

# John Cage Silence

**Silence** *Silence Silence* : [lectures and writings] **Silence** *Silence Silence No Such Thing as Silence Where the Heart Beats The Sight of Silence Begin Again The Roaring Silence: John Cage: A Life Writings through John Cage's Music, Poetry, and Art White Silence The Roaring Silence John Cage "Silence, Music, Silent Music " A Year from Monday John Cage's Theatre Pieces Loading the Silence: Australian Sound Art in the Post-Digital Age The Music of John Cage Turn On, Tune In, Drift Off John Cage John Cage's Concert for Piano and Orchestra Composition in Retrospect The Ecology of Modernism Phantasmic Radio Preaching Promise withing the Paradoxes of Life Ideas of Order in Contemporary American Poetry Philosophy as Experimentation, Dissidence and Heterogeneity Confronting Silence Global Origins of the Modern Self, from Montaigne to Suzuki Common as Air The Order of Sounds M At the Center The 'Imagined Sound' of Australian Literature and Music Reading Literature After Deconstruction No More Masterpieces Audio Culture, Revised Edition Debating Biopolitics*

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It is your totally own become old to be in reviewing habit. in the midst of guides you could enjoy now is **John Cage Silence** below.

**Common as Air** Mar 05 2020 **Common as Air** offers a stirring defense of our cultural commons, that vast store of art and ideas we have inherited from the past that continues to enrich our present. Suspicious of the current idea that all creative work is "intellectual property," Lewis Hyde turns to America's founding fathers—men like John Adams, James Madison, and Thomas Jefferson—in search of other ways to value the fruits of human wit and imagination. What he discovers is a rich tradition in which knowledge was assumed to be a commonwealth, not a private preserve. For the founding fathers, democratic self-governance itself demanded open and easy access to ideas. So did the growth of creative communities, such as that of eighteenth-century science. And so did the flourishing of public persons, the very actors whose "civic virtue" brought the nation into being. In this lively, carefully argued, and well-documented book, Hyde brings the past to bear on present matters, shedding fresh light on everything from the Human Genome Project to Bob Dylan's musical roots. **Common as Air** allows us to stand on the shoulders of America's revolutionary giants and to see beyond today's narrow debates over cultural ownership. What it reveals is nothing less than an inspiring vision of how to reclaim the commonwealth of art and ideas that we were meant to inherit.

**Confronting Silence** May 07 2020 The largest body of Takemitsu's writing to be translated into English so far. The internationally acclaimed composer of concert and film music (*Woman in the Dunes*, *Ran*) offers his own selection of his writings on eastern and western music, composers, the process of composing, and nature. Paper edition (36-0), \$18.95. Annotation copyright by Book News, Inc., Portland, OR

**Silence** Nov 05 2022 **Silence**, John Cage's first book and epic masterpiece, was published in October 1961. In these lectures, scores, and writings, Cage tries, as he says, to find a way of writing that comes from ideas, is not about them, but that produces them. Often these writings include mesostics and essays created by subjecting the work of other writers to chance procedures using the I Ching. Fifty years later comes a beautiful new edition with a foreword by eminent music critic Kyle Gann. A landmark book in American arts and culture, **Silence** has been translated into more than forty languages and has sold over half a million copies worldwide. Wesleyan University Press is proud to celebrate the fiftieth anniversary of the book's publication with this special hardcover edition.

**John Cage** Aug 22 2021

**No Such Thing as Silence** Apr 29 2022 First performed at the midpoint of the twentieth century, John Cage's 4'33", a composition conceived of without a single musical note, is among the most celebrated and ballyhooed cultural gestures in the history of modern music. A meditation on the act of listening and the nature of performance, Cage's controversial piece became the iconic statement of the meaning of silence in art and is a landmark work of American music. In this book, Kyle Gann, one of the nation's leading music critics, explains 4'33" as a unique moment in American culture and musical composition. Finding resemblances and resonances of 4'33" in artworks as wide-ranging as the paintings of the Hudson River School and the music of John Lennon and Yoko Ono, he provides much-needed cultural context for this fundamentally challenging and often misunderstood piece. Gann also explores Cage's craft, describing in illuminating detail the musical, philosophical, and even environmental influences that informed this groundbreaking piece of music. Having performed 4'33" himself and as a composer in his own right, Gann offers the reader both an expert's analysis and a highly personal

interpretation of Cage's most divisive work.

