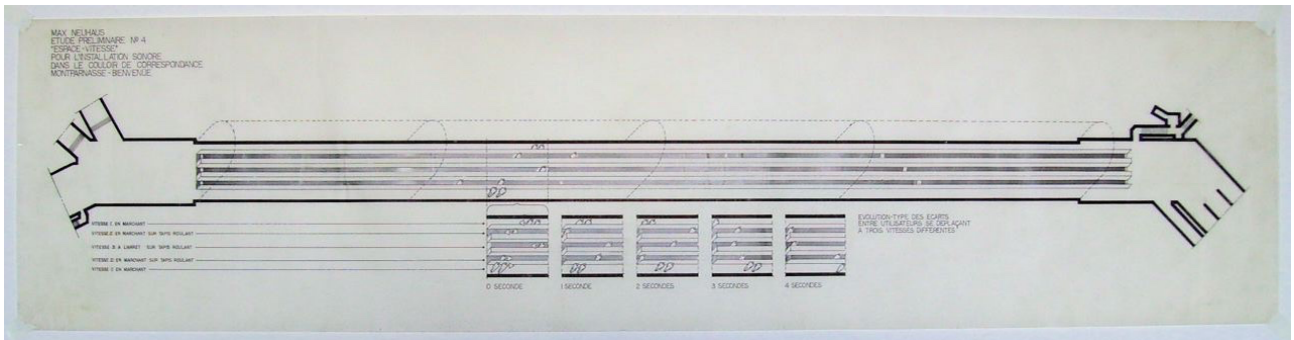


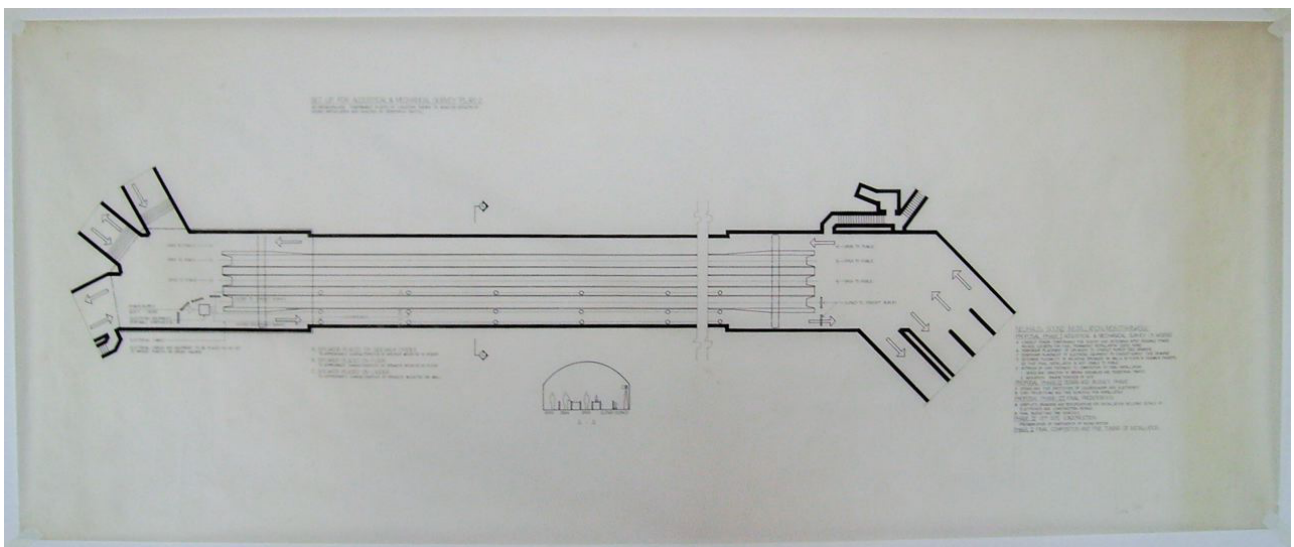
Paris Metro - Working drawings from the Paris Metro Project 1982



