

John Cage Silence

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Sound and Silence Aaron Burns 2015

Silence John M. Cage 2003-01-01

The Anarchy of Silence John Cage 2009 John Cage (1912-92) defined such a radical practice of musical composition that he changed the course of modern music in the last century and shaped a new conceptual horizon for post-war art. This book traces a path through the artist's career, from his initial works in the 1930s, pieces that broadened the parameters of percussion music by incorporating the most unconventional of instruments, leading to his 'prepared piano', moving to his famous theory on 'silence' (and the score 4'33"), his pathbreaking deployment of chance and then indeterminacy, and culminating his innovative multimedia work, which began in the 1960s and continued through the 1980s. With this book, the MACBA aims to capture the relevance of Cage's contribution to present day contemporary art. One of the sections will chart the network of repercussions as Cage's radical conceptual transformation of 'composition' entered the strategies of advanced art.

Silence Poppy Dully 2012

Silence John Cage (Komponist) 1987

Absence and Meaning Bianca Dudeck-Wiseman 2000

John Cage Rob Haskins 2013-02-15 American writer, composer, artist, and philosopher John Cage (1912–92) is best known for his experimental composition 4'33," a musical score in which the performer does not play an instrument during the duration of the piece. The purpose, Cage said, was for the audience to listen to the sounds of the environment around them while the piece was performed. Groundbreaking pieces such as 4'33", as well as Sonatas and Interludes not only established Cage as a leading figure in the postwar avant-garde movement, but also cemented the enduring controversy surrounding his work. In this new biography, Rob Haskins explores Cage's radical approach to art and aesthetics and his belief that everyday life and art are one and the same. Scrutinizing Cage's emphasis on chance over intention, which rejected traditional artistic methods and caused an uproar among his peers, Haskins elucidates the ideas that lay behind these pillars of Cage's work. Haskins also demystifies the influence of Eastern cultures, particularly Zen Buddhism, on Cage, including his use of the Chinese text I Ching as his standard composition tool in all his work after 1951. Adding to our understanding of the art, music, and ideas of the twentieth

century, this book provides an engaging look at a man who continues to challenge and inspire artists worldwide.

Experimental Music Michael Nyman 1999-07-29 Composer Michael Nyman's classic 1974 account of the postwar experimental tradition in music.

John Cage John Cage (Compositeur) 2003

Silence John Cage 2011-10-26 Special edition of the book that revolutionized our understanding of how we make and experience art

Sounds Like Silence Dieter Daniels 2018

John Cage-- to Silence-- and Back Again Mario Joseph Serge Paul Gagnon 1988

Sound and Silence Mark S. Eeles 1986

John Cage Sara Haefeli 2017-12-06 This annotated bibliography uncovers the wealth of resources available on the life and music of John Cage, one of the most influential and fascinating composers of the twentieth-century. The guide will focus on documentary studies, archival resources, scholarly research, and autobiographical materials, and place the composer and his work in a larger context of postmodern philosophy, art and theater movements, and contemporary politics. It will support emerging scholarship and inquiry for future research on Cage, with carefully selected sources and useful annotations.

Silence : [lectures and writings] John Cage 1987

X John Cage 1983-12-01 One of a series of experimental texts in which Cage tries "to find a way of writing which comes from ideas, is not about them, but which produces them," he attempts in X to create looser structures in both life and art, to free "my writing from my intentions."

Silence, Music, Silent Music Nicky Losseff 2017-07-05 The contributions in this volume focus on the ways in which silence and music relate, contemplate each other and provide new avenues for addressing and gaining understanding of various realms of human endeavour. The book maps out this little-explored aspect of the sonic arena with the intention of defining the breadth of scope and to introduce interdisciplinary paths of exploration as a way forward for future discourse. Topics addressed include the idea of 'silent music' in the work of English philosopher Peter Sterry and Spanish Jesuit St John of the Cross; the apparently paradoxical contemplation of silence through the medium of music by Messiaen and the relationship between silence and faith; the aesthetics of Susan Sontag applied to Cage's idea of silence; silence as a different means of understanding musical texture; ways of thinking about silences in music produced during therapy sessions as a form of communication; music and silence in film, including the idea that music can function as silence; and the function of silence in early chant. Perhaps the most all-pervasive theme of the book is that of silence and nothingness, music and spirituality: a theme that has appeared in writings on John Cage but not, in a broader sense, in scholarly writing. The book reveals that unexpected concepts and ways of thinking emerge from looking at sound in relation to its antithesis, encompassing not just Western art traditions, but the relationship between music, silence, the human psyche and sociological trends - ultimately, providing deeper understanding of the elemental places both music and silence hold within world philosophies and fundamental states of being. Silence, Music, Silent Music will appeal to those working in the fields of musicology, psychology of religion, gender studies, aesthetics and philosophy.

