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Winter 2012

Jay Scheib: *World of Wires*
Friday–Sunday, January 6–8, 8pm
Thursday–Saturday, January 12–14 and 19–21, 8pm
Tickets: \$20

Reeling from the reality of people living their lives inside of machines, *World of Wires* is Jay Scheib's new adaptation of *Welt am Draht*, filmmaker Rainer Werner Fassbinder's 1973 science-fiction television series. The play is an all-bets-are-off homage to the startling possibility that you too might actually really be ones and zeroes in someone else's immaculately programmed world.

Simone Leigh: *You Don't Know Where Her Mouth Has Been*

January 18–March 11
Opening Reception, Wednesday, January 18, 6–8pm
FREE

This solo exhibition presents the New York premiere of Simone Leigh's most recent sculptural explorations of materiality, women's work, and Afrofuturism. Leigh is known for her archaic, anthropomorphic forms in porcelain, terracotta, tobacco, glass, and steel that employ early African ceramic techniques to evoke contemporary parallels and underlying social and economic conditions.

The Varieties of Performance Experience:

A panel discussion with authors Judith Rodenbeck and Shannon Jackson, joined by Pablo Helguera, André Lepecki, Frazer Ward, and Marianne Weems
Tuesday, January 24, 7pm
FREE

The publication of two new books by Shannon Jackson and Judith Rodenbeck provide an opportunity for a conversation about the possibilities and perils of performance as an aesthetic and social practice. Including in this evening's panel are Pablo Helguera, André Lepecki, Frazer Ward, and Marianne Weems.

An Evening with Martha Colburn, Sean Lennon, Greg Saunier
Friday–Saturday, January 27–28, 8pm
Tickets: \$15

This New York trio of improvisers includes Martha Colburn, Sean Lennon, and Greg Saunier. With nearly psychedelic intensity, recent performances have featured Colburn manipulating clips drawn from her own animated films and vérité documentation of street events; Lennon brandishing his guitar in a fashion that might surprise those more familiar with his delicate solo work; and a pummeling Saunier fanning Lennon's flames in an almost telepathic fashion.

Neal Medlyn: *Wicked Clown Love*
Thursday–Saturday, February 2–4, 8pm
Tickets: \$15

Neal Medlyn's latest is built around the music of the *Insane Clown Posse* (ICP) and the worldwide opaque brother and sisterhood of the Juggalos. The show will revolve around Medlyn's dark specter versions of ICP songs, male bonding activities, flashlight wrestling, terror and horror, face paint, underground Midwestern horror rap, Faygo show-ers, clown love, and much more.

An Evening with Amanda Loulaki and Levi Gonzalez
Thursday–Saturday, February 9–11, 8pm
Tickets: \$15

Curated by Yasuko Yokoshi
 Choreographers Amanda Loulaki and Levi Gonzalez share an evening premiering two new works. Amanda Loulaki's solo work explores the ways that the experience of fragmented time through imagery and the body can reconstruct reality. Levi Gonzalez creates a solo for dancer Natalie Green, in which he "performs" the role of director onstage to make transparent the tension and intimacy of the relationships among choreographer, performer, and audience in live performance.

Missy Mazzoli: *Song from the Uproar—The Lives & Deaths Of Isabelle Eberhardt*
Friday–Saturday, February 24–25, 8pm
Thursday–Saturday, March 1–3, 8pm
Tickets: \$15

This multimedia opera premiere by celebrated Brooklyn composer Missy Mazzoli is a unique combination of live musical performance and original films, inspired by the life and writings of early-20th-century explorer Isabelle Eberhardt. With filmmaker Stephen Taylor, librettist Royce Vavrek, stage director Gia Forakis, and NOW Ensemble with mezzo-soprano Abigail Fischer and a vocal ensemble of some of NYC's finest singers.

