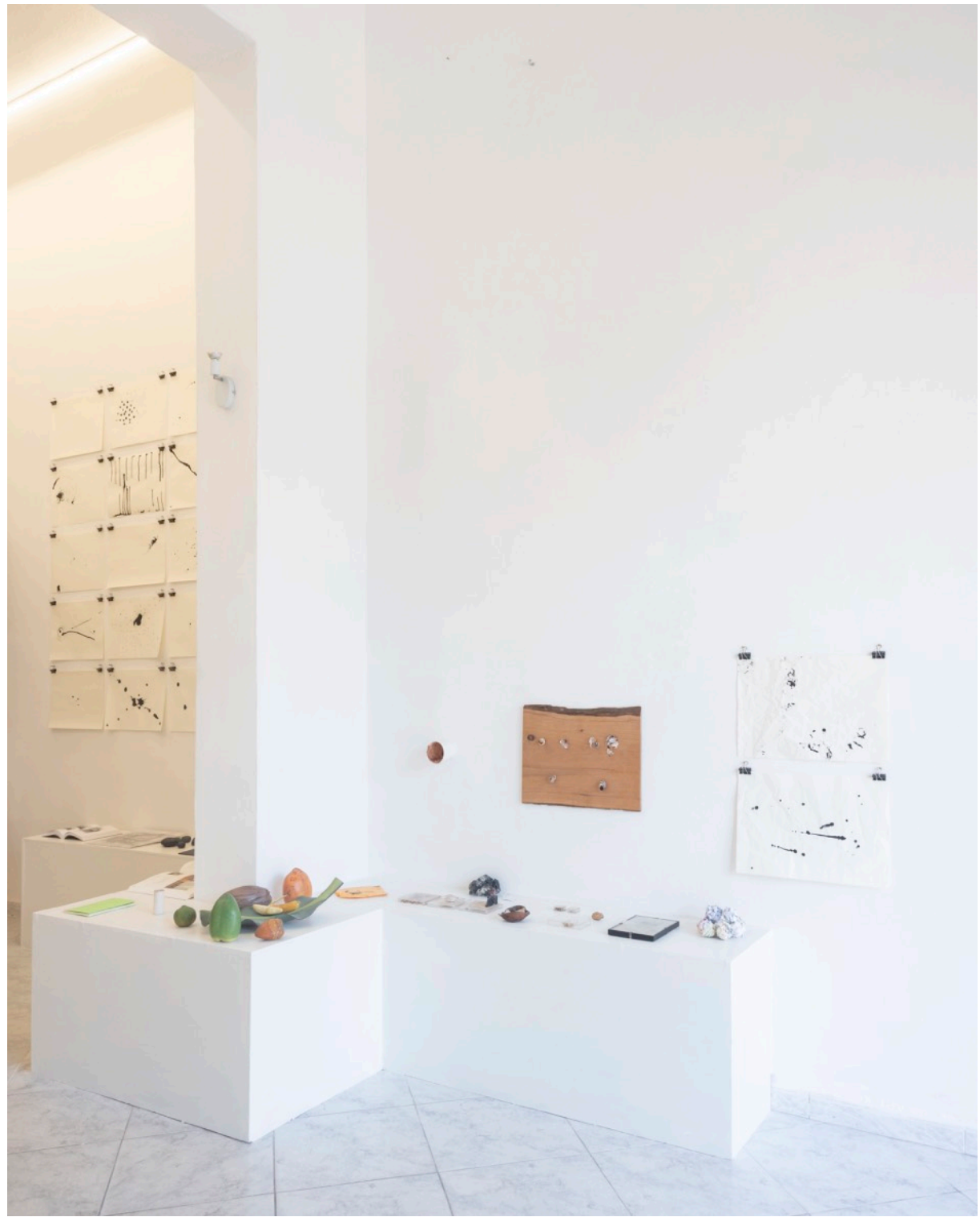
