

# The Kitchen

Center for experimental art and the avant-garde since 1971

Fall 2021 Season

## Upcoming Fall 2021

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The Kitchen's Fall 2021 season features a combination of in-person projects alongside digital programs and series via The Kitchen OnScreen, an online platform launched in July 2020. The upcoming Winter/Spring 2022 season continues this hybrid model with presentations by Sadie Barnette, madison moore, E. Jane, stefa marín alarcon, Abbey Williams, and more. Learn more the about the coming season at [thekitchen.org](http://thekitchen.org).

### *In Support:*

Group exhibition featuring works by Fia Backström, Francisca Benítez, Papo Colo, and Clynton Lowry

November 18, 2021–March 12, 2022\*  
512 West 19th Street

Regular Exhibition Viewing Hours:  
Thursday–Saturday, 2–6pm

Presentations of Papo Colo,  
*Ceremonies: Select Fridays and Saturdays, 6pm & 7pm*

The word support commonly appears in language describing the aims and activities of mission-driven, nonprofit institutions like The Kitchen. This exhibition invites artists Fia Backström, Francisca Benítez, Papo Colo, and Clynton Lowry to reflect on what this term means in practice within institutional contexts, asking: How do institutions rely on cycles of providing and receiving support? In what ways do institutions position themselves in support of people, projects, or causes? Is support inherently good? Participating artists have created new works that animate the interlocking structural, fiscal, interpersonal, and ideological systems underpinning institutions. Highlighting interstitial spaces in which artists, staff, and audience members commonly enact or accept support in its manifold forms, these works are installed in sites such as The Kitchen's lobby, production workshop, administrative offices, and roof. While realizing *In Support*, the artists and the institution's staff members have worked collaboratively to negotiate the opportunities—and grapple with the limitations—of how support functions within and beyond The Kitchen. Organized by Alison Burstein, Curator, Media and Engagement, with project management by Zack Tinkelman, Production Manager.

Neta Bomani, *Dark matter objects: Technologies of capture and things that can't be held*

Streaming now via The Kitchen OnScreen  
[onscreen.thekitchen.org](http://onscreen.thekitchen.org)

*Dark matter objects: Technologies of capture and things that can't be held* is a one of a kind audiobook compiled by Neta Bomani for children and adults about how the master-slave relationship organizes social, political, economic, racialized, gendered and other cybernetic relations contained within the feedback loop that produces technological infrastructure. The audiobook features music performances by Christelle Bofale and Contour alongside narration by Alexander Fefegha, American Artist, Ashley Jane Lewis, Bomani Oseni McClendon, Gabrielle Octavia Rucker, Galen Macdonald, Fred Moten, Kameelah Janan Rasheed, Laolu Numa, Lina Chang, Marilyn Nance, Melanie Hoff, Sadé Powell, Simone Browne, Sol Cabrini de la Ciudad, Stephanie Dinkins, Sydney Spann, and Zisiga Mukulu. Organized by Legacy Russell, Executive Director and Chief Curator.

\*Please note *In Support* will be closed on December 11 and December 24–January 2, 2022.

The Kitchen presents

# Claire Chase: *Density 2036, part viii*

**December 9–10, 8pm EDT**

**December 11, 2pm EDT**

Content Warning: this event includes strobing lighting effects

Claire Chase: *Density 2036, part viii* is made possible with commissioning support from NYSCA Restart NY: Rapid Live Performance Grant program; endowment support from Mary Flagler Cary Charitable Trust; annual grants from The Amphion Foundation, Inc., The Aaron Copland Fund for Music, Howard Gilman Foundation, 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 the Office of the Governor and the New York State Legislature.

Season programming is made possible in part with support from The Kitchen's Board of Directors and The Kitchen Leadership Fund.

