

Julie Mehretu and Jason Moran  
*MASS (HOWL, eon)*

A Performa 17 Commission

Thu, Nov. 16, 7:00pm & 9:00pm

Harlem Parish  
258 West 118th Street

Duration: 1 hour

**Performa 17  
Biennial  
November 1-19**

Curated by RoseLee Goldberg and  
Adrienne Edwards

Producer: Esa Nickle

Associate Producer: Raul Zbengheci

Cornet and Effects: Graham Haynes

Drums: Jamire Williams

Sound Engineer: Sascha Von Oertzen

Editor: Charles Cohen

Video Engineer: Brendan Bercik

Light Design: Wild Dogs International,  
Andre Ferreira

Set Fabrication: Standard and Supply

Supported by the Performa  
Commissioning Fund and Marian  
Goodman Gallery.

Special thanks to Marian Goodman,  
Neal Benezra, Gary Garrells, Rachel  
Jans, Emily-Jane Kirwan, Jessica Rankin,  
Cade & Haile Mehretu Rankin, Tom Tom  
Powel, Yasmine El Rashidi, Sarah Rentz,  
Damien Young, Clara Ranenfir, Deb  
Chaney, Janel Schultz, Marco Lawrence,  
Jennifer Lee, Mark Chariker, Martha  
Moszczynski, Elisabeth Melnyczuk,  
Charles Cohen, RoseLee Goldberg,  
Adrienne Edwards.

Ethiopian born, American painter, Julie Mehretu, created a pair of towering, turbulent, monumental paintings in a former neo-Gothic church in Harlem in the months following the 2016 elections. Jason Moran, American jazz pianist, composer, visual artist, and frequent collaborator with Joan Jonas, Adam Pendleton, Kara Walker, and Glenn Ligon, would join her regularly on the balcony of this cavernous temporary studio. Over the winter and spring months, he composed and improvised a set of phrases and gestures that appear and disappear throughout the nearly hour long work.

The massive paintings, commissioned for SFMoMA and titled *HOWL, eon (I, II)* (2017), examine the competing and contradictory narratives of slavery, emancipation, annihilation, and preservation at the heart of mid-nineteenth-century westward expansion, and explores the country's history of colonialism, capitalism, class conflict, social protest, and technological innovation that have transformed the social and physical landscape. The underpaintings are based on distorted digital images of contemporary race riots (following the extra-judicial killings of young black men from London, Ferguson, and Baltimore), recent land protests, and mid-nineteenth-century depictions of the sublime and the American West.

Born out of each of the artists' individual artworks created alongside one another in the decommissioned church, *MASS (HOWL, eon)* is a performance of music and video situated where the works originated. *MASS* is written for Moran, Jamire Williams on drums, and Graham Haynes on cornet. The score was based on resonate tones and sonic residues within in the church: fragments of hymns, erasure, and repetitions. Moran's emotional soundtrack is equally concerned with light as a way that one can register and experience time while moving in space. The sounds are aimed at the sonic residue within hymns, beats, and electronics. Mehretu's abstract video is comprised of six detail views of each painting, methodically expanding and contracting to encompass larger fields of view as well as sections of minute detail.

A recording of the composition was produced in May and that recording is being released by Moran alongside the performance this evening.

Painter, Julie Mehretu (b. 1970 Addis Ethiopia) received her MFA with honors from The Rhode Island School of Design in 1997. She is a recipient of many awards, including The MacArthur Award (2005), the Berlin Prize at The American Academy in Berlin (2007), the Barnett and Annalee Newman Foundation award (2013) and the U.S. Department of State Medal of Arts Award (2015). She has shown extensively in international and national exhibitions. Recent institutional solo exhibitions include Centro Botín, Santander, Spain (2017-2018) and Serralves Museum of Contemporary Art, Porto, Portugal (2017); Desta Museum, Addis Ababa, Ethiopia (2016); Deutsche Guggenheim, Berlin (2009), and Solomon R. Guggenheim Museum, New York (2009). Recent institutional group exhibitions include the Museum Dhondt-Dhaenens, Deurle, Belgium (2016); Museum of Modern Art, New York (2015); Sharjah Biennial 12, Sharjah, United Arab Emirates (2015); The International Biennial of Contemporary Art Foundation of Cartagena, Columbia (2014); 5th Moscow Biennale, Russia (2013), and documenta (13), Kassel, Germany (2012). Mehretu completed two large-scale paintings for the San Francisco Museum of Modern Art's Evelyn and Walter Haas, Jr. Atrium in September 2017, entitled *HOWL, eon (I, II)* (2017). Mehretu's work is featured in permanent institutional and private collections, internationally. She lives and works in New York City and Berlin.

Jazz pianist, composer, and visual artist Jason Moran (b. 1975, Houston, Texas) earned a degree from the Manhattan School of Music. He was named Ford Foundation The Art of Change Fellow in 2017 with his wife and collaborator Alicia Hall Moran, a MacArthur Fellow in 2010, and is the Artistic Director for Jazz at The Kennedy Center. Moran currently teaches at the New England Conservatory of Music in Boston, MA. Moran has produced 11 albums and six film soundtracks, including scores for Ava DuVernay's films *Selma* and *13th*. He has collaborated with visual artists, including Joan Jonas, Adam Pendleton, Glenn Ligon, Kara Walker, Lorna Simpson, Stan Douglas, Theaster Gates, among others. His work was featured in the 2015 Venice Biennale.

## Other Events This Week

Omar Berrada

*Black Morocco*

Part of Kwani Trust's *Everyone is Radicalizing (Day Five)*

Fri, Nov. 17, 1:00pm

Performa 17 Biennial Hub, Free

Teju Cole

*Black Listening*

Part of Kwani Trust's *Everyone is Radicalizing (Day Five)*

Fri, Nov. 17, 3:00pm

Performa 17 Biennial Hub, Free

Yto Barrada

*Tree Identification for Beginners*

Fri to Sun, Nov. 17 – 19, 7:00pm

Connelly Theater, \$25 / \$15

Nicholas Hlobo

*umBhovuzo: The Parable of the Sower*

Sat & Sun, Nov. 18 & 19

10:00am & 2:00pm

Harlem Parish, Free

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New York, NY 10013

Noon – 8PM daily

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