

Wanting to Say Something About John

17.02. bis 06.05.2012 // täglich 10 bis 19 Uhr  
freiraum quartier21 INTERNATIONAL // MuseumsQuartier Wien

EINTRITT FREI

## VORWORT

*Wir feiern Geburtstag! 2012 wird das quartier21 10 Jahre alt. Wir läuten dieses Jubiläumsjahr mit einer Ausstellung zum 100. Geburtstag von John Cage ein. Warum passt Cage so gut ins Museums-Quartier Wien? Weil seine Vision eines Gleichklangs von Kunst und Leben täglich im Kulturareal zu spüren ist. Hier trifft Klangkunst auf DJ-Sounds, Street Art auf Egon Schiele, barocke Architektur auf modernes Design. Für Impulse von außen sorgen die Artists-in-Residence, die auch zum Ausstellungsprogramm beitragen. Mehr soll an dieser Stelle nicht verraten werden. Stille ist, so Cage, ein Zustand „frei von Intention“. Wenn Sie also ganz zufällig im freiraum quartier21 INTERNATIONAL vorbeikommen, sollte dieses „nicht-intentionale Ereignis“ ganz im Sinn von John Cage sein.*

*Wir freuen uns auf Ihren Besuch.*  
Christian Strasser  
Direktor MuseumsQuartier Wien

## FOREWORD

It's our birthday! In 2012, quartier21 is ten years old. We're ringing in the anniversary year with an exhibition celebrating the hundredth birthday of John Cage. Why does Cage fit so well with the Museums-Quartier Wien? Because his vision of the union of art and life can be felt everyday in the MQ culture complex. This is where sound art meets DJ sounds, street art meets Egon Schiele, and Baroque architecture meets modern design. The artists-in-residence bring inspiration from the outside and contribute to the exhibition program. We have lots in store for you this coming year. But this is all we'll reveal for now. Silence, said Cage, is a condition "free of intention." So if you happen to pass by freiraum quartier21 INTERNATIONAL by chance, see it as an "unintentional event" in the spirit of John Cage.

We look forward to your visit.  
Christian Strasser  
Director MuseumsQuartier Wien

**Organizers**  
quartier21/MuseumsQuartier Wien  
TONSPUR für einen öffentlichen raum  
Federal Ministry for European  
and International Affairs  
Slovak Institute in Vienna  
Embassy of the United States in Vienna

**Curators**  
Jozef Cseres and Georg Weckwerth

**Coordination**  
freiraum quartier21 INTERNATIONAL  
Elisabeth Hajek

**Links**  
<http://johncage.tonspur.at>  
[www.quartier21.at](http://www.quartier21.at)

## INTRODUCTION

### John Cage Influenced and Influential

*Cage has a certain charm* as well ...  
Roland Barthes in his autobiography

*Do you think you could give this speech without mentioning John Cage?*  
Alvin Lucier asking Robert Ashley to speak about Lucier's music at Wesleyan University

Few artists have had such a profound impact on the arts in recent decades as American musician, writer, and visual and intermedia artist John Cage (1912–1992). Moreover, his concepts of open work, indeterminism, transversality, plurality, and interdisciplinarity correspond with recent discourse in the humanities, helping it overcome its metaphysical orientation and establish more liberal interpretation strategies. Formerly trained as a visual artist and musician, and later inspired by Joyce and Duchamp, modern dance, oriental philosophy, and the thoughts of Meister Eckhart, Thoreau, Fuller, and McLuhan, Cage managed to incorporate all of these inspirational sources in his work in surprising contexts, creating postmodern intermedia and multimedia art par excellence at a time when postmodernism was still in its infancy.

How is it that the cocktail mixed from such a quantity of varied ingredients does not have a resulting consistency with a bizarre taste or odour? Well, the charm of Cage's personality as well as the essence of his mastery rest in his ability to connect seemingly un-connectable phenomena with a knack for correctly estimating their relative proportions. Furthermore, although he made risky connections he ensured a result by adopting irrationality in his mental world, a tried and tested method of Zen Buddhist practice: "My concern toward the irrational, and my belief that it is important to us in our lives, is akin to the use of the koan in Zen Buddhism. That is to say, we are so accustomed and so safe in the use of our observation of relationships and our rational faculties that in Buddhism it was long known that we needed to leap out of that, and the discipline by which they made that leap take place was asking a question that could not be answered rationally. Now they discovered that when the mind was able to change so that it was able to live not just in the rational world but wholly, and in a world including irrationality, that then one is, as they said, enlightened."<sup>1</sup> Cage was a master at asking the right questions. He asked them whole his life. He put them directly as well as in metaphors, verbally as well as in own works: "What can be analyzed in my work, or criticized, are the questions that I ask. But most of the critics don't trouble to find out what those questions were. And that would make the difference between one composition made with chance operations and another. That is, the principle underlying

