



# The Kitchen

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

Fall 2011

**Joe Winter: *The Stars Below***

September 8-October 29

Opening Reception, Thursday, September 8, 6-8pm

FREE

Curated by Matthew Lyons

In this new series of sculptures Joe Winter juxtaposes conventions of information display against ways of reimagining and representing extended notions of geologic and astronomic time.

**Jennie C. Jones: *Absorb / Diffuse***

September 8-October 29

Opening Reception, Thursday, September 8, 6-8pm

FREE

Curated by Matthew Lyons

Jennie C. Jones re-contextualizes the material output of sound recording in order to explore how we listen and how sound operates physically and metaphorically. Accompanying this sound score is a new series of "Acoustic Paintings" made with soundproofing materials (also known as absorbers and diffusers) typically used in audio engineering and studio recording.

***Pioneers of the Downtown Sound:***

Tony Conrad, Pauline Oliveros, Joan La Barbara, Laurie Spiegel, and Rhys Chatham

Friday-Saturday September 9-10, 8pm, \$12

Curated by Rhys Chatham

PROGRAM I: Friday, September 9: Pauline Oliveros,

Joan La Barbara, and Rhys Chatham

PROGRAM II: Saturday, September 10: Tony Conrad,

Laurie Spiegel, and Rhys Chatham

On the occasion of The Kitchen's 40th Anniversary, legendary experimental musician and composer Rhys Chatham curates a shared program of music from his time as a performer and music curator at The Kitchen during the 1970s. Featuring avant-garde luminaries Tony Conrad, Pauline Oliveros, Joan La Barbara, and Laurie Spiegel who debuted canonical experimental music pieces at The Kitchen in the 1970s.

***The Kitchen Block Party***

A FREE Neighborhood Street Fair

Saturday, September 17, 11am-4pm

Kick off the Fall season with a free, family-oriented street fair featuring an afternoon of dozens of artist-led activity booths, alongside live music and dance performances. Come take part in a zany assortment of kid-friendly activities, including face-painting, puppet and mask-making, temporary tattoos, hula-hoop and drumming workshops, cookie decorating, and unusual photo booths, among many, many more!

**Wally Cardona and Jennifer Lacey with Jonathan**Bepler: *TOOL IS LOOT*

Thursday-Saturday, September 22-24 and September

29-October 1, 8pm, \$15

Curated by Yasuko Yokoshi

*TOOL IS LOOT* is a one-year process of disorientation resulting in a duet. Working apart, in the U.S. and France respectively, Wally Cardona and Jennifer Lacey each solicited week-long encounters with non-dance experts. Featuring original music from composer Jonathan Bepler and lighting design by Thomas Dunn.

**A.Bandit: *Experiments from The [Space] Between***

featuring Glenn Kaino and Derek DelGaudio

Wednesday-Thursday, October 5-6, 8pm, \$12

Los-Angeles based conceptual artist Glenn Kaino

has teamed up with magician Derek DelGaudio

to form the experimental performance art group,

A.Bandit as they present a hybrid of magic, music,

and performance experiments from their labora-

tory called *The [Space] Between*. Featuring DJ

Rhettmatic, and special guest China Chow.

**Faustin Linyekula/Studios Kabako: *more more****more... future*

Wednesday-Saturday, October 12-15, 8pm, \$15

Co-presented with French Institute Alliance

Française's *Crossing the Line 2011*.

Choreographer and director Faustin Linyekula creates intricate, powerful performance works that reflect the sociopolitical and cultural history and present struggles of his native Democratic Republic of Congo. Driven by the rhythms of Flamme Kapaya and his five-member on-stage band, the piece is a fierce celebration of hope in the face of despair.

**International Contemporary Ensemble**

Thursday-Friday, October 20-21, 8pm, \$15

PROGRAM I: Thursday, October 20: *ICELab*PROGRAM II: Friday, October 21: *Convergence*

On Thursday as part of the *SONIC festival*, ICE presents the *ICELab 2011* composers: Marcos Balter, Du Yun, Steve Lehman, Phyllis Chen, Nathan Davis, and Mario Diaz de León. Then on Friday, ICE performs Edgard Varèse graphic scores from the fifties along with new commissions from trumpet virtuoso Peter Evans and master sound-sculptor Alvin Lucier. Featuring guest cellist Fred Sherry's incendiary performance of Jason Eckardt's *A way [tracing]* for solo cello, and Eckardt's powerful *Aperture*, a tightly knit instrumental poem from his song cycle, *Undersong*. Steven Schick serves as guest conductor.

