



JANET CARDIFF AND GEORGE BURES MILLER TWO WORKS

Feb. 13 - July 18, 2018





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Cover Image: **Janet Cardiff and George Bures Miller**, *Experiment in F# Minor* (detail), 2013, interactive mixed media installation with audio and speakers. Courtesy of the artists and Luhring Augustine Gallery, New York. Musicians: Rob NcDibagh, Rhiannon Schmitt, Anni Lawrence, Rod McDonald, Kyle Miller, Rudi Strauss, George Bures Miller and Janet Cardiff. Construction Assistants: Eric Fagervik and Robyn Moody. Sound Editor: Titus Maderlechner. Production Coordinator: Zev Tiefenbach.

About the Artists

SCAD Museum of Art presents *Two Works*, an exhibition by SCAD deFINE ART 2018 honorees Janet Cardiff and George Bures Miller. The artists are internationally known for their **immersive** multimedia sound installations. The exhibition includes two major collaborative installations, *Opera for a Small Room* and *Experiment in F# Minor*, each exemplifying the artists' interest in crafting emotive, transformational experiences for audiences through theatrical environments and evocative, layered soundscapes.

The installations are presented in separate rooms with visitors encountering *Experiment in F# Minor* first. Here, visitors are critical in the completion of the artwork when their shadows fall across a table filled with speakers, triggering sound and instrumental tracks. Navigating into

an expansive, open space, visitors encounter *Opera for a Small Room*, a large wooden box from which emanates operatic arias, songs, sounds, voices and pop tunes, as well as erratically flickering lights. Viewed through openings, the interior consists of stacked records, record players and antique loudspeakers. The viewer becomes a voyeur, peering into a fictional private space.

Two Works challenges and provokes by primarily engaging hearing and listening. Combined with haunting object-based configurations, Cardiff and Miller lull and seduce their audiences into provocative and transcendent sensory experiences.

Two Works is curated by Storm Janse van Rensburg, head curator of SCAD exhibitions.

About the Curriculum Guide

SCAD curriculum guides provide learning opportunities that fulfill the requirements of national education standards and are designed for use within the museum's exhibition spaces and in classrooms. The guides enhance understanding of art and design through investigations that reveal relevant personal, historical and cultural connections while promoting cross-disciplinary links necessary for today's innovative careers.

Recognizing the guides' overall design excellence and ingenuity, the American Alliance of Museums' Museum Publications Design Competition twice awarded SCAD curriculum guides first place in the education category, in 2015 and 2016, as well as honorable mentions for the guides

accompanying *Threads of History: Two Hundred Years of Fashion* and the 2016 SCAD deFINE ART exhibitions.

This Janet Cardiff and George Bures Miller guide investigates the dreamlike narratives and beguiling sound effects of their installations. Students engage in collaborative, inventive endeavors that analyze criteria, perception and experience.

SCAD gives special thanks to the Coca-Cola Bottling Company UNITED, Inc. for its generous support of SCAD's award-winning curriculum guides.

Educational standards are listed on page 10.

Highlighted glossary terms are found on page 11.

Additional learning resources are located in the Curriculum Connections section on page 11.

1 Write short fiction

Grades 6-8

“We’ve always loved that old-fashioned museum with the dioramas ... We’re going for the type of audience member who wants to play, who doesn’t mind having theatricality and fun in an artwork.”

Janet Cardiff

Opera for a Small Room is based on Janet Cardiff and George Bures Miller’s thrift shop discovery of nearly 100 opera recordings, each marked with the name “R. Dennehy.” The artists became fascinated by this mysterious opera aficionado tucked away in the wilds of Canada. Their imaginative conjectures inspired them to compose this “opera” of his life story. Set in a small, roughly timbered room, the installation includes 24 old-fashioned loudspeakers, almost 2,000 record albums, and eight robotically activated vintage turntables. The slow mutterings of the unseen Dennehy underscore an eclectic range of music, which starts and stops, paralleling the slow revelation of a disjointed narrative that viewers can interpret in multiple ways.



