

MOCA × Wild Up Democracy Sessions

NOV. 8–10th

Immediately following the 2024 US Presidential election, MOCA and orchestral collective Wild Up will create a hub to explore the cooperative practices of democracy during this pivotal moment of political change. Over three days, we will explore creativity, justice, determination, and liberation through a series of musical happenings and social assemblages. Projects will invite active engagement, with open rehearsals and porous boundaries between performers and audience. The installation offers space to contemplate how civic institutions, like museums and orchestras, can reinvigorate democracy through the lens of creation and participation. The three-day happening begins with a Friday evening concert and continues with daytime events throughout the weekend.

Scorebook

Wild Up invited artists and composers to contribute a score in any form to this Scorebook. Some scores will be performed over the weekend, and each extends the conversation beyond Democracy Sessions, encouraging ongoing participation and reflection on the project's themes. This collection includes contributions from Rachel Beetz, Raven Chacon, 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.

SCORING DEMOCRACY OR SONGS FOR THE END OF DEMOCRACY

Elizabeth Cline
Executive Director, Wild Up

Are we caught in a “democracy bardo” between what was and is yet to come? We see the bardo, as a feeling and phase, reverberating through election cycles, through the trajectory of the American project, and through the global community at large. Like the Tibetan Buddhist concept of the bardo as a liminal state between death and rebirth, democracy finds itself in a precarious and contingent flux.

In this bardo, we ask: What can we do? What does our community need? What do I want? Democracy Sessions invites the rawness accompanying this uncertainty—fear, rage, disappointment, ambivalence, hope, impatience, exhaustion—and provides space for what we carry. In making, listening, and participating, we create a place for what we need to release. This Scorebook calls composers and artists to contribute to an ongoing dialogue with our community after the Sessions end.

Democracy Sessions draws inspiration from the Fluxus happenings of the 1960s, which focused on process, collaboration, and creating conditions for unpredictability. In the same spirit, throughout the weekend, open scores and improvisation adopt indeterminacy and reveal cooperation, where each voice has the possibility to shape the whole. Many scores in Scorebook reflect this same ethos by offering simple or poetic instructions for enacting and inviting the promise and future of democracy in everyday life.

For Wild Up, music is an intentional and shared space for listening, exploring ideas, and making choices. Some of our favorite music to perform, such as experimental or minimal compositions or works with alternate tunings, confront us with unexpected or disorienting qualities and demands we remain open, engaged, and present. It underscores the liberating potential for listening outside ourselves as much as searching for deeper resonance within ourselves. In this way, listening is a form of doing. Listening is the most direct and immediate approach to fostering everyday democracy and perhaps even the political kind. Our ability to define our own lives and communities, to shape a future we want to live in—or, at the very least, tolerate—is interdependent with our capacity to gather and listen. What is at stake is our freedom to continue to do so.

Right here, right now, in the bardo, let's embrace uncertainty as a path for navigating what lies ahead. What choice do we have but to face this indeterminacy with openness and curiosity? It requires us to accept a process that emerges from the tensions born from realization and change—a process and the enormity of work that goes along with it—with no fixed destination. Rather than taking everything on at the planetary scale, we can try to enact democracy in informal, small, and domestic ways. As individuals and communities, trying and imagining are choices we have to make over and over and over and over again.

SUN.
NOV. 10th
2024

The Democracy Bardo

12pm
Performance

Democracy Session

4
4
4
4
4
4
4
4
4
4

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

4
4
4
4
4
4

Ben Babbitt, electronics/organ / Catherine Brookman, voice/electronics / Julia Eichten, mover/speaker / Marlon Martinez, bass / Max Jaffe, drumset/electronics / M.A. Tiesenga, saxophones/hurdy gurdy / Lewis Pesacov, guitars/clavichord/electronics / Christopher Rountree, speaker/singer

Stimmung

3 PM Workshop
4 PM Performance

Democracy Session

5
5
5
5
5
5
5
5
5

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.

