

The Kitchen

Center for experimental art and the avant-garde since 1971

Fall 2022 Season

Upcoming Fall 2022

The Kitchen's Fall 2022 season launches our organization beyond the walls of our Chelsea building as it undergoes renovations and moves us temporarily to another location with a rich avant-garde history: Westbeth. Throughout the fall and into next year, The Kitchen partners with numerous other peer organizations and collectives; engages artists in residencies with a durational programming model; and presents exhibitions and performances at Westbeth, at partner venues in New York, and in the digital realm. Treating place as a flexible medium that transcends the containment of given platforms, The Kitchen expands its history of deconstructing and challenging formal categories to expand possibilities for artistic futures. In tandem with this multi-layered season of programming, we are proud to announce the launch of an engaging digital guide for both in-person and online visitors on Bloomberg Connects—a free mobile app created by Bloomberg Philanthropies built to centralize access to programs from cultural institutions around the world.

Upcoming:

Sharmi Basu: #HOWDOIFINDYOU?

The Kitchen at Westbeth
October 27

Samora Pinderhughes: *GRIEF*

The Kitchen at Westbeth
November 2022—January 2023

**Tyler Morse and Nia Nottage:
*NYC Performance Archive 1980–2005***

Throughout Fall 2022

June Canedo de Souza:

Every Memory Belongs to a Myth

The Kitchen OnScreen
October 2022

Will Lee: *All it does is turn*

The Kitchen OnScreen
November 2022

Ongoing Collaborations:

School for Poetic Computation

Various Sites
September 2022—September
2023

Montez Press Radio

Various Sites
September 2022—September
2023

Dia Art Foundation

Various Sites
September 2022—September
2023

The Kitchen and Madison Square Park Conservancy present

Beau Bree Rhee: *Shadow of the Sea*

September 21, October 12, October 20, 6pm*
Madison Square Park Oval Lawn

*Prior to the performance in Madison Square Park, *Shadow of the Sea* begins with Coastal Walks at 5pm simultaneously on the east and west sides of Manhattan.

Beau Bree Rhee: *Shadow of the Sea* is made possible with commissioning support from Marta Heflin Foundation; annual grants 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 the Office of the Governor and the New York State Legislature.

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PROGRAM

Stanza 1.

A Brutal Meditation (*A brisk walk with tenderness at the corners*)

Performed from 5–5:30pm outside of Madison Square Park

Stanza 2.

East West, North South

Stanza 3.

A March & A Blues

Stanza 4.

X (*hell is not a place underground, hell is an earth that has no ground*)

Stanza 5.

Insurrection (*Big Turtles*)

Stanza 6.

Repose (*Nature morte*)

Stanza 7.

Era of Loss

Stanza 8.

Sea (*I will carry life 'til the end of time*)

BEAU BREE RHEE: *SHADOW OF THE SEA* (2022) PROGRAM NOTES

All stanzas are performed by the full ensemble unless otherwise noted.

Stanza 1.

A Brutal Meditation (*A brisk walk with tenderness at the corners*)

Performed by Bria Bacon and Chaery Moon (east side)
Cara McManus and Beau Bree Rhee (west side)

The Coastal Walks on the east and west sides of Manhattan are a prelude to the piece. On each side, two dancers begin at the current shoreline and walk paths through the parts of the city that are projected to be below annual flood level in 50 and 100 years. “Land below annual flood level” denotes areas that are predicted to flood on average once per year. The research-based projections are drawn from the Coastal Risk Screening Tool on climatecentral.org. The walk areas currently are zoned high-risk (VE or 100-year Floodplain) by FEMA.

Click the links here to view the routes for the [east](#) and [west](#) side Coastal walks.

Stanza 2.

East West, North South

Choreographed and danced by Beau Bree Rhee and Caitlin Scranton

This stanza establishes the relationship between the piece and the site of Madison Square Park in NYC, which is situated on the Lenape land of Manhahtaan (Mannahatta) in Lenapehoking, the Lenape homeland. Formally, the stanza is oriented around the cardinal directions and the body’s diamond and diagonal geometries. The movements reference an Indigenous spiritual belief that the soul enters the body from the East and exits to the West.

