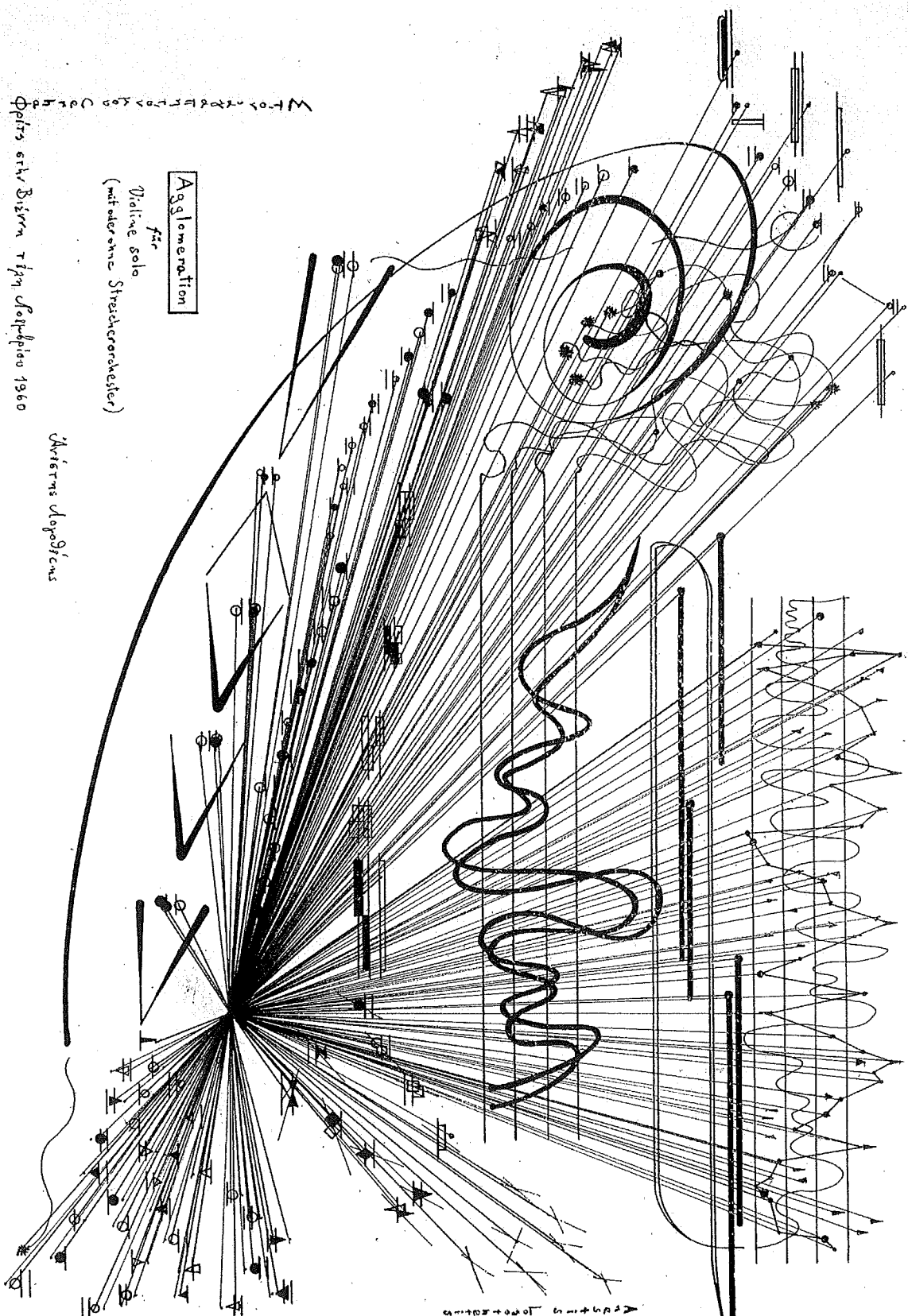


THE SCORE



THE

SCORE

THE IAN POTTER

MUSEUM

OF ART

Foreword

Taking as its starting point the performance score as a form of translation, this exhibition explores the current cross-disciplinary trend in contemporary art, which has seen dance, music and vocal performance increasingly incorporated into visual artworks. However, the works in *The Score* and the conversations developed between them across the exhibition, do more than simply transpose one discipline into another, and instead investigate, and in many instances, embody, the slippages, correspondences and at times, the tensions that can exist between one form of artistic practice and another, and the exciting possibilities that emerge when they are brought together to effectively create something new.

The multidisciplinary nature of *The Score* fulfils the Potter's ambitions to exhibit art within an expanded field that reflects the diverse intellectual endeavours of our academic context, and we are delighted that the connections that the exhibition provides across different disciplines will encourage exciting teaching and learning opportunities. As befits an exhibition exploring interdisciplinary practice, *The Score* will also be accompanied by a performance program presented in association with Melbourne Festival. The Potter is thrilled to be able to premiere celebrated conceptual artist Charles Gaines' chamber opera *Sound Text* and Michaela Gleaves' choir performance *A Galaxy of Suns* for Melbourne audiences. In addition, a range of music, dance and performance events will occur across the Museum's galleries throughout the course of the exhibition. We are grateful to the many colleagues and experts who have been instrumental to this program, particularly Jonathan Holloway, Director, and the team at Melbourne Festival; Brett Kelly of Melbourne Symphony Orchestra, and Gloria Gamboz, Artistic Director of Concord Ensemble.

This handsome publication includes new writing by the exhibition's curator, Jacqueline Doughty, and I congratulate her for an essay that so beautifully encapsulates the complex, poetic and imaginative thinking behind the development of the exhibition and for the exhibition itself. Thanks and congratulations are also due to Sally Gardner, Senior Lecturer in Art and Performance, Deakin University and Cat Hope, Head of the Zelman Cowan School of Music at Monash University for their wonderful contributions to this catalogue, and for the way in which their knowledge of their respective disciplines provides new insights and connections for those of us trained in the visual arts. We also acknowledge the publication's designers Daniel Peterson and Caroline Cox and thank them for so elegantly capturing the spirit of the exhibition in their work.

An ambitious exhibition such as *The Score* (one of the first in the Potter's history to encompass the three floors of the Museum) would not have been possible without the generous support of the Australia Council for the Arts, Naomi Milgrom AO and the Consulate General of the United States, Melbourne, and I thank them warmly for their involvement. I also acknowledge and thank the Museum's Chair, Mr Peter Jopling AO QC for his passionate advocacy of the Potter's programs. Sincere thanks are equally due to the many lenders to *The Score*: Theodore Wohng; the Art Gallery of New South Wales, Sydney; The Australian Ballet, and to the University's own Cultural Collections, who have generously provided many of the exhibition's historical counterpoints — Baillieu Library Special Collections, the University of Melbourne Music Library and the Grainger Museum.

