

BOOKWORKS:82 UPDATE

A rich and informative program has been organized by Michael Kostiuk, coordinator of the Bookworks:82 International Conference of artists, writers and publishers. Not only is there a public book fair featuring handmade and unique books, fine press and independent press books, children's books and artists' books, but there is a wide-ranging series of exhibitions throughout the Philadelphia area to make the art-oriented public and the participants in the Conference willing to come a bit early or stay longer in Philadelphia to see the broad spectrum of bookworks on exhibit in institutions as general as the Free Library of Philadelphia and as specific as the Rosenbach Museum & Library.

Exhibitions of contemporary bookworks, children's books, one-of-a-kind, retrospectives of individual Philadelphia book artists, as well as the Book of Bean of Alison Knowles, the alternative, small and independent presses at the Paley Library, the works of John Cage, as well as hand-produced books by peasant youths in Mexico are also being shown. William Morris, Books by Printmakers, the Elzevier Collection from 1583 - 1712 in Holland—and much more will attract a large audience to Philadelphia from the end of September through the first ten days of October.

The sessions will include three days of serious talk about criticism, creative freedom, the place of the book in Western culture, sound art, sound literature and sound distribution, international bookworks and an overview, experimental offset, book production, the responsibilities of librarians to contemporary bookmaking, collections and archives, publishing management and of course, distribution. Included as speakers are Kenneth S. Friedman, Felipe Ehrenberg, Rima & Valery Gerlovin, Martha Rosler, Shelly Rice, Dick Higgins, Michelle Stuart, Paul Zelevansky, George Quasha, Jackie Apple, Peter Frank, Charlie Morrow, Barbara Tannenbaum, Conrad Gleber, Michael Goodman, Kevin Osborn, Phil Zimmermann, Janet Zweig, Jessie Affelder, Janet Dalberto, Jo Anne Paschall, Patricia Case, Helen Brunner, Suzanne Horvitz, Bruce Schnabel, Keith Smith, Seven Watson, Joan Lyon, Frances Butler, Bruce Mc Steven Watson, Joan Lyon, Frances Butler, Bruce McPherson, Claire Van Vliet, Betsy Davids and James Petrillo, and Don Russell. Nancy Linn, Leta Stathacos and Lew Thomas. The editor of *Umbrella* will also moderate a session, during the Conference which takes place 1 - 3 October.

For more information, or a detailed review of the sessions, call or write Michael Kostiuk, Foundation for Today's Art, 2017 Chancellor St., Philadelphia, PA 19103, or read the November issue of *Umbrella*.

MAIL ORDER CATALOG OF ARTISTS' BOOKWORKS, EXHIBITION CATALOGS, MEDIA TITLES, PERFORMANCE DOCUMENTATION, PERIODICALS, RECORDINGS, CONTEMPORARY CRITICISM, MORE. SEND DOUBLE STAMPED, SELF-ADDRESSED ENVELOPE TO ART IN FORM, P.O. BOX 2567, SEATTLE, WA 98111.

ART PEOPLE IN THE NEWS

Diter Rot received the Rembrandt Award this year from the Government of Holland.

Betty Parsons, adventurous New York art dealer, died at the age of 82 in her studio in Southold, New York.

Gala Dali, wife of the Spanish painter Salvador Dali, who became his most important and influential model, died in June in her 12th-century castle in northeastern Catalonia. She was believed to be 89.

Wallace Neff, famed architecture for famous homes of movie magnates as well as utilitarian "bubble houses" for the masses, died at the age of 87.

Jo Miller, for many years on the staff of the Brooklyn Museum and the curator of prints and drawings at that Museum, died recently of cancer at the age of 55.

Merce Cunningham, choreographer, has received the \$25,000 Samuel H. Scripps-American Dance Festival Award, announcing that he will give the cash award to his Dance Company.

Murdock Pemberton, the first art critic for the *New Yorker* magazine, died recently at 94.

Michael Blankfort, novelist and screenwriter as well as art collector, died recently at the age of 75 in Los Angeles.

