

untune presents

a social entropy into a social slur followed by a social tone

by artists in residents:

Marcia Bassett (10-6 to 10-9) / Kathleen Kim (10-16 to 10-22) / Alison O' Daniel (10-23 to 10-28)

similar in their mesmerizing abilities to lean deeper into human sensitivities, overlapping processes and bits of 'real life' integrated into poetic approaches that extend the boundaries of social involvement and collaboration.

Current artist-in-resident

Kathleen Kim presents Social Slur

Program Schedule:

Thursday October 19th from 8-10pm

Join LA Fog for a performed rehearsal of new work with undiscovered endings. Food and drinks provided. LA Fog is an experimental music group composed of woodwinds and strings. Their music is composed by members Kelly Coats, Kathleen Kim, Giles Miller and Jonathan Silber- man, and their compositions include structures for improvisation along with traditional and non-traditional scores. lafog.bandcamp.com

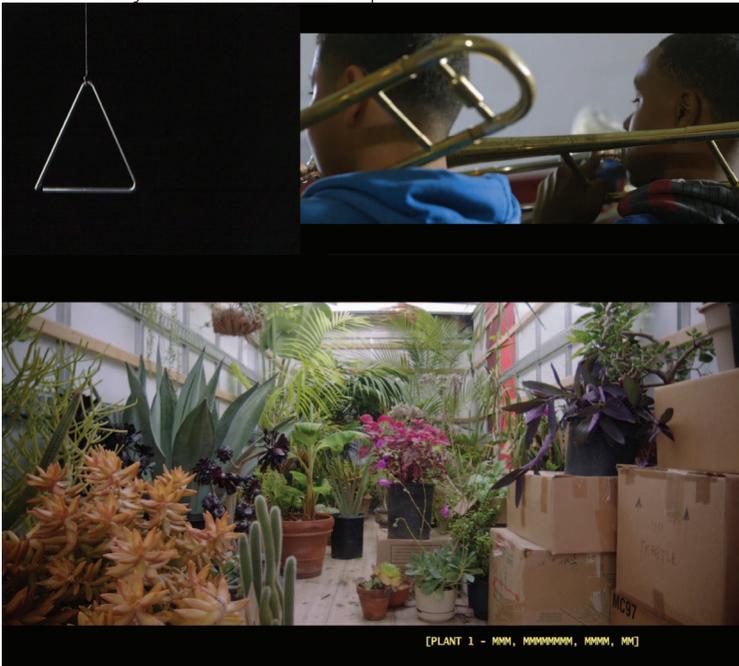
Saturday October 21st from 4-7pm

Siblings Eric Kim and Kathleen Kim invite guests to engage in conversation while enjoying the calming and healing properties of freshly brewed Wood Betony tea and hors d'oeuvres. The botanical term for Wood Betony, *Betonica officinalis*, means 'tonic for head.'



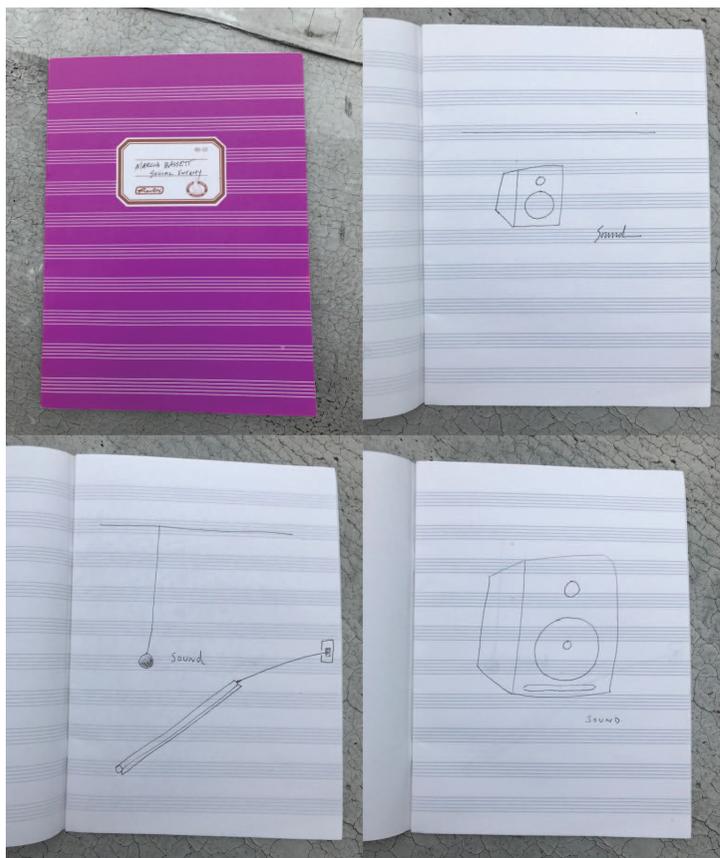
Left image - LA Fog, photo taken by Felix Salazar

