

The Kitchen

Center for video, music, dance, performance, film, and literature

Fall 2014 Season

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Danh Vo and Xiu Xiu: *Metal*

September 27–October 18

Opening Reception: September 27, 6pm–8pm

Conceptual artist Danh Vo collaborates with musician Jamie Stewart for this gallery exhibition conceived as a stage for their work's own production. Vo travels with two gold pounders from Thailand—where the gold leaf for many of his pieces is made—to work in the space alongside Stewart and two percussionists from his band, Xiu Xiu. Together they will generate syncopated compositions with the pounders' rhythms. Set against a backdrop of Vo's finished artwork, they will create a new work in real time. Curated by Tim Griffin.

The Kitchen L.A.B.: Claire Chase, Ellie Ga, Agnieszka Kurant, Anna Moschovakis

October 6, 6:30pm

FREE

The same words often carry very different meanings for artists working in different fields, while the same maneuvers often signify in different ways according to disciplinary context. The Kitchen L.A.B. (its acronym stands for “language,” “art,” “bodies”) invites artists to unpack such ambiguous vocabularies in contemporary art by responding to them both in conversation and artworks, creating hybrid events—and, over time, hybrid audiences—that underline not only points of commonality among disciplines but also, as important, real differences.

Synth Nights: Xeno & Oaklander

Tuesday, October 7, 8pm

\$15

Xeno & Oaklander are a minimal electronics girl/boy duo, based in Brooklyn, NY. Liz Wendelbo is French / Norwegian and Sean McBride is from Maryland. They began writing music and soundtracks in 2004, playing exclusively analogue synthesizers and instruments, and record their songs live in their Brooklyn studio. They are featured in documentaries for Japanese TV NPK, Red Bull Music Academy TV and BOMBSessions. They have toured the US, Europe and Russia numerous times, and they play extensively in New York in music venues, art establishments and festivals such as Buchla Source of Uncertainty, and the Moog showcase at SXSW. They have also performed at SFMoMA, PS1 Warm Up, Miami Art Basel, the Zurich Kunsthalle and the New Museum, New York.

Dean Moss: *johnbrown*

October 16–25, 8pm

\$15

Steeped in a childhood of grassroots organizing and pitched campaigns, multidisciplinary artist Dean Moss (2014 Guggenheim Choreography Fellow and Doris Duke Impact Award in Theatre recipient) draws from an intimate and varied history with activism to create *johnbrown*, a dark, wry meditation on the legacy of the white 19th-century abolitionist. The result of three years of research, the work features live performances by Kacie Chang, Julia Cumming, Cassie Mey, Sari Nordman, Asher Woodworth, and Dean Moss, with video performances of an original script commissioned from Thomas Bradshaw by Tymberly Canale, Aaron Hodges, Okwui Okpokwasili, and Pete Simpson. It also includes sound and music by Stephen Vitiello, an original song by Julia Cumming, Lighting Design by Vincent Vigilante, and integrates a number of teenaged production assistants.

Klaus Lutz

October 30–December 20

As the first look by a US institution at this under-recognized, Swiss-born artist and filmmaker's oeuvre, this show will feature a selection of Klaus Lutz's 16mm film loops, as well as some of his meticulous work on paper and artist books. Shot almost entirely in the artist's tiny East Village apartment with Lutz performing as his protagonist, the films—using animation, multiple exposures, and often projected onto large, white balloons, creating convex, circular images—depict quasi-mythological tales that, while reminiscent of Georges Méliès and the 1920s avant-garde, ultimately look to develop new visual sign systems for the future. Curated by Matthew Lyons

Samita Sinha: *Cipher*

October 31–November 1, 8pm

\$15

A theatricalized music composition, *Cipher* features vocalist Samita Sinha with a gritty tabla altered by a DJ, an ektaara, microphones, and looping devices. Rewriting notions of power while touching on themes of visibility and invisibility, the score ranges from structured to improvisational, melodic to atonal, embracing Sinha's diverse heritage and investigations: North Indian classical forms; American folk and blues; and pop and electronic music. Produced by MAPP International Productions.

The Kitchen presents

Claire Chase: *density 2036: part ii*

October 2–3, 2014

Claire Chase, flutes
Levy Lorenzo, sound engineer
David Michalek, lighting designer

Claire Chase: *density 2036: part ii* is made possible with support from The Amphion Foundation, Inc., Mary Flagler Cary Charitable Trust, The Aaron Copland Fund for Music, and The Fan Fox and Leslie R. Samuels Foundation, and in part by public funds from New York City Department of Cultural Affairs in partnership with the City Council and New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature. Pieces on this program were commissioned by Project& and the Pnea Foundation.

