



# The Kitchen

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

Fall 2011

### **Joe Winter: *The Stars Below***

**September 8-October 29**

**Opening Reception, Thursday, September 8, 6-8pm**

**FREE**

**Curated by Matthew Lyons**

In this new series of sculptures **Joe Winter** juxtaposes conventions of information display against ways of reimagining and representing extended notions of geologic and astronomic time.

### **Jennie C. Jones: *Absorb / Diffuse***

**September 8-October 29**

**Opening Reception, Thursday, September 8, 6-8pm**

**FREE**

**Curated by Matthew Lyons**

**Jennie C. Jones** re-contextualizes the material output of sound recording in order to explore how we listen and how sound operates physically and metaphorically. Accompanying this sound score is a new series of "Acoustic Paintings" made with soundproofing materials (also known as absorbers and diffusers) typically used in audio engineering and studio recording.

### ***Pioneers of the Downtown Sound:***

**Tony Conrad, Pauline Oliveros, Joan La Barbara, Laurie Spiegel, and Rhys Chatham**

**Friday-Saturday September 9-10, 8pm, \$12**

**Curated by Rhys Chatham**

**PROGRAM I: Friday, September 9: Pauline Oliveros, Joan La Barbara, and Rhys Chatham**

**PROGRAM II: Saturday, September 10: Tony Conrad, Laurie Spiegel, and Rhys Chatham**

On the occasion of The Kitchen's 40th Anniversary, legendary experimental musician and composer **Rhys Chatham** curates a shared program of music from his time as a performer and music curator at The Kitchen during the 1970s. Featuring avant-garde luminaries **Tony Conrad, Pauline Oliveros, Joan La Barbara, and Laurie Spiegel** who debuted canonical experimental music pieces at The Kitchen in the 1970s.

### ***The Kitchen Block Party***

**A FREE Neighborhood Street Fair**

**Saturday, September 17, 11am-4pm**

Kick off the Fall season with a free, family-oriented street fair featuring an afternoon of dozens of artist-led activity booths, alongside live music and dance performances. Come take part in a zany assortment of kid-friendly activities, including face-painting, puppet and mask-making, temporary tattoos, hula-hoop and drumming workshops, cookie decorating, and unusual photo booths, among many, many more!

**Wally Cardona and Jennifer Lacey with Jonathan**

**Bepler: *TOOL IS LOOT***

**Thursday-Saturday, September, 22-24 and September 29-October 1, 8pm, \$15**

**Curated by Yasuko Yokoshi**

*TOOL IS LOOT* is a one-year process of disorientation resulting in a duet. Working apart, in the U.S. and France respectively, **Wally Cardona** and **Jennifer Lacey** each solicited week-long encounters with non-dance experts. Featuring original music from composer **Jonathan Bepler** and lighting design by **Thomas Dunn**.

**A.Bandit: *Experiments from The [Space] Between***

**featuring Glenn Kaino and Derek DelGaudio**

**Wednesday-Thursday, October 5-6, 8pm, \$12**

Los-Angeles based conceptual artist **Glenn Kaino** has teamed up with magician **Derek DelGaudio** to form the experimental performance art group, **A.Bandit** as they present a hybrid of magic, music, and performance experiments from their laboratory called *The [Space] Between*. Featuring **DJ Rhettmatic**, **Geoff "InControl"** Robinson, and special guest **China Chow**.

**Faustin Linyekula/Studios Kabako: more more more... future**

**Wednesday-Saturday, October 12-15, 8pm, \$15**

**Co-presented with French Institute Alliance**

**Française's *Crossing the Line 2011*.**

Choreographer and director **Faustin Linyekula** creates intricate, powerful performance works that reflect the sociopolitical and cultural history and present struggles of his native Democratic Republic of Congo. Driven by the rhythms of **Flamme Kapaya** and his five-member on-stage band, the piece is a fierce celebration of hope in the face of despair.

