

HABITAT artists' books

Habitat Graphic Score

A graphic score and accompanying audio files of improvised performances.

Risograph and paper

ARTIST:

Nick Satinover

Murfreesboro, TN

nicksatinover.com

WRITER:

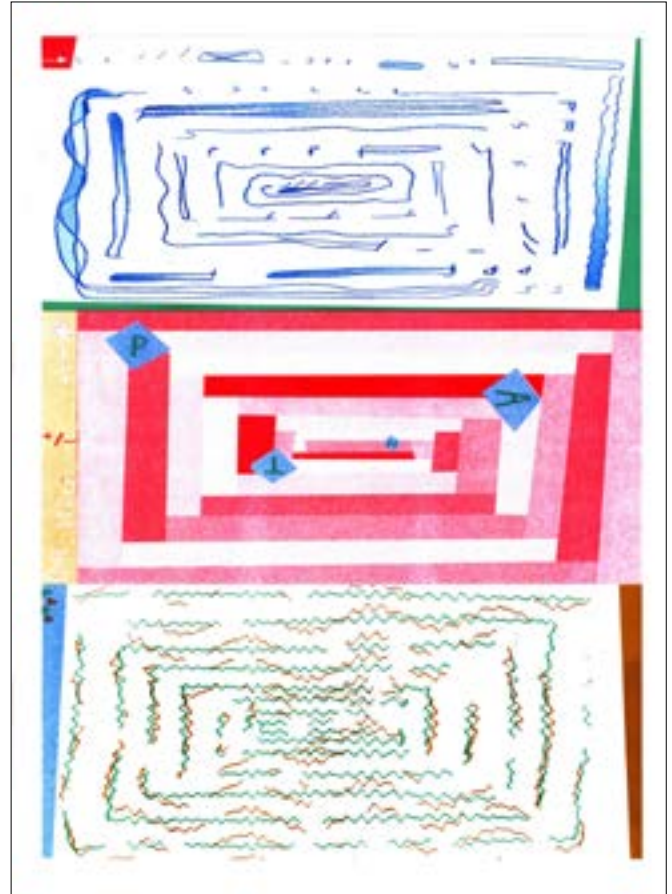
Taylor Ho Bynum

Windsor, VT

taylorhobynum.com

Musicians: Toby Summerfield, bass; Michael Casey, electronics;
Taylor Ho Bynum, double-belled cornet and flugelhorn

Listen to the [audio files](#).



Statement (written by Nick)

Some questions for collaboration:

How do we respond to structure when it is presented and communicated through different languages or materials? How does a conversation that moves between the visual and the aural take shape? What is possible when translation is made to fluctuate, when the opportunities are innumerable?

After a lengthy conversation about the role of improvisation, interpretation and rule making in both of our practices, Taylor Ho Bynum and I ventured to create and utilize a graphic score in our collaboration for the Habitat exhibition and portfolio.

I began by interpreting a solo improvisation that Taylor had made previously, listening and translating it into a drawing. I took this linear map and created a graphic score, considering color, information density, shape, line quality, and composition. Upon finish and discussion, the notion of a trio and a triptych emerged. Taylor recruited musicians to play the score. The score suggested three voices and/or three movements and/or three variations. During a recording session in March of 2022, Taylor, Toby Summerfield, and Michael Casey, generated a handful of different possible versions.

The results we are presenting for Habitat is the graphic score, a long form movement-based composition, and three shorter compositions where the musicians rotated translating different portions of the graphic score.

This work is but a fraction of the possible outcomes; each guided by a set of predetermined parameters and executed with clarity. That is the beauty of a structure. With agreement on a few ground rules, we can generate infinite variations. Within the

context of Habitat we could each take the rules from our own studio and create a dialogue that is open and rich in opportunities.

Artist's Biography

Nick Satinover is an infinitely curious maker of things, currently residing outside of Nashville, TN. He works across several media, but is most often found residing with the printmaking studio. He earned his BFA from Wright State University, Dayton, OH, and his MFA from Illinois State University, Normal, IL. He has been an artist-in-residence at Frans Masereel Centrum in Kasterlee, Belgium; Kala Arts Center, Berkeley, CA; and the Mass MoCA in North Adams, MA. His work has been shown widely in juried, group and solo exhibitions across the United States. He is currently an Associate Professor of Print Media at Middle Tennessee State University in Murfreesboro. He shares a home with his twin boys, partner Brittany and rescue animals.

Writer's Biography

Taylor Ho Bynum is a composer, performer and interdisciplinary collaborator, and a producer, organizer, teacher, and writer. His expressionistic playing on cornet and expansive vision as composer have garnered him critical attention on over twenty recordings as a bandleader and dozens more as a sideman, including *The Ambiguity Manifesto*, a top-10 choice in the 2019 NPR Jazz Critics' Poll. His varied endeavors include leading his own bands, his Acoustic Bicycle Tours (where he travels to concerts solely by bike across thousands of miles) and his stewardship of Anthony Braxton's Tri-Centric Foundation (which he served as executive director from 2010-2018, producing and performing on many major Braxton projects, including two operas and multiple festivals). Bynum has worked with other legendary figures such as Bill Dixon, Cecil Taylor, and Wadada Leo Smith and maintains current collaborative projects with Tomas Fujiwara, Mary Halvorson, Kyoko Kitamura, Joe Morris, and Tomeka Reid, among others. He is currently the director of the Coast Jazz Orchestra at Dartmouth College, where he also teaches music history, composition and improvisation, and his writing has been published in *The New Yorker*, *The Baffler*, *Point of Departure* and *Sound American*.