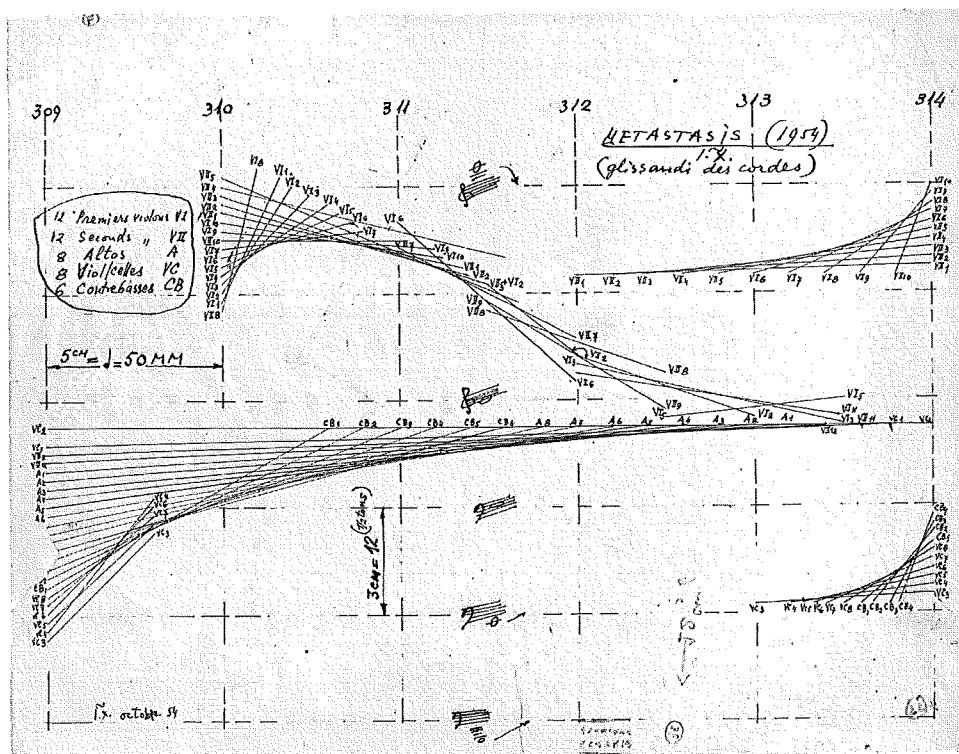
We are delighted that the range of artforms represented in *The Score* has enabled the Potter to continue to build its connections with the staff and students of the Victorian College of the Arts, and that the exhibition will inform projects by students in dance, music composition and animation during Semester Two.

We thank and acknowledge Dr Sandra Parker, Dr Anthony Lyons and Paul Fletcher for their enthusiasm and support of these endeavours. We are also indebted to Professor Su Baker, until recently, Director of the VCA and now Provost (Engagement); Professor Jon Cattapan, the newly appointed Director of the VCA, and the Visual Arts team for their generous support of Charles Gaines' visit to Melbourne.

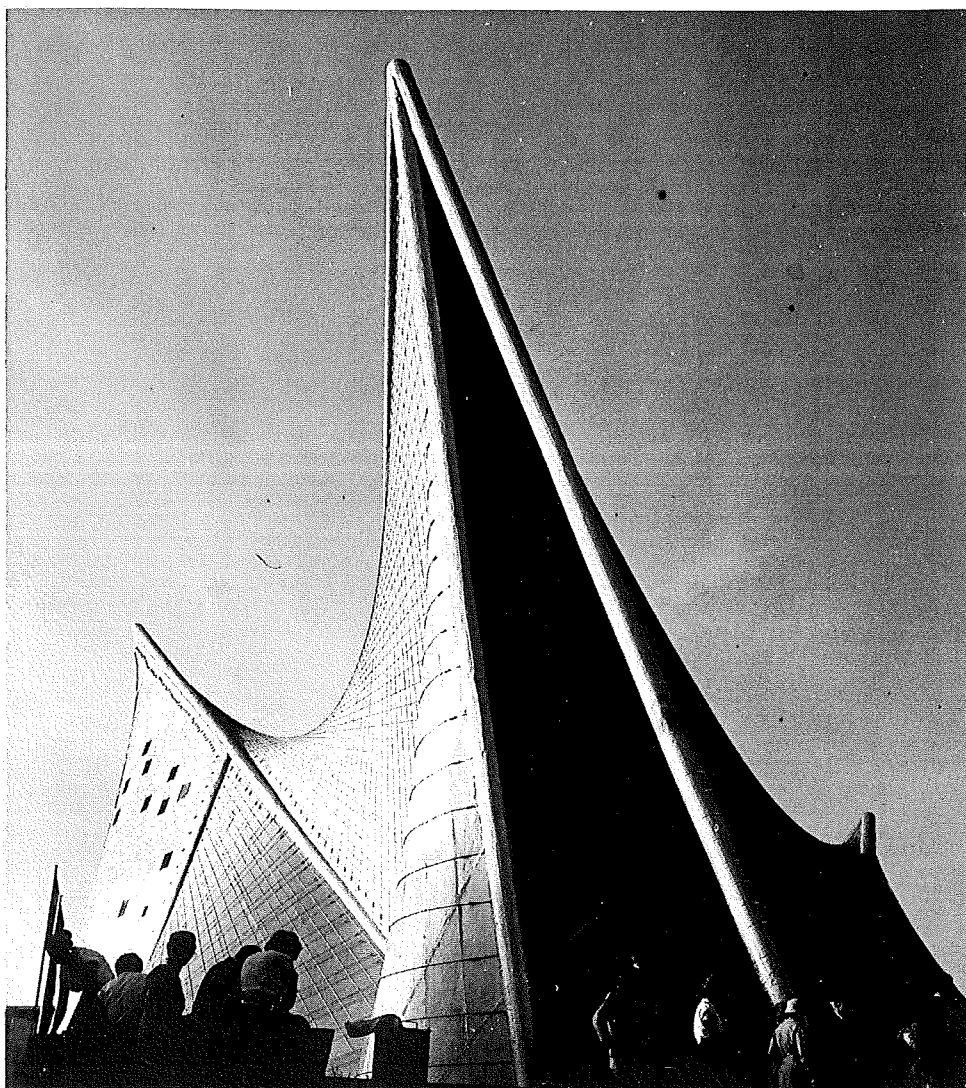
Thanks and acknowledgement are also due to the entire Potter team for their dedication and hard work and for ensuring the exhibition's success; in particular, Steve Martin, the Museum's Collections Officer (Exhibitions & Loans); Museum Preparator James (Ned) Needham, and Assistant Curator, Alyce Neal.

Finally, thank you to all of the artists in the exhibition for helping us to see beyond real or imagined boundaries and existing conventions and definitions.

Kelly Gellatly
Director, Ian Potter Museum of Art



Iannis Xenakis, *Metastaseis*, graphic representation of string glissandi (measures 309–314) 1954, ink on paper
© Collection Famille Xenakis



Philips Pavilion, *Brussels World's Fair 1958*, Photograph: Ralph Alberto, © Fondation Le Corbusier/ADAGP. Licensed by Viscopy, 2017

The Score As Translation

Jacqueline Doughty

metastasis, n. transformation; change from one condition to another from the Latin, *metastasis* — transition from the Greek, *methistanai* — change; transference; displacement
Oxford English Dictionary

Imagine a building designed to resemble the sound of violins as they glide up and down between notes. What would these sweeping passages of glissando look like when translated into built form?

The avant-garde composer Iannis Xenakis (1922–2001) charts just such a transposition from music to architecture in his book *Formalized Music*. Originally trained as an engineer, Xenakis worked with the Modernist architect Le Corbusier from 1947–1959, studying and writing music in his spare time. His musical compositions were underpinned by the same mathematical structures as his architectural designs, and in his mind, these disciplines were part of the same ‘mosaic’.¹ When composing the ground-breaking early work *Metastaseis* (1953–54), Xenakis’ goal was to find a musical equivalent for Albert Einstein’s relativistic view of time. The resulting music polarised audiences at its first performance for its lack of a linear melodic structure. Even six decades after its première, Xenakis’ music is still marvelled at for its ‘shocking otherness’, and the way its ‘sheer, scintillating physicality creates its own territory in every piece’.²

The initial graphic notation for *Metastaseis* looks like a spatial diagram, with sequences of glissandi for forty-six stringed instruments mapped out on a grid as graph-like arcs (see p. 10). This diagram underpins the structure of the musical score, which is in standard music notation (albeit notoriously difficult to perform). Two years later, the same graphic notation provided a blueprint for the soaring curves of the Philips Pavilion, a radical concrete structure commissioned for the 1958 world exposition in Brussels and designed by Xenakis under the aegis of the Le Corbusier studio. Xenakis explained his merging of the musical concepts of time and pitch with the architectural concepts of space thus: ‘as in the music, here too I was interested in the question of whether it is possible

to get from one point to another without breaking the continuity. In *Metastaseis* this problem led to glissandos, while in the pavilion it resulted in the hyperbolic parabola shapes’.³ The point of connection between these two works — the moment of translation between the intangible auditory phenomenon of sound to the concrete solidity of built form — resided in the drawn notations of the score.