**International Contemporary Ensemble**

**Thursday-Friday, October 20-21, 8pm, \$15**

**PROGRAM I: Thursday, October 20: *ICElab***

**PROGRAM II: Friday, October 21: *Convergence***

On Thursday as part of the **SONic festival**, **ICE** presents the **ICElab 2011** composers: **Marcos Balter, Du Yun, Steve Lehman, Phyllis Chen, Nathan Davis, and Mario Diaz de León**. Then on Friday, **ICE** performs **Edgard Varèse** graphic scores from the fifties along with new commissions from trumpet virtuoso **Peter Evans** and master sound-sculptor **Alvin Lucier**. Featuring guest cellist **Fred Sherry's** incendiary performance of **Jason Eckardt's A way [tracing]** for solo cello, and Eckardt's powerful **Aperture**, a tightly knit instrumental poem from his song cycle, **Undersong**. **Steven Schick** serves

*(continued on last page)*

The Kitchen presents

# ***Pioneers of the Downtown Sound***

**Curated by Rhys Chatham**

Program I - Friday, September 9, 8pm

**Pauline Oliveros, Joan La Barbara, and Rhys Chatham**

**Rhys Chatham**

*Echoes 1*

**Joan La Barbara**

*Twelvesong; Circular Song; Solitary Journey*

**INTERMISSION**

**Pauline Oliveros**

*The Tuning Meditation; Sounding Awake*

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Program II - Saturday, September 10, 8pm

**Tony Conrad, Laurie Spiegel, and Rhys Chatham**

**Laurie Spiegel**

*Harmonic Rhythms*

**Rhys Chatham**

*Echoes 1*

**Laurie Spiegel**

*A Harmonic Algorithm (2011)*

**INTERMISSION**

**Tony Conrad**

*Untitled Performance in D*

Music programs at The Kitchen are made possible with generous support from The Amphion Foundation, the Mary Flagler Cary Charitable Trust, The Aaron Copland Fund for Music, 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.



## **About the Artists**

**Rhys Chatham** is a classically trained composer from New York, now based in Paris. He founded The Kitchen's music program in Soho in 1971, and was its Music Director between 1971–73 and 1977–80. In the late 1960s, Morton Subotnick introduced Chatham to electronic music and composition. Chatham also studied composition with La Monte Young and played in Tony Conrad's 1970s group. These men, along with Terry Riley, are the founders of American minimalism.

Inspired by an early concert of the Ramones, Chatham composed his seminal work *Guitar Trio* in the 1970s—fusing the overtone-drenched minimalism of the early 60s with the relentless, elemental fury of the legendary punk rock band. This new type of urban music was a pioneering and influential amalgamation in which the textural intricacies of the avant-garde collided with the visceral punch of electric guitar-based punk. Raucous and ecstatic, this sound was instrumental in the downtown New York scene of the late 1970s and early 1980s and prefigured the No Wave movement. The music influenced countless other artists, including Glenn Branca and Sonic Youth.

Starting with *Guitar Trio* to *A Crimson Grail* (200 electric guitars) in 2009, Chatham has been working for over three decades to make use of armies of electric guitars in special tunings—merging the extended-time music of the sixties and seventies with serious hard rock. Parallel to these rock-influenced pieces, Chatham has been working with various brass configurations since 1982, and recently developed a completely new approach with collaborations, improvised and compositional pieces involving trumpet through performances and recordings that started in 2009.

**Tony Conrad** is considered one of the first Minimal composers/performers, associated in his early period with La Monte Young, John Cale, Henry Flynt and legendary NYC underground filmmaker Jack Smith. Since the early 1960s, he has utilized intense amplification, long duration and precise pitch to forge aggressively mesmerizing Dream Music. Conrad articulated the Big Bang of "minimalism" and played a pivotal role in the formation of the Velvet Underground. Conrad continues to exert a primal influence over succeeding generations with his ecstatic oscillations and hypnotic drones.

Conrad has worked in music composition, video, film and performance, and has taught video production and analysis in the Department of Media Study of the SUNY, Buffalo since 1976. During the last ten years, Conrad has focused on music and performing recent works in new music venues, museums and clubs in the US and internationally. He has composed more than a dozen works, primarily for solo amplified violin with amplified strings, using special tunings and scales.

**Joan La Barbara** is a composer/performer/sound artist, exploring the human voice as a multi-faceted instrument. Expanding the boundaries of compositions for multiple voices, chamber ensemble, musical theater, orchestra and interactive technology, she uses a signature blend of vocal techniques (multiphonics, circular singing, ululation and glottal clicks). She has premiered compositions written for her by Robert Ashley, David Behrman, John Cage, Charles Dodge, Morton Feldman, Philip Glass, Alvin Lucier, Steve Reich, Morton Subotnick and James Tenney. Her own work has been presented at The Whitney Museum of American Art, the ars electronica festival, Brisbane Biennial, Festival d'Automne à Paris and Berliner Festspielhaus, among others.

