

# The Kitchen

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

Winter 2017 Season

## Upcoming Winter 2017

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**Cory Arcangel and Olia Lialina:**  
*Asymmetrical Response*  
January 11–February 18.

On the eve of Y2K, Russian-born Olia Lialina—who is among the best-known participants in the 1990s net.art scene—first met American artist Cory Arcangel. Ever since, the artists have been deep in dialogue about the social and cultural impact of the Internet's historical shift from a tool for military communication to an "information superhighway" promising open and equal exchange, and, finally, the increasingly asymmetric "content delivery system" we experience today. For the first time, Arcangel and Lialina appear together, presenting complex bodies of work that arose through their continuing conversation. Curated by Caitlin Jones for Western Front, Vancouver; organized by Tim Griffin and Lumi Tan for The Kitchen.

**No Microphone**  
February 13, 7PM. FREE.

We are holding an evening of performance experiments, called "No Microphone." It is a space to try things out before we exactly know what they are. The impetus for the event is to provide more access to the luxuries of time, space and human attention. Something more public than a workshop but softer and more raw than the big frame of a commodified performance event. A studio practice for the material of presence, No Microphone is a space to attempt something that might not work: push out a little farther into the uncertain. Please come be part of the audience. Organized by Khaela Maricich and Melissa Dyne.

**Synth Nights: Stallone The Reducer and Lucy Lewis**  
February 16, 8PM. \$15.

Synth Nights presents two artists active in the NYC electronic music underground, working heavily in tradition of "live hardware" moved by a contemporary amalgam of multiple machine music forms. Organized by C. Spencer Yeh.

**Olia Lialina: *Bear With Me***  
February 18, 8PM. \$15.

A play for two webmasters starring Kevin Bewersdorf. In February 1997, at the height of the first browser war, at the dawn of dot.com, Jake, Alan, and Lisa are working on their web pages. Presented as part of the exhibition, Cory Arcangel and Olia Lialina: *Asymmetrical Response*.

**Sara Magenheimer: *I Collect Neglected Venoms***  
February 25–March 4.

As part of an installation in The Kitchen's theater, Sara Magenheimer presents her new video, *Best is Man's Breath Quality*, in which an ancient jellyfish suggests how new positions can inform our capabilities to heal. His deep-ocean vantage allows him to comment (through an authoritative voice-over) on a truer spectrum of human behavior seen up above; and his capacity for inflicting pain on human bodies finds parallels in our capacity to embody the more nebulous and unruly forces in life. With performances featuring singing and narration, Magenheimer explores how language mutates and reproduces itself in culture. Creating abstract narratives through vernacular associations, she proposes linguistic turns more empathic than expository. The human voice and sound operate as floating signifiers, addressing the body through the disembodied. Curated by Lumi Tan and Tim Griffin.

Winter Season Hotel Partner

**ACE HOTEL**  
**NEW YORK**

The Kitchen presents

# Raúl De Nieves and Colin Self: *The Fool*

February 9–11, 8pm

Raúl De Nieves and Colin Self: *The Fool* is made possible with endowment support from Mary Flagler Cary Charitable Trust; annual grants from The Amphion Foundation, Inc., The Aaron Copland Fund for Music, Howard Gilman Foundation, The Fan Fox and Leslie R. Samuels Foundation, and Marta Heflin Foundation; 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 Fool* was developed over the course of 2014 as a part of Raúl De Nieves' year-long residency in ISSUE Project Room's Artist-in-Residence program which culminated in a premiere of the work at ISSUE as *The Fool (Elation V)*, part of Colin Self's six-part *Elation* series. Organized by Matthew Lyons.

