



TORRANCE / ART MUSEUM

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The Torrance Art Museum is the premiere visual art space to view contemporary art in the South Bay. It is a program of the City of Torrance Cultural Services Division of the Community Services Department. The Cultural Services Division is responsible for city sponsored arts and culture initiatives held at the Torrance Cultural Arts Center and throughout the City. All events are FREE to the public, and donations are accepted.

For more information about the City of Torrance and other programming at the Torrance Cultural Arts Center, go to www.TorranceCA.Gov or call 310.328.5310



REVERB

Music and Art have been very natural bedfellows for some time now. The rise of Rock and Roll especially has seen musicians find their identity in art schools, developed their personalities on stage in front of art students and artists have adopted the R&R rebel outlook as a natural extension of the art outsider position. Both have fed off each other to the delight and sometimes shock of the public at large. There is an old adage about all artists want to be rock stars and all rock stars want to be artists. I believe this to be fundamentally true for many in both camps.

When considering the scope of this exhibition several immediate problems came to mind. The initial impetus for the show was based in mute art works that explicitly trace their development in music – mostly pop music at that – and which exclude the audio referent in favor of the visual.

Foremost among these questions then was the position within the show for art works that actually make sound within the parameters of the project. How do they relate to the theme or does the theme expand into more difficult territory... We decided to enlarge the scope and to embrace the uncertain and problematic aspects that were engendered by this approach.

These sound works which might reference music, but not necessarily so, and can be interpreted as musical in some open sense, have a strange and questionable relationship to the silent works in this exhibition – one that we feel no obligation to find solutions for, or easy answers to, for our public but which we instead open for a general discussion.

Of course the next questions are: when are these sounds music, as opposed to noise, and where is the line that differentiates the two? And, if the interpretation of sound and music is extended: when can the 'mute' works be seen as emitting something that might be considered 'sound'?

My fellow Curator on this project, Daniel Rothman, sidled up to the parameters of our understanding via the world of sound art and which forced upon my thinking a welcomed need to address some of the issues that arise in describing and then selecting appropriate works for the exhibition. It also helped that he was such a pleasure to work with given the demanding circumstances that accompany new ideas and ways of formulating responses. My hope is that a somewhat wild cacophony of sound, visuals and ideas will reflect a complex and interwoven world which is befitting of the practices of both areas and the essential engagements that the artists themselves find in both arenas of attention. A deep and abiding love for both seems the commonality of the exhibition Reverb. For all its rambunctiousness I hope the sights and sounds provide the audience the same thrill as we had in compiling this playlist.

- Max Presneill



ATLANTIC

45 R.P.M.

1963
Political Puppetry

VOCAL
A-22572 SP
MONO

CHEAP ART MANIFESTO
(P. Schumann)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

E DRUG BALLAD OF
MY PILLOW TALK

TEENAGE QUEEN BITCH MAGNE
DOWN BY THE RIVER OF TEARS

FEEL GUITAR RAG DOLL
THE TRUTH IS M







The curator Dominic Molon once described an exhibition as being “about the process,” which I like to think very much applies to REVERB at Torrance Art Museum. As much as Molon may have been speaking about the curator’s process, REVERB — a show in which art that references music shares a common space with artworks making sound — introduces “the process” to museum visitors.

Referencing music, the mute artworks isolate themselves to the aural imagination by allowing the sound in the room just to be. But the sounds in the room, an integral part of the works that make them, each want the visitors’ undivided attention while respecting, so to speak, each other’s space. It is a social art experiment without didacticism: play well with others. Creating such a show naturally involves artists whose work wants to be experienced uniquely, which is why the sound heard cannot be compared to a kind of Gesamtkunstwerk (complete artwork) like David Tudor’s Rainforest, as one participating artist inquired to my invitation. The visitor is therefore encouraged to experience REVERB’s sum and its parts from many perspectives, not least the aural and temporal — feel free, as Nam June Paik instructs in his 1973 video Global Groove, to “close your eyes... two-thirds open your eyes.”

How sound-making art corresponds to painting’s musical references amplifies the elephant in the room. Whose music do we hear when we look at a painting can also be asked of sound made by the art itself. What noise is heard from Marcel Duchamp’s 1916 with hidden noise? And what noise is heard from Ed Ruscha’s 1963 NOISE?

Influenced by Duchamp, John Cage’s thinking about noise and music caused an uproar when his seminal 4’33” (1952) — known as his “silent piece” — suggested that music, like beauty, is in the ears of the beholder, and by yielding to our aural environment we can learn to appreciate the sound of our surroundings anew. But by 1963, noise may have decidedly swayed in our consciousness against that which most people want from their music, illustrated by Ed Ruscha’s NOTES for TAM’s REVERB show fifty years later; yet, as Ed Ruscha’s NOISE both captures and transmits it in visual art, noise cannot be any less potent for those who use it in music.

REVERB is an effect, whose use in art and music also metaphorically describes how artists and musicians are inspired by each other, from our techniques and processes as much as by what we hear and see. REVERB at TAM is, overall, an artist’s show, and although the aural works here coexist their sounds are integral to each artist’s idea like any other mixed media work, underscoring the porous boundaries of materiality and the artistic process.

- Daniel Rothman



Marcel Duchamp, *A bruit secret. With hidden noise*, 1916/1964, ready-made with ball of twine and hidden object added by Alexina Duchamp pressed between 2 brass plates, 4.25 x 5 x 5 inches, Private Collection, © Succession Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2013

E GOT FRIDA
I LETSAS SE

THE MOST OF THE
THE MOST OF THE

THE MOST OF THE

THE MOST OF THE





KEEP SWINGING ON
NO GINGIN'S PEE

TODAY

LOVING

WITH

R LL

PEOPLE PLAY THAT BEAT IT AIN'T ME BABE BIRTH IS STRANGE



IG N DOL DANC
SAYG UNINAW NOXVIRE
IVE GOT BRIDAY ON MY MIND GAMES P

OW OF YOUR SMILE PLEASE DONT GO YOUR OWN WAY OUT WEST END GIRL
ST END GIRLS GOT RHYTHM OF THE RAIN
DONT GO YOUR OWN WAY O



DENOTATIONS: Musing on Muse-Fusing

"My god," fumed Charles Ives at the end of one of his rambling but cogent essays, "what has sound got to do with music?" As if in response, his near-contemporary Edgard Varèse declared, "Music is organized sound" – as tidy a definition as music has been given. (Perhaps we can define Art itself as "organized experience.") But a generation later, John Cage averred that "Everything we do is music," organized or not, sound or not. Theoretically and practically, these composers, founding fathers of the American avant garde and builders of some of our most delicious and delirious sound worlds, speak for us as much as to us. In their various ways they insist that music is sound and more than sound at the same time and that sound is music and something else besides music as well – which we know well enough – but that music and sound are not simply art forms or disciplines or experiences or allegiances, but conditions, circumstances threading their way through the rest of existence, intermingling and subverting other conditions and being polluted by other conditions in turn.