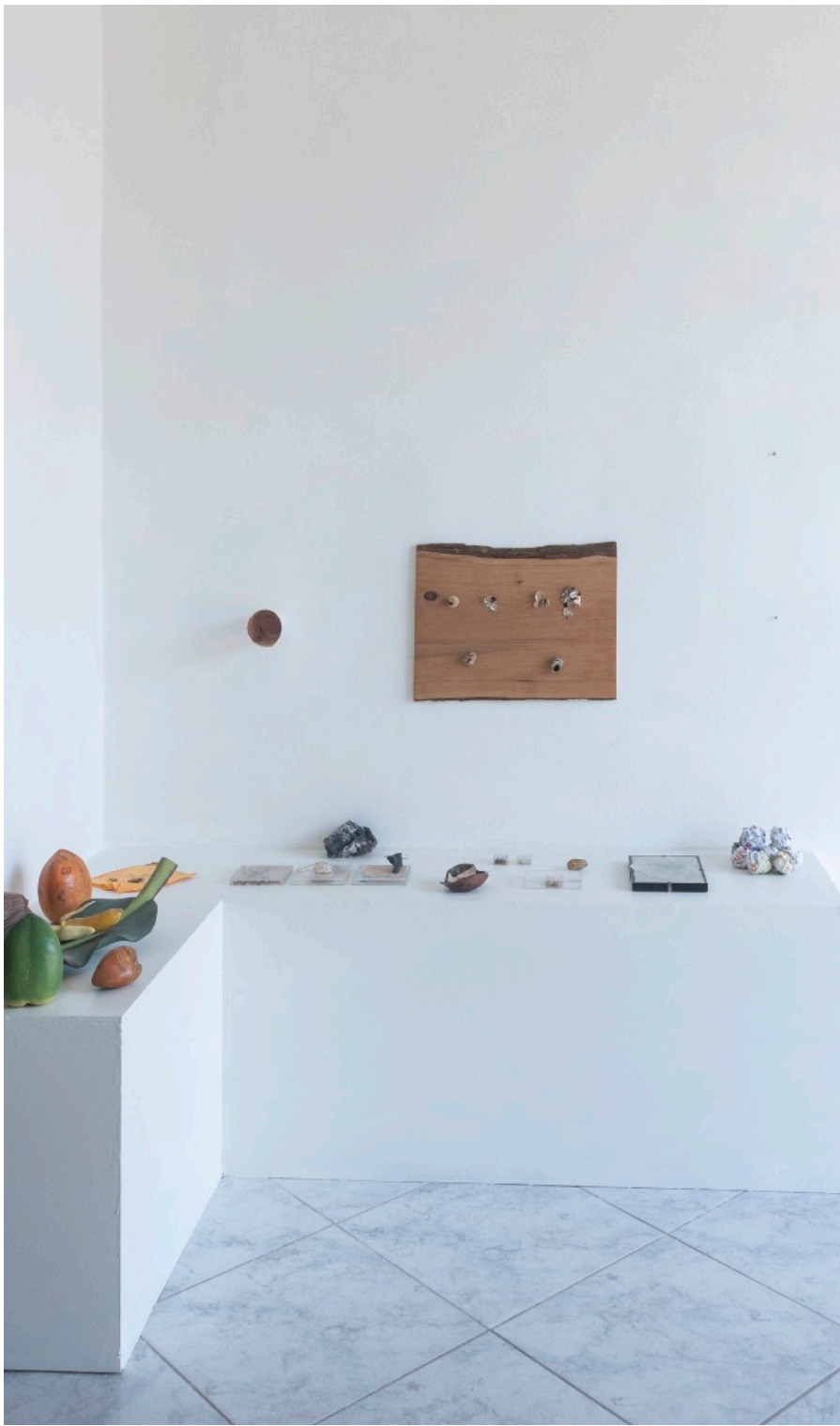


