

Water: Our World

*a music and visual art event
at Pearson Lakes Art Center*

Performance: Thursday, Oct. 13th, 2016, 7 p.m.

Exhibition: Oct. 9th-14th, 2016



composers

Jean Ahn
Robert Fleisher
Yotam Haber
Philip Mantione
Joshua Marquez
Nina Shekhar
Suzanne Sorkin
Leoni Roessler
Alondra Vega-Zaldivar

visual artists

Edna Cantoral Acosta
Reenie Charriere
Stephanie Bauer
Teresa Leung
Dana O'Malley
Maggi Payne
J. Pourvels
Eva Redamonti
Lindsey Shoeneman

performances by
Rose Bishop (flute) Andrew Gentzsch (violin), Christina Craig Gentzsch (cello)

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presented by GRIT Collaborative
www.gritcollaborative.com
@GRITCollab



Pearson Lakes Art Center
2201 HWY 71
Okoboji, IA 51355

Water: Our World
October 13th, 2016
Pomerantz Hall
Pearson Lakes Art Center

Purity Guaranteed
Through the Looking Glass

Yotam HABER (composer)
Maggi PAYNE (visual artist)

Rose Bishop, flute
Andrew Gentzsch, violin

Drip
I want(ed) a tangled ocean with you

Jean AHN (composer)
Lindsey SCHOENEMAN (visual artist)

stereo fixed media

Ma mère
Nightlight I, II

Robert FLEISHER (composer)
Dana O'MALLEY (visual artist)

Christina Craig Gentzsch, violoncello

Valuri
Cats in the Tub

Philip MANTIONE (composer)
Eva REDAMONTI (visual artist)

stereo fixed media

Toward the Other Shore
Marítima

Suzanne SORKIN (composer)
Edna CANTORAL ACOSTA (visual artist)

Andrew Gentzsch, violin

Harbor
I have a meal at Quarry Bay harbor front

Leonie ROESSLER (composer)
Teresa LEUNG (visual artist)

stereo fixed media

Adrift
it seems like peace/swim in peace

Nina SHEKHAR (composer)
Stephanie BAUER (visual artist)

Rose Bishop, flute

Motion
Splash

Alondra VEGA-ZALDIVAR (composer)
Reenie CHARRIERE (visual artist)

Christina Craig Gentzsch, violoncello

Slough
Dysfunctional Infrastructure

Joshua MARQUEZ (composer)
J. POUWELS (visual artist)

Andrew Gentzsch, violin

GRIT Collaborative is a 501(c)(3) nonprofit organization. The mission of GRIT Collaborative is to provide a platform for interdisciplinary and collaborative conversation. GRIT Collaborative serves as a platform for artists and communities to engage in interdisciplinary and collaborative conversation. Today, many artists face the challenge of participation fees, residency costs, and crippling debt in order to show or perform work. As a nonprofit organization, we seek to increase opportunities for accessible arts programming. GRIT Collaborative was formed as response to what can be a costly and discriminatory system for artists to navigate. However, our nonprofit's free programming could not be possible without the generous support of our donors and sponsors.

www.gritcollaborative.com

Performer Bios

Rose Bishop, flute

Victoria Rose Bishop holds the position of Adjunct Instructor of Flute at Culver-Stockton College in Canton, Missouri and plays piccolo with the Oneota Valley Orchestra. An active freelance musician in the region, she also regularly performs with the Southeast Iowa Symphony, the Muscatine Symphony and the Ottumwa Symphony and has appeared as a soloist with the Monmouth College Wind Ensemble. Ms. Bishop is a passionate educator and her students have won positions in prominent youth orchestras, attended prestigious summer programs and have placed well at state contests and competitions.

A native of Atlanta, Georgia, Victoria Rose Bishop received her Master of Arts Degree in Flute Performance from the University of Iowa and a Bachelor of Arts Degree from Georgia State University. At both institutions Rose played principal flute and piccolo in the University Symphony Orchestra and Symphonic Wind Ensembles. She has participated in master classes in the United States and abroad with several prominent flutists including Sarah Jackson, Walfrid Kujala, Angela Jones-Reus, Michel Bellavance, and Leone Buyse, among others. Her principal teachers include Nicole Esposito and Sarah Kruser Ambrose, with additional study with Jim Walker.

Andrew Gentzsch, violin

Andrew Gentzsch, a native of Iowa City, has led the University of Delaware Chamber Orchestra and the University of Iowa Symphony Orchestra. Mr. Gentzsch received music degrees from the University of Wisconsin-Madison studying with David Perry and the University of Delaware studying with Xiang Gao. While at the University of Delaware, Mr. Gentzsch performed the Bach Concerto for Two Violins with Professor Gao. Currently, Mr. Gentzsch is pursuing his D.M.A. at the University of Iowa studying with Scott Conklin, active in the UI Center for New Music as well as the UI String Quartet Residency Program. Mr. Gentzsch spent the summer of 2014 at the Round Top Summer Festival Institute.