**John Cage's Theatre Pieces** May 19 2021 The experimental composer John Cage (1912-1992) is best known for his works in percussion, prepared piano, and electronic music, but he is also acknowledged to be one of the most significant figures in 20th century theatre. In Cage's work in theatre composition there is a blurring of the distinctions between music, dance, literature, art and everyday life. Here, William Fetterman examines the majority of those compositions by Cage which are aural as well as visual in content, beginning with his first work in this genre in 1952, and continuing through 1992. Much of the information in this study comes from previously undocumented material discovered among the unpublished scores and notes of Cage and his frequent collaborator David Tudor, as well as author's interviews with Cage and with individuals closely associated with his work, including David Tudor, Merce Cunningham, Bonnie Bird, Mary Caroline Richards, and Ellsworth Snyder.

**Where the Heart Beats** Mar 29 2022 A "heroic" biography of John Cage and his "awakening through Zen Buddhism"—"a kind of love story" about a brilliant American pioneer of the creative arts who transformed himself and his culture (The New York Times) Composer John Cage sought the silence of a mind at peace with itself—and found it in Zen Buddhism, a spiritual path that changed both his music and his view of the universe. "Remarkably researched, exquisitely written," Where the Heart Beats weaves together "a great many threads of cultural history" (Maria Popova, Brain Pickings) to illuminate Cage's struggle to accept himself and his relationship with choreographer Merce Cunningham. Freed to be his own man, Cage originated exciting experiments that set him at the epicenter of a new avant-garde forming in the 1950s. Robert Rauschenberg, Jasper Johns, Andy Warhol, Yoko Ono, Allan Kaprow, Morton Feldman, and Leo Castelli were among those influenced by his 'teaching' and 'preaching.' Where the Heart Beats shows the blossoming of Zen in the very heart of American culture.

**White Silence** Oct 24 2021 The first instalment in the gripping supernatural thriller series from international bestselling author, Jodi Taylor. 'I don't know who I am. I don't know what I am.' Elizabeth Cage is a child when she discovers that there are things in this world that only she can see. But she doesn't want to see them and she definitely doesn't want them to see her. What is a curse to Elizabeth is a gift to others - a very valuable gift they want to control. When her husband dies, Elizabeth's world descends into a nightmare. But as she tries to piece her life back together, she discovers that not everything is as it seems. Alone in a strange and frightening world, she's a vulnerable target to forces beyond her control. And she knows that she can't trust anyone... White Silence is a twisty supernatural thriller that will have you on the edge of your seat. Readers love Jodi Taylor: 'Jodi Taylor does brilliant, strong female heroes, and Elizabeth follows on from Max in the St Mary's series' 'I look forward to another adventure with this quirky and perfectly matched pair' 'Hold on to your seat and close your eyes if you dare!' 'Gripping and full of curious plot turns' 'An on-the-edge-of-your-seat thriller where no assumptions can be made'

**The Sight of Silence** Feb 25 2022 Catalog of an exhibition held at the National Academy Museum, New York City, Sept. 12, 2012-Jan. 13, 2013; and Taubman Museum of Art, Roanoke, Va., Feb. 15-May 19, 2013.

**Turn On, Tune In, Drift Off** Feb 13 2021 Turn On, Tune In, Drift Off: Ambient Music's Psychedelic Past rethinks the history and socioaesthetics of ambient music as a popular genre with roots in the psychedelic countercultures of the late twentieth century. Victor Szabo reveals how anglophone audio producers and DJs between the mid-1960s and century's end commodified drone- and loop-based records as "ambient audio": slow, spare, spacious audio sold as artful personal media for creating atmosphere, fostering contemplation, transforming awareness, and stilling the body. The book takes a trip through landmark ambient audio productions and related discourses, including marketing rhetoric, artist manifestos and interviews, and music criticism, that during this time plotted the conventions of what became known as ambient music. These productions include nature sounds records, experimental avant-garde pieces, "space music" radio, psychedelic and cosmic rock albums, electronic dance music compilations, and of course, explicitly "ambient" music, all of which popularized ambient audio through vivid atmospheric concepts. In paying special attention to the sound of ambient audio; to ambient audio's relationship with the psychedelic, New Age, and rave countercultures of the US and UK; and to the coincident evolution of therapeutic audio and "head music" across alternative media and independent music markets, this history resituates ambient music as a hip highbrow framing and stylization of ongoing practices in crafting audio to alter consciousness, comportment, and mood. In so doing, Turn On, Tune In, Drift Off illuminates the social and aesthetic rifts and alliances informing one of today's most popular musical experimentalisms.