IMGP2631.JPG

Espace-Vitesse - Paris Metro Project, 1982 - Ink on paper - 30 x 123 cm

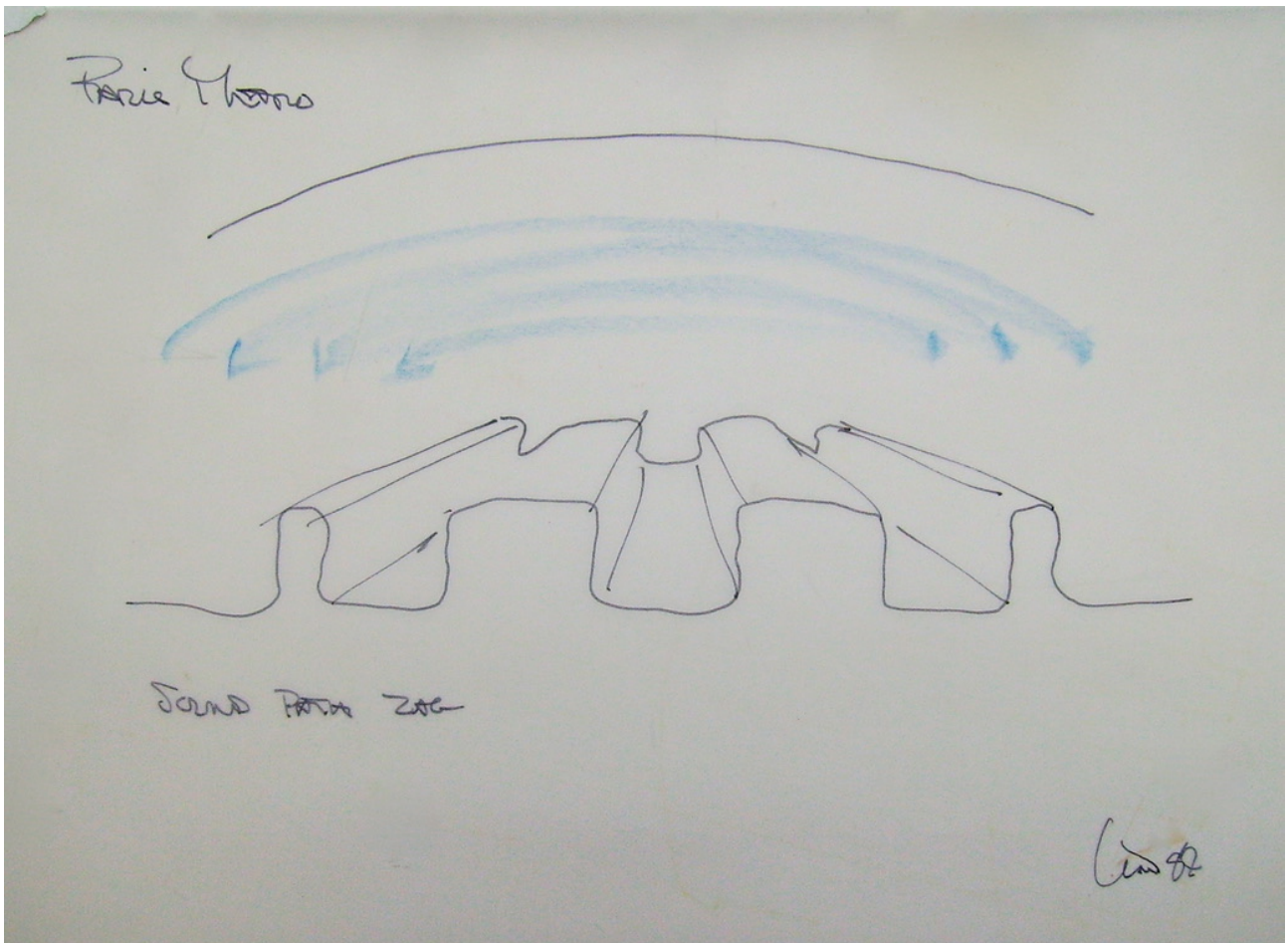
Sound work references: Unrealized



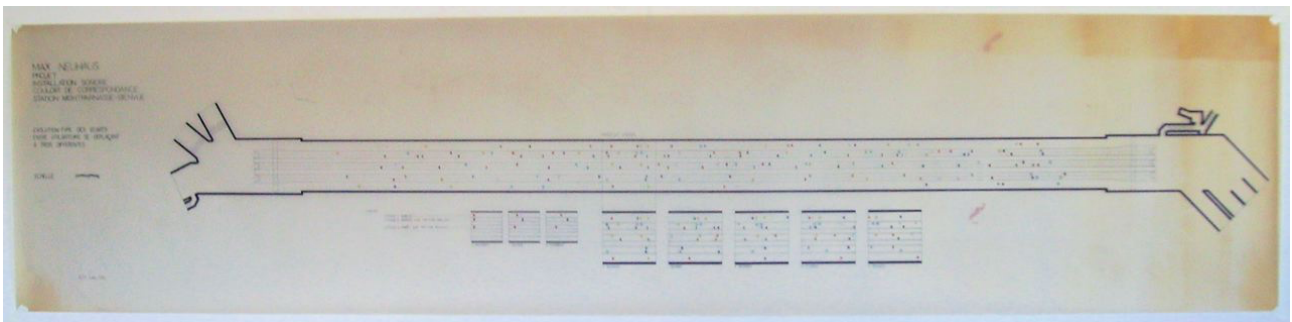
IMGP2485.JPG

