

BLAKE ZIDELL & ASSOCIATES

For Immediate Release
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BRIC ANNOUNCES *ART INTO MUSIC*, FEBRUARY 20–APRIL 27

Group Exhibition Showcases Intersection of Music and Visual Art

Art Into Music

Curated by **Elizabeth Ferrer**, BRIC's Director of Contemporary Art

February 20–April 27, Tuesday–Saturday 10am–8pm, Sunday 10am – 6pm, closed Monday
Opening Reception: February 19, 7-9:30pm

BRIC House (647 Fulton Street, Brooklyn)
BRICartsmedia.org; 718.683.5600; Free

BRIC continues its inaugural season in the newly opened **BRIC House**, the organization's new 40,000-square-foot multi-disciplinary facility in Downtown Brooklyn, with ***Art Into Music***, a group exhibition devoted to artists whose work is inspired by music. On view February 20–April 27, *Art Into Music* features 12 artists working in such varied media as installation, collage, public intervention, painting, text-based work, sculpture and video. BRIC House is located at 647 Fulton Street in Downtown Brooklyn. Gallery hours are Tuesday–Sunday 10am–8pm, and Sunday 10am–6pm. An opening reception will be held February 19, 7–9:30pm.

Participating artists include **John Felix Arnold III; Karlos Cárcamo; Jeff Kurosaki and Tara Pelletier; Arturo Meade; Valerie Tevere and Angel Nevarez; Rashaad Newsome; Bayeté Ross Smith; Dread Scott; Ward Shelley; and Audra Wolowiec.**

Art Into Music will examine the myriad ways in which music inspires contemporary artists, while also exploring the complex relationship between pop culture, mass media culture, and so called “fine” art. Artists featured in the exhibition work with the material platforms of music, whether archaic or current, including 33 RPM records and boomboxes. Others depict the culture of music or explore music as a formative element in our personal and cultural identities. The exhibition will feature a stage that will act as a listening station in the gallery designed by John Felix Arnold III where visitors will be able to access personal playlists of music that inspired the exhibition artists when creating their works.

Elizabeth Ferrer, BRIC's Director of Contemporary Art, said “Music is the most accessible of art forms, and the one by which we most commonly gauge the tenor of our culture. For the visual artists featured in this exhibition, music, its platforms, and the communities that surround its varied forms, act as means to fluidly think about culture, identity, history, and society. Many of these artists employ music itself, creating works that merge the auditory with the visual. Their works are not only multi-sensory, but also multivalent, offering the possibility of connecting and drawing meaning broadly, on levels that are emotional and intellectual, personal and collective.”

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Related Events

Into the Loop

March 4 at 7pm

As part of BRIC's *Stoop Series* events, exhibition artists Jeff Kurosaki and Tara Pelletier present an evening that blurs the boundaries of an art event, music show and social experience.

Another Protest Song: Karaoke with a Message

March 8 from 4–6pm

As part of BRIC's March House Party, Angel Nevarez & Valerie Tevere will stage this participatory performance in which audience members are invited on stage to reinvigorate the politically-minded messages of Public Enemy and NWA to Fight the Power with their own voices.

Art Into Music: A Conversation

March 19 from 7-9pm

Join exhibition artists Karlos Cárcamo, Rashaad Newsome, and Bayete Ross Smith in conversation with Elizabeth Ferrer, about the ways visual artists work with music in the creation of their work.

About the artists

John Felix Arnold III creates environmental installations that incorporate drawing, painting, performance, printmaking, and sound. For *Art Into Music*, he built an interactive space *Brooklyn Does It* to be used as a listening station by the public as well as for performances. The work is constructed from found wood and painted in his bold “neo-cave painting” style, as he terms it. As a listening station, the work allows visitors to play lists of music curated by each of the artists in the exhibition. Arnold's work has been exhibited at such institutions and galleries as The San Francisco Museum of Modern Art, The Luggage Store, and Shooting Gallery, all in California; Spes-Lab Gallery, Tokyo; and Littlefield, a performance and art space in Brooklyn. He earned a BFA from Pratt Institute in Communication Design and studied Graduate Printmaking at San Francisco Art Institute. <http://felixthethirdrock.com/>

