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Thank You

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DANISH ARTS FOUNDATION

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Exhibition Design with Neil Doshi

THE BOOK

Helga Fassonaki
T.R. Kirstein
Ellen Lesperance
Johannes Lund
Alison O'Daniel

OF

SCORES

THE BOOK OF SCORES

This exhibition is an iteration, another piece or part of the expanded use of this form of score. To make a score is to suspend utterance. A score is like a door (or a gate or a portal) through which sound, gesture, and action can pass between the world of thought (a composer's thought) and the vigorous world conceived in thought (the player's moment). The thing transmitted is not fixed to its point of origin. It must become new again, and again, and again, each time it is played. In this way the player and their audience possess the score each time it is played.

There are two scores presented here that visitors are invited to perform themselves, and three more that will be performed for our guests over the duration of the exhibition.

Johannes Lund

1. *Circles*, score for four players, 2015
2. *Configuration for Circles*, wood, speakers, audio players, 2015

Held between drawing, musical notation and reminiscent of mystical cartography, *Circles* is a newly commissioned score by Lund made for **The Book of Scores**. Local musicians, Allan Wilson and Evan Spacht collaborated with Lund to perform the score for the opening of our exhibition and sound from the score can be heard throughout the gallery.

Alison O'Daniel

3. *Eyes and Mind*, steel and ribbon, 2015
4. *Steve's Score*, wood, paint, necklace chain, 2013
5. *Line of Sight*, musical triangles, paint, fabric, 2014
6. *Skater's Score*, linoleum, 2015

O'Daniel presents four sculptural scores here. The three mobiles are made to be freely interpreted by musicians and her large scale floor work, *Skater's Score*, to be played by skate boarders and musicians, is being premiered simultaneously at **Disjecta** and at **Centre d'art Contemporain Passerelle** in Brest, France. This score will be performed on October 24th, 2015 and is an adaptation of *Gravity Music* by composer **Ben Kamen**.

T.R. Kirstein

7. *A User's Manual*, archival print, 2015

A User's Manual includes an exterior sound element, played in the garden, and three works on paper that act as directions. Visitors are invited to take a small printed score to take with them and use.

Helga Fassonaki

8. *Khal Open Book*, black 9" x 12" archival box (an unfinished publication) filled with score images, text, notes, and performance photos, September 2015 - in process
9. *8 Pillars*, super 8 film and HD video, 2015

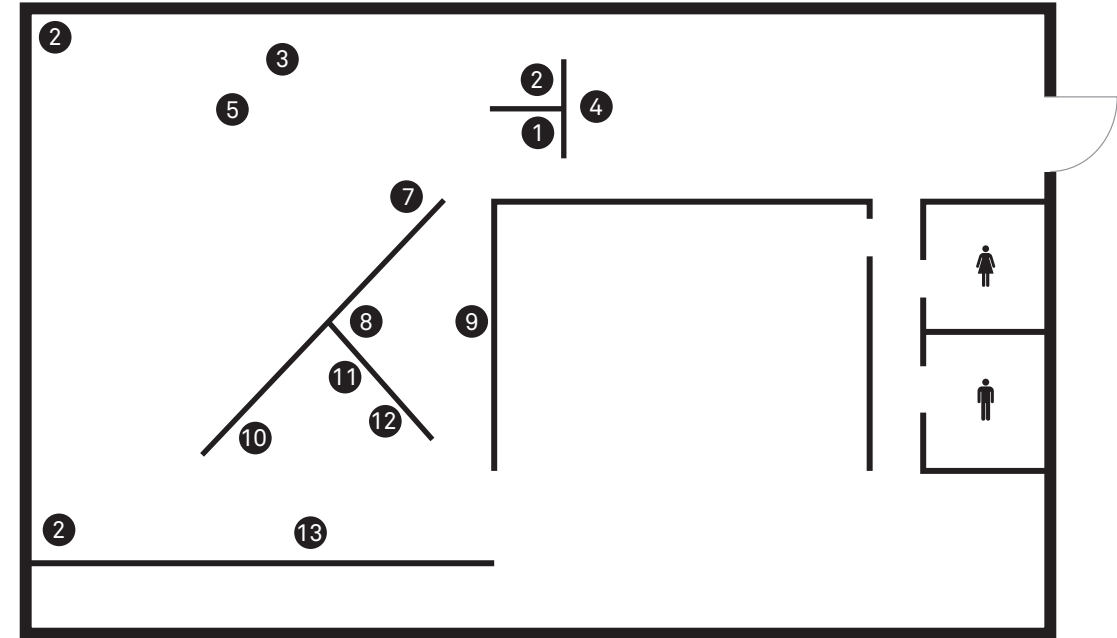
While residing in Tabriz, Iran for a month in 2014, Fassonaki made sixteen sculptural scores which were sent abroad for sixteen female artists to interpret and perform publicly. *8 Pillars* is an interpretation of one of these scores. This work, collectively titled *Khal*, hopes to bring attention to post-revolutionary Iranian laws that forbid women from singing in public - because of 'the seductive quality of the female voice'. Performers featured in the film include: **Yasi Alipour, Julia Santoli, Gabie Strong, Nazanin Daneshvar, Laura Sofia, Suki Dewey,** and **Helga Fassonaki** (also as cameraperson), Solo Vocals: **Julia Santoli**.

Ellen Lesperance

10. *Congratulations on Every Section of Fence Ever Pulled or Cut Down, On Every Minute in Police Custody, Court, and On Every Day in Prison. Celebrations for Every Police Vehicle Marked, Challenged, Stopped! Congratulations and Celebrations!*, gouache and graphite on tea-stained paper, wool sweater hand-knit by the artist, 2015
11. *Is the Earth Herself Angry at This Race of Blood-Sucking Parasites We Have Become Under Male Domination?*, cyanotype on paper, 2015
12. *How Does It Feel in Your Chicken Coop, Soldiers? Little, Macho Cockrells Parading the Wire, Strutting in Your Dustbowl, Arid and Treeless? You Obey Orders but We Are Free!*, cyanotype on paper, 2015
13. *Red Orange Yellow Green Blue Indigo Violet*, cyanotype on fabric, 2015

This body of work results from recent research Lesperance has conducted into the archives of Grenham Commons, a 1980s-era women-led activist community protesting against the storage of nuclear cruise missiles in Berkshire, England. Her score, *Solo for Congratulations and Celebrations*, takes the form of a hand-knitted sweater fashioned after an image of an anonymous activist member of the Grenham Commons Women's Peace Camp. Emblazoned with a labrys (battle axe), it is to be worn by any member of the public who wishes to perform a solo act of courage. In this work the scores becomes a costume in which we may act and presents a potential towards direct action.

Images of these performances will be uploaded onto: congratulationsandcelebrations.org, in this way the the work exists beyond this exhibition.



- 6 FLOOR WORK
- 7 IN THE GARDEN



Curated by Chiara Giovando

Sound is ephemeral, temporal, and pervasive; it has physicality yet it is intangible. It can soothe or irritate our organs, shatter glass, and map the depths of the ocean floor. Sound surrounds us, inspires us, and while it often brings us together, it may also confuse and disorient us. Disjecta's 2015-16 CIR program, *Sound is Matter*, will explore an expanded definition of sound, looking at historical experiments in musical notation, new sound art practices, and ways that sound functions in architecture and installation.