

THE FUTURE OF **CAGE:CREDO**

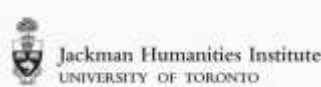
John 1912-1992-2012 Cage



25-28 OCTOBER 2012

CENTRE FOR DRAMA, THEATRE AND PERFORMANCE STUDIES

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Thank You

To the Centre for Drama, Theatre and Performance Studies, especially **Director Stephen Johnson, Luella Massey, Robert Moses and Paul Stoesser**; to the Faculty of Music, especially **Dean Donald McLean, Russell Hartenberger and Norbert Palej**; to the Jackman Humanities Institute, especially **Director Robert Gibbs**; to **Christof Migone**, Director/Curator of Blackwood Gallery (and title-giver to this conference), and to **David Schotzko**, percussionist and curator; to **Rick Sacks** and **Sandra Bell**, of Arraymusic, and **Gregory Oh, David Dacks** and the staff of the Music Gallery; and to our brilliant Student Team from the Drama Centre: **Jenn Cole, Matt Jones, Cassandra Silver, Steven Conway, Gina Brintnell, Nathaniel Bryan, Annie Crowley, Natalia Esling, Martin Julien, Christine Mazumdar and Peter VanWart**.

—*T. Nikki Cesare Schotzko, Conference Director*

The Future of Cage: Credo

The present methods of writing music [...] will be inadequate for the composer, who will be faced with the entire field of sound.

—John Cage, “The Future of Music: Credo,” 1937

In a 1965 interview with Michael Kirby and Richard Schechner, John Cage defined theatre as “something which engages both the eye and the ear.” Cage’s multifaceted interdisciplinary output—which includes, in addition to his music composition, prolific writing, visual art, and his perhaps lesser known theatre pieces—similarly engages both the eye and the ear, yielding a broader consideration of both theatre and music even as it necessitates a reconsideration of such disciplinary categorization for artists and audiences alike. Like his infamous ‘silent piece,’ 4’33”, which redefined the seemingly rational concepts of ‘silence’ and ‘music,’ Cage’s work as an artist and philosopher provides the brackets inside of which so much artistic practice has been and can be placed.

This interdisciplinary conference is both a celebration of John Cage, 100 years after his birth, and an opportunity to explore Cage’s influence on music, writing, performance, and critical scholarship. Fundamental to innovations in performance art, contemporary music, graphic notation, audience reception, and theories of social practice, Cage remains one of the most, if not the most, influential figures in twentieth- and twenty-first-century art and performance. Such a legacy necessarily resonates beyond any single artistic or historical trajectory, and *The Future of Cage: Credo* will explore not only Cage’s output, both artistic and philosophical, but its after-effects through a variety of fields, genres, and modes of presentation.

Just as the composer for whom, in 1937, present modes of writing music might have been inadequate, current modes of critical analysis and presentation may not be entirely adequate in a post-Cagean world. We offer here a chance to face the expansive ‘field of Cage’ and to explore the significance of his work and thought beyond discipline, beyond history, and beyond Cage himself.

Schedule in Brief

THURSDAY OCTOBER 25

- 4.00–5.30p** **Registration & Reception (Robert Gill Theatre Lobby)**
Performance: *Darren Copeland/NAISA*, Adaptive Use Performance of Udo Kasemets' composition *4'33" Fractals for two to four instruments*
- 5.30–7.00p** **Opening Performance & Remarks (Robert Gill Theatre)**
Performance: *Christof Migone*, *4 feet and 33 inches* (2009)
Opening: *T. Nikki Cesare Schotzko*, Assistant Professor, Centre for Drama, Theatre and Performance Studies;
Stephen Johnson, Director, Centre for Drama, Theatre and Performance Studies;
Stephen Rupp, Vice Dean, Faculty of Arts and Sciences
- 7.30–10.00p** **gamUT Ensemble (Faculty of Music, Walter Hall)**

FRIDAY OCTOBER 26

- 9.00–9.30a** **Registration and refreshments (Robert Gill Theatre Lobby)**
Installation: *Paul Walde*, *Interdeterminacy*
- 9.30–11.00a** **Panel 1-1: A/Political Engagement (Robert Gill Theatre)**
Moderator: *John Ricco*, University of Toronto
Speakers: *Peter Jaeger*, "John Cage, Nature, and Anarchist Politics";
David Cecchetto, "Listening to Communities in the Nonlinear Compositional Network of *Exurbia*";
G. Douglas Barrett, "At the Limits of Performing Cage: *4'33"* and the Art Activism of *Ultra-Red*"
- 11.00–11.15a** **Coffee break (Robert Gill Theatre Lobby)**
Performance: *Aliza Shvarts*, *Endure with me*
- 11.15a–1.05p** **Panel 1-2: Inter-sensory Exchange (Robert Gill Theatre)**
Moderator: *Michael Morse*, Trent University
Speakers: *Otto Muller*, "Lectures on Something: the Critical Pedagogy of John Cage";
Robert Bean, "(brushing information against information)";
Alexander Waterman, "Natura Morta and Imaginary Landscapes: The Page and the *Pagus* in Experimental Music"
- 1.05–2.15p** **Take-away lunch (Robert Gill Theatre Lobby)**
Performance: *Aliza Shvarts*, *Endure with me*

2.15–4.15p

Performance Panel 1-3: Reaching Out, Reaching Through (Studio Theatre)

Moderator:

Joseph Ferenbok, University of Toronto

Performers:

Antje Budde, Artaud's Cage;

Barbara Browning, I'm Trying to Reach You;

Didier Morelli, Dick Higgins Danger Music Number Seventeen

4.15–4.30p

Break

4.30–6.30p

Allen S. Weiss, Keynote Address (Studio Theatre)

Introduction:

Christof Migone, University of Toronto

Keynote:

Allen S. Weiss, "Ryōan-ji, Ryoanji, Where R = Ryoanji : On the

Limits of Representation"—with performances of

Ryoanji (1983/85): Alexander Waterman, cello, David

Schotzko, percussion; and *One*¹³ (1992): Alexander

Waterman, cello

6.30–8.00p

Dinner break

8.00–10.00p

Arraymusic (Gallery345)

SATURDAY OCTOBER 27

9.00–9.30a

Registration and refreshments (Robert Gill Theatre Lobby)

Installation:

Paul Walde, Interdeterminacy

9.30–11.00a

Panel 2-1: Theatre/Noise/Music (Robert Gill Theatre)

Moderator:

Lawrence Switzky, University of Toronto

Speakers:

You Nakai, "Cagean Theatre(s)";

Jacob Gallagher-Ross, "The Noise of Authenticity: John Cage, the Method, and the Future of Acting";

Matt Jones, "Performing Nothing: Cagean Silence in Merzbow's Noise"

11.00–11.15a

Coffee break (Robert Gill Theatre Lobby)

Performance:

Aliza Shvarts, Endure with me

11.15a–1.00p

Panel 2-2: Performative Utterances (Robert Gill Theatre)

Moderator:

Emily Beausoleil, Trent University

Speakers:

David Grubbs, "John Cage: Recording Artist";

Jenn Cole, "The Force of Stammering: Babel and the Destructive Gift of Prosody";

Jeremy Strachan, "'Music or not, it was fascinating':

Udo Kasemets and the Isaacs Gallery Mixed Media Concerts of 1965–1967"

1.00–2.35p

Take-away lunch (Robert Gill Theatre Lobby)

Performance:

Aliza Shvarts, Endure with me

2.35–4.15p **Performance Panel 2-3: Allusions and Illusions (Studio Theatre)**
 Moderator: *Bruce Barton, University of Toronto*
 Performers: *Helen Pridmore, John Cage’s Aria: A Performance; Joe Culpepper and Marcin Kedzior, Magic Sounds*

4.15–4.30p **Break**
4.30–6.30p **Pauline Oliveros, Keynote Address (Jackman Humanities Building, Room JHB 100a)**
 Introduction: *Linda Catlin Smith, composer*
 Keynote: *Pauline Oliveros, “Key Cage Notes”*