The duet reinterprets Rhee’s dance *Les Parages East West* (2021), originally created as a dance film during an artist residency at Ma’s House & BIPOC Art Studio on the never-surrendered Indigenous land of the Shinnecock Indian Reservation in Southampton, NY. Rhee made the film in collaboration with artist Jeremy Dennis, President of Ma’s House and member of the Shinnecock Indian Nation.

Stanza 3.

A March & A Blues

The March creates a “gradient” between the Coastal Walks that take place on the streets and the performance that unfolds in the park. Immediately

following, the Blues holds the electric energy of the city, exploring the realities of urban life for “climate change bodies”— a term the artist uses to describe the embodied experience of climate change. The movements evoke the disparate qualities of this state: wailing, predatory, whirling, celestial, whiplash, decomposing...

Music: B.B. King, *Why I Sing the Blues*, from *Summer of Soul Soundtrack: Live at the 1969 Harlem Cultural Festival* (2021)

Stanza 4.

X (hell is not a place underground, hell is an earth that has no ground)

This stanza takes a symbol of protest as a starting point: arms held with fists closed in an X position. This gesture has been used historically in protests across varied social movements dedicated to combating oppression. The choreography unclenches the fists with the intent of expanding the gesture to include all oppressed living beings, such as soil or water or whales or bees. The artist considers here the exploitation of earth and soil in relation to the more obvious human violences of war and colonialism. Some of the phrases reflect her grandmother’s lived experience of colonialism in South Korea in the 20th Century.

The X gesture is widely associated with US Olympian Raven Saunders, who enacted the symbol on the podium at the 2020 Summer Games in Tokyo and defined it as representing “the intersection of where all people who are oppressed meet.”

Music: Julius Eastman, *Gay Guerrilla*, performed by Kai Schumacher, Patricia Martin, Mirela Zhulali, Benedikt ter Braak, from *Live at Moers Festival 2020* (2020)

Stanza 5.

Insurrection (Big Turtles)

This stanza is based on an experience the artist had underwater with a flock of sea turtles. Living lives half-land and half-sea, reptile and dinosaur, sea turtles are ancient (100 million years of existence on this planet) and intersectional across many ecologies considered to be disparate.

Music: Jeremy Toussaint-Baptiste, *Big Turtle* (2017). (This composition is one of a set of twelve Toussaint-Baptiste created in 2017 as a sound score for Rhee’s performance *Analemma*.)

Stanza 6.

Repose (Nature morte)

Repose is a moment for the bodies of the ensemble to rest, to go horizontal.

A choreographed still life, or “nature morte”—an art historical term borrowed from French that describes an artwork depicting inanimate objects. Translated literally, nature morte means nature dying.

This stanza creates an intimate relationship between the dancers’ bodies and Cristina Iglesias’s exhibition *Landscape and Memory* in Madison Square Park, composed of five bronze pools that evoke a historical creek buried beneath the city’s surface.

Original sound score by Michael Hernandez. (The composition draws from two primary sources: the sound frequency 220hz—the frequency at which plants communicate through mycorrhizae—and an audio recording of the sounds of Rhee working with collaborators on land in East Hampton that she stewards as an earth work.)

Stanza 7. Era of Loss

This stanza reflects on the contemporary era of loss (emotional and physical) through which we are living, exacerbated by an increasing frequency of ecological disasters. The section references Rhee’s previous work *Sleepless Springtime Slowdance* (2011). Referred to by the artist as a “disaster dance,” this durational performance featured Rhee performing a dance for two on her own, for a length of time that symbolizes the environmental damage and death caused by the Fukushima nuclear energy disaster in 2011.

Music: Nina Simone, *I Get Along Without You Very Well*, from *Nina Simone & Piano!* (1969)

Stanza 8. Sea (I will carry life 'til the end of time)

Midway through the process of choreographing *Shadow of the Sea* in summer 2022, Rhee went into the sea and asked: Is there anything you’d like for me to say? The sea responded: Tell them, I will carry life 'til the end of time.

Two poems that evoke the sea form the main score for this section: *Ode* by Korean Buddhist writer and anti-colonial activist Manhae (Han Yong-un) and *Vois l’ombre de la mer* by French writer Paul Valéry. Rhee will read aloud from Valéry, performing as her alter-ego Isabeau 이자보 (Korean for “score”). Writing by these two authors was seminal in the creation of *Shadow of the Sea*. The poems appear on the following pages in full in their original language with an English translation.