the results of those chance operations is the questions. The things which should be criticized, if one wants to criticize, are the questions that are asked."<sup>2</sup> He addressed questions to himself, the *I-Ching*, his listeners, friends, or the social setting. To ask wisely was simply the essential part of his personality, eclectic philosophy and way of life. With a respect for tradition and a sense for experimentation, he continued to open new horizons and spaces and was instrumental in the conceptualization and intermedialization of the arts. "John opened up the door and I just opened the window a crack," Morton Feldman, in whom Cage found a disputing sparring partner par excellence, once stated.<sup>3</sup> Legendary *4'33"* was also just a big question posed in the right time and context (like Duchamp's ready-made forty years before it). It can be viewed as a *milieu* vibrating with many meanings, where the American sense for experiment meets European (compositional form and institutional presentation) and Oriental (Zen tolerance and empathy for environmental aspects of all processes and situations) traditions.

But Cage did not open the door merely to new (or, better said, to newly discovered) ideas; his main purpose in opening it was to allow commonplace sounds to enter into the hermetically closed realm of sacred tones through it. And though he did not succeed in depriving sounds of their semantic aspects and providing a representational immunity for them (by aleatorics and indeterminacy), he still achieved in equalizing sounds with tones, and in so doing in elevating them to a paramountly musical state. Cage always bore in mind the social dimension of organizing the sounds, activity to which he fully devoted himself, as he had promised his teacher Arnold Schoenberg. However orthodox and intense his enthusiasm for indeterministic composing was, he failed to eliminate his own subjective input from the creative act. Instead of the dreamt-of realm of natural indeterminism he paradoxically arrived to the institutional art world, a world of ideas and intentions. Nor did the phillistine Zen practice of proclaiming the failure to be intentional help him. On the contrary, his own failure forced him to extend the sphere of "divine influences" to which music had to be helpful according to oriental imaginations: "Composition is like writing a letter to a stranger. I don't hear things in my head, nor do I have inspiration. Nor is it right, as some people have said, that because I use chance operations my music is written not by me, but by God. I doubt whether God, say he existed, would take the trouble to write my music."<sup>4</sup> John Cage uttered these words in his seventies, and though he began lose his former "modernist" illusions about art as a tool of radical revolution, he never doubted in its ability to change the world: "It would be good if we could make our changes nonviolently. That's how changes in art take place. The reason why we know

we could have nonviolent social change is because we know we have nonviolent art change. We mustn't believe that you can only change by killing because you can also change by creating."<sup>5</sup> This assumption, based on a quasi-Christian vision of the inherent goodness of human beings, as well as his deep belief in progress finally brought him to the theory of nonviolence and also contributed to his profound conviction in the gradual ethical self-regulation of humankind and the significant role that science, technology, media and arts play in the further cultivation of mankind. Aside from the abovementioned oriental influences, the ethical aspects of Cage's social philosophy were also formed by the environmental and globalizing world views prevalent at the time: "Now in connection with the thought of Marshall McLuhan we know that we live in a period of the extension of the mind outside of us, in the sense that the wheel was an extension of the power that we have in our legs to move, so we now with our electronics have extended our central nervous system not only around the globe but out into space. This then gives us the responsibility to see enlightenment, not in terms of individual attainment, but in terms of social attainment, so that at that point we must say that the world as we now see it is intolerable."<sup>6</sup> But the social-critical feature of Cage's complex personality only seemingly opposes the deliberate involvement of a pragmatic subject and his ability to also accept and exploit adverse influences. One can see Cage's lifetime effort to achieve philanthropic-ecological synthesis behind his ambition to depolarize dichotomy "acceptable/non-acceptable". Many of his answers to the Proustian questions put him by Jacqueline Bossard in a questionnaire in 1970 prove this:

*"Où aimeriez-vous vivre?  
Where I am.  
Votre idéal de bonheur terrestre?  
The general presence of intelligence among human beings, and the nonobstruction of nature (ecology).  
Pour quelles fautes avez-vous le plus d'indulgence?  
My love of music."<sup>7</sup>*

His love of music is of course "pardonable"; it was certainly a major gain for humankind that he never succeeded in shaking this bad habit of his. It was he who opened "Pandora's music box" in a century that would be depressing and devastating without him, as Morton Feldman once stated. Having realized that "one need not fear about the future of music,"<sup>8</sup> because the sounds' existence is everlasting, was the hope left at the bottom of the box which absolved Cage of all of his "sins" that his natural curiosity had led him to commit in music.

The exhibition "Membra Disjecta for John Cage" is in a way an investigation of what is left of the Cage's legacy in the postmodern condition, when his ideas and acts are being

recycled without pathos, as they have always been here as a public source, and a natural, anonymous and legitimate strategy. The title "Membra Disjecta" refers to his famous method of treatment of various inspirational sources, as well as to the historical, aesthetic and media heterogeneity of the exhibited collection (*membra disjecta* or *disjecta membra* is Latin term for "scattered members", and is used to refer to surviving fragments of ancient pottery, manuscripts and other cultural objects). The subtitle "Wanting to Say Something About John" is meant as a paraphrase of Cage's commemorative visual homage to Marcel Duchamp. In 1969, Cage and several other artists were asked to contribute an idea in honour of Duchamp, who had died the previous year. Cage created a multiple consisting of two lithographs and eight Plexigrams, all printed with text generated at random with the help of the Chinese oracular book *I Ching* and presentable in random order, one behind the other in a special wooden frame. Finally he decided to title the work after the Jasper Johns' statement "I don't want to say anything about Marcel." The participating artists include several of Cage's collaborators and friends as well as younger artists who are inspired by his work. It consists of known works by renowned artists as well as pieces specially created for the project. The show is an ambitious undertaking juxtaposing a variety of media, with paintings, drawings, prints, collages, musical scores, texts, photographs, instructive pieces, sculptural objects, installations, videos, musical pieces and sound installations, which again corresponds with the versatile persona of Cage. The entire installation is divided into nine sections – *Silence, Happy New Ears!, Composition, Indeterminacy, Anarchy, Notations, Where Are We Eating? and What Are We Eating?, Where Are We Going? and What Are We Doing? and Writing through and Statements re* – titled after key books or essays by Cage. This was not our original intention as curators but a natural reaction to the contributions we received from the artists, a pragmatic need to sort and order the collected "membra disjecta" and to articulate the complex space of exhibition. In addition, the artists were asked to "say something about John," and their personal statements are assembled in a display that imitates Cage's original plexigram multiple.

In a special way, "Membra Disjecta for John Cage" tries to remind people of John Cage's significance and wide influence in the current "intolerable world," whose aggressive and greedy institutions turn every idea into a commodity without any reference to or respect for its author. Dear Alvin, we are sorry that we cannot do it "without mentioning John Cage."

**Acknowledgments**  
Our thanks go to the director of the MuseumsQuartier Wien and the entire

quartier21 team for all of their invaluable help, and especially to Elisabeth Hajek for her great enthusiasm and perfect co-ordination. We are grateful to all of our funding institutions, in particular to the Federal Ministry for Education, Art and Culture and the Cultural Office of the City of Vienna, as well as the national and international cooperation partners, lenders and galleries for their support and trust. Special thanks are due to Laura Kuhn, director of the John Cage Trust in New York, for her help in arranging the loan of *Not Wanting to Say Anything About Marcel* by John Cage: We are delighted to be able to show this work! Special thanks also go to Galerie výtvarného umění v Ostravě for publishing the exhibition catalogue. We are equally indebted to the Walther König bookshop (Andreas Wigand and team) for procuring books for the TONSPUR library with a special focus on literature by and on John Cage and the artists participating in the show. Last, but not least, our very sincere thanks go to all the artists for contributing their wonderful works and candid personal statements to make this long-planned tribute marking the centennial of one of the greatest figures in the world of the arts happen.