LAMBENT
FOUNDATION



PROGRAM

Edgard Varèse: *Density 21.5* for solo flute (1936)

Felipe Lara: *Meditation and Calligraphy* for solo bass flute (2014)

Written at the Civitella Ranieri Foundation for Claire Chase

US PREMIERE

Felipe Lara: *Parábolas na Caverna* for solo amplified flute (2014)

Commissioned by the Fromm Music Foundation, written for Claire Chase

NEW YORK PREMIERE

George Lewis: *Emergent* for solo flute and electronics (2014)

Commissioned by the Pnea Foundation, written for Claire Chase

WORLD PREMIERE

Matthias Pintscher: *Beyond (a system of passing)* for solo flute (2013)

Commissioned by the Salzburg Foundation and the Pnea Foundation, written for Emmanuel Pahud and Claire Chase

US PREMIERE

Du Yun: *an empty garlic* for solo bass flute and electronics (2014)

Commissioned by Project&, written for Claire Chase

WORLD PREMIERE

Density 2036: part ii is dedicated to the loving memory of
Elise Mann (July 28, 1965 - October 3, 2013)

Special thanks to James Egelhofer, Randy Ezratty, Rebekah Heller, Laura Kirar, Levy Lorenzo, Sylvia Mann, David Michalek, Laura Mullen, Jane M. Saks, Oktaven Audio, Karen Chester, RKAD and the entire ICE staff and board.

Edgard Varese: *Density 21.5* (1936), for flute alone

In my current daydreams, I muse that I will be 58 years old in 2036, at the 100th anniversary of *Density 21.5*. I dream that I will have commissioned and premiered the 21st century *Density* by then, a work that will singularly change the definition of the instrument. What will it look like? What will it sound like? Where will the newest innovations on the flute, humankind's oldest musical instrument, take us? Oskar Fischinger once told a young John Cage: "Everything in the world has a spirit that can be released through its sound." Varèse unleashed this spirit for the flute, for the one all alone, in these staggering four minutes of music. Did he go as far as one could go, metaphorically and otherwise? Of what will the *Density* of our time be made? Of osmium? Of signal processing? Of wood? Of carbon? Of flesh? Of air? "

— Claire Chase, excerpted from *In Search of the New Density*,
John Zorn's ARCANA, Vol. 12

Felipe Lara: *Meditation and Calligraphy* (for G. Mend-Ooyo) (2014), for amplified bass flute

From April to June I was fortunate to take part in a residency at Civitella Ranieri, a 15th Century castle turned foundation and residency in Umbria, Italy. One former Fellow, G. Mend-Ooyo, a Mongolian poet and calligrapher particularly called my attention. He was born and raised by a nomadic herding family, in the Mongolian steppe; his work has been translated in forty languages.

I asked him to show me some of his work and he invited me to visit his studio in order to see the work he had produced during the residency at Civitella. Mend-Ooyo's calligraphy particularly impressed me. The bold gestures, elemental lyricism, and minute details were astounding to me. The following afternoon Mend-Ooyo presented me with two wonderful calligraphies, both in black, red, pencil, over a yellow and gold paper; one with the Mongolian symbol for music, the other with fire and water symbols. I asked Mend-Ooyo: "How do you create such incredible calligraphies?" He replied, "Meditation, meditation, meditation for a very long time...then calligraphy with one quick gesture." I found the approach extremely poetic.

The following week Claire Chase arrived at the castle to work with me on *Parábolas na Caverna* and play a solo concert. I decided to present Mend-Ooyo with a small piece, as a gesture of my gratitude.

I decided that I would “meditate” or imagine the general character of a solo bass flute work for an entire evening, then wake up and write it in less than 30 minutes.

The work uses the letters of G. Mend-Ooyo’s name as a starting point for the pitch material: G (sol), Me (E flat, from solfège), D (re), Do (C) The vowel sounds from his name are also used to modulate the flute when singing and playing simultaneously is required.

— Felipe Lara

Felipe Lara: *Parábolas na Caverna* (2013-14), for amplified flute

The title (Parables in the Cave) refers to Plato’s “Parable of the Cave,” a dialogue between Plato’s brother Glaucon and his mentor Socrates, who is the narrator. In a nutshell, Socrates describes a group of people who have been chained to the wall of a cave their entire lives, without ever experiencing reality. The prisoners watch the shadows projected in the wall of the cave by a fire behind them and ascribe names and meanings to the distorted shadows of various objects and passer-bys outside of the cave. For (Plato’s) Socrates the shadows are as true a view the prisoners will ever see of reality. For him, philosophy (as well as knowledge and education) helps liberate oneself from such a cave, thus leading to a better understanding of the world around them. *Parábolas* was written for Claire Chase and is dedicated to Andreas Waldburg-Wolfegg, Claire’s mentor and the Chairman of ICE’s board from 2007-2013.