John Cage Emanuel Dimas de Melo Pimenta 2003

The Rhetoric of Silence Stephen Wilcox 2009 This thesis approaches the work of American avant-garde composer John Cage from an unconventional perspective by utilizing rhetorical theory to examine the intellectual history informing his collected writings in the text Silence

(1961). That historical period encompasses the whole of the commonplace art movement, which sought to have everyday items and experiences supplant art objects. In applying Lloyd F. Bitzer's theory of the rhetorical situation to the history of the art of the commonplace, a new concept of influence between artists emerges, one where exigences and situations shape popular notions of art. Briefly stated, a recurring exigence appeared throughout this period, bringing with it the necessary parameters for the inclusion of the commonplace within the realm of the art. From William Wordsworth, Walt Whitman, and Ralph Waldo Emerson through to Marcel Duchamp and Andy Warhol, this exigence can be seen constraining the actions of artists towards a fitting, persuasive method. It is in John Cage that one finds this new method. Demonstrated through numerous examples of Cage's work, this methodology skews the traditional perception of the artist, forgoing the ego, invoking indeterminacy and using structure to emphasize the process of composition itself. This enabled pieces of music and writing that lacked any discernable intention and therefore invited readers to engage the material therein for what it was originally: sounds and words. The result is, at long last, a persuasive and compelling reason to accept commonplace experiences alongside art works and it is evidenced by the Pop movement that would follow shortly thereafter.

The Roaring Silence David Revill 2014-06-03 John Cage has been described as the most important composer of our time. He combined classical European training with Eastern spirituality to produce an American amalgam of such vitality and originality that it continues to define what we mean by avant-garde. His influence has touched generations of artists, including Philip Glass, David Byrne, and his longtime collaborator Merce Cunningham. His work and ideas have influenced not only the world of music but also dance, painting, printmaking, video art, and poetry. The Roaring Silence documents his life in unrivaled detail, interweaving a close account of the evolution of his work with an exploration of his aesthetic and philosophical ideas, while placing these in the greater perspective of American life and letters. Paying due attention to Cage's inventions, such as the prepared piano, and his pioneering use of indeterminate notation and chance operations in composition (utilizing the I Ching), David Revill also illuminates Cage the performer, printmaker, watercolorist, expert amateur mycologist, game show celebrity, political anarchist, and social activist. Arnold Schoenberg once called Cage "not a composer, but an inventor—of genius." This revised edition presents never-before-seen correspondence between Cage and other luminaries of his day, as well as new analysis into his legacy. The Roaring Silence celebrates the life and work of this true American original.

Sounds Like Silence Dieter Daniels 2012 What do we hear when there is nothing to hear?

John Cages 4'33" (four minutes,

Silence John Cage 1995

John Cage. Silence happening. Con CD Audio John Cage 2011

Conversing with Cage Richard Kostelanetz 2003 Annotation Conversing with Cage draws on over 150 interviews with John Cage conducted over four decades to draw a full picture of his life and art. Filled with the witty aphorisms that have made Cage as famous as an esthetic philosopher as a composer, the book offers both an introduction to Cage's way of thinking and a rich gathering of his many thoughts on art, life, and music. John Cage is perhaps this century's most radical classical composer. From his famous "silent" piece (4'33") to his proclamation that "all sound is music," Cage stretched the aesthetic boundaries of what could be performed in the modern concert hall. But, more than that, Cage was a provocative cultural figure, who played a key role in inspiring scores of other artists-and social philosophers-in the second half of the 20th century. Through his life and work, he created revolutions in thinking about art, and its relationship to the world around us. Conversing with

Cage is the ideal introduction to this world, offering in the artist's own words his ideas about life and art. It will appeal to all fans of this mythic figure on the American scene, as well as anyone interested in better understanding 20th century modernism.

Silence John Cage 2010-10-20 John Cage is the outstanding composer of avant-garde music today. The Saturday Review said of him: "Cage possesses one of the rarest qualities of the true creator- that of an original mind- and whether that originality pleases, irritates, amuses or outrages is irrelevant." "He refuses to sermonize or pontificate. What John Cage offers is more refreshing, more spirited, much more fun-a kind of carefree skinny-dipping in the infinite. It's what's happening now." –The American Record Guide "There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot. Sounds occur whether intended or not; the psychological turning in direction of those not intended seems at first to be a giving up of everything that belongs to humanity. But one must see that humanity and nature, not separate, are in this world together, that nothing was lost when everything was given away." Silence in the Music of John Cage Chung Eun Kim 2018

