[eBooks] John Cage Rolywholyover A Circus

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Rolywholyover John Cage-Museum of Contemporary Art, Los Angeles 1993

Rolywholyover: John Cage 1995

Rolywholyover a Circus-Russell Ferguson 1993

Rolywholyover: John Cage 1993

Rolywholyover, a Circus- 1995

Rolywholyover: John Cage 1993

Rolywholyover: John Cage 1993-09


Writings through John Cage’s Music, Poetry, and Art—David W. Bernstein 2010-06-15 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.

Every Day is a Good Day—John Cage 2010 This book is published to accompany the first major UK retrospective of the visual art of the pioneering American composer and artist John Cage (1912–1992). The use of chance operations, in particular the Chinese Book of Changes, or I Ching, was central to Cage’s compositional method and his approach to his drawings, watercolours and prints, many of which are reproduced here for the first time. Cage’s practice is explored in new interviews with key collaborators: printmaker Kathan Brown; Laura Kuhn, Director of the John Cage Trust; artist Ray Kass; and Julie Lazar, curator of Cage’s 1992 ‘composition for a museum’, Rolywholyover A Circus. Extracts from a 1966 interview between Cage and the critic Irving Sandler are also included. At the heart of the book is a ‘Companion to Cage’: a selection of quotations by Cage and notes on key themes and influences from ‘Alphabet’ to ‘Zen’, making it essential reading on this important figure of the twentieth-century avant-garde. Published to accompany the UK touring exhibition in 2010 ndash; 2011 at Baltic Centre for Contemporary Art, Gateshead; Tate’s Yard, Cambridge; Huddersfield Art Gallery; Hunterian Art Gallery, Glasgow; De La Warr Pavilion, Bexhill-on-Sea.


Historical Dictionary of Modern and Contemporary Classical Music—Nicole V. Gagné 2019-07-17 This second edition of Historical Dictionary of Modern and Contemporary Classical Music contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on the most important composers, musicians, methods, styles, and media in modernist and postmodern classical music.

The Poetical Wager—Joan Retaillack 2003 Annotation The interrelated essays in this book explore the coming together of ethics and poetics in literatures that engage with their contemporary moments to become wagers on the future of meaning. The central concern of The Poetical Wager is the relation of poetics to agency in a chaotic world.

Modern Music and After—Paul Griffiths 2011-02-16 Over three decades, Paul Griffiths’s survey has remained the definitive study of music since the Second World War; this fully revised and updated edition re-establishes Modern Music and After as the preeminent introduction to the music of our time. The disruptions of the war, and the struggles of the ensuing peace, were reflected in the music of the time: in Pierre Boulez’s radical reformation of compositional technique and in John Cage’s development of Zen music; in Milton Babbitt’s settling of the serial system and in Dmitry Shostakovich’s unsettling symphonies; in Karlheinz Stockhausen’s development of electronic music and in Luigi Nono’s pursuit of the universality of music, in Iannis Xenakis’s view of music as sounding mathematics and in Luciano Berio’s consideration of it as language. The initiatives of these composers and their contemporaries opened prospects that haven’t yet stopped unfolding. This constant expansion of musical thinking since 1945 has left us with no singular history of music; Griffiths’s study accordingly follows several different paths, showing how and why they converge and diverge. This new edition of Modern Music and After discusses not only the music of the fifteen years that have passed since the previous edition, but also the recent expansion of scholarly interest in the latter half of the twentieth century. In particular, the book has been expanded to incorporate the variety of responses to the modernist impasse experienced by composers of the 1980s and 1990s. Griffiths then moves the book into the twenty-first century as he examines such highly influential composers as Helmut Lachenmann and Salvatore Sciarrino. For its breadth, wealth of detail, and characteristic wit and clarity, the third edition of Modern Music and After is required reading for the student and the enquiring listener.

The Artist as Curator—Celina Jeffery 2015-01-01 In recent years, the museum and gallery have increasingly become self-reflective spaces, in which the relationship between art, its display, its creators, and its audience is subverted and democratized. One effect of this has been a growing place for artists as curators, and in The Artist as Curator Celina Jeffery brings together a group of scholars and artists to explore the many ways that artists have introduced new curatorial ways of thinking and talking about artistic culture.

