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                NeueStudioDerElektronischenMusikNewYork

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]- http://iformm.com ....|1987-2007|................4TH.TOS.TXT]
]- http://rothkamm.com ....|2002-2006|.......CFM.JPG.PDF.PLS.SWF]
]- http://fluxrecords.org .....|1982-2002|...............CFM.MP3.SWF]
]- http://fluxrecords.com .....|1986-2006|....................PDF.CDA]
]- http://complexmusic.com ....|2002-2005|...................CFM.SWF]
]- http://supermodernism.com ..|2004-2006|........................TXT]
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590 Fort Washington Ave. #1J - New York, NY 10033 - USA - 646-696-9909

------------------.--.
                  . The Three Imperatives of Supermodernism
------------------.--.
0000000000000000001. Be utopian and scientific.
0000000000000000002. Nod to the first pioneers of electronic music.
0000000000000000003. Make full use of left, right and phantom channel.

The Birth of Supermodernism (IFORMM) from the Spirit of Retro-Computed Music.

"...music works on us as a universal mirror reflecting the will of the world."

quartet

frank at rothkamm dot com

===================
http://rothkamm.com
===================
\\free pure electronic music
[audio] 128kbps mp3 streaming library of 53 audio works 2002-2005

R O T H K A M M complex pop experimental electronic
[Hollywood/Manhattan/2002-2006]

competitor for this release -> Stockhausen

Frank H. Rothkamm – born 1965 in Gütersloh, Germany. Lives and works in New
York.

Frank H. Rothkamm -- New York composer, conceptual artist and computer programmer,(c+ca+cp) known as one of primer movers in today's alternative music. With a...

Best known of these are Star Wars, Levi501, Playboy, FishCut, (Xenakis UPIC @ Science World of BC, Thinking, Fisch II, vOID, fluxrecords marathon, remix Cranberries, DJ Spooky, e# and euro-jazz sensations Bakken & Muthspiel.

, conceptual artist and computer programmer. Materializes an enigmatic, complex and commercial body of work across genres. from within and outside traditional institutions. capable of crossing all boundaries. extended compositions projects Cross-fertilization of genres accessible and obscure. As the founder of the avant-tech label FluxRecords he (is recognized for) issuing a string of often perplexing albums: (at seemingly random intervals) is today's alternative music universe Frank Rothkamm is Karl-heinz Stockhausen (-> attributes) slowly becoming recognized/known prime conceptualist in today's alternative music.

specific action.
status change from: to:

if you'd have to choose one artist this to add to your collection it would be Frank Rothkamm.

if you don't have FB01 in your library, it is not complete. essential.

His hard to decipher (projects / albums /cultural interventions / works) play with notions of time and once fashionable history or retro-isms.

conceptual art, aesthetic theory, retro computation, music production, gear-head.

.

devotee of Forth and Coldfusion. Bestfriendspetcare codebase.

(expanded meaning of artist and its dissolvent into life and daily ritual. "Art is what the artist does")

Williamsburg

20 genres ranging from Algorithmic to Tribal. Cross applications taking techniques from one genre and applying to one of its opposites.

whereas planet genius taking takes techniques of academic computer music whereby an algorithms determines the outcomes of a complete composition without intervention from human, artifical intelligence or stochastic post-Xenakian he applied this and performed this to rave/techno music.

10 year later he reversed the cultural technical dialectics and applied form of complete free semi and outer consciousness technique to produce highly evolved serialsim or strict non-redudant electronics.

Key points of american commercial culture
Levi 501 jeans

Ford Motor Company
Star Wars
Sears

His idea and date/time driven work have been realized in a variety of
unusual venues.

also known under six pseudonyms. Born (in 1965) in Germany, he immigrated to
Canada before becoming an American resident in 1990. He lives and works in
Los Angeles and New York. rothkamm is the designer of IFORM, a Virtual
Operating System for random process research, midi, elemental synthesis and
visualization.

