

Information Sheet

See This Sound Promises in Sound and Vision

28 August 2009 – 10 January 2010

In Cooperation with:



Ludwig Boltzmann Institute
Media.Art.Research.

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Exhibition Facts

Exhibition Title: **SEE THIS SOUND. Promises in Sound and Vision**
A Project for Linz 2009 European Capital of Culture

Exhibition Period 28 August 2009 until 10 January 2010, Opening: 27 August 2009, 7 pm

Press Conference 27 August 2009, 10 am

Exhibition Locality Lentos Kunstmuseum Linz, entire upper floor

Exhibits around 160 works by more than 80 artists

Team

Artistic and Scientific Lead:

Stella Rollig and Dieter Daniels

Curator: Cosima Rainer

Assistant-Curator: Manuela Ammer

Project Coordination: Veronika Floch

Scientific Collaboration Ludwig Boltzmann Institute

Media.Art.Research: Sandra Naumann

Exhibition Designer: Nicole David

Production Management: Magnus Hofmüller

The *exhibition contribution Site.Sound.Industry* was curated by Christian Höller and Petra Erdmann.

Audio contributions by Matthias Dusini & Thomas Edlinger.

Catalogues

„**SEE THIS SOUND. Promises in Sound and Vision**“, edited by Cosima Rainer, Stella Rollig, Dieter Daniels, Manuela Ammer at Walther König, Köln. With articles by Manuela Ammer, Dieter Daniels, Diedrich Diedrichsen, Helmut Draxler, Matthias Dusini & Thomas Edlinger, Heidi Grundmann, Christian Höller, Gabriele Jutz, Liz Kotz, Cosima Rainer and Stella Rollig. Numerous colour pictures, 320 pages, in German and English. Price: € 32,-.

„**SEE THIS SOUND. Audiovisuology I. An Interdisciplinary Compendium of Audiovisual Culture**“, edited by Dieter Daniels and Sandra Naumann. With 35 essays by international experts.

Online available under: www.see-this-sound.at

Printed Version at Walther König, König (in preparation).

Website

www.see-this-sound.at

- Contact** Ernst-Koref-Promenade 1, 4020 Linz, Tel. +43(0)732/7070-3600;
info@lentos.at, www.lentos.at
- Opening Hours** daily 10am-6pm; Thursday 10am-9pm
during Ars Electronica (3.-8.9.2009): 10am-7pm
closed: 24.-25.12.2009, 1.1.2010
31.12.2009: 10am-4pm
- Admission** € 6,50, reduced € 4,50
- Guided Tours** Thursday 7 pm and Sunday 4 pm
Guided Tour with Curator Cosima Rainer: 24.9., 7 pm and 29.11, 11am
Period: 1 Hour, Meeting Point: Lentos Cash, Costs: € 3,-
- Press Contact** Lentos: Mag.^a Nina Kirsch, Tel. +43(0)732/7070-3603, nina.kirsch@lentos.at
Linz09: Mag.^a Pia Leydolt, Tel. +43(0)732/2009-37, pia.leydolt@linz09.at

Available for discussion at Press Conference:

Martin Heller, Director Linz09

Stella Rollig, Director Lentos Kunstmuseum Linz

Dieter Daniels, Head of Ludwig Boltzmann Institute Media.Art.Research.

Cosima Rainer, Curator of the exhibition

SEE THIS SOUND: Exhibition | Web Archive | Symposium

The comprehensive project *See This Sound. Exhibition | Web Archive | Symposium* is realized in close collaboration between Lentos Art Museum Linz, Linz 09 and the Ludwig Boltzmann Institute Media.Art.Research as an exhibition, research, and multimedia project.

Our perceptions today are dominated by the omnipresence of audiovisual products and structures in which the culture of image and sound production are closely linked in terms of media technology, art and market strategy. *See This Sound* addresses this situation by presenting and discussing various positions, approaches and methods of implementation.

The references range from pop culture to perception theory and media technology.