A co-founder of the performing composer collective Ne(x)twor<sup>k</sup>s, she has produced 11 of her own recordings, including *ShamanSong* (New World) and *Voice is the Original Instrument* (Lovely Music); and works by Cage and Feldman. For *Journeys and Observable Events*, she placed Ne(x)twor<sup>k</sup>s musicians and actors throughout the Greenwich House Music School, allowing the audience to explore and create their own sonic experiences. Upcoming premieres include *Storefront Diva*, composed for pianist Kathleen Supové. She is currently composing a new opera exploring the artistic process, the interior dialogue and sounds within the mind.

**Pauline Oliveros** is one of America's most vital composers. *DeepListening®*, her lifetime practice is fundamental to her composing, improvisational performing and teaching. Her research includes a thirty-five year development of the Expanded Instrument System - a digital improvisation environment for acoustic instrument processing; numerous improvisation ensembles and continuous research on the generation of creative work from listening. She defines *Deep Listening* as a practice intended for experiencing heightened and expanded awareness of the sound/silence continuum.

Oliveros serves as Distinguished Professor of Music at Rensselaer Polytechnic Institute, Troy NY, Darius Milhaud Artist-in-residence at Mills College, Oakland, CA and executive director of Deep Listening Institute, Ltd in Kingston, NY. She is the recipient of the 2009 William Schuman Award from Columbia University.

**Laurie Spiegel** is a composer whose music draws on her classical training, pre-classical lute and folk banjo roots, but she is also a computer programmer, software designer and visual and video artist and often-published theorist. She is known worldwide for her pioneering work with several early electronic and computer music systems. Her focus with them has been largely on interactive software that use algorithmic logic as a supplement to human abilities, and on the aesthetics of musical structure and cognitive process.

Her best-known work includes her 1970s music from the GROOVE Hybrid System at Bell Labs, early work in the online transmission of digital music, and *Music Mouse - An Intelligent Instrument for Mac*, Amiga and Atari computers. Although she is often grouped with the Minimalists due to the modal, drone and rhythmic aspects of her early LP *The Expanding Universe*, her recent music is often considerably darker and more complex, as her later album *Unseen Worlds* shows.

She has lived and worked in Lower Manhattan since the 70s, and has taught at Cooper Union and NYU, where she founded the computer music studio in 1981.

### **Pauline Oliveros Program Notes**

*The Tuning Meditation* (1971) was performed at the Kitchen in 1979 during New Music New York. Some performance highlights include Crow's Nest with the Elaine Summers Dance & Film Company at the Guggenheim Museum with seventy-five singers on the spiral ramp accompanying dancers moving in and out of a four sided screen with their projected images; The One World Festival with 1500 singers at the Cathedral of St. John of the Devine and the Michigan Women's Music Festival with six-thousand women singing in a field.

The original 1979 performance of *The Tuning Meditation* is included on a recording *From the Kitchen Archives: New Music, New York 1979*. Other performances in that historic evening curated by Rhys Chatham included Laurie Anderson, Robert Ashley, Phillip Glass, Meredith Monk and Steve Reich. This concert was recreated at Town Hall in NYC on April 27, 2004.

*Sounding Awake* (2011) a multi-virtual-instrumental improvisation using a Roland V accordion is a way of navigating through many different sounds that form a kaleidoscopic texture and density.

### Joan La Barbara Program Notes

*Twelvesong* (1977), commissioned by Radio Bremen in Germany, is twelve individual tracks of voice, recorded and mixed November 1, 1977 at Studio Nord in Bremen. There is no "sampling" in *Twelvesong*; each track was sung in real time for the entire 12:12 duration. As the first of my "sound paintings" it is a sound fabric which reveals itself over its twelve-minute duration. When one encounters a painting for the first time, one takes in the whole and gradually, over time, notices more intricate detail. It is so also with *Twelvesong*. A central focus is formed by three tracks of voice circularly singing (on inhale and exhale) a pitch area centering around E flat, and microtonally changing the pitch to create beats and flutters in the tone. Around this foundation are percussive gestures, staccato pitches, patterns of repeated notes, high-pitched vibrating or fluttering sounds (ululation), inhaled throat clicks/glottal clicks, multiphonic chords (split-tones or one-voice chording: the simultaneous production of more than one pitch by one voice, i.e., double-stops for the voice), all placed on the sound canvas as a painter adds certain colors, gestures and strokes. I see the sounds visually as I produce them and each sonic gesture has a reason for its existence. *Twelvesong* was included on the LP record *Joan La Barbara/as lightning comes, in flashes* (Wizard Records RVW2283) and re-released on the 2-cd set of my seminal works from the 70's: *VOICE IS THE ORIGINAL INSTRUMENT /JOAN LA BARBARA* (Lovely Music LCD 3003-2, released 2003).

