

The Kitchen

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

Fall 2019 Season

Upcoming Fall 2019 Events and Residencies

This season, The Kitchen returns in a sense to our loft-culture roots by inviting artists to recast and redefine the function of our spaces according to the changing contours of their individual projects. Taking place both at The Kitchen and at offsite partner venues, our Fall 2019 programming includes residencies, open studios, performances, and public programs.

James Allister Sprang: *Turning Towards a Radical Listening*
October 5–26
The Kitchen, 512 West 19th Street

In *Turning Towards a Radical Listening*, **James Allister Sprang** will develop a sculptural sound-based installation over the course of a five-week residency.

The project begins with a series of conversations between Sprang and poets **M. NourbeSe Philip**, **Rachel Eliza Griffiths**, and **Tracie Morris** considering how our lives are shaped (if not, in a sense, programmed) by language.

These conversations will be recorded, with the resulting files featured in Sprang's live performances as the artist runs them through voice-to-text software and other applications to highlight—and potentially to make new meaning from—algorithmic alterations and glitches.

Creating an immersive metaphor, *Turning Towards a Radical Listening* will reimagine rhetorics of difference in contemporary society, underlining how changes in listening may yet act as a catalytic force in culture. Curated by Tim Griffin, Lumi Tan, and Alison Burstein.

Conversations with Poets

Philip: October 5, 4pm
Griffiths: October 9, 7pm
Morris: October 12, 4pm
FREE

Performances

October 17–18, 8pm
October 19, 2pm and 8pm
October 23, 25, 8pm
October 26, 2pm and 8pm
\$15 General / \$10 Members

Open Studio Hours

October 23–25, 2–6pm
FREE

Mario Diaz de Leon: *Cycle and Reveal*
October 24, 8pm
\$20 General / \$15 Members
Queenslab, 1618 Decatur Street,
Ridgewood, NY

A composer and multi-instrumentalist known for his work spanning the worlds of modern classical, experimental electronic, extreme metal, and creative improvised music, **Mario Diaz de Leon** celebrates his release of *Cycle and Reveal* with a one-night performance. A compilation of recent pieces for acoustic instruments with electronics, the album moves from hypnotic repetitions that radically collide with colorful outbursts to primal, incantatory, and improvisatory sonic landscapes. This concert includes a solo audiovisual set by Diaz de Leon followed by performances from *Cycle and Reveal* by his longtime collaborators in the **International Contemporary Ensemble** (ICE) and **Talea Ensemble**. Organized by Lumi Tan.

Lauren Bakst: *after summer...*
October 28–December 14
Queenslab, 1618 Decatur Street,
Ridgewood, NY

While in residence through The Kitchen at Queenslab, **Lauren Bakst** will develop a new performance project titled *after summer*, or *not in the kitchen (the bed, the bathroom, the dance floor and other spaces)*. Lessons from encounters; a love story between desire and abjection; movement that emerges from contact: *after summer* is a map of and for an everyday erotics. Curated by Matthew Lyons.

Information on the public performances that will occur during Bakst's residency will be announced by November.

Continued on Last Page

The Kitchen Presents

A Celebration of the Publication of
*We Both Laughed In Pleasure: The
Selected Diaries of Lou Sullivan*

Edited by Ellis Martin and Zach Omza
Published by Nighboat Books

Tuesday, October 1, 7pm
The Kitchen
512 West 19th Street, New York, NY

This program is presented in partnership with Nightboat Books

“I still would like to believe that a few simple carnal pleasures can still be mine.”