Election Reform—United States. Congress. Senate. Committee on Rules and Administration 2003

Opposing Poetics: Readings—Hank Lazer 1996 Explains to structural engineers some of the basic equations for analyzing and designing buildings that were devised at the end of the 19th century but were so unmanageably complex to solve that they were displaced by approximation techniques until the recent advent of electronic computer. Heyman (engineering, U. of Cambridge) warns that some of the equations turn out not to fit reality as close as future occupants of buildings might prefer, and explains how to use them and in what context. Annotation copyrighted by Book News, Inc., Portland, OR
Picturing Mind-John Danveres 2006-01 In this book the author takes an unusual multi-disciplinary approach to debates about contemporary art and poetry, ideas about the mind and its representations, and theories of knowledge and being. Arts practices are considered as enactments of mind and as transformative modes of consciousness. Ideas drawn from poetics, philosophy and consciousness studies are used to illuminate the conceptual and aesthetic frameworks of a diverse array of visual artists. Themes explored include: the interconnectedness of existence; art as a way of interrogating appearances; identity and otherwise; art and the self as ‘open work’; Buddhist concepts of ‘emptiness’ and ‘suchness’; scepticism, mysticism and the arts; and mind in the landscape. The book contains an important and distinctive visual dimension with photographs and drawings by the author and texts employing unorthodox syntax and layouts that exemplify the themes under discussion. The author hints at a new aesthetics and philosophy of indeterminacy, paradox, uncertainty and discontinuity - a contrarium - in which we negotiate our way through the instabilities and contradictions of contemporary life. Written in a lively and accessible style this volume is of interest to scholars, arts practitioners, teachers and to anyone with an interest in art, poetry, consciousness studies, philosophy and nature. Artists, poets and philosophers discussed included: Cy Twombly, Helen Chadwick, John Ruskin, Ad Reinhardt, Richard Long, James Turrell, Anish Kapoor, Ian Hamilton Finlay, Agnes Martin, Land Art, Arte Povera, Minimalism, Charles Olson, Kenneth White, Robin Blaser, Fred Wah, Gary Snyder, RS Thomas, Alice Oswald, John Cage, Jorge Luis Borges, Guy Davenport, Kenneth Rexroth, Heidegger, Marjorie Perloff, Thomas McEvilley, Merlino-Pouy, Spinosa, Wittgenstein, Roland Barthes, Umberto Eco, David Abram, Thomas Merton, Pynchon & Nagarjuna.

John Cage's Concert for Piano and Orchestra-Martin Iddon 2020 'The book is a comprehensive examination of John Cage's seminal Concert for Piano and Orchestra. It places the piece into its many contexts, examining its relationship with Cage's compositional practice of indeterminacy more generally, the importance of Cage's teacher, Arnold Schoenberg, on the development of his structural thought, and the impact of Cage's (mis)understanding of jazz. It discusses, on the basis of Cage's sketches and manuscripts, the compositional process at play in the piece. It details the circumstances of the piece's early performances—often described as catastrophes—its recording and promotion, and the part it played in Cage's (successful) hunt for a publisher. It examines in detail the various ways in which Cage's pianist of choice, David Tudor, approached the piece, differing according to whether it was to be performed with an orchestra, alongside Cage delivering the lecture, 'Indeterminacy', or as a piano solo to accompany Merce Cunningham's choreography Antic Meet. It demonstrates the ways in which, despite indeterminacy, the instrumental parts of the piece are amenable to analytical interpretation, especially through a method which exposes the way in which those parts form a sort of network of statistical probability. Too, the pianist's part, the Solo for Piano, on a similar basis, discussing throughout the practical consequences of Cage's notations for a performer. It shows the way in which the piece played a central role, first, in the construction of who Cage was and what sort of composer he was within the new musical world but, second, how it came to be an important example for professional and philosophical writers in discussing what the limits of the musical work are'--

New York Magazine- 1994-05-23 New York magazine was born in 1968 after a run as the insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Art & Design- 1993

Parallel Structures-Clare Farrow 1993 Examining some of the many parallels between visual art, dance and music in the 20th century, this book brings together clarity and diversity of material: from the pure saturated colours and blue-black voids of Anish Kapoor's art, to the choreographic notations of Merce Cunningham; from the musical scores and edible drawings of John Cage, to the 'white' paintings of Robert Ryman and a stunning collection of dance photography.

