



THE KITCHEN

512 WEST 10TH STREET · BETWEEN 10TH AND 11TH AVENUES · NEW YORK CITY · 10011 · (212) 255-5783

For immediate release, May 31, 1993

Contact: Eric Latzky at 212-255-5793

The
Kitchen
Center
for
Video
Music
Dance
Performance
Film
and
Literature

INSEKTA Composed, Written and Performed by **DIAMANDA GALÁS**

**NEW WORK DEVELOPED BY MS. GALÁS
AS THE FIRST EVER ARTIST-IN-RESIDENCE AT THE KITCHEN**

Thursday, June 24, 1993
Saturday - Sunday, June 26 - 27, 1993
Tuesday, June 29, 1993
8:30pm each night
Tickets: \$15, Members \$10

After a two and a half month period of intensive, focused development, The Kitchen is pleased to present the first public work-in-progress performances of *INSEKTA*, a new work composed, written and performed by Diamanda Galás. These special performances mark the culmination of the tenure of Ms. Galás as the first ever Artist-In-Residence at The Kitchen. *INSEKTA*, an electro-acoustic monodrama, conceived as a sister-piece to Ms. Galás's 1992 *Vena Cava*, the largest commission in The Kitchen's history, is directed by Valeria Vasilevski and includes the creative/technical collaboration of sound designers Eric Liljestrang and Blaise Dupuy. Lighting design is by Dan Kotlowitz with mise en scene designed by Kyle Chepulis.

INSEKTA, a solo performance by Diamanda Galás, employs an extreme range of vocal delivery including characteristics of schizophrenia and other organically compromised speech, and her experimental and operatic vocal research. Real-time electronic processing includes manipulation of both Ms. Galás's live and pre-recorded voices, non-human voices and other found materials. The libretto is comprised of original texts by Ms. Galás as well as passages from *Apocalypse IX*, the *Book of Job* and *Psalms*.

INSEKTA follows and transcends the ideas of *Vena Cava*, an exploration of the destruction of the mind in extreme isolation through the related illnesses of clinical depression and AIDS dementia. Ms. Galás, on her ideas found in the new work, writes—*INSEKTA: the survivor of repeated trauma within an enclosed space preventing escape or opportunity for impacting stressors themselves — in torture and other attacks which may be randomly delivered such as rape and other physiological/psychological experimentation, the ensuing anxiety disorders, and splitting into many different mental states or comfort/discomfort zones.*

- more -

INSEKTA
Diamanda Galás

As Artist-In-Residence, Diamanda Galás was given almost unlimited use of The Kitchen's second floor performance space in conjunction with technical assistance and other services including equipment and administrative support. "Because Ms. Galás's creative method is process-oriented," explains Lauren Amazeen, Executive Director of The Kitchen, "we believe that the greatest tools the institution could offer the artist are time and space, two things that are costly and increasingly difficult to obtain. The Kitchen sees the idea of the residency as a kind of contemporary patronage." The culmination of Ms. Galás's residency at The Kitchen will be the premier of *INSEKTA* at Lincoln Center's 1993 Serious Fun! Festival on July 8 and 9 at Alice Tully Hall. *INSEKTA* is commissioned by Lincoln Center Productions and developed in association with The Kitchen.

Diamanda Galás is one of new music's most acclaimed composers and performers. Her recordings include the forthcoming *Vena Cava* (recorded live at The Kitchen), *The Singer*, *Plague Mass* (recorded live at the Cathedral of St. John the Divine in 1990); *The Masque of the Red Death Trilogy*, *You Must Be Certain of the Devil*, *Saint of the Pit*, *The Divine Punishment* (all of which comprise the *Plague Mass* series); and *The Litanies of Satan and Diamanda Galás*, featuring *Panoptikon*, dedicated to Jack Henry Abbott, 1983. Ms. Galás began performing her work on the west coast in the late 1970s. In 1984 she began work on her *Masque of the Red Death Trilogy* and *Plague Mass* performance, an ongoing work dedicated to people who are "HIV positive, PWArCs and PWAs who fight to stay alive in a hostile environment that tells them on a daily basis that they shall most certainly die..." Since 1986 Ms. Galás has performed this work in over 25 cities internationally.

###