

# 7 HOMOTOPIES (HOW ONE BECOMES THE OTHER) HOMOTOPIES BETWEEN SOUNDS AND LIGHTS

by CATHERINE CHRISTER HENNIX

## CONCEPT ART 50 YEARS ANNIVERSARY

by HENRY FLYNT

curated by  
Catherine Christer Hennix

### **WHISTLE, MINOTAURE! 08**

Curated by Francesco Cavaliere

& Marcel Türkowsky

15 July-14 August 2011

Opening/Lecture by C.C. Hennix:

Concept Art 50 Years Anniversary”

15 July 7 - 11 pm

Broadcasting from the Cosmic Shruti Box

5 live weekend concerts by

The Chora(s)an Time-Court Mirage

performing

Blues Dhikr al- Salam (Blues al-Maquam)

16.07. (6-9PM) - 23.07. (6-9PM) - 31.07. (4-7PM)

06.08. (6-9PM) - 14.08. (4-7PM)



GRIMMUSEUM

Wed.-Sun. 14-19 h.

Fichte Str. 2, 10967 Berlin

www.grimmuseum.com

info@grimmuseum.com

This Summer C.C. Hennix and H. Flynt are making one of their rare exhibitions, occasioned by the 50th anniversary of the inception of Concept Art. The two simultaneous exhibitions present “early works” by both artists; Flynt documents works from 1961 as facsimile and reconstructions while Hennix shows works from the ‘70s which were left out of her first installation, *Toposes & Adjoints*, Sthlm, 1976, for reasons of space limitations or lack of appropriate technology. These works belong to a modular array of installations executed in a range of multimedia and techniques: computer animation, sound environments, jet ink prints, wall paintings, soot, black light. This array, although superficially heterogenous, is unified by a series of “homotopies” which links one part with another as the result of the action of an “abstract” deformation which deforms one into another. Each homotopy on display problematizes the topological concept of homotopy, some radically - as in the *Chaotic Homotopy (soot)* or the *Oscillating Null-homotopy (LCD, jet ink)* where in both cases equivalence is interpreted as geometric identity which already, by itself, problematizes the concept of a “point”, the basic element of any drawing or painting. The advanced visitor may discern more than seven homotopies on display.

The installation features two different soundinstallations in two different spaces, *Nadam Brahman (Healing Sound)* and *Soliton(e) Star/NUR*.

*Soliton (e)* features an infinite computer animation, with a live performance of her recent composition *Blues Dhikr al-Salam* (2003- present) by her current Ensemble *Choras(s)an Time-Court Mirage*. The installations and performances are going to be shown concurrently revealing a new level of complex interactions between these distinct media. The show at the *Grimmuseum* aims at giving a new generation of audience an opportunity to become familiar with some of the basic ideas behind the *Manhattan Down Town School of LaMonte Young*, *Henry Flynt* and herself.

The sound-part of this installation centers on a computer generated “soliton(e)” which behaves like a “soliton” - an example of an excitable medium which responds dynamically to vibrational variations in the environment as it travels forward in time, interacting with itself in the form of standing waves. The visual-part is provided by the infinitely on-going computer animation, *NUR*. The computer generated sound and animation are both continuously on-going co-events during the opening hours of the exhibition.

Hennix` just intonation ensemble *Chorasan Time-Court Mirage* will perform her recent modal composition *Blues Al-Dhikr al-Salam* (remembrance of divine equilibrium) which is situated in the intersection of raga-s, makam and blues and is written for voice, brass, sinewaves and live electronics with texts chosen from the Holy Koran.

The composition will be performed within the *soliton(e)* sound environment. Playing at highly amplified levels through an electronic feedback system the musicians explore live the set of modal scales provided by the composition. Inside this bath of harmonics the musicians extract streams of tones triggering specific moods and mind states which are embedded within this sonic environment. As in previous works for ensemble by Hennix, “*Blues Dhikr al-Salam*” is strongly musician specific and its form is always determined by the collective contributions of the members of the *Chorasan Time-Court Mirage*. Five performances will take place during the 4 weeks of exhibition. This project is an addition to Hennix’s series of “*Infinitary Compositions*”, electronic compositions without a beginning or an end in the tradition originated by *La Monte Young*.

Catherine Christer Hennix (b.1948 - Stockholm) is an artist, poet, composer, and philosopher with a strong interest in logic, the foundations of mathematics and formal music theory.

