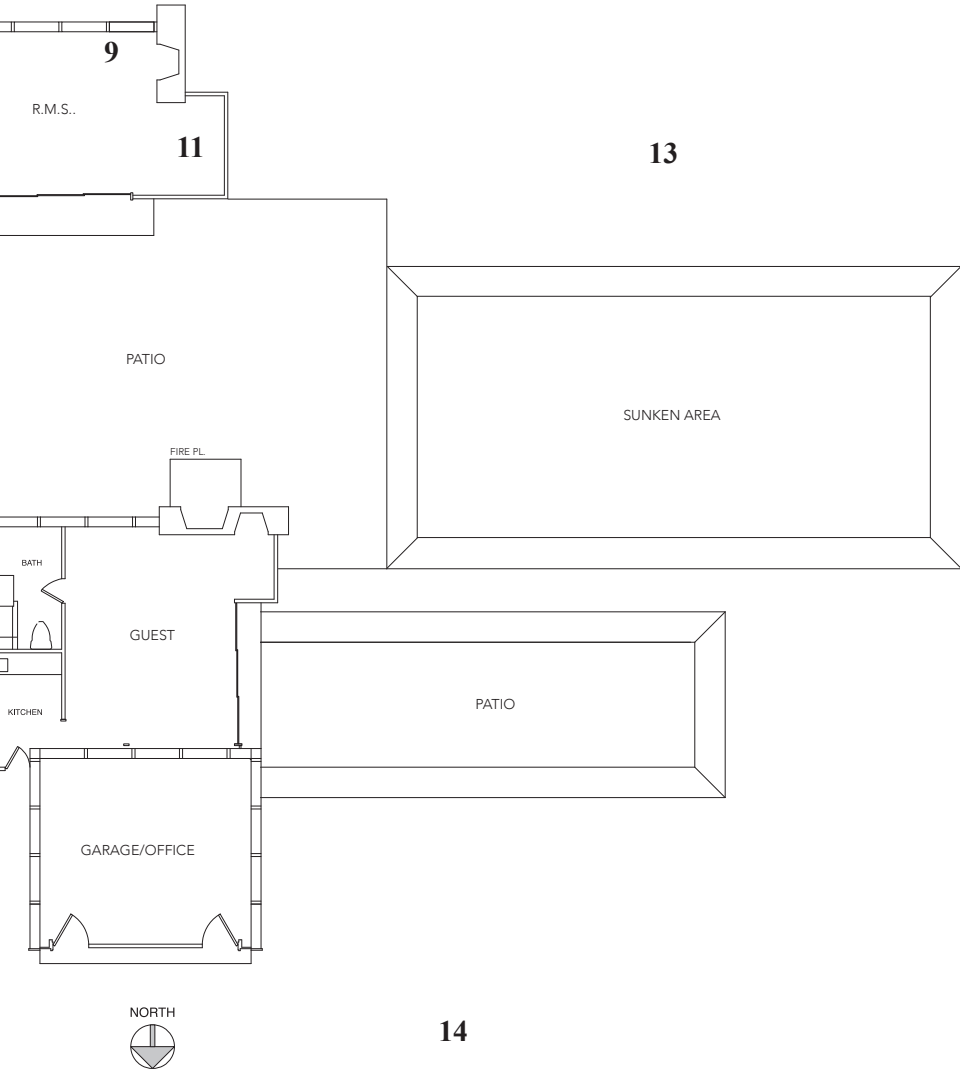


In a text called *Shelter or Playground*, Rudolf Schindler described The Kings Road house as follows: “Our rooms will descend close to the ground and the garden will become an integral part of the house. The distinction between the indoors and the out-of-doors will disappear. The walls will be few, thin, and removable. All rooms will become part of an organic unit, instead of being small separate boxes with peepholes. . . . Our house will lose its front-and-back-door aspect. It will cease being a group of dens, some larger ones for social effect, and a few smaller ones (bedrooms) in which to herd the family. Each individual will want a private room to gain a background for his life. He will sleep in the open. A work-and-play room, together with the garden, will satisfy the group needs.”