Survey, Paris Metro Project, 1982 - Ink on paper - 61 x 151 cm

Sound work references: Unrealized



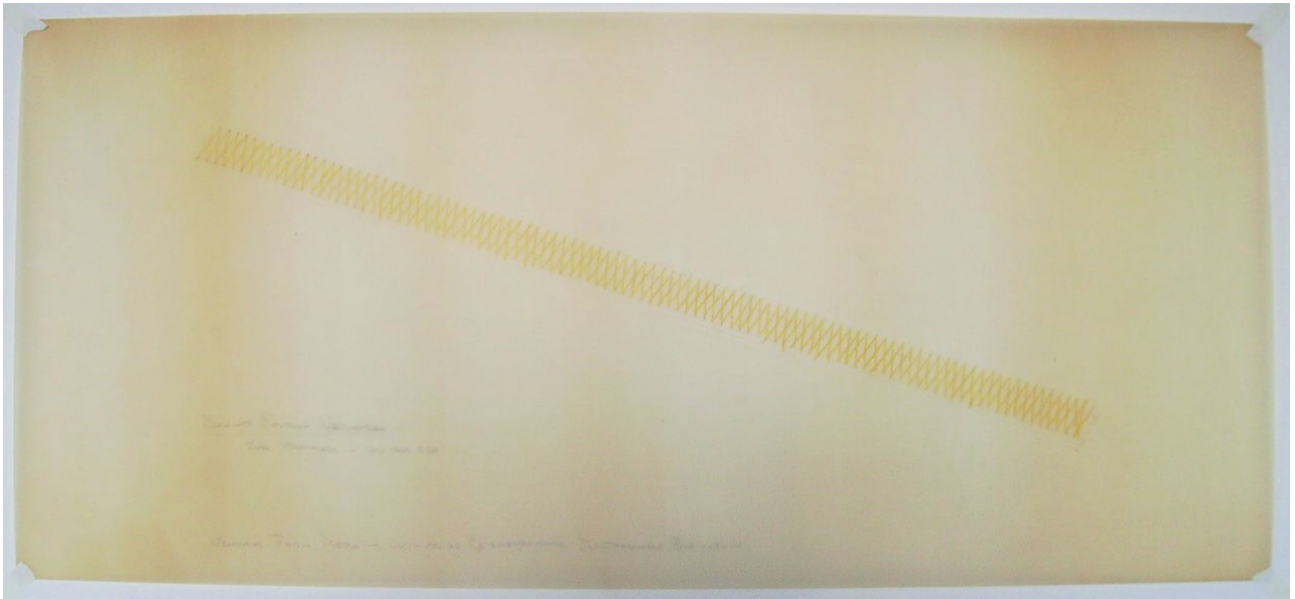
Sound Path Zag, Paris Metro, 1987 - Ink and colored pencil on paper - 21 x 30 cm Sound work references:



