



FOR IMMEDIATE RELEASE – OCTOBER 2003

Free Reception: **Saturday, November 15, 2003**
6:30 – 8:30 PM

Coltrane.

November 15, 2003 – January 15, 2004

Organized by Mark Christman, Aaron Levy, and Osvaldo Romberg.

Archival and historical materials by and about John Coltrane, alongside work by contemporary artists Osvaldo Romberg, Quentin Morris, Barry Goldberg, Michael Gitlin, Uri Dotan, Doug Benson, Michael Anderson, and Stephen Pusey.

Slought Foundation, a non-profit organization rethinking contemporary art, presents a two-month exhibition and live concert series engaging the work of John Coltrane, one of the most important musicians in modern Jazz. Philadelphia's rich jazz heritage provides an ideal backdrop for this tribute juxtaposing archival material (including August Blume's previously unreleased 1958 audio interview and listening stations featuring the live recordings, courtesy of Impulse Records) with work by contemporary visual artists that, since the 1970s, have executed homages to Coltrane's oeuvre.

In conjunction with the exhibition, the 2003-2004 Jazz series commenced on Wednesday, October 15, 2003 at 8pm with a live concert by Sunny Murray Factor (Sunny Murray in trio with Khan Jamal and Sabir Mateen). Second set guests included: Byard Lancaster, Odean Pope, Harold E. Smith, and Allen Nelson. A live concert on Saturday, October 18, 2003, sponsored by ECM Records, featured Miroslav Vitous.



Upcoming concerts at Slought Foundation, presented with ars nova workshop, include:

Louie Belogenis/Adam Lane & Carl Grubbs (December 6, 2003)
Mark Helias's Open Loose, with Tony Malaby and Tom Rainey (December 13, 2003)
Stone House, with Rob Brown, Joe Morris, and Luther Gray (January 10, 2004)
Billy Bang, Joe Fonda, and Barry Altschul trio (January 15, 2004)
William Hooker's FLOW, with Jason Hwang (January 17, 2004)

For more information: Slought.org / Online ticketing: ticketleap.com / All concerts: 8-10pm, \$12 Adults / \$6 Children

Arguably the most influential musician in modern jazz, spiritually and technically, Philadelphia's John Coltrane (1926-67) recorded for the first time under Dizzy Gillespie, before shifting from bebop towards a more open-ended experimentalism in Miles Davis's preeminent quintet which introduced modalism to his work. A brief period with Thelonius Monk in 1957 effectively signaled his career as a leader; over the next ten years his quartet - particularly with McCoy Tyner, Jimmy Garrison and Elvin Jones - evidenced Coltrane's ambitious vision. Espousing a personalized version of Judaeo-Christianity with elements of African and Eastern animism, John Coltrane radically shifted jazz harmony. Seminal recordings on Impulse Records include "A Love Supreme" and "Ascension." Even today, a substantial critical divide exists between Coltrane's earlier conventional, albeit highly-inventive, work and his late free-explorations.

This program is made possible in part through the generous sponsorship or support of The African American Museum of Philadelphia, The John Cotton Dana Library / Institute of Jazz Studies at Rutgers University, Impulse Records, Larry Becker Contemporary Art, Paul Rodgers/9W, Universal Concepts Unlimited, ars nova workshop, Dave Burrell and Dan Morgenstern, and Philadelphia Weekly

Slought Foundation encourages new futures for contemporary life through art and theory. Information available online: <http://slought.org>
For press materials, including high-resolution images, please consult our website or contact Aaron Levy at the address listed below.



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