

A black and white photograph of a man with a beard, wearing a black t-shirt and dark pants. A hand is resting on his right shoulder. The man is looking down and to the left. The background is a plain, light color.

MARJANA KRAJAČ

KOREO GRAFSKA FANTAZIJA BR.3

Sonate

Sonate i interludiji za preparirani klavir čini ciklus od dvadeset komada koje je John Cage skladao između 1946. i 1948. godine. Ciklus se sastoji od šesnaest sonata, a u svakoj od sonata kratka sekvenca od prirodnih brojeva i frakcija definira strukturu komada i njegovih dijelova, informirajući dotične strukture kao lokalizirane individualne melodijske linije. Cage je započeo rad na ciklusu u veljači 1946. godine, a kasnije je napisao da ga je skladao "svirajući klavir, slušajući razlike i donoseći odluke". Na nekoliko mjesta ponudio je i poetsku metaforu za proces, uspoređujući ga sa skupljanjem školjki u šetnji plažom.

Šesnaest sonata i četiri interludija aranžirani su asimetrično. Četiri grupe od četiri sonate su odvojene interludijima na sljedeći način:

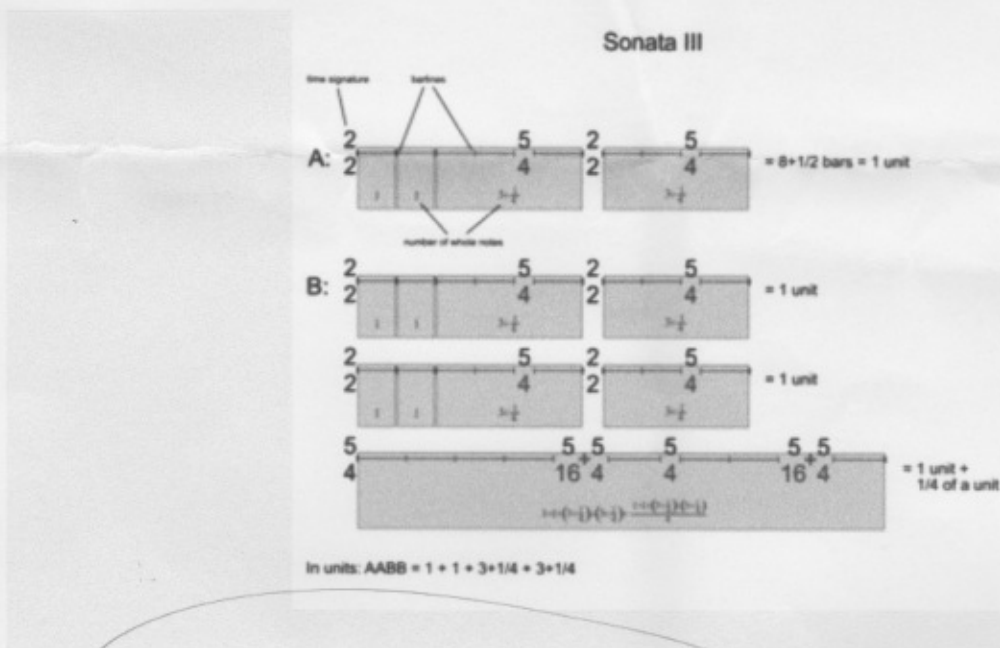
Sonate I-IV Interludij 1 Sonate V-VIII

Interludiji 2-3

Sonate IX-XII Interludij 4 Sonate XIII-XVI

Glavna tehnika koju je Cage koristio za skladanje je ona ukotvljenih proporcija: arbitrarna sekvenca brojeva definira strukturu komada istodobno na makroskopskoj i mikroskopskoj razini, tako da su veći dijelovi svakog komada u istoj relaciji prema cijelini kao i manji komadi prema njihovoj singularnoj jedinici.

Primjer: ritmička proporcija u Sonati III



Glazba i koreografija

Koreografska potka operira sa cjelinom ciklusa, uzimajući pojedine sonate kao mogućnost nečujnosti no koje zadržavaju svoje originalno trajanje. U tom smislu nečujne komade čujemo u svojevrstnoj unutrašnjosti, ostavljajući mogućnost i otvarajući prostor za one koje će sljedeće u nizu dospjeti u zvuk. U procesnom smislu, glazba se koreografiji pridružuje kao autonomni parametar, materijalizirajući svoje simptome u istoj ravni s arhitekturom prostora i pokreta. Susret koreografije sa *Sonatama i interludijima* je tada susret u trećem prostoru, događaj razmjene, strukturni sentient, hod po rubu.





















GAZE (izvedbeni) - ne prajeravati - ljudi otogu tupe kras.
ODLUKE - ODLUČNO namete
CHANGE - radi i uci - stepenice z slanga
sitne, ali krotke
RELACIJE - choching mood (silent konferencija) NA ROČERU
drage i Paulina

[06.01.2018]

→ Tekst

→ Kinetična smisljivost

→ Dati sebi velična

→ Plan

→ Oblik (vrtložni oblik).

