

SOUND WORKS OF THE COLLECTION

"SOUNDING NEW"

EXHIBITION => 08.03 -- 07.07.19

OPENING: THURSDAY, MARCH 7, 2019

Featuring the works of Laurie Anderson, George Brecht, Philip Corner, Molly Davies, John Driscoll, Phil Edelstein, Morton Feldman, Anna Halprin, Joe Jones, Allan Kaprow, Alvin Lucier, George Maciunas, Peter Moore, Nam June Paik, Terry Riley, David Tudor, Stephen Vitiello, La Monte Young and Marian Zazeela.



David Tudor & Composers Inside Electronics,
Rainforest V (Variation 2), 2015

"SOUNDING NEW" : SOUND WORKS OF THE COLLECTION

From March 8 to July 7 2019, the Musée d'art contemporain de Lyon will present an exhibition of works from its collection devoted to sound experimentation from the 1960s.

The recent acquisition of *Rainforest V (Variation 4)*, 1973-2017 by David Tudor and Composers Inside Electronics, comprises the heart of this exhibition and allows the public to discover sound, visual, digital and performative works from the collection of the mac^{LYON} in relation to experimental music.

The mac^{LYON} takes visitors on a journey to the worlds of nineteen artists who have experimented and produced new forms of art by decompartmentalizing its disciplines: music, visual and digital arts, theatre, dance and poetry, breaking away from the artistic and cultural conventions of their time. This show invites us to look, listen, read and experience the experimental works by these artists who have influenced the history of music and contemporary art through their audacity and creativity.

SUMMARY

THE EXHIBITION	3 - 5
SELECTED WORKS OF THE EXHIBITION	6 - 7
AT THE SAME TIME	8
PRACTICAL INFORMATION	9

The acquisition in 2017 of *Rainforest V (Variation 4)*—a work by David Tudor and Composers Inside Electronics—provides the museum with the opportunity to showcase some of the remarkable sound works in its collection. The last sound work to be acquired by the museum, *Rainforest* is a significant piece.

From 1968—when he wrote the first partition—up to the time of his death in 1996, **David Tudor** continuously rewrote and reinterpreted the project. A single partition gave birth to multiple interpretations. *Rainforest IV* and *V* date from 1973 and 2015. The interval between the two dates highlights the long process by which the work was created and explains the presence of Composers Inside Electronics: John Driscoll and Phil Edelstein, co-authors of the work. During the summer of 1973 the New Music in New Hampshire festival took place in Chocorua and David Tudor used *Rainforest* as an exercise during one of his workshops. John Driscoll, Phil Edelstein, Linda Fisher, Martin Kalve, Ralph Jones, Greg Palmer, Susan Palmer and Bill Viola all participated in the workshop. In search of a new interpretation of a work that was already very well-known, the group decided to transfer the concert to an installation and suggested a spatial interpretation whereby the objects receiving sound and serving as loud speakers would be hung within the space. This arrangement reinforced the metaphor of a musical forest. In this collaborative version, each participant designed and constructed their own objects and developed the appropriate sound sources. David Tudor decided to hand over the interpretation of this work to the group and it was subsequently played all over the world. This group was called **Composers Inside Electronics** and they oversaw the transmission of *Rainforest* under the title *Rainforest IV* from 1981 onwards, when the numbers of the different preceding and successive versions of the work were determined. *Rainforest V* and its successive variations set the resulting interpretations in perennial installations and since Tudor's death, these have been 'performed' by Composers Inside Electronics.