**Reading Literature After Deconstruction** Sep 30 2019

**At the Center** Dec 02 2019 At a time when American political and cultural leaders asserted that the nation stood at "the center of world awareness," thinkers and artists sought to understand and secure principles that lay at the center of things. From the onset of the Cold War in 1948 through 1963, they asked: What defined the essential character of "American culture"? Could permanent moral standards guide human conduct amid the flux and horrors of history? In what ways did a stable self emerge through the life cycle? Could scientific method rescue truth from error, illusion, and myth? Are there key elements to democracy, to the integrity of a society, to order in the world? Answers to such questions promised intellectual and moral stability in an age haunted by the memory of world war and the possibility of future devastation on an even greater scale. Yet other key figures rejected the search for a center, asserting that freedom lay in the dispersion of cultural energies and the plurality of American experiences. In probing the centering impulse of the era, At the Center offers a unique perspective on the United States at the pinnacle of its power.

**The Music of John Cage** Mar 17 2021 The first book to examine fully the work of John Cage, leading figure of the post-war musical avant-garde.

Loading the Silence: Australian Sound Art in the Post-Digital Age Apr 17 2021 The experimentalist phenomenon of 'noise' as constituting 'art' in much twentieth-century music (paradoxically) reached its zenith in Cage's ('silent' piece) 4'33. But much post-1970s musical endeavour with an experimentalist telos, collectively known as 'sound art', has displayed a postmodern need to 'load' modernism's 'degree zero'. After contextualizing experimentalism from its inception in the early twentieth century, Dr Linda Kouvaras's *Loading the Silence: Australian Sound Art in the Post-Digital Age* explores the ways in which selected sound art works demonstrate creatively how sound is embedded within local, national, gendered and historical environments. Taking Australian music as its primary - but not sole - focus, the book not only covers discussions of technological advancement, but also engages with aesthetic standpoints, through numerous interviews, theoretical developments, analysis and cultural milieu for a contemporary Australian, and wider postmodern, context. Developing new methodologies for synergies between musicology and cultural studies, the book uncovers a new post-postmodern aesthetic trajectory, which Kouvaras locates as developing over the past two decades - the altermodern. Australian sound art is here put firmly on the map of international debates about contemporary music, providing a standard reference and valuable resource for practitioners in the artform, music critics, scholars and educators.

**A Year from Monday** Jun 19 2021 Includes lectures, essays, diaries and other writings, including "How to Improve the World (You Will Only Make Matters Worse)" and "Juilliard Lecture."

*Composition in Retrospect* Nov 12 2020 A superb introduction to the work of John Cage, celebrated minimalist composer, who died in 1992, aged 79 years. Printed in the style requested by the author, this book summarises his major works in one volume.

The Order of Sounds Feb 02 2020 This study of the subtlety, complexity, and variety of modes of hearing maps out a "sonorous archipelago"—a heterogeneous set of shifting sonic territories shaped by the vicissitudes of desire and discourse. Profoundly intimate yet immediately giving onto distant spaces, both an "organ of fear" and an echo chamber of anticipated pleasures, an uncontrollable flow subject to unconscious selection and augmentation, the subtlety, complexity, and variety of modes of hearing has meant that sound has rarely received the same philosophical attention as the visual. In *The Order of Sounds*, François J. Bonnet makes a compelling case for the irreducible heterogeneity of "sound," navigating between the physical models constructed by psychophysics and refined through recording technologies, and the synthetic production of what is heard. From primitive vigilance and sonic mythologies to digital sampling and sound installations, he examines the ways in which we make sound speak to us, in an analysis of listening as a plurivocal phenomenon drawing on Foucault, Deleuze and Guattari, Barthes, Nancy, Adorno, and de Certeau, and experimental pioneers such as Tesla, Bell, and Raudive. Stringent critiques of the "soundscape" and "reduced listening" demonstrate that univocal ontologies of sound are always partial and politicized; for listening is always a selective fetishism, a hallucination of sound filtered by desire and convention, territorialized by discourse and its authorities. Bonnet proposes neither a disciplined listening that targets sound "itself," nor an "ocean of sound" in which we might lose ourselves, but instead maps out a sonorous archipelago—a heterogeneous set of shifting sonic territories shaped and aggregated by the vicissitudes of desire and discourse.

