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For Immediate Release

## **The Kitchen presents *Echodes*, new collaborative work from composer Rhys Chatham and media artist Angie Eng, Friday and Saturday, October 15 and 16**

New York, NY, September 14, 2010—On **Friday and Saturday, October 15 and 16, The Kitchen** welcomes back its first Music Director, the composer and musician **Rhys Chatham**, for the premiere of *Echodes*, a live multi-media concert created with the media artist **Angie Eng**. Joining Chatham and Eng them onstage will be drummer **Kevin Shea** and bassist **David Sims**. The performances will take place at **8:00 P.M.** at The Kitchen (512 West 19<sup>th</sup> Street). Tickets are \$12.

In *Echodes*, Chatham plays both guitar and trumpet, deploying extended playing techniques inherited from the icons of free jazz (i.e. Don Cherry, Bill Dixon, Jac Berrocal) and leaders of the minimalist movement (i.e. Tony Conrad, Jon Hassell, La Monte Young). In addition to various horns and guitars, Chatham incorporates stomp boxes and electronic devices. Eng contributes projections generated in real time—images of hand-manipulated objects—and video footage depicting abstracted spiritual symbols and cultural rituals. These visuals create what Chatham describes as “an enigmatic cinema of flickers, jump cuts, and flying objects all too human to ignore.”

*Echodes* comes quickly on the heels of Nonesuch Records' September 14 release of Chatham's *A Crimson Grail*. Written in 2005 as a commission for the city of Paris, *A Crimson Grail* premiered at the basilica of Sacré-Coeur. It was created to work with the specific architecture of the basilica, making use of its natural 15-second reverberation time. Scored for as many as 400 guitarists, an orchestra of approximately 125 musicians performed the premiere, to great acclaim. When Lincoln Center Out of Doors and Wordless Music invited Chatham to mount *A Crimson Grail* in New York at the Lincoln Center Out of Doors Festival, the composition had to be completely reworked for the acoustics of an exterior, non-reverberant setting. The Nonesuch recording captures the subsequent 2009 performance, in Lincoln Center's Damrosch Park, with 200 electric guitars, 16 electric basses, five conductors, and one percussionist.

Chatham, who was born in New York and is now based in Paris, began his career with classical training. He founded the music program at The Kitchen in downtown Manhattan in 1971 and was its Music Director between 1971–73 and 1977–80. By 1975, Chatham was fusing the overtone-drenched minimalism of John Cale and Tony Conrad with the relentless, elemental fury of the Ramones. It was a new type of urban music, a pioneering and influential amalgamation in which the textural intricacies of the avant-garde collided with the visceral punch of electric guitar-based punk rock. Raucous and ecstatic, this sound was instrumental in the downtown New York scene of the late 1970s and early 1980s and prefigured the No Wave movement. The music influenced countless other artists, including Glenn Branca and the future members of Sonic Youth.

In 2002, Table of Elements Records released a 3-box CD set entitled *An Angel Moves Too Fast to See*, Rhys' evening-length work for 100 electric guitars. After the release of this set, Chatham returned to composing for electric guitar orchestras. He has recently been writing a new composition for 100 electric guitars entitled *A Secret Rose*.

**Angie Eng** is a media artist who works in video, installation and time-based performance. In 1993, she moved to New York City to pursue media arts after being trained as a painter. Once in the city, she became involved in the downtown electronic arts scene and collaborated on numerous video performance projects. She co-founded The Pool a live video performance group with Nancy Meli Walker and Benton Bainbridge.

She has worked with numerous musicians and artists including: Ron Anderson, Vincent Epplay, Yuko Fujiyama, Jean Philippe Gross, Jon Giles, Andy Grayton, Jason Kao Hwang, Simon Hostettler, Jessica Higgins, Hoppy Kamiyama, Okkyung Lee, Gabriel Latessa, Zach Layton, Jarryd Lowder, Pauline Oliveras, Matthew Ostrowski, Jean Jacques Palix, Zeena Parkins, Ludovic Poulet, Liminal Projects, Kyoko Kitamura, David Linton, Thierry Madiot, Geoff Matters, Ikue Mori, Karine Saporta, Jane Scarpantoni, Peter Scherer, Jim Staley, Satoshi Takeishi, Yumiko Tanaka, Keiko Uenishi, Elisabeth Valletti, Nancy Meli Walker, David Weinstein and more.

Her work has been performed and exhibited at the Whitney Museum at Philip Morris, the Lincoln Center Video Festival, The Kitchen, Eyebeam Art and Technology Center, the New Museum of Contemporary Art, Rensselaer Polytechnic Institute, Experimental Intermedia and Roulette Mixology Festivals. Her videos have been included in digital art festivals in Cuba, Greece, Japan, Germany, the former Yugoslavia and Canada. She has received numerous grants and commissions: from the New Museum of Radio and Performing Arts, Harvestworks Residency, Art In General, the Lower Manhattan Cultural Council, the New York State Council on the Arts, mediaThe inc., the Jerome Foundation and the Experimental TV Center.

Eng lives and works in Paris and New York City.

### **Funding Credits**

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### **ABOUT THE KITCHEN**

The Kitchen is one of New York City's oldest nonprofit performance and exhibition spaces, showing experimental work by innovative artists, both emerging and established. Programs range from dance, music, and theatrical performances to video and media arts exhibitions to literary events, film screenings, and artists' talks. Since its inception in 1971, The Kitchen has been a powerful force in shaping the cultural landscape of this country and has helped launch the careers of many artists who have gone on to worldwide prominence.

Box Office Information:

212.255.5793 ext. 11

Tue-Sat, 2-6pm

The Kitchen

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