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***THE FOOL***  
by Raúl de Nieves and Colin Self

**Percussion**

Greg Fox

**String Quartet**

Cello: Mariel Roberts  
Viola: Hannah Levinson  
Violin II: Leah Asher  
Violin I: Lauren Cauley

**Lighting Design**

Jeanette Oi-Suk Yew

**DIVAS**

Raúl De Nieves as The Dog  
Colin Self as The Old Woman  
Alexandra Drewchin as The Child  
Mehron Abdollmohammadi as The Mother

**CHOIR**

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## ARTIST BIOGRAPHIES

**Raúl De Nieves** is a multi-media artist, performer, and musician based in Brooklyn, New York. His body of work encompasses narrative painting, decadent multimedia performance (often with his band Haribo), large-scale figurative sculpture, live music, ornamentally crafted shoes, and garments. De Nieves has exhibited globally, including at COMPANY (NYC), Mendes Wood DM (Sao Paulo), MoMA PS1, The Museum of Art and Design, Rod Bianco (Oslo), Shoot the Lobster, and elsewhere. He has also performed at Artists Space, BOFFO, The Kitchen, MoMA PS1, Performa 13, Real Fine Arts, and numerous other venues. In 2015, he was included in PS1's *Greater New York* and will be included in the *2017 Whitney Biennial*.

**Colin Self** is an artist, performer, and composer based between Brooklyn and Berlin. He composes and choreographs music, performance, and environments for expanding consciousness, troubling binaries and boundaries of perception and communication. He works with communities across disciplines and practices, using voices, bodies, and computers as tools to interface with biological and technological software. His recent work, *The Elation Series*, is a six-part sequential opera about queer family and global transfiguration. Last year he released his debut solo record *ELATION* and recently toured with Radiohead as one third of the Holly Herndon trio. Colin has presented work at The Dutch National Opera, The Hammer Museum, The Kitchen, and HAU2 Berlin, and many other festivals and venues. He's currently an MFA candidate at the Bard Milton-Avery Program and runs a non-utilitarian choir in New York City called XHOIR. Colin is currently writing his second record to be released on RVNG International in Fall 2017.

## THANKS

We would like to thank The Kitchen, Rachel Nelson, Erik Zajaceskowski, Josefina Pureco Nieves, Basilo Pureco, Keith Self, Beth Self, Jeanette Oi-Suk Yew, Zack Tinkelman, Matthew Lyons, Lumi Tan, Tim Griffin, Brian McCorkle, Christine Bejasa, ISSUE Project Room, Lawrence Kumpf, gage of the boone, Materials for the Arts, Material Vodka, Pati Hertling, K8 Hardy, Company Gallery, Tomas Delvalle, Andrew Ricci, Eben Hoffer, XHOIR, Michael Bunsen, Lisa Kori Chung, Lindsey Leonard, Ana Lieberman, Cheno Pinter, Rogiello Ramos, Xena Semjonová, and All Goddesses.

# LIBRETTO

## ACT I:

I. Overture

BEGINNING & THE END, NEITHER & THE OTHERWISE, BETWIXT & BETWEEN, THE END IS THE BEGINNING

II. Renunciation

QUE ES LO QUE VES / what is that you see

III. The Illness

MADRE / Mother

MI HIJO / my child

QUE ES LO QUE VES / what is that you see

QUE ES LO QUE VES / what is that you see

MI HIJO / my son

POR FAVOR/ please

DIGAME TODO DENTRO DE SUS PENSAMIENTOS / tell me what's inside your mind

QUIERO AYUDAR TE / i want to help you

MI HIJO / my son

IV. WISDOM (MOTHER'S ARIA)

MI AMADO TE ENTIENDO / my love i understand you

PERO QUIERO QUE SEPAS QUE ESTOY A TU LADO, YO PUEDO AYUDARTE / but i want you to know that i'm by your side, i can help you

TODO LO QUE TIENES QUE HACER ES HABLAR / all you have to do is talk to me

YO NO TENGO MIEDO DE TUS MIEDOS Y TU TAMPOCO / i am not  
afraid of your troubles, neither should you

POR FAVOR, DEJAR IR Y SALTA / please let go and jump  
NADAR EN LO OCEANOS / swim in the oceans  
EXPERIENCIA DE SU VASTA EXISTENCIA / experience its vast  
existence

A LA PROFUNDIDAD DE SU ALMA Y USTED ENCONTRARA TODA LA  
REPUESTA A SUS PREOCUPACIONES / at the bottom of your soul you  
can end all the answers to your worries

(NADAR EN LOS OCEANOS EXPERIENCIA DE SU VASTA EXISTENCIA)

