

Short Bio:

Situated in Sydney, Chloe Kim (김예지 / Yeajee Kim) is a Korean-born drummer and composer who brings playful life to the impasse of fearless improvisation and exacting control. With five acclaimed albums that explore visionary terrain in rhythm, texture, and instrumentation mapping a constellation of influences from Coltrane to Abramović.

Whether found teaching at the Conservatorium of Music Sydney or voyaging through experimental soundscapes, Chloe continues to create at the *Critical Point* where sound, idea, and learning meet, both intentionally and serendipitously through many facets of musical expression.

Medium Bio:

Situated in the soil of Eora Land, Chloe Kim (김예지 / Yeajee Kim) is a Korean-born drummer and composer who brings playful life to the impasse of fearless improvisation and exacting control at the *Critical Point* where sound, idea and learning meet, both intentionally and serendipitously.

With four acclaimed albums, Chloe Kim's work explores visionary terrain in rhythm, texture, and instrumentation- each record a dialogue with her drums, together tracing a constellation of influences from Coltrane to Abramović. In 2023, she staged a "Herculean" (The Guardian) feat: 100 hours of solo drumming at MONA FOMA, a marathon of rhythm and endurance. Now comes *Ratsnake*, her first US-label release, produced by Randall Dunn: a bold re-entry into the drumming canon, inspired by a Korean symbol of resilience and rare fortune.

At the core of Chloe Kim's artistry is a restless curiosity- constantly repositioning herself in physical and metaphysical spaces where collaboration and cross-disciplinary play invigorate the improvisational music scene. From drumming-and-painting with Abby Constable, to responding to Do Ho Suh's textile installation at Sydney's MCA, to kinetic duets with dancers or award-winning compositions for ensembles, she maps new sonic territories with precision, intensity, and playful imagination.

Equally at home with toy pianos and carillons as with her drum kit, Kim has recorded music with Billy Martin and John Medeski, and has performed alongside legendary musicians such as Pheeroan akLaff, Mike Nock, Barney McAll, Sandy Evans, Jonathan Zwartz, Simon Barker, while also sharing bills with Bill Frisell, Immanuel Wilkins, and Hania Rania; affirming her place at the intersection of experimental jazz, improvisation, and contemporary classical music.

Long Bio:

Situated on the soil of Gadigal Country, Chloe Kim (김예지 / Yeajee Kim) is a Korean-born drummer and composer who brings playful life to the impasse of fearless improvisation and exacting control.

“RIYL Milford Graves, Max Roach, Buddy Rich, Eli Keszler or Chris Corsano.” (Boomkat Product Review 2025)

To date, Chloe Kim’s solo work consists of four acclaimed albums, each of which explores visionary terrain in rhythm, texture, and instrumentation. In 2023, she staged a “Herculean” performance (The Guardian): 100 hours of solo drumming across 10 consecutive days at MONA FOMA, a marathon of rhythm and endurance. Kim’s third album, *I Love and Embrace* (2022), was released by the UK-label ‘Phantom Limb’, and now comes *Ratsnake* (Nov 2025), her first US-label release. Produced by Randall Dunn, supported by Charmaine Lee, *Ratsnake* is a bold re-emergence into the drumming canon, inspired by the intense presence and energy of New York City, where the recording took place.

At the core of Chloe Kim’s artistry is a restless curiosity, gathering inspirations not only from Coltrane and Pärt but also from Abramović and Munch. Kim constantly repositions herself in Collaborative and multidisciplinary spaces, and has been sighted with a drumstick in her left hand and a paintbrush in her right, responding live to Do Ho Suh’s large-scale installation *Staircase-III* (2010) and dueting with a dancer, contributing to the invigorating and playful nature of the improvisational music scene.

As a new facet of Kim’s creative expression, she has composed for both traditional and non-traditional chamber ensembles: a flute-clarinet-piano-violin-cello *Syzygy Ensemble* (2025), an award-winning *Music for Six Double Bassists* (2024), *Music for 50 Musicians* (2024), and *Music for Saxophone-BassClarinet-Percussion-Carillion* (2025). She fiercely maps new sonic territories with precision, intensity, and playful imagination.

Kim has recorded music with Billy Martin and John Medeski, and has performed alongside legendary musicians such as Pheeroan akLaff, Mike Nock, Barney McAll, Sandy Evans,

Jonathan Zwartz, Simon Barker, while also sharing bills with Bill Frisell, Immanuel Wilkins, and Hania Rania; affirming her place at the intersection of experimental jazz, improvisation, and contemporary classical music.

Kim stands at the Critical Point where sound, idea, and learning converge. Whether teaching at the Sydney Conservatorium or traversing experimental soundscapes, she continues to shape music with intention, discovery, and fearless expression.