Collaboration with the Ludwig Boltzmann Institute Media.Art.Research. has also enabled the scholarly treatment of specific media history issues presented within the framework of a web archive in the exhibition.

Exhibition

Artistic engagement with image and sound and audiovisual media is closely linked with a discussion about media art and visual art. Looking beyond the immediate province of “media art” is especially interesting in a place like Linz, where this almost seems like a “trademark” positioned apart from everything else happening in art. For this reason, points of reference from these sometimes very different approaches are to be made visible and audible in the exhibition *See This Sound*.

Web Archive

The scholarly interdisciplinary and artistic genre-crossing character of the project *See This Sound* is expressed particularly in the framework of an online platform (www.see-this-sound.at) on the subject of sound-image relations. The entire spectrum of audiovisual arts and phenomena will be represented in a lexicon-type form through a total of 35 historical longitudinal sections and systematic cross-sections.

Symposium

An interdisciplinary exchange among the theoretical and aesthetic thematic fields of the project is the goal of an international conference of the institute. The conference touches on the points of contact among various academic disciplines, including art and music studies, media and art theory, media archeology and the history of technology. Artistic presentations will also be integrated in the course of the conference to stimulate a dialogue between art and science.

Exhibition:

SEE THIS SOUND. Promises in Sound and Vision

28 August 2009 – 10 January 2010

Opening: Thursday, 27 August 2009, 7 pm

Artists today take an engagement with the sound of this world for granted. The former predominance of the visual has meanwhile been replaced by a multifaceted interplay of image and sound. Even though contemplative quiet still largely predominates in museums, sound, experimental composition, audiovisual media and pop culture have become central references for visual art in the 20th century. See This Sound documents this development from the perspective of visual art and refers to the respective contemporary discussions and promises.

In eight separate sections, See This Sound exhibits a number of important milestones and socio-historical reference points, in connection with which artists have worked with sound and composition and reflected on the medial relationship of image and sound.

Starting from the filmic sound visualizations of the 1920s – so-called Eye Music – it traces the topos of traversing genre boundaries in the 1960s and questions psychedelic trance machines and multimedia sound environments about their social-political potential. The illusion of a “natural” interplay of image and sound, for instance in Hollywood movies, is countered by works that disclose the discrepancies of this purported synthesis, all the way to the loss of sound and the power of speech. In addition, there is a special focus on the local production conditions of sounds (industrial cities and industrial sounds), and on sound as a medium of institutional critique.

Astonishing promises have always been associated with the interplay of image and sound, with the crossover of visual art and music, in short: with “intermediality” – and sometimes still are up to the present, if we think of the idea of an “expanded visual culture” in the era of YouTube.

Artists:

Laurie Anderson, Martin Arnold, Atelier Hopfmann (Judith Hopf und Deborah Schamoni), John Baldessari, Gottfried Bechtold, Jordan Belson, Manon de Boer, George Brecht, Mary Ellen Bute, John Cage, Ira Cohen, Tony Conrad, Kevin Cummins, Josef Dabernig, Jeremy Deller, E.A.T. - Experiments in Art and Technology, Einstürzende Neubauten, Viking Eggeling, VALIE EXPORT, Oskar Fischinger, Andrea Fraser, William Furlong, Kerstin von Gabain, Jack Goldstein, Douglas Gordon, Andrew Gowans, Dan Graham, Rodney Graham, Granular Synthesis, Brion Gysin, Carl Michael von Hausswolff, Gary Hill, Ludwig Hirschfeld-Mack,

