

## Chuck Santon

An American artist, Chuck Santon was schooled in his native Detroit and has lived and worked in New York City; Vancouver, BC; and Kyoto and Tokyo, Japan, and since 1987, Seattle. He has created drawings, paintings, installations, and performances for audiences in the USA, Canada, and Japan since 1969.

Santon started out as a painter, particularly landscapes and paintings with images borrowed from the popular press and enlarged. He grew impatient with the confines of two-dimensional, illusionary space of painting and began work in the three-dimensional, real world space, creating large-scale multi-media installations inspired by landscape.

He received national attention for an installation utilizing black masking tape exhibited in 1969 at the Detroit Institute of Arts and was encouraged by Sam Wagstaff, who was then Curator of Modern Art at the Institute. Wagstaff acquired several of his pieces and included two major installations by Santon in the exhibition *Other Ideas* later that year. In 1970, Santon moved to New York City, where he studied with the artist-composer LaMonte Young, the visual artist Marian Zazeela, and the Hindustani classical singer Pandit Pran Nath. In 1972, at the invitation of Rhys Chatham, Santon created one of the earliest environment-sound works performed in the Kitchen performance space. It was during this time that Santon began to create large drawings inspired by standing waves and large wall and floor works using glitter. In 1972, Santon moved to Victoria, BC, where he produced several event-performances and dance collaborations at Open Space and exhibited and performed at the Vancouver Art Gallery. In 1974, Santon became interested in the expressive potential of *chanoyu* (Japanese tea ceremony) and in 1975 moved to Kyoto, Japan to study the discipline nearly full-time until 1987, when he returned to the USA to live in Seattle.

Santon's art has its roots in years of creating large-scale landscape paintings, the study of the work of John Cage, study and performance with LaMonte Young, and study and living the philosophy of *chanoyu*. Taking readily available materials and modifying them only minimally, he creates works of powerful simplicity with electromagnet wire, black tape, neon, dimensional lumber, glitter, wall paint, and architectural elements. He is intrigued by the experience of physical position in space and movement through space and their potential for expression and metaphor. All marked by an economy of means, his works move freely between two- and three-dimensional formats and installation, performance, and environmental work; many are hybrids. Works by Santon are in a number of private art collections in the USA, Canada, Japan, and Australia.

## Academic Studies

- 1996 AAS in Health and Fitness Technology, Renton Community College, Renton, WA  
1969 BFA in Painting and Sculpture, Wayne State University, Detroit, MI

## Supplementary Studies

- 1975 - 1987 Chanoyu, Japanese Tea Ceremony, Midorikai, Urasenke Gakuen School of Tea, Kyoto, Japan  
1975 Chanoyu, Japanese Tea Ceremony, Urasenke Tea Group with Chizu Uchida, Vancouver, BC, Canada  
1971 - 1972 Private studies in Kairana Style Indian Song and Performance with LaMonte Young and Marian Zazeela, New York, NY  
1971 Kairana Style Indian Song, with Pandit Pran Nath, New York, NY  
1968 Composition, Performance, Technical experimentation in the electronic production of sound with Kenneth Werner and others, Grouptwoonetwo, Woodstock, NY  
1966 Life Drawing with Leo Mardirosion, Art School of the Society of Arts and Crafts, Detroit, MI

