

INSTITUTE  
OF CONTEMPORARY  
ART  
UNIVERSITY  
OF PENNSYLVANIA

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presents

DAVID TUDOR'S RAINFOREST

A collaborative electro-acoustical environment

John Driscoll  
Phil Edelstein  
David Tudor  
Bill Viola  
Andrej Zdravič

4 to 7 April 1979  
Drexel-First National Bank Building  
N.E. corner, 15th and Walnut Streets  
Philadelphia

Wednesday 4 April 8-11 pm  
Thursday 5 April 11 am-2 pm  
Friday 6 April 11 am-2 pm and 4-7 pm  
Saturday 7 April 1-4 pm and 8-11 pm

Admission \$1 daytime performances \$2 evening performances

This presentation is supported in part by a grant from the Pennsylvania Council  
on the Arts.

## THE COLLABORATORS

John Driscoll's work has centered on the acoustical phenomena associated with spaces and materials. Recently, he received a grant from the National Endowment for the Arts to computerize a rotating loudspeaker system for dance. Performances by Driscoll have been presented at the Festival D'Automne, Paris, The Kitchen, New York and the Washington Project for the Arts, Washington, D.C., among other places. He has collaborated with David Tudor in a number of performances of Rainforest. He is musical director of the Dance Construction Company, Washington, D.C., and has been an artist-in-residence at the Walker Art Center, Minneapolis, The Center for Music Experiment, La Jolla, California, and has taught at the Philadelphia College of Art.

Philip Edelstein's long involvement in the electronic arts has spanned many areas of sound, image generation, and modification. Performance collaborations include work with Rainforest, The EBA Dance Music Theatre in Albany, and Composers Inside Electronics. He was technical supervisor at the Electronic Music Studio, SUNY Albany for three years following a semester at the Computer Music Facility, Wesleyan University. Other residencies and awards include grants from the WNET Television Laboratory, New York, The Center for Music Experiment, La Jolla, California, and SUNY Research Foundation.

Bill Viola works with electronic and acoustic sound, videotape, closed circuit television, and projected images. He was an original member of the Synapse group (1970-73) at Syracuse University where he worked to install and operate a campus-wide cable TV system, and later initiated two courses in video/sound media. From 1974 to 1976 he served as technical director in charge of production at the Art/Tapes/22 video studio in Florence, Italy, and has recently been producing work through the International Television Workshop in New York. He has been an artist-in-residence at the WNET Television Laboratory, New York in 1976, 1977, and 1979. From 1973 until the present he has collaborated with David Tudor in many performances of Rainforest. A video and sound installation by Viola, "He Weeps for You", is currently on view at The Museum of Modern Art, New York.

Andrej Zdravič was born in Yugoslavia in 1952. He first worked as a disc-jockey and sound engineer at Ljubljana Student Radio (1963-67) and began to work in film in 1973. In 1974 he came to the United States and studied film with Hollis Frampton, Paul Shartis and others at the Media Study Center, Buffalo. His films made since that time rely on their soundtracks as the driving force; they include Waterbed 1974, Phenix 1975, Sunhopsoon 1976, New York--Five Studies 1978 and Via Sound 1979. Zdravič taught a film workshop at the New York State Media Arts Summer Program in Buffalo in 1977 and was a recipient of a CAPS grant for film in 1978. He is currently working on a film in Yugoslavia, using electronically processed sound. This is his first collaboration with Rainforest.

## COMPOSERS INSIDE ELECTRONICS

Composers Inside Electronics is a fluctuating group dedicated to the composition and live performance of electronic and electro-acoustical music using circuitry designed and constructed by the individual composers. The present members are John Driscoll, Phil Edelstein, Linda Fisher, Ralph Jones, Martin Kalve, Paul deMarinis, David Tudor, and Bill Viola.

## DAVID TUDOR'S RAINFOREST

David Tudor's Rainforest is an environmental work of sounds electronically derived from the resonant characteristics of physical materials.

In its first version (1968), a sound score for Merce Cunningham's dance work of the same name, a means of sound transformation without the use of electronic modulation was established: the source sounds, when transmitted through the physical materials will be modified by the modes of those materials.

The present version, the fourth (begun in 1973), is a collaborative environmental work, spatially combining the live sounds of suspended sculptures and found objects with their transformed reflections in an audio system.

The audience may move freely through the environment and come and go as they please.

-David Tudor

### THE COMPOSER

David Tudor was born in Philadelphia in 1926. He gained a reputation as the leading avant-garde pianist of the day when he performed works by Pierre Boulez and collaborated with John Cage. In the early '50s, he became a performer of electronic music and in the early '60s he and Cage initiated the trend toward "live" as distinct from taped electronic music. Works in which Tudor is placed in the role of composer are all associated with collaborative visual forces: light systems, dance, television, theater, film, or laser projections. Bandoneon!, a work he created in 1966, calls for programmed lighting and audio circuitry, moving loudspeakers, and projected film images, all activated by the Bandoneon, an Argentinian instrument. Other works include Gymnastics (1970) and The Red, Yellow, Green, and Blue Submarine (1970).

From 1969-77 Tudor created a number of works for video and/or four-color laser display in conjunction with Lowell Cross and Carson Jeffries. He was one of four core artists who collaborated on the design of the Pepsi Pavilion for Expo '70, Osaka, Japan, a project for Experiments in Art and Technology. There he produced ten compositional programs including the first version of Microphone. Currently Mr. Tudor is presenting Rainforest IV as a group composition/environment with his electronic performance group, "Composers Inside Electronics." He recently completed Video Pulsers, an electronic score integral to Brazos River, a video collaboration of Viola Farber, Robert Rauschenberg, and David Tudor. At present Mr. Tudor is developing a fog and sound environment, Island Eye Island Ear, for an island in Sweden.

ICA

A black and white photograph of five men posing in front of a building entrance. One man stands in a wire cage, while others are seated or kneeling on the ground. A sign with the letters 'ICA' is visible on the left.