

The Kitchen

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

Winter 2016 Season

Spring 2016

ACME

April 9 and 10, 8pm. \$15

The American Contemporary Music Ensemble (ACME) performs two concerts of music revolving around conceptions of minimalist composition, featuring key works by composers seminal both within and beyond The Kitchen's history. Among the compositions will be rarely performed pieces by Joseph Byrd, Julius Eastman, Philip Glass, Meredith Monk, Steve Reich, and Charlemagne Palestine. Organized as part of "From Minimalism into Algorithm" by ACME with Nico Muhly.

Ed Atkins: "Performance Capture"

April 13–May 14

Opening Wednesday, April 13, 6–8pm

Under the equivocal rubric "Performance Capture," Ed Atkins will present an expansive new work explicitly concerned with how contemporary technologies of representation mediate our lives – to say nothing of our own willingness to be captured and rendered. Corraling live bodies, animated surrogates, and departed performances, the gallery will act as both screening room and venue for performances and public programs. By ceding control to other authors in order to create multiple iterations of one work, the exhibition will ultimately act, according to Atkins, as "a document whose data is yet to be uncovered, let alone indexed." Curated by Tim Griffin with Lumi Tan as part of "From Minimalism into Algorithm."

Xiu Xiu plays the music of Twin Peaks

April 30, 8pm. \$25.

The music of Twin Peaks is everything that we aspire to as musicians and is everything that we want to listen to as music fans. It is romantic, it is terrifying, it is beautiful, it is unnervingly sexual. The idea of holding the "purity" of the 1950s up to the cold light of a violent moon and exposing the skull beneath the frozen, worried smile has been a stunning influence on us. There is no way that we can recreate Angelo Badalamenti and David Lynch's music as it was originally played. It is too perfect and we could never do its replication justice. Our attempt will be to play the parts of the songs as written—meaning, following the harmony melody but to arrange in the way that it has shaped us as players. Organized by Lumi Tan.

Say Bye to Reason and Hi to Everything May 9, 7pm. FREE

Capricious presents *Say Bye to Reason and Hi to Everything*, a new chapbook anthology edited by Andrew Durbin featuring new work by Dodie Bellamy, Cecilia Corrigan, Amy De'Ath, Lynne Tillman, and Jackie Wang. Packaged as a box set, each book features cover work by artist Nayland Blake. For the book launch, Blake will perform, and Corrigan, Tillman, and Wang will read from their respective chapbooks.

Mike Iveson: *The Tear Drinkers*

May 19–21, 24–25, and 27, 8pm. \$20.

Mike Iveson's second full-length play, *The Tear Drinkers*, is a suite of sci-fi songs for six performers. It follows four humans who have been abducted by the United States government and brought to an underground holding tank in New Mexico, so that the government can determine which of them is actually an alien from another planet masquerading as an earthling. Downtown performer Mike Iveson leads a team of exceptional artists, including pioneering video artist Charles Atlas, in a look at the private heartaches and private bathroom rituals of humans and aliens alike. Including performances by April Armstrong, Anthony R. Brown, Don Castro, Gavin Price, Courtney Williams, and Mike Iveson. Organized by Sarah Michelson and Matthew Lyons.

"On Limits: Estrangement in the Everyday"

May 24–June 11, opening Tuesday, May 24, 5–8pm

This experimental exhibition presents more than twenty artworks in a surprisingly intimate and formally incoherent dialectical array, putting into dialogue proximate discourses on social reproduction, state violence, racism, queerness, and the environment. Whether explicit or implicit in relation to a recognizable contemporary politics, the selected painting, sculpture, print, sound works, films, videos, photographs, and performances point to the pernicious ideological exclusions that structure neoliberal capitalism, pushing certain problems and bodies beyond view and taking effect at the limits of social intelligibility. Curated by Daniella Rose King, Viktor Neumann, Samuele Piazza, and Kari Rittenbach, Helena Rubinstein Curatorial Fellows of the Whitney Museum of American Art Independent Study Program.