## Exhibitions

- 2016 New Works, Mixto Restaurant. Seattle, WA  
2015 New Works, SPACE Gallery, Magnuson Park, Seattle, WA  
Portal and Horizon for Four Doors, Storefronts window installation, Seattle, WA  
1973 *Ai(Shunt)*, Vancouver Art Gallery, Vancouver, BC  
Untitled, Open Space Gallery, Victoria, BC  
Vehicule Art, Montreal, Quebec  
1971 *Chas. Colt. Sant.*, Syd and Ethylis Supermarket, Inc., Detroit, MI  
*Stairwell*, 297 Church Street, New York NY  
1970 Unannounced Situation, *Ridiculous*, St. Thomas, US Virgin Islands  
1969 Installation, Engineering Building, Wayne State University, Detroit, MI  
Two Installations, *Other Ideas*, Detroit Institute of Arts, Detroit MI  
Two Installations, 57<sup>th</sup> Exhibition of Michigan Artists, Detroit Institute of Arts, Detroit, MI  
Unannounced Situation *Caribbean*, Brewer's Bay, St. Thomas, US Virgin Islands  
1968 Record, Grouptwoonetwo Gallery, Woodstock, NY  
Unannounced Situation *Counting*, Sidewalk outside the White House, Washington DC  
Unannounced Situation *Candy Bar*, Sidewalk of Wayne State University, Detroit, MI  
Wayne State University, Detroit, MI  
Detroit Artists' Market, Detroit, MI  
Group Twoonetwo, Woodstock, NY  
1966 - 1967 Eastern Michigan University, Ypsilanti, MI

## Collections

- Mr. and Mrs. S. Brooks Barron, Detroit, MI  
James Crawford, Detroit, MI  
Christopher Grikscheit and Christine Mullen, Melbourne, Australia  
Mr. and Mrs. Hiroyuki Kawaji, Kyoto, Japan  
Mr. and Mrs. Norio Maekawa, Kyoto, Japan  
Michael McIntosh, Detroit, MI

Geraldine Page, New York. NY  
Mr. and Mrs. Frank Perron, Detroit, MI  
Manfred Reng, Bothell, WA  
Michael Tims, Toronto, ON  
Samuel Wagstaff, New York. NY  
LaMonte Young and Marian Zazeela, New York. NY

### **Compositions and Performances**

*DanceSound* (Experiment No. 1 with Shirley Rolland), November, 1974. Dance/sound event for nine dancers, pre-recorded magnetic tape, and two pieces of wood. Performed in both darkness and light.

November 15 and 16, 8:00 - 11:00 PM, Open Space, Victoria, BC. Performed by Susan Berry, Sue Cline, Joanne Fox, Colin Griffiths, Andrea Hall. Pat Pederson, Shirley Rolland, Charles Santon, and Jan Watford.

*Then Endlessshiftingshatteringnoise*, November 1974. Event utilizing amplified tin resonances modulated by simple volume controls.

November 15 and 16, 8:00 - 11:00 PM, Open Space, Victoria, BC. Performed by Charles Santon assisted by Colin Griffiths.

*Four Intersections*, June 1974. Event process utilizing four specially designed mirror and contact microphone devices, various selected objects, echo chamber, amplification equipment, and two performers.

November 15 and 16, 8:00 - 11:00 PM, Open Space, Victoria, BC. Performed by Charles Santon assisted by Colin Griffiths.

*Of Events, Small Accumulation*, July 1974. Event process utilizing various selected objects with varying densities and instantaneous pitch production by piccolo, violin, and French horn under direction.

July 28, 1974, 8:30 PM, Vancouver East Cultural Centre, Vancouver, BC. Performed by ARRAY-WEST.

*Small Accumulation of Events*, June 1973. Event process involving selected objects, vibraphone, and two performers.

April 7, 1974, 8:00 - 11:00 PM, Open Space, Victoria, BC. Performed by Charles Santon assisted by Colin Griffiths.

*Extractions*, April 1973. Magnetic tape realization of a work based on computer-generated poem *Nada for Guruji* (completed April 1973), modulated by echo chamber and amplification.

April 7, 1974, 8:00 - 11:00 PM, Open Space, Victoria, BC. Performed by Charles Santon.

*Endlessshiftingshatteringnoise*, November 1972 to present. A continuing, improvisational event utilizing an open, continuous environment, amplified tin resonances, and one performer, all lasting for any duration of no less than three hours.

October 19, 1973, 6:30 - 9:30 PM, Vancouver Art Gallery, Vancouver, BC. Performed by Charles Santon within the environment *S H I M M E R (SO-AN)*.

