



the **kitchen**
fall 2003



the kitchen
fall 2003

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	pg	event	date
September	3	Bill T. Jones/Arnie Zane Dance Company	
		<i>The Phantom Project</i>	Sep 9-13, 18-20
		Art Gallery: <i>From the Archive</i>	Sep 3-20
		Kitchen Benefit	Sep 16
		Bill T. Jones/Arnie Zane Dance Co. Benefit	Sep 17
		TV Dinner No. 17	Sep 18
	5	Open Kitchen: Kitchen Neighborhood Street Fair	Sep 13
October	6	Necessary Translations: <i>Literature from the "Axis of Evil"</i>	Sep 23
	6	Open Kitchen: <i>Lava Lab</i>	Mondays, Sep 29-Dec 8
	7	John Moran with Eva Müller	Sep 25-27
	8	Carlotta Sagna: A	Oct 1-4
	9	C-level Digital Happy Hour	Oct 9
		00>Cockfight Arena<00	Oct 10
		XXXTekken Torture TournamentXXX	Oct 11
November		Art Gallery: <i>Endgames</i>	Oct 15-25
	11	Woman's Song: <i>The Story of Roro Mendut</i>	Oct 15-18
	12	Necessary Translations: <i>Language is the Homeland</i>	Oct 28
	13	Karen Finley <i>Séance</i>	Oct 30
		<i>Psychic Portraits</i>	Oct 31-Nov 15
	14	RoseAnne Spradlin Dance	Nov 6-8, 13-15
	15	Kitchen House Blend Benefit	Nov 20
December		Kitchen House Blend	Nov 21-22
	15	Open Kitchen: <i>Keepin' it Real</i>	Nov 22
		Sublet: Dusan Tynek Theatre	Dec 3-6
	16	Marie Sester Art Gallery: <i>L'Architecture du Paradis</i>	Dec 6-Jan 31*
		Digital Happy Hour	Dec 11
	17	Necessary Translations: <i>Godless Sufism</i>	Dec 9
	18	Open Kitchen: <i>Dance Improv Game Show</i>	Dec 13
	18	Dance-in-Progress	Dec 18-19

*The Kitchen is closed Dec 21-Jan 1

Box Office: 212.255.5793 x11

www.thekitchen.org

The Kitchen presents

RoseAnne Spradlin Dance

November 6-8 & 13-15, 2003

Choreography by RoseAnne Spradlin
Lighting Design by Jason Marin

Rearrangement (or a Spell for Mortals) (Premiere)

Live electronic score and fountain by Kenneth Atchley
Performed by Walter Dundervill and Athena Malloy

Intermission

under/world (2002) (a 40-minute work in two sections)

I. gravity ball

Music: Gavin Bryars, *Intermezzo*

pause

II. night sweating

Music: Kenneth Atchley, *fountain_1998.3*

Performed by Walter Dundervill, Athena Malloy and Tasha Taylor

Dance programs at The Kitchen are made possible with
generous support from The Harkness Foundation for Dance,
Capezio/Ballet Makers Dance Foundation and Altria Group, Inc.



I'd like to acknowledge the dancers for their creative contributions to the work. Thank you Walter, Athena and Tasha for helping to build the unique vocabulary of each work and for your trust and willingness in rehearsal and performance.

Thanks also to composer Kenneth Atchley for his work and presence, and to Gavin Bryars for permission to use *Intermezzo*. Thanks also for Jason Marin for his lighting design. A special thanks also goes to Owen Hughes for his work on the show in 2002.

Thanks also to Dean Moss and Elise Bernhardt for programming the work and to Sarah Michelson, Jonathan Belcher, Isabelle Deconinck, Sacha Yanow, Michael Chagnon, Drew Edwards and all the staff of The Kitchen for their generous help and enthusiasm.

A very special thanks also goes to Roger Gaess, whose photographs of the fetish scene provided one of the jumping-off points for *under/world*.

This performance is made possible with public funds from the New York State Council on the Arts, a state agency. Section I of *under/world* was developed with support from the Jerome Foundation and The Kitchen's *Two On Two* series. Section II was developed with support from the New York Arts Recovery Fund/Doris Duke Charitable Foundation.