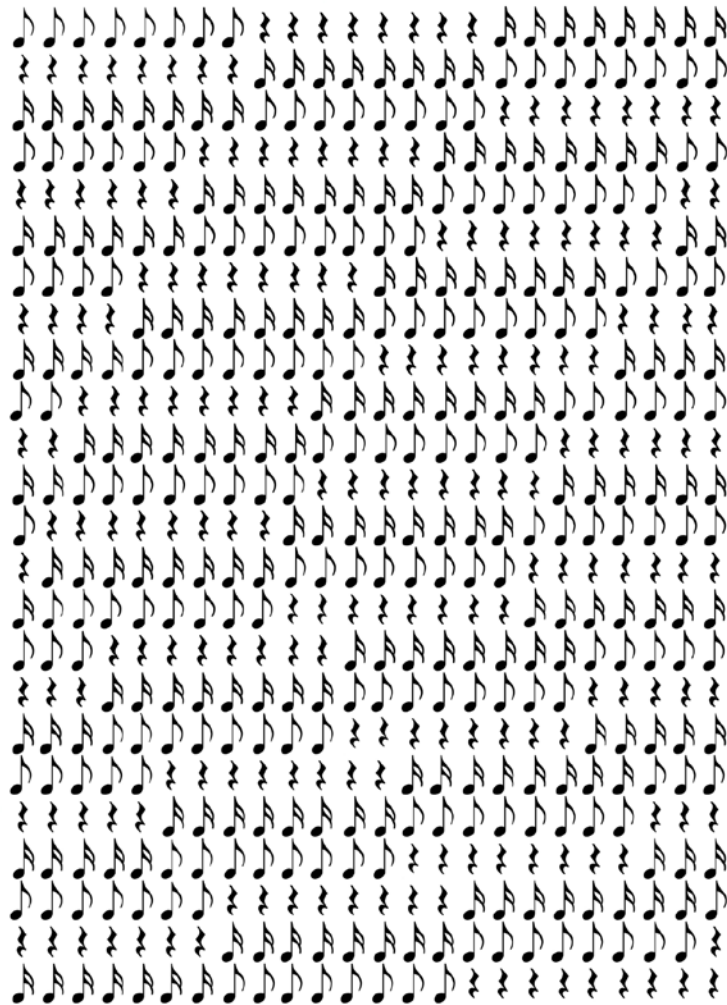
Before the performance, the audience is welcomed into a participatory workshop of the score, revealing the process for developing the score and tuning into each other.

Performers

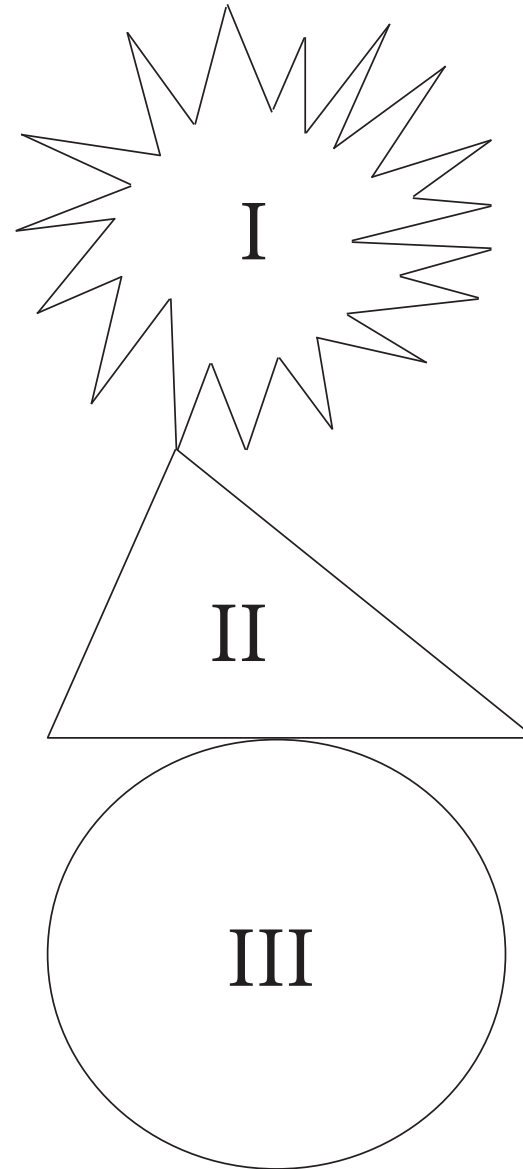
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Chloé Vaught / Molly Pease / Sharon Chohi Kim / Fahad Siadat / Saunder Choi / Scott Graff / Electronics, David Saldaña





♩ = 60
 for any number of any instrument
 read horizontally or vertically
 start from any location, ending where you began



1.
 (high energy, punctuated chatter, swirl, swarm) Upon signal, unison start. Select a phrase to repeat over and over, make your own consistent theme/melody/pattern/rhythm, punctuated like speech, try to differ in speed to those around you, maintain difference. Unmetered, relative pitch.