The Kitchen presents

Joan Jonas: *They Come to Us without a Word II*

April 6–7 at 8pm; April 8 at 7pm

Joan Jonas: *They Come to Us without a Word II* is made possible with support from Cristina Enriquez-Bocobo & Michael Kantrow, Rebecca & Marty Eisenberg, Joanne Leonhardt Cassullo and The Dorothea Leonhardt Fund at the Communities Foundation of Texas, Inc., Beth Rudin DeWoody, Agnes Gund, Howard Gilman Foundation, The Fan Fox and Leslie R. Samuels Foundation, and The Cowles Charitable Trust; and in part by public funds from New York City Department of Cultural Affairs in partnership with the City Council, New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and National Endowment for the Arts.

They Come to Us without a Word II premiered in June 2015 in conjunction with the United States Pavilion at the 56th International Art Exhibition - la Biennale di Venezia by the MIT List Visual Arts Center, in collaboration with Teatro Fondamenta Nuove and the Università Iuav di Venezia (IUAV), with support by Fundación Botín, Santander, Galleria Alessandra Bonomo, Max Mara, Thyssen-Bornemisza Art Contemporary, The JL Foundation, The Arts Council of the Southern Finger Lakes, NYSCA New York State Council on the Arts, Richardson Turner, and an anonymous donor.



They Come to Us without a Word II

Conceived and Directed by Joan Jonas

With music composed and played by Jason Moran

Performers, The Kitchen

Joan Jonas

with Noah Delorme, Zora Casebere, Willa Schwabsky, Lila Gavagan, Jonas Moran, Malcolm Moran, Jin Jung

Jason Moran, piano and accordion

Kate Fenner, singer

Performers, Video

West Beth Studio, New York (2015): Zora Casebere, Noah Delorme, Lila Gavagan, Jonas Moran, Malcolm Moran, Willa Schwabsky

Cape Breton (1990 to Present): Sadie Bills, Ragani Haas, Katie Kehoe, Eva Jean Mustard, Margaret Mustard, Moira Peters, Joan Jonas, Zina and Ozu

Production

Video shot by Joan Jonas

Video Editing: Joan Jonas and David Sherman

Assistant Director: Sekeena Gavagan

Video Tech: David Sherman

Lighting Design: Jan Kroeze

Assistant Stage Manager: Elena Mazzi, Meredith Walker

Props and Costumes: Meredith Walker, Jin Jung, Alexander Rosenberg

Video Documentation: Greenhouse Media

Texts

Edited by Joan Jonas

Ghost stories: Cape Breton Book of the Night: Stories of Tenderness and Terror (Ronald Caplan, ed., Wreck Cove: Breton Books, 1991)

Tessie Gillis, *The Woman from Away* (Wreck Cove: Breton Books, 2010)

Headlines from *The New York Times* (2011)

Taxidermy list, onsite information at The Biological Museum, Stockholm

Kamo no Chomei, Hojoki (1212), <http://www.minakatella.net/letters/hojoki10.html>

(viewed June 25, 2015)

Music

Composed by Jason Moran

Song

Woody Guthrie, *I Ain't Got No Home*

Special thanks to:

Paul C. Ha, MIT List Visual Arts Center

Ute Meta Bauer, CCA Singapore

Anna Daneri, Independent Curator, Milan

Gavin Brown's enterprise, New York

Conceived and directed by video and performance art pioneer Joan Jonas, *They Come to Us without a Word II* was developed and performed at Teatro Piccolo Arsenale in conjunction with her exhibition for the U.S. Pavilion at last year's 56th Venice Biennale. The performance involves newly composed music by Jonas's longtime collaborator, the American jazz pianist and composer Jason Moran. Moran will play live, accompanying Jonas, singer Kate Fenner, and other performers featured in Venice, in addition to video projections from the artist's Biennale piece.

Jonas's recent performance and installation work seeks to evoke the fragility of nature. "Although the idea of my work involves the question of how the world is so rapidly and radically changing, I do not address the subject directly or didactically," said Jonas. "Rather, the ideas are implied poetically through sound, lighting and the juxtaposition of images of children, animals and landscape."

