

Exhibition from 8.03 to 7.07.2019
Museum open Wednesdays
to Sundays (11am-6pm)

(EN) Sounding new,
sound works
from the collection

8 March–
7 July 2019

EVENTS LINKED TO THE EXHIBITION

“Secrets d'exposition”, with Hervé Percebois,
head of the collection

● Friday 6 June [12:30pm]

GUIDED VISITS FOR ALL

–In one hour

–In 90 minutes

● Fridays [12:30pm]

● Saturdays and Sundays [3:30pm]

Extra sessions during the holidays: 17, 18, 19, 24,

25 and 26 April [2:30pm]

–**Lazy morning visit**, with a free coffee

at the museum café

● Sundays [12:30pm]

–**Visites thème**

● Sundays [11:15am]

FOR FAMILIES ONLY

–**Family visits from 6 years old**

● Sundays [3pm]

Extra sessions during the holidays: 24, 25

and 26 April [2:30pm]

–**For the little ones (4-6 years old),**

● Sundays [11:15am]

Extra sessions during the holidays: 17, 18, 19, 24,

25 and 26 April

–**Petit Labo studio visit from 6 to 11 years old**

● Saturdays [3:30pm]

(except on Saturday 23 March and Saturday 18 May)

Extra sessions during the holidays: 17, 18

and 19 April [2:30pm]

Visits and studio sessions available from
the online ticket office: mac-lyon.tickeasy.com

GROUP VISITS

New ways to find out about contemporary art

(in French): Visite Cosy, Easy, Arty.

Guided visits in English can be reserved
by telephone. Information and reservations
from “Service des Publics”

INFORMATION AND RESERVATIONS

Service des publics

T 04 72 69 17 19

publics@mac-lyon.com

www.mac-lyon.com

Take a look behind the scenes–
explore our reserves by downloading the app
“mac^{LYON}: la collection” available
on App Store and Google Play

A full, detailed programme
is available at the museum
reception desk.

COMING SOON
Là où les eaux se mêlent
15^e Biennale de Lyon
From 18.09.2019 to 05.01.2020

mac^{LYON}

Floor 1

With works by: Laurie Anderson,
George Brecht, Philip Corner, Molly Davies,
Morton Feldman, Anna Halprin, Joe Jones,
Allan Kaprow, Alvin Lucier, George Maciunas,
Peter Moore, Nam June Paik, Terry Riley,
David Tudor & Composers Inside Electronics,
Stephen Vitiello, La Monte Young et Marian
Zazeela

In 2018, with funding from the public, mac^{LYON}
acquired a magnificent sound work by David
Tudor and Composers Inside Electronics:
Rainforest V (Variation 4), 1973-2017. The work,
which has now been installed for the first time
in this version at mac^{LYON}, is the centrepiece
of the exhibition *Sounding New*, which presents
a selection of works from the collection that
explore the links between experimental music
and the visual arts.



David Tudor & Composers Inside Electronics, *Rainforest V (Variation 2)*, 2015
Exhibition: Biennale d'art contemporain 2017, mac^{LYON} © Photo: mac^{LYON}

From 1950 to 1960, John Cage taught at the New School for Social Research in New York. His experimental composition class shaped a generation of artists who, in their urge to do something new, were keen to break away from artistic forms they considered too conventional. Cage promoted the principle of indeterminacy, an approach to musical composition in which certain parameters of the work are left open to chance or for the performer to decide.

His students, who came from a wide range of artistic backgrounds, extended the principle to their own practices, creating a host of exciting new artistic movements. Minimal music, Fluxus, minimal art, conceptual art, postmodern dance, happenings and performances were all part of the new environment. These artists' interest in technology opened up new fields such as video art and electronic and digital music, and provided bedrock on which contemporary creation has developed.

These cross-fertilisations, encounters and experiments become apparent in this exhibition centred around *Rainforest (V) Variation 4*.

ROOM 1

With works by Laurie Anderson, George Brecht, Philip Corner, Joe Jones, Allan Kaprow, La Monte Young, George Maciunas, Peter Moore, Nam June Paik.

Laurie Anderson has been doing performance art since the 1970s in New York. For her experimental compositions she created instruments such as an electrified bow and a violin with a magnetic audiotape playback head. For *Handphone Table* (1978) she located the sound inside a table. Sitting at the table with their hands over their ears, listeners hear the sound through their body.

George Brecht started writing event-scores in 1957. They are short verbal scores that he collected together in 1963 in *Water Yam*. An event-score can be understood as a way of capturing an event from everyday life. When it is turned into a score, it can be replayed leaving space for chance and indeterminacy.

The *happening*, which was invented by Allan Kaprow in 1958, differs from an event in that it cannot be reproduced. In *How to make a happening* (1966), Kaprow describes some of the conditions necessary for this art form to exist.

In 1957, Nam June Paik went to Karlheinz Stockhausen's classes at Darmstadt. In 1963, after a spell working in the studios of WDR

(West German Television), he exhibited his thirteen modified TV sets. He was increasingly attracted to video and, with support from Bell Telephone Laboratories, Inc. (aka Bell Labs), created experiments using the electronic signals inside the TV sets.

ROOM 2

In 1994, Molly Davies created a portrait of David Tudor in a video installation involving six films. She captured him at work in rehearsal and performance as he practised his contribution to John Cage and Merce Cunningham's work, *Ocean*, 1990-1991; she then filmed the three performances given by the Merce Cunningham Company in Amsterdam.

