



512 West 19th Street New York, NY 10011
tel 212 255 5793 www.thekitchen.org

Press Contact: Blake Zidell & Associates
tel: 718.643.9052

fax: 718.643.9502

blake@blakezidell.com or yuri@blakezidell.com

For Immediate Release

**The Kitchen presents *TOOL IS LOOT*,
A duet by Wally Cardona and Jennifer Lacey with Jonathan Bepler,
September 22—24, 29—30 and October 1**

New York, NY, August 24, 2011—**The Kitchen** will present *TOOL IS LOOT*, a new work by choreographers **Wally Cardona** and **Jennifer Lacey** with composer **Jonathan Bepler**. The duet, performed by Cardona and Lacey, is the culmination of what the artists describe as “a year-long collaborative, performance-based process of aesthetic disorientation.” *TOOL IS LOOT* features original music from Bepler and lighting design by **Thomas Dunn**. Curated by choreographer **Yasuko Yokoshi**, performances will take place **Thursdays through Saturdays, September 22—24, 29, 30 and October 1 at 8:00 P.M.** at The Kitchen (512 West 19th Street). Tickets are \$15.

To create *TOOL IS LOOT*, Cardona and Lacey first worked apart, in the U.S. and France respectively, for one year. In each project (Lacey’s *My First Time with a Dramaturg* and Cardona’s *Intervention*) they first created an “empty solo” designed to make itself completely available to an outside eye or opinion. Each artist then solicited weeklong encounters with individuals with skill sets far outside of dance: an astrophysicist, a sommelier, an architect, a film editor, a medical supply salesman, a kinetic sculptor, a baroque opera singer, an art critic, an acoustician and a social activist.

As artists specialized in studio and performance practice, Cardona and Lacey made their skills and creative environments available to each expert, voluntarily subjecting their aesthetic position to a barrage of assessment, opinions and desires from the “outsiders.” Each weeklong session ended with a public performance based on the empty solo with new elements under the aesthetic direction of the expert.

Now, as the two choreographers come together in *TOOL IS LOOT*, the identity of each artist is simultaneously undone and strengthened in a duet that carries the ghosts of aesthetic propositions that are not their own.

The opinions and interpretations of composer Jonathan Bepler, via his original music score, and lighting designer Thomas Dunn, via his original design, function as yet another clarification and reinterpretation of *TOOL IS LOOT*.

About the Artists

In the last 10 years, **Wally Cardona** has created projects of every scale, in a wide range of venues and festivals in the U.S. and abroad, including BAM/Next Wave, PICA’s TBA Festival, Helena Presents, International Festival of Arts & Ideas, the Cannes Festival and Dance Umbrella, London. Selected works include *Everywhere* (2005)—a work where all action was shaped around 300 objects, and vice-versa, with Phil Kline (composer) and the string quartet Ethel; *Site* (2007)—a work for wood, paper, tape and The Capital H.S. Band in Helena, MT; *A Light Conversation* (2008)—a

physical and recorded dialogue on aesthetics, ethics, love and commitment, performed in a 20x32 foot area, created and performed with Swiss/British artist Rahel Vonmoos; and *Really Real* (2009)—a “people piece” for 100 individuals, dancers and non-dancers.

Jennifer Lacey, based in Paris since 2000, has continually questioned the form a dance can take on. She has founded a number of highly regarded projects with ambiguous borders, including *Projet Bonbonniere*, a research and living project designed to rehabilitate Italianate theatres; *Prodwee*, a disposable series of performances using the dance residency as currency; and *Robinhood*, a mythic and invisible performance with artist Cerith Wyn Evans. Lacey has collaborated extensively with visual artist Nadia Lauro. Many large-scale festivals around the world have commissioned the pair, including Lyon, Montpellier, Kyoto and Vienna. A monograph of their work, *Diapositifs Choregraphiques*, was published by the Press du Reel in 2007.

Jonathan Bepler is a composer who has worked largely on dramatic and cinematic scores. He achieved international acclaim creating soundtrack material for several works by visual artist Matthew Barney including Barney’s *Cremaster Cycle* films. He has sung title roles in operas, supervised sound installations, taught music and composed scores for dozens of other films. He has created works using a wide variety of materials, including 600 voices in the Herodeon Theater at the Acropolis, orchestral ensembles, children's choirs, opera soloists, Foley artists, multi-channel installations, mobile soundtracks and butcher’s knives.

Thomas Dunn designs lighting for architecture, dance, music, theater, and visual art venues in the US and abroad. His design is largely informed by his work with light as a sculpture medium. Design credits include works with; The Civilians, DD Dorvillier/human future dance corps, Muna Tseng Dance Projects, Ong Keng Sen/Theaterworks, Sens Production/Noémie Lafrance and Trajal Harrell. Thomas is the recipient of a 2007 Bessie Award for Lighting and Visual Design, *Notthing Is Importantttt*, DD Dorvillier/The Kitchen and a 2009 Kevin Kline Award for Outstanding Lighting Design, *The Little Dog Laughed*, The Repertory Theatre of St. Louis.

Funding Credits

A production of WCV, Inc., *TOOL IS LOOT* is co-commissioned by The Kitchen and EMPAC, Experimental Media and Performing Arts Center Rensselaer Polytechnic Institute, Troy, NY.

Creation of the work was made possible by the New England Foundation for the Arts’ National Dance Project, with lead funding from the Doris Duke Charitable Foundation and additional funding from the Andrew W. Mellon Foundation and the Boeing Company Charitable Trust; a 2010-2011 Joyce SoHo Creative Residency, funded by The Andrew W. Mellon Foundation; Baryshnikov Arts Center; CNDC Angers and FUSED (French-US Exchange in Dance program); Dance Place (D.C.); Atlantic Center for the Arts; the National Endowment for the Arts; public funds from the New York City Department of Cultural Affairs; and Bossak/Heilbron Charitable Foundation.

TOOL IS LOOT was commissioned through the Meet The Composer’s Commissioning Music/USA program, which is made possible by generous support from the Mary Flagler Cary Charitable Trust, the Ford Foundation, the Francis Goellet Charitable Lead Trusts, New York City Department of Cultural Affairs, New York State Council on the Arts, the William and Flora Hewlett Foundation, and the Helen F. Whitaker Fund.

This performance is made possible with public funds from the New York State Council on the Arts, celebrating 50 years of building strong, creative communities in New York State’s 62 counties; and American Music Center Live Music for Dance Program.

Dance programs at The Kitchen are made possible with generous support from The Harkness Foundation for Dance, the Jerome Robbins Foundation, 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.



ABOUT THE KITCHEN

The Kitchen is one of New York City's oldest nonprofit performance and exhibition spaces, showing experimental work by innovative artists, both emerging and established. Programs range from dance, music, and theatrical performances to video and media arts exhibitions to literary events, film screenings, and artists' talks. Since its inception in 1971, The Kitchen has been a powerful force in shaping the cultural landscape of this country and has helped launch the careers of many artists who have gone on to worldwide prominence.

Box Office Information:
212.255.5793 ext. 11
Tue-Sat, 2-6pm

The Kitchen
512 West 19th Street
New York, NY 10011
www.thekitchen.org

####