— Felipe Lara

George Lewis: *Emergent* (2014), for flute and electronics

This work, written for Claire Chase’s *Density 2036* project, addresses Edgard Varèse’s avowed preference for sound-producing machines over sound-reproducing ones by productively conflating the two. The combination of relatively long digital delays, interactive digital spatialization, and timbre transformation transforms the fully scored flute material into a virtual, quasi-improvisative orchestral space, creating a dance among multiple flutists following diverse yet intersecting trajectories in which nonlinearity is invoked and uncertainty is assured. Rather than presenting the redundant truism of a composer “working with time,” this work is created in dialogue with my deliberate misprision of Varèse’s stated intention for his 1958 *Poème électronique* to introduce “a fourth [dimension], that of sound projection” to music. Varèse’s statement seems to obliquely invoke the notion of spacetime,

an interpretation supported by a 1968 account of one of the composer's dreams that suggests the related notion of quantum teleportation as well as the sound of my piece: "He was in a telephone booth talking to his wife, who was at the time in Paris. His body became so light, so immaterial, so evanescent that suddenly, limb by limb, he disintegrated and flew away toward Paris, where he was reconstructed, as though all his being had become spirit."

— George Lewis

Matthias Pintscher: *Beyond (a system of passing)* (2013)

Beyond (a system of passing), for solo flute, was written for Emmanuel Pahud and Claire Chase, and was premiered by Pahud at the Lucerne Festival in August 2013. Chase describes it as a "21st-century Sequenza...the work stretches the outer limits of the instrument - its register in both directions, its harmonic, melodic and contrapuntal - yes, chordal! - capacities, evoking the extreme virtuosity, restlessness, and irrepressible, almost demonic humor of Berio's 1951 classic."

Du Yun: *An Empty Garlic* (2014), for bass flute and electronics

*You miss the garden,
because you want a small fig from a random tree.
You don't meet the beautiful woman.
You are joking with an old crone.
It makes me want to cry how she detains you,
stinking mouthed, with a hundred talons,
putting her head over the roof edge to call down,
tasteless fig, fold over fold, empty
as dry-rotten garlic.*

*She has you tight by the belt,
even though there's no flower and no milk
inside her body.
Death will open your eyes
to what her face is: leather spine
of a black lizard. No more advice.*

*Let yourself be silently drawn
by the stronger pull of what you really love.*

— Rumi

Over the years, I have written quite a few pieces for Claire, and each of them reflects who we were at the time, as well as our evolving understanding of each other...

As of late I have been going back to relearn the classical forms. Growing up, playing any Sarabandes from Bach's Suites was one of my favorite things to do. The playing always accompanied a sense of meditation, grief, bereavement, and transcendence.

Historically, however, the Sarabande had a rather provocative and coquettish beginning. It was said to have received its name in Seville from a fiend in the form of a woman. The dance was a group dance mainly done by women and was considered wild in manner and a highly sexual pantomime in nature, with undulations of the body, massive hip movements, flirtations, indecent song lyrics and women using castanets. When it was introduced to France, the dance included men who would dance it as well. They would occasionally use the tambourine, which was considered effeminate in those days. People who sang it were arrested, lashed, and exiled in the Sarabande's younger days.

In the piece, I also looked into the orthodox chant *Xenia of Rome, and Her Two Female Slaves* (from the 5th century). In the hinted scents of Bach's famous Sarabande (from the a minor Partita for solo flute) you hear at the beginning and ever so present throughout the piece, we wordlessly discover a story beholden between Claire and our beloved friend who passed away at this very time last year.

I often wonder about bereavement. When and how it pauses, re-charges, morphs and restarts. Along the way, we possibly also hold bereavement reserved for ourselves too.

I am so close to you I am distant, I am so mingled with you I am apart, I am so open I am hidden, I am so strong I totter.

This is a fruit of life to me: intoxicating, in exile, and always at home.

Written for Claire Chase, in memorium Elise Mann.

— Du Yun

ABOUT THE ARTISTS

Flutist **Claire Chase**, described as “the young star of the modern flute” by *The New Yorker*, is a soloist, collaborative artist, and activist for new music. Over the past decade she has given the world premieres of over 100 new works for flute, many of them tailor-made for her. In 2012, she was awarded a MacArthur Fellowship. In 2013 she began *Density 2036*, a project to commission, premiere and record an entirely new program of pieces for flute every year until 2036, the 100th anniversary of the eponymous and seminal piece by Varese. In 2036, a 24-hour marathon will take place featuring the cumulative repertoires created over the 23-year duration of the project.

Chase has performed throughout the Americas, Europe and Asia, including recent and upcoming solo engagements in Budapest, São Paulo, New Dehli, Bilbao, Tokyo and Guangzhou. She has released three critically acclaimed solo albums, *Aliento* (2010), *Terrestre* (2012) and *Density* (2013). In 2014, she was selected as an inaugural Fellow of Project&, with which she will develop several new works exploring the relationship between language, music and social interaction over the next several years. Also in the 2014-15 season, Chase is music directing and playing as soloist in a series of performances of Salvatore Sciarrino's *Il cerchio tagliato dei suoni* for 104 flutists.

