



Kite, Interspecifics

• **The Body is the Interface**

Art, Music

November 2

8:30 PM

REDCAT

Roy and Edna Disney CalArts Theater

CALARTS

California Institute of the Arts

We gratefully acknowledge that we operate on the traditional lands of the Tongva, Tataviam, and Chumash people including the Gabrieleño, Fernandeño, and Ventureño; members of the Takic and Chumashan language families; and other Indigenous peoples who made their homes in and around the area we now call Los Angeles. We honor their ancestors past, present, and future, and recognize their continued existence and contributions to our society.

ABOUT THE WORK

A double bill of performances that brings together machine learning technologies, sound, the body, and Indigenous cosmologies.

For *Wičháŋpi Wóihanbleya (Dreamlike Star)*, Oglala Lakḥóta artist Kite (Music, BFA '14) performs with a custom computer that translates her body movements into experimental sounds and video by means of two hair braids she manipulates. Kite performs scores she has translated into Lakḥóta visual language, derived from the dreams of women and two-spirit community members, who consider dreaming as a sacred epistemological practice. Using her own body as an interface, each of Kite's movements trains the machine learning software encoded with a Lakḥóta data set.

Mexico City-based collective Interspecifics presents *Meta Sincronía 1.0*, a live sonic and visual composition with a feedback processor

that follows rhythms and synchronizations of the human heart. Three performers outfitted with a heart-rate monitor interface with automated ceremonial leather drums—inspired by Rarámuri instruments. Beats synchronize between humans and machines, fluctuating from chaos to unison.

The Body is the Interface is part of more than 60 exhibitions and programs presented as part of PST ART. Returning in September 2024 with its latest edition, PST ART: Art & Science Collide, this landmark regional event explores the intersections of art and science, both past and present. PST ART is presented by Getty. For more information about PST ART: Art & Science Collide, please visit pst.art



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**Land acknowledgement: Virginia Carmelo,
Tongva Elder and Knowledge Keeper**

Wičháŋpi Wóihanbleya (Dreamlike Star)

Created and Performed by Kite

Technologist: Sean Hellfritsch

Choreographer: Olivia Camfield

Manager, Wíhanble S'a (Dreamer) Center for

Indigenous AI: Emily Shaw

Coordinator, Wíhanble S'a (Dreamer) Center

for Indigenous AI: Rebecca Cosenza

- INTERMISSION -

Meta Sincronía 1.0

Created by Interspecifics with participation by

Adriana Widdoes, Rio Strain, Jessica Fuquay,

Audrey Medrano

Runtime: Approx. 80 min.

ABOUT THE ARTISTS

Kite (Dr. Suzanne Kite) is an Oglála Lakꞓóta performance artist, visual artist, and composer raised in Southern California, with a BFA from CalArts in Music Composition, an MFA from Bard College's Milton Avery Graduate School, and a Ph.D. in Fine Arts from Concordia University, Montreal. Her scholarship and practice investigate contemporary Lakꞓóta ontologies through research-creation, computational media, and performance, often working in collaboration with family and community members. Recently, she has been developing body interfaces for machine learning-driven performance and sculptures generated by dreams, and experimental sound and video work. Kite has published in *The Journal of Design and Science* (MIT Press), with the award-winning article, "Making Kin with Machines," co-authored with Jason Lewis, Noelani Arista, and Archer

Pechawis. Kite is a 2023 Creative Capital Award winner, 2023 USA Fellow, and a 2022-2023 Creative Time Open Call artist with Alisha B. Wormsley. Currently, she is a distinguished artist in residence and assistant professor of American and Indigenous studies at Bard College and a research associate and residency coordinator for the Abundant Intelligences (Indigenous AI) project.

Interspecifics is an international independent artistic research studio established in Mexico City in 2013. Their research has focused on utilizing sound and artificial intelligence to investigate the emergence of patterns, ranging from biosignals and the morphology of various living organisms, to potentially offer a form of nonhuman communication. With this aim in mind, they've curated a collection of experimental research and educational tools

called Ontological Machines. Their work is deeply influenced by the Latin American context, where the conditions of precarity foster creative endeavors and traditional technologies intersect with cutting-edge production methods. Their current lines of research explore “the hard problem of consciousness” and the close relationship between mind and matter, where magic appears to be fundamental. Sound remains their interface to the universe.

REDCAT CREW

Lighting Programmer: Jerrel Milan

Deck: Donato Karingal, Pete Sauber

Q-Lab: Scott Garner

Audio Assistant: Anthony Storniolo



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