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## PROGRAM

*Content Warning: this event includes strobing lighting effects*

**Liza Lim** (b. 1966): *Throat-Song* from *Sex Magic, Density 2036: part vii* (2019-20)

For solo ocarina and voice

**Wang Lu** (b. 1982): *Aftertouch* (2021)

For flute, alto flute, bass flute, electronics, and video

Video by Polly Apfelbaum

WORLD PREMIERE

**Ann Cleare** (b. 1983): *anfa* (2021)

For contrabass flute, electronics, and video

Video by Ailbhe Ní Bhriain

WORLD PREMIERE

**Matana Roberts** (b. 1975): *Auricular Hearsay* (2021)

For flute, video, and optional collaborating performers\*

Video by Matana Roberts

WORLD PREMIERE

\*December 9: **Claire Chase** and **Senem Pirler**, live electronics

\*December 10: **Claire Chase**, **Senem Pirler**, and **Nate Wooley**, trumpet

\*December 11: **Claire Chase**, **Senem Pirler**, and **Susie Ibarra**, percussion

**Edgard Varèse** (1883-1965): *Density 21.5* (1936)

For solo flute

## PRODUCTION CREDITS

Claire Chase, Flutes

Levy Lorenzo, Live Sound

Nicholas Houfek, Lighting and Production Design

Monica Duncan, Projection Design

Kelly Levy, Stage Manager

Matthew Lyons, Curator

Light-flute designed by Levy Lorenzo

## CLAIRE CHASE: *DENSITY 2036, PART VIII (2021)*

Tonight marks the eighth year of Claire Chase's 24-year project to commission a new body of music for solo flute leading up to the 100th anniversary of Edgard Varese's groundbreaking 1936 flute solo, *Density 21.5*. Each year until 2036, Chase will commission and premiere a new program of flute music. The Kitchen has been the presenter of the world premieres of all eight of the Density 2036 programs to date.

*Density 2036: part viii* (2021) is dedicated to the loving memory of Alvin Lucier (1931–2021).

Claire Chase would like to thank The Kitchen, the Music Department at Harvard University, the Hermitage Artist Retreat, the International Contemporary Ensemble, Amy Frawley and the Pnea Foundation Board of Directors, Ara Guzelimian, Marsha Gray, Jane M. Saks, Jennifer Judge, Doug Fitch, Tommy Nguyen, and Kirstin Valdez Quade.

## PROGRAM NOTES

### **Liza Lim: *Throat-Song***

*Throat-Song* is an eight-minute excerpt from Liza Lim's *Sex Magic*, an evening-length piece for contrabass flute (with alto ocarina, Aztec 'death whistle', bell, pedal bass drum), live electronics, and installation of kinetic percussion written for and dedicated to Claire Chase as part of *Density 2036: part vii* (2019-20). *Sex Magic* premiered in a livestreamed event in December 2020 through The Kitchen at Queenslab. *Throat-Song* is inspired by the throat as a seat of communication, creativity and truth-telling; the ocarina is a 'vessel flute' often made of clay used in both Mesoamerican and Chinese cultures.

— Liza Lim

### **Wang Lu: *Aftertouch***

*Aftertouch* is a MIDI keyboard parameter that senses the pressure applied to a key after it has been initially played. In this way, the volume, vibrato, or a filter can be manipulated and controlled for expressive ends. Inspired by Claire Chase's individualistic, virtuosic, and kaleidoscopic playing, this work experiments with the boundless timbres she generates through gesture-based sound sculpting, improvisation, and the full spectrum of flute techniques, in dialogue with overlapping electronic beats. It grooves along simultaneously with artist Polly Apfelbaum's floor projection of spinning singing bowls. Special thanks to electronics assistants Russell Greenberg and Jacob Sokolov-Gonzalez.

— Wang Lu

### **Ann Cleare: *anfa***

*anfa* is the Irish word for a disturbance in the elements and in this piece, it signifies a psychogeographical exploration with the materiality of place and the history and secrets a place might hold beyond its surface.

