



Instructions/Event

For and because: JC, MC, JP, LP, RR, RS.

Difficult Fun

“Do you love the audience?’ Certainly we do. We show it by getting out of their way.”ⁱ

Instructions/Event juxtaposes two cultural objects: an artist’s book from the late 1980’s and a multimedia performance from the early 1950’s. Our combination and presentation of them unites the two through their relationship to language. Rudolf Stingel’s book *Instructions* (1989) details precisely how to make his silver paintings in text that is translated into six languages and clarified by illustrations of each step of the process. *Theatre Piece No. 1* (1952)—more commonly known as the ‘Event’ at Black Mountain College—is both well-known and, for practical purposes, unknown; neither score nor documentation of the original performance in August of 1952 remain. What we know about it comes from the testimony and remembrances of those involved and in attendance. Consequently, both *Instructions* and *Theatre Piece No. 1* are fixed in language but they also acknowledge and demonstrate the fluidity of language, what John Locke called the ‘imperfection of words.’ Stingel’s text is anchored by photographs of the process, acknowledging that written instructions, especially in translation, are susceptible to misinterpretation and variation. Similarly, no two accounts or descriptions of *Theatre Piece No. 1* agree, of course these discrepancies have more to do with the uncertainty of memory than language but, in relying on these accounts and recollections as the only material on which to base the restaging of this work, language becomes the main source of information.

Locke saw this fluid quality of language as an imperfection because his discussion in *An Essay Concerning Human Understanding* (1689) was concerned with language as the tool of sharing, developing, and widening knowledge. Language’s peculiar ability to both secure meaning, as Locke advocated, and leave it open to interpretation was appropriated and exploited by artists and composers in the 1960’s. Carl Andre’s *First Five Poems* (1960) isolates the words ‘green,’ ‘five,’ ‘horn,’ ‘eye,’ and ‘sound’ suspending them without context on separate pages; each word is set apart to reveal the poetry of its own meaning. Thus, for example, ‘green,’ simultaneously evokes: a colour, growing, a signal that indicates safety; ripeness, or youth, something untreated or unprepared for consumption or use, or unaltered by process or time; freshness and newness, a person recently recovered from illness; immaturity or lack of development, inexperience or naivety in a person, vitality or a simpleton; public or common grassy land situated near a village or town, a ski run, a putting green or fairway in golf, Ireland, and the Irish Nationalist cause; currency, the support of environmentalism, slang for absinthe, a faction in the Roman Circus, a theorem, a mathematical function, and to desire earnestly or long for.ⁱⁱ Andre uses the term ‘cut’ to describe this process of removal and isolation from the lexicon; each word is presented for contemplation impeded from performing its customary function of conveying a specific meaning. This ‘cutting’ treats language as a kind of cultural material subject to the aesthetic processes of collage and appropriation. The reappraisal of the word as Readymade unites Duchamp’s alchemical act of re-contextualisation with Humpty Dumpty’s insolent claim: ‘When I use a word [...] it means just what I choose it to mean – neither more nor less.’ⁱⁱⁱ

Richard Serra and Vito Acconci used words to emphasize action rather than contemplation, whether process, appropriation, or instruction. Serra’s *Verb List Compilation: Actions to Relate to Oneself* (1967–1968) consists of two pages of verbs listed in two columns per page; the 108 verbs enumerated describe the sculptural process emphasizing the relationship between the artist and his materials. In *0 to 9 No. 5* (1969) Acconci performs a parasitic appropriation of

texts by the other contributors to a magazine; by isolating and moving their final words to the lower right corner of the page he makes them his own. Acconci's initial explorations of the confines of the page expanded to encompass the social ramifications of language as an extension of action and interaction and formed the basis of his later performance works, as in *Following Piece* (1969): "*Daily scheme: choosing a person at random, in the street, any location; following him wherever he goes, however long or far he travels (the activity ends when he enters a private place – his home, office, etc.)*."^{iv}

