



The Kitchen Center  
for Video, Music, Dance,  
Performance, Film & Literature

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For Immediate Release

**The Kitchen presents a shared evening of two new dance works**

**Beth Gill: *wounded giant* and  
Kakuya Ohashi: *Wish You Were Here***

August 9, 2005 – The Kitchen is pleased to present two new choreographed works: Brooklyn-based choreographers **Beth Gill**'s *wounded giant* and Tokyo-based choreographer **Kakuya Ohashi**'s *Wish You Were Here*. The evening is curated by choreographer **Yasuko Yokoshi**, who selected these pieces based on their contrast. While Gill's piece explores her dancers' relation to their external space, Ohashi investigates an internal and psychological struggle. The performance will take place on **Thursday, September 29** and **Friday, September 30** at **8pm** at The Kitchen (512 West 19<sup>th</sup> Street, New York). **Admission is \$10.**

Japanese choreographer **Kakuya Ohashi** makes his United States debut with his provocative performance *Wish You Were Here*, a deeply unsettling duet exploring the compulsion and neurosis of Tokyo's hyper-urban life. Set to a live sound score by **Skank**, performers **Ohashi** and **Miu Miu** appear side by side, yet isolated on opposite sides of the stage. In a physically rigorous duet, they move through separate actions from the pedestrian to the convulsive, creating a rigorous psycho-sexual landscape.

Architectural in her approach, emerging choreographer **Beth Gill** explores the tension between stillness and action through a deliberately stripped-down movement vocabulary. This new work uses the minimal action of seven performers who, propelled by their own internal momentum, move through the space and naturally come to rest as they encounter points of resistance. The title, *wounded giant*, refers to the weighted presence of the performers' bodies within a large empty space. The dancers' movements and the ambient sounds during the performance are recorded by field microphones and then mixed live by **Chris Peck**. The performers are **Julie Alexander, Neal Beastey, Chase Granoff, Harper Matheson, Kayvon Pourazar, Anna Sperber, and Hannah Spangberg**. Costumes are by **Chase Granoff**, and lighting is by **Lucrecia Briceno**.

#### **About the Artists:**

**Beth Gill** is a dance artist based in Brooklyn. Her work has been presented in New York as part of the Dixon Place Underexposed Series and Bodyblend Series, Movement Research Festival 2004: *Improvisation is Hard*, and Dancespace Project's *Food For Thought* Series. In 2004 she co-produced the *The Sunset Clause*, an evening-length performance, which took place on the rooftop of Office Ops in Brooklyn. Her

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ongoing collaborations with composer Chris Peck, including co-directing the Brooklyn Adult Recorder Choir, which was performed in the 2005 Improvised and Otherwise Festival. She is involved in Reality Reality, and is a member of “the band.” She has had the pleasure of performing in New York for Eleanor Bauer and Hannah Sponberg. Gill is a graduate from New York University’s Tisch School of the Arts.

**Kakuya Ohashi**, born in 1967 in Yamaguchi Prefecture, studied film making at Image Forum Institute of Moving Image, and first became involved in performance in Vancouver, Canada in 1991. He is experienced in butoh dancing and choreography, and has collaborated with Yukio Waguri and Kozensha as a butoh dancer. He presented *Mizuchi*, a multi-media work of butoh, video and painting (1996-1999), and was the associate artist at a residency program at Akiyoshidai International Art Village, with the master artist Ralph Lemon in 1998. He founded Kakuya Ohashi and Dancers in 1999, and in 2000 participated on the Yokohama Platform at *Les Rencontres Choregraphiques Internationales de Seine-Saint-Denis* with “Today Your Love, Tomorrow the World”. In 2004, they presented *Wish you were Here* in the Toyota Choreography Awards. They presented *Sister Chainsaw* in the SPAC Dance Festival 2004 and in the Yokohama Solo and Duet Competition.

**Yasuko Yokoshi** imaginatively entwines cultures and personal insights to create radical performance works. Her most recent work *Shuffle* received a 2004 New York Foundation for the Arts Artist Fellowship and a 2003 New York Dance and Performance (Bessie) Award.

Music programs at The Kitchen are made possible with generous support from the Mary Flagler Cary Charitable Trust and The Aaron Copland Fund for Music.



## **ABOUT THE KITCHEN**

The Kitchen is one of New York City’s oldest nonprofit performance and exhibition spaces, showing experimental work by innovative artists, both emerging and established. Programs range from dance, music, and theatrical performances to video and media arts exhibitions to literary events, film screenings, and artists’ talks. Since its inception in 1971, The Kitchen has been a powerful force in shaping the cultural landscape of this country and has helped launch the careers of many artists who have gone on to worldwide prominence.

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