Jozef Cseres – Georg Weckwerth  
Curators

### References

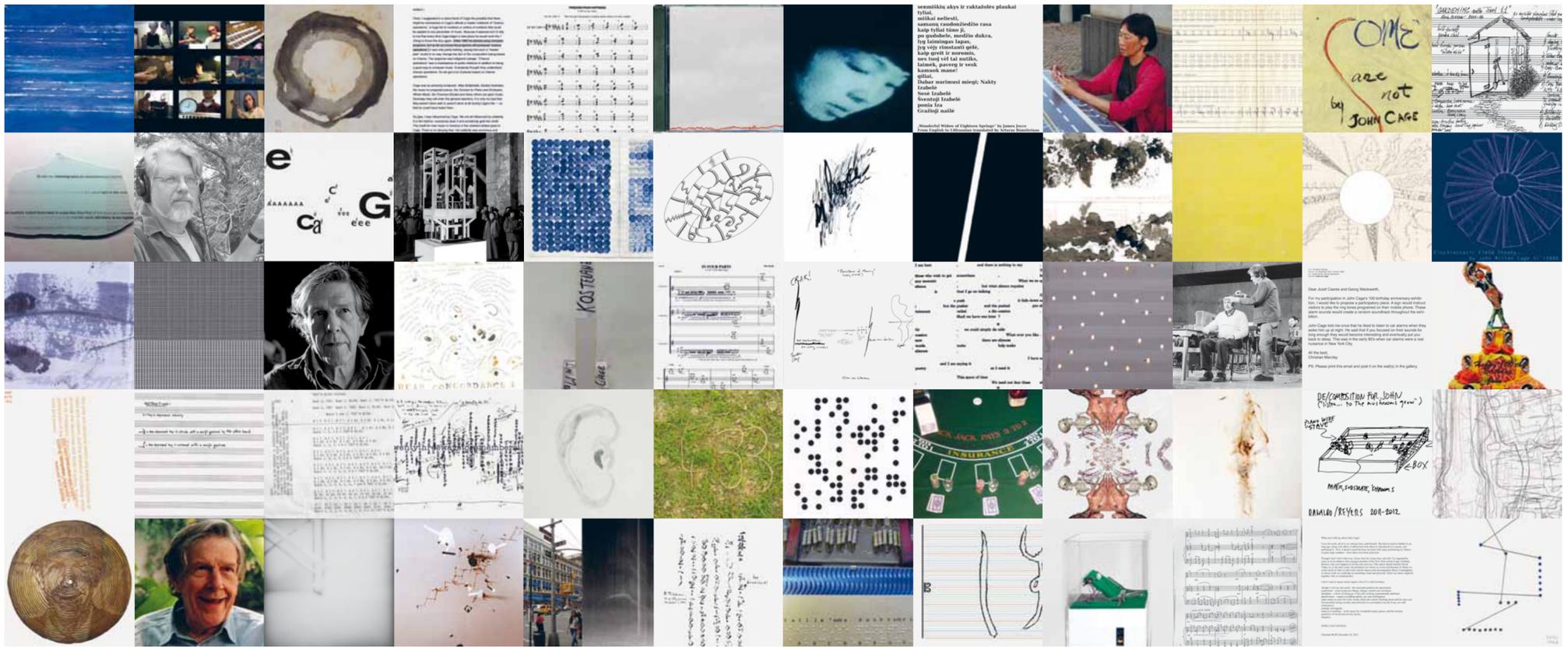
- 1 Richard Kostelanetz: *Conversing With Cage*. Omnibus Press, London/New York/Sydney 1989, p.267
- 2 Ibid., p.85
- 3 Peter Gena & Morton Feldman: *H. C. E. (Here Comes Everybody)*. In: Gena, P., Brent, J. & D. Gillespie (eds.), "A John Cage Reader in celebration of his 70th birthday," C. F. Peters Corporation, New York/London/Frankfurt 1982, p.57
- 4 Richard Kostelanetz: *Conversing With Cage*. Omnibus Press, London/New York/Sydney 1989, p.74
- 5 Ibid., p.263
- 6 Ibid., p.267–8
- 7 Ibid., p.285
- 8 John Cage: *Silence*. Wesleyan UP, Middletown, CT 1973, p.8

### Translations

Susan Schwarz [foreword]  
Jonathan Quinn [introduction]

