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FOURSQUARE



Bringing art and people together

FALL EXHIBITIONS

on view through January 18, 2015

DOPPLER SHIFT

MAIN GALLERY, MITZI & WARREN EISENBERG GALLERY
AND MARITÉ & JOE ROBINSON STROLLING GALLERY I

Twenty-seven artists from the U.S. and Europe use geometry and color to explore the illusion of difference between two- and three- dimensional space.

GARY PETERSEN: TILTING POINTS

STUDIO X

Gary Petersen's site-specific wall painting in Studio X envelops the viewer in a dynamic and colorful abstraction.

Stair-Gazing: Valerie Molnar

MAIN STAIRCASE

Valerie Molnar creates hand-knit acrylic yarn constructions in vibrant colors.

PAINTING STUDENTS OF RAÚL VILLARREAL

MARITÉ & JOE ROBINSON STROLLING GALLERY II

Featuring recent artwork by painting students.

Gallery Hours

Monday – Wednesday: 10 am – 7 pm; Thursday: 10 am – 8 pm;

Friday: 10 am – 5 pm; Saturday & Sunday: 11 am – 4 pm



Artwork detail: Stephen Maine, *HP13-0909*, 2013, acrylic on canvas

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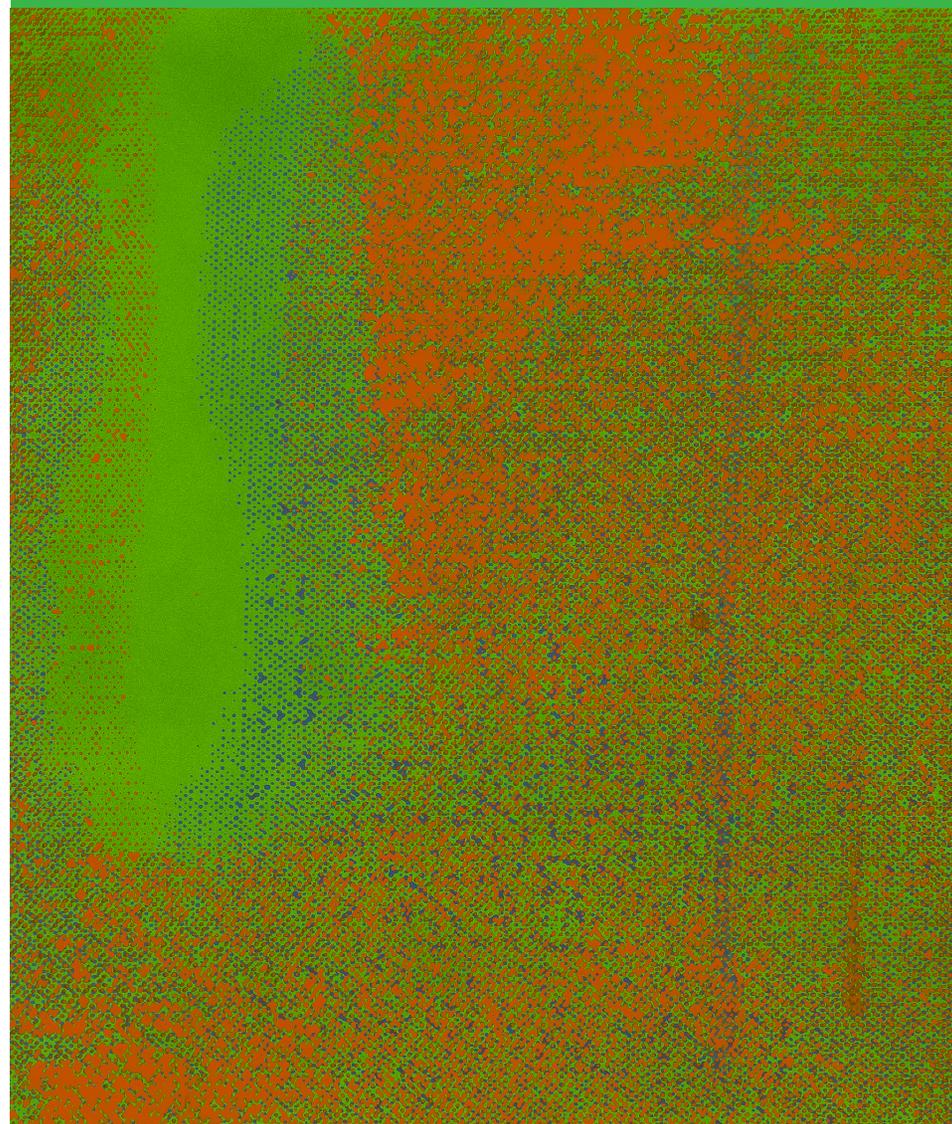
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Visual Arts Center of New Jersey

68 Elm Street, Summit, NJ 07901 908.273.9121 www.artcenternj.org

An Afternoon of New Music



An Afternoon of New Music

Sunday, November 9, 2014, 2 pm

This program is held in conjunction with the exhibition *Doppler Shift*.