Pam Tanowitz: *Untitled (The Blue Ballet)*
Thursday–Saturday, March 8–10, 8pm
Tickets: \$15
Curated by Sarah Michelson

Choreographer Pam Tanowitz collaborates with renowned new music ensemble FLUX Quartet, putting her new choreography to avant-garde composer Morton Feldman's challenging String Quartet #1. Featuring Sasha Dmochowski, Jean Freebury, John Heginbotham, Brian Reeder, and Ashley Tuttle.

(continued on last page)

Robert Beavers on Markopoulos and the Temenos
Monday, March 12, 7pm
FREE

Filmmaker Robert Beavers presents an evening of short films by Gregory J. Markopoulos (1928–92). Beavers's selection of films, including Swain, Ming Green, Through a Lens Brightly: Mark Turbyfill, Sorrows, and Gilbert & George, reveals Markopoulos's various approaches to the film-portrait, a genre that he developed in relation to his films of Greek myth and films of place in his monumental final work, *Eniaios* (1947–1991).

An Evening with Ugly Duckling Presse:
Emergency INDEX
Tuesday, March 20, 7pm
FREE

Ugly Duckling Presse presents the inaugural edition of *Emergency INDEX*. This annual print publication features descriptions of new performance in the words of its creators, allowing makers who focus on those problems driving each work and the tactics used to address them. At this launch event, the editors have curated a night of performances during which choreographers, theater directors, playwrights, and performance artists react to and elaborate in real time on documents from the pages of *INDEX* 2012.

An Evening with The New Inquiry
Tuesday, March 27, 7pm
FREE

The New Inquiry—an electronic journal of literary and cultural criticism—will celebrate the release of its second issue *Youth*. The evening will include a screening of the 1968 film youth-power exploitation classic *Wild in the Streets*, to be followed by a panel discussion with the journal's editors and special guests.

Virginia Overton
March 21–May 6
Opening Reception, Wednesday, March 21, 6–8pm
FREE
Curated by Matthew Lyons

In her works in sculpture and installation, Virginia Overton employs readily available or repurposed building materials as well as common found imagery in reaction to the particular conditions of the exhibition space and its environs. She has developed a sculptural vocabulary that uses and reuses these materials and images. While the work often incorporates large-scale elements, Overton still allows for a sense of ad hoc fragility in the

provisional relationships she sets up between the architecture and her materials.

Instrumentals
Friday–Saturday, March 23–24, 8pm
Tickets: \$15

Program 1, March 23: William Basinski and Tristan Perich

Program 2, March 24: Arthur Russell's Instrumentals and Mary Halvorson

The Kitchen dips into the Music Program archive and extends its envelope-pushing legacy to a new generation with this weekend of shared double bills. Featuring composers William Basinski and Tristan Perich on Friday evening followed up on Saturday with Mary Halvorson and her septet, with Arthur Russell collaborator and fellow composer Peter Gordon who will conduct a new reading for Russell's *Instrumentals*.

Optipus Laboratory
Organized by Bradley Eros
Friday–Saturday, March 30–31, 8pm
Tickets: \$12

A weekend of live cinema, sound work, ephemeral projections, and live soundtracks. Organized by Bradley Eros, Friday features audio-visual experimenters Gill Arno, Jonas Asher, Lea Bertucci, MV Carbon, Eros, Victoria Keddie, and Lary Seven. Saturday, *Optipus*—an NYC media collective composed of Eros, Keddie, and Seven, plus Katherine Bauer, Tim Geraghty, Rachael Guma, Sarah Halpern, Jay Hudson, Rachelle Rahme, and Pancho—present an evening of works.

An Evening with Douglas Crimp:
"Our Kind of Movie"—The Films of Andy Warhol
Monday, April 2, 7pm
FREE

With *"Our Kind of Movie"* Douglas Crimp offers the first single-authored book about the full range of Andy Warhol's films in forty years—and the first since the films were put back into circulation. With readings from the book and screenings of films, Crimp shows us how Warhol's inventive cinema techniques, his collaborative working methods, and his superstars' unique capabilities make visible new, queer forms of sociality.

