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Lecture on nothing john cage / robert wilson

As a tribute to John Cage and in the context of Europeras 1&#amp;2, Robert Wilson will give the Lecture on Nothing by John Cage one of the central texts of experimental literature of the twentieth century. Cage's lecture is composed exclusively according to musical criteria, and his theme is the lecture itself and its continuation. The pulse and pauses taken by the voice, the tempi and the sound of the language are in the foreground. This creates a free space of domination between text and silence, a language/music of sound and silence. Together with composer Arno Kraehahn and young Polish video artist Tomek Jeziorski, he will develop an acousticand visually inspiring approach to the text. Text by John Cage, played by Robert WilsonPremiered on August 22, 2012 at the Ruhrtriennale Festival, Jahrhunderthalle, Bochum, Germany Held in English.As a tribute to the revolutionary composer John Cage, Robert Wilson performs the Lecture on Cage's Nothing, one of the central texts of experimental literature of the twentieth century. Tuesday, October 15, 2013 at 8:00 pm at Royce Hall (concert and box office details) In a visual and acoustic tribute to revolutionary composer and philosopher John Cage, American filmmaker Robert Wilson performs Lecture on Nothing, one of the central texts of 20th-century experimental literature. I have nothing to say, and I'm saying it. And that's poetry. Cage wrote. Wilson's compelling theatrical adaptation of Lecture on Nothing is accompanied by music by composer Arno Kraehahn and visual elements by video artist Tomek Jeziorski. His creative structure and live performance of this seminal work extends it beyond a theatrical performance to become a deeply personal tribute to the life and influential work of an artist. One of the most significant filmmakers in American history, Robert Wilson is revered as a creator of outstanding original works, including einstein's 1976 opera on the beach with composer Philip Glass and choreographer Lucinda Childs, who arrives in Los Angeles for the first time in October, presented by LA Opera in collaboration with CAP UCLA. Wilson's work with major theaters and opera houses in the U.S. and Europe includes Parsifal, The Magic Flute, Madame Butterfly and more. He is also a well-realized artist whose drawings, mobile drawings and installations have been and galleries internationally. Melbourne Arts Centre, in partnership with Curator Sophia Brous, presents August 24, 2019 | Theatre This event has passed. Anders Beyer Travelogue, Shanghai Shanghai Grand Theater. The lights go out in the auditorium. The performance begins. Legendary director Robert Wilson is sitting in the middle of the stage, dressed in white. Several minutes go by, not a word from his mouth. Wilson opens the staged version of cage's renowned Lecture on Nothing with high silence. Suddenly, the theater icon breaks the silence and begins the lecture. We are presented with slow, intotoe sequences of thought that weaken when they seem to reach their point: Slowly, as the conversation continues, we're getting nowhere and that's a pleasure. He talks about how the actor has nothing to say, all the time saying exactly that: I have nothing to say and that's the point of my dictation. In the preface to the book Silence. Lectures and Writings by John Cage (1961), where Lecture on Nothing was first published, Cage writes about the world premiere in Manhattan in 1949. There, the composer himself gave the 40-minute lecture with seemingly endless repetitions that finally made an audience member, artist Jeanne Reynal, stand up and shout on the way out: John, I love you very much, but I can't take another minute!. Later that night there was a Q&#amp;A session on the performance. Regardless of the questions asked, Cage answered with one of the six predetermined answers, one of which was a reflection of my engagement in Zen. Edvard Grieg is also in it In the staged version of Lecture on Nothing, Robert Wilson puts the repetitive and musical prose into tableaux full of magic that only Wilson is able to create. Overall, he loves repetition. In Norway, we witnessed this from the last time the Berliner Ensemble visited the Bergen International Festival with a surprising performance based on Shakespeare's Sonnets, and we witnessed this in the EDDA presentation at The Norwegian Theatre. Some may also have experienced the groundbreaking opera Einstein on the Beach of 1976, created in collaboration with Philip Glass. As the lecture continues, I gradually get used to repetitive text patterns and ingive myself to the meditative atmosphere. I like a lecture based on a text that is at the same time charming and fun, besides provoking thoughts on a philosophical level. Cage talks about tradition, about the old music he's about to leave behind because of something radically different. Still, tradition is precisely what he loves, as does Arnold Schoenberg, another of the great innovators in the history of music. They both find their own voice, but in very different ways. Cage talks enthusiastically about Grieg's music in his we obviously found we found nice here in Norway: I realize that I started to like the octave. I accepted the largest and smallest thirds. Maybe, of all the breaks, I liked those thirds less. Through Grieg's music, I became passionately fond of the fifth. Or maybe you can call it puppy love, because the fifth didn't make me want to write music: it made me want to devote my life to playing Grieg's works. Art and life is there any meaning in Cage's lecture that can sometimes seem like sheer madness? Honestly, I don't know. There may be a number of meanings in the text, not least that it consists of reading it or experiencing the theatrical version. Neither Cage's text nor Wilson's theater creates a linear story; artists do not offer a coherent and logical narrative with beginning, middle and end. The public is left to make their own sense of madness. This contributes to stimulate curiosity, and makes it