KENTLER INTERNATIONAL DRAWING SPACE

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FOR IMMEDIATE RELEASE: August 18, 2004

Exhibition, concert, and symposium devoted to the computer graphics of Herbert Brün

From September 10 through October 16 the Kentler International Drawing Space will be showing thirty-one pioneering computer graphics and musical scores by the late German-American composer Herbert Brün. The opening will take place on Friday, September 10, from 6:00 to 9:00 P.M. This is the first solo exhibition of Brün's graphics in New York.

In addition to his work as a composer and graphic artist, Brün was an important essayist and teacher who wrote extensively on the connections between music, composition, computers, language, and politics. In order to present the graphic work in its proper context the gallery will host a two-day symposium on September 17 and 18 devoted to a critical assessment of Brün's music, writings, his use of computers in the creation of images and sound, and the interpretive analogies which he attempted to provoke between the visual and performing arts.

The concert is curated by **Keith Moore**, co-director of the ThreeTwo Festival, and is a co-production of the Kentler gallery and the ThreeTwo Festival. It will take place on Friday, September 17, at 8:00 P.M., at the gallery, which is located at 353 Van Brunt Street, at the corner of Wolcott and Dikeman Streets in Red Hook, Brooklyn. The concert will include realizations of three of Brün's computer graphic musical scores, *Mutatis Mutandis* (1968/1995), *The Floating Hierarchies* (1984/1996), and *Touch and Go* (1967). Featured performers will include **Allen Otte**, percussion, **Taimur Sullivan**, saxophone, **Neil Dufallo**, trumpet, **Maja Cerar**, violin, **Chris Mann**, voice, **Larry Polansky**, realtime computer sound processing, and **Liubomir Borissov**, realtime computer sound and video processing.

On Saturday, September 18, beginning at 1:30 P.M., the gallery will host an eight-hour symposium devoted to Brün's drawings, music, political philosophy, and his use of computers in composition. The symposium will focus on introducing New York artists, musicians, critics, and computer-art experimenters to the full spectrum of Brün's work, including his rich body of writings on music, performance, politics, and language. A series of five panel discussions will alternate with breaks during which recordings will be played of several larger musical works which could not be included on the previous evening's concert.
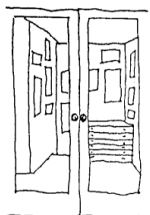
Panel discussion topics will include an assessment of the position of Brün's graphics in the history of 20th century drawing, a discussion of his aesthetic and political philosophy, a performer's view of the unique problems posed by his musical scores, and a discussion of past, current, and future rationales for using computers in art and music.   A special event at 4:30 P.M. entitled "Herbert Brün in Context: A Virtual Panel", will place Brün in series of imaginary debates with his mid-20th century soulmates and adversaries Pierre Bourdieu, Arnold Schoenberg, Clement Greenberg, Mikhail Bakhtin, and Ludwig Wittgenstein.

Among the distinguished panelists will be composer **Arun Chandra**, editor of the recently published collection of Brün's major writings, ***When Music Resists Meaning*** (Wesleyan University Press), Columbia University philosopher **Lydia Goehr**, **Charlotta Kotik**, department chair and curator of Contemporary Art at the Brooklyn Museum, **Susan Gillespie**, founding director of the Institute for International Liberal Education at Bard College, computer animation pioneer **Duane Palyka**, and art critic **Lenore Metrick-Chen**.   The discussions will be moderated by symposium curator **Michael Kowalski.**

The concert and all panel discussions are open to the public. Admission to each event is $8 or $30 for the entire two-day program. Student and low-income passes for the entire symposium are available at $15. For further details please see the Kentler's website at **www.kentlergallery.org/pages/brun.html.**

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Herbert Brün was born in Berlin in 1918 and died in Urbana, Illinois in 2000. From 1936 to 1948 he lived in Palestine, where he studied composition with Stefan Wolpe, Eli Friedman, and Frank Pelleg. From 1955 to 1961 he pursued research in electro-acoustic composition in Paris, Cologne, and Munich. In 1962 Brün was invited by computer-music pioneer Lejaren Hiller to join the faculty of the University of Illinois, where he continued his work in electronic music and began research on the use of computers in composition, both musical and visual. In addition to a large body of music for traditional instruments, tape and instruments, tape alone, and computer-generated graphics for diverse interpreters, Brün produced several volumes of essays and aphorisms dealing with the social and political significance of composition and language. *When Music Resists Meaning*, a collection of his major writings edited by Arun Chandra, was published by Wesleyan University Press in 2004.

