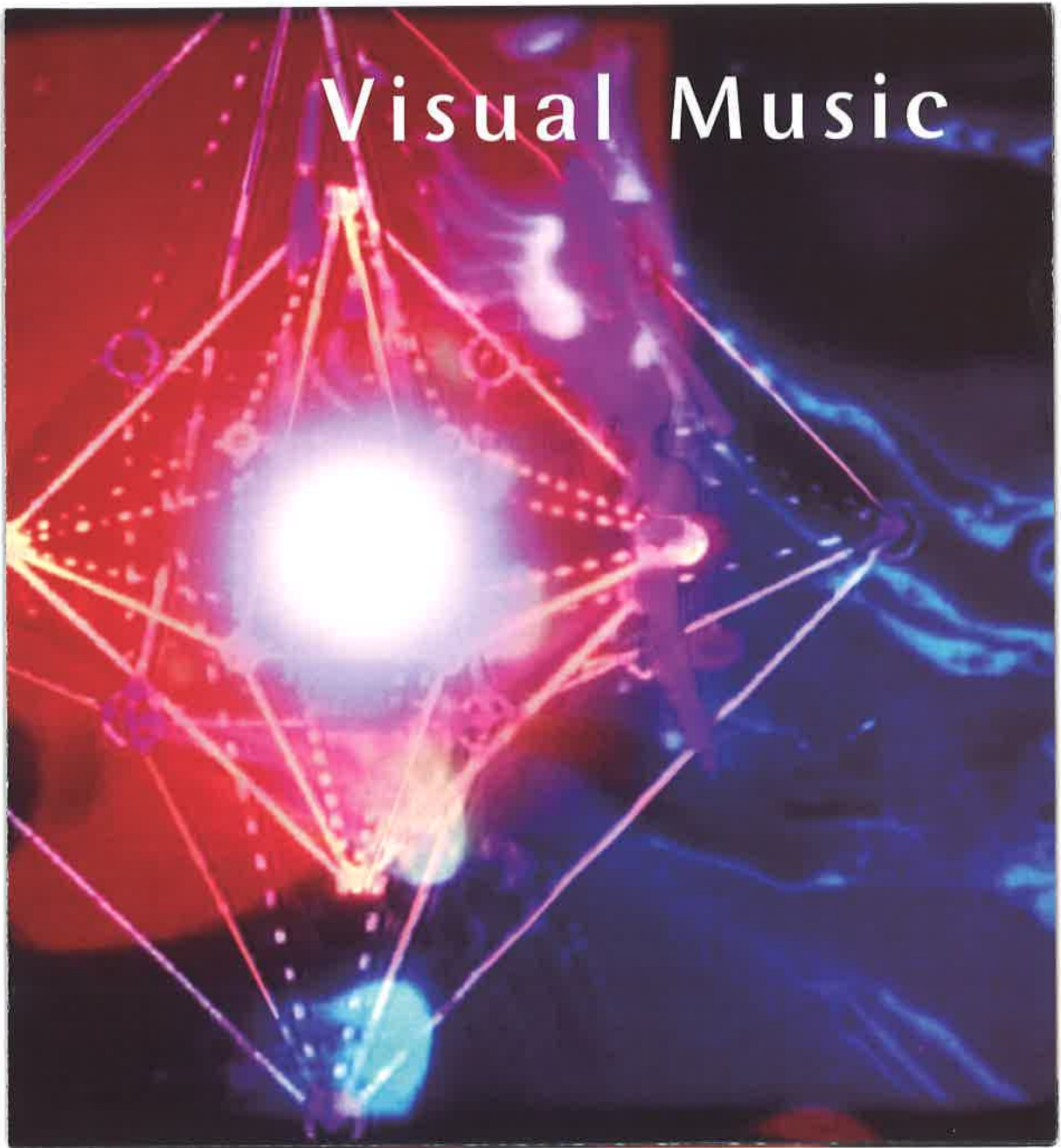


Visual Music



Programs

Meet the Artist: Leo Villareal, Thursday, June 23, 7:30 pm

COSMIC DRIFT: Late Access/Light Show, Saturday, June 25, 9:30 pm–2 am
Experience the exhibition after dark and a live light show by Joshua White and Gary Panter.

Visual Music Walkthrough, Thursday, July 7, 7 pm

Gallery Talk with Greta Berman, Friday, July 8, 12:30 pm

Join the Juilliard School art history professor for a discussion of “What IS Synaesthesia?”