Heidrun Holzfeind, Derek Jarman, Jutta Koether, DIE KRUPPS, Peter Kubelka, Louise Lawler, Bernhard Leitner, LIA, Alvin Lucier, Len Lye, George Maciunas, Christian Marclay, Norman McLaren, Jonas Mekas, Michaela Melián, Robert Morris, Christian Philipp Müller, Wolfgang Müller, Max Neuhaus, Carsten Nicolai, Pauline Oliveros, Yoko Ono, Dennis Oppenheim, Nam June Paik, Nam June Paik & Jud Yalkut, Norbert Pfaffenbichler & Lotte Schreiber, Rudolf Pfenninger, Adrian Piper, Mathias Poledna, Hans Richter, Józef Robakowski, David Rokeby, Constanze Ruhm / Ekkehard Ehlers, Walter Ruttmann, Peter Saville, Michael Snow, Imogen Stidworthy, Matt Stokes, Nina Stuhldreher, Atsuko Tanaka, Test Department, TeZ, Throbbing Gristle, Tmem (Golan Levin und Zachary Lieberman), Ultra-red, Steina Vasulka, Ryszard Waśko, Peter Weibel, Hans Weigand, Herwig Weiser, James Whitney, La Monte Young, La Monte Young & Marian Zazeela.

Exhibition Areas

Promises of Music for the Eye

In the 1920s, the “absolute film” evolved, an art form that was felt to be closely related to music. The focus was on pure form, color, light projection, rhythm. The term “Augenmusik” (Eng.: “music for the eye”) should be understood in the same synesthetic and culinary sense as the phrase “a feast for the eye.” It was used for the first time by the film critic Bernhard Diebold after seeing the first screening of Walter Ruttmann’s film *Opus 1* in 1921. The analogy with music was also a central focus in the 1920s for Viking Eggeling, who, together with Hans Richter, worked on a theoretical basis for film as an “art of motion.” The development of sound film in around 1930 led to a completely new approach. Engineers and film artists like Rudolf Pfenninger, Oskar Fischinger and Norman McLaren created “sounds from nothing” by drawing shapes on the sound track that could be perceived visually and acoustically at the same time. Very popular were the *Seeing Sound* films by Mary Ellen Bute, who wanted to show what happens in the mind when music is heard. She achieved that which Eggeling and Richter envisaged in theory: a universal language suited to the masses. A line can be drawn from these early experimental approaches to today’s VJ culture.

Unreconciled

The relationship between the image track and the sound track in film has a long history. The development of optical sound film in the late 1920s marked the establishment of naturalistic cinematic reality, which characterizes commercial film to this day. But behind the seemingly natural interplay of image and sound, there is a complex production machinery, in which the sound and image levels are meticulously constructed.

The representatives of historical avant-garde film focused intensively on this construction. In their “Manifesto on Sound Film” of 1928, Sergei Eisenstein, Vsevolod Pudovkin and Grigori W. Alexandrov demanded that sound and image remain detached from each other.

Artists such as Peter Kubelka, Jack Goldstein, Michael Snow, or Imogen Stidworthy later made sound visible as an autonomous construct. The “Expanded Cinema” movement made an explicit theme of the interplay of image and sound and the analysis of cinema as a cultural-technical apparatus: In VALIE EXPORT’s *Tonfilm* (1969) cinema is extended into the body. The sound track can guide the images in nearly any direction. It can affirm, destabilize, or confuse.

Borderline Art

In the 1950s, John Cage’s experimental compositions became an essential reference point for numerous artists who broke with existing conventions in both the visual arts and music. It was Cage’s approach to music as the organization of sounds and events and his chance compositions that paved the way for an entirely new conception of artistic

creation. The consequences of this approach were extremely far-reaching: from then on, a dialogue with the institutional and production-specific conditions of art was part of the fundamental elements of advanced artistic production. In connection with the emerging Fluxus movement, artists such as Yoko Ono, George Brecht, and La Monte Young developed a special kind of notation, famous for resulting in so-called “event scores.” New language to describe the emerging practices was also making the rounds. George Maciunas, an important initiator of the movement, described the first performances as “action music,” since in them, visible and audible elements overlapped. Nam June Paik called his first large exhibition *Exposition of Music – Electronic Television*. Yoko Ono spoke of “music of the mind,” while George Brecht described his works as “borderline art,” in which the genres are retained.