**Philip Corner**  
**Everything is music**  
**24.07 – 04.09.2021**

**Gian Marco Casini Gallery**

Via Montebello 5, Livorno | 340 3014081 | [www/info@ gmcg.it](http://www/info@gmcg.it)









The French word for a score is "partition", which comes from the Latin, partitio, which means to share, spread, allocate, and this certainly what it's all about: sharing the simplest experience. This tremendous liberty, from a musician such as Philip Corner with an impressive discography, reflects the freedom of such artists as Satie, Cage, or La Monte Young. It frees us from our inhibitions and gives us the possibility of making «music» if but for an instant.

Alain Goulesque

Italy made me A visual artist.  
First with Francesco Conz in Asolo;  
later in Verona.  
Then Rosanna Chiessi at her  
"Pari&Dispari" in Cavriago (Reggio  
Emilia).  
Later Beppe Morra in Napoli a bit.  
And sometimes in Milano Gino Di Maggio  
of Mudima;  
For a while Carlo Cattelani, "the  
collector of God", in Baggiovara of  
Modena.  
And the continuing even unto now of a  
loving connection to the UnimediaModern  
Gallery of Caterina Gualco in Genova.  
Scores for performance turned into  
calligraphy, graphic designs "for music  
or not", and even objects... solid!

Philip Corner

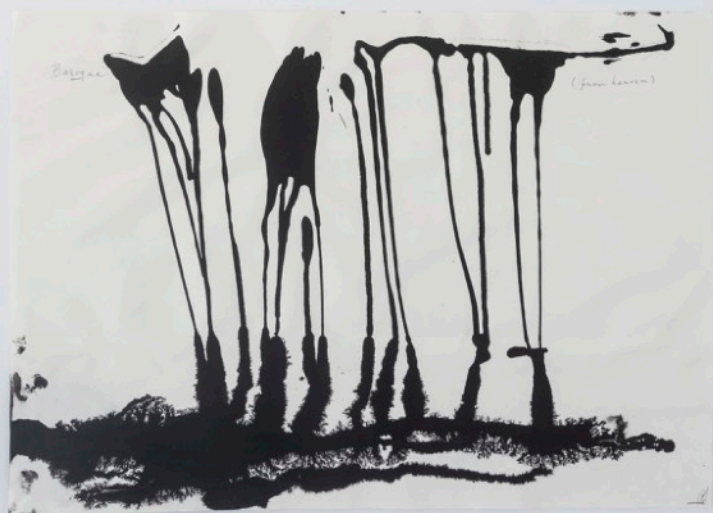


### **Baroque (from Heaven) 2015**

Ink on paper A3 stucked on canvas  
40x50 cm each

### **Gothic (orgasm) 2015**

Ink on paper A3 stucked on canvas  
50x40 cm each



**Baroque (from Heaven) 2015**

Ink on paper A3 stuck on canvas  
40x50 cm each





Baroque

(from heaven)

