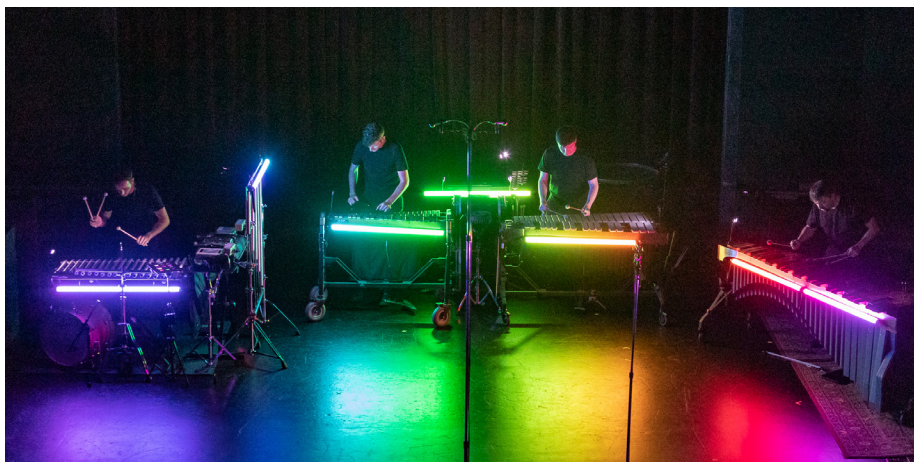


ICA LIVE

The Institute of Contemporary Art presents



Sandbox Percussion and Gandini Juggling

Friday, October 18, 2024

Saturday, October 19, 2024

Welcome

Welcome to the ICA's Barbara Lee Family Foundation Theater.

Each year, the ICA welcomes visionary performing artists whose creativity, inventiveness, and imagination inspire us to rethink and reframe our relationship to one another and our world. Their restless, inventive artistic explorations not only showcase their incredible talents, but also invite us together to share in the pleasures of live performance.

Filmmaker Gary Hustwit captures the astounding creativity and wry wit of musician and producer Brian Eno, in a documentary that is as formally daring as it is entertaining. Rising instrumentalist and songwriter Samora Pinderhughes, alongside his prodigiously talented band, shares his emotional, soulful songs that beautifully unravel difficult and vulnerable topics. In their first-ever collaborative performance, Sandbox Percussion and Gandini Juggling join forces to explore, through humor and awe-inspiring dexterity, how we hear, see, and understand rhythm. New Orleans-based singer Dawn Richard joins songwriter and multi-instrumentalist Spencer Zahn for an evening of starkly confessional and gorgeous music. In collaboration with Wicked Queer, we present a new documentary film about the pioneering electronic musician, artist, and gender revolutionary Genesis P-Orridge. Finally, celebrated choreographer Faye Driscoll returns to the museum with a cast of ten enthralling performers in an epic performance of visceral intensity.

We are thrilled to welcome all of them—and you—for another season of compelling, daring, and imaginative performances.

From everyone at the ICA, thank you for coming.

John Andress

BILL T. JONES DIRECTOR/CURATOR OF PERFORMING

Sandbox Percussion and Gandini Juggling

“**Pillar II,**” from **Seven Pillars** (2021), Andy Akiho (b. 1979)

may the devil take me (2019), Amy Beth Kirsten (b. 1972)

Polys, Gandini Juggling and Sandbox Percussion

“**Peaux,**” from **Pléïades** (1979), Iannis Xenakis (1922-2001)

Same Height Same Place, Gandini Juggling and
Sandbox Percussion

Drumming – Part 1 (1970-1971), Steve Reich (b. 1936)

Blue Green, Gandini Juggling and Sandbox Percussion

“**Pillar V,**” from **Seven Pillars**, Andy Akiho

Like the show? Let us know!

#ICABoston



@ICABoston



TikTok @icaboston

Gandini Juggling

Sean Gandini
Kati Ylä-Hokkala
Benjamin Beaujard
Jennifer Goggans
Erin O'Toole

Sandbox Percussion

Jonny Allen
Victor Caccese
Ian Rosenbaum
Terry Sweeney

ICA PRODUCTION CREW

Audio Engineer

Kevin Corzett

Master Carpenter

Squier

Master Electrician

Baz Kouba

Lighting Designer

Emily Bearce

Crew

Brandon Espejo, Tom Fowler, Maddy Gooltz, Riahna Graciani,
Errick Jersey, Adrian Monaghan, Olive Nixdorf, Jack Riter,
Isaac Roussak, Cidalia Santos, Billie Smith, Michelle Walker

Brighter Boston Interns

Lala Cooks-Beeks, Mychal Merritt

Tonight's performance was developed at a Summer Stages Dance @ ICA/Boston residency in July 2023. Summer Stages Dance @ ICA/Boston is made possible, in part, with the support of Jane Karol and Howard Cooper, George and Ann Colony, The Aliad Fund, and Stephanie and Leander McCormick-Goodhart.

