



LART

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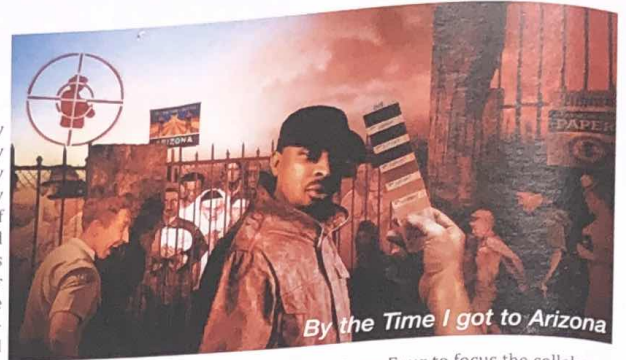
Sound & Vision

In the last few years the art world has seen a sudden rise in the popularity of street art, linking the art world to a broader range of people. The public expression of life and view to the world, filled with social commentary and a politically charged mood has boosted pop culture icons, making art accessible to more people. People who didn't have an interest in art are suddenly curious about it, even creating more art for themselves, expressing their own ideas on life, the word, and how they view it. Taking the concept of pop culture icon and social

This groundbreaking show appropriately titled, *Come Together*, features unique pieces by The RZA, Chuck D, DJ QBERT Matt Sorum, Boots Collins, and HELMET to name a few. This truly visionary show synthesizes a fantastic blend of audio and visual arts and takes the passion and audio sensory stimulation from the musicians blending it with vibrant tangible visuals. For any art or music lover, it is fascinating to see how these artists of the audio sensory persuasion have morphed from aural to visual artists. It is simply amazing how these talented musicians, vocalize their passion, ideas on culture and politics into a visual setting.

Their artistic process—similar to song writing, collides into a fantastic and unique form of expression. As a music lover, I was fascinated to see musicians I listen to and inspire me, express themselves in a visual manner — an entirely new way I can be inspired by and understand. Each piece is unique and wonderfully represents each musician's thoughts, passions and cultural commentary, with strategically hidden elements throughout the artworks that can easily be discovered.

Each piece contains the hand prints of the artist as well. This is seen in Chuck D's, *By the Time I got to Arizona*. Chuck D has built his artistic legacy on a commitment to speaking his truth when it comes to social problems, race, poverty and the government—all common themes in the music of Public Enemy. *By the Time I got to Arizona*, is a track off of their '91 *Apocalypse* album and suitably titled for this outspoken and visually represents his response to the fact that Arizona did not recognize the holiday that honored Dr. Martin Luther King, Jr. Not afraid of controversy, Chuck D decided upon his meet-



By the Time I got to Arizona



Victory or Death by The RZA

commentary to the next level is a group called SceneFour, a Los Angeles creativity house that is headed by partners Cory Danzinger and Ravi Dosa. They work exclusively with music icons in concept and design to collaborate on highly limited fine art collections.

In September, SceneFour began a new stage in the outreach of their music and visual artwork with an exclusive collaboration and representation by legendary art dealer Andrew Weiss. This collaboration comes in response to a changing creative and financial landscape within the music industry. The collaborative projects combine music and visual arts to expand the musician's pallet into the world of visual arts. This collaboration is coming at a time when the art world is greatly changing its views on different new genres of art. The street art scene has become widely popular opening the doors for such profound collaborations. It is truly visionary on the part of Andrew Weiss to bring this fascinating collection into the gallery, especially in more reserved areas such as Beverly Hills. The hip and unexpected show form is a first in the Beverly Hills-based gallery and gives the viewer an opportunity to connect with their favorite musicians in an entirely different manner combining music, art and passion.

ing with collaborators at SceneFour to focus the collaboration on his own sentiments surrounding Arizona's controversial immigration stance. The end result is a visually beautiful and thought-provoking piece.

The RZA, *Victory or Death*, has grabbed more attention than any other SceneFour collaboration to date because of the unusual nature of the artwork and concept involved, the unusual nature of the artwork and concept involved, Recreating the Leutze masterpiece would most likely be a controversial in terms of potential reaction from the media and public. He said, "I like the idea of the Wu Tang Clan, an important movement in music, comparing their journey to that of the American Revolution." Along with this innovative exhibit, SceneFour came up with, *The Art of Drums Project*, a series of abstract artwork that is part of a groundbreaking new medium utilizing light to capture drum performance. Drummers are fitted with a series of drumsticks with various light-generating components and captured by 30-60 second intervals of photography.

This is SceneFour's first release, and purely abstract in nature. The process captures and isolates movement and projects the rhythms onto large canvases. The only collection from this project to be released so far is that of Matt Sorum, whose extensive musical resume, yet controlled rhapsodic style, make him the ideal artist for this creative venture. It reaches the next level with a precise visual representation of the physical artistic expression that the drummer is making. The results are beautiful abstract works of art focusing on movement and rhythm and are truly unique.

SceneFour collaborations have been featured in *Forbes*, *Fast Company*, the *L.A. Times*, the *N.Y. Times*, *The Huffington Post*, on *MTV*, and more.

For further information on this exclusive show contact Rachel Colon, at the Andrew Weiss gallery, in Beverly Hills. SceneFour collaborators give these artists a unique way to vocalize their passions. ●



The Art of Drums by Matt Sorum