

John Cage Silence

A superb introduction to the work of John Cage, celebrated minimalist composer, who died in 1992, aged 79 years. Printed in the style requested by the author, this book summarises his major works in one volume.

Five women revolutionize the modern art world in postwar America in this "gratifying, generous, and lush" true story from a National Book Award and Pulitzer Prize finalist (Jennifer Szalai, New York Times). Set amid the most turbulent social and political period of modern times, Ninth Street Women is the impassioned, wild, sometimes traumatic always exhilarating chronicle of five women who dared to enter the male-dominated world of twentieth-century abstract painting -- not as muses but as artists. From the water lofts, where they worked, drank, fought, and loved, these pioneers burst open the door to the art world for themselves and countless others to come. Gutsy and indomitable, Lee Krasner was a hell-raising leader among artists long before she became part of the modern art world's first celebrity couple by marrying Jackson Pollock. de Kooning, whose brilliant mind and peerless charm made her the emotional center of the New York School, used her work and words to build a bridge between the art world and a public that scorned abstract art as a hoax. Grace Hartigan fearlessly abandoned life as a New Jersey housewife and mother to achieve stardom as one of the best painters of her generation. Joan Mitchell, whose notoriously tough exterior shielded a vulnerable artist within, escaped a privileged but emotionally damaging Chicago childhood to translate her fierce vision into magnificent canvases. And Helen Frankenthaler, the beautiful daughter of a prominent New York family, chose the difficult path of the artist's life. Her gamble paid off: At twenty-three she created a work so original it launched a new school of painting. These women changed American art and society, tearing down the prevailing social code and replacing it with a doctrine of liberation. In Ninth Street Women, acclaimed author Mary Gabriel tells a remarkable and inspiring story of the women and artists in shaping not just postwar America but the future.

A brilliant, far-reaching exploration of the frontiers of noise and silence, and the growing war between them. Between iPods, music-blasting restaurants, earsplitting sports stadiums, and endless air and road traffic, the place for quiet in our lives grows smaller by the day. In Pursuit of Silence gives context to our increasingly desperate search for quiet. Noise pollution is, in a very real way, an environmental catastrophe. Traveling across the country and meeting and listening to a host of incredible characters, including neuroscientists, acoustical engineers, monks, activists, educators, marketers, and aggrieved citizens, George Prochnik examines why we began to be so loud as a society and what it is that gets lost when we can no longer find quiet.

The first book to examine fully the work of John Cage, leading figure of the post-war musical avant-garde.

In Pursuit of Silence

John Cage: A Life

John Cage and Experimental Art

The Roaring Silence: John Cage: A Life

Inspired by John Cage's Music, Writing, Art

"Everything We Do is Music"

Letters of an avant-garde icon available to the public for the first time

Winner of the Association of American University Presses (AAUP) Book, Jacket, and Journal Show - Best Scholarly Typography (2002) "That government is best which governs not at all; and when men are prepared for it, that will be the kind of government which they will have." This quote from Henry David Thoreau's Essay on Civil Disobedience is one of thirty quotations from which John Cage created Anarchy, a book-length lecture comprising twenty mesostic poems. Composed with the aid of a computer program to simulate the coin toss of the I Ching, Anarchy draws on the writings of many serious anarchists including Emma Goldman, Peter Kropotkin, and Mario Malatesta, not so much making arguments for anarchism as "brushing information against information," giving the very words new combinations that de-familiarize and re-energize them. Now widely available for the first time, Anarchy marks the culmination of Cage's work as a poet, composer and as a thinker about contemporary society.

What do we hear when there is nothing to hear? John Cage's 4'33" (four minutes,

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.

The Anarchy of Silence

A Year from Monday

New York City-January 1988

Composition in Retrospect

John Cage, Exigence and the Art of the Commonplace

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.

Writings through James Joyce's Finnegans Wake, Norman O. Brown, and "The Future of Music."

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.

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.

The Sight of Silence

The Roaring Silence

Writings through John Cage's Music, Poetry, and Art

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Previously Uncollected Pieces

Listening for Meaning in a World of Noise

A book for teachers and others, containing more than 50 activities based on the music and thought of Cage. The activities encourage multidisciplinary exploration and listening to sounds in new ways. With an introduction and appendices.