6.30–8.00p **Dinner break**
8.00–10.00p **Lecture on the Weather (The Music Gallery)**
10.00p–12.00a **Cocktail Reception (Sin and Redemption)**

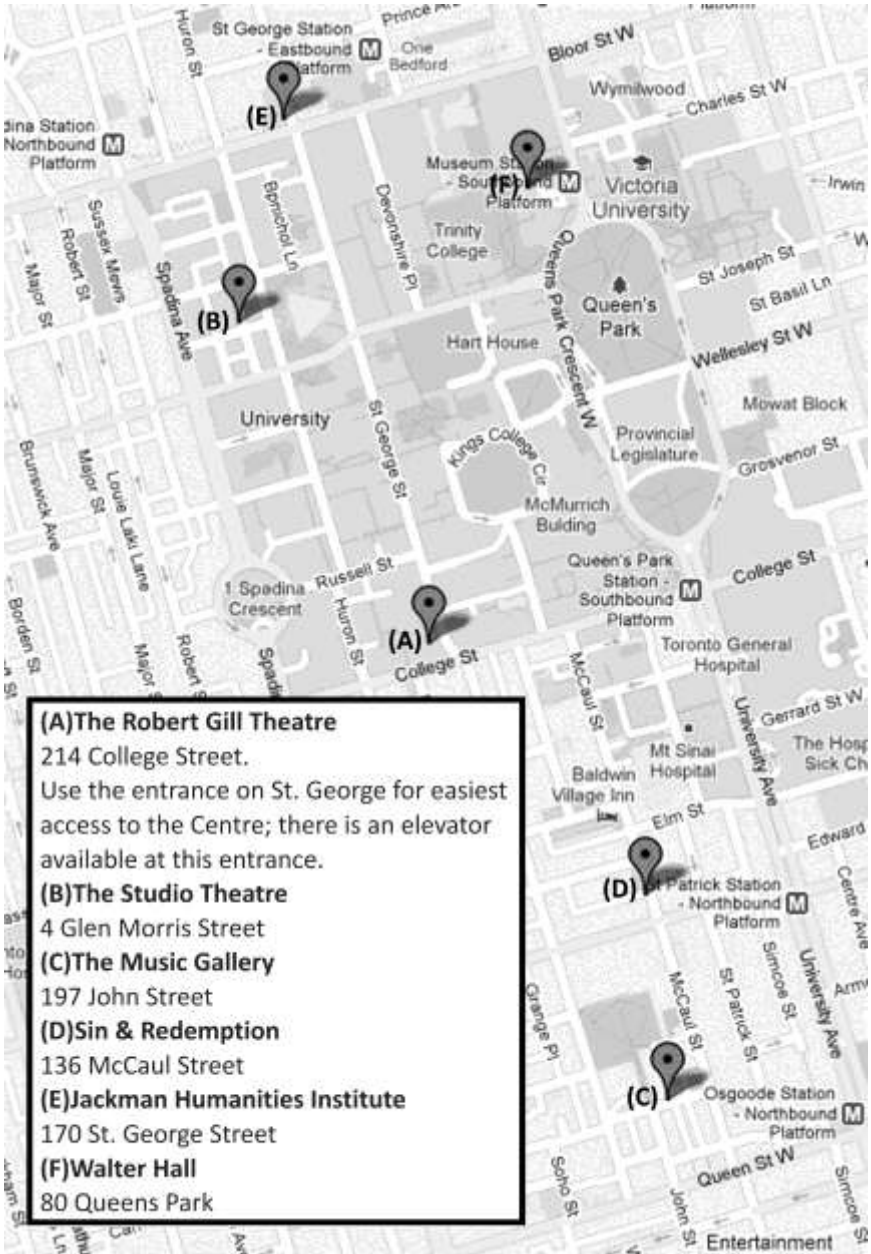
SUNDAY OCTOBER 28

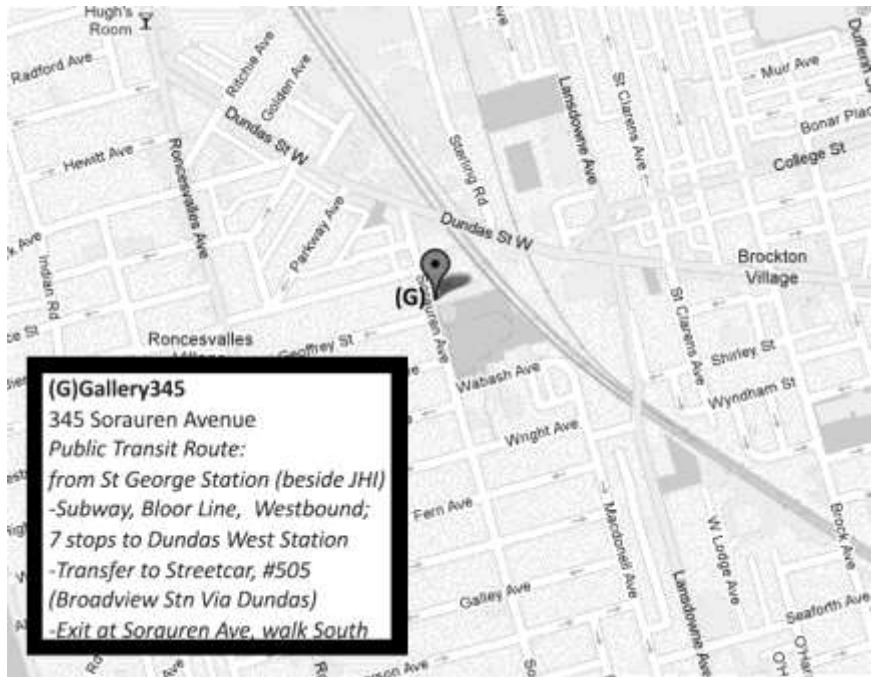
9.30–10.00a **Coffee (Robert Gill Theatre Lobby)**
10.00–10.45a **Eunsu Kang, Diana Garcia-Snyder and Donald Craig, The Shin’m Series: Interactive Space and Dance (Robert Gill Theatre)**

11.00a–1.00p **Installation Panel (Robert Gill Theatre) and Performative Brunch (Robert Gill Theatre Lobby)**
 Moderator: *Steph Bernston, University of Toronto*
 Speakers: *Darren Copeland/NAISA, Adaptive Use Performance of Udo Kasemets’ composition 4’33” Fractals for two to four instruments; Aliza Shvarts, Endure with me; Paul Walde, Interdeterminacy*

Brunch: *Alex McLean and Claire Gallant, Brunch (Un)Caged*
1.00–1.15p **Closing remarks (Robert Gill Theatre Lobby)**
 Closing: *T. Nikki Cesare Schotzko, University of Toronto*

Landscapes/Locations:





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Presenters & Performers

G. DOUGLAS BARRETT's work considers music as part of a critical arts practice in which performance and conceptuality figure as integral components. Drawing equally from the contemporary gallery arts and the performing arts traditions, he has exhibited, performed and published throughout North America and Europe. In 2009 he received a DAAD research grant to Berlin. Barrett has obtained advanced degrees from CalArts (MFA) and the SUNY at Buffalo (PhD).

ROBERT BEAN is an artist, writer and teacher living in Halifax, Nova Scotia. Born and raised in Saskatchewan, he moved to Nova Scotia in 1976 to pursue a career in contemporary art and education. He obtained a BFA from the Nova Scotia College of Art and Design (NSCAD University) in 1978, and an MA in Cultural Studies from the University of Leeds, England, in 1999. He is currently an Associate Professor at NSCAD University. Bean has exhibited his work in solo and group exhibitions in Canada, the United States, Europe, South America and New Zealand. Commissions include the Royal Architectural Institute of Canada and the Toronto Photographers Workshop (Gallery TPW). He has published articles on photography, art and culture, written catalogue essays and undertaken curatorial projects. Bean has served on peer review juries for the Canada Council for the Arts and has received grants and awards from the Canada Council for the Arts, the Ontario Arts Council and the Social Sciences and Humanities Research Council of Canada. Bean's work is in public and private collections, including the Nova Scotia Art Bank, the Canada Council Art Bank, the Art Gallery of Nova Scotia and the Canadian Museum of Contemporary Photography.