Janet Cardiff and George Bures Miller, *Opera for a Small Room* (detail), 2005, mixed media with sound, record players, records and synchronized lighting. Collection of Jill and Peter Kraus.

“Our work is very close to literature. When you read a story, you forget about the world around you.”

Janet Cardiff

Use your imagination to fill in the missing pieces of R. Dennehy’s life. In Opera for a Small Room, Cardiff and Miller give insights into theme, setting and character(s). Decide on a point of view, conflict and plot, then combine these basic elements to construct a short story.

Use the chart below to assist in creating an outline. Collaborate with friends as you gather details from the installation to fill out your story, and then compose a first draft on the facing page.

Theme	
Setting	
Character(s)	
Point of view	
Style	
Plot	

Elements of Narrative

This site explains the components that writers use to create stories.

theeditorsblog.net/2011/02/03/the-elements-of-fiction-the-basics-beyond



Janet Cardiff and George Bures Miller, *Opera for a Small Room* (detail), 2005, mixed media with sound, record players, records and synchronized lighting. Collection of Jill and Peter Kraus.

2 Shape art with sound

High School

“That’s just part of art-making, you’re influenced by different things and you pull it all together in different ways.” Janet Cardiff

Installation art engages audiences by transforming the perception of a space through multiple mediums and techniques. Like much of installation art, Janet Cardiff and George Bures Miller’s work resists easy categorization. Their *Experiment in F# Minor* features sculptural, interactive and **aural** components. Seventy-two speakers — individually activated by viewers’ shadows — play vocals, music and sound effects. As more speakers activate, the result is often described as a **cacophony** where sound becomes a visceral presence.

Consider the visual and auditory elements in Experiment in F# Minor. How do these elements work to transform your perception of the gallery space?



“We are mostly interested in producing work that can surprise us and teach us
new ways of thinking about our perceptions. That’s the
beauty and thrill of being artists.”

Janet Cardiff



Janet Cardiff and George Bures Miller, *Experiment in F# Minor* (detail), 2013, interactive mixed media installation with audio and speakers. Courtesy of the artists and Luhring Augustine Gallery, New York. Musicians: Rob McDibagh, Rhiannon Schmitt, Anni Lawrence, Rod McDonald, Kyle Miller, Rudi Strauss, George Bures Miller and Janet Cardiff. Construction Assistants: Eric Fagervik and Robyn Moody. Sound Editor: Titus Maderlechner. Production Coordinator: Zev Tiefenbach.

