

L'ECOUTE EN QUESTION

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JOHN CAGE

MAX NEUHAUS

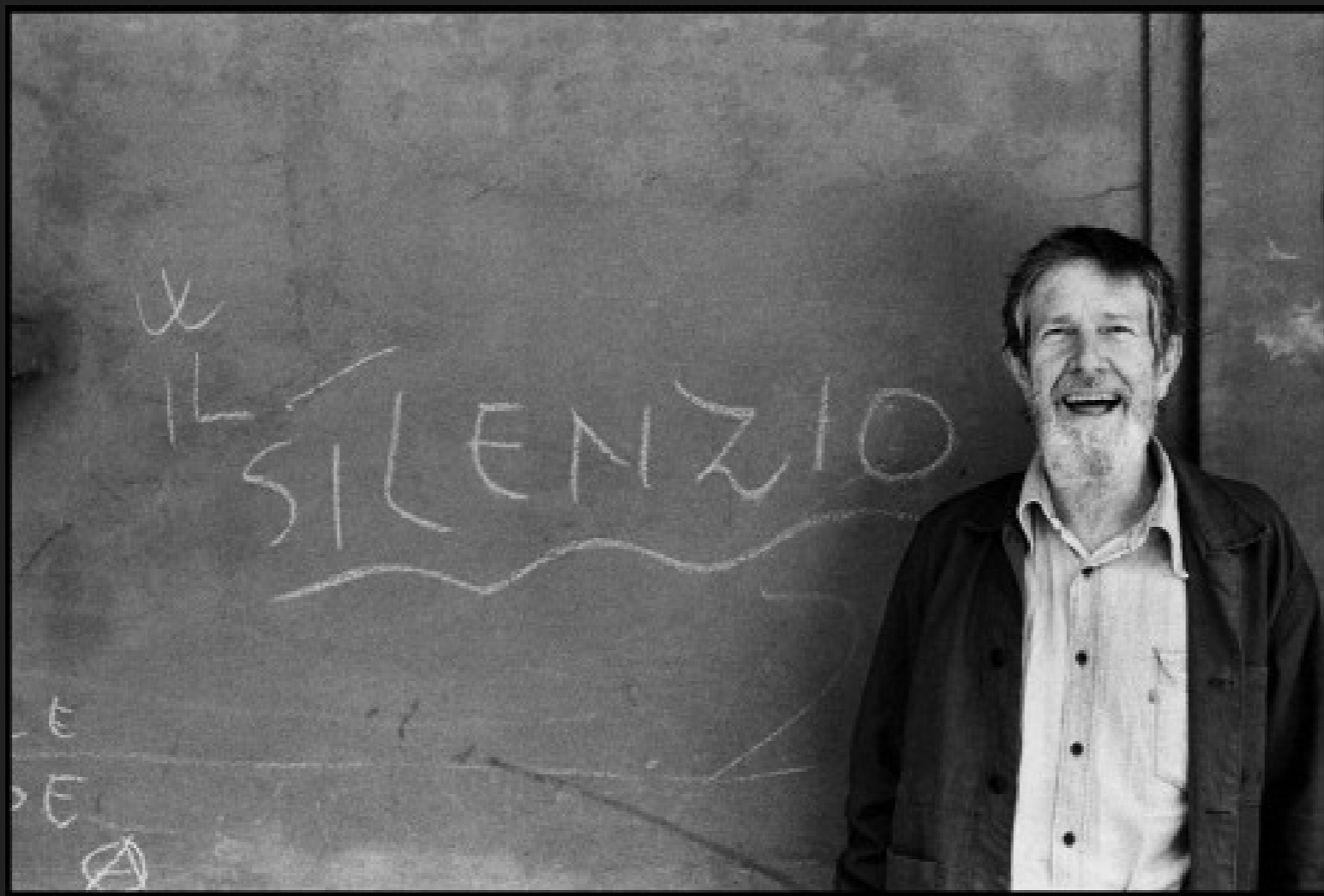
PAULINE OLIVEROS

CHRISTINA KUBISCH

HILDEGARD WESTERKAMP

R MURRAY SCHAFER

JOHN CAGE (1912-1992)