*Circular Song* was inspired by the circular breathing technique used by wind players. In adapting the technique for singing, I chose to vocalize both the inhale and exhale, designing a circular mirror-image graphic score that displayed the directionality and breath changes on a progression of descending and ascending glissando patterns. The repeating patterns, broken at specified points, progress through a series to the mid-point figure, an ascending set of inhaled and exhaled multiphonics (double-stops for the voice), returning in reverse order to the beginning figure. Conceived in 1974 and premiered in 1975, it is one of my earliest solo compositions, an étude exploring particular extended vocal techniques that I had discovered while exploring the expanded sonic potential of the voice. It is also a very clear "process piece", reflecting the theoretical concerns, which I and a number of other like-minded composers were dealing with in the early 70's. *Circular Song* is included on the double cd-set *Voice is the Original Instrument/Joan La Barbara: Early Works* (Lovely Music LCD 3003) and was one of three compositions on the 1976 LP (RVW 2276) of the same title on my self-produced label, Wizard Music. On the cover of that LP, my photograph is surrounded by the graphic score for *Circular Song*.

*Solitary Journey* (2011) explores real-time composition, reflecting the in-the-moment expression of sound and decision making process of the composer/performer.

### Laurie Spiegel Program Notes

*Harmonic Rhythms* (1971, 5 minutes). I wanted to start this 40th Anniversary of The Kitchen with the same piece that opened the very first concert in the kitchen of the old Mercer Arts Center, from which tonight's venue evolved. Rhys Chatham had asked me to help launch a series of music events at the Kitchen, already a center for video art. He thought if we and other friends could come up with an initial few evenings of music, enough interest and momentum could be established that people would continue to want to come play and hear music Monday evenings there.

The signal on this 1971 tape has become considerably degraded during the past 40 years (and from using bargain tape from Canal Street, what I could afford at the time, and the reel being left near a large magnet soon after the concert). I've found no other copy. But despite that I think the piece still comes through well enough to try to relive those opening minutes. Please try to listen through the impaired audio quality the same way you would look at an old grainy film. Try to imagine as you listen what this music must have sounded like in an era when this kind of music was still new and unexplored. This is a straight unedited uncleaned-up unrestored direct transfer of the reel-to-reel tape I recorded on the NYU Composers Workshop's Buchla 100 Modular System and played to open the Kitchen's long venerable 4-decade music series on October 4, 1971.

There are no on-stage live performance elements in either of tonight's two pieces. It's not only that being limited to what I can perform live myself doesn't foster my best composing. This practice also harks back to the era when the Kitchen began. When audio and video electronics were still too expensive for most artists to own individually, we worked in shared studios. These shared studios were locuses of creative energy, places for artists to meet and form friendships and collaborations. They were major factors in the development of the sense of a real downtown arts community for which the early 70s are so longingly remembered. Since we could not take those large fragile expensive instruments (in this case the Buchla) out of the shared studios to do individual concerts and few people owned tape decks, tape concerts were common. And, as I remember Rhys telling me back then, a major reason to start the Kitchen series was to set up a place and a regular time for us composers to be able to play our works, including works in progress, back and forth to each other, rather than it being mainly a venue for presenting finished works to the public as it later became. So picture yourself at an old fashioned tape concert during my 2 pieces tonight.

*A Harmonic Algorithm* (2011 version, 20 minutes). This is the third incarnation of "A Harmonic Algorithm", a computer program that composes music that I first coded up on my Apple II in PASCAL about 1980. It had occurred to me a few years earlier at Bell Labs, while writing my first FORTRAN IV music software, that if instead of creating individual "pieces of music" composers could encode in instructions to computers their personal compositional methods, preferences, processes and ways of making musical decisions, and somehow their aesthetic sensibility too, then they could go on composing new music forever. I was wishing for new works by Bach, who I loved

best back then. So studied the harmonic progression in Bach's chorales and tried to describe what I found in logic. It turned out that the composer writing the algorithm is a very strong influence too, so my algorithm's output ended up being a merging of Bach and Spiegel. I hope you'll be able to hear that musical blend in this piece.