Recording Company
Capitol Records (MetroBlue)
PolyGram Records
Knitting Factory Records
Atonal Records
EMF Media
P.S.1/MoMa
Emotional Coathanger Records
Audio Research Editions

Soundtracks and Commercials
Levi 501 Jeans
New York Film & Animation
Sears Craftsman
Dune

Corporate Clients
Ford Motor Campany, CarsDirect, Hewlett-Packard, BMC, Warner Bros., Los
Angeles Times, Mortons of Chicago, Suarez-Frommer Advertising, Gaiam,
Vampire Cosmetics.

Invited Talks
Performances

Net Work

Selected Reviews
Awards

Supportive Collaborative Consultant

Rodney Graham
Parsifal (Algorithmic Model)
Vancouver 1988

Diana Thater and T. Kelly Mason
The future that almost wasn't
LACE - Los Angeles Contemporary Exhibitions, 8. - 9.4.1999

Harald Fuchs

Strukturelle Überlegenheit
Cologne 1986

Peter J. Mönnig
http://www-users.rwth-aachen.de/kunstserviceg/moennig/
Music After Sculptures

Performing between 1982 and 1992, Rothkamm realized controversial pieces in contexts of the theater, performance art, sex art, and raves.

In his teens, while studying piano and science of harmony, rothkamm built his own studio and produced analog tape works until the arrival of his first music computer, the Yamaha CX5M. In 1987 he enrolled at the Technical University of Berlin to study Bionics, Communication Science, and Philosophy. There he co-founded the CAMP computer assisted music processing group, producing personal computers / hacking ATARI and algorithmic industrial until the group was shut down.

Between 1982 and 1992, rothkamm's musical activities were tied to experimental theatre, controversial performance art, sex art and early raves.

solo:

Fisch II for 4 actors/instrumentalists, 4 lights, tape and fish.

Fisch III ritual of cutting fish and inserting fish into the arm.

Fisch IV the thinking - sitting motion-less on pedestal while

Unsycronised loops.

Cult of Cunt - SM ritual - Playboy magazine.

Hardkiss Brothers - first rave 12 out of san Francisco - Magick Sounds of the Underground.

Levi 501 Jeans - 4 national radio spots applied for the first time rave culture remix techniques to mainstream commercials.

Planet Genius -

minimal variation machines that know no development, no beginning nor end, but cycle thru prisims: primitive disco dance music, connecting to the primeval, only understood via candy flipping. self-referential or eternal loops where each element may be the "primus inter pares"

"Fuck Art - Let's Dance"

Star Wars

Mystery of the Leaping Fish - New York - Live Internet Feed - Fan CD conceptualized around the sudden oceanic disappearance of Australian Pime Minister Holt in 1967. In a 3 track sequences traverses back in time, as the CD contains pieces from 1994, 1989 and 1984.

fluxrecords.com release marathon.

[fluxrecords.com] performance-marathon: 20 years in 20 days
one day for one year - an installation of events of flexible duration.
Each day I will read a text about music. Then I will play the music from one
year. Then I will go out a drink. This will continue for 20 days.

He ceased public performances in 1992. Between 1992 and 2002 rothkamm worked
on over 20 records, mostly behind the scenes, with DJ Spooky, The Hardkiss
Brothers, Elliott Sharp, Peter Scherer, Alfred 23 Harth, Wolfgang Muthspiel,
Paul Dolden, and DJ Glove, among others. He remixed Zeena Parkins, Barbara
Gogan, Corin Curschellas, Rebekka Bakken, Tyrants in Therapy and The
Cranberries; produced commercials for Levis-Strauss, Philips, and Sears; and
scored soundtracks to forays into 3-D film technology, among them George
Lucas' Star Wars. With the rise of the dot.com revolution rothkamm has been
active as a computer programmer with clients that have included Warner Bros.,
Ford, Hewlett-Packard, BMC, Los Angeles Times, and many web startups such as
Intertainer.com, Caribiner.com, Kennels.com, and Musicblitz.com. He
currently administers numerous domains, among them FluxRecords.com,
Supermodernism.com, IFORM88.org, and ComplexMusic.com.

rothkamm is the designer of IFORM, a Virtual Operating System for random
process research, midi, elemental synthesis and visualization.