# MEMBRA DISJECTA FOR JOHN CAGE

Wanting to Say Something About John



## ARTISTS

**Milan Adamčíak [SK]**  
\* 1946 in Ružomberok, Slovakia // lives and works in Podhorie, Slovakia // *Klangspuren I (Ad honorem John Cage)*, 2011, chance (chemical and physical) operations on tar paper

**Tyler Adams [US]**  
\* 1980 in Los Angeles // lives and works in Los Angeles // Fulbright-Artist-in-Residence at quartier21/MQ // *Performing Silence*, 2009, video

**Stephen Addiss [US]**  
\* 1935 in New York City // lives and works in Midlothian, Virginia // *ENSO (Zen circle)*, 2010, ink on smoked paper

**Robert Ashley [US]**  
\* 1930 in Ann Arbor, Michigan // lives and works in New York City // *The Influence of John Cage*, 2011, text

**Sam Ashley [US]**  
lives and works in Berlin // Artist-in-Residence at quartier21/MQ // *Freedom From Happiness*, 2003/2012, score with instructions and eight-channel sound work created for TONSPUR

**Conny Blom [SE]**  
\* 1974 in Helsingborg, Sweden // lives and works in Landskrona, Sweden // *4'33 Minutes of Stolen Silence*, 2005, conceptual sound work

**William Brovelli & Margaret Leng Tan [US]**  
\* 1967 in Worcester, Massachusetts // \* 1945 in Singapore // live and work in New York City // *MLT/VID 4'33"*, 2009, video installation

**Arturas Bumšteinas [LT]**  
\* 1982 in Vilnius, Lithuania // lives and works in Vilnius and Warsaw, Poland // *More Music for the Wonderful Widow*, 2011, song, mural text

**Christopher Chew & Margaret Leng Tan [US]**  
\* 1973 in Singapore // \* 1945 in Singapore // live and work in New York City // *Play Me, I'm Yours*, 2010, video, photograph, text

**Nicolas Collins [US]**  
\* 1954 in New York City // lives and works in Chicago // *Meeting John Cage*, 2011, text with score

**Philip Corner [US/IT]**  
\* 1933 in New York City // lives and works in Reggio Emilia, Italy // *Some Silences*, 2011, coloured marker on yellow handmade paper

**Alvin Curran [US/IT]**  
\* 1938 in Providence, Rhode Island // lives and works in Rome, Italy // *Gardening with John 1.1*, 2006, sound installation

**Arnold Dreyblatt [US/DE]**  
\* 1953 in New York City // lives and works in Berlin // *Writing Cage*, 2011, lenticular text wall object

**David Dunn [US]**  
\* 1953 in San Diego, California // lives and works in Santa Fe, Arizona // *Thresholds and Fragile States (September 11, 2011)*, 2011, audio recording

**Peter Graham [CZ]**  
\* 1952 in Brno, Czech Republic // lives and works in Adamov, Czech Republic // *Get Out of Whatever CAGE*, 1992, graphic score, letraset and ink on paper

**Sabine Groschup [AT]**  
\* 1959 in Innsbruck, Austria // lives and works in Vienna and Berlin // *(JC 100) #1*, 2006/2012, experimental documentary on the John-Cage-Organ-Art-Project Halberstadt (chance operation #1 by Jozef Cseres)

**Milan Grygar [CZ]**  
\* 1926 in Zvolen, Czech Republic // lives and works in Prague // *Blue Score*, 1972, graphic score

**Franz Hautzinger [AT]**  
\* 1963 in Seewinkel, Austria // lives and works in Vienna // *CAGE 17*, 1998, pen drawing

**Pierre Hébert [CA]**  
\* 1944 in Montréal, Québec // lives and works in Hemmingford, Canada // *Silence – Hommage à John Cage*, 2011, drawing on paper

**Gary Hill [US]**  
\* 1951 in Santa Monica, California // lives and works in Seattle, California // *Resolution*, 1979, video without sound

**Steven Holl [US]**  
\* 1947 in Bremerton, Washington // lives and works in New York City // *Drawing for Simmons Hall, MIT, Cambridge, MA*, 1999-2002, Iris print of watercolors

**Svetozár Ilavský [SK]**  
\* 1958 in Bratislava, Slovakia // lives and works in Cifer, Slovakia // *Per Cage*, 2008, combine painting on canvas