Imaginary Landscape No.1 (1939)

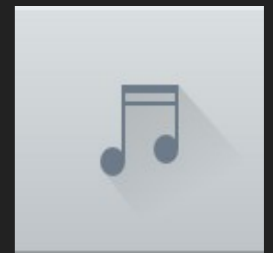
pour deux platines de vitesse variable, enregistrements de fréquence,
piano silencieux et cymbale



John Cage
Piano préparé
Sonata #2



John Cage
Piano préparé
Sonata #2



John Cage
Piano préparé

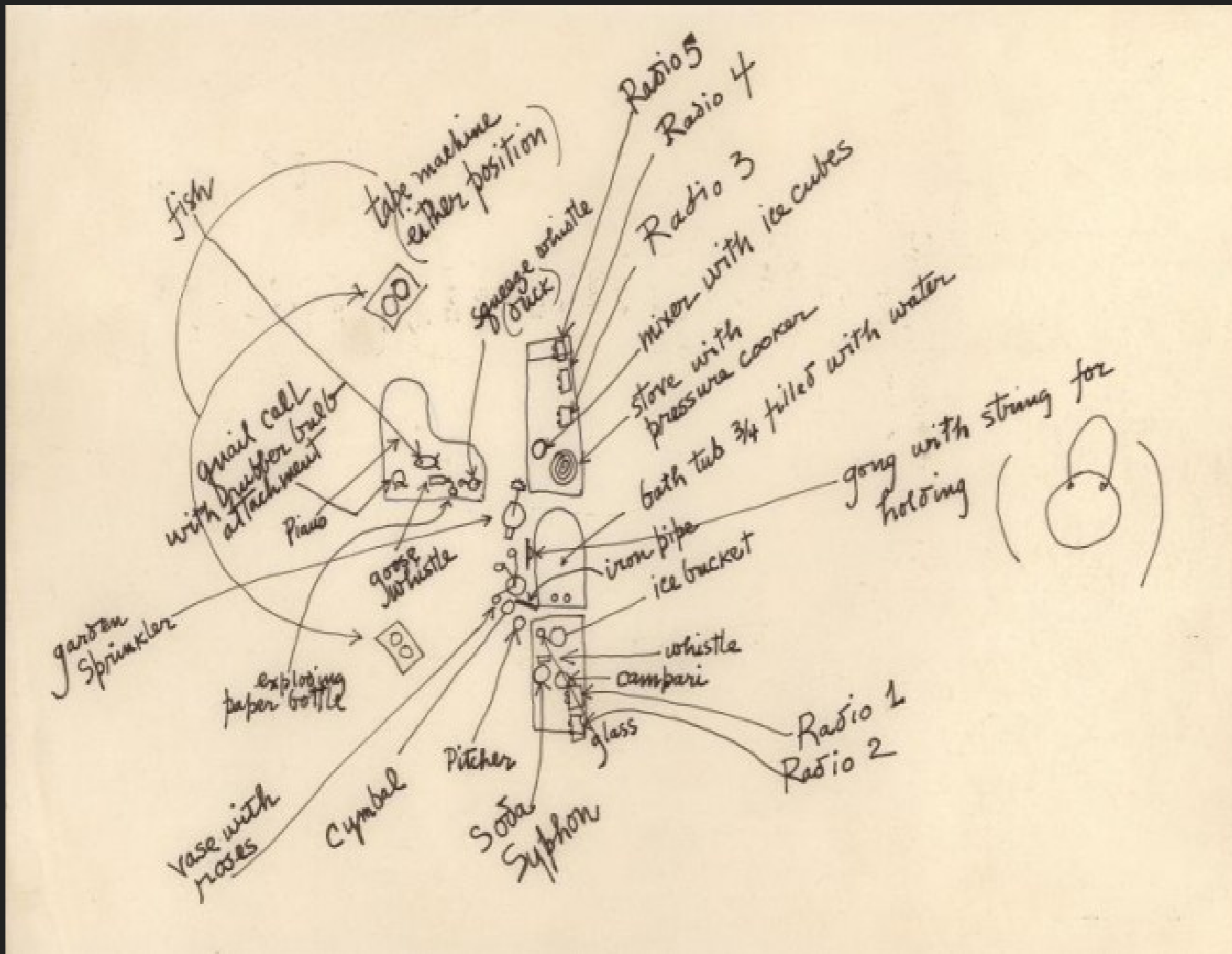
TONE	MATERIAL	STRINGS LEFT TO RIGHT	DISTANCE FROM BRIDGE PERCENT	MATERIAL	STRINGS LEFT TO RIGHT	DISTANCE FROM BRIDGE PERCENT	MATERIAL	STRINGS LEFT TO RIGHT	DISTANCE FROM BRIDGE PERCENT	TONE
4				SCREW	2-3	1 1/8				A
3				MED. BOLT	2-3	1 3/8				G
2				SCREW	2-3	1 5/8				F
1				SCREW	2-3	1 7/8				E
4				SCREW	2-3	1 9/8				E
3				SCREW	2-3	1 11/8				F
2				SM. BOLT	2-3	2				D
1				SCREW	2-3	2 1/8				C
37				FURNITURE BOLT	2-3	2 3/8				C
36				SCREW	2-3	2 5/8				B
35				SCREW	2-3	2 7/8				B
34				MED. BOLT	2-3	3				A
33				SCREW	2-3	3 1/8				A
32				SCREW	2-3	3 3/8				G
31				SCREW	2-3	3 5/8				F
30	SCREW	1-2	3 3/4	FURN. BOLT + 2 NUTS	2-3	2 7/8	SCREW + 2 NUTS	2-3	3 1/4	F
29				SCREW	2-3	1 9/8				E
28				FURNITURE BOLT	2-3	1 7/8				E
27				SCREW	2-3	1 5/8				C
26				SCREW	2-3	1 3/8				C