ROOM 3

Alvin Lucier's interest in the propagation of sound in space and its acoustic effects led him to focus on the relationships between cause and effect, as the process often reveals sound in a visual way. In *Empty Vessels*, 1997, the sound picked up by microphones in empty vases generates a chord that is modulated by the presence of the spectators.

ROOM 4

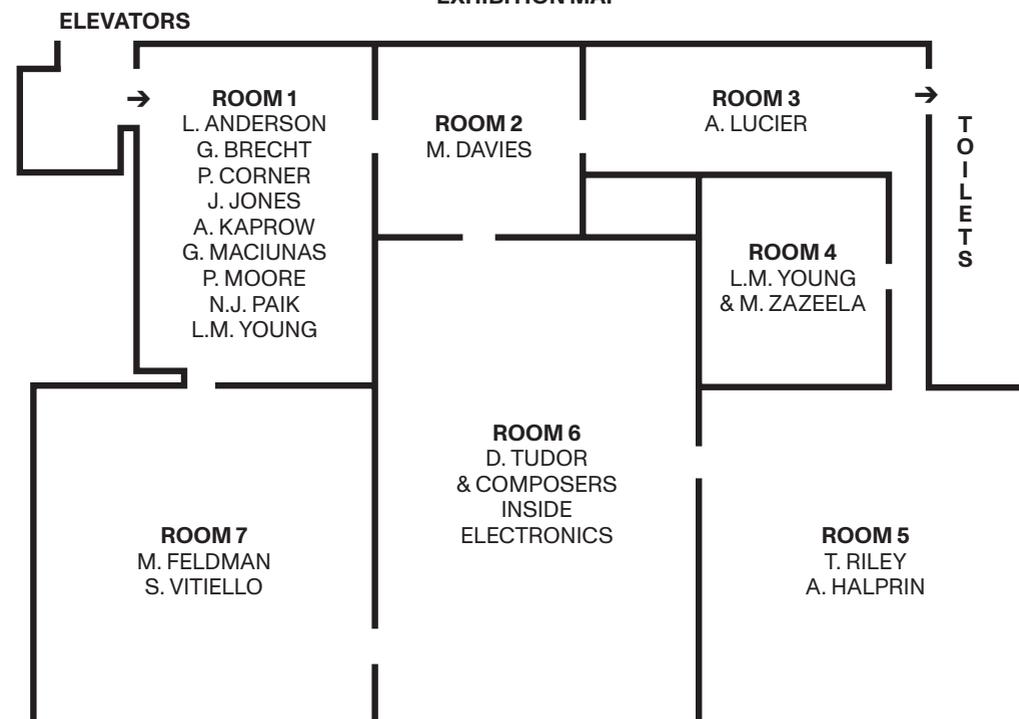
After studying in Los Angeles, La Monte Young developed a different vision of music, focusing on duration and just intonation. He designed a whole environment in which he lived and worked continuously. With Marian Zazeela, he developed this prototype of the *Dream Houses*, an installation in which a sound can be played endlessly. *Sound With/In*, acquired in 2013, is a domestic *Dream House* created in 1989; it reflects one of La Monte Young's constant concerns: how to place the listener inside the sound.

ROOM 5

It was Terry Riley's *In C* (1964) that popularised the compositional principles of indeterminacy and repetitiveness. In 1967, he created *Time Lag Accumulator*. This octagonal piece in eight rooms is based on delay effects. A first tape recorder records the ambient sound in one of the rooms; this recording is played back a moment later in another room. In 2003, the composer reinterpreted the principle digitally with *Time Lag Accumulator II*, which was acquired by MacLyon.

Anna Halprin developed an approach to dance based on the dancer being attentive to their perceptions of their body in movement. In 1962, she introduced the notion of "task" which consisted in taking commonplace

EXHIBITION MAP



gestures like moving things, eating, or climbing a ladder and turning them into choreographic movements, thus closing the gap between art and life.

During their collaboration with Anna Halprin, La Monte Young and Terry Riley composed pieces that are now considered to have been the beginning of minimal music. Riley's *Mescaline Mix*, which he began composing in 1960 and which Anna Halprin used for *The Four Legged Stool*, is based on sound loops on audio tapes.

ROOM 6

Virtuoso pianist, David Tudor became the regular musician for New York composers such as John Cage, Morton Feldman, Earl Brown and Christian Wolff. In 1965, he began working on loudspeaker resonance and collaborated with engineers at the Bell Telephone Laboratories. He drew on this experience in 1968, when he created *Rainforest* for a ballet by Merce Cunningham.

In the summer of 1973, John Driscoll and Phil Edelstein along with David Tudor presented a spatial interpretation of *Rainforest*: a number of ready-made objects and objects made by the participants were hung in the space. The group took the name COMPOSERS

INSIDE ELECTRONICS and recreated the work under the title *Rainforest IV*.

Since the death of David Tudor, John Driscoll has performed the installation versions of *Rainforest V* with *Composers Inside Electronics*.

ROOM 7

Stephen Vitello, a visual and sound artist who has collaborated with Nam June Paik among others, has a special interest in ready-made sounds directly captured from nature. In *World Trade Center Recording: Winds after Hurricane Floyd*, 1999 - 2002, he used the sound system pioneered by Alvin Lucier (Room 3), amplifying it to capture the sounds produced by the effect of the wind on that now-vanished building's structure.

Morton Feldman, a musician close to John Cage and David Tudor, was an early believer in indeterminacy in his compositions and invented new forms of musical notation. The thirty *Anecdotes and Drawings* are improvisations around the concept of scale, a notion that concerns both painting and sound, and which has a considerable influence on the duration of his musical pieces.

Translation: Jeremy Harrison