Schindler and Knowles leave the inhabitants the choice to define the types and qualities of the events happening in the spaces. In both cases, boundaries between inside and outside are blurred; spaces are mutable; they evolve organically and are adjusted according to people’s ways of living. Rather than conceiving architecture as a reified object that reflects the intentions of its creator, they consider the use value of an environment and create spaces where individuals can gather and collectively define a situation.

With these deep and striking conceptual coincidences between The House of Dust and the Schindler House, this exhibition aims to reactivate the generative potential of Knowles' project at the MAK Center for Art and Architecture in Los Angeles. The contemporary projects explore new, open-ended ways of inhabiting linguistic and physical spaces.





### 1. Slow Reading Club, *Horizon Sucker*, 2018

Two channel video, audio (voice: Tom Engels), satin ribbons, stitching, steel frame

*Horizon Sucker* is a format for gathering, handling, and surfacing materials. Thinking of *The House of Dust* in its initial form as a computer-assisted poem, in which the construct of ‘house’ becomes an index for locating form, volume, and habitability within the abstract space of computer processing, *Horizon Sucker* uses instances of disjointed body parts as a means of locating proximities through and behind the architecture of the Graphical User Interface (GUI). The body here is never formally coherent. It is understood through ruptured surfaces, wounds, and through dis- and re- membering parts. Wounds which break the body into parts—not necessarily at its languaged seams. For *Shelter or Playground*, *Horizon Sucker* assumes the form of a computer-assisted poem. The text is written by locating specific body terminology in backlogs of read and unread PDFs, and suturing them together into approximations of sense. In installation, the poem is clad with sound and video materials projected onto both the hard surface of the house itself and onto a free-standing woven screen; their hardness and softness variously producing and contouring the legibility of the poem.

### 2. Gerard and Kelly, *The family is a system of regeneration I, II & III*, 2018

144 x 75 inches each. Acrylic paint and graphite on canvas, Western Red Cedar

These pieces are related to *Modern Living*, a series of works starting at the Schindler House and at the Glass House in 2016 followed by *Schindler/Glass* (2017), the first film in this series sited in iconic modernist homes around the world. Both houses are homes the architects built for themselves to shelter relationships as experimental as their designs. At the Schindler House, dancers chant axioms over rhythmic choreography: “The home is a mathematical equation/ The family is a system of regeneration/ Relationships like clockwork...” *The family is a system of regeneration I, II & III* is another path taken by the artists in their exploration of the house as a shelter of intimacies that do not fit within dominant narratives of family, marriage, or domesticity. Resembling the double helix of a genetic chain, a diagrammatic “score drawing” is transposed in theatrical paint onto tri-fold canvas screens. The screens are built using same materials and dimensions as wall panels designed by Schindler for his house. The drawings record the movement of dancers through the looping timeline of the performance.

### 3. Lucky Dragons, *Familiar Touch*, 2019

4-part audio, duration variable for Gerard and Kelly

After composing the score for *Schindler/Glass*, a video by Gerard and Kelly, the Lucky Dragons continue their conversation with the duo by composing a sound piece echoing *The Family is a system of regeneration I, II & III*. They were inspired by the In bell-ringing traditions in which a ‘touch’ is an incomplete set of permutations; some, but not all possible combinations.



#### 4. Lila Athanasiadou, *inner-counter-space*, 2019

Wood, foam, neoprene

Throughout her artistic oeuvre, Alison Knowles used scores as linguistic instructions for human and machinic performers that counter the efficiency of the functionalist imperatives. Historically, in the logic of the capitalist-technological system, ergonomics functions as the “fit” between body performance, spatial configuration and time management in order to increase productivity. Since women entered the labour force, the house was treated as an extension of the factory and ergonomics entered the domestic sphere through designs of spaces of reproductive labour. The Schindler house is an early example of a domestic space that sought a hybridization of work and life to counter the cruelty of functionalism. Since then, work/life interiors have become the spaces where the efficiency imperative seeps into bodies through this same blurring of functions. Labour hours expand and leak into all other aspects of one’s life, making the distinction between labour and leisure impossible. The installation unpacks histories of work/leisure hybridization and the ergonomics of domesticity as an example of architecture functioning as the spatial organization of exhaustion while countering it, formulating possibilities for slippages. The structures have four parts that each in a different way (plasticity, flexibility, transparency and opacity) organizes separations and boundaries between spaces and bodies.