For the performance the artist has re-edited video footage created for the U.S. Pavilion in Venice, developed in New York last year during a series of workshops with children of friends, ranging in age from five to sixteen. All of the children involved in the workshops will also be performing live in The Kitchen. The studio recordings were often shot against projections of videos made by Jonas in Cape Breton, Canada. In addition to the videos from the installation, previously unseen footage will also be included in the remix of the piece.

In They Come to Us without a Word II Jonas refers to aspects of disappearance in the natural world through shadows or ghosts, as humans continue to disregard the environment. "These natural phenomena that Joan Jonas conjures, as she performs with sound and drawing and movement and other stimuli, are present for themselves in their own right, and convey to the viewer what they are and what they do, the artist acting as a conductor or messenger of their being." (Marina Warner)

With They Come to Us without a Word II, Joan Jonas continues to investigate movement, space and time in relation to sound and the projected image. These performances at The Kitchen are the North American premiere of the piece, organized as part of "From Minimalism into Algorithm" by Tim Griffin and Katy Dammers.

Taking place in The Kitchen theater and gallery spaces throughout the 2015–2016 season, “From Minimalism into Algorithm” sets contemporary and historical painting, sculpture, performance, and musical composition in counterpoint, proposing a new through-line for art-making during the past half century. Organized collaboratively by The Kitchen and participating artists, the exhibition takes up the legacy of Minimalist art and composition during the 1960s and ’70s as a precedent for reconsidering work by a younger generation for whom serial repetition corresponds more directly with digital technology and, more over, its reconfiguring of our encounters with physical space through networked communication.

In conjunction with these performances the following books are for sale in our lobby through a generous partnership with the publisher Gregory R. Miller & Co.

Joan Jonas: *They Come to Us without a Word*

Foreword by Paul C. Ha. Text by Ute Meta Bauer, Joan Jonas, Ann Reynolds, Marina Warner. Interview by Ingrid Schaffner.

They Come to Us without a Word documents Joan Jonas’ project for the US Pavilion of the 56th Venice Biennale, an installation that incorporates multiple components, including projected videos (with music by Jason Moran), drawings and photographs. Each section of the pavilion represents a particular creature (bees, fish) or natural condition. Recited fragments of ghost stories sourced from the oral tradition of Cape Breton, Nova Scotia, form a continuous narrative linking one room to the next. Designed with Jonas’ close collaboration, this book features an extensive collection of images selected by the artist, including stills, drawings and photographs. Also included is a major new text by Jonas herself, as well as significant texts from Ann Reynolds and Marina Warner, and an interview with the artist by Ingrid Schaffner.

Cloth, 12 by 8 inches, 160 pages, 180 color images.
\$50.00

In the Shadow a Shadow: The Work of Joan Jonas

Edited by Joan Simon

Texts by Joan Jonas, Douglas Crimp, Johanna Burton, Barbara Clausen

One of the most continuously influential artists of the past half century, Joan Jonas was among the first artists to embrace the forms of video, performance and installation. From her beginnings as a sculptor, and her emergence in the New York art and performance scenes of the 1960s and 70s (including the seminal “Vertical Roll” video piece of 1972, in which the titular television malfunction enacted a memorably fractured female identity), up through her six appearances at Documenta, and her performance at the Performa 13 biennial, her work has always been surprising, groundbreaking and necessary.

This extensively illustrated volume, containing hundreds of full-color photographs, drawings, scripts, and diagrams, presents the definitive collection of Jonas' work. The first and authoritative career-spanning monograph of the multimedia pioneer, it covers more than 40 years of performances, films, videos, installations, texts and video sculptures.

Art writer Joan Simon has painstakingly researched every one of Jonas's works and includes notes on each piece, along with new and never-before-published writings by Joan Jonas that provide extensive background. In addition to documentation of the artist's crucial projects, *In the Shadow a Shadow* includes essays by Douglas Crimp, Barbara Clausen, and Johanna Burton, and unpublished photographs and drawings from Jonas' archives. With a detailed production and exhibition history of the video and performance works, as well as the first comprehensive bibliography and biography of the artist, this intensively researched and authoritative book documents the range, breadth and depth of one of most prolifically original artists of the twentieth and twenty-first century.