Christina Craig Gentzsch, violoncello

Christina Gentzsch is a graduate from the University of Iowa with a Master of Arts degree in cello performance. She earned her Bachelor of Music degree in cello performance with Honors from Washburn University. Her teachers include Steven Elisha, Anthony Arnone, and Hannah Holman.

An active performer, Christina currently plays with orchestras around Eastern Iowa including Waterloo/Cedar Falls Symphony Orchestra, South East Iowa Symphony Orchestra, Ottumwa Symphony, Dubuque Symphony, and Orchestra Iowa. She performs often in pit orchestras for community theater productions. Christina is also a founding member of the Accipiter Quartet.

Throughout her career, Christina has been an active chamber music participant working with several different ensembles. She was an award winner in the Kansas Music Teacher's Association Solo Competition and toured around Honduras as principle cellist with the Washburn Symphony Orchestra. She has also participated in the Apeiron Research Forum for several years presenting research and performances of historical composers, as well as debuting works from new, contemporary composers. She has performed and worked with several well-known artists including Taylor Mac, The Kronos Quartet, and Rod Steward.

Composer and Visual Artist Bios (Alphabetical)

Edna Cantoral Acosta

Edna Cantoral Acosta was born in Mexico City, 1976. She studied in Guadalajara, Jalisco, Mexico, where she currently works. In 1996 she obtained the *Sogem* diploma in literary creation. She undertook undergraduate studies in plastic arts at the University of Guadalajara. (1998-2001). She took classes with artists and in the engraving workshop of Herculano Álvarez during the period between 2002-2003. She was granted a scholarship to study at the ENSAD, Paris, during the period from October 2004 to August 2005.

Marítima

Maritime is a woman who is in the water, as part of the sea. The lighthouse illuminates the landscape as her guide. The artwork is acrylic on wood, silicone, a paper ship. Written in the paper boat there is a fragment of a poem by Alejandra

Pizarnik,(argentine poet 1936-1972). In the back of the artwork is written the translation in to English by Olivia Cantoral.

Jean Ahn

Jean Ahn holds a Ph.D. from the University of California, Berkeley and a M.A. and B.A. from Seoul National University. Her compositions have been featured at Aspen Music Festival, American Composers Orchestra's Ear Shot (by Memphis Symphony), June in Buffalo, Oregon Bach Festival, Festival of Contemporary Music, IAWM and Pacific Korean Music Festival, among others.

Commissions include works for the Leftcoast Chamber Ensemble, Gayaguem Soloist JUL, Volti Chamber Choir, Duo Camaraderie, Locrian Chamber Players, and the Pianissimo among others. She is currently working on "Folksong Revisit", a collection of Korean folksong for professional singers. She is currently a Lecturer and an assistant choral director at UC Berkeley. She is also the director of Ensemble Ari. www.jeanahn.com

Drip

Water disperses as if sound drops. The drip of a water is a sound that drips. It is the initiation, it is the bang.

Stephanie Bauer

My current body of work is influenced by the process of deconstruction. After a shattering disclosure that left me untethered and isolated, I starting writing in unreadable streams of consciousness, with pen in journals then with brush on canvas. This process allowed me to deconstruct the situation and reduce the quagmire resulting from deep betrayal into something exploratory.

The visual rhythm, symmetry and resulting patterning of the writing inspired me to explore the tension between exposure versus subversion. I started to paint in thin layers over the writing. The paint would drip and run and mingle with the written words and start to obscure them. The horizontal nature of the writing would push the painting towards a landscape and I found myself exploring the idea of landscape deconstructed to its most basic elements.

I work on a dozen or more paintings at a time in various stages. I write madly on fresh canvas, draw pictures, explore patterns and color relationships until a landscape starts to emerge. I then follow and develop the image until I achieve a balance between the chaos of the written word beneath, the riot of paint and color, and a sense of peace.

it seems like peace/swim in peace

My work is influenced by the process of deconstruction. After a shattering disclosure that left me isolated, I starting writing in unreadable streams of consciousness. This process allowed me to deconstruct the situation and reduce the resulting quagmire into something exploratory. The resulting patterning of the writing inspired me to explore the tension between exposure versus subversion. I painted in thin layers over the writing. The horizontal nature of the writing would

push the painting towards a landscape and I found myself exploring the idea of landscapes and waterscapes deconstructed to their most basic elements. I work on a dozen or more paintings at a time in various stages. I write madly on fresh canvas, draw pictures, explore patterns and color relationships until a landscape starts to emerge. I then follow and develop the image until I achieve a balance between the chaos of the written word beneath, the riot of paint and color, and a sense of peace.

