

With Hidden Noise

With Hidden Noise is an exploration of sound art that asks museum visitors to spend time listening more carefully, revealing the richness of sound in the world. Titled after Marcel Duchamp's readymade of a ball of string containing a mysterious sound-making object hidden in its folds, this exhibition brings together evocative sounds, some recognizable from traditional instruments and field recordings, and others masked through electronic processes.

Sound art has a long lineage that can be traced from the "Futurist Manifesto" through subsequent movements and genres, such as Fluxus, conceptual art, and performance art, up to the most recent artistic uses of the latest developments in new technologies. Over the last 15 years, a number of larger survey shows have tracked this history, but *With Hidden Noise* makes understanding and experiencing sound art accessible to a wider audience.



Marcel Duchamp, *With Hidden Noise*, 1916. ©2011 Artists Rights Society (ARS), New York/ADAGP, Paris/SucceSSION Marcel Duchamp.

Stephen Vitiello, an artist who has worked with sound for over 20 years, transforming anodyne noises into compelling soundscapes, curates *With Hidden Noise*. Artists include Vitiello and Taylor Deupree, Jennie C. Jones, Pauline Oliveros, Andrea Parkins, Steve Peters, Steve Roden and Michael J. Schumacher.

With Hidden Noise highlights the fact that interesting projects can come with few components – in this case, a DVD, 5 speakers, and a subwoofer. The source material provided by Independent Curator International (ICI) gives venues the freedom and accessibility to tailor the exhibition to their specific programs and local context, encouraging responsive and collaborative involvement between venues and audiences. USF Contemporary Art Museum chose to include visual art works by Jennie C. Jones, Steve Roden and Stephen Vitiello to present an expanded view of their practice.

ICI *With Hidden Noise* is part of ICI's Exhibitions in a Box series. Produced by Independent Curators International (ICI), New York, this exhibition is curated by Stephen Vitiello. *With Hidden Noise* is made possible, in part, by a grant from the Andy Warhol Foundation for the Visual Arts; the Horace W. Goldsmith Foundation; the Robert Sterling Clark Foundation; and the ICI Board of Trustees.

<http://curatorsintl.org>

About the Artists and Curator

Taylor Deupree - Taylor Deupree is an accomplished sound artist whose recordings, rich with abstract atmospherics, have appeared on numerous record labels, and in site-specific installations at such institutions as the ICC (Tokyo, Japan) and the Yamaguchi Center for Arts and Media (Yamaguchi, Japan). His music emphasizes a hybrid of natural sounds and technological mediation, and is marked by a deep attention to stillness, an almost desperate near-silence. His passion for the studio as a recording instrument is paramount in his work, but there is no hint of digital idolatry. If anything, his music shows a marked attention to the aesthetics of error and the imperfect beauty of nature, to the short circuits not only in technological systems but in human perception.