Uspostavljeni A vs. izdvojeni

[GLAVA] Uto G. 1800 R

VELIKI MATERIJAL

MIKRO MATERIJAL

" TAKO MATERIJAL

Tište

[07.01.2018]

→ Tekst Postav Epitoni

→ - II - Form

→ - II - Lica

→ - II - Težnja

→ Pravni Štari Uto Objekt ili Uto
stvari Pravni Štari

→ Suvremeni Form ili Veština

→ Klasifikacija Dana

→ Forma / Anotacija

→ Smislenost Form

→ Stvarnost !!

→ Veliki Form (Pravni, Amal, Scit, Form)

→ Pravni Uto Zavesti Form (Pravni)

→ Objekt !!

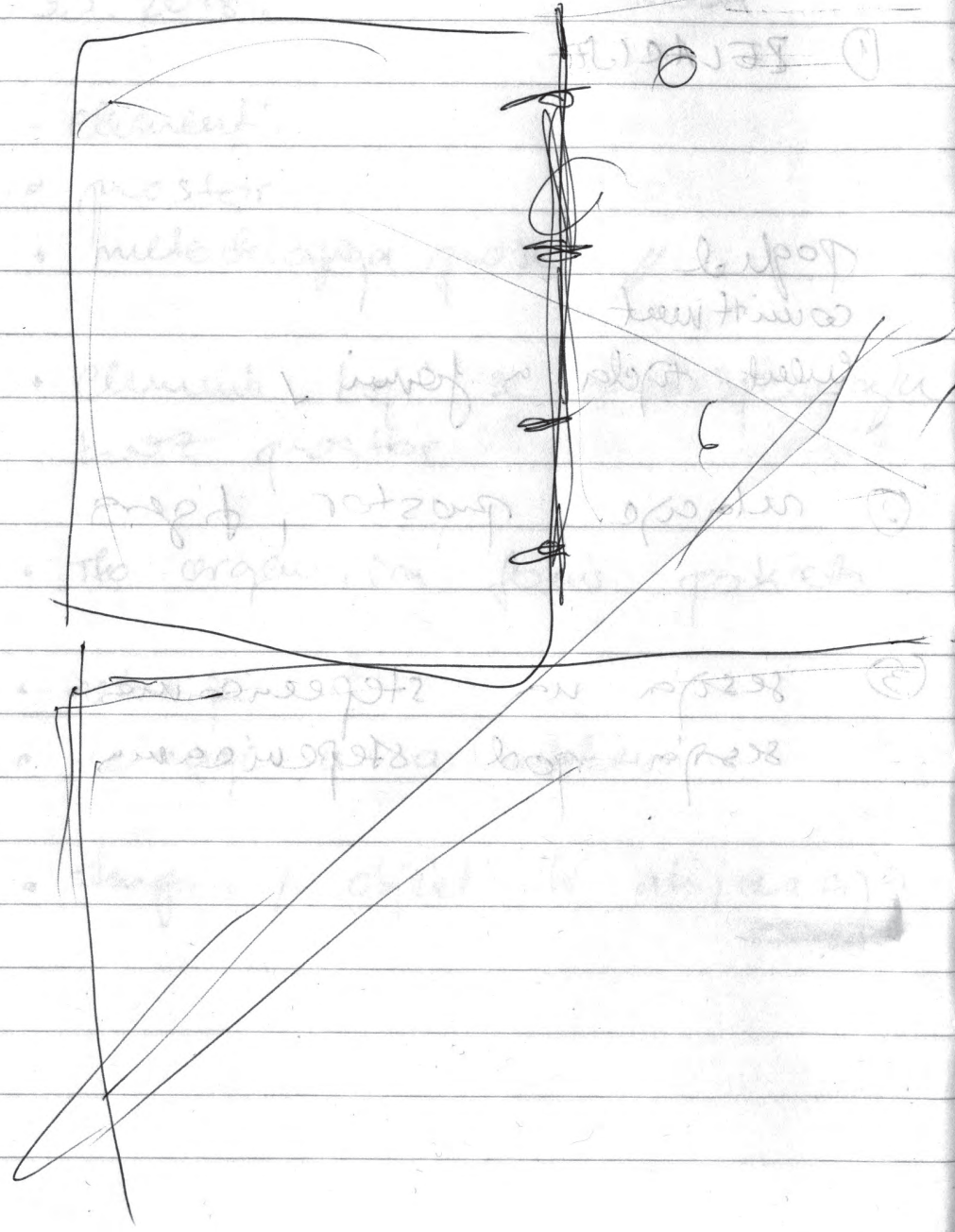
→ Intencija

→ Pravni

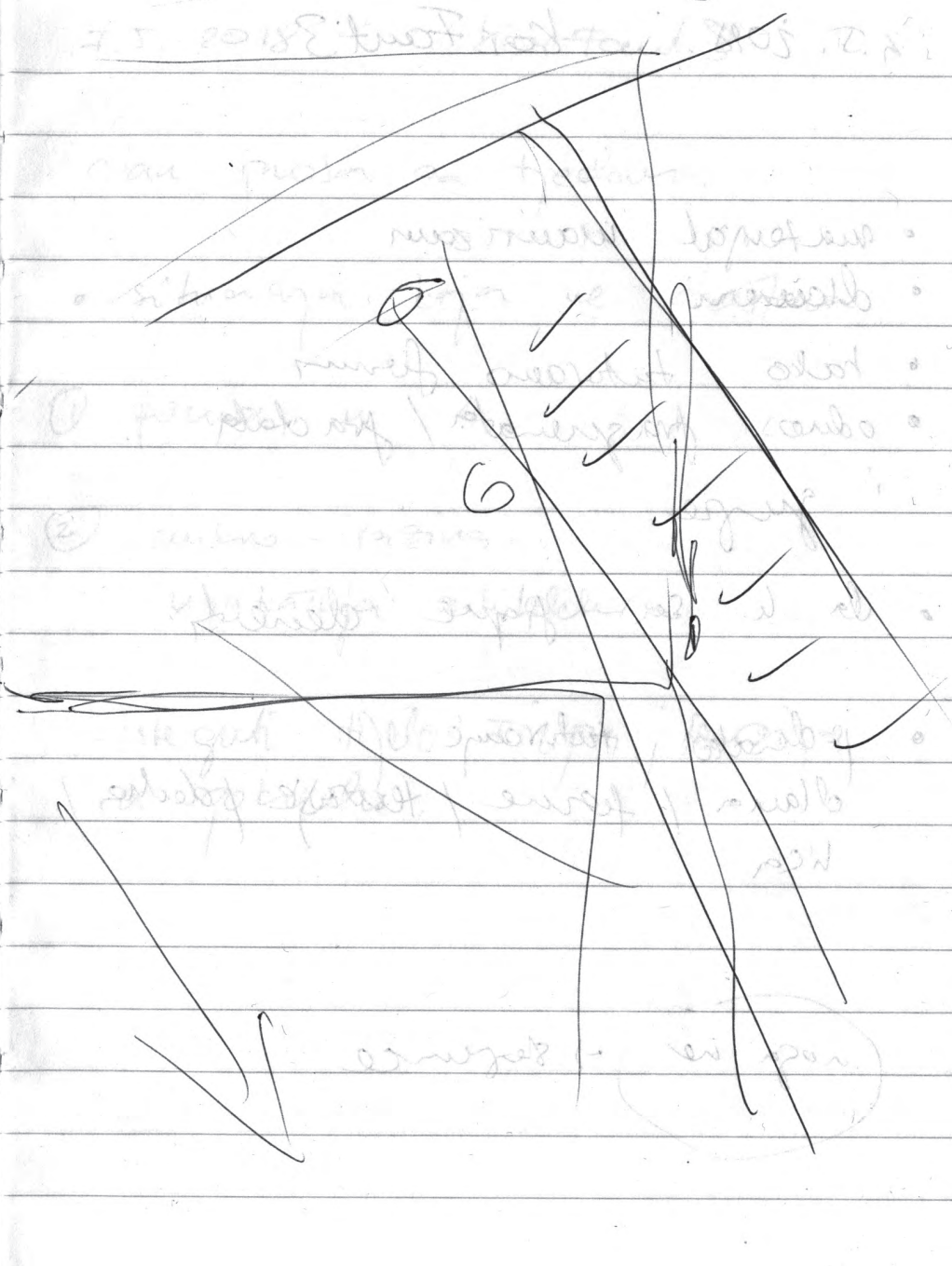
→ Materijal Pravni

3.5.2018

① 25.10.17



3.5.2018



1. serija

(mikro razina)

2. serija

iz mikra u srednju - što je uopće srednja razina?

Srednja energija, ali je možda tenzija velika?!

koji je glavni parametar koji određuje tu veličinu (srednja) → to može biti prostor, razina effort

→ kao da si pridržan cijelo vrijeme

~~1. serija~~ → vidovi kao granica - oni su već dio onog "velikog"

3. serija

(veliko) → koje su granice moje kinefere i prostora oko mene?

→ krenuci bržine/stopa/pauza u kojima i dalje radim, jer sam već kroz mikro razinu (malim pomaci u dubini tijela)

→ kako raditi tu "reduprost" prvog puta, kako to ispraviti i onda i tako ući u novi dan/probu/izvedbu sa sličnom i prostorom za novo punjenje?!

→ ne ometati prijelaze namjerno imitirajući na tim "nervoznim" (drivenim, "nervoznim")

namjerano

Date

Page

spojivima Vne travih taj organski prijelaz.

→ stanja - moods → promatranje drugih na taj način to što drugi rade postaje značajno, a time i veliko

→ linični elementi (hipa omuljane ruke) ~~1. serija~~ koji se povremeno ubacuju!

→ kako uvijek biti korak iznad svoje komfort zone pa i onda kada je stvar već postavljena, okončana i jako točno zna što radi?

24.04.18

1. serija

konstelacije u prostoru → prostor, odnosi

2. serija

→ prepuštanje težine u plavu, kolaps; linearno, same linije

kretanje grupe od vida do vida kroz pod. i na ^{na} _{pod. i na}

3. i 4. serija → 2 x trio

→ stanja! - jako zabavno i zanimljivo, super samopoznavanje, promatranje stanja, motivacija za pokret dolazi iz vani (društvo, privlačenje prostora velikog ljudi), a onda primjećujem stanje koje je iznutra!

