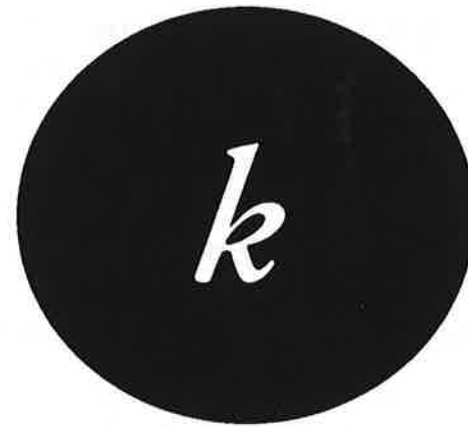


THE KITCHEN



*The Kitchen Center for Video · Music · Dance
Performance · Film and Literature*

512 West 19th Street
(between 10th and 11th avenues)
New York City 10011
Telephone [212] 255-5793

FALL EVENTS AT THE KITCHEN

10/6-10/10, 10/13-10/17 at 8pm	Molissa Fenley
10/21-10/24, 10/28-10/31, 11/4-11/7 at 9:30pm	Queer and Alone *
10/24, 11/1 at 8pm; 10/30 at 11pm	Roy Cohn/Jack Smith
10/27-10/30 at 8pm	Autumnmusic
10/31 at 7pm	A BENEFIT FOR THE KITCHEN: Roy Cohn/Jack Smith
11/4-11/7 at 8pm	Jacob's Room/ Morton Subotnick
11/8 at 7pm	William T. Vollman & Richard Grossman
11/11-11/14, 11/17-11/21 at 9pm	Ladyland/ Kyle DeCamp*
12/9-12/11 at 8pm; 12/12 at 3pm	Constanza/ Margarita Guergué
12/11 at 7pm	Bob Flanagan*
12/16-12/19 at 8pm	Rinde Eckert/ The Gardening of Thomas D.

* indicates performance takes place in 2nd floor theatre.

Advance tickets for all performances may be purchased in person at The Kitchen Monday-Friday 10am-5pm or at TicketMaster locations.



The Kitchen is looking for volunteers to usher and run concessions. For more information or to sign up, call (212) 255-5793.

THE KITCHEN and THE MOMENTA FOUNDATION

present

MOLISSA FENLEY
CHOREOGRAPHY 1989 - 1993

Performed by:

Molissa Fenley, Christopher Mattox, Heidi Latsky,
Odile Reine-Adelaide, Maya Saffrin, Andrea Woods

David Moodey, Technical Director
Carlotta Montealegre, Costume Assistant

For The Kitchen:

Joann Fregalette Jansen, Program Curator
Cat Domiano, Production Coordinator
Alex Kahn, Production Manager
John Frazier, Technical Director

Carlos Manuel Barbot, Philipp Hinsch, Jennifer Miller, Stage Crew

Program is subject to change.

The taking of photographs is strictly prohibited.

The Kitchen wishes to acknowledge the generous support of The Overbrook Foundation which helped to make this presentation of Molissa Fenley possible.

The Momenta Foundation is supported by generous contributions from The Harkness Foundations for Dance, The Joyce-Mertz Gilmore Foundation, The JCT Foundation, The Fan Fox and Leslie R. Samuels Foundation, Philip Morris Companies, Inc., The National Endowment for the Arts and the individual supporters of The Momenta Foundation.

PLACE

(First performance January 18, 1992
The Joyce Theater, New York City)

Music by Arvo Pärt*
Lighting by David Moodey
Costume by Gabriel Berry

*"Sarah was ninety years old" performed on tape by the Hilliard Ensemble. Used by arrangement with European American Music Distributors Corporation, sole US and Canadian agent for Universal Edition Vienna, publisher and copyright owner. Used by permission of the composer.

This work was funded, in part, by The 1992 Joyce Theater Altogether Different Fund for New Works, initiated by Philip Morris Companies, Inc. with additional support from the Greenwall Foundation and public funds from the National Endowment for the Arts Challenge Grant Program.