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.

Composer John Cage is often described as the most influential musician of the last half-century. He has defined - and continues to define - our whole concept of "avant-garde", not just in music but increasingly as writer and visual artist. "The Roaring Silence" is the first full-length biography of Cage. It documents his life in unrivaled detail, interweaving a close account of the evolution of his work with an exploration of his aesthetic, political and philosophical ideas. David Revil maintains that Cage's extraordinary productivity and versatility are best understood in the light of his inner development. His life, work and ideas have clarified, refined and reinforced one another, and thereby Cage has made himself what he is. While never assuming specialist knowledge, this book discusses all of Cage's works in depth and sets them in the context of his compositional, theoretical and personal development. Also included are the most comprehensive worklist, discography and bibliography available to date, as well as many previously unpublished photographs. The author draws judiciously on extensive library and archive material, and on exclusive interviews and conversations with Cage and many of his friends and associates. The result is a true-to-life and true-to-form appreciation of a genuine original, of interest not only to the serious researcher and the musician but to everyone interested in the cultural influences that have shaped, and are shaping 20th century thought. Skyhorse Publishing, along with our Arcade, Good Books, Sports Publishing, and Yucca imprints, is proud to publish a broad range of

biographies, autobiographies, and memoirs. Our list includes biographies on well-known historical figures like Benjamin Franklin, Nelson Mandela, and Alexander Graham Bell, as well as villains from history, such as Heinrich Himmler, John Wayne Gacy, and O. J. Simpson. We have also published survivor stories of World War II, memoirs about overcoming adversity, first-hand tales of adventure, and much more. While not every title we publish becomes a New York Times bestseller or a national bestseller, we are committed to books on subjects that are sometimes overlooked and to authors whose work might not otherwise find a home.

Includes lectures, essays, diaries and other writings, including "How to Improve the World (You Will Only Make Matters Worse)" and "Juilliard Lecture."

No Such Thing as Silence

The Rhetoric of Silence

Cross-curricular Experiments in Sound Based on the Music of John Cage

Records Ruin the Landscape

New Lectures and Writings

Sound and Silence

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.

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."

A "heroic" biography of John Cage and his "awakening through Zen Buddhism"—"a kind of love story" about a brilliant American pioneer of the creative arts who transformed himself and his culture (The New York Times) Composer John Cage sought the silence of a mind at peace with itself—and found it in Zen Buddhism, a spiritual path that changed both his music and his view of the universe. "Remarkably researched, exquisitely written," Where the Heart Beats weaves together "a great many threads of cultural history" (Maria Popova, Brain Pickings) to illuminate Cage's struggle to accept himself and his relationship with choreographer Merce Cunningham. Freed to be his own man, Cage originated exciting experiments that set him at the epicenter of a new avant-garde forming in the 1950s. Robert Rauschenberg, Jasper Johns, Andy Warhol, Yoko Ono, Allan Kaprow, Morton Feldman, and Leo Castelli were among those influenced by his 'teaching' and 'preaching.' Where the Heart Beats shows the blossoming of Zen in the very heart of American culture.

Silence, John Cage's first book and epic masterpiece, was published in October 1961. In these lectures, scores, and writings, Cage tries, as he says, to find a way of writing that comes from ideas, is not about them, but that produces them. Often these writings include mesostics and essays created by subjecting the work of other writers to chance procedures using the I Ching. Fifty years later comes a beautiful new edition with a foreword by eminent music critic Kyle Gann. A landmark book in American arts and culture, Silence has been translated into more than forty languages and has sold over half a million copies worldwide. Wesleyan University Press is proud to celebrate the fiftieth anniversary of the book's publication with this special hardcover edition.