John Cage and La Monte Young's compositional instructions of the 1960's allowed them to generate indefinite or indeterminate performances from simple, yet specific, guidelines. Cage's *0'00" (4'33" No.2)* (1962): "*In a situation provided with maximum amplification (no feedback), perform a disciplined action*" is indicative of the emphasis on action and process in Cage's work of the period. The next day he added four qualifications to the score: *the performer should allow any interruptions of the action; the action should fulfil an obligation to others; the same action should not be used in more than one performance, and should not be the performance of a musical composition*. The score and its caveats provide clearly delineated instructions that also ensure that each and every performance will be different. Cage's use of language in this composition is just one of the ways in which he was able to create indeterminacy and concede authority to the performer but his use of language here also means that it can be understood and performed by someone without any musical training. Young's series of fifteen instructions for musical possibilities, *Composition 1960* also blurs the distinctions between the professional musician and the layman and between audience and performer. *Composition 1960 #6* reads: "*The performers (any number) sit on the stage watching and listening to the audience in the same way the audience usually looks at and listens to performers. If in an auditorium, the performers should be seated in rows on chairs or benches; but if in a bar, for instance, the performers might have tables on stage and be drinking as is the audience.*"

Cage and Young use language to invite participation, as is the case with Acconci, this situates their work in the social rather than aesthetic realm; performances are the result of the mediation of the composer's intention and the performer's action. Lawrence Weiner's *Declaration of Intent* (1968) fosters a similar relationship, making the viewer, or receiver, his accomplice. In its earliest form it reads:

1. THE ARTIST MAY CONSTRUCT THE PIECE
2. THE PIECE MAY BE FABRICATED
3. THE PIECE NEED NOT BE BUILT
EACH BEING EQUAL AND CONSISTENT WITH THE INTENT OF THE ARTIST THE
DECISION AS TO CONDITION RESTS WITH RECEIVER UPON THE OCCASION OF
RECEIVERSHIP.

This appropriation of language as a material for music and visual art is predicated on a desire for interaction with the viewer, reader, performer, or audience; language is used to nurture dialogue. The emphasis on clarity and openness in these works allows them to operate as a form of reference, a point of departure for each iteration or interpretation.

Stingel's *Instructions* is both part of this tradition and a significant departure from it. It seems to echo the same three possible states of existence described by Weiner; it was originally produced for an exhibition at *Massimo De Carlo* in which Stingel exhibited the same silver paintings he describes how to make in the book, the book may simply exist without any need

to follow its instructions, or the instructions it contains may be followed. As we are inviting members of the public to follow the instructions, it is the latter state and how this is communicated through text and images that is of particular interest here. As Griselda Pollock notes in *Why Have There Been No Great Women Artists?* the near universal access to language—the ability to read and write, access to basic writing materials, and minimal spatial requirements for writing—stands in complete distinction to the usual needs and requirements of producing visual art: a dedicated space—studio—to work in, specific training, and access to specific materials and tools. *Instructions* debunks the myth of the artist as genius and the mystery that surrounds the process of creation but, while these instructions can be followed by anyone, they still require a space large enough to work in, access to the necessary materials and tools and, if not training, at least some access to professional expertise; for our workshops, we are fortunate to have the artist Colden Drystone as our guide.

