

ROLYWHOLYOVER A CIRCUS JOHN CAGE

John Cage was one of the most important artists of the twentieth century. His influence was felt not only in music, but in America's leading avant-garde movements, from art to the visual arts, theater, and in countless thoughts in general.

Including the contents of this extraordinary multimedia designed presentation and Cage himself, is both an experience fully in keeping with his philosophy. The book contains an exceptionally wide range of materials, printed in different formats, when no material was printed, which can be used as any wish. The publication programme is a major exhibition at The Museum of Contemporary Art, Los Angeles, conceived of by Cage as a "companion for museum."

The book includes images of texts that Cage found useful and inspiring, as well as important new works. Also included are writings and letters by Cage, reproductions of works by Cage and others, musical scores, essays, photographs. As Cage said in discussing the book, "The world is vast, give the impression that the materials are infinite."

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John Cage Rolywholyover A Circus

G Orfield



John Cage Rolywholyover A Circus:

John Cage. Rolywholyover. A Circus, 1993 **Rolywholyover a Circus. John Cage**, 1993 **Rolywholyover** John Cage, Julie Lazar, Mark Swed, Marshall McLuhan, Ellsworth Snyder, Merce Cunningham, Jacqueline Lesschaeve, 1993 **Rolywholyover** John Cage, 1993 John Cage Composing, Computing, and Curating Sandra Skurvida, 2025-01-31 This study reassesses Cage's multifaceted practice from a transdisciplinary perspective using text as a premise for his musical visual lingual and museal compositions In his compositions John Cage opened the structures of music language and the museum to change perpetuated by chance operations His correspondences across history with an extended circle of creators including Erik Satie Marcel Duchamp and Henry David Thoreau among many others erased single minded authorship via methodical processing of source material Foreshadowing ecological recycling Cage's late compositions for museum opened perspectives for posthuman mediation in curating and contemporary art He conceived of anarchy as the coexistence of mutually aiding yet autonomous self determinate entities This book introduces Cage to the twenty first century as a composer whose work intersects different temporalities and modes of being the past and the present the human and the non human and the individual and the communal The book will be of interest to scholars of art history music curatorial studies and museum studies *Richard Hamilton and Victor Pasmore, an exhibit, 1957. John Cage "Rolywholyover a circus" for museum by John Cage, 1993*, 2013 **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 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 **The Selected Letters of John Cage** John Cage, 2013-10-22 This annotated selection of more than five hundred letters by the groundbreaking composer and avant garde icon covers every phase of his career This volume reveals the intimate life of John Cage with all the intelligence wit and inventiveness that made him such an important composer and performer The missives range from lengthy reports of his early trips to Europe in the 1930s through his years with the dancer Merce Cunningham They shed new light on his growing eminence as an iconic performance artist of the American avant garde Written in Cage's singular voice by turns profound irreverent and funny these letters reveal Cage's passionate interest in people ideas and the arts They include correspondence with Peter Yates David Tudor and Pierre Boulez among many others Readers will enjoy Cage's commentary about the people and events of a transformative time in the arts as well as his meditations on the very nature of art This volume presents an extraordinary portrait of a complex brilliant man who challenged and changed the artistic currents of the twentieth century [Rolywholyover, a Circus](#) John

Cage, Philadelphia Museum of Art, Museum of Contemporary Art (Los Angeles, Calif.), 1995 **MUSICAGE** John Cage, Joan Retallack, 2015-01-06 The pioneering composer and music theorist makes his final on the totality of his work and thought in these three wide ranging dialogues I was obliged to find a radical way to work to get at the real at the root of the matter John Cage says in this trio of dialogues completed just days before his death This quest led him beyond the bounds of convention in all his musical written and visual pieces The resulting expansion of the definition of art earned him a reputation as one of America's most influential contemporary artists Joan Retallack's conversations with Cage explore his artistic production in its entirety Cage's comments range from his theories of chance and indeterminate composition to his long time collaboration with Merce Cunningham to the aesthetics of his multimedia works In her comprehensive introduction Retallack describes Cage's lifelong project as dislodging cultural authoritarianism and gridlock by inviting surprising conjunctions within carefully delimited frameworks and processes Consummate performer to the end Cage delivers here just such a conjunction a tour de force that provides new insights into the man and a clearer view of the status of art in the twentieth century

