



The Kitchen

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

FALL 2008

Alix Pearlstein: *After The Fall*
September 5 - October 18

Continuing Pearlstein's exploration of the psychological, emotional, and social underpinnings of human relationships and group dynamics, this four-channel video installation reveals multiple perspectives on a minimally scripted and choreographed confrontation between two sets of opposing actors/characters, as a means to reveal the essential nature of power and competition.

Radiohole: *ANGER/NATION*
September 11 - 27, 8pm

This Brooklyn-based performance collective explores the contradictory puritanical and hedonistic underpinnings of the American psyche by colliding the psychedelic aesthetic of occult filmmaker Kenneth Anger with the histrionic escapades of Carrie A. Nation, a remarkable 19th-century, hatchet-wielding temperance crusader.

Ann Liv Young:
The Bagwell in me
October 2 - 4 (Thursday-Saturday), 8pm

Known for her psycho-sexual performance works, **Ann Liv Young** presents a new theatrical solo based on the life and loves of George Washington, exploring notions of celebrity, chivalry, Victorian manners, Southern hospitality, and racism in America.

An Evening with *Chimurenga*
October 6 (Monday), 7pm

Deftly blending writing, art, and politics, the Cape Town-based, Pan-African publication **Chimurenga** hosts an evening of readings and discussions with current and past contributors.

A Power Stronger Than Itself: A Celebration of the AACM

October 9 and 11 (Thursday and Saturday)

Composer, musician, and long-time AACM member **George Lewis** hosts performances, a panel discussion, and a book signing on the history of the Association for the Advancement of Creative Musicians. Participants include **Muhai Richard Abrams, Amina Claudine Myers, Matana Roberts, Wet Ink**, and many others.

Literary Death Match

October 14 (Tuesday), 7pm

In conjunction with the release of its seventh issue, **Opium** magazine hosts one of its infamous "literary death matches," bringing together recent and past contributors for a lightheartedly competitive evening of short readings.

Marc Cary and Samita Sinha
with special guest Will Calhoun

October 17 and 18 (Friday and Saturday), 8pm

Composer and jazz pianist **Marc Cary** together with composer/vocalist **Samita Sinha** present their latest project *Mutations*, which seamlessly combines Sinha's classical Hindustani vocal training with Cary's jazz roots. Grammy award-winning drummer **Will Calhoun** opens the evenings with a solo set.

Jennifer Reeves:
When it was Blue
with live music by Skúli Sverrisson, Anthony Burr, and Ted Reichman

October 29 and 30 (Wednesday and Thursday), 8pm

Known for her award-winning experiments with hand-made film, **Jennifer Reeves** presents her new large-scale work with music composed by **Skúli Sverrisson**, which uses double projection and superimposition to take the viewer on a frenetic visual journey through the seasons of the natural world.

The Kitchen presents

Blue Liz

(premiere)

October 23-25, 2008

Installation and Choreography by **RoseAnne Spradlin**
Music Composed and Performed by **Chris Forsyth**
Lighting by **Joe Levasseur**
Performed by **Natalie Green, Michael Helland, Colin Stilwell, Sandy Tillet, and Rebecca Wender**

Blue Liz has received funding from the Guggenheim Foundation, the Rockefeller Foundation's Multi-Arts Production Fund and the New York State Council on the Arts, a state agency.

Dance programs at The Kitchen are made possible with generous support from Altria Group, Inc., The Harkness Foundation for Dance, the Mertz Gilmore Foundation, and with public funds from the New York City Department of Cultural Affairs and the New York State Council on the Arts, a state agency.



Program notes

The choreography for *Blue Liz* was developed in collaboration with the performers. Songs played by Chris Forsyth were composed by Lennon/McCartney and Lou Reed; additional music by Pink Floyd. Women's text is from interviews with Andy Warhol; the bed scene is based on Warhol's 1965 film *Beauty #2*. Additional sound and image samples are from the films *In The Year Of The Pig* (Emile de Antonio, 1968), *Zabriskie Point* (Michelangelo Antonioni, 1970), *Andy Warhol, A Documentary* (directed by Rick Burns), and the 11/22/63 broadcast of the CBS soap opera *As The World Turns*.