David Tudor & Composers Inside Electronics,
Rainforest V (Variation 2), 2015
View of the Biennale de Lyon 2017
© Photo Blaise Adillon

David Tudor wrote the first version of *Rainforest* against the backdrop of a New York buzzing with creative energy. Since the late 1950s, John Cage had had a significant influence on young artists, particularly through the classes he taught (notably those from 1958 onwards) at The New School for Social Research. George Brecht and Allan Kaprow attended these classes. It was here too that George Maciunas met La Monte Young who was a teacher at the school. In 1960, following an installation by La Monte Young in New York, a veritable artistic 'explosion' occurred. Countless experiments were carried across all artistic disciplines: dance, theatre, poetry and the visual arts. Experimental music gave birth to philosophies and practices that would allow for the compartmentalization of categories which artists like John Cage and La Monte Young would explore in their own unique fashion. On the West Coast of America, not long beforehand, Anna Halprin had incorporated normal life onto the stage by transforming 'banal' activities into choreographic movements, while in Darmstadt in Europe, summer classes by Karlheinz Stockhausen were a place of encounters, exchanges and debate between musicians and non-musicians. **John Cage, La Monte Young, David Tudor, Nam June Paik and Alvin Lucier evolved within this epicentre of contemporary music. All of these artists crossed paths, collaborated together, listened, observed and emulated each other's work, resulting in a multitude of experiments and debates, both internal and external to music.**

Around David Tudor's work are works by artists such as La Monte Young, Terry Riley, Alvin Lucier, Morton Feldman, Molly Davies and Stephen Vitiello, as well as Joe Jones, Peter Moore and George Maciunas. These works form a sound landscape: the prolonged sounds, temporal shifts, electro-acoustic quality and the presence of daily life and/or reality as a form of music. The central role of experimental music in the burgeoning artistic energy of the 1960s can also be detected in the works of artists like Nam June Paik, George Brecht and Laurie Anderson. **George Maciunas** attempted to theorize the ramifications of experimental music and systematically connected it to the Fluxus movement in a global but somewhat questionable vision.

In 1963 **La Monte Young** published *An Anthology of Chance Operations*. The anthology included partitions, poems and proposals of all kinds. Much later, in 1989, at the Jacques Donguy Gallery he presented what could be called a living-room *Dream House: Sound With/In*, with the title evoking one of his perpetual concerns, i.e., being inside sound.

La Monte Young's friend **Terry Riley** composed *Mescaline Mix* from 1960 to 1962. The work accompanied **Anna Halprin's** choreographic work *The Four Legged Stool*, 1962. This piece is considered to be one of the key works of musical minimalism. Several years after creating *In C* (1964), he realized *Time Lag Accumulator I and II* (1967-2003). Initially created on tape recorders, the work was reinterpreted for Lille 2004. It entered the collections of the mac^{LYON} on this occasion.

In 1965 **Alvin Lucier** used his own brainwaves to generate the resultant sound for *Music for Solo Performer*. He was particularly interested in electro-acoustic effects and the propagation of sound in space. *Empty Vessels*, created in 1997, was acquired by the mac^{LYON} in 1998 following the Musiques en Scène festival. The sounds of eight empty volumes, recorded and then diffused in the space of the exhibition, create a certain harmony.

With *The Handphone Table* (1978) **Laurie Anderson** plays with the resonance of objects and the listener's body. She had the idea to explore this avenue when she experienced the vibrations from her typewriter in her body while lying across her desk.

Nam June Paik attended Karlheinz Stockhausen's classes in Darmstadt where he met John Cage but he quickly abandoned music in favour of video art and began to 'build' televisions. In 1963, the exhibition *Exposition of Music. Electronic Television* was his opportunity to present thirteen modified television sets. *Sound Wave Input on Two TV Sets (Vertical and Horizontal)*, 1963-1995, and *TV Experiment (Mixed Microphone)*, 1969-1995, entered the mac^{LYON} collections in 1995, along with seven others that Nam June Paik reconstructed for the Lyon Biennale as the originals had been lost or could no longer be exploited. *Digital Experiment at Bell Labs*, 1966, is a video about his visits to the Bell Laboratories (telecommunications company) with whom Robert Rauschenberg, John Cage and David Tudor had also collaborated.

George Brecht who was initially interested in Abstract Expressionist painting and later worked as a chemist, compiled the partitions or event-scores for a certain number of events in *Water Yam* in 1963. In 1960 he had composed *Motor Vehicle Sundown (Event)*, performed in his car, combining art and elements from real life.