Where does music, or even sound, end and any other phenomenon begin? Can we see music? Can we taste sound? Can words be music? Can objects be sound? Beyond the dictionary's tidy definitions, beyond Wikipedia's voluminous accretion of commentary, music and sound – and art and words and all that – rub up against one another in our daily experience as well as our creative imaginations. The boundaries between music and sound, and either and everything else, are only as firm as we need them to be at any given moment. (If you're at a concert, you may need to be witnessing music, or you may need to be transported, beyond witness, by whatever the experience might be. And why shouldn't the deaf enjoy music, too, or even have their own kind?)

We know what music is, but we're always finding out what music can be. Music of one kind or another – and usually many kinds – pervades our lives and is by and large welcome in them. Sound, too, pervades our lives, a lot less benignly. But some of us listen to sound as if it were music; we're organizing sound in our heads, as we receive it. And what of those of us who organize sound in our heads as we see it? Synesthesia is clinically defined as a perceptual disorder, but that is because it is involuntary, and arguably disruptive of our quotidian lives, rather than because it is "wrong" per se. What if we imagine synesthetic relationships? We can't make ourselves see B-flat or hear orange, but we can imagine such alignments. We can certainly identify and respond to alignments that result from acculturation – anything from a "blue note" to a machine that looks like a musical instrument and thus makes you think sounds like it. Artists "translate" musical works into visual works, and vice versa (Mussorgsky's *Pictures at an Exhibition*, for instance, or Kandinsky's visceral response to hearing Schoenberg's *Second String Quartet*). Or they align themselves formally and spiritually and viscerally with their cohorts in other disciplines (impressionism, minimalism, punk, hip hop).

Of course, the other art forms, verbal, theatrical, imagistic, temporal, captured, enacted, also get into the act. Some of these other art forms claim an easy bond with music, others with visual art. Indeed, music and visual art do not seem to gravitate to, or spring from, one another the way, say, words and music do. But if spirit drives practice, music and visual art – especially when revealed as component souls, sound and image – have been embracing one another with increasing fervency over the last two centuries (at least in the western world, whose cultural discourse had theorized disciplinary distinction). These long-lost cousins get to kissing because they each recognize shared passion in the other.

Where does music end and any other art begin? The arts distinguished themselves one from another to the ancient Athenians and Louis XIV's academicians; but then and since, they have yearned to embrace one another in an orgy of muses. The Gesamtkunstwerk Wagner postulated in the late 19th century and the theories of Intermedia that emerged from Cage's pedagogy (and example) in the mid-20th century insisted that the separation of the arts only set them up to re-combine. Other civilizations regard artistic production as the result more of skill sets than of disciplinary rigor. (As the tribal elder in one of Cage's stories says, "We have no 'art'; we simply do the best we can.") Nowadays, the "total work of art" can be conceived, designed, generated, and witnessed on one's home computer. The limitations are less and less those of the technology and more and more of the imagination.

And that's where "Reverb" rolls in. Many shows, and performances, have recognized and exploited the art-music/image-sound interface. Indeed, there is currently a surge in exhibitions documenting contemporary (and to a certain extent historical) in-your-eye-and-earwork. This exhibition, however, filled with stuff to see and hear as it may be, premises sonic rather than merely musical conditions surrounding and emanating from images and objects. Conversely, it also premises specific musical referents – cultural constructs as opposed to sonic phenomena – as driving factors in artistic production.

The conception and elaboration of "Reverb" has entailed its own intermusing, a confluence of disparate thinking. The exhibition's curators came to a consideration of music and art's relationship not simply from different positions but from different conceptions. Daniel Rothman, looking at art from a musician's – or, if you would, sound-organizer's – standpoint, defined the crux of his search as sound production, that is, art objects fashioned to produce or engage audible effect. Max Presneill, approaching music as a visual artist, sought artists and artwork preoccupied with music (not just sound) as a cultural production. Presneill's and Rothman's concerns, discrete though they may be, address significant practices current to both artistic and musical discourse. Each curator alone could have assembled a notable display of "crossover" work. As it stands, "Reverb" crosses Rothman's premise over Presneill's, positing not so much an alpha and omega of art-music interfacing as its x and y axis. Artists working materially with sound meet artists responding conceptually to the music of their time. (Yes, there are other aspects of the art-music relationship to consider: they constitute the z axis.)

This selection of artworks representing music, artworks making sound, artworks made of sound, and so forth, thus describes a broad but constant oscillation between the realms of musical and artistic investigation. It results from parallel beliefs, that sound has a sculptural quality to it; that a concert and the music in it benefit from light shows and elaborate visual displays; that a record cover is an integral part of the listening experience; that it's all just rock 'n' roll. Music can have a deeply atavistic (if still acculturated) effect on us the way visual artwork can hardly; but one picture is still worth a thousand words – which, if you're counting lyrics, translates into a thousand notes.

As Frank Zappa summarized it, "Everything we do makes noise or stinks." Happily, he gave us a choice.

