comes as somewhat of an afterthought, like the dark “blob” you see after looking at a bright light. In a Freudian sense, I saw the cello as a receptacle for the violin’s own self-loathing, and once the violin runs out of steam, the cello must take the reins.

“Music from the violin’s opening solo is present throughout, even when both instruments are playing contrapuntally. The piece closes with a repetitive soft chord, which itself can represent a kind of projection or memory. While *Projections* does not necessarily tell a specific story, the idea of the instruments representing both images of varying degrees of clarity and characters in a psychological drama forms the basis for my musical narrative, a narrative that best comes to life in the setting and space of the gallery.”

- Keith Allegretti

UPCOMING EVENTS

**Wednesday, 13 April**
Words & Art
7:00 pm, Rice Gallery

Discover Words & Art, a fun reading of poetry, prose, and plays written in response to Rice Gallery’s current installation. Door prizes and refreshments provided.

**Thursday, 14 April**
Phenomenal: California Light, Space, Surface
Talk by Robin Clark, Curator, Museum of Contemporary Art San Diego
7:00 pm, Herring Hall 100, Rice University

Clark will discuss her upcoming exhibition of the same name, which highlights the California Light and Space artists of the 1960s and 70s. Mary Temple cites these artists as having a significant influence on her installations, including *Northwest Corner*, *Southeast Light*. A free reception will precede the talk at 6:30 pm in Herring Hall.

For additional exhibition programming, visit ricegallery.org.

RICE GALLERY HOURS

Tuesday - Saturday, 11:00 am - 5:00 pm
Thursday, 11:00 am - 7:00 pm
Sunday, Noon - 5:00 pm
Closed Mondays and university holidays

Rice Gallery will close for the Easter holiday from April 22 - 25, 2011.
NEW ART/NEW MUSIC
CONCERTS AT RICE GALLERY
ORGANIZED BY MAX PIPINICH AND RACHEL SANDMAN,
THE SHEPHERD SCHOOL OF MUSIC, RICE UNIVERSITY

Thursday, April 7, 2011 at 7:00 pm, and
Sunday, April 10, 2011 at 3:00 pm

Enjoy new music composed and performed by Rice students inspired by Rice Gallery’s current installation.

PROGRAM

<table>
<thead>
<tr>
<th>Installation</th>
<th>Mindy Chen</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fixed Mediums</td>
<td>Hilary Purrington</td>
</tr>
<tr>
<td>Dancing Shadows</td>
<td>Ross Griffey</td>
</tr>
<tr>
<td>Projections</td>
<td>Keith Allegretti</td>
</tr>
</tbody>
</table>

COMPOSERS’ NOTES

“Listening to a talk about Northwest Corner, Southeast Light at Rice Gallery, I found similarities between the installation and Marcel Duchamp’s French Windows. I hid these ideas in an imaginary locker and secured it with a combination. I translated the digits of the locker's combination to corresponding pitches; these pitches would become the keys of my piece. The number 1 in my combination became the pitch C, the number 2 became pitch D, and so on.

“Installation begins with one of the main ideas behind Mary Temple’s installation: merging reality with illusion. The percussionist mimics an orchestra’s tuning process, usually initiated by an oboe, in which musicians tune their instruments to the same pitch prior to their performance. The flutist reaches the tuning pitch instantly and effortlessly, while the other winds and strings take longer paths to approach the pitch from different directions. All elements of the introduction are meant to intertwine the vague memory (illusion) and the usual process of the orchestral tuning process (reality).

“Throughout the piece, the musicians begin to decode my combination, allowing them access to the locker's contents. This is reflected in the music when the tempo picks up, mimicking my panic as the composer. Installation ends with every musician having modified his or her own melody into a unique version. While he chose an easier path, the flutist is not the first to end the piece. Metaphorically, this refers to the idea that in real life, the easier path does not guarantee the quicker finish.”

- Mindy Chen

“Mary Temple designs each of her light installations to fit a preexisting space. Therefore I composed each of Fixed Mediums five short movements around specific, pre-established rules.

“The first movement places a viola melody over a static harmony. In the second movement, the bassoon and cello maintain a persistent low drone while the other instruments play a higher, slow line. The third movement contrasts bursts of color and motion against more static drones. In the fourth movement, a melody introduced by the clarinet passes from instrument to instrument, shifting harmonies with each repetition.

“I composed the final movement around two fixed ideas. From the first movement, the fifth borrows static harmony, providing a sense of closure and unity to the work. Like the third movement, it alternates between moments of stasis and motion.”

- Hilary Purrington

“Dancing Shadows was composed in the winter of 2011 for a concert of new music in Rice Gallery. Due to the gallery’s large windows, artwork displayed there is subject to natural fluctuations in lighting and shadows. The title of my piece refers to the idea that the artistic shadows of Mary Temple’s Northwest Corner, Southeast Light interact with the natural shadows of the surrounding area, dancing in different combinations. Dancing Shadows consists of three combinations manifested as distinct sections, developing the material of the opening theme in different ways. The first section is moderate and expressive, the second is more relaxed, and an animated and virtuosic section brings the piece to an exciting close.”

- Ross Griffey

“When I saw Mary Temple’s Northwest Corner, Southeast Light, I was struck by how realistic the artist’s shadows looked while at the same presenting the viewer with an unclear vision of tree branches devoid of detail and color. As I contemplated the idea of physical projections or silhouettes, I was also reminded of Sigmund Freud's idea of psychological projection - a metaphor describing the process of unconsciously denying one’s own faults and attributing them to external sources, such as other people. In Projections, I attempted to capture sonically both the physical and psychological implications of the word “projection.”

“The music opens with a long violin solo, an expository gesture that eventually becomes the thing being projected. The violin solo is loud, expressive, and strident, and it is answered by the cello in a completely opposite manner: soft, subdued, and hazy. This is the "projection" of the violin tune - a less detailed recollection that - more -