John Cage: 4'33"- Sounds Like Silence Jan Theben 2018-06-26 Published on the occasion of the exhibition Sounds like silence: John Cage, 4'33": silence today: 1912, 1952, 2012, Aug. 25, 2012-Jan. 6, 2013, Hartware MedienKunstVerein (HMKV), Dortmund, Germany. Experimentations Branden Wayne Joseph 2016-08-11 Experimentations provides a detailed historical and theoretical analysis of the first three decades of experimental composer John Cage's aesthetic production (ca. 1940-1972). Paying particular attention to Cage's inter- and cross-disciplinary engagements with the visual arts and architecture during this period, the book sheds new light on some of Cage's most controversial and influential innovations, such as the use of noise, chance techniques, indeterminacy, electronic technologies, and computerization, as well as upon lesser known but important ideas and strategies such as transparency, multiplicity, virtuality, and actualization. Ultimately, it traces the development of Cage's avant-garde aesthetic and political project as it transformed from the emulation of historical avant-garde precedents such as futurism and the Bauhaus, to the development of important precedents for the post-World War II movements of happenings and Fluxus, to its ultimate abandonment in the aftermath of problems encountered in the vast, multimedia composition HPSCHD (1967-69).

John Cage - the anarchy of silence and experimental art : [publ. on the occasion of the exhibition The anarchy of silence. John Cage and Experimental art org. by the Museu d'Art Contemporani de Barcelona, October 23, 2009 - January 10, 2010 and ... the Henie Onstad Art Centre, Høvikodden, February 25 - May 30, 2010] Clara Plasencia 2009

John Cage Julia Robinson 2011-08-12 An extended trajectory of Cage literature, from early critical reaction to writing by contemporaries to current scholarship. John Cage (1912–1992) defined a radical practice of composition that changed the course of modern music and shaped a new conceptual horizon for postwar art. Famous for his use of chance and "silence" in musical works, a pioneer in electronic music and the nonstandard use of instruments, Cage was one of the most influential composers of the last century. This volume traces a trajectory of writings on the artist, from the earliest critical reactions to the scholarship of today. If the first writing on Cage in the American context, often written by close associates with Cage's involvement, seemed lacking in critical distance, younger scholars—a generation removed—have recently begun to approach the legacy from a new perspective, with more developed theoretical frameworks and greater skepticism. This book captures that evolution. The texts include discussions of Cage's work in the context of the New Music scene in Germany in the 1950s; Yvonne Rainer's essay looking back on Cage

and New York experimentalism of the 1960s; a complex and original mapping of Cage's place in a wider avant-garde genealogy that includes Le Corbusier and Moholy-Nagy; a musicologist's account of Cage's process of defining and formalizing his concept of indeterminacy; and an analysis of Cage's project that considers his strategies of self-representation as key to his unique impact on modern and postmodern art.

John Cage Anne de Fornel 2019-02-27 John Cage (1912-1992) est l'un des compositeurs les plus connus, mais aussi les plus controversés du XXe siècle. Il a exploré des territoires inconnus en créant un répertoire pour le piano préparé, en utilisant l'électronique de manière novatrice et en introduisant l'impersonnel dans son processus de composition. Son important corpus de pièces indéterminées témoigne d'un refus des hiérarchies du monde musical de son temps. Il a contribué à élargir l'univers sonore, a développé la dimension de la performance et a donné davantage de liberté à l'interprète. Il est l'un des rares compositeurs à avoir créé parallèlement une oeuvre plastique d'une grande importance et avoir produit des installations-expositions où il s'est livré à une forme de tabula rasa. En étroite collaboration avec le chorégraphe Merce Cunningham, il a forgé un rapport radicalement nouveau entre la musique et la danse. Son insatiable curiosité l'a conduit à se tourner vers le bouddhisme zen, qui deviendra le fondement de sa création non intentionnelle. Dans cette monographie, Anne de Fornel présente à la fois l'homme et l'oeuvre en éclairant tous les aspects de sa production à partir d'une recherche de première main effectuée dans différents fonds d'archives américains. Des entretiens réalisés avec des personnalités proches, des collaborateurs de longue date et une nouvelle génération d'interprètes apportent aussi le témoignage de l'empreinte qu'a laissée John Cage dans l'art du XXe siècle. Anne de Fornel est une musicologue et pianiste franco-américaine. Elle est titulaire d'un doctorat de Musique et Musicologie de l'Université de Paris- Sorbonne (Paris IV), d'un Master de piano du CNSMD de Lyon et d'un Master spécialisé « Médias, Art et Création » de HEC Paris. Elle est l'auteur de nombreux articles et publications sur la musique et les arts plastiques des XXe et XXIe siècles.

The Sight of Silence Ray Kass 2011 Catalog of an exhibition held at the National Academy Museum, New York City, Sept. 12, 2012-Jan. 13, 2013; and Taubman Museum of Art, Roanoke, Va., Feb. 15-May 19, 2013.