- Peter Frank









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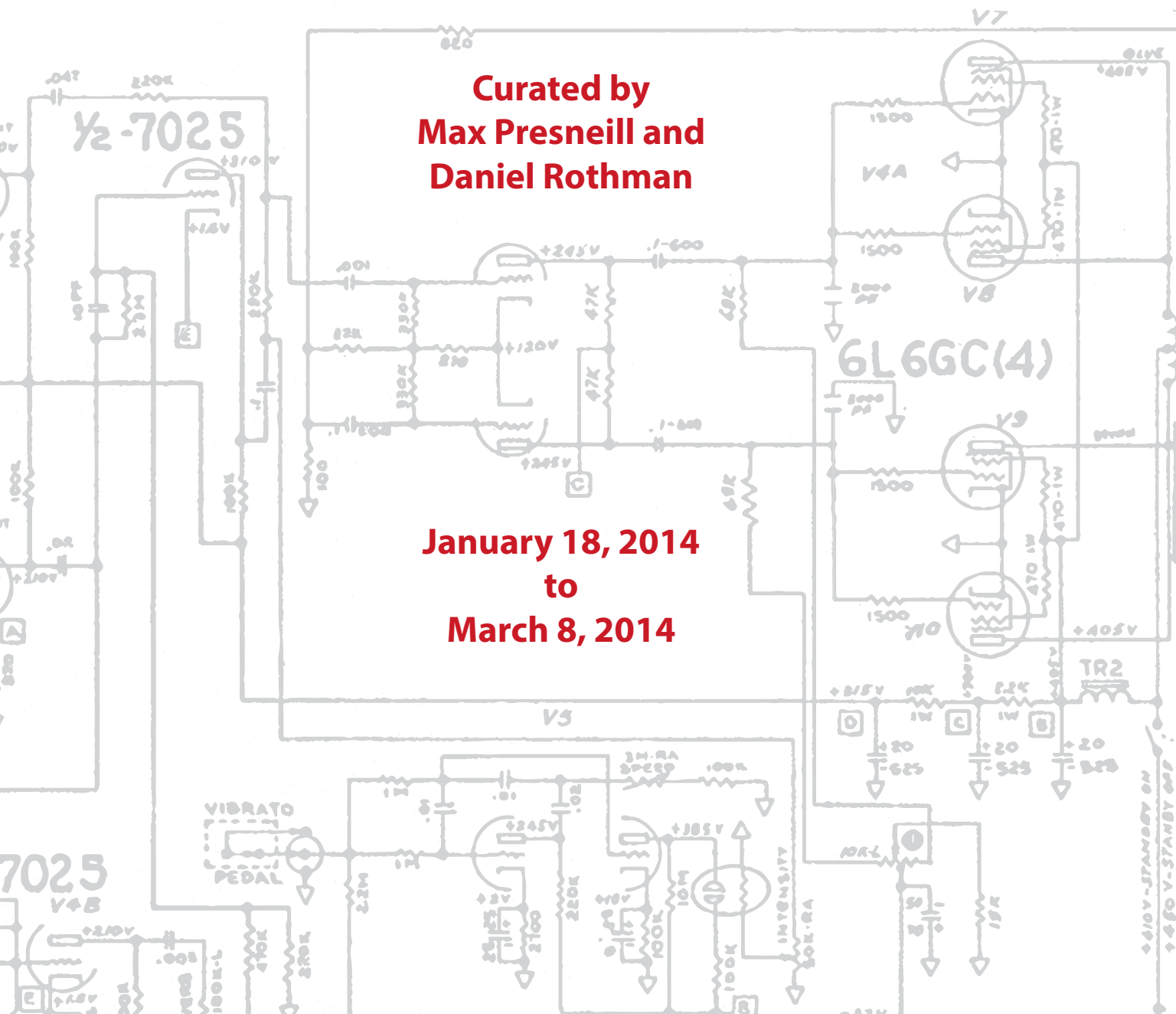
S THE DRUG BALLAD OF A THING
TAT KLT WOTID IM NO KRAL
THE RIVER OF YEARS ON MY PILLOW TALK TALK
THE RIVER OF YEARS ON MY PILLOW TALK TALK

REVERB

Music as Both Inspiration & Content in Contemporary Art

**Curated by
Max Presneill and
Daniel Rothman**

**January 18, 2014
to
March 8, 2014**



VIBRATO

0125001	ON REPORT MODEL
0125002	TR1-125P34A
0125003	TR1-125P34A
0125004	TR2-125C1A
0125005	TR3-125A29A
0125006	TR4-125A20B

[illegible]

Matt Stokes

02162	ON REPORT MODEL TR1-125P34A
022756	TR1-125P34A
022007	TR2-125C1A
022009	TR3-125A29A
022081	TR4-125A20B

Tyler Adams

Rumble

2013

Speakers, amplifier, and sheet metal

70 x 36 x 36 inches

courtesy of the artist



Steven Bankhead

Fuck Forever

2013

Oil on raw canvas

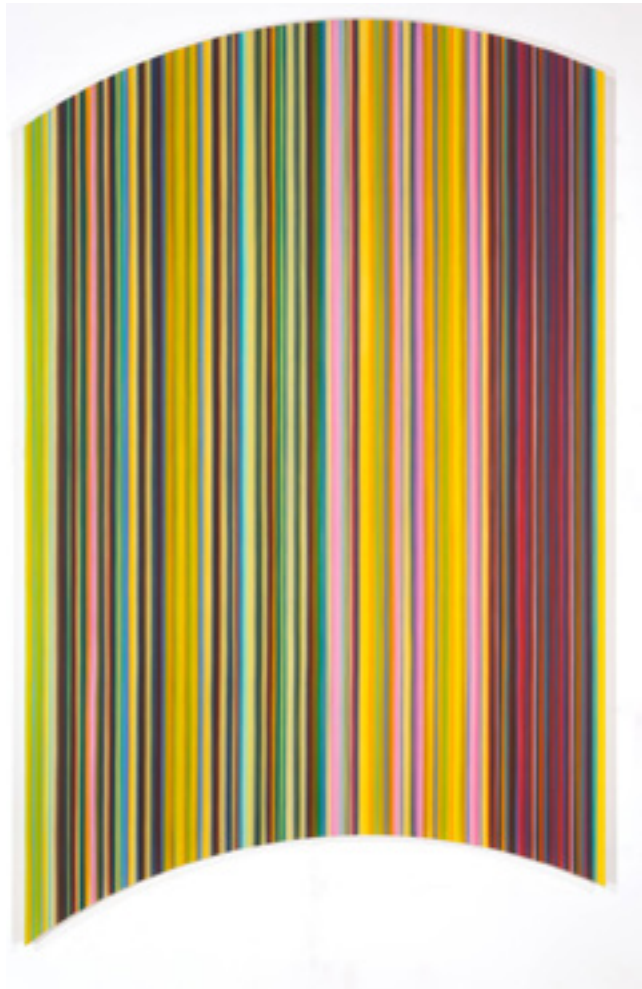
96 x 96 inches

courtesy of the artist and Galerie Andreas Binder, Munich

FUCK

FOREVER

Tim Bavington



Above: *Kiss #1*
2013
Synthetic polymer on canvas stretched over panel
90 x 60 inches
Courtesy of the artist and Mark Moore Gallery,
Los Angeles, CA.

