

The Kitchen

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

FALL 2006

*Invisible Geographies: New
Sound Art from Germany*

Jens Brand, Christina Kubisch, Stefan Rummel,
and Jan-Peter E.R. Sonntag

September 9-October 14

Using sound waves and electromagnetic signals, the four installations in this exhibition trace the physical topography of the audible world to produce alternative maps of our surroundings.

Caitlin Cook: *SKINT*

Sept 27-28 (Wed-Thu) 8pm

Sept 29-30 (Fri-Sat) 9pm

This new performance project melds distinctive, highly physical movement with passages of largely improvised, experimental live music.

They Heart a Computer

October 3 (Tuesday) 8pm

Curated by Lauren Cornell of Rhizome, this evening includes live performances and video screenings by Doo Man Group, Jona Bechtolt and Claire L. Evans, Michael Bell-Smith, JODI, Shana Moulton, Takeshi Murata, and Ze Frank.

An evening with Cinema Zero

October 10 (Tuesday) 8pm

An evening of film, live music, and performance organized by artist Amy Granat. Includes short films by Olivier Mosset, Steven Parrino, and Kenneth Anger; and performances by Jutta Koether, Stefan Tcherepnin, and Rusty Santos with visuals by Ann Craven and Amy Granat.

An evening with *A Public Space*

October 12 (Thursday) 7pm

The new literary quarterly *A Public Space* celebrates the publication of its third issue with an evening of readings by contributing writers, including Nam Le, Corinna Vallianatos, and Lauren Redniss.

Alarm Will Sound

October 20 and 21 (Fri and Sat) 8:30pm

This 20-member new music ensemble premieres arrangements of Conlon Nancarrow's groundbreaking player piano studies from the 1930s as well as arrangements of early music from the 14th century which anticipated the rhythmic complexity of Nancarrow long before mechanical performance was an option.

Christian Jankowski:

Us and Them

October 21-December 9

Opening Reception: Saturday, October 21 6-8pm

Exploring the genre of "horror," the new and recent videos, film, photography, and sculpture in the exhibition suggest how cinematic visions of monstrosity and violence can also communicate broader notions of transformation, revenge, and redemption.

An evening with *Esopus*

October 24 (Tuesday) 7pm

In conjunction with the release of its seventh issue, the semi-annual cultural journal *Esopus* hosts an evening of discussions and live music by past and present contributors to the magazine. Included will be an informal discussion between film production designer Thérèse Deprez and cinematographer Ellen Kuras, and a collaborative project by artist Alex Katz and poet Vincent Katz, among others.

Matthew Shipp

November 10 and 11 (Fri and Sat) 8pm

Avant-garde jazz pianist and composer Matthew Shipp premieres a new commissioned work for piano and a string trio comprised of violist Mat Maneri, cellist Okkyung Lee, and bassist Mike Bisio. Shipp also presents excerpts from his most recent solo piano album.

Dance Without Bodies

By **Koosil-ja**

in collaboration with **Geoff Matters**
and **Melissa Guerrero**

December 6-9, 2006 8pm

Concept, choreography, and costumes by **Koosil-ja**

Music by **Geoff Matters**

Dance by **Melissa Guerrero** and **Koosil-ja**

Video Installation by **Geoff Matters** and **Koosil-ja**

Technical Execution of Video Installation by

Benton-C Bainbridge

Lighting by **Jane Shaw**

Company Manager: **Judith M. Smith**

Song Credits:

Out Of There by **Clone** (words and melody by **Koosil-ja**)

Darker Than Blue by **Koosil-ja** (words and melody)

and **Geoff Matters** (track)

System and Stabwounded by **Lance Blisters**

The Kitchen's presentation of *Dance Without Bodies* is made possible with generous support from Altria Group, Inc., the Harkness Foundation for Dance, The Greenwall Foundation, the Jerome Foundation, the Mertz Gilmore Foundation, The Andy Warhol Foundation for the Visual Arts, and with public funds from the New York State Council on the Arts, a state agency.



About Live Processing

Live Processing is a performance technique Koosil-ja developed based on her experiences performing with the Wooster Group, which uses video materials on stage for the performers. She has further developed their system, and customized it specifically for her choreography, while studying the key ideas of Gilles Deleuze and Felix Guattari (D&G) in *Body Without Organs*.

