

The Kitchen

Center for video, music, dance, performance, film, and literature

Fall 2013 Season

Fall 2013 Season

Neal Medlyn: *King*
October 23-26, 8pm
\$15

Since 2006, Neal Medlyn has been creating a seven-show performance series in which each piece is built around a pop star or iconic group, from Lionel Richie and Miley Cyrus to the Insane Clown Posse. The finale of this series, *King*, is built around Michael Jackson — containing radically rethought versions of his music, intuitively-related source material in sculpture and costume, as well as considerations of Medlyn's personal and artistic trajectory of the past several years. *King* is about epic attempts.

Maria Hassabi: *PREMIERE*
November 6-9, 8pm
\$15

PREMIERE brings together performers Paige Martin, Hristoula Harakas, Robert Steijn, Andros Zins-Brown and Hassabi, sound designer Alex Waterman, and visual artist/dramaturg Scott Lyall. A premiere, a highly anticipated event, represents the first meeting with the public: the audience, as viewer and critic. Essentially this moment is what validates the existence of any creation as a “work of art.” Hassabi's *PREMIERE* takes its time and explores this first public encounter. Co-presented with Performa 13

The Kitchen Benefit Art Auction
November 19

7–9pm Cocktails and Silent Auction
8pm Live Auction with Gabriela Palmieri of Sotheby's. Tickets \$150. Auction proceeds are shared with the participating artists and support artists' fees for The Kitchen's 2013-14 season.

Camille Norment Trio and Oneirogen
Dec 17, 2013, 8pm
\$15

Camille Norment Trio (Camille Norment, Håvard Sksaet, Vear Vårdal)
In this unique ensemble, Camille Norment unites the voices of the electric guitar, the Norwegian Hardanger fiddle, the rare glass armonica and electronics, exploring the instruments' collective sensual and contextual psychoacoustics. Their recent release, *Toll*, resonates through a tantalizing union of its instruments' voices and their paradoxical cultural histories. Each of the instruments were simultaneously revered and feared, or even outlawed, at various points in their histories.

In a slipstream of warping time and abrasive textures, the music levels 'beauty' with 'noise', and the consonant with the dissonant as it embraces scratches, feedback, and taunting microtones as equals to purest of tones. Forming earworms and wooing songs, simple melodic phrases reference one another - the echo is like the conjuring and re-forming of a memory that is at once psychological and somatic. It is at times, hypnotic and others a wall of intense complex sound.

Two-time Bessie award winning actor and dancer Okwui Okpokwasili ghosts a guest appearance in a new collaborative work with the ensemble; a rhythmic shadow dance of music, light and spoken word.

Oneirogen (Mario Diaz de Leon) is a composer and multi-instrumentalist, equally known for his modern classical compositions and work in experimental metal and electronic music. Under the name Oneirogen, he creates “dark, shimmering metal-gone-drone epics” (*Time Out New York*) on guitar and electronics.

The project was initiated in 2012 with the release of *Hypnos* (Denovali, Shinkoyo), which garnered widespread acclaim among fans of experimental and heavy music for its varied and cinematic intensity. A second album, *Kiasma* (2013) was released in 2013 on the German Denovali label. While maintaining a strong electronic (and unclassifiable) sound, *Kiasma* offered an intensification of the metal elements present on the debut.

Oneirogen's immersive and sub-bass heavy performances have been heard around the USA, and at European festivals including CTM Festival (Berlin) and Doom Over Leipzig. Presented as a continuous solo performance, this special event at The Kitchen will expand Oneirogen's guitar-based live setup, and will include songs from the albums which have never been played live before.

The Kitchen presents

Neal Medlyn: *King*

Oct 23—26, 2013

Neal Medlyn: *King* is made possible with support from The Fan Fox and Leslie R. Samuels Foundation, Joseph and Joan Cullman Foundation for the Arts, and with public funds from New York City Department of Cultural Affairs in partnership with the City Council and New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature. *King* is a project of Creative Capital and has been made possible in part by The Cutting Edge Fund of the New York Foundation for the Arts.



ACKNOWLEDGMENTS:

For the past seven years, Neal Medlyn has been creating a seven-show-long series of performance pieces built around pop stars from Lionel Richie to Miley Cyrus to the Insane Clown Posse. *King* is the finale of this series and is built around Michael Jackson. *King* contains radically rethought versions of Jackson's music, intuitively related sources, epic sculpture and costume, as well as Medlyn's personal and artistic trajectories of the last several years. It is about epic attempts.

