

# press release

## THE RECORD AS ARTWORK

April 13th-May 19th, 1979  
Tuesday-Saturday, 1-6pm  
The Kitchen Center--Gallery  
484 Broome Street  
925-3615

Related Performances:  
Laurie Anderson: "Americans on the Move"  
April 13, 14 8:30pm  
Connie Beckley: Solo Performance  
April 20, 21 8:30pm

The Kitchen Center is pleased to present THE RECORD AS ARTWORK, an exhibition of records made by artists from the Futurists to the Conceptual Artists. Over 150 records and album covers recorded and often designed by figures such as Filippo Tommaso Marinetti, Richard Huelsenbeck, Michael Snow, Marcel Duchamp, Kurt Schwitters, Robert Whitman, Joseph Beuys, Bernar Venet, Laurie Anderson and Jack Goldstejn make up this extraordinary collection. Compiled over several years by Italian critic and curator Germano Celant and presented in a smaller format at various European locations in 1973 (such as London's Royal College of Art Gallery), the exhibition has been expanded under the auspices of the Fort Worth Museum of Art of Fort Worth, Texas. It comes to New York after enthusiastic receptions at the Moore College of Art Gallery in Philadelphia, the Musée d'Art Contemporain in Montreal and the Museum of Contemporary Art in Chicago.

Perhaps the first exhibition in the United States and Canada to present the record as artwork, the exhibition documents an area of artistic exploration that has not yet been sufficiently documented. THE RECORD AS ARTWORK reflects the tendency in the early 1900's of a new generation of artists who refused to accept the limits of paintbrush and canvas or hammer and chisel as their only means of artistic expression. They turned to investigating new scientific and technological developments such as photography, recorded sound and film as much as to live art or performance, as a means of developing their ideas and reaching a wider public. The Italian and Russian Futurists based their initial explorations of sound on the free verse of the French poets, developing "declamation" as the style of their public performances. These works and (later) recordings were early attempts to explore abstract qualities in language and their potential as performance, and were to strongly influence Dadaists such as Raoul Hausmann, Hugo Ball, Richard Huelsenbeck and Kurt Schwitters. With the emphasis on pure sound devoid of semantic meaning or composed by chance, many of the poems were recorded and packaged in record albums designed by the artists, as well as being broadcast on public radio. Today, the fascination with the medium of sound is as strong as ever. Artists known for their performance work have increasingly turned to recording their experimental music, both as documentation of these events and as works in themselves.

The Kitchen Center's presentation adds a special dimension to the show by incorporating throughout the period of the exhibition live performances of music written by fine artists and composers. Presentations by Laurie Anderson, Connie Beckley, John King, Jon Deak and Arthur Russell will raise many questions about the use of sound in contemporary art, while the exhibition will provide an historical context for the material.

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THE RECORD AS ARTWORK is accompanied by a black-and-white illustrated catalog that includes an extensive essay by Germano Celant (author of such works as Louise Nevelson, Joseph Beuys and Michelangelo Pistoletto), an introduction by Anne Livet (a co-organizer of the exhibition) and a complete discography. The catalog will be available at The Kitchen Center during exhibition hours for \$5.00.

For further information on THE RECORD AS ARTWORK, please call Joe Hannan or RoseLee Goldberg at 925-3615.