19





## Gothic (orgasm) 2015

Ink on paper A3 sticked on canvas  
50x40 cm each



## **Gothic (orgasm) 2015**

Ink on paper A3 sticked on canvas  
50x40 each

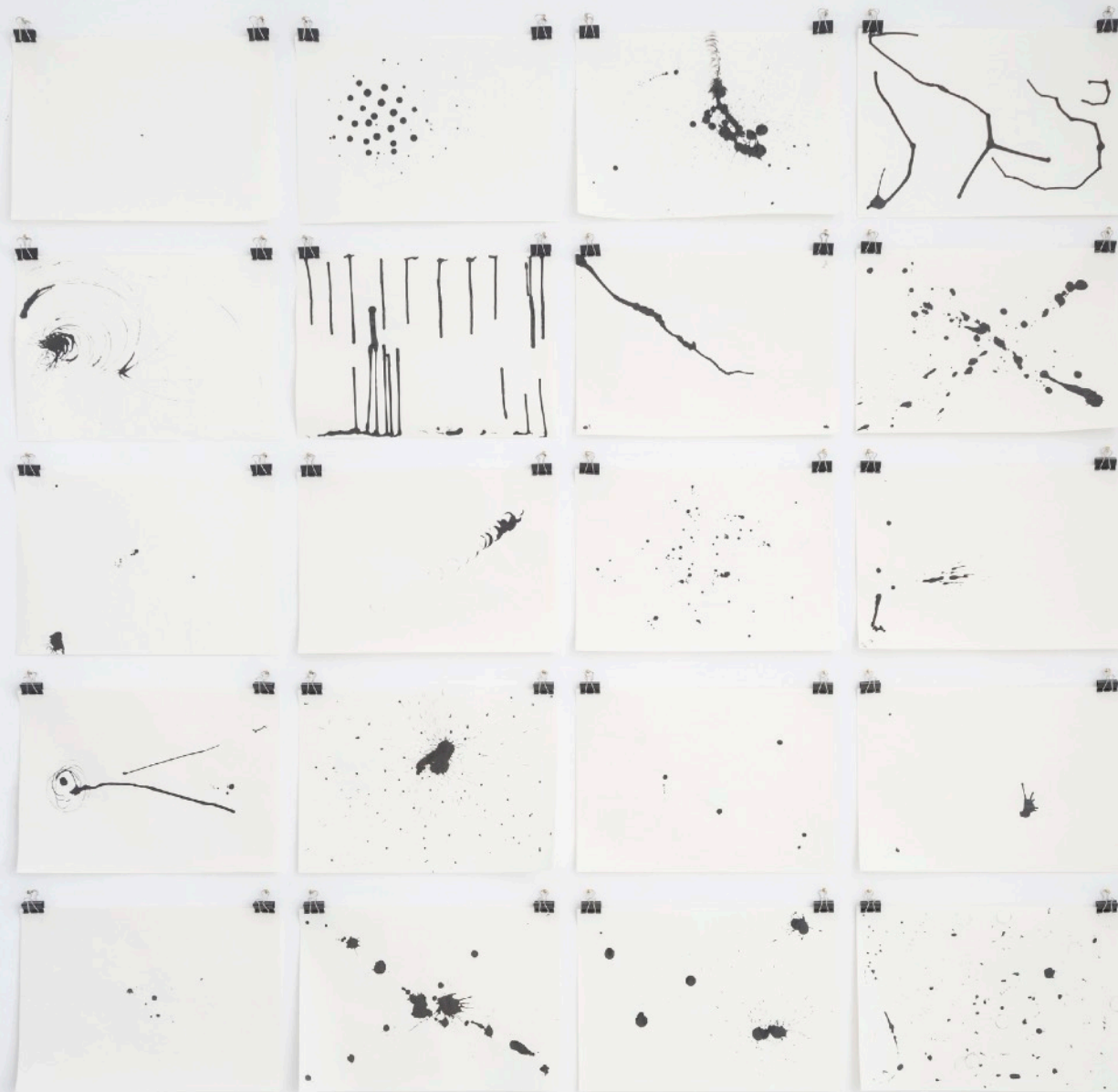




**Kelapaklappers 1990**

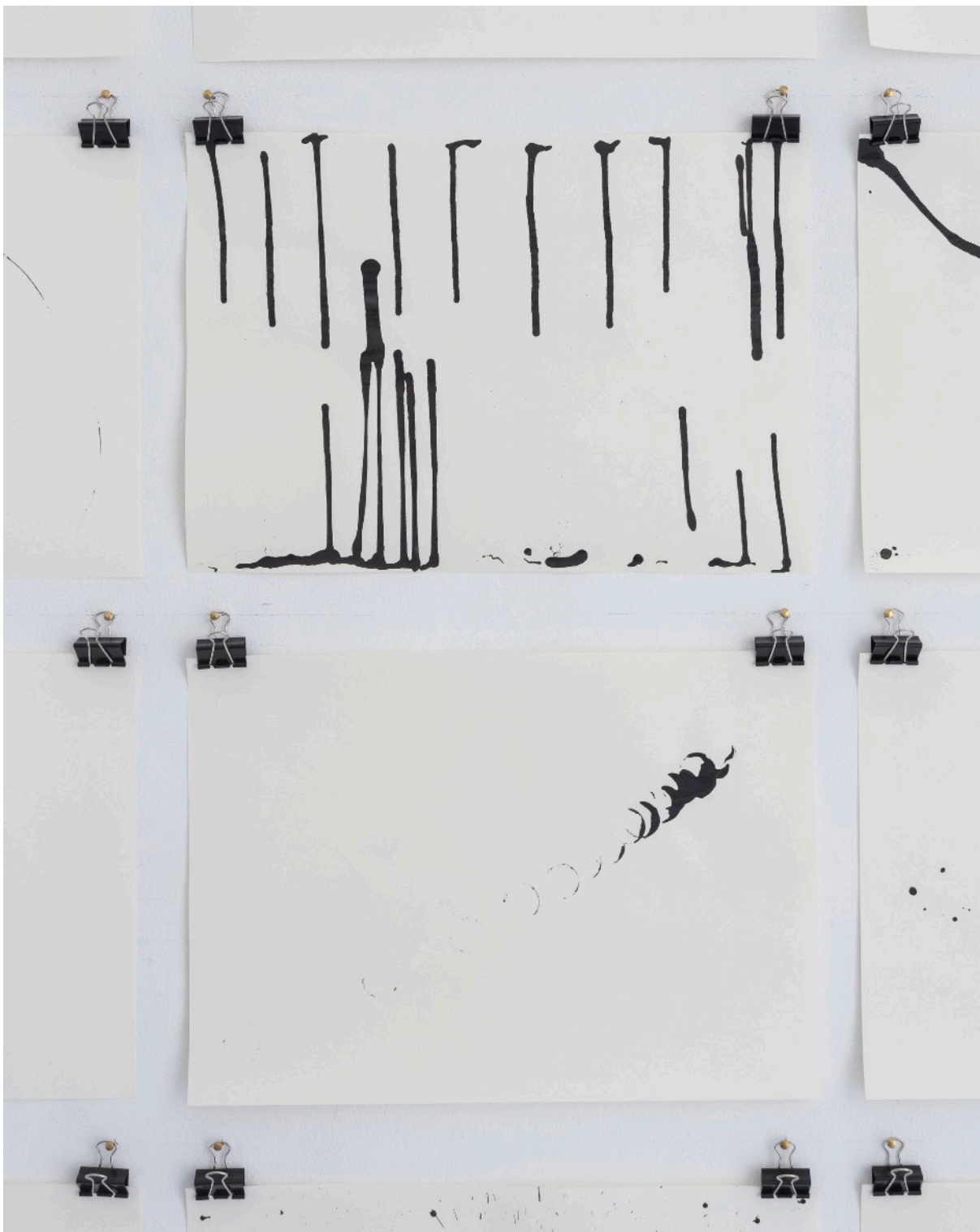
sound objects





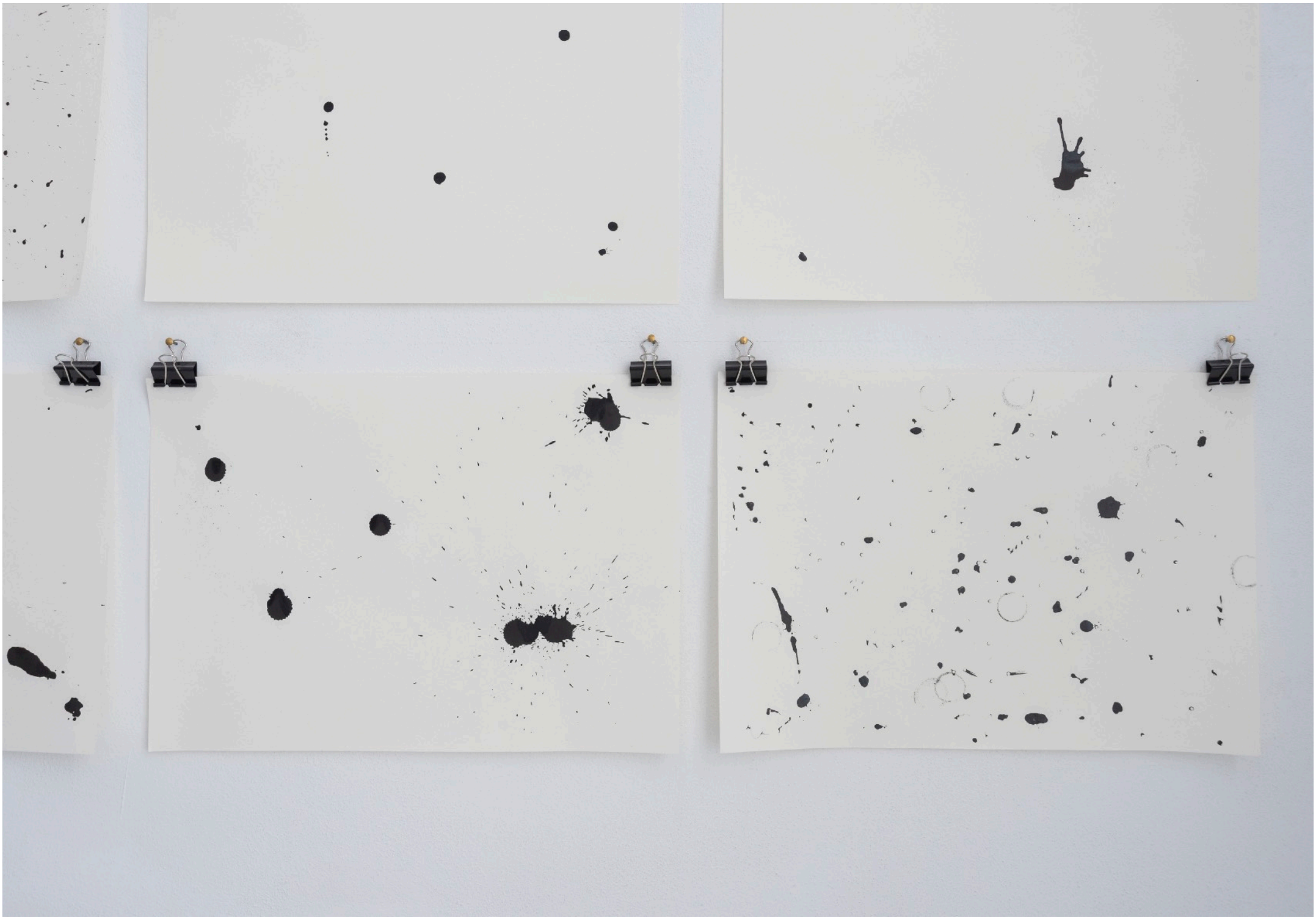