#### 5. Simon Leung, *DUO*, 2019

Bed, rotary telephone, sound

*DUO* by SL is a translation of *DUO*, by LS. In *DUO* by LS the recorder is played inside by two players with one recorder—simultaneously a solo and a duet. The screen is closed. Outside is a recording of a couple who alternate, irregularly, between yes/no, on/off, female/male, hot/cold. In *DUO* by SL the shakuhachi is played outside, continuously, alternating between two versions of the same. The screen is open. Inside is a telephone on a bed. Every week, there is a call. The telephone was once site-specific performance in architecture. In 1935 John Cage and Henry Cowell organized a shakuhachi concert with Kitaro Tamada at the Schindler House. Tamada was later imprisoned at Manzanar during WWII. “Don’t Worry #2” is Kojiro Umezaki’s 2018 improvisation on shakuhachi. The recording engineer is Jody Elff. It is played, alternately, with an electronically filtered version of itself (mixed in January 2019). There is no “no” on the telephone. Once you’ve picked it up, you’ve said “yes.” If there is a piece of furniture that says “yes,” it is the bed. A double bed. “During a lecture the Oxford linguistic philosopher J. L. Austin made the claim that although a double negative in English implies a positive meaning, there is no language in which a double positive implies a negative. To which Sidney Morgenbesser responded in a dismissive tone, ‘Yeah, yeah’.”

6. Jeff Guess, *Seamlessness*, 2019

Custom software (NodeJS, Jovo, and Shell scripts), a Google Home, an Amazon Echo, a Mac Mini

The home was once considered the architectural embodiment of intimacy and privacy, a space offering sanctuary from the gaze and judgements of the public realm. But since the 19th century, a series of technologies and practices have whittled away at that distinction, also transforming the conception of the subject as something porous and fluid, traversed and constituted by flux and feed. The Smart Home represents a new phase in this drive wherein the marketplace becomes personified and embedded within the domestic space, permeating its objects and bodies so that thinking aloud becomes the equivalent of shopping. *Seamlessness* consists in a scripted conversation between an Amazon Echo and a Google Home in which they ponder desire and elaborate on their modes of existence and the invisible infrastructures they seamlessly instantiate. Special thanks to Olivier Perriquet and Jan Koenig.

7. Mark Geffriaud, *Home Cinema*, 2019

Two projections, performers

A dialogue is generated between several cinematic images and the architecture through the use of projectors that can stand or be manipulated during performances in various spaces inside and outside of the Schindler house. The films show details of the architecture and textual animation that reflect on the history of both *The House of Dust* and the Schindler house as well as specific traces they generated. The structure of the film is defined according to the movements executed during the performance. The length of the sequences corresponds to the measurements of the walls. Sometimes each film is independent and sometimes they coincide within the space. The performances take place on February 15 and 17.

8. Jasmin Blasco, *Furniture is Something Soft Between You and The House*, 2019

Foam, spandex, Nylon straps

Jasmin Blasco's sculptural intervention examines the interplay between knowing and sensing, performing and viewing, domestic and social space. A mediating entity, *Furniture is Something Soft You Put Between You And The House* invites viewers to lower their gaze and share their personal space. Continuous with the design philosophy of the Schindler House, the viewers engage with each other in small groups in unprescribed floor-bound activities reminiscent of both the camping trips that inspired Schindler and his wife Pauline and the activities that occurred in *The House of Dust* during its CalArts era: hanging out, laying down, talking, making out or just being high on the floor. In this way, it will operate as an apparatus for revealing the visitors' roles as both viewers and performers. The piece reflects a conception education that is social and embodied. Studying,

an activity important to both Schindler's architecture (each room is a studio) and Alison Knowles' *House of Dust* (a house for students and everyone to share artistic experiments), is thought of as a multimodal practice that includes mimetics, listening through the body and the lexicon of body language. To further interrogate the question of embodiment and knowledge, Slow Reading Club will lead a group performance during which multiple bodies will perform a curated selection of texts.

### 9. Films on the history of the Schindler House and *The House of Dust*

Two films directed by Sébastien Pluot (Art by Translation) produced on the history of *The House of Dust* and the Schindler House. Each film highlights the aesthetics and politics of the projects and focus on how they conceive the relations between architecture and performance, language and technology.

