

## **G Douglas Barrett, Ph.D.**

Akademie Schloss Solitude Fellow (2015–17)

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### **Education**

Ph.D., Music Composition (Digital Media focus). State University of New York at Buffalo, 2010

MFA, Sound and Integrated Media. California Institute of the Arts, 2006

BM, Berklee College of Music, 2004

### **Publications**

#### Book

*After Sound: Toward a Critical Music*. New York: Bloomsbury (2016).

Reviewed in *The Wire* 395 (January, 2017).

#### Peer-Reviewed Articles

“The Limits of Performing Cage: Ultra-red’s *SILENT/LISTEN*.” *Postmodern Culture* 23.2 (2014).

[http://muse.jhu.edu/journals/postmodern\\_culture/v023/23.2.barrett.html](http://muse.jhu.edu/journals/postmodern_culture/v023/23.2.barrett.html)

“The Silent Network—The Music of Wandelweiser.” *Contemporary Music Review* 30.6 (2011): 449-470.

<http://www.tandfonline.com/doi/abs/10.1080/07494467.2011.676895>; Polish translation published in *Glissando* 29 (2017).

“LiveScore: Real-Time Notation in the Music of Harris Wulfson.” *Contemporary Music Review* 29.1 (2010): 55-62, co-authored with Michael Winter

“Between Noise and Language: The Sound Installations and Music of Peter Ablinger.” *Mosaic, a journal for the interdisciplinary study of literature* 42. 4 (2009): 147-164.

#### Chapters/Articles in Books

“Brain Music: From Earworms to Ems.” In *Phono-Fictions and Other Felt Thoughts—Catalyst: Eldritch Priest*. Ed. David Cecchetto. Seattle: Noxious Sector Press, 2016.

“A Text Score Manifesto.” In *Word Events: Perspectives on Verbal Notation*. Eds. John Lely, James Saunders. London: Continuum, 2012. 95-6.

#### Review

“Ultra-red, *URXX Nos. 1 – 9*.” *Tacet: Sound in the Arts* Issue 4, Sounds of Utopia/Sonorités de l’utopie (January 2016): 540–555.

#### Non-Peer-Reviewed Articles

“The Ashcousmatic Trace: Magali Daniaux and Cédric Pigot’s *The Diluted Hours*,” *The Diluted Hours* (LP). Paris: Éditions Supernova, 2016.

“Critical Music *After Sound*.” *Schloss—Post*. March 20, 2016, <http://schloss-post.com/critical-music-after-sound/>

“(Re-)Transcribing Composition: *Two Transcriptions/Ode to Schoenberg*.” *Schloss—Post*. “Issue No. 2, Authorship: The Status of the Author in the 21<sup>st</sup> Century.” February 12, 2016, <http://schloss-post.com/category/issues/authorship>.

- “Hearing Things Through Things: Hong-Kai Wang’s *Music While We Work*.” *Ear Wave Event* Issue One (2014): 1-6, co-authored with Lindsey Lodhie, <http://earwaveevent.org/article/hearing-things-through-things-hong-kai-wangs-music-while-we-work/>
- “Speaking Volumes: On Melissa Dubbin and Aaron S. Davidson’s *Volumes for Sound* at Recess.” *Recess Critical Writing Series*. May 2013. <http://www.recessart.org/critical-writing-g-douglas-barrett>.
- “Echoes of Narcissus: Erin Gee’s *Voice of Echo* at Contrary Projects.” *Echo Made Proximate - Exhibition Catalogue*. Contrary Projects, May 2011.
- “Translating Innova: The New Opera Work of Object Collection.” *NewMusicBox*. 13 April 2011. <http://newmusicbox.org/article.nmbx?id=6870>.
- “The Impossible Image: The Photographic Worlds of Ruud van Empel.” *Ruud van Empel – Worlds Exhibition Catalogue*. Stux Gallery, April 2011.
- “Kus pro výlohu: Jak vidět alyšet hudbu Petera Ablingera” (“Window Piece: Seeing and Hearing the Music of Peter Ablinger”). *HIS Voice, časopis o jiné hudbě* 2 (2010): 26-31.