THE FLOOR DANCES (Requiem for the Living)

(First Performance September 19, 1989)

Whitney Museum of American Art at Equitable Center, New York City)

(In Memory of the Wildlife Devastation of the Alaskan Oil Spill, March 1989)
Dedicated to Ms. Joan Duddy

Music by Henryk Górecki*
Sculpture by Richard Long - "Dancing Stone Circle"
Lighting by David Moodey

*Symphony No. 3, Opus 36 - "Symphony of Sorrowful Songs" (Song No. 1), performed by Polish Radio National Symphony Orchestra of Katowice, Jerzy Katlewicz conducting; soprano - Stefania Woytowicz. Used by permission of the composer.

This work was a commission from the Dia Center for the Arts.

TILLIBOYO/ESCALAY

(Premiere)

TILLIBOYO

("SUNSET")

Music by Foday Musa Suso*
Performed by Molissa Fenley

ESCALAY

("WATERWHEEL")

Music by Hamza El Din**
Performed by Molissa Fenley and Christopher Mattox

Lighting by David Moodey
Costumes by Gabriel Berry

*"Tilliboyo" performed with Foday Musa Suso on Kora. Suso Music(BMI)

**"Escalay" performed with Hamza El Din on Tar. Nubiana Publishing(ASCAP/Jasrac)
Both recorded 1992 Elektra Entertainment, Kronos Quartet —*Pieces of Africa*. Used by permission of the composers.

WITCHES' FLOAT

(New York Premiere)

(First performance March 19, 1993)

Krannert Center for the Performing Arts, Urbana, IL)

Music by Alvin Lucier*
Sculpture by Kiki Smith
Lighting by Ray Caton
Costume by Gabriel Berry

*"Music on a Long Thin Wire" from CD recording by Alvin Lucier on Lovely Music, Ltd. Used by permission of composer.

Commissioned by the Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign.

SIGHTINGS

(First Performance January 12, 1993
The Joyce Theater, New York City)

for Lynn and Rudy

Music by Pauline Oliveros*
Lighting by Jan Kroeze
Costume by Gabriel Berry
Music edited by Panaiotis

*adapted from "Crone Music" from Lovely Music, Ltd. CD. Used by permission of the composer.

NULLARBOR

(First Performance January 12, 1993
The Joyce Theater, New York City)

Music by Robert Lloyd*
Sculpture by Richard Long, "Danceline"
Lighting by David Moodey
Costume by Gabriel Berry

**"Nullarbor" used by permission of the composer.

BARDO

(First Performance October 16, 1990
The Joyce Theater, New York City)

Dedicated to Keith Haring

Music by Somei Satoh*
Lighting by David Moodey

**"Mantra" used by permission of the composer.

The creation of this work was made possible by a commission from Jacob's Pillow with support from the Lila Wallace-Reader's Digest Fund

INNER ENCHANTMENTS

(First Performance February 13, 1991
The Betty Oliphant Theater, Toronto, Ontario)

Dedicated to Ms. Candy Jernigan

Music by Philip Glass*
Lighting by David Moodey

**"Music in Twelve Parts, Part I" published by Dunvagen Music Publishers (ASCAP). Produced by Kurt Munkacsi for Euphorbia Productions, Ltd. Music performed on tape by the Philip Glass Ensemble. Used by permission of the composer.

This work was commissioned by Ms. Peggy Baker with supporting funds from the Canada Council through a senior artist award.

THRESHOLD

(First performance January 18, 1992
The Joyce Theater, New York City)

Music by Somei Satoh*
Lighting by David Moodey
Costume by Gabriel Berry

**"Toki no Mon" used by permission of the composer.

The creation of this work was made possible through generous grants from the Mary Flagler Cary Charitable Trust Live Music for Dance, as well as The Harkness Foundations for Dance, The Joyce Mertz-Gilmore Foundation, the Foundation for Contemporary Performance Arts, and the National Endowment for the Arts.

ESPERANTO

(First performance October 10, 1985
The Joyce Theater, New York City)

Performed by Molissa Fenley, Heidi Latsky, Odile Reine-Adelaide, Maya Saffrin, Andrea Woods.
Music by Ryuichi Sakamoto
Lighting by Gary Mintz
Costumes by Jean-Paul Gautier

ESPERANTO was originally produced by Jedediah Wheeler and International Production Associates. This remounting of the work has been made possible by a generous contribution from the JCT Foundation.