Social Tone by Alison O'Daniel will be presented in 2018



Top right and bottom film stills from *The Tuba Thieves*, 2013 - present.
Directed by Alison O'Daniel, cinematography by Meena Singh

Social Entropy by Marcia Bassett will be presented in 2018



Drawings by Marcia Bassett for *Social Entropy*, 2017

Kathleen Kim is an experimental musician and composer who creates solo work as well as collaborative work with LA Fog and SheKhan. She has performed in joint projects in museums, galleries and venues, nationally and internationally. She co-founded Human Resources Gallery with her brother Eric Kim along with Giles Miller, Dawn Kasper and Devin McNulty. Kathleen is also a full-time professor of law at Loyola Law School and a nationally-recognized scholar of critical theory perspectives on immigration and human trafficking. She is co-author of the first casebook on human trafficking. From 2013-2016 she served as a Los Angeles Police Commissioner and was a gubernatorial appointee to the first statewide California Anti-Trafficking Task Force. In 2014, Los Angeles Magazine named her one of Los Angeles' ten most inspiring women. In 2016, The National Jurist selected her as one of twenty law professor "Leaders in Diversity." She was a recipient of the Judge Takasugi Public Interest Fellowship, Skadden Fellowship and Immigrants' Rights Teaching Fellowship at Stanford Law School.

Marcia Bassett is a NYC-based musician and multi-media artist. An artist whose alternately shimmeringly beatific and uncannily intense work has resonated through the underground world, Bassett is the exterminating and vivifying force defying boundaries of noise, free drone and dark psychedelia to arrive at a place of heavenly radiance and hellish intensity. Working with synthesis, processed field recordings, electric guitar, electronic experimentation and acoustic instruments, under the moniker Zaimph, she seeks to transform, re-imagine and find new meaning within established structure. Her solo recordings appear on a number of independent USA and European record labels, as well as her own private-press label Yew Recordings. Bassett frequently collaborates and records one-to-one with musicians living in the USA and Europe; collaborators include Samara Lubelski, Bridget Hayden, Barry Weisblat, Bob Bellerue, Helga Fassonaki, Jenny Graf and Margarida Garcia. Additionally, Bassett is an active participant in ensembles that explore improvised sound and visual scores. She has been an active member of Andrew Lafka's large ensemble Alternate Models; the group presented "Two Paths with Active Shadows Under Three Moons and Surveillance," at Experimental Intermedia and Eyebeam, NYC; Bassett has also contributed to "Gen Ken's Supergroup" performing at PS1 Solid Gold and Experimental Intermedia.

Recent solo and collaborative presentations of her work include "Transitory Freezing of Perpetual Motion" collaborative improvised sound performance with Jenny Graf and dancers at Here-10 Evenings Festival, Sweden; "Field Recording with Zaimph", BOMB magazine; "Out of Line: Narcissister" live improvised sound interaction with the performance, High Line, NYC; "Ed Atkins: Performance Capture" at the Kitchen NYC; composition and performances of the score "One Two Sides Dirty," part of Helga Fassonaki's Khal project presented at galleries in the US and New Zealand; and "Ten Ways of Doing Time", 2013, Single Channel Video, written and directed by James Fotopoulos and Laura Parnes with original soundtrack by Marcia Bassett.

Combining film, performance, sculpture, and installation, **Alison O'Daniel** structures her work as a call-and-response between mediums. Cinema, performance, sound-dampening textiles, sculptures, mobiles and large-scale installations foreground the deaf and hard of hearing experience through process, collaboration, and material. Her collaborations with composers and musicians often highlight the loss or re-creation of information as it passes through various channels, building a visual, aural, and haptic vocabulary as a means to tell stories inspired by events that are both historic and quotidian. O'Daniel's current project, *The Tuba Thieves*, made in the wake of tuba robberies from Los Angeles schools, elliptically connects the story of a Deaf drummer to the students, band directors, and school communities who must reconcile with missing sound following the thefts. First-hand accounts and real life details from collaborations with students, musicians, composers, and actors are continuously altering the narrative, which is filmed in segments over time, eventually forming a feature length film. O'Daniel has presented solo exhibitions at Art In General, New York; Samuel Freeman Gallery, Los Angeles; Centre d'Art Contemporain Passerelle, Brest, France and performances at the Hammer Museum, Knockdown Center, and Art Los Angeles Contemporary. Writing on O'Daniel's work has appeared in *The New York Times*, *Artforum*, *Los Angeles Times*, and *ArtReview*. O'Daniel has received grants from the Rema Hort Mann Foundation; Center for Cultural Innovation; Art Matters; Franklin Furnace Fund; and California Community Foundation. She received a BFA in Fibers and Material Studies from the Cleveland Institute of Art, a Post-graduate Diploma of Fine Art from Goldsmiths College, University of London, and a MFA in Studio Art from UC Irvine, CA. During her residency at Untune, O'Daniel will begin a collaborative piece with a friend and her 3 year old son addressing issues of accessibility in closed captioning.