BARBARA BROWNING teaches in the Department of Performance Studies, Tisch School of the Arts, New York University. She is the author of two academic books (*Samba: Resistance in Motion* and *Infectious Rhythm: Metaphors of Contagion and the Spread of African Culture*), and three ficto-critical novels (*Who Is Mr. Waxman?*, an audionovel, and *The Correspondence Artist* and *I'm Trying to Reach You*). She also makes music and dance videos for YouTube.

ANTJE BUDE M.A., PhD (Humboldt-University Berlin) taught previously at Humboldt-University in Berlin and the Academy for Film and Television “Konrad Wolf” (HFF) in Potsdam-Babelsberg, Germany. From 1990 to 1991 and 1994 to 1995 she conducted research and artistic projects in Beijing, China (Central Academy of Drama and National Experimental Theatre Company), followed by several short study trips to P.R. China. Prof. Budde works both in the academic and the artistic field of performance studies. From 2005 to 2011, she was cross-appointed at UC Drama and the Centre for Comparative Literature. Since 2012, she is a full faculty member of the Centre for Drama, Theatre and Performance Studies and an affiliated faculty member of the Centre for Comparative Literature, Cinema Studies and the Joint Initiative in German and European Studies at the Munk Centre.

She published her first book in 2002: Antje Budde/ Joachim Fiebach (Ed.) *Herrschaft des Symbolischen. Bewegungsformen gesellschaftlicher Theatralität in EUROPA –ASIEN – AFRIKA* (The power/ruling of symbols. Processes of societal theatricality in Europe, Asia, Africa; Vistas Verlag, Berlin, 2002). This book was followed by her recent publication: *Theater und Experiment in der VR China. Kulturhistorische Bedingungen, Begriff, Geschichte, Institution und Praxis* (Theatre and Experiment in P.R. China. Socio-Cultural conditions, concept, history, institution and practice; VDM Verlag Dr. Müller. 2008. 780 p.).

DAVID CECCHETTO is Assistant Professor of New Media (History and Criticism) in the Faculty of Liberal Arts & Sciences at OCAD University. David has published articles in *Theory, Culture and Society*, *Mosaic: a Journal for the Interdisciplinary Study of Literature* and *Radical Musicology*. He has also authored a chapter in *Transdisciplinary Digital Art: Sound, Vision, and the New Screen* (Springer, 2008), coedited *Collision: Interarts Practice and Research* (CSP, 2009), and has a monograph titled *Humanesis: Sound, Discourse and Technological Posthumanism* forthcoming on the Posthumanities series of the University of Minnesota Press. As an artist working with sound, David’s work has been presented in Canada, the United States, the United Kingdom, Mexico and Russia.

JENN COLE is a PhD candidate at the University of Toronto's Centre for Drama, Theatre and Performance Studies. She is a visual artist, contemporary dancer and choreographer. She revels in collaborative and site-specific work, especially with musicians and sculptors new to dance. Her academic interests lie in inarticulacy and the force of stammering, as well as in 19th-century cultural history and the performances of hysteria at the Salpêtrière.

DARREN COPELAND is a soundscape composer, radio artist, sound designer and concert producer. He has studied electroacoustic composition under Barry Truax (Simon Fraser University) and Dr. Jonty Harrison (University of Birmingham). His concert works have received mentions in competitions (Vancouver New Music, Luigi Russolo, Hungarian Radio, La Muse en Circuit and Phonurgia Nova) and appeared on compilation CD releases (Storm of Drones, Radius #3, DISContact I & II, Lieu – Non Lieu and Soundscape Vancouver). *Rendu Visible*, a CD devoted to his work, is available on the empreintes DIGITALes label.

In addition to composing, he has written articles about listening and environmental sounds for *Electronic Cottage*, *Musicworks*, *Contact! (CEC)*, *Soundscape: Journal of Acoustic Ecology*, and *The Journal for Electroacoustic Music* (Sonic Arts Network) as well as CD, concert and book reviews for *Musicworks*, *the Whole Note*, and *Soundscape: The Journal of Acoustic Ecology*. As a producer and administrator, fond memories lie with *Wireless Graffiti*, a live-to-air radio extravaganza in 1993 co-produced by Rumble Theatre and Vancouver Pro Musica. After active histories with Vancouver Pro Musica, the Standing Wave Ensemble, and the Communauté électroacoustique Canadienne/Canadian Electroacoustic Community (CEC) from 1990 to 1996, he now serves on the board of the Canadian Association for Sound Ecology (CASE) and is the Artistic Director for New Adventures in Sound Art.

JOE CULPEPPER is a PhD candidate in Comparative Literature at the University of Toronto. His dissertation is titled "Reception and Adaptation: Magic Tricks, Mysteries, Con Games". His latest article "Births, Deaths, and Reincarnations of Reception Theory" appears in *Frame* 24.1 (May 2011). His most recent magic performance "Exits and

Entrances” took place at New Gendai Workstation in Toronto (November 2011).

JACOB GALLAGHER-ROSS is a doctoral candidate in the dramaturgy and dramatic criticism department at the Yale School of Drama. An associate editor of *Theater*, his essays have appeared in *TDR*, *PAJ*, *TheatreForum*, *Theater* and *Canadian Theatre Review*. He is a guest co-editor of “Digital Dramaturgies,” *Theater’s* special issue on theater and new media. He is a regular contributor to the *Village Voice’s* theater section, and works as a dramaturg at the Stratford Shakespeare Festival.

CLAIRE GALLANT is from Halifax, Nova Scotia. As a musician and chef she is interested in the intersection between performance and food. A cellist since the age of eight, she received a BMus from Wilfred Laurier University in 2003 and an MMus in Cello Performance from the Royal Northern College of Music in Manchester in 2004. Subsequently, as a freelance cellist, she has been drawn to classical and popular repertoire. Her group, The String Quartet Collective, was Young Quartet in Residence at the 2007 Scotia Festival of Music. She has also performed with bands and solo musicians, including The Heavy Blinkers, Anne Murray, Matt Mays, hey rosetta! and Kanye West.

As a chef, Claire apprenticed under Eric Tucker at the renowned Millennium Restaurant in San Francisco. She has run her own catering company and published a vegan cookbook. In Toronto she worked at Fressen Restaurant as well as being a stagiaire at Colborne Lane. Most recently she worked under Chef Dennis Johnston at FID Resto, a critically lauded locavore restaurant in Halifax.

DAVID GRUBBS is Associate Professor in the Conservatory of Music at Brooklyn College, CUNY, has released 11 solo albums and appeared on more than 150 commercially-released recordings. He is known for his cross-disciplinary collaborations with writers such as Susan Howe and Rick Moody, and with visual artists such as Anthony McCall, Angela Bulloch and Stephen Prina. His work has been presented at the Solomon R. Guggenheim Museum, MoMA, the Tate Modern, and the Centre Pompidou. Grubbs is currently completing the book *Records Ruin the*

Landscape: John Cage, The Sixties, and Sound Recording for Duke University Press.

PETER JAEGER is a Reader in the Department of English and Creative Writing at Roehampton University in London. He is the author of six books, including *ABC of Reading TRG: Steve McCaffery, bpNichol and the Toronto Research Group* (2000), *Prop* (2007), and *The Persons* (2011). His next book, a critical monograph on the interface of Buddhist philosophy and ecological concerns in the work of John Cage, is set to be published by Continuum Press next year.

MATT JONES is a writer, dramaturg and doctoral student at the Centre for Drama, Theatre and Performance Studies at the University of Toronto. He holds a BA and an MA in English literature from Concordia University in Montreal. His research concerns problems of theatrical representation of the War on Terror and his latest play, *Death Clowns in Guantanamo Bay*, will be staged at the Drama Centre in March 2013.