Reenie Charriere

Reenie Charrière received her MFA in 2009 from Maine College of Art in Portland, Maine. She currently resides in Oakland, California. Her work addresses environmental issues exposing the natural beauty as well as the synthetic troubles all around us, and actively considers the consequences of our human conditions.

Reenie has received numerous grants including 2 Foundation for Contemporary Arts Grant in 2015, and 2011, and a Roderick Dew Travel Grant in 2008, as well as funded residencies by the La Napoule Art Foundation in France, 2012-14, SF MOMA, 2013, Arts Benicia, 2014, and Vermont Studio, 2011. Her work has been exhibited in venues internationally, as well as all over the United States.

www.reeniecharriere.com

Splash

Water has always been a refuge for me. The ocean, waterfalls, rivers, rain, showers, and icicles, are what I count on. Currently I live in Oakland, California where there is not enough rain, and water is on our minds. ***Splash*** is a site-specific waterfall column created with rainwater, and plastic shards that I have collected from waterways all over the world. The dimensions are variable and I will recreate the piece to fit the space. Plastic does not belong in our waterways, and in this exaggerated form, we can actually see the variety of plastic that washes up in our waterways.

My practice is triggered by expeditions along everyday paths, and sidewalks, including public waterways and shorelines.

I investigate by walking, driving, and even waiting in traffic, and I am captivated by what accumulates in the environment. Detritus is a menacing punctuation. It comes in all colors and forms. I am also drawn to these colors, and their forms, as well as the juxtaposition between organic and synthetic matter. My choice of materials reflects a collision of clumsiness, and grace and questions how consumerism drives the world.

Robert Fleisher

Robert Fleisher attended the High School of Music and Art in New York City, graduated with honors from the University of Colorado at Boulder, and earned his M.M. and D.M.A. degrees in composition at the University of Illinois at Urbana-Champaign (UIUC). The recipient of seven

Illinois Arts Council grants, his work has also received support from the Ruttenberg Arts Foundation, the National Endowment for the Humanities, and through resident fellowships at the Hambidge Center for the Creative Arts and Sciences, Millay Colony for the Arts, Mishkenot Sha'ananim, Montalvo Center for the Arts, Virginia Center for the Creative Arts, and Yaddo. Author of *Twenty Israeli Composers* (1997), Dr. Fleisher is also a contributing composer and essayist in Theresa Sauer's collection of new music scores, *Notations 21* (2009). He has served on the faculties of the UIUC (1978-1980), UCLA (1980-1982), and Northern Illinois University (1983-2014), where he is Professor Emeritus.

Fleisher's chamber music has been described as "eloquent" (*Ann Arbor News*), "lovely and emotional" (*Toronto Musicworks*), "astoundingly attractive" (*Perspectives of New Music*), and "ingenious" (*Strad*); his electro-acoustic music as "rich, tactile" and "endearingly low-tech" (*New York Times*). His works have been heard globally, with more than 70 performances and broadcasts of a dozen works in 10 countries since 2010. In 2016, these included performances of three electro-acoustic works (in Brooklyn, NY; Tuscaloosa, AL; Ann Arbor, MI; and Leuk, Switzerland), and the premiere of his Five Pieces for Flute and Percussion (at Northern Illinois University). His music appears on Capstone, Centaur, Navona and SEAMUS labels.

Ma mère

This "fantasy-reconstruction" of the second movement cello part(s) from Debussy's *La mer*, is dedicated to my mother Doris (1917-2010), a bona fide Aquarius who always loved being near (and in) the water. At the age of 3, her father bought a vacation home on Fire Island—a roughly 30-mile-long sandbar on the south shore of Long Island, NY, sandwiched between the Great South Bay and the Atlantic Ocean. She maintained a residence there most of her life, enjoying the sea, sand, and sun with her husband Maurice and their three children. Though Debussy's landmark orchestral work is almost exclusively the basis for this solo composition, Rimsky-Korsakov's *Scheherazade* and Berg's Violin Concerto appear in cameo roles. *Ma mère* was commissioned by Elizabeth Morrow (University of Texas, Arlington), who premiered it in 2004. Most recently, in 2015, it was performed at Weill/Carnegie Recital Hall in New York City by Ovidiu Marinescu, who may also be heard performing the work on the CD, *Moto Continuo* (Navona Records), featuring Trio Casals.