January 20, 1973, 8:00 - 11:00 PM, Open Space, Victoria, BC. Performed by Charles Santon within the environment *Calumet*.

*Xpeolnams*, June 1972. Event wherein any number of performers speak simultaneously and in a pleasant manner their names for a period of no specific duration.

April 7, 1974, 8:00 - 11:00 PM, Open Space, Victoria, BC. Performed by William Beecham, Colin Griffiths, Christine Kintoff, Christine Mullen, Ruth Pearson, and Charles Santon.

*RTTL-A Noise*, June 1972. Event utilizing any number of performers and rattles or rattle-like devices lasting for a period of no specific duration.

*TRE- A Noise H/S*, June 1972. Magnetic tape work composed of the interaction and mixture of tape hiss and its many echoes.

April 7, 1974, 8:00 - 11:00 PM, Open Space, Victoria, BC. Performed by Charles Santon.

*You and I or HSSHHS or SHHSSH A Noise*, March 1972. Magnetic tape collage of pre-recorded, electronic, and acoustic sounds performed with power tools and live production of synthetic sounds.

March 13, 1972, 7:45 to 9:45 PM, The Kitchen, Mercer Arts Center, New York, N. Performed by Charles Santon with technical assistance from David Rayne and Kurt Munkasci.

*Dream House*, October 15 - 23, 1971 by LaMonte Young and Marian Zazeela, Metropolitan Museum of Art, New York, NY. Performed light projections and provided technical assistance.

*Brushing a Loaded Piano*, October, 1971. Event utilizing hair brush and repeated brushing of wires in a piano.

November 24, 1971, Private residence, Lake Geneva, WI. Performed by Charles Santon.

*Movie Music*, April 1969. Magnetic tape collage of various title tunes of American movies. \

April 10, 1969, 12:00 - 2:30 PM, New and Electronic Music 2, Community Arts Auditorium, Wayne State University, Detroit, MI. Performed by Charles Santon.

*Mind Over Matter*, April 1969. Event utilizing colored light projections and sound from 45 RPM recoding of *Mind Over Matter* by Nolan Strong.

April 10, 1969, 12:00 to 2:30 PM, New and Electronic Music 2, Community Arts Auditorium, Wayne State University, Detroit, MI. Performed by Charles Santon.

*Microphone Adjustment*, November 1968. Event utilizing one microphone and amplification equipment.

December 8, 1969, 12:00 - 2:30 PM, New and Electronic Music 1, Community Arts Auditorium, Wayne State University, Detroit, MI. Performed by Charles Santon.

*Tunnel*, November 1968. Magnetic tape collage of train sounds.

December 8, 1969, 12:00 - 2:30 PM, New and Electronic Music 1, Community Arts Auditorium, Wayne State University, Detroit, MI. Performed by Charles Santon.

*Corridor*, October 1968. Event that generates a sculpture comprised of various elements available within the performance space.

November 17, 1968, 10:00 AM - 4:00 PM, Community Arts Lobby, Wayne State University, Detroit, MI. Performed by Charles Santon.

*For the Wall*, July 1968. Magnetic tape recording of electric typewriter typing out a specific number of letters and spaces.

July 7, 1968, 7:00 PM - 12:38 AM, Group Twoonetwo, Woodstock, NY. Performed by Charles Santon assisted by Kenneth Werner.

*Internal Combustion*, July 1968. Live event consisting of starting a lawn mower with a full tank of fuel and allowing it to run out of gas near the performance area.

July 7, 1968, 7:00 PM to 12:38 AM, Group Twoonetwo, Woodstock, NY. Performed by Charles Santon assisted by Kenneth Werner.

*Solo for Voice 2*, by John Cage, June 1968.

June 1968. Performed by Charles Santon in *Eight Transformations in Eight Evenings* at Group Twoonetwo, Woodstock, NY