After the Flux Records' release marathon of his complete works in 2001 and
2002, rothkamm, a 3rd degree Freemason, received a revelation in the summer
of 2002. He shaved his head, started wearing signature suits, shortened his
name to rothkamm, and now devotes his time to the creation of pure
electronic music.

He shaved his head, shortened his name to lowercase rothkamm and devoted his
time to the pursuit of pure electronic music.

informed by Kant's transcendentalism, ancient retro-computation and
supermodernism.

He shaved his head, shortened his name to lowercase rothkamm and devoted his
time to the development of supermodern pure retro-computed electronic music.

1988
1987
1986
1985
1984 [Quartett in 1984]
1983
1982 builds studio around a 4 speed TEAC 2-track machine
[Cult of Cunt in 1990 and appearance in PLAYBOY magazine in 1991];
, and Kenneth Newby,
[FISCH II – IV in 1984-89: scandal over ritual fish killing on stage -
fainting of audience members - not moving on pedestal for extended periods
of time];
[Rave New World in 1991: go-go-dancers - rothkamm in drag – free LSD
giveaway].
. He abandoned all forms of postmodernism

-> press: FISCH II regional press, attended by minister of culture, neo-
performance, 84
-> press: PLAYBOY magazine, best of sex 91.

started to wear signature suits, and

Canada 1989 & USA 1998-present

His first recording (Music After Sculptures [86]) was issued by the Cologne
Maria Bonk Gallery and until 2001 continued to involve with record releases
under 7 names:

Frank H. Rothkamm (1982-1989 & 2006-present)
Frank Genius (1990-1996)
Mrs. Blowpop (1992)
Speed Genius Overdose (1993)
Fran Genius (1995)
Frank Rothkamm (1992-2002)
rothkamm (2002-2005)

current [Los Angeles / New York]

complexmusic.com
iformm.com
fluxrecords.com
fluxrecords.org
nanomusic.org
rothkamm.com
supermodern.net
supermodern.com
supermodernism.com

Cronological Residencies:

1. Gütersloh [DE] (1965)
2. Nürtingen [DE] (1976)
3. Moers [DE] (1978)
4. Köln [DE] (1985)
5. Vancouver B.C. [CAN] (1986)
6. Berlin [DE] (1987)
7. Vancouver B.C. [CAN] (1988)
8. San Francisco [USA] (1990)
9. New York [USA] (1993)
10. Hollywood [USA] (1998)
11. Hollywood & New York [USA] (2001)
12. New York [USA] (2005)

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frank & emily
frank & monique

in 1989 rothkamm got hired as a software engineer by the Canadian company
DSL, who adaptoed arcade games for the home pc market. He was let loose to
develop a techique known as 'infinite frequency modulation' to be used as a
low-overhead routine for realtime synthesis. It was nothing more than a
simplified no-bessel-function form of Chowning Frequency Modulation, but
with the added proposition of potentially infinite and regressivaly weaker
chains of operators. His published an internal white paper on it, but was
fired and escorted out of the building when he showed up in drag. This set
the stage for the 2nd corporate encounter. In 1999, after lenghty
negotioations, rothkamm was hired during the height of the Internet boom by
the Los Angeles company musicblitz.com, a pioneering file-sharing and web-
only record label. He became the 6 six-figure plus stock-options Director of
Technology and quit after his first day, so he could make more money as a
consultant. Needless to say, within 1/2 a year most of his clients went out
of business during the internet bust. Most of coldfusion/SQL server
technology that was developed during this time enabled rothkamm to establish
his own fluxrecords.com, which pionieered mp3 and file-sharing distribution
of his work and culminated in the 1 year long release marathon of 2001-2002.

chowning walkout.