Opposite: *She Is Love*
2011
Synthetic polymer on canvas
72 x 72 inches
Courtesy of the artist and Mark Moore Gallery,
Los Angeles, CA.



Juan Capistran

Stalag Riddim (Rhythmanalysis Version) or Wake The Town And Tell The People!

2010

Felt over wood structures

108 x 288 inches

Courtesy of the artist and Thomas Solomon Gallery, Los Angeles, CA

Graham Dolphin

Stones

2013

Plaster, ink, graphite, varnish

Dimensions variable

Courtesy the artist and Lora Reynolds Gallery, Austin, TX



Kurt
2013
ink on paper
14 1/2 x 12 inches
Courtesy the artist and Lora Reynolds Gallery, Austin, TX



WILL NOT BE REWARDED WITH THIS WILL BE
VEASED

Sean Duffy



You Light Up My Life part 1 & 2

2013

2 - 5 gallon gasoline containers, 2 - 5 gallon diesel containers, 2 - 5 gallon kerosene containers, 56 music boxes playing You Light Up My Life, Feelings, Close to You, The Impossible Dream, Don't Cry for Me Argentina and Born Free
Dimensions variable

Courtesy the artist and Susanne Vielmetter Los Angeles Projects, Los Angeles, CA



Martin Durazo

Butcher Baby

2013

Acrylic on canvas

72 x 96 inches

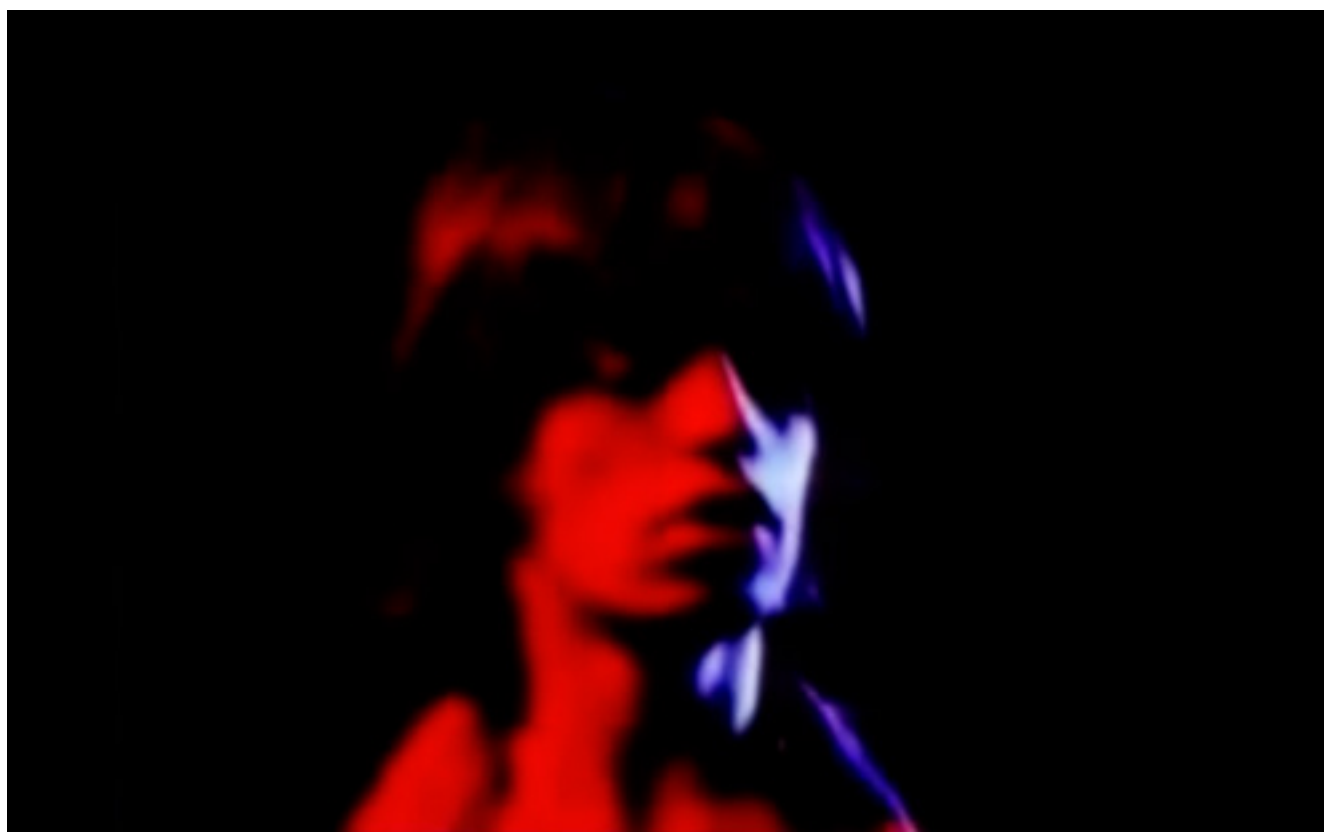
Courtesy of the artist and Luis De Jesus Los Angeles, Los Angeles, CA



Deanna Erdmann

Opposite: *Untitled (Satisfaction)*
2014
HD video
Courtesy of the artist

Next Page: *Untitled (Women)*
2014
HD video
5:48 minutes
Courtesy of the artist







Jacqueline Kiyomi Gordon

Not Judging You, I'm Judging Me
(Installation view)