EUNSU KANG is an international media artist from Korea. She and her collaborators, Diana Garcia-Snyder and Donald Craig, create interactive spaces that embrace people, penetrating and transforming them using interactive video, spatialized sound, site-specific installation and performing art idioms. Kang earned her PhD in Digital Arts and Experimental Media at the University of Washington. Kang is currently an Assistant Professor of New Media at the University of Akron in Ohio, USA. Her team, an interdisciplinary group consisting of a media artist (Eunsu Kang), a choreographer/dancer (Diana Garcia-Snyder) and a software developer/composer (Donald Craig), seeks to know how we communicate with a space, how we connect into it, and how we and a space reshape each other.

MARCIN KEDZIOR is an experimental musician, dancer and artist who studied art and architecture in England, Italy and China. Kedzior has exhibited widely and has performed in dozens of shows setting up collective spatial experiments, most recently as part of AIM Toronto. He received a BFA from Queen's University and a MArch from the University of Toronto.

ALEX MCLEAN was born in Montreal and raised in Dartmouth, Nova Scotia. He is the director of Halifax's Zuppa Theatre Co., with whom he has cowritten and directed 11 original shows, most recently *Five Easy Steps (to the end of the world)*. Zuppa's shows have toured internationally and played at major festivals across Canada. He was also a founding member of Number Eleven Theatre, with whom he cocreated and performed *The Prague Visitor* and *Icaria* (1998–2006).

Alex's approach to theatre derives from his experience training with Double Edge Theatre, Primus Theatre and Philippe Gaulier. He has worked on projects with numerous theatres in Nova Scotia, and was a lead artist in the 2006 Moving Stage Lab, a project of the International Theatre Institute in Copenhagen. As a writer, he has published in *Canadian Theatre Review*, *Works*, *New Canadian Drama* and *New Canadian Realism(s)*. He has a BA from The University of King's College and an MA from the University of Toronto's Centre for Drama, Theatre and Performance Studies, where he is currently a PhD student.

CHRISTOF MIGONE is an artist, curator and writer. His work and research delves into language, voice, bodies, performance, intimacy, complicity and endurance. He coedited the book and CD *Writing Aloud: The Sonics of Language* (Los Angeles: Errant Bodies Press, 2001) and his writings have been published in *Aural Cultures*, *S:ON*, *Experimental Sound & Radio*, *Musicworks*, *Radio Rethink*, *Semiotext(e)*, *Angelaki*, *Esse*, *Inter*, *Performance Research*, etc. He obtained an MFA from NSCAD in 1996 and a PhD from the Department of Performance Studies at the Tisch School of the Arts of New York University in 2007. He has released seven solo audio CDs on various labels (Avatar, ND, Alien 8, Locust, Oral). He has curated a number of events: *Touch that Dial* (1990), *Radio Contortions* (1991), *Rappel* (1994), *Double Site* (1998), *stuttermouthface* (2002), *Disquiet* (2005), *START* (2007), *STOP* (2008) and *Should I Stay or Should I Go* (Nuit Blanche 2010 - Zone C), and 11 others for the Blackwood Gallery. He has performed at Beyond Music Sound Festival (Los Angeles), kaaistudios (Brussels), Resonance FM (London), Nouvelles Scènes (Dijon), On the Air (Innsbruck), Ménagerie de Verre (Paris), Experimental Intermedia (NYC), Méduse (Québec), Images Festival (Toronto), Send+Receive (Winnipeg), Kill Your Timid Notion (Dundee), Victoriaville Festival, Oboro, Casa del Popolo, Théâtre La Chapelle, etc.

Migone's installations have been exhibited at the Banff Center, Rotterdam Film Festival, Gallery 101, Art Lab, eyelevelgallery, Forest City Gallery, Studio 5 Beekman, Mercer Union, CCS Bard, Optica. He has collaborated with Lynda Gaudreau, Martin Tétreault, Tammy Forsythe, Alexandre St-Onge, Michel F. Côté, Gregory Whitehead, Set Fire To Flames and Fly Pan Am. A monograph on his work, *Christof Migone — Sound Voice Perform*, was published in 2005. In 2006, the Galerie de l'UQAM in Montreal presented a mid-career survey of his work accompanied by a catalog and a DVD entitled *Christof Migone — Trou*. He currently lives in Toronto and is a Lecturer in the Department of Visual Studies at the University of Toronto Mississauga and the Director/Curator of the Blackwood Gallery.

The focus of **DIDIER MORELLI**'s artistic practice lies in will-less acts of self-affirmation around space (public and private), duration, repetition, endurance, identity and 'otherness.' The body becomes the site for his exploration, while repetition, endurance and friction test the physical and emotional boundaries of his corporeal matter. Extending it beyond its natural capacity through irregular acts of unconventional gesture and exertion, Morelli pushes through painless strain, to ultimate failure. Working at the edges of discomfort and vulnerability, he continuously reevaluates the threshold of his body as it breaks down and rebuilds to become a site for change and exchange.

OTTO MULLER is a composer and educator, teaching music, aesthetics and interdisciplinary arts in the Individualized Studies program at Goddard College, an institution with a history of radical pedagogy. He received his PhD from the University at Buffalo (SUNY) and degrees in philosophy and music composition from Northwestern University. His music has been performed across the United States, Europe, and Israel by ensembles such as Duo Stump-Linshalm, Alea III, and the International Contemporary Ensemble.

YOU NAKAI is a PhD student in Musicology at New York University, where he researches, among other things, the electronic music of David Tudor. His relocation to NYC was funded by Fulbright. He also creates music performances as part of NO COLLECTIVE (<http://nocollective.com>). Recent works include *CONCERTOS*, a book

describing and prescribing a concert prepared and performed two years ago, in the form of a playscript (published from Ugly Duckling Presse). You also worked as a robot operator for the Trisha Brown Dance Company from 2006 to 2009.

Soprano **HELEN PRIDMORE** was born in England and grew up in Canada, where she began her musical studies. She obtained her BMus in Voice from the University of Saskatchewan and the MMus in Voice from the University of Toronto. She also holds the Licentiate Diploma in Piano from Trinity College of Music, UK. At the Eastman School of Music in Rochester, NY she earned the Doctor of Musical Arts degree, studying with Carol Webber, and she taught for both the Voice and Theory Departments. Helen Pridmore served on the Voice Faculties at the State University of New York (Fredonia) and at Nebraska Wesleyan University before joining the Music Department at Mount Allison.

Pridmore has performed across Canada and the US as both soloist and chamber musician. In concert she has performed works ranging from Handel's *Messiah* to Schoenberg's *Pierrot Lunaire*. With a special interest in new music, she has premiered and sung many works by Canadian and American composers, including Helen Hall, Martin Arnold, Jim O'Leary, Alcides Lanza, Emily Doolittle and many others. Upcoming engagements for 2012–13 include a guest appearance performing with renowned UK composer Michael Finnissy and Aventa Ensemble in Victoria, B.C., and a solo recital tour which will visit Edmonton, Calgary, Vancouver, Victoria and Seattle. Her first solo CD, *Janet*, has recently been released on the Canadian Music Centre's Centrediscs label.

In addition to her performing career, Pridmore also pursues research in extended vocal techniques and new music for voice. She has presented papers and recitals at conferences of the College Music Society, the Canadian University Music Society and the National Association of Teachers of Singing (NATS), and has had her work published in the *NATS Journal of Singing*.

ALIZA SHVARTS is a PhD candidate in Performance Studies at NYU, where she writes on figuration, failure and doom. Her artwork has been shown at the Slought Foundation in Philadelphia, at the LOOP International Film Festival in Barcelona and at the Tate Modern in London. She currently edits *Ampersand*, the experimental section of the feminist theory journal *Women & Performance*.

JEREMY STRACHAN is a PhD Candidate in Musicology at the University of Toronto. His research is focused on Udo Kasemets and the mobilization of experimental music in Toronto during the 1960s. Jeremy has published review essays in *Intersections*, *MLA Notes*, and the *Journal of American Folklore*. In 2011 he won the SOCAN/George Proctor Prize at the Canadian University Music Society annual conference. He performs frequently as a guitarist and reed player in and around Toronto.

PAUL WALDE is a multidisciplinary artist, musician and curator. Walde's eclectic body of work suggests unexpected interconnections between landscape, identity and technology and includes painting, photography, printmaking, sculpture, installation and audio. Recently his work was seen at Toronto's Music Gallery (2011) and at Open Ears Festival of Music and Sound in Kitchener, Ontario (2011).