In 1997 rothkamm became entered apprentice in the Hermann Lodge of the 9th
District of Manhattan and was the last Mason to be initated before the
temple got sold and the lodge moved out of the City. In 1998, shortly before
his move to Los Angeles, he became a 3rd degree Master Mason. rothkamm wrote
3 secret masonic organ pieces, which were commissioned for the 150th
aniversery of the Lodge and which he performed, marking his first public
solo concert appearence in 10 years. In 2002 rothkamm joined the Cecilie
Lodge for the Arts (where Irvin Berlin and Houdini where members). At the
beginning of the war rothkamm protested masonic support of the war and
became a renegade mason.

illness: panic attacks 96-01 then became member of Gold's gym hollywood.

(with K. Witte, one of the few pianists who could improvise a 6 voice fugue)

rothkamm introduced and pioneered the use of a computer language (IFORM) to
control sound-synthesis and generate algorithmic DJs; the notion of the
remix as a form of contemporary composition; and the idea of a record label
as a server farm. rothkamm's newest development is "retro-computing".

his first remix: the 1990 'Ascending Megablast' a Motley Crue treatment and
ending in 2002 with his last remix: Elvis Presley's 'Fever'

Chronology:

1965 – Gütersloh, Westphalia, Germany.
1976 - Nürtingen, Schwabia, Germany.
1979 – Moers, Lower-Rhein, Germany.
1985 – Köln, Rhein Valley, Germany.
1988 – Vancouver, British Columbia, Canada.

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1990 – San Francisco, California, USA
1993 – Lower East Side, New York, USA
1994 – Williamsburg, Brooklyn, USA.
1998 – Hollywood, California, USA.
2001 – Union Square, New York, USA & Hollywood, Los Angeles, California, USA.
2005 – Washington Heights, New York, USA.




1965 – Gütersloh, Germany
1976 – Nürtingen, Germany
1979 – Moers, Germany
1985 – Köln, Germany
1988 – Vancouver, Canada
1990 – San Francisco, USA
1993 – New York, USA
1998 – Hollywood, USA
2001 – New York & Hollywood, USA
2005 – New York, USA



Solo Public Performances:

1985
1985  Fisch III "Cut"

1988  Fisch IV  "Thinking"


2004  rothkamm@bauhaus  Bauhaus Lounge, New York.


Bibliography:

- Neuen Ruhr Zeitung/Neue Rhein Zeitung
- Playboy
- Option
- IDM list
- LA Raves

Quotes
"John Cage of Techno"
"Bunch of broken video games"
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Frank H. Rothkamm -- *composer*, born July 2nd, 1965 in Gütersloh, Germany. Lives and works in New York, USA.

To date he has composed 299 works, published 9 solo albums, appeared on 19 record releases under 7 pseudonyms, composed 18 soundtracks and underscores and executed

26 remixes. His collaborations with over 21 artists, writers and musicians in the pop, avant-jazz, sound art and DJ fields are released on 16 record labels world-wide. Rothkamm's compositions - which emerged during his residencies in 7 cities in 3 countries - are defined within 27 distinct genres and weave a complex oeuvre characterized by proto-typical achievements in alternative music. Rothkamm is an archetype of the composer who creates his own infrastructure, acting as a conceptualist, in **an ongoing work-in-progress** that has been characterized by relentless experimentation at the edge of musical development for nearly a quarter of a century.

and never-ceasing creativity, having stood **a dynamic process**

are indelibly imprinted through his fundamental compositions in Algorithmic, Avant-Jazz, Breakbeat, Camp, Classic Techno, Classical, Cyberpunk, Dark Ambient, Deconstructivist, Drone, Drum n Bass, Elektro, Experimental, Gothic, House, Lounge, Lowtempo, Metal, Minimal Techno, Musique Concrete, Noise, Pop, Post-Digital, Tribal. Since the 2002 shift to "Pure Electronic Music" & "Complex Music" he ventured into the uncharted terrains of "Expressionoloy", "Transcendental Music ", "Retro-Computer Music", "Non-Redundant Music", "Quantum-Mechanical Music", "Melopolyphony", and "Poly Time Music". His compositional texts which speculate around a System of Cosmological Ideas and the limits of Human Perception and Computability, ranging from works in the micro scales of time or "Nano Music" in ID (since 2003), to the macro scales of SUPERSYNTHESIS (since 2005), an attempt to build a machine that computes all possible music and then stops.