http://www.12k.com/index.php/site/artists/taylor_deupree/

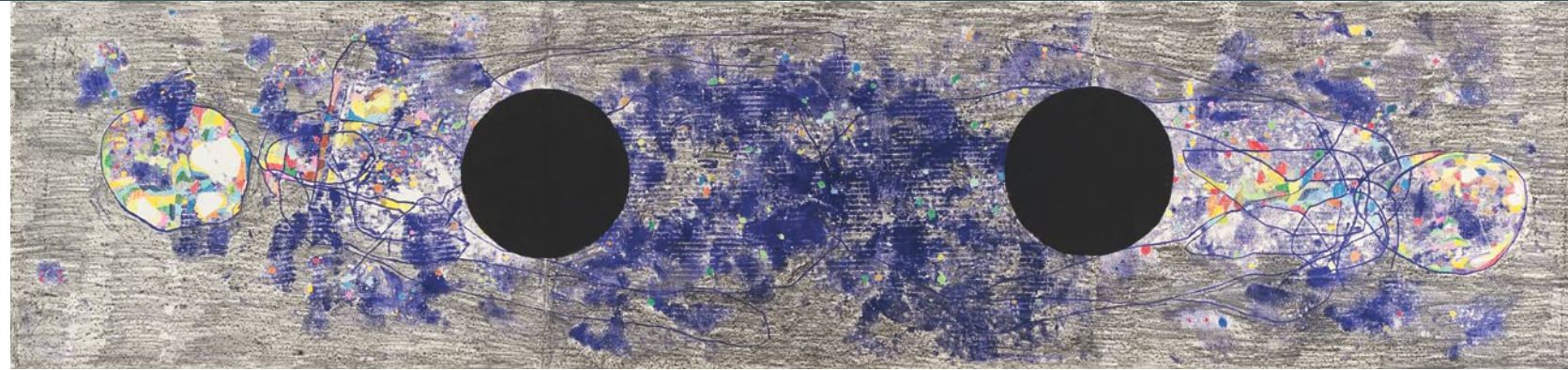
Jennie C. Jones - Jennie C. Jones creates audio collages, paintings, sculptures, and works on paper that explore the formal and conceptual junctures between modernist abstraction and black avant-garde music, particularly jazz. Jones' work has been exhibited at major art institutions including: The Studio Museum in Harlem; The Atlanta Contemporary Art Center; Yerba Buena Center for the Arts, San Francisco; Urbis Art Center in Manchester, UK; and The Hirshhorn Museum and Sculpture Garden, Washington DC. Jones has participated in numerous prestigious artists residency and fellowship programs, both nationally and internationally.

<http://www.jenniejones.com/inquires/>

Pauline Oliveros - Pauline Oliveros' career spans fifty years of boundary dissolving music making. In the 1950s she was part of a circle of iconoclastic composers, artists, and poets gathered together in San Francisco. Since the 1960s she has influenced American music profoundly through her work with improvisation, meditation, electronic music, myth and ritual. She is the founder of "Deep Listening," which she describes as "listening in every possible way to everything possible to hear no matter what one is doing." Such intense listening includes the sounds of daily life, of nature, of one's own thoughts as well as musical sounds. She was awarded the 2012 John Cage award from the Foundation of Contemporary Arts. Oliveros is Distinguished Research Professor of Music at Rensselaer Polytechnic Institute, Troy, NY, and Darius Milhaud Artist-in-Residence at Mills College.

<http://www.paulineoliveros.us/about.html>

Andrea Parkins - Andrea Parkins is a New York-based sound artist, composer and electro-multi-instrumentalist who also makes and arranges objects and images. Known especially for her dynamic



Steve Roden, *when the body becomes a city and the city becomes a body (stereo)*, 2013 (Photo Courtesy of the Artist and CRG Gallery)

timbral explorations on the electric accordion and inventive use of customized sound processing, she wields a sonic language that is both fractured and fluid – releasing awkward electronic disruptions, concretized sampling and explosive feedback into the rising flow of her electric accordion's sonority. She creates sound art works and compositions for solo and ensemble instruments. Her audio works and performances have been presented at the Whitney Museum of American Art, The Kitchen, and Experimental Intermedia, among other contemporary art/multimedia venues.

<http://www.goddard.edu/people/andrea-parkins/>

<https://soundcloud.com/andreaparkins>

Steve Peters - Steve Peters makes music and sound for many contexts and occasions using environmental recordings, found/natural objects, electronics, acoustic instruments, and voices. His work is often site-specific, attentive to the subtle nuances of perception and place. He also performs with the Seattle Phonographers Union, and works as a freelance producer, writer, and curator. Since 1989 he has been the Director of Nonsequitur, a non-profit organization presenting experimental music and sound art, currently via the Wayward Music Series at the Chapel Performance Space in Seattle.

<http://steve-peters.blogspot.com/2007/07/biocr.html>

Steve Roden - Steve Roden is a visual and sound artist whose work includes painting, drawing, sculpture, film/video, sound installation, text and performance. Roden's working process uses various forms of specific notation (words, musical scores, maps, etc.) and translates them through self invented systems into scores, which then influence the process of painting, drawing, sculpture, and composition. The inspirational source material becomes a kind of formal skeleton that the abstract finished works are built upon. Roden has had numerous solo and group exhibitions internationally, including: Mercosur Biennial, Porto Alegre Brazil; Centre Georges

Pompidou, Paris; San Diego Museum of Contemporary Art; and Hammer Museum, Los Angeles.

