

gulf coast times

ARTS

EXHIBIT

The visualization of sound

Florida SouthWestern State College is pleased to announce the opening of *Glenn BRANCA & Philip CORNER re: SOUND* at the Bob Rauschenberg Gallery.

Running through August 13, the exhibition features the graphic/musical scores, Harmonic series drawings and artist-built instruments of Glenn Branca and Philip Corner. This immersive installation highlights two of the most influential avant-garde composer-performers alive today.

The works of both artists explore the visualization of sound. The large-scale drawings of Branca (all created in 1985) investigate the geometry and mathematics of harmonics, while Corner's site-specific work invites visitor participation and includes the world premiere of a recently rediscovered (never-before-exhibited) series of fifty-plus original hand-painted/collaged drawings that form the basis and score for the artist's seminal *Metal Meditations* (1973-76).

An American composer, musician, music theorist and celebrated visual artist, Philip Corner now lives and works in Italy. A founding member of Fluxus, his legendary *Piano Activities* controversially dismantled/destroyed a piano when first performed in 1962 at the Festum Fluxorum/International New Music Festival in Wiesbaden, Germany while simultaneously helping to launch the movement. As the resident composer/musician with the Judson Dance Theatre in New York from 1962-64, Corner's relationships with John Cage and Gallery namesake Bob Rauschenberg were decades-long. And, while Corner

describes his *Metal Meditations* as "the culmination of many years of experience and experiment with the properties of



resonant metal objects, intended for music or not," it seems particularly appropriate that his installation at the Bob Rauschenberg Gallery includes *Strategic Structures* of aluminum and bell-grade brass designed, named and played by Rauschenberg (and collaborators Lawrence Voytek, Kat Epple and Bob Stohl) on their 1989 CD release of the same name.

Glenn Branca is a New York-based composer and guitarist best known for his on-going experimentation with volume, alternative tunings, repetition and drone sounds. Inventor of the *Harmonics Guitar*, included in the exhibition, Branca was a founder of the No Wave movement during the late 1970's with his bands The Static and Theoretical Girls. He has released more than fifteen full-length albums and has composed for

experimental rock bands, electric guitar ensembles, symphonies, opera, ballet, choral and chamber ensembles, as well

as for film, dance, theater, and installation art (including notable collaborations with conceptual artist Dan Graham and members of Sonic Youth). As David Bowie once observed: "Branca is truly one of the more mysterious and innovative composers of our times. He is able to create disturbing scenarios that somehow build upon a foundation of deeply moving, spiritual form. His music has been overlooked for far too long." According to Bowie: "Not Minimalism, exactly...Branca uses the overtones produced by the vibrations of a guitar string. Amplified and reproduced by many guitars simultaneously,

you have an effect akin to the drone of Tibetan Buddhist monks but much, much, much louder."

On Saturday, July 9th at 1 pm, artist Philip Corner and his collaborator, the noted choreographer/dancer, Phoebe Neville will be at the Bob Rauschenberg Gallery at FSW, traveling from Europe to Fort Myers, to perform *Metal Meditations* and related works in the context of the exhibition. Sonic Combine will open and provide support.

- From July 1 – August 13, Glenn BRANCA & Philip CORNER re: SOUND will be on display at the Bob Rauschenberg Gallery, located at Florida SouthWestern State College 8099 College Parkway in Fort Myers, FL. For more information, visit www.bobrauschenberggallery.com.