### 10. Alison Knowles, *A House of Dust*, 1969

Original edition of *A House of Dust* published by Walther König Verlag in 1969. It is composed of 12 pages of the poem wrapped in a transparent plastic silk screened envelop commonly used by architects to protect their maps. This is the second publication of art project by König Verlag.

### 11. *The House of Dust* Printer

Art by Translation recomposed the computer program of *The House of Dust* in 2016 with a list that was re-edited by Alison Knowles based on her archival material. A small computer generate a random permutation of the list that is printed in real time on a dot matrix printer. A quatrain is produced every 4 seconds during the opening and every 40 seconds during the course of the exhibition.

### 12. Milka Djordjevich, *Kinetic Augmentations*, 2019

45min performance: Saturdays March 9, 23; April 6, 20; May 4, 18; June 1 at 3pm

*Kinetic Augmentations* configures choreography for a female dancing body in correspondence with *The House of Dust* and with the MAK Center at the Schindler House. Drawing from her dance practice, Djordjevich developed a choreographed code, assigning a body part to a letter, to 'read' the original poem used by Knowles. Djordjevich self-imposes the task of repeatedly and compulsively moving each body part in a loop, morphing movement through the sequence of the poem. This perpetual action is in negotiation of the past, present and future. How is a dancer simultaneously a material, site/situation and inhabitant? The dance is an attempt at the here-and-now and a reimagining of a female dancing body, its potential, what it represents and how it exists.

KEY:

<b>A</b>	Head	<b>J</b>	Feet	<b>S</b>	Spine
<b>B</b>	Shoulders	<b>K</b>	Legs	<b>T</b>	Knees
<b>C</b>	Elbows	<b>L</b>	Head	<b>U</b>	Feet
<b>D</b>	Hands	<b>M</b>	Shoulders	<b>V</b>	Legs
<b>E</b>	Arms	<b>N</b>	Elbows	<b>W</b>	Hair
<b>F</b>	Ribs	<b>O</b>	Hands	<b>X</b>	Dancer's choice
<b>G</b>	Pelvis	<b>P</b>	Arms	<b>Y</b>	Face
<b>H</b>	Spine	<b>Q</b>	Ribs	<b>Z</b>	Dancer's choice
<b>I</b>	Knees	<b>R</b>	Pelvis		

DIRECTIONS:

Begin with stillness. Gradually develop a looping/repeating action with the first listed body part. Amplify this action little by little. Let each loop/repetition reveal the path/direction of the amplification. Once amplified, identify the next body part. Gradually develop a looping/repeating action with the new part, while gradually de-amplifying the previous body part. If the next body part is the same, cut to a new loop/repetition with the same part and amplify from there. Allow sensations, tempo, associations, imagination and the space to affect the loop/repetitions. To finish, gradually find stillness or exit the space during the last body part.  
Enjoy.

<b>A</b> Head	<b>O</b> Hands	<b>L</b> Head	<b>I</b> Knees
	<b>N</b> Elbows	<b>I</b> Knees	<b>N</b> Elbows
<b>H</b> Spine		<b>T</b> Knees	<b>H</b> Spine
<b>O</b> Hands	<b>O</b> Hands		<b>A</b> Head
<b>U</b> Feet	<b>P</b> Arms	<b>B</b> Shoulders	<b>B</b> Shoulders
<b>S</b> Spine	<b>E</b> Arms	<b>Y</b> Face	<b>I</b> Knees
<b>E</b> Arms	<b>N</b> Elbows		<b>T</b> Knees
		<b>N</b> Elbows	<b>E</b> Arms
<b>O</b> Hands	<b>G</b> Pelvis	<b>A</b> Head	<b>D</b> Hands
<b>F</b> Ribs	<b>R</b> Pelvis	<b>T</b> Knees	
	<b>O</b> Hands	<b>U</b> Feet	<b>B</b> Shoulders
<b>D</b> Hands	<b>U</b> Feet	<b>R</b> Pelvis	<b>Y</b> Face
<b>U</b> Feet	<b>N</b> Elbows	<b>A</b> Head	
<b>S</b> Spine	<b>D</b> Hands	<b>L</b> Head	<b>F</b> Ribs
<b>T</b> Knees			<b>R</b> Pelvis
		<b>L</b> Head	<b>I</b> Knees
		<b>I</b> Knees	<b>E</b> Arms
		<b>G</b> Pelvis	<b>N</b> Elbows
		<b>H</b> Spine	<b>D</b> Hands
		<b>T</b> Knees	<b>S</b> Spine
			<b>A</b> Head
			<b>N</b> Elbows
			<b>D</b> Hands
			<b>E</b> Arms
			<b>N</b> Elbows
			<b>E</b> Arms
			<b>M</b> Shoulders
			<b>I</b> Knees
			<b>E</b> Arms
			<b>S</b> Spine