The philosophical, aesthetic, and technical problems posed by Brün's work still have a remarkable resonance for any artist for whom the notions "experiment", "explore", "stipulate", "communicate", and "compose" retain their savor. The ultimate goal of the exhibition, concert, and seminar is to examine the links between problems posed by this body of work and the concerns of contemporary composers of all manner of texts.

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The Graphics, Music, and Writings of Herbert Brün

CONCERT: The computer-generated graphical scores

Friday, September 17, 8:00 P.M.

PROGRAM

Mutatis Mutandis
(1968 / 1995)

for one or more performers

Liubomir Borissov, *live computer sound and video processing*
Maja Cerar, *violin and body movement*

The Floating Hierarchies: Set Three
(1984 / 1996)

for a duo of performers

Open Aspects Ensemble:
Neil Dufallo, *trumpet*
Taimur Sullivan, *saxophone*

INTERMISSION

Touch and Go
(1967)

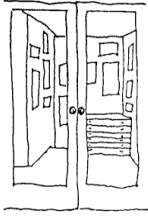*for solo percussion (13 different beaters; one or more instruments)*

Allen Otte, *percussion*

The Floating Hierarchies: Set One
(1984 / 1996)

for a trio of performers

Chris Mann, *voice*
Larry Polansky, *live computer sound processing*
Taimur Sullivan, *saxophone*

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The Graphics, Music, and Writings of Herbert Brün

SYMPOSIUM
Saturday, September 18, 2004

Panel One: 1:30 P.M.

Herbert Brün's graphics in the history of 20th century drawing

Panelists:

Lenore Metrick-Chen
Des Moines Art Center

Duane Palyka
Rochester Institute of Technology School of Film and Animation

Katherine Jánszky Michaelsen
Fashion Institute of Technology, SUNY

Charlotta Kotik
Brooklyn Museum

Michael Kowalski, *moderator*

Opening remarks:

Between Two: Herbert Brün Drawings
Lenore Metrick-Chen

Listening Session: 2:30 - 3:00 P.M.

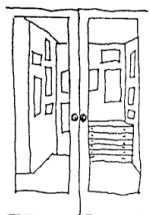mutatis mutandis #7 (1968 - 1987)
Leslie Olson, *flute*

More Dust (1977)
computer synthesis

Gestures for Eleven (1964)
University of Illinois New Music Ensemble,   Herbert Brün, *conductor*

All works presented in the listening session are drawn from the four-CD set of Brün's music issued by the Electronic Music Foundation Ltd., 116 North Lake Avenue, Albany, NY 12208. CD serial numbers EMF CD 00614, 00624, 00634, 00644. Used with permission.

The Graphics, Music, and Writings of Herbert Brün

SYMPOSIUM
Saturday, September 18, 2004

Panel Two: 3:00 P.M.

Herbert Brün as a political philosopher

Panelists:

Arun Chandra
The Evergreen State College, Olympia, Washington

Mark Enslin
School for Designing a Society, Urbana, Illinois

Lydia Goehr
Columbia University

Susan Gillespie
Director, Institute for International Liberal Education, Bard College

Michael Kowalski, *moderator*

Opening remarks:

If Then What Now?: Ethics and "The Committee of Criteria"
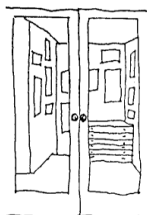Arun Chandra

Listening Session: 4:00 - 4:30 P.M.

i toLD You so! (1981)
computer synthesis

Piece of Prose (1972)
analog synthesis

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The Graphics, Music, and Writings of Herbert Brün

SYMPOSIUM
Saturday, September 18, 2004

4:30 P.M.

Herbert Brün in Context: A Virtual Panel

A topical selection of quotes from Brün and his contemporaries

edited by
Michael Kowalski

Assisting Panelists and Readers:

Arun Chandra
The Evergreen State College, Olympia, Washington

Lydia Goehr
Columbia University

Lenore Metrick-Chen
Des Moines Art Center

Part I

Wittgenstein and Brün on Language

Part II

Mikhail Bakhtin versus Brün on Communication
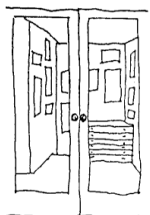
Part III

Clement Greenberg versus Brün on Penmanship Exercises

Part IV

Schoenberg and Brün on Implausible Sentiments

Part V

Pierre Bourdieu versus Brün on the Desirability of Distinctions

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The Graphics, Music, and Writings of Herbert Brün

SYMPOSIUM
Saturday, September 18, 2004

Panel Three: 7:00 P.M.