New Modes of Perception

Beginning in the late 1960s, numerous social protest movements vehemently demanded fundamental social transformation. However, an extensive change in consciousness seemed already underway: The electronic mass media revolutionized social communication; meditation and drugs promised to expand the capacity for perception. Large portions of this impetus had already been addressed in the field of art. Uncensored perception that was also invoked in conjunction with intoxication, music, and new physical expression stood for holism and intensity. A simple artistic instrument for this was designed by the Beatnik poet Brion Gysin with his *Dreammachine*, a rotating lamp which generated a flickering effect. Other artists like Laurie Anderson or Bernhard Leitner experimented with sound to enable special physical experiences of frequencies. In 1962 La Monte Young and Marian Zazeela developed the concept of a *Dream House*, in which a composition is played continuously to exist as a “living organism with its own life and tradition.” By contrast, the works of Max Neuhaus or Ryszard Wasko are acoustic social analyses.

Come together – Let’s dance

Pop culture and its aesthetics, its context of economically viable application as well as its counter-cultural aspects, have been important components of the socialization of post-war generations. Popular culture led to expressions that were at the same time political, utopian, and controlling. In popular music, the social use is conveyed especially through visual codes. The sounds are accompanied by dance, styling, gestures, stagings – it is in this interblending of expressions that the everyday cultural and socio-political context first emerges.

The various facets of this field have already been taken up in artistic productions. In his video essay *Rock my Religion* (1984), Dan Graham analyzes the contradictory, socio-political

functions of rock and roll in American post-war society and addresses the music culture's gender-political issues as they relate to the body.

Sound and pop culture are commercial conditioning machines, but also biographical building blocks shared by people with different lives. Promises of immediacy, youthfulness, community, and counter-culture are expressed particularly in shared dance. Works by Adrian Piper or Mathias Poledna show very clearly that socio-political history is also depicted in various dance styles and music genres.

Site.Sound.Industry

The place makes the music. It carries characteristic sounds and genres. In important locations of the genesis of pop culture, such as Memphis, Chicago, Detroit, London, Manchester or the Ruhr area, there has always been an important connection between the urban space and the music that emerged there. In "Site.Sound.Industry" key stations – ranging from the district of Hackney in London to the centers of the German steel and automobile industry – are exemplified with selected image, sound and text modules, together with artistic contributions. To what extent were the surroundings of heavy industry a decisive influence on the development of industrial music? In what way were art and pop culture involved in this development? A second aspect applies to the historical transformation from industrial to post-industrial society. If industrial music originally referred to the socio-cultural surroundings of individual industrial cities, how do production, distribution, and reception of the music reflect the gradual decline of these cities? Can the extensive economic restructuring in recent decades also be identified in "post-industrial" styles of music? Which connections are there today between local embeddedness and an orientation to life worlds in certain forms of music?

Audiovisual Experiments

The massive changes of the information environment and the increasing importance of audiovisual media were the starting points for numerous artistic investigations that are today called "media art." In 1969, for example, Nam June Paik developed a video synthesizer and used it to produce live broadcasts for television. John Cage, who had already begun experimenting with radios and amplifiers in the 1930s, took part in the *Evenings of Theatre & Engineering* in New York, a large-scale cooperation between artists, scientists, and engineers. Billy Klüver, who had organized this event, anticipated from this project a change in the social order.

A different relation to research and technology is represented by artists today. With their works, the sound-activist group Ultra-red intend to create counter-discourses to dominant science concepts. Herwig Weiser's *Zgodlocatoren* uses finely ground computers as a "creative basic

material,” which renders, visually and acoustically, the monstrous inner life hidden by the shiny surfaces of high-tech devices.