2.
 (decision, result, hold, listen, recognize, assess). Upon signal, hold/sustain the note landed on at the moment of signal. Create a feeling of continuity, pausing and breathing as needed, and smoothly re-entering to sustain. Feel the sound of the group, is it beautiful or awful? Sit with the sound, recognize, a cloud of difference

3.
 (bend, work, change, confluence, shift). Upon signal, try to find the center of the group/scene, descend or ascend in pitch to meet perceived center, looking for harmony, bending toward center. Sustain resistance, change, adjustment, friction, until the sound gradually settles. Upon signal, unison end.

WEB BOUND

Odeya Nini

We are all one. BOUND to the Web of Life.

The more care & compassion we project,
the less division we will find.

objects: 1. yarn wrapped around a spool
2. small bell


* gather a group of willing individuals *

A leader will guide the piece. - X

X begins by handing a point of the yarn
to one person and extending to the next -
creating a web within the group.

X names one person A and another
nearby person - B, continuing to create
pairs of A & B.

Once the web is complete, X rings the bell.

A & B face one another and look
into each other's eyes. 

X slowly recites the text below, line by line,
A repeats text to B.

Once complete, B repeats text to A.

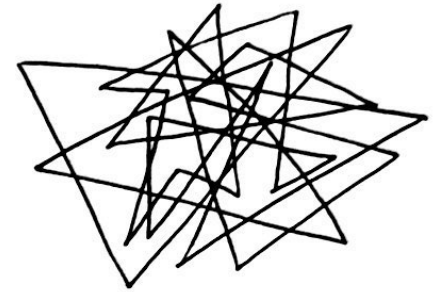
Once complete, A & B simultaneously recite.

I SEE you.

I HEAR you.

PEACE.

(long tone) OM



* pause *

X sings (softly or loudly) the second verse
from "My Country 'Tis of Thee"
~ altering melody & rhythm at will ~

Let Music Swell the Breeze

And Ring from All the Trees

Sweet Freedom's Song

Let Mortal Tongues Awake

Let all that breathe partake

Let Rocks their silence break

The Sound Prolong.

THE DEMOCRACY BARDO: RULES AND REGULATIONS

a happening for MOCA + Wild Up Democracy Sessions

November 10, 2024

FIRSTLY exist;

in a place and or time where things need to get organized and where there is or is not rampant inequity and systemic disenfranchisement and violence against whole swaths of peoples and plants and animals. Don't ignore the state of things with this simple short existence. Or do, it's pretty hard to watch. The question is: is simply existing enough for this week, this day moment instant? Perhaps not.

SECONDLY give The Public a choice;

to be in a thing or not to be in the thing. To raise their voice or more or less to lower it (a flag of the song of themselves or simply a showing of defeat). Give them a space to communicate and record these earnest protestations, these poetic utterances.

THIRDLY elect the Representatives of The Public;

performers to be selected for their unique voices, for the djinn that follows them around — those genius spirits beholding to no one — springing forth from just the simple calling of those performing individuals, whose human spirit, longing for spirit, makings of spirit, hearts full of aether, brains aging, eyes alive, gleaming even, culling and calling down from the beyond, a beyond space now alive and alight among the human world with our witherings, a sundering of the peripheral, a divine lifting aloft of the moment, our moment now drenched in us for each other.

FOURTHLY make some rules about it;

rules like;

- a) *Define a window of **Time and Space** for **The Democracy Bardo** to take place.*
- b) *Each **Representative of the Public** (Representative) must have, within this time and location, a delineated space and **Plan for Communication** that is all their own.*
- c) *Having developed a **Plan for Communication**, each **Representative** will select, not at random, utterances from **The Public** to illuminate with song and or dance and or other methods, to all those present, an interpretive meaning from the words, ideas, and gestures therein. The manifestation of these utterances shall be unlimited fractionally, but their total number shall not be bound beyond 11.*

