

**Acquisition Statement - Carol Genetti and Gwyneth Zeleny Anderson, *Chyme***  
**(Suppedaneum, 2019), originally \$15, out of print<sup>1</sup>**



*Chyme* consists of a white artificial-leather pouch (7 x 6 in) containing an insert card, 4 screen-printed “listening scores” in the format of maze books (3-color silkscreen, with images and text by Gwyneth Zeleny Anderson), and a single CD-R (with 4 tracks, composed and performed by Carol Genetti).

Tracklist (printed on insert card):

1. Prompt [4:20]
2. Transference [11:20]
3. Transference Coda [5:40]
4. Tubes - Voice [15:30]

The sound was recorded at Experimental Sound Studio. The “listening scores” were printed at Spudnik Press.

According to the publisher’s website:

“*Chyme* is concerned with the visceral experience of losing a sense of separation between oneself and everything else. It takes its name from the semifluid “cocktail” of gastric juices and partially digested food in the stomach. Chyme carries out the seemingly alchemical process of synthesizing nourishment: it’s a mediator of external and internal, dissolving what we consume

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<sup>1</sup> “Chyme,” *Suppedaneum*, <http://www.suppedaneum.com/chyme.htm>

and absorbing it into our blood and organs. Similarly, *Chyme* aims to digest the boundaries between performer and audience, human and environment, power and passivity, and sound and body.

“Genetti's pieces act as an evisceration of sound from the body, blurring the edge between her individuality and the environment around her. Yet instead of disembodiment the voice completely, she reembodies it, as the sound waves are poured into other bodies — tubes and piano housing — to mix and create a different type of extended voice. These sounds are then processed through electronic postproduction studio techniques, resulting in immersive shifting layers of sound textures that nonetheless retain the ineradicable grain of her voice.

“Rather than a composition for generating sounds, Anderson's listening scores provide a visual framework for perceiving Genetti's compositions: screen printed marks and text prompt the listener to engage with the audio in different sensory and conceptual ways. Layers of color shift and lose alignment along a trajectory marked in time code as the intricately folded scores emulate the folds of the small intestines.”<sup>2</sup>

The album is a limited-edition audiovisual publication, identified as *Suppedaneum* no. 16. It was released on March 8, 2019, with a release event featuring a live performance by both creators at the Chicago venue Constellation. This album is currently out of print, with no available copies for purchase. The recording of Genetti's performance is rare, with only a 2002 precedent (*Grain*). *Chyme* was reviewed on Noé Cuéllar for *Future Vessel*,<sup>3</sup> Bill Meyer for *Dusted Magazine*,<sup>4</sup> Brian Olewnick for *Just Outside*.<sup>5</sup>

Carol Genetti is a vocalist and composer, interested in the hypothetical space where “language” and “music” have yet to be formed and formulated into familiar cultural patterns.”<sup>6</sup> She has performed as a vocal improviser in North America and Europe.<sup>7</sup> This item has not been found in other public collections. Among the few collections that collect her other works are: New York University, McGill University, and California Institute of the Arts.

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<sup>2</sup> “Chyme,” *Suppedaneum*, <http://www.suppedaneum.com/chyme.htm>

<sup>3</sup> Noé Cuéllar, “Chyme,” <https://futurevessel.com/chyme/>

<sup>4</sup> Bill Meyer, *Dusted Magazine* 5.3 (March 1, 2019), <https://dustedmagazine.tumblr.com/post/183146081621/dust-volume-5-number-3>

<sup>5</sup> Brian Olewnick, *Just Outside* (March 8, 2019), <https://olewnick.blogspot.com/2019/03/joseph-clayton-mills-widow-suppedaneum.html>

<sup>6</sup> “Chyme,” *Suppedaneum*, <http://www.suppedaneum.com/chyme.htm>

<sup>7</sup> *Carol Genetti*, [carolgenetti.info](http://carolgenetti.info)

Gwyneth Zeleny Anderson's is a visual artist whose practice is shaped by her interest in handmade-animation process. She has exhibited at Hyde Park Art Center, Experimental Sound Studio, and MoMA PS1 Print Shop.<sup>8</sup>