This exhibition takes as its starting point the generative, transformative potential of the score, as illustrated by Iannis Xenakis’ transpositions from music to architecture. The score here is not just a set of instructions for a performance, it is also a metaphor for a moment of translation. In music notation, the aural complexities of pitch, rhythm, and tempo are transcribed into visual symbols. In dance notation, the movement of the body through time and space is represented as two-dimensional diagrams. In both cases, a shifting of forms has occurred. *The Score* expands upon this spirit of transformation to ask, if music can be represented by notes on a staff, why not by colours? If a sentence can be represented as written text, why not as sculpture? And how would dance based upon the syllables of a poem, or music based upon the shape of a leaf manifest?

The artists in *The Score* share an interest in the fluidity between different artistic mediums, and create cross-disciplinary works which shift between genres, forms and abstract concepts. Take, for example, a transposition by Charlie Sofo which is at once exquisitely simple and impossibly complex. Two sheets of music manuscript paper hang side by side, one titled ‘Me’, the other ‘You’. The first contains no notes, its 5-lined staves marked at regular intervals with bar lines and rests to indicate a measured silence. The second is filled with notes of every description, ascending and descending in ostentatious flourishes. One can only imagine that it sounds exuberant. While the language of this work is musical, its function is not to describe sound, but rather to encapsulate the personalities of two individuals and represent the relationship between them. An elegant allegory, Sofo’s work sets the stage for many other conceptual leaps in *The Score*.

While *The Score* is not strictly about notation, it is punctuated by examples of music and dance scores, which provide a framework for the interdisciplinary experiments of the artists, dancers and musicians represented. The exhibition also includes paintings by two pioneering exponents of Mod-

ernist abstraction in Australia, Ludwig Hirschfeld-Mack and Roy de Maistre, whose interests in the equivalences between colour, music and movement provide an historical touchstone for a range of cross-disciplinary contemporary artworks. Many of these works make direct reference to notation and performance scores, others take a more allusive approach; but all hinge upon the capacity of one formal strategy to suggest another, and involve translations between the sonic, the visual, the spatial, the kinaesthetic, the somatic and the linguistic.

SHIFTING SENSES: THE COLOUR OF MUSIC, THE SOUND OF PAINTING

It would truly be surprising if a musical tone could not elicit a colour, if colours could not evoke a melodic motif, and if notes and colours were not suited to conveying thoughts; especially since these things have been expressed by means of mutual analogy from time immemorial...⁴

— Charles Baudelaire

The search for correspondences between art forms is not a recent one. Comparisons between the chromatic scales of music and colour were made at least as far back as Aristotle, who identified the same mathematical ratios underlying both. In the medieval era, parallels were drawn between the architecture of Gothic cathedrals and the polyphonic motets of choral compositions.⁵ In the 19th century composer Richard Wagner's notion of the *Gesamtkunstwerk*, a synthesis of music and art, exerted a profound influence on writers, musicians and artists, which continued into the fin-de-siècle era through the Symbolist's interest in the condition of synaesthesia, a conflation of sense perception that provided an enduring perceptual metaphor for theories of correspondences between art forms. In her book *The Sound of Painting: Music in Modern Art*, Karin V. Maur goes so far as to attribute the development of abstract painting to the nineteenth-century interest in synaesthetic analogies between sound and colour, drawing a direct line from Wagner and the Symbolist poets, to the colour theories of the Bauhaus School, most notably Paul Klee and Wassily Kandinsky — a synaesthete who likened yellow to 'the sound of trumpet fanfare' and orange to the viola or a 'warm alto voice'.⁶

At the same time that these ideas were being

explored in Europe, Australian artists Roy de Maistre and Roland Wakelin were developing their own theories aligning hues of the colour spectrum to notes on musical scales. The title of de Maistre's *Rhythmic Composition in Yellow Green Minor* (1919), one of the first abstract works to be painted in Australia, plays upon the cross-disciplinary application of the word 'composition', which in music relates to the tonal and temporal arrangement of sound, and in visual art relates to the spatial juxtaposition of two and three-dimensional form. In this painting the swirling abstract forms allude to musical movements, while the colours represent a more systematic correlation between sound and vision. De Maistre made a number of charts and colour wheels allocating the colours of the rainbow to the seven white notes of the piano keyboard — for example, red at the start of the spectrum was aligned with the note 'A', and violet to the note 'G'. In *The Score*, de Maistre's equivalences are represented by a series of works from the 1930s titled *Rainbow Scales* (see p. 69). In these delicate pencil and crayon drawings, circular discs fan out across an arched form. Within each sphere thin strips of colour contrast in chromatic oscillations that suggest the vibration of sound tones. Each drawing is named after a harmonic chord, implying that these colour combinations could be read like notes on a score and played as a musical melody. De Maistre made this invitation explicit in an untitled gouache work completed around the same time as the *Rainbow Scale* drawings, in which shards of colour dance along the length of a piano roll.

The application of colour to the performance of music was of interest to many artists during this period. Ludwig Hirschfeld-Mack was one of the first intake of students to the Bauhaus in 1919, where he studied under Kandinsky and Klee, and displayed a particular interest in the relationship between colour, music and movement. A dedicated teacher, he was art master at Geelong College from 1942–1957, where his lessons were structured by a Bauhaus-inspired synthesis of art and life across creative endeavours. Under his tutelage, students combined painting classes with wood-carving, leather-working, weaving, theatrical lighting and set-construction, and carpentry. Music was an important part of these lessons. Students were encouraged to make their own musical instruments, and Hirschfeld-Mack himself constructed a range of stringed boxes on stilts called *Colour Chords*, five of which are included

in *The Score* (see p. 73). Surprisingly versatile for such humble constructions, the boxes are strung on all four sides and can be tuned to any pitch, depending on whether they are required to accompany soprano, alto, tenor or bass chords. Each quadrant of the *Colour Chord* boxes is coded in red, blue, yellow or white. Designed to be held like a cello, the idea was to swivel the box on its stick depending on which chord was to be struck, as indicated by a conductor who would guide the student's performance with the aid of a colour chart, thus enabling students to play simple tunes without any musical training.

