

# The Kitchen

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

Fall 2015 Season

## Upcoming Fall 2015

### **Synth Nights: Champagne Jerry, Penis, and Tami Tamaki**

**December 16. 8pm. \$15**

This bill brings together artists forming new performative personae, each from their own radically different place on the musical spectrum. Sophia Cleary and Samara Davis created Penis, a feminist punk band committed to transformation, remaking value systems, and vulnerability. Champagne Jerry is the hip-hop project of Neal Medlyn that seeks to “continuously create and provide the most significant moments in everyone’s lives.” Making her US debut, Swedish electronica artist Tami Tamaki crafts sweeping, shimmery dance tracks that combines soft-focus romance with frank sexuality. Organized by Matthew Lyons.

### **Synth Nights: Harold Budd**

**December 15. 8pm. \$20**

Composer Harold Budd returns to The Kitchen and presents new music and poetry with keyboardist Bradford Ellis and artist Jane Maru, featuring verse from Budd’s seventh book of poetry, titled *Aurora Tears* (Heavenly Monkey Press). During the 40 years since *Pavilion of Dreams*, the first of his three groundbreaking collaborations with Brian Eno, Budd has recorded more than forty albums, traversing a wide range of colors and sounds, from lush synthesized melodies and haunting string quartets to spare and beautiful compositions defined by his “soft pedal” piano style. Budd’s music eludes classification, though it has been described as “like the Southwest desert landscapes of his youth, possessing a thin veneer of serenity, yet masking a mood that is dark and dangerous.”

## Winter 2016

### **Big Dance Theater: *Big Dance: Short Form*** **January 6–16, 8pm. \$25**

*Big Dance: Short Form* is Big Dance Theater, distilled. BDT returns to its dance roots for its 25th anniversary celebration, theatrically re-imagining the conventions of a repertory program. *Big Dance: Short Form* presents the company’s unique blend of dance-theater on an intimate scale, with a fifteen-minute birthday party at its center. Intermission will never be the same.

### **Robert Ashley and Steve Paxton:** ***Quicksand***

**January 28–30 and February 4–6. 7pm. \$20**

The Kitchen is pleased to present the world premiere of *Quicksand*, an opera-novel for music, dance, and light, composed from a novel of the same name by the late Robert Ashley. This work, divided into three acts of 16 scenes each, combines separate and “moveable” sequences of choreography by Steve Paxton, electric orchestra composed by Tom Hamilton, and light environments by David Moodey to present a unified work without a linear narrative structure.

The Kitchen presents

Tere O'Connor:  
*The Goodbye Studies*

December 2–5 and 8–12, 8pm

Tere O'Connor: *The Goodbye Studies* is made possible with support from the National Endowment for the Arts, Jeremy E. Steinke, Mertz Gilmore Foundation, The Jerome Robbins Foundation, and The Harkness Foundation for Dance, and in part by 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. The project received additional funding from the Arnold O. Beckman Research Award at the University of Illinois.



## *The Goodbye Studies*

**Choreographed by** Tere O'Connor

**Dancers:** Simon Courchel, Tess Dworman, Lily Gold, Natalie Green, Eleanor Hullihan, Michael Ingle, Joey Loto, Oisín Monaghan, Angie Pittman, Mary Read, Laurel Snyder, Lauren Vermillion

**Music composed by** James Baker

**Lighting Design:** Michael O'Connor

**Costumes:** Lily Gold, Eleanor Hullihan, Michael Ingle

The movement material for this work was made in collaboration with the performers. I thank them for their generous, creative contributions to this work. I am endlessly grateful for my collaboration with James Baker and Michael O'Connor.

I would like to extend my gratitude to Laurie Uprichard and Michael Ingle for their managerial help. I want to thank Gina Gibney and Craig Peterson from Gibney dance who supported us in so many ways; I am very grateful. Thanks to Erin Gerken and Hilary Clark.

Thank you to Jeanne Markel and Chris Wedge, Brian MacDevitt, Dianne and Dan Vapnek and Diana Perron for their generosity

VERY SPECIAL THANKS to Tim Griffin, Matthew Lyons, Katy Dammers and everyone at The Kitchen.

The creation of *The Goodbye Studies* is made possible with support from the National Endowment for the Arts, the New York State Council on the Arts, and the NYC Department of Cultural Affairs. The project has also received funding from the Arnold O. Beckman Research Award at the University of Illinois. The Doris Duke Performing Arts Award, a D.I.P. Residency from Gibney Dance and the generous contributions of our patrons.