Audio: Recording of Jeon Bosam, Founder & Chief Curator of Manhae Memorial Museum, reading *Ode* (August 2022)

Poems of Stanza 8: Sea (*I will carry life 'til the end of time*)

Manhae (Buddhist name Han Yong-un)

만해 한용운

찬송

님이여, 당신은 백번이나 달린한 금결입니다
뽕나무 뿌리가 산호가 되도록 천국의 사랑을 받으소서
님이여 사랑이여 아침별의 첫 걸음이여

님이여 당신은 의가 무겁고 황금이 가벼운 것을 잘 아십니다
거지의 거친 밭에 복의 씨를 뿌리옵소서
님이여 사랑이여 옛 오동의 숨은 소리가

님이여 당신은 봄과 광명과 평화를 좋아하십니다
약자의 가슴에 눈물을 뿌리는 자비의 보살이 되옵소서
님이여 사랑이여 얼음 바다에 봄바람이여

Published in The Silence of Nim (Seoul: Hwedong Editions, 1926). This book consists of eighty-eight poems and a forward that Manhae called "added words."

Ode

O Nim you are gold hammered a hundred fold
Receive the love of heaven 'til the mulberry-tree roots turn to coral
O Nim O love O first step of land at dawn

O Nim you know well that the will is heavy and that gold is light
Sow the seeds of your blessing over this beggar's downtrodden field
O Nim O love O hidden breath of an ancient paulownia tree

O Nim you love spring and luminescence and peace
Spread your tears of a bodhisatva's mercy over these weak hearts
O Nim O love O spring wind on a frozen sea

** English translation by Beau Bree Rhee, with reference to the French translation published in Han Yong-un, Le Silence de Nim, trans. Hyeon Ju Kim and Pierre Mesini (Marseille: Éditions Autres Temps, 1996).*

Paul Valéry, *Poésie Perdue*

Vois l'ombre de la mer/l'onde/que la lune tourmente
Et qui traîne des monts sur sa forme dormante
Les monts coulent toujours
Dans leur ombre.

III, 382 (VII. 199) (1904–1905)

La mer, la plus intacte et ancienne chose du globe.
Tout ce qu'elle touche est ruine; tout ce qu'elle abandonne est nouveauté.

VIII, 259 (1921)

Published in Paul Valéry, Poésie Perdue, ed. Michel Jarrety (Paris: Éditions Gallimard, 2000).

See the shadow of the sea/the wave/that the moon torments
And which heaves its hills on its sleeping form
The hills falling always
Within their shadow

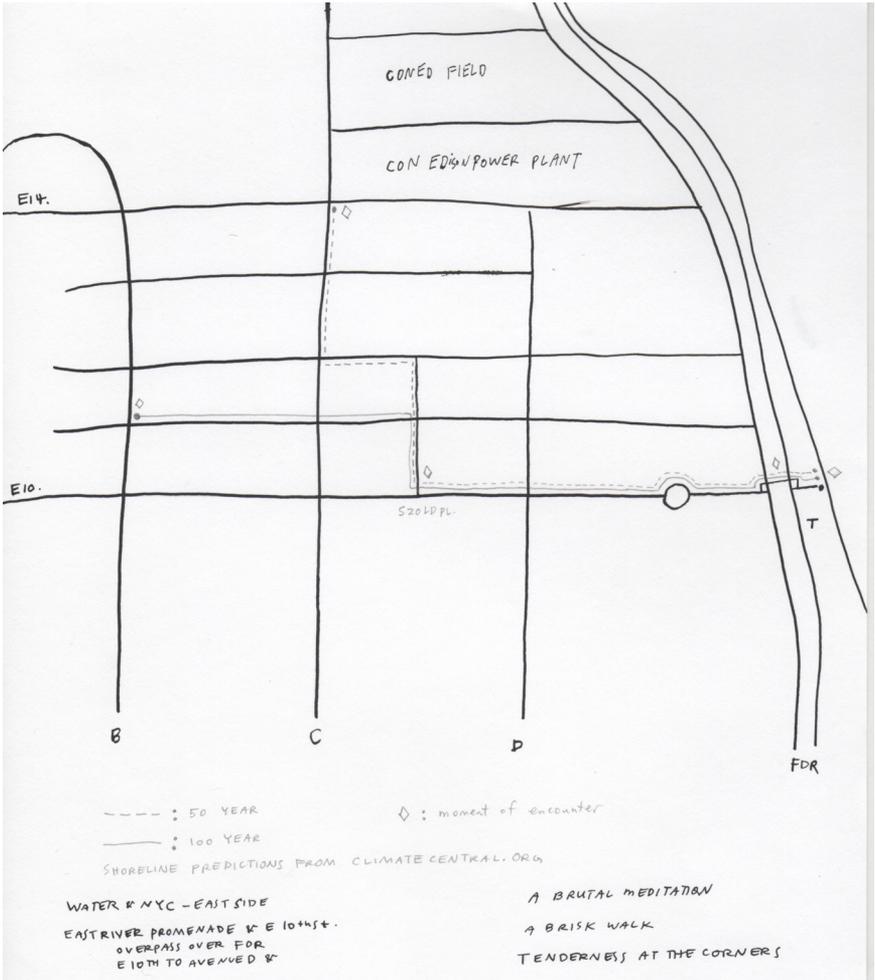
III, 382 (VII. 199) (1904–1905)

