

**sound. at the Schindler House: Tape Music**  
**Saturday, August 25**

**Schedule** (times are approximate):

**Courtyard:** William Basinski (live performance), 5pm and 7pm

**Marian Chace studio:** John Wiese, *Magic Crystal Blah* (2005),  
2pm, 3pm, 4pm, 6pm (John Wiese will introduce work at 6pm)

**Clyde Chace studio:** Cortical Foundation  
Pandit Pran Nath, *4 VIII 71 SF Raga Malkauns* (1971), 2:15pm  
Derek Bailey, *Incus Taps*, 3:15pm  
Terry Riley, *Dorian Reeds* (1966) and *You're No Good* (1966)  
4:15pm and 6:15pm  
John Cage (with Juan Hidalgo and Walter Marchetti),  
*Prepared Train ("Alla ricerca del silen zio perdutoalso"*  
*called: "Il Treno")*, 5pm  
Hermann Nitsch, *Das 6-Tage-Spiel Des Orgien*  
*Mysterien Theaters* (1998) (excerpt) , 6:45pm

**Pauline Schindler studio:** Pauline Oliveros  
*Bye Bye Butterfly* (1966), 2:45, 4:15, 5:45, 6:45  
*I of IV* (1965), 3:15, 4:45

**Rudolf Schindler studio:** Mike Kelley and Jim Shaw  
Kelley / Shaw, *Tape Collage* (1975), 2:15, 6:15  
Jim Shaw, *Guitar Tape Loop* (1975), 2:30, 3:15, 6:30

When composers first began to write music on computers and electronic instruments, the only way for them to perform those works live was by playing back a tape recording. This was the origin of the tape concert. The audience sat facing a pair of speakers, with the tape recorder and sound equipment behind them. The sound engineer was thought of as a technician not a musician (almost like the conductor.) The speakers took the place of the instruments. As technology changed, computers and synthesizers became more portable, and tape concerts faded away. Today, musicians play back their compositions on laptop computers, but the controversy over what constitutes a live performance and what constitutes the instrument remains.

--Jos Potts



**sound.**

10th Anniversary 1999 - 2009

The Society for the Activation of  
Social Space through Art and Sound

**William Basinski** is a classically trained musician and composer who has been working in experimental media for over 25 years. His epic 4-disc masterwork, *The Disintegration Loops*, received international critical acclaim and was chosen as one of the top 50 albums of 2004 by Pitchfork Media. *Artforum* selected *The River*, his 2-disc shortwave music experiment, as one of the top ten albums of 2003. His concerts, installations and films, made in collaboration with artist-filmmaker James Elaine, have been presented internationally, most recently at the Venice Biennale of Music (Venice, Italy), Happy New Ears Festival (Belgium), FOCUS ONE Festival (Poland), Filosofia Festival (Carpi, Italy), and Cite de la Musique (Paris), among others. Basinski's latest albums, *92982* and *Vivian & Ondine* were released in 2009. *The Wire* magazine selected *92982* as one of the top 50 releases of 2009.

From 1992 to 2001, Gary Todd was on a one-man mission, tirelessly tracking down aging reels of magnetic tape containing historically important works of experimental music, some of which had never even been heard. The most spectacular example of this was Todd's discovery of long-buried tapes containing some early Terry Riley pieces that he had only read about including *The Gift*, a prototype tape-loop piece from 1963 with jazzman Chet Baker and a precursor to *In C*. "They'd been down in his barn for 15 years in this garbage can. They were on their way to the dump, essentially." Todd digitally transferred the tapes and released them on his **Cortical Foundation** label, organ of Corti.

Todd managed, similarly, to beg, hound, schmooze and cajole obscure works from the closets and garages of dozens of others besides Riley including: Derek Bailey, John Cage (with Kenneth Patchen), Hermann Nitsch, Cornelius Cardew (Scratch Orchestra), Henri Chopin, Intersystems, The Los Angeles Free Music Society, Morphogenesis, The POETICS (Mike Kelley, Tony Oursler, Jim Shaw), Stephen Prina, and Pauline Oliveros.

In September 2001, Todd suffered a very serious fall, resulting in severe brain damage, which left him unable to talk or move. Since then, he has made incredible progress in regaining speech and mobility, but the Cortical Foundation ceased to function and most of its releases are now out of print.