## Notes, Black Sonata 2019

ink on paper  
29,7x42 cm each

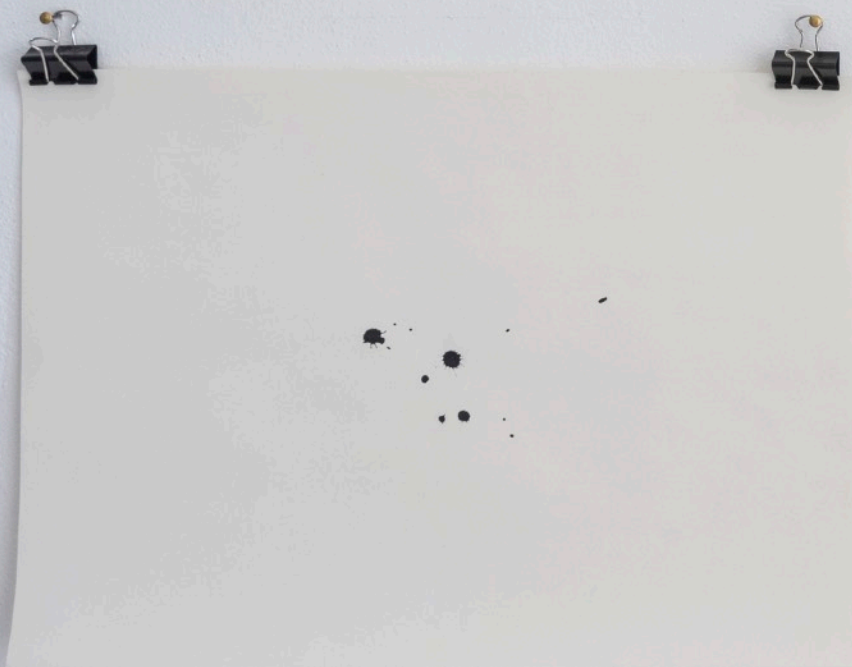
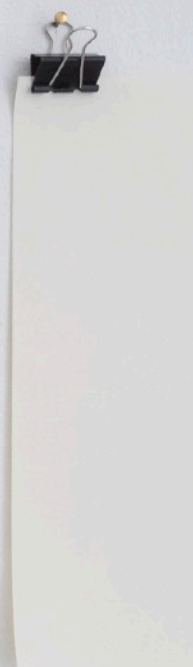
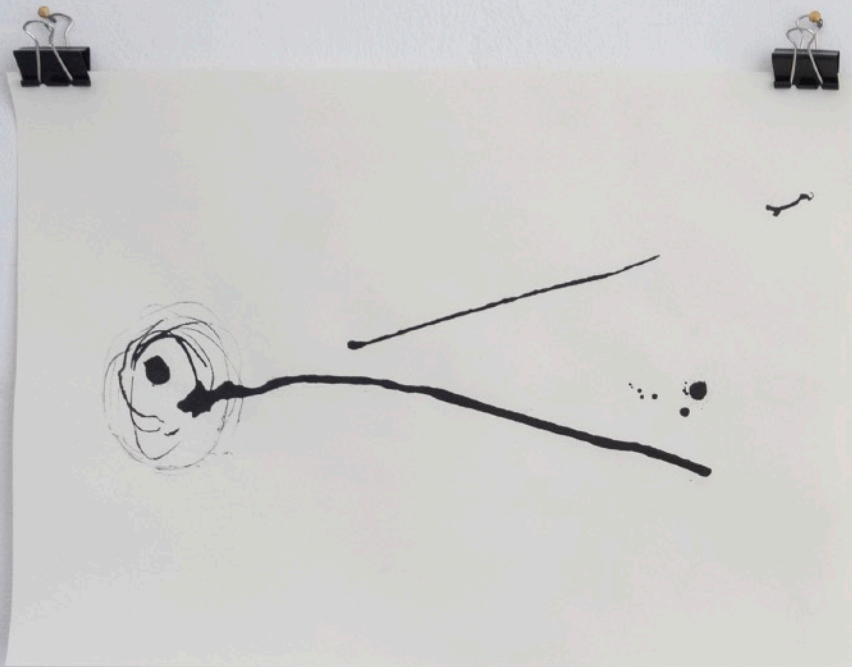