BIOGRAPHIES

RoseAnne Spradlin was born in Oklahoma City and moved to New York City in 1983. Spradlin trained in visual arts as well as dance and choreography; she currently studies Oriental Medicine. Spradlin's choreography has been seen in productions in New York at Danspace Project at St. Mark's Church, The Kitchen, Dance Theater Workshop, Joyce SoHo, Dixon Place and the Cafe at La Mama. Out-of-town productions include Chisenhale Dance Space in London, Footworks in San Francisco and the Atlanta Fringe Festival among others. Spradlin has been a guest teacher in Tinos, Greece, in London, at the American Dance Festival in North Carolina and the Dance in August Festival in Berlin. Spradlin's work has been funded in 2002 and 2003 by the New York State Council on the Arts; Spradlin received a Choreographer's Fellowship in 1998 and a BUILD Grant in 2000 from the New York Foundation for the Arts. Spradlin has received four commissions from The Kitchen and one from Danspace Project in New York City. Individual artist funding includes grants from The Jerome Foundation, The Bossak-Heilbron Foundation, The Harkness Foundation for Dance, The Manhattan Community Arts Fund, Meet The Composer, The Howard and Barbara Wise Foundation for the Arts and NYSCA's Decentralization Program. Spradlin recently received a New York Dance and Performance Award (Bessie) for her 2002 work *under/world*.

Kenneth Atchley uses fountains as assisted-installations and performance instruments to create sound works ranging from pure-tone, electronic chorales to distortion-studded, richly harmonic rivers of noise. The fountains are made of modified consumer materials including industrial drums, garbage cans, plastic bins, latex and polyethylene membranes, PVC tubing, water pumps and sound transducers. Atchley's fountains have been featured in venues ranging from U.S. hardcore-noise dungeons to art galleries, New York dance lofts and performance cellar circuits of Europe. In September, 2003 he presented an assisted-installation *two-column fountain* at Works in San Jose, California. Atchley's CD of solo electro-acoustic works, *Fountains*, was released in 2002 by Auscultare Research. www.katch.com

Walter Dundervill attended Boston University and the University of Georgia where he received a BFA in painting and drawing. He has performed for many choreographers and performance artists including Nai Ni Chen, Heidi Latsky, Li Chaio Ping, Yves Musard, Gloria McLean, Bruce Nauman, Pat Olezsko, Kembra Phaler and David Wojnarowicz. He has danced for RoseAnne Spradlin since 1999. Walter received a 2003 Bessie award for his performance in *under/world*.

Athena Malloy has been pleased to dance with RoseAnne Spradlin Dance since 2000. Other NY choreographers she has performed with include Sigal Bergman, David Hurwith, Clarinda Mac Low, Maxine Moerman, David Neumann, Meg Wolfe and Underfoot Dance. She has had her own work shown at the Kitchen's DIPS, P.S. 122's New Stuff, Movement Research at Judson Church, WAX, Dixon Place, University Settlement, the 92nd St. Y, Context Studios and the Next Stage. She studies and teaches at the Barbara Mahler and Susan Klein School of Dance. Thanks to Barbara, Susan and RoseAnne for their excellent teaching. Thanks also to Walter, Tasha, Carolina and her family. Athena received a 2003 Bessie award for her performance in Spradlin's *under/world*. She also has a healing arts practice in Brooklyn.

Jason Marin's short but happy theatrical career has been punctuated with lighting designs on a number of productions in almost as many different venues. He designed the lighting for the first incarnation of *under/world* over 2 years ago, when it was called *Fetish*, and is thrilled to be working with RoseAnne Spradlin and her company again. Some highlights have been Sarah Michelson's *Grievon* and David Thompson's *The Forest Project* here at The Kitchen, *A Ritual of Faith* at The New Theater Row, as well as many other dramas, dances and installations around New York. In between productions, Jason tries to fit in kayaking and as much live music as possible.

Tasha Taylor is happy to be appearing again in RoseAnne's *under/world*, for which she received a 2003 Bessie award for her performance. Tasha also danced in Spradlin's 1999 work *Empathy*, as well as in the companies of Rachel Thorne Germond, Lynn Shapiro, Pat Cremins and Matthew Brookoff. Tasha has improvised extensively with Marlon Barrio Solano and performed in John Zorn's game piece *Darts*, for dancers and musicians. Tasha is the proud mother of a 4 month old baby boy and is currently in a Feldenkrais Training Program. Tasha would like to thank RoseAnne for deeply explored work and Scott for being in her life.



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