

THE MUSEUM OF CONTEMPORARY ART

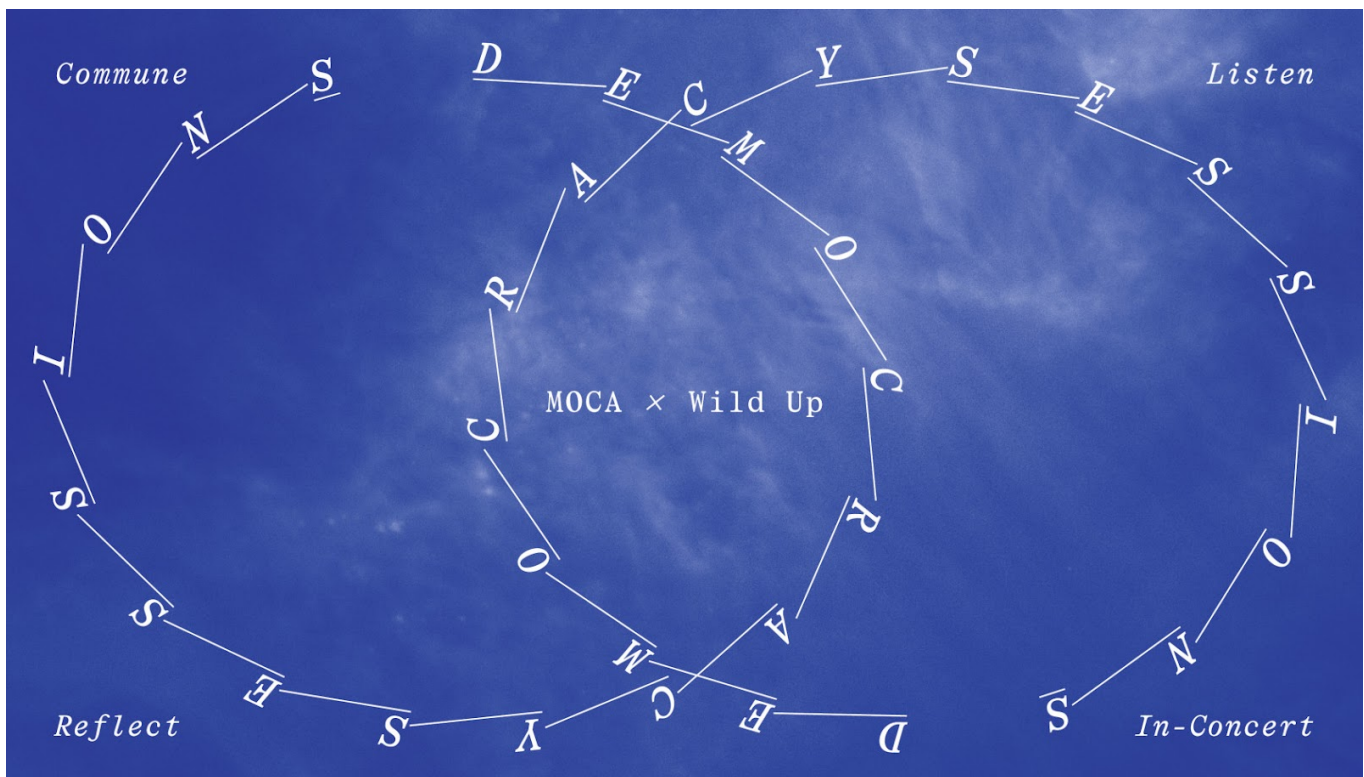
MEDIA ALERT

October 29, 2024

MOCA AND WILD UP PRESENT DEMOCRACY SESSIONS

NOVEMBER 8-10, 2024

WAREHOUSE at The Geffen Contemporary at MOCA



LOS ANGELES—The Museum of Contemporary Art (MOCA) and orchestral collective **Wild Up** are pleased to present **Democracy Sessions**—a free, three-day multidisciplinary arts event that creates a hub to investigate democratic and cooperative practices during a pivotal moment of political change in the United States. Immediately following the 2024 US Presidential election, Democracy Sessions builds a space to explore creativity, justice, determination, and liberation through a series of musical happenings and social assemblages taking place November 8-10, 2024 at WAREHOUSE at The Geffen Contemporary at MOCA as part of Wonmi’s WAREHOUSE Programs.