25				MED. BOLT	2-3	3 3/4				B
24	RUBBER	1-2-3	4 1/4	SCREW	2-3	4 7/8				A
23				FURNITURE BOLT	2-3	1 1/4				G
22				SCREW	2-3	1 3/4				F
21				SCREW	2-3	2 1/8				F
20	RUBBER	1-2-3	5 3/4							E
19	RUBBER	1-2-3	6 1/2	FURN. BOLT + NUT	2-3	6 7/8				E
18	RUBBER	1-2-3	3 5/8	FURNITURE BOLT	2-3	2 7/8				D
17										D
16				BOLT	2-3	7 1/8				C
15				BOLT	2-3	8				B
14	SCREW	1-2	10	SCREW	2-3	1	RUBBER	1-2-3	8 1/4	B
13	(PLASTIC (6x6))	1-2-3	2 9/8				RUBBER	1-2-3	4 1/2	G
12	PLASTIC (OVER 1-2)	1-2-3	2 7/8				RUBBER	1-2-3	10 1/8	G
11	PLASTIC (6x11)	1-2-3	4 1/4				RUBBER	1-2-3	5 1/8	D
10	PLASTIC (OVER 1-2)	1-2-3	4 1/8				RUBBER	1-2-3	9 3/8	D
9	BOLT	1-2	15 1/2	BOLT	2-3	7 1/8	RUBBER	1-2-3	14 1/8	D
8	BOLT	1-2	14 1/2	BOLT	2-3	7 3/8	RUBBER	1-2-3	6 1/2	C
7	BOLT	1-2	14 3/4	BOLT	2-3	9 1/8	RUBBER	1-2-3	9	B
6	RUBBER	1-2-3	9 1/2	MED. BOLT	2-3	10 1/8				B
5	SCREW	1-2	5 7/8	LG. BOLT	2-3	5 7/8	SCREW + NUTS	1-2	1	A
4	BOLT	1-2	7 1/8	MED. BOLT	2-3	2 1/4	RUBBER	1-2-3	4 1/8	A
3	LONG BOLT	1-2	8 3/4	LG. BOLT	2-3	3 3/4				G
2	SCREW + RUBBER	1-2	4 7/8	BOLT	2-3	4 1/8				D
1	ERASER (OVER 1-2)	1	6 3/4							D

* MEASURE FROM BRIDGE.

