



Research > MEMORABILIA. COLLECTING SOUNDS WITH... Ed Veenstra

MEMORABILIA. COLLECTING SOUNDS WITH... seeks to break through to unearth and reveal private collections of music and sound *memorabilia*. It is a historiography of sound collecting that reveals the unseen and passionate work of the amateur collector while reconstructing multiple parallel histories such as the evolution of recording formats, archiving issues, the collecting market and the evolution of musical styles beyond the marketplace.

Each episode in the series is accompanied by an additional programme featuring an exclusive music selection by each of the collectors.

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Music selection by Ed Veenstra. Produced by Genís Segarra.

Dutch collector Ed Veenstra collects all kinds of music-objects by plastic artists (a total of around 3,500) who have worked with sound at some point in their careers. Records, but also what he calls Anti-records, strange, impossible and unclassifiable formats that approach the object from a radically different perspective and exceed the traditional functions of the medium. His thorough and detailed collection and classification work sheds light on the art world's fascination with sound and music.

Genís Segarra is a musician. Since 1996, he has been the public face and artistic mastermind of Barcelona-based collective and record label Austrohúngaro, and a member of the groups Astrud and Hidrogenesse. He has produced, remixed and released projects by independent electronic pop groups that exaggerate all the strengths and weaknesses of consumer pop music, except one: business. www.austrohungaro.com

MEMORABILIA. COLLECTING SOUNDS WITH...

Ed Veenstra. Part II

A musical selection of some of the secret jewels found in Ed Veenstra's record collection, specialised in Broken Music: records and paramusical works produced by visual artists and other avant-garde creators.

01. Summary

In the early sixties Milan Knížák began experimenting with vinyl records by scratching, painting, burning or even breaking them. These fierce treatments affected not only radically the original compositions but also expanded the function of the records themselves. Because it was almost impossible to transfer the distorted sounds to standard sheet music, Knížák considered the records with all their cuts, paint, punched holes, glue and scratches a new form of musical notation. Additionally the records became art objects.

On February 18, 1988, Daadgalerie in Berlin opened its doors for *Broken Music*. The exhibition, curated by Ursula Block and Michael Glasmeier, featured objects, sleeves, and installations by visual artists with records as main source. Many of the exhibited works featured sound by visual artists. The exhibition catalogue containing theory, a historical overview and an extensive and illustrated discography is still influential and an asset for anyone interested in visual artists working with records as medium and/or sound.

More than twenty years after the exhibition and the never reprinted catalogue the term Broken Music managed to survive as a genre although its definition seems to have narrowed down to just sound by visual artists. This audio-selection is mainly focused on visual artists for whom sound is an extension or component of their visual work. Some of the records you are about to hear were chosen because they are extraordinary rare. Some are here because they are.

Ed Veenstra, 2011

02. Playlist with commentaries

Gangpol+Mit, 'Island of da Motherboard Slaughter', 2010, from the seven inch lath-cut *Faits Divers Edits* (Drop of Blood, Holland, 2010, edition of 50 copies).

Gangpol+Mit are Guillaume Castagné and Sylvain Quément who work with animations and film during live performance.

Honey-Suckle Company & Konrad Sprenger, 'Eau d'Ohn End', from the ten inch *Non Est Hit* (Kunsthalle Basel, Switzerland, ca. 2000).

German art collective founded in 1995, which has produced installations, photography, sound, video and dance productions. They had an international breakthrough with their *Children of Berlin* exhibition at PS1 Contemporary Art Center in 1999. Their installation work includes *Eswerde* (2003) and the Jörg Hiller collaborations *Neuband* (2000) and *Odessau* (2001). In 2003 Honey-Suckle Company developed the *Raum-Hurdy-Gurdy*, an installation that can be played as a musical instrument.

Alex Decarli, 'Glue', from a seven inch (What Nothing Press, USA, 2009).

American artist Decarli makes prints, zines and objects which are exclusively sold in a shop he runs together with artist Adrienne Garbini in Brooklyn, NY. The record is made of glue and plays inside out.

Sharon Ellis, 'Ghost in My Heart', from the CD *The New Sounds of Today. Song Poems By 21 Contemporary Artists* (Art Issue Press, USA, 2000).

Sharon Ellis is a Los Angeles-based painter and one of the 21 visual artists providing lyrics for this song-poem project.



[Ed Veenstra during the MEMORABILIA. COLLECTING SOUNDS WITH... lecture, 2011]

Marina Rosenfeld, 'Simply Beautiful', from *I'm Still in Love with You*, a catalogue with CD+12 for a Steven Hull project based upon Al Green's same-titled album (Rainbo/Delta Garcia, USA, 1998).

Rosenfeld is a performance artist who also makes 3D photographs and Super-8 films. She is a member of Purse and the all-female Sheer Frost Orchestra.

Jan Dibbets, 'Afsluitdijk 1969. The Sound of Driving 5 Km on a Straight Road With a Constant Speed of 100 Km an Hour', from a flexidisc included with *Ringmappe 2* (Museum Haus Lange, Germany, 1969).

