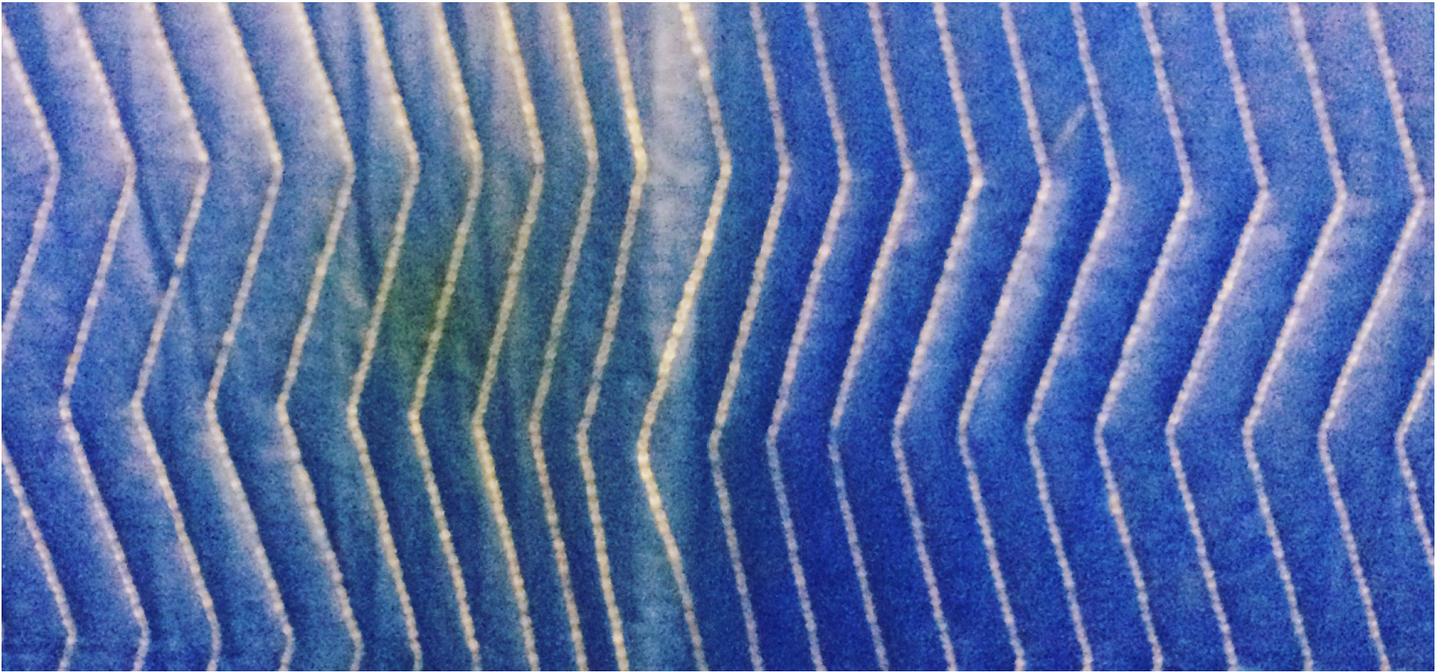


GALLERY AFERRO

Elevator Music 4

John Pugh



Detail from recording of Elevator Music 4

Sept. 23 - Oct. 28, 2017
Gallery Aferro Liminal Gallery
73 Market Street, Newark

OPENING RECEPTION

September 23rd, 2017
7pm - 10pm

GALLERY HOURS

Wednesday - Saturday
12pm - 6pm
and by appointment

Elevator Music 4

John Pugh

Curated by Jacob Mandel

Gallery Aferro has been operating out of a circa 1880's former furniture store in downtown Newark since 2006. *Elevator Music I*, Aferro Publication No. 17, juried by artist Adam Trowbridge, was intended for permanent loop in our freight elevator. Later, as part of some routine building maintenance, Aferro staff discovered a 2nd elevator in the building, a very early (single digit) Otis passenger elevator. The elevator was extricated from behind the false wall where it had been entombed and has been refurbished and reinstalled as a permanent installation.