As visualized through the works of Ailbhe Ní Bhriain, the particular place in focus here is the desolate, depleted Boglands at the centre of Ireland, a landscape that is haunted by its industrial and geological history.

Through the infiltration of contrabass flute, this 'fixed' place becomes liquified, animated, traversable, venturing inward towards vanished and re-emerging forms of light and motion, returning the landscape to a position of material vitality and possibility.

— Ann Cleare

**Matana Roberts: *Auricular Hearsay***

*Auricular Hearsay* is a conceptual sound work that uses a mixed media framework Roberts is currently developing called “Endless Score.” The work is a visual and sonic exploration of the brains of the neurodiverse. Neurodiverse brains operate in starts, stops, spurts. They never rely on a linear track, often flowing in the moment, taking risk, using improvisation as a root for inquiry and organization of various realms of logic. Endless Score is at its foundation a sonic experiment in real time, a tool for infinite performative iteration of a set of guided sounds/instruction, not unlike the models of music restatement, theme, and variation that exist within many types of music traditions worldwide. The difference here is the use of a key foundational physiological phenomenon to anchor all that will be explored by composer, performer, and listener in real time.

— Matana Roberts

## BIOS

**CLAIRE CHASE** is a musician, interdisciplinary artist, and educator. Passionately dedicated to the creation of new ecosystems for the music of our time, Chase has given the world premieres of hundreds of new works by a new generation of artists, and in 2013 launched the 24-year commissioning project Density 2036. Now in its eighth year, Density 2036 reimagines the solo flute literature over a quarter-century through commissions, performances, recordings, education and an accessible archive at [density2036.org](http://density2036.org). Chase co-founded the International Contemporary Ensemble in 2001, was named a MacArthur Fellow in 2012, and in 2017 was awarded the Avery Fisher Prize from Lincoln Center for the Performing Arts. Chase is currently Professor of the Practice of Music at Harvard University's Department of Music, a Creative Associate at The Juilliard School, and a Collaborative Partner with Esa-Pekka Salonen and the San Francisco Symphony. She lives in Brooklyn.

**ANN CLEARE** is an Irish artist working in the areas of concert music, opera, extended sonic environments, and hybrid instrumental design. A recipient of a 2019 Ernst von Siemens Composer Prize, her work has been commissioned and presented by broadcasters such as the BBC, NPR, ORF, RTÉ, SWR, WDR, and festivals such as Wittenertage für Neue Kammermusik, International Music Institute Darmstadt, Huddersfield Contemporary Music Festival, Ultraschall, Rainy Days, Mostly Mozart at Lincoln Center, and the LA Phil's Noon to Midnight Festival. She has also worked with ensembles such as: Argento Chamber Ensemble, ELISION, JACK Quartet, Yarn/Wire, The International Contemporary Ensemble, ensemble mosaik, Musikfabrik, and RTÉ National Symphony Orchestra. Cleare studied at University College Cork, IRCAM, and holds a Ph.D. from Harvard University. Her scores are published by Project Schott New York. She is Assistant Professor of Music and Media Technologies at Trinity College Dublin. Further information can be found on her website: [annclarecomposer.com](http://annclarecomposer.com)

**MONICA DUNCAN** is a video and performance artist. Her time-based work investigates the nature of visual perception, audience-performer relations and queer potentiality through camouflage, stillness, and collective image-making. Duncan's video and performances have been exhibited at Künstlerhaus Mousonturm, Hebbel am Ufer HAU1, Frankfurt Lab, zeitraumexit, Komuna/Warszawa, The Kitchen, Hallwalls, La Casa Encendida, ZKM, and Los Angeles Contemporary Exhibitions, among others. She has been a visiting artist at the Atlanta College of Art, Signal Culture, Experimental Television Center, Scena Robocza, Institute for Electronic Arts, and PACT Zollverein. She holds a MFA from the University of California, San Diego and a MA in Choreography and Performance from JLU Gießen,



Germany. Duncan joined the faculty of the Department of Music, Multimedia, Theatre & Dance at Lehman College in Fall 2019.