—Lou Sullivan

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Introduction

Susan Stryker

Editing the Archive

Ellis Martin + Zach Ozma

Readings from the Diaries by (in order of appearance):

Mars Hobrecker

Wayne Koestenbaum

Kay Gabriel

TC Tolbert

Jordy Rosenberg

Che Gossett

Thanks to:

The Gay, Lesbian, Bisexual, Transgender Historical Society, San Francisco

Timeless, Infinite Light, and Ira Pauly



Image from the Louis Graydon Sullivan papers, Courtesy of the Gay, Lesbian, Bisexual, Transgender Historical Society

BIOS

LOU GRAYDON SULLIVAN (b. Milwaukee, 1951; d. San Francisco, 1991) was a writer, activist, typesetter, trans historian, and queer revolutionary. Sullivan began early explorations of masculinity, which he called “playing boys,” while growing up in 1960s suburban Wisconsin; his Catholic family was surprisingly accepting. He first sought out other queer people just after high school through his job at the University of Wisconsin, Milwaukee. The Gay People’s Union featured Sullivan’s earliest writings in their newsletter including the now widely-quoted “A Transvestite Answers a Feminist.” In his diary, Sullivan began to see himself as “a girl who’s real desire + passion is with male homosexuals.” Many of the medical professionals he met with throughout his transition had never heard of a female-to-gay-male. Even when it would have made transition easier, Sullivan resisted lying about his sexuality, remaining committed to his vision of authenticity. This commitment became a major aspect of his activism and legacy. After moving to San Francisco in his mid-twenties, Sullivan became involved with Golden Gate Girls/Guys, one of the first social and educational transgender organizations to offer support to FTM transsexuals. In 1980, Sullivan published his first edition of *Information for the FTM*, a practical guidebook. Six years later, he organized FTM, the first peer-support group for trans men. That same year, Sullivan was diagnosed with HIV. From that moment on, Sullivan had two main goals: to publish a biography of Jack Bee Garland (who was assigned female at birth and lived as man at the turn of the 20th century) and to publish his own diaries. Sullivan was only able to complete the former task. Sullivan left 8.4 cubic feet of archival material from his life and studies to the Gay, Lesbian, Bisexual, Transgender Historical Society, of which he was a founding member. The content of the archive includes extensive diaries as well as photographs, short stories, poems, essays, and correspondences.

ELLIS MARTIN works with digital derivatives in the interstice of art and archive. Martin holds a BA in Visual and Critical Studies from Mills College. He has generated large-scale digitization projects at Mills College Art Museum; John J. Wilcox, Jr. Archives; and the Gay, Lesbian, Bisexual, Transgender Historical Society. At GLBT Historical Society he was the Digitization Project Archivist for the Bay Area Reporter project, a collection of 1,514 back issues from 1971 to 2005 now accessible on the Internet Archive. His short films have screened at San Francisco Transgender Film Festival and Trans Stellar Film Festival.

ZACH OZMA is a poet, potter, and social practice artist. Embodiment theory, archival research, and neo-classically gay imagery inform his practice. Employing mimesis, pedagogy, humor, surprise, and reward, he works in a variety of materials including ceramics, found objects, performance, writing, and works on paper. He is the author of *BLACK DOG DRINKING FROM AN OUTDOOR POOL* (Sibling Rivalry Press, 2019). He holds a BFA in Community Arts from California College of the Arts in Oakland. Ozma lives

and works in the Philadelphia area.

SUSAN STRYKER is Associate Professor of Gender and Women's Studies, as well as the former director of the Institute for LGBT Studies, at the University of Arizona. She is the author of many articles and several books on transgender and queer topics. She won a Lambda Literary Award for the anthology *The Transgender Studies Reader* (Routledge 2006), and an Emmy Award for the documentary film *Screaming Queens: The Riot at Compton's Cafeteria* (Frameline/ITVS 2005).

KAY GABRIEL is a poet and essayist. She is the author of *Elegy Department Spring / Candy Sonnets 1* (BOAAT Press, 2017), the recipient of fellowships from the Poetry Project and Lambda Literary, and is a PhD Candidate at Princeton University. With Andrea Abi-Karam she is co-editing an anthology of radical trans poetics, forthcoming 2020 from Nightboat Books. Find her recent work in *The Brooklyn Rail*, *Salvage*, *Social Text*, and *The Believer*.