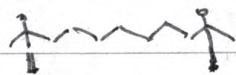
1. Gdje smo s tijelom danas?

2. Navikavanje na prisutnost drugih.

3. Prostor u kojem se nalazimo.

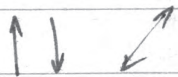
1. PLES: prostori i odnosi

2. PLES: zid, pogled (gaze)

→ V pozicija 

HOD: težina iznad stopala

→ aktivan, raspad



→ ruke slobodne

- penché, otvaranje turske, gaze, battement, međuprostori

- dozvoliti tijelu da te vodi

- spirale (vrste spirala; različite primjere)

- relevé, passé

- RUKA → dlanovi



funkcionalno

- geste, imiti

25.4. Fantazija

Sentient

- sentience

- subliminost (esguahia)

Iskoda filozofija: tica kuga ojećajin

Experience and understand the stimuli

Postor: klutura postora

geometrijski, postor - sentience postor

Skale - s, m, l - u ratiun apetitua

Što s prelatušen?

Što s formama?

Branden W. Joseph

The Tower and the Line: Toward a Genealogy
of Minimalism//2007

No article has so characterized the reception of Minimalism as Michael Fried's 'Art and Objecthood'. As Fried himself has noted, though their valences may be reversed, the terms of his argument have remained virtually untouched for nearly four decades.¹ The most important of these terms is undoubtedly *theatricality*, by which Fried characterized Minimalism's move beyond the individual arts or media into an undetermined area where, in the words of Clement Greenberg, which he quotes, 'everything material that was not art also was'.² Theatre, as a term, served to connect Robert Morris's phenomenological engagement with the body with 'some kind of final, implosive, highly desirable synthesis' of the arts, from which would arise our understanding of postmodernism.³ In 'Art and Objecthood' Fried provided this intermedia realm with a veritable topography by referencing Tony Smith's infamous ride on the unfinished New Jersey Turnpike. Theatricality was a mundane spatial expanse, with no discernable bounds, which continued for an 'endless or indefinite duration'.⁴

Historically, 'Art and Objecthood' succeeded in linking Morris's theatricality to Donald Judd's derivation from modernist painting – a move that effectively severed Morris's work from its actual genealogy in John Cage's challenge to modernism.⁵ It is not entirely true, however, as James Meyer has maintained, that Cage and his influence were absent from Fried's discourse.⁶ Indeed, it was in large part to Cage that 'Art and Objecthood' attributed the implosion and theatrical 'degeneration' of the arts.⁷ Fried, as we will see, proved somewhat more accurate in 'Three American Painters' of the previous year, where he less polemically characterized Cage's legacy as 'calling into question ... the already somewhat dubious concept of a "work of art"'.⁸ In that article, Fried posited Cage's neo-dadaism as 'antithetical' to modernist painting, placing it in much the same antagonistic role in which he would soon cast minimalist theatricality. It is my supposition that the parallel troubles posed to Fried by Cage and Minimalism are not unrelated. For as is entirely *unnoted* in the literature on Minimalism, Cage had a well-defined notion of theatre, one both influential and readily available by 1961. This is far from an historical footnote. Though Fried's use of the term 'theatre' likely derived from his reading of Stanley Cavell (who also engaged with Cage), it was from Cagean theatre that Morris's actual 'theatrical' practice emerged.⁹

Running from the chance techniques of *Music of Changes* (1951) to the indeterminacy of *Variations II* (1961), Cage's challenge to the modernist project had already fully developed by the advent of Minimalism.¹⁰ Nevertheless, and

despite its importance within the realms of art, music, dance and film, Cage's impact is more often diminished than explored. Frequently, the idea of chance, apart from any understanding of Cage's use of it, is hypostatized as his sole concern and equated with relativism. Caricaturing him as a holy fool, dismissing him as an imitator of dada, or disparaging him as a religious reactionary, critics overlook the logical, self-critical, and utterly consistent development of the first two decades of Cage's career. Quotations and compositions are routinely cited out of context, while the specifics of his scores and performances are usually ignored. Such off-hand treatment by critics and historians, however, differs markedly from that of those artists who interacted with Cage on a daily basis in New York or at Black Mountain College, encountered his work at Darmstadt, took his courses at the New School for Social Research, or studied his scores with Robert Dunn or the Judson Dance Theater. Although tracing the full development of Cage's project is impossible here, it is important to list five of its most significant implications.¹¹

• *First is the production of an aesthetic of immanence.* For over two decades, Cage sought to disarticulate any and all abstract or transcendent connections between sounds or between sound components like frequency, amplitude, timbre or duration. Beginning with investigations of chance, Cage worked to detach sound from pre-established meaning and composition from continuity or structure, whether harmonic, atonal, or the supposedly neutral time structures Cage himself lauded in the forties.