Brün's music: the challenge of counter-intuitive composition

Panelists:

Keith Moore
Co-director, ThreeTwo Festival

Allen Otte
The Percussion Group / Cincinnati

Susan Parenti
School for Designing a Society, Urbana, Illinois

Larry Polansky
Dartmouth College

Michael Kowalski, *moderator*

Opening remarks:

At Loose Ends with Anticommunication
Allen Otte

Listening Session: 8:00 - 8:30 P.M.

Futility 1964
Marianne Brün, *speaker*

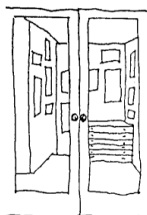Infraudibles, with Percussion (1968-1984)
computer synthesis,
with The Percussion Group / Cincinnati

String Quartet #3 (1963)
LaSalle Quartet

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The Graphics, Music, and Writings of Herbert Brün

SYMPOSIUM
Saturday, September 18, 2004

Panel Four: 8:30 P.M.

Roles and rationales for computers in the world of art and music

Panelists:

Liubomir Borissov
Vilar Fellow in the Performing Arts / Interactive Telecommunications, New York University

Arun Chandra
The Evergreen State College, Olympia, Washington

Duane Palyka
Rochester Institute of Technology School of Film and Animation

Larry Polansky
Dartmouth College

Michael Kowalski, *moderator*

Opening remarks:

Form and Meaning in Brün's Lyrical Graphics
Duane Palyka

Symposium participants …

Media artist **Liubomir Borissov** received a doctorate in physics from Columbia University and studied electro-acoustic music at the Columbia Computer Music Center. He is currently a Vilar Fellow in the Performing Arts at the Interactive Telecommunications Program of the Tisch School of the Arts, NYU. His computer music and multimedia work have been presented at the Lincoln Center Summer Festival, the Midtown International Theatre Festival, the ThreeTwo Festival, and the Princeton Electro-Acoustic Music Festival. His recent collaboration with violinist Maja Cerar, *Autopoiesis*, incorporates live, programmer-controlled, interactive computer graphics and visual feedback. A new work with the Delirious Dance Company will be featured in an upcoming recital at the Kennedy Center in Washington, DC.

Arun Chandra teaches at the Evergreen State College, where he works with students in music composition and performance, emphasizing the social function of the arts.   He also conducts the Olympia Chamber Orchestra. His composition incorporates the results of his continuing research into innovative techniques of digital sound synthesis. He is the editor of the recently published collection of Herbert Brün's major writings, *When Music Resists Meaning* (Wesleyan University Press).

Mark Enslin studied composition at Webster University with Robert Chamberlin and at the University of Illinois with Herbert Brün, Paul Zonn, Thomas Fredrickson and Ben Johnston. He is a founding member along with Herbert Brün of the Performers' Workshop Ensemble and the School for Designing a Society in Urbana, Illinois. Enslin's doctoral composition, *Quotescape Shapechange Rolespace* for six players and five instruments, was based on Brün's computer graphic *Ensemble Analogue Six*. As an actor Enslin has performed lead roles in Bertolt Brecht's "Puntila and his Man Matti", Kenneth Gaburo's "Poesies" and "Lingua II: Maledetto", Pamela and Wolf Rosenberg's "Crockett", and Michael Holloway's Fitz and Jerques plays. He has edited three collections Herbert Brün's writings and a book of plays by Susan Parenti. His writings are been published by Lingua Press and Spineless Books.

Susan H. Gillespie is the founding director of the Institute for International Liberal Education at Bard College. She is a translator from the German best known for her translations of works by Theodor W. Adorno. Her interests include language theory, notions of translatability and meaning, and removing the Bush Administration from office.

Lydia Goehr is a professor of philosophy at Columbia University. She is the recipient of Mellon, Getty, and Guggenheim Fellowships, and in 1997 was the Visiting Ernest Bloch Professor in the Music Department at the University of California, Berkeley, where she gave a series of lectures on Richard Wagner. In 2002-3 she was the visiting Aby Warburg Professor in Hamburg and a fellow at the Wissenschaftskolleg zu Berlin. Her current research interests lie in Adorno and critical theory, especially music and politics; autonomy, exile, and censorship in relation to the histories of aesthetics and music; and in modernist opera. She is the author of *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Clarendon Press, 1992), and *The Quest for Voice: Music, Politics, and the Limits of Philosophy* (Oxford and California, 1998). She is currently writing a book on the relationship between philosophy and music in the work of Adorno. Her longer term project is a history of the philosophy of music as told through the famous quarrels between philosophers and composers. She is also editing with Daniel Herwitz *The Don Giovanni Moment (A Collection of essays on the moral and aesthetic legacy of Don Giovanni).* In 2005-6 she will be the Distinguished Visiting Lecturer in the music department of the Royal Holloway College, London, and will also give the Wort Lectures in music at Cambridge University.