Special Thanks

My very special thanks to Chris Forsyth and to the performers, Natalie, Michael, Sandy, Colin, and Rebecca, for their creative contributions to the work and for giving so generously of their time and substance in the process of making this work; also to Joe Levasseur, who contributed ideas as well as the beautiful lighting for the work; also a special thanks to the outside walkers, Rebecca, Laura, Andrea, Bessie, and Kelly. Special thanks also to Debra Singer, Matthew Lyons, Jess Dang, Drew Edwards, Karen Walcott, Jessica Williams, and the staff at The Kitchen for their support and flexibility in producing the work. A heartfelt thanks also to Paula Kellinger for her support of the creative process; a special thanks also to Meghan Finn, Sera Huenergard, and to Roger Gaess; also Walter Dundervill, Vicky Shick, and Glen Fogel. A special thanks also to the Rockefeller Foundation's MAP Fund, to NYSCA, and to the Guggenheim Foundation for their support.

Biographies

RoseAnne Spradlin's work has been presented in New York at The Kitchen, in 1996, 1997, 2003, and 2008, and also at Dance Theater Workshop and Danspace Project, among other venues. In 2007 her company performed at the ImPulsTanz Festival in Vienna. Spradlin's work has been recognized with an Artist Award from the Foundation for Contemporary Arts (2007), a Guggenheim Fellowship in Choreography (2007), and the three-year Lambent Fellowship given by the Tides Foundation (2006-2008). She has received two Choreography Fellowships from the New York Foundation for the Arts (1998, 2006) and also received a BESSIE award for her choreography in 2003. Spradlin, originally from Oklahoma City, has a background in the visual arts and also studied intensively with movement pioneer Bonnie Bainbridge Cohen for more than ten years. Most recently Spradlin has been studying and practicing Asian medical arts. She teaches internationally and in New York.

Guitarist/composer **Chris Forsyth's** music eludes easy categorization. He is an active collaborator across media and a founding member of the iconoclastic group Peeesseye, whose amalgam of minimalist rock, noise, folk, drone, psych, improv, sound poetry, and absurdity has yielded 7 CDs, one 7-inch, and over 145 concerts in Europe and the US since he the group with Jaime Fennelly and Fritz Welch in Brooklyn in 2002. Other notable collaborators have included reductionist/blues guitarist Tetuzi Akiyama, Bay composer/performer Ernesto Diaz-Infante, and local heros Miguel Gutierrez

& the Powerful People. His first solo CD *Live Journal at the Mice Machine VIP Dance Floor* was recently released on the Incunabulum label. He'd like to thank RoseAnne for inviting him to be a part of this project, and John and Che for lending equipment. For more info, please see www.evolvingear.com and www.peeesseye.com.

Joe Levasseur (Lighting Designer) has worked closely on lighting and production with many contemporary dance artists, including John Jasperse, RoseAnne Spradlin, Sarah Michelson, David Dorfman, Beth Gill, Maria Hassabi, Ashleigh Leite, Jennifer Monson, LeeSaar the Company, Anna Sperber, Megan Sprenger, Christopher Williams, and Pavel Zustiak. He also lit theater pieces at the Chocolate Factory and Brick theaters and designed the Off-Broadway play *Edge*. In addition to collaborating with many of these artists again, Levasseur looks forward to working on Big Dance Theater's latest production *Comme Toujours Here I Stand*. Levasseur is a recipient of a New York Dance and Performance "Bessie" Award for his body of work for the 2007-08 season. When not in the theater, Levasseur is in the studio, pursuing another calling as a visual artist. For more information visit joelevasseur.com.