CHE GOSSETT is a writer, PhD Candidate in Trans/Gender Studies at Rutgers University–New Brunswick, and a 2019–2020 Helena Rubenstein Fellow in Critical Studies in the Whitney Independent Study Program.

Working at the intersection of fine art and the body, **MARS HOBRECKER** is an interdisciplinary artist whose practice spans tattoos, performance, and visual art. Known primarily for his subversive tattoos that showcase a diverse range of bodies and that frequently draw inspiration from art and history, he is committed to nurturing a welcoming and non-judgmental tattoo environment in his private Brooklyn studio. He has been featured in *Allure*, *Interview*, *i-D*, *The Fader*, *Racked*, *OUT*, and *Teen Vogue*, among others.

WAYNE KOESTENBAUM—poet, critic, artist, performer—has published nineteen books, including *Notes on Glaze*, *The Pink Trance Notebooks*, *My 1980s & Other Essays*, *Hotel Theory*, *Best-Selling Jewish Porn Films*, *Andy Warhol*, *Humiliation*, *Jackie Under My Skin*, and *The Queen's Throat* (a National Book Critics Circle Award finalist). His newest book of poetry, *Camp Marmalade*, was published in 2018. He has exhibited his paintings in solo shows at White Columns (New York), 356 Mission (LA), and the University of Kentucky Art Museum. His first piano/vocal record, *Lounge Act*, was released by Ugly Duckling Presse Records in 2017. He has given musical performances at The Kitchen, REDCAT, Centre Pompidou, The Walker Art Center, The Artist's Institute, and the Renaissance Society. He is currently a Distinguished Professor of English, Comparative Literature, and French at the CUNY Graduate Center in New York City.

JORDY ROSENBERG is the author of *Confessions of the Fox*, a *New York Times* Editors' Choice selection; a finalist for the Center for Fiction First Novel Prize; and the winner of a Lambda Literary Award, a Publishing Triangle Award,

and the UK Historical Writers Association Debut Crown Award. *Confessions* has been recognized by *The New Yorker*, *Huffington Post*, *Buzzfeed*, *Kirkus Reviews*, *LitHub*, *Electric Literature*, and the *Feminist Press* among other places as one of the Best Books of 2018. Rosenberg is a Professor of 18th-Century Literature, Gender and Sexuality Studies, and Critical Theory at The University of Massachusetts-Amherst.

TC TOLBERT identifies as a trans and genderqueer feminist, collaborator, mover, and poet. And, s/he's a human in love with humans doing human things. S/he is author of *Gephyromania* (Ahsakta Press 2014), five chapbooks, and co-editor of *Troubling the Line: Trans and Genderqueer Poetry and Poetics* (Nightboat Books 2013). Tolbert was recently awarded an Academy of American Poets' Laureate Fellowship for his/her work with trans, non-binary, and queer folks as Tucson's Poet Laureate. S/he will be Writer-in-Residence at Pratt Institute, 2019–2020. www.tctolbert.com

Advance Praise

"[G]iven how many contemporary trans narratives are rooted in trauma, their choice to foreground trans pleasure and sensuality is celebratory, even radical."

—Jeremy Lybarger, *The New Yorker*

"Lou is a gay granddaddy of trans history. I've crafted a narrative around him in my mind, one that fills in queer family tree blanks, tethering me to a past I missed out on but desperately want to connect with."

—Amos Mac, *them*

"This is a great book by a great person...If I am perhaps too glowing in my praise of Lou, that's probably because I can't physically imagine myself without him."

—Charlie Markbreiter, *Bookforum*

"Mainstream trans narratives tend to emphasize disgust with one's body as the defining aspect of the trans experience. But Lou Sullivan, a trans man born in 1951, was driven by another, less appreciated force than suffering. In his journals, published this week by Nightboat as *We Both Laughed in Pleasure: The Selected Diaries of Lou Sullivan*, the strongest impetus for his transition is, as the book's title lets on, pleasure: He loves being masculine, he loves men, and no other way of existing ever makes sense to him."