**Hilary Jeffery [UK/NL]**  
\* 1971 in Surbiton, Great Britain // lives and works in Berlin and Amsterdam // *Tibetan Tunnels*, 2006, pencil and ink on paper, sound recording

**GX Jupitter-Larsen [US]**  
\* 1959 in New York City // lives and works in Hollywood, California // *Cage About the Polywave*, 2011, print

**Ray Kass [US]**  
\* 1944 in Christiansburg, Virginia // lives and works in Christiansburg and New York City // Artist-in-Residence at quartier21/MQ // *For Merce Cunningham – a performance of John Cage's STEPS: A Composition For A Painting To Be Performed by Individuals and Groups, performed on July 27, 2009*, 2006, ink and watercolor on nylon fabric with score

**Hassan Khan [EG]**  
\* 1975 in London // lives and works in Cairo, Egypt // *I am not what I am*, 2009, silent animation

**Barbara Klemm [DE]**  
\* 1939 in Münster, Germany // lives and works in Frankfurt am Main, Germany // *John Cage, Darmstadt 1982*, 1982, analogue photograph

**Alison Knowles [US]**  
\* 1933 in New York City // lives and works in New York City // *Bean Concordance*, 2010, mixed media on paper

**Richard Kostelanetz [US]**  
\* 1940 in New York City // lives and works in Ridgewood, New Jersey // *In Memoriam of John Cage*, 1992, Plexiglas object marked with felt pen

**Petr Kotik [US/CZ]**  
\* 1942 in Prague // lives and works in New York City and Ostrava, Czech Republic // *In Four Parts (3, 6 & 11 for John Cage)*, 2009, musical composition with score

**Joan La Barbara [US]**  
\* 1947 in Philadelphia, Pennsylvania // lives and works in New York City // *Persistence of Memory*, 2011, working score sketch for musical composition

**Brandon LaBelle [US]**  
\* 1969 in Memphis, Tennessee // lives and works in Berlin // *Lecture on Nothing*, 2010, text with sound

**Alan Licht [US]**  
\* 1968 in New Jersey // lives and works in New York City // *C-A-G-E Spells Licht*, 2011, visual score involving light

**Alvin Lucier [US]**  
\* 1931 in Nashua, New Hampshire // lives and works in Middletown, Connecticut // *Music for Solo Performer*, 1965, photograph (1988)

**Christian Marclay [US/CH]**  
\* 1955, lives and works in New York City and London // *Calls for Cage*, 2011, instruction for participatory piece

**Benoît Maubrey [US/FR]**  
\* 1952 in Washington DC // lives and works in Baitz, Germany // *Speakers Cafe (for John Cage)*, 2012, sound installation

**Jeremy Millar [UK]**  
\* 1970 in Coventry, Great Britain // lives and works in Whitstable, Great Britain // *Ex Libris*, 2010, text installation

**Gordon Monahan [CA]**  
\* 1956 in Kingston, Ontario // lives and works in Meaford, Canada // *Five Silent Studies*, 1981, musical composition with score

**Charlie Morrow [US]**  
\* 1942 in Newark, New Jersey // lives and works in Helsinki, Finland and Barton, Vermont // *TootN Blink Chicago*, 1982, musical composition with score

**David Moss [US/DE]**  
\* 1949 in New York City // lives and works in Berlin // *1 Mossotic for JC*, 2011, printed and hand-written graphic plus sound work

**Morgan O'Hara [US]**  
\* 1941 in Los Angeles // lives and works in New York City // *questions from silence*, 2011, watercolor and graphite on watercolor paper

**Marian Palla [CZ]**  
\* 1953 in Košice, Slovakia // lives and works in Střelice, Czech Republic // *4'33"*, 2011, mixed media

**Paul Panhuysen [NL]**  
\* 1934 in Borgharen, The Netherlands // lives and works in Eindhoven, The Netherlands // *A Magic Square in Memory of John Cage*, 1992, print on paper

**Ben Patterson [US/DE]**  
\* 1934 in Pittsburgh, Pennsylvania // lives and works in Wiesbaden, Germany // Artist-in-Residence at quartier21/MQ // *Blackjack for Drinkers*, 2011, materials and rules for playing a game