The sea, the most intact and ancient matter of the globe.
Everything she touches is a ruin; everything she abandons is anew.

VIII, 259 (1921)

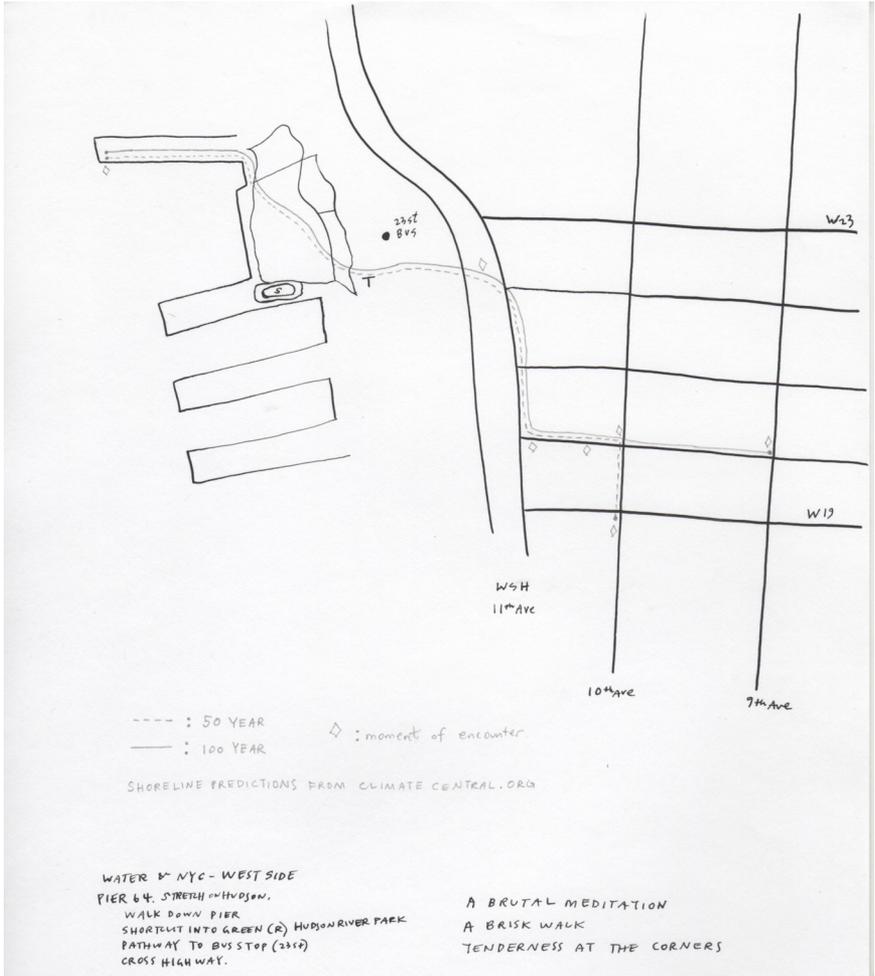
** English translation by Beau Bree Rhee*