Background Noises / Sound and Institutional Critique

Art gallery spaces are usually quiet. Metaphorically, however, there are actually multiple “soundtracks” running within. In the foreground, there is the “music of the artworks.” This is a soundtrack that tells stories about the exhibiting artists, about formal themes and particular interests. Then there is the soundtrack playing in the background. It comes from art’s socio-economic framework; it is what one might call the constant hum of the operating system. It is often overlooked, because it has been naturalized for so long. But art today is virtually inconceivable without this institutional *basso ostinato*.

It is hardly surprising, then, that when attempts are made to grapple reflexively with the institution of the visual arts and its power structure, real sound often plays an important role; and not just because sound reflects and thematizes the space, but also because invisible social conditions can be made audible in the space. The examples of this range from experimental compositions of the early 1950s to the institutional critique of the 1990s. In Andrea Fraser’s work *Dinner Party* (1992), for example, dinner conversation after an exhibition opening is played back next to a painting from the collection.

Audio Contributions

In May last year, a symposium on the “Utopia of Sound”, organized by Diedrich Diederichsen and Constanze Ruhm, was held at the Vienna Academy of Fine Arts. Interviews were held with theorists such as Michel Chion, Christoph Cox and Hildegard Westerkamp and made into audio presentations that can be heard in the exhibition *See This Sound*. At the symposium, Tom Holert, who teaches cultural studies at the Academy, gave a lecture entitled “The Site of Recording” and subsequently reflected on the studio as the typical site of music production.

Web Archive

Audiovisualology. An Interdisciplinary Compendium of Audiovisual Culture.

Despite an omnipresent audiovisual media culture, the responsibility of the humanities for the relationships between sounds and images is still distributed among different disciplines operating in isolation, and even then often only given space at the margins.

A fundamental overview of the multiple artistic, technical and cognitive perspectives of the connections between auditive and visual phenomena is still lacking today.

The Compendium of Audiovisual Culture is intended to contribute to closing this gap by tying together the insights from individual disciplines. It includes thirty-five articles presenting not only the spectrum of audiovisual art forms, but also procedures of linking auditive and visual phenomena and modalities of their perception. Here experts from art history, musicology, software studies, media art, cognitive psychology and neurology concentrate on their core areas. However, the articles are arranged so that they touch on one another, continue and mutually refer to one another. All the articles are supplemented with analyses of exemplary works that illustrate general developments based on concrete realizations.

This conception enables an opportunity for a multi-perspectival approach to the topic in the online presentation. The individual articles are linked with one another at their thematic intersections and connected with work analyses, but also the ongoing connections between them are made visible. A bundling and networking of the perspectives of the different disciplines in this way allows a comprehensive representation of the broad-ranging thematic complex, but at the same time it can ultimately only place a series of signposts in the terrain of "Audiovisualology".

An established discipline of "Audiovisualology", as it is asserted with the title of this publication, does not (yet) exist. It emerges here initially as an intersection or rather the sum of the thematic fields treated in the individual articles, but it is intended to provide an impulse for their further development. In the publication in its entirety, audiovisual research at the intersection of art, science and technology proves to be one of the great modern fields of experimentation, unfinished and unfinishable like the whole project of Modernism. As the core of the drive for interdisciplinarity and cross-genre innovation, it questions the various concepts of work and value creation models of the different disciplines, yet repeatedly eludes categorizing and canonizing itself.

Editors:

Dieter Daniels and Sandra Naumann.

Authors:

Claudia Albert, Amy Alexander, Rainer Bellenbaum, Hans Beller, Sabeth Buchmann, Gerhard Daurer, Hinderk M. Emrich, Barbara Flückiger, Golo Föllmer, Tina Frank Maureen Furniss, Marc Glöde, Andrea Gott dang, Florian Grond, Boris von Haken, Justin Hoffmann, David E. James, Jörg Jewanski, Barbara John, Henry Keazor, Barbara Kienscherf, Constanze Klementz, Katja Kwastek, Jörg Lensing, Golan Levin, Lia, Cornelia Lund, Helga de la Motte-Haber, Jan-Philipp Müller, Sandra Naumann, Janina Neufeld, Julia H. Schröder, Theresa Schubert-Minski, Marcel Schwierin, Simon Shaw-Miller, Christopher Sinke, Yvonne Spielmann, Axel Stockburger, Jan Thoben, Ulrich Winko, Thorsten Wübbena

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Symposium

Sound-Image Relations in Art and Media

A Conference of the Ludwig Boltzmann Institute Media.Art.Research.

