

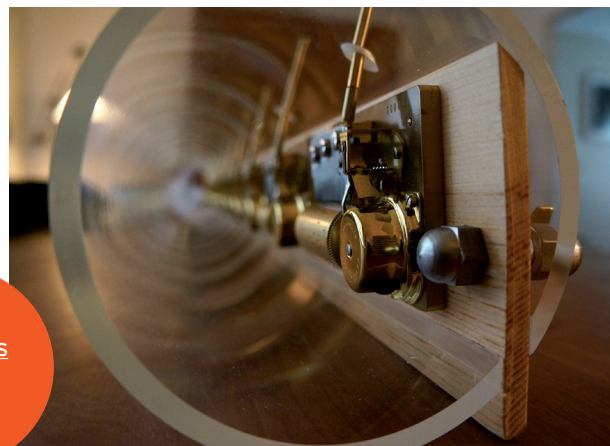
# UPCOMING: SEPTEMBER 2012

## John Cage/Erik Satie

La Monte Young and Marian Zazeela  
George Brecht

### 28.09 > 30.12.2012

PRE-PRESS  
RELEASE



**John Cage, *Extended Lullaby*, 1994**  
Acrylic, spruce brass, and 12 36-note Reuge music box mechanism  
edition of 10, plus two artist proofs  
Photographer: Emily Martin  
© John Cage Trust

Ever since it opened, mac<sup>LYON</sup> has been interested in work that brings together visual art and music, from Terry Riley to Laurie Anderson, from Stephen Vitiello to Alan Vega. John Cage, of course, influenced a whole generation of artists, who are generously represented in the museum collection. They include in particular George Brecht, La Monte Young, Nam June Paik and Allan Kaprow.

### 1st and 2nd floors: JOHN CAGE/ERIK SATIE

Curator: Laura Kuhn, director of the John Cage Trust, New York.

One of the major composers of the 20th century, John Cage worked closely with the artist Robert Rauschenberg and the choreographer Merce Cunningham. He also influenced the Fluxus artists in the 1960 and 70s.

John Cage published his manifesto, *The Future of Music: Credo*, in 1937. Also in the late 1930s he developed the *water gong* and the prepared piano and composed *Imaginary Landscape No.1* (1939), one of the first pieces of music to use electronics.

In 1949 he studied the music of Erik Satie in Paris and met Olivier Messiaen, Pierre Schaeffer and Pierre Boulez. With Boulez he began a sustained correspondence that continued until 1954. His most famous work, *4'33"* (1952), is completely silent (or, to be more exact, composed without musical notation). Cage reduced the subjective dimension of composition by using *chance operations*. He made a single full-length film, *One* (1992), which is on show at mac<sup>LYON</sup> for the Biennale de Lyon 2011, "*A Terrible Beauty Is Born*."

Cage's visual work began with an exhibition of his scores at the Stable Gallery, New York, in 1958. He also created prints, drawings and watercolours in which he applied the same random processes as in his musical compositions.

The *John Cage/Erik Satie* exhibition brings together a selection of important works by John Cage (music, poetry, theatre/radio plays, visual art/installations, sculptures/musical instruments and films), that in various ways celebrate his love of the French composer Erik Satie. Of all the individuals of influence named by him in his reflective text, *Themes & Variations* (1982) - which includes Norman O. Brown, Marshall McLuhan, Erik Satie, Robert Rauschenberg, Buckminster Fuller, Marcel Duchamp, Jasper Johns, Henry David Thoreau, James Joyce, Merce Cunningham, David Tudor, Morris Graves, Mark Tobey, Arnold Schoenberg and Daisetz Teitaro Suzuki - Erik Satie holds an almost lifelong place of particular reverence and honor.

The first floor of the exhibition is devoted to major works by John Cage that engage variously with the work of Erik Satie. These musical scores, texts, and sound sculptures include his little-known, *Extended Lullaby*, which was manufactured to his specifications shortly after his death.

The second floor is dedicated to one of John Cage's last works, *The First Meeting of the Satie Society* (1985-1992), conceived as a collection of "gifts" for Erik Satie. John Cage filled a cracked grass valise with works by Marcel Duchamp, Jasper Johns, Robert Rauschenberg, Sol LeWitt, and Robert Ryman, as well as his own *mesostic* poems. Here Cage effects a synthesis between music, poetry, performance, sculpture, drawing, engraving, photography and typography, demonstrating his passion for collaborative work and his determination to push back the frontiers of art.

A full programme of events has been organised around the exhibition, including a series of concerts/performances in collaboration with the Conservatoire National Supérieur de Musique et de Danse de Lyon (CNSMD).

John Cage was born 1912 in Los Angeles. He died in 1992 in New York.