"Out of forgotten elements in history I conceive experimental platforms upon which my proto-typical works are composed, this is done to help people enter future mind sets. As I continue to live these potentials even after each composition goes public, I arrived at the simultaneity of all times -- the aesthetic of supermodernism -- to enable the liberation of mankind through collective-collaborative transformation into multi-dimensionality"

As I continue to explore these potentials
even after each composition goes public, I open up the aesthetic realms of supermodernism"

"Out of forgotten historical elements, I conceive experimental platforms upon which to compose proto-typical works. This is done to illuminate the aesthetics of supermodernism."

Frank H. Rothkamm

"Out of forgotten elements in history I conceive experimental platforms upon which to compose proto-typical works -- this is done to help us enter future mind-sets and to illuminate the aesthetics of supermodernism."

To date Rothkamm has composed 299 works, published 9 solo albums, appeared on 19 record releases under 7 pseudonyms, composed 18 soundtracks and underscores and executed 26 remixes. His collaborations with over 21 artists, writers and musicians in the pop, avant-jazz, sound art and DJ fields are released on 16 record labels world-wide. Rothkamm's compositions - which emerged during his residencies in 7 cities in 3 countries - are defined within 27 distinct genres and weave a complex oeuvre, characterized from 1982-2002 by proto-typical achievements in Algorithmic, Avant-Jazz, Camp, Classic Techno, Classical, Cyberpunk, Dark Ambient, Deconstructivist, Drone, Drum n Bass, Elektro, Experimental, Gothic, House, Lounge, Lowtempo, Metal, Minimal Techno, Musique Concrete, Noise, Pop, Post-Digital, Rave Breaks and Tribal. Since 2002 he framed Expressionology, Transcendental Music, Retro-Computing, Non-Redundant Music, Melopolyphony, Quantum-Mechanical Music, and

Poly Time. Rothkamm is the archetype of the composer who creates his own infrastructure, acting as a conceptualist, in an ongoing work-in-progress that has been characterized by relentless experimentation at the edge of musical development.

Rothkamm lives in New York City. He travels and performs via TCP/IP.

Available CDs

Photo by Nina Schneider

 for nearly a quarter of a century.

links:

]- http://iformm.com ....|1987-2007|.................4TH.TOS.TXT]
]- http://rothkamm.com ....|2002-2006|.......CFM.JPG.PDF.PLS.SWF]
]- http://fluxrecords.org .....|1982-2002|...............CFM.MP3.SWF]
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]- http://complexmusic.com ....|2002-2005|....................CFM.SWF]
]- http://supermodernism.com ..|2004-2006|........................TXT]

honorary members: Iannis Xenakis, Frank Zappa, John Cage,

This is a spin off. Between 2001 and 2005 fluxrecords.com has evolved and its latest incarnation streams MP3s via a flex/flash application. This now becomes FluxRecords.ORG and will transform the rothkamm 20th century catalog [1982-2002] into a Public Audio Library (PAL). A control vocabulary will describe all individual works.

Hello Naomi,

I'm in the midst of assembling the 400club and campaigning for my latest Compact Disc volume FB01.

How do you operate?

Thanks

Frank

limits of perception (nano music) the limits of conception (supersynthesis) and the simultaneity of everything (poly time music)

nanosynthesis is the creation of perceptible audible events from the accumulation of unperceptible audio events.