### Awards and Grants

- Akademie Schloss Solitude Fellowship, 2015-2017 • Fellowship and Project Grant
- Franklin Furnace Fund Award, 2012-2013 • Artist Grant Award for *Two Transcriptions*
- DAAD (German Academic Exchange Service) Research Grant • Four-month Research Grant to the Universität der Künste Berlin for Sound Studies/Musicology Project. Oct. 2009 – Feb. 2010
- Presidential Fellowship Award, State University of New York at Buffalo • 2006 – 2010
- Plainsong and Medieval Society Composition Prize for *Derivation X*, part of Nothing New? Understanding Newness in Medieval and Contemporary Music 2009 Conference, Huddersfield, UK.
- International Computer Music Association (ICMA) Grant • (ICMC 2008), August 24, 2008, Belfast.

### Conference Papers and Presentations

- Congress of the German Society of Phenomenological Research, Phenomenology and the Political panel, September 13, 2017. Hagen, Germany. Paper: “Sound After Art in the Expanded Field.”
- Performing Indeterminacy Conference, June 30, 2017. University of Leeds. UK. Paper: “The Brain at Work: Indeterminacy and the Posthuman Brain in Alvin Lucier’s *Music for Solo Performer*”
- Sound Art Matters, June 1-4, 2016. Aarhus University. Aarhus, Denmark. Paper: “The Limits of Sound: Critical Music After Sound.”
- Periods and Waves: A Conference on Sound and History, April 29-30, 2016. Stony Brook University. Long Island, NY. Paper: “The Limits of Sound.”
- Singing LeWitt: Sound and Conceptualism – College Art Association (CAA) 104<sup>th</sup> Annual Conference, February 3-6, 2016. Washington, DC. Paper Presentation: “Žižek Sings Pussy Riot.”
- Tuning Speculation III, Nov. 20-22, 2015. Sonic Research Initiative (York University). Arraymusic, Toronto. Paper: “Music After Contemporary Art.”
- (Re-)Constructing Authorship Symposium. October 22-24, 2015. Stuttgart, Germany. Paper presentation: “(Re-)Transcribing Composition: *Two Transcriptions/Ode to Schoenberg*.”
- Tuning Speculation II: Auralneirics and Imaginary Networked Futures, Nov. 7-9, 2014. Sonic Research Initiative (York University). Toronto. Paper: “IDEAS MATTER: Žižek Sings Pussy Riot.”

- Tuning Speculation: Experimental Aesthetics and the Sonic Imaginary. Nov. 1-2, 2013. Sonic Research Initiative (York University). Arraymusic, Toronto. Paper: "The Debt of Philosophy—Cassie Thornton's *Debt 2 Space Program* and the New Materialism."
- The Future of Cage: CREDO Conference, University of Toronto, Centre for Drama, Theater, and Performance Studies. Oct. 25, 2012. University of Toronto. Paper Presentation: "At the Limits of Performing Cage: 4'33" and the Art Activism of Ultra-red."
- Re-thinking Music of Today, April 6-8, 2011. Université de Paris-Est Marne-La-Vallée. Paris, France. Paper Presentation: "Postconceptual Music."
- Biennial Symposium for Arts and Technology, March 6, 2010. Connecticut College, New London, CT. Paper Presentation: "The Interdisciplinary Performances of the Maulwerker Ensemble."
- Nothing New? Understanding Newness in Medieval and Contemporary Music, April 25, 2009. University of Huddersfield. Huddersfield, UK. Music Performance: *Derivation X*.
- International Computer Music Conference (ICMC 08 Belfast, Ireland), Aug. 24, 2008, Belfast, Northern Ireland. Paper Presentation: *Performing the City: An Urban Performance Workshop*
- Society for Electro-Acoustic Music (SEAMUS) 2008 National Conference, April 3, 2008, University of Utah. Paper Presentation: "Spectore: Generating Notated Music Using Spectral Analysis"
- International Computer Music Conference (ICMC 07 Copenhagen, Denmark), August 27, 2007, Copenhagen, Denmark. Paper Presentation: "Automatic Notation Generators"
- New Interfaces For Musical Expression Conference (NIME 07 New York), June 6-10, 2007, New York. Poster Presentation: "Automatic Notation Generators"