### **Choreographer's Note:**

I am always grateful for another opportunity to wrestle with the indeterminate qualities of dance. Its ambiguous contours and infinite associative pathways ignite my imagination. In recent years I have become very interested in hyper-complexity. I use it as a choreographic tool as well as content for the work. The twelve excellent performers in this work provide a canvas for these ideas, while their individual differences spark divergent lines of investigation. This dance considers the idea of the crowd as protagonist where everyone replaces someone as subject. Images of masses of people trudging through their misfortunes or fighting for empowerment are ubiquitous and are a background presence in this dance. The richness of these performers, the multiple perceptions of the audience, and an impossible amount of personal and world events clanging together in my mind are a motor for my making. The dance absorbs this storm. My study of the poetics of choreography has taught me that an unruly assemblage of disparate elements can reveal form. Accidental structures appear through the process and assert their validity against those crafted with "comprehension" in mind. The broad structures of my work do not find their source in music, dance or theater although these are all important layers in the work. I create my works in silence and the music is introduced at the end. My structures are borrowed from the nature of thought and consciousness where language, memory, fact and opinion float in a detached space of inter-relatedness. As the world goes through profound and violent transition I have no pronouncement to make that would differ from others already expressed. I only have this machine, this vortex into which I can place everything in an attempt to reconfigure life. Thank you for your interest in my work and in anyone else's efforts in dance.

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## BIOGRAPHIES

**Tere O'Connor** is Artistic Director of Tere O'Connor Dance and a Center for Advanced Studies Professor of Dance at the University of Illinois at Urbana-Champaign. He has created over 40 works for his company and toured these throughout the US and internationally. He has created numerous commissioned works for other dance companies, including the Lyon Opera Ballet, White Oak Dance Project and solo works for Mikhail Baryshnikov and Jean Butler. O'Connor received a 2013 Doris Duke Performing Artist Award, is a 2009 United States Artist Rockefeller Fellow, and a 1993 Guggenheim Fellow among numerous other grants and awards. His work has been supported by the National Endowment for the Arts, New England Foundation for the Arts/National Dance Project, The MAP Fund, and many others. He has received three "BESSIES," New York Dance and Performance Awards. In October 2014, he was inducted into the American Academy of Arts and Sciences. An articulate and provocative educator, O'Connor has taught at festivals and universities around the globe for 30 years. He is an active participant in the New York dance community, mentoring young artists, teaching, writing, and volunteering in various capacities. His most recent work, *BLEED*, premiered at BAM's Next Wave Festival in December 2013 and toured the United States through March 2015.

## DANCERS

**Simon Courchel** was born in Paris and studied dance at the Conservatoire National Supérieur de Musique et de Danse de Paris, from which he graduated. He then worked with different companies and choreographers in Europe. Since 2010, Simon has lived in Brooklyn. He is currently collaborating and dancing with Yanira Castro, Paul-André Fortier, Maria Hassabi, Jon Kinzel, Rebecca Lazier, and Tere O'Connor. In parallel, Simon is developing his own work as photographer. [www.simoncourchel.com](http://www.simoncourchel.com)

**Tess Dworman** is a Brooklyn-based choreographer and performer originally from Oak Park, IL. She studied at the Laban Centre in London and graduated from the University of Illinois at Urbana-Champaign with a BFA in Dance. From 2008-09, Dworman was a LinkUp Residency artist at Links Hall in Chicago. In New York, her work has been presented by AUNTS, Center for Performance Research, Catch, Dixon Place, Danspace Project, Movement Research at the Judson Church, and New York Live Arts. Dworman has also had the pleasure of performing in the work of niv Acosta, Laurel Atwell, Strauss Bourque-LaFrance, Kim Brandt, Yanira Castro, Moriah Evans, Julie Mayo, Marissa Perel, and Mariana Valencia.

**Lily Gold** is a dance and visual art maker. She is a 2015 Movement Research Artist-in-Residence. Her work has been shown through Chez Bushwick presents at CPR, Danspace Project's Draftwork series, Dixon Place's Brink series, Movement Research Spring Festival, and AUNTS. As a dancer she has worked with Vanessa Anspaugh, Strauss Bourque-LaFrance, Faye Driscoll, Andrea Geyer, Steven Reker, Jen Rosenblit, Vicky Shick, and Larissa Velez-Jackson. Lily is grateful for this process with Tere and the gang.

**Natalie Green** has danced for RoseAnne Spradlin, Anna Sperber, Levi Gonzalez, Juliette Mapp, Rebecca Lazier, and Tere O'Connor. Her choreography has been presented at The Chocolate Factory, Dance Theater Workshop, Catch, Movement Research at The Judson Church "About Town," Danspace Project's Food for Thought, BAX and Roulette. Natalie is from Austin, TX and graduated from SUNY Purchase.