PROVENANCE UNKNOWN

(First Performance January 4, 1989
Dance Theater Workshop, New York City)

Music Composed and Performed by Philip Glass, "Metamorphosis"
Lighting by David Moodey
Costume by Sandi Fellman

PROVENANCE UNKNOWN was a joint commission by Dance Chance and the Kitchen Center for Video, Music and Dance.

Molissa Fenley and The Momenta Foundation wish to express heartfelt thanks to the many generous supporters who have helped to make these performances possible. Special thanks to all of the artists involved: Richard Long and Kiki Smith; to the composers: Hamza El Din, Philip Glass, Henryk Górecki, Robert Lloyd, Alvin Lucier, Foday Musa Suso, Pauline Oliveros, Arvo Pärt, Ryuichi Sakamoto, and Somei Satoh; to the lighting designers: Ray Caton, Jan Kroeze, Gary Mintz and David Moodey; to the costume designers, Gabriel Berry, Sandi Fellman and Jean-Paul Gautier; and to the performers, Heidi Latsky, Odile Reine-Adelaide, Maya Saffrin, Andrea Woods, and Christopher Mattox. Very special thanks to Philip Glass for his performance on October 16th. Our great appreciation goes to all of those who helped in the organization of this season, in particular the staff of The Kitchen.

Molissa Fenley wishes to thank Patsy Tarr and Dance Ink, Charles Wright and the staff of the Dia Center for the Arts, Jedediah Wheeler, Abbott Miller and the staff of Design Writing Research, Alan Johnson and very especially to the staff of the Momenta Foundation: Rosemary Quinn, Mimi Johnson and Susan Latham of Performing Artservices, Inc.

BIOGRAPHIES

MOLISSA FENLEY was born in 1954 in Las Vegas, Nevada. At the age of 6 she moved with her family to Ibadan, Nigeria. She came back to the United States to start college in 1971 at Mills College in Oakland, California, graduating with a B.A. in Dance in 1975. That year, she moved to New York City, forming her own dance company in 1977. Her choreographic work for the company has been commissioned by: The Kitchen Center for Video, Music and Dance; Dance Theater Workshop, American Dance Festival, Brooklyn Academy of Music's Next Wave Festival, and the Jacob's Pillow Dance Festival.

Molissa Fenley decided to choreograph and perform as a solo artist in 1988. Her solo commissions to date are by: Dance Theater Workshop (New York) - EUREKA (1982), music by Peter Gordon; a co-commission from The Kitchen and Dance Chance (New York) - PROVENANCE UNKNOWN (1989), music by Philip Glass; American Dance Festival (Durham, NC) - STATE OF DARKNESS (1988), music by Stravinsky, "Le Sacre du Printemps," and a co-commission with choreographer Doug Varone, AUGURY (1989), music by Christopher Hyams-Hart; Serious Fun! Festival at Lincoln Center (New York) - IN RECOGNITION (1988, dedicated to Arnie Zane), music by Philip Glass; Dia Center for the Arts (New York) - THE FLOOR DANCES (REQUIEM FOR THE LIVING) (1989), sculpture by Richard Long, music by Henryk Górecki; Jacob's Pillow Dance Festival (Lee, MA) - BARDO (1990), music by Somei Satoh; The Joyce Theater Foundation (New York) - PLACE (1992), music by Arvo Pärt.

Molissa Fenley has toured extensively nationally and internationally since 1980. The companies of the Ohio Ballet and the Australian Dance Theater have works in their repertoires commissioned from Ms. Fenley: FERAL (1986), music by Robert Lloyd; and A DESCENT INTO THE MAELSTROM (1986), music by Philip Glass, theatrical direction by Matthew McGuire, commissioned by the Adelaide Festival. Television credits include a commissioned collaborative work with John Sanborn and Mary Perillo for PBS' "Alive from Off Center" (1987); "Molissa Fenley at the Blackie" for Granada TV's "Celebration," produced by Lyn Webster (1989); and a music video for VH-1 of "Metamorphosis" by Philip Glass, directed by Scott B. (1989).