For full show descriptions and tickets visit:
thekitchen.org

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

The Kitchen presents

Wicked Clown Love

A show in six exhibits:

Carnival of Carnage, the RiddleBox, the Ringmaster, the Great Milenko, the Amazing Jeckel Brothers, and the Wraith

by Neal Medlyn

February 2–4, 8pm
and February 4, 2pm

Featuring
Neal Medlyn
Casey Bartolucci
Bridie Coughlan
Carmine Covelli
Farris Craddock
Michelle Dean
Ben Demarest
Larry Krone
Shawn McLaughlin

Lighting Design: **Madeline Best**

Set Design: **Kathleen Hanna**

Costume Design: **Larry Krone**

This program is made possible with support from the Jerome Foundation, 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.



Biographies

Neal Medlyn is a performance artist who has been creating a series of pop star/music-based performance pieces over the last several years in New York and on tour in the U.S. and Europe. There have been five previous works in the series: Neal Medlyn's *Lionel Richie Opera* (Ars-Nova), *Coming in the Air Tonight* (Galapagos Art Space), *Unpronounceable Symbol* (PS122), *...Her's a Queen* (Dance Theater Workshop) and *Brave New Girl* (Chocolate Factory). His work has been presented by the above institutions and organizations as well as 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, Duckie (UK), as well as in Canada, Australia and Berlin.

He collaborates with a wide range of other artists. In the past he has worked with Karen Finley, Adam Horovitz of the Beastie Boys (*Neal & Bridget Are F**king*, and *Adam is Watching* at Le Poisson Rouge) and more. Along with Kenny Mellman and Bridget Everett, Medlyn is a co-creator and co-host of Our Hit Parade, the very popular monthly show at Joe's Pub, which has been named among the top cabaret shows in New York for three years. He is also 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. For more information, go to www.nealmedlyn.com.

Casey Bartolucci hails from behind the pine curtain in rural east Texas. He met Neal and Farris in 1999 in Kilgore, Texas. Later he moved to NYC where he got a B.A. in Theatre from Marymount Manhattan College. Then in 2007 he randomly ran into Farris on the street. The very next day Casey moved to Saint Thomas, Virgin Islands for 2 years. What does it all mean? I don't know.WHOOP WHOOP! He can be seen in the Web series' "Handsome Town", "Hipster Wars", and "Homies." Yes, he makes it a point to only do internet stuff starting with an "H". WHOOP WHOOP. In 2009 he worked at the real dark carnival, the night club "Carnival" at Bowlmor Lanes. The torment, pain, love, and bonds he experienced as a carny running overpriced games prepared him for the wicked clown love that we are sharing with you tonight. FAMILY FAMILY FAMILY!

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taurants in Longview Texas; the Gwar concert in 2010 in Brooklyn, especially the opening bands; the Farside club and the Terror of Tallahassee haunted house in Tallahassee, Florida; *From Panthers to Promise Keepers: Rethinking the Men's Movement* by Judith Newton; horror rap and gangsta rap bands like NWA, Eazy E, the Geto Boys; black metal bands like Wolves in the Throne Room and Peste Noire; Marina Abramovic's *Balkan Erotic Epic*; my old *Men's Lives* sociology textbook; *Behind the Paint*, Violent J's autobiography; William Blake's *Heaven and Hell*; Angela Carter; the Brothers Grimm; American Juggalo – the Kindle single; *American Juggalo* – the documentary; the role-playing/real-life adventure game Morton's List; the 12th Annual Gathering of the Juggalos; the Hatchet Heralds emails; *A Nightmare on Elm Street*; *Friday the 13th*; *Halloween*; *It*; two earlier shows I made long ago: *It's Like We're Infiltrators* (Austin, TX, 2000, park gazebo) and *R.I.P. Steven "Baby" Medlyn* (NYC, 2005, Inter-Arts Annex); all the Juggalos and Juggalettes out there. Much Mother Fucking Wicked Clown Love