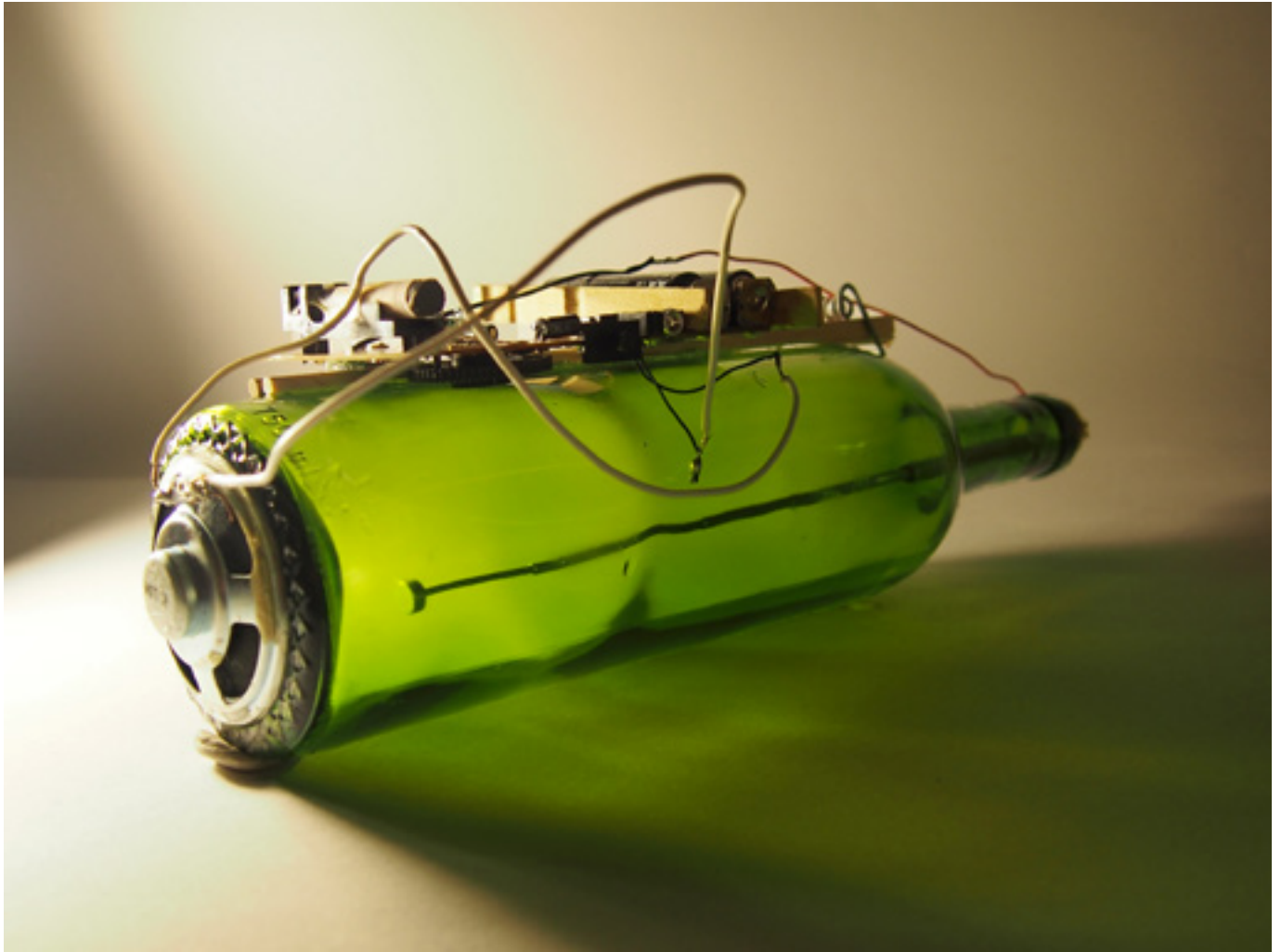
Attractor 2
2013
Aluminum, Dyed Acoustical Panels
64 x 54 x 30 inches

Divider 1
2013
Acrylic, Aluminum
Variable

Listening 4
2013
Single channel audio
Courtesy of the artist



Kio Griffith



Above: *White Elephant / Fukushima Daiichi No. 1*
2013

Wire, resistor, germanium diode, bottle, wood,
antenna, speaker, batteries

14 x 3 x 4 inches

Courtesy of the artist

Next Page: *Revolutions Per Minute*
2013

Eradicated 7-inch vinyl, labels, adapter,
one-minute tracks

7 x 7 inches each

Courtesy of the artist



Mineko Grimmer

Foursquare

2014

Ceramic vessels, mixed media

38 x 20 inches each

Courtesy of the artist and Koplín Del Río Gallery, Los Angeles, CA



Martin Kippenberger

ALLEN GEWALTEN ZUM TROTZ SICH ERHALTEN...

(Despite the violent forces against us...)

1973

print on paper

5 7/8 x 8 1/4 inches (folded dimension) / 16 1/2 inches (open)

Courtesy of Daniel Rothman



MARTIN KIP

Gil Kuno

Noisemakers

2014

Radio, sandpaper, amplification

15 x 4 x 12 inches

Courtesy of the artist



William Leavitt

Wind Sound

1970

Mixed media

Variable

Courtesy of the artist and Greene Naftali Gallery, New York, NY



Adam D. Miller

Necromorph / Scream On Electric Head

2013

Mixed media on canvas

79 x 110 inches

Courtesy of the artist



Dave Muller



Twin Reverb
2014
Acrylic on wall
Dimensions variable
As installed 9 x 2,900 inches

TxFx - PxBxLx (x2)
2010
Acrylic on paper
7 1/4 x 105 3/4 inches
Courtesy of the artist and Blum & Poe, Los Angeles

DOPE MAN IN BLACK IS THE COLOR O.
SLOW RIDE A WHITE HORSE WITH NO

BY LANGUAGE
LANGUAGE

ROUGH 62
ROUGH 62

Andy Ralph



Chris (Lip-Sync)

2013

Tabletop fountain, guitar amplifier, SM-58 microphone, microphone stand,
iPod with backing tracks, cables, Big-Muff pedal

49 x 58 x 49 inches

Courtesy of the artist

Detail view on page 3



Steve Roden

lonely music

2013

Collage on paper

8.5 x 11 inches

Next page: *somewhere a music* (detail)