STANZA 1: A BRUTAL MEDITATION, EAST SIDE



Performance score beginning at East River Promenade and East 10th

STANZA 1: A BRUTAL MEDITATION, WEST SIDE



Performance score beginning at Pier 64

CREDITS

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MADISON SQUARE PARK CONSERVANCY CREDITS

Cristina Iglesias: Landscape and Memory (2022) is organized by Brooke Kamin Rapaport, Deputy Director and Martin Friedman Chief Curator; Tom Reidy, Deputy Director of Finance and Special Projects; and Truth Murray-Cole, Curatorial Manager.

Support for *Shadow of the Sea* is provided by Tasha Nula, Public Programs Associate.

ARTIST AND ENSEMBLE BIOS

BEAU BREE RHEE (she/they) is a visual artist and choreographer. Her work centers around body-space-ecologies and our radical dependencies with the environment and cosmos. She works primarily with performance and drawing/painting, and additionally with poems, scores, and installation. As a trilingual/tri-cultural artist (Korean-American-French) and synesthete, they are invested in multi-modal work and collaborations spanning cosmology, philosophy, earth sciences, and haptic forms (scent, sound). Rhee has shown her work at institutions including Ma's House BIPOC Art Studio; KW Institute for Contemporary Art/Berlin Biennale; The Kitchen; Bard Graduate Center Gallery; Kaaitheater Bruxelles; Baryshnikov Arts Center; MoMA/PS1; among others. Their work is in private collections and the MoMA Library and Research Collection. In 2021, she was awarded a Tishman Environment and

Design Center grant to begin a long-term land art project. Rhee is a part-time associate professor at Parsons School of Design. She is based in NYC and is an amateur gardener and swimmer. Rhee holds an MFA in Contemporary Artistic Practices from Haute école d'art et de design (HEAD) Genève / University of Art and Design Geneva, Switzerland and a BA in Art History and Dance from Barnard College, Columbia University.

BRIA BACON is a twenty-something, multifaceted, queer performing artist. Although she is predominantly trained in movement art (dance), she holds passions and gifts in writing, sound-making, and theater. Bacon is currently occupying Munsee-Lenape lands, as well as growing relationships abroad. She has worked with Donna Uchizono Company, Company Christoph Winkler, Stephen Petronio Company, Kyle Marshall Choreography, and Beth Gill/Rachel Comey in NYFW. This is her first collaboration with Beau Bree Rhee and The Kitchen. Between the pandemic, personal boundaries, and new directions, Bacon is in neoteric territory. Nonetheless, gratitude and joy swirl around the possibilities to live, reflect, and let free!

CARA MCMANUS trained in her hometown of Falmouth, MA before earning a BFA in Dance and a BA in Comparative Literature from Fordham University and the Ailey School. Post-graduation, she danced with Graham 2 for a year before joining the Martha Graham Dance Company, where she performed for four years. She has also danced with the Nai-Ni Chen Dance Company and with Joshua Beamish's MOVE/THECOMPANY, as well as being featured in the film *The White Wolf* by director Sue de Beer. She currently dances with the Caterina Rago Dance Company and teaches the Graham technique at the Graham School, New Jersey Dance Theatre Ensemble, and Peridance. She is enjoying the immersive work of developing *Shadow of the Sea*, which has opened space to explore the connective tissue between site-specific movement, her Indian heritage, ecological importance, and the creative process.

CHAERY MOON is a dancer and choreographer who originally hails from South Korea. She has danced classical ballet since an early age, attending the Korean National Ballet and Korea National Institute for the Gifted in Arts and won the Tanzolymp in Berlin in 2007. She came to the U.S. to expand her dance language and, after earning her BFA from The Juilliard School, went on to join the Ballet de l'Opera de Lyon. She has performed numerous works, including pieces by Pina Bausch, Jiri Kylián, Merce Cunningham, William Forsythe, Twyla Tharp, Lucinda Childs, and Jérôme Bel. She returned to academia in the U.S. and holds an MFA from NYU's Tisch Dance. Armed with a diverse array of experiences in the arts, Moon forges her choreographic path by bringing together physical movement and the complexities of what it is to be human. She founded her company, Chaery Moon Dance (CMD) in 2017 and has presented several dance works and

films in New York, New Jersey, and L.A. Moon has received a grant from NYFA and an artist residency at Downtown Brooklyn. Her collaboration work has been shown in *Schön! Magazine*, *Vogue Hong Kong*, and her writing has been published in *Dance* and *People and Dance* magazine in South Korea.