## **Act II:**

### V. THE FEAR (CHILD'S ARIA)

NO SE LO QUE ESTOY VIENDO / i don't know what i'm watching  
TAL VEZ ES EL MONSTRUO DENTRO DE MI / maybe it's the monster  
inside of me  
¿NO SERA QUE MIS TEMORES / will it be that my fears  
ME ESTAN TRAGANDO / are eating me alive  
MAS LEJOS / as far  
DE MI REALDAD / as my reality  
¿COMO PUEDO ILEGAR A LA SIGUIENTE PUERTA / how can i get to the  
following door  
CUANDO TODO A MI ALREDEDOR / when everything around me SIGUE  
COLAPSANDO / still collapsing  
MAMA / mother  
LO UNICO QUE QUERO HACER / the only thing i want to do  
ES SALTAR / is jump  
ASI QUE PODRIA / so that i could  
FLOTAR/ float  
QUIZA / maybe so  
VOLVER A SALIR / i will come out  
UNA NUEVA PERSONA / a new self

## VI. WALKING TO YOUR DEATHBED

(Instrumental)

## VII. THE MESSAGE

Con - scious - Un - cons - cious - The -Pro - cess - In - Pro - cess  
A - bun - dance - In - Bal - ance - Ex - pan - sion

In - Or - der - Be - Lie - Ving -Not - See - Ing - Be  
Be - yond - Your - Mind -Con -Trol -With -Cha - Os - In

Nat - Ture - In - Ten - Tion - En - Light - En - Ment -Ill  
Lu -Sion -Your - Jour -ney -Must -Con -Tin -Ue -Pain

And - E - Lay - Tion - Wi - thin - To - Each - Who - Lives  
The - Spi - Rit - Grows - Be - Yond - The - Bo - Dy - Is

A - Lone - Death - is - Not -The - End - Fear - It - Not -  
My Friend - E - Vil - Comes - To - Fight - Know - Ledge - And

In - Sight - Your - Pur - Pose - Is - To - Shine - E - Ter  
Nal - Is - Your - Light - E - Ter - Nal - Is - Your - Light

E - Ter - Nal - Is - Your - Light - The - World - Is - A - Gape  
Pure - Spi - Rit - Pure - Light - Be - gin - A -Gain

Re - E - Mer - Ge - The - Ze - Ro - Be - Gins - Your -Life  
E - Ter - Nal - E - Ter - Nal - Is - Your - Light

OLD WOMAN:

Habentes Inscius  
In fermentum, dolor in  
In Trutina Abundantiam  
Expansio, ut

Fidem habentibus, cum non  
Et ultra mente tua  
Imperium, cum Chaos  
In natura, fine,



Illustratio, illusio  
Iter prosequamur  
Dolor et gaudium  
In singulis, qui,

Crescit praeterea Spiritus  
Corpus enim solus est,  
Mors Principium Est In Fine  
Non timere, mi amice

Mali, ut pugnetis  
Et prudentia  
Et tu quæris lucere  
Deus est lux tua,

Deus est lux tua,  
Deus est lux tua,  
Mundus est agape  
Spiritus purus, lux pura

Incipite deinde Re-Egredere  
Incipit vita vestra est nulla

### **ACT III:**

#### VIII: OLD WOMAN AND THE DOG

Old woman, you have lived a very beautiful life and it is time to let go of fear. Fear only brings you farther from the self. With the loss of fear, one can be a wandering spirit, and soon will choose where the spirit is to go. Your old body and brain are not eternal, but your soul is.

Old woman, why are you shaking? Why do you shake when you close your eyes? You are not awake—fear not your body leaving you, for it is not your soul. My spirit wanders body to body; we're on a journey. You must continue on. Do not be afraid. By giving me a chance to help, you will have me by your side at all times.

Old woman, the body I have is light as a feather. You have given me a chance to continue with greater knowledge, Old woman, to always be thinking with justice, generosity, ethics, patience, diligence and most of all, renunciation. The message you have brought to me only makes me wiser.