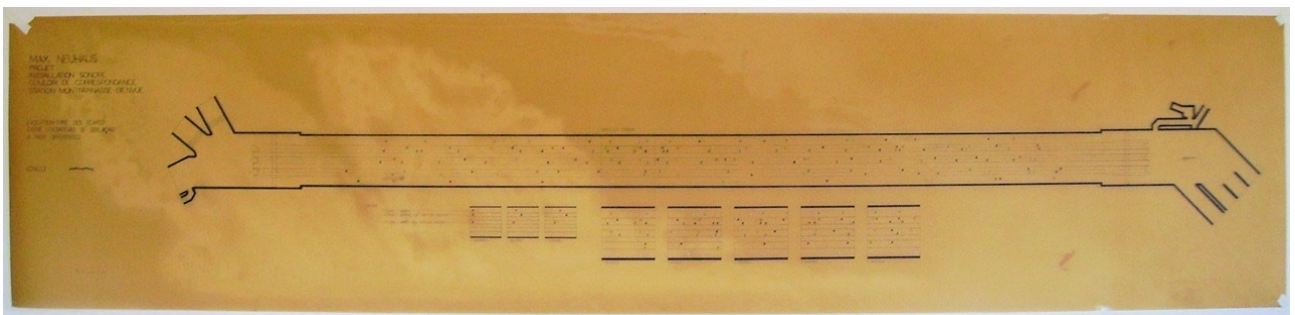
IMGP2635.JPG

Evolution of listener movement, Paris Metro Project, 1982 - Colored ink on plastic 'vellum' - 61 x 268 cm

Sound work references: Unrealized proposal - Example 2 of a hand colored 'edition' of 13



Sound Source Network, Paris Metro, 1988 - Colored pencil on paper - 49 x 110 cm
Sound work references: Unrealized proposal



Drawing_1982_1.JPG
Evolution of listener movement, Paris Metro Project, 1982 - Colored ink on plastic 'vellum' - 61 x 268 cm

The Institutional Beast

In 1973 when I happened to be passing through Paris, I was asked by a local organizer of music and dance events if I would do something there. I agreed, but said I didn't want to do an event, but instead, an installation. I also insisted that I wanted to do it in the city itself rather than a theater or concert hall.

At this time the idea of contemporary artists working in public spaces rather than exclusively in the cultural context of museums had not yet been established in the United States, and it would be another fifteen years before it arrived in Paris. My host was naturally puzzled, but in good faith, agreed to try.

She assigned a translator to take me around the city to look for a site. As they thought of me as a distinguished musician, they felt nothing but the most prominent landmarks of the city would do. It became clear fairly quickly, that unlike New York with its many raw, rough and ready sites, most of Paris had already been done in some fashion or another. I tried to explain that what I was looking for was something ordinary that I could make into something extraordinary but, I was stepping into dangerous territory -- they did not want to entertain the idea that it was possible for me to reject a famous Paris landmark as a site for a work of mine.

On the second day, while on the way to one of these landmarks and when we couldn't find a taxi, we were forced to take the Metro. As it happened, we had to change trains at the Montparnasse-Bienvenue interchange. After winding our way through several narrow tunnels, we suddenly came out a one end of a long wide corridor with three moving sidewalks. I was stunned. The bell rang.

I insisted that this was the place. Over many objections, even after we got past the no landmark issue -- if it has to be a tunnel in the Metro at least do the one at Chatelet, it may be small and constricted, but it's near the theaters -- it was agreed to go ahead...but things did not move very fast.