Known for crafting “irresistibly exuberant” (*The New York Times*) experiences, Wild Up kicks off Democracy Sessions on **Friday, November 8**, with “Session 1: American Ledger,” an evening performance that explores the complexities of civic structures and identity through the music of **Raven Chacon**, **Rachel Beetz**, and **Louis Andriessen**. Audiences will reflect on the symbols and sounds that shaped America, from the violent to the harmonious, and consider the delicate balance between individual freedom and collective responsibility. This thought-provoking program includes Chacon’s *Compass*, and *American Ledger #1*, the world premiere of Beetz’s *Uninterrupted Labor*, and Andriessen’s *Workers Union*.

On **Saturday, November 9**, Session 2 features a reading of *The Dispossessed*, a work-in-progress opera by **Ted Hearne** and **Chana Porter** based on Ursula K. Le Guin's novel, with performances by Saul Williams and Anisia Uzeyman. The day continues with Session 3, *Ark of Bones/To the Race Industry In Crisis* by **Harmony Holiday**, which critiques the commodification of Blackness in liberal politics. Both sessions include discussions with the creators, allowing audiences to dive deeper into these powerful narratives of revolution and identity.

Closing the weekend on **Sunday, November 10**, Session 4: *The Democracy Bardo* invites public participation in a performance exploring democracy and civic engagement, with improvised musical responses by Wild Up. Session 5: *Stimmung* reimagines Karlheinz Stockhausen's piece by vocal ensemble **HEX**, incorporating electronics and audience participation in a workshop exploring communal harmony.

All programs are free with advance registration. Complete programming can be found below and at moca.org.

SCHEDULE OF EVENTS:

Democracy Sessions

Presented by MOCA and Wild Up

Friday, November 8, 2024, 7:30pm

Saturday, November 9, 2024, 11am-6pm

Sunday, November 10, 2024, 11am-6pm

Tickets: FREE with RSVP

FRIDAY, NOVEMBER 8, 2024

DEMOCRACY SESSION 1: American Ledger

7:30 pm Performance

Raven Chacon: *Compass*

Rachel Beetz: *Uninterrupted Labor*

Raven Chacon: *American Ledger #1*

Louis Andriessen: *Workers Union*

At the conclusion of election week, Democracy Sessions opens with an evening that poses questions about our civic structures and identity through a musical blend of open interpretations, historical reflections, and experimental propositions. The evening challenges the audience and participants alike to consider the balance between individual freedom and collective responsibility, creating space to reflect on our roles within any group or community.

In *American Ledger #1*, 2018, composer Raven Chacon asks his audience to contemplate the symbols, iconography, history, violence, and sounds that built the United States while the harmony of chopping wood, fire, old songs, and the churning of nature fill the space. The work's narrative score, printed on a flag, will hang above the concert space throughout the weekend as a reminder of the ancient history of this land. Chacon's piece is followed by a new work by Wild Up member Rachel Beetz, *Uninterrupted Labor*, which draws on the Soviet-era concept of perpetual labor for the greater good and invites the audience to reflect on contemporary notions of rest, work, and revolution. The evening closes with a performance of Dutch composer Louis Andriessen's seminal piece *Workers Union*, in which he instructs the performers to play with each part having equal importance, as one would approach political or community organizing.

Performers

Mona Tian, violin

Andrew Tholl, violin

Linnea Powell, viola

Seth Parker Woods, cello

Stephen Pfeifer, bass

M.A. Tiesenga, saxophones

MOCA PRESENTS [TITLE OF SHOW]

Page 3 of 5

Rachel Beetz, flute
Matt Cook, percussion
mattie barbier, trombone
Archie Carey, bassoon and electronics

SATURDAY, NOVEMBER 9, 2024

DEMOCRACY SESSION 2: *The Dispossessed*

1pm Reading

2pm Discussion

A work-in-progress reading of the libretto for a new musical-theatrical-operatic adaptation of Ursula K. Le Guin's seminal work of science fiction, *The Dispossessed: An Ambiguous Utopia*, by composer Ted Hearne and librettist Chana Porter. Through Le Guin's nuanced allegory of individualism vs collectivism, *The Dispossessed* is a timely exploration of borders, freedom, utopia, and revolution. Featuring musical performances by members of Wild Up, and a conversation with the creative team following the presentation.

