



THE WEEK AHEAD | ART

Shhh. Silence Being Observed.

By CAROL VOGEL

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There's been a lot of noise about silence lately. Last month, art and music lovers poured into an Upper East Side church to hear the first New York performance of Yves Klein's "Monotone-Silence Symphony," a composition conceived around 1947, featuring a D chord followed by 20 minutes of silence. Around that time John Cage composed "4'33," first performed in August 1952, when the pianist David Tudor sat at a piano on a stage in Woodstock, N.Y., stopwatch in hand, without playing a single note. For 4 minutes 33 seconds, nothing but ambient sound could be heard.

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An untitled 1952 work by Robert Rauschenberg in "There Will Never Be Silence" at the Museum of Modern Art.

The Museum of Modern Art is using its recently acquired score of "4'33" to examine Cage's influence on visual artists who also explored issues of space, time and physicality. Its exhibition "There Will Never Be Silence" (the title comes from a letter Cage wrote in 1954) will open on Saturday, featuring works by artists like Duchamp, Rauschenberg and Warhol that in some in way reflect Cage's belief: "There is no such thing as empty space or empty time. There is always something to see, something to hear." (Through June 22; 212-708-9400, moma.org.)

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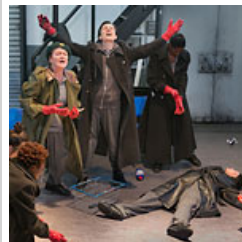
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