



Control and Chance – Iannis Xenakis: Composer, Architect, Visionary

07.09.-11.27.2011 Iannis Xenakis (1922-2001) is undoubtedly one of the most important composers of the 20th Century. As an architect, the Greek-French artist is less known, although his work from years of collaboration with Le Corbusier, his polytopes, and spectacular multimedia room installations are visionary. Linking his diverse activities, his [works] contained a mathematical approach. His way of working included putting down all of the ideas on paper first – Xenakis thought through the hand.

This hitherto neglected branch of Xenakis' work, his drawings, form the focus of the exhibition, hosted by the Academy of Arts as part of a series on John Cage. The show features sketches, studies, scores, plans, and obscure film documentaries, relating to groundbreaking projects ranging from musical works such as *Metastaseis* and *Terretektorh*, to architectural works such as the *Diatope* for the Centre Pompidou in 1974, to the avant-garde polytopes. On paper Xenakis began to graphically work out his complex calculations, focusing on the intersection of music, architecture and mathematics. They are precursors of a visual art that finds its expression mainly in the listening experience, which is illuminated in the exhibition by the drawings and music listening stations featuring tangible recordings.

The exhibition, first shown in 2010 at the Drawing Center, New York, has been extended to be included in the academy of contemporary and recent works. Creating a cross-connection with Hermann Scherchen, Richard Buckminster Fuller and Allan Kaprow, the exhibition will open under the theme "control and chance," with new references to John Cage. The disputes over methods of chance and control - exemplified by the controversy between the use of the uncertainty principle in Cage's work, serial music and the strict mathematical constructions of Xenakis - in the sixties, occurred not only in the music business.

The different positions are summarized in an archive room, which includes video portraits with Eberhard Blum, Reinhild Hofmann, Enno Poppe, Dieter Schnebel and previously unseen documents from the archives of the Academy, such as the drawings for the planned auditorium in Gravesano Scherchen, 1961.

The exhibition of the Academy is made possible by the Schering Foundation, the Drawing Center, New York, and a part of the exhibition is organized with special participation of the Bibliothèque Nationale de France, Paris.