A note about tonight's program

For the past several years, I've had the pleasure of working closely with the producer Richard Colton on a variety of projects. One day, he told me he knew of a group of jugglers who were interested in learning a percussion piece by Iannis Xenakis and asked if I'd like to be introduced to them. After my jaw picked itself up off the floor, Richard introduced me to Sean Gandini and Kati Ylä-Hokkala, and I very quickly came to understand that jugglers and percussionists have a lot in common. Both of our practices, while different in so many ways, are rooted in rhythm; everything we do comes back to rhythm.

In 2023, we spent a week at the Institute of Contemporary Art in Boston, and we started to get to know one another. We worked on Iannis Xenakis's masterpiece *Pléiades*, but we also discovered so many other common interests. We learned that Sean and Kati perform Steve Reich's *Clapping Music*, and so we shared with them his work *Drumming*. Within a day or two, they were juggling the piece, phasing right along with us. And they showed us how to juggle - something we had never done in our lives.

This program represents the beginning of what we hope will be a lasting collaboration between Gandini Juggling and Sandbox Percussion. We want to thank Richard Colton, John Andress, and the rest of the team at the ICA for their support of this project, and we hope that you will enjoy it as much as we have enjoyed putting it together.

—Ian Rosenbaum

Biographies

Gandini Juggling

Gandini Juggling celebrates juggling in all its facets, exploring not just what juggling is, but what juggling can be. Currently an ever-evolving ensemble made up of a virtuosic core group of jugglers, they regularly expand to include up to 20 performers for specially commissioned events and performances.

Ferociously prolific, they are constantly creating new works, which range from radical art/juggling fusions to accessible theatrical performances, from choreographic studies to commercially commissioned routines.

Since their inception the Gandinis have performed over 6,000 shows in 50 countries. They continue to perform at many of the most prestigious festivals and venues throughout the world. These venues range from Contemporary art museums in France to Opera houses in Germany, from theatres in Lebanon to tents in Argentina. Closer to home the Gandinis can be seen performing at the UK's major outdoor festivals and theatre houses including London's Royal Opera House, English National Opera, The Royal National Theatre and Sadler's Wells.

In creating their work Gandini Juggling collaborated with a wide range of cultural leaders, initially teaming up with the pioneering and influential dance artist and choreographer Gill Clarke. The Gandinis continue to be influenced by a range of disciplines, which include amongst others, composers, ballet choreographers, fashion designers, computer programmers, sound designers, set makers and mathematicians. They have spent several seasons working with orchestras, choreographing juggling patterns to a wide range of classical compositions and have had music specially composed for them by leading composers Tom Johnson, Nimrod Borenstein, Gabriel Prokofiev, and Caroline Shaw. They choreographed the Olivier Award-winning Philip Glass opera *Akhmaten*, and made critically

acclaimed tributes to Pina Bausch and Merce Cunningham.

In addition to performing, Gandini Juggling is very much in demand at leading circus schools. Teaching workshops, creating performances and supporting the next generation of circus artists. Alongside this, Gandini publishes books and delivers virtual classes to support the wider understanding of the beautiful possibilities of juggling, for jugglers and non-jugglers alike. The Gandinis have an insatiable thirst for juggling pieces and a fiery desire to collaborate, communicate and provoke. They aim to reposition juggling as a versatile, engaging and malleable art form for our times.

Sandbox Percussion

Described as "exhilarating" by *The New York Times* and "utterly mesmerizing" by *The Guardian*, the GRAMMY®-nominated ensemble Sandbox Percussion champions living composers through its unwavering dedication to contemporary chamber music. In 2011, Jonathan Allen, Victor Caccese, Ian Rosenbaum, and Terry Sweeney were brought together by their love of chamber music and the simple joy of playing together; they have since captivated audiences with performances that are both visually and aurally stunning. In 2024, Sandbox Percussion became the first percussion ensemble to be awarded the prestigious Avery Fisher Career Grant.

The 2021 album *Seven Pillars*, featuring Andy Akiho's title piece, was nominated for two GRAMMY® awards. Following performances throughout the United States and Europe, Sandbox Percussion performs *Seven Pillars* in October at the Beijing Music Festival. They will also perform the piece on select dates throughout the 2024-2025 season.

This season, Sandbox Percussion and the Tyshawn Sorey Trio collaborate on a special Max Roach tribute with live performances that include the 92nd Street Y and the Library of Congress. Together, the two groups explore the extraordinary

legacy of jazz pioneer Max Roach, who was born 100 years ago.

Sandbox Percussion recently teamed up with composer Michael Torke, who created the hour-long piece *BLOOM* for the group. The world premiere of *BLOOM* will take place in December at Tishman Auditorium, at The New School, New York City, following the album release in August, via Ecstatic Records.

In October, Sandbox Percussion performs at Boston's Institute of Contemporary Art, collaborating with the London-based Gandini Juggling. Over the season, Sandbox Percussion will also perform music by Viet Cuong, Julius Eastman, Gabriel Kahane, Gabriella Smith, Paola Prestini, and Doug Cuomo.