Location: Lentos Kunstmuseum Linz

Wednesday, 2.9.2009, 7:30 pm

Launch Event: Tony Conrad im Gespräch mit Branden W. Joseph, Performance von Tony Conrad

Thursday, 3.9.2009, 10am–7:30 pm

10–10:30 am, Introduction: Dieter Daniels and Sandra Naumann

10:30–12:30 am, Panel 1: „Medienkunst – bildende Kunst: Divergenz oder Dialog?“
with Christian Höller, Chris Salter and David Rokeby

2–4 pm, Panel 2: „Kunst, Wissenschaft und Technologie: Instrumente oder Kunstwerke?“
with Birgit Schneider, Yvonne Spielmann, Golan Levin and Katja Kwastek

5–7 pm, Panel 3: „Kunst und Musik: Intermedialität – Intermodalität – Interdisziplinarität?“
with Branden W. Joseph, Helga de la Motte-Haber and Simon Shaw-Miller

7 pm, Ending Performance

Mikomikona (Birgit Schneider & Andreas Eberlein, Berlin)

The Symposium is held in German and english language.

Registration is not necessary, free admission.

Detail information in the accompanying folder or on www.lentos.at.

Accompanying Program

An extensive program of events, including lectures, film screenings, performances, and guided tours with curators, accompanies the exhibition *SEE THIS SOUND*.

Location: Lentos Kunstmuseum Linz, unless otherwise indicated.

Detail information to the events in the folder or at www.lentos.at.

Thursday, 17.9.2009, 7:00 pm

The Sound of Your Eyes

Live performance by Elisabeth Gröbl "f II" and [dy'na:mo] with Joachim Bock, Martin Moser & Martin Wagner "W.U.M.". Introduction: Ursula Maria Probst, curator, Vienna

/// Film screening, Live performance

Thursday, 24.9.2009, 6:00 pm

Guided tour with the curator Cosima Rainer

/// Guided tour in German

Thursday, 24.9.2009, 8:00 pm

Austrian Abstracts. Barbara Pichler, Director diagonale, Graz

/// Lecture in German with film examples

Thursday, 1.10.2009, 7:00 pm

Raumlichtkunst to Vortex: Early Expanded Cinema Experiments of Oskar Fischinger and Jordan Belson (1926-1959). Cindy Keefer, Center for Visual Music, Los Angeles

/// Lecture in English with film examples

Thursday, 1.10.2009, 9:00 pm

Wolfgang Voigt - GAS LIVE

/// Live performance

Thursday, 8.10.2009, 7:00 pm

Light Shows and Their Cinematic Representations

David E. James Professor, School of Cinematic Arts, University of California

/// Lecture in English with film examples

Thursday, 22.10.2009, 8:00 pm

Augenlick - Pheromonic_Hungry Walking Blues. Station Rose, Frankfurt

/// Live performance, premiere

Thursday, 5.11.2009, 7:00 pm

Slide Lecture and Film Screening by Michael Snow

New York Eye and Ear Control, 1964. Michael Snow, artist and filmmaker, Toronto

/// Lecture in English

Friday, 6.11.2009, 4:00 pm

Michael Snow, Rameau's Nephew by Diderot (thanx to Dennis Young) by Wilma Schoen, 1972-74

Location: the cinema Movimiento, Dametzstraße 30

/// Film screening with the artist present

Thursday, 19.11.2009, 7:00 pm

How Sound Comes into the Pictures: Visual Music and Early Sound-Image Experiments in Film

Sandra Naumann academic staff member, Ludwig Boltzmann Institute Media. Art.Research., Linz