Christo, whose recent project to dress 10 Biscayne Bay Islands in 6 million square feet of pink plastic material, has received the endorsement of the Florida Department of Environmental Regulation, but Florida conservationists are fighting the plan, declaring that they will not let it Audubon Society and the Izaak Walton League. He has also received permission of the Dade County Commission to do the "Surrounded Islands" project in March 1983.

Jack Bartfield, rare-book dealer, art collector and authority on Audubon, died recently in Manhattan at the age of 73.

Anne d'Harnoncourt, a curator at the Philadelphia Museum of Art for the past 13 years, has been named the new director, replacing Jean Sutherland Boggs.

Isamu Noguchi, the 77-year-old Japanese-American sculptor, was awarded the Edward MacDowell Medal in July for outstanding lifelong contributions to the arts.

Salvador Dali, the Surrealist painter, was named the Marques Dali de Pubol by King Juan Carlos in Madrid for his "most significant artistic creations of our times."

Kenzo Okada, a Japanese-American modernist painter who has exhibited around the world, died of a heart ailment in Tokyo in July. He was 79 and lived in Tokyo and Manhattan.

Tatyana Grosman, founder of the Universal Limited Art Editions, a company which set standards of perfection in printmaking, died recently at the age of 78

How did you get into the Mail Art Network?

Prior to the formation of the smaller group which in a way forced me to nuclearize my interests slightly, I had always been involved in a lot of intermedia things. I made my first film while I was in school; it was an Earthworks film and involved Ken Friedman which was my entrance into the mail art network, and I was quite involved with that for some time. Through that I met some great people including Terry Reid, who is now living in Australia and with whom I met up recently when we were on tour in Sydney. Ken Friedman participated in Earthworks, and he introduced me into his mail art activities and to his global mail art directory. We have had a connection since then. About that time, I also became interested in video and was doing some multicolor video things.

What did you do when you returned to Auckland?

I came back and got a group going in Auckland. We used some of the material that some of the Foundation Group had gotten together like *Nature Study Notes*, we did improvisation, and then I started writing material because for me it was always a beginning from scratch. I had had light classical training as a kid and had gotten into jazz when I got older, but I was more interested in that area of rhythm—the barrelhouse style, boogie, strong rhythms.

How did you meet your collaboration agreement?

Well, we had the first simultaneous long-distance linkup where a performance was organized between our group in Auckland and the London Scratch Group on tour in North Wales. The performance was synchronized, where the two orchestras played and listened alternately. A flag here was up when they played and down when we played. This was the first Communications piece. Some of my first compositions were like that—alternative pieces of play and rest and action. Our group grew to 50 strong on and off, mainly non-musicians and artists, and the pieces were mixed media. It was quite an exciting time!

Did you continue to make music?

After that I got involved in filmmaking as a sound man and sound editor, and while I was on vacation, I put together a new proposal for the group, which was called VOM (Verbal Occasion Music) based on an idea to form an evolving set of rhythm pieces which forced the group into a small nucleus and about four of us got together and started rehearsing these new ideas. We used random pitch percussion, various simple ideas setting them into sequences using orders. There were high, middle and low ranges, wide-ranging categories. There was hard, brittle, resonant and soft, with a wide range of categories which took in all the possible randomly pitched works.

When did your Solstice events begin?

In the midst of the early Scratch events, I started Annual Solstice Events in Mt. Eden Crater, which is the only piece I continue to do which is totally random-oriented, where I set up a base each year for things to hang on and people

come and bring what they will to it, and that's a dawn to dusk drumming event, basically drumming. It happens each year but there is always something else, something different, extending the idea of the earth breathing or trying to tap into something, into the intelligence of the earth, and relating to it in some way. It is always quite a remarkable event, for it is wonderful to be in that space as far as we know, an extinct volcano, a beautiful parabolic dish, a still audio space. In that crater, you cannot hear the city, but you hear a very, very fine hum. The predominant atmosphere is that space. It is a very unique sound space because from one side to the other you have a wonderful dislocation of sound. It is nice to try to coordinate pulses, physical movement and following the shadow line from one side to the other through the course of the day, communicating with bass drums.