**NICHOLAS HOUFEK** is a NYC-based Lighting Designer working in music, dance, and theater. Selected projects include: Claire Chase's *Density 2036* project, International Contemporary Ensemble, Natalie Merchant, Maya Beiser, Ojai Music Festival, Silk Road Ensemble, Tyshawn Sorey's *Perle Noire* directed by Peter Sellars, Anohni's *She Who Saw Beautiful Things* at The Kitchen, Suzanne Farrin's *La Dolce Morte* at the Metropolitan Museum of Art directed by Doug Fitch, George Lewis's *Soundlines* featuring Steve Schick and directed by Jim Findlay, Anna Thorvaldsdottir's *In The Light of Air*, Ashley Fure's *The Force of Things*, and *The 39 Steps* at Olney Theatre Center. Houfek has designed for the Martha Graham Dance Company, Cedar Lake Contemporary Dance, and Ian Spencer Bell Dance. He is an ensemble member of the International Contemporary Ensemble, USA829, and a graduate of Boston University.

**SUSIE IBARRA** is a Filipinx composer, drummer/percussionist, and sound artist who creates live and immersive music that invites people to connect to their natural and built environments. Ibarra is passionate about working to preserve and support Indigenous music and culture (musika katatubo in the Philippines) and advocating for preserving freshwater towers through sound recording and research around glaciers and freshwater. New works include *Rhythm Cycles*, a drum solo performance commissioned by the Bagri Foundation and album released with OTO Projects, UK (2020); the composer portrait album *Talking Gong*, featuring Claire Chase and Alex Peh with Ibarra on New Focus Recordings (2021); *Water Rhythms: Listening to Climate Change*, a multichannel installation created in collaboration with climate scientist Michele Koppes, commissioned for the 2021 TED Countdown Climate Conference Edinburgh, UK and on view now at Fridman Gallery in Beacon, NY through December 19; and *Fragility Etudes*, a rhythmic study of the physics of glass for soloists and ensemble commissioned for Asia Society Triennial 2021, filmed and premiered live at Mass MoCA 2021, with film directed by Yuka C. Honda. Ibarra is a 2020 National Geographic Explorer in Storytelling, 2019 United States Artist Fellow in Music, and a 2018 Asian Cultural Council Scholar supported by the Rockefeller Foundation. She is a Senior TED Fellow and a Yamaha, Zildjian, and Vic Firth drum artist.

**LIZA LIM** is an Australian composer whose music focuses on collaborative and transcultural practices. Ideas of beauty, ecological connection and ritual transformation are ongoing concerns in her compositional work. Her four operas, *The Oresteia* (1993), *Moon Spirit Feasting* (2000), *The Navigator* (2007) and *Tree of Codes* (2016), and the major ensemble work *Extinction Events and Dawn Chorus* (2018) explore themes of desire, memory, and

the uncanny. Widely commissioned by some of the world's pre-eminent orchestras and ensembles, Lim is Sculthorpe Chair of Australian Music at the Sydney Conservatorium of Music. Her music is published by Casa Ricordi Berlin.

Born in Bucharest, Filipino-American **LEVY MARCEL INGLES LORENZO, JR.** works at the intersection of music, art, and technology. On an international scale, his body of work spans custom electronics design, sound engineering, instrument building, installation art, free improvisation, and classical percussion. With a primary focus on inventing new instruments, he prototypes, composes, and performs new electronic music. Lorenzo's work has been featured at MoMA PS1, MIT Media Lab, STEIM, pitchfork.com, BBC, Burning Man, and in *The New York Times* which named him an "electronics wizard." A core member of the acclaimed International Contemporary Ensemble, he fulfills multiple roles as sound designer, electronics performer, and percussionist. Other performance engagements include Claire Chase's Density 2036 project and the Peter Evans Ensemble. Lorenzo holds a position as Assistant Professor of Creative Technologies at The New School, College of Performing Arts. [www.levylorenzo.com](http://www.levylorenzo.com)

