

Kunstverein presents:

Hush Hush #1

'Hush Hush' is a collaborative series of private events especially organized for the members of Kunstverein Amsterdam, Milan and New York.

Beatrice Gibson
'The Tiger's Mind'
26–28 April 2011
Starting daily at 5 pm

Location: Ruyschstraat 4 III, Amsterdam

(previous location of Kunstverein)

"Notation is a way of making people move. If you lack others like aggression or persuasion, the notation should do it. This is the most rewarding aspect of a work on notation. The trouble is, just as you find your sounds are too alien, intended for a different culture, you make the same discovery about your beautiful notation. No one is willing to understand it. No ones moves."

(Cornelius Cardew)

'The Tigers Mind' is a serialised publishing project, initiated by Beatrice Gibson and Will Holder, that takes as its departure point, a score of the same name written by British experimental composer Cornelius Cardew in 1967.

THE TIGER'S MIND

Sextet

Cornelius Cardew

Daypiece

The tiger fights the mind that loves the circle that traps the tiger.

The circle is perfect and outside time.

The wind blows dust in Tiger's' eyes.

Amy reflects, relaxes with her mind, which puts out buds.

(emulates the tree).

Amy jumps through the circle and comforts the tiger.

The tiger sleeps in the tree.

High wind. Amy climbs the tree,

which groans in the wind and succumbs.

The tiger burns.

Nightpiece

The tiger burns and sniffs the wind for news.

He storms at the circle; if inside to get out, if outside to get in.

Amy sleeps while the tiger hunts.

She dreams of the wind, which then comes and wakes her.

The tree trips Amy in the dark

and in her fall she recognizes her mind.

The mind, rocked by the wind tittering in the leaves of the tree,

and strangled by the circle, goes on the nod.

The circle is trying to teach its secrets to the tree.

The tree laughs at the mind and at the tiger fighting it.

'The Tiger's Mind' explores the democratising effect of linguistic over graphic notation as a scoring or as an instructional device. The potential role (of the linguistic) within a 'poetics of activation' is emphasised by Cardew in a note he wrote reflecting on his earlier Treatise: a graphic score consisting of 192 pages of an array of shapes, varying from the recognisably musical five line stave to abstract lines, squares, circles and ellipses. In his note Cardew states

"almost all musicians are visually illiterate and find it extremely difficult to transpose graphical notation into music; rather it is mathematicians and graphic artists who will find it easier to produce music using this score."

He says

"depressing considerations of this kind led me to my next experiment in the direction of guided improvisation. This was The Tiger's Mind ... I wrote the piece with AMM musicians in mind ... THE ABILITY TO TALK is almost universal, and the faculties of reading and writing are much more widespread than draughtsmanship or musicianship"

Gibson and Holder's project orientates around and explores the implications of deploying a fixed group of people as a language-producing machine, scored by 'The Tiger's Mind'. Employing the score as a score for voices in this manner, a series of week long conversation's have been organised, each one transferring its production process over to a collective apparatus structured by an improvisational framework. The topic of the conversations begins with their own production, in the manner of Gertrude Stein's 'composition is explanation' – the form of the conversations becoming their content, and the content of the publication. In addition the project also considers how those conversations are to be transposed BACK into printed matter, while maintaining the 'movement' suggested above.

The first conversation took place and was co-produced by Künstlerhaus Stuttgart in November 2010, as part of Gibson's eponymously named Solo show, 'The Tiger's Mind'.

The second conversation is hosted by Kunstverein and produced as part of 'The Third Sculpture' for Bijlmer Art International 2012 organized by Straat van Sculpturen. Invited practitioners include Beatrice Gibson, Will Holder, John Tilbury, Jesse Ash, Alex Waterman and Celine Condorelli (in absentia)

Members only.

For reservation please contact office@kunstverein.nl