One time I set up 12 stations around the interior of the crater with a bull roar at each one, or a version of a bull roar devised for our group, sort of a drone instrument. We have had radio operators up there and VHF people broadcasting their reception into the crater. It's been an interesting sequence of annual events ranging from quite busy to very quiet. Yes (like last year) when we experimented with 3 bass drums and magaphones and language to influence drum patterns, it was a very nice way to spend a day. This last event, the Solstice event, started at 5 a.m. I had just returned from Australia the day before, and I had done most of the arranging before I left. I had a friend here who got the event organized by doing most of the linking with the people in the post office. He had set up the power and amp lines at 4 that morning. For the first time ever, it rained solidly up there. It was clear from 5 to 7:30, and then the rain started through until midday. It came down in torrents, but we were sheltered in the tent, still trying to keep our drums dry in the safety of the tent. Suddenly at noon the sun came out and we had this incredible afternoon, I half asleep on my feet but drumming, drying out, until dusk about 5:00. I went home and crashed, for it was certainly an endurance test.

Tell a little about where your ideas are coming from.

The ideas I developed occurred without any knowledge of similar trends. I'd done some drumming in London as part of the Scratch Orchestra. In Cardew's *Great Learning* there are some wonderful simultaneous drumming and singing, sort of random drumming. Everyone has his own list of patterns and you just work through them at your own speed and at your own tempo. I'd always had a strong feeling for rhythm and for natural cycles of connecting in with this idea that the earth has an intelligence, that all cycles have a purpose, and that everything works in circles. As part of my proposition then to the Scratch Orchestra (the testing ground—an idea that Cardew formulated that any member should make propositions to the Scratch Orchestra) was my idea of rhythm manuals as a new basis to the group found upon rhythm. I was really investigating natural phenomena and translating it into structures and compositions for pieces, so it was directly related to the ebb and flow patterns.

After our group had done its tour, Lucy Lippard came here from New York. She was actually staying with one of the members of our group, Bruce Barber, who at that stage was

a junior lecturer at the Art School here. She heard first-hand what we were doing and I think she heard a tape done for our hour radio program, and she said we should contact Steve Reich, of whom I had never heard at that time (1975). Perhaps it had slipped me by, or had not reached the magazines yet. In this area, it's easy to be oblivious to trends in the northern hemisphere. I'd kept a lively connection with Michael Parsons in London, a member of the Scratch Orchestra, and about the time I was getting this together, they were actually putting together an anthology in London. He and I exchanged works, so there was connection there. It was exciting to learn the level of development that Reich, Glass and others had reached.

At first, I felt a little daunted: was it worth proceeding? It had grown from such a different angle and had evolved within such a different context, a Pacific context. You see, the Pacific is an area that has always informed me; the cultures of the Pacific have a wonderful affect upon the city environment here in Auckland and in a way I'd connected in our material with the communal aspect of some of the island communities. They come out of rhythm-based cultures, it seems to me. Surely, Western influence is pervasive right through there, but there's still a solid root of rhythm in their culture and by rhythm, I mean integration. The art in this culture, in Maori and in most Pacific cultures, is an integrative force in the community. It embodies the history of the people. It's intermedia in the sense that it's visual, it's oral, it's movement, it's their history, it's their social life. That's an aspect I've always wanted to integrate into our material.

That projection of an integrated social life has informed a lot of people in the New Music area too. It's something in the air and you sort of tap into it if you're receptive to it at that time. Steve Reich sent me some records, a nice letter and his book. I tried not to listen too much to them at first because I had just devised a structure for a piece that was so similar to some of the ideas in *Drumming* (as sophisticated or refined, but similar), called *Drum Wheel*, and it also related to another piece I had done, the *Odd-In* piece that had previously been called *Passage*. And if anyone hears it, they say, well, it's Steve Reich's influence, but it really grew out of something very different, completely oblivious to that. And if we come to the States, we want to be seen for what we are and have the things judged on their own merits. It acted positively as a reinforcement. All of our instruments are acoustic and half of them are home-made, which is one aspect that differs greatly from what's happening in the New Music area.

What about your ideas about your sounds?