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### 3rd floor: **DREAM HOUSE, LA MONTE YOUNG AND MARIAN ZAZEELA**

For La Monte Young, any sound can be music for as long as the existence of sound is conceivable.

A pioneer of minimalist music, La Monte Young is best known for his interest in the sustained tone and just intonation. His *Drift Studies* (since 1966) fuse these two interests.

**"HEARING A *DRIFT STUDY* BY LA MONTE YOUNG IS AN EXPERIENCE OF THE MOST RADICAL MINIMALISM, SINCE IT MEANS LISTENING CONTINUOUSLY TO TWO STRICTLY FIXED ELECTRONIC SINE WAVES. [...] PRESENTED IN A CLOSED SPACE WHERE LISTENERS ARE ENCOURAGED TO MOVE AROUND – SOMETIMES IT IS ENOUGH MERELY TO MOVE ONE'S HEAD – THIS *DRIFT STUDY* WILL LITERALLY FOLLOW US IN OUR MOVEMENTS, CHANGING SIGNIFICANTLY AS IT DOES SO, IN ITS TEXTURES IN THE RELATION BETWEEN THE SOUND WAVES, AND EVEN, ON OCCASION, CHANGING RADICALLY IN ITS PITCH."**

In August 1970, at the Moderna Museet in Stockholm, a *Drift Study* by La Monte Young was played in a visual environment designed by Marian Zazeela made up of slide projections onto moving forms. This was the prototype of the first *Dream House*, which the Dia Foundation presented in New York in 1979.

In 1990 Galerie Donguy in Paris exhibited a *Dream House* that was acquired by the Fonds National d'Art Contemporain (FNAC) that same year. The piece was adapted by the artists at mac<sup>LYON</sup> during the *Musiques en Scène* festival in 1999. The work comprises a *Drift Study* conceived by La Monte Young in 1990 and an environment of light and sculptures created by Marian Zazeela between 1989 and 1990. At the request of the artists themselves, who were struck by the quality of the 3rd floor space in which the work was installed, the *Dream House* was put on permanent loan in Lyon. In 2007 the FNAC made over full ownership of the work to the museum.

La Monte Young, born 1935 in Bern (United States) and Marian Zazeela, born 1940 in New York. Live and work in New York.

1 - Daniel Caux, "La Durée dans les musiques minimalistes américaines : perception et effets psychoacoustiques," in Gérard Wormser and Thierry Raspail (eds.), *L'Expérience de la durée*, Éditions Sens Public, 2006.



**Dream House, 1990**  
Variable dimensions: about 500 square metre

### Museum foyer and halls: **CHAIR EVENTS, GEORGE BRECHT**

**"I HAVE THEREFORE TRIED TO DEVELOP THE IDEAS I HAD IN CAGE'S COURSES, AND THAT WAS WHEN THE *EVENTS* CAME INTO BEING."**

George Brecht attended John Cage's experimental composition class at the New School for Social Research in 1958 and 1959. Cage's method of incorporating "found sounds" into his scores opened up a field that, for Brecht, went well beyond music. **"I WANTED TO MAKE MUSIC THAT WOULDN'T BE FOR THE EARS. MUSIC ISN'T JUST WHAT YOU HEAR OR WHAT YOU LISTEN TO, BUT EVERYTHING THAT HAPPENS."** Taken from the fields of music and science, the word "event" first appeared in the title of his exhibition at the Reuben Gallery in New York in 1959: *Toward Events: An Arrangement*. The idea came to him when he was waiting for his wife one evening, standing by his car with its engine running and left indicator light flashing. This became the first piece he made with a title including the word "event": *Motor Vehicle Sundown Event, To John Cage, 1960*.

The forms of the *events* are variable. Objects or scores play a stimulus role: they are there to initiate the viewer's action. In 1961, when Brecht exhibited *Three Chair Events* at Martha Jackson Gallery in New York, the score accompanied the *event*. It was piled up on a window sill. A black chair was positioned in the toilets, a yellow one on the pavement outside the gallery, and a white one was exhibited in the gallery itself. This white chair stood in a space where the artist's name appeared on the wall and was lit like a sculpture.

In 1986, mac<sup>LYON</sup> put on the first and only retrospective of George Brecht's work organised in his lifetime. It featured a unique ensemble of *Chair Events*, and ever since then the museum has held an ensemble of 26 *events* by Brecht, along with *Water Yam* (1963), a box in which he stored the scores for some hundred events.



**Glove, 1966**  
From *The Book of the Tumbler on Fire* series  
Wooden chair, white glove, 85 x 41 x 83 cm  
© Adagp, Paris, 2011



**Chair Event, 1960**  
From *The Book of the Tumbler on Fire* series  
Wooden chair painted white and orange,  
painted stick, 2 black strips, 82 x 45 x 42 cm  
© Adagp, Paris, 2011