In Live Processing dancers follow movement from video source material displayed on screens throughout the performance space. The idea behind Live Processing is that the dancers are neither dancing choreographed movement (movements pre-determined and rehearsed) nor improvising (movements chosen moment-by-moment based on the dancer's training and whims). Rather, with Live Processing the agency driving the movement is entirely external and the movement source material is changed frequently so that dancers cannot memorize it. While the dancers' skills are very important, yet their movement is not defined strictly by their training. Live Processing bypasses those restraints, connecting the dancer directly to an external agency which they observe and follow.

About Dance Without Bodies

With great help from Geoff Matters, I have created a system called Live Processing to dance movement that is beyond my habit. Outside of my memory. To create New, I bring myself to think of "self" as "it is" which is in constant flux, rather than "I am" as an extended lineage.

For *Dance Without Bodies*, Melissa Guerrero and I grow nervous systems outside of our skin and extend them to the video monitors and to the other machines like a microphone and bass guitar; it is like becoming a new body.

We take movement information from the three video sources and combine them in real time. Not memorizing them. Memorizing would be impossible, since the combination of the three sources is randomly chosen for each performance. We scan the surface of the video monitors. Reading would be too slow. We constantly bounce off the images before they tattoo on our skin. We move on to new clips like nomads keep on moving. Our bodies become slippery and hollow to optimize this function for processing the information somatically. We do not retain this information, however, only the experience of the connectivity between our bodies and this particular environment.

I am exploring Live Processing in its pure form, at the same time that I am also stepping outside of the system, contradicting it, and mixing it with other modes of performance to unfold ranges of presence and to awaken liberty in the creative environment.

I chose to sing during this piece. The nature of that act, which demands memorization, is utilized to test, and even contradict, Live Processing. The act of singing intensifies the body and creates a singing body, which I consider as becoming a new body.

The dancer and the choreographer share responsibility for completing the movement. As a choreographer, I have provided the information from which we create the dance. As dancers, Melissa and I bring plural results: similar yet unique result. I celebrate the differences. And this difference I want you to see... when you can see us.

--Koosil-ja

In our earliest explorations of Live Processing we adhered strictly to the system. The music was created entirely by processing the audio tracks which accompanied the dancer's video score, reacting to the changes as they happened. Since then it has become more structured, with discrete episodes and performances. Much of the music is still derived from the score's audio tracks, but processed in various predetermined ways developed during our attempts to apply the philosophy and principles behind Live Processing to the musical domain. The dancers and I are also performing songs in various ways, which inspire their movements or provide them a different mode of expression to work with.

The track for *Out Of There* was written and produced by Clone.

--Geoff Matters

The primary aim of Live Processing is to create a new movement vocabulary. In the initial stage of our creative process, Koosil-ja and I worked to accurately embody the images. We stripped the footage of its attributions, emotional content and facial expression, so that what remained was solely the movement. Then we experimented with synthesizing additional sources. Koosil-ja challenged us to free ourselves from prioritizing, or creating a hierarchy among the sources.

On a personal level, Live Processing made way for non-judgement. Because of the speed of the footage and random combination of the sources, I shifted from seeking out what may be visually "interesting," to allowing the images to simply enter. Live Processing became a practice of emptying, fully accepting things as they are--releasing past and future, memory and expectations. Information flows in and flows out. As soon as the movement/the moment arrives, it is gone.

--Melissa Guerrero

Special thanks

Koosil-ja thanks Chez Bushwick for supporting the early days of the piece's development, living with 15 TVs and a suitcase full of video cables; 3rd Ward for saving her soul when she became homeless with 25 TVs. Jason and Jeremy of 3rd Ward took Koosil-ja's company and her 25 TVs under their roof. 3rd Ward is a 20,000 sq. ft. workspace and studio facility for artists & creative professionals, located in East Williamsburg. Their space includes a photo studio, wood shop, metal shop, dance studio, audio/music recording & rehearsal studio, digital media lab, post-production suite, conference room, large shared office space, and computer lab. 3rd Ward: 195 Morgan Ave. Brooklyn, NY 11237 Tel: 718-715-4961; her classmates

and professor Carl Skelton, the founding director of Integrated Digital Media Institute Polytechnic University, in Brooklyn, New York, for their support; Elsa Vieira for her endless support and her generosity; Pascale Willi, Daniel Linehan, Regina Rocke, Andrea Liu, and the kindest and warmest staff at 3rd Ward; and Debra Singer, Stefan Jacobs, Matthew Lyons, Kerry Scheidt, Drew Edwards, Adrienne Truscott, Rashida Bumbray, Reid Hall, Vincent Vigilante, and the entire amazing staff at The Kitchen for their patience and support.