Clothbound, 9.5 x 12.5 inches, 536 pages, 800+ color images
\$85.00

Notes and Quotes

Written and Edited by Joan Jonas

“Joan Jonas on Why Look at Animals? by John Berger” in “Five Artists, Five Book Reviews”, *Sunday Book Review, The New York Times*, June 25 2015.

This is a concise and poetic description of the history of our close relationship to animals from the earliest times to the present. Berger asks what distinguishes us from animals and how do we perceive them. For example “animals first entered the imagination as messengers and promises”, many with a “magical function,” living with us and around us in the world. Their disappearance results in our solitude and loneliness as a species. We look at animals in zoos, we see children's toys, we hear their recorded voices. They remain in our imagination as dreams and stories. I am deeply affected by this book as I think of the honey bee and how it functions, building combs, pollinating flowers, making honey, and dancing in order to communicate to the bees of the colony, as they signal directions to the best flowers and so on. Bees are in trouble as we all know. We depend on their existence. While Berger does not directly describe the bee he describes the situation we find ourselves in today.

John Berger, *Why Look at Animals?* (London: Penguin Books, 2009).

We know what animals do and what beaver and bears and salmon and other creatures need, because once our men were married to them and they acquired this knowledge from their animal wives. (Hawaiian Indians quoted by Lévi-Strauss in *The Savage Mind*.) (p. 13)

The parallelism of their similar/dissimilar lives allowed animals to provoke some of the first questions and offer answers. The first subject matter for painting was animal. Probably, the first paint was animal blood. Prior to that, it is not unreasonable to suppose that the first metaphor was animal. Rousseau, in his *Essay on the Origins of Languages*, maintained that language itself began with metaphor: "As emotions were the first motives which induced man to speak, his first utterances were tropes [metaphors]. Figurative language was the first to be born, proper meaning were the first to be found." If the first metaphor was animal, it was because the essential relation between man and animal was metaphoric. Within that relation what the two terms—man and animal—shared in common revealed what differentiated them. And vice versa. (p. 16)

Halldór Laxness, *Under the Glacier* (New York: Vintage International, 2005)

Time is the one thing we can all agree to call supernatural. It is at least neither energy nor matter; not dimension, either; let alone function; and yet it is the beginning and end of the creation of the world. (p. 81)

Often I think the Almighty is like a snow bunting abandoned in all weathers. Such a bird is about the weight of a postage stamp. Yet he does not blow away when he stands in the open in a tempest. Have you ever seen the skull of a snow bunting? He wields this fragile head against the gale, with his beak to the ground, wings folded close to his sides and his tail pointing upwards; and the wind can get no hold on him, and cleaves. Even in the fiercest squalls the bird does not budge. He is becalmed. Not a single feather stirs. (p. 82)

If you are going to tell me the story of the dandelion and the honey bee, John, I shall hit you. Lyrical poetry is the most disgusting drivel on earth not excepting theology. I'm going to bed. When a dandelion calls to a bee with its scent to give it honey, and the bee goes off with the pollen from the flower and sows it somewhere far away—that I call a Super-communion. It would be remarkable if a more super communion could be established, even though intergalactic communications were put in order. (p. 137)

Tessie Gillis, *The Woman from Away* (Wreck Cove: Breton Books, 2010).

It asks of man, “is your harvest in?” The oats, the hay, the feed for the herd? The potatoes, the cabbage, the turnips and all? Are they dug and stored in your cellar warm and dry? Is your house patched up against the winter, with the sills bagged ’round where the cold seeps in?

Have you harnessed the horses and gathered the maple, the long white oak and the occasional ash? Cut in the hot months of summer, against the time when the woods will be waist deep with snow? And boughs bent down and saddened by their heavy loads?

Is your barn mended against the dampness of the winter when the cold will try the best it can to seep in and blacken the hay? Hay, that should your animals eat in their hunger, could cause them to sicken and perhaps die?

Have you sawed, chopped and stacked your winter logs in some sheltered place where the drifts won’t bury them so deep that only an ax can free them? Have you located your animals, every one? The animals leave their distant feeding grounds and, by instinct, come back to last year’s habitation. Chained or roped, with freedom gone, they yet have daily food of sorts there, that quiets the rumble of their empty paunches.