Instructions communicates a specific, practical task using both text and images, in this it is reminiscent of the work of one of Locke's Enlightenment peers: Diderot's *Encyclopédie*. When Diderot first embraced this task he immediately encountered the difficulty of translating tacit, practical knowledge into words: "*Among a thousand one will be lucky to find a dozen who are capable of explaining the tools or machinery they use, and the things they produce with any clarity.*"^v As Richard Sennett points out, language is not an adequate 'mirror-tool' for the physical movements of the human body.^{vi} The solution, adopted by Diderot and Stingel: to explain via a combination of words and images. That images are a necessary accompaniment to the text of *Instructions* illustrates the significant difference in the way Stingel uses language and instructions compared to how it was used in the 1960's by Andre, Serra, Acconci, Cage, and Young. Unlike those conceptual works, which celebrated our intellectual capacities, *Instructions* celebrates equally our manual and mental dexterity. Once again, this has much in common with Diderot's approach in his *Encyclopédie*: "[...] *how could the Encyclopaedia assert that the craftsman's labours were icons of Enlightenment? First and foremost, by putting manual pursuits on an equal footing with mental labours. The general idea had a sharp edge; the Encyclopaedia scorned hereditary members of the elite who do no work and so contribute nothing to society. By restoring the manual labourer to something like his archaic Greek honour, the encyclopédistes mounted a challenge equal in force to Kant's attack on traditional privilege but different in character: useful labour rather than free reason challenges the past.*"^{vii}

The fixed goal of *Instructions*—to make Stingel's silver paintings—carries with it the very real possibility of failure for those who sign up to participate in our workshops. Even with the help and advice of Colden Drystone, how well these instructions are implemented depends not just on how they have been communicated by Stingel but also how they are received and interpreted intellectually and physically by those who elect to attempt to make the paintings. Not everyone will be equally adept at '*using the paintbrush spread an even layer of paint over all of the surface of the canvas*' or able to '*pass a spatula over the gauze to make it adhere perfectly to the layer of fresh oil paint.*'^{viii} Thus, as with the instruction works of the artists and composers produced in the 1960's, the result of *Instructions* may be fixed, but it will also always be indeterminate. As Stingel has said: "*The 'instructions' were a guide to calculate chance as a working method.*"

Our main job in creating *Instructions/Event* essentially mirrors that of those participating in the *Instructions* Painting Workshops; the possibility of failure governs our part in this activity too, but we have taken to heart Merce Cunningham's comforting words of advice to '*Go a little further and make a mistake.*' *Theatre Piece No.1* is not an indeterminate work, we have pieced

together our version, which we wanted to reflect the spirit of Cage, Cunningham, Rauschenberg and everyone originally involved, via the accounts and descriptions that remain of the original performance in 1952. In this we are indebted to two texts: Emma Harris' *The Arts at Black Mountain College* and William Fetterman's *John Cage's Theatre Pieces*. As Harris notes: "There is considerable disagreement about just what did happen in the performance, a circumstance that is as much a measure of its success as of the faulty memories of the faculty and students. Since the performance was organized as a multi-focus event in which simultaneous, unrelated activities would be taking place both in front of and around the audience, each person's perception of the event depended on where he or she was sitting and on what happened to attract his or her attention. When Johanna Jalowetz arrived early to get a good seat, Cage told her, 'Now, they are all equally good.'"¹⁶

From what we have learned, the following seems to be a reasonably accurate account of the original: the audience was seated in four triangles, Cage lectured throughout, David Tudor played the piano, Charles Olson and M.C. Richards read poetry from a ladder, Robert Rauschenberg's White Paintings hung from the ceiling in a cruciform-shape and he played records on an old wind-up phonograph, film and slides were projected on opposing walls and possibly on Rauschenberg's paintings, and Merce Cunningham danced, at one point followed by a dog. The performance ended when coffee was served in the cups distributed prior to the performance. Cage's lecture and the music formed the backbone of the original performance, the other elements were structured using time brackets that Cage arrived at via his chance operations technique, illustrating Cage's belief that the best procedure for collaboration "would be working independently, that is, in different places at about the same time and then later enjoying seeing/hearing the two workings coming together, paying attention to them both as they happened rather than expecting something preconceived, or an approximation of it to happen."