impossible to remain neutral to scenographic expression. As American critic Mark Swed writes about Cage's work: reducing everything to nothing you begin to understand that art is the experience of the moment, that all that matters is now. You can never own art. Robert Wilson in Lecture on Nothing, by John Cage, held at the Festival dei2Mondi, Spoleto, Italy, 2016. Photo: Lucie Jansch At one point in her talk, Cage writes that it's perfectly ok to sleep if you feel sleepy. What is a liberating comment; how many times were you not fought against drowsiness during a performance or concert? According to Cage, this is not necessarily something we should criticize. That's delicious and liberating. While Wilson is reading what Cage writes about being perfectly OK to take a nap during the performance, he gets up from his chair and walks to a small bed across the stage. He pulls the hood over himself, closes his eyes and seems to be asleep for a while. While he sleeps, we hear a recording of Cage's own reading of the text. Wilson imitates the text in the linguistic form of the theater, respecting the importance of the pause. This gives no immediate meaning –of course. In his talk, Cage writes: All I know about method is that when I'm not working sometimes I think I know something, but when I'm working, it's pretty clear that I don't know anything. Like I fell from the moon back to the theater. I decide to let my travelogue with my impressions and reflections move away a bit and introduce a secondary theme more closely linked to a reality that we are familiar with in Norway as well, and that includes repetitive occurrences while sitting in the auditorium as part of the audience. The Chinese woman in front of me picks up her cell phone and runs her own text messaging program. That's when I do something not at all in the spirit of Cage: I play the on the shoulder and ask him to hang up the phone. She looks at me with her mouth open, like I fell off the moon, and she keeps texting without being disturbed. It occurred to me that this lady is not the only one in the audience glued to a phone; there are hundreds. As a stranger, I choose a sensible and pragmatic approach: I lean back and dig deeper into my chair. I realize that the mobile flash symphony doesn't really matter, because the repetitions on stage let me in and out of the performance as I wish anyway. In the midst of this Chinese turmoil, I think of the debate in the Bergen newspapers about how to behave in the concert hall. Is it, for example, acceptable to bring a glass of wine to the Grieghallen concert hall or not? Influenced by Cage, Wilson and many Chinese around me, I find the answer: a glass of wine is perfectly good, as long as you show consideration for your audience colleagues. A time of broad mind But things were not better in the good old days, when the performances were predictable, when the audience showed good manners, and peace and order ruled in the auditorium? No. In the early 19th century, moving back and forth during the performances was the most natural thing in the world for the Italian public: they had a cigarette and drank a glass of wine. or several, while chatting constantly. Another example is the outdoor walking concerts that become indoor concerts in London in the late 1830s. Not to mention Lumby's concert hall in Tivoli, Copenhagen, where people were smoking, drinking and eating cake during the shows. Such were the circumstances throughout Europe during the second part of the 19th century, meaning that music was only part of the experience. Take composers like Rossini, Donizetti and Lumbye; they were all accustomed to the public engaging in activities other than listening. Only in recent times has the public been trained to sit in dead silence and look at the next person if he or she, like some reckless barbarian, should, for example, do such a thing as applaud ing between the movements of a symphony. Cage and Wilson's liberal opinions, curiosity and anti-authoritarian attitudes are appealing. The normally well-adjusted Chinese enjoyed the aesthetic-free zone in the theater and behaved like a 19th-century European audience. That adapted very well to Cage's lecture. We may have something to learn from China's uninhibited way of experiencing art – although it's not very popular in today's Western world to talk about decoration and refinement in connection with theatre and concert hall visits – how the idea of what is decoration and refinement has undergone major changes. In a refinement of more intellectual level was once about transcending oneself, about refining using its full potential – especially through the experience of art and dialogue with others about art. From this perspective, artistic performances were a very serious matter. Now we use art widely as entertainment. We consume more and more art and culture, but we perceive art and culture in an increasingly smaller way as something that reflects our common social and human conditions and, in essence, as something that, in essence, contributes to our contemplation of what our common reality has become, and why. Initially it may seem that Cage and Wilson are driving this prevailing development. But we soon discover that what they are really doing is stirring up thoughts and ideas about the role that art plays and should play in our society and civilization. LECTURE ON NOTHING John Cage (1912-1992), American composer. His music and philosophical poetry has had a major influence on the development of modern music since the 1940s. Cage's Lecture on Nothing was first printed in his first and most important publication Silence of 1961. It consists of aphorisms and Zen observations and what is almost an obsession with repetitions. Robert Wilson (1941), American stage director, set designer and visual artist. With his concept of period theater, Wilson is considered one of the greatest theater artists of the 20th century. The Norwegian version of this article was first published in Klassekampen newspaper on November 27, 2017.

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