(continued on last page)

The Kitchen presents

***TOOL IS LOOT*****Wally Cardona and Jennifer Lacey  
with Jonathan Bepler**

Curated by Yasuko Yokoshi

Thursday-Saturday,  
September 22-24 & September 29-October 1  
8pmChoreography, Libretto and Performance  
**Wally Cardona and Jennifer Lacey**Original Musical Score  
**Jonathan Bepler**

## MUSICIANS

**Julia Alsarraf** Viola and Brass, **Ian Antonio** and **Russell Greenberg** Percussion, **David Bebb** Clarinet, **Bryan Brundige** Trombone, **Jeremy Gold** Saxophone, **Zeena Parkins** Harp, **Jonathan Bepler** Voice, Violin, Piano, Guitar, Flute, Brass. **The Ensemble Modern**. Bass Soloists and Children's Choir of Opera Frankfurt. Recorder Club of **Echigo-Tsumari, Japan**.Lighting Design **Thomas Dunn**Production and Creative Assistant **Francis A. Stansky**Production Manager **Jeff Englander**Sound Engineer **Eben Hoffer**Lighting Supervisor **Zack Tinkelman**Technical Director **Bob Bellerue**Managing Producer **Ben Pryor / tbspMGMT**

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.

*"We would like to believe that our bodies and our brains are fantastically flexible and responsive to change, containing - at any moment - both the abstract and the specific. Well... what we've learned is that this is both gloriously true and frustratingly untrue. But that's okay, really."*

—Wally Cardona & Jennifer Lacey

For one year, choreographers **Wally Cardona** and **Jennifer Lacey** worked apart, holding tandem projects, in the U.S. and France respectively. Each artist solicited weeklong encounters with non-dance experts, voluntarily subjecting their aesthetic position to a barrage of assessment, opinions and desires from the "outsiders", including an astrophysicist, sommelier, architect, film editor, medical supply salesman, kinetic sculptor, baroque opera singer, art critic, acoustician and social activist. None of the material generated from these encounters is in *TOOL IS LOOT*. Rather, the work has been formed through aesthetic propositions that persisted because of their foreignness.

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; CNDC Angers and FUSED (French-US Exchange in Dance program); Les Laboratoires d'Aubervilliers with the Département de la Seine-Saint-Denis; Baryshnikov Arts Center; 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 with the City Council; 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 Goelet 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.

### Biographies

Composer **Jonathan Bepler** was born in Pennsylvania, lived for many years in NYC, and currently lives in Berlin. He was largely self-taught on many instruments before he attended Bennington College in 1982; there, his studies focused on composition, improvisation, and performance. Bepler's interest in collaboration and interdisciplinary work was fully explored during

the twenty years he lived in New York City, his work often involving the co-mingling of many seemingly disparate elements, a love of chaos, and a desire for reconciliation. He has collaborated with choreographers including John Jasperse (*California* (Bessie award for best score)), Sasha Waltz (*S, Gezeiten*), and Jennifer Lacey (*This is an Epic*, *Mhmmm*, and *Les Assistantes*). Bepler has led ensembles of both improvised and pre-composed music in New York and Europe. His concert music includes works for the Ensemble Modern, the Glenn Branca Ensemble, and the Basel Sinfonietta. A multi-channel sound installation for Broken Ensemble was recently exhibited at the Contemporary Arts Center, Cincinnati. His 2008 score for *The Rape of the Sabine Women* includes 600 voices in the Herodeon Theatre at the Acropolis, a cliff side Bouzouki ensemble, and a piece for butchers, knives and meat. A collaboration with artist Ann-Sofi Siden will be presented this winter at the Royal Dramatic Theater in Stockholm. His close collaboration with artist Matthew Barney has spanned 16 years and has included some 7 films and 5 performances. They are in the midst of a 5 year opera project involving large scale site-specific performances in 5 different cities. Act I, Los Angeles, 2008. Act II, Detroit, 2010. Act III, NYC, 2012.