Yotam Haber

His music hailed by *New Yorker* critic Alex Ross as "deeply haunting," by the Los Angeles Times as one of five classical musicians "2014 Faces To Watch," and chosen as one of the "30 composers under 40" by Orpheus Chamber Orchestra's Project 440, Yotam Haber was born in Holland and grew up in Israel, Nigeria, and Milwaukee. He is the recipient of a 2013 Fromm Music Foundation commission, a 2013 NYFA award, the 2007 Rome Prize and a 2005 John Simon Guggenheim Memorial Foundation Fellowship. He has received grants and fellowships from New Music USA, the New York Foundation for the Arts, the Jerome Foundation, the Bellagio Rockefeller Foundation, Yaddo, Bogliasco, MacDowell Colony, the Hermitage, ASCAP, and the Copland House. Recent commissions include works for Pritzker Prize-winning architect Peter Zumthor; an evening-length oratorio for the Alabama Symphony Orchestra,

CalARTS@REDCAT/Disney Hall (Los Angeles); The Louisiana Philharmonic Orchestra; New York-based Contemporaneous, Gabriel Kahane, Either/Or, and Alarm Will Sound; the 2015 New York Philharmonic CONTACT! Series; the 2012 & 2014 Venice Biennale; 2012 Bang on a Can Summer Festival; the Neuvocalsolisten Stuttgart and ensemble l'arsenale; FLUX Quartet, JACK Quartet, Cantori New York, the Tel Aviv-based Meitar Ensemble, and the Berlin-based Quartet New Generation.

He is currently working on *Voice Imitator*, an evening-length cycle of piano works with visual artist and MacArthur Fellow Anna Schuleit Haber, based on the stories of Thomas Bernhard; *New Water Music*, an interactive work (premiering 2017) for the Louisiana Philharmonic and community musicians to be performed from boats and barges along Bayou St. John in New Orleans; and a new work for the Kronos Quartet in collaboration with the electronic performer Philip White.

Haber is Assistant Professor of Music at the University of New Orleans and Artistic Director Emeritus of MATA, the non-profit organization founded by Philip Glass that has, since 1996, been dedicated to commissioning and presenting new works by young composers from around the world. His music is published by RAI Trade.

Purity Guaranteed

Growing up in a family still deeply wounded by the memory-scars of Nazi persecution during WWII, there is a certain reaction that happens every time I encounter certain words, no matter their context. There is a split second of unease while instantaneous connections fire off unwanted scenes through my mind, before realizing that there is nothing there, no need to worry.

The title originates from the label on a bottle of mineral water sitting on my work desk. Water, the most benevolent of molecules, took on ugly overtones for a moment. Water has been a great inspiration to many composers and artists, though Claude Debussy and the painter J.M.W. Turner both relied only on memories to create their works, rather than literal “photographic” representations. I, too, was not attempting to evoke wateriness, but more its psychologically impassive, dangerous, unrelenting power.

This is a constantly shifting power, sometimes shimmering, sometimes somber, but always moving; creating and destroying in its path.

Teresa Leung

Born and living in Hong Kong, Teresa Leung exhibited her works previously in Armenia, Brazil, Bulgaria, France, Germany, Hong Kong, Sao Paulo, Slovenia, Spain, Turkey, the UK, and the US. She was awarded a project grant for participation in an artist-in-residence program in South Caucasus countries Armenia and Karabakh during Sep-Dec 2015 by the Hong Kong Arts Development Council. She was also one of the 40 finalists selected from more than 3,100 entries in the Contemporary Talents 2012 competition organized by the Fondation Francois Schneider in France. Teresa's interested in the possibilities of urban non-places, art-as-an-experience, and urban development and transformation in post-soviet countries such as those in South Caucasus,

which led her to join artist-in-residence programs in Armenia's capital city Yerevan in both 2014 and 2015. She graduated from the MA in Fine Arts program at the Chinese University of Hong Kong in 2011.

I have a meal at Quarry Bay harbor front

As an urban dweller, I am intrigued by the lack of open space and open space that were not originally designed for use by individuals. I am particularly curious about spaces of non-places—non-relational, non-historical, non-identity related, and built for transit purpose in French anthropologist Marc Augé's definition.

Alone or with others, I love to venture into non-places—the harbor front in particular, privatize them temporarily and do things that people usually do at home, aiming to negotiate the space and functions of non-places and share with others my experiences of them.

While water tends to draw people to gather and enjoy, most of the Victoria Harbor front is distant, barring people from staying long. Despite its not too attractive look, the harbor front near Java Road under the Eastern Corridor offers relatively easy access without barriers such as railings. Setting up a table and having a meal there is my attempt to negotiate the space and functions of harbor front space—something can actualize as an urban dweller.