Chase was First Prize Winner in the 2008 Concert Artists Guild International Competition. She co-founded the International Contemporary Ensemble (ICE) in 2001 and, in collaboration with her creative partner Joshua Rubin serves as the organization's Co-Artistic Director in addition to playing over fifty concerts a year as an ensemble member. ICE has premiered more than 600 works since its inception and pioneered a new artist-driven organizational model that earned the company a Trailblazer Award from the American Music Center in 2010, as well as Musical America's Ensemble of the Year Award in 2014. ICE recently launched The Listening Room, an innovative educational initiative that brings contemporary music, improvisation and composition to children in locations ranging from Brooklyn's public schools to the Amazonas region of Northern Brazil.

In 2013, Chase founded The Pnea Foundation, a nonprofit organization dedicated to the advancement of the flute and its repertoire in the 21st century through commissions, community engagement, cross-cultural educational collaborations and advocacy. She lives in Brooklyn.

Brazilian composer **Felipe Lara's** music has been labeled “voluptuous and elemental lyricism,” and “Brilliant,” by the New York Times, which also described him “a gifted Brazilian-American modernist.” The Washington Post described his music as possessing a “distinctive style,” and “managing an internal architectural logic that shapes a curve from beginning to end.”

His works have been performed by the Arditti, Asasello, Brentano, JACK, and Mivos Quartets, Ensemble Recherche, ICE, KNM Berlin, London Sinfonietta, Netherlands Philharmonic (Peter Eötvös), Steven Schick, and the Tanglewood Music Center Orchestra. Current projects include commissions by the Ensemble InterContemporain, São Paulo Symphony Orchestra, and Rebekah Heller.

Levy Lorenzo is a performer, instrument designer, and creative technologist. He performs and composes live-electronic music using electronic musical instruments that he invents. As a percussionist, Levy performs with the International Contemporary Ensemble (ICE) and co-founded the experimental theater & electronics performance duo: Radical 2. He is an electronic art consultant and engineers sound for Claire Chase and ICE. He holds a Master of Engineering degree from Cornell University and a Doctor of Musical Arts degree from Stony Brook University. In 2014, he had the pleasure of presenting his work in Brazil, Iceland, and Burning Man. www.levylorenzo.com

George Lewis is the Edwin H. Case Professor of American Music at Columbia University. The recipient of a 2002 MacArthur Fellowship, and member of the Association for the Advancement of Creative Musicians (AACM) since 1971, Lewis has served as Ernest Bloch Visiting Professor, University of California, Berkeley and Paul Fromm Composer in Residence, American Academy in Rome. His work has been presented by American Composers Orchestra, International Contemporary Ensemble, Ensemble Dal Niente, BBC Scottish Symphony Orchestra, San Francisco Contemporary Music Players, Ensemble Either/Or, London Philharmonia Orchestra, Talea Ensemble, Ensemble

Pamplemousse, Wet Ink, and others. Forthcoming projects include the opera *Afterword*, commissioned by the Gray Center for Arts and Inquiry at the University of Chicago.

David Michalek was born and raised in California. He lives and works in New York City. His body of work, shown internationally, ranges from photography, video/sound installations and live performance to site-specific works of public art. His primary focus over the past ten years has been closely tied to his interest in the contemporary person, which he explores through the use of performance techniques, storytelling, movement and gesture. Since 2006, he has been a visiting lecturer on art and religion through the Institute of Sacred Music at Yale University.

Composer and conductor **Matthias Pintscher** is Music Director of the Ensemble Intercontemporain and Artist-in-Association with the BBC Scottish Symphony Orchestra. Born in Marl, Germany, Pintscher found success as a composer at an early age and is the recipient of numerous prizes, including most recently the 2012 Roche Commission. Pintscher's compositions are noted for the delicate sound world they inhabit, the intricacy of their construction and their precision of expression, and his music is championed by some of today's finest performing artists, orchestras, and conductors. Pintscher collaborates regularly with leading contemporary ensembles, including a long and extensive relationship with ICE.

Du Yun, born and raised in Shanghai, China, currently based in New York, is a composer, multi-instrumentalist and performance artist, working at the intersection of orchestral, opera, chamber music, theatre, cabaret, pop music, folk, visual arts, electronics and noise. Hailed by the *New York Times* as a leading figure in China's new generation of composers, she was selected by the National Public Radio as 100 composers under 40 in 2011. Du Yun's music can be heard on New Focus, Oxingale and Deutsche Grammophon. She currently serves as the Artistic Director of MATA, a leading international festival dedicated to commissioning and presenting young composers from around the world under age 40.

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