/// Lecture in German with film examples

Sunday, 29.11.2009, 11:00 am

Guided tour with the curator Cosima Rainer

/// Guided tour in German

Thursday, 3.12.2009, 7:00 pm

Site and Sound in the 1960s

Liz Kotz, Assistant Professor, University of California, Riverside

/// Lecture in English

Thursday, 10.12.2009, 7:00 pm

Klemme Lasche Feder - Music Clips Before and After the Age of MTV

Christian Höller, springerin, Vienna

/// Lecture in German with film examples

Thursday, 17.12.2009, 7:00 pm

Inaudible Eloquence. On the Silent Voices of Art

Thomas Trummer Project Director Visual Art for Siemens Art Program

/// Lecture in German

Press Images



1. La Monte Young, Marian Zazeela und The Just Alap Raga Ensemble performing Raga Sundara in a setting of *Imagic Light*, 27 June 2008; 275 Church Street, New York City.
Photo: Jung Hee Choi
© Jung Hee Choi 2008



2. Gottfried Bechtold
Medienkoffer, 1972
Photo: Werner Kaligofsky
© Sammlung Generali Foundation



3. Brion Gysin with his "Dreamachine"
© Topography/TopFoto/picturedesk.com



4. Louise Lawler
A Movie will be shown without the Picture, 1979
Initial Showing at the Aero Theater, Santa Monica, CA, 1979
Photo: Louise Lawler, Courtesy the artist



5. Throbbing Gristle
Industrial News, Newspaper
Courtesy Cosey Fanni Tutti Archive



6. Mathias Poledna, *Version*, 2004
Film still
Courtesy the artist and Galerie Daniel Buchholz, Cologne/Berlin;
Galerie Meyer Kainer, Vienna;
Richard Telles Fine Art, Los Angeles



7. Mary Ellen Bute
Rhythm in Light, 1935
Arsenal - Institut für Film und Videokunst e.V.



8. Nam June Paik und Jud Yalkut, *Video Commune: Beatles from beginning to end*, 1970
video stills from the live transmission transferred to DVD
Courtesy of WGBH Media Library and Archives



9. Laurie Anderson
Handphone Table, 1978
© Laurie Anderson



10. Yoko Ono
Music of the Mind, 1967
Plakat "Music of the Mind", London, 1967
Courtesy the artist



11. Bernhard Leitner
Ton-Anzug, 1975
photo with person wearing the "Ton-Anzug", 1975
© Archiv Leitner



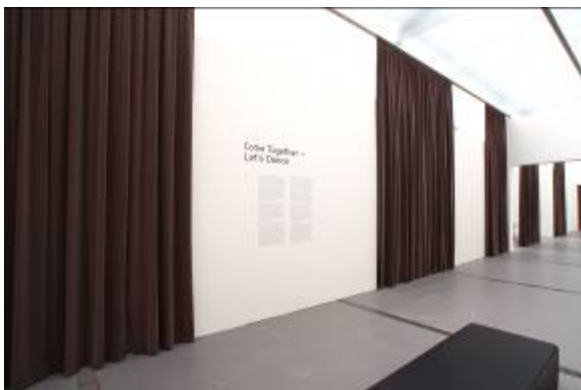
12. Peter Kubelka
Unsere Afrikareise, 1966
Film Strips
Courtesy the artist



13. Atsuko Tanaka installing "Work (Bell)" at the 3rd Genbi Exhibition, Kyoto Municipal Museum of Art, November 1955
Copyright Ryoji Ito / Courtesy Ashiya City Museum of Art & History



14. Hans Weigand
Disco Boys, 1977
From the 24 part series
© Hans Weigand



15. Exhibition View at Lentos
Kunstmuseum Linz
Photo: maschekS.



16. Exhibition View at Lentos
Kunstmuseum Linz. Shown: Bernhard Leitner, „Ton-Anzug“ and „Ton-Liege“
photo: maschekS.