Conceived, created, performed, text, sound, exhibit, musical arrangements, etc. by Neal Medlyn

Costumes: Larry Krone

Sculpture: Fawn Krieger

Musical Director: Matt Ray

Lighting: Madeline Best

Video: Matthew Romein

Production Assistant: Katherine Cooper

Choir:

Kelly Graffin

Tenzin Reed Gund-Morrow

Lily Hickey

Ginger McCoy

Nyah Rogers

Julianna Zannikos

Special Guest performer:

Farris Craddock

Curated by Matthew Lyons

POP STAR SERIES PRIMER

KING is the seventh piece, the finale, of a seven-show-long series called *The Pop Star Series* that Medlyn has been working on for the last eight years. Here is a brief primer on the plots, themes and ideas of the existing six shows that led up to tonight:

NEAL MEDLYN'S LIONEL RICHIE OPERA: concerns a love triangle between the queen of the land of unicorns, Queen Brenda Diane; her fiancé, a prince named Leon who has a terrible temper; and her secret lover, a dashing musician named Peter. All these characters were played on stage by Neal. Brenda Diane and Peter trick Leon into having sex with a unicorn and then, in a rage, he kills millions of unicorns. Brenda Diane comes to him, seemingly to make up, but instead kills herself and her unborn child by Leon. Leon then also commits suicide. At the end we see a surviving unicorn named Nicole who marries the entire audience.

COMING IN THE AIR TONIGHT: concerns two life-long friends, Neal and Kevin Reynolds who are attempting to live out their shared dream of putting on a show of Phil Collins songs. Neal's dreams for the show to involve blood and orphans and talking about how fucked up he is threaten to derail the evening, as does the periodic arrival of menacing letters from an anonymous voodoo man who killed Neal's mother and is perhaps the real reason things are spinning out of control. At the end, we find out it was Kevin Reynolds who killed Neal's mother and is seeking to ruin him. Neal guts and kills him.

UNPRONOUNCEABLE SYMBOL: concerns Neal and his nascent love affair with Jerry, both characters played by Medlyn in alternating scenes. The affair is threatened by Bob George who seeks to draw out Jerry's violent side. Jerry, in a murderous rage, ends up killing himself and descending into hell. He is then informed by an angel that he will be sent back to Earth as the messiah. The audience was then handed tracts for the Jehovah's Witnesses.

...HER'S A QUEEN: concerns Neal, who is a total wreck. He is being haunted and yet courted by a mysterious paparazzo/bear named in Pea-in-a-Pod who we later find out is maybe Neal's baby. Pea-in-a-Pod takes continual photographs of, alternately loves and attacks Neal, forcing him to eat magical candy that makes him forget. Pea-in-a-Pod and Neal vacillate between wanting Neal to be a mess and wanting him to be pure and to forget everything. At the end, after realizing what Pea-in-a-Pod has been doing to him, Neal guts Pea-in-a-Pod and voluntarily eats the magic candy to forget what has just happened. He does a dance that starts to morph into a dance from:

BRAVE NEW GIRL: concerns Neal, who has forgotten everything and now exists in a sad teen-girl bedroom and/or snowy netherworld. Farris, who has quietly watched everything happening in the last two shows, opines that we should simply listen to this one Nina Simone song and our time would be more efficiently spent. Neal tries to become Hannah, the externalized Ideal of his own desired purity. However, Father

Montana, a mysterious figure who may be her father or her tormentor, or Pea-in-a-Pod, serves as a reminder that this newfound purity and whiteness aren't satisfying after all. They play noise music together and get into a fight and Farris plays the aforementioned Nina Simone song and they all wander off together in the snow, after which an elaborate light show begins but there's no one left onstage to be a part of it.

WICKED CLOWN LOVE: concerns Neal and Farris who have now descended into the darkest, deepest places. Neal attempts to walk the audience, along with a series of monsters, through the Dark Carnival mythology and through his own katabasis/descent into this dark horrible place. Farris, depressed and ignored, drowns himself in a pond. At the end we find out this was all an allegory for God.

THANK YOUS:

I want to first of all thank everyone who was ever in or worked on any of the pop star series shows: Carmine Covelli and Farris Craddock, forever and always and without whom most of the shows would not have happened; Kenny Mellman; Bridget Everett; Murray Hill; Adrienne Truscott; Layla Robbins; Kennis Hawkins; Will Rawls; Casey Bartolucci; Bridie Coughlan; Adam Horovitz; Ben Demarest; Larry Krone; Shawn McLaughlin; Michelle Dean; Eleanor Hulihan; Madeline Best; Bruce Steinberg; Kelly Graffin; Tenzin Gund; Lily Hickey; Ginger McCoy; Nyah Rogers; Julianna Zannikos; Matt Ray; Matthew Romein; Katherine Cooper; Marianka Campisi and to all the theaters and their curators and staffs who presented the pieces, especially those that premiered the pieces: the Apocalypse Lounge, PS122, Galapagos Art Space, Dance Theater Workshop, the Chocolate Factory and The Kitchen.