I devise the structures, and we refine them as a group. I work best this way in terms of a composition process. I like to hear what's going and make changes here and there, if necessary. I like to hear it out. It helps the ideas flow. I'm really interested in new sounds. I like the idea of extending the tonal vocabulary that's available around. The percussion way is accessible, so one of the main instruments in our group are the PVC pipe racks. Now we have 3 stations of piperacks with 14 tubes apiece—these are PVC drain pipes. They are cut to length. They have tuning sleeves, so the whole thing is finely tuned, and they match up with pitched set of

chimes and a pitched rototoms at each station. The pipes have been influenced by a Pacific source.

In 1976, Geoff Chapple and I went to the South Pacific Arts Festival. There were some wonderful groups there at only the second festival of its kind — of Pacific nations performing their music and dance, and there were some groups that had never been out of their island context before. The group from the Solomons was particularly impressive with some marvelous panpipe-bands. I built these racks in a way to look like huge panpipes. There was another group there who played bundles of bamboo pipes in a boogie bass arrangement and they accompanied songs. It was an acculturated style of music with singing and guitar accompaniment, like Western harmonies but a boogie bass that never changed key. The sound of these instruments was quite beautiful; the bamboo sound was very strong.

I never go out looking for different cultural groups or ethnic music to see what I can grab. It's not like that at all. In fact, in this instance I made a decision to completely avoid any reference to bamboo or anything that was obviously Pacific. I built these things to look industrial. They are Western-Industrial looking, and they sound 20th century. They have an electronic-type tone to them. They sound like large bass guitars. We have a number of ways of modifying the tone on them. There are different adaptations we can put on them to change the tonality, so these PVC pipes match up with dulcet chimes, rototom drums, and there are a whole range of homemade drones, basically physical-action-type things — things that you can spin. They're acoustic; they produce continuous vibration-like sounds, pitched in various ways.

Just recently I moved to something a little bit different, a consistent interest of mine has been keyboards. (I'm a piano player and over a period of years, I've written a few pieces for piano). My first piece, *Triad I*, was a piece for piano drone. It's a performance piece, a music performance piece and has a visual layout aspect. This is a various slow performance process, so the visual aspect is as much a feature as the music. I wrote another piece later for two pianos called *Crossings*. It was for piano and closed circuit television and two typewriters, which typed up simultaneous texts while the music was going on closed circuit monitors. This latest piece called *3-D Music* is really the result of the group going into a temporary lull when one of our members left, and so I moved off into piano works again, just to explore some of the ideas we've been working with in percussion rhythms into piano, which has so much more pitch range and so much more potential for harmonic movement. That's one of the pieces we took to Australia with us—piece for piano and occasional voices. The pianists sing quite a bit through it too simultaneously with the playing. A good piece which we have refined a lot, since we have performed it a great deal. It needs a great deal of performing. But it's working, and it's working back now on the new music I'm writing—richer and more complex now.

What are you going to do in Paris?

The two pieces we're taking to Paris are *Gung Ho 1,2,3D*, which is a one-hour percussion work dedicated to Rewi Alley a New Zealander in the 1930s who established a workers' co-operative movement in China. (During the war years in China, Alley's cooperatives were designed to replicate easi-

ly until they formed small industrial units in every Chinese village. The working spirit of the co-operatives, with equal shareholding and responsibility, matched the ideas of From Scratch). In fact, Gung Ho means "work together." We plan to bring this piece to the States too. The second work is *Pan Pacific Peace Pipes*, which is a piece for trombone tubes, voices, percussion and drones.

We think this piece carries a great deal of political meaning with it. First of all, there is a great deal of nuclear testing in French Polynesia. The new music has a great deal of action involved, but it is not too blatant. The message will be tucked in, and it will be evident to those who can see.

Editor's Note: I had the great pleasure of meeting Phil Dadson while I was in New Zealand in late April and in May. He is a most unassuming artist, a musician of acute talent,

a performer with keen humanity. During the Summer Solstice, he and From Scratch participated in an international event choreographed by Charlie Morrow of the New Wilderness Foundation in New York City. From a telephone line to the top of the crater, the group played work in a direct line to New York with a wide band data link line. A tape was made of the whole event by Morrow.

From Scratch has been invited to participate in the Biennale de Paris in October and will probably do performances in other countries in Europe as well. In addition, they are trying to make contact with both coasts in the U.S. to do performances in November.

The members of From Scratch are: Philip Dadson, Geoff Chapple, Wayne Laird and Don McGlashan.