CAITLIN SCRANTON is a New York City-based dancer, teacher, and producer. Since coming to the city in 2005, Scranton has worked with Cornfield Dance, Mark Dendy, the Metropolitan Opera Ballet, Paul Singh, Phantom Limb, Ramon Oller, Mark Morris Dance Group, and Christopher Williams. She joined the Lucinda Childs Dance Company as a soloist in 2009 and continues to perform and produce for the company. She is currently touring Netta Yerushalmy's *Movement* and will appear in *The Hours*, a new production at the Metropolitan Opera choreographed by Annie B. Parson. Scranton has toured numerous operas including the 2012 revival of *Einstein on the Beach*. Scranton teaches master classes internationally, and has been on faculty at the Taylor School, Gibney Dance Center, and Point Park University. In 2015 she co-founded The Blanket, a dance production organization. She holds a BA in History from Smith College.

LAND ACKNOWLEDGEMENT

Madison Square Park is located on Lenapehoking, the ancestral homeland of the Lenape (Delaware) people. We recognize that this land was forcibly taken, resulting in the displacement and genocide of the Lenape (Delaware) Nations. Madison Square Park Conservancy respectfully acknowledges the Lenape (Delaware) people—past, present, and future—who continue to live, work, and connect to this land. The Conservancy honors the Lenape (Delaware) people, the original stewards of this land, through our commitment to a series of sustainability and restoration initiatives. In the coming years, we aim to reduce our carbon imprint, promote sustainable land management, and reintroduce to the park species of fauna and flora indigenous to Lenapehoking.

REMERCIEMENTS (ACKNOWLEDGEMENTS)

Immense gratitude to everyone in our team for making *Shadow of the Sea* a reality. It is an honor as an artist to be a prism through which these many voices shine.

Thank you / Merci mille fois: Alison for co-parenting this project. The entire curatorial team at The Kitchen—Legacy, Angelique, Matthew, Lumi—for your full firepower support of this work & also my practice throughout the years. Tassja & Zack, for making this all happen. Cristina, for your incredible work & its “depth of field” physically & philosophically. Brooke & MSPC, for your warm welcome to this iconic & important public space that serves NYC. The ensemble & your deep artistry: Bria, Cara, Chaery & Caitlin. CS, thank you for believing so firmly in this work so early on. All the elders & collaborators in the piece for being the ecosystem of this work (Valéry & Manhae in particular). A wave of gratitude to all my mentors & champions on whose shoulders I stand (living JM CK LS AP TNM RM & late MC); my closest friends who feel like home amidst my diasporic life; DWH; my parents (Kiwon & Chull) & my grandmother Soon (whose experiences informed X).

– Beau Bree Rhee

REFERENCE MATERIAL

Stanza 3. A March & A Blues

Music: B.B. King, *Why I Sing the Blues*, from *Summer of Soul Soundtrack: Live at the 1969 Harlem Cultural Festival* (2021)

Yes, everybody wants to know	I've laid in a ghetto flat
Why I sing the blues	Cold and numb
I say everybody wanna know	I heard the rats tell the bedbugs
Why I sing the blues	To give the roaches some
You know I've been around a long time	Everybody wanna know
People I've really paid my dues	Everybody wanna know why I'm singing the blues
	Been around a long time
I first got the blues	People, I've really paid my dues
They brought me over on a ship	
There were men were standing over me	
with a lot more than a whip	
And everybody wanna know	
Everybody wanna know why I'm singing the blues	
I've been around a long time	
People I've really paid my dues	

Stanza 5. Insurrection (*Big Turtles*)



Score for *Stanza 5: Insurrection (Big Turtles)*, 2022. India ink & gouache on paper, 9 x 12in.

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