2 Shape art with sound [cont.]

High School

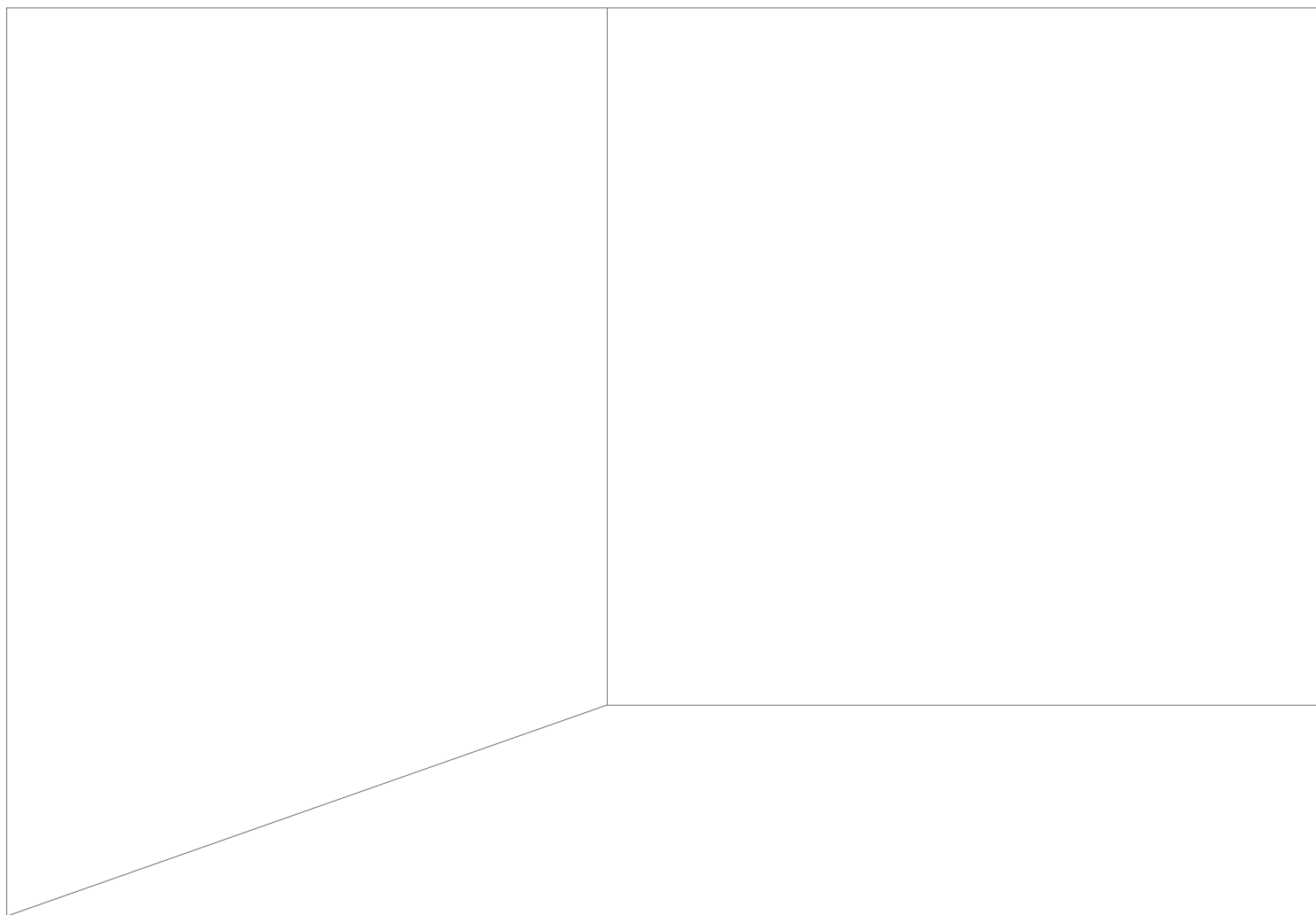
“We’re trying to immerse the audience in some way. With sound,
when the viewers close their eyes,

they can be in a different world...”

George Bures Miller

*Create a plan for an art installation that integrates sound with other **mediums**.*

Use these pages to sketch and notate descriptions of your proposal.



Sound is one of the major elements that Cardiff and Miller employ in their installations. *How do the aural qualities of Experiment in F# Minor complement the visual components? Write a short statement that summarizes your observations.*

Elements to consider for your installation

SONIC

music. dialogue. sound effects. silence.

VISUAL

color. objects. surface placement.

SENSORY

smell. touch.

How many speakers will you use?
Where will you place each element?
Will the other mediums relate to sound?

Sound and Image

This video dissects a cinematic scene to demonstrate how sound relates to image and story.