2013

Collage on paper

9 x 12 inches

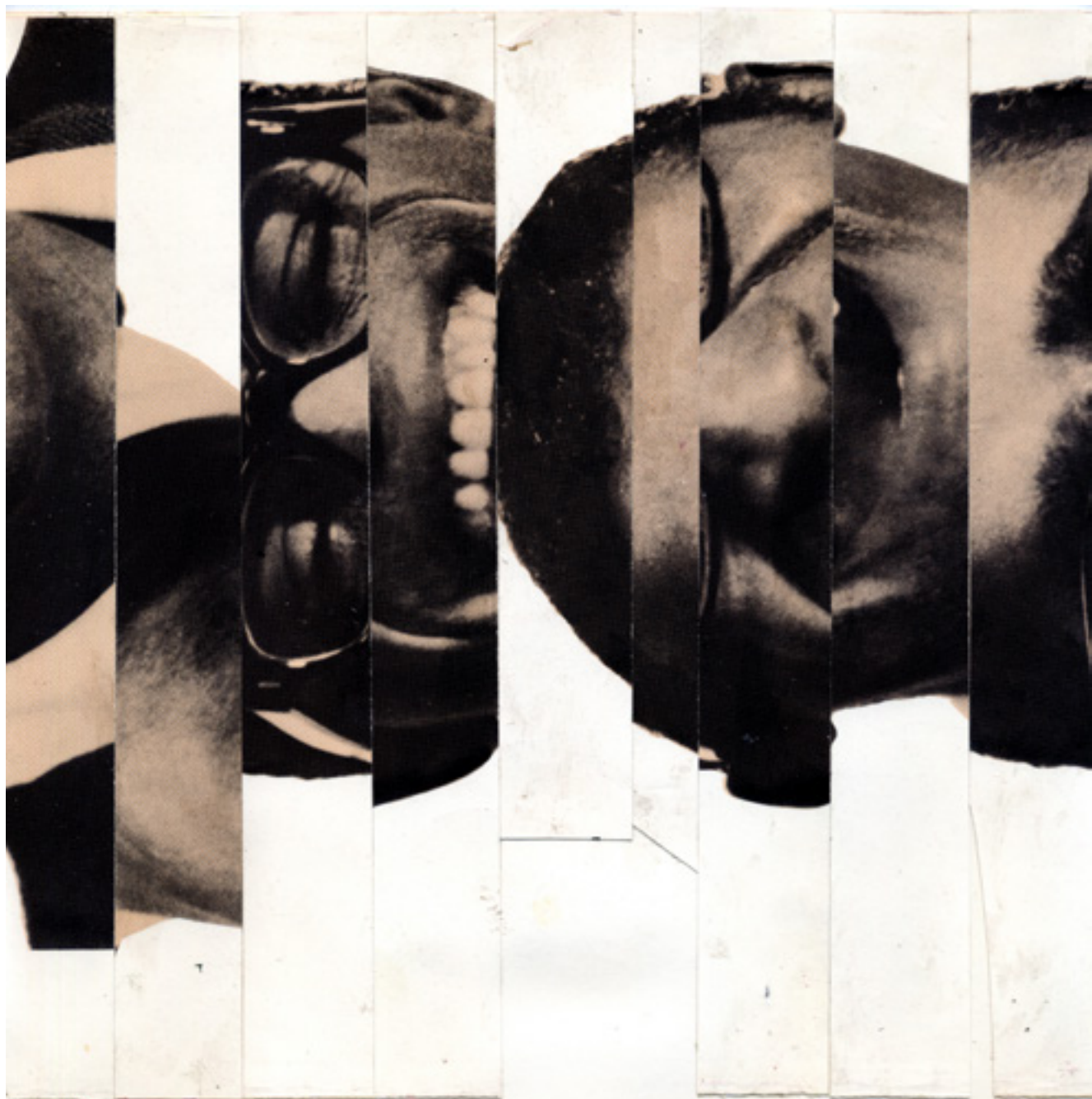
Next page: *those were the words* (detail)

2013

Collage on paper

9 x 12 inches

Courtesy of the artist and Susanne Vielmetter Los Angeles Projects, Los Angeles, CA



LONELY

MUSIC

FROM

SOMEWHERE.