GABRIEL BERRY (resident Costume Designer.) Her recent projects include Anne Bogart's THE MEDIUM for the Toga Festival in Japan, Christopher Alden's production of L'ETOILE for Opera Zuid in the Netherlands and UNSETTLED DREAMS, a new film featuring the work of Donald Byrd. Upcoming projects include Yoshiko Chuma's EIGHT for Charleroi Danse in Brussels and ELEPHANT for the Bill T. Jones/Arnie Zane Dance Company.

RAY CATON (Lighting Designer, WITCHES' FLOAT) has been lighting designer at Krannert Center for the Performing Arts, University Illinois at Urbana-Champaign, since it opened in 1969. His work at Krannert Center includes designing productions for the University's Departments of theater, opera, dance and Kabuki, and working with visiting professional companies. Among his other lighting design credits are many off-Broadway productions, Pocono Playhouse in Pennsylvania, Ogunquit Playhouse in Maine and other regional theaters, and Lord & Taylor's Fifth Avenue windows. Throughout his career, Ray has lighted such stars as Van Johnson, Anne Baxter, Maureen O'Sullivan and Vivian Vance. Ray earned a master's degree in lighting design at Baylor University in Texas.

HAMZA EL DIN (Composer, ESCALAY) was born in Nubia, a 7000 year old culture rich in melodic and rhythmic music. While studying engineering in Cairo, he took up the *oud* (the Arab precursor of the lute) and then studied music formally at the Conservatory of Music in Cairo. There, and later at the Academy of St. Cecilia in Rome, his work began combining elements of Nubian and Egyptian traditional music within Western formal structures. In 1964 he made his first US recording, MUSIC OF NUBIA, and in 1965 AL OUD, and embarked on his first concert tours of the US. He has since recorded many albums, while performing and teaching music in North America, Europe, the Middle East, Asia and Australia. In 1981 he journeyed to Japan to compare the *biwa* (Japanese lute) and *oud* under a Japan Foundation grant. He makes his home now both in Tokyo and the US. This year he composed the score for and performs in director Peter Sellars' newest work THE PERSIANS 1993 has also seen El Din in concerts at the Cairo State Opera House, Vienna Opera, Los Angeles Festival, Flanders International Festival, and the Festival Internacional Cervantino (Mexico). He plays frequently as a guest artist with the Kronos Quartet.

SANDI FELLMAN (Costume Designer, PROVENANCE UNKNOWN) was born and raised in the Midwest and presently lives and works in New York City. Her photographs, published and exhibited widely throughout Europe and the United States, are to be found in numerous private and public collections, including the Metropolitan Museum of Art, Museum of Modern Art and the Bibliotheque Nationale. In addition to her reputation as a fine art photographer, Sandi Fellman has an extensive commercial clientele. Her photographs have been used in many outstanding advertising campaigns and are reproduced in a great number of leading magazines and journals. She is the 1992 recipient of the Aaron Siskind Individual Photographer Fellowship. She is represented by Jayne Baum Gallery.

PHILIP GLASS (Composer, INNER ENCHANTMENTS, PROVENANCE UNKNOWN) was born in Baltimore on January 31, 1937. At 19, Glass graduated from the University of Chicago and, determined to become a composer, moved on to New York and the Juilliard School. By 1974 he had composed a large collection of new music, much of it for his own performing group, The Philip Glass Ensemble. This period culminated with MUSIC IN 12 PARTS, a three-hour summation of Glass' new music, and reached its apogee in 1976 with the Philip Glass/Robert Wilson opera EINSTEIN ON THE BEACH. Glass' output since EINSTEIN has ranged from opera (SATYAGRAHA, AKHNATEN, THE MAKING OF THE REPRESENTATIVE FROM PLANET 8, THE FALL OF THE HOUSE OF USHER, THE JUNIPER TREE) to film (KOYAANISQATSI, MISHIMA, THE THIN BLUE LINE, POWAQQATSI and A BRIEF HISTORY OF TIME) to dance (A DESCENT INTO THE MAELSTROM by Molissa Fenley and IN THE UPPER ROOM by Twyla Tharp) and such unclassifiable theater pieces as THE PHOTOGRAPHER, 1000 AIRPLANES ON THE ROOF and THE MYSTERIES AND WHAT'S SO FUNNY?, and numerous recordings. Among his recently completed works are the LOW SYMPHONY and THE VOYAGE, which was commissioned by and premiered at The Metropolitan Opera in New York on October 12, 1992. Future projects include ORPHEE, a chamber opera based on the film by Jean Cocteau, and WHITE RAVEN, a collaboration with Robert Wilson.