21st Century Consort at the National Cathedral, Tuesday, July 12, 7:30 pm
Attend this mixed-media concert with works by Debussy, Schoenberg, Messiaen, and Patton.

Artist on Artist: Tour of Visual Music, Wednesday, July 13, 12:30 pm

Take a tour of the exhibition with DC-based painter Robin Rose.

Visual Music: The Physical State of Synaesthesia, Thursday, July 14, 7 pm

Learn more about synaesthesia with Richard E. Cytowic, MD, and cellist Yvonne Caruthers.

Artist on Artist: Composing with Media, Thursday, July 21, 7 pm

Join us for this talk by Randall Packer, pioneering artist, composer, educator, and scholar.

Curator's Talk, Wednesday, September 7, noon

Join co-curator Judith Zilzler for “Music for the Eyes: Abstract Painting and Light Art.”

New Voices: Final Tour of Visual Music, Sunday, September 11, 3 pm

Meet the Artist: Håkon Austbø, Sunday, September 11, 4 pm

Hear the Norwegian pianist play music by Scriabin and Messiaen and discuss visual music with exhibition co-curator Kerry Broucher.

Cover: *Single Wing Turquoise Bird*, film footage of performance, 1970, 37 mm film, performance by Peter Mays, Jeffrey Perkins, Michael Scroggins, and Jon Greene including film footage by David Lebrun, Pat O'Neill, and John Stehura, 1970. Courtesy of Peter Mays. Inside: *James Whitney, Lapis*, 1963–66, 16 mm film. Courtesy of the Estate of John and James Whitney; Mikhail Matiushin, *Painterly-Musical Construction*, 1918, gouache on cardboard. Greek Ministry of Culture State Museum of Contemporary Art, Thessaloniki, Costakis Collection; Thomas Wilfred, *Study in Depth*, Opus 152, 1959, projector, rotating reflector, translucent screen. Hirshhorn Museum and Sculpture Garden, Gift of Bristol-Meyers Squibb by transfer from the National Museum of American History, Behring Center, 2004. Photo: Lee Stalworth; Jordan Belson, *Epilogue*, 2005, video. Collection of the artist. Courtesy Center for Visual Music; Jennifer Steinkamp, SWELL, 1995, computer-generated projection and installation with soundtrack by Bryan Brown. The Museum of Contemporary Art, Los Angeles, purchased with funds provided by the Ruth and Jake Bloom Young Artist Fund.



Smithsonian
Hirshhorn Museum and Sculpture Garden

www.hirshhorn.si.edu/visualmusic

Cover: *Single Wing Turquoise Bird*, film footage of performance, 1970 (detail)

Visual Music

June 23–September 11, 2005

In the early 1900s, visual artists working in cities from Los Angeles to Moscow began conceiving an art to express the energy and complexity of the new century. Inspired by innovative technologies, scientific discoveries, and new perspectives on spirituality and psychology, they searched for ways to transcend representation and elevate the viewer to a sublime sensory level. For many artists, music offered a model to which visual art might aspire: a pure and abstract form that pushes beyond perceivable reality and suggests limitless space and time. Their endeavors became known as “visual music.” The term was coined by art critic Roger Fry in 1912 and encompasses ideas first embraced by artists seeking to link the phenomena of sight and sound. Later innovators have invoked this term to define their own efforts to integrate the senses through art.

Visual Music is organized by the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, and The Museum of Contemporary Art, Los Angeles. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Generous funding is provided by Altria Group, Inc. Additional support provided by the Smithsonian Institution Scholarly Studies Program; the NASA Art Program; and the David W. Bermant Foundation: Color, Light, Motion, Inc. The presentation at the Hirshhorn Museum and Sculpture Garden is made possible by the Hirshhorn's Board of Trustees with additional support from Barbara and Aaron Levine. The presentation at MOCA is made possible through the generous support of The Sydney Irmas Exhibition Endowment; the Annenberg Foundation; Lillian and Jon Lovelace; Audrey M. Irmas; Geraldine and Harold Alden; The Bilger Foundation; E. Blake Byrne; Cynthia A. Miscikowski and Douglas R. Ring; the National Endowment for the Arts; Kathi and Gary Cypres; The MOCA Projects Council; Vivian and Hans Buehler; Mandy and Clifford J. Einstein; Betye Monell Burton; Pamela J. and George A. Smith; and the W.L.S. Spencer Foundation. In-kind support is provided by DVLABS, Inc. and Martin Professional, Inc.

James Whitney, Still from *Lapis*, 1963–66 (detail)