Our restaging of *Theatre Piece No. 1* is based on this research into the original combined with the desire to include contemporary elements to produce a new version. We chose to combine Stingel's Instructions and *Theatre Piece No. 1* because, in their current states at least, they are united by a dependence on language that reflects an emphasis on the role of the audience. Their combination also enabled us to resolve some practical problems in a way that has allowed us to celebrate this emphasis. Since neither the score nor any documentation of the original performance of *Theatre Piece No. 1* remain we were not only free to, but had to, interpret the work. Thus, we felt at liberty to juxtapose it with *Instructions* and incorporate contemporary elements without feeling like we were bending an artists' work to our will and committing the sin of over interpretation that Susan Sontag argues against so convincingly. We hope that giving *Instructions* its own place in the programme of events will be understood as similarly respectful of Stingel's intentions; we borrow only the finished works for our restaging and in doing so, we allow those members of the audience that have made paintings to participate on an equal footing with the other collaborators and performers in *Theatre Piece No. 1*. In turn, this resolved a further practical problem, how to incorporate monochrome paintings—originally Robert Rauschenberg's White Paintings—into the performance while creating the opportunity to include Rauschenberg in a new way, through the film^x of his performance *Open Score* (1966), originally part of Experiments in Art and Technology's *9 Evenings: Theatre & Engineering* series.

Rather wonderfully, *Open Score* also highlights the audience and invites their participation via a series of simple instructions. As John Giorno says in Lundestam's film: "I was the cameraman in Fahlstöm's piece, shooting Bob, it was just a shot of Bob. [...] In Fahlstöm's piece Bob was the superstar but in Bob's piece the audience was the superstar, and one treated the audience

the same way that I treated Bob with sort of great love and tenderness and with great care.” In the same film Rauschenberg cheerfully declares: “Five hundred new stars were born!” These five hundred participants were filmed in the darkness of New York’s 69th Regiment Armory with an infrared camera performing any of a list of ten gestures prepared by Rauschenberg, which included: ‘No.1: Touch someone who is not touching you,’ ‘No.7: Move closer together,’ ‘No.8: Move apart,’ as well as other quotidian gestures. The images produced were then suspended on three large screens mounted at an angle 20-30ft above the rest of the audience.

We also retain Cage’s *Juilliard Lecture* as the backbone of the performance—this was most likely the lecture he originally performed—which will be read by the actor and writer, Jamie O’Hara. The remaining elements of our performance are determined using Cage’s chance operations, with the exception of the new slide projection by Richard Wentworth, which uses the original time brackets determined by Cage. Julie Cunningham, formerly of the *Merce Cunningham Dance Company*, currently with the *Michael Clark Company*, will perform her own choreography. *Nonclassical* and *The Hermes Experiment* have been invited to contribute the live music. Poetry will be read by Arthur Bruce and records played by William Fussell of *Promise Keeper*. The audience will be arranged in the same fashion as they were at Black Mountain College. As with the original, the performance ends with the serving of coffee. The different aspects of this multimedia event are developed independently and brought together only through the simultaneity of performance, consequently, neither we nor the performers have any greater sense of how this version of *Theatre Piece No.1* will look or sound than our audience. This is also reflected in the seating plan, four triangles arranged in a square, each providing a unique view and experience of the performance; we based the image for *Instructions/Event* on this since it highlights the uniquely important place of the audience in every aspect of the project.

Instructions/Event is built on the equal contribution to, and absolute trust of, and respect for everyone involved in it. The emphasis on the audience’s active participation is what makes it perhaps rather ‘difficult fun,’ a motto borrowed from the legendary independent record label, *Fast Product*, which, along with *Good Vibrations*, *Factory*, *Rough Trade* and other early independent record labels represent the main model for Smith+Brown’s approach to presenting, promoting, and nurturing the arts. This, our first project, embodies what we hope to offer by taking risks, promoting experimentation, and challenging our audiences, all of which we believe to be fundamental to a thriving culture. Like Cage, we love our audience, and we intend to show it by getting out of your way.