- d) *The **Representatives** shall gather to discuss their ideas and strategies and to form strategic alliances among their group.*
- e) *The **Time and Space** being equally divided by the number of **Representatives** present, the **Representatives** will cast die to determine their order of individual **Leadership**.*
- f) *The **Leadership** order having been determined, each **Representative** will, upon the moment of their leadership and not one instant earlier, select a single **Symbolic Methodology and Boon of Specific Leadership (Talismans)** of their choice. The powers conferred by these **Talismans** to be mutually agreed upon and voted upon in a separate early meeting of **Representatives**.*
- g) *The **Symbolic Methodologies and Boons of Specific Leadership (Talismans)** shall consist of one figurative object or talismanic object and confer one concept and/or methodology and/or rule. Each **Talisman** will be forevermore associated with that **Representative** (unless specific **Talismanic** boons or methodologies reverse said association). A list of the **Talismans** are as follows:*
 - i) ***The Giant***
 - ii) ***The Fly***
 - iii) ***The Tablet***
 - iv) ***The Basket***
 - v) ***The Broach***
 - vi) ***The Wind***
 - vii) ***The Fox***
 - viii) ***The Blood***
 - ix) ***The Sword***
 - x) ***The Horn***
 - xi) ***The Mayor***
- h) *At given **Time and Space**, **The Democracy Bardo** shall convene, bringing **Representatives** and **The Public** together around thought space movement and song, using the **Symbolic Methodologies and Boons of Specific Leadership** as devices for their communication.*
- i) *The **Time and Space** run their course.*
- j) *The **Representatives** call upon their spirits and one another.*
- k) *The **Public** exists. The piece ends.*

Rules and Regulations written by Christopher Rountree

*"The Democracy Bardo" concept by Elizabeth Cline with Christopher Rountree with further writing and devising by **The Representatives***

Ben Babbitt, Catherine Brookman, Julia Eichten, Max Jaffe, Marlon Martinez, Lewis Pesacov, M.A. Tiesenga

twenty lines (for steve)

- 1
at a moderate volume
draw a line and follow it
- 2
pressing a pencil against a tree
draw a line and follow it
- 3
waiting for rain
draw a line and follow it
- 4
using a found postcard
draw a line and follow it
- 5
while the sunrise changes the temperature within the space
draw a line and follow it
- 6
saving every recyclable object for a month
draw a line and follow it
- 7
marked with a letter of the alphabet for each inch
draw a line and follow it
- 8
using two tea cups
draw a line and follow it
- 9
through actions towards the silencing of words
draw a line and follow it
- 10
remaining somewhat hidden or resting unobtrusively in and around the space
draw a line and follow it

- 11
where fuzzy edges and hues of color can lead one to wander
draw a line and follow it
- 12
so delicate and strangely
draw a line and follow it
- 13
layering mistake over mistake
draw a line and follow it
- 14
until an image is wrought out of the mess
draw a line and follow it
- 15
holding the brush at all times in the mouth
draw a line and follow it
- 16
without the use of hands
draw a line and follow it
- 17
without any actual sound
draw a line and follow it
- 18
to be played in total darkness
draw a line and follow it
- 19
in anticipation of a word
draw a line and follow it
- 20
still burning
draw a line and follow it

Michael Ned Holte

Murmurations

A graphic score by Sharon Chohi Kim

Each shape in this score was inspired by images of starling murmurations. The piece explores ways of decentralization, "intentional adaptation" (adrienne maree brown in *Emergent Strategy*), fluidity and non-hierarchy.

Start

For 3 or more players (vocalist, instrumentalist, noisemaker, talker)