Here there is no thirst for days on end with only snow to wet their throats, but clear, clean water from a spring at the end of a shoveled path.

Have you found that heifer that stayed with the green of the undergrowth, by that stand of fur and spruce, and brought her home to the safety of her stall?

Then the voices of winter-bellowing and raging, mourning and sorrowful—can do their upmost. You are ready.

Joan Jonas is a pioneer of video and performance art, and an acclaimed multimedia artist whose work typically encompasses video, performance, installation, sound, text, and drawing. Trained in art history and sculpture, Jonas was a central figure in the video and performance art movement of the late 1960s, and her experiments and productions in the late 1960s and early 1970s continue to be crucial to the development of many contemporary art genres, from performance and video to conceptual art and theater. Since 1968, her practice has explored ways of seeing, the rhythms of ritual, experiments with sound, and the authority of objects and gestures. The recipient of numerous honors and awards, Jonas’s most recent solo exhibitions include those at HangarBicocca, Milan (Fall 2014); Centre for Contemporary Art, Kitakyushu Project Gallery, Japan (2014); Kulturhuset Stadsteatern Stockholm (2013); Proyecto Paralelo, Mexico (2013);

Contemporary Art Museum, Houston (2013); Bergen Kunsthall, Norway (2011); and Museum of Modern Art, New York (2010). She has been represented in documenta in Kassel, Germany, six times since 1972, and has had major retrospectives at the Stedelijk Museum, Amsterdam; Galerie der Stadt Stuttgart, Germany; and the Queens Museum of Art, New York. Joan Jonas is a New York native and she continues to live and work in New York City. She received a B.A. in Art History from Mount Holyoke College in 1958, studied sculpture at the School of the Museum of Fine Arts, Boston, and received an M.F.A. in Sculpture from Columbia University in 1965. Jonas has taught at the Massachusetts Institute of Technology (MIT) since 1998, and is currently Professor Emerita in the MIT Program in Art, Culture, and Technology. In 2015, Gregory R. Miller & Co. published the first comprehensive monograph of Jonas's work, edited by Joan Simon, titled *In the Shadow of a Shadow: The Work of Joan Jonas*.

Jason Moran is a pianist, composer, and critically acclaimed jazz musician. In 2010 he was named a MacArthur Fellow and is currently artistic director of the Jazz section at the John F. Kennedy Center for the Performing Arts (Washington D.C.). Moran's work includes an intense and lively series of projects and collaborations with visual artists including: Theaster Gates, with whom he composed the music for *Looks of a Lot*, a performance presented in 2014 at the Chicago Symphony Center; a performance role in Stan Douglas's film *Luanda-Kinshasa* (2013); the soundtrack composition for Glenn Ligon's film *Death of Tom* (2008), and several works with Joan Jonas. Moran collaborated with Jonas on *Reanimation* (2013), and the two also collaborated on the music for *The Shape, the Scent, the Feel of Things*, an opera performed for the first time in 2005 at Dia:Beacon, as well as *My New Theater: Reading Dante III* (2008). Jason Moran was one of the artists featured in *All the World's Futures*, the 56th International Art Exhibition – la Biennale di Venezia curated by Okwui Enwezor.

Kate Fenner is a Canadian folk rock singer and songwriter living in New York City. In addition to performing and recording her own music, she has participated in several of Joan Jonas's works, including *The Shape, the Scent, the Feel of Things* (2005), and *Reading Dante* (2009).

Jan Kroeze is the lighting designer of *They Come to Us without a Word* and *They Come to Us without a Word II*. He has previously worked with Joan Jonas for *Volcano Saga* (1989), and has designed lighting for Philippe Parreno's *Anywhere, Anywhere Out of the World*, Palais de Tokyo (2013); K8 Hardy, *Untitled Runway Show*, Whitney Biennial (2012); Nam June Paik, *Wrap Around The World* (1988), *Bye Bye Kipling* (1986), and *Good Morning Mr. Orwell*, (1984); Merce Cunningham, *Locale* (1978); Laurie Anderson, *United States I-IV* (1984) and *Natural History* (1986); Molissa Fenley *Sightings* (1993); as well as numerous theatre productions.

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May 26, 2016

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

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