THE ROBERT BLY MIXTAPE (AKA the conflicted/angry/sensitive male singers who are sampled in the sound score): WWF composer Jim Johnston, the Replacements, Randy Travis, Conway Twitty, Townes Van Zandt, the Cure, America, Jim Croce, Dan Fogelberg, the Mountain Goats, Lou Reed, T. Rex, Billy Joel, Phil Collins, James Brown, Nirvana, Beach Boys, Drive By Truckers, the Grey Wizard from Portland's Enchanted Forest theme park, Bon Iver. also: Insane Clown Posse, the *A Gathering of Men* documentary

Madeline Best designs dances, installations, 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 Brooklyn. She has designed lights for Beth Gill, RoseAnne Spradlin, Heather Kravas, Luciana Achugar's Bessie Award-winning *PURO DESEO*, Neal Medlyn, Milka Djordjevic/Chris Peck and Len Jenkin. Performance experience includes work on The Chocolate Factory Theater's 2010 Resident Project, Selective Memory with Brian Rogers, as well as work with choreographer Juliana May/MayDance. Other production and technical management experience includes Doug Elkins and Friends Fraulein Maria, The American Dance Festival, David Ferri, Eiko & Koma, Nick Brooke/The Cabinet, Parsons Dance, Big Art Group and more.

Bridie Coughlan was born on a beach in England, raised in a swamp in Texas, and currently lives in an old converted hospital in Brooklyn. She has performed in various productions around New York City and will be appearing next in the post-apocalyptic web series Hipster Wars. She is primarily a makeup artist and her work can be seen on countless actor's headshots and model's portfolios all over the tri-state area. Bridie graduated from Marymount Manhattan College with a BFA in Acting.

Carmine Covelli is a Brooklyn-based performer, musician and filmmaker. He is the drummer for Kathleen Hanna's band The Julie Ruin, which is currently recording an album that will be released sometime in 2012. He has appeared in several of Medlyn's productions including *Brave New Girl* (The Chocolate Factory), *...Her's A Queen* (DTW), *Unpronounceable Symbol* (PS122), *Coming In The Air Tonight!* (Galapagos) and *R.I.P. Steven "Baby" Medlyn* (InterArts Annex). He is also co-directing a feature length documentary with Adam Horovitz about New Yorker art critic Peter Schjeldahl.

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; Portland, Oregon; Medlyn's *...Her's a Queen* at DTW and *Brave New Girl* at the Chocolate Factory; and in a special performance in Berlin where he set off fireworks inside an apartment. He was also a founding member of My Sisters' Prom, a noise band popular in rural East Texas. This past summer, Craddock attended the 12th annual Gathering of the Juggalos with Medlyn. He has been abroad teaching English in Busan, South Korea for the last year.

Michelle Dean is a PHR-certified human resources specialist with an 11-year HR career. She is currently living in Austin, TX, and works as a Vendor Management Sr. Advisor for a Fortune 50 company. Perhaps the most degreed of Medlyn's friends, Dean has an Associates in Behavioral Science from Kilgore College, a Bachelors from Stephen F. Austin State University—where she double majored in Sociology and Spanish, with a minor in Anthropology— and a Masters in Industrial and Labor Relations from Cornell University. Prior artistic experience includes performances in KC theatre, assorted Neal Medlyn shows, My Sisters' Prom gigs, and a show in NYC some few years back where Bridget Everett did a bad thing to Ms. Dean onstage.

Ben Demarest is a NYC based lighting designer and theater technician. His most notable credits include design for *Yankee Tavern* at Shadowland Theater, and *I'm Just a Visitor In This World* at IRT. Ben was at one time the resident designer for Alpha Psi Ecdysia(now Rhinestone Gorilla Burlesque), SUNY New Paltz's burlesque club. He would like to attribute his insatiable love for dance and performance to his time spent interning at New York Live Arts and working at The Chocolate Factory. Enough with the straight shit though. He really wants to Big Up his ninjas in the 845, Yacktown and all the new ninjas he be fuckin wit in da ciTTaY. We Juggalos!