**Eleanor Hullihan** is from North Carolina. She trained at North Carolina School of the Arts for high school and received a BFA from NYU Tisch School of the Arts. After graduation from Tisch, Eleanor danced with John Jasperse from 2003–2010. Eleanor has also performed with Beth Gill, Zeena Parkins, Sufjan Stevens, Jessica Dessner, Miguel Gutierrez and the Powerful People, Jennifer Monson and Sarah Michelson among others. Eleanor created numerous multimedia performance works with Katy Pyle as asubtout. Eleanor was a 2010 DanceWeb scholar at Impulstanz, co-curated the Movement Research 2011 spring festival, has been a movement coach for feature films and commercials, is on the body conditioning staff at American Ballet Theater's JKO school and she owns a Pilates studio, The Swan. Eleanor owes a huge amount of humble appreciation to Janet, Clarice, Chris, Julia, her family and Jimmy and is so happy to be performing with Tere O'Connor Dance.

**Michael Ingle** is an artist and performer based in New York City. His work has been presented at numerous venues in New York and nationally. As a performer, Michael has worked with Hilary Easton + Company, Tere O'Connor Dance, Laura Peterson Choreography, Deganit Shemy & Company, Anna Sperber/Dance Projects, Megan Sprenger/mworks, Makiko Tamura/small apple co., Bill Young/ Colleen Thomas & Co., Christopher Williams Dances and Miriam Wolf, among others.

**Joey Loto** studied dance at the University of Florida. He moved to New York in 2013. This is his first time working with Tere.

**Oisín Monaghan** is a dance artist and visual performer. He began studying movement at the Martha Graham School of Contemporary Dance. He has worked with Xavier Le Roy, Maria Hassabi, Christopher Williams and John-Mark Owen. Monaghan has had the privilege to work with many distinguished artists within their respective fields of Dance, Theatre, Art, Music, Film and Photography. He has collaborated with other visual artists and has presented work at Klaus von Nichtssagend Gallery, Deitch Projects, and The Chelsea Hotel. Most recently, Oisín worked with artist Brendan Fernandes this past fall on his solo exhibition *We As One* at Mixed Greens Gallery in Chelsea.

**Angie Pittman** is a New York based performer and choreographer. Angie has had the extreme pleasure of dancing in work by Tere O'Connor, Jennifer Monson, C. Kemal Nance, Johanna Meyer, Rachel Thorne Germond, and others. She earned a MFA in Dance and Choreography at the University of Illinois at Urbana-Champaign with a graduate minor in African American Studies and a BA in Dance from Old Dominion University. Angie most recently presented her own work, *A Ballad*, at The BlakTinX Performance Series at BAAD!

**Mary Read** received her early dance training in ballet at the School of Performing Arts with Arlene Begelman, Robert Maiorano and Barbara Braverman. At Hampshire College she studied modern dance and choreography with Cathy Nicoli, masked theatre with Davor Dicklich and psychoanalysis with Annie G. Rogers. In 2014, she earned a masters degree in social work from New York University. Since moving to Brooklyn in 2009, Mary has performed in dances by: Vanessa Anspaugh, Rebecca Brooks, Hilary Clark, Lily Gold, Tere O'Connor, Marissa Perel, Molly Poerstel, Katy Pyle, Jen Rosenblit, Larissa Velez-Jackson, Emily Wexler, and Enrico D. Wey. Mary says thank you.

**Laurel Snyder** is an independent Dance Artist, Educator and occasional Musician based in Brooklyn, NY. She received the majority of her physical training at NYU Tisch School of the Arts and various dance festivals throughout the USA and Europe. As a performer, Laurel is privileged to currently collaborate with Tere O'Connor, Tatyana Tenenbaum and Kendra Portier's BAND/Portier. Laurel's choreography has been shared at spaces such as The Tank, H.T. Chen's Newsteps series, Triskelion Arts, White Wave, Greenspace, Center for Performance Research

(CPR), Chez Bushwick, the FRESH Festival (San Francisco, CA), Deltebre Dansa (Spain) and Ponderosa (Germany). Laurel has been a guest teaching artist at organizations such as CLASSCLASSCLASS (NYC), Mark Morris Dance Center (Brooklyn, NY) the ADF Studios (Durham, NC) the Dance Exchange (Washington, DC), Colby College (Waterville, Maine), Henrico Performing Arts High School (Richmond, VA), and Leviathan Studio (Lasqueti, British Columbia).