Karlos Cárcamo is a multidisciplinary artist with interests in art history, urban culture, and modernist abstraction. His work often addresses themes related to music and its influence on art and popular culture, as seen in *Looking for the Perfect Beat II*, 2013. This work, a remake of his 2006 sculpture of three hundred stacked record albums, sculpturally interprets the act of “crate digging”—a hip-hop term for searching a record store for older records to sample—while paying homage to conceptual artists like Donald Judd and Felix Gonzalez-Torres who explored ideas of the perfect form. In addition, BRIC is showing one of Cárcamo's languid microphone sculptures and paintings from his Hard Edge series, in which the artist combines layers of colors and graffiti tags in abstract compositions that reference names of early hip-hop deejays. He has a BFA from the School of Visual Arts and an MFA from Hunter College, both in New York. He has exhibited extensively at the Brooklyn Museum; The Bronx Museum of the Arts; MoMA PS1 and Queens Museum of Contemporary Art, both in Queens, NY; El Museo del Barrio, and Artists Space, all in New York. He was part of The Bronx Museum's Artist in the Marketplace Program in 2000. His work has been reviewed in *Art in America*, *The New York Times*, and *The Village Voice*, among other publications. Cárcamo is represented by Hionas Gallery, New York. <http://karloscarcamo.com/home.html>

Jeff Kurosaki and **Tara Pelletier** are a collaborative duo based in Brooklyn, New York. They build multi-layered narrative projects using sculpture, video, music, and performance. Their work explores the tension between the fundamental rhythms of life and the ordered systems that humans design to make sense of these rhythms. They met in graduate school at Cranbrook Academy of Art, Bloomfield Hills, Michigan and have been

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working together since 2006. They have recently exhibited and performed at Vox Populi, PA; Space Gallery, ME, Wave Hill Gardens, NY; Abrons Arts Center, NY; Flux Factory, NY; Dumbo Arts Festival, NY; a 2010 European and Scandic performance tour; among others. They have held residencies through the Lower Manhattan Cultural Council; Painting Space 122; and Sculpture Space. <http://www.friendlyfalcons.com/>

Arturo Meade works primarily with discarded or used materials that he finds in the streets of his hometown, Mexico City, and Brooklyn, where he now resides. *Art Into Music* presents a grid of sixty works from his “Discos Paisa” series, a visual and auditory installation that explores Mexican identity through a collection of found record albums. Meade creates visual pastiches, representing the layered influences within Mexican culture from pre-Columbian to modernist, by intervening with these found records. Through painting and collage, he creates compelling visual clashes, such as the geometric pattern of the Mitla temple in Oaxaca collaged on an album sleeve from Roc-A-Fella Records, the label founded by rap legend Shawn “Jay-Z” Carter. Attesting to the breadth and diversity of music listened to in Mexico, each work from “Discos Paisa” is accompanied by a playlist of Mexican cult music that relates thematically to its design. His work has been featured in shows at the Lower East Side Printshop, New York; Instituto Superior de Diseño, Havana, Cuba; and the Waikato Art Museum, New Zealand, among others. <http://arturomeadeworks.blogspot.com/>

Angel Nevarez and **Valerie Tevere** are multidisciplinary artists who investigate contemporary music, public space, and political dissent. Nevarez and Tevere have exhibited at the Museum of Modern Art, The New Museum, Creative Time, and Paul Kasmin Gallery, all New York; Institute of Contemporary Art, Philadelphia; as well as internationally at Henie Onstad Art Centre, Oslo, Norway; and Manifesta 8, Murcia, Spain; among other sites. They have received a Creative Capital fellowship, an Art Matters grant, a National Endowment of the Arts project grant, and a Franklin Furnace Performance Art fellowship. Both artists were Studio Fellows in The Whitney Museum’s Independent Study Program. Nevarez is a musician, DJ, and lecturer at MIT’s program in Art, Culture, and Technology; Tevere is a Mellon Resident Fellow at the Center for the Humanities, The Graduate Center, CUNY and Associate Professor of Media Culture at College of Staten Island, CUNY. <http://www.nevareztevere.info/>