MUSIC



Those were the
Those were the
Those were the
Those were the

Words



Marina Rosenfeld

...plays Liszt

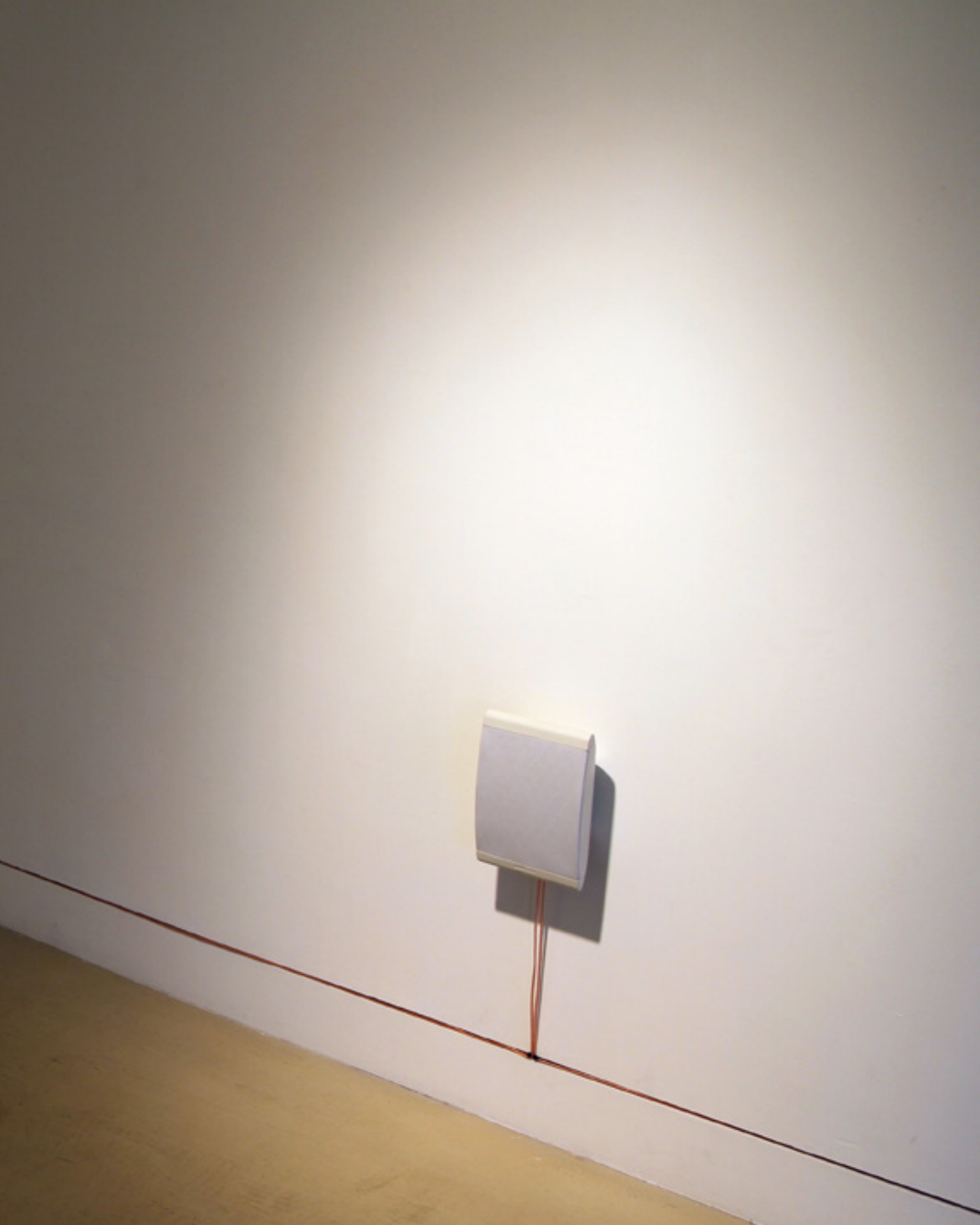
2014

Sound recording

(Liebestod transcription, bars 14-15, 17, 34,
39, 50), loudspeakers

Dimensions variable

Courtesy of the artist



Ed Ruscha

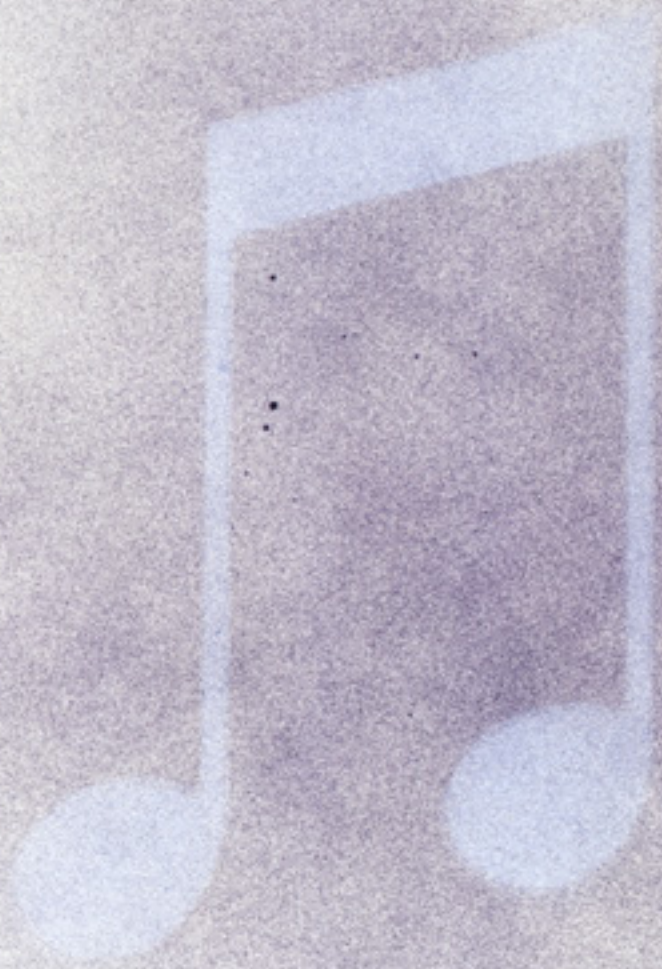
Notes

2013

Acrylic on paper

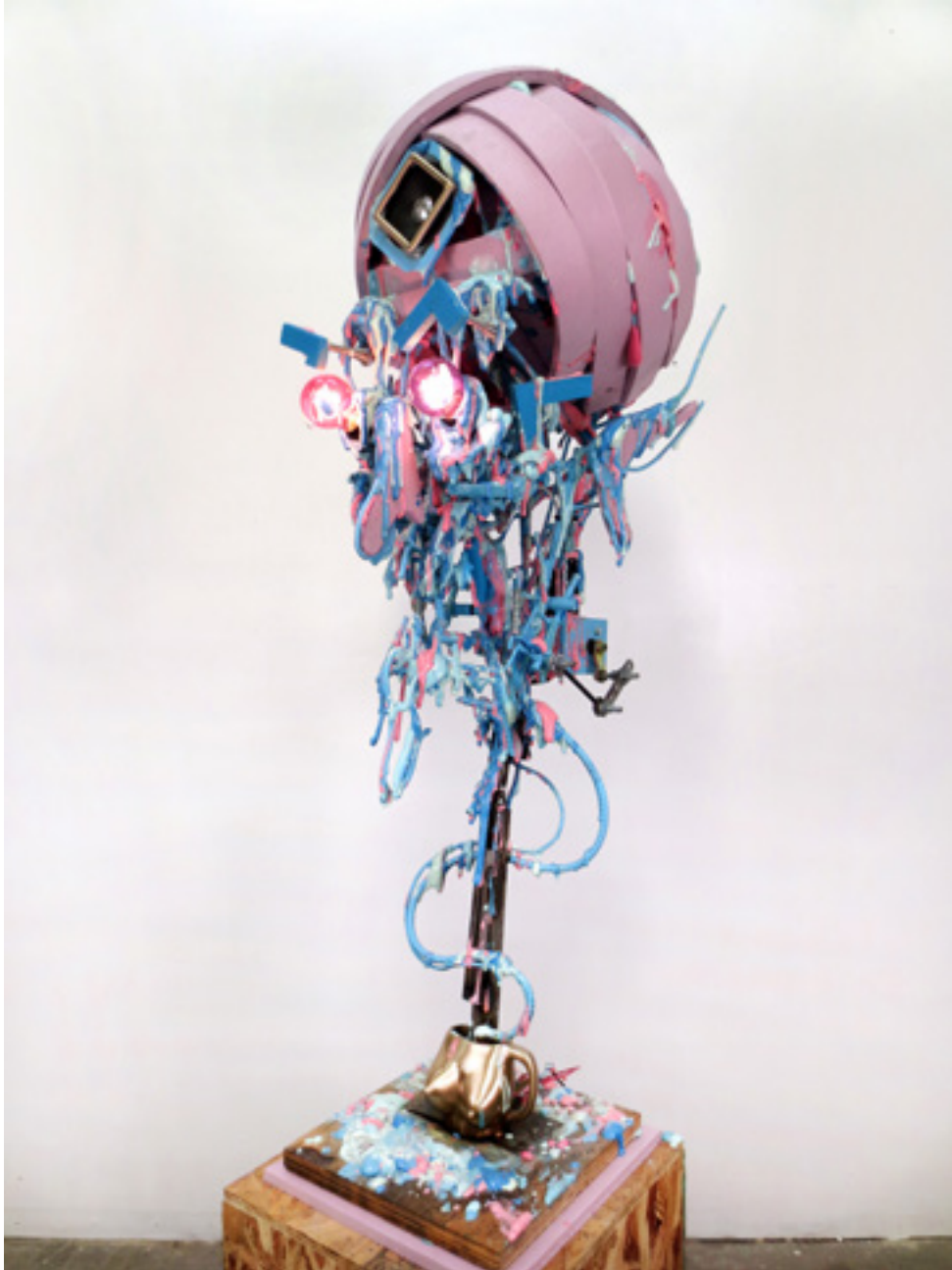
11 1/2 x 8 inches

© Ed Ruscha. Courtesy of the artist and Gagosian Gallery



Eden Lee 2013

Andrew Sexton



The Ballad of Big Mike