M Jan 03 2020 Mainly mesostics inspired by music, mushrooms, Marcel Duchamp, Merce Cunningham, Marshall McLuhan, etc. and includes "Mureau"-composed from the writings of Henry David Thoreau.

**Debating Biopolitics** Jun 27 2019 Emerging out of the theoretical and practical urge to reflect on key contemporary debates arising in biopolitical scholarship, this timely book launches an in-depth investigation into the concept and history of biopolitics. In light of tumultuous political dynamics across the globe and new developments in this continually evolving field, the book reconsiders and expands upon Michel Foucault's input to biopolitical studies.

*The 'Imagined Sound' of Australian Literature and Music* Oct 31 2019 'Imagined Sound' is a unique cartography of the artistic, historical and political forces that have informed the post-World War II representation of Australian landscapes. It is the first book to formulate the unique methodology of 'imagined sound', a new way to read and listen to literature and music that moves beyond the dominance of the visual, the colonial mode of knowing, controlling and imagining Australian space. Emphasising sound and listening, this approach draws out and re-examines the key narratives that shape and are shaped by Australian landscapes and histories, stories of first contact, frontier violence, the explorer journey, the convict experience, non-Indigenous belonging, Pacific identity and contemporary Indigenous Dreaming. 'Imagined Sound' offers a compelling analysis of how these narratives are reharmonised in key works of literature and music.

**Silence** Aug 02 2022 Special edition of the book that revolutionized our understanding of how we make and experience art  
Silence : [lectures and writings] Sep 03 2022

**John Cage's Concert for Piano and Orchestra** Dec 14 2020 John Cage's *Concert for Piano and Orchestra* is one of the seminal works of the second half of the twentieth century, and the centerpiece of the middle period of Cage's output. It is a culmination of Cage's work up to that point, incorporating notation techniques he had spent the past decade developing - techniques which remain radical to this day. But despite Cage's vitality to the musical development of the twentieth century, and the *Concert's* centrality to his career, the work is still rarely performed and even more rarely examined in detail. In this volume, Martin Iddon and Philip Thomas provide a rich and critical examination of this enormously significant piece, tracing its many contexts and influences - particularly Schoenberg, jazz, and Cage's own compositional practice - through a wide and previously untapped range of archival sources. Iddon and Thomas explain the *Concert* through a reading of its many histories, especially in performance - from the legendary performer disobedience and audience disorder of its 1958 New York premiere to a no less disastrous European premiere later the same year. They also highlight the importance of the piano soloist who premiered the piece, David Tudor, and its use alongside choreographer Merce Cunningham's *Antic Meet*. A careful examination of an apparently bewildering piece, the book explores the critical response to the *Concert's*

performances, re-interrogates the mythology surrounding it, and finally turns to the music itself, in all its component parts, to see what it truly asks of performers and listeners.

*Phantasmic Radio* Sep 10 2020 About radio and the alienation of the self

*John Cage* Jan 15 2021 This annotated bibliography uncovers the wealth of resources available on the life and music of John Cage, one of the most influential and fascinating composers of the twentieth-century. The guide will focus on documentary studies, archival resources, scholarly research, and autobiographical materials, and place the composer and his work in a larger context of postmodern philosophy, art and theater movements, and contemporary politics. It will support emerging scholarship and inquiry for future research on Cage, with carefully selected sources and useful annotations.

*The Ecology of Modernism* Oct 12 2020 The Ecology of Modernism explores the unexpected absence of an environmental ethic in American modernist and avant-garde poetics, given its keen concern with an environmental aesthetic, and explains why American modernism was never green. Examining the relationships of key modernist writers, poets, and musicians to nature, industrial development, and pollution, Joshua Schuster posits that the curious failure of modernist poets to develop an environmental ethic was a deliberate choice and not an inadvertent omission.