Natalie Green (performer), originally from Austin, TX, graduated from SUNY Purchase in 2003. She has since had the pleasure of performing for Juliette Mapp, Daniel Linehan, Jessica Morgan, Miriam Wolf, Stacy Grossfield, and Leah Morrison. Green was a 2006 Brooklyn Arts Exchange Space Grant Recipient and has presented her own choreography at Movement Research at Judson Church *About Town*, BAX, Galapagos Arts Space, and most recently as part of Danspace Project's *Food for Thought*. This is Natalie's first project with RoseAnne Spradlin and she is honored to be a part of *Blue Liz*.

Originally from the Seattle area, **Michael Helland** (performer) is currently a Brooklyn-based artist performing in the works of Big Art Group, Faye Driscoll, robbinschilds, and RoseAnne Spradlin. Past performance credits include works with Bang on a Can, Mark Haim, Sam Kim, and Daniel Linehan. His works for the stage and collaborative event structures have been presented across New York City and beyond, in venues including the Chocolate Factory, Dance Theater Workshop, Danspace Project, the Scope International Art Fair, and Studio 303. He acts as a curator at Dixon Place and also works in finance and marketing with multiple NYC arts organizations.

Colin Stilwell (performer) is a graduate of SUNY Purchase. He would like to thank his wonderful mom, Shari Stilwell, for her unconditional love and support. Colin is most grateful to have danced with and studied under many inspiring choreographers and teachers. To Sandy, Rebecca, Natalie, Michael, and Chris, you all are awesome! A special thank you to RoseAnne for giving us the freedom to explore and create. He also has a massage/bodywork practice.

Sandy Tillett (performer) is originally from North Carolina and currently lives in Brooklyn with Frank and Leelu. She has had the pleasure of working with many amazing artists such as Michou Szabo, Alex Escalante, Antonietta Vicario, and Renee Archibald, among others.

Rebecca Wender (performer) graduated from Columbia University with a degree in Dance and African American Studies. She has danced and performed with and in the works of a number of wonderful artists, including Martha Clarke and filmmaker John Turturro. She is also the Operations Manager for Movement Research, an organization that she loves dearly and of which she is honored to be a part. Working with RoseAnne and this group of artists has been truly fantastic and inspiring. She is also amazed by Ian's constant support and love and loves him back a whole lot.

Rebecca Davis (pre-show) is busy collecting coins, bricks, rocks, and thread. She is thrilled to be participating in this year's *Studio Series* at Dance Theater Workshop. Davis will finish her certification in the Feldenkrais Method in April 2009.

Laura Diffenderfer (pre-show) began performing and making dances in New York in 1998. Recent choreographic projects include *A Wagner Matinee*, a piece based on Willa Cather's short story of the same name (which recently premiered in the opera house that Cather went to as a girl and will be remounted in the spring), and a new work called *HALF TIME*, a dance about mad love and American football. She holds an MA in Performance Studies and is the Editor of *Dancer Magazine*. www.ohdeardance.org

Andrea Johnston (pre-show) is originally from Toronto, Canada, and is a graduate from NYU's Tisch School of the Arts and Steinhardt School of Education. Andrea has enjoyed long collaborative relationships with Mark Jarecke, Jeanine Durning, Joyce Lim, and Netta Yerushalmy, among others. Outside of the rehearsal studio, you can find her at Mount Sinai Hospital, where she works as an occupational therapist on the acute rehabilitation unit for survivors of traumatic brain injuries.

Bessie McDonough-Thayer (pre-show) is a dancer and choreographer currently living in Brooklyn. She graduated from Smith College with a degree in dance and Italian and has been living in New York ever since. She enjoys working and collaborating with artists and friends in different fields and from diverse backgrounds, and is currently the Open Performance Coordinator for Movement Research. P.S. Ba-rock the vote!!