www.youtube.com/watch?time_continue=1&v=kavxsXhzD48

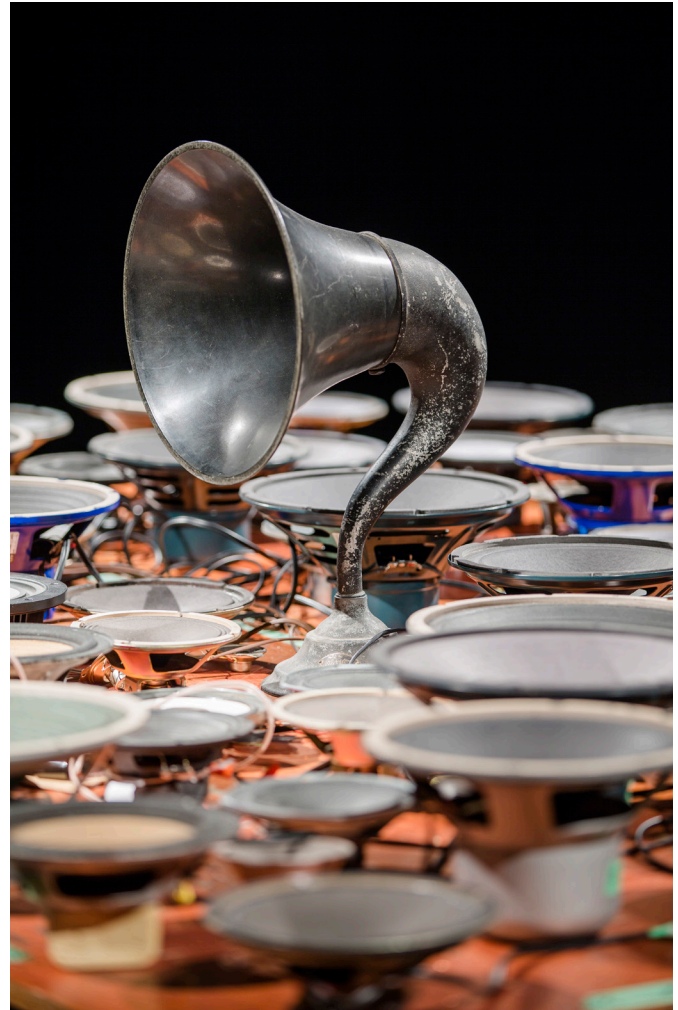
Share your installation plans with friends. Respond to their feedback by clarifying and revising your work.

3 Translate experience

High School



Janet Cardiff and George Bures Miller, *Opera for a Small Room* (detail), 2005, mixed media with sound, record players, records and synchronized lighting. Collection of Jill and Peter Kraus.



Janet Cardiff and George Bures Miller, *Experiment in F# Minor* (detail), 2013, interactive mixed media installation with audio and speakers. Courtesy of the artists and Luhring Augustine Gallery, New York. Musicians: Rob McDibagh, Rhiannon Schmitt, Anni Lawrence, Rod McDonald, Kyle Miller, Rudi Strauss, George Bures Miller and Janet Cardiff. Construction Assistants: Eric Fagervik and Robyn Moody. Sound Editor: Titus Maderlechner. Production Coordinator: Zev Tiefenbach.

“Through art alone are we able to

emerge from ourselves,

to know what another person sees
of a universe which is

not the same as our own.”

Cardiff and Miller's installations are manifestations of their collective imaginings. People come to experience their work and often feel compelled to share their intellectual, emotional and human responses. Finding the words to describe such an encounter can be a challenge, requiring critical thought to synthesize and communicate.

Begin with a group discussion that analyzes the key similarities and differences in Opera for a Small Room and Experiment in F# Minor. Using adjectives, record similarities in one column and in the next two columns note differences as antonyms.

Similarities	Differences	
<i>Experiment in F# Minor and Opera for a Small Room</i>	<i>Experiment in F# Minor</i>	<i>Opera For a Small Room</i>
<i>rustic</i>	<i>open</i>	<i>contained</i>

Draw on your collective observations to craft two trenchant, evocative statements that describe your experience with Experiment in F# Minor and Opera for a Small Room.

Experiment in F# Minor: _____

Opera for a Small Room: _____

Journalists and art critics are often tasked with translating exhibitions for their readers. Imagine you're a professional writer reviewing Cardiff and Miller's exhibition, Two Works. Reference your notes above and write an interpretive statement that illuminates your gallery visit for others.