In *The Score* these instruments stand adjacent to a more recent colour-coded instrument, an electric piano which forms part of John Nixon's installation *Colour-Music Music Composition* (2006–10). Two strands of Nixon's practice coalesce in this work — his ongoing investigation into the terms of abstract painting under the banner of the EPW (Experimental Painting Workshop), and his music practice under the moniker of the Donkey's Tail, a shifting ensemble of trained and untrained musicians with an emphasis on readymade instruments and unorthodox improvisations. In its full iteration, *Colour-Music* comprises twenty-eight paintings, arranged in a row along a shelf with the piano placed at the far left (see. pp. 70–72). In each painting, different combinations of geometric shapes — circles, squares, triangles, stripes and rectangular blocks — are marked out in primary and secondary colours, accented with black, white and grey. With these basic building blocks, Nixon composes a dynamic, potentially infinite sequence of variations which read from left to right like a visual essay about the possibilities of abstraction. But in this work, Nixon's adage that 'what you see is what you see' is not the full story.⁷ Each formal element of the paintings contains cues for musical actions: a square is a violin, a triangle is a wine glass. The rectangular bands correspond to the coloured blocks on the piano keys, which are depressed to create 5-note chords. The blocks can be differently arranged for every performance according to the preference of the conductor, thus shifting the musical possibilities with every iteration. Functioning both as abstract art and graphic score, Nixon's *Colour-Music* installation provides a modern-day update to Mack's *Colour Chords*, enabling performers to engage in free musical play within the simultaneously defined but flexible rules of colour-coded notations.

Ludwig Hirschfeld-Mack and John Nixon's colour music instruments differ from Roy de

Maistre's investigations in that there are no set correspondences between the colour spectrum and harmonic scales. While both artists employ colour as a form of musical notation, their instructions could be provided as any other visual code or symbol. But there has been a long history of musical instruments which operate upon a precise relationship between colour and sound, many taking cues from contemporaneous scientific discoveries. Inspired by Isaac Newton's analysis of colour and light in *Opticks* in 1704, inventor Louis-Bertrand Castel (1688–1757) dreamed of 'painting sounds' in a 'concert for the eye'.⁸ Although eighteenth century technology was not quite equal to the aspirations of Castel's ocular harpsichord, the idea persisted through to the early 1900s, when colour-light performances matching coloured bulbs with notes on the musical scale became hugely popular.

In *Colour Piano for Chromatic Portraits* (2014) (see p. 68), Danae Valenza pays homage to a pioneering attempt to paint sounds with light; that of the Russian composer Alexander Scriabin (1872–1915), whose symphony *Prometheus: The Poem of Fire* was first performed to its full potential in New York in 1915 with the assistance of a 'light keyboard' called the *Chromola*. In Valenza's reimagining, a grand piano has been modified by the attachment of hand-painted lightbulbs to each of its 88 keys. As each key is depressed, a note sounds to the accompaniment of an attached light, the colour of which has been allocated according to a system of tonal correspondences devised by Scriabin — C is red, G is orange-pink, A $\flat$ is purple-violet, and so on. During the installation's unveiling at the Australian Centre for Contemporary Art in 2014, a different piece of music was played on the piano each day. Those lucky enough to be in the gallery at the time of a performance were treated to an exquisite spectacle, as the shifting light display enacted an immersive translation of sound into vision. The artist documented these performances in a series of long-exposure photographs which recorded every light in one image, thereby creating a 'chromatic portrait' of the song.

SHIFTING DIMENSIONS: TIME, MOVEMENT, NARRATIVE AND FORM

In addition to functioning as visualisations of sound, Valenza's chromatic portraits are a visualisation of the passing of time. In capturing as a still image the

full duration of a musical composition, she compresses a period of time into one visual snapshot. Marco Fusinato invites us to imagine a similar feat in monochrome in his ongoing body of work *Mass Black Implosion*. Since 2007 the artist has made a series of facsimiles of avant garde music scores by composers such as John Cage, Iannis Xenakis, Anestis Logothetis, and Cornelius Cardew, which he modifies by drawing lines from each note to one point, chosen arbitrarily, on the page. The result is a reverse starburst of lines converging with increasing density into one agglomeration — a black mass — which visually suggests the abrupt cacophony of every note in the score being played at once. To realise Fusinato's proposition would require at least one musician and instrument for every single note in the score, and where the composition is orchestral, this would multiply to hundreds upon hundreds of performers — a truly thunderous affair. Fusinato's use of the word 'implosion' to describe this concentration of all the sounds comprising a durational piece of music into one moment evokes the unimaginable compression of gravity in a collapsed star — a black hole, in which time and space swap places and all indicators of relative temporal and spatial location are lost.

While such a radical translation between states is beyond the capacities of any artist, the question of how to represent the expanses of time and space — and the movement that is a function of both — is a perennial one in both art and in notation. In her essay for this publication, composer and musician Cat Hope writes of the inability of traditional music notation to adequately chart the extended notes and drones of electronic music. This difficulty is compounded when we add movement to duration. The complexities of representing in two-dimensions a dancer's passage through space, along with the countless variables of gesture and position encompassed in each movement, means that dance notation has never found such a standardised and recognisable form as traditional music notation, and as a consequence has not been widely used.⁹ As Jean-Noël Laurenti asks in an essay about the seventeenth century choreographic notation of Raoul-Auger Feuillet, 'How can the presence of the object be regained through that which decomposes it? How can a fluidity of movement be conjured by the immobile?'¹⁰

Artists, too, have grappled with these challenges, notably the Italian Futurists, who in the 1910s and

20s aimed to find new visual forms to represent the dynamism of rhythm and movement — perhaps the most iconic example being Umberto Boccioni's striding figure *Unique Forms of Continuity in Space* (1913). Influenced by the abstracted forms of Cubism and the time-based photographs of late-nineteenth century scientists such as Etienne-Jules Marey, the Futurists developed a pictorial language made up of fractured, fragmented figures, their dissolutions of form suggesting movement through space, as if captured in stop-motion throughout one long, continuous gesture.

The difficulty of translating rhythm and flux into a picture plane was of great interest to Ludwig Hirschfeld-Mack, who applied the teachings of Bauhaus colour theory to the problem. Like de Maistre, Hirschfeld-Mack produced a number of colour wheels and charts, in which contrasting hues were juxtaposed to demonstrate the way that particular combinations produce a visual vibration. Throughout his life he experimented with these optical effects to paint vibrant compositions in which colour, line and abstract shapes suggest the paradox of two-dimensional forms dancing in space. This effect is especially strong in a number of works where human figures are haloed by fields of colour, which radiate from their bodies in bands of variegated hues to represent motion as a sort of sound wave. In one image the bodies are horizontally bisected by jagged lines, causing Cubistic fissures that reproduce the sequential course of movement through a fracturing of the picture plane (see pp. 6–37). Hirschfeld-Mack is best known for his *Farbenlichtspiele* (Colour Light Plays), animations in which lights were projected through mechanical templates, to the accompaniment of his own musical compositions. These animations involved simple manipulations of abstract forms, released from the picture plane in projections of pure colour. These experiments signalled an acknowledgement that the most effective way to achieve moving images was through the rapidly projected sequences of filmic frames.

Yuki Kihara references early proto-cinematic attempts to capture movement in her work *Siva in Motion* (2012) (see pp. 34–35). In this video Kihara performs a slow and stately dance based upon the hand movements of *taualuga*, a traditional form of narrative dance from Samoa, the artist's birthplace. Through the post-production technique of multi-tracking, an illusion has been created of the

artist's hands leaving stop-motion traces as they traverse space, in a visual staccato reminiscent of the fragmentations of Futurist paintings and early photographic attempts to capture motion by Marey and Eadweard Muybridge. In *Siva in Motion*, these sequential visual effects serve not only to emphasise movement, but also the progression of narrative. Kihara's hands tell the story of a devastating tsunami that caused great loss of life in Samoa, American Samoa and Tonga in 2009. In the wake of this natural disaster, the artist interviewed survivors about their experiences and translated their stories into dance through the symbolic gestures of *taualuga*. In one sequence Kihara's hands trace the rolling motion of the waves, at first low to the ground and then higher as the vast volume of water meets land. Without moving from the spot on which she stands, Kihara conveys the impression of a great force travelling across the land. In many of Kihara's works the artist alludes to Sāmoan concepts of *tā* (to beat or to demarcate time through beats) and *vā* (denoting the space between things or the social space between people), drawing upon the visual languages of art history as a way to explore understandings of temporal, physical and social space that have developed independently of European traditions.

