

The Kitchen

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

Fall 2016 Season

Upcoming Fall 2016

Sondra Perry: *Resident Evil* **November 2–December 10.**

In 1971, Sun Ra said “Black people need a mythocracy, not a democracy because they’ll never make it in history.... Truth is not permissible for me to use because I’m not righteous and holy, I’m evil, that’s because I’m black and I’m not subscribed to any types of righteousness.” Perry’s new video examines this active disinterest in the respectability that blackness has been perpetually asked to earn by white culture. Using the lens of the *Alien* movie franchise—one which has been providing allegories of colonialism and mutability for decades—Perry’s work asks: how do agents of power behave when their subjects become absolutely unpredictable, fluidly inhabiting societal norms in order to destroy them? Curated by Lumi Tan.

M. Lamar: *The Demon Rising* **November 5, 8pm. \$15.**

M. Lamar’s new composition (for male soprano, piano, and projections) is in part inspired by the grand jury testimony of Darren Wilson (the white police officer who murdered unarmed black teenager Michael Brown.) *The Demon Rising* embraces and incarnates white fantasies of blackness as oversized, superhuman, a supernatural menace. At the same time, it charts the black subject’s psychic and mythic odyssey from dehumanizing rituals of death toward a self-made re-remembering. M. Lamar sings, “trying to put ourselves back together we’re in pieces.” From these pieces, Lamar imagines a new subject emerging. Organized Matthew Lyons and Ikechukwu Onyewuenyi.

Matt Mullican: *The Person and That World* **November 18–19, 8PM. \$15 single night; \$25 for both.**

Legendary artist Matt Mullican returns to The Kitchen for the first time since the 1980s, presenting a two-part “visceral adventure” over two evenings that uses storytelling to twist the sign system of subjectivity from the inside out. Organized by Matthew Lyons and Tim Griffin.

Douglas Crimp: *Before Pictures* **November 21, 7PM. FREE.**

An evening celebrating the publication of *Before Pictures*, a new book by Crimp about New York City during the 1970s. Part autobiography, part cultural history, *Before Pictures* includes chapters about Crimp’s encounters with performance art and dance—Merce Cunningham, George Balanchine, disco, and more. Crimp will read portions of those chapters and discuss *Before Pictures* with a stellar cast of interlocutors: Judson Dance Theater founder, filmmaker, and choreographer Yvonne Rainer; choreographer and former Cunningham dancer Silas Riener; and New York City Ballet principal dancer Adrian Danchig-Waring.

Claire Chase: *density 2036: part iv* **December 1–2, 8pm. \$15.**

Chase continues her 22-year project, *density 2036*, to commission an entirely new body of repertory for solo flute each year between 2014 and 2036, the 100th Anniversary of Varèse’s groundbreaking flute solo, *Density 21.5*. This year’s installment, *part iv*, features world premiere compositions by Richard Beaudoin, Suzanne Farrin, Vijay Iyer, Pauchi Sasaki, and Tyshawn Sorey. Organized by Matthew Lyons.

Synth Nights: *Lesley Flanigan and Lucky Dragons* **December 3, 8PM. \$15.**

A vocalist and instrument builder whose work reflects an elemental approach to her medium, Flanigan performs new work with handmade speaker feedback instruments alongside amplified voice, creating an intimate connection between gesture and sound. Joining her is Lucky Dragons, a collaboration between Sarah Rara and Luke Fischbeck, who appear at The Kitchen for the first time in nearly a decade with a performance based on explorations of auditory illusions, voice, and synthesis. Organized by Tim Griffin and Katy Dammers.

The Kitchen presents

Jérôme Bel: *Jérôme Bel*

October 27–29, 8pm

Co-presented by The Kitchen and Crossing The Line,
produced by FIAF (French Institute Alliance Française),
in conjunction with related programming at The Museum of Modern Art.

Jérôme Bel: Jérôme Bel is presented on the occasion of Crossing the Line Festival produced by FIAF, in conjunction with related programming at The Joyce Theater and The Museum of Modern Art. Supported by the Cultural Services of the French Embassy in the United States and Institut français.

Dance programs at The Kitchen are made possible with support from Howard Gilman Foundation, 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.