Going beyond a priori connections between sounds, Cage sought to disarticulate determinate a posteriori connections as well. Quickly realizing that, once fixed, a chance score like *Music of Changes* (which was indeterminate with regard to composition) was still determinate upon performance,¹² Cage made indeterminate the relation between composer and performer, as well as that between performer and listener for instance, by arranging musicians around the audience so that no two listeners would hear the same 'mix' of sounds. The goal was to eliminate from the acoustical experience – as much as possible – creation of any form that could be received as existing on a level above what Deleuze and Guattari, discussing Cage among others, would term 'a plane of immanence'.¹³

• *The second component of the Cagean aesthetic concerns the relation between the listener and the indeterminate musical production.* Instead of confronting the composition as a unit or whole, listeners were to encounter sonic events as a 'field' or 'constellation' (Cage's terms) that not only potentially surrounded them, but opened onto and interpenetrated with random acoustical occurrences 'outside' and therefore beyond any single intentionality. (Hence Cage's quip that 'a cough or a baby crying will not ruin a good piece of modern music'.)¹⁴ Like a glass house (one of Cage's favourite metaphors) or an auditorium with open windows, Cage's compositions acoustically emulated a 'transparency' to external events that sought

to undermine their autonomy. With neither formal nor 'spatial' delineations, compositions were to be grasped not as discrete acoustical 'time-objects' but as temporally changing yet a-teleological processes.¹⁵ Instead of following a pregiven structure or attempting to comprehend a message, the listener was to assume an attitude of attentiveness within a differentiated but nonhierarchical field of sonic occurrences: 'to approach them as objects,' wrote Cage, 'is utterly to miss the point.'¹⁶ For Cage, this reconfiguration of the subject-object/listener-work relation into that of a listener within a multidimensional, transformational field was an explicit challenge not only to abstraction but to dialectics: relationships such as those between frequency and amplitude, Cage noted,

make an object; and this object, in contrast to a process which is purposeless, must be viewed dualistically. Indeterminacy when present in the making of an object, and when therefore viewed dualistically, is a sign not of identification with no matter what eventuality but simply of carelessness with regard to the outcome.¹⁷

According to Cage, seeing composition as an a-teleological process or a focusless but differentiated field produced a transformation in listening, which is the *third relevant point of his aesthetic: interpretation gives way to 'experimentation'.* In place of the attempt to comprehend a composition or any of its sounds as signs with determinable (i.e., bi-univocal) meanings – whether pregiven or a posteriori and even if multiple or ambiguous – the listener was to experience process as without ulterior signification, structure or goal. Cage sometimes groped for terms to describe this: 'awareness', 'curiosity', 'use', even 'an entertainment in which to celebrate unfixity'.¹⁸ Nevertheless, 'experimentation', as defined by Cage, was a process of interpretation of reading and receiving signs, in the absence of pregiven signifieds.¹⁹ Such was not conceived by Cage as negation (no received meaning whatsoever), nor as irrationality or mystical oneness, but at its most radical as a death of the composer that was a birth of the listener.²⁰ In this reconfigured situation, neither the unavoidably perceived connections between sounds nor the listener's thoughts or feelings about them were denied. 'Hearing sounds which are just sounds', Cage stated, 'immediately sets the theorizing mind to theorizing.'²¹ However, the locus of the acoustical experience's meaning is transferred to the listeners, who are thereby allowed to 'become their own centres' rather than submit to the will of either composer or performer. 'Of course, there are objects', Cage declared about the related aesthetic of Robert Rauschenberg. 'Who said there weren't? The thing is, we get the point more quickly when we realize it is we looking, rather than we may not be seeing it.'²²

• *Four: the disarticulation of transcendent structure was understood as a subversion of power.* For Cage, the determinate passages from composer to score, score to

performer, and performer to listener were understood as power relations. Thus, to disarticulate them as necessary, bi-univocal relations meant that neither performer nor audience member had to be subservient to the will of another; they could instead work from their own centres, not by doing whatever they want, but nonetheless without being 'pushed', as Cage put it, in any one direction.²³ As he explained about one such relation, 'Giving up control so that sounds can be sounds (they are not men: they are sounds) means for instance: the conductor of an orchestra is no longer a policeman.'²⁴ This (ultimately utopian) attempt to dissolve or eradicate all forms or effects of power was essentially an anarchist position, and Cage explicitly labelled it as such in *ARTnews* in 1960: 'Emptiness of purpose', he wrote, 'does not imply contempt for society, rather it assumes that each person, whether he knows it or not, is noble, is able to experience gifts with generosity; that society is best anarchic.'²⁵

The final relevant component of Cage's legacy concerns its challenge to the disciplinary status of the separate arts. Beginning with a quest to undermine the separation between music and noise, Cage moved to undo the distinction between sound and silence. Following his 1951 experience in an anechoic chamber, Cage famously proclaimed that there was no such thing as silence, only two kinds of sounds: 'those intended and those others (so-called silence) not intended'.²⁶ By 1954, Cage would extend the disarticulation of 'abstract' categories such as sound and silence to the distinction between the auditory and the visual. The inevitable combination of the two in all performed actions which begged the question of the separation between the visual arts and music—Cage described as 'theatre'.²⁷