Installations, Mattress Factory, 1990-1999-Mattress Factory 2001 Featuring works by such world-renowned artists as Kiki Smith, John Cage, Ann Hamilton, Greer Lankton, and many others, Installations provides an examination of the philosophical and historical context of installation art, the psychological effect of installations on both artists and viewers, and the role the museum has played in fostering the creative process. A foreword by Sheena Wagstaff and essays by Robert Hobbs, Rita Carter, and Buzz Spector add depth to this remarkable collection.--BOOK JACKET.

Contemporary Impressions- 1993

MUSICAGE-John Cage 1996-01-19 The entire range of John Cage's work and thought, explored in three wide-ranging dialogues, which constitute his last unified statement on his art, "I was obliged to find a radical way to work—to get at the real, at the root of the matter," John Cage says in this trio of dialogues, completed just days before his death. His quest for the root of the matter led him beyond the bounds of the conventional in all his musical, written, and visual pieces. The resulting expansion of the definition of art—with its concomitant emphasis on innovation and invention—earned him a reputation as one of America's most influential contemporary artists. Joan Retallack's conversations with Cage represent the first consideration of his artistic production in its entirety, across genres. Informed by the perspective of age, Cage's comments range freely from his theories of chance and indeterminate composition to his long-time collaboration with Merce Cunningham to the aesthetics of his multimedia works. A composer for whom the whole world — with its brimming silences and anarhic harmonies — was a source of music, Cage once claimed, "There is no noise, only sounds." As these interviews attest, that penchant for testing traditions reached far beyond his music. His lifelong project, Retallack writes in her comprehensive introduction, was "dislodging cultural authoritarianism and gridlock by inviting surprising conjunctions within carefully delimited frameworks and processes." Consummate performer to the end, Cage delivers here just such a conjunction — a tour de force that provides new insights into the man and a clearer view of the status of art in the 20th century.

New York- 1994-05

Mining the Home Movie-Karen L. Ishizuka 2008 Features essays that combine research, critical analyses and theoretical approaches regarding the meaning and value of amateur and archival films. This book identifies home movies as methods of visually preserving history. It defines a genre of film studies and establishes the home movie as a tool for extracting historical and social insights.

Joyce Studies Annual- 1994

The Wire- 1994

Uncommon Sense-Tom Finkelpearl 1997

What Art Is-Michelle Kamhi 2016-05-26 What is art? The arts establishment has a simple answer: anything is art if a reputed artist or expert says it is. Though many people are skeptical about the alleged new art forms that have proliferated since the early twentieth century, today's critics claim that all such work, however incomprehensible, is art. A groundbreaking alternative to this view is provided by philosopher-novelist Ayn Rand (1901-1982). Best known as the author of The Fountainhead and Atlas Shrugged, Rand also created an original and illuminating theory of art, which confirms the widespread view that much of today's purported art is not really art at all. In What Art Is, Torres and Kamhi present a lucid introduction to Rand's esthetic theory, contrasting her ideas with those of other thinkers. They conclude that, in its basic principles, her account is compelling, and is corroborated by evidence from anthropology, neurology, cognitive science, and psychology. The authors apply Rand's theory to a debunking of the work of prominent modernists and postmodernists—from Mondrian, Jackson Pollock, and Samuel Beckett to John Cage, Merce Cunningham, and other highly regarded postmodernist figures. Finally, they explore the implications of Rand's ideas for the issues of government and corporate support of the arts, art law, and art education. "This is one of the most interesting, provocative, and well-written books on aesthetics that I know. While fully accessible to the general reader, What Art Is should be of great interest to specialists as well. Ayn Rand's largely unknown writings on art—especially as interpreted, released from dogma, and smoothed out by Torres and Kamhi—are remarkably refined. Moreover, her ideas are positively therapeutic after a century of artistic floundering and aesthetic quibbling. Anyone interested in aesthetics, in the purpose of art, or in the troubling issues posed by modernism and post modernism should read this..."
Randall R. Dipert, Author of Artifacts, Art Works, and Agency