Philip Manton

Philip Manton is a Los Angeles-based sound artist, composer, sound designer, guitarist, computer musician, educator and multimedia artist whose career spans over two decades. His work includes music for orchestra, various chamber ensembles, computer, fixed media, interactive performance, multimedia and sound installation, and experimental video. He writes custom software to meld field recordings, samples and computer generated sounds into unique sonic textures. Manton is the recipient of two Meet the Composer grants and a recent commission from New Music USA. Complete details and list of work at philipmanton.com

Valuri

Valuri is a sonic world that explores the notion of becoming. There is continual movement, roving the gray between black and white. As with a body of water, subtle movement can be perceived as static, yet stasis can be in perpetual motion. Within this unresolved texture we are free to unburden ourselves from the need to have a destination and to appreciate each successive moment as they unfold. The piece was written using custom software written in Max/MSP that generates several waveforms activated by randomly determined amplitude envelopes using logarithmic, exponential and linear slopes and varying time domains. Parametric frequency ranges and panning algorithms create a slowing changing sonority that never repeats.

The title comes from the Romanian word for “waves” and is an homage to Iannis Xenakis, whose textural approach to composition has been an ongoing source of inspiration.

Joshua Marquez

Joshua Marquez (b. 1990) is a Filipino-American composer whose music explores the spectrum between tone and noise through the examination of timbral subtleties. Hailed as "cutting-edge" (*The Gazette*) and "haunting" (*The Daily Iowan*), the juxtaposition and fusion of his unique timbres represent the alienation and assimilation of being an Asian-American in the 21st Century.

Marquez's music has been performed and recorded, internationally, by ensembles and musicians such as the JACK Quartet, Carmine Marcello Rizzi (violin), Iwona Glinka (flute), Akropolis Reed Quintet, Stony Brook Contemporary Chamber Players, University of Iowa Center for New Music, Fresno State New Music Ensemble, Gate City Camerata, Quintet Sirocco, and the Cape Fear Wind Symphony.

Recent performances include the New York City Electroacoustic Music Festival (NYC), the National Student Electronic Music Event (GA), Birmingham New Music Festival (AL), Brave New Works (CA), Indiana State University New Music Festival (IN), SCI Concerts, Stony Brook Premieres! (NYC), Circuit Bridges (NYC), and the International Ferienkruse für Neue Musik Darmstadt in venues such as Symphony Space (NYC), Abron Arts Center (NYC), the Englert Theatre (IA), Georgia Southern University (GA), Weatherspoon Art Museum (NC), the Canada International Film Festival, and the Utopia Film Festival (MD), among others.

Marquez's paper, "Deep Structures of Pitch Usage in Humpback Whale Song", was accepted to the 2015 Humpback Whale World Congress in Sainte-Marie, Madagascar. Recordings of Marquez's music have been released by RMN Classical Records (UK), Sarton Records (PL), and E.M.P.i.R.E.S Records (USA).

Marquez holds a PhD from the University of Iowa in addition to degrees from the University of North Carolina at Greensboro (MM), and Campbell University (BA). Joshua is currently the Artistic Director for the interdisciplinary arts nonprofit, GRIT Collaborative. Marquez serves as a Resident Composer for the Saint Mary's Summer Composition Intensive in Notre Dame, IN (2013-present), having previously taught at the University of Iowa and the Preucil School of Music.

He has studied with Josh Levine, David Gompper, Mark Engebretson, and Alejandro Rutty in addition to private studies with Samuel Adler, Derek Bermel, Michael Harrison, Laura Kaminsky, David Lang, and Augusta Read Thomas.

Slough

Through the process of degradation, *Slough* transforms into different states through changes in texture, articulation, character, etc... Transient emphasis and greater use of noise elements disintegrate the material, over time, in tandem with further destruction of the spectra. Timbre is the primary developmental element in *Slough*. The extreme contrasts, throughout, are representational of the chunky shedding that is associated with the word "slough". The slower, more stagnant sections are reminiscent of a (wetland) "slough".

Dana O'Malley

Dana O'Malley is a visual artist based in Wilmington, NC. Her work has been exhibited in Iowa, Minnesota, New Jersey, and Rhode Island. She holds an MFA in Painting from the University of Iowa. Her narrative paintings investigate the dichotomies and tender binaries of our cultural landscape, through representations of partnership, touch, consumption, environmental collapse, and growth.

Nightlight I, II

From hot pink screensaver sunsets, to tumbling avalanches on YouTube, to the neighborhoods we live in (and don't), our perceptions of Earth can be influenced by many factors, including: age, economics, software, social media, and social bias.