Walde is a graduate of the University of Western Ontario (BFA) and New York University (MA). He is the winner of the Prescott Fund Award from the National Arts Club in New York City, and has recently received awards from the Canada Council for the Arts and the Ontario Arts Council. In addition to his studio practice, Walde is an active lecturer, curator, teacher and writer and has attended residencies at Pouch Cove, Newfoundland, and the Banff Centre for the Arts.

As the Artistic Director and visual arts curator of LOLA, the London Ontario Live Arts festival, Walde has presented projects by such international artists as Brian Eno (UK), blackhole factory (DE), Yoko Ono (US) and Paul D. Miller aka DJ Spooky (US). Often blurring the lines between producer and curator he has also presented the work of such Canadian artists as: Michael Snow, Kelly Mark, Dave Dymant, Gordon Monahan and Michelle Gay. Walde is also a founding member of Audio

Lodge, a Canadian experimental sound art collective and most recently took up a full-time teaching position at the University of Victoria in Victoria, BC.

ALEXANDER WATERMAN is a founding member of the Plus Minus Ensemble, based in Brussels and London, specializing in avant-garde and experimental music. In New York he performs with the Either/Or Ensemble. Alex has worked with musicians such as Robert Ashley, Richard Barrett, Helmut Lachenmann, Keith Rowe, Marina Rosenfeld, Anthony Coleman, Elliot Sharp, Ned Rothenberg, Gerry Hemingway, David Watson, Chris Mann, Alison Knowles, Thomas Meadowcroft and Michael Finnissy. He has performed as guest musician with numerous ensembles, including Trio Event (Berlin), Champs d'Action-Antwerp, Q-O2-Brussels, and Magpie Music and Dance Company. Waterman has made music for numerous European ballet and modern dance companies including Freiburg Ballett/Pretty Ugly, Scapino Ballet, Nederland Dans Theater III and others. In 2007 Alex curated two exhibitions in New York, one on experimental music and poetics: *Agapê* (June 2–July 28th, 2007) at Miguel Abreu Gallery; and the other on graphic notation, *Between Thought and Sound: Graphic Notation in Contemporary Music* (September 7–October 20, 2007) at The Kitchen in Chelsea. Publications for *Between Thought and Sound* and *Agape* are available.

Alex is presently working on his PhD in Musicology at NYU as well as writing a book about the composer Robert Ashley with the designer and writer Will Holder. Alex participated in Dexter Sinister's residency at the Armory for the 2008 Whitney Biennial writing a new work based upon Herman Melville's *Bartleby the Scrivener*. Alex Waterman and Beatrice Gibson's collectively written and scored film, *A Necessary Music*, narrated by Robert Ashley and with original music by Waterman, premiered at the Whitney Museum ISP show and won the Tiger Prize for Best Short Film at the Rotterdam Film Festival in 2008. Alex lectured and performed as part of the exhibition *The Possibility of Action* at the Museum of Contemporary Art in Barcelona in 2008, and was in residence at the ICA in May 2009 with his ensemble, in addition to performing solo works. He installed a permanent 12-speaker sound installation out in Napa Valley in July of 2009 at the residence of Norah

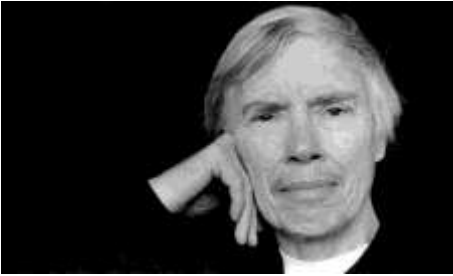
and Norman Stone, and is presently working on the sound track for a new film project by Cameron Gainer in Vieques, and launching his record label (D.S. al coda). His writings have been published by *Dot Dot Dot*, *Paregon*, *FoArm*, *Bomb* and *Artforum*.

Keynote Speakers



ALLEN S. WEISS is a writer, editor, translator, curator and playwright, and is the author and editor of 40 books in the fields of performance theory, landscape architecture, gastronomy, sound art and experimental theater, including *Phantasmic Radio* (Duke); *Breathless: Sound Recording, Disembodiment, and the Transformation of Lyrical Nostalgia* (Wesleyan); and *Varieties of Audio Mimesis: Musical Evocations of Landscape* (Errant Bodies). He directed *Theater of the Ears* (a

play for electronic marionette and the taped voice of Gregory Whitehead, based on the writings of Valère Novarina) and *Danse Macabre* (a marionette theater for the dolls of Michel Nedjar). He recently published his first novel, *Le Livre bouffon* (Le Seuil), and the gastronomic treatise, *Autobiographie dans un chou farci* (Mercure de France). He is now completing the second volume of his culinary autobiography, *Métaphysique de la miette*, as well as a book on Zen gardens, pottery and cuisine. He teaches in the Departments of Performance Studies and Cinema Studies at New York University.



PAULINE OLIVEROS is a senior figure in contemporary American music. Her career spans 50 years of boundary-dissolving music making. In the 1950s she was part of a circle of iconoclastic composers, artists, poets gathered together in San

Francisco. Recently awarded the 2012 John Cage award from the Foundation of Contemporary Arts, Oliveros is Distinguished Research Professor of Music at Rensselaer Polytechnic Institute, and Darius Milhaud Artist-in-Residence at Mills College. Oliveros has been as interested in finding new sounds as in finding new uses for old ones — her primary instrument is the accordion, an unexpected visitor perhaps to the musical cutting edge, but one which she approaches in much the same way that a Zen musician might approach the Japanese *shakuhachi*.

Pauline Oliveros' life as a composer, performer and humanitarian is about opening her own and others' sensibilities to the universe and facets of sounds. Since the 1960s she has influenced American music profoundly through her work with improvisation, meditation, electronic music, myth and ritual. She is the founder of the Deep Listening Institute, formerly the Pauline Oliveros Foundation. The concept comes from her childhood fascination with sounds and from her works in concert music with composition, improvisation and electroacoustics. Oliveros describes *Deep Listening* as a way of listening in every possible way to everything possible to hear no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, of one's own thoughts as well as musical sounds. "Deep Listening is my life practice," she explains, simply.

Full Schedule

THURSDAY, 25 OCTOBER

4.00–5.30p Registration & Reception (Robert Gill Theatre Lobby)

Site-specific Installation:

Darren Copeland/NAISA

Adaptive Use Performance of Udo Kasemets' composition 4'33" *Fractals for two to four instruments*

New Adventures in Sound Art (NAISA) performs Udo Kasemets' Cage-inspired work for young performers called 4'33" *Fractals for two to four variable instruments*. For this performance NAISA will take advantage of technological resources that were not available during John Cage's time and use performers not born until after Cage's lifetime. The performers for the piece will all be junior-aged children trained by New Adventures in Sound Art through its junior education programming. The instruments they will play will be laptops with webcams running the software Adaptive Use Musical Instruments (AUMI), developed by the Deep Listening Institute.

5.30–7.00p Opening Performance and Remarks (Robert Gill Theatre)

Performance:

Christof Migone

4 feet and 33 inches (2009)

Introductory Remarks:

T. Nikki Cesare Schotzko, Assistant Professor, Centre for Drama, Theatre, and Performance Studies;

Stephen Johnson, Director, Centre for Drama, Theatre, and Performance Studies;

Stephen Rupp, Vice Dean, Faculty of Arts and Sciences

7.30–10.00p gamUT Ensemble (Faculty of Music, Walter Hall)

FRIDAY, 26 OCTOBER

9.00–9.30a Registration and refreshments (Robert Gill Theatre Lobby)

Site-specific Installation:

Paul Walde

Interdeterminacy

Interdeterminacy is a graphic music score made of hundreds of mushroom spore prints collected about an hour north of Los Angeles, where Cage was born. Cage, who was an avid mushroom collector, often quipped that music and mushrooms have nothing to do with one another except for the fact that they appear next to each other in the dictionary. Over 18 feet in length, this work combines Cage's interest in mushrooms and music and is intended to be interpreted through a series of performances that would accompany the exhibition of the work.