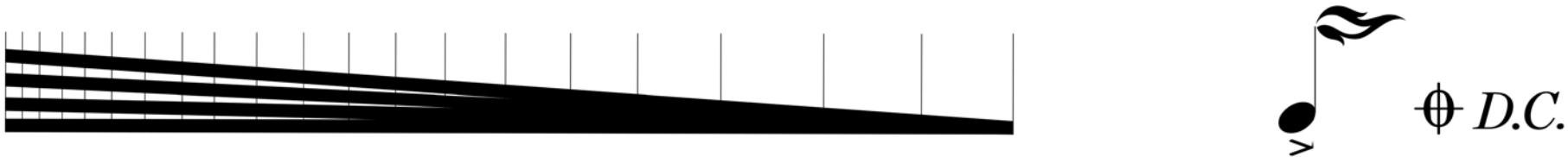
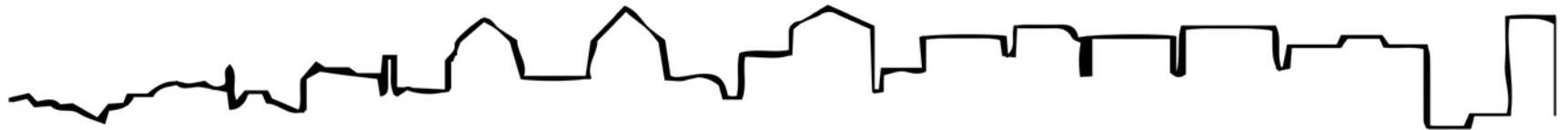
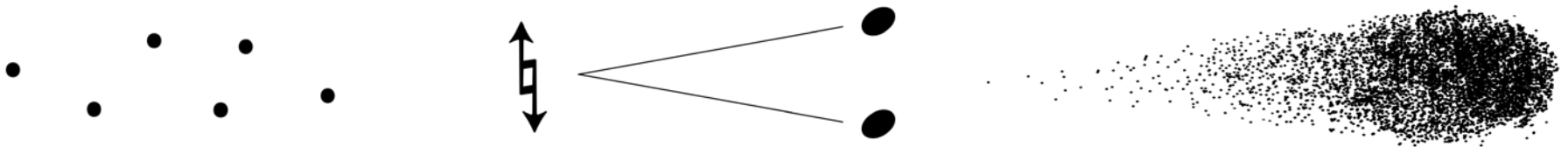
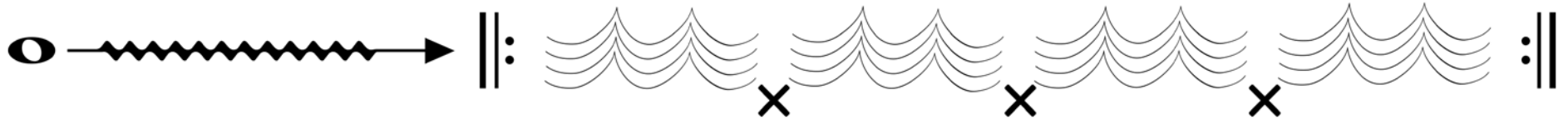
A leader will lead the participants in interpreting each shape, or murmuration, in the score. There will be a different leader for each shape (not to be discussed ahead of time). Allow for some silence in between murmurations.

Leader: Create a sound, and lead the group to interpret the shape. The sound may morph. When finished, stop playing. Each murmuration may last 1-5 minutes.

Participants: Listen. Respond to the leader's sounds by imitation, harmonization, unison, counterpoint, echo and texture. If you cannot hear the leader, respond to the players nearby. Stop playing when the leader stops.

End

"Starlings' murmuration consists of a flock moving in synch with one another, engaging in clear, consistent communication and exhibiting collective leadership and deep, deep trust. Every individual bird focuses attention on their seven closest neighbors and thus manage a larger flock cohesiveness and synchronicity (at times upwards of over a million birds)." - Sierra Pickett



dāmos

For all groups, performed for any duration of time.
Concert score.

democracy

dēmos "common people" + kratos "rule"

To begin at the root, the earliest known origin word is "dāmos", handwritten on clay tablets during the Bronze Age in Mycenaean Greek script, Linear B. "Dāmos" refers to a group of powerless people who were dispossessed of lands, property, and left with nothing. Furthermore, in Greek mythology, Kratos, is the divine personification of strength, often characterized as brutal and merciless. The etymology of democracy suggests not the "equality of all", but rather, the "rule of all". The administration of political authority institutes an unconditional permanence of power and the force required to maintain it. Within law, force is the curse behind the promise of justice. As Jacques Derrida notes in his 2005 book *Rogues* "the use of state power is *originally* excessive and abusive" and that in actual-existing democracy "there are no longer anything but rogue states".

This composition seeks to be a sounding space for sharing bereavement and collective mourning. It consists of three arias which each have six additional loops. Play any music at any time. The arias and loops are intended to be performed as discrete sound objects, like a sample. I encourage performing this music self-similarly in all iterations rather than creating dynamic arcs. I encourage exaggerating the dynamics of the melody and deepening the elgiatic tone upon each iteration. I suggest using the dynamic markings of the pitches in the arias as a guide for the pitches in the loops. I also suggest playing it how you feel it. I encourage focusing more on loop 1, 2, 3 and less on 4, 5, 6. The loops are not intended to be performed sequentially but also can be if you like. Feel free to directly repeat any loop as many times as you like or choose not to repeat them at all. I discourage playing the arias too often. I encourage echoing phrases sounding in the ensemble as well as playing counterpoint to phrases sounding in the ensemble. I encourage listening to and supporting each other. Here's few additional prompts to help determine a framework for performance:

- Will the music be performed with a metric pulse or a flowing "out of time" feel?
- Will the overall texture be chaotic and dense, with loops overlapping often or will the texture be spacious and open?
- Will there be additional spontaneous composition on top of the notated texture or will we only play as an uniform ensemble?
- Will we follow these guidelines or will we follow our own agency?

dāmos_v1
lewis pesacov
los angeles, 10.12.2024

aria $\text{♩} = 101$

p \leftarrow *mf* *p* \leftarrow *f* *sub. p* \leftarrow *f*

① ② ③
④ ⑤ ⑥

aria

p \leftarrow *mf* *p* \leftarrow *f* *sub. p* \leftarrow *f*

① ② ③
④ ⑤ ⑥

aria

p \leftarrow *mf* *p* \leftarrow *f* *sub. p* \leftarrow *f* \leftarrow *p*

① ② ③
④ ⑤ ⑥

PERCUSSION MUSIC

- punch a nazi in the face

P Shiroishi, 2017 winter
dedicated to Thor Harris

RESET PIECE

- kick everyone out of the government
- elect only women

P Shiroishi, 2024 autumn

COMPLICITY

(in two types of expressions)

M.A. Tiesenga

violently
accel.
15^{ma}
violently
f
15^{ma}
sfz
performatively
getting a little too complicated
ff
sfz
??? (deteriorating, intensifying)
10
uglier
15^{ma}
deliberately obfuscatingly
fff

less than nothing
louder, worse
sim.
increasing sense of urgency and anxiety
(decrescendo)
fully checked out
unrelentingly
FFFFF

From *The Dispossessed*
Based on the novel
by Ursula K. Le Guin

Music by
Ted Hearne

Libretto by
Chana Porter

For Wild Up

YOUNG TIRIN
But why didn't they just leave
the place?

TEACHER
They couldn't leave, the doors
were locked.

YOUNG BEDAP
Locked?

YOUNG TIRIN
Like the doors on a moving truck,
so you don't fall out, stupid!

YOUNG SHEVEK
But what did they do inside one
room all the time?

TEACHER
You've seen pictures of Odo in
the prison cell in Drio,
haven't you? Sometimes prison-
ers were sentenced to work.

YOUNG BEDAP
Sentenced?

TEACHER
Well, that means a judge, a
person given power by the
Law, ordered them to do some
kind of physical labor.

YOUNG TIRIN
Ordered them? What if they
didn't want to do it?

TEACHER
Well, they were forced to
do it; if they didn't work, they
were beaten.

A thrill of tension went through
the children listening,
eleven- and twelve-year-olds,
none of whom had ever
been struck, or seen any person
struck, except in immediate
personal anger.

YOUNG TIRIN
You mean, a lot of people would
beat up one person?

TEACHER
Yes.

YOUNG TIRIN
Why didn't the others
stop them?

TEACHER
The guards had weapons.
The prisoners did not.

The simple lure of perversity
brought Tirin, Shevek,
and other boys together.
Tirin had found an ideal prison,
under the west wing
of the learning center.

YOUNG TIRIN
I want to be the prisoner!

YOUNG BEDAP
How long do you want to be
in the cell? An hour?

SHEVEK
On his first night in this room he
had asked them, challenging and
curious,
"What are you going to do
with me?"

He knew now what they had
done with him.

They owned him.
He had thought to bargain
with them, a very naïve anar-
chist's notion.

The individual cannot
bargain with the State.

The State recognizes no
coinage but power: and it issues
the coins itself.

He saw now – in detail, item
by item from the beginning –
that he had made a mistake in
coming to Urras; his first big
mistake, and one that was likely
to last him the rest of his life.

YOUNG TIRIN
Look, if I'm the prisoner, I can't
decide. I'm not free. You have to
decide when to let me out.

The child guard pushes the
child prisoner to the ground. It's
a bit harder than anyone
excepted. Yet the prisoner nods,
subtly – this is the game.

YOUNG BEDAP
Get in there! We have weapons
and you don't!

Having locked himself in jail,
how might he act as a free man?
He would not do physics for
the politicians.

That was clear, now.
If he stopped working, would
they let him go home?

The child is let out –
it's been too long.
He's shaking, covered in
shit and vomit.
The other children don't know
how to talk about what
they've done.
So they don't, not to anyone.

CHORUS
He sat at the desk and
looked at the two bits of paper
groping and grabbing after
certainty
as if it were something he could
possess
He had been demanding a
security
a guarantee
which is not granted
and which
if granted
would become a prison.