<http://www.inbetweennoise.com/bio/>

Michael J. Schumacher - Michael J. Schumacher is a composer, performer and installation artist working predominantly with electronic and digital media. He creates sound environments that evolve over long time periods. He imbues these generative, algorithmic structures with an abundance of sonic material, resulting in forms that flow through a wide range of moods, timbral combinations and textural densities. In their realization, Schumacher uses multiple speaker configurations that relate the sounds of the installation to the architecture of the exhibition space. Schumacher's sound installations have been heard at: Art in General; Apex Art; PS 1; The Kitchen; and Sculpture Center in New York City; among others.

<http://www.berliner-kuenstlerprogramm.de/en/gast.php?id=1220>

<http://michaelschumacher.com>

Stephen Vitiello - *With Hidden Noise* is curated by Stephen Vitiello, a sound and media artist whose installations have been presented internationally both in public spaces and museums. Among his recent projects are *A Bell for Every Minute*, a site-specific project commissioned by Creative Time for the High Line in New York (2010), and included in the Museum of Modern Art's exhibition *Soundings: A Contemporary Score* (2013). Vitiello has performed nationally and internationally, at locations such as the Tate Modern, London; the San Francisco Electronic Music Festival; The Kitchen, New York; and the Cartier Foundation, Paris. Vitiello has collaborated extensively, working with such artists as Tony Oursler, Julie Mehretu, Joan Jonas, Steve Roden, Nam June Paik and Ryuichi Sakamoto. Originally from New York, he is now based in Richmond, Virginia where he is a professor in the department of Kinetic Imaging at Virginia Commonwealth University.

<http://www.stephenvitiello.com/about/>

Exhibition Checklist

Curated by Stephen Vitiello © 2014

Pauline Oliveros
Pauline's Solo, 2008
12:28
Courtesy of the Artist

Jennie C. Jones
From the Little Big Breath Series: Piccolo Largo, 2008/2011
3:11
Courtesy of the Artist

Michael J. Schumacher
Filters and Filtered, 2011-2014
9:59
Courtesy of the Artist

Taylor Deupree & Stephen Vitiello
Decay, Decay, Delay, Decay, 2014
7:13
Courtesy of the Artist

Andrea Parkins
Room 1, Study B: Three Rooms in the Memory Palace, 2013-2014
14:21
Courtesy of the Artist

Steve Roden
ambrotos, 2011
10:30
Courtesy of the Artist

Steve Peters
The Very Rich Hours: Canyons, 2009
13:50
Courtesy of the Artist



Jesse Vance of The Venture Compound (Photo by Jim Grinaker)

Associated Visual Works

Jennie C. Jones
Dark Gray Tone with End Measure, 2013
Acoustic absorber panel and acrylic paint on canvas
48 x 36 in.
Courtesy of the artist and Sikkema Jenkins & Co., New York, NY

Jennie C. Jones
Song Containers #1, 2010
Song Containers #12, 2010
Song Containers #14, 2010
Song Containers #18, 2010
Collage and ink on paper
15 x 10 in. each
Courtesy of the artist and Sikkema Jenkins & Co., New York, NY

Steve Roden
when the body becomes a city and the city becomes a body (flaneur), 2013
Printer's ink, pencil, colored pencil on paper
68-5/8 x 44-3/4 in. (frame)
Courtesy of the artist and CRG Gallery, New York, NY

Steve Roden
when the body becomes a city and the city becomes a body (stereo), 2013
Printer's ink, pencil, colored pencil on paper
23-7/8 x 95 in. (frame)
Courtesy of the artist and CRG Gallery, New York, NY

Stephen Vitiello
Captiva Polaroids (large view): Bell and Dock, 2013
Captiva Polaroids (large view): Bob's Chair and Sunset, 2013
Captiva Polaroids (large view): Bob's Chair and Sunset (Green Processing), 2013
Captiva Polaroids (large view): Hidden Bird and Blue Night, 2013
Captiva Polaroids (large view): Night View (Double Vision), 2013
Unique archival inkjet prints
19-1/2 x 36-1/4 in. each
Courtesy of the artist and American Contemporary, New York, NY

Stephen Vitiello
Light Reading(s): Visual Mix, 2013
Single-channel video with sound
12 min.
Courtesy of the artist and American Contemporary, New York, NY

Foreword + Acknowledgements

The USF Contemporary Art Museum is delighted to have the opportunity to work once again with Stephen Vitiello, curator and participating artist in the exhibition, *With Hidden Noise*.