9.30–11.00a Panel 1-1: A/Political Engagement (Robert Gill Theatre)

Moderator: *John Ricco*, University of Toronto

Peter Jaeger

"John Cage, Nature, and Anarchist Politics"

My paper will investigate John Cage's "nature" writing in relation to his support for political anarchism. I will begin by borrowing the term entropology from land artist and writer Robert Smithson, in order to describe Cage's writing as a formal practice engaged at the level of materials and processes, where entropy, transformation and decay are part of the work. After clarifying the entropological dimension of Cage's nature writing, I will discuss his work's engagement with non-violent social activism. His book *Anarchy* (1988), for example, uses the names of anarchist authors and quotations about social reform as source texts, and then subjects these sources to a series of computer-generated operations to produce highly fragmentary and disjunctive poems. Cage acknowledges in the introduction to *Anarchy* that his use of source materials does not make ordinary sense; the disjunctive character of this piece prompted Cage to call it "an anarchic text on anarchy." For

Cage, the non-organization of sounds and words functions as a sort of a microcosm of nature, as well as of social anarchy and personal liberty. However, in an interview with Joan Retallack conducted in 1992, the year of Cage's death and four years after the publication of *Anarchy*, he claimed that we may be able to address our individual experiences in the world of art, although we have more difficulty doing so in the "real world." I will conclude my paper by investigating the problematic relationship among Cage's anarchist philosophy, his entropological poetics, and his embrace of indeterminacy.

David Cecchetto

"Listening to Communities in the Nonlinear Compositional Network of *Exurbia*"

This presentation examines the theoretical implications of my web-based public installation *Exurbia*, staging it as a testing ground for certain network theories. *Exurbia* is a digital sound-editing program where users compose individual sound-works from a shared collection of sound samples. The program has three distinct features: firstly, the interface is primarily aural and 'real-time'; secondly, editing is 'destructive'; and thirdly, all changes on one user's computer impact every user's computer. Crucially, participants can listen to one another's work, but they are anonymous and participants cannot communicate with one another about the collective process. By thus maintaining a relatively conventional network relation between participants while also requiring them to act based on aural and musical experiences, the project desublimates the extent to which community itself is constructed by technologies of vision. In this, the work is a contemporary instantiation of the critique of vision that John Cage's work was so intimately involved in.

G. Douglas Barrett

"At the Limits of Performing Cage: *4'33*" and the Art Activism of *Ultra-Red*"

This paper frames Cage's famous silent piece *4'33*" as a socially engaged and politically activated artwork. His silent work is read less as a modernist 'end game' strategy in which social relevance and meaning

are erased—as corroborated by Kahn’s 1997 claim that Cage had failed to consider the “sociality of sounds”—than as a component of a more subtly elaborated political program. An example is taken from art/music and activist collective Ultra-red. Interrogating the relationship between the aesthetic and the political, they create unique performances of Cage’s 4’33” in which context becomes all-important. SILENT|LISTEN (2006) is a project consisting of an ongoing series of events in which invited statements on the AIDS epidemic are recorded and interspersed with performances of Cage’s 4’33”. Ultra-red’s project contextualizes 4’33” in light of the AIDS crisis, while conversely placing AIDS activism—historically employing the slogan “Silence = Death”—within the frame of Cage’s 4’33”.

11.00–11.15a Coffee Break (Robert Gill Theatre Lobby)

Site-specific Installation:

Aliza Shvarts

Endure with me

11.15a–1.05p Panel 1-2: Inter-sensory Exchange (Robert Gill Theatre)

Moderator: *Michael Morse*, Trent University

Otto Muller

“Lectures on Something: The Critical Pedagogy of John Cage”

This paper outlines the basic principles of Critical Pedagogy via Paulo Freire et al. and applies these principles to examine and contextualize Cage’s philosophical attitudes, as represented in his writings and interviews, and his teaching practices, as described by his students and colleagues. By approaching Cage’s pedagogy, not as an extension of performativity and personality, but as a cohesive set of transformative engagements, this study demonstrates 1.) that there is an implicit politics of empowerment in Cage’s use of dialogue and rejection of knowledge transfer, and 2.) that Cage’s praxis can be effectively employed by other teachers in the arts to invite creative practice as a mode of critique.

Robert Bean

“(brushing information against information)”

This paper explores the influential relationship that John Cage shared with Marshall McLuhan. Cage makes continuous reference to McLuhan’s ideas in his essays, interviews and mesostic writing. In particular, he frequently quotes McLuhan’s observation that in the electronic age, our primary occupation is information-gathering and “brushing information against information.” McLuhan anticipated the transition from anxiety to boredom in the cultural evolution of electronic media and information technology. Observing the shift from content to pattern as well as the non-linear destructuring of reception inherent to electronic technologies, McLuhan perceived an anaesthetic or numbing effect on the human senses. John Cage, attentive to McLuhan’s observations on media, endeavored to expand and accentuate human sensorial experience is his experimental approach to music, sound, performance and media technology. Through documents and scores, this presentation will reconsider Cage’s relation to the writing of McLuhan.

Alexander Waterman

“Natura Morta and Imaginary Landscapes: The Page and the *Pagus* in Experimental Music”

In 1961, Cornelius Cardew wrote, “A musical notation is a language which determines what you can say, what you want to say determines your language”. In that same year, Cage’s famous dictum (Silence; Lectures and Writings) that he had “nothing to say and was saying it” opened the way for another approach to the score as site for action. And yet another distinct turn was taken that year when Robert Ashley paved the way for composing a music that comes out of models of social relations and conversation, above that of the kinship of sonorities, when he asked Cage whether there might be another way to define music that would not have to include the word *sound*. I will refer to Cage’s discussions of music and politics as I look at his impact on musical and artistic production in the 1960s (ONCE Group, Zaj, Fluxus). His graphic scores, lectures and poetry will be placed in context with other examples of graphic and verbal scores (Ashley, Marchetti, Ferrer,

Cardew,) and I will explore how they (all) reimaged and emboldened a poetics of collaboration, improvisation, collective composition and celebration of shared spaces. Graphic scores and verbal notation were, and are, a catalyst for social bodies to sound and re-sound together. How does experimental music, after Cage, establish new forms in which to perform and act collectively in the present moment?

1.05–2.15p Take-away Lunch (Robert Gill Theatre Lobby)

Site-specific Installation:

Aliza Shvarts

Endure with me

2.15–4.15p Performance Panel 1-3: Reaching Out, Reaching Through (Studio Theatre)

Moderator: *Joseph Ferenbok*, University of Toronto

Antje Budde

Artaud's Cage

This performance piece is meant to be a speculative investigation of the relationship between the modern scream and the postmodern silence. Is silence another form of scream? Is the silent scream a form of silence? Where do Artaud and Cage meet in their creative failure of communication? Is failure a form of successful communication? Did Cage rise the (postmodern) level of (modern) cruelty in performance and how would Artaud respond to that? I will, for the first time, use motion tracking technology and hence the project is an experimental exploration of both Artaud/Cage and this technology.

Barbara Browning

I'm Trying to Reach You

I'm Trying to Reach You is a murder mystery in which no one is murdered, narrated by a slightly paranoid dance scholar in the summer of 2009, the summer of Merce Cunningham's demise. The novel was written in tandem with a series of dance videos produced and broadcast, ostensibly, by one of the characters. The section of the novel I will read from is a meditation on the nature of partnership – between

lovers, collaborators, music and dance – and, implicitly, fiction and dance. I will read an excerpt from the novel, while silently screening 20 minutes of the videos, which also explore partnering. Partnering was, of course, a primary concern of both Cunningham and Cage. The premise of this presentation is that the choreographic impulse to explore new ways of partnering was (is) always inextricably tied to explorations of new ways to partner in cross-genre collaboration and in life.

Didier Morelli

Dick Higgins Danger Music Number Seventeen

Scream! Scream! Scream! Scream! Scream! Scream!