**13. Aurelie Godard, *From another to one place*, 2019**

Wood, concrete

Last summer, French artist Aurélie Godard was invited for a residency with FLAX. She used *The House of Dust* poem as a generative guide for an architectural tour in Southern California and embraced elements of chance and spontaneity. She started at the Schindler House where she showed someone the poem asking him to choose a quatrain and chose a place it would evocate. Focusing on the line « inhabited by exiled Greek », that person sent her to Papa Cristo's, a Greek restaurant in Mid-City. She visited the indicated place, met someone else and made the same request. Aurélie Godard followed that protocol generated by the poem and visit fifteen different sites, carried from Los Angeles to Palm Springs, from Palos Verdes to Malibu. Each time she gathered data, taking notes and pictures. She generated the hybrid architecture she is presenting in the garden of the Schindler House.

**14. Daniel Frota, *Metabolism #2*, 2019**

Concrete, wood, Eisenia Fetida worms

Daniel Frota deals with the public and private spaces, reflecting on the inhabitants of the house. He explores the corners of the Schindler's House that can still be considered "home" and focused on the vegetable garden that symbolically carries the daily traces of living activities of the MAK Center, both an art institution and an inhabited house. Within his sculptural work, he set up a compost system, running throughout the whole show. This sculpture is an inhabited display reflecting on the metabolism of the exhibition. The transformation of the organic waste in humus by worms and microorganic living species will nurture the vegetable garden that will feed the inhabitants. The staff of the MAK, the artists and the public of the exhibition are invited to maintain the compost metabolism. Everyone can to bring their organic waste using the special bags that are distributed at the MAK Center.

**15. Nomad Floor by Calarts**

Created by Dimitri Chamblas to embed dance into the urban fabric of Los Angeles, the multi-purpose nomadic outdoor dance floor is designed to travel to sites in LA and beyond. The floor embodies the mission of CalArts Dance to bring performance out of the studio and into the life of the city. After its first step in a grassy field on CalArts' campus, where it echoed Knowles' architecture, the floor will be active during the entire exhibition. Acting as a contemporary *House of Dust*, the floor is open to all upon registration on the MAK Center website and will allow performance and artistic experimentations during the exhibition. On February 16, CalArts Dance school presents two historical pieces.

## PERFORMANCES

Jasmin Blasco, *Speaking In Tongues*, 2019

For *Speaking in Tongues* Jasmin Blasco recites a text over music. Continuing his exploration into how communication is mediated by contemporary technologies, the piece will provoke an encounter between embodied and disembodied voices.

Trisha Brown, *Solo Olos*, 1976

A founder member of the Judson Church Theater, at the heart of which she explored the whole spectrum of combinatory elements in dance, Trisha Brown and her company took dance to its most abstract form, stripped of all artifice. *Solos Olos* sees the transformation of a solo into a piece for 5 dancers via the multiplication of lines and their resonances. Using supports, lifts, immobility and sudden changes of direction, its sparse nature coincides perfectly with Trisha Brown's lifelong search for "pure movement". "A natural progression of non-functional movement. By natural progression I mean that movement B is the simplest most obvious next move after A; C after B. At the halfway mark of this piece, a retrograde is initiated." - Trisha Brown, *Trisha Brown: Dance and Art in Dialogue, 1961-2001*, Teicher, Hendel

Dimitri Chamblas, *SLOW SHOW*, 2018

Music and sound by Eddie Ruschad

Dimitri Chamblas develops this piece for 22 dancers and a musician, focusing on images and concepts such as telepathy, fantasy, erased memories mobilised by the mind. In a traditional dance process, interiority is only the beginning of the development of movements. It becomes the territory and aim of this piece. *Slow show* is an intense and agitated dance whose repercussions are not spectacular, almost not visible, because everything happens inside the bodies. The invisible is not emptiness nor calm or absence. The subtlety of the movements doesn't take away the intensity nor the exhaustion growing from a stretched time instead of a possible frenetic transe. The bodies are spread over the modernist architecture of the Schindler House becoming like ideas evolving within the house as a brain.

