



The Kitchen Center  
for Video, Music, Dance,  
Performance, Film & Literature

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**The Kitchen's 30<sup>th</sup> Anniversary Season**, sponsored by



For immediate release  
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**UPDATED**

**Tanizaki's haunting tale of love and cruelty staged into a sumptuous feast of dance and music**

**"Deeply brilliant...an amazing company."—*The New York Times***

**Big Dance Theater: *Shunkin*** (Premiere)

**September 5-8 & 12-15 [Wed-Sat] 8pm \$18**

**Post-performance discussion: September 13**

Direction: **Paul Lazar**

Choreography: **Annie-B Parson**

Text: **Junichiro Tanizaki** and **Bob Dylan**

Music: **Glenn Branca**

Songs: **Cynthia Hopkins/Gloria Deluxe** (live!)

Set: **Michael Counts**

Sound design: **Jane Shaw**

Lights: **Andrew Hill**

Costumes: **Claudia Stephens**

Props: **Sky Lanigan**

Performers: **Molly Hickok, Tymberly Canale, Cynthia Hopkins, Emily McDonnell, Tricia Brouk, Wayne Kasserman, Josh Stark**

Award-winning **Big Dance Theater** collaborates with visual artist **Michael Counts** of GALE GATES et. al. and composers **Glenn Branca** and **Cynthia Hopkins** for their latest theatrical vision—*Shunkin*. Based on a tale by one of Japan's great modern writers, Junichiro Tanizaki, it follows the relationship between a beautiful, blind musician, Shunkin, and her faithful, long-suffering pupil, Sasuke. Set in Osaka's feudal merchant society of the late 19<sup>th</sup> century, *Shunkin* unfolds amidst the pink blossoms of Michael Counts' electromagnetic cherry trees. Music includes an original score by Glenn Branca, specially commissioned for this project, as well as songs composed by Cynthia Hopkins and performed live by her band Gloria Deluxe.

In this haunting, often comic tale, Sasuke caters to Shunkin's every need until the musician exacts the ultimate sacrifice from the man who is both a disciple and lover. Big Dance Theater's production sifts Tanizaki's story through contemporary Western sensibility, interspersing the narrative with provocative interviews of superstar Bob Dylan. The enigmatic voice of a narrator with antiquarian tastes provides "liner notes" to this sumptuous meditation on love, cruelty and devotion.

*Over...*

*Shunkin* has been made possible, in part, by funding from Philip Morris Companies, the Live Music for Dance Program of the Mary Flagler Cary Charitable Trust, administered by the American Music Center, The Greenwall Foundation, and with public funds from the New York State Council for the Arts, a state agency.

### **About the artists:**

Founded in 1991, **Big Dance Theater** investigates both plays and dance forms, saturating dance with theater, and theater with dance. For its artistic achievements Big Dance won an Obie in May 2000. The company has been presented for six seasons at Dance Theater Workshop, as well as at Jacob's Pillow Dance Festival, The Performing Garage, The Kitchen, The Guggenheim Works and Process Series at Clark Theater/Lincoln Center, Classic Stage Company, The American Dance Festival, and Lincoln Center Out of Doors. Big Dance has performed in Europe in Festivals in France, Germany, Italy, Belgium, Netherlands and Tblisi, Georgia.

**Glenn Branca's** interest in the composition of sound started in the mid 60s. In 1977 he started the experimental rock band Theoretical Girls in NYC. After a year composing songs, he began to write expanded instrumental compositions for rock bands. In 1981 Branca premiered *Symphony No. 1* for an ensemble of 16 amplified guitars, keyboards and brass, which necessitated the design and construction of 12 new instruments. In 1983 he premiered his first symphony for his harmonic series tuning system, *Symphony No. 3* (Brooklyn Academy of Music). His first symphony for orchestra, *Symphony No. 7*, premiered in 1989. Since that time he has continued to write music for both orchestra and amplified ensemble. He has received awards in music composition from the NY Foundation for the Arts, The National Endowment for the Arts, and CAPS. His music has been used for film, performance and dance by the Alvin Ailey Dance Company, Eric Bogosian, Peter Greenaway, The San Francisco Ballet, The Public Theater, Eugene Ballet, The Wooster Group, Dan Graham, Tony Oursler, and The Joffery Ballet, among many others.

Designer/installation artist **Michael Counts** has created many performances that range in size from small studio productions to landscape performance environments of many acres. He is the founder of the C & Hammermill Company and Exhibition Space in Saratoga Springs and co-founder of the New York based GALE GATES et. al. Counts's past works include, among others, *Making of a Mountain*, a five-block installation in front of the Metropolitan Museum of Art; *90 Degrees from an Equinox? Where Are We? And Where Are We Going?*, a 6-day and 12-hour performance/installation on the 65,000 square foot of 55 Water Street, New York City, as well as countless other sculptures, happenings, and installations of varying sizes and forms. His work has been presented at festivals in Prague, Thailand, Japan, and in New York City and Philadelphia. Michael Counts and Gale Gates et. al. moved to a semi-permanent warehouse space in DUMBO, Brooklyn in July 1997, where he has curated several visual art exhibits and created original installation/performances.

In addition to writing songs for her band Gloria Deluxe, **Cynthia Hopkins** has composed and performed original music for theater, including Big Dance Theater's *Another Telepathic Thing* (at Dance Theater Workshop, February 2000, for which she won an Obie, and at the Performing Garage, November 2000), *Mac Wellman's Girl Gone* (a Big Dance Theater production, at The Kitchen in February 1999 and The Flea in October 1998), GALE GATES et al's *The Field of Mars* (directed by Michael Counts, December 1997), and her collaborations with Anika Kristensen, *Curb your Mind* (at the DUMBO Arts Festival 1998) *Hazard of Gravity* (at Smack Mellon Studios, August 1999), and *Toast of Tears* (Smack Mellon, August 2000). She has also composed music for several projects including a collaboration with Mac Wellman based on the work of Henry Darger, *Jennie Richee* (premiered at The Kitchen in April 2001), and an upcoming film by DJ Mendel, *Happy Birthday, Miss America*.

**The Kitchen is located at 512 West 19<sup>th</sup> Street (between 10<sup>th</sup> & 11<sup>th</sup> Avenues). For box office, call 212-255-5793, ext. 11. For press tickets or more information, call Isabelle Deconinck at 212-255-5793, ext. 14.**