**Lauren Vermilion** is a dancer living and working in New York, originally from Chicago. She has worked with Nico Brown, Renée Archibald, Renée Wadleigh, and Sahar Azimi. She has spent multiple seasons working for the American Dance Festival, and she holds a BFA in Dance with a minor in Mathematics from the University of Illinois at Urbana-Champaign.

## **COLLABORATORS**

**James Baker** (Composer) is Principal Percussionist of the New York City Ballet Orchestra. He is Music Director and Conductor of the Composers Conference at Wellesley College and Director of the Percussion Ensemble at the Mannes College of Music. Mr. Baker was the Conductor of the New York New Music Ensemble and is Principal Conductor of the Talea Ensemble. He has led the Orchestra of the League of Composers, the Slee Sinfonietta at the Institute for 21st Century Music in Buffalo, Speculum Musicae, Ensemble ACJW, including at Carnegie Hall, the Cygnus Ensemble, the ensemble Tactus at the Manhattan School of Music, Ensemble 21 and the DaCapo Chamber players among many others. He has conducted at the Darmstadt, Wien Moderne, Warsaw Autumn, Transit Belgium, Contempuls Prague, June in Buffalo, Beijing Modern, and Monadnok music festivals. He has both played and conducted at the Bang on a Can Marathon and has conducted at the Monday Night Concerts in Los Angeles. He has conducted a number of Composers Portrait concerts at Miller Theater including those of Pierre Boulez (where he led the US premier of *Derive II*), Toru Takemitsu, Jason Eckardt, John Zorn, and Chou Wen-chung. As instrumentalist or conductor he has premiered music by many of the great composers of the 20th and 21st centuries including Boulez, Cage, Carter, Messiaen, Dillon, Harvey, Wourinen, Davidovsky, Glass, Aperghis, Davidovsky, Ferneyhough, Reynolds, Henze, Crumb, Babbitt, Neuwirth, Furrer and many, many others often working closely with the composers. Through his work with his groups and at conferences, universities and festivals, he is an advocate for the music of a whole new

generation of composers from around the world, premiering hundreds of new works. Mr. Baker was for many years a conductor of Broadway shows, conducting *The King and I*, *The Sound of Music*, *The Music Man*, *Oklahoma*, *An Inspector Calls* and *La Boheme* among others.

An active composer of electro-acoustic music, Mr. Baker won a Bessie award for composition for Tere O'Connor's dance, *Heaven Up North*. He has written extensively for the theater and for various ensembles with electronics and has written a number of pieces for long time collaborator, choreographer Tere O'Connor. Recent commissions include the Opera Ballet de Lyon, BAM Next Wave and the Dublin Dance Festival.

As a percussionist he appears often with Orpheus, was a member of the American Composers Orchestra and the Eos Orchestra and has played with the New York Philharmonic, the Paris Opera Orchestra, Royal Danish and Czech Philharmonic Orchestras among others. He has appeared as a soloist at the Carnegie Hall Making Music series (with Hans Werner Henze), with American Composers Orchestra, at Lincoln Center Festival, Prague Spring Festival and at NY City Ballet and the Santa Fe and Moab Chamber Music festivals. He has played on many sound tracks for film and television and has recorded for Angel EMI, Nonesuch, Bridge and SONY Classics among other labels.

**Michael O'Connor** (Lighting Designer) recent work includes: Ballet Next (Live Arts), *The Report* (Lynn Redgrave Theater), *This Is Mary Brown* (La Mama), *Undersweet* (Abrons Arts Center), *The Fantasticks* (Forestburgh Playhouse), *Douglas Carter Beane's Robin Hood* (Lester Martin), *Blue Room* (Live Arts), *No One Loves Us Here* (Urban Stages), *Oxbow* (BAM), *Collin Dunne's The Turn* (City Center), *Jean Butler's Hurry* (Danspace and PAC Dublin), *Fairycakes* (Lester Martin), *While Chasing the Fantastic* (AADA), *Last Days of Cleopatra* (Urban Stages), *Mary Poppins* (Forestburgh Playhouse), Morgan James CD Release (Le Poisson Rouge), *Bleed* (BAM), *Poem* (Live Arts), *Fruits Unheard Of* (Chashama), *Who's Your Daddy?* (Irish Rep), *Red Valley* (New 45th Street), *Noctu* (Irish Rep), *Next to Normal* (CAP 21), *A Celebration of Harold Pinter* (Irish Rep), *American Clock* (AADA), *Jimmy Titanic* (Drilling Company), *Lend Me A Tenor* (Gallery Players), *Spring Awakening* (AADA). Michael is the resident Lighting Designer for Tere O'Connor Dance, New Light Theatre Project, and the American Academy of Dramatic Arts NYC.

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