Brought up in California and New Mexico, **Wally Cardona** was a competitive gymnast and clarinetist before beginning to dance at age 19. In 1986, he moved to New York City to attend the Juilliard School (BFA '89). Cardona has created projects widely ranging in scale, setting and materials. A select list of recent work includes *Everywhere* (2005: Brooklyn Academy of Music, Portland Institute for Contemporary Art), a work where all action is shaped around and with 300 fifteen pound, 3.5 ft high columns; *Site* (2007: DTW, Helena Presents), a work for wood, paper, tape and the Capital H.S. Band of Helena, MT; *A Light Conversation* (2008: Tanzhaus Zurich, The Joyce Theater Foundation), an up-close and physical dialogue on aesthetics vs. ethics, love, commitment and sacrifice, made in collaboration with Swiss/British choreographer Rahel Vonmoos and performed within a 20x32 ft. area; *Revival* (2009: Group Motion, Hidden City), performed by 30 dancers in the abandoned upper balcony of the old Metropolitan Opera House in Philadelphia; *Really Real* (2009: BAM, International Festival of Arts & Ideas), a "people piece" for 100 individuals, including the Brooklyn Youth Chorus, all on a bare stage; *Movements within Stream* (2010: Storm King Art Center), a mini-myth made in relation to Stephen Talasnik's *Stream: A Folded Drawing*, a monumental site-specific construction made of some 3,000 bamboo poles; and *Intervention # 1-7*, a series of five-day collaborations between Cardona and an "expert" in a field other than dance. The recipient of a John Simon Guggenheim Memorial Foundation Fellowship, a New York Foundation for the Arts Fellowship, and a New York Dance and Performance ("Bessie") Award for the creation of *Everywhere*, Cardona teaches at The Juilliard School and The New School (*Performance/Phenom-*

anon: *Theory and Philosophy in Practice*). He resides in Brooklyn, NY. **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, Nottthing Is Importantt, DD Dorvillier/The Kitchen and a 2009 Kevin Kline Award for Outstanding Lighting Design, The Little Dog Laughed, The Repertory Theatre of St. Louis.

**Jeff Englander** has just finished working as the light board operator at The Santa Fe Opera for summer of 2011. Recent New York credits include working as the master electrician for Purple Rep's *All American Genderf\*ck Cabaret* and *The Un-Marrying Project* (Spring 2011), assistant stage managing for Marvell Rep's *Blood Wedding* and *The Dybbuk* (Winter 2011), technical directing Annie Dorsen's *Hello Hi There* as a part of PS122's COIL Festival (Winter 2011), production managing DD Dorvillier's *No Change or "freedom is a psycho-kinetic skill"* at Danspace Project (Fall 2010), and associate lighting design for Alberts I-V at HERE (Summer 2010). He graduated from the University of Rochester in May 2010 with a BS in chemical engineering. He is also an Eagle Scout and assistant scoutmaster for the Boy Scouts of America in his hometown of Bedminster, NJ.

**Jennifer Lacey** is an American based in Paris since 2000, when she founded Megagloss with Carole Bodin and began what has become a longstanding collaboration with artist Nadia Lauro. She has founded a number of projects with ambiguous borders: *Projet Bonbonnière*, a research and living project designed to rehabilitate Italianate theatres; *Prodwhee*, a disposable series of performances using the dance residency as currency; *Robinhood*, a mythic and invisible performance with artist Cerith Wyn Evans; *Robinhood - The Tour*, an act of theft perpetuated with composer/musician Hecker; and *Transmanistan*, a work commissioned for "a choreographed exhibition" at the Kunsthalle, St. Gallen. She has produced several solos - *Two Discussions of an Anterior Event*, *Tall*, *Ouch* (a tap version of Carolee Scheeman's *Internal Scroll*) and *Gattica*. Her work with Lauro emphasizes a certain disregard for the borders of their respective forms and often continues the work "off-road". 2000: They began their collaboration with *\$Shot*. 2001: an extension of *\$Shot* entitled *Châteaux of France # 2*, a video installation, was commissioned by the Biennale de Lyon d'Art Contemporain (*Châteaux of France # 3* - Festival Montpellier Danse and *Chateaux of France # Yon* - Kyoto Arts Center). 2003: in Japan, the pair began *Crushing with Clogs Makes the Sounds of Flat Things*, a manga version of *\$Shot* and their second large-scale show, *This is an Epic*, premiered at Le Quartz in Brest. 2004/2005: Tanzquartier Wien and Sieman's Arts Program commissioned