2014

Steel, bronze, paint, urethane foam, electronic components,
audio track "Blue Christmas" by Mike Farsky

72 x 24 x 24 inches

Courtesy of the artist

Photo credit: Sarah Mackenzie-Smith



Matt Stokes

Long After Tonight

(Production Stills)

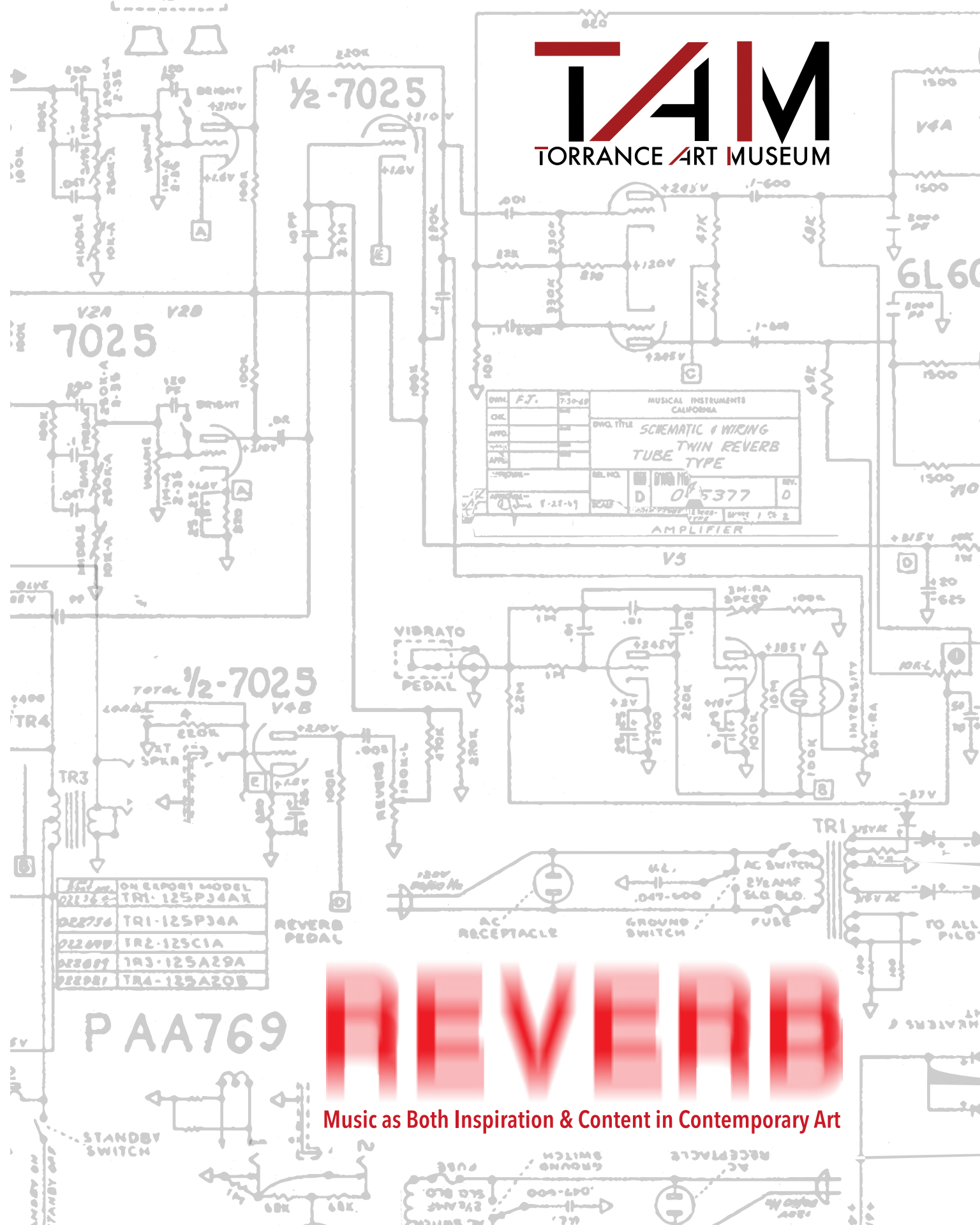
2005

Color super 16mm film and stereo audio transferred to
Digibeta and DVD

Approx 6" 45'

Commissioned by Dundee Contemporary Arts (DCA), UK
Courtesy of Samson Projects, Boston, MA





REVERB

Music as Both Inspiration & Content in Contemporary Art

PA769