John Cage's Concert for Piano and Orchestra Martin Iddon, Philip Thomas, 2020-05-14 John Cage's Concert for Piano and Orchestra is one of the seminal works of the second half of the twentieth century and the centerpiece of the middle period of Cage's output It is a culmination of Cage's work up to that point incorporating notation techniques he had spent the past decade developing techniques which remain radical to this day But despite Cage's vitality to the musical development of the twentieth century and the Concert's centrality to his career the work is still rarely performed and even more rarely examined in detail In this volume Martin Iddon and Philip Thomas provide a rich and critical examination of this enormously significant piece tracing its many contexts and influences particularly Schoenberg jazz and Cage's own compositional practice through a wide and previously untapped range of archival sources Iddon and Thomas explain the Concert through a

reading of its many histories especially in performance from the legendary performer disobedience and audience disorder of its 1958 New York premiere to a no less disastrous European premiere later the same year They also highlight the importance of the piano soloist who premiered the piece David Tudor and its use alongside choreographer Merce Cunningham's *Antic Meet* A careful examination of an apparently bewildering piece the book explores the critical response to the Concert's performances re-interrogates the mythology surrounding it and finally turns to the music itself in all its component parts to see what it truly asks of performers and listeners

Drawing from the Modern Jodi Hauptman, Gary Garrels, Museum of Modern Art (New York, N.Y.), 2004 Published on the occasion of the exhibition held at the Museum of Modern Art New York Mar 30 Aug 29 2005

New York Magazine, 1994-05-23 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

The Ashgate Research Companion to Experimental Music James Saunders, 2017-02-03 The recent resurgence of experimental music has given rise to a more divergent range of practices than has previously been the case The Ashgate Research Companion to Experimental Music reflects these recent developments by providing examples of current thinking and presenting detailed case studies that document the work of contemporary figures The book examines fourteen current practitioners by interrogating their artistic practices through annotated interviews contextualized by nine authored chapters which explore central issues that emerge from and inform these discussions Whilst focusing on composition the book also encompasses related aspects of performance improvisation and sonic art The interviews all explore how the selected artists work focusing on the processes involved in developing their recent projects set against more general aesthetic concerns They aim to shed light on the disparate nature of current work whilst seeking to find possible points of contact Many of the practitioners are active in areas that span disciplines such as composition and improvisation and the book explores the interaction of these activities in the context of their work The other chapters consider a range of issues pertinent to recent developments in the genre including definitions of experimentalism and its relationship with a broader avant garde experimentalism and cultural change notation and its effect on composition realising open scores issues of notation and interpretation in live electronic music performing experimental music improvisation and technology improvisation and social meaning instrumentalizing objects visual artists relationships to experimental music working across interdisciplinary boundaries listening and the soundscape working methods techniques and aesthetics of recent experimental music

Every Day is a Good Day John Cage, Jeremy Millar, Baltic Centre for Contemporary Art, 2010 This book is published to accompany the first major UK retrospective of the visual art of the pioneering American composer and artist John Cage 1912–1992 The use of chance operations in

particular the Chinese Book of Changes or I Ching was central to Cage's compositional method and his approach to his drawings watercolours and prints many of which are reproduced here for the first time Cage's practice is explored in new interviews with key collaborators printmaker Kathan Brown Laura Kuhn Director of the John Cage Trust artist Ray Kass and Julie Lazar curator of Cage's 1992 composition for a museum Rolywholyover A Circus Extracts from a 1966 interview between Cage and the critic Irving Sandler are also included At the heart of the book is a Companion to Cage a selection of quotations by Cage and notes on key themes and influences from Alphabet to Zen making it essential reading on this important figure of the twentieth century avant garde Published to accompany the UK touring exhibition in 2010 ndash 2011 at Baltic Centre for Contemporary Art Gateshead Kettle's Yard Cambridge Huddersfield Art Gallery Hunterian Art Gallery Glasgow De La Warr Pavilion Bexhill on Sea

John Cage David Patterson, 2013-10-28 John Cage seeks to explore the early part of the composer's life and career concentrating on the pre chance period between 1933 and 1950 that is crucial to understanding his later work The essays consider Cage's influences his evolving aesthetic and his movement toward ideology that would later shape his work

Writings through John Cage's Music, Poetry, and Art David W. Bernstein, Christopher Hatch, 2010-06-15 This volume looks at the creative work of the great avant gardist John Cage from an exciting interdisciplinary perspective exploring his activities as a composer performer thinker and artist The essays in this collection grew out of a pivotal gathering during which a spectrum of participants including composers music scholars and visual artists literary critics poets and filmmakers convened to examine Cage's extraordinary artistic legacy Beginning with David Bernstein's introductory essay on the reception of Cage's music the volume addresses topics ranging from Cage's reluctance to discuss his homosexuality to his work as a performer and musician and his forward looking provocative experimentation with electronic and other media Several of the essays draw upon previously unseen sketches and other source materials Also included are transcripts of lively panel discussions among some of Cage's former colleagues Taken together this collection is a much needed contribution to the study of one of the most significant American artists of the twentieth century

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