## **ACT IV:**

### IX: THE BIRTH

Unconscious, Imbalance,  
Not Seeing, With Chaos,  
Illusion, And Elation,  
Grows Beyond, Is Alone,  
Is Not The End, To Light,  
To Shine, Your Light,  
Agape, Re-Emerge,  
Your Life

### X: THE PRAYER

Om Mani Padme Hum

Save The Date!

## THE KITCHEN SPRING GALA BENEFIT

Honoring John Cale  
and Lawrence Weiner

April 17, 2017

# The Kitchen

For more information, contact Caitlin Gleason at [caitlin@thekitchen.org](mailto:caitlin@thekitchen.org).

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at [caitlin@thekitchen.org](mailto:caitlin@thekitchen.org) or (212) 255-5793 ext. 13.

## Winter 2017, continued

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**Jen Rosenblit and Geo Wyeth: *Swivel Spot***  
March 1–March 4, 7PM. March 2 and 3,  
9:30PM. \$20.

*Swivel Spot* is concerned with the indiscernible moment of change. It is clear that something is gone. Actions of preservation and maintenance suggest something routine is about to happen. There is preparation here. Haunting the performance are the remains—a skeleton of logic from something that no longer applies. Still, these things don't just go away. Hovering in this spot, an area isolated for this specific function, likened to a dump, a graveyard for parts, or a recycling shed, but we remain, there is waiting here. In a “land-space” where things go to die, rest, pile up, and accumulate, we see what we return to, pivot on, flirt with, linger near, or even consistently resist. Can we measure or archive transformation inside of this pile, and how do we continue on without rendering it obsolete? *Swivel Spot* is a companion work to Rosenblit's *Clap Hands* (2016). Organized by Matthew Lyons.

**Half Straddle: *Here I Go, pt. 2 of You***  
March 8–18.  
Installation on view Tuesday–Saturday,  
11am–6pm. Free.

The reclamation of spaces, ideas, and paradigms by female-identified and informed bodies and queer bodies embodying feminist ethos MUST be made paramount at this moment in American Life. Half Straddle's *Here I Go, pt. 2 of You* is an open work period and colloquy that encompasses rehearsals and showings of new theater and video work; the launch of an online journal of performance writing; public lectures; and communal zine-making activities that will act as accessible discussion periods. *Here I Go, pt. 2 of You* engages company members, peers, and their artistic heroes to expand critical artistic discourse to interrogate and reflect on how we codify; and to consider why various performances are made and ask what their making means at this time. Speakers will include Jess Barbagallo, Emily Davis, Cecilia Gentili, Ariel Goldberg, Heidi Hahn, Brandon Jacobs-Jenkins, Talia Kwartler, Janeé Ojaiko, Claudia Rankine in conversation with Casey Llewellyn, Isaiah Quinones, Sarah Schulman, and James Sprang. Organized by Lumi Tan as part of The Kitchen L.A.B.

**Martin Beck: *Last Night***  
March 23, 11AM–6PM. March 24–25, 11AM–  
1AM.

*Last Night* is based on the 118 songs played by New York musical host David Mancuso on June 2, 1984, at one of the last parties of the 99 Prince Street location of his seminal New York dance party, the Loft. The film shows each record played that night in sequence, from beginning to end, on a vintage turntable in a domestic atmosphere. The complete progression of songs lasts approximately thirteen hours, offering an intimate sonic journey that mirrors a particular night at a particular moment in time.

Beginning on Valentine's Day, 1970, Mancuso regularly hosted dance parties at his home on 647 Broadway and, after the mid '70s, at 99 Prince Street. (The first was famously titled “Love Saves the Day.”) What came to be known as the “Loft parties” were unique in their combination of communal atmosphere and high-quality sound, centered around music and dancing. The Loft became a legendary blueprint after which many celebrated disco-era New York clubs tried to model themselves. The Loft parties, however, retained their intimacy through being invitation-only with no commercial agenda. Curated by Tim Griffin.

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# The Kitchen

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

1990s net.art scene—first met American artist Cory Arcangel. Ever since, the artists have been deep in dialogue about the social and cultural impact of the Internet's historical shift from a tool for military communication to an “information superhighway” promising open and equal exchange, and, finally, the increasingly asymmetric “content delivery system” we experience today. For the first time, Arcangel and Lialina appear together, presenting complex bodies of work that arose through their continuing conversation. Curated by Caitlin Jones for Western Front, Vancouver; organized by Tim Griffin and Lumi Tan for The Kitchen.