I also want to thank Creative Capital whose support was really transformative for me; Antje Oegel for her support; Queen Gods, Jessica Almasy, Jesse Bonnell and the other Creative Capital grantees whose ideas and thoughts really deeply influenced a lot of things about this show and the culmination of this series; the Millay Colony where Larry did some early work on the costumes; Jim Andralis; Vinny Vigilante for his invaluable thoughts about the sculpture; Jorg Jakoby; Sculpture Center, Sophia Cleary and Samara Davis for work on an early bit of this show; Jennifer Gelman for her early work in the choir; the TBA Festival for presenting some of the shows in the series as well as their valiant efforts at finding old videos of Pop Star Series shows for me; Ada, Oliver, Peter and Brooke; Matthew, Kerry, Tim, Gillian, Nancy, Laura, Caitlin, Lumi, Eben, Zack, Blake, Andrya, Eamonn, Tim P., and everyone at the Kitchen; Alison Fleminger at University Settlement for her generosity with rehearsal space; Materials for the Arts; the families of the wonderful choir members in this show; and you, the audience, for coming.

INFLUENCES:

A huge debt of thanks to Margo Jefferson's *On Michael Jackson*, works by J.M. Barrie including *The Little White Bird*, *Peter and Wendy*, and *The Boy Castaways*

of *Black Lake Island*, the *Wiz*, *Captain EO*, *Disneyworld*, the *Michael Jackson 30th Anniversary TV Special* from 2001, the statuary collection of the Metropolitan Museum of Art, Erin Murphy and her amazing videotape collection, *The King of Style* by Michael Bush, *The Picture of Dorian Gray*, all of Michael Jackson's albums, William Pope.L's *The Great White Way*, Joseph Vogel's *Man in the Music*, Michael Jackson's films, especially *Ghosts and Moonwalker*, Rupert Wainwright's promotional video for *HIStory*, *Snow White* by Donald Barthelme, *Chroma* by Derek Jarman, *Gilead* and *Home* by Marilynne Robinson, *Freaks, the life and work of: Walt Disney*, Little Richard, Mike Kelley, Liberace, Jackie Wilson, P.T. Barnum, *My Childhood* by Maxim Gorky, the Biblical book of *Lamentations*, the made for TV movie *Man in the Mirror*, the horrible and awful Martin Bashir, La Rouchefoucauld's *Maxims*, the performance of *Earth Song* at the 1996 Brit Awards, among others.

MUSICAL SOURCES FOR KING:

Sail On - Lionel Richie

Take Me Home - Phil Collins

Why Should I Love You? - Prince and Kate Bush

My Baby - Britney Spears

Butterfly Fly Away - Miley Cyrus and Billy Ray Cyrus

Hoedown Throwdown - Hannah Montana

I'm Coming Home - Insane Clown Posse

Michael Jackson:

Little Susie

Wanna Be Startin' Somethin'

The Way You Make Me Feel

Baby Be Mine

Man in the Mirror

Stranger in Moscow

Remember the Time

I Just Can't Stop Loving You

Beat It

Smooth Criminal

Childhood

Is It Scary

PYT

Ben

Morphine

Leave Me Alone

They Don't Care About Us

You Are Not Alone

Earth Song

I Would Die 4 U - Prince & the Revolution
Just Like You - Hannah Montana
...One More Time - Britney Spears
Tonight Tonight Tonight - Genesis
The Beautiful Ones - Prince & the Revolution
Say You, Say Me - Lionel Richie
Thy Unveiling - Insane Clown Posse

TEXT SOURCES FOR KING:

My Childhood - Maxim Gorky
Who Is It - Michael Jackson
The Picture of Dorian Gray - Oscar Wilde
I Just Can't Stop Loving You - Michael Jackson
Little Susie - Michael Jackson
Snow White - Donald Barthelme
Gilead - Marilynne Robinson
Home - Marilynne Robinson
Peter Pan - J.M. Barrie

BIOS:

Neal Medlyn is a performance artist best known for his series of pop star-inspired performance pieces, presented in New York and on tour throughout the U.S. and Europe. Previous works in the series are Neal Medlyn's *Lionel Richie Opera* (the Apocalypse Lounge), *Coming in the Air Tonight* (Galapagos Art Space), *Unpronounceable Symbol* (PS 122), *...Her's a Queen* (Dance Theater Workshop), *Brave New Girl* (The Chocolate Factory) and *Wicked Clown Love* (The Kitchen). Along with the above venues, Medlyn's work has been seen at the New Museum for Contemporary Art (*The Neal Medlyn Experience Live*, a faithful reenactment of a Beyoncé concert DVD), the Andy Warhol Museum, Joe's Pub, the TBA Festival, the Fusebox Festival and Duckie (UK). He has collaborated with a wide range of other artists, including Karen Finley (George & Martha) and Adam Horowitz of the Beastie Boys (*Neal & Bridget Are F**king and Adam is Watching* at Le Poisson Rouge), Kathleen Hanna and others. He was a co-creator and co-host of *Our Hit Parade*, the popular monthly show at Joe's Pub, which was named among the top cabaret shows in New York for three years. He was active in the dance community as a dancer and a Bessie Award-winning sound designer, working with artists Miguel Gutierrez, Adrienne Truscott and David Neumann, among others, and as a co-curator of and performer in *WHY WON'T YOU LET ME BE GREAT* an evening of dance works built around Kanye West's *808s* and *Heartbreak* album. He is also in the process of becoming a rapper named Champagne Jerry and his shows as Champagne Jerry have played at BAM and Joe's Pub. He is also releasing music once a month via his website, www.champagnejerry.com.

Madeline Best, designs dances, lighting and video and is the production manager at The Chocolate Factory. Best graduated from Bennington College, grew up in Durham NC, and currently lives in Long Island City, Queens. She has designed lights for Neal Medlyn (this is her 3rd project with him), Heather Kravas, Molly Lieber and Eleanor Smith, Keely Garfield, Milka Djordjevich, Aki Sasamoto, Beth Gill (Bessie award winning), RoseAnne Spradlin, Luciana Achugar's *PURO DESEO* (Bessie award winning), and more. Performance experience includes work on The Chocolate Factory Theater's Resident Projects *Selective Memory* and *HotBox* with Brian Rogers; multiple projects with Lauren Petty/Shawn Irons and with choreographer Juliana May/MayDance.

Katherine Cooper is a Brooklyn-based performer, writer, and director with an MA in Performance Studies from NYU. Recent directing work includes *Healthcare* (Farm Theater Company), and *W.H. Salome* (Dixon Place). She is a contributor to *BOMB*blog.

Farris Craddock has been in and seen more of Neal Medlyn's performances than anyone else on Earth. He appeared in early works in Austin, TX; Medlyn's *Unpronounceable Symbol* at PS122, *...Her's a Queen* at DTW and in Portland, Oregon; *Brave New Girl* at the Chocolate Factory; *Wicked Clown Love* at The Kitchen; and in a special performance in Berlin where he set off fireworks inside an apartment. He, along with Medlyn and Michelle Dean, is a founding member of *My Sisters' Prom*, a noise band popular in rural East Texas. In the summer of 2012, Craddock attended the 12th annual Gathering of the Juggalos with Medlyn in preparation for *Wicked Clown Love*—it changed his life. He spent a year abroad teaching English in Busan, South Korea. That was pretty cool too. He's currently serving as the Hype Engineer and Sergeant at Arms for the world's greatest rapper, Champagne Jerry.

Kelly Graffin, 13, New Freedom, PA lives for the stage! She participates with the EMC Performing Arts Studio's Black Box Theatre group and takes voice, piano and guitar lessons from the same studio. She participates in plays and musicals at DreamWrights Theatre in York, PA. She is active in her school's choir and select choir groups. Her passion and goal in life is to be on the big screen someday soon!

Tenzin Reed Gund-Morrow is 9 years old and in the fourth grade. He loves to sing and sew and cook. He has been a member of the Young People's Chorus of NYC for two years and performed with them at Carnegie Hall last winter. His solo debut was singing Adele's "Someone Like You" in Our Hit Parade at Joe's Pub in 2011. Tenzin is excited to be working with Neal Medlyn and performing at The Kitchen. He thanks his family and friends for all their love and joy.

Lily Hickey is a current tenth grader who started performing at a very young age. Past credits include: *The Wiz* (Dorothy), *Into the Woods* (Cinderella), and *42nd Street* (Ensemble). She wants to thank Neal and Matt Ray. Lily is thrilled to be working with such a talented cast and wants to say “Break a leg!”