The paintings of Manyjilyjarra artist Kurltjunyintja Jackie Giles also draw upon traditions of oral storytelling and dance to translate the stories of his ancestors and their journeys across country into visual motifs. Giles was born in the 1930s near Kirrirkurra in the Northern Territory, at a kangaroo dreaming site in his father's country called Tjamu Tjamu. This site held great significance in the narratives of the *tingarri* cycle of the Western Desert region, due to its location along an ancient route from the sea near Port Headland to the northern reaches of the Central Desert. In Giles's frequent paintings of Tjamu Tjamu (see p. 61), he follows his ancestors' pathways from rockhole to rockhole through a distinctive zigzagging network of lines. The anthropologist John Carty sees a connection between these ancestral journeys and more recent movements across country.¹¹ There are strong visual parallels between Giles' painted motifs and the incised designs found on the pearl shells and wooden shields once traded along exchange routes stretching from the north coast down through the Western Desert regions. These map-like designs served both as ornamentation and as signifiers of movement

along trade routes. Carty goes one step further to draw parallels between cross-country passages of ancient and recent history to the current-day travels of contemporary Indigenous artists, highlighting the centrality of the notion of journeying across country in both ancestral narratives and present-day creative practices:

In the Jukurrpa, Dreamtime ancestors stomped and flew across the desert, interacting with family and strangers, fulfilling obligations, making and breaking the law, all the while leaving their creative traces in the design of the landscape and the ritual designs associated with each country. Today, contemporary artists travel in much the same way, following their Law, making their marks, leaving their designs and passing on their creative powers through painted country.¹²

Similar parallels between movement and mark-making can be observed in the paintings of Gija artist Rammey Ramsey. The introduction of painting to the East Kimberley region of Australia by Rover Thomas in the 1970s was strongly aligned with dance. Painted boards were initially made to be held aloft during Joonba ceremonies, a form of corroboree distinctive to the region, that incorporated dance, song and images. In Ramsey's paintings vivid acrylic hues, rather than the ochre-based natural pigments more commonly associated with the region, are deployed to depict significant features of the artist's homeland — the gorge country near Hall's Creek, and also the cattle stations where he worked as a young man. In an essay accompanying the exhibition *Groundwork*, curator Quentin Sprague writes of how in the late nineteenth century the topography of the Kimberley region, long inscribed with dreamtime narratives, became superimposed with new stories as ancestral lands were annexed into white settlers' properties. A new pattern of movement across country developed at this time, as Indigenous cattle hands would leave the stations in the annual wet season 'to observe law and culture responsibilities back in their traditional domain'.¹³ In *Main Warlawoon* (2010), an arrow with a yellow triangular tip hovers in a characteristically vibrant field of blue, above two black squares which depict landscape features (see p. 57). Strongly suggestive of a directional marker, this abstracted form has been confirmed by Ramsey to represent the journey from his traditional country of Warlawoon back

to the Lansdowne and Tablelands stations, a trip made by the artist many times as a young man, and translated in this painting into a symbolic notation that carries profound personal, cultural and historical resonances.¹⁴

The relationship between drawing and movement, line and gesture, has long been a feature of discussions about dance notation. In their introduction to *Spacescapes: Dance & Drawing*, a collection of writings that explore this relationship since the launch of the Judson Dance Theatre in 1962, the editors write:

Dance and drawing are intimately linked to the gesture that performs them. The dancing body creates a figure in space and leaves a volatile impact on site. The restrained event of gesture on a medium, for its part, sets a point in motion, recalling the description of the line given by Paul Klee in 1920 ['Drawing is like taking a line for a walk']. It captures an ephemeral event, which is reproduced in graphic form.¹⁵

The notion of drawing as a trace of gesture is central to a recent work by choreographer Sandra Parker, originally performed in the gallery setting of Sarah Scout Presents, and reprised for *The Score*. In *Automaton* (2016), a collaboration with Rhian Hinkley, Parker directs a trio of dancers to make repetitive, 'operational' movements that allude to the utilitarian gestures of office work. The dancers' actions are determined by the motions of Hinkley's kinetic machines (reminiscent of giant metronomes on stilts), which provide cues for movement. In one portion of the performance, physical gesture finds a direct translation into gestural abstraction, as a dancer's sweeping arm motions become the basis of a drawing; its lines describing the passage of hand across paper. The drawings remain on the gallery wall for the duration of the exhibition as a residue of the performance. At play in this work are two temporal possibilities for the score: a set of instructions that precede the performance (provided in this case by the artists and the machines); and a record of what has occurred in the past. The next section expands upon the first of these scenarios, and its reference to an idea of enduring importance across music, dance and art since the mid-twentieth century — the score as a pre-determined system or set of rules, often with the goal to minimise the agency of the 'author', be it composer, choreographer or artist.

SHIFTING AUTHORSHIP: SYSTEM, OBJECT AND ENVIRONMENT AS SCORE

I use chance operations instead of operating according to my likes and dislikes.
I use my work to change myself and I accept what the chance operations say.
The *I Ching* says that if you don't accept the chance operations you have no right to use them. Which is very clear, so that's what I do.¹⁶

The composer John Cage casts a long shadow over this exhibition. His use of chance operations to guide musical composition was part of an endeavour to move beyond the limitations and predilections of his own creative instincts through the imposition of a system or a defined set of parameters for action. This idea influenced creative practitioners across artforms in the 1950s and 60s, and continues to resonate today. Cage's most well-known composition *4'33"* (1952), consists of three silent piano movements — the title indicating the duration — in which the score does not describe a passage of music, but rather a framework in which to appreciate the ambient sounds of the performance environment. An admirer of Marcel Duchamp, Cage adapted the notion of the 'Readymade' to musical composition. In *Atlas Eclipticalis* (1961–62), represented in this exhibition by a printed score and a musical recording, Cage based his composition upon star charts, placing transparent paper over the charts and tracing the stars into notes through a system determined by the ancient Chinese divination text the *I Ching*. This method was not a free improvisation, but rather an employment of a set of rules through which to structure the creative process, and thus sidestep his own tastes and preferences. In this concept of chance, the idea of randomness is downplayed in favour of a guided non-intentionality, which leads to music beyond the imaginings of the composer. Cage also applied this strategy to the performance of his compositions through malleable scores, such as *Fontana Mix* (1958), in which moveable layers of acetate printed with a graphic notation of dots, lines and grids can be superimposed upon each other in different configurations to provide infinitely variable instructions for every performance (see p. 39).

In the late 1950s a number of dancers and artists studied with John Cage at the New School for Social Research in New York, and adapted his ideas to their own disciplines. One such student

was Robert Dunn, who in the early 60s applied Cage's ideas to composition workshops at the Judson Dance Theater with Simone Forti, Steve Paxton, Yvonne Rainer, Trisha Brown and Lucinda Childs — a group whose use of structures, systems and improvisational exercises to generate performance would redefine dance. Similarly, Dick Higgins and Al Hansen carried Cage's ideas into Fluxus, the international network of artists, composers and performers who throughout the 60s challenged ideas about what constitutes a work of art through diverse activities that emphasised humble materials, chance and accident, and a democratic inclusion of the spectator. Central to Fluxus performances were text-based scores, which provided simple instructions for actions:

Composition 1960 #10
to Bob Morris

Draw a straight line
and follow it.