4'33" Time for a Circular Economy Collectief Circulaire Economie 2017-12-07 John Cage wrote 4'33" as a modern music work (1953). It is not played by performers using instruments, but tacet: instruments are not used at all. This does not mean it is a silent work. It is a creation built up of ambient sounds, of that which is present in the moment. Silence is the invitation to explore what truth is and experience that truth is an unfolding quality within each of us. The essence is that that the supposed division between ourselves and others or our environment is recognised to be an illusion. Cage wanted to remove all traces of the ego of the composer in this work. The way the performance sounds is not about the composer, but about the collective - or field - in the audience. The realisation of a circular economy presupposes a mind shift. The challenge is to abstain from an ego-economy ('I', materialism and competition) and work towards an eco-economy ('we', values and sharing). This process is supported by personal growth. Silence and attention to personal development is crucial and a key factor in society as well as in education.

Elaborating nothing Magnus Andersson 2009

JOHN CAGE AND SILENCE ROBERT. CHRISTIAN 2003

Silence John Cage (Komponist) 1969

Where the Heart Beats Kay Larson 2012-07-05 A "heroic" and "fascinating" biography of John Cage showing how his work, and that of countless American artists, was transformed

by Zen Buddhism (The New York Times) *Where the Heart Beats* is the story of the tremendous changes sweeping through American culture following the Second World War, a time when the arts in America broke away from centuries of tradition and reinvented themselves. Painters converted their canvases into arenas for action and gesture, dancers embraced pure movement over narrative, performance artists staged “happenings” in which anything could happen, poets wrote words determined by chance. In this tumultuous period, a composer of experimental music began a spiritual quest to know himself better. His earnest inquiry touched thousands of lives and created controversies that are ongoing. He devised unique concerts—consisting of notes chosen by chance, randomly tuned radios, and silence—in the service of his absolute conviction that art and life are one inseparable truth, a seamless web of creation divided only by illusory thoughts. What empowered John Cage to compose his incredible music—and what allowed him to inspire tremendous transformations in the lives of his fellow artists—was Cage’s improbable conversion to Zen Buddhism. This is the story of how Zen saved Cage from himself. *Where the Heart Beats* is the first book to address the phenomenal importance of Zen Buddhism to John Cage’s life and to the artistic avant-garde of the 1950s and 1960s. Zen’s power to transform Cage’s troubled mind—by showing him his own enlightened nature—liberated Cage from an acute personal crisis that threatened everything he most deeply cared about: his life, his music, and his relationship with his life partner, Merce Cunningham. Caught in a society that rejected his art, his politics, and his sexual orientation, Cage was transformed by Zen from an overlooked and marginal musician into the absolute epicenter of the avant-garde. Using Cage’s life as a starting point, *Where the Heart Beats* looks beyond to the individuals Cage influenced and the art he inspired. His creative genius touched Robert Rauschenberg, Jasper Johns, Andy Warhol, Yoko Ono, Alan Kaprow, Morton Feldman, and Leo Castelli, who all went on to revolutionize their respective disciplines. As Cage’s story progresses, as his collaborators’ trajectories unfurl, *Where the Heart Beats* shows the blossoming of Zen in the very heart of American culture.

No Such Thing as Silence Kyle Gann 2010-03-23 First performed at the midpoint of the twentieth century, John Cage’s *4'33"*, a composition conceived of without a single musical note, is among the most celebrated and ballyhooed cultural gestures in the history of modern music. A meditation on the act of listening and the nature of performance, Cage’s controversial piece became the iconic statement of the meaning of silence in art and is a landmark work of American music. In this book, Kyle Gann, one of the nation’s leading music critics, explains *4'33"* as a unique moment in American culture and musical composition. Finding resemblances and resonances of *4'33"* in artworks as wide-ranging as the paintings of the Hudson River School and the music of John Lennon and Yoko Ono, he provides much-needed cultural context for this fundamentally challenging and often misunderstood piece. Gann also explores Cage’s craft, describing in illuminating detail the musical, philosophical, and even environmental influences that informed this groundbreaking piece of music. Having performed *4'33"* himself and as a composer in his own right, Gann offers the reader both an expert’s analysis and a highly personal interpretation of Cage’s most divisive work.

The anarchy of silence Yve-Alain Bois 2010

I–VI John Cage 1997-11-14 Cage’s contribution to Harvard’s prestigious Norton Lecture Series in 1988-89. More like performances than lectures, these six mesotics - a complex horizontal arrangement of text to form vertical letter sequences that spell out key word- a kind of meticulously choreographed anarchy in which choice and chance join to redefine the

concepts of meaning and meaningfulness.

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