**Notes, Black Sonata 2019**

ink on paper  
29,7x42 cm each







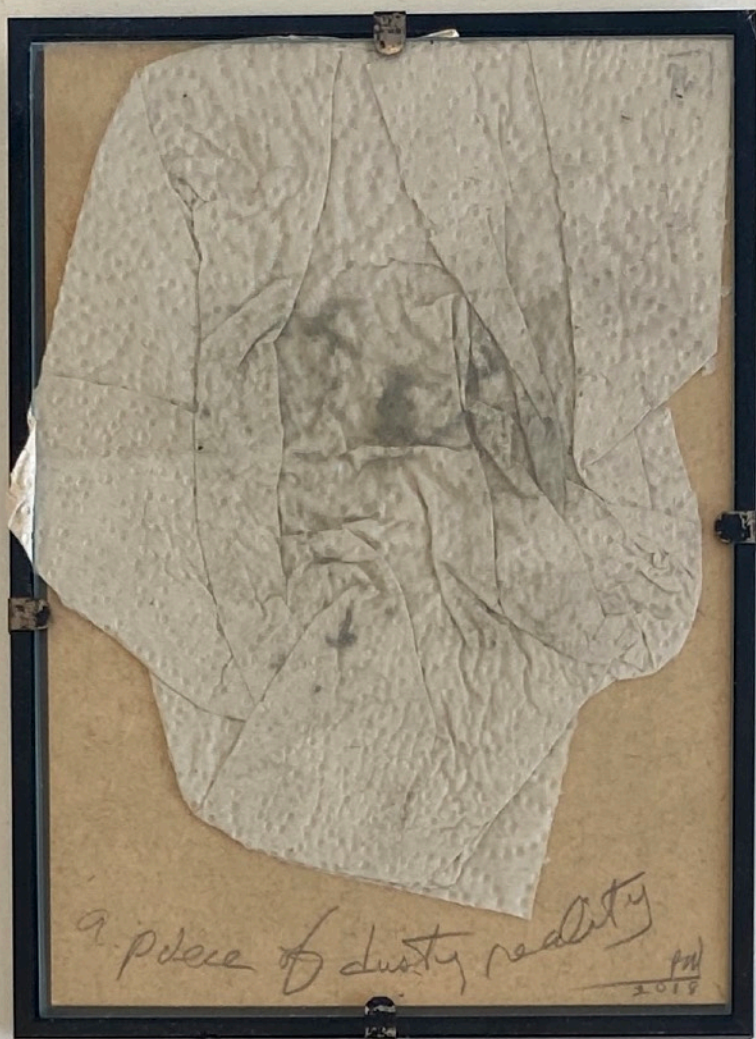




## Ear Paper

Plastic, staples  
65x60x30 cm ca.