### **Invited Talks**

- Goldsmiths, University of London, March 7, 2017. London, UK. Artist talk
- Darmstadt Summer Course, August 8, 2016. Darmstadt, Germany. "Critical Music *After Sound*."
- Darmstadt Summer Course, August 5, 2016. Darmstadt, Germany. Panel host for "The Political."
- Hordaland Kunstsenter, June 19, 2016. Bergen, Norway. Talk on *After Sound: Toward a Critical Music*
- Neutral Ground Contemporary Art Forum, Artist Presentation Series, April 25, 2010. Regina, SK
- Sound Studies – Akustische Kommunikation. January 18, 2010. Universität der Künste Berlin. Paper: "Listening to Language: Text Scores, Recording Technology and Experimental Music."
- De Uitwerking I: "A few silence." Nov. 13, 2009. Roundtable. Theater Purdu. Amsterdam, NL
- Programming Digital Media Workshop, February 26, 2006. Machine Project Gallery. Los Angeles, CA

### **Teaching Experience**

- School of the International Center of Photography (New York) • Workshop assistant. April, 2017.
- Goldsmiths, University of London • Workshop leader. March, 2017
- Merz Akademie (Stuttgart, Germany) • Workshop leader. December, 2016.
- PI Art Center (New York) • Faculty Instructor. 2014–2015.
- Pratt Institute Department of Digital Arts • Visiting Artist Faculty. 2011–2012.
- SUNY at Buffalo Music Department • Teaching Assistant. 2006–2009.

**Selected Performances and Exhibitions**

- Two Transcriptions/Ode to Schoenberg* • “Curiosity,” curated by Alexios Papazacharias, Cultural Foundation of Tinos. Tinos, Greece, July 2 – October 31, 2016
- Complex Financial Instruments (performance-installation)* • Solo exhibition. Projektraum LOTTE, Stuttgart, Germany, June 11, 2016
- Complex Financial Instruments (Ensemble/Exchange)* • “Biographies and the Production of Space” conference, Akademie Schloss Solitude, May 21, 2016
- Complex Financial Instruments (student debt)* • Performed by Esther Neff and Casey Anderson. Panoply Performance Lab, The Experimental Music Yearbook. Brooklyn, NY, October 25, 2015.
- Two Transcriptions/Ode to Schoenberg* • Parabol series, curated by Johnny Herbert, Gallery Stiftelsen 3,14. Bergen, Norway, September 4 – November 1, 2015
- Everything is purged from this composition but Melody, no ideas have entered this work* (after John Baldessari) • Commissioned by Red Desert Ensemble. Salt Lake City, UT, June 26, 2015
- Three Films About Walking* • Featured in “Walking from Scores,” exhibition and performance series curated by Elena Biserna. Bologna, Italy, October 26, 2014
- Two Transcriptions* • Discussion and release of *Two Transcriptions/Ode to Schoenberg*. Curated by Audio Visual Arts gallery, Incubator Arts Project, New York, NY. May 25, 2013
- Hence Where Labour* • Theorems, Proofs, Rebuttals, and Propositions: A Conference of Theoretical Theater. Panoply Performance Lab, with Gayatri Spivak. Glasshouse Projects, Brooklyn, NY, March 23, 2013
- Performance Strike* • Group exhibition “re/spond/re/peat.” Soapbox Gallery, Brooklyn, June 2012
- Worktreue/Truework* • Evening-length performance event. Invisible Dog Gallery, Brooklyn, NY, February 17, 2012
- We Connect John with Julius* • Performance presented with Adam Overton as part of “BESHT.” Pomona College Museum, Pomona, CA, December 6, 2012
- Hence Where Labour* • Fahad Siadat (voice). Presents Gallery, Brooklyn, NY, January 27, 2012
- INSTITUTION/AUDIENCE/4'33"/TWITTER MIRROR* • ArtCards Artist Conversations. Invisible Dog gallery. Brooklyn, NY, July 20, 2011
- Head Music* • Tomomi Adachi, Ensemble for Experimental Music and Theater. Esorabako Gallery, Tokyo, Japan, July 10, 2011
- Instead of Allowing Dancing...* • Performance/video work. Presented at Stux Gallery, New York, NY, February 17, 2011
- Upendings, Derisions, Transcriptions* • Evening-length performance event, Presents Gallery, Brooklyn. January 22, 2011
- Violin Tuned D.E.E.D.* • Performance/video installation work in “Non-Cochlear Sound,” a group exhibition curated by Seth Kim-Cohen. Diapason Gallery, Brooklyn, NY, October 2010
- A Few Silence* • Incidental Music Series, organized by Manfred Werder. Galerie Mark Müller, Zürich, Switzerland, July 5, 2010
- A Few Silence, A Place or Two, Some Applause* • Evening-length performance event, Incubator Arts Project, New York, NY, August 20, 2010
- A Few Transcriptions, A Place or Two, Some Recordings* • Evening-length Concert Performance and Artist Talk. Neutral Ground, April 24, 2010. Regina, Saskatchewan.
- A Few Rooms* • Part of “Architectures of Sound.” Issue Project Room, Brooklyn, NY, January 13, 2010
- Derivation III a, b, c* • Philip Thomas. Huddersfield Contemporary Music Festival, Huddersfield, UK, Nov. 24, 2009