**SENEM PIRLER** is a sound and intermedia artist and educator. Born in Turkey, she studied classical piano at Hacettepe State Conservatory and sound engineering and design at Istanbul Technical University (MIAM). Pirlir earned her M.M. in Music Technology the Stephen F. Temmer Tonmeister Honors Track from NYU Steinhardt, and her Ph.D. in Electronic Arts from Rensselaer Polytechnic Institute. Pirlir's interdisciplinary work crosses over into sound art, performance, video art, movement, and installation. Her artistic practice is collaborative: she is interested in the concept of agency and intra-action in improvisational practices and creating opportunities that hold complex entanglements between human and nonhuman bodies, spaces, and multi-sensory experiences. Pirlir's recent work has been exhibited at EMPAC, Roulette Intermedium, Baryshnikov Arts Center, Montalvo Arts Center, Mount Tremper Arts, and Collar Works, NY. Her work has been recognized by grants, residencies, and awards including most recently the Institute for Electronic Arts residency, PACT Zollverein residency, Signal Culture residency, and The Malcolm S. Morse Graduate Research Enhancement Award to honor the work of Pauline Oliveros and Deep Listening in 2018. Pirlir joined the Bennington College faculty in Fall 2018.

**MATANA ROBERTS** is an internationally renowned composer, saxophonist, and mixed-media practitioner. Roberts works in many contexts and mediums, including improvisation, dance, poetry, and theater. They are perhaps best known for their acclaimed Coin Coin project, a multi-chapter

work of “panoramic sound quilting” that aims to expose the mystical roots and intuitive spirit-raising traditions of American creative expression, while maintaining a deep and substantive engagement with narrativity, history, community, and political expression within improvisatory musical structures. Find out more at [www.matanaroberts.com](http://www.matanaroberts.com)

Composer and pianist **WANG LU** writes music that reflects a very natural identification with influences from urban environmental sounds, linguistic intonation and contours, traditional Chinese music, and freely improvised traditions through the prism of contemporary instrumental techniques and new sonic possibilities. She is currently the David S. Josephson Assistant Professor of Music at Brown University. Wang Lu’s works have been performed internationally by ensembles including the Ensemble Modern, Ensemble Intercontemporain, Alarm Will Sound, Minnesota Orchestra, and International Contemporary Ensemble, among others. Wang Lu received the Berlin Prize in Music Composition (Spring 2019 residency) and was a 2014 Guggenheim Fellow. Her portrait albums *Urban Inventory* (2018) and *An Atlas of Time* (2020) were released to critical acclaim. Her first chamber opera *The Beekeeper* will be premiered by the Chicago Opera Theatre in March 2022.

**NATE WOOLEY** was born in Clatskanie, Oregon in 1974 and began playing trumpet professionally with his father, a big band saxophonist, at the age of 13. He made his debut as soloist with the New York Philharmonic at the opening series of their 2019 season. Considered one of the leading lights of the American movement to redefine the physical boundaries of the horn, Wooley has been gathering international acclaim for his idiosyncratic trumpet language. Wooley moved to New York in 2001 and has since become one of the most in-demand trumpet players in the burgeoning Brooklyn jazz, improv, noise, and new music scenes. He has performed regularly with John Zorn, Anthony Braxton, Eliane Radigue, and Annea Lockwood. Wooley received the Foundation for Contemporary Arts Grants to Artists Award in 2016. He was the recipient of the Instant Award for Improvised Music and the Spencer Glendon First Principles Award in 2020. He is the curator of the Database of Recorded American Music and the editor-in-chief of their online quarterly journal *Sound American*, both of which are dedicated to broadening the definition of American music through their online presence and the physical distribution of music through Sound American Records.

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