When I wrote the next mid-1980s Mac version, the image in my imagination was a small computer all alone in a room pouring its little silicon heart out in music, never able to know whether anyone heard what it was expressing or not.

- I created tonight's version on a pair of Mac computers. My old Mac SE ran my C language software and output MIDI notes to my current MacBook Pro, which captured the SE's MIDI stream and provides tonight's orchestration. The pitch-time data are from a non-interactive run; that is, once I started the SE's program I did not touch the computer at all until I stopped it at an arbitrary time.

The mid-1980s Macintosh version of "A Harmonic Algorithm" can be heard on my cd "Unseen Worlds" and the first Apple II version on my cd "Obsolete Systems". The (now 3) versions differ mostly in their orchestration, the first using square waves (bit toggling), the second an FM MIDI synth, and this third having instrumentation I selected intuitively by ear, though in rewriting the code from language to language some change was inevitable.

Although new, tonight's piece inhabits the lineage of longer tonal and modal textural works that characterized the "downtown sound" when it first erupted over 4 decades ago to counter the domination of contemporary music by atonal pointilist composers.

I've always meant "A Harmonic Algorithm" to be part of a series of algorithms based on roughly the same model of music theory space. I have only written 2 of them satisfactorily so far but hope to add more to the series to ultimately create the full work "AMO" (for "A Musical Offering", after Bach, by whose work they're inspired).

For those interested, my paper describing the theoretical basis of the Harmonic Algorithm is at [http://retary.org/ls/writings/sonic\\_subsets.html](http://retary.org/ls/writings/sonic_subsets.html)

### **Rhys Chatham Program Notes**

Rhys Chatham - *Echoes 1* (2011) for trumpet.

Trumpet with electronic augmentation - Rhys Chatham

Chatham is currently working on reintroducing his brass work with collaborations, improvised, and compositional pieces, releasing *Outdoor Spell* on Northern Spy Records in winter 2010. A new solo LP, *Rêve Parisien*, will be released on 11 September 2011, in collaboration with visual artist Jacob Kassay, on the Primary information label.

Special thanks: G.H. Hovagymian, Price Chatham

### **Tony Conrad Program Notes**

Tony Conrad will be performing violin, electronics, and his unique long string instrument in collaboration with violinist, **Karen Waltuch** and percussionist **Eli Keszler**.



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**THE KITCHEN GRATEFULLY ACKNOWLEDGES THE FOLLOWING  
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**\$1,000+**

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 Eileen & Michael Cohen  
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 Younghee Kim-Wait & Jarett Wait  
 Thea Westreich & Ethan Wagner  
 Christine Zehner

**\$500+**

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 David Zwirner Gallery

**\$250+**

Laura Ruth Abel  
 Bortolami Gallery  
 Joseph Ehrlich & Katherine Rosman  
 David Fanger & Martin Wechsler  
 Spencer Finch  
 Gisela & David Gamper  
 David Herskovitz  
 Zsuzsanna Karasz & John Lipsky  
 Galerie Lelong  
 Gregory R. Miller  
 Gifford Miller  
 Serena & John Moon  
 Amanda Taylor  
 Ryan Trecartin  
 Amanda Weil

**\$100+**

Laura Ruth Abel  
 Bortolami Gallery  
 Joseph Ehrlich & Katherine Rosman  
 David Fanger & Martin Wechsler  
 Spencer Finch  
 Gisela & David Gamper  
 David Herskovitz  
 Zsuzsanna Karasz & John Lipsky  
 Galerie Lelong  
 Gregory R. Miller  
 Gifford Miller  
 Serena & John Moon  
 Amanda Taylor  
 Ryan Trecartin  
 Amanda Weil

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**The Kitchen benefits from Materials for the Arts, a program of the  
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**Attn: Kitchen Contributions, 512 West 19th Street, NYC 10011**

as guest conductor.