Through collage, performance, sculpture, and video, **Rashaad Newsome** juxtaposes classical influences with a distinctly urban vernacular, mixing contemporary symbols from the African diaspora with those of the European canon. Five videos comprising Newsome’s *SWAG The Mixtape Vol. 1*, a collection of video works that animate collage, photography, and digital patterns to hip-hop beats, are on view in BRIC’s Project Room. Newsome earned his BFA from Tulane University in his native New Orleans. He participated in the 2010 Whitney Biennial, Performa 2011, and the 2011 Venice Biennale. Newsome has exhibited at The Drawing Center, MoMA PS1, New Museum, and The Studio Museum in Harlem, all in New York; the New Orleans Museum of Art, Louisiana; and the Centre Pompidou, Paris. His work is included in such public collections as the Brooklyn Museum, San Francisco Museum of Modern Art and the Whitney Museum of American Art. He has held residencies through BRIC’s Media Arts Fellowship; Lower Manhattan Cultural Council; Headlands Center for the Arts, Sausalito, California; and the McColl Center for Visual Art, Charlotte, North Carolina; among others. <http://rashaadnewsome.com/>

Dread Scott works in installation, painting, performance, photography, screen printing, and video to illuminate injustices that have historically been made invisible. *Art Into Music* features black and white photographs from his “Hardcore” series, which document the hardcore/punk music scene in Chicago between 1983 and 1986. Mainly taken from the dance floor, they capture the dynamism and explosive energy of young outcasts and rebels, caught in the blender of Ronald Reagan’s America. Scott received his BFA from the School of the Art Institute of Chicago and participated in The Whitney Museum of American Art’s Independent Study Program in 1993. His work has been exhibited at the Whitney Museum of American Art and MoMA PS1, both New York; the Contemporary Arts Museum Houston; and the Pori Art Museum, Finland. In 2008, the Museum of

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Contemporary African Diasporan Arts presented *Dread Scott: Welcome to America*, and more recently, Brooklyn Academy of Music hosted his performance *Dread Scott: Decision* in 2012. His work is included in the collections of the Whitney Museum of American Art and the New Museum, both New York, and in the Akron Art Museum, Ohio. He received a Creative Capital Foundation grant, a Mid Atlantic/National Endowment for the Arts Regional Fellowship in Photography, a Special Edition Fellowship at the Lower East Side Printshop, and fellowships from the New York Foundation for the Arts. He has been written about in *Art in America*, *ARTnews*, *The London Guardian*, *The New York Times*, and *TIME*, among others.
<http://www.dreadscott.net/>

Ward Shelley is best known for both diagrammatic painting that document cultural histories and networks of influence as well as eccentric installations, in which he lives and works for the duration of an exhibition. *Art Into Music* features a large projection of his 2007/08 painting, *Arto Lindsay Chart*, which maps the influences of the iconic American guitarist, record producer, and experimental composer along a set of colorful timelines within a coordinated grid. Shelley has exhibited at the Brooklyn Museum, The Drawing Center, SculptureCenter, and Exit Art, all New York. His work is included in such public collections as the Museum of Modern Art, the Whitney Museum of American Art, and the Brooklyn Museum, all New York. He received a Joan Mitchell Foundation Award for Painting and Sculpture and has been a fellow of the American Academy in Rome since 2006. Additionally, he has been granted fellowships from the New York Foundation of the Arts, the National Endowment for the Arts, and the Socrates Sculpture Park, among other accolades. His work has been reviewed in *Art in America*, *Artforum*, *Frieze*, *The New York Times*, *The New Yorker*, and the *Village Voice*. He is a lecturer at Parsons, The New School for Design, and represented by the Pierogi Gallery, Brooklyn.
<http://www.wardshelley.com/>