*Diskreter Seitlicher Eingang* (A squatting project), performance events that take possession of the theatre after the end of the show of another artist. 2005: *mhmmmm*, a trio with a "décor vivant" of 30, premiered at Festival Montpellier Danse. 2006: Gluck's *Orpheus and Eurydice*, with Taschenoper in Vienna, performed at the Schloss Shöenbrunn. 2008: *Les Assistantes* marked the beginning of Lacey and Lauro's 8th year of collaboration. A monograph of their work, *Diapositifs Chorégraphiques* (Alexandra Baudelet), was published by Press du Réel in 2007. Lacey is currently performing *I Heart Lygia Clark*, a performance in the guise of therapy, with Barbara Manzeti and Audrey Gaisan.

**Thomas Benjamin Snapp Pryor** is an independent arts manager, producer and curator operating under the moniker tbspMGMT. His current projects include producing and touring the performance works of Wally Cardona, Trajal Harrell, Ishmael Houston-Jones, Yvonne Meier and Miguel Gutierrez. Ben is also the Producer and Curator for American Realness, an annual festival of contemporary performance at Abrons Arts Center in New York, NY (Best of Dance 2010 ARTFORUM). Previously Ben worked as Director of Operations for Center for Performance Research, an Artist Representative at Pentacle, a project manager for Chez Bushwick and in the Planning and Development department at the Brooklyn Academy of Music. Ben served as chair of the Agents Council and Trustee for Dance USA from 2008-2010. He was the recipient of the 2010 Gabriela Tudor Fellowship in Cultural Management.

**Francis A. Stansky**, originally from Worcester MA, is a graduate of Connecticut College, currently residing in Brooklyn, NY. Since moving to New York in 2003 he has been fortunate to work with many great artists and study under the direction of Barbara Mahler. He has performed and created with Jeremy Nelson, Luis Lara Malvacias, David Dorfman, Joanna Kotze, and Wally Cardona. He has toured and taught throughout both the U.S. and abroad. He will be performing in Kotze's *Between You and Me* at DNA Splice: DUETspaceQUARTET October 13-16.

#### Special Thanks

The choreographers would like to thank:

the "Dramaturges Dilettantes" of Lacey's *My First Time* with a Dramaturge - Alain Kleiman (writer and medical refrigeration specialist), Cedic Schönwald (art critic), Philippe Zourgane (architect), Déborah Braun (film editor), Bruno Bonhoure (baroque opera singer), Laurent Golon (kinetic sculptor), Larmache & Ovize (visual artists);

the "Experts" of Cardona's *Intervention #1-7* - Adam Shecter (visual artist),

Dr. Heidi Jo Newberg (astronomer and physicist), Karina Lyons (sommelier and wine consultant), Robert Sember (sound artist and social activist), Martin Kapell (architect), Raj Patel, Rachid Abu-Hassan, Terence Caulkins (Arup Acoustics), Silas Grant (community activist);

the man, Francis Stansky; mentors, Phyllis Lamhut and David Gordon; writer, Arnon Grunberg; philosopher, Ruwen Ogien;

Yasuko Yokoshi and everyone at The Kitchen; H el ene Lesterlin and everyone at EMPAC; Aymar Crosnier, Emmanuelle Huynh and CNDC Angers; Linda Shelton, Cathy Eilers and The Joyce Theater Foundation; the team of Les Laboratoires d'Aubervilliers; everyone at Baryshnikov Arts Center; everyone at Atlantic Center for the Arts; everyone at Dance Place (D.C.); Sophie Claudel, Nicole Birmann Bloom and the Cultural Services of the French Embassy; Tanzfabric; Stanford Makishi; Valda Setterfield; Pam Tanowitz; Julian Barnett; Shelley Senter; Kaye Voyce; Alice Chauchat; Virginie Bobin; Barbara Manzetti; Zeena Parkins; Colin Gee; and Ain, Kelly, Susan, Beatrice and Lula.

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Ryan Trecartin  
Amanda Weil

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Attn: Kitchen Contributions, 512 West 19th Street, NYC 10011

 The Kitchen

FALL 2011 PROGRAMS-AT-A-GLANCE (cont'd)

**Anna Sperber: FOREVERANDADAY**  
Thursday-Saturday, October 27-29, 8pm, \$15  
Curated by Matthew Lyons

Choreographer **Anna Sperber** deepens her exploration of light and texture, creating intimate portraits and focusing on singular details to heighten our awareness of sensation and the distillation of time and place. With performers **Julie Alexander, Natalie Green, Jennifer Lafferty** and **Rebecca Serrell Cyr**, and a score composed and performed live by experimental trumpeter **Nate Wooley**. Lighting design created in collaboration with **Joe Levasseur**, and costume design by **James Kidd**.