October 1960

— La Monte Young¹⁷

In the very act of laying down rules, these scores opened up possibilities for multiple responses and interpretations beyond the control of the score's author. The expanded notion of the score that developed at this time, in which language, objects and environments provided invitations to action and thus, a form of performative notation, continues to be relevant to artists today.

Nathan Gray, an artist whose practice has evolved out of his background in experimental music, makes work that is informed by Fluxus performance and a Cagean use of systems. In his work objects are instigators, their materiality and form suggesting possible actions which provide a framework or guide for performance. In a series of videos titled *Works<30s* (2014—ongoing), Gray enacts short speculative exercises, less than thirty seconds, in which he uses backpacks, chairs, sneakers — whatever happens to be in his studio — as cues. The resulting interactions, while perfectly plausible, are humorous in their divergence from the objects' intended functions. Gray's interest in object-based scores can be seen in this exhibition in his homage to the British experimental composer Cornelius Cardew. Cardew's epic 193-page graphic notation score *Treatise* (1963–67) consisted an array of lines and geometric shapes that were open

to interpretation by the performer (see p. 60). In Gray's version, *Treatise: Pages 131 and 78* (2012), the artist has interpreted Cardew's composition in three-dimensions (see p. 66). Selecting two pages of the score, Gray has translated *Treatise*'s original line drawings into wood and metal objects. These notations-as-sculpture are arranged on hooks on the wall or distributed along the floor. Freely moveable, they are intended to be 'played' by Gray's Scratch Orchestra, a shifting group of performers who interpret the sculptural forms through music and movement.

Helen Grogan brings a grounding in dance to her explorations of the performative possibilities of the object. In her sculptural installation *INSIDE SMALL DANCE* (choreography for this interior exterior space) (2014), a ribbon hangs from the ceiling and hovers over the surface of an upturned, horizontal mirror on the floor (see p. 40). At first glance the work resembles a post-minimal sculpture, in which hard-edged, industrial form is juxtaposed with the delicate materiality and organic curves of the ribbon. But there is something else at play here. As the viewer circumnavigates the sculpture, the resulting eddies of air cause the ribbon to gently flutter. As the mirror reflects and amplifies the ribbon's movements, it becomes clear that this work is not so much about form, but about action, or rather, how form and matter influence action. The ribbon doubles as a surrogate for the body, its dance choreographed by fluctuations in airflow caused by the gallery's air-conditioning and the passage of viewers through the space. The object and its environment constitute the score.

A fluctuation between indeterminacy and control is stitched into the very fabric of these objects-as-scores. While the ribbon in Helen Grogan's *SMALL DANCE* is to a certain extent at the mercy of its environment, the artist chooses the materials, shape and scale of each element of the installation, and gives careful consideration to its placement. These decisions regulate the potential manifestations of the work. Nathan Gray identifies a similar tension in the performance of music structured around the principals of chance, interpretation and indeterminacy: 'I always think that free improvisation, as a strategy for making music, is only as valuable as your assessment of the restrictions of the situation'.¹⁸ While the possibilities suggested by open-ended scores are manifold, whether music, language or object-based, they are still determined

to a significant degree by the context and choices of the author and performer (who may or may not be the same person). This shifting notion of authorship — of whether the agency lies with the author, the performer or the score — provides rules-based creative production with a compelling tension.

When Charles Gaines began to work with rules-based processes in the early-1970s, he fell naturally within the by-then established tenets of conceptualism. The systems employed by Gaines possess a rigour in keeping with Sol LeWitt's 'Paragraphs on Conceptual Art', in which he stated that, 'The idea becomes a machine that makes the art'.¹⁹ For example, in a series of early works, Gaines devised plotting systems through which to map images of plant growth and motion onto gridded drawings. His use of systems, however, is more aligned to John Cage's ideas about indeterminacy than the determined outcomes of LeWitt's formulas. As Gaines has stated, 'I'm interested that this set of rules that produce this result could produce an infinite number of other results ... Systems reveal the existence of possibilities, possibilities outside of them'.²⁰ One of the mechanisms which fuels Gaines' use of systems is the idea of metonymy, or a juxtaposition of two things which, when read together, can generate unexpected meanings.

In *Sound Text* (2015), Gaines juxtaposes political texts with found song sheets, combining these two source documents through a process that translates language into music. Retaining the title and melody of each original song, Gaines replaces the lyrics with a political text. The letters of each text are then transposed into musical notation, which provides harmonies for the original melody. The artist describes the system as follows:

The letters A through G are thus translated to the notes A through G. The letter H is converted to a Bb. These notes are written out in terms of their corresponding chords. The letter C, for example, is written out as C major, C minor, C diminished or C augmented, depending on the rules of the system. The letters that are not part of music notation are converted into silent beats or rests...²¹

In the triptych included as a part of *The Score* (one of four in the *Sound Text* series), the original melody is *All on Account of the Tariff*, a song from the late 1800s about taxes and elections.

Superimposed into the songsheet are lyrics and harmonies derived from a text by Frederick Douglass, the nineteenth century abolitionist and social reformer. While the system applied in the making of this work reduces authorial control over the end result, the found song sheets and texts that provide the material for this system are rich in narrative and cultural significance, demonstrating pointed choices on the part of the artist. In a number of interviews Gaines has grounded his explorations of the arbitrariness of rules in his experiences as an African American growing up in the South during the Jim Crow era, prompting questions at an early age about why different rules apply to different groups.²² And yet, this work is not self-referential, or even political, in the sense of advocating for a particular position. In a process that one critic has described as 'radical depersonalisation', Gaines applies systematic operations to the structures of language and representation as part of a broader philosophical enquiry into the way that these systems shape our understanding of the world.²³

Mia Salsjö's video installation *Modes of Translation* (2017) has grown out of a complex scoring process which shifts between compositional formulae and subjective analogies. As with Gaines' scores, the starting point is text; in this case, words that Salsjö feels characterise her artistic process, such as 'random', 'deconstructed', and 'unexpected'. Drawing upon her training as a musician, Salsjö has assigned notes to letters of the alphabet so that each word becomes a musical fragment or unit. These fragments are notated in repeated phrases across large graphite line-drawings, plotted horizontally on staves and vertically via diagonal lines that connect chords between different portions of the composition, the whole complex web underscored with the hand-written words which form the basis of this compositional system. Reminiscent of mind maps, the drawings suggest a strongly spatial conception of music, so it is not surprising that when Salsjö had the opportunity in 2015 to visit the National Schools Complex in Havana (a UNESCO heritage site commissioned by Fidel Castro in the early 60s), she felt a strong connection between her music and the architecture. The School of Ballet building in particular, with its interplay of vaults and domes, suggested to Salsjö a sense of organic flow underpinned by structure. Inspired by the curved archways at the entrance to the School, the artist worked her notation

charts into eight pieces of violin music, basing the time structures of the music on her own intuitive correlations between sound and built form. In this exhibition, Salsjö's scores are displayed alongside a 2-channel video projection which documents violinists playing her compositions under the decaying brick and terracotta domes of the now-abandoned Ballet school (see pp. 44–45). These elements represent the first phase of an evolving project, in which a chain reaction of formal translations occurs in a space where rules-based systems meet the free play of spontaneous association.