Merce Cunningham, *Canfield*, 1969

The dance's title refers to a game of solitaire that Cunningham played while on vacation. Using chance process to determine the sequence of movements, Cunningham assigned a word indicating a particular motion to each card in the deck, with red and black suits denoting fast and slow movements respectively. Pauline Oliveros composed the score, and Robert Morris designed the set, which featured a gray vertical beam, moving back and forth across the front of the stage. A light at the back of the beam shone onto the backcloth, intensifying the illumination when a dancer moved past.

## Collective reading session by Slow Reading Club

Slow Reading Club is a semi-fictional reading group initiated by choreographer Bryana Fritz and artist Henry Andersen. They deal in constructed situations for collective or individual performed reading where “meaning” passes between choreographed bodies. SRC seeks to occupy and eroticise this space of transmission between text and reader, reader and reader, text and text. They want to dwell in the unstable space of reading itself. They want to intensify what Spivak calls “the possible menace of a space outside of language” that is opened in reading and in love. SRC produce collection of writings publication as a material for the collective reading. Each text is paired with a specific protocol that seeks to interrupt the surety of its reading - e.g. the public might be asked to read via a stroboscope, or while maintaining skin contact with a partner, or by reading aloud each line from the text twice. A number of technologies borrowed from club-culture are employed to ease the collective body into reading - late night, long duration, alcohol, honey-yellow lighting, a tea that makes the mouth go numb. SRC does not seek to understand the text, but to generate contact - skin over syntax, flesh refusing flesh.

## Luke Stoneham (with Simon Leung), *Duo*, 2019

One instrument (a tenor recorder), two players. A duet for the two, a solo for one. The recorder (interior): breath. In ... out... in... out. A meditation; a swing-door which divides nothing from nothing. A super-cooled music which is indeed little more than breathing. A no-need-to-be-anywhere/happy-to-be-everywhere oscillation. Peaceful co-existence. Blowing as kissing. (Live) sound as masking, as nothingness embodies, made concrete.

The recording (exterior): liuke a Nauman neon piece. On/off;yes/no. Brains, nervous systems, vocal cords as automation. An every-need-to-be-nowhere war-without-end. Screen-doors as membranes-which both separate and which potentially either amplify or mute. (Recorded) sound as distraction, as pulled focus, and a spill, as pollution.

*Duo* is a music of manifold ‘two-nesses’ or foldings: the yes/no, on/off, female/male, hot/cold of the recording; the two (and only two) pitches which come from the recorder - just like the yess and nos of the recorded dialogue; the two performers who share that instrument; the two characters locked in the ricocheting recorded altercation; the sedate live interior world duetting with the frenetic recorded exterior one. It is reduction-to-binary, plus and minus, in-breath and out-breath.

## FLUXUS SCORES

### **Alison Knowles, #15 *Wounded furniture, 1965***

Premiered July 19th, 65 at Cafe au Go Go, New York.

This piece uses an old piece of furniture in bad shape.

Destroy it further, if you like.

Bandage it up with gauze and adhesive.

Spray red paint on the wounded joints.

Effective lighting helps.

This activity may be performed with one or more performers, and simultaneously with other events.

### **Alison Knowles, *Variation #1 on Proposition, Make a Soup***

Premiered in 1964 at Cafe au Go Go, New York.

Make a Soup.

### **Alvin Lucier, *I Am Sitting in a Room, 1969***

I am sitting in a room the same as the one you are in now. I am recording the sound of my speaking voice and I am going to play it back into the room again and again until the resonant frequencies of the room reinforce themselves so that any semblance of my speech, with perhaps the exception of rhythm, is destroyed. What you will hear, then, are the natural resonant frequencies of the room articulated by speech. I regard this activity not so much as a demonstration of a physical fact, but more as a way to smooth out any irregularities my speech might have.

