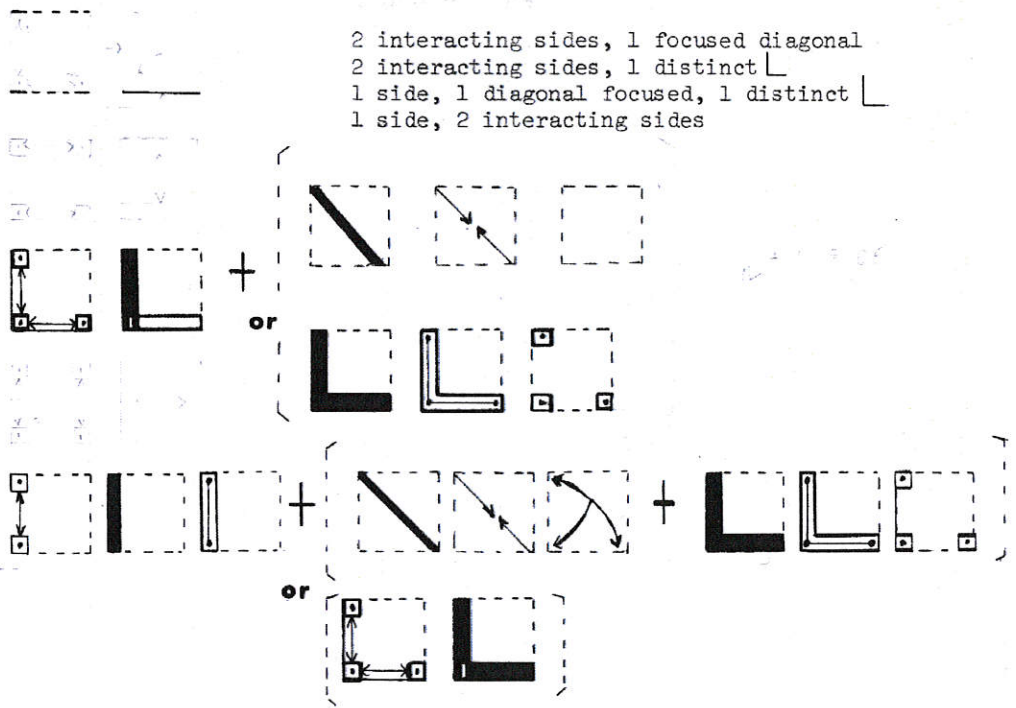


SUPREME CONNECTIONS:

Maryanne Amacher

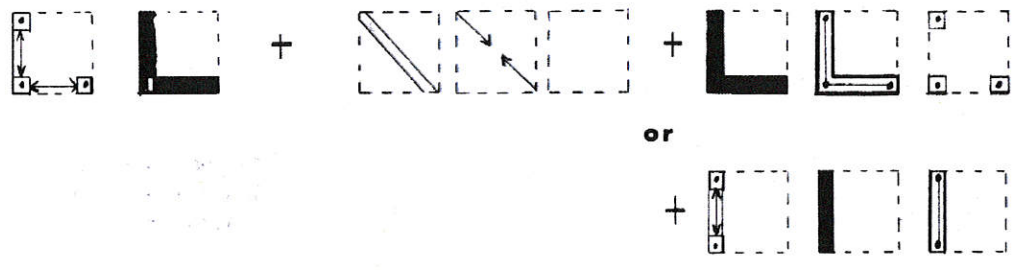
4

*21.04.23.116
about 2500 lines*



2 interacting sides, 1 focused diagonal
 2 interacting sides, 1 distinct L
 1 side, 1 diagonal focused, 1 distinct L
 1 side, 2 interacting sides

2 interacting sides, 1 focused diagonal, 1 distinct L
 1 side, 2 interacting sides, 1 focused diagonal
 1 side, 2 interacting sides, 1 distinct L



31 JULY – 5 AUGUST 2012

As part of **The Tanks** at Tate Modern
Fifteen Weeks of Art in Action
18 July – 28 October 2012

The Japanese artist Ei Arakawa invites *Supreme Connections* to take up a residency in The Tanks.

Supreme Connections is a collective model for interpreting and expanding upon the work of the American composer Maryanne Amacher, 1938–2009.

From the 1960s onwards, Amacher's practice explored listening perception, architectural acoustics, and narrative often inspired by the latest scientific discoveries and science fiction. Her work took the form of concerts, large-scale installations, projects for radio and television, texts, and many highly imaginative unrealised proposals.

In her media-theatrical proposal 'Intelligent Life', Amacher posits a future laboratory dedicated to radical sonic experimentation. During this week long residency *Supreme Connections* (Bill Dietz, Micah Silver, Stefan Tcherepnin, Robert The) explore Amacher's audio and visual materials, her methods of "staging" and present the results of this experimentation with the process open to the public. The programme includes a panel discussion with *Supreme Connections* artists and Axel Wieder, Curator of Exhibitions at Arnolfini Bristol.

The first *Supreme Connections* iteration was produced in July 2012 under the auspices of the Berliner Künstlerprogramm of the DAAD along with the exhibition *Maryanne Amacher: Intelligent Life*, curated by Axel Wieder, Bill Dietz, Micah Silver, and Robert The, ongoing until 25 August 2012.

Maryanne Amacher, 1938–2009, counts amongst the most influential figures in contemporary music. Amacher studied in the 1960s with Karlheinz Stockhausen and, in the 1970s and 1980s, she worked together with John Cage and Merce Cunningham and was a fellow at the Center for Advanced Visual Studies at MIT in Cambridge, Massachusetts, USA. Amacher's work experiments with relationships between sound and space, and explores the physiological conditions of hearing.

Friday 3 August, 14.00

Free

Panel discussion with *Supreme Connections* artists and Axel Wieder, Curator of Exhibitions at Arnolfini Bristol.

Saturday 4 & Sunday 5 August

Ongoing sounds screenings (duration 2 hours)

TATE
MODERN