Crossing the Line is the French Institute Alliance Française (FIAF)'s annual fall festival presenting interdisciplinary works and performances created by artists from around the world in New York. The festival provides opportunities for New Yorkers to explore the dialogue between artist and participant, examine how artists help re-imagine the world, and engage in the vital role artists play as critical thinkers and catalysts for social evolution. Crossing the Line is initiated and produced by FIAF in partnership with leading cultural institutions and takes place this year from September 22–November 3, 2016.



Produced by French Institute Alliance Française **fi:af**

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Jérôme Bel: *Jérôme Bel* (1995)

With performances by Claire Haenni, Michèle Bargues, Eric Affergan, Yair Barelli, and Frédéric Seguette

Premiere: Brussels (Belgium), September 1st 1995, at the Bellones-Brigittines festival

Production: R.B. Jérôme Bel (Paris)

Duration: 50 minutes

Thanks: D.C.A. and la Ménagerie de Verre

Artistic advice and company development: Rebecca Lee

Production manager: Sandro Grandio

www.jeromebel.fr

R.B. Jérôme Bel is supported by the Direction Regionale des Affaires Culturelles d'Ile-de-France (French Ministry of Culture and Communication) and by the Institut Français (French Ministry for Foreign Affairs) for its international tours.

A note on translation:

AIE = ouch

CHAIR = flesh

CHANTE = sings

ARTIST BIOGRAPHY

Jérôme Bel was born in 1964. He lives in Paris. He works worldwide. He studied at the Centre National de Danse Contemporaine of Angers (France) in 1984-1985. From 1985 to 1991, he danced for many choreographers in France and in Italy. In 1992, he was assistant to the director and choreographer Philippe Découflé for the ceremonies of the XVIth Winter Olympic Games of Albertville and Savoie (France).

His first piece, a choreography of objects, is entitled *nom donné par l'auteur* (1994). The second one, *Jérôme Bel* (1995), is based on the identity and the total nudity of the four performers. The third one, *Shirtology* (1997), was commissioned by the Centro Cultural de Belem (Lisbon) and Victoria (Ghent). In 2000 a Japanese version of the piece was produced in Kyoto and Tokyo. *Shirtology* presents an actor wearing many shop-bought T-shirts. Then came *The last performance* (1998), which in quoting several times a solo by the German choreographer Susanne Linke, and also Hamlet or André Agassi, tries to define an ontology of the performance. In 1999 he asks Myriam Gourfink to choreograph a solo for him: *Glossolalie* (1999). The piece *Xavier Le Roy* (2000) was claimed by Jérôme Bel as his own, but was actually choreographed by the French choreographer living in Berlin, Xavier Le Roy. *The show must go on* (2001) brings together a cast of twenty performers, nineteen pop songs, and one DJ. The piece was in the repertory of the Deutsches Schauspielhaus in Hamburg between 2000 and 2005. It was also in the repertory of the Lyon Opera Ballet from 2007 until 2014. In 2003, Jérôme Bel took a sabbatical year. In October, he was, along with Alain Platel, the curator of the Klapstuk Festival in Leuven (Belgium). In 2004, he was invited to produce a piece for the Paris Opera ballet: *Veronique Doisneau* (2004), a theatrical documentary on the work of the dancer Véronique Doisneau, from the ballet corps of that company. The same year, he produced *The show must go on 2* (2004), a piece which proved to be a failure for him and that he took out of the company's repertory after the performances in Brussels, Paris, Berlin, and Singapore. The next year, invited to come and work in Bangkok by the curator Tang Fu Kuen, he produced *Pichet Klunchun and myself* (2005) with the Thai traditional dancer Pichet Klunchun. This production stages Pichet Klunchun and Jérôme Bel discoursing on their own artistic practices despite the abyssal cultural gap dividing them. *Isabel Torres* (2005) for the ballet of the Teatro Municipal of Rio de Janeiro is the Brazilian version of the production for the Paris Opera. In 2008, the *Catalogue raisonné*