Visit

73 Market Street, Newark, NJ
Wednesday - Saturday 12-6
and by appointment.
aferro.org
aferrostudios.org
activatemarketstreet.org

Contact

973 353 9533
info@aferro.org

Gallery Aferro
Ironbound Station
PO Box 5668
Newark, NJ 07105
USA

Mission

The mission of Gallery Aferro is to bring cultural education and aesthetic engagement with contemporary issues to all people equally, and to create an environment where artists can gather and share physical and intellectual resources. We are working towards an arts community that is available to everyone, without sacrificing standards or quality of experience.

Accessing The Gallery

Gallery hours are listed above, come by for a visit! Gallery Aferro is a street level storefront gallery and is wheelchair accessible. If you need special assistance, requests, or desire additional information about accessibility, please email our ADA Coordinator, Evonne Davis, at edavis@aferro.org. We believe art is absolutely for everyone and are very happy to accommodate anyone's needs but please give us 1 weeks notice for any arrangements that will need to be made at the gallery. If you require large print press materials please let us know 48 hours ahead of time.

Sponsors

We gratefully acknowledge the support of our funders, sponsors and the individual donors who make our programs possible. The Geraldine R. Dodge Foundation, The New Jersey State Council on the Arts/ Department of State, a Partner Agency of the National Endowment for the Arts, and RBH Group.

This piece for Elevator Music 4 was composed using a feedback loop processed through three pitch shifter effects pedals and one microphone, moving within a space slightly larger than the typical dimensions of an elevator. The repetitive ascension/descension in tone imitates the work-a-day function of the elevator, while the chaotic aberrations in tone imitate the mechanical deviations that inevitably occur. The piece confronts the ways in which we put our lives in the hands of mechanical, non-human systems everyday, and the dire consequences of their failure. It is intended as the antithesis to Muzak. Instead of piping calming (and saccharine) tones into this claustrophobic environment, it amplifies the creeping dread, invoking themes of faith vs. fear, technology vs. time, and the untameable beast of chaos that runs through our culture, society and political landscape more deeply than ever.

John Pugh is a musician and sound artist living and working in New York City since 2001. He grew up in Little Rock, Arkansas playing in punk and experimental groups, most notably with artists' collective the Third Sleeper Is The Brain. During this time he began developing an interest in music and sound as a natural phenomenon. Pugh theorized that humans feel (rather than simply hear) sound as vibration beyond any aural aesthetics, and this massive, perhaps limitless, realm of experiential sound had not been fully explored. His interest quickly extended towards the dimensions of higher volume frequencies. In 2013 under the moniker Vision Control, he began experimenting with specific frequencies that caused objects to vibrate. He found that they had arbitrary physical effects on the human body as well; vibrating the skin, organs, bones, etc in a variety of ways depending on the individual. These experiments led to the development of a piece entitled Vibrational Drum Tests, which debuted on the roof of the DIA Foundation building as part of the Select Art Fair. This piece was performed several times over the next year and a half at Trans-Pecos in Ridgewood, Queens, in collaboration with the group the Body and as part of the DOT AIR Festival at Machines With Magnets in Pawtucket, Rhode Island. Using much of the same equipment and methods he composed a movement piece with choreographer Malinda Ray Allen entitled Lewd Did I Live/Evil I Did Dwel. The duo debuted the piece at the Knockdown Center in Maspeth, Queens as part of the Vision Control Presents event Pugh curated. The piece was performed again as the opening to the 24 Hour Drone Festival staged at the Basilica Hudson in Hudson, New York. And most recently at H0L0 performance space in Ridgewood, Queens where Pugh is curator and sound engineer. Connections between sound, how it is produced (through various technology, media, instruments and even non-musical objects) and how it interacts with both architecture and the human body has been a theme of Pugh's work for many years. He brought all these elements together for the first time this year in his first solo art show at the Black Ball Projects gallery in Williamsburg, Brooklyn. The show, entitled Inverted Obsolescence, included new Third Sleeper records and sculptural devices, as well as pieces incorporating 8-track tapes, cassette recorders, compact discs, telephones, vibrating furniture and improvisational card games.

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