– May 1962

The performance revisits the score of *Danger Music Number Seventeen* (1962), originally created and performed by Dick Higgins. The performer dressed in suit and tie enters a dimly lit space with a bucket emitting a fluorescent glow. He submerges his head in the water-filled bucket while screaming. Rising for air in between each scream, he constructs a soundscape that exposes the division of space within the performance. In between sequences of six, the performer picks the bucket up and moves in the space – relocating and repeating the action for a total of 20 minutes. Many questions begin to arise as the performance unfolds, transforming the space into a charged laboratory for exploration: Where does the body start and where does it end? Does the scream take place in a different performative plane (i.e. the water)? How do the bodily sound waves translate into waves of water – only to then become waves of sound that are discernable to the audience?

4.15–4.30p Break

4.30–6.30p Keynote Address (Studio Theatre)

Allen S. Weiss

“Ryōan-ji, *Ryoanji*, Where *R* = *Ryoanji* : On the Limits of Representation”

Introduction:

Christof Migone, University of Toronto

Performances:

*John Cage, Ryoanji (1983/85) and One*¹³ (1992)

featuring

Alexander Waterman, cello

David Schotzko, percussion

6.30–8.00p Dinner Break

8.00–10.00p Arraymusic (Gallery345)

SATURDAY, 26 OCTOBER

9.00–9.30a Registration and refreshments (Robert Gill Theatre Lobby)

Site-specific Installation:

Paul Walde

Interdeterminacy

9.30–11.00a Panel 2-1: Theatre/Noise/Music Robert Gill Theatre

Moderator: *Lawrence Switzky, University of Toronto*

You Nakai

“Cagean Theatre(s)”

The term ‘theatre’ appeared for the first time in John Cage’s writings around 1954. In 1957, it remained a pending claim: “Where do we go from here? Towards theatre.” Another eight years later, Cage was ready to look back, citing *Water Music* (1952) as his first theatrical work. This retroactive construction of genealogy nevertheless prompts several questions: If *Water Music* had commenced the lineage of theatrical works, why was ‘theatre’ still described as an unattained goal five years later? And why, on the other hand, do theatrical works seem suddenly to proliferate towards the end of 1950s? Led by these queries, this paper sees a confluence of three different significances behind the apparent singularity of Cagean theatre. Through a detailed examination of these different types of theatres within Cage’s work and discourse, a distinct perspective from which to reassess his impact upon the various performative practices of the succeeding generations will be articulated.

Jacob Gallagher-Ross

“The Noise of Authenticity: John Cage, the Method, and the Future of Acting”

John Cage’s ideas were, of course, germinal for the American theatrical avant-garde. But I argue that Cage’s early writings also predicted another, earlier, theatrical and filmic movement: Method Acting. The arch-formalist Cage and the arch-essentialist emotional archaeologists of the Method might seem to have little in common. However, I suggest that Cage’s paradigmatic re-valuing of “noise” and “music” actually prefigures Method acting’s re-evaluation of the difference between sound and sense in theatrical and filmic performance—aided, of course, by film’s perfect visual and aural recall. As Walter Benjamin famously observed, film makes surgical incursions into reality, revealing the “unconscious” aspects of everyday speech and behavior—stuttering half-movements, unmindful gestures, placeholder demi-words like “um” and “uh.” These aspects became the hallmarks of authenticity in Method acting. But although these inarticulate flourishes were the visible hallmarks of the Method’s process of digging through the self for buried, true experiences, these bodily signifiers only really became visible, reproducible, through filmic recording. By reading some key scenes from Marlon Brando’s iconic performance in the film version of *A Streetcar Named Desire*, I will suggest the ways in which this paragon of the Method makes use of recording to shift emphasis from the “music” of Williams’ lines to the “noise” of Brando’s mumbled, chewed-over delivery. In the process, Brando’s acting makes a subversive commentary on the body as a medium in itself.

Matt Jones

“Performing Nothing: Cagean Silence in Merzbow’s Noise”

Live performances in 2008 by Merzbow featured nothing more than the Japanese noise musician sitting alone and stationary behind a laptop as he unleashed a barrage of digital noise on the audience. While contemporary laptop performance is often criticized for its lack of showmanship, Merzbow’s non-performance was the apotheosis of this, putting aside the conventions of stage busyness (nob-turning, rummaging through records, listening through one headphone, or

compensating for non-performance through visual effects). Since no attempt was made to persuade the audience that anything was happening “live,” what was the meaning of the live experience? Merzbow’s non-performance does for sight what Cage’s 4’33’ does for sound by redirecting attention from the stage to what is happening among the audience in the room. Whereas Cage’s composition opens up the possibility of ambient sound in a room becoming part of the music, Merzbow’s onslaught of noise definitively closes off the possibility of any other sound being audible. While noise in music is often thought of only in negative terms (especially in Jacques Attali’s formulation of noise as the ever-present Other of western music), this noise can neither be thought of as only a negation of music, as Merzbow’s earlier, more Dada-influenced work might be, nor only as cathartic form of aggression like metal. While Merzbow’s earlier work was interested in a radical negation of melody, rhythm and the conventions of music production, his analogue noise still depended on a relation between a signifier (the noise-maker) and a signified (the sound of noise). In his digital work, this link is entirely broken: the digital noises have no referents and this is reflected in the non-performance of the sounds. During the performance, the audience mostly sat on the floor and people closed their eyes, suggesting their openness to receive noise as a pure, positive creation. This opens the possibility of moving beyond Attali’s Hegelian narrative of noise/music towards a Deleuzian understanding of noise as event. This turn away from aggressive negation sets the stage for tracking the influence of Cagean aesthetics in Merzbow’s late career.

11.00–11.15a Coffee Break (Robert Gill Theatre Lobby)

Site-specific Installation:

Aliza Shvarts

Endure with me

11.15a–1.00p Panel 2-2: Performative Utterances (Robert Gill Theatre)

Moderator: *Emily Beausoleil*, Trent University

David Grubbs

“John Cage: Recording Artist”

John Cage’s celebrity, unique thing that it was, had much to do with the creation of objects. Even though Cage’s name came to be inextricably linked with the aesthetic deployment of chance and indeterminacy, and even though he told philosopher Daniel Charles, “I should like to make it clear that I do not have any records in my home,” Cage’s fame in the 1960s was bound up with an increasing number of recordings of his music and publications of his writing. The most important of these was the 1961 publication of *Silence: Lectures and Writings*. But also in this same period, Cage’s music was well served by a number of key recordings, and much of his renown in this decade had to do with his music having been made available in recorded form. Cage’s relation to recording appears even more intriguing when contextualized with the experience of chance as it has traditionally been postulated in technological media such as photography, sound recording, and cinema. Indexical modes of representation would seem ideal to the task of representing chance. Sound recordings capture error, idiosyncrasy, and the otherwise-unrepeatable. Beyond a short period of fascination with magnetic tape, why didn’t Cage, with his interest in chance, non-intentionality, technological innovation, and sound as such, gravitate towards these phenomena in sound recordings? Why did he hold the viewpoint “that a record is not faithful to the nature of music”? What role did records play in making John Cage the figure that he was to become in the 1960s? What developments in recorded-music aesthetics resulted from his attempts to overcome the aesthetic tedium of the fixed medium of the record?

Jenn Cole

“The Force of Stammering: Babel and the Destructive Gift of Prosody”

In this paper, I suggest that we might read the Babel story as a parable about God’s thwarting of *utility* and production, as his complicating the self-evident and straightforward utterance – and that this violent

intervention is a poison that is also a present. A gift. Turning to Bataille's *Theory of Religion*, I propose that the return to the Divine initiated by the event at Babel is achieved precisely through the sacrificial destruction of language. Retroactively read, the Babel story is a parable about the Divine's salvation of personkind from conventional language that is useful, redeemed to curiosity and the experimental field of sound. I offer this parable as a revision of our mytho-poetic history that leads us to Cage's complication of form.