Lend us your ears for an afternoon of new and experimental music curated by *Doppler Shift* artist Stephen Maine. This program will explore how music and sound relate to visual perception and the aesthetic experience. The musicians participating in this program span a range of musical styles, and incorporate electric guitar, percussion, voice, harmonium and computer/web sampling.

Performers

in order of appearance

Sandbox Percussion

Amirtha Kidambi (voice, harmonium)

Patrick Quinn / SURVANT (computer/web sampling)

Alan Licht (electric guitar)

Stephen Maine

Primarily a painter, Stephen Maine is also a freelance art critic, independent curator and teacher. His solo exhibition, *Stephen Maine: Paintings*, is on view through the end of 2014 at Melville House in DUMBO, Brooklyn. Stephen has written frequently for numerous publications including *artcritical.com*, where he is a contributing editor. With Gelah Penn, he co-curates *Diphthong*, a migratory exhibition of process-oriented abstraction. Stephen teaches in the graduate Fine Arts program at the School of Visual Arts in Manhattan. www.stephenmaine.com

Curator's Statement

The twenty-seven artists participating in *Doppler Shift* work in ways that make the viewer aware of the apparatus of sensory perception. The exhibition therefore presents an ideal opportunity to think about music—in and sonic stimuli more broadly—in relation to both visuality and aesthetic experience.

The musicians appearing on the bill of An Afternoon of New Music have developed distinctive and highly personal idioms in which pure sound begins to detach itself from service to familiar structures and to assert itself as pure, unfettered auditory sensation.

—Stephen Maine

Alan Licht

Since 1990, guitarist Alan Licht has spanned the worlds of indie rock, experimental music, and sound installation, appearing on over 100 recordings and touring the world in the process. His most recent solo guitar release is *Four Years Older* (Editions Mego), which *Spin* magazine named one of the twenty best “avant-noise-jazz-etc. albums of 2013.” A frequent contributor to *ARTFORUM* and other publications, Licht is the editor of *Will Oldham on Bonnie Prince Billy* (Faber & Faber/W.W. Norton, 2012), and the author of *Sound Art: Beyond Music, Between Media* (Rizzoli, 2007). He is also on faculty in the Music/Sound Department at Bard College's Milton Avery Graduate School of the Arts.

Amirtha Kidambi

Amirtha Kidambi is invested in the performance and creation of exploratory musics, ranging from South Indian Carnatic, Improvisation, Experimental Rock, Early Music, New Music and the Avant-Garde. As a performer, songwriter, educator, and curator, she strives to draw connections between seemingly disparate musical disciplines and communities. As a soloist, collaborator and ensemble member in groups such as, the experimental Medieval gothic-folk band Seaven Teares, the percussion and analog electronics group Ashcan Orchestra, and vocal quartet Elizabeth-Caroline Unit.

Amirtha has performed in a variety of venues from DIY spaces to concert halls including Carnegie Hall, ISSUE Project Room, Roulette, Clocktower Gallery, Zebulon, Death by Audio, Silent Barn, Le Poisson Rouge and The Kitchen. Her band Seaven Teares released their debut album *Power Ballads* in 2013 on Northern Spy Records. Recent projects include *Apollo's Accidental Answer* a chamber opera with the Ashcan Orchestra, the premiere of AACM founder and legendary composer/pianist Muhal Richard Abrams' *Dialogue Social*, and *The Oversoul Manual* by Darius Jones with an album on Aum Fidelity released in October 2014. Amirtha is fortunate to have had the great honor of working with Robert Ashley since 2011 in *That Morning Thing* and the premiere of *WWW III (Just the Highlights)*. Amirtha and the Varispeed Collective premiered Robert Ashley's final opera *CRASH* shortly after his passing for the *Whitney Biennial* in 2014. She is also the recipient of the Jerome Foundation's Emerging Artist Commission for Roulette in the 2014-2015 season.

Sandbox Percussion

Brought together by their love of chamber music and the simple joy of playing together, Sandbox Percussion captivates audiences with performances that are both visually and aurally stunning. Through compelling collaborations with composers and performers, Jonathan Allen, Victor Caccese, Ian Rosenbaum and Terry Sweeney seek to engage a wider audience for classical music.

This season, Sandbox will collaborate with mezzo-soprano Elspeth Davis on one of György Ligeti's final works, the song cycle *Síppal, dobbal, nádihegedűvel*. Other highlights include performances and clinics at New Haven's Festival of Arts and Ideas, Cornell University, the Peabody Institute, the Yale School of Music and a return to Brooklyn's Concerts on the Slope series, where Sandbox will premiere a new work by Robert Sirota. Sandbox Percussion endorses Vic Firth sticks and mallets.

Patrick Quinn

Patrick Quinn is a Brooklyn-based artist + hacker + researcher investigating civil disobedience, remix theory and noise. He is the founder of SURVANT-Cryp Recordings, an experimental music + zine imprint utilizing various spy + cryptopunk tactics, techniques and strategies to distribute media. The imprint promotes systems of production and consumption that are less dominated by global hypercapitalism.