HENRYK GORECKI (Composer, THE FLOOR DANCES) is a contemporary Polish composer born in 1933 who first became known outside Poland as an avant garde composer in two earlier symphonies written in 1959 and 1972. Like many Polish composers of his generation, Górecki took advantage of the opportunities for freer expression and the cultural thaw that took place during the 1950's. He led the attack on the old order by outgrowing earlier influences and set about discovering his own 'voice'. The 1960's brought an

intense and radical stylistic self-examination of Górecki's music materials, moving into a new imaginative world which reflects the heritage of Polish song and Polish religious fervor. "The Symphony of Sorrowful Songs" includes a soprano solo using words from a 15th Century Polish text, the Holy Cross Lament. It was re-recorded and released last year on Elektra/Nonesuch and quickly rose to the top of the Billboard charts in the US and Europe.

JAN KROEZE (Lighting Designer, SIGHTINGS) has designed lighting for Laurie Anderson, Eric Bogosian, Merce Cunningham, Bill Irwin, Pooh Kaye, Michael Moschen, Nina Wiener, and many others. Both as a director of photography and as a lighting director his work has been extensively broadcast on Public and network television.

ROBERT LLOYD (Composer, NULLARBOR) studied music at the Sydney and Adelaide Conservatoriums with Alard Maling, Richard Smith and Stephen Whittington. Subsequent study in Bali and Java in 1975 lead Robert to form his own ensemble to perform the music for keyboards, drums and mallet instruments that he began writing at this time. His many projects have included touring his ensemble Robert Lloyd and Musicians, and commissions for dancers, including NULLARBOR for Molissa Fenley (1993, New York), BOLD NEW BUILDINGS for Australian Dance Theatre (1987 and 1992), FERAL for Ohio Ballet (choreography by Molissa Fenley, 1986), and writing and performing with Open City Theater Company in ALL THAT FLOWS (1990), TOKYO TWO and SENSE (1992) in Sydney, Melbourne and New York. Since 1974 Robert Lloyd has created his own voice in new music, with works that synthesize driving rhythms, interlocking percussion, keyboards and strings to make pieces that are at once numinous and physical.

RICHARD LONG (Sculptor, THE FLOOR DANCES, NULLARBOR) was born in 1945 in Bristol, England. In 1989 he was awarded the Turner Prize by the Patrons of New Art of The Tate Gallery in London. He was made a *Chevalier de l'Ordre des Arts et des Lettres* by the French Ministry of Culture in 1990.

ALVIN LUCIER (Composer, WITCHES' FLOAT) was born in 1931 in Nashua, NH. He studied music at Yale and Brandeis and since 1970 has taught at Wesleyan University. Since the early 1960s he has been a pioneer in electronic music, having made several germinal works which explore brain waves, room acoustics and the spatial characteristics of sound waves. He has made works for dancers Merce Cunningham, Viola Farber and Susan Foster and more recently has written pieces for the Arditti String Quartet, pianists Margaret Leng Tan, Hildegard KleeB and Aki Takahashi, and the S.E.M. Ensemble. Recordings of several of his works are available on Lovely Music records.

CHRISTOPHER MATTOX (Dancer, ESCALAY), a native New Yorker, first performed with Molissa Fenley in the 1986 production of GEOLOGIC MOMENTS at the Brooklyn Academy of Music. He has performed with American Ballet Theatre, where he danced in NINE SINATRA SONGS by Twyla Tharp, in Martha Clarke's THE GARDEN OF VILLANDRY with Cynthia Gregory, and in dances by Mikahil Baryshnikov, Anthony Tudor, Agnes De Mille, Merce Cunningham, Jerome Robbins and Sir Kenneth MacMillan. He was a member of the cast of Martha Clarke's ENDANGERED SPECIES and appears in PBS' GREAT PERFORMANCES; A TUDOR EVENING WITH AMERICAN BALLET THEATRE.