Dylan Martorell explores the relationship between organic form and structure in diagrammatic line drawings which take plants as the basis for musical scores. Coming out of a background in improvisational music, Martorell's impetus for this ongoing body of work was a desire to challenge his practice by imposing a system of strict parameters.²⁴ In some of his scores the shape of a leaf is plotted onto a grid, the horizontal scale representing sound, the vertical scale time. Different points on the leaf are studded with coloured dots which function as musical markers. In other drawings, circular forms representing patterns of plant growth are similarly plotted onto graphs (see pp. 47–48). For *The Score*, Martorell has created a new series of drawings based upon plants in the University of Melbourne's System Garden. In one, the familiar three- to five-lobed leaf of *Ficus carica*, the common fig, is notated as a series of concentric circles traversed by radiating lines. At the bottom of each drawing is a system of notation, which in some drawings is based upon frequencies, and in others resembles tablature, with two lines of squares indicating a traditional keyboard. These drawings can be performed by selecting a colour and following the corresponding series of dots and the notes they represent from the centre of the drawing to the outside. As part of the performance program accompanying *The Score*, Martorell and a group of musicians will stage a performance of these scores within the grounds of the System Garden. Surrounded by the plants which provided the structure of the music, Martorell will lead his audience through a cycle of formal translations, from source object, to drawing, to sculpture, to music, and back to object again.

For her performances *Lehte and Lehte II* (2014), choreographer Jude Walton generated scores through a system of measurements based

upon the architecture of the home/gallery Heide II at Heide Museum of Modern Art. Taking the striking Modernist geometries of the building as her starting point, Walton devised a process whereby the dimensions of the floorplan and key architectural features could be translated into music and dance. For *13 Steps*, included in *The Score* alongside examples of traditional dance notation systems, Walton measured every horizontal and vertical line of Heide II's limestone staircase. Each measurement became a note: horizontals were allocated to white piano keys, verticals to black keys; long measurements to low notes, short measurements to high notes. This 'palette' of notes was then provided to a pianist who devised a composition within its parameters. For the dance movements, Walton was guided by analogies between architecture and body; for example, the cantilevered support system of the steps suggested to Walton anatomical structures such as the ribcage. In turn, the engineering principal of suspension inspired gestures which held the body in tension: a leg or a limb, for example, extended in space. The work is a reflection on the way we experience the built environment visually, acoustically and physically, taking all of these senses into account in mapping out the passages of music and movement that constitute the performance.

Michaela Gleave has developed a scoring system of cosmic proportions in *Galaxy of Suns* (2016), a performance work in which a choir 'sing' the stars. Working with a composer and an app designer, Gleave used GPS and smart phone technology to create a program which fixes its user's position in relation to the stars, and then translates this real time stellar data (location from the horizon, distance from the Earth, luminosity, chemical classification) into sonic data (pitch, volume, duration) and aesthetic data (colour, light intensity). During the performance each member of the 36-part choir receives sonic cues through an earpiece connected to their phones, which relate to their position in space. At the same moment that they hear each note and vocalise it, the singers are illuminated with lights which correspond in colour to the star that they are singing. The result is a richly layered tonal field of vocalisations, which transpose the unimaginable expanses of our galaxy into music unfettered from conventional structures such as rhythm and melody. During *The Score*, Gleave will stage this performance in collaboration with the University

of Melbourne's Concord Ensemble, led by Gloria Gamboz. In this context the work takes on an added resonance, as the singers — positioned on a staircase that winds through the centre of the building and leads the eye up to a skylight ceiling — vocalise the spatial relationship between the museum and the stars. The work provides a counterpoint in *The Score* to John Cage's *Atlas Eclipticalis*, taking us from chance-derived compositions based upon an ancient text through to digital transpositions based upon satellite readings.

SHIFTING SIGNS: LANGUAGE AND EMBODIMENT

Agatha Gothe-Snape's training as an actor informs an art practice which pivots on the relationship between language and performativity. Her work is grounded in a sensitivity to the way people occupy spaces; particularly, the way artists and audiences occupy gallery spaces. Often working in response to a given venue or context, for *Inexhaustible Present* (2013), Gothe-Snape engaged her frequent collaborator Brooke Stamp to devise a choreographic score based upon two artworks in the collection of the Art Gallery of New South Wales (AGNSW). The works she chose demonstrate an interest in oscillations between the material and the ephemeral: the first is a text piece by Lawrence Weiner, an artist who works with language to reveal the furtive nature of meaning; the second is a sculptural bust of Len Lye, the New Zealand filmmaker who strove to capture the fleeting, temporal qualities of colour, sound and movement. For the original presentation of this work at AGNSW, Gothe-Snape's performance of Stamp's choreography was enacted in several stages — privately, prior to the exhibition's opening; as a video recording projected onto two screens during the course of the exhibition; and in a final public performance at the close of the show (see pp. 76–77). The multiple shifts in this work between absence and presence, concept and form, past and present, hinge upon physical and immaterial manifestations of the artist's body, which moves in the gallery space as a metaphor for and embodiment of the museum's drive to monumentalise the history of art through the archival procedures of the collection.²⁵

A deeply embodied understanding of the artist's place in the world is expressed in the work of Emily Kam Ngwarray, an Anmatyerre artist

from Alhalkere, over 200 kilometres north-east of Alice Springs in central Australia. Emily's paintings manifest a world view structured by the topography of her traditional country and the narratives embedded within it. When asked about the meaning of the abstract forms in her paintings, she would answer:

Whole lot, that's whole lot, Awelye (my Dreaming), Arlatyeye (pencil yam), Arkerrthe (mountain devil lizard), Ntange (grass seed), Tingu (Dreamtime pup), Ankerre (emu), Intekwe (favourite food of emus, a plant), Atnwerle (green bean), and Kame (yam seed). That's what I paint, whole lot.²⁶

Emily aimed to represent all aspects of Alhalkere in her paintings, but her primary responsibility to country as a senior custodian was to the Dreaming of the Arlatyeye, or pencil yam, an edible tuber which spreads across the ground as a trailing vine. In fact, she shared her name, *Kam* or *Kame*, with the seed of the pencil yam. In *Kam Colour VI* (1995) Emily depicts the roots and tendrils of the yam plant through a tangled network of abstract lines, which also relate to the designs painted onto the body in preparation for ceremonial dances (see p. 58). On a number of occasions when asked about this imagery, the artist 'emphatically prodded her chest with her forefinger or gently cupped her hand as if holding the seed and proclaimed "I am Kame now"'.²⁷ Emily Kam Ngwarray's paintings represent a holistic cosmology in which land and narrative are physically manifested in the body and creative expression of the individual.

Embodied language threads through Angelica Mesiti's *Relay League* (2017), a 3-channel video which begins with a sculptural interpretation of Morse code (see pp. 27–28). A form of symbolic notation, Morse code represents the letters of the alphabet as dots and dashes which can be translated into a timed series of clicks to transmit messages. When the French navy decommissioned its use in 1997, they marked its passing by broadcasting the sentence, 'Calling all. This is our last cry before our eternal silence', as a poetic swansong to an outmoded form of communication. In *Relay League*, the codified letters of this sentence have been moulded into brass 'dots' and 'dashes' and reassembled as a hanging sculpture reminiscent of a wind chime. This translation from language to form sets off a chain of cross-disciplinary shifts:

on one video screen a musician interprets the Morse code sentence into percussion; while on another, a dancer interprets the resulting music through movement. A central screen connects these two moments, with footage of two seated dancers who are communicating through tactile sign language, often used by dancers as a way to pass on instructions for movement that cannot be easily conveyed by visual or verbal means. In this instance, the physical transmission of information takes on additional resonance with the realisation that we are watching a sighted dancer describe a performance to a colleague who is blind, by gently moving his hands, arms and head in a kinaesthetic and haptic translation of her visual observations.