The next step was
perfectly clear.

muyuna (circle music) (2024)

commissioned and premiered by OSSIA New Music
 percussion arrangement developed with Juilliard Summer Percussion
 zine version for Wild Up's Democracy Sessions

inti figgis-vizueta

duration

15' minutes, or longer

instrumentation

open instrumentation ensemble in a fixed central position, with spatialized percussionists playing: small bells or similar (inharmonic), clay pots or ceramic bowls, woodblocks or similar, pitch pipes or free reeds

performance note

the score consists of three parts: 1) *drones* or scales in 5-limit just intonation, 2) *textures* or technique instructions for the percussionists, and 3) *fields* or rhythmic / density representations of the total percussion texture and its trajectories of change and transformation (boxes/repeat signs included.)


each grouping (of 6 total) must be fully played and/or transformed before moving on; score order moves from left -> right, up -> down; pacing may be pre-determined with specific durations or cues; more ideally however, transitions are gradual and spontaneously determined, or emergent, during each performance.

drones are played by the fixed ensemble; duration and quality of tones are not fixed, but each tone should be followed by an intentional pause; (like... ..this long... .. or even... ..this long... ..) always smooth yet independent; microtones may be approximated as necessary; do not overlap.

textures and *fields* are played by the percussionists; the overall quality of each group texture and transformation is group-determined via group exploration; players should find long patterns and settle into them, but work to vary their repetition and playing techniques to highlight interesting overtones, spectra, and timbres; always resonant and smooth, do not overlap.

together/independent refer to percussion's current approach to interactivity; *together* refers to aligned, with coordinated pulses and entrances; *independent* refers to disaligned (but not fragmented.)

notation note

 : *all'ottava clef* - specifies treble clef pitch that is octave transposable and should occur in registers according to the instrument being played, ie. tessitura; this is an invitation to paint pitch widely across registers, with care to ensemble balance and pacing.

lo: F : *intonation indication* - specifies the tone center for each 5-limit just intuned scale; microtones in this piece use consistent deviations of syntonic commas or (± 21.5 cents) to approximate JI major/minor 3rds & 6ths, with pure 4ths, 5ths, and 8ves.

program note

muyuna is the Kichwa word for circular motion in such things as weaving, whirlpools, and the architecture of space. In this piece I channel the motion and energy of a slow turn or spin through the repetitions of two simultaneous, yet independent musical ensembles. Through exploring interactions of tuning and inharmonic spectra, or high, sparkling sonic phenomena, *muyuna* seeks to sonically carve out trans and Indigenous space by creating ephemeral musical paths, or *nambi*, and slow transformations (*muyuna*.)



The score is divided into six sections, each with a specific intonation center (lo: F, lo: C, lo: G, lo: D, lo: Bb, lo: F). Each section includes notation for *drones* (melodic lines), *textures* (percussion patterns), and *fields* (rhythmic/density representations). A legend on the right side of the score defines these terms: *drones* (circle), *textures* (circle), and *fields* (circle). A scale bar indicates that a square symbol represents 10 seconds.

Section 1 (lo: F): *small bells* jittery scrapes, sparse to fast tremolo (independent); *textures* start few players to all players.

Section 2 (lo: C): *small bells* full swing ringing or tremolo (independent); *fields* all players.

Section 3 (lo: G): *clay pots / ceramic bowls* slow eighth note pulsing (together); *fields* all players.

Section 4 (lo: D): *clay pots / ceramic bowls* write [2-7] in each box, play as triplets (independent); *fields* all players.

Section 5 (lo: Bb): *woodblocks / pieces of wood* fast 16th pulse (together); *fields* all players; slowly, methodically change strike point, dynamic, or speed.

Section 6 (lo: F): *pitch pipes, or sim.* full long breaths, drone in F (independent); *fields* all players to few players; vary with accented attacks & crescendi, use tongue rams.

Watch Out for

the Riders

Harmony Holiday

Presidential elections are the near-death experiences of societies void of thrill and spiritual integrity. Every four years we're told the precipice of fascism is all we have to fear as we live under technocracy and addicted to consumerism, as if a good date to the apocalypse prom could alleviate the interval of alienation insisted upon before, during, and after it. The USA wouldn't survive its prolonged adolescence and fixation on hipness and image without the agonizing serenade of lies we receive from each faction of its duopoly every election year. It's become the failed state's pathological romance with incompetence, its delirium, what it does for fun, (it self-sabotages spectacularly for diversion, for asymptomatic pleasure or contentment), its parasitic need for disaster, which is used to nominate false heroes from the cast of cowards waiting to inherit your suffering as their currency and trade it, for votes or as a muse, for ballads and blues that can be traded for favor, or for the suspicious, internecine silence after a seance. Instead of raising the dead incorruptible, we harass them with the prospect of alternate endings until the only proof of any life is the bend animating their fresh, disembodied screams.