Music is an oversimplification of the situation we actually are in. An ear alone is not a being; music is one part of theatre. 'Focus' is what aspect one's noticing. Theatre is all the various things going on at the same time. I have noticed that music is liveliest for me when listening for instance doesn't distract me from seeing.²⁸

Whether explicitly referencing Cage or not, Fried was right to note the manner in which such 'theatre' questions the distinction between media or artistic disciplines.²⁹ Quite different from the boundless dissolution implied by Fried's analysis, however, Cagean theatre (especially as taken up around Fluxus) opened onto a situation in which certainty about the disciplinary status of the aesthetic object (even that it was necessarily 'aesthetic') was effectively dissolved. This did not imply that there was, magically, no longer any such thing as a painting or a sculpture, or that the institutions of concert hall, gallery and museum were no longer relevant or recognizable. What it did imply (as Fried, in fact, also observed) was that the disciplinary and medium based distinctions traditionally handed down could no longer be received as ontological facts, or even mutually accepted

conventions, but had to be reiterated in each instance.³⁰ For a generation situated in Cage's wake, however, as opposed to those artists championed by Fried, the issue was not how to restore the validity of medium or disciplinary distinctions through what Fried called 'conviction'. Rather, for a certain group of artists, not only could such distinctions not be taken for granted but the very idea of producing an 'advanced' work implied that the question of a work's status – the disciplinary, institutional place of the work as art or music – almost necessarily had to come into play. That is, for a certain group of artists (which would include Tony Conrad, La Monte Young, Morris, Walter De Maria, Simone Forti and Yvonne Rainer, but not Frank Stella or Donald Judd), the very notion of being 'advanced' meant not only that the status of the work (which might be an object or a process or both) was already in question but that the work had to take up that question and keep it in question. Not eradicating but continually problematizing medium or disciplinary specificity was, in other words, a primary condition of being 'advanced' after Cage. This is different from Judd's positioning of a 'specific object' in the formal space between (but no longer part of) painting and sculpture. For a more radical group of Minimalists, whether coming from music or visual art, a work could not be advanced, could not be 'new,' unless it took up the question posed by Cagean 'theatre.'

More important, the breakdown or problematizing of formal and disciplinary distinctions was – particularly after Cage linked his aesthetic to anarchism – an unavoidably political question. Indeed, it was a directly political question. According to Cage, the relations between composition, score, performance and audition involved the imposition of something like semantic force. Hence the conductor enforcing (his or her idea of) the composer's dictates was understood to function as a 'policeman'. For Cage, form and politics seemed connected by the simple fact and to the degree that form was politics. An abstract or transcendent connection or relation was, for Cage, an imposition of power. More specifically, we could say that, by 1960 at the latest, Cage conceived form as a particular technique of power, a moment within a micropolitics. To disarticulate, unstitch or undermine form, to produce an aesthetic of immanence, was therefore to disarticulate that technique. Rather than obscuring or avoiding a political project (a charge, for instance, routinely advanced about Cage's relation to dada), what Cage put on the table was the connection or articulation of politics and form. The situation from which the arts were approachable after Cage was no longer evidently and unquestionably that of 'objects' (even if musical performances) within a discipline or institution but of specific techniques within a field or realm of power effects.³¹

From 1957 to 1964 when he severed ties with Fluxus, Robert Morris was saturated with Cagean aesthetics, both directly and through his interactions with

Young, Forti, Ann Halprin, Henry Flynt and others. Much has been made of the 'theatrical' debut of Morris's *Column* (1961), which fell at a benefit performance for Young's *An Anthology*. 'Its literal fall from illusionism', writes Maurice Berger, rejected 'formalist sculpture's defiance of gravity'.³² *Column* was not, however, Morris's only performing object. In a little-known concert of avant-garde music organized by Flynt at Harvard in 1961, Morris, although not listed on the flier, appeared alongside Young and Richard Maxfield. Originally slated to present *Water Sculpture* (possibly an early version of *Fountain* [1963] or a relative of the unrealized *Wind Ensemble* [c. 1959–60]), Morris ultimately debuted *Box with the Sound of Its Own Making* (1961).³³ That Morris's *Box* would appear as a 'performance' was not without precedent, for that had been how Cage received the work at around the same time. Invited to come and see that piece and others at Morris's New York apartment, Cage reacted to the *Box* as a private concert. As Morris told Jack Burnham, 'When he came I turned it on. I said this is something I made. I turned it on, and he wouldn't listen to me. He sat and listened for three hours. And that was really impressive to me. He just sat there.'³⁴