Sandbox Percussion recently recorded percussion music for its first feature film: *The Wild Robot* (DreamWorks, 2024), an animated science fiction survival film with music by Kris Bowers. The first recording of *Lifeline*, a vibrant percussion quartet composed by Ellis Ludwig-Leone for Sandbox Percussion, will be released on the album *Past Life / Lifeline* in December, on Better Company Records. A new album celebrating the group's long-standing collaboration with Christopher Cerrone will be released in February on PENTATONE Records, including the piece "Ode to Joy," co-commissioned by the group in 2023.

Sandbox Percussion holds the positions of ensemble-in-residence and percussion faculty at the University of Missouri-Kansas City and The New School's College of Performing Arts. Starting in 2024-25, Sandbox Percussion will also be on faculty at the Peabody Institute of the Johns Hopkins University.

Sandbox Percussion endorses Pearl/Adams musical instruments, Zildjian cymbals, Vic Firth sticks and mallets, Remo drumheads, and Black Swamp accessories.

Upcoming Performances



Faye Driscoll: *Weathering*

Fri, Nov 15, 8 PM

Sat, Nov 16, 8 PM

Sun, Nov 17, 2 PM

Choreographer Faye Driscoll's newest work *Weathering* is a multi-sensory flesh sculpture made of bodies, sounds, scents, liquids, and objects. Ten people (dancers, singers, and crew) enact a glacially morphing tableau vivant on a mobile raft-like stage surging through the Anthropocene. Their voices generate a score that crescendos and resonates as they clutch, careen, and cleave in a space too small to contain them, spilling off the edges. The audience embanks the performers, close enough to smell the sweat and feel the steam of these central, spiraling scenes. The symphonically active, luminously living work is a breathing, leaking choreography of micro events within a momentum thrusting from just beyond the perceivable. Driscoll and her team of collaborators ask: How do we feel the impact of events moving through us which are so much larger, yet are animating and activating our bodies all the time? How do we get closer to the impact? Can we slow down enough to feel the dust, hurt, howl, absence, spill, plume?

Support for *Weathering* is provided, in part, by The David Henry Fund for Performance.



Dawn Richard and Spencer Zahn
Sun, Nov 3, 7 PM

New Orleans electro-revival dynamo Dawn Richard unites with multi-instrumentalist, producer, and composer Spencer Zahn for a stunning concert in support of their second collaborative album. *Quiet in a World Full of Noise* blends atmospheric and orchestral soundscapes with mellifluous soul, jazz, and journalistic vocalizing—driving it all home with stark, confessional lyricism. Richard is, “a singer of big emotions, and even as she’s pushed her solo work further into experimental realms, she has continued to foreground feeling above all else” (*Pitchfork*). Zahn and Richard have made an album that serves as a blueprint for stillness, simplicity, and the art of working across differences in the midst of a polarizing cultural climate. Richard describes *Quiet in a World Full of Noise* as grounding: “Right now, everyone’s a little bit overwhelmed. I hope that this will be the record that people put on when they need the opportunity for reflection, when they need the stillness in their lives, now more than ever.”

Now on View



Charles Atlas, *MC⁹*, 2012. Installation view, *Charles Atlas: About Time*, the Institute of Contemporary Art/Boston, 2024–25. Photo by Mel Taing.

Charles Atlas: About Time
Oct 10, 2024 – Mar 16, 2025

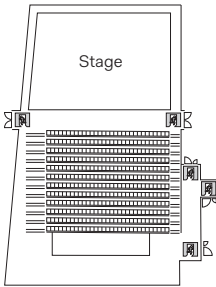
Charles Atlas: About Time is the first U.S. museum survey of the pioneering interdisciplinary artist Charles Atlas (b. 1949 in St. Louis). Spanning 50 years of work, this retrospective is conceived as an immersive environment for the visitor, featuring several monumental multi-channel video installations, or “walk-through experiences,” as the artist describes them. To create these installations, Atlas “explodes” single-channel videos into new configurations, presenting the videos on multiple suspended screens and monitors around the gallery, so visitors can move between and among them. *Charles Atlas* is oriented around the artist’s groundbreaking work at the intersections of moving image, dance, and performance, and his intimate video portraits of close collaborators and friends. The shifting political and cultural landscape of the United States from the 1970s to the present acts as a backdrop to this dynamic visual exhibition, addressing themes of performance and portraiture, gender and sexuality, and collaboration and friendship.

Membership gets you more!

Join today to begin a year of inspiration and discovery. ICA members enjoy special access to our exhibitions, performances, and events, while also providing vital support to the museum and the arts in Boston.

Learn more about ICA Membership opportunities at icaboston.org/membership or by emailing membership@icaboston.org.

Learn more about the ICA at icaboston.org.



Barbara Lee Family Foundation
Theater Fire Exits

The ICA is supported in part by grants from the Barr Foundation; Bloomberg Philanthropies; the Mellon Foundation; and the Mass Cultural Council.



Official Hotel Sponsor
of ICA Performance
Season



The Institute of Contemporary Art/Boston
25 Harbor Shore Drive, Boston MA 02210
617-478-3100 info@icaboston.org