### **No Microphone**

**February 13, 7PM. FREE.**

We are holding an evening of performance experiments, called “No Microphone.” It is a space to try things out before we exactly know what they are. The impetus for the event is to provide more access to the luxuries of time, space and human attention. Something more public than a workshop but softer and more raw than the big frame of a commodified performance event. A studio practice for the material of presence, No Microphone is a space to attempt something that might not work: push out a little farther into the uncertain. Please come be part of the audience. Organized by Khela Maricich and Melissa Dyne.

heavily in tradition of “live hardware” moved by a contemporary amalgam of multiple machine music forms. Organized by C. Spencer Yeh.

### **Olia Lialina: *Bear With Me***

**February 18, 8PM. \$15.**

A play for two webmasters starring Kevin Bewersdorf. In February 1997, at the height of the first browser war, at the dawn of dot.com, Jake, Alan, and Lisa are working on their web pages. Presented as part of the exhibition, Cory Arcangel and Olia Lialina: *Asymmetrical Response*.

### **Sara Magenheimer: *I Collect Neglected Venoms***

**February 25–March 4.**

As part of an installation in The Kitchen's theater, Sara Magenheimer presents her new video, *Best is Man's Breath Quality*, in which an ancient jellyfish suggests how new positions can inform our capabilities to heal. His deep-ocean vantage allows him to comment (through an authoritative voice-over) on a truer spectrum of human behavior seen up above; and his capacity for inflicting pain on human bodies finds parallels in our capacity to embody the more nebulous and unruly forces in life. With performances featuring singing and narration, Magenheimer explores how language mutates and reproduces itself in culture. Creating abstract narratives through vernacular associations, she proposes linguistic turns more empathic than expository. The human voice and sound operate as floating signifiers, addressing the body through the disembodied. Curated by Lumi Tan and Tim Griffin.

# Raúl De Nieves and Colin Self: *The Fool*

February 9–11, 8pm

Raúl De Nieves and Colin Self: *The Fool* is made possible with endowment support from Mary Flagler Cary Charitable Trust; annual grants from The Amphion Foundation, Inc., The Aaron Copland Fund for Music, Howard Gilman Foundation, The Fan Fox and Leslie R. Samuels Foundation, and Marta Heflin Foundation; 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 Fool* was developed over the course of 2014 as a part of Raúl De Nieves' year-long residency in ISSUE Project Room's Artist-in-Residence program which culminated in a premiere of the work at ISSUE as *The Fool (Elation V)*, part of Colin Self's six-part *Elation* series. Organized by Matthew Lyons.

### **String Quartet**

Cello: Mariel Roberts  
Viola: Hannah Levinson  
Violin II: Leah Asher  
Violin I: Lauren Cauley

### **Lighting Design**

Jeanette Oi-Suk Yew

### **DIVAS**

Raúl De Nieves as The Dog  
Colin Self as The Old Woman  
Alexandra Drewchin as The Child  
Mehron Abdollmohammadi as The Mother

### **CHOIR**

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Daniel Wallace



numbers), large scale figurative sculpture, live music, ornamentally crafted shoes, and garments. De Nieves has exhibited globally, including at COMPANY (NYC), Mendes Wood DM (Sao Paulo), MoMA PS1, The Museum of Art and Design, Rod Bianco (Oslo), Shoot the Lobster, and elsewhere. He has also performed at Artists Space, BOFFO, The Kitchen, MoMA PS1, Performa 13, Real Fine Arts, and numerous other venues. In 2015, he was included in PS1's *Greater New York* and will be included in the *2017 Whitney Biennial*.