Hennix has made two major installations (in Stockholm) at *Moderna Museet*, 1976 (*Brouwer’s Lattice* and *Toposes & Adjoints*, respectively) and at *Stiftelsen Enkehuset*, 1994 (*La Seminaire II*), and participated in group exhibitions at *Emily Harvey Gallery New York/Venice* 1988 - 2005, at the *Fodor and Stedelijk Museums (Amsterdam)*, 1991, 1992, at the *Belgrade Museum of Modern Art*, 1993 and at *Espace Donguy (Paris)*, 1995. Her works can be found in the permanent collections of the *Stedelijk Museum. Amsterdam*, the *Belgrade Museum of Modern Art, Belgrade*, the *Museum of Modern Art, New York*, and in major private collections.

Almost every major experimental composer of the 20th century argued that the essence of music is time (e.g. *La Monte Young* “*Tuning is a function of time*”). By thinking music through mathematics and quantum physics and eastern thought Hennix is one of the few composers who insists on a music of no time.

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# CONCEPT ART 50 YEARS ANNIVERSARY

by HENRY FLYNT

1974-1974

**1**

**Red/Blue Homotopy**  
(pigments on paper)  
1974-1976

**2**

**Red/Blue Homotopy**  
(tape)

**3**

**Soliton(e) Star Zero-Time Emmanations**  
36ms - 6H cycles (excerpts from score)  
2003

**4**

**Red/Blue Homotopy**  
ink jet prints

**5**

**Oscillating Null-homotopy**  
ink jet prints

**6**

**Oscillating Null-homotopy**  
ink jet prints

**7**

**Chaotic Homotopy**  
soot on metal  
15.07.11 - 14.08.11

2003

**8**

**Soliton(e) Star Zero-Time Emmanations**  
computer composition  
36ms cycles

**9**

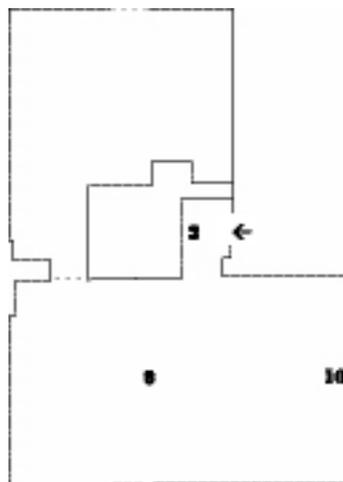
**Soliton(e) Star Zero-Time Emmanations**  
computer composition  
6H cycles

**10**

**NUR**  
computer animation  
(LCD screens)



MUSEUM



GALLERY

"The whole universe can be understood as just one single vibration. All atoms are continuously vibrating, the vacuum is vibrating, the whole cosmos is vibrating. When things vibrate, they generate these harmonics. Each harmonic is a state of nature. In physics, harmonics correspond to different states of matter. It's empirical. As humans, we are reconfiguring them via the DNA molecule or whatever. When we hear these vibrations our system of molecules vibrates with them. You can think of sound as a medicinal tonic. You are exposed to sound as you are exposed to a liquid, and it may change your ground state, and you go from one state to another because you are exposed to this radiation of sound."

from an interview with Marcus Boon

**I**  
**Philosophy Proper, Version 1 (1960)**  
**Philosophy Proper, Version 3 (1961)**  
Facsimile

**II**  
**Circus (December 1960)**  
Facsimile

**III**  
**Electronic score (November 1960)**  
Facsimile  
reconstructed color sheet (2011)

**IV**  
**Optical Audioplayer**  
Reconstruction (2011)

**V**  
**Studies for Gray Planes**  
Facsimile

**VI**  
**Concept Art Version  
of Mathematics System**  
Facsimile

**VII**  
**Work Such That No One Knows  
What's Going On (WSTNOKWGO)**  
Three realizations: La Monte Young,  
Marian Zazeela 1961 (facsimile) and  
Catherine Christer Hennix 1994 (original),  
Flyers (facsimile)

**VIII**  
**Teseqs**  
Facsimile  
reconstructed square hole (2011)

**IX**  
**Innpersqs**  
Facsimile

**X**  
**The Counting Stand**  
Text and image (1993)

**XI**  
**Authentic Concept Art**  
Title page (1990)

**XII**  
**The Meaning of my Avantgarde  
Hillbilli and Blues Music**  
Title page (1980)

**XIII**  
**Hermeneutics of Mathematics**  
Two pages excerpt (1987)

**XIV**  
**Counting**  
(2011)

**XV**  
**Poem 4**  
(1960)