The Kitchen

James Allister Sprang with M. NourbeSe Philip
October 5, 4pm

Part of James Allister Sprang: *Turning Towards A Radical Listening*
October 5–26

**M. NOURBESE PHILIP** is an unembedded poet, essayist, novelist, playwright, and independent scholar who lives in the space-time of the City of Toronto. She practiced law in the City of Toronto for seven years before becoming a poet and writer. She has published four books of poetry—including the seminal *She Tries Her Tongue; Her Silence Softly Breaks* (1988)—one novel, and four collections of essays. Her book-length poem, *Zong!* (2011), is a conceptually innovative, genre-breaking epic, which explodes the legal archive as it relates to slavery. Her most recent work is *BlanK* (2017), a collection of essays on racism and culture. Among her awards are numerous Canada Council and Ontario Arts Council grants, including the prestigious Chalmers Award, as well as the Pushcart Prize (USA, 1981), the Casa de las Americas Prize (Cuba, 1988), the Lawrence Foundation Prize (USA, 1994), the Arts Foundation of Toronto Writing and Publishing Award (Toronto, 1995), the Dora Award (finalist, drama, 1999), and the Canada Council’s Victor Martyn Lynch-Staunton Award (Outstanding mid-career artist, 2015). Her fellowships include Guggenheim (1990), McDowell (1991), and Rockefeller (Bellagio) (2005). She is an awardee of both the YWCA Woman of Distinction (Arts) and the Elizabeth Fry Rebels for a Cause awards. She has been Writer-in-Residence at several universities and a guest at writers’ retreats.

**JAMES ALLISTER SPRANG** is a first-generation Caribbean-American who creates work that exists in gallery spaces, theater spaces, and the space generally found between the ears. Working across mediums—photography, sound, performance, installation—Sprang’s work is best understood as an investigation of poetics, performance, gesture, and their documentation. This work is informed by the Black radical tradition.

Sprang has completed residencies both domestically and internationally. He has read/shown/performed at institutions such as the Museum of Contemporary Art in Chicago, the Apollo Theater, Dixon Place, Abrons Arts Center, the Brooklyn Museum, The Public Theater, David Nolan Gallery, AUTOMAT Gallery, Vox Populi Gallery, Baryshnikov Arts Center, Emerson-Dorsch Gallery, FringeArts, MONOM, Knockdown Center, and The Kitchen.

See reverse for further information on *Turning Towards A Radical Listening*, and other upcoming Kitchen events

*Turning Towards a Radical Listening* is made possible with support from Howard Gilman Foundation, The Fan Fox and Leslie R. Samuels Foundation, and Joseph and Joan Cullman Foundation for the Arts; 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.

*Turning Towards a Radical Listening* has been developed in part during residencies at Shandaken: Projects, Storm King, New Winsor, NY; The Fountainhead, Miami; Baryshnikov Arts Center, New York; as well as during workshop showings at The Tank, New York.
Upcoming At The Kitchen:

James Allister Sprang: *Turning Towards A Radical Listening*
October 5–26, varying times
Tickets at the Box Office or www.thekitchen.org

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 continues with a series of conversations between Sprang and poets 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. For more information, please visit our website.

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<td>Tracie Morris:</td>
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<td>October 12, 4pm</td>
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Mario Diaz de Leon: *Cycle and Reveal*
October 24, 8pm
Queenslab, 1618 Decatur Street, Ridgewood, NY
$20 General / $15 Members
Tickets at the Box Office or www.thekitchen.org

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.