**Global Origins of the Modern Self, from Montaigne to Suzuki** Apr 05 2020 Explores how writers across five continents and four centuries have debated ideas about what it means to be an individual, and shows that the modern self is an ongoing project of global history. In *Global Origins of the Modern Self, from Montaigne to Suzuki*, Avram Alpert contends that scholars have yet to fully grasp the constitutive force of global connections in the making of modern selfhood. Alpert argues that canonical moments of self-making from around the world share a surprising origin in the colonial anthropology of Europeans in the Americas. While most intellectual histories of modernity begin with the Cartesian inward turn, Alpert shows how this turn itself was an evasion of the impact of the colonial encounter. He charts a counter-history of the modern self, tracing lines of influence that stretch from Michel de Montaigne's encounter with the Tupi through the writings of Jean-Jacques Rousseau into German Idealism, American Transcendentalism, postcolonial critique, and modern Zen. Alpert considers an unusually wide range of thinkers, including Kant, Hegel, Fanon, Emerson, Du Bois, Senghor, and Suzuki. This book not only breaks with disciplinary conventions about period and geography but also argues that these conventions obscure our ability to understand the modern condition. "Alpert's scholarship is impressive, offering a focused sweep of intellectual history and incisive readings of many important figures (and the scholarly literature devoted to them). He is a fantastic writer. His prose is direct and evocative, conveying complex ideas in clear and probing terms. This style transforms a long text into a relatively quick and, at times, gripping read." — Jane Anna Gordon, author of *Creolizing Political Theory: Reading Rousseau through Fanon* "Through textual and historical analyses and great interpretive abilities, Alpert shows persuasively that Montaigne, Rousseau, Emerson, Suzuki, and others—separately and together—are thinkers not of a Western (monopolizing the sense of modern) tradition, but of global, pluralist thought. His way of reading these thinkers can be a model for others interested in decolonizing and deracializing modern thought while preserving much of the canon with its present membership; with its male, Western-European and Anglo-American membership. But Alpert has done more. Through his arguments he has made room for Du Bois, Fanon, and Suzuki to be included in the canon. This is intellectually progressive and politically significant, and will make a fresh reading experience for many readers." — Peter K. J. Park, author of *Africa, Asia, and the History of Philosophy: Racism in the Formation of the Philosophical Canon, 1780–1830*

**"Silence, Music, Silent Music "** Jul 21 2021 The contributions in this volume focus on the ways in which silence and music relate, contemplate each other and provide new avenues for addressing and gaining understanding of various realms of human endeavour. The book maps out this little-explored aspect of the sonic arena with the intention of defining the breadth of scope and to introduce interdisciplinary paths of exploration as a way forward for future discourse. Topics addressed include the idea of 'silent music' in the work of English philosopher Peter Sterry and Spanish Jesuit St John of the Cross; the apparently paradoxical contemplation of silence through the medium of music by Messiaen and the relationship between silence and faith; the aesthetics of Susan Sontag applied to Cage's idea of silence; silence as a different means of understanding musical texture; ways of thinking about silences in music produced during therapy sessions as a form of communication; music and silence in film, including the idea that music can function as silence; and the function of silence in early chant. Perhaps the most all-pervasive theme of the book is that of silence and nothingness, music and spirituality: a theme that has appeared in writings on John Cage but not, in a broader sense, in scholarly writing. The book reveals that unexpected concepts and ways of thinking emerge from looking at sound in relation to its antithesis, encompassing not just Western art traditions, but the relationship between music, silence, the human psyche and sociological trends - ultimately, providing deeper understanding of the elemental places both music and silence hold within world philosophies and fundamental states of being. *Silence, Music, Silent Music* will appeal to those working in the fields of musicology, psychology of religion, gender studies, aesthetics and philosophy.

**Philosophy as Experimentation, Dissidence and Heterogeneity** Jun 07 2020 Contemporary philosophical research interconnects classical domains of philosophy, the arts, literature and social sciences. This collection of essays explores the operational role of experimentation, dissidence and heterogeneity in this process. It offers fundamentals for the criticism of monolithical tendencies often put forward under the banner of the 'Speculative Turn' or New Realism, by means of exploring the contribution and influence of authors such as J. G. Hamann, Kierkegaard, Nietzsche and Guy Debord. These philosophers, historically placed within the margins of the philosophical mainstream, were decisive in the emergence of the philosophical thought and practices of Deleuze, Wittgenstein and Bataille, as shown here. The reader will also find re-evaluations of the contributions of Vico, Spinoza or Kant to posterity, next to new readings of authors like Foucault, Hadot, Benjamin and Adorno with regards to their significant experimental and dissident positions.