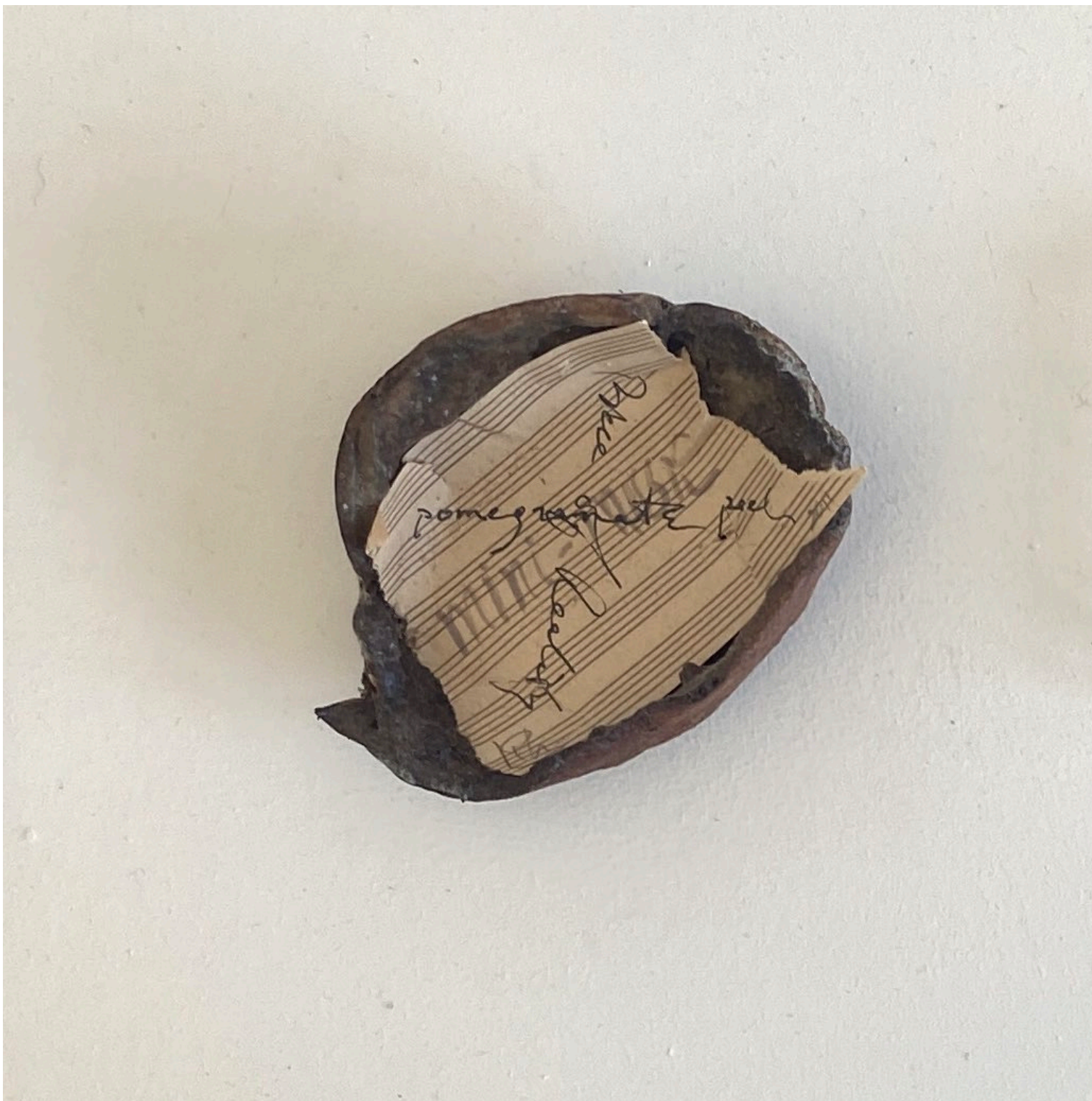




**A piece of dusty reality 2018**

paper, dust, glass, metal  
19x14x1,5 cm





### Mini-music 2011

Dried pomegranate peel, paper,  
ink

9,5x7x3 cm

## BIO

Philip Corner was born on April 10, 1933 in the Bronx, New York. He lives and works in Reggio Emilia with his wife, the dancer and choreographer Phoebe Neville.

After The High School of Music & Art in New York City, Philip Corner received his BA (1955) at CCNY, where his most important teacher was Fritz Jahoda; and an MA (1959) from Columbia University where his composition teachers were Otto Luening and Henry Cowell, The two years in between (1955–57) were spent in Paris at the Conservatoire Nat'l de Musique, following the class "Philosophie Musicale" of Olivier Messiaen. Equally important was his friendship with the Canadian painter Paul-Emile Borduas, who introduced him to "la grande aventure nord-américaine", to which he returned and became part of the group around John Cage. At the same time he resumed his studies of the piano with Dorothy Taubman, which was to have a significant role in his compositional as well as performing life. He taught Modern Music at the New School for Social Research from 1967–1970, inheriting the class founded by John Cage at double remove after Richard Maxfield, with whom he was teaching assistant, and Malcolm Goldstein. His teaching career started at a New York City high school and continued at the New Lincoln School where he helped develop the music department and introduced innovative courses (1966–1972). During this period he was married to the astrologer and trance medium Julie Winter who was also a minister in the Church of Religious Science, with which he too was associated, composing music to be sung at meditation sessions. From 1972 to 1992 he continued as professor at the newly established Livingston College, a part of Rutgers, the State University of New Jersey, soon to be absorbed into the Mason Gross School of the Arts. He then took early retirement and moved to Reggio Emilia, Italy where he had previous contact through the Pari e Dispari "Arte Club Internazionale". An early friend, the dancer and choreographer Phoebe Neville, joined him there and became his wife and performance partner.

He was a founding participant of Fluxus since 1961, was a resident composer and musician with the Judson Dance Theatre from 1962 to 1964 and later with the Experimental Intermedia Foundation upon the invitation of Elaine Summers, for whose dance company he served as musician. He co-founded with Malcolm Goldstein and James Tenney the Tone Roads Chamber Ensemble in 1963 (active until 1970), with Julie Winter Sounds Out of Silent Spaces in 1972 (active until 1979) and with Barbara Benary and Daniel Goode, Gamelan Son of Lion in 1976 (still active).

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**Orari di apertura:**

dal lunedì al sabato

10-13 e 16-20