Victoria Miguel – March, 2016

- i John Cage, *Diary: Audience 1966*
- ii From the OED.
- iii Lewis Carroll, *Humpty Dumpty*, [Through the Looking-Glass](#). P186
- iv Quoted in Liz Kotz, *Poetry from Object to Action*, [Words to Be Looked At: Language in 1960’s Art](#). P 170
- v Diderot quoted in Richard Sennett, *The Craftsman*. P 94
- vi Richard Sennett, *The Craftsman*. P 95
- vii Ibid. PP 91–92
- viii Rudolf Stingel, *Instructions*.
- ix Emma Harris, *The Arts at Black Mountain College*. P 226–228
- x *Open Score* (1966) by Robert Rauschenberg, directed by Barbro Schultz Lundestam, produced by Experiments in Art and Technology.

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VAS THERE

Instructions/Event

***Instructions* (1989) Painting Workshops**

Tuesday 5th, Wednesday 6th, + Friday 8th of April, 11am–4pm

Three days of workshops hosted by the artist Colden Drystone allowing members of the public to follow Stingel's *Instructions*, and make silver paintings that will be incorporated into the restaging of John Cage's *Theatre Piece No. 1*.

Restaging of John Cage's *Theatre Piece No. 1* (1952)

Thursday 7th of April, 7pm + Saturday 9th of April, 6pm + 8pm

Theatre Piece No. 1 took place in August of 1952 at Black Mountain College. While the significance of this event was not fully appreciated at the time, *Theatre Piece No. 1* was subsequently described as the first 'Happening' by Allan Kaprow, and is acknowledged as one of the most influential predecessors of performance art.

In this restaging Jamie O'Hara reads John Cage's *Juilliard Lecture*, Arthur Bruce reads *Verklärte Nacht* (1896) from *Weib und Welt* by Richard Dehmel, Julie Cunningham performs her own choreography, The Hermes Experiment performs *Black Sea* (2014) by Ed Scolding and *tanka* (2015) by Josephine Stephenson, and William Fussell plays a chance determined selection of recorded music. Richard Wentworth has created a new slide projection which is screened opposite the film of Robert Rauschenberg's *Open Score* (1966).

Lecturer	Jamie O'Hara
Poetry Reader	Arthur Bruce
Dancer	Julie Cunningham
Live Music	Nonclassical + The Hermes Experiment
Recorded Music	William Fussell
Projection	Richard Wentworth
Film	Experiments in Art and Technology's film of Robert Rauschenberg's <i>Open Score</i> (1966), directed by Barbro Schultz Lundestam
Stage Manager	Tracey Ferguson
Ushers/Coffee	Melanie Coles Seung-Ju Lee Elena Smirnova

[50 minutes, no interval, strictly no late seating]

Talks

Richard Wentworth In Conversation

Tuesday 5th April, 6pm

Richard Wentworth discusses his contribution to the restaging of *Theatre Piece No. 1*; a new slide projection determined by the only extant part of Cage's original score. This talk considers the relationship between all of the visual art elements included in *Instructions/Event*, touching on the work of Robert Rauschenberg, Rudolf Stingel, and the relationship between art, language, and the everyday.

***Cheap Imitation (after John Cage)* by Victoria Miguel performed by Arthur Bruce**

Wednesday 6th April, 6pm

Cheap Imitation (after John Cage) is inspired by Cage's lecture demonstrations: "My intention has been, often, to say what I had to say in a way that would exemplify it; that would, conceivably, permit the listener to experience what I had to say rather than just hear about it." Like Cage's *Juilliard Lecture*—the backbone of the restaging of *Theatre Piece No. 1* (1952)—*Cheap Imitation (after John Cage)* is a collage, loosely based on Cage's gamut technique of the late 1940's, but applied without the same rigour. However, whenever it seems like a particular idea or train of thought might have been followed for too long, it is interrupted by an indeterminate live collage element. The purpose of eschewing the traditional narrative form of the lecture is to avoid leading the audience and to share ideas in a way that they can be more easily, and freely, taken and used. Originally delivered as part of Cambridge University's Interdisciplinary Performance Network series of talks and lectures *Cheap Imitation (after John Cage)* has been expanded and enlarged for *Instructions/Event*.