Burnham would brush off Cage's response as 'sort of a perverse graciousness', and it has always seemed the idiosyncrasy of a composer avowedly devoted to non-musical sounds. Yet Cage's interest likely also stemmed from the work's theatricality, which it distilled into a discrete thing, one that problematized process and object, temporality and form, art and music, and, not least, performance and score. For although the *result* of a process, Morris's walnut box, in its simple and evident construction, also acts as instruction as to how to produce a subsequent 'performance' (an inversion Cage later adopted in his own work).³⁵ Morris's *Performer Switch* and *Game Switch* of the same year are similarly problematic objects – interactive, three-dimensional realizations of the type of word scores Morris submitted to and then withdrew from *An Anthology*, scores such as *Make an object to be lost* (1961); *Tomorrow 8 a.m. to 12 p.m.* (1961), and *To be looked at in a state of shock: nearly anything in a state of shock* (1961).³⁶ Indeed, all the works Morris described in a letter to Cage that February were decidedly hybrid without relinquishing genre or medium interrelations for a realm in which 'anything goes'. Works such as *Litanies* (1961) were described as 'Drawings, writings' and also 'a two and one half hour graphic recitation'.³⁷ Morris's lesser-known *Frugal Poem* (also known as *Words* [1961]) consisted of the repetition of the word 'words' filling an entire page. 'When read aloud', Morris explained to Cage, 'one substitutes the word 'talk' for 'words'. A tape was made of the scratching of the pencil as it was written – it is intended to be several superimposed images, i.e., drawing and/or poem and/or musical score and performance.'³⁸ Young performed *Words* in 1962 at the ONCE Festival in Ann Arbor, Michigan, on a programme with compositions by himself,

Maxfield, Flynt, De Maria, Terry Riley, Terry Jennings, Toshi Ichihyanagi and Christian Wolff.³⁹

At the time, Young and Morris were particularly close, a connection inscribed in Young's most infamous and influential word score, *Composition 1960 #10 to Bob Morris* (October 1960), which reads in its entirety, 'Draw a straight line and follow it.'⁴⁰ Young's word scores were touchstones for the development of Fluxus, and *Composition 1960 #10* was 'answered' with particular frequency. Milan Knizak's *Line* (1965) made it into a competition: 'A line is drawn on the sidewalk with chalk. The longest line wins.'⁴¹ Knizak had already been trumped, in a sense, by George Maciunas's *Homage to La Monte Young* (1962), which instructed, 'Erase, scrape or wash away as well as possible the previously drawn line or lines of La Monte Young or any other lines encountered, like street dividing lines, ruled paper or score lines, lines on sports fields, lines on gaming tables, lines drawn by children on sidewalks etc.'⁴² Yoko Ono included three variant *Line Pieces* in her book *Grapefruit*, including an injunction to draw a line with yourself 'until you disappear'.⁴³ In 1961 Nam June Paik performed Young's piece by dipping his head in a bowl of paint and marking a broad line down a long sheet of paper in what became known as *Zen for Head*.

Young himself returned to *Composition 1960 #10* in the series *Compositions 1961*. Calculating that he completed twenty-nine works a year, Young decided to finish off a year's worth at once, carefully assigning each a 'date' between January 1 and December 31, 1961. Having further decided that originality was no criterion for a legitimately 'new' work, Young simply repeated 'draw a straight line and follow it' for each one. Thereafter, Young often performed *Composition 1960 #10* on the same bill with all twenty-nine of his *Compositions 1961*. At the Harvard concert in March (technically before many of the works were 'composed') Young premiered the entire suite with assistance from Morris (who, appropriately, drew the first line himself). For the remainder, Young and Morris used plumb lines and yardsticks to draw a chalk line across the stage – being careful to stay behind it, thereby following it at the same time – repeating the action once for each of the compositions, all the time trying to repeat the drawing as precisely as possible.⁴⁴ At the time, Young declared that he 'does not call such proceedings music, but rather "art" in general'.⁴⁵ 'Music', Flynt later commented, 'had become an arena for a transformation which did not need to be about music'.⁴⁶

Cage was in the audience when Young reprised the Harvard performance, this time assisted by Robert Dunn, at Yoko Ono's loft concert series that May. 'We had a beautiful programme by La Monte Young,' Cage wrote to David Tudor:

He and Bob Dunn drew 30 straight lines using a string with a weight in the manner somewhat of surveying. By the time La Monte finished, not only had all the

audience left, but Bob Dunn too had left exhausted. The next evening the project was shortened by shortening the line. Even then it took three hours.⁴⁷

In his own letter to Tudor, Young emphasized the performance's intentionally workmanlike character, a relationship to labour echoed later in Morris's *Site* of 1964.⁴⁸ The primary interest of the performance, however, lay in the inadvertent, and thus indeterminate, differences in the paths traced by the chalk lines. Young noted how hard they had worked at making the lines straight, despite the fact that each one always included slight but noticeable deviations.⁴⁹ What was being performed was a dialectic, executed in time, between the ideal of a straight line and the inevitable alterations that arise in real world production. [...]

If Cage criticized Young's 'fixated' acoustical environment (as he would also the physical environments of Allan Kaprow), he did so not only for its separation from the plane of immanence but for its reintroduction of a power dynamic Cage wanted to avoid.⁵⁰ Whereas Cage sought to place the listener into a non-hierarchical field with which he or she could interact as a disinterested equal, Young reinscribed a dialectic between subject (listener) and object (the environmental, nearly overwhelming, sound). Indeed, via amplification, Young exacerbated the interaction to such an extent as to make the power relationship palpable. From *2 Sounds* onward, Young's listener and sound were engaged in a type of struggle, the phenomenological particularities of hearing in 'one's own terms' struggling for autonomy against the nearly overwhelming pressure of the sound. [...]