John Cage, du piano préparé aux hapenings.



Water Walk, John Cage, 1960



JOHN CAGE

Tout peut être musique

LA MONTE YOUNG

Un seul son peut être musique

SOUND??

Roland Kirk

John Cage

4'33"

FOR ANY INSTRUMENT OR COMBINATION OF INSTRUMENTS

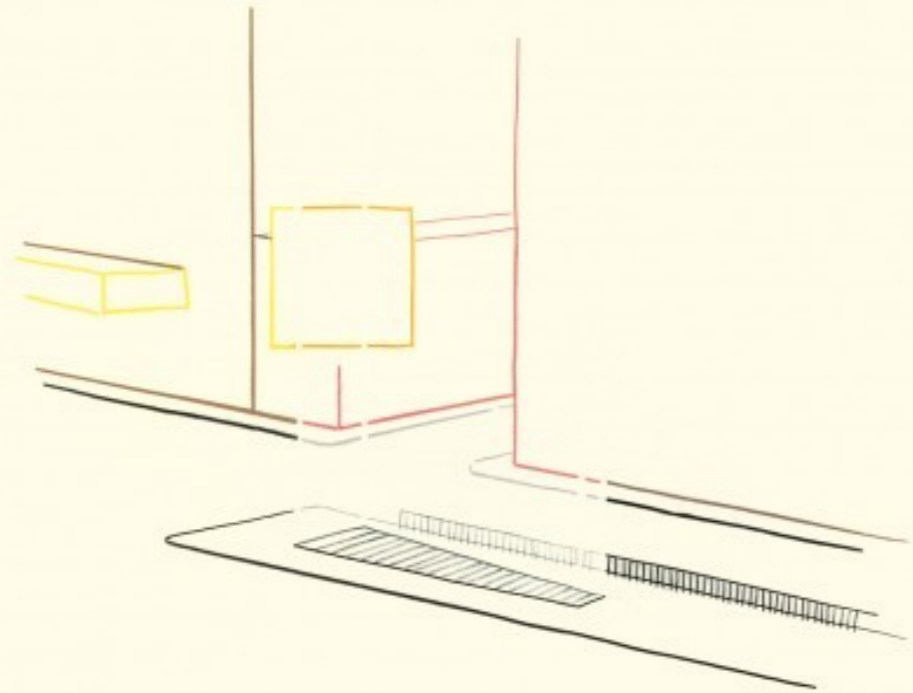
John Cage

**SILENT
LISTEN**

LA MUSIQUE DU DEHORS LISTEN



Neuhaus-times-square-drawing, 1976



TIMES SQUARE

THE WORK IS LOCATED ON A PEDESTRIAN ISLAND: A TRIANGLE BORN BY THE INTERSECTION OF BROADWAY AND SEVENTH AVENUE, BETWEEN FORTY-SIXTH AND FORTY-FIFTH STREETS, IN NEW YORK CITY'S TIMES SQUARE.