Jérôme Bel is edited; it analyzes Jérôme Bel's works between 1994 and 2005. In 2009, he produces *Cédric Andrieux* (2009) in the framework of the series of performances questioning the experience and the knowledge of performers, which now includes *Véronique Doisneau* (2004), *Isabel Torres* (2005), *Pichet Klunchun and myself* (2005) and *Cédric Andrieux* (2009). Cédric Andrieux was in the Merce Cunningham Dance Company for eight years and then at the Lyon Opera Ballet. The same year came *A spectator* (2009). It is a lecture performed by Jérôme Bel himself which consists of a one-hour monologue in which he recounts to the audience some experiences he had as a simple spectator. In 2010, he creates with Anne Teresa De Keersmaeker *3Abschied* (2010), a performance based on *The song of the Earth* by Gustav Mahler in the Schönberg version. In 2012, he produces *Disabled Theater* (2012), a piece with a Zurich-based company, Theater Hora, consisting of professional actors with learning disabilities. In *Cour d'honneur* (2013) he stages fourteen people talking about their experiences as spectators in the Cour d'honneur of the Palais des Papes at the Avignon Festival. In *Gala* (2015), the choreographer stages together professional people from the dance field and amateurs coming from different backgrounds. In *Tombe* (2016), a performance created at the invitation of Opéra National de Paris, Jérôme Bel proposed to some dancers of the ballet to invite, for a duet, the person with who they would never share the stage.

The films of his shows are presented in contemporary art biennials and in many museums. He often lectures in several universities. In 2013, *Emails 2009-2010*, written with the French choreographer Boris Charmatz, is edited (Les Presses du Réel). This book is published online and in English by Les Presses du Réel in 2016. Jérôme Bel received a Bessie Award for the performances of *The show must go on* in New York in 2005. In 2008 Jérôme Bel and Pichet Klunchun received the Routes Princess Margriet Award for Cultural Diversity (European Cultural Foundation) for *Pichet Klunchun and myself* (2005). In 2013, *Disabled Theater* (2012) was selected for the Theatertreffen in Berlin and won the Swiss Dance Awards - Current Dance Works.

Some notes on *Jérôme Bel*

“Not only does Jérôme Bel’s work offer new prospects for performing, but it marks a real return to questions of anthropology. *Jérôme Bel* (performed in Paris, Théâtre de la Bastille, 1996 and Berlin, Sophiensäle, August 1997) deals with the body, light and music in their pure literal sense, like a minimalist manifesto applied to dance. This show presents the body in all its objective simplicity and functionality. It thus foils any attempt by the dancer and, likewise, the spectator, to interpret it emotionally. As a result, the subtle simplicity of this choreographic device allows for a critical reading of what is being done and undone in front of us. Which, it seems to me, opens up numerous ways of interpreting it, and makes of this piece a sort of emblematic banner of the nineteen nineties.”

–Alain Buffard, Berlin, April 22, 1999

“In 1995, the choreographer Jérôme Bel put his name to *Jérôme Bel*, a radically pared-down work bringing the author one step closer to the hallmarks of his work, and dance to its enabling factors: lighting, music and the body. Eighteen years on, the same observation rings true: “a body cannot be overlooked.” With this “given that” as his starting point, Jérôme Bel sought to find out more. He wanted to pick up on the exchanges, and fluids running through the body. For want of making the body dance, he maps it out: what are its dates, what are its measurements, and what are the signifiers that orientate it? And what stage language can bring home its literal presence? With an economy of means reduced to what language has to say, he serves up a deconstruction of theatrical representation which has lost nothing of its vital impact.”

–Gilles Amalvi, June 2014

“In unison, in the choreography *Jérôme Bel* by Jérôme Bel, they portray no less than the four basic principles of dance: light, music and the body inhabiting a space, which over the following fifty minutes of the piece illuminate and examine one another. Onstage, the bodies are what they are. And we learn just what they are through digits and names assigned to them in care of Jérôme Bel. (...) «What I tried with Jérôme Bel», he explains, «was to find a kind of ‘zero point of

literature' for dance. I wanted to avoid two things: the erotic body and the perfectly muscular body, the body as warrior. Sex and power: in our entire culture (not only in dance) these stand for the two most dominating representations of the body, the primary instrument of dance, in a way that denies it its usual signs.» (...) *Jérôme Bel* concentrates on the smaller, almost invisible coded messages of the body that turn it into an art-body.”

–Gérald Siegmund, in *Ballet International*, *Tanz Aktuell*, April 1997

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Monday, November 14, 2016

at The Kitchen 512 West 19th Street, NYC

6:30–9pm Cocktails, Hors d'oeuvres and Silent Auction

8pm Live Auction

DJ set by Steven Reker

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The auction preview is now live on Paddle8.com

Online bidding will begin Monday, October 31 at 2pm.

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For more information, please contact Caitlin Gleason at caitlin@thekitchen.org or (212) 255-5793 ext. 10.

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