Today, as a young woman, I can't help but feel afraid by what lies ahead. When I choose to have children, into what kind of world will they be born? How will my Brown partner be treated? *Night Light I, II* explores the ecological voyeurism and perhaps necessary Romanticism – in addition to the unapologetic representation of the female body – in today's uncertain landscape. How much our lives do we need to Photoshop, to be heard?

Figuration and abstraction hover together to embody the female form through solvent-laden glazes and thick impastos. A young woman's lantern, connected to an unknown power source, lights up a magical beach scene. A plastic ocean is quiet. A sea turtle lays eggs in the sand. Round, white turtle eggs collapse into spatial ambiguity. The women's legs are crossed; her sex, cut-off the paper. A quiet protest. Small turtle hatchings crawl towards a dark unknown.

Maggi Payne

Maggi Payne composes music for concert presentation, video, and dance, and is a video artist, photographer, recording engineer, and Co-Director of the Center for Contemporary Music at Mills College, in the San Francisco Bay Area, where she teaches composition/media, electronic music, and recording engineering.

Her video works have been presented in the Americas, Europe, Japan, and Australasia. She received Composer's Grants and an Interdisciplinary Arts Grant from the National Endowment for the Arts; video grants from the Mellon Foundation and the Western States Regional Media Arts Fellowships Program; and honorary mentions from Concours International de Musique et d'Art Sonore Electroacoustiques de Bourges and Prix Ars Electronica.

Her video *Liquid Amber* won the Amsterdam Video Festival Van Gogh Award: Best Environmental Film; the El Capitan Film Award, Environmental/Mountain Film Competition, 2009 Yosemite Film Festival; tied for third prize in the Experimental category of the Athens International Film + Video Festival Competition, Athens, OH; and received an Honorary Mention, 35th Concours Internationaux de Musique et d'Art Sonore Electroacoustiques de Bourges in the works for multimedia category

Her works appear on Innova, Lovely Music, Starkland, Asphodel, New World (CRI), Root Strata, Centaur, Ubuibi, MMC, Digital Narcis, Music and Arts, Frog Peak, and/OAR, Capstone, and Mills College labels.

www.maggipayne.com

Through the Looking Glass

I've always been fascinated by water patterns, explored in this video through the looking glass of a camera lens which takes me closer or farther than I can reach while standing on shore, wading, swimming, or paddling a canoe. The magnification that the lens provides allows me to capture what I can't observe with my own eyes due to physical obstructions, capabilities, or disruptions in the patterns that adding my body to the water creates. The patterns are illusive, changing in an instant due to variations in wind, light, currents, distance, and/or camera angle.

I wanted to capture patterns of rainfall, but the severe drought of 2015 in the San Francisco Bay Area prevented it, so the focus turned to bodies of water. Point Reyes' Tomales Bay, Walker Creek, and North Beach, the ocean at Oxnard, Briones Reservoir, Petaluma River, and the bay's harbors and surrounding areas became the primary sources.

The sounds I wished to hear in these locations were very delicate and were overwhelmed by sounds of helicopters, motorcycles, trucks, cars, trains, BART, and constant planes. I transformed the sounds of these and other human generated sounds into sounds that reflected the "natural" environment that I captured on video. The images are just as they were captured, without processing.

Eva Redamonti

Eva is an artist who depicts drawings that blend realism with fantasy, through movement and precision, using india ink on paper. Her mother, also an artist, taught her how to draw from her early childhood. Music has also had a great influence on Eva's artwork. She uses it as a strong source of inspiration for her ideas and relies on it's affect towards her art's overall movement. Eva had been playing music since she was ten and began writing her own music later on in her career. Born and raised in Connecticut, Eva went on to pursue a degree in music composition at Berklee College of Music in Boston, MA during Fall 2013. Finding the balance between the visual arts and her musical studies was a struggle during her time in school. She recently felt it was time to begin working on a series that gives its best representation to her new developed style and vision.

Cats in the Tub

For me, water holds a lot of room for artistic expression, visually and musically. My latest series was based off the concept of bathtubs, and within this theme I played with the concept of water. The ideas were limitless - bubbles, fish, the movement of water within the tub. The artwork I am submitting comes from this series, and all pieces are 14 x 17 inches, India ink on paper.

Leonie Roessler

Born in the Ruhr District (Ruhrgebiet) in Germany, Leonie relocated to Los Angeles as a teenager. She studied classical guitar at Los Angeles City College, and received a Bachelor Degree in Composition along with a Minor in Dance Performance at California State University Northridge in 2010. She moved to the Netherlands and earned her Master Degree in Composition at the Royal Conservatory of The Hague in 2013. She completed a one-year course at the Institute of Sonology thereafter and is currently finishing the fourth and last year of the Contemporary Music Through Non-Western Techniques Program at the Conservatory of Amsterdam. She is active as a performer, composer, and sound artist in various countries and places nearby, but essentially lives with her five-year-old son in the center of The Hague.