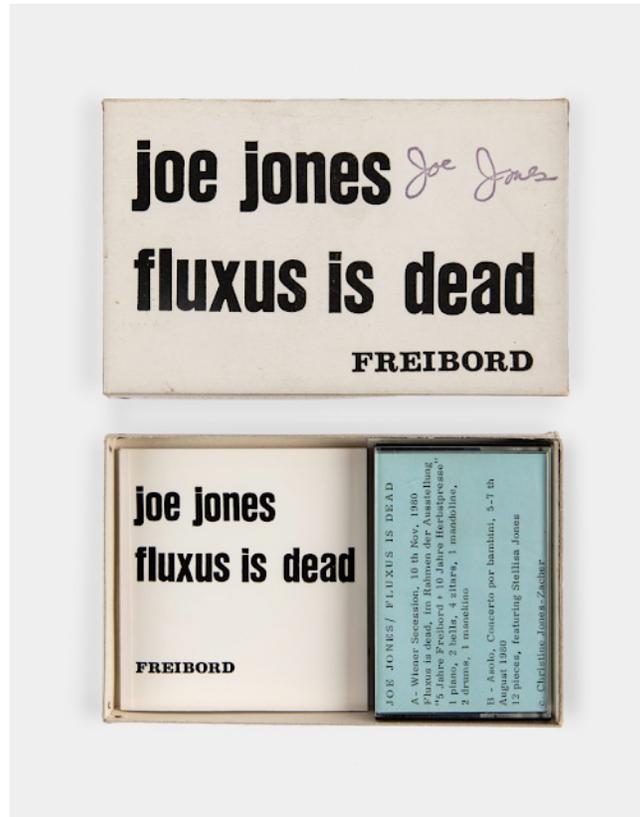
*Suppedaneum* is a small press founded by Joseph Clayton Mills in 2013. It specializes in limited-edition sound works that focus on issues in composition, notation, and interpretation. According to the publisher, "Each release comprises a score and an audio recording. The explicit goal of the label is to produce objects, documents, and recordings that test the boundaries of what constitutes compositional structure, examine definitions of musical representation, and consider the relationship between sound and the material and linguistic forms in which it is encoded."<sup>9</sup> So far this label has released 22 works, including Sarah Hughes, Lance Austin Olsen, and Taku Sugimoto.

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<sup>8</sup> Gwyneth Zeleny Anderson, [gwynethvzanderson.com](http://gwynethvzanderson.com)

<sup>9</sup> Chyme," *Suppedaneum*, <http://www.suppedaneum.com/chyme.htm>

**Acquisition Statement - Joe Jones and Yoko Ono, *Fluxus is Dead*, (Vienna, Austria: Edition Freibord, 1980), original price unknown, current estimated value \$400-600<sup>10</sup>**



*Fluxus is Dead* consists of a white cardboard box (18 x 11 x 2 cm) housing a small booklet (abt. 11 x 11 cm, with drawings and texts by Joe Jones and Yoko Ono), and a single cassette. The cover of the box includes the title and publisher printed in black ink, and the artist’s “signature” (applied via a blue stamp).

Tracklist (printed on blue cassette insert;):

A1: Wiener Secession, 10th Nov. 1980

“Fluxus Is Dead,” Im Rahmen Der Ausstellung

<sup>10</sup> “Jones Jones, Fluxus is Dead,” *Artists’ Books and Multiples* (February 11, 2019), <http://artistsbooksandmultiples.blogspot.com/2019/02/joe-jones-fluxus-is-dead.html> See also <http://artype.de/Sammlung/index.html?http://artype.de/Sammlung/Bibliothek/j/Jones.htm> <https://www.discogs.com/Joe-Jones-Fluxus-Is-Dead/master/1043681>

"5 Jahre Freibord + 10 Jahre Herbstpresse"

1 piano, 2 bells, 4 zitaras, 1 mandoline, 2 drums, 1 manekino

B1: Asolo, "Concerto Por Bambini," 5-7th August 1980

12 Pieces, featuring Stellisa Jones<sup>11</sup>

The gallery owners Christine Jones-Zacher contributed to the design and by Klaus-Peter Schrammel conducted the audio recording for this album.<sup>12</sup>

The first track, on side A, refers to a concert performance at the Secession Building in Vienna during an exhibition for the publisher's anniversary celebration (5 years of Freibord and 10 years of Herbstpresse) held from October 16 to November 9, 1980,<sup>13</sup> which this item was published within the framework of. The title is a reference to the death of George Maciunas in 1978—Maciunas coined the name Fluxus and was the principal curator of events or activities that he referred to with his umbrella-term Fluxus...most original participating artists did not refer to themselves as members of an artistic movement or organization, but rather were participants in Maciunas' events; Thus when the curator died any future pieces would be recreations, or re-performances, or inspired-by, or something else altogether, not "Fluxus."<sup>14</sup> The second track, on side B, refers to a concert that was performed earlier that year with the daughter of artist-musicians Christine Jones-Zacher and Klaus-Peter Schrammel. The location of this concert is near the Archivio and Edizioni Conz, in an Italian town near the border of Austria, where Joe Jones lived and worked from 1973 to 1979.