Melissa offers gratitude to her ancestors and family, friends and strangers. You are my teachers at every moment. Thanks to Fernando N.W. for your energy and calm; the artists at Share for their openness and patience with our vocal experimentation; and the staff of LMCC, Dan Winckler, Eric Redlinger and the 15 Nassau St. audiences during our work-in-progress performance.

Biographies

Benton-C Bainbridge is a Bronx-based artist who has worked with video as a painterly and performable medium for a quarter century. Using custom digital, analog, and optical systems, Benton's movies are a dialog in an emerging global language. Currently, Benton-C Bainbridge is the inaugural Education Fellow at Eyebeam Art & Technology Center in New York City, working with Eyebeam's Education Lab to develop VJ education curricula. Please visit <http://www.benton-c.com>

Geoff Matters uses his own software "GDAM" along with innovative homemade and repurposed physical controllers in live and interactive music performances, under his real name or the aliases GeoffGDAM and Lance Blisters. As a founder of the Share forum--an open jam for audio and video artists--he helps provide a weekly opportunity to explore developments in live, collaborative, and experimental art, as well as a venue for performances by local and touring artists. As Lance Blisters, he performs live jungle, breakcore, punk, and noise using MIDI guitar and microphone and custom software to create cutup political anthems--a new and unique blend of songwriting, live performance, and electronic music. Geoff has performed in America and Europe at such venues as Baktun, Openair, Remote Lounge, The Kitchen, Chashama, and the Knitting Factory, and in festivals including Electroluxe (US), Phonotaktik (US), Transfert (US, France), and Mixology (US). Geoff has composed and performed music and video for several dance pieces by koosil-ja/ dance KUMIKO, including *mech[a]* (2003), *deadmandancing EXCESS* (2004), *public sleep/Sleepover* (2004, 2005), and *Live Processing* (2006). He received a commission from the American Music Center's Live Music for Dance Program for *Dance Without Bodies*. Other grants include the Experimental Television Center and Meet The Composer.

Koosil-ja was born in Osaka, Japan of Korean parentage. After moving to New York in 1981 to study dance with Merce Cunningham, she became a member of the Wendy Perron Dance Company from 1987 to 1989. Koosil-ja

has received six National Endowment for the Arts Choreographer Fellowships and two New York Foundation for the Arts Fellowships. She has provided residency activities at Harvestworks in NYC, The Yard in Martha's Vineyard, the American Dance Festival in Durham, NC, and in Mexico through the National Endowment for the Arts' International Program and the Mexican government. Her work has been presented in New York by such venues as the 92nd Street Y Harkness Dance Center, The Kitchen, La MaMa E.T.C., Aaron Davis Hall, Performance Space 122, The Performing Garage, Danspace Project at St. Mark's Church, Lincoln Center Out-of-Doors, Central Park SummerStage, Whitney Museum of American Art at Altria, and LMCC's Swing Space. Nationally, she has been presented by Jacob's Pillow Dance Festival; The Contemporary Arts Center, New Orleans, LA; Dance Umbrella, Austin, TX; Diverseworks, Houston, TX; Jumpstart, San Antonio, TX; Walker Arts Center, Minneapolis, MN; American Dance Festival, Durham, NC; the University of Wisconsin, Madison, WI. International touring has included performances at the European Dance Development Center and Schowburg in Arnhem, The Netherlands; The Rieti International Festival in Rieti, Italy; and at other venues in The Netherlands and Germany. In addition to her own projects, Koosil-ja has worked with the Wooster Group for several years, touring with *North Atlantic* and *To You the Birdie! (Phedre)*. In September 2004, Koosil-ja received a New York Dance and Performance "Bessie" Award in Choreography for the creation of *mech[a]*, *OUTPUT*, and *deadmandancing EXCESS*. The Japan Society in New York City will present *Mech[a]OUTPUT*, a digital opera based on the Noh play *Dojoji*, in June 2007. Koosil-ja also creates and performs music. In 1984, she co-founded the band Boshu as a percussionist and vocalist and toured over thirty cities in Europe and Japan. She also performed as a percussionist with Takehisa Kosugi, Fast Forward, and as an electronic bass player and samplist with David Linton and Mimi Goese; she currently performs solo electronic music with her laptop at various venues nationally and internationally. In addition to composing the music for her dance works *memoriscan* (1999) and *The Anatomy of Happiness* (2000), she composed and performed music for Woo.CO, a dance company in Copenhagen, Denmark in 2004, and wrote songs with Suzzy Roche and Kate Valk for The Wooster Group's *To You the Birdie! (Phedre)*. Her composition, *Like Us*, was released on the Agriculture Record label from New York in 2002.

