

Museum of contemporary art in Lyon

With John Cage

from 28.09 to 30.12.2012

Opening Thursday 27th september

Cage's Satie: Composition for Museum

Curator: Laura Kuhn, New York

Cage's Satie: Composition for Museum celebrates John Cage's lifelong devotion to the French composer, Erik Satie. The exhibition is mainly sonorous and experimental.

The first floor foregoes the usual emphasis on precious artifacts in favor of sounded works: 11 diverse compositions by John Cage made to comingle in a spatialized and randomized remix. Coupled with rare video footage and manipulated imagery drawn from associated scores and documents, *Cage's Satie: Composition for Museum* is a feast for both ears and eyes. The second floor showcases two works: *James Joyce, Marcel Duchamp, Erik Satie: An Alphabet* (1982), Cage's whimsical radio play cast in a new sound installation, and *The First Meeting of the Satie Society* (1985-1992), Cage's stunning collaborative merger of poetry, performance, visual art, sculpture, and music (with contributions by Jasper Johns, Cy Twombly, Merce Cunningham, Sol LeWitt, and others). Also on view is Cage's collection of "Satie Memorabilia", which includes his rarely displayed facsimile of *Vexations*.



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



Dream House, 1990
Varying dimensions: approximately 500 m³
© Blaise Adillon

La Monte Young and Marian Zazeela

Dream House, 1990-2012

"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."¹ The *Drift Study* is the predecessor of the *Dream House*—a permanent installation of sound and light.

According to Marian Zazeela, the "**Lyon Dream House**"—as the two artists say—measures 101 598 cubic feet of light. It is the second largest installation after the one exposed in the Harrison Street Building during 6 years from 1979 to 1985. However, "the Harrison Street *Dream House* main room is 4,900 square feet, while the Lyon *Dream House* is actually **6,195**."²

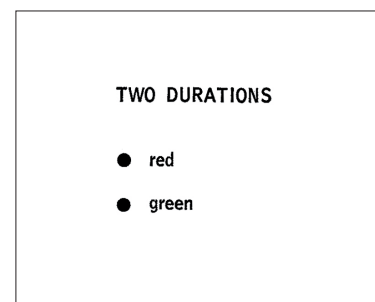
¹ Daniel Caux, in Gérard Wormser and Thierry Raspail (eds.) *L'Expérience de la durée*, Lyon, Sens Public, 2006

² Marian Zazeela, *Drawings*, Kunst im Regenbogenstadl, Polling, Germany, 2000

George Brecht

Partitions, Glass and Chair Events, 1959-2012

In 1959, George Brecht wrote his first Event scores—*Drip Music* and *Time Table Music* which was performed in a railway station using time tables. By then, he had written "I think I am a musician more than an artist. I am interested in time." In 1962, George Brecht gathered his *Events* in his *WaterYam Box*. These scores are to be played, for instance: "between two sounds", or "two durations, red, green" and are both obvious and enigmatic. The *Glass* and *Chair Events* are to be randomly drawn—sometimes using a random number table. "All are parts of the same whole, that is the event." (G. Brecht)



Event score from *Water Yam*, 1963
© Adago, Paris, 2012



Bear Island Dome
Conception 1965, reconstruction 2004, construction in Lyon 2011/2012
Larch wood, 9m diameter, Designed by Fuller rebuilt under Deacon
Marval's supervision
© Blaise Adillon

Richard Buckminster Fuller

Domes and archives, 1960, 1965

Rebuilt on the occasion of the 11th Biennale de Lyon *A Terrible Beauty is Born*, two domes designed in 1960 and 1965 by Richard Buckminster Fuller have joined mac^{LYON}'s permanent collection (Estate Buckminster Fuller donation).

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