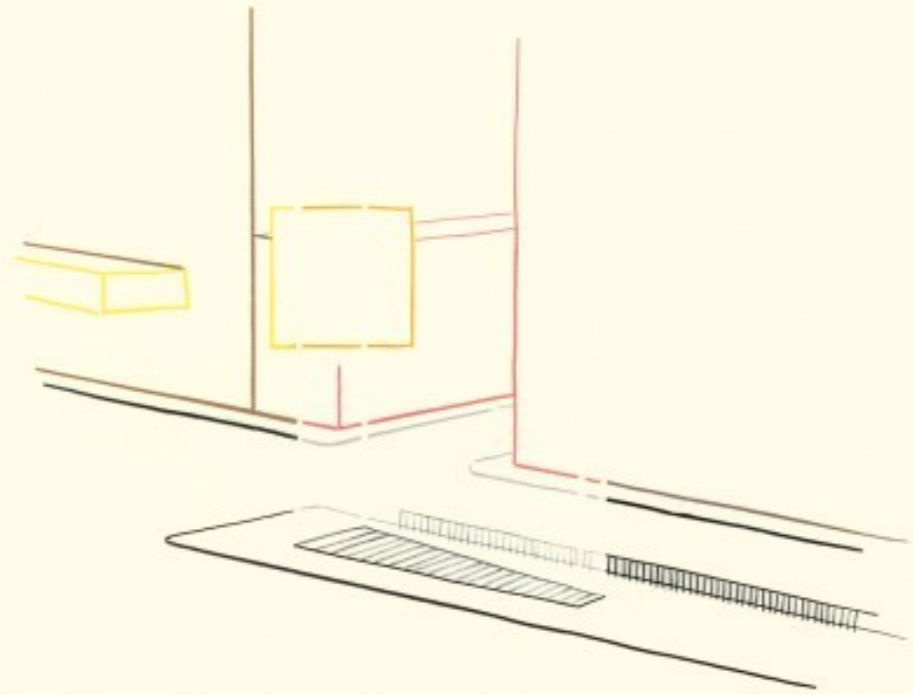
THE AUDIAL AND VISUAL ENVIRONMENT IS RICH AND COMPLEX. IT INCLUDES LARGE BILLBOARDS, MOVING NEON SIGNS, OFFICE BUILDINGS, HOTELS, THEATERS, BOARD CENTERS AND ELECTRONIC GAME EMPORIUMS. ITS POPULATION IS EQUALLY DIVERSE, INCLUDING TOURISTS, THEATREGOERS, COMMUTERS, Pimps, SHOPPERS, HICKSTERS AND OFFICE WORKERS. MOST PEOPLE ARE IN MOTION, PASSING THROUGH THE SQUARE. THE ISLAND, AS IT IS THE JUNCTION OF SEVERAL OF THE SQUARE'S PATHWAYS, IS SOMETIMES CROSSED BY A THOUSAND OR MORE PEOPLE IN AN HOUR.

THE WORK IS AN INVISIBLE UNMARKED BLOCK OF SOUND ON THE NORTH END OF THE ISLAND. ITS SONORITY, A RICH HARMONIC SOUND TEXTURE RESEMBLING THE OUTER RING OF LARGE BELLS, IS AN IMPOSSIBILITY WITHIN ITS CONTEXT. MANY WHO PASS THROUGH IT, HOWEVER, CAN DENY IT AS AN UNUSUAL MACHINERY SOUND FROM BELOW GROUND.

FOR THOSE WHO FIND AND ACCEPT THE SOUND'S IMPOSSIBILITY THOUGH, THE ISLAND BECOMES A DIFFERENT PLACE, SEPARATE, BUT INCLUDING ITS SURROUNDINGS. THESE PEOPLE, HAVING NO WAY OF KNOWING THAT IT HAS BEEN DELIBERATELY MADE, USUALLY CLAIM THE WORK AS A PLACE OF THEIR OWN DISCOVERING.

MAX NEUHAUS

Neuhaus-times-square-drawing, 1976



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MAX NEUHAUS



TME SQUARE connaît deux époques d'installation :
de 1977 à 1992 et de 2002 à maintenant