The Silence of Music

Writings '67-'72

John Cage, 4'33" : Silence Today : 1912, 1952, 2012

Writings '73-'78

John Cage, Writer

Anarchy

Springtime in Byzantium collects three distinct but related works by luke kurtis: a poem titled theodora, a series of conceptual photographs titled marble paintings, and a performance art/video art piece titled labyrinth. Structured around and inspired by the Basilica of San Vitale in Ravenna, Italy, this trilogy of works is presented alongside photographs and digital collage works also by the artist. The motif that pulls the book together is the bookmatched marble panels of San Vitale. "Its kaleidoscope-like forms are so captivating, yet they're overshadowed by the famous mosaics," says the artist. "If you stop and think about it, the bookmatched marble isn't out of place in a contemporary design sense. You could take the panels out of the church and put them in a modern building, and no one would bat an eye. I wanted to use my photographs to remove the panels conceptually, put them in your hands in the form of a book, and draw a line through hundreds of years to connect the past with the future." The works were created independently over several years and only conceived as a whole specifically for this book, altogether representing a decade of artistic practice, from 2011, when the first work was created, to 2021, when the project was realized in printed form. Though kurtis has published several poetry books, all of which feature his visual work, this is the first book where his visuals are the focus.

Originally published: New York: Alfred A. Knopf, 2010.

Mainly mesostics inspired by music, mushrooms, Marcel Duchamp, Merce Cunningham, Marshall McLuhan, etc. and includes "Mureau"-composed from the writings of Henry David Thoreau.

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.

The Selected Letters of John Cage

John Cage, Zen Buddhism, and the Inner Life of Artists

JOHN CAGE AND SILENCE

John Cage 4'33" Silence Today : 1912, 1952, 2012

John Cage's Complete Watercolors

The Music of John Cage

John Cage's disdain for records was legendary. He repeatedly spoke of the ways in which recorded music was antithetical to his work. In *Records Ruin the Landscape*, David Grubbs argues that, following Cage, new genres in experimental and avant-garde music in the 1960s were particularly ill suited to be represented in the form of a recording. These activities include indeterminate music, long-duration minimalism, text scores, happenings, live electronic music, free jazz, and free improvisation. How could these proudly evanescent performance practices have been adequately represented on an LP? In their day, few of these works circulated in recorded form. By contrast, contemporary listeners can encounter this music not only through a flood of LP and CD releases of archival recordings but also in even greater volume through Internet file sharing and online resources. Present-day listeners are coming to know that era's experimental music through the recorded artifacts of composers and musicians who largely disavowed recordings. In *Records Ruin the Landscape*, Grubbs surveys a musical landscape marked by altered listening practices.

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 Lectures and Writings, 50th Anniversary Edition Wesleyan University Press

Special edition of the book that revolutionized our understanding of how we make and experience art

A Biography of John Cage

Lee Krasner, Elaine de Kooning, Grace Hartigan, Joan Mitchell, and Helen Frankenthaler: Five Painters and the Movement That Changed Modern Art

The anarchy of silence

Springtime in Byzantium

John Cage

Silence

In August 1992, John Cage died suddenly, just a month before he would have celebrated his eightieth birthday. The passing of one of the greatest avant garde figures of the century was mourned around the world and brought a new recognition of his achievements, in music and art, and a reconsideration of the Cage legacy that will long continue. An essential part of this legacy are the writings gathered here, which span more than fifty years of Cagean thought and creativity. Generally unfamiliar, they demonstrate that Cage was highly skilled in using language not only to provide insight into his own work but also to convey his response to the music of others; his ideas about art, film, and dance; and, in "An Autobiographical Statement," his reflections on his own life, career, and self-fulfillment. Written between the late '30's and the early '90's, these pieces here acquire the permanence they deserve. Some have never been published before. Many appeared only in magazines, journals, and catalogues; others in concert programs and on record covers. Also included are the texts of lectures and - of crucial importance to an appreciation of his music - Cage's notes on the performance of his compositions, courtesy of his music publisher, C. F. Peters. Taken together, these writings, from their diverse sources and in their rich variety, reveal a less-known but central aspect of the genius of a mild-mannered, deeply courageous pioneer in the arts. Dance critic Nancy Dalva has written, "John Cage taught us to listen to the world." In this book we can learn what he heard.

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.

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.

John Cage's 4'33"

Themes & Variations

Ninth Street Women

John Cage, the Sixties, and Sound Recording

Where the Heart Beats

"Silence, Music, Silent Music "