Melissa Guerrero approaches movement with a deep interest in the body, breath, and connection to others. She has trained since age 3 in Rockland County, NY, in ballet, tap, jazz and modern dance. At SUNY Rockland Community College, teacher Julie Ludwick introduced her to the fascinating form of dance improvisation. Continuing her studies at Sarah Lawrence College, where she graduated with a BA in 2001, Melissa had the pleasure of working with Sara Rudner, Dan Hurlin, and Dana Reitz. Subsequently, she performed with Olase Freeman and Grace Jun, as a member of bkSOUL, a San Diego-based dance company rooted in hip-hop culture. She has also danced with Jenni Hong, Jessica Ray, Philippa Kaye Company, and Kirstie Simson. Melissa practices yoga and Contact Improvisation.

Jane Shaw's previous work at The Kitchen includes Big Dance Theater's *Shunkin and Girl Gone* (Sound Design). Lighting designs include *The Darker Face of the Earth*, Chernuchkin Theater; Will Knapp's *8/124; Dancing with Horses Kalliope* in Van Cortland Park; and the Rebecca Stenn/Perks *The Seventh Wave* seen at St. Marks and the Joyce Theater. Ms. Shaw has been the lighting director for Maria Hassabi, Rebecca Stenn/Perks, and for Evening Stars in Battery Park since 2002.

Credits

Dansology, Inc. is a not-for-profit, tax-exempt, 501 (c) (3) organization that supports the creative activities of koosil-ja/ dance KUMIKO. Dansology would deeply appreciate your donation, which will support the tour of *Dance Without Bodies* to Berlin, Germany in August 2007, and the company's Spring Season at Japan Society in New York City. All donations are tax-deductible to the extent allowed by law. Please help us by sending your check payable to Dansology, Inc., 140 Second Avenue, suite 501 New York, NY 10003.

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The Kitchen

FALL 2006 PROGRAMS-AT-A-GLANCE (CONTINUED)

Claude Wampler
PERFORMANCE (career ender)

November 16-18 (Thu-Sat) 7pm & 9:30pm

A new theater project by Claude Wampler.

Why Things Don't Fall Down

A Lecture about Tensegrity by Robert Connelly

November 20 (Monday) 7pm

Organized by the Institute for Figuring and
Cabinet magazine, this lecture by Dr. Robert
Connelly, a mathematician at Cornell
University, will explore the underlying question
of why things don't fall down.

Stephen Prina:
The Second Sentence of
Everything I Read is You

November 15 (Tuesday) 7pm

In this rare live concert appearance, visual
artist and musician Stephen Prina performs
original songs and covers about love, sex, and
death. Prina - on piano, guitar, and vocals - is
joined by multi-instrumentalist David Grubbs.

Koosil-ja: Dance without Bodies

December 6-9 (Wed-Sat) 8pm

Created in collaboration with dancer Melissa F.
Guerrero, Benton-C Bainbridge (video), and
Geoff Matters (music, video, and software
design), Koosil-ja presents a new "live process-
ing" dance work yielding unique results each
evening that are neither pure improvisation nor
set choreography.

Ikue Mori

with Zeena Parkins and Maja Ratkje
December 14 and 15 (Thu and Fri) 8pm

Ikue Mori premieres her latest solo perform-
ance combining live laptop composition with
video manipulated in real-time. The evenings
also include music by Phantom Orchard, a
collaborative project between Mori and
electro-acoustic harpist Zeena Parkins, and a
solo set by Maja Ratkje.

Peter Welz: video-sculpture

December 15, 2006-February 10, 2007

Opening Reception: Friday, December 15 6-8pm

This first New York solo exhibition by the
Berlin-based artist Peter Welz is part of a
series of collaborations with choreographer
William Forsythe that stems from their shared
interest in the work of Samuel Beckett.

Jenny Perlin: Transcript

December 15, 2006-February 10, 2007

Opening Reception: Friday, December 15 6-8pm

A solo show by New York-based artist Jenny
Perlin that features new film and video works
based on FBI surveillance documents from the
1950's.

Dance and Process

December 20 and 21 (Wed and Thu) 8pm

The culmination of a seven-week group process
facilitated by Miguel Gutierrez, these evenings
feature new work by choreographers Daniel
Linehan, Melanie Maar, and Jillian Peña.

eighth blackbird

January 11 and 12 (Thu and Fri) 8pm

This six-member, Chicago-based new music
ensemble will present two evenings of new
material from their forthcoming CD release,
strange and imaginary animals.

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