Abigail Sebaly: *The Future Bursts In: A conversation on the Merce Cunningham Dance Company's 1964 world tour*

Friday 8th April, 6pm

In 1964, the Merce Cunningham Dance Company embarked on a 6-month world tour throughout Europe and Asia, a series of events that fundamentally altered both the company and the many artistic communities whom they encountered during their journey. In London, a decisive turning point, producer Michael White created an extended West End run for the company, where they performed to packed houses and received ecstatic press reviews.**

The tour's participants comprised a group of dancers, visual artists, and musicians who also had rapidly expanding creative practices of their own, including John Cage as music director, and Robert Rauschenberg as resident designer and stage manager.

A half-century later, researcher Abigail Sebaly is pursuing the first comprehensive retracing of the 1964 itinerary, crossing the globe to map the diverse artistic and cultural contexts that characterized each port of call. Join her as she discusses her research in progress.

**Bland, Alexander. "The future bursts in." *The Observer Weekend Review*. August 2, 1964.

Biographies

Colden Drystone makes performative work. His everyday performances are recorded through the collage of sculpture, painting, printmaking and film. He uses clay, pigment, spray paint, mono prints and oils on wood and glass panels, resulting in finished works that document and describe the process of being made, and record the investigations and decisions that inform the act of creation. Colden has performed at Art Brussels, Belgium, The Victoria and Albert Museum, London, Palazzo Collicola Arti Visive, Italy, Bold Tendencies, London, Copeland Book Market, Stroud, and at all of his major solo shows to date with the Hannah Barry Gallery, London. Colden was artist in residence for Girton College, Cambridge 2013-2014 and a recipient of The Anna Mahler Award in 2013.

Abigail Sebalý is currently pursuing an independent research project on the Merce Cunningham Dance Company's 1964 world tour, initially supported in part by the Merce Cunningham Trust, the Getty Research Institute, the John Cage Research Grant from the Northwestern University Library, and a Mabel Dodge Luhan House's writers residency in Taos, New Mexico. From 2011–2014, she researched and catalogued the Walker Art Center's Merce Cunningham Dance Company Collection. Prior to this, she completed a Fulbright grant in Melbourne, Australia, and worked in various capacities for the Cunningham Dance Foundation in New York, including as director of special projects and an administrative assistant to Merce Cunningham. She holds an M.A. in the Humanities from the University of Chicago, a Graduate Certificate from the Institute for Curatorial Practice at Wesleyan University, and a B.F.A. in Dance and B.A. in English from the University of Michigan.

Richard Wentworth is an artist working primarily with sculpture and photography. Since the late 1960s, his work has been concerned

with material, language and the ways that humans cope with their environment. Countering the trend towards gigantism in post-war British sculpture, his work has always found aesthetic merit in modest events and things. Wentworth's repurposing of everyday objects continues the language game of the ready-made, begun by Duchamp, extending and inflecting it with a unique precision and material sensitivity.

Julie Cunningham trained at Rambert School of Ballet and Contemporary dance. She danced for Ballett der Stadt Theater Koblenz, Germany, the Merce Cunningham Dance Company in New York from 2003 until 2011, and has worked with the Michael Clark Company since 2012. Julie has taught at the Cunningham Studio, the Rambert School, Trinity Laban, and across the U.S. and Europe. She has assisted in staging the work of Merce Cunningham for American Ballet Theater and Rambert Dance Company. Julie is a Cunningham Trust fellow in 2016. In 2014, Julie received an award for *Outstanding Modern Performance* at the UK National Dance Awards for her work with the Michael Clark Company.

