



**John Cage**  
1912 – 1992

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Notations: The Cage Effect Today / The Artists / Edgardo Rudnitzky

## Edgardo Rudnitzky

### b. 1956 Buenos Aires, Argentina. Lives and works in Berlin, Germany

Edgardo Rudnitzky is a sound artist, composer, and percussionist, whose practice incorporates sound and visual art in theatrical settings, dance, and films. Rudnitzky's works explore the nature of sound in its physical presence. To him, the visual presentation of his art is as important as its aural component. The artist explores the limits and potential of musical instruments, reinventing the functionality of a boat, record player, or clock using carefully constructed systems. The artist often incorporates the setting, whether a public space or a restrictive area, bringing new life to uncommon sites.

*Octopus* is a sound object in which Rudnitzky refashioned a turntable to incorporate four arms, each protruding from separate corners of the device. The artist created a composition for a string quartet, recorded each instrument separately, and made a vinyl disc with each track containing one short musical phrase from one instrument. In its presentation, the arms are motorized, automatically moving to their proper location (track) on the vinyl, and playing each phrase in sync with the other instruments (arms). The tracks are distributed on the record so as to create a choreography of movement when each arm slowly shifts positions. The combined motions of this hybrid creature is one of surprising gestural fluidity and musical splendor. Rudnitzky reconfigured a simple device that amplifies sonic vibrations into a functioning musical octopus.

In another of his works from 2008, *Little Music*, Rudnitzky and the artist and collaborator Jorge Macchi (whose work is also represented in this exhibition and catalogue) created an interactive musical piece in the Bayou Saint John for *Prospect.1 New Orleans*. The back of five paddleboats were rigged with a percussive African instrument called the kalimba, similar in theory to a music box. Teeth were affixed to the paddles, and with each rotation they struck the metal keys on the kalimba, allowing the peddlers to create music. The combination of sounds from the five boats, although random, harmonized beautifully because of the pentatonic scale. Here is another instance in which Rudnitzky, like his predecessor John Cage and his prepared pianos, has reconfigured an object to function quite differently from its original role—and to produce quite a different sound—A Hidden Noise (as Duchamp would have it).

Misa Jeffereis



*Octopus*, 2008  
Turntable with four arms, each one with its own speaker, vinyl records  
37 7/8 x 24 7/8 x 24 7/8" (96.2 x 63.2 x 63.2cm)  
Colección Patricia Phelps de Cisneros

#### NOTATIONS: THE CAGE EFFECT TODAY

*Notations: The Cage Effect Today* is on view at the Hunter College Times Square Gallery, 450 West 41st Street, from February 17 through April 21, 2012. This exhibition was organized to coincide with the centennial of John Cage's birth.

Curated by Joachim Pissarro, together with Bibi Calderaro, Julio Grinblatt, and Michelle Yun

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#### THE HUNTER COLLEGE ART GALLERIES

The Bertha and Karl Leubsdorf Art Gallery  
68th Street and Lexington Avenue, SW corner  
New York, NY 10065

Hunter College/Times Square Gallery  
450 West 41st Street (between Dyer and 10th)  
New York, NY 10036

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