Kathleen Hanna is a New York City-based artist, best known for her groundbreaking performances as a member of the seminal '90s punk band, Bikini Kill, and her more recent multi-media group, Le Tigre. She is currently making art, giving lectures and writing a new album with her band The Julie Ruin, a renewed solo project originating from Hanna's 1997 solo album entitled Julie Ruin. For more information, go to www.kathleenhanna.com or www.thejulieruin.com.

Larry Krone's costume designs have been a part of his larger body of visual and performance work since 1996. His work has been displayed at galleries and museums including the Whitney Museum – Philip Morris branch, Contemporary Art Museum St. Louis, Contemporary Museum Baltimore, and White Columns, New York. In 2010, Krone started House of Larréon, creating custom gowns and stage costumes for dynamic downtown performers including Bridget Everett, Kenny Mellman, Neal Medlyn, Adrienne Truscott, Jenn Harris, Amy G. and "Childrens of Love," his own cabaret act with partner Jim Andralis. As a performer, Krone appeared in Neal Medlyn's *Neal Medlyn Rises Again*

at La MaMa in 2008, *R.I.P. Steven "Baby" Medlyn* at the InterArts Annex in 2007, and in many *Our Hit Parades* at the Zipper Theater, The Highline Ballroom, and Joe's Pub. For more information, go to www.larrykrone.com.

Shawn McLaughlin is a New York based actor and the studio manager at Rex Lott Photography Studio in Brooklyn. He graduated from Marymount Manhattan College and hails from the small town of Highgate, VT. Some of his favorite performances include *Thyme of the Season* (Lysander), *Ore, or Or* (Sean), and *Suckers* (Elvis) all written by NYC playwright Duncan Pflaster, and *Voices In My Head* (Marc) and *Fag Hags* (Sandy) both with Bizarre Noir. He would like to thank his husband Rex for all his love and support.

Acknowledgements

THANK YOU and MMFWCL to the performers and collaborators on this project, I fucking love you guys. For real.

THANK YOU to the wonderful, wonderful Kitchen staff: Matthew, Kerry, Bob, Zack, Lumi, Gillian, Justin, Ramsay, Samara, Liam, Matt, Ramsay, Tim, Deb, Nancy, Keith, and Jason.

THANK YOU to Ada Calhoun, Adam Horovitz, Max Tannone, Karen Sherman, Caden Manson, Kennis Hawkins, Brooke Alderson, Peter Schjeldahl, Bridget Everett, Jess Barbagallo, Sara Landeau, Chase Granoff, Materials for the Arts, Jim Andralis, Gail Frost at Faygo, the McDowell Colony, Chris and Adjie Crear, the Nacogdoches Avant Garde of 1999, Blake Medlin, and Oliver Medlin.

As always thank you to David Neumann and Miguel Gutierrez for inadvertently giving me residencies to work on this show and for inspiration.

INFLUENCES: Robert Bly's book *Iron John*; the Bill Moyers documentary *A Gathering of Men*; Anne Carson's *Decreation*; *Waiting for God* and other writings by Simone Weil and Marguerite Porete; my friend Danny McMahan; *Gilgamesh*; *Twelve Prose Poems* by Baudelaire; *Justine* by the Marquis de Sade; stories, videos and the backstage listening habits of wrestler Mick Foley aka Cactus Jack aka Cactus Sac aka Mankind; Susan Sontag; *Moby Dick*; crystal meth, the police in Kilgore Texas; Harry Crews' *The Hawk is Dying*; *I Love Dick*; Camille Doderó's 2010 article on Juggalos in the Village Voice; Mishka's Juggalo photography exhibit in Brooklyn in 2010; the TV show "Cops," my former employers and co-workers at Oxford Street and the Butcher Shop res-