GALLERY AFERRO

Elevator Music 5: Mün Lün Kir Sa

Curated by Juno Zago

Oct 5 - Nov 17, 2018
Gallery Aferro Elevator Installation
73 Market Street, Newark

OPENING RECEPTION
October 5th, 2018
7pm - 10pm

GALLERY HOURS
Wednesday - Saturday
12pm - 6pm
and by appointment

Elevator Music 5: Mün Lün Kir Sa
Curated by Juno Zago

Elevator Music is a continuous rotation of experimental sound art curated for the permanent Elevator Music installation on the second floor of Gallery Aferro. The installation is comprised of an early Otis Elevator (single digit) excavated from the basement of Gallery Aferro's facilities at 73 Market Street. The elevator was cleaned up, refurbished, and equipped with a motion sensor-activated media player. Guests enter the elevator and the audio-works are activated, analogous to the ways we may enter a functioning elevator ready to deliver us to our desired (or undesired) destination. Elevator Music is a space where audio works can become accessible within a visual arts gallery experience. Over the years the installation has taken on many forms, from musical mix-tapes to experimental “studio sounds.” The original Elevator Music, Aferro Publication #17 juried by artist Adam Trowbridge, was intended for a permanent loop in the Gallery’s freight elevator before the entombed passenger elevator was even discovered. Currently in its fifth iteration, Elevator Music has been curated by Spencer Frohwirth, Dahlia Elsayed, and Jacob Lawrence Mandel. Entering Elevator Music brings the viewer to a new, personal space to listen and reflect on alternative forms of creative expression.
Mün Lün Kir Sa is a self-taught musician who writes, records, and self-publishes both full-length polished “LP” style projects, and more diverse sonic experiences. In most vocal-oriented and structured song pieces, they use melody and harmony in a heavily layered way to achieve choral-like tapestries. Mixing and sound engineering is also a very important and personal process to Kir. Within their music, they enjoy creating various types of listening experiences, from sparse and wide soundscapes to loud and intense walls of sound.

Kir’s writing process usually relies on recording improvisation both vocally and on keyboard, then deeply reworking it into the desired structure. This ability relates to Kir’s lifelong love and obsession with music and music history. Though they wish to someday have a wider fanbase that could possibly provide support, the desire to work alone, self-publish without a label, and not playing live have likely kept Kir’s music fairly hidden deep in the folds of the internet. Currently Kir is working on remastering and re-recording a large grouping of music to be presented under their own name. This sound piece is from that process.