Performers

Christopher Rountree, conductor
Saul Williams and Anisia Uzeyman, actors
Seth Parker Woods, cello
Brian Walsh, saxophones
Archie Carey, bassoon
Catherine Brookman, voice and synthesizer

DEMOCRACY SESSION 3: *Harmony Holiday, Ark of Bones/To the Race Industry In Crisis (after Henry Dumas and Frank O'Hara)*

4 pm Performance

5 pm Conversation with special guests to be announced

How are the current liberal political campaigns gutting Black radical and working-class sensibilities for their life force while betraying the very demographics whose cultural output they appropriate and dilute? Is Blackness itself becoming an asset to the propaganda machine before all else? When it's not being propagandized, it's asked to quiet down and wait for the self-actualization that the propaganda made of it precludes.

This work will be an archive, a mythologizing of the acoustics of this process, and an attempt at reverse engineering it or, at the very least, demanding some humility and self-recognition from the hijackers, the insincere, *les faux negres*.

A recorded version of this new performance will play on Sunday at 1:30pm.

SUNDAY NOVEMBER 10, 2024

DEMOCRACY SESSION 4: *The Democracy Bardo*

12pm Performance

Installation on view and accessible to audience participation through Democracy Sessions.

This participatory work and performance invites audiences to share their hopes, fears, and reflections on democracy, civic engagement, and responsibility. The contributions, accumulated throughout the weekend, will be interpreted and responded to in a series of sprawling, improvised performances by Wild Up. Blending public dialogue with creative expression, this piece underscores the importance of individual opinions and collective voices for the future of Democracy.

Performers

Ben Babbitt, electronics and organ
Catherine Brookman, voice and electronics

MOCA PRESENTS [TITLE OF SHOW]

Page 4 of 5

Julia Eichten, mover and speaker
Marlon Martinez, bass
Max Jaffe, drumset and electronics
Marta Tiesenga, saxophones and hurdy gurdy
Lewis Pesacov, guitars, clavichord and electronics
Christopher Rountree, speaker

DEMOCRACY SESSION 5: *Stimmung*

3pm Participatory Workshop

4pm Performance

A reimagined performance of Karlheinz Stockhausen's *Stimmung*, expanded with ritualistic elements and layers of live electronics by vocal ensemble HEX. *Stimmung* ("tuning" in German), explores harmony and the communal experience of making music to understand the vital and deeper social and political meanings and implications of sound and tuning.

Before the performance, the audience is welcomed into a participatory workshop of the score, revealing the process for developing the score and tuning into each other.

Performers

Chloé Vaught
Molly Pease
Chohi Kim
Fahad Siadat
Saunder Choi
Scott Graff

Electronics

David Saldaña

THROUGHOUT THE WEEKEND

DEMOCRACY SESSIONS SCOREBOOK

A book of scores from the Wild Up community commemorates the weekend's themes and program. Featuring contributions from Rachel Beetz, Elizabeth Cline, inti figgis-vizueta, Harmony Holiday, Michael Ned Holte, Sharon Chohi Kim, Elana Mann, Odeya Nini, Lewis Pesacov, Chana Porter, Sarah Rara, Christopher Rountree, Patrick Shiroishi, and M.A. Tiesinga.

CREDITS

Wonmi's WAREHOUSE Programs is organized by Alex Sloane, Associate Curator, and is produced by Amelia Charter, Producer of Performance and Programs with Michele Huizar, Programming Assistant, The Museum of Contemporary Art Los Angeles.

Wonmi's WAREHOUSE Programs is founded by Wonmi & Kihong Kwon and Family.

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ABOUT THE MUSEUM OF CONTEMPORARY ART (MOCA)

Founded in 1979, MOCA is the defining museum of contemporary art. In a relatively short time, MOCA has achieved astonishing growth: a world-class collection of nearly 8,000 objects, international in scope with deep holdings in Los Angeles art; hallmark education programs that are widely emulated; award-winning publications that present original scholarship; groundbreaking monographic, touring, and thematic exhibitions of international repute that survey the art of our time; and cutting-edge engagement with new modes of media production. MOCA is a not-for-profit institution that relies on a variety of funding sources for its activities.

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