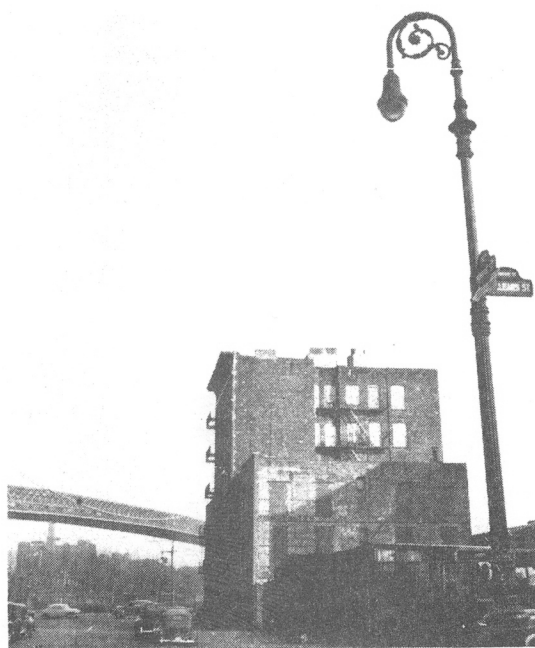






Four Artists in a 'Mansion'

• Fresh, seemingly capricious winds in music, sculpture and painting come from an ancient ramshackle structure, left, at 326 Monroe Street in New York, in the shadow of the Williamsburg Bridge. There, in a neighborhood of grime and garlic, four friends—experimental, even stratospheric artists—have established three uncluttered studios with a spectacular view of the East River. They call it, after their landlord, the “Boza Mansion.” The four, seen above in a de luxe hearse, are Richard Lippold, owner of the somber vehicle, who uses it to cart his family and sculptures (his “Variation No. 7: Full Moon” is on view at the Museum of Modern Art); composer Morton Feldman; John Cage, the first to discover and settle in the old tenement; and Ray Johnson, painter. JOHN CAGE, opposite page, leader of a bold school of modern composition, calls his work the “Music of Changes.” With Morton Feldman he is working on “synthetic” music—sounds created not from known instruments but from other sources, mainly electronic. Their experimenting is being done directly on magnetic tape, where fifteen inches is equal to one second of sound—and where 120 beats can be recorded within a second.



The “Boza Mansion”