Allan Kaprow orchestrated his first happening in 1959 at the Reuben Gallery in New York. *How to Make a Happening* entered the collections of the mac^{LYON} in 1998.

John Cage introduced **Morton Feldman** to Mark Rothko, Willem De Kooning and Jackson Pollock, who would inspire him in his work as a composer. The work on display, *XXX Anecdotes and Drawings*, 1984, features the annotations screened during a lecture on Abstract Expressionist painting given on 1 February 1984.

Joe Jones, who was not admitted to The New School for Social Research, manufactured 'automated' instruments run by small motors with disjointed movements. *A Piece For Charlotte* (June 1972 – May 1973) was acquired by the mac^{LYON} in 1998.

Peter Moore attended the majority of these happenings, events, concerts, and theatre performances given in New York in the 1960s. He diligently photographed each one, and succeeded in capturing the general atmosphere of the time.

The spirit of this unique moment in sound art obviously spread beyond the 1950s and '60s. When **Stephen Vitiello**—who once worked with David Tudor—was invited on a residency to the World Trade Center, he recorded the sounds of Hurricane Floyd's passage in 1999. *World Trade Center Recording: Winds After Hurricane Floyd*, 1999-2002, entered the collections of the mac^{LYON} via a transfer of property from the CNAP-FNAC in 2007.

Molly Davies's installation *David Tudor's Ocean*, 1994 is a portrait of David Tudor executing *Ocean* with the Merce Cunningham Dance Company in 1994 in Amsterdam. Three monitors display three successive performances of *Ocean*, while three others show Tudor at work. Created and written by John Cage and Merce Cunningham, the concerto version of *Ocean* is based on Tudor's electronic partition, also played by John Adams. The work entered the collections of the mac^{LYON} in 2002.



David Tudor & Composers Inside Electronics, *Rainforest V (Variation 2)*, 2015
View of the Biennale de Lyon 2017
© Photo mac^{LYON}

Rainforest V (Variation 4) is a musical composition that has been 'transferred' to an installation. From a partition where indeterminacy holds a large part, particularly in terms of execution, it offers the ongoing possibility of multiple interpretations. It takes the form of an environment between sculpture and music, deliberately choosing to be neither one nor the other, nor fitting into any category. In this regard, it is perfectly suited to the collections of the mac^{LYON} which bring together a large number of indefinable works that 'go beyond borders'.



Laurie ANDERSON, *The Handphone Table (When you we're hear)*, 1978
Collection mac^{LYON}
© Photo : Blaise Adilon



Stephen VITIELLO, *World Trade Center Recording: Winds after Hurricane Floyd*, 1999 - 2002
Collection mac^{LYON}
© Photo Blaise Adilon



Terry RILEY, *Time Lag Accumulator II*, 1967-2003
Production by Lille 2004, European Capital of Culture
Curator: Richard Castelli
View of the Biennale de Lyon 2005
© Photo Blaise Adilon
Collection mac^{LYON}



Alvin LUCIER, *Empty Vessels*, 1997
Collection mac^{LYON}
© Photo : Blaise Adilon



Peter MOORE, 10.04.65, *Charlotte Moorman et Nam June Paik in Cage Piece*, 4 october 1965
 Photo Peter Moore © Estate of Peter Moore/VAGA, NYC
 Collection mac^{LYON}



Anna HALPRIN, *The Five-legged Stool*, vers 1962
 Collection mac^{LYON}
 © Photo : Warner Jepson