**No More Masterpieces** Aug 29 2019 This groundbreaking account of postwar American art traces the profound influence of Antonin Artaud. Proposing an original reassessment of art from the 1950s to the 1970s, *No More Masterpieces* reveals how artistic practice in postwar America was profoundly shaped by the work of the rebellious French poet and dramatist Antonin Artaud (1896-1948). A generation of artists mobilized Artaud's countercultural ideas to imagine new forms of representation and to redefine the relationship between artist and audience. The book shows how Artaud's radical writings inspired the experimental theatrical work of John Cage, Rachel Rosenthal, and Allan Kaprow; the attack on artistic and social conventions launched by assemblage artists Wallace Berman and Bruce Conner; and the feminist work of Carolee Schneemann and Nancy Spero. Lucy Bradnock traces the dissemination of Artaud's writings in America and demonstrates how his interest in political and cultural disorder, the dangers of authority, and the unreliability of representation found fertile ground in the context of the Cold War, disillusionment with the ideals of Abstract Expressionism, and the early years of identity politics.

**Silence** Jul 01 2022 John Cage is the outstanding composer of avant-garde music today. The *Saturday Review* said of him: "Cage possesses one of the rarest qualities of the true creator- that of an original mind- and whether that originality pleases, irritates, amuses or outrages is irrelevant." "He refuses to sermonize or pontificate. What John Cage offers is more refreshing, more spirited, much more fun-a kind of carefree skinny-dipping in the infinite. It's what's happening now." –The *American Record Guide* "There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot. Sounds occur whether intended or not; the psychological turning in direction of those not intended seems at first to be a giving up of everything that belongs to humanity. But one must see that humanity and nature, not separate, are in this world together, that nothing was lost when everything was given away."

**The Roaring Silence: John Cage: A Life** Dec 26 2021 Composer John Cage is often described as the most influential musician of the last half-century. He has defined - and continues to define - our whole concept of "avant-garde", not just in music but increasingly as writer and visual artist. "The Roaring Silence" is the first full-length biography of Cage. It documents his life in unrivalled detail, interweaving a close account of the evolution of his work with an exploration of his aesthetic, political and philosophical ideas. David Revil maintains that Cage's extraordinary productivity and versatility are best understood in the light of his inner development. His life, work and ideas have clarified, refined and reinforced one another, and thereby Cage has made himself what he is. While never assuming specialist knowledge, this book discusses all of Cage's works in depth and sets them in the context of his compositional, theoretical and personal development. Also included are the most comprehensive worklist, discography and bibliography available to date, as well as many previously unpublished photographs. The author draws judiciously on extensive library and archive material, and on exclusive interviews and conversations with Cage and many of his friends and associates. The result is a true-to-life and true-to-form appreciation of a genuine original, of interest not only to the serious researcher and the musician but to everyone interested in the cultural influences that have shaped, and are shaping 20th century thought. Skyhorse Publishing, along with our Arcade, Good Books, Sports Publishing, and Yucca imprints, is proud to publish a broad range of biographies, autobiographies, and memoirs. Our list includes biographies on well-known historical figures like Benjamin Franklin, Nelson Mandela, and Alexander Graham Bell, as well as villains from history, such as Heinrich Himmler, John Wayne Gacy, and O. J. Simpson. We have also published survivor stories of World War II, memoirs about overcoming adversity, first-hand tales of adventure, and much more. While not every title we publish becomes a *New York Times* bestseller or a national bestseller, we are committed to books on subjects that are sometimes overlooked and to authors whose work might not otherwise find a home.