### **Anna Sperber: *FOREVERANDADAY***

**Thursday-Saturday, October 27-29, 8pm, \$15**

**Curated by Matthew Lyons**

Choreographer **Anna Sperber** deepens her exploration of light and texture, creating intimate portraits and focusing on singular details to heighten our awareness of sensation and the distillation of time and place. With performers **Julie Alexander, Natalie Green, Jennifer Lafferty** and **Rebecca Serrell Cyr**, and a score composed and performed live by experimental trumpeter **Nate Wooley**. Lighting design created in collaboration with **Joe Levasseur**, and costume design by **James Kidd**.

### **Maria Hassabi: *SHOW***

**Thursday-Saturday, November 3-5, 8pm**

**Note: Two Friday performances, 7:30 & 9:30, \$15**

**Maria Hassabi** premieres her new installation-based performance. Collaborators include performers **Hristoula Harakas** and **Will Rawls**, lighting designer **Joe Levasseur**, dramaturgs **Scott Lyall** and **Marcos Rosales**, composer **Alex Waterman**, production consultant **Meghan Finn** and set design by **Hassabi** and **Scott Lyall**.

### **Lauren Kelley: *Froufrou Conclusions***

**November 11, 2011 – January 7, 2012**

**Opening Reception: Friday, November 11, 6-8pm**

**FREE**

**Curated by Rashida Bumbray**

Employing a wry wit when commenting on matters of sexuality, race, and meditations on place, **Lauren Kelley** is a video artist best known for her series of short animated videos that combine clay-mation with her brown, plastic dolls. Stylistically evocative of children's television programs of her youth, Kelley stages absurd, jittery, and sometimes endearing narratives.

### **Robert Ashley: *That Morning Thing***

**Saturday-Monday, November 19-21, 8pm**

**Note: Two Sunday performances, 3pm and 8pm, \$30**

**A Performa 11 Premiere co-presented with The Kitchen**

**Curated by Mark Beasley**

A pioneer of opera-for-television and mixed media musical theater **Robert Ashley** presents the New York premiere of his iconic opera, *That Morning Thing* (1967), directed by **Fast Forward**. Consisting of three acts with men's and women's speaking voices and eight dancers, the opera dramatizes the psychology of intimate but anonymous stories that the artist solicited from friends. *That Morning Thing* first premiered at the ONCE Festival in Ann Arbor, Michigan, in 1968.

### **An Evening with n+1**

**Tuesday, November 29, 7pm**

**FREE**

This evening will feature readings by and discussion with recent contributors to the thrice-yearly print journal **n+1**. Nonchalantly blending pop culture, literary esoterica, and academic theory, **n+1** presents politics, literature and literary theory, culture, and philosophy in language free of jargon.

### **Kyle Abraham: *Live! The Realist MC***

**Thursday-Saturday, December 8-10, 8pm, \$15**

Inspired by Pinocchio's plight to be a "real boy," **Kyle Abraham's** new ensemble dance work investigates gender roles in the black community and the quest for acceptance in the world of hip hop celebrity. Featuring dancers **Rena Butler, Elyse Morris, Chalvar Monteiro, Rachele Rafailides, Hsiao-Jou Tang**; music by **Herman "soy sos" Pearl**; visual artwork by **Carrie Schneider** and **George Bolster**.

### **An Evening with Electronic Literature Organization**

**Tuesday, December 13, 7pm**

**FREE**

**Electronic Literature Organization (ELO)** presents an evening of multimedia, interactive performative-readings highlighting a broad range of born-digital literary forms. The evening's presentations showcase five projects selected from the second **Electronic Literature Collection**, published in February 2011.

### **Ne(x)works & Zeena Parkins with JACK Quartet**

**Friday-Saturday, December 16-17, 8pm, \$12**

**Ne(x)works** joins forces with **JACK Quartet** for these world premiere performances of composer, multi-instrumentalist, and electric harp pioneer **Zeena Parkins's** latest work, *Spellbeamed*, commissioned by **Ne(x)works**, with collaborations by **Cynthia Madansky** and **Preshish Moments**. The evenings begin with premieres from composers **Joan La Barbara, Miguel Frascóni**, and **Chris McIntyre**.

### **Dance and Process**

**Julie Alexander, Michelle Boulé, and Martin Lanz**

**Thursday-Friday, December 22-23**

**Tickets: \$12**

**Curated by Yasuko Yokoshi**

The culmination of an extended group process of sharing work and receiving structured feedback, this evening features three new works by choreographers **Julie Alexander, Michelle Boulé, and Martin Lanz**.

For full show descriptions and tickets visit:

**thekitchen.org**

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