### Residencies and Festivals

Catwalk Institute • October, 2016, Catskill, New York  
Virginia Center for the Creative Arts • August, 2016, Amherst, Virginia  
Tinos Quarry Platform • June 25 – July 5, 2016, Tinos, Greece  
Akademie Schloss Solitude Sound/Music Fellow • 2015–2017, Stuttgart, Germany  
Artist in Residence (AiR) Bergen at USF Verftet • April – June 2015, Bergen, Norway  
Huddersfield Contemporary Music Festival (HCMF) • November 20 – 29, 2009, Huddersfield, UK  
Ostrava Days New Music Festival • Aug. 13-Sept. 2, 2007; Aug. 10-30, 2009, Ostrava, Czech Republic  
Atlantic Center for the Arts • With Alvin Lucier. May 18 – June 7, 2009. New Smyrna Beach, FL  
June in Buffalo 2008, “Music and Computers.” SUNY at Buffalo. June 6-12, 2008. Buffalo, NY  
Visiones Sonoras 2007 New Technologies International Music Festival. November 20 – 29, 2007.  
Wandelweiser Festspiel • July 8 – July 28, 2007, Düsseldorf, Germany  
CEAIT Festival of Electronic Music and Media, January 30, 2005. Redcat Theater, Los Angeles, CA

### Membership

Sonic Research Initiative, York University, Toronto, Canada • External Researcher since 2014  
College Art Association (US) • Faculty Member since 2015

### Selected Bibliography

Nixon, Melody. “G Douglas Barrett: Beyond Sound.” *Guernica* (December 26, 2016).  
<https://www.guernicamag.com/g-douglas-barrett-beyond-sound/>  
La Berge, Leigh Claire. “How to Make Money with Words: Finance, Performativity, Language,” *Journal of Cultural Economy* 9, issue 1, special issue “Pragmatics of Money” (2016): 43-62.  
Walshe, Jennifer. “(Some Other) Notes on Conceptualisms.” *MusikTexte* 145 (May, 2015).  
Priest, Eldritch. *Boring Formless Nonsense: Experimental Music and the Aesthetics of Failure*. New York: Bloomsbury, 2013.  
Priest, Eldritch. “Listening to Nothing in Particular: Boredom and Contemporary Experimental Music.” *Postmodern Culture* 21. 2 (2012).  
Saunders, James. “Commentary: A Few Silence” in *Word Events: Perspectives on Verbal Notation*. Eds. James Saunders, John Lely. London: Continuum, 2012. 96-103.  
Cox, Christoph. “Christoph Cox on Non-Cochlear Sound.” *Artforum International* 49.5 (2011): 224-5.

### References

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