Bayeté Ross Smith is an artist, photographer, and educator. He brings together ambient sound, music, and oral history to create the first large-scale iteration in New York of *Got the Power*. For this project, community members were asked to collaborate in making a mixtape that archived personal memories of their neighborhood and a selection of their favorite songs. With each edition of *Got the Power*, Ross Smith builds a site-specific sculpture of boomboxes from which the playlist and stories from the community reverberates. He earned his BS in Photojournalism from Florida A&M University and his MFA in Photography from California College of the Arts. He has exhibited at institutions as the Brooklyn Museum and Rush Arts Gallery, both in New York; the San Francisco Arts Commission; and TEDx Midatlantic. His collaborative projects *Along the Way* and *Question Bridge: Black Males* were included in the 2008 and 2012 Sundance Film Festival respectively. Ross Smith has taught at the International Center of Photography; New York University; Parsons, The New School for Design; and the California College of the Arts. <http://bayeterossmith.com/home.html>

Audra Wolowiec is an interdisciplinary artist whose practice, spanning sculpture, sound, text, and performance, merges the sensory with the conceptual, as evidenced by her contribution to this exhibition, *the music of the city is free* (2013). For this installation, Wolowiec created posters with the statement “the music of the city is free” hand written in English and Spanish and placed two stacks in the gallery of BRIC House for passersby to take. In addition, she invited collaborators to translate the statement in various other languages spoken in Brooklyn and posted these ephemeral objects in neighborhoods throughout the borough, matching the posters with the dominant languages of each community. Wolowiec earned her BFA from the University of Michigan and her MFA in Sculpture from the Rhode Island School of Design. Her work has been exhibited locally and abroad, including at MoMA Studio and Art in General, both in New York; Proteus Gowanus, REVERSE, and Norte Maar, all Brooklyn; and 3331 Arts Chiyoda, Tokyo; among others. Wolowiec has curated for Soapbox Gallery and Arts in Bushwick, both in Brooklyn. She has been awarded residencies at REVERSE, Brooklyn; and The Wassaic Project and chashama, both in New York. She currently serves as an adjunct faculty member at Parsons, The New School for Design and at SUNY Purchase. In June 2012, she was selected as a BRIC “Featured Artist.” www.audrawolowiec.com

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Special Projects

Also on view during the *Art Into Music* exhibition will be works by Brooklyn singer-songwriter and artist Joseph Arthur (who performs in the BRIC Ballroom on March 29), as well as by Brazilian-based painter and muralist Ananda Nahu and Brooklyn-based French horn player Jeremy Thal, who are collaborating on a project at BRIC as part of CEC ArtsLink's One Big City initiative.

Credits

BRIC's contemporary art programs benefit from generous public funding from the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; New York State Assembly Members Inez D. Barron, James F. Brennan, Karim Camara, Joan L. Millman, Félix Ortiz, and Annette Robinson; the New York City Department of Cultural Affairs; and New York City Council Members Mathieu Eugene, Vincent J. Gentile, Letitia James, Brad Lander, Stephen Levin, Darlene Mealy, Dominic M. Recchia, Jr., Albert Vann, Jimmy Van Bramer, and Jumaane Williams.

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About BRIC

BRIC, which celebrates its 35th anniversary this year, has been the driving cultural force behind a number of Brooklyn's most renowned and beloved arts and media programs. All of BRIC's programs are anchored by the organization's commitment to artistic excellence, programmatic breadth, diverse cultural representation and genuine accessibility.

BRIC presents live music and performing arts, contemporary art, and community media programs. The organization places special emphasis upon providing opportunities and platforms for Brooklyn artists and media makers to create and present new works.

In 2013, BRIC inaugurated a new era of service to the borough when it opens BRIC House, a 40,000 square-foot arts and media facility located in the cultural hub of Downtown Brooklyn. BRIC House includes a flexible state-of-the-art performance space, a major contemporary art gallery, artist workspace, and multiple television and media production studios. Designed by Brooklyn-based architect Thomas Leeser, BRIC House aims to be a true home for artists and audiences—a place where emerging and established artists create work that deepens their practice and engage with the diverse communities of Brooklyn. BRIC House opened in October 2013. Learn more at BRICartsmedia.org.

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