Sonia Leber and David Chesworth also explore the physicality of language and its relationship to Morse code in their video work *We Are Printers Too* (2013). Set in the former headquarters of the Melbourne newspaper *The Age*, this work incorporates many forms of communication, ranging across the textual, spatial, musical and somatic. Beginning with the assertion that, 'The drum is the original pre-industrial communication device, the original "call to come"', the video shows three percussionists moving through the abandoned building, past printing equipment once responsible for distributing text-based information throughout the city.²⁸ As they walk through the space they drum a Morse code version of the sentence 'We are printers too'. Stopping periodically to listen and imagine the sounds of the printing presses in action, each musician interprets the building as a type of score. While the work is on one level an ode to superseded modes of communication, it also celebrates the enduring urge to communicate. The notion of printing is expanded through analogies between the imprint of typeset letters and Morse code keys; the percussive impact of drum stick on drum skin and the gentle hand-on-hand impressions of tactile sign language. In this richly layered work, the exchange of information between sender and receiver is characterised as a physical act, an embodied transmission.

Fayen d'Evie explores the idea of inter-sensory translation within the context of visual art, a discipline which in its very name privileges sight over other senses. In the museum environment, 'Do not touch' is a constant refrain, enforced by an infrastructure of invigilators, signage, display cases, barriers and sensor alarms which ensure that

valuable and fragile objects cannot be handled. However, an increasing number of museum educators and researchers are recognising the importance of bodily learning and looking for ways to make their exhibits accessible to blind visitors, through means ranging from audio guides to handling sessions. D'Evie's practice moves into the space opened up by these museological innovations, and suggests a further step, beyond limited notions of museum 'access', to a broader appreciation of tactile aesthetics. In a 2016 project at the Kadist Art Foundation in San Francisco, D'Evie and Georgina Kleege worked with a group of objects in the collection, developing a set of criteria for tactile interactions, which resulted in a performance and tactile tours. Recently she has been working with dancer Shelley Lasica to explore haptic encounters with art objects as a choreographic tool. For *The Score*, d'Evie and Lasica will present a performance based around the practice of echolocation, extending their multi-sensory engagements with objects to inclusion of the auditory. These cross-disciplinary projects function both as exploratory propositions and as provocations, encouraging us to move beyond the visual in our understanding of art.

An interest in breaking down rigid definitions of perception also informs the work of Christine Sun Kim, a US-born, Berlin-based artist who was born deaf and has chosen to work with sound as her primary medium. As Sun Kim has related in a powerful lecture, visual art is not always visual. In fact, sound — either in purely auditory form or as part of audio visual works — is increasingly becoming the lingua franca of contemporary art. Sun Kim's observations on this trend are worth quoting at length for her insight that a re-definition of the senses could open up new possibilities for communication and expression:

I wondered if this would distance me from art and I realised it didn't have to at all. I actually know sound, I know it so well that it doesn't have to be something that is just experienced through the ears, it could be felt tactually or experienced as a visual or even as an idea. So I decided to reclaim ownership of sound and put it into my art practice. Everything I had been taught regarding sound I decided to do away with and unlearn . . . In the back of my mind, I've always felt that sound was your thing, a hearing person's thing. And sound is so

powerful it could either disempower me
and my artwork or it could empower me.
I chose to be empowered.²⁹

Sun Kim has created a series of score drawings combining symbols from standard musical notation with a system of markings which represent the hand movements of American Sign Language. The drawings illustrate sound-related concepts such as silence, loudness, and softness as visual notations. Sun Kim likens American Sign Language to music for the way it requires multiple levels of signification to correctly convey meaning, comparing its complex combinations of facial expression, body movement, speed, and hand shape, for example, with the variations of pitch, tone and volume in performed music. Losing any one of these elements — in either sign language or music — can dramatically alter meaning and confuse the message. The potential slippages are demonstrated in Sun Kim's video collaboration with Thomas Mader *Classified Digits* (2016), which sees the two artists enacting a version of the improvisational theatre game 'Helping Hands' to translate awkward social encounters into hand gesture, body movement and facial expression — for example, 'Two persons Skyping with spotty wifi', or, 'One person attempting to join a group conversation' (see pp. 30–31). With engaging humour, each scenario demonstrates that our daily interactions encompass layers of language beyond the spoken word, and that misconnection is as much a part of day-to-day communication as understanding.

The breakdown of language is explored through movement in *The Fourth Notebook*, a video by New Zealand artist Sriwhana Spong which treats a written text by Russian dancer Vaslav Nijinsky as a choreographic score. Spong trained as a dancer, and her artwork often explores through visual form how dance functions as a vehicle for personal expression. The text that provides the score for this performative video reveals the workings of a mind breaking loose from reality, as the renowned dancer descended into what biographer's assume was schizophrenia. Nijinsky's diary, written in the early stages of his breakdown, reveals a disintegration of language that is characteristic of this disorder, particularly in an open letter he titled 'To Mankind'. Composed of sentence fragments, the progressive repetitions of text give an impression of meaning, all the while frustrating it. In Spong's video, the staccato cadences of Nijinsky's nonsensical phrases

provide choreographic prompts for the dancer Benjamin Ord, each text fragment matched with a movement as units of word and gesture. It has been suggested by one of Nijinsky's biographers that the use of language in this poem reveals a concern with 'rhyme and rhythm, perhaps an attempt at translating his experience of movement and dance into words, existing in the space between bodily expression and language'.³⁰ Spong expertly mirrors this fusing of the linguistic and the physical through the filmic syntax of editing. Her video is composed of short, sharp passages of word and movement repeated in quick sequences, each filmic fragment like a component of a sentence — one that might convey meaning if it were allowed to play out in its entirety, but which in its refusal to provide narrative progression, eludes comprehension.

...

Some might argue that the current cross-disciplinary turn is not so much an exchange between artforms, but a misappropriation that subsumes aspects of other disciplines without a full understanding of their distinctive histories, terms of reference, and conceptual integrity. In *After Babel: Aspects of Language and Translation*, George Steiner writes of the semantic traps inherent in reading, or (he would contend) *translating* Shakespeare through a modern-day understanding of the English language. Steiner employs this example to prove a point that if there is such great potential for misunderstanding in the interpretation of one's native tongue, how much more so in a different language? 'In short', he concludes, 'inside or between languages, human communication equals translation'.³¹ This thought could be extended beyond linguistics to any other system of signification through which we transfer meaning. Wherever translation is required, there lies the possibility of misapprehension. But even so, there also exists great potential for new meanings to emerge. The artworks in *The Score* take shape in the space between languages, in a moment of transition when the slippage between modes of expression opens up unexpected possibilities for transformative ideas and forms.

The most fitting end note for *The Score*, an exhibition enlivened by wilful mistranslations, is an animation by Pia Borg called *Footnote* (2003), a title which suggests from the outset a merging

of dance and music. This 16mm film opens with a scene of a two story house: on its ground floor, a dispirited but dutiful young boy practices scales on the piano; upstairs a clockwork dancer performs jerky movements controlled by the strings and cogs of a machine. The constant ticking of a metronome suggests restrictive, defining structures, emphasised by montages of traditional music notation and numerical calculation. At one point the boy dispels the monotony by engaging in a flight of fancy, imagining the piano keys detaching from the keyboard and arranging themselves in new patterns. And then, something wonderful happens. A gust of wind catches the dancer's choreographic score and whisks it downstairs to the boy's music stand. Inspired by this unfamiliar form of notation, the boy's lacklustre finger exercises morph into inspired and joyous freeform jazz, the structures of another discipline providing new points of departure for his own. In the shifts between artistic media enacted by the artworks in *The Score*, artists break the rules of their own disciplines, borrow freely from others, and in the process find new ways of experiencing and representing the world.

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- 6 Maur, p. 30.
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