Arthur Bruce recently graduated with a B.Mus. (Hons) in Vocal Studies from the Royal Northern College of Music, Manchester, studying under Nicholas Powell and Patricia MacMahon. Whilst at the RNCM, Arthur won the John Cameron Prize for Lieder and the Kate Snape Scholarship, as well as being a finalist in the Elizabeth Harwood Memorial Award for Singers, the ENCM Gold Medal Competition and the College's Concerto competition. Recent engagements include *Der Einäugige (Die Frau ohne Schatten)* with Edinburgh Players Opera Group; *Sam (Trouble in Tahiti)* with RNCM Chamber Opera; *Figaro (Le Nozze di Figaro in 50 minutes!)* with Hourglass Opera; *Prince Yamadori (Madama Butterfly)* at Bowden Festival and chorus in *L'elisir d'amore* and *Un ballo in maschera* with Dorset Opera Festival.

William Fussell is a songwriter, musician, and performer based in London. He currently writes, records, and performs ‘art-pop’ under the alias *Promise Keeper*. Prior to this, he founded, wrote for, and toured with the Atlanta-based rock band, *Mood Rings*. *Mood Rings*’ debut album—*VPI Harmony*—was released in 2012 on the Greenpoint, New York indie label, Mexican Summer.

Jamie O’Hara is an actor and writer from the Medway Towns. As one third of Tramp Films he toured the UK with their independent picture Pubmonkey along with the pop group *The Len Price 3*.

Nonclassical

Founded by composer Gabriel Prokofiev in 2004, Nonclassical is a club-night and record label based in East London, with the audience representing a young generation of music lovers who are searching for the latest exciting developments in music. Since their inaugural release in 2004, they have incorporated the ‘remix’ as an essential element of the Nonclassical record, presented over 200 live club nights showcasing the best new contemporary classical, experimental and electronic music, and produced mini-festivals around themes including ‘Pioneers of Percussion’ and ‘Pioneers of Electronics.’

The Hermes Experiment

Park Lane Group Young Artists 2015/16 and winners of Nonclassical’s Battle of the Bands 2014, The Hermes Experiment is a contemporary quartet made up of harp, clarinet, voice, and double bass. Capitalising on their deliberately idiosyncratic combination of instruments, the ensemble regularly commissions new works, as well as creating their own innovative arrangements and venturing into live free improvisation. The ensemble has been described as “odd but great” (*The Wire*) and “barmy but brilliant” (*Classical Music Magazine*).

So far, the ensemble has commissioned 31 composers at various stages of their careers,

including Giles Swayne, Stevie Wishart and Kate Whitley. The ensemble strives to create a platform for cross-disciplinary collaboration and they recently created a ‘musical exhibition’ with photographer Thurstan Redding. Future plans include a Residency at Aldeburgh Music in September 2016 developing a new interpretation of Shakespeare’s *The Winter’s Tale*.

Smith+Brown is Victoria Miguel and Alana Pagnutti, they met in 2011 when Alana was studying for an M.A. in Contemporary Art at Sotheby’s Institute of Art, New York, where Victoria was a member of the faculty. Victoria is a writer and lecturer in contemporary art; she was the assistant to the Director of the John Cage Trust from 2001 to 2007. In 2013, she was commissioned by the John Cage Trust to create an online version of his composition *Reunion* (1968), which premiered in tandem with her play *Laquearia* at the Edinburgh Festival Fringe, for which Alana was the production assistant. Alana Pagnutti is a curator and the author of a forthcoming book on the radio-works of John Cage and Robert Rauschenberg.

Smith+Brown is a curatorial and publishing venture guided by the belief that market forces should not dictate culture and that challenging and experimental work is fundamental to a thriving culture.

Thank you

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with love + gratitude,

Victoria + Alana

smithandbrown.org

Smith+Brown #1, April 2016

Instructions/Event

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