**Colin Self** is an artist, performer, and composer based between Brooklyn and Berlin. He composes and choreographs music, performance, and environments for expanding consciousness, troubling binaries and boundaries of perception and communication. He works with communities across disciplines and practices, using voices, bodies, and computers as tools to interface with biological and technological software. His recent work, *The Elation Series*, is a six-part sequential opera about queer family and global transfiguration. Last year he released his debut solo record *ELATION* and recently toured with Radiohead as one third of the Holly Herndon trio. Colin has presented work at The Dutch National Opera, The Hammer Museum, The Kitchen, and HAU2 Berlin, and many other festivals and venues. He's currently an MFA candidate at the Bard Milton-Avery Program and runs a non-utilitarian choir in New York City called XHOIR. Colin is currently writing his second record to be released on RVNG International in Fall 2017.

## THANKS

We would like to thank The Kitchen, Rachel Nelson, Erik Zajaceskowski, Josefina Pureco Nieves, Basilo Pureco, Keith Self, Beth Self, Jeanette Oi-Suk Yew, Zack Tinkelman, Matthew Lyons, Lumi Tan, Tim Griffin, Brian MacCorkle, Christina Rojas, ISSUE Project Room,

BEGINNING & THE END, NEITHER & THE OTHERWISE, BETWEEN &  
BETWEEN, THE END IS THE BEGINNING

II. Renunciation

QUE ES LO QUE VES / what is that you see

III. The Illness

MADRE / Mother

MI HIJO / my child

QUE ES LO QUE VES / what is that you see

QUE ES LO QUE VES / what is that you see

MI HIJO / my son

POR FAVOR/ please

DIGAME TODO DENTRO DE SUS PENSAMIENTOS / tell me what's  
inside your mind

QUIERO AYUDAR TE / i want to help you

MI HIJO / my son

IV. WISDOM (MOTHER'S ARIA)

MI AMADO TE ENTIENDO / my love i understand you

existence

A LA PROFUNDIDAD DE SU ALMA Y USTED ENCONTRARA TODA LA  
REPUESTA A SUS PREOCUPACIONES / at the bottom of your soul you  
can end all the answers to your worries

(NADAR EN LOS OCEANOS EXPERIENCIA DE SU VASTA EXISTENCIA)

## **Act II:**

### V. THE FEAR (CHILD'S ARIA)

NO SE LO QUE ESTOY VIENDO / i don't know what i'm watching  
TAL VEZ ES EL MONSTRUO DENTRO DE MI / maybe it's the monster  
inside of me

¿NO SERA QUE MIS TEMORES / will it be that my fears  
ME ESTAN TRAGANDO / are eating me alive

MAS LEJOS / as far

DE MI REALDAD / as my reality

¿COMO PUEDO ILEGAR A LA SIGUIENTE PUERTA / how can i get to the  
following door

CUANDO TODO A MI ALREDEDOR / when everything around me SIGUE  
COLAPSANDO / still collapsing

MAMA / mother

LO UNICO QUE QUERO HACER / the only thing i want to do

ES SALTAR / is jump

ASI QUE PODRIA / so that i could

FLOTAR/ float

QUIZA / maybe so

VOLVER A SALIR / i will come out

UNA NUEVA PERSONA / a new self

Con - scious - Un - cons - cious - The -Pro - cess - In - Pro - cess  
A - bun - dance - In - Bal - ance - Ex - pan - sion

In - Or - der - Be - Lie - Ving -Not - See - Ing - Be  
Be - yond - Your - Mind -Con -Trol -With -Cha - Os - In

Nat - Ture - In - Ten - Tion - En - Light - En - Ment -Ill  
Lu -Sion -Your - Jour -ney -Must -Con -Tin -Ue -Pain

And - E - Lay - Tion - Wi - thin - To - Each - Who - Lives  
The - Spi - Rit - Grows - Be - Yond - The - Bo - Dy - Is

A - Lone - Death - is - Not -The - End - Fear - It - Not -  
My Friend - E - Vil - Comes - To - Fight - Know - Ledge - And

In - Sight - Your - Pur - Pose - Is - To - Shine - E - Ter  
Nal - Is - Your - Light - E - Ter - Nal - Is - Your - Light

E - Ter - Nal - Is - Your - Light - The - World - Is - A - Gape  
Pure - Spi - Rit - Pure - Light - Be - gin - A -Gain

Re - E - Mer - Ge - The - Ze - Ro - Be - Gins - Your -Life  
E - Ter - Nal - E - Ter - Nal - Is - Your - Light