George BRECHT, *Water Yam*, 1963
 Collection mac^{LYON}
 © Photo : Blaise Adilon
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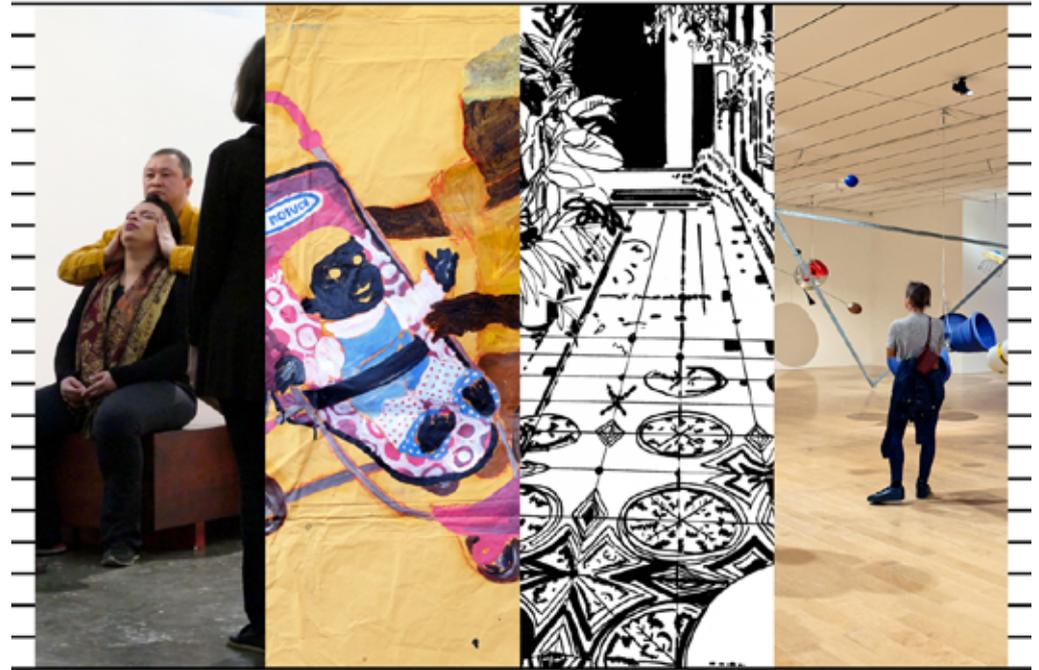


Morton FELDMAN, *XXX Anecdotes and Drawings*, 1984
 Collection mac^{LYON}
 © Photo : Blaise Adilon



Joe JONES, *Ohne Titel (Piano)*, 1970
 Collection mac^{LYON}
 © Photo : Blaise Adilon

● Tal Isaac Hadad 8.03-28.04.19	● Maxwell Alexandre 8.03-7.07.19	● <i>Storytelling</i> 8.03-7.07.19	● <i>Sounding new,</i> œuvres sonores de la collection 8.03-7.07.19
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In 2019 the MAC's new cultural programme is sure to 'make some noise'!

The museum has decided to open its season with the recently acquired sound piece *Rainforest* by David Tudor, in resonance with a selection of works by artists from the collection such as La Monte Young, Terry Riley, etc.

On the 2nd floor of the museum, Maxwell Alexandre, a rising artist from the young Brazilian arts scene will have his first exhibition in a museum outside Brazil: a remarkable ensemble of paintings inspired by rap music.

Meanwhile a new kind of exhibition titled *Storytelling* invites seven young artists to invest the museum in turn, creating their work in the presence of the public, based around sound.

On the 3rd floor of the MAC, Tal Isaac Hadad presents a performative project combining massage and lyrical song.

In parallel the museum has concocted a whole host of events and activities around dance, hip hop, video art, etc.

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OPENING HOURS
Wednesday to Sunday, from 11am to 6pm

ADMISSION
 → Full: 8€
 → Concessions: 4€
 Free for visitors under 18

ACCESS
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 Along quai Charles de Gaulle, carpark P0 and P2, reduced rate for our visitors
 → ridesharing
 www.covoiturage-pour-sortir.fr
 → By bus, stop Musée d'art contemporain
 Bus C1, Gare Part-Dieu/Cuire
 Bus C4, Jean Macé/Cité internationale
 Bus C5, Cordeliers/Rillieux-Vancia
 → By bike
 Several vélo'v stations around the Museum
 Cycle lane from the Rhône's banks to the museum.



Musée d'art contemporain de Lyon
 Photographer : Blaise Adilon