Charlotta Kotik was born and educated in Prague, Czech Republic, and the United States, where she studied Art History and History. From l970 to 1983 she held various positions at the Albright-Knox Art Gallery in Buffalo. She joined the staff of the Brooklyn Museum l983. In l985 she became a curator of Contemporary Art at the Museum and has served as chair of that department since l992. She curated the international touring retrospective of the work of Louise Bourgeois and served as the American commissioner for the 1993 Venice Biennale.   Her work for the Brooklyn Museum has included the acclaimed series of *LobbyProjects*, and, most recently, *Open House: Working in Brooklyn*, a large group exhibition of artists working in the borough.

Composer **Michael Kowalski** produced a series of major computer-assisted compositions in the 1970's, including *Tracks* for percussion ensemble and *Vapor Trails* for saxophone consort and percussion (Einstein Records EIN008). His third chamber opera, *The Rise and Fall of the First World*, a collaboration with Brazilian librettist Helena Soares Hungria, will begin previews in 2004. In the late 1970's he was a project manager at the Computervision Corporation, one of the first major successful producers in the United States of computer-aided-design-and-manufacturing (CADCAM) systems. As a computer systems analyst and management consultant in the 1980's and 1990's his clients included IBM, Citibank, Credit Suisse, Wall Street brokerages, financial risk management vendors, and the U.S. Congress Office of Technology Assessment.

Lenore Metrick-Chen is completing her dissertation at the University of Chicago for a joint Ph.D. in the Committee on Social Thought and the Department of Art History. She is an art historian, the author of several artists monographs, and Docent Education Director at the Des Moines Art Center. Her writings have appeared in numerous art magazines, most recently in *Sculpture* and in *Public Arts Review.*

New York-based composer **Keith Moore** is co-director of the new music organization *ThreeTwo*. In his recent work he has variously combined acoustic, electronic and environmental sound with video, dance and theater. He has received commissions from the Musikfabrik NRW (Düsseldorf), AktivMusik (Essen), EarMarks Festival (Duisburg), the Norfolk Chamber Music Festival, Fondation Royaumont (France), and IGNM (Switzerland).

Katherine Jánszky Michaelsen is Professor in the History of Art Department and Chair of the Master of Arts program, "Art Market: Principles and Practices", at the Fashion Institute of Technology, SUNY. Before coming to FIT, she taught at Columbia University, Brooklyn College, Marymount Manhattan College, and the Stern College of Yeshiva University. She is the author of many articles and catalogue essays and has been a guest curator at the National Gallery of Art, Washington, DC, the Kunstverein, Düsseldorf, and the Neuberger Museum in Purchase, NY. Michaelsen was formerly an art gallery administrator, and she continues to represent artists and to work as an art consultant for private and corporate clients.

Allen Otte came to the University of Cincinnati in 1977 with The Blackearth Percussion Group, which he co-founded in 1972. In 1979 he founded the Percussion Group Cincinnati, whose three members are currently faculty and ensemble-in-residence at the university. The group maintains an international touring schedule of concerts, concerto appearances, masterclasses, and children's programs. Otte teaches percussion, eurhythmics, composition, and literature seminars, in addition to coaching and conducting both traditional and contemporary chamber music. *Implements of Actuation*, a CD of five collaborations with computer music composer Mara Helmuth, is available on EMS.

Artist/animator **Duane Palyka** began exhibiting his computer artwork in 1968 in the "Cybernetic Serendipity" exhibition at the Institute of Contemporary Arts in London. Since then he has presented his work in Hannover, Germany, at the Brooklyn Museum, the Corcoran Gallery, and at the Smithsonian. He has worked at Industrial Light and Magic, Apple Computer, and Adobe, and is currently a professor in the School of Film and Animation at the Rochester Institute of Technology.

Susan Parenti studied music composition in Rome with Goffred Petrassi and received her doctorate at the University of Illinois. She worked with Herbert Brün throughout the 1980's and 1990's in the Performers' Workshop Ensemble as a performer, composer, and instigator. She has two published books, *The Politics of the Adjective "Political"* and *"I" and My Mouth and Their Irresistible Life in Language*. She currently teaches at the School for Designing a Society in Urbana and tours with Patch Adams.

Larry Polansky is a composer, theorist, performer, programmer, writer and editor. He teaches in the graduate program in computer music at Dartmouth College and is the co-founder and co-director of Frog Peak Music (A Composers' Collective).