**Michael Prime [UK]**  
\* 1962 in Paolo Alto, California // lives and works in County Cork, Ireland // *Agarikon*, 2011, video installation

**George Quasha [US]**  
\* 1942 in White Plains, New York // lives and works in Barntown, New York // *Axial Drawing for John Cage: Nos. 1*, 2011, work on paper with four colours in acrylic ink

**Lee Rinaldo & Zeger Reyers [US/NL]**  
\* 1956 in Glen Cove, New York // \* 1966 in Voorburg, The Netherlands // lives and works in New York City // lives and works in Den Haag, The Netherlands // *De/Composition for John (listen... to the mushrooms grow)*, 2011/12, project sketch for installation

**Keith Rowe [UK]**  
\* 1940 in Plymouth, Great Britain // lives and works in Vallet, France // *A drawing Between*, 2011, IRIS manipulated drawing/print

**Blahoslav Rozbořil [CZ]**  
\* 1959 in Rychnov nad Kněžnou, Czech Republic // lives and works in Brno, Czech Republic // *John Cage*, 1991, linocut

**Frank Scheffer [NL]**  
\* 1956 in Venlo, The Netherlands // lives and works in Amsterdam // *From Zero: a group of films*, 1995, documentary

**Jiří Šigut [CZ]**  
\* 1960 in Ostrava, Czech Republic // lives and works in Ostrava // *John Cage – Music for Marcel Duchamp*, 1987, photograph on bromine-silver photographic paper

**Jan Steklík [CZ]**  
\* 1938 in Ústí nad Orlicí, Czech Republic // lives and works in Ústí nad Orlicí // *Mushrooms for John Cage*, 2008-09, mixed media on cardboard

**Volker Straebel [DE]**  
\* 1969 in Berlin // lives and works in Berlin // *101 W 18th St. (Sound Observation #8)*, 2011/12, sound installation, five channel digital audio (binaural version)

**Richard Teitelbaum [US]**  
\* 1939 in New York City // lives and works in New York City // *Threshold Music for John Cage*, 1974, musical score

**The Lazy Anarchists [SK/HU/US/DE]**  
Jozef Cseres // \* 1961 in Nové Zámky, Slovakia // lives and works in Brno, Czech Republic  
Zsolt Kovács // \* 1969 in Révfülöp, Hungary // lives and works in Diósd, Hungary and Rambouillet, France  
Gen Ken Montgomery // \* 1957 in New York City // lives and works in New York City  
Ben Patterson // \* 1934 in Pittsburgh, Pennsylvania // lives and works in Wiesbaden, Germany  
Zsolt Sörös // \* 1969 in Budapest // lives and works in Budapest

**Yasunao Tone [JP/US]**  
\* 1935 in Tokyo // lives and works in New York City // *Ten Haikus of Basho*, 2006, calligraphic notation

**Kris Vleeschouwer [BE]**  
\* 1972 in Morselt, Belgium // lives and works in Antwerp, Belgium // *Beautiful Day*, 2006/2012, interactive installation

**Hong-Kai Wang [TW]**  
\* 1971 in Yunlin, Taiwan // lives and works in Brussels, Belgium and Taipei, Taiwan // Artist-in-Residence at quartier21/MQ // *Herbert Brün: a composer is that without which something would not have happened*, 2012, recorded performance, text

**Christian Wolff [US]**  
\* 1934 in Nice, France // lives and works in Hanover, New Hampshire and Royalton, Vermont // *JOHN CAGE NOTE(S)*, 2011, text, piece of music

**Gerlinde Wurth [AT]**  
\* 1933 in Vienna // lives and works in Vienna and Gloggnitz, Austria // *BACH CAGE*, 2011, indian ink and felt pen on paper

**John Cage [US]**  
\* 5. September 1912 in Los Angeles // † 12. August 1992 in New York City // *Not Wanting to Say Anything About Marcel*, 1969, silkscreen on eight Plexiglas panels with wooden base and two lithographs