### **Pauline Oliveros, *For Phil Willson, 1979***

From Deep Listening Publications, © 2009

Courtesy of The Pauline Oliveros Trust ([www.paulineoliveros.us](http://www.paulineoliveros.us))

Listen to the resonance in spaces you visit.

Find an environment that suits you.

Using long tones, test the resonance of that space with your voice.

After sounding the resonance of the space for a while remember some other resonance, then listen to an imaginary resonance.

Finally, return to the resonance of your present environment and continue.

Following pages are works by Yoko Ono.



Build a house  
with walls which come into existence  
only with the particular prism effect  
created by sunset

If necessary, some walls or parts of  
the walls can be made of material other  
than light

From 8 ARCHITECTURE PIECES DEDICATED  
TO A PHANTOM ARCHITECT 1965 SPRING

TOUCH POEM V

Feel the wall.  
Examine its temperature and moisture.  
Take notes about many different walls.

1963 autumn

BUILDING PIECE FOR ORCHESTRA

Go from one room to another  
opening and closing each door.  
Do not make any sounds.  
Go from the top of the building  
to the bottom.

1963 winter

TAPE PIECE I

Stone Piece

Take the sound of the stone aging.

TAPE PIECE II

Room Piece

Take the sound of the room breathing.

- 1) at dawn
- 2) in the morning
- 3) in the afternoon
- 4) in the evening
- 5) before dawn

Bottle the smell of the room of that particular hour as well.

1963 autumn

WALL PIECE FOR ORCHESTRA to Yoko Ono

Hit a wall with your head.

1962 winter

## PERFORMANCE PROGRAM

### Saturday, February 16

#### PM

**2:00** Merce Cunningham, *Canfield*, 1969, performed by CalArts Dance.

**2:15** Alison Knowles, *#15 Wounded furniture*, 1965, interpreted by CalArts students. 3:00 Trisha Brown, *Solo Olos*, 1976, performed by CalArts Dance.

**3:20** Dimitri Chamblas, *SLOW SHOW*, 2018. Music and sound by Eddie Ruscha

**4:00** Jasmin Blasco, *Speaking In Tongues*, 2019

**4:30** Alison Knowles, *Variation #1 on Proposition, Make a Soup*, 1964, interpreted by Art by Translation

**5:00** Alvin Lucier, *I Am Sitting in a Room*, 1969, interpreted by Jasmin Blasco

**6:00** Dinner *Make a Soup*, Alison Knowles

**7:00** Collective reading session by Slow Reading Club

### Sunday, February 17

#### PM

**Throughout the day:** Yoko Ono, *TAPE PIECE II*, 1963, interpreted by CalArts students.

**2:00** Yoko Ono, *Building Piece for Orchestra*, 1963, interpreted by CalArts students.

**2:15** Luke Stoneham (with Simon Leung), *Duo*, 2018

**2:40** Presentation by Performa curator Charles Aubin of his research related to *Circulations*, Performa 17's architecture and performance program, and the accompanying publication *Bodybuilding* (upcoming).

**3:40** Yoko Ono, *Wall Piece for Orchestra*, 1962, interpreted by CalArts students.

**4:00** Milka Djordjevich, *Kinetic Augmentations*, 2019

**5:00** *For Phil Willson*, 1979, Pauline Oliveros, interpreted by CalArts students. From Deep Listening Publications, © 2009. Courtesy of The Pauline Oliveros Trust ([www.paulineoliveros.us](http://www.paulineoliveros.us)). Member ASCAP.

**5:20** Yoko Ono, *Touch poem 5*, 1963, interpreted by CalArts students.

**5:40** Mark Geffriaud, *Home Cinema*, 2019.

**6:20** Yoko Ono, *TAPE PIECE II*, 1963, interpreted by CalArts students.

### March 9, March 23, April 6, April 20, May 4, May 18 and June 1 at 2pm

Curator walk-through followed by Milka Djordjevich, *Kinetic Augmentations*, 2019

*Images courtesy of the California Institute of the Arts Archive, Architecture and Design Collections at UCSB and Yoko Ono.*

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