- 1 Michael Fried, 'An Introduction to My Art Criticism', in *Art and Objecthood: Essays and Reviews* (Chicago: University of Chicago Press, 1998) 43.
- 2 Clement Greenberg, 'Recentness of Sculpture' (1967), in *The Collected Essays and Criticism*, vol. 4, ed. John O'Brian (Chicago: University of Chicago Press, 1993) 252, quoted in Michael Fried, 'Art and Objecthood' (1967), *Art and Objecthood*, 152.
- 3 Michael Fried, 'Art and Objecthood', 164. The relationship of theatricality and postmodernism is made by, among others, Douglas Crimp, 'Pictures', *October*, no. 8 (Spring 1979) 75–88; Hal Foster, *The Return of the Real* (Cambridge, Massachusetts: The MIT Press, 1996) 35–69; and James Meyer, *Minimalism: Art and Polemics in the Sixties* (New Haven: Yale University Press, 2001) 242.
- 4 Fried, 'Art and Objecthood', 166.
- 5 See, for example, Robert Morris, 'Letters to John Cage', *October*, no. 81 (Summer 1997) 70–79. For a larger study of Cage's impact within the 1960s and the ways in which a generation of artists grappled with it, see my *Beyond the Dream Syndicate: Tony Conrad and the Arts after Cage* (New York: Zone Books, 2008).
- 6 James Meyer, 'The Writing of "Art and Objecthood"', in *Refracting Vision: Essays on the Writings of Michael Fried*, ed. J. Beaulieu, M. Roberts and T. Ross (Sydney: Power Publications, 2000) 71.

- 7 Fried, 'Art and Objecthood', op. cit., 164. Fried noted, 'Art degenerates as it approaches the condition of theatre.'
- 8 Fried, 'Three American Painters: Kenneth Noland, Jules Olitski, Frank Stella' in *Art and Objecthood*, op. cit., 259.
- 9 James Meyer has expertly traced Fried's debt to Cavell, in *Minimalism*, op. cit., 234–9.
- 10 This was actually the second major phase of Cage's development. The first revolved around percussion. Cage's work would transform again in the 1960s, beginning with *0'00' (4'33' No.2)* (1962). Henry Flynt suggests that the latter transformation was, in part, brought forth by the developments in the circle around Young. Henry Flynt, 'La Monte Young in New York, 1960–62' in *Sound and Light: La Monte Young, Marian Zazeela*, ed. William Duckworth and Richard Fleming (Lewisburg, Pennsylvania: Bucknell University Press, 1996) 77.
- 11 The best critical study of Cage's work remains James Pritchett, *The Music of John Cage* (Cambridge: Cambridge University Press, 1993). I have attempted to chronicle certain aspects of Cage's development in detail elsewhere. See Branden W. Joseph, 'John Cage and the Architecture of Silence', *October*, no. 81 (Summer 1997) 80–104; Branden W. Joseph, 'A Therapeutic Value for City Dwellers': The Development of John Cage's Early Avant-Garde Aesthetic Position', in *John Cage: Music, Philosophy and Intention, 1933–1950*, ed. David W. Patterson (London and New York: Routledge, 2002) 135–75; and Branden W. Joseph, 'White on White' in *Random Order: Robert Rauschenberg and the Neo-Avant-Garde* (Cambridge, Massachusetts: The MIT Press, 2003) 25–71.
- 12 John Cage, 'Composition as Process II: Indeterminacy' (1958), in *Silence: Lectures and Writings* (Middletown, Connecticut: Wesleyan University Press, 1961) 36. In all quotes, I have chosen not to reproduce Cage's chance-derived typography.
- 13 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987) 266–7.
- 14 John Cage, '45' for a Speaker' (1954) *Silence*, 161.
- 15 Cage, 'Composition as Process II' 38.
- 16 John Cage, 'Composition as Process I: Changes' (1958), in *Silence*, 31.
- 17 Cage, 'Composition as Process II', 38. Cage comments further on dualism and dialectics in 'Program Notes' (1959), in *John Cage: Writer*, ed. Richard Kostelanetz (New York: Limelight Editions, 1993) 81–2.
- 18 John Cage, 'Where Are We Going? And What Are We Doing?' (1961) in *Silence*, 237; and John Cage, 'On Robert Rauschenberg, Artist, and His Work' (1961) in *Silence*, 98.
- 19 Daniel Charles, *Gloses sur John Cage* (Paris: Union Générale d'Éditions, 1978), 91–109; and Gilles Deleuze and Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia*, trans. Mark Seem, Robert Hurley and Helen R. Lane (Minneapolis: University of Minnesota Press, 1983) 370–71.
- 20 As Liz Kotz has observed, the more celebrated notion of the 'death of the author' put forward by Roland Barthes in 1968 was likely a reimportation of the idea into literature and art from the context of contemporary music. Liz Kotz, 'Post-Cagean Aesthetics and the "Event" Score', *October*, no. 95 (Winter 2001) 59, note 10.

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