Harbor

"Harbor" is an installation piece out of my current series "Stop and Listen, The Hague". I recorded all the sounds shortly after seven in the morning at the Harbor in The Hague. (My field recording equipment and I were luckily allowed to enter the work zone off-limits to the general public.) Amazed by the bustle, the large ships preparing to leave, the men at work, cranes lifting things, engines starting, ships being fixed and heavy machinery at work, I zoomed in on sounds and activities and was lost in time and space. My amazement and the adrenaline felt while immersed in this rich aural environment, however did not dampen the sensation that all this activity was detrimental to our existence at the same time. Puddles of oil reflecting on the water, trash and debris floating... What an exceptional species we are, able to spend time on land and sea, building ships and cranes - and (knowingly) destroying this very element we need for our survival while doing so.

Nina Shekhar

Nina Shekhar (b. 1995) is currently a rising senior at the University of Michigan pursuing a B.M. in Music Composition and a B.S.E. in Chemical Engineering. Her works have been featured in the National Flute Association Convention, the Bowdoin International Music Festival, the Midwest Composers Symposium, and in the Detroit REVIVAL Project in collaboration with Detroit-based dance troupe ArtLab J. Nina is a recipient of the 2015 ASCAP Morton Gould Young Composer Award.

Aside from composing, Nina is a versatile performing artist. As a flutist, she currently studies with Amy Porter and previously with Holly Clemans. Last year, Nina performed in a masterclass given by Flutronix, a cutting-edge New York-based ensemble that incorporates electronics into contemporary classical music. As a pianist, she has performed in the Poland International Piano Festival as a soloist with the Lublin Philharmonic and studied under Tomoko Mack-Brzozowski and previously Brenda Krachenberg. Nina was selected to perform in the Detroit International Jazz Festival with her jazz band in 2012 and 2013 as lead alto saxophonist. Nina currently studies with Bright Sheng and has previously studied with Evan Chambers, Kristin Kuster, and James Hartway. She is a native of Northville, Michigan.

Adrift

“Dare to come near me and I will swallow your ship.”

Love,

The Kraken

P.S. Thanks for the dinner.

J. Pouwels

Born in Invercargill New Zealand. J received a Masters Degree in Fine Art in 2004 from Miami University in Painting and Drawing. He is currently living and working in Chico, CA.

IT IS MY GOAL TO SYNTHESIZE (to combine constituent elements into a singular unified entity) THE EXPERIENCES (the fact of personally observing, encountering or undergoing of things generally as they occur in the course of time) THAT MAKE TIME SPENT IN A GIVEN PLACE (a space, area or spot, set apart or used for a particular purpose) UNIQUE (limited to a single outcome or result; without alternative possibilities).

Dysfunctional Infrastructure

As a New Zealander, a close relationship with water has been a pivotal part of our culture and is responsible for our security and isolation, as well as our identity. A strong relationship with the ocean is found throughout the nation: in the weather, smells, foods, imagery, myths, history. I often play with water/island symbolism to define the tenuous connection I maintain with my historic culture, as I plot my way through a newer one. Living away from the ocean in the massive landscape of the United States has had a profound effect on my self-awareness. In the imagery I use I refer not only to social isolation but also one that is geographical, like unfamiliar dialects, landmarks or customs.

Since moving to Chico, one of the agricultural heartlands of California, I have been interested in the management of our valuable water resources. In part, this has led me to a body of work called Dysfunctional Systems, a series of ink drawings that bring me back to my close relationship with the ocean, as I imagine the water tower as a kind of inverted, or landlocked island.

But I also see them as a series of misguided structures built on concepts that are basically corrupted, ill-informed or woefully mismanaged. Focusing on the Right To Water as a theme, and pandering to my personal connection to the ocean, they reflect our alarming situation regarding the balance between a need for water and its clean, uninterrupted supply. The Flint, Michigan water crisis is only a recent example of our rising problems with water management as the climate changes. While I use water related imagery and symbolism in my paintings and drawings, I am currently engaged in building water towers out of found cardboard. These towers represent our struggles with clean easily accessible water, detreating infrastructure and an over reliance on consumerism without sufficient concern for the impact on resources and the planet.

Lindsey Shoeneman

With a background in mental health counseling and art therapy, I approach art-making from a psychological and emotional space, tapping deeply into intuition. My work embodies an existential and meditative sensibility that reflects dynamic quietude, summoning the viewer to go inward and at once experience depth, expansiveness, and the whisper of mystery. Rooted in the Pacific Northwest, I find myself ceaselessly inspired by the beauty of our Earth, and find that nature-based imagery spontaneously emerges as I create.