Kelly Rodal (pre-show), originally from the state of Michigan, is 20 years old and is a member of the senior class at Barnard College, where she is double majoring in Dance and German Literature. Before moving to New York, Kelly attended Interlochen Arts Academy in Michigan where she also majored in dance. After graduation she is planning on teaching in the New York Public Schools as well as pursuing a Masters Degree in Arts Education.

PLEASE SAVE THE DATE!

Ⓚ The Kitchen Benefit Art Auction
Monday, November 10, 2008

At The Kitchen, 512 West 19th Street

7-9 PM Cocktails and Silent Auction

8 PM Live Auction with

Eliza Osborne of Sotheby's

To preview the artworks, please visit The Kitchen's website, www.thekitchen.org

Auction proceeds are shared with the participating artists and will support artists' fees for The Kitchen's 2008-09 season.

For more information, please contact Jess Dang at (212) 255-5793 ext. 10 or via email at jess@thekitchen.org or visit www.thekitchen.org/auction2008

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Attn: Kitchen Contributions, 512 West 19th Street, NYC 10011

The Kitchen

FALL 2008 PROGRAMS-AT-A-GLANCE (CONTINUED)

RoseAnne Spradlin: *Blue Liz*

October 23 (Thursday), 8pm

October 24 (Friday), 8pm and 10pm

October 25 (Saturday), 8pm

RoseAnne Spradlin's new dance work samples imagery, text, and sound from the political and cultural events of the 1960s to create a moody evocation of a war-time mindset and pop/minimalist aesthetic.

Rodney McMillian

October 30 - December 20

Opening Reception: October 30 (Thursday), 6-8pm

Using Cormac McCarthy's post-apocalyptic tale *The Road* as a point of departure, McMillian conjures up his own imagined, battered landscape by bringing together repurposed, discarded furniture and historical ephemera with his own gestural paintings, exploring the slip-pages between traditional ideas of faith and belief and those underlying expansionist impulses of 19th-century "manifest destiny."

eighth blackbird

November 13 and 14 (Thursday and Friday), 8pm

Combining bracing virtuosity with a fresh sense of experimentation, this Grammy Award-winning, six-player new music ensemble joins forces with Oberlin's renowned Contemporary Music Ensemble for the world premiere of commissioned compositions by **Frederic Rzewski** and **Steve Reich**.

Beth Gill: *what it looks like, what it feels like*

November 20, 21, and 22 (Thursday-Saturday), 8pm

Known for her captivatingly austere use of motion and staging, choreographer **Beth Gill's** performance uses purposeful stillness and absence to create tensions that stimulate the audience's sensorial awareness of its own physical presence.

Dexter Sinister:

True Mirror Microfiche

Tuesday, November 25, 7pm

This evening of readings and performance in the form of a projected microfiche lecture is presented in conjunction with **Dexter Sinister's** new publication, *DOT DOT DOT #16 (A W.A.S.T.E. of Ink (After Thomas Pynchon))*.

Urban Tap Open Jam

hosted by Tamango

featuring Pheeroan akLaff, Francis Mbappe, and others

Monday, December 1, 8pm

Join tap dance visionary **Tamango** and an extraordinary group of musicians at this free open jam session where some of the best of New York City's rhythm tap community come together to share and showcase their moves.

An Evening with *Farimani*

Tuesday, December 2nd, 7pm

Following the recent publication of their inaugural issue, this new cultural theory journal presents an evening of performance and discussion with featured contributors including **Stefan Tcherepnin**.

Less The Band: *Astroland*

December 10 - 13 (Wednesday-Saturday), 8pm

Part rock opera, part post-modern fable, *Astroland* combines live music by **Less The Band** with video animations and filmed interviews to tell the story of Steve and Molly who board a train for Coney Island to face down the apocalypse.

Dance and Process:

Hilary Clark, Mina Nishimura, and Kayvon Pourazar

December 18 and 19 (Thursday and Friday), 8pm

The culmination of an extended group process of sharing work and receiving structured feedback, this evening features three new works by choreographers **Hilary Clark, Mina Nishimura, and Kayvon Pourazar**.

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