GARY A. MINTZ (Lighting Designer, ESPERANTO) has designed lights for Molissa Fenley and Dancers, Merce Cunningham Dance Company, Barbara Jo Fleming's Commotion Dance Collaborative, The Pittsburgh

Public Theatre, The Empty Space Theatre and the Conservatory Theatre Companies of Seattle, Imago Mask Theatre of Portland, Oregon. In 1986 Gary was presented with a "BESSIE" for his lighting design of ESPERANTO. Currently Gary is the Technical Director of the Lancaster Arts Center, in Lancaster, California where he eschews life on the road for a newfound domestic tranquility among his many fruit trees and grape vines.

DAVID MOODEY (resident Lighting Designer) has been designing lighting for Molissa Fenley since 1986. Designs for her solo work include STATE OF DARKNESS (1988), PROVENANCE UNKNOWN (1989), THE FLOOR DANCES (REQUIEM FOR THE LIVING) (1989) and BARDO (1990). His design for STATE OF DARKNESS received a Bessie Award for Lighting and Design in 1989. In addition, he has toured the world not only with Molissa Fenley, but also with Meredith Monk, Ruby Shang and Sin Cha Hong. Other recent designs include A MATTER OF FACT for Sin Cha Hong, INVISIBLE LANGUAGES for Ruby Shang and SACRIFICE for the Irondale Theater Ensemble. David also works full time for the Metropolitan Opera House as the shop foreman in the electric department where his responsibilities include overseeing the design and construction of steel structures and special effects. He is a graduate of New York University's MFA program, 1983, and a member of the United Scenic Artists' Union as a lighting designer.

HEIDI LATSKY (Dancer, ESPERANTO), a native of Montreal, holds a BA with honors in Psychology from Carleton University. She has been dancing with Bill T. Jones/Arnie Zane Dance Company since 1986. She has also danced with other New York choreographers, including Nina Wiener, Ruby Shang and Cindy Lee and appeared in the stage and screen versions of Sir Michael Tippett's opera NEW YEAR. Ms. Latsky is the recipient of a Canada Council grant for choreography and a Floyd S. Chambers Award from the Ontario Arts Council. Recently her work has been showcased at the 92nd Street Y, Soundance, Gowanus Arts Exchange, Judson Church and The Field. This November she will be showing two new works at the Cannes International Dance Festival.

Celebrated worldwide, composer-performer PAULINE OLIVEROS (SIGHTINGS) is an important pioneer in American music. Since the 1960s she has influenced American music profoundly through her works with improvisation, electronic music, ritual, myth and meditation. Many credit her with being the founder of present day meditative music. In concert she uses an expanded accordion whose expressive possibilities are increased by an electronic system devised to alter sounds, bend pitches and explore the individual characteristics of each room.

ARVO PÄRT (Composer, PLACE) was born in the small town of Paide, Estonia in 1935. Two clearly differentiated phases are evident in Pärt's work. Until 1968 he composed in the serial idiom, the work *Credo* from that year marking the end of that particular road. There followed an artistic reorientation: this took place in the period 1968-76. The composition of the THIRD SYMPHONY falls within this transfer period. Pärt's intensive occupation with medieval music introduced a new creative phase, the beginning of which can be dated to 1976. The manner of composition which is now evident is very different from that of his previous works. Pärt himself describes it as "tintinnabuli style". The most striking differences between his earlier and later works are most effectively clarified by the depiction of opposite poles: conflict-balance; chromatic-diatonic; dynamism-repose.

ODILE REINE-ADELAIDE (Dancer, ESPERANTO) is originally from Paris, France, where she received

her training in ballet, modern and jazz. She has worked with such choreographers as Alvin McDuffie, Bruce Taylor, Rick Odums, Jorma Votinen, Anne Dreyfus, Peter and Goss. Ms. Reine-Adelaide has performed professionally throughout Europe with Black Vibrations Dance Company, Roots Dance Theater, Les Ballets de Rheda, and Djazzax Modern Jazz Company; in the US she has performed with Isaacs/McCaleb and Dancers in San Diego, CA. She has been dancing with Bill T. Jones/Arnie Zane Dance Company for two seasons.