**Credits**  
[Cover] John Cage, Frankfurt 1986 © photo Andreas Pohlmann // Milan Adamčíak [photo Miroslav Šimek] // Philip Corner [photo Mirek Švejda] // Alvin Curran [courtesy Zerynthia, Rome, commissioned for sonambiente berlin 2006] // David Dunn [photo Katrina Milne] // Sabine Groschup [courtesy John-Cage-Organ-Foundation, Halberstadt; photo Barbara Klemm] // Alvin Lucier [photographer unknown] // Christian Marclay [courtesy Paula Cooper Gallery, New York and White Cube, London] // Blahoslav Rozbořil [photo Mirek Švejda] // The Lazy Anarchists [photo Jozef Cseres] // Kris Vleeschouwer [courtesy Annie Gentils Gallery, Antwerp] // Gerlinde Wurth [courtesy Galerie Grita Insam, Vienna] // John Cage [courtesy John Cage Trust, New York and Margarete Roeder Gallery, New York]

The quartier21 team wishes to thank Christian Strasser, director MuseumsQuartier Wien  
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Laura Kuhn, director John Cage Trust  
Jozef Cseres and Georg Weckwerth, curators the participating artists

The "freiraum quartier21 INTERNATIONAL" series is organized in cooperation with the Federal Ministry for European and International Affairs and other national and international partners.

**Exhibition tour**  
*Membra Disjecta for John Cage. Wanting to Say Something About John* will be shown at the DOX Centre for Contemporary Art in Prague from June to August 2012, and later the year at Galerie výtvarného umění in Ostrava, Czech Republic, from December 2012 to March 2013.  
Further venues are in discussion.

**DATES**  
All events are free of charge.  
Further information can be found on <http://johncage.tonspur.at>

**Exhibition opening**  
February 16, 2012, 7pm  
In the presence of Laura Kuhn, director John Cage Trust, New York. Including the performance *I Saw A Documentary About Insects* by Sam Ashley, and a live surprise transmission by Ben Patterson.

**TONSPUR\_passage**  
TONSPUR 51: Sam Ashley  
*Freedom From Happiness*  
Feb 16 to May 5, 2012 [daily 10am to 8pm]  
Opening: Feb 16, 5pm  
Introduction: Volker Straebel [musicologist]

**Side program**  
Book launch, Lectures, Screenings, Exhibition, Performances, Workshop

**Feb 17, 2012, 7pm**  
Tomáš Vtípil: *Scattered Members* for male choir and electronics, 2012  
Electronics: Tomáš Vtípil; male choir: Láška opravdivá, Brno, Czech Republic  
Location: freiraum quartier21 INTERNATIONAL

**Feb 18, 2012**  
3pm: Guided tour with the curators  
Location: freiraum quartier21 INTERNATIONAL  
5pm: Presentation of the exhibition catalogue with Jozef Cseres and Georg Weckwerth, published by Galerie výtvarného umění v Ostravě  
5.30pm: Lecture Laura Kuhn, director John Cage Trust, New York  
Location: Walther König bookshop at MQ  
6.30pm: Lectures and screenings  
Ray Kass, School of Visual Arts, Virginia Tech; founder and director The Mountain Lake Workshop, Virginia  
Rainer O. Neugebauer, board of trustees John-Cage-Organ-Art-Project Halberstadt  
Screening of *(JC 100) #1*, a film by Sabine Groschup on John Cage's *ORGAN/ASLSP* in Halberstadt  
Location: Raum D / quartier21

**Feb 22, 2012, 6.30pm**  
Svetozár Ilavský *Die Inventur*  
Exhibition opening and musical performance dedicated to John Cage  
Feb 23 to Mar 26, 2012 [Mo-Th 9am-12.30pm, 1-5pm; Fr 9am-12.30pm, 1-3pm]  
Location: Slovak Institute in Vienna  
Wipplingerstrasse 24-26, 1010 Wien

**Feb 25, 2012, 2pm to 6pm**  
Children's Workshop *Cage and Kids* with Sabine Groschup.  
Playful children's variations on the *Mud Book. How to Make Pies and Cakes* by John Cage and Lois Long.  
Warning: "Mud pies are to make and to look at, not to eat!"  
Location: freiraum quartier21 INTERNATIONAL  
Info and registration: [office@mqw.at](mailto:office@mqw.at)

More events are planned.  
For additional dates please visit the website <http://johncage.tonspur.at>

**TONSPUR\_passage**  
Next opening: May 6, 2012, 5pm  
[www.tonspur.at](http://www.tonspur.at)

**Last day of exhibition**  
May 6, 2012  
Extended opening hours until 9pm.