This is the annotation of all that instigates the final scream before nature or resignation or usurp. The screamer is a black woman, screaming at herself to rouse and calm them. She maintains composure to reenact the primal sophistication of her premonition— that she is condemned to be the last standing in a disgraced land. What will she do with her ability to transcend what ruins everyone else? Will she take the helm and navigate it to some lush daydream the spirit inscribes onto reality as music, or will she let it collapse and bury her alive beneath (through/beneath) her own sound? Is there a distinction between upright and submerged in the territory of violent revisions of the end of history? If there is, it is in their manner of enunciating this yell or call for vindication and help and where it comes from, one comes from hell and the other from stage, one from inside the house, the other from the outskirts of a desecrated township. This is a falsified record of the fraught union between black entertainment and black sin, vice, or power. Do the entertainer and the so-called sinner have identical callings? Performance corrupts them, then works on them like a settlement or treaty until they are their own and only captive audience. Pure, primordial, divine narcissism, the take me to the river to be baptized kind. The role grows easier than breaking out of it. Now we don't just represent blackness, we demonstrate its limits or lack thereof, we invent ourselves in its most acceptable public image. So much is at stake, because nothing is. Nothing is is the title of a Sun Ra album which invites black myths to fill the histrionic void that is otherwise patched with these ridiculous and blatantly uninspired rituals on the end and recurrence of empire

and its never-ending menace and malice for sociality that is unmediated by bureaucrats and the desperate virtue signals of the soulless.

Language, or the tongue or tone of our experience, the substance it uses to invent and touch the meaning of itself, poetry, is what's really at stake. People are standing on stages and saying things they do not mean, for a chance to do things they mean even less and become things they could not understand if privy to all the meaning-making machines on every version of earth. One day, they decry genocide, the next, they ship it a few billion dollars in weapons, ensuring its escalation. The UN declares it 'plausible genocide,' to be safe. Denial is not safe, however. Language always arrives at the truth in units of absurd beauty and associative ease, it will always silently interrogate the subconscious and expose all hidden motives. We know of Kipling's fallacy, of 'white man's burden,' which supposes that white men need to colonize everyone they can in order to redeem and civilize the earth with their synthetic, syncretic, religions, and their reserve. Here, we examine the burden placed on black women, to redeem and civilize their peers, then the earth by adopting the complexes of the white man, being his mirror and his scapegoat. Is it her programming him since she did arrive first? On both ends a very shrill scream cracks the glass ceiling and her ascent is through gashes and wounds, the giddy gritted teeth of false glory, false witnessing, false testimony, so much tension it all snaps toward song. Imagine asking what you are about to slaughter for a ride on its back, admitting you need its speed and gait to get to your destination, where its destiny is that of the willing martyr pretending to be honored as if chosen for a prestigious award or position. Instead of pandering or panicking, what if we just said no?

WILD↑↑

Wild Up is an LA-based orchestra collective that uplifts people and projects leading the way for music-making today. Called “a raucous, grungy, irresistibly exuberant...fun-loving, exceptionally virtuosic family” (*New York Times*), Wild Up has been lauded as one of music’s most exciting groups by virtually every significant institution and critic within earshot. Artistic Director Christopher Rountree started the group in 2010 to eschew outdated ensemble and concert traditions by experimenting with different methodologies, approaches, and contexts. Their critically acclaimed, two-time GRAMMY-nominated Julius Eastman recording anthology has been celebrated as “a masterpiece.” (*New York Times*), “instantly recognizable” (*Vogue*), and “singularly jubilant...a bit in your face, sometimes capricious, and always surprising.” (*NPR*). For more information about Wild Up, visit www.wildup.org and on Instagram @wildup

Democracy Sessions was organized by Christopher Rountree, Artistic Director, and Elizabeth Cline, Executive Director, and produced by Brian Sea, Production Director, with Linnea Powell, Personnel Manager and Glenna Adkins, Performance Associate, Wild Up.

Democracy Sessions identity and design by ELLA

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Founded in 1979, MOCA is the defining museum of contemporary art. In a relatively short period of 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 modes of new media production. MOCA is a not-for-profit institution that relies on a variety of funding sources for its activities.

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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