EDUCATIONAL STANDARDS

National Core Arts Standards

Activity 1 - Sixth through Eighth Grade

Responding 8.1

Anchor: Interpret intent and meaning in artistic work.

6: Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.

7: Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

8: Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

Activity 2 - High School

Responding 7.1

Anchor: Perceive and analyze artistic work.

HSI: Hypothesize ways in which art influences perception and understanding of human experiences.

Responding 7.2

Anchor: Perceive and analyze artistic work.

HSIII: Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe or culture.

Responding 9.1

Anchor: Apply criteria to evaluate artistic work.

HSII: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.

Activity 3 - High School

Responding 7.1

Anchor: Perceive and analyze artistic work.

HSII: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

Responding 8.1

Anchor: Interpret intent and meaning in artistic work.

HSI: Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.

Common Core English Language Arts Standards

Activity 1 - Sixth through Eighth Grade

CCSS.ELA-LITERACY.W.6.3, 7.3, 8.3

Text Types and Purposes: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details and well-structured event sequences.

Activity 2 - High School

CCSS.ELA-LITERACY.W.9-10.1, 11-12.1

Text Types and Purposes: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

Activity 3 - High School

CCSS.ELA-LITERACY.W.9-10.2, 11-12.2

Text Types and Purposes: Write informative/explanatory texts to examine and convey complex ideas, concepts and information clearly and accurately through the effective selection, organization and analysis of content.

GLOSSARY

aural *adj.* Related to hearing

cacophony *n.* A loud clashing mixture of sounds

complement *n.* One of an unmatched pair that completes each other

immersive *adj.* Characterized by deep absorption; particularly into an imaginary experience

medium *n.* The material used to make a work of art

rustic *adj.* Plain, simple; qualities associated with rural life

trenchant *adj.* Perceptive and clearly expressed

CURRICULUM CONNECTIONS

Additional Resources **Article** Cardiff and Miller discuss their work and the origins of their collaboration. www.nytimes.com/2012/07/29/magazine/janet-cardiff-george-bures-miller-and-the-power-of-sound.html

Interactive Click on the speakers in this image of Cardiff and Miller's *Experiment in F# Minor* to activate their individual soundtracks. projects.vanartgallery.bc.ca/cardiff_miller_lost/fsharpminor/photomedia.html#

Slideshow Browse through a sketchbook that documents *Opera for a Small Room*'s early stages of development. projects.vanartgallery.bc.ca/cardiff_miller_lost/opera/sketch.html#1

Video George Bures Miller demonstrates the fine-tuning necessary for the circuitry in *Experiment in F# Minor*. projects.vanartgallery.bc.ca/cardiff_miller_lost/fsharpminor/video_const1.html

Citations p. 2 Balzer, David. "Janet Cardiff & George Bures Miller Chat About Their New AGO Survey." *Canadian Art*, 18 Aug. 2013, canadianart.ca/features/cardiff-miller-lost-in-the-memory-place. Accessed 30 Jan. 2018.