This publication was an edition of 100 signed and numbered copies, published by Edition Freibord, and is extremely rare. Unofficial re-prints of this recordings have been released on vinyl (reselling at \$80-250).<sup>15</sup> The only collection that this item has been found within is the

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<sup>11</sup> Also known as Stellisa Zacher or Stella Jones, she would have been about 9-years old at this concert performance, she is a vocalist and daughter of Czech-Austrian-German Fluxus artist /gallery owner/blues singer Christine Jones (Zacher) and Kansas City-born bebop jazz-trumpet player Carmell Jones. Christine Jones and her later husband the musician Klaus-Peter Schrammel operated KUNSTKANZLEI, a gallery space for "intermedia" and "interart" based in Vienna.

<sup>12</sup> Musician and husband of Christine Jones-Zacher,

<sup>13</sup> A documentation booklet was published for the exhibition:  
<https://www.booklooker.de/B%C3%BCher/Kollektiv+5-Jahre-Freibord-10-Jahre-Herbstpresse-Eine-Dokumentationsausstellung-Wiener-Secession-16/id/A02iLcbB01ZZM>

<sup>14</sup> See Simon Anderson, Joan Rothfuss, and Elizabeth Armstrong, *In the Spirit of Fluxus: Published On the Occasion of the Exhibition* (Minneapolis: Walker Art Center, 1993).

<sup>15</sup> *Joe Jones – Fluxus Is Dead*, [https://www.discogs.com/sell/list?master\\_id=1043681&ev=mb](https://www.discogs.com/sell/list?master_id=1043681&ev=mb) (Accessed Nov 25, 2020)

personal collection of Paul Heimback in Cologne, Germany.<sup>16</sup> Other works by Joe Jones are in collections at Walker Art Center, Metropolitan Museum of Art, and Joan Flasch Artists' Book Collection.

Joe Jones (b. 1934, Greenpoint, Brooklyn, d. 1993 Wiesbaden, Germany)<sup>17</sup> was a sound artist and inventor, who created music machines which he used in performances throughout the world. He studied with John Cage and Earle Brown, before moving into Allison Knowles and Dick Higgins's loft off of Canal Street, where he began making music machines and became friends with composers Takehisa Kosugi and Nam June Paik. Between 1963-1969 he toured his performances at Fluxus events throughout Europe. He later established a storefront-studio space "Music Store" on Canal Street where his hand-built instruments would be activated by various buttons accessible from the sidewalk outside, and began performing with his inventions as Tone Deaf Music Co. In 1972, Yoko Ono and John Lennon (who were patrons of his work) commissioned Joe Jones to create and perform eight specialized music machines to her second album release was *Fly: Yoko Ono & Plastic Ono Band* (Apple Records, 1972). He relocated to Europe in 1972, where he actively performed, exhibited, and published his work, and later settled in Germany, where he collaborated with Francesco Conz of the Archivio and Edizioni Conz. He published many editions throughout the last quarter of his career.<sup>18</sup>

*Freibord: Zeitschrift für Literatur und Kunst* was an Austrian literary magazine founded in 1976 by Gerhard Jaschke and Hermann Schürer. Editions *Freibord* published only one other sound release: a double cassette of sound-art cassettes in the 1980s by Hermann Nitsch.