Fawn Krieger is a NY-based sculptress, whose multi-genre works are informed by and shaped from collaboration, movement practices, anti-materialism, primal memory, utopian excavations, and embodiment. Krieger’s Flintstonian tactility, interest in industrial materials, and penchant for scale shifts, unfold an unlikely collision of private and public domain, where intimate moments also serve as social ruptures. Her sets and sculptures have been supported by, among others, Art in General, The Portland Institute for Contemporary Art, Soloway Gallery, and by The Kitchen in 2005, for *ROOM*, a collaboration between Krieger and Tracy + the Plastics.

Artist/Entertainer **Larry Krone** also designs costumes & sets! In 2010, Larry started House of Larréon, creating custom gowns and stage costumes for performers including Bridget Everett, Neal Medlyn, Jenn Harris, and Adrienne Truscott among others. Recent credits include set and costumes for Adrienne Truscott’s ... *Too Freedom...* (The Kitchen 2012, *American Realness Festival* 2014), costumes for Neal Medlyn’s *Wicked Clown Love* (The Kitchen 2012, *American Realness Festival* 2013), a featured costume in Adrienne Truscott’s *ha: a solo* (Danspace Project 2011), and contributions to the looks of *Our Hit Parade* hosts and various performers (Joe’s Pub 2010-2012). *Look Book*, an artist’s book of Larry’s costume and fashion work is due out in early 2014. “Larry Krone: Together Again,” a solo exhibition of Larry’s visual artwork opens at Pierogi in Williamsburg on November 15, 2013. www.LARRYKRONE.com

Ginger McCoy is in the fourth grade. Recently, she appeared in the *Films 4 Peace* experimental short film, *Pinata*, by artist Anthony Goicolea. She also had screen roles in Annie Howell’s webisode “Sparks” and Jennifer and Kevin McCoy’s video “I’ll Replace You”. Ginger performs regularly as a member of the Grace Church choir and studies modern dance at Mark Morris.

Matt Ray can be seen in some of New York’s best venues where he performs nightly either fronting his own trio, or accompanying some of the city’s most dynamic performers. Recent work includes performing at Carnegie Hall with Kat Edmonson, music directing *The Billie Holiday Project* at the Apollo Theater in Harlem, string and piano arrangements for the fifth season finale of Showtime’s *Nurse Jackie*, performances at Joe’s Pub with Joey Arias, and monthly gigs at Joe’s Pub with Bridget Everett and the Tender Moments. Other recent work includes performing at the Edinburgh Fringe with Lady Rizo, and touring the world with Taylor Mac’s show *A 20th Century History of Popular Music*. In addition, Matt music directed and played piano in Taylor Mac’s Obie award winning play *The Lily’s Revenge* at the HERE Arts Center in New York. Matt has released two

jazz albums as a leader: *We Got It!* (2001) and *Lost In New York* (2006); and one album of original pop/folk material called *Songs For the Anonymous* (2013). www.matraymusic.com

Hi, I'm **Nyah Rogers** and I'm on my way to stardom!!! I enjoy modeling, acting and theater. I have recently starred in a music video called *Manner Effect*. You could check me out on Nickelodeon's *Blue's Clues* and an up and coming musical short, *Mozart*. My favorite role was 'Aruba' in the Off Broadway production of *The Little Mermaid*. Now I have to add *KING* to my favorites of course!!!

Matt Romein is a video designer and interactivity programmer based in NYC since 2011. He has created programs for The A.O. Movement Collective and The Royal Osiris Karaoke Ensemble as well as for his own performance work. He also works frequently as a dance/theatre technician, most recently as the video coordinator for the inaugural Live Ideas Festival at New York Live Arts and as the technical director for the Prelude Festival and Catch.

Julianna Zannikos, age 10, is thrilled to make her NYC debut at The Kitchen in *King*. She has a passion for singing and musical theater and has been seen on stage in the Bucks County, PA area, appearing in over 25 shows since the age of 7. Her favorite previous roles are *Baby June (Gypsy)*, *Tessie (Annie)*, *Gracie Shin (The Music Man)*, and *Mouse (A Year With Frog and Toad)*, and she is looking forward to playing Marta in a local production of *The Sound of Music* in November. Julianna would like to thank Neal Medlyn for this wonderful opportunity; Louis Palena, Jordan Brennan, and Ginny Brennan for the excellent instruction and wonderful experiences; and her mom and dad for all they do to support her dream to be performer.

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\$50,000+

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Robert Snodgrass
Pascal Spengemann / Marlborough
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