OLD WOMAN:

Habentes Inscius  
In fermentum, dolor in  
In Trutina Abundantiam  
Expansio, ut

Corpus enim solus est,  
Mors Principium Est In Fine  
Non timere, mi amice

Mali, ut pugnetis  
Et prudentia  
Et tu quæris lucere  
Deus est lux tua,

Deus est lux tua,  
Deus est lux tua,  
Mundus est agape  
Spiritus purus, lux pura

Incipite deinde Re-Egredere  
Incipit vita vestra est nulla

### **ACT III:**

#### VIII: OLD WOMAN AND THE DOG

Old woman, you have lived a very beautiful life and it is time to let go of fear. Fear only brings you farther from the self. With the loss of fear, one can be a wandering spirit, and soon will choose where the spirit is to go. Your old body and brain are not eternal, but your soul is.

Old woman, why are you shaking? Why do you shake when you close your eyes? You are not awake—fear not your body leaving you, for it is not your soul. My spirit wanders body to body; we're on a journey. You must continue on. Do not be afraid. By giving me a chance to help, you will have me by your side at all times.

Illusion, And Elation,  
Grows Beyond, Is Alone,  
Is Not The End, To Light,  
To Shine, Your Light,  
Agape, Re-Emerge,  
Your Life

X: THE PRAYER

Om Mani Padme Hum

# THE KITCHEN SPRING GALA BENEFIT

Honoring John Cale  
and Lawrence Weiner

April 17, 2017

## The Kitchen

For more information, contact Caitlin Gleason at [caitlin@thekitchen.org](mailto:caitlin@thekitchen.org)

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at [caitlin@thekitchen.org](mailto:caitlin@thekitchen.org) or (212) 255-5793 ext. 13.

gone. Actions of preservation and maintenance suggest something routine is about to happen. There is preparation here. Haunting the performance are the remains—a skeleton of logic from something that no longer applies. Still, these things don't just go away. Hovering in this spot, an area isolated for this specific function, likened to a dump, a graveyard for parts, or a recycling shed, but we remain, there is waiting here. In a “land-space” where things go to die, rest, pile up, and accumulate, we see what we return to, pivot on, flirt with, linger near, or even consistently resist. Can we measure or archive transformation inside of this pile, and how do we continue on without rendering it obsolete? *Swivel Spot* is a companion work to Rosenblit's *Clap Hands* (2016). Organized by Matthew Lyons.

**Half Straddle: *Here I Go, pt. 2 of You*  
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**Installation on view Tuesday–Saturday,  
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June 2, 1984, at one of the last parties of the 99 Prince Street location of his seminal New York dance party, the Loft. The film shows each record played that night in sequence, from beginning to end, on a vintage turntable in a domestic atmosphere. The complete progression of songs lasts approximately thirteen hours, offering an intimate sonic journey that mirrors a particular night at a particular moment in time.

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Ikechukwu Onyewuenyi, *Curatorial Fellow*

Andrew Ricci, *Lighting Supervisor*

Kerry Scheidt, *Associate Director*

Lumi Tan, *Curator*

Zack Tinkelman, *Production Manager*

Tory Vazquez, *Teaching Artist*

Nancy Kim, Tina Mitchell, Laura Sheedy,  
Adrienne Truscott, *House Managers*

Neal Medlyn & Gillian Walsh, *Box Office*

Joseph Bacon, Alice Centamore,  
Shantelle Jackson, Alina Yang, *Interns*

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Paula Court, *House Photographer*

Al Foote, Iki Nakagawa, *Videographer*

Blake Zidell & Associates,  
*Press Consultants*

Douglas A. Hand, *Secretary*  
Robert Soros, *Chairman Emeritus*

Laurie Anderson

Judith L. Church

Katie Cusack

Molly Davies

Bryce Dessner

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Charlotte Feng Ford

Julie Graham

Wade Guyton

Marla J. Mayer

Nico Muhly

James Murphy

Oliver Newton

Catherine Orentreich

Benjamin Palmer

Brian Phillips

Matthew Ritchie

Tracey Ryans

Debra Singer

James von Moltke

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Philip Glass

#### **DIRECTOR EMERITUS**

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