I want(ed) a tangled ocean with you

These paintings are part of a larger body of work in which I painted without a predestined image in mind. The water-based imagery emerged spontaneously and intuitively during a time when I was experiencing significant life transitions. The physical existence of water is necessary for life, but humans are meaning-making beings, and so water also takes on symbolic meanings that occupy psychological and emotional spaces. Water is a dynamic force that inspires fear and awesome wonder—both psychological portals to the unknown. In my work, the water flows vigorously, embodying both the chaos and the cleansing that accompanies change; movement is necessary here—chaotic waves stirring up, indiscriminately, everything they meet, sometimes drowning in emotions but also allowing what was buried deep rise to the surface. The forward flow of the water cleanses, offering opportunity for newness and growth.

Suzanne Sorkin

Suzanne Sorkin (b. 1974) is active as a composer and educator. She has received awards and commissions from the Fromm Music Foundation at Harvard University, Chamber Music Now, Violin Futura, Third Millennium Ensemble, counter)induction, ASCAP, Meet the Composer and others. Her work has been programmed on Piano Spheres in Los Angeles, Washington Square Contemporary Music Society in New York City, Denison University New Music Festival, Chamber Music Quad Cities, Florida State University Festival of New Music, and Vassar Modfest. She has written for ensembles including Melomanie, Mannes Trio, Cabrini Quartet, Cleveland Chamber Symphony, Third Angle, and Aspen Contemporary Ensemble. Residencies awarded to her include Millay Colony for the Arts, Virginia Center for the Creative Arts, Ragdale Foundation, Artists' Enclave at I-Park, ART342, Brush Creek, Kimmel Harding Nelson Center, and Atlantic Center for the Arts. She received her Ph.D. in music composition from the University of Chicago through the support of a four-year Century Fellowship in the Humanities. Suzanne Sorkin has taught music composition, theory, and music history at Vassar College. She is currently an Associate Professor of Music at Saint Joseph's University in Philadelphia, where she teaches music composition and theory and serves as chair of the Department of Music, Theatre and Film.

Toward the Other Shore

In Mahayana Buddhism, the six paramitas (generosity, discipline, patience, diligence, meditation, and knowledge) are six kinds of virtuous practice required for serving others and achieving enlightenment. In Sanskrit, paramita means “that which has reached the other shore”. Paramita can also be translated as

transcendence and perfection. Through the practice of the six paramitas, one can cross over from the shore of this world (the shore of suffering), to the shore of enlightenment. This concept served as the inspiration for my solo violin work, *Toward the Other Shore*. At the heart of this composition is the idea of transcendence or “going beyond”. My desire is for the listener to feel pulled “toward the other shore”, through the formal and emotional elements present in the piece. In this composition, long and expansive melodic phrases breathe one into the next, coupled with throbbing left-hand pizzicato. The metamorphosis of left-hand pizzicato over the course of the work is balanced with the on-going timbre variation and motivic development of the melody heard at the beginning of the piece. In the final section, the opening melody is further transformed, culminating in a dramatic contrapuntal stretto.

Alondra Vega-Zaldivar

Alondra Vega-Zaldivar recently obtained her MMus in Composition at the University of Western Ontario under the supervision of Canadian Composer Omar Daniel with her Thesis *Sophie*, a one act Music Drama for solo soprano and chamber orchestra.

In 2014 Alondra’s String Quartet *Lyra* was premiered at Orford, Quebec by the 2014 String Quartet from the Creation Workshop in July; her piece *Luna* for Soprano, Cello and Piano, was performed in Milna, Croatia by participants of the UpBeat Music Festival in August; and *Rise of the Cuban Cicadas* for Harp and Percussion was premiered by Sanya Eng and Ryan Scott in Toronto on September. On October, Alondra organized the Composition Student Concert at the University and her piece *Midnight Feast* was read by the ECM+ ensemble in November.

Last summer Alondra participated in Composition Summer Intensive in South Bend, Indiana and her piece *A Haunted Tableau* for Soprano and Piano was premiered in Halifax. This year Alondra was selected a finalist for the Costello Composition Prize organized by the Lyra Society organization.

Motion

Motion is a piece for solo cello that plays with the idea of how a small push can set big changes into motion.

It takes a single drop of water for a stream to break free and become a river; for the river to rush over a waterfall running and pushing the landscape around it; transforming the earth.

Until the water slows down again and reaches a peaceful point of rest, waiting for another small drop of rain.

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