**Jim Shaw and Mike Kelley** formed the band Destroy All Monsters with Cary Loren in 1973 in Ann Arbor, Michigan while attending the University of Michigan. Shaw and Kelley relocated to Los Angeles to attend the California Institute of the Arts in 1976 and continued making experimental music as they began to embark on visual art careers. The tape collages presented here are examples of their work together during the 1970s. Shaw and Kelley have exhibited their artwork to international acclaim over the past 30 years. Kelley, who died this year, will be the subject of a major retrospective exhibition being planned for the reopening of the Stedelijk Museum, Amsterdam, later this year,- which will travel to the Museum of Contemporary Art, Los Angeles in 2014.

**Pauline Oliveros** is one of the foremost composers of the 20th and 21st centuries as well as a pioneer of electronic music, alongside forerunners like Morton Subotnick and Terry Riley. She was one of the original members of the San Francisco Tape Music Center, where she continued her explorations in electronic improvisation. From 1961 to 1966, the Tape Music Center became an integral part of the San Francisco music scene, with a growing subscription audience for its monthly concerts and favorable reviews in the San Francisco Chronicle. In 1966, the center moved to Mills College in nearby Oakland, California, with Oliveros as its first director. She is the recipient of the Gaudeamus Foundation Contemporary Music Center Interpreters Competition Prize, 1962; The Guggenheim Fellowship, 1973; The Dance Theater Workshop Bessie Award, 1991; and The Society for Electro-Acoustic Music in the United States Lifetime Achievement Award, 1999.

**John Wiese** is an artist and composer residing in Los Angeles. His ongoing projects include LHD and Sissy Spacek, as well as collaborative work with GX Jupiter-Larsen, Sunn O))), Wolf Eyes, Merzbow, Evan Parker, Smegma, Kevin Drumm, Cattle Decapitation, C. Spencer Yeh (Burning Star Core) and Kommissar Hjuler und Frau. He has toured extensively throughout the world, covering Europe, Scandinavia and Australia as a member of Sunn O))), the UK as part of the Free Noise tour (a tentet including Evan Parker, C. Spencer Yeh, Yellow Swans, etc.), and the United States alongside Wolf Eyes. He recently performed in the 52nd Venice Biennale with artist Nico Vascellari.

*Tape Music* is curated by Scott Benzel, with assistance from  
Cindy Bernard, Gregory Lencyzcki and Joseph Potts.  
Sound Engineers: Scott Benzel and Gregory Lencyzcki

*sound. at the Schindler House* is presented in conjunction with the MAK Center for Art and Architecture, L.A.  
Schindler House 835 North Kings Road, West Hollywood, CA 90069 ph: 323 661 1510

## Upcoming SASSAS events

### **soundShoppe**

a monthly unstructured sound workshop/noise jam  
for experimental musicians and sound artists  
Sunday, August 26: Special guest Joseph Hammer talks about tape  
at the Center for the Arts, Eagle Rock

### **Fix-It-Up Too**

an exhibition and silent auction supporting SASSAS  
Based on the 1981 exhibition, *The Fix-It-Up Show* by Jeffrey Vallance and Michael Uhlenkott  
Saturday, September 15, 2012  
Blum & Poe

## **The Society for the Activation of Social Space through Art and Sound (SASSAS)**

is a 501(c)(3) charitable organization that serves as a catalyst for the creation, presentation and recognition of  
experimental art and sound practices in the Greater Los Angeles area.

Programs include the **sound.** concert series, soundShoppe, Ad Hoc  
and our online archives at [www.youtube.com/sassasdotorg](http://www.youtube.com/sassasdotorg) and [www.sassas.org/concerts](http://www.sassas.org/concerts)

SASSAS is supported in part through grants from the City of Los Angeles  
Department of Cultural Affairs, the City of West Hollywood Arts Commission,  
the Foundation for Contemporary Arts, the Good Works Foundation,  
the Los Angeles County Arts Commission and the Mike Kelley Foundation for the Arts.

**SASSAS Board of Directors:** Cindy Bernard, Michelle Chong, Danny Gromfin,  
Gregory Lenczycki, Jorge Martin, Renee Petropoulos, Joe Potts, William Roper,  
Haruko Tanaka, Stephanie Taylor, Dawson Weber

**SASSAS Advisory Board:** Ann Goldstein, Renee Green, Carol Ann Klonarides, Tom Recchion,  
David Schafer, Carl Stone, Mark Wheaton, Christopher Williams

SASSAS  
P. O. Box 411453  
Los Angeles, CA 90041  
323 960 5723  
[www.sassas.org](http://www.sassas.org)

Enriching Lives



City of West Hollywood  
California 1984