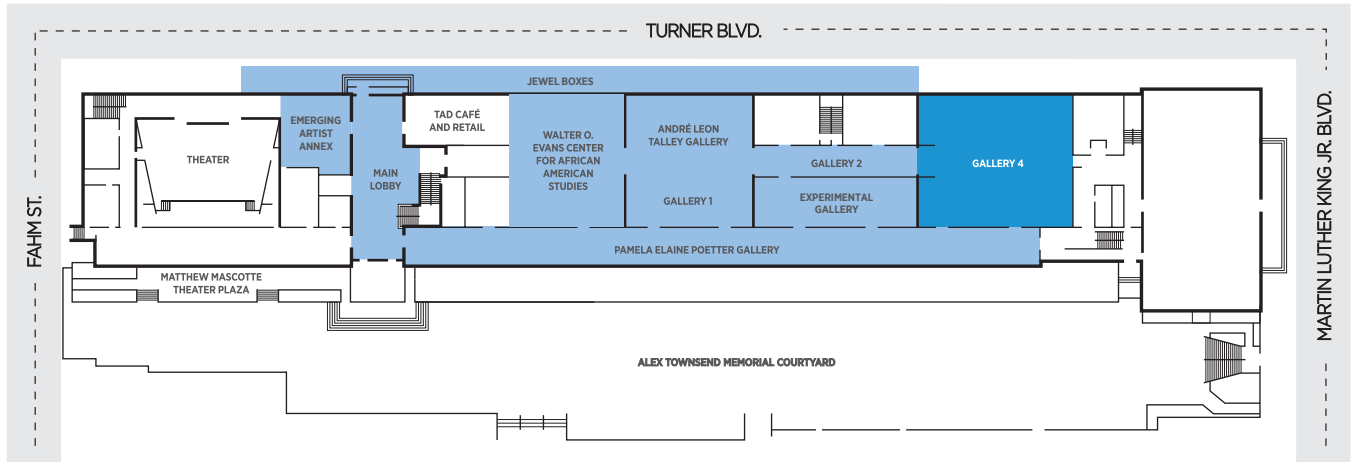
p. 2 Dzuverovic, Lina. "Janet Cardiff and George Bures Miller." *Res Magazine*, vol.9, iss. 1, Jan./Feb. 2006, pp. 60-61. Luhring Augustine, www.luhringaugustine.com/attachment/en/556d89b2cfaf3421548b4568/Press/556d8b3fcfaf3421548b90ce. Accessed 30 Jan. 2018.

p. 6 Yang, Paul David. "Theatrical Sound: Q+A with Janet Cardiff and George Bures Miller." *Art in America*, 23 Aug. 2012, www.artinamericamagazine.com/news-features/interviews/janet-cardiff-george-bures-miller. Accessed 19 Feb. 2018.

p. 8 Proust, Marcel. *In Search of Lost Time, Volume VI: Time Regained*. Translated by Andreas Mayor and Terence Kilmartin, Random House, Inc., 1993.

MUSEUM MAPS

SCAD Museum of Art



Main Level

Galleries

Featured exhibition



SCAD de:FINEART 2018 EXHIBITIONS

SAVANNAH EXHIBITIONS

SCAD Museum of Art // 601 Turner Blvd.

No Access • Tom Burr

Dec. 14, 2017 – Sept. 17, 2018

Fade Into Black • Pia Camil

Jan. 25 – July 15, 2018

You Have Nothing to Worry About • Melissa Spitz

Jan. 30 – April 29, 2018

LIVESTRONG Savannah • Christopher Chiappa

Feb. 1 – July 1, 2018

Sedimental • Tom Burr

Feb. 15 – Aug. 26, 2018

Moving Mountains • Yang Fudong

Feb. 20 – July 8, 2018

To-Day, February 20th • Mariana Castillo Deball

Feb. 20 – Aug. 5, 2018

Huh • Lily van der Stokker

Feb. 20 – Aug. 19, 2018

I did it again • Paola Pivi

Feb. 20 – Aug. 19, 2018

Testing the Name • Toyin Ojih Odutola

Feb. 20 – Sept. 9, 2018

SAVANNAH GALLERY EXHIBITIONS

This Land Is Your Land • Group Exhibition

Jan. 19 – Feb. 25, 2018

Alexander Hall Gallery // 668 Indian St.

Alter Ego • Group Exhibition

Jan. 25 – March 31, 2018

Gutstein Gallery // 201 E. Broughton St.