Jeremy Strachan

“Music or not, it was fascinating’: Udo Kasemets and the Isaacs Gallery Mixed Media Concerts of 1965–1967”

This presentation considers composer Udo Kasemets' Mixed Media Concerts, held in Toronto between 1965-67, as sites of political and ideological mobilization where Kasemets most radically attempted to actualize his vision of an immersive multisensory art practice. In the context of Toronto's notoriously conservative musical climate, the MMC were singular in challenging the parameters of expectation: critics used them as opportunities for excoriating Kasemets as a charlatan and invalidating experimentalism at large as a fraudulent cultural pursuit. Kasemets' MMC were, at least for Toronto eyes and ears, the moments where the abstract, conceptual, haptic and experiential dimensions of experimentalism intersected—with polarizing results. The MMC represent a moment of acute cultural tension in Toronto's musical history, opening a critical space in which the very parameters of what did and did not constitute musical performance were debated: as one critic wrote of a 1967 MMC, “Music or not, it was fascinating.”

1.00–2.35p Take-away Lunch (Robert Gill Theatre Lobby)

Site-specific Installation:

Aliza Shvarts

Endure with me

2.35–4.15p Performance Panel 2-3: Allusions and Illusions (Studio Theatre)

Moderator: *Bruce Barton*, University of Toronto

Helen Pridmore

John Cage's *Aria*: A Performance

Arguably one of John Cage's most well known vocal works, *Aria* (1958) is in effect a vocal character study. The different colours/voices of the score become different people, engaged in what is a discourse rather than a narrative. As a manifestation of theatre in music, I propose to re-create this work as a collaborative performance featuring a number of voices/characters/approaches. Anyone attending the conference will be invited to participate via information circulated before the conference begins. The conference performance will transfer the technical demands of a solo performance to the collaborative experience of a group: a group familiar with Cage's works and ethos; a group trying to maintain artistic integrity while performing in real time. The virtuosic elements of the work will be minimized in this realization, but, instead, Cage's principles of indeterminacy and theatre will be upheld in a larger, more collaborative arena.

Joe Culpepper and Marcin Kedzior

Magic Sounds

A question that those working in the illusion business often hear is, "I'm sorry, did you say that you're a musician or a magician?" It is difficult to take offense at this type of confusion for at least two reasons. First, the syllables of the two words differentiating these categories of performer strike the ear in such a similar manner that mistaking one for the other is easy to do. Second, magicians and musicians often resemble each other in their artistic expression, experimentation, and manipulation of mystical symbols. The sympathetic work of avant-garde composer John Cage and underground magician Persi Diaconis on the *I Ching* – or the *Book of Changes* – is one example of how the study of chance and divination help us to test the limits of magic and music as performing arts. In response to the refreshing spirit of radical inquiry expressed in the call for papers of *The Future of Cage: Credo* conference, we will explore these boundaries collaboratively as a musician and a magician

combined – as a performative multiplicity. Our presentation will engage in three experiments onstage. The first is a theoretical questioning of Cage’s essay “26 Statements Re Duchamp,” which he composed by tossing coins in the manner of the I Ching. When Cage uses chance to generate the number of statements written and the number of words in each of those lines, what method of critical writing shall we use to best discuss Cage’s essay? The second experiment will be the performance of a magical divination effect for the conference audience based upon Diaconis’ applications of the I Ching to magic. Finally, we will conclude with the performance of a short, original piece of experimental music called “Magic Sounds.” This last performance is a practical exploration of the limits of magical props as musical instruments. By the end of the presentation the magician and the musician should be one and the same.

4.30–6.30p Keynote Address (Jackson Humanities Institute, Room JHB 100a)

Pauline Oliveros

“Key Cage Notes”

Introduction:

Linda Catlin Smith, composer

6.30–8.00p Dinner Break

8.00–10.00p Lecture on the Weather (The Music Gallery)

10.00p–12.00a Cocktail Reception (Sin and Redemption)

SUNDAY, 27 OCTOBER

9.30–10.00a Coffee (Robert Gill Theatre Lobby)

10.00–10.45a Eunsu Kang, *The Shin'm Series: Interactive Space and Dance* (Robert Gill Theatre)

Our team, an interdisciplinary group consisting of a media artist (Eunsu Kang), a choreographer/dancer (Diana Garcia-Snyder) and a software developer/composer (Donald Craig), seeks to know how we communicate with a space, how we connect into it, and how we and a space reshape each other.

We created two interactive spaces, the *Shin'm* project in 2009 and *Shin'm 2.0* in 2011. The interactive space consists of a light space (video) delivered by one or multiple video projections and a sound space shaped by three-dimensional surround-sound technology. They are designed to function as both a dance performance partner and an interactive installation that anyone can experience. Different sets of digitally generated or recorded sounds have been used in *Shin'm* and *Shin'm 2.0* to enhance the illusion of the immersive experience of submerging into a fluid space. Both versions use the same water-like sound as the default, representing their shared concept; the fluid space organically interacting with the body like the water in which we swim.

To interact/dance with the space, the dancer needs (what we call) the human-space interface. In *Shin'm*, it was a wearable interface having embedded two LED lights and two small speakers. The two hidden speakers act in conjunction with the surround sound system consisting of 6 speakers mounted on the walls. If one is standing in the center of the space, and one moves one's arms away from one's body, it makes the sound appear to fly away into space. *Shin'm 2.0* used the Kinect sensor so there was no "physical" interface and offered the dancer a nearly limitless space and freedom.

At The Future Of Cage: Credo, we will present a dance performance that is integrated with a multimedia presentation. This illustrates the technological and choreographic transformation of the *Shin'm* project

series. The interactive dance will use the Kinect sensor and the audience will be invited to participate in the end.

11.00a–1.00p Installation Panel (Robert Gill Theatre) and Performative Brunch (Robert Gill Theatre Lobby)

Moderator: *Steph Berntson*, University of Toronto

Darren Copeland/NAISA, Adaptive Use Performance of Udo Kasemets' composition *4'33" Fractals for two to four instruments*

Aliza Shvarts, Endure with me

Paul Walde, Interdeterminacy

Performative Brunch:

Alex McLean and Claire Gallant

Brunch (Un)Caged

Chef and cellist Claire Gallant and theatre director/doctoral candidate Alex McLean will create an interactive, performative brunch inspired by the music of John Cage. Involving multiple small plates, the meal will encourage attentiveness to the sounds and performative nature of various foods and the dining experience. Whenever possible, the meal will incorporate local ingredients, including wild mushrooms in honour of Cage's fascination with mycology. Compositional principles frequently employed by Cage — e.g. the deliberate engagement with chance, the unconventional use of traditional instruments — will also be reflected in the structure of the brunch. The final course will be designed to stimulate reflection and conversation between diners.

1.00–1.15p Closing remarks (Robert Gill Theatre Lobby)

T. Nikki Cesare Schotzko

Notes:

Notes:

Upcoming at the Drama Centre:

November 9, 2012

1.00-3.00p

Friday Chat Series with Reverend Billy and Nehemiah Lockett of the Church of Stop Shopping

Reverend Billy and the Church of Stop Shopping is an interventionist, activist performance group based in New York City that uses the form of an evangelistic revival meeting to preach about the perils of consumerism and to advocate for economic justice and environmental sustainability. For more, see www.revbilly.com.

Robert Gill Theatre

With performance at 7pm, Studio Theatre

November 30–December 2, 2012

8.00-10.00p

People We'll Never Meet

Four dance pieces. One hour. Jean-Luc Godard's film about the immaculate conception was banned by the Vatican because he imagined what it might have been like to be Mary. I saw a woman lay her head over the streetcar tracks. We spy on strangers. Bodies leaping from windows look beautiful in flight. When the space between two bodies closes, intimacy or violence results. That boy loves his dog. We are uncertain.

Robert Gill Theatre

February 1–3, 2013

Festival of Original Theatre — Theatre and Technology

Social tools, expressive media, communicative objects—new technologies, increasingly, are relational devices that shape how we interact with our worlds. It is no surprise, then, that theatre and performance makers are taking up these same tools in the creation of their art. Yet, despite the fact that theatre has always eagerly employed new technologies, the nature of 21st century communications media is beginning to trouble how and why we create and watch live performance. This conference and festival explores the possibilities of technology in theatre and performance, asking: Does a stage inhabited by projections of actors still constitute theatre? What does it mean for spectatorship if the tools of social media are included in a live event? How can performers extend themselves and their practice using new technologies?

Robert Gill Theatre