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Barry McGee, *Untitled (Figure with Music)*, 1995. Ink and gouache on paper.  
Collection of Robert Harshorn Shimshak and Marion Brenner, Berkeley

**The Contemporary Arts Museum Houston presents music as visual art in  
*Perspectives 163: Every Sound You Can Imagine***

Houston, TX—Experimental musical scores are considered as works of visual art in *Perspectives 163: Every Sound You Can Imagine* at the Contemporary Arts Museum Houston, on view October 2 through December 7, 2008. This group exhibition samples the wide array of notational strategies and explores the cross-fertilization between musicians and visual artists, revealing the vital connections between experimental sound art and cutting-edge visual art.

In the late 1940s, European music experienced a crisis of representation. The system of staff notation that, since the Renaissance, had served to fix musical works and to uniquely determine their performance began to give way to new compositional strategies that dispensed with the musical staff and, instead, populated the page with idiosyncratic symbols, diagrams, and written instructions. Such compositions were, in part, a response to electronic instruments that could record or produce not merely the twelve pitches of the European scale but what artist John Cage called “the entire field of sound.” They also revealed the influence of jazz, a renewed interest in improvisation, and the desire to dissolve the hierarchy between composer and

performer. In the process, the bond between the visual score and the sounding substance of music was loosened, and the score achieved the status of an independent visual art.

*Every Sound You Can Imagine* traces these developments, from the first wave of experimental notation in the 1950s through its resurgence in the late 1990s, when musical notation sprang off the page and into video, photography, sculpture, and new media. The exhibition is guest curated by Christoph Cox in association with Toby Kamps, senior curator at the Contemporary Arts Museum Houston, and collector Robert Shimshak.

#### COMPOSERS/ARTISTS IN THE EXHIBITION

John Adams	Ge Gan-Ru	Per Nørgård
John Luther Adams	Philip Glass	Michael Nyman
Robert Ashley	Lou Harrison	Raster-Noton
Michael Bach	Roman Haubenstock-	Maja Ratkje
William Basinski	Ramati	Steve Reich
Olaf Bender	Dick Higgins	Terry Riley
Cathy Berberian	Jim Hodges	Steve Roden
Wallace Berman	Toshi Ichiyanagi	Ned Rorem
Suzanne Bloom	Ryoji Ikeda	Marina Rosenfeld
Henry Brant	Joan Jeanrenaud	Deiter Schnebel
Frank Bretschneider	Elena Kats-Chernin	Michael J. Schumacher
Earle Brown	Leon Kirschner	Stephen Scott
Herbert Brün	Alison Knowles	Ronald Bruce Smith
Allan Bryant	Daniel Lentz	Stuart Saunders Smith
Gavin Bryars	György Ligeti	Wadada Leo Smith
Sylvano Bussotti	Robert Lippok	Karlheinz Stockhausen
John Cage	Jackson MacLow	Markus Stockhausen
Cornelius Cardew	Christian Marclay	Morton Subotnick
Henning Christiansen	Jens Massel	Yasunao Tone
Bruce Conner	Kaffe Matthews	Miko Vainio
George Crumb	Barry McGee	Stephen Vitiello
Alvin Curran	Gordon Mumma	Jennifer Walshe
Werner Dafeldecker	Conlon Nancarrow	Christian Wolff
Paul Drescher	Phill Niblock	Iannis Xenakis
Morton Feldman	Carsten Nikolai	La Monte Young

#### PUBLIC PROGRAMS

All the following events are free and open to the public, and take place at the Contemporary Arts Museum Houston unless otherwise noted. Please check [www.camh.org](http://www.camh.org) for additional programming and information.

#### Opening reception: *Perspectives 163: Every Sound You Can Imagine*

Thursday, October 2, 2008 6:30-9:00 PM

6:30 PM: Gallery talk with the exhibition curators Toby Kamps, senior curator at the Contemporary Arts Museum Houston; Christoph Cox, guest curator; and Robert Shimshak, collector.

7:00–9:00 PM: Celebrate the opening of *Perspectives 163: Every Sound You Can Imagine*, on view through December 7, 2008.