ATLANTA EXHIBITIONS

SCAD Atlanta // 1600 Peachtree St. NW

Carry the Ocean • Shine Huang

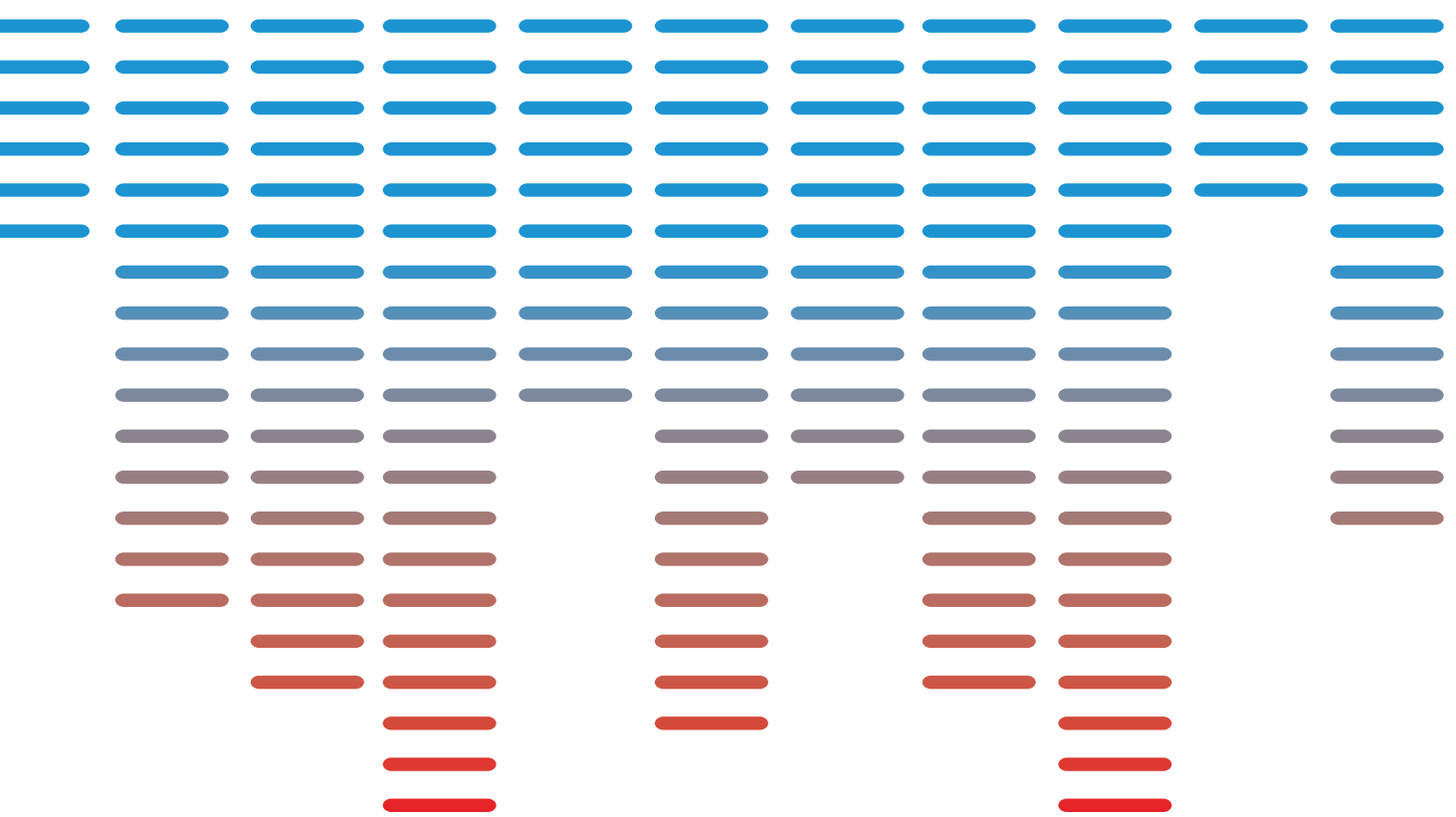
Feb. 9 – March 2, 2018

Trois Gallery

Loves • Wendy White

Feb. 20 – June 8, 2018

Gallery 1600



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Support for SCAD deFINE ART 2018 has been generously provided by Ann Tenenbaum and Thomas H. Lee.