"Torres and Kamhi effectively situate Rand's long-neglected esthetic theory in the wider history of ideas. They not only illuminate her significant contribution to an understanding of the nature of art; they also apply her ideas to a trenchant critique of the twentieth century’s ‘advanced art.’ Their exposure of the invalidity of abstract art is itself worth the price of admission.” —Chris Matthew Sciabarra, Author of Ayn Rand: The Russian Radical

"Rand’s aesthetic theory merits careful study and thoughtful criticism, which Torres and Kamhi provide. Their scholarship is sound, their presentation is clear, and their judgment is refreshingly free from the biases that Rand’s supporters and detractors alike tend to bring to considerations of her work.” —Stephen Cox, University of California, San Diego

Zen in the Fifties
Helen Westgeest, 1997

Throughout Western history, interest in the Far East has moved in waves, in ever-changing patterns. Zen in the Fifties looks at the influence of the East, and of Zen Buddhism in particular, on a number of recent Western artists. Interest in Zen grew in the 1950s as new artistic, philosophical and psychological theories opened up the way for Western artists to explore both interior and exterior landscapes. Helen Westgeest brings into her analysis the work of John Cage, Ad Reinhardt and Mark Tobey in America, and Yves Klein and Pierre Alechinsky in France, and shows how the ideas, methods and works of these and certain other artists display affinities with those of the Zen masters. The influence of modern Western art on Japanese artists is also discussed, providing a little-noticed perspective on the West. Zen in the Fifties looks at some of the most important centers of modern art in France, Germany, the United States and Japan and offers a fascinating insight into Zen, and the characteristics of Zen art.

Fast nichts
Friedrich Christian Flick Collection, 2005

Art Guys
Lynn M. Herbert, 1996-03-30

The Art Guys (Michael Galbreth and Jack Massing) who met at the University of Houston in 1982, have carefully crafted a presence and wacky notoriety that places them at the heart of the Houston art scene and has captured the attention of a national audience. Driven by an insatiable curiosity, they employ a variety of media for the exploration of their ideas including drawing, painting, sculpture, installation, performance and video. The Art Guys create diverse works designed to engage, amuse and challenge viewers by seducing them with a playful sense of humor. Described in the New York Times as "a cross between Dada, David Letterman, John Cage and the Smothers Brothers", [1] The Art Guys present a blend of performance, conceptual and visual art that explores the absurdities of contemporary life. All told, The Art Guys defy categorization, they represent a kink in the art historical continuum - a

Art Index Retrospective
Hanne Darboven, Joachim Kaak, 2000

"This short monograph combines works by Hanne Darboven and John Cage from the stock of the Bayerische Staatsgalerie moderner Kunst in Munich. It shows the independent oeuvres of two highly individual artists whose works touch upon Minimal Art. Joachim Kaak’s substantial essay examines Hanne Darboven’s 7 Tafeln, II from 1972/73, a geometric construction on squared millimetre paper based on prime numbers and the square. Corinna Thierolf analyses John Cage’s Ryoanji, a loose series of drawings made between 1983 and 1992. The title refers to the rock garden of the Ryoanji monastery in the north-west of Kyoto. With the help of the I Ching, the ancient book of wisdom and truth which Confucius re-edited. Cage established a number system by which he encircled 15 stones he had picked out himself with 17 different pencils. On the basis of a complex concept based on random operations, this created partly very delicate circular formations, partly a structure composed of a dense tissue of lines. These are reproduced in this book according to a rhythm predetermined by John Cage.” —Publisher website.

Invisible Thread
2004

"Revealing links between Buddhist perspectives and contemporary art practice, The Invisible Thread ... explore[s] the impact of Buddhism on the art community in America beginning in the 1950s" —Publisher website.

Oxford Dictionary of American Art and Artists
Ann Lee Morgan, 2008

This comprehensive dictionary is an indispensable guide to American art from colonial times to contemporary postmodernism. It is the most extensive, most up-to-date dictionary on American art currently available.

Notational Practice in Contemporary Music
Benjamin Weisser, 1998

Communication Arts
1994