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<sup>16</sup> Paul Heimback, "Joe Jones, 19.06.1934 – 11.02.1993," *ArtType: Collection*, <http://artype.de/Sammlung/> Possibly also one of the collectors linked to *Tape-mag*, [https://www.tape-mag.com/Fluxus\\_is\\_Dead+Joe\\_Jones+RELEASES-1-1-12694-8.html](https://www.tape-mag.com/Fluxus_is_Dead+Joe_Jones+RELEASES-1-1-12694-8.html)

<sup>17</sup> "Joe Jones, an Artist With a Musical Bent And an Inventor, 58", *The New York Times*, February 18, 1993, <http://www.nytimes.com/1993/02/18/obituaries/joe-jones-an-artist-with-a-musical-bent-and-an-inventor-58.html>

<sup>18</sup> <https://www.fondazionebonotto.org/it/collection/fluxus/jonesjoe>

## Description

Image	
Title (RDA)	Chyme
Agent (RDA-PFC)	Suppedaneum (type: publisher)
Agent (RDA-PFC)	Genetti, Carol (singer) (type: performer)
Agent (RDA-PFC)	Zeleny Anderson, Gwyneth (visuals) (type: visual artist)
Genre (LC)	Artists books
Genre (LC)	Sound recordings
Genre (LC)	Art and music
Genre (LC)	Scores
Genre (LC)	Improvisations (Music)
Structure process/technique (AAT)	Folding (process)
Structure/binding note (local)	Maze book (Folded books)
Subject (LCSH)	Digestion (Physiology)
Subject (LCSH)	Boundaries (Philosophy)
Subject (LCSH)	Interpersonal communication (Social psychology)
Edition (CDWA)	Limited edition
Edition note (RDA)	unnumbered
Date (ISO 8601)	2019-03-08 (type: publication)
Production Condition (AAT)	Private presses
Standard identifier (RDA)	Suppedaneum no. 16
Measurements (CDWA)	7 x 6 in (closed)

Extent (RDA)	4 silkscreen-printed maze books, numbered
Measurements (CDWA)	11x17 (unfolded) ; 2.75 x 4.25 (folded)
Materials/process/techniques (AAT)	screen printing (role: technique)
Extent notes (RDA)	3 colors (CMY); printed at Spudnik Press
Extent (RDA)	1 CD-R (4 files) in plastic sleeve
Duration (RDA)	00:36:50
Formatted content notes (RDA)	1. Prompt [4:20] -- 2. Transference [11:20] -- 3. Transference Coda [5:40] -- 4. Tubes - Voice [15:30]
Extent notes (RDA)	recorded at Experimental Sound Studio
Extent (RDA)	1 envelope
Measurements (CDWA)	7 x 6 in
Materials/process/techniques (AAT)	imitation leather (role: material - medium)
Extent (RDA)	1 insert card ; inkjet printed (CMYK)
Measurements (CDWA)	6 x 4 in
Materials/process/techniques (AAT)	inkjet printing (role: technique)
Acquisition number (local)	2019.003
Content summarization (RDA)	Chyme is an audiovisual collaboration between vocal improviser and composer Carol Genetti and visual artist Gwyneth Zeleny Anderson. Published in a limited edition. -from insert

Reflection: As Johanna Drucker mentions in the recommended *Bonefolder* article, professionals working in the field of artists' books need to gain a critical terminology for book-arts aesthetics with a historical perspective and descriptive subject-specific vocabulary.<sup>19</sup> Without this foundation, describing artists' books in any way that is useful is impeded. Professionals working in this field also need training in cataloguing artists books beyond a localized and closed-catalogue level.<sup>20</sup> It would make sense for ARLIS, as the guiding organization of art libraries in the US, to establish standards and guidelines for cataloging, yet until then the weight of responsibility seems to fall on MLIS coursework and continued-education training. Drucker recommended in 2005 that cataloguers apply controlled vocabulary from AAT and LCSH, and appends this vocabulary with defined terms and phrases from her localized use. As I worked through this assignment, I found that many of the localized terms that she used are either unnecessary or now available in AAT. I completed this assignment using RDA and CDAW guidelines, supplemented by AAT (which includes RBMS's subject-specific descriptive vocabulary) and LCSH standards, and found this sort of framework appropriate for use in describing artists' books. Localized terms may still be useful to supplement controlled vocabularies for unique objects and for collections' internal organization (on par with "tagging"), yet they should not be used for primary fields where authoritative vocabulary pre-exists. Although this sample record would increase access, it would need to be formatted within a collection-management software for better ease of application. Professional standards, vocabulary, and training would greatly improve access, use, awareness, and stewardship of artists' books.

<sup>19</sup> Johanna Drucker, "Critical Issues / Exemplary Works" *The Bonefolder: an e-journal for the bookbinder and book artist* 1.2 (Spring 2005), 3.

<sup>20</sup> See Ann K.D. Myers and William Andrew Myers, "Opening Artists' Books to the User," *Rare Books: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 15.1 (2014), <https://doi.org/10.5860/rbm.15.1.415>