Stephen Vitiello first visited the museum in 2005 to participate in *AudioFiles*, an exhibition CAM organized which also featured works by Céleste Boursier-Mougenot and Christian Marclay. *AudioFiles* brought together converging elements of the spectrum of sound art. The artists created individually engaging and enigmatic sonic installations which defied convention and resisted categorization. The exhibition represented what was then an emerging and provocative art form by drawing connections between artist modalities and experimental media. The works reflected on the characteristics of sound as it influences our lives in its most immediate and compelling aspects.

With Hidden Noise, presented ten years later, provides us with the opportunity to explore the genre of sound art from another vantage point. As a presenter of *With Hidden Noise*, CAM has elected to expand the concept and configure the show to include visual artworks by Jennie C. Jones, Steve Roden and Stephen Vitiello that will provide access to the sound works by these artists. Stephen Vitiello's haunting photographs, Polaroids that were scanned while developing and then enlarged to accentuate their distortions, appear to capture the listening aspect of his sound work, with its subtleties of sound. The

images, taken during his recent residency on Florida's Captiva Island with the Rauschenberg Foundation, suggest traces of previous events that seem familiar, yet have a sense of the unknown. Conceptual artist Jennie C. Jones employs a variety of media, mixing vocals and instrumentals, distorting and weaving sound that become associations reflected in her visual artworks. She is represented by a series of precisionist, minimalist collage and ink on paper works, as well as one of her "acoustic" paintings that is made from an industrial sound absorber. By her application of paint to its surface, Jones' painting suggests a speaker that viewers may interpret as a source of sound. Process-based multimedia artist Steve Roden uses translated notations, often drawn from words,

maps and graphs, and turns them into musical scores. He then uses those scores to create drawings, paintings, sculptures and films. Roden has two paintings from the series *when the body becomes a city and the city becomes a body* that illustrate his process paintings, with the incorporation of his body dimensions to those compositions.

My sincere appreciation and thanks to all of the artists and galleries who made the exhibition a reality this summer: Stephen Vitiello, for his collaborative spirit on all aspects of the project, from the selection of artworks to the development of the Listening Program, it has been a pleasure working with you and American Contemporary; my thanks also to Jennie C. Jones and Sikkema Jenkins, New York; and Steve Roden and CRG Gallery, New York.

My thanks to the faculty and staff at the Institute for Research in Art, notably Shannon Annis, Mark Fredricks and Don Fuller, for their willingness to share their knowledge of and experience with the Bay area's music and sound audiences with me and other colleagues, in order to select, present and promote this exciting project; to Tony Palms, who is responsible for the unique redesign of the galleries in order to accommodate the visual art and the sound exhibitions, along with his staff Vincent Kral, Ian Foe, Eric Jonas, and Andrea Tamborello, students Juan Jimenez and intern Nadia Ivanova; the USF Library, for lending the Knoll furniture for the sound installation,

and to members of the Institute for their extended efforts to realize this exhibition: Margaret Miller, Director; Peter Foe, Amy Allison, Sarah Howard, Noel Smith, Megan Voeller, David Waterman and Randall West. I would also like to thank Jesse Vance, The Venture Compound, St. Petersburg for working with us on our closing event, and WMNF Community Radio, for their ongoing support of the Contemporary Art Museum, and the arts in the Tampa Bay area.

Alexa Favata, Deputy Director
Institute for Research in Art



Jennie C. Jones, *Dark Gray Tone with End Measure*, 2013
(Photo: Peter Foe, USFCAM)

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Cover image: Stephen Vitiello, *Captiva Polaroids: Dock*, 2013



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