**Preaching Promise with the Paradoxes of Life** Aug 10 2020 Paradoxes have become characteristic of the world we live in - poverty and privilege, empire and oppression, migration and enclaves seeking, war and peace, justice and injustice, reconciliation and revenge. During the 2016 *Societas Homiletica* annual conference held in South Africa, these paradoxes served as a rediscovery of the calling of preachers to deliver the promise that lies within life's contradictions. A divine promise brought forth by the grace of God and the gospel of Christ - embodied in and through us by the Spirit of Christ. This promise may take many forms and calls for discernment and often interrupts the status quos in surprising, shocking ways. It is a promise that interrupts, in order to comfort.

**The Roaring Silence** Sep 22 2021 Documents John Cage's contributions to modern music, analyzes influences on his art, and places his life and work within the context of twentieth-century art

**Silence** Oct 04 2022 John Cage is the outstanding composer of avant-garde music today. The *Saturday Review* said of him: "Cage possesses one of the rarest qualities of the true creator- that of an original mind- and whether that originality pleases, irritates, amuses or outrages is irrelevant." "He refuses to sermonize or pontificate. What John Cage offers is more refreshing, more spirited, much more fun-a kind of carefree skinny-dipping in the infinite. It's what's happening now." –The *American Record Guide* "There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot. Sounds occur whether intended or not; the psychological turning in direction of those not intended seems at first to be a giving up of everything that belongs to humanity. But one must see that humanity and nature, not separate, are in this world together, that nothing was lost when everything was given away."

**Ideas of Order in Contemporary American Poetry** Jul 09 2020

**Writings through John Cage's Music, Poetry, and Art** Nov 24 2021 This volume looks at the creative work of the great avant-gardist John Cage from an exciting interdisciplinary perspective, exploring his activities as a composer, performer, thinker, and artist. The essays in this collection grew out of a pivotal gathering during which a spectrum of participants

including composers, music scholars, and visual artists, literary critics, poets, and filmmakers convened to examine Cage's extraordinary artistic legacy. Beginning with David Bernstein's introductory essay on the reception of Cage's music, the volume addresses topics ranging from Cage's reluctance to discuss his homosexuality, to his work as a performer and musician, and his forward-looking, provocative experimentation with electronic and other media. Several of the essays draw upon previously unseen sketches and other source materials. Also included are transcripts of lively panel discussions among some of Cage's former colleagues. Taken together, this collection is a much-needed contribution to the study of one of the most significant American artists of the twentieth century.

*Begin Again* Jan 27 2022 Provides the first comprehensive life of John Cage. Silverman begins with Cage's childhood in interwar Los Angeles and his stay in Paris from 1930 to 1931. Silverman concurrently follows Cage's rich personal life, from his early marriage to his lifelong personal and professional partnership with choreographer Merce Cunningham, as well as his friendships over the years with other composers, artists, philosophers, and writers.

Audio Culture, Revised Edition Jul 29 2019 The groundbreaking *Audio Culture: Readings in Modern Music* (Continuum; September 2004; paperback original) maps the aural and discursive terrain of vanguard music today. Rather than offering a history of contemporary music, *Audio Culture* traces the genealogy of current musical practices and theoretical concerns, drawing lines of connection between recent musical production and earlier moments of sonic experimentation. It aims to foreground the various rewirings of musical composition and performance that have taken place in the past few decades and to provide a critical and theoretical language for this new audio culture. This new and expanded edition of the *Audio Culture* contains twenty-five additional essays, including four newly-commissioned pieces. Taken as a whole, the book explores the interconnections among such forms as minimalism, indeterminacy, musique concrète, free improvisation, experimental music, avant-rock, dub reggae, ambient music, hip hop, and techno via writings by philosophers, cultural theorists, and composers. Instead of focusing on some "crossover" between "high art" and "popular culture," *Audio Culture* takes all these musics as experimental practices on par with, and linked to, one another. While cultural studies has tended to look at music (primarily popular music) from a sociological perspective, the concern here is philosophical, musical, and historical. *Audio Culture* includes writing by some of the most important musical thinkers of the past half-century, among them John Cage, Brian Eno, Ornette Coleman, Pauline Oliveros, Maryanne Amacher, Glenn Gould, Umberto Eco, Jacques Attali, Simon Reynolds, Eliane Radigue, David Toop, John Zorn, Karlheinz Stockhausen, and many others. Each essay has its own short introduction, helping the reader to place the essay within musical, historical, and conceptual contexts, and the volume concludes with a glossary, a timeline, and an extensive discography.

*Silence* May 31 2022