



museum of arts and design

LIZZI BOUGATSOS AND ROBERT AIKI AUBREY LOWE TO PERFORM LIVE WITHIN BERTOIA SONAMBIENT ENVIRONMENT ON JULY 8 AND JULY 15

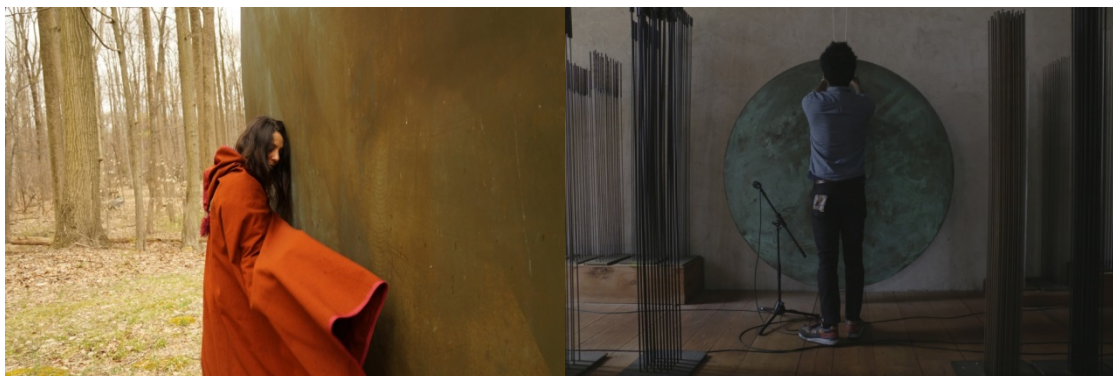
Musical performances will take place within an installation of Sonambient
sounding sculptures currently on view in the exhibition
Atmosphere for Enjoyment: Harry Bertoia's Environment for Sound

Friday, July 8, 2016, 7 pm – **Lizzi Bougatsos: *The Last Hope***

Friday, July 15, 2016, 7 pm – **Robert Aiki Aubrey Lowe: *Levitation Praxis Pt. 4***

TICKETS LIMITED: \$20 general / \$15 members and students

<http://madmuseum.org/series/atmosphere-enjoyment-sonambient-performances>



Left: Lizzi Bougatsos performing at Harry Bertoia's barn in Barto, Pennsylvania. Right: Robert Aiki Aubrey Lowe using a gong at the barn.

NEW YORK, NY, June 28, 2016 – The Museum of Arts and Design (MAD) has commissioned New York-based musicians Lizzi Bougatsos and Robert Aiki Aubrey Lowe to perform with an installation of sounding sculptures currently on view in the exhibition *Atmosphere for Enjoyment: Harry Bertoia's Environment for Sound*. Bougatsos will enact *The Last Hope* on July 8, and Lowe will follow with *Levitation Praxis Pt. 4* on July 15; both original works will be performed in front of live audiences.

Collectively referred to as “Sonambient,” Bertoia’s sounding sculptures are works made of metal wire and rods that give off lush, resonant tones when struck together; the sculptures the musicians will play were made by his son and studio assistant Val Bertoia. Bougatsos and Lowe share an emphasis on ambient sound and a dedication to improvisation, making them a natural fit for animating the works.

Atmosphere for Enjoyment also contains video recordings of works the two musicians created at the Barto, Pennsylvania, barn where Bertoia began setting up a selection of his Sonambient sculptures as well as gongs in 1968. He recorded 360 (known) reel-to-reel tapes at the barn, which today contains 91 original sounding sculptures. The Sonambient Barn is a central character in the history of this important body of work, and the exhibition at MAD was designed around approximating the experience of hearing these sculptures played in situ.

“It was a magical experience recording with Lizzi and Robert in Bertoia’s Sonambient barn,” said Katerina Llanes, Public Programs Manager at MAD. “Through vastly different approaches, they were able to capture the range of frequency and emotion offered by these dynamic sounding sculptures. We look forward to seeing their live performances within the Museum installation.”

About Lizzi Bougatsos

Lizzi Bougatsos’ musical practice has been described as “percussive-minded.” Her acclaimed band of 14 years, Gang Gang Dance, was in the 2008 Whitney Biennial, and she also has a female rhythm band, I.U.D., which performed as part of Dan Colen’s solo exhibition *Help!* at The Brant Foundation. Her recent work *ENERGY CHANCE* was performed in conjunction with the exhibition *John Cage: There Will Never Be Silence* (2014) at MoMA. She is known for her unique vocal style, and her work, whether visual or musical, often reflects the troubled state of current sociopolitical events. Her discography has been released by The Social Registry, P-Vine, Warp, and 4AD. Bougatsos is currently represented by the James Fuentes Gallery, and she exhibits and performs internationally.

About Robert Aiki Aubrey Lowe

Robert Aiki Aubrey Lowe is a New York–based artist and composer who works with voice in the realm of spontaneous music. Most recently he has focused on creating patch pieces with a modular synthesizer and tonal vocal work. He has exhibited widely at art venues including Performa 11, Yerba Buena Center for the Arts, and Fondation Louis Vuitton, Paris. Lowe has worked with Ben Russell, Jóhann Jóhannsson, Tarek Atoui, Philippe Parreno, Ariel Kalma, Lucky Dragons, Alexandra Wolkowicz, Biba Bell, ADULT., Ben Rivers, Rose Lazar, and Rose Kallal, among many others.

About *Atmosphere for Enjoyment: Harry Bertoia’s Environment for Sound*

Known to many as the designer of the “Diamond Chair,” still in production today by Knoll, Harry Bertoia was also a prolific maker of prints, jewelry, and sculpture—both intimate and monumental—that grapple with properties of light, volume, and sound. He created much of his work from metal wire and rods, and toward the middle of his career became fascinated by the sounds obtained by striking the rods together. By the early 1960s he was creating prototypes for his sounding or tonal sculptures, work that would eventually occupy the remaining years of his career. These sculptures would become collectively known as Sonambient, a combination of the Latin roots of the words “sound” and “environment.” *Atmosphere for Enjoyment: Harry Bertoia’s Environment for Sound* is a modest attempt at capturing Bertoia’s intent for this vast body of work through sound, interactivity, performances, and a range of ephemera.

Lizzi Bougatsos: *The Last Hope*

Friday, July 8, 7 pm | 2nd floor gallery

\$20 general / \$15 students & members (includes museum admission)

Robert Aiki Aubrey Lowe: *Levitation Praxis Pt. 4*

Friday, July 15, 7 pm | 2nd floor gallery

\$20 general / \$15 students & members (includes museum admission)

ABOUT THE MUSEUM OF ARTS AND DESIGN

The Museum of Arts and Design (MAD) champions contemporary makers across creative fields, presenting artists, designers, and artisans who apply the highest level of ingenuity and skill to their work. Since the Museum's founding in 1956 by philanthropist and visionary Aileen Osborn Webb, MAD has celebrated all facets of making and the creative processes by which materials are transformed, from traditional techniques to cutting-edge technologies. Today, the Museum's curatorial program builds upon a rich history of exhibitions that emphasize a cross-disciplinary approach to art and design, and reveals the workmanship behind the objects and environments that shape our everyday lives. MAD provides an international platform for practitioners who are influencing the direction of cultural production and driving twenty-first-century innovation, fostering a participatory setting for visitors to have direct encounters with skilled making and compelling works of art and design.

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PRESS CONTACTS

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