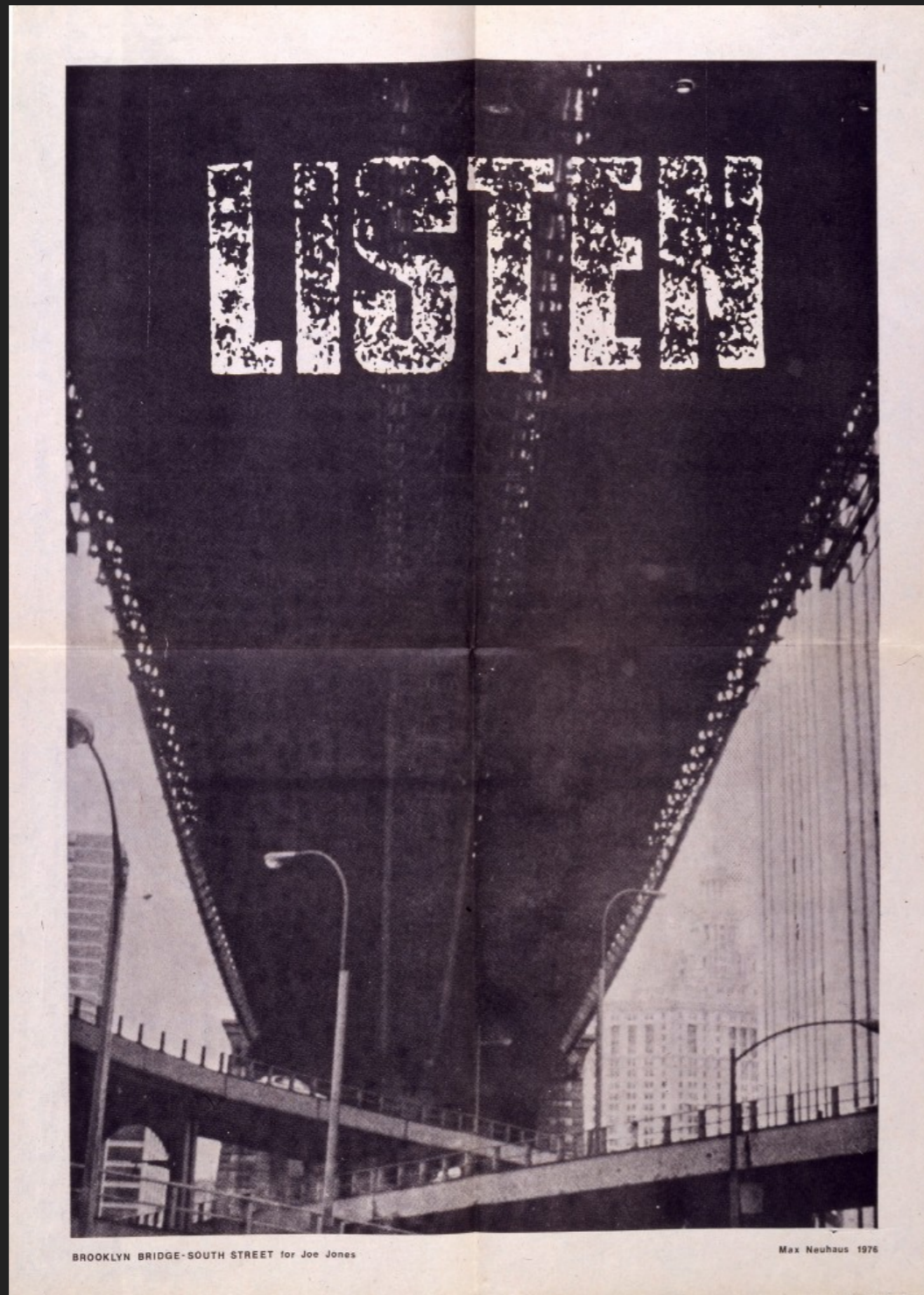
MAX NEUHAUS (1939–2009)



Max Neuhaus, *Water Whistle*, 1971

“ Russolo et Cage m’avaient manifestement inspiré par les sons non musicaux qu’ils introduisaient dans des salles de concert. Le fait de transformer les sons du quotidien en sons musicaux m’intéressais beaucoup, au point de vouloir sortir de la salle pour des écoutes extérieures, in situ, avec un public embarqué dans la ville.” (Max Neuhaus)

Max Neuhaus, Listen
Poster- Brooklyn Bridge - South Street, 1976



MAX NEUHAUS (1939-2009)

SOUNDWALKING