The work of Dutch artist Jan Dibbets' includes shaped canvases, photography, land art and arte povera. With *TV as a Fireplace* (1969) he might be the true originator of the popular fireplace/aquarium videos of the nineties.

Dennis Oppenheim, 'Theme for a Major Hit', from the ten inch flexidisc-compilation with the *American Narrative/Story Art* catalogue (Contemporary Art Museum, Houston, USA 1974).

Excerpt from the score for an installation featuring motor-driven puppets by conceptual artist and sculptor Dennis Oppenheim. The 'band' consisted of visual artists Connie Beckley, Diego Cortez and Roger Welch, among others.

Laurie Anderson, 'Tape Bow Song for Juanita', 1977.

As far as I know, this is an exclusive track in the above mentioned flexidisc.

Julio Cesar Morales & Eamon Ore-Giron, 'Dengue Mix', from the twelve inch *Dilo!* (Private Pressing/Unicornio, USA, 2003). Each copy of this record was part of the *Dilo!* installation. Edition of 25 copies.

Morales is a conceptual and installation artist whose work is often inspired by Perez Prado. He is the founder of Club Unicornio, Unicornio Records and the Queen's Nails Annex gallery in San Francisco. Ore-Giron is a painter, video- and installation artist known for his vinyl-based artworks and cut-up record sleeves. Audio as DJ Lengua, Los Jaichackers (with Morales) and Los Cremators (with Moises Medina). Performance, records and video together with Aster, Avitale, Cole, Medina, Morales and Youngblood under the name of OJO.

Jad Fair, 'Into the Safety of your Smile', from the ten inch *Fun Songs* (De Player, Holland, 2010). Edition of 10 copies.

Released as part of *Irregulars #231863 – Jad Fair*, an art event (concert, exhibition, ten inch and concert) at De Player in Rotterdam which took place in October 24, 2010.

Dewayne Slightweight, 'I Want to Know the Habits of Other Girls', from a CDR (Private Pressing, USA 2007). Included with the same-titled giant-sized comic book.

Chicago artist whose performances incorporate drawing, sculpture, comics and music. Slightweight was co-organizer of the Pilot TV Trans Feminist Media Conference and runs the website gayutopia.com.

Peter Baren, 'Haard', from a flexidisc (Stichting O.K.O., Holland, 1987). Included with art magazine *Metropolis M*.

Audio/Light performance on the Munt Toren (Munt Tower) in Amsterdam. Peter Baren is a Dutch performance artist and member of the *Indoor Land Art Program* foundation.

Gust Gils, 'Resonance', from the *AHAHAHA8. Revue Pour Le Verbo Plasticisme* LP-compilation (Private Pressing, Holland, 1970).

Belgian poet, novelist, sculptor and painter. Gils was founding member of avant-garde magazine *Gard Siviik* and curator of the Muzeum voor Kleine Kurioziteiten (Museum for Small Curiosities) located in his own home.

Greek Buck, 'Peach Malibu', from the LP *Messin' with the Greek Buck* (Private Pressing, China, 1998).

Greek Buck were the sound and installation artists Andrew Zealley and Don Pyle. The album features guest performances by filmmaker Caroline Azar and visual artist Carl Trahan, amongst others. Greek Buck's 'Spunk' (not on this album) was the signature tune of the *Queer As Folk* TV-series (first season).



[Ed Veenstra during the MEMORABILIA. COLLECTING SOUNDS WITH... lecture, 2011]

Theodoros, 'Manipulation III' (excerpt), from an LP (Desmos Art Gallery, Greece, 1977).

A track from Greek sculptor Theodoros Papadimitriou's second LP, which in his own words is a sculpture presented in the LP-format and not a record as such.

Ellen Zweig, 'Posing for Photographs', from a flexidisc included in the art magazine *De Zaak* (Holland, 1988).

Ellen Zweig creates multimedia works which incorporate audio, video, performance and text.

Nathalie Bles, '+New Cult+', from a flexidisc (M.M Label, Germany, 2010). Edition of 20 copies)

French artist Nathalie Bles does photography, printmaking, sculpture (glass), installations and (video) performances. Deluxe editions of her albums feature 3-D sleeves or prints.

03. Related links

MEMORABILIA. COLLECTING SOUNDS WITH... Ed Veenstra podcast,
rwm.macba.cat/en/research/memorabilia_ed_veenstra/capsula

Conversation with Ed Veenstra on his sound collection for the MEMORABILIA.
COLLECTING SOUNDS WITH... series
rwm.macba.cat/en/extra/memorabilia_ed_veesnta_conversation/capsula

MEMORABILIA. COLLECTING SOUNDS WITH... lecture
www.macba.cat/en/audio-ed-veenstra

MEMORABILIA. COLLECTING SOUNDS WITH... series
www.macba.cat/en/memorabilia

04. Acknowledgements

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