MAYA SAFFRIN (Dancer, ESPERANTO), a native of Seattle, began her dance training at the University of Washington and later attended Cornish Institute where she received her BFA. Since moving to New York City in 1985, she has performed with the Clive Thompson Dance Co., Deja Vu Dance Theater, JoAnne Mendl-Shaw, Ballet Hispanico and most recently, Molissa Fenley. She was a featured soloist in the Munich Biennale, the New York City Opera, and the Houston Grand Opera productions of MOTHER OF THREE SONS (conceived, directed and choreographed by Bill T. Jones). She has been a member of Bill T. Jones/Arnie Zane Dance Company since 1989.

Born in Sendai, Japan in 1947, SOMEI SATOH (Composer, BARDO, THRESHOLD) is primarily a self-taught musician, strongly influenced by traditional Japanese music and dance, to which he was exposed during his childhood. Satoh first worked professionally in experimental music in 1969 with Tone Field, a Tokyo-based experimental mixed-media group. He won a Japan Arts Festival prize in 1980 and in 1983 received a visiting artist's grant from the Asian Cultural Council to work in the US for one year. His 50 or so compositions include pieces for theater, orchestra, piano, chamber and choral ensembles, and electronic and traditional Japanese instruments. Satoh's compositions have been recorded on the ALM label (Japan) and New Albion.

Born in Nuremberg, Germany, KIKI SMITH (Sculptor, WITCHES' FLOAT) now lives in New York. Her works have been featured in one-person exhibitions at the Wexner Center in Columbus, OH; Fawbush Gallery in New York; the Institute of Contemporary Art in Amsterdam; the Anthony d'Offay Gallery in London; the Corcoran Gallery of Art in Washington, DC; the Kitchen in New York; and in galleries in Vienna, Stockholm, Bonn, Dusseldorf, Geneva, Montreal, and throughout the United States. Her works have also been seen in numerous group exhibitions in the United States and Europe.

FODAY MUSA SUSO (Composer, TILIBOYO) virtuoso Kora player, drummer and composer, is a Mandingo griot (hereditary musician/oral historian of the Mandingo people) who was born in the Sarre Hamadi Village in Gambia. An heir to the hereditary griot lineage, his training began when he was old enough to speak. At the age of 11 Suso was sent away to study under master kora player, concurrently studying with balophone player Mamadi Kanuteh and tama (talking) drummer Jalimadi Suso. A full-fledged griot at age 18, Suso journeyed throughout Africa and Europe singing traditional Mandingo songs to the accompaniment of his kora. In 1977 Suso moved to the US where he founded the Mandingo Griot Society. With Herbie Hancock and Bill Laswell, Suso composed JUNKU, the official theme music for the 1984 Olympic Games Field Events. Suso and Hancock have worked together since then on many recordings, including Suso's WATTO SITTA and their duet recording VILLAGE LIFE. In addition to being a featured member of Hancock's Rockit Band, Suso has also been a featured instrumentalist on the Philip Glass soundtrack recording of POWAQQATSI. Suso has composed for and performed with the Kronos Quartet, has composed and performed for several films, and has recorded many albums on the CBS/Sony, CMP, and Island labels. Working in both ancient and cutting-edge idioms, Suso is an integral part of African music's continuing evolution, and is one of the primary catalysts

behind the world's growing fascination with the pulse of the African continent.

ANDREA E. WOODS (Dancer, ESPERANTO) is a native of Philadelphia where she began her dance training with Jean Williams at Germantown Dance Theater. After graduating Magna Cum Laude from Adelphi University, she performed in the companies of Clive Thompson, Lani Wylliams and Saeko Ichinohe. Ms. Woods was recently commissioned by SUNY Purchase and Lincoln Center Out-of-Doors to choreograph and perform her own works. Other performance venues include Evolving Arts, Dance in Education Fund, Young Audiences New York, DTW's KUUMBA '92 and La Mama. Ms. Woods has been a member of Bill T. Jones/Arnie Zane Dance Company since 1989 and assists with company and master classes and workshops.

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