—Crispin Long, *SLATE*

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Upcoming Fall 2019 Events and Residencies

Nairy Baghramian and Maria Hassabi:
Entre Deux Actes (Ménage à Quatre)
November 6–8, 7pm
November 9–10, 5pm
1014 Fifth Avenue, New York, NY

In their largest collaboration to date, **Nairy Baghramian** and **Maria Hassabi** present *Entre Deux Actes (Ménage à Quatre)*, an installation and live performances inhabiting two floors of a Fifth Avenue townhouse originally built in 1906. Taking cues from the spatial qualities of the building, the two artists turn domestic space into an intimate stage that probes the interplay of architecture and gender while teasing out fantasies.

Baghramian's friendship with the late designer Janette Laverrière (1909–2011) lays the groundwork for *Entre Deux Actes (Ménage à Quatre)*. Over the last decade before Laverrière's passing, Baghramian and Laverrière together explored the designer's archives to imagine new variations and reinterpretations, often with a playful take on assumed notions of design's utilitarian function versus art's autonomy. They also subtly engaged with the tacit gender coding of architecture (male) and interior design (female). Hence, Laverrière's 1947 design of a greenroom titled *Entre deux actes—Loge de comédienne*, derided at the time as too "feminine," was Baghramian's starting point for a new installation titled *Entre deux actes II (Loge des comédiennes)*, conceived in 2009 in close collaboration with Laverrière. With this new work, the two relished blurring the line between art and design even more by exhibiting a reimagined "boudoir" as an art installation. The work still awaited the implied "comédienne" though, so Baghramian included her personal collection of Carlo Mollino's series of erotic Polaroid photographs. On the walls, in frames designed by Baghramian, women in extravagant clothing with wigs and accessories used for late-night private modeling sessions conjure a world of fantasies, even though the photos were staged in the concealed space of the Italian architect's private home. With the inclusion of Mollino, *Entre deux actes II (Loge des comédiennes)* became a "ménage à trois."

Hassabi joins this new chapter for Performa 19, and the work naturally becomes *Entre*

Deux Actes (Ménage à Quatre). In Hassabi's work, prolonged stillness over juxtaposed visual references often opens up rich associations that complicate the relationship between bodies and images. In what the choreographer calls a "velocity of deceleration," Hassabi distills movement and stretches time to create liminal objects that sit across multiple mediums—dance, photography, sculpture. For *Entre Deux Actes (Ménage à Quatre)*, Hassabi recomposes her most recent works, *TOGETHER (2019)* and *FIGURES (2019)*, for the townhouse's unique setting to produce an atmosphere where slowness and stillness intensify sensitivity. Curated by Charles Aubin for Performa. Co-commissioned by Performa and 1014 and co-produced by The Kitchen, with additional support from Marian Goodman Gallery.

Tickets go on-sale at www.performa-arts.org shortly.

Roland P. Young and L'Rain
November 21, 8pm
Public Records, 233 Butler Street,
Brooklyn, NY

This double bill brings together **Roland P. Young** and **L'Rain**. A classically trained jazz clarinetist, Young has been at the vanguard of American experimental music for decades, from his early days as a radio host on the famed San Francisco radio station KSAN in the 1960s–1970s to his more recent experiments with electronic, jazz, and world genres. Young performs a set of spiritual electronic world jazz music with acoustic instrumentation guiding synthesized rhythms. Brooklyn songwriter, multi-instrumentalist, and vocalist Taja Cheek performs under the mononym L'Rain. Together with her band, she plays a set of spiritual music equally rooted in RnB, jazz, noise, and pop. Organized by Matthew Lyons. Co-presented with Public Records.

Tickets go on-sale at publicrecords.nyc shortly.