**Maria Hassabi: SHOW**  
Thursday-Saturday, November 3-5, 8pm  
Note: Two Friday performances, 7:30 & 9:30, \$15  
**Maria Hassabi** premieres her new installation-based performance. Collaborators include performer **Hristoula Harakas**, lighting designer **Joe Levasseur**, dramaturgs **Scott Lyall** and **Marcos Rosales**, composer **Alex Waterman**, production consultant **Meghan Finn** and set design by **Hassabi** and **Scott Lyall**.

**Lauren Kelley: Froufrou Conclusions**  
November 11, 2011 – January 7, 2012  
Opening Reception: Friday, November 11, 6-8pm  
FREE

Curated by **Rashida Bumbray**  
Employing a wry wit when commenting on matters of sexuality, race, and meditations on place, **Lauren Kelley** is a video artist best known for her series of short animated videos that combine clay-mation with her brown, plastic dolls. Stylistically evocative of children's television programs of her youth, Kelley stages absurd, jittery, and sometimes endearing narratives.

**Robert Ashley: That Morning Thing**  
Saturday-Monday, November 19-21, 8pm  
Note: Two Sunday performances, 3pm and 8pm, \$30  
A Performa 11 Premiere co-presented with The Kitchen

Curated by **Mark Beasley**  
A pioneer of opera-for-television and mixed media musical theater **Robert Ashley** presents the New York premiere of his iconic opera, *That Morning Thing* (1967), directed by **Fast Forward**. Consisting of three acts with men's and women's speaking voices and eight dancers, the opera dramatizes the psychology of intimate but anonymous stories that the artist solicited from friends. *That Morning Thing* first premiered at the ONCE Festival in Ann Arbor, Michigan, in 1968.

**An Evening with n+1**  
Tuesday, November 29, 7pm  
FREE

This evening will feature readings by and discussion with recent contributors to the thrice-yearly print journal **n+1**. Nonchalantly blending pop culture, literary esoterica, and academic theory, **n+1** presents politics, literature and literary theory, culture, and philosophy in language free of jargon.

**Kyle Abraham: Live! The Realist MC**  
Thursday-Saturday, December 8-10, 8pm, \$15  
Inspired by Pinocchio's plight to be a "real boy," **Kyle Abraham's** new ensemble dance work investigates gender roles in the black community and the quest for acceptance in the world of hip hop celebrity. Featuring dancers **Rena Butler, Elyse Morris, Chalvar Monteiro, Rachele Rafailedes, Hsiao-Jou Tang**; music by **Herman "soy sos" Pearl**; visual artwork by **Carrie Schneider** and **George Bolster**.

**An Evening with Electronic Literature Organization**  
Tuesday, December 13, 7pm  
FREE  
**Electronic Literature Organization (ELO)** presents an evening of multimedia, interactive performative-readings highlighting a broad range of born-digital literary forms. The evening's presentations showcase five projects selected from the second Electronic Literature Collection, published in February 2011.

**Ne(x)works & Zeena Parkins with JACK Quartet**  
Friday-Saturday, December 16-17, 8pm, \$12  
**Ne(x)works** joins forces with **JACK Quartet** for these world premiere performances of composer, multi-instrumentalist, and electric harp pioneer **Zeena Parkins's** latest work, *Spellbeamed*, commissioned by **Ne(x)works**, with collaborations by **Cynthia Madansky** and **Prashish Moments**. The evenings begin with premieres from composers **Joan La Barbara, Miguel Frascioni**, and **Chris McIntyre**.

**Dance and Process**  
**Julie Alexander, Michelle Boulé, and Martin Lanz**  
Thursday-Friday, December 22-23

Tickets: \$12  
Curated by **Yasuko Yokoshi**  
The culmination of an extended group process of sharing work and receiving structured feedback, this evening features three new works by choreographers **Julie Alexander, Michelle Boulé, and Martin Lanz**.

For full show descriptions and tickets visit:  
[thekitchen.org](http://thekitchen.org)

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